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FJH SYMPHONIC BAND

Grade 4

JOY IN ALL THINGS

Brian Balmages

Instrumentation

1 - Conductor's Full Score
2 - Piccolo/Off-stage Flute
4 - Flute 1
4 - Flute 2
2 - Oboe
2 - Bassoon
4 - B♭ Clarinet 1
4 - B♭ Clarinet 2
4 - B♭ Clarinet 3
2 - B♭ Bass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
3 - B♭ Trumpet 1
3 - B♭ Trumpet 2
3 - B♭ Trumpet 3
1 - F Horn 1
1 - F Horn 2
1 - F Horn 3
1 - F Horn 4
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Baritone/ Euphonium
2 - Baritone T.C.
4 - Tuba
1 - Timpani
2 - Mallet Percussion 1
Bells
Marimba
2 - Mallet Percussion 2
Chimes
Vibraphone
2 - Percussion 1
Snare Drum
Bass Drum
4 - Percussion 2
Crash Cymbals
Triangle
Tom-toms
Tambourine
Bar Chimes
Suspended Cymbal

THE F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com

The Composer

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages' compositions have been performed worldwide at conferences including the College Band Directors National Conference, the Midwest Clinic, American String Teachers Association National Conference, and the international trumpet, horn, trombone and tuba/euphonium conferences. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. His music has been performed by members of leading orchestras including the St. Louis Symphony, Philadelphia Orchestra, Detroit Symphony, Chicago Symphony, San Francisco Symphony, National Symphony, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall and the Kennedy Center, as well as performances at the Macy's Thanksgiving Day Parade.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Eastern Regional Conference, and MENC. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.

About the Music

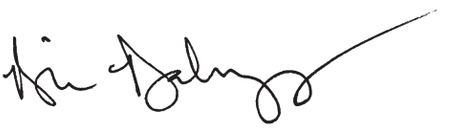
Joy in All Things is one of the most unique commission experiences I have ever had. The piece was commissioned as a surprise for Neil S. Underwood, Band Director at North Lincoln High School in North Carolina. Surprisingly, everyone involved managed to keep it a surprise until the actual night of the premiere. Through the years, I have maintained a close relationship with the state of North Carolina. My first experience there was conducting the Charlotte Youth Wind Ensemble where I watched Neil have the honor of conducting the band with one of the concerto competition winners, who happened to be his daughter Molly. Since that time, I have worked with several of his students in regional and state bands, and this work is largely a result of those many experiences.

First, the inspiration for the title came from Neil's often used expression, "Joy with a capital J". The school song for North Lincoln High School is based on *Carmen Ohio,* the school song of The Ohio State University, originally set to the tune *Spanish Hymn.* When Neil opened North Lincoln, he used that melody and wrote new words. Since the school song is a source of pride for him and brings a strong emotional reaction, I used fragments of the song as the basis for this piece.

An on-stage flute solo was written specifically for one of his students, Linda Harvey, who was in the NC All-State Senior Band the year I was a clinician. Linda's mother was responsible for putting this commission project together (and keeping it a surprise with the expert assistance of Neil's wife). To make the piece even more meaningful, I also wrote an *off-stage* flute solo for Neil's daughter Molly (who returned from college as a surprise to play for the premiere). Molly and Linda are very close, so there is also great symbolism in the two solos being played together as a duet.

The band managed to rehearse this piece *behind Neil's back!* They rehearsed when he was at staff meetings, state conferences, etc. We even had a long evening rehearsal the day before the concert (and Neil never even knew!). On concert day, the principal called him in for a meeting during his band class (which did NOT please him since it was the day of the concert). I managed to sneak into the school and rehearse the band on-stage. During this time, Neil actually ran into his office and sent me a quick email about a possible commission opportunity - WHILE I was in his auditorium rehearsing the band! Needless to say, we laughed a great deal about this after the fact.

The evening was magical. Neil only realized I was there to conduct when they introduced me at the concert, and even then he did not know about a commission until I told him on stage. I am told that at one point, while we were playing, he mentioned to his wife how he wished their daughter was there. Within 30 seconds, the off-stage solo began and he recognized his daughter's sound immediately. He completely lost it, and I will forever remember and appreciate being a part of such a wonderful moment.



Duration: 5:45

commissioned by the North Lincoln High School "Band of Knights" Class of 2011 (Lincolnton, North Carolina)
with support from friends, family, colleagues, alumni and community
for Neil S. Underwood, Director of Bands

JOY IN ALL THINGS

BRIAN BALMAGES
(ASCAP)

Driving forward (♩ = 132)

stagger breath

Piccolo (Off-stage Flute)

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Driving forward (♩ = 132)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/ Euphonium

Tuba

Timpani

(F, C, D, G)

Bells - brass mallets

Mallet Percussion 1 (Bells, Marimba)

Chimes

Mallet Percussion 2 (Chimes, Vibraphone)

Percussion 1 (Snare Drum, Bass Drum)

S.D.

B.D.

Percussion 2 (Crash Cymbals, Triangle, Tom-toms, Tambourine, Bar Chimes, Suspended Cymbal)

2 Tom-toms (high drum)

Cr. Cym.

MP3
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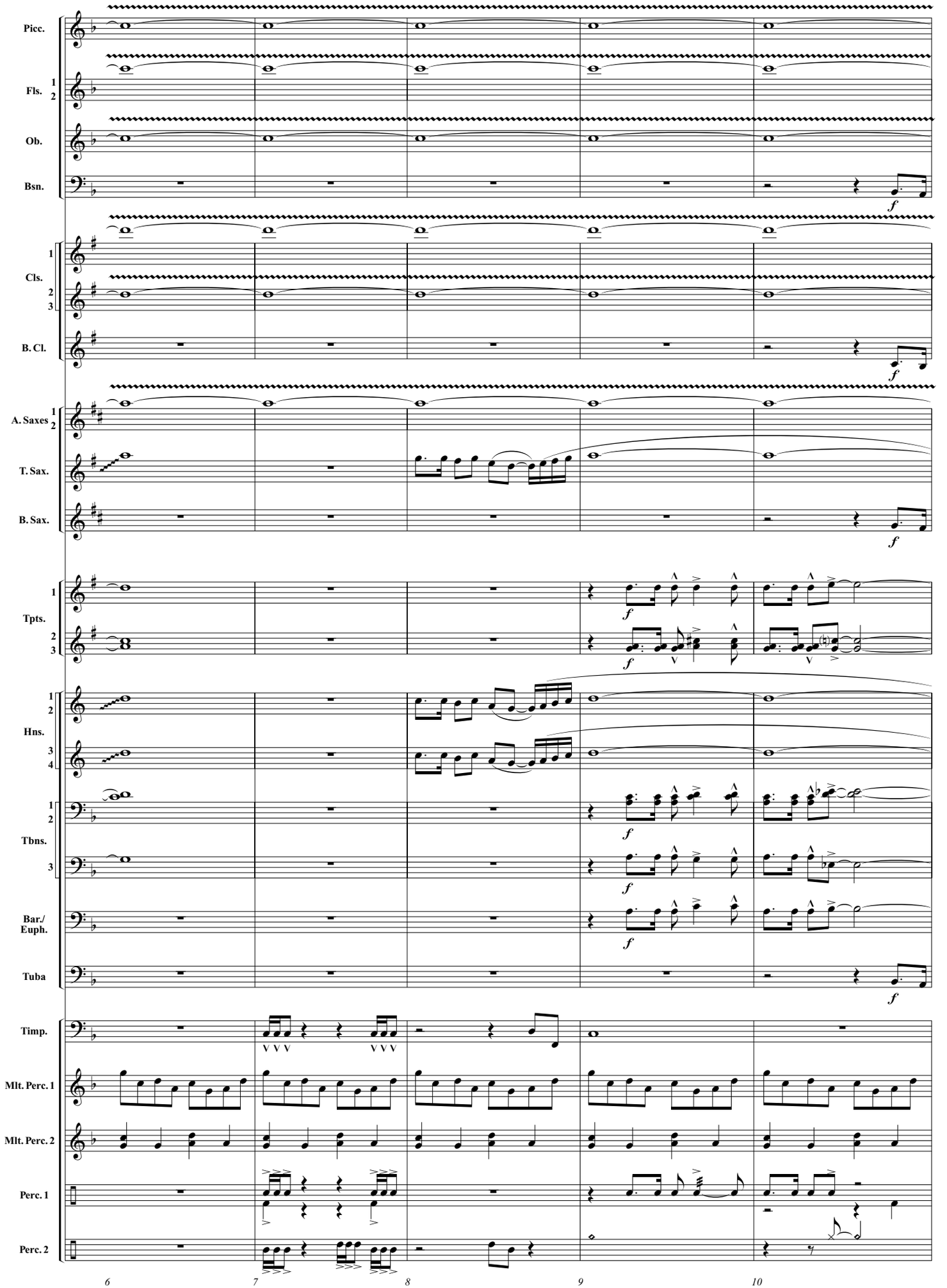
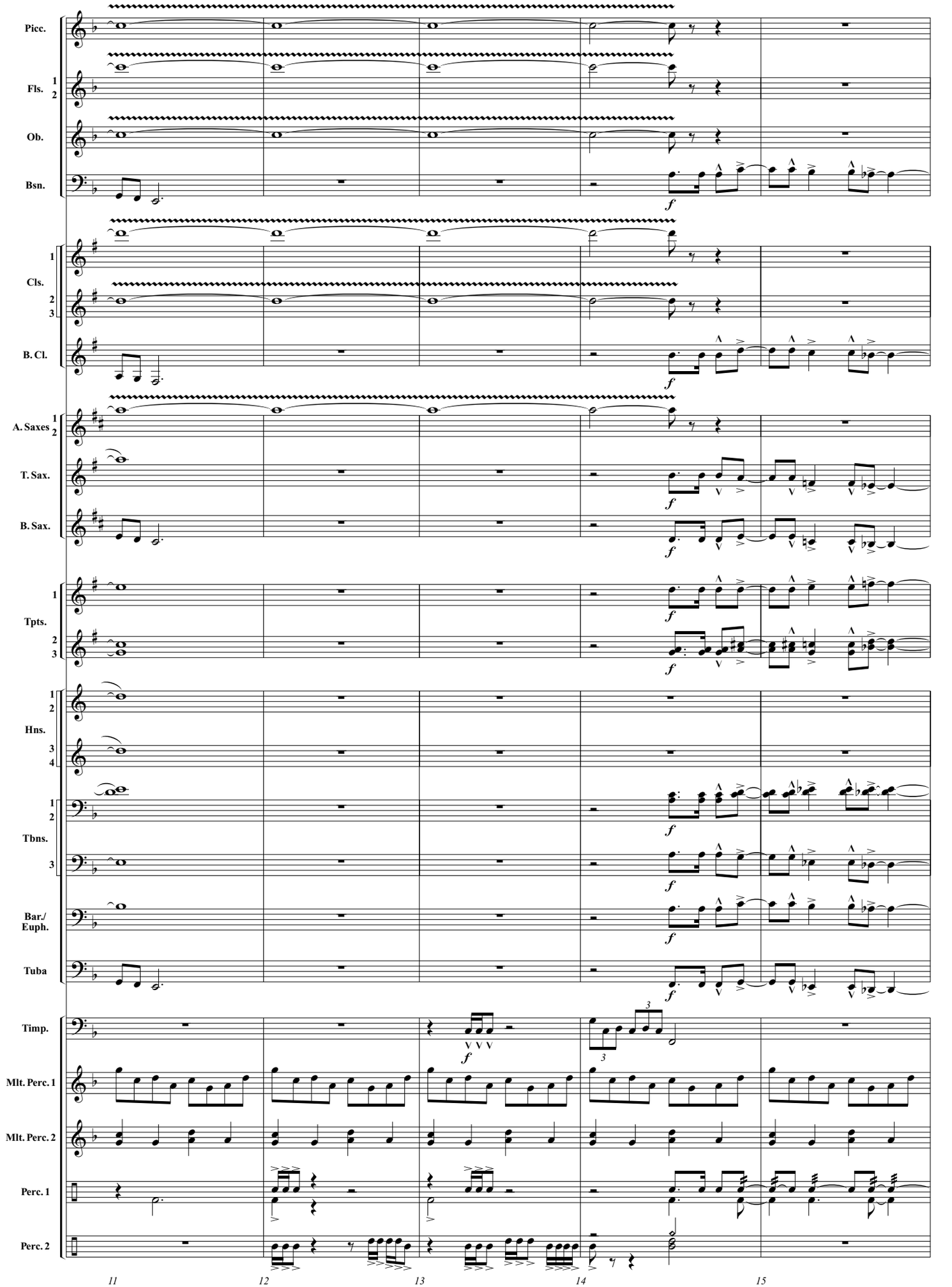
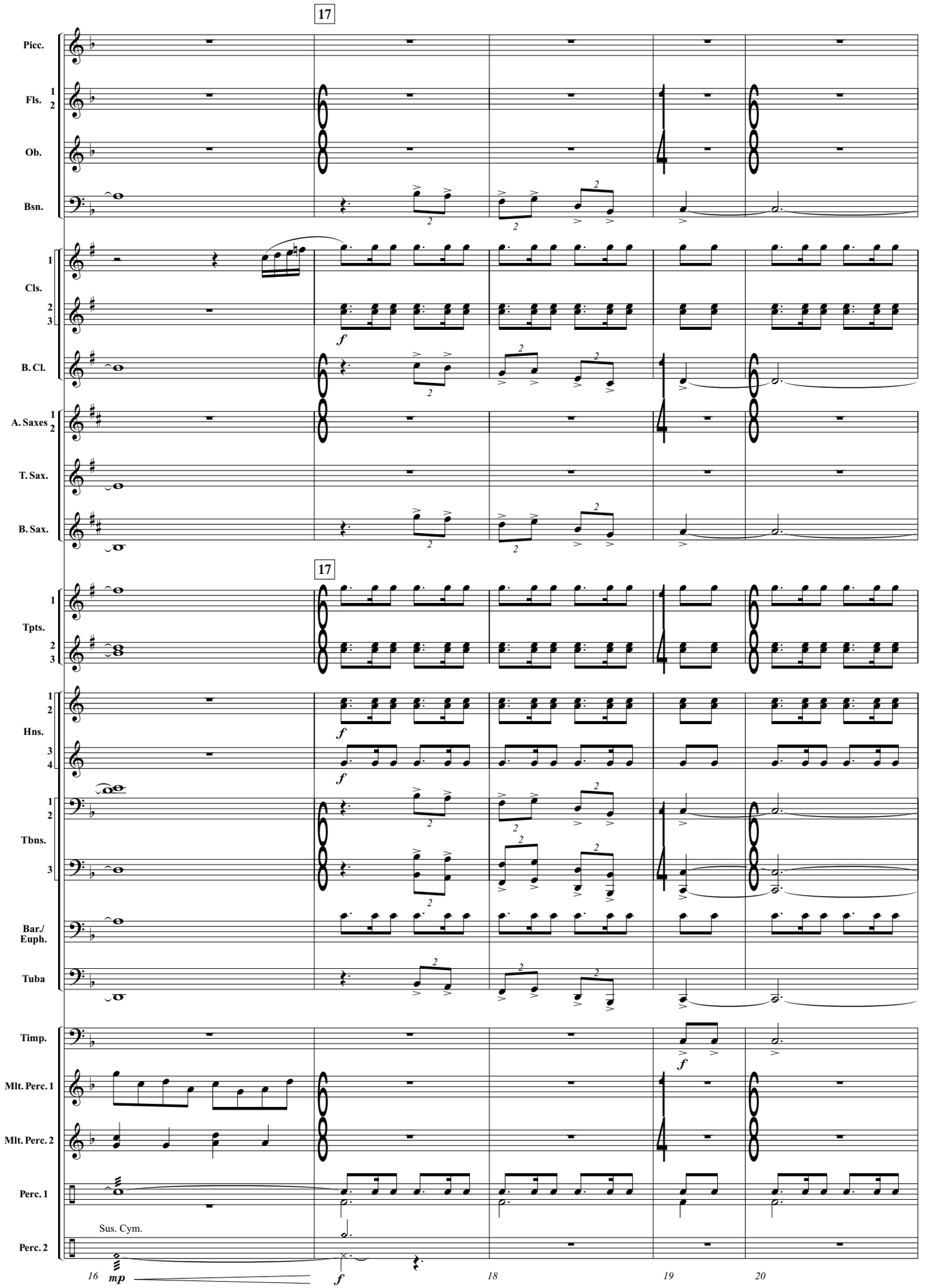
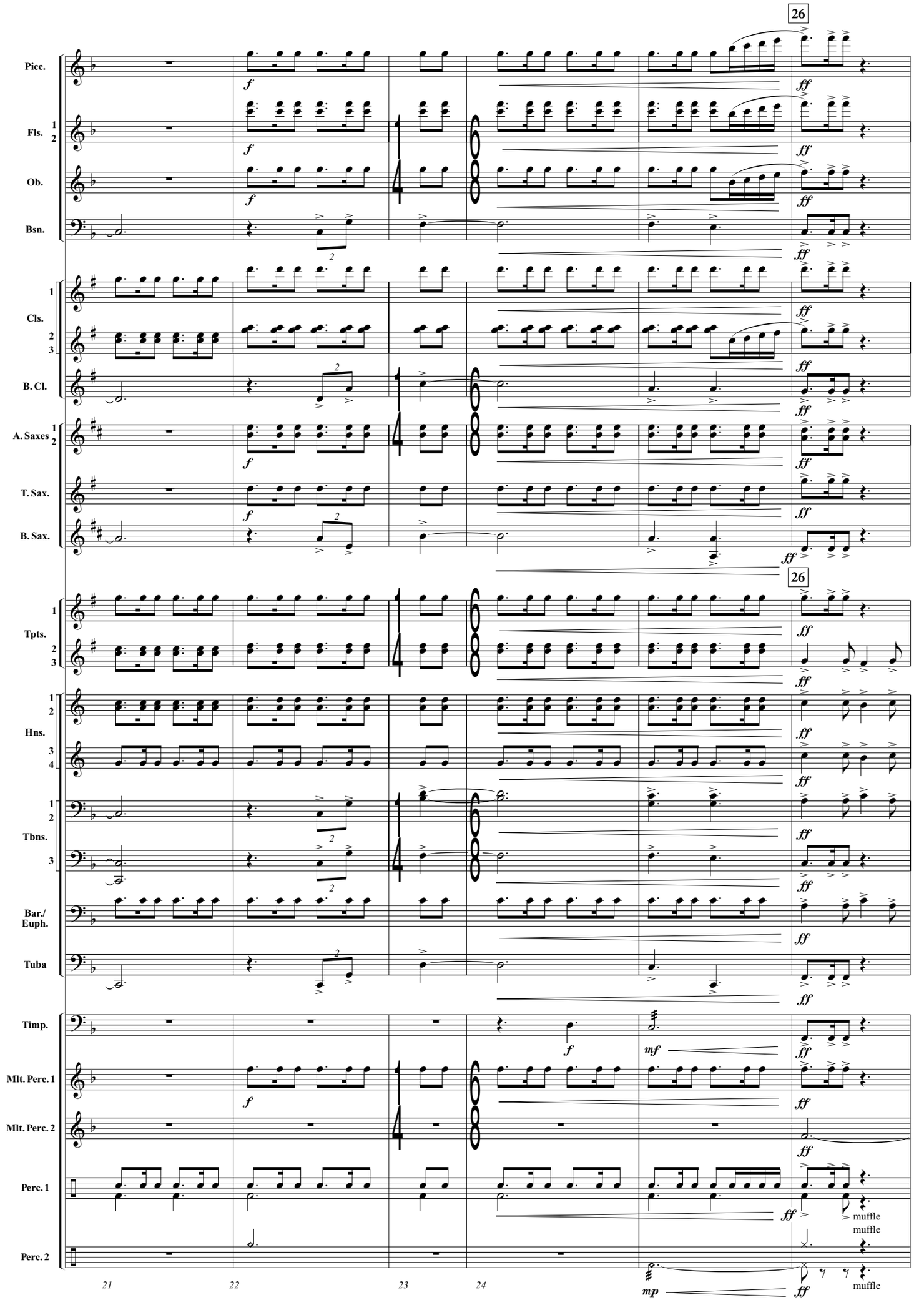
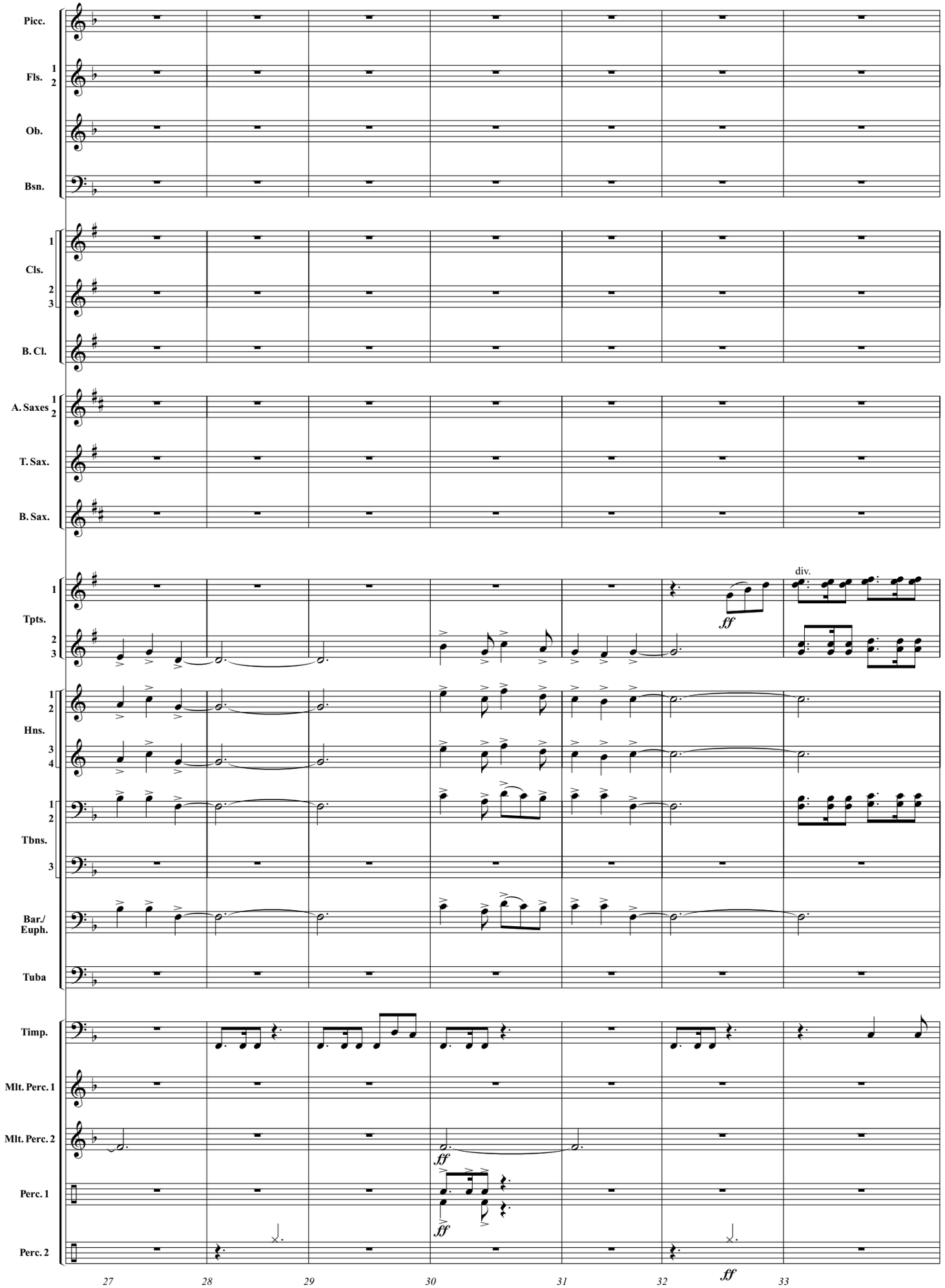
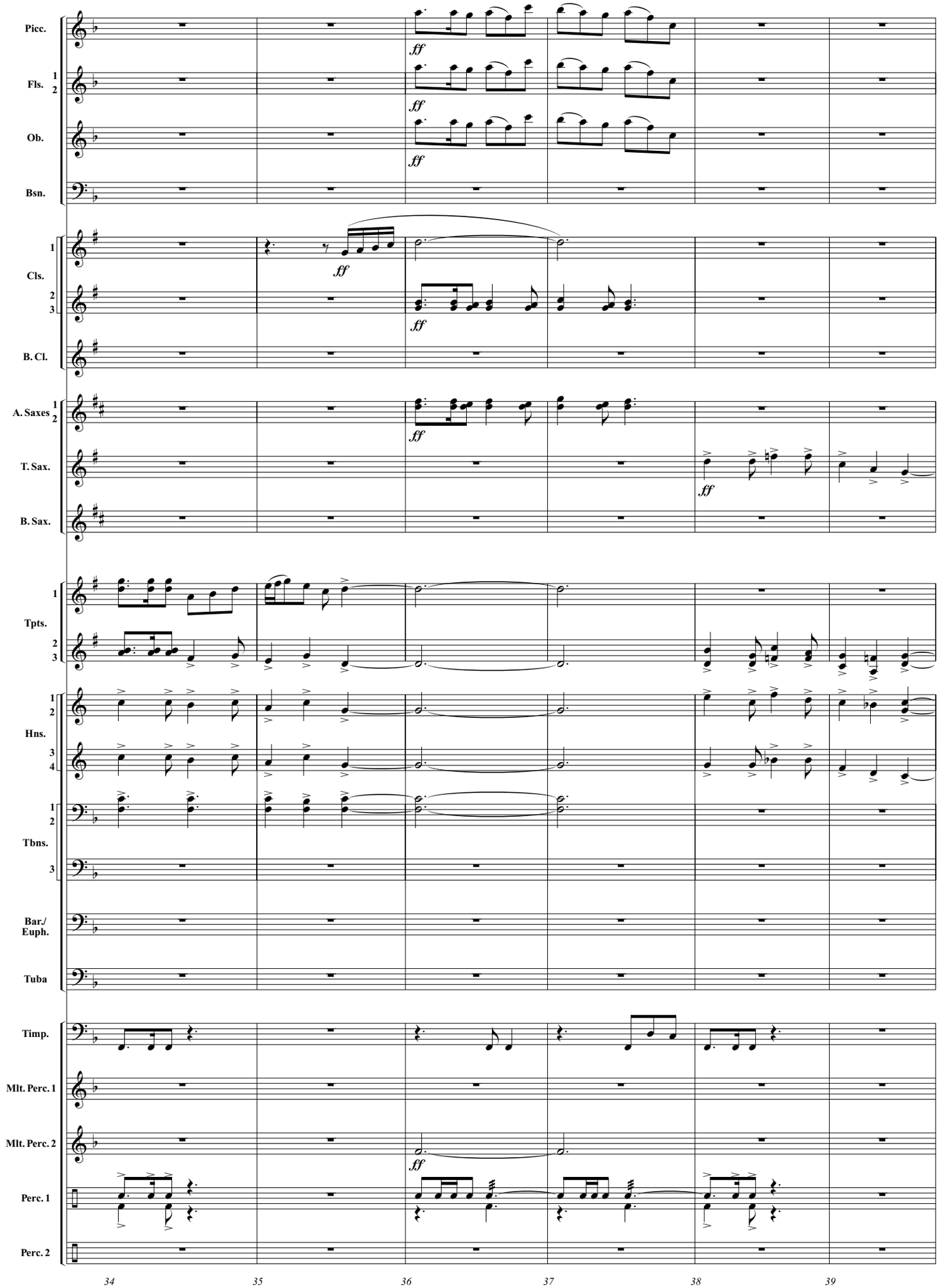

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
f
6
7
8
9
10

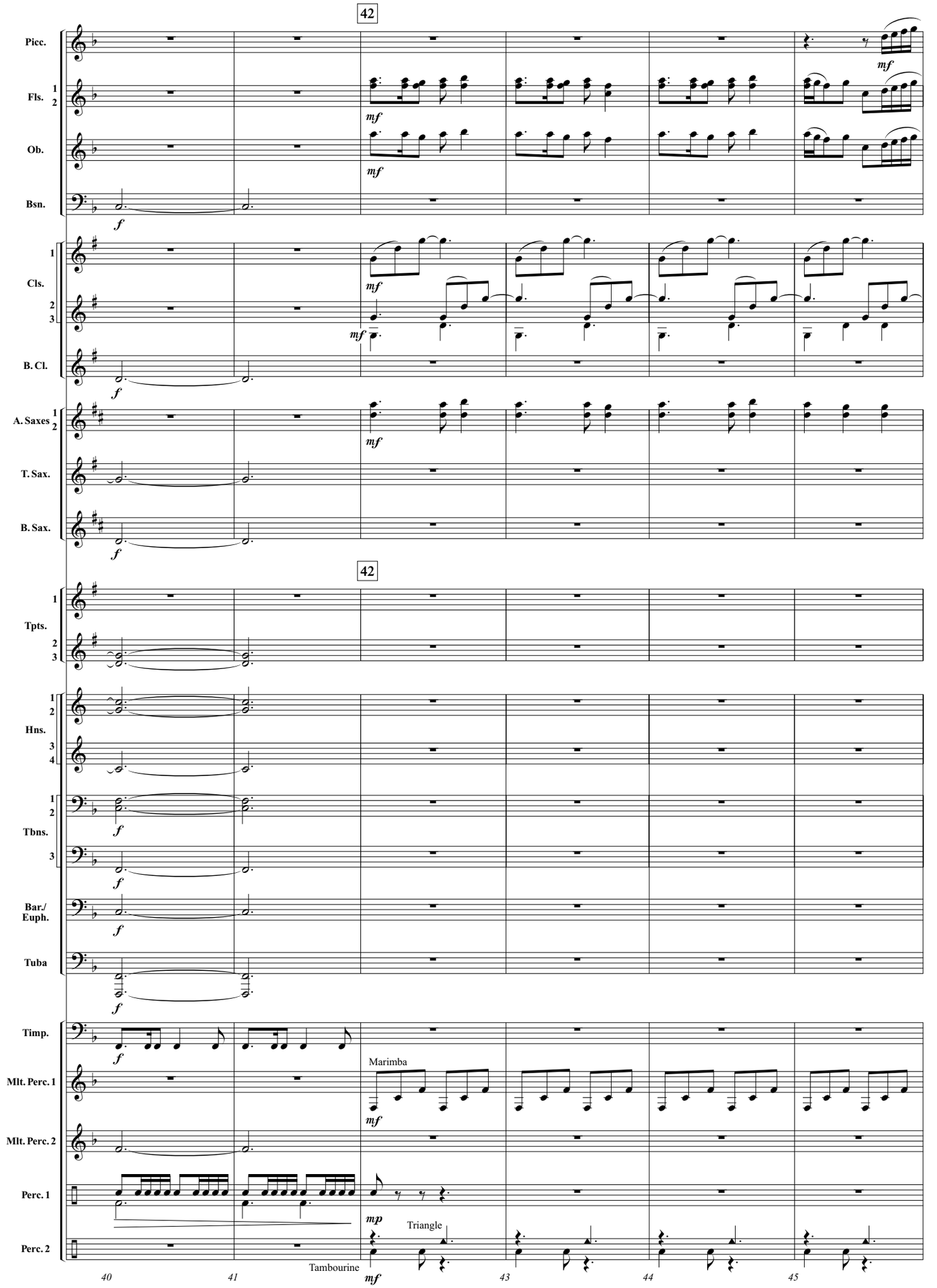

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
f
11
12
13
14
15

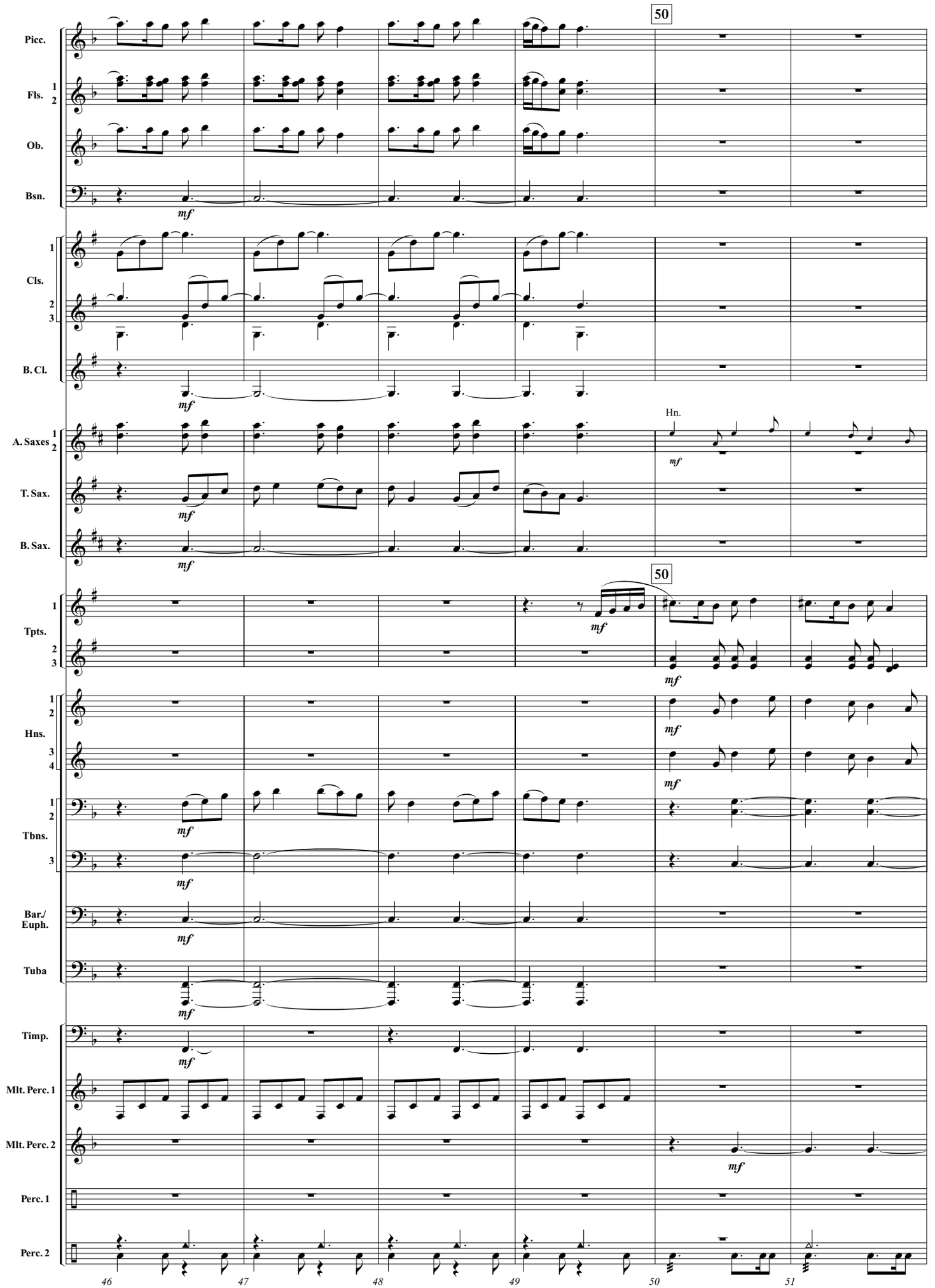

17
Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
17
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Sus. Cym.
f
mp
16
18
19
20

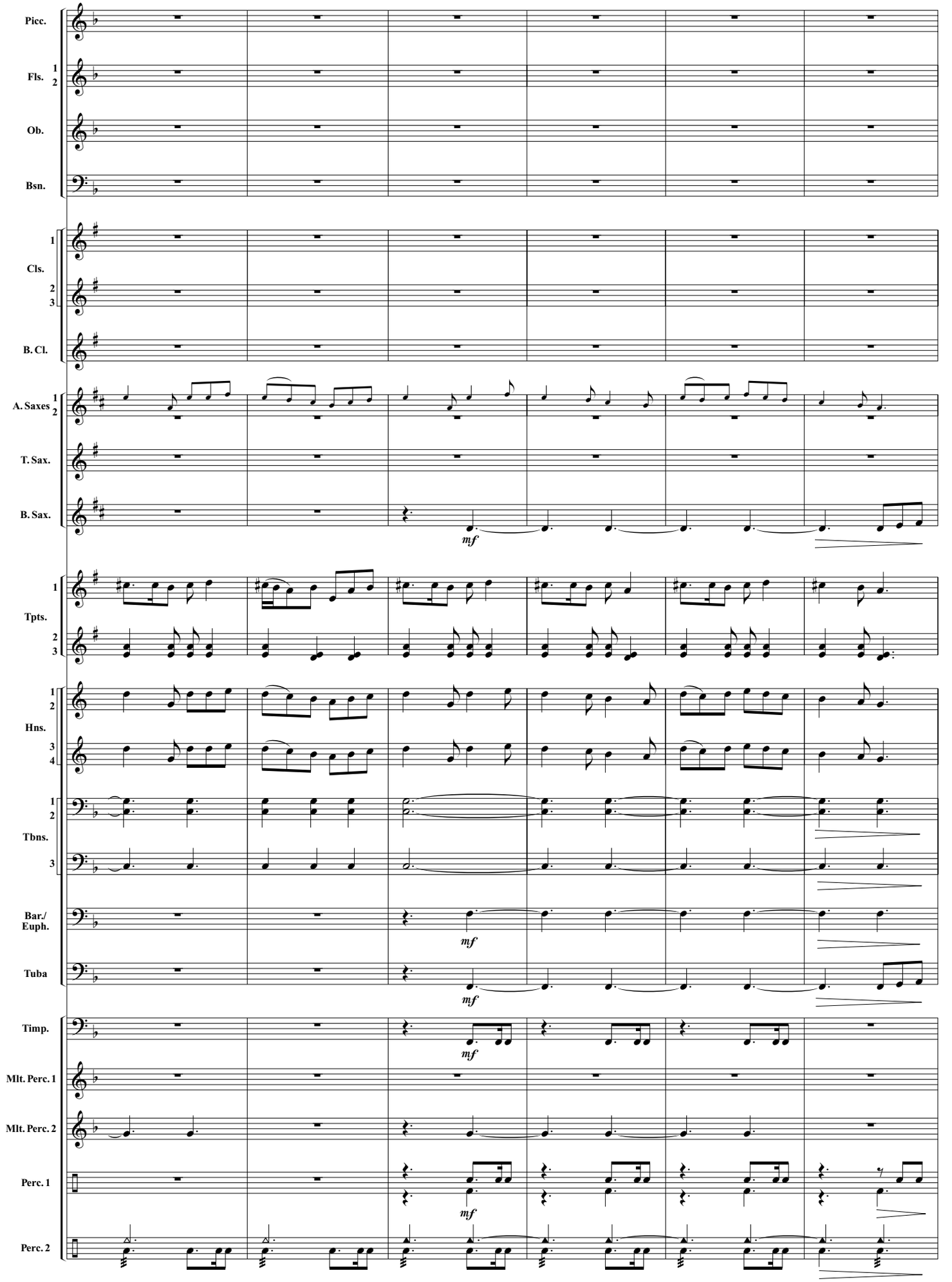

26
Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
26
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
muffle
muffle
muffle
21
22
23
24

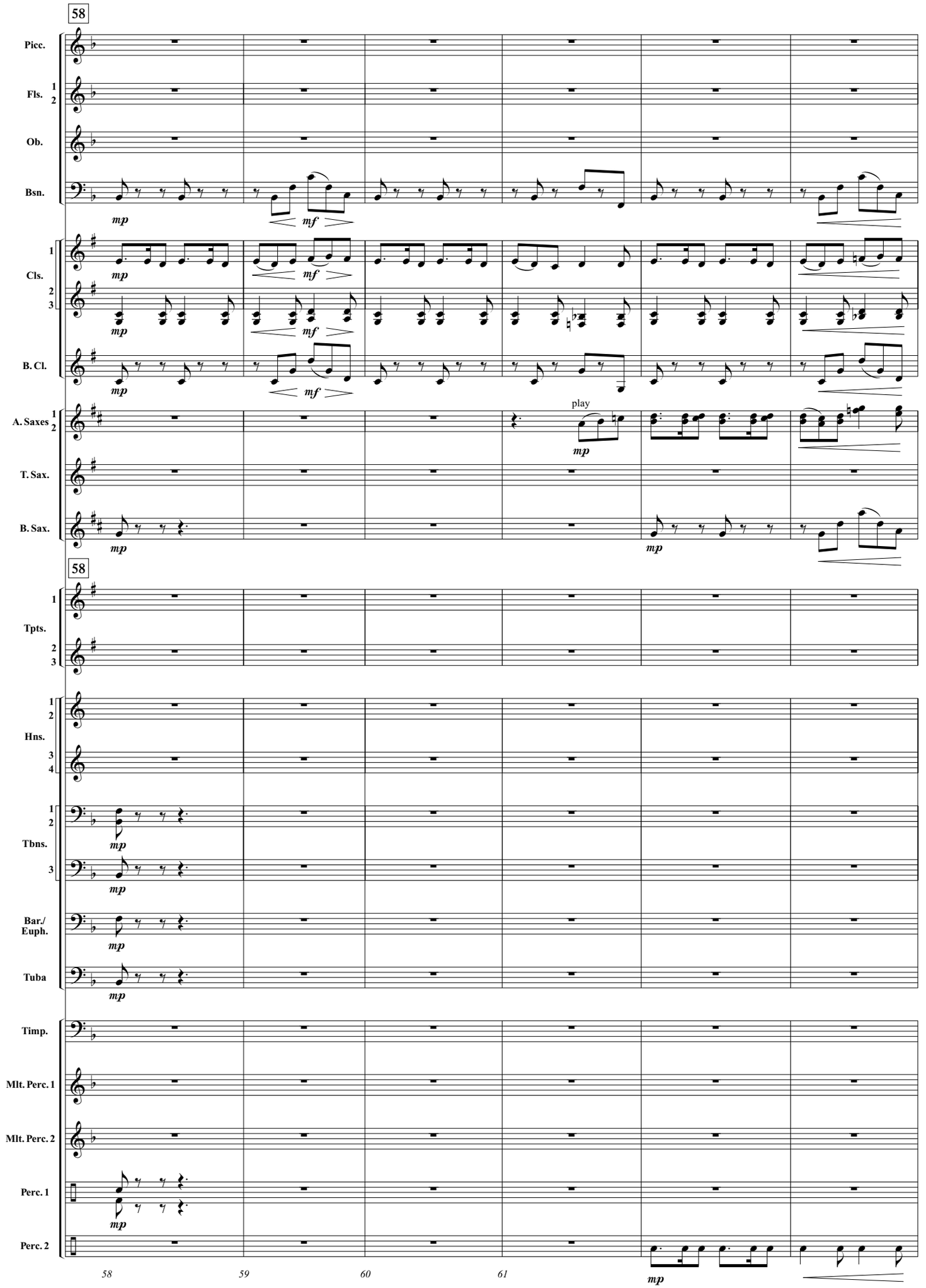

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
div.
ff
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
ff
ff
ff
27
28
29
30
31
32
33

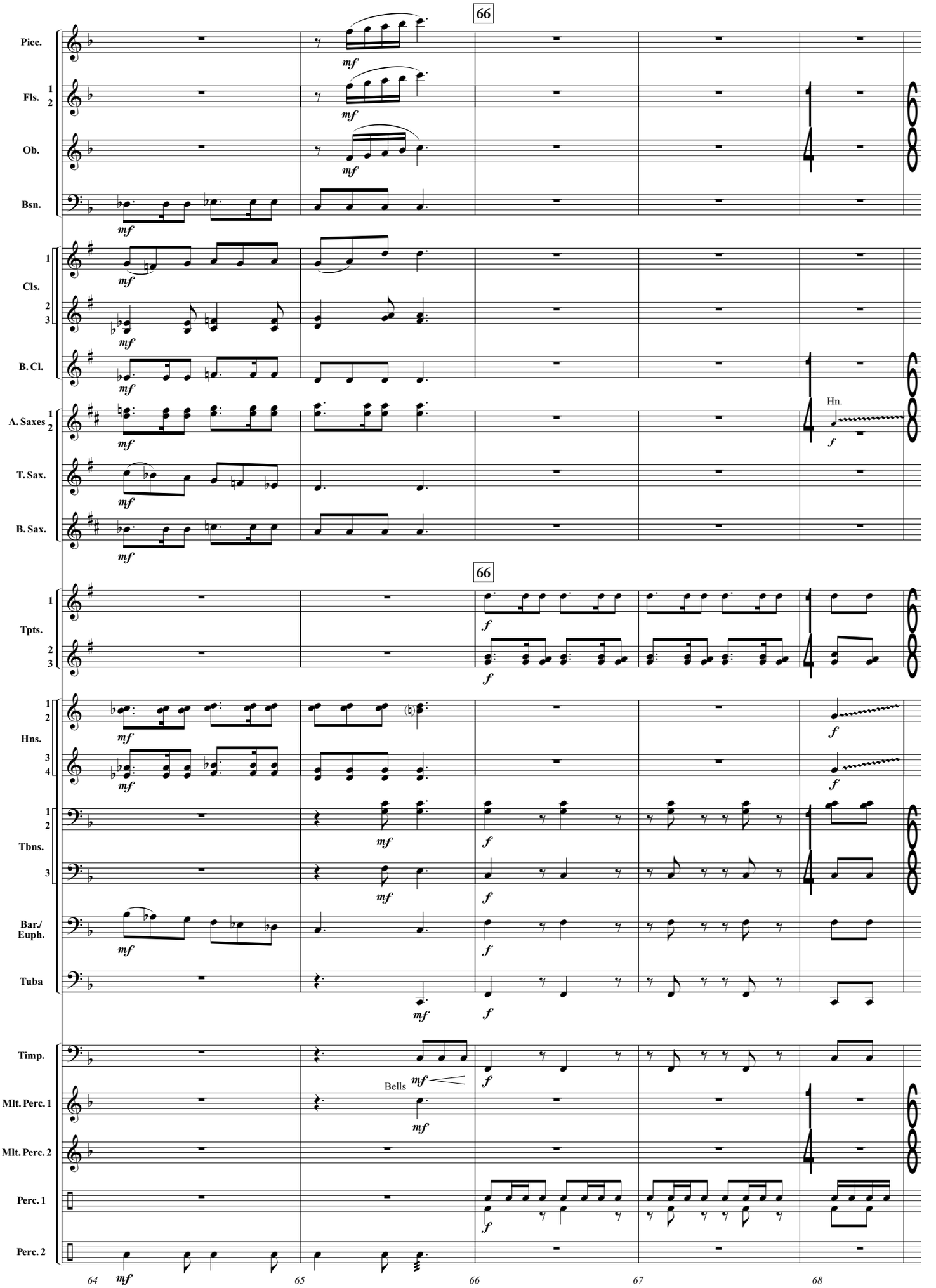

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
ff
34
35
36
37
38
39

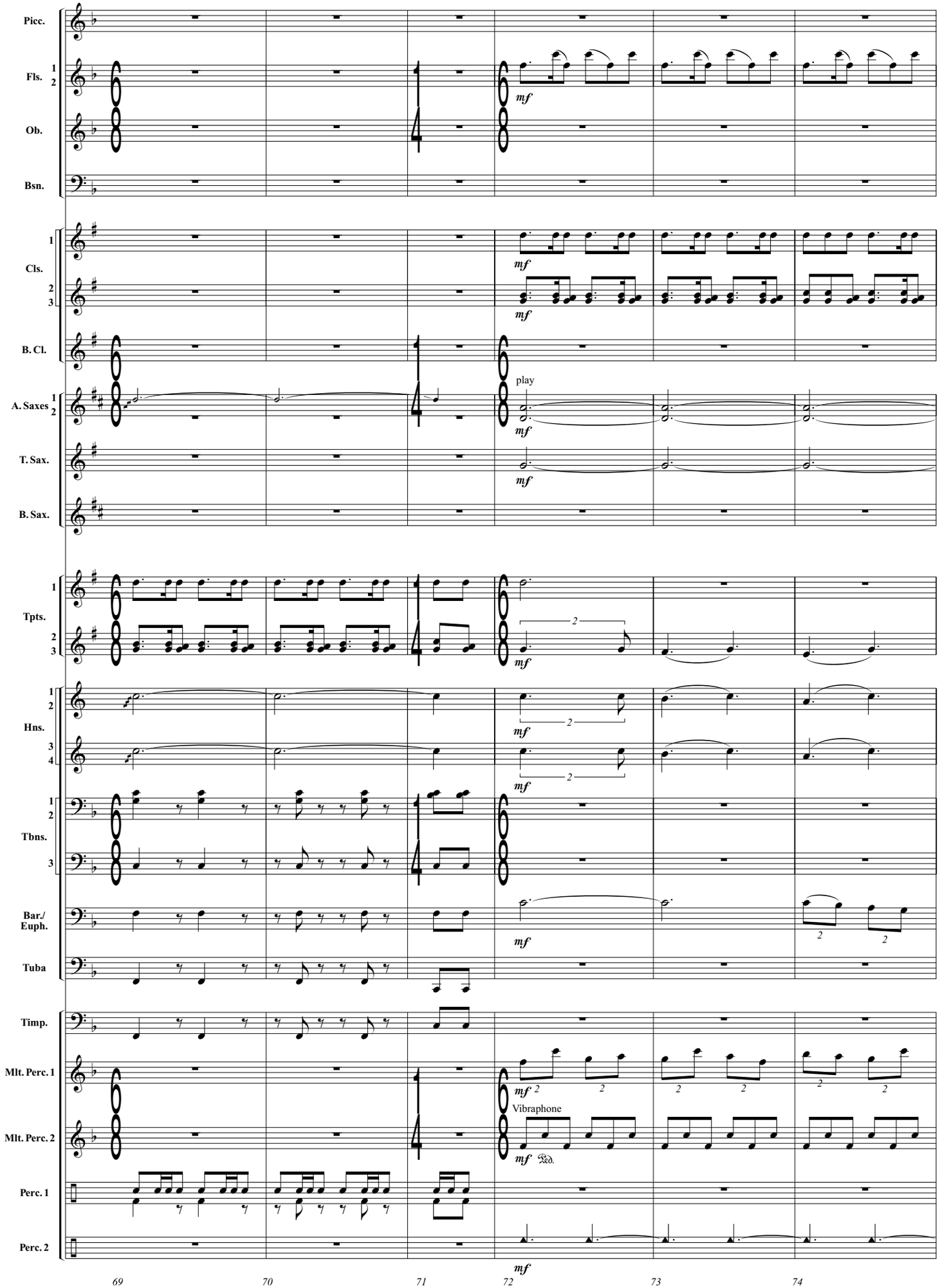

42
Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
42
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Marimba
Mlt. Perc. 2
Perc. 1
Perc. 2
Triangle
Tambourine
40
41
43
44
45

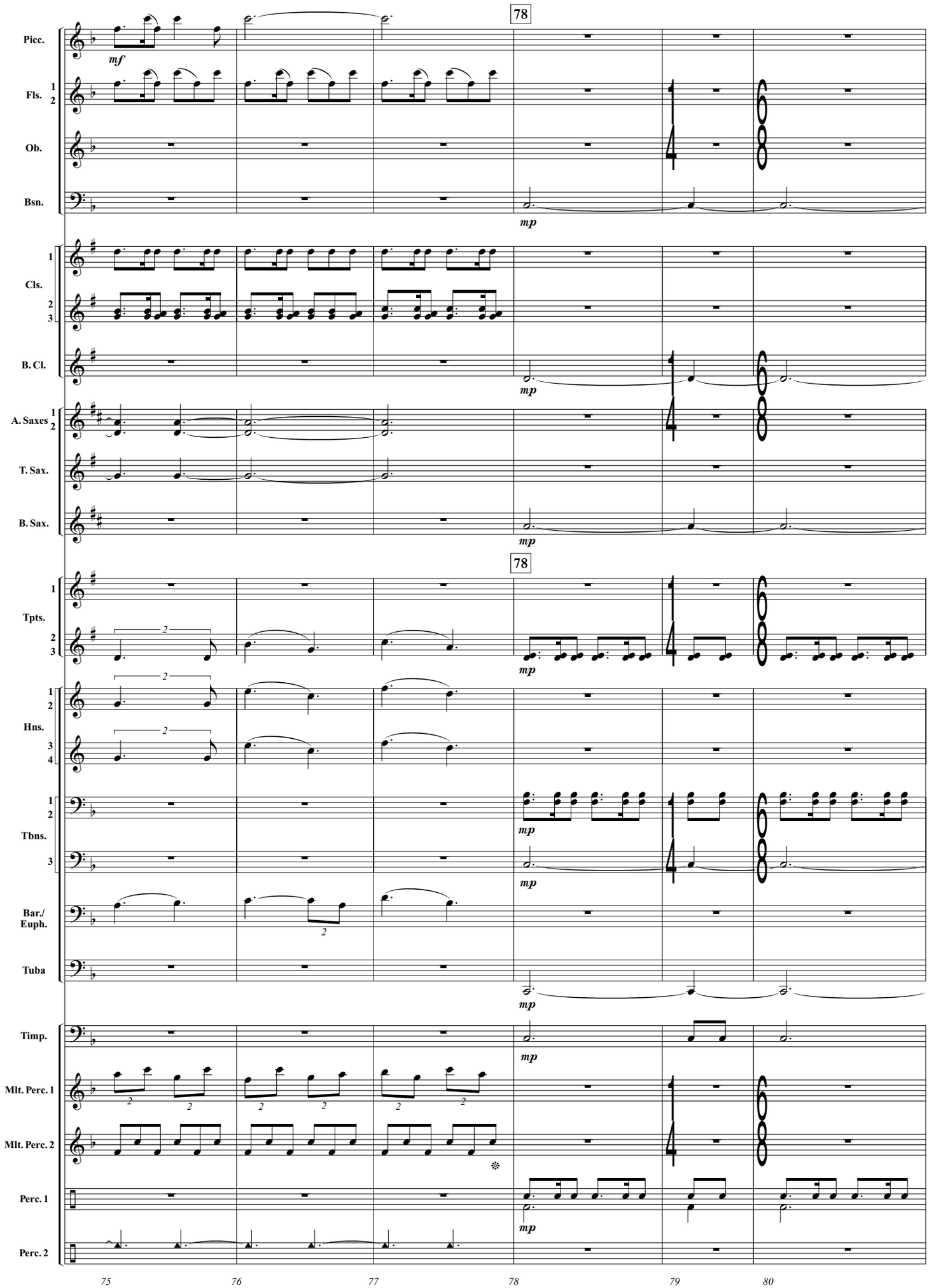

50
Picc.
Fls. 1 2
Ob.
Bsn.
mf
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Hn.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
46
47
48
49
50
51

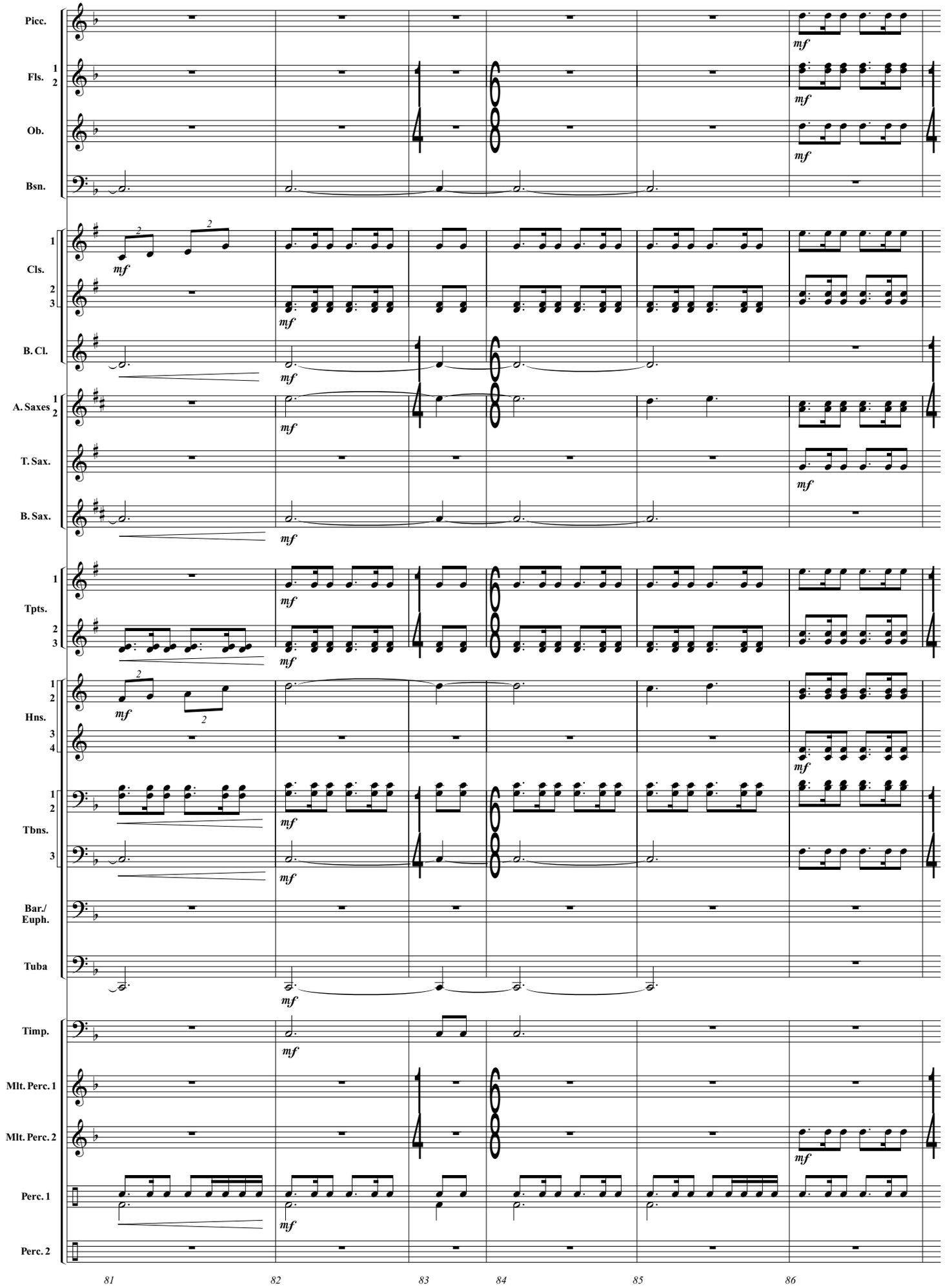

Picc.
Fls. 1 2
Ob.
Bsn.
1 Cls. 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
mf
1 Tpts. 2 3
1 2 Hns. 3 4
1 2 Tbns. 3
Bar./ Euph.
Tuba
mf
mf
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
mf
52
53
54
55
56
57

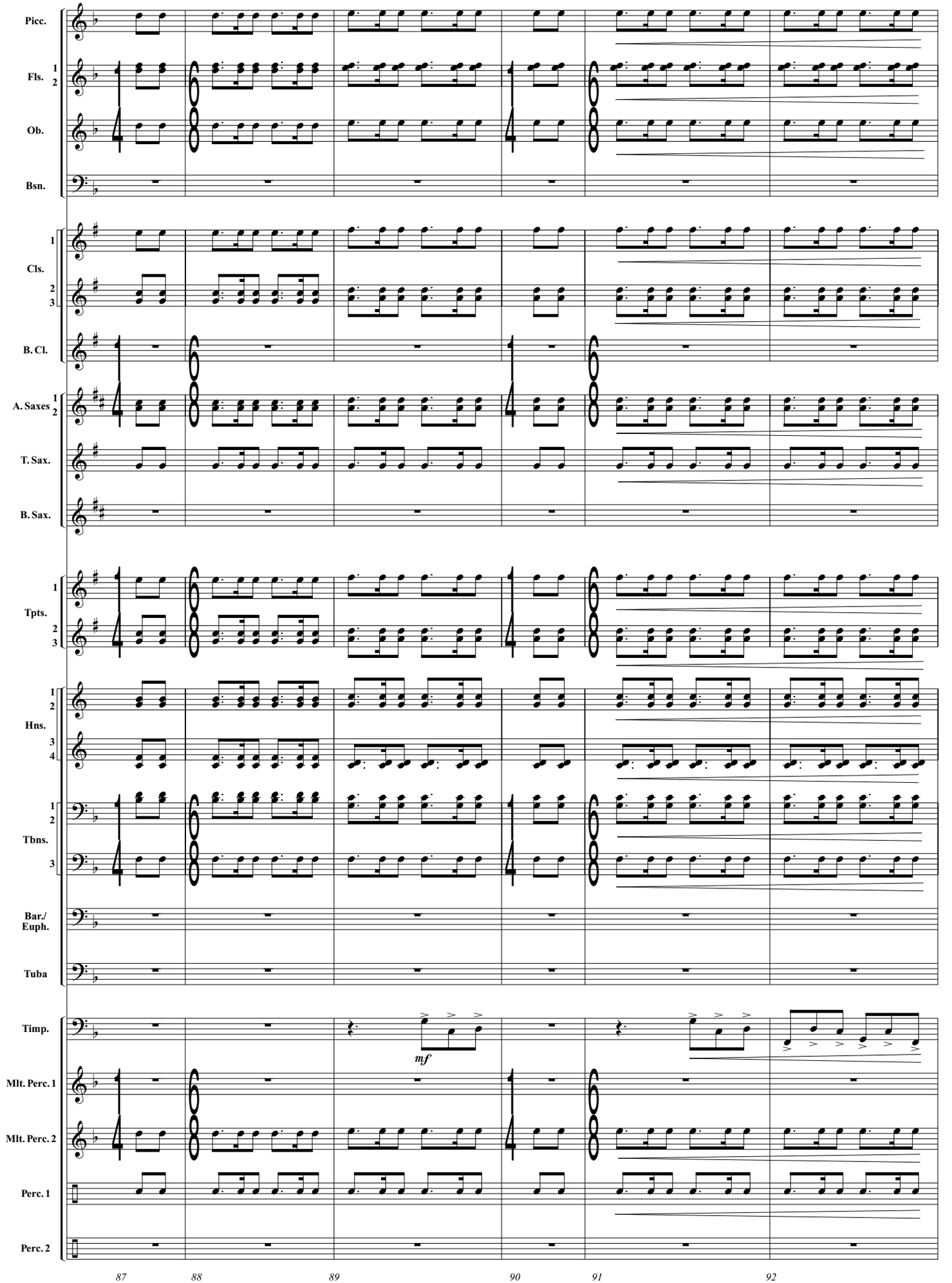

58
Picc.
Fls. 1 2
Ob.
Bsn.
mp
mf
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
play
T. Sax.
B. Sax.
58
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
58
59
60
61

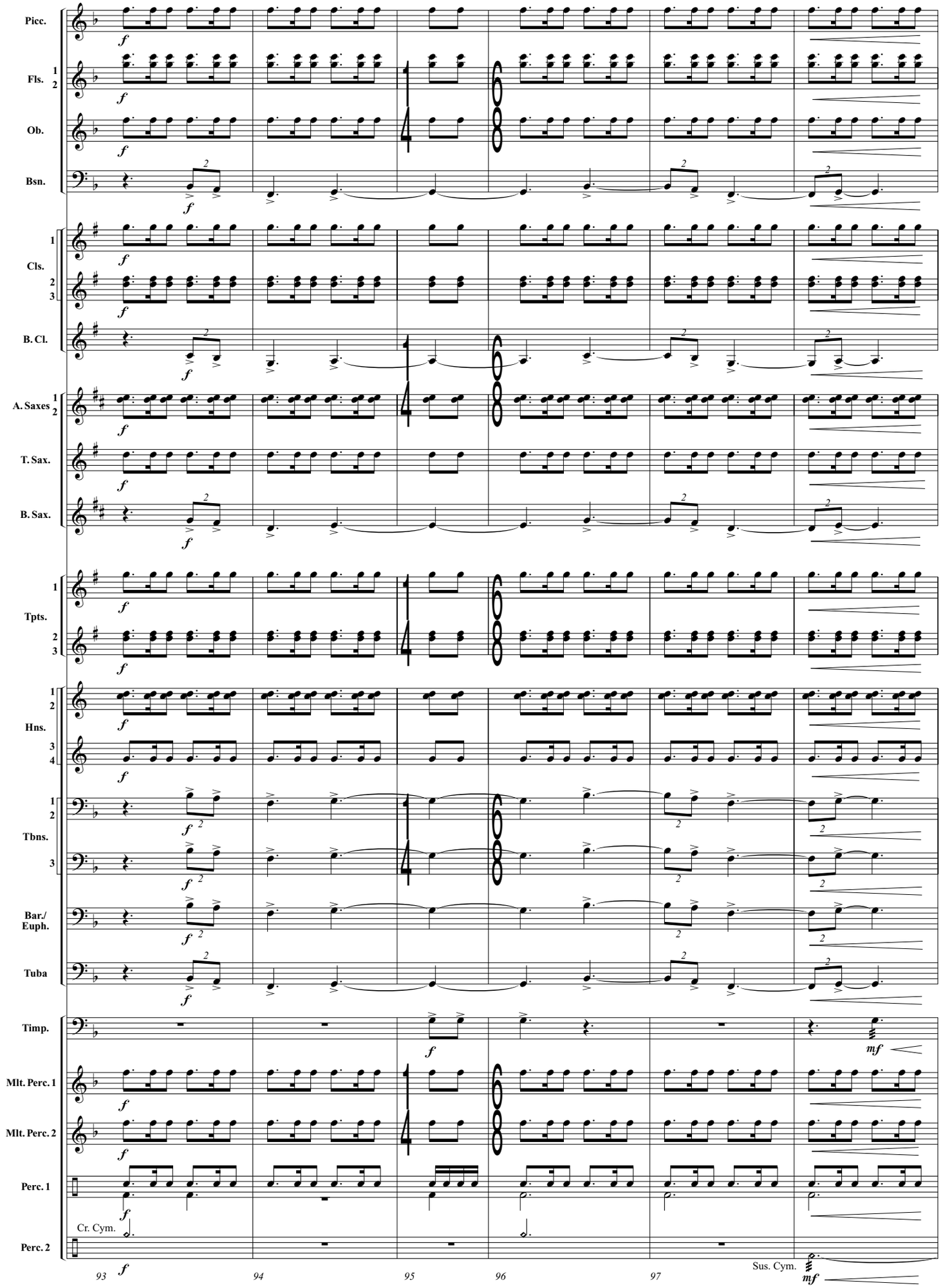

66
Picc.
Fls.
1
2
Ob.
Bsn.
Cls.
1
2
3
B. Cl.
A. Saxes
1
2
T. Sax.
B. Sax.
Hn.
66
Tpts.
1
2
3
Hns.
1
2
3
4
Tbns.
1
2
3
Bar./
Euph.
Tuba
Timp.
Bells
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
64
65
66
67
68

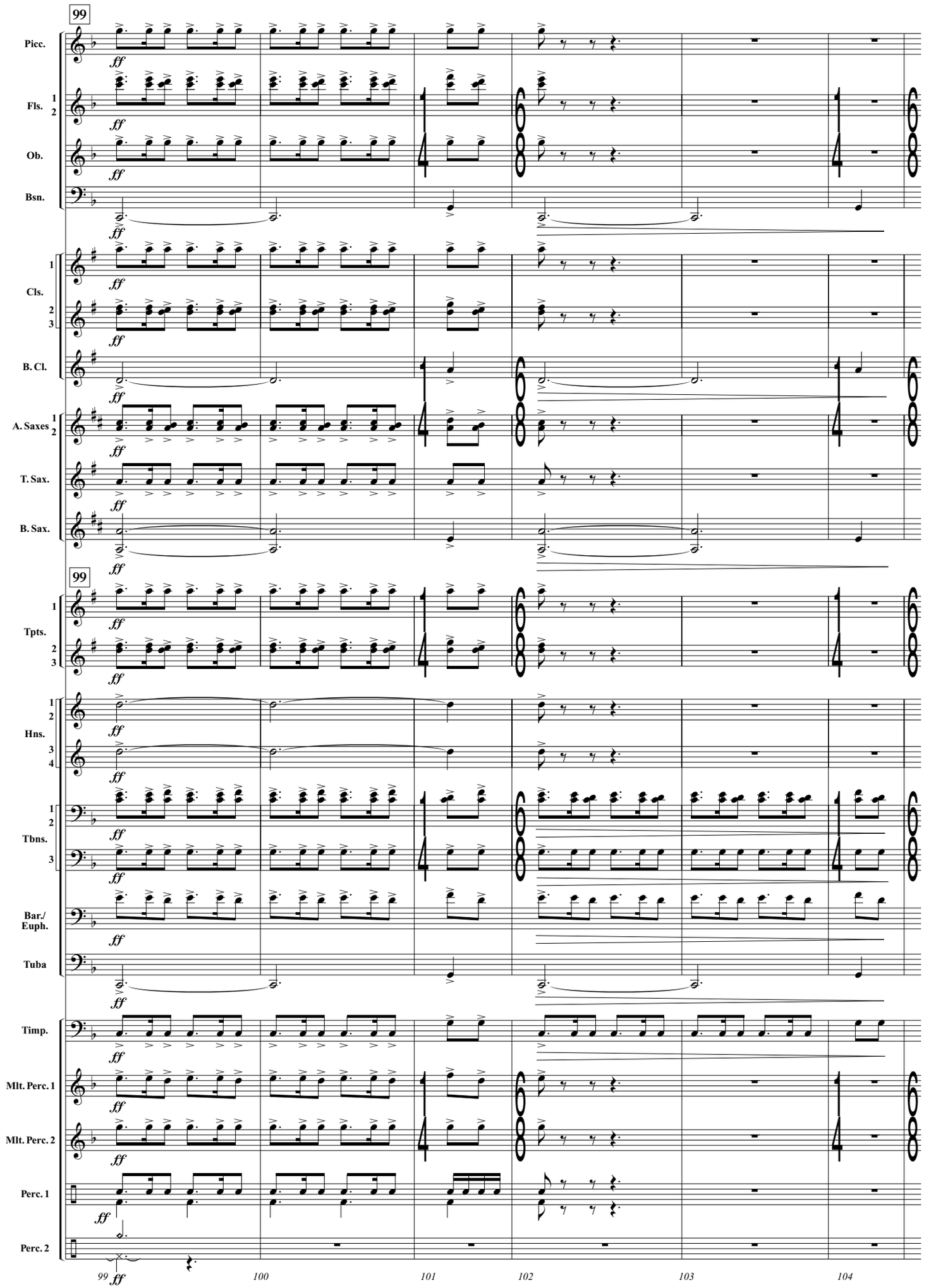

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
mf
play
Vibraphone
69
70
71
72
73
74

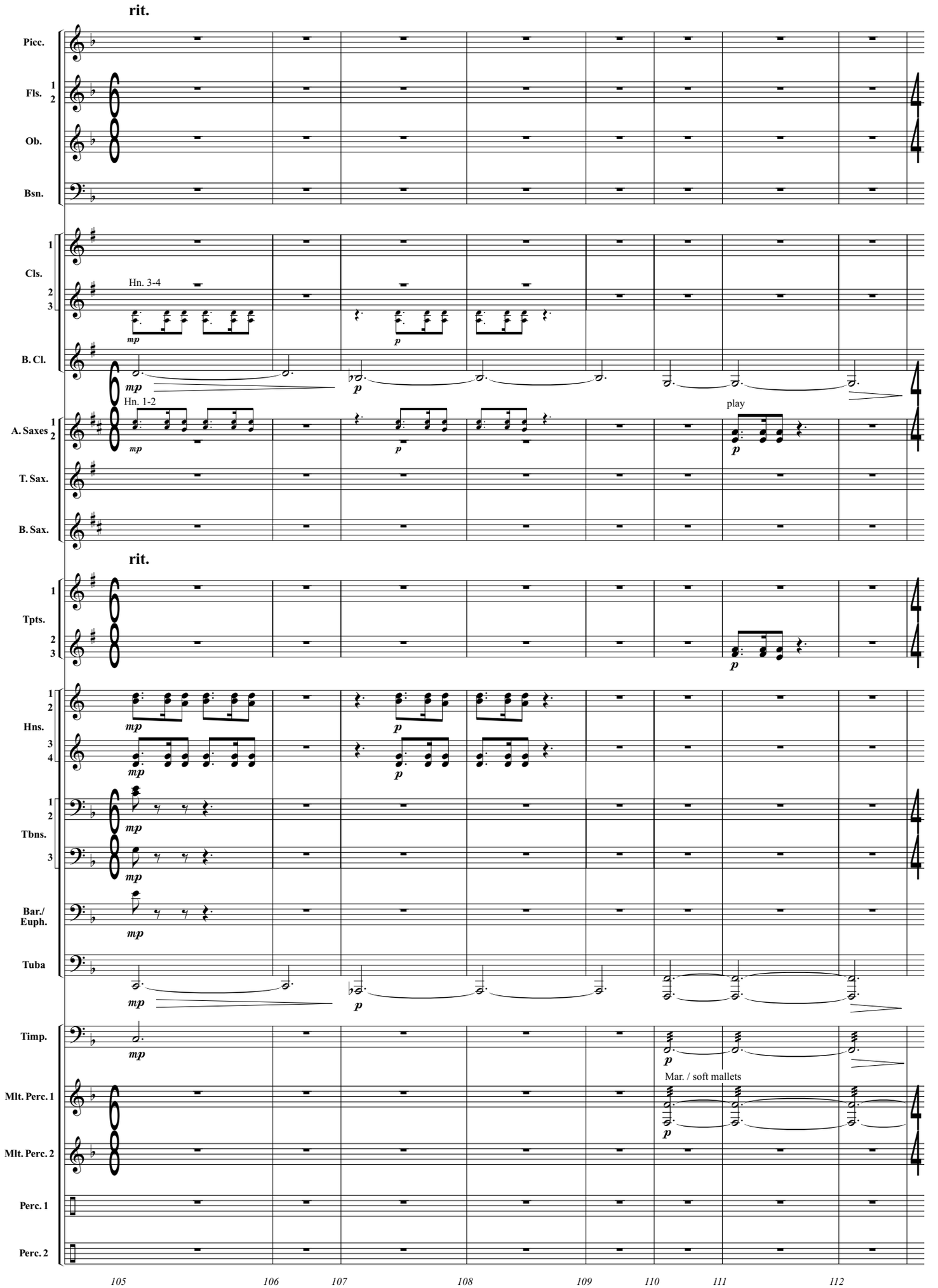

78
Picc.
mf
Fls. 1 2
Ob.
Bsn.
mp
Cls. 1 2 3
B. Cl.
mp
A. Saxes 1 2
T. Sax.
B. Sax.
mp
78
Tpts. 1 2 3
mp
Hns. 1 2 3 4
Tbns. 1 2
mp
Tbns. 3
mp
Bar./ Euph.
Tuba
mp
Timp.
mp
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
mp
Perc. 2
75
76
77
78
79
80

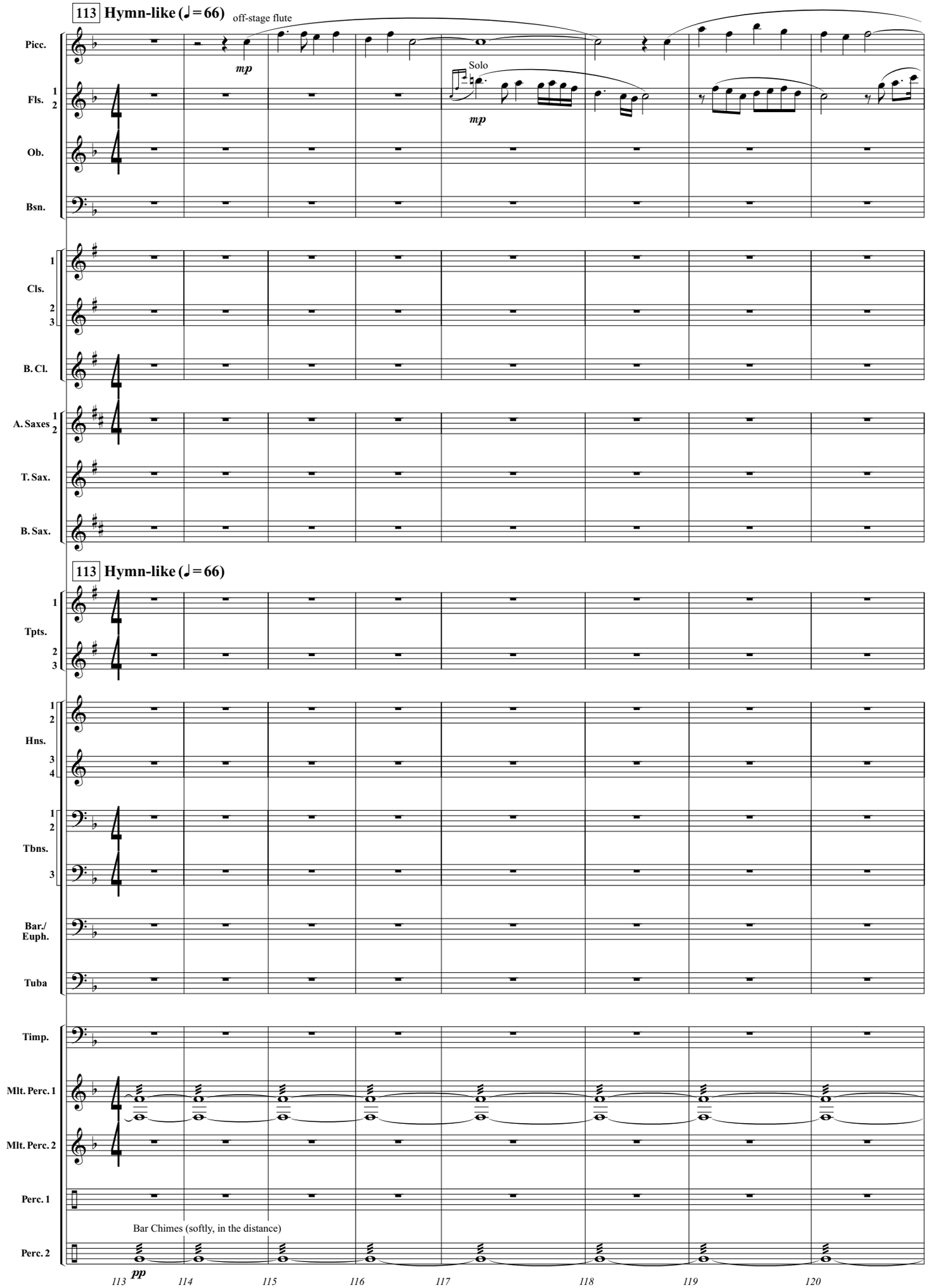

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
mf
81
82
83
84
85
86

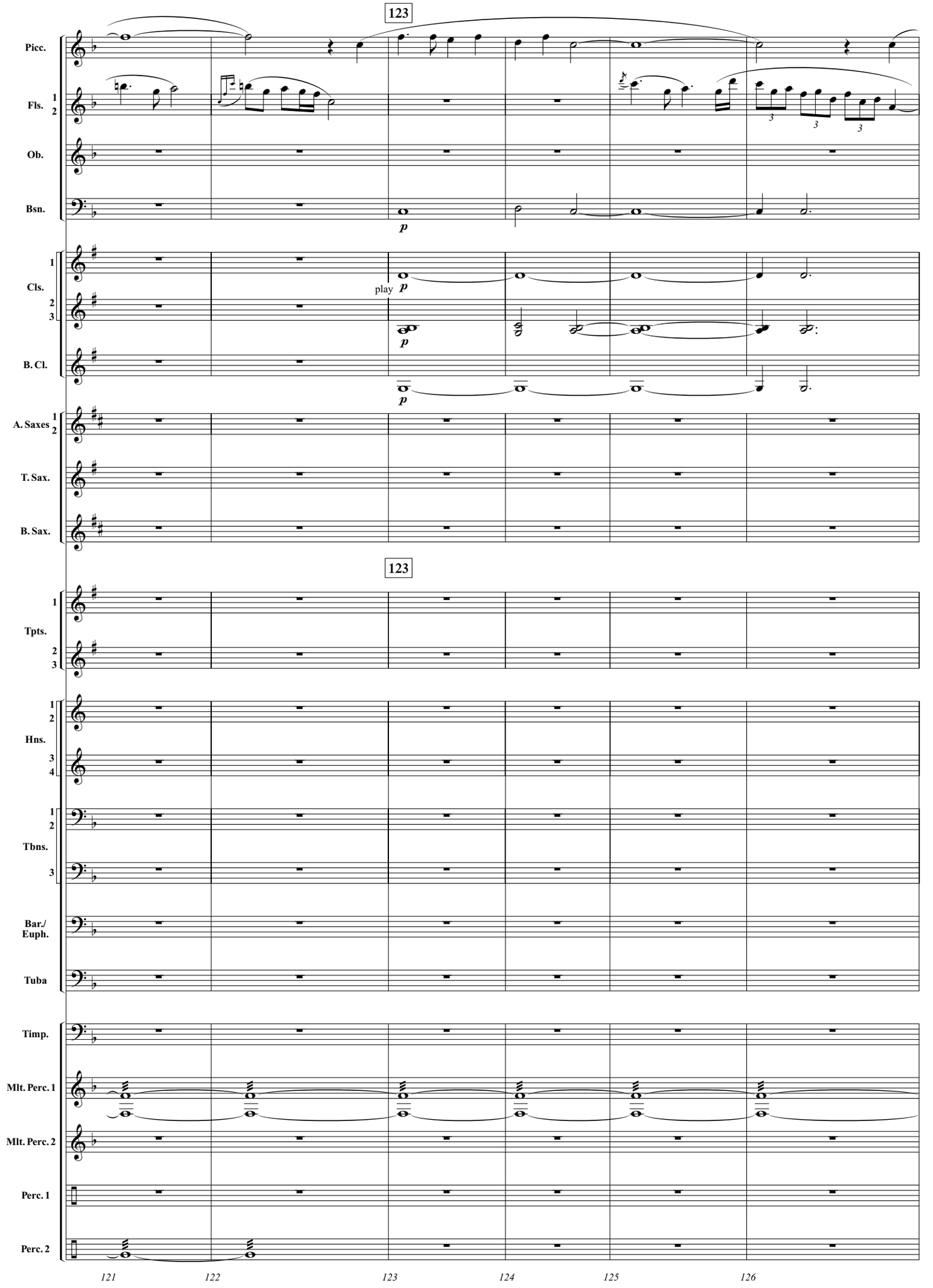

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
mf
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
87
88
89
90
91
92

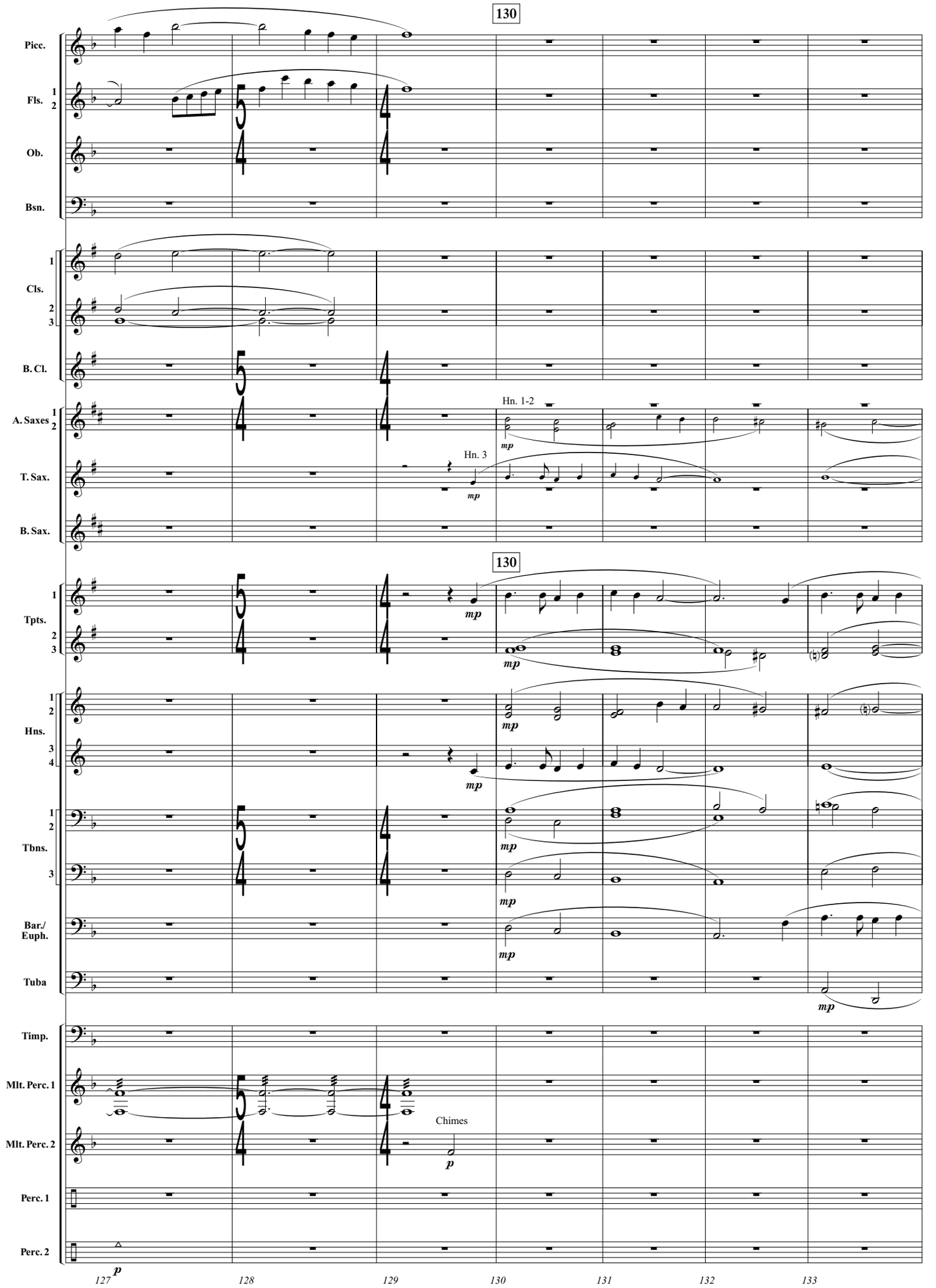

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Cr. Cym.
Sus. Cym.
93
94
95
96
97

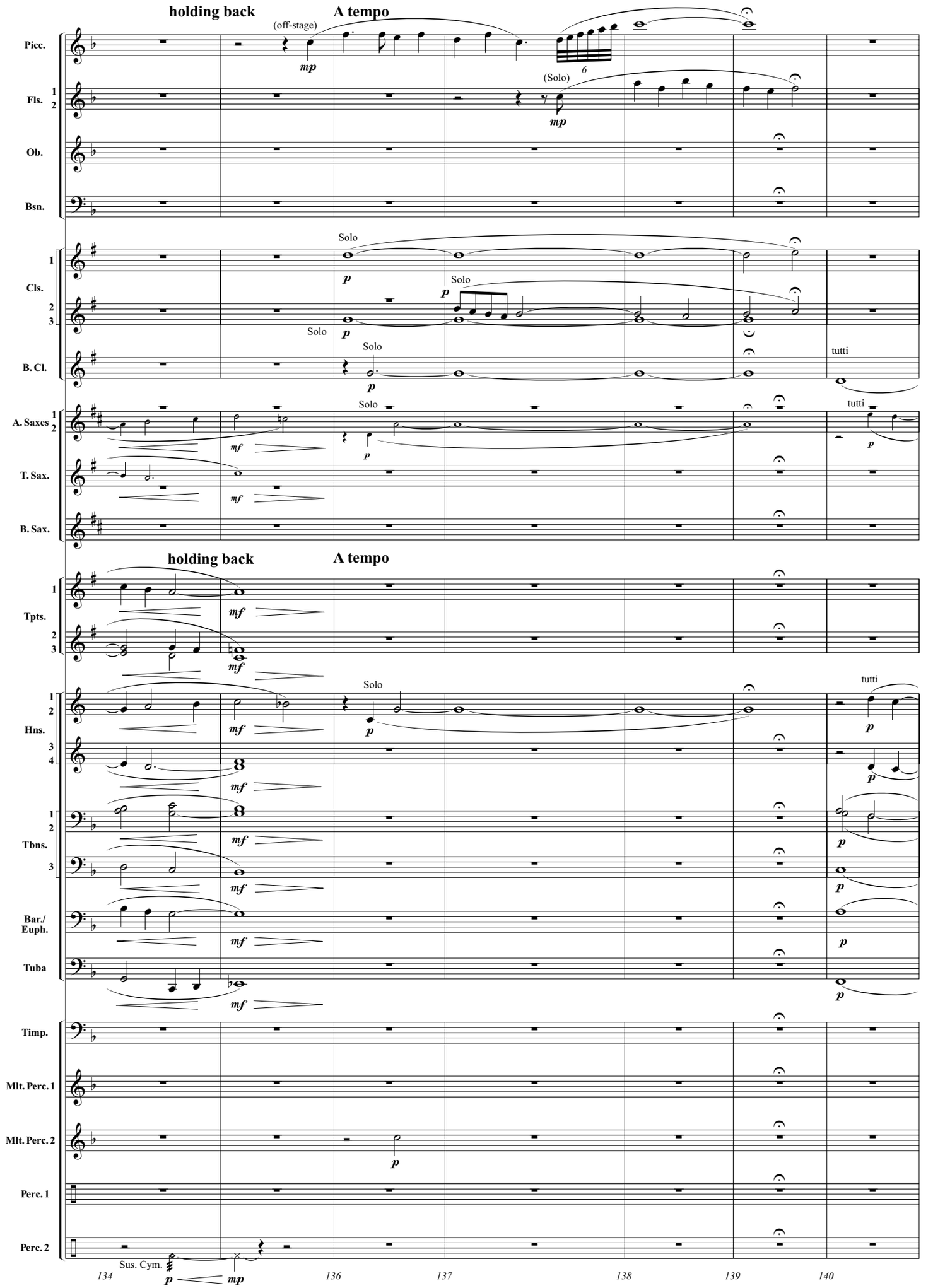

99
Picc.
Fls.
1
2
Ob.
Bsn.
Cls.
1
2
3
B. Cl.
A. Saxes
1
2
T. Sax.
B. Sax.
99
Tpts.
1
2
3
Hns.
1
2
3
4
Tbns.
1
2
3
Bar./
Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
ff
99
100
101
102
103
104

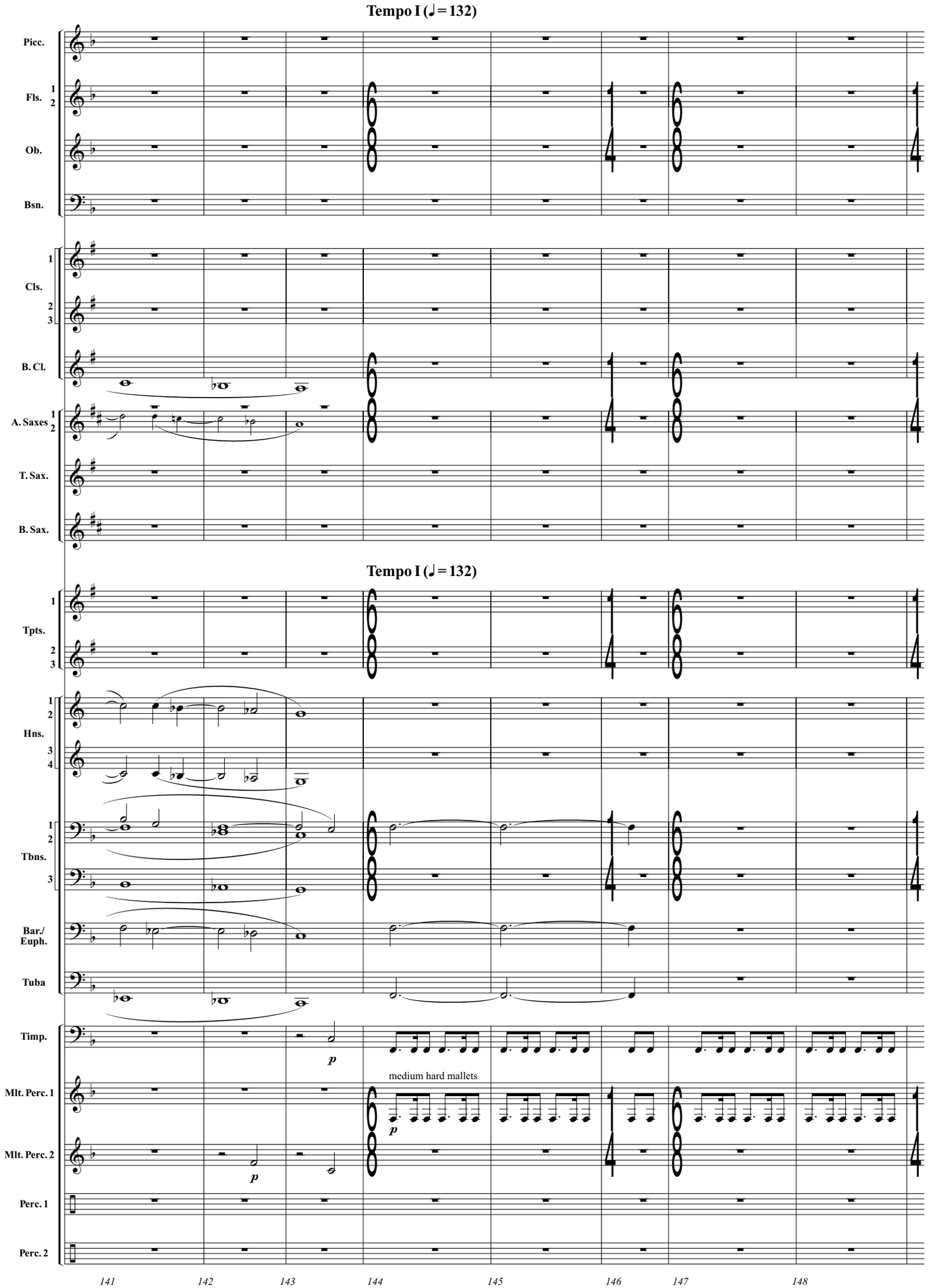

rit.
Picc.
Fls.
1
2
Ob.
Bsn.
1
Cls.
2
3
Hn. 3-4
mp
p
B. Cl.
mp
p
Hn. 1-2
A. Saxes
1
2
mp
p
play
p
T. Sax.
B. Sax.
rit.
Tpts.
1
2
3
p
Hns.
1
2
3
4
mp
p
Tbns.
Bar./
Euph.
Tuba
Timp.
Mlt. Perc. 1
Mar. / soft mallets
Mlt. Perc. 2
Perc. 1
Perc. 2
105
106
107
108
109
110
111
112

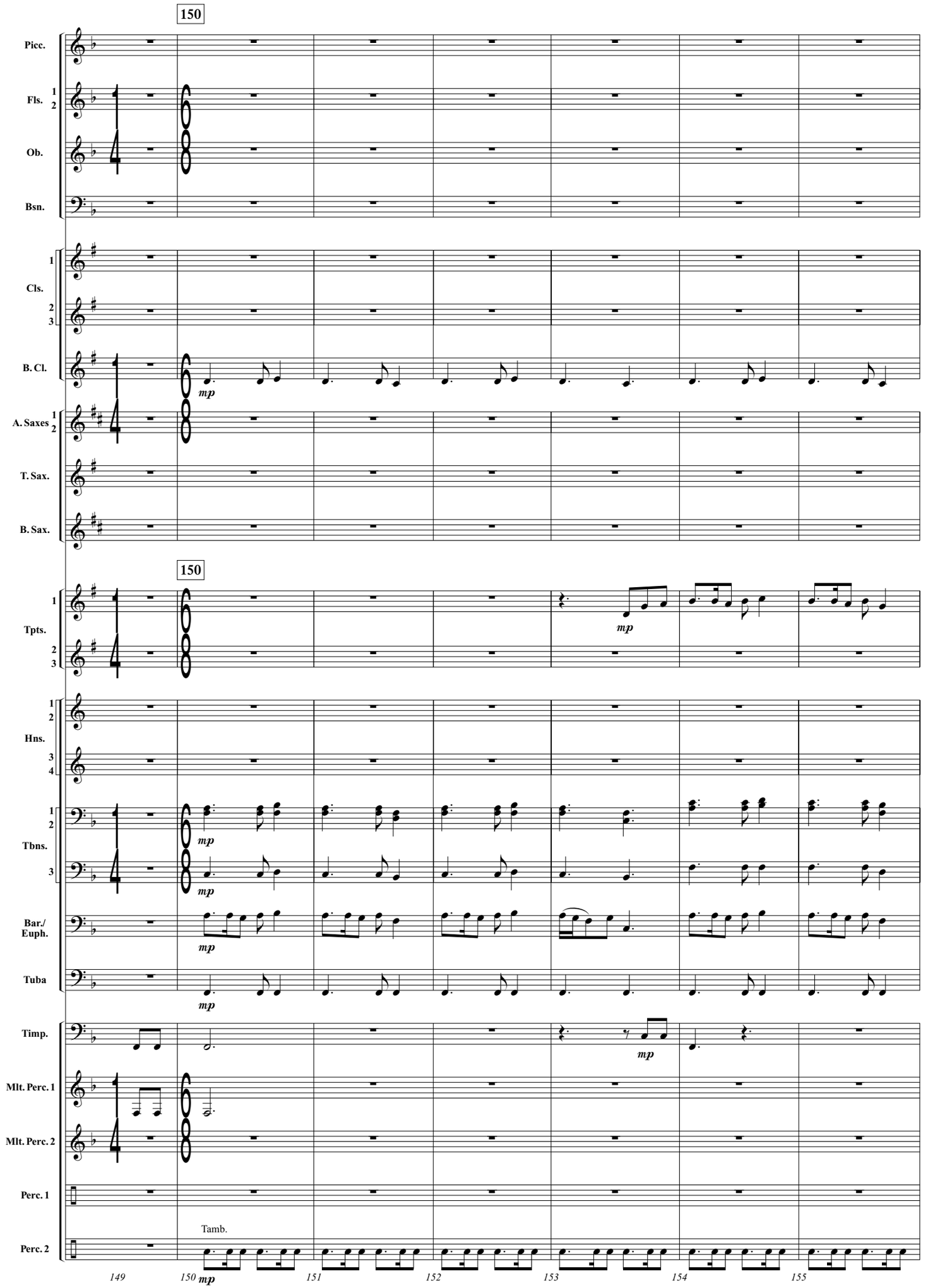

113 Hymn-like (♩=66)
off-stage flute
Picc.
Fls. 1 2
Ob.
Bsn.
mp
Solo
mp
1
Cls.
2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
113 Hymn-like (♩=66)
1
Tpts.
2 3
1 2
Hns.
3 4
1 2
Tbns.
3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Bar Chimes (softly, in the distance)
Perc. 2
pp
113
114
115
116
117
118
119
120

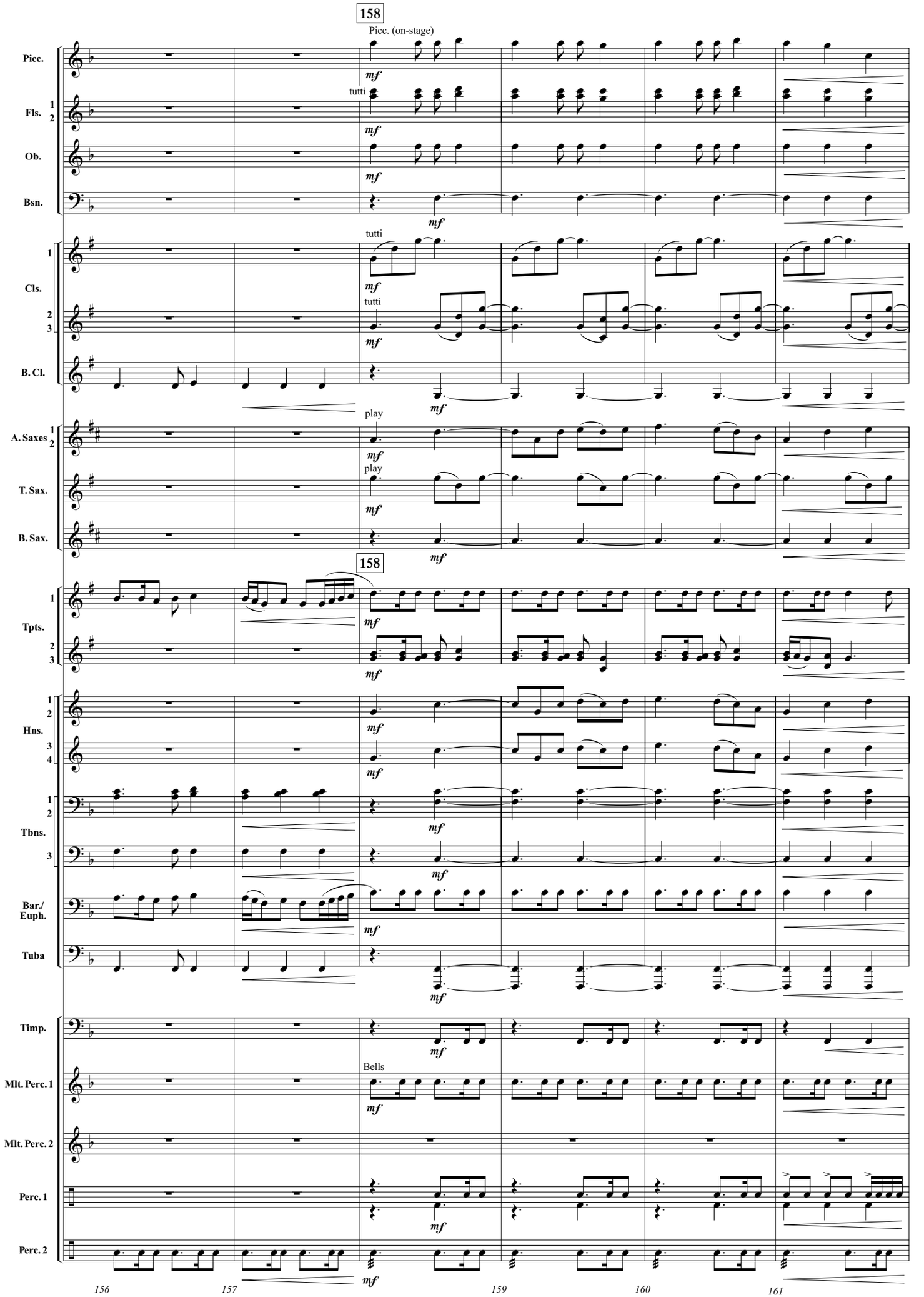

123
Picc.
Fls. 1 2
Ob.
Bsn.
p
Cls. 1 2 3
play
p
B. Cl.
p
A. Saxes 1 2
T. Sax.
B. Sax.
123
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
121
122
123
124
125
126

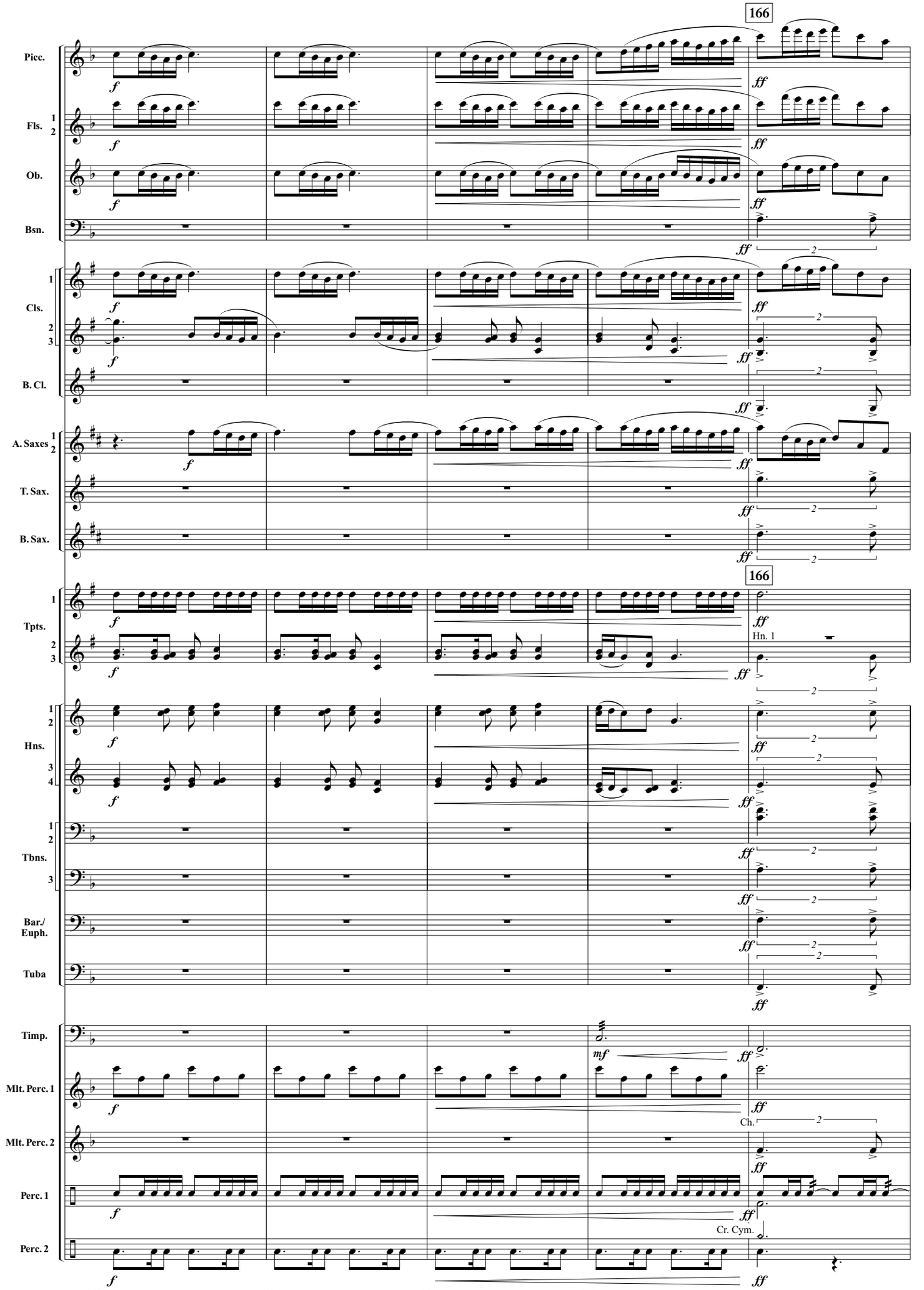

130
Picc.
Fls. 1 2
Ob.
Bsn.
1
Cls.
2
3
B. Cl.
A. Saxes 1 2
Hn. 1-2
mp
Hn. 3
mp
T. Sax.
B. Sax.
130
Tpts. 1
2 3
mp
mp
Hns. 1 2
3 4
mp
mp
Tbns. 1 2
3
mp
mp
Bar./ Euph.
mp
Tuba
mp
Timp.
Mlt. Perc. 1
Chimes
Mlt. Perc. 2
p
Perc. 1
Perc. 2
p
127
128
129
130
131
132
133

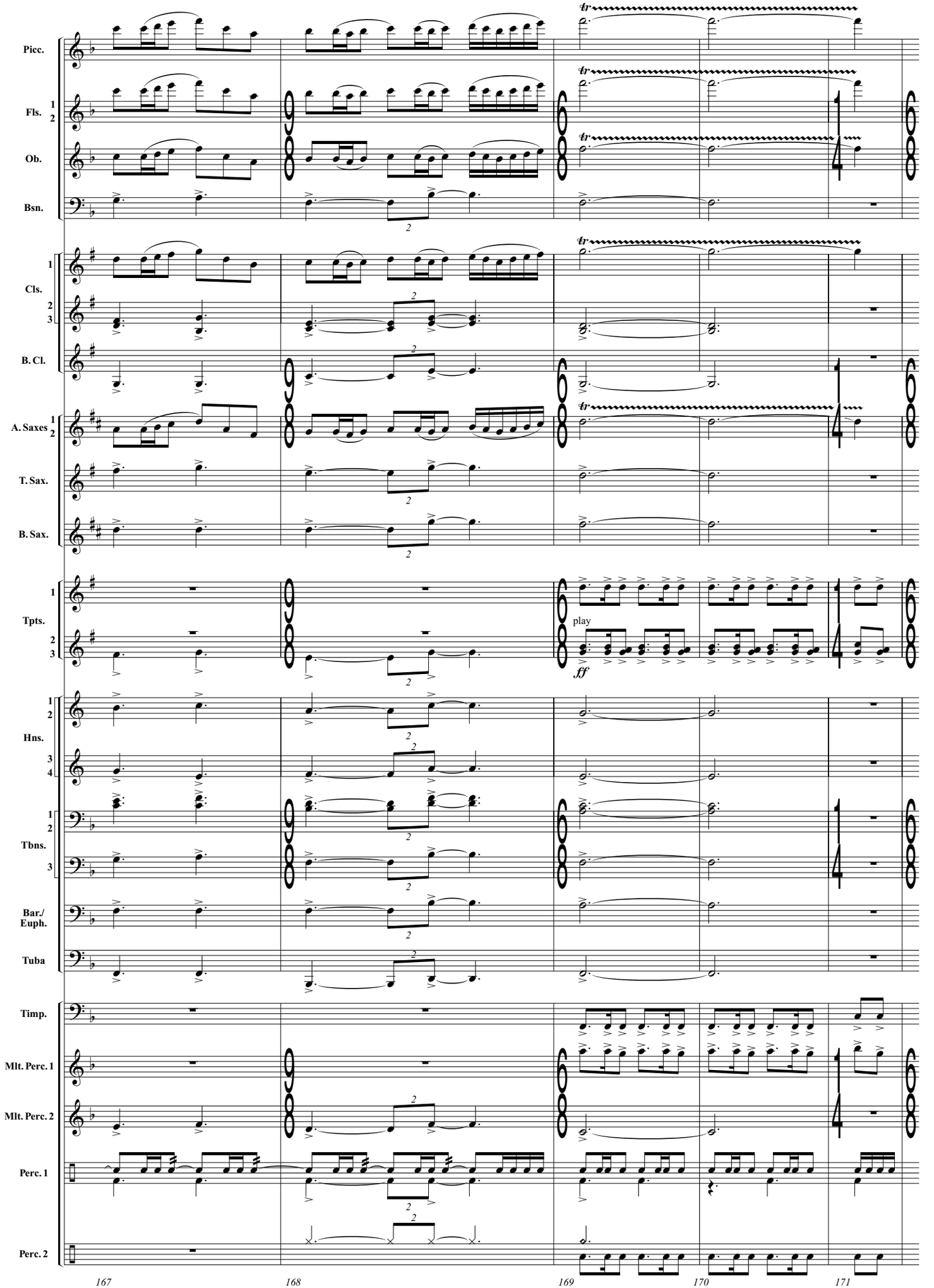

holding back
A tempo
(off-stage)
mp
(Solo)
mp
Picc.
Fls. 1 2
Ob.
Bsn.
Solo
p
Solo
p
Solo
p
Solo
p
tutti
Cls. 1 2 3
B. Cl.
Solo
p
tutti
p
A. Saxes 1 2
T. Sax.
B. Sax.
mf
mf
holding back
A tempo
Tpts. 1 2 3
mf
mf
Solo
p
tutti
p
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
mf
mf
mf
mf
p
p
p
p
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Sus. Cym.
p
mp
134
136
137
138
139
140

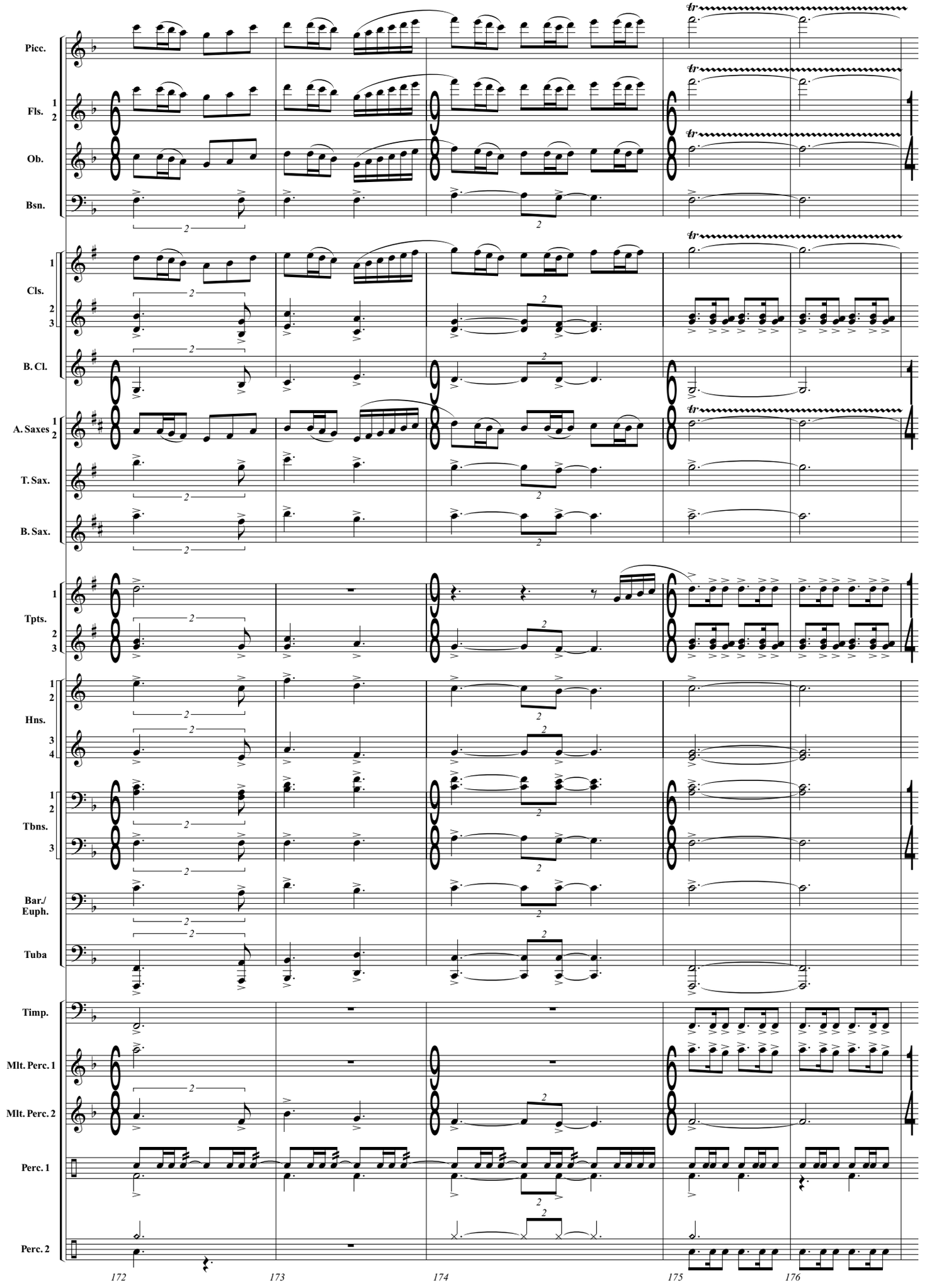

Tempo I (♩ = 132)
Picc.
Fls.
1
2
Ob.
Bsn.
1
Cls.
2
3
B. Cl.
A. Saxes
1
2
T. Sax.
B. Sax.
Tempo I (♩ = 132)
1
Tpts.
2
3
1
2
Hns.
3
4
1
2
Tbns.
3
Bar./
Euph.
Tuba
Timp.
p
medium hard mallets
Mlt. Perc. 1
p
Mlt. Perc. 2
p
Perc. 1
Perc. 2
141
142
143
144
145
146
147
148

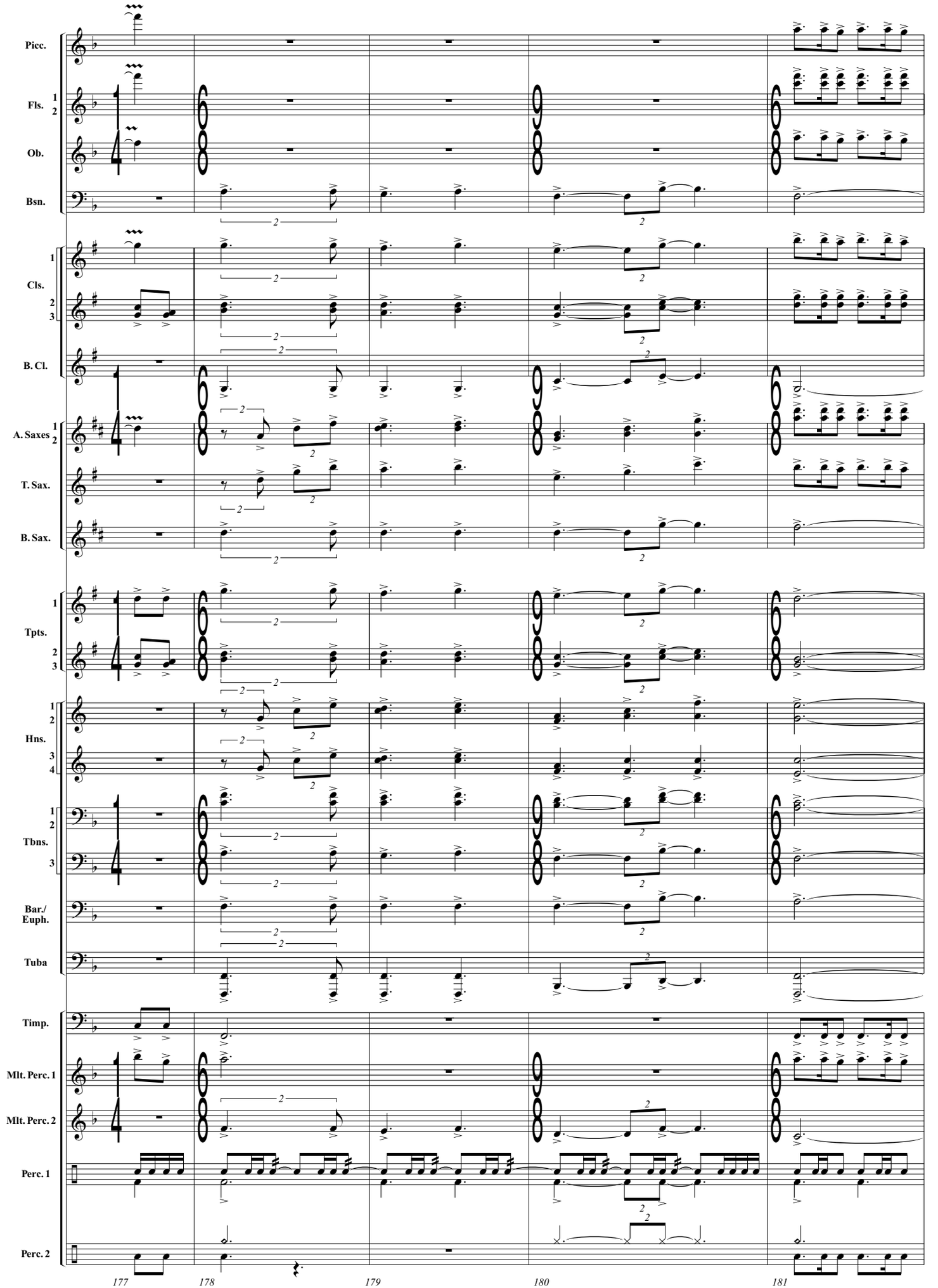

150
Picc.
Fls.
1
2
Ob.
Bsn.
Cls.
1
2
3
B. Cl.
mp
A. Saxes
1
2
T. Sax.
B. Sax.
150
Tpts.
1
2
3
mp
Hns.
1
2
3
4
Tbns.
Bar./
Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Tamb.
149
150
151
152
153
154
155

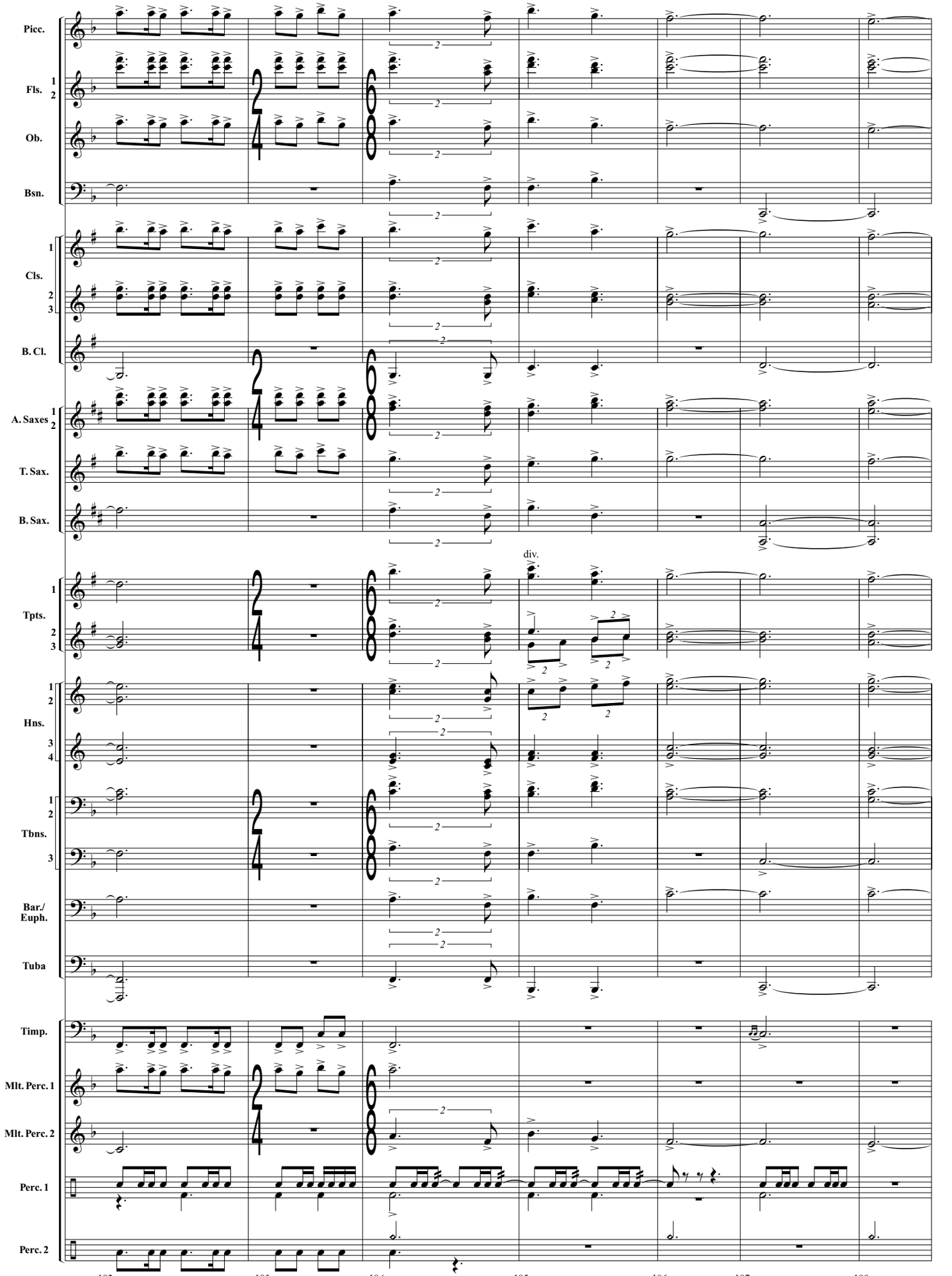

158
Picc. (on-stage)
Picc.
Fls. 1 2
tutti
Ob.
Bsn.
Cls. 1
2 3
B. Cl.
A. Saxes 1 2
play
T. Sax.
B. Sax.
Tpts. 1
2 3
Hns. 1 2
3 4
Tbns. 1 2
3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Bells
Mlt. Perc. 2
Perc. 1
Perc. 2
mf
156
157
159
160
161

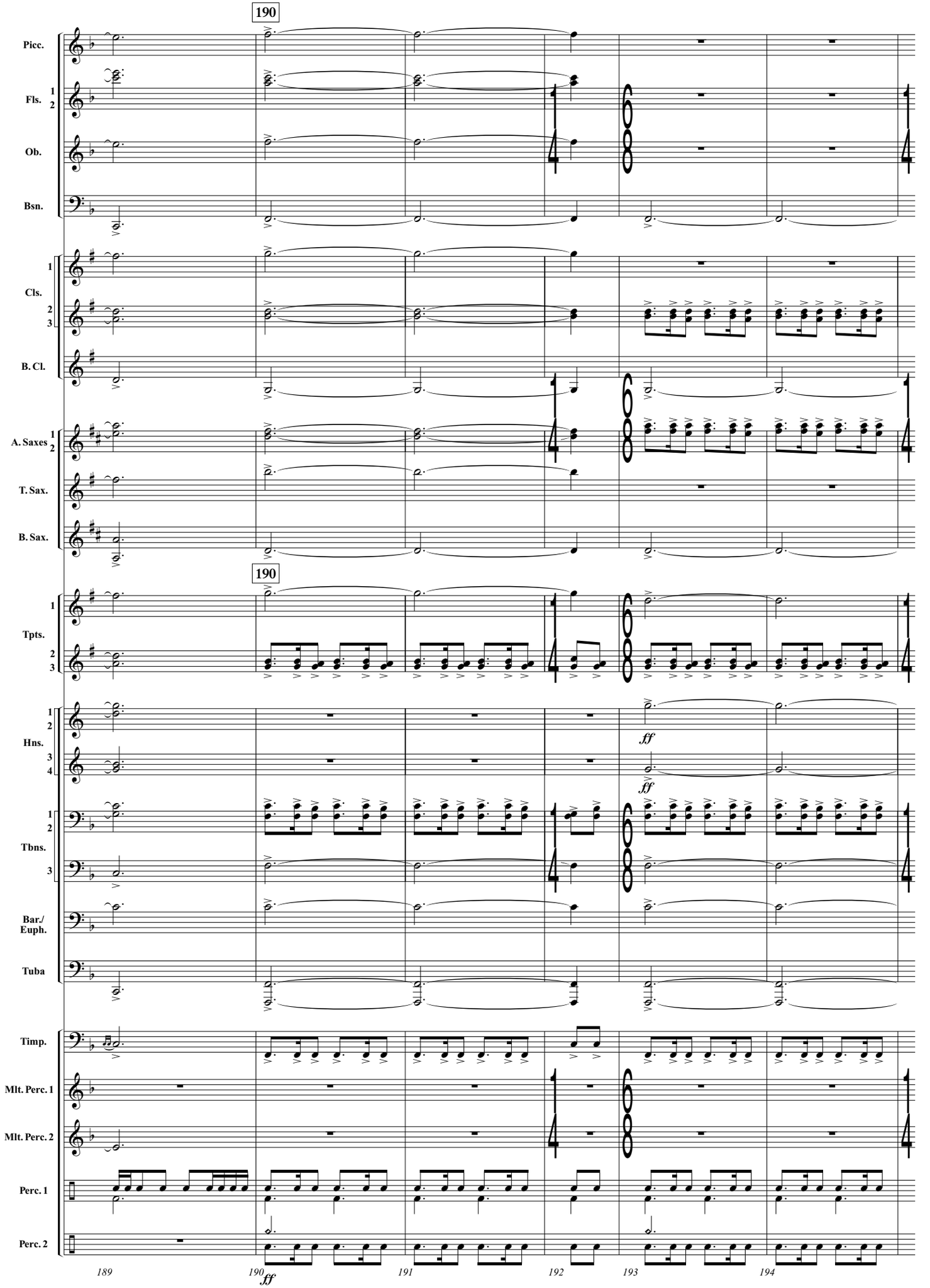

166
Picc.
Fls.
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes
T. Sax.
B. Sax.
Tpts.
Hn. 1
Hns.
Tbns.
Bar./
Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Ch.
Cr. Cym.
162
163
164
165

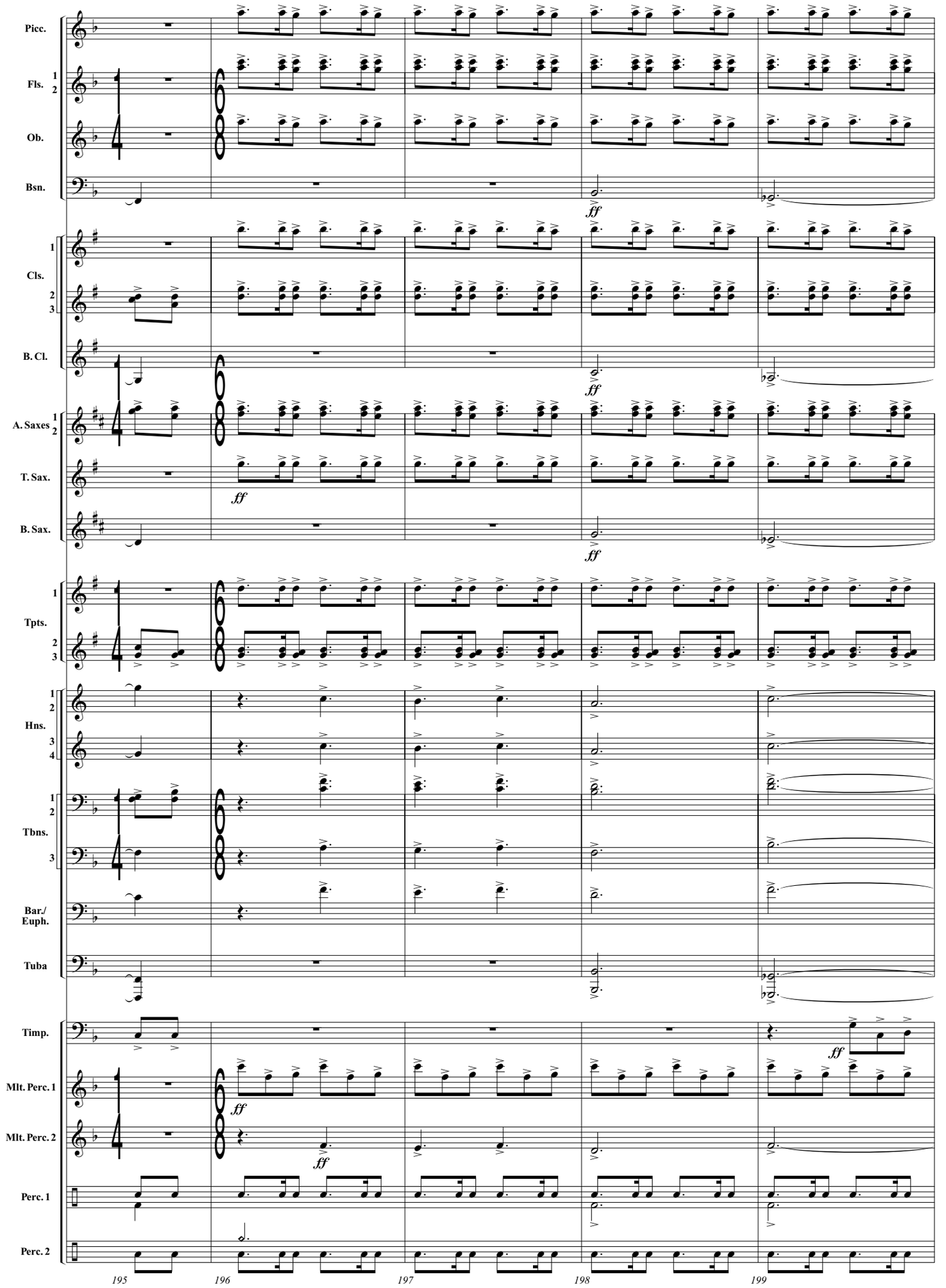

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
play
ff
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
167
168
169
170
171

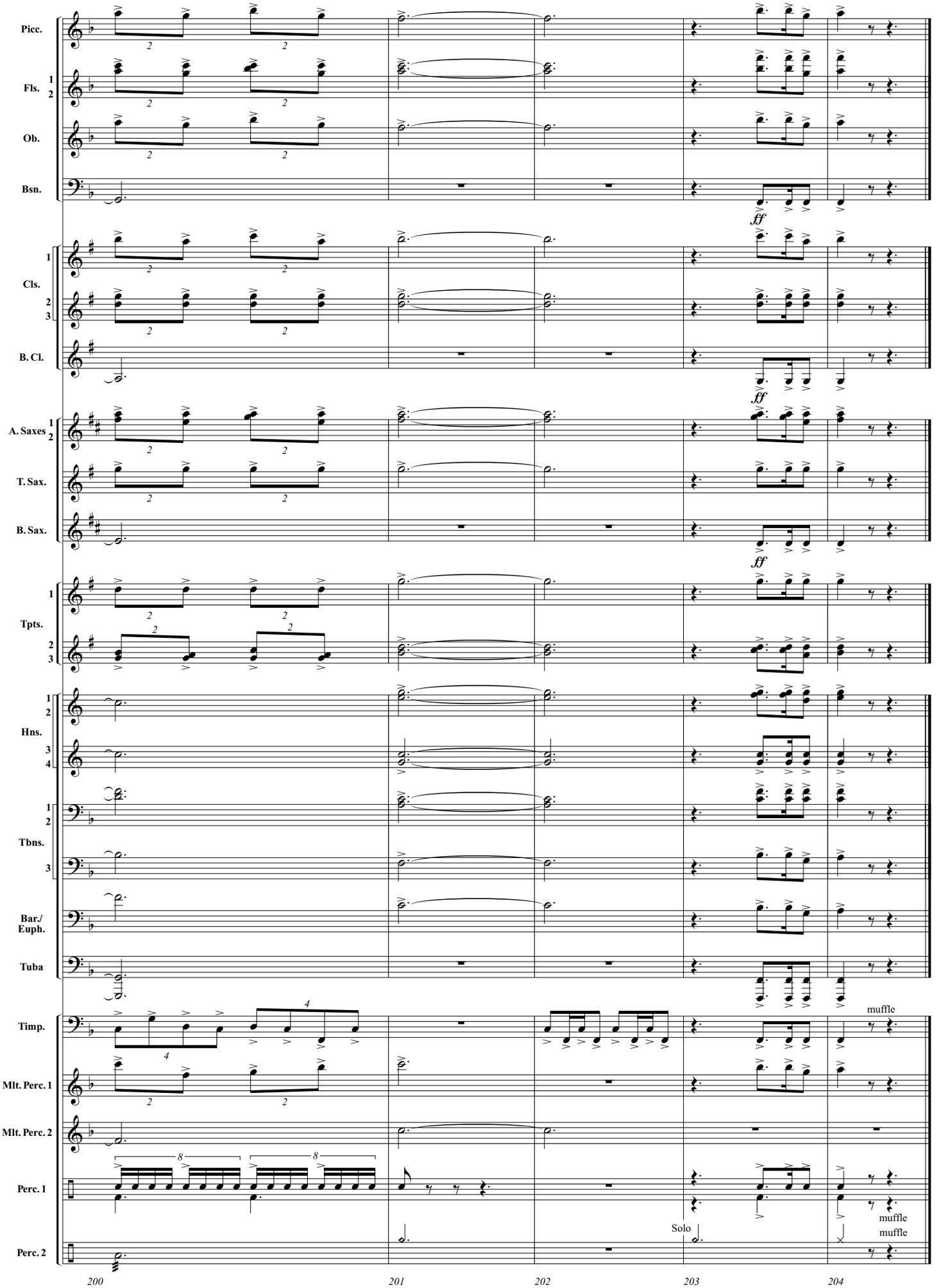

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
tr
172
173
174
175
176


Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
177
178
179
180
181


Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
div.
182
183
184
185
186
187
188


190
Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
190
Tpts. 1 2 3
Hns. 1 2 3 4
ff
ff
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
189
190
ff
191
192
193
194


Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
ff
195
196
197
198
199


Picc.
Fls. 1 2
Ob.
Bsn.
ff
Cls. 1 2 3
B. Cl.
ff
A. Saxes 1 2
T. Sax.
B. Sax.
ff
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./ Euph.
Tuba
Timp.
muffle
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
muffle
Solo
Perc. 2
muffle
200
201
202
203
204

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