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FJH SYMPHONIC BAND

Grade 4

JOY IN ALL THINGS

Brian Balmages

Instrumentation

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

T H E
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C O M P A N Y
I N C.
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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.

This page of a musical score covers measures 6 through 10. The instrumentation includes Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, and four types of Mallet Percussion (Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2). The score is written in a key signature of one flat (B-flat major or E-flat minor) and a common time signature. Measures 6-8 feature sustained notes in the woodwinds and strings, with the bassoon and bass saxophone playing a rhythmic pattern. Measures 9-10 show a dynamic shift to *f* (forte) for the brass and woodwinds, with the timpani and mallet percussion providing a rhythmic accompaniment. The percussion parts include patterns of eighth and sixteenth notes, with some measures marked with 'v' for vibrato or accents.

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 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

11 12 13 14 15

17

This musical score page contains the following instruments and parts:

- 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
- Tbn. 1, 2, 3
- Bar./Euph.
- Tuba
- Timp.
- Mlt. Perc. 1
- Mlt. Perc. 2
- Perc. 1
- Perc. 2 (Sus. Cym.)

Measure numbers 16, 17, 18, 19, and 20 are indicated at the bottom of the page. Dynamic markings include *mp* and *f*.

Picc. *f* *ff*

Fls. 1 *f* *ff*

Fls. 2 *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cls. 1 *f* *ff*

Cls. 2 *f* *ff*

Cls. 3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes 1 *f* *ff*

A. Saxes 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpts. 1 *f* *ff*

Tpts. 2 *f* *ff*

Tpts. 3 *f* *ff*

Hns. 1 *f* *ff*

Hns. 2 *f* *ff*

Hns. 3 *f* *ff*

Hns. 4 *f* *ff*

Tbns. 1 *f* *ff*

Tbns. 2 *f* *ff*

Tbns. 3 *f* *ff*

Bar./Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *mf* *ff*

Mlt. Perc. 1 *f* *ff*

Mlt. Perc. 2 *f* *ff*

Perc. 1 *f* *ff* muffle

Perc. 2 *f* *ff* muffle

21 22 23 24 *mp* *ff* muffle

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.

Mt. Perc. 1

Mt. Perc. 2

Perc. 1

Perc. 2

27 28 29 30 31 32 33

ff *div.*

This musical score page contains parts for the following instruments:

- Picc.
- Fls. 1, 2
- Ob.
- Bsn.
- Cl. 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

Measures 34-39 are shown. The score includes various dynamics such as *ff* and *f*. The percussion parts include timpani, mallet percussion, and various drums.

34 35 36 37 38 39

42

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

f

mf

mf

f

mf

f

42

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

f

f

f

f

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Marimba

Triangle

Tambourine

f

mf

mp

mf

40 41 42 43 44 45

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

mf

mf

mf

52 53 54 55 56 57

58

Picc.

Fls. 1 2

Ob.

Bsn. *mp* *mf*

Cls. 1 2 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Saxes 1 2 *mp* play

T. Sax.

B. Sax. *mp* *mp*

58

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 *mp* *mp*

Bar./ Euph. *mp*

Tuba *mp*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mp*

Perc. 2

58 59 60 61 *mp*

66

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 *mf*

3 *mf*

B. Cl. *mf*

A. Saxes 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

66

Tpts. 1 *f*

2 *f*

3 *f*

Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf*

Perc. 1 *f*

Perc. 2 *f*

Hn. *f*

64 *mf* 65 66 67 68

This musical score page covers measures 75 through 80. It features a variety of instruments including Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto and Tenor Saxophones, Baritone Saxophone, Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Timpani, and multiple Percussion parts (Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, Perc. 2). The score includes dynamic markings such as *mf* and *mp*, and a rehearsal mark **78** in a box. The percussion parts feature rhythmic patterns with accents and a star symbol in measure 78. The woodwind and brass parts have melodic lines with slurs and ties. The strings (not explicitly labeled but present in the lower staves) play a steady accompaniment.

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 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

87 88 89 90 91 92

Picc. *f*

Fls. 1 *f*
2

Ob. *f*

Bsn. *f*

Cls. 1 *f*
2
3

B. Cl. *f*

A. Saxes 1 *f*
2

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f*
2
3

Hns. 1 *f*
2
3
4

Tbps. 1 *f*
2
3

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Mt. Perc. 1 *f*

Mt. Perc. 2 *f*

Perc. 1 *f*

Perc. 2 *f*

Sus. Cym. *mf*

93 *f* 94 95 96 97 *mf*

99

Picc. *ff*

Fls. 1 *ff*
2

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*
2
3

B. Cl. *ff*

A. Saxes 1 *ff*
2

T. Sax. *ff*

B. Sax. *ff*

99

Tpts. 1 *ff*
2
3

Hns. 1 *ff*
2
3
4

Tbns. 1 *ff*
2
3

Bar./Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2

99 *ff* 100 101 102 103 104

rit.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Hn. 3-4

Hn. 1-2

mp

p

mp

p

play

rit.

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

mp

p

mp

p

mp

p

Mar. / soft mallets

105 106 107 108 109 110 111 112

113 Hymn-like (♩ = 66) off-stage flute

Picc. *mp*

Fls. 1 *mp* Solo

Fls. 2

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

1

A. Saxes 2

T. Sax.

B. Sax.

113 Hymn-like (♩ = 66)

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Bar Chimes (softly, in the distance)

Perc. 2 *mp*

113 114 115 116 117 118 119 120

123

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 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

This musical score page covers measures 127 through 133. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1, 2, 3, and 4), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* and *p*. A rehearsal mark '130' is placed above the Horn 3 staff at measure 130. A *p* dynamic marking is located at the bottom left of the page, spanning measures 127 and 128.

127 *p* 128 129 130 131 132 133

Tempo I (♩ = 132)

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tempo I (♩ = 132)

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

p

medium hard mallets

p

p

150

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

150

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

Tamb.

149 150 *mp* 151 152 153 154 155

Detailed description of the musical score: The score is for measures 149 through 155. It features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones) are mostly silent, with some playing sustained notes or rests. The brass section (Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba) is active, playing rhythmic patterns and chords. The percussion section (Timpani, Mallet Percussion, and other Percussion) provides a steady accompaniment. The dynamic marking *mp* (mezzo-piano) is used throughout. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into systems, with measure numbers 149, 150, 151, 152, 153, 154, and 155 indicated at the bottom.

158

Picc. (on-stage)

Picc. *mf*
 Fls. 1 *tutti*
 Fls. 2 *mf*
 Ob. *mf*
 Bsn. *mf*
 Cls. 1 *tutti*
 Cls. 2 *mf*
 Cls. 3 *tutti*
 B. Cl. *mf*
 A. Saxes 1 *play*
 A. Saxes 2 *mf*
 T. Sax. *play*
 T. Sax. *mf*
 B. Sax. *mf*
 Tpts. 1 *mf*
 Tpts. 2 *mf*
 Tpts. 3 *mf*
 Hns. 1 *mf*
 Hns. 2 *mf*
 Hns. 3 *mf*
 Hns. 4 *mf*
 Tbns. 1 *mf*
 Tbns. 2 *mf*
 Tbns. 3 *mf*
 Bar./Euph. *mf*
 Tuba *mf*
 Timp. *mf*
 Mlt. Perc. 1 *Bells*
 Mlt. Perc. 1 *mf*
 Mlt. Perc. 2
 Perc. 1 *mf*
 Perc. 2 *mf*

156

157

159

160

161

This page of a musical score is for a large orchestra. It contains the following parts and staves:

- Picc.** (Piccolo)
- Fls. 1, 2** (Flutes)
- Ob.** (Oboe)
- Bsn.** (Bassoon)
- Cls. 1, 2, 3** (Clarinets)
- B. Cl.** (Bass Clarinet)
- A. Saxes 1, 2** (Alto Saxophones)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Bass Saxophone)
- Tpts. 1, 2, 3** (Trumpets)
- Hns. 1, 2, 3, 4** (Horns)
- Tbns. 1, 2, 3** (Trombones)
- Bar./Euph.** (Baritone/Euphonium)
- Tuba**
- Timp.** (Timpani)
- Mlt. Perc. 1, 2** (Multiple Percussion)
- Perc. 1, 2** (Percussion)

The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). Rehearsal marks are present for measures 162, 163, 164, 165, and 166. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 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

167 168 169 170 171

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 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

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

This page contains a musical score for measures 182 through 188. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes. 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1, 2, 3, and 4), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large '2' is written vertically in the first measure of several staves, likely indicating a second ending or a specific performance instruction. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number '33' is located in the top right corner, and the rehearsal mark 'B1498' is at the bottom right.

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

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

189 190 191 192 193 194

ff

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.

Mit. Perc. 1

Mit. Perc. 2

Perc. 1

Perc. 2

195 196 197 198 199

