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FJH CONCERT BAND

Grade 3

WITHIN THE CASTLE WALLS

(SONGS OF WELSH REVOLUTION)

I. A MIGHTY WARRIOR

II. OVER THE STONE

III. MEN OF HARLECH

IV. OWAIN GLYNDŴR'S WAR SONG

Brian Balmages

Instrumentation

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

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Frank J. Hackinson

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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 throughout the country and he has enjoyed world premieres and performances in prestigious venues such as 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

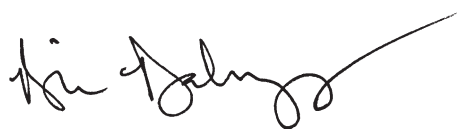
Within the Castle Walls is a collection of Welsh songs inspired by war and revolution. It is set mostly in a Renaissance style with a few contemporary twists thrown in from time to time. The first movement, *A Mighty Warrior*, is also known as *Blondel's Song*. It tells a fascinating legend of the capture of King Richard the Lionheart. Blondel was King Richard's faithful minstrel and he traveled across central Europe in search of the king. Ultimately, he discovered the location of Richard the Lionheart and it is said he may have played a key role in rescuing him. The music draws heavily on the folk song and surrounds it with original material, much in the style of Percy Grainger.

The second movement, *Over the Stone (Tros y garreg)* is a traditional Welsh song telling a story about a warrior who returns from battle. As he sees the stone of his homeland, he begins to ponder all of the historical events the stone has witnessed. In addition, he bonds with the stone, realizing that while some friends have fled, lied, or have died, the stone remains true. This movement in particular inspired the title of the entire piece: *Within the Castle Walls*.

Men of Harlech is a famous march based on an old Welsh air. It is a great source of Welsh pride and nationalism as it describes the defending of Harlech Castle against English forces in 1468. In several popular versions, it is sung a cappella by men's choir. The music is presented here in that very spirit. The opening brass statement should closely resemble the power and sonority of a men's choir and bring strong sentiments of pride and nationalism. Harlech Castle remains as one of the most familiar castles in all of Britain. It also played a key role in the national uprising led by Owain Glyndŵr in the early 15th century. This leads into the final movement, *Owain Glyndŵr's War Song*.

While based on the tune *The Rising of the Lark* (a traditional Welsh march), new lyrics were written by Felecia Hermans in the late 19th century and pay tribute to Glyndŵr. In the early 15th century, Glyndŵr returned to Wales after studying in London. He found a great deal of resentment to English rule and was at the center of an uprising in Northern Wales. Within a few years, he controlled most of Wales and established a Welsh parliament, the second of which was held at Harlech Castle (which had become Glyndŵr's residence). The use of several high-pitched marching snares (preferably using very tight Kevlar heads to create a crisp sound) is very effective in achieving the style and sound of the drum corps found in the area. As the music states, it is preferable to have several players playing the snare drum part in the final movement.

Within the Castle Walls was commissioned by the Central Oklahoma Directors Association and premiered by the 8th/9th grade honor band with Dr. Debra Traficante conducting.



WITHIN THE CASTLE WALLS

(Songs of Welsh Revolution)

I. A Mighty Warrior

BRIAN BALMAGES
(ASCAP)

Moderato (♩ = 100)

Piccolo (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

Moderato (♩ = 100)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani (F, B♭, E♭)

Mallet Percussion (Bells, Marimba, Xylophone)

Percussion 1 (Snare Drum, Bass Drum, 3 High Pitched Marching Snares)

Percussion 2 (Crash Cymbals, Triangle, Tambourine, Suspended Cymbal)

1 2 3 4 5 6

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9

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cl. 2 *mf*

3 *mf*

B. Cl. *mf*

1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

9

1 *mf*

Tpts. 2 *mf*

3 *mf*

1 *mf*

Hns. 2 *mf*

1 *mf*

Tbns. 2 *mf*

3 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. *mf*

Xylo. - medium hard mallets *mf*

Perc. 1 *mf*

S.D. *mf*

B.D. Tamb. *mf*

Perc. 2 *mf*

7 8 9 10 11 12 13

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
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2

14 15 16 17 18 19 20

mf

21

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

21

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Tri.

Bells - medium hard mallets

mf

21 22 23 24 25 26 27 28

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 1
 Cls. 2
 3
 B. Cl.
 1
 A. Saxs
 2
 T. Sax.
 B. Sax.
 1
 Tpts.
 2
 3
 Hns.
 1
 2
 Tbns.
 1
 2
 3
 Bar./
 Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2

29 *mf*
 30
 31
 32
 33 *mf*
 34
 35

36 37 38 39 40 41 42

45

Picc.

Fls.

1

2

Ob.

Bsn.

1

Cls.

2

3

B. Cl.

1

A. Saxes

2

T. Sax.

B. Sax.

1

Tpts.

2

3

1

Hns.

2

1

Tbns.

2

3

Bar./

Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Tamb.

Cr. Cym.

Xylo.

43

44

45

46

47

48

49

53

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls. 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

53

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

50 51 52 53 54 55 56

57 58 59 60 61 *f* 62 63 64

65

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3
B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

65

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

65 66 67 68 69 70 71

f

72 73 74 75 76 77

II. Over the Stone

Reflectively (♩ = 112)

to Flute

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 p
 1
 Cls. 2
 3
 p
 B. Cl.
 1
 A. Saxs.
 2
 p
 T. Sax.
 p
 B. Sax.

Reflectively (♩ = 112)

1
 Tpts.
 2
 3
 1
 Hns.
 2
 1
 2
 Tbns.
 3
 Bar./
 Euph.
 Tuba
 Timp.
 (G, Bb, Eb)
 Mlt. Perc.
 Perc. 1
 Perc. 2

2

3

4

5

6

7

8

Picc.

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3 *mp*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 *Tri.*

mp 9 10 11 12 13 14 15 *p* 16

17 Flute

Picc. *mp*

Fls. 1 *mp* a2

Ob.

Bsn. *mp*

1 *mp*

Cls. 2 *mp*

3 *mp*

B. Cl. *mp*

A. Saxs

2

T. Sax.

B. Sax.

17

Tpts. 1

2

3

Hns. 1

2

Tbns. 1

2

3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. Bells - soft rubber mallets *mp*

Perc. 1

Perc. 2 Tamb. *mp*

17 *mp* 18 19 20 21 22 23 24 *p*

25 26 27 28 29 30 31 32

Picc. *mp*
 Fls. 1 *mp*
 2 *mp*
 Ob. *mp*
 Bsn. *mp*
 Cls. 1 *mp*
 2 *mp*
 3 *mp*
 B. Cl. *mp*
 A. Sax. 1 *mp*
 2 *mp*
 T. Sax. *mp*
 B. Sax. *mp*
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./ Euph.
 Tuba
 Timp.
 Mlt. Perc. *mp*
 Perc. 1
 Perc. 2

33 *mp* 34 35 36 37 38 39

41 to Picc.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 2 3

B. Cl. Tuba

A. Saxes 1 2

T. Sax.

B. Sax. Tuba

41

Tpts. 1 2 3 a2

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1 S.D. B.D.

Perc. 2

41 42 43 44 45 46 47 48

Sus. Cym. p

Picc.

Picc. *mf*

Fls. 1 *mf* *a2*

Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

3 *mf* *play*

B. Cl. *mf*

1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf* *play*

B. Sax. *mf*

1 *tutti* *mf* *a2*

Tpts. 2 *mf*

3 *mf*

1 *mf*

Hns. 2 *mf*

1 *mf* *a2*

Tbns. 2 *mf*

3 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Cr. Cym. *mf*

Perc. 2 *mf*

49 *mf* 50 51 52 53 54 55 56 *mp*

57

Picc.

Fls. 1 2

Ob.

Bsn.

p

Cls. 1 2 3

B. Cl.

p

A. Saxes 1 2

p

T. Sax.

p

B. Sax.

57

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Tamb.

p

57 58 59 60 61 62 63 64

rit.

Picc.
 Fls. 1
 2 *mp*
 Ob.
 Bsn. *mp*
 1 *mp*
 Cls. 2 *mp*
 3 *mp*
 B. Cl. *mp*
 1 *mp*
 A. Sax. 2 *mp*
 T. Sax. *mp*
 B. Sax.
 rit.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./
 Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2

65 66 67 68 69 70 71 72

III. Men of Harlech

Stately, with pride (♩ = 100)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl. Tuba

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp. (F, Bb, C)

Mlt. Perc.

Perc. 1

Perc. 2

2 3 4 5 6

9

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

9

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mf

f

bring out!

ff

Bells - medium hard mallets

S.D.

B.D.

Cr. Cym.

Tri.

7 8 9 10 11 12

17

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cl. 2

B. Cl.

Tuba

mf

A. Saxes 1 2

T. Sax.

B. Sax.

17

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

mf

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

13 14 15 16 17 18

Picc.

Fls. 1

2

Ob.

Bsn.

1

2

3

B. Cl.

1

2

A. Saxs

2

T. Sax.

B. Sax.

1

2

3

Hns.

1

2

Tbns.

3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

19

20

21

22

23

24

29

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cl. 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

29

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

25 26 27 28 29 30

Sus. Cym. *mp* *f*

Maestoso (♩ = 88) **rit.**

Picc. rit.

Fls. 1 2 rit.

Ob. rit.

Bsn. rit.

Cl. 1 2 3 rit.

B. Cl. rit.

A. Sax. 1 2 rit.

T. Sax. rit.

B. Sax. rit.

Maestoso (♩ = 88) **rit.**

Tpts. 1 2 3 rit.

Hns. 1 2 rit.

Tbns. 1 2 3 rit.

Bar./Euph. rit.

Tuba rit.

Timp. rit.

Mlt. Perc. rit.

Perc. 1 rit.

Perc. 2 rit.

31 34 35 36

mp **ff**

IV. Owain Glyndŵr's War Song

Slow March (♩ = 108)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Slow March (♩ = 108)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

High pitched marching snares (3 players if possible)

B.D.

2 3 4 5 6

9

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 2 3

B. Cl.

A. Saxs. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mp

9 play 2nd time only st. mute

mp

mp

6 6 3 6 6 3 6 6 3 6 6 3

3 3 6 6 3 6 6 3 6 6 3

3 3 6 6 3 6 6 3

7 8 9 10 11 12

15

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Ob. *mf*

Bsn. *mp*

1 *mf*

Cls. 2

3 *mf*

B. Cl. *mp*

1 *mf*

A. Saxes

2

T. Sax. *mf*

B. Sax. *mp*

15

1

Tpts. 2

3

1 *mp*

Hns. 2

1 *mp*

Tbns. 2

3 *mp*

Bar./ Euph.

Tuba

Timp. *mp*

Mlt. Perc. *mf* Marimba - hard mallets

Perc. 1 *mf*

Perc. 2 *mf*

13 14 15 16 17 18

Picc.

Fls. 1
2

Ob.

Bsn.

mf

1
2
3

Cl. 1
2
3

mf

B. Cl.

mf

1
2

A. Sax.

mf

T. Sax.

B. Sax.

mf

1
2
3

Tpts.

1
2

Hns.

mf

1
2
3

Tbns.

mf

Bar./
Euph.

mf

Tuba

mf

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Tamb.

mf

19 20 21 22 23 24

25 26 27 *f* 28 29 30

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
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2

31 32 *f* 33 34 35 36

39

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cl. 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

39

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

37 38 *f* 39 40 41 42

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

43 44 45 46 47 48

51

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cl. 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

51

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

div.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

49 50 51 52 53 54

59

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

59

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

55 56 57 58 59 60

This page of a musical score contains measures 61 through 66. 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 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion, Percussion 1, and Percussion 2. The score is written in a key with two flats (B-flat major or D-flat minor) and a common time signature. Measures 61-66 show a complex orchestration with various woodwinds and brass instruments playing melodic and harmonic lines, while the percussion section provides a rhythmic foundation with triplets and sixteenth-note patterns. The bottom of the page is numbered 61 through 66, corresponding to the measures.

Picc.

Fls. 1
2

Ob.

Bsn.

1
Cls. 2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
Tpts. 2
3

Hns. 1
2

1
2
Tbns. 3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

61 62 63 64 65 66

67

Picc. *f*

Fls. 1 *f*
2

Ob. *f*

Bsn.

1
Cls. 2
3

B. Cl.

1
A. Saxes 2

T. Sax.

B. Sax.

67

1
Tpts. 2
3

1
Hns. 2

1
Tbns. 2 *f*
3

Bar./
Euph. *f*

Tuba

Timp.

Mlt. Perc. Xylo. - hard mallets *f*

Perc. 1

Perc. 2

67 68 69 70 71

74

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

74

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

72 73 74 75 76

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxs. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2

77 78 79 80 81 82

muffle

