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FJH SYMPHONIC BAND

Grade 4

GRACE

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - E♭ Alto Saxophone 1	2 - Baritone / Euphonium
1 - Piccolo	2 - E♭ Alto Saxophone 2	2 - Baritone T.C.
4 - Flute 1	2 - B♭ Tenor Saxophone	4 - Tuba
4 - Flute 2	2 - E♭ Baritone Saxophone	1 - String Bass
1 - Oboe 1	3 - B♭ Trumpet 1	1 - Timpani
1 - Oboe 2	3 - B♭ Trumpet 2	1 - Bells
1 - Bassoon 1	3 - B♭ Trumpet 3	1 - Chimes
1 - Bassoon 2	1 - F Horn 1	1 - Vibraphone
4 - B♭ Clarinet 1	1 - F Horn 2	3 - Percussion
4 - B♭ Clarinet 2	1 - F Horn 3	Crash Cymbals
4 - B♭ Clarinet 3	1 - F Horn 4	Suspended Cymbal
2 - B♭ Bass Clarinet	2 - Trombone 1	Outdoor Wind Chimes
1 - E♭ Contra Alto Clarinet	2 - Trombone 2	Triangle
1 - B♭ Contrabass Clarinet	2 - Trombone 3	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer



Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

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, National Association for Music Educators, American School Band Directors Association, CBDNA, 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 two sons.

About the Music

The word "grace" has many meanings. To some, it is a way to carry oneself. To others, it has strong religious connotations. Yet to others, it is a type of simple elegance. Regardless of background, I believe this word carries a common theme of peace to those who hear it. In writing this work, I wanted to draw on all backgrounds of the world in hopes that everyone can identify with the music and feel their own personal "grace" while experiencing the piece.

This piece was commissioned by the Lincoln County (North Carolina) High School Honor Band. Initially, I tried to take the piece in several other directions but found the music going nowhere. Eventually, I felt drawn to the title *Grace* and proceeded in that direction. The music flowed and I was surprised how quickly I was able to complete the work. I delivered it on April 21, 2015. They had their first rehearsal that evening, and I arrived two days later to rehearse the work and ultimately premiere it on April 24. At the premiere, I gave the above description to the audience and we had a very powerful premiere.

I flew back home to Baltimore on Saturday, April 25. That night, I watched as my home city was ripped apart by violent protests prompted by the death of Freddy Gray while in police custody. The National Guard was called in and I witnessed the unthinkable – armored National Guard vehicles patrolling the streets and enforcing curfews. I grew up in this city – I met my wife here and many of my close friends still live here. I was overcome with emotion as my city seemed to unravel before my eyes.

I was scheduled to conduct the Connecticut All-State Band the following weekend. I had sent them my program months prior, but called Monday morning in hopes that I could make a last minute change. They obliged, and we put *Grace* in the folder. On Saturday, May 2 (exactly one week after the violent protests began), I conducted the second performance of *Grace*. It was one of the most emotional performances I have ever conducted and the group received a standing ovation in the middle of the concert. I will never forget this span of two weeks. It reminded me how music really can help to heal.

While the piece is largely original material, conductors will quickly notice the appearance of *Amazing Grace* just before measure 88 (alto saxophone solo). I prefer not to explain this to the audience ahead of time since it is not the focus of the piece. It is much more effective if the melody emerges without being expected. In my mind, it is one of the most sincere moments in the work and sets the tone for the rest of the piece, ending in a final "amen."

BRIAN BALMAGES
(ASCAP)



B1654

21

musical score for orchestra and percussion, measures 22 to 28. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Obs. 1, Obs. 2), Bassoons 1 and 2 (Bsns. 1, Bsns. 2), Clarinets 1, 2, and 3 (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Alto Saxophone 1 and 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1, 2, and 3 (Tpts. 1, 2, 3), Horns 1, 2, 3, and 4 (Hns. 1, 2, 3, 4), Trombones 1, 2, and 3 (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), Tuba/Struck Bass (Tuba St. Bs.), Timpani (Timp.), Bells, Chimes, Vibraphone (Vibra.), and Percussion (Perc.).

Key markings and dynamics include:

- Measures 22-24:** *tutti* (Picc., Fl. 1, Fl. 2, Obs. 1, Obs. 2, Bsns. 1, Bsns. 2, Cls. 1, 2, 3, B. Cl., C.B. Cl., A. Sax. 1, 2, T. Sax., B. Sax., Tpts. 1, 2, 3, Hns. 1, 2, 3, 4, Tbns. 1, 2, 3, Bar./Euph., Tuba St. Bs., Timp., Bells, Chimes, Vibra., Perc.). *mp* (Picc., Fl. 1, Fl. 2, Obs. 1, Obs. 2, Bsns. 1, Bsns. 2, Cls. 1, 2, 3, B. Cl., C.B. Cl., A. Sax. 1, 2, T. Sax., B. Sax., Tpts. 1, 2, 3, Hns. 1, 2, 3, 4, Tbns. 1, 2, 3, Bar./Euph., Tuba St. Bs., Timp., Bells, Chimes, Vibra., Perc.). *div.* (Fl. 2). *+ 2.* (Obs. 2).
- Measures 25-28:** *con moto* (Picc., Fl. 1, Fl. 2, Obs. 1, Obs. 2, Bsns. 1, Bsns. 2, Cls. 1, 2, 3, B. Cl., C.B. Cl., A. Sax. 1, 2, T. Sax., B. Sax., Tpts. 1, 2, 3, Hns. 1, 2, 3, 4, Tbns. 1, 2, 3, Bar./Euph., Tuba St. Bs., Timp., Bells, Chimes, Vibra., Perc.). *mf* (Picc., Fl. 1, Fl. 2, Obs. 1, Obs. 2, Bsns. 1, Bsns. 2, Cls. 1, 2, 3, B. Cl., C.B. Cl., A. Sax. 1, 2, T. Sax., B. Sax., Tpts. 1, 2, 3, Hns. 1, 2, 3, 4, Tbns. 1, 2, 3, Bar./Euph., Tuba St. Bs., Timp., Bells, Chimes, Vibra., Perc.). *tutti* (Picc., Fl. 1, Fl. 2, Obs. 1, Obs. 2, Bsns. 1, Bsns. 2, Cls. 1, 2, 3, B. Cl., C.B. Cl., A. Sax. 1, 2, T. Sax., B. Sax., Tpts. 1, 2, 3, Hns. 1, 2, 3, 4, Tbns. 1, 2, 3, Bar./Euph., Tuba St. Bs., Timp., Bells, Chimes, Vibra., Perc.). *play* (A. Sax. 1, 2, T. Sax., B. Sax.). *tutti open* (Tpts. 1, 2, 3, Hns. 1, 2, 3, 4, Tbns. 1, 2, 3, Bar./Euph., Tuba St. Bs., Timp., Bells, Chimes, Vibra., Perc.). *(C to B^b)* (Timp.).

Measures 22 23 24 25 26 27 28

B1654

B1654

[illegible]

49 con moto

Picc.

Fl. 1

Fl. 2

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1

Cls. 2

Cls. 3

B. Cl.

C.B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

49 con moto

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Bar. / Euph.

Tuba

St. Bs.

Timp.

Bells

Chimes

Vibra.

Perc.

Cr. Cym.

49 50 51 52 53 54 55

f *mf* *f* *mp*

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B1654

62 With relentless passion ($\text{♩} = 52$)

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

Bsns. 1 *f*

Bsns. 2 *f*

Cls. 1 *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl. *f*

C.B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

62 With relentless passion ($\text{♩} = 52$)

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Bar. / Euph. *f*

Tuba *f*

St. Bs. *f*

Timp. *f* (B^b to C) *mf* *f* (Tune E^b , G^b , C^b)

Bells *f*

Chimes *f*

Vibra. *f*

Perc. *f*

62 *f* 63 *mp* 64 *f* 65 *mp* 66 *f* 67

68 con moto rit. poco a poco

Picc.

Fl. 1

Fl. 2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

68 con moto rit. poco a poco

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

St. Bs.

Timp.

Bells

Chimes

Vibra.

Perc.

68 69 70 71 72 73

mf *f* *mf* *mf* *mf*

75 Tempo I

Picc.

Fl. 1

Fl. 2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

75 Tempo I

74 75 76 77 78 79

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bs.

Timp.

Bells

Chimes

Vibra.

Perc.

74 75 76 77 78 79

B1654

88

Picc.

FL 1

FL 2

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1

Cls. 2

Cls. 3

B. Cl.

C.B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

88

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Bar. / Euph.

Tuba

St. Bs.

Timp.

Bells

Chimes

Vibra.

Perc.

86 87 88 89 90 91 92

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104

107

Solo *mp*

tutti *f*

Fl. 1 *mf*

Fl. 2 *mf*

Obs. 1 *mp*

Obs. 2 *mp*

Bsns. 1 *mp*

Bsns. 2 *mp*

Cls. 1 *mp*

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1 *p*

A. Saxes 2 *p*

T. Sax. *p*

B. Sax. *p*

Tpts. 1 *mp*

Tpts. 2 *mp*

Tpts. 3 *mp*

Hns. 1 *mp*

Hns. 2 *mp*

Hns. 3 *mp*

Hns. 4 *mp*

Tbns. 1 *mp*

Tbns. 2 *mp*

Tbns. 3 *mp*

Bar. / Euph. *mp*

Tuba *mp*

St. Bs. *mp*

Timp. *mp*

Bells *p*

Chimes *p*

Vibra. *mp*

Perc. *mp*

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This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Obs. 1, Obs. 2), Bassoons (Bsns. 1, Bsns. 2), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Alto Saxophone (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2, 3, 4), Tubas (Tbns. 1, 2, 3), Baritone/Euphonium (Bar. / Euph.), Tuba/St. Bsn., Timpani (Timp.), Bells, Chimes, Vibraphone (Vibra.), and Percussion (Perc.).

The score is written in 4/4 time and features various musical notations, including dynamics (ff, p), articulation (div.), and performance instructions (Solo, Solo mute). A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. The page number "114" is visible in the top right corner.

Picc.
 Fl. 1
 Fl. 2
 Obs. 1
 Obs. 2
 Bsns. 1
 Bsns. 2
 Cls. 1
 Cls. 2
 Cls. 3
 B. Cl.
 C.B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpts. 1
 Tpts. 2
 Tpts. 3
 Hns. 1
 Hns. 2
 Hns. 3
 Hns. 4
 Tbps. 1
 Tbps. 2
 Tbps. 3
 Bar. / Euph.
 Tuba
 St. Bs.
 Timp.
 Bells
 Chimes
 Vibra.
 Perc.

(Solo)
p
 Solo
p
 tutti
p
pp
 tutti
pp
pp
pp
pp
 Solo cup mute
p
 tutti open
pp
pp
pp
pp
pp
pp
 div.
pp

116 117 118 119 120 121 122