

STAR ABOVE, SHINE BRIGHTLY

Brian Balmages

Instrumentation

1 - Conductor's Full Score	1 - F Horn 3
1 - Piccolo/Flute	1 - F Horn 4
4 - Flute 1	2 - Trombone 1
4 - Flute 2	2 - Trombone 2
1 - Oboe 1	2 - Trombone 3
1 - Oboe 2	2 - Baritone/ Euphonium
2 - Bassoon	2 - Baritone T.C.
4 - B \flat Clarinet 1	4 - Tuba
4 - B \flat Clarinet 2	1 - String Bass
4 - B \flat Clarinet 3	1 - Bells
2 - B \flat Bass Clarinet	1 - Marimba
1 - E \flat Contrabass Clarinet	2 - Percussion 1 Bass Drum Suspended Cymbal Field Drum
2 - E \flat Alto Saxophone 1	2 - Percussion 2 Bell Tree Crash Cymbals Triangle Wind Chimes Large Tam-tam
2 - E \flat Alto Saxophone 2	
2 - B \flat Tenor Saxophone	
1 - E \flat Baritone Saxophone	
3 - B \flat Trumpet 1	
3 - B \flat Trumpet 2	
3 - B \flat Trumpet 3	
1 - F Horn 1	
1 - F Horn 2	

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



The Composer

Brian Balmages (b. 1975) is an active 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's works for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands and orchestras, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and acting director of the symphonic band 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.

Program Notes

This beautiful chorale began as a setting of a melody originally written by my father. The original theme and harmonies appear at the beginning of the piece and are continuously developed as the work progresses. Both my mother and father have constantly encouraged and inspired me in my career choices, and this piece is my way of thanking them for their undying support.

As I began writing the piece, the Columbia Concert Band commissioned me to write a piece to commemorate their director Robert Miller on the occasion of his retirement. Their interest in the piece resulted in it having an even deeper meaning. I feel a close bond with the Columbia Concert Band; they were the first group to commission me, leading to my first publication and the launching of my career. I will forever be grateful for their enthusiasm and support of my music. I wish Robert Miller all the joy in the world, as he finally has time to reflect on the wonderful musical endeavors he has accomplished and all of the friends he has made along the way.

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BRIAN BALMAGES
(ASCAP)

Reflectively (♩ = 60-66) with rubato

The score is arranged in two systems. The first system includes Piccolo/Flute, Flutes (1, 2), Oboes (1, 2), Bassoon, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, E♭ Contrabass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, String Bass, Bells, Marimba, and Percussion 1 & 2. The score features a large red watermark reading 'Preview Only Requires Purchase'. Musical notation includes dynamics such as *mp*, *p*, and *mf*, and performance markings like *a2* and *p*. The percussion part includes a suspended cymbal (*Sus. Cym.*) and a dynamic marking of *p*.

This musical score page covers measures 6 through 11. The instrumentation includes:

- Picc./Fl. (Piccolo/Flute)
- Fls. 1, 2 (Flutes)
- Obs. 1, 2 (Oboes)
- Bsn. (Bassoon)
- Cls. 1, 2, 3 (Clarinets)
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Contrabass Clarinet)
- A. Saxes 1, 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. 1, 2, 3 (Trumpets)
- Hns. 1, 2, 3, 4 (Horns)
- Tbns. 1, 2, 3 (Trombones)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- St. Bass (Soprano Bass)
- Bells
- Mar. (Maracas)
- Perc. 1, 2 (Percussion)

Measure 10 features a dynamic marking of *mp* (mezzo-piano) for the Flute, Flutes, Oboes, and Bassoon. A first ending bracket is present in measures 10 and 11 for the Flute, Flutes, Oboes, and Bassoon. A second ending bracket is present in measures 10 and 11 for the Alto Saxophones. A dynamic marking of *mp* is also present for Percussion 1 in measure 6. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.

18 Serene

Picc./ Fl. bell tones *mp*

Fls. 1 bell tones *mp* a2

2 bell tones *mp* a2

Obs. 1 bell tones *mp* a2

2 *mp*

Bsn. *legato*

Cls. 1 *mp*

2 *mp*

3 *mp*

B. Cl. *legato*

Cb. Cl. *mp legato*

A. Saxes 1 *mp*

2 *mp*

T. Sax. *mp*

B. Sax. *mp legato*

18 Serene

1 *tutti* *mp*

2 *mp*

3 *mp*

Hns. 1 *mp legato* a2

2 *mp legato* a2

3 *mp legato*

4 *mp legato*

Tbns. 1 *mp legato*

2 *mp legato*

3 *mp legato*

Bar./ Euph. *mp legato*

Tuba *mp legato*

St. Bass *mp legato*

Bells medium soft mallets *mp*

Mar.

Perc. 1

Perc. 2 B.D. *p* *mp* Bell Tree

18 19 20 21 22 *mp* 23

26

Picc./ Fl. *mf* *f*

Fls. 1 *mf* *f* a2

Fls. 2 *mf* *f* a2

Obs. 1 *mf* *f* a2

Obs. 2 *mf* *f* a2

Bsn. *mf* *f*

Cls. 1 *mf* *f*

Cls. 2 *mf* *f* a2

Cls. 3 *mf* *f* a2

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

A. Saxes 1 *mf* *f*

A. Saxes 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpts. 1 *mf* *f*

Tpts. 2 *mf* *f* a2

Tpts. 3 *mf* *f* a2

Hns. 1 *mf* *f* a2

Hns. 2 *mf* *f* a2

Hns. 3 *mf* *f* a2

Hns. 4 *mf* *f* a2

Tbns. 1 *mf* *f*

Tbns. 2 *mf* *f*

Tbns. 3 *mf* *f*

Bar./ Euph. *mf* *f*

Tuba *mf* *f*

St. Bass *mf* *f*

Bells *f*

Mar. *f*

Perc. 1 *p* *f* Sus. Cym.

Perc. 2 *f* Cr. Cym.

24

25

26

27

28

poco accel. rit. poco accel. rit. A tempo

poco accel. rit. poco accel. rit. A tempo

Picc./ Fl. *p* *mp* *p* *mp* *p* *mp*

Fls. 1 *p* *mp* *p* *mp* *p* *mp*

Fls. 2 *p* *mp* *p* *mp* *p* *mp*

Obs. 1 *p* *mp* *p* *mp* *p* *mp*

Obs. 2 *p* *mp* *p* *mp* *p* *mp*

Bsn. *p* *mp* *p* *mp* *p* *mp*

Cls. 1 *mf* *mp* *p* *mp* *p* *mp*

Cls. 2 *a2* *mf* *mp* *p* *mp* *p* *mp*

Cls. 3 *mf* *mp* *p* *mp* *p* *mp*

B. Cl. *p* *mp* *p* *mp* *p* *mp*

Cb. Cl. *p* *mp* *p* *mp* *p* *mp*

A. Sax. 1 *p* *mp* *p* *mp* *p* *mp*

A. Sax. 2 *p* *mp* *p* *mp* *p* *mp*

T. Sax. *p* *mp* *p* *mp* *p* *mp*

B. Sax. *p* *mp* *p* *mp* *p* *mp*

Tpts. 1 *p* *mp* *p* *mp* *p* *mp*

Tpts. 2 *p* *mp* *p* *mp* *p* *mp*

Tpts. 3 *p* *mp* *p* *mp* *p* *mp*

Hns. 1 *p* *mp* *p* *mp* *p* *mp*

Hns. 2 *p* *mp* *p* *mp* *p* *mp*

Hns. 3 *p* *mp* *p* *mp* *p* *mp*

Hns. 4 *p* *mp* *p* *mp* *p* *mp*

Tbns. 1 *p* *mp* *p* *mp* *p* *mp*

Tbns. 2 *p* *mp* *p* *mp* *p* *mp*

Tbns. 3 *p* *mp* *p* *mp* *p* *mp*

Bar./ Euph. *p* *mp* *p* *mp* *p* *mp*

Tuba *p* *mp* *p* *mp* *p* *mp*

St. Bass *p* *mp* *p* *mp* *p* *mp*

Bells *p* *mp* *p* *mp* *p* *mp*

Mar. *mp* *p* *mp* *p* *mp* *p* *mp*

Perc. 1 *mp* *p* *mp* *p* *mp* *p* *mp*

Perc. 2 Triangle *p* *mp* *p* *mp* *p* *mp*

yarn mallets
Marimba *mp* opt.: 2 bottom notes only

29 30 31 32 33

rit. 36 A tempo

Picc./ Fl. 1 2

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. 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

St. Bass

Bells

Mar.

Perc. 1

Perc. 2

Field Drum (distant)

Wind Chimes

B.D.

Tam-tam

Solo

p

a2

l.v.

34 35 36 37 38 39



Picc. *mf cresc. poco a poco*

Fls. 1 *mf cresc. poco a poco*

Fls. 2 *mf cresc. poco a poco*

Obs. 1 *mf cresc. poco a poco*

Obs. 2 *mf cresc. poco a poco*

Bsn. *mf cresc. poco a poco*

Cls. 1 *mf cresc. poco a poco*

Cls. 2 *mf cresc. poco a poco*

Cls. 3 *mf cresc. poco a poco*

B. Cl. *mf cresc. poco a poco*

Cb. Cl. *mf cresc. poco a poco*

A. Saxes 1 *mf cresc. poco a poco*

A. Saxes 2 *mf cresc. poco a poco*

T. Sax. *mf cresc. poco a poco*

B. Sax. *mf cresc. poco a poco*

Tpts. 1 *mf cresc. poco a poco*

Tpts. 2 *mf cresc. poco a poco*

Tpts. 3 *mf cresc. poco a poco*

Hns. 1 *mf cresc. poco a poco*

Hns. 2 *mf cresc. poco a poco*

Hns. 3 *mf cresc. poco a poco*

Hns. 4 *mf cresc. poco a poco*

Tbns. 1 *mf cresc. poco a poco*

Tbns. 2 *mf cresc. poco a poco*

Tbns. 3 *mf cresc. poco a poco*

Bar. Euph. *mf cresc. poco a poco*

Tuba *mf cresc. poco a poco*

St. Bass *mf cresc. poco a poco*

Bells *mf cresc. poco a poco*

Mar. *mf cresc. poco a poco*

Perc. 1 *mf*

Perc. 2 *mf*

Picc./ Fl.

Fls. 1
2

Obs. 1
2

Bsn.

Cl. 1
2
3

B. Cl.

Cb. 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. Bass

Bells dampen

Mar. dampen

Perc. 1

Perc. 2 Bell Tree

no breath

p

ff

pp

opt.: 2 bottom notes only

56 57 58 59 60 61