

...NOT AFRAID TO DREAM

Brian Balmages

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 1 - Piccolo | 2 - Baritone T.C. |
| 4 - Flute 1 | 4 - Tuba |
| 4 - Flute 2 | 1 - Timpani |
| 2 - Oboe | 2 - Mallet Percussion 1
Vibraphone
Bells |
| 2 - Bassoon | 2 - Mallet Percussion 2
Chimes
Marimba |
| 4 - B \flat Clarinet 1 | 4 - Percussion 1
Large Outdoor Wind Chimes
Bass Drum
Claves
Snare Drum
Cowbell
Hi-Hat
Suspended Cymbal |
| 4 - B \flat Clarinet 2 | 4 - Percussion 2
Wind Chimes
Triangle
Suspended Cymbal
Crash Cymbals
Cabasa
Ride Cymbal |
| 4 - B \flat Clarinet 3 | |
| 2 - B \flat Bass Clarinet | |
| 2 - E \flat Alto Saxophone 1 | |
| 2 - E \flat Alto Saxophone 2 | |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 3 - B \flat Trumpet 1 | |
| 3 - B \flat Trumpet 2 | |
| 3 - B \flat Trumpet 3 | |
| 2 - F Horn 1 | |
| 2 - F Horn 2 | |
| 2 - Trombone 1 | |
| 2 - Trombone 2 | |
| 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



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 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 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, 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 at Towson University in Maryland.

Currently, Mr. Balmages is director of instrumental publications at The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa.

About the Music

... *Not Afraid to Dream* is written in memory of Kevin Langlie, a high school senior who tragically passed away. At the request of his school, it is designed to serve two purposes: to help bring closure to everyone at the school, and to celebrate his life, both the serious and "not-so-serious" moments. The title comes from the eulogy delivered by his band director, Christopher W. Jarvis: "His focus on the positive and the possible left no room in his life for negative attitudes and excuses.... He wasn't afraid to dream and share those dreams...."

The work opens with the sounds of various chimes, almost mimicking the sound of church bells. This somber beginning is reflective in nature and is a musical "moment of silence." As the melodies and harmonies grow out of this silence, it is almost as though a ray of sunshine beams through the sound of the band to counter the earlier passages. A solo trumpet hints at the opening of *Lift High the Cross*, one of the hymns that was sung at Kevin's wake.

Eventually, the tone of the piece turns to a much lighter note, picking up in both mood and tempo. A lighthearted melody intertwines with changing meters as it begins to reflect Kevin's sense of humor and enthusiasm. The piece then falls into a groove beginning with low brass (Kevin's instrument was tuba) and eventually spreading throughout the entire ensemble, much like his personality tended to do.

As the piece drives forward, a full refrain of *Lift High the Cross* appears, undergoing several changes in harmony as it competes with the main rhythmic motif for the spotlight. Eventually, the undeniable spirit of the opening theme of this section comes back in triumph as the piece builds to one final climax. A brief tuba duet reminds everyone that Kevin is still in the band; then the ensemble joins in for a whirlwind of harmonies that eventually finds its way home.

Brian Balmages

...NOT AFRAID TO DREAM

BRIAN BALMAGES
(ASCAP)

Tranquillo (♩ = 76) 4 **Rubato**

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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

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mit. Perc. 1
Bells
mf 3

Mit. Perc. 2

Perc. 1

Perc. 2

tr.
p

Solo
st. mute
mf legato

p

p

19 20 21 22 23 24

31

Picc. 2 players

Fls. 1 2 *p* *legato* *mp* 1 player

Ob. 1 player *mp*

Bsn. *mp*

Cls. 1 2 3 *p* *legato* *mp*

B. Cl.

A. Saxes 1 2 Ob. *mp*

T. Sax. Bsn. *mp*

B. Sax.

31

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *p*

Bar./Euph. *p*

Tuba *p*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

31 32 33 34 35 36

44 Risoluto (♩ = 162)

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

44 Risoluto (♩ = 162)

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Marimba

Cabasa

44

45

46

47

48

49

52

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

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf

mp

Bells

Tri.

50 51 52 53 54 55

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

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

60

mf

mp

a2

Ride Cym.

56 57 58 59 60 61

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

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

62 63 64 65 66 67

68

Picc.

Fls. 1
2

Ob.

Bsn.
mf
bell tones

Cls. 1
2
3
mf
bell tones

B. Cl.
mf
bell tones

A. Saxes 1
2

T. Sax.

B. Sax.
mf
bell tones

68

Tpts. 1
2
3
mf
bell tones

Hns. 1
2
mf
a2

Tbns. 1
2
3
mf
bell tones

Bar./
Euph.
mf
bell tones

Tuba
mf
bell tones

Timp.
mf
bell tones

Mlt. Perc. 1
mf
bell tones

Mlt. Perc. 2

Perc. 1
Claves
mf

Perc. 2

68 *mf* 69 70 71 72 73

76

Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3 *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

74 75 76 77 78

This page of a musical score, page 16, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), and Bass Clarinet (B. Cl.). The saxophone section includes Alto Saxophones (A. Saxes 1 and 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1 and 2), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes 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 is written in a key signature of two flats and features a complex, multi-measure rhythmic pattern. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The page number '16' is located in the top left corner. The page number '79' is located at the bottom left, and the page number '81' is located at the bottom center.

84

Picc.

84

Tpts.

Tpts. 2 and 3

mf

Cowbell *mf*

84 Cbsa. *mf* 85 86 87 88

This musical score page, numbered 92, is for a symphonic or concert band. It features a variety of instruments: Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1 and 2), 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, and two sets of Mallet Percussion (1 and 2) and two sets of Percussion (1 and 2). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is divided into measures 89 through 93. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. A box containing the number '92' is located at the top right of the page. The word 'play' is written below the Tpts. 2 and 3 staff. The dynamic marking 'mf' (mezzo-forte) is used in several places, including under the Tpts. 2 and 3 staff and the Tuba staff. The percussion parts include various rhythmic patterns, some with '+' signs above the notes.

This page contains a musical score for 19 measures, numbered 94 to 98. The score is written for a large ensemble of instruments. The instruments and their parts are as follows:

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

The score features a complex rhythmic structure with multiple time signatures: 4/4, 2/4, 3/4, and 2/2. A large red watermark reading "Legal Use Only" is overlaid diagonally across the page.

This page contains a musical score for 21 instruments. The instruments listed are: 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, Tbn. 1, 2, & 3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1 & 2, Perc. 1, and Perc. 2. The score is written in a key signature of one flat (B-flat) and a time signature of 2/4. The music is divided into four measures, numbered 103, 104, 105, and 106 at the bottom. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page.

108

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

108

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Sus. Cym (crash)

107 108 109 110 111

This page of a musical score, page 24, contains staves for the following instruments: Picc., Fls. 1 and 2, Ob., Bsn., Cls. 1, 2, and 3, B. Cl., A. Saxes 1 and 2, T. Sax., B. Sax., Tpts. 1, 2, and 3, Hns. 1 and 2, Tbn. 1, 2, and 3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1 and 2, Perc. 1, and Perc. 2. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *p* and *mp*. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "24" is in the top left corner. At the bottom, the page is numbered 117, 118, 119, 120, and 121.

124

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

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

pp

pp

pp

p

Mar.

p

122

123

124

125

126

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

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

pp

pp

(C to D)
Vibr.

p

127

128

129

130

131

132

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3
p
play
p

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

132

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

132

133

134

135

136

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. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

p

p

p

p

Hns. 1 and 2

p

p

137

138

139

140

141

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. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

p

mp

st. mute

mp

mp

p

mp

Claves

B.D.

Ride Cym.

Cabasa

142 143 144 145 146

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

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

147 148 149 150 151

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

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp. *mp*

Mlt. Perc. 1 *mp* *pedal*

Mlt. Perc. 2 *pedal*

Perc. 1

Perc. 2

Picc. *cresc. poco a poco*

Fls. 1 *cresc. poco a poco*

Fls. 2 *cresc. poco a poco*

Ob. *cresc. poco a poco*

Bsn. *mf cresc. poco a poco*

Cls. 1 *cresc. poco a poco*

Cls. 2 *cresc. poco a poco*

Cls. 3 *cresc. poco a poco*

B. Cl. *mp cresc. poco a poco*

A. Saxes 1 *cresc. poco a poco*

A. Saxes 2 *cresc. poco a poco*

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

B. Sax. *mf*

Tpts. 1 Hns. 1 and 2

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*

Tbns. 1 *mp cresc. poco a poco*

Tbns. 2 *mp cresc. poco a poco*

Tbns. 3 *mp cresc. poco a poco*

Bar./Euph. *mp cresc. poco a poco*

Tuba *mp cresc. poco a poco*

Timp. *mp cresc. poco a poco*

Mlt. Perc. 1 *cresc. poco a poco*

Mlt. Perc. 2 *cresc. poco a poco*

Perc. 1

Perc. 2

Sus. Cym. *mp*

B.D. *mp*

157 158 159 160 161

162

Picc. *f*

Fls. 1 *f* a2

Fls. 2 *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f* a2

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

162

Tpts. 1 *f* open

Tpts. 2 *f* play a2 open

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2

Perc. 1 *f*

Perc. 2 Cr. Cym. *f*

162 *f* 163 164 165 *mp* 166 *f*

Picc. *tr* *ff*

Fls. 1 *tr* *ff*

Fls. 2 *tr* *ff*

Ob. *tr* *ff*

Bsn. *ff*

Cls. 1 *tr* *ff* *opt. 8va*

Cls. 2 *tr* *ff* *a2*

Cls. 3 *tr* *ff*

B. Cl. *ff*

A. Saxes 1 *ff* *soar!*

A. Saxes 2 *ff* *soar!*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff* *soar!*

Tpts. 2 *ff* *soar!*

Tpts. 3 *ff* *soar!*

Hns. 1 *ff* *soar!*

Hns. 2 *ff* *soar!*

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. 1 *ff* *+ bells (opt.)*

Mlt. Perc. 2 *ff* *Ch.*

Perc. 1 *ff*

Perc. 2 *ff* *Cr. Cym.*

167 168 169 170 171

mp *ff*

Musical score for orchestra and percussion, measures 172-176. The score includes parts for 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, Tbn. 1, 2, & 3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. A large red watermark 'PREVIEW ONLY - Legal Use Requires Purchase' is overlaid diagonally across the page. The score features various time signatures (4/4, 3/4, 2/4) and dynamic markings such as *ff*. A rehearsal mark *(8^{va})* is present above the Clarinet 1 part.

172

173

174

ff

175

176

Picc.

Fls. 1
2

Ob.

Bsn.

(8^{va})

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. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

177 178 179 180 181 182

mf *ff*

mf 2 players *ff* tutti

ff play

dampen

choke