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FJH CONCERT BAND

Grade 3.5-4

JOURNAL FOR A SOLDIER

Brian Balmages

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 1 - Piccolo/Flute | 2 - Trombone 2 |
| 4 - Flute 1 | 2 - Trombone 3 |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 2 - Oboe | 2 - Baritone T.C. |
| 2 - Bassoon | 4 - Tuba |
| 4 - B \flat Clarinet 1 | 1 - Timpani |
| 4 - B \flat Clarinet 2 | 2 - Mallet Percussion 1 |
| 4 - B \flat Clarinet 3 | Bells |
| 2 - B \flat Bass Clarinet | Chimes |
| 2 - E \flat Alto Saxophone 1 | 3 - Mallet Percussion 2 |
| 2 - E \flat Alto Saxophone 2 | Vibraphone |
| 2 - B \flat Tenor Saxophone | Marimba |
| 2 - E \flat Baritone Saxophone | Chimes |
| 2 - B \flat Trumpet 1 | 3 - Percussion 1 |
| 2 - B \flat Trumpet 2 | Field Drum |
| 2 - B \flat Trumpet 3 | Bass Drum |
| 2 - B \flat Trumpet 4 | Triangle |
| 2 - B \flat Trumpet 5 | 2 - Percussion 2 |
| 2 - F Horn 1 | Crash Cymbals |
| 2 - F Horn 2 | Suspended Cymbal |

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 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

Sometimes, inspiration comes from the strangest places. In this case, I was on an airplane headed to Akron, Ohio, when a flight attendant announced that she was going to pass around a journal for a father and husband who was serving in the military overseas (and was expecting another child). She invited everyone to write something, read something, or both. The attendant had only met the soldier on a flight, but felt this was something she could do to support him. Once full, she would send it to him. When the journal reached me, I wanted to offer my thanks as many others had done. Flipping through hundreds of pages, I was amazed at how many veterans were represented. I also saw a scribbled drawing that had "Brandon, age 3" below it. Then, as I went to write, I saw this:

"My daddy is in the Army. Sometimes I miss him but I know he's OK.
I hope you come home soon. God bless you."

— Lauren, age 8

As a father of two little boys, this all but tore my heart out. It made the brave men and women in our military, and those of other countries, that much more incredible.

The music is based on two well-known themes: *Lullaby* by Brahms, and the famous hymn *Eternal Father, Strong to Save*. I knew that these two pieces could embody all the emotions I felt after reading Lauren's letter. The work draws mostly on small fragments from each piece, using them as the basis for original music. Toward the middle of the work, however, the entire theme to *Eternal Father, Strong to Save* emerges, while a modified version of *Echo Taps* occurs in the background. *Taps* is not used to symbolize death here. Rather, it is used to communicate the ideas of sadness and longing. Shortly, the music becomes triumphant and celebratory in nature. The ending mimics the sound of a music box playing *Lullaby*, portraying the father now holding his little girl before putting her into bed for the night, while the music box winds down.

JOURNAL FOR A SOLDIER

BRIAN BALMAGES
(ASCAP)

Adagio (♩ = 60)

Flute

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

Bar./Euph.

p

Adagio (♩ = 60)

B♭ Trumpets 1 2 3 4 5

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani (F♯, G, B♭, D)

Mallet Percussion 1 (Bells, Chimes)

Mallet Percussion 2 (Vibraphone, Marimba, Chimes)

Percussion 1 (Field Drum, Bass Drum, Triangle)

Percussion 2 (Crash Cymbals, Suspended Cymbal)

Hn.

p

Triangle

p

2 3 4 5 6

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Picc./ Fl.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4 5

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Hn.

Bsn.

Solo st. mute

Bells

Vibraphone

Sus. Cym.

p *mp* *mf*

7 8 9 10 11 12

13

Picc./ Fl. *mp* to Picc.

Fls. 1 *mp*

Fls. 2 *mp*

Ob.

Bsn.

Cls. 1 *mp*

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax. Hn. *mp*

B. Sax.

13

Tpts. 1 *mf* tutti open

Tpts. 2

Tpts. 3

Tpts. 4

Tpts. 5

Hns. 1 *mp*

Hns. 2 *mp*

Tbns. 1 *mp*

Tbns. 2 *mp*

Tbns. 3 *mp*

Bar. Euph. *mp*

Tuba *mp*

Timp.

Mlt. Perc. 1 Chimes *mp*

Mlt. Perc. 2 *mf*

Perc. 1 *mp*

Perc. 2

13 14 15 16 17 18

This page of the musical score covers measures 19 through 24. The instruments and their parts are as follows:

- Picc./Fl.**: Piccolo part starting in measure 23 with a *mp* dynamic.
- Fls.**: Flute 1 and 2 parts, with Flute 1 playing a solo in measures 20-22.
- Ob.**: Oboe part playing a solo in measures 20-22.
- Bsn.**: Bassoon part.
- Cls.**: Clarinet 1, 2, and 3 parts.
- B. Cl.**: Bass Clarinet part.
- A. Saxes**: Alto Saxophones 1 and 2 parts.
- T. Sax.**: Tenor Saxophone part.
- B. Sax.**: Baritone Saxophone part.
- Tpts.**: Trumpets 1, 2, 3, 4, and 5 parts.
- Hns.**: Horns 1 and 2 parts.
- Tbns.**: Trombones 1, 2, and 3 parts.
- Bar. Euph.**: Baritone/Euphonium part.
- Tuba**: Tuba part.
- Timp.**: Timpani part.
- Mlt. Perc. 1 & 2**: Mallet Percussion 1 and 2 parts.
- Perc. 1 & 2**: Percussion 1 and 2 parts.

Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the score.

25

Picc./ Fl.

Fls. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

25

1

2

3

4

5

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

25

26

27

28

29

30

33

Picc./ Fl.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

33

Tpts. 1
2
3

4
5

Hns. 1
2

Tbns. 1
2
3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

f dim. poco a poco

f dim. poco a poco

f dim. poco a poco

f dim. poco a poco

f dim. poco a poco

f dim. poco a poco

f dim. poco a poco

f

Vibr.

f dim. poco a poco

p

dim. poco a poco

p

31

32

33

34

35

36

Musical score for orchestra and percussion, measures 37-42. The score includes parts for Piccolo/Flute, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1-5), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Timpani, and Percussion (Midi Percussion 1 and 2, Field Drum, Marimba). The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 37-42 are shown. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include "Solo", "Solo st. mute", and "Picc. Solo".

37

38

39

40

41

42

This page contains a musical score for an orchestra, spanning measures 43 to 48. The instruments listed on the left are:

- Picc./ Fl.
- Fls. 1, 2
- Ob.
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- A. Saxes 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3, 4, 5
- Hns. 1, 2
- Tbns. 1, 2, 3
- Bar./ Euph.
- Tuba
- Timp.
- Mlt. Perc. 1
- Mlt. Perc. 2
- Perc. 1
- Perc. 2

Key annotations and markings include:

- Measure 44: Fl. Solo, *p*, play Solo
- Measure 44: Cls. 1 Solo, *p*
- Measure 46: Tpt. 1 Solo st. mute, *p*
- Measure 46: Tbn. 1 Solo st. mute, *p*
- Measure 44: Box 44
- Measure 46: Box 44
- Measure 43: Timp. (Bb to C)

A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the score.

Picc./Fl.

Fls. 1 2
tutti
p
+ Fl. 2

Ob.

Bsn.

Cls. 1 2 3
tutti
p

B. Cl.

A. Saxes 1 2
p

T. Sax.

B. Sax.

Tpts. 1 2 3 4 5
Hn. Solo (cup mute)
p
Solo
p

Hns. 1 2
Solo mute
p

Tbn. 1 2 3
p

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

49 50 51 52 53 54

56 meno mosso

Picc./ Fl. tutti f

Fls. 1 f

2 f

Ob. f

Bsn. f

Cls. 1 f

2 f

3 f

B. Cl. f

A. Saxes 1 f

2 f

T. Sax. mp cresc. poco a poco f

B. Sax. mp cresc. poco a poco f

56 meno mosso tutti open f

Tpts. 1 play open mp cresc. poco a poco f

2 play open mp cresc. poco a poco f

3 play open mp cresc. poco a poco f

4 tutti open mp cresc. poco a poco f

5 tutti open mp cresc. poco a poco f

Hns. 1 tutti open mp cresc. poco a poco f

2 tutti open mp cresc. poco a poco f

Tbns. 1 tutti mp cresc. poco a poco f

2 tutti mp cresc. poco a poco f

3 tutti mp cresc. poco a poco f

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

Tuba mp cresc. poco a poco f

Timp. mf

Mlt. Perc. 1 mf

Mlt. Perc. 2 mf

Perc. 1 mf

Perc. 2 mf

61 Con moto, sostenuto (♩ = 68)

Picc./ Fl. *ff*

Fls. 1 *ff*

2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff*

A. Saxes 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

61 Con moto, sostenuto (♩ = 68)

Tpts. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

5 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./ Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Bells *ff*

Chimes *ff*

Tri. *ff*

Picc./ Fl.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4 5

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf *ff* *mf* *ff*

71 to Flute

Picc./ Fl.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

71

Tpts. 1 2 3 4 5

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

f *mf* *mp* *dim. poco a poco*

Tbn. 3

F.D.

71 72 73 74 75 76



rit. A tempo poco rit.

Picc./ Fl.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4 5

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp pp

77 78 79 80 81 82

83 **Tempo I**

Picc./ Fl. Flute *p* Fl. 1 Solo *p*

Fls. 1 *p* Solo *p*

Ob.

Bsn.

Cls. 1 *p* Solo *p*

2 *p*

3

B. Cl.

A. Saxes 1 *p* Solo *p*

2

T. Sax.

B. Sax.

83 **Tempo I**

1 *p*

2 *p* cup mute

3

4 *p* Hn. cup mute

5

Hns. 1 *p*

2 *p*

Tbns. 1 *p*

2 *p*

3 *p*

Bar./ Euph. *p*

Tuba *p*

Timp.

Mlt. Perc. 1 *p* Bells Solo *p*

Mlt. Perc. 2

Perc. 1 *p* Tri. *p*

Perc. 2 *pp* *p*

92

rit. (like a music box winding down)

Picc./ Fl. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

1 2

A. Saxes

T. Sax.

B. Sax.

92

rit. (like a music box winding down)

1 2 3

Tpts.

4 5

1 2

Hns.

1 2 3

Tbns.

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Vibr. Solo
p
pedal as indicated

92 93 94 95 96 97 98 99 100