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FJH SYMPHONIC BAND

Grade 4

JOY IN ALL THINGS

Brian Balmages

Instrumentation

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

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As a result, all single page parts are collated before multiple page parts.

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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 including the St. Louis Symphony, Philadelphia Orchestra, Detroit Symphony, Chicago Symphony, San Francisco Symphony, National Symphony, and others. He has also enjoyed world premieres in prestigious venues including 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

Joy in All Things is one of the most unique commission experiences I have ever had. The piece was commissioned as a surprise for Neil S. Underwood, Band Director at North Lincoln High School in North Carolina. Surprisingly, everyone involved managed to keep it a surprise until the actual night of the premiere. Through the years, I have maintained a close relationship with the state of North Carolina. My first experience there was conducting the Charlotte Youth Wind Ensemble where I watched Neil have the honor of conducting the band with one of the concerto competition winners, who happened to be his daughter Molly. Since that time, I have worked with several of his students in regional and state bands, and this work is largely a result of those many experiences.

First, the inspiration for the title came from Neil's often used expression, "Joy with a capital J". The school song for North Lincoln High School is based on *Carmen Ohio*, the school song of The Ohio State University, originally set to the tune *Spanish Hymn*. When Neil opened North Lincoln, he used that melody and wrote new words. Since the school song is a source of pride for him and brings a strong emotional reaction, I used fragments of the song as the basis for this piece.

An on-stage flute solo was written specifically for one of his students, Linda Harvey, who was in the NC All-State Senior Band the year I was a clinician. Linda's mother was responsible for putting this commission project together (and keeping it a surprise with the expert assistance of Neil's wife). To make the piece even more meaningful, I also wrote an off-stage flute solo for Neil's daughter Molly (who returned from college as a surprise to play for the premiere). Molly and Linda are very close, so there is also great symbolism in the two solos being played together as a duet.

The band managed to rehearse this piece *behind Neil's back!* They rehearsed when he was at staff meetings, state conferences, etc. We even had a long evening rehearsal the day before the concert (and Neil never even knew!). On concert day, the principal called him in for a meeting during his band class (which did NOT please him since it was the day of the concert). I managed to sneak into the school and rehearse the band on-stage. During this time, Neil actually ran into his office and sent me a quick email about a possible commission opportunity - WHILE I was in his auditorium rehearsing the band! Needless to say, we laughed a great deal about this after the fact.

The evening was magical. Neil only realized I was there to conduct when they introduced me at the concert, and even then he did not know about a commission until I told him on stage. I am told that at one point, while we were playing, he mentioned to his wife how he wished their daughter was there. Within 30 seconds, the off-stage solo began and he recognized his daughter's sound immediately. He completely lost it, and I will forever remember and appreciate being a part of such a wonderful moment.

JOY IN ALL THINGS

BRIAN BALMAGES
(ASCAP)

Driving forward (♩ = 132)

tr stagger breath

Piccolo (Off-stage 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

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani
(F, C, D, G) *f* V V V
Bells - brass mallets

Mallet Percussion 1 (Bells, Marimba)
Chimes

Mallet Percussion 2 (Chimes, Vibraphone)
f

Percussion 1 (Snare Drum, Bass Drum)
S.D. *f*
B.D. *f*

Percussion 2 (Crash Cymbals, Triangle, Tom-toms, Tambourine, Bar Chimes, Suspended Cymbal)
2 Tom-toms (high drum)
f Cr. Cym.

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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 3 4

Tbn. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

6 7 8 9 10

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 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

11 12 13 14 15

17

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
 3
 4
 Tbns. 1
 2
 3
 Bar/Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2
 Sus. Cym.

16 *mp* *f* 18 19 20

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

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

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

f

ff

mp

mf

muffle

26

21

22

23

24

f

ff

mp

mf

muffle

muffle

muffle

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
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

27 28 29 30 31 32 *ff* 33

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
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

42

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
3
4

Tbns. 1
2
3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Marimba

Triangle

Tambourine

f

mf

mp

40 41 42 43 44 45

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
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

52 53 54 55 56 57

58

Picc.

Fls. 1
2

Ob.

Bsn. *mp* *mf*

Cls. 1 *mp* *mf*
2
3 *mp* *mf*

B. Cl. *mp* *mf*

A. Saxes 1 *mp* *play*
2 *mp*

T. Sax.

B. Sax. *mp* *mp*

58

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1 *mp*
2
3 *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mp*

Perc. 2 *mp*

58 59 60 61 *mp*

Musical score for orchestra and percussion, measures 64-68. The score includes parts for 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, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. Dynamic markings include *mf* and *f*. A large red watermark "Preview Only" is overlaid on the score. A box with the number "66" is present above the Picc. staff and below the Tpts. staff.

The score is for a full orchestra. The instruments listed on the left are:
Picc.
Fls. 1
Fls. 2
Ob.
Bsn.
Cls. 1
Cls. 2
Cls. 3
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Hns. 3
Hns. 4
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Vibraphone

The score spans measures 69 to 74. Dynamic markings include *mf* (mezzo-forte) and *play*. A large red watermark 'Preview - Legal Use Requires Purchase' is overlaid on the score. The page number '15' is in the top right corner, and 'B1498' is in the bottom right corner.

78

Picc. *mf*

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl. *mp*

A. Saxes 1 2

T. Sax. *mp*

B. Sax. *mp*

78

Tpts. 1 2 3 *mp*

Hns. 1 2 3 4

Tbns. 1 2 3 *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp. *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mp*

Perc. 1 *mp*

Perc. 2 *mp*

75 76 77 78 79 80

Picc. *mf*

Fls. 1 *mf*
2

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*
2
3

B. Cl. *mf*

A. Saxes 1 *mf*
2

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*
2
3

Hns. 1 *mf*
2
3
4

Tbns. 1 *mf*
2
3

Bar./Euph.

Tuba *mf*

Timp. *mf*

Mit. Perc. 1 *mf*

Mit. Perc. 2 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

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
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf

87 88 89 90 91 92

Picc. *f*

Fls. 1 *f*
2

Ob. *f*

Bsn. *f*

Cls. 1 *f*
2
3

B. Cl. *f*

A. Saxes 1 *f*
2

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f*
2
3

Hns. 1 *f*
2
3
4

Tbn. 1 *f*
2
3

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Mt. Perc. 1 *f*

Mt. Perc. 2 *f*

Perc. 1 *f*

Perc. 2 *f*
Cr. Cym.

93 *f* 94 95 96 97 Sus. Cym. *mf*

99

Picc. *ff*

Fls. 1 *ff*
2

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*
2
3

B. Cl. *ff*

A. Saxes 1 *ff*
2

T. Sax. *ff*

B. Sax. *ff*

99

Tpts. 1 *ff*
2
3

Hns. 1 *ff*
2
3
4

Tbns. 1 *ff*
2
3

Bar./Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

99 *ff* 100 101 102 103 104

rit.

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

Hn. 3-4

B. Cl.

A. Saxes 1
2

Hn. 1-2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp

p

play

Mar. / soft mallets

p

105 106 107 108 109 110 111 112

113 Hymn-like (♩ = 66) off-stage flute

113 Hymn-like (♩ = 66)

114

115

116

117

118

119

120

mp

Solo

mp

Bar Chimes (softly, in the distance)

mp

Musical score for orchestra and woodwinds, measures 127-133. The score includes parts for Picc., Fls. 1-2, Ob., Bsn., Cls. 1-3, B. Cl., A. Saxes 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-4, Tbps. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. A large red watermark "Preview Only" is overlaid diagonally across the page. The score is in 4/4 time and features various dynamics such as *p*, *mp*, and *mf*. A box with the number "130" is present above the Picc. staff and below the Tpts. staff.

holding back A tempo

(off-stage)

Picc. *mp*

Fls. 1 *mp* (Solo) 6

Ob.

Bsn.

Cls. 1 Solo *p*

2 Solo *p*

3 Solo *p*

B. Cl. *p* tutti

A. Saxes 1 Solo *p* tutti

2 *mf* *p*

T. Sax. *mf*

B. Sax.

Tpts. 1 holding back *mf* A tempo

2 *mf*

3 *mf*

Hns. 1 Solo *mf* *p* tutti *p*

2 *mf* *p*

3 *mf* *p*

4 *mf* *p*

Tbns. 1 *mf* *p*

2 *mf* *p*

3 *mf* *p*

Bar./ Euph. *mf* *p*

Tuba *mf* *p*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2 *p*

Perc. 1

Perc. 2

Sus. Cym. *p* *mp*

134 136 137 138 139 140



Tempo I (♩ = 132)

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tempo I (♩ = 132)

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

p

medium hard mallets

p

150

Picc.

Fls. 1
2

Ob.

Bsn.

Clars. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

150

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Tamb.

149 150 *mp* 151 152 153 154 155



158

Picc. (on-stage)

Musical score for orchestra and percussion, measures 156-161. The score includes parts for Piccolo (on-stage), 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, 2, 3, and 4, Trombones 1, 2, and 3, Baritone/Euphonium, Tuba, Timpani, Mallet Percussion 1 and 2, and Percussion 1 and 2. The score is marked with *mf* (mezzo-forte) and *tutti*. A large red watermark "Legal Use Only" is overlaid diagonally across the page.

156

157

159

160

161

166

Picc. *f* *ff*

Fls. 1 *f* *ff*

2 *f* *ff*

Ob. *f* *ff*

Bsn. *ff*

Cl. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

B. Cl. *ff*

A. Sax. 1 *f* *ff*

2 *f* *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Hns. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

4 *f* *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp. *mf* *ff*

Mlt. Perc. 1 *f* *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Cr. Cym. *ff*

166

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

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

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

167 168 169 170 171

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 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

172 173 174 175 176

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 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

177 178 179 180 181

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 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

182 183 184 185 186 187 188

190

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

190

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

189 190 *ff* 191 192 193 194

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
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mt. Perc. 1

Mt. Perc. 2

Perc. 1

Perc. 2

195 196 197 198 199

