



Hear and download this piece at www.fjhmusic.com

FJH DEVELOPING BAND

Grade 1.5-2

FOREVER... Brian Balmages

Instrumentation

1 - Conductor's Full Score	4 - F Horn
8 - Flute	4 - Trombone
2 - Oboe	2 - Baritone/ Euphonium
2 - Bassoon	2 - Baritone T.C.
5 - B \flat Clarinet 1	4 - Tuba
5 - B \flat Clarinet 2	1 - Timpani (opt.)
2 - B \flat Bass Clarinet	2 - Bells
4 - E \flat Alto Saxophone	2 - Percussion 1 Triangle Bass Drum
2 - B \flat Tenor Saxophone	2 - Percussion 2 Crash Cymbals Suspended Cymbal
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 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

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com

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

Gregory Mantone was an all-state and all-eastern euphonium player who grew up on Long Island, New York. He was majoring in music at Ithaca College when a tragic car accident took his life. He was the product of the Mt. Sinai School District, a small district on Long Island where his father is still the Director of Music and Applied Arts. As with any piece of this nature, it finds its form through a wealth of emotions. In this particular case, I was asked to explore music of a lyrical nature that would become more uplifting as it developed – and so began the process of writing *Forever...* In many ways, the title seems incredibly appropriate as it implies that the piece will continue to be uplifting long after the music ends.

The first four notes of the piece form the entire basis upon which the work is developed. The line always moves in an upward direction, and is initially presented in a texture with several layers, yet within the context of a chamber-like orchestration. The main theme first emerges (in its entirety) at measure 14 and continues until a brief pause after a fermata. A euphonium solo, representing Gregory, symbolically finishes the phrase before the music moves into a slowly developing transition. The uplifting 4-note motive is slowly layered and becomes ever-present as the music builds. What follows is a series of unexpected harmonic shifts designed to surprise the listener and elicit a smile of unexpected satisfaction. Beginning at measure 39, the music moves to a secondary dominant and a pedal F begins to sound as the harmonies above it all scream for the natural key change to B \flat Major. At measure 44, that key change appears to have happened, as the 4-note motive does occur in B \flat . However, after just two notes, the listener's ear is suddenly pulled in a different direction in a powerful metaphor. The last two notes of the motive in B \flat overlap with the first two notes of the melody in E \flat (beats 1 and 2 of measure 45), and for a moment, the melody exists in two different worlds. Finally, the ear comes to accept the tonality of E \flat Major, but just as soon as this becomes reality, the piece abruptly shifts (finally!!) into B \flat Major (just 4 measures after the deceptive key change). The point of this sequence (my favorite of the entire piece) is two-fold: first, to avoid the typical conventions associated with lyrical music; and second, to create a quick series of euphoric events designed to impact the listener and performer. There is no doubt that the piece leaves the audience with a sense of uplifting energy while simultaneously paying respects to a talented young man who will now be commemorated "forever."

Forever... was commissioned by the Mount Sinai Community in New York and was premiered by conductor Brian Mankuta.

FOREVER...

for Gregory Mantone

BRIAN BALMAGES
(ASCAP)

Adagio, molto espressivo (♩ = 64) poco rit. A tempo

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Adagio, molto espressivo (♩ = 64) poco rit. A tempo

1
B♭ Trumpets

2

F Horn

Trombone

Baritone/Euphonium

Tuba

Timpani (opt.)
(F, B♭, E♭)

Bells
plastic mallets

Percussion 1
(Triangle, Bass Drum)

Percussion 2
(Crash Cymbals, Suspended Cymbal)

2

3

4

5

Copyright © 2014 The FJH Music Company Inc. (ASCAP).

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.



Hear and download this piece at www.fjhmusic.com

14

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts. 2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

mp

mf

play

a2

12 *mp*

13

15

16

17

21

Fl. *mp*

Ob. *mp*

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts. *a2*

2 *mp*

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp. *mp*

Bells *mp*

Perc. 1 *mf*

Perc. 2 *mp*

18

19

20

22

mp

Freely

poco rit.

32 Tempo I

Fl.

Ob.

Bsn.

1

2

Cl. div.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Freely

poco rit.

32 Tempo I

1

2

Tpts. Euph. p

Hn. Euph. p

Tbn.

Bar./Euph. solo p

Tuba p

Timp.

Bells p

Perc. 1 p

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

Hn.

T. Sax.

B. Sax.

B. Cl.

play
p

1
Tpts. 2

play
p

(2nds, div.)
p

Hn.

play
p

Tbn.

Euph.

play
p

Bar./
Euph.

tutti

Tuba

play
p

Timp.

Bells

Perc. 1

Perc. 2

rit.

Fl. *mp* *fp*

Ob. *mp* *fp*

Bsn. *cresc. poco a poco* *fp*

1 Cls. *cresc. poco a poco* *fp*

2 Cls. *cresc. poco a poco* *fp*

B. Cl. *cresc. poco a poco* *fp*

A. Sax. *mp* *fp*

T. Sax. *cresc. poco a poco* *fp*

B. Sax. *cresc. poco a poco* *fp*

1 Tpts. *cresc. poco a poco* *mp* *fp*

2 Tpts. *cresc. poco a poco* *fp*

Hn. *cresc. poco a poco* *fp*

Tbn. *cresc. poco a poco* *fp*

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

Tuba *cresc. poco a poco* *fp*

Timp. *p cresc. poco a poco* *f p*

Bells

Perc. 1 *p cresc. poco a poco* *f p*

Perc. 2 *p cresc. poco a poco* *f p*

39 *p cresc. poco a poco* 41 *f p*

45 A tempo

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

45 A tempo

1
Tpts. 2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells
brass mallets

Perc. 1

Perc. 2

44 f

46 mp f

48 mp

49

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

49

1
Tpts. 2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

div.

f

50 51 52 53 54

56

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

56

1
2
Tpts.

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

55 *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Fl. stagger breathe

Ob. stagger breathe

Bsn. *fp* *ff*

1 Cls. *p* *ff*

2 Cls. *p* *ff*

B. Cl. *fp* *ff*

A. Sax. *p* *ff*

T. Sax. *fp* *ff*

B. Sax. *fp* *ff*

1 Tpts. *p* *ff*

2 Tpts. *p* *ff*

Hn. *fp* *ff*

Tbn. *fp* *ff*

Bar./Euph. *fp* *ff*

Tuba *fp* *ff*

Timp. *p* *ff* muffle

Bells *p* *f* muffle

Perc. 1 *p* *f* muffle

Perc. 2 *p* *f* muffle

60 *f* 61 62 63 64 *p* *f*