

GATEWAYS

for soloists and concert band

Brian Balmages

Instrumentation

1 - Conductor's Full Score	3 - B♭ Trumpet 3	Duet Parts
1 - Piccolo	2 - F Horn 1	<i>free download from</i>
4 - Flute 1	2 - F Horn 2	<i>www.fjhmusic.com/downloads</i>
4 - Flute 2	2 - Trombone 1	<i>Enter code B1732 (case sensitive)</i>
2 - Oboe	2 - Trombone 2	Flute
2 - Bassoon	2 - Trombone 3	Oboe
4 - B♭ Clarinet 1	2 - Baritone / Euphonium	Bassoon
4 - B♭ Clarinet 2	2 - Baritone T.C.	Clarinet
4 - B♭ Clarinet 3	4 - Tuba	Bass Clarinet
2 - B♭ Bass Clarinet	1 - String Bass	Alto Sax
1 - E♭ Contra Alto Clarinet	1 - Timpani	Tenor Sax
1 - B♭ Contrabass Clarinet	2 - Marimba / Bells	Baritone Sax
2 - E♭ Alto Saxophone 1	2 - Vibraphone	Trumpet
2 - E♭ Alto Saxophone 2	4 - Percussion	Horn
2 - B♭ Tenor Saxophone	Crash Cymbals	Trombone
2 - E♭ Baritone Saxophone	Suspended Cymbal	Baritone / Euphonium
3 - B♭ Trumpet 1	Bar Chimes	Baritone T.C.
3 - B♭ Trumpet 2	Triangle	Tuba
		String Bass
		Keyboard Percussion

FJH is now using a high-speed sorting system for parts.
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. The music he has written for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

About the Music

The concept of this piece began with Jonathan Hills and Lauren Collister, two trombonists who met while playing in a community band in Pittsburgh, Pennsylvania. Over time, they eventually got engaged and wanted to commission a piece of music to celebrate. The title, *Gateways*, is symbolic of how we often walk through gateways in life that take us from one stage of life to the next. In writing this piece, we all decided that it would be an incredible opportunity if the duet parts were made available for any two instruments. The idea that high school seniors could play the piece on their final concert, or that a director could feature any combination of instruments (the official recording features a flute, clarinet, alto sax, trumpet, and trombone duet – all playing at various points in the piece to demonstrate the possibilities). The piece is obviously special to Jon and Lauren as they have passed through their own gateway. They are very excited to be able to share this with the rest of the world now, in hopes that it will help countless others begin the journey through their own gateways.

As mentioned above, *Gateways* can feature any type of duet. Duet parts for all instruments are available for download at www.fjhmusic.com. Directors can also experiment with mixed instrument duets (such as flute and clarinet), or they may feature different instruments throughout the piece (as has been done on the official FJH recording).

Gateways was commissioned by Jonathan Hills and Lauren Collister and they premiered the piece with themselves as soloists with their community band. If this is not a great reason why people should continue to play after college, I don't know what is!

- Brian Balmages

Downloading the Duet Parts

To download the free duet parts, visit www.fjhmusic.com/downloads and enter code B1732 (case sensitive).

for Jonathan and Lauren

GATEWAYS

for soloists and concert band

BRIAN BALMAGES
(ASCAP)

Adagio semplice (♩=64)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

A. Sax 1

mp

p

p

Adagio semplice (♩=64)

Solo parts are transposed as needed for every instrument

Soloists

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba String Bass

Timpani (F, G, B♭, D)

Marimba Bells

Vibraphone

Percussion (Crash Cymbals, Suspended Cymbal, Bar Chimes, Triangle)

Solo st. mute

p

p

mp

Tri.

2 3 4 5 6 7



Hear and download this piece at www.fjhmusic.com

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9

Picc.

Fls. 1
2

Ob. Solo
mp

Bsn.

Cls. 1
2
3

B. Cl.
C.B. Cl.

A. Saxes 1
2
mp

T. Sax.
B. Sax.

Soloists

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2

Bar. / Euph. 3

Tuba
St. Bass

Timp. *p*

Mar. Bells. Mar.
mp

Vibra.

Perc.

8 9 10 11 12 13 14

This musical score page includes the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fls. 1, 2**: Flute parts with various melodic lines.
- Ob.**: Oboe part with melodic lines.
- Bsn.**: Bassoon part with melodic lines.
- Cls. 1, 2, 3**: Clarinet parts with melodic lines.
- B. Cl.**: Bass Clarinet part with melodic lines.
- C.B. Cl.**: Contrabass Clarinet part, mostly rests.
- A. Saxes 1, 2**: Alto Saxophone parts, starting at measure 21 with a *mp* dynamic and a *+ 2. play* instruction.
- T. Sax.**: Tenor Saxophone part, starting at measure 21 with a *mp* dynamic.
- B. Sax.**: Baritone Saxophone part, starting at measure 23 with a *mp* dynamic.
- Soloists**: Soloist part with melodic lines, starting at measure 20 with a *mf* dynamic.
- Tpts. 1, 2, 3**: Trumpet parts, mostly rests.
- Hns. 1, 2**: Horn parts, mostly rests.
- Tbns. 1, 2, 3**: Trombone parts, mostly rests.
- Bar. / Euph.**: Baritone/Euphonium part, mostly rests.
- Tuba St. Bass**: Tuba and Snare Drum part, mostly rests.
- Timp.**: Timpani part, mostly rests.
- Mar. Bells.**: Mallets/Bells part, mostly rests.
- Vibra.**: Vibraphone part, mostly rests.
- Perc.**: Percussion part, mostly rests.

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3
Cls.

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Soloists

1
2
3
Tpts.

1
2
Hns.

1
2
Tbns.

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mar.
Bells.

Vibra.

Perc.

mp

p

24 25 26 27

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Soloists

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mar.
Bells.

Vibra.

Perc.

37 38 39

mp

a tempo

46

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and saxophones, followed by soloists, brass instruments, and the percussion section at the bottom. The percussion part includes Maracas/Bells and Vibraphone, both marked with a piano (*p*) dynamic and a pedal instruction. The woodwinds and saxophones have various dynamics such as *p* and *mp*. The score is in 4/4 time and features a variety of musical notations including rests, notes, and slurs. A large red watermark reading 'Preview Only' is superimposed over the entire score.

54

Picc.

Fls. 1
2

Ob.
mf

Bsn.

1
2
3
Cls.

Tuba
mp

C.B. Cl.
mp

1
2
A. Saxes

T. Sax.
mf

B. Sax.

54

Soloists
mf

1
2
3
Tpts.

1
2
Hns.

1
2
Tbns.
mp

Bar. /
Euph.
mp

Tuba
St. Bass
mp

Timp.

Mar.
Bells.

Vibra.

Perc.

54 55 56 57

62

Picc. *f*

Fls. 1 *f*

2 *f*

Ob. *tutti* *f*

Bsn. *f*

Cls. 1 *f*

2 *f*

3 *f*

B. Cl. *f*

C.B. Cl. *f*

A. Saxes 1 *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

62

Soloists *f*

Tpts. 1

2 *f*

3 *f*

Hns. 1 *f*

2 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Bar./Euph. *f*

Tuba *f*

St. Bass *f*

Timp. *mp* *f* *mp*

Mar. Bells. *f*

Vibra. *f* *pedal note length*

Perc. *f*

62 *f* 63 64 65

69

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff*

C.B. Cl. *ff*

A. Saxes 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Soloists *p* *mp*

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./Euph. *ff*

Tuba *ff*

St. Bass *ff*

Timp. *ff*

Mar. Bells. *ff*

Vibra. *ff*

Perc. *ff*

Cr. Cym.

66 *ff* 67 68 69 70



meno mosso

poco rit.

74

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Soloists

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba St. Bass

Timp.

Mar. Bells.

Vibra.

Perc.

71 72 73 74 75 76