

A SOLITARY WISH

Brian Balmages

Instrumentation

1 - Conductor's Full Score	4 - F Horn
4 - Flute 1	2 - Trombone 1
4 - Flute 2	2 - Trombone 2
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
2 - B \flat Bass Clarinet	2 - Marimba
2 - E \flat Alto Saxophone 1	2 - Bells
2 - E \flat Alto Saxophone 2	2 - Vibraphone
2 - B \flat Tenor Saxophone	2 - Percussion
2 - E \flat Baritone Saxophone	Triangle
4 - B \flat Trumpet 1	Crash Cymbals
4 - B \flat Trumpet 2	Suspended Cymbal
	Sleigh Bells

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
MUSIC
COMPANY
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. 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.

Program Notes

I learned an amazing lesson before I began writing this piece. While I consider myself to be a good person, I read a friend's comments about seeing a homeless woman named Joyce outside of Target. In brief, Joyce needed a new pair of shoes because it was getting cold outside and she only had sandals. My friend decided to get Joyce the shoes, and also offered to buy her lunch and some extra food. Simple questions and replies between them included, "How will you heat up canned soup? Usually the microwave at 7-Eleven works;" and "Why don't you get the big peanut butter? Because it is too heavy to carry around." My friend observed how every single person around them averted their eyes as they walked by. My friend shared with me that this experience gave her a tremendous amount of perspective and a desire to be much more empathetic in the future. I thought the same thing.

Fast-forward just a few hours. I was outside a food store with my kids and there was a man outside asking for some food. I watched quite a few people walk by. Some actually said "Sorry" as they walked by the man, but most did not even look at him or acknowledge him when he spoke to them. Finally, with my new "perspective" in hand, I walked up to the man and asked him if he was okay. He said he just needed something to drink and a little bit of food. I took him into the store with me and bought him something. His name was Bruce. He was 32 years old. He had three kids – 2 in elementary school and 1 in middle school. He acknowledged that he had made plenty of mistakes in life, but that he was trying really hard to get back up on his feet and live in the area so he could be close to his kids. We chatted for a bit before I had to run and get my youngest to a soccer game. As we were leaving, he held the door open for us and said thanks. "It's hard when people ignore you all day long. Thanks for stopping." With the holiday season approaching, this struck me hard. So many of us are already making our "lists." Others are bugging us for them so they can start their shopping early. We are annoyed because we have to go to several houses on Thanksgiving Day, or open gifts at several houses (or travel) during the holiday season. And then some perspective – someone like Joyce or Bruce – who only wish for food, water, and for someone to notice them.

There are many holiday pieces out there about everything imaginable. This one begins with the ensemble creating the sound of typical holiday chatter – laughing, talking filled with joy... And then, the music begins, with a single individual (a clarinet soloist) just asking to be noticed while everyone walks by, immersed in their own holiday traditions – some, dropping a few coins or a dollar but avoiding conversation at all cost. As the music develops, we experience a wide range of emotions as the joy of the holidays is juxtaposed with solitude. Ultimately, in this particular story, the individual is joined by another, and eventually there are four (the quartet toward the end of the piece). As a couple people begin to leave, two voices remain – flute and oboe representing one, and alto sax representing the other. The person's wish comes true – they are no longer alone.

Please share this story with your audience in an effort to spread awareness and help individuals all over the world. Donate your time, donate a small amount, or just smile and say hello to someone. Have some energy bars in your car that you can give to someone in need. You just may make someone's wish come true. It is my sincere hope that directors all over the world will use this piece as a vehicle to bring awareness to their students and possibly use this performance as a way to launch their own fundraisers to benefit their local communities. I have already heard from programs all over that did some amazing work in their communities. One school decided to forgo their annual Secret Santa exchange and donated all the gifts to benefit the homeless in their area. Another performed their event at a local church and took a collection in which they raised an additional \$1,000. Yet another hosted a clothing drive. The possibilities are endless. This is a great opportunity to show the world that music is not only important for our students, but it also plays a significant role in our communities.

Thank you to the following consortium level members who donated at the gold level or higher (listed in no particular order). This list represents 22 states and many schools that ran their own fundraisers to further this cause in their local communities. This list does not include the additional 154 schools / individuals (one hundred fifty four!) that contributed at the silver level (to be able to perform the piece) or lower (incredible people who just wanted to support the cause). Music is clearly a powerful vehicle capable of far more than we sometimes realize.

New Bedford High School (Massachusetts); Matthew Pacheco
 Central Valley High School (Washington); Eric Parker
 Wilmington High School (Ohio); Matt Spradlin
 Angola High School (Indiana); Andrew Keiser
 Roseville Area High School (Minnesota); Matt Dehnel
 Phoenix College Community Band (Arizona); Rose French
 Pendleton Heights High School (Indiana); Chris Taylor
 Lincoln Christian School (Nebraska); Emiley Bond
 Wakefield High School (North Carolina); Brian Muñoz
 Rushville Consolidated High School (Indiana); T.R. Campbell
 Dickson Middle School Band (Tennessee); Shane Joyce
 North Forsyth High School Band (Georgia); Raymond Thomas
 East Central High School (Indiana); Dave Pallada
 Saint Joseph School (Missouri); Larry Johnson
 Ottawa High School (Kansas); Courtney Nichols
 Texas Woman's University Band Department; Dr. Carter Biggers
 Big Spring High School (Pennsylvania); Adam Nobile
 Cardinal Wuerl North Catholic High School (Pennsylvania); David Emanuelson
 Wood River High School (Nebraska); Brian Leisher
 Dominion High School (Virginia); Jonathan Schiffler
 Michael Clark (Maryland)
 Stratford Varsity Band (Wisconsin); John Rickinger
 Burrell High School Band Parent Association (Pennsylvania); Michael Pagnotta
 MakeMusic Inc. (Colorado)
 Linganore High School (Maryland); Kevin Lloyd and Jeremy Brown
 A.E. Wright Middle School (California); Ashley Suhr
 Rib Lake High School (Wisconsin); Matthew Robisch
 Willard Middle School (Missouri); Aaron Scriven, Vicoria Meraz, Molly Meyer, Shane Batchelor
 Rubidoux High School (California); Sarah Choi
 Muskegon Catholic Central Schools (Michigan); Jacob Lubbers
 John F Kennedy Middle School (Illinois); Chris Vanderwall
 The Classical Academy (Colorado); Christina Schwartz-Soper
 Madon High School (Michigan); Beth Bousfield
 Wheaton Warrenville South High School (Illinois); Victor Scimeca
 Greenfield Central High School (Indiana); Chris Wing
 Albemarle County Concert Band (Virginia); Jean Flaherty
 The Falls Lake Academy Firebird Bands (North Carolina); Jaron Cox
 Greenwood Community High School (Indiana); John Morse
 Elkton High School (Maryland); Daniel Reynolds
 New Palestine High School (Indiana); Shawn Humphries
 Lebanon High School (Tennessee); Eric Spear
 Santa Clara High School (California); Johnny Erdman
 Richfield High School (Minnesota); Elizabeth Winslow

-Brian Balmages

A SOLITARY WISH

BRIAN BALMAGES
(ASCAP)

“Holiday chatter.”
Ensemble members create a soft background involving conversations about the holidays.
Similar to a shopping mall. Joyful, happy – unaware of the homeless person on the street
corner. Players stop talking as they enter, with all players fading out by measure 22.

Peaceful, yet lonely (♩=132)

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo *p*

“Holiday chatter.”
Ensemble members create a soft background involving conversations about the holidays.
Similar to a shopping mall. Joyful, happy – unaware of the homeless person on the street
corner. Players stop talking as they enter, with all players fading out by measure 22.

Peaceful, yet lonely (♩=132)

B♭ Trumpets 1 2

F Horn

Trombones 1 2

Baritone / Euphonium

Tuba / String Bass

Timpani (A, B♭, D)

Marimba

Bells *p*

Vibraphone

Percussion (Triangle, Crash Cymbals, Suspended Cymbal, Sleigh Bells)

6

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

6

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

1 player

p

p

p

p

p

p

p

p

p

p

p

Tri.

p

6 7 8 9 10 11 12 13

Fls. 1 2 *mp* *poco rit.*

Ob.

Bsn.

Cls. 1 2 *p* *mp* *tutti*

B. Cl. *p* *mp* *tutti*

A. Saxes. 1 2 *mp* *tutti*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2

Hn.

Tbns. 1 2 *mp*

Bar. / Euph. *mp*

Tuba St. Bass *mp*

Timp.

Mar.

Bells

Vibra.

Perc. Sus. Cym. *p* *mp*

14 15 16 17 18 19 20 21

22 *p*iu mosso (♩ = 140)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

22 *p*iu mosso (♩ = 140)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2

B. Cl. *p*

A. Saxes. 1 2

T. Sax. *p*

B. Sax. *p*

Tpts. 1 2

Hn. *p*

Tbns. 1 2 *p*

Bar. / Euph. *p*

Tuba St. Bass *p*

Timp. *p*

Mar.

Bells *p*

Vibra.

Perc.

30 31 32 33 34 35 36 *p* 37

38

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

p *mp*

mp

p *mp*

p *mp*

p *mp*

p *mp*

38

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

p *mp*

p *mp*

p *mp*

p *mp*

mp

p *mp*

38

39

40

41

42

43

44

musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpts.), Horn (Hn.), Trombone (Tbns.), Baritone/Euphonium (Bar./ Euph.), Tuba/St. Bass, Snare Drum (Timp.), Marching Drum (Mar.), Bells, Vibraphone (Vibra.), and Percussion (Perc.).

The score is marked with *p* (piano) and *tutti*. A large red watermark "Preview Only" is overlaid diagonally across the page. A red diagonal watermark "Legal Use Requires Purchase" is also present.

Measure numbers 45, 46, 47, 48, 49, 50, and 51 are indicated at the bottom of the page.

52

Fls. 1 2

Ob.

Bsn. *Euph. Solo*
p

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax. *Euph. Solo*
p

52

Tpts. 1 2

Hn.

Tbns. 1 2 *Euph. Solo*
p

Bar. / Euph. *opt. Solo*
p

Tuba St. Bass

Timp.

Mar.

Bells *p*

Vibra.

Perc.

This musical score page features 20 staves for various instruments. The instruments listed are: Flutes (1, 2), Oboes (1, 2), Bassoon (Bsn.), Clarinets (1, 2), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (1, 2), Horns (Hn.), Trombones (1, 2), Baritone/Euphonium (Bar./Euph.), Tuba/Euphonium (Tuba St. Bass), Snare Drum (Timp.), Maracas (Mar.), Bells, Vibraphone (Vibra.), and Percussion (Perc.). The score includes dynamic markings such as *p*, *mp*, and *tutti*, and performance instructions like "play". A large red watermark "Preview Only" is overlaid diagonally across the page. A box with the number "66" is present in the upper right and middle right sections of the score.

Fls. 1 2
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Saxes. 1 2
T. Sax.
B. Sax.
Tpts. 1 2
Hn.
Tbns. 1 2
Bar. / Euph.
Tuba St. Bass
Timp.
Mar.
Bells
Vibra.
Perc.

mp
mp
mp
mp
mp
mp
mp
p
mf
p
p

68 69 70 71 72 73 74 75

76

Fls. 1 2 *mf* *mp* *mf* *mp*

Ob. *mf* *mp* *mf* *mp*

Bsn. *mf* *mp* *mf* *mp*

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

B. Cl. *mf* *mp* *mf* *mp*

A. Saxes. 1 2 *mf* *mp* *mf* *mp*

T. Sax. *mp* *mf* *mp*

B. Sax. *mf* *mp* *mf* *mp*

76

Tpts. 1 open *mf* *mp* *mf* *mp*

2 *mf* *mp* *mf* *mp*

Hn. *mf* *mp* *mf* *mp*

Tbns. 1 *mp* *mf* *mp*

2 *mf* *mp* *mf* *mp*

Bar. / Euph. *mf* *mp* *mf* *mp*

Tuba St. Bass *mf* *mp* *mf* *mp*

Timp. *mf* *mp* *mf* *mp*

Mar. *mf* *mp* *mf* *mp*

Bells *mp* *mp*

Vibra. *mf* *mp* *mf* *mp*

Perc. *mp* *mp*

76 *mp* 77 78 79 *p* 80 *mp* 81 82 83 *p*

Fls. 1 2
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Saxes. 1 2
T. Sax.
B. Sax.
Tpts. 1 2
Hn.
Tbns. 1 2
Bar. / Euph.
Tuba St. Bass
Timp.
Mar.
Bells
Vibra.
Perc.

mf mp p

84 mp 85 86 87 88 89 90 91 p

92

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

92

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba / St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

p

mp

div.

104

Fls. 1 2 *mp*

Ob. *mp*

Bsn.

Cls. 1 2 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *p* *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *p* *st. mute*

Hn.

Tbns. 1 2 *mp*

Bar./ Euph.

Tuba St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

100 101 102 103 104 105 106 107



Fls. 1 2 *mp cresc. poco a poco*

Ob. *mp cresc. poco a poco*

Bsn. *cresc. poco a poco*

Cls. 1 2 *cresc. poco a poco* *div.*

B. Cl. *cresc. poco a poco*

A. Saxes. 1 2 *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

B. Sax. *cresc. poco a poco*

Tpts. 1 2 *mf cresc. poco a poco* *div.* *open*

Hn. *mp cresc. poco a poco*

Tbns. 1 2 *cresc. poco a poco*

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

Tuba St. Bass *mf cresc. poco a poco*

Timp. *mf* *mp*

Mar. *mp cresc. poco a poco*

Bells *mp cresc. poco a poco*

Vibra. *mf cresc. poco a poco*

Perc. *p*

108 109 110 111 112 113 114 115

116

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cl. 1 2 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f* *huge!*

B. Sax. *f*

116

Tpts. 1 2 *f* *huge!* *div.*

Hn. *f* *huge!*

Tbns. 1 2 *f*

Bar. / Euph. *f*

Tuba St. Bass *f*

Timp. *f*

Mar. *f*

Bells *f*

Vibra. *f*

Perc. Cr. Cym. *f*

116 *f* 117 118 119 *mp* 120 *f* 121 122 123 *mp*



rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

cresc. poco a poco

ff

rit.

f

mf

ff

124 *f* 125 126 127 128 129 130 *mp* 131 *f*

132 Contemplative (♩=108)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Solo

mp

p

132 Contemplative (♩=108)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

p

Tri.

132 133 134 135 136 137 138 139 140

poco rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

Solo

div.

p

poco rit.

p

p

141 142 143 144 145 146 147 148 149

150 Dolce (♩ = 88)

Fls. 1 2
Solo
mp (Ob. solo cued in Fl. 2)

Ob.
Solo
mp

Bsn.

Cls. 1
Solo
mp

2
Solo
mp

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

150 Dolce (♩ = 88)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

150

151

152

153

154

155

156

157

158

Fls. 1 2 *p*

Ob. *p*

Bsn.

Cl. 1 *p*

Cl. 2 *p*

B. Cl.

A. Sax. 1 *Solo*

A. Sax. 2 *p*

T. Sax.

B. Sax.

158

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Bar. / Euph.

Tuba

St. Bass

Timp.

Mar.

Bells

Vibra.

Perc.

170

170

Fls. 1 2

Ob.

Bsn.

p *mp*

Cls. 1 2

B. Cl.

mp

A. Saxes. 1 2

T. Sax.

B. Sax.

p *mp*

170

Tpts. 1 2

Hn.

p *mp* *p*

Tbns. 1 2

p *mp*

Bar. / Euph.

p *mp* *p*

Tuba St. Bass

p *mp*

Timp.

Mar.

p

Bells

Vibra.

p pedal note duration

Perc.

p

166 167 168 169 170 171 172 173

Fls. 1 2 tutti *mp* tutti *p*

Ob. *mp*

Bsn. *p* *mp* *p*

Cls. 1 *p* tutti *mp* *p* div.

2 *p* *mp* *p*

B. Cl. *p* *mp* *p*

A. Saxes. 1 2 tutti *mp* *p*

T. Sax. *p*

B. Sax. *p* *mp* *p*

Tpts. 1 2

Hn. *mp* *p*

Tbns. 1 2 *p* *mp* *p*

Bar./ Euph. *mp* *p*

Tuba St. Bass *p* *mp* *p*

Timp. *mp*

Mar.

Bells *p* *freely, out of time*

Vibra.

Perc. *p*

174 175 *p* *mp* 177 *p* 178 179 Sleigh Bells 180 181 182