

HEART OF GOLD

Brian Balmages

Instrumentation

1 - Full Score	2 - Baritone / Euphonium
4 - Flute 1	2 - Baritone T.C.
4 - Flute 2	4 - Tuba
2 - Oboe	1 - String Bass
2 - Bassoon	1 - Timpani
5 - B \flat Clarinet 1	2 - Bells
5 - B \flat Clarinet 2	2 - Chimes
2 - B \flat Bass Clarinet	Marimba
2 - E \flat Alto Saxophone 1	3 - Percussion 1
2 - E \flat Alto Saxophone 2	Snare Drum
2 - B \flat Tenor Saxophone	Bass Drum
2 - E \flat Baritone Saxophone	Hi-Hat
4 - B \flat Trumpet 1	Claves
4 - B \flat Trumpet 2	4 - Percussion 2
4 - F Horn	Crash Cymbals
2 - Trombone 1	China Cymbal
2 - Trombone 2	Tambourine
	Triangle
	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.

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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

Paul Salyers was a beloved band director in the Riverside community of California. When he had a heart transplant, the entire community rallied behind him and he went back to teaching as soon as he was allowed. Over a year later, he found out that his body was rejecting the heart, yet he continued teaching through the difficult treatment process. He was a fun, loving teacher who always made people smile. He was dedicated to his students until the very end. In fact, his band live-streamed their concert to his hospital room while he was on life support. He passed away hours later.

Susan E. Olsen, the band director who spearheaded this commission, was insistent that the piece be fun and uplifting. As I cleared my mind and thought about everything Susan had told me, I started hearing a simple melody in 7/8. And that is when everything hit me. This dance-like melody was just like Paul – fun, lively, energetic, and certain to put a smile on everyone's face. But most importantly, I believe this was Paul's untaught lesson to the kids – teaching them to play in 7/8 and having a lot of fun doing it.

The piece itself is constructed in a way to effectively teach 7/8 to young musicians. The pattern is always 2+2+3 and the melody is catchy, in a comfortable range, and easy to learn. The piece opens up with percussion playing the pulse with all other players seeing the rhythmic grouping in measure one, and then the dotted quarter rest in measure 2. In addition, nearly every pulse of 3 includes moving eighth notes somewhere, so kids learn to feel the eighth note pulse and not turn it into a half note.

Perhaps one of my favorite moments in the piece occurs at measure 111, when the 7/8 pattern appears to be juxtaposed over an extended melody in 3/4. Isolate upper woodwinds and mallets, encouraging them to pay special attention to the accents, which create the illusion of 7/8 time!

Heart of Gold reflects the warm personality of Paul Salyers. It was commissioned by his former school, Frank Augustus Miller Middle School, and band director Susan E. Olsen. It was premiered by a band that included many of Paul's 7th and 8th grade alumni.

- Brian Balmages

HEART OF GOLD

BRIAN BALMAGES
(ASCAP)

With unceasing enthusiasm (♩ = 152)
(always 2+2+3)

The score is divided into two systems. The first system includes Flutes (1, 2), Oboe, Bassoon, B♭ Clarinets (1, 2), B♭ Bass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1, 2), F Horn, Trombones (1, 2), Baritone / Euphonium, Tuba, Timpani (F, B♭), Bells, Chimes, Marimba, Percussion 1 (Snare Drum, Bass Drum, Hi-Hat, Claves), and Percussion 2 (Crash Cymbals, China Cymbal, Tambourine, Triangle, Suspended Cymbal). The score features a 7/8 time signature and a tempo of 152 beats per minute. Dynamics range from *mp* to *f*. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page.

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Clap: "Chh"

Fls. 1 2

Ob. *f* Clap: "Chh"

Bsn. *f* Clap:

Cl. 1 *f* Clap: "Chh"

Cl. 2 *f* Clap: "Chh"

B. Cl. *f* Clap: "Chh"

A. Saxes 1 2 *f* Clap: "Chh"

T. Sax. *f* Clap:

B. Sax. *f* Clap:

Tpts. 1 *f* play "Chh"

Tpts. 2 *f* play "Chh"

Hn. *f* play

Tbns. 1 *f* play

Tbns. 2 *f* play

Bar. / Euph. *f* play

Tuba *f*

Timp. *ff*

Bells *mf*

Ch. Mar. *ff*

Perc. 1 *ff*

Perc. 2 *f*

7 *f* *mp* *f* 10 11 12 China Cym. w/ stick *ff* 13 *ff*

17

Fls. 1 2

Ob.

Bsn. *mf* *mp*

A. Sax.

Cls. 1 2 *mf* *mp*

B. Cl. *mf* *mp*

A. Saxes 1 2 *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

17

Tpts. 1 2

Hn.

Tbns. 1 2 *mf*

Bar. / Euph. *mf*

Tuba

Timp. *mf* *mp* *mp*

Bells

Ch. Mar. *mp*

Perc. 1

Perc. 2 *mf* *mp*

14 15 16 17 18 19 20 21



pat thigh
mf pat thigh
mf pat thigh

play *mf* pat thigh
mf pat thigh
mf

pat thigh
mf pat thigh
mf

“Chh”
mf “Chh”
mf “Chh”
mf
mf
mf “Chh”
mf

Tri.
mp



29

Fls. 1 2 *play*

Ob. *mf play*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

29

Tpts. 1 2

Hn. *mf*

Tbns. 1 2

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Ch. Mar. *mf*

Perc. 1 *mf* rim

Perc. 2 *mf* head

mp

29 30 31 32 33 34 35 36

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn. *mp*

Tpts. 1 2

Hn. *mp* play

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Ch. Mar. *mp*

Perc. 1 *mp* Claves Closed Hi-Hat

Perc. 2 (Tamb.)

37 38 39 40 41 42 43

mp *mp* *mp* *mp* *mp* *mp* *mp*

49

Fls. 1 2

Ob.

Bsn.

Clars. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Perc. 2

44 45 46 47 48 49 50

B1802

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Bass Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar./Euph. (Baritone/Euphonium), Tuba, Timp. (Timpani), Bells, Ch. Mar. (Charley Marshall), Perc. 1, and Perc. 2. The score is divided into systems, with measures 51-55 on the first system and measures 56-58 on the second system. A large red watermark 'Preview Only' is overlaid diagonally across the page. A box containing the number '57' is located at the top right of the first system and above the Tuba staff in the second system. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *p*), and articulation marks. The percussion parts include specific instructions like 'S.D. rim' and 'rim'.

65

Fls. 1 2

Ob.

Bsn.

mp

mp

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

mp

p

p

65

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

mp

mp

mp

Timp.

Bells

Ch. Mar.

Perc. 1

Perc. 2

mp

Chimes

mp

mp

59 60 61 62 63 64 65 66

73

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf*

Hn. *mf*

Tbns. 1 2 *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mp* *mf*

Bells *mf*

Ch. Mar.

Perc. 1 *mf*

Perc. 2 *mf*

Sus. Cym. *p* *mf*

73

74

This page contains the musical score for rehearsal mark 81, spanning measures 75 to 81. The instruments listed are:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. (Trumpets)
- Hn. (Horn)
- Tbns. (Trombones)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Bells
- Ch. Mar. (Chamber Maracas)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Key musical details include:

- Rehearsal mark **81** is indicated in a box at the top right and bottom right of the page.
- Dynamic markings include *mp* (mezzo-piano) for most instruments, *f* (forte) for the T. Sax. and Hn. in measure 77, and *mf* (mezzo-forte) for the Ch. Mar. in measure 77.
- The Perc. 1 part features a rhythmic pattern of eighth notes throughout the section.

Fls. 1 2
cresc. poco a poco

Ob.
cresc. poco a poco

Bsn.
cresc. poco a poco

Cls. 1 2
cresc. poco a poco

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
cresc. poco a poco

Hn.
cresc. poco a poco

Tbn. 1 2
cresc. poco a poco

Bar./Euph.
cresc. poco a poco

Tuba
cresc. poco a poco

Timp.
mf

Bells
mp cresc. poco a poco

Ch. Mar.
mf

Perc. 1
cresc. poco a poco
mf

Perc. 2
mf

89

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

89

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Perc. 2

Cr. Cym.

89 90 91 92 93 94 95

f

div.

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97

Fls. 1 2

Ob.

Bsn.

fp

fp

Clas. 1 2

B. Cl.

fp

A. Saxes 1 2

T. Sax.

B. Sax.

fp

fp

97

Tpts. 1 2

Hn.

fp

fp

Tbns. 1 2

Bar. / Euph.

Tuba

fp

fp

fp

Timp.

Bells

f

f *p*

Ch. Mar.

Mar.

8va
p

Perc. 1

Perc. 2

103

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

p *mp* *mf* *f*

103

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Perc. 2

Tamb.

p *mp* *mf* *f*

loco

(8th)

103 104 106 108

119

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

119

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Perc. 2

117

mf ————— *ff*

120

121

122

123

125

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

125

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Perc. 2

China Cym.

ff

fff

124 125 126 127 128 129 130