



ALL THE THINGS

Brian Balmages

Instrumentation

- 1 - Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Composer

Brian Balmages (b. 1975) is an award-winning composer and conductor. His music 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 is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, 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

When Amy Bennett, Assistant Director of Orchestras at Highland High School (Gilbert, Arizona) contacted me to write a surprise piece in honor of their orchestra director's retirement, I absolutely jumped at the opportunity. I had heard Bill Bitter's group first at Midwest many years ago when they performed my *Lyric Metal*. It was one of those performances that I have never forgotten – I was struck by the raw power of the orchestra and how they absolutely "went for it" – just as the piece requires. Bill has been teaching for 41 years – after several trips to Midwest, he decided it was time to retire at the end of the school year, after his final Midwest performance. In that performance, they closed with my *(You Are) Amazing*. And it absolutely was amazing. Throughout the entire concert, I could not get over the amount of joy that I saw on the kids' faces. They were looking at each other with such warmth, looking at everything Bill did with such a sense of love and community, and they all moved together so beautifully. It just felt like one big, warm, beautiful, musical hug.

Before and after the performance, numerous parents from the orchestra boosters approached me to thank me for writing the piece. And literally every single time they started mentioning Bill's retirement, they got teary-eyed and choked up a bit. EVERYONE loves everything about this man. He's an incredible teacher, musician, and human being. You see it in the parents, the kids, his staff, and in the music they play.

Amy insisted on having some gorgeous lyrical moments – Bill's favorite kind of music. He calls those big, full, beautiful moments "Highland Moments." She also wanted it to feel triumphant and heroic, and feel like it was honoring a legend. So basically, she wanted me to capture the joyful things, the beautiful things, the emotional things, the loving things, supportive things... And it finally dawned on me – I had to figure out how to write a piece about ALL the things. And that's what I have attempted to do.

Opening with a gentle chorale, the music portrays the initial sorrow of Bill's final concert. It was really important that I capture that emotion, and let everyone have a moment to process that. As the music continues, it becomes warmer and more comforting – a musical embrace of sorts. What follows is a joyful and playful section. When the group performed at Midwest, they played some fiddle music with a local fiddler – the kids looked like they were having SO MUCH fun. And I wanted them to get the opportunity to have that kind of fun again, but this time without the soloist.

Ultimately, the two ideas are juxtaposed - the joyful and spirited fiddle music and the opening chorale. This really brings everything together, which was exactly what I wanted to do both in the music and also in the community. It is a moment where tears of joy flow freely from everyone in the room as they celebrate a beautiful moment of a master teacher, musician, colleague, and friend.

All the Things is lovingly dedicated to Bill Bitter, Director of the Highland High School Orchestra program. It celebrates his amazing 41-year career and reminds all of us that a single person can have an enormous impact. Many thanks to the Highland High School Orchestra Boosters for their full support of this project, and to Amy Bennett for spearheading the entire initiative.

- Brian Balmages

ALL THE THINGS

BRIAN BALMAGES
(ASCAP)

Andante espressivo (♩ = 56)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

rit. a tempo rit.



Hear and download this piece at www.fjhmusic.com

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a tempo **20 con moto, risoluto**

Vln. 1 *p* *mp* *f*

Vln. 2 *p* *mp* *f*

Vla. *p* *mp* *mf* *f*

Vcl. *mp* *p* *mf* *f*

D.B. *pizz.* *p* *mf* *f*

17 18 19 20

Vln. 1 *p* *mp* *mf* *f*

Vln. 2 *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vcl. *mp* *p* *mf* *f*

D.B. *pizz.* *p* *mf* *f*

21 22 23 24

poco rall. **28 Allegro (♩ = 132)**

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vcl. *ff* *f*

D.B. *ff* *f*

25 27 28 29

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

30 31 32 33 34 35

p *mp* *p* *p*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

36 37 38 39 40 41

p *mf* *p* *mf* *p* *mf*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

42 44 45

f *f* *f* *f* *mp* *f* *mp*

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vcl.
mp

D.B.

48 49 50 51 52 53

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

56

pizz.
mp

54 55 57 58 59

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

64

mf

mf

mf

mf
arco

60 61 62 63 65

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

66 67 68 69 70 71

Detailed description: This system of musical notation covers measures 66 to 71. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 66-71 show a melodic line in the violins and a rhythmic accompaniment in the lower strings. A dynamic marking of *f* is present at the start of measure 70. A rehearsal mark 'V' is placed above measure 70.

72

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

72 73 74 75 76

Detailed description: This system of musical notation covers measures 72 to 76. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 72-76 show a melodic line in the violins and a rhythmic accompaniment in the lower strings. A dynamic marking of *f* is present at the start of measure 72. A rehearsal mark 'V' is placed above measure 74.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

77 78 79 80 81

Detailed description: This system of musical notation covers measures 77 to 81. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 77-81 show a melodic line in the violins and a rhythmic accompaniment in the lower strings. A dynamic marking of *f* is present at the start of measure 77. A rehearsal mark '2' is placed above measure 78. A dynamic marking of *f* is present at the start of measure 81. A rehearsal mark '81' is placed above measure 81.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

82 83 84 85 86

This block contains the first system of the musical score, covering measures 82 to 86. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. A large red watermark is overlaid on the right side of the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

87 88 89 2 90 91 92

ff *mp*
ff
ff
ff

This block contains the second system of the musical score, covering measures 87 to 92. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The notation includes dynamic markings such as *ff* and *mp*, and a fermata over measure 89. A large red watermark is overlaid on the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

93 94 95 96 97

p *p* *p* *mp* *p*
p *mp* *p*

This block contains the third system of the musical score, covering measures 93 to 97. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The notation includes dynamic markings such as *p* and *mp*, and a fermata over measure 95. A large red watermark is overlaid on the page.

103

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

99

101

102

104

mp

p

mp

p

mp

p

mp

p

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

105

106

108

109

mp

mp

mp

mp

mp

mp

mp

mp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

110

111

112

113

114

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

115

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

115 *f* 116 117 118 119 120

123

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

121 *f* 122 *ff* 124 125 126

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

127 128 129 130 131 132

137 In one, dolce

133 134 135 136 138

Vln. 1 *mf* *pp*

Vln. 2 *pp*

Vla. *p*

Vcl. *p*

D.B. *p*

139 140 141 142 143 144 145

Vln. 1

Vln. 2

Vla. *V*

Vcl. *V*

D.B. *V*

146 147 148 150 152

Vln. 1 *pp* *mp*

Vln. 2

Vla. *mp*

Vcl. *mp*

D.B. *mp*

153

Vln. 1 *p* *div.*

Vln. 2

Vla. *p*

Vcl. *p*

D.B. *p*

153 154 155 156 157 158 159

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

160 162 163 164 165

169

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

166 167 168 170 171

same as a triplet in 2/4 time!

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

172 173 174 175 176 177

This system of musical notation covers measures 172 to 177. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 172-174 show sustained chords in the strings. Measures 175-177 feature a rhythmic pattern of eighth notes in the Viola and Violoncello parts, while the Violin parts continue with sustained chords. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

178 179 180 181 182

(V)
(V)

This system of musical notation covers measures 178 to 182. It features the same five staves as the previous system. Measures 178-180 continue with sustained chords in the Violin and Viola parts. Measures 181-182 show a change in the Viola and Violoncello parts, with a more active rhythmic pattern. The Violin parts remain mostly sustained. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

184 185 186 188 189

f *cresc. poco a poco*

This system of musical notation covers measures 184 to 189. It features the same five staves. Measure 185 is marked with a box containing the number '185'. Measures 184-186 are marked with a forte (*f*) dynamic. From measure 187 onwards, the dynamic is marked as *cresc. poco a poco* (crescendo poco a poco). The Violin parts have a more active melodic line, while the Viola and Violoncello parts continue with rhythmic patterns. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

190 191 192 193 194

Detailed description: This system contains five staves of music. Vln. 1 has a melodic line with eighth and sixteenth notes. Vln. 2 plays sustained chords. Vla. has a melodic line with a 'V' marking above it. Vcl. and D.B. provide harmonic support with eighth and sixteenth notes.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

195 196 197

Detailed description: This system continues the musical score. Vln. 1 has a melodic line. Vln. 2 plays sustained chords. Vla. has a melodic line. Vcl. and D.B. provide harmonic support with eighth and sixteenth notes.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

201

ff

200 *ff* 202 203 204 205

Detailed description: This system contains five staves of music. Measure 201 is marked with a box and '201'. A dynamic marking of *ff* (fortissimo) is present in measures 201, 202, 203, and 204. Vln. 1 has a melodic line. Vln. 2 plays sustained chords. Vla. has a melodic line. Vcl. and D.B. provide harmonic support with eighth and sixteenth notes.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

206 207 208 209 210 211

This system contains measures 206 through 211. It features five staves: Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), Vcl. (Violoncello), and D.B. (Double Bass). The music is in a key with one sharp (F#) and a common time signature. Measures 206-209 show various rhythmic patterns and chordal textures. Measures 210 and 211 feature long, sustained notes in the upper strings.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

212 213 214

This system contains measures 212 through 214. It features the same five staves as the previous system. Measures 212 and 213 continue with similar textures, while measure 214 shows a change in the lower strings.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

218 219 221 222 223 224

ff

This system contains measures 218 through 224. It features the same five staves. Measure 219 is highlighted with a red box and the number 219. The music is marked with a forte (*ff*) dynamic. Measures 218-220 show dense, rhythmic patterns in the strings. Measures 221-224 show a transition to a different rhythmic pattern with some rests in the lower strings.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

225 226 227 228 229 230

mf

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

231 233 234 235 236

ff

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

237 238 239 240 241 242 243

(V) non div.