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FJH SYMPHONIC BAND

Grade 4

ALWAYS UNITED, FOREVER STRONG

(FANFARE FOR WINDS AND PERCUSSION)

Brian Balmages

Instrumentation

- | | | |
|--|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - E \flat Alto Saxophone 1 | 2 - Baritone/
Euphonium |
| 1 - Piccolo | 2 - E \flat Alto Saxophone 2 | 2 - Baritone T.C. |
| 4 - Flute 1 | 2 - B \flat Tenor Saxophone | 4 - Tuba |
| 4 - Flute 2 | 2 - E \flat Baritone Saxophone | 1 - Timpani |
| 2 - Oboe | 3 - B \flat Trumpet 1 | 2 - Bells |
| 2 - Bassoon | 3 - B \flat Trumpet 2 | 4 - Percussion 1 |
| 4 - B \flat Clarinet 1 | 3 - B \flat Trumpet 3 | Vibraphone |
| 4 - B \flat Clarinet 2 | 2 - F Horn 1 | Triangle |
| 4 - B \flat Clarinet 3 | 2 - F Horn 2 | Snare Drum |
| 2 - B \flat Bass Clarinet | 2 - Trombone 1 | Bass Drum |
| 1 - B \flat Contrabass Clarinet (opt.) | 2 - Trombone 2 | 3 - Percussion 2 |
| | 2 - Trombone 3 | Crash Cymbals |
| | | Suspended Cymbal |
| | | Tam-tam |

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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. 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

Vary rarely do I come across a situation where my instincts know exactly what a piece is about, but my conscience does not pick up on it until the piece is complete. So was the case with *Always United, Forever Strong*. I went into the compositional process knowing only that I wanted to write some type of fanfare. After spending a significant amount of time brainstorming and jotting down ideas, I came across a few motives that began to develop. It immediately became clear to me that the spirit of this piece was drawn from several pieces that I have experienced in my career as a performer and conductor. The first is the *Vienna Philharmonic Fanfare* by Richard Strauss. Some of my most enjoyable musical experiences are with brass ensembles, and I first performed this piece with the Skyline Brass, a group of incredible musicians who came together once a year to perform. The second inspiration is Verdi's *Requiem*, particularly the *Tuba mirum*. I first experienced its sheer power as a student performer at James Madison University. The third inspiration, something completely different than the first two, is Alfred Reed's *Festival Prelude*. This is one of the first pieces I conducted as an honor band clinician; for that very reason it holds a special place in my heart. Interestingly, the composition of *Always United, Forever Strong*, drew from elements of all three works.

The entire structure of the piece was very clear to me (I actually sketched the entire piece out by hand prior to doing any orchestration); however, I did not figure out the title until I finished orchestrating the work. Then, while looking at the structure and orchestration together, it hit me like a ton of bricks. While I in no way specifically intended to do so, I wound up writing a piece about the aftermath of Hurricane Sandy. Rather ironic, since the piece was commissioned by the Nassau Music Educators Association on Long Island in New York. Upon completion of the piece (November 30, 2012, nearly a month after Hurricane Sandy hit), many in the area, including band directors and student musicians, were still attempting to get back to normal. Once I figured out the title of the piece, I emailed Paul Caputo, the Vice President of NMEA District 4 in Nassau County. He emailed me the following response:

"What's funny in all of this... I was helping a friend on the south shore gut his house a couple of weeks ago, after the storm had sent 7 feet of water through his place. On the way home that day, I was thinking it would be cool if the title of your piece had something to do with the victims of the storm. I was going to email you my thoughts, but I thought 'Who am I to tell someone what his piece should be about???' I'm glad we ended up on the same page!!!"

In thinking about the work, it is not quite about victims. Rather, it is about community. The music follows a single person coming outside the morning after such a catastrophic event. This person is portrayed by a single note, which opens the piece. Shortly thereafter, additional people begin to come out, one by one (portrayed in the music). The cumulative effect becomes apparent rather quickly. While the single original note continues to sound, the power and combination of all the notes around it lift it up and make it glorious – clearly resulting in something that is greater than the sum of its parts.

It is in this spirit that I offer *Always United, Forever Strong*. This piece is for all those who have come together in the past and continue to do so to this day; for communities which support one another; and, most importantly, for people who help pick each other up, lean on each other, and find a way to come out stronger than ever.

commissioned by the Nassau Music Educators Association
and premiered by the Nassau All County Division 4 Band; Long Island, New York

ALWAYS UNITED, FOREVER STRONG

(Fanfare for Winds and Percussion)

BRIAN BALMAGES
(ASCAP)

Maestoso (♩ = 92)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet (opt. B♭ Contrabass Clarinet)

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Hn.

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani (F, Ab, Eb, G)

Bells

Percussion 1 (Vibraphone, Triangle, Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Tam-tam)

2 3 4 5 6



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Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.
(C.B. Cl.)

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

17 18 19 20 21

mp *f* *mp*

S.D.

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Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.
(C.B. Cl.)

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

st. mute

mp

mf

trills

triplets

(F, Bb, C, Eb)

34

Picc.

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 *mp*

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl. (C.B. Cl.)

A. Saxes 1 *mp*

A. Saxes 2 *mp*

T. Sax. *mp*

B. Sax.

34

Tpts. 1 *mp* open

Tpts. 2 *mp* open

Tpts. 3 *mp* open

Hns. 1 *mp*

Hns. 2 *mp*

Tbns. 1 *mp*

Tbns. 2 *mp*

Tbns. 3 *mp*

Bar. Euph. *mp*

Tuba

Timp.

Bells

Perc. 1 *mp* Tri.

Perc. 2

34 35 36 37 38 39

mp



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.
(C.B. Cl.)

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

40 mp 41 42 43 44

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.
(C.B. Cl.)

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

45 46 48 49

mf *f* *mf* *f* *mp* *f*

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50 Tempo I (♩ = 92)

The musical score is arranged in a standard orchestral format. The top system includes Piccolo, Flutes (1 and 2), Oboe, and Bassoon. The middle system includes Clarinets (1, 2, 3), Bass Clarinet (C.B. Cl.), and Saxophones (1, 2). The bottom system includes Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Timpani, Bells, and Percussion (1 and 2). The score is marked with a tempo of *Tempo I* and a quarter note equal to 92 beats per minute. Dynamics include *mp* (mezzo-piano) and *st. mute* (staccato mute). The Flute part features a prominent triplet pattern. The Percussion 1 part includes a vibraphone line with a *mp* pedal down always instruction. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

Picc. *mf* *cresc. poco a poco*

Fls. 1 *mf* *cresc. poco a poco*

Fls. 2 *mf* *cresc. poco a poco*

Ob. *mf* *cresc. poco a poco*

Bsn. *mf* *cresc. poco a poco*

Cl. 1 *mf* *cresc. poco a poco*

Cl. 2 *mf* *cresc. poco a poco*

Cl. 3 *mf* *cresc. poco a poco*

(C.B. Cl.) *mf* *cresc. poco a poco*

A. Sax. 1 *mf* *cresc. poco a poco*

A. Sax. 2 *mf* *cresc. poco a poco*

T. Sax. *mf* *cresc. poco a poco*

B. Sax. *mf* *cresc. poco a poco*

Tpts. 1 *mf* *cresc. poco a poco*

Tpts. 2 *mf* *cresc. poco a poco*

Tpts. 3 *mf* *cresc. poco a poco*

Hns. 1 *mf* *cresc. poco a poco*

Hns. 2 *mf* *cresc. poco a poco*

Tbns. 1 *mf* *cresc. poco a poco*

Tbns. 2 *mf* *cresc. poco a poco*

Tbns. 3 *mf* *cresc. poco a poco*

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

Tuba *mf* *cresc. poco a poco*

Timp. *mf* *cresc. poco a poco*

Bells

Perc. 1 *mf* *cresc. poco a poco*

Perc. 2 *mf* *cresc. poco a poco*

64 *mf* 65 66 67 *mp*



poco rit.

68 opt. 8^{va}

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.
(C.B. Cl.)

A. Saxes 1
2

T. Sax.

B. Sax.

68 poco rit.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

68 *f* 69 70 71 *mf*

72 Brillante (♩ = 76)

Picc. *ff* (8va) *tr*

Fls. 1 *ff* *tr* (b3)

Ob. *ff* *tr*

Bsn. *ff*

Cls. 1 *ff* *tr* (b)

2 *ff* *tr*

3 *ff*

B. Cl. (C.B. Cl.) *ff*

A. Saxes 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

72 Brillante (♩ = 76)

Tpts. 1 *ff* *div.*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp. *ff*

Bells *ff*

Perc. 1 *ff*

Perc. 2 *ff* Cr. Cym. Tam-tam

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.
(C.B. Cl.)

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

77 78 79 80 81 *mf*

82

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. (C.B. Cl.)

A. Sax. 1 2

T. Sax.

B. Sax.

82

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba div.

Timp.

Bells

Perc. 1

Perc. 2

82 *ff* 83 *mf* 84 *ff* 85

