

WITH YOU

BRIAN BALMAGES

INSTRUMENTATION

- | | |
|-------------------------|---|
| 1 Conductor Score | 1 F Horn 1 |
| 1 Piccolo | 1 F Horn 2 |
| 4 Flute 1 | 1 F Horn 3 |
| 4 Flute 2 | 1 F Horn 4 |
| 1 Oboe 1 | 2 Trombone 1 |
| 1 Oboe 2 | 2 Trombone 2 |
| 1 Bassoon 1 | 2 Trombone 3 |
| 1 Bassoon 2 | 2 Euphonium |
| 4 B♭ Clarinet 1 | 2 Baritone T.C. |
| 4 B♭ Clarinet 2 | 4 Tuba |
| 4 B♭ Clarinet 3 | 1 Timpani |
| 2 B♭ Bass Clarinet | 1 Mallet Percussion 1
(Bells) |
| 2 E♭ Alto Saxophone 1 | 1 Mallet Percussion 2
(Vibraphone, Crotales) |
| 2 E♭ Alto Saxophone 2 | 1 Mallet Percussion 3
(Chimes) |
| 2 B♭ Tenor Saxophone | 2 Percussion 1
(Triangle, Wind Chimes, Bass Drum) |
| 2 E♭ Baritone Saxophone | 2 Percussion 2
(Crash Cymbals,
Suspended Cymbal, Bell Tree) |
| 3 B♭ Trumpet 1 | |
| 3 B♭ Trumpet 2 | |
| 3 B♭ Trumpet 3 | |

SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions
(all parts) are available to download from
alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- Trombone in B♭ T.C.
- Trombone in B♭ B.C.
- Euphonium in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ B.C.
- String Bass





THE COMPOSER

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, the International Outstanding Contributor Award from Phi Beta Mu, won the NBA William D. Revelli Composition Contest with his work *Love and Light*, and is an elected member of the prestigious American Bandmasters Association. Balmages was awarded the inaugural James Madison University Distinguished Alumni Award

from the School of Visual and Performing Arts. 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. 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state bands and orchestras as well as university and professional groups throughout the world. He has appeared in nearly all 50 states, with notable guest conducting appearances including "The President's Own" United States Marine Band, United States Air Force Band, the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

ABOUT THE MUSIC

When Jonathan Witte, Director of Bands at Luther High School in Wisconsin, approached me to write a piece for the WELS National Band Festival, he mentioned a text that they were hoping would inspire the music I would compose.

The LORD your God is with you,
the Mighty Warrior who saves.
He will take great delight in you;
in his love he will no longer rebuke you,
but will rejoice over you with singing.
– Zephaniah 3:17 (NIV)

After spending much time contemplating these words, I began writing. The initial music feels much like Gregorian Chant. The rhythmic motif that begins each phrase is drawn from the popular hymn *God Be With You Till We Meet Again*, written by Jeremiah Eames Rankin. This hymn forms the basis of the entire piece. While the chant continues, the harmonies become increasingly complex before resolving completely, giving way to open fifths in the flutes and an alto sax solo that states the main theme of the hymn tune.

As the music develops, it is important to note that I had recently heard an unbelievable performance of *Elsa's Procession to the Cathedral* by Richard Wagner, performed by Baylor University's Wind Ensemble and conductor Eric Wilson. My reaction to that performance was so raw and powerful that I had no choice but to draw on those emotions as I got further into this piece. Listeners will hear a strong influence particularly leading into measure 73 as well as the final measures of the piece. If balanced correctly, the final measures will sound like an organ with ALL the stops pulled out. With the final chord, work on having the group stagger breathe so they can sustain for full value (all eight beats PLUS the fermata!). It will be worth the effort!

My sincere thanks to Jonathan and all the members of the WELS National Band Festival for having so much faith in me to write this music.

—Brian Balmages

*commissioned by and premiered at the WELS Band Fest
Luther High School; Onalaska, Wisconsin*

BRIAN BALMAGES
(ASCAP)

Piccolo

Flutes
1
2

Oboes
1
2

Bassoons
1
2

B♭ Clarinets
1
2
3

B♭ Bass Clarinet

E♭ Alto Saxophones
1
2
Hns. 1-2
p

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Tenderly (♩ = 60)

B♭ Trumpets
1
2
3

F Horn
1
2
3
4
p

Trombones
1
2
3

Euphonium

Tuba

Timpani
(E♭, F, B♭, E♭)

Mallet Percussion 1
(Bells)
p

Mallet Percussion 2
(Vibraphone, Crotales)
Vibraphone
p pedal each note

Mallet Percussion 3
(Chimes)
p

Percussion 1
(Triangle, Wind Chimes, Bass Drum)

Percussion 2
(Crash Cymbals, Suspended Cymbal, Bell Tree)

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Ob. Solo

Picc.

Fls. 1 2

Fl. 2 - Ob. 2 Solo

Fl. 1 - one player

Obs. 1 2

Solo

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Crt.)

Mlt. Perc. 3 (Ch.)

Perc. 1

Perc. 2

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Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Hn. 1
Cls. *mp*
Hn. 2-3
B. Cl.

A. Saxes 1 2

T. Sax. *mp* *p*

B. Sax. *mp* *p*

Tpts. 1 2 3

Hn. 1 2 3 4
play *mp*

Tbns. 1 2 3

Euph. *p*

Tuba *mp* *p*

Timp. *mp* *p* (high E $\flat$ to D)

Mlt. Perc. 1 (Bells) *mf*

Mlt. Perc. 2 (Vib., Cr.) *mf* Crotales

Mlt. Perc. 3 (Ch.) *mf*

Perc. 1

Perc. 2

tutti

mp

p

mf

31

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

31

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Cr.)

Mlt. Perc. 3 (Ch.)

Perc. 1

Perc. 2

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play

p

Hn. 2

Hn. 1

p

Solo

mp

+2. Solo

p

p

p

39

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. T. Sax.

A. Saxes 1 2

T. Sax.

B. Sax.

39

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Crt.)

Mlt. Perc. 3 (Ch.)

Perc. 1

Perc. 2

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47 **Maestoso, più mosso**

Picc. *mf* *f*
 Fls. 1 *mf* *f*
 2 *mf* *f*
 Obs. 1 *mf* *f*
 2 *mf* *f*
 Bsns. 1 *mf* *f*
 2 *mf* *f*
 Cls. 1 *mf* *f*
 2 *mf* *f*
 3 *mf* *f*
 B. Cl. *mf* *f*
 A. Saxs. 1 *mf* *f*
 2 *mf* *f*
 T. Sax. *mf* *f*
 B. Sax. *mf* *f*
 Tpts. 1 *mf* *f*
 2 *mf* *f*
 3 *mf* *f*
 Hn. 1 *mf* *f*
 2 *mf* *f*
 3 *mf* *f*
 4 *mf* *f*
 Tbn. 1 *mf* *f*
 2 *mf* *f*
 3 *mf* *f*
 Euph. *mf* *f*
 Tuba *mf* *f*
 Timp. *mp* *f*
 Mlt. Perc. 1 (Bells) *f*
 Mlt. Perc. 2 (Vib., Cr.) *f*
 Mlt. Perc. 3 (Ch.) *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Wind Chimes *f*
 Cr. Cym. *f*
 Sus. Cym. *mp* *f*

43 44 45 46 47 48

poco rit.

Picc. Fls. 1 2 Obs. 1 2 Bsns. 1 2 Cls. 1 2 3 B. Cl. A. Saxes 1 2 T. Sax. B. Sax. Tpts. 1 2 3 Hn. 1 2 3 4 Tbn. 1 2 3 Euph. Tuba Timp. Mlt. Perc. 1 (Bells) Mlt. Perc. 2 (Vib., Crt.) Mlt. Perc. 3 (Ch.) Perc. 1 Perc. 2

Musical score for page 11, measures 49-53. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Timpani, Mallet Percussion 1 (Bells), Mallet Percussion 2 (Vibraphone, Crotales), Mallet Percussion 3 (Chimes), and other Percussion (1, 2). The tempo marking "poco rit." appears at the beginning and middle of the page. Dynamics include *f* (forte) and *mp* (mezzo-piano). A "play" instruction is present for the Alto Saxophones. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

55 a tempo

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. *play* *f*

B. Sax.

55 a tempo

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp. *f* *mp* *f*

Mlt. Perc. 1 (Bells) *f*

Mlt. Perc. 2 (Vib., Crt.) *f* Vib.

Mlt. Perc. 3 (Ch.)

Perc. 1 *f* W. Ch. *f*

Perc. 2 *f* *mp*

63 con moto

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

63 con moto

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Crt.)

Mlt. Perc. 3 (Ch.)

Perc. 1

Perc. 2

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61 62 63 64 65 66 *mp*

molto rit.

Picc. *f*

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax.

Tpts. 1 2 3 *mf*

Hn. 1 2 3 4 *ff*

Tbns. 1 2 3

Euph. *f*

Tuba

Timp. (D to Eb)

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Crt.)

Mlt. Perc. 3 (Ch.)

Perc. 1 *mp*

Perc. 2 *f*

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67 68 69 70 71 *mf*

73 **Brillante** (♩ = 76)

Picc. *ff* *mf*

Fls. 1 *ff* *mf*
2

Obs. 1 *ff* *mf*
2

Bsns. 1 *ff* *mf* *mp*
2

Cls. 1 *ff* *mf*
2 3 *ff* *mf*

B. Cl. *ff* *mf*

A. Saxes 1 *ff* *mf*
2 *ff* *mf*

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

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

73 **Brillante** (♩ = 76)

Tpts. 1 *ff* *mf* *mp*
2 3 *ff* *mf* *mp*

Hn. 1 *ff* *mf* *mp*
2 3 4 *ff* *mf* *mp*

Tbns. 1 *ff* *mf*
2 3 *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Timp. *ff* *mf*

Mlt. Perc. 1 (Bells) *ff*

Mlt. Perc. 2 (Vib., Crt.) *ff* *mf*

Mlt. Perc. 3 (Ch.) *ff* *mf*

Perc. 1 *ff*

Perc. 2 *ff*

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73 74 75 76 77 78

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Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Cr.)

Mlt. Perc. 3 (Ch.)

Perc. 1

Perc. 2

Bell Tree

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85 86 87 88 89 90

mf

mf

mf

mf

mf

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98

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

98

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Crt.)

Mlt. Perc. 3 (Ch.)

Perc. 1

Perc. 2

mf

mf

mf

mf

104

114

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Cr.)

Mlt. Perc. 3 (Ch.)

Perc. 1

Perc. 2

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122 a tempo molto rit. a tempo

Picc. *f* *ff*

Fls. 1 *f* *ff*

2 *f* *ff*

Obs. 1 *f* *ff*

2 *f* *ff*

Bsns. 1 *f* *ff*

2 *f* *ff*

Cls. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes 1 *f* *ff*

2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

122 a tempo molto rit. a tempo

Tpts. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Hn. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

4 *f* *ff*

Tbns. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff* div.

Timp. *f* *ff*

Mlt. Perc. 1 (Bells) *ff*

Mlt. Perc. 2 (Vib., Cr.) *ff*

Mlt. Perc. 3 (Ch.) *f* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *f* *ff*

50998S 122 123

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hn. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Cr.)

Mlt. Perc. 3 (Ch.)

Perc. 1

Perc. 2

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127 128 131

mf *ff* *mf* *ff*

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