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FJH CONCERT BAND

Grade 3

THAT WHICH BINDS US

(THEME AND VARIATIONS)

Brian Balmages

Instrumentation

1 - Conductor's Full Score	3 - B \flat Trumpet 1	2 - Mallet Percussion 2
1 - Piccolo	3 - B \flat Trumpet 2	Marimba
4 - Flute 1	3 - B \flat Trumpet 3	Chimes
4 - Flute 2	2 - F Horn 1	1 - Mallet Percussion 3
2 - Oboe	2 - F Horn 2	Vibraphone
2 - Bassoon	2 - Trombone 1	4 - Percussion 1
4 - B \flat Clarinet 1	2 - Trombone 2	Snare Drum
4 - B \flat Clarinet 2	2 - Trombone 3	Bass Drum
4 - B \flat Clarinet 3	2 - Baritone /	Tom-toms
2 - B \flat Bass Clarinet	Euphonium	Triangle
1 - B \flat Contrabass Clarinet	2 - Baritone T.C.	Hi-hat
2 - E \flat Alto Saxophone 1	4 - Tuba	4 - Percussion 2
2 - E \flat Alto Saxophone 2	1 - Timpani	Suspended Cymbal
2 - B \flat Tenor Saxophone	1 - Mallet Percussion 1	Sizzle Cymbal
2 - E \flat Baritone Saxophone	Bells	China Cymbal
		Crash Cymbals
		Triangle
		Tam-tam

Extra Conductor Score: \$11.00

Extra Parts: \$3.50

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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

That Which Binds Us is a powerful work that explores joy and sorrow in the form of theme and variations. Its musical content comes from the band directors at Woodland Middle School (Gurnee, Illinois). Over the course of 5 years, each one of them experienced the loss of a parent. This brought them closer together, and also made them realize how much they rely on the power of music and their students. As many directors know, students have a way of coming through when directors need them most. Whether through a smile, a hug, a joke or just "normal goofiness," we all have experienced the positive difference students can make in our lives. The theme and variations became an essential way to unify these experiences of joy, grief and renewal.

The introduction is based on a three-note descending pattern that continues throughout the work. It appears in numerous variations (the descending pattern in the flutes is immediately contrasted with an ascending line in the trumpets) and eventually develops into the opening three notes of the main theme. Overall, the introduction represents joy - the joy of teaching, making music, and living each day to its fullest. The theme and variations occur as follows:

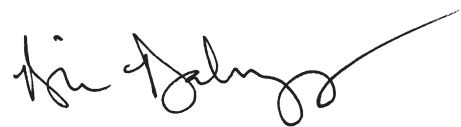
THEME (Measure 31): The melody is presented in the alto saxophone. It continues to have a lighthearted element and is immediately followed by a second expression of joy (a slight rhythmic development of the theme).

VARIATION 1 (Measure 58): The first variation represents denial and isolation, often considered the first stage of grief. People often try to rationalize their overwhelming emotions while refusing to accept the reality of the situation. To characterize this, the variation is presented as a chorale, yet moves at a quicker pace (marked “flowing”) to express the desire to move forward. There is never a “glorious moment” in the chorale, but rather it is presented in an orchestration where various sections seem to keep to themselves, isolated from the rest of the ensemble.

VARIATION 2 (Measure 83): Anger is often the second stage of grief. This anger can be redirected at other people or even objects. Percussion plays a big role and underscores a violent fugue that is a bit unorthodox and unpredictable. The subject (theme of the fugue) is introduced by the low brass and woodwinds. The next entrance inverts the pitches of the first measure before moving back to the subject. The third entrance stays true to the original fugue subject before the final entrance (upper woodwinds) is presented as a slight rhythmic variation. The combination of these various entrances enhances the concept of instability and aggression. This is taken further as the music becomes more dissonant and builds into an outcry of sound (measure 111).

VARIATION 3 (Measure 126): Many often sight the next two stages as “Bargaining” and “Depression,” yet it made more sense to combine these two into a single variation that is marked “desolate.” The music paints a picture of loneliness. The variation is derived from the first three notes of the theme. There is a lot of chamber music in this section, including brief solos.

VARIATION 4 (Measure 152): Whereas the melody lines have been typically moving down in pitch, this final variation signifies acceptance and moves upward. It too is based on the first three notes of the theme, but the notes are inverted (moving upward). This variation is also inspired by the final section of Stravinsky’s *The Firebird* (“Disappearance of Kastchei’s Palace and Magical Creations, Return to Life of the Petrified Knights, General Rejoicing”). The reference is obviously intentional, signifying renewal, acceptance, and the ability to finally look forward with optimism while still carrying wonderful memories in the heart.



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commissioned by the Woodland District 50 Middle School Bands
Gurnee, Illinois; Carolyn Awe, Elise Matussek, and Greg Zalapi, Directors
"In loving memory of those who meant so much. We carry your song in our hearts."

THAT WHICH BINDS US

(Theme and Variations)

BRIAN BALMAGES
(ASCAP)

Allegro giocoso (♩ = 136)

The score is arranged for a full band. The top section includes Piccolo, Flutes (1 & 2), Oboe, Bassoon, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The middle section includes B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Baritone / Euphonium, Tuba / B♭ Contrabass Cl., and Timpani. The bottom section includes Mallet Percussion 1 (Bells), Mallet Percussion 2 (Marimba, Chimes), Mallet Percussion 3 (Vibraphone), Percussion 1 (Snare Drum, Bass Drum, Tom-toms, Triangle, Hi-hat), and Percussion 2 (Suspended Cymbal, Sizzle Cymbal, China Cymbal, Crash Cymbals, Triangle, Tam-tam). The score is in 4/4 time with a key signature of two flats. A large 'Preview Only' watermark is overlaid across the score.

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Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Cr. Cym.

31 Theme

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

solo
mp

solo
mp

31 Theme

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

mp

Mar
mp

mp

mp

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba /
C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Cr. Cym.

tutti

f

f

f

mp

f

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66

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

tutti

mp

play

mp

1 2

A. Saxes

T. Sax.

B. Sax.

66

1 2 3

Tpts.

1 2

Hns.

1 2 3

Tbns.

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

p

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

mp

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba/
C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

p *mf*

76 77 78 79 80 81 82

83 Variation 2: "Anger" (♩ = 132)

Picc. *p*

Fls. 1 *p*

Fls. 2 *p*

Ob. *p*

Bsn. *p* *f*

Cls. 1 *p*

Cls. 2 *p*

Cls. 3 *p*

B. Cl. *p* *f*

A. Saxes 1 *p*

A. Saxes 2 *p*

T. Sax. *p*

B. Sax. *p* *f*

83 Variation 2: "Anger" (♩ = 132)

Tpts. 1 *p*

Tpts. 2 *f* st. mute

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 *p* *f*

Tbns. 2 *p* *f*

Tbns. 3 *p* *f*

Bar. / Euph. *p* *f*

Tuba / C.B. Clar. *p* *f*

Timp. *f* *mp* *f*

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1 *mf* *f* Floor Tom *mp* *f*

Perc. 2 *f* China Cym. *mf* *f* *mp* *f* Tam-tam

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Musical score for page 18, featuring various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba/Contrabass Clarinet, Timpani, and Mallet Percussion. The score includes dynamic markings such as *f* and *open*. A large watermark "Preview Only" is overlaid diagonally across the score.

95

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Chimes

S.D.

Toms

B.D.

Cr. Cym.

f

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Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

(Toms)

Sizzle Cym.

China Cym.

f

97 98 100

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Picc. *f cresc. poco a poco*

Fls. 1 *f cresc. poco a poco*

2

Ob. *f cresc. poco a poco*

Bsn. *f cresc. poco a poco*

Cls. 1 *f cresc. poco a poco*

2

3

B. Cl. *f cresc. poco a poco*

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

2

T. Sax. *f cresc. poco a poco*

B. Sax. *f cresc. poco a poco*

Tpts. 1 *f cresc. poco a poco*

2

3

Hns. 1 *f cresc. poco a poco*

2

Tbns. 1 *f cresc. poco a poco*

2

3

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

Tuba / C.B. Clar. *f cresc. poco a poco*

Timp. *f cresc. poco a poco*

Mlt. Perc. 1 *f cresc. poco a poco*

Mlt. Perc. 2 *f cresc. poco a poco*

Mlt. Perc. 3 *f cresc. poco a poco*

Perc. 1 *f cresc. poco a poco*

Perc. 2 *f cresc. poco a poco*

111

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3

B. Cl. *ff*

A. Saxes 1 *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3

Hns. 1 *ff*

Hns. 2 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3

Bar. / Euph. *ff*

Tuba / C.B. Clar. *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Mlt. Perc. 3 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Sus. Cym. *mp*

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Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

113 *mp* *ff* 116

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Hn.

Euph.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

mp

p

p

p

p

p

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126 Variation 3: Desolate (♩ = 60)

130

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

126 Variation 3: Desolate (♩ = 60)

130

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2 (Ch.)

Mlt. Perc. 3

Perc. 1

Perc. 2

Musical score for orchestra and woodwinds, measures 134-141. The score includes parts for Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1 and 2), Tbps. (1, 2, and 3), Bar./Euph., Tuba/C.B. Clar., Timp., and Mlt. Perc. (1, 2, and 3). The key signature is B-flat major. The score features various dynamics such as *p* (piano) and *mp* (mezzo-piano), and includes performance markings like *solo* and *rit.* (ritardando). A large orange watermark "Preview Only" is overlaid diagonally across the score.

rit.

152 Variation 4: A tempo

The musical score is arranged in systems. The first system (measures 149-151) is marked *rit.*. The second system (measures 152-155) is marked *152 Variation 4: A tempo*. The score includes parts for Picc., Fls. 1 & 2, Ob., Bsn., Cls. 1, 2, & 3, B. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hns. 1 & 2, Tbns. 1, 2, & 3, Bar./Euph., Tuba/C.B. Clar., Timp., Mlt. Perc. 1, 2, & 3, Perc. 1, & 2. Dynamics include *p*, *tutti*, and *solo*. A large orange watermark "Preview Only" is overlaid on the score.

160

Picc. *mp cresc. poco a poco* *f*

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

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

Ob. *mp cresc. poco a poco* *f*

Bsn. *mp cresc. poco a poco* *f*

Cl. 1 *mp cresc. poco a poco* *f*

Cl. 2 *mp cresc. poco a poco* *f*

Cl. 3 *mp cresc. poco a poco* *f*

B. Cl. *mp cresc. poco a poco* *f*

A. Sax. 1 *mp cresc. poco a poco* *f*

A. Sax. 2 *mp cresc. poco a poco* *f*

T. Sax. *mp cresc. poco a poco* *f*

B. Sax. *mp cresc. poco a poco* *f*

Tpts. 1 *mf tutti* *f*

Tpts. 2 *mf* *f*

Tpts. 3 *mf* *f*

Hns. 1 + Hn. 2 *mp* *f*

Hns. 2 *mp* *f*

Tbns. 1 *mp cresc. poco a poco* *f*

Tbns. 2 *mp cresc. poco a poco* *f*

Tbns. 3 *mp cresc. poco a poco* *f*

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

Tuba / C.B. Clar. *mp cresc. poco a poco* *f*

Timp. *mp* *f*

Mlt. Perc. 1 *mp* *f*

Mlt. Perc. 2 *mp* *f*

Mlt. Perc. 3 *mp cresc. poco a poco* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

156

157

158

160

161

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbps. 1
2
3

Bar. /
Euph.

Tuba /
C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

mf *ff*

171

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3
Cls.

B. Cl.

1
2
A. Saxes

T. Sax.

B. Sax.

1
2
3
Tpts.

1
2
Hns.

1
2
Tbns.

Bar. /
Euph.

Tuba /
C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

171

mf

ff

rit. poco a poco

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

rit. poco a poco

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2

3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

