

LONE, WILD BIRD

WILLIAM WALKER

Arranged by BRIAN BALMAGES

INSTRUMENTATION

- 1 Conductor Score
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 5 B♭ Clarinet 1
- 5 B♭ Clarinet 2
- 2 B♭ Bass Clarinet
- 4 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 B♭ Trumpet 1
- 4 B♭ Trumpet 2

- 4 F Horn
- 4 Trombone
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 2 Timpani
- 2 Bells
- 2 Vibraphone
- 2 Chimes
- 3 Percussion
(Triangle, Crash Cymbals,
Suspended Cymbal)

SUPPLEMENTAL and WORLD PARTS

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

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

The Marcus Wind Symphony dedicates this piece to the members of the 2021-2022 Marcus Band and the following families for their title sponsorship of this commission:

John Arganbright, The Handley Family, James D. and Rose Ann Jones,
The Miller Family, and The Puckett Family.





THE ARRANGER

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, won the 2020 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 and regional ensembles as well as university and professional groups throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences, Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

ABOUT THE MUSIC

In the fall of 2021, the Marcus High School Band landed on *The Lone, Wild Bird* by William Walker from the *Southern Harmony Songbook* as the ballad for its marching show. Made famous by Stephen Paulus in his work *The Road Home*, the music describes the yearning for something missing or lost, something so treasured it can only be found through a friend's calling. The students really latched on and the melody has held a special significance to the program ever since. In particular, one phrase by Paulus made its mark: "There is no such beauty as where you belong."

There is also a verse from the original hymn that served as inspiration for this arrangement: "The lone, wild bird in lofty flight, is still with you, nor leaves your sight."

Commissioned by the Marcus High School Wind Symphony and Director of Bands Jeffrey D. Jones for their 2023 Midwest Clinic performance, this arrangement is my own take on this beautiful melody inspired by the powerful lyrics mentioned above. It begins with a three-note motif derived from the full melody. This three-note sequence comes back several times throughout the work as a unifying device, especially during transitions. One of my favorite moments occurs just before measure 39, when the entire ensemble is slowing down and doing a crescendo to forte for the first time in the piece. Then they arrive at the downbeat of 39...which immediately pulls the rug out from everyone who was expecting a huge climactic moment, as a soft duet between bells and vibraphone emerges, almost like the sound of a music box. This then leads into 47, where the music reaches its most powerful moment (dynamically, anyway – one could easily argue that there are many other "most powerful moments" throughout the piece that are much softer).

While intentionally written for younger bands, the orchestration features some instruments not often given the spotlight at this level, such as oboe, horn, and bassoon (all of these are cued elsewhere, of course). Many schools have some of their most gifted students on these instruments, and it seems such a tragedy that so many pieces avoid shining a light on them. As mentioned, these are all cued and the work will sound absolutely fine without these instruments. But...if you have talented kids playing these instruments, what a joy it will be to actually hear them playing in the full ensemble.

—Brian Balmages

rit.

11 a tempo

Fl.

Ob.

Bsn. Solo *mp*

Hn. Solo *mp* play *mp*

Cls. 1 *mp* 2 *mp*

B. Cl. Bsn. Solo *mp*

A. Sax.

T. Sax.

B. Sax. Bsn. Solo *mp*

Tpts. 1 2

Hn. Solo *mp* Bsn. Solo *mp*

Tbn. *mp* Bsn. Solo *mp*

Euph. *mp*

Tuba

Timp.

Bells *mp*

Vib. *mp* *mp*

Ch. *mp*

Perc. *p*

rit. 11 a tempo

21

Fl. *mf* tutti *mf*

Ob. *mf* tutti *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mp* *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mp* *mf*

1 Tpts. *mp* *mf*

2 Tpts. *mp* *mf*

Hn. *mf*

Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *p* *mf*

Bells *mf*

Vib. *mf*

Ch. *mf*

Perc. *mf*

Sus. Cym. *p* *mf*

rit.

29 a tempo

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Timp. *p*

Bells

Vib.

Ch. *mp*

Perc. *mp*

rit. 29 a tempo

39 a tempo

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f* *p*

T. Sax. *f*

B. Sax. *f*

39 a tempo

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *mp* *f* dampen

Bells *p*

Vib. *p* dampen *ped. each measure*

Ch. *mf* *f*

Perc. *mp* *f* dampen *p*

37 *mp* *f* 39 40 *p* 41 42

molto rit.

52 a tempo

Fl. Ob. Solo *mp*

Ob. Solo *mp*

Bsn. Cl. 1 *mp*

1 Cls. Cl. 1 *mp* play

2 Cls. Cl. 1 *mp* play

B. Cl. Cl. 1 *mp* play

A. Sax. Cl. 1 *mp* play

T. Sax. Cl. 1 *mp*

B. Sax. Cl. 1 *mp*

molto rit.

52 a tempo

1 Tpts. Cl. 1 *mp* play

2 Tpts. Cl. 1 *mp*

Hn. Cl. 1 *mp*

Tbn. Cl. 1 *mp*

Euph. Cl. 1 *mp*

Tuba Cl. 1 *mp*

Timp. *ff* dampen *f* *ff* dampen Cl. 1

Bells dampen Cl. 1 *mp*

Vib. dampen Cl. 1 *mp*

Ch. dampen Cl. 1 *mp*

Perc. dampen Cl. 1 *mp*

Fl. *opt. Solo* *rit.*

Ob.

Bsn. *play* *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *play* *p*

A. Sax. *play* *p*

T. Sax. *play* *p*

B. Sax. *play* *p*

1 Tpts. *rit.*

2 Tpts.

Hn. *play* *p*

Tbn. *play* *p*

Euph. *play* *p*

Tuba *play* *p*

Timp.

Bells *play* *p* *pp*

Vib. *play* *p* *pp*

Ch. *play* *p* *pp*

Perc. *play* *pp*