

INTO THE SHADOWS

BRIAN BALMAGES

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Piano (opt.)

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Please note: Our band and orchestra music is collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.



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, 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

This piece was conceived as a journey into a place where shapes of the shadows are constantly shifting as the light moves, and nothing is quite as it seems. The opening has a very unsettling mood, moving in and out of contemporary harmonic progressions. Phrases stretch, mimicking the very shadows they seek to represent. The tonal center is in constant motion, keeping everyone on edge.

The work then moves into a playful, yet ominous dance. Effects such as *col legno* bring a percussive element to the music, which is essentially a juxtaposition of a pulsing rhythmic background and slower moving melodic figures. As the music continues to evolve, the various elements from throughout the work are interspersed with new ideas while also being developed in their own right. An eerie ending utilizes a long harmonic that seems to barely float above the harmonies reminiscent of the opening, yet this time with new orchestration. The audience is left wondering exactly what the ending signifies...

While I made sure to make this piece very approachable, I also wanted to stretch the harmonic possibilities available to ensembles at this level. There are opportunities to work on chromatic fingerings and extensions, but they are always approached with solid pedagogy in mind so they are able to be executed successfully. Rhythmically, the piece is extremely accessible, allowing for more focus on the left hand. Encourage students to stretch their ears and lean into these intense harmonies. They will surely enjoy the music all the more as they journey into the world of shadows.

—Brian Balmages

DURATION: 4:00

commissioned by the California Trail Middle School Orchestra Program
Olathe, Kansas; Sherry Lou Wann, Conductor

INTO THE SHADOWS

BRIAN BALMAGES
(ASCAP)

Foreboding (♩ = 64)

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

2

3

4

5

6

8

p

mp

mf

div.

arco

pizz.

L3

L4



musical score for measures 9-13, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The tempo changes from *poco rit.* to *13 a tempo*. Dynamics include *mp* and *p*. A *div.* (divisi) instruction is present for Vln. 2 and Vcl. in measure 13.

9 10 11 12 13

musical score for measures 14-18, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. Dynamics include *mp*, *mf*, and *p*. A *random, not together* instruction is present for Vln. 1 and Vln. 2 in measure 18.

14 15 16 17 18

19 Allegro misterioso (♩ = 152)

col legno
L4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

19 20 21 22 23

normale

col legno

pizz.

pizz.

27

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

24 25 26 27 28

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Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

29 30 31 32 33

35

port. 4 4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mf p mf p

34 35 36 37 38

43

Score for measures 39-43, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The score includes dynamic markings (*mp*, *mf*, *normale*) and a large red watermark reading "Preview Only - Legal Use Requires Purchase".

39 40 41 42 43

Score for measures 44-48, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The score includes dynamic markings (*port.*, *normale*, *mp*) and a large red watermark reading "Preview Only - Legal Use Requires Purchase".

44 45 46 47 48

51

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

Pno. *mf*

49 50 51 53

arco

arco

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

54 55 56 57

59

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

58 59 60 61 62

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

63 64 65 66 67

68

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

68 69 70 71

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

72 73 74 75

76

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mp

mf

mp

mf

mp

mf

mp

mf

76 77 78 79

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mp

mp

mp

mp

80 81 82 83

84

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mf

mf

mf

mf

mf

84 85 86 87

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

non div.

f

f

f

f

f

88 89 90 91

92

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Pno. *ff*

92 93 94 95

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

96 97 98 99 100

104 Tempo I (♩ = 64)

101 102 103 104 105

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

div.

mute (opt.)

p

div.

mute (opt.)

p

106 107 108 109 110

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mp

p

mp

p

mp

p