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# FJH SYMPHONIC BAND

Grade 5

## SILENCE OVERWHELMED

Brian Balmages

### Instrumentation

- |                                  |                            |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score       | 1 - F Horn 1               |
| 4 - Flute 1                      | 1 - F Horn 2               |
| 4 - Flute 2                      | 1 - F Horn 3               |
| 1 - Oboe 1                       | 1 - F Horn 4               |
| 1 - Oboe 2                       | 2 - Trombone 1             |
| 1 - Bassoon 1                    | 2 - Trombone 2             |
| 1 - Bassoon 2                    | 2 - Trombone 3             |
| 4 - B $\flat$ Clarinet 1         | 2 - Baritone/<br>Euphonium |
| 4 - B $\flat$ Clarinet 2         | 2 - Baritone T.C.          |
| 4 - B $\flat$ Clarinet 3         | 4 - Tuba                   |
| 2 - B $\flat$ Bass Clarinet      | 1 - Double Bass            |
| 2 - E $\flat$ Alto Saxophone 1   | 1 - Timpani                |
| 2 - E $\flat$ Alto Saxophone 2   | 2 - Percussion             |
| 2 - B $\flat$ Tenor Saxophone    | Suspended Cymbal           |
| 2 - E $\flat$ Baritone Saxophone | Crash Cymbals              |
| 3 - B $\flat$ Trumpet 1          |                            |
| 3 - B $\flat$ Trumpet 2          |                            |
| 3 - B $\flat$ Trumpet 3          |                            |

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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 active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands and orchestras, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and acting director of the symphonic band 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 sons, Jacob and Collin.

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## About the Music

Drawn from the second movement of an unpublished work for a cappella choir (*Largo* from *Portraits in Bluestone*), this work is driven by complex harmonies and textures. The title references the way the music constantly moves between moments of tranquility and massive power. Silence in and of itself can be extremely musical and somewhat overwhelming when presented in the right context. In this case, it is used in both a sustaining and transitional fashion. It represents the ideal that music continuously moves in and out of silence, and that silence itself can be a powerful means of expression.

*Silence Overwhelmed* is dedicated to the South Carolina Collegiate Honor Band and was commissioned by a consortium of the following universities:

Charleston Southern University  
 Clemson University  
 Coastal Carolina University  
 Francis Marion University  
 Furman University  
 Lander University  
 University of South Carolina  
 University of South Carolina Aiken  
 Winthrop University

# SILENCE OVERWHELMED

BRIAN BALMAGES  
(ASCAP)

Largo, molto legato (♩ = 52)

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba

Double Bass

Timpani (F, Ab, C, Eb)

Percussion (Suspended Cymbal, Crash Cymbals)

2 3 4 5 6 7

Sus. Cym. p



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13 più mosso

Musical score for orchestra and woodwinds, measures 9-16. The score is in 4/4 time and features a variety of instruments. The woodwind section includes Flutes (Fls.), Oboes (Obs.), Bassoons (Bsns.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), and Tuba. The string section includes Double Bass (D.B.) and Timpani (Timp.). The percussion section (Perc.) is also present. The score is marked with dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The tempo is indicated as *più mosso* (faster). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The measure numbers 9 through 16 are printed at the bottom of the page.

con moto

Fls. 1 2 *mp*

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. *mp*

A. Saxes 1 2 *a2*

T. Sax.

B. Sax.

con moto

Tpts. 1 2 3 *mp cresc. poco a poco*  
*p cresc. poco a poco*

Hns. 1 2 3 4

Tbn. 1 2 3 *p mp p mp*

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

Tuba *p mp p mp*

D.B. *p mp p mp*

Timp.

Perc.

17 18 19 20 21 22 23 24

rit. 30 Tempo I Animato

mp mf mp

mp mf mp

mp mf mp

mp mf mp

mp mf mp

Hn. 1 p mp

Hn. 2 p mp

mp mf

rit. 30 Tempo I Animato div.

mf mp

mf mp

mp mf mp

mp mf mp

mp mf mp

mp mf mp

mp mf

25 26 27 28 29 30 31 32

Fls. 1 2 *mf* *f* rit.

Obs. 1 2 *mp* *f* Solo *p*

Bsns. 1 2 *mp* *p*

Cls. 1 2 3 *mp* *mf* *p* Oboe

B. Cl. *f* *p*

A. Saxes 1 2 play *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f* *p*

Tpts. 1 2 3 *f* rit.

Hns. 1 2 3 4 *mp* *f* a2

Tbns. 1 2 3 *f*

Bar./ Euph. *f*

Tuba *f*

D.B. *mf* *f*

Timp. *mf* *f* (B to Bb)

Perc. *mp* *f*

40 meno mosso, devoto

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

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./ Euph.

Tuba

D.B.

Timp.

Perc.

*cantabile*

*Solo*

*tutti*

*mp*

*f*

*mf*

*tr.*

*play div.*

*pp*

*p*

*f*

*mp*

*arco*

*pizz.*

Hn. 1-2

Hn. 3

Hn. 4

div.

Cr. Cym.

(F to G)

40 41 42 43 44 45 46 47 48



50 a2 - stagger breath

Fls. 1 2 *pp* *tr*

Obs. 1 2

Bsns. 1 2 *mp*

Cls. 1 2 3 *pp* 2. stagger breath *tr* *pp*

B. Cl. *mp*

A. Sax. 1 2

T. Sax.

B. Sax.

50

Tpts. 1 2 3

Hns. 1 2 3 4 *p*

Tbns. 1 2 3 *p* *p*

Bar./ Euph. *mp* *p*

Tuba

D.B. *pizz.* *mp*

Timp.

Perc.

49 50 51 52 53 54 55 56 57



59 **stringendo**

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

59 **stringendo**

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./ Euph.

Tuba

D.B.

Timp.

Perc.

Solo

*mp* *cresc. poco a poco*

Solo

*mp* *cresc. poco a poco*

*p cresc. poco a poco*

*mp* *cresc. poco a poco*

*mp*

*mp*

*cresc. poco a poco*

*p cresc. poco a poco*

*arco*

*p cresc. poco a poco*

*mp*

*mp*

**Maestoso** **Tranquillo**

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

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Bar./Euph.

Tuba

D.B.

Timp.

Perc.

*ff* *p* *ff* *mf* *ff*

*tutti* *div.*

65 66 67 68 69 70 71 72

75 Tempo I, morendo

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

D.B.

Timp.

Perc.

73 74 75 76 77 78 79 80