



STRUGGLE IN THE SHADOWS

Brian Balmages

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano

Preview Only
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FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Composer

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. 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. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

About the Music

Bullying – it is something that has invaded our schools, our communities, and more. While some people dismiss it as a part of growing up, the reality is that it can have lasting and serious effects on children and adults. Schools all over the world have adopted anti-bullying campaigns, with many more now adopting the term “bullying prevention” to promote intervention that can make a difference *before* the issue becomes severe. The harsh reality is that a large majority of kids will be exposed to bullying in one way or another. For some of these kids, just going to school becomes a major challenge. School – the very place where they should feel safe so they can readily learn.

This piece can best be described as a lonely lullaby, fueled by moments of sadness, frustration, fear, and anger, juxtaposed with moments of compassion and understanding. These are just a few of the emotions experienced by victims of bullying. It is my hope that this piece will open a dialogue about the effects of bullying, and that it will serve as an emotional outlet for those who need one. I always believe that students should have an emotional connection with the music they perform. Unfortunately, in this case, I believe there are too many students who can relate to this material. But I also believe that this can serve as a beautiful reminder about the power of music in our lives. Our ensembles can continue to be a place where students make music *together* and no one worries about not fitting in. They are a place where students feel safe and can let everything out through their music. It is my hope that this music will provide comfort to those who have experienced bullying in their lives, and bring awareness to those who may not have thought much about it.

Struggle in the Shadows was commissioned by the Bridle Path / Montgomery Select String Ensemble (Lansdale, Pennsylvania). When their conductor Ralph Jackson first contacted me, he mentioned how he really loved Simon and Garfunkel's *Bridge Over Troubled Water*. That led to the subject matter of this piece, which we felt particularly strong about since students in his ensemble would be able to identify with and understand the emotional context of the music. The piece was premiered at the 2018 Midwest Band and Orchestra Clinic.

- Brian Balmages

STRUGGLE IN THE SHADOWS

BRIAN BALMAGES
(ASCAP)

Flowing (♩ = 64)

5

Solo

Quartet

Violin 1

Violin 2

Violoncello 1 / Viola

Violoncello 2

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

Piano

pedal each measure

stagger bow

p

* Quartet parts are not actual separate parts. They are included in the section parts on a separate staff, but are grouped together at the top of the score for ease of reading. While the music was originally conceived with 2 cellos in mind, the piece works equally well with a standard quartet. Thus, directors may choose to use either a violist or cellist for the third part (the music is printed in both the viola and cello parts).



Hear and download this piece at www.fjhmusic.com

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The image displays a musical score for a string quartet and piano. The score is organized into three systems of staves. The first system includes Vln. 1, Vln. 2, Vcl. 1/Vla., and Vcl. 2. The second system includes Vln. 1, Vln. 2, Vla., Vcl., and D.B. The third system is for the Pno. (Piano). The music is in the key of D major and 4/4 time. A large red watermark reading "Preview Only" is overlaid diagonally across the score. The piano part begins at measure 6, and the string parts have a "Solo" marking in measure 9. The page number "4" is located at the top left.

The musical score is arranged in two systems. The first system includes Violin 1, Violin 2, Violoncello/Viola, and Violoncello. The second system includes Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The score is in G major (one sharp) and 4/4 time. Measure 11 shows the beginning of the section. Measure 12 features a 'Solo' marking for the Cello/Viola and a dynamic of *p*. Measure 13 continues with dynamics of *p* and *mp*. Measure 14 includes a '4' marking above the notes and dynamics of *p* and *mp*. Measure 15 concludes the section with a dynamic of *mp*. A large red watermark 'Preview Only' is overlaid diagonally across the score. At the bottom of the piano part, the instruction 'pedal each chord change' is written.

Musical score for measures 16-20. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with dynamics *mf* and *mp*. A *Solo* instruction is present for Violin 1 in measure 20. Fingering numbers are provided for various notes: -1, -4, -2, 4, 2, x1, -4, IV, I, II, IV, 4, 4, 4, 4. A large red watermark 'Preview Only' is overlaid on the score.

This musical score page covers measures 21 through 26. The instruments are Violin 1, Violin 2, Viola (Vla.), Cello (Vcl.), Double Bass (D.B.), and Piano (Pno.).

- Violin 1:** Measures 21-24 feature a melodic line with a four-measure rest in measure 25. Measure 26 begins with a new melodic phrase.
- Violin 2:** Measures 21-24 feature a melodic line with a four-measure rest in measure 25. Measure 26 begins with a new melodic phrase.
- Viola:** Measures 21-24 feature a melodic line with a four-measure rest in measure 25. Measure 26 begins with a new melodic phrase.
- Cello:** Measures 21-24 feature a melodic line with a four-measure rest in measure 25. Measure 26 begins with a new melodic phrase.
- Double Bass:** Measures 21-24 feature a melodic line with a four-measure rest in measure 25. Measure 26 begins with a new melodic phrase.
- Piano:** Measures 21-24 feature a melodic line with a four-measure rest in measure 25. Measure 26 begins with a new melodic phrase.

Dynamic markings include *p* (piano) and *Solo*. Performance instructions include *pedal* at the start of measure 26. A large red watermark "Preview Only" is overlaid diagonally across the page.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

27 28 29 30 31

mp *mf* *mf* *mf* *mf*

div. *div.* *div.* *div.* *div.*

pizz. *arco*

33

con moto

poco rit.

half of section

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

32 33 34 35 36

mp *p* *mp* *p* *p* *p*

mp *p* *mp* *p* *p* *p*

mp *p* *mp* *p* *p* *p*

mp *p* *mp* *p* *p* *p*

mp *p* *mp* *p* *p* *p*

mp *p* *mp* *p* *p* *p*

con moto **poco rit.** **40 a tempo**

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.
 Pno.

other half
 div.
 pp
 pp
 pp
 pp
 p > pp
 p

37 38 39 40 41 42

agitato... *slight articulation on repeated notes*

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.
 Pno.

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
slight articulation on repeated notes
slight articulation on repeated notes
slight articulation on repeated notes
slight articulation on repeated notes
 div.

43 44 45 46 47 48

53 **Brillante**
stagger bow

Score for measures 49-53. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno.

Measure 49: Vln. 1 has a *div.* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking.

Measure 50: Vln. 1 has a *div.* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking.

Measure 51: Vln. 1 has a *div.* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking.

Measure 52: Vln. 1 has a *div.* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking.

Measure 53: Vln. 1 has a *div.* marking and a *stagger bow* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking. D.B. has a *div.* marking. Pno. has a *div.* marking. Dynamics: *ff* for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. A *bring out!* marking is present above the Vla. staff.

Score for measures 54-57. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno.

Measure 54: Vln. 1 has a *div.* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking.

Measure 55: Vln. 1 has a *div.* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking.

Measure 56: Vln. 1 has a *div.* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking.

Measure 57: Vln. 1 has a *div.* marking. Vln. 2 has a *div.* marking. Vla. has a *4* marking. Vcl. has a *div.* marking. Dynamics: *mp* for Vln. 1, Vln. 2, Vla., Vcl., and Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

58 59 60 61 62

p

p

p

p

mp

p

p

continue with only half of section

Vln. 1

Vln. 2

Vcl. 1 / Vla.

Vcl. 2

Solo

p

p

p

p

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

63 64 65 66 67

4

Vln. 1

Vln. 2

Vcl. 1 / Vla.

Vcl. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

68 69 70 71 72

pp

pp

pp

pp

pp

pp

pp

pp

pp

tutti *pp* sneak in under soloists

pp sneak in under soloists

pp sneak in under soloists

pp sneak in under soloists

pp

pp

a tempo stagger bow

morendo

rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

73 74 75 76 77

ppp

ppp

ppp

ppp

pedal down to end

3