



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

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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.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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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 lead 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 *p*

stagger bow

stagger bow

p

pedal each measure

* 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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Musical score for orchestra and piano, page 4. The score includes parts for Vln. 1, Vln. 2, Vcl. 1/Vla., Vcl. 2, Vln. 1, Vln. 2, Vla., Vcl., and D.B. The piano part is on the bottom. A large red watermark 'Preview Use Requires Purchase' is diagonally across the page.

Instrumentation: Vln. 1, Vln. 2, Vcl. 1/Vla., Vcl. 2, Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno.

Measure 4: Vln. 1 plays eighth-note patterns. Vln. 2, Vcl. 1/Vla., Vcl. 2, and Vln. 1 (bottom) are silent. Vln. 2 (bottom) has a dynamic *p*. The piano part is silent.

Measure 5: Vln. 1 (top) has sustained notes. Vln. 2 (top) has sustained notes. Vln. 1 (bottom) has sustained notes. Vln. 2 (bottom) has sustained notes. Vla. has sustained notes. Vcl. has sustained notes. D.B. has sustained notes. The piano part is silent.

Measure 6: Vln. 1 (top) has sixteenth-note patterns. Vln. 2 (top) has sixteenth-note patterns. Vln. 1 (bottom) has sixteenth-note patterns. Vln. 2 (bottom) has sixteenth-note patterns. Vla. has sixteenth-note patterns. Vcl. has sixteenth-note patterns. D.B. has sixteenth-note patterns. The piano part has sixteenth-note patterns.

Measure 7: Vln. 1 (top) has sixteenth-note patterns. Vln. 2 (top) has sixteenth-note patterns. Vln. 1 (bottom) has sixteenth-note patterns. Vln. 2 (bottom) has sixteenth-note patterns. Vla. has sixteenth-note patterns. Vcl. has sixteenth-note patterns. D.B. has sixteenth-note patterns. The piano part has sixteenth-note patterns.

Measure 8: Vln. 1 (top) has sixteenth-note patterns. Vln. 2 (top) has sixteenth-note patterns. Vln. 1 (bottom) has sixteenth-note patterns. Vln. 2 (bottom) has sixteenth-note patterns. Vla. has sixteenth-note patterns. Vcl. has sixteenth-note patterns. D.B. has sixteenth-note patterns. The piano part has sixteenth-note patterns.

Measure 9: Vln. 1 (top) has sixteenth-note patterns. Vln. 2 (top) has sixteenth-note patterns. Vln. 1 (bottom) has sixteenth-note patterns. Vln. 2 (bottom) has sixteenth-note patterns. Vla. has sixteenth-note patterns. Vcl. has sixteenth-note patterns. D.B. has sixteenth-note patterns. The piano part has sixteenth-note patterns.

Measure 10: Vln. 1 (top) has sixteenth-note patterns. Vln. 2 (top) has sixteenth-note patterns. Vln. 1 (bottom) has sixteenth-note patterns. Vln. 2 (bottom) has sixteenth-note patterns. Vla. has sixteenth-note patterns. Vcl. has sixteenth-note patterns. D.B. has sixteenth-note patterns. The piano part has sixteenth-note patterns.

13

Musical score for orchestra and piano, page 5, measure 13. The score includes parts for Vln. 1, Vln. 2, Vcl. 1/Vla., Vcl. 2, Vln. 1, Vln. 2, Vla., Vcl., and D.B. The piano part is at the bottom. The score is in 2/4 time, key signature of one sharp. The piano part includes a dynamic instruction: *pedal each chord change*.

Measure 13:

- Vln. 1:** Rests throughout.
- Vln. 2:** Playing eighth-note patterns.
- Vcl. 1 / Vla.:** Playing eighth-note patterns.
- Vcl. 2:** Rests throughout.
- Vln. 1:** Playing eighth-note patterns.
- Vln. 2:** Playing eighth-note patterns.
- Vla.:** Playing eighth-note patterns.
- Vcl.:** Playing eighth-note patterns.
- D.B.:** Playing eighth-note patterns.
- Pno.:** Playing eighth-note patterns.

Measure 14:

- Vln. 1:** Rests throughout.
- Vln. 2:** Playing eighth-note patterns.
- Vcl. 1 / Vla.:** Playing eighth-note patterns.
- Vcl. 2:** Rests throughout.
- Vln. 1:** Playing eighth-note patterns.
- Vln. 2:** Playing eighth-note patterns.
- Vla.:** Playing eighth-note patterns.
- Vcl.:** Playing eighth-note patterns.
- D.B.:** Playing eighth-note patterns.
- Pno.:** Playing eighth-note patterns.

Measure 15:

- Vln. 1:** Rests throughout.
- Vln. 2:** Playing eighth-note patterns.
- Vcl. 1 / Vla.:** Playing eighth-note patterns.
- Vcl. 2:** Rests throughout.
- Vln. 1:** Playing eighth-note patterns.
- Vln. 2:** Playing eighth-note patterns.
- Vla.:** Playing eighth-note patterns.
- Vcl.:** Playing eighth-note patterns.
- D.B.:** Playing eighth-note patterns.
- Pno.:** Playing eighth-note patterns.

Score for orchestra and piano, page 6, measures 16-20.

Instrumentation: Vln. 1, Vln. 2, Vcl. 1/Vla., Vcl. 2, Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno.

Measure 16:

- Vln. 1: Rest
- Vln. 2: Rest
- Vcl. 1/Vla.: mf
- Vcl. 2: mf
- Vln. 1: (V)
- Vln. 2: mf
- Vla.: mf
- Vcl.: mf
- D.B.: mf
- Pno.: mf

Measure 17:

- Vln. 1: Rest
- Vln. 2: Rest
- Vcl. 1/Vla.: mf
- Vcl. 2: mf
- Vln. 1: mf
- Vln. 2: mf
- Vla.: mf
- Vcl.: mf
- D.B.: mf
- Pno.: mf

Measure 18:

- Vln. 1: Rest
- Vln. 2: Rest
- Vcl. 1/Vla.: mf
- Vcl. 2: mf
- Vln. 1: mf
- Vln. 2: mf
- Vla.: mf
- Vcl.: mf
- D.B.: mf
- Pno.: mf

Measure 19:

- Vln. 1: Rest
- Vln. 2: Rest
- Vcl. 1/Vla.: mf
- Vcl. 2: mf
- Vln. 1: mf
- Vln. 2: mf
- Vla.: mf
- Vcl.: mf
- D.B.: mf
- Pno.: mf

Measure 20:

- Vln. 1: Rest
- Vln. 2: Rest
- Vcl. 1/Vla.: mf
- Vcl. 2: mf
- Vln. 1: mf
- Vln. 2: mf
- Vla.: mf
- Vcl.: mf
- D.B.: mf
- Pno.: Solo p

25

Vln. 1

Solo 4

Vln. 2 p

Vcl. 1 / Vla. p

Vcl. 2 p

Vln. 1

Vln. 2 p 4

Vla. p

Vcl. p

D.B. p

Pno. p

21 22 23 24 25 pedal 26

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con moto poco rit. 40 a tempo

Vln. 1 other half *pp*

Vln. 2 div. *pp*

Vla. *pp*

Vcl. *pp*

D.B. *p* > *pp*

Pno. *p*

37 38 39 40 41 42

agitato... slight articulation on repeated notes

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco* slight articulation on repeated notes div.

Vla. *cresc. poco a poco*

Vcl. *cresc. poco a poco* slight articulation on repeated notes

D.B. *cresc. poco a poco*

Pno. *p*

43 44 45 46 47 48

Preview Request

Score for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. showing measures 54 to 57.

Measure 54: Vln. 1: $\text{G}^{\text{natural}}$ (slur). Vln. 2: B^{flat} . Vla.: B^{flat} . Vcl.: B^{flat} . D.B.: Rest. Pno.: B^{flat} .

Measure 55: Vln. 1: B^{flat} . Vln. 2: B^{flat} . Vla.: B^{flat} . Vcl.: B^{flat} . D.B.: B^{flat} . Pno.: B^{flat} .

Measure 56: Vln. 1: B^{flat} . Vln. 2: B^{flat} . Vla.: B^{flat} . Vcl.: B^{flat} . D.B.: Rest. Pno.: B^{flat} .

Measure 57: Vln. 1: B^{flat} . Vln. 2: B^{flat} . Vla.: B^{flat} . Vcl.: B^{flat} . D.B.: Rest. Pno.: B^{flat} .

62

Musical score for measures 58-62. The score includes parts for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is A major (two sharps). Measure 58: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. rests. Measure 59: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. rests. Measure 60: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. rests. Measure 61: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. rests. Measure 62: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. plays eighth-note patterns. Dynamics: p (measures 58-61), mp (measure 62), p (measures 61-62). A red diagonal watermark "Preview Use Requires Purchase" is overlaid on the score.

Musical score for measures 63-67. The score includes parts for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is A major (two sharps). Measure 63: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. rests. Measure 64: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. rests. Measure 65: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. rests. Measure 66: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. plays eighth-note patterns. Measure 67: Vln. 1 and 2 play eighth-note patterns. Vla., Vcl., and D.B. play sustained notes. Pno. plays eighth-note patterns. Dynamics: p (measures 63-66), p (measures 67), p (measures 64-67). A red diagonal watermark "Preview Use Requires Purchase" is overlaid on the score.

A musical score for string quartet (Vln. 1, Vln. 2, Vla., Vcl.) in 2/4 time, key of B major. The score consists of four staves. The first two staves are for violins (Vln. 1 and Vln. 2), the third for cello (Vcl.), and the fourth for bassoon (Vla.). The music features a 'stagger bow' technique. The score is heavily overlaid with a large, diagonal red watermark that reads 'Re-legal-use'.

stagger bow

73 pedal down to end

74

75

76

77

Pre-legal-use

Pno.