



GREATER THAN...

Grade 1-2 Supplemental Parts Only

Brian Balmages

Instrumentation

1 - Full Score (multi-level)

(A separate score including only the required "A" parts and harp are included with the intermediate-only version, product ST6488)

*All required "A" parts are included with the intermediate version, product ST6488.

8 - Violin 1B

8 - Violin 2B

5 - Viola B

5 - Violoncello B

5 - Double Bass B

8 - Violin 1C

8 - Violin 2C

5 - Viola C

5 - Violoncello C

5 - Double Bass C

1 - Harp

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

When I was approached by the National String Project Consortium about writing a piece in honor of their 20th anniversary, we discussed the need for inclusion. The NSPC has 42 "String Project" sites across the United States. As explained by Beth Reed, Executive Director of the NSPC, "The two main purposes of String Projects are to provide affordable stringed instrument instruction to children in diverse areas across the country that do not all have access in their public schools...and create authentic teaching opportunities for string music education majors." The idea behind this piece was to create a virtual orchestra of students from all 42 sites as well as have each site perform the piece at their own concert. It was also important that the piece reach multiple levels of students, so the piece would need to be of a "festival" nature, meaning that it would include parts for beginning, developing, and intermediate level students.

In thinking about the piece, I immediately decided that I wanted it to be lyrical. One of the things I love most about strings is the depth of sound created when there are so many players using different rates of vibrato. I also felt a lyrical piece would better lend itself to a virtual project where students would not be in the same room with each other when recording. Perhaps most importantly, I thought about the concept of the piece itself. There are many festival orchestra works out there—typically there is an advanced part along with several easier parts, which often are just watered down versions of the original. I did not want the easier parts to just be watered down versions of the intermediate version. I wanted the easier parts to make the piece "greater than" what it would be otherwise. While not necessarily required to perform the piece, I wanted the easier parts to contribute to the orchestration and overall depth of the piece. I could not be prouder of the result.

Greater Than... is a different kind of "festival piece." There are three different levels represented:

"A" parts - Grade 3.5. The piece can be performed successfully using just these parts

"B" parts - Grade 2

"C" parts - Grade 1

} Available as a separate purchase with an expanded multi-level score.

The supplemental B and C parts are not just watered down versions of the original. They really do enhance the orchestration—so much so that I (by far) prefer to have the piece performed with all three groups. The staggered entrances are quite dramatic, and the addition of lower octaves provides so much depth and richness to the music. An occasional passing tone or extended harmony will find its way into a supplemental part, which really compliments the music. So, just like with all the String Project sites across the United States, the sum of these parts are far greater than any individual set of parts. *Greater Than...* is about inclusion, diversity, acceptance, and the resulting beauty that emerges when all of these elements come together. It reminds us how beautiful the world can be when we embrace each other's differences, share our passions, and support each other.

My sincere thanks to Elizabeth Reed and the National String Project Consortium for believing in me and helping this piece come to fruition. Whether you perform with just the intermediate A parts, or with any combination of other supplemental parts, I hope the message of unity will resonate with you and your orchestra.

About the Sets—What You Need...

ST6488 includes the core version of the piece with all A parts and harp. The score in this set only shows these parts, making it easy for a conductor who is only using these parts with their orchestra. A group must purchase this set whether they are performing the multi-level version or not.

ST6516 includes the supplemental B and C parts along with an expanded score showing all (A, B, C and harp) parts. Note that this version does NOT include the core A parts and, therefore, cannot be performed without the other set.

Thus, for groups that are not going to perform this as a multi-level piece, they only need to purchase ST6488.

For groups that want to perform the full piece with multi-level parts, they will purchase both ST6488 and ST6516.

— Brian Balmages

Preview Only
Legal Use Requires Purchase

Duration: 5:40

A separate score includes just
the required "A" parts and harp.

commissioned in honor of the 20th anniversary of the National String Project Consortium

GREATER THAN...

for intermediate or multi-level string orchestra

BRIAN BALMAGES
(ASCAP)

Andante (♩ = 64)

Violin 1A

Violin 2A

Viola A

Violoncello A

Double Bass A

Violin 1B

Violin 2B

Viola B

Violoncello B

Double Bass B

Violin 1C

Violin 2C

Viola C

Violoncello C

Double Bass C

Harp

DCB | E F# G A

2 3 4 5 6

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piece at www.fjhmusic.com

rit. non div. 9 a tempo

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

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

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

Hp.

mf f mf

7 8 9 10 11 12

ST6516

ST6516

25

26

27

28

29

30

33

Score for Violins 1A, 2A, 1B, 2B, 1C, 2C, Viola A, B, C, Violoncello A, B, C, Double Bass A, B, C, and Harp (Hp.).

The score is written for measures 31 through 36. The key signature is one sharp (F#).

Violins 1A and 2A play a melodic line, with Violin 1A marked *mf* and Violin 2A marked *mf*. Both are marked *p sub.* in measure 35. Violin 1B and 2B play a similar melodic line, with Violin 1B marked *mf* and Violin 2B marked *mf*. Violin 1B is marked *4* in measure 34. Violin 2B is marked *mf* in measure 35. Viola A and B play a sustained chord, with Viola A marked *mf* and Viola B marked *mf*. Viola C is marked *mf* in measure 35. Violoncello A and B play a sustained chord, with Violoncello A marked *mf* and Violoncello B marked *mf*. Violoncello C is marked *mf* in measure 35. Double Bass A and B play a sustained chord, with Double Bass A marked *mf* and Double Bass B marked *mf*. Double Bass C is marked *mf* in measure 35. The Harp (Hp.) plays a sustained chord, marked *mf* in measure 35.

Violins 1A and 2A are marked *arco* in measure 33. Violins 1B and 2B are marked *arco* in measure 34. Violoncello A and B are marked *arco* in measure 34. Violoncello C is marked *arco* in measure 34. Double Bass A and B are marked *arco* in measure 34. Double Bass C is marked *arco* in measure 34.

Violins 1A and 2A are marked *p sub.* in measure 35. Violins 1B and 2B are marked *p sub.* in measure 35. Viola A and B are marked *p sub.* in measure 35. Viola C is marked *p sub.* in measure 35. Violoncello A and B are marked *p sub.* in measure 35. Violoncello C is marked *p sub.* in measure 35. Double Bass A and B are marked *p sub.* in measure 35. Double Bass C is marked *p sub.* in measure 35. The Harp (Hp.) is marked *p sub.* in measure 35.

31

32

33

34

35

36

rit. 41 con moto

Vln. 1A mp p

Vln. 2A mp p

Vla. A mp p

Vcl. A mp p

D.B. A mp p

Vln. 1B p

Vln. 2B p

Vla. B p

Vcl. B mp

D.B. B p

Vln. 1C p

Vln. 2C p

Vla. C p

Vcl. C mp

D.B. C p

Hp. 8 mp

49

Vln. 1A *mf* *cresc. poco a poco*

Vln. 2A *mf* *cresc. poco a poco*

Vla. A *mf* *cresc. poco a poco*

Vcl. A *mf* *cresc. poco a poco*

D.B. A *mf* *cresc. poco a poco*

Vln. 1B *mf* *cresc. poco a poco*

Vln. 2B *mf* *cresc. poco a poco*

Vla. B *mf* *cresc. poco a poco*

Vcl. B *mf* *cresc. poco a poco*

D.B. B *mf* *cresc. poco a poco*

Vln. 1C *mf* *cresc. poco a poco*

Vln. 2C *mf* *cresc. poco a poco*

Vla. C *mf* *cresc. poco a poco*

Vcl. C *mf*

D.B. C *mf*

Hp.

div.

div.

L1

4

L2

4

V 1 4

V 1

ST6516

Vln. 1A
 Vln. 2A
 Vla. A
 Vcl. A
 D.B. A
 Vln. 1B
 Vln. 2B
 Vla. B
 Vcl. B
 D.B. B
 Vln. 1C
 Vln. 2C
 Vla. C
 Vcl. C
 D.B. C
 Hp.

div.
 rit.
 Tempo I (♩ = 64)
 pp
 pp
 pizz.
 pp
 pp
 pizz.
 pp
 pp
 pizz.
 pp
 pizz.
 pp

61 62 63 E 64 C# 65 66

poco rit. 76 a tempo

Score for Vln. 1A, Vln. 2A, Vla. A, Vcl. A, D.B. A, Vln. 1B, Vln. 2B, Vla. B, Vcl. B, D.B. B, Vln. 1C, Vln. 2C, Vla. C, Vcl. C, D.B. C, and Hp.

Measures 73-78 are shown. The score includes various musical notations such as notes, rests, and dynamic markings (pp, pp).

Measures 73-75: Vln. 1A and Vln. 2A play a melodic line with eighth and sixteenth notes. Vla. A and Vcl. A play a sustained chord. D.B. A is silent. Vln. 1B and Vln. 2B play a sustained chord. Vla. B and Vcl. B play a sustained chord. D.B. B is silent. Vln. 1C, Vln. 2C, Vla. C, Vcl. C, and D.B. C are silent. Hp. is silent.

Measure 76: Vln. 1A and Vln. 2A play a melodic line with eighth and sixteenth notes. Vla. A and Vcl. A play a sustained chord. D.B. A is silent. Vln. 1B and Vln. 2B play a sustained chord. Vla. B and Vcl. B play a sustained chord. D.B. B is silent. Vln. 1C, Vln. 2C, Vla. C, Vcl. C, and D.B. C are silent. Hp. plays a sustained chord.

Measures 77-78: Vln. 1A and Vln. 2A play a melodic line with eighth and sixteenth notes. Vla. A and Vcl. A play a sustained chord. D.B. A is silent. Vln. 1B and Vln. 2B play a sustained chord. Vla. B and Vcl. B play a sustained chord. D.B. B is silent. Vln. 1C, Vln. 2C, Vla. C, Vcl. C, and D.B. C are silent. Hp. plays a sustained chord.

accl. più mosso

Vln. 1A

Vln. 2A

Vla. A

Vcl. A

D.B. A

Vln. 1B

Vln. 2B

Vla. B

Vcl. B

D.B. B

Vln. 1C

Vln. 2C

Vla. C

Vcl. C

D.B. C

Hp.

79 80 81 82 83 DCB|EF#GA 84

[illegible]

