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FJH SYMPHONIC BAND

Grade 4

STILL

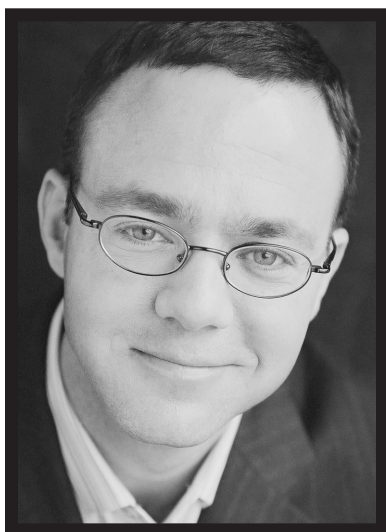
Brian Balmages

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
2 - Bassoon	2 - Trombone 2
4 - B♭ Clarinet 1	2 - Trombone 3
4 - B♭ Clarinet 2	2 - Baritone/ Euphonium
4 - B♭ Clarinet 3	2 - Baritone T.C.
2 - B♭ Bass Clarinet	4 - Tuba
1 - B♭ Contrabass Clarinet	1 - Timpani
2 - E♭ Alto Saxophone 1	1 - Vibraphone
2 - E♭ Alto Saxophone 2	3 - Percussion
2 - B♭ Tenor Saxophone	Crash Cymbals
2 - E♭ Baritone Saxophone	Bass Drum
4 - B♭ Trumpet 1	Suspended Cymbal
4 - B♭ Trumpet 2	1 - Synthesizer
4 - B♭ Trumpet 3	

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. 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' compositions have been performed worldwide at conferences including the College Band Directors National Conference, the Midwest Clinic, American String Teachers Association National Conference, and the international trumpet, horn, trombone and tuba/euphonium conferences. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. His music has been performed by members of leading orchestras throughout the country and he has enjoyed world premieres and performances in prestigious venues such as Carnegie Hall and the Kennedy Center, as well as performances at the Macy's Thanksgiving Day Parade.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Eastern Regional Conference, and MENC. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director 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.

About the Music

Ironically, I wrote this piece during a particularly hectic time in my life. I was in the process of building a new home, attempting to sell my then current home, planning recording sessions and new releases, and also going through the peak of conducting season. As I often like to do with my music, I used this piece as an emotional escape — a way to just get away for a little while. In a world where we are always rushing around to do things and anxiously awaiting what will happen tomorrow, I wanted to take a moment and just be “still”. I wanted to appreciate the present. I wanted things to go in slow motion so I could catch my breath. I wanted to be able to take my time and not be in a hurry. It seems that we spend our lives in a race — so take a moment, breath, and enjoy this piece. I found myself in an incredibly good place while writing this piece — I can only hope that it will bring you and your ensemble to that same place — it is quiet, relaxing, and there is always time to catch your breath.

Note that the piece requires a synthesizer using a patch similar to a “warm pad”. This is a soft sustained sound that does not crescendo or diminuendo over time. It remains constant with no hard articulations. In situations where this simply is not possible, you can also consider using a small group of violin players to play the drone, though the synthesizer (for its unique and ethereal sound) is clearly the best option.

BRIAN BALMAGES
(ASCAP)



9 10 11 12 13 14 15 16

17 18 ***p*** 19 20 21 22 23 24

27

Fls. 1 2 *p* *mf* *f*

Obs. 1 2 *p* *mf* *f*

Bsn. *mf* *f*

Cls. 1 2 3 *mf* *f*

B. Cl. *mf* *f*

C.B. Cl. *mf* *f*

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

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpts. 1 2 3 *tutti* *mp* *mf* *f*

Hns. 1 2 3 4 *mf* *f*

Tbns. 1 2 3 *mf* *f*

Bar./Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mp* *mf* *mp* *f* (D $\flat$ to C)

Vibr.

Perc. Sus. Cym. Cr. Cym. *mp* *mf* *mp* *f*

Synth.

25 26 27 28 29 30 31 32

B1530

Fls. 1 2 *p* *mp*

Obs. 1 2 *p* *mp*

Bsn. *p* *mp*

div. *p* *mp*

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

B. Cl. *p* *mp*

C.B. Cl. *p* *mp*

A. Sax. 1 2 *mp*

T. Sax. *p* *mp*

B. Sax. *mp*

Tpts. 1 2 3 *p* *open* *mp* *open* *mp*

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

Tbns. 1 2 3 *p* *mp*

Bar./Euph. *mp*

Tuba *play* *p* *mp*

Timp. *mp*

Vibr. *mp*

Perc. *Sus. Cym. + B.D.* *p* *mp*

Synth. *mp*

41 42 43 44 45 46

Fls. 1 2 *mf* *ff*

Obs. 1 2 *mf* *ff*

Bsn. *mf* *ff*

Cls. 1 2 3 *mf* *ff*

B. Cl. *mf* *ff*

C.B. Cl. *mf* *ff*

A. Saxes 1 2 *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Tpts. 1 2 3 *mf* *ff* div.

Hns. 1 2 3 4 *mf* *ff*

Tbns. 1 2 3 *mf* *ff*

Bar./ Euph. *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Vibr. *mf* *ff* *f* *ff* (E to D)

Perc. *mf* *ff* Cr. Cym.

Synth. *mf* *ff* *f* *ff*

47 48 49 50 51 52 53

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

56

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

C.B. Cl.

Timp.

Vibr.

Perc.

Synth.

54 55 56 57 58 59 60 61

f

mp

1st only

f dim. poco a poco

div.

mp

mp dim. poco a poco

f dim. poco a poco

f

f

f

f

mp

mp dim. poco a poco

mp dim. poco a poco

mp dim. poco a poco

f dim. poco a poco

62 rit.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

62 rit.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Vibr.

Perc.

Synth.

62 63 64 65 66 67 68 69

