

MOSCOW, 1941

BRIAN BALMAGES



INSTRUMENTATION

- | | | |
|-------------------------|--|---|
| 1 Conductor Score | | |
| PART 1 (High Woodwinds) | PART 5 (Tenor 1) | |
| 2 Flute | 2 B $\flat$ Clarinet | 1 Timpani |
| 2 Oboe | 2 B $\flat$ Tenor Sax | 2 Mallet Percussion
(Chimes, Bells, Marimba) |
| 2 B $\flat$ Clarinet | 2 F Horn | 2 Percussion 1
(Snare Drum, Bass Drum) |
| PART 2 (Mid Woodwinds) | 2 Trombone /
Euphonium | 2 Percussion 2
(2 Tom-toms) |
| 2 B $\flat$ Clarinet | 2 Baritone T.C. | 2 Percussion 3
(Crash Cymbals,
Suspended Cymbal,
Wind Chimes, Claves,
Tambourine) |
| 2 E $\flat$ Alto Sax | PART 6 (Tenor 2) | |
| PART 3 (High Brass) | 2 B $\flat$ Bass Clarinet | |
| 2 B $\flat$ Trumpet | 2 Trombone /
Euphonium /
Bassoon | |
| 2 E $\flat$ Alto Sax | 2 Baritone T.C. | |
| PART 4 (Mid Brass) | 2 E $\flat$ Baritone Sax | |
| 2 B $\flat$ Trumpet | PART 7 (Bass) | |
| 2 B $\flat$ Tenor Sax | 2 B $\flat$ Bass Clarinet | |
| 2 F Horn | 2 Trombone /
Euphonium /
Bassoon | |
| 2 E $\flat$ Alto Sax | 2 Baritone T.C. | |
| | 2 E $\flat$ Baritone Sax | |
| | 2 Tuba | |



Please note: Our band and orchestra music is collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.



THE COMPOSER

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and is an elected member of the prestigious American Bandmasters Association. Balmages was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. 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. 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and regional ensembles as well as university and professional groups throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences, Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

ABOUT THE MUSIC

Moscow, 1941 was commissioned by the Perry Hall Middle School Band and funded by the PTA. Directors Neil Fishler and Kelly Clavell asked that the piece be dedicated to Larry Bondar, a music teacher who has been affecting the lives of students for over 40 years, and an icon in the Baltimore area. Mr. Bondar is of Russian descent, so it seemed fitting that the commission be based on one of Russia's most famous songs, *Meadowlands*.

Meadowlands, meadowlands,
Through you heroes now are treading
Red army heroes of the nation
Heroes of the mighty Red army, ah!

Maidens are weeping
Their solitary vigils keeping
Weeping for their sweethearts who are fighting
Fighting in the mighty Red army, ah!
Gay roads are winding
The sunlight on them now is shining
Over them the heroes are passing
Heroes of the mighty Red army, ah!

Let ev'ry maiden
With heart no longer heavy laden
Strike up the singing now more loudly
Sing our fighting song so proudly, ah!

This song identifies an extremely important moment in history during the Second World War, in which the Red Army, against all odds, successfully defended Moscow against the German invasion. In October 1941, German troops were only 15 miles outside of Moscow, an unfavorable situation for the Soviet Union. Two million people had evacuated Moscow, but Joseph Stalin stayed to rally morale. In November, the Germans launched a new attack on Moscow. The Soviet Army held their ground and brought the Germans to a halt. Stalin insisted on a counterattack; and although his commanders had doubts, they launched their own offensive on December 4. The Germans, caught off guard and demoralized by the recent defeat, were pushed back and began retreating. By January, they had been pushed back nearly 200 miles.

This work, while not technically difficult, offers many opportunities for exploring various sounds, colors, and harmonies. Of particular note is the section at measure 85. Students should not shy away from the dissonance — this passage represents the height of the battle, with bass drum and timpani imitating the sounds of bombs. These sounds should literally pierce through the ensemble.

—Brian Balmages

ABOUT COLORFLEX

Conductors no longer need to choose between function and texture! Ensembles with instrumentation challenges still have numerous options to cover all parts, yet orchestration is elevated significantly to be faithful to the composer's original intent. Musicians have more opportunities to rest, and timbre once again becomes a central element of each work. So go ahead and have the best of both worlds: flexible *and* colorful.

ColorFlex orchestration includes seven parts that have unique color functions: High Woodwinds, Mid Woodwinds, High Brass, Mid Brass, Tenor 1, Tenor 2, and Bass. While ColorFlex pieces are highly adaptable, preferred instrument assignments are suggested below. Directors will notice that Alto Sax and Tenor Sax have been included in the High Brass and Mid Brass parts. This provides additional options for those parts, using instruments that can still achieve a similar color intent if necessary.

- Part 1 – High Woodwinds (Flute, Oboe, and Clarinet)
- Part 2 – Mid Woodwinds (Clarinet and Alto Sax)
- Part 3 – High Brass (Trumpet, with Alto Sax provided as a secondary option)
- Part 4 – Mid Brass (Horn, then Trumpet—with Saxes provided as secondary options)
- Part 5 – Tenor 1 (All listed instruments—Trombone preferred over Euphonium)
- Part 6 – Tenor 2 (All listed instruments—Euphonium preferred over Trombone)
- Part 7 – Bass (Tuba, Bass Clarinet, and Baritone Sax preferred)

Parts 5 through 7 should be assigned carefully as there are many instrument combinations that can easily result in balance issues. Consider the pyramid of sound approach when assigning instruments to these parts, with everyone listening down to Part 7.

Directors with additional instrumentation challenges may also want to consider the following:

- Part 1 – B $\flat$ Soprano Sax doubling B $\flat$ Clarinet
- Part 3 – B $\flat$ Soprano Sax / B $\flat$ Clarinet doubling B $\flat$ Trumpet
- Part 4 – B $\flat$ Clarinet doubling B $\flat$ Trumpet



DURATION: 4:20

MOSCOW, 1941

BRIAN BALMAGES
(ASCAP)

Andante (♩ = 72)

PART 1 (High WWs)

Flute / Oboe

B♭ Clarinet

PART 2 (Mid WWs)

B♭ Clarinet

E♭ Alto Sax

PART 3 (High Brass)

B♭ Trumpet

E♭ Alto Sax

PART 4 (Mid Brass)

B♭ Trumpet / Tenor Sax (8va)

F Horn

E♭ Alto Sax

Andante (♩ = 72)

PART 5 (Tenor 1)

B♭ Clarinet / Tenor Sax (8va)

F Horn

Trombone / Euphonium

PART 6 (Tenor 2)

B♭ Bass Clarinet

Trombone / Euphonium / Bassoon (E♭ Baritone Sax)

PART 7 (Bass)

B♭ Bass Clarinet

Trombone / Euphonium / Bassoon (E♭ Baritone Sax)

Tuba

Timpani

Mallet Percussion (Chimes, Bells, Marimba)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (2 Tom-toms)

Percussion 3 (Crash Cymbals, Suspended Cymbal, Wind Chimes, Claves, Tambourine)

5

2 3 4 5

p

(G, C, D) Chimes

S.D. snares off

B.D. *p*

Toms should be lower pitch than snare with snares off

Wind Chimes



PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc.
(Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

14 accel. poco a poco

rit.

PART 1

Fl. / Ob.
Cl.

PART 2

Cl.
A. Sax.

PART 3

Tpt.
A. Sax.

PART 4

Tpt. / T. Sax.
Hn.
A. Sax.

PART 5

Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6

B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Timp.

Mlt. Perc.
(Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

Tambourine

W. Ch.

18 Powerful (♩ = 76)

PART 1
 Fl. / Ob.
 Cl.

PART 2
 Cl.
 A. Sax.

PART 3
 Tpt.
 A. Sax.

PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.

18 Powerful (♩ = 76)

PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.

PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba

Timp.

Mlt. Perc. (Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3 Cr. Cym.

51032S

18 19 20 21 22 23

poco rit. **26 a tempo**

PART 1
 Fl. / Ob.
 Cl.

PART 2
 Cl.
 A. Sax.

PART 3
 Tpt.
 A. Sax.

PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.

PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.

PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba

Timp.

Mlt. Perc.
 (Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

Legal Use Requires Purchase

51032S 24 25 27 28 29

PART 1

Fl. / Ob. *mp*

Cl. *mp*

PART 2

Cl. *mp*

A. Sax. *mp*

PART 3

Tpt. *mp* *p*

A. Sax. *mp* *p*

PART 4

Tpt. / T. Sax. *mp* *p*

Hn. *mp* *p*

A. Sax. *mp* *p*

PART 5

Cl. / T. Sax. *mp*

Hn. *mp*

Tbn. / Euph. *mp*

PART 6

B. Cl. *mp*

Tbn. / Euph. / Bsn. (B. Sax.) *mp*

PART 7

B. Cl. *mp*

Tbn. / Euph. / Bsn. (B. Sax.) *mp*

Tuba *mp*

Timp. *mp*

Mlt. Perc. (Ch., Bells, Mba.) *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *f* *p* Tamb.

51032S 30 31 32 34 35

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc.
(Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

poco rit.

44 Aggressive (♩ = 144–152)

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

poco rit.

44 Aggressive (♩ = 144–152)

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc.
(Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

Claves

PART 1

Fl. / Ob.

Cl.

mp *cresc. poco a poco*

PART 2

Cl.

A. Sax.

mp *cresc. poco a poco*

PART 3

Tpt.

A. Sax.

mp *cresc. poco a poco*

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

mp *cresc. poco a poco*

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

mp *cresc. poco a poco*

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

mp *cresc. poco a poco*

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

mp *cresc. poco a poco*

Timp.

Mlt. Perc.
(Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

56

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc. (Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

56

57

58

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc.
(Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

Tamb.

51032S

PART 1

Fl. /
Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. /
T. Sax.

Hn.

A. Sax.

PART 5

Cl. /
T. Sax.

Hn.

Tbn. /
Euph.

PART 6

B. Cl.

Tbn. /
Euph. /
Bsn.

(B. Sax.)

PART 7

B. Cl.

Tbn. /
Euph. /
Bsn.

(B. Sax.)

Tuba

Timp.

Mlt.
Perc.(Ch., Bells,
Mba.)

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

71

mp

mf

PART 1
 Fl. / Ob.
 Cl.
 PART 2
 Cl.
 A. Sax.
 PART 3
 Tpt.
 A. Sax.
 PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.
 PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.
 PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba
 Timp.
 Mlt. Perc. (Ch., Bells, Mba.)
 Perc. 1
 Perc. 2
 Perc. 3

85 With intensity

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc. (Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

Ch.

hit dead center!

Cr. Cym.

Legal Use Only

PART 1
 Fl. / Ob.
 Cl.
 PART 2
 Cl.
 A. Sax.
 PART 3
 Tpt.
 A. Sax.
 PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.
 PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.
 PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba
 Timp.
 Mlt. Perc. (Ch., Bells, Mba.)
 Perc. 1
 Perc. 2
 Perc. 3

95 Triumphant!

PART 1

Fl. / Ob. *ff*

Cl. *ff*

PART 2

Cl. *ff*

A. Sax. *ff*

PART 3

Tpt. *ff* open

A. Sax. *ff*

PART 4

Tpt. / T. Sax. *ff*

Hn. *ff*

A. Sax. *ff*

PART 5

Cl. / T. Sax. *ff*

Hn. *ff*

Tbn. / Euph. *ff*

PART 6

B. Cl. *ff*

Tbn. / Euph. / Bsn. (B. Sax.) *ff*

PART 7

B. Cl. *ff*

Tbn. / Euph. / Bsn. (B. Sax.) *ff*

Tuba *ff*

Timp. *mf* *ff*

Mlt. Perc. (Ch., Bells, Mba.) *ff*

Perc. 1 *normal* *f*

Perc. 2 *f*

Perc. 3 *f* Clvs. *ff*

103

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc. (Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

mf *ff*

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc. (Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a system of staves. The woodwind section (PART 1-4) includes Flute/Oboe, Clarinet, and Trumpet/Tenor Saxophone. The brass section (PART 5-7) includes Horn, Trombone/Euphonium, Baritone/Saxophone, and Tuba. The percussion section includes Timpani, Mallet Percussion (Chimes, Bells, Mba.), and three general Percussion parts. The score spans 10 measures, with measure numbers 104, 105, 106, 107, and 108 indicated at the bottom.

111

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

111

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc. (Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Mlt. Perc. (Ch., Bells, Mba.)

Perc. 1

Perc. 2

Perc. 3