

MOSCOW, 1941

Brian Balmages

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 4 - Flute 1 | 2 - Baritone T.C. |
| 4 - Flute 2 | 4 - Tuba |
| 2 - Oboe | 1 - Timpani |
| 2 - Bassoon | 3 - Mallet Percussion |
| 5 - B $\flat$ Clarinet 1 | Chimes |
| 5 - B $\flat$ Clarinet 2 | Bells |
| 2 - B $\flat$ Bass Clarinet | Marimba |
| 2 - E $\flat$ Alto Saxophone 1 | 2 - Percussion 1 |
| 2 - E $\flat$ Alto Saxophone 2 | Snare Drum |
| 2 - B $\flat$ Tenor Saxophone | Bass Drum |
| 2 - E $\flat$ Baritone Saxophone | 1 - Percussion 2 |
| 4 - B $\flat$ Trumpet 1 | Tom-toms |
| 4 - B $\flat$ Trumpet 2 | 4 - Percussion 3 |
| 4 - F Horn | Wind Chimes |
| 2 - Trombone 1 | Tambourine |
| 2 - Trombone 2 | Crash Cymbals |
| | Suspended Cymbal |
| | Claves |





The Composer

Brian Balmages (b. 1975) is an active 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's works for symphonic band, orchestra, and brass have been performed throughout the world, including College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting at Towson University in Maryland.

Currently, Mr. Balmages is director of instrumental publications at The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa.

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, 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 with 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

MOSCOW, 1941

BRIAN BALMAGES
(ASCAP)

Andante (♩ = 70)

5

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante (♩ = 70)

B♭ Trumpets 1 2

F Horn

Trombones 1 2

Baritone/Euphonium

Tuba

Timpani (G, C, D) *p*

Mallet Percussion (Chimes, Bells, Marimba) Chimes *p*

Percussion 1 (Snare Drum, Bass Drum) S.D. (snare off) *p*

Percussion 2 (Tom-toms) B.D. *p*

Percussion 3 (Wind Chimes, Tambourine, Crash Cymbals, Suspended Cymbal, Claves) toms should be lower in pitch than snare drum w/snare off

Wind Chimes (slowly)

2 3 4 5

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10

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B1320

rit. 18 Powerful (♩ = 76)

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Saxes 1 2 *f* a2

T. Sax. *f*

B. Sax. *f*

rit. 18 Powerful (♩ = 76)

Tpts. 1 *mp* *f*

2 *mp* *f*

Hn. *f*

Tbns. 1 2 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. Bells *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 W. Ch. Cr. Cym. *f*

10 *mp* *f* 19 20

Fls. 1 2 *poco rit.* *a2* *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *f* *mf*

2 *f* *mf*

B. Cl. *mf*

A. Saxes 1 *a2* *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *f* *mf*

2 *f* *mf*

Hn. *mf*

Tbns. 1 *mf*

2 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Sus. Cym. *mp*

21 22 23 24

26 A tempo

Fls. 1 *f*

Fls. 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

Cls. 2 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

26 A tempo

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbns. 1 *f*

Tbns. 2 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

26 *f* 27 28 29 *mp* *f*

mp

40

poco rit. 44 Aggressive (♩ = 144-152)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

p

a2

poco rit. 44 Aggressive (♩ = 144-152)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

B. Cl.

p

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

41 42 43 44 45

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mp

play

mf

Bells

snare on

51 52

56

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

56

Tpts. 1 2

Hn. div.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

55 57 58 59

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Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Tamb.

60 *f* 61 62 63

div.

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64

Fls. 1 *mp* a2

Ob.

Bsn.

Cl. 1 *mp* div.

Cl. 2 *mp*

B. Cl. *p*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *p*

64

Tpts. 1 *mp* marcato

Tpts. 2 *mp* marcato

Hn. *mp*

Tbns. 1 *mp*

Tbns. 2 *mp*

Bar./Euph. *p* B. Cl. play *mp*

Tuba *mp*

Timp. *p*

Mlt. Perc. Marimba *mp*

Perc. 1

Perc. 2

Perc. 3 Cl. *p* Tamb. *mp*

64 65 66 67 68

72

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

f heavy articulation

f heavy articulation

f heavy articulation

f heavy articulation

f heavy articulation

f

79 80 *mf* 81 82 83

85 With intensity

Fls. 1 *mf* *f*

Fls. 2 *mf* *f*

Ob. *mf* *f*

Bsn. *f*

Cls. 1 *mf* *f*

Cls. 2 *mf* *f*

B. Cl. *f*

A. Saxes 1 *f*

A. Saxes 2 *f*

T. Sax. *f*

B. Sax. *f*

85 With intensity

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbns. 1 *f*

Tbns. 2 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *fff*

Mlt. Perc. *ff* Ch. *fff*

Perc. 1 hit dead center *fff*

Perc. 2 *f*

Perc. 3 Cr. Cym. *f*

84 85 86 87 88

89

95 Triumphant!

Fls. 1 2 *ff* *a2*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

95 Triumphant!

Tpts. 1 2 *ff* open

Hn. *ff*

Tbns. 1 2 *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. *ff*

Perc. 1 *normal f*

Perc. 2 *f*

Perc. 3 *f* Cl. *ff*

94 *mf* 96 97

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

98 99 100 101

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

106 107 108 109

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div.

a2

111

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

111

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

ff

a2

110 111 112 113 114

Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

115 116 117 118