

WINGED VICTORY

(BEACONS OF LIGHT)

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
1 - Piccolo	2 - Trombone 2
4 - Flute 1	2 - Trombone 3
4 - Flute 2	2 - Baritone/ Euphonium
1 - Oboe 1	2 - Baritone T.C.
1 - Oboe 2	4 - Tuba
1 - English Horn	1 - Timpani
1 - Bassoon 1	2 - Mallet Percussion
1 - Bassoon 2	Bells
4 - B \flat Clarinet 1	Chimes
4 - B \flat Clarinet 2	Xylophone
4 - B \flat Clarinet 3	3 - Percussion 1
2 - B \flat Bass Clarinet	Snare Drum
2 - E \flat Alto Saxophone 1	Bass Drum
2 - E \flat Alto Saxophone 2	3 Tom-toms
2 - B \flat Tenor Saxophone	Triangle
2 - E \flat Baritone Saxophone	Ship's Bell
3 - B \flat Trumpet 1	3 - Percussion 2
3 - B \flat Trumpet 2	Suspended Cymbal
3 - B \flat Trumpet 3	Crash Cymbals
1 - F Horn 1	Splash Cymbal
1 - F Horn 2	Tam-tam
1 - F Horn 3	Outdoor Wind Chimes
1 - F Horn 4	Rainstick
	Ratchet
	Tambourine

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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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 the 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 including 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 and Director of the Symphonic Band 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 son, Jacob.

About the Music

The title of this work is derived from two different periods in Kenosha, Wisconsin's history. The first describes the main title of the work: *Winged Victory*. On Memorial Day, May 30, 1900, a 60-foot monument was unveiled to commemorate the 1,367 Kenosha men who fought and died in the American Civil War. Atop this monument is a statue of Winged Victory, a gift to the community from 71-year-old philanthropist Zalmon G. Simmons. The monument served to honor the past and also symbolize the promise of a bright future. As written in the *Kenosha Evening News* that day, "May the Soldiers' Monument never crumble. May the statue of Victory on the round top of the shaft see Kenosha rise into metropolitan importance, and witness the unintermitting prosperity of this favored land...."

The fact that the statue was intended to symbolize a bright future ties in to the second meaning of the title as well as an explanation of the subtitle, *Beacons of Light*. In 1866, Southport Lighthouse was built to guide ships into its harbor. The structure remained in use until 1906, when the decision was made to extinguish the light—the lantern gallery was removed in 1913, the lighthouse tower was closed, and it went dark for the first time in history.

Citizens of Kenosha eventually learned of federal government plans to demolish the lighthouse, and united together to save the structure. By 1994, enough money had been raised to reopen the lighthouse, restore the entire structure, and replace the lantern. It now shines brightly as a historical landmark reflecting Kenosha's early beginnings.

The entire form of the work follows the progress of the Southport Lighthouse and ties into the emotions behind the magnificent statue of Winged Victory. These Beacons of Light serve as powerful metaphors that resonate not only with citizens of Kenosha, but citizens around the world who share strong nationalistic feelings.

The opening chorale serves as the foundation for the entire work and returns in triumph toward the end. The popular sea chanty *The Drunken Sailor* is the basis for melodic material in the second section of the work. This lighthearted treatment symbolizes the spirit of these sailors in the 1900s. As the work evolves, a woodwind quartet is featured in a subdued third section that commemorates the extinguishing of the light at Southport. Waves can be heard in the background as the themes continue to develop and transform.

The final section finds its inspiration in the vigilance and determination of the Kenosha citizens to stand up and fight for what they believe in—a trait seen in communities all over the world. The music is reflective of pride, spirit, and the determination to always remember our roots. It is an enduring celebration that lasts far beyond the music's final notes.

Winged Victory was commissioned by the Kenosha Unified School District No. 1 for its 50th Annual Band-O-Rama Festival. Parts are available for elementary, intermediate, and advanced ensembles. The work may be performed alone as a grade 4 or combined with supplemental parts available separately at the grade 1 and 2 levels. Both supplemental sets include a reduced score of the advanced work, so the director may easily cue the ensemble at appropriate times.

Available supplemental sets include

Winged Victory Elementary Supplemental Set (A) — B1341

Winged Victory Intermediate Supplemental Set (B) — B1342

If a ship's bell is unavailable, a thin sheet of steel the approximate size of a piece of paper may be hung and struck with a hammer to create a similar sound.

WINGED VICTORY

(Beacons of Light)

BRIAN BALMAGES
(ASCAP)

Slowly (♩ = 64)

Piccolo

Flutes 1 2

Oboes 1 2

English Horn

Bassoons 1 2

Bb Clarinets 1 2 3

Bb Bass Clarinet

Eb Alto Saxophones 1 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani
(Eb, Gb, Bb, Eb)

Mallet Percussion
(Bells, Chimes, Xylophone)

Percussion 1
(Snare Drum, Bass Drum, 3 Tom-toms, Triangle, Ship's Bell*)

Percussion 2
(Suspended Cymbal, Crash Cymbals, Splash Cymbal, Tam-tam, Outdoor Wind Chimes, Rainstick, Ratchet, Tambourine)

* see program notes for other options

3 4 5 6 7

mp

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più mosso (♩ = 80)

poco rit.

12 A tempo

Picc. *mf* *tr* *mf* *mf* *mf*

Fls. 1 *mf* *tr* *mf* *mf* *mf*

Fls. 2 *mf* *tr* *mf* *mf* *mf*

Obs. 1 *mf* *tr* *mf* *mf* *mf*

Obs. 2 *mf* *tr* *mf* *mf* *mf*

E. Hn. *mf* *mf* *mf* *mf* *mf*

Bsns. 1 *mf* *mf* *mf* *mf* *mf*

Bsns. 2 *mf* *mf* *mf* *mf* *mf*

Cls. 1 *mf* *mf* *mf* *mf* *mf*

Cls. 2 *mf* *mf* *mf* *mf* *mf*

Cls. 3 *mf* *mf* *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf* *mf* *mf*

A. Saxes. 1 *mf* *mf* *mf* *mf* *mf*

A. Saxes. 2 *mf* *mf* *mf* *mf* *mf*

T. Sax. *mf* *mf* *mf* *mf* *mf*

B. Sax. *mf* *mf* *mf* *mf* *mf*

più mosso (♩ = 80)

poco rit.

12 A tempo

Tpts. 1 *mf* *mf* *mf* *mf* *mf*

Tpts. 2 *mf* *mf* *mf* *mf* *mf*

Tpts. 3 *mf* *mf* *mf* *mf* *mf*

Hns. 1 *mf* *mf* *mf* *mf* *mf*

Hns. 2 *mf* *mf* *mf* *mf* *mf*

Hns. 3 *mf* *mf* *mf* *mf* *mf*

Hns. 4 *mf* *mf* *mf* *mf* *mf*

Tbns. 1 *mf* *mf* *mf* *mf* *mf*

Tbns. 2 *mf* *mf* *mf* *mf* *mf*

Tbns. 3 *mf* *mf* *mf* *mf* *mf*

Bar./Euph. *mf* *mf* *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *mf* *mf*

Timp. *mf* *mf* *mf* *mf* *mf*

Mit. Perc. *mf* *mf* *mf* *mf* *mf*

Perc. 1 *mf* *mf* *mf* *mf* *mf*

Perc. 2 *mf* *mf* *mf* *mf* *mf*

8 *mf* 9 10 11 12 13

22 Maestoso (♩ = 72)

molto rit.

Picc. *mf cresc. poco a poco* *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

E. Hn. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

B. Cl. *ff*

A. Saxes. 1 *ff*

A. Saxes. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff* bring out!

Hns. 2 *ff* bring out!

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp. *mp* *ff*

Mlt. Perc. *f* *ff*

Perc. 1 *mp* *ff*

Perc. 2 *ff* Cr. Cym.

Tam-tam *mp* *ff*

19 23 24

29 Allegro (♩ = 132)

Picc. *f* $\text{tr}^{(2)}$

Fls. 1 *f* $\text{tr}^{(2)}$
2

Obs. 1 *f* $\text{tr}^{(2)}$
2

E. Hn. *ff* $\text{tr}^{(2)}$

Bsns. 1 *ff*
2

Cls. 1 *f* $\text{tr}^{(2)}$
2
3

B. Cl. *f* $\text{tr}^{(2)}$

A. Saxes. 1 *ff* $\text{tr}^{(2)}$ Hns. 1 and 2
2 *ff*

T. Sax. *ff*

B. Sax. *ff*

29 Allegro (♩ = 132)

Tpts. 1 *f*
2 $\text{tr}^{(2)}$ *f*
3 *f*

Hns. 1 *f*
2 $\text{tr}^{(2)}$ *f*
3 *f*
4 *f*

Tbns. 1 $\text{tr}^{(2)}$
2 $\text{tr}^{(2)}$
3 $\text{tr}^{(2)}$

Bar./Euph. $\text{tr}^{(2)}$

Tuba $\text{tr}^{(2)}$

Timp. $\text{tr}^{(2)}$

Mlt. Perc. Xylo. *f* (D to Eb, G to F)

Perc. 1 *f* S.D.

Perc. 2 *ff*

25 *mp* 27 28 29 30

Musical score for a full orchestra, including woodwinds, brass, and percussion. The score is for measures 31-35. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Woodwinds:
Picc. (Piccolo)
Fls. 1, 2 (Flutes)
Obs. 1, 2 (Oboes)
E. Hn. (English Horn)
Bsns. 1, 2 (Bassoons)
Cls. 1, 2, 3 (Clarinets)
B. Cl. (Bass Clarinet)
A. Saxes. 1, 2 (Alto Saxophones)
T. Sax. (Tenor Saxophone)
B. Sax. (Baritone Saxophone)

Brass:
Tpts. 1, 2, 3 (Trumpets)
Hns. 1, 2, 3, 4 (Horns)
Tbns. 1, 2, 3 (Trombones)
Bar./Euph. (Baritone/Euphonium)
Tuba

Percussion:
Timp. (Timpani)
Mlt. Perc. (Multiple Percussion)
Perc. 1
Perc. 2

Measures 31-35 are shown. Dynamics include *f* (forte) and *fz* (forzando). Performance markings include accents and breath marks.

41

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mit. Perc.

Perc. 1

Perc. 2

Sus. Cym. *mp*

mp

f

mp

f

mp

f

mp

36 37 40 41 42

Picc.
 Fls. 1
 2
 Obs. 1
 2
 E. Hn.
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Bar/Euph.
 Tuba
 Timp.
 Mit. Perc.
 Perc. 1
 Perc. 2

Musical score for orchestra, measures 43-48. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion, and two Percussion parts (1 and 2). The music is in 2/4 time and features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid on the page.

50

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

50 Solo
st. mute

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar/
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Solo
mf

mp

mp

mp

mp

mf

mp

mp

(B♭ to C)

Tamb.

49 50 51 52 53 54 *mp* 55

59

This musical score page contains parts for various instruments and percussion. The measures shown are 56 through 62. The instruments and their parts include:

- Picc.**: Piccolo, mostly silent.
- Fls. 1 & 2**: Flutes, playing sixteenth-note patterns in measures 56-58, then moving to a sustained note in measure 59. Dynamics include *mf* and *tutti*.
- Obs. 1 & 2**: Oboes, mostly silent.
- E. Hn.**: English Horn, mostly silent.
- Bsns. 1 & 2**: Bassoons, mostly silent.
- Cls. 1, 2, & 3**: Clarinets, playing chords and rhythmic patterns. Dynamics include *mf*.
- B. Cl.**: Bass Clarinet, playing a melodic line. Dynamics include *mf*.
- A. Saxes. 1 & 2**: Alto Saxophones, playing chords. Dynamics include *mf*.
- T. Sax.**: Tenor Saxophone, playing a melodic line. Dynamics include *mf*.
- B. Sax.**: Baritone Saxophone, mostly silent.
- Tpts. 1, 2, & 3**: Trumpets, mostly silent.
- Hns. 1, 2, 3, & 4**: Horns, playing chords. Dynamics include *mf*.
- Tbns. 1, 2, & 3**: Trombones, mostly silent.
- Bar./Euph.**: Baritone/Euphonium, mostly silent.
- Tuba**: Playing a rhythmic pattern. Dynamics include *mf*.
- Timp.**: Timpani, mostly silent.
- Mlt. Perc.**: Multiple Percussion, playing a rhythmic pattern. Dynamics include *mp*.
- Perc. 1**: Playing a rhythmic pattern. Dynamics include *mf*.
- Perc. 2**: Playing a rhythmic pattern. Dynamics include *mf* and *shake*.

Measures 56, 57, 58, 59, 60, 61, and 62 are indicated at the bottom of the score.

Picc. *mf*

Fls. 1 2

Obs. 1 2

E. Hn. *mf*

Bsns. 1 2 *mf*

Cls. 1 2 3

B. Cl. *mf* play

A. Saxes. 1 2 *mf* play

T. Sax. *mf* play

B. Sax. *mf* tutti open

Tpts. 1 2 3 *mf*

Hns. 1 2 3 4

Tbn. 1 2 3 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp.

Mlt. Perc. *mf*

Perc. 1 *mf* rim shot

Perc. 2 *mf* let ring

63 64 65 *mf* 66 67

69

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

69

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

68 69 70 71 Ratchet 73

bell tones

harmon mute (stem out)
1 only bell tones

mf

harmon mute (stem out)
1 only bell tones

bell tones

stopped

mf

(C to Bb) Bells

mp

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

74 75 76 77 78 79 80

81

Andante espressivo (♩ = 60)

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

81

Andante espressivo (♩ = 60)

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./ Euph.

Tuba

Timp.

Mit. Perc.

Perc. 1

Perc. 2

Tom-toms

B.D.

Rainstick

Outdoor Wind Chimes - slowly

p

p

tutti

p

81

82

83

84

88

con moto

95

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Hns. 1 and 2
p

Hn. 3
p

Hn. 4
p

Solo
mp espressivo

p

p

p tutti

con moto

95

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

open
p

p

accomp.

(Lo Eb to D)

89 90 91 92 93 94 95 96

103

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

103

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

103 104 105 106 107 108

rit. A tempo relaxing slightly

Musical score for orchestra, measures 116-122. The score is divided into measures 116, 117, 118, 119, 120, 121, and 122. The tempo markings are *rit.*, *A tempo*, and *relaxing slightly*. The instrumentation includes Picc., Fls. 1 & 2, Obs. 1 & 2, E. Hn. (Solo), Bsns. 1 & 2, Cls. 1, 2, & 3, B. Cl., A. Saxes. 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hns. 1, 2, 3, & 4, Tbns. 1, 2, & 3, Bar/Euph., Tuba, Timp., Mlt. Perc., Perc. 1, and Perc. 2. Dynamics include *mp*, *p*, *pp*, and *play*. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score.

116 117 118 119 120 121 122

A tempo

126

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Hn. 1
mp

A tempo

126

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

p

p

p

p

(F to G)

Rnstk.

Tri.
mp

123 Outdoor W. Ch. *p* 125 126 127 128 129 130

accel.

Picc. *f cresc.*

Fls. 1 *f cresc.*

Fls. 2 *f cresc.*

Obs. 1 *f cresc.*

Obs. 2 *f cresc.*

E. Hn. *f cresc.*

Bsns. 1 *f cresc.*

Bsns. 2 *f cresc.*

Cls. 1 *cresc.*

Cls. 2 *cresc.*

Cls. 3 *cresc.*

B. Cl. *cresc.*

A. Saxes. 1 *f cresc.*

A. Saxes. 2 *f cresc.*

T. Sax. *cresc.*

B. Sax. *cresc.*

ff tr.

accel.

142 Allegro (♩ = 132)

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar./Euph. *cresc.*

Tuba *cresc.*

Timp. *ff*

Mit. Perc. *ff*

Perc. 1 *cresc.*

Perc. 2 *mp*

Sus. Cym. *mp*

(G to F, Gb to F)

Chimes *ff*

138

139

140

143

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

144 *ff* 145 *mp* *ff* 147 148

151

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

149 *mp*

151

152

153

154

ff

ff

Solo

Play in random order and rhythm

Ship's Bell
Random rhythms

