

MOSCOW, 1941

Brian Balmages

Instrumentation

Full Score

Usage Guidelines

Adaptable Parts

(includes part 1, 2, 3, and 4 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Sax

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Sax

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to
Mallet Percussion adaptable parts)

Timpani

Percussion 1

Snare Drum

Bass Drum

Mounted Crash Cymbal

Claves

Percussion 2

Tom-toms

Wind Chimes

Tambourine

Suspended Cymbal

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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About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

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

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

Duration: 4:30

* Parts 1-4 are transposed for every instrument with octave adjustments made as necessary

MOSCOW, 1941

BRIAN BALMAGES
(ASCAP)

Andante (♩ = 62)

Parts

1

2

3

4

Alt. Horn in F
Alt. T. Sax.

Piano
(Guitar)

Timpani

Percussion 1
(Snare Drum,
Bass Drum,
Mounted Crash Cymbal,
Claves)

Percussion 2
(Tom-toms,
Wind Chimes,
Tambourine,
Suspended Cymbal)

D(no3)

(G, C, D)

S.D. snares off

B.D.

Wind Chimes

2 3 4

5

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Gm/D

D(no3)

Gm/D

D(no3)

Timp.

Perc. 1

Perc. 2

Tom-toms

5 6 7 8 9

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Hear and download this
piece at www.fjhmusic.com

Musical score for measures 10-14. The score includes staves for 1-4, Alt. Hn. T. Sax., Pno. (Gtr.), Timp., Perc. 1, and Perc. 2. Dynamics range from *mp* to *p*. Chords Eb/D and D(no3) are indicated. Percussion includes Tamb. and Toms.

18 Powerful (♩=76)

Musical score for measures 15-19. The score includes staves for 1-4, Alt. Hn. T. Sax., Pno. (Gtr.), Timp., Perc. 1, and Perc. 2. Dynamics range from *f* to *ff*. Chords Gm and Dm are indicated. Percussion includes Cr. Cym. (strike w/ stick) and Wind Chimes.

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

20 21 22 23 24

poco rit. 26 a tempo

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2
Sus. Cym.

27 28 mp

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

f *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

E^b D C_m D_{sus} D G(no3)

30 31 38

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

p *p* *p* *p* *p* *p* *p* *p* *p*

C_m/G G(no3)

35 36 37 38 39

poco rit.

44 Aggressive (♩=144)

Musical score for measures 40-44. The score includes staves for four woodwinds (1-4), Alto Horn/Tenor Saxophone, Piano/Guitar, Timpani, Percussion 1, and Percussion 2. The key signature is B-flat major. Chord symbols above the piano part are Cm/G, G(no3), D sus/G, and G(no3). Dynamics include *p* and *mp*. A large red watermark 'Preview Only' is overlaid on the score.

Musical score for measures 45-49. The score includes staves for four woodwinds (1-4), Alto Horn/Tenor Saxophone, Piano/Guitar, Timpani, Percussion 1, and Percussion 2. The key signature is B-flat major. Chord symbols above the piano part are G, F, and G. Dynamics include *p* and *mp*. A 'Claves' part is introduced in measure 46. A large red watermark 'Preview Only' is overlaid on the score.

1
2
3
4
Alt. Hn.
T. Sax.
Pno. (Gtr.)
Timp.
Perc. 1
Perc. 2

mp *cresc. poco a poco*

Gm Dsus/G Gm Eb/G D(no3) Gm/D D7(no3)

cresc. poco a poco

cresc. poco a poco
snare on

cresc. poco a poco

cresc. poco a poco

50 51 52 53 54

1
2
3
4
Alt. Hn.
T. Sax.
Pno. (Gtr.)
Timp.
Perc. 1
Perc. 2
Sus. Cym.

56

f

D(no3) D G(no3) A^b B^b A^b G(no3) A^b B^b A^b G(no3)

f

f

f

f

f

f

f

f

f

57 58 59

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2
Tamb.

60 61 62 63

A^b/G B^b/G A^b G(no3) A^b/G B^b/G A^b/G

ff

64
1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2
Clvs.

64 65 66 67

C^m G^m C^m G^m A^b B^b/A^b

mp
p

72

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Timp.

Perc. 1

Perc. 2

69 70 71 73

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Timp.

Perc. 1

Perc. 2

74 75 76 77 78

80

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

mf
mf
mf
mf
mf
mf
mf
mf
mf

A^b *B^b/A^b* *A^b* as written

79 *mf* 81 82 *mf*

85 With intensity

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

f
f
f
f
f
f
f
f
f
ff
ff

w/ stick
f (Bell)

84 86 87 88

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

89 90 91 92 93

ff

This block contains the musical score for measures 89 through 93. It features five staves: four for woodwinds (1-4) and one for Alto Horn/Tenor Saxophone. The woodwinds play a rhythmic pattern of eighth notes. The Alto Horn/Tenor Saxophone plays a melodic line with accents. The Piano/Guitar part consists of a steady eighth-note accompaniment. The Percussion parts include a snare drum with a consistent eighth-note pattern and a tom-tom with a pattern of eighth notes and rests. Measure numbers 89, 90, 91, 92, and 93 are indicated at the bottom of the score.

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

95

94 95 96 97 98

ff
ff
Gm
Dm
mf
ff
mp
f

This block contains the musical score for measures 94 through 98. It features five staves: four for woodwinds (1-4) and one for Alto Horn/Tenor Saxophone. The woodwinds continue their rhythmic pattern. The Alto Horn/Tenor Saxophone has a melodic line with accents. The Piano/Guitar part features a steady eighth-note accompaniment with a key signature change to G minor (Gm) and D minor (Dm) indicated above the staff. The Percussion parts include a snare drum with a consistent eighth-note pattern and a tom-tom with a pattern of eighth notes and rests. Measure numbers 94, 95, 96, 97, and 98 are indicated at the bottom of the score. Dynamic markings include *ff*, *mf*, *mp*, and *f*.

1
2
3
4
Alt. Hn.
T. Sax.
Pno. (Gtr.)
Timp.
Perc. 1
Perc. 2

99 100 101

w/ mallets
mp f

1
2
3
4
Alt. Hn.
T. Sax.
Pno. (Gtr.)
Timp.
Perc. 1
Perc. 2

104 105 106 107 108

Tamb.

111

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

D sus D G(no3) A^b B^b A^b G(no3) A^b

109 111 112 113

Sus. Cym. w/ stick

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Timp.
Perc. 1
Perc. 2

B^b A^b G(no3) A^b B^b A^b G(no3) A^b A^b/D G

114 116 117

mf *f*