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LULLABY TO THE MOON

Brian Balmages

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano

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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Frank J. Hackinson

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The Composer

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

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, National Association for Music Educators, American School Band Directors Association, CBDNA, 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 two sons.

About the Music

Many works of fiction portray the moon as a living being. Particularly in children's books, one can find countless illustrations of the moon with a face on it, experiencing a wide array of emotions. This piece is written from the perspective of the "living moon" - alone in space while looking at the Earth. The music portrays the sometimes lonely feeling of the moon, away from all the life on Earth. There are also moments of comfort as the moon proudly watches over us, almost as a parent watches over his or her children from a distance. Despite feeling alone throughout the day, the moon emerges at night to light the sky and make us feel safer on those darkest of nights. This lullaby is my own personal way of returning the favor.

In addition to the musical aspects of the piece, there are a lot of great teaching moments throughout. Students can focus on bow distribution and strengthen the frame of the left hand through the use of double stops (always with one open string) throughout the work. Students playing violin 1 get a short passage with optional 3rd position work. Upper strings also have a short passage that uses tremolo. Violists and cellists get ample time on the C string (which I find to be sadly overlooked at this grade level).

Lullaby to the Moon was commissioned by the North Bethesda (Maryland) Middle School Advanced Orchestra and orchestra director Monica L. Hepburn.

LULLABY TO THE MOON

BRIAN BALMAGES
(ASCAP)

Adagio lirico (♩ = 60)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

2 4 5 6

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

7 8 9 10 12

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Vln. 1 *p* *pp* *p*

Vln. 2 *p* *pp* *mp*

Vln. 3 (Vla. T.C.) *p* *pp* *mp*

Vla. *p* *pp* *mp* non div.

Vcl. *p* *pp* *mp*

D.B. *mp*

Piano *p* *pp* *mp*

13 14 15 16 17 18

Vln. 1 *poco rit.* *div.* (V)

Vln. 2 *p* *div.* *non div.* (V)

Vln. 3 (Vla. T.C.) *p* *non div.* (V)

Vla. *p* *non div.* (V)

Vcl. *p* *div.* (V)

D.B. *p* (V)

Piano *p* (V)

19 20 21 22 23 24

25 *p*iu mosso

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

p

pizz.

arco

V

H3

25 26 27 28 29 30

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp

mp

mp

mp

mp

pizz.

mp

mp

V

L1

L1

4

4

31 32 33 34 35 36

Musical score for measures 37-41. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measure 39 includes a first ending bracket labeled 'L1'. The dynamic marking 'mf' is present at the end of each staff. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

Musical score for measures 42-47. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measure 42 includes a 'div.' marking above the first violin staff. Measure 47 includes an 'opt. div. (upper octave opt.)' marking above the first violin staff. The dynamic marking 'f' is present at the end of each staff. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

rit.

50 A tempo, brillante

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

III pos.

non div. broad bows

non div.

non div.

ff

ff

ff

ff

ff

ff

48 49 50 51

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

div.

4

4

4

4

4

4

4

52 53 54 55

58 Tempo I, tranquillo

musical score for measures 56-61, including parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

rit. poco a poco

musical score for measures 62-66, including parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano.