



BALOGH

ALABAMA MARCH

SCORE



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BALOGH MÁTÉ

ALABAMA MARCH

FOR ORCHESTRA

SCORE

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Universal Music Publishing Editio Musica Budapest
H-1370 Budapest, P.O.B. 322 • Tel.: +36 1 236 1100
E-mail: info.emb@umusic.com • Internet: www.umpemb.hu

ORCHESTRATION

Flute 1 (Piccolo)

Flute 2 (Piccolo)

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2 (Bass-Clarinet in B \flat)

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpano, Snare Drum

Bass Drum

Cymbals (a2)

Strings (14-12-10-8-6)

Duration: cca 3'

SCORE IN C

INTRO

Alabama March

Slow marching tempo ♩=72

START

BALOGH Máté
(*1990)

The musical score is arranged in a standard orchestral format with 24 staves. The instruments are listed on the left side of each staff. The score begins with an 'INTRO' section and a 'START' section. The tempo is marked 'Slow marching tempo ♩=72'. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *ff*, *ff (senza dim.)*, *ff sempre*, *f*, *mf*, *mf (> p)*, *f (> p)*, *p*, and *mp*. There are also performance instructions like 'Change to Flute' and '(Solo)'. The score is watermarked with 'PREVIEW'.

Fl. 1. *senza vibr.* *poco a poco più vibr.*
f sfpp p mp mf f ff
 Fl. 2. *(Flute) senza vibr.* *poco a poco più vibr.*
f sfpp p mp mf f ff
 Ob. 1. *f p (p sempre) f p (p)*
 Ob. 2. *f p (p sempre) f p (p)*
 Cl. in Bb 1. *f p (p sempre) f p (p)*
 Cl. in Bb 2. *mf p (p) mf p (p) mf p (p)*
 Bsn. 1. *mf p (p) mf p (p) mf p (p)*
 Bsn. 2. *mf p (p) mf p (p) mf p (p)*
 Hn. in F 1. *p mp sfz mf*
 Hn. in F 2. *p mp sfz mf*
 Hn. in F 3. *p mp sfz mf*
 Hn. in F 4. *p mp sfz mf*
 Tr. in C 1. *senza vibr.* *poco a poco più vibr.*
f sfpp p mp mf f ff
 Tr. in C 2. *p mp sfz mf* *cup sordino ON*
 Tr. in C 3. *p mp sfz mf* *cup sordino ON*
 Trb. 1. *mf p (p) mf p (p) mf p (p)*
 Trb. 2. *mf p (p) mf p (p) mf p (p)*
 Bass-Trb. *mf p (p) mf p (p) mf p (p)*
 Tuba *mp mp mp*
 S. D. *p mp mf ff*
 B. D. *mf mf mf sff (a2) sff*
 Cym. *sf sf*
 Vl. 1. *f p (p sempre) f p (p)*
 Vl. 2. *f p (p sempre) f p (p)*
 Vla. *f p (p sempre) f p (p)*
 Vc. *sf sf sf*
 Cb. *sf sf sf*

30

FL.1. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf*

FL.2. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf*

Ob.1. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf*

Ob.2. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf*

Cl. in B♭1. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf*

Cl. in B♭2. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf* *Change to Bass-Clarinet in Bb*

Bsn.1. *f* *ff sempre* *sf* *sf* *sf* *sf*

Bsn.2. *f* *ff sempre* *sf* *sf* *sf* *sf*

Hn. in F 1. *f* *ff sempre* *sf* *sf* *sf* *sf*

Hn. in F 2. *f* *ff sempre* *sf* *sf* *sf* *sf*

Hn. in F 3. *f* *ff sempre* *sf* *sf* *sf* *sf*

Hn. in F 4. *f* *ff sempre* *sf* *sf* *sf* *sf*

Tr. in C 1. *f* *ff sempre* *sf* *sf* *sf* *sf*

Tr. in C 2. *f* *ff sempre* *sf* *sf* *sf* *sf*

Tr. in C 3. *f* *ff sempre* *sf* *sf* *sf* *sf*

Trb.1. *f* *ff sempre* *sf* *sf* *sf* *sf*

Trb.2. *f* *ff sempre* *sf* *sf* *sf* *sf*

Bass-Trb. *f* *ff sempre* *sf* *sf* *sf* *sf*

Tuba *f* *ff sempre* *sf* *sf* *sf* *sf*

S. D. *f* *sf* *sf* *sf* *sf* *sf* *sfz* *secco* *sf* *sf* *sf* *sf* *sf*

B. D. *f* *ff sempre* *sf* *sf* *sf* *sf* *sf* *sfz* *secco* *sf* *sf* *sf* *sf* *sf*

Cym. *f* *ff sempre* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

VI.1. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf*

VI.2. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf*

Vla. *f* *(f sempre)* *sfp* *sf* *sfp* *sf* *sfp* *sf*

Vc. *f* *ff sempre* *sf* *sf* *sf* *sf*

Cb. *f* *ff sempre* *sf* *sf* *sf* *sf*

BRIDGE

Change to Piccolo

37

Fl. 1. *sf* — *f* *sf* — *f* *sf* — *f* *ff* (sempre)

Fl. 2. *sf* — *f* *sf* — *f* *sf* — *f* *ff* (sempre)

Ob. 1. *sf* — *f* *sf* — *f* *sf* — *f* *ff* (sempre)

Ob. 2. *sf* — *f* *sf* — *f* *sf* — *f* *ff* (sempre)

Cl. in B♭ 1. *sf* — *f* *sf* — *f* *sf* — *f* *ff* (sempre)

Cl. in B♭ 2. (Bass-Clarinet) *subito p* (sempre) *mp* *p*

Bsn. 1. *f* *f* *f* *f* *f* *f* *ff* (sempre) *subito p* (sempre) *mp* *p*

Bsn. 2. *f* *f* *f* *f* *f* *f* *ff* (sempre) *subito p* (sempre) *mp* *p*

Hn. in F 1. *f* *f* *f* *f* *f* *f* *ff* sempre

Hn. in F 2. *f* *f* *f* *f* *f* *f* *ff* sempre

Hn. in F 3. *f* *f* *f* *f* *f* *f* *ff* sempre

Hn. in F 4. *f* *f* *f* *f* *f* *f* *ff* sempre

Tr. in C 1. *f* *f* *f* *f* *f* *f* *ff* sempre cup sord. ON

Tr. in C 2. *f* *f* *f* *f* *f* *f* *ff* sempre cup sord. ON

Tr. in C 3. *f* *f* *f* *f* *f* *f* *ff* (sempre) cup sord. ON

Trb. 1. *f* *f* *f* *f* *f* *f* *ff* (sempre)

Trb. 2. *f* *f* *f* *f* *f* *f* *ff* (sempre)

Bass-Trb. *f* *f* *f* *f* *f* *f* *ff* (sempre)

Tuba *f* *f* *f* *f* *f* *f* *ff* (sempre)

S. D. *f* *f* *f* *f* *f* *f* *sf* *ff* secco

B. D. *f* *f* *f* *f* *f* *f* *ff* sempre *ff* secco

Cym. *f* *f* *f* *f* *f* *f* *ff* sempre *ff* secco

VI. 1. (II) (III, non legato) *sf* — *f* *sf* — *f* *sf* — *f* *ff* (sempre) *pp* (*pp*) *pp* *p*

VI. 2. (II) (III, non legato) *sf* — *f* *sf* — *f* *sf* — *f* *ff* (sempre) *pp* (*pp*) *pp* *p*

Vla. (II) (III) (IV, non legato) *sf* — *f* *sf* — *f* *sf* — *f* *ff* (sempre) *pp* (*pp*) *pp* *p*

Vc. *f* *f* *f* *f* *f* *f* *ff* (sempre) *pp* (*pp*) *pp* *p*

Cb. *f* *f* *f* *f* *f* *f* *ff* (sempre) *subito p* (sempre) *mp* *p*

46

Cl. in B♭ 2. *mf* *p* *f* *mp* *f* *mf*

Bsn. 1. *mf* *p* *f* *mp* *f* *mf*

Bsn. 2. *mf* *p* *f* *mp* *f* *mf*

Trb. 1. *gliss.* *sfp* *gliss.* *sfp* *gliss.* *sfp*

Trb. 2. *gliss.* *sfp* *gliss.* *sfp* *gliss.* *sfp*

Bass-Trb. *gliss.* *sfp* *gliss.* *sfp* *gliss.* *sfp*

Timp. *sfp* *mp* *p* *sfp* *mf*

VI. 1. *pp* *mp* *p* *mp* *p* *mf* *p* *f* *mp* *f*

VI. 2. *pp* *mp* *p* *mp* *p* *mf* *p* *f* *mp* *f*

Vla. *pp* *mp* *p* *mp* *p* *mf* *p* *f* *mp* *f*

Vc. *pp* *mp* *p* *mp* *p* *mf* *p* *f* *mp* *f*

Cb. *mf* *p* *f* *mp* *f* *mf*

poco a poco accelerando

59

Cl. in B♭ 2. *f sempre* *ff sempre*

Bsn. 1. *f sempre* *ff sempre*

Bsn. 2. *f sempre* *ff sempre*

Trb. 1. *gliss.* *sfp* *gliss.* *sfnf* *gliss.* *sf* *gliss.* *sff* *gliss.* *sff* *gliss.* *ff sempre*

Trb. 2. *gliss.* *sfp* *gliss.* *sfnf* *gliss.* *sf* *gliss.* *sff* *gliss.* *sff* *gliss.* *ff sempre*

Bass-Trb. *gliss.* *sfp* *gliss.* *sfnf* *gliss.* *sf* *gliss.* *sff* *gliss.* *sff* *gliss.* *ff sempre*

Tuba *ff sempre*

Timp. *mp* *sfp* *f* *mp* *ff* *mf*

VI. 1. *mp* *ff* *mf* *ff*

VI. 2. *mp* *ff* *mf* *ff*

Vla. *mp* *ff* *mf* *ff*

Vc. *mp* *ff* *mf* *ff*

Cb. *f sempre* *ff sempre*

The musical score on page 10 (measures 78-89) features a complex arrangement of instruments including woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns in F 1-4, Trumpets in C 1-3, Trombones 1 & 2, Bass Trombone, and Tuba), brass instruments (Trumpets in C 1-3, Trombones 1 & 2, Bass Trombone, and Tuba), and percussion (Snare Drum, Bass Drum, Cymbal). The score is characterized by a heavy, dark texture with frequent use of fortissimo (*ff*) and fortississimo (*fff*) dynamics. Many passages are marked with accents and include the instruction '(quasi)'. The percussion parts feature crescendos *ad libitum* and specific articulations like *sf*, *pp*, *sf*, and *secco*. The woodwinds and brass sections play complex rhythmic patterns, often with slurs and accents. The score concludes with a large **FINE** marking at the end of measure 89.