

KYIV, 2022

A sequel to MOSCOW, 1941

BRIAN BALMAGES

INSTRUMENTATION

1 Conductor Score	2 Trombone 1	<p>SUPPLEMENTAL and WORLD PARTS <i>The following instruments and transpositions (all parts) are available to download from www.alfred.com/supplemental</i></p> <p>E♭ Alto Clarinet E♭ Contra Alto Clarinet B♭ Contra Bass Clarinet E♭ Horn B♭ Trombone T.C. B♭ Trombone B.C. B♭ Euphonium B.C. B♭ Tuba T.C. B♭ Tuba B.C. E♭ Tuba T.C. E♭ Tuba B.C. String Bass</p>
4 Flute 1	2 Trombone 2	
4 Flute 2	2 Euphonium	
2 Oboe	2 Baritone T.C.	
2 Bassoon	4 Tuba	
5 B♭ Clarinet 1	1 Timpani	
5 B♭ Clarinet 2	1 Bells	
2 B♭ Bass Clarinet	1 Vibraphone	
2 E♭ Alto Saxophone 1	1 Chimes	
2 E♭ Alto Saxophone 2	2 Percussion 1 (Snare Drum, Bass Drum)	
2 B♭ Tenor Saxophone	2 Percussion 2 (Crash Cymbals, Tambourine, Triangle, Wind Chimes, Suspended Cymbal)	
2 E♭ Baritone Saxophone		
4 B♭ Trumpet 1		
4 B♭ Trumpet 2		
4 F Horn		





THE COMPOSER

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and is an elected member of the prestigious American Bandmasters Association. Balmages was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. 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. 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and regional ensembles as well as university and professional groups throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences, Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

ABOUT THE MUSIC

Written in response to Russia's invasion into Ukraine in 2022, this piece raised over \$60,000 to support humanitarian relief efforts. Within months of being written, the piece received hundreds of premieres in nearly every state in the United States as well as many performances abroad by groups ranging from middle schools to community bands and professional groups. Below is the original note that accompanied the announcement that I had completed the piece.

Like so many around the world, I believe strongly in the ability of one person to make a difference for those in Ukraine. To that end, after 16 years, I have decided that it is now time for an official "sequel" to one of my most popular pieces ever for young band—*Moscow, 1941*. This work was composed in the first weeks of the Russian invasion into Ukraine, during which time the entire world has seen senseless tragedy, humanitarian crises, and incredible heroism and passion from the Ukrainian people. This piece, *Kyiv, 2022*, changes the narrative, where the theme from *Moscow, 1941* (which is based on the Russian folk song "Meadowlands") now becomes the aggressor, and the heroic people of Ukraine are represented by the Ukrainian National Anthem and the powerful song "Prayer for Ukraine."

Musicians familiar with *Moscow, 1941* will undoubtedly hear the intentional parallels between the two pieces, and I can see *Kyiv, 2022* being performed individually or alongside *Moscow*. Certainly, it will spark a lot of conversations about humanity, history, culture, and more. I hope directors are able to use this piece to help students see how music really can help us relate to the world around us, and also to offer a musical way to support the people of Ukraine.

—Brian Balmages

DURATION: 4:30

in support of all Ukrainians, their families, and the incredible relief organizations on the ground

KYIV, 2022

A sequel to MOSCOW, 1941

BRIAN BALMAGES
(ASCAP)

Menacing (♩ = 72)

4

Flutes 1 2

Oboe

Bassoon *ff*

B♭ Clarinets 1 2

B♭ Bass Clarinet *ff*

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone *ff*

B♭ Trumpets 1 2

F Horn

Trombones 1 2 *ff*

Euphonium *ff*

Tuba *ff*

Timpani (F, G, B♭, D) *ff*

Bells

Vibraphone *ff*

Chimes *ff*

Percussion 1 (Snare Drum, Bass Drum) *ff*

Percussion 2 (Crash Cymbals, Tambourine, Triangle, Wind Chimes, Suspended Cymbal) *ff*

Wind Chimes *p*

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Fl. 1 2
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2
Hn.
Tbns. 1 2
Euph.
Tuba
Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2

ff
pp
ff
ff
pp
ff
pp
ff
pp
ff
ff
pp
ff
pp
ff
pp
ff

5 6 8

Musical score for various instruments. The score is divided into measures 9, 10, 11, and 12. A large red watermark 'Preview Only' is overlaid diagonally across the page. The watermark also contains the text 'Legal Use Requires Purchase'. Measure numbers are indicated in boxes above the Flute staff (11) and the Percussion staff (11).

- Fl. 1 & 2
- Ob.
- Bsn.
- Cl. 1 & 2
- B. Cl.
- A. Sax. 1 & 2
- T. Sax.
- B. Sax.
- Tpts. 1 & 2
- Hn.
- Tbns. 1 & 2
- Euph.
- Tuba
- Timp.
- Bells
- Vib.
- Ch.
- Perc. 1
- Perc. 2

17 a2

Fl. 1 2

Ob.

Bsn. *p*

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax. *Euph.* *p* *play* *p*

B. Sax. *p*

17

Tpts. 1 2 *st. mute* *p* *st. mute* *p*

Hn.

Tbns. 1 2 *p*

Euph. *p*

Tuba

Timp.

Bells *p*

Vib. *3* *3* *3* *3* *** (only let F ring) *#*

Ch. *p*

Perc. 1 *p*

Perc. 2

13 14 15 16 17

Fl. 1
2

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

tr

tr

tr

tr

mp

mp

p

p

p

p

ff

ff

3

3

3

3

leg.

p

p

ff

23

Fl. 1
2
mp mf

Ob.
mp mf

Bsn.
mp mf

Cls. 1
2
mp mf

B. Cl.
mp mf

A. Saxes 1
2
mp mf

T. Sax.
mp mf

B. Sax.
mp mf

23

Tpts. 1
2
open mf open mf

Hn.
mf

Tbns. 1
2
mf

Euph.
mf

Tuba
mf

Timp.
mf

Bells

Vib.
mf

Ch.
mf

Perc. 1
Tri.

Perc. 2

22 23 24 25 26

Sus. Cym.
mf

30 Deliberate March Tempo (♩ = 120)

rit.

Fl. 1 2
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.

30 Deliberate March Tempo (♩ = 120)

rit.

Tpts. 1 2
Hn.
Tbns. 1 2
Euph.
Tuba
Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2

34

The image shows a page of a musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets 1 and 2), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones 1 and 2), T. Sax. (Tenor Saxophone), B. Sax. (Bass Saxophone), Tpts. (Trumpets 1 and 2), Hn. (Horn), Tbn. (Tuba/Euphonium 1 and 2), Euph. (Euphonium), Tuba, Timp. (Timpani), Bells, Vib. (Vibraphone), Ch. (Chimes), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The first system (measures 33-37) features a melodic line for Flute and Oboe starting at measure 34 with a *p* dynamic, moving to *mp* by measure 37. Bassoon, Clarinet 1, and Clarinet 2 also play in this system. The second system (measures 34-37) features Horn, Tuba/Euphonium 1, and Tuba/Euphonium 2. Horn and Tuba/Euphonium 1 play a melodic line starting at measure 34 with a *p* dynamic, moving to *mp* by measure 37. Tuba/Euphonium 2 plays a sustained note. The Percussion parts (Perc. 1 and Perc. 2) play a rhythmic pattern throughout. A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

mp *mf* *f*

Fl. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

43 44 46 47

mp *f*

50

This page contains the musical score for measures 48 through 51. The score is divided into two systems. The first system covers measures 48-51 and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls. 1 & 2), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes 1 & 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1 & 2), Horns (Hn.), Trombones (Tbns. 1 & 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Bells, Vibraphone (Vib.), and Percussion 1 (Perc. 1). The second system covers measures 50-51 and includes parts for Percussion 2 (Perc. 2). The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano), along with articulation marks like accents and slurs. A rehearsal mark '50' is placed above measure 50 in both systems. A large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid diagonally across the score.

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

54 55 56 57 58

mf *mf* *mf* *mf* *mf* *mf* *pp*

div.

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61

Fl. 1
2

Ob.

Bsn.

Euph.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Hn.

Tpts. 1
2

Hn.

Tbns. 1
2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

Wind Chimes

60 *p* *pp* 62 63 64

Fl. 1 2

Ob.

Bsn. *p*

Cls. 1 2

B. Cl. *mp* *p*

A. Saxes 1 2 *p* *play* *p*

T. Sax. *play* *p*

B. Sax.

Tpts. 1 2 *p*

Hn. *p*

Tbn. 1 2 *p*

Euph. *p*

Tuba *mp* *p*

Timp. *mp* *p*

Bells

Vib.

Ch. *p*

Perc. 1 *p*

Perc. 2

65 66 67 68 69

poco accel.

72 With Determination (♩ = 126)

Fl. 1 2
Ob.
Bsn. mp mf
Cls. 1 2 mp mf play
B. Cl. mp mf
A. Saxes 1 2 mp mf Cl. 1 Cl. 2
T. Sax. mp mf
B. Sax. mp mf

poco accel.

72 With Determination (♩ = 126)

Tpts. 1 2 mp mf
Hn. mp mf
Tbns. 1 2 mp mf
Euph. mp mf
Tuba mp mf
Timp. mp mf
Bells mp mf
Vib. mp mf
Ch. mp mf
Perc. 1 mp mf
Perc. 2 mp mf Tamb.

70

71

73

74

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

75 76 77 78 79

82

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

80 mp f 83 84

(D to Eb)



Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

85 86 87 88 89

ff

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Fl. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*
2 *div.*

B. Cl. *ff*

A. Saxes 1 *ff*
2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*
2 *div.*

Hn. *ff*

Tbn. 1 2 *ff*

Euph. *ff*

Tuba *ff*

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

Bells *ff*

Vib. *ff*

Ch. *ff*

Perc. 1 *ff*

Perc. 2 *Cr. Cym.*

90 *mf* *ff* 93 94

Fl. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

95 *mf* *ff* 97 98 *mf* *ff*

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100

Fl. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

100

Tpts. 1
2

Hn.

Tbns. 1
2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

100 *ff* 101 102 *mf* *ff* 105

molto rall. **Brillante** (♩ = 54) *rit.*

Fl. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

molto rall. **Brillante** (♩ = 54) *rit.*

Tpts. 1
2

Hn.

Tbns. 1
2

Euph.

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

106 107 109 110 111

ff *mp* *ff* *ff* *mp* *ff*

Tri. *ff*

div. *ff* *mp* *ff*

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