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FJH SYMPHONIC BAND

Grade 4

SHRINE OF THE FALLEN

(KIEV, 2014)

Brian Balmages

Instrumentation

- | | | |
|------------------------------------|-------------------------|-------------------------|
| 1 - Conductor's Full Score | 3 - B \flat Trumpet 1 | 2 - Percussion 1 |
| 1 - Piccolo | 3 - B \flat Trumpet 2 | Bells |
| 4 - Flute 1 | 3 - B \flat Trumpet 3 | Chimes |
| 4 - Flute 2 | 1 - F Horn 1 | Vibraphone |
| 1 - Oboe 1 | 1 - F Horn 2 | 4 - Percussion 2 |
| 1 - Oboe 2 | 1 - F Horn 3 | Marimba |
| 1 - Bassoon 1 | 1 - F Horn 4 | Chimes |
| 1 - Bassoon 2 | 2 - Trombone 1 | Xylophone |
| 4 - B \flat Clarinet 1 | 2 - Trombone 2 | Floor Tom |
| 4 - B \flat Clarinet 2 | 2 - Trombone 3 | Vibraphone |
| 4 - B \flat Clarinet 3 | 2 - Baritone / | 4 - Percussion 3 |
| 2 - B \flat Bass Clarinet | Euphonium | Snare Drum |
| 1 - E \flat Contra Alto Clarinet | 2 - Baritone T.C. | 2 Tom-toms |
| 1 - B \flat Contrabass Clarinet | 4 - Tuba | Bass Drum |
| 2 - E \flat Alto Saxophone 1 | 1 - String Bass | Chimes |
| 2 - E \flat Alto Saxophone 2 | 1 - Timpani | Small Gong |
| 2 - B \flat Tenor Saxophone | | Large Tam-tam |
| 2 - E \flat Baritone Saxophone | | 4 - Percussion 4 |
| | | Crash Cymbals |
| | | Suspended Cymbal |
| | | Tambourine |
| | | Triangle |
| | | 4 - SATB (reproducible) |

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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 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

In February 2014, a series of events led to a sustained clash between government protestors and police, resulting in the death of over 80 people in the Ukrainian city of Kiev. The conflict arose over the actions of President Yanukovich, who went against public opinion and signed a treaty with a massive loan from Russia instead of signing a free trade agreement with the European Union. Yanukovich eventually fled to Russia and the Ukrainian Parliament voted unanimously (328-0) to impeach him and schedule new presidential elections.

During this entire crisis, an old Ukrainian folk song, *Plyve Kacha*, became an “anthem” for many protestors as a symbol of national pride while also mourning the fallen. The “Shrine of the Fallen” (also known as “Shrine to the Fallen”) became an area in Kiev’s Independence Square that honored the “Heavenly Hundred,” a name given to the many protestors who were killed during the prolonged unrest.

The song itself refers to a young soldier who is going off to battle. At one point in the song, he asks his mother what will happen if he dies in a foreign land. His mother replies that he will be buried by someone else. It is a very tragic part of the folk song.

The opening of the piece is extremely solemn and reflective. It features a great deal of solo and chamber work in between building choruses that begin to take on an orchestration mimicking a pipe organ. The music eventually springs to life and begins to carry feelings of nationalism, pride, and spirit. Many variations of the folk song occur in different forms while the music continues to develop and drive forward. A brief countermelody quotes the first 8 measures of the Ukrainian National Anthem (measure 165) to show the steadfast support and belief in the emergence of a great country. As tensions continue to flare, the music becomes increasingly turbulent, yet always retains an air of conviction and purpose. Ultimately, the piece erupts in a powerful harmonized verse of *Plyve Kacha* (measure 221) and spirals into a series of fugal ostinatos that serve as the backdrop to the climax of the entire piece (measure 245).

Heartbreak ensues and, without warning, the music becomes soft and mournful. The instrumentalists are asked to sing in 4-part harmony. The words come from the chorus after the third verse of the song. The text roughly translates to “Who will bury me?” As the vocalists fade to a soft humming sound, a final, reflective melodic statement is made in the keyboard percussion. Intentionally, it never resolves.

Shrine of the Fallen was commissioned by the Dauphin Community Band (Dauphin, Manitoba; Canada); Taylor Schmidt, conductor. Dauphin is an area with a large population of Ukrainians and is also home to Canada’s National Ukrainian Festival.

SHRINE OF THE FALLEN

BRIAN BALMAGES
(ASCAP)

(Kiev, 2014)

Reflectively (♩ = 52)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

p

p

p

Solo

p

Reflectively (♩ = 52)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tuba

String Bass

Timpani

Percussion 1 (Bells, Chimes, Vibraphone)

Percussion 2 (Marimba, Chimes, Xylophone, Floor Tom, Vibraphone)

Percussion 3 (Snare Drum, 2 Tom-toms, Bass Drum, Chimes, Small Gong, Large Tam-tam)

Percussion 4 (Crash Cymbals, Suspended Cymbal, Tambourine, Triangle)

(F, A, B♭, D)

Vibra. - motor off

p pedal

Small Gong w/ stick

Tri.

p

p

1 2 3 4 5 6



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Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

C.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
St. Bs.

Timp.

Perc. 1

Perc. 2
Chimes

Perc. 3

Perc. 4

Solo

p

div.

a2

tutti

p

Solo

p

st. mute

p

st. mute

p

Tuba solo

p

7 8 9 10 11 12 13

14

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

14

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

14 15 16 17 18 19

Solo
molto rubato
mp
p
tutti
Bsn. solo
p
p
play
p
Solo (st. mute)
p
p
Solo
p

20 26

Picc. *mp* tutti *mp* *mf* Solo

Fls. 1 *mp* *mf* Solo

Fls. 2 *mp* *mf* Solo

Obs. 1 *mp* *mf* Solo

Obs. 2 *mp* *mf* Solo

Bsns. 1 *mp* *mf* Solo

Bsns. 2 *mp* *mf* Solo

Cls. 1 *mf* Solo

Cls. 2 *mf* Solo

Cls. 3 *mf* Solo

B. Cl. *p* *tutti* *mp*

C.B. Cl. *p* *tutti* *mp*

A. Saxes 1 *mp* *tutti* *mp*

A. Saxes 2 *mp* *tutti* *mp*

T. Sax. *mp* *tutti* *mp*

B. Sax. *mp* *tutti* *mp*

20 26 tutti open *mp*

Tpts. 1 *mp* *tutti* *mp*

Tpts. 2 *mp* *tutti* *mp*

Tpts. 3 *mp* *tutti* *mp*

Hns. 1 *p* *tutti* *mp*

Hns. 2 *p* *tutti* *mp*

Hns. 3 *p* *tutti* *mp*

Hns. 4 *p* *tutti* *mp*

Tbns. 1 *p* *tutti* *mp*

Tbns. 2 *p* *tutti* *mp*

Tbns. 3 *p* *tutti* *mp*

Bar./Euph. *p* *tutti* *mp*

+ Bass *p* *tutti* *mp*

Tuba *p* *tutti* *mp*

St. Bs. *p* *tutti* *mp*

(Bass always lower 8ve when possible) div.

Timp. *p* *tutti* *mp*

Perc. 1 *p* *tutti* *mp*

Perc. 2 *p* *tutti* *mp*

Perc. 3 *p* *tutti* *mp*

Perc. 4 *p* *tutti* *mp*

w/ mallet Large Tam-tam (deep, dark sound) *p* *tutti* *mp*

Mar. *p* *tutti* *mp*

20 21 22 23 24 25 26

37

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3 Chimes

Perc. 4 Cr. Cym. muffle

Solo

accel.

rit.

34 *mp* 35 *mf* 36 37 38 39

rit.

Picc. *mf* *f* *cresc. poco a poco*

Fls. 1 *f* *cresc. poco a poco*

Fls. 2 *f* *cresc. poco a poco*

Obs. 1 *f* *cresc. poco a poco*

Obs. 2 *f* *cresc. poco a poco*

Bsns. 1 *f* *cresc. poco a poco*

Bsns. 2 *f* *cresc. poco a poco*

Cl. 1 *f* *cresc. poco a poco*

Cl. 2 *f* *cresc. poco a poco*

Cl. 3 *f* *cresc. poco a poco*

B. Cl. *f* *cresc. poco a poco*

C.B. Cl. *f* *cresc. poco a poco*

A. Sax. 1 *f* *cresc. poco a poco*

A. Sax. 2 *f* *cresc. poco a poco*

T. Sax. *f* *cresc. poco a poco*

B. Sax. *f* *cresc. poco a poco*

Tpts. 1 *f* *cresc. poco a poco*

Tpts. 2 *f* *cresc. poco a poco*

Tpts. 3 *f* *cresc. poco a poco*

Hns. 1 *f* *cresc. poco a poco*

Hns. 2 *f* *cresc. poco a poco*

Hns. 3 *f* *cresc. poco a poco*

Hns. 4 *f* *cresc. poco a poco*

Tbns. 1 *f* *cresc. poco a poco*

Tbns. 2 *f* *cresc. poco a poco*

Tbns. 3 *f* *cresc. poco a poco*

Bar. / Euph. *f* *cresc. poco a poco*

Tuba *f* *cresc. poco a poco*

St. Bs. *f* *cresc. poco a poco*

Timp. *f* *cresc. poco a poco*

Perc. 1 *f* *cresc. poco a poco*

Perc. 2 *f* *cresc. poco a poco*

Perc. 3 *f* *cresc. poco a poco*

Perc. 4 *f* *cresc. poco a poco*

46 *p* 47 *f* 48 49 *p* 50 *f* 51

rit.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.
C.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 St. Bs.

Timp.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

60 61 62 63 64 *mp* 65 66 67

mp

p

mp

p

mp

p

mp

p

mp

Tamb.

Musical score for orchestra, measures 76-83. The score includes parts for Picc., Fls. (1, 2), Obs. (1, 2), Bsns. (1, 2), Cls. (1, 2, 3), B. Cl., C.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, St. Bs., Timp., and Perc. (1, 2, 3, 4). The score is in 2/4 time and features various dynamics such as *mf*, *mp*, and *open*. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Clars. 1
2
3

B. Cl.

C.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 St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

mf

mf

mf

mf

mf

mp

mp

Solo

S.D.

mp

119

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.
mp

C.B. Cl.
mp

A. Saxes 1
2
Hn. 1-2
mp

T. Sax.
Hn. 3
mp

B. Sax.

119

Tpts. 1
2
3

Hns. 1
2
3
4
mp

Tbns. 1
2
3

Bar. / Euph.
mp

Tuba
St. Bs.
mp

Bass - pizz.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

119 120 121 122 123 124 125

141

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Solo
mp

Solo
mp

Solo
mp

p

p

141

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Solo
mp

p

mp

Tri.

141 mp 142 143 144 145 146 147 148

Picc. *mp*
tutti

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. *Solo*
mp

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4
mp
mp

Tbns. 1 2 3
mp
mp

Bar./Euph. *Solo*
mp

Tuba St. Bs. *mp*

Timp. *mp*

Perc. 1 *p*

Perc. 2

Perc. 3 *mp*

Perc. 4

Picc.
 Fls. 1
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 C.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
 St. Bs.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

f *mf* *mf* *mf* *mf* *mf*

(G, B \flat , C, D)

172

173

174

175

176

177

178

181

Musical score for various instruments including Picc., Fls., Obs., Bsns., Cls., B. Cl., C.B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba St. Bs., Timp., Perc. 1-4, and Cr. Cym. The score includes dynamic markings such as *f* and *div.*, and rehearsal marks for measures 181 and 182. A large red watermark is overlaid on the score.

179

180

181

182

183

184

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.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 St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bells

Floor Tom (tight sound)

muffle

185

186

187

188

189

190

191

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

(8va)

Cls. 1
2
3

B. Cl.

C.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 St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

206 207 208 209 210 211 212

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

(8^{va})

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

213 214 215 216 217 218 219

PREVIEW
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Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

(8^{va})

Cls. 1 2 3

B. Cl.

C.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 St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

227 228 229 230 231 232 233

237

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

(8va)

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

237

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bs.

Timp.

Perc. 1

Perc. 2 to Xylo.

Perc. 3

Perc. 4

234 235 236 237 238 239

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.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
St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

247 248 249 250 251 *mf* 252 *ff* 253

(B \flat to A)

(F to G)

261 Suddenly slower, mournful (♩ = 44)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl. Bass

C.B. Cl. Bass

A. Sax. 1 2

T. Sax. Hn. 3.

B. Sax. Hn. 1-2 Hn. 4.

p

261 Suddenly slower, mournful (♩ = 44)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph. Bass only (cued in Tuba)
Low D (C extension) preferred

Tuba St. Bs. *p*

Timp. *fp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Tri.

261 262 263 264 265 266 267 *p*

270

Picc. ~

Fls. 1 ~
2 ~

Obs. 1 ~
2 ~

Bsns. 1 ~
2 ~

S *p*
Kh-tozh my bu de bra ty ya mu? Kh-tozh my bu de

A *p*
Kh-tozh my bu de bra ty ya mu? Kh-tozh my bu de

T *p*
Kh-tozh my bu de bra ty ya mu? Kh-tozh my bu de

B *p*
Kh-tozh my bu de bra ty ya mu? Kh-tozh my bu de

1 ~

2 ~

3 ~

B. Cl. ~

C.B. Cl. ~

To be sung by all instrumentalists. All parts are in concert pitch (non-transposed). All instrumentalists should have the full SATB voicing (separate reproducible sheet) and sing the part appropriate for their voices. No notes should be sung in a different octave than written.

This text comes from the end of the third verse of the folk song *Plyve Kacha*. In the song, a soldier asks his mother what will happen to him if he dies in a foreign land. The text above loosely translates into "Who will bury me?" Her response (not in the text above) is that he will be buried by other people.

Pronunciation guide (special thanks to Stephen Jaddock for his expertise):

- The "Kh" is a clipped sound with no pitch that occurs before the remainder of the word (like "ch" in Scottish Loch Ness).
- "tozh" is pronounced like "toe" plus a "ge" on the end as in beige. The "zh" adds emphasis to the previous word - "Who, exactly?"
- "y" is pronounced like the "i" in hit (short vowel).
- "u" is pronounced like "oo" in moo.
- "e" is pronounced like "e" in get (short vowel).
- "a" is pronounced like "a" in father (short vowel).
- The Ukrainian "r" is always rolled.

A. Saxes 1 ~
2 ~

T. Sax. ~

B. Sax. ~

270

1 ~

2 ~

3 ~

1 ~

2 ~

3 ~

4 ~

1 ~

2 ~

3 ~

Bar. / Euph. ~

Tuba St. Bs. ~

Timp. ~

Perc. 1 ~

Perc. 2 ~

Perc. 3 *p*

Perc. 4 ~

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), Clarinets (Cls. 1-3), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Saxophones (A. Sax. 1-2, T. Sax., B. Sax.), Trumpets (Tpts. 1-3), Horns (Hns. 1-4), Trombones (Tbns. 1-3), Baritone/Euphonium (Bar./Euph.), Tuba/St. Bsn. (Tuba St. Bs.), Timpani (Timp.), Percussion 1-4.

Lyrics: bra ty ya mu? (mmm) n

Dynamic markings: *pp*, *(mmm)*, *p*, *pp*, *morendo*, *n*

Performance instructions: Solo, play, + Tuba

Rehearsal marks: 4

Measure numbers: 274, 275, 276, 277, 278, 279, 280