

KYIV, 2022

A sequel to MOSCOW, 1941

BRIAN BALMAGES

Instrumentation

1 — Conductor Score
1 — Flute 1
1 — Flute 2
2 — Oboe
1 — B♭ Clarinet 1
1 — B♭ Clarinet 2
2 — Bassoon
1 — F Horn 1
1 — F Horn 2
1 — B♭ Trumpet 1
1 — B♭ Trumpet 2
1 — Trombone 1
1 — Trombone 2
1 — Trombone 3
1 — Tuba

1 — Timpani
1 — Percussion 1
(Vibraphone, Chimes,
Crash Cymbals)
1 — Percussion 2
(Field Drum, Bass Drum,
Wind Chimes)
1 — Percussion 3
(Crash Cymbals,
Suspended Cymbal,
Triangle)
8 — Violin 1
8 — Violin 2
5 — Violin 3 (Viola T.C.)
5 — Viola
5 — Violoncello
5 — Double Bass

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B♭ Bass Clarinet (Bassoon)
E♭ Alto Saxophone 1 (F Horn 1)
E♭ Alto Saxophone 2 (F Horn 2)
E♭ Baritone Saxophone (Trombone 3)



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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. Note that *Kyiv* was originally composed for concert band, but after numerous requests, I transcribed it for orchestra and absolutely love this setting.

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

BRIAN BALMAGES
(ASCAP)

4

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This musical score is for the piece "The Rose Tree" by William Tell. It is a full orchestral score, likely for a film or stage production, as indicated by the "Preview Only" watermark. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures, with a large red watermark "Preview Only" and "Legal Use Requires Purchase" overlaid across the entire page. The instruments listed on the left are: Cls. (Clarinets), Bsn. (Bassoon), Hn. (Horn), Tpts. (Trumpets), Tbns. (Trombones), Tuba, Timp. (Timpani), Perc. 1, Perc. 2, Perc. 3, Vln. 1, Vln. 2, and Vla. (Viola). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo).

11

Fls. 1 *p*

Ob.

Cls. 1 2

Bsn. *p*

Hn. 1 2 *p*

Tpts. 1 2

Tbns. 1 2 3 *p*

Tuba

Timp.

Perc. 1 *p* (only let G ring)

Perc. 2 *p*

Perc. 3

11

Vln. 1

Vln. 2

Vla. *p*

Vlc. *p*

D.B.

11 12 13 14 15

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Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hn. 1 2

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

rit.

fp

Chimes

p

p

fp

fp

fp

fp

28 29 30 31 32 33

34

Fls. 1 2

Ob.

Cls. 1 Hn. 1
2 Hn. 2

Bsn.

Hn. 1 2

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

34 35 36 37 39

p *mp* *mf* *p* *mp*

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Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Cls. 1 2 *mf* *f*

Bsn. *mf* *f*

Hn. 1 2 *mf* *f*

Tpts. 1 2 *f*

Tbns. 1 2 3 *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Perc. 1 Cr. Cym. *f*

Perc. 2 *mf* *f*

Perc. 3 *mp* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

D.B. *mf* *f*

40 41 42 43 44

45 46 47 48 49 50

Cls.
 2
 Bsn.
 Hn.
 1
 2
 Tpts.
 1
 2
 Tbns.
 1
 2
 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.

Fls. 1 2 *mf* *p*

Ob.

Cls. 1 2 *mf* *p*

Bsn. *p*

Hn. 1 2

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp. (low F to E)

Perc. 1 Vib. *p*

Perc. 2 Wind Chimes *pp*

Perc. 3 *pp* *p*

Vln. 1

Vln. 2 *p*

Vla. *p*

Vlc.

D.B.

61

57 58 59 60 61 62

63 64 mp 68

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Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hn. 1 2

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

75 76 77 78 79

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82

Fls. 1 2 *ff*

Ob. *f*

Cls. 1 2 *f*

Bsn. *f*

Hn. 1 2 *f*

Tpts. 1 2 *f*

Tbns. 1 2 3 *f*

Tuba *f*

Timp. *f* (high E to F) *ff*

Perc. 1

Perc. 2 *f*

Perc. 3 *mp* *f*

Vln. 1 *f* *div.*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

D.B. *f*

81 82 83 84 85

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hn. 1 2

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

86 87 88 89

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92

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hn. 1 2

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

95 96 97 98 99

mf ff div. mf

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100

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hn. 1 2

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

ff *mf* *ff*

100

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

100 101 102 103 104 105

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

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hn. 1 2

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

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

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

106 107 108 109 110

50118S

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