

KYIV, 2022

A sequel to MOSCOW, 1941

BRIAN BALMAGES



INSTRUMENTATION

- 1 Conductor Score
- PART 1 (High Woodwinds)
- 2 Flute
 - 2 Oboe
 - 2 B \flat Clarinet
- PART 2 (Mid Woodwinds)
- 2 B \flat Clarinet
 - 2 E \flat Alto Sax
- PART 3 (High Brass)
- 2 B \flat Trumpet
 - 2 E \flat Alto Sax
- PART 4 (Mid Brass)
- 2 B \flat Trumpet
 - 2 B \flat Tenor Sax
 - 2 F Horn
 - 2 E \flat Alto Sax
- PART 5 (Tenor 1)
- 2 B \flat Clarinet
 - 2 B \flat Tenor Sax
 - 2 F Horn
 - 2 Trombone / Euphonium
 - 2 Baritone T.C.
- PART 6 (Tenor 2)
- 2 B \flat Bass Clarinet
 - 2 Trombone / Euphonium / Bassoon
 - 2 Baritone T.C.
 - 2 E \flat Baritone Sax
- PART 7 (Bass)
- 2 B \flat Bass Clarinet
 - 2 Trombone / Euphonium / Bassoon
 - 2 Baritone T.C.
 - 2 E \flat Baritone Sax
 - 2 Tuba
- 1 Timpani
 - 1 Bells
 - 1 Vibraphone
 - 1 Chimes
 - 2 Percussion 1 (Snare Drum, Bass Drum)
 - 3 Percussion 2 (Crash Cymbals, Tambourine, Triangle, Wind Chimes, Suspended Cymbal)





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

ABOUT COLORFLEX

Conductors no longer need to choose between function and texture! Ensembles with instrumentation challenges still have numerous options to cover all parts, yet orchestration is elevated significantly to be faithful to the composer's original intent. Musicians have more opportunities to rest, and timbre once again becomes a central element of each work. So go ahead and have the best of both worlds: flexible *and* colorful.

ColorFlex orchestration includes seven parts that have unique color functions: High Woodwinds, Mid Woodwinds, High Brass, Mid Brass, Tenor 1, Tenor 2, and Bass. While ColorFlex pieces are highly adaptable, preferred instrument assignments are suggested below. Directors will notice that Alto Sax and Tenor Sax have been included in the High Brass and Mid Brass parts. This provides additional options for those parts, using instruments that can still achieve a similar color intent if necessary.

Part 1 - High Woodwinds (Flute, Oboe, and Clarinet)

Part 2 - Mid Woodwinds (Clarinet and Alto Sax)

Part 3 - High Brass (Trumpet, with Alto Sax provided as a secondary option)

Part 4 - Mid Brass (Horn, then Trumpet—with Saxes provided as secondary options)

Part 5 - Tenor 1 (All instruments—Trombone preferred over Euphonium)

Part 6 - Tenor 2 (All instruments—Euphonium preferred over Trombone)

Part 7 - Bass (Tuba, Bass Clarinet, and Baritone Sax preferred)

Parts 5 through 7 should be assigned carefully as there are many instrument combinations that can easily result in balance issues. Consider the pyramid of sound approach when assigning instruments to these parts, with everyone listening down to Part 7.

Directors with additional instrumentation challenges may also want to consider the following:

Part 1 - B \flat Soprano Sax doubling B \flat Clarinet

Part 3 - B \flat Soprano Sax / B \flat Clarinet doubling B \flat Trumpet

Part 4 - B \flat Clarinet doubling B \flat Trumpet

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba
Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2

6 7 8 9 10

PART 1

Fl. / Ob.

Musical notation for Flute/Oboe and Clarinet parts. The Flute/Oboe part starts with a *p* dynamic marking. The Clarinet part also starts with a *p* dynamic marking. Both parts feature melodic lines with slurs and ties across measures 11, 12, and 13.

PART 2

Cl.

Musical notation for Clarinet and Alto Saxophone parts. The Clarinet part consists of a steady eighth-note accompaniment. The Alto Saxophone part features a melodic line with slurs and ties.

PART 3

Tpt.

Musical notation for Trumpet and Alto Saxophone parts. Both parts are marked with a flat line, indicating they are silent during this section.

PART 4

Tpt. / T. Sax.

Musical notation for Trumpet/Trumpet Saxophone, Horn, and Alto Saxophone parts. All three parts are marked with a flat line, indicating they are silent during this section.

PART 5

Cl. / T. Sax.

Musical notation for Clarinet/Trumpet Saxophone, Horn, and Trombone/Euphonium parts. The Clarinet/Trumpet Saxophone part has a *p* dynamic marking. The Horn and Trombone/Euphonium parts also have *p* dynamic markings. The Clarinet/Trumpet Saxophone part has a melodic line with slurs and ties.

PART 6

B. Cl.

Musical notation for Baritone Clarinet and Trombone/Euphonium/Baritone Saxophone parts. Both parts are marked with a flat line, indicating they are silent during this section.

PART 7

B. Cl.

Musical notation for Baritone Clarinet, Trombone/Euphonium/Baritone Saxophone, and Tuba parts. All three parts are marked with a flat line, indicating they are silent during this section.

Timp.

Musical notation for Timpani part. The part is marked with a flat line, indicating it is silent during this section.

Bells

Musical notation for Bells part. The part is marked with a flat line, indicating it is silent during this section.

Vib.

Musical notation for Vibraphone part. The part features a continuous triplet pattern. A note on measure 14 is marked with an asterisk and the instruction "(only let F ring)".

Ch.

Musical notation for Chimes part. The part is marked with a flat line, indicating it is silent during this section.

Perc. 1

Musical notation for Percussion 1 part. The part is marked with a flat line, indicating it is silent during this section.

Perc. 2

Musical notation for Percussion 2 part. The part is marked with a flat line, indicating it is silent during this section.

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PART 1
 Fl. / Ob.
 Cl.
 PART 2
 Cl.
 A. Sax.
 PART 3
 Tpt.
 A. Sax.
 PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.

23

PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.
 PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba
 Timp.
 Bells
 Vib.
 Ch.
 Perc. 1
 Perc. 2

Deliberate march tempo (♩ = 120)

rit.

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn.
(B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn.
(B. Sax.)
Tuba

Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2

f, *rit.*, *fp*, *p*

PART 1
 Fl. / Ob.
 Cl.

PART 2
 Cl.
 A. Sax.

PART 3
 Tpt.
 A. Sax.

PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.

PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.

PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba

Timp.
 Bells
 Vib.
 Ch.
 Perc. 1
 Perc. 2

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2

Wind Chimes

pp *p* *mp*

accel.

PART 1

Fl. /
Ob.
Cl.

PART 2

Cl.
A. Sax.

PART 3

Tpt.
A. Sax.

PART 4

Tpt. /
T. Sax.
Hn.
A. Sax.

PART 5

Cl. /
T. Sax.
Hn.
Tbn. /
Euph.

PART 6

B. Cl.
Tbn. /
Euph. /
Bsn.
(B. Sax.)

PART 7

B. Cl.
Tbn. /
Euph. /
Bsn.
(B. Sax.)
Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

72 With determination (♩ = 126)

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

Musical score for parts 1-4, measures 72-77. Includes staves for Fl./Ob., Cl., A. Sax., Tpt., Tpt./T. Sax., Hn., and A. Sax. with various dynamics and articulations.

72 With determination (♩ = 126)

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

play if needed

play

Musical score for parts 5-6, measures 72-77. Includes staves for Cl./T. Sax., Hn., and Tbn./Euph. with dynamics and articulations.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Bells

Vib.

Ch.

Perc. 1

Perc. 2

Musical score for parts 6-7, measures 72-77. Includes staves for B. Cl., Tbn./Euph./Bsn. (B. Sax.), Tuba, Timp., Bells, Vib., Ch., Perc. 1, and Perc. 2 with various dynamics and articulations.

PART 1
 Fl. / Ob.
mf
f

PART 2
 Cl.
mf
f
 div.

PART 3
 Tpt.
f
 A. Sax.
f

PART 4
 Tpt. / T. Sax.
f
 Hn.
f
 A. Sax.
f

PART 5
 Cl. / T. Sax.
f
 Hn.
f
 Tbn. / Euph.
f

PART 6
 B. Cl.
f
 Tbn. / Euph. / Bsn. (B. Sax.)
f

PART 7
 B. Cl.
f
 Tbn. / Euph. / Bsn. (B. Sax.)
f
 Tuba
f
 Timp.
f *mf* *f* *mf* *f*
 Bells
f
 Vib.
f
 Ch.
f
 Perc. 1
f
 Perc. 2
f

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2

100

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

100

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2

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

molto rall. **Brillante (♩ = 54)**

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
molto rall. **Brillante (♩ = 54)**
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Timp.
Bells
Vib.
Ch.
Perc. 1
Perc. 2