



Hear and download this piece at www.fjhmusic.com

THE NUTCRACKER

(OVERTURE AND TREPAK)

PYOTR ILICH TCHAIKOVSKY

Arranged by

Brian Balmages

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 4 - F Horn |
| 8 - Flute | 4 - Trombone |
| 2 - Oboe | 2 - Baritone/
Euphonium |
| 2 - Bassoon | 2 - Baritone T.C. |
| 10 - B \flat Clarinet | 4 - Tuba |
| 2 - B \flat Bass Clarinet | 4 - Bells |
| 4 - E \flat Alto Saxophone | 4 - Snare Drum |
| 2 - B \flat Tenor Saxophone | Bass Drum |
| 2 - E \flat Baritone Saxophone | 2 - Crash Cymbals |
| 8 - B \flat Trumpet | Triangle |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and Director of the Symphonic Band 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 son, Jacob.

About the Music

The Nutcracker, Tchaikovsky's famous masterpiece, has become among the most popular ballets performed, primarily during the winter holidays but also at other times of the year. A selection of eight of the more popular works from the ballet was made by the composer to form *The Nutcracker Suite*, intended for concert performance. This version highlights two famous themes—*Overture* and *Trepak (Russian Dance)*. The overture sets the mood for the entire suite, and was originally orchestrated to set the fairylike mood of the entire work. Thus, directors should focus on playing the section in a very light manner, imitating the sound that would be created by the upper instruments of the orchestra.

The second theme, *Trepak*, is arguably one of the most famous themes from the entire ballet. It occurs when Clara and the Prince arrive at the Land of the Sugar Plum Fairy, where a series of dancers perform various ethnic dances. *Trepak*, or *Russian Dance*, is typically performed at a quick tempo and is an excellent example of Tchaikovsky at his very best.

This arrangement was designed to be approachable by the first winter concert, or as an easy work to include on second-year programs. Using quarter notes as the smallest value and only six notes on each instrument, it is a wonderful way to explore the classical music of Tchaikovsky while drawing students out of the method book. Directors may take the tempo as close to the original as desired, though the marked tempo works quite well. For exceptional bands, directors may consider pushing the tempo slightly at the *Trepak*.

THE NUTCRACKER

(Overture and Trepak)

PYOTR ILICH TCHAIKOVSKY
Arranged by
BRIAN BALMAGES
(ASCAP)

"Overture" (♩ = 152 or faster)

Flute

Oboe

B♭ Clarinet
mp
div.

B♭ Bass Clarinet
mp

E♭ Alto Saxophone
mp

B♭ Tenor Saxophone
mp

E♭ Baritone Saxophone
mp

"Overture" (♩ = 152 or faster)

B♭ Trumpet
mp

F Horn

Trombone
Baritone/
Euphonium
Bassoon
(Bsn. always on top note)
div.
mp

Tuba
mp

Bells

Snare Drum
Bass Drum
S.D.
B.D.
mp

Crash Cymbals
Triangle
mp

2 3 4 5

This arrangement © 2008 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

Fl. *mp*

Ob. *mp*

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Bells *mp*

S.D. B.D.

Cr. Cym. Tri.

6 7 8 9 10

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Bells

S.D.
B.D.

Cr. Cym.
Tri.

11 12 13 14 15 16

17 "Trepak"

21

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

B. Cl. *f* *mp*

A. Sax. *f*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

17 "Trepak" div.

21

Tpt. *f*

Hn. *f* *mp*

Tbn. Bar./ Euph. Bsn. *f* *mp*

Tuba *f* *mp*

Bells *f* *mp*

S.D. B.D. *f* *mp*

Cr. Cym. Tri. *f*

17 *f* 18 19 20 21

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Bells

S.D.
B.D.

Cr. Cym.
Tri.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

27 28 29 30 31 32

accel.

37

Fl. *mp cresc. poco a poco*

Ob. *mp cresc. poco a poco*

Cl. *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

A. Sax. *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

B. Sax. *cresc. poco a poco*

accel.

37

Tpt. *mp cresc. poco a poco*

Hn. *cresc. poco a poco*

Tbn. Bar./ Euph. Bsn. *cresc. poco a poco*

Tuba *cresc. poco a poco*

Bells *mp cresc. poco a poco*

S.D. B.D. *cresc. poco a poco*

Cr. Cym. Tri.

33 34 35 36 *mp cresc. poco a poco*

This musical score page, numbered 10, features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" diagonally across the center. The score is arranged in a standard orchestral format with the following instruments and parts:

- Fl. (Flute):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- Ob. (Oboe):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- Cl. (Clarinet):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- B. Cl. (Bass Clarinet):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- A. Sax. (Alto Saxophone):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- T. Sax. (Tenor Saxophone):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- B. Sax. (Bass Saxophone):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- Tpt. (Trumpet):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- Hn. (Horn):** Treble clef, playing quarter notes and a final triplet of eighth notes.
- Tbn. Bar./ Euph. Bsn. (Tenor Trombone, Euphonium, Bass Trombone):** Bass clef, playing quarter notes and a final triplet of eighth notes.
- Tuba:** Bass clef, playing quarter notes and a final triplet of eighth notes.
- Bells:** Treble clef, playing quarter notes and a final triplet of eighth notes.
- S.D. B.D. (Snare Drum, Bass Drum):** Percussion clef, playing a steady eighth-note pattern.
- Cr. Cym. Tri. (Cymbal, Triangle):** Percussion clef, playing a steady eighth-note pattern.

The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The dynamics are marked with *f* (forte) starting at measure 44. Measure numbers 39, 40, 41, 42, 43, and 44 are indicated at the bottom of the page.

No. 1: Overture Theme

This musical score is for the piece "No. 1: Overture Theme". It is written in 4/4 time with a key signature of one flat (B-flat major or D minor). The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes parts for Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Bells, Snare Drum (S.D.), Bass Drum (B.D.), Crash Cymbal (Cr. Cym.), and Triangle (Tri.). The dynamic marking *mp* (mezzo-piano) is indicated for most parts. The percussion parts include a snare drum pattern with eighth notes, a bass drum pattern with quarter notes, and a triangle pattern with eighth notes. A large red watermark reading "Legal User Requires Purchase" is overlaid diagonally across the score.

No. 2: Trepak Theme

FL. *f* *mp* *cresc. poco a poco* *f*

Ob. *f* *mp* *cresc. poco a poco* *f*

Cl. *f* *mp* *cresc. poco a poco* *f*

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

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

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

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

No. 2: Trepak Theme

Tpt. *f* *mp* *cresc. poco a poco* *f*

Hn. *f* *mp* *cresc. poco a poco* *f*

Tbn. Bar./ Euph. Bsn. *f* *mp* *cresc. poco a poco* *f*

Tuba *f* *mp* *cresc. poco a poco* *f*

Bells *f* *mp* *cresc. poco a poco* *f*

S.D. *f* *mp* *cresc. poco a poco* *f*

B.D. *f* *mp* *cresc. poco a poco* *f*

Cr. Cym. *f* *mp* *cresc. poco a poco* *f*

Tri. *f* *mp* *cresc. poco a poco* *f*

2 3 4 7 8