

BLUE RIDGE REEL

Brian Balmages

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts

(includes part 1, 2, 3, and 4 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Sax

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Sax

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to
Mallet Percussion adaptable parts)

Vibraphone

Percussion 1

Snare Drum

Percussion 2

Spoons / Castanets

Tambourine

Washboard / Guiro

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

T H E
F · J · H
MUSIC
COMPANY
I N C.

Frank J. Hackinson

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

About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

The Composer



Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. 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. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

About the Music

Blue Ridge Reel was inspired by a visit to Asheville for the National Convention of the American Band Directors Association. I was extremely taken with the fun vibe of the town, located in the mountains of North Carolina. During the trip, I had an opportunity to hear several bluegrass bands, including a great performance during a dinner and special tour of the Biltmore Estate. I love the rich heritage of the music in the mountains of the Eastern United States. Many influences in the region come from the rich cultures of England, Ireland, Scotland and Wales. This fiddle music eventually played a major role in the development of country and bluegrass music.

The title, *Blue Ridge Reel*, pays homage to the Blue Ridge Mountains. While influenced by the form and style of a traditional Irish reel, the music certainly heads in some contemporary directions as it seeks to mix the modern feel of a city like Asheville with its deeply engrained musical roots. It is also deeply influenced by the untimely passing of Davidson College mathematics professor, Robert Whitton, a music lover and major supporter of local musicians. Shortly after his passing, over 100 friends and family gathered in downtown Davidson to participate in a New Orleans-style march through the city. Thus, this piece ties together the spirit of that New Orleans march with my own personal bluegrass experiences in Asheville.

A number of traditional instruments are called for, especially in the percussion section. A washboard really adds to the authenticity of the piece, though a guiro is a suitable alternative. The piece also calls for spoons. Many instrument stores now sell "musical spoons" that are easy for students to pick up and play quickly (castanets are a suitable replacement if necessary).

The piece was commissioned in memory of Robert Whitton by the Bailey Middle School band program (Cornelius, North Carolina) and their director Ruth Petersen. It marks my first time exploring this particular fusion of styles in the wind band idiom, but certainly not my last!

- Brian Balmages

Duration: 2:45

* Parts 1-4 are transposed for every instrument with octave adjustments made as necessary

BLUE RIDGE REEL

BRIAN BALMAGES
(ASCAP)

With a spirited groove! (♩=108)

Parts

1

2

3

4

Alt. Horn in F
Alt. T. Sax.

Piano
(Guitar)

Vibraphone

Percussion 1
(Snare Drum)

Percussion 2
(Spoons / Castanets,
Tambourine,
Washboard / Guiro)

mf

mf

mf

mf

mf

2 3 4 5

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

9

mf

mf

mf

mf

mf

Spoons (opt. Castanets)

mf

6 7 8 9 10 11

Copyright © 2013 The FJH Music Company Inc. (ASCAP).
 This arrangement © 2020 The FJH Music Company Inc. (ASCAP).
 International Copyright Secured. Made in U.S.A. All Rights Reserved.
 WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
 Any duplication is an infringement of U.S. copyright law.



Hear and download this piece at www.fjhmusic.com

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Vib.
Perc. 1
Perc. 2

12 13 14 15 16 Washboard (opt. Guiro)

This block contains the musical score for measures 12 through 16. It features staves for four woodwinds (1-4), Alto Horn and Tenor Saxophone, Piano/Guitar, Vibraphone, and two Percussion parts. The music is in a key with two flats and a 4/4 time signature. A large red watermark is overlaid across the page.

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Vib.
Perc. 1
Perc. 2

18 19 20 21 22 23

This block contains the musical score for measures 18 through 23. It features staves for four woodwinds (1-4), Alto Horn and Tenor Saxophone, Piano/Guitar, Vibraphone, and two Percussion parts. The music continues in the same key and time signature. A large red watermark is overlaid across the page.

25

Musical score for measures 24-28. The score includes staves for 1, 2, 3, 4, Alt. Hn. T. Sax., Pno. (Gtr.), Vib., Perc. 1, and Perc. 2. A large red watermark "Preview Only Requires Purchase" is overlaid across the page. Measure 25 includes a key signature change to $E\flat$ (no3) and a dynamic marking of mf . Percussion 1 is marked "S.D. w/ brushes".

33

Musical score for measures 29-34. The score includes staves for 1, 2, 3, 4, Alt. Hn. T. Sax., Pno. (Gtr.), Vib., Perc. 1, and Perc. 2. A large red watermark "Preview Only Requires Purchase" is overlaid across the page. Measure 33 includes a dynamic marking of mf . Measure 34 includes a dynamic marking of $Tamb. mf$.

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

35 36 37 38 39 40

41

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

41 42 43 44 45 46

f *f* *f* *f* *f* *f*

E \flat A \flat E \flat A \flat E \flat A \flat E \flat

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

47 48 Wshbd. *f* 50 51 52

Ab Eb Ab Eb Ab Eb Ab

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

53 54 55 56 57 58

Eb Ab Eb Ab Eb Ab Eb as written *f*

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Vib.
Perc. 1
Perc. 2

59 60 61 62 63 64

65
1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Vib.
Perc. 1
Perc. 2

65 66 67 68 69

73

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

Tamb. | mp

70 71 72 73 74 75

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

76 77 78 79 80

81

Musical score for measures 81-85. The score is for a jazz ensemble. It includes staves for 1st and 2nd Trumpets (1, 2), 3rd and 4th Trumpets (3, 4), Alto Horn and Tenor Saxophone (Alt. Hn. T. Sax.), Piano and Guitar (Pno. (Gtr.)), Vibraphone (Vib.), and two Percussion parts (Perc. 1, Perc. 2). The key signature is B-flat major (two flats). The tempo and dynamics are marked *mf*. The percussion parts feature a consistent rhythmic pattern of eighth notes. The piano and guitar parts provide harmonic support with chords and single notes. The brass and saxophone parts have melodic lines with some rests.

89

Musical score for measures 86-90. The score continues from the previous page. It includes the same instruments: 1st and 2nd Trumpets (1, 2), 3rd and 4th Trumpets (3, 4), Alto Horn and Tenor Saxophone (Alt. Hn. T. Sax.), Piano and Guitar (Pno. (Gtr.)), Vibraphone (Vib.), and two Percussion parts (Perc. 1, Perc. 2). The key signature is B-flat major (two flats). The tempo and dynamics are marked *mf*. The percussion parts continue with their rhythmic pattern. The piano and guitar parts have some changes in harmony, including a key change to E-flat major (one flat) in measure 89. The brass and saxophone parts have melodic lines with some rests.

Musical score for measures 91-96. The score includes staves for:

- 1 (Trumpet 1)
- 2 (Trumpet 2)
- 3 (Trumpet 3)
- 4 (Trumpet 4)
- Alt. Hn. T. Sax. (Alto Horn / Tenor Saxophone)
- Pno. (Gtr.) (Piano/Guitar) with chords: B \flat /D, B \flat , E \flat , B \flat , E \flat , A \flat , E \flat , B \flat , E \flat
- Vib. (Vibraphone)
- Perc. 1 (Percussion 1) with notation "w/ sticks" and dynamic *f*
- Perc. 2 (Percussion 2)

Measures are numbered 91, 92, 93, 94, 95, 96.

Musical score for measures 97-102. The score includes staves for:

- 1 (Trumpet 1) with instruction "vocalize as written" and notes "ch ch k ch ch k ch ch k ch k"
- 2 (Trumpet 2) with dynamic *mf*
- 3 (Trumpet 3) with dynamic *mf*
- 4 (Trumpet 4) with dynamic *mf*
- Alt. Hn. T. Sax. (Alto Horn / Tenor Saxophone) with dynamic *mf*
- Pno. (Gtr.) (Piano/Guitar) with dynamic *mf* and chord Eb (no3)
- Vib. (Vibraphone) with dynamic *mf*
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2) with notation "Wshbd." and dynamic *mf*

Measures are numbered 98, 99, 100, 101, 102.

Musical score for measures 103-107. The score includes staves for 1, 2, 3, and 4 (likely strings), Alt. Hn. T. Sax., Pno. (Gtr.), Vib., Perc. 1, and Perc. 2. A large red watermark 'Preview Only' is overlaid diagonally across the page. The dynamic marking *mf* is present in measures 105 and 106. Percussion 1 is marked '(w/ sticks)' in measure 105. Measure numbers 103, 104, 105, 106, and 107 are indicated at the bottom of the staves.

Musical score for measures 108-111. The score includes staves for 1, 2, 3, and 4, Alt. Hn. T. Sax., Pno. (Gtr.), Vib., Perc. 1, and Perc. 2. A large red watermark 'Preview Only' is overlaid diagonally across the page. Measure numbers 108, 109, 110, and 111 are indicated at the bottom of the staves.

113

1 *f*

2 *f*

3 *f*

4 *f*

Alt. Hn.
T. Sax. *f*

Pno.
(Gtr.) *f*
F(no3)

Vib. *f*

Perc. 1 *f*

Perc. 2 *f*

113 *f* 114 115 116 117

121

1

2

3 vocalize as written
ch ch k ch ch k ch ch k ch k

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.) F(no3)

Vib.

Perc. 1

Perc. 2

118 119 120 121 122

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

vocalize as written

ch ch k ch ch k ch ch k ch ch k

123 124 125 126 127 128

129

1

2

3

4

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Vib.

Perc. 1

Perc. 2

f

f

f

F(no3)

129 130 131 132 133

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Vib.
Perc. 1
Perc. 2

134 135 136 137 138 139

1
2
3
4
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Vib.
Perc. 1
Perc. 2

140 141 142 143 144