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FJH STRING ORCHESTRA

Grade 3
Solo: Grade 5 or 3

IT TAKES ONE TO TANGO

(FOR SOLO CELLO OR EUPHONIUM AND ORCHESTRA)

Brian Balmages

Instrumentation

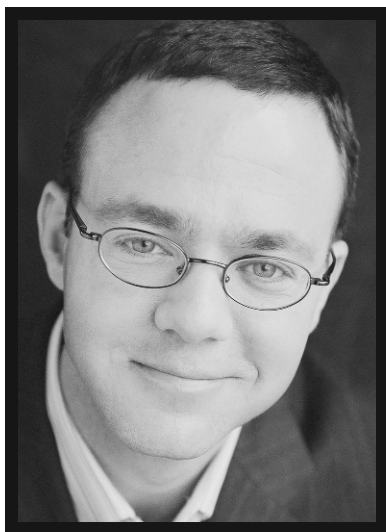
- 1 - Conductor's Full Score
- 1 - Solo Cello (Advanced)
- 1 - Solo Cello
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano
- 1 - Solo Euphonium

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Frank J. Hackinson

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The Composer

Brian Balmages (b. 1975) is an award-winning 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' compositions have been performed worldwide at conferences including the College Band Directors National Conference, the Midwest Clinic, American String Teachers Association National Conference, and the international trumpet, horn, trombone and tuba/euphonium conferences. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. His music has been performed by members of leading orchestras throughout the country and he has enjoyed world premieres and performances in prestigious venues such as Carnegie Hall and the Kennedy Center, as well as performances at the Macy's Thanksgiving Day Parade.

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, College Band Directors Eastern Regional Conference, and MENC. Additional conducting appearances have included 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 sons, Jacob and Collin.

About the Music

It Takes One to Tango is the third in a series of pieces commissioned to feature an advanced soloist with an orchestral accompaniment that is extremely accessible. Originally commissioned as a euphonium solo with a cello option, I decided to add an easier cello solo version so orchestras could choose to feature a grade 3 soloist from within the group or bring in an outstanding guest soloist to play the advanced version.

The entire piece is based on a rhythmic variation of a typical tango and plays with harmony and texture. The tango itself is presented abstractly at first and develops into a clearer form as the piece progresses. The opening alternates between the natural tango rhythm and a sassy, attitude-filled response (all presented within the solo itself). As the piece proceeds, the melodic lines continue to become broader, more lyrical and expressive. This leads into a more technical and virtuoso passage before the music begins to revert back to the sentiment of the opening.

A piano part has been included to serve several functions. It reinforces the orchestral accompaniment, but can also be used alone with the soloist to help prepare for performance. It is also practical if the soloist is preparing for a concerto competition and needs a piano reduction.

It Takes One to Tango was commissioned by the Barron Collier High School Orchestra (Naples, Florida) under the direction of Adam Michlin. It was premiered with Alexander Hayes on euphonium, and the cello premiere occurred shortly thereafter.

String Editing: Carrie Lane Gruselle

commissioned by the Barron Collier High School Orchestra
 Naples, Florida; Adam Michlin, Director of Orchestras
 Alexander Hayes, Soloist

IT TAKES ONE TO TANGO

for solo cello or euphonium and orchestra

BRIAN BALMAGES
 (ASCAP)

Molto espressivo, rubato (cadenza)

Cello Solo (Advanced)

Cello Solo

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

Euphonium Solo

p *mf* *p* *mf*

7 4 3 2 -1 4 2

6 2 3 4

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 piece at www.fjhmusic.com

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Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

p *mf*

p *mf*

5 7 6 7 6

3 1 2

4 3

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8 Andante appassionato (♩ = 88)

Cello Solo (Adv.) *pizz.* *mp* *arco* *mf* *pizz.* *mp* *arco* *mf*
 Cello Solo *pizz.* *mp* *arco* *mf* *pizz.* *mp* *arco* *mf*
 Vln. 1 Soloist
 Vln. 2 Soloist
 Vln. 3 (Vla. T.C.) Soloist
 Vla. Soloist
 Vcl. Soloist *play* *p*
 D.B. Soloist *play* *p*
 Piano Soloist *p*
 Euph. Solo *mp* *mf* *mp* *mf*

8 9 10 11

Score for measures 12 through 15, featuring various instruments and dynamics.

Measures 12-15:

- Cello Solo (Adv.):** *pizz.* *mp* (Measure 12), *arco* *mf* (Measure 13), *pizz.* *mp* (Measure 14), *arco* *mf* (Measure 15).
- Cello Solo:** *pizz.* *mp* (Measure 12), *arco* *mp* (Measure 13), *pizz.* *mp* (Measure 14), *arco* *mf* (Measure 15).
- Vln. 1:** *mp* (Measure 12), *mp* (Measure 13), *mp* (Measure 14), *mp* (Measure 15).
- Vln. 2:** *mp* (Measure 15).
- Vln. 3 (Vla. T.C.):** *mp* (Measure 15).
- Vla.:** *mp* (Measure 15).
- Vcl.:** *mp* (Measure 13), *mp* (Measure 15).
- D.B.:** *mp* (Measure 13), *mp* (Measure 15).
- Piano:** *mp* (Measure 12), *mp* (Measure 13), *mp* (Measure 14), *mp* (Measure 15).
- Euph. Solo:** *mp* (Measure 12), *mf* (Measure 13), *mp* (Measure 14), *mf* (Measure 15).

Measure numbers 12, 13, 14, and 15 are indicated below the Euph. Solo staff.

Score for measures 16-19, featuring Cello Solo (Adv.), Cello Solo, Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., Piano, and Euph. Solo.

Measures 16-19:

- Cello Solo (Adv.):** *pizz.* (measures 16-17), *arco* (measures 18-19).
- Cello Solo:** *pizz.* (measures 16-17), *arco* (measures 18-19).
- Vln. 1:** *mf* (measures 16-19).
- Vln. 2:** *mf* (measures 16-17), *div.* (measures 18-19).
- Vln. 3 (Vla. T.C.):** *mf* (measures 16-19).
- Vla.:** *mf* (measures 16-19).
- Vcl.:** *mf* (measures 16-19).
- D.B.:** *mf* (measures 16-19).
- Piano:** *mf* (measures 16-19).
- Euph. Solo:** (measures 16-19).

Measures 16, 17, 18, and 19 are indicated at the bottom of the score.

20

Cello Solo (Adv.)

mf

Cello Solo

mf

Vln. 1

div.

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

20 21 22

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29

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

26

27

28

29

mp

mf

mf

mf

Cello Solo (Adv.)
 Cello Solo
 Vln. 1
 Vln. 2
 Vln. 3 (Vla. T.C.)
 Vla.
 Vcl.
 D.B.
 Piano
 Euph. Solo

30 31 32 33

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Score for Cello Solo (Adv.), Cello Solo, Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., Piano, and Euph. Solo. The score is in 3/4 time and features a large red watermark reading "Preview Only Requires Purchase".

The score is divided into measures 34, 35, 36, and 37. The Cello Solo (Adv.) and Cello Solo parts feature complex rhythmic patterns, including triplets and sixteenth notes. The Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. parts feature sustained notes and rhythmic patterns. The Piano part features a steady accompaniment. The Euph. Solo part features a melodic line with triplets.

Measure 34: Cello Solo (Adv.) and Cello Solo parts feature a triplet of eighth notes. Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. parts feature sustained notes. Piano part features a steady accompaniment. Euph. Solo part features a melodic line.

Measure 35: Cello Solo (Adv.) and Cello Solo parts feature a triplet of eighth notes. Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. parts feature sustained notes. Piano part features a steady accompaniment. Euph. Solo part features a melodic line.

Measure 36: Cello Solo (Adv.) and Cello Solo parts feature a triplet of eighth notes. Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. parts feature sustained notes. Piano part features a steady accompaniment. Euph. Solo part features a melodic line.

Measure 37: Cello Solo (Adv.) and Cello Solo parts feature a triplet of eighth notes. Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. parts feature sustained notes. Piano part features a steady accompaniment. Euph. Solo part features a melodic line.

38 39 40 41

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

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43

Cello Solo (Adv.)

mp cresc. poco a poco

Cello Solo

mp cresc. poco a poco

Vln. 1

p cresc. poco a poco

Vln. 2

p cresc. poco a poco

Vln. 3 (Vla. T.C.)

p cresc. poco a poco

Vla.

p cresc. poco a poco

Vcl.

p cresc. poco a poco

D.B.

p cresc. poco a poco

Piano

p cresc. poco a poco

Euph. Solo

mp cresc. poco a poco

42 43 44 45

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

46 10 47 48

The musical score for page 15 is written for a full orchestra and solo instruments. It begins with a Cello Solo (Advanced) in the first staff, followed by a Cello Solo in the second staff. The Violins (Vln. 1, 2, 3) and Viola (Vla.) are in the third, fourth, and fifth staves respectively. The Violoncello (Vcl.) and Double Bass (D.B.) are in the sixth and seventh staves. The Piano is in the eighth staff, and the Euphonium Solo (Euph. Solo) is in the ninth staff. The score is in 3/4 time and includes various musical notations such as notes, rests, and dynamics. A large red watermark 'Preview Only' is overlaid on the page.

50

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

f molto espress.

mf

49 50 51 52

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

53

54

3

55

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The musical score is for page 17 of a piece. It features a Cello Solo (Advanced) at the top, followed by Cello Solo, Violins 1, 2, and 3 (which also play Viola and Third Cello parts), Viola, Violoncello, Double Bass, Piano, and Euphonium Solo. The score is in 3/4 time and includes various musical notations such as slurs, accents, and fingerings. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '17' is in the top right corner. The measure numbers 53, 54, and 55 are at the bottom.

58

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

59 60 61

The musical score is for measures 59, 60, and 61. It features a Cello Solo (Advanced) and a Cello Solo part. The string section includes Violins 1, 2, and 3 (which also play Viola T.C.), Viola, Violoncello, and Double Bass. The Piano part provides harmonic support. The Euphonium Solo part is also included. The score contains various musical notations, including notes, rests, and fingerings. A large red watermark 'Preview Only' is overlaid on the score.

62 più mosso (♩ = 96)

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

The musical score is for measures 62 through 65. It features a variety of instruments: Cello Solo (Advanced), Violins 1, 2, and 3 (with Viola T.C. for Violin 3), Viola, Violoncello, Double Bass, Piano, and Euphonium Solo. The tempo is marked 'più mosso' with a quarter note equal to 96 beats per minute. The key signature has one sharp (F#). The score includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). There are also articulation marks like accents and slurs. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

62

63

64

65

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

66 67 68 69

This musical score page contains measures 66 through 69. The instruments are arranged in a standard orchestral layout. The Cello Solo part is in the bass clef with a key signature of one sharp (F#). The Violin 1 part is in the treble clef with a key signature of one sharp (F#). The Violin 2 and Violin 3 parts are in the treble clef with a key signature of one sharp (F#). The Viola part is in the bass clef with a key signature of one sharp (F#). The Violoncello and Double Bass parts are in the bass clef with a key signature of one sharp (F#). The Piano part is in the treble and bass clefs with a key signature of one sharp (F#). The Euphonium Solo part is in the bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark is overlaid diagonally across the page.

pizz.
Cello Solo (Adv.) *mf*

pizz.
Cello Solo *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 (Vla. T.C.) *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

Piano *mf*

Euph. Solo *mf* *mp*

70 71 72

Cello Solo (Adv.)

Cello Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

73

74

75

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77

Score for measures 76-79, featuring Cello Solo (Adv.), Cello Solo, Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., Piano, and Euph. Solo.

Measures 76-79 are marked with a large red watermark: **Preview Only** and **Legal Use Requires Purchase**.

Measure 76: Cello Solo (Adv.) and Cello Solo play a melodic line. Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. play a rhythmic pattern. Piano plays a chordal accompaniment. Euph. Solo plays a melodic line.

Measure 77: Cello Solo (Adv.) and Cello Solo play a melodic line. Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. play a rhythmic pattern. Piano plays a chordal accompaniment. Euph. Solo plays a melodic line.

Measure 78: Cello Solo (Adv.) and Cello Solo play a melodic line. Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. play a rhythmic pattern. Piano plays a chordal accompaniment. Euph. Solo plays a melodic line.

Measure 79: Cello Solo (Adv.) and Cello Solo play a melodic line. Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. play a rhythmic pattern. Piano plays a chordal accompaniment. Euph. Solo plays a melodic line.

arco *tr*

Cello Solo (Adv.)

Cello Solo

p

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Euph. Solo

tr

p

pizz.

pizz.

pizz.

pizz.

80 81 82 83

Score for measures 84-87, featuring Cello Solo, Violins 1-3, Viola, Cello, Double Bass, Piano, and Euphonium Solo.

Measures 84-85: Cello Solo (Adv.) and Cello Solo play a melodic line in bass clef, marked *p*. The Euph. Solo also plays a melodic line in bass clef, marked *p*. The Piano plays a harmonic accompaniment in bass clef, marked *p*. The Violins 1-3, Viola, and Double Bass are silent.

Measures 86-87: Cello Solo (Adv.) and Cello Solo play a melodic line in bass clef, marked *pp*. The Euph. Solo also plays a melodic line in bass clef, marked *pp*. The Piano plays a harmonic accompaniment in bass clef, marked *pp*. The Violins 1-3, Viola, and Double Bass play a melodic line in treble clef, marked *f*. The Double Bass also plays a melodic line in bass clef, marked *f*.

Dynamic markings: *p* (piano), *pp* (pianissimo), *f* (forte).

Performance instructions: *arco* (arco), *div.* (divisi), *tutti* (tutti).

Measure numbers: 84, 85, 86, 87.