

FIVE BEFORE BEETHOVEN

Brian Balmages

Instrumentation

1 - Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano

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
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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



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

After enjoying a concert at the Midwest Clinic by the Mount View Middle School String Orchestra (from my home state of Maryland!), I was speaking with one of the feeder school orchestra teachers who was very emotional seeing her former students performing at such a high level and at such a prestigious venue. That conversation inspired me to recognize the feeder programs for all the work they do to get students to the level necessary to play in such a high caliber ensemble. I wrote this piece for them, so they too can celebrate the Midwest Clinic achievement in their own way.

Enter Five Before Beethoven. While the piece is original, it pays homage to Beethoven's Fifth Symphony in many ways. The concept is that musicians need to start somewhere before they are ever ready to tackle a composer like Beethoven. This piece represents the journey students go through with their teachers on their way to playing those "big pieces." Conductors will surely notice the many nods (subtle and not so subtle) to the first movement of Beethoven's masterpiece, yet the music was written to sound entirely organic (and not watered down).

Five Before Beethoven is dedicated to the string programs at Manor Woods (Bonnie Zietler and Sarah Lahan), Waverly (Rebecca Dreyman), and West Friendship (Michael Diener) Elementary Schools in Howard County, Maryland. It honors their dedication and passion to educate the next generation of orchestral musicians.

- Brian Balmages

Duration: 2:30

in honor of the string programs at Manor Woods, Waverly, and West Friendship Elementary Schools
(the feeder programs for Mount View Middle School, which performed at the Midwest Clinic)
Bonnie Zietler, Sarah Lahan, Rebecca Dreyman, and Michael Diener; Directors

FIVE BEFORE BEETHOVEN

BRIAN BALMAGES
(ASCAP)

Allegro vivace (♩ = 144+)

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

Piano

2 3 4 5

9

6 7 8 9 10 11

Legal Use Requires Purchase



Hear and download this
piece at www.fjhmusic.com

Copyright © 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.

ST6513

To Coda \oplus

Score for measures 12 to 16, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The tempo/mood is *cresc. poco a poco*. The key signature is one sharp (F#). The time signature is 12/8. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 12-16 show a gradual increase in volume and intensity across all instruments. The strings play a rhythmic pattern of eighth notes, while the woodwinds and piano provide harmonic support. The first violin part includes a trill in measure 16.

Score for measures 17 to 21, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The tempo/mood is *f* (forte). The key signature is one sharp (F#). The time signature is 12/8. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 17-21 show a continuation of the musical theme with increased volume and intensity. The strings play a rhythmic pattern of eighth notes, while the woodwinds and piano provide harmonic support. The first violin part includes a trill in measure 21.

25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mf

p

mf

p

mf

p

III

I

II

22 23 24 25 26

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mf

p

mf

p

mf

p

mf

p

III

I

II

27 28 29 30 31

33

Score for measures 32-36, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is two sharps (F# and C#). The time signature is 13/8.

Measures 32-36 show a progression of dynamics from *mf* to *mp* and back to *mf*. The Vln. 1 part includes a *L2* marking. The Vln. 2 part includes a *V* marking. The Vla. part includes a *V* marking. The Vcl. part includes a *V* marking. The D.B. part includes a *V* marking. The Pno. part includes a *V* marking.

Measures 32, 33, 34, 35, and 36 are indicated at the bottom of the score.

41

Score for measures 37-41, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is two sharps (F# and C#). The time signature is 13/8.

Measures 37-41 show a progression of dynamics from *mp* to *f* and back to *p*. The Vln. 1 part includes a *H2* marking. The Vln. 2 part includes a *V* marking. The Vla. part includes a *V* marking. The Vcl. part includes a *V* marking. The D.B. part includes a *V* marking. The Pno. part includes a *V* marking.

Measures 37, 38, 39, 40, and 41 are indicated at the bottom of the score.

Violin 1
Violin 2
Viola
Violoncello
Double Bass
Piano

42 43 44 45 46 47

48

Violin 1
Violin 2
Viola
Violoncello
Double Bass
Piano

48 49 50 51 52 53

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

L2 H2

D.C. al Coda

Coda

58

54 55 56 57 58

Vln. 1 *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *f* *mf* *f*

Vcl. *f* *mf* *f*

D.B. *f* *mf* *f*

Pno. *f* *mf* *f*

59 60 61 62 63

Vln. 1 *p* *cresc. poco a poco*

Vln. 2 *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vcl. *p* *cresc. poco a poco*

D.B. *p* *cresc. poco a poco*

Pno. *p* *cresc. poco a poco*

64

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

64 65 66 67 68

64 65 66 67 68

opt. accel.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

69 70 71 72 73

69 70 71 72 73