

PRIMEVAL DANCE

BRIAN BALMAGES

INSTRUMENTATION

| | | | | | |
|---|-----------------------|---|--|---|-------------------------|
| 1 | Conductor Score | 4 | Trombone | SUPPLEMENTAL and WORLD PARTS <i>Available for download from</i> www.alfred.com/supplemental | |
| 8 | Flute | 2 | Euphonium | | |
| 2 | Oboe | 2 | Baritone T.C. | | |
| 2 | Bassoon | 4 | Tuba | | |
| 5 | B♭ Clarinet 1 | 2 | Timpani | | |
| 5 | B♭ Clarinet 2 | 2 | Bells | | |
| 2 | B♭ Bass Clarinet | 2 | Vibraphone | | |
| 4 | E♭ Alto Saxophone | 2 | Marimba | | |
| 2 | B♭ Tenor Saxophone | 2 | Percussion 1 (2 Low Tom-toms, Bass Drum) | | |
| 2 | E♭ Baritone Saxophone | 4 | Percussion 2 (Crash Cymbals, Finger Cymbals, Claves, Suspended Cymbal) | | |
| 4 | B♭ Trumpet 1 | | | | |
| 4 | B♭ Trumpet 2 | | | | |
| 4 | F Horn | | | | |
| | | | | | E♭ Alto Clarinet |
| | | | | | E♭ Contra Alto Clarinet |
| | | | | | B♭ Contra Bass Clarinet |
| | | | | E♭ Horn | |
| | | | | Trombone in B♭ T.C. | |
| | | | | Trombone in B♭ B.C. | |
| | | | | Euphonium in B♭ B.C. | |
| | | | | Tuba in B♭ T.C. | |
| | | | | Tuba in B♭ B.C. | |
| | | | | Tuba in E♭ T.C. | |
| | | | | Tuba in E♭ B.C. | |
| | | | | String Bass | |





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 Music and MakeMusic.

ABOUT THE MUSIC

What should music sound like that seeks to portray the earliest ages in the history of the world? The raw, primitive beginnings from which order would emerge? *Primeval Dance* attempts to answer these questions, providing the soundtrack for primordial times. The music relies on an intuitive rhythmic pulse that powers the entire work along with contemporary harmonies and haunting melodic lines. Texture also plays a significant role as the work attempts to defy the typical sound of a concert band. Aggressive and raw, yet inquisitive and thought provoking; there are a lot of opportunities for an incredible amount of expression.

Primeval Dance was commissioned by directors Karla Hulne, Erik Hanson, and Joan Draxler-Ruff to celebrate the 10th anniversary of the Couleeland Honors Band in Blair, Wisconsin.

PERFORMANCE NOTES

While the piece uses a large percussion section (8 players minimum) and very specific orchestration, there are many cues that have been included to make the piece work extremely well in a variety of situations. For example, in the absence of timpani, there are cues in the winds to make the opening section work just fine. At minimum, I would suggest a player on toms (or snare drum with snares off) and bells. From there, you can fill in parts to match the strengths in your ensemble. In its purest form, I highly encourage ensembles to play the music without using any cues when possible. That will resemble the exact sound I'm after in the piece, and will be the most effective!

—Brian Balmages

DURATION: 2:00

commissioned by the Couleeland Honors Band in honor of its 10th anniversary
Blair, Wisconsin; Karla Hulne, Erik Hanson, and Joan Draxler-Ruff, Directors

PRIMEVAL DANCE

BRIAN BALMAGES
(ASCAP)

Primitive (♩ = 144)

5

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

play if no Timp. ----- B. Cl.

Primitive (♩ = 144)

5

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Euphonium

Tuba

Timpani (G, C, D) *p*

Bells

Vibraphone

Marimba

Low Tom-tom (opt. S.D. w/ snares off)

Percussion 1 (2 Low Tom-toms, Bass Drum) *p*

Percussion 2 (Crash Cymbals, Finger Cymbals, Claves, Suspended Cymbal)

B.D. dampen always Finger Cym.

2 3 4 5 6



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1

Perc. 2



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1

Perc. 2

14 15 16 17 18 19 20

21

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1
Cls.

2

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mp*

21

1
Tpts. *mp*

2

Hn. *mp*

Tbn. *mp*

Euph. *mp* play

Tuba

Timp. *mp*

Bls. *mp*

Vib. *mp* * (no pedal)

Mrb. *mp*

Perc. 1 *mp*

Perc. 2

21 22 23 24 25 26 27

29

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp

mp play

mp play

mp play

mp

29

1
Tpts.

2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1

Perc. 2

mp

mp

37

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

37

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1

Perc. 2

Cr. Cym.

dampen always

mf

50681S

35

36 *mf*

37 *f*

38

39

40

41

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1
2 Toms if available

Perc. 2

mp *f* *mf*

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mp* *ff*

1 Cls. *mp* *p*

2 Cls. *mp* *p*

B. Cl. *mp* *p*

A. Sax. *mp* *ff*

T. Sax. *mp* *ff*

B. Sax. *mp* *ff*

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Hn. *mp* *ff*

Tbn. *mp* *ff*

Euph. *mp* *ff*

Tuba *mp* *ff*

Timp. *mp* *ff*

Bls. *p*

Vib. *p*

Mrb. *p*

Perc. 1 *f* *mp* *ff*

Perc. 2 *f*

50681S 49 50 51 52 53 54 *f* 55

50681S

Fl.
Ob.
Bsn.

1
Cls.
2

B. Cl.

A. Sax.
T. Sax.
B. Sax.

1
Tpts.
2

Hn.

Tbn.

Euph.
Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1

Perc. 2

F. Cym.
p

56 57 58 59 60 61

p mp p mp mp

mp p

mp p mp

p mp p mp

p mp mp

mp p mp

mp mp

p

63

Fl. *mp* *p*

Ob.

Bsn.

1
Cls. *p* *mp* *p*

2

B. Cl. *p* *mp* *p*

A. Sax. *p* *mp* *p*

T. Sax. *p* *mp* *p*

B. Sax. *p* *mp* *p*

63

Fl. *mp* *p*

Hn. *p* *mp* *p*

Tbn. *p* *mp* *p*

Euph. *p* *mp* *p*

Tuba *p* *mp* *p*

Timp.

Bls. *p*

Vib.

Mrb.

Perc. 1 *p*

Perc. 2

71

Fl.

Ob.

Bsn.

Cls.
1

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts.
1

2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1

Perc. 2

50681S

mf

mf

mf

mf

play

mf

mf

mf

play

mf

mf

play

mf

mf

mf

play

mf

mf

mf

mf

Sus. Cym.

70 71 72 73 74 75 76

Clvs.



79

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

79

1
Tpts.

2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1

Perc. 2

50681S 77 78 79 80 81 82 83

87

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Vib.

Mrb.

Perc. 1

Perc. 2

Cr. Cym.

mf

f

mf

f

mf

f

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Euph.
Tuba
Timp.
Bls.
Vib.
Mrb.
Perc. 1
Perc. 2

50681S 90 91 92 93 94 95 96

mf *f*

mf *f*

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