

CHANT AND SAVAGE DANCE

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
1 - Opt. Piccolo	2 - Baritone T.C.
4 - Flute 1	3 - Tuba
4 - Flute 2	2 - Mallet Percussion
2 - Oboe	Vibraphone
1 - Bassoon	Bells
4 - B \flat Clarinet 1	Chimes
4 - B \flat Clarinet 2	1 - Timpani
2 - B \flat Bass Clarinet	5 - Percussion 1
3 - E \flat Alto Saxophone 1	Triangle
3 - E \flat Alto Saxophone 2	Maracas
2 - B \flat Tenor Saxophone	Bass Drum
1 - E \flat Baritone Saxophone	Snare Drum
4 - B \flat Trumpet 1	5 - Percussion 2
4 - B \flat Trumpet 2	Wind Chimes
3 - F Horn	Finger Cymbals
2 - Trombone 1	Tam-tam
2 - Trombone 2	2 Tom-toms
	Tambourine
	Cowbell

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

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The Composer

Brian Balmages is an active composer, conductor, 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 compositions have been performed worldwide at conferences including the CBDNA National Conference, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. 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, and the University of Miami Wind Ensemble. Currently, he is director of instrumental publications at The FJH Music Company Inc. in Fort Lauderdale, Florida, and an adjunct faculty member at Towson University in Baltimore, Maryland.

Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson. He is a freelance musician in the Baltimore area, and has performed with the Miami Symphony Orchestra, the Florida Chamber Orchestra, Skyline Brass, and the Henry Mancini Institute Orchestra.

About the Music

Tribes throughout the world have long been associated with rituals. Ceremonies have been performed for many reasons including harvests, good fortune in war, healing, and change in status of an individual. *Chant and Savage Dance* is a work that programmatically depicts one of these ancient tribal rituals.

The soft opening theme provides a certain amount of instability that is reinforced by interesting harmonies. This instability foreshadows the impending savage dance, which is introduced by percussion. The music continues to build until the intensity of the dance seems almost unbearable. Soon, the dancers reach the point of utter exhaustion and uncontrollably collapse to the ground. With their collapse comes a brief return of the opening material, signifying the end of the ritual.

Each percussion entrance (measures 38, 65, and 91) in the dance should be more energetic and powerful than the previous entrance, so avoid building too quickly. The dance becomes almost unbearable in measure 91. Although percussion is extremely important in this passage, work for a balance with winds. At measure 109, allow tam-tam to ring sufficiently before bringing in clarinets at measure 110. The pause should be long enough to allow the tam-tam to reach the same dynamic (*mezzo piano*) as clarinets.

From measures 91–109, consider positioning percussionists around the audience to double parts on stage with identical or similar instruments. This will literally bring the audience into the final stage of the ritual and have a dramatic effect.

Brian Balmages

Overview

by Deborah A. Sheldon

Bars	Section	Comments
1–37	Chant	The chant begins in a haunting style, with sparse scoring in a minor key. Cue vibraphone in bar 5 and accompanying clarinets who perform in open 5 ^{ths} at 8. Good intonation and attention to accidentals are important. Harmonic interest is introduced by non-chord tones of the accidentals. Bring out the descending accompaniment at the change of meter (from $\frac{3}{4}$ to $\frac{4}{4}$) at 14. The chant melody concludes and restatement begins at 18, with increased scoring and an instrumentation change. Emphasize chromatic accompaniment to intensify the dark melodic flavor. Remind students of fingerings; have them mark the music to avoid wrong notes. At 27, the chant statement finishes with the introduction of more percussion and the statement of recurrent thematic material that heralds the dance. Draw students' attention to the similarity of sound between this and the dance melody. Take your time with the chant. The prudent use of rubato will create a nice expressive element.
38–64	Dance–A	Unrelenting percussion and a dramatic character change mark the beginning of the dance. The tempo is swifter, the spirit more stirring and the meter moves to $\frac{4}{4}$. Give saxophones and horns a good cue on the anacrusis to bar 42. At the same time, bring percussion dynamics down so they return to an accompaniment role. Despite the driving force, players should perform with a lighter touch so the tempo won't drag. Open 5 ^{ths} in the accompaniment call for attention to good intonation. The melody is comprised of an unusual twelve-bar phrase. A restatement of some of the opening chant material is used to connect the dance phrase at 38-54 to the second statement of the same phrase at 57. At 57, the dance is played with full ensemble with an echo that creates a nice sense of polyphony. Here, four main wind lines are woven together and supported by percussion. Be sure that all four parts are addressed in rehearsal so the texture is evident in the ensemble sound. The dance melody grows in intensity through bar 64. Long tones must be held full value with good sound.
65–109	Dance–B	Meter returns to $\frac{3}{4}$; intensity and tempo should be maintained. The ascending 3 rd harmonization of melodic incipits returns in the flutes, oboes, and bells. Observe dynamic swells to add to forward momentum. Melodic material returns in the saxophones and horns as accompaniment voices grow. Texture thickens at 85. Three heavy accents lead the ensemble to a tutti exclamation at 91. Focus on percussion in this section. While repetitive, the insistent nature of these parts gives this section its agitated feel. From 95 to 109 the dance section builds to a fevered pitch. Keep dynamics under control. Students must always play with a beautiful sound. Don't hurry through the fermata and cutoff at 109. Let the gong ring and decay before moving on.
110–127	Conclusion	There is a return to material from the beginning with the melody now stated in the clarinet. The tempo is significantly slower and dynamics are quiet as the chant reappears. The remainder of the work winds down to a beautiful, poignant tapered end. Take your time and allow your listeners to enjoy every nuance.

CHANT AND SAVAGE DANCE

BRIAN BALMAGES
(ASCAP)

Andante (♩ = 70)
- Picc.

The score is for a woodwind and percussion ensemble. The tempo is Andante (♩ = 70) and the time signature is 3/4. The key signature has two flats (B-flat and E-flat). The score includes parts for:

- Opt. Piccolo Flutes 1-2: Melodic line starting with a piano (*p*) dynamic.
- Oboe: Rested.
- Bassoon: Rested.
- B♭ Clarinets (1 and 2): Rested.
- B♭ Bass Clarinet: Rested.
- E♭ Alto Saxophones (1 and 2): Rested.
- B♭ Tenor Saxophone: Rested.
- E♭ Baritone Saxophone: Rested.
- B♭ Trumpets (1 and 2): Rested.
- F Horn: Rested.
- Trombones (1 and 2): Rested.
- Baritone/Euphonium: Rested.
- Tuba: Rested.
- Mallet Percussion (Vibraphone, Bells, Chimes): Vibraphone part with notes and a *p w/pedal* dynamic.
- Timpani: Rested, with notes for G, A, and D.
- Percussion 1 (Triangle, Maracas, Bass Drum, Snare Drum): Wind Chimes play slowly.
- Percussion 2 (Wind Chimes, Finger Cymbals, Tam-tam, 2 Tom-toms, Tambourine, Cowbell): Rested.

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8

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1 Cls. *p*

2 Cls. *p*

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

8

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1 Triangle Maracas *p*

Perc. 2 Finger Cymbals

+ Picc.

T. Sax. *p*

p

p

p

p

p

w/medium soft mallets

p

8 9 10 11 12 13 14 *p*

poco rit.

18 A tempo

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbn.

2 Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tbn. 1

Tbn. 2

Hn. mp

st. mute mp

B.D. p

Tam-tam p

15 16 17 18 19 20 21

poco rit.

27 A tempo

Opt. Picc. Fls. 1-2 *mp*

Ob. *mp*

Bsn. *mp*

1 *play div.*

2 *play p*

B. Cl. *p*

A. Saxes 1 *a2*

2 *p*

T. Sax. *play mp*

B. Sax. *mp*

1 *open*

2 *mp*

Tpts. *mp*

Hn. *mp*

Tbns. 1

2

Bar./Euph. *p*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

22 *p* 23 24 25 26 *pp* 27 *p* 28

poco rit. **27** *A tempo*

Opt. Picc. Fls. 1-2

Ob.

Bsn.

Tbn. 1

1

Cls. *p*

Tbn. 2

2

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

1

Tpts.

2

Hn.

Tbns. 1

2

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

Bells

Mrcs.

29 30 31 32 33 34 35

poco rit.

38 Allegro (♩ = 152)

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

mf > mp

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

mf > mp

poco rit.

38 Allegro (♩ = 152)

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

mf > mp

Bar./Euph.

mf > mp

Tuba

Mlt. Perc.

p

Timp.

Perc. 1

Tom-toms

S.D.

mf

Perc. 2

Tambourine

36

37

38

39

40

mf

Tambourine

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tpt. 1
mf marcato

Tpt. 2
mf marcato

mf marcato

mf marcato

mf marcato

mf marcato

mf marcato

mp

41 *mp* 42 *mp* 43 *mp* 44

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf marcato

mp

mp

45 46 47 48

50

Opt. Picc.
Fls. 1-2

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

50

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

49 50 51 52

play
mp
play
mp

Opt. Picc. Fls. 1-2

mf

Ob.

mf

Bsn.

mp

1

Cls.

2

B. Cl.

mp

A. Saxes

1

2

T. Sax.

B. Sax.

mp

1

Tpts.

2

mp

Hn.

Tbns.

1

2

mp

Bar./Euph.

mp

Tuba

mp

Mlt. Perc.

mf

Timp.

mp

Perc. 1

Perc. 2

53 54 55 56

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57

Opt. Picc. Fls. 1-2 *f*

Ob. *f*

Bsn. *f marcato*

1 Cls. *f marcato*

2 Cls. *f marcato*

B. Cl. *f marcato*

1 A. Saxes *f*

2 A. Saxes *f*

T. Sax. *f*

B. Sax. *f marcato*

57

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

1 Tbns. *f marcato*

2 Tbns. *f marcato*

Bar./Euph. *f marcato*

Tuba *f marcato*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

57 *f* 58 59 60

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

61 62 63 64

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65

Opt. Picc. Fls. 1-2 *ff* *mp*

Ob. *ff* *mp*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

1 A. Saxes *ff*

2 A. Saxes *ff*

T. Sax. *ff*

B. Sax. *ff*

65

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

1 Tbns. *ff*

2 Tbns. *ff*

Bar./Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff* *mp*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

65 *ff* 66 67 68

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

69 *p*

70

71

72

Opt. Picc. Fls. 1-2
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
1 A. Sax.
2 A. Sax.
T. Sax.
B. Sax.
1 Tpts.
2 Tpts.
Hn.
1 Tbns.
2 Tbns.
Bar./Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

mp

77 78 79 80

83

Opt. Picc. Fls. 1-2
 Ob.
 Bsn.

1
 Cls.
 2
 B. Cl.

A. Saxes 1
 2
 T. Sax.
 B. Sax.

1
 Tpts.
 2

Hn.
 1
 Tbns.
 2
 Bar./Euph.
 Tuba

Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2

cresc.
cresc.
mp cresc.
cresc.
mp cresc.
mp cresc.
mp cresc.
cresc.
cresc.
mp cresc.
cresc.
cresc.
cresc.
cresc.

81 82 83 84

Opt. Picc.
Fls. 1-2

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbn.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

85 86 87 88

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

97 98 99 100

Opt. Picc. Fls. 1-2

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

101 102 103 104

103

103

110 Tempo I (♩ = 70)

117

Opt. Picc. Fls. 1-2

Ob.

Bsn.

- Picc.

p

1

2

Cls.

mp

div.

B. Cl.

mp

1

2

A. Saxes

T. Sax.

B. Sax.

110 Tempo I (♩ = 70)

117

1

2

Tpts.

Hn.

1

2

Tbns.

Bar./ Euph.

Tuba

Mlt. Perc.

Chimes

p

Timp.

p

Perc. 1

on-stage only

Mrcs.

mp

W. Ch. play slowly

Perc. 2

110 111 *p* 112 113 114 115 116 117 118

one player per stand

poco rit.

Opt. Picc. Fls. 1-2

Ob.

Bsn.

Musical score for Flutes (Opt. Picc. Fls. 1-2), Oboe (Ob.), and Bassoon (Bsn.). The Flutes part has a melodic line with a slur over measures 119-124. The Oboe and Bassoon parts are mostly rests.

1 Cls.

2 Cls.

B. Cl.

T. Sax.

Musical score for Clarinets (1 and 2) and Bass Clarinet (B. Cl.). The Clarinet 1 part has a melodic line starting in measure 125 with a dynamic marking of *p*. The Bass Clarinet part has a melodic line starting in measure 125 with a dynamic marking of *pp*.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

Musical score for Alto Saxophones (1 and 2), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The Alto Saxophones and Tenor Saxophone parts have melodic lines starting in measure 125 with dynamic markings of *pp* and *p* respectively.

1 Tpts.

2 Tpts.

Hn.

1 Tbn.

2 Tbn.

Bar./Euph.

Tuba

blow air through instrument

poco rit.

Musical score for Trumpets (1 and 2), Horns (Hn.), Trombones (1 and 2), and Tuba. All parts have melodic lines starting in measure 125 with dynamic markings of *p* and *mp*. The instruction "blow air through instrument" is written above the first notes of the Trumpets, Horns, Trombones, and Tuba parts. The tempo marking "poco rit." is placed above the Trombone part.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

play slowly

l.v.

Musical score for Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Mallet Percussion part has a melodic line starting in measure 125 with a dynamic marking of *p*. The Timpani part has a rhythmic pattern. The Percussion 1 and 2 parts are mostly rests.

119 120 121 122 123 124 125 126 127