

PRIMAL DANCES

Brian Balmages

Instrumentation

1 - Conductor's Full Score	3 - B♭ Trumpet 1	2 - Percussion 2
1 - Piccolo	3 - B♭ Trumpet 2	Vibraphone
4 - Flute 1	3 - B♭ Trumpet 3	Xylophone
4 - Flute 2	2 - F Horn 1	4 - Percussion 3
2 - Oboe	2 - F Horn 2	Concert Toms
2 - Bassoon	2 - Trombone 1	Bass Drum
4 - B♭ Clarinet 1	2 - Trombone 2	Chimes
4 - B♭ Clarinet 2	2 - Trombone 3	Suspended Cymbal
4 - B♭ Clarinet 3	2 - Baritone / Euphonium	China Cymbal
2 - B♭ Bass Clarinet	2 - Baritone T.C.	Splash Cymbal
1 - E♭ Contra Alto Clarinet	4 - Tuba	Bar Chimes
1 - B♭ Contrabass Clarinet	1 - String Bass	4 - Percussion 4
2 - E♭ Alto Saxophone 1	1 - Timpani	Crash Cymbals
2 - E♭ Alto Saxophone 2	2 - Percussion 1	Triangle
2 - B♭ Tenor Saxophone	Bells	Cabasa
2 - E♭ Baritone Saxophone	Chimes	Suspended Cymbal
	Marimba	Temple Blocks
		Wood Block
		Tam-tam

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.

Program Notes

While not specifically programmatic, the music is inspired by the raw, primitive nature of its title. Built on a combination of driving, dissonant rhythms and complex harmonies, the piece features angular melodies surrounded by colorful percussion writing. Indicative of evolution, the music begins to develop and become more complex, although it never abandons its primal roots during the process. At times, it feels exploratory – at other moments, it has more of a chaotic, near violent nature. The transition into the slower, mystical section draws on elements of Stravinsky (referencing elements of both his *Rite of Spring* and *Firebird Suite*.) As the slower section unfolds, the listener is lulled by a slow, steady movement of quarter notes under the melody. This builds into a powerful conflict (both harmonically and melodically as bass voices compete with the upper woodwinds and brass). The quarter note pulse returns once again, and eventually moves back into the driving, raw harmonic content of the opening. Familiar melodies begin to surface under new orchestration before moving into a coda section featuring a building woodwind and percussion ostinato. A series of powerful chords emerges under the ostinato, creating harmonic instability. The music becomes even more unstable as the chords change duration while a final ascending statement emerges from horns, saxophones, and euphonium. The ending of the work erupts in a fury of rhythmic and harmonic intensity before a final unison statement brings the work to a furious conclusion.

Primal Dances was commissioned by the Folly Quarter Middle School Symphonic Wind Ensemble (Ellicott City, Maryland; Andrew Spang, conductor). The commission is a result of Folly Quarter's "Play It Forward" Commissioning Project through their booster organization, the Friends of Folly Quarter Musicians.

- Brian Balmages

PRIMAL DANCES

BRIAN BALMAGES
(ASCAP)

Raw (♩ = 144)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba

String Bass

Timpani

Percussion 1 (Bells, Chimes, Marimba)

Percussion 2 (Vibraphone, Xylophone)

Percussion 3 (Concert Toms, Bass Drum, Chimes, Suspended Cymbal, China Cymbal, Splash Cymbal, Bar Chimes)

Percussion 4 (Crash Cymbals, Triangle, Cabasa, Suspended Cymbal, Temple Blocks, Wood Block, Tam-tam)

Concert Toms w/ sticks

p (G, Ab, C♯, D)

p *secco* B.D.

2 3 4 5 6



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piece at www.fjhmusic.com

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2 Vibra. mp

Perc. 3

Perc. 4

7 8 9 10 11 12

13

Picc.

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *mf* Hn. *mp* play

2 3 *mf* *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1 *mf* 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

13

Tpts. 1 *mf* *mp* 2 *mf* *mp* 3 *mf* *mp*

Hns. 1 *mf* *mp* 2 *mf* *mp*

Tbns. 1 2 3 *mp*

Bar. / Euph. *mf* *mp*

Tuba St. Bass *mp*

Timp. *mp*

Perc. 1 Mar. *mp*

Perc. 2 *mf* *mp*

Perc. 3 *mp*

Perc. 4 Wood Block *mp*

13 14 15 16 17 18

B1736

29

30

Picc. *f*

Fls. 1 *f*
2

Ob. *f*

Bsn. *f*

Cls. 1 *f*
2 *f*
3

B. Cl. *f*

C.B. Cl. *f*

A. Sax. 1 *f*
2

T. Sax. *f*

B. Sax. *f*

30 div. *f*

Tpts. 1 *f*
2 *f*
3

Hns. 1 *f*
2

Tbns. 1 *f*
2 *f*
3

Bar. / Euph. *f*

Tuba *f*
St. Bass

Timp. *f*

Perc. 1

Perc. 2

Perc. 3 *f*

Perc. 4 *f* Cabasa

30 31 32 33 34 35

38

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(D to Eb)
(play one octave lower)

36 37 38 39 40

B1736

Picc.

Fls. 1
2

Ob.

Bsn.

Hn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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mf

mp

muffle

Temple Blocks (bottom two)

+ middle block

46 47 48 49 50

Picc. *mf*

Fls. 1 *mf*
2

Ob. *mf*

Bsn.

Cls. 1
2 3

B. Cl.

C.B. Cl.

A. Saxes 1 *mf*
2

T. Sax.

B. Sax.

Tpts. 1 *mf*
2 3

Hns. 1 *mf*
2

Tbns. 1
2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3 China Cym. w/ stick *mf*

Perc. 4

51 52 53 54 55

Picc.

Fls. 1 2 *p*

Ob.

Bsn.

B. Sax. *mp*

Cls. 1 2 3 *play p*

B. Cl.

C.B. Cl.

A. Saxes 1 2 *Solo mp*

T. Sax.

B. Sax. *mp*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1 *p*

Perc. 2

Perc. 3 Toms *mp*

Perc. 4

56 57 58 59 60

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B1736

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

China

+ Splash

Cr. Cym.

muffle

2 players

p

ff

mf

ff

open

play open

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suddenly slower (♩ = 60)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn.

Tbn. 1

Tbn. 2

suddenly slower (♩ = 60)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bells plastic mallets

80 81 82 83 84 85

91

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

stagger breathe

p

tr

pp

stagger breathe

p

Solo

p

95

p

mute 3

Tri.

p

92 93 94 95 96 97

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

p

mf

p

mf

p

B1736

113

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bar. Ch.

Tam-tam

Bells (Ab to A)

Cr. Cym.

p *mp* *mf* *f*

play *p* *mp* *f*

tutti *mp* *f*

113

110 111 112

B1736

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls. *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

1 2 3

Tpts. 1 2 3

Hns. 1 2 *mp*

1 2 3

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

B. Cl. *p*

1 2 3 4

Temp. (F# to G, A to Ab, Eb to D)

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4

125 Tempo I (♩ = 144)

Picc.

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *tutti p*

C.B. Cl. *p*

A. Saxes 1 2

T. Sax. *play p*

B. Sax. *play p*

125 Tempo I (♩ = 144)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph. *p*

Tuba *play p*

St. Bass *p*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *Toms p*

Perc. 4 *B.D.*

125

126

127

128

129

130

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142

148

Score for Percussion and Woodwinds, measures 149 to 154. The score includes parts for Piccolo (Picc.), Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar. / Euph.), Tuba/St. Bass, Timpani (Timp.), and various Percussion instruments (Perc. 1, Perc. 2, Perc. 3, Perc. 4).

Measures 149 to 154 are shown. The score includes dynamic markings such as *mf* (mezzo-forte) and *div.* (divisi). The percussion section includes Xylophone (Xylo.) and various Percussion instruments (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The woodwind section includes Piccolo (Picc.), Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar. / Euph.), and Tuba/St. Bass.

Measures 149, 150, 151, 152, 153, and 154 are indicated at the bottom of the page.

155 156 157 158 159

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This page of the musical score, page 34, contains staves for the following instruments:

- Picc.
- Fls. 1 and 2
- Ob.
- Bsn.
- Cls. 1, 2, and 3
- B. Cl.
- C.B. Cl.
- A. Saxes 1 and 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, and 3
- Hns. 1 and 2
- Tbns. 1, 2, and 3
- Bar. / Euph.
- Tuba
- St. Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score is marked with a large red diagonal watermark that reads "Preview Only - Legal Use Requires Purchase".

171

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

171

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.

170 mp

171 ff

172

173

Toms

B.D.

ff

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 C.B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar. / Euph.
 Tuba
 St. Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

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174 175 176 177 178

ff

Cr. Cym.