

# JUNGLE DANCE

## Brian Balmages

### Instrumentation

Full Score

**Part 1:**

3 - Piccolo /  
Flute  
1 - Oboe  
2 - B $\flat$  Clarinet /  
Soprano Sax  
2 - E $\flat$  Alto Sax  
(E $\flat$  Clarinet)  
3 - B $\flat$  Trumpet  
2 - Violin

**Part 2:**

2 - Flute  
1 - Oboe  
2 - B $\flat$  Clarinet  
2 - E $\flat$  Alto Sax  
3 - B $\flat$  Trumpet  
2 - Violin

**Part 3:**

2 - B $\flat$  Clarinet  
2 - E $\flat$  Alto Sax  
(Alto Clarinet)  
2 - B $\flat$  Tenor Sax  
2 - F Horn  
2 - Violin  
2 - Viola

**Part 4:**

1 - Bassoon  
2 - B $\flat$  Bass Clarinet /  
Tenor Sax  
Baritone T.C.  
2 - E $\flat$  Baritone Sax  
(Alto Clarinet)  
2 - F Horn  
3 - Trombone /  
Euphonium  
2 - Violoncello

**Part 5:**

1 - Bassoon  
2 - B $\flat$  Bass Clarinet  
(Contrabass Clarinet)  
2 - E $\flat$  Baritone Sax  
(Contra Alto Clarinet)  
2 - Trombone /  
Euphonium  
3 - Tuba  
2 - Double Bass

**Percussion:**

2 - Percussion 1  
Vibraphone  
Temple Blocks  
2 - Percussion 2  
Marimba  
Agogo Bells  
Tom-toms  
2 - Percussion 3  
Cabasa  
Cowbell  
2 - Percussion 4  
Claves  
Congas  
Tom-toms  
Crash Cymbals  
2 - Percussion 5  
Shaker  
Guiro  
China Cymbal  
Suspended Cymbal

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



## The Composer

Brian Balmages (b. 1975) is an award-winning composer and conductor. His music 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 is a recipient of the prestigious 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 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 Series

The FJH Flex Series serves as a bridge between The Reimagine Initiative (fully-adaptable works for absolutely any possible instrumentation) and concert band music with standard instrumentation. Designed to work extremely well for smaller bands and groups with instrumentation challenges, the FJH Flex Series will also work with percussion and any of the following combinations:

Bands with incomplete instrumentation • Woodwind ensemble • Clarinet choir • Saxophone choir • Brass ensemble • Strings • Full orchestra • Countless additional combinations!

Featuring some of the most popular FJH pieces of all time, the FJH Flex Series opens a world of opportunity to smaller programs that are still looking for big musical experiences.

## About the Music

*Jungle Dance* is a new type of piece for me. It depicts a celebration in the middle of a jungle. It's not specific to people—it actually represents the celebration of all living things—animals, plants, and people—all coming together in a high energy celebration of life and nature. The melody itself is quite infectious and is treated as a passacaglia. With the exception of one measure (which separates the brief coda from the rest of the work), the melody repeats constantly while the textures, rhythms, and harmonies around it change and develop.

The two melodic ideas in the piece are juxtaposed at ms. 49 for the first time. The melody is then taken over completely by percussion, with the temple blocks continuing the melodic ideas in the absence of any wind instruments. As the piece begins to build once again, themes are slowly layered on each other. Eventually, the two main themes are juxtaposed once more, with a second presentation of the themes occurring one measure later. Thus, beginning at ms. 97, there are three individual themes being heard. A climax occurs as a chorale is superimposed on the incredibly vibrant tapestry of sound before the piece comes to a close.

Make sure the percussion does not overplay the band. Each individual part will need to be balanced so percussion comes across as an ensemble and not a bunch of individual players competing for the spotlight.

*Jungle Dance* was commissioned by the Lawton C. Johnson Summit Middle School Bands under the direction of Michelle Brick.

- Brian Balmages

Duration: 3:00

**Driving forward** (♩ = 160)

**PART 1**

- C Instruments** (Piccolo, Flute, Oboe, Violin\*)
- Bb Instruments** (Clarinet, Trumpet, Soprano Sax)
- Eb Instruments** (Alto Sax)

**PART 2** (cued in Fl. / Ob. until ms. 25)

- C Instruments** (Flute, Oboe, Violin\*) *mf*
- Bb Instruments** (Clarinet, Trumpet) *mf*
- Eb Instruments** (Alto Sax) *mf*

**PART 3** T. Sax 8va throughout

- Bb Instruments** (Clarinet, Tenor Sax) *mf*
- Eb Instruments** (Alto Sax) *mf*
- F Horn** *mf*
- Viola** (Violin) *mf*

**Driving forward** (♩ = 160)

**PART 4**

- Bb Instruments** (Bass Clarinet, Tenor Sax, Baritone T.C.)
- Eb Instruments** (Baritone Sax)
- F Horn**
- C Instruments** (Trombone, Euphonium, Bassoon, Cello\*)

**PART 5**

- Bb Instruments** (Bass Clarinet)
- C Instruments (Eb Treble Clef)** (Trombone, Euphonium, Bassoon, Baritone Sax)
- Tuba**
- Double Bass\***
- Percussion 1** (Vibraphone, Temple Blocks)
- Percussion 2** (Marimba, Agogo Bells, Tom-toms)
- Percussion 3** (Cubasa, Cowbell) *mf*
- Percussion 4** (Claves, Congas, Tom-toms, Crash Cymbals) Claves *mf*
- Percussion 5** (Shaker, Guiro, China Cymbal, Suspended Cymbal)

\* String parts contain bowings and have different slur markings than those in the score.

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PART 1

C

B $\flat$

E $\flat$

*mf*

*mf*

*mf*

PART 2

C

B $\flat$

E $\flat$

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

17

PART 1

C

B $\flat$

E $\flat$

*mf*

*mf*

*mf*

PART 2

C

B $\flat$

E $\flat$

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

17

PART 4

B $\flat$

E $\flat$

F

C

*mf*

*mf*

*mf*

*mf*

PART 5

B $\flat$

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Marimba

*mf*

Cowbell

PART 1

PART 2

PART 3

PART 4

PART 5

25

PART 1

Picc. / Fl.  
Ob. / Vln.

C  
Bb  
Eb

PART 2

Fl.  
Ob. / Vln.

C  
Bb  
Eb

*mf*

PART 3

Bb  
Eb  
F  
Vla. (Vln.)

25

PART 4

Bb  
Eb  
F  
C

PART 5

Bb  
C  
Tuba D.B.

*mf*

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

Tom-toms

PART 1

C

B $\flat$

E $\flat$

PART 2

C

B $\flat$

E $\flat$

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

PART 4

B $\flat$

E $\flat$

F

C

33

div.

PART 5

B $\flat$

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Vibra.

Shaker

*mf*



PART 1

C  
Bb  
Eb

PART 2

C  
Bb  
Eb

PART 3

Bb  
Eb  
F  
Vla. (Vln.)

PART 4

Bb  
Eb  
F  
C

PART 5

Bb  
C  
Tuba D.B.

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

PART 1

PART 2

PART 3

PART 4

PART 5

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

41 Sus. Cym. on dome w/ stick 42 43 44 45 46

49

PART 1

C

B $\flat$

E $\flat$

PART 2

C

B $\flat$

E $\flat$

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

49

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(China)

47

48

50

51

to Temple Blocks

to Agogo Bells

PART 1

C

Bb

Eb

PART 2

C

Bb

Eb

PART 3

Bb

Eb

F

Vla. (Vln.)

PART 4

Bb

Eb

F

C

PART 5

Bb

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Temple Blocks

Agogo Bells

Congas

Guiro

PART 1

C

Bb

Eb

clap

PART 2

C

Bb

Eb

clap

PART 3

Bb

Eb

F

Vla. (Vln.)

clap

PART 4

Bb

Eb

F

C

clap

PART 5

Bb

C

Tuba D.B.

clap

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

58 59 60 61 62 63

PART 1

C

B $\flat$

E $\flat$

PART 2

(cued in Fl. / Ob. until ms. 74)

C

B $\flat$

E $\flat$

*p*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

*p*

PART 4

B $\flat$

E $\flat$

F

C

*p*

PART 5

B $\flat$

C

Tuba D.B.

*p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*p*

PART 1

C

B $\flat$

E $\flat$

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

PART 2

C

B $\flat$

E $\flat$

+ Fl. / Ob.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

PART 4

B $\flat$

E $\flat$

F

C

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

PART 5

B $\flat$

C

Tuba D.B.

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*mp* *cresc. poco a poco*

70 71 72 74 75

Sus. Cym. on dome w/ stick

*mp* *cresc. poco a poco*

PART 1

C

Bb

Eb

*f*

*f*

*f*

PART 2

C

Bb

Eb

*mp*

*mp*

*mp*

(cued in Fl. / Ob. until ms. 97)

PART 3

Bb

Eb

F

Vla.  
(Vln.)

*f*

*f*

*f*

*f*

*mp*

*mp*

*mp*

*mp*

PART 4

Bb

Eb

F

C

*f*

*f*

*f*

*f*

*f*

*f*

81

PART 5

Bb

C

Tuba  
D.B.

*f*

*f*

*f*

*f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4  
Congas

Perc. 5

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

76 77 78 79 81



PART 1

C

Bb

Eb

PART 2

C

Bb

Eb

PART 3

Bb

Eb

F

Vla. (Vln.)

PART 4

Bb

Eb

F

C

PART 5

Bb

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

89

PART 1

C

Bb

Eb

mp

mp

mp

PART 2

C

Bb

Eb

PART 3

Bb

Eb

F

Vla. (Vln.)

89

PART 4

Bb

Eb

F

C

mp

mp

mp

mp

PART 5

Bb

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Mar.

mp

PART 1

97

C

B $\flat$

E $\flat$

*mp* *mf*

PART 2

+ Fl. / Ob.

C

B $\flat$

E $\flat$

*mf*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

*mf*

PART 4

97

B $\flat$

E $\flat$

F

C

*mf*

PART 5

B $\flat$

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*mf*

94 95 96 97 98 99

PART 1

C

B $\flat$

E $\flat$

105

*f*

*f*

*f*

PART 2

C

B $\flat$

E $\flat$

(Fl. 8va to end)  
div.

*f*

*f*

*f*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

PART 4

B $\flat$

E $\flat$

F

C

105

*f*

*f*

*f*

*f*

PART 5

B $\flat$

C

Tuba D.B.

*f*

*f*

*f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Vibra.

to Tom-toms

Cr. Cym.

Shaker

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

100 101 102 103

PART 1

C

B $\flat$

E $\flat$

PART 2

(Ob. 8va to end)

C

B $\flat$

E $\flat$

PART 3

B $\flat$

E $\flat$

F

Vla. (Vin.)

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

106

107

108

109

110

111

PART 1

C

B $\flat$

E $\flat$

*ff* *div.*

PART 2

C

B $\flat$

E $\flat$

*ff*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

*ff*

PART 4

B $\flat$

E $\flat$

F

C

*ff*

PART 5

B $\flat$

C

Tuba D.B.

*ff*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Tom-toms

*mp* *ff*

muffle