

TRIBAL DANCE

Brian Balmages

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano
2 - Opt. Percussion
 Low Tom
 Floor Tom

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 active composer, conductor, producer, 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 works for symphonic band, orchestra, and brass have been performed throughout the world, including College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and Director of the Symphonic Band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their son, Jacob.

About the Music

Intense and driving rhythms have long been associated with ancient as well as modern tribal rituals. *Tribal Dance* conjures images of these large and often mystic gatherings. The opening theme is bold and aggressive, marked by well-articulated rhythms in both melodic and harmonic voices. The middle section, more dark and mysterious in nature, reflects some of the more sacred practices that continue to leave a sense of wonder in many who have studied these rituals. Some are said to even have the presence of magic. The final section unifies the work and reiterates the intense rhythms and themes from the opening, while offering slight variations as the work comes to a dramatic close.

While not required, piano is recommended, particularly beginning in measure 23. It will be helpful with smaller orchestras, especially those that may not have lower string voices.

The optional percussion parts add to the overall effect. In place of the floor tom, directors may wish to use a bass drum placed on its side and played with sticks, for a deep yet crisp sound. It is also possible to perform the piece with low tom only. For a more dramatic effect still, consider adding a few percussionists around the audience and having them begin at the downbeat of measure 21. To avoid balance issues with the strings (especially with smaller groups), offstage percussionists should stop after measure 35 and reenter at measure 61. If balance is not a problem, they may begin playing again at measure 45.

String Editing: Soon Hee Newbold

TRIBAL DANCE

BRIAN BALMAGES
(ASCAP)

Bold (♩ = 132)

5

Violin 1

Violin 2 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

Opt. Percussion (Low Tom, Floor Tom)

Low Tom (Opt. S.D. w/ snares off)

Floor Tom

(Opt. Bass Drum on side w/ hard sticks)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

Opt. Perc.

6 7 8 9 10

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ST6127

13

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

Opt. Perc.

11 12 13 14 15

16 17 18 19

ST6127

21

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

Opt. Perc.

mp legato

mp legato

mp legato

pedal always

mp

f

f

f

21 > 22 24 25 26

31

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

Opt. Perc.

mf

mf

mf

f

mf

mf

mf

f

mf

27 > 28 29 30 32

ST6127

37

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

Opt. Perc.

33 34 36 37 *mf*

div.

div.

div.

38 39 40 41 42

45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

Opt. Perc.

f detached

f detached

f detached

f

f

f

mp

f

43 46 47

V

div.

V

div.

V

Piano

Opt. Perc.

48 49 50 51 52

ST6127

53

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

Opt. Perc.

53 54 55 56 57

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

Opt. Perc.

58 59 60