

# ROCKY MOUNTAIN ROMP

Brian Balmages

## Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - Opt. Timpani
5 - B $\flat$ Clarinet 1	2 - Xylophone (Opt. Bells)
5 - B $\flat$ Clarinet 2	2 - Percussion 1
2 - B $\flat$ Bass Clarinet	Snare Drum
4 - E $\flat$ Alto Saxophone	Bass Drum
2 - B $\flat$ Tenor Saxophone	2 - Advanced Percussion 1
2 - E $\flat$ Baritone Saxophone	Snare Drum
4 - B $\flat$ Trumpet 1	Bass Drum
4 - B $\flat$ Trumpet 2	2 - Percussion 2
4 - F Horn	Crash Cymbals
4 - Trombone	Temple Blocks

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

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## 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.

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## About the Music

The rich history of Rocky Mountain National Park includes many cultural treasures, such as ancient trails, game drives, cattle ranches, and lodges. With a hint of Aaron Copland and a salute to the rich traditions throughout the Rocky Mountains, this hoedown conjures images of life on the ranch.

*Rocky Mountain Romp* is excellent for introducing easy syncopation, accents, and dynamic contrast. All accents should be played in the context of the written dynamic to give the piece its true character. An advanced snare drum part is provided for more developed percussionists. Both parts may be played simultaneously to involve more students if desired.

# ROCKY MOUNTAIN ROMP

BRIAN BALMAGES  
(ASCAP)

## Hoedown (♩=126)

The score is for a piece titled "Hoedown" in 4/4 time with a tempo of 126 beats per minute. It is arranged for a full orchestra and includes the following parts:

- Flute:** Part 1, marked *f* and *div.*
- Oboe:** Part 1, marked *f*
- B♭ Clarinets:** Parts 1 and 2, marked *f* and *a2*
- B♭ Bass Clarinet:** Part 1, marked *f*
- E♭ Alto Saxophone:** Part 1, marked *f*
- B♭ Tenor Saxophone:** Part 1, marked *f*
- E♭ Baritone Saxophone:** Part 1, marked *f*
- B♭ Trumpets:** Parts 1 and 2, marked *f* and *a2*
- F Horn:** Part 1, marked *f*
- Trombone Baritone/Euphonium Bassoon:** Part 1, marked *f* and *div. - Bsn. always on lower note*
- Tuba:** Part 1, marked *f*
- Opt. Timpani:** Part 1, marked *f* and *(Bb, Eb) play 8va throughout if using Xylo.*
- Xylophone (Opt. Bells):** Part 1, marked *f*
- Percussion 1 (Snare Drum, Bass Drum):** Part 1, marked *f*
- Advanced Percussion 1 (Snare Drum, Bass Drum):** Part 1, marked *f*
- Percussion 2 (Crash Cymbals, Temple Blocks):** Part 1, marked *f*

The score includes dynamic markings such as *f* (forte) and *div.* (divisi). It also features performance instructions like *a2* (second ending) and *play 8va throughout if using Xylo.* The piece is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom.

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Fl.

Ob.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Opt. Timp.

Xylo.  
(Opt. Bells)

Perc. 1

Adv. Perc. 1

Perc. 2

5 6 7 8





Fl. *mf*

Ob. *mf*

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2 *mf*

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Opt. Timp.

Xylo.  
(Opt. Bells) *mf*

Perc. 1

Adv. Perc. 1

Perc. 2

19 20 21 22

25

Fl. *sempre staccato (always detached)*

Ob. *sempre staccato (always detached)*

Cls. 1  
2 a2

B. Cl.

A. Sax. *sempre staccato (always detached)*

T. Sax.

B. Sax.

Tpts. 1  
2 *sempre staccato (always detached)*

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Opt. Timp.

Xylo.  
(Opt. Bells)

Perc. 1

Adv. Perc. 1

Perc. 2

23 24 25 26 27







33

Fl. *f*

Ob. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

33

Tpts. 1 2 *f*

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Opt. Timp. *f*

Xylo. (Opt. Bells) *f*

Perc. 1 *f*

Adv. Perc. 1 *f*

Perc. 2 *f*

33 *f* 34 35 36

41

Fl.

Ob.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

41

Tpts. 1  
2

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Opt. Timp.

Xylo. (Opt. Bells)

Perc. 1

Adv. Perc. 1

Perc. 2

37

38

40

41

Fl.

Ob.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.  
Bar/  
Euph.  
Bsn.

Tuba

Opt. Timp.

Xylo.  
(Opt. Bells)

Perc. 1

Adv. Perc. 1

Perc. 2

head

r.s.

42 43 45

Fl.

Ob.

Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn. Bar/  
Euph.  
Bsn.

Tuba

Opt. Timp.

Xylo.  
(Opt. Bells)

Perc. 1

Adv. Perc. 1

Perc. 2

46

49

*f*

*f*

rim

rim

51

Fl.

Ob.

Cl. 1  
2

B. Cl.

*mp*

A. Sax.

*mp*

T. Sax.

*mp*

B. Sax.

*mp*

51

Tpts. 1  
2

Hn.

*mp*

Tbn. Bar./ Euph. Bsn.

*mp*

Tuba

*mp*

Opt. Timp.

Xylo. (Opt. Bells)

Perc. 1

*mp*

Adv. Perc. 1

*mp*

Perc. 2

*mp*

50

*mp*

53

Fl. *f*

Ob. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2 *f* a2

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Opt. Timp.

Xylo. (Opt. Bells) *f* head

Perc. 1 *f* head

Adv. Perc. 1 *f*

Perc. 2

55 *f* 57 *f*

Fl.

Ob.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Opt. Timp.

Xylo. (Opt. Bells)

Perc. 1

Adv. Perc. 1

Perc. 2

59 60 61 62

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