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FJH DEVELOPING BAND

Grade 1.5

STAMPEDE

Brian Balmages

Instrumentation

- | | |
|----------------------------------|------------------|
| 1 - Conductor's Full Score | 4 - Tuba |
| 8 - Flute | 2 - Bells |
| 2 - Oboe | 2 - Percussion 1 |
| 2 - Bassoon | Snare Drum |
| 5 - B \flat Clarinet 1 | Bass Drum |
| 5 - B \flat Clarinet 2 | 4 - Percussion 2 |
| 2 - B \flat Bass Clarinet | Wind Chimes |
| 4 - E \flat Alto Saxophone | Temple Blocks |
| 2 - B \flat Tenor Saxophone | Wood Block |
| 2 - E \flat Baritone Saxophone | Claves |
| 4 - B \flat Trumpet 1 | 4 - Percussion 3 |
| 4 - B \flat Trumpet 2 | Triangle |
| 4 - F Horn | Slapstick |
| 4 - Trombone | Suspended Cymbal |
| 2 - Baritone/
Euphonium | Tom-toms |
| 2 - Baritone T.C. | Crash Cymbals |

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 the 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 such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands and orchestras, 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 acting 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 sons, Jacob and Collin.

About the Music

As its title suggests, this piece recreates the sound of a full cattle stampede through the use of multiple effects. The music begins softly using open, simple harmonies in a nod to Aaron Copland. After this brief introduction, bass drum indicates the distant beginning of the stampede. Members of the band then join in, with an option for audiences as well. While not essential to the performance, audience participation is extremely effective. The score includes a staff dedicated to this part.

As the stampede continues to build, temple blocks enter to mimic the sound of horse hooves. Up to five players (or more if wood blocks are available) may play this part. Each percussionist should play the standard notated rhythm, but all at different speeds to create a thick texture. Eventually, the full band states the powerful theme a final time before the stampede begins to slow down. A single horse gallop (temple blocks) leads the ritardando until the entire group has come to a halt. The open harmonies from the introduction return a final time to paint a picture of the calm western landscape experienced at the beginning.

I suggest discussing with the audience their participation ahead of time. Their visual cue can be when the instrumentalists begin to stomp their feet. The conductor should indicate their getting louder, although they will most likely follow the music and grow louder on their own when asked to do so. The other important cue is for bringing the audience down at the end before they eventually stop. If they continue into the fermata, it is easy for the conductor to give a cutoff.

STAMPEDE

BRIAN BALMAGES
(ASCAP)

Adagio (♩ = 66)

Flute *mp* *mf*

Oboe *mf*

Bassoon *mf*

B♭ Clarinets 1 2 *mp* Hn. *mf* play

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mp* *mf* play

B♭ Tenor Saxophone *mp* *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 2 *mf*

F Horn *mp* *mf* play

Trombone *mp* *mf*

Baritone/Euphonium *mp* *mf*

Tuba *mf*

Bells *mp* *mf* rim

Percussion 1 (Snare Drum, Bass Drum) S.D. *mf*

Percussion 2 (Wind Chimes, Temple Blocks, Wood Block, Claves) Wind Chimes *mf* B.D. *mf*

Percussion 3 (Triangle, Slapstick, Suspended Cymbal, Tom-toms, Crash Cymbals) Triangle *p* Wood Block *mp* Sus. Cym. coin scrape *mf*

Audience Stomping (This staff used solely for cueing audience) *mf*

2

3

4

5

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rit.

8 A Tempo

Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls. 1 & 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts. 1 & 2), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Bells, Percussion (Perc. 1, 2, 3), and Audience (Aud.). The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano), and performance instructions like *rit.* (ritardando) and *A Tempo*. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page.

14 Allegro (♩ = 152)

Fl. *mp*

Ob. *mp*

Bsn.

Cl. 1
2

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells *mp*

Perc. 1 *p* (distant rumble) *pp*

Perc. 2 Claves *p*

Perc. 3

Aud.

11 12 13 14 15 16 17

20

Stomping feet (soft and fast)

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *mp*

Hn. *mp*

Tbn. *mp*

Bar./Euph. *mp*

Tuba *mp*

Bells

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Aud. *mp*

head

Tom-toms

Sus. Cym. w/mallets *mp*

Stomping feet (soft and fast)

24 (getting more intense...)

Fl. *mf*

Ob. (getting more intense...) *mf*

Bsn. *mf*

Cls. 1 *mf*
2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

24 (getting more intense...)

Tpts. 1 *mf*
2

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Aud. *mf*

24 *mf* 25 26 27 28 29

32

play

play

f

f

f

f

f

f

f

play

f

f

f

f

f

f

f

f

f

f

f

Cr. Cym.

mp

f



Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Aud.

f

Fl.

Ob.

Bsn.

ff

ff

Cls. 1 2

B. Cl.

ff

A. Sax.

T. Sax.

ff

B. Sax.

ff

Tpts. 1 2

Hn.

Tbn.

div.

ff

ff

Bar./ Euph.

ff

ff

Tuba

ff

Bells

Perc. 1

Perc. 2

(8)

(12)

T.T.

Perc. 3

Aud.

47 48 49 50 51

54

Fl. *ff*

Ob. *ff*

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2 *ff*

Hn. *ff*

Tbn.

Bar./Euph.

Tuba

Bells

Perc. 1

Perc. 2 (14)

Perc. 3 Cr. Cym.

Aud.

52

53

54

55

56

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Aud.

57 58 59 60 61

Sus. Cym. *mp* *f*

62 rit.

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

62 rit.

Tpts. 1
2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Aud.

mf

mf

mf

mf

mf

f dampen

T.B. - 1 player (middle 3 blocks)

W. Ch.

p

p

p

pp

62 63 64 65 66

67 Adagio (♩=66)

Fl. *mp* *p*

Ob. *p*

Bsn. *p*

Cls. 1 *p*

2

B. Cl. *p*

A. Sax. *p* *div.*

T. Sax. *p*

B. Sax. *p*

67 Adagio (♩=66)

Tpts. 1 *p*

2

Hn. *p* *play*

Tbn. *p*

Bar./Euph. *p* *div.*

Tuba *p*

Bells *p*

Perc. 1 *p*

Perc. 2 *W.B.*

Perc. 3 *p*

Aud.

67

68

69

70

71

72