SB **FJH SYMPHONIC BAND**

Grade 4
B1767

PIKES PEAK

Brian Balmages

Instrumentation

1 - Conductor's Full Score
1 - Piccolo
4 - Flute 1
4 - Flute 2
2 - Oboe
2 - Bassoon
4 - B♭ Clarinet 1
4 - B♭ Clarinet 2
4 - B♭ Clarinet 3
2 - B♭ Bass Clarinet
1 - E♭ Contra Alto Clarinet
1 - B♭ Contrabass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
3 - B♭ Trumpet 1
3 - B♭ Trumpet 2
3 - B♭ Trumpet 3
2 - F Horn 1
2 - F Horn 2
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Baritone / Euphonium
2 - Baritone T.C.
4 - Tuba
1 - String Bass
1 - Timpani
2 - Mallet Percussion 1
Bells
Chimes
Marimba
2 - Mallet Percussion 2
Bells
Marimba
2 - Mallet Percussion 3
Vibraphone
Xylophone
2 - Percussion 1
Snare Drum
Bass Drum
Hi-Hat
2 - Percussion 2
Crash Cymbals
China Cymbal
Triangle
Tambourine
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.

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THE F·J·H MUSIC COMPANY INC.
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.

About the Music

At over 14,000 feet, Pikes Peak is a magnificent historical landmark located near Colorado Springs. It is unique in that it is surrounded by legend and mystery while also playing an important role in American history. Commissioned by the Colorado Bandmasters Association and premiered just minutes away from the storied mountain (at the CMEA Convention at the Broadmoor Resort in Colorado Springs), the subject matter seemed ever fitting.

The music itself follows a hiker from the base of the mountain to the summit, encountering all the legend, spectacular views, and history associated with Pikes Peak. The opening comes across as mysterious and a bit perilous, indicative of the risks associated with climbing the mountain and the numerous reported sightings of Big Foot. There are no moments of panic – rather, the harmonic instability paints a picture of uneasiness and concern. It hints at the prospect of something else out there, but never fully commits to it. After presenting various fragments, a complete chorale statement offers a glimpse of the beauty associated with hiking the mountain; not "the view," but the moments of serenity the individual experiences escaping the world while climbing. This intertwines with the final moments of harmonic instability before moving into a more energetic and uplifting depiction of the ascent.

This entire section is built on fragments of the opening chorale that are constantly developed and altered as the music continues. The music becomes more energized and heroic until everything subsides into a moment of peace and reflection. It is at this point that the listener first hears small elements of *America, the Beautiful*. In the summer of 1883, Katharine Lee Bates was teaching English at Colorado College in Colorado Springs and took a trip to Pikes Peak with a few of the other teachers. It was after this trip that she wrote the poem that became *America, the Beautiful.* They ascended most of the way by wagon, but toward the end, they had to go the remaining distance on mules. It is not until measure 142 that the music is fully realized, indicative of that moment when Bates reached the summit: "I was very tired. But when I saw the view, I felt great joy. All the wonder of America seemed displayed there, with the sea-like expanse." The music at this point embraces the feeling of looking out over the Great Plains ("above the fruited plain") and at Pikes Peak itself, which is made of a pinkish granite ("purple mountain majesty").

Beginning the descent, listeners soon encounter some of the instability from the opening, but carry the image of the summit with them on the way down. The tempo kicks into high gear once more celebrating the wonder of Pikes Peak and juxtaposing the various musical elements together as the piece comes to a powerful conclusion.

- Brian Balmages

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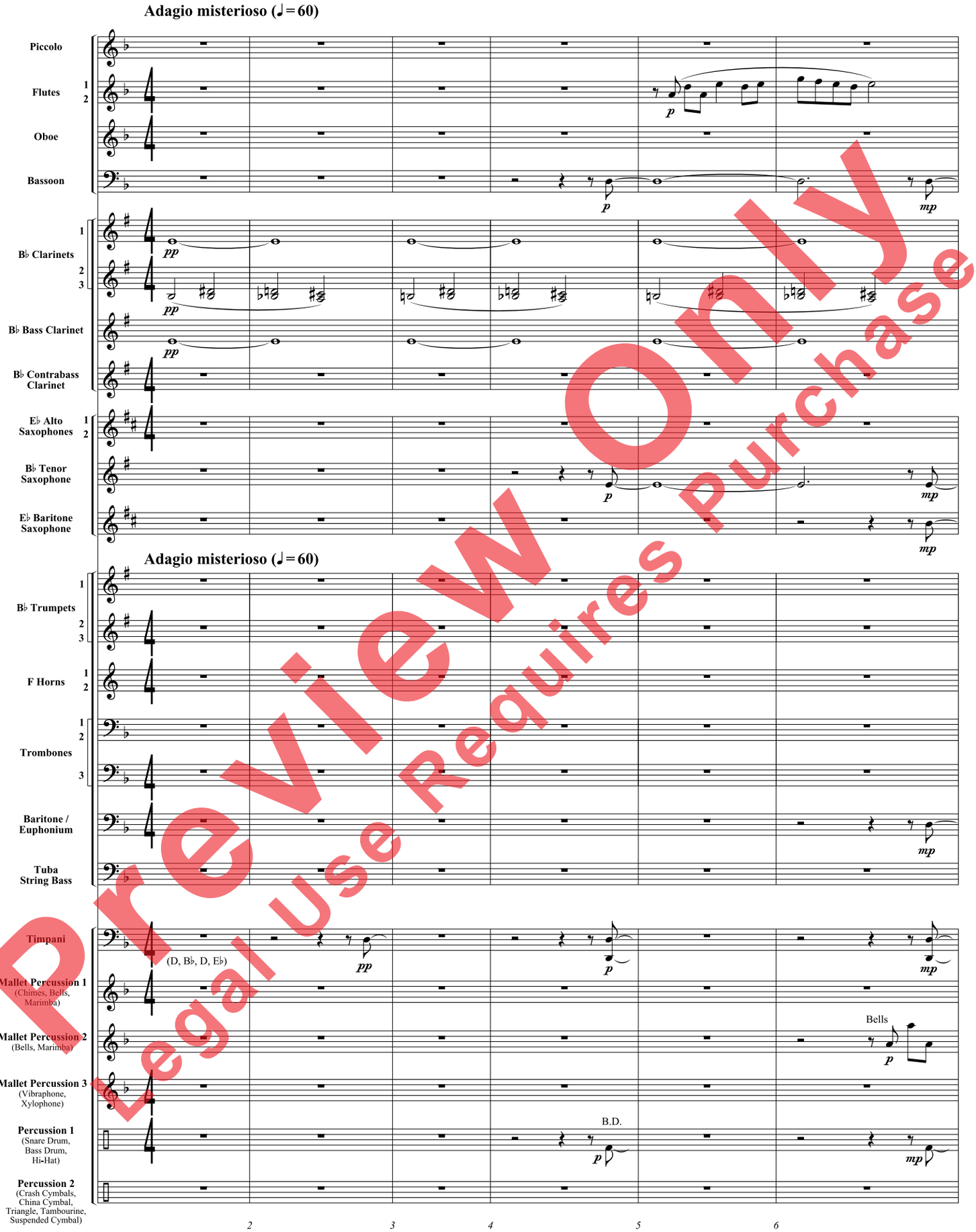
Duration: 7:45

commissioned by the Colorado Bandmasters Association

PIKES PEAK

BRIAN BALMAGES
(ASCAP)



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MP3
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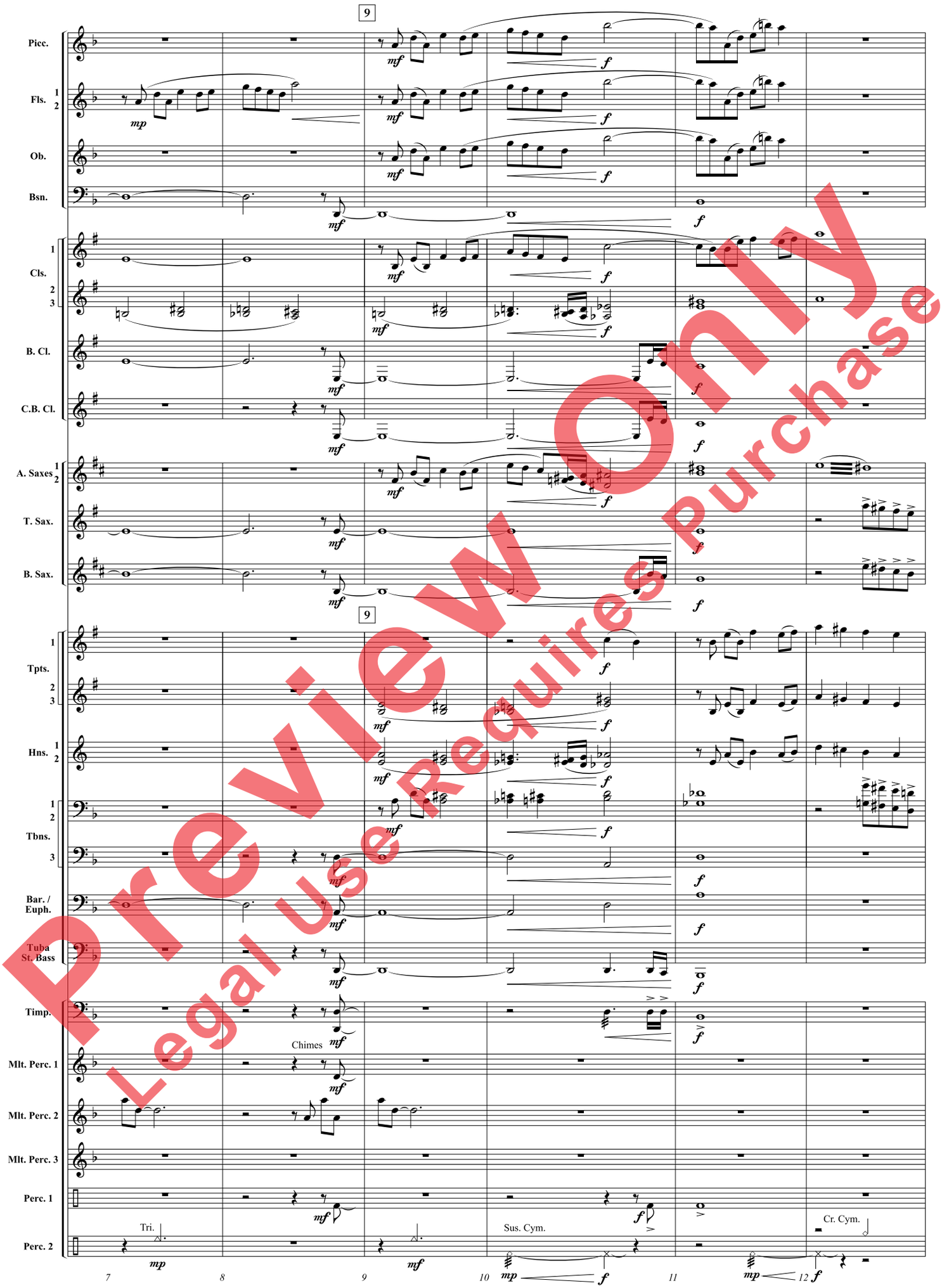

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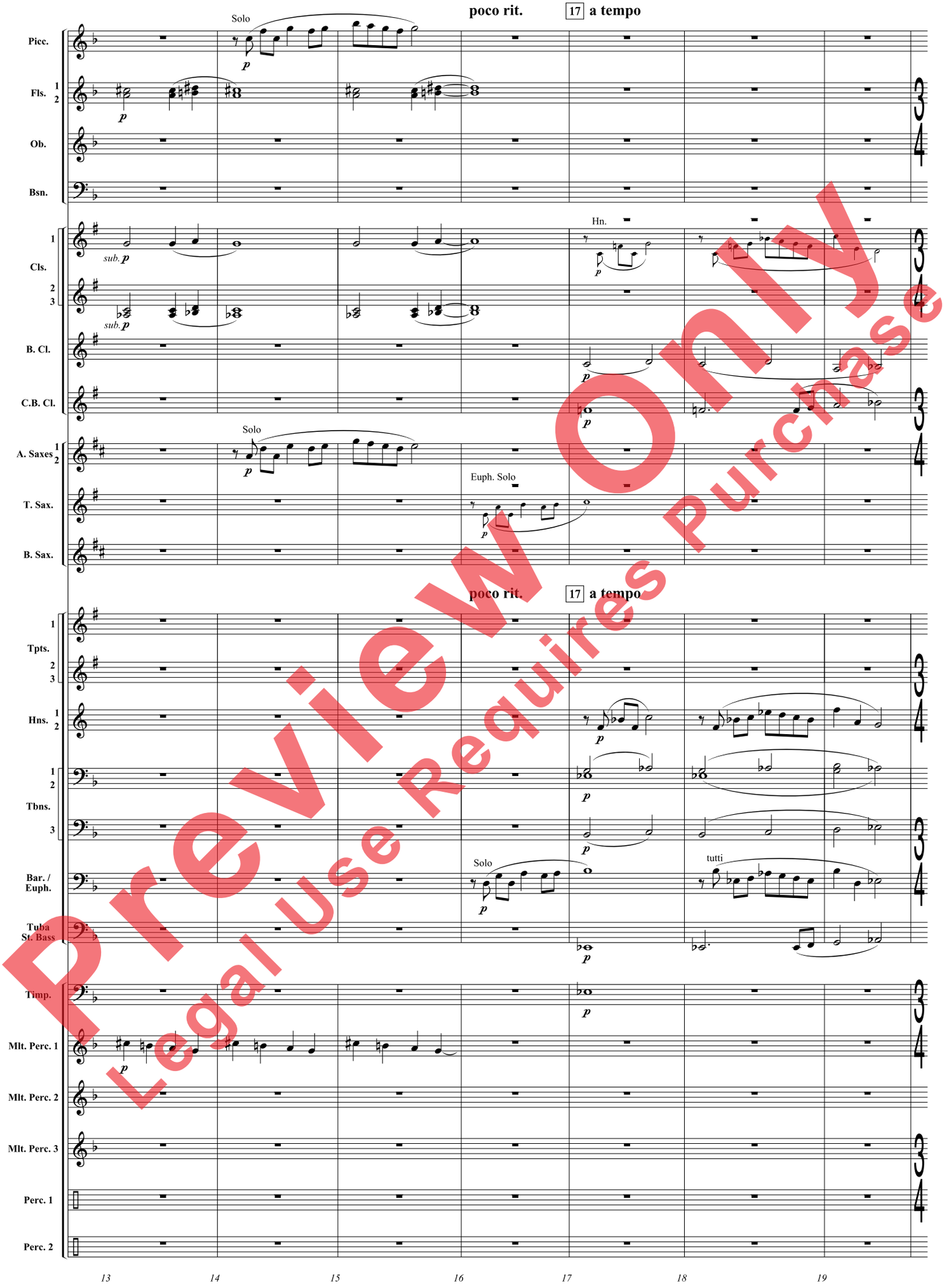

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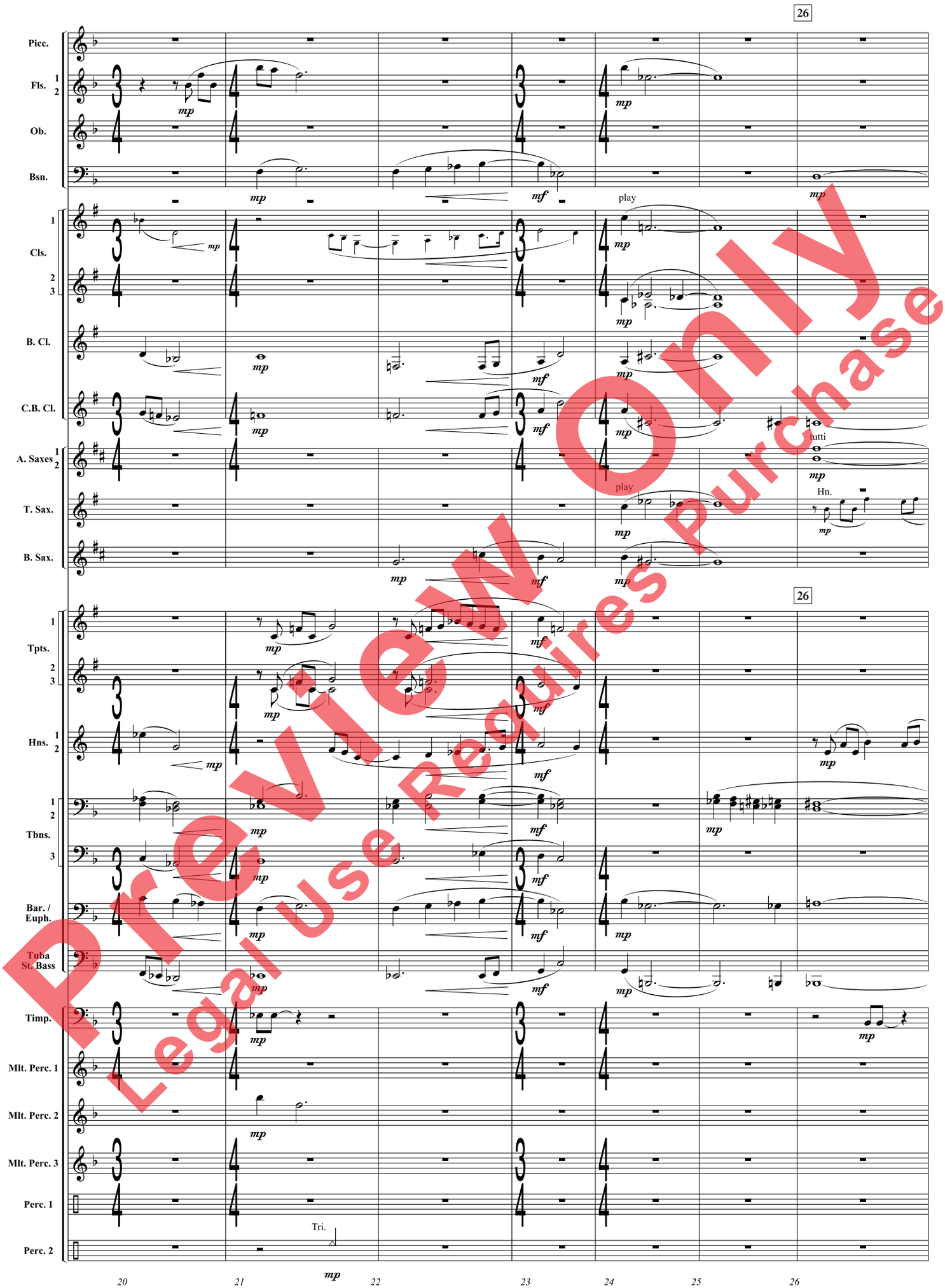

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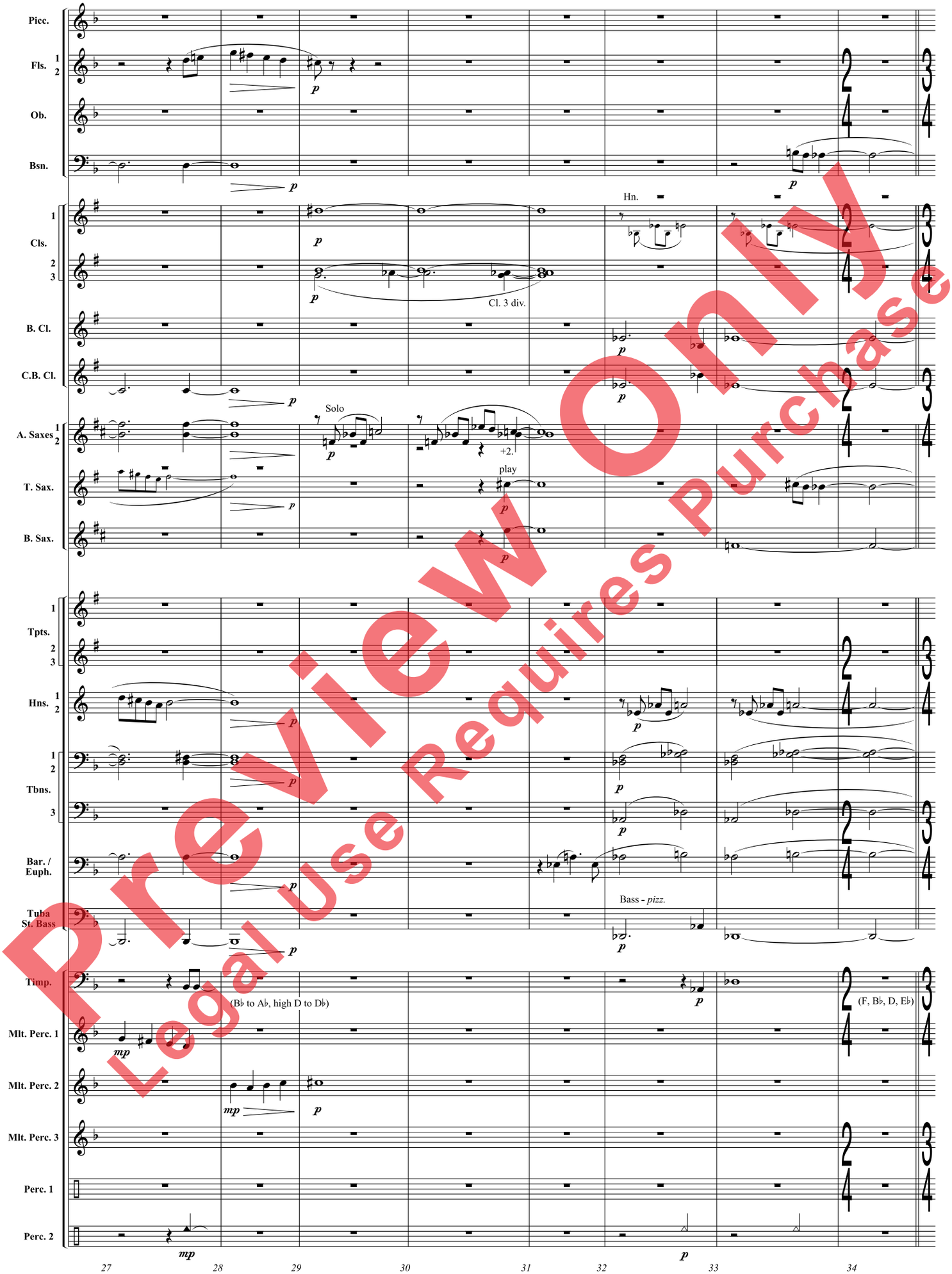

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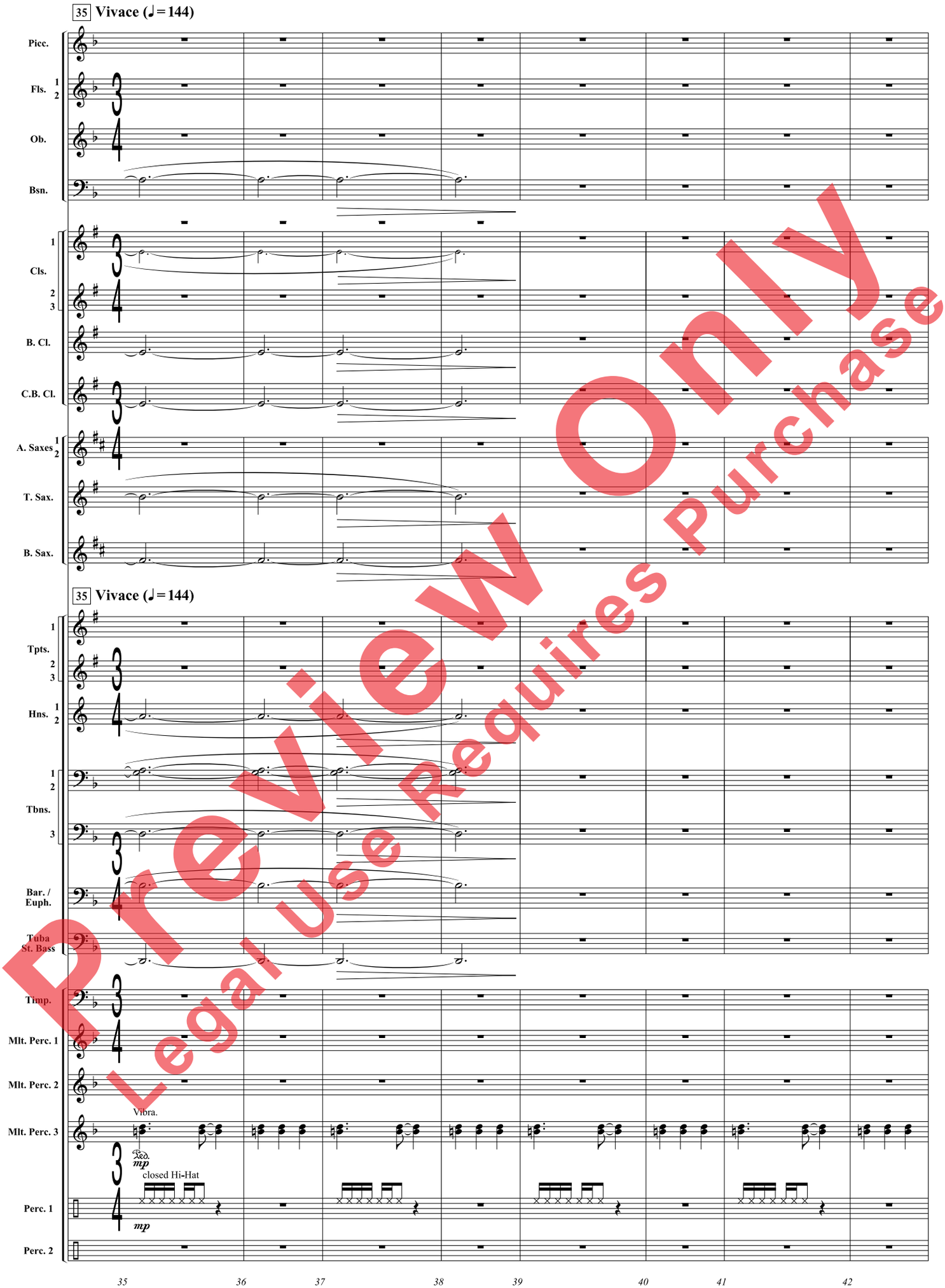

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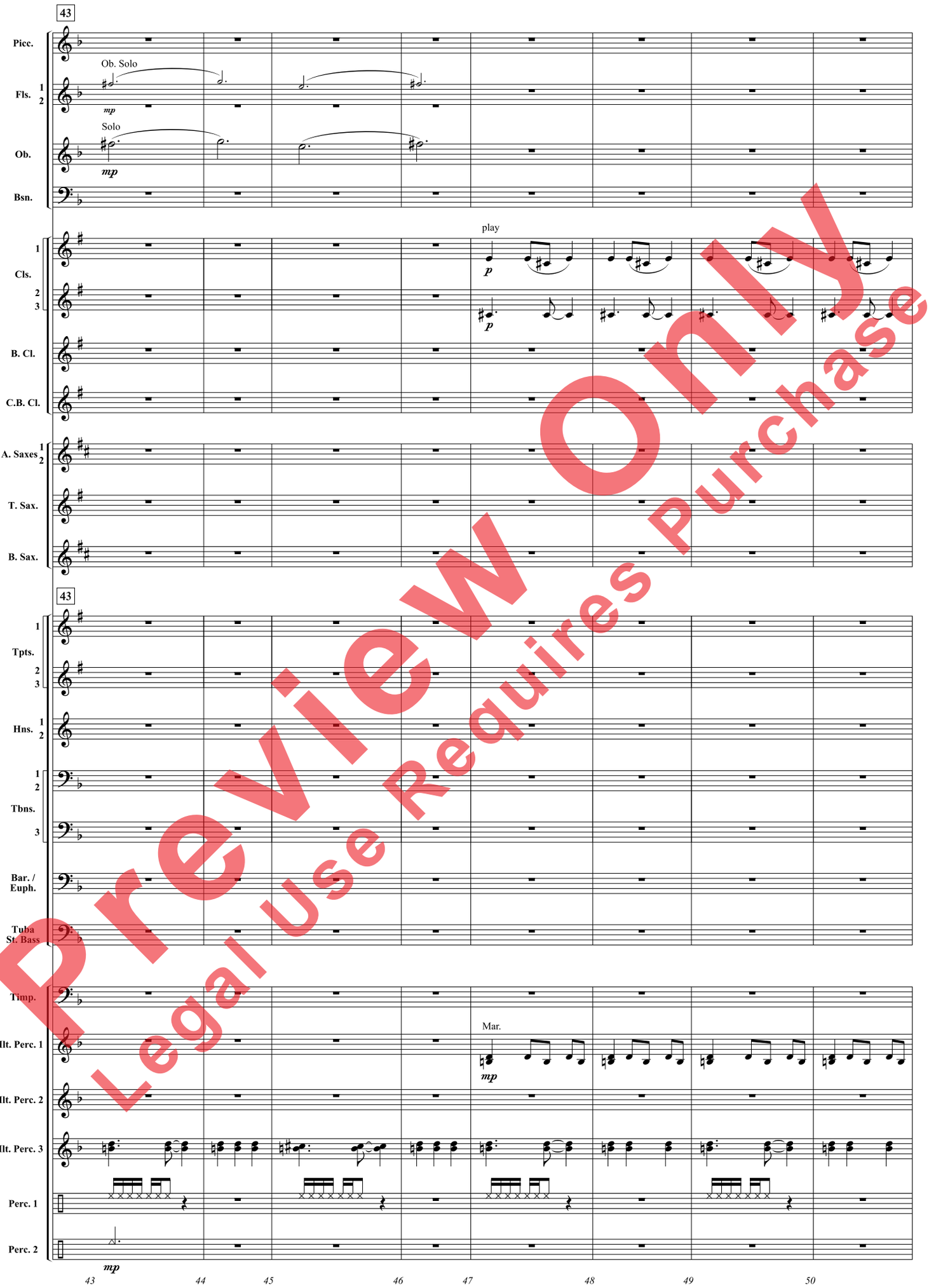

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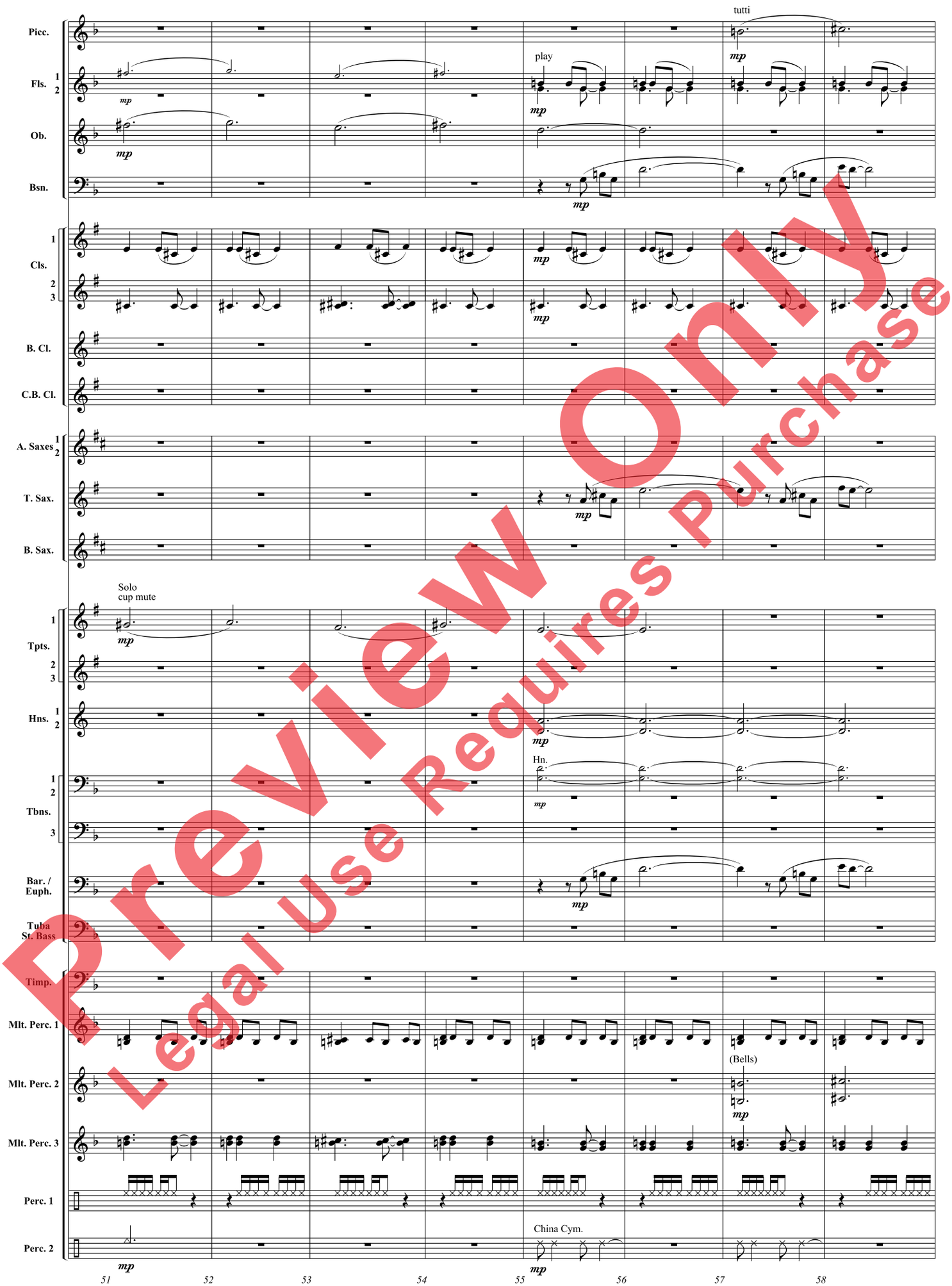

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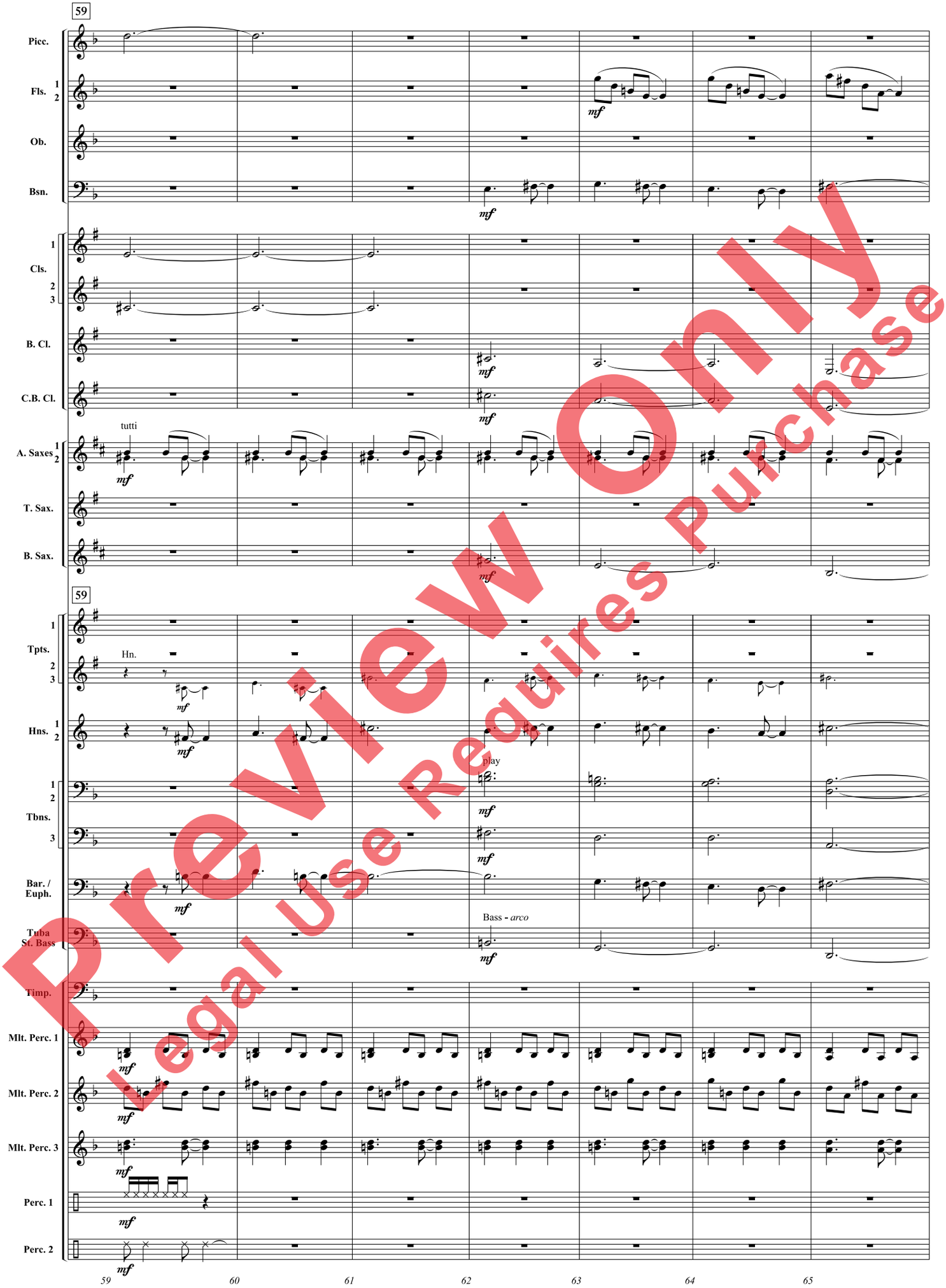

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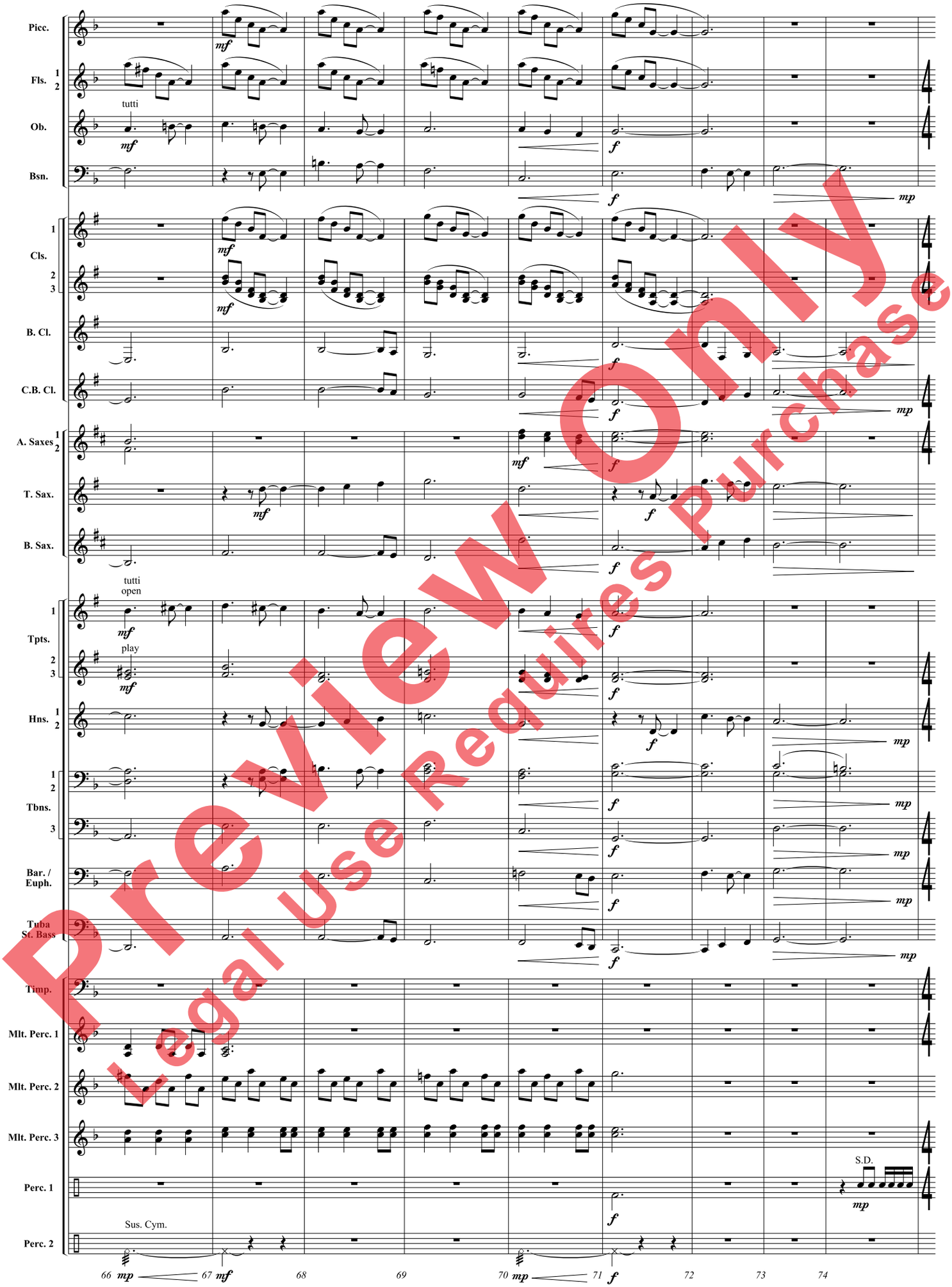

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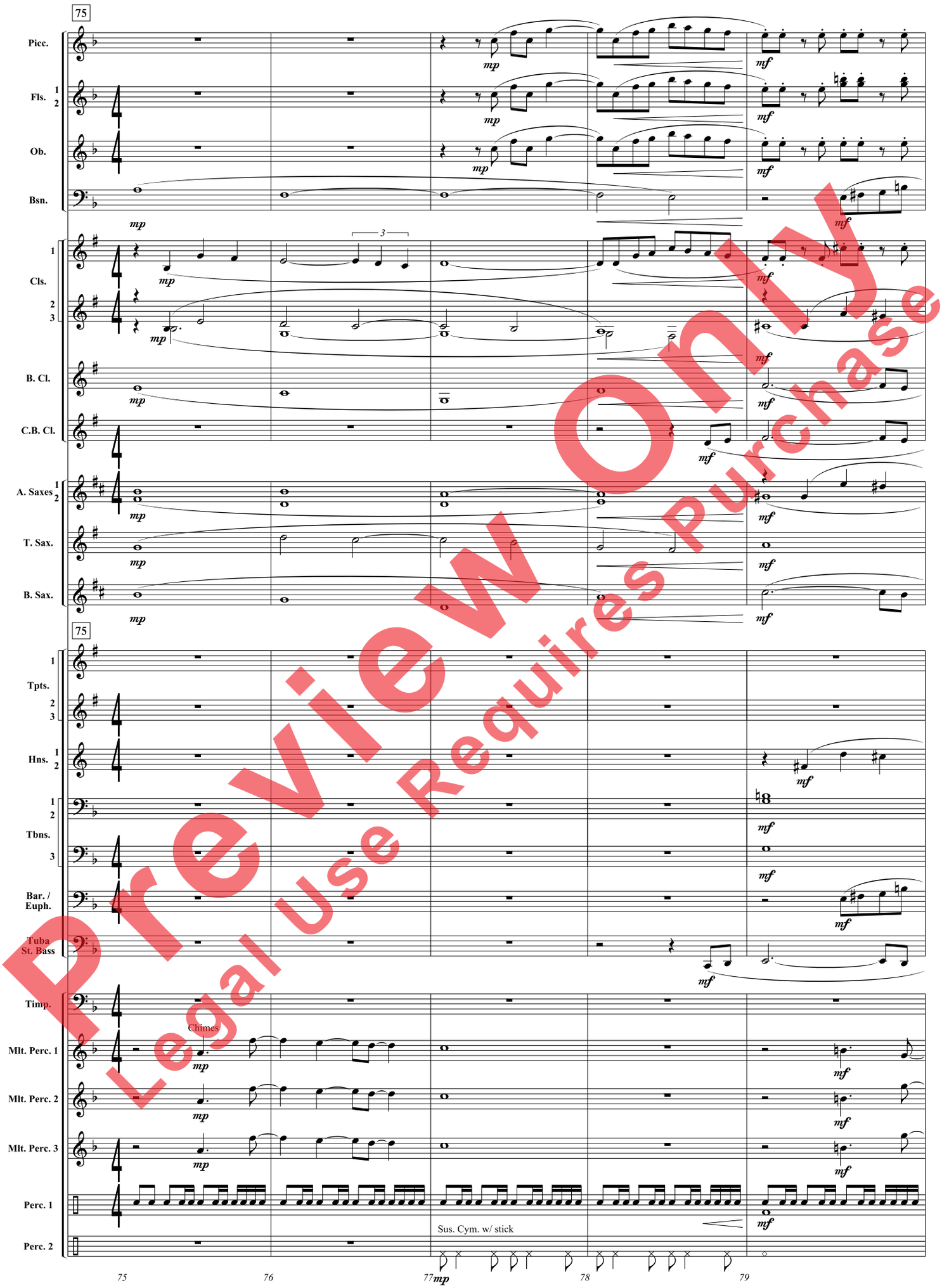

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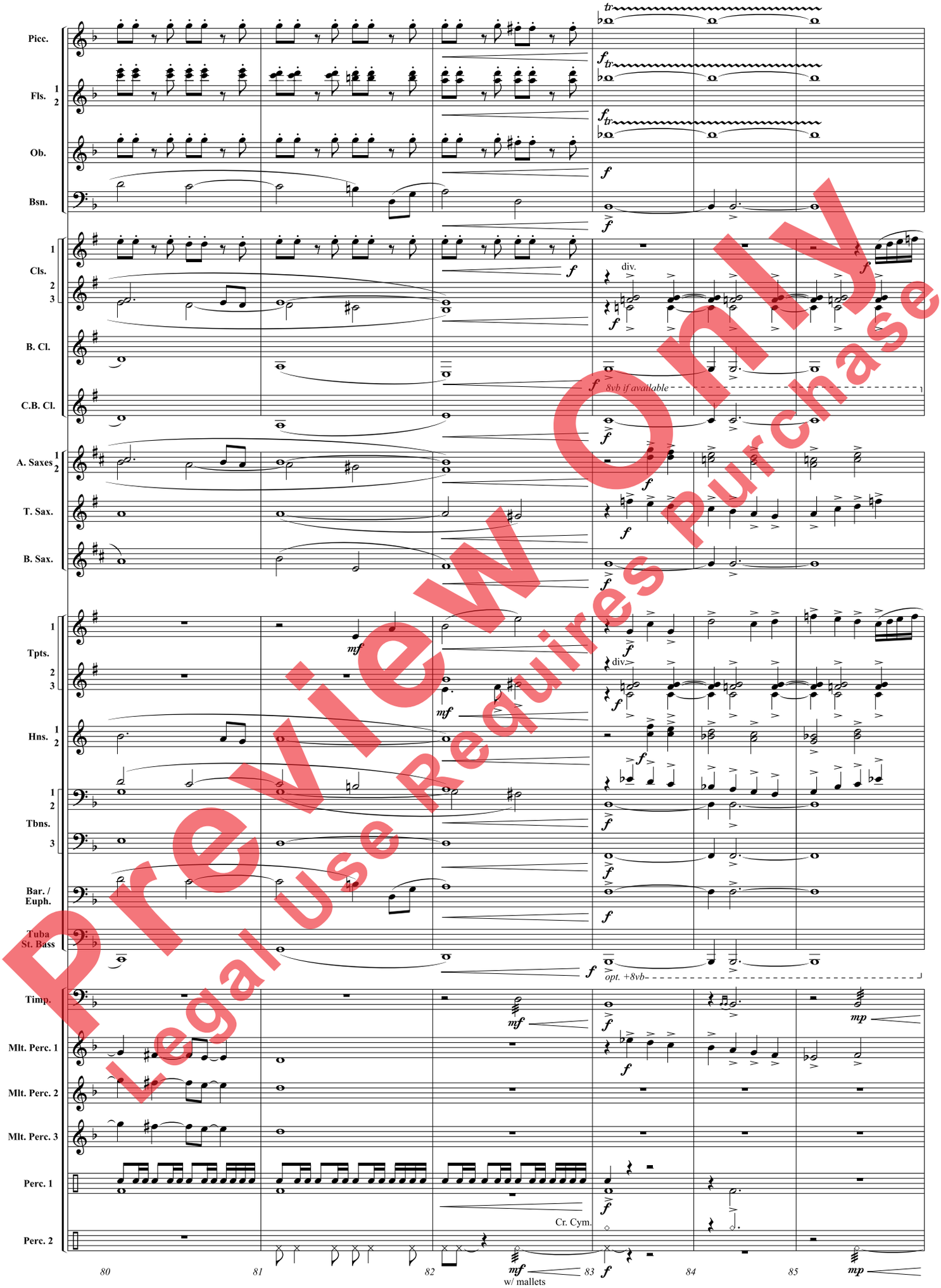

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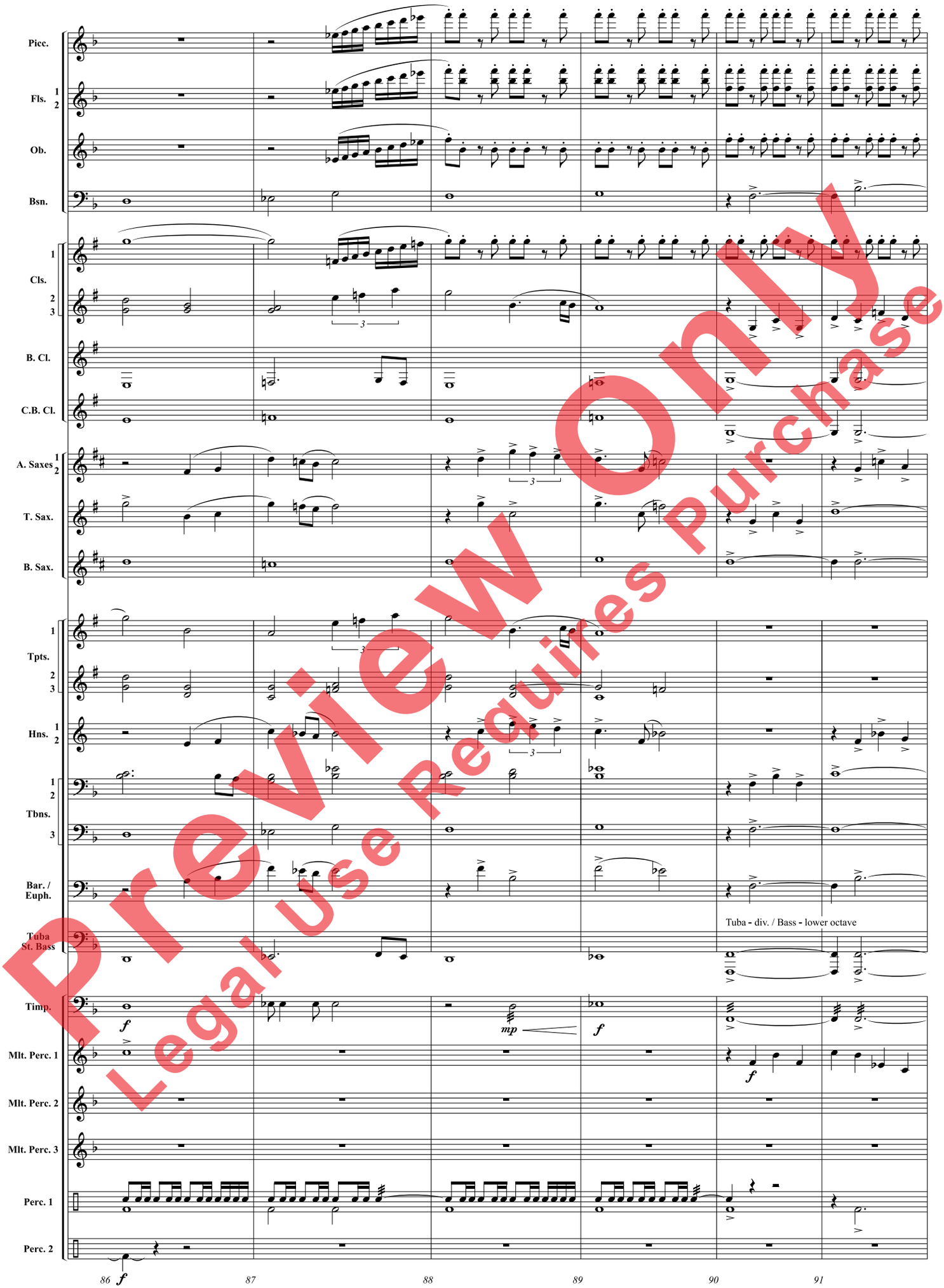

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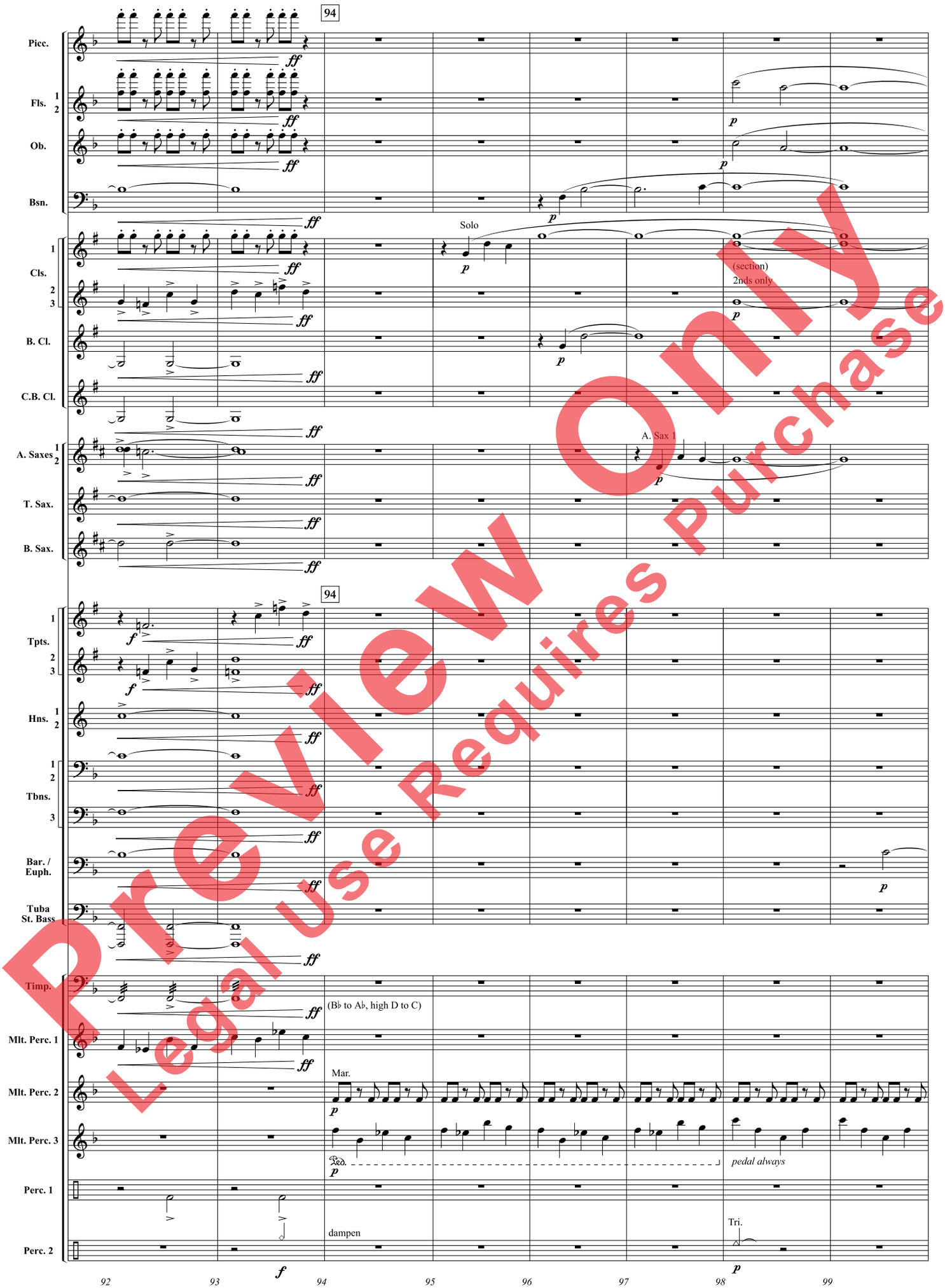

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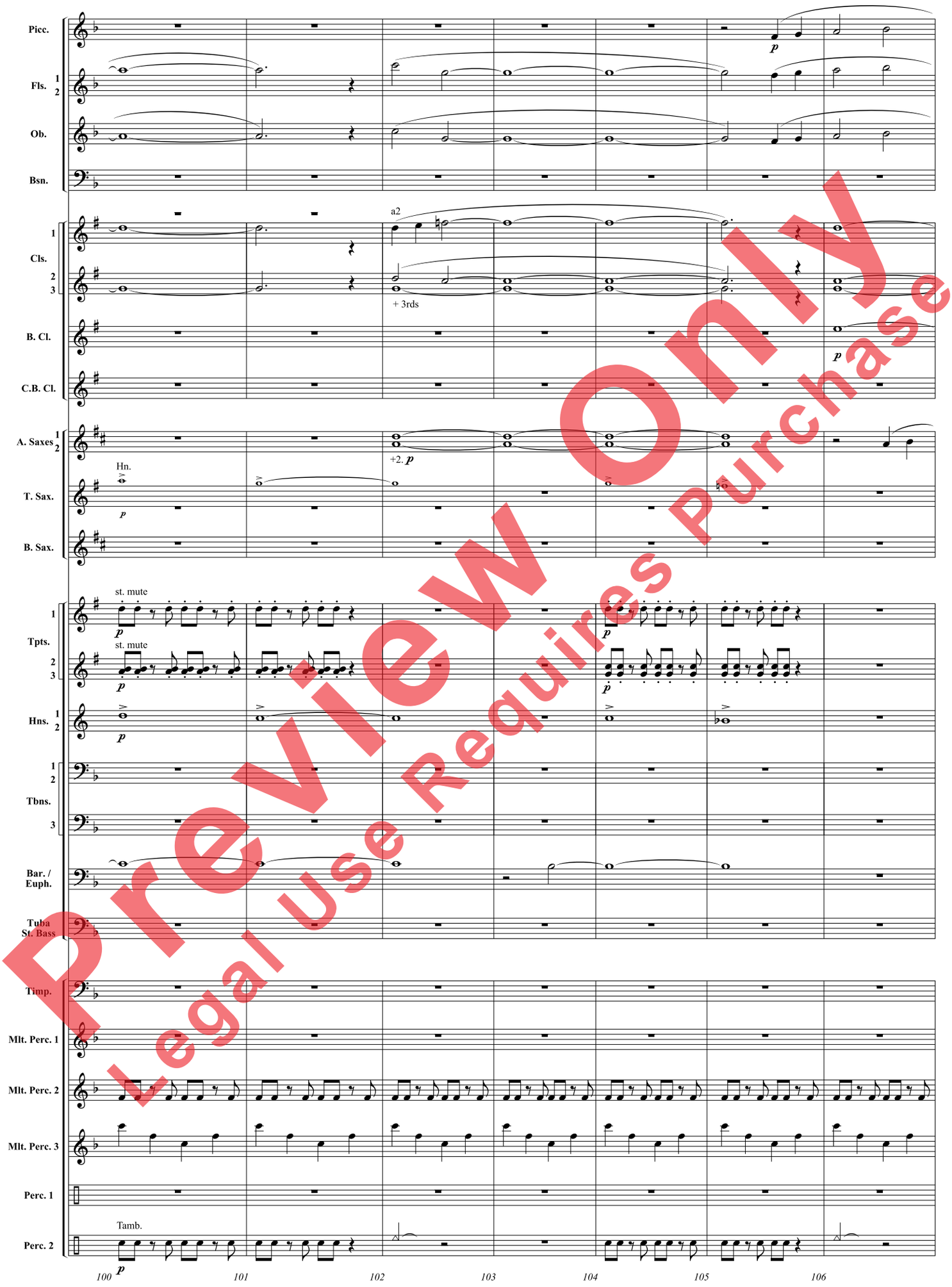

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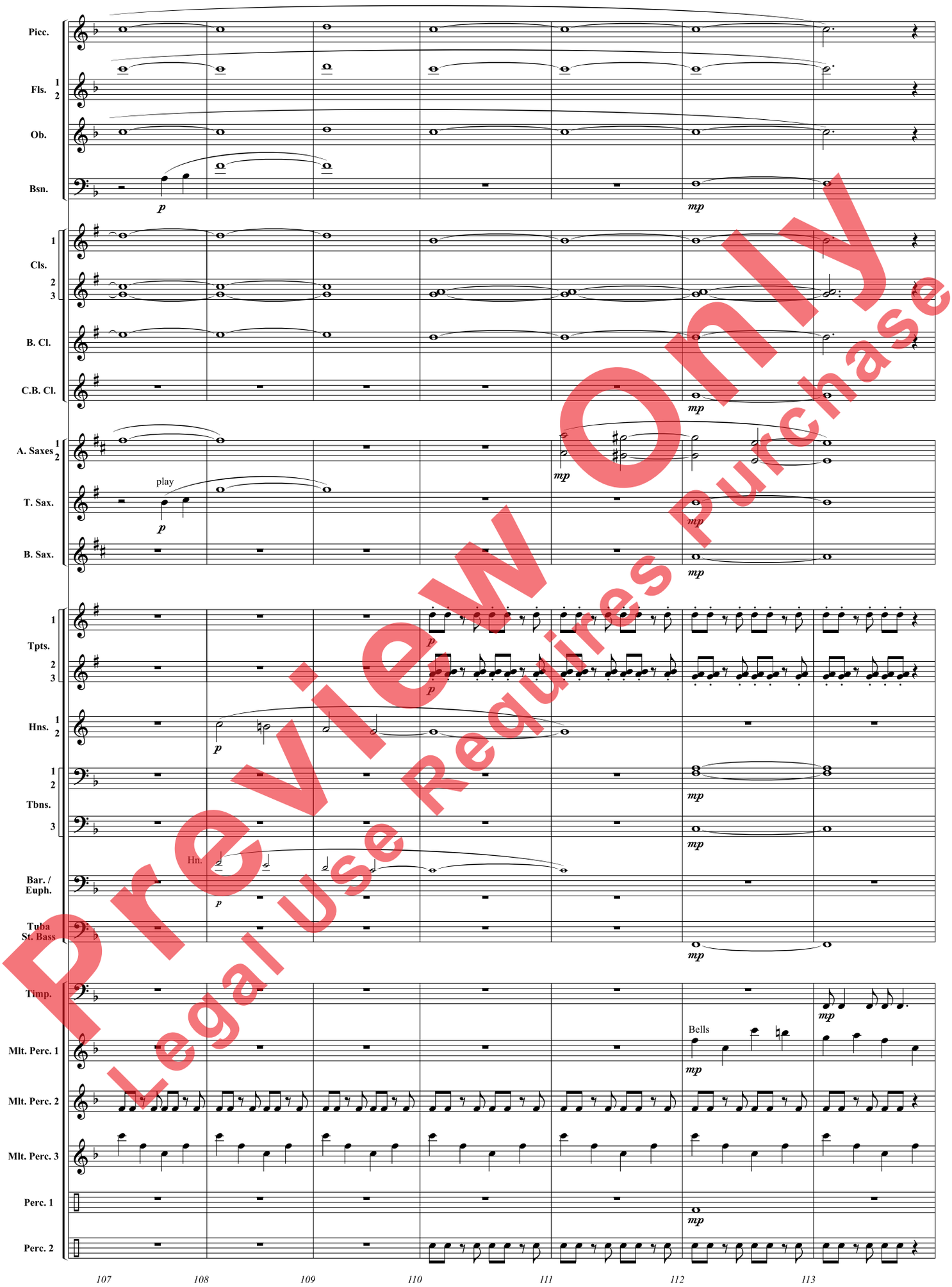

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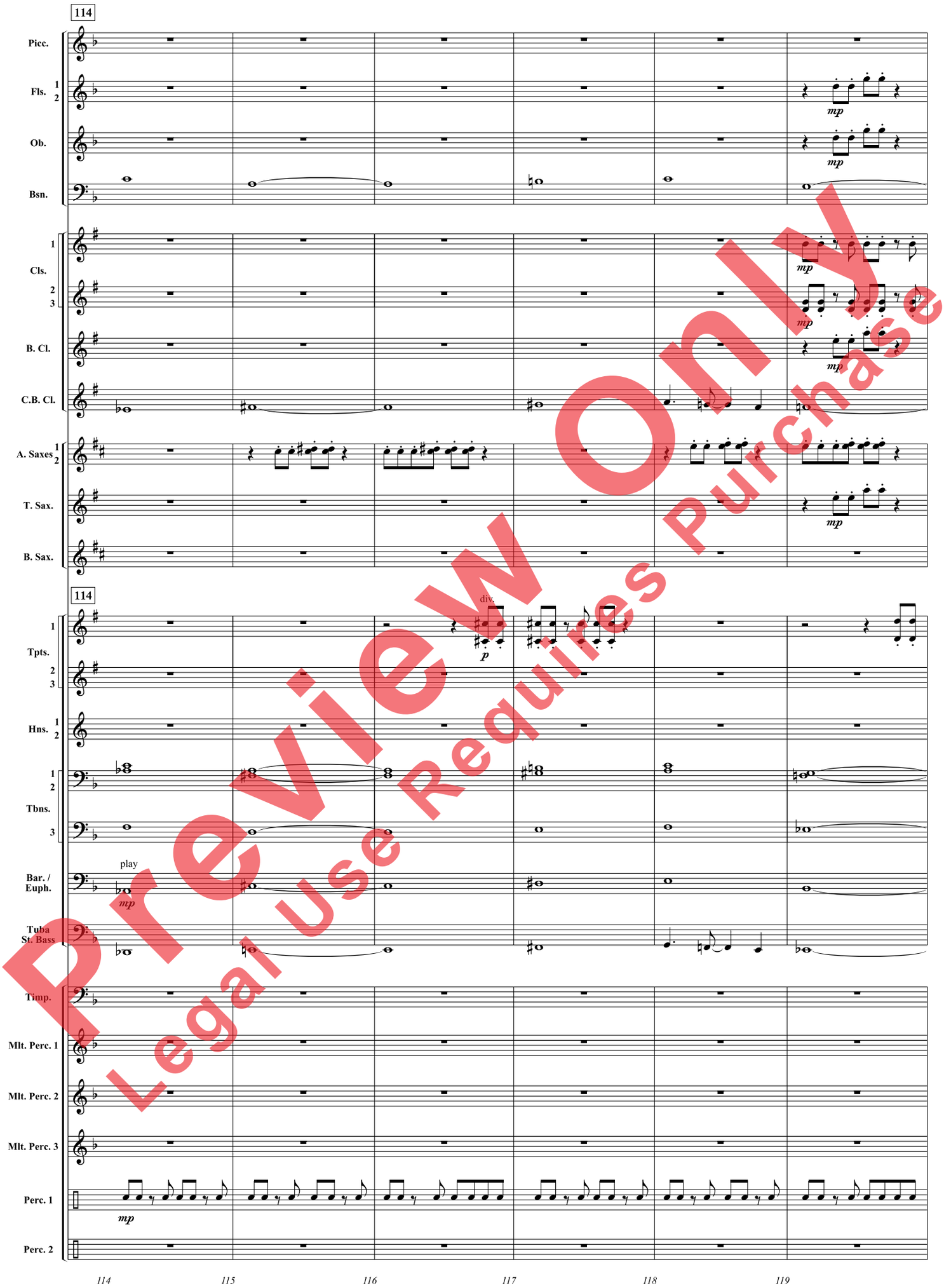

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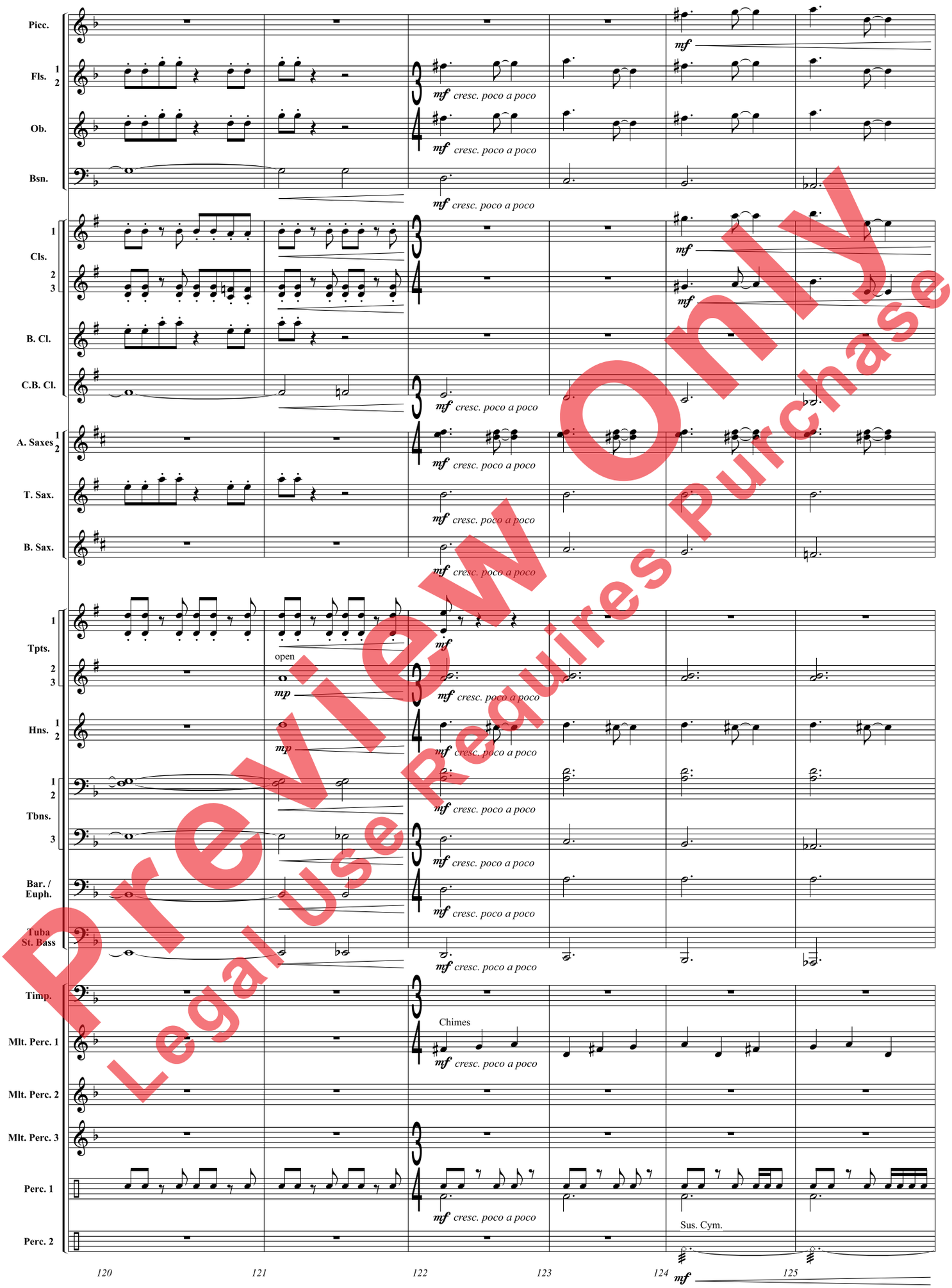

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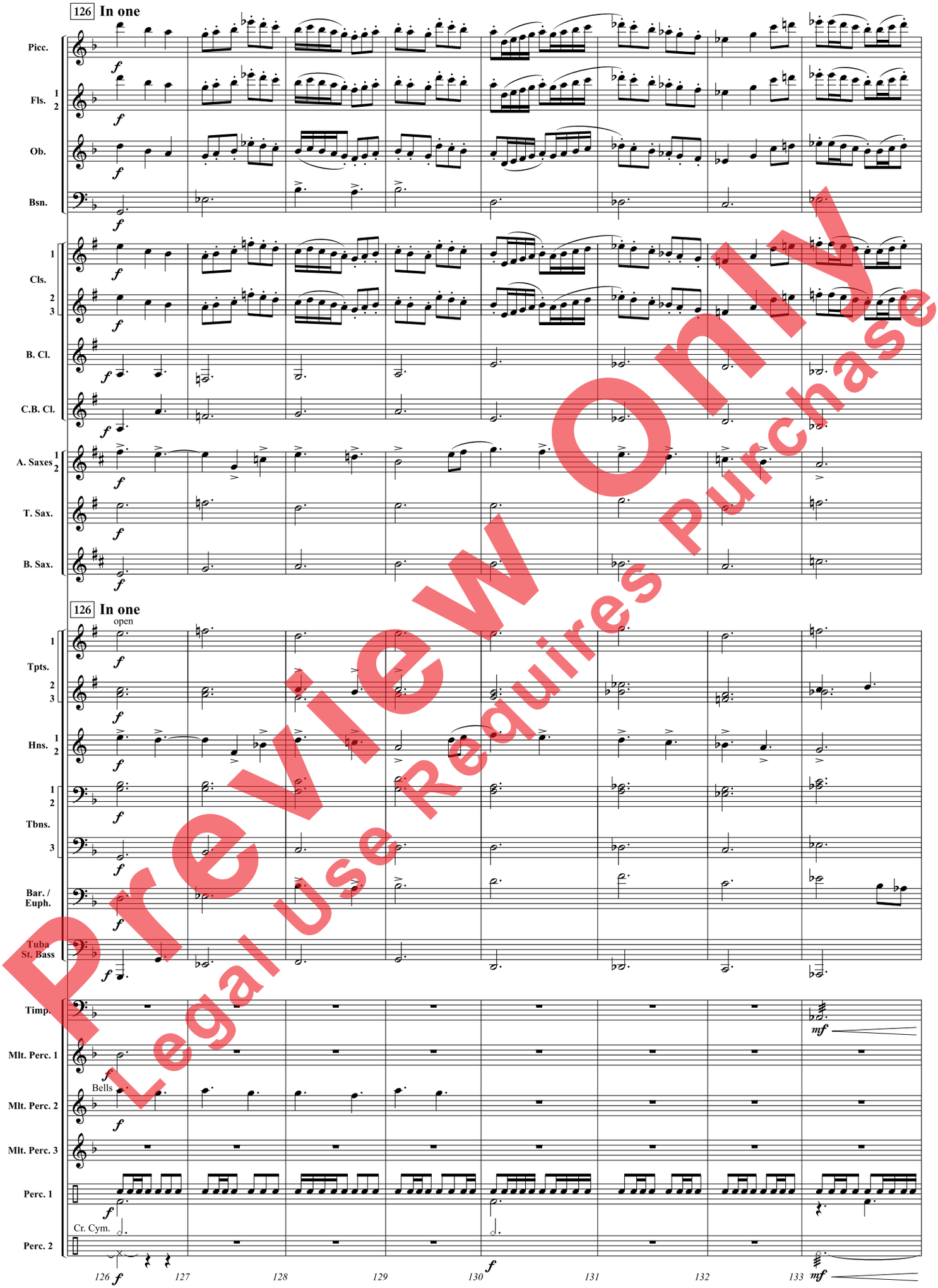

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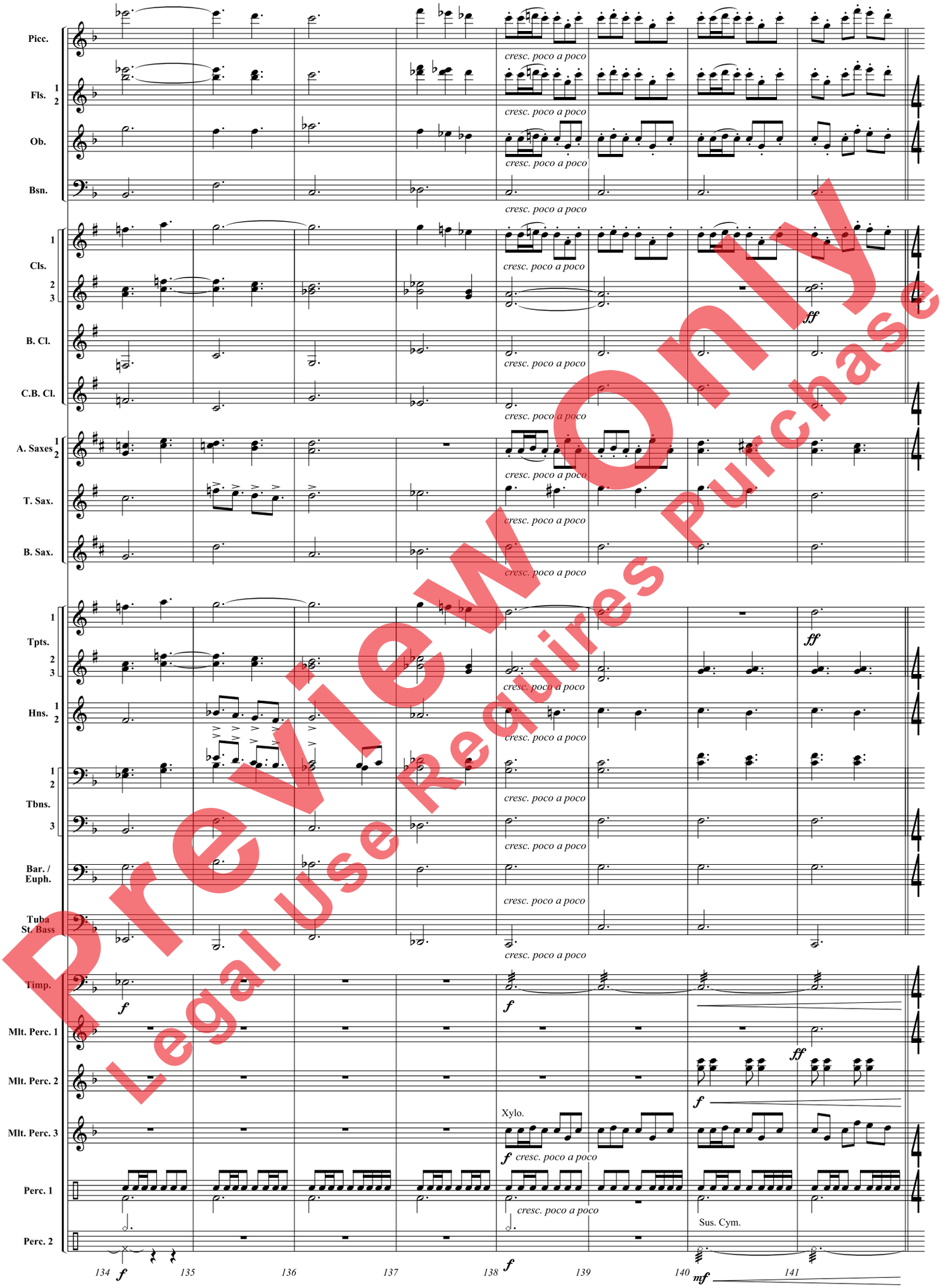

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142 **L'istesso tempo (♩. = ♩)**

*continue previous pattern at exact same speed

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

142 **L'istesso tempo (♩. = ♩)**

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar. / Euph. 3

Tuba St. Bass

Tuba - div. / Bass - lower octave

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

142 143

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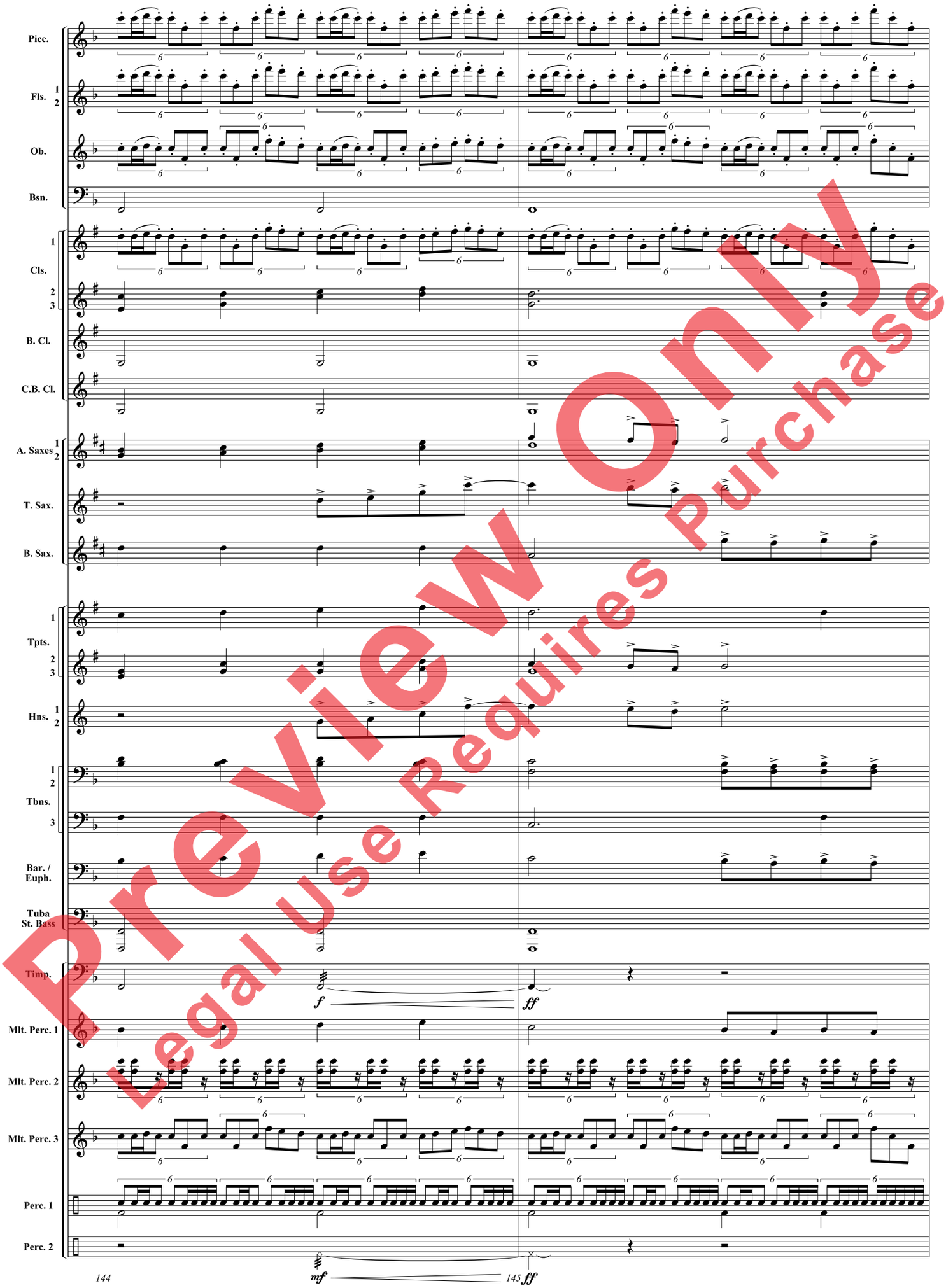

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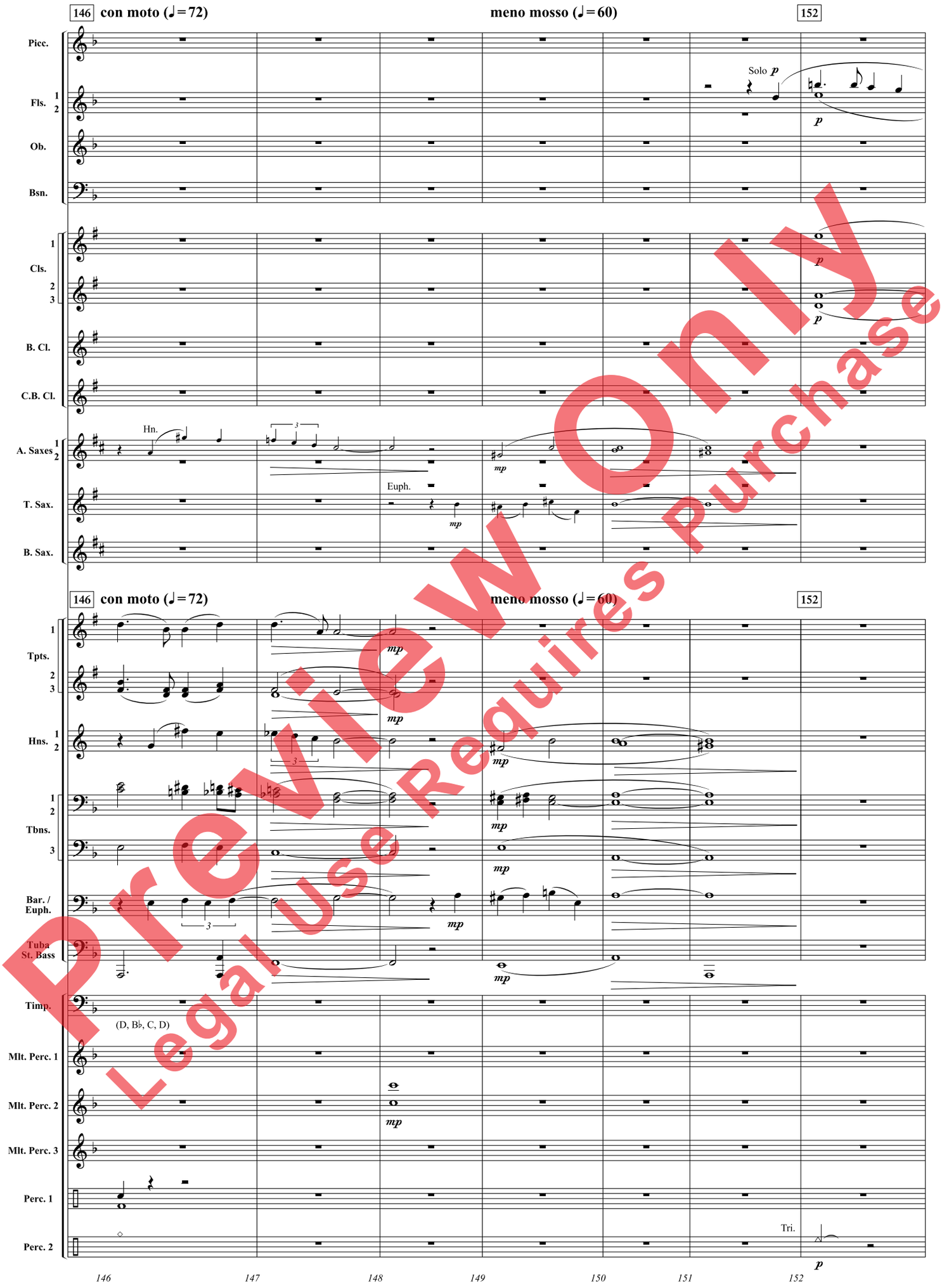

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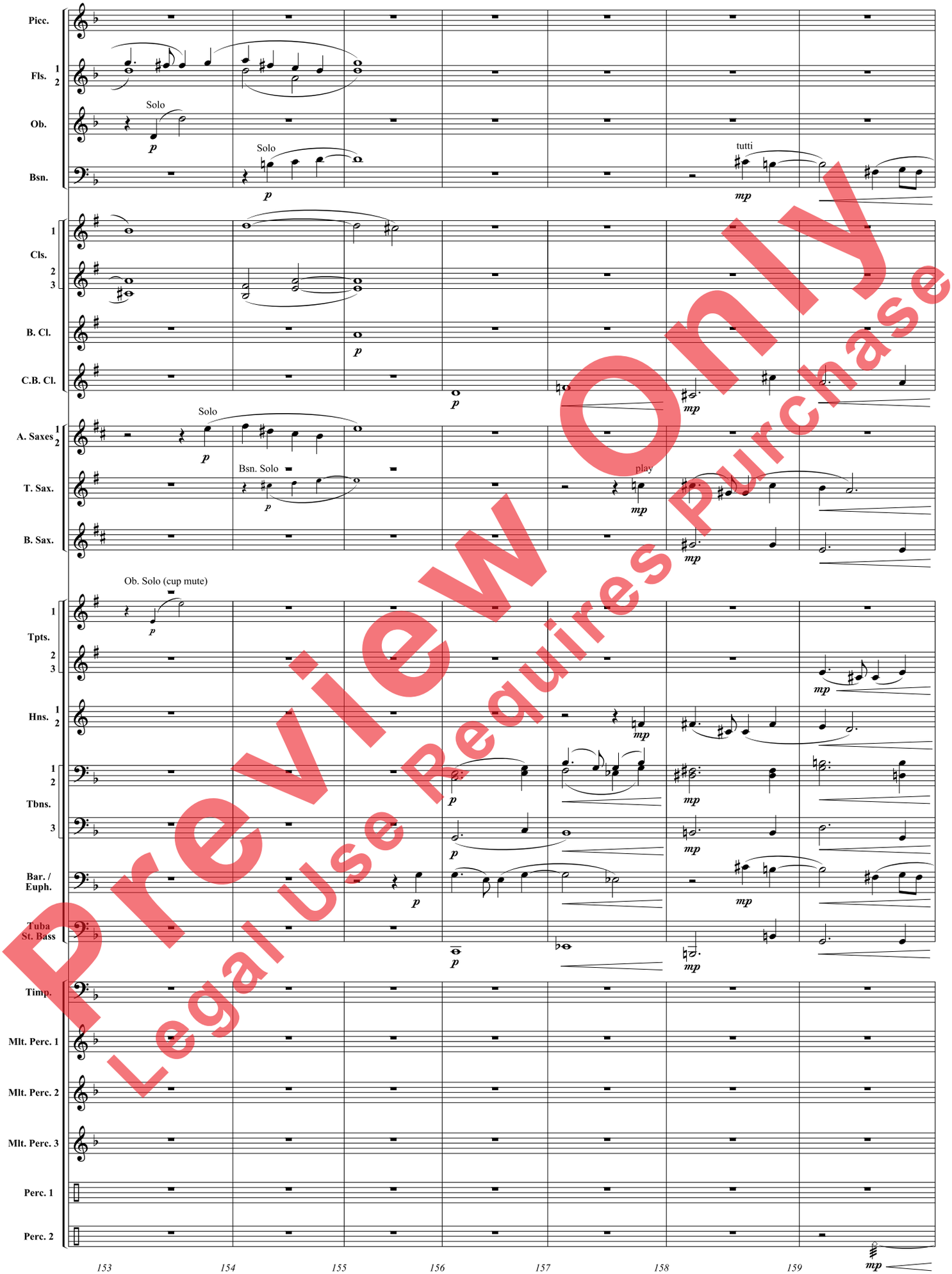

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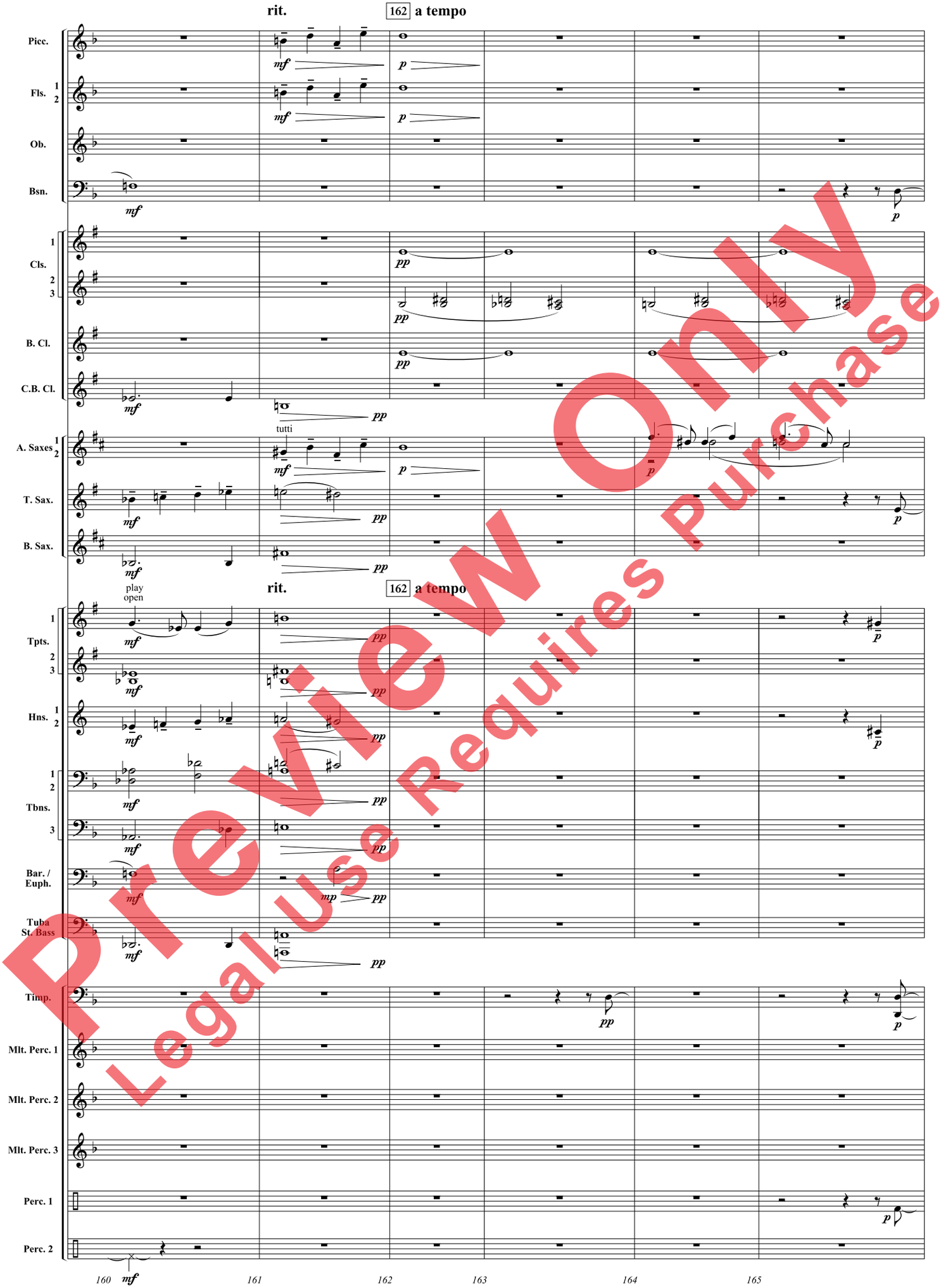

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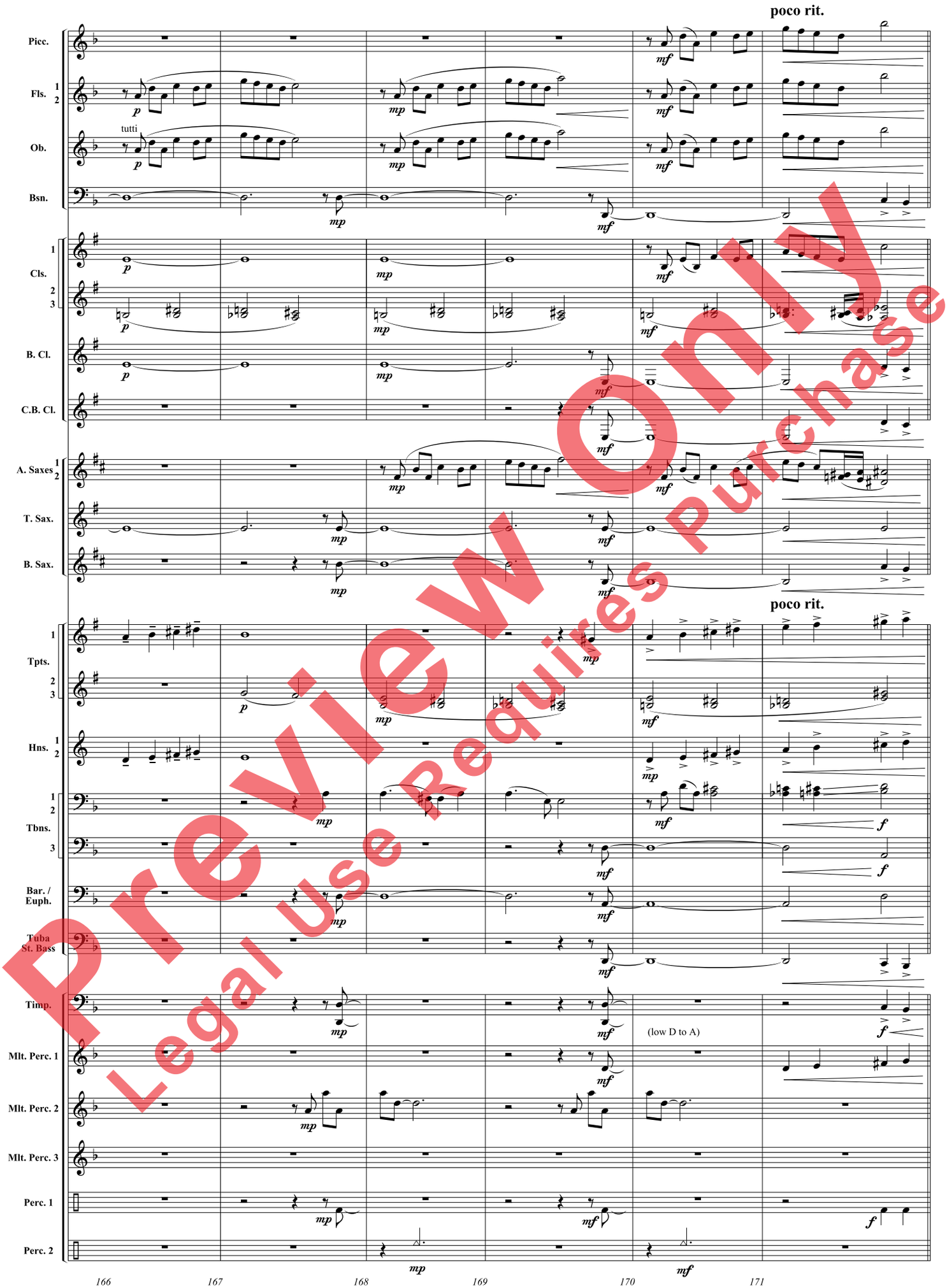

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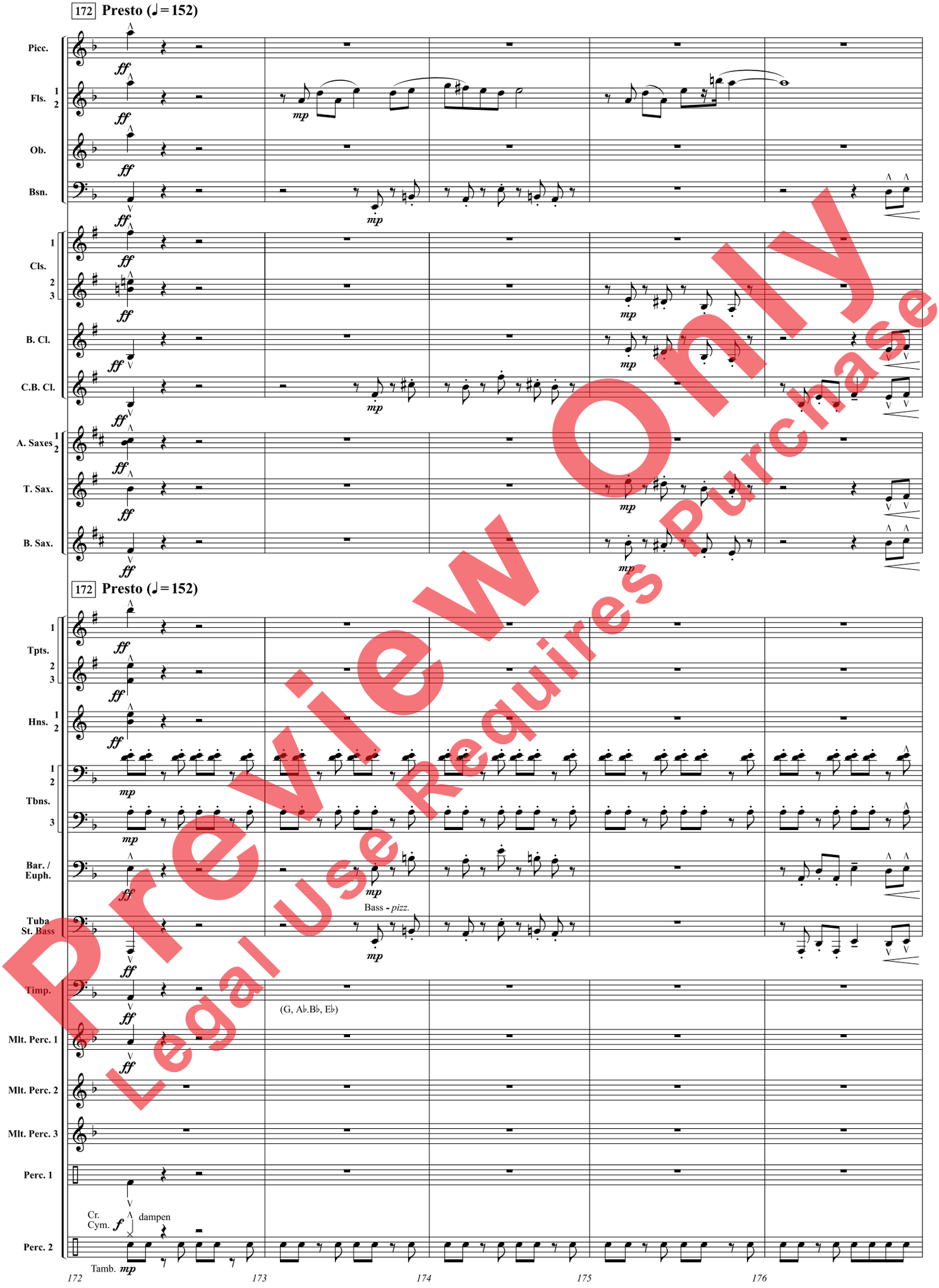

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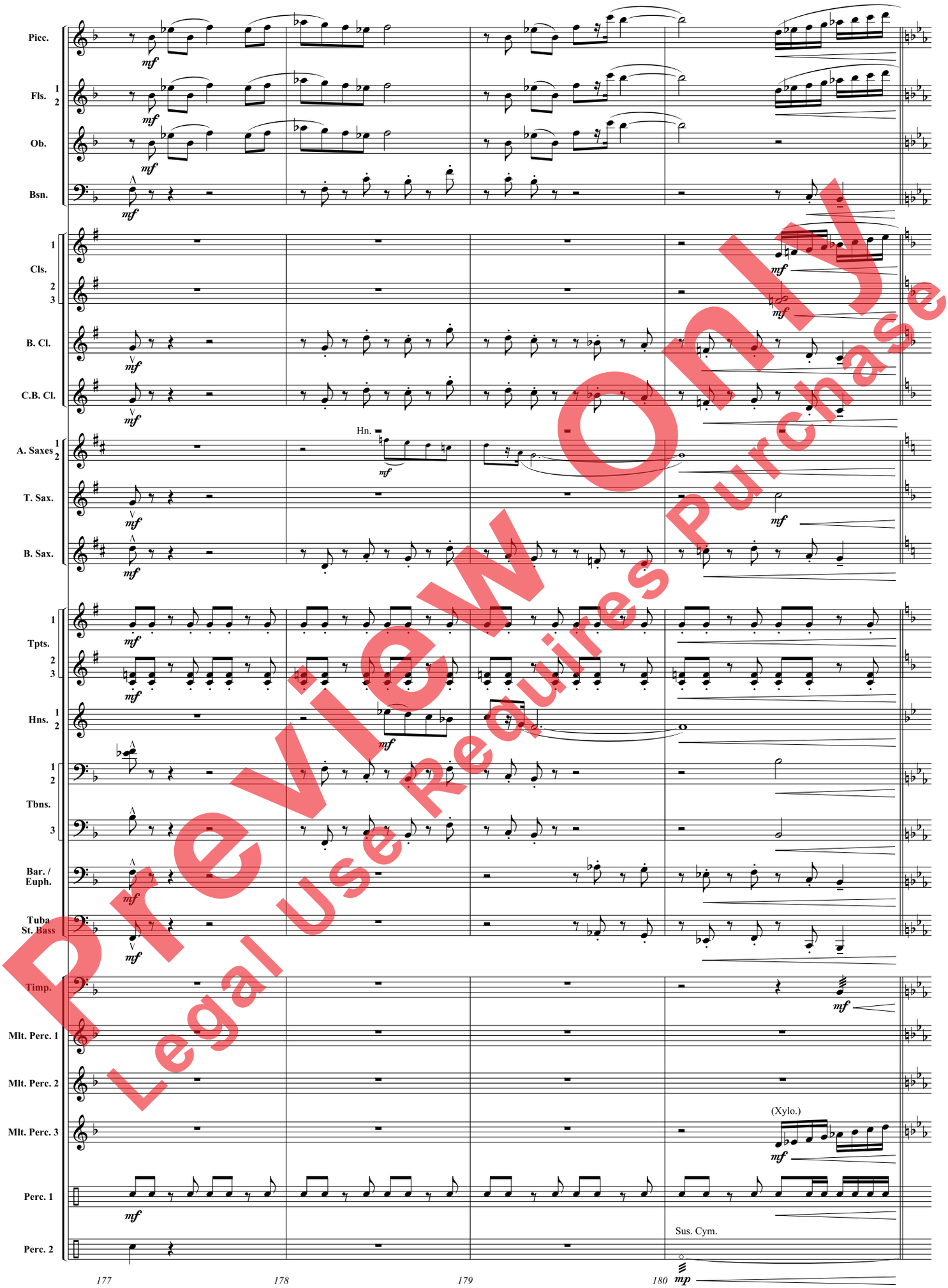

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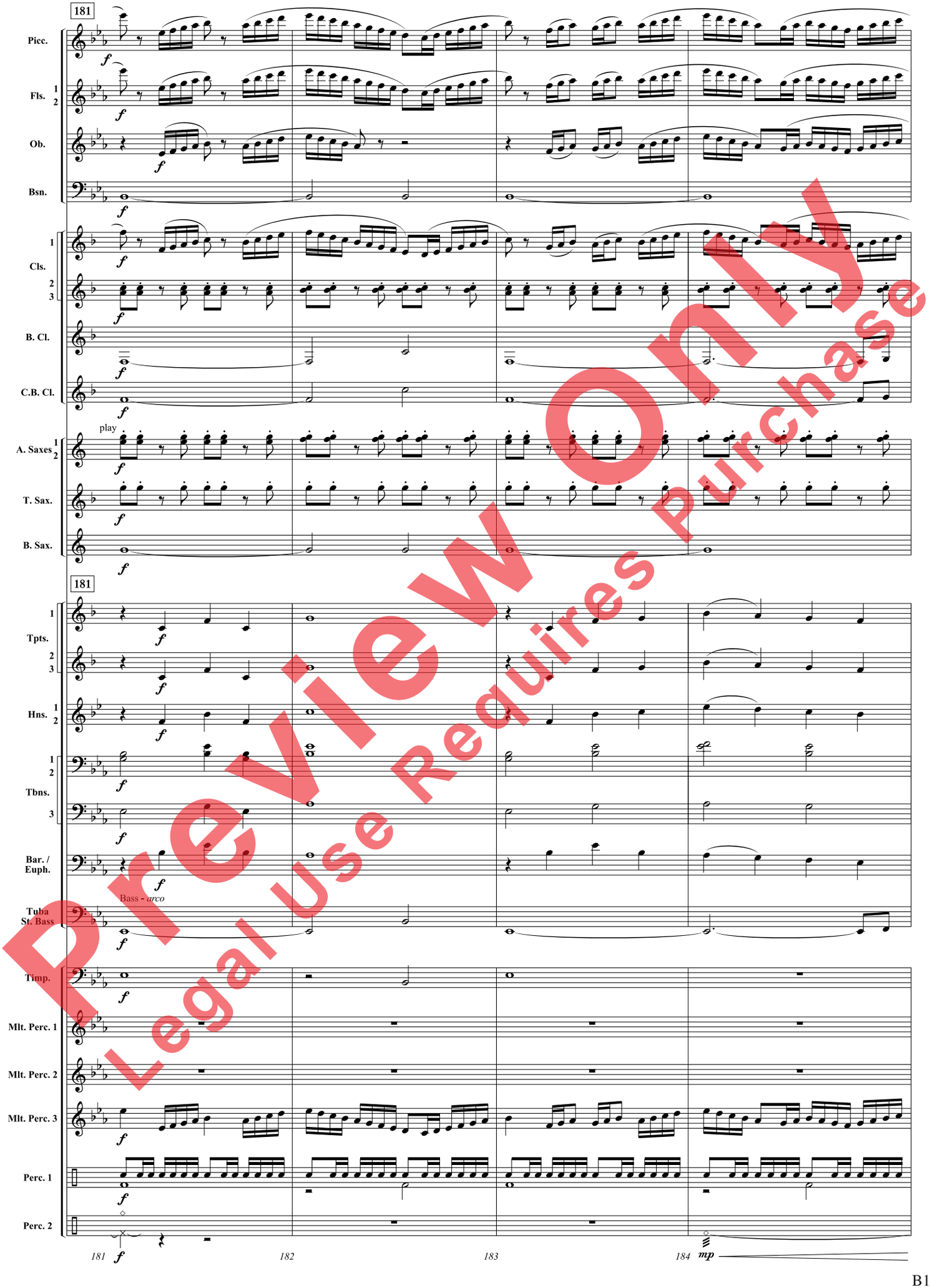

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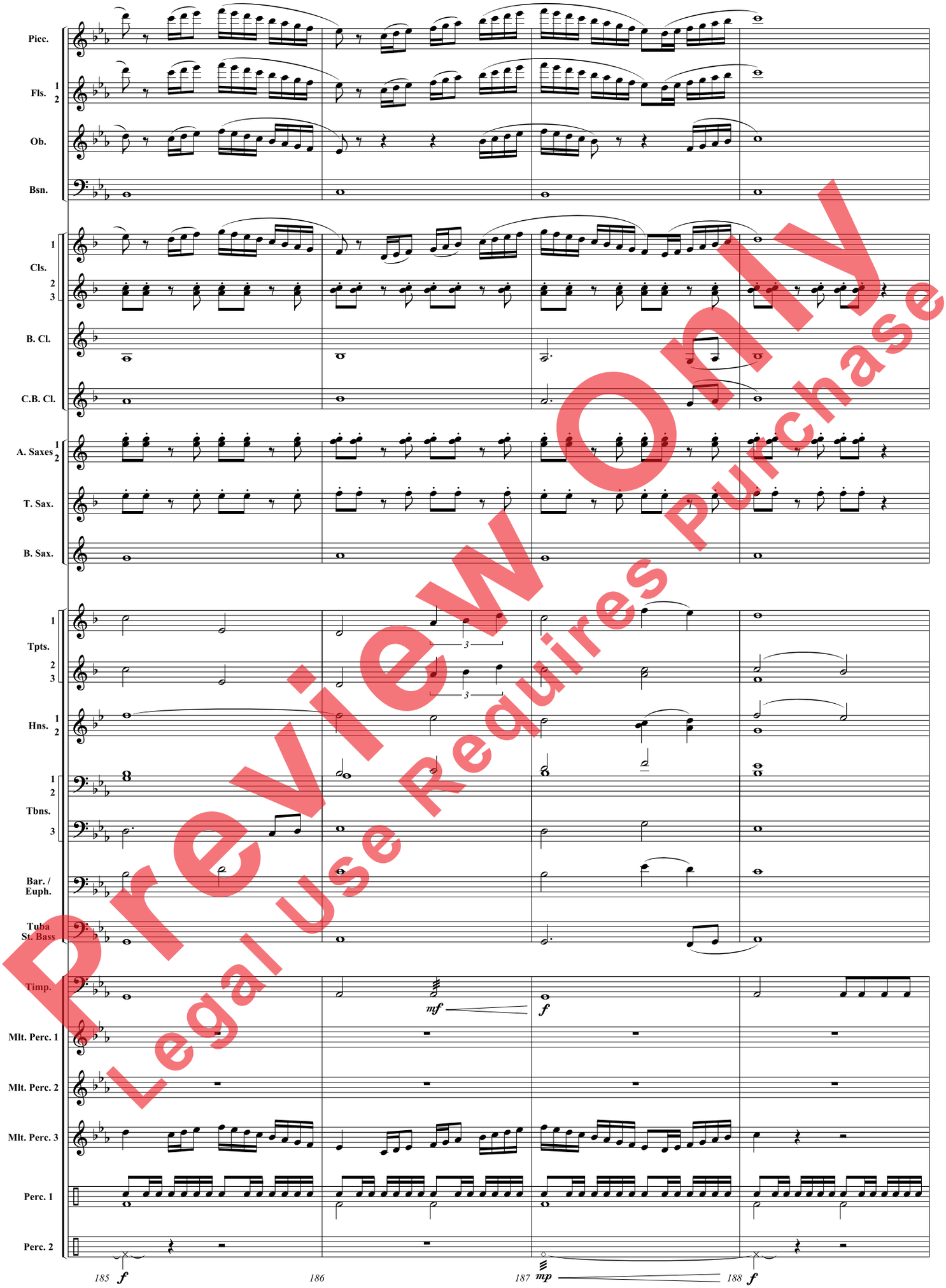

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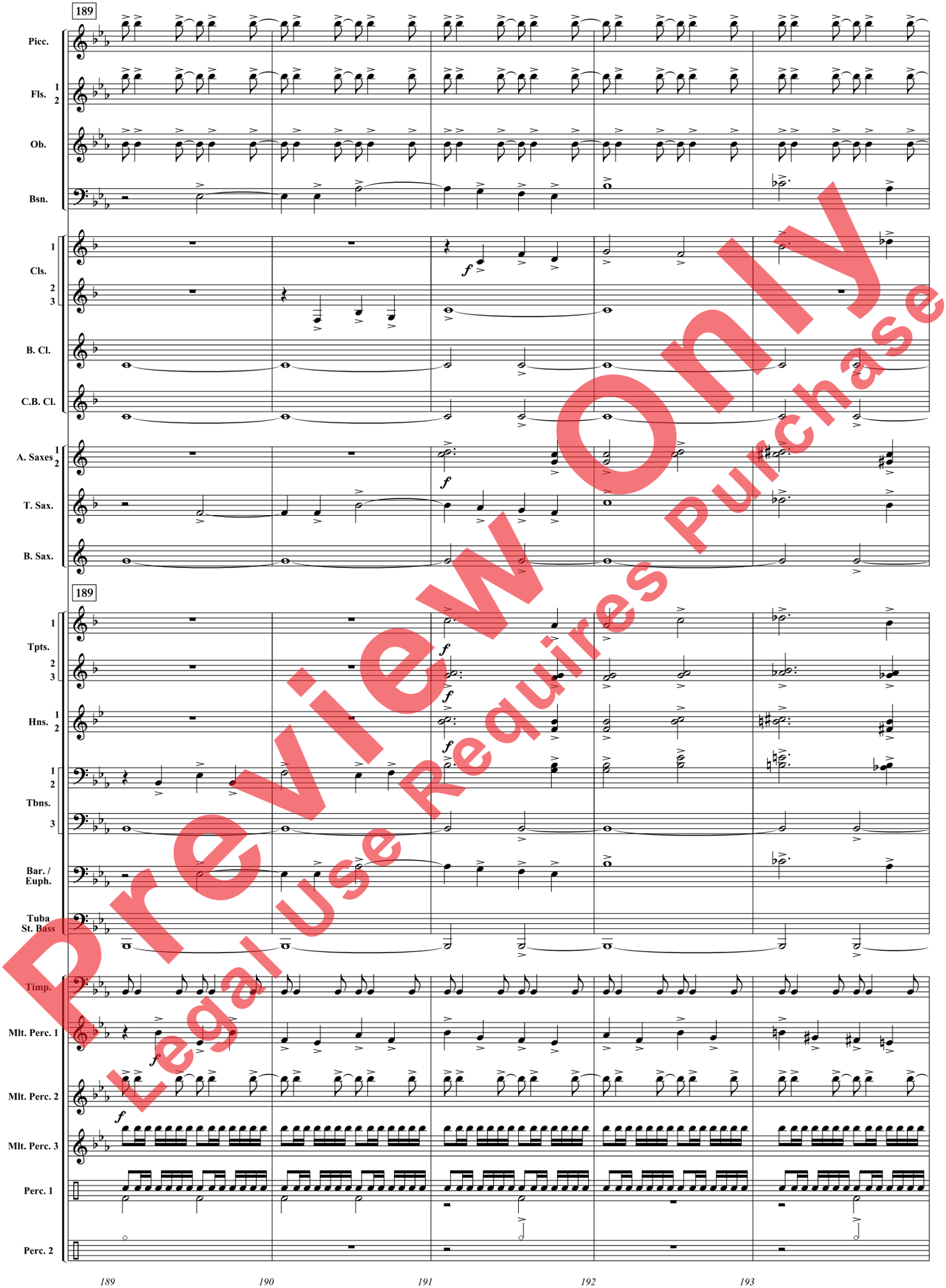

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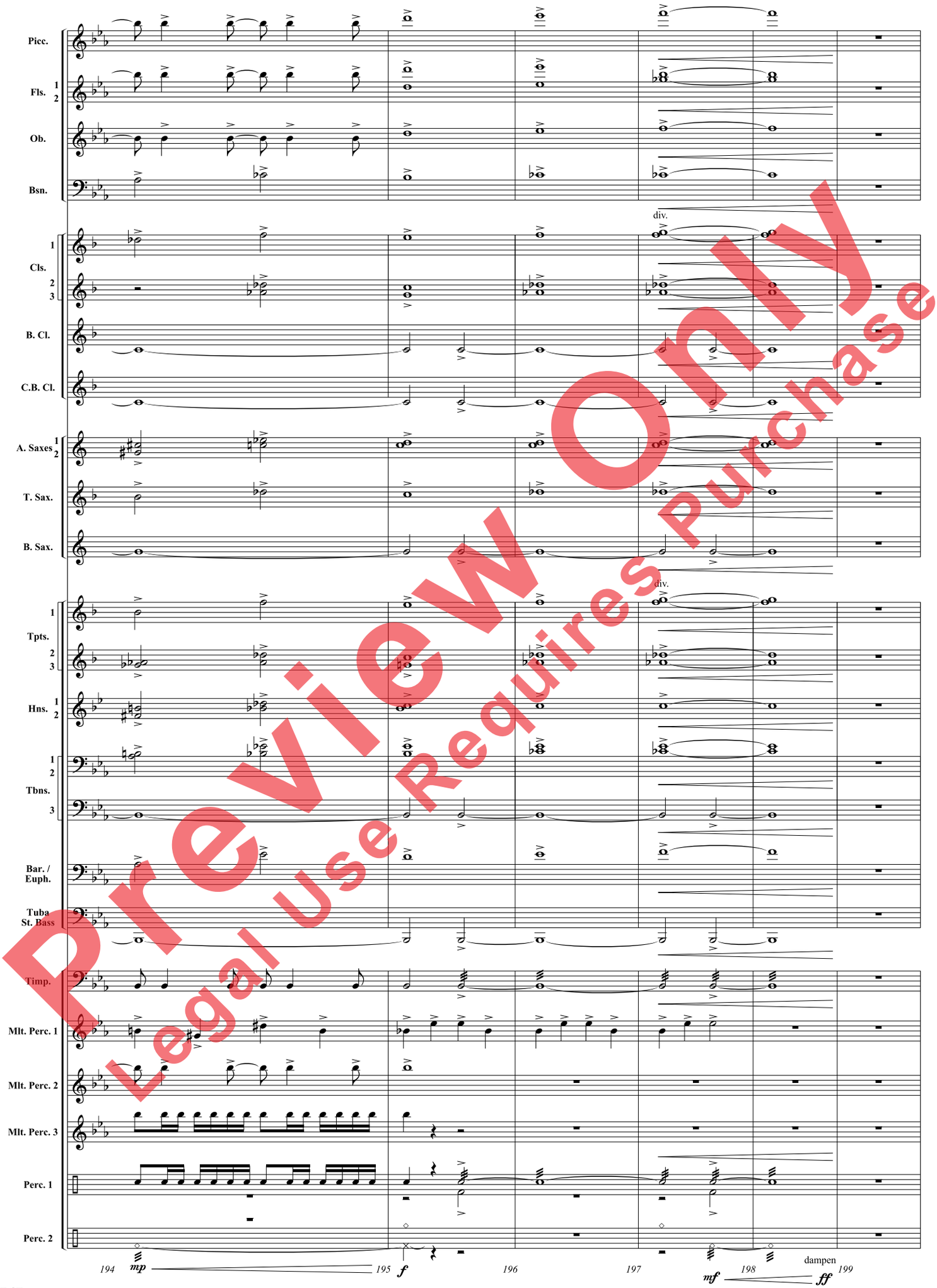

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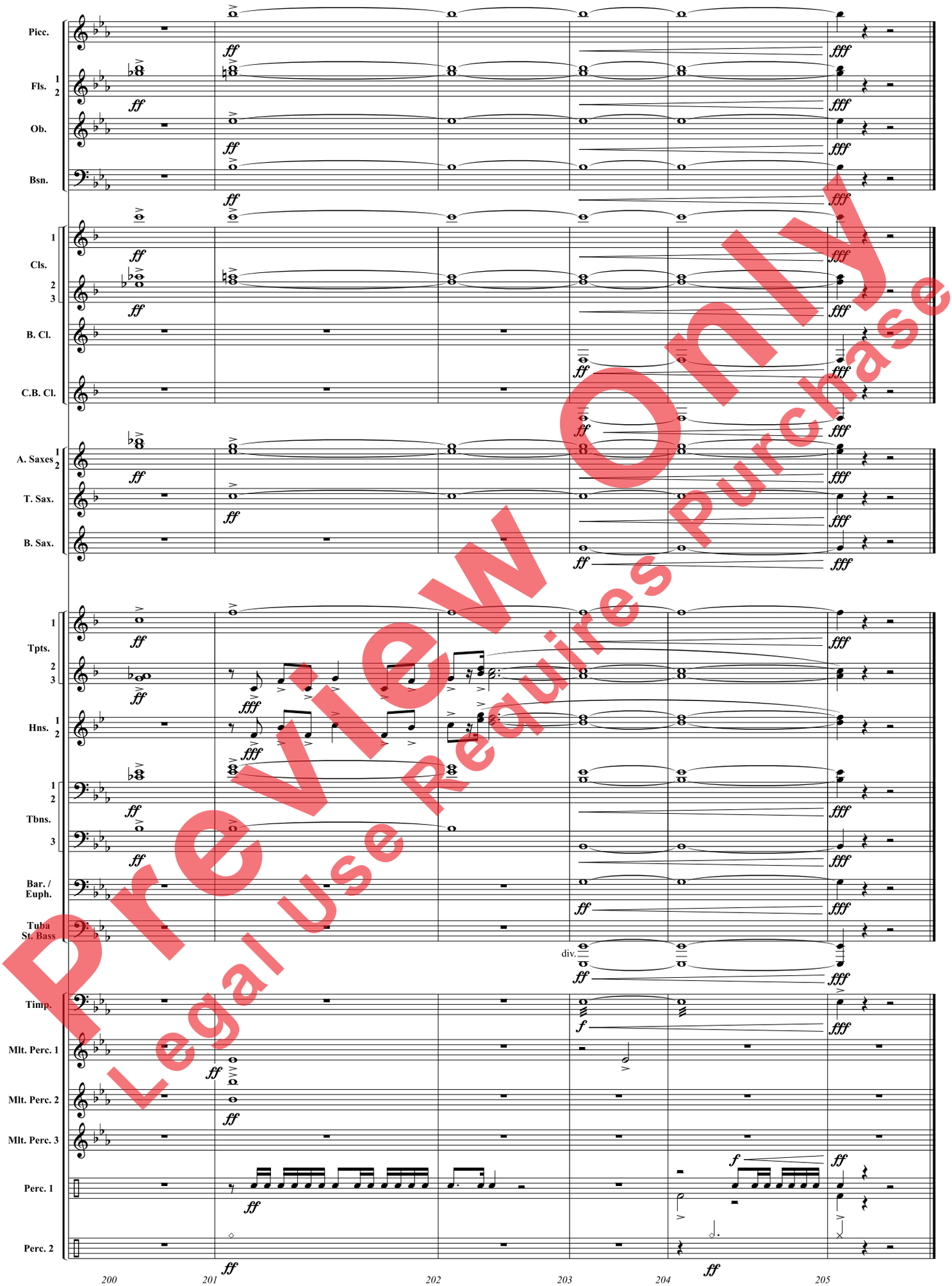

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