

PIKES PEAK

Brian Balmages

Instrumentation

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

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



Frank J. Hackinson



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

PIKES PEAKBRIAN BALMAGES
(ASCAP)**Adagio misterioso ($\text{J}=60$)**

Piccolo

Flutes 1, 2

Oboe

Bassoon

B♭ Clarinets 1, 2, 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1, 2, 3

F Horns 1, 2

Trombones 1, 2, 3

Baritone / Euphonium

Tuba / String Bass

Timpani

Mallet Percussion 1 (Chimes, Bells, Marimba)

Mallet Percussion 2 (Bells, Marimba)

Mallet Percussion 3 (Vibraphone, Xylophone)

Percussion 1 (Snare Drum, Bass Drum, Hi-Hat)

Percussion 2 (Crash Cymbals, China Cymbal, Triangle, Tambourine, Suspended Cymbal)

Adagio misterioso ($\text{J}=60$)

2 3 4 5 6

Copyright © 2019 The FJH Music Company Inc. (ASCAP).

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law.

Any duplication is an infringement of U.S. copyright law.

Hear and download this piece at www.fjhmusic.com

9

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2

B. Cl.

C. B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hns. 1
2

Tbns. 1
3

Bar. /
Eup.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Chimes

Sus. Cym.

Cr. Cym.

Tri.

7 *mp*

8

9 *mf*

10 *mp* *f*

11

12 *f*

Preview requires purchase

poco rit. [17] a tempo

26

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

35 Vivace ($\text{J}=144$)

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3

Cls.

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Vibra.

Perc. 1

Perc. 2

35 36 37 38 39 40 41 42

43

Picc.

Ob. Solo

Fls. 1
2

mp

Solo

Ob.

mp

Bsn.

Cl. 1

Cl. 2
3

p

B. Cl.

C. B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

43

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Tim.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

play

Mar.

mp

43 44 45 46 47 48 49 50

Preview Use Requires Purchase

43 44 45 46 47 48 49 50

B1767

59

Picc.

Fls. 1
2

Ob.

Bsn.

Cl.

2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

tutti

mf

T. Sax.

B. Sax.

59

Tpts. 1
2
3

Hn.

mf

Hns. 1
2

mf

play

Tbns. 1
2
3

mf

#p

mf

Bar. / Euph.

mf

Bass - arco

Tuba
St. Bass

mf

Timp.

It. Perc. 1

mf

It. Perc. 2

mf

It. Perc. 3

mf

Perc. 1

mf

Perc. 2

mf

59

60

61

62

63

64

65

Picc.

Fls. 1
2 *tutti*

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3 *tutti open*
play

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Sus. Cym.

Perc. 2

66 *mp* ————— 67 *mf* ————— 68 ————— 69 ————— 70 *mp* ————— 71 *f* ————— 72 ————— 73 ————— 74

75

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

It. Perc. 1

It. Perc. 2

It. Perc. 3

Perc. 1

Perc. 2

Preview Use Requires Purchase

Preview Use Requires Purchase

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Il. Perc. 1

Il. Perc. 2

Il. Perc. 3

Perc. 1

Perc. 2

tr

f_{tr}

f_{tr}

f

f

div.

f

f

f

f

8vb if available

mf

f

f

div.

f

f

f

f

mf

f

f

mf

f

f

mf

opt. +8vb-

mf

f

mf

mp

mf

f

f

mf

mf

Cr. Cym.

mf

f

mf

mp

80 81 82 83 84 85

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3

Cls.

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
2
3

Tpts.

1
2
3

Hns. 1
2

1
2
3

Tbns.

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

86 **f**

87

88

89

90

91

Preview Use Requires Purchase

Preview Use Requires Purchase

94

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Timp.

Ilt. Perc. 1

Ilt. Perc. 2

Ilt. Perc. 3

Perc. 1

Perc. 2

94

Solo

(section)
2nds only

A. Sax 1

f

(B♭ to A♭, high D to C)

Mar.

p

pedal always

p

dampen

Tri.

f

p

95

96

97

98

99

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

+ 3rds

B. Cl.

C.B. Cl.

A. Saxes 1
2

Hn.

+2. p

T. Sax.

B. Sax.

Tpts. 1
2
3

p

st. mute

Hns. 1
2

p

>

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

It. Perc. 1

It. Perc. 2

It. Perc. 3

Perc. 1

Tamb.

Perc. 2

Review Requires Purchase Only

Picc.

Fls. 1
2

Ob.

Bsn.

p

mp

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

p

play

A. Saxes 1
2

T. Sax.

p

B. Sax.

mp

Tpts. 1
2
3

p

Hns. 1
2

p

Tbns. 1
2

mp

3

mp

Bar. / Euph.

p

Hn.

Tuba St. Bass

mp

Timp.

Mlt. Perc. 1

mp

Bells

mp

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

mp

Perc. 2

114

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

114

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Tim.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Review Only Purchase

126 In one

Picc.
Fls. 1
Fls. 2
Ob.
Bsn.
Cls. 1
Cls. 2
B. Cl.
C.B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.

126 In one open

Tpts. 1
Tpts. 2
Hns. 1
Hns. 2
Tbns. 1
Tbns. 2
Bar. / Euph.
Tuba St. Bass
Timpani
Mlt. Perc. 1

Mlt. Perc. 2
Mlt. Perc. 3
Perc. 1
Cr. Cym.
Perc. 2

126 **f**

127

128

129

130 **f**

131

132

133 **mf**

142 L'istesso tempo (♩.=♩)

*continue previous pattern at exact same speed

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

142 L'istesso tempo (♩.=♩)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba
St. Bass

Timpani

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3

Cls.

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

144

mf

145 ff

Legal Use Requires Purchase

146 *con moto* ($\text{J}=72$) meno mosso ($\text{J}=60$) 152

Picc.

Fls. 1
Fls. 2

Ob.

Bsn.

Cls. 1
Cls. 2
Cls. 3

B. Cl.

C.B. Cl.

A. Saxes 1
A. Saxes 2

T. Sax.

B. Sax.

146 *con moto* ($\text{J}=72$) meno mosso ($\text{J}=60$) 152

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar. / Euph.

Tuba
St. Bass

Timp.

It. Perc. 1

It. Perc. 2

It. Perc. 3

Perc. 1

Perc. 2

Solo *p*
p

Tri.

p

Picc.

Fls. 1 2 Solo *p*

Ob. Solo *p*

Bsn. *p* tutti *mp*

Cl. 1 2 3

B. Cl. *p*

C.B. Cl.

A. Saxes 1 2 Solo *p* Bsn. Solo *p* play *mp*

T. Sax. *p* *mp*

B. Sax. *mp*

Ob. Solo (cup mute)

Tpts. 1 2 3 *p* *mp*

Hns. 1 2 *mp*

Tbns. 1 2 3 *p* *mp*

Bar. / Euph. *p* *mp*

Tuba St. Bass *p* *mp*

Tim. *p* *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

153 154 155 156 157 158 159 *mp*

rit.

162 a tempo

Preview in Legal Use Requires Purchase Only

Picc.

Fls. 1
2

Ob.

Bsn.

cls. 1
2
3

B. Cl.

C. B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

160 *mf*

161

162

163

164

165

B1767

poco rit.

Picc.

Fls. 1
2

tutti

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxos 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbsns. 1
2
3

Bar./
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

poco rit.

(low D to A)

166 167 168 169 170 171

172 Presto ($\text{J}=152$)

Picc.

Fls. 1
Fls. 2

Ob.

Bsn.

Cls. 1
Cls. 2
Cls. 3

B. Cl.

C.B. Cl.

A. Saxes 1
A. Saxes 2

T. Sax.

B. Sax.

172 Presto ($\text{J}=152$)

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Tamb. mp

(G, A \flat , B \flat , E \flat)

Review Only Purchase Required

Picc. *mf*

Fls. 1, 2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1, 2, 3

B. Cl. *mf*

C. B. Cl. *mf*

A. Saxes 1, 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Hn.

Tpts. 1, 2, 3 *mf*

Hns. 1, 2 *mf*

Tbns. 1, 2

Bar. / Euph.

Tuba, St. Bass *mf*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1 *mf*

Perc. 2

(Xylo.) *mf*

Sus. Cym.

181

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

181

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

181 **f**

182

183

184 **mp**

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C. B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbsns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

185 **f**

186

187 **mp**

188 **f**

189

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

C.B. Cl.

A. Saxos 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hns. 1
2

Tbns. 1
2

Bar./
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3

Cls.

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
2
3

Tpts.

Hns. 1
2

1
2

Tbns.

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

div.

div.

194 *mp* — 195 *f* — 196 — 197 — 198 *mf* — 199 *ff* dampen

Preview Use Requires Purchase

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Eup.

Tuba
St. Bass

Timp.

Mit. Perc. 1

Mit. Perc. 2

Mit. Perc. 3

Perc. 1

Perc. 2

200 ff 201 ff 202 203 ff 204 ff 205