

RADIANT JOY

BRIAN BALMAGES

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Harp (opt.)

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Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



THE COMPOSER

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and is an elected member of the prestigious American Bandmasters Association. Balmages was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. 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. 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and regional ensembles as well as university and professional groups throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences, Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

ABOUT THE MUSIC

"A piece that just radiates the joy of winning the Texas Honor Orchestra competition..."

This is the quote that stuck with me when I first received an email from Heather Davis, orchestra director at Sartartia Middle School in Sugar Land, Texas. They had recently discovered that they won this incredibly prestigious competition, and Heather was interested in premiering a work at their upcoming TMEA performance. Obviously, it did not take long to come up with a title.

Radiant Joy is a musical celebration of hard work and dedication. Those familiar with my music will almost immediately notice a nod to *Forever Joyful*, another orchestra work of mine inspired by the theme of joy. There is an underlying fiddle element throughout the work despite it never feeling like a full-blown fiddle tune. Heather's granny, who raised her from the age of 8, was her biggest fan and always cheered for her students. To quote Heather, "she loved anything fiddle." I decided to subtly incorporate elements of that style within the contemporary framework of the piece.

My hope is that everyone who hears this piece experiences the same joy I had in writing it; the same joy that Sartartia had when finding out they won TMEA honor orchestra; and the same joy felt by the audiences that get the privilege of hearing them perform live.

—Brian Balmages

DURATION: 3:50

commissioned by the Sartartia Middle School Honors Orchestra
Sugar Land, Texas; Heather Davis and Guillermo Teniente, Conductors

RADIANT JOY

BRIAN BALMAGES
(ASCAP)

Allegro con spirito (♩ = 126)

Violin 1
mf

Violin 2
mf

Viola
mf

Violoncello
mf

Double Bass
mf

Harp (opt.)

D C# B | E F# G A

2 3 4

Vln. 1

Vln. 2

Vla.
non div.

Vcl.

D.B.

Hp.
mf

5 6 7 8



9 non div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

9 10 11 12

This system contains measures 9 through 12. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Violin 1 part has a 'non div.' marking. The Double Bass part includes 'pizz.' and 'arco' markings. The Harp part is mostly silent. A large red watermark is overlaid on the page.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

13 14 15 16

This system contains measures 13 through 16. It features the same five staves as the previous system. The Violin 1 part continues with a similar rhythmic pattern. The Double Bass part includes 'pizz.' and 'arco' markings. The Harp part has a 'mf' marking in measure 16. A large red watermark is overlaid on the page.

17 *div.*
Vln. 1 *f*

non div.
Vln. 2 *f*

Vla. *f*

non div.
Vcl. *f*

D.B. *f*

Hp. *f*

17 18 19 20

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

21 22 23 24

25

Vln. 1 *mf*

Vln. 2 *pizz.* *mf* arco

Vla. *non div.* *mf*

Vcl. *mf*

D.B. *mf*

Hp.

25 26 27 28

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

29 30 31 32

35

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

33

34

35

36

37

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

38

39

C₁

40

41

42

43

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

43 44 45 46 47 48

52

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

49 50 51 52 53 54 C#

Vln. 1 *mp*
 Vln. 2 *p*
 Vla. *p*
 Vcl. *p*
 D.B. *pizz.* *p*
 Hp. *p*

55 56 57 58 59

Vln. 1 *p*
 Vln. 2
 Vla.
 Vcl.
 D.B.
 Hp. *p*

60 61 62 63 64

67 div.

Musical score for measures 65-70. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The key signature is two sharps (F# and C#). Measure 67 is marked with a box containing the number 67 and the instruction 'div.'. The dynamic marking 'mf' is present in measures 67, 68, and 69. A large red watermark 'Preview Only' is overlaid on the score.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
Hp.

65 66 67 68 Bb 69 70

75

Musical score for measures 71-76. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The key signature is two sharps (F# and C#). Measure 75 is marked with a box containing the number 75. The dynamic marking 'mp' is present in measures 75 and 76. A large red watermark 'Preview Only' is overlaid on the score.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
Hp.

71 72 Eb 73 74 75 F# 76

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

77 78 79 80 81 82 C[♯], B[♯] | E[♯]

83

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

83 84 85 86

91

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

mp

mp

mp

mp

mp

mp

mp

mp

mp

87 88 89 90 91 92

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

mf

mf

mf

mf

mf

93 94 95 96 97 98

99

Vln. 1

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

Hp. *p*

non div.

99 100 B \flat 101 102 103 104 E \flat

109 non div.

Vln. 1 *mp*

Vln. 2 *p*

Vla.

Vcl. *p*

D.B.

Hp.

105 106 107 108 109 110

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

111 112 113 114 115

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

116 117 118 119 120

mp

mp

mp

mp

mp

mp

125

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

121 122 123 124 125 126

131 div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

127 128 129 130 131

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

132 133 134 135

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

136 137 138 139

139

non div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

140

141

142

143

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

144

145

146

147

149 più mosso

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

div.

p

148 149 150 151 152

155

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

mp

mf

153 154 155 156 157

div.
f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

non div.

Hp.

158 159 160 161 162 B \flat

165
non div.
mp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

163 164 165 166

Vln. 1
mf *f*

Vln. 2
mf *f*

Vla.
mf *f*

Vcl.
mf *f*

D.B.
mf *f*
non div.

Hp.

167 168 169 170

Vln. 1
ff

Vln. 2
ff

Vla.
ff

Vcl.
ff

D.B.
ff

Hp.
ff

171 172 173 174