

RADIANCE

Brian Balmages

Instrumentation

1 - Conductor's Full Score	
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - String Bass
5 - B \flat Clarinet 1	1 - Timpani
5 - B \flat Clarinet 2	1 - Bells 1
2 - B \flat Bass Clarinet	1 - Bells 2
4 - E \flat Alto Saxophone	1 - Bells 3
2 - B \flat Tenor Saxophone	3 - Vibraphone
2 - E \flat Baritone Saxophone	Chimes
4 - B \flat Trumpet 1	3 - Percussion 1
4 - B \flat Trumpet 2	Ride Cymbal
4 - F Horn	Snare Drum
4 - Trombone	Bass Drum
2 - Baritone / Euphonium	3 - Percussion 2
	Triangle
	China Cymbal
	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 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.

Program Notes

Built entirely around a motif based on two notes, this spirited work relies heavily on texture (specifically, metallic percussion instruments) and is designed to reflect the title of the work. It uses 3 sets of bells (easily accessible by most bands since students typically receive bell kits as part of their instrument rental), which ideally are separated behind the ensemble (left, center, and right). The vibraphone part can be performed by up to 3 people on a single instrument (or directors can certainly use multiple instruments if available). While not overly melodically based, the first motif in the woodwinds establishes the basis for the entire work. Directors should focus attention on color changes throughout the work, giving that as much attention as the dynamic changes themselves. While the piece does have a lot of meter changes (the "tune" essentially is in 7/4 time, but written in 4/4 + 3/4), most students will easily be able to "read the notes as they come" as the music itself is very intuitive.

The title and its meaning come from the dedication of the work. Commissioned by Dallastown Area Intermediate School (York, Pennsylvania), the work was written to honor band director Richard Auen on the occasion of his upcoming retirement. *Radiance* speaks to the light that he has shown on students for decades and will continue to shine long after he retires.

A Note About Smaller Percussion Sections

While many bands have plenty of percussionists to cover all parts, I realize there are also many situations in which there will not be nearly enough parts. In this case, the piece will work fine with just Bells 1, a single player on Percussion 1 (playing ride cymbal and snare drum), and another player on Percussion 2 (playing triangle). I would include timpani before adding in the additional mallet and auxiliary parts.

- Brian Balmages

commissioned by Dallastown Area Intermediate School
York, Pennsylvania; in honor of band director Richard Auen

RADIANCE

BRIAN BALMAGES
(ASCAP)

Spirited! (♩ = 132)

5

Flute

Oboe

1
2
B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1
2
B♭ Trumpets

F Horn

Trombone
Baritone /
Euphonium
Bassoon

Tuba
String Bass

Timpani

Bells 1
(F, B♭)
mf

Bells 2
mf

Bells 3
mf

Vibra.
Chimes
mf

Percussion 1
(Ride Cymbal,
Snare Drum,
Bass Drum)

Percussion 2
(Triangle,
China Cymbal,
Suspended Cymbal)
mf

3 players if possible. Begin in highest octave and add additional players in lower octaves as notated. If fewer players, eliminate lower octaves.

+ middle 8ve

+ low 8ve

2 3 4 5 6



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Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba
S.B.

Timp.

Bells 1

Bells 2

Bells 3

Vib.
Ch.

Ride Cym.

Perc. 1

B.D.
mf

Perc. 2

7

8

9

10

11

12

13

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

13

1
Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba
S.B.

Timp.

Bells 1

Bells 2

Bells 3

Vib.
Ch.

Perc. 1

Perc. 2

mf

13

14

15

Sus. Cym. *mp* *mf*

18

mp

19 23

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

19 23

1
Tpts.

2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba
S.B.

Timp.

Bells 1

Bells 2

Bells 3

Vib.
Ch.

Perc. 1
S.D.

Perc. 2

Ride Cym.
mp

China Cym.

mf 20 21 22 *f* 23 *mp* 24

Fl. *mf*

Ob. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mf*

B. Sax. *mf*

1 *mf* *div.*

Tpts. 2 *mf*

Hn. *mf*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba S.B. *mf*

Timp. *mp* *mf*

Bells 1

Bells 2

Bells 3

Vib. Ch. *mf* Chimes

Perc. 1 *mf*

Perc. 2

25 26 27 28 29 30 31

Fl.
Ob.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn. Bar. / Euph. Bsn.
Tuba S.B.
Timp.
Bells 1
Bells 2
Bells 3
Vib. Ch.
Perc. 1
Perc. 2

mf

33 34 35 36 37

Fl. *mp* *mf*

Ob. *mp* *mf*

1 Cls. *mp* *mf*

2 Cls. *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

1 Tpts. *mp* *mf*

2 Tpts. *mp* *mf*

Hn. *mp* *mf*

Tbn. Bar./ Euph. Bsn. *mp* *mf*

Tuba S.B. *mp* *mf*

Timp. *mp* *mf*

Bells 1 *mp* *mf*

Bells 2 *mp* *mf*

Bells 3 *mp* *mf*

Vib. Ch. *mp* *mf*

Perc. 1 *mp*

Perc. 2

This musical score page covers measures 44 through 49. The instruments and their parts are:

- Flute (Fl.):** Measures 44-45 show quarter notes, followed by a rest in measure 46, and then eighth notes in measures 47-49.
- Oboe (Ob.):** Similar pattern to the flute, with a rest in measure 46.
- Clarinets (Cls. 1 & 2):** Play a continuous eighth-note pattern throughout the page. A 'div.' marking is present above the first clarinet part in measure 48.
- Bass Clarinet (B. Cl.):** Plays a steady eighth-note accompaniment.
- Saxophones (A. Sax., T. Sax., B. Sax.):** Each saxophone part consists of a single note held for the duration of the measure.
- Trumpets (Tpts. 1 & 2):** Both trumpets play a single note per measure, with a rest in measure 46.
- Horn (Hn.):** Plays a single note per measure, with a rest in measure 46.
- Trombones (Tbn. Bar., Euph., Bsn.):** Play a single note per measure, with a rest in measure 46.
- Tuba (Tuba S.B.):** Plays a single note per measure, with a rest in measure 46.
- Timpani (Timp.):** Features a rhythmic pattern of eighth notes in measures 44-46, followed by rests in measures 47-49.
- Bells (Bells 1, 2, 3):** All three bell lines play a rhythmic pattern of eighth notes.
- Vibraphone (Vib. Ch.):** Plays a continuous eighth-note pattern.
- Percussion (Perc. 1 & 2):** Perc. 1 uses 'x' marks for hits, and Perc. 2 uses triangle symbols for hits.

The score includes dynamics such as *f* and *mp*, and a *Sus. Cym.* (Sustained Cymbal) section at the bottom.

PREVIEW ONLY - Legal Use Requires Purchase

This page contains a musical score for a large ensemble, including woodwinds, brass, percussion, and vibraphone. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinets 1 and 2 (Cls. 1, 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes parts for Trumpets 1 and 2 (Tpts. 1, 2), Horns (Hn.), Tuba/Euphonium/Bassoon (Tbn. Bar./Euph./Bsn.), Tuba Solo Bass (Tuba S.B.), Timpani (Timp.), Bells 1, 2, and 3 (Bells 1, 2, 3), Vibraphone/Chimes (Vib. Ch.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).

The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation like accents and *div.* (divisi). Rehearsal marks for measures 50, 51, 52, and 55 are present. A large red watermark reading "Preview Only - Requires Purchase" is overlaid on the score.

The image shows a page of a musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cls. 1 and 2 (Clarinets), B. Cl. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Bass Saxophone), Tpts. 1 and 2 (Trumpets), Hn. (Horn), Tbn. Bar./Euph. Bsn. (Trombone, Baritone, Euphonium, Bassoon), Tuba S.B. (Tuba, Subcontrabass), Timp. (Timpani), Bells 1, 2, and 3, Vib. Ch. (Vibraphone), Perc. 1 and 2 (Percussion). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It features various musical notations such as dynamics (ff), articulation (accents), and performance directions (rit., div.). The bottom of the page is numbered 56 through 63, with 'China Cym.' written below measure 56. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the entire page.