

A LIFE WORTH LIVING

BRIAN BALMAGES

INSTRUMENTATION

- 1 Conductor Score
- 4 Flute 1
- 4 Flute 2
- 2 Oboe
- 2 Bassoon
- 5 B♭ Clarinet 1
- 5 B♭ Clarinet 2
- 2 B♭ Bass Clarinet
- 2 E♭ Alto Saxophone 1
- 2 E♭ Alto Saxophone 2
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 B♭ Trumpet 1
- 4 B♭ Trumpet 2
- 4 F Horn
- 2 Trombone 1
- 2 Trombone 2

- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 1 Timpani
(+2 Crystal Glasses)
- 1 Bells
- 1 Vibraphone
- 1 Crotales
- 2 Percussion 1
(Wind Chimes, Triangle,
Tam-Tam, Bass Drum)
- 2 Percussion 2
(Crash Cymbals,
2 Crystal Glasses,
Suspended Cymbal)
- 1 Piano

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- Trombone in B♭ T.C.
- Trombone in B♭ B.C.
- Euphonium in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ B.C.
- String Bass





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 Music and MakeMusic.

ABOUT THE MUSIC

Mental health has rightfully become an important part of conversations throughout the world and, very slowly, societies are starting to remove the stigma associated with it. When Taylor Williamson (director of bands at Wiley Middle School in Leander, Texas) approached me about writing a piece for their honor band performance at TMEA, he was very clear about the reasons behind the commission. His brother-in-law, Justin, had been a high school star athlete and was liked by everyone. He brought a special light into the world, had a wonderful wife and two children. What people did not know was that Justin had been going through a dark journey over many years, struggling with alcoholism and mental illness. Despite being surrounded by family trying to help him and entering several rehab facilities, Justin constantly feared that he was a burden to everyone around him. Justin ultimately succumbed to his mental illness in November 2021.

In writing this piece, I wanted to accomplish several things. First, I wanted to help Justin's family process their loss and bring something beautiful into the world to honor him and the rest of their family. I also wanted this to be a piece that lets everyone know their life is worth living, that they do matter, and that every single person can make an impact. But I also wanted to take it a step further. My family and I love to vacation in Stone Harbor, a beautiful beach on the New Jersey Shore. As you leave the island, there is some artwork on the side of a building that reminds us to "Live a Life You'd Relive." This is how the title *A Life Worth Living* came to be.

This piece is a strong reminder to all of us that we should live our best and fullest lives as much as possible. It is a reminder to students that we don't take popularity with us when we leave this world, nor do we take possessions. Our lives can be defined by the impact we make on those around us, by how we choose to bring beauty into the world, by how we care for others in need, and by the relationships we cultivate, the people we inspire, and how we lift up those who may not be able to lift themselves up. A life worth living, or reliving, is the most beautiful thing we can strive for and truly helps recenter our priorities.

As the music starts, it is very transparent and ethereal with moments of brightness throughout. What follows is complicated, mildly dissonant, but still an "attempt" at being positive. Nonetheless, it feels like a struggle back and forth between darkness and light until the music becomes unmistakably beautiful, leading into the first statement of the main theme (which takes over 2 minutes to arrive). Tonal centers shift as the music develops, and a massive amount of tension is finally released in an amazing moment of strength and clarity. The music then retreats as it becomes more contemplative, ending with a final spark of sound that seems to last forever.

—Brian Balmages

Fls. 1 2 ^{+2.}
 (p) mp

Ob. mp

Bsn. p

Cls. 1 2 mp

B. Cl. p

A. Saxes 1 2 Hn. Solo p mp

T. Sax. p mp

B. Sax. p

Tpts. 1 2 Solo mp

Hn. Solo p tutti mp
 slow haunting gliss. (3 players, staggered entrances, not in time)

Tbns. 1 2 cup mute (opt.) p

Euph. p mp

Tuba p

Timp.

Bls.

Vib.

Crt.

Perc. 1 Wind Chimes (very slow, soft, and in the distance) pp p 3 Tam-Tam (w/ triangle beater) p 3

Perc. 2 Sus. Cym. pp p

Pno.

rit.

21 con moto

poco rit.

Fls. 1 2

Ob.

Bsn. *mp* *p* *mp* *p* *mf* *p*

Cls. 1 2 *p* *mp* *p* *mf*

B. Cl. *p* *mp* *p* *mf*

A. Saxes 1 2 *p* *mp* *p* *mf* *p*

T. Sax. *p* *mp* *p* *mf*

B. Sax. *p* *mp* *p* *mf* *p*

Tpts. 1 2 *p* *mp* *p* *mf* *p*

Hn. *p* *mp* *p* *mf* *p*

Tbns. 1 2 *open* *mp* *p* *mp* *p* *mf* *p*

Euph. *p* *mp* *p* *mf* *p*

Tuba *p* *mp* *p* *mf* *p*

Timp. *p* *mp* *p* *mf* *p*

Bls. *mp*

Vib. *mp*

Crt. *mp* w/ mallets

Perc. 1

Perc. 2

Pno. *mp*

rit. 21 con moto tutti poco rit.

3 4

a tempo

28

Fls. 1 2

Ob.

Bsn.

Clars. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

a tempo

28

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bls.

Vib.

Crt.

Perc. 1

Perc. 2

Pno.

Fls. 1 2
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2
Hn.
Tbn. 1 2
Euph.
Tuba
Timp.
Bls.
Vib.
Crt.
Perc. 1
Perc. 2
Pno.

mp *mf*
mp *mf*
mp *mf*
mp *mf*
mp *mf*
p *mp* *mf*
p *mf*
mp *mf*
mp *mf*
pp

44

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

44

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bls.

Vib.

Crt.

Perc. 1

Perc. 2

Pno.

Preview Only
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This is a page of a musical score for orchestra and piano. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbns. (Trombones), Euph. (Euphonium), Tuba, Timp. (Timpani), Bls. (Bells), Vib. (Vibraphone), Crt. (Crotales), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Pno. (Piano). The score spans measures 49 to 54. The key signature is B-flat major (two flats). The time signature is 4/4. The music features melodic lines for Flutes, Oboe, Bassoon, Clarinets, and Bass Clarinet, with dynamic markings of *mp* (mezzo-piano) and *p* (piano). The Piano part has a more active role, with dynamic markings of *mp* and *p*. A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

poco rit. 60 con moto

Fls. 1 2

Ob.

Bsn. *p* *mp* *mp*

Cls. 1 2 *mp* *mp*

B. Cl. *p* *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *p* *mp* *mp*

Tpts. 1 2

Hn. *mp*

Tbn. 1 2 *mp* *mp*

Euph. *mp*

Tuba *p* *mp*

Timp. *pp* *mp*

Bsn. *mp*

Vib. *mp*

Crt. *mp*

Perc. 1 *p*

Perc. 2 *pp* *p*

Pno. *mp*

poco rit. 60 con moto

This page contains a musical score for an orchestra and piano. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboes), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbns. (Trombones), Euph. (Euphonium), Tuba, Timp. (Timpani), Bls. (Bells), Vib. (Vibraphone), Crt. (Crotales), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Pno. (Piano). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music spans measures 61 to 66. A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

poco rit. a tempo

68

Fls. 1 2

Ob.

Bsn.

Clas. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bls.

Vib.

Crt.

Perc. 1

Perc. 2

Pno.

67 68 69 70 71 72

f *mp* *f* *div.*



molto rit. (massive!!)

Fls. 1 2

Ob. *mf cresc.*

Bsn. *mf cresc.*

Cls. 1 2 *mf cresc.*

B. Cl. *mf cresc.*

A. Saxes 1 2 *mf cresc.*

T. Sax. *mf cresc.*

B. Sax. *mf cresc.*

Tpts. 1 2 *mf cresc.*

Hn. *mf cresc.*

Tbns. 1 2 *mf cresc.*

Euph. *mf cresc.*

Tuba *mf cresc.*

Timp. *mp cresc.*

Bls. *mp cresc.*

Vib. *mp cresc.*

Crt.

Perc. 1 *mp cresc.*

Perc. 2 *mp cresc.*

Pno.



79 **a tempo, glorioso!** rit. **a tempo**

Fls. 1 2

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*
2 *div. ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

79 **a tempo, glorioso!** rit. **a tempo**

Tpts. 1 2 *ff*

Hn. *ff*

Tbns. 1 2 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*
w/ brass mallets

Bls. *ff*

Vib. *ff*

Crt. *ff*

Perc. 1 W.C. let ring *mf* *ff*

Perc. 2 Cr. Cym. *mf* *ff*

Pno. *ff*
R.H. *mf* *ff*

50668S 79 80 81 82 83 84

rit. a tempo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bls.

Vib.

Crt.

Perc. 1

Perc. 2

Pno.

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rit. a tempo

div.

mf ff

let ring

(8^{va})

molto rall.

G.P.

95 As in the beginning (♩ = 64)

Fls. 1 2

Ob.

Bsn.

p

(Cl. Solo)

(Cl. Solo)

(Cl. Solo)

Cls. 1 2

B. Cl.

p

Solo

p (Cl. 1 Solo)

Solo

p

(Cl. Solo)

A. Saxes 1 2

T. Sax.

B. Sax.

p

(Cl. Solo)

(Cl. Solo)

(Cl. Solo)

Hn. Solo

p

molto rall.

G.P.

95 As in the beginning (♩ = 64)

Tpts. 1 2

Hn.

p

(Cl. Solo)

(Cl. Solo)

Solo

p

Tbns. 1 2

Euph.

Tuba

(Cl. Solo)

(Cl. Solo)

(Cl. Solo)

Timp.

(Cl. Solo)

Bls.

dampen

(Cl. Solo)

w/ plastic mallets

p

Vib.

p

(Cl. Solo)

p

Crt.

(Cl. Solo)

Perc. 1

(Cl. Solo)

Perc. 2

(Cl. Solo)

Pno.

mf

dampen

f

(Cl. Solo)

p

Fls. 1 2 Solo *p*

Ob.

Bsn. B. Cl. Solo *p*

Cls. 1 2

B. Cl. Solo *p*

A. Saxes 1 2

T. Sax. Tbn. Solo *p*

B. Sax. B. Cl. Solo *p*

Tpts. 1 2

Hn.

Tbns. 1 2 Solo *p*

Euph. Tbn. Solo *p*

Tuba

Timp. Crystal Glass *p*

Bls.

Vib.

Crt. bowed *p*

Perc. 1

Perc. 2 Crystal Glass *p*

Pno.

rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax. (Tbn. Solo)

B. Sax.

Tpts. 1 2

Hn.

Tbn. 1 2 (Solo) (Tbn. Solo)

Euph.

Tuba

Timp.

Bls. let ring into silence

Vib. let ring into silence

Crt.

Perc. 1

Perc. 2

Pno. R.H. 8^{va} let ring into silence