

FULL CONDUCTOR SCORE

Catalog No: 011-4777-01

AMONG THE STARS

Lisa Galvin

GRADE:

3

BARNHOUSE COMMAND SERIES

For Concert Band



AMONG THE STARS

Lisa Galvin

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B♭ Clarinet	5
2nd B♭ Clarinet	5
B♭ Bass Clarinet	2
Bassoon	2
1st E♭ Alto Saxophone	3
2nd E♭ Alto Saxophone	3
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
1st B♭ Trumpet	5
2nd B♭ Trumpet	5

F Horn	4
1st Trombone	3
2nd Trombone	3
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Mallet Percussion: Bells, Marimba, Vibraphone	3
Chimes	1
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Triangle, Wind Chimes, Cabasa, Crash Cymbals	3

Program Notes

Commissioned by the Hilliard Weaver Middle School Band their director Mrs. Angela Davoll, this work pays homage to the life and career of John E. Crumley, who served as the Hilliard (OH) High School Director of Bands from 1958 - 1964 and 1968 - 1995. His tenure there fostered and developed a band program that remains among the top *complete* programs in the country. John lived a long and full life, dedicated to his family, students and his church, and he was an accomplished conductor, brass musician, private teacher and adjudicator. His high school bands gained state-wide recognition for their many years of excellence in the Ohio Music Education Association, and his legacy of excellence continues to be a driving force in the Hilliard schools' expanding music programs. Many of John's private students studied the Vander Cook "Trumpet Stars" and "Trombone Gems" series of solos, and his attention to detail and tone quality was always at the center of every private lesson. The lyrical section of the work is based upon an 1844 hymn tune called "*Maitland*" - a chosen hymn sung at his memorial service on April 15, 2018. The brass quartet represents the countless private brass students he mentored and inspired during more than 60 years of private teaching.

Rehearsal Suggestions

Beginning in m. 3 and throughout this work, there are accents that need to be adhered to across the ensemble. Staccato eighth notes that precede accented eighth notes should be observed as well - helping the accented notes to further stand out. The dotted eighth - sixteenth figures should be precise, so they don't fall into triplet figures. Care should be taken in the forte-pianos, delaying the crescendos as long as possible so the moving lines can be heard. The *subito mezzo* pianos in m. 21 and 114 should be a noticeable drop in dynamics across the ensemble. At m. 35, a shaker can be substituted for *cabasa* if needed, but should never cover up the melodic line in the horn. The *molto rit.* at m. 57 will require some attention to be sure everyone lengthens the note values and articulations together. At m. 59, you may choose to have the quartet come to the front of the stage to be featured. Some care will be needed to be sure the melodic line is always at the forefront since it gets passed through the quartet frequently. While this is meant to be a brass quartet - if your ensemble requires you to substitute with other instruments, please try to stay within the intended octave as much as possible (i.e. - trumpet could be substituted with clarinet; horn could be substituted with alto saxophone; etc.). This section can also be performed with the several players of the 'solo' instruments if necessary. Shaping of the phrases and beautiful tone quality should be the primary goal in this section and the tutti section that begins at m. 75. The accelerando beginning in m. 92 should be only two measures long - just enough to get back to the brighter tempo marked at m. 94. The use of suspensions occurs frequently (m. 6, 14, 22, 42, 54, 91, 99, 107, 115, 121), please embrace those and bring them out whenever possible! The low brass dotted and eighth note fanfare figures in m. 9, 13, 25, 102, 106, 118, 120 and 125 should be prominent in the texture when they occur. (Please note that the rhythm changes slightly on the entrance of this figure in m. 13 and 120.) The keyboard percussion part could be covered by more than one student if needed, and the marimba can be doubled on a xylophone if needed. If vibraphone students aren't familiar with pedaling procedures, the part can be played without pedal beginning at m. 75. The timpani part in m. 1 and 95 should be fairly aggressive with hard mallets, and the sixteenth notes in m. 22 and 115 should also rise to the top of the texture. An energetic and exciting approach should be utilized to give the piece a strong and powerful finish!

Lisa A. Galvin

About the Composer



Lisa Galvin A native Ohioan, Lisa Galvin holds two degrees in Music Education from The Ohio State University, and recently retired after 30 years of successful teaching in the Reynoldsburg and Hilliard City School Districts. Her middle school and high school performing ensembles have been invited to perform at local, state and national venues, and they consistently received Superior Ratings at both District and State level events sanctioned by the Ohio Music Education Association. In 2014, Lisa was asked to join the staff of The Ohio State University Marching Band as Interim Associate Director. She is a founding member of the Brass Band of Columbus, where she has maintained the Principal Horn chair for the past 33 years. She is also a founding member and Principal Horn with the Athena Brass Band, comprised of women brass band professionals from across the United States. Lisa's interest in music arranging and composition has steered her toward an active career of producing all types of music. She was asked to join the arranging staff of The Ohio State University Marching Band in 2008, and her music has been featured in several bowl game appearances and popular halftime videos by the famed marching band. Mrs. Galvin also enjoys writing solo, ensemble and large group works for a number of middle school and high school band programs, and she has served as a guest conductor and clinician for many bands across the state of Ohio. In 2009, Mrs. Galvin was asked to join the band staff of the newly-opened Hilliard Bradley High School in Hilliard, Ohio, where she was privileged to have two original compositions chosen as the school's Alma Mater and Fight Song "We Are Bradley." She has been commissioned for numerous compositions, and in 2012 she was honored to have one of her original works premiered at the International Women's Brass Conference. Mrs. Galvin also served as an adjunct lecturer in Music Technology at Capital University and The Ohio State University, where she taught graduate and undergraduate courses in Finale® and SmartMusic® software. Additionally, she has served the Ohio Music Education Association in a number of capacities. Most recently, she and her husband served as the co-chairs of the 2013 State Professional Development Conference in Columbus, Ohio. Lisa holds membership in the American Society of Composers, Authors and Publishers (ASCAP), the National Association for Music Education, the North American Brass Band Association, the International Women's Brass Conference and the Ohio Music Education Association. She has been honored with induction into Phi Beta Mu International Bandmasters' Fraternity, Pi Kappa Lambda International Music Honor Society, the American School Band Directors' Association, and she is listed in "Who's Who of American Women." She and her husband, Joe reside in Columbus, Ohio.

New Young Band CDs



WFR398

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LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

Conductor Score
011-4777-00

AMONG THE STARS

Lisa Galvin
(ASCAP)

Bright! ($\text{♩} = 132$)

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone

Tuba

Timpani

Mallet Percussion
Bells, Marimba
Vibraphone

Chimes

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Suspended Cymbal
Triangle, Wind Chimes
Cabasa, Crash Cymbals

(F, B♭, C, F)
R L R L R L R L

1 2 3 4 5 6

7

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Tim.

Mallets

Chimes

Perc. 1

Perc. 2

Crash Cym. *f*

Not valid for performance.

7

8

9

10

11

12

15

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Timp.

Mallets

Chimes

Perc. 1

Perc. 2

*For reference only
Not valid for performance.*

23

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *Play*

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Timp.

Mallets

Chimes

Perc. 1

Perc. 2

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Tim.

Mallets

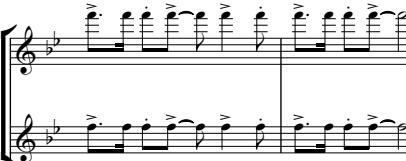
Chimes

Perc. 1

Perc. 2

For reference only. Not valid for performance.

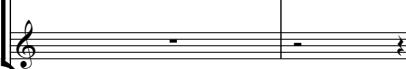
35

Fl. 

Ob. 

1st Cl. 

2nd Cl. 

Bass Cl. 

Bsn. 

Cue: Bar. -

1st Alto Sax. 

2nd Alto Sax. 

Ten. Sax. 

Bari. Sax. 

Cue: Hn. -

1st Trpt. 

2nd Trpt. 

Hn. 

f

1st Trom. 

2nd Trom. 

Bar. 

f

Tuba 

mf

Timp. 

Mallets 

Chimes 

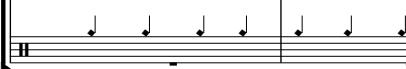
Marimba w/ yarn mallets

mf

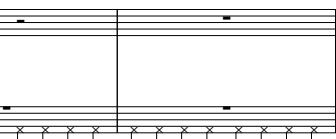
Perc. 1 

mp

mf

Perc. 2 

mf

Cabasa 

mf

31 32 33 34 35 36

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn. *Play* *mf*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *Play* *mf*

Bari. Sax. *mf*

1st Trpt.

2nd Trpt. *mf*

Hn.

1st Trom.

2nd Trom. *mf*

Bar. *mf*

Tuba *mf*

Timp.

Mallets *Bells*

Chimes

Perc. 1 *mp* *mf*

Perc. 2

43

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn. Cue: Bar.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. Cue: Hn.

Bari. Sax.

43

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Tim.

Mallets Marimba *mf* Bells

Chimes

Perc. 1 *mp*

Perc. 2

51

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Tim.

Mallets

Chimes

Perc. 1

Perc. 2

molto rit.

59 Longingly ($\downarrow = 80$)
(Brass Quartet)

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f* *mf*

Bsn. *f* *mf*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

1st Trpt. *unis.* *f* *molto rit.*

2nd Trpt. *unis.* *f*

Hn. *f* *mf* *mp* solo

1st Trom. *f* *mf* *mf* solo (melody)

2nd Trom. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf* *mp* solo

Tim. -

Mallets -

Chimes -

Perc. 1 *f* *mf* Wind Chimes *mp*

Perc. 2 -

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

(melody)

mf

1st Trom.

mp

2nd Trom.

Bar.

Tuba

Tim.

Mallets

Chimes

Perc. 1

(sparingly choose random bars with finger tips like a short wind gust)

Perc. 2

mf

f

accel.

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

(melody)

2nd Trpt.

accel.

unis.

Hn.

(melody)

1st Trom.

2nd Trom.

Bar.

Tuba

Tim.

Mallets

Chimes

Perc. 1

(regular Wind Chimes gliss.)

Perc. 2

75 Slightly faster ($\text{♩} = 92$)

Musical score page 75 featuring a grid of 18 staves for various instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), 1st Cl., 2nd Cl., Bass Cl., Bassoon (Bsn.), 1st Alto Sax., 2nd Alto Sax., Ten. Sax., Bari. Sax., 1st Trpt., 2nd Trpt., Horn (Hn.), 1st Trom., 2nd Trom., Bassoon (Bar.), Tuba, Timpani (Timp.), Mallets, Chimes, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes dynamic markings such as *f*, *mf*, and *p*, and performance instructions like "Vibraphone motor off (yam mallets)" and "snares off". Measure numbers 75 through 80 are indicated at the bottom.

Fl. rit.
 Ob.
 1st Cl.
 2nd Cl.
 Bass Cl.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Trpt.
 2nd Trpt.
 Hn.
 1st Trom.
 2nd Trom.
 Bar.
 Tuba
 Timp.
 Mallets
 Chimes
 Perc. 1
 Perc. 2

81

Bright ($\downarrow = 132$)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Timp.

Mallets

Chimes

Perc. 1

Perc. 2

Bright ($\downarrow = 132$)

R D R L R L R L

94 95 96 97 98 99

Fl. 100
 Ob. f
 1st Cl. f
 2nd Cl. f
 Bass Cl. f
 Bsn. mf
 1st Alto Sax. f
 2nd Alto Sax. f
 Ten. Sax. f
 Bari. Sax. mf

 1st Trpt. 100
 2nd Trpt. f
 Hn. f
 1st Trom. f
 2nd Trom. f
 Bar. f
 Tuba mf
 Timp. f
 Mallets Bells
 Chimes mf
 Perc. 1 f
 Perc. 2 mf

100
101
102
103
104
105

108

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Timp.

Mallets

Chimes

Perc. 1

Perc. 2

f

mf

106 107 108 109 110 111

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *Play*

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Timp.

Mallets

Chimes

Perc. 1

Perc. 2

Not Valid for Performance

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Timp.

Mallets

Chimes

Perc. 1

Perc. 2

(opt.)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Timp.

Mallets

Chimes

Perc. 1

Perc. 2