

BARNHOUSE CONCERT BAND SERIES

Blaze The Trail

Lisa Galvin

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Not valid for performance



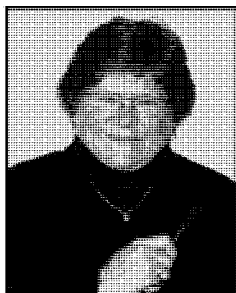
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BLAZE THE TRAIL

INSTRUMENTATION

Conductor Score.....	1
Piccolo	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	3
2nd B♭ Trumpet.....	3
3rd B♭ Trumpet	3
1st F Horn.....	2
2nd F Horn	2
1st Trombone	3
2nd Trombone.....	3
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba	4
Bells, Vibraphone	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Crash Cymbals.....	2
Percussion 3: Tambourine, Triangle, Wind Chimes, Claves.....	3

ABOUT THE COMPOSER



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 events, and have consistently received Superior Ratings at both District and State level events sanctioned by the Ohio Music Education Association. She is a founding member of

The Brass Band of Columbus, where she has maintained the Principal Horn chair for the past 30 years. In 2014, Lisa was asked to join the staff of The Ohio State University Marching Band as Interim Associate Director.

Lisa's interest in music arranging and composition has steered her toward an active career as an arranger of 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 by the famed marching band. Mrs. Galvin also produces 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 band programs 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 honored to have two of her original compositions chosen as the school's Alma Mater and Fight Song "We Are Bradley."

Lisa also serves as an adjunct lecturer in Music Technology at Capital University and The Ohio State University, where she periodically teaches 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, Joe served as the co-chairs of the 2013 State Professional Development Conference in Columbus, Ohio.

Lisa holds membership in the National Association for Music Education and the Ohio Music Education Association. Additionally, she has been honored with induction into the American School Band Directors' Association, Phi Beta Mu International Bandmasters' Fraternity and Phi Kappa Lambda International Music Honor Society. She and her husband reside in Columbus, Ohio

PROGRAM NOTES

Blaze The Trail was commissioned by the Ohio Mu Chapter of Phi Beta Mu International Bandmasters Fraternity to honor the life and career of Mary Jane McKinley, one of Ohio's first women band directors. Mary Jane had a long and successful career in music education, and was a highly respected woodwind adjudicator and clinician. She was the second woman to receive the National Award for Phi Beta Mu, and was inducted into the International Phi Beta Mu Hall of Fame. She received the Lifetime Achievement Award from her alma mater Ohio University, and was inducted into the Ohio Band Directors' Hall of Fame. She was invested in her community and her faith, and this commission is meant to be a tribute to her distinguished career, her spirituality, and the trailblazing path she helped create for women in music education.

The piece opens with a celebratory fanfare, followed by a joyous melody introduced by the woodwinds that hints at Mary Jane's constant sense of humor and pioneering spirit. The middle of the piece is based upon "Amazing Grace", and comes to a resolution with "Taps", which is reflective of her passing into glory on November 30, 2013. After a return of the opening section, a brief statement pays homage to the fact that she ended every concert she ever conducted with the playing of the "Hallelujah Chorus" from Handel's Messiah.

REHEARSAL NOTES

This piece follows the ABA form, and care should be taken to keep the A sections light and jovial, always keeping in mind where the melody is placed. The initial 5 notes of the clarinet melody at m. 13 are the key motif throughout the piece, and should always be prominent. Be cautious that tempos don't become too fast or unsteady as more voices are added to the texture. The repetitive quarter note lines in the lower instruments must remain steady. The B section should strive for beauty of sound and musicality. Every attempt should be made to have a good balance with the horn and oboe melody at m. 54. Throughout this section, all suspensions, resolutions and dissonances should be accentuated so they figure prominently into the color of the harmonies presented. The transition into the new key at m. 70 should be both joyous and slightly faster with a full tutti sound, again assuring that the 5 note motif is at the forefront. The accented notes in m. 79 should form a pyramid across the band, and should be equally tongued across the sections for effect. As the B section comes to a close, the "Taps" theme in the solo trumpet should be the lead voice, with support from the upper woodwinds and other soloists. The return of the A section can be slightly faster than its first appearance, although the tempo should remain steady. Again, each time the 5 note motif or the abbreviated version appears, it should be heard above all else. M. 127-128 quotes the "Hallelujah Chorus" and should be quite regal and not rushed. The final section should be confident and exciting to the finish.

- Lisa Galvin

CD Recording Available



WFR389

BLAZE THE TRAIL

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Blaze the Trail* (Galvin), *Flying Cadets - March* (King/arr. Swearingen), *Reflections From The Wall* (Shaffer), *Erebus and Terror: The Lost Ships - Sir John Franklin and the Search for the Northwest Passage* - (López), *Be Still My Soul - A Chorale Prelude* - (arr. Swearingen), *Renegade* (Huckeby), *The Dark Waters* (Conaway), *Rejoice The Season!* (Romeyn), *Anthem for Peace* (Huckeby), *Dark Energy* (McBride), *Let The Light of Christmas Shine* (Swearingen), *Courtly Procession And Dances* (Jarvis), *Gentle Daybreak* (Bell), *The Winds of Change* (Swearingen), *Implacato* (Conaway), *Cedar River Celebration* (Shaffer), *Wrath of Vesuvius* (P. Clark), *Lanterns In The Sky* (Romeyn), *Hallelujah Chorus - From "The Messiah"* - (Handel/arr. Glover)

Commissioned by the Ohio Mu Chapter of Phi Beta Mu International Bandmasters Fraternity
in honor of the life and inspired teaching of
Mary Jane McKinley (1927-2013); one of Ohio's first women band directors

Conductor Score
012-4441-00

BLAZE THE TRAIL

Lisa Galvin (ASCAP)

With Confidence and Joy ♩ = 116

Piccolo

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

With Confidence and Joy ♩ = 116

1st B♭ Trumpet

2nd & 3rd B♭ Trumpet

1st F Horn

2nd F Horn

1st Trombone

2nd Trombone

Euphonium (Baritone)

Tuba

Bells

Vibes

Timpani

Percussion 1:
Snare Drum,
Bass Drum

Percussion 2:
Suspended Cymbal,
Crash Cymbals

Percussion 3:
Tambourine, Triangle,
Wind Chimes, Claves

F, B♭, C, E♭

Sus. Cym. w/soft mallets

1 2 3 4

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This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments and parts:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- 1st Cl. (First Clarinet)
- 2nd Cl. (Second Clarinet)
- Bs. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- 1st A. Sx. (First Alto Saxophone)
- 2nd A. Sx. (Second Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- 1st Trp. (First Trumpet)
- 2nd Trp. (Second Trumpet)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- 1st Trb. (First Trombone)
- 2nd Trb. (Second Trombone)
- Euph. (Bar.) (Euphonium/Baritone)
- Tuba
- Bells Vibes (Bells w/brass mallets)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score is written in a common time signature (C) and features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *div.* (divisi). The page is numbered 5 at the bottom left, 6 at the bottom center, 7 at the bottom right, and 8 at the bottom right corner.

13

Picc. *tr* *ff* *mp*

Fl. *ff* *mp*

Ob. *ff* *mp*

1st Cl. *ff* *mp* *mf*

2nd Cl. *ff* *mp* *mf*

Bs. Cl. *ff* *mp*

Bsn. *ff* *mp*

1st A. Sx. *ff* *mp*

2nd A. Sx. *ff* *mp*

T. Sx. *ff* *mp*

B. Sx. *ff* *mp*

1st Trp. *ff* *mp*

2nd Trp. *ff* *mp*

1st Hn. *ff* *mp*

2nd Hn. *ff* *mp*

1st Trb. *ff* *mp*

2nd Trb. *ff* *mp*

Euph. (Bar.) *ff* *mp*

Tuba *ff* *mf*

Bells
Vibes

Timp. *ff* *f* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *dim.* *p*

Perc. 3

9 10 11 12 13

Picc. *mf*

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf* *div.*

Bs. Cl.

Bsn. *mf* Play

1st A. Sx. *mf* Hn. cuc *mf* Play

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf* Play

1st Trp. *mf* 21

2nd Trp. *mf*

1st Hn. *mp* *mf*

2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells Vibes *mf*

Timp. *mf*

Perc. 1 *f* *mf*

Perc. 2 *mf*

Perc. 3 *mf* Tambourine

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

24

25

26

27

28

div.

f

f

29

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

29

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

29 30 31 32 33

[illegible]

Picc.

Fl.

Ob.

1st Cl.

2nd Cl. *div.*

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp. *div.*

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

39 40 41 42 43

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Belis
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. w/soft mallets

f

mf

p

rit.

div.

f

mf

p

44

45

46

47

48

49

[50] Broadly ♩ = 76

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

[50] Broadly ♩ = 76

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Belis
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Vibraphone (no motor)

Wind Chimes (hi-low)

Scape w/coin

For reference only - Not valid for performance.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

div.

slight rit.

2nd Trb. cue

mf

Play

Play

slight rit.

div.

Sus. Cym. w/soft mallets

p

63 64 65 66 67 68 69

- 15 -

70 Glorioso ♩ = 84

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

70

Claves

71

72

73

74

78

Picc.

Fl.

Ob.

1st Cl.

2nd Cl. *div.*

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

75 76 77 78 79

- 17 -

Slowing

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

80

81

82

83

84

85

a tempo *rit.*

Picc. *mp* *a2* *mp*

Fl. *mp* *div.*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp* *Play*

B. Sx. *mp*

1st Trp. *a tempo* *rit.* *Solo* *mp* *a2*

2nd Trp. *Solo* *mp* *a2*

1st Hn. *Solo* *mp*

2nd Hn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Bells

Vibes

Timp. *mp*

Perc. 1

Perc. 2 *p* *mf* *Wind Chimes (hi-low)*

Perc. 3 *mf*

86 87 88 89 90 91

92 Tempo I ♩ = 116

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

92 Tempo I ♩ = 116

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

mf
Crash Cymbals

mf

mp

fp

mf

fp

92

93

94

95

96

Picc.

Fl.

Ob.

1st Cl.

2nd Cl. *div.*

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp. *div.*

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

102 103 104 105 106

108

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

108

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

107 108 109 110 111

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

Sus. Cym. w/soft mallets

fp

f

div.

mf

mp

112

113

114

115

116

117 121

Picc. *mf*

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf* *div.*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

117 121

1st Trp. *mf*

2nd Trp. *mf* *div.*

1st Hn. *mf*

2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells Vibes *mf*

Timp.

Perc. 1 *mf*
Crash Cyms.

Perc. 2 *mf*
Tambourine

Perc. 3 *mf*

117 118 119 120 121

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells
Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

122

123

124

125

126

- 26 -

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
Euph.
(Bar.)
Tuba
Bells
Vibes
Timp.
Perc. 1
Perc. 2
Perc. 3

Picc. *ff* *f* *opt. 8va* *ff*

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

1st Cl. *ff* *f* *ff*

2nd Cl. *ff* *f* *ff*

Bs. Cl. *ff* *sub.mf* *f* *ff*

Bsn. *ff* *sub.mf* *f* *ff*

1st A. Sx. *ff* *f* *ff*

2nd A. Sx. *ff* *f* *ff*

T. Sx. *ff* *sub.mf* *f* *ff*

B. Sx. *ff* *sub.mf* *f* *ff*

1st Trp. *ff* *sub.mf* *ff*

2nd Trp. *ff* *sub.mf* *ff*

1st Hn. *ff* *sub.mf* *ff*

2nd Hn. *ff* *sub.mf* *ff*

1st Trb. *ff* *sub.mf* *f* *ff*

2nd Trb. *ff* *sub.mf* *f* *ff*

Euph. (Bar.) *ff* *sub.mf* *f* *ff*

Tuba *ff* *sub.mf* *f* *ff*

Bells Vibes *mf* *ff*

Timp. *fp* *f*

Perc. 1 *fp* *f*

Perc. 2 *f* Crash Cyms. *Crash Cyms.*

Perc. 3 *f* *Crash Cyms.*

131 132 133 134