

FULL CONDUCTOR SCORE

Catalog No: 012-5011-01

BARNHOUSE CONCERT BAND SERIES

# SKUEMANTICS

*Lisa Galvin*

MUSIC PUBLISHERS SINCE 1886  
**BARNHOUSE**  
COMPANY

# SKEEMANTICS

Lisa Galvin

## Instrumentation

|                                                              |    |
|--------------------------------------------------------------|----|
| Full Conductor Score .....                                   | 1  |
| Flute .....                                                  | 10 |
| Oboe .....                                                   | 2  |
| 1st B $\flat$ Clarinet .....                                 | 6  |
| 2nd B $\flat$ Clarinet .....                                 | 6  |
| B $\flat$ Bass Clarinet .....                                | 2  |
| Bassoon .....                                                | 2  |
| 1st E $\flat$ Alto Saxophone .....                           | 3  |
| 2nd E $\flat$ Alto Saxophone .....                           | 3  |
| B $\flat$ Tenor Saxophone .....                              | 2  |
| E $\flat$ Baritone Saxophone .....                           | 2  |
| 1st B $\flat$ Trumpet .....                                  | 5  |
| 2nd B $\flat$ Trumpet .....                                  | 5  |
| F Horn .....                                                 | 4  |
| 1st Trombone .....                                           | 3  |
| 2nd Trombone .....                                           | 3  |
| Euphonium (Baritone) B.C. ....                               | 2  |
| Euphonium (Baritone) T.C. ....                               | 2  |
| Tuba .....                                                   | 4  |
| String Bass .....                                            | 1  |
| Mallet Percussion 1: Bells, Ride Cymbal .....                | 1  |
| Mallet Percussion 2: Xylophone, Marimba .....                | 2  |
| Mallet Percussion 3a: Vibraphone (2 mallets) .....           | 1  |
| Mallet Percussion 3b: Vibraphone (4 mallets) .....           | 1  |
| Timpani .....                                                | 1  |
| Percussion 1: Snare Drum, Bass Drum .....                    | 2  |
| Percussion 2: Hi-Hat, Suspended Cymbal, Triangle .....       | 1  |
| Percussion 3: Wind Chimes, Cabasa, Tambourine, Maracas ..... | 2  |

## Program Note

Commissioned by Mrs. Patricia Meeks, supported by the generosity of friends and colleagues, **Skeemantics** was composed to honor the life, career and personality of one of Ohio's most influential percussion educators, Mr. James Daniel Meeks. Dan was an inspiring and motivational band director, percussion educator, adjudicator and clinician during his 40-year career. He inspired thousands of students in the Southwest Local and Lima Shawnee School Districts, and also served the Ohio Music Education Association as a clinician, adjudicator and Caption Head in the area of percussion. Dan knew no strangers, and he was a best friend to all who knew him. His effervescent personality and zest for life were his most recognizable traits, and nearly every adjudicator recording he ever made included his wish for the performers to "just have fun!" He was well-known for his antics on the golf course, and his love and mentorship to his family, friends and students has left an unfillable vacancy in the lives of those who loved him. The title **Skeemantics** is a nod to his last name (spelled backwards!) and his famous sense of humor, and the piece was a daunting and cathartic journey to capture his larger-than-life playful and loving spirit. Dan had an incredible passion for percussion education and performance - especially at the middle level, and therefore it was imperative that the percussion section would play a prominent role in this energetic and lyrical piece. Dan's love for jazz music and beautiful melodies was the inspiration for the vibraphone solo in the slow section, and his quest to find the fun in all of life's adventures is represented in the faster sections of the piece. In addition to being an accomplished and award-winning band director in her own right, Dan's widow, Patricia, is a wonderful trumpet player, and you will therefore hear many trumpet lines throughout the piece in an effort to keep the two of them entwined through music. This work was premiered at the Ohio Music Education Association Professional Development Conference on February 4, 2023 by the Licking Heights Middle School Wind Ensemble under the direction of Mr. Doug Perry. Mr. Perry and his supporting staff directors, Ms. Meg Beavers and Mr. Shane Mathews each had meaningful relationships with Dan, and it was a fitting world premiere presented by and for some of Dan's closest friends. I want to offer special thanks to both Mr. Mathews and Mr. Christopher Carmean for their wisdom and guidance in the percussion contributions for this work. They were both students of Mr. Meeks, and their input and suggestions were greatly appreciated as this piece was being developed. I was incredibly humbled and genuinely honored to receive the invitation to pay tribute to this wonderful man through the gift of music - I hope you enjoy **Skeemantics**!

## Rehearsal Suggestions

The opening notes and thematic material of this work are based upon the E-flat Lydian mode with the raised A natural and can be heard throughout the beginning of the piece. This can facilitate educational discussion on modes if you choose. You will notice immediately that there is a Mallet 3a part and a Mallet 3b part. If you have an advanced mallet player who can negotiate four mallets, please use the 3b part for that extra challenge. Both parts can be used if your ensemble enjoys a larger percussion section, but only one should perform the solo from mm. 65 - 79. The sixteenth figures beginning in m. 3 in flute, clarinet, saxophone, and xylophone are quite similar each time they occur, which should assist in learning the patterns. All auxiliary percussion instruments should be played so they are easily heard and seen by the audience, and the tambourine rolls are meant to be played with the thumb but can also be 'shaken' if needed. The trumpet and horn parts are often scored as three-part chords and should attempt to be equally balanced whenever possible (m. 1-2, 5-7, 12-16, etc.). Once the melodic sections begin at m. 20, they should always be present over the accompaniment, although the auxiliary maracas, etc. can still take a prominent role. Maracas can be substituted with a metal shaker if necessary, but the steady pulse and audibility is most important. Measures 32-34 please bring out the sixteenths in the woodwind parts for extra color and momentum. The triangle beater at m. 65 should be as small as possible to create a delicate tone quality during the featured solo section. In preparing for the vibraphone solo that begins at m. 65 (which can be substituted for solo clarinet, but only if absolutely necessary) you may choose to have the vibraphonist position the instrument in front of the band for the feature. There is little time to move it back at the conclusion of the solo, but it would be fine if they remained there until the conclusion of the piece. Please choose mallets that offer a warm yet articulate vibraphone tone quality. There are a number of suspensions throughout this slow section - those should always be emphasized as much as possible (m. 62, 68, 72, 76, 79 etc.). The transition into the key change at m. 81 should be considered the beginning of more animation for the full band section, and a bit more motion is fine to keep the piece moving. The soaring lines of the euphonium, tenor saxophone and bassoon at m. 81 should have a dominant feel to them (along with the vibraphone 3a part if it is being used.) Allow the fermata in m. 93 to be a full pause in preparation for the 'reflective' measures that follow. At m. 98-100, please 'lean into' the tenuto notes as much as possible, and tempos can be somewhat rubato for these few measures. At m. 126, the low brass and woodwinds can enjoy their time with the melody, and the horns can go 'bells up' if they are accurate in the glissandos! The percussion section should be fully featured in mm. 138 - 143, setting up the big finish with the full ensemble.



(Composer bio p. 25)

Conductor Score  
012-5011-00

# SKEEMANTICS

Lisa Galvin (ASCAP)

Energetic! (♩ = 136)

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 & 2nd B♭ Trumpet

F Horn

1st & 2nd Trombone

Euphonium (Baritone)

Tuba

String Bass

Mallet Percussion 1  
Bells  
Ride Cymbal

Mallet Percussion 2  
Xylophone  
Marimba

Mallet Percussion 3a  
Vibraphone (2 mallets)

Mallet Percussion 3b  
Vibraphone (4 mallets)

Timpani  
F, B♭, E♭

Percussion 1  
Snare Drum  
Bass Drum

Percussion 2  
Hi-Hat  
Suspended Cymbal  
Triangle

Percussion 3  
Wind Chimes, Cabasa  
Tambourine, Maracas

Bells (hard mallets)

Xylophone (hard mallets)

yarn mallets

medium mallets

Tambourine

1 2 3 4

© 2023 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, USA

International Copyright Secured. All Rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.



Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

11 12 13 14 15 16

19

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

Maracas

*mf*

*mp*

*f*

*sim.*

3 2 3 1

17 18 19 20 21 22 23





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 woodwinds, brass, strings, and percussion. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), 1st Cl. (First Clarinet), 2nd Cl. (Second Clarinet), Bass Cl. (Bass Clarinet), Bsn. (Bassoon), 1st Alto Sax. (First Alto Saxophone), 2nd Alto Sax. (Second Alto Saxophone), Ten. Sax. (Tenor Saxophone), Bari. Sax. (Baritone Saxophone), 1st & 2nd Trpt. (First and Second Trumpets), Hn. (Horn), 1st & 2nd Trom. (First and Second Trombones), Euph. (Bar.) (Euphonium/Baritone), Tuba, St. Bass (String Bass), Mlts. 1 (Mallets 1), Mlts. 2 (Mallets 2), Mlts. 3a (Mallets 3a), Mlts. 3b (Mallets 3b), Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. 3 (Percussion 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The page number 35 is visible in the top right corner. A large, diagonal watermark reading "Not Valid for Performance" is overlaid across the entire page.



Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

*mp* *mf*

*div.* *a2* *div.*

43

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax

43

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

Tambourine

43 44 45 46 47 48 49

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

53

53

div.

a2

50

51

52

53

54

*molto rit.*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

*molto rit.*

*div.*

*a2*

*f*

*mp*

*Sus. Cym.*

*mf*

*f*

*mp*

55

56

57

58

59

60

## 61

61                    62                    63                    64                    65                    66                    67                    68                    69                    70                    71

73 *solo* *mp* *rit.* *tutti* *mf* *play* *mf* *a2*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

73 *rit.* *tutti, a2* *mf*

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

*mf* *div.*

*slow scrape on Ride Cym.* *mp* *play* *f*

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. *mp* <

(5)

81 Slightly faster (♩ = 92)

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax *f*

81 Slightly faster (♩ = 92)

1st & 2nd Trpt. *f* *div.* *a2* *div.* *a2*

Hn. *f*

1st & 2nd Trom. *f* *b* *a2* *div.*

Euph. (Bar.) *f*

Tuba *f*

St. Bass *f*

Ride Cym. bell w/ stick

Mlts. 1 *f*

Mlts. 2

Mlts. 3a *f*

Mlts. 3b *f*

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf* (5)



89 *ritenuto* *rubato*

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *p* *mf*

1st Alto Sax. *mp* *mf*

2nd Alto Sax. *mp* *mf*

Ten. Sax. *mf*

Bari. Sax. *mp*

89 *ritenuto* *div.* *a2* *rubato*

1st & 2nd Trpt. *mp*

Hn. *p* *mf* *div.*

1st & 2nd Trom. *p* *mf* *a2*

Euph. (Bar.) *p* *mf*

Tuba *mp*

St. Bass *mp*

Mlts. 1 Bells *mf*

Mlts. 2

Mlts. 3a *mf* (end solo)

Mlts. 3b *mf* (end solo) 1 2 3 4

Timp.

Perc. 1

Perc. 2 *f* *mf*

Perc. 3 Wind Chimes

98 **Energetic! (♩ = 136)**

Fl. *mf* *f*

Ob. *mf* *f* *mf*

1st Cl. *mf* *f* *mf*

2nd Cl. *mf* *f* *mf*

Bass Cl. *cresc.* *f* *ff*

Bsn. *f* *ff*

1st Alto Sax. *f* *mf*

2nd Alto Sax. *f* *mf*

Ten. Sax. *f* *ff*

Bari. Sax *cresc.* *f* *ff*

98 **Energetic! (♩ = 136)**

1st & 2nd Trpt. *mf* *f* *mf*

Hn. *div.* *a2* *f* *mf*

1st & 2nd Trom. *div.* *a2* *div.* *f* *mf*

Euph. (Bar.) *f*

Tuba *cresc.* *f* *mf*

St. Bass *cresc.* *f* *mf*

Mlts. 1

Mlts. 2

Mlts. 3a *f* *mf*

Mlts. 3b *f* *mf*

Timp. *f* *mf*

Perc. 1 *mf* H.H. foot pedal Sus. Cym.

Perc. 2 *p* *mf* Cabasa *mp* *mf*

Perc. 3

98

99

100

101

- 17 -

102

103

104

105

106 110

Fl. *ff* *f*

Ob. *ff* *f*

1st Cl. *ff* *f*

2nd Cl. *ff* *f*

Bass Cl. *f* *mf*

Bsn. *mf*

1st Alto Sax. *ff* *mf*

2nd Alto Sax. *ff* *mf*

Ten. Sax. *mf*

Bari. Sax. *f* *mf*

1st & 2nd Trpt. 106 110 *ff* *f* *a2*

Hn. *ff* *mf*

1st & 2nd Trom. *ff* *mf*

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

Tuba *ff* *f* *mf*

St. Bass *ff* *f* *mf*

Mlts. 1 *mf*

Mlts. 2 *ff* *f*

Mlts. 3a *ff* *f*

Mlts. 3b *ff* *f*

Timp. *ff* *mf*

Perc. 1 *ff* *f*

Perc. 2 *f* Tambourine

Perc. 3 *ff* Maracas *f*

106 107 108 109 110 111

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

H.H.

*div.*

*a2*

*mp*

*mf*

118

118

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

119

120

121

- 20 -

122

123

124

125

126

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

Maracas

Sus. Cym.

126 127 128 129 130 131

134

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

132 133 134 135 136 137 138

*play*

*f*

*f*

*a2*

*div.*

*f*

*a2*

*div.*

*mf*

*Sus. Cym.*

*mp*

*mf*

*solo*

144

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

St. Bass

Mlts. 1

Mlts. 2

Mlts. 3a

Mlts. 3b

Timp.

Perc. 1

Perc. 2

Perc. 3

139 140 141 142 143 144 145





## About the Composer

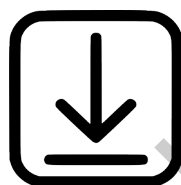


A native Ohioan, **Lisa Galvin** holds two degrees in Music Education from The Ohio State University, and recently retired after 30 years of successful teaching in the Reynoldsburg and Hilliard City School Districts. Her middle school and high school performing ensembles have been invited to perform at local, state and national 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. Together they manage [charnetcreations.com](http://charnetcreations.com), serving the needs of music educators everywhere.



**FULL-LENGTH  
DIGITAL  
RECORDINGS**

**AVAILABLE AT  
BARNHOUSE.COM**

### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.