



Trial by Fire

PETER BLAIR

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Piano (Rehearsal only)	1



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About the Composer



Peter Blair has an extensive and varied background in music education, composition, and performance. He holds a BA from Carroll University (Waukesha, WI) and an MA from the University of Wisconsin.

Currently, Blair is the Jazz Editor at Excelcia Music Publishing & Kendor Music Publishing. An accomplished composer and arranger, he has over 70 compositions and arrangements in print, as well as many commissions for college, high school, and middle school groups throughout the United States. His music for jazz ensemble has been published by Hal Leonard, Lorenz/Heritage JazzWorks, Alfred and Kendor.

Blair has been recognized by ASCAP for his compositions for jazz ensemble and vocal jazz choir. His music has appeared in many network and cable TV shows including Blind Spot, CSI, Agents of SHIELD and Las Vegas. His movie credits include "The Imitation Game" and "The Box".

As a performer, Blair has worked with artists including Natalie Cole, Tony Bennett, Aretha Franklin, the Temptations and the Milwaukee Symphony Orchestra. He has worked with the Broadway touring companies of 42nd Street, Thoroughly Modern Millie, Annie, Chicago, A Chorus Line, and Guys and Dolls. As a clinician, he has presented workshops for Ohio, Colorado, Minnesota, Illinois, California, Pennsylvania, New Jersey, and Florida Music Educator Conferences as well as being the featured speaker for sessions in London, Toronto, and Vancouver.

Trial by Fire

This is an aggressive piece for younger players that should be played with rhythmic drive and intensity. It does have a contrasting flowing melodic section starting at 24, but the tempo should remain constant. Measure 40 contains some transitional material that should be played with confidence to set up the B major chord at 44. Measure 65 should have a big *crescendo* to the last two bars.



bbielawski



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Recordings are available on all major streaming services.

PETER BLAIR
(ASCAP)

Aggressively ♩ = 120

[illegible]

Preview

Vendor Music Preview Only

1 2 3 4 5

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

14

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

11 12 13 14 15 16

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

17 18 19 20 21 22

24

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

23 24 25 26 27 28 29

32

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Div. Unis.

Arco

mf

Score for measures 35-39. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The score features various musical notations including notes, rests, and dynamic markings.

Measures 35-39 are shown. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The score features various musical notations including notes, rests, and dynamic markings.

Score for measures 40-43. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The score features various musical notations including notes, rests, and dynamic markings.

Measures 40-43 are shown. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The score features various musical notations including notes, rests, and dynamic markings.

45

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

44 45 46 47 48 49

54

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

50 51 52 53 54 55

Score for measures 56 to 61. The instruments are Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The tempo/mood is marked *mp* (mezzo-piano).

Measures 56-61 show a steady rhythmic pattern in the strings and piano, with Vln. I playing a melodic line starting in measure 57.

Score for measures 62 to 67. The instruments are Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The tempo/mood is marked *cresc.* (crescendo) and *f* (forte).

Measures 62-67 show a crescendo in the strings and piano, leading to a forte section starting in measure 65. Vln. I and Vln. II have melodic lines, while Vla., Cello, and Bass have a steady rhythmic pattern. Pno. has a steady rhythmic pattern in the right hand and a steady eighth-note pattern in the left hand.