

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	F Horn	4
Flute	10	1st Trombone	3
Oboe	2	2nd Trombone	3
1st B ^b Clarinet	5	Baritone B.C.	2
2nd B ^b Clarinet	5	Baritone T.C.	2
B ^b Bass Clarinet	2	Tuba	4
Bassoon	2	Mallet Percussion: Bells, Marimba, Vibraphone	3
1st E ^b Alto Saxophone	3	Chimes	1
2nd E ^b Alto Saxophone	3	Timpani	1
B ^b Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E ^b Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Triangle, Wind Chimes, Cabasa, Crash Cymbals	3
1st B ^b Trumpet	5		
2nd B ^b Trumpet	5		

Program Notes

Commissioned by the 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 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.

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Conductor Score
011-4777-00

AMONG THE STARS

Lisa Galvin
(ASCAP)

Bright! (♩ = 132)

The score is for a 4/4 piece in B-flat major, marked 'Bright!' with a tempo of 132 beats per minute. It features a variety of instruments: Flute, Oboe, 1st and 2nd B-flat Clarinets, B-flat Bass Clarinet, Bassoon, 1st and 2nd E-flat Alto Saxophones, B-flat Tenor Saxophone, E-flat Baritone Saxophone, 1st and 2nd B-flat Trumpets, F Horn, 1st, 2nd, and Baritone Trombones, Tuba, Timpani, Mallet Percussion (Bells, Marimba, Vibraphone), Chimes, Percussion 1 (Snare and Bass Drums), and Percussion 2 (Suspended Cymbal, Triangle, Wind Chimes, Cabasa, and Crash Cymbals). The score is divided into six measures. Dynamics range from *ff* to *mp*. A large watermark 'For Reference Only' is overlaid on the score.

1 2 3 4 5 6

7

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f* *mf*

Bsn. *f* *mf* *f* *mf*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f* *mf* *f* *mf*

Bari. Sax. *f* *mf*

7

1st Trpt. *f* *mf* *f* *mf* *div. unis.*

2nd Trpt. *f*

Hn. *f*

1st Trom. *f* *mf* *f* *mf*

2nd Trom. *f* *mf* *f* *mf*

Bar. *f* *mf* *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf*

Mallets *mf* Bells w/ hard plastic mallets

Chimes *f*

Perc. 1 *mf*

Perc. 2 *f* *mf*

Crash Cym. *f* *mf*

7

8

9

10

11

12

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

15

15

mf

mf

Cue: Hn.

15

Triangle

f

mf

13

14

15

16

17

18

Fl. *mp sub.* *ff* *f*

Ob. *mp sub.* *ff* *f*

1st Cl. *mp sub.* *ff* *f*

2nd Cl. *mp sub.* *ff* *f*

Bass Cl. *mp sub.* *ff* *mf*

Bsn. *mp sub.* *ff* *mf*

1st Alto Sax. *mp sub.* *ff* *f*

2nd Alto Sax. *mp sub.* *ff* *f*

Ten. Sax. *Play* *mp sub.* *ff* *mf*

Bari. Sax. *mp sub.* *ff* *mf*

1st Trpt. *mf* *ff* *f*

2nd Trpt. *mf* *ff* *f*

Hn. *mp* *ff* *f*

1st Trom. *mp sub.* *ff* *mf*

2nd Trom. *mp sub.* *ff* *mf*

Bar. *mp sub.* *ff* *mf*

Tuba *mp sub.* *ff* *mf*

Timp. *mp sub.* *ff* *f* *mf*

Mallets *mp sub.* *ff* *mf*

Chimes *ff* *f*

Perc. 1 *mf* *ff* *f* *mf*

Perc. 2 *mp* *f* dampen

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

mf

f

div. unis.

24 25 26 27 28 29 30

35

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. Cue: Bar.

1st Alto Sax. *f* *mf*

2nd Alto Sax. *f* *mf*

Ten. Sax. *f* Cue: Hn.

Bari. Sax. *mf*

35

1st Trpt.

2nd Trpt.

Hn. *f*

1st Trom. *f*

2nd Trom. *f*

Bar. *f*

Tuba *mf*

Timp.

Mallets Marimba w/ yarn mallets *mf*

Chimes

Perc. 1 *mp* *mf* *mp* *mf*

Perc. 2 *mf* Cabasa *mf*

31 32 33 34 35 36

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

Timp.

Mallets *Marimba* *mf* *Bells*

Chimes

Perc. 1 *mp*

Perc. 2

43

44

45

46

47

48

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

Timp.

Mallets

Chimes

Perc. 1

Perc. 2

fp *mf* *f* *ff*

Play *fp* *mf* *ff*

mf *f* *ff* *div.*

fp *mf* *ff*

fp *mf* *ff*

fp *mf* *ff*

fp *mf* *ff*

fp *mf* *ff*

59 Longingly (♩ = 80)
(Brass Quartet)

molto rit.

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*

59 Longingly (♩ = 80)
(Brass Quartet)

molto rit.

1st Trpt. *f* *mp* *solo*

2nd Trpt. *f* *mp* *solo*

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

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

2nd Trom. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf* *mp* *solo*

Timp.

Mallets

Chimes

Perc. 1 *f* *mf* *mp*

Perc. 2 *Wind Chimes*

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

Timp.

Mallets

Chimes

Perc. 1

Perc. 2 (sparingly choose random bars with finger tips like a short wind gust) *mf* *f*

61

62

63

64

65

66

67

Fl. *mf* *3* *3* *accel.*

Ob. *mf*

1st Cl. *mf* *3* *3*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax. *mf* *3* *3*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

1st Trpt. *mf* (melody) *mp* *accel.* *unis.* *mf* *3*

2nd Trpt. *mf*

Hn. (melody) *mf* *unis.*

1st Trom. *mf* *unis.*

2nd Trom. *mf*

Bar. *mf*

Tuba *mf* *unis.*

Timp.

Mallets

Chimes

Perc. 1

Perc. 2 (regular Wind Chimes gliss.) *mf*

68 69 70 71 72 73 74

75 Slightly faster (♩ = 92)

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

Measures 75-80: Woodwind section. Flute and Oboe play melodic lines with dynamics from *f* to *mf*. Clarinets and Bassoon provide harmonic support. Saxophones play sustained chords or simple melodic motifs.

75 Slightly faster (♩ = 92)

1st Trpt. *f* *mf*
2nd Trpt. *f* *mf*
Hn. *f* *mf*
1st Trom. *f*
2nd Trom. *f*
Bar. *f* *mf*
Tuba *f* *mf*
Timp.
Mallets *mf* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ* *ℓ*
Chimes *mf*
Perc. 1 *mf* *sn*
Perc. 2 *f*

Measures 75-80: Brass and percussion section. Trumpets and Trombones play sustained chords with dynamics from *f* to *mf*. Horns play similar sustained parts. Percussion includes snare drum, mallets (vibraphone motor off), and chimes.

75

76

77

78

79

80

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

rit.

rit.

mp *f*

81

82

83

84

85

86

88 Freely *mp* *accel.*

Fl.

Ob.

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

88 Freely *mp* *accel.*

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mp*

1st Trom. *mp*

2nd Trom. *mp*

Bar. *mp*

Tuba *mp*

Timp.

Mallets *mp* Led *

Chimes *mp*

Perc. 1 *mp* snares on

Perc. 2

Bright (♩ = 132)

Fl. *ff* *mf*

Ob. *ff* *mf*

1st Cl. *ff* *mf*

2nd Cl. *ff* *mf*

Bass Cl. *ff* *mp*

Bsn. *ff* *mp*

1st Alto Sax. *ff* *mf*

2nd Alto Sax. *ff* *mf*

Ten. Sax. *ff* *mp*

Bari. Sax. *ff* *mp*

1st Trpt. *ff* *mf*

2nd Trpt. *ff* *mf*

Hn. *ff* *mf*

1st Trom. *ff* *mp*

2nd Trom. *ff* *mp*

Bar. *ff* *mp*

Tuba *ff* *mp*

Timp. *fp* *ff* *p* *mf*

Mallets *f*

Chimes *f*

Perc. 1 *f* *mf*

Perc. 2 *mf* *mp*

94

95

96

97

98

99

100

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f* *mf*

Bsn. *f* *mf* *f* *mf*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f* *mf* *f* *mf*

Bari. Sax. *f* *mf*

100

1st Trpt. *f* *mf* *f* *mf* *mf* *div. unis*

2nd Trpt. *f*

Hn. *f*

1st Trom. *f* *mf* *f* *mf*

2nd Trom. *f* *mf* *f* *mf*

Bar. *f* *mf* *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf*

Mallets *mf* Bells

Chimes

Perc. 1 *f* *mf*

Perc. 2 *f* *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

Cue: Hn.

mf

mf

106

107

108

109

110

111

Fl. *mp sub.* *ff* *f*

Ob. *mp sub.* *ff* *f*

1st Cl. *mp sub.* *ff* *f*

2nd Cl. *mp sub.* *ff* *f*

Bass Cl. *mp sub.* *ff* *mf*

Bsn. *mp sub.* *ff* *mf*

1st Alto Sax. *mp sub.* *ff* *f*

2nd Alto Sax. *mp sub.* *ff* *f*

Ten. Sax. *Play* *mp sub.* *ff* *mf*

Bari. Sax. *mp sub.* *ff* *mf*

1st Trpt. *mf* *ff* *f*

2nd Trpt. *mf* *ff* *f*

Hn. *mp* *ff* *f*

1st Trom. *mp sub.* *ff* *mf*

2nd Trom. *mp sub.* *ff* *mf*

Bar. *mp sub.* *ff* *mf*

Tuba *mp sub.* *ff* *mf*

Timp. *mp sub.* *ff* *f* *mf*

Mallets *mp sub.* *ff* *mf*

Chimes *ff* *f*

Perc. 1 *mf* *ff* *mp* *f*

Perc. 2 *mp* *f* dampen *f*

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

(opt.)
8va

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

ff

ck.