

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

Blaze The Trail

Lisa Galvin

For reference only.
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), Courly 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 $\text{♩} = 116$

The musical score consists of four staves of music, each containing multiple instrument parts. The instruments are listed on the left side of each staff. The music is in common time, with a key signature of one flat. The tempo is marked as $\text{♩} = 116$. The score includes parts for 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, 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, and Percussion 3: Tambourine, Triangle, Wind Chimes, Claves.

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

Not valid for performance.

Picc. *tr*

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st Trp. *ff*

2nd Trp. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Bells Vibes *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *dim.*

Perc. 3

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

14

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

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

29

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

For reference only. Not valid for performance.

38

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

For reference only. Not valid for performance.

34 35 36 37 38

- 10 -

Sus. Cym. w/soft mallets Crash Cyms.
mf f mp f 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

rit.

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

44 45 46 47 48 49

Sus. Cym. w/soft mallets

[50] Broadly ♩ = 76

Musical score for measures 50-54. The score includes parts for 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, and Perc. 3. Measure 50 starts with a dynamic *mf*. Measure 51 shows woodwind entries. Measure 52 features a rhythmic pattern in the brass section. Measure 53 includes a cue for the Oboe. Measure 54 begins with a dynamic *mp* and includes cues for the Bassoon and Horn.

[50] Broadly ♩ = 76

Continuation of the musical score for measures 50-54. The score includes parts for 1st Trp., 2nd Trp., 1st Hn., 2nd Hn., 1st Trb., 2nd Trb., Euph. (Bar.), Tuba, Bells Vibes, Timp., Perc. 1, Perc. 2, and Perc. 3. Measure 50 continues with a dynamic *mf*. Measure 51 shows woodwind entries. Measure 52 features a rhythmic pattern in the brass section. Measure 53 includes a cue for the Bassoon and Horn. Measure 54 begins with a dynamic *mp* and includes cues for the Bassoon and Horn. Measure 55 includes a dynamic *mf* and a performance instruction for the Vibraphone.

62

Picc. *mf*

Fl.

Ob.

1st Cl. *mf*

2nd Cl. *mf* *div.*

Bs. Cl.

Bsn.

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx.

B. Sx. *Eup. cue mf*

1st Trp. *mf*

2nd Trp.

1st Hn. *mf*

2nd Hn.

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.)

Tuba *mf*

Bells **8**

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf* Wind Chimes (hi-low)

slight rit.

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

Not valid for Performance Only

63 64 65 66 67 68 69

- 15 -

Sus. Cym. w/soft mallets

p

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 w/brass mallets

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc. 78
 Fl.
 Ob.
 1st Cl.
 2nd Cl. *div.*
 Bs. Cl.
 Bsn.
 1st A. Sx.
 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st Trp. 78
 2nd Trp.
 1st Hn.
 2nd Hn.
 1st Trb.
 2nd Trb.
 Euph. (Bar.)
 Tuba
 Bells Vibes
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

- 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

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

rit.
mp
mp
div.
mp
mp
mp
mp
mp
mp
Play
mp
p
mf
mf
Wind Chimes (hi-low)
mf

92 **Tempo I** ♩ = 116

A musical score for orchestra and percussion. The score consists of 18 staves, each with a clef, key signature, and time signature. Measures 92 through 96 are shown. Measure 92 starts with a rest followed by eighth-note patterns on various instruments. Measure 93 continues these patterns. Measure 94 introduces dynamic markings: *mp* for Bassoon and Trombones, and *fp* for Trombones. Measure 95 shows sustained notes with grace notes. Measure 96 concludes with a dynamic *fp* for Tuba and Percussion 1.

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

92 **Tempo I** ♩ = 116

mp

fp

mp

fp

fp

mf

mf Crash Cymbals

mf

100

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

97 98 99 100 101

- 21 -

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

108

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

Note: Valid for Performance Only.

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

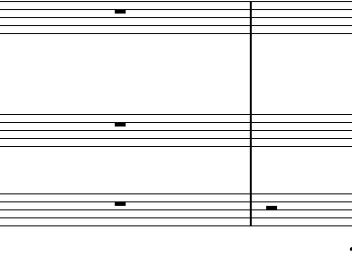
112 113 114 115 116

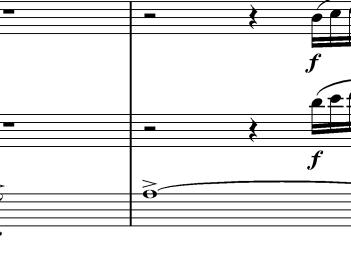
Sus. Cym. w/soft mallets
Triangle
mp — f

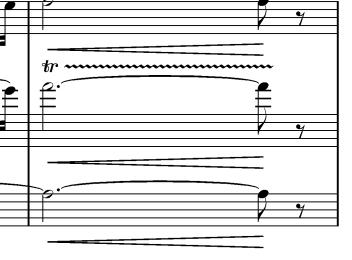
Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Bells
Vibes
Timp.
Perc. 1
Crash Cyms.
Perc. 2
Tambourine
Perc. 3

[117]
[121]
[117]
[121]

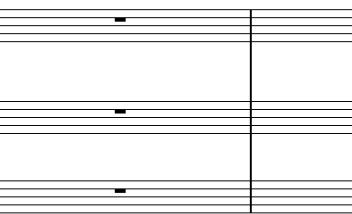
Picc. 

 Fl. 

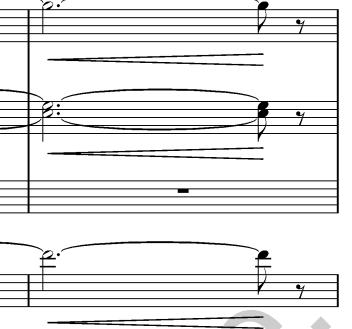
 Ob. 

 1st Cl. 

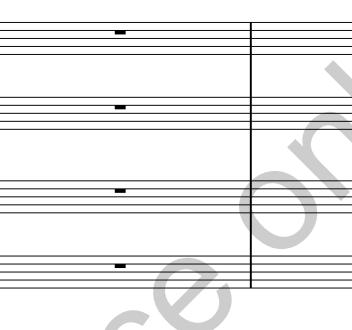
 2nd Cl. 

 Bs. Cl. 

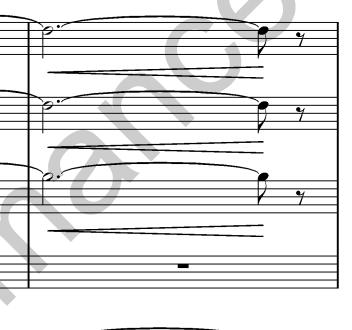
 Bsn. 

 1st A. Sx. 

 2nd A. Sx. 

 T. Sx. 

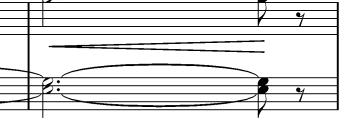
 B. Sx. 

 1st Trp. 

 2nd Trp. 

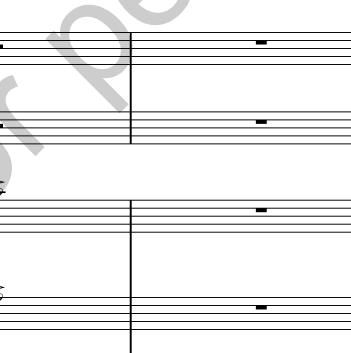
 1st Hn. 

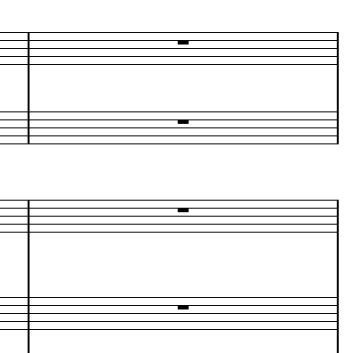
 2nd Hn. 

 1st Trb. 

 2nd Trb. 

 Euph. (Bar.) 

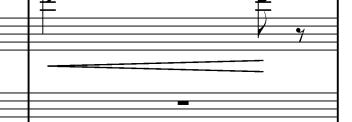
 Tuba 

 Bells 

 Vibes 

 Timp. 

 Perc. 1 

 Perc. 2 

 Perc. 3 

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

127 128 129 130

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 1st Cl. *ff*
 2nd Cl. *ff*
 Bs. Cl.
 Bsn. *ff* *sub.mf*
 1st A. Sx. *ff* *sub.mf*
 2nd A. Sx. *ff*
 T. Sx. *ff* *sub.mf*
 B. Sx. *ff* *sub.mf*
 1st Trp. *ff* *sub.mf*
 2nd Trp. *ff* *sub.mf*
 1st Hn. *ff* *sub.mf*
 2nd Hn. *ff* *sub.mf*
 1st Trb. *ff* *sub.mf*
 2nd Trb. *ff* *sub.mf*
 Euph. (Bar.) *ff* *sub.mf*
 Tuba *ff* *sub.mf*
 Bells
Vibes
 Timp. *fp*
 Perc. 1 *fp*
 Perc. 2
 Perc. 3 *f* Crash Cyms.