

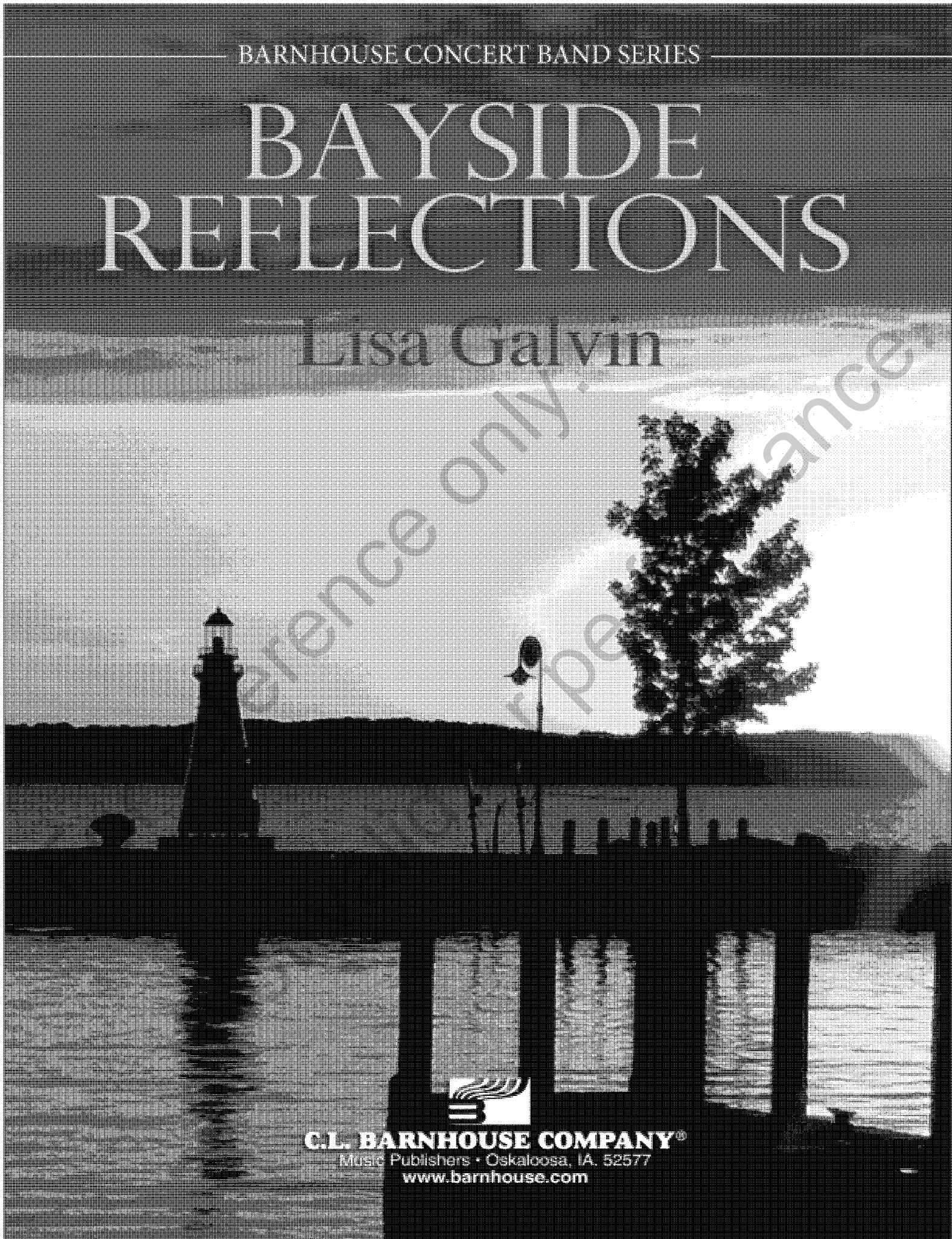
FULL CONDUCTOR SCORE

Catalog No: 012-4583-01

BARNHOUSE CONCERT BAND SERIES

BAYSIDE REFLECTIONS

Lisa Galvin



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BAYSIDE REFLECTIONS

Lisa Galvin

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B \flat Clarinet.....	5
2nd B \flat Clarinet	5
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
Trombone	6
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.....	2
Tuba.....	4
Bells, Chimes	2
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum, Wind Chimes.....	3
Percussion 2: Crash Cymbals, Suspended Cymbal.....	2
Percussion 3: Tambourine, Gong.....	2

Program Notes

Commissioned by and dedicated to the Hilliard Memorial Middle School Bands and their director, Mr. John Montgomery, **Bayside Reflections** was inspired by the majesty and beauty of the many bays and lakes in northern Michigan. The piece has a strong and jubilant opening, symbolizing not only the many beautiful colors that are visible in these waters, but also the magnificent vessels that navigate them.

Much like the gradients of the water's color, the piece transitions into a beautiful slower section, where a beckoning nautical melody is first heard by a solitary trumpet player. Bodies of water often have a melancholic mood of their own, and this section offers a time of reflection and appreciation for the rarely equaled natural splendor presented by these waters.

The work then returns to the opening statement before arriving at a strong and confident finish, meant to remind the listener of the powerful and awe-inspiring beauty these waters have to offer.

Performance Suggestions

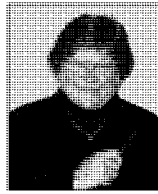
The opening section demands articulate tonguing style, with care given to the tuning of the open fourth and fifth intervals. While there are several interesting musical ideas at m. 5, the melodic line should be prominent here and throughout the piece, prompting discussion of ensemble balance in the non-melodic parts. M. 8 should be played crisply with marked accents. At m. 21, a very legato style should be observed along with beautiful tone qualities at the softer volume. A nice crescendo coming into m. 37 will help set up the return of the opening theme, and the marked accents in the wind and snare drum parts should be keenly observed.

As the time signature, key signature and style all change at m. 47, a mature and full tone quality should rise to the forefront. The chimes should be placed prominently where they can easily be heard during this portion of the music. Every effort should be given to exaggerate the marked dynamics during this section, especially the crescendos and decrescendos.

Upon the return to the original key and thematic material, the piece should be majestic, regal and not hurried. A full and balanced ensemble sound is desired at the end, along with strong accents and a true fortissimo dynamic level. Be sure the excitement generated in the last few measures doesn't exceed the band's ability to maintain a balanced and controlled sound quality.

I hope you enjoy **Bayside Reflections**.

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 \circ and SmartMusic \circ 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.

New Concert Band CD



WFR392

JOYRIDE

**The Washington Winds,
Edward S. Petersen – Conductor**

CONTENTS: *Joyride (Romeyn), The Sea Of Eternity (Bell), Freedom City March (King/arr. Swearingen),*

A Pirate's Tale (La Plante), Beyond Bold Horizons (Neeck), Caprice: For Winds And Percussion (Jarvis), A Lasting Legacy (Swearingen), Pandora's Lament (Romeyn), Sedona (Reineke/arr. Romeyn), Cyberlink 3 (Huckeby), With Quiet Courage (Daehn), Shipshape And Bristol Fashion (Webb), Freedom's Voice (Shaffer), Darkwater Castle (Anderson), Sobre Las Olas: Over The Waves (Rosas/arr. Longfield), Fierce (Sherburne), New Frontier: A Celebration for Band (Swearingen), Potential (Melton), Bayside Reflections (Galvin), Run! (Huckeby)

I hope you enjoy **Bayside Reflections**.

Commissioned by and dedicated to the Hilliard Memorial Middle School Bands
and their director, Mr. John Montgomery

Conductor Score
012-4583-00

BAYSIDE REFLECTIONS

Lisa Galvin
(ASCAP)

Proudly (♩ = 104)

5

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells Chimes

Timpani

Percussion 1
Snare Drum
Bass Drum
Wind Chimes

Percussion 2
Crash Cymbals
Suspended Cymbal

Percussion 3
Tambourine
Triangle, Gong

1 2 3 4 5

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Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells
Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10 11

div. *a2* *div.*

For reference only. Not valid for performance.

13

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax. *a2*

Ten. Sax.

Bari. Sax.

13 *div.* *a2*

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. 21

Ob. mp

1st Cl. p

2nd Cl. p

Bass Cl. mp

Bsn. mf

1st & 2nd Alto Sax. *div.* p

Ten. Sax. mf

Bari. Sax.

1st Trpt. 21

2nd Trpt.

Hn. p

Trom. mf

Bar. mf

Tuba mp

Bells
Chimes

Timp. mp

Perc. 1 mp

Perc. 2 p mf
Sus. Cym.
w /yarn mallets

Perc. 3 mf Triangle

18 19 20 21 22 23 24

Fl. *mf* *mp*

Ob. *mf* *mp*

1st Cl. *mp* *mp*

2nd Cl. *mp* *mp*

Bass Cl. *mp*

Bsn. *mp*

1st & 2nd Alto Sax. *a2* *mp* *mp*

Ten. Sax. *mp* *mp*

Bari. Sax. *mp*

29

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mp* *mp*

Trom. *mp*

Bar. *mp*

Tuba *mp*

Bells Chimes

Timp.

Perc. 1

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

Perc. 3

37

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st & 2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

37

1st Trpt. *f*

2nd Trpt. *f*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Bells Chimes *mf*

Timp. *mf*

Perc. 1 *mp* *mf* Cr. Cym.

Perc. 2 *p* *mf* *f*

Perc. 3 Tambourine

div.

34 35 36 37 38 39 40

47 Serenely (♩ = 90)

This musical score is for the piece "Serenely" (♩ = 90). It is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinets (1st Cl., 2nd Cl., Bass Cl.), Bassoon (Bsn.), and Saxophones (1st & 2nd Alto Sax., Tenor Sax. (Ten. Sax.), Baritone Sax. (Bari. Sax.)).
- Brass:** Trumpets (1st Trpt., 2nd Trpt.), Horns (Hn.), Trombones (Trom.), Baritone (Bar.), and Tuba.
- Percussion:** Bells/Chimes, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

The score is divided into two systems. The first system covers measures 41 through 46, and the second system covers measures 47 through 48. The key signature is B-flat major (two flats). The time signature is 3/4. Performance markings include *rit.* (ritardando) at the beginning of measure 43, *mf* (mezzo-forte) in measures 45 and 47, and *div.* (divisi) in measure 47. A dynamic of *mp* (mezzo-piano) is used throughout. The percussion parts include specific instructions: "Sus. Cym. w/ yam mallets" for Perc. 2 and "Triangle" for Perc. 3. A "Chimes" part is also indicated for the Bells/Chimes part in measure 47.

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo

mf

mp

mp

p

mp

p

mp

Wind Chimes

Gong scrape

Triangle

Gong scrape

Triangle

59

Fl. *mp* *mf* *mp*

Ob. *mf* *mp*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bass Cl. *mf*

Bsn. *mf*

1st & 2nd Alto Sax. *a2* *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

59 *Tutti*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Bells Chimes

Timp.

Wind Chimes

Perc. 1

Perc. 2 *p* *mp* *p*

Perc. 3

67 *rit.* **Slower (♩ = 80)**

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

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

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

Bass Cl. *mp* *f*

Bsn. *f*

1st & 2nd Alto Sax. *div.* *mp* *f* *a2* *mf* *div.*

Ten. Sax.

Bari. Sax.

67 *rit.* **Slower (♩ = 80)**

1st Trpt. *mp* *f* *mf*

2nd Trpt. *mp* *f* *mf*

Hn. *f* *mf*

Trom. *f* *mf*

Bar. *f*

Tuba *mp* *f*

Bells Chimes *mf*

Timp.

Perc. 1

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

Perc. 3 Gong scrape Trianglce

67 68 69 70 71 72 73 74 75 76

Tempo I (♩ = 104)

Fl. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bass Cl. *mp* *mf*

Bsn. *mp* *mp* *mf*

1st & 2nd Alto Sax. *mp* *a2* *mf*

Ten. Sax. *mp* *mp* *mf*

Bari. Sax. *mp* *mf*

Tempo I (♩ = 104)

1st Trpt. *mp* *mf*

2nd Trpt. *mp* *mf*

Hn. *mp* *mf*

Trom. *mp* *mp* *mf*

Bar. *mp* *mp* *mf*

Tuba *mp* *mp* *mf*

Bells Chimes *mp*

Wind Chimes

Timp. *mp*

Perc. 1 *mp* Cr. Cym.

Perc. 2 *mp* ck.

Perc. 3 *mp* Gong scrape Triangle Tambourine

77 78 79 80 81 82

91

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax. *div.*

Ten. Sax. *a2*

Bari. Sax.

91

1st Trpt. *div.*

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax. *a2* *div.*

Ten. Sax.

Bari. Sax.

1st Trpt. *a2*

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

95 96 97 98 99 100