

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

QUINTESCENT JOURNEY

LISA GALVIN



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QUINTESCENT JOURNEY

Lisa Galvin

Instrumentation

Full Conductor Score	1
1st Flute	5
2nd Flute	5
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
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
Mallet Percussion: Bells, Marimba, Vibraphone, Chimes	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Triangle, Gong, Crash Cymbals	2
Percussion 3: Cabasa, Tambourine, Wind Chimes	2

Program Notes

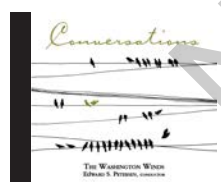
Quintessential Journey was commissioned by Matthew Schatt, Director of Bands at Independence High School near Cleveland, Ohio, and premiered on May 9, 2018. As Matthew gave me considerable freedom with this project, I decided to create a piece that would both meet his requirements and pay homage to my father, Charles Cozad, who passed away in on December 4, 2015 at 3:26 AM.

By design, this is a celebratory work of a long life well-lived. While it is meant to be a resplendent work, it is not without a few sentimental and symbolic inferences. The varied time signatures in the beginning (3/4, 2/4, 6/4) are a direct musical reference of the actual time he entered eternal life, and they offer an exciting ramp-up to the energetic 5/4 time signature that flows along with a sense of freedom.

The slower sections are designed to musically capture the profound impact one experiences in the loss of a loved one. In this case, it was a beautifully peaceful and serene moment in time, enhanced by the loving hospice caretakers and staff at Riverside Methodist Hospital in Columbus, Ohio. At the time of his passing, "Nearer My God To Thee" happened to be playing on his radio, and I wanted the inference of that beautiful melody to be prominently heard in the voice of my chosen instrument - the French horn.

After a symbolic "tolling of the bells", the familiar introductory themes of this journey return with fervor and excitement. The celebration drives all the way to an exciting and joyous completion - summarizing a truly "quintessential" life journey of the man I am humbled to call my father.

2018 Concert Band CD



WFR394

CONVERSATIONS

The Washington Winds,
Edward S. Petersen – Conductor

CONTENTS: *Changes Ahead (Sherburne), The Gift Of Friendship (Yeo), March Ponderoso (King/arr. Glover), Conversations (Wilson), Raise Your Voice In Song (C. T. Smith), Quintessential Journey (Galvin), Songs From The Great War (arr. Glover), As Summer Was Just Beginning (Daehn), American Riversongs (La Plante), Themes From Green Bushes (Daehn), Rienzi (Wagner/arr. Glover), Three Rivers (Chattaway)*

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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 $\text{\textcircled{C}}$ and SmartMusic $\text{\textcircled{C}}$ 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.

Rehearsal Suggestions

The opening section requires a quick and energetic tempo. The alternating time signatures are designed to keep the listener's interest until it finally settles into the 5/4 time signature, where a sense of joy and delight should be the primary focus. Careful attention to the accents will help with the "lift" of this time signature and give the piece a sense of forward motion and energy. Each time the theme or countermelody occurs as a canon (i.e. m. 28 in the euphonium and m. 32 in the woodwinds) it should be brought out just a bit. As the work moves into the slower sections, care should be taken to produce the most beautiful tone qualities and expressive, musical playing that the ensemble can demonstrate.

The first slow section at m. 53 should give full attention to the beautiful flute solo, which should be performed with expressive musicality over the somewhat playful accompaniment. The staccato notes in the clarinets and oboe should be played on the shorter side, but with some length and pitch to the notes. The melody is an augmented variation of the original thematic material and is meant to be a transition into the second slow section where the horn soloist is showcased on a melodic theme derived from "Nearer My God, To Thee." While several other soloists are featured in this section beginning at m. 82, the horn soloist should remain prominent over all others, and the addition of the ethereal bowed vibraphone should be placed where it can be easily heard.

Returning to the original statement, it is important that the energy and tempo return as well. At m. 114 and following, the horn glissandi should be heard above all else. M. 131 - 134 should have a nice, accented feel as the piece crescendos to a powerful and exciting finish!

I hope you enjoy the experience of rehearsing and performing **Quintessential Journey**.

Lisa Galvin

Written in memory of my Father, this piece was commissioned by the
Independence High School (Ohio) Wind Ensemble and their Director, Matthew Schatt

Conductor Score
012-4668-00

QUINTESCENT JOURNEY

Lisa Galvin
(ASCAP)

Brillante (♩ = 152)

1st & 2nd 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

Brillante (♩ = 152)

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st & 2nd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion
Bells, Marimba, Vibraphone, Chimes

Timpani

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Suspended Cymbal, Triangle, Gong, Crash Cymbals

Percussion 3
Cabasa, Tambourine, Wind Chimes

1 2 3 4 5

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1st & 2nd Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax. *ff* *mf*

2nd Alto Sax. *ff* *mf*

Ten. Sax. *ff* *mf*

Bari. Sax. *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *ff*

1st & 2nd Trom. *mf*

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

Tuba *mf*

Mallets *mf*

Timp. *mf*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *f*

14

1st & 2nd Fl. *ff* *sfz*

Ob. *ff* *sfz*

1st Cl. *ff* *sfz*

2nd Cl. *ff* *sfz*

Bass Cl. *f* *sfz*

Bsn. *sfz*

1st Alto Sax. *ff* *sfz*

2nd Alto Sax. *ff* *sfz*

Ten. Sax. *f* *sfz*

Bari. Sax. *f* *sfz*

14

1st Trpt. *ff* *mf* *sfz*

2nd Trpt. *ff* *mf* *sfz*

Hn. *ff* *sfz*

1st & 2nd Trom. *f* *sfz*

Euph. (Bar.) *f* *sfz*

Tuba *f* *sfz*

Mallets

Timp. *mf* *f* *mf*

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

Perc. 2 *mf* *ff*

Perc. 3 *mf* *f*

11 12 13 14

1st & 2nd 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 & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets
Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

20

1st & 2nd Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *p*

Bari. Sax. *p*

20

1st Trpt. *p*

2nd Trpt. *p*

Hn. *p*

1st & 2nd Trom. *p*

Euph. (Bar.) *mf*

Tuba *p*

Mallets

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

Cabasa

tr#

a2

13

28

1st & 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

28

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

13

Triangle

36

36

1st & 2nd Fl. *mf* *div.*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom. *mf*

Euph. (Bar.) *mf*

Tuba

Mallets *mp* *mf*

Marimba

Timp.

Perc. 1 *mf*

Perc. 2 *mf* stick on cymbal, then dampen

Perc. 3 *mp*

40 48

1st & 2nd Fl. *f* *a2*

Ob. *f*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

Bass Cl. *mf*

Bsn. *f* *mf*

1st Alto Sax. *f* *mf*

2nd Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *mf*

40 48

1st Trpt. *mf* *sub. mp*

2nd Trpt. *mf* *sub. mp*

Hn. *mf* *sub. mp*

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

Euph. (Bar.) *mp*

Tuba *mf* *sub. mp*

Mallets *mp*

Timp. *mp*

Perc. 1 *f* *9*

Perc. 2 Gong *mf* *mp*

Perc. 3 *mp*

rall. *mf* *rit.*

1st & 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

rall. *mf* *rit.*

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2 (Sus. Cym.)

Perc. 3

mp *mf* *mp* *mf* *mf*

Wind Chimes

54 Peaceful (♩ = 84)

1st & 2nd Fl. *f* *mf* *solo*

Ob. *f*

1st Cl. *f* *mp*

2nd Cl. *f* *mp*

Bass Cl. *f* *mf*

Bsn. *f* *mp*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f* *mp*

Bari. Sax. *f* *mp*

54 Peaceful (♩ = 84)

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

1st & 2nd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallets *mf* Bells Marimba

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Triangle *mf*

Perc. 3 *f* whisper fingers through bars *mf*

66

1st & 2nd Fl. *f*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax.

Bari. Sax. *mp*

66

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom. *div.* *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

78 Slightly Slower (♩ = 80)

1st & 2nd Fl. *tutti* *poco rit.* *sub. mp*

Ob. *sub. mp*

1st Cl. *sub. mp*

2nd Cl. *sub. mp*

Bass Cl. *sub. mp*

Bsn. *sub. mp*

1st Alto Sax. *sub. mp*

2nd Alto Sax. *sub. mp*

Ten. Sax. *sub. mp*

Bari. Sax. *sub. mp*

1st Trpt. *mf* *poco rit.* *78 Slightly Slower (♩ = 80)*

2nd Trpt. *mf*

Hn. *mf*

1st & 2nd Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallets

Timp. *mp*

Perc. 1

Perc. 2 *p* *Sus. Cym.* *mf*

Perc. 3

1st & 2nd Fl. *mf* *div.*

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax. *mf* Cue: Hn.

2nd Alto Sax. *mf* Cue: Hn.

Ten. Sax. *mf*

Bari. Sax. *mf*

1st Trpt. *mf* *mp* *solo*

2nd Trpt. *mf*

Hn. *mf* *f* *solo*

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

Euph. (Bar.) *mf* *mp*

Tuba *mp*

Mallets Bells *mf* bowed edge of Vibraphone *mf* Bells bowed Vib. Bells bowed Vib.

Timp.

Perc. 1

Perc. 2

Perc. 3

90

1st & 2nd Fl. *mf* *a2*

Ob. *Soli* *f*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *Soli* *f*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. Cue: Bsn.

Bari. Sax. *mp*

1st Trpt. Cue: Ob. (st. mute if sub for oboe solo) *mp* *tutti*

2nd Trpt. *mp*

Hn. *tutti* *mp*

1st & 2nd Trom. *mp*

Euph. (Bar.) *mf*

Tuba *mf*

Mallets Bells bowed vib. Marimba *mf*

Timp.

Perc. 1

Perc. 2 *mp* *mf*

Perc. 3 Wind Chimes Tamb. *mp*

1st & 2nd Fl. *f* *div.* *a2* *div.* *(h)*

Ob. *mf* *f*

1st Cl. *mf* *f*

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

Bass Cl. *mf* *f*

Bsn. *mf* *mf* *f*

1st Alto Sax. *mf* *f* *play*

2nd Alto Sax. *mf* *f* *play*

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

Bari. Sax. *mf* *f*

1st Trpt. *mf* *f*

2nd Trpt. *mf* *f*

Hn. *mf* *f*

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

Euph. (Bar.) *f*

Tuba *f*

Mallets *Bells* *Marimba* *f* *Chimes* *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *Gong* *mp* *mf* *mp*

Perc. 3 *f*

without restriction

105 Brillante (♩ = 152)

1st & 2nd Fl. *p* *mf* *tr*

Ob. *p* *mf* *tr*

1st Cl. *mp* *mf*

2nd Cl. *p* *mf*

Bass Cl. *p* *mf*

Bsn. *mp* *mf*

1st Alto Sax. Cue: Hn. *mp* *play* *mf*

2nd Alto Sax. Cue: Hn. *mp* *play* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *p* *mf*

without restriction

105 Brillante (♩ = 152)

1st Trpt. *p* *mf*

2nd Trpt. *p* *mf*

Hn. *solo* *mp* *a2* *mf*

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

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

Tuba *p* *mf*

Mallets

Timp. *mf*

Perc. 1 *fp* *mf*

Perc. 2 *Sus. Cym.* *pp* *mp* *mf*

Perc. 3 *Wind Chimes* *p* *Tamb.* *mf*

1st & 2nd Fl. *ff*

Ob. *ff*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f* *ff*

2nd Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f*

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *f* *ff*

1st & 2nd Trom. *f*

Euph. (Bar.) *f* *ff*

Tuba *f*

Mallets *f*

Bells

Timp. *f*

Perc. 1 *f*

Perc. 2 *ff* *mf* *f* *mp*

Cr. Cym.

Sus. Cym.

Perc. 3 *f*

114 118

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

Ob. *mf* *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *mf* *f*

Bsn. *mf* *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

114 118

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

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

Euph. (Bar.) *mf* *f*

Tuba *mf* *f*

Mallets *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Triangle

Perc. 3 *mf* Cabasa

122

div.

mp

mp

mp

mf

mf

mf

122

mf

mf

mf

mf

Marimba

mp

mf

stick on cymbal, then dampen

mf

Tamb.

mf

126

1st & 2nd Fl. *mf* *f* *sfz*

Ob. *mf* *f* *sfz*

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

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

Bass Cl. *f* *sfz* *sfz*

Bsn. *mf* *f* *sfz*

1st Alto Sax. *mf* *f* *sfz*

2nd Alto Sax. *mf* *f* *sfz*

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

Bari. Sax. *f* *sfz* *sfz*

1st Trpt. *mf* *f* *sfz*

2nd Trpt. *mf* *f* *sfz*

Hn. *ff* *sfz*

1st & 2nd Trom. *f* *sfz* *a2 sfz*

Euph. (Bar.) *mf* *f* *sfz*

Tuba *f* *sfz* *sfz*

Mallets *mf* *f* *sfz*

Chimes

Timp. *f*

Perc. 1 *f* *mf* *f* *fp* *13*

Perc. 2 *f* *ck.*

Perc. 3 *f*

Cr. Cym. *f*

Cabasa

124

125

126

127

128

129

1st & 2nd Fl. *ff* *sub. mf* *f* *ff*

Ob. *ff* *sub. mf* *f* *ff*

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

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

Bass Cl. *ff* *sub. mf* *f* *ff*

Bsn. *ff* *sub. mf* *f* *ff*

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

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

Ten. Sax. *ff* *sub. mf* *f* *ff*

Bari. Sax. *ff* *sub. mf* *f* *ff*

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

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

Hn. *ff* *sub. mf* *f* *ff*

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

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

Tuba *ff* *sub. mf* *f* *ff*

Mallets *ff*

Timp. *ff* *ff*

Perc. 1 *ff* *sub. mf* *ff*

Perc. 2 *mp* *ff* *mf* *f*

Perc. 3 *f* *sub. mf* *ff*

130

131

132

133

134

135

136

137