



# Trailblazers

VICTOR LÓPEZ (ASCAP)

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## INSTRUMENTATION

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- |                         |   |
|-------------------------|---|
| 1 Conductor             | 4 Trombone  |
| 8 Flute                 | 2 Baritone  |
| 2 Oboe                  | 2 Baritone Treble Clef  |
| 2 Bassoon               | 4 Tuba  |
| 4 1st B♭ Clarinet       | 1 Optional Piano  |
| 4 2nd B♭ Clarinet       | 3 Mallet Percussion<br>(Bells, Xylophone, Chimes/Optional Vibraphone)         |
| 2 B♭ Bass Clarinet      | 1 Timpani<br>(Tune: F, C)   |
| 5 E♭ Alto Saxophone     | 2 Percussion 1<br>(Snare Drum, Bass Drum)                                     |
| 2 B♭ Tenor Saxophone    | 4 Percussion 2<br>(Crash Cymbals/Slapstick, Suspended Cymbal/<br>Wind Chimes) |
| 2 E♭ Baritone Saxophone |   |
| 4 1st B♭ Trumpet        |   |
| 4 2nd B♭ Trumpet        |   |
| 4 F Horn                |   |

**WORLD PARTS**

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

Horn in E  
Trombone in B♭ Bass Clef  
Trombone in B♭ Treble Clef  
Baritone in B♭ Bass Clef  
Tuba in E♭ Bass Clef  
Tuba in E♭ Treble Clef  
Tuba in B♭ Bass Clef  
Tuba in B♭ Treble Clef

Preview  
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## PROGRAM NOTES

*Trailblazers*, an original young band composition by Victor López, was dedicated to and commissioned by the Cranford H. Burns Middle School Band in Mobile, Alabama, under the direction of bandmaster Lee Hughes. The school was named after Dr. Cranford Herman Burns, who for nearly two decades served the Mobile County Public School System as the superintendent.

Cranford Burns Middle School opened its doors to students in the fall of 1998. From the beginning, the school's goal has been and continues to be to offer students a challenging curriculum to ultimately prepare them for lifelong success. The Burns faculty is structured to accommodate the academic needs of all students. The teaching staff is strong, with many master teachers among faculty members. Under the leadership of Principal John Adams, the administrative team and faculty have continued to play an integral role in the continued success of Burns Middle School.

Additionally, and most important, the school's vision connects school, parents and community at every level. At Cranford Burns Middle School, the motto is to continue to "Blaze the Trail...and Build the Future," hence, the title of this composition.

### NOTES TO THE CONDUCTOR

The beginning sets the tone for the "trailblazers" to begin to blaze the trail. The sixteenth notes in measures one and three should be played evenly and not rushed. Work on the open fifths vertical relationship to ensure proper sonority. The forte piano on measure four may take a little practice and should not be confused with the sforzando, which is played with a strong attack. The snare and bass drum should pay attention to the indicated accents on measures five and six.

The trumpets at rehearsal number 7 introduce the main melody, which should be played lightly and cheerful, as when someone is set to find paths through unexplored territory. Make sure that the anacrusis (or pickup note, as it is usually called) is played precisely and in tune. The low D on the trumpet is always an intonation problem because it sounds sharp. To ensure proper intonation when playing the note, using a tuner, each player should investigate how far the third slide should be pulled out. In this section, the use of the open fifth interval is prevalent. The low brass and woodwinds should play the open fifth intervals in tune focusing on clarity and warmth. At measure number 11, the flutes and clarinets join the trumpets as the main theme is stated again.

Starting at rehearsal number 15, the trailblazers encounter unexpected situations. In this developmental section, a variation of the main theme is presented and somewhat of an oriental sonority accompanies it. The trumpets at measure 19 restate the theme variation while the other rhythmic components become more decisive. At rehearsal number 23, the main theme is reintroduced, but this time a minor third higher. The use of the Picardy third on the last chord before measure 31 gives the feeling of the trailblazers arriving at a short rest point but soon to continue again.

The section at rehearsal number 31 should be played stately and a bit ponderous. The staccato quarter notes should be played steadily and not rushed, always keeping the pulse. The second melodic theme is introduced at measure 33 by the French horn, trombone and tenor saxophone, and is played over an ostinato-like pattern that builds to measure 44.

At measures 45, the trailblazers are faced with their first challenge, but they regroup and continue. Both measures 45 and 46 should be thunderous but not overpowering. Work on rhythmic clarity and precision. The section starting with rehearsal number 47 should be played in a slow martial style, very decisively and with much emphasis while building momentum until reaching measure 59.

At rehearsal number 63, the trailblazers finally decide to relax and take a break. Feeling a bit nostalgic, and sitting around a campfire, everyone starts to recall memories from the past while smiling at happy thoughts. But they continue to explore. Beginning at measure 63 until measure 100, the entire section should be played with passion and should be flowing at all times. Much expression is needed from the solo oboe and solo trumpet.

Careful attention to dynamics, phrasing and balance is a must. After the much needed rest, the trailblazers are set to continue their mission as the D.S. al Coda takes us back to the main melodic theme. At the coda, the last three measures are to be played much faster as the trailblazers complete their mission.

I hope that this composition serves as an educational source for your ensemble and that the musical experience inspires new "Trailblazers."

Blaze the Trail!



# Trailblazers

By Victor López (ASCAP)

FULL SCORE

Approx. Duration - 4:45

Moderately  $\text{♩} = 120$

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Mallet Percussion  
(Bells, Xylophone,  
Chimes/opt. Vibraphone)

Timpani

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Crash Cymbals/Slapstick,  
Suspended Cymbals/  
Wind Chimes)



Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

5 6 7 8 9

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Change F to G, C to D

Ch. Ch. Ch.

10 11 12 13

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

15

16

17

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14

15

16

17

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15

16

17

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14

15

16

17

*Review Use Requires Purchase*

*To Coda* ♩

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

*To Coda* ♩

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18

19

20

21

This is a page from a musical score for a full orchestra. The score includes parts for Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombones 1, Trombones 2, Horn, Tuba, Mallet Percussion, Timpani, and two Percussionists. The music consists of three staves of measures, ending with a 'To Coda' section. Measures 18 and 19 show various entries from the woodwind and brass sections. Measure 20 shows a transition with dynamic markings like 'mf' and 'p'. Measure 21 concludes with a final dynamic marking of 'mf'.

Fl. [23]

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change G to A

Ch.

Ch.

Ch.

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22

23

24

25

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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26

27

28

29

*p*

30

31 Stately  $\text{♩} = 100$ 

Fl.

Ob.

Bsn.

1 Cls. *mf*

2 Cls.

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts. *mf*

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. Chimes *mf*

Timp. *mf*

Perc. 1

Perc. 2 *mf*

31 32 33 34 35 36

41

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

37      38      39      40      41      42

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Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

div. > *f*

> *f*

> *f*

3 > *f*

Bells

Xyl.

p

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43

44

45

46

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47

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

47

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells

Chimes

Timp.

*mf*

Perc. 1

Perc. 2

*f*

47

48

49

*p*

50

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This page contains musical notation for a full orchestra. The instruments listed are Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Horn, Tuba, Mallet Percussion (Bells), Timpani, and two types of Percussion. The music is in common time, with measures 47 through 50 shown. Measure 47 starts with dynamic f. Measures 48 and 49 show various rhythmic patterns, including eighth-note and sixteenth-note figures. Measure 50 ends with dynamic p. A large red watermark 'Preview Use Requires Purchase Only' is diagonally across the page.

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes

Tim.

Perc. 1

Perc. 2

*f*

*p*

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51

52

53

54

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes

Tim.

Perc. 1

Perc. 2

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55

f

55

56

57

58

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Forcefully  $\downarrow = 142$

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Xyl.

Tim.

Perc. 1

Perc. 2

Slap Stick

Susp. Cym.

ff 59

60

61

p 62

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63 Slowly  $\text{♩} = 78$

Fl.

Ob.

Bsn.

1 Cls. Solo  $\text{♩}$

2 Cls.  $\text{♩}$

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

63 Slowly  $\text{♩} = 78$

1 Tpts.  $\text{♩}$

2 Tpts.  $\text{♩}$

Hn.  $\text{♩}$

Tbn.  $\text{♩}$

Bar.  $\text{♩}$

Tuba  $\text{♩}$

Mlt. Perc.

Change A to G

Timp.

Perc. 1

Perc. 2  $\text{♩}$

*mfp*

63 64 65 66 67 68 69 70 *p*

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**71** Flowing ♫ = 90

80

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

Bells (and opt. Vibes)

Wind Chimes

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78

p

79

mf

80

81

82

83

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Fl. Ob. Bsn. Cls. 1 Cls. 2 B. Cl. A. Sax. T. Sax. Bar. Sax. Tpts. 1 Tpts. 2 Hn. Tbn. Bar. Tuba Mlt. Perc. Timp. Perc. 1 Susp. Cym. Perc. 2 Wind Chimes

91

(Oboe) 91 Play Solo

*p* *mf* 90 91 92 93 94 95

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D.S.  $\frac{2}{3}$  al Coda

All

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

All

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

Wind Chimes

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96

p

97

mf

98

99

100

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