

FULL CONDUCTOR SCORE
Score Cat. #012-4406-01

BARNHOUSE CONCERT BAND SERIES

THE SPIRIT OF THE SOLITARY DEFENDER

LISA GALVIN



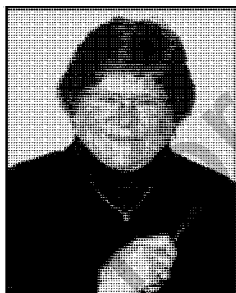
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THE SPIRIT OF THE SOLITARY DEFENDER

INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet.....	6
Bb Bass Clarinet.....	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn.....	4
Trombone	6
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba	4
Mallet Percussion: Vibraphone, Bells.....	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Wind Chimes, Conga, Finger Cymbals	3
Percussion 3: Triangle, Tambourine, Gong, Vibraslap, Claves, Cabasa ..	4
Percussion 4: Bongo Drums.....	1
Percussion 5: Shaker or Maracas, Suspended Cymbal.....	2

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

The Spirit of the Solitary Defender was commissioned by Angela Davoll, my friend and colleague at Memorial Middle School and Bradley High School. Both schools call the Jaguar their mascot, and it had been a prominent fixture in the latter part of my teaching career. I had written and arranged music for these bands, and served as the first Assistant Director of Bands at Bradley. I didn't have to look far for inspiration to write a piece of music that would celebrate my retirement and Mrs. Davoll's final concert before moving to another position in the district.

As I began to research the Jaguar cat, I knew immediately that I wanted to portray not only its powerful and fast predatory characteristics, but also the lonesome aspects of living a somewhat solitary life in its habitat. The opening themes give us a glimpse of the pensive thoughts in the calm of the morning, just before the power and speed of this majestic animal first appear in m. 21. The intensity is fueled by a number of percussive instrument sounds, helping to heighten the excitement of this section. M. 49 begins to change the mood of the piece, allowing for the transition into the mournful side of a lonely animal seeking companionship. The talent and skill of your developing players across the ensemble will be highlighted in the small soloistic conversations among several instruments, intended to be a 'call and response' with other creatures in this animal's environment. At m. 66, the chase for prey begins with prominent percussion features, along with dissonant wind figures and pointed attacks leading the way. You can almost see the Jaguar running across the terrain and ultimately capturing its prey just before returning to the majestic statement in m. 84. A triumphant finish punctuates the work, which will be a wonderful opportunity for your students to explore marcato and staccato articulations, along with rhythmic accuracy and shifting time signatures. They will be equally challenged to perform with beautiful, expressive sounds to convey the many moods of the Jaguar. This programmatic work could allow for a number of interdisciplinary writing and artistic projects to be incorporated in its performance, and promises to be rewarding for both students and conductors alike!

- Lisa Galvin

CD Recording Available



WFR385

THE ADVENTURE BEGINS!

The Washington Winds,
Edward Petersen, conductor

CONTENTS: *The Adventure Begins!* (Matt Conaway), *The Spirit of the Solitary Defender* (Lisa Galvin), *Liberty Fleet March* (Karl L. King / arr. James Swearingen), *Factory Riffs* (Matt Conaway), *Orpheus Overture* (Jacques Offenbach / arr. Larry Neeck), *Beyond the Cosmos* (David Shaffer), *Oh, What Fun! - The Ultimate Christmas March* (James Swearingen), *A Song of Goodbye* (Andrew Glover), *Fury Of The Gods* (Rob Romeyn), *Saxes On The Seas* (Matt Conaway), *O Come All Ye Faithful* (arr. Paul Clark), *The Siege of Arundel* (Jonathan McBride), *Chain Reaction* (David Shaffer), *Rock The Halls With Drums And Cowbell* (Ed Hucceby), *Pembroke Castle* (Ed Hucceby), *Fly-By!* (Matt Conaway), *In Search of the Lost Ship* (James Swearingen), *The Trombone King* (Karl L. King / arr. Andrew Glover), *The Heart of Christmas* (Rob Romeyn), *Visions of Glory* (David Shaffer), *Three Irish Folksongs* (Anne McGinty)

THE SPIRIT OF THE SOLITARY DEFENDER

Conductor Score
012-4406-00

Lisa Galvin

Mysterioso ♩ = 72

The score is for a symphonic band and includes the following parts:

- 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 B♭ Trumpet
- F Horn
- Trombone
- Euphonium (Baritone)
- Tuba
- Mallet Percussion: Vibraphone, Bells
- Timpani
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Wind Chimes, Conga, Finger Cymbals
- Percussion 3: Triangle, Tambourine, Gong, Vibraslap, Clave, Cabasa
- Percussion 4: Bongos
- Percussion 5: Shaker or Maracas, Suspended Cymbal

Key performance markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). Cues are marked for Oboe (Ob. cue), Horn (Hn. cue), Bassoon (Bsn. cue), and Baritone Clarinet (B. Cl. cue). Percussion parts include specific instructions like "Vibes - motor on", "Soft mallets", and "Rubber mallets".

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl.

Bsn. *mf*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx. *mf* Play *mf*

1st Trp.

2nd Trp.

Hn.

Trb. *div.* *mf*

Euph. (Bar.) *mf*

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *mp* *f* Susp. Cym. w/soft mallets Shaker or Maracas

Not valid for performance.

11

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

11

1st Trp.

2nd Trp.

Hn.

Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Gong

11

12

13

14

15

21 Intense! ♩ = 160

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

to Hard Mallets

Sus. Cym. w/soft mallets

Sus. Cym.

ff

mf

mp

f

16 17 18 19 20 21

Fl. *ff* *f*

Ob. *ff* *f*

1st Cl. *ff* *f*

2nd Cl. *ff* *f*

Bs. Cl. *ff* *f*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff* *f*

B. Sx. *ff*

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff* *f*

Trb. *ff* *f*

Euph. (Bar.) *ff*

Tuba *ff* *f*

Mallet Perc. Bells (Hard or brass mallets) *f*

Timp. *ff* *f*

Perc. 1 *mf*

Perc. 2 *ff*

Perc. 3 Vs. *f*

Perc. 4 Tambourine

Perc. 5 Shaker or Maracas *f*

22 23 24 25 26 27

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*
 Hn. *ff*
 Trb. *ff*
 Euph. (Bar.) *ff*
 Tuba *ff*
 Mallet Perc. *ff*
 Timp. *ff*
 Perc. 1 *mf*
 Perc. 2 *ff*
 Perc. 3 *ff*
 Perc. 4 *f*
 Perc. 5 *ff*

30 *div.*
 28 29 30 31 32 33
 R R L R R R L L R R L *sim.*

Fl. *legato* *mf* *mp* *rit. poco a poco*

Ob. *legato* *mf* *mp*

1st Cl. *legato* *mf* *mp*

2nd Cl. *legato* *mf* *mp*

Bs. Cl. *mp*

Bsn. *legato* *mf* *mp*

1st A. Sx. *legato* *mf* *mp*

2nd A. Sx. *legato* *mf* *mp*

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

1st Trp. *rit. poco a poco*

2nd Trp.

Hn. *mp*

Trb. *mp*

Euph. (Bar.) *mp*

Tuba

Mallet Perc.

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *Sus. Cym.*

f *mp* *f*

41 42 43 44 45 46 47 48

49 Mournful $\text{♩} = 72$

Fl. *pp* *f* *f*

Ob. *pp* *f* *f*

1st Cl. *pp* *f* *f*

2nd Cl. *pp* *f* *f*

Bs. Cl. *pp* *mf*

Bsn. *mp* *mf* *mp* *mf*

1st A. Sx. *pp* *f* *f*

2nd A. Sx. *pp* *f* *f*

T. Sx. *pp* *f* *f*

B. Sx. *pp* *mf*

49 Mournful $\text{♩} = 72$

1st Trp. *mp* *mp* *mf*

2nd Trp. *mp* *mp* *mf*

Hn. *mp* *mp* *mf*

Trb. *mp* *mf* *mp* *mf* *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Vibes (no motor) soft mallets

Mallet Perc. *mf* *Red.* * *Red.* * *sim.*

Timp.

Perc. 1

Perc. 2 Finger Cym. *mp* Claves *mf*

Perc. 3 *mf* Triangle

Perc. 4

Perc. 5 Sus. Cym. *mp*

Fl. *Solo* *f* *tr*

Ob.

1st Cl. *Solo*

2nd Cl.

Bs. Cl. *ff*

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx. *ff*

1st Trp. *ff* *p* *Solo* *mf*

2nd Trp. *ff* *p*

Hn. *ff* *p*

Trb. *ff* *p*

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

Tuba *ff* *p*

Mallet Perc.

Timp.

Perc. 1

Perc. 2 Wind Chimes *mf*

Perc. 3 Gong

Perc. 4

Perc. 5 Scrape Cym. w/coin *f*

Fl. *Solo* *mf* *tr* *rit.*

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn. *Solo* *mf*

1st A. Sx. *Solo* *mf* Hn. cue

2nd A. Sx.

T. Sx. Bsn. cue

B. Sx.

1st Trp. *rit.*

2nd Trp.

Hn. *Solo* *mf*

Trb. *Solo* *mf* Trb. cue

Euph. (Bar.)

Tuba *Solo* *mf*

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

60 61 62 63 64 65

66 Menacing ♩ = 160

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

sfz

Tutti

f

Tutti

f

Tutti

f

66 Menacing ♩ = 160

1st Trp.

2nd Trp.

Hn.

Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

sfz

Tutti

f

Tutti

f

Tutti

f

Vibes

Congas

Gong

Cabasa

Tambourine

sim.

Shaker or Maracas

This page contains the musical score for measures 72 through 76. The score is arranged in a standard orchestral format with the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- 1st Cl. (First Clarinet)
- 2nd Cl. (Second Clarinet)
- Bs. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- 1st A. Sx. (First Alto Saxophone)
- 2nd A. Sx. (Second Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- 1st Trp. (First Trumpet)
- 2nd Trp. (Second Trumpet)
- Hn. (Horn)
- Trb. (Trombone)
- Euph. (Bar.) (Euphonium/Baritone)
- Tuba
- Mallet Perc.
- Timp. (Timpani)
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Perc. 5

The score includes various musical notations such as notes, rests, dynamics (e.g., v , mf), and articulation marks. A large watermark reading "For reference only for performance" is overlaid diagonally across the page.

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*

Hn. *ff*

Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Vibraslap

Gong

Tamb.

Vs.

Fl. *ff* *f*

Ob. *ff* *f*

1st Cl. *ff* *f*

2nd Cl. *ff* *f*

Bs. Cl. *ff* *f*

Bsn. *ff* *f*

1st A. Sx. *ff* *f*

2nd A. Sx. *ff* *f*

T. Sx. *ff* *f*

B. Sx. *ff*

84

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff* *f*

Trb. *ff* *f*

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

Tuba *ff* *f*

Mallet Perc. Bells (Hard or brass mallets) *f*

Timp. *ff* *f*

Perc. 1 *ff* *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *f*

Sus. Cym. Shaker or Maracas

Fl. *f* *ff*

Ob. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

1st A. Sx. *f* *ff*

2nd A. Sx. *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

1st Trp. *f* *ff* *a2*

2nd Trp. *f* *ff*

Hn. *f* *ff*

Trb. *f* *ff*

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

Tuba *f* *ff*

Mallet Perc. *ff* dampen

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 Gong Vs. *ff*

Perc. 4 *f* R L R L R L R L R L L R L L R L B

Perc. 5 *mf* *ff* w/stick