

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

DEFIANCE!

Rebecca G. Jarvis



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DEFIANCE!

Rebecca G. Jarvis

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B ^b Clarinet	3
2nd B ^b Clarinet	3
3rd B ^b Clarinet	3
B ^b Bass Clarinet	2
Bassoon	2
1st E ^b Alto Saxophone	3
2nd E ^b Alto Saxophone	3
B ^b Tenor Saxophone	2
E ^b Baritone Saxophone	2
1st B ^b Trumpet	3
2nd B ^b Trumpet	3
3rd B ^b Trumpet	3
F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Bells	2
Marimba	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Triangle, Crash Cymbals, Ride Cymbal, Suspended Cymbal ...	4

Program Notes

The term “defiance” refers to bold and daring resistance to authority or an opposing force. This high energy work demands your attention by featuring driving percussion, bold brass, and lively woodwinds! The piece opens with an exciting ascending minor theme stated first in woodwinds and then by the full ensemble. The theme is constantly supported by percussion and is punctuated with some interesting effects like the “rips” played by French horns, alto saxophones and euphoniums. The middle section relaxes in terms of intensity and features new material in the low brass accompanied by clarinets and the marimba. **Defiance!** concludes with a restatement of the main theme, except the bass line now changes—using new harmonies to create more tension and daring the listener to experience the main theme in a new context.

Rehearsal Suggestions

The energy in this piece comes from the constantly driving pulse established by the percussion. While your percussionists will love the chance to shine, be sure that accents are audible, and the sixteenth-note figures always lead into the next bar.

Slight separation on the marcato figures in low brass and low reeds will give clarity to the line, keeping momentum moving forward.

Quarter note = 132 is the suggested tempo, however, the tempo can be pushed faster if the band can execute cleanly. There are no sections where the eighth note slows, although there are sections with more lyrical themes and softer dynamics. Be sure tempo remains constant.

At measure 38, the theme changes and is carried by low brass. Carefully balance the low brass, accompanying clarinets, marimba and ride cymbal, allowing the marimba and ride to be heard. (If there is no marimba, the piano can act as a substitute.)

The *crescendos* at m. 27 and 61 are led by the snares and all players should build into the *fortissimos*.

Encourage students to read articulations exactly as printed, especially in measures 46-53, thus insuring a consistent presentation of the melody as it passes from instrument to instrument.

Finally, the French horn, alto sax and euphonium glissandos (which occur throughout **Defiance!**) should be brought out so that they are easily heard.

I hope you enjoy rehearsing and performing this energetic and inspired music!

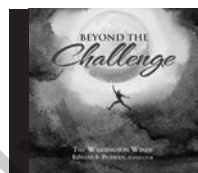
Rebecca G. Jarvis

About the Composer



Rebecca G. Jarvis received her B.A. in Music Education from Gustavus Adolphus College in Minnesota. She also holds a Masters of Arts in Education from Hamline University in St. Paul. She has been a middle school and high school band director for the past 25 years, teaching in public schools in Minnesota and Texas. Both her middle school and high school band programs earned state and regional awards. She lives in Rochester, Minnesota and enjoys composing for concert band and smaller instrumental ensembles.

2018 Concert Band CD



WFR395

BEYOND THE CHALLENGE

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: *Forged In Fire (Romeyn), Oh, My Heart*

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DEFIANCE!

Conductor Score
012-4646-00

Rebecca G. Jarvis

Driving! ♩ = 132

Flute *f* *mf*

Oboe *f* *mf*

1st B \flat Clarinet *f* *mf*

2nd B \flat Clarinet *f* *mf*

3rd B \flat Clarinet *f* *mf*

B \flat Bass Clarinet *f* *mf*

Bassoon *f* *mf*

1st E \flat Alto Saxophone *f* *mf*

2nd E \flat Alto Saxophone *f* *mf*

B \flat Tenor Saxophone *f* *mf*

E \flat Baritone Saxophone *f* *mf*

Driving! ♩ = 132

1st B \flat Trumpet *f*

2nd B \flat Trumpet *f*

3rd B \flat Trumpet *f*

F Horn *f*

1st Trombone *f* *mf*

2nd Trombone *f* *mf*

Euphonium (Baritone) *f* *mf*

Tuba *f* *mf*

Bells *f*

Marimba

Percussion 1:
Snare Drum, Bass Drum *f* *mf*

Percussion 2:
Crash Cymbals, Triangle, Crash Cymbals, Ride Cymbal, Suspended Cymbal *f*

1 2 3 4 5

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Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

3rd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Mar.

Perc. 1

Perc. 2

Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
3rd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Bells
Mar.
Perc. 1
Perc. 2

For reference only. Not valid for performance.

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

3rd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells *mp*

Mar.

Perc. 1 *mp* 1 - 2 snares

Perc. 2

Fl. and Ob. staves with musical notation and dynamics.

1st Cl., 2nd Cl., and 3rd Cl. staves with musical notation and dynamics.

Bs. Cl. staff with musical notation and dynamics.

Bsn. staff with musical notation and dynamics.

1st A. Sx. staff with musical notation and dynamics.

2nd A. Sx. staff with musical notation and dynamics.

T. Sx. staff with musical notation and dynamics.

B. Sx. staff with musical notation and dynamics.

1st Trp. staff with musical notation and dynamics.

2nd Trp. staff with musical notation and dynamics.

3rd Trp. staff with musical notation and dynamics.

Hn. staff with musical notation and dynamics.

1st Trb. staff with musical notation and dynamics.

2nd Trb. staff with musical notation and dynamics.

Euph. (Bar.) staff with musical notation and dynamics.

Tuba staff with musical notation and dynamics.

Bells staff with musical notation and dynamics.

Mar. staff with musical notation and dynamics.

Perc. 1 staff with musical notation and dynamics.

Perc. 2 staff with musical notation and dynamics, including Triangle.

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

1st Cl. *cresc.* *ff*

2nd Cl. *cresc.* *ff*

3rd Cl. *cresc.* *ff*

Bs. Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

1st A. Sx. *cresc.* *ff*

2nd A. Sx. *cresc.* *ff*

T. Sx. *cresc.* *ff*

B. Sx. *cresc.* *ff*

1st Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Bells *cresc.* *f*

Mar. *ff*

Perc. 1 *cresc.* *ff*

Perc. 2 *f* *mp* Suspended Cym.

30

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

1st Cl. *mf* *cresc.*

2nd Cl. *mf* *cresc.*

3rd Cl. *mf* *cresc.*

Bs. Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

1st A. Sx. *mf* *cresc.* *gliss.*

2nd A. Sx. *mf* *cresc.* *gliss.*

T. Sx. *mf* *cresc.*

B. Sx. *mf* *cresc.*

30

1st Trp. *mf* *cresc.*

2nd Trp. *mf* *cresc.*

3rd Trp. *mf* *cresc.*

Hn. *mf* *cresc.* *gliss.*

1st Trb. *mf* *cresc.*

2nd Trb. *mf* *cresc.*

Euph. (Bar.) *mf* *cresc.* *gliss.*

Tuba *mf* *cresc.*

Bells

Mar.

Perc. 1 *Tutti* *ff* *mf cresc.*

Perc. 2 *ff*

Musical score for orchestra and percussion, measures 35-39. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (1st Cl., 2nd Cl., 3rd Cl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Saxophones (1st A. Sx., 2nd A. Sx., T. Sx., B. Sx.), Trumpets (1st Trp., 2nd Trp., 3rd Trp.), Horns (Hn.), Trombones (1st Trb., 2nd Trb.), Euphonium (Euph. (Bar.)), Tuba, Bells, Maracas (Mar.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Dynamics include *ff*, *mp*, and *Soli*. A large watermark "For reference only. Not valid for performance." is overlaid on the score.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

3rd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Mar.

Perc. 1

Perc. 2

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

3rd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Mar.

Perc. 1

Perc. 2

50

Fl. *mp* *cresc.* *f*

Ob.

1st Cl. *cresc.* *f*

2nd Cl. *cresc.* *f*

3rd Cl. *cresc.* *f*

Bs. Cl. *cresc.* *f*

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx. *cresc.* *f*

B. Sx.

50

1st Trp. *mf* *cresc.* *f*

2nd Trp. *mf* *cresc.* *f*

3rd Trp. *mf* *cresc.* *f*

Hn. *mf* *cresc.* *f*

1st Trb. *cresc.* *f*

2nd Trb. *cresc.* *f*

Euph. (Bar.) *cresc.* *f*

Tuba *cresc.* *f*

Bells

Mar. *cresc.* *f*

Perc. 1 *mp* *cresc.* *f*

Perc. 2 *f* *Solo* *Crash Cyms.*

54

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

54

1st Trp.

2nd Trp.

3rd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Mar.

Perc. 1

Perc. 2

54

55

56

57

58

Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
3rd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Bells
Mar.
Perc. 1
Perc. 2

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

3rd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Mar.

Perc. 1

Perc. 2

mf *cresc.*

gliss.

For reference only. Performance.

Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
3rd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Bells
Mar.
Perc. 1
Perc. 2

ff *f*

Crash Cym.

69 70 71 72 73

This image shows a page of a musical score for a symphony orchestra. The score is written for multiple instruments, each on its own staff. The instruments listed on the left side of the page are: Fl. (Flute), Ob. (Oboe), 1st Cl. (First Clarinet), 2nd Cl. (Second Clarinet), 3rd Cl. (Third 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), 3rd Trp. (Third Trumpet), Hn. (Horn), 1st Trb. (First Trombone), 2nd Trb. (Second Trombone), Euph. (Bar.) (Euphonium/Baritone), Tuba, Bells, Mar. (Maracas), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is arranged in measures, with various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading "Not Valid For Reference Only Performance" is overlaid diagonally across the page. At the bottom of the page, there are page numbers: 74, 75, 76, 77, and 78, indicating the page's position within a larger score.

79

Fl. *mp* *cresc.* *ff*

Ob. *mp* *cresc.* *ff*

1st Cl. *mp* *cresc.* *ff*

2nd Cl. *mp* *cresc.* *ff*

3rd Cl. *mp* *cresc.* *ff*

Bs. Cl. *mp* *cresc.* *ff*

Bsn. *mp* *cresc.* *ff*

1st A. Sx. *mp* *cresc.* *ff* gliss.

2nd A. Sx. *mp* *cresc.* *ff* gliss.

T. Sx. *mp* *cresc.* *ff* gliss.

B. Sx. *mp* *cresc.* *ff*

79

1st Trp. *mp* *cresc.* *ff*

2nd Trp. *mp* *cresc.* *ff*

3rd Trp. *mp* *cresc.* *ff*

Hn. *mp* *cresc.* *ff* gliss.

1st Trb. *mp* *cresc.* *ff*

2nd Trb. *mp* *cresc.* *ff*

Euph. (Bar.) *mp* *cresc.* *ff* gliss.

Tuba *mp* *cresc.* *ff*

Bells *mp* *cresc.* *ff*

Mar. *mp* *cresc.* *ff*

Perc. 1 *mp* *cresc.* *ff*

Perc. 2 *mp* *cresc.* *ff*

79 80 81 82 83