

GARRISON at GOLIAD

#934 in 9:34 for Grade 3 Band M3
by © Stephen Melillo IGNA 11 September 2005
2nd & 3rd Millennium

Commissioned by
The Community of Goliad, Texas for the Goliad High School Band
in Memory of the Heroes of Fort Defiance,
Presidio La Bahia
27 March 1836

Preparation & Technical

It is suggested that individuals preparing this piece read *TEXIAN ILIAD* by *Stephen L. Hardin* and *LONE STAR RISING* by *William C. Davis*.

This excerpt is from an account by Captain Jack Shackelford:

“About midnight, on the 14th, King’s express reached Goliad, and Col. Fannin immediately despatched Col. Ward’s Battalion to his relief. This was the beginning of our trouble; and the only act for which I ever blamed Fannin.....an unworthy prejudice which has been created in the minds of many, that Fannin wished to forestall Houston in the command of the army, and therefore disobeyed his orders.....he committed an error in separating his forces. Had he not done this, we should have been prepared to fall back on Victoria, as ordered, with a force sufficient to contend with every Mexican we might have encountered. Fannin’s great anxiety alone, for the fate of Ward and King, and their little band, delayed our march....not the result of any wish to disobey orders....

....I remonstrated warmly against....[stopping to rest], and urged the necessity of first reaching the Coleta, then about five miles distant.....was overruled.....urged the necessity of getting under the protection of timber....Col. Fannin and many others could not be made to believe that the Mexicans would dare follow us.....too much contempt for their prowess...too much confidence in the ability of his own little force....

I assert most positively, that this Capitulation was entered into without which a surrender never would have been made....Col. Fannin was quite cheerful, and we talked pleasantly of the prospect of our reaching the United States....my ear caught the sound of music.... The tune was “Home, Sweet Home”..... It was their last earthly evening....

.....This officer spoke the English language as fluently as I did myself....requested I go over to his tent...I saw Ward’s men in line, with their knapsacks on.....stated that they were to march to Copano and...home!.....could [later] hear their screams...Col. Guerrear [Garay] appeared....were [they] murdering our men? He replied that “it was so”-but that he “had not given the order; neither had he executed it”.....done all in his power to save as many as he could; and that if he could have saved more, he would have done so....

.....”Boys, they are going to kill us---die with your faces to them, like men!”.....two other young men, flourishing their caps over their heads, shouted at the top of their voices: “Hurra for Texas!” Can Texas cease to cherish the memory of those, whose dying words gave a pledge of their devotion to her cause?

This work does not attempt to follow the actual history of events leading to the massacre of 324 Texians on Palm Sunday, 27 March 1836. As an example, “Home Sweet Home” was considered during the composing process... but does not appear in this piece. Instead, easily identifiable themes are used to depict the struggle between the Mexican Army and the Texians. In *GARRISON at GOLIAD*, the Fallen rise in a Triumph only Time and Music can vindicate and illustrate.

GARRISON at GOLIAD is introduced with a prerecorded Prelude on an accompanying CD. On the CD, are 2 versions of “Campfire”. **Version 1** has the flutes recorded, and **Version 2** is without the flutes so that 2 flute soloists can play along **live** with the prerecorded track from the stage. In the spirit of *Ahab*, *Universe Below*, *Kakehashi: That We Might Live*, and *David*, the work is theatrical in its setting.

For instance, low-level lighting is suggested during the pre-recorded track play. A narrator may introduce the piece in the form of reading Captain Shackelford’s account. In fact there are *many* possibilities and **all** are encouraged. Feel free to utilize this piece in discovering the History of the Texas Revolution as well as creating a dramatic musical presentation.

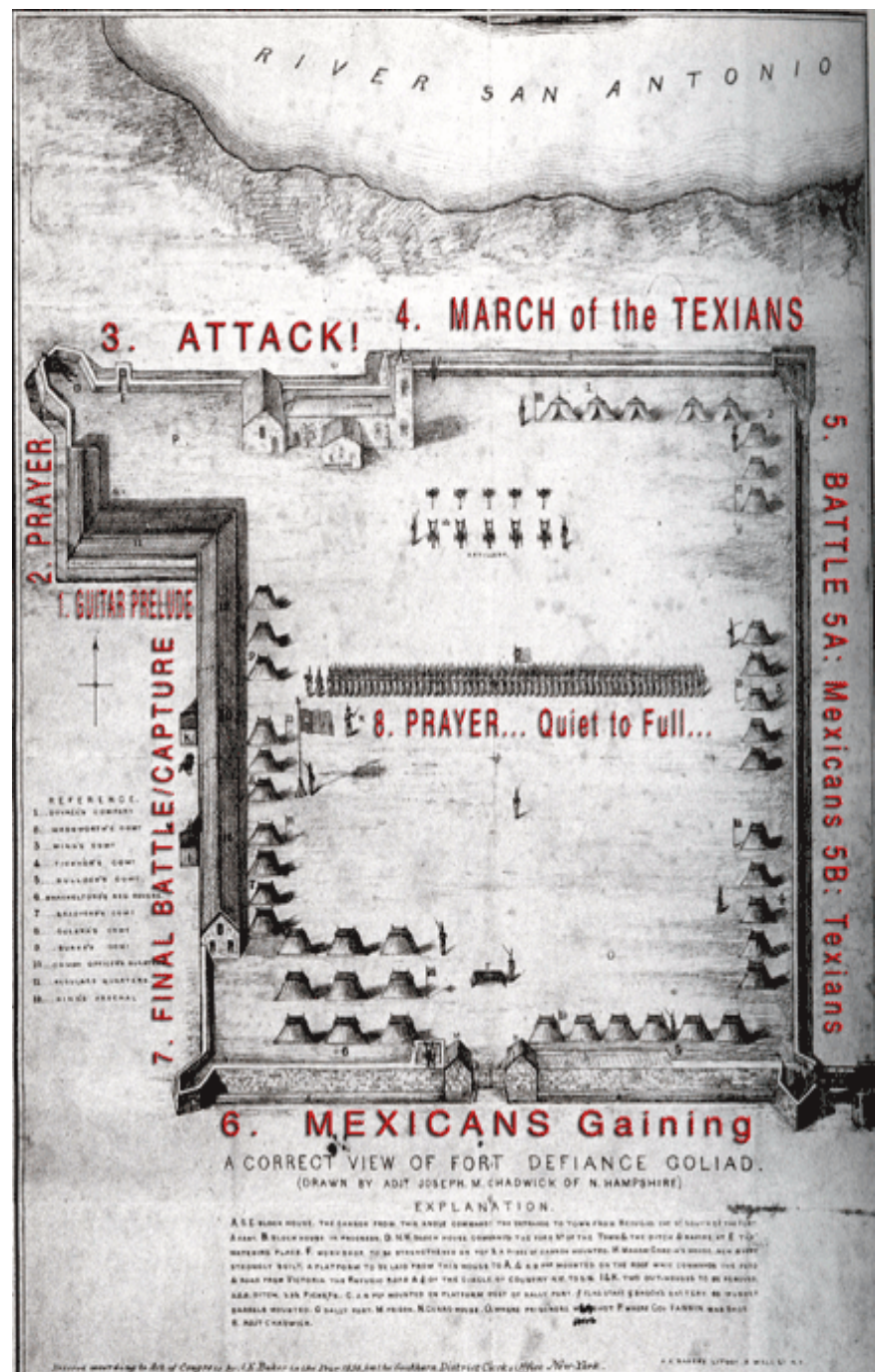
At **measure 35**, we hear the Mexican **Deguello** Bugle Calls. The brass should use “bugle” fingerings. Those fingerings are suggested in the parts. IF, however, the kids produce 4ths instead of 3rds in the bugle calls... no problem! The desired effect will be present in either case and the kids will be free to make the “Music”. The character of these calls is biting and should induce thoughts of distant military factions.

Special note to the Commissioner, Larry Barnett:

At **measure 49**, a “march” appears as if it were quoting an old and unknown theme from the 1800s. Consider it a piece within a piece, and feel free to utilize it as a new march theme for the school! It should feel spirited and brash, brave and brazen, with that same rag-tag enthusiasm as was depicted in the Revolutionary War piece, *In a Cause Called Glorious!*

The sudden cuts between mood, timeline, and character at **measures 60-61** and similar places should be *on-the-dime* changes that catch the audience by surprise... but not the Musicians! Spirited march to Battle to distant bugles and back give the piece its energy... but it must be played that way!

There are two moments of dramatic climax aimed at by the composer. The first happens at the real time designation of **3:33**. This is **measure 107** where we hear again that prophetic theme from the Campfire Opening Setting Track. The 2nd and final emotional climax happens at **measure 142**.



MUSICAL

History is fully laden with sacrifices it takes a Lifetime to discover. And if the Past weren’t enough, we can only guess at what price Freedom will be in **our** Time and in the Time of those who come after us. This work, though small and humble, is nevertheless dedicated to the memory of Heroes fallen to causes that rose beyond themselves. As the real-time event of making Music happens each and every time this work is played, it is our combined desire that those Heroes will be remembered and that the gift of their lives shall not have been in vain. Larry Barnett & Stephen Melillo

GARRISON at GOLIAD

© STEPHEN MELILLO, COMPOSER

mm@64, Prayer at 1st Light...

IGNA 11 SEPTEMBER 2005, 2-3 MILLENNIUM

This musical score is for the piece "Garrison at Goliad" by Stephen Melillo. It is in 4/4 time and features a variety of instruments and percussion. The score is divided into several sections, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte). Key features include:

- Flutes:** Flute 1 & Piccolo, Flute 2, and Flute 3.
- Woodwinds:** Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, and Bass Clarinet.
- Saxophones:** Alto Sax 1, Alto Sax 2, Tenor Sax, and Bari Sax.
- Horns:** Horn 1, Horn 2, and Horn 3.
- Trumpets:** Trumpet 1, Trumpet 2, and Trumpet 3.
- Trombones:** Trombone 1, Trombone 2, and Euphonium.
- Percussion:** Tuba, Timpani, Chimes, Orch Bells/Marimba, Wind Chimes, Suspended Cymbal, Tambourine, Snare Drum, Crash Cymbals, Bass Drum, Conga, Cymbal Scrapes, and Gong.

The score includes dynamic markings such as *p*, *mp*, and *mf*, and performance instructions like "1. only" and "Solo". The piece concludes with a final measure in 4/4 time.