

The Conquerors

Jeremy Martin

Beginning Band



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The Conquerors

Jeremy S. Martin

for
BEGINNING BAND

Instrumentation

1 Full Score
6 Flute
2 Oboe
2 Bassoon
6 B $\flat$ Clarinet 1
6 B $\flat$ Clarinet 2
2 B $\flat$ Bass Clarinet
4 E $\flat$ Alto Saxophone

2 B $\flat$ Tenor Saxophone
1 E $\flat$ Baritone Saxophone
5 B $\flat$ Trumpet 1
5 B $\flat$ Trumpet 2
4 F Horn
6 Trombone
2 Euphonium T.C.
3 Euphonium B.C.

4 Tuba
1 Timpani
1 Orchestra Bells
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Crash Cymbals, Triangle)

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*Dedicated to the O'Fallon, Illinois, District 90 Bands,
and to the resilience of band students everywhere*

About the Composer

Jeremy S. Martin is the Staff Arranger for the U.S. Air Force Band of the Golden West at Travis Air Force Base in California. A native of Alabama, Martin completed his Bachelor's of Music at Tennessee Technological University and holds a Master's in Wind conducting from the University of Alabama. His primary instructors have included Robert Jager, Charles Decker, Joseph Hermann, John Ratledge, and Kenneth Ozzello.

Prior to joining the USAF Band of the Golden West, Martin taught middle school and high school bands for several years in Tennessee. He has written extensively for school bands nation-wide, and has been a guest conductor for high school, college, and military bands throughout the United States; he has also served as the staff arranger for the National Trumpet Competition's Artist Faculty Concert Series. He has won numerous awards for his compositions, including the "Music in the Armed Forces" composition contest, sponsored by the National Federation of Music Clubs. He is a member of ASCAP, Phi Mu Alpha Sinfonia, and the Music Educators National Conference (MENC).

Program Notes

Every band student has dreams of being a conqueror. With this work they become conquerors... not just of the music, but of their instruments and fears of failure. The theme is heroic, as are the students. There are thematic parts for everyone, cross cueing for some important passages, and safe scoring throughout.

Performance Suggestions

The clarinets and tenor saxophone are presented with opportunities to learn important chromatic fingerings. The clarinets can be taught chromatic F sharp in measure 32 and the tenor saxophone chromatic C natural in measures 17, 19, 20, etc. The fingerings themselves are quite easy and incredibly useful. Since the scoring is so safe, as much time can be spent on tone production, balance, and precision as the conductor may wish. Begin by reminding beginning students that the goal is not to hear themselves, but rather to hear the players on each side of them if proper balance is to be achieved.

The Conquerors

Jeremy S. Martin (ASCAP)

March tempo ♩ = 120

Flute *f*

Oboe *f*

Bassoon *f*

1 *f*

B $\flat$ Clarinet *f*

2 *f*

B $\flat$ Bass Clarinet *f*

E $\flat$ Alto Saxophone *f*

B $\flat$ Tenor Saxophone *f*

E $\flat$ Baritone Saxophone *f*

1 2 3 4 5 6 7

1 *f*

B $\flat$ Trumpet *f*

2 *f*

F Horn *f*

Trombone *f*

Euphonium *f*

Tuba *f*

Timpani *mf*

Orchestra Bells *f*

1 S. D. *f*

B. D.

Cr. Cym. *f*

2 *f*

8 9

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

B^b Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

8 9 10 11 12 13 14

1 *mf*

B^b Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Bells *mf*

1 *mf*

Perc. 2 *mf*

15

17

Cl. 1/A. Sax cue

p

Play

mp

Ob.

p Cl. 1/A. Sax cue

Play

mp

Bsn.

mp

1

B^b Cl.

p

mp

2

p

mp

B. Cl.

mp

A. Sax.

p

mp

T. Sax.

p

mp

Bar. Sax.

mp

15 16 17 18 19 20 21

1

B^b Tpt.

p Cl. 1/A. Sax cue

Play

mp

2

p Cl. 1/A. Sax cue

Play

mp

Hn.

p

mp T. Sax cue

Tbn.

mp

Euph.

mp

Tba.

mp

Timp.

mf

Bells

p

mp

1

Perc.

Triangle

p

2

50100319

29 33

Fl.

Ob.

Bsn.

1

B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

29 30 31 32 33 34 35

1

B^b Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

1

Perc.

2

50100319

8

36 41

Fl.

Ob.

Bsn.

1

B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

36 37 38 39 40 41 42

1

B^b Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

1

Perc.

2

50100319

43

Fl.

Ob.

Bsn.

1

B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43 44 45 46 47 48 49

1

B^b Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

1

Perc.

2

Tri.

9

Fl.

Ob.

Bsn.

Flute, Oboe, and Bassoon staves. The Flute and Oboe parts are in treble clef with a key signature of one flat. The Bassoon part is in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with some rests.

1 B^b Cl.

2 B^b Cl.

B. Cl.

B-flat Clarinet and Bass Clarinet staves. The B-flat Clarinet parts are in treble clef with a key signature of one flat. The Bass Clarinet part is in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with some rests.

A. Sax.

T. Sax.

Bar. Sax.

Alto, Tenor, and Baritone Saxophone staves. The Alto and Baritone Saxophone parts are in treble clef with a key signature of one sharp. The Tenor Saxophone part is in bass clef with a key signature of one sharp. The music consists of eighth and sixteenth notes, with some rests.

50 51 52 53 54 55 56

1 B^b Tpt.

2 B^b Tpt.

Hn.

B-flat Trumpet and Horn staves. The B-flat Trumpet parts are in treble clef with a key signature of one flat. The Horn part is in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with some rests.

Tbn.

Euph.

Tba.

Trombone, Euphonium, and Tuba staves. The Trombone and Euphonium parts are in bass clef with a key signature of one flat. The Tuba part is in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with some rests.

1 Timp.

Bells

1 Perc.

2 Perc.

Timpani, Bells, and Percussion staves. The Timpani part is in bass clef with a key signature of one flat. The Bells part is in treble clef with a key signature of one flat. The Percussion parts are in common time. The music consists of eighth and sixteenth notes, with some rests.

SAMPLE

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