

CONCERT BAND SERIES

CONQUEST

TIM FISHER

DURATION: 3:55

LEVEL: 3

INSTRUMENTATION

1 – Score
1 - Piccolo
6 – Flute
2 – Oboe
2 – Bassoon
3 – Clarinet 1
3 – Clarinet 2
3 – Clarinet 3
1 – Alto Clarinet
1 – Bass Clarinet
2 – Alto Saxophone 1
2 – Alto Saxophone 2
2 – Tenor Saxophone
1 – Baritone Saxophone
3 – Trumpet 1
3 – Trumpet 2
3 – Trumpet 3
2 – F Horn 1
2 – F Horn 2
2 – Trombone 1
2 – Trombone 2
2 – Euphonium
3 – Tuba
2 – Mallets
2 – Percussion 1
2 – Percussion 2
2 – Percussion 3
2 – Percussion 4
1 – Timpani

Band Music

by Australian Composers

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CONQUEST

TIM FISHER

Duration: 3'55"

Level: 3

Program Notes:

After a majestic opening, this piece is propelled forward by a pulsing, rhythmic soundscape. The clarinets present a simple melody which is answered by short fanfare figures played by muted trumpets and then by a counter-melody in the upper winds. Another upwards fanfare in the brass leads to a change in mood. Now the music has a more aggressive, tribal feel, building eventually to an intense exchange between the percussion and winds, culminating in a sustained *fff* chord from the ensemble.

A reflective quieter section follows utilizing smaller instrument grouping within the band. However, this section begins to slowly building with an accelerating tempo and an increase in dynamics. Once again, a climax is reached with a loud sustained chord from the ensemble. There is a brief moment of repose before the piece takes off with a return to the opening clarinet melody. Now the upper brass answer almost continuously with fanfare figures and the counter-melody is once again heard in the upper winds. For a third and final time the dynamics build and the tempo accelerates to a final unison statement by the whole ensemble.

Rehearsal Notes:

The tempo at bar 5 is crucial. The piece must be light and energetic with lots of forward momentum. The percussion has a key role in achieving this by creating a subtle, shifting rhythmic soundscape for the melodic elements to float above.

At bars 49 and 50, the crescendo in the brass and percussion is crucial to creating a sense of drive into the next phrase. Please pay close attention to the 2nd time only instructions in the section from bar 51-59.

At bar 77 the tempo is less than half the previous tempo. This means that the crotchet on beat 1 is equal to almost a dotted minim in the previous tempo. Please don't play it short! At bar 82, various woodwind and brass groupings play alternate phrases. Pay close attention to the end of each little phrase to ensure that there is good continuity so as to ensure that an overall, longer phrase is created.

About the Composer:

Tim Fisher is a musician, composer/arranger and music educator. Having completed a Bachelor of Education, he worked as a brass teacher in several schools before returning to university to complete a Master's Degree in composition at the Australian National University. He subsequently travelled to New York to undertake further study with noted jazz writers Jim McNeely and Maria Schneider.

Several of his solo works for brass are part of the AMEB grade 1 – 4 syllabus and his works for jazz ensemble have been performed by a number of Big Bands around Australia.

Tim currently lives in Melbourne, Australia with his wife and two young children. He is a "hand on" Dad combining a busy teaching and composing schedule with sharing the childcare of his sons.

Conquest

Tim Fisher

Broadly, Majestically ♩ = 80

rit.

Lightly, with energy ♩ = 160

The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2+3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1+2, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet in B♭ 1, Trumpet in B♭ 2+3, Horn in F 1+2, Trombone 1+2, Euphonium, Tuba, Timpani (Drum), Glockenspiel, Percussion 1 (Snare, Bass), Percussion 2 (High Tom, Floor Tom), Percussion 3 (Brake Drum, Maracas, Tambourine, Triangle, Tam Tam), and Percussion 4 (Suspended Cymbal, Crash Cymbal, Wind Chimes). The score features various dynamics (p, f, mp, mf), articulations (accents, staccato), and performance instructions like 'stagger breathing' and 'at the rim'. A large red 'SAMPLE SCORE' watermark is overlaid on the page.

10 13

Picc. Fl. Ob. Bsn. B♭ Cl. 1 B♭ Cl. 2+3 A. Cl. B. Cl. A. Sax. 1+2 T. Sax. B. Sax.

6 8 10 12 14

mp *a2* *mp*

6 8 10 12 14

6 8 10 12 14

10 13

B♭ Tpt. 1 B♭ Tpt. 2+3 Hn. 1+2 Tbn. 1+2 Euph. Tuba Timp. Glock. Xylo. S.D. B.D. High T.T. Low T.T. Br. D., Mar., Tamb., Tri., Tam-Tam Sus Cym. Cr. Cym. W.C.

6 8 10 12 14

mf *Tri.* *scrape cym. w/coin* *mp* *Tamb.* *Maracas*

wind chimes

20 26

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2+3

A. Cl.

B. Cl.

A. Sax. 1+2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Tbn. 1+2

Euph.

Tuba

Timp.

Glock.

Xylo.

S.D.

B.D.

High T.T.

Low T.T.

Br. D., Mar., Tamb., Tri., Tam-Tam

Sus Cym.

Cr. Cym.

W.C.

30 35

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B \flat Cl. 1 *mf*

B \flat Cl. 2+3 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sax. 1+2 *mf*

T. Sax. *mf*

B. Sax. *mp* *mf*

B \flat Tpt. 1 *mf*

B \flat Tpt. 2+3 *mf*

Hn. 1+2 *mf*

Tbn. 1+2 *mf* stagger breathing

Euph. *mf* stagger breathing

Tuba *mf* stagger breathing

Timp. *mp* *mf*

Glock. *mf*

Xylo. *mp* *mf*

S.D. *mp*

B.D. *mp*

High T.T. *mp*

Low T.T. *mp*

Br. D., Mar., Tamb., Tri., Tam-Tam *mp* *mf*

Sus Cym. *mp*

Cr. Cym. *mp*

W.C. *mp*

50 51 *2nd time only*

Picc. *f* *2nd time only*

Fl. *f* *2nd time only*

Ob. *f* *2nd time only*

Bsn. *f* *2nd time only*

B♭ Cl. 1 *f* *2nd time only*

B♭ Cl. 2+3 *f* *2nd time only*

A. Cl. *f*

B. Cl. *f*

A. Sax. 1+2 *f* *2nd time only*

T. Sax. *f*

B. Sax. *f*

50 51

B♭ Tpt. 1 *f*

B♭ Tpt. 2+3 *f*

Hn. 1+2 *f*

Tbn. 1+2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Glock. *f* *2nd time only*
Xylo. *f* *2nd time only*
Xyl., hard mallets

S.D. *f* *SD 2nd time only*

B.D. *f* *BD always play both times*

High T.T. *f*

Low T.T. *f*

Br. D., Mar., Tamb., Tri., Tam-Tam *f*

Sus Cym. *f* *2nd time only*

Cr. Cym. *f*

W.C. *f*

f *2nd time only*

77 Diminishing Intensity ♩ = 66

82 Reflective, with much rubato ♩ = 54

76

Picc. *fff* *mp* *tutti*

Fl. *fff* *solo mp* *tutti*

Ob. *fff* *solo mp* *tutti*

Bsn. *fff* *p* *solo mp* *tutti*

B♭ Cl. 1 *fff* *mp solo* *tutti*

B♭ Cl. 2+3 *fff* *mp solo* *tutti*

A. Cl. *fff* *mp*

B. Cl. *fff* *mp*

A. Sax. 1+2 *fff*

T. Sax. *fff*

B. Sax. *fff*

76

B♭ Tpt. 1 *fff* *in stand mp*

B♭ Tpt. 2+3 *fff* *Hns.* *in stand mp*

Hn. 1+2 *fff* *ff* *mp a2*

Tbn. 1+2 *fff* *ff* *mp a2*

Euph. *fff* *ff* *mp*

Tuba *fff* *ff* *mp*

Timp. *fff* *change F to E♭* *p* *change high B♭ to C, G to A♭, E♭ to F*

Glock. *fff* *mp* *Glk.*

Xylo. *fff* *mp*

S.D. *fff*

B.D. *fff*

High T.T. *fff* *ff* *mf*

Low T.T. *fff* *ff* *mf*

Br. D., Mar., Tamb., Tri., Tam-Tam *fff* *ff* *f* *Tam-Tam*

Sus Cym. *fff* *p* *ff* *f* *scrape cym.*

Cr. Cym. *fff* *wind chimes p*

W.C. *fff*

accel.

stringendo

rit.

86

Picc. *mp* *p* *ff* *mp*

Fl. *mp* *p* *ff* *mp*

Ob. *mp* *p* *ff* *mp*

Bsn. *mp* *p* *ff* *mp*

B♭ Cl. 1 *p* *ff* *mp*

B♭ Cl. 2+3 *p* *ff* *mp*

A. Cl. *p* *ff* *mp*

B. Cl. *p* *ff* *mp*

A. Sax. 1+2 *p* *mp* *p* *ff* *mp*

T. Sax. *mp* *p* *ff* *mp*

B. Sax. *mp* *p* *ff* *mp*

86

accel.

stringendo

rit.

B♭ Tpt. 1 *mp* *p* *ff* *mp*

B♭ Tpt. 2+3 *mp* *p* *ff* *mp*

Hn. 1+2 *mp* *p* *ff* *mp*

Tbn. 1+2 *mp* *p* *ff* *mp*

Euph. *mp* *p* *ff* *mp*

Tuba *mp* *p* *ff* *mp*

Timp. *p* *ff*

Glock. *p* *ff*

Xylo. *p* *ff*

S.D. *p* *ff*

B.D. *p* *ff*

High T.T. *p* *ff*

Low T.T. *p* *ff*

Br. D., Mar., Tamb., Tri., Tam-Tam *p* *ff*

Sus Cym. *p* *ff*

Cr. Cym. *p* *ff*

W.C. *p* *ff*

94 Lightly, with energy ♩ = 160

Picc. *mp* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2+3 *p* *mf*

A. Cl. *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1+2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

94 Lightly, with energy ♩ = 160

B♭ Tpt. 1 *fp* *mf*

B♭ Tpt. 2+3 *fp* *mf*

Hn. 1+2 *p* *mf*

Tbn. 1+2 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Timp. *p* *mf*

Glock. *mp*

Xylo. *mp*

S.D. *mf*

B.D. *mf*

High T.T. *mf*

Low T.T. *mf*

Br. D., Mar., Tamb., Tri., Tam-Tam *mf*

Sus Cym. *mf*

Cr. Cym. *mf*

W.C. *mf*

serape cym. w/coin *mf*

Tri. *mf*

accel.

104

Picc.
Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2+3
A. Cl.
B. Cl.
A. Sax. 1+2
T. Sax.
B. Sax.

accel.

104

B♭ Tpt. 1
B♭ Tpt. 2+3
Hn. 1+2
Tbn. 1+2
Euph.
Tuba
Timp.
Glock.
Xylo.
S.D.
B.D.
High T.T.
Low T.T.
Br. D., Mar.,
Tamb., Tri.,
Tam-Tam
Sus Cym.
Cr. Cym.
W.C.

116 **Faster!**

113

Picc. *mp* *ff* 3 3

Fl. *mp* *ff* 3 3

Ob. *mp* *ff* 3 3

Bsn. *ff* *ff*

B♭ Cl. 1 *mp* *ff* 3 3

B♭ Cl. 2+3 *mp* *p* *ff* *p*

A. Cl. *p* *ff* *p*

B. Cl. *p* *ff* *p*

A. Sax. 1+2 *f* *mp* *p* *ff* *p*

T. Sax. *f* *mp* *ff*

B. Sax. *ff* *ff*

113

116 **Faster!**

B♭ Tpt. 1 *mp* *ff* *ff*

B♭ Tpt. 2+3 *mp* *ff* *ff*

Hn. 1+2 *mp* *ff*

Tbn. 1+2 *ff* *ff* *ff*

Euph. *ff* *ff* *ff*

Tuba *ff* *ff* *ff*

Timp. *ff*

Glock. Xylo.

S.D. *f* *mp* *ff*

B.D. *f* *mp* *ff*

High T.T. *f* *mp* *ff*

Low T.T. *f* *mp* *ff*

Br. D., Mar., Tamb., Tri., Tam-Tam *f* *mp* *ff*

Sus Cym. Cr. Cym. W.C. *f* *mp* *ff*

120

Picc. *sub. p* *ff*

Fl. *sub. p* *ff*

Ob. *sub. p* *ff*

Bsn. *sub. p* *ff*

B♭ Cl. 1 *sub. p* *ff*

B♭ Cl. 2+3 *ff* *sub. p* *ff*

A. Cl. *ff* *sub. p* *ff*

B. Cl. *ff* *sub. p* *ff*

A. Sax. 1+2 *ff* *sub. p* *ff*

T. Sax. *sub. p* *ff*

B. Sax. *sub. p* *ff*

120

B♭ Tpt. 1 *sub. p* *ff*

B♭ Tpt. 2+3 *sub. p* *ff*

Hn. 1+2 *sub. p* *ff*

Tbn. 1+2 *sub. p* *ff*

Euph. *sub. p* *ff*

Tuba *sub. p* *ff*

Timp. *sub. p* *ff*

Glock. Xylo. *sub. p* *ff*

S.D. *sub. p* *ff*

B.D. *sub. p* *ff*

High T.T. *p* *ff*

Low T.T. *ff*

Br. D., Mar., Tamb., Tri., Tam-Tam *p* *ff*

Sus Cym. *ff*

Cr. Cym. *ff*

W.C. *ff* choke!