

Victory in Defeat

David Marlatt

It opens with main characters (protagonist and antagonist) who have been involved in a conflict for a long time and consider each other rivals. They fight until one person wins. The middle part begins where the victor realizes he's made a mistake and spends the next moments saving the other's life. After he is saved, their conflict continues yet they continue as both friends and enemies. The loser realizes that in this loss he won something else - a friend.

This work serves as an introduction to the 7/8 time signature. The 2+2+3 rhythm is steady and consistent in the outer sections with melody moving through all the voices.

The work opens with an intense fire and drive. The lyrical middle section features simple flowing melodies above syncopated support. The 7/8 returns in the third section but is more dance-like to bring the piece to a happy and satisfying conclusion.

PREVIEW ONLY

David Marlatt (b. 1973) is an accomplished Canadian composer, arranger and publisher. He writes music for concert band, string orchestra and a wide variety of chamber groups. Since the creation of Eighth Note Publications in 1996, he has composed over 200 works and arranged more than 1100 pieces ranging from the Baroque era to the Romantic era. Mr. Marlatt primarily writes for the educational market where he is regularly commissioned by elementary schools and high schools in both Canada and the United States. He regularly makes guest appearances and conducts workshops with ensembles at schools, community groups and professional ensembles and adjudicates at both local and provincial festivals. In 2019 Mr. Marlatt received the Canadian Band Association's Canadian Composer Award for his contributions to wind band repertoire, an award which has only been given to 6 other composers since its inception.

*Please contact the composer if you require any further information about this piece
or his availability for commissioning new works and appearances.*

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DIFFICULTY RATING: Medium
Brass Quintet

VICTORY IN DEFEAT

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[illegible]

19 20 21 22 23 24

sub.p

sub.p

sub.p

sub.p

sub.p

25 26 27 28 29 30

f

f

f

f

f

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31 32 33 34 35 36

fp

f

fp

f

fp

ff

fp

f

fp

f

37 38 39 40 41 *lightly* 42

p

p

p

p

p

43 44 45 46 47 48

p

p

p

p

p

49 50 51 52 53 54

f

f

f

f

f

55 56 57 58 59 60

fpp *f* *ff* *f* *f* *f*

61 62 63 64 65 66

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67 68 69 Slowly ♩ = 60 70 71 72

mp *pp* *p* *pp* *p* *pp*

Musical score for measures 73-78. The score is written for five staves. Measures 73-78 show a complex rhythmic pattern with various note values and rests. The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 at measure 74, then to 3/4 at measure 77, and back to 4/4 at measure 78.

Musical score for measures 79-84. The score is written for five staves. Measures 79-84 show a complex rhythmic pattern with various note values and rests. The key signature is one sharp (F#). The time signature is 4/4. Dynamics include *p* (piano) and *mp* (mezzo-piano). A large "PREVIEW ONLY" watermark is overlaid on the score.

Musical score for measures 85-89. The score is written for five staves. Measures 85-89 show a complex rhythmic pattern with various note values and rests. The key signature is one sharp (F#). The time signature is 4/4. Dynamics include *p* (piano) and *mf* (mezzo-forte). The instruction "not lead" is written above measure 89, and "lead" is written above measure 89.

90 91 92 93 lead 94

mp *p*

95 96 97 98 99 100

p *mf* *p*

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101 102 103 104 105 Slightly slower 106

pp *pp* *pp* *pp*

Dance-like ♩ = 172 (2+2+3)

Measures 107-112: *p*, *mp*, *mf*, *f*, *p*, *mp*

Measures 113-118: *mf*, *f*, *mf*, *f*, *mf*, *f*

Measures 119-124: *mf*, *f*, *mf*, *f*, *mf*, *f*

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125 126 127 128 129 130

Musical score for measures 125-130. The score is written for five staves (three treble and two bass). The key signature has one flat (B-flat). The melody in the top treble staff features eighth and sixteenth notes with various articulations like accents and slurs. The bass staves provide harmonic support with chords and moving lines.

131 132 133 134 135 136

Musical score for measures 131-136. The score continues with the same five-staff arrangement. The melody in measure 133 includes a triplet of eighth notes. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of the page.

137 138 139 not lead 140 141 142

Musical score for measures 137-142. The score continues with the same five-staff arrangement. In measure 139, the first staff is marked "not lead" and the second staff is marked "lead". The melody in the second staff begins in measure 139. The score concludes in measure 142.

143 144 145 146 lead 147 not lead 148

149 150 151 152 153 154

155 156 157 158 159 160

161 162 163 164 165

sub.p *mp* *mf* *f*

sub.p *mp* *mf* *f*

sub.p *mp* *mf* *f*

sub.p *mp* *mf* *f*

sub.p *mp* *mf* *f*

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