

Conquering the Nemesis

By Michael Kamuf

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn
- 4 Trombone

- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion
(Bells/Xylophone)
- 3 Percussion 1
(Snare Drum/Hi-Hat Cymbals,
Bass Drum)
- 5 Percussion 2
(Mark Tree/Tambourine/Bongos,
Suspended Cymbal/Crash Cymbals)
- 2 Timpani
(Tune: G, C, D)
- 1 Piano
(Optional)

WORLD PARTS

Available for download from
www.alfred.com/supplemental

- E♭ Alto Clarinet
- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Conquering the Nemesis is a programmatic work, by Michael Kamuf, portraying an epic battle between a hero and a nemesis. The nemesis is portrayed with ominous melodies using variations of a five-note pitch cell, while the hero is represented with a heroic melody. A battle ensues, but our hero is triumphant even when the nemesis returns to unsuccessfully antagonize our hero at the end.

NOTES TO THE CONDUCTOR

This composition is a depiction of a battle between a hero and an adversary with, of course, the protagonist prevailing within the conflict. The optional piano part will provide another voice for your ensemble and will be particularly effective in the slow section of the work.

The nemesis is portrayed by a five note cell—concert E-flat, F, A-flat, G, and C. This theme is first hinted at by oboe, clarinet 1, and alto saxophone at measure 5, but is first fully stated by the low woodwinds and brass at measure 25. At measure 33, flute, oboe, and clarinets restate this theme while the low woodwind and brass state the theme in retrograde (concert C, G, A-flat, F, E-flat).

The hero's theme is introduced in measure 41 by trumpet 1 with the addition of flute, oboe, clarinet 1, and mallets at measure 49. The nemesis returns at measure 57 with the low woodwind and brass stating fragments of the retrograde cell. At measure 65, the first four notes of the original cell become the ostinato pattern in the flute, oboe, clarinet 1, mallets, and optional piano while clarinet 2, alto saxophone, and tenor saxophone state a variation of the initial nemesis theme that was hinted at in the introduction.

The conflict escalates to a peak at measure 75 with a dialogue in the percussion section. The hero theme returns at measure 82, stated here by flutes and piano, before a final triumphant statement at measure 91 with the addition of clarinet 1, trumpet 1, and mallets. The nemesis returns to unsuccessfully antagonize our hero at measure 107.

I hope you and your students enjoy studying and performing *Conquering the Nemesis*.



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Conquering the Nemesis

FULL SCORE
Duration - 2:45

By Michael Kamuf (ASCAP)

Slowly ♩ = 80

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

Slowly ♩ = 80

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells/Xylophone)

Bells (w/plastic mallets)

mp

Percussion 1
(Snare Drum/Hi-Hat
Cymbals, Bass Drum)

Percussion 2
(Mark Tree/Tambourine/
Bongos, Suspended
Cymbal/Crash Cymbals)

Mark Tree

Suspended Cymbal
(w/mallets)

mp

p

Timpani

(w/hard mallets)

Tune: G, C, D

1

2

3

4



50329S

11

Fl. *mf* *f* *ff* rit.

Ob. *mf* *f* *ff*

Bsn. *f* *ff*

1 Cls. *mf* *f* *ff*

2 Cls. *mf* *f* *ff*

B. Cl. *f* *ff*

A. Sax. *mf* *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

11

1 Tpts. *mf* *fp* *f* *ff* rit.

2 Tpts. *mf* *fp* *f* *ff*

Hn. *mf* *f* *ff*

Tbn. *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *mf* *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff* Crash Cymbals *ff*

50329S 11 12 13 14 15 16 *ff*

17 Driving! ♩ = 144

Fl.

Ob.

Bsn.

1

Clas.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17 Driving! ♩ = 144

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Xylophone (w/plastic mallets)

Snare Drum (on rim) *ff*

Perc. 1

Perc. 2

choke

dampen

Timp.

mf

p

mf

mf

25

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

33

Fl.

Ob.

Bsn.

1

Clas.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

33

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

Change: D to Eb

41

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

50329S

42

43

44

45

46

49

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mp *f*

49

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

1 Cls. *mp* *f*

2 *mp* *f*

B. Cl. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

1 Tpts. *mp* *f*

2 *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *f*

Bar. *mp* *f*

Tuba *mp* *f*

Mlt. Perc. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Timp. *mp* *f*

50329S

[illegible]

2. 75

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

fp *f* *mf* *S.D.*

73 74 75 76 77

50329S

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Bells

mf

sub. p

f

ch.

sub. p

f

Change: C to B $\flat$

50329S

78

79

80

81

82

83

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

83

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

mf

mf

91

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

103

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Cr. Cyms.

Timp.

ff

50329S

99

100

101

102

103

104

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

ch.

ch.