

NOLAN E. SCHMIT

CONQUEST

KJOS BEGINNING CONCERT BANDWORKS



THE COMPOSER



Nolan E. Schmit (b. 1969) earned his B.M.E. with an emphasis in composition from the University of Nebraska-Lincoln in 1993. He received his M.M. degree from the same institution in 2003.

Mr. Schmit is the two-time recipient of the Ida M. Vreeland Award for Outstanding Achievement in Composition from the University of Nebraska. He was awarded Teacher of the Year at Orchard Public School in Orchard, NE in 1995 and was the 1998 recipient of the Jack R. Snider Outstanding Young Band Director Award given by the Nebraska State Bandmasters Association. In 1999, Mr. Schmit received the Outstanding Young Music Educator Award from the Nebraska Music Educators Association and was named the 2009–2010 Composer of the Year by the Nebraska Music Teachers Association.

A member of ASCAP and The American Composers Forum, Mr. Schmit serves as a general music specialist at Arnold Elementary School in Lincoln, NE. He is also an adjunct Professor of Music at Doane College in Crete, NE and has the privilege of being the announcer for the University of Nebraska Cornhusker Marching Band.

Mr. Schmit resides in Lincoln with his wife Barb, two daughters, a son, and a calico cat named Claudia.

REHEARSAL SUGGESTIONS

Conquest is a Grade 2 work that features numerous exciting percussion parts to meet the needs of an ensemble with many percussionists. It should be performed powerfully and dramatically.

For the Winds:

- Wind players should pay careful attention to articulation markings and dynamics. Play accented notes for their full value.
- Carefully balance chords that feature the interval of a major 2nd (example: mm. 25, 38, 41, 56, 60, 64, 80, and 112).
- Measures 5-12 and mm. 101-107: Wind players need to tongue these sections cleanly and take care to not overly separate the notes. Play boldly.
- Measures 49-81: Note the ease of fingering in the 3rd B♭ Clarinet and B♭ Bass Clarinet and point this out to the players.

For the Percussion Section:

Young percussionists need to learn to play with equal commitment across the family of instruments, and **Conquest** is crafted to be performed by ten players, one student per instrument. To achieve the desired effect, all percussion parts should be played on the instruments indicated. Vibes with hard mallets or bells can be substituted for the chimes if necessary. A snare drum with the snares turned off can be substituted for the timbales.

- The score calls for a break drum. Multiple players can play this part on as many different kinds of metal as available. Only one is necessary, but others can be added.
- Many of the percussion rhythms are organized as *ostinati*. Once the initial rhythm is learned, the patterns will appear again.
- Measures 1-12: This section is essentially a duel/duet between competing percussion groupings. Group 1 includes the tam-tam, low tom, snare drum, and bass drum; Group 2 includes the crash and suspended cymbals, break drum, timbales, and high tom. Both groups need to be equal in power with no discernable difference in volume. It is marked *forte*, but it is acceptable to play louder and bolder than a typical *forte*. Be sure the tam-tam is played with a great deal of presence.

INSTRUMENTATION LIST

4 - 1st Flute	3 - 1st B♭ Trumpet	2 - Percussion I (2 Players):
4 - 2nd Flute	3 - 2nd B♭ Trumpet	Crash Cymbals
3 - Oboe	3 - 3rd B♭ Trumpet	Suspended Cymbal
4 - 1st B♭ Clarinet	2 - 1st F Horn	2 - Percussion II (2 Players):
4 - 2nd B♭ Clarinet	2 - 2nd F Horn	Tam-tam
4 - 3rd B♭ Clarinet	3 - 1st Trombone	Break Drum
3 - B♭ Bass Clarinet	3 - 2nd Trombone	2 - Percussion III (2 Players):
3 - Bassoon	2 - Euphonium	Timbales
2 - 1st E♭ Alto Saxophone	2 - B♭ Euphonium T.C.	Tom-toms
2 - 2nd E♭ Alto Saxophone	4 - Tuba	2 - Percussion IV (2 Players):
2 - B♭ Tenor Saxophone	1 - Electric Bass	Snare Drum
2 - E♭ Baritone Saxophone	1 - Timpani	Bass Drum
	1 - Chimes	1 - Full Conductor Score

Approximate Performance Time – 4:20

Additional scores and instrumental parts are available.

MEDIEVAL WARFARE AND CONQUEST

Conquest is a programmatic piece that depicts the siege of a medieval castle. A rogue duke has ruthlessly taken over one of the king's castles. After numerous attempts at diplomacy, the king is left with only one option to regain control: a siege.

When medieval armies would lay siege to a castle, the affair was often lengthy. For months, soldiers who had taken up positions around the castle and in the surrounding area prevented anyone from leaving the castle and stopped supplies and reinforcements from entering. Military commanders hoped that cutting off the supplies would result in the castle inhabitants surrendering due to starvation and the inability to adequately defend themselves.

The siege was usually a combination of covert and aggressive activities. One common strategy involved digging mining tunnels under the castle walls that weakened the structure while also allowing the attacking forces to enter from below. Upon entering, the attacking forces swarmed out of the tunnel and engaged the soldiers who were protecting the castle. In addition, in an early form of biological warfare, attacking forces used catapults to hurl rotting corpses or sick animals over the castle walls in order to infect the people with disease.



Although exaggerated in movies and media, the employment of powerful siege weapons nonetheless played a major role in castle attacks. The battering ram, catapult, petard, siege tower, ballista, and trebuchet were all tools of warfare that medieval armies used to breach castle defenses. These devices hurled large projectiles, some set ablaze, that struck the walls and weakened the structure. Repeated use of these war machines eventually led to the walls crumbling under the relentless attacks. Without this line of defense, the forces protecting the castle were defeated.

Conquest is divided into five parts:

Part I: This slow, dark introduction represents the king commanding his army to reclaim the castle. One can imagine the sovereign perched high in the audience window of his castle rallying the thousands of troops that are preparing for battle.

Part II: This steady, relentless march represents the determination and resolve of the king's soldiers as they march across the kingdom to the castle controlled by the rogue leader.

Part III: The siege begins! Quickening tempos and accented rhythms in the low woodwinds portray the king's forces mining under the castle walls. As the texture thickens and rhythms become more agitated and accented, one can imagine the siege weapons being unleashed on the walls of the castle. The musical climax in m. 89 represents the breach of the castle walls.

Part IV: Marked "somerly," this section depicts the defeated castle inhabitants surrendering to the attacking forces, counting their dead, and awaiting the wrath of the king.

Part V: The piece ends with victory as the king vanquishes the rogue duke and reclaims his castle.

Full Conductor Score

NOLAN E. SCHMIT

Boldly (♩ = 76)

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II. The Army Advances

13 Steady march (♩ = 120)

8 9 10 11 12 13 Steady march (♩ = 120) 14

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

13 Steady march (♩ = 120)

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

13 Steady march (♩ = 120)
(cartwheel mts.)

Timp.

Chimes

C. Cyms.
S. Cym.

T-tam
Brk. Drum

Timbs.
Toms

S.D.
B.D.

15 16 17 18 19 20

Fls. 1 2 *mf*

Ob. *mf*

B♭ Cls. 1 2 3 *mf* *a2*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxs 1 2 *mf*

B♭ T. Sax *mf*

E♭ B. Sax *mf*

B♭ Tpts. 1 2 3 *mf*

F Hns. 1 2 *mf* *a2*

Trbs. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Chimes

C. Cyms. *mf*

Brk. Drum

Timbs. Toms *mf*

S.D. B.D. *mf*

This musical score page contains staves for various instruments. Measures 15-20 are shown. The woodwinds (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections are marked with *mf* (mezzo-forte). The percussion section includes Timpani, Chimes, Cymbals, Snare Drum, Tom-toms, and a pair of Small Drums/Bells. The woodwinds and brass play melodic lines with various articulations like accents and slurs. The percussion provides a rhythmic accompaniment with patterns of eighth and sixteenth notes.

27 28 29 30 31 32

Fls. 1 2 *mf*

Ob. *mf*

B♭ Cls. 1 2 3 *mf* *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxs 1 2 *mf*

B♭ T. Sax *mf*

E♭ B. Sax *mf*

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *f*

Chimes *f*

C. Cyms. *f*

S. Cym. *f*

Brk. Drum *mf* (stick on bell)

Timbs. *mf*

Toms *mp*

S.D. *mf*

B.D. *mp*

39

Fls. 1 2 *f* *a2* 40 41 42 43 44

Ob. *f*

B♭ Cls. 1 2 3 *f* *a2*

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Saxs 1 2 *f* *a2*

B♭ T. Sax *f*

E♭ B. Sax *f*

39

B♭ Tpts. 1 2 3 *f* *a2*

F Hns. 1 2 *f* *a2*

Trbs. 1 2 *f* *a2*

Euph. *f*

Tuba *f*

39

Timp. *f*

Chimes *f* *

C. Cyms. *f*

S. Cym. *f*

Brk. Drum *f*

Timbs. *f*

Toms

S.D. *f*

B.D. *f*

III. The Castle Siege – Mining

45 46 47 Faster (♩ = 132) 48 49 50 51 52

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn. *mp* (opt. 8vb)

E♭ A. Saxes 1 2 *mp*

B♭ T. Sax *mp*

E♭ B. Sax *mp*

B♭ Tpts. 1 2 3 *mp* a2 *mp*

F Hns. 1 2 *mp*

Trbs. 1 2

Euph.

Tuba

Timp. *f* *p*

Chimes *f* *

C. Cyms. *f*

T-tam *f*

Timbs. Toms *p*

S.D. B.D. *p*

53 54 55 56 57 58

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxs 1 2

B♭ T. Sax

E♭ B. Sax

53

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

53

Timp.

Chimes

C. Cyms.

Brk. Drum

Timbs. Toms

S.D. B.D.

59 60 61 62 63 64

Fls. 1 2 *mf*

Ob. *mf*

B♭ Cls. 1 2 3 *mf* a2

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 2 *mf*

B♭ T. Sax *mf*

E♭ B. Sax *mf*

B♭ Tpts. 1 2 3 *mf* a2

F Hns. 1 2 *mf*

Trbs. 1 2 *mf* a2

Euph. *mf*

Tuba *mf*

Timp. 61

Chimes

C. Cyms.

Brk. Drum

Timbs. Toms *mp*

S.D. B.D. *mp*

69

71 72 73 74 75 76

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2 *mp* *f* *mp*

B♭ T. Sax *mp* *f* *mp*

E♭ B. Sax *mp* *f* *mp*

B♭ Tpts. 1 2 3 *f* *mp*

F Hns. 1 2 *mp* *f* *mp*

Trbs. 1 2 *mp* *f* *mp*

Euph. *mp* *f* *mp*

Tuba *mp* *f* *mp*

Timp.

Chimes

C. Cyms. *mp* *f* *mp*

S. Cym.

Brk. Drum *mp* *f* *mp*

Timbs. *mp* *f* *mp*

Toms

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

B.D.

R.S.

77 78 79 80 81 82

Fls. 1 2 *mf* a2

Ob. *mf*

B♭ Cls. 1 2 3 *mf* a2

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 2 *mf*

B♭ T. Sax *mf*

E♭ B. Sax *mf*

77

B♭ Tpts. 1 2 3 *mf* a2

F Hns. 1 2 *mf*

Trbs. 1 2 *mf* a2

Euph. *mf*

Tuba *mf*

77

Timp.

Chimes

S. Cym. *mf*

Brk. Drum *mf*

Timbs. Toms *mf*

S.D. B.D. *mf*

83 84 85 86 87 88

Fls. 1 2 *mp* poco a poco cresc.

Ob. *mp* poco a poco cresc.

B♭ Cls. 1 2 3 *mp* poco a poco cresc.

B♭ B. Cl. *mp* poco a poco cresc.

Bsn. *mp* poco a poco cresc.

E♭ A. Saxs 1 2 *mp* poco a poco cresc.

B♭ T. Sax *mp* poco a poco cresc.

E♭ B. Sax *mp* poco a poco cresc.

B♭ Tpts. 1 2 3 *mp* poco a poco cresc.

F Hns. 1 2 *mp* poco a poco cresc.

Trbs. 1 2 *mp* poco a poco cresc.

Euph. *mp* poco a poco cresc.

Tuba *mp* poco a poco cresc.

Timp.

Chimes

S. Cym. (w/med. yarn) *mf*

Brk. Drum

Timbs. Toms *mp* poco a poco cresc.

S.D. B.D. *mp* poco a poco cresc.

Breaching the Walls**IV. Castle Defenses Are Defeated****93 Somberly (♩ = 76)**

89 90 91 92 93 94 95

ff *rall.* *p*

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Chimes

C. Cyms. S. Cym.

T-tam Brk. Drum

Timbs. Toms

S.D. B.D.

ff *rall.* *p* *a2* *mf* *p*

(stick on bell)

96 97 98 99 100 *accel.* 101 With motion (♩ = 84) 102 103

Fls. 1 2 *mp* *mf marcato*

Ob.

B♭ Cls. 1 2 3 *mf* *mf* *mf*

B♭ B. Cl.

Bsn. *mf*

E♭ A. Saxs 1 2 *mp* *mf marcato*

B♭ T. Sax *mf*

E♭ B. Sax *mf*

B♭ Tpts. 1 2 3 *mp* *mf marcato*

F Hns. 1 2 *mp* *mf marcato*

Trbs. 1 2 *mf marcato*

Euph. *mf marcato*

Tuba *mf marcato*

Timp. *accel.* *mf*

Chimes * *mf*

S. Cym. * *mf*

T-tam *mf*

Timbs.

S.D. B.D.

V. Final Victory

108 Faster (♩ = 132)

104 105 106 107 109

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

108 Faster (♩ = 132)

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

108 Faster (♩ = 132)

Timp.

Chimes

S. Cym. (w/med. yarn) *p* *mf*

T-tam

Brk. Drum

Timbs. *mf*

S.D. B.D. *mf*

mf (stick on bell)

110 111 112 113 114 115

Fls. 1 *mf*

Ob. *mf*

B $\flat$ Cls. 1 *mf*

2 *mf*

3

B $\flat$ B. Cl. *mf*

Bsn. *mf*

E $\flat$ A. Saxes 1 *mf*

2

B $\flat$ T. Sax *mf*

E $\flat$ B. Sax *mf*

B $\flat$ Tpts. 1 *mf*

2 *mf*

3

F Hns. 1 *mf*

2

Trbs. 1 *mf*

2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Chimes *mf*

C. Cyms. *mf*

T-tam

Brk. Drum

Timbs. *mf*

Toms

S.D. *mf*

B.D.

SAMPLE

SAMPLE

