



# Vanquish

BRUCE W. TIPPETTE

## Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: A: D)	2
Mallets 1	2
Chimes, Bells	
Mallets 2	2
Marimba, Xylophone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Suspended Cymbal, Tam-tam, Crash Cymbals, Tambourine	



## ABOUT THE COMPOSER



Bruce W. Tippet (b. 1985) is a composer, performer, and educator. He holds a Master of Music from the University of North Carolina School of the Arts in music composition and a Bachelor of Music in both music composition/theory and also music education from Appalachian State University. His published compositions for chorus, concert band, orchestra, handbells, and solo/small ensembles have been performed internationally, and he actively receives commissions for both choral and instrumental ensembles. In addition to his concert works, Tippet has composed original compositions for choreographers, film, and has co-composed music for a children's musical. Tippet's work *Unconquered*, written for orchestra, won the 2012 Mary Starling Composition Competition, and the Winston-Salem Symphony performed it four subsequent times. Additionally, he was chosen in 2012, 2013 and 2014 to compose five new works as part of an experimental collaboration with Cirque du Soleil and the University of North Carolina School of the Arts. Alfred Music, C. Alan Publications, Carl Fischer, Choristers Guild, Excelcia Music Publishing, Grand Mesa Music Publishers, Hope Publishing, Shawnee Press/Hal Leonard, and Wingert-Jones Publications are among his many publishers.

Tippet is the recipient of many awards, including the North Carolina Teaching Fellows Scholarship and the Lynn Freeman Olson Composition Award for his piano solo *Dance of Fire*. As an educator, he teaches music composition, theory, piano, and voice at the Community Music School of the University of North Carolina School of the Arts, and he is the Youth Music and Handbell Director at Augsburg Lutheran Church. He works as a collaborative pianist in the School of Drama at UNCSCA, and is a frequently sought-after rehearsal accompanist. He resides in Winston-Salem, North Carolina with his wife, Elizabeth, and their son and daughter.

## VANQUISH

From its slow opening to its rousing finish, *Vanquish* offers all players opportunities for excellence in this exciting work for concert band. Throughout this piece, two melodic ideas are transformed through different tonal centers, tempos, and meters. A powerful climax slows the energy before building with great force into a blazing ending section.



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# Vanquish

## Full Score

With special thanks to Phillip Riggs

BRUCE W. TIPPETTE  
(ASCAP)

Moderately ♩ = 88

The score is for a full orchestra and includes the following parts:

- Flute 1, 2
- Oboe
- B♭ Clarinet 1
- B♭ Clarinet 2, 3
- Bass Clarinet
- Bassoon
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2, 3
- Horn in F 1, 2
- Trombone 1, 2
- Euphonium
- Tuba
- Timpani (F, A, D)
- Mallets 1 (Chimes, Bells)
- Mallets 2 (Marimba, Xylophone)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Suspended Cymbal, Tam-tam, Crash Cymbals, Tambourine)

The score is in 4/4 time and marked Moderately with a tempo of 88 beats per minute. The key signature has one flat (Bb). The music begins with a large '4' indicating the time signature. The first section of music is for the woodwinds and saxophones, starting with a piano (*p*) dynamic. The brass section enters in the second measure. The percussion section includes a snare drum and bass drum pattern starting in the fourth measure, and a suspended cymbal and tam-tam pattern starting in the fifth measure. The score is marked with a large '4' in the woodwind and brass sections, and a large '4' in the percussion section. The score is marked with a large '4' in the woodwind and brass sections, and a large '4' in the percussion section. The score is marked with a large '4' in the woodwind and brass sections, and a large '4' in the percussion section.

9

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

9

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Marimba (med. yarn mallets)

Sus. Cym. (yarn mallets)

*p* *mp*

Div. 17

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

This section of the score covers measures 13 through 18 for the woodwind and reed sections. The instruments listed are Flutes 1 & 2, Oboe, Clarinets in B♭ (1, 2, and 3), Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, and Bass Saxophone. The music features complex rhythmic patterns and melodic lines with various articulations and dynamics. A 'Div.' (divisi) instruction is present at the beginning of the section. A rehearsal mark '17' is located at the start of measure 17. Dynamics include *mf* and *p*.

17

B♭ Tpt. 1  
 B♭ Tpt. 2, 3  
 Hn. 1, 2  
 Tbn. 1, 2  
 Euph.  
 Tuba  
 Timp.  
 Bells  
 (hard rubber mallets)  
 Mal. 1  
 Mal. 2  
 Perc. 1  
 Perc. 2  
 Cr. Cym.

This section of the score covers measures 13 through 18 for the brass and percussion sections. The instruments listed are Trumpets in B♭ (1, 2, and 3), Horns 1 & 2, Trombones 1 & 2, Euphonium, Tuba, Timpani, Bells (hard rubber mallets), Maracas 1 & 2, and Percussion 1 & 2. The music includes rhythmic patterns, melodic lines, and dynamic markings. A rehearsal mark '17' is located at the start of measure 17. Dynamics include *mp*, *mf*, and *p*.

Fl. 1,2 *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2 *mf*

T. Sax. *mp*

B. Sax. *mp*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1, 2 *mp*

Tbn. 1, 2 *mp*

Euph. *mp*

Tuba *mp*  
(A to C)

Timp.

Chimes

Mal. 1 *mf*

Mal. 2 *mf*

Perc. 1 *mp*

Perc. 2 *p*

*rit.* **27 With Energy** ♩ = 144

Fl. 1,2  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2, 3  
B. Cl.  
Bsn.  
A. Sax. 1, 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
Timp.  
Mal. 1  
Mal. 2  
Perc. 1  
Perc. 2

*mf* *p* *f*

Xylophone (hard mallets)

35



Fl. 1,2  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2, 3  
B. Cl.  
Bsn.  
A. Sax. 1, 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
Timp.  
Mal. 1  
Mal. 2  
Perc. 1  
Perc. 2

*dim.*  
*mf*  
*mp*  
*mf*  
*dim.*  
*mf*  
*mp*  
*p*  
*mp*  
*p*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*mf*  
*mf*  
*p*  
*p*

43

Fl. 1,2  
*mf*

Ob.  
*mf*

B♭ Cl. 1  
*mf*

B♭ Cl. 2, 3  
*mf*

B. Cl.  
*mf*

Bsn.  
*mf*

A. Sax. 1, 2  
*mf*

T. Sax.  
*mf*

B. Sax.

43

B♭ Tpt. 1  
*mf*

B♭ Tpt. 2, 3  
*mf*

Hn. 1, 2  
*mf*

Tbn. 1, 2  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Timp.

Mal. 1  
*mf*

Mal. 2

Perc. 1  
*mf*

Perc. 2  
*mf*

*p*  $\longleftarrow$  *mf*

51

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

51

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

*mf*

*mf*

*p*  $\leftarrow$  *mf*

57

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

*dim.*

*f sub.*

*p* ————— *f*

63

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

63

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

(C to A<sup>b</sup>)

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

*p*

*f* *p*

Marimba

*p*

*f* *p*

*p*

Vanquish - Full Score

71 Majestically ♩ = 72

Fl. 1,2 Div. *molto rit.* *molto cresc.* *ff*

Ob. *molto cresc.* *ff*

B♭ Cl. 1 *molto cresc.* *ff*

B♭ Cl. 2, 3 *molto cresc.* *ff*

B. Cl. *molto cresc.* *ff*

Bsn. *molto cresc.* *ff*

A. Sax. 1, 2 *molto cresc.* *ff*

T. Sax. *molto cresc.* *ff*

B. Sax. *molto cresc.* *ff*

B♭ Tpt. 1 *molto rit.* Div. *ff*

B♭ Tpt. 2, 3 *mf* *ff*

Hn. 1, 2 *mf* *ff*

Tbn. 1, 2 *cresc.* *ff*

Euph. *cresc.* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Mal. 1 *ff*

Mal. 2 Xylophone *ff*

Perc. 1 *mf* *ff*

Perc. 2 *p* *ff* *p*



*rit.*  
Div.

**80** With fire! ♩ = 160

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

*rit.*

**80** With fire! ♩ = 160

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

(A♭ to C)

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

*p* *f* *ck.*

**3**  
**4**

*p* *f* *ck.* *ck.* *ck.* *ck.* *ck.*



88

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

88

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

ck.

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*mp* *cresc.* *ff*

*mp* *cresc.* *ff*

*fp* *cresc.* *ff*

*fp* *cresc.* *ff*

*mp* *cresc.* *ff*

*fp* *cresc.* *ff*

*fp* *cresc.* *ff*

*fp* *cresc.* *ff*

*fp* *cresc.* *ff*

*mp* *mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*mp* *mf* *cresc.* *ff*

*p*

96

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

96

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

*ff* *ck.* *p* *f* *p* *f*

104 Div.

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

ck.

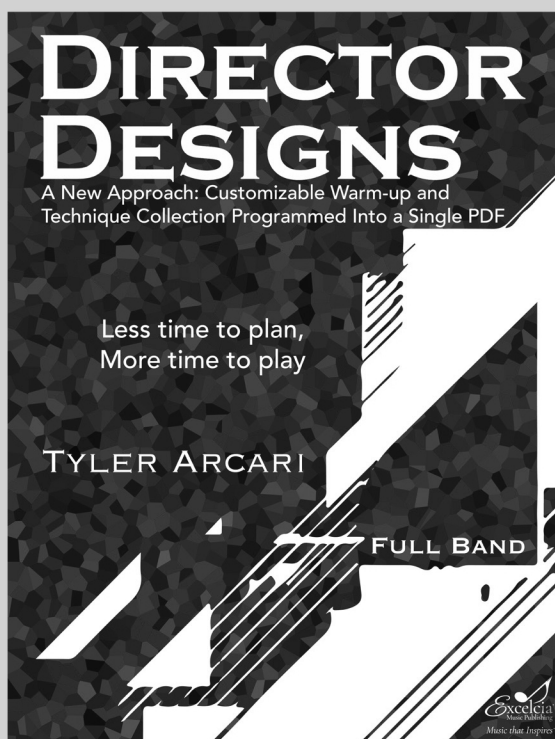
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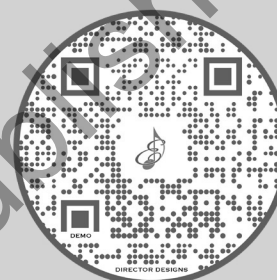
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**Scales**

Exercises  
Select from box, then press [Design]

C Inst. (High)

E<sup>b</sup> Major Scale with arpeggio

F Major Scale with arpeggio (E<sup>b</sup> Concert)

C Major Scale with arpeggio (E<sup>b</sup> Concert)

Design

C MAJOR-LVL3  
F MAJOR-LVL3  
B-Flat MAJOR-LVL3  
E-Flat MAJOR-LVL3  
A-Flat MAJOR-LVL3

**Lip Flexibility**

Exercises  
Select from box, then press [Design]

C Inst. (+Mallets)

W.W. Flexibility #2 (Brass Lip Slur #2)

Lip Flexibility 3  
Lip Flexibility 4  
Lip Slur 1  
Lip Slur 2  
Lip Slur 3

Design

**Scale Exercises**

Exercises  
Select from box, then press [Design]

Concert F Major

C Inst. (High)

C MAJOR-Exercise 1  
F MAJOR-Exercise 1  
B-Flat MAJOR-Exercise 1

Design

**Rhythm Studies**

Exercises  
Select from box, then press [Design]

Rhythm 3(4/4)

Rhythm 12(3/4)  
Rhythm 11(3/4)  
Rhythm 12(3/4)  
Rhythm 13(3/4)  
Rhythm 14(3/4)  
Rhythm 15(3/4)

Design

**Chorales**

Exercises  
Select from box, then press [Design]

C MAJOR-Chorale  
F MAJOR-Chorale  
B-Flat MAJOR-Chorale  
E-Flat MAJOR-Chorale  
A-Flat MAJOR-Chorale

Flute  
mp

Oboe  
mp

Design

Less time to plan, More time to play