

# Conquering the Nemesis

By Michael Kamuf

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## INSTRUMENTATION

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- |                         |  |
|-------------------------|--|
| 1 Conductor             | 2 Baritone   |
| 8 Flute                 | 2 Baritone Treble Clef   |
| 2 Oboe                  | 4 Tuba   |
| 2 Bassoon               | 2 Mallet Percussion<br>(Bells/Xylophone)   |
| 4 1st B♭ Clarinet       | 3 Percussion 1<br>(Snare Drum/Hi-Hat Cymbals,<br>Bass Drum)                        |
| 4 2nd B♭ Clarinet       | 5 Percussion 2<br>(Mark Tree/Tambourine/Bongos,<br>Suspended Cymbal/Crash Cymbals) |
| 2 B♭ Bass Clarinet      | 2 Timpani<br>(Tune: G, C, D)   |
| 5 E♭ Alto Saxophone     | 1 Piano<br>(Optional)  |
| 2 B♭ Tenor Saxophone    |  |
| 2 E♭ Baritone Saxophone |  |
| 4 1st B♭ Trumpet        |  |
| 4 2nd B♭ Trumpet        |  |
| 4 F Horn                |  |
| 4 Trombone              |  |

## WORLD PARTS

Available for download from  
[www.alfred.com/supplemental](http://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

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## 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*.

*Michael Kamuf*

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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  
*mp*  
Suspended Cymbal  
(w/mallets)  
*p*

Timpani  
(w/hard mallets)  
Tune: G, C, D  
*p* *mf* *p*

1 2 3 4



Fl.

Ob. *mp*

Bsn. *mf*

Cls. 1 *mp*

Cls. 2

B. Cl. *mp* *mf*

A. Sax. *mp*

T. Sax. *mf*

Bar. Sax. *mp* *mf*

Tpts. 1 *mf* *fp*

Tpts. 2 *mf* *fp*

Hn.

Tbn. *mf*

Bar. *mf*

Tuba *mp* *mf*

Mlt. Perc.

Perc. 1 Bass Drum *f*

Perc. 2 *mf*

Timp. *mf* *f*

11

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

Ob. *mf* *f* *ff*

Bsn. *f* *ff*

1 *mf* *f* *ff*

2 *mf* *f* *ff*

B. Cl. *f* *ff*

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

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

11

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

2 *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*

17 Driving! ♩ = 144

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17 Driving! ♩ = 144

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Xylophone (w/plastic mallets)

ff Snare Drum (on rim)

mf

Perc. 1

mf

Perc. 2

choke

dampen

Timp.

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.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

25

25

25

25

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.



33

Fl.

Ob.

Bsn.

1  
Cls.

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

This page contains musical staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets 1 and 2 (Tpts. 1, 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). A large red watermark reading 'Preview Only' is oriented diagonally across the page. A second page number '41' is located in a box above the Tpts. 1 staff. Dynamic markings such as *f* and *mp* are present throughout the score.

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.

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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*

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*

57

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.  
*fp* *f* *p*

Bar. Sax.

57

1  
Tpts.

2

Hn.  
*fp* *f* *p*

Tbn.  
*fp* *f* *p*

Bar.

Tuba

Mlt. Perc.

Perc. 1

Bongos (w/sticks)  
*mf*

2 // 2 //

Timp.  
*f*

The musical score for Percussion 2 (Perc. 2) features Bongos played with sticks. The notation shows a rhythmic pattern of eighth notes across measures 57, 58, and 61. The dynamic is marked *mf*. There are two caesuras (//) in measures 59 and 60. The score is part of a larger orchestral arrangement for measures 57-62.

65

Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Hi-Hat Cymbals

Cr. Cyms.

ch.

*fp*, *p*, *f*, *mf*, *sub. p*

Play 2nd time only

63 64 65 66 67



Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

1.

*fp*

*tr*

*fp*

*fp*

*fp*

*ch.*

*fp*

50329S

68

69

70

71

72



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

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.

Change: C to Bb

83

Fl.

Ob. *mf*

Bsn. *mf*

1 *mf*

Cl. *mf*

2 *mf*

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax.

83

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

This page contains the musical score for rehearsal mark 83. The score is written for a full orchestra and includes parts for Flute, Oboe, Bassoon, Clarinet (1 and 2), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horns, Trombones, Baritone, Tuba, Mallet Percussion, Percussion 1 and 2, and Timpani. The woodwind and mallet percussion parts have musical notation, while the brass and other percussion parts are mostly rests. A large red watermark is overlaid diagonally across the page.

91

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *f*

Perc. 1 *mf* *f*

Perc. 2 *mp* *f*

Timp.

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

103

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.

Cr. Cyms.

103

*f* *ff*

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.

The image shows a page of a musical score for a full orchestra. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, semi-transparent red watermark with the text 'Pre View Only' is overlaid diagonally across the entire page. The page number '23' is located in the top right corner.