

SUPER-SECRET SUPER SLEUTHS

JEREMY S. MARTIN

(b. 1975)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 B♭ Tenor Saxophone	4 Tuba
3 Flute 1	1 E♭ Baritone Saxophone	1 Timpani
3 Flute 2	4 B♭ Trumpet 1	1 Vibraphone
2 Oboe	4 B♭ Trumpet 2	2 Percussion 1 (Drumset, Bongos)
2 Bassoon	4 B♭ Trumpet 3	2 Percussion 2 (Claves, Small Triangle, Tambourine, Vibraslap)
4 B♭ Clarinet 1	4 F Horn	1 Percussion 3 (Shaker)
4 B♭ Clarinet 2	3 Trombone 1	
4 B♭ Clarinet 3	3 Trombone 2	
2 B♭ Bass Clarinet	2 Euphonium B.C.	
2 E♭ Alto Saxophone 1	2 Euphonium T.C.	
2 E♭ Alto Saxophone 2		

ABOUT THE COMPOSER

Jeremy S. Martin is the Staff Arranger for the U.S. Air Force Band of the Golden West at Travis Air Force Base in California. A native of Alabama, Martin completed his Bachelor's of Music at Tennessee Technological University, and holds a Master's in Wind Conducting from the University of Alabama. His primary instructors have included Robert Jager, Charles Decker, Joseph Hermann, John Ratledge, and Kenneth Ozzello.

Prior to joining the USAF Band of the Golden West, Martin taught middle school and high school bands for several years in Tennessee. He

has written extensively for school bands nationwide, and has been a guest conductor for high school, college, and military bands throughout the United States; he has also served as the staff arranger for the National Trumpet Competition's Artist Faculty Concert Series. He has won numerous awards for his compositions, including the "Music in the Armed Forces" composition contest, sponsored by the National Federation of Music Clubs. He is a member of ASCAP, Phi Mu Alpha Sinfonia, and the Music Educators' National Conference (MENC).

PROGRAM NOTES

The Super-Secret Super Sleuths are a super secret organization of super sleuths, numbering two: the composer's wife and child. The organization was invented to convince the then two-year-old child to go to the grocery store, the shoe store, or any

number of destinations for Mom's many errands. Each errand had its own set of clues for a make-believe mystery that our heroes had to sniff out, and they even sang a song while on their mission.

PERFORMANCE SUGGESTIONS

Dynamics and articulations have been exhaustively marked, because they're important. Adhere to markings carefully, matching articulations throughout the band (especially in tutti passages) and balancing dynamics according to the melody. Grace notes may be eliminated if woodwind sections are not ready for them. If they are performed, they must not be allowed to slow

the tempo or the rhythmic figure. Play straight eighth notes throughout the work; it is not meant to be played in swing style. If your trumpets are up to the task, flutter-tonguing measures 85–86 is a nice touch. As always when using a drumset, do not lose control of dynamics. It is not how loudly the part is played, it is how well it is played in time.

For Nickolas

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Jeremy S. Martin

Fast and driving ♩ = 142

The musical score is arranged in a standard orchestral format. It includes parts for Flute (1 and 2), Oboe, Bassoon, B♭ Clarinet (1, 2, and 3), B♭ Bass Clarinet, E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet (1, 2, and 3), F Horn, Trombone (1 and 2), Euphonium, Tuba, Timpani, Vibraphone, and Percussion (Drumset). The score is in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Fast and driving' with a quarter note equal to 142 beats per minute. Dynamics range from *f* (forte) to *ff* (fortissimo). The score is divided into measures, with some measures containing multiple rests for different instruments. A large watermark is visible across the center of the page.

6 7

Fl. 1 2 *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *f*

B^b Cl. 1 2 3 *ff* *mf* Tpt. 1 *mf* Tpt. 2, 3 *mf*

B. Cl. *ff* *mf* *sim.*

A. Sax. 1 2 *ff* *mf*

T. Sax. *ff* *f*

Bar. Sax. *ff* *mf* *sim.*

6 7 8 9 10 11

Tpt. 1 2 3 *ff* *mf* *mf*

Hn. *ff*

Tbn. 1 2 *ff* *f*

Euph. *ff* *f*

Tba. *ff* *mf* *sim.*

Timp. *mf*

Vib. *mf*

Perc. 1 R. S. *ff* *f*

Perc. 2

Perc. 3

31

Fl. 1 2 *mf* *mp* *pp*

Ob.

Bsn. *mp* sneaky!

B^b Cl. 1 *mf* *mp* *pp*

2 3 *mf* *mp* *pp*

B. Cl. *mp* sneaky!

A. Sax. 1 2

T. Sax. *mp* sneaky!

Bar. Sax. *mp* sneaky!

31

32

33

34

35

36

Tpt. 1 2 3

Hn.

Tbn. 1 2

Euph. *mp* sneaky!

Tba. 1 player *mp* sneaky!

Timp. *mp*

Vib.

Perc. 1 Bongos *mf* *mp*

2 Claves *mp*

3 Shaker *mf* *mp*

37 43

Fl. 1 2 *mf* *p* *mp* *mf* *a2*

Ob. *mf* *p* *mp* *mf* *a2*

Bsn. *mf* *mp* *mf* *mf*

B^b Cl. 1 *mf* *p* *mp* *mf* *a2*

2 3 *mf* *p* *mp* *mf* *a2*

B. Cl. *mf* *mp* *mf* *mf*

A. Sax. 1 2 *mp* *mf* *mp* *mf* *a2*

T. Sax. *mf* *mp* *mf* *mf*

Bar. Sax. *mf* *mp* *mf* *mf*

37 38 39 40 41 42 43

Tpt. 1 *mf* *p* *mf* *mf*

2 3 *mf* *p* *mf* *mf*

Hn. *mp* *mf* *mf*

Tbn. 1 2 *mp* *mf* *mf* *mf*

Euph. *mf* *mp* *mp* *mf* *mf*

Tba. *mf* *tutti* *mp* *mf* *mf*

Timp. *mf* *mp* *mf*

Vib. *mf* *mf*

Perc. 1 *mf* *mp* *mf* *mf*

2 Vibraslap *sfz* Claves *mf*

3 Tamb. *mf*

50100231 *mf* *mp* *mf*

44

FL. 1 2

Ob.

Bsn. *mf* *mp*

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mp *mp* *mp* *mf* *mp*

44 45 46 47 48 49

Tpt. 1 2 3

Hn.

Tbn. 1 2

Euph.

Tba.

mf *mf* *mf* *mp* *mp* *mp*

44 45 46 47 48 49

Timp.

Vib.

Perc. 1 2 3

mf *mp* *mp* *mp* *mp* *mp*

50

Fl. 1/2 *a2* *mf*

Ob. *mf*

Bsn.

B^b Cl. 1/2/3

B. Cl.

A. Sax. 1/2 *a2* *mf*

T. Sax.

Bar. Sax.

50 51 52 53 54 55

Tpt. 1/2/3

Hn.

Tbn. 1/2

Euph.

Tba.

Timp. *mp*

Vib.

Perc. 1/2/3

56 61

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

56 57 58 59 60 61

Tpt. 1 2 3

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Vib.

Perc. 1 2 3

50100231

f *mf* *p* *mp* *ffz* *solo* *tutti* *a2* *Ob. (1 player)* *Tamb.*

62

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

62 1 player (with saxophones) 63 64 65 66 67

Tpt. 1 2 3

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Vib.

Perc. 1 2 3

50100231

68 69

FL. 1 2

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

68 69 70 71 72 73

Tpt. 1 2 3

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Vib.

Perc. 1 2 3

Claves

p *mp* *pp* *mf* *tutti* finger snaps

75

Fl. 1 2

mf p mp pp mf

Ob.

mf p mp pp mf

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

p mp mf

Euph. mf

74 75 76 77 78 79 80

Tpt. 1 2 3

Hn.

mf

Tbn. 1 2

Euph.

Tba.

a2

mf

Timp.

Vib.

Perc. 1 2 3

sfz Small Tri. p sfz

89

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

87 88 89 90 91 92

Tpt. 1 2 3

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Vib.

Perc. 1 2 3

f *mf* *sim.* *sol.* *f* *a2* *ff* *f*

93 94 95 96 97 98

Fl. 1/2 *f*

Ob. *f*

Bsn.

B^b Cl. 1 *f* *mf*

2/3 *f* *mf*

B. Cl.

A. Sax. 1/2 *f*

T. Sax.

Bar. Sax.

Tpt. 1 *mf*

2/3 *mf*

Hn.

Tbn. 1/2 *f* *a2*

Euph.

Tba.

Timp. *f*

Vib. *f*

Perc. 1

2

3 *f*

