

## A Hero's Quest

David Marlatt

There have been many mythical heroes in famous literature. From the heroes in ancient Roman and Greek myths to the heroes of Japan, native America and India, they come in all shapes and sizes. Their quests may all be different but there are some constants in all great stories.

First there is the *Call to Adventure* - where the hero sets out with her/his task in hand. The mission begins and the story unfolds. Next comes the *Tests, Allies and Enemies* where the hero confronts enemies in battle, finds friends to align with and bravery and skill are put to the test. With conflict often comes *Loss*. Sometimes great loss. It could be a loved one or a friend in battle. Often the hero's heart is heavy with the unfortunate results of adventures. *The Road Home* is always welcome. As fun as an adventure is to go on, there is nothing like returning home to family, loved ones and time to reflect on one's quests.

Each section in this piece has a different character or style to it. Be sure to have players "change gears" when the tempo or style switches. After a majestic opening, the fast *Energetically* section starts. Keep all notes lightly tongued and dynamic down under the melody which enters in the mid voices at 13. The melody gets passed around to other voices until a unison *forte* dynamic at 29 brings this section to a close. Bar 30 starts a whole new feel - very smooth and *legato*. Encourage the players to bring their dynamic down to make a difference here. Pay careful attention to the articulations marked - make the shorts, short and the accents, accented!

*Loss* must be played very sustained at all times. The pyramid building up from the lowest voices must be balanced with each other but still under the trumpet melody at 51. Pick up to 67 sees a slightly happier, more optimistic harmony come to life which builds to a powerful *forte* at 74. Then the trumpet melody and horn countermelody take over again - sad and mournful.

*The Road Home* is full of energy and exuberance again. We are heading home, driving to the end with clean, crisp articulations and a tight ending with all players playing short *staccatos*.

David Marlatt has composed pieces for concert band, string orchestra, brass quintet, trumpet ensemble, piano, tuba and trumpet. His writing style is diverse and he has written for a wide range of difficulty levels from very young concert band to professional brass quintet. His jazz based trumpet ensemble pieces *Groovy Vamp* and *A Coconut Named Alex* have been well received by audiences everywhere and his concert band compositions are found on many contest lists. He has also arranged over 1000 pieces of repertoire from the Baroque to the Romantic eras such as Monteverdi madrigals, a large suite of music from Handel's *Messiah*, *Largo* from *New World Symphony* and even Mahler's *First Symphony*.

Mr. Marlatt is a trumpet player who obtained a music education degree from the University of Western Ontario, Canada. He was Principal Cornet in the Whitby Brass Band for 6 years and founder of the trumpet ensemble *Trumpets in Style*. As a performer, he has played in jazz bands, brass quintets, orchestras, concert bands, brass bands and period instrument ensembles.

*Please contact the composer if you require any further information about this piece  
or his availability for commissioning new works and appearances.*

david@enpmusic.com

ISBN: 9781771574778

CATALOG NUMBER: BQ18458

COST: \$15.00

DURATION: 3:55

DIFFICULTY RATING: Easy-Medium

Brass Quintet

# A HERO'S QUEST

David Marlatt

## CALL TO ADVENTURE

Majestically  $\text{♩} = 80$

B♭ Trumpet 1  
B♭ Trumpet 2  
F Horn  
Trombone  
Tuba

## TESTS, ALLIES and ENEMIES

Energetically  $\text{♩} = 144$

6 7 8 *molto rit.* 9 10 11  
12 13 14 15 16 17

*p* *mp* *mf* *f*

*mp* *f* *lead*

18 19 20 21 lead 22 23

Musical score for measures 18-23. The score is in 3/4 time with a key signature of two flats. It features five staves: two treble clefs, two bass clefs, and a grand staff. Dynamics include *f*, *mf*, and *mp*. A 'lead' instruction is present above measure 21.

24 25 26 27 28 29

Musical score for measures 24-29. The score continues with five staves. Dynamics include *mf* and *f*. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the page.

30 31 32 33 34 35

Musical score for measures 30-35. The score continues with five staves. Dynamics include *mp* and *p*. A 'lead' instruction is present above measure 30.

36 37 38 39 40 41

42 43 44 *molto rit.* 45 46 *LOSS* Reflectively  $\downarrow = 66$  47

48 49 50 51 52 53

54 55 56 57 58 59

*p* very sustained  
*mp*

This system contains measures 54 through 59. It features five staves: two treble clefs and three bass clefs. The key signature has two flats. Measures 54-58 show a melodic line in the top treble staff and a rhythmic accompaniment in the bottom bass staff. Measure 59 includes a dynamic marking of *mp* and a *p* *very sustained* marking for a melodic phrase in the second treble staff.

60 61 62 63 64 65

**PREVIEW ONLY**

This system contains measures 60 through 65. It features five staves: two treble clefs and three bass clefs. The key signature has two flats. Measures 60-65 show a melodic line in the top treble staff and a rhythmic accompaniment in the bottom bass staff. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of the system.

66 67 68 69 70 71

*mf* *p*

This system contains measures 66 through 71. It features five staves: two treble clefs and three bass clefs. The key signature has two flats. Measures 66-71 show a melodic line in the top treble staff and a rhythmic accompaniment in the bottom bass staff. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

72 *mp* 73 *rit.* *mf* 74 *f* // 75 *a Tempo* *mp* 76 77

78 79 80 81 82 83

THE ROAD HOME  
84 85 *rit.* 86 87 *Energetically*  $\text{♩} = 144$  88 89

90 91 92 93 94 95

Musical score for measures 90-95. The score is in 7/8 time and B-flat major. It features five staves: four treble clefs and one bass clef. Measures 90-95 show a consistent rhythmic pattern of eighth notes in the upper staves, with a dynamic marking of *mp*. The bass staff has a *mp* dynamic. A *f* dynamic marking appears in the bass staff at measure 92, labeled "lead".

96 97 98 99 100 101

Musical score for measures 96-101. The score continues with the same five-staff arrangement. Measures 96-97 have a *mp* dynamic. Measure 98 is marked "lead" with a *f* dynamic. Measures 99-101 feature triplets in the upper staves, with dynamics of *mf* and *f*. The bass staff has a *mf* dynamic in measure 98 and *f* dynamics in measures 99 and 100.

102 103 104 105 106

Musical score for measures 102-106. The score continues with the same five-staff arrangement. Measures 102-103 have a *mf* dynamic. Measure 104 has a *f* dynamic. Measure 105 has a *mf* dynamic. Measure 106 has a *f* dynamic. The bass staff has a *f* dynamic in measure 106.