

THE LAST WARRIOR



CONCERT BAND

BMJ MUSIC PUBLISHING CO., LLC

ABOUT THE COMPOSER:

BRANDON JOHNSON (1990) WAS BORN IN LOS ANGELES, CALIFORNIA AND GREW UP IN MORENO VALLEY, CALIFORNIA. THE INCEPTION OF HIS MUSICAL EDUCATION WAS MIDDLE SCHOOL BAND UNDER THE NOW VAPA COORDINATOR OF MORENO VALLEY UNIFIED SCHOOL DISTRICT, GREG SOLOMON.

THERE HE PLAYED ALTO SAXOPHONE AND CONTINUED THROUGH HIGH SCHOOL AT CANYON SPRINGS. WHILE AT CANYON SPRINGS, BRANDON STARTED STUDYING PERCUSSION IN THE CONCERT AND MARCHING BAND SETTINGS, AS WELL AS JAZZ. AFTER GRADUATING HIGH SCHOOL IN 2008, HE WENT TO RIVERSIDE COMMUNITY COLLEGE TO PERFORM IN MARCHING BAND AND WINTER DRUMLINE UNDER GARY LOCKE AND SEAN VEGA, WIND ENSEMBLE UNDER THE DIRECTION OF KEVIN MAYSE, JAZZ UNDER THE DIRECTION OF JAMES ROCILLO AS WELL AS CONCERT PERCUSSION AND COMPOSITION WITH STEVEN SCHMIDT. AT RCC HE WON A WOODWIND QUINTET COMPOSITION CONTEST IN 2010. AFTER RCC, BRANDON TRANSFERRED TO CALIFORNIA STATE UNIVERSITY TO GET HIS BACHELOR'S DEGREE IN COMPOSITION UNDER DR. KENNETH WALICKI, DR. PAMELA MADSEN, DR. ERIC DRIES AND DR. LLOYD RODGERS (1942 - 2016).

BRANDON IS THE CREATOR AND FOUNDER OF THE BMJ MUSIC PUBLISHING COMPANY, LLC AND CURRENTLY RESIDES IN MORENO VALLEY, CA.



INSTRUMENTATION:

FLUTE (2)

OBOE

CLARINET (3)

ALTO CLARINET

BASS CLARINET

BASSOON

ALTO SAX (2)

TENOR SAX

BARI SAX

TRUMPET (3)

FRENCH HORN

TROMBONE

EUPHONIUM (B.C. & T.C.)

TUBA

STRING BASS

PERCUSSION 1 - SUSPENDED CYMBAL,

MARK TREE

PERCUSSION 2 - CRASH CYMBALS

PERCUSSION 3 - SNARE DRUM, BASS DRUM

ABOUT "THE LAST WARRIOR"

The man that gave me this commission opportunity, Greg Solomon, was my former band director in 7th and 8th grade at Vista Heights Middle School. This piece is dedicated to him because he inspired me to genuinely connect with the music I was playing, practice, get ahead and ultimately continue with music. I named it "The Last Warrior" because the year 2021 was his last year before retirement. I thought, "What a warrior he was, teaching for so many years and building so many successful programs". He not only inspired me, but countless other friends of mine.. Whether he knew it or not, we deemed him as our best and most favorite director we ever had.

REHEARSAL NOTES

The percussion parts are written to integrate its sound into the rest of the band, particularly the low brass. For example, there are many time the bass drum plays with the low brass in order to add more depth to the sound. Other than this being just an obvious statement, consider isolating the bass drum and low brass in rehearsal so the players fully understand this concept. Moreover, there aren't many exposed or difficult percussion passages so that your players can train themselves not to overpower the band and clearly know their role in this piece : general support.

At bar 48, the support groups, trumpets and 2nd/3rd clarinets are little dense. Therefore, the 1st clarinet countermelody should be a little more exaggerated.



Overall, there are a few full ensemble builds with long half/whole notes. Isolate these in rehearsal to check balance because these builds capture the heroic mood of what is to come at the impacts that follow. The builds at bar 80 and 92 are deemed the most memorable.

9

This musical score page, titled "The Last Warrior - Full Score", is page 2 of a 9-measure section. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinets, Alto Clarinet, Bass Clarinet, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass), and percussion (three different parts). The score is written in a key signature of two flats and a 4/4 time signature. Dynamic markings such as *f*, *mf*, *p*, and *mp* are used throughout to indicate volume. Articulation marks like accents and slurs are present to guide performance. A circled measure number "9" is placed at the beginning of the section. The percussion parts include complex rhythmic patterns, with Perc. 3 featuring a prominent eighth-note accompaniment.

24

23

Fl. 1

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

24

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn. 1 & 2

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

29 30

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 & 3 *f*

Alto Cl.

B. Cl.

Bsn.

A. Sax. *p* *f* *mp* *mf*

T. Sax. *p* *f*

Bari. Sax. *p* *f*

Detailed description: This block contains the musical notation for measures 29 and 30 for the woodwind and saxophone sections. The Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), and Clarinets 2 & 3 (Cl. 2 & 3) all play a melodic line starting in measure 29 and continuing into measure 30. The Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.) are silent. The Saxophone section includes Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The A. Sax. and Bari. Sax. play a sustained note in measure 29, then move to a rhythmic pattern in measure 30. The T. Sax. is silent. Dynamic markings include *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

30

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Hn. *f* *mp* *mf*

Tbn. 1 & 2 *f* *mp*

Euph. *f* *mf*

Tba. *f*

Db.

Perc. 1 *p* *mf*

Perc. 2 *p* *mf* *p* *mf* *p*

Perc. 3 *f* *mp*

Detailed description: This block contains the musical notation for measure 30 for the brass and percussion sections. The Trumpets (Tpt. 1 and Tpt. 2 & 3) play a melodic line. The Horns (Hn.) play a rhythmic pattern. The Trombones (Tbn. 1 & 2) play a rhythmic pattern. The Euphonium (Euph.) and Tuba (Tba.) play a sustained note. The Double Bass (Db.) is silent. The Percussion section includes Perc. 1, Perc. 2, and Perc. 3. Perc. 1 plays a rhythmic pattern. Perc. 2 plays a rhythmic pattern. Perc. 3 plays a rhythmic pattern. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano).

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 & 3 *p* *f* *p* *f*

Alto Cl. *f* *p* *f* *p* *f*

B. Cl. *f* *p* *f* *p* *f*

Bsn. *f* *p* *f* *p* *f*

A. Sax. *p* *f* *p* *f*

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

Bari. Sax. *f* *p* *f* *p* *f*

Tpt. 1 *p* *f* *p* *f*

Tpt. 2 & 3 *p* *f* *p* *f*

Hn. *p* *f* *p* *f*

Tbn. 1 & 2 *p* *f* *p* *f*

Euph. *f* *p* *f* *p* *f*

Tba. *f* *p* *f* *p* *f*

Db. *f* *p* *f* *p* *f*

Perc. 1 *mf* *p* *mf* *f*

Perc. 2 *f* *mf* *p* *f* *p* *f* *mp* *mf* *f* *f*

Perc. 3 *f* *p* *f* *p* *f* *mp* *mf* *f*

46 48

Fl. *mp* *f*

Ob. *mp* *f*

Cl. 1 *mp* *fp* *mf* *mp* *f*

Cl. 2 & 3 *f* *p* *mf*

Alto Cl. *f* *p* *mf*

B. Cl. *mp* *f*

Bsn. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *f*

Bari. Sax. *mp* *f*

f. horn cue

48

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

Tpt. 2 & 3 *f* *p* *mf*

Hn. *mp* *f*

Tbn. 1 & 2 *mp* *f* *mp < f*

Euph. *mp* *f* *f*

Tba. *mp* *f*

Db. *mp* *f*

Perc. 1

Perc. 2 choke

Perc. 3 *p* *mf* *mp*

p *mf* *mp*

52

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 & 3 *p* *mf* *p*

Alto Cl. *p* *mf* *p*

B. Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

A. Sax. *p* *mf* *p*

T. Sax. *p* *mf* *p*

Bari. Sax. *p* *mf* *p*

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

Tpt. 2 & 3 *p* *mf* *p*

Hn. *p* *mf* *p*

Tbn. 1 & 2 *p* *mf* *p*

Euph. *p* *mf* *p*

Tba. *p* *mf* *p*

Db. *p* *mf* *p*

Perc. 1 *mp*

Perc. 2

Perc. 3 *mf* *p* *mf* *mf* *p*

58

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 & 3 *f*

Alto Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

58

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Hn. *f*

Tbn. 1 & 2 *f*

Euph. *f*

Tba. *f*

Perc. 1

Perc. 2

Perc. 3 *mf* *mp*

62

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Cl. 1 *p* *mp* *p*

Cl. 2 & 3

Alto Cl. *p*

B. Cl. *p*

Bsn. *p*

A. Sax.

T. Sax. *p*

Bari. Sax. *p*

62

Tpt. 1 *p*

Tpt. 2 & 3 *p*

Hn. *p*

Tbn. 1 & 2 *p*

Euph. *p*

Tba. *p*

Db.

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

Perc. 3 *p* *mp*

73

Fl. *p* *mp*

Ob. *p*

Cl. 1 *p*

Cl. 2 & 3 *mp*

Alto Cl. *mp*

B. Cl. *mp*

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1 *mp*

Tpt. 2 & 3 *mp*

Hn. *mp*

Tbn. 1 & 2 *mp*

Euph. *mp*

Tba. *mp*

Db. *mp*

Perc. 1 *p* *mp*

Perc. 2

Perc. 3 *p* *mp*

This musical score page contains the woodwind, brass, and percussion parts for measures 79-84. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 & 3 (Cl. 2 & 3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2 & 3), Horn (Hn.), Trombone 1 & 2 (Tbn. 1 & 2), Euphonium (Euph.), Trombone (Tba.), and Double Bass (Db.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

Rehearsal marks are present at measures 80 and 84. Dynamic markings include *mf*, *p*, and *f*. The score features various musical notations such as slurs, accents, and dynamic hairpins.

This page of the musical score, numbered 86, features the following instruments and parts:

- Flute (Fl.):** Melodic line with various articulations.
- Oboe (Ob.):** Melodic line with articulations.
- Clarinets (Cl. 1, Cl. 2 & 3):** Cl. 1 has a melodic line; Cl. 2 & 3 play a sustained chord.
- Alto Clarinet (Alto Cl.):** Sustained chord.
- Bass Clarinet (B. Cl.):** Sustained chord with *p* and *f* dynamics.
- Bassoon (Bsn.):** Sustained chord with *p* and *f* dynamics.
- Alto Saxophone (A. Sax.):** Melodic line with articulations.
- Tenor Saxophone (T. Sax.):** Sustained chord with *p* and *f* dynamics.
- Bari Saxophone (Bari. Sax.):** Sustained chord with *p* and *f* dynamics.
- Trumpets (Tpt. 1, Tpt. 2 & 3):** Tpt. 1 has a melodic line; Tpt. 2 & 3 play a sustained chord with *p* and *f* dynamics.
- Horn (Hn.):** Sustained chord.
- Trombones (Tbn. 1 & 2):** Sustained chord with *p* and *f* dynamics.
- Euphonium (Euph.):** Sustained chord with *p* and *f* dynamics.
- Tuba (Tba.):** Sustained chord with *p* and *f* dynamics.
- Double Bass (Db.):** Sustained chord with *p* and *f* dynamics.
- Percussion (Perc. 1, Perc. 2, Perc. 3):** Perc. 1 has a short melodic phrase with *p* and *mf* dynamics. Perc. 2 and 3 play rhythmic patterns with *p* and *f* dynamics.

91

92

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

92

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn. 1 & 2

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

96

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 & 3 *f*

Alto Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

96

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Hn. *f*

Tbn. 1 & 2 *f*

Euph. *f*

Tba. *f*

Db. *f*

Perc. 1 *f* *p* *mf* *p* *f*

Perc. 2 *mf*

Perc. 3 *f* *p* *f* *p* *f* *p* *mp* *f* *mp* *f* *p* *p*

102

Fl. *p* *f* *mp* *f*

Ob. *p* *f* *mp* *f*

Cl. 1 *p* *f* *mp* *f*

Cl. 2 & 3 *p* *f* *mp* *f*

Alto Cl. *p* *f* *mp* *f*

B. Cl. *p* *f* *mp* *f*

Bsn. *p* *f* *mp* *f*

A. Sax. *p* *f* *mp* *f*

T. Sax. *p* *f* *mp* *f*

Bari. Sax. *p* *f* *mp* *f*

Detailed description: This block contains the musical notation for measures 102 through 106 for the woodwind and string sections. The instruments listed are Flute, Oboe, Clarinet 1, Clarinet 2 & 3, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. Each instrument part shows a dynamic progression from *p* (piano) to *f* (forte) in the first two measures, followed by a *mp* (mezzo-piano) section in the third measure, and a final *f* section in the fourth measure. The notation includes various articulations such as accents, slurs, and breath marks.

106

Tpt. 1 *p* *f* *mp* *f*

Tpt. 2 & 3 *p* *f* *mp* *f*

Hn. *p* *f* *mp* *f*

Tbn. 1 & 2 *p* *f* *mp* *f*

Euph. *p* *f* *mp* *f*

Tba. *p* *f* *mp* *f*

Db. *p* *f* *mp* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3 *mf* *p* *f* *p* *f*

Detailed description: This block contains the musical notation for measures 106 through 110 for the brass and percussion sections. The instruments listed are Trumpet 1, Trumpets 2 & 3, Horn, Trombone 1 & 2, Euphonium, Tuba, Double Bass, Percussion 1, Percussion 2, and Percussion 3. The brass instruments (Tpt. 1, Tpt. 2 & 3, Hn., Tbn. 1 & 2, Euph., Tba., Db.) follow a similar dynamic pattern to the woodwinds, moving from *p* to *f* in the first two measures, then *mp* in the third, and *f* in the fourth. Percussion 1 and 2 have dynamic markings *p* and *f*. Percussion 3 has a more complex dynamic pattern: *mf*, *p*, *f*, *p*, *f*. The notation includes various articulations and rhythmic patterns.

108

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn. 1 & 2

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

p *f*

p *f* *ff* *f* *p* *f* *f* *p*

112

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn. 1 & 2

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

f *p* *mf* *f*

p *f*