

# Desert Secrets!

**David M. Martin**

**for BEGINNING BAND**

## **Instrumentation**

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1 Full Score	2 B, Tenor Saxophone	4 Tuba
6 Flute	1 E <sub>♭</sub> Baritone Saxophone	1 Timpani
2 Oboe	5 B, Trumpet 1	1 Tambourine
2 Bassoon	5 B, Trumpet 2	2 Snare Drum, Suspended Cymbal
6 B, Clarinet 1	4 F Horn	1 Bass Drum
6 B, Clarinet 2	6 Trombone	1 Tenor Drum
2 B, Bass Clarinet	2 Euphonium T.C.	
4 E <sub>♭</sub> Alto Saxophone	3 Euphonium B.C.	

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## About the Composer

**David Martin** was a public school band director and general music teacher in the Cincinnati area. He is currently the Assistant Director of the University of Cincinnati Bearcat Concert, Jazz and Marching Bands. He is a member of ASCAP, Phi Mu Alpha, Phi Beta Mu and ASBDA, and is involved with the Ohio Music Education Association (serving on the executive board in 1995-1996). He is an adjudicator in the Midwest and a clinician for high school, junior high and elementary bands. He still lives in Cincinnati and spends a great deal of time composing and arranging for bands of all levels.

## Program Notes

Deserts are barren lands, receiving less than 10 inches of rain a year. The desert can be very hot, such as in the Sahara Desert, or very cold, as in Antarctica, yet vegetation and animals can survive in these brutal conditions. These are the secrets of the desert, often difficult to find as they cling to their fragile existence but fascinating in appearance and action when discovered.

## Performance Notes

A tam-tam may be substituted for the suspended cymbal to great effect. Have students strive for a sense of mystery as they perform. This will be greatly aided by careful adherence to dynamic markings in their parts. Proper contrast in dynamics will add a significant amount of surprise and sophistication to their performance. Contrast in articulation is also quite important, so students must make the difference between *legato* (smooth and connected) and *marcato* (marked, with emphasis) audible to the audience.

# Desert Secrets!

David M. Martin

Allegro ♩ = 120

Flute *mp* *mf*

Oboe *mp* *mf*

Bassoon *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

B<sup>b</sup> Clarinet

B<sup>b</sup> Bass Clarinet *mp* *mf*

E<sup>b</sup> Alto Saxophone *mp* *mf*

B<sup>b</sup> Tenor Saxophone *mp* *mf*

E<sup>b</sup> Baritone Saxophone *mp* *mf*

1 2 3 4 5 6 7 8

1 *mf*

2 *mf*

B<sup>b</sup> Trumpet

F Horn *mf*

Trombone *mf*

Euphonium *mf*

Tuba *mf*

Timpani *mf*

Tambourine *p* *f* *p* *mf*

Sus. Cym. *p* *f* *p* *f*

Snare Drum

Suspended Cymbal

Bass Drum *mf*

Tenor Drum *mf*

9

17

Fl. *mf* *mf*

Ob. *mf* *mf*

Bsn. *mf* *mf*

1 B<sup>b</sup> Cl. *mf* *mf*

2 B<sup>b</sup> Cl. *mf* *mf*

B. Cl. *mf* *mf*

A. Sax. *mf* *mf*

T. Sax.

Bar. Sax. *mf* *mf*

9 10 11 12 13 14 15 16 17

1 Tpt. *mf* *mf*

2 Tpt. *mf* *mf*

Hn. *mf* *mf*

Tbn. *mf* *mf*

Euph.

Tba. *mf* *mf*

Timp.

Tamb. *mf*

S. D. Sus. Cym. *mf* *mf*

B. D.

T. D.

18

25

Fl.

Ob.

Bsn.

1 B♭ Cl.

2 B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

18 19 20 21 22 23 24 25 26

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Tamb.

S. D. Sus. Cym.

B. D.

T. D.

Fl. *f* *f* *mf*

Ob. *f* *f* *mf*

Bsn. *f* *f* *mf*

1 B<sup>b</sup> Cl. *mf*

2 B<sup>b</sup> Cl. *mf*

B. Cl. *f* *mf*

A. Sax. *mf*

T. Sax. *f* *mf* *f* *mf*

Bar. Sax. *f* *mf*

27 28 29 30 31 32 33 34

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

2 Tpt. *f* *f* *mf*

Hn. *f* *f* *mf*

Tbn. *f* *mf* *f* *mf*

Euph. *f* *mf* *f* *mf*

Tba. *f* *mf*

Timp. *f* *mf* *f* *mf*

Tamb. *mf* *f* *mf*

S. D. *f* *mf* *f*

Sus. Cym. *f* *mf*

B. D. *f* *mf* *f* *mf*

T. D. *f* *mf*

41

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 B<sup>b</sup> Cl. *mp*

2 B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

35 36 37 38 39 40 41 42 43

1 Tpt. *mp*

2 Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

Tamb. *mp*

S. D. Sus. Cym. *mf* *mf* *p* *f*

B. D. *mp*

T. D. *mp*

44

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 B<sup>b</sup> Cl. *mf* *f*

2 B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

44 45 46 47 48 49 50 51 52

1 Tpt. *mf* *f*

2 Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Tamb. *mf* *f*

S. D. Sus. Cym. *p* *f* *mf* *f* S. D.

B. D. *mf* *f*

T. D. *mf* *f*



57

53

Fl. *f*

Ob. *f*

Bsn. *f*

1 B♭ Cl.

2 B♭ Cl.

B. Cl. *f*

A. Sax. *f*

T. Sax. *mf* *f*

Bar. Sax. *f*

53 54 55 56 57 58 59 60

1 Tpt.

2 Tpt.

Hn.

Tbn. *f*

Euph. *mf* *f*

Tba. *f*

Timp. *f*

Tamb. *mf* *f* *p* *f*

S. D. Sus. Cym. *mf* *f* *p* *f*

B. D. *mf* *f* *f*

T. D. *mf* *f* *f*

# Selected Concert Band Publications

## ENSEMBLE WORKS

### ADAMS, DAN

#### 50100169 Invasion of the Slimy Five-Headed Slow-Mo Monsters from Outer Space (Grade 1)

Can your band save the world from these eerie invaders from somewhere in outer space? Using only seven notes, some humorous vocal effects, and an easy way to learn about dynamic contrast, this is the perfect selection for a first concert.

#### 20100767 Return of the Dust Bunnies for Band (Grade 1)

Those pesky dust bunnies are back! Terrifying screams, vacuum cleaners and brooms accompany this frightening look at what lurks under the bed. This work continues the tradition started by *Revenge of the Dust Bunnies* and includes some hilarious staging ideas for your percussion section. Everyone knows the danger that is just out of sight and only your band can save the day!

#### 20100725 Revenge of the Dust Bunnies for Band (Grade 2)

Beware the terror that lurks under the bed! In addition to being a very clever selection for your students, this is really great teaching material for your first or second year band. Trombone glissandi, a clever melody, and scary percussion effects, including an electric vacuum cleaner (to get those little 'guys') will make this a real hit.

### BACH, J.S./ REDNER, LEWIS H.

*Milford, Gene*

#### 50100304 Season of Light (Grade 2)

A setting of *Break Forth, O Everlasting Light* is paired with *O Little Town of Bethlehem* for a seasonal gem. Lovely in all aspects, it remains accessible to younger players while conveying a sense of maturity and depth.

### BALENT, ANDREW

#### 20100716 Little Brazil Suite (Grade 1)

Give your young musicians and their audiences a musical look at life in another country. From his guest conducting travels in Brazil, Andy has constructed a suite of three contrasting traditional Brazilian children's songs: *Marcha, Soldado!* (March, Soldier), *Capelina de Melao* (Little Chapel of Melon) and *Ciranda*, a popular children's circle dance. This is a wonderful glimpse into the culture of the largest country in South America.

### BRANCHFIELD, ARIC

#### 50100172 Black Sails (Grade 1)

From the pen of Aric Branchfield comes this exotic and exciting work that conveys the drama of the high seas in the days of pirate and buccaneers. It is just the work to capture the imaginations and emotions of young players eager to make music.

#### 50100328 Ice Zone, The (Grade 1)

Stark lines and open harmonies give *The Ice Zone* a mature sound without difficulty. Clarinet stays below the break, trumpet below B, and all instruments lie within a carefully thought-out range for first year players.

#### 50100061 Odyssey (Grade 1)

Replete with the stark harmonies and driving rhythms young players love, *Odyssey* can invoke images of an epic journey. It can also be one of your most effective teaching tools along the epic journey from young player to advanced musician.

### CORRIGAN, BRUCE

#### 50100050 New Horizons (Grade 2)

Skillfully composed by a successful school band director, *New Horizons* meets the needs of developing musicians of all ages. Awkward moments are eliminated through safe doubling, everyone gets a shot at thematic material, and the expanded percussion section lends a sparkle of excitement. Don't be afraid of substitutions if you don't have everything your percussionist section needs.

### ELGAR, EDWARD

*Davis, Albert O.*

#### 10100251 As Torrents in Summer (Grade 2)

Originally part of an Elgar cantata from the 1890s, this low and expressive arrangement for band is a wonderful teaching tool and performance piece. Not technically demanding, it is a beautiful study in control, phrasing, and musicality.

### FOSTER, ROBERT E.

#### 50100155 Adrenaline Rush (Grade 1)

The title explains just what is going to happen as you open with this thriller for young band. Rob Foster shows an intimate knowledge of the grade 1 band and its capabilities. It is equally at home as an opener or closer for your concert.

#### 50100290 Alligator Stomp (Grade 1)

The spoken word is an excellent tool for teaching rhythm. Combined with an easily mastered musical vocabulary, it can lead a group to an excellent performance now and in the future. This work admirably fits that niche and tells a story at the same time. It is pedagogically sound, programmatically interesting...and just plain fun.

#### 50100227 Sleighridin' (Grade 1)

Imagine riding in a sleigh over snowy trails. Feel the snap of the cold, the sound of horses bells, the crack of the whip--all captured in this delightful work for young band.

### HAYDN, FRANZ JOSEPH

*Horton, Raymond*

#### 50130016 St. Anthony Chorale (flex band) (Grade 1)

This famous melody has been attributed to Haydn, but there is doubt as to whether or not he was the composer or simply quoted an older theme taken from an unknown source. Whatever the case may be, this arrangement for flexible ensemble by Raymond Horton is the perfect introduction to this beautiful theme for beginning players. It can be played by any SSATB combination of instruments with optional percussion, from 5 players through large ensembles.

### KING, KARL

*Milford, Gene*

#### 50100086 Barnum and Bailey's Favorite (Grade 1)

Only Karl King expert Gene Milford could make this classic believable at the beginning level. It has the melody and style captured admirably, yet with expertly adjusted ranges and simplified rhythms. Don't miss the opportunity to let your students join the show under the big top!

### MARTIN, DAVID M.

#### 50100271 All Aboard! (Grade 1)

A treatment of an African American spiritual (*The Gospel Train*, also known as *Get On Board*), this is a treat for young players. It has a melody they may well know that lies comfortably on their instruments and has sophisticated sounding rhythms that are easy to perform. A wonderful educational work, it is also one that is sure to be enjoyed by your players.

### MILFORD, GENE

#### 20100701 Pirate's Cove (Grade 1)

*Pirate's Cove* is a dramatic short overture that captures the excitement, daring and mystery of the age of the buccaneers. Scored to give the less experienced band a secure, full sound, *Pirate's Cove* has interesting parts and melodic writing for all sections.

### MONROE, BRIAN

#### 50100320 Fanfare (Grade 1)

Minimal ranges and no divided parts make this an ideal first concert opener. Eighth notes are the most difficult rhythm and nowhere do the winds play more than two rhythms at once. Very simple yet very exciting!

#### 50100321 Haunted Granary, The (Grade 1)

Some vocalizations and the use of a flexatone highlight this beginning band tour de force. Only the standard first six notes are used and even percussion plays no notes shorter than eighth notes. This all makes for an excellent first concert selection.

### SHELTON, MELVIN

#### 10100257 Air for Winds (Grade 2)

*Air for Winds* was written as a training piece for study in expressive dramatic contrast. The traditional B-flat tuning note is heard throughout the work.

### TRADITIONAL

*Barber, Clarence E.*

#### 50100302 Greensleeves (Grade 2)

This arrangement of the classic carol is manageable for all players. Everyone gets a shot at the melody and there are many different percussion colors to set the arrangement apart. Chromatics have been limited as much as possible to help young players with intonation.

### WHITE, TERRY

#### 50100244 Acadia March (Grade 1)

This will be the perfect vehicle to teach march style, grab the audience with an ear-pleasing toe-tapper, and open or close your first concert. Professionally written, pedagogically sound, and easy to read and perform, it is a march you're certain to perform frequently.

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#### 50100069 Basque Folk Song (Grade 1)

This first-rate arrangement offers your band a rare opportunity to hear and play music from the Basque people of western Europe. The delightful melody will charm young and old alike.

#### 20100743 Brazilian Street Dance (Grade 1)

The excitement and colors of Carnivale in Brazil are portrayed in David Martin's new work for young bands. Unison syncopation makes this a great rhythmic training piece, while the characteristic melodies and percussion make this a winning program number.

#### 20100700 Caribbean Crustacean (Grade 1)

This is an outstanding addition to the first and second year band repertoire and will provide an opportunity to introduce or reinforce basic syncopation. The excellent melodic material uses only limited ranges and instrumentation. There is plenty to keep the percussion section busy; just double the auxiliary parts as needed. This is tasteful and appropriate writing for beginning bands.

#### 50100137 Cattin' Latin (Grade 1)

The Latin style is excellent material for the teaching of rhythmic precision and counting. Percussion sounds enhance this clever work from David Martin. You'll never think of your cat in quite the same way ever again!

#### 50100070 Chewy Chocolate! (Grade 1)

With a subtitle like "Whatsa That on Your Lip?," you've got to expect some humor. David Martin does not disappoint in this tongue-in-cheek work for young band. The bass line is repetitive yet clever, the melody cute but not cloying, and you'll find yourself absent-mindedly wiping your chin with a tissue!

#### 50100317 Dance When There Are Songs (Grade 2)

Inspired by Romani proverbs, this wonderful work for young bands evokes the flavor of the nomadic peoples of Europe. It affords several cross-cultural performance options while remaining a solid piece of educational music in its own right.

#### 50100340 Desert Secrets! (Grade 1)

Imagine yourself on a camel ride through the desert. Your ride, the "ship of the desert," has an awkward, rolling gait and as you sway back and forth you gaze upon the mysteries and wonders of the arid land. If that doesn't convince your students to want to play this work, the clever writing will!

#### 50100158 I'm a Pirate (Grade 1)

Shiver me timbers, matey! What a terrific training work for young band and wouldn't you, the conductor, cut a swashbuckling figure in a tri-cornered hat and eye patch with a parrot on your shoulder? (A wooden leg would be optional.)

#### 50250114 I'm a Pirate for String Orchestra (Grade 1.5)

Shiver me timbers, matey! What a terrific training work for the young string orchestra with its syncopation and carefully marked bowings and fingerings. And wouldn't you, the conductor, cut a swashbuckling figure in a tri-cornered hat and eye patch with a parrot on your shoulder? (A wooden leg would be optional.)

#### 50100233 Let's Be Serious...When You Play the Tango (Grade 2)

An excellent introduction to dance styles with just a touch of chromaticism to spice things up a bit, this David Martin will keep your students on their toes. The sultry sounds of the tango come through loud and clear for a pleasant and unique change of pace to your program while also providing obvious teaching points to increase the skills of your ensemble.

#### 20100370 Mango Tango (Grade 1)

A pleasant rendition of a tango for grade 1 band. Once the students have clapped the opening unison rhythm, they will be amazed at how easily it translates to the horn, making this a very fun piece to play and to hear. Some question/answer segments between brass and woodwinds allow the director to stress the importance of listening to musical lines across the band to see how it all fits together as a whole. A terrific addition to the young band repertoire.

#### 50100115 The Woodsmen's Tale (Rique Ran) (Grade 1)

Work songs are a terrific way to teach young players a variety of skills. This particular tune has a distinctive Latin flavor that sets it apart. Who said work can't be fun?

# More Band Music from LudwigMasters

## Beginning Band

<b>Chromatic Comedy</b>	Clarence Barber	Gr. 1	50100223
<b>Creepy Crawlers</b>	Robert E. Foster, Jr.	Gr. 1	50100224
<b>Oceanic Forces</b>	Aric Branchfield	Gr. 1	50100225
<b>Renaissance Round</b>	Travis J. Weller	Gr. 1	50100226
<b>Sleighridin'</b>	Robert E. Foster, Jr.	Gr. 1	50100227
<b>Yeti Dance! (An abominable piece of music)</b>	David M. Martin	Gr. 1½	50100229

## Developing Band

<b>Air Force Hymn</b>	H. Baker, arr. I. Genuchi, trans. R. Cray	Gr. 2	50100064
<b>County Line March</b>	Douglas A. Bradley	Gr. 2	50100228
<b>English Trumpet Tune</b> (trumpet solo with band)	John Stanley, arr. Robert Longfield	Gr. 2½	50160009
<b>Latin Journey</b>	Andrew Balent	Gr. 2	50100230
<b>Super-Secret Super Sleuths</b>	Jeremy S. Martin	Gr. 2½	50100231
<b>When Johnny Comes Marching Home</b>	Patrick Gilmore, arr. Andrew Balent	Gr. 2	50100232
<b>When You Play the Tango</b>	David M. Martin	Gr. 2	50100233

## Concert Band

<b>Bonnie Blue (March)</b>	Kelly Bennette	Gr. 3½	50100234
<b>Into Love's Light</b>	M. L. Daniels	Gr. 3	50100235
<b>A Jubilant Fanfare</b>	Ronald C. Knoener	Gr. 3	50100236
<b>Mill, Quarry, and Rails</b>	Clarence Barber	Gr. 3	50100238
<b>My Old Kentucky Home</b>	Stephen Foster, arr. Jeremy S. Martin	Gr. 3	50100239
<b>Naida, A Fantasy</b> (cornet solo with band)	Mayhew Lake	Gr. 3	10160517
<b>Royal Scotch Highlanders (March)</b>	Karl L. King, arr. Gene Milford	Gr. 3	50100240
<b>Sea Wise (March)</b>	C. R. Younger, arr. B. McHorney, ed. P. Graves	Gr. 3½	50100241
<b>The Seekers</b>	Thom Sharp	Gr. 3	50100237

## Symphonic Band

<b>Concert Prelude</b>	Alex Cap	Gr. 4	50100243
<b>In Full Glory Reflected</b>	Jeremy S. Martin	Gr. 4	50100242

## Heritage of the Concert Band

<b>A March of the States</b>	John Philip Sousa, ed. Loras John Schissel	Gr. 3½	50100222
<b>The Pathfinder of Panama (March)</b>	John Philip Sousa, ed. Loras John Schissel	Gr. 3	50100221

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