

Kjos String Orchestra
Grade 3
Full Conductor Score
SO490F

William Camphouse

Red Oak Ridge



Neil A. Kjos Music Company • *Publisher*



The Composer



William Camphouse is engaged in music making with student, community-based, and professional performing ensembles throughout a career that continues to provide inspiration, enjoyment, and an opportunity to work with similarly motivated people. Throughout his professional life, he has been influenced by music educators that served as effective role models, by supportive colleagues, by a family always engaged in music making, and by a belief that meaningful music is a powerful communicative device for the enlightenment and pleasure of humankind. In addition to service as a public school music educator, Camphouse developed and led a comprehensive music program at Kaskaskia College in Centralia, Illinois preparing students in foundation level music coursework as well as making a vital contribution to the cultural life of the community. He is a graduate of the University of Illinois, was awarded a Morris Doctoral Fellowship from Southern Illinois University at Carbondale and studied conducting with John Paynter (Northwestern University) and Katherine Comet (St. Louis University).

His interest in composition and arranging has been ongoing and has resulted in a number of commissioned and published works for orchestra and concert band with many based on regionally inspired themes. He was awarded the Illinois Phi Beta Mu International Bandmasters' Fraternity Outstanding Composition Award. His music has been performed at The Midwest Clinic in Chicago.

Mr. Camphouse appears as a festival clinician throughout the American Midwest, is a frequent presenter at the Illinois Music Educators Association Conference, and maintains an active schedule of performing and conducting activities. Extra-musical interests have included service as Village President of Perry, Illinois where he and his wife Kristine, are restoring their Civil War era family home. They are parents of three sons and grandparents of four active grandchildren.

Instrumentation List (Set C)

8 - 1st Violin
 8 - 2nd Violin
 5 - Viola
 5 - Cello
 5 - String Bass
 1 - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to www.kjos.com.

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The Composition

by William Camphouse

What is 'Programmatic' Music?

Instrumental music is often about **some thing**. A specific person, place or thing, natural phenomenon, historical event, real or imaginary creatures, works of literature, and personal experience have all been subjects portrayed musically. 'Programmatic' compositions, and closely related tone poems, are intentionally descriptive and use basic music elements and instrumental sounds to represent a given topic. If the listener is somewhat familiar with the actual topic being represented in a composition, then it might be easier to understand its meaning.

Titles, as well as special musical sounds, are clues about a topic; some are subtle, others not. Debussy's **Nuage** is about clouds softly and gently floating by, while Tchaikovsky's **1812 Overture** is about war and uses exploding cannons to make a point that leaves no doubt. Since there are no lyrics in programmatic music, and maybe just a hint in the title about the topic, it's up to the composer to skillfully use the basic elements of musical sound ... **pitch** (high & low); **dynamics**, (loud & soft); **rhythm** (beat patterns, fast & slow) to do convincing 'story telling' using only sounds, rather than words or pictures. The composer must also choose special combinations of instruments to add character and variety to the sound, making the music's topic clearer and more realistic.

How the Music is Organized

Using those basic musical elements described above, I reached into my composer's 'tool box' to, first and foremost, provide contrasting musical ideas. Specific examples include Adagio v. Allegro (slow v. fast); Molto Sostenuto v. Con Brio (extra smooth v. bright & crisp); detailed crescendo/decrescendo to shape phrases and indicate intensity/dynamic level (loud v. soft); accents and an ostinato figure to provide a clear pulse/beat to propel the music through real time.

Two contrasting themes/melodic ideas appear ... a dark and pensive Adagio and an Allegro that is bright and optimistic. Principal sections include an Adagio m. 1-31, Allegro m. 32-60, reprise of Adagio m. 61-67, Allegro restated m. 68-88, Codetta m. 89-fine. Although the key signature remains the same throughout, the mode shifts from e minor to G Major and borrows chords via accidentals to suggest other tonalities.

Performing the Music

I have deliberately given each section of the orchestra equally important roles to play in the music making. Your job as performer is to observe all printed notation accurately, match pitch and style within your section, and listen to how your part fits in with the whole orchestra. It's also a great idea to watch the conductor at all times!

The Adagio melody in the opening is indicated Molto Sostenuto, meaning as smoothly as possible. Keep the bow moving steadily and with intensity, sustain notes to their full value, interrupt the sound as little as possible when changing strings or bow direction. Seamlessly coordinate shoulder, elbow and wrist motion to make this happen.

At the Allegro (m. 32), dynamics, tempo, tonal center as well as style suddenly change. Accents, syncopated rhythms, and the repeated accompaniment pattern drive the music with crisp, precise, rhythmically accurate bowing generated by the wrist. By contrast, the 1st Violin section returns to that same sostenuto style (ex. m. 44-60) but twice as fast and loud; likewise for viola and cello sections (m. 72-80) all over a rhythmically clear accompaniment. Approaching m. 89, things come back into focus building toward a strong, rhythmically powerful statement to close.

You've heard of imagining things in "your mind's eye." As the composer of **Red Oak Ridge**, I'm asking you to imagine things in "your mind's ear." I know where Red Oak Ridge is located ... you may not. However, I've given you hints, using those basic elements of musical sound, to help find a similar place. Think darkness into light; imagine a steep incline taking careful, steady steps along an unfamiliar path; arrive at a destination that offers a clear, exciting view. It's up to the performer (and listener) to understand what the composer is 'saying' while searching for clues and, most importantly, enjoying the music. Is this 'programmatic' music? Based on your experience, I'll trust you to decide.

Red Oak Ridge

Full Conductor Score
Approx. performance time—4:30

William Camhouse

Adagio molto sostenuto (♩ = 72) **poco rubato** **a tempo**

The score consists of two systems of staves. The first system contains measures 1 through 5, and the second system contains measures 6 through 11. The instruments are Violins (1 and 2), Viola, Cello, and String Bass. The tempo markings are **Adagio molto sostenuto** (♩ = 72), **poco rubato**, and **a tempo**. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Performance markings include *div.* (divisi), *unis.* (unison), and *V* (breath mark). A large 'SAMPLE' watermark is overlaid diagonally across the page.

12 13 div. 14 15 16 17

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f* div. unis.

Cello *f*

Str. Bass *f*

18 19 20 21 22

Vlns. 1 unis. V

Vlns. 2 V

Vla. V

Cello V div.

Str. Bass V

23 24 25 26 27

Vlns. 1 div. *p* unis. *f* div. unis.

Vlns. 2 *p* *f*

Vla. *p* *f*

Cello unis. *p* *f*

Str. Bass (V) *p* *f*

28 *unis.* *p* *div.* 29 30 *unis.* *div.* 31 **molto rall.**

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *p* *mf*

32 **Allegro, Crisp & Clear** (♩ = 120-128)

33 34 35

Vlns. 1 *f* *sim.*

Vlns. 2 *f* *sim.*

Vla. *f* *sim.*

Cello *f* *sim.* *div.*

Str. Bass *f* *f*

36 37 38 39

Vlns. 1 *f* *sim.*

Vlns. 2 *f* *sim.*

Vla. *f* *sim.*

Cello *f* *sim.*

Str. Bass *f* *f*

40 unis. *mf* 41 *mp* 42 *mp* 43

Vlns. 1 *mf* *mp*

2 *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp* unis.

Str. Bass *mf* *mp*

44 *f* bring out *mf* 45 46 47

Vlns. 1 *f* bring out *mf*

2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

48 unis. 49 50 51 div.

Vlns. 1 unis.

2

Vla.

Cello

Str. Bass

56 57 58 59 60

1 unis. *molto rit.*

2 *sim.*

Vlns.

Vla. *div.* *unis.* *f*

Cello *f* *bring out* *f*

Str. Bass

f

div. *unis.* *Vla. cue*

61 **Andante molto sostenuto** (♩ = 72) **molto rall.**

The score is for measures 61-67. Measures 61-62 are marked 'Andante molto sostenuto' with a tempo of quarter note = 72. Measures 63-67 are marked 'molto rall.' with a dashed line. The key signature is D major (two sharps). The score includes dynamics (p, mp, mf), articulation (accents, slurs), and performance instructions (div. V).

Violins 1 and 2: Measure 61 starts with a half note G4 (Vlns. 1) and a half note A4 (Vlns. 2). Measure 62 continues with a half note B4 (Vlns. 1) and a half note C5 (Vlns. 2). Measure 63 starts with a half note D5 (Vlns. 1) and a half note E5 (Vlns. 2). Measure 64 continues with a half note F#5 (Vlns. 1) and a half note G5 (Vlns. 2). Measure 65 starts with a half note A5 (Vlns. 1) and a half note B5 (Vlns. 2). Measure 66 continues with a half note C6 (Vlns. 1) and a half note D6 (Vlns. 2). Measure 67 starts with a half note E6 (Vlns. 1) and a half note F#6 (Vlns. 2).

Viola: Measure 61 is a whole rest. Measure 62 is a whole rest. Measure 63 starts with a half note G4. Measure 64 continues with a half note A4. Measure 65 starts with a half note B4. Measure 66 continues with a half note C5. Measure 67 starts with a half note D5.

Cello: Measure 61 is a whole rest. Measure 62 is a whole rest. Measure 63 starts with a half note G3. Measure 64 continues with a half note A3. Measure 65 starts with a half note B3. Measure 66 continues with a half note C4. Measure 67 starts with a half note D4.

String Bass: Measure 61 is a whole rest. Measure 62 is a whole rest. Measure 63 is a whole rest. Measure 64 is a whole rest. Measure 65 is a whole rest. Measure 66 is a whole rest. Measure 67 starts with a half note D3.

68 Allegro con brio (♩ = 120-128)

1 Vlns. *f* unis. 69 70 71

2 Vlns. *f* div. unis. *p* div. unis.

Vla. *f* *p*

Cello *f* (V) *p*

Str. Bass *f* *p*

1 Vlns. *f* 73 74 75 76

2 Vlns. *f* div. unis. *f* div. unis.

Vla. *f* *mf* unis.

Cello *f* div. x4 x2 unis.

Str. Bass *mf* unis.

1sts play 2nd time only

1 Vlns. 77 78 79 80 81

2 Vlns. unis. div. *dim.* *dim. 2nd time*

Vla. *dim.* *dim. 2nd time*

Cello *dim.* *dim. 2nd time* x4

Str. Bass *dim.* *dim. 2nd time*

82 2. V 83 84 V 85 86 V 87

Vlns. 1 *mp*

Vlns. 2 *mp* *#8* *8*

Vla. *mp*

Cello *mp*

Str. Bass *mp* (V)

88 89 90 91 92 93

Vlns. 1 *f* *mp* *cresc. poco a poco* *f*

Vlns. 2 *f* *mp* *cresc. poco a poco* *f*

Vla. *f* *mp* *cresc. poco a poco* *f*

Cello *div. V* *unis.* *div.* *cresc. poco a poco* *f*

Str. Bass *f* *mp* *cresc. poco a poco* *f*

94 95 96 97 98

Vlns. 1 *ff* *div.*

Vlns. 2 *ff* *div.*

Vla. *ff* *div.*

Cello *ff* *div.*

Str. Bass *ff* *div.*

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