

KJOS CONCERT BAND
GRADE 5
WB443F
\$9.00

MARK CAMPHOUSE

TWIN PORTS OVERTURE

C O N S E R V A T O R Y E D I T I O N S



NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA



THE COMPOSER



A product of the rich cultural life of Chicago, composer-conductor Mark Camphouse was born in Oak Park, Illinois in 1954. He received undergraduate and graduate degrees in music from Northwestern University where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. A scholarship from the Civic Orchestra of Chicago enabled Camphouse to study trumpet privately for two years with legendary Chicago Symphony Principal Trumpet Emeritus, Adolph Herseth.

Camphouse began composing at an early age, with the Colorado Philharmonic premiering his First Symphony when he was 17. His 28 published works for wind band have received widespread critical acclaim and are performed frequently in the United States and abroad, in such prestigious venues as Carnegie Hall, the Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall-London, and conferences of the World Association for Symphonic Bands and Ensembles, College Band Directors National Association, National Association for Music Education, American Bandmasters Association, and the Midwest International Band and Orchestra Clinic. Principal commissions include those by the William D. Revelli Foundation, Music for All, The U.S. Army Band, The U.S. Marine Band, Northshore Concert Band, and some of America's

finest high school, college-university, and community bands.

Camphouse has served as guest conductor, lecturer, and clinician in 43 states, Canada, Europe, and China. He was elected to membership in the American Bandmasters Association in 1999 and has served as founding coordinator of the National Band Association Young Composer Mentor Project since 2000. He conceived and edited the unique four-volume book series for GIA Publications, *Composers on Composing for Band*.

The 2013–2014 academic year marks Camphouse's 36th year of full-time teaching in higher education. In 2006, Professor Camphouse joined the faculty of George Mason University (Fairfax, Virginia), where he serves as conductor of the wind symphony and teaches courses in composition and conducting. Other principal artistic, teaching, and administrative positions have included serving as Music Director and Conductor of the New Mexico Music Festival at Taos Symphony Orchestra, Associate Director and Music Division Head of the Virginia Governor's School for the Arts, Acting Dean of Music of New World School for the Arts, and Interim Director of the George Mason University School of Music.

Camphouse attained regional finalist status in the prestigious White House Fellowship Competition in 1992. In 2002, he received an Outstanding Faculty Award sponsored by the State Council of Higher Education for Virginia, the Commonwealth's highest honor for faculty at Virginia's college and universities for demonstrated excellence in teaching, research, and public service. In 2011, Camphouse received the Kappa Kappa Psi Distinguished Service to Music Award in recognition of, and appreciation for, valuable contributions to the growth and development of the modern college/university band in the field of composition. Mark Camphouse has been married to Elizabeth Ann Curtis (Director of GMU's Potomac Arts Academy) since 1982. They have twin daughters, Beth and Briton.

THE COMPOSITION

Twin Ports Overture was commissioned by the Twin Ports Wind Orchestra of Duluth, Minnesota (Dr. Mark Whitlock, conductor) and was premiered there on June 2, 2012. The work honors the life and legacy of James Stellmaker, who enjoyed a long and distinguished career as a public school music educator in Duluth and served as principal trombonist of the Twin Ports Wind Orchestra. The well-known hymn "Praise Ye the Lord, the Almighty" (performed at Mr. Stellmaker's memorial service) is featured prominently throughout the work.

Structurally, the work is cast in 4 sections:

Section 1 (measures 1–85) is expository and intentionally unsettling in character, introducing the listener to fragments and foreshadowing of the work's principal thematic material, both borrowed and originally composed.

Section 2 (measures 86–115) features the originally composed main theme of the work in a warm and lyrical 'molto espressivo' style.

Section 3 (measures 116–153) is very life-affirming in character. The originally composed subordinate theme of the work is introduced by the first and second clarinets, marked *Allegro Energico*.

Section 4 (measures 154–188) features a complete (one verse) statement of the magnificent hymn "Praise Ye the Lord, the Almighty," and culminates with heroic, abbreviated reminders of the work's originally composed main and subordinate themes.

INSTRUMENTATION LIST

- 1 - Piccolo
- 3 - 1st Flute
- 3 - 2nd Flute
- 2 - 1st Oboe
- 2 - 2nd Oboe
- 3 - 1st B $\flat$ Clarinet
- 3 - 2nd B $\flat$ Clarinet
- 3 - 3rd B $\flat$ Clarinet
- 2 - B $\flat$ Bass Clarinet
- 1 - B $\flat$ Contrabass Clarinet
- 1 - E $\flat$ Contralto Clarinet (substitute part for B $\flat$ Contrabass Clarinet)
- 2 - 1st Bassoon
- 2 - 2nd Bassoon
- 2 - 1st E $\flat$ Alto Saxophone
- 2 - 2nd E $\flat$ Alto Saxophone
- 2 - B $\flat$ Tenor Saxophone
- 2 - E $\flat$ Baritone Saxophone
- 3 - 1st B $\flat$ Trumpet
- 3 - 2nd B $\flat$ Trumpet
- 3 - 3rd B $\flat$ Trumpet
- 2 - 1st F Horn
- 2 - 2nd F Horn
- 2 - 3rd F Horn
- 2 - 4th F Horn
- 2 - 1st Trombone
- 2 - 2nd Trombone
- 2 - 3rd Trombone
- 2 - Euphonium B.C.
- 2 - Euphonium T.C.
- 4 - Tuba
- 1 - Timpani
- 2 - Percussion I (two players):
Vibraphone, Snare Drum
Xylophone
- 2 - Percussion II (two players):
Suspended Cymbal
Orchestra Bells, Tam-tam
Marimba, Crash Cymbals
- 2 - Percussion III (two players):
Chimes, Crotales,
Bass Drum, Triangle
- 1 - Full Conductor Score

Approximate Performance Time - 9:00

Additional scores and parts are available.

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

TWIN PORTS OVERTURE

HONORING THE LIFE AND LEGACY OF JAMES STELLMAKER

Full Conductor Score

Approximate Performance Time - 9:00

MARK CAMPHOUSE

1 Boldly (♩ = 72) **3** **4** **5 poco rall.** **8 A tempo**

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons 1 2

E♭ Alto 1 Saxophones 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Boldly (♩ = 72) **poco rall.** **8 A tempo**

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

Boldly (♩ = 72) **poco rall.** **8 A tempo**

Timpani

Percussion I:
Vibraphone, Snare Drum,
Xylophone

Percussion II:
Suspended Cymbal,
Orchestra Bells, Tam-tam,
Marimba, Crash Cymbals

Percussion III:
Chimes, Crotales,
Bass Drum, Triangle

ff *mf* *mp* *p* *div.* *One player* *mp dolce* *1. One player* *mp* *p* *1. One player* *mp* *p* *Two players* *mp dolce* *1. Solo* *mp cantabile* *Two players* *f espressivo* *One player* *mf* *p* *Solo* *mp cantabile* *ff* *mf* *p* *Vibes (motor off)* *S. Cym. (w/wood stick)* *(w/soft mls.)* *ff* *ff* *Chimes & Crot. (tutti)* *Bells (w/brass mls.)* *Crot. (only)* *ff*

WB443

The image displays a page of musical notation for 'The Nutcracker', Op. 71, Act II, 'The Snowflake Dance'. The notation is arranged in multiple systems, each containing several staves. The music includes vocal lines and piano accompaniment. Key features include:

- Dynamic Markings:** 'marcato', 'ff' (fortissimo), 'f' (forte), and 'mf' (mezzo-forte) are used throughout the score.
- Tempo/Character:** The tempo is marked 'Andante' at the top right.
- Instrumentation:** The score is for voice and piano.
- Watermark:** A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire page.

25 26 27 28 29 *molto rit.* 30 31 32 **Boldly (Tempo I)** 33

Picc. *ff* *ff* *ff* *f marcato*

Fls. 1 *ff* *ff* *ff* *f marcato*

2 *ff* *ff* *ff* *f marcato*

Obs. 1 *ff* *ff* *ff* *f marcato*

2 *ff* *ff* *ff* *f marcato*

B. Cts. 1 *ff* *ff* *ff* *f marcato*

2 *ff* *ff* *ff* *f marcato*

3 *ff* *ff* *ff* *f marcato*

B. B. Cl. *ff* *ff* *ff* *f marcato*

B. Cb. Cl. *ff* *ff* *ff* *f marcato*

Bsns. 1 *ff* *ff* *ff* *f marcato*

2 *ff* *ff* *ff* *f marcato*

E. A. Saxs. 1 *ff* *ff* *ff* *f marcato*

2 *ff* *ff* *ff* *f marcato*

B. T. Sax *ff* *ff* *ff* *f marcato*

E. B. Sax *ff* *ff* *ff* *f marcato*

molto rit. 32 **Boldly (Tempo I)**

B. Tpts. 1 *ff* *ff* *ff* *f marcato*

2 *ff* *ff* *ff* *f marcato*

3 *ff* *ff* *ff* *f marcato*

F Hns. 1 *ff* *ff* *ff* *f marcato*

2 *ff* *ff* *ff* *f marcato*

3 *ff* *ff* *ff* *f marcato*

4 *ff* *ff* *ff* *f marcato*

Trbs. 1 *ff* *ff* *ff* *f marcato*

2 *ff* *ff* *ff* *f marcato*

3 *ff* *ff* *ff* *f marcato*

Euph. *ff* *ff* *ff* *f marcato*

Tuba *ff* *ff* *ff* *f marcato*

molto rit. 32 **Boldly (Tempo I)**

Timp. *ff* *ff* *ff* *f marcato*

Xylo. *ff* *ff* *ff* *f marcato*

S.D. *ff* *ff* *ff* *f marcato*

S. Cym. *ff* *ff* *ff* *f marcato*

Mar. *ff* *ff* *ff* *f marcato*

Tam-tam *ff* *ff* *ff* *f marcato*

Chimes *ff* *ff* *ff* *f marcato*

Crot. *ff* *ff* *ff* *f marcato*

B.D. *ff* *ff* *ff* *f marcato*

(Chimes) *ff* *ff* *ff* *f marcato*

S. Cym. (w/wood stick) *ff* *ff* *ff* *f marcato*

Tam-tam *ff* *ff* *ff* *f marcato*

B.D. *ff* *ff* *ff* *f marcato*

molto

34 35 36 37 38 39 40 41 42

Picc. *mf* *sostenuto espressivo* *mp* *mf* *p*

1 *mf* *sostenuto espressivo* *mp* *mf* *p*

Fls. 2 *mf* *sostenuto espressivo* *mp* *mf* *p*

Obs. 1 *mf* *sostenuto espressivo* *mp* *mf* *p*

2 *mf* *sostenuto espressivo* *mp* *mf* *p*

B $\flat$ Cls. 2 *mf* *sostenuto espressivo* *mp* *mf* *p*

3 *mf* *sostenuto espressivo* *mp* *mf* *p*

B $\flat$ B. Cl. *mf* *sostenuto espressivo* *mp* *mf* *p*

B $\flat$ Cb. Cl. *mf* *sostenuto espressivo* *mp* *mf* *p*

Bsns. 1 *mf* *sostenuto espressivo* *mp* *mf* *p*

2 *mf* *sostenuto espressivo* *mp* *mf* *p*

E $\flat$ A. Saxs. 1 *mf* *sostenuto espressivo* *mp* *mf* *p*

2 *mf* *sostenuto espressivo* *mp* *mf* *p*

B $\flat$ T. Sax *mf* *sostenuto espressivo* *mp* *mf* *p*

E $\flat$ B. Sax *mf* *sostenuto espressivo* *mp* *mf* *p*

B $\flat$ Tpts. 1 *mf* *sostenuto espressivo* *mp* *mf* *p*

2 *mf* *sostenuto espressivo* *mp* *mf* *p*

3 *mf* *sostenuto espressivo* *mp* *mf* *p*

F Hns. 1 *mf* *sostenuto espressivo* *mp* *mf* *p*

2 *mf* *sostenuto espressivo* *mp* *mf* *p*

3 *mf* *sostenuto espressivo* *mp* *mf* *p*

4 *mf* *sostenuto espressivo* *mp* *mf* *p*

Trbs. 1 *mf* *sostenuto espressivo* *mp* *mf* *p*

2 *mf* *sostenuto espressivo* *mp* *mf* *p*

3 *mf* *sostenuto espressivo* *mp* *mf* *p*

Euph. *mf* *sostenuto espressivo* *mp* *mf* *p*

Tuba *mf* *sostenuto espressivo* *mp* *mf* *p*

Timp. *p* *mp* *p* *pp*

Vibes *mp* *mp* *mp* *mp*

S. Cym. *mp* *mp* *mp* *mp*

Bells *mp* *mp* *mp* *mp*

B.D. Chimes *mp* *mp* *mp* *mp*

46

1. One player

p dolce

ppp

1. One player

p dolce

51 52 A tempo 53 54 55 *rall.* 56 57 A tempo

Picc. 1 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

Fls. 1 *mp* *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

2 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

Obs. 1 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

2 *Tutti, unis.* *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

B $\flat$ Cls. 1 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

2 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

3 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

B $\flat$ B. Cl. *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

B $\flat$ Cb. Cl. *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

Bsns. 1 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

2 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

E $\flat$ A. Saxs. 1 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

2 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

B $\flat$ T. Sax *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

E $\flat$ B. Sax *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

52 A tempo 53 54 55 *rall.* 56 57 A tempo

B $\flat$ Tpts. 1 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

2 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

3 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

F Hns. 1 (1.) *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

2 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

3 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

4 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

Trbs. 1 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

2 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

3 *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

Euph. *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

Tuba *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

52 A tempo 53 54 55 *rall.* 56 57 A tempo

Timp. *f marcato* *Tutti* *ff* *mf* *ten.* *p* *pp*

Vibes *p delicato* *ff* *mf* *ten.* *p* *pp*

Bells *p delicato* *ff* *mf* *ten.* *p* *pp*

S. Cym. *(w/wood stick)* *(w/soft mls.)* *ff* *mf* *ten.* *p* *pp*

Tam-tam *(w/plastic mls.)* *p delicato* *ff* *mf* *ten.* *p* *pp*

Crot. *p delicato* *ff* *mf* *ten.* *p* *pp*

B.D. *p delicato* *ff* *mf* *ten.* *p* *pp*

[illegible]

66 67 68 *rall.* 69 70 71 72 **A tempo** 73 74 75

Picc. 1 *mf* *mp* *p* *legatissimo*

Fls. 2 *mf* *mp* *p* *legatissimo*

Obs. 1 *mp* *p* *legatissimo*

2 *mp* *p* *legatissimo*

B $\flat$ Cls. 1 *mf* *mp* *p* *legatissimo*

2 *mf* *mp* *p* *legatissimo*

3 *mf* *mp* *p* *legatissimo*

B $\flat$ B. Cl. *mf* *mp* *p* *legatissimo*

B $\flat$ Cb. Cl. *mf* *mp* *p* *legatissimo*

Bsns. 1 *mf* *mp* *p* *legatissimo*

2 *mf* *mp* *p* *legatissimo*

E $\flat$ A. Saxs. 1 *mf* *mp* *p* *legatissimo*

2 *mf* *mp* *p* *legatissimo*

B $\flat$ T. Sax *mf* *mp* *p* *legatissimo*

E $\flat$ B. Sax *mf* *mp* *p* *legatissimo*

B $\flat$ Tpts. 1 *mf* *mp* *p* *legatissimo*

2 *mf* *mp* *p* *legatissimo*

3 *mf* *mp* *p* *legatissimo*

F Hns. 1 *mf* *mp* *p* *legatissimo*

2 *mf* *mp* *p* *legatissimo*

3 *mf* *mp* *p* *legatissimo*

4 *mf* *mp* *p* *legatissimo*

Trbs. 1 *mf* *mp* *p* *legatissimo*

2 *mf* *mp* *p* *legatissimo*

3 *mf* *mp* *p* *legatissimo*

Euph. *mf* *mp* *p* *legatissimo*

Tuba *mf* *mp* *p* *legatissimo*

Timp. *mf* *mp* *p* *legatissimo*

Vibes *mf* *mp* *p* *legatissimo*

S. Cym. *mf* *mp* *p* *legatissimo*

Chimes *mf* *mp* *p* *legatissimo*

Crot. *mf* *mp* *p* *legatissimo*

rall. *A tempo* *rall.* *A tempo*

Two players *Two players, div.* *Tutti, unis.*

mf *mp* *p* *legatissimo*

delicato *pp*

Crot. *delicato*

poco rall.

76 77 78 79 80 81 82 83 84 85

Picc. *pp*

Fls. 1 *pp* Solo *mf* *cantabile* One player *mp*

Fls. 2 *pp* *mp* *p*

Obs. 1 *pp*

Obs. 2 *pp*

B♭ Cls. 1 *pp* Two players *pp* Tutti *ten.* *mf*

B♭ Cls. 2 *pp* Two players *pp* Tutti *ten.* *mf*

B♭ Cls. 3 *pp* Two players *pp* Tutti *ten.* *mf*

B♭ B. Cl. *pp* Two players *pp*

B♭ Cb. Cl. *pp*

Bsns. 1 *pp* 1. One player *p*

Bsns. 2 *pp* 2. One player *p*

E♭ A. Saxs. 1 *pp* 1. One player *p* *pp* *p dolce* *pp* 1. Tutti *mf* *ten.*

E♭ A. Saxs. 2 *pp* 2. One player *p*

B♭ T. Sax *pp* One player *pp*

E♭ B. Sax *pp* One player *pp*

poco rall.

B♭ Tpts. 1 *pp* One player *pp*

B♭ Tpts. 2 *pp*

B♭ Tpts. 3 *pp*

F Hns. 1 (1.) *pp* One player *pp* *a2* *ten.* *mf*

F Hns. 2 *pp*

F Hns. 3 *pp*

F Hns. 4 *pp*

Trbs. 1 *pp* 1. One player *p* *pp*

Trbs. 2 *pp* 2. One player *p* *pp* One player *pp*

Trbs. 3 *pp*

Euph. *pp* Solo *mf* *cantabile* *mp*

Tuba *pp* Two players *pp*

poco rall.

Timp. *p* *pp* *ppp*

S.D. Vibes

S. Cym. *mp* S. Cym.

B.D. Tri. *pp* *p* *pp* *Tri.* *mp*

86 Andante con moto (♩ = 80)

87 88 89 90 91 92 93

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

B♭ Cb. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Timp.

S.D. Vibes

S. Cym.

B.D.

molto espressivo

div.

mp

mf espressivo

mp sostenuto

Tutti

unis.

div.

unis.

mp sostenuto

mf espressivo

mp sostenuto

mf espressivo

mp sostenuto

mp sostenuto

mf espressivo

mp sostenuto

p

B.D.

pp

p

pp

stringendo poco a poco **99** *Passionato* (♩ = 92)

94 95 96 97 98 100 101

Picc. *f* Tutti *f*

Fls. 1 *f* Tutti *f*

2 *f* Tutti *f*

Obs. 1 *mf* *espressivo* *f* Tutti, a2 *f*

2 *mf* *espressivo* *f* Tutti, a2 *f*

B♭ Cls. 1 *f* *f*

2 *f* *f*

3 *div.* *mp* *f* *un.* *f*

B♭ B. Cl. *f* *mf*

B♭ Cb. Cl. *f* *mf*

Bsns. 1 *mp* *f* *mf*

2 *mp* *f* *mf*

E♭ A. Saxs. 1 *(1.)* *mf* *f* *mf*

2 *mf* *f* *mf*

B♭ T. Sax *f* *mf*

E♭ B. Sax *f* *mf*

stringendo poco a poco **99** *Passionato* (♩ = 92)

1 *f* Tutti *f*

2 *f* *f*

3 *f* *f*

F Hns. 1 *f* *sonoramente* *f* *sonoramente*

2 *f* *sonoramente* *f* *sonoramente*

3 *f* *sonoramente* *f* *sonoramente*

4 *f* *sonoramente* *f* *sonoramente*

Trbs. 1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

Euph. *f* *sonoramente* *f* *sonoramente*

Tuba *f* *mf* *f* *mf*

stringendo poco a poco **99** *Passionato* (♩ = 92)

Timp. *p* *mf*

S.D. Vibes *mf*

Bells (w/plastic mts.) *mf*

C. Cyms. *f*

B.D. *f*

102 103 104 105 106 107 108 109

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

B♭ Cb. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Timp.

S.D. Vibes

S. Cym. Bells

B.D.

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

mf *p* *mf* *pp* *mp* *mf*

110 Boldly *molto allarg.*

111 112 113 114 115

Picc. *f* *ff*

Fls. 1 *f* *ff*
2 *f* *ff*

Obs. 1 *f* *ff*
2 *f* *ff*

B♭ Cls. 1 *f* *ff*
2 *f* *ff*
3 *f* *ff*

B♭ B. Cl. *f* *ff*

B♭ Cb. Cl. *f* *ff*

Bsns. 1 *f* *ff*
2 *f* *ff*

E♭ A. Saxes 1 *f* *ff*
2 *f* *ff*

B♭ T. Sax *f* *ff*

E♭ B. Sax *f* *ff*

B♭ Tpts. 1 *f* *ff*
2 *f* *ff*
3 *f* *ff*

F Hns. 1 *f* *ff*
2 *f* *ff*
3 *f* *ff*
4 *f* *ff*

Trbs. 1 *f* *ff*
2 *f* *ff*
3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

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

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

S. Cym. Bells *f* *mf* *f* *mf*

Tri. Crot. *f* *mf* *f* *mf*

marcato *div.* *Crot.* *Tri.*

WB443

123 124 125 126 127 128

Picc.

1

Fls.

2

Obs. 1

2

1.

mf poco sostenuto

2.

poco sostenuto

B $\flat$ Cls. 2

3

poco sostenuto

B $\flat$ B. Cl.

mf poco sostenuto

B $\flat$ Cb. Cl.

mf poco sostenuto

Bsns. 1

2

(1.)

mf

2.

mf

E $\flat$ A. Saxs. 1

2

mf poco sostenuto

B $\flat$ T. Sax

mf poco sostenuto

E $\flat$ B. Sax

mf poco sostenuto

126

B $\flat$ Tpts. 1

2

3

mf poco sostenuto

F Hns. 1

2

3

4

mf poco sostenuto

1

2

3

Trbs.

Euph.

div.

mf poco sostenuto

Tuba

mf poco sostenuto

126

Timp.

Xylo. S.D.

S. Cym. Mar.

B.D.

129 130 131 132

Picc. *mf* *f marcato*

Fls. 1 *mf* *f marcato*

2 *mf* *f marcato*

Obs. 1 *mf* *f marcato*

2 *mf* *f marcato*

B $\flat$ Cls. 1 *f marcato*

2 *f marcato*

3 *f marcato*

B $\flat$ B. Cl. *mp* *f marcato*

B $\flat$ Cb. Cl. *mp* *f marcato*

Bsns. 1 *mp* *mf leggiero*

2 *mp* *mf leggiero*

E $\flat$ A. Saxs. 1 *pointed* *f marcato*

2 *pointed* *f marcato*

B $\flat$ T. Sax *pointed* *f marcato*

E $\flat$ B. Sax *pointed* *f marcato*

B $\flat$ Tpts. 1 *mp* *mf leggiero*

2 *mp* *mf leggiero*

3 *mp* *mf leggiero*

F Hns. 1 *pointed* *f marcato*

2 *pointed* *f marcato*

3 *mf pointed* *f marcato*

4 *mf pointed* *f marcato*

Trbs. 1 *mf leggiero*

2 *mf leggiero*

3 *mf leggiero*

Euph. *unis.* *f marcato*

Tuba *mp* *mf leggiero*

Timp. *mp* *mf leggiero*

Xylo. *mf* *f marcato*

S.D. *mp* *mf leggiero*

S. Cym. *mf* *f marcato*

Mar. *f marcato*

B.D.

133 134 135 136 137

Picc. 1

Fls. 2

Obs. 1 2

B $\flat$ Cls. 2 3

B $\flat$ B. Cl.

B $\flat$ Cb. Cl.

Bsns. 1 2

E $\flat$ A. Saxes 1 2

B $\flat$ T. Sax

E $\flat$ B. Sax

B $\flat$ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Timp.

Xylo. S.D.

Mar.

B.D.

brassy!

brassy!

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The page is numbered 138, 139, 140, 141, and 142. A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page. The instruments listed on the left include Picc., Fls., Obs., B♭ Cls., B♭ B. Cl., B♭ Cb. Cl., Bsns., E♭ A. Saxs., B♭ T. Sax, E♭ B. Sax, B♭ Tpts., F Hns., Trbs., Euph., Tuba, Timp., Xylo. S.D., Mar. Tam-tam S. Cym., and B.D. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*, *mp*), and articulation marks. A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

[illegible]

153 **154 Moderato (♩ = 88)** 155 156 157 158 159 **160** 161

Picc. *f* *p*

1 *f* *p*

Fls. 2 *f* *p*

Obs. 1 *f* *p*

2 *f* *p*

1 *f* *p*

Two players *mp* cantabile, sostenuto

B $\flat$ Cls. 2 *f* *p*

One player *mp* cantabile, sostenuto

3 *f* *p*

One player *mp* cantabile, sostenuto

B $\flat$ B. Cl. *f* *p*

One player *mp* cantabile, sostenuto

B $\flat$ Cb. Cl. *f* *p*

Bsns. 1 *f* *p*

Two players *mp* cantabile, sostenuto

2 *f* *p*

Two players *mp* cantabile, sostenuto

E $\flat$ A. Saxes 1 *f* *p*

2 *f* *p*

B $\flat$ T. Sax *f* *p*

One player *mp* cantabile, sostenuto

E $\flat$ B. Sax *f* *p*

One player *mp* cantabile, sostenuto

154 Moderato (♩ = 88) **160**

Two players, div. St. Mutes *mp*

B $\flat$ Tpts. 1 *f* *p*

2 *f* *p*

3 *f* *p*

1 *f* *p*

1. One player *mp* cantabile, sostenuto

F Hns. 2 *f* *p*

3 *f* *p*

4 *f* *p*

3. One player *mp* cantabile, sostenuto

1 *f* *p*

Trbs. 2 *f* *p*

3 *f* *p*

Euph. *f* *p*

One player *mp* cantabile, sostenuto

Tuba *f* *p*

154 Moderato (♩ = 88) **160**

Timp. *mf* *p*

Vibes S.D. *f* *mf*

S. Cym. *f*

Tri. Chimes *f* *mf*

Tri. *mp*

166 *poco allarg.* A tempo (a bit slower ♩ = 80)

162 163 164 165 167 168 169 170

Picc. 1 *mf* *mf* *f*

Fls. 1 *mf* *mf* *f*

2 *mf* *mf* *f*

Obs. 1 *mf* *mf* *f*

2 *mf* *mf* *f*

B♭ Cls. 1 *mf* *mf* *f*

2 *mf* *mf* *f*

3 *mf* *mf* *f*

B♭ B. Cl. *mf* *mf* *f*

B♭ Cb. Cl. *mf* *mf* *f*

Bsns. 1 *mf* *mf* *f*

2 *mf* *mf* *f*

E♭ A. Saxs. 1 *mf* *mf* *f*

2 *mf* *mf* *f*

B♭ T. Sax *mf* *mf* *f*

E♭ B. Sax *mf* *mf* *f*

166 *poco allarg.* A tempo (a bit slower ♩ = 80)

B♭ Tpts. 1 *mf* *mf* *f* *cantabile*

2 *mf* *mf* *f* *cantabile*

3 *mf* *mf* *f* *cantabile*

F Hns. 1 *mf* *mf* *f* *cantabile*

2 *mf* *mf* *f* *cantabile*

3 *mf* *mf* *f* *cantabile*

4 *mf* *mf* *f* *cantabile*

Trbs. 1 *mf* *mf* *f* *cantabile*

2 *mf* *mf* *f* *cantabile*

3 *mf* *mf* *f* *cantabile*

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

Tuba *mf* *mf* *f* *cantabile*

166 *poco allarg.* A tempo (a bit slower ♩ = 80)

Timp. *mf* *f*

S.D. *mf* *f*

S. Cym. *mf* *f*

Chimes *f*

$$\overline{mf} \quad \rightrightarrows \quad m\eta$$

178 179 180 181 182

Picc. *ff* *marcato* *f*

1 *ff* *marcato* *f*

Fls. 2 *ff* *marcato* *f*

Obs. 1 *ff* *div.* *marcato* *f*

2 *ff* *marcato* *f*

1 *ff* *marcato* *unis.* *f*

B♭ Cls. 2 *ff* *f*

3 *ff* *f*

B♭ B. Cl. *ff* *f*

B♭ Cb. Cl. *ff* *f*

Bsns. 1 *ff* *f*

2 *ff* *f*

E♭ A. Saxs. 1 *ff* *marcato* *f*

2 *ff* *marcato* *f*

B♭ T. Sax *ff* *f*

E♭ B. Sax *ff* *f*

178

B♭ Tpts. 1 *ff* *ff* *heroically*

2 *ff* *f* *ff* *heroically*

3 *ff* *f* *ff* *heroically*

F Hns. 1 *ff* *marcato* *f*

2 *ff* *marcato* *f*

3 *ff* *marcato* *f*

4 *ff* *marcato* *f*

1 *ff* *f* *ff* *heroically*

2 *ff* *f* *ff* *heroically*

3 *ff* *f* *ff* *heroically*

Trbs. 1 *ff* *f* *ff* *heroically*

2 *ff* *f* *ff* *heroically*

3 *ff* *f* *ff* *heroically*

Euph. *ff* *f* *ff* *heroically*

Tuba *ff* *f* *div.* *ff* *heroically*

178

Timp. *f* *mf* *f*

Vibes *f* *marcato* *f*

Xylo. *f* *marcato* *f*

C. Cym. *ff* *mf* *ff*

Bells *ff* *mf* *ff*

S. Cym. *ff* *mf* *ff*

Tri. *f* *f* *f*

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

WB443

SAMPLE

SAMPLE

SAMPLE

KFS

WB443F - Twin Ports Overture



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