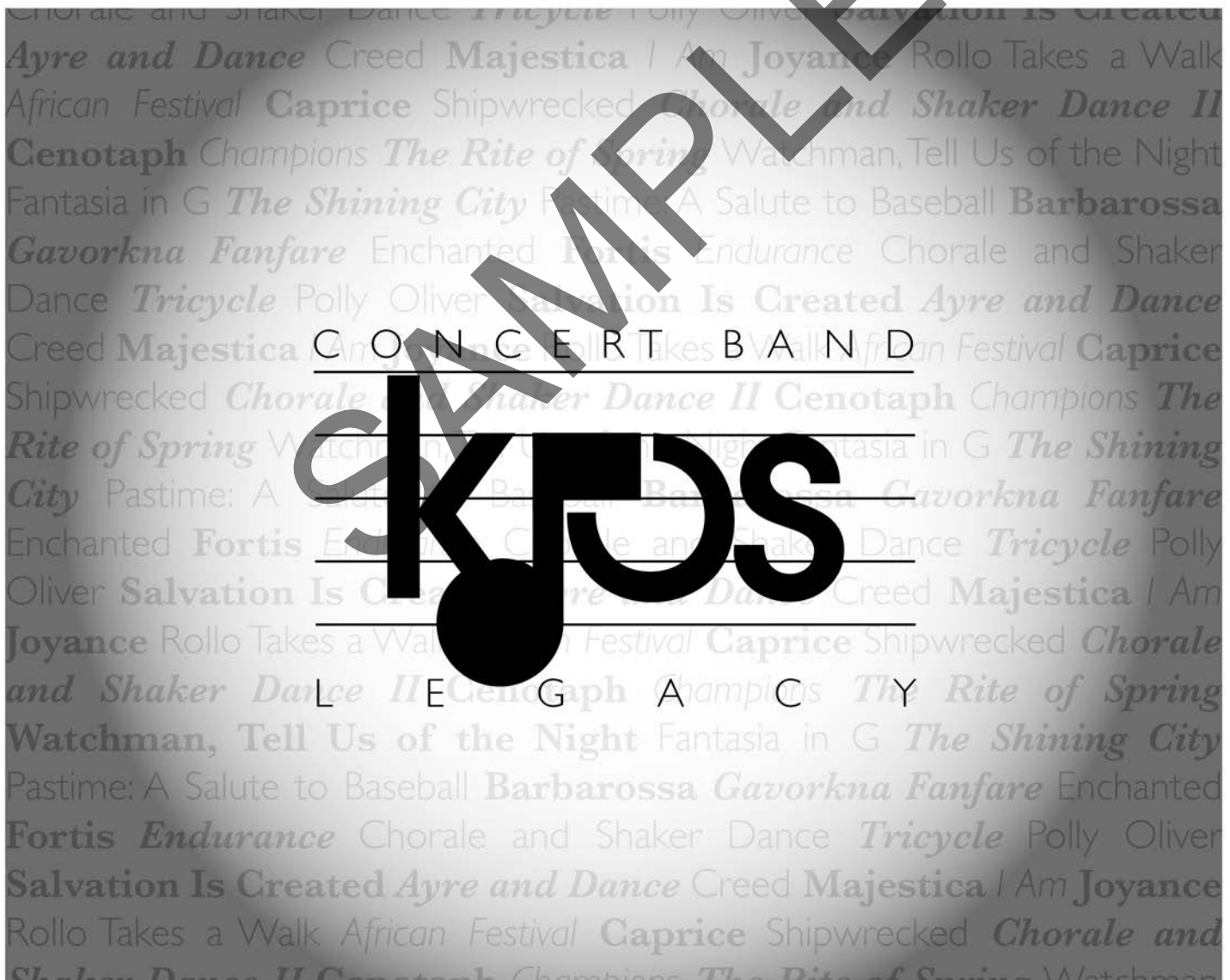


MARK CAMPHOUSE

Elegy, Prayer, and Hymn



About 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, the late 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, Texas 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, Kappa Kappa Psi, Phi Beta Mu, 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 2014–2015 academic year marks Camphouse's 37th 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.

About the Composition

Astronomy, Physics, Oceanography, Dark Matter. These were the four areas of study Yale University graduating senior Michele Dufault was exploring with great diligence at the time of her tragic and untimely death on April 13, 2011. I am not at all proud that I know virtually nothing about Michele's principal areas of study. Add to this woeful ignorance the fact I did not know Michele, nor had I ever had the opportunity to even meet her. What, therefore, could I as a composer possibly say through music about this extraordinary young woman?

After speaking with Yale Director of Bands, Dr. Thomas C. Duffy, and after reading a good number of brief reflective statements about Michele from family members and friends, the creation of this work came together quite naturally and, for me, quite quickly. The work was sketched and organized in May and orchestrated in June and July. The three major sections of the work are clearly indicated in its title: *Elegy, Prayer, and Hymn*.

Especially influential to me in my search for appropriate extra-musical inspiration were the words of Michele's grandfather, Robert Dufault, who said, "She was a living saint." That powerful statement really resonated with me both as a composer and as a father of twin daughters very close in age to Michele. Accordingly, her grandfather's words drew me to the sturdy church hymn by the great English composer, Ralph Vaughan Williams, *For All the Saints*. It serves as the work's principal thematic material.

While my work honoring Michele contains poignant and elegiac passages, I hope it will be received by the listener as music that celebrates, not mourns, a life filled with such great promise; as music that celebrates, not mourns, an individual who exuded such wonderful idealism.

Had Michele lived during the presidency of fellow Massachusetts native John F. Kennedy, she undoubtedly would have found JFK's call for idealism, leadership, and sacrifice, especially from among young Americans, to be extremely inspirational. The closing lines of President Kennedy's enduring inaugural address seem apt here as a final thought as to how I sense Michele may have viewed life: "...Let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own."

—Mark Camphouse

Instrumentation List

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

Approximate performance time—10:30

Additional scores and parts are available.

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

ELEGY, PRAYER, AND HYMN

In Memoriam Michele Elizabeth Dufault (1988–2011)

Full Conductor Score

Commissioned by the Yale University Concert Band, Dr. Thomas C. Duffy, conductor

Mark Camphouse

Approximate Performance Time — 10:30

Elegy

Grave (♩ = 58)

1 2 3 4 5 6 7 8 9

Piccolo

1 Flutes

2 Flutes

1 Oboes

2 Oboes

1 B♭ Clarinets

2 B♭ Clarinets

3 B♭ Clarinets

B♭ Bass Clarinet

B♭ Contrabass Clarinet

1 Bassoons

2 Bassoons

E♭ Alto 1 Saxophones

2 E♭ Alto 2 Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Grave (♩ = 58)

1 B♭ Trumpets

2 B♭ Trumpets

3 B♭ Trumpets

1 F Horns

2 F Horns

3 F Horns

4 F Horns

1 Trombones

2 Trombones

3 Trombones

Euphonium

Tuba

Piano

Grave (♩ = 58)

Timpani

Percussion I (two players):
Orchestra Bells, Crotales,
Snare Drum

Percussion II (two players):
Chimes, Suspended Cymbal,
Crash Cymbals

Percussion III (two players):
Bass Drum, Vibraphone,
Triangle, Tam-tam

Crut.
Bells
(w/plastic mils.)

mp
delicato

mp
delicato

Vibes (motor off)

mp
delicato

B.D.

mp

WB444

20 21 22 23 24 25 Reflectively (Tempo I^o) 26 27

Picc. *Solo* *mf* *dolce* *p* *Tutti* *p* *legatissimo* *N.B.*

Fls. 1 *mf* *dolce* *p* *Tutti* *p* *legatissimo* *N.B.*

2 *mf* *dolce* *p* *Tutti* *p* *legatissimo* *N.B.*

Obs. 1 *mf* *dolce* *p* *Tutti* *p* *legatissimo* *N.B.*

2 *mf* *dolce* *p* *Tutti* *p* *legatissimo* *N.B.*

B $\flat$ Cls. 2 *One player* *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

3 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

B $\flat$ B. Cl. *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

B $\flat$ Cb. Cl. *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

Bsns. 1 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

2 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

E $\flat$ A. Saxes 1 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

2 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

B $\flat$ T. Sax *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

E $\flat$ B. Sax *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

B $\flat$ Tpts. 1 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

2 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

3 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

F Hns. 1 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

2 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

3 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

4 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

Trbs. 1 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

2 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

3 *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

Euph. *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

Tuba *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

Piano *mp* *delicato* *pp* *delicato* *N.B.*

Timp. *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

Crot. *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

S. Cym. *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

Vibes *mp* *p* *pp* *Tutti* *p* *legatissimo* *N.B.*

calando *Reflectively (Tempo I^o)*

pp *delicato* *pp* *delicato* *N.B.*

poco più mosso *poco rall.* *A tempo*

36 37 38 39 40 41 42

Picc. *mf* *f* *passionato* *non dim.* *mf* *mp*

1 Fls. *mf* *f* *passionato* *non dim.* *mf* *mp*

2 Fls. *mf* *f* *passionato* *non dim.* *mf* *mp*

Obs. 1 *mf* *f* *passionato* *non dim.* *mf* *mp*

2 Obs. *mf* *f* *passionato* *non dim.* *mf* *mp*

1 B♭ Cls. *mf* *f* *passionato* *non dim.* *mf* *mp*

2 B♭ Cls. *mf* *f* *passionato* *non dim.* *mf* *mp*

3 B♭ Cls. *mf* *f* *passionato* *non dim.* *mf* *mp*

B♭ B. Cl. *mf* *f* *passionato* *non dim.* *mf* *mp*

B♭ Cb. Cl. *mf* *f* *passionato* *non dim.* *mf* *mp*

Bsns. 1 *mf* *f* *passionato* *non dim.* *mf* *mp*

2 Bsns. *mf* *f* *passionato* *non dim.* *mf* *mp*

E♭ A. Sax. 1 *mf* *f* *passionato* *non dim.* *mf* *mp*

2 E♭ A. Sax. *mf* *f* *passionato* *non dim.* *mf* *mp*

B♭ T. Sax. *mf* *f* *passionato* *non dim.* *mf* *mp*

E♭ B. Sax. *mf* *f* *passionato* *non dim.* *mf* *mp*

poco più mosso *poco rall.* *A tempo*

1 B♭ Tpts. *mf* *f* *passionato* *non dim.* *mf* *mp*

2 B♭ Tpts. *mf* *f* *passionato* *non dim.* *mf* *mp*

3 B♭ Tpts. *mf* *f* *passionato* *non dim.* *mf* *mp*

1 F Hns. *mf* *f* *passionato* *non dim.* *mf* *mp*

2 F Hns. *mf* *f* *passionato* *non dim.* *mf* *mp*

3 F Hns. *mf* *f* *passionato* *non dim.* *mf* *mp*

4 F Hns. *mf* *f* *passionato* *non dim.* *mf* *mp*

1 Trbs. *mf* *f* *passionato* *non dim.* *mf* *mp*

2 Trbs. *mf* *f* *passionato* *non dim.* *mf* *mp*

3 Trbs. *mf* *f* *passionato* *non dim.* *mf* *mp*

Euph. *mf* *f* *passionato* *non dim.* *mf* *mp*

Tuba *mf* *f* *passionato* *non dim.* *mf* *mp*

Piano *mf* *f* *passionato* *non dim.* *mf* *mp*

poco più mosso *poco rall.* *A tempo*

Timp. *mp* *f* *passionato* *non dim.* *mf* *mp*

Crot. *mp* *f* *passionato* *non dim.* *mf* *mp*

S. Cym. *mp* *f* *passionato* *non dim.* *mf* *mp*

Chimes *mp* *f* *passionato* *non dim.* *mf* *mp*

B.D. *mp* *f* *passionato* *non dim.* *mf* *mp*

Vibes *mp* *f* *passionato* *non dim.* *mf* *mp*

mf *f* *passionato* *non dim.* *mf* *mp*

43 *rall.* 44 *rall.* 45 **Con spirito** (♩ = 88) *meno mosso subito rall. poco a poco* 50 51

Picc. 1 *p* *mf pochissimo marcato* *mp* *p*

Fls. 2 *p* *mf pochissimo marcato* *mp* *p*

Obs. 1 *p* *mf pochissimo marcato* *mp* *p*

2 *p* *mf pochissimo marcato* *mp* *p*

B♭ Cls. 2 *p* *mp* *p* *mp* *p*

3 *p* *mp* *p* *mp* *p*

B♭ B. Cl. *p* *mp* *p* *mp* *p*

B♭ Cb. Cl. *p* *mp* *p* *mp* *p*

Bsns. 1 *p* *mp* *p* *mp* *p*

2 *p* *mp* *p* *mp* *p*

E♭ A. Saxs. 1 *p* *mf pochissimo marcato* *mp* *p*

2 *p* *mf pochissimo marcato* *mp* *p*

B♭ T. Sax *p* *mp* *p* *mp* *p*

E♭ B. Sax *p* *mp* *p* *mp* *p*

B♭ Tpts. 1 *mf* *mp* *p* *pp*

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

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

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

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

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

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

Trbs. 1 *mf* *mp* *p* *pp*

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

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

Euph. *mf* *mp* *p* *pp*

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

Piano *mf* *pochissimo marcato* *mp* *p*

Timp. *rall.* 45 **Con spirito** (♩ = 88) *meno mosso subito rall. poco a poco*

Crot. *mf* *mp* *p* *pp*

Bells *mf* *pochissimo marcato* *mp* *p*

S. Cym. *mf* *mp* *p* *pp*

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

B.D. *mf* *mp* *p* *pp*

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

Two players *rall.* 45 **Con spirito** (♩ = 88) *meno mosso subito rall. poco a poco* St. Mutes Two players, div.

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

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

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

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

1. One player *mp* *pochissimo marcato*

2. One player *mp* *pochissimo marcato*

WB444

Prayer

61 Andante con moto (♩ = 72)

62 63 64 65 66 67 68

Picc. Two players *mp* *religioso* *mf* *mp* *mp*

Fls. 1 *mp* *religioso* *mf* *mp* *mp*

2 *mp* *religioso* *mf* *mp* *mp*

Obs. 1 *mp* *religioso* *mf* *mp* *mp*

2 *mp* *religioso* *mf* *mp* *mp*

B♭ Cls. 2 *mp* *religioso* *mf* *mp* *mp*

3 *mp* *religioso* *mf* *mp* *mp*

B♭ B. Cl. *p* *mp* *religioso* *f* *p*

B♭ Cb. Cl. *p* *mp* *religioso* *f* *p*

Bsns. 1 *mf* *espressivo* *mp* *mp* *religioso* *f* *p*

2 *mf* *espressivo* *mp* *mp* *religioso* *f* *p*

E♭ A. Sax. 1 *p* *religioso* *mp* *mf* *mp* *religioso* *f* *p*

2 *p* *religioso* *mp* *mf* *mp* *religioso* *f* *p*

B♭ T. Sax *mp* *religioso* *f* *p*

E♭ B. Sax *mp* *religioso* *f* *p*

61 Andante con moto (♩ = 72)

1 2 3

B♭ Tpts. *p* *mp* *f* *p*

F Hns. 1 *p* *mp* *religioso* *f* *p*

2 *p* *mp* *religioso* *f* *p*

3 *p* *mp* *religioso* *f* *p*

4 *p* *mp* *religioso* *f* *p*

Trbs. *p* *mp* *f* *p*

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

Tuba *p* *mp* *religioso* *f* *p*

Piano *p* *mp* *f* *p*

61 Andante con moto (♩ = 72)

Timp. *mf* *p*

Bells *pp* *p* *mf* *p*

S. Cym. *pp* *p* *mf* *p*

Chimes *pp* *p* *mf* *p*

Tri. *p* *mf* *p*

Vibes *p* *mf* *p*

Tam-tam *p* *mf* *p*

69 70 71 72 *rall.* 73 *A tempo* 74 75 76

Picc. *mf* *mp* *mf* *mp* *p* *mp* *mf* *mp*

1 *mf* *mp* *mf* *mp* *p* *mp* *mf* *mp*

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

Obs. 1 *mf* *mp* *mf* *mp* *p* *mp* *mf* *mp*

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

1 *mf* *mp* *mf* *mp* *p* *mp* *mf* *mp*

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

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

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

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

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

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

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

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

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

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

rall. 73 *A tempo*

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

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

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

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

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

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

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

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

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

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

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

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

Piano *mp* *p* *mp* *p* *mp* *mf* *mp*

rall. 73 *A tempo*

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

Bells *mp* *p* *mp* *p* *mp* *mf* *mp*

S. Cym. Chimes *mp* *p* *mp* *p* *mp* *mf* *mp*

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

Bells (w/plastic mlt.) *p* *mp* *p* *mp* *p* *mp* *mf* *mp*

77 78 79 80 81 82 83

Picc. *mf* *mp*

1 *mf* *mp*

Fls. 2 *mf* *mp*

Obs. 1 (1.) *mf* *mp*

2 *mf* *mp*

1 *mf* *mp*

B $\flat$ Cls. 2 *mf* *mp*

3 *mf* *mp*

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

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

Bsns. 1 1. One player *mf*

2 *mf*

E $\flat$ A. Saxes 1 (1.) *mf* *mp*

2 *mf* *mp*

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

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

1 *mf* *mp*

B $\flat$ Tpts. 2 *mf* *mp*

3 *mf* *mp*

1 *mf* *mp*

F Hns. 2 *mf* *mp*

3 *mf* *mp*

4 *mf* *mp*

1 *mp* *mf* *mp*

Trbs. 2 *mp* *mf* *mp*

3 *mf* *mp*

Euph. *mp* *mf* *mp*

Tuba Two players, div. *mp* *mf* *mp*

Piano

Timp. *mp*

Bells

S. Cym.

Vibes

One player *mf* *cantabile*

2. One player *mf*

3. One player *mf*

One player *mf*

[illegible]

Largamente (Tempo I°)**accel. molto**

91 92 93 94 95 96 97

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff*

B♭ Cls. 1 *ff*

2 *ff*

3 *ff*

B♭ B. Cl. *ff*

B♭ Cb. Cl. *ff*

Bsns. 1 *ff*

2 *ff*

E♭ A. Saxes 1 *ff*

2 *ff*

B♭ T. Sax *ff*

E♭ B. Sax *ff*

molto espressivo

mf

mp

mp

p

Two players

One player

Largamente (Tempo I°)**accel. molto**

1 2 3

B♭ Tpts. 1 *ff*

2 *ff*

3 *ff*

F Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Trbs. 1 *ff*

2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Piano *ff*

molto espressivo

mf

mp

p

div.

Largamente (Tempo I°)**accel. molto**

Timp. *ff*

Bells *ff*

C. Cyms. *f*

S. Cym. *mp*

Tam-tam *mf*

B.D. *mf*

1. One play

mp

(96)

(senza rit.) 113 **Maestoso subito** (♩ = 84)

108 109 110 111 112 114

Picc. *mf* *f* *ff*

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

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

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

B♭ B. Cl. *mf* *f*

B♭ Cb. Cl. *mf* *f*

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*

(senza rit.) 113 **Maestoso subito** (♩ = 84)

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

F Hns. 1 *f* *brassy!*
2 *f* *brassy!*
3 *f* *brassy!*
4 *f* *brassy!*

Trbs. 1 *f* *heroically*
2 *f* *heroically*
3 *f* *heroically*

Euph. *mf* *f*

Tuba *mf* *f*

Piano *ff*

(senza rit.) 113 **Maestoso subito** (♩ = 84)

Timp. *mf* *f*

Bells *mp* *f*

S. Cym. *mp* *f* *mf*

Tri. *mf* *f*

115 116 117 118 119 120 *tratt.*

Picc. *f* *ff* *f* *ff* *breve* *ff*

1 *f* *ff* *f* *ff* *breve* *ff*

Fls. 2 *f* *ff* *f* *ff* *breve* *ff*

Obs. 1 *f* *ff* *f* *ff* *breve* *ff*

2 *f* *ff* *f* *ff* *breve* *ff*

B $\flat$ Cls. 1 *f* *ff* *f* *ff* *breve* *ff*

2 *f* *ff* *f* *ff* *breve* *ff*

3 *f* *ff* *f* *ff* *breve* *ff*

B $\flat$ B. Cl. *marc.* *f* *ff* *f* *ff* *breve* *ff*

B $\flat$ Cb. Cl. *f marc.* *f* *ff* *f* *ff* *breve* *ff*

Bsns. 1 *marc.* *f* *ff* *f* *ff* *breve* *ff*

2 *marc.* *f* *ff* *f* *ff* *breve* *ff*

E $\flat$ A. Saxes 1 *f* *ff* *f* *ff* *breve* *ff*

2 *f* *ff* *f* *ff* *breve* *ff*

B $\flat$ T. Sax *marc.* *f* *ff* *f* *ff* *breve* *ff*

E $\flat$ B. Sax *marc.* *f* *ff* *f* *ff* *breve* *ff*

120 *tratt.*

B $\flat$ Tpts. 1 *f* *ff* *f* *ff* *breve* *ff*

2 *f* *ff* *f* *ff* *breve* *ff*

3 *f* *ff* *f* *ff* *breve* *ff*

F Hns. 1 *f* *ff* *f* *ff* *breve* *ff*

2 *f* *ff* *f* *ff* *breve* *ff*

3 *f* *ff* *f* *ff* *breve* *ff*

4 *f* *ff* *f* *ff* *breve* *ff*

Trbs. 1 *f* *ff* *f* *ff* *breve* *ff*

2 *f* *ff* *f* *ff* *breve* *ff*

3 *f* *ff* *f* *ff* *breve* *ff*

Euph. *f* *ff* *f* *ff* *breve* *ff*

Tuba *Tutti, unis.* *f marc.* *f* *ff* *f* *ff* *breve* *ff*

Piano *f* *ff* *f* *ff* *breve* *ff*

120 *tratt.*

Timp. *f marc.* *mf* *f* *mf* *breve* *ff*

Bells S.D. *f* *mf* *f* *mf* *breve* *ff*

S. Cym. *f* *ff* *f* *ff* *breve* *ff*

Tri. *f* *ff* *f* *ff* *breve* *ff*

Glorioso (A tempo)

121 122 123 124 125 126 127

Picc. *f*

Fls. 1 *f*

2 *f*

Obs. 1 *f*

2 *f*

B♭ Cls. 1 *f*

2 *f*

3 *f*

B♭ B. Cl. *f*

B♭ Cb. Cl. *f*

Bsns. 1 *f*

2 *f*

E♭ A. Saxes 1 *f*

2 *f*

B♭ T. Sax *f*

E♭ B. Sax *f*

Glorioso (A tempo)

1 *f*

2 *f*

3 *f*

F Hns. 1 (1.) *f*

2 (2.) *f*

3 (3.) *f*

4 (4.) *f*

Trbs. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tuba *f*

Piano

Glorioso (A tempo)

Timp. *f*

Bells (w/brass mlt.), Crot. *f*

Bells *f*

Crot. *f*

Chimes *f*

C. Cyms. *f*

Vibes *f*

1v.

1v.

1v.

C. Cyms. *f*

128 129 130 131 132 133 134 $(\text{♩} = \text{♩})$ *allarg.*

Picc. *ff*

1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

2 *ff*

1 *ff*

B♭ Cls. 2 *ff*

3 *ff*

B♭ B. Cl. *ff*

B♭ Cb. Cl. *ff*

Bsns. 1 *ff*

2 *ff*

E♭ A. Saxs. 1 *ff*

2 *ff*

B♭ T. Sax *ff*

E♭ B. Sax *ff*

128 $(\text{♩} = \text{♩})$ *allarg.*

B♭ Tpts. 1 *ff*

2 *ff*

3 *ff*

F Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Trbs. 1 *ff*

2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Piano *ff*

128 $(\text{♩} = \text{♩})$ *allarg.*

Timp. *f*

Bells *f*

S. Cym. *mf*

Vibes *mf*

div.

molto

135 Poco meno mosso ($\text{♩} = 76$)

Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
B♭ Cb. Cl.
Bsns.
E♭ A. Sax.
B♭ T. Sax
E♭ B. Sax

135 Poco meno mosso ($\text{♩} = 76$)

B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Piano
135 Poco meno mosso ($\text{♩} = 76$)
Timp.
Bells S.D.
Chimes S. Cym.
C. Cyms.
Vibes
Tam-tam B.D.

rall. molto

f, *ff*, *p*, *mf*, *fz*, *loco*, *div.*, *unis.*, *S.D.*, *(rim shots)*, *C. Cyms.*, *B.D.*

WB444

WB444

Kjos Music's Guide to © Copyright

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning, we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.