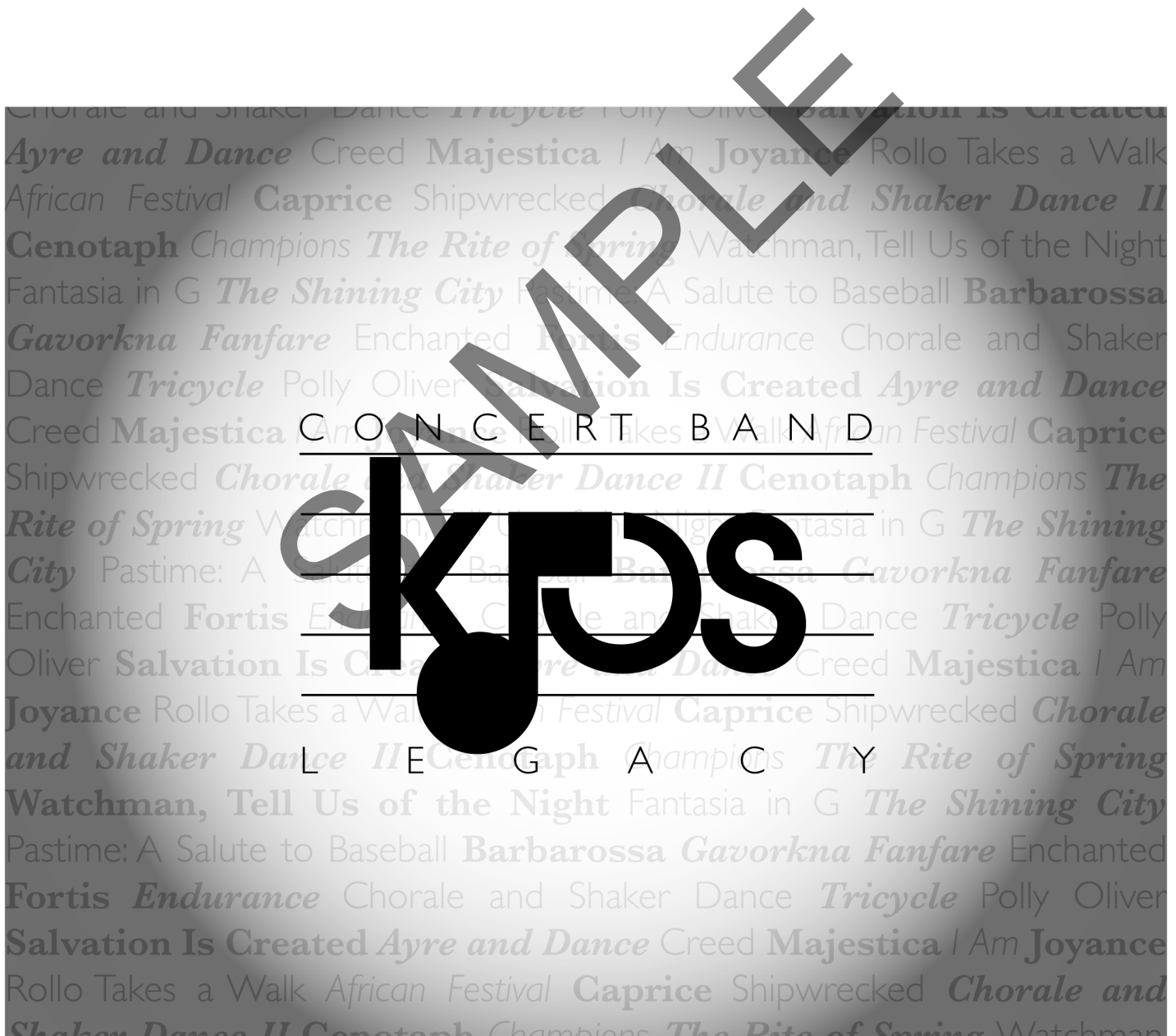


MARK CAMPHOUSE

Prelude, Processional, and Postlude



About the Composer



A product of the rich cultural environment 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 the late 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 Orchestra principal trumpet, Adolph Herseth.

Camphouse began composing at an early age, with the Colorado Philharmonic premiering his *First Symphony* when he was 17. His 30 published works for wind band have received widespread critical acclaim and are performed frequently in the US and abroad in such prestigious venues as Carnegie

Hall, The Kennedy Center, Symphony Center-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, The US Air Force Band, The US Army Band, The US Marine Band, Northshore Concert Band, Tara Winds, and Fairfax Symphony Orchestra. Recent guest conducting engagements include those with the Houston Symphony Brass Ensemble, United States Air Force Band, NAFME All-National Honor Concert Band, and Banda de Conciertos de San Jose (Costa Rica).

Mr. 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 4-volume book series for GIA Publications, *Composers on Composing for Band*. His 5th book with GIA Publications (*Whatever Things ... The Life and Teachings of John P. Paynter*) was published in 2014.

The 2018-2019 academic year marks his 41st 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 Director of Concert Bands, conductor of the wind symphony, and teaches undergraduate and graduate courses in composition, conducting, orchestration, and analysis. 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 in Miami, and Interim Director of the George Mason University School of Music.

Professor Camphouse attained regional finalist status in the prestigious White House Fellowship Competition in 1993. 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 colleges 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. In 2015, Camphouse received the Outstanding Contributor to Music Award from Phi Beta Mu International Bandmasters Fraternity. Mark Camphouse has been married to Elizabeth Ann Curtis (Executive Director of the Mason Community Arts Academy) since 1982. They have twin daughters, Beth and Briton.

About the Composition

The *Prelude* begins calmly with a tranquil passage (measures 1–15) where foreshadowing of the work's principal theme is heard in the solo flute and the solo alto saxophone. A contrasting fanfare-like treatment of the principal theme is stated in measures 16–33. The fanfare subsides and leads to a quasi-free fantasia section (measures 34–59) where there is development of both the tranquil and fanfare-like styles of the principal theme. The stately *Processional* (measures 60–81) presents the principal theme in its entirety and in a straight forward fashion. The poignant and reflective *Postlude* (measures 82–100) brings the work to a peaceful conclusion.

Prelude, Processional, and Postlude was premiered on January 13, 2018 on the campus of Lake Forest High School (Lake Forest, Illinois) by The 2018 North Shore Honor Band under the direction of the composer.

Instrumentation List

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

Approximate performance time—7:00

Additional scores and parts are available.

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

Commissioned by The 2018 Northshore Honor Band

Prelude, Processional, & Postlude

for Symphonic Band

Approx. performance time—7:00

Mark Camhouse

Tranquillo (♩ = 60)

2 3 4 5 6 7

Piccolo *mp dolce*

Flutes 1 *mf espr.* 2 *mf* *molto espr.*

Oboes 1 *mp dolce* 2 *mp*

B♭ Clarinets 1 *mp dolce* 2 *mp* 3 *mp*

B♭ Bass Clarinet *mp*

B♭ Contrabass Clarinet *mp*

Bassoons 1 *mp* 2 *mp*

E♭ Alto Saxophones 1 *mf espr.* 2 *mp*

B♭ Tenor Saxophone *mp espr.*

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 *mp dolce* 2 *mp* 3 *mp*

F Horns 1 *mp dolce* 2 *mp* 3 *mp* 4 *mp*

Trombones 1 *mp* 2 *mp* 3 *mp*

Euphonium *mp*

Tuba *mp*

Piano *mf* *loco* *mp* *mf*

Timpani *pp*

Percussion I: (2 players) *mf* *pp*

Crotales, Vibraphone, Suspended Cymbal, Crash Cymbals

Percussion II: (2 players) *mf* *mf*

Chimes, Snare Drum, Triangle, Suspended Cymbal

Percussion III: (2 players) *p* *mf*

Tam-Tam, Bass Drum, Orchestra Bells

16 Maestoso (♩ = 72)

17 18 19 20 21

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

B♭ C. B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

16 Maestoso (♩ = 72)

Bb Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

16 Maestoso (♩ = 72)

Pno.

16 Maestoso (♩ = 72)

Timp.

S. Cym.

C. Cyms.

Chimes Tri.

S.D.

Bells

B.D.

22 23 24 25 26 27 28 29

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

B♭ C. B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

22

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

22

Pno.

22

Timp.

S. Cym.

C. Cyms.

Tri.

S.D.

Bells

B.D.

espansivo

f

ff

sonoramente

marc.

div.

loco

f

ff

mf

34 Andante Espressivo (quasi a tempo)

34 Andante Espressivo (quasi a tempo)

34 Andante Espressivo (quasi a tempo)

WB517

WB517

rit. a tempo

rit. a tempo

rit. a tempo

WB517

54 55 56 rall. poco a poco 57 58 59 60 Stately (♩ = 72) 61 62

Picc. 1 Fls. 2 Obs. 1 2 B♭ Cls. 2 3 B♭ B. Cl. B♭ C. B. Cl. Bsns. 1 2 E♭ A. Saxes 2 B♭ T. Sax. E♭ B. Sax. B♭ Tpts. 1 2 3 F Hns. 1 2 3 4 Trbs. 1 2 3 Euph. Section Tuba Pno. Timp. Crot. Vibes Chimes S. Cym. T.T. B.D.

pp *p* *mf* *p* *pp* *f* *molto legato e cant.* *pp* *f* *molto legato e cant.* *mf* *p* *Two players* *pp* *f* *molto legato e cant.* *mf* *p* *mf* *p* *pp* *f* *molto legato e cant.* *mf* *p* *One player* *pp* *f* *molto legato e cant.* *mf* *p* *One player per part* *f* *molto legato e cant.* *mf* *p* *molto esp.* *Two players* *pp* *p* *mf* *p* *mp* *pp* *mf* *p* *mf* *p* *mp* *pp*

63 64 65 66 67 68 69 70

Picc. 1 *f* *molto legato e cant.* *espr.* *f* *All.*

Fls. 2 *f* *molto legato e cant.* *espr.* *f* *All.*

Obs. 1 *f* *molto legato e cant.* *espr.* *f* *All.*

2 *f* *molto legato e cant.* *espr.* *f* *All.*

B♭ Cls. 1 *f* *molto legato e cant.* *espr.* *f* *All.*

2 *f* *molto legato e cant.* *espr.* *f* *All.*

3 *f* *molto legato e cant.* *espr.* *f* *All.*

B♭ B. Cl. *f* *molto legato e cant.* *espr.* *f* *All.*

B♭ C. B. Cl. *f* *molto legato e cant.* *espr.* *f* *All.*

Bsns. 1 *f* *molto legato e cant.* *espr.* *f* *All.*

2 *f* *molto legato e cant.* *espr.* *f* *All.*

E♭ A. Saxes 1 *f* *molto legato e cant.* *espr.* *f* *All.*

2 *f* *molto legato e cant.* *espr.* *f* *All.*

B♭ T. Sax. *f* *molto legato e cant.* *espr.* *f* *All.*

E♭ B. Sax. *f* *molto legato e cant.* *espr.* *f* *All.*

B♭ Tpts. 1 *f* *molto legato e cant.* *espr.* *f* *All.*

2 *f* *molto legato e cant.* *espr.* *f* *All.*

3 *f* *molto legato e cant.* *espr.* *f* *All.*

F Hns. 1 *f* *molto legato e cant.* *espr.* *f* *All.*

2 *f* *molto legato e cant.* *espr.* *f* *All.*

3 *f* *molto legato e cant.* *espr.* *f* *All.*

4 *f* *molto legato e cant.* *espr.* *f* *All.*

Trbs. 1 *f* *molto legato e cant.* *espr.* *f* *All.*

2 *f* *molto legato e cant.* *espr.* *f* *All.*

3 *f* *molto legato e cant.* *espr.* *f* *All.*

Euph. *f* *molto legato e cant.* *espr.* *f* *All.*

Tuba *f* *molto legato e cant.* *espr.* *f* *All.*

Pno. *f* *molto legato e cant.* *espr.* *f* *All.*

Timp. *f* *molto legato e cant.* *espr.* *f* *All.*

S. Cym. *f* *molto legato e cant.* *espr.* *f* *All.*

C. Cyms. *f* *molto legato e cant.* *espr.* *f* *All.*

Tri. *f* *molto legato e cant.* *espr.* *f* *All.*

S. Cym. *f* *molto legato e cant.* *espr.* *f* *All.*

T.T. *f* *molto legato e cant.* *espr.* *f* *All.*

B.D. *f* *molto legato e cant.* *espr.* *f* *All.*

p *mp* *p*

71 72 73 74 75 76

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl. 1

B♭ C. B. Cl. 1

Bsns. 1 2

E♭ A. Saxs. 1 2

B♭ T. Sax. 1

E♭ B. Sax. 1

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph. 1

Tuba 1

Pno.

Timp.

S. Cym.

C. Cyms.

Tri.

S. Cym.

T.T.

B.D.

82 Reflectively (♩ = 60)

77 78 79 80 81 83 84

Picc. *ff* *mf dolce* *mf con calore*

Fls. 1 *ff* *mf dolce* *mf con calore*

2 *ff* *mf dolce* *mf con calore*

Obs. 1 *ff* *mf dolce* *mf con calore*

2 *ff* *mf dolce* *mf con calore*

B♭ Cls. 1 *ff* *mf dolce* *mf con calore*

2 *ff* *mf dolce* *mf con calore*

3 *ff* *mf dolce* *mf con calore*

B♭ B. Cl. *ff* *mf dolce* *mf con calore*

B♭ C. B. Cl. *ff* *mf dolce* *mf con calore*

Bsns. 1 *ff* *mf dolce* *mf con calore*

2 *ff* *mf dolce* *mf con calore*

E♭ A. Saxs. 1 *ff* *mf dolce* *mf con calore*

2 *ff* *mf dolce* *mf con calore*

B♭ T. Sax. *ff* *mf dolce* *mf con calore*

E♭ B. Sax. *ff* *mf dolce* *mf con calore*

B♭ Tpts. 1 *ff* *mf dolce* *mf con calore*

2 *ff* *mf dolce* *mf con calore*

3 *ff* *mf dolce* *mf con calore*

F Hns. 1 *ff* *mf dolce* *mf con calore*

2 *ff* *mf dolce* *mf con calore*

3 *ff* *mf dolce* *mf con calore*

4 *ff* *mf dolce* *mf con calore*

Trbs. 1 *ff* *mf dolce* *mf con calore*

2 *ff* *mf dolce* *mf con calore*

3 *ff* *mf dolce* *mf con calore*

Euph. *ff* *mf dolce* *mf con calore*

Tuba *ff* *mf dolce* *mf con calore*

Pno. *ff* *mf dolce* *mf con calore*

82 Reflectively (♩ = 60)

82 Reflectively (♩ = 60)

82 Reflectively (♩ = 60)

Timp. *ff* *mf dolce* *mf con calore*

Crot. *ff* *mf dolce* *mf con calore*

C. Cyms. *ff* *mf dolce* *mf con calore*

Tri. *ff* *mf dolce* *mf con calore*

S. Cym. *ff* *mf dolce* *mf con calore*

T.T. *ff* *mf dolce* *mf con calore*

B.D. *ff* *mf dolce* *mf con calore*

85 86 87 88 89 90 91 **calmando** 92

Picc. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Fls. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Obs. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

B♭ Cls. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

2. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

3. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

B♭ B. Cl. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

B♭ C. B. Cl. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Bsns. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

2. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

E♭ A. Saxs. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

2. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

B♭ T. Sax. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

E♭ B. Sax. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

B♭ Tpts. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

2. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

3. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

F Hns. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

2. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

3. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

4. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Trbs. 1. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

2. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

3. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Euph. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Tuba *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Pno. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

89 **calmando**

Timp. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Crot. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Vibes *f* *mf* *mf* *p* *pp* *mf dolce* *p*

Chimes *f* *mf* *mf* *p* *pp* *mf dolce* *p*

S. Cym. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

T.T. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

B.D. *f* *mf* *mf* *p* *pp* *mf dolce* *p*

This page contains measures 94 through 100 of the musical score. The instrumentation includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets in B-flat (1, 2, and 3), Bass Clarinet in B-flat, Bassoon (1 and 2), E-flat Alto Saxophone, B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The score features various musical notations such as notes, rests, and dynamic markings (mf, mp, p, pp). A large, stylized watermark is visible across the bottom right of the page.

93 Solemn (♩ = 56) rall. poco a poco al fine

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

1. One player

pp

mf *mp* *p* *pp*

Section

All unis.

mf *mp* *p* *pp*

93 Solemn (♩ = 56) rall. poco a poco al fine

Pno.

pp

p

93 Solemn (♩ = 56)

rall. poco a poco al fine

Timp.

Crot.

Vibes

Chimes

S. Cym.

T.T.

B.D.

mf

mp

pp

p

Chimes

p

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