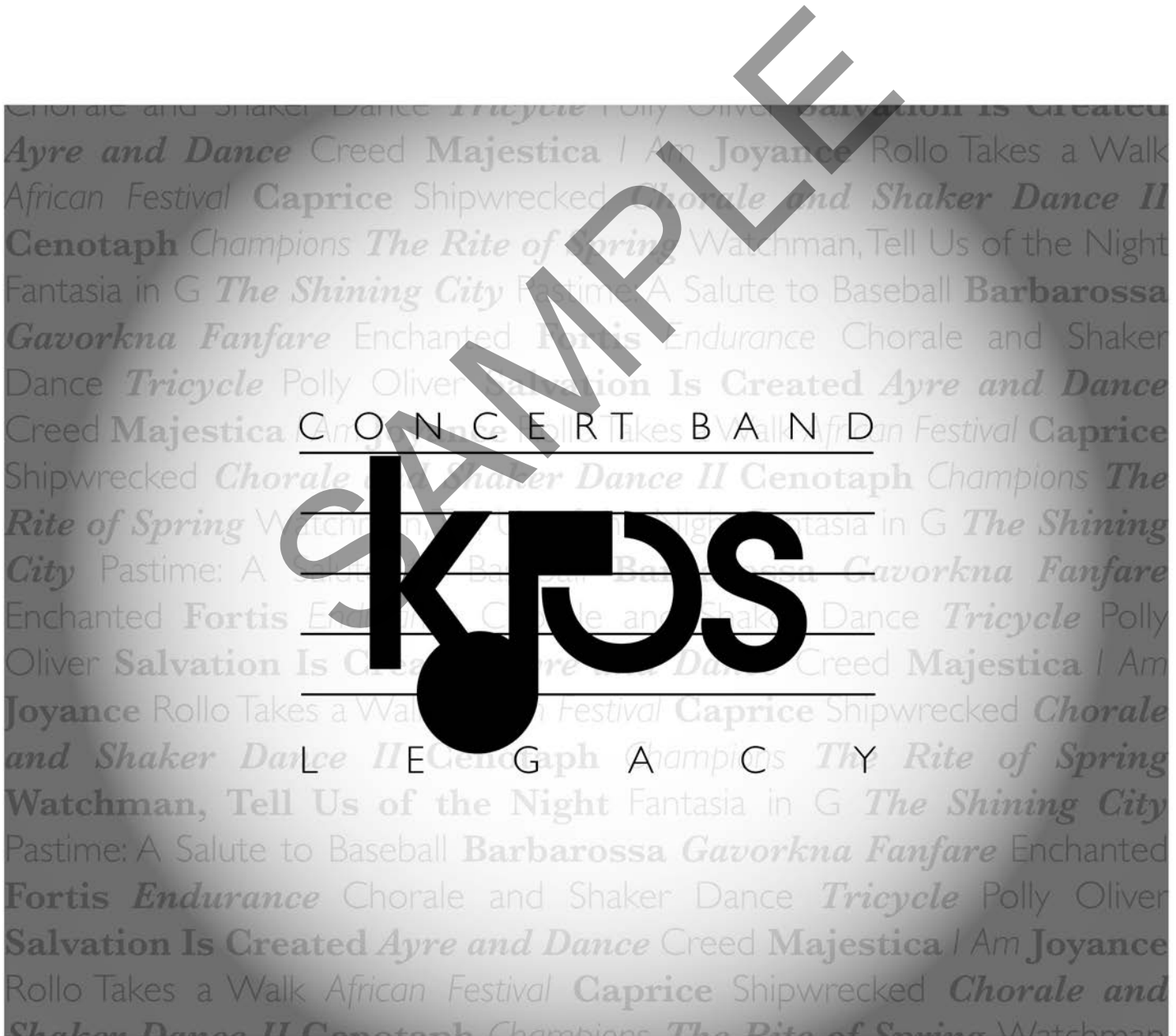


MARK CAMPHOUSE

Resolutions





About the Composer

A product of the rich cultural environment of Chicago, composer-conductor Mark Camhouse 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 Camhouse to study trumpet privately for two years with legendary Chicago Symphony Orchestra principal trumpet, Adolph Herseth.

Camhouse began composing at an early age, with the Colorado Philharmonic premiering his *First Symphony* when he was 17. His 33 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. Camhouse has served as guest conductor, lecturer, and clinician in 43 states, Canada, Central America, 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 2020–2021 academic year marks his 43rd year of full-time teaching in higher education. In 2006, Professor Camhouse 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 Camhouse 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, Camhouse 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, Camhouse received the Outstanding Contributor to Music Award from Phi Beta Mu International Bandmasters Fraternity. Mark Camhouse 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 orchestral version of *Resolutions* was commissioned in 2017 by the Fairfax (Virginia) Symphony Orchestra to celebrate the 60th anniversary season of the FSO and to commemorate the 275th anniversary of Fairfax County's rich history, phenomenal growth, notable achievements, and most importantly, its vibrant and exciting future.

Upon hearing a recording of the FSO's premiere performance of *Resolutions*, former US Air Force Band Commander/Conductor Colonel Larry H. Lang asked me if I would be interested in transcribing the work for symphonic band. My response was immediate and affirmative! It was a great honor to conduct the premiere of the wind band version of *Resolutions* with the outstanding United States Air Force Band (Colonel Don Schofield, Commander/Conductor) in March 2019 during the American Bandmasters Association Convention in Loveland, Colorado.

The title contains a very intentional double meaning: musical resolutions (harmonic dissonance resolving to consonance) and political resolutions containing fundamental American principles of human freedom found in the influential Fairfax Resolves, penned in 1774 by American patriot and Fairfax County resident George Mason (1725–1792). Mason's Fairfax County friend and neighbor, George Washington introduced Mason's Fairfax Resolves into the House of Burgesses in July, 1774. Two years later, Mason served as the primary author of the Virginia Declaration of Rights, which ranks among the most noble and influential constitutional documents in the history of our nation.

I like my music to sing! Accordingly, theme 1 of *Resolutions* begins with an extended passage for solo tuba, euphonium, and English horn marked *Adagio Lamentoso*. Theme 2 is foreshadowed by solo flute. Theme 2 proper, marked *Espansivo* is soon heralded by the brass and percussion sections and eventually becomes a quasi-fanfare for full band. The music subsides, and theme 1 (initially stated in a somber minor mode) is transformed and played with warmth in a radiant major tonal center. This harmonic transformation of theme 1 is intended to reflect the abundance of natural beauty found in Fairfax County. Theme 3, marked *Marziale* has a decidedly heroic style and is first stated by the horn section. Fragments of William Billings' 1770 patriotic anthem, *Chester* (closely identified

with Washington's Continental Army) and George Frederick Root's 1862 Civil War tune, Battle Cry of Freedom (a.k.a. Rally 'Round the Flag) make brief appearances while superimposed with Theme 3 during this spirited section. A transition combining themes 2 and 3 leads to a resolute and celebratory return of theme 1. A very sonorous closing section marked *Molto Largamente* leads to the powerful conclusion of this 7-minute work.

—Mark Camphouse
Spring, 2020
Fairfax, Virginia

Instrumentation List

- 1 – Piccolo
- 4 – 1st Flute
- 4 – 2nd Flute
- 2 – 1st Oboe
- 2 – 2nd Oboe & English Horn
- 4 – 1st B \flat Clarinet
- 4 – 2nd B \flat Clarinet
- 4 – 3rd B \flat Clarinet
- 2 – B \flat Bass Clarinet
- 1 – B \flat Contrabass Clarinet
- 1 – E \flat Contra-alto Clarinet (Substitute for 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
- 3 – 1st Trombone
- 3 – 2nd Trombone
- 3 – Bass Trombone
- 2 – Euphoniums
- 2 – Euphoniums TC
- 4 – Tuba
- 1 – Timpani
- 2 – Percussion I:
 - Suspended Cymbal,
 - Vibraphone, Tenor Drum,
 - Snare Drum, Crash Cymbals
- 2 – Percussion II:
 - Chimes, Triangle, Suspended Cymbal,
 - Crash Cymbals, Orchestra Bells, Snare Drum
- 2 – Percussion III:
 - Bass Drums, Tam-tam, Crotales,
 - 3 Tom-toms, Xylophone
- 1 – Full Conductor Score

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.

Full Conductor Score

Wind Band transcription by the composer.
Commissioned by The United States Air Force Band, Washington, D.C.

Resolutions

Approx. performance time—7:00

Mark Camhouse

Adagio lamentoso (♩ = 60) **accel.**

Piccolo

1

Flutes

2

1

Oboes

English Horn (also Oboe 2)

1

B♭ Clarinets

2

3

B♭ Bass Clarinets

B♭ Contrabass Clarinet

Bassoons

1

2

E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Adagio lamentoso (♩ = 60) **accel.**

B♭ Trumpets

1

2

3

F Horns

1

2

3

4

Trombones

1

2

Bass

Euphoniums

Tuba

mp triste, molto legato e cant. *mf* *s*

One Player Solo *mf*

Adagio lamentoso (♩ = 60) **accel.**

Timpani

Percussion I:
Suspended Cymbal,
Vibraphone, Tenor Drum,
Snare Drum, Crash Cymbals

Percussion II:
Chimes, Triangle,
Suspended Cymbal,
Crash Cymbals,
Orchestra Bells, Snare Drum

Percussion III:
Bass Drum, Tam-tam
2 Crotales (B, G♯),
3 Tom-toms, Xylophone

Suspended Cymbal - w/soft mts. *p*

1 2 3 4 5

Con moto (♩ = 72)

poco rall.

Picc.

1 Fls.

2 Fls.

1 Obs.

Eng. Hn.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

B♭ B. Cls.

B♭ C.B. Cl.

1 Bsns.

2 Bsns.

1 E♭ A. Saxes

2 E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

Bass

Euphs.

Tuba

1 Timp.

S. Cym. Vib.

Vib.

Chimes Tri.

B.D. T-tam.

6 7 8 9 10 11

Tempo I°

Picc. 1 2

Fls. 1 2

Obs. Eng. Hrn. Solo *mp* triste, molto legato e cant. *f* *ff* molto passionato *f*

B \flat Cls. 1 2 3

B \flat B. Cls.

B \flat C.B. Cl.

Bsns. 1 2

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

(Two Players) unis. *mf*

(Two Players) unis. *mf*

Two Players div. *mf*

English Horn cue Solo *mp* triste, molto legato e cant. *f* *ff* molto passionato end cue *mf*

1. One Player a2 *mf*

2. One Player *mf*

(One Player) *mf*

(One Player) *mf*

(One Player) *mf*

(One Player) *mf*

Tempo I°

B \flat Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2

Bass

Euphs. (One Player) *f*

Tuba

Two Players div. Str. Mute *pp* Open

2. One Player *pp* Str. Mute *pp* Open

3. One Player Str. Mute *pp*

1. (One Player) a2 *mf*

2. One Player *mf*

3. One Player *mf*

4. One Player *mf*

1. One Player Str. Mute *pp* Open

2. One Player Str. Mute *pp*

Tempo I°

Timp.

Vib.

S. Cym. to S. Cym. (soft mallets) *mf*

B.D. T-tam. *mf*

rall. 20 **Mesto (a tempo) (♩ = 58)**

Picc. 5 3 4 5 3
Fls. 4 4 4 4 4
Obs. Eng. Hn. 1 1 1 1 1
B♭ Cls. 1 2 3 1 2
B♭ B. Cls. 1 2 3 1 2
B♭ C.B. Cl. 1 2 3 1 2
Bsns. 1 2 1 2 1 2
E♭ A. Saxes 1 2 1 2 1 2
B♭ T. Sax. 1 2 1 2 1 2
E♭ B. Sax. 1 2 1 2 1 2

rall. 20 **Mesto (a tempo) (♩ = 58)**

B♭ Tpts. 1 2 3 1 2 3
F Hns. 1 2 3 4 1 2 3 4
Trbs. 1 2
Bass
Euphs. Two Players div. One Player div. molto espr.
Tuba Two Players Tutti

rall. 20 **Mesto (a tempo) (♩ = 58)**

Timp. 5 3 4 5 3
Vib. T. Drum mf to Tenor Drum Tenor Drum
S. Cym. f to Chimes
B.D. T-tam.

27 Tranquillo

Picc. 3 4 5

Fls. 1 2 4 4 4

Obs. Eng. Hn. 1 *mf* *p* *pp* [to 2nd Oboe]

B \flat Cls. 1 2 3 *mf* *p* *pp*

B \flat B. Cls. *mf* *espr.* *p* *pp* div.

B \flat C.B. Cl. *mf* *espr.* *p* *pp*

Bsns. 1 2 *mf* *espr.* *p* *pp*

E \flat A. Saxes 1 2 *mf* *p* *pp* *p dolce* One Player

B \flat T. Sax. *mf* *p* *pp* *p dolce* One Player

E \flat B. Sax. *mf* *espr.* *p* *pp*

B \flat Tpts. 1 2 3 3 4 5

F Hns. 1 2 3 4 1. One Player 2. One Player 3. One Player *p* *pp*

Trbs. 1 2 *mf* *p* *pp* 1. One Player 2. One Player *p*

Bass *mf* *p* *pp* One Player *p*

Euphs. *mf* *p* *pp*

Tuba *mf* *espr.* *p* *pp* *p* div. unis. div. One Player

Timp. 3 4 5

Vib. to Vibraphone

Chimes Chimes *p*

B.D. T-tam. Bass Drum to Tam-tam Tam-tam to Crotales *p* *mp* *p* *pp*

23 24 25 26 27 28

Picc. 1 *Two Players div.* *p*

Fls. 1 *p dolce* *mp* *p*

2

Obs. 1

Eng. Hn.

B♭ Cls. 1 *pp*

2

3

B♭ B. Cls. *unis.*

B♭ C.B. Cl.

Bsns. 1

2

E♭ A. Saxes 1 *mp s* *p*

2 *mp s* *p*

B♭ T. Sax. *pp*

E♭ B. Sax. *pp*

B♭ Tpts. 1 *pp*

2

3

F Hns. 1 *1. One Player* *pp lontano* *3. (One Player)*

2 *pp*

3 *mp dolce* *p*

4

Trbs. 1 *religioso* *pp*

2 *religioso* *pp*

Bass *pp*

Euphs. *Two Players div.* *pp*

Tuba *Two Players* *pp*

Timp. *pp*

Vib. *Vibraphone (motor OFF)* *p delicato* *to S. Cym. (hard stick)*

Chimes *lontano* *pp*

Crot. *Crotales* *p delicato*

34 **Espressivo, più mosso** (♩ = 72)

Picc.

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

B♭ B. Cls.

B♭ C.B. Cl.

Bsns. 1

2

1 E♭ A. Saxes

2 E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

34 **Espressivo, più mosso** (♩ = 72)

1 B♭ Tpts. *Tutti unis.*

2 B♭ Tpts. *Tutti*

3 B♭ Tpts. *Tutti*

1 F Hns. *Tutti*

2 F Hns. *f*

3 F Hns. *Tutti*

4 F Hns. *f*

1 Trbs. *Tutti a2*

2 Trbs. *f*

Bass

Euphs.

Tuba

non dim.

non dim.

non dim.

non dim.

non dim.

34 **Espressivo, più mosso** (♩ = 72)

Timp.

S. Cym. S.D. *S. Cym. (hard stick)* to Snare Drum

Chimes

B.D. to Bass Drum

Solo *ff* aggressivo!

Snare Drum

ff marziale

ff aggressivo!

Bass Drum

Picc. *f* *non dim.*

1 Fls. *Tutti* *f* *non dim.*

2 Fls. *f* *non dim.*

1 Obs. *2nd Oboe (Tutti)* *f* *non dim.*

2 Obs. *f* *non dim.*

1 B♭ Cls. *f* *non dim.*

2 B♭ Cls. *f* *non dim.*

3 B♭ Cls. *div.* *f* *non dim.* *unis.*

B♭ C.B. Cl.

1 Bsns. *f* *non dim.*

2 Bsns.

1 E♭ A. Saxes *Tutti* *f* *non dim.*

2 E♭ A. Saxes *Tutti* *f* *non dim.*

B♭ T. Sax.

E♭ B. Sax.

1 B♭ Tpts. *ten.*

2 B♭ Tpts. *ten.*

3 B♭ Tpts. *ten.*

1 F Hns. *ten.*

2 F Hns. *ten.*

3 F Hns. *ten.*

4 F Hns. *ten.*

1 Trbs. *ten.*

2 Trbs.

Bass *Tutti* *f*

Euphs. *Tutti div.* *f*

Tuba *Tutti* *f*

Timp. *f* *mp* *molto!*

S.D. *f*

S. Cym. *S. Cym. (hard stick)* *ff* *to Crash Cymbals* *f* *Crash Cymbals* *to Orchestra Bells*

C. Cyms.

T-tam. *ff* *ff* *mp* *molto!*

B.D.

43

Picc. *f*

Fls. 1 *f*
2 *f*

Obs. 1 *f*
2 *f*

B \flat Cls. 1 *f*
2 *f*
3 *f*

B \flat B. Cls.

B \flat C.B. Cl.

Bsns. 1 *f*
2 *f*

E \flat A. Saxes 1 *f*
2 *f*

B \flat T. Sax. *f*

E \flat B. Sax. *f*

43

B \flat Tpts. 1 *f*
2 *f*
3 *f*

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

Trbs. 1 *f*
2 *f*

Bass *f*

Euphs. *f*

Tuba *f*

43

Timp. *ff*

S.D. *ff* to S. Cym. (hard stick)

S. Cym. *ff* to Crash Cymbals

Bells *f* Orchestra Bells - w/brass mts.

T-tam. *f* to 3 Tom-toms

3 Toms *ff* 3 Tom-toms

B.D. *f* to Bass Drum

43 44 45 46 47

WB523

rit. sub. a tempo

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cls.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

to English Horn

ff^s *rit. sub.* *a tempo* *f*

rit. sub. a tempo

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2

Bass

Euphs.

Tuba

Soli heroic

ff^s *rit. sub.* *a tempo* *f*

rit. sub. a tempo

Timp.

C. Cyms.

Bells S.D.

T-tam. B.D.

to Snare Drum

Crash Cymbals

Snare Drum

Tam-tam

to S. Cym.

to Chimes

ff^s *rit. sub.* *a tempo* *f* *mf*

poco rall. 54 Arioso, con moto (♩ = 72)

Score for Piccolo, Flutes, Oboes, English Horn, Clarinets (Bb, Bb), Bass Clarinet, Bassoons, Eb Alto Saxophones, Bb Tenor Saxophone, and Eb Baritone Saxophone. It includes performance markings such as *mp*, *p*, *mf*, *ten.*, *molto cant. e espress.*, and *p legato*.

Picc.

Fls. 1, 2

Obs. 1

Eng. Hn.

Bb Cls. 1, 2, 3

Bb B. Cls.

Bb C.B. Cl.

Bsns. 1, 2

Eb A. Saxes 1, 2

Bb T. Sax.

Eb B. Sax.

poco rall. 54 Arioso, con moto (♩ = 72)

Score for Bb Trumpets, French Horns, Trombones, Bass, Euphonium, and Tuba. It includes performance markings such as *mp*, *p*, *mf*, *1. One Player*, *mp cant.*, *mf*, *p legato*, *unis.*, and *p legato*.

Bb Tpts. 1, 2, 3

F Hns. 1, 2, 3, 4

Trbs. 1, 2

Bass

Euphs.

Tuba

poco rall. 54 Arioso, con moto (♩ = 72)

Score for Timpani, Cymbals (Suspended and Crash), Chimes, and Bass Drum. It includes performance markings such as *mf*, *mp*, *pp*, *to Crash Cymbals*, and *Bass Drum*.

Timp.

S. Cym.

C. Cyms.

Chimes

B.D.

accelerando

The musical score consists of the following parts and markings:

- Picc.**: Part 1, starting at measure 61.
- Fls.**: Parts 1 and 2, starting at measure 61.
- Obs.**: Part 1, starting at measure 61.
- Eng. Hn.**: Part 1, starting at measure 61.
- Bb Cls.**: Parts 1 and 2, starting at measure 61.
- Bb B. Cls.**: Part 3, starting at measure 61.
- Bb C.B. Cl.**: Part 1, starting at measure 61.
- Bsns.**: Parts 1 and 2, starting at measure 61.
- Eb A. Saxes**: Parts 1 and 2, starting at measure 61.
- Bb T. Sax.**: Part 1, starting at measure 61.
- Eb B. Sax.**: Part 1, starting at measure 61.
- Bb Tpts.**: Parts 1, 2, and 3, starting at measure 61.
- F Hns.**: Parts 1, 2, 3, and 4, starting at measure 61.
- Trbs.**: Parts 1 and 2, starting at measure 61.
- Bass**: Part 1, starting at measure 61.
- Euphs.**: Part 1, starting at measure 61.
- Tuba**: Part 1, starting at measure 61.
- Timp.**: Part 1, starting at measure 61.
- S. Cym. / C. Cyms.**: Parts 1 and 2, starting at measure 61.
- Chimes**: Part 1, starting at measure 61.
- B.D.**: Part 1, starting at measure 61.

Key performance markings include *mf espr.*, *p*, *mp*, *mf*, *f*, *Tutti*, *div.*, *unis.*, *a2*, and *1. Tutti a2*. The score includes time signatures of 3/4 and 4/4, and a large "SAMPLE" watermark is overlaid across the middle.

63 Nobilemente (♩ = 80)

Picc. *ff* *passionato*

Fls. 1 *ff* *passionato*

Fls. 2 *ff* *passionato*

Obs. 1 *ff* *passionato*

Eng. Hn. *ff* *passionato*

B♭ Cls. 1 *ff* *passionato*

B♭ Cls. 2 *ff* *passionato*

B♭ Cls. 3 *ff* *passionato*

B♭ B. Cls. *f* *mf* *unis.* *div.*

B♭ C.B. Cl. *f* *mf*

Bsns. 1 *f* *mf*

Bsns. 2 *f* *mf*

E♭ A. Sax. 1 *ff* *f* *mf* *f* *sonoramente*

E♭ A. Sax. 2 *ff* *f* *mf*

B♭ T. Sax. *f* *mf*

E♭ B. Sax. *f* *mf*

63 Nobilemente (♩ = 80)

B♭ Tpts. 1 *passionato*

B♭ Tpts. 2 *f*

B♭ Tpts. 3 *f*

F Hns. 1 *ff* *f* *mf* *f* *sonoramente*

F Hns. 2 *ff* *f* *mf* *f* *sonoramente*

F Hns. 3 *ff* *f* *mf* *f* *sonoramente*

F Hns. 4 *ff* *f* *mf* *f* *sonoramente*

Trbs. 1 *f* *mf*

Trbs. 2 *f* *mf*

Bass *f* *mf*

Euphs. *f* *mf*

Tuba *f* *mf*

63 Nobilemente (♩ = 80)

Timp. *f* *mf*

S. Cym. *Crash Cymbals* *to S. Cym.* *Suspended Cymbal*

C. Cyms. *f* *mf* *f*

Chimes *Chimes* *to Snare Drum*

B.D. *Xeo*

Meno mosso e calmando

rall.

Picc. 1 2

Fls. 1 2

Obs. 1 2

B \flat Cls. 1 2 3

B \flat B. Cls. unis. div.

B \flat C.B. Cl. f

Bsns. 1 2 f

E \flat A. Saxes 1 2 f

B \flat T. Sax. f

E \flat B. Sax. f

mf f cantabile mp mf mp p

One Player ten. mp

Meno mosso e calmando

rall.

B \flat Tpts. 1 2 3

F Hns. 1 3 4

Trbs. 1 2

Bass f

Euphs. f

Tuba f

mf mp mp p

One Player ten. mp

Meno mosso e calmando

rall.

Timp. mp p

S. Cym. mf f mp pp

S.D.

B.D.

74 Marziale (♩ = 100)

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cls.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

p *mf* *f* *cresc. poco a poco* *Tutti* *f*

74 Marziale (♩ = 100)

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2

Bass

Euphs.

Tuba

p *mf* *f* *cresc. poco a poco* *Str. Mute* *f*

74 Marziale (♩ = 100)

Timp.

C. Cyms.

S.D.

B.D. Xyl.

p *mf* *f* *cresc. poco a poco* *pp* *ff* *Xylophone*

78 Heroically, meno mosso (♩ = 88)

Picc. 1
Fls. 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cls.
B♭ C.B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.

78 Heroically, meno mosso (♩ = 88)

B♭ Tpts. 1 2 3
F Hns. 1 2 3 4
Trbs. 1 2
Bass
Euphs.
Tuba

78 Heroically, meno mosso (♩ = 88)

Timp.
C. Cyms.
S.D.
Xyl.

85

Picc. *ff* *spiritoso*

Fls. 1 *ff* *spiritoso*

Fls. 2 *ff* *spiritoso*

Obs. 1 *ff* *spiritoso*

Obs. 2 *ff* *spiritoso*

B♭ Cls. 1 *ff* *spiritoso*

B♭ Cls. 2 *ff* *spiritoso*

B♭ Cls. 3 *ff* *spiritoso*

B♭ B. Cls. *mf*

B♭ C.B. Cl. *mf*

Bsns. 1 *mf*

Bsns. 2 *mf*

E♭ A. Saxes 1 *ff* *spiritoso*

E♭ A. Saxes 2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

85 *Soli*

B♭ Tpts. 1 *ff* *spiritoso*

B♭ Tpts. 2 *ff* *spiritoso*

B♭ Tpts. 3 *ff* *spiritoso*

F Hns. 1 *f*

F Hns. 2 *f*

F Hns. 3 *f*

F Hns. 4 *f*

Trbs. 1 *mf*

Trbs. 2 *mf*

Bass *mf*

Euphs. *mf*

Tuba *mf*

85

Timp. *ff*

C. Cyms. *f*

S.D. *ff*

Xyl. *f* *spiritoso*

85 86 87 88 89 90 91

[♩ = ♩] stesso tempo

Picc. 1 Fls. 2 Obs. 1 2 B♭ Cls. 2 3 B♭ B. Cls. B♭ C.B. 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. Bass Euphs. Tuba Timp. S. Cym. C. Cyms. S.D. Xyl. B.D.

Soli, *ff*, *div.*, *marc.*, *Rim Shots*, *Suspended Cymbal*, *Bass Drum*

92 93 94 95

WB523

(♩ = 72)

96 **Drammatico, molto meno mosso subito!**

Picc. 1

Fls. 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cls. unis. div.

B♭ C.B. Cl. unis.

Bsns. 1 2

E♭ A. Saxs. 1 2

B♭ T. Sax. 1

E♭ B. Sax. 1

(♩ = 72)

96 **Drammatico, molto meno mosso subito!**

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2

Bass

Euphs. unis. div.

Tuba unis.

(♩ = 72)

96 **Drammatico, molto meno mosso subito!**

Timp.

S. Cym. Vib. to Vibraphone

S.D. Bells to Orchestra Bells (brass mallets)

B.D. to Chimes

96

97

98

99

Più mosso, pressing forward

rall.

Picc. *mf* *cresc. poco a poco*

Fls. 1 *f* *cresc. poco a poco*

Fls. 2 *f* *cresc. poco a poco*

Obs. 1 *mf* *cresc. poco a poco*

Obs. 2 *f* *cresc. poco a poco*

B♭ Cls. 1 *f* *cresc. poco a poco*

B♭ Cls. 2 *f* *cresc. poco a poco*

B♭ Cls. 3 *unis.* *f* *cresc. poco a poco*

B♭ B. Cls. *div.* *mf* *cresc. poco a poco*

B♭ C.B. Cl. *mf* *cresc. poco a poco*

Bsns. 1 *mf* *cresc. poco a poco*

Bsns. 2 *mf* *cresc. poco a poco*

E♭ A. Saxs. 1 *f* *cresc. poco a poco*

E♭ A. Saxs. 2 *mf* *f* *cresc. poco a poco*

B♭ T. Sax. *mf* *cresc. poco a poco*

E♭ B. Sax. *mf* *cresc. poco a poco*

Più mosso, pressing forward

rall.

B♭ Tpts. 1 *ff*

B♭ Tpts. 2 *ff*

B♭ Tpts. 3 *ff*

F Hns. 1 *mf*

F Hns. 2 *mf*

F Hns. 3 *mf*

F Hns. 4 *mf*

Trbs. 1 *ff*

Trbs. 2 *ff*

Bass *mf* *cresc. poco a poco*

Euphs. *div.* *mf* *cresc. poco a poco*

Tuba *mf* *cresc. poco a poco*

Più mosso, pressing forward

rall.

Timp. *mf* *cresc. poco a poco*

S. Cym. Vib. *to S. Cym.* *mf* *cresc. poco a poco* *Suspended Cymbal*

Chimes *ff* *exuberant!* *Quasi Solo* *mf* *cresc. poco a poco*

B.D. *f* *mf*

allarg. molto **106** Passionato, con moto (♩ = 76)

Picc. *ff* *ten.* *f* *molto cant. e espr.*

Fls. 1 *ff* *ten.* *f* *molto cant. e espr.*

Fls. 2 *ff* *ten.* *f* *molto cant. e espr.*

Obs. 1 *ff* *ten.* *f* *ff* *molto cant. e espr.*

Obs. 2 *ff* *ten.* *f* *ff* *molto cant. e espr.*

B♭ Cls. 1 *ff* *ten.* *f* *molto cant. e espr.*

B♭ Cls. 2 *ff* *ten.* *f* *molto cant. e espr.*

B♭ Cls. 3 *ff* *ten.* *f* *molto cant. e espr.*

B♭ B. Cls. *ff* *ten.* *f* *molto cant. e espr.*

B♭ C.B. Cl. *f* *ff* *f*

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

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

E♭ A. Sax. 1 *ff* *ten.* *ff* *molto cant. e espr.*

E♭ A. Sax. 2 *ff* *ten.* *ff* *molto cant. e espr.*

B♭ T. Sax. *f* *ff* *f* *ff* *sonoramente!*

E♭ B. Sax. *f* *ff* *f* *ff* *sonoramente!*

allarg. molto **106** Passionato, con moto (♩ = 76)

B♭ Tpts. 1 *f* *mf* *f*

B♭ Tpts. 2 *f* *mf* *f*

B♭ Tpts. 3 *f* *mf* *f*

F Hns. 1 *f* *ff* *f* *ff* *sonoramente!*

F Hns. 2 *f* *ff* *f* *ff* *sonoramente!*

F Hns. 3 *f* *ff* *f* *ff* *sonoramente!*

F Hns. 4 *f* *ff* *f* *ff* *sonoramente!*

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

Trbs. 2 *f* *ff* *f*

Bass *f* *ff* *f*

Euphs. *f* *ff* *f* *ff* *sonoramente!*

Tuba *f* *ff* *f* *ff* *sonoramente!*

allarg. molto **106** Passionato, con moto (♩ = 76)

Timp. *f* *ff* *f*

S. Cym. *molto!* *sffz* *mf*

Chimes *f* *to Triangle*

B.D. *f*

allarg.

allarg.

allarg.

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cls.

B♭ C.B. 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

Bass

Euphs.

Tuba

Timp.

S. Cym.

Tri.

B.D.

p subito *cresc. poco a poco* *mf* *ff*

unis. *div.*

f

3 4 3 4 3 4

115 **Molto largamente** (♩ = 69)

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cls.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

115 **Molto largamente** (♩ = 69)

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2

Bass

Euphs.

Tuba

115 **Molto largamente** (♩ = 69)

Timp.

S. Cym.

Tri. Triangle

B.D. to Tam-tam

121

Picc. *ff exultant!*

Fls. 1 *ff exultant!*

Fls. 2 *ff exultant!*

Obs. 1 *ff exultant!*

Obs. 2 *ff exultant!*

B \flat Cls. 1 *ff exultant!*

B \flat Cls. 2 *ff exultant!*

B \flat B. Cls. 3 *ff* (univ. *ff*)

B \flat C.B. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *f*

E \flat A. Saxes 1 *ff exultant!*

E \flat A. Saxes 2 *f*

B \flat T. Sax. *ff*

E \flat B. Sax. *ff*

121

B \flat Tpts. 1 *ff exultant!*

B \flat Tpts. 2 *ff exultant!*

B \flat Tpts. 3 *ff*

F Hns. 1 *f*

F Hns. 2 *f*

F Hns. 3 *f*

F Hns. 4 *f*

Trbs. 1 *ff*

Trbs. 2 *f*

Bass *ff*

Euphs. *ff* (univ. *ff*)

Tuba *ff*

121

Timp. *ff molto marc.* (Solo)

S. Cym. *ff* (to Crash Cymbals)

C. Cyms. *ff*

Tri. Bells *ff* (to Orchestra Bells)

T-tam. *ff* (Tam-tam)

B.D. *ff* (to Bass Drum)

121 122 123 124 125 126

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