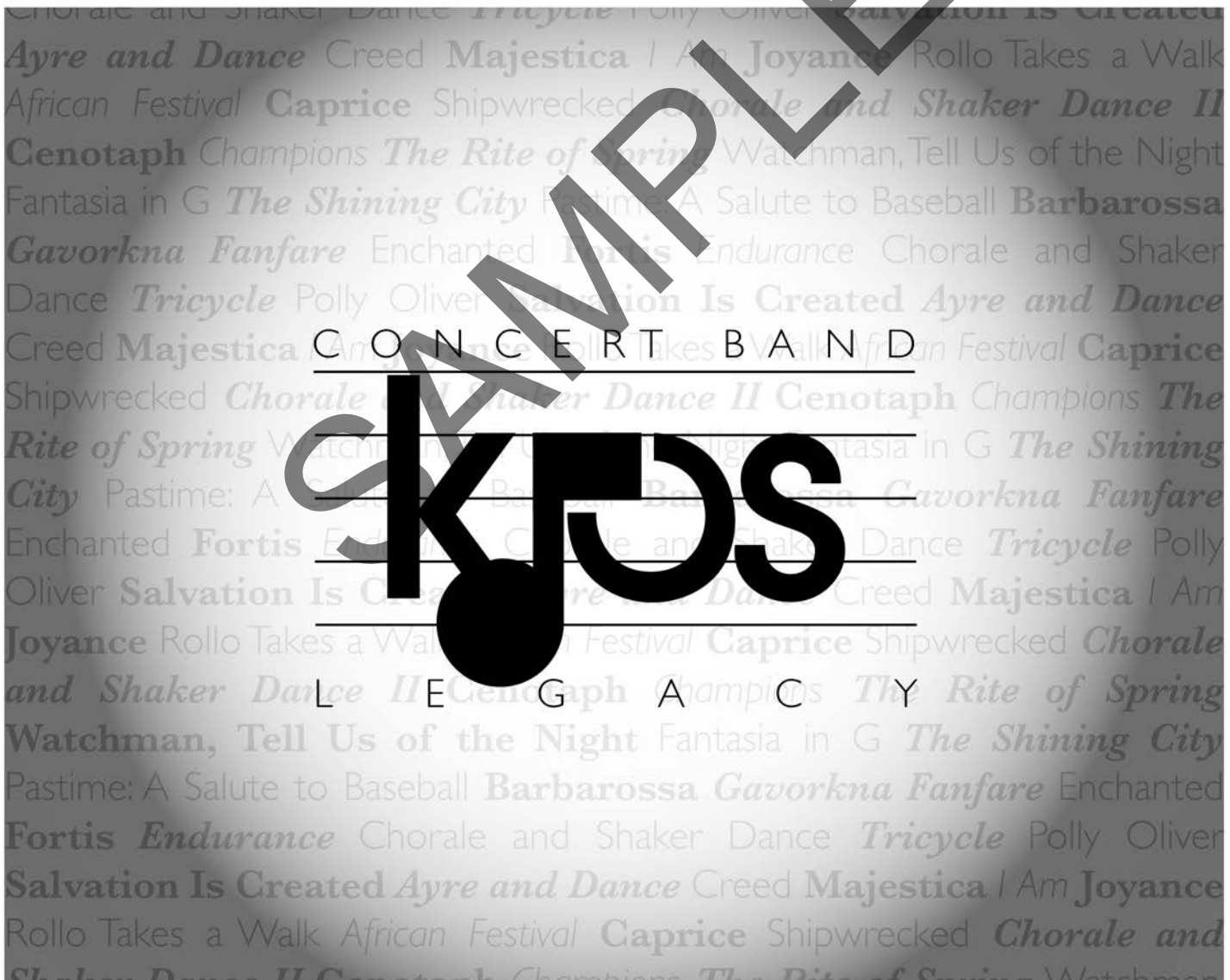


MARK CAMPHOUSE

Second Essay for Symphonic Band



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

My dear friend and colleague, Alfred Watkins, possesses many unique and outstanding qualities, both personal and professional. But when I hear his name, the first word that comes to mind is teacher...a truly great teacher. Through his distinguished leadership as a masterful and motivational teacher, he has touched the lives of countless young people over the years, enriching them, enlightening them, inspiring them, and somehow always succeeding in teaching them to become better musicians and, ultimately, better human beings. To me, this will be his lasting legacy.

How can I as a composer possibly capture (through sound) the above-mentioned qualities and accomplishments? The truth is that I cannot. When I first started to sketch this work in the fall of 2013, I decided to not try to create a musical "portrait" of Alfred Watkins, per se. What I did try to do was create a piece for Alfred that would speak to him harmonically, melodically, and texturally, and that would be enriching and challenging for players while also being accessible to audiences. Most importantly, I tried to create a piece that Alfred would believe in, and would want to teach with great enthusiasm to school and community bands throughout the United States and hopefully beyond.

During my 20-year friendship with Alfred, we have had many spirited discussions about politics, calmer conversations about our wonderful respective families, and some very enlightening talks about music, the band profession, and yes, about the art of teaching. I can honestly say that I have learned a great deal about music, teaching, and life from Alfred Watkins.

While *Second Essay for Symphonic Band* is one of my few non-programmatic works, there are contrasting moods and emotions that range from dissonant incisiveness to quiet tenderness, tempi that range from very slow to very energetic, and orchestration that ranges from very thin and transparent to very full and rich. (Hmmm...maybe this is a programmatic piece after all!) I was very excited and honored to have the opportunity of conducting the premiere performance, May 4, 2014, with the outstanding musicians of the Cobb Wind Symphony.

—Mark Camphouse

Structural Outline

A

- 1–21 Introduction: slow, marked “Pensively,” with alternating moods of incisiveness and lyricism
- 22–32 Principal Theme I
- 33–42 Transition (based on introductory material)
- 43–50 Principal Theme II
- 51–66 Restatement of Principal Theme II
- 67–74 Transition (based on introductory material)

B

- 75–106 Energetic “Allegro non troppo” featuring development of Principal Theme I
- 107–111 “Drammatico” transition (based on introductory material)
- 112–123 “Molto passionato” return of Principal Theme II

A

- 124–131 Return of the slow introductory music
- 132–137 Brief “Allegro” concluding section

Instrumentation List

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

Approximate performance time—8:00

Additional scores and parts are available.

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

SECOND ESSAY FOR SYMPHONIC BAND

Full Conductor Score

Mark Camhouse

Approx. performance time—8:00

Pensively (♩ = 66) **poco rall.**

Pensively (♩ = 66) **poco rall.**

Pensively (♩ = 66) **poco rall.**

7 a tempo

Picc. 1 *mp, dolce* (Solo) *mf* *ff, incisivo*

Fls. 2

Obs. 1

Eng. Hn.

B♭ Cls. 1 *mp* *mf* *f* *ff*

2 *p* *mp* *f*

3 *p* *mp* *f*

B♭ B. Cl. *mp* *mf* *f*

B♭ Cb. Cl. *mp* *mf* *f*

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

2 *mp* *mf* *f*

E♭ A. Saxes 1 *mp, dolce* *mf* *f* *mf*

2 *p* *mp* *f*

B♭ T. Sax. *mp* *mf* *f*

E♭ B. Sax. *mp* *mf* *f*

7 a tempo

B♭ Tpts. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

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

2 *p* *mp* *f*

3 *p* *mp* *f*

4 *p* *mp* *f*

Trbs. 1

2

3

Euph.

Tuba

Pno. *mp, dolce* *mf* *f* *ff, incisivo*

7 a tempo

Timp. *mp, delicato* *f, incisivo*

Crot. *f, incisivo*

Vib. *pp, delicato* *f, incisivo*

Chimes *f, incisivo*

S. Cym. *f, incisivo*

Suspended Cymbal - with soft mallets *f, incisivo*

14 15 16 17 **rall.** 18

Picc. *mf*

Fls. 1 *f* *mf* *f* *calmando* *mf* *mp* *mf*

Fls. 2

Obs. 1

Eng. Hn.

B♭ Cls. 1 *mf* *mp* *dolce*

B♭ Cls. 2

B♭ Cls. 3

B♭ B. Cl.

B♭ Cb. Cl.

Bsns. 1

Bsns. 2

E♭ A. Saxs. 1 *f, incisivo* *lirico* *mf* *f, incisivo* *mf* *mp*

E♭ A. Saxs. 2

B♭ T. Sax.

E♭ B. Sax.

14 **rall.** *Open*

B♭ Tpts. 1 *mf*

B♭ Tpts. 2

B♭ Tpts. 3

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

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Euph.

Tuba

Pno. *f* *mf* *calmando* *mf* *mp*

14 **rall.**

Timp.

Crot. *f* *mp, delicato* *to Tri.*

Vib. *mp, dolce* *f, incisivo* *pp, delicato* *to S. Cym.*

Chimes

Tranquillo (♩ = 60) poco rall. 22 Mesto (♩ = 56)

19 20 21 23 24

Picc. (Solo) dolce p

Fls. 1 2

Obs. 1

Eng. Hn. Eng. Hn. p, dolce, sost.

1 Tutti, unis. p, dolce, sost.

B♭ Cls. 2 Tutti, unis. p, dolce, sost. Tutti

3 p, dolce, sost.

B♭ B. Cl. p, dolce, sost.

B♭ Cb. Cl. p, dolce, sost.

Bsns. 1 (1. One player) mp, dolce

2 Tutti p, dolce, sost.

E♭ A. Saxes 1 (1. One player) mp

2 +2. One player 2. Tutti p, dolce, sost.

B♭ T. Sax. 1. Tutti p, dolce, sost.

E♭ B. Sax. p, dolce, sost.

Tranquillo (♩ = 60) poco rall. 22 Mesto (♩ = 56)

1 Two players Open p, dolce, sost.

B♭ Tpts. 2

3

1 Tutti, a2 p, dolce, sost.

F Hns. 2 mp +2. One player

3

4

1 p, dolce, sost.

2

3

Trbs. 1

2

3

Euph. Two players p, dolce, sost.

Tuba p, dolce, sost.

Pno. dolce p, dolce, sost. simile

Tranquillo (♩ = 60) poco rall. 22 Mesto (♩ = 56)

Timp. mp pp

Tri. Triangle p to Bells

Vib. S. Cym. p to B.D.

25 26 27 28 29 30 31

accel. poco a poco **allarg.**

Picc. 1 2

Fls. 1 2

Obs. 1

Eng. Hn. 1

Bb Cls. 2 3

Bb B. Cl. 1

Bb Ch. Cl. 1

Bsns. 1 2

Eb A. Saxes 1 2

Bb T. Sax. 1

Eb B. Sax. 1

accel. poco a poco **allarg.**

Bb Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph. 1

Tuba 1

Pno. 1 2

accel. poco a poco **allarg.**

Timp. 1

Bells 1

Vib. 1

B.D. 1

S. Cym. 1

Two players *One player* *Two players*

p dolce, sost. *p dolce, sost.* *p dolce, sost.*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tutti *Tutti* *Tutti* *Tutti* *Tutti* *Tutti* *Tutti* *Tutti*

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

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

32 **Con moto** (♩ = 66)

poco rall. **a tempo**

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

Fls. 1 *ff* *mf* *f* *mp* *p* *Solo* *lirico*

Fls. 2 *ff* *mf*

Obs. 1 *ff* *mf* *mp* *p* *Solo* *lirico*

Eng. Hn. *ff* *mf*

B♭ Cls. 1 *ff* *mf* *p* *ppp* *mp, dolce* *Two players, div.*

B♭ Cls. 2 *ff* *mf* *p* *ppp*

B♭ Cls. 3 *ff* *mf* *p* *ppp*

B♭ B. Cl. *ff* *f* *p* *ppp*

B♭ Cb. Cl. *ff* *p* *ppp*

Bsns. 1 *ff* *p* *mp* *p* *1. One player*

Bsns. 2 *ff* *p* *mp* *p*

E♭ A. Saxs. 1 *ff* *mf* *p* *ppp* *1. Solo* *mf, lirico*

E♭ A. Saxs. 2 *ff* *mf* *p* *ppp*

B♭ T. Sax. *ff* *mf* *p* *ppp*

E♭ B. Sax. *ff* *mf* *p* *ppp*

32 **Con moto** (♩ = 66)

poco rall. **a tempo**

B♭ Tpts. 1 *ff* *mf* *mf* *lirico* *mp*

B♭ Tpts. 2 *ff* *mf* *p*

B♭ Tpts. 3 *ff* *mf* *p*

F Hns. 1 *ff* *mf* *p*

F Hns. 2 *ff* *mf* *p*

F Hns. 3 *ff* *mf* *p*

F Hns. 4 *ff* *mf* *p*

Trbs. 1 *ff* *mf* *p*

Trbs. 2 *ff* *mf* *p*

Trbs. 3 *ff* *mf* *p*

Euph. *ff* *f* *mf* *p* *Two players* *One player*

Tuba *ff* *mf* *p* *div.* *loco*

32 **Con moto** (♩ = 66)

poco rall. **a tempo**

Pno. *ff* *f* *mf* *mp*

Timp. *ff* *p*

Bells Tri. *ff* *p* *Tri.* *p* *to Bells*

Vib. *ff* *mf* *p* *ppp, delicato*

S. Cym. *ff* *mf* *p* *B.D.* *to Chimes*

B.D. *ff* *p*

rall. poco a poco **tratt. 43 a tempo** (♩ = 66)

38 39 40 41 42 44

Picc. *pp*

1 Fls.

2 Fls.

1 Obs.

Eng. Hn. *pp* *p, molto sost. e espr.* *One player*

1 *Tutti, unis.* *p* *p, molto sost. e espr.*

2 *p* *molto legato e espr.*

3 *p* *molto sost. e espr.*

1 *One player* *mp* *p* *pp* *p, molto sost. e espr.*

B♭ B. Cl. *Tutti*

B♭ Cb. Cl. *p, molto sost. e espr.*

1 *pp* *mf, lirico* *p* *pp* *1. One player* *p, molto sost. e espr.*

2 *2. Tutti* *p, molto sost. e espr.*

1 *1. Two players* *p, molto sost. e espr.*

2 *2. Tutti* *p, molto sost. e espr.*

B♭ T. Sax. *One player* *p, molto sost. e espr.*

E♭ B. Sax. *p, molto sost. e espr.*

rall. poco a poco **tratt. 43 a tempo** (♩ = 66)

1 *Two players* *p, molto sost. e espr.*

2 *p, molto sost. e espr.*

3 *1. One player* *p* *pp*

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

2 *2. Two players* *p, molto sost. e espr.*

3 *Two players* *p, molto sost. e espr.*

4 *unis.* *p, molto sost. e espr.*

1 *p, molto sost. e espr.*

2 *(One player)* *mp* *p* *pp* *Two players* *p, molto sost. e espr.*

3 *Two players* *p, molto sost. e espr.*

4 *unis.* *p, molto sost. e espr.*

Pno.

rall. poco a poco **tratt. 43 a tempo** (♩ = 66)

1 *p* *pp* *ppp* *pp*

2 *ppp*

3 *ppp*

4 *ppp*

S. Cym. *p* *pp* *ppp* *ppp*

Chimes *p* *pp* *ppp* *ppp*

to B.D.

45 46 47 48 49 **accel.** 50

Picc. *f* Tutti

Fls. 1 *f* Tutti

Fls. 2 *f* Tutti

Obs. *f* Tutti

Eng. Hn. *f* Tutti

B♭ Cls. 1 *f* Tutti

B♭ Cls. 2 *f* Tutti

B♭ Cls. 3 *f* Tutti

B♭ B. Cl. *f* Tutti

B♭ Cb. Cl. *f* Tutti

Bsns. 1 *mp*

Bsns. 2 *mp*

E♭ A. Saxes 1 *f* Tutti

E♭ A. Saxes 2 *f* Tutti

B♭ T. Sax. (One player) *f* Tutti

E♭ B. Sax. *f* Tutti

B♭ Tpts. 1 **accel.** *f* Tutti

B♭ Tpts. 2 *mf* Tutti, a2

B♭ Tpts. 3 *mf* Tutti, a2

F Hns. 1 *mp*

F Hns. 2 *mp*

F Hns. 3 *mp*

F Hns. 4 *mp*

Trbs. 1 *mp*

Trbs. 2 *mp*

Trbs. 3 *mp*

Euph. *mp*

Tuba *mp*

Pno. *mf*

Timp. **accel.** *p* *mf*

Bells *mf*

Vib. *mf*

B.D. *pp* *p* *pp*

S. Cym. *mp*

51 Con moto (♩ = 80)

52 53 54 55 56

Picc. *ff*

1 Fls. *ff*

2 Fls. *ff*

1 Obs. *ff*

Eng. Hn. *f* *mf* *f* *ff* *f*

1 B♭ Cls. *ff*

2 B♭ Cls. *ff*

3 B♭ Cls. *mf* *ff* *mf*

B♭ B. Cl. *f* *mf* *f* *ff* *f*

B♭ Cb. Cl. *f* *mf* *f* *ff* *f*

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

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

1 E♭ A. Saxs. *f* *mf* *f* *ff* *f*

2 E♭ A. Saxs. *f* *mf* *f* *ff* *f*

B♭ T. Sax. *f* *mf* *f* *ff* *f*

E♭ B. Sax. *f* *mf* *f* *ff* *f*

51 Con moto (♩ = 80)

1 B♭ Tpts. *f* *mf* *f* *ff* *f*

2 B♭ Tpts. *f* *mf* *f* *ff* *f*

3 B♭ Tpts. *f* *mf* *f* *ff* *f*

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

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

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

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

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

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

3 Trbs. *f* *mf* *f* *ff* *f*

Euph. *f* *mf* *f* *ff* *f*

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

Pno. *f*

51 Con moto (♩ = 80)

Timp. *f*

Bells

Vib.

S. Cym. *f*

C. Cyms. *f*

Crash Cymbals *f*

57 58 59 60 61 62 **poco rall.**

Picc. 1

Fls. 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

B♭ Ch. 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

Pno.

Timp.

Bells

Vib.

S. Cym. T-tam

f *mf* *f* *mf* *f* *mf* *f*

un.

a2

S. Cym. to T-tam T-tam

mp

*(♩ = ♩) stringendo poco a poco

69 Picc. (Solo) *mf, cant.* 70 71 72 73 74

1 Fls. *mf, cant.* Two players *f* Tutti

2 Fls.

1 Obs. *f*

2 Obs.

1 B♭ Cls. *mf, cant.* *f* Tutti

2 B♭ Cls.

3 B♭ Cls.

B♭ B. Cl.

B♭ Cb. Cl.

Bsns. 1 *p*

2

E♭ A. Saxes 1 *mf, cant.* *f* Tutti

2

B♭ T. Sax.

E♭ B. Sax.

*(♩ = ♩) stringendo poco a poco

1 B♭ Tpts. *mf, cant.* One player *f*

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbns.

2 Trbns.

3 Trbns.

Euph.

Tuba

Pno. *mf* *f*

*(♩ = ♩) stringendo poco a poco

Timp.

Bells Bells - with plastic mts. *mf* *p* *f*

Vib. *mf* *f* *Xylophone *

S. Cym.

*Here and in all similar meter changes, ♩ = ♩

75 Allegro non troppo (♩ = 120)

This page contains the musical score for measures 75 through 78 of a piece titled "Allegro non troppo" with a tempo of 120 beats per minute. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), Clarinets in B-flat (Bb Cls. 1, 2, and 3), Bassoons (Bsns. 1 and 2), E-flat Alto Saxophones (Eb A. Saxes. 1 and 2), Baritone Saxophone (Bb T. Sax.), E-flat Bass Saxophone (Eb B. Sax.), Trumpets in B-flat (Bb Tpts. 1, 2, and 3), French Horns (F Hns. 1, 2, 3, and 4), Trombones (Trbs. 1, 2, and 3), Euphonium (Euph.), Tuba, Piano (Pno.), Timpani (Timp.), Bells and Triangle (Bells Tri.), Xylophone and Vibraphone (Xylo. Vib.), and Snare Cymbal and Chimes (S. Cym. Chimes). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*), articulation (e.g., accents), and performance instructions (e.g., "Tutti Str. Mute", "Xylo. f", "Chimes *f*"). Measure numbers 76, 77, and 78 are clearly marked at the top of their respective staves. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page.

79 80 81 82

Picc. *ff* *loco* *f, con agilita*

Fls. 1 *ff* *loco* *f, con agilita*

Fls. 2 *ff* *f, con agilita*

Obs. 1 *ff* *f, con agilita*

Obs. 2 *ff* *f, con agilita*

B♭ Cls. 1 *ff* *f, con agilita*

B♭ Cls. 2 *ff* *f, con agilita*

B♭ Cls. 3 *ff* *f, con agilita*

B♭ B. Cl. *ff* *espansivo*

B♭ Ch. Cl. *ff* *espansivo*

Bsns. 1 *ff* *espansivo*

Bsns. 2 *ff* *espansivo*

E♭ A. Sax. 1 *ff* *espansivo*

E♭ A. Sax. 2 *ff* *espansivo*

B♭ T. Sax. *ff* *espansivo*

E♭ B. Sax. *ff* *espansivo*

B♭ Tpts. 1 *ff* *Open*

B♭ Tpts. 2 *ff* *Open*

B♭ Tpts. 3 *ff* *Open*

F Hns. 1 *ff* *espansivo*

F Hns. 2 *ff* *espansivo*

F Hns. 3 *ff* *espansivo*

F Hns. 4 *ff* *espansivo*

Trbs. 1 *ff* *espansivo*

Trbs. 2 *ff* *espansivo*

Trbs. 3 *ff* *espansivo*

Euph. *ff* *espansivo*

Tuba *ff* *espansivo*

Pno. *ff*

Timp. *ff*

Bells *ff*

Tri. *ff*

Xylo. *ff*

Vib. *ff*

S. Cym. *mf*

Chimes *ff*

83 84 85 86

Picc.

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 Bb Cls.

2 Bb Cls.

3 Bb Cls.

Bb B. Cl.

Bb Cb. Cl.

Bsns. 1

2

Eb A. Saxs. 1

2

Bb T. Sax.

Eb B. Sax.

Bb Tpts. 1 *Open*

2 *ff, espansivo*

3 *Open*

1 F Hns. *a2*

2 *ff, espansivo*

3 *a2*

4 *a2*

1 Trbs.

2 *a2*

3 *a2*

Euph.

Tuba

Pno.

Timp. *mf*

Bells

S.D.

Xylo.

S. Cym. *f*

B.D. *mf*

87

Picc. 88 89 90

1 Fls. 2

1 Obs. 2

1 Bb Cls. 2 3

Bb B. Cl.

Bb Cb. Cl.

Bsns. 1 2

Eb A. Saxes 1 2

Bb T. Sax.

Eb B. Sax.

87

1 Bb Tpts. 2 3

1 F Hns. 2 3 4

1 Trbs. 2 3

Euph.

Tuba

Pno.

87

Timp.

Bells S.D.

Xylo.

S. Cym. to B.D.

91 92 93 94 **poco accel.**

Picc. 1

Fls. 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl. *mf* *f* *mf*

B♭ Cb. Cl. *mf* *f* *mf*

Bsns. 1 2 *mf* *f* *mf*

E♭ A. Saxes 1 2 *mf* *f* *mf*

B♭ T. Sax. *mf* *f* *mf*

E♭ B. Sax. *mf* *f* *mf*

B♭ Tpts. 1 2 3 *mf* *f* *fp*

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

Trbs. 1 2 3 *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Pno.

Timp.

Bells *f*

S.D. *f*

Xylo.

B.D. *mp*

poco accel.

96 Più mosso (♩ = 126)

95 97 98 99

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

B♭ Ch. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

96 Più mosso (♩ = 126)

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph. *disc.* *f* *unis.*

Tuba *f*

Pno. *f* *ff* *f*

96 Più mosso (♩ = 126)

Timp. *ff*

S.D. *ff* *R.S.* *f*

Xylo. *f*

C. Cyms. *ff, secco* *dampen*

B.D. *ff, secco*

100 101 102 103

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

B♭ Cls. 1 *f*

B♭ Cls. 2 *f*

B♭ Cls. 3 *f*

B♭ B. Cl. *f*

B♭ Cb. Cl. *f*

Bsns. 1 *f*

Bsns. 2 *f*

E♭ A. Saxes 1 *f*

E♭ A. Saxes 2 *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

B♭ Tpts. 1 *f*

B♭ Tpts. 2 *f*

B♭ Tpts. 3 *f*

F Hns. 1 *f*

F Hns. 2 *f*

F Hns. 3 *f*

F Hns. 4 *f*

Trbs. 1 *f*

Trbs. 2 *f*

Trbs. 3 *f*

Euph. *f*

Tuba *f*

Pno. *f*

Timp. *f*

S.D. *f*

Xylo. *f*

C. Cyms. *f*

B.D. *f*

to S. Cym.

allarg. molto subito **107 Drammatico** (♩ = 72)

The score is organized into a standard orchestral layout with multiple systems. Measure numbers 104, 105, 106, and 107 are clearly marked at the top of the page. The tempo markings **allarg. molto subito** and **107 Drammatico** with a quarter note equal to 72 beats (♩ = 72) are positioned at the top and bottom of the page. Instrument parts include:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- B♭ Cls. 2, 3
- B♭ B. Cl.
- B♭ Ch. 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
- Pno.
- Timp.
- Bells S.D.
- Xylo. Vib.
- S. Cym. B.D.

Performance markings include *ff*, *f*, *f con passione*, *mf*, *mf*, and *aggessivo*. Specific articulation and dynamics instructions like *loco*, *aggressivo*, and *con passione* are also present. A large, diagonal watermark reading "SAMPLE" is superimposed over the score.

108 109 110 111 **molto rit.**

Picc. *f* *con passione*

1 Fls. *f*

2 Fls. *f*

1 Obs. *f*

2 Obs. *f*

1 B♭ Cls. *f*

2 B♭ Cls. *f*

3 B♭ Cls. *f*

B♭ B. Cl. *f*

B♭ Ch. Cl. *f*

Bsns. 1 *f*

2 Bsns. *f*

1 E♭ A. Sax. *f* *sonoramente*

2 E♭ A. Sax. *f* *sonoramente*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

1 B♭ Tpts. *f* *sonoramente*

2 B♭ Tpts. *f* *sonoramente*

3 B♭ Tpts. *f* *sonoramente*

1 F Hns. *f* *sonoramente*

2 F Hns. *f* *sonoramente*

3 F Hns. *f* *sonoramente*

4 F Hns. *f* *sonoramente*

1 Trbs. *f*

2 Trbs. *f*

3 Trbs. *f*

Euph. *f*

Tuba *f* *div.*

Pno. *f*

Timp. *f* **molto rit.**

S.D. *mf* *S.D.*

Vib. *mf*

S. Cym. *f*

B.D. *f*

112a tempo (molto passionato) (♩ = 72)

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

Measures 112-116. Dynamics include *ff* and *f*. A large 'SAMPLE' watermark is overlaid on the page.

112a tempo (molto passionato) (♩ = 72)

B♭ Tpts. 1 2 3
F Hns. 1 2 3 4
Trbs. 1 2 3
Euph. div. unis.
Tuba unis.
Pno. loco

Measures 112-116. Dynamics include *ff* and *f*. Performance markings include *loco* for the piano and *div.*/*unis.* for the euphonium and tuba.

112a tempo (molto passionato) (♩ = 72)

Timp.
S.D.
Vib.
S. Cym.
B.D.
C. Cyms.

Measures 112-116. Dynamics include *ff* and *f*. Performance markings include *to C. Cyms.*, *to T-rim*, and *to Croc.*

117 118 119 120 121 122

Picc. 1

Fls. 2

Obs. 1 2

Bb Cls. 2 3

Bb B. Cl.

Bb Cb. Cl.

Bsns. 1 2

Eb A. Saxes 1 2

Bb T. Sax.

Eb B. Sax.

Bb Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Pno.

Timp.

Crot.

Vib.

S. Cym.

B.D.

T-tam

ff *f* *mf* *f* *f* *p*

poco rall. 124 **Pensively** (♩ = 66)

123 125 126 127 128

Picc. *mf* Solo *mp* *mf* *ff. molto espr.*

Fls. 1 *f. incisivo* *lirico* *mp* *f. incisivo* *ff. molto espr.*

Fls. 2

Obs. 1 *mf*

Obs. 2 *mf*

B♭ Cls. 1 *mf* *pp* Two players *mp* Two players, div. *mp*

B♭ Cls. 2 *mf* *pp* Two players *mp* *pp*

B♭ Cls. 3 *mf* *pp* One player *mp* *pp*

B♭ B. Cl. *mf* *pp* *mp* *pp*

B♭ Ch. Cl. *mf* *pp* *mp* *pp*

Bsns. 1 *mf* *pp* 1. One player *mp* *pp*

Bsns. 2 *mf* *pp* 2. One player *mp* *pp*

E♭ A. Saxs. 1 *mf* *pp* *mf* *mp*

E♭ A. Saxs. 2 *mf* *pp* *mp* *pp*

B♭ T. Sax. *mf* *pp* One player *mp* *pp*

E♭ B. Sax. *mf* *pp* One player *mp* *pp*

poco rall. 124 **Pensively** (♩ = 66)

B♭ Tpts. 1 *mf* *pp* Two players, div. *p, lontano*

B♭ Tpts. 2

B♭ Tpts. 3

F Hns. 1 *mf* *pp* 3. One player *pp*

F Hns. 2 *mf* *pp* *pp*

F Hns. 3 *mf* *pp* *pp*

F Hns. 4 *mf* *pp* *pp*

Trbs. 1 *mf* *pp* Two players *mf* *pp*

Trbs. 2 *mf* *pp* *pp*

Trbs. 3 *mf* *pp* *pp*

Euph. *mf* *pp* Two players *mp* *pp*

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

Pno. *f. incisivo* *p* *mf* *f* *ff*

poco rall. 124 **Pensively** (♩ = 66)

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

Crot. *f* *f* *mf*

Vib. *f. incisivo* *mf*

B.D. Chimes *mf* *pp* *pp* *pp*

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

129 130 **molto rit.** 132 **Allegro** (♩ = 126) 133

Picc. *f* *mf* *f* *fp* *ff*

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

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

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

B♭ B. Cl. *f* *f* *f* *fp* *f*

B♭ Ch. Cl. *f* *f* *f* *fp* *f*

Bsns. 1 *f* *f* *f* *fp* *f*
2 *f* *f* *f* *fp* *f*

E♭ A. Sax. 1 *f* *f* *f* *fp* *ff*
2 *f* *f* *f* *fp* *ff*

B♭ T. Sax. *f* *f* *f* *fp* *ff*

E♭ B. Sax. *f* *f* *f* *fp* *f*

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

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

Trbs. 1 *f* *f* *f* *fp* *f*
2 *f* *f* *f* *fp* *f*
3 *f* *f* *f* *fp* *f*

Euph. *f* *f* *f* *fp* *ff*

Tuba *f* *f* *f* *fp* *f*

Pno. *p* *f* *f* *fp* *ff*

Timp. *f* *f* *f* *mp* *f*

Tri. *f* *f* *f* *f* *f*
S.D. *f* *f* *f* *mp* *f*

Vib. *f* *f* *f* *f* *f*

Xylo. *f* *f* *f* *f* *f*

S. Cym. *p* *f* *f* *mp* *ff*
Chimes *f* *f* *f* *f* *f*
B.D. *mf* *f* *f* *f* *f*

to C. Cyms.

134 135 136 137

Picc. 1 Fls. 2 Obs. 1 2 Bb Cls. 2 3 Bb B. Cl. Bb Cb. Cl. Bsns. 1 2 Eb A. Saxes 1 2 Bb T. Sax. Eb B. Sax. Bb Tpts. 1 2 3 F Hns. 1 2 3 4 Trbs. 1 2 3 Euph. Tuba Pno. Timp. Tri. S.D. Vib. Xylo. C. Cyms. B.D.

The image shows a page of a musical score for a symphony orchestra, covering measures 134 to 137. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinets (Bb Cls.), Bass Clarinet (Bb B. Cl.), Bassoon (Bb Cb. Cl.), Bassoons (Bsns.), Eb Alto Saxophones (Eb A. Saxes), Bb Tenor Saxophone (Bb T. Sax.), Eb Baritone Saxophone (Eb B. Sax.), Bb Trumpets (Bb Tpts.), French Horns (F Hns.), Trombones (Trbs.), Euphonium (Euph.), Tuba, Piano (Pno.), Timpani (Timp.), Triangle (Tri.), Snare Drum (S.D.), Vibraphone (Vib.), Xylophone (Xylo.), and Cymbals (C. Cyms.) and Bass Drum (B.D.). The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*), articulation (e.g., *div.*, *unis.*), and performance instructions (e.g., *a2*). A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page.

SAMPLE

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