

# Pathways Uncharted

By Michael Kamuf (ASCAP)

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## INSTRUMENTATION

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1 Conductor  
8 Flute  
2 Oboe  
2 Bassoon  
4 1st B $\flat$  Clarinet  
4 2nd B $\flat$  Clarinet  
2 B $\flat$  Bass Clarinet  
5 E $\flat$  Alto Saxophone  
2 B $\flat$  Tenor Saxophone  
2 E $\flat$  Baritone Saxophone  
4 1st B $\flat$  Trumpet  
4 2nd B $\flat$  Trumpet  
4 F Horn

4 Trombone  
2 Baritone  
2 Baritone Treble Clef  
4 Tuba  
2 Mallet Percussion  
(Xylophone, Bells)  
1 Timpani  
(Tune: F, B $\flat$ , E $\flat$ )  
3 Percussion 1  
(Snare Drum/Hi-Hat Cymbals, Bass Drum)  
1 Percussion 2  
(Suspended Cymbal/Cabasa or Opt. Shaker,  
Crash Cymbals/Woodblock)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

Horn in E $\flat$   
Trombone in B $\flat$  Bass Clef  
Trombone in B $\flat$  Treble Clef  
Baritone in B $\flat$  Bass Clef  
Tuba in E $\flat$  Bass Clef  
Tuba in E $\flat$  Treble Clef  
Tuba in B $\flat$  Bass Clef  
Tuba in B $\flat$  Treble Clef

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## PROGRAM NOTES

*Pathways Uncharted* is an original composition by educator and composer Michael Kamuf. Written with his own students in mind, Kamuf creates a setting to reinforce shaping phrases while employing a contemporary harmonic palate and driving rhythms.

## NOTES TO THE CONDUCTOR

The opening percussion-section statement should be played with confidence and proper dynamics. The figures in measures 3, 5, 6, and 7 employ four-note harmonies that students may not be comfortable with on a first reading. It is highly recommended to rehearse this passage slowly or even hold each chord so students become comfortable with the tonality. In measures 8, 80, and 106, the staccato with accent articulation is used. In these measures, this articulation should be approached as a short and accented note that is shorter in length than an accented eighth note and heavier in articulation than a staccato eighth note.

At measure 15, the A theme is introduced in the flute, oboe, and 1st and 2nd clarinet parts. In measure 23 it moves to 1st clarinet, alto saxophone, tenor saxophone, and baritone. Here and throughout the work, accompaniment figures should support but not overpower the melody. Also, I would highly encourage students to shape this theme, as well as all melodies during the piece. Measure 31 signals a transition into a repeat of the A theme. In this passage, the snare drum plays cross-stick, and percussion 2 utilizes a steady subdivision played on the cabasa. A shaker will work in lieu of cabasa, but the steadiness of this pulse is paramount for this passage.

The second statement of the A theme begins at measure 35. The first half of the A theme is played by the low woodwinds and low brass sections. Beginning at measure 43, the second half of this theme is played by the trumpets with the flutes, oboe, clarinets, and mallets joining in measure 46. Again, balance is extremely important here and throughout.

The B theme is presented at measure 51 in the 2nd clarinet, alto saxophone, and tenor saxophone. Observing dynamics throughout this section will help the ensemble achieve the proper balance needed. A transitional section at measure 67 employs a variation of the B theme played by the 2nd clarinet, trumpets, and mallets, with flute, oboe, and 1st clarinets joining at measure 72. From measure 51 through the end of measure 74, the ensemble should gradually build in volume and intensity so the return of the introductory material at measure 75 is triumphant! Percussion should adhere to the dynamics at measure 83 to create a peak at the beginning of measure 85, which leads into the final statement of the A theme.

At measure 85, the trumpets should sing out the theme and countermelody, and the alto saxophone and horn should be played in a volume and intensity that matches that of the trumpets. In measure 91, there is a glissando or rip in the alto saxophone and horn, and this should be played as a quick diatonic run using the notes of the B $\flat$  major scale that are in between the printed pitches. The ending at measure 101 should be played marcato and with attention to accents.

For ensembles with smaller percussion sections, the mallet percussion part could be played by one player rather than two; just xylophone can be played where both instruments are notated from measures 1–66, and just bells could be played from 67 through the end.

I composed this piece with my own students in mind. I hope you and your students enjoy studying and performing *Pathways Uncharted*.

*Michael Hamf*

# Pathways Uncharted

FULL SCORE

Approx. Duration - 3:00

By Michael Kamuf (ASCAP)

Joyful! ♩ = 144

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Joyful! ♩ = 144

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Mallet Percussion (Xylophone, Bells)

Timpani

Percussion 1 (Snare Drum/Hi-Hat Cymbals, Bass Drum)

Percussion 2 (Suspended Cymbal/Cabasa or Opt. Shaker, Crash Cymbals/Woodblock)

Xylophone

Crash Cymbals

47396S

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

5 6 7 8 9

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

1 Tpts. *f* *mf* *mp*

2 Tpts. *f* *mf* *mp*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. *f*

Timp. *mf* *f* *mp*

Perc. 1 *f* *mf*

Perc. 2



15

Fl.

Ob.

Bsn.

*mp*

1

Cl. 2

B. Cl.

*mp*

A. Sax.

*mp*

T. Sax.

*mp*

Bar. Sax.

*mp*

15

1

Tpts.

*mf*

2

*mf*

Hn.

*mp*

Tbn.

*mp*

Bar.

*mp*

Tuba

*mp*

Mlt. Perc.

*mf*

Timp.

Perc. 1

*mp*

Perc. 2







35

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

35

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Xylophone

*mf*

Timp.

Perc. 1

*p*

B.D.

*mf*

Perc. 2

*p*

*p* 35 36 37 38 39



Fl. *mf*

Ob. *mf*

Bsn. *mf* *mp*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

1 Tpts. *f* *mf*

2 Tpts. *f* *mf*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Bar. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. *mf* Bells

Timp. *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2

51

Fl. *f*

Ob. *f*

Bsn. *f* *mp*

1 Cls. *f*

2 Cls. *f* *mf* *f*

B. Cl. *f* *mp*

A. Sax. *f* *mf* *f*

T. Sax. *f* *mf* *f*

Bar. Sax. *f* *mp*

optional 51

1 Tpts. *f* *p* *mf*

2 Tpts. *f* *p* *mf*

Hn. *f* *mp*

Tbn. *f* *mp*

Bar. *f* *mp*

Tuba *f* *mp*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f* *mp* Hi-Hat Cymbals (closed)

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Xylophone

Woodblock

*mf*

*f*

*p*

*mp*

55 56 57 58 *mp* 59

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Bsn.

1 *p* *mf* *p*

2 *f* *mf*

B. Cl.

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *f* *mf*

Timp.

Perc. 1

Perc. 2



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

S.D.

75

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

75

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f* 75 76 77 78 79

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

sub. *p*

*p*

*f*

*f p*

Susp. Cym.

85

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *strong* *f* 3

T. Sax. *f*

Bar. Sax. *f*

85 Tpts. 1

2

Hn. *strong* *f* 3

Tbn. *f*

Bar. *f*

Tuba *f*

Bells and Xyl.

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f* *mp* *f*

Perc. 2 *f*

Cr. Cyms. *f*



Fl. *mf*

Ob. *mf*

Bsn. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

1 Tpts. *f* *mf*

2 Tpts. *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. Bells *mf*

Timp.

Perc. 1 *f* *mf*

Perc. 2



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2