

Derivations

By Michael Kamuf (ASCAP)

INSTRUMENTATION

- 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
(Bells/Xylophone)
- 1 Timpani
(Tune: G, D, E \flat)
- 4 Percussion 1
(Snare Drum/Hi-Hat Cymbals, Bass Drum/
Wind Chimes)
- 4 Percussion 2
(Tam-Tam/Suspended Cymbal/Triangle/
Bongos, Crash Cymbals/Woodblock/
Cabasa or Optional Shaker)

WORLD PARTS

Available for download from
www.alfred.com/supplemental

- 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

A derivation is "the obtaining or developing of something from a source or origin." This original work takes flight with the use and development of contrasting themes utilizing both $\frac{4}{4}$ and $\frac{3}{4}$. Bold melodies, contemporary harmonies, and driving percussion combine to create a powerful and relentless musical portrait.

NOTES TO THE CONDUCTOR

Measures 1 and 2 should be played aggressively. However, the mood should change to a mysterious feel immediately at measure 3 with the change in tempo. The tempi are indicated as quarter note equals 160 for the fast sections and quarter note equals 80, or half tempo, for the slower passage. The faster passages should groove, push ahead, and be played with rhythmic precision but without sounding frantic. Feel free to adjust the fast tempo slightly if needed.

The timpani should play measures 3 and 4 in an aggressive, soloistic manner. At measure 5, the solo flute and alto saxophone need to be heard above the ensemble, and this brief slow passage should gradually get louder, so the downbeat of measure 13 is strong and accented. At measure 13, articulation and balance are important for both the bassoon, clarinets, and alto saxophones line as well as the bass clarinet, baritone saxophone, and tubas. Measure 17 begins the initial statement of the A theme played here by tenor saxophone, trombone, and baritone before being passed to the flute, oboe, and 1st clarinets at measure 25. The B theme, in $\frac{3}{4}$ [time signature], is stated at measure 33 by alto saxophone, tenor saxophone, and trombone and passed to the flute, oboe, 1st trumpet, and mallets at measure 41.

Measure 49 begins a new rhythmic ostinato figure and signals the return of the A theme at measure 53. Here, the melody is played by 2nd clarinet, alto saxophone, 1st trumpet, and baritone which is followed at measure 61 by flute, oboe, 1st clarinet, 1st trumpet, and mallets. Measure 69 is an eight-bar percussion interlude that should be played aggressively and with attention to accented notes. A development section loosely based on the B theme ensues at measure 77. This passage should build in intensity all the way through measure 92. The four-measure percussion interlude at measure 93 again should be bold and precise. The final statement of the A theme begins at measure 97. Although the dynamic here is *forte*, the piece should peak here with both intensity and power. Great air support and uniform articulations will aid in making this occur.

Accurate balance and a strong subdivision of the beat by all throughout the piece will help create a clean and energetic performance.

Although this piece is designed to have two players dividing the instrument assignments in the Percussion 1 part, one player utilizing drumset along with wind chimes could be an option if your ensemble has instrumentation concerns. The Percussion 1 part can be performed by as few as two players with instruments adequately pre-staged.

I hope you and your students have as much fun studying and performing *Derivations* as I did writing the piece!

Michael Hamf

Derivations

FULL SCORE
Approx. Duration - 3:00

By Michael Kamuf (ASCAP)

Fast! ♩ = 160

Half tempo ♩ = 80

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells/Xylophone)

Timpani

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

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

The musical score is written for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon
- 1 B♭ Clarinets
- 2 B♭ Clarinets
- B♭ Bass Clarinet
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1 B♭ Trumpets
- 2 B♭ Trumpets
- F Horn
- Trombone
- Baritone
- Tuba
- Mallet Percussion (Bells/Xylophone)
- Timpani
- Percussion 1 (Snare Drum/Hi-Hat Cymbals, Bass Drum/Wind Chimes)
- Percussion 2 (Tam-Tam/Suspended Cymbal/Triangle/Bongos, Crash Cymbals/Woodblock/Cabasa or Opt. Shaker)

The score is in 4/4 time and features two tempo changes: **Fast! ♩ = 160** and **Half tempo ♩ = 80**. Dynamics include *ff*, *fp*, *mf*, and *f*. A **Solo** section is marked for the Flute and E♭ Alto Saxophone. The percussion parts include **Bells**, **Crash Cymbals**, **Snare Drum**, **Bass Drum**, **Tam-Tam**, **Wind Chimes**, and **mp3**. The timpani part has a **Tune: G, D, E♭**. The score is numbered 1 through 5 at the bottom.

Fl. *f* *mp* *mf* All

Ob. *mf*

Bsn. *mp*

1 Cls. *mf legato*

2 Cls. *mp legato*

B. Cl. *mp*

A. Sax. *f* *mp legato* All

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mf legato*

2 Tpts. *mp legato*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2

rit. 13 Fast! ♩ = 160

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Woodblock

f

mf

mp

f

choke

B.D.

Suspended Cymbal

48185S

11

12

13

14

15



17

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

mp

mf

mf legato

f

st. mute

17

16

17

18

19

20



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

Triangle *mf*

Susp. Cym. *p*

(on rim) *mp* *mf*

25

25

mf

mf

f

mp

mf

f

mf

f

mf

p

mp

mf

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *mf* *mp*

1 Cls. *f* *mp*

2 Cls. *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba *mf* *mp*

Mlt. Perc. *f* *mp*

Timp.

Perc. 1 *mf* *mp*

Perc. 2

Preview Only
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Fl. *fp* *f* *mp*

Ob. *fp* *f* *mp*

Bsn. *fp* *mf* *mp*

1 Cls. *fp* *f* *mp*

2 Cls. *fp* *mf* *mp*

B. Cl. *fp* *mf* *mp*

A. Sax. *fp* *mf*

T. Sax. *fp* *mf*

Bar. Sax. *fp* *mf* *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *fp* *mf* *mp*

Mlt. Perc. *mf* *f* *mp*

Timp. *fp* *mf*

Perc. 1 *fp* *mf* *mp*

Perc. 2 *mp* Bongos (w/sticks)

33

33

Fl. *mf*

Ob. *mf*

Bsn.

1
Cls.

2

B. Cl.

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. Xylophone *mf*

Timp.

Perc. 1

Perc. 2

Fl. *mf* *mp*

Ob. *mp*

Bsn. *mf* *mp*

1 *mf* *mp*

2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

1 *mf* *mp*

2 *mf* *mp*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Bar. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. *mf* *mp*

Timp. *mf* *mp*

Perc. 1 (on head) *mf* *mp*

Perc. 2 *mf* *mp*

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f*

Bar. Sax. *f* *mf*

1 Tpts. *f* *p*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f* *mf*

Mlt. Perc. *f* *mf*

Timp. *f* *mf*

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

Perc. 2 *f* *mf*
Cabasa (or opt. Shaker)

53

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mf* *f*

B. Cl. *mp*

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

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mf* *f* Open

2 Tpts. *mf* Open

Hn. *mf*

Tbn. *mf*

Bar. *mf* *f*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

53

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

mf

f

mp

61

Fl. *f* *mp poco a poco cresc.*

Ob. *f* *mp poco a poco cresc.*

Bsn. *mf* *mp poco a poco cresc.*

1 Cls. *f* *mp poco a poco cresc.*

2 Cls. *mf* *f* *mp poco a poco cresc.*

B. Cl. *mf* *mp poco a poco cresc.*

A. Sax. *f* *mp poco a poco cresc.*

T. Sax. *mf* *mp poco a poco cresc.*

Bar. Sax. *mf* *mp poco a poco cresc.*

61

1 Tpts. *f* *mp poco a poco cresc.*

2 Tpts. *mf* *mp poco a poco cresc.*

Hn. *f* *mp poco a poco cresc.*

Tbn. *mf* *mp poco a poco cresc.*

Bar. *mf* *mp poco a poco cresc.*

Tuba *mf* *mp poco a poco cresc.*

Mlt. Perc. *f* *mp poco a poco cresc.*

Timp.

Perc. 1 S.D. *mf* *mp poco a poco cresc.*

Perc. 2

Fl. 69

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

Cr. Cyms. *mf* *ff* ch. *ff*

H.H. (closed)

Bongos

mf *ff* *ff*

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

77

Fl.

Ob.

Bsn. *mf*

1
2
Cls.

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

77

1
2
Tpts.

Hn.

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

85

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

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

S.D.

mf

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

p

93

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

93

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

f

p *f*

Fl. *mp* *f*

Ob. *mp* *f*

Bsn.

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl.

A. Sax. *mp* *f*

T. Sax. *mp* *f*

Bar. Sax.

1 Tpts. *fp*

2 Tpts. *fp*

Hn.

Tbn. *fp*

Bar.

Tuba

Mlt. Perc. Bells *mp* *f*

Timp. *p* *sfz* *sfz*

Perc. 1 *p* *f*

Susp. Cym. *p* *f*

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

105

Fl. *sub. p*

Ob. *sub. p*

Bsn.

1 Cls. *sub. p*

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

105 Tpts. *f* *sub. p*

2 Tpts.

Hn.

Tbn. *f*

Bar.

Tuba

Mlt. Perc. *f* *sub. p*

Timp. *f*

Perc. 1

Perc. 2

Fl. *poco a poco cresc.* *fp* *f*

Ob. *poco a poco cresc.* *fp* *f*

Bsn. *p poco a poco cresc.* *f*

1 Cls. *poco a poco cresc.* *fp* *f*

2 Cls. *p poco a poco cresc.* *f*

B. Cl. *p poco a poco cresc.* *f*

A. Sax. *p poco a poco cresc.* *f*

T. Sax. *p poco a poco cresc.* *f*

Bar. Sax. *p poco a poco cresc.* *f*

1 Tpts. *poco a poco cresc.* *fp* *f*

2 Tpts. *p poco a poco cresc.* *f*

Hn. *p poco a poco cresc.* *f*

Tbn. *p poco a poco cresc.* *f*

Bar. *p poco a poco cresc.* *f*

Tuba *p poco a poco cresc.* *f*

Mlt. Perc. *poco a poco cresc.* *f*

Timp. *mf* *f*

Perc. 1 *p poco a poco cresc.* *f*

Perc. 2 *p* *f* ch.



113

Fl. *fp* *ff* *mf f ff*

Ob. *fp* *ff* *mf f ff*

Bsn. *ff* *mf f ff*

1 Cls. *fp* *ff* *mf f ff*

2 Cls. *ff* *mf f ff*

B. Cl. *ff* *mf f ff*

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

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

Bar. Sax. *ff* *mf f ff*

113

1 Tpts. *fp* *ff* *mf f ff*

2 Tpts. *ff* *mf f ff*

Hn. *ff* *mf f ff*

Tbn. *ff* *mf f ff*

Bar. *ff* *mf f ff*

Tuba *ff* *mf f ff*

Mlt. Perc. *ff* *mf f ff*

Timp. *mf f ff*

Perc. 1 *p mp ff ch.*

Perc. 2 *ch. ff mf ff ch.*