



# Great Beginnings

By Michael Kamuf (ASCAP)

## INSTRUMENTATION

- 2 Part 1 – C Instruments T.C.
- 2 Part 1 – B $\flat$  Instruments
- 2 Part 1 – E $\flat$  Instruments
- 2 Part 1 – C Instruments B.C.
- 2 Part 2 – C Instruments T.C.
- 2 Part 2 – B $\flat$  Instruments
- 2 Part 2 – E $\flat$  Instruments
- 2 Part 2 – C Instruments B.C.
- 2 Part 3 – C Instruments T.C.
- 2 Part 3 – B $\flat$  Instruments
- 2 Part 3 – E $\flat$  Instruments
- 2 Part 3 – F Instruments
- 2 Part 3 – C Instruments B.C.

- 2 Part 4 – B $\flat$  Instruments
- 2 Part 4 – E $\flat$  Instruments
- 2 Part 4 – F Instruments
- 2 Part 4 – C Instruments B.C. High
- 2 Part 4 – C Instruments B.C. Low
- 1 Piano (Optional)
- 1 Bells
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 4 Percussion 2  
(Crash Cymbals/Woodblock,  
Tambourine/Triangle)
- 1 Timpani  
(Tune: F, B $\flat$ )

## SUPPLEMENTAL PARTS

- 1 Part 1 – Violin
- 1 Part 2 – Violin
- 1 Part 3 – Violin
- 1 Part 3 – Viola
- 1 Part 4 – Cello
- 1 Part 4 – Bass
- 1 Part 4 – C Instruments T.C.
- 1 Part 1 – B $\flat$  Tenor Saxophone
- 1 Part 2 – B $\flat$  Tenor Saxophone
- 1 Part 3 – B $\flat$  Tenor Saxophone
- 1 Part 4 – B $\flat$  Tenor Saxophone
- 1 Part 1 – F Instruments
- 1 Part 2 – F Instruments

## PROGRAM NOTES

This original composition for very beginning band gives the youngest players an opportunity to play melodic material as well as slurs and accents. Flowing melodies and countermelodies are presented over varying accompaniment building to a heroic final statement.

## NOTES TO THE CONDUCTOR

The opening introduction should be played confidently and build to *forte* in measure 3. The first statement of the A theme occurs at measure 5 in the Part 2 instruments while the remaining ensemble members provide accompaniment. With the exception of measure 49 through the end, both the A and B themes should be played in a legato style. This theme reoccurs at measure 13 in Part 1 and mallets while Parts 2 and 3 introduce a countermelody. The B theme is announced at measure 21 in Part 3 while the A theme returns at measure 29 in Part 4 for one phrase, while the Part 1 instruments and mallets conclude the statement.

A brief percussion interlude occurs at measure 37. While it does add a timbre and character, this percussion passage works well without the optional timpani part. The B theme returns at measure 41 with statements in Part 1 (measures 41–44) and then Parts 1 and 2 (measures 45–48). A final statement of the A theme occurs at measure 49. This passage should differ from previous statements as the melody and countermelody are to be played with accents.

This piece provides a great opportunity for directors to introduce and reinforce the concepts of slurs and accents.

Throughout the entire piece, care should be taken by the players not to overshadow the melodic material, and percussion should complement the winds.

I hope you and your students have fun studying and performing *Great Beginnings*.

*Michael Kamuf*

## A NOTE FROM THE EDITOR

We hope you find these versatile pieces a welcome addition to your music library. With homogeneous instrument use, there will be crossed voices, so be sure that students adjust dynamics so the melody is always heard. In an effort to support completely flexible instrumentation, the following editorial accommodations are included to address potential challenges.

### C Parts:

- Parts are included for both high and low C bass-clef instruments for Part 4. These parts are combined into one staff in the score, but the parts are printed separately.

### B $\flat$ Parts:

- Part 1 may have notes that go above the break for clarinet. Alternative lower notes will not be provided.
- Parts 2–4 may have notes that go above the break for clarinet. Alternative lower notes are provided in those instances.
- Parts that have more challenging ranges include optional lower or higher notes for trumpet and baritone T.C.
- Separate parts for tenor saxophone are included but do not appear on the score. For this series, the range will extend to include a written D below the staff.

### Divisi:

- Where appropriate, some parts may have multiple notes, however, they will not be marked with *div*. Where this occurs, assign the most appropriate notes for your students.
- To reduce clutter, a2's will also not be used. When a single note appears after a divisi, all players should play.

### String Parts:

- To help students have more success playing in unfamiliar keys, fingerings and bowings are clearly marked.
- A dash (–) indicates a shift to a new position
- Some slur/bow markings may differ from the wind parts to accommodate bowing patterns.
- String parts will include *div*. markings where appropriate when there are multiple notes.

# Great Beginnings

FULL SCORE  
Duration - 2:00

By Michael Kamuf (ASCAP)

**Allegro** ♩ = 120-132

The score is divided into four parts (Pt. 1, Pt. 2, Pt. 3, Pt. 4) and includes a Piano (Optional) part. The tempo is marked **Allegro** with a metronome marking of ♩ = 120-132. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes parts for:

- Pt. 1:** C Inst. (T.C. High/Low), Bb Inst., Eb Inst., C Inst. (B.C.)
- Pt. 2:** C Inst. (T.C.), Bb Inst., Eb Inst., C Inst. (B.C.)
- Pt. 3:** C Inst. (T.C.), Bb Inst., Eb Inst., F Inst., C Inst. (B.C.)
- Pt. 4:** Bb Inst., Eb Inst., F Inst., C Inst. (B.C. High/Low)
- Percussion:** Snare Drum, Bass Drum, Percussion 2 (Crash Cymbals/Woodblock/Tambourine/Triangle), Timpani (Tune: F, Bb), Crash Cymbals
- Piano (Optional):** Piano

Dynamic markings include *mf*, *f*, *mp*, and *fz*. The score is marked with a large red watermark: "Preview Only - Requires Purchase".



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C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 1

C Inst. (T.C.) *mf*

B $\flat$  Inst. *mf*

E $\flat$  Inst. *mf*

C Inst. (B.C.) *mf*

Pt. 2

5

C Inst. (T.C.) *mf*

B $\flat$  Inst. *mf*

E $\flat$  Inst. *mf*

F Inst. *mf*

C Inst. (B.C.) *mf*

Pt. 3

B $\flat$  Inst. *mf*

E $\flat$  Inst. *mf*

F Inst. *mf*

C Inst. (B.C. High/Low) *mf*

Pt. 4

Bells

Perc. 1 *mp*

Perc. 2

Timp. *mf*

Pno. *mf*

C Inst. (T.C. High/Low)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

Pt. 1

C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 3

Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C. High/Low)

Pt. 4

Bells

Perc. 1

Perc. 2

Timp.

Pno.

13

C Inst. (T.C. High/Low) *mf*

Bb Inst. *mf*

Pt. 1 Eb Inst. *mf*

C Inst. (B.C.) *mf*

Pt. 2 C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

13

C Inst. (T.C.)

Bb Inst.

Pt. 3 Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 4 Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells *mf*

Perc. 1 *mf*

Tambourine *mf*

Perc. 2 *mf*

Timp.

Pno.

Pt. 1

C Inst. (T.C. High/Low)

B♭ Inst.

E♭ Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc. 1

Perc. 2

Timp.

Pno.

21

C Inst. (T.C. High/Low)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 1

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 2

*mp*

21

C Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 3

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Pt. 4

*mp*

Bells

Perc. 1

Perc. 2

Timp.

Pno.

*mp*





29

C Inst. (T.C. High/Low) *mp* *mf*

Pt. 1 B♭ Inst. *mp* *mf*

E♭ Inst. *mp* *mf*

C Inst. (B.C.) *mp* *mf*

C Inst. (T.C.) *mp*

Pt. 2 B♭ Inst. *mp*

E♭ Inst. *mp*

C Inst. (B.C.) *mp*

29

Pt. 3 C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C.)

Pt. 4 B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc. 1 *mf*

Woodblock

Perc. 2 *mp*

Timp.

Pno.

Pt. 1  
C Inst. (T.C. High/Low)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

Pt. 2  
C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

Pt. 3  
C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C. High/Low)

Bells  
Perc. 1  
Perc. 2  
Timp.

Pno.



41

Pt. 1

C Inst. (T.C. High/Low) *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

C Inst. (B.C.) *mp*

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 3

41

C Inst. (T.C.) *p*

B $\flat$  Inst. *p*

E $\flat$  Inst. *p*

F Inst. *p*

C Inst. (B.C.) *p*

Pt. 4

B $\flat$  Inst. *p*

E $\flat$  Inst. *p*

F Inst. *p*

C Inst. (B.C. High/Low) *p*

Bells *mp*

Perc. 1

Triangle *mp*

Perc. 2

Timp.

Pno. *mp*

*p*

The musical score is organized into several systems. The first system, labeled 'Pt. 1', includes staves for C Inst. (T.C. High/Low), Bb Inst., Eb Inst., and C Inst. (B.C.), all marked with a forte (*f*) dynamic. The second system, 'Pt. 2', features C Inst. (T.C.), Bb Inst., Eb Inst., and C Inst. (B.C.) marked with mezzo-piano (*mp*). The third system, 'Pt. 3', contains C Inst. (T.C.), Bb Inst., Eb Inst., and F Inst. The fourth system, 'Pt. 4', includes Bb Inst., Eb Inst., F Inst., and C Inst. (B.C. High/Low). The fifth system features Bells, Perc. 1, Perc. 2, and Timp., with Perc. 1 marked *f* and Timp. marked mezzo-forte (*mf*). The final system is for the Piano (Pno.), marked *f*. A large red watermark reading 'Preview Only' is overlaid diagonally across the score, and another watermark 'Legal Use Requires Purchase' is visible in the background.

49

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 1

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

49

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 3

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C. High/Low)

Pt. 4

Bells

Perc. 1

Perc. 2

Timp.

Pno.

This musical score page contains the following parts and staves:

- Pt. 1:** C Inst. (T.C. High/Low), Bb Inst., Eb Inst., C Inst. (B.C.)
- Pt. 2:** C Inst. (T.C.), Bb Inst., Eb Inst., C Inst. (B.C.)
- Pt. 3:** C Inst. (T.C.), Bb Inst., Eb Inst., F Inst., C Inst. (B.C.)
- Pt. 4:** Bb Inst., Eb Inst., F Inst., C Inst. (B.C. High/Low)
- Bells**
- Perc. 1**
- Perc. 2:** Tamb., Cr. Cyms.
- Timp.**
- Pno.**

The score is written in 4/4 time with a key signature of two flats. It includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). A large red watermark is overlaid diagonally across the page.



