

Perspectives

Three Sketches of One Theme

By Michael Kamuf

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 T.C.
- 4 Tuba
- 2 Mallet Percussion
(Bells/Xylophone)
- 3 Percussion 1
(Snare Drum/Hi-Hat Cymbals, Bass Drum)
- 5 Percussion 2
(Suspended Cymbal/Crash Cymbals,
Woodblock/Triangle/Tambourine)
- 2 Timpani
(Tune: A \flat , B \flat , E \flat)

WORLD PARTS

Available for download from
www.alfred.com/supplemental

- E \flat Alto Clarinet
(B \flat Tenor Saxophone)
 - E \flat Contra Alto Clarinet
 - B \flat Contra Bass Clarinet
 - E \flat Horn
 - B \flat Trombone B.C.
 - B \flat Trombone T.C.
 - B \flat Baritone B.C.
 - E \flat Tuba B.C.
 - E \flat Tuba T.C.
 - B \flat Tuba B.C.
 - B \flat Tuba T.C.
 - String Bass
-

PROGRAM NOTES

The three movements of *Perspectives* were composed using a 16-measure idea as the source material. Within each movement, the melodic content of this theme is explored by altering and embellishing the melody as well as changing the mood by varying the tempo, time signature, harmonic structure, and orchestration. In addition to being a suite, each movement may be played on its own as a separate work.

NOTES TO THE CONDUCTOR

In composing *Perspectives*, I made the decision to explore the theme and variations form, but by organizing the statements in individual movements. The source material is a 16-measure original idea that can be broken down into A and B themes of 8 measures each. I set out to create three unique statements of this idea that would be engaging and expressive for young musicians to study and perform.

Movement 1 is entitled "Celebration," and the overall mood and feel should be one of joy! A strong subdivision of the beat will need to be internalized by all players to help create this mood. Players should also be mindful of articulations, particularly staccato and tenuto markings, to help ensure proper style. At measure 7, the A Theme (in E \flat major) is played by alto saxophone and trumpet 1, with all other instruments accompanying. The B Theme (in C minor) is presented at measure 16 with flute, oboe, clarinet 1, and mallets stating the melody (trumpets join at measure 19). Low woodwinds and brass state the first phrase of the A Theme at measure 24, before clarinet 1 and trumpet 1 play the final phrase at measure 28.

Movement 2 is entitled "Skyline at Midnight," and the feel should be one of wonder and awe. While this movement should be played in a legato style, the tempo should be at 120 bpm, and there should be a sense of forward motion. Again, a strong subdivision will aid in achieving this feel. There are printed dynamics throughout, but feel free to shape not only when the melody rises and falls but also within the accompaniment figures as well. The A Theme (in C minor) is stated in the flute at measure 5, with alto saxophone and mallets joining at measure 12. The B Theme (in E \flat major) is stated by bassoon, tenor saxophone, trombone, and baritone at measure 21. A re-statement of this idea occurs at measure 29 (now in C minor) with flute, oboe, trumpets, and mallets playing the melody, and a countermelody is introduced by clarinet 1, alto saxophone, and horn. The movement should peak in volume and intensity in measure 36 at the fortissimo and gradually fade away until the pianissimo in measure 47.

Movement 3 is entitled "New Horizons," and the prevailing mood should be hope! The movement opens with a strong pulse from the bass drum and timpani before a variation of the B Theme (in C minor) begins at measure 3. At measure 11, an ostinato figure is introduced in the clarinets, alto and tenor saxophones, and horn, with percussion laying down a groove figure. Accents and articulations are extremely important throughout this passage. At measure 19, the flute, oboe, and trumpets state a variation of the A Theme's first phrase (in E \flat major) over the aforementioned ostinato. Measure 27 begins a final melodic statement based on the second phrase of the A Theme. Accurately performing the subito piano in measure 33 and the crescendo in measures 34 through 36 will be exciting for both the players and the audience. The moment should peak dynamically at the fortissimo in measure 39.

I really enjoyed composing *Perspectives*, and I hope you and your students really enjoy studying and performing the piece!

Michael Hamf

Perspectives

Three Sketches of One Theme

By Michael Kamuf (ASCAP)

FULL SCORE
Duration - 3:45

I. Celebration

Joyfully! ♩ = 126

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Joyfully! ♩ = 126'. The score is divided into four measures, with dynamics ranging from *mp* (mezzo-piano) to *f* (forte). A large red watermark 'Preview Only' is overlaid diagonally across the score. The percussion parts include Snare Drum (S.D.), Hi-Hat Cymbals (H.H. closed), Bass Drum (B.D.), Suspended Cymbal (Sus. Cym. w/mallets), Woodblock (Wb.), and Triangle/Tambourine (w/hard mallets). The timpani part is marked with a 'Tune: A♭, B♭, E♭' and a '1' below the staff.



7 Play 2nd time only

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

5

6

7

8

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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.

Perc. 1

Perc. 2

Timp.

1. Play *mf* 2. 16

Fl.

Ob.

Bsn.

1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

1. 2. 16

Tpts.

Hn.

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. Play *mf*

Perc. 1

Perc. 2

Timp. *fp*

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

mf

18 19 20 21

Fl. 24

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

f *mf* *mp*

Cr. Cyms. choke

H.H.

22 23 24 25



The image displays a page of a musical score for a large ensemble, spanning measures 26 through 29. The instruments listed on the left are: Fl., Ob., Bsn., Cls. (1 and 2), B. Cl., A. Sax., T. Sax., Bar. Sax., Tpts. (1 and 2), Hn., Tbn., Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, and Timp. The score is written in 4/4 time with a key signature of two flats. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the entire page. Dynamic markings such as *f* and *mf* are present throughout the score.

Fl. *fp* *ff*

Ob. *fp* *ff*

Bsn. *ff* *fp* *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff* *fp* *ff*

A. Sax. *ff*

T. Sax. *ff* *fp* *ff*

Bar. Sax. *ff* *fp* *ff*

1 Tpts. *fp* *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff* *fp* *ff*

Bar. *ff* *fp* *ff*

Tuba *ff* *fp* *ff*

Mlt. Perc. *ff*

Perc. 1 *ff* *mf* *ff* ch.

Perc. 2 *f* *ff*

Timp. *ff* dampen

II. Skyline at Midnight

With momentum ♩ = 120

5 Solo (opt.)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

With momentum ♩ = 120

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Tri.

mp
(w/med. mallets)

Change: A♭ to B♭, B♭ to C

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

6 7 8 9 10

Fl. *mf* **All** 13

Ob. *mp*

Bsn.

1
Cls.

2

B. Cl.

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp* 13

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. **Bells** *mf*

Perc. 1

Perc. 2

Timp. *mp*

Fl. *rit.*

Ob.

Bsn. *mf*

1
Cls.

2

B. Cl.

A. Sax.

T. Sax. *mf*

Bar. Sax.

1 *rit.*

2

Tpts.

Hn.

Tbn. *mf*

Bar. *mf*

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp. *p*

Sus. Cym. *p*

21 a tempo

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

21 a tempo

1
Tpts. *mp*

2 *mp*

Hn. *mp*

Tbn.

Bar.

Tuba *mp*

Mlt. Perc.

Perc. 1

Perc. 2 *mf*

Timp. *mf*

Musical score for multiple instruments including Flute, Oboe, Bassoon, Clarinets (1 and 2), B♭ Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horn, Trombone, Baritone, Tuba, Mlt. Perc., Perc. 1, Perc. 2, and Timp. The score spans measures 26 to 30. A large red watermark 'Preview Only' is overlaid diagonally across the score.

37 Slower ♩ = 100

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

37 Slower ♩ = 100

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

rit.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl., Ob., Bsn., Cls. (1 and 2), B. Cl., A. Sax., T. Sax., Bar. Sax., Tpts. (1 and 2), Hn., Tbn., Bar., Tuba, Mlt. Perc., Perc. 1, Perc. 2, and Timp. The score covers measures 42 through 47. The key signature is two flats (B-flat and E-flat). The tempo marking 'rit.' (ritardando) is placed above the first staff at the beginning of measure 44. Dynamic markings include *p* (piano) and *pp* (pianissimo), with hairpins indicating crescendos and decrescendos. A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

III. New Horizons

Driving! ♩ = 144

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- 1 Cls. (Clarinet 1)
- 2 Cls. (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- 1 Tpts. (Trumpet 1)
- 2 Tpts. (Trumpet 2)
- Hn. (Horn)
- Tbn. (Tuba)
- Bar. (Baritone)
- Tuba (second staff)
- Mlt. Perc. (Multiple Percussion)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Timp. (Timpani)

Key performance markings include *mf* (mezzo-forte) and *p* (piano) dynamics, and a tempo of 144 beats per minute. The score is in 4/4 time and features a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Fl. *mf*

Ob. *mf*

Bsn. *fp*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *fp*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *fp*

1 Tpts. *p* *mf*

2 Tpts. *p* *mf*

Hn. *fp*

Tbn. *fp*

Bar. *fp*

Tuba *fp*

Mlt. Perc. *mf* *p* *mf*

Perc. 1

Perc. 2 *p* *mf*

Timp. *fp*

Xyl. (w/hard mallets)

11

Fl. *f*

Ob. *f*

Bsn. *f* *mp*

1 *f* *p* *fp*

2 *f* *p* *fp*

B. Cl. *f* *mp*

A. Sax. *f* *p* *fp*

T. Sax. *f* *p* *fp*

Bar. Sax. *f* *mp*

11

1 *f*

2 *f*

Hn. *f* *p* *fp*

Tbn. *f* *mp*

Bar. *f* *mp*

Tuba *f* *mp*

Mlt. Perc. *f* *p*

Perc. 1 H.H. *f* *p*

Perc. 2 Cr. Cyms. *f* *p* ch. Tamb. *f* *p*

Timp. *f* *mp*

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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.

Perc. 1

Perc. 2

Timp.

mp

mf

fp

p

19

Fl. *mf* *fp*

Ob. *mf* *fp*

Bsn. *f*

1 *mf* *fp*

2 *mf* *fp*

B. Cl. *f*

A. Sax. *mf* *fp*

T. Sax. *mf* *fp*

Bar. Sax. *f*

19

1 *mf* *fp*

2 *mf* *fp*

Hn. *mf* *fp*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *mf* *p*

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

Timp. *f*

Fl. *f* *fp*

Ob. *f* *fp*

Bsn. *fp*

1 Cls. *f* *fp*

2 Cls. *f* *fp*

B. Cl. *fp*

A. Sax. *f* *fp*

T. Sax. *f* *fp*

Bar. Sax. *fp*

1 Tpts. *f* *fp*

2 Tpts. *f* *fp*

Hn. *f* *fp*

Tbn. *fp*

Bar. *fp*

Tuba *fp*

Mlt. Perc. *f* *mf*

Perc. 1 *f*

Perc. 2 *f*

Timp. *fp*

27

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

Cls. *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

27 *f*

1 *f*

Tpts. *f*

2 *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2

Timp. *f*

27 28 29 30 31

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

32

33

34

35

36

37

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

1 Cls. *f* *ff*

2 Cls. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

37

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Perc. 1 *f* *sfz* *ff* dampen

Perc. 2 *f* *ff* ch. damp.

Timp. *f* *ff* damp.

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