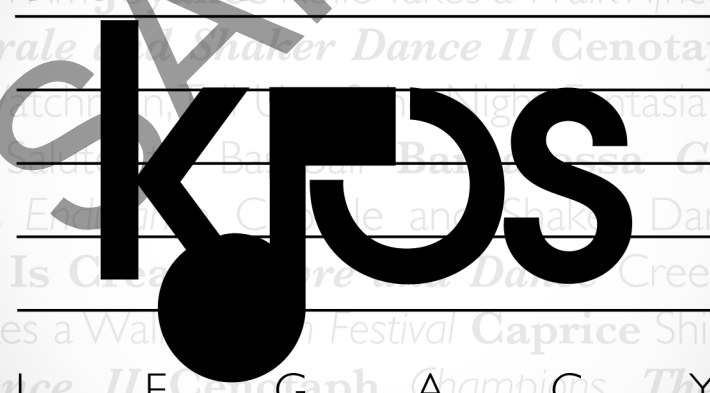


# MARK CAMPHOUSE

## Valor and Remembrance

Chorale and Shaker Dance *Tricycle* Polly Oliver *Salvation Is Created*  
*Ayre and Dance* Creed *Majestica* / Am *Joyance* Rollo Takes a Walk  
African Festival *Caprice* Shipwrecked *Chorale and Shaker Dance II*  
**Cenotaph** Champions *The Rite of Spring* Watchman, Tell Us of the Night  
Fantasia in G *The Shining City* Pastime: A Salute to Baseball **Barbarossa**  
*Gavorkna Fanfare* Enchanted **Fortis** *Endurance* Chorale and Shaker  
Dance *Tricycle* Polly Oliver *Salvation Is Created* *Ayre and Dance*  
Creed *Majestica* / Am *Joyance* Rollo Takes a Walk African Festival *Caprice*  
Shipwrecked *Chorale and Shaker Dance II* **Cenotaph** Champions *The*  
*Rite of Spring* Watchman, Tell Us of the Night Fantasia in G *The Shining*  
*City* Pastime: A Salute to Baseball **Barbarossa** *Gavorkna Fanfare*  
Enchanted **Fortis** *Endurance* Chorale and Shaker Dance *Tricycle* Polly  
Oliver *Salvation Is Created* *Ayre and Dance* Creed *Majestica* / Am  
*Joyance* Rollo Takes a Walk African Festival *Caprice* Shipwrecked *Chorale*  
*and Shaker Dance II* **Cenotaph** Champions *The Rite of Spring*  
Watchman, Tell Us of the Night Fantasia in G *The Shining City*  
Pastime: A Salute to Baseball **Barbarossa** *Gavorkna Fanfare* Enchanted  
**Fortis** *Endurance* Chorale and Shaker Dance *Tricycle* Polly Oliver  
*Salvation Is Created* *Ayre and Dance* Creed *Majestica* / Am *Joyance*  
Rollo Takes a Walk African Festival *Caprice* Shipwrecked *Chorale and*  
*Shaker Dance II* **Cenotaph** Champions *The Rite of Spring* Watchman

CONCERT BAND



LEGACY

## About the Composer



A product of the rich cultural environment 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 Orchestra principal trumpet Adolph Herseth.

Camphouse began composing at an early age, with the Colorado Philharmonic premiering his First Symphony when he was 17. His 36 published works for wind band have received widespread critical acclaim and are performed frequently in the U.S. and abroad, including such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall and St. Paul's Cathedral-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, and the Midwest International Band and Orchestra Clinic.

Principal commissions include those by the William D. Revelli Foundation, The U.S. Air Force Band, The U.S. Army Band, The U.S. Marine Band, Northshore Concert Band, Tara Winds, and Fairfax Symphony Orchestra. Recent guest conducting engagements include those with the Houston Symphony Brass Ensemble, The U.S. Air Force Band, National Association for Music Education (NAfME) All-National Honors Concert Band, and Banda de Conciertos de San Jose (Costa Rica).

Mr. Camphouse has served as guest conductor, lecturer, and clinician in 44 states, Canada, Europe, and China. He was elected to membership in the American Bandmasters Association in 1999 and served as founding coordinator of the National Band Association Young Composer Mentor Project from 2000–2022. He conceived and edited the unique 4-volume book series *Composers on Composing for Band* with GIA Publications. His 5th book with GIA (*Whatever Things ... The Life and Teachings of John P. Paynter*) was published in 2014. His 6th book with GIA, *The North American Wind Symphony*, was published in 2024.

The 2021–2022 academic year marked his 44th and final year of full-time teaching in higher education. Camphouse joined the faculty of George Mason University in Fairfax, Virginia at the rank of full professor in 2006, where he served as Director of Concert Bands, Conductor of the Wind Symphony, and taught courses in composition and conducting until his retirement in June 2022. Other principal artistic, teaching, and administrative positions include 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 in Miami, and Interim Director of the George Mason University School of Music. Professor Camphouse attained regional finalist status in the prestigious White House Fellowship Competition in 1993. In 2002, he received an Outstanding Faculty Award by the State Council of Higher Education for Virginia, the Commonwealth's highest honor for faculty at Virginia's colleges and universities for demonstrated excellence in teaching, research, and public service. In 2022, Mr. Camphouse received the National Band Association Distinguished Service Award "in recognition of exemplary service to the NBA and tireless efforts on behalf of bands and band music."

Mark Camphouse has been married to Elizabeth Ann Curtis (Executive Director of the Mason Community Arts Academy from 2008–2022) since 1982. They have twin daughters, Beth and Briton, and 3 granddaughters, Esther, Laurel, and Eliza. Mark and Elizabeth live in Millville, Delaware near Bethany Beach and the Atlantic coast.

## About the Composition

United States Navy Mess Attendant 2nd Class Doris Miller was the first African American recipient of the Navy Cross for valor for his heroic actions on December 7, 1941 aboard the USS West Virginia.

Born in Waco, Texas on October 12, 1919, Miller enlisted in the Navy in September 1939 as a mess attendant. In 1941 African Americans were not allowed to man a gun in the Navy. In high school Miller was a fullback, and on the West Virginia he was the ship's heavyweight boxing champion. Miller was collecting laundry on the West Virginia when the Japanese attack on Pearl Harbor began. According to US Navy records "He headed for his battle station, the antiaircraft battery magazine amidship, only to discover that torpedo damage had wrecked it, so he went on deck. Because of his physical strength, he was assigned to carry wounded fellow sailors to places of greater safety. Then an officer ordered him to the bridge to aid the mortally wounded captain of the ship. Although never trained to operate a machine gun, Miller manned a .50-caliber Browning anti-aircraft machine gun until he ran out of ammunition and was ordered to abandon ship." Miller later said, "I had watched others with the guns. It wasn't hard. I just pulled the trigger and she worked fine."

Admiral Chester W. Nimitz, commander-in-chief of the U.S. Pacific Fleet, personally presented the Navy Cross to Miller on board the aircraft carrier USS Enterprise in Pearl Harbor on May 27, 1942. Miller's Navy Cross citation reads: "For distinguished devotion to duty, extraordinary courage and disregard for his own personal safety during the attack on the fleet in Pearl Harbor, Territory of Hawaii, by Japanese forces on December 7, 1941. While at the side of his captain on the bridge, Miller, despite enemy strafing and bombing and in the face of a serious fire, assisted in moving his captain, who had been mortally wounded, to a place of greater safety, and later manned and operated a machine gun directed at enemy Japanese attacking aircraft until ordered to leave the bridge."

Miller later served on the heavy cruiser USS Indianapolis and the escort carrier Liscome Bay. Miller was killed on the Liscome Bay when it was torpedoed by a Japanese submarine in November 1943 during the invasion of the Gilbert Islands.

A \$13 billion Gerald R. Ford-class aircraft carrier will be named the USS Doris Miller (CVN 81). It will be laid down in January 2026, launched in October 2029, and commissioned in 2032.

*Valor and Remembrance* completes a trilogy of works by composer Mark Camphouse, honoring great African Americans: Civil Rights Heroine Rosa Parks (*A Movement for Rosa*), Rev. Dr. Martin Luther King, Jr. (*Homage to The Dream*), and Pearl Harbor hero Doris Miller. It is hoped *Valor and Remembrance* will help promote greater awareness of and appreciation for the heroic contributions by African Americans while serving in U.S. Armed Forces in the defense of freedom.

—Mark Camphouse

## Instrumentation List

- |                                      |                                   |
|--------------------------------------|-----------------------------------|
| 1 – Piccolo                          | 3 – 1st Trombone                  |
| 3 – 1st Flute (divisi)               | 3 – 2nd Trombone                  |
| 3 – 2nd Flute (divisi)               | 3 – 3rd Trombone                  |
| 2 – 1st Oboe                         | 2 – Euphonium (divisi)            |
| 2 – 2nd Oboe                         | 2 – Baritone TC (divisi)          |
| 4 – 1st B♭ Clarinet (divisi)         | 4 – Tuba (divisi)                 |
| 4 – 2nd B♭ Clarinet (divisi)         | 1 – Piano (acoustic grand)        |
| 4 – 3rd B♭ Clarinet (divisi)         | 1 – Timpani                       |
| 2 – B♭ Bass Clarinet (divisi)        | 3 – Percussion I (Two Players):   |
| 1 – B♭ Contrabass Clarinet           | Orchestra Bells                   |
| 1 – E♭ Contra-alto Clarinet          | Vibraphone                        |
| (substitute for Contrabass Clarinet) | Xylophone                         |
| 2 – 1st Bassoon                      | Chimes                            |
| 2 – 2nd Bassoon                      | 3 Tom-Toms                        |
| 2 – 1st E♭ Alto Saxophone            | 3 – Percussion II (Two Players):  |
| 2 – 2nd E♭ Alto Saxophone            | Suspended Cymbal                  |
| 2 – B♭ Tenor Saxophone               | Crotales                          |
| 2 – E♭ Baritone Saxophone            | Tam-Tam                           |
| 3 – 1st B♭ Trumpet (divisi)          | Crash Cymbals                     |
| 3 – 2nd B♭ Trumpet                   | Bongos                            |
| 3 – 3rd B♭ Trumpet                   | 2 – Percussion III (Two Players): |
| 2 – 1st F Horn                       | Triangle                          |
| 2 – 2nd F Horn                       | Snare Drum                        |
| 2 – 3rd F Horn                       | Bass Drum                         |
| 2 – 4th F Horn                       | 1 – Full Conductor Score          |

Approximate performance time—13:00

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit [www.kjos.com](http://www.kjos.com).

Audio of President Franklin Delano Roosevelt's December 8, 1941 "Date of Infamy" address to a joint session of Congress can be downloaded from the Kjos Multimedia Library at [www.kjos.com](http://www.kjos.com).

# Full Transposed Score

Commissioned by Northern Virginia Community College for the NOVA  
Alexandria Band's 45th Anniversary Dr. Lisa Eckstein, Director

# Valor and Remembrance

Approx. performance time—13:00

Honoring U.S. Navy Mess Attendant 2nd Class  
Doris Miller (1919–1943)

Mark Camphouse

Semplice ♩ = 63

The score is divided into four systems, each starting with the tempo marking "Semplice ♩ = 63".

- System 1:** Piccolo (Solo with Piano, One Player), Flutes 1 & 2 (mp dolce), Oboes 1 & 2, B♭ Clarinets 1, 2, & 3 (Two Players, div., p dolciss.), B♭ Bass Clarinet, B♭ Contrabass Clarinet, Bassoons 1 & 2, E♭ Alto Saxophones 1 & 2 (One Player, p dolciss.), B♭ Tenor Saxophone, E♭ Baritone Saxophone.
- System 2:** B♭ Trumpets 1, 2, & 3, F Horns 1, 2, 3, & 4, Trombones 1, 2, & 3, Euphonium, Tuba, Piano (Solo with Flute, mp dolce).
- System 3:** Timpani, Percussion I: (Two Players) Orchestra Bells, Vibraphone, Xylophone, Chimes, 3 Tom-Toms, Percussion II: (Two Players) Suspended Cymbal, Crotales, Tam-Tam, Crash Cymbals, Bongos, Percussion III: (Two Players) Triangle, Snare Drum, Bass Drum.

Rehearsal marks 1, 2, 3, and 4 are placed at the beginning of the first, second, third, and fourth systems, respectively.





13

Picc. 3

1 Fls. 4

2 Fls. 4

1 Obs. 4

2 Obs. 4

1 B. Cls. 2

2 B. Cls. 2

3 B. Cls. 2

B. B. Cl. One Player  
*p* *legatiss.*

B. C.B. Cl. One Player  
*p* *legatiss.*

1 Bsns. One Player  
2 *p* *legatiss.*

1 E. A. Saxes

2 E. A. Saxes

B. T. Sax.

E. B. Sax. One Player  
*p* *legatiss.*

13

1 B. Tpts. Open 3

2 B. Tpts. Open 3

3 B. Tpts. Open 3

1 F Hns. 4

2 F Hns. 4

3 F Hns. 4

4 F Hns. 4

1 Trbs.

2 Trbs.

3 Trbs.

Euph. Two Players  
*p* *legatiss.*

Tuba Two Players  
*p* *legatiss.*

Pno.

13

Timp. 3

Chimes 3

Vib. 4

S. Cym.

Crot.

Tri.

B.D.



Picc.

1

Fls.

2

1

Obs.

2

1

B $\flat$  Cls. 2

3

B $\flat$  B. Cl.

B $\flat$  C.B. Cl.

Bsns. 1

2

E $\flat$  A. Saxes

1

2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

1

B $\flat$  Tpts.

2

3

1

F Hns.

2

3

4

1

Trbs.

2

3

Euph.

Tuba

Pno.

Timp.

Chimes

Vib.

S. Cym.

Crot.

Tri.

B.D.

18 19 20 21 22 23

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





rall. poco a poco

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

B♭ C.B. 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.

Chimes

Vib.

S. Cym.

Crot.

Tri.

B.D.

mf, f, mf, p, mp, f espr., div., One Player, (Two Players) unis., Suspended Cymbal

rall. poco a poco

rall. poco a poco

mp, p

35 a tempo

Picc. *mf freely, molto espr.* **One Player Solo**

Fls. 1 *f* *mf* *p*

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

35 a tempo

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Pno.

35 a tempo

Timp.

Chimes

Vib.

S. Cym.

Crot.

Tri.

B.D.

poco rall.


Picc. 


Fls. 1 


Fls. 2 

Obs. 1 

Obs. 2 

B♭ Cls. 1 

B♭ Cls. 2 


B♭ Cls. 3 

B♭ B. Cl. 

B♭ C.B. Cl. 

Bsns. 1 

Bsns. 2 

E♭ A. Saxes 1 


E♭ A. Saxes 2 


B♭ T. Sax. 

E♭ B. Sax. 

poco rall.

B♭ Tpts. 1 

B♭ Tpts. 2 

B♭ Tpts. 3 

F Hns. 1 

F Hns. 2 

F Hns. 3 

F Hns. 4 

Trbs. 1 

Trbs. 2 

Trbs. 3 

Euph. 

Tuba 

Pno. 

poco rall.

Timp. 

Chimes 

Vib. 

S. Cym. 

Crot. 

Tri. 

B.D. 

48 a tempo

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

48 a tempo

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph. *mf* freely, molto espr. *f* *mf*

Tuba

Pno.

48 a tempo

Timp.

Chimes

Vib.

S. Cym.

Tam-t.

Tri.

B.D.







65

Picc. *ff*

1 Fls. *ff*

2 Fls. *ff*

1 Obs. *ff*

2 Obs. *ff*

1 B♭ Cls. *ff*

2 B♭ Cls. *ff*

3 B♭ Cls. *ff*

B♭ B. Cl. *ff*

B♭ C.B. Cl. *ff*

1 Bsns. *ff*

2 Bsns. *ff*

1 E♭ A. Saxes *ff*

2 E♭ A. Saxes *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

65

1 B♭ Tpts. *ff*

2 B♭ Tpts. *ff*

3 B♭ Tpts. *ff*

1 F Hns. *ff*

2 F Hns. *ff*

3 F Hns. *ff*

4 F Hns. *ff*

1 Trbns. *ff*

2 Trbns. *ff*

3 Trbns. *ff*

Euph. *ff*

Tuba *ff*

Pno. *ff*

65

Timp. *ff*

Chimes *ff*

Bells *ff*

Orchestra Bells (brass mallets) *ff*

C. Cyms. *ff*

Tam-t. *ff*

S.D. *ff*

B.D. *ff*

65 66 67 68 69

Picc. 5 6 4 *f*

1 Fls. 4 4 4 *f*

2 4 4 4 *f*

1 Obs. *f*

2 *f*

1 B♭ Cls. 2 *f*

3 *f*

B♭ B. Cl. *ff* pesante

B♭ C.B. Cl. *ff* pesante

1 Bsns. *ff* pesante

2 *ff* pesante

1 E♭ A. Saxes *f*

2 *f*

B♭ T. Sax. *f*

E♭ B. Sax. *ff* pesante

1 B♭ Tpts. 5 6 4 *f*

2 4 4 4 *f*

3 *f*

1 F Hns. *sonoramente! (senza dim.)* *f*

2 *sonoramente! (senza dim.)* *f*

3 *f*

4 *f*

1 Trbns. *ff* pesante

2 *ff* pesante

3 *ff* pesante

Euph. *ff* pesante

Tuba *ff* pesante

Pno. *f*

Timp. 5 6 4 *f* *ff* *ff* *f* sub. *ff* *f*

Chimes

Bells

C. Cyms. *ff*

Tam-t.

S.D. *ff* *f* *ff* *f* sub. *ff* *f*

B.D.



78 Calmando ♩ = 76

Picc.

1 Fls.

2

1 Obs.

2

1 B♭ Cls.

2

3

B♭ B. Cl.

B♭ C.B. Cl.

1 Bsns.

2

1 E♭ A. Saxes

2

B♭ T. Sax.

E♭ B. Sax.

pp

pp

pp

One Player

pp *lontano*

One Player

pp *lontano*

78 Calmando ♩ = 76

1 B♭ Tpts.

2

3

1 F Hns.

2

3

4

1 Trbs.

2

3

Euph.

Tuba

Pno.

mp

p

pp

1. One Player Solo

(end solo)

pp

78 Calmando ♩ = 76

Timp.

pp

p

pp

ppp

Chimes

Vib.

S. Cym.

Tam-t.

S.D.

B.D.

mp

pp

84 Nobilmente (a tempo ♩ = 76)

Picc. 1

Fls. 2

Obs. 1  
2

B♭ Cls. 1  
2  
3

B♭ B. Cl. Two Players  
One Player

B♭ C.B. Cl. One Player

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax. One Player

E♭ B. Sax. One Player

*All*  
*mf molto cant.*  
*All*  
*mf legato*  
*espr.*  
*div.*  
*unis.*  
*legato*  
*mf*  
*mf legato*  
*mf legato*  
*mf legato*

84 Nobilmente (a tempo ♩ = 76)

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph. Two Players

Tuba Two Players

Pno.

*mf molto cant.*  
*mf legato*  
*mf legato*  
*mf legato*  
*mf legato*  
*mf legato*  
*mf legato*  
*mf legato*  
*mf*  
*mf*

84 Nobilmente (a tempo ♩ = 76)

Timp.

Chimes

Vib.

S. Cym.

Tam-t.

S.D.

B.D.

*mf*  
*mf*  
*ppp*



95 **Passionato**

Picc. 1

Fls. 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl. 1

B♭ C.B. Cl. 1

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax. 1

E♭ B. Sax. 1

div. unis. div.

95 **Passionato**

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbns. 1 2 3

Euph. 1

Tuba 1

Pno. 1 2

a2

95 **Passionato**

Timp. 1

Chimes 1

Vib. 1

C. Cyms. 1

Tam-t. 1

S.D. 1

B.D. 1

Crash Cymbals

to Bells



**allargando**

Picc. 1  
Fls. 2  
Obs. 1 2  
B♭ Cls. 2  
3 *unisc.*  
B♭ B. Cl.  
B♭ C.B. 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.  
Chimes  
Bells  
C. Cyms.  
Tam-t.  
S.D.  
B.D.

**allargando**

**allargando**

5 3  
4 4  
5 3  
4 4  
5 3  
4 4  
5 3  
4 4

102 a tempo rall. molto a tempo

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl. div. sfz unis. f mf f

B♭ C.B. Cl. sfz f mf f

Bsns. 1 2 ff marc. sfz f mf f

E♭ A. Saxes 1 2 ff marc. sfz f mf f

B♭ T. Sax. sfz ff marc. sfz f mf f

E♭ B. Sax. sfz ff marc. sfz f mf f

102 a tempo rall. molto a tempo

B♭ Tpts. 1 2 3 div. ff marc. f One Player f

F Hns. 1 2 3 4 ff marc. sfz f mf f

Trbns. 1 2 3 ff marc. sfz f mf f

Euph. Two Players div. ff marc. f All unis. unis. f mf f

Tuba div. ff marc. sfz f mf f

Pno. ff marc. sfz f

102 a tempo rall. molto a tempo

Timp. 3 4 5 4 4 f sfz f sfz ff

Chimes ff

Bells Orchestra Bells ff marc. f

C. Cyms. ff

Tam-t. sfz sfz sfz

S.D. f ff

B.D. mp mf ff f mf

102 103 104 105 106



rall. poco a poco

Picc. *mf*

1 Fls. *mf*

2 Fls. *mf*

1 Obs. *mf*

2 Obs. *mf*

1 B $\flat$  Cls. *mf*

2 B $\flat$  Cls. *mf*

3 B $\flat$  Cls. *mf*

B $\flat$  B. Cl. *mf* One Player *mp*

B $\flat$  C.B. Cl. *mf* One Player *mp*

Bsns. 1 *mf* 1, & 2. One Player *mp*

2 Bsns. *mf*

1 E $\flat$  A. Saxes *f* *mp*

2 E $\flat$  A. Saxes *f* *mp*

B $\flat$  T. Sax. *mf* One Player *mp*

E $\flat$  B. Sax. *mf* One Player *mp*

rall. poco a poco

1 B $\flat$  Tpts. *mf* *mp* One Player *mf* *pp*

2 B $\flat$  Tpts. *mf* *mp* 2. One Player *mf* *pp*

3 B $\flat$  Tpts. *f* *mp* *mf* *pp*

1 F Hns. *f* *mp* 3. One Player *pp*

2 F Hns. *f* *mp*

3 F Hns. *f* *mp*

4 F Hns. *f* *mp*

1 Trbs. *mf* *mp* 1. & 2. One Player *mf* *pp*

2 Trbs. *mf* *mp*

3 Trbs. *mf* *mp*

Euph. *mf* Two Players *mp* *pp*

Tuba *mf* Two Players *mp* *pp*

Pno. *mf* *mp*

rall. poco a poco

Timp. *mf* *mp* *pp*

Chimes Solo *mf*

Vib.

Crot.

Tam-t.

S.D. *mf* *mp* *pp*

B.D. *mp*

115 Tranquillo ♩ = 69

Picc.

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1

2 Bsns. 2

1 E♭ A. Saxes

2 E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

Two Players div. *mf* *mp*

Three Players div. *mf* *mp*

Two Players div. *pp* *lontano*

Two Players div. *pp* *lontano*

Two Players div. *pp* *lontano*

115 Tranquillo ♩ = 69

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

3 Trbs.

Euph.

Tuba

Pno.

Forearm cluster (lowest possible tones) *mf*

115 Tranquillo ♩ = 69

Timp.

Chimes

Vib.

Crot.

Tam-t.

S.D.

B.D.

*p* *cresc.* *molto*

Vibraphone *mp*

Crotales *mp*

*p* *cresc.* *molto*

*p* *cresc.* *molto*

120 Allegro barbaro subito! ♩ = 132

Picc. *ff* All unis. Two Players

Fls. 1 *ff* All unis. Two Players

2 *ff* All unis. Two Players

Obs. 1 *ff* All unis. One Player

2 *ff* All unis. One Player

B♭ Cls. 1 *ff* All unis. Two Players

2 *ff* All unis. One Player

3 *ff* All unis. One Player

B♭ B. Cl. *ff* All pesante e insistendo

B♭ C.B. Cl. *ff* All pesante e insistendo

Bsns. 1 *ff* All pesante e insistendo

2 *ff* All pesante e insistendo

E♭ A. Saxes 1 *ff* All *ff* boldly

2 *ff* All *ff* boldly

B♭ T. Sax. *ff* All pesante e insistendo

E♭ B. Sax. *ff* All pesante e insistendo

120 Allegro barbaro subito! ♩ = 132

B♭ Tpts. 1 *ff* All One Player

2 *ff* All One Player

3 *ff* All One Player

F Hns. 1 1. & 2. All *ff* boldly

2 3. & 4. All *ff* boldly

3 *ff* boldly

4 *ff* boldly

Trbs. 1 1. & 2. All *ff* boldly

2 *ff* All *ff* boldly

3 *ff* All pesante e insistendo

Euph. *ff* All pesante e insistendo *ff* boldly

Tuba *ff* All pesante e insistendo *ff* boldly

Pno. *ff* All pesante e insistendo

120 Allegro barbaro subito! ♩ = 132

Timp. *ff* pesante e insistendo

Vib. *ff* Xylophone

Xyl. *ff* Bongsos - wood sticks

Bongsos to Bongsos with wood sticks *ff*

Tam-t. *ff*

S.D. *ff* pesante e insistendo

B.D. *ff*

120

121

122

123

Picc. 1 Fls. 2 Obs. 1 2 B♭ Cls. 2 3 B♭ B. Cl. B♭ C.B. 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. Vib. Xyl. Bongos S. Cym. S.D. B.D.

ff All ff All a2 ff All ff All ff heroically 2. & 3. ff heroically (1. All) unis. (8)

Suspended Cymbal mf f

124

125

126

127

128

129





Molto meno mosso subito! ♩ = 80

Picc. 1  
Fls. 2  
Obs. 2  
B♭ Cls. 2  
B♭ B. Cl.  
B♭ C.B. Cl.  
Bsns. 2  
E♭ A. Sax. 2  
B♭ T. Sax.  
E♭ B. Sax.

5 4 3 4

*molto pesante*

Molto meno mosso subito! ♩ = 80

B♭ Tpts. 3  
F Hns. 4  
Trbs. 3  
Euph.  
Tuba  
Pno.

5 4 3 4

*ff*  
*ff*  
unis.

*molto pesante*

Molto meno mosso subito! ♩ = 80

Timp.  
Vib.  
Xyl.  
Bongos  
Tam-t.  
S. Cym.  
S.D.  
B.D.

5 4 3 4

*ff*

*ff*

138 Allegro agitato ♩ = 144

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

138 Allegro agitato ♩ = 144

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Pno.

*Solo*

*f incisivo*

138 Allegro agitato ♩ = 144

Timp.

Vib.

Xyl.

S. Cym.

Tam-t.

S.D.

B.D.



151

Picc. *ff* *div.* *f* *ff* Lunga (ca. 15")

Fls. 1 *ff* *ff* *f* *ff*

Fls. 2 *ff* *ff* *f* *ff*

Obs. 1 *ff* *ff* *f* *ff*

Obs. 2 *ff* *ff* *f* *ff*

B $\flat$  Cls. 1 *ff* *ff* *f* *ff*

B $\flat$  Cls. 2 *ff* *ff* *f* *ff*

B $\flat$  Cls. 3 *ff* *ff* *f* *ff*

B $\flat$  B. Cl. *ff* *ff* *f* *ff*

B $\flat$  C.B. Cl. *ff* *ff* *f* *ff*

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

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

E $\flat$  A. Saxes 1 *ff* *ff* *f* *ff*

E $\flat$  A. Saxes 2 *ff* *ff* *f* *ff*

B $\flat$  T. Sax. *ff* *ff* *f* *ff*

E $\flat$  B. Sax. *ff* *ff* *f* *ff*

151

B $\flat$  Tpts. 1 *ff* *ff* *f* *ff* Lunga (ca. 15")

B $\flat$  Tpts. 2 *ff* *ff* *f* *ff*

B $\flat$  Tpts. 3 *ff* *ff* *f* *ff*

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

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

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

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

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

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

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

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

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

Pno. *ff* *ff* *f* *ff* Massive forearm clusters (lowest possible tones)

151

Timp. *ff* *ff* *f* *ff* Lunga (ca. 15")

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

3 Toms *ff* *ff* *f* *ff* 3 Toms

Xyl. *ff* *ff* *f* *ff* Orchestra Bells

Bells. *ff* *ff* *f* *ff*

S. Cym. *ff* *ff* *f* *ff* hard stick soft mallets

Tam-t. *ff* *ff* *f* *ff* Tam-tam

S.D. *ff* *ff* *f* *ff* *f* cresc. poco a poco

B.D. *ff* *ff* *f* *ff*

**Senza misura (2')**

Picc.

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 B. Cls. 2

3 B. B. Cl.

B. C.B. Cl.

1 Bsns.

2 Bsns.

1 E♭ A. Saxes

2 E♭ A. Saxes

B. T. Sax.

E♭ B. Sax.

1 B. Tpts.

2 B. Tpts.

3 B. Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

3 Trbs.

Euph.

Tuba

Pno.

**Senza misura (2')**

Timp.

Chimes

Bells

S. Cym.

Tam-t.

Tri.

B.D.

Recording of December 8, 1941 Presidential Address to Congress  
(Excerpts from "Date of Infamy" Speech)  
By Franklin Delano Roosevelt 32nd President of the United States

Yesterday, December 7, 1941—a date which will live in infamy—  
The United States of America was suddenly and deliberately attacked  
by naval and air forces of the Empire of Japan.

The United States was at peace with that Nation and, at the solicitation  
of Japan, was still in conversation with its Government and its Emperor  
looking toward the maintenance of peace in the Pacific.

No matter how long it may take us to overcome this premeditated invasion,  
the American people in their righteous might will win through to absolute  
victory.

With confidence in our armed forces with the unbounding determination  
of our people, we will gain the inevitable triumph, so help us God.

The attack yesterday on the Hawaiian Islands has caused severe damage  
to American naval and military forces. I regret to tell you that very many  
American lives have been lost...

*(Note to Conductor: The music in measure 159 needs to resume immediately following  
the words, "have been lost...")*

159 Religioso ♩ = 60

Picc. 1

Fls. 1 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

One Player

Two Players unis.

*p* *mp* *mf espr.* *f* *mp* *p*

159 Religioso ♩ = 60

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Pno.

One Player

1. One Player

Two Players div.

*p* *mf espr.* *f* *mp* *p*

159 Religioso ♩ = 60

Timp.

Chimes

Bells

S. Cym.

Tam-t.

Tri.

B.D.

*pp delicato* *p* *mp* *pp*

Triangle

*mp delicato*







173 a tempo

Picc. 1

Fls. 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

Two players

Two players

One Player

mf

All

f

senza dim.

mp

173 a tempo

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Pno.

+2. All

mf

All

f

senza dim.

1. One Player

mp

div.

unis.

mf

f

173 a tempo

Timp.

Chimes

Bells

S. Cym.

Tam-t.

Tri.

B.D.

mp

f





187

Picc. *mf* *f doloroso*

Fls. 1 *mf* *f doloroso*

Fls. 2 *mf* *f doloroso*

Obs. 1 *mp* *p* (end solo)

Obs. 2 *mp* *p* (end solo)

B $\flat$  Cls. 1 *p* *mf* (Two Players) *div.*

B $\flat$  Cls. 2 *p* *mf*

B $\flat$  Cls. 3 *p* *mf*

B $\flat$  B. Cl. *mf* (One Player)

B $\flat$  C.B. Cl. *mf* (One Player)

Bsns. 1 *mf* (1. & 2. One Player)

Bsns. 2 *mf* (One Player Solo)

E $\flat$  A. Saxes 1 *mf* *f doloroso*

E $\flat$  A. Saxes 2 *p* *mf* (One Player)

B $\flat$  T. Sax. *p* *mf* (One Player)

E $\flat$  B. Sax. *mf* (One Player)

187

B $\flat$  Tpts. 1 *mf* *f doloroso*

B $\flat$  Tpts. 2 *mf* *f doloroso*

B $\flat$  Tpts. 3 *mf* *f doloroso*

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

F Hns. 2 *mp* *p* *mf*

F Hns. 3 *mp* *p* *mf*

F Hns. 4 *mp* *p* *mf*

Trbs. 1 *mf* (1. & 2. One Player)

Trbs. 2 *mf* (1. & 2. One Player)

Trbs. 3 *mf* (1. & 2. One Player)

Euph. *mf* (Two Players)

Tuba *mf* (Two Players)

Pno. *mf*

187

Timp. *mf*

Chimes *mf*

Bells *mf*

S. Cym. *mp* *mf*

Tam-t. *mp*

Tri. *mp delicato*

B.D. *mp*

187 188 189 190 191

rall. poco a poco al fine

Picc. 1

Fls. 2

Obs. 1 2

B $\flat$  Cls. 1 2 3

B $\flat$  B. Cl. 1

B $\flat$  C.B. Cl. 1

Bsns. 1 2

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax. 1

E $\flat$  B. Sax. 1

mf dolce mp pp Two Players div. mp pp All others p All div. p All p Two Players p (One Player) p 1. & 2. One Player mp mf dolce mp pp (One Player) p (One Player) p

rall. poco a poco al fine

B $\flat$  Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph. 1

Tuba 1

Pno. 1 2

mp pp 1. One Player mp pp 1. & 2. (One Player) mp pp Two Players div. mp pp mp pp

rall. poco a poco al fine

Timp. 1

Chimes 1

Bells 1

S. Cym. 1

Tam-t. 1

Tri. 1

B.D. 1

mp pp Chimes mp p p delicato pp

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