



Tapestry of the Sky

Sunrise over the Atlantic

By Michael Kamuf

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute/Piccolo
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone

- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 2 Mallet Percussion
(Chimes/Xylophone)
- 3 Percussion 1
(Snare Drum/Hi-Hat Cymbals, Bass Drum)
- 5 Percussion 2
(Suspended Cymbal/Triangle/Woodblock,
Crash Cymbals/Bongo)
- 2 Timpani
(Tune: F, B \flat , B, E \flat)

SUPPLEMENTAL and WORLD PARTS

Available for download from www.alfred.com/supplemental

- E \flat Alto Clarinet
- E \flat Contra Alto Clarinet
- B \flat Contra Bass Clarinet
- 1st E \flat Horn
- 2nd E \flat Horn
- 1st B \flat Trombone B.C.
- 2nd B \flat Trombone B.C.
- 3rd B \flat Trombone B.C.
- 1st B \flat Trombone T.C.
- 2nd B \flat Trombone T.C.
- 3rd 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

This original fanfare by Michael Kamuf is intended to capture the grandeur and breathtaking beauty of witnessing the sunrise over the Atlantic Ocean on a clear morning. The middle section of the piece portrays a pod of dolphins gracefully emerging and frolicking on the horizon, reveling in the dawning of a new day. The moment of silence towards the end of the composition symbolizes the viewer's breath being taken away by the sheer magnificence of this awe-inspiring scene!

NOTES TO THE CONDUCTOR

Although the tempo is marked at 152 bpm, feel free to make slight adjustments to give the piece a groove and a sense of urgency. Most importantly, ensure that the 16th-note figures throughout the piece, especially at measure 81, are performed cleanly by the ensemble. Making slight alterations to the tempo may benefit the group in achieving this.

The mallet percussion part is written for one player handling both chimes and xylophone. If you have an additional mallet player, feel free to double this part with the chime passages played on bells (with hard mallets) and the xylophone part played on marimba (with medium mallets).

Measures 1–8 should gradually build in both volume and intensity, preparing for the strong entrance of the brass at measure 9. Maintain this volume level until measure 25. In measure 37, the solo duet between trumpet 1 and alto saxophone 1 should be prominently heard over the accompaniment. Adjust dynamics in this section to make the solo voices stand out.

The development section begins at measure 59, with color shifts occurring on a sustained E \flat concert note over the percussion groove until measure 66. Adhering to the dynamics in this passage will create the desired effect. The remaining 16 measures of the development passage should gradually build from piano in measure 67 to fortissimo in measure 81, which marks the first climax of the piece. The final climax of the piece occurs at measure 100 and continues until the end.

I hope you and your students enjoy studying and performing *Tapestry of the Sky*!

Michael Hamf

Tapestry of the Sky

Sunrise over the Atlantic

By Michael Kamuf (ASCAP)

FULL SCORE

Duration - 2:45

Driving! ♩ = 152

Flutes/Piccolo 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Driving! ♩ = 152

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion (Chimes/Xylophone) *Chimes* *mp*

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

Percussion 2 (Suspended Cymbal/Triangle/Woodblock, Crash Cymbals/Bongo)

Timpani *(w/hard mallets)*

Tune: F, B♭, B, E♭

1 2 3 4

mp



Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

cresc.

S.D.

B.D. *mp* *cresc.*

Suspended Cymbal (w/mallets) *mp*

5 6 7 8

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9

Fls./Picc. 1 2 *f* +Picc. *a2*

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f* *a2*

B. Cl. *f*

A. Saxes. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *f* *fp* *f*

Hns. 1 2 *f* *fp* *f*

Tbns. 1 2 3 *f* *fp* *f* *a2*

Euph. *f* *fp* *f*

Tuba *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

Cr. Cyms. *f*

Timp. *f*

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

17

f

fp

f

Picc. *δvb*

25

Fls./Picc. 1 2 *mf* -Picc. *a2* +Picc.

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf* *a2*

2 3 *mf* *fp*

B. Cl. *fp*

A. Saxes. 1 2 *mf* *a2* *fp*

T. Sax. *mf*

Bar. Sax. *fp*

25

Tpts. 1 *mf*

2 3 *fp*

Hns. 1 *fp*

2 *fp*

Tbns. 1 *mf*

2 3 *mf*

Euph. *mf*

Tuba *fp*

Mlt. Perc. *mf*

Perc. 1 *fp*

Perc. 2 *mp* choke

Timp. *mf* *fp*

Fls./Picc. 1 2

Ob.

Bsn. *mf* *fp*

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax. *mf* *fp*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf* *fp*

Euph. *mf* *fp*

Tuba

Mlt. Perc.

Perc. 1

Perc. 2 ch.

Timp.

Solo *mf*

37

Fls./Picc. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf* 1. Solo *a2*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba

Mlt. Perc.

Perc. 1

Perc. 2 Triangle *mf*

Timp.

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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41 42 43 44

45 -Picc.

Fls./Picc. 1 2 *mf* *fp*

Ob. *mf*

Bsn. *mf* *fp*

Cl. 1 *mf* *fp*

2 3 *mf* *fp*

B. Cl. *mf*

A. Sax. 1 2 *mf* *fp*

+2. All

T. Sax. *mf*

Bar. Sax. *mf*

45 *mf*

Tpts. 1 *mf* All

2 3 *mf*

Hns. 1 *mp* *mf*

2 *mp* *mf*

Tbns. 1 *mf*

2 3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf* *fp*

Perc. 1 *mf*

Perc. 2

Timp. *mf*

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45 46 47 48

Fls./Picc. 1 2 *mf* *fp*

Ob.

Bsn. *mf* *fp*

Cl. 1 *mf* *fp*

2 3 *mf* *fp*

B. Cl.

A. Sax. 1 2 *mf* *fp*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *mf* *fp*

Perc. 1

Perc. 2

Timp.

Change: F to G, B to D \flat

53

Fls./Picc. 1 2 *mf*

Ob. 3

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

53

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2

Timp.

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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