

For my students, past and present,  
performing during the 2016 Damascus, Maryland Cluster Bands Concert

# Allegory

By Michael Kamuf (ASCAP)

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## INSTRUMENTATION

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- 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, Marimba)
- 1 Optional Mallet Percussion 2  
(Xylophone)
- 1 Timpani  
(Tune: G, A, D)
- 3 Percussion 1  
(Snare Drum/Hi-Hat Cymbals, Bass Drum)
- 4 Percussion 2  
(Triangle/Tambourine/Brake Drum or  
Suspended Cymbal [on dome], Crash  
Cymbals/Suspended Cymbal)

### WORLD PARTS

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- 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
- 

## PROGRAM NOTES

In literature, an allegory is a representation of an abstract meaning through concrete or material forms. The word has derived from the Greek word *allegoreîn*, meaning to speak so as to imply something else. In this composition, I set out to create a fun and energetic piece dedicated to my current and past students to express my sincere appreciation for all their efforts in pursuing their study of music.

## NOTES TO THE CONDUCTOR

From measure 1, the entire ensemble should mentally subdivide the beat in order to maintain precision and clarity of the lines. The opening brass fanfare should be accented and care should be taken by all members of the ensemble to perform the forte-piano dynamics that occur here and throughout the piece in a consistent manner.

Measure 11 begins with an accompaniment figure that foreshadows the first theme stated at measure 15 in the alto and tenor saxophones, and again at measure 23 in the flutes, oboe, 1st clarinet, and mallet percussion lines. A contrasting second theme begins at measure 31, with sustained chords in the low woodwind and brass with short interjections from the trumpets. In measure 38, the flutes, oboe, 1st clarinet and mallet percussion continue the melody in a line that should soar!

The first theme is restated in measure 51 and is played first by the low woodwinds and brass instruments, followed in measure 59 by the flutes, oboe, 1st clarinet, trumpets, and mallet percussion. At measure 59, a new countermelody is introduced in the alto saxophone and horn parts that should be played out in a stately manner. A third theme begins at measure 66 in the clarinets. As this passage progresses, the piece should begin to build slowly so that there is a peak in intensity at measure 87. The first theme returns triumphantly at measure 87 stated by the trumpets, trombones, and baritone, and the intensity should gradually ramp up and build to the final measure.

The tempo of the work is marked at  $\text{♩} = 152$ . However, feel free to use an appropriate tempo that allows for ensemble precision but also captures the excitement of the piece. Throughout the work, percussion parts should compliment without overshadowing the ensemble. An optional second mallet percussion part is included.

I hope you and your students enjoy studying and performing *Allegory*!

*Michael Hamf*

For my students, past and present,  
performing during the 2016 Damascus, Maryland Cluster Bands Concert

# Allegory

By Michael Kamuf (ASCAP)

FULL SCORE

Approx. Duration - 3:00

Fast and driving ♩ = 152

The musical score is arranged in a standard orchestral layout. It includes parts for Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, Tuba, Mallet Percussion 1 (Bells, Marimba), Optional Mallet Percussion 2 (Xylophone), Timpani (Tune: G.A.D), Percussion 1 (Snare Drum/Hi-Hat, Cymbals, Bass Drum), and Percussion 2 (Triangle/Tambourine/Brake Drum or Suspended Cymbal, Crash Cymbals). The score is in 4/4 time and features dynamic markings such as *f*, *fp*, and *f*. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the score.

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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. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

15

Fl. *mp*

Ob.

Bsn.

1 *mp*

2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mf* *legato*

Bar. Sax. *mp*

15

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *mp*

Perc. 1

Perc. 2 *mp*

Tambourine

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

23

Fl. *legato*  
*mf*

Ob. *legato*  
*mf*

Bsn. *mf*

1 *legato*  
*mf*

2 *mf*

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

1

2

Tpts.

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. 1 *Marimba*  
*mf*

Mlt. Perc. 2 *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Suspended Cymbal *p*

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Fl. *p*

Ob. *p*

Bsn.

1 *p*

2 *p*

Cl. *p*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 *mf*

2 *mf*

Tpts. *mf*

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *f*

Perc. 1

Perc. 2



31

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

31

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Triangle

Perc. 2

*p* *fp* *legato* *legato* *mp*

39

Fl. *mf*

Ob. *mf*

Bsn. *fp* *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *fp* *mf*

A. Sax. *fp* *mf*

T. Sax. *fp* *mf*

Bar. Sax. *fp* *mf*

39

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *fp* *mf*

Tbn. *fp* *mf*

Bar. *fp* *mf*

Tuba *fp* *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2

Timp.

Perc. 1 *mf*

Perc. 2



Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Cr. Cyms. | choke *f*

46 47 48 49 50

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51

Fl. *mp*

Ob. *mp*

Bsn. *legato*  
*f*

1 *mp*

2 *mp*

B. Cl. *legato*  
*f*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *legato*  
*f*

51

1

2

Tpts.

Hn. *mp*

Tbn. *legato*  
*f*

Bar. *legato*  
*f*

Tuba *legato*  
*f*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

59 *legato*  
*f*

Fl.

Ob.

Bsn.

1 *legato*  
*f*

2 *f*

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 *legato*  
*f*

2 *legato*

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1 *Bells*  
*f*

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Susp. Cym. *mp*

*f*

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

66

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*p*

*mp*

*poco a poco cresc.*

Hi-Hat Cymbals (closed)

*p*

*poco a poco cresc.*



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

80

Fl. *f fp*

Ob. *f fp*

Bsn. *f*

Cls. 1 *f fp*

Cls. 2 *f*

B. Cl. *f*

A. Sax. *f fp*

T. Sax. *f fp*

Bar. Sax. *f*

Tpts. 1

Tpts. 2

Hn. *f fp*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2 *f* Brake Drum (or opt. Susp. Cymbal on dome)

80

Fl. *f cresc.*

Ob. *f cresc.*

Bsn. *cresc.*

1 Cls. *f cresc.*

2 Cls. *cresc.*

B. Cl. *cresc.*

A. Sax. *f cresc.*

T. Sax. *f cresc.*

Bar. Sax. *cresc.*

1 Tpts. *f cresc.*

2 Tpts. *f cresc.*

Hn. *f cresc.*

Tbn. *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Mlt. Perc. 1 *f cresc.*

Mlt. Perc. 2 *f cresc.*

Timp. *cresc.*

Perc. 1 *cresc.*

Perc. 2 *cresc.*



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

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96

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.  
*legato*

T. Sax.

Bar. Sax.

96

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Cr. Cyms. *f*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Fl. *fp* *ff*

Ob. *fp* *ff*

Bsn. *fp* *ff* *mp* *ff*

1 Cls. *fp* *ff* *mp* *ff*

2 Cls. *fp* *ff* *mp* *ff*

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

A. Sax. *fp* *ff* *mp* *ff*

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

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

1 Tpts. *fp* *ff* *ff*

2 Tpts. *fp* *ff* *ff*

Hn. *fp* *ff* *ff*

Tbn. *fp* *ff* *ff*

Bar. *fp* *ff* *ff*

Tuba *fp* *ff* *ff*

Mlt. Perc. 1 *ff* *ff*

Mlt. Perc. 2 *ff* *ff*

Timp. *ff* *p* *ff*

Perc. 1 *fp* *ff* *p* *ff*

Perc. 2 *ff* *ff*

