

# Escapade at Twilight

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 1  
(Bells, Xylophone)
- 1 Optional Mallet Percussion 2  
(Marimba)
- 1 Timpani  
(Tune G, B $\flat$ , D)
- 3 Percussion 1  
(Snare Drum/Hi-Hat Cymbals, Bass Drum)
- 4 Percussion 2  
(Suspended Cymbal/Cabasa or Optional  
Shaker)/Triangle/Woodblock, Crash  
Cymbals/Slapstick)
- 1 Optional Percussion 3  
(Concert Toms [2])

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- 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

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## PROGRAM NOTES

*Escapade at Twilight* is an exciting and bold original new work for young band. By using lyrical themes, dissonant harmony and a very sinister development section, the composer paints a picture of a late night adventure that's gone...well, a little awry. Students and audiences alike will enjoy this bold yet musical adventure!

## NOTES TO THE CONDUCTOR

In the introduction (measures 1–9), players should focus on balance and proper execution of the accents. Here and throughout the majority of the work, percussion should complement but not overshadow the winds. The fast section begins at measure 10. I have the tempo indicated as  $\text{♩} = 144\text{--}152$ , but feel free to adjust this slightly to insure accuracy. The piece should have a groove and a forward momentum. To accomplish this, I suggest having all members of the ensemble feel the fast section in one, as this will help the ensemble master both of these traits.

At measure 14, balance between parts is important. The A theme begins at measure 18 and is stated by the clarinets and horn. As the orchestration thickens at measure 26, the melody needs to sing above the accompaniment. The B Theme appears at measure 34 stated by 1st Trumpet. At measure 42, the secondary line in the alto saxophone and horn should be played at equal volume to the main melody in the flutes, oboe, 1st clarinet, and trumpets. The A Theme returns at measure 54 in the trombones, baritones, and tubas and is taken over by the flute, oboe, 1st clarinet, and 1st trumpet at measure 62. Again, in this passage, alto saxophone and horn need to sing out the countermelody.

The character of the piece changes at measure 68 with mallet percussion, optional mallet percussion 2, and woodblock (percussion 2) supplying the groove and dissonance for the ensuing development section that depicts a chase scene (i.e. being chased by an animal...or a zombie apocalypse). The “sffz” in measure 75 in the timpani, bass drum, and optional tom-toms (percussion 3) should be played in an aggressive manner in order to startle the listener. At measure 76, low winds state a fragmented version of the A theme over the percussion groove with upper winds and remaining percussion interjecting both rhythmic and melodic cells based on the pitches of concert A, B $\flat$ , C $\sharp$ , and D. This “chase scene” should be intense and have forward momentum through measure 92 where the chase ends safely with the return of the second half of the B Theme depicting a return home or at least to a safe spot.

The percussion solo breaks at the end of the piece in measures 114–115 and 118–119 should be played adhering to both accents and dynamics. The timpani solo in 118–119 is crossed cued in the tom-toms (optional percussion 3 part).

While this piece works with 6 percussionists, I have included optional parts for mallet percussion 2 (marimba) and percussion 3 (tom-toms). If you have 7 percussionists, adding the mallet percussion 2 will give the middle and ending portions of the work a little more drive and dissonance needed for this passage.

Thank you for selecting this piece, and I hope you and your students enjoy studying and performing *Escapade at Twilight*.

*Michael Hamf*

# Escapade at Twilight

FULL SCORE

Approx. Duration - 2:45

By Michael Kamuf (ASCAP)

Boldly ♩ = 88

Flute

Oboe

Bassoon

1  
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Boldly ♩ = 88

1  
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion 1 (Bells/Xylophone)

Optional Mallet Percussion 2 (Marimba)

Timpani

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

Percussion 2 (Suspended Cymbal/Triangle/Woodblock, Crash Cymbals/Slapstick, Cabasa or Opt. Shaker)

Optional Percussion 3 (Concert Toms [2])

1

2

3

4

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Fl. *f* **rall.**

Ob. *f*

Bsn.

1 Cls. *f*

2 Cls. *fp*

B. Cl. *fp*

A. Sax. *fp*

T. Sax. *fp*

Bar. Sax.

1 Tpts. *fp* **rall.**

2 Tpts. *fp*

Hn. *fp*

Tbn. *fp*

Bar. *fp*

Tuba *fp*

Mlt. Perc. 1 Bells *f*

Mlt. Perc. 2

Timp.

Perc. 1 *p* *f* *mf* *f* *mf* *f*

Perc. 2

Perc. 3

10 Brightly ♩ = 144-152

Fl. *ff*

Ob. *ff*

Bsn. *ff* *mp*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff* *mp*

A. Sax. *ff* *mp*

T. Sax. *ff* *mp*

Bar. Sax. *ff* *mp*

10 Brightly ♩ = 144-152

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff* *mp*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Cabasa (or opt. Shaker) *mp*

Perc. 3 *ff* choke

18

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

18

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

26

Fl. *mf*

Ob. *mf*

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

26

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *mf*

1 Cls. *f* *mp*

2 Cls. *f* *mp*

B. Cl. *mf*

A. Sax. *mf* *mp*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts.

2 Tpts.

Hn. *f*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. 1 *f*

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3



34

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

Perc. 3

*mp*

*mf*

*mp*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mp*

*p*

(Change: B $\flat$  to A)



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

Perc. 3

Cr. Cyms. *f* choke

Hi-Hat Cymbals (closed)

Triangle

Hit sticks together

*fp* *f* *mf*

46 47 48 49 50



Fl. *mf*

Ob. *mf*

Bsn.

1 Cls. *mf*

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts. *mf*

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

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. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylophone

S.D.

*mp*

*fp*

*p*

62

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. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

62

68

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

68

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Woodblock

ch.

f

This is a page from a musical score, page 16, containing parts for woodwinds, brass, and percussion. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The second system includes Trumpets 1 and 2 (Tpts. 1, 2), Horns (Hn.), Trombone (Tbn.), Baritone (Bar.), and Tuba. The third system includes Mallet Percussion 1 and 2 (Mlt. Perc. 1, 2), Snare Drum (Timp.), and three other Percussion parts (Perc. 1, 2, 3). The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. The number "76" is boxed in the top right and middle right of the page. Dynamic markings such as *fp*, *f*, *p*, and *sfz* are present throughout the score. Measure numbers 72, 73, 74, 75, 76, and 77 are indicated at the bottom of the page.



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

Perc. 3

rim shots through measure 91

Slapstick

*fp*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Musical score for orchestra and percussion, measures 84-89. The score is arranged in a standard orchestral format with parts for:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horns)
- Tbn. (Trombone)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. 1 & 2 (Multiple Percussion)
- Timp. (Timpani)
- Perc. 1, 2, 3 (Percussion)

Measure numbers are indicated at the top of the Flute and Bassoon staves. Dynamics include *f* (forte) and *fp* (fortissimo piano). The score includes various musical notations such as notes, rests, and articulation marks.

92

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

Perc. 3

92

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*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

Perc. 3

Susp. Cym.

Cr. Cyms. choke

*fp* *f* *p* *f*

100

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

100

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*p*

100 101 102 103 104

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

Perc. 3

mp

fp

f

105

106

107

108

109

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  
Perc. 3

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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

Perc. 3

*mp*

*f*

*mp*

*f*

(Timp.)

*f*

*mp*

*f*



Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Bsn. *p* *f* *ff*

1 Cls. *p* *f* *ff*

2 Cls. *p* *f* *ff*

B. Cl. *p* *f* *ff*

A. Sax. *p* *f* *ff*

T. Sax. *p* *f* *ff*

Bar. Sax. *p* *f* *ff*

1 Tpts. *p* *f* *ff*

2 Tpts. *p* *f* *ff*

Hn. *p* *f* *ff*

Tbn. *p* *f* *ff*

Bar. *p* *f* *ff*

Tuba *p* *f* *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *mp* *f* *ff*

Perc. 1 *p* *f* *ff*

Perc. 2 *f* *ff* ch.

Perc. 3 *Play* *mp* *f* *ff*

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