

*Commissioned by the Marine Corps Forces Pacific Band
Dedicated to CW04 James Ford for his many contributions to the Marine Corps Music Program*

DAVID SAMPSON

INAMERE

12 TRUMPETS

BIM 96135

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INAMERE

for

12 Trumpets

by David Sampson

The Work

Inamere for twelve trumpets was composed in 2011 on commission from the Marine Corps Forces Pacific Band to honor Chief Warrant Officer 4 (Ret.) James Ford.

During his thirty-year career in the United States Marine Corps, Jim Ford served as the head and occupational field sponsor for the Marine Corps Music Program at Headquarters Marine Corps in Washington, D.C. A respected conductor, he led the Marine Corps All-Star Jazz Band on its Midwest tours and, following his retirement from the Pentagon, continued his musical career as Music Director and Conductor of the Rappahannock Pops Orchestra in Virginia.

Inamere received its premiere at the 2011 International Trumpet Guild Conference in Minneapolis, Minnesota, performed by the Marine Corps Trumpet Ensemble. In 2016, the work was recorded by trumpet students of The Juilliard School under the direction of Raymond Mase and was released on the album *Notes From Faraway Places* (Summit Records DCD 681).

L'œuvre

Inamere pour douze trompettes a été composé en 2011 à la demande du Marine Corps Forces Pacific Band afin de rendre hommage à James Ford, CW04 (Chief Warrant Officer 4) de l'United States Marine Corps.

Au cours de ses trente années de service, Jim Ford a dirigé le programme de musique du Corps des Marines au quartier général des Marines à Washington, D.C. Chef d'orchestre reconnu, il a notamment dirigé le Marine Corps All-Star Jazz Band lors de ses tournées dans le Midwest américain. Après sa retraite du Pentagone, il a poursuivi sa carrière comme directeur musical et chef d'orchestre du Rappahannock Pops Orchestra en Virginie.

Inamere a été créé lors de la conférence de l'International Trumpet Guild de 2011 à Minneapolis, Minnesota, par le Marine Corps Trumpet Ensemble. En 2016, l'œuvre a été enregistrée par les étudiants trompettistes de la Juilliard School sous la direction de Raymond Mase et figure sur l'album *Notes From Faraway Places* (Summit Records DCD 681).

Das Werk

Inamere für zwölf Trompeten wurde 2011 im Auftrag der Marine Corps Forces Pacific Band komponiert, um CW04 (Chief Warrant Officer 4) James Ford zu ehren.

Während seiner dreißigjährigen Dienstzeit im United States Marine Corps leitete Jim Ford das Musikprogramm des Marine Corps im Hauptquartier in Washington, D.C. Als angesehener Dirigent führte er unter anderem die Marine Corps All-Star Jazz Band auf ihren Tourneen durch den Mittleren Westen der USA. Nach seinem Ausscheiden aus dem Militär war er als Musikdirektor und Dirigent des Rappahannock Pops Orchestra in Virginia tätig.

Inamere wurde 2011 auf der Konferenz der International Trumpet Guild in Minneapolis, Minnesota, vom Marine Corps Trumpet Ensemble uraufgeführt. Im Jahr 2016 wurde das Werk von Trompetenstudenten der Juilliard School unter der Leitung von Raymond Mase aufgenommen und auf dem Album *Notes From Faraway Places* (Summit Records DCD 681) veröffentlicht.



David Sampson

Français:

Né en 1951 à Charlottesville, Virginia, aux Etats-Unis, David Sampson s'est rapidement affirmé comme l'un des compositeurs marquants de sa génération.

Diplômé du Curtis Institute of Music, du Hunter College, de la Manhattan School of Music et des "Ecoles d'Art Américaines", il a étudié, entre autres, avec Karel Husa, Henri Dutilleux et John Corigliano pour la composition et Gerard Schwarz, Gilbert Johnson, Robert Nagel et Raymond Mase pour la trompette.

Ses oeuvres chorales, orchestrales, pour solistes ou ensembles de musique de chambre sont régulièrement jouées et enregistrées dans le monde par des solistes, des ensembles ou des orchestres renommés et sa carrière est ponctuée de distinctions professionnelles.

Parmi ses créations les plus importantes, on relève diverses oeuvres pour ensembles commandées par les Chicago Chamber Musicians, la "Serenade" pour bugle et cordes (Colonial Symphony), "Hommage JFK" (National Symphony Orchestra) ou "Triptych" pour trompette et orchestre (ITG) créé par Raymond Mase à l'Aspen Music Festival puis avec l'American Composers Orchestra au Carnegie Hall de New York.

Ses oeuvres sont largement publiées et figurent sur des enregistrements chez Channel Recordings et Summit Records.

English:

Born in 1951 in Charlottesville, Virginia, in the United States, David Sampson has rapidly established himself as one of the outstanding composers of his generation.

He holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music and the Ecoles d'Art Américaines, where his teachers included Karel Husa, Henri Dutilleux and John Corigliano for composition, and Gerard Schwarz, Gilbert Johnson, Robert Nagel and Raymond Mase for trumpet.

His choral, orchestral, solo and chamber ensemble works are performed and recorded regularly around the world by celebrated soloists, ensembles and orchestras, and during his career he has received numerous professional awards.

Among his most important compositions it is worth noting various works for ensemble commissioned by the Chicago Chamber Musicians, the "Serenade" for flugelhorn and strings (Colonial Symphony), "Hommage JFK" (National Symphony Orchestra) and "Triptych" for trumpet and orchestra (ITG - International Trumpet Guild), premiered by Raymond Mase at the Aspen Music Festival and then with the American Composers Orchestra at the Carnegie Hall, New York.

His works are widely published and appear on recordings with Channel Recordings and Summit Records.

Deutsch:

David Sampson, 1951 in Charlottesville, Virginia (USA) geboren, hat sich rasch einen Namen als einer der herausragenden Komponisten seiner Generation geschaffen.

Er erwarb Diplome am Curtis Institute of Music, am Hunter College, an der Manhattan School of Music sowie an den amerikanischen "Ecoles d'Arts". Studierte bei Karel Husa, Henri Dutilleux und John Corigliano Komposition und bei Gerard Schwarz, Gilbert Johnson, Robert Nagel und Raymond Mase Trompete.

Seine Chor-, Orchester-, Solo- und Kammermusikwerke werden weltweit regelmässig von bekannten Solisten, Ensembles und Orchestern gespielt und aufgenommen. Sampson erhielt zahlreiche berufliche Auszeichnungen.

Unter seinen wichtigsten Werken sind mehrere Ensemblewerke, die im Auftrag der "Chicago Chamber Musicians" entstanden sind, so die "Serenade" für Flügelhorn und Streicher (Colonial Symphony), "Hommage JFK" (National Symphony Orchestra) oder "Triptych" für Trompete und Orchester (ITG), das von Raymond Mase am Aspen Music Festival uraufgeführt worden ist und dann mit dem American Composers Orchestra in der Carnegie Hall in New York.

Die meisten Werke von Sampson sind verlegt und zahlreiche Einspielungen erschienen bei Channel Recordings und Summit Records.

Commissioned by the Marine Corps Forces Pacific Band
Dedicated to CW04 James Ford for his many contributions to the Marine Corps Music Program

Inamere

for

12 Trumpets

David Sampson

With great energy ♩ = 144

Trumpet 1A (B $\flat$) *f*

Trumpet 2A (B $\flat$) *f*

Trumpet 3A (B $\flat$) *f*

Trumpet 4A (B $\flat$) *f*

Trumpet 1B (B $\flat$) *f*

Trumpet 2B (B $\flat$) *f*

Trumpet 3B (B $\flat$) *f*

Trumpet 4B (B $\flat$) *f*

With great energy ♩ = 144

Trumpet 1C (B $\flat$) *f*

Trumpet 2C (B $\flat$) *f*

Trumpet 3C (B $\flat$) *f*

Trumpet 4C (B $\flat$) *f*

BIM 96135

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Inamere

2

4

Score for 12 Trumpets (Tpt. 1A to Tpt. 4C) in Inamere, page 2. The score is divided into three measures with time signatures 3/4, 3/4, and 4/4. Various dynamics like *f* and accents are present.

Trumpet parts and their dynamics:

- Tpt. 1A: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 2A: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 3A: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 4A: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 1B: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 2B: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 3B: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 4B: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 1C: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 2C: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 3C: *f* (first measure), *f* (second measure), *f* (third measure)
- Tpt. 4C: *f* (first measure), *f* (second measure), *f* (third measure)

[illegible]

Inamere

4

12

Tpt. 1A

Tpt. 2A

Tpt. 3A

Tpt. 4A

Tpt. 1B

Tpt. 2B

Tpt. 3B

Tpt. 4B

Tpt. 1C

Tpt. 2C

Tpt. 3C

Tpt. 4C

16

B

Musical score for 12 trumpet parts (Tpt. 1A-4B and Tpt. 1C-4C) showing measures 16-19. The score includes dynamics like *mp* and articulation marks like accents.

Measures 16-19:

- Measures 16-17:** Tpt. 1A-4A play a melodic line starting on B4, moving up stepwise to D5. Tpt. 1B-4B play a rhythmic pattern of eighth notes: B4, A4, G4, F4, E4, D4.
- Measure 18:** All parts play a melodic line starting on B4, moving up stepwise to D5.
- Measure 19:** All parts play a melodic line starting on B4, moving up stepwise to D5.

Measures 20-23:

- Measures 20-21:** Tpt. 1C-4C play a melodic line starting on B4, moving up stepwise to D5. Tpt. 1A-4A play a rhythmic pattern of eighth notes: B4, A4, G4, F4, E4, D4.
- Measure 22:** All parts play a melodic line starting on B4, moving up stepwise to D5.
- Measure 23:** All parts play a melodic line starting on B4, moving up stepwise to D5.

20

This musical score page, numbered 20, contains 12 staves for trumpet parts, labeled Tpt. 1A through Tpt. 4C. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The music is organized into four systems of three staves each. The first system (Tpt. 1A-4A) and the second system (Tpt. 1B-4B) feature a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. The third system (Tpt. 1C-4C) shows a change in the rhythmic pattern, with more sustained notes and different phrasing. The fourth system (Tpt. 1C-4C) continues this new pattern. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

28

Tpt. 1A

Tpt. 2A

Tpt. 3A

Tpt. 4A

Tpt. 1B

Tpt. 2B

Tpt. 3B

Tpt. 4B

Tpt. 1C

Tpt. 2C

Tpt. 3C

Tpt. 4C

37

Score for Tpt. 1A, 2A, 3A, 4A, 1B, 2B, 3B, 4B, 1C, 2C, 3C, 4C.

Measures 37-42 are shown. The score includes dynamic markings (*f*, *mp*, *mf*) and articulation marks (accents, slurs, and breath marks).

The first four staves (Tpt. 1A, 2A, 3A, 4A) play a sustained harmonic line starting on G₂ (B-flat), marked *f*. The next four staves (Tpt. 1B, 2B, 3B, 4B) play a rhythmic melody, marked *mp* and *mf*. The last four staves (Tpt. 1C, 2C, 3C, 4C) play a sustained harmonic line, marked *f*.

42

42

Tpt. 1A

Tpt. 2A

Tpt. 3A

Tpt. 4A

Tpt. 1B

Tpt. 2B

Tpt. 3B

Tpt. 4B

Tpt. 1C

Tpt. 2C

Tpt. 3C

Tpt. 4C

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

47

Tpt. 1A

Tpt. 2A

Tpt. 3A

Tpt. 4A

Tpt. 1B

Tpt. 2B

Tpt. 3B

Tpt. 4B

Tpt. 1C

Tpt. 2C

Tpt. 3C

Tpt. 4C

p

mf *mp*

mf *mp*

mf *mp*

mf *mp*

p

p

p

p

cup mute

p

p

E

Score for Tuba and Trombone parts (Tpt. 1A, 2A, 3A, 4A, 1B, 2B, 3B, 4B, 1C, 2C, 3C, 4C).

Key signature: E major (indicated by 'E' in a box).

Measure 13:

- Tpt. 1A: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano) to *f* (forte).
- Tpt. 2A: Rest.
- Tpt. 3A: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano).
- Tpt. 4A: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano).
- Tpt. 1B: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano) to *f* (forte).
- Tpt. 2B: Rest.
- Tpt. 3B: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano).
- Tpt. 4B: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano).
- Tpt. 1C: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano).
- Tpt. 2C: Rest.
- Tpt. 3C: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano).
- Tpt. 4C: Melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and ending with a half note C5. Dynamics: *p* (piano).

Performance instructions: "cup mute" is indicated above Tpt. 3A and Tpt. 3B.

57

57

Tpt. 1A

Tpt. 2A

Tpt. 3A

Tpt. 4A

Tpt. 1B

Tpt. 2B

Tpt. 3B

Tpt. 4B

Tpt. 1C

Tpt. 2C

Tpt. 3C

Tpt. 4C

p *f*

p *f*

cup mute

p *f*

p *f*

cup mute

f *p*

p

cup mute

62

F

Tpt. 1A

p

Tpt. 2A

p

Tpt. 3A

Tpt. 4A

Tpt. 1B

p *f*

Tpt. 2B

p *f*

Tpt. 3B

Tpt. 4B

F

Tpt. 1C

f *p*

Tpt. 2C

f *p*

Tpt. 3C

Tpt. 4C

Inamere

16

G

67

Score for Tpt. 1A, 2A, 3A, 4A, 1B, 2B, 3B, 4B, 1C, 2C, 3C, and 4C. The score is written in 7/8 time and includes dynamic markings (*f* and *p*) and a rehearsal mark **G**.

Tpt. 1A: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 2A: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 3A: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 4A: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 1B: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 2B: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 3B: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 4B: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 1C: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 2C: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 3C: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

Tpt. 4C: Measures 67-70. Measures 67-69 are marked *f*. Measure 70 is marked *p*. Rehearsal mark **G** is at the start of measure 70.

David
SAMPSON

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David
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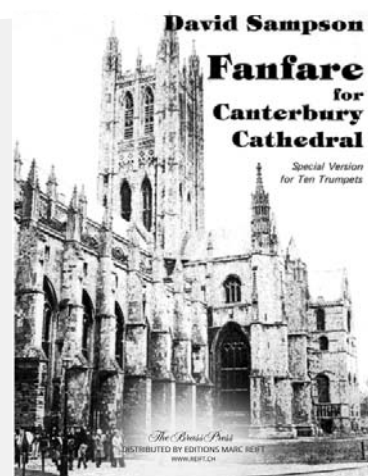
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