

A MOVEMENT FOR ROSA

For Symphonic Band

Commissioned by the Florida Bandmasters Association

Honoring Civil Rights Heroine
Rosa Parks

by

Mark Camphouse

In memory of my mother, Esther Camphouse (1919-1989)

Complete Band Instrumentation

1 - Full Score	2 - B ^b Bass Clarinet	2 - 1st & 2nd Horns in F
1 - Piccolo	1 - B ^b Contrabass Clarinet	2 - 3rd & 4th Horns in F
3 - 1st Flute	2 - 1st & 2nd Bassoons	4 - 1st & 2nd Trombones
3 - 2nd Flute	4 - 1st & 2nd E ^b Alto Saxophones	2 - 3rd Trombone
2 - 1st & 2nd Oboes	2 - B ^b Tenor Saxophone	2 - Euphonium T.C.
3 - 1st B ^b Clarinet	1 - E ^b Baritone Saxophone	2 - Euphonium B.C.
4 - 2nd B ^b Clarinet	3 - 1st B ^b Trumpet	4 - Tuba
4 - 3rd B ^b Clarinet	6 - 2nd & 3rd B ^b Trumpets	1 - Piano (acoustical; grand)
	1 - Timpani	
3 - Percussion I Vibraphone, Snare Drum, Tenor Drum (low pitch), Tom-Toms (shared with Perc. 4)		3 - Percussion III Suspended Cymbal, Tubular Bells, Wind Chimes (shared with Perc. 4), Xylophone, Bongos, Small Triangle
2 - Percussion II Tam-Tam, Glockenspiel, Wood, Block, Marimba (shared with Perc. 4), Crash Cymbals, Crotales		2 - Percussion IV Marimba (shared with Perc. 2), Bass Drum, Anvil, Tom-Toms (shared with Perc. 1), Wind Chimes (shared with Perc. 3)

TRN Music Publisher, Inc.
P.O. Box 197 • Alto, NM 88312 • USA
www.trnmusic.com

About the Composer . . .



Composer-conductor **Mark Camphouse** is currently Associate Professor of Music and Director of Bands at Radford University in Virginia. He also serves as conductor of two Virginia based professional groups: The New River Chamber Winds and The Skyline Brass Ensemble. Engagements as a guest conductor, clinician and lecturer have taken him to 27 states, Canada and Europe. Principle commissions include those by The John P. Paynter Foundation, The Revelli Foundation, Florida Bandmasters Association, and The United States Army and Marine Bands. A native Chicagoan born in 1954, Camphouse received his formal musical training at Northwestern University.

About the Music . . .

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title “Mother to a Movement” for her act of personal courage, sparking the Civil Rights movement of the 1950’s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, Stride Toward Freedom, a copy of which he gave to Mrs. Parks: “To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom.”

Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor’s assistant in a men’s clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

America’s proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled Rosa Parks: My Story.

The final three paragraphs of that book:

I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways.

All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people's hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence.

In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people, including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.

A Movement for Rosa, commissioned by the Florida Bandmasters Association was composed and orchestrated over a three-month period: August - November, 1992. With a duration of approximately 11 1/2 minutes, this 'movement' -- a quasi-tone poem -- contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, We Shall Overcome (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book Stride Toward Freedom, Dr. King states: "When the history books are written in future generations, the historians will have pause and say, 'There lived a great people - a black people - who injected new meaning and dignity into the veins of civilization.' This is our challenge and responsibility."

Clearly, Rosa Parks met those challenges and responsibilities with great dignity and courage. As Congressman John Conyers aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of America's conscience."

Mark Camhouse - December 1, 1992

Duration: approx. 11:30

A MOVEMENT FOR ROSA

Commissioned by the Florida Bandmasters Association

MARK CAMPHOUSE

Slowly, ♩ = 50

Piccolo

1 *solo 1 pl.*

Flutes

2 *semplice e sost. (p - mp) pp*

Oboes

1

2

B♭ Clarinets

1

2

3

B♭ Bass Clarinet

B♭ C. Bass Clarinet

Bassoons

1

2 *1° solo 1 pl. p*

E♭ Alto Saxophones

1

2 *1° solo 1 pl. dolente ma cantabile e sost. espr. < mp*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

1

2

3

Horns in F

1

2

3

4

Trombones

1

2

3

Euphonium

Tuba

Piano

Timpani

1

Percussion

2

3

4

Picc. 1

Fls. 2

Obs. 1 2

B^b Cls. 1 2 3

B^b Bs. Cl.

B^b C. Bs. Cl.

Bsns. 1 2

E^b Alto Sxs. 1 2

B^b Ten. Sx.

E^b Bar. Sx.

B^b Tpts. 1 2 3

Hns. (F) 1 2 3 4

Trbs. 1 2 3

Euph. 1 pl.

Tuba 1 pl.

Piano

Timp. 1 2 3 4

Perc. 1 2 3 4

