

KJOS CONCERT BAND
GRADE 3½
JB77F
\$7.00

JACK STAMP

MINIATURE OVERTURE

KJOS CONCERT BANDWORKS



NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA



THE COMPOSER

Dr. Jack Stamp (b. 1954) is Professor of Music and Director of Band Studies at Indiana University of Pennsylvania (IUP), where he conducts the Wind Ensemble and Symphony Band and teaches courses in undergraduate and graduate conducting. Dr. Stamp received his Bachelor of Science in Music Education Degree from IUP, a Master's in Percussion Performance from East Carolina University (ECU), and a Doctor of Musical Arts Degree in Conducting from Michigan State University, where he studied with Eugene Corporon.

Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at IUP and ECU. Recent studies include work with noted American composers David Diamond, Joan Tower, and Richard Danielpour.

He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Joio, Michael Torke, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith and Bruce Yurko for performances of their works. He is also a contributing author to the "Teaching Music Through Performance in Band" series.

In 1996, he received the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha for service to music and was named a Distinguished Alumnus of Indiana University of Pennsylvania. In 1999, he received the Citation of Excellence from the Pennsylvania Music Educators Association. In 2000, he was inducted into the prestigious American Bandmasters Association.

Two CD recordings on the Citadel label, *Past the Equinox: The Music of Jack Stamp* and *Cloudsplitter*, feature the composer conducting the Keystone Winds in performances of his bandworks. He is founder and conductor of this ensemble, and he also leads them on the Citadel releases *Night Fantasy: The Wind Music of Robert Ward*, *Divertimento: Wind Music by American Composers, Celebrations, Wind Visions: The Music of Samuel Adler, Songs of Abelard, Pageant, Cornerstones, Out of the Depths*, and *The Composer's Voice: The Music of Norman Dello Joio*. He was awarded the title of "University Professor" for the 2008-2009 academic year at IUP. This is the highest award the university gives to a faculty member.

THE COMPOSITION

Minature Overture was commissioned by Ernest Mills and the Kearsage Regional High School Band in North Sutton, New Hampshire. The request was for a short work that would be playable by a large number of high school bands throughout the country.

The piece is based upon three ideas: a unifying polychordal harmonic figure (heard in the first measure), a melody based on the interval of a fourth, and a folk-like, slow melody. The melodic material is put through several processes including stretto, canon, inversion, and simultaneous recapitulation. It was my hope to make a significant teaching piece in this short, three-minute setting.

The work is dedicated to my high school band director, Donald K. Smith. He was the band director at High Point High School in Beltsville, MD. As I enter my 31st year of teaching, I look back on my experience in his band and realize how it molded me as a musician/teacher. He taught us the pursuit of excellence, had the highest of standards for both the band and himself, and taught us self-discipline and self-motivation. He also provided quality musical experiences for us. Little did I know that other high school bands were not playing Persichetti's "Symphony for Band," Grainger's "Lincolnshire Posy," Nixon's "Fiesta del Pacifico," and Vaughan Williams's "Toccata Marziale," just to name a few.

Most recently I have been reunited with Mr. Smith and I thought it appropriate to dedicate one of my compositions to a person who was so influential in my musical life.

INSTRUMENTATION LIST

- 1 - Piccolo
- 8 - Flute
- 3 - Oboe
- 4 - 1st B♭ Clarinet
- 4 - 2nd B♭ Clarinet
- 4 - 3rd B♭ Clarinet
- 1 - E♭ Alto Clarinet
- 2 - B♭ Bass Clarinet
- 3 - Bassoon
- 2 - 1st E♭ Alto Saxophone
- 2 - 2nd E♭ Alto Saxophone
- 2 - B♭ Tenor Saxophone
- 2 - E♭ Baritone Saxophone

- 4 - 1st B♭ Trumpet
- 4 - 2nd B♭ Trumpet
- 6 - F Horn
- 4 - 1st Trombone
- 4 - 2nd Trombone
- 2 - Euphonium
- 2 - B♭ Euphonium T.C.
- 4 - Tuba
- 1 - Timpani (3)
- 2 - Percussion I:
Snare Drum
- 2 - Percussion II:
3 Tom-toms
Tambourine
Wood Block

- 3 - Percussion III (2 players):
Crash Cymbals
Bass Drum
- 3 - Percussion IV (2 players):
Orchestra Bells
Marimba
- 1 - Full Conductor Score

Approximate Performance Time - 3:30
Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

MINIATURE OVERTURE

Full Conductor Score

Approximate Performance Time - 3:30

JACK STAMP

1 Energetic ($\text{♩} = 152$)

Piccolo
Flute
Oboe
1 B♭ Clarinets
2 B♭ Clarinets
3 E♭ Alto Clarinet
B♭ Bass Clarinet
Bassoon
E♭ Alto Saxophones
1 E♭ Alto Saxophones
2 B♭ Tenor Saxophone
E♭ Baritone Saxophone

B♭ Trumpets
1 F Horn
Trombones
1 Euphonium
Tuba

Energetic ($\text{♩} = 152$)

Timpani (3) A♭, D♭, E♭
Percussion I: Snare Drum
Percussion II: 3 Tom-toms
Tambourine
Wood Block
Percussion III: Crash Cymbals
Bass Drum
Percussion IV: Orchestra Bells
Marimba

7 8 9 10 11 12

Picc.

Fl.

Ob.

B_b Cls. 1

B_b Cls. 2

B_b Cls. 3

E_b A. Cl.

B_b B. Cl.

Bsn.

E_b A. Saxes 1

E_b A. Saxes 2

B_b T. Sax

E_b B. Sax

B_b Tpts. 1

B_b Tpts. 2

F Hn.

Trbs. 1

Trbs. 2

Euph.

Tuba

Timp.

S.D.

Toms

C. Cyms.
B.D.

Bells

Mar.

13

Picc. 14 15 16 17

F1. - - - -

Ob. - - - -

1 14 15 16 17

B♭ Cls. 2 *mp* - - -

3 *mp* - - -

E♭ A. Cl. - *f* - -

B♭ B. Cl. - - *f* -

Bsn. - - - *f*

E♭ A. Saxes 2 - *f* - -

B♭ T. Sax - *f* - -

E♭ B. Sax - - *f* -

13

B♭ Tpts. 2 - - - -

F Hn. - *f* - -

Trbs. 2 - - - -

Euph. - *f* *bo* -

Tuba - - *f* -

13

Tim. - - - -

S.D. *mp* - - -

Tamb. - - - -

B.D. - - - -

Bells - - - -

Mar. *mp* - - -

28

Picc.

Fl.

Ob.

1

B♭ Cls. 2

3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2

F Hn.

Trbs. 1 2

Euph.

Tuba

Tim.

S.D.

Toms

C. Cyms. B.D.

Bells

Mar.

33

Picc.

Fl.

Ob.

1
B♭ Cls.
2
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1
2

B♭ T. Sax

E♭ B. Sax

33

B♭ Tpts. 1
2

F Hn.

Trbs. 1
2

Euph.

Tuba

33

Timp.

S.D.

Toms

C. Cyms.
B.D.

Bells

Mar.

38 39 40 41 42 43 Slow and reflective ($\text{♩}=68$) 44 45

Picc. Fl. Ob.

1 B♭ Cls. 2 3 E♭ A. Cl. B♭ B. Cl.

Bsn. E♭ A. Sax 1 2 B♭ T. Sax E♭ B. Sax

43 Slow and reflective ($\text{♩}=68$)

B♭ Tpts. 1 2 F Hn. Trbs. 1 2 Euph. Tuba

43 Slow and reflective ($\text{♩}=68$)

Tim. S.D. Toms C. Cyms. B.D. Bells Mar.

46

Picc. 47 48 49 50 51 52 53 54 55

Fl.

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2

F Hn.

Trbs. 1 2

Euph.

Tuba

Timp.

S.D.

Toms

C. Cyms. B.D.

Bells

Mar.

69 Tempo I° ($\text{♩}=152$)

Picc. Fl. Ob. 1 2 3 E♭ A. Cl. B♭ B. Cl. Bsn. E♭ A. Saxes B♭ T. Sax. E♭ B. Sax.

B♭ Tpts. F Hn. Trbs. Euph. Tuba

Tim. S.D. Toms C. Cyms. B.D. Bells Mar.

69 Tempo I° ($\text{♩}=152$)

Picc. Fl. Ob. 1 2 3 E♭ A. Cl. B♭ B. Cl. Bsn. E♭ A. Saxes B♭ T. Sax. E♭ B. Sax.

B♭ Tpts. F Hn. Trbs. Euph. Tuba

Tim. S.D. Toms C. Cyms. B.D. Bells Mar.

69 Tempo I° ($\text{♩}=152$)

Picc. Fl. Ob. 1 2 3 E♭ A. Cl. B♭ B. Cl. Bsn. E♭ A. Saxes B♭ T. Sax. E♭ B. Sax.

B♭ Tpts. F Hn. Trbs. Euph. Tuba

Tim. S.D. Toms C. Cyms. B.D. Bells Mar.

69 Tempo I° ($\text{♩}=152$)

Picc. Fl. Ob. 1 2 3 E♭ A. Cl. B♭ B. Cl. Bsn. E♭ A. Saxes B♭ T. Sax. E♭ B. Sax.

B♭ Tpts. F Hn. Trbs. Euph. Tuba

Tim. S.D. Toms C. Cyms. B.D. Bells Mar.

72 Picc. f
Fl. Ob.
1 B♭ Cls. 2
3 E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Sax 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Euph.
Tuba
Timp.
S.D.
W. Blk.
C. Cyms. B.D.
Bells
Mar.

73 74 75 76
78
a2

Picc. Fl. Ob.

Bb Cls. 1 2 3

E♭ A. Cl. B♭ B. Cl. Bsn.

E♭ A. Saxes 1 2 B♭ T. Sax E♭ B. Sax

B♭ Tpts. 1 2 F Hn.

Trbs. 1 2 Euph. Tuba

Tim. S.D. W. Blk. C. Cyms. B.D. Bells Mar.

84

Picc.

Fl.

Ob.

1

B♭ Cls. 2

3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

84

B♭ Tpts. 1 2

F Hn.

Trbs. 1 2

Euph.

Tuba

84

Timp.

S.D.

Toms

C. Cyms. B.D.

Bells

Mar.

89

Picc. Fl. Ob. 1 B♭ Cls. 2 3 E♭ A. Cl. B♭ B. Cl. Bsn. E♭ A. Sax 1 2 B♭ T. Sax E♭ B. Sax

90

B♭ Tpts. 1 2 F Hn. Trbs. 1 2 Euph. Tuba

90

Timp. S.D. Toms C. Cyms. B.D. Bells Mar.

$\text{♪} = \text{♪}$
A♭ to G

Measure 89: Picc., Fl., Ob., 1, B♭ Cls. 2, 3, E♭ A. Cl., B♭ B. Cl., Bsn., E♭ A. Sax 1, 2, B♭ T. Sax, E♭ B. Sax. Measure 90: B♭ Tpts. 1, 2, F Hn., Trbs. 1, 2, Euph., Tuba. Measure 90: Timp., S.D., Toms, C. Cyms. B.D., Bells, Mar.

94 Picc.

Fl.

Ob.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

E♭ A. Cl.

B♭ B. Cl. [A. Cl. cue] end cue

Bsn.

E♭ A. Saxes

1 B♭ Tpts.

F Hn.

Trbs.

Euph.

Tuba

Timp.

S.D.

Toms

C. Cyms.

B.D.

Bells

Mar.

Picc. 99

Fl.

Ob.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1

E♭ A. Saxes 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1

F Hn.

Trbs. 1

Euph.

Tuba

Tim. (no roll)

S.D.

Toms

C. Cyms. B.D.

Bells

Mar.

kros