

JACK STAMP

# Prelude and Dance



## About 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.

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. 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.

## About the Composition

While leading a two-day band reading session at the University of South Dakota during the summer of 2013, I was approached by a young conductor during breakfast at the hotel. She was a fine percussionist in the director's band and decided to express her frustrations with the repertoire. She told me that while she enjoyed the new band works being read, her band could not really play any of the new works being explored. She taught at a small, rural, private school in which the band was a grades 7–12 makeup with limited instrumentation.

I decide to put my "pen where my beliefs were," and told her that I would write her band a piece with flexible scoring as well as a variety of difficulty depending upon the part. The result was "Prelude and Dance" which incorporates many of the techniques that can be found in my more difficult works.

The piece is dedicated to that young director, Karissa De Jager.

## Instrumentation List

|                                  |                           |
|----------------------------------|---------------------------|
| 4 – 1st Flute                    | 4 – 1st Trombone          |
| 4 – 2nd Flute                    | 4 – 2nd Trombone          |
| 3 – Oboe                         | 2 – Euphonium             |
| 4 – 1st B $\flat$ Clarinet       | 2 – Euphonium T.C.        |
| 4 – 2nd B $\flat$ Clarinet       | 4 – Tuba                  |
| 2 – E $\flat$ Alto Clarinet      | 1 – Electric Bass         |
| 2 – B $\flat$ Bass Clarinet      | 2 – Timpani (4 drums)     |
| 2 – Bassoon                      | 2 – Orchestra Bells       |
| 4 – E $\flat$ Alto Saxophone     | 2 – Percussion I:         |
| 2 – B $\flat$ Tenor Saxophone    | Snare Drum                |
| 2 – E $\flat$ Baritone Saxophone | 2 – Percussion II:        |
| 4 – 1st B $\flat$ Trumpet        | Tenor Drum, Crash Cymbals |
| 4 – 2nd B $\flat$ Trumpet        | 1 – Rehearsal Piano       |
| 6 – F Horn                       | 1 – Full Conductor Score  |

Approximate Performance Time — 2:30

Additional scores and parts are available.

To hear a recording of this work or any other Kjos publication, please visit [www.kjos.com](http://www.kjos.com).

to Karissa De Jager and the Dakota Christian Band

# Prelude and Dance

Full Conductor Score  
Approx. performance time—2:30

Jack Stamp  
(BMI)

**Peaceful** (♩ = 82)

1 2 3 4 5 6 a2 7 8

Flutes 1/2  
Oboe  
B♭ Clarinets 1/2  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
Bassoon  
E♭ Alto Saxophone  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone

**Peaceful** (♩ = 82)

B♭ Trumpets 1/2  
F Horn  
Trombones 1/2  
Euphonium  
Tuba

**Peaceful** (♩ = 82)  
F, B♭, C, E♭

Timpani  
Orchestra Bells  
Percussion I:  
Snare Drum  
Percussion II:  
Tenor Drum  
Crash Cymbals

**Peaceful** (♩ = 82)

Rehearsal Piano

12

9 10 11 12 13 14 15 16 17

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

12

B♭ Tpts. 1/2

F Hn.

Trbs. 1/2

Euph.

Tuba

12

Timp.

Bells

S.D.

T.D.

12

Pno.

18 Fast (♩ = 120)

Fls. 1/2  
Ob.  
B♭ Cls. 1/2  
E♭ A. Cl.  
B♭ B. Cl.  
Bsn.  
E♭ A. Sax.  
B♭ T. Sax.  
E♭ B. Sax.

18 Fast (♩ = 120)

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

18 Fast (♩ = 120)

Timp.  
Bells  
S.D. Snare Drum  
T.D. Tenor Drum

18 Fast (♩ = 120)

Pno.

24 25 26 27 28 29

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1/2

F Hn.

Trbs. 1/2

Euph.

Tuba

Timp.

Bells

S.D.

T.D.

Pno.

*f*

*a2*

*>*

*>>>*

The image shows a page of a musical score for a concert band, specifically measures 30 through 35. The score is divided into several systems, each containing staves for different instruments. The instruments listed are: Flutes (1 and 2), Oboe, Clarinets (B-flat and E-flat), Bassoon, Saxophones (E-flat Alto, B-flat Tenor, and E-flat Baritone), Trumpets (B-flat), Horns (F), Trombones (1 and 2), Euphonium, Tuba, Percussion (Tympani, Bells, Snare Drum, and Tom Drum), and Piano.

Measure numbers 30, 31, 32, 33, 34, and 35 are clearly marked above the first staff. The score features various musical notations, including rests, notes, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also performance instructions like "a2" (second octave) and "on rim" for the snare drum. The time signature changes from 4/4 to 2/4, then 3/4, and finally back to 4/4 throughout the measures. A large, diagonal "SAMPLE" watermark is overlaid across the center of the page.

36 37 38 39 40 41

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

36

B♭ Tpts. 1/2

F Hn.

Trbs. 1/2

Euph.

Tuba

36

Timp. F to G

Bells

S.D.

T.D.

36

Pno.



42 a2 43 44 45 46

Fls. 1/2 *f*

Ob. *f*

B $\flat$  Cls. 1/2 *mf* *f*

E $\flat$  A. Cl. *f*

B $\flat$  B. Cl. *f*

Bsn. *f*

E $\flat$  A. Sax. *f*

B $\flat$  T. Sax. *f*

E $\flat$  B. Sax. *f*

B $\flat$  Tpts. 1/2 *mf* *f*

F Hn. *f*

Trbs. 1/2 a2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bells

S.D. *f* on head

T.D. *f* on head

Pno. *f*

49

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

49

B♭ Tpts. 1/2

F Hn.

Trbs. 1/2

Euph.

Tuba

49

Timp. G to F

Bells

S.D.

T.D.

49

Pno.

53 54 55 56 57

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2

F Hn.

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

S.D.

T.D.

Pno.

*SAMPLE*

58 a2 59 60 61 62

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

58 a2

B♭ Tpts. 1/2

F Hn.

Trbs. 1/2 a2

Euph.

Tuba

58

Timp.

Bells f

S.D.

T.D.

58

Pno.

63 64 65 66 67 68

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2

F Hn.

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

S.D.

C. Cyms.

Pno.

Crash Cymbals

*f*

*f*

SAMPLE

SAMPLE

---

## Kjos Music's Guide to © Copyright

---

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

### Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

### Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning, we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit [www.copyright.gov](http://www.copyright.gov).

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

### Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

### What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit [www.kjos.com](http://www.kjos.com) and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.