





## About the Composer

Currently serving as “International Composer in Association” to the world-renowned Grimethorpe Colliery Brass Band, Dr. Jack Stamp recently served as visiting professor of music at Luther College (Fall, 2018), where he was acting director of bands and taught conducting. He spent the prior three years as adjunct faculty at UW-River Falls. He recently retired from full-time employment as Professor of Music and Director of Band Studies at Indiana University of Pennsylvania where he conducted the Wind Ensemble and taught courses in 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, 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 Indiana University of Pennsylvania and East Carolina. Other 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, Ron Nelson, 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 released by GIA Publications.

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 professor.

## About the Composition

Both *Stranger at My Door* (edition number JB118) and *Border Dance* (edition number JB117) were written in memory of Peg Bowden, who was a most active and visible member of the Green Valley Concert Band in southern Arizona. Peg was Band President for two years and also performed as timpanist with the band. Peg also was an excellent pianist, visual artist, author and humanitarian, as well as having a career in nursing. In the last year of her life, she enjoyed playing music with conductor/director John Snavely in a small Tubac, Arizona cafe. Peg was active in the Samaritans group who assist migrants in many ways, including providing food, shelter, clothing and medical assistance at the Comedor in Nogales, Sonora. One Christmas Eve, she encountered a migrant near death asking for assistance at her home in the hills of eastern Rio Rico. She and her husband Lester Weil took in the migrant and provided food, clothing and medical care. The migrant gave himself up to the Border Patrol after the coyote, who was supposed to transport him to Tennessee, took the money and did not show. The migrant eventually returned to his home in South America. Peg authored the book, *Stranger At My Door*, which chronicles her several-year involvement with this man including assisting him in purchasing a cow so he could start a dairy. The band work *Stranger at my Door* attempts to depict Peg’s humanitarian efforts. *Border Dance* is a celebration of her incredible life of giving!

—Jack Stamp

## Instrumentation List

1 – Piccolo	3 – Bassoons	4 – 2nd F Horn	5 – Percussion Score (four players):
4 – 1st Flute	2 – 1st E $\flat$ Alto Saxophone	3 – 1st Trombone	1) 2 Tom-toms, Suspended
4 – 2nd Flute	2 – 2nd E $\flat$ Alto Saxophone	3 – 2nd Trombone	Cymbal, Triangle
2 – 1st Oboe	2 – B $\flat$ Tenor Saxophone	3 – Bass Trombone	2) Mark Tree, Anvil, Bass Drum
2 – 2nd Oboe	2 – E $\flat$ Baritone Saxophone	2 – Euphonium	3) Orchestra Bells, Tam-tam
4 – 1st B $\flat$ Clarinet	3 – 1st B $\flat$ Trumpet	2 – Baritone TC	Xylophone
4 – 2nd B $\flat$ Clarinet	3 – 2nd B $\flat$ Trumpet	4 – Tuba	4) Vibraphone
4 – 3rd B $\flat$ Clarinet	3 – 3rd B $\flat$ Trumpet	1 – Timpani	Chimes
2 – B $\flat$ Bass Clarinet	4 – 1st F Horn		1 – Full Conductor Score

Approximate performance time—7:10

Additional scores and parts are available.

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

# Stranger At My Door

Approx. performance time—7:10

Jack Stamp

3 ♩ = 52

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Blow air through instrument.

Trumpets and Trombones:  
Continue to play in a different tempo than the rest of the band. Stop after completing one statement of the carol or when the conductor cues measure 26. Do not pause in between phrases of the carol.

Christmas Carol tempo—disregard conductor at measure 3.

3 ♩ = 52

B♭ Trumpets 1 2 3

F Horns 1 2

Blow air through instrument.

Cup Mute

*p*

Trumpets and Trombones:  
Continue to play in a different tempo than the rest of the band. Stop after completing one statement of the carol or when the conductor cues measure 26. Do not pause in between phrases of the carol.

Christmas Carol tempo—disregard conductor at measure 3.

Trombones 1 2

Bass

Euphonium

Tuba

Blow air through instrument.

*p*

*mf*

3 ♩ = 52

Timpani

2 Tom-toms

Suspended Cymbal

Triangle

Mark Tree

Anvil

Bass Drum

Orchestra Bells

Tam-tam

Xylophone

Vibraphone

Chimes

Mark Tree

*mp*

1 2 3 4 5 6

11

Picc.

Fls. 1  
2

Obs. 1  
2

1  
B $\flat$  Cls. 2  
3

B $\flat$  B. Cl.  
*mf*

Bsn.  
*mf*

1  
E $\flat$  A. Saxes  
2  
*mp* *mf*

B $\flat$  T. Sax.  
*mp* *mf*

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

1  
B $\flat$  Tpts.  
2  
3

F Hns.  
1  
2  
*mp* *mf*

1  
Trbs.  
2  
Bass

Euph.

Tuba

11

Timp.

2 Toms

Mark Tree

Bells

Vib.



26

Più mosso ♩ = 60

Picc. 1 2

Fls. 1 2

Obs. 1 2

1

B♭ Cls. 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

*mp* *mf* *f* *mf*

Solo

f Ob. cuc. Solo

4 3 4 4

26

Più mosso ♩ = 60

1 2

B♭ Tpts. 3

1 2

F Hns.

1 2

Trbs.

Bass

Euph.

Tuba

4 3 4 4

26

Più mosso ♩ = 60

Timp.

2 Toms

Mark Tree

Bells

Vib.

*mp* *mf* *f* *mf* *f*

4 3 4 4

22

23

24

25

26

27

“Peg’s Theme”

Picc. 3

Fls. 1 2 3

Obs. 1 2 4 (1. Solo) *mf*

1 2 3

B $\flat$  Cls. 2 3

B $\flat$  B. Cl. *mp* Solo—either Bsn. or B. Cl., not both

Bsn. *mp* Solo—either Bsn. or B. Cl., not both

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

“Peg’s Theme”

1 2 3

B $\flat$  Tpts. 3

1 2 4

F Hns. 4

1 2

Trbs. Bass

Euph.

Tuba

“Peg’s Theme”

1 2 3

2 Toms 3

Anvil 4 (to Anvil)

Bells

Vib.

36

Picc. (1. Solo)

Fls. 1 2

Obs. 1 2

Solo *mp*

B♭ Cls. 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

36

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bass

Euph.

Tuba

Open 1. *mf*

36

Timp.

2 Toms

Anvil

Bells *mp*

Vib.



44

Picc.

Fls. 1  
2

Obs. 1  
2

1

B♭ Cls. 2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

Tutti  
*mf*

44

1  
2

B♭ Tpts.

3

1

F Hns.

2

1  
2

Trbs.

Bass

Euph.

Tuba

*mf*

*mf*

Open a2  
*mf*

44

Timp.

2 Toms

Anvil

Bells

Vib.

*mp*

52

Picc.

Fls. 1  
2

Obs. 1  
2

1

B $\flat$  Cls. 2

3

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

*mp*

*mp*

52

B $\flat$  Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2

Bass

Euph.

Tuba

52

Timp.

2 Toms

Anvil

Bells

Vib.

Hymn of the Good Samaritan

60 ♩ = 100

Picc.

Fls. 1  
2

Obs. 1  
2

1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes  
1  
2

B♭ T. Sax.

E♭ B. Sax.

Hymn of the Good Samaritan

60 ♩ = 100

B♭ Tpts.  
1  
2  
3

F Hns.  
1  
2

Trbs.  
1  
2

Bass

Euph.

Tuba

Hymn of the Good Samaritan

60 ♩ = 100

Timp.

2 Toms

Anvil

Bells

Vib.





This musical score page covers measures 82 through 87. The orchestration includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1, 2, & 3, Bassoon, Eb Alto Saxophones 1 & 2, Tenor Saxophone, Eb Bass Saxophone), brass (Bb Trumpets 1, 2, & 3, Horns in F 1 & 2, Trombones 1 & 2, Euphonium, Tuba), and percussion (Timpani, 2 Tom-toms, Anvil, Tam-tam, Vibraphone). The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamic markings range from *ff* (fortissimo) to *mf* (mezzo-forte). Performance instructions include accents, slurs, and breath marks. A large 'SAMPLE' watermark is overlaid diagonally across the page.



94

Picc. *f* *mf*

Fls. 1/2 *f* *mf*

Obs. 1/2 *f* *mf*

1 *f* *mf*

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

3 *f* *mf*

B $\flat$  B. Cl. *mf*

Bsn. *mf*

E $\flat$  A. Saxes 1 *f* *mf* *f*

2 *f* *mf*

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

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

94

1 *f*

2 *f*

3 *f*

1 *f*

2 *f*

1/2 *f* *mf*

Bass *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

94

Timp. *f*

2 Toms

Anvil

Xyl. *f* *mf*

Vib. *f*

94

95

96

97

98

99





**109**  $\text{♩} = 60$

Picc. *mp*

Fls. 1 *mp*

2 *mp*

Obs. 1 *mp*

2 *mp*

B♭ Cls. 1 *mp*

2 *mp*

3 *mp*

B♭ B. Cl. *mp* Euph. cue *p*

Bsn. *mp* Euph. cue *p*

E♭ A. Sax. 1 *mp* Solo *mf* (Solo) *p*

2 *mp* *p*

B♭ T. Sax. *mp* *p*

E♭ B. Sax. *mp* Euph. cue *p*

**109**  $\text{♩} = 60$

B♭ Tpts. 1 *mp*

2 *mp*

3 *mp*

F Hns. 1 *mp* *p*

2 *mp* *p*

Trbs. 1 *mp*

2 *mp*

Bass *mp*

Euph. *mp* *p*

Tuba *mp* *p*

**109**  $\text{♩} = 60$

Timp. *mp*

S. Cym.

B.D.

Xyl.

Vib. *mp* to Chimes



119 accel.

♩ = 72

Picc. *Tutti* *mf*

Fls. 1 2 *mf* *Tutti*

Obs. 1 2 *mf*

B♭ Cls. 1 2 3 *mf*

B♭ B. Cl. *p*

Bsn. *p*

E♭ A. Saxes 1 2 *Tutti* *p* *mp* *sfz*

B♭ T. Sax. *p* *mp* *sfz*

E♭ B. Sax. *p* *sfz*

5/4 3/4

119 accel.

♩ = 72

B♭ Tpts. 1 2 3 *mf* *a2* *f*

F Hns. 1 2 *mp* *sfz*

Trbs. 1 2 *a2* *p* *sfz*

Bass *p* *sfz*

Euph. *p* *sfz*

Tuba *p* *sfz*

5/4 3/4

119 accel.

♩ = 72

Timp. *p* *sfz*

S. Cym. *Suspended Cymbal - w/yarn mts.* *p* *f*

B.D. *p* *f*

Xyl.

Chimes

5/4 3/4

124

Picc. **3** **4** **3**

Fls. 1 **3** **4** **3**

Fls. 2 **3** **4** **3**

Obs. 1 **4** **4** **4**

Obs. 2 **4** **4** **4**

1 **4** **4** **4**

Bb Cls. 2 **4** **4** **4**

3 **4** **4** **4**

Bb B. Cl. **4** **4** **4**

Bsn. **4** **4** **4**

Eb A. Saxes 1 **4** **4** **4**

Eb A. Saxes 2 **4** **4** **4**

Bb T. Sax. **4** **4** **4**

Eb B. Sax. **4** **4** **4**

124

Bb Tpts. 1 **3** **4** **3**

Bb Tpts. 2 **3** **4** **3**

Bb Tpts. 3 **3** **4** **3**

F Hns. 1 **4** **4** **4**

F Hns. 2 **4** **4** **4**

Trbs. 1 **4** **4** **4**

Trbs. 2 **4** **4** **4**

Bass **4** **4** **4**

Euph. **4** **4** **4**

Tuba **4** **4** **4**

124

Timp. **3** **4** **3** (no roll)

S. Cym. **4** **4** **4** to Triangle

B.D. **4** **4** **4**

Xyl. **4** **4** **4**

Chimes **4** **4** **4**

132 Slower ♩ = 68

Picc. *mf* 1. Solo

Fls. 1 2 *mf*

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

132 Slower ♩ = 68

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bass

Euph.

Tuba

132 Slower ♩ = 68

Timp.

Tri. *mp* Tri.

B.D.

Xyl.

Chimes

Slower

Slower still ♩ = 58 rit.

Picc.

Fls. 1/2

Obs. 1/2

B♭ Cls. 1, 2, 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1, 2

B♭ T. Sax.

E♭ B. Sax.

*mp*

*mp*

*Solo mp*

*Bsn. cue mp*

Slower

Slower still ♩ = 58 rit.

B♭ Tpts. 1, 2, 3

F Hns. 1, 2

Trbs. 1, 2

Bass

Euph.

Tuba

Slower

Slower still ♩ = 58 rit.

Timp.

Tri.

B.D.

Xyl.

Chimes

*Solo p*

*Solo mp*

139

140

141

142

143

144

145



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