

# JACK STAMP

## Rifacimento



## 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

When I was commissioned by Sal LaRusso and the Westport Community Band to write a work for them, Sal specifically requested a work which reflected a “pre-pandemic, pandemic, and post-pandemic” world. So, I set about to write a work that reflected these events and titled it *Rifacimento*.

A “rifacimento” is a literary work or musical composition that reflects a change in the circumstances of the time.

This new work is cast in four movements: Business as Usual, The Approaching Storm, Aftermath, The New Norm.

The first movement is a happy tune but ends with somewhat of a question mark. The second movement begins with a waltz version of the theme from the first movement but there is something “lurking in the air”. Eventually, the little waltz is struggling to stay alive in a sea of cacophony. This leads directly into the third movement. This movement reflects the heartache and suffering that so many went through during the pandemic. The few moments of repose represent those brave and passionate front line workers who saved many a life. In the final movement the theme from the first movement attempts to return but has been severely affected by the pandemic as it tries to gain the momentum of its pre-Covid days. It reflects on the other two movement’s material as people still suffer from the effects of Covid. The theme finally emerges, somewhat healthy, only to have the movement end with, “What’s next?”

—Jack Stamp

## Instrumentation List

1 – Piccolo	3 – Bassoon	3 – 1st F Horn	1 – Timpani (4 drums)
3 – 1st Flute	2 – 1st E $\flat$ Alto Saxophone	3 – 2nd F Horn	6 – Percussion Score (five players):
3 – 2nd Flute	2 – 2nd E $\flat$ Alto Saxophone	2 – 1st Trombone	• Percussion I: Triangle, Bass Drum, Tam-tam
3 – Oboe	2 – B $\flat$ Tenor Saxophone	2 – 2nd Trombone	• Percussion II: Anvil, Crash Cymbals
4 – 1st B $\flat$ Clarinet	2 – E $\flat$ Baritone Saxophone	2 – 3rd Trombone	• Chimes
4 – 2nd B $\flat$ Clarinet	3 – 1st B $\flat$ Trumpet	2 – Euphonium	• Orchestra Bells, Xylophone
4 – 3rd B $\flat$ Clarinet	3 – 2nd B $\flat$ Trumpet	2 – Baritone TC	• Vibraphone
2 – B $\flat$ Bass Clarinet	3 – 3rd B $\flat$ Trumpet	4 – Tuba	1 – Full Conductor Score

Approximate performance time—11:30

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).

# Full Conductor Score

commissioned by The Westport (CT) Community Band, Sal LaRusso, conductor,  
through a generous grant made possible by the  
American Rescue Plan Act and the Westport CT Arts Advisory Committee.  
We dedicate this composition to our loyal audiences and friends

## Rifacimento

Approx. performance time—11:30

Jack Stamp  
(BMI)

### I. Business As Usual

$\text{♩} = 152$

The score is for the piece "Business As Usual" from the "Rifacimento" suite. It is in 4/4 time with a tempo of 152 beats per minute. The score is divided into seven measures, with a 3-measure rest in measure 5. The instrumentation includes Piccolo, Flutes (1 and 2), Oboe, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2), (Bass) 3, Euphonium, Tuba, Timpani (G, B, D, A), Percussion I (Triangle, Bass Drum, Tam-tam), Percussion II (Anvil, Crash Cymbals), Chimes, Orchestra Bells, Xylophone, and Vibraphone. The score features various dynamics such as *f* (forte) and *mp* (mezzo-piano), and includes performance instructions like "high A's to E's" for the timpani. A large "SAMPLE" watermark is overlaid on the score.

10

Picc.

Fls. 1  
2

Ob.

1  
2  
3

B♭ Cls.

B♭ B. Cl.

Bsn.

E♭ A. Saxes  
1  
2

B♭ T. Sax.

E♭ B. Sax.

1  
2  
3

B♭ Tpts.

F Hns.  
1  
2

1  
2  
3

Trbs.

Euph.

Tuba

10

Timp.

Tri.

Anvil

Chimes

Bells

Vib.

8 9 10 11 12

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Timp.

Tri.

Anvil

Chimes

Bells

Vib.

20

Picc. *mp*

Fls. 1 *mp*

2 *mp*

Ob. *mp*

1 *mp*

B♭ Cls. 2 *mp*

3 *mp* div. unis.

B♭ B. Cl.

Bsn.

E♭ A. Saxes

1

2

B♭ T. Sax.

E♭ B. Sax.

20

B♭ Tpts. 1

2

3

F Hns. 1

2

1

Trbs. 2

3

Euph.

Tuba

20

Timp.

Tri.

Anvil

Chimes

Bells *mp*

Vib. *mp*

20 21 22 23 24 25

30

Picc.

Fls. 1   
2

Ob.

B♭ Cls. 1   
2   
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1   
2

B♭ T. Sax.

E♭ B. Sax.

30

B♭ Tpts. 1   
2   
3

F Hns. 1   
2

Trbs. 1   
2   
3

Euph.

Tuba

30

Timp.

Tri.

Anvil

Chimes

Bells

Vib.

26

27

28

29

30

31

Picc.  
 Fls. 1, 2  
 Ob.  
 B♭ Cls. 1, 2, 3 (div.)  
 B♭ B. Cl.  
 Bsn.  
 E♭ A. Saxes 1, 2  
 B♭ T. Sax.  
 E♭ B. Sax.  
 B♭ Tpts. 1, 2, 3  
 F Hns. 1, 2  
 Trbs. 1, 2, 3  
 Euph.  
 Tuba  
 Timp.  
 Tri.  
 Anvil  
 Chimes  
 Bells  
 Vib.

Musical score for a full orchestra, measures 32-37. The score includes dynamic markings such as *mp*, *f*, *mf*, and *unis.* (unison). It also contains performance instructions like "Bsn. cue" and "end cue". Time signatures change from 3/4 to 2/4 and back to 3/4. A large "SAMPLE" watermark is overlaid across the center of the page.



40

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

40

B♭ Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

40

Timp.

Tri.

Anvil

Chimes

Bells

Vib.

48

Picc. *f* *mf* *f*

Fls. 1 *f* *mf* *f*

2 *f* *mf* *f*

Ob. *f* *mf* *f*

1 *f* *mf* *f*

B♭ Cls. 2 *f* *mf* *f*

3 *f* *mf* *f*

B♭ B. Cl. *mf* *f*

Bsn. *mf* *f*

E♭ A. Saxes 1 *f* *f*

2 *f* *f*

B♭ T. Sax. *f* *f*

E♭ B. Sax. *mf* *f*

48 a2

B♭ Tpts. 1 *f* *f*

2 *f* *f*

3 *f* *f*

F Hns. 1 *f* *f*

2 *f* *f*

1 *f* *f*

2 *f* *f*

3 *f* *f*

Trbs. 1 *f* *f*

2 *f* *f*

3 *f* *f*

Euph. *mf* *f*

Tuba *mf* *f*

48

Timp. *f* *mf* *f*

Tri. *f* *mf* *f*

Anvil *f* *mf* *f*

Chimes

Bells *f* *mf* *f*

Vib. *f* *mf* *f*

44 45 46 47 48

Picc. Fls. 1 2 Ob. 1 2 3 Bb Cls. 1 2 3 Bb B. Cl. Bsn. Eb A. Saxes 1 2 Bb T. Sax. Eb B. Sax. Bb Tpts. 1 2 3 F Hns. 1 2 Trbs. 1 2 3 Euph. Tuba Timp. Tri. Anvil Chimes Bells Vib.

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

5/4 4/4 3/4 4/4 3/4 5/4 4/4 3/4 4/4 3/4

Picc.

Fls. 1  
2

Ob.

1  
2  
3

B $\flat$  Cls.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes

B $\flat$  T. Sax.

E $\flat$  B. Sax.

1  
2  
3

B $\flat$  Tpts.

1  
2

F Hns.

1  
2  
3

Trbs.

Euph.

Tuba

Timp.

Tri.

Anvil

Chimes

Bells

Vib.

*mf*

*mf*

*mf*

*mp*

*mp*

*Solo*

*mp*

B to C

54 55 56 57 58

59

Picc.

Fls. 1

2

Ob.

1

B♭ Cls. 2

3

B♭ B. Cl.

Bsn.

E♭ A. Sax. 1 *f* *mp*

2 *f* *mp*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

59

B♭ Tpts. 1 *f* *mf* *p* *mp*

2 *f* *mf* *p* *mp*

3 *f* *mf* *p* *mp*

F Hns. 1 *f* *mf* *p* *mp*

2 *f* *mf* *p* *mp*

Trbs. 1 *f* *mf* *p* *mp*

2 *f* *mf* *p* *mp*

3 *f* *mf* *p* *mp*

Euph. *f* *mf* *p* *mp*

Tuba *f* *mf* *p* *mp*

59

Timp. *p*

Tri.

Anvil

Chimes

Bells

Vib.

Picc.  
Fls. 1  
2  
Ob.  
1  
B♭ Cls. 2  
3  
B♭ B. Cl.  
Bsn.  
1  
E♭ A. Saxes 2  
B♭ T. Sax.  
E♭ B. Sax.  
1  
B♭ Tpts. 2  
3  
1  
F Hns. 2  
1  
Trbs. 2  
3  
Euph.  
Tuba  
mp  
Timp.  
Tri.  
Anvil  
Chimes  
Bells  
Vib.  
C to D♭  
ff  
ff  
ff  
ff

67 68 69 70 71 72

# II. The Approaching Storm

♩ = 144

5

Piccolo

Flutes 1 2

Oboe *mf*

B♭ Clarinets 1 2 3 *mp*

B♭ Bass Clarinet *mf*

Bassoon *mf*

E♭ Alto Saxophones 1 2 *mf*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone

♩ = 144

5

B♭ Trumpets 1 2 3

F Horns 1 2 *ppp almost imperceptible*

Trombones (Bass) 1 2 3

Euphonium

Tuba

♩ = 144

5

Timpani *mp* G, C, D, A G to A

Percussion I: Triangle Bass Drum Tam-tam *mf*

Percussion II: Anvil Crash Cymbals

Chimes

Orchestra Bells

Xylophone

Vibraphone

1 2 3 4 5 6

9

Picc.

Fls. 1

2

Ob.

1

B♭ Cls. 2

3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1

2

B♭ T. Sax.

E♭ B. Sax.

9

B♭ Tpts. 1

2

3

F Hns. 1

2

Trbs. 1

2

3

Euph.

Tuba

9

Timp.

Tri.

Anvil

Chimes

Bells

Vib.

7 8 9 10 11 12



13

Picc.

Fls. 1  
2

Ob.

1  
2  
3

B♭ Cls.

B♭ B. Cl.

Bsn.

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

13

B♭ Tpts.

1  
2  
3

F Hns.

1  
2

Trbs.

1  
2  
3

Euph.

Tuba

13

Timp.

Tri.

Anvil

Chimes

Bells

Vib.

G, B, D, A

Bells

13 14 15 16 17 18 19

24

Picc.

Fls. 1  
2

Ob.

1  
B♭ Cls. 2  
3

B♭ B. Cl.

Bsn.

1  
Eb A. Saxes 2

B♭ T. Sax.

Eb B. Sax.

24

1  
B♭ Tpts. 2  
3

1  
F Hns. 2

1  
Trbs. 2  
3

Euph.

Tuba

24

Timp.

Tri.

Anvil

Chimes

Bells

Vib.

to B.D.

to Xyl.

20 21 22 23 24 25

29

Picc.

Fls. 1  
2

Ob.

Bb Cls. 1  
2  
3

Bb B. Cl.

Bsn.

Eb A. Saxes 1  
2

Bb T. Sax.

Eb B. Sax.

Bb Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Timp.

B.D. Bass Drum

Anvil

Chimes

Xyl.

Vib.

26 27 28 29 30 31

Picc.

Fls. 1  
2

Ob.

Bb Cls. 1  
2  
3

Bb B. Cl.

Bsn.

Eb A. Saxes 1  
2

Bb T. Sax.

Eb B. Sax.

Bb Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Timp.

B.D.

Anvil

Chimes

Xyl.

Vib.

32 33 34 35 36 37

38

Picc.

Fls. 1

Fls. 2

Ob.

B $\flat$  Cls. 1

B $\flat$  Cls. 2

B $\flat$  Cls. 3

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1

E $\flat$  A. Saxes 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

38

B $\flat$  Tpts. 1

B $\flat$  Tpts. 2

B $\flat$  Tpts. 3

F Hns. 1

F Hns. 2

Trbs. 1

Trbs. 2

Trbs. 3

Euph.

Tuba

38

Timp.

B.D.

Anvil

Chimes

Xyl.

Vib.

38 39 40 41 42 43 44 45

This musical score page, numbered 22, covers measures 46 through 51 of the piece 'JB120 - Rifacimento'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bass Clarinets (B♭ Cls. 2 and 3), Bass Clarinet (B♭ B. Cl.), Bassoon (Bsn.), Eb Alto Saxophones (Eb A. Saxes 1 and 2), B♭ Tenor Saxophone (B♭ T. Sax.), and Eb Baritone Saxophone (Eb B. Sax.). The brass section consists of B♭ Trumpets (B♭ Tpts. 1, 2, and 3), French Horns (F Hns. 1 and 2), Trombones (Trbs. 1, 2, and 3), Euphonium (Euph.), and Tuba. The percussion section includes Timpani (Timp.), Bells (B.D.), Anvil, Chimes, Xylophone (Xyl.), and Vibraphone (Vib.). The score begins at measure 46, marked with a box containing the number '46'. The time signature changes from 3/4 to 4/4 at measure 47, returns to 3/4 at measure 48, and changes back to 4/4 at measure 51. The dynamic marking *ff* (fortissimo) is present throughout the score. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page.

46

47

48

49

50

51

52

Picc. *sfz*

Fls. 1 *sfz*

2 *sfz*

Ob. *unis. sfz*

Bb Cls. 1 *sfz*

2 *sfz*

3 *sfz*

Bb B. Cl. *sfz*

Bsn. *sfz*

Eb A. Saxes 1 *sfz*

2 *sfz*

Bb T. Sax. *sfz*

Eb B. Sax. *sfz*

52

Bb Tpts. 1 *sfz*

2 *sfz*

3 *sfz*

F Hns. 1 *sfz*

2 *sfz*

Trbs. 1 *a2 sfz*

2 *sfz*

3 *sfz*

Euph. *sfz*

Tuba *sfz*

52

Timp. *sfz* B to C# low G to F *sf*

B.D.

Anvil

Chimes

Xyl.

Vib. *ff*

52 53 54 55 56 57

Rifacimento - JB120

63

Picc. *ff* *f*

Fls. 1 *ff* *f*

2 *ff* *f*

Ob. *ff* *f*

1 *ff* *f*

B♭ Cls. 2 *ff* *f*

3 *ff* *f*

B♭ B. Cl. *f*

Bsn. *f*

1 *ff* *f*

E♭ A. Saxes *ff* *f*

2 *ff* *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

63

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

B♭ Tpts. *mf* *f*

1 *mf* *f*

2 *mf* *f*

F Hns. *mf* *f*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Trbs. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

63

Timp. *f* *f*

B.D. *f* *f*

Anvil *f* *f*

Chimes *f* *f*

Xyl. *ff* *ff*

Vib. *ff* *ff*

F to low E, C♯ to C

C to D<sub>2</sub>

58 59 60 61 62 63



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

Fls. 1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

Ob. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

3 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

B♭ B. Cl. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

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

E♭ A. Saxes *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

1 *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

2 *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

B♭ T. Sax. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

E♭ B. Sax. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

B♭ Tpts. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

3 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

F Hns. *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

1 *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

2 *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

Trbs. *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

1 *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

2 *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

3 *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

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

Tuba *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

Timp. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

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

Anvil *mf* *ff* *f* *f* *f* *f* *f* *f* *f* *f* **4**

Chimes *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

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

Vib. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* **4**

64

65

66

67

68

69

♩ = 162    rit.    *attacca*

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Timp.

B.D.

Anvil

Chimes

Xyl.

Vib.

♩ = 162    rit.    *attacca*

Solo Horn sustains into 3rd mvt.

to C. Cyms.

*attacca*

### III. Aftermath

♩ = 72

5

Piccolo

Flutes 1  
2

Oboe

B♭ Clarinets 1  
2  
3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1  
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

*Solo mp*

♩ = 72

5

B♭ Trumpets 1  
2  
3

F Horns 1  
2

*Solo mp*

Trombones 1  
2  
(Bass) 3

Euphonium

Tuba

*Solo mp*

♩ = 72

5

Timpani  
*G, B, E, F*

Percussion I:  
Triangle  
Bass Drum  
Tam-tam

Percussion II:  
Anvil  
Crash Cymbals

Chimes

Orchestra Bells

Vibraphone

1 2 3 4 5 6

10

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

10

B♭ Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

10

Timp.

Tam-t.

C. Cyms.

Chimes

Bells

Vib.

7 8 9 10 11 12 13

*p* *mp* *f* *mp* *f* *mp* *f*

*p* *p* *p*

*Tutti* *p*

*mp* *Tutti* *mp* *f* *f* *f*

*mp* *Tutti* *mp* *f*

*mp* *f*

*f* *f* *ff*

Tam-tam w/butt end of snare stick to Tri.

Chimes *mf* *f*

*ff*

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Timp.

Tri.

C. Cyms.

Chimes

Bells

Vib.

1. Solo

*mf*

*p*

Solo

*mf*

*p*

*pp*

*pp*

*pp*

*pp*

Str. Mute

*p*

Open

Open

Open

*p*

Triangle

*mf*

to B.D.

*mp*

14 15 16 17 18 19

20

Picc.

Fls. 1  
2

Ob.

*mp*

*Solo*

*mp*

1. Solo

1  
2

B $\flat$  Cls.

3

B $\flat$  B. Cl.

*mp*

Bsn.

1  
2

E $\flat$  A. Saxes

B $\flat$  T. Sax.

E $\flat$  B. Sax.

20

1  
2  
3

B $\flat$  Tpts.

1  
2

F Hns.

1  
2  
3

Trbs.

Euph.

Tuba

20

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

29

Picc. *mp* *p*

Fls. 1 2

Ob. *p* 1. Tutti

B♭ Cls. 1 2 3

B♭ B. Cl. *mp* *p*

Bsn. *mp* *p*

E♭ A. Saxes 1 2 *mp*

B♭ T. Sax. *mp* *p*

E♭ B. Sax. *mp* *p*

B♭ Tpts. 1 2 3 1. Open *mp*

F Hns. 1 2 Open *mp* *p*

Trbs. 1 2 3 *mp*

Euph. *mp* *p*

Tuba *mp* *p*

29 *G♭ to E♭, B♭ to A♭*

Timp. *p*

B.D.

C. Cyms.

Chimes *mp* *p*

Bells

Vib.

rit.

Picc.

Fls. 1

Fls. 2

Ob.

B♭ Cls. 1

B♭ Cls. 2

B♭ Cls. 3

B♭ B. Cl.

Bsn.

E♭ A. Saxs 1

E♭ A. Saxs 2

B♭ T. Sax.

E♭ B. Sax.

rit.

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

F Hns. 1

F Hns. 2

Trbs. 1

Trbs. 2

Trbs. 3

Euph.

Tuba

rit.

E♭ to D

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.



43 ♩ = 62

Picc.

Fls. 1

2

Ob.

1

B♭ Cls. 2

3

B♭ B. Cl.

Bsn.

1

E♭ A. Saxes 2

B♭ T. Sax.

E♭ B. Sax.

43 ♩ = 62

1

B♭ Tpts. 2

3

1

F Hns. 2

1

Trbs. 2

3

Euph.

Tuba

43 ♩ = 62

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

53

Picc.

Fls. 1  
2

Ob.

1  
2  
3

B♭ Cls.

B♭ B. Cl.

Bsn.

1  
2

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

53

1  
2  
3

B♭ Tpts.

1  
2

F Hns.

1  
2  
3

Trbs.

Euph.

Tuba

53

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

51 52 53 54 55 56 57

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

# IV. The New Normal

♩ = 144

The musical score is divided into three systems, each starting with a tempo marking of ♩ = 144. The first system includes Piccolo, Flutes 1 & 2, Oboe, B♭ Clarinets 1, 2, & 3, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets 1, 2, & 3, F Horns 1 & 2, Trombones 1 & 2 (with Str. Mute), Trombone (Bass) 3, Euphonium, and Tuba. The third system includes Timpani, Percussion I (Triangle, Bass Drum, Tam-tam), Percussion II (Anvil, Crash Cymbals), Chimes, Orchestra Bells, and Vibraphone. The score features complex rhythmic patterns with frequent changes in time signature (4/4, 3/4, 4/4, 3/4) and dynamic markings such as *f*, *mp*, and *ff*. A large 'SAMPLE' watermark is overlaid diagonally across the page.

1 2 3 4 5 6

8

Picc.

Fls. 1  
2

Ob.

1  
2  
3

B♭ Cls.

B♭ B. Cl.

Bsn.

1  
2

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

1  
2

B♭ Tpts.

1  
2

F Hns.

1  
2

Trbs.

Euph.

Tuba

8 a2

1  
2

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

7 8 9 10 11 12

*mf* *f* *ff* *mf* *ff*

Musical score for orchestra, starting at measure 16. The score includes parts for Picc., Fls. 1/2, Ob., Bb Cls. 1/2/3, Bb B. Cl., Bsn., Eb A. Saxes 1/2, Bb T. Sax., Eb B. Sax., Bb Tpts. 1/2/3, F Hns. 1/2, Trbs. 1/2/3, Euph., Tuba, Timp., B.D., C. Cyms., Chimes, Bells, and Vib. The score features various dynamics such as *mf*, *f*, and *ff*. A large watermark reading 'SAMPLE' is overlaid on the score. Measure numbers 13, 14, 15, 16, and 17 are indicated at the bottom of the page.

Picc.   
 Fls. 1 2   
 Ob.   
 1   
 B♭ Cls. 2 3   
 B♭ B. Cl.   
 Bsn.   
 Eb A. Saxes 1 2   
 B♭ T. Sax.   
 Eb B. Sax.   
 1 2   
 B♭ Tpts. 3   
 F Hns. 1 2   
 Trbs. 1 2 3   
 Euph.   
 Tuba   
 Timp.   
 B.D.   
 C. Cyms.   
 Chimes   
 Bells   
 Vib.

Musical score for page 39, measures 18-22. The score includes parts for Piccolo, Flutes, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Bells, Chimes, and Vibraphone. Dynamics range from *mp* to *ff*, and includes markings for *rit.* and *p*.

23 ♩ = 72

Picc.

Fls. 1

2

Ob.

B♭ Cls. 1

2

3

B♭ B. Cl.

Bsn.

E♭ A. Sax. 1

2

B♭ T. Sax.

E♭ B. Sax.

23 ♩ = 72

B♭ Tpts. 1

2

3

F Hns. 1

2

Trbs. 1

2

3

Euph.

Tuba

23 ♩ = 72

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

23 24 25 26 27 28



32

accel.

Picc.

Fls. 1  
2

Ob.

1  
2  
3

B♭ Cls.

B♭ B. Cl.

Bsn.

1  
2

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

32

accel.

1  
2  
3

B♭ Tpts.

1  
2

F Hns.

1  
2  
3

Trbs.

Euph.

Tuba

32

accel.

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

38 ♩ = 132

accel.

42 ♩ = 144

Picc. *mf* *Tutti* *a2*

Fls. 1 *mf* *Tutti*

2 *mf*

Ob. *mf*

1 *mf*

B♭ Cls. 2 *mf*

3 *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes

1

2

B♭ T. Sax. *f*

E♭ B. Sax. *f*

38 ♩ = 132

accel.

42 ♩ = 144

1

2

B♭ Tpts. *f* *a2*

3

1

2

F Hns. *f*

1

2

3

Trbs.

Euph.

Tuba

38 ♩ = 132

accel.

42 ♩ = 144

Timp. *mf*

B.D.

C. Cyms.

Chimes

Bells *mf*

Vib. *mf*

38

39

40

41

42

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

43 44 45 46 47

Rifacimento – JB120

Picc. *mp*  
 Fls. 1 *mp*  
 2 *mp*  
 Ob. *mp*  
 1 *mp*  
 B♭ Cls. 2 *mp*  
 3 *mp*  
 B♭ B. Cl. *mp*  
 Bsn. *mp*  
 Eb A. Saxes 1 *mp*  
 2 *mp*  
 B♭ T. Sax. *mp*  
 Eb B. Sax. *mp*  
 B♭ Tpts. 1 *f*  
 2 *f*  
 3 *f*  
 F Hns. 1 *f*  
 2 *f*  
 Trbs. 1 *f*  
 2 *f*  
 3 *f*  
 Euph. *mp*  
 Tuba *f*  
 Timp. *f*  
 B.D. *f*  
 C. Cyms. *f*  
 Chimes *f*  
 Bells *mp*  
 Vib. *mp*

48 49 50 51 52 53

54

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mp*

1 *mp*

B♭ Cls. 2 *mp*

B♭ Cls. 3 *mp*

B♭ B. Cl. *mp*

Bsn. *mp*

1 *mp* 2nd A. Sax. cue

2 *mp* end cue

B♭ T. Sax. *mp*

E♭ B. Sax. *mp*

54

1

2

B♭ Tpts. 3

1

2

F Hns. *mp*

1

2

3

Trbs. *mp*

Euph. *mp*

Tuba *mp*

54

Timp. *mp*

B.D. *mp*

C. Cyms. *mp*

Chimes *mp*

Bells *mp*

Vib. *mp*

54

55

56

57

58

59

62

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1  
2  
3

F Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Timp.

B.D.

C. Cyms.

Chimes

Bells

Vib.

3  
4

3  
4

3  
4

3  
4

60 61 62 63

Picc.

Fls. 1  
2

Ob.

1  
2  
3

B $\flat$  Cls.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes  
1  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts.  
1  
2  
3

F Hns.  
1  
2

Trbs.  
1  
2  
3

Euph.

Tuba

Timp.

B.D.  
Bass Drum

C. Cyms.  
Crash Cymbals

Chimes  
Solo

Bells

Vib.

64

65

66

67

68

69

70

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