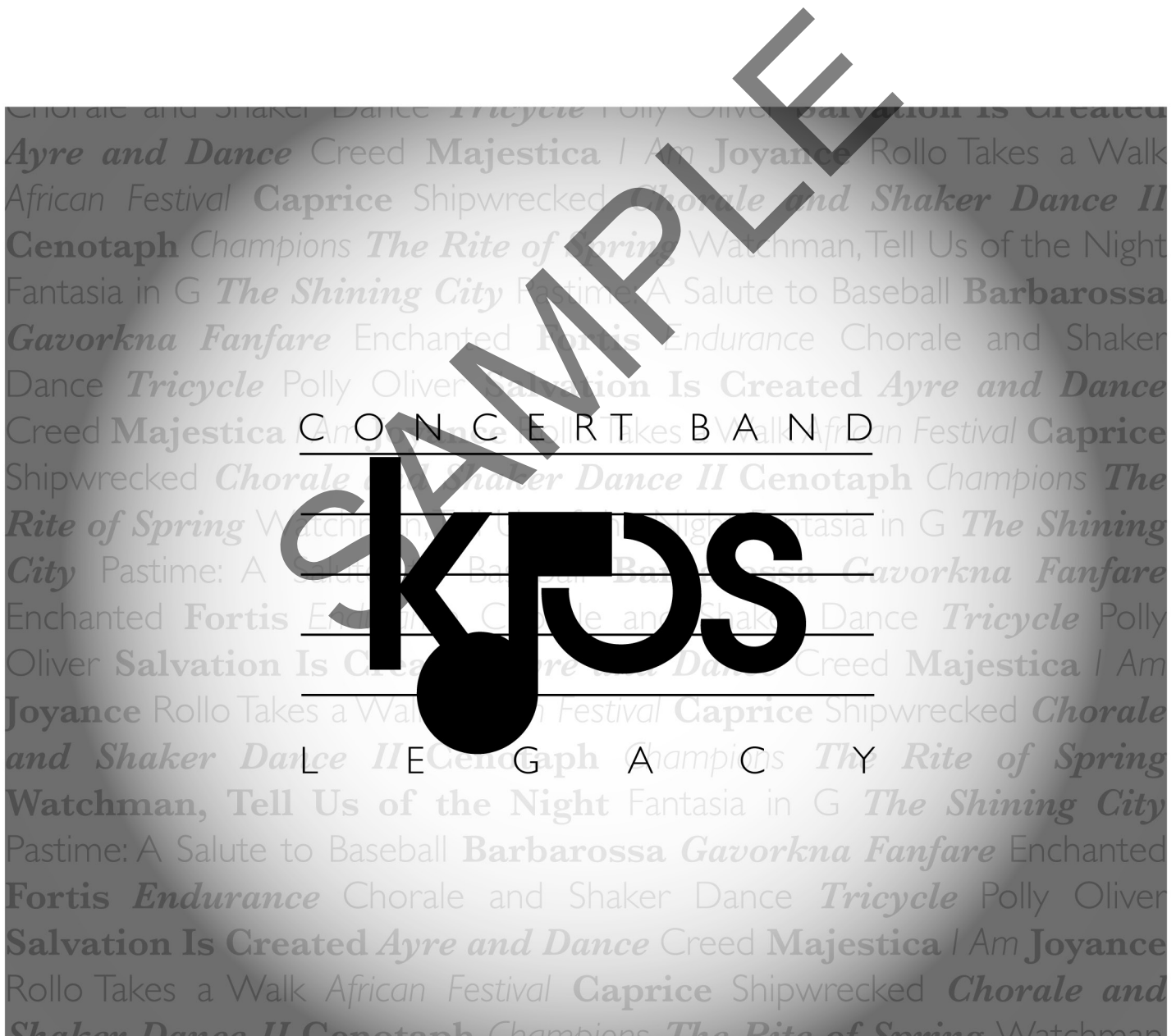


MARK CAMPHOUSE

Romanza *the second movement of* A JACK STAMP SUITE





About the Composer

A product of the rich cultural life of Chicago, composer-conductor Mark Camphouse was born in Oak Park, Illinois in 1954. He received undergraduate and graduate degrees in music from Northwestern University where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. A scholarship from the Civic Orchestra of Chicago enabled Camphouse to study trumpet privately for two years with the late, legendary Chicago Symphony Principal Trumpet Emeritus, Adolph Herseth.

Camphouse began composing at an early age, with the Colorado Philharmonic premiering his First Symphony when he was 17. His 30 published works for wind band have received widespread critical acclaim and are performed frequently in the US and abroad, in such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall-London, and conferences of the World Association for Symphonic Bands and Ensembles, College Band Directors National Association, National Association for Music Education, American Bandmasters Association, Texas Bandmasters Association, and the Midwest International Band and Orchestra Clinic. Principal commissions include those by the William D. Revelli Foundation, The US Army Band, The US Marine Band, Northshore Concert Band, and some of America's finest high school, college-university, and community bands.

Mr. Camphouse has served as guest conductor, lecturer, and clinician in 44 states, Canada, Europe, and China. He was elected to membership in the American Bandmasters Association in 1999 and has served as founding coordinator of the National Band Association Young Composer Mentor Project since 2000. He conceived and edited the unique 4-volume book series for GIA Publications, *Composers on Composing for Band*. His 5th book with GIA Publications (*Whatever Things ... The Life and Teachings of John P. Paynter*) was published in 2014.

The 2016–2017 academic year marks his 39th year of full-time teaching in higher education. In 2006, Professor Camphouse joined the faculty of George Mason University (Fairfax, Virginia) where he serves as conductor of the wind symphony and teaches courses in composition and conducting. Other principal artistic, teaching, and administrative positions have included serving as Music Director and Conductor of the New Mexico Music Festival at Taos Symphony Orchestra, Associate Director and Music Division Head of the Virginia Governor's School for the Arts, Acting Dean of Music of New World School for the Arts in Miami, and Interim Director of the George Mason University School of Music.

Professor Camphouse attained regional finalist status in the prestigious White House Fellowship Competition in 1993. In 2002, he received an Outstanding Faculty Award sponsored by the State Council of Higher Education for Virginia, the Commonwealth's highest honor for faculty at Virginia's colleges and universities for demonstrated excellence in teaching, research, and public service. In 2011, Camphouse received the Kappa Kappa Psi Distinguished Service to Music Award in recognition of, and appreciation for valuable contributions to the growth and development of the modern college/university band in the field of composition. In December 2015, Camphouse received the Outstanding Contributor to Music Award from Phi Beta Mu International Bandmasters Fraternity during the Midwest International Band and Orchestra Clinic in Chicago. Mark Camphouse has been married to Elizabeth Ann Curtis (Executive Director of Mason's Potomac Arts Academy) since 1982. They have twin daughters, Beth and Briton.

About the Composition

Completion of my new book honoring the life and teachings of iconic Northwestern University Director of Bands John P. Paynter interrupted the normal flow of conceiving, organizing, and orchestrating this new work. Sketched in early fall 2014 and orchestrated in mid-winter 2015, *Romanza* is dedicated to my dear friend and colleague Jack Stamp and his lovely wife LeAnn Stein. The music is simple and direct in expression. I hope *Romanza* will fit in well as the slow, *espressivo* movement of the “Jack Stamp Suite”. I also hope it will be worthy of standing alone as a short (6-minute) lyrical work on high school and college band concert programs.

Indiana University of Pennsylvania has been extremely fortunate to have had a man of Jack Stamp’s artistic, educational and personal integrity on its faculty for many years. He has made significant contributions to our profession and has enriched the lives of countless numbers of students and concert-goers. I am confident his service in and leadership for our profession will continue to flourish in the years ahead. Thank you, Jack Stamp, and I wish you and LeAnn many years of happiness.

—Mark Camphouse

The movements of *A Jack Stamp Suite* may be performed separately. In the concert program, please list the title as:

Romanza from A Jack Stamp Suite, composed by Mark Camphouse.

When performing the Suite in its entirety, the program listing should read:

A Jack Stamp Suite

- I. “Ankrovag” Fanfare, composed by Bruce Yurko
- II. *Romanza*, composed by Mark Camphouse
- III. *GF Redux: “It’s Yours”*, composed by Timothy Mahr
- IV. *The Water Is Wide*, composed by Timothy Broege
- V. *Stamp*, composed by Andrew Boysen Jr.

Instrumentation List

2 – Piccolo	2 – 2nd E♭ Alto Saxophone	2 – Timpani
2 – 1st Flute	2 – B♭ Tenor Saxophone	2 – Percussion I:
2 – 2nd Flute	2 – E♭ Baritone Saxophone	Vibraphone
2 – 1st Oboe	3 – 1st B♭ Trumpet	Orchestra Bells
2 – 2nd Oboe	3 – 2nd B♭ Trumpet	Snare Drum
1 – English Horn	3 – 3rd B♭ Trumpet	Triangle
4 – 1st B♭ Clarinet	2 – 1st F Horn	2 – Percussion II:
4 – 2nd B♭ Clarinet	2 – 2nd F Horn	Suspended Cymbal
4 – 3rd B♭ Clarinet	2 – 3rd F Horn	Crash Cymbals
2 – B♭ Bass Clarinet	2 – 4th F Horn	Tam-tam
2 – B♭ Contrabass Clarinet	3 – 1st Trombone	2 – Percussion III:
1 – E♭ Contralto Clarinet	3 – 2nd Trombone	Bass Drum
(substitute for Contrabass Clarinet)	3 – 3rd Trombone	Chimes
2 – 1st Bassoon	2 – Euphonium	1 – Full Conductor Score
2 – 2nd Bassoon	2 – Euphonium TC	
2 – 1st E♭ Alto Saxophone	4 – Tuba	

Approximate performance time—6:10

Additional scores and parts are available.

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

Full Conductor Score

for Jack Stamp and LeAnn Stein

A JACK STAMP SUITE

II. Romanza

Approx. performance time—6:10

Mark Camphouse

Tranquillo (♩ = 60)

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Tranquillo (♩ = 60)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

Tranquillo (♩ = 60)

Timpani

Percussion I:
Vibraphone
Orchestra Bells
Snare Drum
Triangle

Percussion II:
Suspended Cymbal
Crash Cymbals
Tam-tam

Percussion III:
Bass Drum
Chimes

1. one player
p dolce

Solo
triste (mp-mf)

Suspended Cymbal (soft mlt.)
p *mf* *mp*

WB478

12 Più mosso (♩ = 72)

12 Più mosso (♩ = 72)

WB478

rallentando

17 18 19 20

Picc. 1 2

Flutes 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

B♭ CB Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

rallentando

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

rallentando

Timp.

Vib.

S. Cym.

T-Tam.

Chimes

tutti, unis.
mf con calore
tutti, unis.
mf con calore
mp
mf con calore
mp
a2
mf con calore
mf con calore
mp
one player
mp
3. one player
mf con calore
2. one player
mp
one player
mp
two players
mp
two players
mp
mf
mf
p
mf
S. Cym.
mf

21 Tempo I° (♩ = 60)

21 Tempo I° (♩ = 60)

27 Movendo (♩ = 76)

26 28 29 30 31

Picc. tutti, unis.

1 *p* *legatiss.*

2 *p* *legatiss.*

Obs. 1 *p* *legatiss.*

2 1. Tutti

1 *p* *legatiss.*

2 *p* *legatiss.*

3 *p* *legatiss.*

B♭ B. Cl. *p* *legatiss.*

B♭ CB Cl. *p* *legatiss.*

Bsns. 1 *p* *legatiss.*

2 *p* *legatiss.*

E♭ A. Saxes *p* *legatiss.*

B♭ T. Sax. *p* *legatiss.*

E♭ B. Sax. *p* *legatiss.*

27 Movendo (♩ = 76)

1 *p* *legatiss.*

2 *p* *legatiss.*

3 *p* *legatiss.*

1. Tutti

a2

p

1 *p* *legatiss.*

2 *p* *legatiss.*

3 *p* *legatiss.*

Trbs. *p* *legatiss.*

Euph. *p* *legatiss.*

Tuba *p* *legatiss.*

27 Movendo (♩ = 76)

Timp. *p*

S.D. *p*

S. Cym. *pp*

B.D. *p* *mp* *p*

32 (♩ = ♩) 33 (♩ = ♩) 34 35 36 **rallentando**

Picc. *p* *legatiss.* N.B. *mp* *p*

1 Flutes N.B. *mp* *p*

2 Flutes N.B. *mp* *p*

1 Obs. N.B. *mp* *p*

2 Obs. N.B. *mp* *p*

1 B♭ Cls. N.B. *mp* *p*

2 B♭ Cls. N.B. *mp* *p*

3 B♭ Cls. N.B. *mp* *p*

B♭ B. Cl. N.B. *mp* *p*

B♭ CB Cl. N.B. *mp* *p*

1 Bsns. N.B. *mp* *p*

2 Bsns. N.B. *mp* *p*

1 E♭ A. Saxes N.B. *mp* *p*

2 E♭ A. Saxes N.B. *mp* *p*

B♭ T. Sax. N.B. *mp* *p*

E♭ B. Sax. N.B. *mp* *p*

1 B♭ Tpts. **rallentando**

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns. *p* *legatiss.* N.B. *mp* *p*

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs. N.B. *mp* *p*

2 Trbs. N.B. *mp* *p*

3 Trbs. N.B. *mp* *p*

Euph. *legatiss.* N.B. *mp* *p*

Tuba N.B. *mp* *p*

1 Timp. **rallentando**

2 Timp.

3 Timp.

4 Timp.

S.D. *mp*

S. Cym. *mp*

Chimes

37 **Tempo I°** **allargando**

38 39 40

Picc.

1

Flutes

2

Obs. 1

2

1

B♭ Cls. 2

3

B♭ B. Cl.

B♭ CB Cl.

Bsns. 1

2

E♭ A. Saxes

1

2

B♭ T. Sax.

E♭ B. Sax.

37 **Tempo I°** **allargando**

Solo *mf* *espr.* *f*

1

B♭ Tpts. 2

3

1

F Hns. 2

3

4

1

Trbs. 2

3

Euph.

Tuba

two players *mf* *espr.* *f*

37 **Tempo I°** **allargando**

Timp.

S.D.

S. Cym.

Chimes

p *p* *molto!*

1. one player a2

2. one player *f*

Più mosso (♩ = 72) **accel. poco a poco**

41 42 43 44

Picc. 2 *mf* *mp*

Flutes 1 2 *mf* *mp*

Obs. 1 2 *mf* *mp*

B♭ Cls. 1 2 3 *mf* *mp*

B♭ B. Cl. *mf* *mp*

B♭ CB Cl. *mf* *mp*

Bsns. 1 2 *mf* *mp*

E♭ A. Saxs. 1 2 *mf* *mp* *mf espr.* *mp*

B♭ T. Sax. *mf* *mp* *mf espr.* *mp*

E♭ B. Sax. *mf* *mp*

Più mosso (♩ = 72) **accel. poco a poco**

B♭ Tpts. 1 2 3 *mf* *mp* *div.*

F Hns. 1 2 3 4 *mf* *mp*

Trbs. 1 2 3 *mf* *mp*

Euph. *tutti, div.* *mf* *mp* *mf espr.* *mp*

Tuba *Tutti* *mf* *mp*

Più mosso (♩ = 72) **accel. poco a poco**

Timp. *mp*

S.D. *mp*

S. Cym. *f* *mp*

Chimes B.D. *f* *p* *mp* *p*

45 Arioso con moto (♩ = 84)

46 47 48 49 50

Picc. 1 2

Flutes 1 2

Obs. 1 2

1. one player
mf lirico

Tutti
mf cant.

B♭ Cls. 1 2 3

mf cant. div.

B♭ B. Cl. *mf* > *mp* sost.

B♭ CB Cl. *mf* > *mp* sost.

Bsns. 1 2 *mf* > *mp* sost.

E♭ A. Saxes 1 2 *mf* > *mp* sost.

B♭ T. Sax. *mf* > *mp* sost.

E♭ B. Sax. *mf* > *mp* sost.

un. div.

45 Arioso con moto (♩ = 84)

1 2 3

B♭ Tpts. 1 2 3

2. Open
mf cant.

F Hns. 1 2 3 4

mf cant. a2

Trbs. 1 2 3 *mf* > *mp* sost.

Euph. *mf* cant.

Tuba *mf* > *mp* sost.

un. div.

45 Arioso con moto (♩ = 84)

1 2 3 4

Timp. *mf*

S.D.

S. Cym. *mf*

B.D.

[illegible]

accl. poco a poco

accel. poco a poco

WB478

63 Maestoso (♩ = 84)

64 65 66 67 68

Picc. *f cant. Tutti*

1 *f cant.*

Flutes 2 *f cant. Tutti*

Obs. 1 *f* *mf*

2 *f* *mf*

1 *f cant.*

B♭ Cls. 2 *f cant.*

3 *f cant.*

B♭ B. Cl. *f* *mf*

B♭ CB Cl. *f* *mf*

Bsns. 1 *f* *mf*

2 *f* *mf*

E♭ A. Saxs. 1 *f* *mf*

2 *f* *mf*

B♭ T. Sax. *f cant.*

E♭ B. Sax. *f* *mf*

63 Maestoso (♩ = 84)

1 *f cant.*

B♭ Tpts. 2 *f* *mf*

3 *f* *mf*

1 *f* *a2*

F Hns. 2 *f* *a2*

3 *f cant.*

4 *f cant.*

1 *f* *mf*

Trbs. 2 *f* *mf*

3 *f* *mf*

Euph. *unis.*

Tuba *f div. cant. unis.*

63 Maestoso (♩ = 84)

Timp. *f* *mf*

S.D. Crash Cymbals

C. Cyms. *f*

B.D.

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for various instruments, including Piccolo, Flutes, Oboes, Clarinets (Bb and B), Bassoons, Saxophones (Eb Alto, Bb Tenor, Eb Baritone), Trumpets (Bb), Horns (F), Trombones (Bb), Euphonium, Tuba, Timpani, and Cymbals. The score is divided into measures, with measure numbers 69, 70, 71, 72, 73, and 74 visible. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, senza dim.). A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page.

WB478

80 **Largamente** (♩ = 76)

Picc. *ff* *f sub.*
 1 *ff* *f sub.*
 Flutes 2 *ff* *f sub.*
 Obs. 1 *ff* *f sub.*
 2 *ff* *f sub.*
 1 *ff* *f sub.*
 B♭ Cls. 2 *ff* *f sub.*
 3 *ff* *f sub.*
 B♭ B. Cl. *ff* *f*
 B♭ CB Cl. *ff* *f*
 Bsns. 1 *ff* *f*
 2 *ff* *f*
 E♭ A. Saxs. 1 *ff* *f sub.*
 2 *ff* *f*
 B♭ T. Sax. *ff* *f*
 E♭ B. Sax. *ff* *f*

80 **Largamente** (♩ = 76)

B♭ Tpts. 1 *ff* *f*
 2 *ff* *f*
 3 *ff* *f*
 F Hns. 1 *ff* *f*
 2 *ff* *f*
 3 *ff* *f*
 4 *ff* *f*
 Trbs. 1 *ff* *f*
 2 *ff* *f*
 3 *ff* *f*
 Euph. *ff* *f*
 Tuba *ff* *f*

80 **Largamente** (♩ = 76)

Timp. *f*
 Tri. *ff*
 S.D. *ff*
 S. Cym. *ff*
 B.D. *f*

84 85 86 87

Picc. *ff* *tr* *ffz > f* *rall... molto*

1 *ff* *tr* *ffz > f*

Flutes *ff* *tr* *ffz > f*

2 *ff* *tr* *ffz > f*

Obs. 1 *ff* *tr* *ffz > f*

2 *ff* *tr* *ffz > f*

B♭ Cls. 1 *ff* *tr* *ffz > f*

2 *ff* *tr* *ffz > f*

3 *ff* *tr* *ffz > f*

B♭ B. Cl. *f* *ff* *f* *ffz > f*

B♭ CB Cl. *f* *ff* *f* *ffz > f*

Bsns. 1 *f* *ff* *f* *ffz > f*

2 *f* *ff* *f* *ffz > f*

E♭ A. Saxs. 1 *f* *ff* *f* *ffz > f*

2 *f* *ff* *f* *ffz > f*

B♭ T. Sax. *f* *ff* *f* *ffz > f*

E♭ B. Sax. *f* *ff* *f* *ffz > f*

B♭ Tpts. 1 *f* *ff* *f* *ffz > f* *rall... molto*

2 *f* *ff* *f* *ffz > f*

3 *f* *ff* *f* *ffz > f*

F Hns. 1 *f* *ff* *f* *ffz > f*

2 *f* *ff* *f* *ffz > f*

3 *f* *ff* *f* *ffz > f*

4 *f* *ff* *f* *ffz > f*

Trbs. 1 *f* *ff* *f* *ffz > f*

2 *f* *ff* *f* *ffz > f*

3 *f* *ff* *f* *ffz > f*

Euph. *f* *ff* *f* *ffz > f*

Tuba *f* *ff* *f* *ffz > f*

Timp. *f* *ff* *f* *ffz > f* *rall... molto*

Tri. *f* *ff* *f* *ffz > f*

Bells *f* *ff* *f* *ffz > f*

S. Cym. *f* *ff* *f* *ffz > f*

T-tam. *f* *ff* *f* *ffz > f*

B.D. *f* *ff* *f* *ffz > f*

Orchestra Bells - brass mlt.

T-Tam.

mf

mf

88 **Appassionato** (♩ = 72)

89 90 91

Picc.

1

Flutes

2

Obs. 1

2

B♭ Cls. 1

2

3

B♭ B. Cl.

B♭ CB Cl.

Bsns. 1

2

E♭ A. Saxs 1

2

B♭ T. Sax.

E♭ B. Sax.

ff

f

dolce

mf

div.

88 *Appassionato* ($\text{♩} = 72$)

B $\flat$ Tpts.

F Hns.

Trbs.

Euph.

Tuba

88 *Appassionato* ($\text{♩} = 72$)

Timp. *ff* *mp*
 Bells
 S. Cym.
 T-tam.
 B.D. *ff*

92 93 94 95 **allarg.** 96

Picc. *mf*

Flutes 1 *mf* *mp*

2 *mf* *mp*

Obs. 1 *mf* *mf*

2 *f* *mf*

B $\flat$ Cls. 1 *mf cant.* *mf*

2 *mf cant.* *mf*

3 *mp* *mf*

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

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

Bsns. 1 *p* *mf*

2 *p* *mf*

E $\flat$ A. Saxs 1 *p* *mf cant.* *mf cant.* *f* *mf*

2 *p* *mf* *mf*

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

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

B $\flat$ Tpts. 1 *mf* *mf*

2 *Str. Mute* *mf* *mp* *mf*

3 *mf* *mp* *mf*

F Hns. 1 *mf cant.* *f* *f* *mf*

2 *mf cant.* *f* *f* *mf*

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

4 *p* *mp* *f* *mf*

Trbs. 1 *p* *mf*

2 *p* *mf*

3 *p* *mf*

Euph. *p* *f* *mf*

Tuba *p* *mf*

Timp. *mf* *mf*

Vib. *p* *mf*

S. Cym. *p* *mp* *mf*

T-tam. *p* *mp* *mf*

B.D. *p* *mp* *mf*

97 rall. poco a poco al fine [trattenuto]

98 99 100 101 102

Picc. Solo *mf espr.* *mp dolce* *pp*

Flutes 1 *mp dolce* *pp*

Obs. 1 *mp dolce* *pp*

2 *mp dolce* *pp*

B♭ Cls. 1 one player *mp dolce* *p* *pp*

2 two players, div. *mp dolce* *p* *pp*

3 two players, unis. *p* *pp*

B♭ B. Cl. *mp* *p* *pp*

B♭ CB Cl. *mp* *p* *pp*

Bsns. 1 *mp* *p*

2 *mp* *p*

E♭ A. Saxes 1 *mp dolce* *p* *pp*

2 *mp dolce* *p* *pp*

B♭ T. Sax. *mp* *p* *pp*

E♭ B. Sax. *mp* *p* *pp*

97 rall. poco a poco al fine [trattenuto]

1 2 3 4

B♭ Tpts. 1 *mp* *p* *pp*

2 *mp* *p* *pp*

3 *mp* *p* *pp*

F Hns. 1 one player *mp* *pp*

2 *mp* *p* *pp*

3 *mp* *p* *pp*

4 *mp* *p* *pp*

Trbs. 1 *mp* *p* *pp*

2 *mp* *p* *pp*

3 *mp* *p* *pp*

Euph. *mp* *p* *pp*

Tuba *mp* *p* *pp*

97 rall. poco a poco al fine [trattenuto]

5 4

Timp. *mp* *p* *pp* *ppp*

Tri. *mp* *p* *pp* *ppp*

Vib. *pp delicato* *p* *pp* *ppp*

S. Cym. *p* *pp* *ppp*

B.D. *p* *pp* *ppp*

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