

FULL CONDUCTOR SCORE

Catalog No: CTS-8053-01

IDITAROD

THE GREAT SLED DOG RACE

JOSEPH PAPPAS

CTS

CLAUDE T. SMITH
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IDITAROD

The Great Sled Dog Race

Joseph Pappas

Instrumentation

Conductor Score.....	1
Flute.....	10
Oboe.....	2
Clarinet in B \flat	12
Bass Clarinet.....	2
Bassoon.....	2
Alto Saxophone.....	6
Tenor Saxophone.....	2
Baritone Saxophone.....	2
Trumpet in B \flat	9
Horn in F.....	4
Trombone.....	6
Euphonium.....	2
Euphonium TC.....	2
Tuba.....	4
Timpani.....	1
Mallets: Xylophone, Bells, Wind Chimes.....	4
Percussion: Sn. Dr., B. Dr., Sus. Cym., Cr. Cym.....	3
Accessories: Sleigh bells, Tambourine, Shaker or Cabasa.....	2

Program Notes

The Iditarod, the great sled race, begins each year in March, in Anchorage, Alaska. The race travels across the vast terrain to Nome, Alaska, where teams are in search of the coveted prize. Each year the dog teams, their masters and drivers begin one of the toughest races facing not only the challenges of the terrain but also severe weather conditions in which the dog teams must endure.

This descriptive piece is a reflection of that great race. In the A-B-A format, the race begins and the lead changes between the top two rivals. Soon, a snowy nightfall comes and the required, much needed rest is displayed in the lyrical slow section. At daybreak, as the teams head out, the race changes leaders and intensifies until finally, a victorious winner crosses the finish line!

Rehearsal Notes

The beginning tempo is set at about $mm=120$, however, it may be moved upward if the clarinets and alto saxes can cleanly tongue the notes and stay together. It is recommended to check that they are not "slap" tonguing.

The repeated eighth notes are to be played slightly detached. Attention should be given to the balance and blend at all times using effective dynamics and line shaping.

In the lyrical section, meas. 63, it is suggested to work on the phrasing and shaping of phrases.

At meas. 103, a slight *accelerando* is suggested. Care should be taken to not cause an out-of-control situation. Slightly separate the accented notes in this section.

The suspended cymbal should be played with a stick, bead on the edge of the cymbal as in a ride style keeping eighth notes even and steady.

About the Composer



Joseph Pappas (b. 1950) has written over three hundred compositions for various types of ensembles from beginning bands to college wind ensembles. He is most known for his compositions for young bands and musicians. His works have been performed in the United States, Canada, China and throughout Europe. Mr. Pappas actively serves as a clinician and adjudicator throughout the Midwest. Retiring after twenty-seven years of successful teaching in public schools, Mr. Pappas joined the music faculty at Jefferson College in Hillsboro, Missouri. Today, he

devotes most of his time composing, working as an educational consultant and publishing editor for his own company, JPM Music Publications, which he started in 1992. He is also the Midwest Regional Coordinator for Music In the Parks, Festivals of Music and a coordinator/consultant for Six Flags Music Festivals. His professional memberships include National Association for Music Education, Missouri Music Educators Association, East Central Music Educators Association, American Society of Composers, Authors and Publishers, Phi Mu Alpha professional music fraternity, Phi Beta Mu honorary music fraternity, an honorary member of Kappa Kappa Psi honorary band fraternity, Missouri Bandmasters Association, Central States Adjudicators, and Missouri State High School Activity Association Adjudicators. He has served on the staff of summer music camps at Southeast Missouri University, Cape Girardeau, Missouri, Truman University in Kirksville, Missouri, and as an assistant director for the Missouri Ambassadors of Music European tours. Additional memberships include the National Music Publishers Association and the Retail Print Music Dealers Association. He was also director of the first music camp in the history of Jefferson College. Among his many honors, Mr. Pappas has been a four time Teacher of the Year recipient, a 1994 recipient of the Emerson Electric Excellence in Teaching Award, 1993-94 Rockwood School District High School Teacher of the Year, the Missouri State High School Activity Association Distinguished Service Award, a national winner of the Sadie Rafferty Music Composition Contest sponsored by Evanston Township High School, Evanston, IL, and three times has been named to the Who's Who Among American Teachers and three times to Who's Who In America. Bands under his direction have won numerous awards including three time Overall Champions at Music In the Parks festivals and a two time recipient of the Southern Illinois University - Edwardsville Bi-State Band of the Year Award. In 2012, he was presented the Earl and Margie Holland School of Visual and Performing Arts Alumni Merit Award from Southeast Missouri University. In 2015 he was awarded the St. Louis Suburban Music Educators Association Merit Award and in 2016 was elected to the SLSMEA Hall of Fame. In 2016, Pappas received the outstanding Music Educator Award for Missouri from the National Federation of High Schools. In 2017, he was awarded the first adjunct teacher Achievement Award from the Jefferson College Foundation. He was inducted into the Missouri Bandmasters Association Hall of Fame in 2022. His teaching expertise has taken him world-wide. In January 1993, he was selected as part of a delegation of teachers for an educational exchange with teachers in Peraslavl, Russia, focusing on teaching strategies, techniques and concepts. In March 2002, Mr. Pappas traveled to Linz, Austria, where he was invited as a guest lecturer at the Conservatory of Music in Linz and as a clinician for the Austrian Blasorchester Director Seminar. In July 2009, he was invited to Costa Rica to participate in the Seminars and National Bands Festival of Costa Rica. His position was presenter of seminars and guest lecture to the national and regional conductors of the national bands and served as guest conductor with the National Band of Costa Rica on several concerts. In addition to composition, Mr. Pappas has written several articles for professional journals on various topics of music education. He currently is an adjunct professor of music at Southeast Missouri State University where he teaches music courses and serves as a University Supervisor of Candidate Teachers for the College of Education. He resides in Festus, Mo.

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Performance time: 4:15

Conductor Score

CTS-8053-00

IDITAROD

The Great Sled Dog Race

Joseph Pappas, ASCAP

Swiftly ♩ = c. 120

Flute
Oboe

Clarinet in B \flat

Alto Saxophone

Tenor Saxophone

Low Woodwinds
(in concert pitch)

Trumpet in B \flat

Horn in F

Trombone

Euphonium

Tuba

Timpani

Mallets

Xylophone

Bells

Wind Chimes

Percussion

Sn. Dr., B. Dr.

Sus. Cym., Cr. Cym.

Accessories

Sleigh bells, Tambourine

Shaker or Cabasa

(slightly detached)

f

mp

(boldly)

f

sleigh bells/tambourine

f

2 3 4 5 6

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Fl. Ob. *f*

B \flat Cl.

A. Sx.

T. Sx. *mf*

L. WWs. *mf* *p*

B \flat Tpt.

Hn. *mf*

Tbn. *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Timp. *mf* *p*

Mal. Xylo. *mf*

Perc. B. Dr. *mf*

Acc.

13

The image shows a page of a musical score, page 5, starting at measure 13. The score is for a large ensemble and includes the following parts:

- Fl. Ob.:** Flute and Oboe. The Flute part has a melodic line starting in measure 17.
- B♭ Cl.:** Bass Clarinet. Plays a rhythmic pattern of eighth notes starting in measure 14.
- A. Sx.:** Alto Saxophone. Plays a rhythmic pattern of eighth notes starting in measure 14.
- T. Sx.:** Tenor Saxophone. Plays a melodic line with dynamics *f*, *mf*, and *mf*.
- L. WWs.:** Low Woodwinds. Plays a rhythmic pattern with dynamics *f* and *mf*.
- B♭ Tpt.:** Bass Trumpet. Plays a melodic line starting in measure 14 with dynamic *f*.
- Hn.:** Horn. Plays a rhythmic pattern with dynamics *f* and *mf*.
- Tbn.:** Trombone. Plays a rhythmic pattern with dynamics *f* and *mf*.
- Euph.:** Euphonium. Plays a rhythmic pattern with dynamics *f* and *mf*.
- Tuba:** Tuba. Plays a rhythmic pattern with dynamics *f* and *mf*.
- Timp.:** Timpani. Plays a rhythmic pattern with dynamic *mf*.
- Mal.:** Mallets. Plays a melodic line starting in measure 17 with dynamic *f*.
- Perc.:** Percussion. Includes Snare Drum (Sn. Dr.) and suspended Cymbal with stick (sus. cym. w/stick - ride type). Both play rhythmic patterns with dynamic *mf*.
- Acc.:** Accordion. Plays a rhythmic pattern.

The score is marked with various dynamics: *f* (forte), *mf* (mezzo-forte), and *f* (forte). The percussion parts are marked with accents (>) and dynamic *mf*. The woodwind parts have dynamic markings and hairpins indicating volume changes. The mallet part is marked with dynamic *f*. The page number 13 is in the top left, and page number 5 is in the top right. Measure numbers 13 through 18 are printed at the bottom of the page.

Fl. Ob.

B♭ Cl. *mf*

A. Sx. *mf*

T. Sx.

L. WWs.

B♭ Tpt.

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc.

Acc.

Fl. Ob. *f*

B \flat Cl. *f*

A. Sx. *f* *mf*

T. Sx. *f* *mf*

L. WWs. *f* *mf*

B \flat Tpt. *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Timp. *mf*

Mal.

Perc. *>*

Acc.

31

Fl. Ob. *div.*

B \flat Cl. *f* *mf*

A. Sx. *mp* *f*

T. Sx. *mp* *mf*

L. WWs. *mp* *mf*

B \flat Tpt. *mf* *div.*

Hn. *mp* *f*

Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp.

Mal. *f*

Perc.

Acc. *mf*

For reference only. Not valid for performance.

31

32

33

34

35

36

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. Ob.:** Melodic line with dynamics *mf* and *f*.
- B♭ Cl.:** Melodic line with dynamics *mf* and *f*.
- A. Sx.:** Sustained notes with dynamic *mf*.
- T. Sx.:** Rhythmic accompaniment with dynamic *f*.
- L. WWs.:** Rhythmic accompaniment with dynamic *f*.
- B♭ Tpt.:** Sustained notes.
- Hn.:** Sustained notes with dynamic *mf*.
- Tbn.:** Rhythmic accompaniment with dynamic *f*.
- Euph.:** Rhythmic accompaniment with dynamic *f*.
- Tuba:** Rhythmic accompaniment with dynamic *f*.
- Timp.:** Sustained notes.
- Mal.:** Melodic line with dynamics *mf* and *f*.
- Perc.:** Rhythmic accompaniment with dynamic *mf*.
- Acc.:** Rhythmic accompaniment.

The score features various dynamic markings (*mf* and *f*) and articulation marks like accents. A large watermark is present across the page.

Fl. Ob.

B \flat Cl.

A. Sx.

T. Sx.

L. WWs.

B \flat Tpt.

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc.

Acc.

f

f

f

mf \triangleleft *f*

f

Fl. Ob.

B \flat Cl.

A. Sx.

T. Sx.

L. WWs.

B \flat Tpt.

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc.

Acc.

f

mf

fp

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

49

50

51

52

53

54

Fl. Ob. *mp* *p* *rit.*

B \flat Cl. *mp* *p*

A. Sx. *mp* *p*

T. Sx. *mp* *p*

L. WWs. *mp* *p*

B \flat Tpt. *mp* *p*

Hn. *mp* *p*

Tbn. *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p*

Timp. *mp* *p*

Mal. *mp* *p*

Perc. *mp* *p*

Acc. *mp*

55 56 57 58 59 60

61

Adagio ♩ = c. 72

63

* air w/o instrument

Fl. Ob. whoooo shh *f*

B♭ Cl. * air w/o instrument whoooo - shh *mp*

A. Sx. *mf* *f*

T. Sx. * air w/o instrument whoooo - shh

L. WWs. * air w/o instrument Tuba cues *mp*

B♭ Tpt. * air w/o instrument whoooo - shh

Hn. *mf* *f*

Tbn. * air w/o instrument whoooo - shh

Euph. * air w/o instrument whoooo - shh

Tuba * air w/o instrument whoooo - shh *mp*

Timp.

Mal. Wind chimes Bells *mf*

Perc.

Acc. Shaker and/or cabasa

61

62

mf

63

64

65

66

This musical score covers measures 67 through 72. The instruments and their parts are as follows:

- Fl. Ob.:** Flute and Oboe. Part 67: Quarter notes G4, A4, B4, C5. Part 68: Quarter notes G4, A4, B4, C5. Part 69: Quarter notes G4, A4, B4, C5. Part 70: Quarter notes G4, A4, B4, C5. Part 71: Quarter notes G4, A4, B4, C5. Part 72: Quarter notes G4, A4, B4, C5.
- B \flat Cl.:** Bass Clarinet. Part 67: Quarter notes G3, A3, B3, C4. Part 68: Quarter notes G3, A3, B3, C4. Part 69: Quarter notes G3, A3, B3, C4. Part 70: Quarter notes G3, A3, B3, C4. Part 71: Quarter notes G3, A3, B3, C4. Part 72: Quarter notes G3, A3, B3, C4.
- A. Sx.:** Alto Saxophone. Part 67: Quarter notes G3, A3, B3, C4. Part 68: Quarter notes G3, A3, B3, C4. Part 69: Quarter notes G3, A3, B3, C4. Part 70: Quarter notes G3, A3, B3, C4. Part 71: Quarter notes G3, A3, B3, C4. Part 72: Quarter notes G3, A3, B3, C4.
- T. Sx.:** Tenor Saxophone. Part 67: Quarter notes G3, A3, B3, C4. Part 68: Quarter notes G3, A3, B3, C4. Part 69: Quarter notes G3, A3, B3, C4. Part 70: Quarter notes G3, A3, B3, C4. Part 71: Quarter notes G3, A3, B3, C4. Part 72: Quarter notes G3, A3, B3, C4.
- L. WWs.:** Low Woodwinds. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- B \flat Tpt.:** Bass Trumpet. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- Hn.:** Horn. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- Tbn.:** Trombone. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- Euph.:** Euphonium. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- Tuba:** Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- Timp.:** Timpani. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- Mal.:** Mallets. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- Perc.:** Percussion. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.
- Acc.:** Accordion. Part 67: Quarter notes G2, A2, B2, C3. Part 68: Quarter notes G2, A2, B2, C3. Part 69: Quarter notes G2, A2, B2, C3. Part 70: Quarter notes G2, A2, B2, C3. Part 71: Quarter notes G2, A2, B2, C3. Part 72: Quarter notes G2, A2, B2, C3.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions include "Play" and "sus. cym. w/stick - ride type".

rubato

75 *a tempo*

Musical score for measures 73-78. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Low Woodwinds (L. WWs.), Trumpet in B-flat (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Mallets (Mal.), Percussion (Perc.), and Accordion (Acc.).

Measure 73: Flute and Oboe are silent. Clarinet in B-flat, Alto Saxophone, and Tenor Saxophone have melodic lines. Low Woodwinds play a bass line. Trumpet in B-flat has a 'div.' (divisi) instruction. Horn, Trombone, and Euphonium have melodic lines. Tuba has a bass line. Percussion and Accordion play rhythmic patterns.

Measure 74: Similar to measure 73, with dynamic markings of *mf* for the saxophones and *mf* for the tuba.

Measure 75: Clarinet in B-flat, Alto Saxophone, and Tenor Saxophone have melodic lines. Low Woodwinds play a bass line. Horn, Trombone, and Euphonium have melodic lines. Tuba has a bass line. Percussion and Accordion play rhythmic patterns. Dynamic markings include *mp* for the clarinet and *mf* for the saxophones.

Measure 76: Similar to measure 75, with dynamic markings of *mp* for the clarinet and *mf* for the saxophones.

Measure 77: Similar to measure 75, with dynamic markings of *mp* for the clarinet and *mf* for the saxophones.

Measure 78: Similar to measure 75, with dynamic markings of *mp* for the clarinet and *mf* for the saxophones.

73

74

mf

75

76

77

78

rit.

Fl. Ob.

B \flat Cl. *mf* *mp*

A. Sx.

T. Sx. *mf* *mp*

L. WWs. *mp* Play

B \flat Tpt.

Hn.

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Timp.

Mal. *mp*

Perc.

Acc.

85 Swiftly $\text{♩} = \text{c. } 120$

Fl. Ob. f

B♭ Cl. mf f

A. Sx. mf f

T. Sx. f mf mf

L. WWs. f mf mf

B♭ Tpt. f

Hn. f mf mf

Tbn. f mf mf

Euph. f mf mf

Tuba f mf mf

Timp. mf

Mal. Xylo. f

Perc. mf sus. cym.

Acc. mf

85 86 87 88 89 90

Fl. Ob.

B \flat Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

L. WWs. *mf*

B \flat Tpt.

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Mal.

Perc. *>*

Acc. *mf*

This musical score page, numbered 19, contains staves for the following instruments: Fl. Ob., B♭ Cl., A. Sx., T. Sx., L. WWs., B♭ Tpt., Hn., Tbn., Euph., Tuba, Timp., Mal., Perc., and Acc. The score is written in 4/4 time with a key signature of one flat (B♭). The woodwind section (Fl. Ob., B♭ Cl., A. Sx., T. Sx., L. WWs.) begins with a forte (*f*) dynamic. The brass section (B♭ Tpt., Hn., Tbn., Euph., Tuba) features sustained notes and chords. The percussion section includes a snare drum pattern, a cymbal (Cr. Cym.) with a melodic line, and a triangle (Acc.). A dynamic marking of *mf* is present in the Timp. staff. A large watermark reading "For reference only. Not valid for performance." is overlaid diagonally across the page.

Fl. Ob. *ff* *sfz*

B \flat Cl. *ff* *sfz*

A. Sx. *ff* *sfz*

T. Sx. *ff* *sfz*

L. WWs. *ff* *sfz*

B \flat Tpt. *ff* (opt.) *sfz*

Hn. *ff* *sfz*

Tbn. *ff* *sfz*

Euph. *ff* *sfz*

Tuba *ff* *sfz*

Timp. *f* *sfz* dampen

Mal. *sfz*

Perc. Cr. Cym. *mf* *sfz* dampen

Acc. *sfz*

110 111 112 *f* 113 114 *sfz* 115