

FULL CONDUCTOR SCORE

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LEWIS AND CLARK, 1804

JOSEPH PAPPAS



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Instrumentation

Conductor Score.....	1
Flute.....	10
Oboe	2
Clarinet in B \flat 1	6
Clarinet in B \flat 2	6
Alto Clarinet	2
Bass Clarinet.....	2
Bassoon.....	2
Alto Saxophone.....	6
Tenor Saxophone.....	2
Baritone Saxophone.....	2
Trumpet in B \flat 1	5
Trumpet in B \flat 2	5
Horn in F	4
Trombone 1.....	3
Trombone 2.....	3
Euphonium BC.....	2
Euphonium TC.....	2
Tuba.....	4
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Cr. Cymbals, Ride Cymbal, Triangle.....	1
Percussion 3: Tom-toms, Sus. Cymbal.....	1

Program Notes

In May, 1804, Lewis and Clark set westward on a journey that would take them from St. Louis, Missouri, to the Pacific Northwest. Along the journey they encountered many things that would prove valuable today.

Lewis and Clark, 1804, includes music from that era. Selections include "Across The Wide Missouri," which many know as "Shenandoah; The Promised Land," a spiritual hymn; and "Fisher's Hornpipe," a fiddle tune that originated in the British Isles and was often heard in early America.

As one listens you can hear the bustle of the river's roar over hard to navigate areas; an encounter with the Native Americans; the calm among the people during prayer; the joyous times of music and dance; and the fulfillment of the journey's end.

The piece was written for the 2004 Missouri Ambassadors of Music European tour, Dr. Robert Gifford, Director. The premiere was June 14, 2004, in Cape Girardeau, Missouri, and continued as part of the performance repertoire of the band throughout Europe with the composer conducting.

Rehearsal Notes

The piece should be played cleanly articulated and with attention to dynamics. It is to be played light and lively in the style of early American folk songs. Balance is always the utmost importance to a successful performance.

Measure 78, performers need to be aware to not drag. It is suggested to rehearse parts separately; the upper woodwinds first, the brass after beats, then the hand clapping. The dynamic of the hand clapping is left to the discretion of the director for effective balance.

Measure 87, the brass should be light and playful, in a lifted, staccato style.

Measure 95, a slightly broader tempo is preferred.

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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LEWIS AND CLARK, 1804

Joseph Pappas, ASCAP

Allegro moderato (♩ = c. 124)

Flute

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Alto Clarinet

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone 1, 2

Euphonium

Tuba

Timpani

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Cr. Cymbals
Ride Cymbal
Triangle

Percussion 3
Tom-toms
Sus. Cymbal

1 2 3 4 5 6

This page of a musical score, page 4, features rehearsal mark 13. It contains staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, A. Cl., B. Cl.), Bassoon (Bsn.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score includes dynamic markings such as *f* and *mf*, and performance instructions like "div." and "Ride cymbal with stick on edge". The percussion parts show rhythmic patterns, including a cymbal ride on Perc. 2. The page is numbered 4 at the top left and 13 at the top right. A large watermark "Not valid for performance" is overlaid diagonally across the score.

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

14 15 16 17 18 19 20

This page contains a musical score for measures 21 through 27. The instruments listed on the left are: Fl., Ob., B♭ Cl. 1, B♭ Cl. 2, A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Euph., Tuba, Timp., Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of one flat (Bb) and a common time signature (C). The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of each staff. The woodwinds and strings play melodic lines with various articulations and slurs. The brass section provides harmonic support with rhythmic patterns. The percussion section includes a snare drum (Perc. 1) with a complex rhythmic pattern, a cymbal (Perc. 2) with a steady rhythmic accompaniment, and a tom-tom (Perc. 3) which is mostly silent.

This musical score page covers measures 35 through 41. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Tom-toms (Perc. 3), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features a variety of dynamics including *f* (forte), *fp* (fortissimo piano), and *div.* (divisi). The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic support. A large watermark reading 'Reference Only. Not Valid for Performance' is overlaid diagonally across the page.

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

(3+3+2) *rall.*

f

f

49 Moderato

Fl. *f* *mf*

Ob. *mf*

B^b Cl. 1 *f*

B^b Cl. 2 *f*

A. Cl. *mf*

B. Cl. *mf*

Bsn. Tuba cues *mf* div.

A. Sx. *mf*

T. Sx. *f*

B. Sx. Tuba cues *mf*

B^b Tpt. 1

B^b Tpt. 2

Hn. *mf*

Tbn. *mf*

Euph. *f*

Tuba *mf*

Timp.

Perc. 1

Perc. 2 Triangle *mf*

Perc. 3 Sus. Cymbal *mp* *mp*

49 50 51 52 53 54 55 56 57

Fl. *mf*

Ob. *mf*

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp* div.

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mf*

A. Sx. *mf* F. Hrn. cues

T. Sx.

B. Sx.

B \flat Tpt. 1 *mf*

B \flat Tpt. 2 *mf*

Hn. *mf*

Tbn.

Euph. *mf*

Tuba *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

67

rall.

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

div.

Solo

mf

mf

mf

mf

On dome w/stick tip

mf

95 Broader

This musical score is for the piece "95 Broader". It features a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinets, Saxophones) and strings (Violins, Violas, Cellos, Double Basses) play a melodic line with triplets, starting at measure 94. The brass section (Trumpets, Trombones, Euphonium, Tuba) provides a rhythmic accompaniment with eighth-note patterns. The percussion section includes a snare drum, cymbals, and a suspended cymbal. The score is marked with a dynamic of *f* (forte) and includes performance instructions such as "play" and "div." (divisi). The score is divided into measures 91 through 98, with measure 95 being the focus of the section header.

This page contains the musical score for measures 99 through 106 of a symphony. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B[♭] Cl. 1 (B-flat Clarinet 1)
- B[♭] Cl. 2 (B-flat Clarinet 2)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B[♭] Tpt. 1 (B-flat Trumpet 1)
- B[♭] Tpt. 2 (B-flat Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

111

Fl.

Ob.

B[♭] Cl. 1

B[♭] Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B[♭] Tpt. 1

B[♭] Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

Cr. Cym.

f

div.

107

108

109

110

111

112

113

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

On dome w/stick tip

f

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

Sus. Cymbal

Ck.

Dampen

118 119 120 121