

FULL CONDUCTOR SCORE

Catalog No: CTS-8061-01

JUVENESCENCE

FANFARE FOR CONCERT BAND

JOSEPH PAPPAS



CLAUDE T. SMITH
PUBLICATIONS, INC.

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JUVENESCENCE

Fanfare for Concert Band

Joseph Pappas

Instrumentation

Conductor Score.....	1
Flute	10
Oboe	2
Clarinet in B \flat 1	6
Clarinet in B \flat 2	6
B \flat Bass Clarinet.....	2
Bassoon	2
Alto Saxophone	6
Tenor Saxophone.....	2
Baritone Saxophone.....	2
Trumpet in B \flat 1	3
Trumpet in B \flat 2	3
Trumpet in B \flat 3	3
Horn in F.....	4
1st Trombone.....	3
2nd Trombone.....	3
Euphonium.....	2
Euphonium TC.....	2
Tuba.....	4
Timpani.....	1
Mallet Percussion: Xylophone, Bells, Chimes.....	2
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Crash Cymbals, Triangle.....	1

Program Notes

ju-ve-nes-cence/jūvənēsəns/
noun: juvenescence

1. the state or period of being young

As the definition references, "a state of being young," this depicts the emotion and liveliness of this work. "Juvenescence" is a great fanfare opener or can stand alone as a concert piece. The youthful melody, the use of mixed meter and refreshing syncopated rhythms are all part of the formula that makes this work stand out! It is in ABA format with introduction and a big finale.

The work was written as the opening selection for the Farmington, Missouri, eighth grade band, Ms. Linda Huck, conductor, for their performance at the Missouri Music Educators Association Conference.

Rehearsal Suggestions

To keep the work in perspective, never allow it to be heavy, keep the articulations clean and the balance under control. There are tendencies to slow down at the 6/8 transitions, keep the quarter note constant and the dotted quarter the same, as if the 6/8 was two sets of triplets in common time, with the accent on the first note of each set.

In the 8/8 section, be sure to accent as written in the melodic line.

Measure 10, note the articulation, the syncopated eighth notes are *staccato* and the quarter notes are long, slightly detached.

Measure 31, the *fp* in the brass should be stressed dropping down and pushing the longer notes from the bottom instruments with a gradual build from the lower voices.

Measure 37, work the woodwind parts slowly and work up to tempo playing each note cleanly and precise.

Measure 54, Keep the elongated notes full to the push of the last two measures. Note the horn rips are very important in providing an exciting end to the work.

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, Missouri.

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Dedicated to Ms. Linda Huck and the Farmington Eighth Grade Band
for their performance at the 2004 Missouri Music Educators Association Conference

Performance time: 1:53

Conductor Score

CTS-8061-00

JUVENESCENCE

Fanfare for Concert Band

Stately, moderately fast (♩ = 124)

Joseph Pappas, ASCAP

Flute

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

B \flat Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2, 3

Horn in F

1st Trombone

2nd Trombone

Euphonium

Tuba

Timpani

Mallet Percussion
Xylophone
Bells
Chimes

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Crash Cymbals
Triangle

2 3 4 5 6 7

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(3+3+2)

22

Fl.

Ob.

Cl. in B♭ 1

Cl. in B♭ 2

B. Clar.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

f

mf

div.

f

St. Mute

open

f

f

div.

mf

Bells (Brass Mallets)

mf

31

Fl. *mf* 3 4 3 4 3 4 *mf*

Ob. *mf* 3 4 3 4 3 4

Cl. in B \flat 1 4 4 4 4 4 4 *mf* *mf*

Cl. in B \flat 2 *mf* *mf*

B. Clar. *f*

Bsn. *f*

A. Sx. *mf* a2

T. Sx. *mf*

B. Sx. *f*

Tpt. 1 *fp* 3 4 3 4 3 4 *f*

Tpt. 2, 3 *fp* 4 4 4 4 4 4 *fp* *div.* *f*

Hn. *fp* *fp* *fp* *f* a2

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *mf* *mf* *f*

Tuba *mf* *mf* *mf* *f*

Timp. 3 4 3 4 3 4 *fp*

Mal. Xylo. Bells *mf* 3 4 3 4 3 4

Perc. 1 4 4 4 4 4 *fp*

Perc. 2 Triangle *mf*

31

32

33

34

35

36

37

This page contains the musical score for measures 52 through 57. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. in B \flat 1 (Clarinet in B-flat 1)
- Cl. in B \flat 2 (Clarinet in B-flat 2)
- B. Clar. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2, 3 (Trumpets 2 and 3)
- Hn. (Horn)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Mal. (Mallets, including Chimes and Bells)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Key features of the score include:

- Measures 52 and 53 are marked with a large '4' and a vertical bar line, indicating a 4-measure rest.
- Measures 54 and 55 feature complex woodwind and saxophone passages with many sixteenth notes.
- The brass section (Tpt. 1, Tpt. 2, 3, Hn., Tbn. 1, Tbn. 2, Euph., Tuba) has a 'div.' (divisi) marking in measures 54 and 55.
- The Horn part has 'rip' markings in measures 54 and 55.
- The Percussion 1 part has 'ck.' (cymbal) markings in measures 56 and 57.
- Measures 56 and 57 are marked with a large '4' and a vertical bar line, indicating a 4-measure rest.

Measure numbers 52, 53, 54, 55, 56, and 57 are printed at the bottom of the page.