

FULL CONDUCTOR SCORE

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LEGEND OF THE SILVER KNIGHT

JOSEPH PAPPAS

CTS

CLAUDE T. SMITH
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LEGEND OF THE SILVER KNIGHT

Joseph Pappas

Instrumentation

Conductor Score.....	1
Flute.....	10
Oboe.....	2
Clarinet in B \flat 1.....	6
Clarinet in B \flat 2.....	6
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.....	6
Euphonium.....	2
Euphonium TC.....	2
Tuba.....	4
Timpani.....	1
Mallets 1: Chimes, Bells, Vibes.....	3
Mallets 2: Xylophone, Marimba.....	2
Percussion 1: Snare Drum, Bass Drum, Suspended Cymbal.....	3
Percussion 2: Triangle, Low Tom, Crash Cymbals, Gong.....	2

Program Notes

This moving work is written as a dedication to the contributions band parent Bernard Smith made to the Ft. Zumwalt North middle school band. Mr. Smith was from Yorkshire, England, thus the reflective melodic material used in the piece.

The title Silver Knight was recommended by students of the band. Legend was added to help develop the "musical story." Imagine, a young man growing up in rural England and through his bravery and loyalty to his country, was knighted. The joyful melody is reflective of this occasion.

Soon the knight meets his match with a fiery dragon who has been around for a long time. After a fierce battle between the two, the knight succumbs to the dragon. In respect, the knight is returned to his native land where his memory remains as a solemn reminder of his contributions.

The work was premiered in May, 2010, by the Ft. Zumwalt North middle school band, O'Fallon, Missouri, under the direction of Mr. Rob Duss.

Rehearsal Notes

Care should be taken to keep balance in the parts and ensemble. Tempo may be adjusted to make the piece flow and musical. In the slower sections, shaping the phrases will add to the musical effects.

The 6/8 section should be lively and not drag. At 64, this section should gradually slow down building with intensity.

At 77, the development of the section should gradually build with the gong left to ring at 89. Do not begin the aleatoric section until the decay of the gong has subsided. At 90, cue the four sections (A,B,C,D) and go directly in the reprise at measure 94 beginning with the chimes. This section should remain balanced and musical phrasing, taking it out in a solemn fashion. For a special effect, you may consider using solo flute.

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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Dedicated to the contributions and memory of Bernard Smith

Performance time: 5:15

LEGEND OF THE SILVER KNIGHT

Conductor Score

Joseph Pappas, ASCAP

CTS-8062-00

Moderately flowing (♩ = c. 96)

5

Flute
Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Euphonium

Tuba

Timpani

Mallets 1
Chimes
Bells
Vibes

Mallets 2
Xylophone
Marimba

Percussion 1
Snare Drum
Bass Drum
Suspended Cymbal

Percussion 2
Triangle
Low Tom
Crash Cymbals
Gong

2 3 4 5 6 7

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Fl. Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

mf

For reference only. Not valid for performance.

Fl. Ob. *mf* + Oboe

B \flat Cl. 1 *f* *mf*

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

B. Cl. *f*

Bsn. *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Hn. *mf* *f*

Tbn. *f*

Euph. *mf* *f*

Tuba *f*

Timp.

Mal. 1 Bells *mf*

Mal. 2

Perc. 1 Triangle

Perc. 2

Fl. Ob.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

f
mf
f
mf
mf
f
mf
mf

3
2
4
4
4
4
3
2
4
4
4
4
3
2
4
4
4

22 23 24 25 26 27 28

For reference only. Not valid for performance.

Fl. Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx. *F.Hn. cues*

T. Sx.

B. Sx.

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mal. 1

Mal. 2

Perc. 1 *mf*
Low Tom

Perc. 2 *mf*

29 30 31 32 33 34 35

8

(♩ = ♩)

(♩ = ♩)

Fl. Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Play

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

C. Cym.

f

36

37

38

39

40

41

42

This page of a musical score contains the following parts and measures:

- Fl. Ob.:** Flute and Oboe staves, mostly containing rests.
- B♭ Cl. 1 & 2:** Clarinet staves, mostly containing rests.
- B. Cl.:** Bass Clarinet staff, mostly containing rests.
- Bsn.:** Bassoon staff, mostly containing rests.
- A. Sx.:** Alto Saxophone staff, starting with notes in measures 43-44.
- T. Sx.:** Tenor Saxophone staff, starting with notes in measures 43-44.
- B. Sx.:** Baritone Saxophone staff, starting with notes in measures 43-44.
- B♭ Tpt. 1 & 2:** Trumpet staves, playing a melodic line throughout the page.
- Hn.:** Horn staff, starting with notes in measures 43-44.
- Tbn.:** Trombone staff, starting with notes in measures 43-44.
- Euph.:** Euphonium staff, starting with notes in measures 43-44.
- Tuba:** Tuba staff, starting with notes in measures 43-44.
- Timp.:** Timpani staff, starting with notes in measures 43-44.
- Mal. 1 & 2:** Mallet percussion staves, mostly containing rests.
- Perc. 1 & 2:** Percussion staves, playing rhythmic patterns throughout the page.
- Chimes:** A section starting in measure 48, marked with a forte (*f*) dynamic.

This page of a musical score contains measures 50 through 56. The instruments listed on the left are: Fl. Ob., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Euph., Tuba, Timp., Mal. 1, Mal. 2, Perc. 1, and Perc. 2. The score is written in a key signature of two flats (B♭ major or D minor) and a common time signature. A large, diagonal watermark reading "For reference only. Not valid for performance." is overlaid across the center of the page. The music begins in measure 50 with various instruments playing sustained notes. In measure 56, there is a significant change in dynamics and texture. The Flute and Oboe parts are marked with a forte (*f*) dynamic and include a breath mark (A) above the notes. The Clarinet parts also have a forte (*f*) dynamic. The Saxophone parts (Alto, Tenor, and Baritone) are marked with a forte (*f*) dynamic and include a breath mark (A) above the notes. The Trumpet and Trombone parts are marked with a forte (*f*) dynamic. The Percussion parts (Tympani, Maracas 1, Maracas 2, and Percussion 1 and 2) are marked with a forte (*f*) dynamic. The overall texture is dense and powerful.

Fl. Ob.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

rall.

Slowing

Fl. Ob. - Oboe + Oboe

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

f

fp

Vibes

f

f

f

f

f

Fl. Ob.

B^b Cl. 1

B^b Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Vibes

f

mf

(♩=♩)

- Oboe
tremolo

This page contains the musical score for measure 81. The instruments and their parts are as follows:

- Fl. Ob.:** Tremolo, dynamic *mp* to *ff*.
- B♭ Cl. 1 & 2:** Tremolo, dynamic *mp* to *ff*.
- B. Cl.:** *mp*.
- Bsn.:** Rest.
- A. Sx. & T. Sx.:** *sfz*.
- B. Sx.:** Tuba cues, *mp*.
- B♭ Tpt. 1 & 2:** St. Mutes, *mf*.
- Hn. & Tbn.:** *sfz*.
- Euph.:** *sfz*.
- Tuba:** *mp*.
- Timp.:** *pp*.
- Mal. 1:** *mp*.
- Mal. 2:** *mp*.
- Perc. 1:** Cym. dome w/metal, *mp*.
- Perc. 2:** Gong, *mp*.

The score includes a large watermark: "For reference only. Not valid for performance." Measure numbers 78 through 84 are indicated at the bottom of the page.

Fl. Ob. tremolo *mp* *ff* *mp*

B♭ Cl. 1 tremolo *mp* *ff*

B♭ Cl. 2 tremolo *mp* *ff*

B. Cl. *mf* *ff* *mp*

Bsn. *mp*

A. Sx. *mf* *sfz* *ff* *mp*

T. Sx. *mf* *sfz* *ff*

B. Sx. Play *mf* *sfz* *ff* *mp*

B♭ Tpt. 1 St. Mutes *mf* *ff*

B♭ Tpt. 2 St. Mutes *mf* *ff*

Hn. *mf* *sfz* *ff* *mp*

Tbn. *mf* *sfz* *ff*

Euph. *mf* *sfz* *ff*

Tuba *mf* *sfz* *ff* *mp*

Timp. *mf* *ff*

Mal. 1 *mf* *f*

Mal. 2 *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *f* l.v.

C

D

94 Slowly

Fl. Ob. *mf* play at random *f* *mf* *mp*

B \flat Cl. 1 *mf* *mp*

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

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

A. Sx. *mf*

T. Sx. *mf* play at random *mf*

B. Sx. *mf*

B \flat Tpt. 1 *mp* St. Mutes play at random *mf* St. Mutes play at random

B \flat Tpt. 2 *mf* play at random

Hn. *mf*

Tbn. *mf*

Euph. *mf* play at random *mf*

Tuba *mf* play at random *mp* B. Clar. cues

Timp. *pp* play at random soft mallets

Mal. 1 Chimes *mf*

Mal. 2

Perc. 1

Perc. 2

Fl. Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

For reference only. Not valid for performance.

3

4

4

4

4

4

3

4

4

4

4

mf

mf

open

open

2 players only (opt. solo)

Fl. Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mp

Play

Low Tom

p

106 107 108 109 110 111 112

