

FULL CONDUCTOR SCORE  
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The Music of Claude T. Smith

# Joyance

## FULL ORCHESTRA

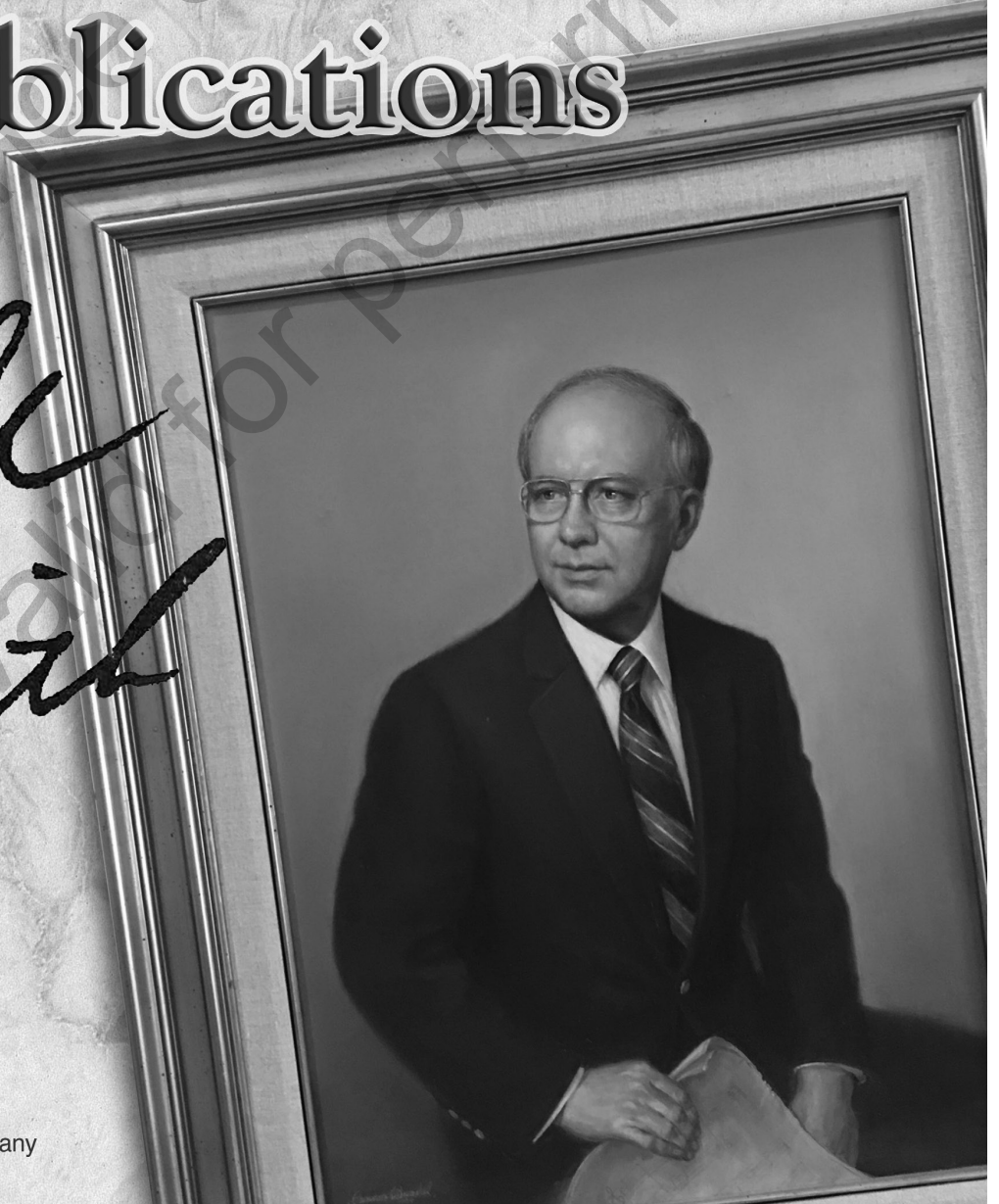
Claude T. Smith

# Claude T. Smith Publications

*Claude  
T. Smith*



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# JOYANCE

## FULL ORCHESTRA

CLAUDE T. SMITH

### Instrumentation

Conductor Score.....	1
Flute 1, 2.....	2
Flute 3, Piccolo.....	1
Oboe 1, 2.....	2
Clarinet in B $\flat$ 1, 2.....	2
Bassoon 1, 2.....	2
Horn in F 1, 3.....	2
Horn in F 2, 4.....	2
Trumpet in B $\flat$ 1.....	1
Trumpet in B $\flat$ 2.....	1
Trumpet in B $\flat$ 3.....	1
Trumpet in B $\flat$ 4.....	1
Trombone 1, 2.....	2
Trombone 3.....	1
Tuba.....	2
Timpani.....	1
Bells/Celesta.....	2
Xylophone/Marimba.....	2
Chimes/Vibes/Sus. Cym.....	2
Snare Drum, Bass Drum, Crash Cymbals, Hi-hat Cymbals.....	3
Violin 1.....	8
Violin 2.....	8
Viola.....	6
Cello.....	6
Double Bass.....	4

### Program Notes

After teaching band from 1958-1976, Claude T. Smith taught theory and composition at Southwest Missouri State University (Missouri State University) for two years in Springfield, Missouri. During these years Claude was the conductor for woodwind ensembles and the Southwest Missouri State University Symphony. On May 2, 1977, his orchestra premiered the full orchestra composition of "Joyance." The original band composition, "Joyance" was commissioned and dedicated to the Central Methodist College Band (Central Methodist University, Fayette, Missouri) with its premiere on January 16, 1975, at the Missouri Music Educators Association Convention in Jefferson City, Missouri with Claude T. Smith conducting.

### Notes from the Composer's Daughter

This work as a band composition was momentous in dad's career. The band composition was written for his alma mater at Central Methodist College (University) and is on many state contest lists, with many educators and performers commenting on it over 40 years later. During Dad's years at SMS (1976-1978) he didn't have much time to write original compositions. His work schedule consisted of recitals, grading theory and composition assignments, leaving him little time to compose original works, except for "Symphony No. 1" (Divertimento) in 1977. He ingeniously wrote many orchestra compositions from recent band works and learned how to adapt them for orchestras. The full orchestra compositions written during these years were "God of Our Fathers," "Joyance," "Overture on an Early American Folk Hymn," of which "Joyance" was the second full orchestra work competed. It is with great excitement that we publish the full orchestra work, "Joyance," so that full orchestras can enjoy this joyous, thrilling composition.

– Pam Smith Kelly

### About the Composer



**Claude T. Smith** was born in Monroe City, Missouri on March 14, 1932. He began his undergraduate degree at Central Methodist College in Fayette, Missouri, eventually enlisting in 1952 and serving in the 371st U.S. Army Band during the Korean War. After his service, he completed his Bachelor of Music Education degree at the University of Kansas in Lawrence.

Smith composed over 180 works for band, orchestra, choir, solos, small ensembles as well as three method books for band and orchestra. His compositions have been commissioned and performed by leading musical organizations throughout the world including the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His solos were written for noted artists such as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Smith was first published in 1964 with his work for band *Emperata Overture*. This led to many other works being published by Jenson Publications, Inc. (now Hal Leonard) and Wingert-Jones Music, Inc. where he was also an educational consultant. His composition *Flight* was adopted in 1984 as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestral works were written for many ensembles, including the Kansas City (MO) Youth Symphony, South Bend (IN) Youth Symphony, Springfield (MO) Symphony Orchestra, and the 1981 Missouri All-State String Orchestra.

Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield where he taught composition and theory, and conducted the University Symphony Orchestra. Sacred music was also a deep passion of Smith as he directed church choirs for five years in Cozad (NE), 10 years in Chillicothe (MO), and 10 years in Kansas City (MO).

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition including numerous ASCAP Composers Award. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award (1987), honorary Doctorate of Humane Letters from Central Methodist College (1988), Missouri Bandmasters Association Hall of Fame (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Missouri Music Educators Association Hall of Fame (1992), and named School Director of the Year from the Christian Instrumental Directors Association (1994).

Smith was a member of the Music Educators National Conference (now NAfME), Missouri Bandmasters Association, National Band Association, American Bandmasters Association, Phi Mu Alpha Sinfonia and served as past president of the Missouri Music Educators Association.

Claude T. Smith passed away on December 13, 1987 in Kansas City, Missouri having completed a Christmas Concert at church. His wife, Maureen Faye Smith and his daughter, Pam Smith Kelly, along with Pam's husband, Jim, founded Claude T. Smith Publications, Inc. in 1993, and C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with the mission of keeping the music of Claude T. Smith alive and in the hearts of musicians worldwide.

### LICENSING THIS WORK

Visit [claudetsmith.com](http://claudetsmith.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

Allegro Vivace ♩ = 120

Flute 1, 2  
Flute 3, Piccolo  
Oboe 1, 2  
Clarinet in B $\flat$  1, 2  
Bassoon 1, 2  
Horn in F 1, 3  
Horn in F 2, 4  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  3  
Trumpet in B $\flat$  4  
Trombone 1, 2  
Trombone 3  
Tuba  
Timpani  
Bells  
Celesta  
Xylophone  
Marimba  
Chimes  
Vibes  
Suspended Cymbals  
Snare Drum  
Bass Drum  
Crash Cymbals  
Hi-hat Cymbals  
Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

1 2 3 4 5

6

Fl. 1, 2 *mp*

Fl. 3, Picc. *mp*

Ob. 1, 2

B♭ Cl. 1, 2 *mp*

Bsn. 1, 2 *mp*

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Bells  
Celesta

Xylo.  
Mar. *mp*

Chimes  
Vibes

Sus. Cym.

Perc.

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

D.B.

*p* solo

*p* *mp*

to Xylo.

V 3



This page contains the musical score for measures 16 through 20. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute 1 and 2, *mf*
- Fl. 3, Picc.:** Flute 3 and Piccolo, *mf*
- Ob. 1, 2:** Oboe 1 and 2, *mf*
- B♭ Cl. 1, 2:** Bass Clarinet 1 and 2, *mf*
- Bsn. 1, 2:** Bassoon 1 and 2, *mf*
- Hn. 1, 3:** Horn 1, 3, *mf*
- Hn. 2, 4:** Horn 2, 4, *mf*
- B♭ Tpt. 1, 2, 3, 4:** Trumpet 1, 2, 3, 4, *mf*
- Tbn. 1, 2, 3:** Trombone 1, 2, 3, *mf*
- Tuba:** Tuba, *mf*
- Timp.:** Timpani, *mf*
- Bells, Celesta:** Bells and Celesta
- Xylo. Mar.:** Xylophone and Maracas, *f* and *p*
- Chimes, Vibes, Sus. Cym.:** Chimes, Vibraphone, and Suspended Cymbal
- Perc.:** Percussion, *mf*
- Vln. 1, 2:** Violin 1 and 2, *mf*
- Vla.:** Viola, *mf*
- Vc.:** Violoncello, *mf*
- D.B.:** Double Bass, *mf*

Fl. 1, 2

Fl. 3, Picc.

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Bells  
Celesta

Xylo.  
Mar.

Chimes  
Vibes

Sus. Cym.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.





Fl. 1, 2  
Fl. 3, Picc.  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

8va-----

**42**

1st only

*mp*

English Horn solo

*mp*

Clar. 1 solo

*mp*

English Horn cue-cup mute

*mp*

Marimba

*p* *f* *p* *mp*

on rim

*p*

V con sordini

*p*

V con sordini

*p*

V con sordini

*p*

V con sordini

*p*

Fl. 1, 2  
Fl. 3, Picc.  
E. Hn.  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

*p* *mp*

Not valid for performance.

52

*molto rit., dim*

Fl. 1, 2 *mf*

Fl. 3, Picc.

E. Hn. *mf* Oboe 1 solo

B♭ Cl. 1, 2

Bsn. 1, 2 solo *decresc.*

Hn. 1, 3 solo *mf*

Hn. 2, 4

B♭ Tpt. 1 open

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Bells  
Celesta

Xylo.  
Mar. *p* *mp*

Chimes  
Vibes

Sus. Cym.

Perc.

Vln. 1 *V*

Vln. 2 *V*

Vla. *V*

Vc. *V*

D.B.



This page contains a musical score for an orchestra, spanning measures 61 to 65. The instruments are arranged in the following order from top to bottom:

- Fl. 1, 2
- Fl. 3, Picc.
- Ob. 1, 2
- B♭ Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 3
- Hn. 2, 4
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- B♭ Tpt. 4
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Timp.
- Bells  
Celesta
- Xylo.  
Mar.
- Chimes  
Vibes
- Sus. Cym.
- Perc.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- D.B.

The score is in a key signature of one flat (Bb) and a common time signature (C). The woodwind and brass sections are mostly silent, with some activity in the tuba and trombone parts. The string section (Violins, Viola, Violoncello, Double Bass) has a melodic line starting in measure 61. A large watermark is overlaid diagonally across the page.

*rit.*

Fl. 1, 2  
Fl. 3, Picc.  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.



*rit.*

Fl. 1, 2  
Fl. 3, Picc.  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

For reference only. Not valid for performance.

# Allegro Vivace

83

Fl. 1, 2

Fl. 3, Picc.

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Bells  
Celesta

Xylo.  
Mar.

Chimes  
Vibes

Sus. Cym.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Marimba

(closed hi-hat cymbal)

*p*

*mp*

*mp*

Fl. 1, 2  
Fl. 3, Picc.  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

to Xylo.  
Xylo.

*p* *mp* *p*

2 4 4 4



Fl. 1, 2  
Fl. 3, Picc.  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

96 97 98 99 100

103

Fl. 1, 2

Fl. 3, Picc.

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Bells  
Celesta

Xylo.  
Mar.

Chimes  
Vibes  
Sus. Cym.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Harmon mute

solo

*mf*

*f* Tutti

*pp* Celeste only

*pp* Full vibrato

arco con sordini

*ppp* arco con sordini

*ppp*

(to snare)

mute

Fl. 1, 2  
Fl. 3, Picc.  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

*mf*  
Cup mute  
solo  
Straight mute  
solo  
*mf*  
pizz.  
p  
pizz.

Fl. 1, 2

Fl. 3, Picc.

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1  
*Solo Tone mute*  
*solo*  
*mf*

B♭ Tpt. 2

B♭ Tpt. 3  
*open*

B♭ Tpt. 4

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Bells  
Celesta

Xylo.  
Mar.

Chimes  
Vibes  
Sus. Cym.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl. 1, 2  
Fl. 3, Picc.  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

open  
open  
open

116 117 118 119 120



This page contains the musical score for measures 126 through 129. The score is for a full orchestra and includes the following parts:

- Fl. 1, 2
- Fl. 3, Picc.
- Ob. 1, 2
- B♭ Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 3
- Hn. 2, 4
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- B♭ Tpt. 4
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Timp.
- Bells
- Celesta
- Xylo.
- Mar.
- Chimes
- Vibes
- Sus. Cym.
- Perc.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- D.B.

The score features various dynamics such as *f*, *fp*, and *fz*. A specific instruction for the fourth trumpet part is labeled "Tpt. 1 cue". The page is marked with measure numbers 126, 127, 128, and 129 at the bottom.



Fl. 1, 2  
Fl. 3, Picc.  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1, 2  
Tbn. 3  
Tuba  
Timp.  
Bells  
Celesta  
Xylo.  
Mar.  
Chimes  
Vibes  
Sus. Cym.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

*molto rit.*  
*mf*

# Allegro Vivace

144

Fl. 1, 2

Fl. 3, Picc.

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Bells  
Celesta

Xylo.  
Mar.

Chimes  
Vibes  
Sus. Cym.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Play

Xylo.

Snare Drum

B. D.

pizz.

141 142 143 144 145



8<sup>va</sup>

Fl. 1, 2

Fl. 3, Picc.

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Bells  
Celesta

Xylo.  
Mar.

Chimes  
Vibes  
Sus. Cym.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



