

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE
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Dark Matter

John M. Pasternak

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INSTRUMENTATION

Conductor Score	1	F Horn	4
Flute	10	1st Trombone	3
Oboe	2	2nd Trombone	3
1st B ^b Clarinet	6	Euphonium B.C.	2
2nd B ^b Clarinet	6	Euphonium T.C.	2
B ^b Bass Clarinet	2	Tuba	4
Bassoon	2	Mallet Percussion: Xylophone, Chimes, Vibraphone	4
E ^b Alto Saxophone	6	Timpani	1
B ^b Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E ^b Baritone Saxophone	2	Percussion 2: Tom-Toms	2
1st B ^b Trumpet	5	Percussion 3: Hi-Hat, Crash Cymbals, Suspended Cymbal	3
2nd B ^b Trumpet	5		

PROGRAM NOTE

Dark Matter is an exciting work for the developing band by John M. Pasternak. Our musical quest takes us on an interplanetary journey through deep space and beyond. Intense rhythmic interaction and beautiful lyrical themes transport the listener through a powerful musical experience.

NOTES TO CONDUCTOR

The beginning of our journey to find the hypothetical *Dark Matter* starts with a tutti shout. It should be played short and together and is a "wake up" to the audience. The low woodwinds and low brass sneak in and sneak back out several times. The dynamics in these parts are extremely important.

At measure 14, the clarinets/alto saxophones/french horns introduce the first theme backed by pulsing eighth notes in the percussion section. This theme should be legato and provide contrast to the aggressive and accented eighth notes. It is important the accents in the percussion section match the winds.

The mood changes to a more aggressive tone at measure 27. The triplet theme should be performed marcato and the half note theme should continue to be performed legato. Note the dramatic dynamic change at measure 35.

Our quest slows down in measures 38–41 where the piece reflects on the existence of dark matter. In this section, pay specific attention to dynamic contrast. All the themes should be performed legato. All the chords in the trombones, euphoniums, and tubas should be connected. Make sure these notes are full value and balanced. After reflecting, the piece moves forward with a return to the first theme at measure 66.

During this last time through the theme, the low woodwinds/low brass/percussion play a more aggressive version of their beginning statement. Again, it is extremely important the accents line up between all the parts in this section. The theme in the clarinet, alto saxophones and french horns should be performed legato while the other parts should be performed marcato.

As the journey moves to an end, there is a more positive resolution at measure 85. Attention should be given to the dynamic contrast from measure 87 to the end. Please be sure the final musical statement in measures 100–101 is slow and accented with full note value.

Enjoy the quest to find *Dark Matter*!



ABOUT THE COMPOSER

John M. Pasternak has directed and composed for community ensembles throughout the Cleveland area since 2003. Mr. Pasternak earned a Bachelor's Degree in Music Education from Kent State University (KSU), where he served as President of their Ohio Collegiate Music Education Association (OCMEA) Chapter. He also composed and conducted works for the KSU ensembles. In the fall of 2010, he composed a film score for the KSU independent film *Breaking News* and was staff arranger for the Kent State Marching Golden Flashes. In 2012, he completed work on his second film, *Research: The Musical*. Mr. Pasternak has been a member of the American Society of Composers, Authors and Publishers (ASCAP) since 2008. John is currently a Band Director for the Warrensville Heights City School District and Cleveland Letter Carriers Band.



DARK MATTER

Conductor Score

John M. Pasternak (ASCAP)

RWS-1607-00

Allegro $\text{♩} = 138$

The score is for a conductor and includes parts for the following instruments:

- Flute
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- 1st Trombone
- 2nd Trombone
- Euphonium
- Tuba
- Xylophone (Mallet Percussion, Xylophone, Chimes, Vibraphone)
- Timpani (C, F, B♭)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Tom-toms)
- Percussion 3 (Hi-Hat, Crash Cymbals, Suspended Cymbal)

The score is in 4/4 time with a key signature of two flats (B♭ and E♭). It begins with a dynamic marking of *f* and includes various articulations such as accents and slurs. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The score concludes with a *pp* dynamic marking and a fermata over the final measure.

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FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

f *pp* *f* *pp* *f*

f *pp* *f* *pp* *f*

f *pp* *f* *pp* *f*

f *mp* *f* *mp* *f*

f *mp* *f* *mp* *f*

6 7 8 9 10

14

Fl. *f* *mf*

Ob. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B. Cl. *f* *mf*

Bsn. *pp* *f* *f* *mf*

Alto Sax. *f* *mf*

Ten. Sax. *pp* *f* *f*

Bari. Sax. *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Hn. *pp* *f* *f* *mf*

Tbn. 1 *pp* *f* *f*

Tbn. 2 *pp* *f* *f*

Euph. *f* *mf*

Tba. *f* *mf*

Mlt. *f* *mf*

Timp. *f* *mf*

Perc. 1 *mp* *f* *mp* *mf*

Perc. 2 *mp* *f* *mp* *mf*
Hi-Hat

Perc. 3 *f* *mp* *mf*

11 12 13 14 15

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

16 *mp* 17 *mf* 18 *mp* 19 *mf* 20 *mp*

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

f *pp* *f* *pp* *fp*

To Chimes

mf *mp* *mf* *mp* *fp*

mf *mp* *mf* *mp* *fp*

mf *mp* *mf* *mp* *fp*

21 22 23 24 25

mf *mp* *mf* *mp* *fp*

27

Fl. *f* *mf* ³

Ob. *f* *mf* ³

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *f* *mf* *f*

Bsn. *mf* *f*

Alto Sax. *f* *mf* ³

Ten. Sax. *mf* *f*

Bari. Sax. *f* *mf*

Tpt. 1 *f* *mf* ³

Tpt. 2 *f* *mf* ³

Hn. *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *mf*

Tba. *f* *mf*

Mlt. *f* *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf* ³

Perc. 2 *f* *mf* ³

Perc. 3 Cr. Cym. *f*

26 Sus. Cym. *p* 27 *f* 28 29 30 *p*

-6-

Fl. *sub. mp*

Ob. *sub. mp*

Cl. 1 *mf sub. mp*

Cl. 2 *sub. mp*

B. Cl. *sub. mp*

Bsn. *mf sub. mp*

Alto Sax. *mf sub. mp*

Ten. Sax. *mf sub. mp*

Bari. Sax. *sub. mp*

Tpt. 1 *mf sub. mp*

Tpt. 2 *mf sub. mp*

Hn. *mf sub. mp*

Tbn. 1 *mf sub. mp*

Tbn. 2 *mf sub. mp*

Euph. *mf sub. mp*

Tba. *mf sub. mp*

Mlt. *sub. mp*

Timp. *fp*

Perc. 1 *fp*

Perc. 2 *fp*

Perc. 3 *mf*

31 32 33 34 35 *f*

Fl. *molto rit.*
mf *f*

Ob. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *molto rit.*
mf *f*

Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Mlt. *mf* *f*

Timp. *fp*

Perc. 1 *mf* *fp* *mf*

Perc. 2 *mf* *fp* *mf*

Perc. 3 *p* *mf* *p*

36 37 38 39 40

41 Emotional ♩ = 80

Fl. *mp*

Ob. *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp*

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

Bsn. *mp* *mf* *mp*

Alto Sax. *mp* *mf* *mp*

Ten. Sax. *mp* *mf* *mp*

Bari. Sax. *mp* *mf* *mp*

41 Emotional ♩ = 80

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *mp* *mf*

Tbn. 1 *mp* *mf* *mp*

Tbn. 2 *mp* *mf* *mp*

Euph. *mp* *mf* *mp*

Tba. *mp* *mf* *mp*

Mlt. *mp* To Vib.

Timp. *mp* F to G

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 Cr. Cym. *mf*

41 42 43 44 45

49

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

49

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Vibraphone

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

Cr. Cym.

mp *f* *mf* *mp* *f* *mf* *mp* *f* *mp* *f* *mp* *f* *pp* *f* *pp* *f* *p* *f* *p*

FL. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

B. Cl. *f* *mf* *f*

Bsn. *mf* *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *f* *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tba. *f* *mf* *f*

Mlt. *mf* *f*

Timp. *pp*

Perc. 1

Perc. 2

Perc. 3

51 *f* 52 *p* 53 *f* 54 55

-11-

57

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

f

mp

f

mf

mp

f

mf

mp

f

mf

mp

f

mf

mp

f

mf

mp

f

mf

mp

f

mf

mp

f

To Xyl.

56

p

mf

58

59

60

Fl. *sub p* *mp* *mp* *accel.*

Ob. *sub p* *mp* *mp*

Cl. 1 *sub p* *mp* *mp*

Cl. 2 *sub p* *mp* *mp*

B. Cl. *sub p* *mp* *mp*

Bsn. *sub p* *mp* *mp*

Alto Sax. *sub p* *mp* *mp*

Ten. Sax. *sub p* *mp* *mp*

Bari. Sax. *sub p* *mp* *mp*

Tpt. 1 *sub p* *mp* *mp* *accel.*

Tpt. 2 *sub p* *mp* *mp*

Hn. *sub p* *mp* *mp*

Tbn. 1 *sub p* *mp* *mp*

Tbn. 2 *sub p* *mp* *mp*

Euph. *sub p* *mp* *mp*

Tba. *sub p* *mp* *mp*

Mlt.

Timp. *p* *mp* *mp*

Perc. 1 *fp* *f* *fp*

Perc. 2 *fp* *f* *fp*

Perc. 3

61 62 63 64 65

p *f* *p*

Fl. *f*

Ob. *f*

Cl. 1 *f* *mf* *f*

Cl. 2 *f* *mf* *f*

B. Cl. *f* *mp* *f* *mp* *f* *mp*

Bsn. *f* *pp*

Alto Sax. *f* *mf* *f*

Ten. Sax. *f* *pp*

Bari. Sax. *f* *mp* *f* *mp* *f* *mp*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f* *mf* *f*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Euph. *f* *mp* *f* *mp* *f* *mp*

Tba. *f* *mp* *f* *mp* *f* *mp*

Mlt. *f* *Xylophone*

Timp. *f* *G to F*

Perc. 1 *f* *mp* *mf* *mp* *mf* *mp*

Perc. 2 *f* *mp* *mf* *mp* *mf* *mp*

Perc. 3 *f* *mp* *mf* *mp* *mf* *mp*

66 *f* *mp* 67 *mf* 68 *mp* 69 *mf* 70 *mp*

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

71

72

73

74

75

mf *mp* *f* *pp* *mf*

mf *mp* *f* *pp* *mf*

mf *mp* *f* *pp* *mf*

79

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

To Chimes

Chimes

Sus. Cym.

Cr. Cym.

pp *f* *ff* *f* *mp* *fp* *ff* *f* *p* *ff*

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

81 82 83 84 85

p *f*

87

Fl. *sub p* *mp* *mp*

Ob. *sub p* *mp* *mp*

Cl. 1 *sub p* *mp* *mp*

Cl. 2 *sub p* *mp* *mp*

B. Cl. *sub p* *mp* *mp*

Bsn. *mf* *sub p* *mp* *mp*

Alto Sax. *sub p* *mp* *mp*

Ten. Sax. *mf* *sub p* *mp* *mp*

Bari. Sax. *sub p* *mp* *mp*

Tpt. 1 *mf* *sub p* *mp* *mp*

Tpt. 2 *mf* *sub p* *mp* *mp*

Hn. *sub p* *mp* *mp*

Tbn. 1 *sub p* *mp* *mp*

Tbn. 2 *sub p* *mp* *mp*

Euph. *mf* *sub p* *mp* *mp*

Tba. *sub p* *mp* *mp*

Mlt. *sub p* *mp*

Timp. *fp* *mp* *mp*

Perc. 1 *fp* *f* *fp*

Perc. 2 *fp* *f* *fp*

Perc. 3 *p* *ff* *p* *ff*

86 87 88 89 90

92

Fl. *ff* *f*

Ob. *ff* *f*

Cl. 1 *ff* *fp* *f*

Cl. 2 *ff* *fp* *f* *fp* *f*

B. Cl. *ff* *fp* *f* *fp*

Bsn. *ff* *fp* *f* *fp*

Alto Sax. *ff* *fp* *f* *fp* *f*

Ten. Sax. *ff* *fp* *f* *fp* *f*

Bari. Sax. *ff* *fp* *f* *fp*

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *fp* *f* *fp* *f*

Hn. *ff* *fp* *f* *fp* *f*

Tbn. 1 *ff* *fp* *f* *fp*

Tbn. 2 *ff* *fp* *f* *fp*

Euph. *ff* *fp* *f* *fp*

Tba. *ff* *fp* *f* *fp*

Mlt. *ff* *f*

Timp. *ff* *fp* *f* *fp* *f*

Perc. 1 *ff* *fp* *f* *fp*

Perc. 2 *ff* *f*

Perc. 3 *ff*

91 *p* *ff* 93 *p* *ff* 94 *p* *ff* 95 *p*

musical score for various instruments including Fl., Ob., Cl. 1, Cl. 2, B. Cl., Bsn., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn., Tbn. 1, Tbn. 2, Euph., Tba., Mlt., Timp., Perc. 1, Perc. 2, Perc. 3. The score includes dynamic markings such as *f*, *fp*, *ff*, *p*, and *Secco.*, and tempo markings like *molto rit.* and *Div.*. A large red watermark "Legal Use Requires Purchase" is overlaid on the page.

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