

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
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Intrepid Fanfare

John M. Pasternak

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RWS
Symphony Band Series

RWS MUSIC
COMPANY

Intrepid Fanfare

John M. Pasternak

INSTRUMENTATION

Conductor Score	1	3rd B $\flat$ Trumpet	3
1st Flute	5	1st F Horn	2
2nd Flute	5	2nd F Horn	2
Oboe (Opt. 3rd Flute)	3	1st Trombone	2
1st B $\flat$ Clarinet	4	2nd Trombone	2
2nd B $\flat$ Clarinet	4	3rd Trombone	2
3rd B $\flat$ Clarinet	4	Euphonium B.C.	2
B $\flat$ Bass Clarinet	2	Euphonium T.C.	2
Bassoon	2	Tuba	4
1st E $\flat$ Alto Saxophone	3	Mallet Percussion: Glockenspiel, Xylophone	3
2nd E $\flat$ Alto Saxophone	3	Timpani	1
B $\flat$ Tenor Saxophone	2	Percussion 1: Tam-Tam	1
E $\flat$ Baritone Saxophone	1	Percussion 2: Crash Cymbal, Suspended Cymbal	2
1st B $\flat$ Trumpet	3	Percussion 3: Snare Drum, Bass Drum	3
2nd B $\flat$ Trumpet	3		

PROGRAM NOTES

"Intrepid Fanfare" depicts a cosmic journey in an epic fanfare for the symphonic band. Like the aircraft carrier that bears its name, this concert fanfare by John M. Pasternak is bold, strong, and impressive. Heroic brass statements contrasted by flowing lyrical lines in the woodwinds and french horns create an exciting musical adventure for all.

NOTES TO CONDUCTOR

Articulations are crucial through the entire work. Please be as detailed as possible in unifying articulations throughout.

At measure 15, the overall mood should transition from the heavy, powerful introduction to a lighter, more playful approach. At 37, please focus on the staccato eighth notes and vertical alignment. The low brass should be at the center of attention at measure 45. The part should be played marcato while the upper woodwinds continue their staccato feel.

Measure 54 features a call and response between the upper woodwinds and horns. This pattern is passed to the trumpets and horns at measure 60. The euphonium and saxophones should keep their part light and together throughout this section.

Measure 72 should return to a marcato feel throughout the ensemble. The woodwind trill should be balanced dynamically in the background with the brass at the fore. Measure 83 should have a flowing feel and a majestic, regal sound. At measure 93, the full ensemble returns to the opening aggressive and articulate style.

I wish you a wonderful performance and hope "Intrepid Fanfare" finds a place in your standard concert repertoire.



ABOUT THE COMPOSER



John M. Pasternak has composed for and directed community ensembles throughout the Northeast Ohio area since 2003. His Bachelor's Degree in Music Education is from Kent State University (KSU) where he served as President of their Ohio Collegiate Music Education Association (OCMEA) Chapter. In 2008 John was elected as a member of the American Society of Composers, Authors and Publishers (ASCAP).

Pasternak's experience includes composing and conducting works with and for KSU ensembles. He completed a film score for an independent KSU film Breaking News and in 2012, he completed his film score for Research: The Musical. John teamed up with Hudson author Tish Dahlby and wrote an audio book score for birthday celebration book Pinklejinx. Recently, John scored the music for an Audio Technica promotional video How to Mic a Zombie.

As an active composer, his band compositions are published by RWS Music Company, Carl Fischer and Bandworks Publications. John recently completed his Third Symphony which is based on speeches given by President John F. Kennedy. Pasternak recently conducted the Western Reserve Community Band in a recording session for his "JFK Symphony" which will be released in 2017.



INTREPID FANFARE

John M. Pasternak (ASCAP)

Allegro con brio ♩ = 138

1st Flute

2nd Flute

Oboe
(Opt. 3rd Flute)

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro con brio ♩ = 138

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st F Horn

2nd F Horn

1st Trombone

2nd Trombone

3rd Trombone

Euphonium

Tuba

Mallet Percussion
Glockenspiel
Xylophone

Timpani
F, A, B, E

Percussion 1
Tam-Tam

Percussion 2
Crash Cymbal
Suspended Cymbal

Percussion 3
Snare Drum
Bass Drum

1 2 3 4 5 6

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15 Lightly

15 Lightly

Fl. 1
Fl. 2
Oboe (3rd Fl.)
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
15 Lightly
1st Trpt.
2nd Trpt.
3rd Trpt.
1st F Hn.
2nd F Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tuba
Mlt.
Timp.
Perc. 1
Perc. 2
Perc. 3

mf
mf
mf
mf
mf
mf
solo
mf
solo
mf
To Xyl.
mf

24

Fl. 1

Fl. 2

Oboe
(3rd Fl.)

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F. Hn.

2nd F. Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

19 20 21 22 23 24 25

31 3+2+2

Fl. 1 *mf* *sub. p*

Fl. 2 *mf* *sub. p*

Oboe (3rd Fl.) *mf* *sub. p*

1st Cl. *sub. p*

2nd Cl. *sub. p*

3rd Cl. *sub. p*

B. Cl.

Bsn.

1st A. Sx. *solo* *mp*

2nd A. Sx.

T. Sx.

B. Sx.

31 3+2+2

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F. Hn.

2nd F. Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mlt.

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *p*

26 27 28 29 30 31 32

39 Building

Fl. 1 *f*

Fl. 2 *f*

Oboe (3rd Fl.) *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

B. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

tutti

39 Building

1st Trpt. *f*

2nd Trpt. *f*

3rd Trpt. *f*

1st F Hn. *f*

2nd F Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. *f*

Timp. *f* *p* *f* *p* *f*

Perc. 1

Perc. 2 *f* *pp* *f* *pp* *f*

Perc. 3 *pp* *f* *pp* *f*

39 40 41 42 43 44

47

Fl. 1

Fl. 2

Oboe (3rd Fl.)

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

47

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

45

46

47

48

49

50

51

pp

f

f

pp

f

pp

54 Marching Forward

Fl. 1

Fl. 2

Oboe (3rd Fl.)

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

54 Marching Forward

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

52

53

54

55

56

57

60

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Oboe (3rd Fl.) *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

3rd Cl. *mp* *f*

B. Cl.

Bsn.

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx.

60

1st Trpt. *mf* *f* *p* *f*

2nd Trpt. *mf* *f* *p* *f*

3rd Trpt. *mf* *f* *p* *f*

1st F. Hn. *mp*

2nd F. Hn.

1st Tbn. *mp*

2nd Tbn.

3rd Tbn.

Euph. *mp*

Tuba

Mal.

Timp.

Perc. 1

Perc. 2 *pp* *f*

Perc. 3 *p* *f*

58 59 60 61 62 63

Fl. 1

Fl. 2

Oboe (3rd Fl.)

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F. Hn.

2nd F. Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

64 65 66 67 68 69

fp

f

p

f

f

f

pp

ff

pp

ff

77

Fl. 1

Fl. 2

Oboe (3rd Fl.)

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

77

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F. Hn.

2nd F. Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

76 77 78 79 80

fp

f

pp

f

p

ff

Soaring!

- 16 -

Fl. 1

Fl. 2

Oboe
(3rd Fl.)

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

86 87 88 89 90

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Fl. 1

Fl. 2

Oboe
(3rd Fl.)

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F. Hn.

2nd F. Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

91 92 93 94 95

p *ff* *p* *ff* *p* *ff*

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