

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

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# Home Of The Brave

A Fantasia On "The Star-Spangled Banner"

John Stafford Smith

Arranged by

John M. Pasternak

*RWS*  
*Symphony Band Series*

*RWS* MUSIC  
COMPANY  
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## Home Of The Brave A Fantasia On "The Star-Spangled Banner"

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### INSTRUMENTATION

Conductor Score.....	1	1st B <sup>b</sup> Trumpet.....	3
Piccolo.....	1	2nd B <sup>b</sup> Trumpet.....	3
1st Flute.....	5	3rd B <sup>b</sup> Trumpet.....	3
2nd Flute.....	5	1st F Horn.....	2
Oboe.....	2	2nd F Horn.....	2
1st B <sup>b</sup> Clarinet.....	4	1st Trombone.....	2
2nd B <sup>b</sup> Clarinet.....	4	2nd Trombone.....	2
3rd B <sup>b</sup> Clarinet.....	4	3rd Trombone.....	2
B <sup>b</sup> Bass Clarinet.....	2	Euphonium.....	2
Bassoon.....	2	Euphonium T.C.....	2
1st E <sup>b</sup> Alto Saxophone.....	3	Tuba.....	4
2nd E <sup>b</sup> Alto Saxophone.....	3	Mallet Percussion: Chimes.....	1
B <sup>b</sup> Tenor Saxophone.....	2	Timpani.....	1
E <sup>b</sup> Baritone Saxophone.....	1	Percussion 1: Snare Drum, Bass Drum.....	3
		Percussion 2: Crash Cymbal, Suspended Cymbal.....	2

### PROGRAM NOTE

**Home Of The Brave** is drawn from the final sentence in *The Star-Spangled Banner*. John Pasternak takes a contemporary approach to *The Star-Spangled Banner* as the melodic line is woven throughout the band and solo lines soar on top of contemporary harmonies. The work culminates at the mid-point with the traditional playing of "O say does that star-spangled banner yet wave?" and then gradually fades into the distance.

### NOTES TO CONDUCTOR

**Home of the Brave** begins with a distant horn melody based on the *The Star-Spangled Banner*. Please be sure the horns can be heard clearly over the other parts. At measure 8, the trumpet part should "sing" through the other voices. The long tones should not overshadow the trumpet part. The horn countermelody at measure 13 should be secondary to the trumpet part until measure 16. The horn should return as the prominent melody begins into measure 17.

At measure 19, the melody is passed to the saxophones and low woodwinds. The first alto saxophone part should sing through the other voices and long tones should play softer than the saxophone. When the low brass come in at measure 26, they should blend with the voices already playing and not overpower.

At measure 31, the trumpets and horns should present their part with a marcato and maestoso feel. Measure 35 should be more legato and maestoso, then return to the marcato at the pickup into 37. Please note the parts marked with a forte-piano at measure 39 should get out of the way of the horns and saxophones. The horns/saxophones should bring out their countermelody at measure 42. The piece should retain the marcato/maestoso feel until measure 53.

The pickups into measure 53 should take a more legato and maestoso feel as the introductory melody returns and the dynamics shape continues to diminuendo. Make sure that the horn parts can be heard throughout the final section.

I hope you and your ensemble have a wonderful performance.

### ABOUT THE ARRANGER



**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.

# HOME OF THE BRAVE

A Fantasia on "The Star-Spangled Banner"

John Stafford Smith  
Lyrics by Francis Scott Key  
Arr. John M. Pasternak (ASCAP)

Maestoso ♩ = 72

The score is divided into two systems. The first system includes Piccolo, 1st and 2nd Flute, Oboe, 1st, 2nd, and 3rd B♭ Clarinet, B Bass Clarinet, Bassoon, 1st and 2nd E♭ Alto Saxophone, B Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes 1st, 2nd, and 3rd B♭ Trumpet, 1st and 2nd F Horn, 1st, 2nd, and 3rd Trombone, Euphonium, Tuba, Mallet Percussion Chimes, Timpani (F, G, B, C), and Percussion 1 (Snare Drum, Bass Drum) and Percussion 2 (Crash Cymbal, Suspended Cymbal). The score is in 3/4 time with a key signature of two flats (B♭ and E♭). Dynamics include *p* (piano) and *fp* (fortissimo piano). A 'cue: F Horn' is marked in the Tenor Saxophone part. A 'S.D.' (Snare Drum) cue is marked in the Percussion 1 part. The score is numbered 1 through 6 at the bottom.

Picc.

Fl. 1

Fl. 2

Oboe

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

7 8 9 10 11 12

*solo* **8**  
*mp*

Picc.

Fl. 1

Fl. 2

Oboe

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx. *cue: F Horn*

2nd A. Sx. *cue: F Horn*

T. Sx. *cue: F Horn*

B. Sx.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F. Hn. *p*

2nd F. Hn. *p*

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mlt. *p*

Timp. *p*

Perc. 1 *p*

Perc. 2

13 14 15 16 17 18

Play *mp*

19

Picc.

Fl. 1

Fl. 2

Oboe

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

19

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

19 20 21 22 23 24



31

Picc.

Fl. 1

Fl. 2

Oboe

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

31

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

Cr. Cym.



Picc. *rit.*  
*fp* *ff*

Fl. 1 *fp* *ff*

Fl. 2 *fp* *ff*

Oboe *fp* *ff*

1st Cl. *fp* *ff*

2nd Cl. *fp* *ff*

3rd Cl. *fp* *ff*

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

Bsn. *fp* *ff*

1st A. Sx. *fp* *ff*

2nd A. Sx. *fp* *ff*

T. Sx. *fp* *ff*

B. Sx. *fp* *ff*

1st Trpt. *rit.*  
*fp* *ff*

2nd Trpt. *fp* *ff*

3rd Trpt. *fp* *ff*

1st F Hn. *fp* *ff*

2nd F Hn. *fp* *ff*

1st Tbn. *fp* *ff*

2nd Tbn. *fp* *ff*

3rd Tbn. *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff* *fp* *ff*

Mlt. *fp* *ff*

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

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

Perc. 2 *fp* *ff* *fp* *ff*

37 *p* 38 *ff* 39 40 41 *p* 42 *ff*

Picc.  
Fl. 1  
Fl. 2  
Oboe  
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

45 *p* 46 *ff* 47 *ff* 48 *p*

Picc. *mp*

Fl. 1 *mp* *mp*

Fl. 2 *mp* *mp*

Oboe *mp*

1st Cl. *mp* *mp*

2nd Cl. *mp* *mp*

3rd Cl. *mp* *mp*

B. Cl. *mp*

Bsn. *mp* *dim.*

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

2nd A. Sx. *mp* *mp*

T. Sx. *mp*

B. Sx. *mp* *dim.*

1st Trpt. *mp* *dim.*

2nd Trpt. *mp* *dim.*

3rd Trpt. *mp* *dim.*

1st F. Hn. *mp* *dim.*

2nd F. Hn. *mp* *dim.*

1st Tbn. *mp* *dim.*

2nd Tbn. *mp* *dim.*

3rd Tbn. *mp* *dim.*

Euph. *mp* *dim.*

Tuba *mp*

Mlt. *mp*

Timp. *mp* *dim.*

Perc. 1 *ff* *mp*

Perc. 2 *ff* *p* *mp*

40 50 51 52 53 54

Score for 25 instruments: Picc., Fl. 1, Fl. 2, Oboe, 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.

Watermark: Not for reference only. Not valid for performance.

Score details (measures 55-60):

- 55:** Fl. 1, Fl. 2, 1st Cl., 2nd Cl., 3rd Cl., 1st A. Sx., 2nd A. Sx., B. Sx., 1st F. Hn., 2nd F. Hn., 1st Tbn., 2nd Tbn., 3rd Tbn., Euph., Mlt., Timp., Perc. 1.
- 56:** Fl. 1, Fl. 2, 1st Cl., 2nd Cl., 3rd Cl., 1st A. Sx., 2nd A. Sx., B. Sx., 1st F. Hn., 2nd F. Hn., 1st Tbn., 2nd Tbn., 3rd Tbn., Euph., Mlt., Timp., Perc. 1.
- 57:** Fl. 1, Fl. 2, 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.
- 58:** Fl. 1, Fl. 2, 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.
- 59:** Fl. 1, Fl. 2, 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.
- 60:** Fl. 1, Fl. 2, 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.

Picc.

Fl. 1

Fl. 2

Oboe

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

61 62 63 64 65

*mp* *p*

Not valid for performance.