

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-1918-01

# Courage Undaunted

John M. Pasternak

**RWS**  
*Symphony Band Series*

**RWS** MUSIC  
COMPANY  
Distributed Exclusively by C.L. Barnhouse Company

# RWS SYMPHONY BAND SERIES

## Courage Undaunted

John M. Pasternak

### INSTRUMENTATION

Conductor Score.....	1	1st F Horn.....	2
Piccolo.....	1	2nd F Horn.....	2
1st Flute.....	5	1st Trombone.....	2
2nd Flute.....	5	2nd Trombone.....	2
Oboe.....	2	3rd Trombone.....	2
1st B $\flat$ Clarinet.....	4	Euphonium.....	2
2nd B $\flat$ Clarinet.....	4	Euphonium T.C.....	2
3rd B $\flat$ Clarinet.....	4	Tuba.....	4
B $\flat$ Bass Clarinet.....	2	Mallet Percussion: Xylophone.....	2
Bassoon.....	2	Timpani.....	1
1st E $\flat$ Alto Saxophone.....	3	Percussion 1: Snare Drum, Bass Drum.....	3
2nd E $\flat$ Alto Saxophone.....	3	Percussion 2: Crash Cymbals, Sus Cymbal.....	2
B $\flat$ Tenor Saxophone.....	2	Percussion 3: Tambourine.....	1
E $\flat$ Baritone Saxophone.....	1		
1st B $\flat$ Trumpet.....	3		
2nd B $\flat$ Trumpet.....	3		
3rd B $\flat$ Trumpet.....	3		

### PROGRAM NOTES

**Courage Undaunted** by John M. Pasternak is inspired by the brave souls of pioneers past and present who ventured into the unknown in search of a better life. The westward journeys of the American pioneers were fraught with excitement, joy, promise and danger. This composition for the symphonic band draws upon those emotions to create a powerful experience for musician and audience alike.

### NOTES TO CONDUCTOR

The introduction should be performed in a decidedly *marcato* style in the brass section. The woodwind responses should be carefully dynamically shaped to reinforce the momentum of the introductory statement.

Please note the subito dynamic change and articulations at measure 15. The clarinets and saxophones should play their eighth notes light, short and crisp. The tenor saxophone and horns should play their part in a *marcato* style.

Measure 27 should take on more of a *legato* style. The beat pattern should become 3+2+2. The group should return to a *marcato* style in measure 38. The tenor saxophones and horns should again return to a light and staccato style.

Measure 46 should have a lighter and quasi dance style to it. Dynamic contrast is crucial throughout this section.

From measures 77 to 81, the ensemble should pay close attention to the notated dynamics. Measure 82 has a guitar folk tune feel to it. This should be played with that folk guitar in mind.

Measure 116 should be played lightly in all instruments with straight eighth notes. Also, please pay special attention to the accents in this section. Make sure that the solo parts can be heard throughout.

At measure 135, the articulations and dynamics are crucial. The dynamic change should be instant here. At measure 154, the parts with straight eighth notes should be light and the melody should be *marcato*. Beware of the beat pattern changing throughout this section.

I wish you and the band a wonderful performance of **Courage Undaunted**.



### ABOUT THE COMPOSER



**John M. Pasternak** is an active music performer, teacher and conductor who has founded and directed several active community ensembles. John attended Kent State University (KSU) where he pursued a Bachelor of Music Education degree and serves as President of the Kent State Ohio Collegiate Music Education Association (OCMEA) Chapter. Mr. Pasternak was Staff Arranger at Kent State University, where he focused on composing and arranging for the music department while conducting his works with many of the KSU music ensembles. He has composed repertoire for many Independent Films and is an elected member of the American Society of Composers, Authors and Publishers (ASCAP).

John is an experienced composer with works published by RWS Music Company, Carl Fischer Music, Bandworks Publications, Grand Mesa Music Publishers and Excelcia Music Publishing. His "Intrepid Fanfare" was selected as one of the Top 100 works in 2017 by *Bandworld Magazine*. In addition to his numerous concert works, John composed music for the Audio Technica video "How To Mic A Zombie" and most recently was involved in composing music and the film score for Coaster Studios documentary "Save My Park."

Mr. Pasternak is in demand as a composer and guest clinician for both his concert work and teaching experience across the musical genres. He is an active member of the Ohio Music Education Association (OMEA).

Conductor Score  
RWS-1918-00

# COURAGE UNDAUNTED

 John M. Pasternak (ASCAP)

Allegro vivo ♩ = 144  
2+2+3

The score is for a wind ensemble and includes the following parts:

- Piccolo
- 1st Flute
- 2nd Flute
- Oboe
- 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
- 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 / Xylophone
- Timpani (F, B, C, E)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Crash Cymbals, Sus Cymbal)
- Percussion 3 (Tambourine)

The score is marked with dynamics such as *f*, *ff*, *fp*, and *p*. It includes a large watermark reading "For Rental Only" diagonally across the page.

2+2+3

Picc. *f* *fp* *ff*

1st Fl. *f* *fp* *ff*

2nd Fl. *f* *fp* *ff*

Oboe *f* *fp* *ff*

1st Clar. *f* *fp* *ff mp*

2nd Clar. *f* *fp* *ff mp*

3rd Clar. *f* *fp* *ff mp*

Bs. Clar. *fp* *fp* *f* *ff*

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

1st A. Sax *f* *fp* *ff mp*

2nd A. Sax *f* *fp* *ff mp*

T. Sax *sfz* *fp* *f* *ff* *f*

B. Sax *fp* *fp* *f* *ff*

2+2+3

1st Trpt. *sfz sfz* *fp* *f* *ff*

2nd Trpt. *sfz sfz* *fp* *f* *ff*

3rd Trpt. *sfz sfz* *fp* *f* *ff*

1st F Hn. *sfz* *fp* *f* *ff* *f*

2nd F Hn. *sfz* *fp* *f* *ff* *f*

1st Tbn. *sfz sfz sfz* *fp* *f* *ff*

2nd Tbn. *sfz sfz* *fp* *f* *ff*

3rd Tbn. *sfz sfz sfz* *fp* *f* *ff*

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

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

Mlt. *f* *fp* *ff*

Timp. *f* *ff*

Perc. 1 *p* *f* *ff*

Perc. 2 *ff secco*

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

Sus. Cym. *p* *ff*





27 3+2+2

3+2+2

Picc.

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

27 3+2+2

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.

Perc. 1

Perc. 2

Perc. 3

27 28 29 30 31 32 33 34 35

3+2+2

2+2+3

38

Picc. *f*

1st Fl. *mf* *f*

2nd Fl. *mf* *f*

Oboe *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bs. Clar. *mf* *f* *mf* *mp* *f*

Bsn. *mf* *f* *mf* *mp* *f*

1st A. Sax *f*

2nd A. Sax *f*

T. Sax *mf* *sub. mp* *f*

B. Sax *mf* *mp* *f*

3+2+2

2+2+3

38

1st Trpt. *mf* *f* *f* *sub. mp* *f*

2nd Trpt. *mf* *f* *mf* *sub. mp* *f*

3rd Trpt. *mf* *f* *mf* *sub. mp* *f*

1st F. Hn. *mf* *mf* *sub. mp* *f*

2nd F. Hn. *mf* *mf* *sub. mp* *f*

1st Tbn. *mf* *f* *mf* *mp* *f*

2nd Tbn. *mf* *f* *mf* *mp* *f*

3rd Tbn. *mf* *f* *mf* *mp* *f*

Euph. *mf* *sub. mp* *f*

Tuba *mf* *mp* *f*

Mlt. *mf* *f*

Timp. *p* *mf*

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

Perc. 2 *p* *f*

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

46

Picc. *mp*

1st Fl. *solo mp* *tutti*

2nd Fl. *solo mp* *tutti*

Oboe *solo mf* *tutti mp*

1st Clar. *mp*

2nd Clar. *mp*

3rd Clar. *mp*

Bs. Clar. *mp*

Bsn. *solo mp* *tutti*

1st A. Sax *mp*

2nd A. Sax *mp*

T. Sax *mp*

B. Sax *mp*

46

1st Trpt. *mp*

2nd Trpt. *mp*

3rd Trpt. *mp*

1st F. Hn. *mp*

2nd F. Hn. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

3rd Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3



56 3+2+2 2+2+3 3+2 63 2+2+3

Picc. *f* *ff* *mf* *ff*

1st Fl. *f* *ff* *mf* *ff*

2nd Fl. *f* *ff* *mf* *ff*

Oboe *f* *ff* *mf* *ff*

1st Clar. *f* *ff* *mf* *ff*

2nd Clar. *f* *ff* *mf* *ff*

3rd Clar. *f* *ff* *mf* *ff*

Bs. Clar. *ff* *ff* *mf* *ff* *sub. f*

Bsn. *sfz* *sfz* *sfz* *ff* *mf* *ff* *sub. f*

1st A. Sax *f* *ff* *mf* *ff* *sub. f*

2nd A. Sax *f* *ff* *mf* *ff* *sub. f*

T. Sax *ff* *mf* *ff* *sub. f*

B. Sax *mp* *fp* *ff* *mf* *ff* *sub. f*

56 3+2+2 2+2+3 3+2 63 2+2+3

1st Trpt. *mp* *sfz* *sfz* *ff* *mf* *ff* *sub. f*

2nd Trpt. *mp* *sfz* *sfz* *ff* *mf* *ff* *sub. f*

3rd Trpt. *mp* *sfz* *sfz* *ff* *mf* *ff* *sub. f*

1st F. Hn. *ff* *ff* *mf* *ff* *sub. f*

2nd F. Hn. *ff* *ff* *mf* *ff* *sub. f*

1st Tbn. *sfz* *sfz* *sfz* *ff* *mf* *ff* *sub. f*

2nd Tbn. *sfz* *sfz* *sfz* *ff* *mf* *ff* *sub. f*

3rd Tbn. *sfz* *sfz* *sfz* *ff* *mf* *ff* *sub. f*

Euph. *sfz* *sfz* *sfz* *ff* *mf* *ff* *sub. f*

Tuba *mp* *fp* *ff* *mf* *ff* *sub. f*

Mlt. *f* *ff* *mf* *ff*

Timp. *ff* *ff* *mf* *ff*

Perc. 1 *p* *ff* *mf* *ff*

Perc. 2 *ff* *ff* *mf* *ff*

Perc. 3 *ff* *ff* *mf* *ff*

56 57 58 59 60 61 62 63 64 65

This page of a musical score is for a large orchestra, featuring staves for various instruments. The score includes dynamic markings such as *f*, *ff*, *mp*, and *mf*, and a tempo marking *molto rit.* The instruments listed are Picc., 1st Fl., 2nd Fl., Oboe, 1st Clar., 2nd Clar., 3rd Clar., Bs. Clar., Bsn., 1st A. Sax, 2nd A. Sax, T. Sax, B. Sax, 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, and Perc. 3. The score is marked with a large watermark 'For Reference Only' and 'Copyrighted Material'.



Picc.

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

88

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

85 86 87 88 89 90 91 92 93 94 95

Picc. *p* *mf* *p* *f*

1st Fl. *mf* *p* *f*

2nd Fl. *mf* *p* *f*

Oboe *tutti mp* *mf* *p* *f*

1st Clar. *mf* *p* *f*

2nd Clar. *mf* *p* *f*

3rd Clar. *p* *mf* *p* *f*

Bs. Clar. *p* *mf* *p* *f*

Bsn. *tutti p* *mf* *p* *f*

1st A. Sax *mf* *p* *f*

2nd A. Sax *mf* *p* *f*

T. Sax *p* *mf* *p* *f*

B. Sax *p* *mf* *p* *f*

99

1st Trpt. *p* *f*

2nd Trpt. *p* *f*

3rd Trpt. *f*

1st F. Hn. *f*

2nd F. Hn. *f*

1st Tbn. *p* *mf* *p* *f*

2nd Tbn. *p* *mf* *p* *f*

3rd Tbn. *p* *mf* *p* *f*

Euph. *p* *mf* *p* *f*

Tuba *p* *mf* *p* *f*

Mlt. *p* *f*

Timp. *p* *f* *p*

Perc. 1 *p* *f* *p*

Perc. 2 *p* *f* *p*

Perc. 3 *p* *f* *p*





116 Allegro vivo ♩ = 144  
2+2+3

122

Picc. *f*

1st Fl. *f sub. p* *f* *sub. p* *f*

2nd Fl. *f sub. p* *f* *sub. p* *f*

Oboe *f sub. p* *f* *sub. p* *f*

1st Clar. *f sub. p* *f* *sub. p* *f*

2nd Clar. *f sub. p* *f* *sub. p* *f*

3rd Clar. *f sub. p* *f* *sub. p* *f*

Bs. Clar. *f* *f* *f* *f*

Bsn. *f* *f* *f* *f*

1st A. Sax *f* *f* *solo* *f* *tutti* *f*

2nd A. Sax *f* *f* *f* *f* *tutti* *f*

T. Sax *f* *solo* *f* *f* *tutti* *f*

B. Sax *f* *f* *f* *f* *tutti* *f*

116 Allegro vivo ♩ = 144  
2+2+3

122

1st Trpt. *f* *f* *f* *f*

2nd Trpt. *f* *f* *f* *f*

3rd Trpt. *f* *f* *f* *f*

1st F. Hn. *f* *f* *f* *f*

2nd F. Hn. *f* *f* *f* *f*

1st Tbn. *f* *f* *f* *f*

2nd Tbn. *f* *f* *f* *f*

3rd Tbn. *f* *f* *f* *f*

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

Tuba *f* *f* *f* *f*

Mlt. *f sub. p* *f* *sub. p* *f*

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

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

Perc. 2 *secco* *f* *secco* *f*

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



3+2+2 139 2+2+3

Picc. *sub. mf* *ff*

1st Fl. *sub. mf* *ff*

2nd Fl. *sub. mf* *ff*

Oboe *sub. mf* *ff*

1st Clar. *sub. mf* *ff*

2nd Clar. *sub. mf* *ff*

3rd Clar. *sub. mf* *ff*

Bs. Clar. *sub. mf* *ff sub. f*

Bsn. *sub. mf* *ff sub. f*

1st A. Sax *sub. mf* *ff*

2nd A. Sax *sub. mf* *ff*

T. Sax *sub. mf* *ff sub. f*

B. Sax *sub. mf* *ff sub. f*

3+2+2 139 2+2+3

1st Trpt. *mf* *ff sub. f*

2nd Trpt. *mf* *ff sub. f*

3rd Trpt. *mf* *ff sub. f*

1st F. Hn. *sub. mf* *ff sub. f*

2nd F. Hn. *sub. mf* *ff sub. f*

1st Tbn. *sub. mf* *ff sub. f*

2nd Tbn. *sub. mf* *ff sub. f*

3rd Tbn. *sub. mf* *ff sub. f*

Euph. *sub. mf* *ff sub. f*

Tuba *sub. mf* *ff sub. f*

Mlt. *sub. mf* *ff*

Timp. *sub. mf* *ff*

Perc. 1 *sub. mf* *ff sub. f* *f*

Perc. 2 *ff*

Perc. 3 *sub. mf* *ff sub. f*

133 136 137 138 139 140 141 142

2+2+3

Picc. *f* *ff* *mp* *f* *mf*

1st Fl. *f* *ff* *mp* *f* *mf*

2nd Fl. *f* *ff* *mp* *f* *mf*

Oboe *f* *ff* *mf* *f* *mf*

1st Clar. *f* *ff* *mp* *f* *mf*

2nd Clar. *f* *ff* *mp* *f* *mf*

3rd Clar. *f* *ff* *mp* *f* *mf*

Bs. Clar. *ff* *sub. f* *mp* *f* *mf*

Bsn. *ff* *sub. f* *mp* *f* *mf*

1st A. Sax *f* *ff* *mp* *f* *mf*

2nd A. Sax *f* *ff* *mp* *f* *mf*

T. Sax *ff* *sub. f* *mp* *f* *mf*

B. Sax *ff* *sub. f* *mp* *f* *mf*

2+2+3

1st Trpt. *ff* *sub. f* *mp* *f* *mf*

2nd Trpt. *ff* *sub. f* *mp* *f* *mf*

3rd Trpt. *ff* *sub. f* *mp* *f* *mf*

1st F. Hn. *ff* *sub. f* *mp* *f* *mf*

2nd F. Hn. *ff* *sub. f* *mp* *f* *mf*

1st Tbn. *ff* *sub. f* *mp* *f* *mf*

2nd Tbn. *ff* *sub. f* *mp* *f* *mf*

3rd Tbn. *ff* *sub. f* *mp* *f* *mf*

Euph. *ff* *sub. f* *mp* *f* *mf*

Tuba *ff* *sub. f* *mp* *f* *mf*

Mit. *f* *ff* *mp* *f* *mf*

Timp. *ff* *mp* *f* *mf*

Perc. 1 *ff* *sub. f* *mp* *f* *mf*

Perc. 2 *p* *ff* *mp* *f* *mf*

Perc. 3 *ff* *sub. f* *mp* *f* *mf*

143 144 145 146 147 148 149 150 151



Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Oboe *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bs. Clar. *mf* *ff*

Bsn. *mf* *ff*

1st A. Sax *mf* *ff*

2nd A. Sax *mf* *ff*

T. Sax *mf* *ff*

B. Sax *mf* *ff*

1st Trpt. *mf* *ff*

2nd Trpt. *mf* *ff*

3rd Trpt. *mf* *ff*

1st F Hn. *mf* *ff*

2nd F Hn. *mf* *ff*

1st Tbn. *mf* *ff*

2nd Tbn. *mf* *ff*

3rd Tbn. *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Mlt. *ff*

Timp. *mf* *ff*

Perc. 1 *ff* secco

Perc. 2 *ff* secco

Perc. 3 *ff* secco

3+2+2

Picc.

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

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.

Perc. 1

Perc. 2

Perc. 3

secco

secco

secco

secco

*ff*

*p*

*ff*

159 160 161 162 163 164 165 166