

RWS BEGINNING BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-1812-01

# The Royal Horsemen

John M. Pasternak

**RWS**

**Beginning Band Series**

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

# RWS BEGINNING BAND SERIES

## The Royal Horsemen

John M. Pasternak

### INSTRUMENTATION

Conductor Score .....	1
Flute .....	10
Oboe (Opt. Flute 2).....	2
B $\flat$ Clarinet .....	12
B $\flat$ Bass Clarinet.....	2
Bassoon .....	2
E $\flat$ Alto Saxophone.....	8
B $\flat$ Tenor Saxophone.....	2
E $\flat$ Baritone Saxophone.....	2
B $\flat$ Trumpet .....	10
F Horn .....	4
Trombone.....	6
Euphonium (Opt. 2nd Trombone) .....	2
Euphonium T.C.....	2
Tuba .....	4
Mallet Percussion: Glockenspiel.....	4
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Crash Cymbal, Suspended Cymbal.....	2

### PROGRAM NOTE

Cavalry was far less prominent among Anglo-Saxon forces than in other nations during the early Middle Ages. Their ancestors, the forest-dwelling Germanic tribes of the European continent, had access to very few horses compared to their Roman or nomadic opponents. However, in later centuries, there was a strategic attempt by successive Saxon kings to create a stock of hardy warhorses. The Anglo-Saxon kings were usually seen atop these noble warhorses, although rarely did they ride during battle. John M. Pasternak's composition *The Royal Horsemen* creates imagery of royal processions on majestic horses as these noblemen ceremoniously travel throughout their kingdoms.

### NOTES TO CONDUCTOR

The piece starts with a staccato quasi-march feel. At measure 14, the piece transitions to more of a noble fanfare. This contrast between the processional march and the fanfare continues as the piece develops. Please note that articulations are crucial for the stylistic contrast and effect.

Beginning at measure 40, the upper woodwinds play with a contrasting legato feel while the other voices maintain the staccato fanfare.

I would suggest sharing the inspiration for this composition with the band during the rehearsal process. Their understanding of the royal and majestic horsemen will enhance their interpretation of the piece.



### ABOUT THE COMPOSER



**John M. Pasternak** has been an active musician since 2003 while he founded and directed several community groups. In Fall of 2005, John attended Kent State University (KSU) where he pursued a Bachelor of Music Education degree. While a student, John served as President of the Kent State Ohio Collegiate Music Education Association (OCMEA) Chapter, was Staff Arranger for the Kent State Marching Golden Flashes and wrote scores for two Kent State Independent Films. He also worked composed and conducted works for the KSU Ensembles. In 2008, John was elected as a member of the American Society of Composers, Authors and Publishers (ASCAP).

After graduating from Kent State University, John began his teaching career in January 2013 and has taught Band, Choir and General Music to students of all ages. John also has been a guest clinician at the Middle School, High School and College level for both his concert work and teaching experience. He is also currently an active member of the Ohio Music Education Association (OMEA).

While teaching full time, John is also a composer with works published by RWS Music Company, Carl Fischer and Bandworks Publications. John is also writing his first book "Teaching Composition in the Classroom: A Guide for New Composers."

# The Royal Horsemen

Conductor Score

RWS-1812-00

John M. Pasternak (ASCAP)

Allegro ♩ = 138

6

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

- Flute
- Oboe (Opt. Flute 2)
- B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet
- F Horn
- Trombone
- Euphonium (Opt. 2nd Trombone)
- Tuba
- Mallet Percussion Glockenspiel
- Timpani F, B♭
- Percussion 1 Snare Drum, Bass Drum
- Percussion 2 Crash Cymbal, Suspended Cymbal

The score is in 4/4 time and marked **Allegro** with a tempo of ♩ = 138. The key signature has two flats (B♭ and E♭). The music is divided into measures 1 through 6. A large watermark "For Reference Only. Not Valid for Performance." is overlaid diagonally across the score. A box with the number "6" is placed above the sixth measure. Dynamics include *f* (forte) and *p* (piano). Percussion parts include S.D. (Snare Drum), B.D. (Bass Drum), Cr. Cym. (Crash Cymbal), and Sus. Cym. (Suspended Cymbal).

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Fl.

Ob.  
*(opt. Fl. 2)*

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.  
*(opt. Tbn. 2)*

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

7 8 9 10 11 12

14

Fl.

Ob.  
*(opt. Fl. 2)*

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

14

Trpt.

F Hn.

Tbn.

Euph.  
*(opt. Tbn. 2)*

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

13 14 15 16 17 18

*p* *f* *p*

19

Fl. *p-f*

Ob. (opt. Fl. 2) *p-f*

Cl. *p-f*

B. Cl. *p-f*

Bsn. *p-f*

A. Sx. *p-f*

T. Sx. *p-f*

B. Sx. *p-f*

19

Trpt. *f*

F Hn. *f*

Tbn. *f*

Euph. (opt. Tbn. 2) *f*

Tuba *f*

Mlt. *p-f*

Timp.

Perc. 1 *p*

Perc. 2

19 *mp*

20

21

22

23

24

\*Play both times if no low WW.



31

Fl.

Ob.  
*(opt. Fl. 2)*

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

31

Trpt.

F Hn.

Tbn.

Euph.  
*(opt. Tbn. 2)*

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

31 32 33 34 35 36



40

Fl.

Ob.  
(opt. Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

40

Trpt.

F Hn.

Tbn.

Euph.  
(opt. Tbn. 2)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

37 38 39 40 41

*p* *f*

Fl.

Ob.  
*(opt. Fl. 2)*

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.  
*(opt. Tbn. 2)*

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

42 43 44 45 46

49

Fl.

Ob.  
(opt. Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.  
(opt. Tbn. 2)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

47 48 49 50 51 52

*p* *f*

FL.

Ob.  
*(opt. Fl. 2)*

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.  
*(opt. Tbn. 2)*

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

53 54 55 56 57

*p* *f*