



Distant Memories

JOHN M. PASTERNAK

Instrumentation

Full Score	1
Flute	8
Oboe	2
B $\flat$ Clarinet 1	6
B $\flat$ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	4
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	6
B $\flat$ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	1
Vibraphone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Suspended Cymbal, Crash Cymbals	



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 composed and conducted works for the KSU Ensembles. In 2008, John is 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, Bandworks Publications and Excelcia Music Publishing. John is writing his first book "Teaching Composition in the Classroom: A Guide for New Composers." For more information about the music of John Pasternak, visit his website www.johnpasternak.com

ABOUT DISTANT MEMORIES

The piece should start off with a distant and hesitant feel. Make sure all the soloists can be heard throughout the introduction. At M. 12, make sure the Clarinets have a beautiful warm and dark sound. They should not crescendo until M. 20 when the Flutes, Oboes, Saxophones, and Vibraphone join. At M. 32 the piece has a more sinister feel. The dynamics fluctuate more dramatically throughout this section. Make sure your group demonstrates dynamic contrast here. The piece gets soft again at M. 42 and doesn't get loud again until M. 53. Make sure all the counter melodies in this section can be heard over all the melodies.

At M. 63, make sure the Saxophones and Horn can be heard over the rest of the ensemble. The piece gradually slows from M. 69 to the end. Make sure to let the notes in M. 75 breathe and don't rush through them.



[illegible]

11	12	13	14	15	16	17	18	19	20	21
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Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

The musical score for measures 22-31 features the following parts:

- Flute (Fl.):** Melodic line with eighth and quarter notes.
- Oboe (Ob.):** Similar melodic line to the flute.
- B $\flat$ Clarinets (B $\flat$ Cl. 1 & 2):** Harmonized accompaniment.
- Bass Clarinet (B. Cl.):** Bass line with dotted half notes.
- Bassoon (Bsn.):** Bass line with eighth notes.
- Alto Saxophone (A. Sax.):** Melodic line with eighth notes.
- Tenor Saxophone (T. Sax.):** Melodic line with eighth notes.
- Bass Saxophone (B. Sax.):** Bass line with eighth notes.
- Brass (B $\flat$ Tpt. 1 & 2, Hn., Tbn., Euph., Tuba):** Mostly rests in this section.
- Timpani (Timp.):** Rests.
- Mallet Percussion (Mal.):** Rhythmic pattern of eighth notes.
- Percussion (Perc. 1 & 2):** Rests.

22

23

24

25

26

27

28

29

30

31

32

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

32

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

32 33 34 35 36 37 38 39

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7

49

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9

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