

Matt Neufeld

What Remains Behind

Concert Band Grade 2

Instrumentation

Full Score
Flute 1
Flute 2
Oboe (opt.)
Bassoon (opt.)
Bb Clarinet 1
Bb Clarinet 2
Bb Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2
Horn in F
Trombone
Euphonium
Euphonium T.C.
Tuba
String Bass (opt.)
Bells
Timpani
Percussion 1/2



To The Director:

This piece can be played with a great deal of rubato and expressiveness as you see fit.

In measure 3, many of the parts have (audible breath) marked. This should be the breath of someone who is steeling themselves for doing something difficult, for diving into something they did not want to do. This breath should be free and relaxed, but very audible.

Program Notes

In April of 2023, I was approached by my dear friend Joanne Kosheluk to write a piece for her band for Remembrance Day (November 11th). She asked for it to be something that was sorrowfully beautiful, and shared a quote from William Wordsworth—“That though the radiance which was once so bright be now forever taken from my sight. Though nothing can bring back the hour of splendor in the grass, glory in the flower. We will grieve not, rather find strength in what remains behind.”

As I started to think about writing the piece, the phrase “what remains behind” really stuck with me, and I was reminded of a powerful moment in a television series I had recently finished watching. The series was WandaVision, which deals with grief and loss, and in the final episode, one of the characters says this—“What is grief, then, but love enduring?”. Combining this line with the Wordsworth quote gave me the inspiration for the piece.

“What Remains Behind” begins with two chords, that keep going back and forth without end. These chords symbolize the cycle of grief, and how when someone is going through a process of grieving, it feels like that grief will never end, like coming to a place of rest is impossible because that grief keeps interjecting itself. Through the piece, that “grief” chord progression is transformed, and at the end, the listener finally comes to a place of rest, their grief having crystallized into a lasting reminder of the beautiful, meaningful life that the person lived, and how it affected the listener’s life for the better.

Joanne Kosheluk adds this dedication: Dedicated to those who have left us who, through their sacrifices and love, made this world a better and more beautiful place than how they found it.

About The Composer

A graduate of the University of Manitoba in Winnipeg, Canada, Matt Neufeld (b. 1985) does his best to compose, teach and play music for as many people as he can convince or coerce.

Matt spends most of his days working with amazing band students at Oak Park High School in Winnipeg, where he's been teaching since 2022.

In his spare time, Matt enjoys competitive board gaming, playing his wife's favourite songs on the piano in ways that do NOT endear him to her, and having his three children try to beat him at Mario Kart.

Please visit Matt's website at www.mattneufeldmusic.com or email him at matt@mattneufeldmusic.com!

What Remains Behind

Dedicated to those who have left us who, through their sacrifices and love, made this world a better and more beautiful place than how they found it.

Matt Neufeld (SOCAN)

Thoughtfully ♩ = 72

The musical score is arranged in a standard orchestral format with the following parts:

- Flute 1 & 2:** Treble clef, 4/4 time. Both parts play a sustained note starting at measure 6, marked *p*.
- Oboe (opt.):** Treble clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*.
- Bassoon (opt.):** Bass clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings.
- Clarinet in B♭ 1 & 2:** Treble clef, 4/4 time. Both parts play a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings.
- B♭ Bass Clarinet:** Bass clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings.
- E♭ Alto Saxophone:** Treble clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings.
- B♭ Tenor Saxophone:** Treble clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings.
- E♭ Baritone Saxophone:** Bass clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings.
- Trumpet in B♭ 1 & 2:** Treble clef, 4/4 time. Both parts are silent until measure 5, then play a melodic phrase starting at measure 6. The first trumpet has a "solo" marking and *mp* dynamic.
- Horn in F:** Treble clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings and "play" markings.
- Trombone:** Bass clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings and "play" markings.
- Euphonium:** Bass clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "(audible breath)" markings and "play" markings.
- Tuba:** Bass clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*.
- String Bass:** Bass clef, 4/4 time. Plays a sustained note starting at measure 6, marked *p*. Includes "arco" marking.
- Bells:** Treble clef, 4/4 time. Silent throughout.
- Timpani:** Bass clef, 4/4 time. Silent throughout. Includes "F, C, Eb" marking.
- Percussion 1:** Finger Cymbals/Crash Cymbals. Silent throughout.
- Percussion 2:** Suspended Cymbal. Silent throughout.

FL. 1 *solo* *rit.*

FL. 2

Ob.

Bsn. *pp*

Cl. 1

Cl. 2

B. Cl. *pp* Play low notes if possible

A. Sax. *pp*

Ten. Sax. *mp* *euph. solo*

Bari. Sax. *pp*

Tpt. 1

Tpt. 2

Hn.

Tbn. *pp* *div.* *unis.*

Euph. *mp* *solo*

Tba. *pp*

S. Bass *pp*

Bells

Timp. *pp*

Perc. 1 *p* *F.C.*

Perc. 2 *pp* *scrape with coin*

9 10 11 12 13 14 15

16 Più mosso $\text{♩} = 76$

Fl. 1 *mp* tutti

Fl. 2 *mp*

Ob. *mp*

Bsn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sax. *mp* *espress.* solo tutti

Ten. Sax. *p* play

Bari. Sax. *p*

Tpt. 1

Tpt. 2

Hn. *p*

Tbn.

Euph.

Tba.

S. Bass *p*

Bells *mp*

Timp.

Perc. 1 *p*

Perc. 2 *p*

16 17 18 19 20 21 22 23 24

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

S. Bass

Bells

Timp.

Perc. 1

Perc. 2

tutti

p

mp

To Crash

25 26 27 28 29 30

31

Fl. 1 *mp espress.*

Fl. 2 *mp espress.*

Ob. *mp espress.*

Bsn. *mp espress.*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Sax. *mp*

Ten. Sax. *mp espress.*

Bari. Sax. *mp*

Tpt. 1 *mp espress.*

Tpt. 2 *mp espress.*

Hn. *mp espress.*

Tbn. *mp*

Euph. *mp espress.*

Tba. *mp*

S. Bass *mp*

Bells *mp*

Timp. *mp*

Perc. 1

Perc. 2 *mp*

p *mp*

This page of the full score contains measures 36 through 42. The orchestration includes the following instruments:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (Ten. Sax.)
- Bass Saxophone (Bari. Sax.)
- Trumpet 1 (Tpt. 1)
- Trumpet 2 (Tpt. 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba (Tba.)
- Soprano Bass (S. Bass)
- Bells
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Key performance markings include dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), as well as articulation like accents and slurs. A "Crash" is indicated for Perc. 1 in measure 39. The score is written in a key signature of two flats and a common time signature.

FL. 1

FL. 2

Ob.

Bsn. *mp*

Cl. 1

Cl. 2 *mp*

B. Cl. *mp*

A. Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

S. Bass *mp*

Bells

Timp. (dampen) *mp*

Perc. 1 *mf*

Perc. 2 *mf* *p* *mf*

43 44 45 46 47 48

Fl. 1 *f* *fp* *f* *ff* *rit.* *ff*

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

Ob. *f* *fp* *f* *ff*

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

Cl. 1 *f* *fp* *f* *ff*

Cl. 2 *f* *fp* *f* *ff*

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

A. Sax. *f* *fp* *f* *f* *ff*

Ten. Sax. *f* *fp* *f* *f* *ff*

Bari. Sax. *f* *fp* *f* *ff*

Tpt. 1 *f* *fp* *f* *ff*

Tpt. 2 *f* *fp* *f* *ff*

Hn. *f* *fp* *f* *ff*

Tbn. *f* *fp* *f* *ff*

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

Tba. *f* *fp* *f* *ff*

S. Bass *f* *fp* *f* *ff*

Bells *f* *fp* *f* *ff*

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

Perc. 1 *f* *cresc.* *ff*

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

49 50 51 52 53 54 55

