



Across the Event Horizon

MATT NEUFELD

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B♭ Clarinet 1	2
B♭ Clarinet 2	2
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	6
B♭ Trumpet 2	6
Horn in F	4
Trombone/Euphonium/Bassoon	6
Baritone E.C.	2
Tuba	4
String Bass	2
Timpani	2
Mallets 1	2
Bells	2
Mallets 2	2
Vibraphone	2
Percussion 1	3
Snare Drum, Bass Drum	
Percussion 2	3
Finger Cymbals, Anvil/Brake Drum	
Piano (Opt.)	2

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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 favorite 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.

Across the Event Horizon

To the Director

The Piano is an optional color, but it sounds really great—please try to include it if you can.

M.49, the *fp* notes should really be “stung,” and then the players have to *decrescendo* as fast as they can for the effect to work—like bell tones.

The *stringendo* at M.62 should be dramatic—this is the ship getting pulled into the black hole. M.66 is a grand pause—a rest for the entire band.

Program Notes

I've always been fascinated with space and science fiction, and after reading a book about black holes, I wanted to know more, so I did some research. A black hole is a collapsed star that is so dense that it pulls everything into it, and the point where nothing can escape from the black hole—including light—is called the event horizon. This piece is about the journey of an unmanned probe ship to study the black hole, to gather data, and to send information up to the point where the probe crosses the event horizon, never to be returned.

Inside the black hole, scientists think that something called a “singularity” exists—which is a point or region of infinite mass density where space and time are distorted by gravity, and this is thought to be the final state of matter falling into a black hole. Imagine everything being crushed into a single point! This is how the piece starts and ends—with the thought of a singularity.

I hope you enjoy *Across the Event Horizon*!



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Recordings are available on all major streaming services.

MATT NEUFELD
(SOCAN)

With intensity ♩ = 132

Cue: Bells

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet 1, 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

With intensity ♩ = 132

B♭ Trumpet 1, 2

Horn in F

Trombone/Euphonium/Bassoon

Tuba

Timpani

Mallets 1 (Bells)

Mallets 2 (Vibraphone)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Finger Cymbals, Anvil/Brake Drum)

Piano (Optional)

(G: C: F) Hard mallets

Hard mallets

Hard mallets

Bass Drum

Finger Cymbals

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1 2 3 4 5

The image displays a page of a musical score for the piece "Across the Event Horizon - Full Score". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), B♭ Cl. 1, 2 (B-flat Clarinet 1 and 2), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), B♭ Tpt. 1, 2 (B-flat Trumpet 1 and 2), Hn. (Horn), Tbn./Euph./Bsn. (Tuba/Euphonium/Bassoon), Tuba, Timp. (Timpani), Mal. 1 (Maracas 1), Mal. 2 (Maracas 2), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Pno. (Piano). The score spans measures 17 to 21. A large, diagonal watermark reading "For Preview Only Wingert-Jones Publications" is overlaid across the center of the page. The key signature is B-flat major (two flats), and the time signature is 4/4. The piano part features a steady accompaniment of chords and moving lines in both hands.

23

Fl.

Ob.

B \flat Cl. 1, 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1, 2

Hn.

Tbn./Euph./Bsn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Pno.

sub. *p*

p

mp

f

a2

23

Tbn. gliss.; Euph./Bsn. slur

Anvil/Brake Drum

22 23 24 25 26 27

Fl.

Ob.

B♭ Cl. 1, 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Pno.

mp

mp

F.C.

mp

mp

mp

41

Fl.

Ob.

B \flat Cl. 1, 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1, 2

Hn.

Tbn./ Euph./ Bsn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Pno.

mp

mp

a2

41

mp

mp

Div.

Unis.

mp

to Anvil/Brake Drum

47

Fl.

Ob.

B♭ Cl. 1, 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn./ Euph./ Bsn. Div. Unis.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Pno.

f

f

fp

f *p*

fp

f

f *p*

f *p*

f *p*

mp

f *p*

p

p

Anvil/Brake Drum

mp

fp

53

Fl. *f*

Ob. *f*

B \flat Cl. 1, 2 *f*
a2

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

53

B \flat Tpt. 1, 2 *f*

Hn. *f*

Tbn./Euph./Bsn. *f*

Tuba *f*

Timp. *f*

Mal. 1 *f*

Mal. 2 *f*

Perc. 1 *f*

Perc. 2 *f*

Pno. *f*

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62 *stringendo* G.P. Cue: Bells

Fl. *fp* *fp* *ff*

Ob. *fp* *fp* *ff*

B♭ Cl. 1, 2 *fp* *fp* *ff*

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

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

T. Sax. *fp* *fp* *ff*

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

B♭ Tpt. 1, 2 *fp* *fp* *ff*

Hn. *fp* *fp* *ff*

Tbn./Euph./Bsn. *fp* *fp* *ff*

Tuba *fp* *fp* *ff*

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

Mal. 1 *fp* *ff* dampen

Mal. 2 *fp* *ff* dampen *p*

Perc. 1 *p* *ff*

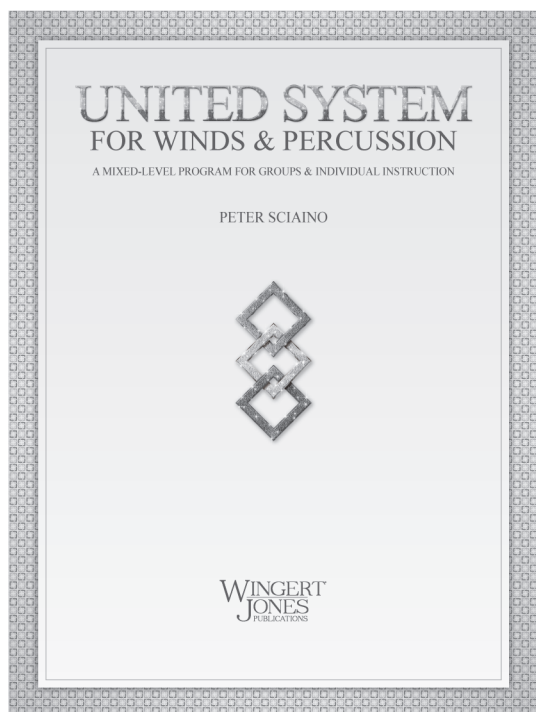
Perc. 2 *f* *p* *ff*

Pno. *f* *p* *ff* *p*

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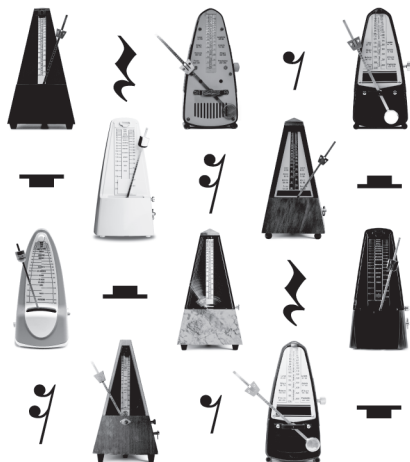


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