

# Cedar Ridge Fanfare

Gabriel Musella, ASCAP

Commissioned by the Cedar Ridge High School Euphonium Ensemble, Round Rock, Texas  
Mark Calima, conductor, in commemoration of their selection to perform at the  
67<sup>th</sup> annual Midwest Clinic in Chicago, December 20, 2013  
Dedicated to Philip Geiger, Texas Bandmaster of the Year 2012

**RBC**  
PUBLICATIONS

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## **Program Notes**

The fanfare is built with two main components: the opening triplet motive and the lyrical theme at Letter A. The music drives to a climax which leads to an extended solo passage for the timpanist. The brass section re-enters at Letter E culminating in a brief call & response. The tension begins to mount again at Letter G when the lyrical theme returns as a canon in augmentation. The work comes full circle by reaching its conclusion with the return of the opening motive.

## **Instrumentation**

Cedar Ridge Fanfare was originally written for 6 euphoniums but it absolutely works with the following combinations:

- 6 Trombones
- 2 Euphoniums/2 Trombones/2 Tubas

## **Performance Suggestions**

- Clarity of articulation while maintaining a resonant body of sound is the goal!
- The timpani player should strive for lyricism, especially during the solo passages; don't hammer!
- Be aware of the quartal and bi-tonal harmonies that are employed throughout. Isolate & tune the 4ths or the individual chords as the passage dictates.
- Do not "kill" the accents! A natural sense of inflection and weight creates a more buoyant texture.
- Feel free to experiment with dynamics in the low brass - your version is just as valid as mine!

## **Acknowledgements**

- Mark Calima, for your outstanding commitment to excellence!
- Rick Rodriguez, for sharing your talents with me for over 10 years!
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- RBC Music, Tom Rhodes & Don Beirschenk, for your support of my work!
- The Cedar Ridge Euphonium Ensemble, thanks for showing me the possibilities!

Score

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ASCAP

♩ = 80

Euphonium 1  
Euphonium 2  
Euphonium 3  
Euphonium 4  
Euphonium 5  
Euphonium 6  
Timpani

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Euph. 5  
Euph. 6  
Timp.



28

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Euph. 5

Euph. 6

Timp.

*fp*

*f*

D

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Euph. 5

Euph. 6

Timp.

*ff*



59 H

Euph. 1 *f* *6*

Euph. 2 *fp* *mf*<sup>3</sup> *cresc. poco a poco* *3* *3* *ff*

Euph. 3 *fp* *mf*<sup>3</sup> *cresc. poco a poco* *3* *3* *3* *ff*

Euph. 4 *mf* *cresc. poco a poco* *ff*

Euph. 5 *mf* *cresc. poco a poco* *ff*

Euph. 6 *ff*

Timp. *mp* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *ff*

65

Euph. 1 *f* *6*

Euph. 2 *f* *6*

Euph. 3 *bell tones* *mf*<sup>3</sup> *3* *3* *3*

Euph. 4 *bell tones* *mf*<sup>3</sup> *3* *3* *3*

Euph. 5 *bell tones* *mf*<sup>3</sup> *3* *3* *3*

Euph. 6 *bell tones* *mf*<sup>3</sup> *3* *3* *3*

Timp. *p* *3* *3* *3*

