

Fanfare 1127

Alabama Music Educators Association 2020

By Patrick Roszell (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 F Horn

4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
1 Bells
1 Timpani
(Tune: B♭, E♭, D)
4 Percussion 1
(Snare Drum/Hi-Hat Cymbals,
Bass Drum/Woodblock)
4 Percussion 2
(Crash Cymbals/Wind Chimes,
Suspended Cymbal/Tambourine)

WORLD PARTS

Available for download from
www.alfred.com/supplemental

Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

An energetic and fast-paced fanfare, this musical burst of energy is the perfect choice for a concert or contest opener. Attention to rich dynamic contrasts, punctuating articulations, and, of course, rhythmic precision will guarantee success.

PROGRAM NOTES

Revelry, camaraderie, and fellowship are encapsulated in this thrilling fanfare written in honor of all Alabama music educators that attended the Alabama Music Educators Association 2020 Inservice Conference in Montgomery, AL. *Fanfare 1127* was written after attendance at the AMEA Professional Development Conference in January of 2020.

It is always good to go and support music education conferences, make new friends, and recharge your 'teaching' batteries.

NOTES TO THE CONDUCTOR

The intent of this work is to serve as a fanfare or contest/concert opener. In any fanfare-like piece, careful attention should be paid to the articulations. At measure 33, the woodwinds should clearly articulate the ostinato passage. Feel free to adjust the dynamics of the ensemble or limit accompanying players during the alto saxophone solo at measure 37. The alto saxophone soloist can improvise subtly, but not to the point of losing the melody. At measure 45, the trumpet parts call for a harmon mute with the stem pulled out. If harmon mutes are not available, straight mutes can be substituted.

As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue.

I have enjoyed writing *Fanfare 1127*. Best wishes for an energetic performance!



Preview Only
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For Greg Gumina, Garry Taylor, Scott Thompson, Randell Wallace and Ron Bearden

Fanfare 1127

Alabama Music Educators Association 2020

FULL SCORE
Duration - 2:30

By Patrick Roszell (ASCAP)

Driving! ♩ = 142

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Driving! ♩ = 142

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Bells

Percussion 1
(Snare Drum/
Hi-Hat Cymbals,
Bass Drum/Woodblock)

Snare Drum

Bass Drum

Percussion 2
(Crash Cymbals/
Wind Chimes,
Suspended Cymbal/
Tambourine)

Crash Cymbals *f* (let ring throughout)

Suspended Cymbal (let ring throughout)

Timpani

Tune: B♭, E♭, F

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Bells
Perc. 1
Perc. 2
Timp.

The image shows a page of a musical score for a large ensemble. The score is written for various instruments, including woodwinds, brass, and percussion. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.) with two parts (1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.) with two parts (1 and 2), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), Tuba, Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). The score is written in a key signature of one flat (Bb) and a common time signature (C). The music is arranged in a multi-measure rest format, with measures 5 through 9 shown. A large red watermark reading 'Preview Only' is overlaid diagonally across the page, and another watermark reading 'Legal Use Requires Purchase' is overlaid horizontally across the middle. The page number '4' is in the top left corner, and the instrument labels are on the left side of the staves.

17

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2
Tambourine

Timp.

Fl.
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
Hn.
Tbn.
Bar.
Tuba
Bells
Perc. 1
Perc. 2
Timp.

mf
mf
mf
mf
f
f
mf
mf
mf
p

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

33

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

33

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

mf

mf

mf

mf

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

mf

Wind Chimes (let ring throughout)

mf

p

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

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Solo, slightly jazz-like

p *f*

mf *p* *mf* *mf*

41

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

p *mf* *ff* *f* *mf* *f* *p* *mf* *mf* *f* *p* *mf* *p* *mf*

Harmon mute, stem out (opt. straight mute)

Harmon mute, stem out (opt. straight mute)

2

53

Fl.

Ob.

Bsn.

1

Cl. 1

2

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 1

2

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Solo

p *mf* *f* *ff* *p*

53

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

mf

mf

mf

mf

S.D.

pp

p

p

54 55 56 57 58

Fl. *p* *mf* *f* *mf*

Ob. *p* *mf* *f* *mf*

Bsn. *p* *mf* *f* *mf*

1 Cls. *p* *mf* *f* *mf*

2 Cls. *p* *mf* *f* *mf*

B. Cl. *p* *mf* *f* *mf*

A. Sax. All div. *mf* *f* *mf*

T. Sax. *mf* *f* *mf*

Bar. Sax. *mf* *f* *mf*

1 Tpts. Open *p* *mf*

2 Tpts. Open *p* *mf*

Hn.

Tbn. *mf*

Bar. *mf*

Tuba

Bells *f* *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*

Timp. *mf*



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

f

mf

p

div.

B.D.

69

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

fp

f

p

68 69 70 71 72

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Bells
Perc. 1
Perc. 2
Timp.

The image shows a page of a musical score for a large ensemble. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading 'Preview Only' is overlaid across the center of the page. The page number '18' is located in the top left corner.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.