

WARMAY MUSIC

2023

FANFARE

REIMAGINED

For Wind Ensemble

BY

WILLIAM A.R. MAY

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FANFARE REIMAGINED

A Sonic Recreation of Fanfare for Six Horns

Dedicated to Dr. Kristen Hansen

for Wind Ensemble

1 Piccolo
4 Flute 1
4 Flute 2
2 Oboe
4 Bb Clarinet 1
4 Bb Clarinet 2
4 Bb Clarinet 3
2 Bb Bass Clarinet
1 Bb Contrabass Clarinet (Optional)
2 Bassoon
2 Eb Alto Saxophone 1
2 Eb Alto Saxophone 2
2 Bb Tenor Saxophone
1 Eb Baritone Saxophone (Optional)
3 Trumpet 1
3 Trumpet 2
3 Trumpet 3
2 F Horn 1
2 F Horn 2
1 F Horn 3 (Optional)
2 Trombone 1
2 Trombone 2
1 Bass Trombone
3 Euphonium
4 Tuba
1 Timpani
9 Percussion (2 Optional)

**WARMAY
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Consortium Participants

Fanfare Re-Imagined was commissioned by a consortium of twelve organizations led by **Quentin Goins** of the **Stephenson High School Wind Ensemble** (Stone Mountain, Georgia). The participating organizations and their directors are listed in alphabetical order.

Alabama Agricultural and Mechanical University, Normal, Alabama, Carlton J. Wright
Auburn University, Auburn, Alabama, Richard Good & Deborah McWorter
Coahoma Community College, Clarksdale, Mississippi, Eddie L. Buggs, Jr.
Detroit Symphony Civic Youth Ensemble, Detroit, Michigan, Damien Crutcher
Glynn Academy High School Wind Symphony, Brunswick, Georgia, Christopher Duke
Homestead High School Wind Ensemble, Fort Wayne, Indiana, Bryen Warfield
Dr. Martin Luther King Jr. High School Wind Ensemble, Stonecrest, Georgia, Anthony Pickard
Valdosta High School, Valdosta, Georgia, Travis Kimber
Valdosta State University, Valdosta, Georgia, Benjamin Harper
University of Georgia, Athens, Georgia, Jeremy Smith (Doctoral Candidate)
University of Northern Colorado, Greeley, Colorado, Wesley J. Broadnax

Percussion Logistical Chart

The chart displays musical notation for two staves. The top staff is marked with a common time signature (C) and contains notes for Crash Cymbals, Bass Drum, Snare Drum, Triangle, and Suspended Cymbal. The bottom staff is also marked with a common time signature (C) and contains notes for Toms, Tambourine, and Anvils. A box labeled 'Anvils' has a note below it: '*NOTE: Anvil(s) may be substituted with break drum, or other large, metallic object (preferably dense), at discretion of conductor.*' A central box indicates 'Other Cymbals / Wind Chimes (As Directed)'.

Notes on the Work

Structurally, FANFARE employs a near ABA-format. With heavy emphasis on counterpoint, the work functions essentially as a polyphonic 7-part choir throughout, with the newly designed 7th part being provided by the use of additional material joined to the original 6-part horn fanfare. The work is dedicated to my horn teacher from College, Dr. Kristen Hansen, who invited me to compose the original version.

Dedicated to Dr. Kristen Hansen

Score

Fanfare Reimagined

A Sonic Recreation of "Fanfare for Six Horns" for Wind Ensemble

Commissioned by a Consortium of Bands, led by Quentin Goins & the Stephenson High School Wind Ensemble

William R. May (ASCAP)

Maestoso et marcato (♩ = 120)

The score is written for a large wind ensemble. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe 1, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Contrabass Clarinet (Optional), Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax (Optional), Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1, Horn in F 2, Horn in F (Optional) 3, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Timpani, Crotales, Glockenspiel, Xylophone, Vibraphone, Marimba, Chimes, Percussion 1, and Percussion 2. The score is in 3/4 time and features a variety of dynamics (f, ff, sfz) and articulations (accents, slurs, triplets). A box in the Percussion 1 part contains the instruction: "Struck mallet(s) at roll-off through mm. 12".

*May begin before downbeat, at discretion of conductor.

NOTE: Anvil(s) may be substituted with trash drum, or other large, metallic object (preferably dense), at discretion of conductor.

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This page of the musical score, titled "Fantasy Reimagined", page 2, contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1 & 2
- Bsn.
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- Cb. Cl. (Opt.)
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx. (Opt.)
- B^b Tpt. 1
- B^b Tpt. 2
- B^b Tpt. 3
- Hn. 1
- Hn. 2
- Hn. (Opt.) 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Xyl.
- Mrb.
- Perc. 1
- Perc. 2

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*, *sonorous*), articulation (accents, slurs), and performance instructions (e.g., "8va (optional)"). The page is numbered 6, 7, 9, and 10 at the bottom.

A Rubato et cantabile (♩ = ca. 70)

rit.

a tempo

rit.

a tempo

rit.

Picc. *dolce mf*
 Fl. 1 *p < mf*
 Fl. 2 *mf dolce*
 Ob. 1 & 2
 Bsn. *a2*
 B♭ Cl. 1 *p < mf*
 B♭ Cl. 2 *mf dolce*
 B♭ Cl. 3 *p < mf*
 B. Cl. *mp*
 Cb. Cl. (Opt.) *solo*
 A. Sx. 1 *p < mf*
 A. Sx. 2 *mp*
 T. Sx. *mp*
 B. Sx. (Opt.)
 B♭ Tpt. 1 *mf dolce*
 B♭ Tpt. 2 *mf dolce*
 B♭ Tpt. 3 *mp*
 Hn. 1 *mf*
 Hn. 2 *mp*
 Hn. (Opt.) 3 *mp*
 Bn. 1 *mp*
 Tbn. 2 *mp*
 B. Tbn. *mp*
 Euph. *mp*
 Tuba *mp*
 Timp. *ppp*
 Xyl. *mf*
 Vib. *(motor) mf*
 Mrb. *p < mf*
 Chm. *mf*
 Perc. *mf*

Finger Cymbals (or triangle as replacement)

17 18 20 21 22

a tempo *rit.* **B** *a tempo* *rit.* *a tempo* *molto rit.*

Picc. *p*

Fl. 1 *(all)* *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 & 2 *mf*

Bsn. *p* *mf*

B♭ 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

B♭ Cl. 3 *p* *mf*

B. Cl. *(Bring out)* *p* *mf*

Cb. Cl. (Opt.) *p* *mf*

A. Sax. 1 *p* *mf* *f* *mp* *f* *mf*

A. Sax. 2 *p* *mf* *f* *mp* *f* *mf*

T. Sax. *p* *mf* *f* *mp* *f*

B. Sax. (Opt.) *p* *mf* *f* *mp* *f*

B♭ Tpt. 1 *p* *mf*

B♭ Tpt. 2 *p* *mf*

B♭ Tpt. 3 *p* *mf*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Opt. J. *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

B. Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *a2* *p* *mf*

Timp. *ppp* *pp* *mf*

Glk. *f*

Xyl. *f*

Vib. *p* *f*

Mrb. *f*

Chm. *f*

Perc. 1 *Sus. Cym.* *pp* *mf*

Perc. 2 *f*

rit.

a tempo

rit.

Picc. *dim.*

Fl. 1 *dim.* *mf* *a tempo* *Solo* *p < mp*

Fl. 2 *mf*

Ob. 1 & 2 *dim.* *mf*

Bsn. *dim.* *p* *mp* *p* *p* *mp*

B♭ Cl. 1 *dim.* *p* *mp*

B♭ Cl. 2 *dim.* *p* *mp*

B♭ Cl. 3 *dim.* *p* *mp*

B. Cl. *dim.* *mp* *p* *p* *mp*

Cb. Cl. (Opt.) *dim.* *p* *mp*

A. Sax. 1 *dim.* *p* *mp* *p* *mp*

A. Sax. 2 *dim.* *mp* *p*

T. Sax. *dim.* *p* *mp* *p*

B. Sax. (Opt.) *dim.* *mp* *p*

B♭ Tpt. 1 *dim.* *mp*

B♭ Tpt. 2 *mp*

B♭ Tpt. 3 *dim.*

Hr. 1 *mf* *Solo*

Hr. 2 *dim.*

(Opt.) 3 *dim.*

Tbn. 1 *dim.* *3*

Tbn. 2 *dim.* *3*

B. Tbn. *dim.* *3*

Euph. *dim.* *3*

Tuba *dim.* *3* *mp*

Timp. *p*

Crt. *mf* *May play with bow for extra vibes*

Glk. *mf*

Vib. *mf*

35 36 37 38 39 40 41

Perusal Only

Perusal Only

Perusal Only

Perusal Only

D Tempo primo

Picc. *mp* *p*

Fl. 1 *pp*

Fl. 2 *mp* *p*

Ob. 1 & 2

Bsn. *pp*

B♭ Cl. 1 *mf* *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3 *pp*

B. Cl. *pp* *mf* ³

Cb. Cl. (Opt.) *pp*

A. Sx. 1 *pp* *mf*

A. Sx. 2 *mf* ³

T. Sx.

B. Sx. (Opt.)

B♭ Tpt. 1 *mf* ³

B♭ Tpt. 2 *mf*

B♭ Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf* ³

(Opt.) *mf* ³

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mf* ³

Tuba *pp*

Timp.

Vib. *mp*
4 mallet technique,
OR 2 players

Mrb. *mp*
4 mallet technique,
OR 2 players

Perc. 1

Perc. 2 *mp* Chimes

43 44 46 47

Picc. *mf* *sim.*

Fl. 1 (all) *mf* *sim.*

Fl. 2 *mf* *sim.*

Ob. 1 & 2 *mf* *sim.*

Bsn. *mf*

B. Bell *mf* *sim.*

B. Cl. 2 *mf* *sim.*

B. Cl. 3 *mf* *sim.*

B. Cl. *mf*

Cb. Cl. (Opt.) *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. (Opt.) *mf*

B. Tpt. 1 *mf*

B. Tpt. 2 *mf*

B. Tpt. 3 *mf*

Hn. *mf*

Hn. 2 *mf*

Hn. (Opt.) 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Glk. *sim.*

Mrb. *sim.*

Mrb. 2

48 49 50 51 52

molto allargando

E

SOAR! (♩ = ca. 60-68)

Picc. *sfz* *f* *ff energized!*
 Fl. 1 *sfz* *f* *ff*
 Fl. 2 *sfz* *f* *ff energized!*
 Ob. 1 & 2 *sfz* *f* *ff energized!*
 Bsn. *f* *ff*
 B. *sfz* *energized!* *mf* *sfz* *f* *ff*
 B. Cl. 2 *sfz* *energized!* *mf* *sfz* *f* *ff*
 B. Cl. 3 *sfz* *energized!* *mf* *sfz* *f* *ff*
 B. Cl. *f* *ff*
 Cb. Cl. (Opt.) *mf* *f* *ff*
 A. Sx. 1 *sfz* *energized!* *ff* *mf* *sfz* *f* *ff*
 A. Sx. 2 *sfz* *energized!* *ff* *mf* *sfz* *f* *ff*
 T. Sx. *sfz* *energized!* *ff* *mf* *sfz* *f* *ff*
 B. Sx. (Opt.) *f* *ff*
 B. Tpt. 1 *f* *ff*
 B. Tpt. 2 *f* *ff*
 B. Tpt. 3 *f* *ff*
 Hn. 1 *f* *ff*
 Hn. 2 *f* *ff*
 (Opt.) *f* *ff*
 Tbn. 1 *f* *ff*
 Tbn. 2 *f* *ff*
 B. Tbn. *f* *ff*
 Euph. *f* *ff*
 Tuba *f* *ff*
 Timp. *pp* *ff*
 Crt. *f* *ff energized*
 Glk. *sfz* *ff energized*
 Xyl. *sfz* *ff energized*
 Mrb. *f* *ff *Optional Tremolo**
 Chm. *ff*
 Perc. 1 *ff*
 Perc. 2 *pp* *f* *fp* *sfz* *fp* *sfz* *mp* *ff*

Begin striking avail(s) at random, through mm. 62
**Diva 1 and, if possible, 3*
53 54 55 56 57

Solo

Picc.

Fl. 1

Fl. 2

Ob. (Ossia)

Ob. 1 & 2

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Ch. Cl. (Opt.)

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. (Opt.)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. (Opt.)

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Crt.

Glk.

Xyl.

Mrb.

Chm.

Perc. 1

Perc. 2

58

59

61

62

molto rit.

Picc. *ff*

Fl. 1 *ff* *sub p* *ff*

Fl. 2 *ff* *sub p* *ff*

Ob. 1 & 2 *ff* *sub p* *ff*

Bsn. *ff* *sub p* *ff*

B. Cl. 1 *ff* *sub p* *ff*

B. Cl. 2 *ff* *sub p* *ff*

B. Cl. 3 *ff* *sub p* *ff*

B. Cl. *ff* *sub p* *ff*

Cb. Cl. (Opt.) *ff* *sub p* *ff*

A. Sx. 1 *ff* *sub p* *ff*

A. Sx. 2 *ff* *sub p* *ff*

T. Sx. *ff* *sub p* *ff*

B. Sx. (Opt.) *ff* *sub p* *ff*

B. Tpt. 1 *mf* *ff*

B. Tpt. 2 *ff* *mf* *ff*

B. Tpt. 3 *ff* *mf* *ff*

Hn. 1 *ff* *mf* *ff*

Hn. 2 *ff* *mf* *ff*

Hn. (Opt.) 3 *ff* *f* *ff*

Tbn. 1 *ff* *f* *ff*

Tbn. 2 *ff* *mf* *ff*

B. Tbn. *ff* *sub p* *ff*

Euph. *ff* *sub p* *ff*

Tuba *ff* *one* *sub p* *a2 (mf)* *ff*

Timp. *Quick* *ff* *p* *ff*

Crt. *ff* *ff*

Xyl. *ff* *mf* *ff*

Mrb. *ff* *sub p* *ff*

Chm. *p* *ff*

Perc. 1 *ff* *Choke* *p* *ff* *Let ring*

Perc. 2 *ff* **End Arvil(s)* *mp* *ff*

