



Liturgical Fanfare

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor	2 E \flat Baritone Saxophone	2 Percussion I (Snare Drum, Bass Drum)
10 C Flute	8 B \flat Trumpet	2 Percussion II (Crash Cymbals, Triangle)
2 Oboe	4 Horn in F	
10 B \flat Clarinet	6 Trombone/Baritone/Bassoon	
2 B \flat Bass Clarinet	4 Tuba	
6 E \flat Alto Saxophone	1 Mallet Percussion	
4 B \flat Tenor Saxophone (Baritone Treble Clef)	1 Timpani (Optional)	

NOTES TO THE CONDUCTOR

"Liturgical Fanfare" was written as a concert opener or festival work. The intensity of the work also makes it a viable closer for the developing band's concert. For classroom use, "Liturgical Fanfare" was conceived as a musical vehicle to teach the concepts of articulation and dynamic shaping. This work is a bit more aggressive from an interpretation standpoint than most works composed at this level. For this reason the rhythmic and range demands are minimal, allowing you to concentrate on the musical content of the piece.

The entire work is based upon the opening rhythmic figure of two quarters, two eighths, and a quarter note. Please note the articulation notated in the opening measures. The staccato eighths should "lean" toward the final accented quarter note from a dynamic sense. The dynamic shaping in each of the percussion responses should be exaggerated. Careful consideration should be given to the balance between voices as the harmonic texture thickens in each fanfare statement. The "bell tones" noted in measure 14 should be carefully rehearsed for balance, with each entrance slightly stronger than the last.

The unison statement at measure 45 should be rather bombastic before the decrescendo to the trumpet/low brass entrance. Rhythmic accuracy and consistent articulation is of the utmost importance. Please feel free to adjust the mezzo forte marking at measure 47 if projection in the two melodic lines is a concern. Careful attention should be paid to the subito dynamic contrast indicated in measures 65 and 72. Feel free to adjust the piano to a mezzo piano if it helps the performance. The optional rallantando is highly suggested for optimum effect.

If you choose to use the work as a closer, you may wish to consider adding antiphonal brass throughout the auditorium from measure 45 to the end. Feel free to edit the parts down to just the repeated E \flat concert rhythmic figure to ensure participation from even the most inexperienced student.

I hope you, your students, and your concert audience find "Liturgical Fanfare" to be musically rewarding. Best of luck in your teaching endeavors.

Robert W. Smith

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LITURGICAL FANFARE

CONDUCTOR

ROBERT W. SMITH

Majestic $\text{♩} = 132$

tr 

C Flute

Oboe

B \flat Clarinets

B \flat Bass Clarinet

E \flat Alto Saxophone

B \flat Tenor Saxophone
(Baritone T.C.)

E \flat Baritone Saxophone

B \flat Trumpets

Horns in F

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion

Timpani (opt.)

Percussion I
(Snare Drum,
Bass Drum)

Percussion II
(Crash Cymbals,
Triangle)

The musical score is written for a large ensemble in 4/4 time with a key signature of two flats (B-flat major or D-flat minor). The tempo is marked 'Majestic' with a quarter note equal to 132 beats per minute. The score is divided into five measures, numbered 1 through 5 at the bottom. The instruments and their parts are as follows:

- C Flute:** Rests in measures 1-4, then plays a trill in measure 5.
- Oboe:** Plays a melodic line starting in measure 1, with dynamics *mf* and *f*.
- B \flat Clarinets:** Similar to the Oboe, playing a melodic line with dynamics *mf* and *f*.
- B \flat Bass Clarinet:** Rests in measures 1-4, then plays a note in measure 5.
- E \flat Alto Saxophone:** Plays a rhythmic accompaniment of eighth notes with dynamics *mf* and *f*.
- B \flat Tenor Saxophone (Baritone T.C.):** Rests in measures 1-4, then plays a note in measure 5 with dynamics *mp* and *f*.
- E \flat Baritone Saxophone:** Rests in measures 1-4, then plays a note in measure 5 with dynamics *mp* and *f*.
- B \flat Trumpets:** Plays a rhythmic accompaniment of eighth notes with dynamics *mf* and *f*.
- Horns in F:** Plays a rhythmic accompaniment of eighth notes with dynamics *mf* and *f*.
- Trombone/Baritone/Bassoon:** Rests in measures 1-4, then plays a note in measure 5 with dynamics *mp* and *f*.
- Tuba:** Rests in measures 1-4, then plays a note in measure 5 with dynamics *mp* and *f*.
- Mallet Percussion:** Rests in measures 1-4, then plays a rhythmic pattern in measure 5 with dynamics *f*.
- Timpani (opt.):** Rests in measures 1-4, then plays a note in measure 5 with dynamics *mp* and *f*.
- Percussion I (Snare Drum, Bass Drum):** Rests in measures 1-4, then plays a rhythmic pattern in measure 5 with dynamics *p* and *f*.
- Percussion II (Crash Cymbals, Triangle):** Rests in measures 1-4, then plays a rhythmic pattern in measure 5 with dynamics *f*.

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

6 7 8 9 10

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14 Bell Tones

Fl. *ff* *sfz*

Ob. *ff* *sfz*

Cls. *ff* *sfz sfz*

B. Cl. *ff*

A. Sax. *ff* *sfz*

T. Sax. *ff* *sfz*

Bar. Sax. *ff* *sfz*

Tpts. *ff* *sfz*

Hns. in F *ff* *sfz*

Tbn./Bar./Bsn. *ff* *sfz*

Tuba *ff* *sfz*

Mlt. Perc. *ff*

Timp. *ff* *mp*

Perc. I *mp* *ff* *mp*

Perc. II *mp*

11 12 13 14 15

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Triangle

16 17 18 19 20

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

21 22 23 24 25

Fl. *mf*

Ob. *mf*

Cls. *mf*

B. Cl. *mf*

A. Sax.

T. Sax. *mf*

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn. *mf*

Tuba

Mlt. Perc. *mf*

Timp.

Perc. I *mf*
Snares off

Perc. II

The image shows a page of a musical score for a conductor, page 26. It contains staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns in F (Hns. in F), Trombone/Baritone/Saxophone (Tbn./Bar./Bsn.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score includes musical notation such as notes, rests, and dynamic markings like *mf*. A large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid on the page. The page number '26' is in a box at the top left. The bottom of the page is numbered 26, 27, 28, 29, and 30.

Fl. *tr* *f*

Ob.

Cls.

B. Cl.

A. Sax. *mp* *f*

T. Sax.

Bar. Sax. *mp* *f*

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba *mp* *f*

Mlt. Perc. *f*

Timp. *mp* *f*

Perc. I *p* *f*

Perc. II *f*

36 37 38 39 40

Fl. *tr*
mp *ff*

Ob. *ff*

Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. *ff*

Hns. in F *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I *p* *mp* *ff*

Perc. II *ff*

41 42 43 44 45

47

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

f

46 *mf* 47 48 49 50

55 Bell Tones

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

51 52 53 54 *f* 55

Fl. *opt. div.*

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. *div.*

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp. *mp f p f*

Perc. I *mp f p f*

Perc. II

56 57 58 59 60

This page of a musical score, numbered 65, is for a conductor. It features 14 staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns in F (Hns. in F), Trombone/Baritone/Bassoon (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of two flats and a 4/4 time signature. It includes dynamic markings such as *sfz*, *f*, *p*, *cresc.*, and *mp*, along with crescendo hairpins. The measures are numbered 61 through 65 at the bottom of the page.

opt. Rall. to end

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

66 67 *ff* 68 69 70

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