

Fanfares, Marches, Hymns, and Finale

for Brass Choir and Percussion
Second Edition

Bruce Broughton

Instrumentation

1 Full Score
1 B \flat Trumpet 1 & E \flat Trumpet
1 B \flat Trumpet 2
1 B \flat Trumpet 3
1 B \flat Trumpet 4 & B \flat Flugelhorn
1 F Horn 1
1 F Horn 2
1 F Horn 3
1 F Horn 4
1 Trombone 1
1 Trombone 2
1 Trombone 3
1 Trombone 4 & Contrabass Trombone
1 Tuba

1 Timpani
1 Percussion 1:
Chimes, Crash Cymbals, Field Drum,
Guïro, Snare Drum, Suspended
Cymbals (3 sizes), Tam-tam,
Tambourine, Temple Blocks,
Tomtoms (3), Triangle, Whip
1 Percussion 2:
Bass Drum, Bells, Crash Cymbals,
Fishing Reel, Marimba, Suspended
Cymbal, Tam-tam, Triangle,
Vibraphone, Xylophone

LUDWIG *Masters*
PUBLICATIONS

Program Notes

Though best known for his television and film scores – ten Emmys, plus an Oscar nomination for *Silverado* and a Grammy nomination for *Young Sherlock Holmes* – Bruce Broughton has also composed a distinguished body of concert music, including several concertos and works for the Los Angeles Chamber Orchestra and the Debussy Trio. *Fanfares, Marches, Hymns, & Finale* was composed for the Bay Brass in 2002, and premiered and recorded by that ensemble with the composer conducting.

The title is eminently self-descriptive of the style or attitude of each movement, which also correspond roughly to a classical symphony. The energetic *Fanfares* form a bright and positive opening. The jazz-inflected *Marches* make a sort of scherzo, off-kilter in a Prokofiev manner, and the *Hymns* are the slow movement, featuring expansively lyrical horns and prominent percussion decoration in a broad, Coplandesque soundscape. The dramatic *Finale* is the dark side of the opening movement, a relentlessly driven tour-de-force of tightly integrated ensemble and individual virtuosity.

- Program Note from Los Angeles Philharmonic Brass Concert Program, 5 May 2016

Fanfares, Marches, Hymns & Finale is a series of self-referential movements, each composed around an attitude expressed in the title rather than for any actual utilitarian use. Hence, it would be difficult to march to most of *Marches*, although it is composed of martial rhythms and associative figures. One could, however, sing the pentatonic (five-note) main theme from *Hymns*, which is composed in an American folk-hymn style and set in an atmosphere evocative of meditation and reflection, although there is no text associated with the themes. *Fanfares* is based upon an opening six-note motif first heard in unison. It precedes and announces the following three movements. As the plural aspect of the title indicates, fanfares open and close the movement itself. Needless to say, the spirited *Finale* brings the piece to a close.

The piece was commissioned by The Bay Brass and was premiered by that ensemble in November 2002 at a concert in Sacramento, Calif. with the composer conducting.

- Program Note from liner notes for Bay Brass CD *Sound the Bells*

FANFARES, MARCHES, HYMNS and FINALE

Bruce Broughton (2002)

With spirit ♩ = 128

I. Fanfares

E♭ Trumpet

B♭ Trumpet

F Horn

Trombone

Tuba

Timpani

Percussion

* Trumpet 1 doubles on E♭ Trumpet, Trumpet 4 doubles on B♭ Flugelhorn, Trombone 4 doubles on Contrabass Trombone.
Transposition for F Horns does not change in bass clef.

© Copyright 2004 by Masters Music Publications, Inc.

International Copyright Secured ALL RIGHTS RESERVED Printed in the U. S. A.

M 9120

Digital and photographic copying of this publication is illegal

Tpt.

1 2 3 4

Hn.

1 2 3 4

Tbn.

5 6 7 8 9

1 2 3 4

Tba.

1

Timp.

1

Perc.

M 9120

1

rall.

12 Broader ♩ = 108

10

1 Tpt. *fp* *ff*

2 *fp* *ff*

3 *mp* *ff*

4 *mp* *ff*

1 Hn. *f* *fp* *mf* *ff*

2 *f* *fp* *mf* *ff*

3 *f* *fp* *mf* *ff*

4 *f* *fp* *mf* *ff*

10 11 12 13 14

1 Tbn. *fp* *ff*

2 *fp* *ff*

3 *fp* *ff*

4 *fp* *ff*

Tba. *f* *fp* *ff*

Timp. *fp* *f* *ff*

1 Perc. Tri. *ff*

2 Bells *ff* ³ ₃