

American Fanfare

James M. Stephenson

ISBN 978-1-55473-404-7



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Instrumentation:

Piccolo - 1
Flute 1,2 - 8
Oboe 1,2 - 2
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Clarinet 3 - 4
Bb Bass Clarinet - 1
Bassoon 1,2 - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 1
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2 - 2
Bb Trumpet 3 - 2
F Horn 1,2 - 2
F Horn 3,4 - 2
Trombone 1 - 2
Trombone 1 - 2
Trombone 3 - 2
Baritone Bass Clef - 1
Baritone Treble Clef - 1
Tuba - 4
Timpani - 1
Bells - 1
Snare Drum, Bass Drum - 1
Suspended Cymbal, Crash Cymbals, Triangle, Tam-tam - 2

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Eighth Note Publications

American Fanfare

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American Fanfare was originally composed as a commission from St. John the Evangelist Catholic Church in Naples, FL, in the fall of 1999. It was to honor many anniversaries pertinent to the church that were to happen at the same time. At that point entitled the *St. John Fanfare*, it was scored for brass quintet, strings, and organ.

Shortly thereafter, upon an announcement of a fanfare competition to be held by the Florida Orchestra in Tampa, it was re-orchestrated, re-named and submitted. Having been honored with the 1st prize from that competition, it immediately received performances by the Florida Philharmonic, with Thomas Wilkins conducting, the Naples Philharmonic with Erich Kunzel, and subsequently performed by the Cleveland Orchestra, the Detroit and Baltimore symphonies, and many other orchestras around the country. In 2005, Maestro Wilkins delivered a "grand and stirring" performance of the work to open the brand new Holland Performing Arts Center in Omaha, NE. He again programmed the work to open the Hollywood Bowl's Gala opening in 2009.

In 2006, after a commission from David Alpar, the commander of the USAF Band of Flight in Dayton, OH, the piece was again re-scored, this time for concert band. It has subsequently been recorded and performed by many of the nation's service bands, as well as by many other ensembles of all ages.

It is a brisk and brief fanfare, meant to quickly get to the point of uplifting the spirits of the audience. It therefore serves equally as a good opener to either half of a program, whether indoors or out.

*Please contact the composer if you require any further information about this piece
or his availability for commissioning new works and appearances.*

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For a complete listing of Mr. Stephenson's works, written for many genres, please browse his website:
www.stephensonmusic.com

James Stephenson's music is the complete package: a fresh and energizing sound scape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with many commissions and projects. Stephenson studied at the New England Conservatory of Music, where he earned his Bachelor of Music with distinction in trumpet performance.

Stephenson's music has been performed by many of today's leading orchestras, including the Cleveland Orchestra, the symphonies of Houston, Atlanta, Detroit, Baltimore, Oregon, Jacksonville, the Rochester Philharmonic, Florida Orchestra, and the Naples Philharmonic. A diverse sampling of individuals who have performed Stephenson's works would include Pinchas Zukerman, Denyce Graves, Jennifer Frautschi, the Chicago Symphony String Quartet, Empire Brass members Marc Reese, Mark Hetzler and Greg Miller, and even the Pointer Sisters and 98 Degrees. Stephenson's music appears on many artists' recordings, including those of Jouko Harjanne, Eric Berlin, Richard Watson, the Christy Quartet, Musicians-out-of-the-Box and his own, Colors.

Increasingly in demand for his passionate work with young musicians, Stephenson has appeared as resident composer at many festivals, including the Las Vegas Music Festival, the Southern Illinois Music Festival, Lynn University's Contemporary Music Festival and the St. Barts (French West Indies) Music Festival. A similar highlight of 2007 involves three brass conferences in three weeks, one of which being ITG's Conference, including two world premieres, and a showcase of Stephenson's brass

AMERICAN FANFARE

James M. Stephenson

Allegro energico $\text{♩} = 144$

Piccolo *ff* *f*

Flute 1,2 *ff* *f*

Oboe 1,2 *ff* *f*

B♭ Clarinet 1 *ff* *f*

B♭ Clarinet 2,3 *ff* *f*

B♭ Bass Clarinet *ff* *ff*

Bassoon 1,2 *ff* *ff*

E♭ Alto Saxophone 1,2 *ff* *ff*

B♭ Tenor Saxophone *ff* *ff*

E♭ Baritone Saxophone *f* *ff*

B♭ Trumpet 1 *ff* *ff*

B♭ Trumpet 2,3 *f* *ff*

F Horn 1,2 *f* *f*

F Horn 3,4 *f* *f*

Trombone 1,2 *ff* *mf* *ff*

Bass Trombone *f* *mf* *f*

Baritone *f* *f*

Tuba *f* *mf* *f*

Bells

Timpani

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16

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including:

- Picc. (Piccolo)
- Fl 1, 2 (Flutes)
- Ob 1, 2 (Oboes)
- Cl 1 (Clarinet)
- Cl 2, 3 (Clarinets)
- B Cl (Bass Clarinet)
- Bsn 1, 2 (Bassoons)
- A Sax 1, 2 (Alto Saxophones)
- T Sax (Tenor Saxophone)
- B Sax (Baritone Saxophone)
- Tpt 1 (Trumpet)
- Tpt 2, 3 (Trumpets)
- Hn 1, 2 (Horns)
- Hn 3, 4 (Horns)
- Trbn 1, 2 (Trombones)
- B Trbn (Baritone Trombone)
- Bari (Baritone)
- Tuba
- Bells

The score is written in 4/4 time and features various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *fp* (forzando). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

PREVIEW ONLY

24

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25

26

27

28

Picc. *ff*

Fl 1,2 *ff*

Ob 1,2 *f*

Cl 1 *mf*

Cl 2,3 *mp*

B Cl *mf*

Bsn 1,2 *mf* *a2*

A Sax 1,2 *mf cantabile* *a2*

T Sax *mf cantabile*

B Sax

Tpt 1

Tpt 2,3

Hn 1,2 *mf cantabile* *a2*

Hn 3,4

Trbn 1,2

B Trbn

Bari *Bsn.*

Tuba

Bells *mf*

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30

31

32

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Piccolo, Flutes (Fl 1, 2), Oboes (Ob 1, 2), Clarinets (Cl 1, 2, 3), Bassoon (Bsn 1, 2), Saxophones (A Sax 1, 2, T Sax, B Sax), Trumpets (Tpt 1, 2, 3), Horns (Hn 1, 2, 3, 4), Trombones (Trbn 1, 2, B Trbn), Baritone (Bari), Tuba, and Bells. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in a traditional orchestral layout. The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *cantabile*, *p* (piano), *leggiero*, and *tutti*. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

33

34

35

Picc.

Fl 1,2

Ob 1,2

Cl 1

Cl 2,3

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Hn 3,4

Trbn 1,2

B Trbn

Bari

Tuba

Bells

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38

39

Picc.

Fl 1,2 *a2*
f cantabile

Ob 1,2 *f* *mf*

Cl 1 *f* *mf*

Cl 2,3 *a2*
f *mf*

B Cl *f*

Bsn 1,2 *mf* *f*

A Sax 1,2 *f*

T Sax *f*

B Sax *mf* *fp*

Tpt 1 *mf* *f* *p*

Tpt 2,3 *mf* *f* *p*

Hn 1,2 *mp* *f* *p*

Hn 3,4 *f* *p*

Trbn 1,2 *mf* *f* *p*

B Trbn *mf* *f* *p*

Bari *mf* *f* *p*

Tuba *mf* *f* *p*

Bells

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44

45

46

47

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., Fl 1,2, Ob 1,2, Cl 1, Cl 2,3, B Cl, Bsn 1,2, A Sax 1,2, T Sax, B Sax, Tpt 1, Tpt 2,3, Hn 1,2, Hn 3,4, Trbn 1,2, B Trbn, Bari, Tuba, and Bells. The music is in 3/4 time and has a key signature of one flat (B-flat). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo). The page is numbered "1" in the bottom right corner.

48

49

50

51

ff

Picc.

Fl 1,2

Ob 1,2

Cl 1

Cl 2,3

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Hn 3,4

Trbn 1,2

B Trbn

Bari

Tuba

Bells

PREVIEW ONLY

55

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc.
- Fl 1, 2
- Ob 1, 2
- Cl 1
- Cl 2, 3
- B Cl
- Bsn 1, 2
- A Sax 1, 2
- T Sax
- B Sax
- Tpt 1
- Tpt 2, 3
- Hn 1, 2
- Hn 3, 4
- Trbn 1, 2
- B Trbn
- Bari
- Tuba
- Bells

The score is in 4/4 time and features various dynamic markings such as *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), and *a2* (second octave). A *tutta forza* instruction is present above the Trumpet 1 staff. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

ff PREVIEW ONLY

60

molto rit.

61

62

63

tr

Picc.

Fl 1,2

Ob 1,2

Cl 1

Cl 2,3

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Hn 3,4

Trbn 1,2

B Trbn

Bari

Tuba

Bells

PREVIEW ONLY

67

● = 152

PREVIEW ONLY

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including the following instruments:

- Picc.
- Fl 1, 2
- Ob 1, 2
- Cl 1
- Cl 2, 3
- B Cl
- Bsn 1, 2
- A Sax 1, 2
- T Sax
- B Sax
- Tpt 1
- Tpt 2, 3
- Hn 1, 2
- Hn 3, 4
- Trbn 1, 2
- B Trbn
- Bari
- Tuba
- Bells

The score is in 4/4 time. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *mp*, *p*). The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal staves.

75

12 13 14 15

Picc. *ff* *f* *ff* *sfz*

Fl 1,2 *ff* *f* *ff* *sfz*

Ob 1,2 *ff* *f* *ff* *sfz*

Cl 1 *ff* *f* *ff* *sfz*

Cl 2,3 *ff* *f* *ff* *sfz*

B Cl *f* *ff* *sfz*

Bsn 1,2 *f* *ff* *sfz*

A Sax 1,2 *ff* *f* *ff* *sfz*

T Sax *ff* *f* *ff* *sfz*

B Sax *f* *ff* *sfz*

Tpt 1 *f* *ff* *sfz*

Tpt 2,3 *f* *ff* *sfz*

Hn 1,2 *f* *ff* *sfz*

Hn 3,4 *f* *ff* *sfz*

Trbn 1,2 *f* *ff* *sfz*

B Trbn *f* *ff* *sfz*

Bari *f* *ff* *sfz*

Tuba *f* *ff* *sfz*

Bells *f* *ff* *sfz*

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