

JS / James Stephenson

FANFARE to
Sound the Call
for brass and percussion

**James
Stephenson**

Stephenson
Music

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FANFARE to SOUND the CALL

for brass ensemble/percussion

James M. Stephenson

duration: 4'

instrumentation:

2 piccolo trumpets, 5 C trumpets, 1 flugelhorn

4 french horns

4 trombones, 1 bass trombone

euphonium, 3 tubas

timpani

4 percussion:

glockenspiel, chimes

cymb. a2, B.D., S.D.

tam-tam, sus. cymb. triangle

Program notes - by the composer:

In 2007, conductor Michael Krajewski approached me about composing a highly spirited and patriotic symphonic overture with a somewhat unique twist: that it would somehow combine the "sounds" of John Williams and John Philip Sousa, yet be an original piece of music.

Always one to love a challenge, the resulting 4 minute work has hints of each of the two composers, the latter of which being 'Stars and Stripes Forever'. These hints are not meant to be overt, but only suggestions which might be caught by the keen observer.

The concert band version of this score was created June 10, 2018.

In 2019, I was asked to create a fanfare for the Interlochen Center for the Arts, to help celebrate the opening of their new music building. Having recently seen a video of John Phillip Sousa visiting Interlochen in the early days of the camp (quite an amazing occurrence), it occurred to me that this piece could still well-represent the opportunities Interlochen presents as a gathering place for both those who have achieved a bit of fame/status in their careers and those students who are just beginning their journeys.

Therefore, in this version for brass ensemble, I inserted a bit of the famous "O Sound the Call" that all of us alums remember so well, and married that with a bit of the aforementioned Sousa march. Hopefully the result will still embody the spirit embedded at Interlochen: excitement, partnerships, new beginnings, and music-making of the highest caliber.

~Jim Stephenson; May 8, 2019



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FANFARE to SOUND the CALL*James M. Stephenson***Brisk, spirited** (M.M. $\text{♩} = \text{c. } 116$)

This page contains the conductor's score for the piece "Fanfare to Sound the Call" by James M. Stephenson. The score is written for a large ensemble and includes the following parts:

- B♭ Picc. Trumpet 1-2:** Plays a melodic line with a *f* dynamic.
- C Trpt. 1-2:** Plays a rhythmic pattern with a *f* dynamic.
- C Trpt. 3:** Plays a rhythmic pattern with a *f* dynamic.
- C Trpt. 4-5:** Plays a rhythmic pattern with a *f* dynamic.
- B♭ Flugel 1:** Plays a rhythmic pattern with a *f* dynamic.
- Horn 1-2:** Plays a rhythmic pattern with a *f* dynamic.
- Horn 3-4:** Plays a rhythmic pattern with a *f* dynamic.
- Trombone 1-2:** Plays a rhythmic pattern with a *f* dynamic.
- Trombone 3-4:** Plays a rhythmic pattern with a *f* dynamic.
- Bass Trombone:** Plays a rhythmic pattern with a *f* dynamic.
- Euphonium:** Plays a rhythmic pattern with a *f* dynamic.
- Tuba 1-2:** Plays a rhythmic pattern with a *f* dynamic.
- Tuba 3:** Plays a rhythmic pattern with a *f* dynamic.
- Timpani:** Plays a rhythmic pattern with a *f* dynamic.
- Mallet Percussion:** Plays a rhythmic pattern with a *f* dynamic.
- Percussion 1:** Plays a rhythmic pattern with a *f* dynamic.
- Percussion 2:** Plays a rhythmic pattern with a *f* dynamic.

The score is written in 2/4 time and features a variety of dynamics, including *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo). The key signature is one sharp (F#).

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Picc. Tpt. 1-2 *f* *ff* *ff* *ff* *ff*

Tpt. 1-2 *f* *f* *f* *f* *f*

Tpt. 3 *f* *f* *f* *f* *f*

Tpt. 4-5 *f* *f* *f* *f* *f*

Flg. 1 *ff* *f*

Horn 1-2 *ff* *f*

Horn 3-4 *ff* *f*

Tbn. 1-2 *f* *f*

Tbn. 3-4 *f* *f*

B. Tbn. *f*

Euph. *f*

Tuba 1-2 *f* *f*

Tuba 3 *f*

7

Timp. *fp* *f* *ff* *fp*

Mall. *f*

Perc. 1 *f*

Perc. 2

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Picc. Tpt. 1-2 *ff*

Tpt. 1-2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4-5 *f* *fp*

Flg. 1 *ff* *f*

Horn 1-2 *ff* *f*

Horn 3-4 *ff* *f* a2

Tbn. 1-2 *fp*

Tbn. 3-4 *fp*

B. Tbn. *fp*

Euph. *fp*

Tuba 1-2 *fp*

Tuba 3 *fp*

13

Timp. *f* *fp* *f*

Mall.

Perc. 1

Perc. 2 B.D. *mf* *f*

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