

VANDIVERE FANFARE

WILLIAM WINDHAM (ASCAP)

INSTRUMENTATION

1 Conductor	6 Trombone/Baritone/ Bassoon	WORLD PARTS
8 C Flute		
2 Oboe	4 Tuba	4 Horn in E $\flat$
8 B $\flat$ Clarinet	2 Mallet Percussion (Bells)	3 Trombone in B $\flat$ Bass Clef
2 B $\flat$ Bass Clarinet	1 Timpani	3 Trombone in B $\flat$ Treble Clef
6 E $\flat$ Alto Saxophone	2 Percussion I (Snare Drum, Bass Drum)	2 Tuba in E $\flat$ Bass Clef
4 B $\flat$ Tenor Saxophone/ E $\flat$ Baritone Saxophone	3 Percussion II (Suspended Cymbal, Crash Cymbals, Tambourine)	2 Tuba in E $\flat$ Treble Clef
2 E $\flat$ Baritone Saxophone		2 Tuba in B $\flat$ Treble Clef
8 B $\flat$ Trumpet		
4 Horn in F		

PROGRAM NOTES

"Vandivere Fanfare" was composed as a concert opener and a flourish for the beginning band. It begins with a bold statement by the brass section, and then the woodwinds and percussion follow, leading to a restatement of the opening fanfare. Following a second melodic statement in a "processional" setting, the work comes to a strong finish featuring the percussion section.

The title of the work was derived in an unusual fashion. At the very moment that the final measures of the piece were sketched, the composer received a call confirming the purchase of his new home on Vandivere Drive. In celebration, the fanfare was named to commemorate the event.

NOTES TO THE CONDUCTOR

The opening statement should be as majestic as possible. Following the initial reading, I suggest conducting the introduction in half time, providing contrast with the remainder of the work. The dynamic markings may be adjusted for balance among the trumpet, clarinet, and horn/alto saxophone lines. The subito dynamic change at measure 13 may also be adjusted based upon the performance situation. Feel free to change the mezzo forte if necessary. However, the crescendo that follows is very important.

The low brass/windwood sustain in measures 15-18 should be carefully rehearsed. The release of the B $\flat$ should be on the downbeat of measure 19. This provides a unique teaching opportunity at this level. The bells/snare/tambourine should be isolated during the first rehearsals to ensure rhythmic security in the rest of the band.

The timpani, although only two fixed pitches, is featured throughout. Please be sure that a strong percussionist is assigned to this part. Dynamic markings may be adjusted to ensure that the timpani has the needed presence over the band (for example, in measures 62-66). The low bass "processional" figure beginning at measure 42 should be carefully balanced. In addition, these notes should not be too short. The last three notes should be very strong in contrast to the rest of the piece. I suggest sustaining these three pitches with the entire band to help control any overzealous individual musicians!

I wish you and the band every success with "Vandivere Fanfare." Have a great performance!"

William Windham

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



VANDIVERE FANFARE

Majestic ♩ = 152

BDM01025C

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

f

mp

p

5

6

7

8

9

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14

15 19

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

15 19

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

snare off

Tamb.

15 16 17 18 19

f *mf* *mp* *p*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

simile

20 21 22 23 24

27

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

27

mf

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

30

31

32

33

34

p

35

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax./Bar. T.C. *f*

Bar. Sax. *f*

35

Tpt. *f*

Hn. in F *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *mp* *f*

Perc. II *f*

Cr. Cyms.

snare on

snare off

35 36 37 38 39

p *f* *p* *f*

BDM01025C

46

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

49

50

51

52

mf

54

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax./Bar. T.C. *f*

Bar. Sax. *f*

54

Tpt. *f*

Hn. in F *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f* snares on *mp* *f* *mp*

Perc. II *f* *p* 55 *f* 56 *p* 57

Cr. Cyms.

BDM01025C

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn. in F

'bn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

f

ff

p

f

ff

ch

63

64

65

66

67

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