

PATRICK HARLIN
FANFARE
FOR SYMPHONY BAND

*Commissioned by Caroline Hand and the Ball State Symphony Band
Written at the I-Park Artist-In-Residence program in East Haddam, Connecticut*

FANFARE

INSTRUMENTATION

Piccolo
4 Flutes
3 Oboes
4 Clarinets in Bb
Bass Clarinet
2 Bassoons
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

4 C Trumpets
4 Horns in F
2 Tenor Trombones
Bass Trombone
2 Euphoniums
2 Tuba

Timpani

4 Percussion:

1: Marimba, suspended cymbal
2: Marching Snare, Snare Drum, Vibraphone
3: Marching Snare, Snare Drum, Chimes
4: Bass Drum, Glockenspiel

Performance Note: Percussion 2 and 3 should be situated on opposite edges of the stage to create an antiphonal snare drum effect.

Program Note: In this fanfare there are two contrasting musical styles, one that is in sharp focus and one that is blurred. These contrasting styles use the same idea as their emphasis. The blurred music evolves, taking a singular musical idea and slowing it down through the various instrument groupings to create a larger and larger pulse. One musical idea ties the piece together, a rhythmic pattern that either slows down or speeds up. We first hear the condensed version of this idea in the snare drums and then here the elaborated version of this idea played out through the woodwinds in the middle of the fanfare.

Duration: 3 minutes
Premiere: December 4th, 2015
Ball State University Band
Caroline Hand Conductor

This musical score is for a symphony orchestra, spanning measures 17 to 23. The instrumentation includes:

- Woodwinds:** Piccolo (Picc.), Flutes 1 & 2 (Fl. 1,2), Flutes 3 & 4 (Fl. 3,4), Oboes 1 & 2 (Ob. 1,2), Clarinets 1 & 2 (Cl. 1,2), Clarinets 3 & 4 (Cl. 3,4), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1,2), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.).
- Brass:** Trumpets 1 & 2 (Tpt. 1,2), Trumpets 3 & 4 (Tpt. 3,4), Horns 1, 2, 3 & 4 (Hn. 1,3 and Hn. 2,4), Trombones 1 & 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Euphonium 1 & 2 (Euph. 1,2), and Tuba 1 & 2 (Tba. 1,2).
- Percussion:** Timpani (Timp.), Maracas (Mar.), Snare Drums (S. D.), and Bass Drum (B. D.).

The score is written in 4/4 time and features various dynamics such as *f*, *mf*, *ffp*, and *fp*. It includes articulation marks like accents and slurs, as well as performance instructions like "harmon mute" and "hard mallets". A large watermark "NOT FOR PUBLICATION" is overlaid diagonally across the page.

B

24

25

26

27

28

Picc.

Fl. 1,2 *p*

Fl. 3,4 *p*

Ob. 1,2 *mf* 1. lyrical 3

Cl. 1,2 *mf* *p*

Cl. 3,4 *mf* *p*

B. Cl. *mf* *p*

Bsn. 1,2 *mf* *p*

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1,2

Tpt. 3,4

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Mar. *p*

S. D. *mf* *f* 3 5 6

S. D. *mf* *f* 3 5 6

Glock.

NOT FOR PERUSAL SCORE

29

30

31

Picc.

Fl. 1,2

Fl. 3,4

Ob. 1,2
+2, lyrical
mf

Cl. 1,2

Cl. 3,4

B. Cl.

Bsn. 1,2

Alto Sax.

Ten. Sax.
p

Bari. Sax.

Tpt. 1,2

Tpt. 3,4

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Mar.

S. D.
p f
r.s.

S. D.
p f
r.s.

B. D.
Bass Drum
p f

6 5 3

f mf

6 5 3

f mf

C

Picc. *f*

Fl. 1,2 *f*

Fl. 3,4 *f*

Ob. 1,2 *f*

Cl. 1,2 *f*

Cl. 3,4 *f*

B. Cl. *f*

Bsn. 1,2

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1,2 *mf* harmon mute

Tpt. 3,4 *mf* harmon mute

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Mar. *f*

S. D.

S. D.

B. D.

NOT FOR PUPILS
FOR PUPILS
PERFORMANCES

Picc.

Fl. 1,2 *mf*

Fl. 3,4 *mf*

Ob. 1,2

Cl. 1,2 *mf*

Cl. 3,4 *mf*

B. Cl.

Bsn. 1,2 *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1,2

Tpt. 3,4

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1,2 *mp*

Tba. 1,2

Timp.

Mar. **A tempo**

Snare Drum (concert) *p*

S. D. *p*

S. D. *p*

B. D.

75 76 77 78 79

Picc.

Fl. 1,2

Fl. 3,4

Ob. 1,2

Cl. 1,2 *mp* *p*

Cl. 3,4 *mp* *p*

B. Cl. *mp* *p*

Bsn. 1,2 *mp* *p*

Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Bari. Sax. *mp* *p*

Tpt. 1,2

Tpt. 3,4

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Mar.

S. D. *p* *mf* *p* *f* *ff*

S. D. *mf* *p* *mf* *p* *f* *ff*

B. D.

Picc. -

Fl. 1,2 -

Fl. 3,4 -

Ob. 1,2 -

Cl. 1,2 -

Cl. 3,4 -

B. Cl. *f* *p* *pp* *f* *ff*

Bsn. 1,2 *f* *p* *pp* *f* *ff*

Alto Sax. -

Ten. Sax. -

Bari. Sax. *f* *p* *pp* *f* *ff* *f*

Tpt. 1,2 *f* *brassy open*

Tpt. 3,4 *f* *brassy open*

Hn. 1,3 *f* *brassy*

Hn. 2,4 *f* *brassy open*

Tbn. 1 *f* *brassy* *p* *pp* *f* *ff* *f*

Tbn. 2 *f* *brassy* *p* *pp* *f* *ff* *f*

B. Tbn. *f* *brassy* *p* *pp* *f* *ff* *f*

Euph. 1,2 *f* *brassy* *p* *pp* *f* *ff* *f*

Tba. 1,2 *f* *brassy* *p* *pp* *f* *ff* *f*

Timp. *f* *fp* *pp* *f* *fp*

Mar. -

S. D. marching snare *mf* *f* *p*

S. D. marching snare *mf* *f* *p*

B. D. *p* *f* *p* *f*

G A tempo 92

93

94

95

96

Picc. *ff*

Fl. 1,2 *ff*

Fl. 3,4 *ff*

Ob. 1,2 *ff* 3 *fp* *f*

Cl. 1,2 *ff* 3 *fp* *ff* *f*

Cl. 3,4 *ff* 3 *fp* *ff* *f*

B. Cl. *ff* *f*

Bsn. 1,2

Alto Sax. *ff* 3 *fp* *ff* *fp*

Ten. Sax. *ff* 3 *fp* *ff* *fp*

Bari. Sax.

Tpt. 1,2 *mf* harmon mute

Tpt. 3,4 *mf* harmon mute

Hn. 1,3 *ff* 3 1. 3 *fp* *f* 3. 3 1. 3 a2 *ff* *fp*

Hn. 2,4 *fp* a2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Mar. *ff* 3 *fp* *f* 3 *fp* *fp*

Vibraphone *f* 3 *fp* *f* 3 *fp*

Almglocken *f* 3

Glockenspiel *f*

