

Three Fanfares

J. Scott Irvine

THE WORKS: Fanfare for St. Margaret's was written for the neighbourhood church of his childhood. Ceremonial Fanfare provides a rousing opener and The True North (with slight suspicions of O Canada in the musical material) brings the recital to a close.

True North Brass burst on to the Canadian scene in 1997, and has since solidified its reputation as one of Canada's most exciting ensembles. True North's membership includes two outstanding composer / arrangers who create the ensemble's fresh and unique programming. Proudly Canadian in focus and expression, True North Brass has been welcomed not only in Canada but in China and throughout North America.

True North Brass were featured guest artists at the International Brass Symposium in Atlanta, Georgia in March 2000, chosen from the elite of the international brass world. They accompanied Prime Minister Chretien's 1998 trade mission to China, performing recitals in Beijing and Wuhan and directing masterclasses at the Beijing Conservatory. The quintet has also performed masterclasses and recitals at the Boston and New England Conservatories and toured British Columbia, Ontario, Tennessee, Connecticut, Virginia, Texas, New Hampshire, Alabama, and Florida. True North Brass was featured at the Ottawa Chamber Music Festival in 1999, 2000 and opened the festival in 2002. The members of True North Brass are Yamaha Artists associated with Yamaha Canada.

Scott Irvine is a Toronto-based tuba player and composer. While still a student at the University of Toronto, Scott began his performing career by playing in Dixieland bands and theatre orchestras. In 1984, he joined the Canadian Opera Company Orchestra, a position he continues to hold today, and he is also a founding member of the renowned True North Brass. Scott has played in the E flat tuba section of the Hannaford Street Silver Band for many years, and is principal tuba of the Esprit Orchestra. He is also a first call musician in the Toronto recording studios, where he has recorded numerous jingles, albums, and film scores. Of particular note was his work on Sharon, Lois and Bram's Elephant Show, where he provided the musical voice for Elephant! Highly committed to music of our time, Scott has commissioned or influenced works by a number of Canadian composers, including Gary Kulesha, Oskar Morawetz, John Weinzwieg and many others.

In 1978, Scott began composition lessons with Dr. Samuel Dolin at the Royal Conservatory of Music, and since that time has developed a parallel career as a composer and arranger. He has received commissioning grants from the Ontario Arts Council, the Laidlaw Foundation and the CBC, and is an Associate Composer of the Canadian Music Centre and a member of the Canadian League of Composers. Many of his works and arrangements have been recorded for commercial release on a variety of record labels and have been performed by a number of artists, including True North Brass, the Hannaford Street Silver Band, Joan Watson, Jack Grunsky, the Canadian Chamber Ensemble, and chamber groups from the renowned Berlin Philharmonic.

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DIFFICULTY RATING: Medium-Difficult

CATALOG NUMBER: TNB003

DURATION: 3:00

Brass Quintet

THREE FANFARES

J. Scott Irvine

FANFARE FOR ST. MARGARET'S

Majestic $\text{♩} = 100$

B \flat Trumpet 1
mf

B \flat Trumpet 2
mf

F Horn
mf

Trombone
mf

Tuba

f *meno f* *p*

f *meno f* *p*

f *meno f* *p*

f *meno f* *p*

mp *mf*

f *f* *ff* *fp*

f *f* *ff* *fp*

f *f* *ff* *fp*

f *f* *ff* *fp*

f *f* *ff* *fp*

CEREMONIAL FANFARE

f *f* *f* *f* *f*

4 5 6 7 8

p *mf* *p* *mf* *p* *mf*

9 10 11 12 13 14

poco a poco cresc. *f* *f* *f* *f*

15 16 17 18

ff f

Musical score for measures 15-18. The score is written for five staves. Measures 15 and 17 are in 2/4 time, while measures 16 and 18 are in 6/8 time. The key signature has two flats. Dynamics include *ff* and *f*. There are various articulation marks such as slurs and accents.

19 20 21

ff fff

Musical score for measures 19-21. Measure 19 is in 2/4 time, measure 20 is in 3/2 time, and measure 21 is in 4/4 time. The key signature has two flats. Dynamics include *ff* and *fff*. A *rit.* marking is present above measure 21. A large "PREVIEW ONLY" watermark is overlaid across the score.

THE TRUE NORTH

Maestoso ♩ = 88

Musical score for measures 1-5. The score is in 4/4 time and features five staves. Measures 1-4 are in 4/4 time, and measure 5 is in 3/8 time. The first three staves are in G major, and the last two are in B-flat major. Dynamics include *mf* and *f*. Performance markings include accents, slurs, and hairpins. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves.

Musical score for measures 6-11. The score continues with five staves. Measures 6-9 are in 4/4 time, and measures 10-11 are in 3/8 time. The first three staves are in G major, and the last two are in B-flat major. Dynamics include *fp < f* and *ff*. Performance markings include accents, slurs, and hairpins. Measure numbers 6, 7, 8, 9, 10, and 11 are indicated above the staves.

Musical score for measures 12-17. The score continues with five staves. Measures 12-17 are in 4/4 time. The first three staves are in G major, and the last two are in B-flat major. Dynamics include *ff*. Performance markings include accents, slurs, and hairpins. Measure numbers 12, 13, 14, 15, 16, and 17 are indicated above the staves.

Musical score for measures 18-23, featuring five staves. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The notation includes various note values, rests, and articulation marks such as accents and slurs. The first four staves are in treble clef, and the fifth staff is in bass clef. The music shows a dynamic build-up from *mp* to *f* in measures 18-19, followed by a period of rest in measure 20, and then a powerful *ff* section starting in measure 21.

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