

Eighth Note Publications

Volunteer Fanfare

Benjamin Boone

THE WORK: Volunteer Fanfare was commissioned by the University of Tennessee to celebrate and commemorate the Department of Music's 50th Anniversary. This work was premiered at the Department's 50th Anniversary celebration gala in 1998 by the University of Tennessee Trumpet Ensemble, Cathy Leach, Director and was subsequently performed at the 1999 International Trumpet Guild Conference.

NOTES TO CONDUCTOR: This work is meant to be festive, lively and highly aggressive. The tonguing should be crisp throughout (particularly on the triplets) and the quick tempo maintained. If some performers are cluttering the sound in passages with repeated sixteenth triplets, have them simplify the rhythm and play only one short eighth note. In general, exaggerate dynamic markings. At G have the second trumpet soloist establish the new (slower) tempo and guide ensemble through the following accelerando.

If there is more than one player to a part, you may want to thin down the number of players to one on a part in the following measures. Trumpet 1: 6-12, 18-25 (beat 4), 58-60; Trumpet 2: 2-12, 20-26 (beat 1), 56-60; Trumpet 3: 4-12, 24-25 (beat 4), 57 – 60; Trumpet 4: 9-12, 59-60; Bass Trumpet: 8-14, 18-26 (beat 1) and 58-60.

If there are multiple players on a part, you may also wish to have a mid-level grouping by having two on a part in the following measures. Trumpet 1: 13-14, 25 (& of 4) - 30 (beat 1), 61-62; Trumpet 2: 13-14, 26 (beat 2)-29, 61-62; Trumpet 3: 13-14, 25 (& of 4) - 29, 61-62; Trumpet 4: 13-14, 27-29, 61-62; Bass Trumpet: 26 (beat 2)-29 and 61-62.

If others are covering the part, the lead trumpet may tabet until beat 3 in measures 40 and 72.

Make a gradual acceleration from measure 53 to measure 62.

It may be desirable to have the upper two parts played on C trumpets.

This work can be performed in three versions:

- 1) Duration 3' 16" (Play as written)
- 2) Duration 1' 45" (Go from end of 34 to beginning of 68)
- 3) Duration 1' 00" (Begin at 19. Go from end of 34 to beginning of 68)

Composer, educator and saxophonist Benjamin Boone was born in Statesville, NC (USA) in 1963. He is currently an Assistant Professor of Music at California State University Fresno. His compositions have won national honors and awards and can be heard on several CD's, including those of The New Century Saxophone Quartet's Homegrown and A New Century Christmas, The National Flute Choir's Over the Edge, The Transatlantic Reed-String Project's Eastbound-Westbound, Elizabeth Morrow's Soliloquy, Teresa Beaman's Flute Flora, America's Millennium Tribute to Adolphe Sax (an Arizona University Records compilation CD), State of the Union, 2001 (an Electronic Music Foundation compilation CD) and Constance Lane's upcoming CD. With eclectic musical interests, Boone has conducted extensive research on the fundamental frequency of English speech; he has assisted a biologist with the infrasonic recording of rhinoceros vocalizations in Zimbabwe and Zambia; he has served as a music business manager in New York City and he has performed as a saxophone soloist in a number of jazz groups across America and Europe.

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DURATION: 3:15

DIFFICULTY RATING: Difficult
4 Trumpets, Bass Trumpet and Timpani

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Commissioned by the University of Tennessee in celebration of the Department of Music's 50th Anniversary
Premiered April 25, 1998 by the University of Tennessee Trumpet Ensemble, Cathy Leach, Director

VOLUNTEER FANFARE

Benjamin Boone

Jubilantly $\text{♩} = 120$

2 3 4 5

Musical score for measures 1-5. The score includes parts for Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3, Bb Trumpet 4, Bass Trumpet, and Timpani. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Jubilantly' with a quarter note equal to 120. The score features various dynamics including *f*, *mp*, and *p*, and includes triplet markings.

PREVIEW ONLY

6 7 8 9 10

Musical score for measures 6-10. The score includes parts for Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3, Bb Trumpet 4, Bass, and Timpani. The key signature has one flat (Bb) and the time signature is 4/4. The score features various dynamics including *f*, *ff*, *fp*, and *p*, and includes triplet markings and accents.

11 12 13 14 15

Musical score for measures 11-15. The score is for a five-part ensemble: 1 (Trumpet), 2 (Trumpet), 3 (Trumpet), 4 (Trumpet), Bass, and Timp (Timpani). Measures 11-12 are in 3/4 time, and measures 13-15 are in 2/4 time. The key signature has two flats. Dynamics include *mp*, *fp*, and *ff*. There are many triplets and accents throughout.

16 17 18 19 20 21

Musical score for measures 16-21. Measures 16-17 are in 2/4 time, and measures 18-21 are in 4/4 time. The key signature has two flats. Dynamics include *ff*, *f*, and *fp*. There are many triplets and accents throughout. A large watermark "PREVIEW ONLY" is overlaid across the score.

22 23 24 25 26

Musical score for measures 22-26. Measures 22-23 are in 4/4 time, and measures 24-26 are in 3/4 time. The key signature has two flats. Dynamics include *f*, *fp*, and *mf*. There are many triplets and accents throughout.

Musical score for measures 27-30. The score is arranged in six staves: 1, 2, 3, 4, Bass, and Timp. Measures 27-30 are shown. Dynamics include *f* and *mp*. There are triplets in measures 27, 28, 29, and 30.

Musical score for measures 31-34. The score is arranged in six staves: 1, 2, 3, 4, Bass, and Timp. Measures 31-34 are shown. Dynamics include *fp*, *mf*, and *ff*. There are triplets in measures 31, 32, 33, and 34.

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Musical score for measures 35-40. The score is arranged in six staves: 1, 2, 3, 4, Bass, and Timp. Measures 35-40 are shown. Dynamics include *ff*, *mp*, and *push!*. There are triplets in measures 35, 36, 37, 38, 39, and 40. A *solo* marking is present in measure 35 for the Timp.

41 42 43 44 45

1 *ff* *f* *fp* *ff*

2 *ff* *f* *fp* *ff*

3 *ff* *f* *fp* *ff*

4 *ff* *f* *fp* *ff*

Bass *ff* *f* *fp* *ff*

Timp *ff* solo

46 47 48 49 50 51

1 *fp* *ff* *f* *mf* *mp* *p*

2 *fp* *ff* *f* *mf* *mp* *p*

3 *fp* *ff* *f* *mf* *mp* *p*

4 *fp* *ff* *f* *mf* *mp* *p*

Bass *fp* *ff* *f* *mf* *mp* *p*

Timp solo *f* *mf*

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52 53 54 55 57 58

Slower ♩ = 80 accel.

1 *pp* *mf*

2 *pp* *mf*

3 *pp* *mf*

4 *pp* *mf*

Bass *pp* *mf*

Timp *p*

59 60 61 Tempo I 62

1
2
3
4
Bass
Timp

63 64 65 66 67

1
2
3
4
Bass
Timp

68 69 70 71 72

1
2
3
4
Bass
Timp

73 74 75 76

1 *push!*
p *fff*

2 *push!*
p *fff*

3 *push!*
p *fff*

4 *push!*
p *fff*

Bass *push!*
p *fff*

Timp *p* *fff*

77 78 79 80

1 *fp*

2 *fp*

3 *fp*

4 *fp*

Bass *fp*

Timp *mf*

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81 82 83 84

1 *fff*

2 *fff*

3 *fff*

4 *bring out*
fff

Bass *bring out*
fff

Timp *fff*

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