



Liturgical Fanfare

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

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| 1 Conductor | 2 E♭ Baritone Saxophone | 2 Percussion I (Snare Drum, Bass Drum) |
| 10 C Flute | 8 B♭ Trumpet | 2 Percussion II (Crash Cymbals, Triangle) |
| 2 Oboe | 4 Horn in F | |
| 10 B♭ Clarinet | 6 Trombone/Baritone/Bassoon | |
| 2 B♭ Bass Clarinet | 4 Tuba | |
| 6 E♭ Alto Saxophone | 1 Mallet Percussion | |
| 4 B♭ Tenor Saxophone (Baritone Treble Clef) | 1 Timpani (Optional) | |

NOTES TO THE CONDUCTOR

"Liturgical Fanfare" was written as a concert opener or festival work. The intensity of the work also makes it a viable closer for the developing band's concert. For classroom use, "Liturgical Fanfare" was conceived as a musical vehicle to teach the concepts of articulation and dynamic shaping. This work is a bit more aggressive from an interpretation standpoint than most works composed at this level. For this reason the rhythmic and range demands are minimal, allowing you to concentrate on the musical content of the piece.

The entire work is based upon the opening rhythmic figure of two quarters, two eighths, and a quarter note. Please note the articulation notated in the opening measures. The staccato eighths should "lean" toward the final accented quarter note from a dynamic sense. The dynamic shaping in each of the percussion responses should be exaggerated. Careful consideration should be given to the balance between voices as the harmonic texture thickens in each fanfare statement. The "bell tones" noted in measure 14 should be carefully rehearsed for balance, with each entrance slightly stronger than the last.

The unison statement at measure 45 should be rather bombastic before the decrescendo to the trumpet/low brass entrance. Rhythmic accuracy and consistent articulation is of the utmost importance. Please feel free to adjust the mezzo forte marking at measure 47 if projection in the two melodic lines is a concern. Careful attention should be paid to the subito dynamic contrast indicated in measures 65 and 72. Feel free to adjust the piano to a mezzo piano if it helps the performance. The optional rallantando is highly suggested for optimum effect.

If you choose to use the work as a closer, you may wish to consider adding antiphonal brass throughout the auditorium from measure 45 to the end. Feel free to edit the parts down to just the repeated E♭ concert rhythmic figure to ensure participation from even the most inexperienced student.

I hope you, your students, and your concert audience find "Liturgical Fanfare" to be musically rewarding. Best of luck in your teaching endeavors.

Robert W. Smith