

Fanfare

Brian L. Monroe

for
BEGINNING BAND

Instrumentation

1 Full Score	2 B $\flat$ Tenor Saxophone	1 Orchestra Bells
6 Flute	1 E $\flat$ Baritone Saxophone	3 Triangle, Snare Drum, Bass Drum
2 Oboe	10 B $\flat$ Trumpet	2 Crash Cymbals, Suspended Cymbal
2 Bassoon	4 F Horn	1 Timpani
12 B $\flat$ Clarinet	8 Trombone/ Euphonium	
2 B $\flat$ Bass Clarinet	2 Euphonium T.C.	
4 E $\flat$ Alto Saxophone	4 Tuba	

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*For the 20221-22 Crestwood (Mantua, OH)
Intermediate School Band*

About the Composer

Brian L. Monroe has been a music educator with over thirty years of experience with concert band, jazz ensemble, marching band, and music theory/history from fifth grade through high school. His bands were honored at state and national levels and he is active as a clinician and adjudicator. He holds degrees from Kent State University where he studied percussion with Michael Burritt and composition with Thomas Janson and Walter Watson. He also studied with J. Rex Mitchell.

Program Notes

This piece was written for the Crestwood (Mantua, OH) Intermediate School Band for an early concert in their first year of playing. It exhibits the excitement of a full-blown fanfare while using rhythms and registers that first-year players are comfortable with.

Performance Notes

Slurring is minimal (never more than two notes at once) so a marked contrast between the slurred and tongued notes is vital. Have students play the non-slurred notes with just a bit of space between them for absolute clarity. Let no note touch the next note if it isn't slurred. Insist that students subdivide carefully as they count and play. Don't rely on any one section for the pulse but use your internal clock, keeping it in control with the subdivision. Never play so loud as to lose control of the sound. At all times, the most important task for a player is to play with a good tone. No matter how accurately you play notes and rhythms, a bad sound ALWAYS sounds bad.

Brian L. Monroe

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$$mf \longrightarrow f$$

12

Fl.

Ob.

Bsn.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

12 13 14 15 16 17

Tpt.

Hn.

Tbn. Euph.

Tba.

Bells

Tri. S. D. B. D.

Sus. Cym. *mf* *f*

Cr. Cym. Sus. Cym.

Timp.

18 19

Fl. *mf*

Ob. *mf*

Bsn.

B $\flat$ Cl. *mf*

B. Cl.

A. Sax. *mf*

T. Sax.

Bar. Sax.

18 19 20 21 22 23

Tpt. *mf*

Hn. *mf*

Tbn. Euph. *mf*

Tba.

Bells

Tri. *p*

S. D. *mf*

B. D.

Cr. Cym. *mf*

Sus. Cym. *f*

Timp.

Detailed description of the musical score: The score is for measures 18 through 23. Measures 18 and 19 are marked with a box around the number 19. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The instruments and their parts are: Flute (Fl.) starts in measure 18 with a half note G4, then eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, 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24 28

Fl.

Ob.

Bsn.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

24 25 26 27 28 29

Tpt.

Hn.

Tbn. Euph.

Tba.

Bells

Tri. S. D. B. D.

Cr. Cym. Sus. Cym.

Timp.

50100320

30

Fl.

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

30 31 32 33 34 35

Tpt.

Hn.

Tbn.
Euph.

Tba.

Bells

Tri.
S. D.
B. D.

Cr. Cym.
Sus. Cym.

Timp.

This musical score page contains measures 30 through 35. The instruments are arranged in a standard orchestral layout. Measures 30-31 are marked with a '30' at the beginning of the staff. Measures 32-35 are marked with their respective measure numbers (31, 32, 33, 34, 35) at the beginning of the staff. A large, diagonal 'SAMPLE' watermark is overlaid across the center of the page, spanning from the middle of measure 30 to the middle of measure 35.

50100320

Selected Concert Band Publications

ENSEMBLE WORKS

ADAMS, DAN

50100169 Invasion of the Slimy Five-Headed Slow-Mo Monsters from Outer Space (Grade 1)

Can your band save the world from these eerie invaders from somewhere in outer space? Using only seven notes, some humorous vocal effects, and an easy way to learn about dynamic contrast, this is the perfect selection for a first concert.

20100767 Return of the Dust Bunnies for Band (Grade 1)

Those pesky dust bunnies are back! Terrifying screams, vacuum cleaners and brooms accompany this frightening look at what lurks under the bed. This work continues the tradition started by Revenge of the Dust Bunnies and includes some hilarious staging ideas for your percussion section. Everyone knows the danger that is just out of sight and only your band can save the day!

20100660 Taking My Walrus for a Walk (Grade 1)

A fun selection featuring foot stomps in all sections and glissandos for the trombones. An excellent introduction to staccato articulation and slurs for all players, the work uses eighth note patterns in easy combinations to develop technique.

BALENT, ANDREW

20100716 Little Brazil Suite (Grade 1)

Give your young musicians and their audiences a musical look at life in another country. From his guest conducting travels in Brazil, Andy has constructed a suite of three contrasting traditional Brazilian children's songs: Marcha, Soldado! (March, Soldier), Capelina de Melao (Little Chapel of Melon) and Ciranda, a popular children's circle dance. This is a wonderful glimpse into the culture of the largest country in South America.

BRADLEY, DOUGLAS A.

50100071 Cowbell Rock (Grade 1)

Experienced educator Doug Bradley gives us another tool for building bands and band programs. Exciting music, engaging rhythms and enthralled audiences are just a part of the package...the cowbell makes it complete!

BRAHMS, JOHANNES

Longfield, Robert

50100272 Hymn of Freedom (from Symphony No. 1) (Grade 1)

Seldom do young students get to perform music by the master composers. This theme from Brahms' first symphony is an exception. Of sublime beauty, the theme has been arranged in a truly age appropriate manner for grade 1 players.

BRANCHFIELD, ARIC

50100172 Black Sails (Grade 1)

From the pen of Aric Branchfield comes this exotic and exciting work that conveys the drama of the high seas in the days of pirate and buccaneers. It is just the work to capture the imaginations and emotions of young players eager to make music.

50100273 Into the Deep (Grade 1)

An exciting new work from the pen of Aric Branchfield, Into the Deep is an exercise in syncopation. There is a middle passage that sounds slower because of the note values, but the work remains at a constant tempo from beginning to end. This can be an effective opener or closer for your young students.

50100061 Odyssey (Grade 1)

Replete with the stark harmonies and driving rhythms young players love, Odyssey can invoke images of an epic journey. It can also be one of your most effective teaching tools along the epic journey from young player to advanced musician.

DUFFY, THOMAS C

20100768 Little Snakes (Grade 1)

From the composer who brought us Snakes!, here is another opportunity for young musicians to become 'snake-charmers.' Glass bottles lightly tapped with pencils make the sound of a gentle rain. Seagull sounds made with clarinet mouthpieces paint the picture of a lighthouse at the shore. What happens when little snakes get loose? Trombone smears, of course! Everyone has fun with this exotic sounding work.

FOSTER, ROBERT E.

50100155 Adrenaline Rush (Grade 1)

The title explains just what is going to happen as you open with this thriller for young band. Rob Foster shows an intimate knowledge of the grade 1 band and its capabilities. It is equally at home as an opener or closer for your concert.

50100290 Alligator Stomp (Grade 1)

The spoken word is an excellent tool for teaching rhythm. Combined with an easily mastered musical vocabulary, it can lead a group to an excellent performance now and in the future. This work admirably fits that niche and tells a story at the same time. It is pedagogically sound, programmatically interesting...and just plain fun.

50100227 Sleighridin' (Grade 1)

Imagine riding in a sleigh over snowy trails. Feel the snap of the cold, the sound of horses bells, the crack of the whip--all captured in this delightful work for young band.

HOLST, GUSTAV

Branchfield, Aric

50100140 Jupiter: The Bringer of Jollity for Band (Grade 1)

Brilliantly transcribed for younger players by Aric Branchfield, Holst's timeless melody affords the conductor/teacher with a wealth of teaching opportunity. Inherently beautiful, the work will mesmerize all, allowing your players to perform great music with ease and elegance.

KING, KARL

Milford, Gene

50100086 Barnum and Bailey's Favorite (Grade 1)

Only Karl King expert Gene Milford could make this classic believable at the beginning level. It has the melody and style captured admirably, yet with expertly adjusted ranges and simplified rhythms. Don't miss the opportunity to let your students join the show under the big top!

LONGFIELD, ROBERT

50100275 This Train (Grade 1)

A traditional American gospel song, This Train was popular during the 1920s. It became a gospel hit in the 1930s when recorded by singer-guitarist Sister Rosetta Tharpe. Also known as This Train Is Bound for Glory, it has remained a favorite of singers in many genres and is often sung and recorded to this day.

MARTIN, DAVID M.

50100271 All Aboard! (Grade 1)

A treatment of an African American spiritual (The Gospel Train, also known as Get On Board), this is a treat for young players. It has a melody they may well know that lies comfortably on their instruments and has sophisticated sounding rhythms that are easy to perform. A wonderful educational work, it is also one that is sure to be enjoyed by your players.

50100070 Chewy Chocolate! (Grade 1)

With a subtitle like "Whatsa That on Your Lip?," you've got to expect some humor. David Martin does not disappoint in this tongue-in-cheek work for young band. The bass line is repetitive yet clever, the melody cute but not cloying, and you'll find yourself absent-mindedly wiping your chin with a tissue!

MILFORD, GENE

50100146 Christmas Patrol (Grade 1)

There are three things that everyone loves: marches, parades, and Christmas. With all three combined into one work for young bands, Christmas Patrol is a sure-fire winner.

20100701 Pirate's Cove (Grade 1)

Pirate's Cove is a dramatic short overture that captures the excitement, daring and mystery of the age of the buccaneers. Scored to give the less experienced band a secure, full sound, Pirate's Cove has interesting parts and melodic writing for all sections.

PIERPONT, JAMES

Balent, Andrew

50100110 Jingle Bells Around the World (Grade 1)

Your young players will love this clever arrangement, whether you use the narration or not. Exploring the musical sounds of different cultures through a familiar carol is an intriguing way to introduce students and audiences to new sounds and outlooks. If you do use the narration, it is an exceptional opportunity to enlist the support of your administration or staff.

VERTOSKE, MICHAEL

50100062 South Hill March (Grade 1)

Marches yield great dividends for bands of all ages. They are popular with audiences, they offer a host of teachable elements...and did we mention they are popular with audiences? South Hill March lets your younger players reap the myriad benefits of the march form.

Selected Concert Band Publications

ENSEMBLE WORKS

ADAMS, DAN

20100725 Revenge of the Dust Bunnies for Band (Grade 2)

Beware the terror that lurks under the bed! In addition to being a very clever selection for your students, this is really great teaching material for your first or second year band. Trombone glissandi, a clever melody, and scary percussion effects, including an electric vacuum cleaner (to get those little 'guys') will make this a real hit.

20100739 Swingamajig (Grade 2)

Band vocal imitation of hi-hat cymbals and finger snaps will help make this introduction to swing style a hit with your students. The audience will respond with enthusiasm to this tuneful echo of an important jazz style which is always popular.

ANDERSON, LEROY

B355202 China Doll for Band

B372102 Forgotten Dreams (band version) (Grade 2)

First published and recorded in 1954, this lovely piano instrumental was released as a UK single in 1957 and hit the charts in early summer. The composition features a haunting, romantic melody and its melody is unique in the use of an octave jump at the beginning. It contains expressive tempo variations and an animated B section, allowing younger players some variety in their lyrical piece. FORGOTTEN DREAMS is available in versions for solo piano, orchestra, and band. This is part of the Anderson Classics series.

B342902 Girl In Satin, The (band version)

B343102 Jazz Pizzicato for Band

B353102 The Bluebells of Scotland (from Scottish Suite) (Grade 2)

Leroy Anderson's (1908-1975) "Scottish Suite" (1954) originally had four movements: "The Bluebells of Scotland", "The Campbells Are Coming", "Bonnie Dundee", and "Turn Ye To Me". While he conducted the entire suite on three performances in 1954 and 1955 with the Cleveland Symphony Orchestra, the Cincinnati Symphony Orchestra, and the University of Miami Summer Symphony, in 1956 Anderson withdrew "The Campbells Are Coming", "Bonnie Dundee", and "Turn Ye To Me" because he was not satisfied with them. Anderson recorded "The Bluebells of Scotland" on June 25, 1954. He later arranged the work for concert band, and now sheet music for "The Bluebells of Scotland" is available for both full orchestra and concert band from the publisher. A full score is included with the band version while a condensed score is available separately.

B400402 Waltzing Cat, The (Band Version)

ANDERSON, LEROY

Werle, Floyd

B362702 Summer Skies for Band

BACH, J.S./ NICOLAI, PHILIPP

Milford, Gene

50100159 Two Christmas Chorales (Grade 2)

Nicolai composed two hymns that are so beloved that they are known as the King and Queen of Chorales: Wachet auf, ruft uns die Stimme (Awake, the Voice Is Calling Us) and Wie schoen leuchtet der Morgenstern (How Beautiful the Morning Star). Using harmonizations by Johann Sebastian Bach, Gene Milford has crafted a superlative concert and teaching piece for players of all ages.

BALENT, ANDREW

50100193 Yellow Rose (Grade 2)

Yellow Rose is a spirited march rendition of The Yellow Rose of Texas, an old minstrel song popular during the American Civil War. It is a bright opener or change of pace for the young band.

BARBER, CLARENCE E.

20100692 A Festival Celebration (Grade 2)

20100702 An American Ballad (Grade 2)

20100721 Dramatic Scene (Grade 2)

50100117 Edifice (Grade 2)

Bold, angular themes and robust low brass highlight this engaging work. The work sounds intrepid, even audacious, yet there are no real technical demands to get in the way. It's all about the sound.

50100118 Midnight Sun (Grade 2)

A modal excursion that is propelled ever forward by its driving rhythm, Midnight Sun places a premium on careful student attention. Everything you expect is there, just not where you expect it.

20100732 Three Patriotic Chorales (Grade 2)

Versatile as well as useful. Three patriotic songs, Chester, America (My Country 'Tis of Thee) and America the Beautiful, can be performed alone or together as a concert suite or effective warm-up. Familiar and fun in either setting.

BARBER, CLARENCE E.

Barber, Clarence E.

20100753 Two Christmas Nights (Grade 2)

BEETHOVEN, LUDWIG VAN

B301702 Egmont Overture for Band

B370202 Symphony No. 5 for Band: Mvts 3-4

BEETHOVEN, LUDWIG VAN

Barber, Clarence E.

50100021 Turkish March, Op. 113 for Band (Grade 2)

It's time to get out your Turkish crescent! This favorite Beethoven melody has been modified just slightly to facilitate the technical demands on the young performer. Third clarinets stay below the break while the percussion keep a stately tempo. The gentle sway of this early march and the visual opulence of the crescent make this a real showstopper!

BENNETT, DAVID

B367502 Basswood

BIGELOW, FREDERICK E.

Balent, Andrew

50100175 Our Director (Grade 2)

Teaching points abound in this extremely popular march, from the compound duple rhythm, dynamic contrasts, and march style all the way to the march form itself. It fills several needs, allows opportunity for all to play interesting parts, gives the percussion section a spot in the limelight...and you can program it often because everyone loves a march!

BOBROWITZ, DAVID

50100034 A Walk Down Fifth Avenue (Grade 2)

Back-beat finger snaps and the laid-back swing style are the first two things your band will love about this delightful new work from David Bobrowitz. An outstanding melody, toe-tapping rhythms and infectious rhythmic drive will have your band (and audience) moving down 'Gotham's' most famous avenue.

50100067 Susanna's Journey (Grade 2)

Come along on an amusing journey with David Bobrowitz! He has adroitly arranged a trip with the Susanna of Stephen Foster fame that is packed with surprises and delights.

BRADLEY, DOUGLAS A.

50100014 Apollo 11 (Grade 2)

This upbeat concert work in ABA form celebrates the first mission to put men on the moon. The cheerful outer sections are in four while the lyrical B section is in three. Flutes are featured in the middle section before adding the rest of the band. The recapitulation features the percussion section in alternating measures with the band that builds to a big ending. Very exciting!

50100089 Decennium (Grade 2)

Dramatic, bold, and joyful, Decennium celebrates the joy of making music. Mr. Bradley writes with first hand knowledge of young players, so everything lies under the fingers and in comfortable ranges.

BRAHMS, JOHANNES

B364202 Two Chorale Preludes

BYRD, WILLIAM

B358802 Earl Of Salisbury

More Band Music from LudwigMasters

Beginning Band

Chromatic Comedy	Clarence Barber	Gr. 1	50100223
Creepy Crawlers	Robert E. Foster, Jr.	Gr. 1	50100224
Oceanic Forces	Aric Branchfield	Gr. 1	50100225
Renaissance Round	Travis J. Weller	Gr. 1	50100226
Sleighridin'	Robert E. Foster, Jr.	Gr. 1	50100227
Yeti Dance! (An abominable piece of music)	David M. Martin	Gr. 1½	50100229

Developing Band

Air Force Hymn	H. Baker, arr. I. Genuchi, trans. R. Cray	Gr. 2	50100064
County Line March	Douglas A. Bradley	Gr. 2	50100228
English Trumpet Tune (trumpet solo with band)	John Stanley, arr. Robert Longfield	Gr. 2½	50160009
Latin Journey	Andrew Balent	Gr. 2	50100230
Super-Secret Super Sleuths	Jeremy S. Martin	Gr. 2½	50100231
When Johnny Comes Marching Home	Patrick Gilmore, arr. Andrew Balent	Gr. 2	50100232
When You Play the Tango	David M. Martin	Gr. 2	50100233

Concert Band

Bonnie Blue (March)	Kelly Bennette	Gr. 3½	50100234
Into Love's Light	M. L. Daniels	Gr. 3	50100235
A Jubilant Fanfare	Ronald C. Knoener	Gr. 3	50100236
Mill, Quarry, and Rails	Clarence Barber	Gr. 3	50100238
My Old Kentucky Home	Stephen Foster, arr. Jeremy S. Martin	Gr. 3	50100239
Naida, A Fantasy (cornet solo with band)	Mayhew Lake	Gr. 3	10160517
Royal Scotch Highlanders (March)	Karl L. King, arr. Gene Milford	Gr. 3	50100240
Sea Wise (March)	C. R. Younger, arr. B. McHorney, ed. P. Graves	Gr. 3½	50100241
The Seekers	Thom Sharp	Gr. 3	50100237

Symphonic Band

Concert Prelude	Alex Cap	Gr. 4	50100243
In Full Glory Reflected	Jeremy S. Martin	Gr. 4	50100242

Heritage of the Concert Band

A March of the States	John Philip Sousa, ed. Loras John Schissel	Gr. 3½	50100222
The Pathfinder of Panama (March)	John Philip Sousa, ed. Loras John Schissel	Gr. 3	50100221

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