

Grade
1 1/2

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FULL CONDUCTOR SCORE
Catalog No: 024-4896-01

Excelsior Fanfare

Steve Shanley

Rising Band Series

FOR DEVELOPING BANDS!

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Rising Band Series (Grade levels 1½ - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

EXCELSIOR FANFARE

Steve Shanley

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B♭ Clarinet	6
2nd B♭ Clarinet	6
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
1st B♭ Trumpet	5
2nd B♭ Trumpet	5
F Horn	4
Trombone	6
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Mallet Percussion 1: Bells	1
Mallet Percussion 2: Chimes, Marimba	2
Mallet Percussion 3: Vibraphone	1
Timpani	1
Percussion 1: Snare Drum, Bass Drum, Low Concert Tom	3
Percussion 2: Tambourine, Crash Cymbals	2
Percussion 3: Triangle, Suspended Cymbal	2
Piano/Keyboard (optional)	1

About the Composer



Steve Shanley is a music professor at Coe College (Cedar Rapids, IA), where he coordinates the music education and jazz studies programs. He is also the conductor of the Cedar Rapids Municipal Band, a professional concert band that gives over 20 performances each year. Prior to his arrival at Coe, Shanley spent 11 years teaching middle and high school music in the Cedar Rapids Community School District. He has an active schedule as a guest conductor, clinician, adjudicator, and pianist, and he is also in demand as a composer and arranger. Over 2,000 of his works have been performed by instrumental and choral ensembles throughout North America, Asia, South America, and Europe. Shanley is Vice President of the Jazz Educators of Iowa (JEI) and Co-Chair of the Iowa Jazz Championships. In addition, he has served as reader for the College Board Advanced Placement Music Theory examination, item writer for the ETS Praxis Music examination, contributing author for Teaching Music Through Performance in Jazz, rhythm section editor for Hal Leonard's Latin Jazz Guide, and founding president of JEI. Shanley is a member of the JEI Hall of Fame, was inducted into Sigma Alpha Iota as a National Arts Associate, and was honored with the Iowa Bandmasters Association Karl King Distinguished Service Award. He holds a bachelor's degree from the University of Northern Iowa, master's degrees from the University of Minnesota and University of Iowa, and a PhD from the University of Iowa.

Program Notes

Excelsior Fanfare was written for the Excelsior Middle School Sixth Grade Band (Linn-Mar Community School District, in Marion, IA), in honor of their selection to perform at the 2020 Iowa Bandmasters Association Conference. Director Shawn Sandersfeld requested an exciting work to open their program, and we decided on a fast-paced fanfare. The commission was funded by a generous grant from Coe College.

Rehearsal Suggestions

I suggest rehearsing this piece slower (quarter note = 100) at first, as this will allow students to develop accurate interpretation of the many different types of articulation found throughout. Accents are the key to giving this piece its required energy, and will be much more effective if the surrounding notes are softer, and if consecutive accented pitches have a little space in between them. It can be easy to accent every note unintentionally in a fast and exciting piece such as this, so all woodwind, brass, and percussion should take care to de-emphasize non-accented notes. In the very first measure, for example, wind players should play the staccato pitches about half the volume as the accented notes, and the snare drum can apply the same concept in m. 8-9. When wind players encounter consecutive accented pitches (example: m. 5-7), consider asking them to leave just a little bit of space in between each note to help with projection and style. This is a difficult concept for younger musicians, and it's not the same as playing those pitches short/staccato. Think of interpreting consecutive accented notes at about 3/4 length each.

The very first pitch has an accent with a tenuto, implying an accented note to be played at full value. In this instance, when another pitch immediately follows, students should not break the air stream and should instead play through into the next note. When the same articulation appears on a pitch preceding a rest, students should hold the note full value and release on the rest (example: on count 1 of m. 18, students should hold the note a full count and release on count 2). Apply the same concept to pitches with tenuto markings only (no accents). In the accompaniment from m. 11-16, for example, students should connect count 4 to count 1, and the pitches on count 1 should be held full value and released on count 2. Similarly, avoid the temptation to clip or shorten the final note in a group of slurred pitches. I included a clarification of this in the melody at m. 10-15 by adding a tenuto articulation to the final pitch in each slur, and this concept should apply to the rest of the piece, as well (examples: the melody at m. 18-23 and m. 42-47). The woodwind and keyboard percussion trill in m. 63-64 should end with a clear staccato on count 4 of m. 64.

There is plenty percussion activity in this piece. I recommend that students do not use rolls for longer notes on the keyboard percussion; just let them ring naturally (exception: the trill in m. 63-64). This piece works well with a smaller number of percussionists, so don't worry if all of the parts are not covered. If needed, you can omit timpani, any of the keyboard percussion, suspended cymbal, and triangle. The tambourine is important m. 26, so make sure that part is covered.

Please feel free to reach out to me with any questions or comments via my composer page at barnhouse.com and thank you for playing this piece!



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Conductor Score

024-4896-00

EXCELSIOR FANFARE

Steve Shanley

With Excitement! ♩ = 144

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

With Excitement! ♩ = 144

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone B.C.

Tuba

Mallet Percussion 1
Bells

Mallet Percussion 2
Chimes, Marimba

Mallet Percussion 3
Vibraphone

Timpani
B♭, E♭

Percussion 1
Snare Drum
Bass Drum
Low Concert Tom

Percussion 2
Tambourine
Crash Cymbals

Percussion 3
Triangle
Suspended Cymbal

Piano/Keyboard
(optional)

chimes (opt. double on marimba)

S.D.

B.D.

C.C.

S.C. (soft mallets)

Tri.

1 2 3 4 5 6

Fl. *f* *fp* *mf*

Ob. *f* *fp* *mf*

1st Cl. *f* *fp* *mf*

2nd Cl. *f* *fp* *mf*

B. Cl. (no breath!) *fp* *f* *mf*

Bsn. *fp* *f* *mf*

A. Sx. (no breath!) *fp* *f* *mf*

T. Sx. (no breath!) *fp* *f* *mf*

B. Sx. *fp* *f* *mf*

1st Tpt. (no breath!) *f* *f*

2nd Tpt. (no breath!) *f* *f*

Hn. (no breath!) *fp* *f* *mf*

Tbn. (no breath!) *fp* *f* *mf*

Bar. (no breath!) *fp* *f* *mf*

Tuba (no breath!) *fp* *f* *mf*

Mallet 1 *f* *p* *f*

Mallet 2 *f* *p* *f*

Mallet 3 *f* *p* *f*

Timp. *f* *p* *f*

Perc. 1 *f* *p* *f* *p*

Perc. 2 Tamb. *p* *f* dampen

Perc. 3 *f* *mf* *f* dampen

Pno. *f* *mf* *f*

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mallet 1

Mallet 2

Mallet 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mallet 1

Mallet 2

Mallet 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

21

22

23

24

25

26

27

Not valid for performance

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mallet 1

Mallet 2

Mallet 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

low concert tom

p

mp

mp

34

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

34

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba

Mallet 1 *mp*

Mallet 2 *mp* marimba only

Mallet 3 *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *p*

Perc. 3 *pp*

Pno.

This musical score page covers measures 41 through 47. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (1st Cl.), Clarinet 2 (2nd Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1 (1st Tpt.), Trumpet 2 (2nd Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet 1, Mallet 2, Mallet 3, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Piano (Pno.).

Measure 41 begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). Performance instructions like "(no breath!)" and "(snare on)" are present. The piano part features a complex rhythmic pattern in the right hand, while the left hand provides harmonic support. The percussion section includes a snare drum part starting in measure 42, marked "S.D." and "p".

50

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

50

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mallet 1

Mallet 2

Mallet 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

48

49

50

51

52

53

-10-

57

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mallet 1

Mallet 2

Mallet 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

chimes (opt. double on marimba)

f

f

p

f

p

f

54 55 56 57 58 59 60

