



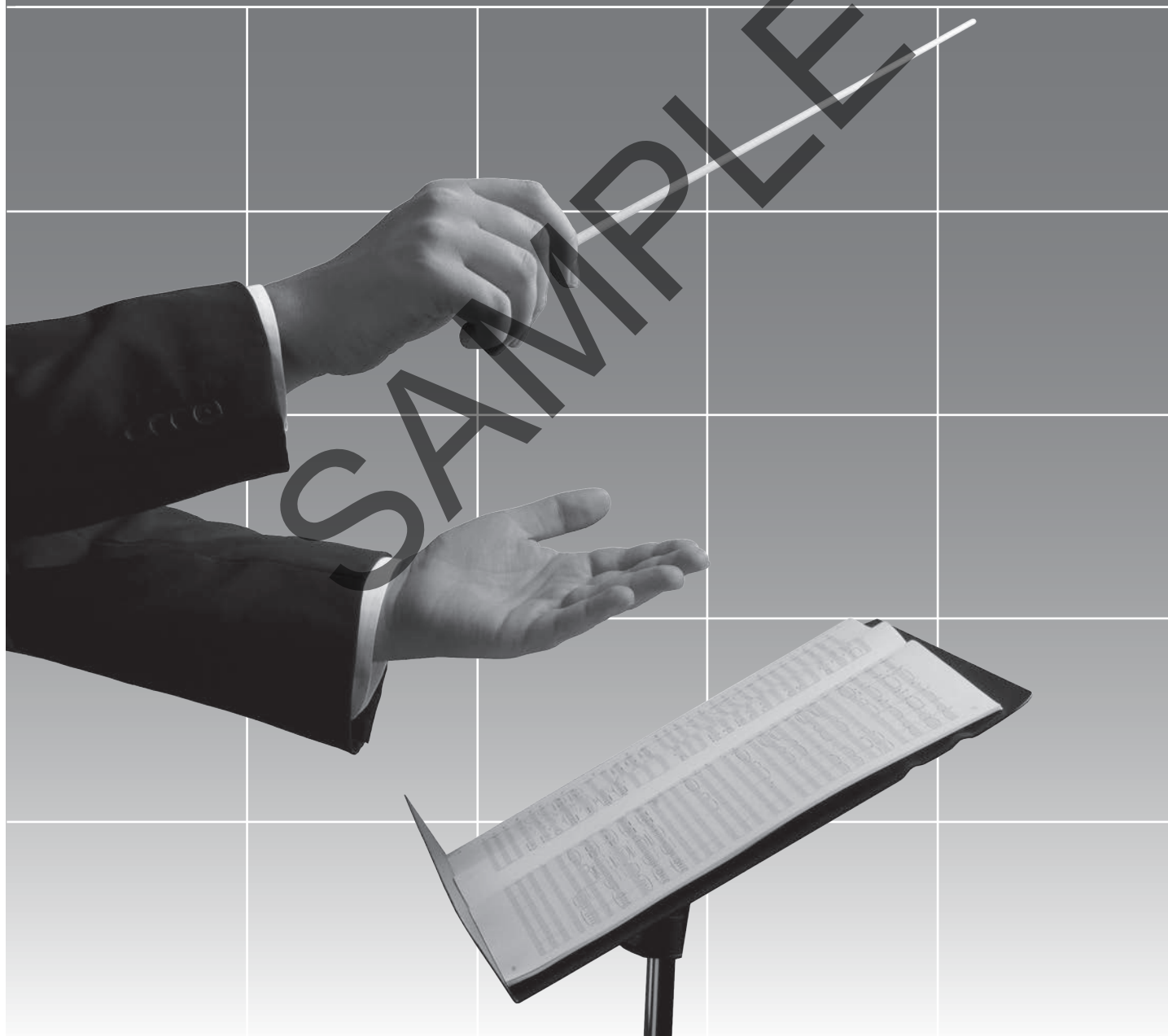
TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 3
WB450F
\$7.00

GARY FAGAN

Magic City Fanfare

Correlated with TRADITION OF EXCELLENCE™ Book 3, Page 12



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About the Composer



Gary Fagan was born and raised in Frederick, Maryland where he remained until graduation from high school. He completed his undergraduate work at Bridgewater College with a degree in Music Education in 1973 and began teaching middle and high school choral music in Louisa County, Virginia. He attended James Madison University in Harrisonburg, Virginia from 1974 through 1977, receiving a Master's degree in music education. In 1975 he became a band instructor in Albermarle County, Virginia where he taught until his retirement in 2009.

In 1989 Mr. Fagan was elected Central Virginia Outstanding Middle School Teacher by the University of Virginia chapter of Phi Delta Kappa. In 1999 he received an Outstanding Educator Award from the Virginia Governor's School for the Visual and Performing Arts. In October of 2001 he received the outstanding educator award from the Piedmont Council of the Arts. He has also been twice listed in "Who's Who Among America's Teachers."

He is active in the Music Educators National Conference and the Virginia Band and Orchestra Directors Association. He is also a member of ASCAP, the Percussive Arts Society, Phi Beta Mu Bandmasters Fraternity, and the National Band Association. He is a percussionist with the Charlottesville Municipal Band and is Assistant Director of that organization. He is active as a band clinician and adjudicator in addition to composing and arranging for band. He is currently serving on the James Madison University Music Education Advisory Council and is supervising several student teachers from James Madison University (JMU). He recently joined the faculty at JMU as an adjunct instructor.

About the Composition

Magic City Fanfare was written for an All-District Middle School Honor Band in the composer's home state of Virginia. It was premiered at that event. Bold lines and fanfare-style brass motifs bring a noble flavor to this piece. A marcato style is to be used throughout most of the piece although some phrase markings in the woodwinds at measure 28 require a smoother legato style where indicated. It is desirable to play all dotted eighth/sixteenth patterns with a slight break between the dotted eighth and the sixteenth notes.

Correlation with TRADITION OF EXCELLENCE™

Magic City Fanfare correlates with TRADITION OF EXCELLENCE Book 3, page 12.

New Concepts and terms to introduce:

marcato, marc. Play each note with a strong attack.

Introduce trill to the flute, oboe, and 1st clarinet. A definition for trill is given on page 28 of Book 3.

Review the Concert Etiquette on the top of page 12 in Book 3.

Magic City Fanfare

Full Conductor Score

Approx. performance time—3:00

Gary Fagan (b. 1951)

American Composer (ASCAP)

Allegro moderato (♩ = 112)

Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro moderato (♩ = 112)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2

Euphonium

Tuba

Allegro moderato (♩ = 112)

Xylophone - with med. rubber mlt.

Bells

Crash Cymbals

Suspended Cymbal

Tom-toms (2)

Snare Drum

Bass Drum

Timpani F, C, E♭ with hard mallets

Allegro moderato (♩ = 112)

Rehearsal Piano

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Fls. 1 2

Ob.

B $\flat$ Cls. 1 2 3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

Bsn.

E $\flat$ A. Saxes 1 2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

B $\flat$ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Xyl.

C. Cyms.

Toms

S.D.
B.D.

Timp.

Pno.

6 7 a2 8 9 10

The musical score for page 5 (measures 6-10) features a variety of instruments. Measures 6-7 show the Flutes and Oboe entering with a melodic line. Measures 8-9 see the B-flat Clarinets, E-flat Alto Clarinet, B-flat Bass Clarinet, and Bassoon joining in. Measures 10-11 introduce the E-flat Alto Saxophones, B-flat Tenor Saxophone, and E-flat Baritone Saxophone. Measures 12-13 feature the B-flat Trumpets, French Horns, Trombones, Euphonium, and Tuba. Measures 14-15 include the Xylophone, Cymbals, Tom-toms, Snare Drum/Bass Drum, and Timpani. The Piano part provides a harmonic foundation throughout the measures.

11 12 13 14

Fls. 1 2

Ob.

B $\flat$ Cls. 1 2 3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

Bsn.

E $\flat$ A. Saxs. 1 2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

11

B $\flat$ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

11

Xyl.

C. Cyms.

Toms

S.D.
B.D.

Timp.

11

Pno.

15 16 17 18 19

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxs. 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Xyl.

C. Cyms.

Toms

S.D.
B.D.

Timp.

Pno.

Cue 3rd Trumpet in Alto Sax and/or 2nd&3rd Clarinet?

8

20

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

20

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

20

Xyl.

C. Cyms.

Toms

S.D.
B.D.

Timp.

20

Pno.

24 25 26 27

Fls. 1 2 *tr* *a2* *tr* *mf*

Ob. *tr* *tr* *mf*

B $\flat$ Cls. 1 2 3 *tr* *a2* *mf*

E $\flat$ A. Cl. *mf*

B $\flat$ B. Cl. *mf*

Bsn. *mf*

E $\flat$ A. Saxs. 1 2 *end cue* *a2* *mf*

B $\flat$ T. Sax. *mf*

E $\flat$ B. Sax. *mf*

B $\flat$ Tpts. 1 2 3 *mf*

F Hns. 1 2 *mf*

Trbs. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Xyl. *mf*

C. Cyms. *mf*

Toms *mf*

S.D. B.D. *mf*

Timp. *mf*

Pno. *mf*

SAMPLE

28

33 34 35 36 37

Fls. 1 2 *f* *mf* *f* marc.

Ob. *f* *mf* *f* marc.

B $\flat$ Cls. 1 2 3 *mf* *f* marc.

E $\flat$ A. Cl. *f* *mf* *f* marc.

B $\flat$ B. Cl. *f* *mf* *f* marc.

Bsn. *f* *mf* *f* marc.

E $\flat$ A. Saxes 1 2 *mf* *f* marc. a2

B $\flat$ T. Sax. *f* *mf* *f* marc.

E $\flat$ B. Sax. *f* *mf* *f* marc.

B $\flat$ Tpts. 1 2 3 *f* marc. a2

F Hns. 1 2 *f* marc. a2

Trbs. 1 2 *f* *mf* *f* marc. a2

Euph. *f* *mf* *f* marc.

Tuba *f* *mf* *f* marc.

Xyl. *f* marc.

C. Cyms. *f*

Toms *f*

S.D. B.D. *f*

Timp. *f*

Pno. *f* *mf* *f* marc.

36 36 36

38 a2 39 40 41 42 a2

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Xyl.

C. Cyms.

Toms

S.D.
B.D.

Timp.

Pno.

44

52

Fls. 1 2 *mf* legato

Ob. *mf* legato

B $\flat$ Cls. 1 2 3 *mf* legato

E $\flat$ A. Cl. *mf* legato

B $\flat$ B. Cl. *mf* legato

Bsn. *mf* legato

E $\flat$ A. Saxs. 1 2 *mf* legato

B $\flat$ T. Sax. *mf* legato

E $\flat$ B. Sax. *mf* legato

52

B $\flat$ Tpts. 1 2 3 *mf* legato

F Hns. 1 2 *mf* legato

Trbs. 1 2 *mf* legato

Euph. *mf* legato

Tuba *mf* legato

52

Bells *mf*

S. Cym.

Toms

S.D. *mp*

B.D.

Timp.

52

Pno. *mf* legato

SAMPLE

WB450

63 64 65 66 67

Fls. 1 2

Ob.

B $\flat$ Cls. 1 2 3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

Bsn.

E $\flat$ A. Saxes 1 2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

B $\flat$ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Bells

S. Cym.

Toms

S.D.
B.D.

Timp.

Pno.

mf

68 69 70 71

Fls. 1 2

Ob.

B $\flat$ Cls. 1 2 3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

Bsn.

E $\flat$ A. Saxes 1 2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

68

B $\flat$ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

68

Bells

S. Cym. *f* *mp*

Toms *f* *mp*

S.D. B.D. *f* *mp*

Timp. *f* *fp*

68

Pno.

72

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxs. 1 2

B♭ T. Sax.

E♭ B. Sax.

72

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

72

Xyl.

S. Cym.

Toms

S.D. B.D.

Timp.

72

Pno.

76 *a2* *tr* 77 *a2* *tr* 78 79

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl. *f marc.*

B♭ B. Cl. *f marc.*

Bsn. *f marc.*

E♭ A. Saxs. 1 2 *a2*

B♭ T. Sax. *f marc.*

E♭ B. Sax. *f marc.*

B♭ Tpts. 1 2 3 *a2*

F Hns. 1 2 *f marc.* *a2*

Trbs. 1 2 *f marc.* *a2*

Euph. *f marc.*

Tuba *f marc.*

Xyl. *f* *Xylophone*

C. Cyms. *f* *C. Cyms.*

Toms *f*

S.D. B.D. *f*

Timp. *f marc.*

Pno.

Fls. 1 2

Ob.

B $\flat$ Cls. 1 2 3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

Bsn.

E $\flat$ A. Saxes 1 2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

B $\flat$ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Xyl.

C. Cyms.

Toms

S.D.
B.D.

Timp.

Pno.

80 81 82 83 84

a2

a2

WB450

SAMPLE

SAMPLE

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