

Jeffrey D. Grubbs  
**Fanfare**  
**for percussion quartet**



**Fanfare for Percussion Quartet.** Written by Jeffrey D. Grubbs  
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# General notes

Originally composed in 1985, this piece constitutes a synthesis of influences from the venerable world of film music. The music scores of the 1984 sci-fi/action-adventure film *The Terminator* and the 1978 government conspiracy/action-adventure film *Capricorn One* provided the compound inspiration for this piece. Brad Fiedel's electronic music score for *The Terminator* and the late, great Jerry Goldsmith's orchestral music score for *Capricorn One* are both available on compact disc. Interested performers and/or conductors should obtain a copy of Edel Company CD #0029022EDL (*The Terminator original motion picture score: The Definitive Edition* – tracks #11, #2, and #6, respectively) and GNP/Crescendo CD #GNPD 8035 (*Outland / Capricorn One: Two Classic Jerry Goldsmith Film Scores* – track #11).

## Notes to conductor

This piece is intended as a brief curtain-raiser and should always be executed with great conviction and energy. It is orchestrally conceived in the sense that the motivic content and its rhythmic accompaniment should strive to suggest an epic, sweeping quality despite the admittedly limited instrumental resources herein employed.

The attainment of consistent dynamic balance between Players One and Four is a crucial concern. The timpanist must strive for clear articulation and tonal, resonant sound projection during the numerous double stops to fully realize the sparse harmonic effect herein intended. Wherever possible, tune both the B-natural and D-natural pitches on the 29-inch (or 28-inch) timpano. Otherwise, pedal the B-natural pitches on the 29-inch timpano and the D-natural pitches on the 26-inch (or 25-inch) timpano.

Please bear in mind that it is musically feasible to repeat or vamp the third bar from the end of the piece one or more times to accommodate a percussionist unaccustomed to executing the rapid shift from chimes to xylophone therein indicated. If this strategy is employed, please gradate the indicated crescendo accordingly. All four-stroke ruffs in the snare drum part may be executed as closed drags, if such a modification appears necessary.

–Jeffrey D. Grubbs

## About the composer

Timpanist and percussionist **Jeff Grubbs** (b. 1958) is an active professional orchestral/freelance musician in the greater Central New York and Capital District areas. Mr. Grubbs is a native of Memphis, Tennessee and has resided in the Syracuse, New York area since 1980. He is a regular member of the Glimmerglass Opera Theatre Orchestra (Cooperstown, New York) and the Utica Symphony Orchestra and is the Principal Percussionist and Associate Timpanist of the Catskill Symphony Orchestra (Oneonta, New York). Additionally, Mr. Grubbs has been a frequent substitute/extra percussionist with the Syracuse Symphony Orchestra. He has served on the faculties of the music departments of Hartwick College (Oneonta, New York) and Schenectady County Community College (Schenectady, New York).

Mr. Grubbs has composed and published several original compositions for percussion ensemble (*Lullaby Rhapsody*, *Two Musical Pictures*) and has also published transcriptions for keyboard percussion ensemble of several significant orchestral works (selections from Ravel's *Mother Goose Ballet*, the "Adagietto" from Mahler's *Symphony No. 5*, "Habanera" from Ravel's *Rapsodie Espagnole*, Chabrier's *Joyeuse Marche*, "Castillane" and "Aragonaise" from Massenet's *Le Cid Opera* ballet suite).

Mr. Grubbs holds a B.M. in Percussion Performance from Boston Conservatory of Music and an M.M. in Percussion Performance from New England Conservatory. His studio teachers include Arthur Press, Fred D. Hinger, Frank Epstein, and Alan Abel.

# Instrumentation & mallet suggestions

## **Player 1: Xylophone and Chimes (optional glockenspiel)**

Malletech NR #36 mallets or any of the Malletech Orchestra Series mallets are recommended throughout. Malletech BB34 mallets best serve the character of the four-bar solo commencing at Letter E. Conventional chime hammers are appropriate at Letters F and G. In the event that chimes are unavailable or impractical for performance purposes, Malletech NR #36 mallets work nicely on glockenspiel octaves.

## **Player 2: Snare Drum**

General snare drum sticks.

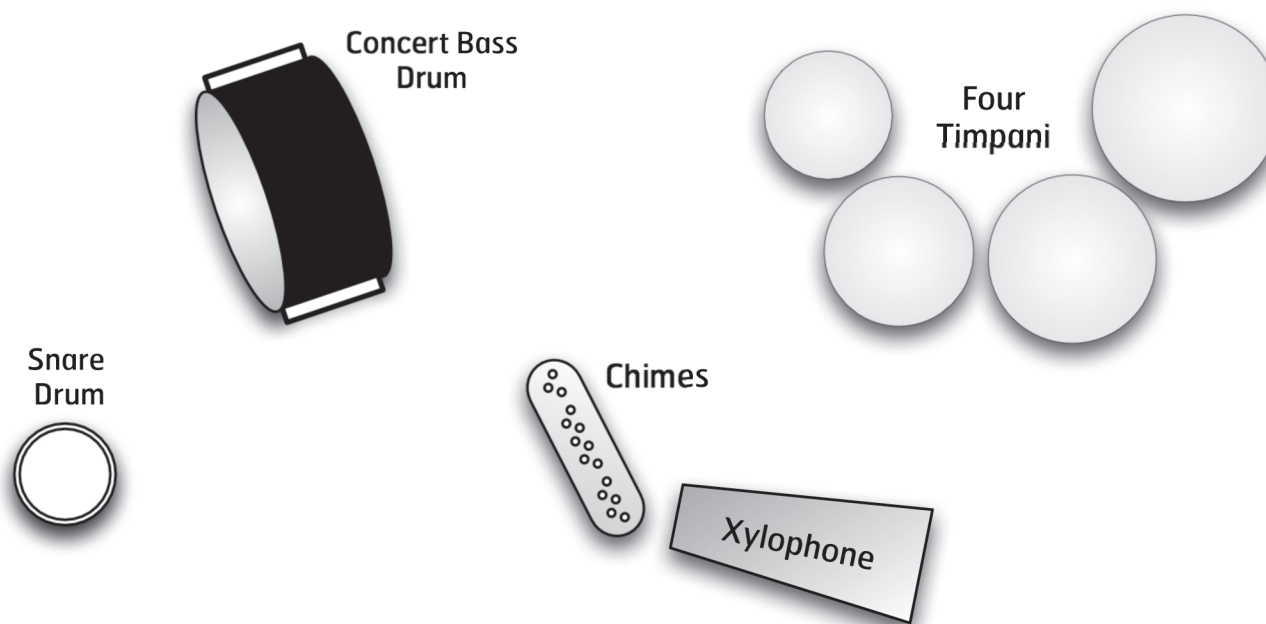
## **Player 3: Concert Bass Drum**

Hard-staccato bass drum mallets are recommended throughout. If available, Gauger #GC21 BD combination mallets (wood/chamois) blend effectively with the medium-staccato timpani mallets herein recommended. Gauger #7 or #8 bass drum mallets are acceptable substitutes for the #GC21 mallets.

## **Player 4: Four Timpani**

Medium-staccato timpani mallets (i.e., Duff-American #3 mallets, Cleveland Drum Co. #4 mallets, Hinger PC1H or PC3H mallets, Vic Firth VFT3 mallets, etc.) Please avoid the use of hard-staccato mallets wherever acoustically practical.

## Suggested setup







*To Michael J. Cirimo - a friend and colleague whose positive encouragement provided the impetus for completion of this piece*

## Jeffrey D. Grubbs

**♩ = 160**

Musical score for Percussion section, measures 1-5. The score includes staves for Xylophone & Chimes, Snare Drum, Bass Drum, and Timpani. The key signature is one sharp (F#) and the time signature is 5/4. The Snare Drum and Bass Drum parts are mostly rests, with a triplet of eighth notes in the Snare Drum at measure 5. The Timpani part features a complex rhythmic pattern with various dynamics including *sfz*, *f*, *ff*, *mf*, and *cresc.* markings.

**Sample Image**

SD II  
BD II

*f*  
*mf*  
*mp*  
*mp* sempre  
*mp* sempre  
*mf* sempre

*fz*

# Sample Image

10

X

SD

BD

T

*mf* *f* *ff* *f* *mf*

15

X

SD

BD

T

**B**

*f* *ff* *f*

Sample  
Image

19 *loco*

X *f*

SD *pp* sub. *cresc. molto* *mp* sub.

BD

T

*8va* *ff*

C

SD *ff* *mp* *pp*

BD *mp* *pp* *mp*

T *pp* sempre

Sample  
Image

28

X

SD

BD

T

*pp* *cresc. molto* *ff* *sempre*

*mf* *ff* *subito*

32

X

SD

BD

T

**D**

*mp* *sempre*

*mp* *sempre*

*cresc. molto* *ff*

Sample  
Image

36

X

SD

BD

T

*(mp sempre)*

*f subito ff*

*p subito* *f*

*ff subito*

*pp subito*

*poco cresc.*

8va

*f*

*ff*

*mf*

SD

BD

*(mp sempre)*

*mf subito e secco*

Sample  
Image

45 to chimes

**F** chimes

X

SD

BD

T

*pp subito* *cresc. poco a poco* *cresc. molto* *fff* *ff sempre*

*pp subito* *cresc. poco a poco* *cresc. molto* *ff sempre*

*pp subito* *cresc. poco a poco* *cresc. molto* *f sempre*

51

X

SD

BD

T

*fp* *cresc. molto* *f*

Sample  
Image

G

57

X

SD

BD

T

*fff ff subito*

*fff ff subito*

*f*

*fp*

*cresc. molto*

*f*

to xylophone

xylophone

*mf* *cresc. molto*

*Tutta forza*

*subito cresc. poco a poco cresc. molto*

*cresc. poco a poco cresc. molto*

*cresc. poco a poco cresc. molto*

*Tutta forza*

*Tutta forza*

*Tutta forza*

Sample  
Image



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