Robert Paterson

FANFARE

for Trumpet Sextet

Robert Paterson Music (ASCAP)

FANFARE (1997)

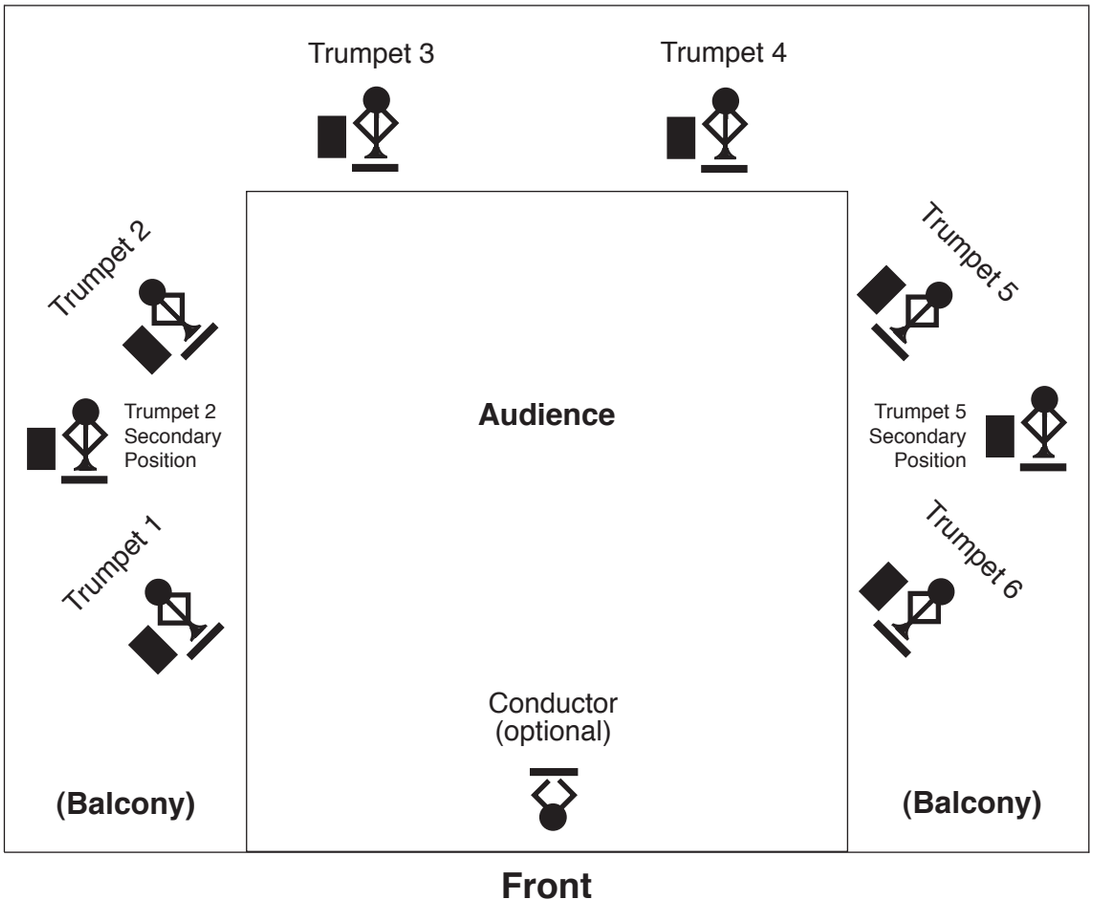
Program Notes

I wrote this fanfare for my wedding. It was designed to take advantage of the surrounding balcony and resonant acoustics of Middlebury College's Mead Chapel in Middlebury, Vermont, where we were married. The title of this piece was originally *Wedding Fanfare*. Since I think this piece could work well for concerts or other types of events, I shortened the title to *Fanfare*.

– RP

Performance Notes

The trumpet players should be positioned as follows:



Note: although this fanfare is written for six C trumpets, other trumpets may be used if necessary.

The most difficult parts are Trumpets 1 and 6, followed by Trumpets 2 and 5 and then Trumpets 3 and 4. The two players with the most agility in the upper register should play the Trumpet 1 and Trumpet 6 parts.

Trumpets 1 and 6, and Trumpets 2 and 5 should face toward each other as much as possible, especially if a conductor is not used. If a suitable balcony is not available, the trumpet players should still be spatially placed. The spatial placement should also be represented as accurately as possible when recording this piece.

The secondary positions for trumpets 2 and 5 (measures 128 – 148) should be as close to the balcony wall and facing the front of the hall as much as possible.

Required Mutes

Trumpet 1: solotone, whispa
Trumpet 2: harmon, straight
Trumpet 3: straight, cup, bucket
Trumpet 4: straight, cup, bucket
Trumpet 5: harmon, straight
Trumpet 6: solotone, whispa

Specific brands of mutes are not required. However, the sound of each type of mute should match: the two solotone mutes should sound as similar as possible, the two harmon mutes should sound as similar as possible, etc.

Explanation of Notation

n – niente

/ – subito (when placed before a dynamic, i.e. / ***f***)

^ – hard accent

( ) – All markings in parenthesis are courtesy/cautionary markings.

Special Symbols for the Harmon Mute:

– mute in; hand over stem-cup (i.e., closed)

– mute in; stem-cup half closed

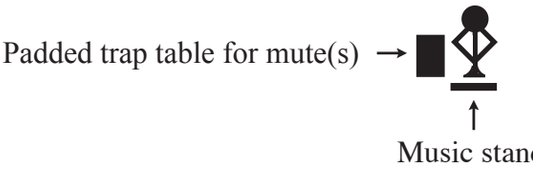
– mute in; stem-cup open

– an arrow indicates a change from one mode to another

– a symbol followed by a bracket indicates that the symbol is good for the duration of the bracket

• All grace notes (including beamed grace notes) are to be played immediately before the beat they precede. They are to be played very close to the beat, as fast as possible.

• All accidentals last for the entire measure, unless they are canceled out by another accidental (such as a natural sign). Accidentals are good only for the line or space they are on.



World Premiere
George Bedell, conductor
Trumpets: Aaron Venable, Bill Curby, Chris Rivers,
Jennifer Larson, Jim Duncan, Marcus Goddard
Middlebury College
Mead Chapel
Middlebury, VT, June 14, 1997.

Duration: ca. 5'00".

SCORE IN C

Duration: ca. 5'00"

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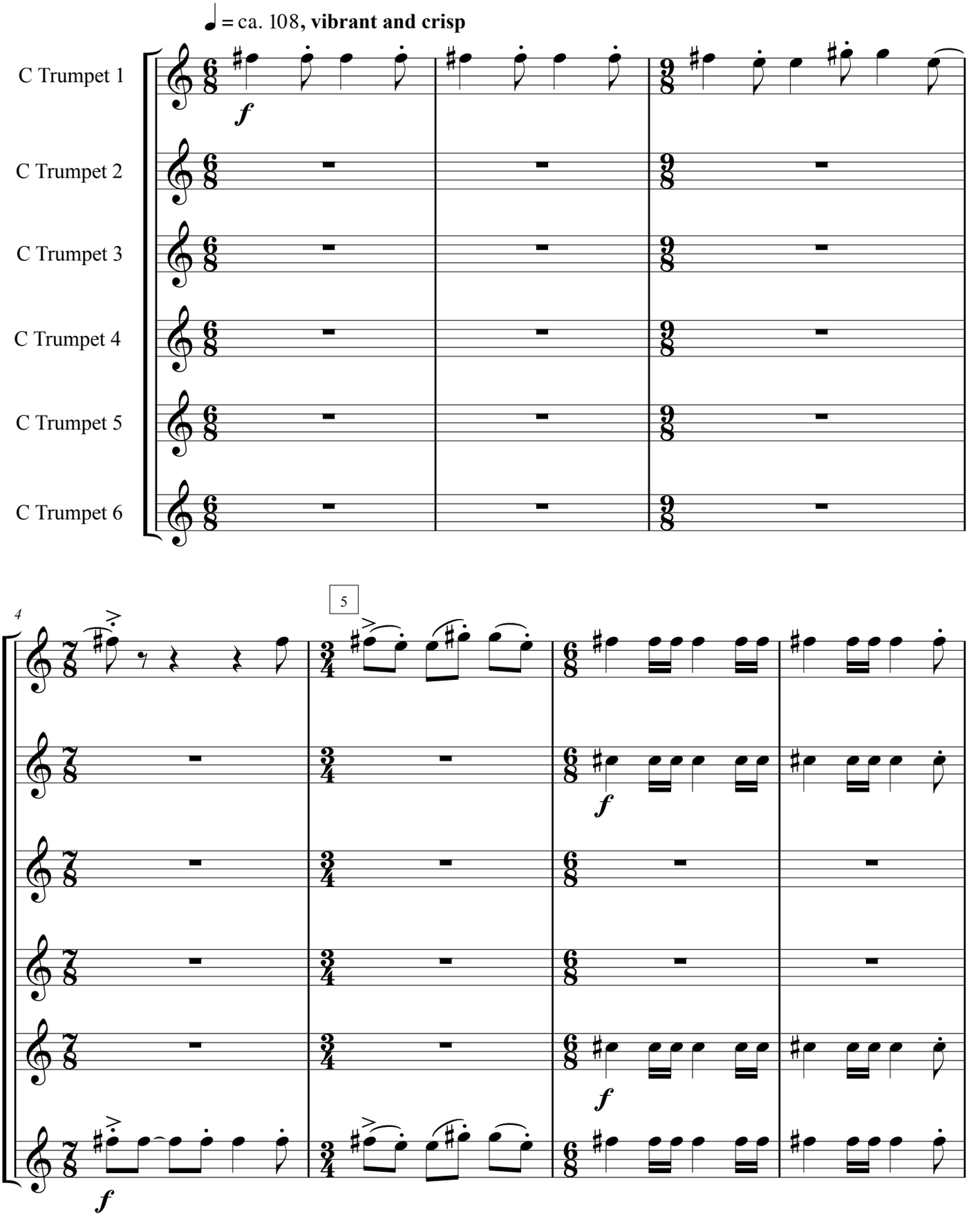
(1997)



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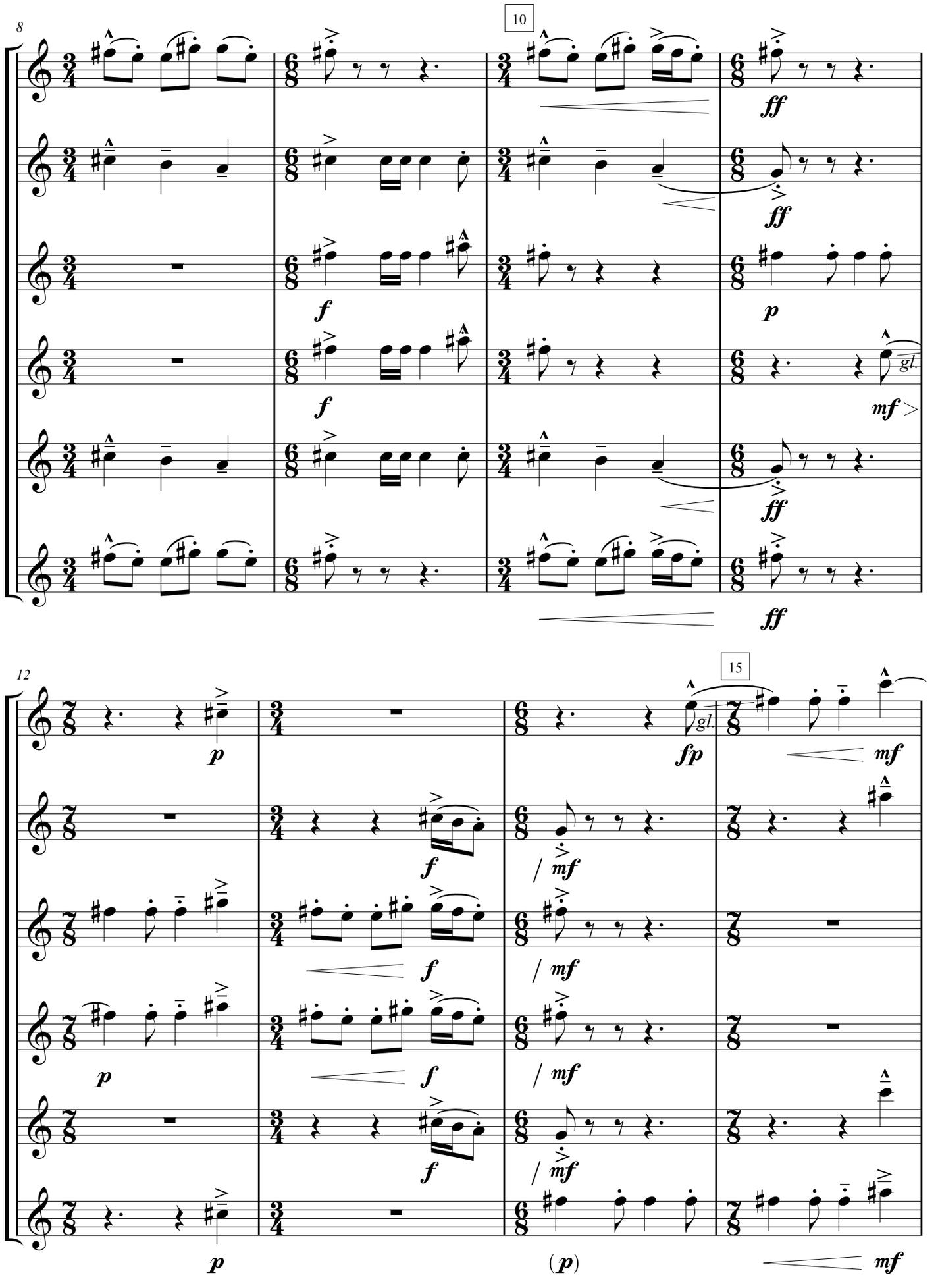
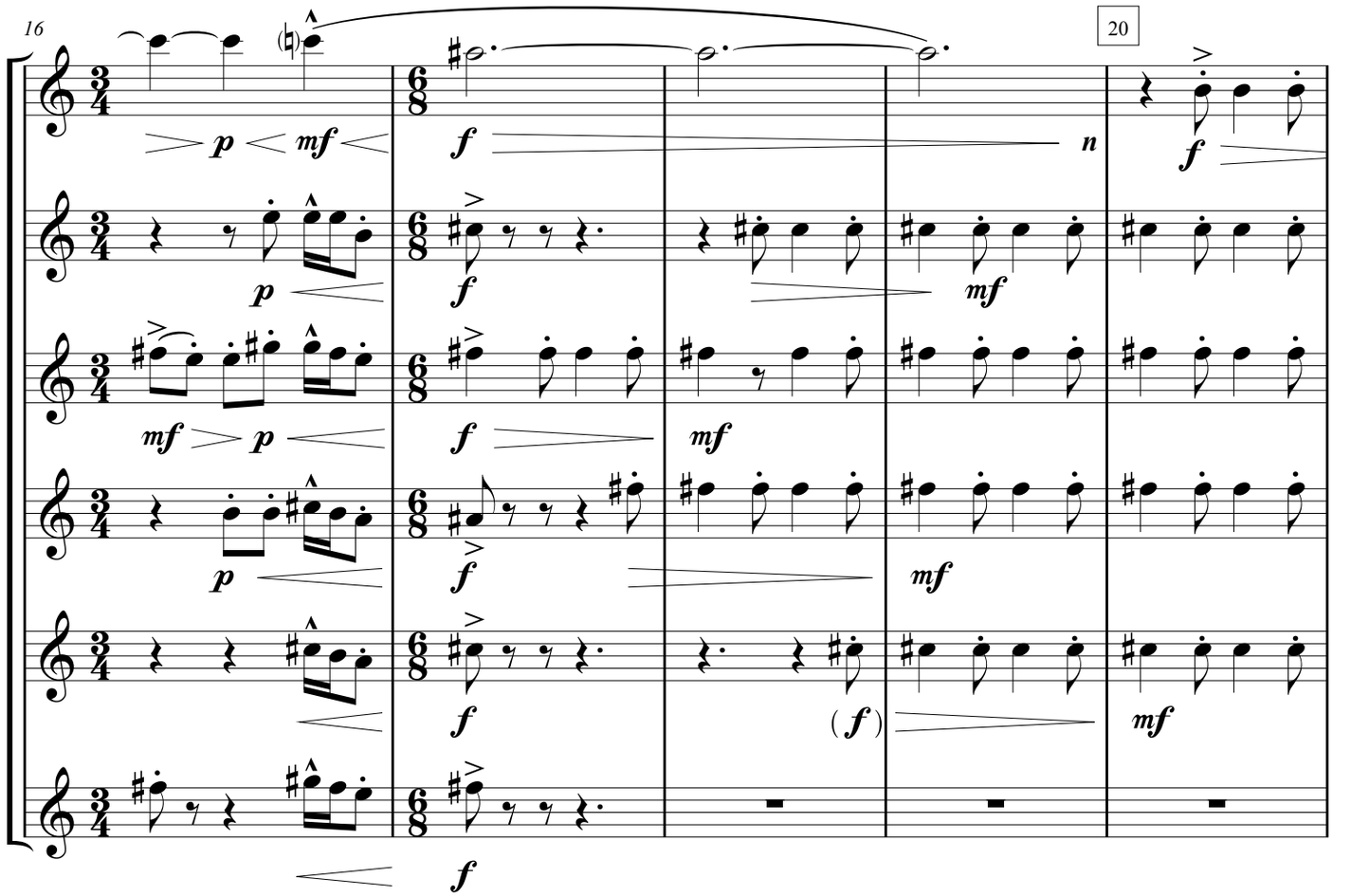
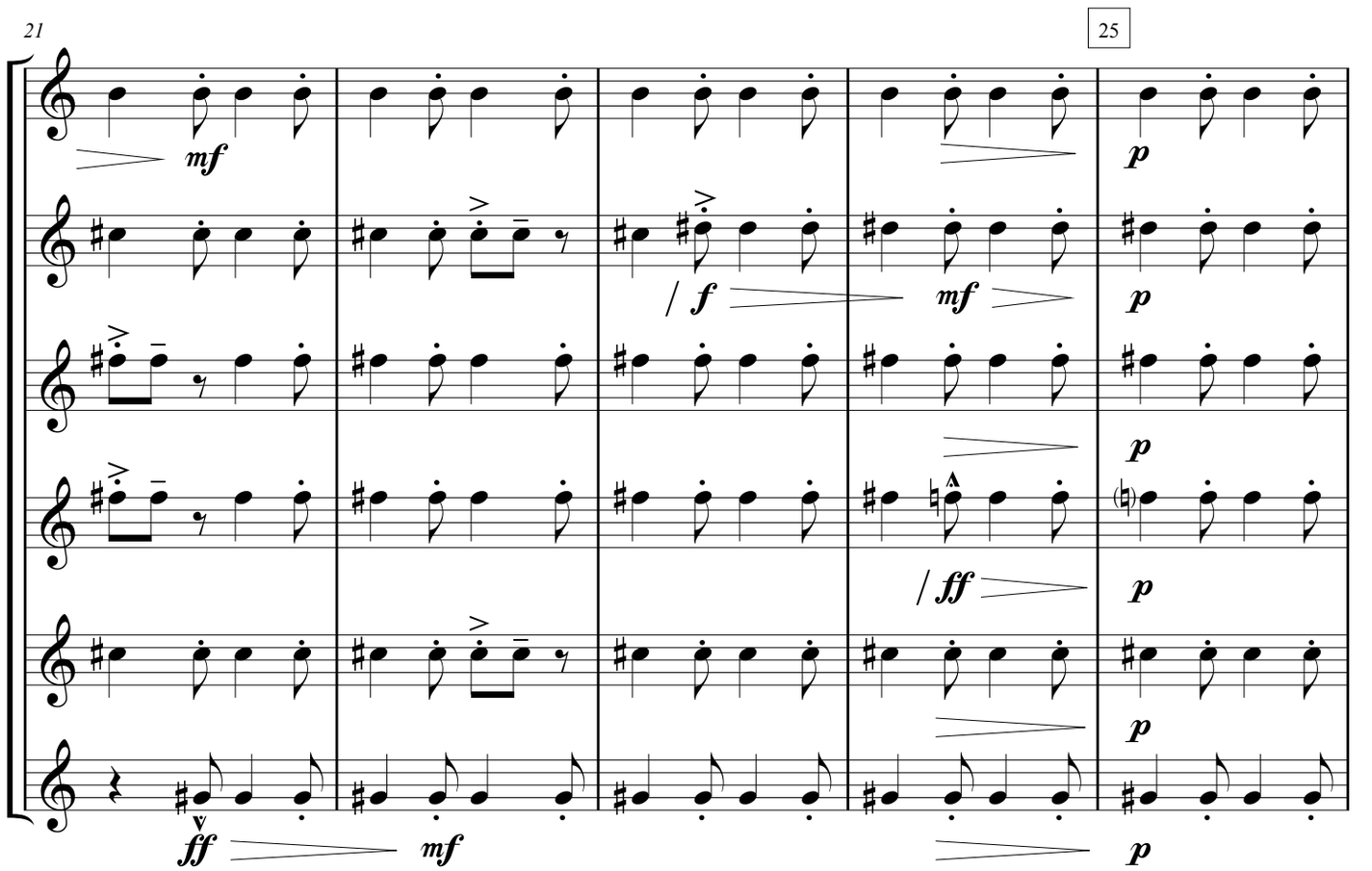
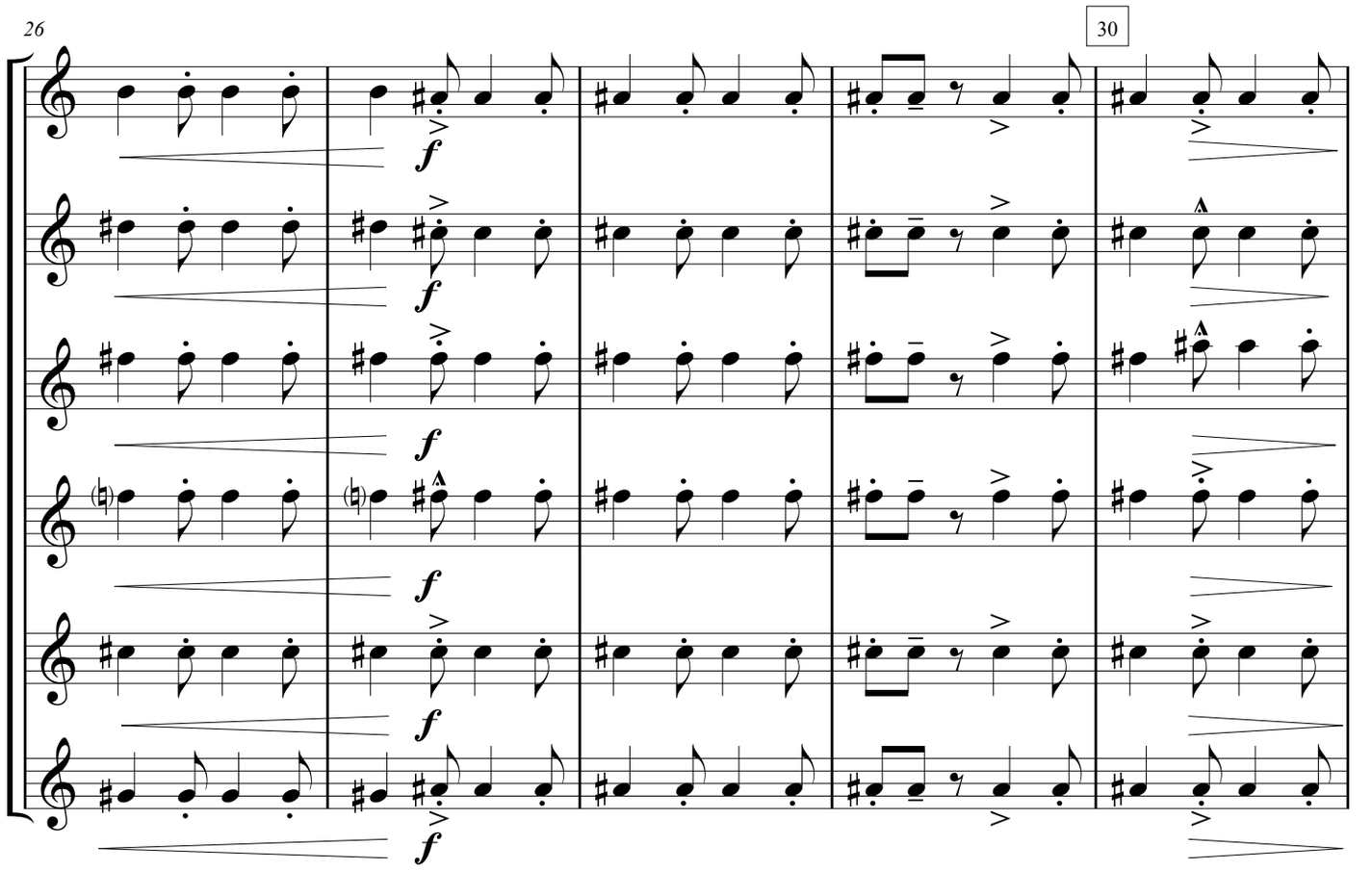
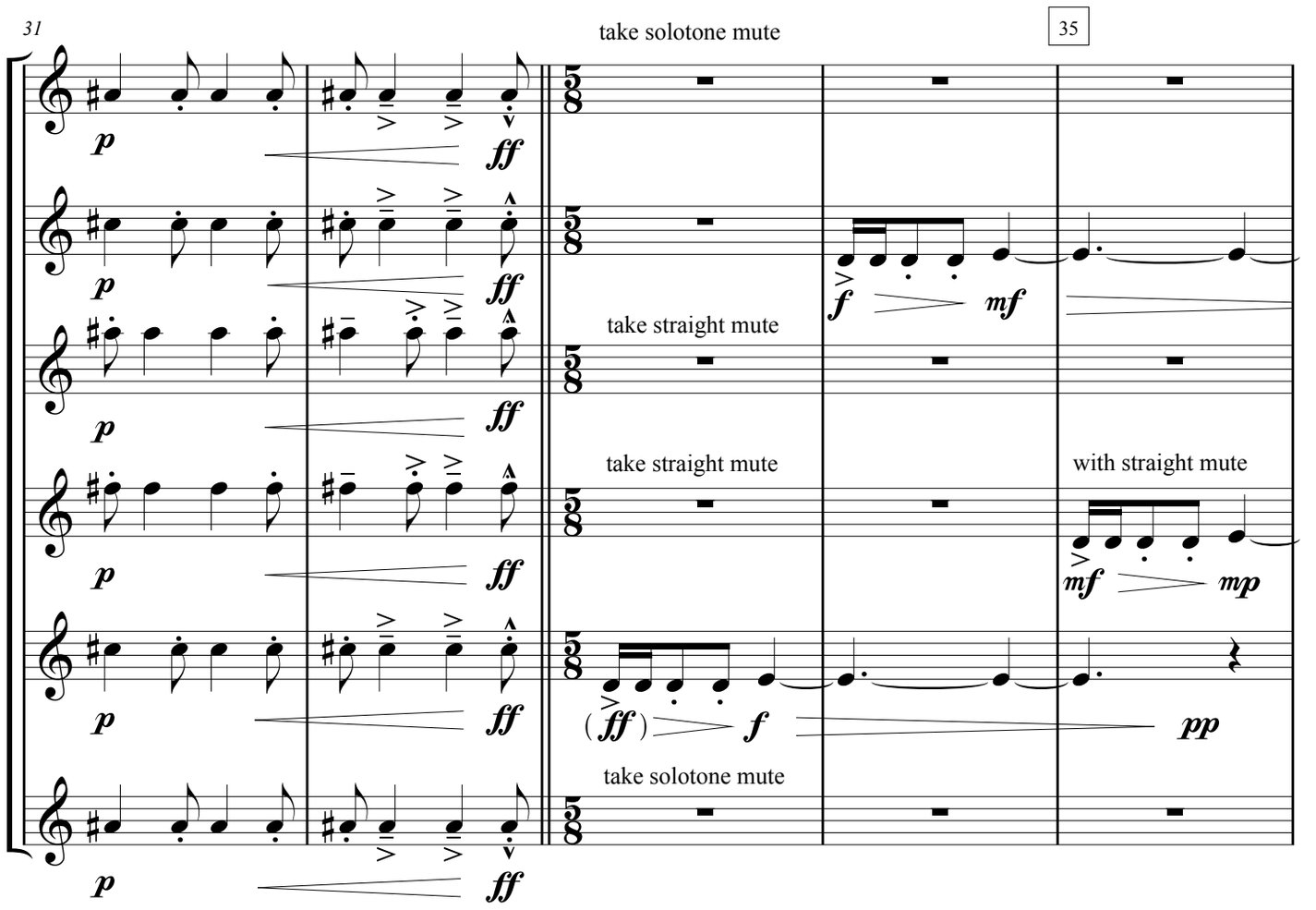
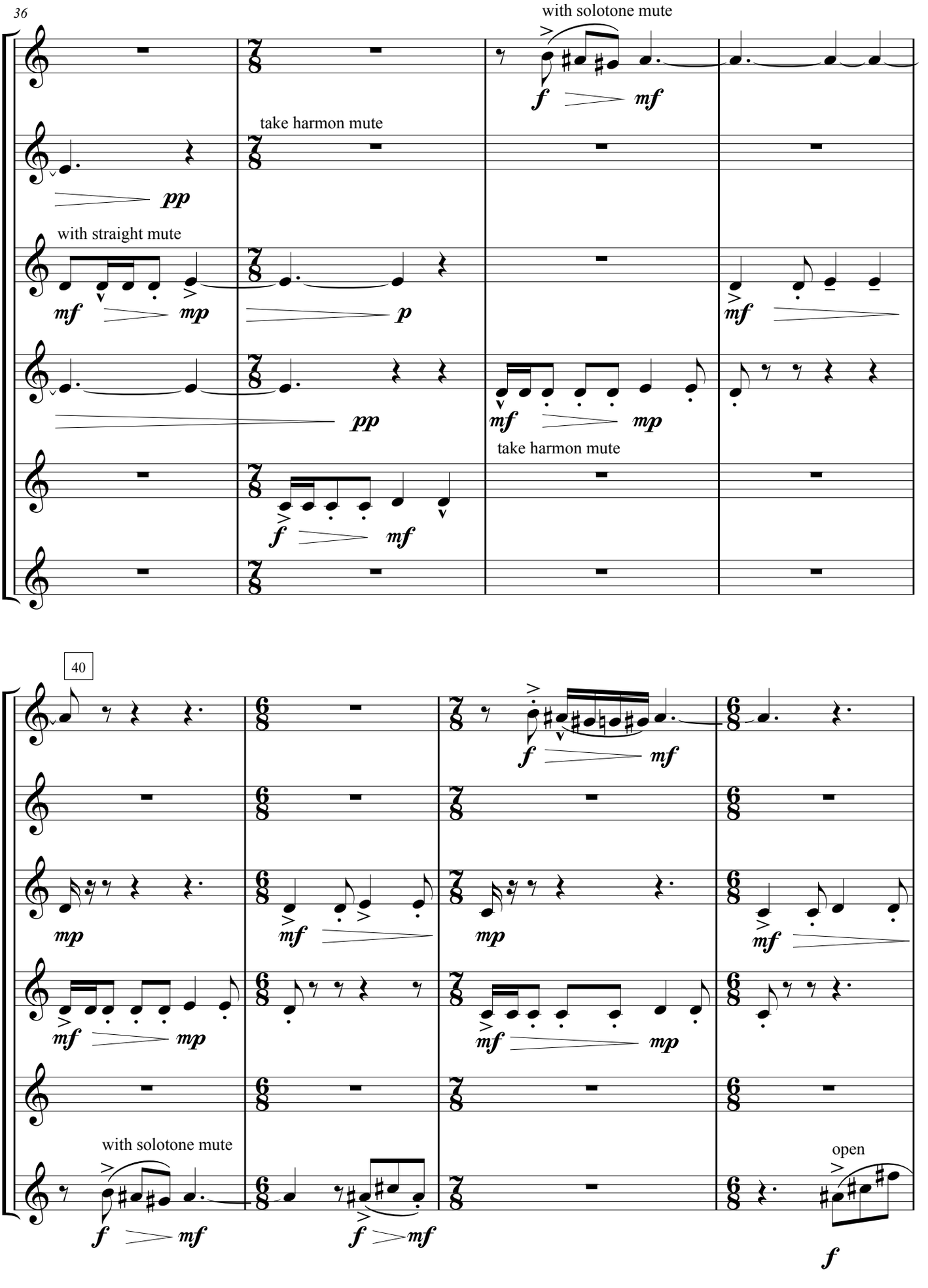

8
10
ff
ff
f
f
p
gl.
mf
ff
ff
12
15
p
f
fp
gl.
mf
/ mf
p
f
/ mf
p
f
/ mf
p
(p)
mf

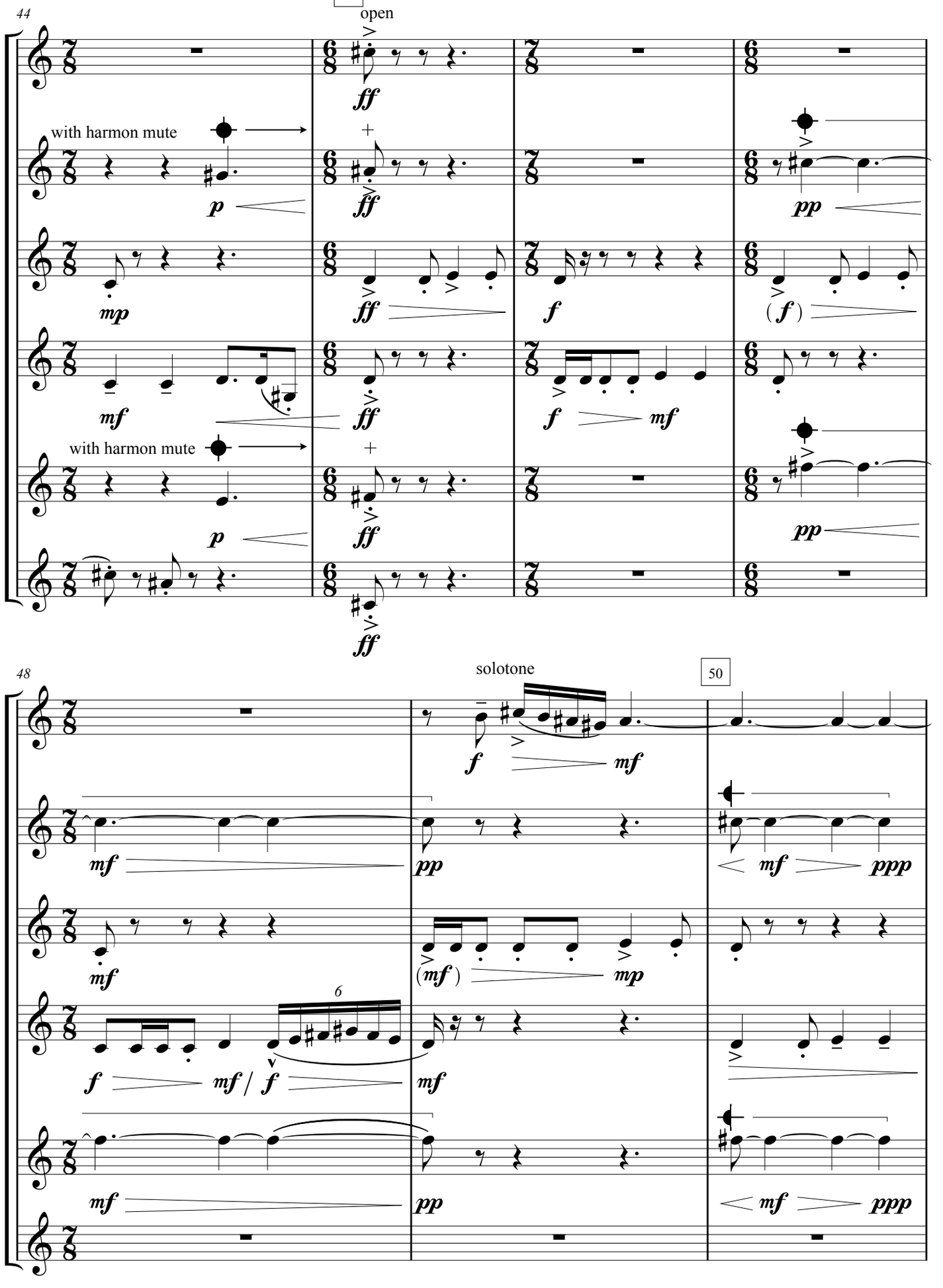

16
20
p mf
f
n
f
p
f
mf
mf p
f
mf
p
f
mf
f
(f)
mf
f

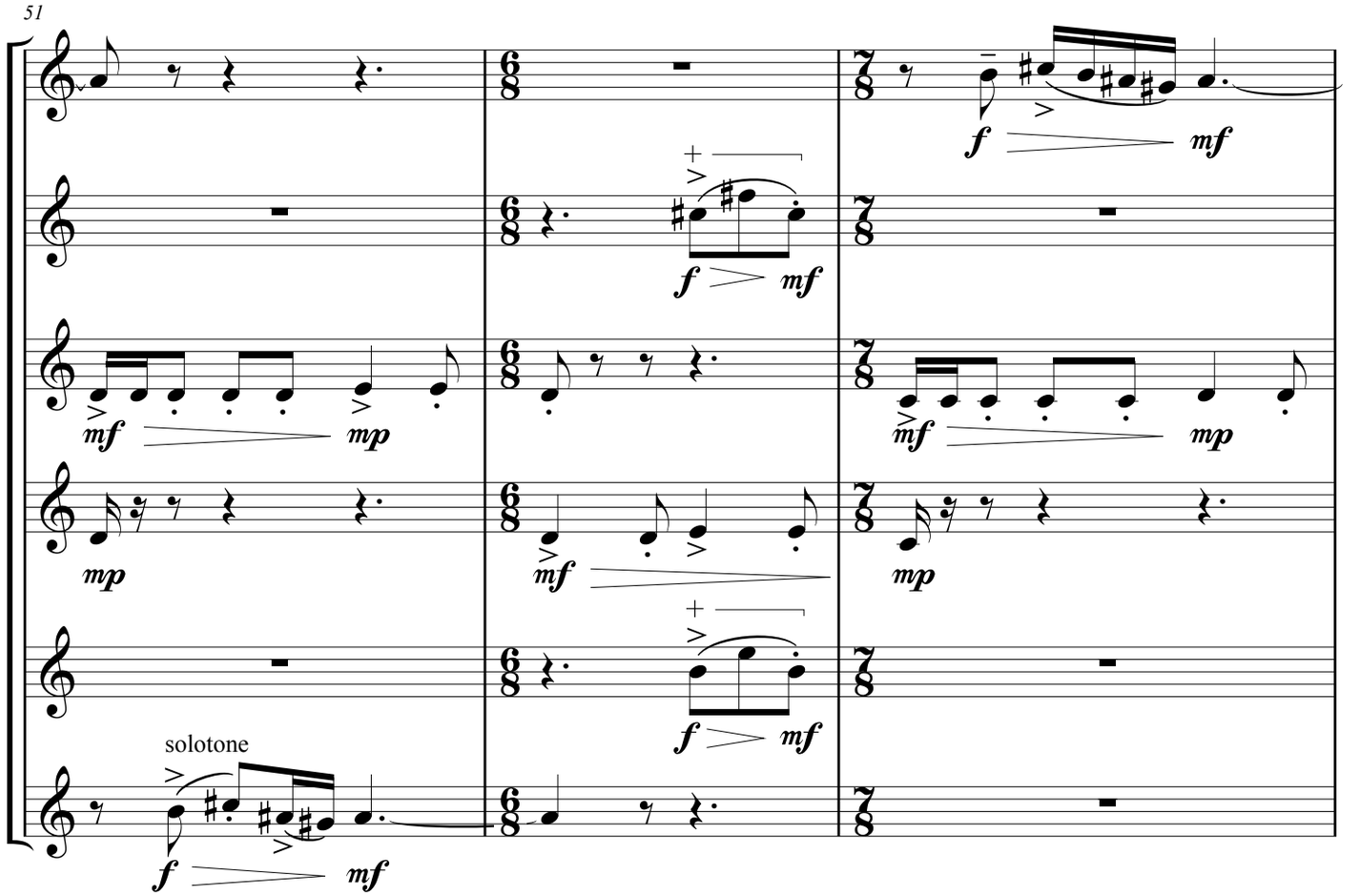

21
25
mf
p
/ f
mf
p
p
/ ff
p
p
ff
mf
p

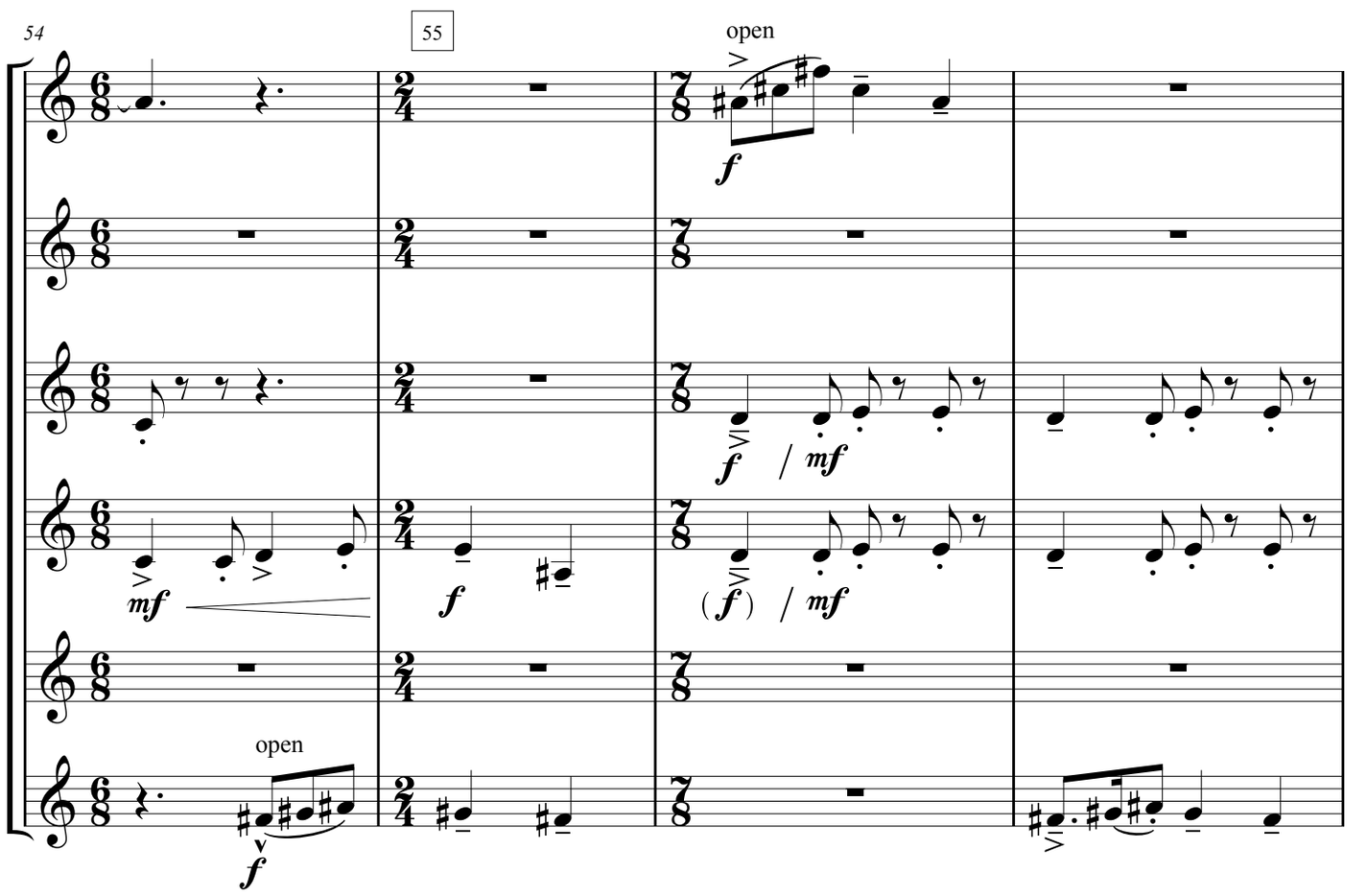

26
30
f

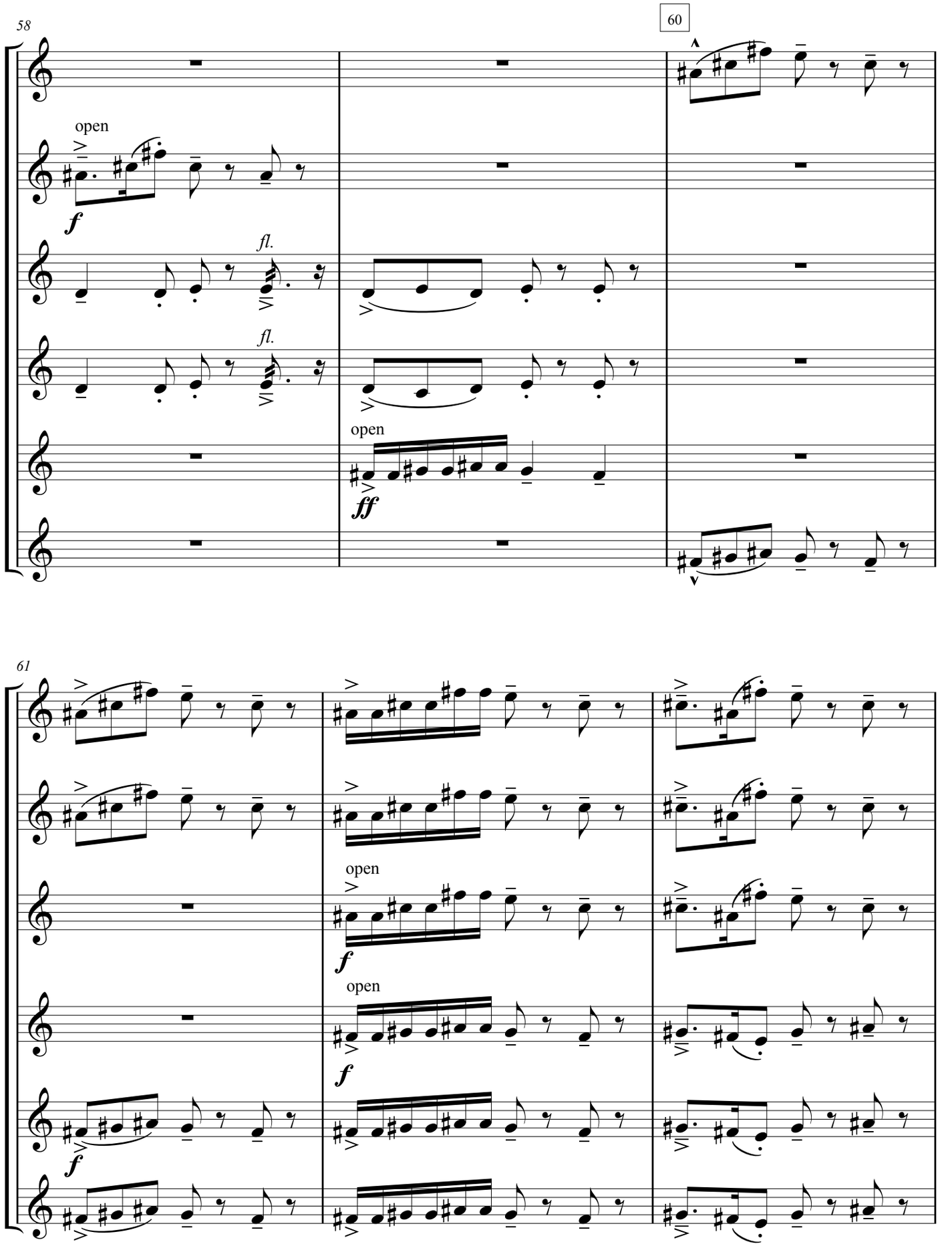

31
take solotone mute
35
p
ff
take straight mute
take straight mute
with straight mute
f
mf
mp
(ff)
pp
take solotone mute

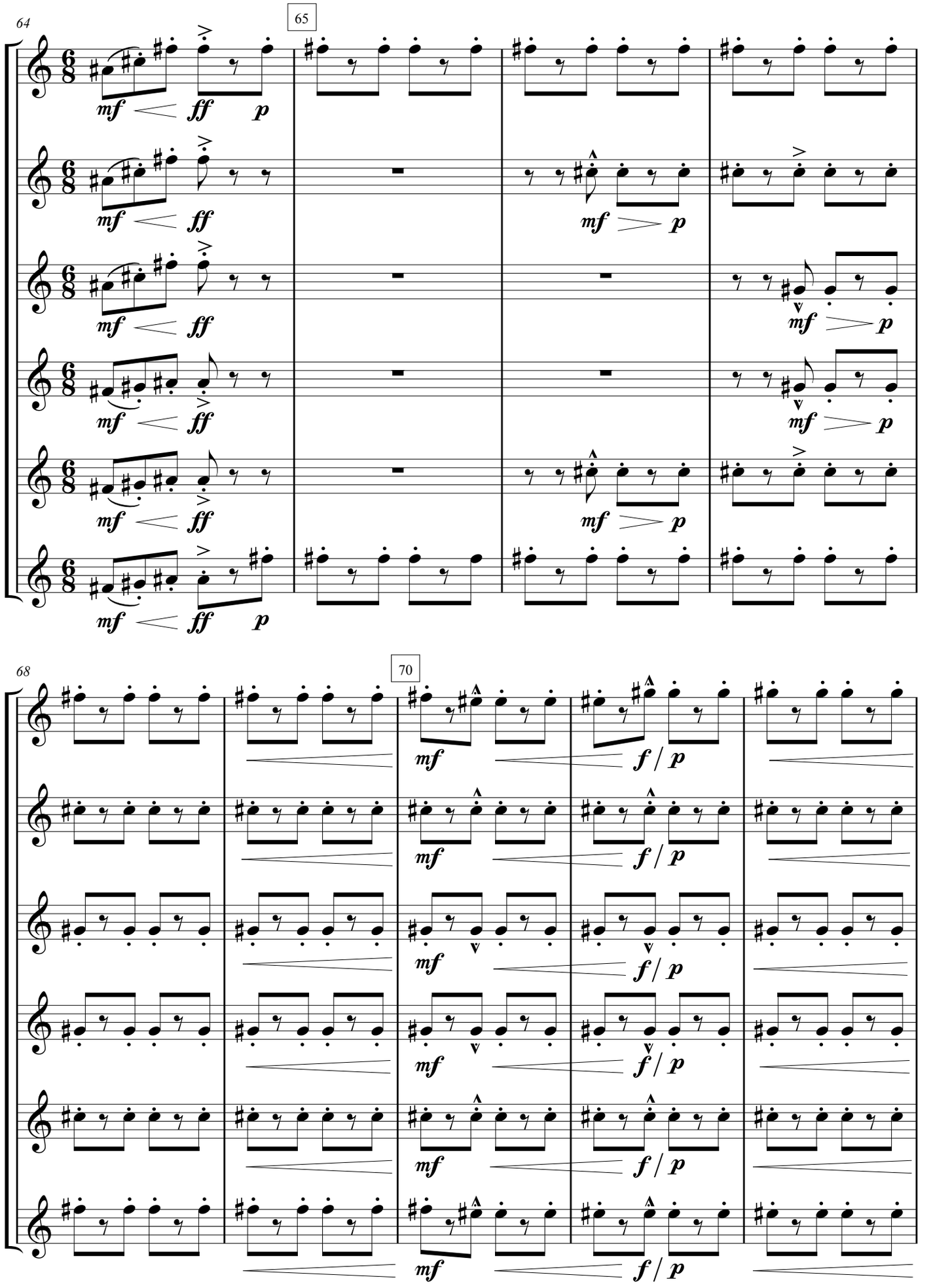

36
with solotone mute
take harmon mute
with straight mute
take harmon mute
40
with solotone mute
open

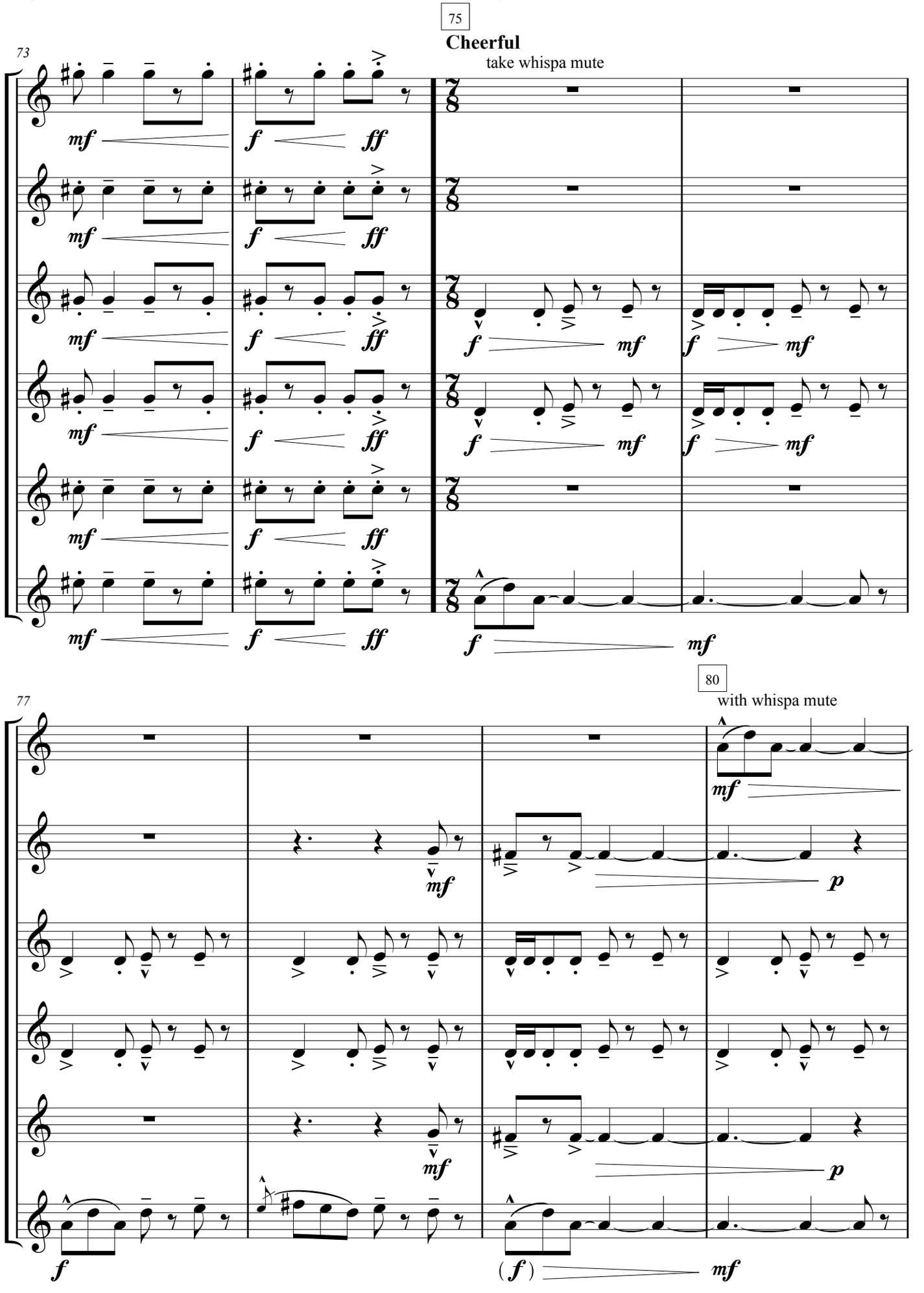

44
45
open
with harmon mute
with harmon mute
48
solotone
50


51
solotone


54
55
open
open


58
60
open
f
fl.
fl.
open
ff
61
open
f
open
f
f


64
65
68
70
mf
ff
p
f / p


75
Cheerful
take whispa mute
73
80
with whispa mute
77