

# *fanfares*

for six trumpets

Karim Al-Zand  
(2005–2010)



## PROGRAM NOTE:

These occasional pieces were written for various purposes over the course of several years. Though they share a basic instrumentation of six trumpets, they may be played singly or in any combination. They are meant to serve as short, celebratory “concert openers.” The first is antiphonal, with the group sub-divided into duos which (ideally) spatially encircle the audience. The first and third fanfares (written for Marie Speziale and the Rice Brass Ensemble) call for different trumpets (including piccolo) and are challenging, while the second is straight-forward and uses only Bb trumpets.

 May 2010

### Premiere performances:

*Fanfare 1* was premiered by Marie Speziale and the Rice Brass Choir on October 5, 2005 in Duncan Recital Hall, Houston TX.

*Fanfare 2* was written for and premiered at the McMurtry College dedication ceremony, on October 29, 2010 in Houston TX.

*Fanfare 3* was premiered by Marie Speziale and the Rice Brass Choir on February 23, 2011 in Duncan Recital Hall, Houston TX.

## DURATION:

ca. 2' each

## PERFORMANCE NOTE:

In the first fanfare, the trumpets are to be arranged in three duos which spatially surround the hall: one to the right, one to the left and one directly behind the audience. A conductor, if needed, may direct from the stage or elsewhere. For all of the fanfares, suggestions for trumpet transpositions are given on the score, though other instrumentations are also possible. Parts are available in several transpositions.



CONCERT SCORE

for Marie Speziale and the Rice Brass Choir

# fanfare

Karim Al-Zand  
(2005)

C Trumpets\*

Fairly quickly; vigorous and rousing ♩.=132

Left §  
Trumpet 1  
Trumpet 2

Center  
Trumpet 3 †  
Trumpet 4

Right  
Trumpet 5  
Trumpet 6

Trpt. 1  
Trpt. 2

Trpt. 3  
Trpt. 4

Trpt. 5  
Trpt. 6

\* Other trumpet assignments for the six parts are possible as well. Parts are available in several transpositions. The score is written at concert pitch.

§ The three duos are to be arranged spatially to surround the hall: to the right, left and behind the audience (see preface).

† Trumpet 3 switches to B $\flat$  piccolo trumpet in measure 67 (score and part are written at concert pitch).



26

Trpt. 1 *mf* *f* *mf* *f*

Trpt. 2 *mf* *f* *mf* *f*

Trpt. 3 *f* *fp*

Trpt. 4 *f* *fp*

Trpt. 5 *f* *mf* *f* *fp*

Trpt. 6 *f* *mf* *f* *fp*

31

Trpt. 1 *p* *mp*

Trpt. 2 *p* *mp*

Trpt. 3 *p*

Trpt. 4 *p*

Trpt. 5 *mp*

Trpt. 6 *mp*

37

Trpt. 1 *mp*

Trpt. 2 *mp*

Trpt. 3 *mp*

Trpt. 4 *mp*

Trpt. 5 *p* *mp*

Trpt. 6 *p* *mp*

43

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Trpt. 5

Trpt. 6

*f*

*f*

*f*

*f*

*f*

*f*

49

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Trpt. 5

Trpt. 6

*sempre f*

*sempre f*

*mf*

*mf*

*sempre f*

*sempre f*

54

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Trpt. 5

Trpt. 6

*p*

*p*

*p*

*p*

*p*

*p*

60

Trpt. 1 *sub.f*

Trpt. 2 *sub.f*

Trpt. 3 *sub.f*

Trpt. 4 *sub.f*

Trpt. 5 *sub.f*

Trpt. 6 *sub.f*

66

Trpt. 1 *mp cresc.*

Trpt. 2 *mp cresc.*

Trpt. 3 *to Bb piccolo*

Trpt. 4

Trpt. 5 *mp cresc.*

Trpt. 6 *mp cresc.*

72

Trpt. 1

Trpt. 2

Trpt. 3 *Bb piccolo*

Trpt. 4

Trpt. 5

Trpt. 6

78

Tcpt. 1 *f*

Tcpt. 2 *f*

Tcpt. 3 *f*

Tcpt. 4 *f*

Tcpt. 5 *f*

Tcpt. 6 *f*

84

Tcpt. 1 *ff*

Tcpt. 2 *ff*

Tcpt. 3 *ff*

Tcpt. 4 *ff*

Tcpt. 5 *ff*

Tcpt. 6 *ff*

for the McMurtry College Dedication

# fanfare

Karim Al-Zand  
2010

Quickly; jubilant, clarion  $\text{♩} = 120$

Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4  
Trumpet 5  
Trumpet 6

⑤

⑨

12

Musical score for measures 12-15. The score consists of five staves. The first two staves feature melodic lines with triplets and slurs. The third staff contains a rhythmic accompaniment of eighth notes. The fourth and fifth staves continue the melodic lines with triplets and slurs.

16

Musical score for measures 16-19. The score consists of five staves. The first two staves feature melodic lines with triplets and slurs, marked with *mf*. The third staff contains a rhythmic accompaniment of eighth notes with triplets. The fourth and fifth staves continue the melodic lines with triplets and slurs, also marked with *mf*.

20

Musical score for measures 20-23. The score consists of five staves. The first two staves feature melodic lines with triplets and slurs. The third staff contains a rhythmic accompaniment of eighth notes with triplets. The fourth and fifth staves continue the melodic lines with triplets and slurs, marked with *cresc.*

24

Musical score for measures 24-27. The score consists of six staves. Measures 24 and 25 feature a dense texture with sixteenth-note patterns in the upper staves and a strong *f* dynamic. A large slur covers measures 26 and 27, which contain sustained notes and triplet figures. The dynamic remains *f*.

28

Musical score for measures 28-31. The score consists of six staves. Measures 28 and 29 feature a dense texture with sixteenth-note patterns in the upper staves and a strong *f* dynamic. A large slur covers measures 30 and 31, which contain sustained notes and triplet figures. The dynamic remains *f*.

32

Musical score for measures 32-35. The score consists of six staves. Measures 32 and 33 feature a dense texture with sixteenth-note patterns in the upper staves and a strong *ff* dynamic. A large slur covers measures 34 and 35, which contain sustained notes and triplet figures. The dynamic remains *ff*.

# fanfare

Karim Al-Zand  
2011

Moderately fast; jubilant, heraldic ♩=116

B $\flat$  Piccolo  
Trumpet 1

clarion

E $\flat$   
Trumpet 2

*f*

C  
Trumpet 3

*f*

C  
Trumpet 4

C  
Trumpet 5

C  
Trumpet 6

6

10

*brilliant*

*f*

13

Musical score for measures 13-15. The score consists of six staves. The first five staves are treble clefs, and the sixth is a bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *cresc.*, *f*, and *ff*. The key signature has two flats.

16

Musical score for measures 16-19. The score consists of six staves. The first three staves are treble clefs, and the last three are bass clefs. The music features rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*. The key signature has two flats.

20

Musical score for measures 20-23. The score consists of six staves. The first three staves are treble clefs, and the last three are bass clefs. The music features rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*. The key signature has two flats.

25

Musical score for measures 25-27. The score is written for six staves. The first four staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with triplets and slurs. Dynamics include *mf* and *f*. There are also accents and hairpins throughout.

28

Musical score for measures 28-31. The score is written for six staves. The first four staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with triplets and slurs. Dynamics include *mf*, *f*, and *fp*. There are also accents and hairpins throughout.

32

Musical score for measures 32-34. The score is written for six staves. The first four staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with triplets and slurs. Dynamics include *ff* and *joyous*. There are also accents and hairpins throughout.

35

fp

38

fp





