

Fanfare, Ode, and Festival Mvt I: Fanfare
 By Bob Margolis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12
Form	Theme 1											
Phrase Structure												
Tempo	Bright ♩ = 120											
Dynamics	<i>f</i>			<i>f_z</i>			<i>f_z</i>					
Meter/Rhythm	2 4											
Tonality	B _♭ Major											
Harmonic Motion	B _♭ F	B _♭ F	B _♭ F	d				B _♭ F	B _♭ F	B _♭ F	d	c d g
Orchestration	Mel: Trp 1 Har: Trp 2 & 3, Hrn, Trb, Euph Rhythm Accom: snare											
General Character	Stately, Dignified, Courtly											
Means for Expression	Staccatos give a light texture. Accents on the downbeats of the bar help provide a dance-like feel. Quarter and dotted quarter notes elongate and relax the style in the second half of the phrase. Thinner texture gives a more chamber-like feel.											
Conducting Concerns	Conducting style needs to be deaached and light. Even though the opening is forte it should not be shown as overpowering. Important to portry the length on the quarter notes so that they are not clipped. 2 bar phrases can be thought of in 4. Must show the offbeat entrance on the pickup to the next phrase (measure 12, beat 2).											
Rehearsal Consideration	Work on matching articulations across sections with the homorhythmic opening. Balance with the low brass. Length of eighth notes vs quarter notes to increase musical interest. Make sure snares play with good time and are not overpowering.											




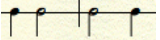
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Measure #	13	14	15	16	17	18	19	20	21	22	23
Form	Theme 2										
Phrase Structure											
Tempo	Bright ♩ = 120										
Dynamics	<i>ff</i>					<i>sfz</i>					
Meter/Rhythm	2 4										
Tonality	G dorian										
Harmonic Motion	scaler										
Orchestration	Mel: Upper woodwinds Bass line: low reeds, horns down to tubas Melodic Support: Tpt and saxes						Mel: clar 1/2, Alto 1, Hn 1, tbn 1 Bass line: fl, cl 3, bs cl, tbn 2/3, tuba				
General Character	Pompous, Heavy										
Means for Expression	This is a dramatic style change. Marcato marking should give more length to notes and much more weight compared to the staccatos in the phrase before. The full band is playing which will increase dynamics and the different layers of parts will increase the density. Dorian mode of tonality gives a "darker" and "bolder" feel compared to the major mode before.										
Conducting Concerns	Be sure to use heavier stick gestures with less bounce. Pop the accents in measures 14-16 for trumpets and saxes. Be sure to give a strong cue coming into measure 12 in the low brass pickup and again on the sfz trumpet/horn kick on beat 2 of measure 18. Cue the snare roll in the pickupsto measure 24.										
Rehearsal Consideration	Work for a strong presence in the bass clarinet and tuba starting with their pickup into the phrase. This strength should be matched to the trpts and horns in measure 19. Accents from trumpets and saxes need to line up with the rest of the band, but stick out of the texture a bit. Style needs to be heavier and longer. The high melody line and the low bass countermelody that occurs in contrary motion need to be equally balanced.										

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Measure #	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
Form	Theme 1 (Return)											Coda (extension)			
Phrase Structure															
Tempo	Bright ♩ - 120 fermata														
Dynamics	<i>ff</i>			<i>ff</i>			<i>fz</i>					<i>ff</i>			<i>sfz</i>
Meter/Rhythm	2 4														
Tonality	Bb Major														
Harmonic Motion	Bb F	Bb F	Bb F	d			Bb F	Bb F	Bb F	d	c d	g			G Major!
Orchestration	Mel: trpt 1, accents: WW perc, tuba, horn Harmony: trumpet 2/3, euphonium						mel: trumpet Accents: WW, perc, tuba, horn					chords: Full band Rhythmic Drive: Percussion			fl, ob, bssn, cl, trpt, tbn
General Character	stately, grandiose														
Means for Expression	Accents on both beats between the different instruments provide more rhythmic pulse. Increased percussion adds a bit more of a drive to the piece.											Percussion exchange is the driving force. Building dynamics to the final G major chord.			
Conducting Concerns	Be sure to show emphasis on beat 2 for woodwinds so that their placement is accurate.											Work to keep it strong with increased volumes. Strong ff with a tight, energized release on last note.			
Rehearsal Consideration	There is a dramatic style shift on measure 24 which feels earlier than it should be, important that this does not catch the ensemble off guard. Strong accents by the woodwinds and horns. Balance with confidence from the main melody line in the trumpets.											Work on the snare/timpani trade off for equal presence and precise time. Tuning final chord, need enough 3rd from the 2nd clarinets and 2nd trumpets.			

Fanfare, Ode, and Festival Mvt II: Ode
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Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16			
Form	Introduction								Theme 1										
Phrase Structure																			
Tempo	Gentle ♩ = 96																		
Dynamics	<i>mf</i>								<i>mp</i>										
Meter/Rhythm	3 4																		
Tonality	G minor																		
Harmonic Motion	melody over G drone								g	d	g	d	c	g	c	d	g	d	c
Orchestration	Mel: tpt 1 rhythmic support: tpt 2 Drone: tpt 3				Mel: cl 1 rhythmic support: cl 2 & tpt 3 Drone: cl 3, tpt 1 & 2				Mel: fl 1, oboe, Eb cl harmony: fl 2, cls										
General Character	Reflective, Distant								Composed, serene										
Means for Expression	Orchestration is very sparse. Even with the mezzo forte, the sound should be more distant.								Soft and upper woodwind quality of sound. Homorhythmic texture is very simplistic.										
Conducting Concerns	Work to show reverence and calm while still giving the players confidence in their sound. Strong breathe with the entrance of both the trumpets and the clarinets.								Show shaping of phrases.										
Rehearsal Consideration	First attack needs to be solid with a good breath. This must be mimicked in strength with the clarinets. Trumpets may need to back down in measure 5 in order for the clarinet melody to be heard.								Work on not breathing until four bars are over. Phrase direction should flow through 8 bars.										

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Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32			
Form	Theme 1 (continued)								Theme 2										
Phrase Structure																			
Tempo	Gentle ♩ = 96																		
Dynamics	<i>mp</i>								<i>p</i>		<i>pp</i>		<i>mf</i>		<i>pp</i>				
Meter/Rhythm	3 4																		
Tonality	G minor																		
Harmonic Motion	g	d	g	d	c	g	c	d	g	d	c	g	f	Bb	g	Bb	c	g	d
Orchestration	Mel: cl 1, Eb Harm: bsn, cl 2 & 3, bs cl								Mel: tpt 1 Harm: tpt 2 & 3, Hn, Tbn, Euph										
General Character	dignified, moral								poised, confident, regal										
Means for Expression	Slightly stronger than the previous statement as more low sounds are added to the texture. Strong sense of bass voices, marked at a higher dynamic than the melody in the Bb clarinets.								First real dynamics of the piece. Measure 30 is the high point of the entire movement. Slight decrescendo in the first three bars of the phrase to set up the crescendo.										
Conducting Concerns	Breathe with the bassoons and bass clarinets for a strong entrance. Show an overall slightly louder dynamic.								Show the pianissimo right before the crescendo. Give a good cue for the brass entrance.										
Rehearsal Consideration	Work to balance low. Make this sound different than the first woodwind section.								Really emphasize the crescendo by the brass, lead by the low voices.										

Fanfare, Ode, and Festival Mvt II: Ode
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Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46
Form	Echoes: Theme 1				Echoes: Theme 2				Theme 1 (return)					
Phrase Structure														
Tempo	Gentle ♩ = 96													
Dynamics	<i>pp</i>				<i>pp</i>				<i>p</i>					
Meter/Rhythm	3 4													
Tonality	G minor													
Harmonic Motion	g	d g	d	c	Bb	c	g	d	g	d g	d	g drone		
Orchestration	Mel: fl 1, cl 1, Eb cl Harm: fl 2, cl 2				Mel: tpt 1 Harm: tpt 2 & 3 Hn, Tbn, Euph				Mel: As 1, Tpt 1 Harm: bsn, Tsax, Bsax, Tpt 2&3, Tbn			Rhythmic Drive Tuba/timp		
General Character	reflective				assured				cool					
Means for Expression	"Echo-like" and pianissimo.				Though soft, not labeled echo so line can be shaped.				Fuller ensemble will add to the dynamic building into the climatic endy. First entrance of non-homorhythmic texture in measure 44.					
Conducting Concerns	Small beat pattern, very stagnant and still from the previous phrase.				Show a slight phrase shape.				Be sure to cue saxophones clearly as this is the first time they play. Cue and help show emphasis for tuba/timpani part in measure 44.					
Rehearsal Consideration	This should sound like a true echo of the woodwind theme of the first phrase. Must be a confident but quiet trade off from the brass.				Continue to work on shaping the phrase and making it musical.				Work for confidence and building in the entrance of the saxophones. Balance tuba/timpani "heartbeat" must be heard.					

Fanfare, Ode, and Festival Mvt II: Ode
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Measure #	47	48	49	50	51	52	53	54	55	56	57
Form	Theme 1 Revised										
Phrase Structure											
Tempo	Gentle ♩ = 96										
Dynamics	<i>mp</i>									<i>p</i>	<i>pp</i>
Meter/Rhythm	3 4										
Tonality	G minor										
Harmonic Motion	g	d g	d	c	g c	d g	d	open 5th	g/d	g/d/a	g
Orchestration	Mel: pic, fl 2, Eb, AS 1, chimes Harmony: Fl 1, oboe, cl, AS2, TS, BS, Hn 2,3 Drone bsn, bs cl Rhythmic HB: tuba/timp									Hn 1/Bone	UWW, tuba, perc
General Character	supreme, constant, noble, striking										
Means for Expression	Phrasing should follow the contour of the line. Fuller orchestration should exude confidence and. Articulation on last chord should emulate the pizzicato of the string bass in length and tone.										
Conducting Concerns	Conduct in a fuller manner. Though piano it should have a more rich/full sound. Last measure should have a down beat and release. Less is more when showing this.										
Rehearsal Consideration	Final statement with full orchestration, played full but not so loud that the character of the piece will change. Stagger breathing in drone and balance of tuba/timpani throughout. Be sure the last two measures are clearly shown and that the horns are playing the correct pitch in measure 56.										

Fanfare, Ode, and Festival. Mvt III: Festival
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Measure #	1	2	3	4	5	6	7	8	9	10	11	12
Form	Introduction				Theme 1							
Phrase Structure												
Tempo	Happy ♩ = 132											
Dynamics	<i>ff</i>				<i>p</i> <i>mf</i>							
Meter/Rhythm	2 4											
Tonality	F major											
Harmonic Motion	F pedal				F pedal with melodic line over it							
Orchestration	Sustain: full band Rhythmic Drive: tbn 1 & timp				Mel: tpts Harmony: Hrns, tbn 2/3, euph, tuba Rhythm: Tbn 1 & timp Color WWs							
General Character	Powerful				joyous, gaiety							
Means for Expression	Impactful <i>ff</i> hit with a decrescendo. Beat of this new movement is driven by the trombone 1 and timpani.				Accents give a dance like lilt to the melody. Slurs make it more flowing which contrasts the later parts of the movement.							
Conducting Concerns	Conduct in 4 to feel the shape of the phrase a little better. Exude a strong downbeat to show the character. Relay intensity/anger/power. Be sure to show a drastic decrescendo into measure 5.				Be sure to show the dramatic difference in this lyrical playing. Cue woodwind lines in m. 7 and 11. Consider conducting 2 2/4 measures followed by a 4/4 measure.							
Rehearsal Consideration	Focus on a clean <i>ff</i> attack, not splatty. Be sure style change is apparent immediately. Wait to decrescendo until measure 3. Be sure that the trombone and timpani are confident/strong.				Smooth melody line must be established in the trumpets. Work for connection between octaves in woodwind lines.							

Fanfare, Ode, and Festival. Mvt III: Festival

By Bob Margolis

Measure #	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
Form	Theme 2										Theme 3									
Phrase Structure																				
Tempo	Happy ♩ = 132																			
Dynamics																				
Meter/Rhythm	2 4																			
Tonality	F major																			
Harmonic Motion	stacked 5ths, parallel motions, melody over top										Melody over an F drone									
Orchestration	Mel: pic/fl, oboe Harmony Bs cl, low brass										Mel: cl 1 & 2 Drone: bsn, cl 3 Cmel : fl, ob, pic, AS 1, trumpet 1									
General Character	bouncy, dainty										lyrical, eloquent									
Means for Expression	Light staccato style. Sixteenth notes help to make the melody a bit brighter. Decrescendo helps prep the new section.										Lighter dynamic with a thinner texture. Clarinets are really exposed					Conversational exchange between the clarinets and other single woodwinds before the trumpet takes over.				
Conducting Concerns	Light and playful staccato quality. Be sure to show the changes in chords in the harmonic parts.										Consider conducting this part 1 beat to the bar. Be sure to give a good breath prep to help clarinets with odd entrance					Go back to feeling 2 to the bar. Cue the small entrances and give trumpets confident entrance.				
Rehearsal Consideration	Work on being light and bouncy even at a ff dynamic. Not too shrill from the flutes, but more playful, like on a recorder. Strong support from the harmonic structures. Be sure everyone understands the 1-measure extension of the phrase.										Smooth and lyrical, work to connect all the notes as the clarinets jump between registers.					Be sure conversations are accurate and balanced. Trumpet must be spot on in time and tone as it is alone in leading into the next section. Consider making this solo.				

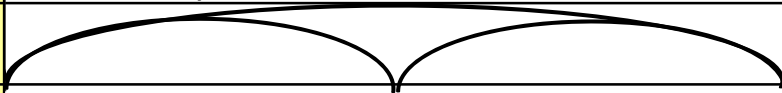

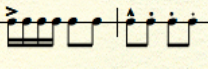

Fanfare, Ode, and Festival. Mvt III: Festival
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Measure #	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47
Form	Theme 1 Return								Theme 2 return							
Phrase Structure																
Tempo	Happy ♩ = 132															
Dynamics	<i>f</i>								<i>mf</i>					<i>fff</i>		
Meter/Rhythm	2 4															
Tonality	F major															
Harmonic Motion	Open 5th intervals															
Orchestration	Mel: pic, fl, cl, tpt 1 Harmony tpt 2/3 Rhythmic groove snare, cymb, tri								Mel: tpts Harm: full band				Mel: tpt 1 Harmony: tpt 2/3 tbn Rhythm: tambourine			
General Character	spirited, animated								flashy, vibrant				pompous			
Means for Expression	Theme 1 returns, but articulation is staccato this time. All high voices, no support from lows. Percussion has an active and fun rhythmic groove.								Full ensemble for the first time. No articulations are marked.				"Sustained marcato" with a smaller ensemble. Trumpet dominant.			
Conducting Concerns	Be sure to give a strong cue after the trumpet solo to be sure everyone comes in correctly.								Cue the full band.				Work for a larger pattern. Firmer with less bounce.			
Rehearsal Consideration	Have winds play together to match articulations. Isolate percussion to be sure they are spot on and working together like a drumset.								Listen to note length. Decide on what this no marking is going to be defined as. Be sure the sixteenth notes can be heard				Work to be sure trumpets don't lose tone when they see fff			

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Measure #	48	49	50	51	52	53	54	55	56	57	58	
Form	Theme 1 return											
Phrase Structure												
Tempo	Happy ♩ = 132											
Dynamics	<i>f</i>			<i>f</i>				<i>ff</i>		<i>pp</i>		
Meter/Rhythm	2 4											
Tonality	F major											
Harmonic Motion	Open 5th intervals											
Orchestration	Mel: tpt 1/2 Harmony: tpt 3, hn, tbn, euph Accents: WW, tuba							WW interruption		Brass interruption		
General Character	regal											
Means for Expression	Brass choir, very heavy. Full ensemble accents really drive the piece forward and give a sharp contrast to the eighth note melody line.							Woodwind/Brass exchange sets up the transition into the faster. Stark dynamic and articulation contrasts in this section.				
Conducting Concerns	Strong and large pattern with lots of emphasis on down beats and the accents in measure 51.							Large cue for the woodwind ff entrance. HUGE change to prep the brass on the light p staccato answer.				
Rehearsal Consideration	Be sure note lengths match, especially for quarter note accents.							Work on the dialoue exchange between the woodwind and brass. Dynamics are opposite of what you would expect, will have to work extra hard to show a difference.				

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Measure #	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	
Form	Theme 1 repeat								Coda							
Phrase Structure																
Tempo	"Faster"															
Dynamics	<i>f</i>			<i>f</i>					<i>fff</i>	<i>p</i>	<i>mp</i>		<i>pp</i>	<i>mp</i>	<i>pp</i>	<i>pp</i>
Meter/Rhythm	2 4															
Tonality	F major															
Harmonic Motion	Open 5th intervals															
Orchestration	Mel: pic, fl 1, bsn, cl 1/2, tpt 2, hn Harmony: fl 2, oboe, low brass				Mel: fl 1, bsn, tpt 1/2 Hrn, tbn 1, Euph Harmony: Everyone else				Rhythm: timp/snare		fl 1, pic, tpt 1, LB, timp, snare			timp/UWW		full band
General Character	insistent, intently, relentless								bombastic				claming/trailing			
Means for Expression	Full ensemble, loud and homorhythmic. Should have lots of sound and force. Faster helps drive to the end of the piece and give interest to a fairly repetitive melodic motive.								Sudden burst from percussion.				Light quality, sparse instrumentation. Soft staccato touches on notes with lots of silence inbetween.			
Conducting Concerns	Prep and lock into the new tempo start with the woodwind pickup in measure 58. Do not allow them to drag.								Cue Percussion, but immediately start showing what will be coming up.				Show piano crescendoing. Gestures should be small for the downbeats on the last few measure.s Last 2 measures needs a cue for timpani, upper woodwinds, and a staccato release.			
Rehearsal Consideration	Work the tempo shift so all understand it right on measure 59.								Work on all the different parts so that they know where they fit together. Options for reattack vs clean release from woodwinds on beat 1 of the last measure. Be sure percussion are loud and strong but still clean on their rhythms							