

# Spectral Fanfare

for brass octet and percussion

Roger Zare

*written for Ryan Haskins and the Sioux City Symphony*

## Instrumentation

2 Trumpets in C  
2 Horns in F  
2 Trombones  
1 Bass Trombone  
1 Tuba

Timpani  
3 Percussion

Percussion 1: Bass Drum, Hi-hat  
Percussion 2: Suspended Cymbal, Crash Cymbals, Tam-tam  
Percussion 3: Snare Drum, Triangle

This quick and ostentatious fanfare is charged from beginning to end. The title refers to my association between the natural harmonic series, which I use as the harmonic basis of the work, and the full spectrum of light as one would observe refracted by a prism. There is an unyielding pulsation throughout the fanfare, with various notes and lines poking out like flashes of light. A number of explosive outbursts glow brightly as the piece builds to a triumphant close.

Spectral Fanfare was written for Ryan Haskins and the Sioux City Symphony and premiered November 17, 2012

Duration: ca. 2'  
Score is transposed

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# Spectral Fanfare

**Energico** ♩ = 132

Trumpet 1.2. in C

Horn 1.2. in F

Trombone 1.2.3.

Tuba

Timpani

**Energico** ♩ = 132

Percussion 1  
Bass Drum

Percussion 2  
Tam-tam

Percussion  
Snare Drum

*f* scrape with triangle beater 1.v. To Susp. Cym.

*p* — *f* snares on

*f*

2 3

C Tpt. 1.2.

Hn. 1.2.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1  
B. D.

Perc. 2  
T.-t.

Perc. 3  
S. D.

4 5 6 7

C Tpt. 1.2. *p sub.* *ff* *f*

Hn. 1.2. *p sub.* *f*

Tbn. 1.2.3. *p* *ff* *f*

Tba. *ff*

Perc. 1 B. D. *f* To Hi-hat

Perc. 2 Susp. Cym. *pp* *f* To T.-t.

Perc. 3 S. D.

8 9 10 11

C Tpt. 1.2. *ff* *f*

Hn. 1.2. *ff* *f*

Tbn. 1.2.3. *ff* *fp* *fp* *fp* *mf*

Tba. *fp* *fp* *mf*

Perc. 1 B. D.

Perc. 2 Susp. Cym. *mf* Tam-tam tam-tam beater To Susp. Cym.

Perc. 3 S. D.

12 13 14

**B**

C Tpt. 1.2. *sfp* *f*

Hn. 1.2. *p* *f* *a2* *mf*

Tbn. 1.2.3. *1.2. a2* *b* *f* *fp*

Tba. *f*

Perc. 1 B. D. *Hi-hat* *drum sticks* *+ + + + + sim.*

Perc. 2 Susp. Cym. *Susp. Cymbals* *p* *f*

Perc. 3 S. D. *r.s.* *f*

15 16 17

C Tpt. 1.2.

Hn. 1.2. *a2*

Tbn. 1.2.3.

Tba.

Perc. 1 Hi-hat

18 19 20

C Tpt. 1.2. *p* *mf*

Hn. 1.2. *f* *mf* *p*

Tbn. 1.2.3. *pp* *sfz* *p*

Tba. *pp* *sfz* *p*

Timp. *pp* *sfz* *p* *secco*

Perc. 1 Hi-hat *f*

Perc. 3 S.D. *mp* *p* *snare on*

21 22 23

C Tpt. 1.2. *a2* *mf*

Hn. 1.2. *mf* *mf*

Tbn. 1.2.3. *sfz p* *sfz*

Tba. *sfz*

Timp. *sfz*

Perc. 3 S.D. *mf* *mf*

24 25 26

C Tpt. 1.2. *a2*

Hn. 1.2. *mp* *f* *p* *f* *p* *f* *a2*

Tbn. 1.2.3. *p* *f* *p* *mf*

Tba. *p* *f* *p*

Timp. *p* *f* *p*

Perc. 1 Hi-hat *pp* *f* To B. D.

Perc. 2 Susp. Cym. *pp* *f* To Crash Cym.

Perc. 3 S. D. *pp* *f* To Tri.

27 28 29 30 *n*

**C**

C Tpt. 1.2. *a2*

Hn. 1.2. *mf*

Tbn. 1.2.3. *f*

Tba. *f*

Timp. *f*

31 32 33

Musical score for measures 34-36. The score includes parts for C Tpt. 1.2., Hn. 1.2., Tbn. 1.2.3., Tba., and Timp. The key signature has one flat (B-flat). The time signature is 3/4. Measure 34 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 35 includes a dynamic marking of *ff* and a breath mark *a2*. Measure 36 continues the melodic and harmonic development.

Musical score for measures 37-40. The score includes parts for C Tpt. 1.2., Hn. 1.2., Tbn. 1.2.3., Tba., Timp., Perc. 2 Susp. Cym., and Perc. 3 S. D. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 at the start of measure 39. Measure 37 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 38 includes a dynamic marking of *ff* and a breath mark *a2*. Measure 39 includes a dynamic marking of *ff* and a breath mark *a2*. Measure 40 includes a dynamic marking of *p* and a breath mark *a2*. The score also includes parts for Perc. 2 Susp. Cym. and Perc. 3 S. D. with dynamic markings of *f* and *p*.



C Tpt. 1.2.  
Hn. 1.2.  
Tbn. 1.2.3.  
Tba.  
Timp.  
Perc. 2 Cr. Cym.  
Perc. 3 Tri.

*ff* *ff* *ff* *ff*  
*ff* *p* *ff*  
*ff* *p* *p* *ff*  
*ff* *p* *p* *ff*

To Susp. Cym.

*f* *p* *ff*

41 42 43 44

**E**  
C Tpt. 1.2.  
Hn. 1.2.  
Tbn. 1.2.3.  
Tba.  
Timp.  
Perc. 1 B. D.  
Perc. 2 Cr. Cym.

*ff* *ff* *f* *f*  
*ff* *ff* *f* *f*  
*ff* *ff* *f* *f*  
*ff* *ff* *f* *f*

*f* *f* *f* *f*  
*mf* *To Crash Cym.*

45 46 47 48



C Tpt. 1.2. *a2*

Hn. 1.2. *ff*

Tbn. 1.2.3. *ff*

Tba. *f* *ff* *f*

Timp. *f* *ff* *f*

Perc. 1 Hi-hat *ff* To B. D.

Perc. 2 Cr. Cym. Tam-tam To Susp. Cym.

Perc. 3 Tri. *ff*

57 58 59 60

C Tpt. 1.2. *a2*

Hn. 1.2.

Tbn. 1.2.3. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *f*

Perc. 2 T.-t. *ff* To T.-t.

Perc. 3 Tri. *ff*

Susp. Cymbals

61 62 63

Musical score for measures 64, 65, and 66. The score includes parts for C Tpt. 1.2., Hn. 1.2., Tbn. 1.2.3., Tba., Timp., and Perc. 3 Tri. The key signature has one flat (B-flat). Measure 64 features a dynamic of *ff*. Measure 65 features a dynamic of *f*. Measure 66 features a dynamic of *f*. A *bs* (B-flat) marking is present above the C Tpt. 1.2. staff in measure 65.

Musical score for measures 67, 68, and 69. The score includes parts for C Tpt. 1.2., Hn. 1.2., Tbn. 1.2.3., Tba., Timp., Perc. 1 B. D., Perc. 2 Susp. Cym., and Perc. 3 Tri. A key signature change to two flats (B-flat and E-flat) occurs at the start of measure 67. Measure 67 features dynamics of *ffp* and *ff*. Measure 68 features dynamics of *ff* and *ff*. Measure 69 features dynamics of *ff* and *ff*. A **G** chord marking is present above the C Tpt. 1.2. staff in measure 67. A **G** chord marking is present above the Perc. 1 B. D. staff in measure 68. Percussion markings include Bass Drum, Tam-tam, and Syp. Cymbals.

