

FANFARE AND RONDO

FOR ORCHESTRA

ca. 4:30

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*Commissioned by the Northwestern High School Concert Band
This arrangement is dedicated to the Northshore Philharmonic Orchestra*

IAN DETERLING

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Instrumentation

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet (*optional*)
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Trombone 1
Trombone 2
Bass Trombone
Tuba

Percussion 1
#1 - Snare Drum; Tambourine
#2 - Bass Drum
Percussion 2
#1 - Crash Cymbals; Woodblocks; Hi-Hat
#2 - Tam-tam; Suspended Cymbal
Mallet Percussion
Xylophone; Chimes
Timpani (4)

The Northwestern High School Band would like to thank the Oulu Community Theater for their financial support in the commissioning of *Fanfare and Rondo*.

Fanfare and Rondo was premiered by the Northwestern High School Concert Band on March 9th, 2020 in the Patricia Loustari Theatre (Northwestern High School - Maple, WI)

Arranged for orchestra for the Northshore Philharmonic Orchestra; Tracey Gibbens, director.

Cover image by Simon Matzinger - pexels.com/@8moments

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Please feel free to post public video and/or audio recordings of *Fanfare and Rondo*. I only ask that I'm given credit as composer.

Any questions, contact me at iandeterling.com/contact

About the Composer

Ian Deterling (b. 1990) is a composer, arranger, vegan, and horror film enthusiast. He strives to find a balance between making a work aesthetically intriguing while accessible for musicians of varying skill levels. His works have been performed by educational ensembles at high schools and colleges as well as amateur community bands, orchestras, and ensembles all around the world. More demanding works in his portfolio have attracted the attention of members from prestigious organizations such as the London Symphony Orchestra, the São Paulo State Symphony, and the San Antonio Symphony.

Deterling carries not only a passion for creating, but a devotion to sharing his work, ideas, and unquenchable thirst for knowledge. In pursuit of a deeper understanding of everyday life, he teaches students to approach their education with enthusiasm and to always reach for deeper insight. Deterling lives by the principles he teaches and strives to maintain relevance as an instructor through his creative portfolio, frequent performances of his works, and his professional network. As a lifelong learner, Deterling is continuously experimenting with new techniques, approaches, and ideas.

Notes

"When I spoke with Ian about writing another piece for us, I suggested a fanfare - an easy idea when you have 26 players in the brass section. After receiving an electronic version of the piece, I realized it loosely followed the musical form known as a rondo. The opening fanfare returns four times in the piece, while the primary melody returns three times after its initial statement. Each return is different than the original statement. A third, darker theme in the lower voices, is played twice in the piece, which offers a nice contrast to the opening fanfare and primary theme. Thus, Fanfare and Rondo seemed like an apt title for the work." - Mr. Michael Hintzman

When I compose, I frequently think of the musical ideas as being like characters that exist and interact within the universe of 'the piece'. *Fanfare and Rondo* is no different. When I was commissioned to write a piece for the Northwestern High School Concert Band, I asked the young musicians for stylistic preferences and any ideas/suggestions for a potential program. This collaboration of ideas resulted in *Fanfare and Rondo*: a piece being about a group of explorers going on a quest and encountering an evil sorcerer.

Listed below are six musical ideas and their associations/characters in this piece (*these examples are in concert pitch*):



A. Trumpets/horns, measures 1-2

The group of explorers. This opening fanfare sets the heroic mood for the piece.



C. Woodwinds measures 45-46

The leader of the group. This character is usually heard in the context of the group [A] - but listen for moments when the leader is off exploring solo or up against the evil sorcerer and his/her minions.



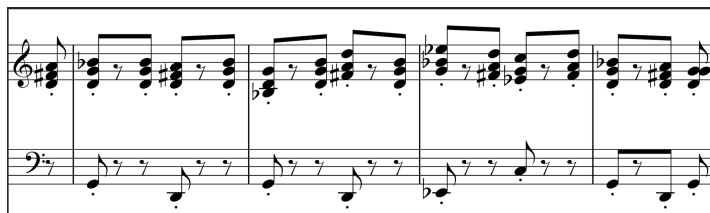
E. Low brass/winds/strings measures 113-116

The evil sorcerer. This foreboding character only appears twice in this piece; first at 113 to capture the leader [C] (note how [C] has been captured and is absent in 128) and then again in 181 for the final showdown (note how this section ends with the leader coming out on top and the sorcerer's empire crumbling down in 195-196).



B. Trumpets/horns, measures 29-32

The MacGuffin. This incredibly important object, person, or event is the reason our group of explorers are on their quest. What is the MacGuffin? The listener decides!



D. Woodwinds measures 81-84

The evil sorcerer's minions. The moving chords imply that there are many minions, and the bouncing nature of the rhythms suggest that they are not very bright...



F. Violins/Violas measures 153-154

The unsuspecting hero. Subtle and almost unnoticed, this character helps free the leader and the rest of the group from danger. Note how this motif and the the leader [C] work together during the last statement of the fanfare theme [A] (starting in 215).

Fanfare and Rondo, Op. 14

Ian Deterling

Majestically ♩=112

The score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flutes 1,2, Oboes 1,2, Clarinets in Bb 1,2, Bass Clarinet optional, Bassoons 1,2) is at the top. The brass section (Horns in F 1,2 and 3,4, Trumpets in Bb 1,2 and 3, Trombones 1,2, Bass Trombone, Tuba) follows. The percussion section (Percussion 1 with B.D., Cr. Cym., Percussion 2 with T.-t., Mallet Percussion, Timpani with G C Eb F) is next. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is at the bottom. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). A large red watermark "FOR PREVIEW ONLY" is overlaid diagonally across the score.

Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl. (opt.)
Bsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
B. Tbn.
Tba.

Perc. 1
Perc. 2
Mallet Perc.
Timp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

17 18 19 20 21 22 23 24 25

mp *ff* *pp* *mf* *mp* *f*

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl. (opt.)

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Mallet Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26 27 28 29 30 31 32 33

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl. (opt.)

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Mallet Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

34 35 36 37 38 39 40 41

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl. (opt.)

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Mallet Perc. Xylophone

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42 43 44 45 46 47 48 49

Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl. (opt.)
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Mallet Perc.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl. (opt.)

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Mallet Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

a2

Sus. Cym.

T-t.

f

p

58 59 60 61 62 63 64 65 66

Fanfare and Rondo, Op. 14 - Full Score

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 B. Cl. (opt.)
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Tpt. 3
 Tbn. 1, 2
 B. Tbn.
 Tba.
 Perc. 1
 Perc. 2
 Mallet Perc.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

67 68 69 70 71 72 73 74 75

Fanfare and Rondo, Op. 14 - Full Score

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bass Clarinet (opt.), and Bassoon (1, 2). The brass section includes Horns (1, 2 and 3, 4), Trumpets (1, 2 and 3), Trombones (1, 2 and Bass), and Tuba. The percussion section includes Percussion 1, Percussion 2, Mallet Percussion (Xylophone), and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *f*, *p*, *ff*, and *mf*. A large red watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

Some pages have been omitted for preview