

Paul Winter

Festfanfare

(1960)

12 Trombones & Timpani (ad lib.)
in Two Choirs

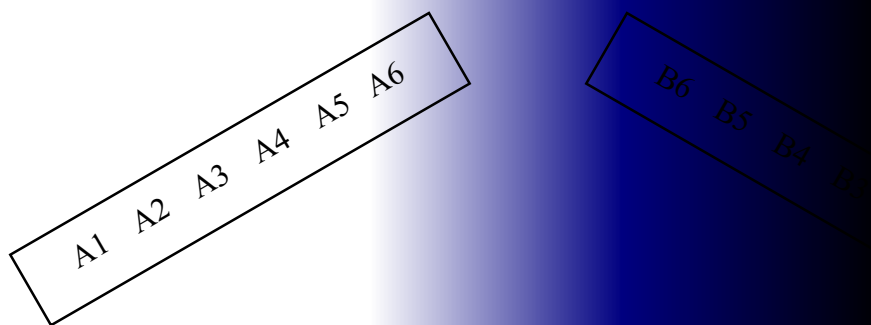
Arranged & Edited by Charles De Paolo

Festfanfare was written and premiered as the official opening fanfare of the 1960 World Festival of Music and Dance held at Munich, Germany in July of 1960. It was originally set for a seven part brass ensemble consisting of three trumpets, three trombones (2 tenor & 1 bass), tuba and tympani ad lib. This arrangement is set for two matching six-part choirs, taking advantage of many implied antiphonal passages in the original choir setting.

In the original, there is a 16-bar repeated section from rehearsal letter [A] at measure 26, 4 bars before rehearsal [C], at which point a jump is made to a lengthy section. In this arrangement, the repeated section has been written out to facilitate easier reading by the performers. For reference purposes, rehearsal letter [F] in this arrangement represents [A] in the original. Similarly, [G] represents [B]. Measure 72 (five bars before [H]) represents the original Coda section.

The original score specifies timpani “ad libitum.” In this arrangement, if timpani are not available, the option of having the Choir A tenor trombone 4 and bass trombone (parts A5 & A6) play the timpani part via a set of cues in measures 47-54, 86, and 108-113. Alternately, the timpani cues in this arrangement work quite well in their absence.

The arranger suggests a seating similar to the following in order to achieve maximum antiphonal effect.



Finally, *Festfanfare* is replete with precise, intricate rhythmic figures, often in opposition. These figures are not difficult in and of themselves. However, when used in combination, they create an excitement that can only be fully realized with accurate playing and clear articulation. The dotted quarter sixteenth figure (♩. ♪) prevalent throughout, should be clarified at the beginning to be performed exactly, or “stylized” with the sixteenth coming earlier and sounding more like a triplet.

It should be noted that the composer of this piece is not the same personage as Paul Winter Consort, renowned as the leader of a unique freestyle folk/new age ensemble.

The original setting of this piece is readily available from the C.F. Peters Corporation, a fine print music dealer. To order, specify catalog numbers P04809 (score) and P04809A (parts).

Festfanfare

TROMBONE DUODECTET

Paul Winter, 1960
Arranged by Charles De Paolo

Solenne (♩=69-80)

A1 - Alto Trombone

A2 - Tenor Trombone 1

A3 - Tenor Trombone 2

Choir A

A4 - Tenor Trombone 3

A5 - Tenor Trombone 4

A6 - Bass Trombone

Solenne (♩=69-80)

B1 - Alto Trombone

B2 - Tenor Trombone 1

B3 - Tenor Trombone 2

Choir B

B4 - Tenor Trombone 3

B5 - Tenor Trombone 4

B6 - Bass Trombone

Timpani

A

A1 *f*

A2 *f*

A3 *mf* *f*

A4 *mf* *f*

A5 *mf*

A6

A

B1 *f*

B2 *f*

B3 *mf* *f*

B4 *mf* *f*

B5 *mf*

B6

Ti.

B

A1

A2

A3

A4

A5

A6

Musical score for section A1-A6. It consists of six staves. A1 and A2 are in treble clef with a key signature of two flats and a 3/4 time signature. A3, A4, A5, and A6 are in bass clef with the same key signature and time signature. The score is divided into four measures. A1 and A2 feature triplet eighth notes in the first two measures, with dynamics *mf* and *f*. A3 and A4 have sustained notes in the second and third measures, with dynamics *mf*. A5 has a melodic line in the fourth measure, with dynamics *mf*. A6 is mostly silent.

B

B1

B2

B3

B4

B5

B6

Ti.

Musical score for section B1-B6 and Ti. It consists of seven staves. B1 and B2 are in treble clef with a key signature of two flats and a 3/4 time signature. B3, B4, B5, and B6 are in bass clef with the same key signature and time signature. Ti. is in bass clef with the same key signature and time signature. The score is divided into four measures. B1 and B2 feature triplet eighth notes in the first two measures, with dynamics *mf* and *f*. B3 and B4 have sustained notes in the second and third measures, with dynamics *mf*. B5 has a melodic line in the fourth measure, with dynamics *mf*. B6 and Ti. are mostly silent.

C

A1

A2

A3

A4

A5

A6

mf

mf

mf

mf

mf

mf

C

B1

B2

B3

B4

B5

B6

Ti.

(♩ = ♩)

mf

mf

mf

mf

D Animato

A1
A2
A3
A4
A5
A6

D Animato

B1
B2
B3
B4
B5
B6
Ti.

E

A1

A2

A3

A4

A5

A6

mf *ff* *f*

mf *ff* *f*

ff *f*

divisi - play upper part only in absence of tympani

f *ff* *f*

E

B1

B2

B3

B4

B5

B6

Ti.

f *ff*

f *ff*

mf *ff* *f*

ff *f*

ff *f*

f *ff* *f*

f *f*

F Tempo I

A1 *f*

A2 *f*

A3 *p*

A4 *p*

A5 *p*

A6 *p*

F Tempo I

B1 *f*

B2 *f*

B3 *p*

B4 *p*

B5 *p*

B6 *p*

Ti *p*

G

A1

A2

A3

A4

A5

A6

G

B1

B2

B3

B4

B5

B6

Ti.

A1 *mf*

A2 *mf*

A3 *f dolce* *mf*

A4 *f dolce* *mf*

A5

A6

B1 *mf*

B2 *mf*

B3 *f dolce* *mf*

B4 *f dolce* *mf*

B5

B6

Ti.

77 **H** Religioso

A1 *p dolce*

A2 *p dolce*

A3 *p dolce*

A4 *p dolce*

A5 *p dolce*

A6 *p dolce* *divisi* *espressivo*

H Religioso

B1 *p dolce*

B2 *p dolce*

B3 *p dolce*

B4 *p dolce*

B5 *p dolce*

B6 *p dolce* *espressivo*

Ti. *pp*

I Animato

A1 *f* *mf*

A2 *f* *mf*

A3 *mf*

A4 *mf*

A5 (play only in absence of tympani) *f* *mf* (play always)

A6 *f* *mf*

I Animato

B1 *f* *mf* *cresc.*

B2 *f* *mf* *cresc.*

B3 *f* *mf* *cresc.*

B4 *f* *mf* *cresc.*

B5 *f* *mf*

B6 *f* *mf*

Ti *mf*

93 **J** **Glorioso**

A1 *mf* *f* *f*

A2 *mf* *f*

A3 *mf* *f* *ff* *f*

A4 *ff* *f*

A5 *ff* *f* *ff* *f*

A6 *f* *f*

J **Glorioso**

B1 *mf* *f* *f*

B2 *mf* *f*

B3 *f* *ff* *f*

B4 *ff* *f*

B5 *ff* *f* *ff* *f*

B6 *f* *f*

Ti. *mf*

K

A1
A2
A3
A4
A5
A6

K

B1
B2
B3
B4
B5
B6
Ti.

A1 *ff* *rall.*

A2 *ff* *rall.*

A3 *ff* *rall.*

A4 *ff* *rall.*

A5 *ff* *rall.*

A6 *ff* *rall.*

ff divisi - play LOWER part only in absence of tympani.

B1 *ff* *rall.*

B2 *ff* *rall.*

B3 *ff* *rall.*

B4 *ff* *rall.*

B5 *ff* *rall.*

B6 *ff* *rall.*

Ti. *f* *rall.*