



Medieval Fanfare and Chant

Based on "Viderunt Omnes" by PÉROTIN

Arranged by MICHAEL STORY (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 2 Mallet Percussion
(Chimes/Bells)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Crash Cymbals/Suspended Cymbal,
Triangle/Tambourine)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
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- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Medieval Fanfare and Chant is based entirely upon "Viderunt Omnes" by Pérotin, a 12th and 13th century French composer. "Viderunt Omnes" was a "gradual," which is defined as a chant in a Christmas Mass composed around the year 1200 for four voices. Earlier chant music had been basically monophonic; however, Pérotin, a member of the "Notre Dame School," was a pioneer in three- and four-voice polyphony. "Viderunt Omnes" is one of the few remaining pieces of "organum quadruplum" known to exist.

The form of organum quadruplum is basically a well-known melody which is drawn out for many seconds, creating almost a drone-like sustain, over which three independent voices accompany and embellish the chant below. At times, the three free-moving voices create amazing harmonic and rhythmic complexities, some of which sound quite sophisticated for the time.

In this arrangement, the drone-like effect is achieved from the beginning until measure 47 by having the low winds stagger breathing, which is written with alternating ties. The effect should be a seamless layer of sound with no perceptible entrances or releases. Proper balance between voices is key here.

Medieval Fanfare and Chant alternates between the literal presentation of the music and a more contemporary setting of the themes, going back and forth until the final grandiose statement.

I hope your students enjoy this contemporary setting of this historically significant work.

Michael Story

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Medieval Fanfare and Chant

FULL SCORE
Approx. Duration - 3:45

Based on *Viderunt Omnes* by Pérotin
Arranged by Michael Story (ASCAP)

Allegro moderato ♩ = 116

5

Flutes

1 2

Oboe

Bassoon

B♭ Clarinets

1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones

1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro moderato ♩ = 116

5

B♭ Trumpets

1 2 3

F Horns

Trombones

1 2 3

Euphonium

Tuba

Mallet Percussion
(Chimes/Bells)

Chimes

Timpani

Percussion 1
(Snare Drum, Bass Drum)

S.D.
B.D.

Percussion 2
(Crash Cymbals/
Suspended Cymbal,
Triangle/Tambourine)

Cr. Cyms.

1

2

3

4

5

6

35390S

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

13 17

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

13 17

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

31

Fls. 1 2 *f* *a2*

Ob. *f*

Bsn. *f*

Cls. 1 *a2*

2 3 *a2*

B. Cl. *f* *a2*

A. Saxes. 1 2 *f* *a2*

T. Sax. *a2*

Bar. Sax. *f*

31

Tpts. 1 *a2*

2 3 *a2*

Hns. 1 *f*

2 *f*

Tbns. 1 2 *f*

3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1

2

Tbns. 1

2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39

a2

39

a2

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

47

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

47

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff *mp* *ff* *mp* *ff* *ff* *ff* *ff* *ff* *ff*

52

Fls. 1 2 *mp*

Ob.

Bsn.

Cls. 1 *mp*

2 3 *mp*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

52

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *mp* Trgl.

Fls. 1/2

Ob.

Bsn.

Cls. 1, 2, 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2, 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

64

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

64

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Susp. Cym.

Perc. 2



Fls. 1/2

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

80

80

Fls. 1 2 *mf* *ff* *mf* *rit.*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff* *mf*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff* *rit.*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 Cr. Cyms. *ff*

This page contains the musical score for page 17 of a symphony. It includes parts for Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, Tuba, Mallet Percussion, Timpani, Percussion 1, and Percussion 2 (including Cr. Cymals). The score features various dynamic markings such as *mf*, *ff*, and *rit.* A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

Fls. 1 2

Ob.

Bsn.

This block contains the staves for Flutes (1 and 2), Oboes, and Bassoon. The Flutes and Oboes have whole rests. The Bassoon part begins at measure 90 with a half note G2, followed by quarter notes F2 and E2 in measures 91 and 92. Dynamic marking: *p*.

Clars. 1 2 3

B. Cl.

This block contains the staves for Clarinets (1, 2, and 3) and Bass Clarinet. Clarinets 1 and 2 play a melodic line starting at measure 88 with a half note C4, followed by quarter notes B3, A3, and G3. Clarinet 3 has a whole rest. Bass Clarinet has a whole rest. Dynamic markings: *mf* and *p*.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

This block contains the staves for Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. Alto Saxophone 1 plays a melodic line starting at measure 88 with a half note C4, followed by quarter notes B3, A3, and G3. Alto Saxophone 2 has a whole rest. Tenor Saxophone and Baritone Saxophone have whole rests. Dynamic markings: *p*.

Tpts. 1 2 3

This block contains the staves for Trumpets (1, 2, and 3). All three staves have whole rests.

Hns. 1 2

This block contains the staves for Horns (1 and 2). Both staves have whole rests.

Tbns. 1 2 3

Euph.

Tuba

This block contains the staves for Trombones (1, 2, and 3), Euphonium, and Tuba. Trombones 1, 2, and 3 have whole rests. Euphonium plays a solo starting at measure 90 with a half note G2, followed by quarter notes F2 and E2. Tuba has a whole rest. Dynamic markings: *mp* and *p*. Text: *Solo freely*.

Mlt. Perc.

Timp.

This block contains the staves for Mallet Percussion and Timpani. Mallet Percussion has a whole rest. Timpani has a whole rest. Dynamic markings: *p* and *mp*. Text: Chimes.

Perc. 1

Perc. 2

This block contains the staves for Percussion 1 and Percussion 2. Percussion 1 has a whole rest. Percussion 2 has a whole rest. Dynamic markings: *p* and *mp*. Text: Susp. Cym.

Fls. 1 2

Ob.

Bsn. 1 2 3

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

99

Fls. 1 2

Ob.

Bsn.

Cls. 1

2 3

B. Cl.

mp

A. Saxes. 1 2

T. Sax.

Bar. Sax.

99

Solo

Tpts. 1

2 3

mf

Hns. 1

2

Tbns. 1 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *a2* *p*

2 3 *p*

B. Cl. *mp*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *mp*

Tpts. 1 *All* *p*

2 3 *a2* *p*

Hns. 1 2

Tbns. 1 2 3 *a2* *mp*

Euph. *All* *mp*

Tuba *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

110 Tempo I ♩. = 116

114

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

110 Tempo I ♩. = 116

114

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1 *mf*

2/3 *mf*

B. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax.

Bar. Sax. *mf*

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *p* Susp. Cym.



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

a2

cresc.

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134

Fls. 1 2

Ob. *f*

Bsn. *f*

Cls. 1 *f*

B. Cl. 2 3 *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

134

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

p

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

cresc.

150

Fls. 1 2

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2 3

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

150

Tpts. 1 *ff*

2 3 *ff*

Hns. 1

2

Tbns. 1 2 *ff*

3

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Tamb. *ff*

f *mp* *ff*

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes

Choke

158

158

mp *mp* *ff* *mp* *ff*

156 157 158 159 160 161 162

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