



Hear and download this piece at www.fjhmusic.com

FJH CONCERT BAND

Grade 3.5

PHOENIX FANFARE

James M. Stephenson

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - F Horn 1 |
| 2 - Piccolo | 2 - F Horn 2 |
| 4 - Flute 1 | 2 - Trombone 1 |
| 4 - Flute 2 | 2 - Trombone 2 |
| 2 - Oboe | 2 - Trombone 3 |
| 2 - Bassoon | 2 - Baritone/
Euphonium |
| 4 - B \flat Clarinet 1 | 2 - Baritone T.C. |
| 4 - B \flat Clarinet 2 | 4 - Tuba |
| 4 - B \flat Clarinet 3 | 1 - Timpani |
| 2 - B \flat Bass Clarinet | 2 - Mallet Percussion
Bells
Vibraphone |
| 2 - E \flat Alto Saxophone 1 | 2 - Percussion 1
Snare Drum
Bass drum |
| 2 - E \flat Alto Saxophone 2 | 3 - Percussion 2
Crash Cymbals
Suspended Cymbal
Triangle |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 3 - B \flat Trumpet 1 | |
| 3 - B \flat Trumpet 2 | |
| 3 - B \flat Trumpet 3 | |

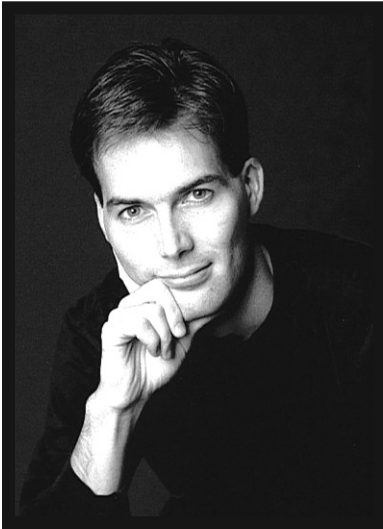
FJH is now using a high-speed sorting system for parts.

As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

James Stephenson's music is a fresh and energizing soundscape that delights audiences while maintaining integrity and worthwhile challenges for the performing musician. This rare combination has rewarded Stephenson with ongoing projects and commissions. His collaborations include a concerto for Branford Marsalis with Rodney Mack, a work for the Dallas Symphony, and a concerto for Philadelphia Orchestra's principal trombonist Nitzan Haroz.

Stephenson has been performed by many of today's leading orchestras, including Cleveland, the symphonies of Houston, Atlanta, Detroit, Baltimore, and Jacksonville, the Rochester Philharmonic, Florida Orchestra, Grand Rapids Symphony, Naples Philharmonic, and Lake Forest Symphony. His music for wind ensemble has led to commissions, performances, and recordings by bands such as the USAF Band of Liberty, "The President's Own" U.S. Marine Band, Boston University, and Columbus State University. And works for brass have led to solo commissions from many top-tiered orchestral players, including those from the symphonies of Boston, Chicago, Cincinnati, Montreal, Oregon, and the Philadelphia Orchestra.

Stephenson studied at New England Conservatory, where he earned a Bachelor of Music degree with distinction in trumpet performance. He makes his home in the Chicago area with his wife, Sally, a performing violinist, and their four children.

About the Music

In the fall of 2009, I had heard that a well-known trumpet teacher, Jeanne Pocius, would be stopping in the Chicago area. Still harboring ambitions as a trumpet player, I decided to set up a lesson. Little did I know the event would have such a lasting significance.

I only spent an hour with her, as both of our schedules were tight. However, during that hour, I got to know someone on a different level than just trumpet playing. Jeanne is a special human being that cares deeply about people, and works tirelessly for the better of others.

Such was the case when she was in Haiti on January 12, 2010, working with young musicians, when on that day the massive and deadly earthquake struck the region. Jeanne was fortunate—she survived with "only" a broken arm and several deep bruises, having been the victim of a collapsed roof. Though injured, she stayed in Haiti for 3 more months, working tirelessly to help others for days, with little or no food or shelter. She returned home to Boston—again just a short stay—before returning once again to Haiti.

Fellow trumpeters Mark Schwartz and Pat Shaner knew of Jeanne's return to Boston on April 16th, and organized a surprise mass trumpet greeting for Jeanne at Logan airport. Wanting to help show support and respect for Jeanne, I asked if I could add a composed fanfare for the activities. With the help of Mark, Pat and Michael Anderson, and the many trumpeters who volunteered for the event, I re-worked an existing trumpet etude to become *Fanfare for an Angel*, for trumpet quartet, dedicated to and inspired by Jeanne Pocius. Sensing that this piece should be grander than "just a trumpet quartet", I later again re-scored it for concert band.

Two definitions of the word "phoenix" remind me of Jeanne Pocius:

- a person or thing of peerless beauty or excellence; paragon.
- a person or thing that has become renewed or restored after suffering calamity or apparent annihilation.

In another sense, the piece itself has metaphorically had the life of a phoenix: rising from just a trumpet etude, then growing to eventually become a piece for full concert band.

PHOENIX FANFARE

JAMES M. STEPHENSON
(ASCAP)

Maestoso (♩ = 72)

The musical score is arranged in a standard orchestral format. It includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Timpani (with notes for F, G, B♭, C), Mallet Percussion (Bells, Vibraphone), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle). The score is marked with a tempo of Maestoso (♩ = 72) and includes dynamic markings such as *f* and *tr*. A large red watermark reading 'Preview Only! Legal Use Requires Purchase' is overlaid diagonally across the score.



Hear and download this piece at www.fjhmusic.com

Copyright © 2011 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.
WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Sus. Cym.

tr

a2

p *f* *p* *f*

p *mf*

25

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

25

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

25 26 27 28 29

Picc. *tr*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2 *a2*

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp. *f* *p* *f*

Mlt. Perc.

Perc. 1 *f* *p* *f*

Perc. 2

35 36 37 38 39

This page contains the musical score for measures 55 through 59. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 55-56.
- Fls. 1 & 2**: Flutes, measures 55-59. Includes dynamics *f* and *mp*, and articulation *a2*.
- Ob.**: Oboe, measures 55-59. Includes dynamics *f* and *mp*.
- Bsn.**: Bassoon, measures 55-59.
- Cls. 1, 2, & 3**: Clarinets, measures 55-59. Includes dynamics *f* and *mp*, and articulation *a2*.
- B. Cl.**: Bass Clarinet, measures 55-59.
- A. Saxes 1 & 2**: Alto Saxophones, measures 55-59. Includes dynamics *p*.
- T. Sax.**: Tenor Saxophone, measures 55-59. Includes dynamics *mp*.
- B. Sax.**: Baritone Saxophone, measures 55-59. Includes dynamics *p*.
- Tpts. 1, 2, & 3**: Trumpets, measures 55-59. Includes dynamics *p* and articulation *a2*.
- Hns. 1 & 2**: Horns, measures 55-59. Includes dynamics *mf* and *mp*.
- Tbns. 1, 2, & 3**: Trombones, measures 55-59. Includes dynamics *mf* and *p*.
- Bar./Euph.**: Baritone/Euphonium, measures 55-59.
- Tuba**: Tuba, measures 55-59. Includes dynamics *p*.
- Timp.**: Timpani, measures 55-59. Includes dynamics *p*.
- Mlt. Perc.**: Mallet Percussion, measures 55-59.
- Perc. 1 & 2**: Percussion 1 and 2, measures 55-59. Includes dynamics *p*.

The score includes various musical notations such as dynamics (*f*, *mp*, *p*, *mf*), articulation (*a2*), and performance markings like *v* (vibrato) and *tr* (trill). A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

65

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

65

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1
B.D.

Perc. 2

65 66 68

Sus. Cym.

f

p

a2

tr

Legal Use Requires Purchase

73 *tr*

Picc.

Fls. 1 2 *a2* *tr*(b) *fp* *f*

Ob. *tr*(b) *fp* *f*

Bsn. *f*

Cls. 1 2 3 *tr*(b) *fp* *f*

B. Cl. *f*

A. Saxes 1 2 *tr*(b) *mf* *f*

T. Sax. *mf* *f*

B. Sax. *f*

Tpts. 1 2 3 *tr*(b) *fp* *f*

Hns. 1 2 *a2* *mf* *f*

Tbns. 1 2 3 *f*

Bar./Euph. *f*

Tuba *p* *f*

Timp. *f* *p* *f* *p*

Mlt. Perc. *f* *p* *f* *p*

Perc. 1 *f* *p* *f* *p*

Perc. 2 *f* *p* *f* *p*

70 71 72 74

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

75 76 77 78 79

81

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

81

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

80 *f* 81 82 *f* 84

The image shows a page of a musical score for a symphony orchestra, covering measures 80 through 84. The score is written for various instruments, including woodwinds, brass, and percussion. A large, diagonal watermark reading "Preview Only" is overlaid across the page. The score includes dynamic markings such as *mf*, *f*, and *p*. The key signature is one sharp (F#), and the time signature is 4/4. The page number "19" is located in the top right corner. The measure numbers 80, 81, 82, and 84 are indicated at the bottom of the page.

Picc.
 Fls. 1, 2
 Ob.
 Bsn.
 Cls. 1, 2, 3
 B. Cl.
 A. Saxes 1, 2
 T. Sax.
 B. Sax.
 Tpts. 1, 2, 3
 Hns. 1, 2
 Tbns. 1, 2, 3
 Bar/Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2

Musical score for measures 85-90. The score includes parts for Piccolo, 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), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion, Percussion 1, and Percussion 2. The score features various dynamics such as *fp* (fortissimo piano) and *f* (forte), and includes articulation marks like accents and slurs. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire score.