

RWS SYMPHONY BAND SERIES

Grade: 5

Conductor Score: RWS-2552-01

Fanfare And Gambol

David Carbone

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INSTRUMENTATION

Conductor Score	1	F Horn 1-2.....	2
Piccolo	1	F Horn 3-4.....	2
Flute 1	4	Trombone 1.....	2
Flute 2	4	Trombone 2.....	2
Oboe 1-2	2	Bass Trombone.....	2
B $\flat$ Clarinet 1	4	Euphonium B.C.....	2
B $\flat$ Clarinet 2	4	Euphonium T.C.....	2
B $\flat$ Clarinet 3	4	Tuba.....	4
B $\flat$ Bass Clarinet.....	2	Mallet Percussion 1: Bells.....	1
B $\flat$ Contrabass Clarinet.....	1	Mallet Percussion 2: Xylophone.....	1
Bassoon 1-2.....	2	Timpani.....	1
E $\flat$ Alto Saxophone 1.....	3	Percussion 1: Snare Drum, Bass Drum.....	2
E $\flat$ Alto Saxophone 2.....	3	Percussion 2: Triangle, Tambourine, Mark Tree, Medium Wood Block, Crash Cymbals, Suspended Cymbal, Tam-Tam.....	2
B $\flat$ Tenor Saxophone.....	2	Percussion 3: Suspended Cymbal, Triangle, Crash Cymbals, Tam-Tam.....	2
E $\flat$ Baritone Saxophone	1		
B $\flat$ Trumpet 1	3		
B $\flat$ Trumpet 2	3		
B $\flat$ Trumpet 3	3		

PROGRAM NOTE

Fanfare and Gambol is presented in A-B-A form with the initial theme of the fanfare, or A section, stated primarily by the brass section and layered with running-like rhythms in the woodwinds. The word gambol means to run and jump playfully which perfectly represents the middle section of this work. The B section, or gambol section, portrays the act of running or jumping, embellished by the skipping motion of mixed meters beneath an airy theme scored in the woodwinds, solo Trumpet, and solo French Horn. As if they were jealous of being left out of the games, the brass section joins the gambol in a celebratory fashion before suddenly retreating into a distant reprise of the original theme by the clarinets and muted trombone. These distant sounds quickly crescendo into the recapitulation of the A section fanfare, with the help of bombastic percussion. The work rises to a resounding conclusion, but not without one final tribute to the gambol by the French Horns in the last phrase!

NOTES TO CONDUCTOR

I carefully considered using 6/8 meter to provide a sense of lilt to embody the playful nature of the middle section with the woodwinds. I encourage you to bring out the leaping and dance-like character of accompaniment lines, emphasizing the syncopated rhythms while de-emphasizing the non-accented notes.

The tempo should be lively but be careful not to push beyond as the character of the music tends to change. Your brass section, in particular, should enjoy playing with a big, open sound with dramatic dynamic contrasts during the fanfare bookends of the work. The Horn section, specifically, should be "to the fore".

As a percussionist, I wanted to provide interest for the percussion section while incorporating various colors and timbres to enhance the overall work. If you do not have enough players to cover the parts prioritize the primary percussion and Timpani parts. If you have to use fewer keyboard parts, cover the metallics first, as they provide the brilliance of color that I believe the work requires.

Thank you for choosing *Fanfare and Gambol*! It was a blast composing this original work, and I hope you and your ensemble enjoy working on it! Connect on my composer page at rwsmusic.com.



ABOUT THE COMPOSER



David Carbone (Marietta, Georgia) has over 30 years of experience in music education, including a 25-year career as a band director at the high school and collegiate levels in Florida, Ohio, Texas, and South Carolina. Carbone holds a master's degree in wind band conducting from the University of South Florida, as well as a bachelor's degree in music education from the University of Miami. Ensembles under Carbone's leadership have excelled at all stops in his career, consistently receiving the highest ratings on both the concert stage and in sight-reading at performance evaluations nationwide. A majority of his career was spent in Texas, and Carbone's wind ensembles at James Martin High School in Arlington earned the University Interscholastic League (UIL) "Sweepstakes" Award eight years consecutively. When he was co-conductor of the Martin Symphony Orchestra, the ensemble was recognized as the Texas UIL Honor Orchestra "Runner-up." Before his tenure at Martin, Carbone served as visiting professor and interim band director at the University of Texas at Arlington (UTA), where he directed the marching band and conducted the UTA Symphonic and University Bands. Carbone enjoys an active schedule as a band clinician, program coordinator, composer, arranger and adjudicator for both the marching arts and concert performance assessments. Carbone resides in the beautiful Atlanta suburb of Marietta in East Cobb County with his wife Carrie, son Beckett, daughter Jordan, and dogs Owen and Leo.



Conductor Score
RWS-2552-00

FANFARE AND GAMBOL

David Carbone (ASCAP)

With Fervor! ♩ = 160

Piccolo

Flute 1-2

Oboe 1-2

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoon 1-2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

With Fervor! ♩ = 160

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1-2

F Horn 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium B.C.

Tuba

Mallet Percussion 1
Bells

Mallet Percussion 2
Xylophone

Timpani
F, A, B, E

Percussion 1
Snare Drum
Bass Drum

Percussion 2 (2 Players)
Triangle (on stand)
Tambourine
Mark Tree
Medium Wood Block
Crash Cymbals (shared w/ Perc. 3)
Suspended Cymbal (shared w/ Perc. 3)
Tam-Tam (shared with Perc. 3)

Percussion 3 (2 Players)
Suspended Cymbal
Triangle (shared w/ Perc. 2)
Crash Cymbals
Tam-Tam

(B-C)
Med. hard plastic / acrylic mallet

Tri. (med. beater)

Cr. Cym. (18-20")

S.D.
B.D.

Tam-Tam

to Sus. Cym

- 4 -

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Clar. 1 *f*

Clar. 2-3 *f*

B. Cl. *f*

Ch. Cl. *f*

Bsn. 1-2 *f*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *f*

B. Sax *f*

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *f*

F Hn. 1-2 *f*

F Hn. 3-4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. B.C. *f*

Tuba *f*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mf*

Perc. 3 *f*

13 14 15 16 17 18

mp *f* *mf* *mp*

(ck.) Cr. Cym.

19 Playfully

- 6 -

Picc. *f* *mp* *mf* *mp* *mf* *f*

Fl. 1-2 *f* *mf* *f* *mp* *f*

Ob. 1-2 *f* *mf* *f* *mp* *f*

Clar. 1 *mf* *p* *mp* *mf* *mp* *mf* *f*

Clar. 2-3 *mf* *p* *mp* *mf* *mp* *mf* *f*

B. Cl. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Ch. Cl. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. 1-2 *mf* *p* *mp* *mf* *mp* *mf* *mf*

A. Sax 1 *mf*

A. Sax 2 *mf*

T. Sax *mf*

B. Sax *mp* *mf*

Trpt. 1 *mf* *f* *mp* *open*

Trpt. 2 *mf*

Trpt. 3 *mf*

F. Hn. 1-2 *mf* *f* *mp*

F. Hn. 3-4 *mf*

Tbn. 1 *mp* *mf* *open*

Tbn. 2 *mp* *mf* *open*

B. Tbn. *mp* *mf* *open*

Euph. B.C. *mf* *p* *mf* *mp* *mf*

Tuba *mf*

Mlt. 1 *mf* *dampen*

Mlt. 2 *mf* *mf* *mf*

Timp. *mf* *p* *mf* *D to Eb*

Perc. 1

Perc. 2 *mf* *Mark Tree* *to Triangle* *Tri.* *Tamb.* *to Tam-dam / to Wood Block*

Perc. 3

25 26 27 28 29 30

33

Picc. *mf* *ff* *mf* *f*
 Fl. 1-2 *mf* *ff* *mf* *f*
 Ob. 1-2 *mf* *ff* *mf* *f*
 Clar. 1 *mf* *ff* *mf* *f*
 Clar. 2-3 *mf* *ff* *mf* *f*
 B. Cl. *ff* *fp* *mf*
 Cb. Cl. *ff* *fp* *mf*
 Bsn. 1-2 *ff* *fp* *mf*
 A. Sax 1 *ff* *mf* *f* *mf*
 A. Sax 2 *ff* *mf* *f* *mf*
 T. Sax *ff* *f* *mf*
 B. Sax *ff* *fp* *mf*
 Trpt. 1 *mf* *f*
 Trpt. 2 *mf* *f* *mf*
 Trpt. 3 *mf* *f* *mf*
 F Hn. 1-2 *f* *ff* *f*
 F Hn. 3-4 *f* *ff* *f*
 Tbn. 1 *f* *mf* *f*
 Tbn. 2 *f* *mf* *f*
 B. Tbn. *mf*
 Euph. B.C. *f* *f* *mf* *f*
 Tuba *f* *fp* *mf*
 Mlt. 1 *f*
 Mlt. 2 *ff*
 Timp. *fp* *mp*
 Perc. 1 *mf* *p* *mf* *p* *mf*
 Perc. 2 *mp* *mf* *mp*
 Perc. 3 *mp* *mf*

31 32 33 34 35 36

W.B. w/ hard rubber or wound mallet

41

Picc. *mf* *f* *mf*
 Fl. 1-2 *mf* *f*
 Ob. 1-2 *mf* *f* *mf*
 Clar. 1 *mf* *f* *mf*
 Clar. 2-3 *mf* *f* *mf*
 B. Cl. *f*
 Ch. Cl. *ff*
 Bsn. 1-2 *f*
 A. Sax 1 *f* *ff* *f* *mf*
 A. Sax 2 *f* *ff* *mf*
 T. Sax *f* *fp* *f*
 B. Sax *f*
 Trpt. 1 *mf* *f* *mf* *ff*
 Trpt. 2 *f* *mf* *ff* open
 Trpt. 3 *f* *mf* *ff* open
 F Hn. 1-2 *ff* *f* *ff* *fp* *ff* *f*
 F Hn. 3-4 *f* *f* *ff* *ff* *fp* *ff* *f*
 Tbn. 1 *ff* *f* *ff* *f* *fp* *f* *ff*
 Tbn. 2 *ff* *ff* *f* *fp* *f* *ff*
 B. Tbn. *ff* *f* *ff*
 Euph. B.C. *ff* *f* *ff* *f* *ff* *fp* *ff*
 Tuba *ff*
 Mlt. 1 *mf* *f*
 Mlt. 2
 Timp. *f* *ff* *f* to Gb
 Perc. 1 *p* *mf* *f* *mp* *ff*
 Perc. 2 *mf* to Mark Tree
 Perc. 3 *mp* *f*

S.D. muffle head w/ LH (R.S.)
 37 38 39 40 42

- 10 -

52

52 Driving

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

Tri. (mod. beater)

49 50 51 52 53 54

f *fp* *f* *mf* *f* *ff* *f* *p* *f* *f*

Pic.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Cb. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

B.D. to roll mallets

to Tamb.

55

56

57

58

59

60

64

Picc. *ff*
 Fl. 1-2 *ff*
 Ob. 1-2 *ff*
 Clar. 1 *ff*
 Clar. 2-3 *ff*
 B. Cl. *fp* *f*
 Cb. Cl. *fp* *f*
 Bsn. 1-2 *fp* *f*
 A. Sax 1 *ff* *f*
 A. Sax 2 *ff* *f*
 T. Sax *fp* *f*
 B. Sax *fp* *f*
 Trpt. 1 *ff* *f*
 Trpt. 2 *ff* *f*
 Trpt. 3 *ff* *f*
 F Hn. 1-2 *f* *ff*
 F Hn. 3-4 *fp* *ff*
 Tbn. 1 *fp* *f*
 Tbn. 2 *fp* *f*
 B. Tbn. *fp* *f*
 Euph. B.C. *fp* *f*
 Tuba *fp* *f*
 Mlt. 1
 Mlt. 2
 Timp. *ff*
 Perc. 1 *f* *ff*
 Perc. 2 *ff*
 Perc. 3 to Tam-tam (roll mallets) *ff*

61 62 63 64 65 66

Tam-Tam *ff*

Picc. *mf* *f* *ff*
 Fl. 1-2 *mf* *f* *ff*
 Ob. 1-2 *mf* *f* *ff*
 Clar. 1 *mf* *f* *ff*
 Clar. 2-3 *mf* *f* *ff*
 B. Cl. *f* *ff*
 Cb. Cl. *f* *ff*
 Bsn. 1-2 *f* *ff*
 A. Sax 1 *f* *ff*
 A. Sax 2 *f* *ff*
 T. Sax *ff* *f* *ff*
 B. Sax *f* *ff*
 Trpt. 1 *mf* *f* *ff*
 Trpt. 2 *mf* *f* *ff*
 Trpt. 3 *ff* *f* *ff*
 F Hn. 1-2 *ff* *f* *ff*
 F Hn. 3-4 *ff* *f* *ff*
 Tbn. 1 *ff* *f* *ff*
 Tbn. 2 *ff* *f* *ff*
 B. Tbn. *f* *ff*
 Euph. B.C. *f* *ff*
 Tuba *f* *ff*
 Mlt. 1 *f* *ff*
 Mlt. 2 *f* *ff*
 Timp. *F to E5* *fp* *ff* (R.S.)
 Perc. 1 *mf* *fp* *f* *ff*
 Perc. 2 *f* *ff*
 Perc. 3 *f* *ff*

Bells up!
 Bells up!
 Fist / Knee technique
 Shake roll
 Center shot w/ fist

67 68 69 70 71