

# Spectral Fanfare

Brass Ensemble With Percussion



Till MacIvor Meyn

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duration: 2'45''

## Instrumentation

6 trumpets in B-flat  
4 horns in F  
3 trombones (player 3 is tenor or bass trombone)  
2 euphoniums  
2 tubas  
crash cymbals  
snare drum  
bass drum

## Composer Notes

'Spectral Fanfare' for brass ensemble and percussion is a short, exciting piece that explores different triadic colors. The triads dance around the current tonic (home) key, either providing dissonance against or consonance with the tonic. The piece alternates between triadic fanfare calls and melodic lines; a middle lyrical section provides repose before the rousing finale. The title alludes to the sense in which the spectrum of colors is explored in the music, but also refers to an imaginary army of marching spectres, regal and awe-inspiring.

## Composer Bio

Till MacIvor Meyn is Associate Professor of Theory and Composition at Texas Christian University. He earned degrees from U.C. San Diego, Indiana University, and USC's Thornton School of Music. Meyn's music has had international performances in France, Italy, Cuba, China, Spain, Ukraine, and Slovenia. Performances of his music in the United States include those at Carnegie Hall (Weill Recital Hall); Clarinet Fest in Oklahoma City, MO and in Lincoln, NE; the Biennial Saxophone Congress in South Carolina; the Florida State University Festival of New Music; the SCI/CMS National Convention in San Antonio; the National Flute Association Conventions in Chicago, Washington, D.C., San Diego, and Pittsburgh; at the Manhattan School of Music; and at the Intercollegiate Men's Choruses National Seminar at Harvard. Meyn was a finalist in the NFA Newly Published Music Competition for 'Urban Ragas' (2013); was commissioned to write Victorious! for concert band by Mountain Brook Junior High School (2013); and earned first prize in the NACUSA Texas 2011 Composition Contest for Celestial Mechanics. Meyn's music is published by GIA Publications, ECS Publishing, C. Alan Publications, and Alry Publications.

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Majestically ♩ = 112

The score is for a 4/4 piece in G major, marked 'Majestically' with a tempo of 112. It features a brass section and a drum set. The brass parts (Trumpet, Horn, Trombone, Euphonium, Tuba) play a melodic line starting on G4, moving up stepwise to D5, with a dynamic of *f*. The trumpet parts are marked 'a 2'. The horn and trombone parts are marked *f*. The euphonium part is marked 'a 2' and *f*. The tuba part is marked *f*. The percussion parts (Crash Cymbal, Snare Drum, Bass Drum) are marked *f*. The score is divided into four measures. The first three measures are for the brass instruments, and the fourth measure is for the percussion instruments.

5

B♭ Tpt. 1+2

B♭ Tpt. 3+4

B♭ Tpt. 5+6

Hn. 1+2

Hn. 3+4

Tbn. 1+2

Tbn. 3

Euph.

Tuba

Cr. Cym.

S. Dr.

B. Dr.

*fp* < *f*

*fp* < *f*

*fp* < *f*

*fp* < *f*

press roll

A

9

The musical score is divided into three measures. The first measure is in 3/4 time, the second in 3/4, and the third in 4/4. The parts are as follows:

- B♭ Tpt. 1+2:** Treble clef, eighth-note patterns, rests, and quarter notes. Dynamics: *f*.
- B♭ Tpt. 3+4:** Treble clef, eighth-note patterns, rests, and quarter notes. Dynamics: *f*.
- B♭ Tpt. 5+6:** Treble clef, eighth-note patterns, rests, and quarter notes. Dynamics: *f*.
- Hn. 1+2:** Treble clef, half notes, eighth-note patterns. Dynamics: *fp* → *f*, *mf*.
- Hn. 3+4:** Treble clef, half notes, eighth-note patterns. Dynamics: *fp* → *f*, *mf*.
- Tbn. 1+2:** Bass clef, half notes, eighth-note patterns. Dynamics: *fp* → *f*, *mf*.
- Tbn. 3:** Bass clef, half notes, rests. Dynamics: *mf*.
- Euph.:** Bass clef, half notes, eighth-note patterns. Dynamics: *fp* → *f*, *mf*.
- Tuba:** Bass clef, rests. Dynamics: *mf*.
- Cr. Cym.:** Percussion, rests. Dynamics: *mf*.
- S. Dr.:** Percussion, eighth-note patterns. Dynamics: *fp* → *f*.
- B. Dr.:** Percussion, rests, quarter notes. Dynamics: *mf*, *f*.

13

B $\flat$  Tpt. 1+2 *fp*  $\leftarrow$  *f*

B $\flat$  Tpt. 3+4 *fp*  $\leftarrow$  *f*

B $\flat$  Tpt. 5+6 *fp*  $\leftarrow$  *f*

Hn. 1+2

Hn. 3+4

Tbn. 1+2

Tbn. 3

Euph.

Tuba

Cr. Cym.

S. Dr.

B. Dr.

17

B $\flat$  Tpt. 1+2 *p* *f* *p* *f*

B $\flat$  Tpt. 3+4 *p* *f* *p* *f*

B $\flat$  Tpt. 5+6 *p* *f* *p* *f*

Hn. 1+2 *p* *f* *p* *f*

Hn. 3+4 *p* *f* *p* *f*

Tbn. 1+2 *f* *p* *f* *p* *f*

Tbn. 3 *mf* *f* *p* *f* *p* *f*

Euph. *f* *p* *f* *p* *f*

Tuba *mf* *f* *p* *f* *p* *f*

Cr. Cym. *mf* *mf*

S. Dr. *p<sub>sub.</sub>* *f*

B. Dr. *mf* *f*

**B**

27

B♭ Tpt. 1+2  
*f*

B♭ Tpt. 3+4  
*f*

B♭ Tpt. 5+6  
*f*

Hn. 1+2

Hn. 3+4

Tbn. 1+2

Tbn. 3

Euph.

Tuba

Cr. Cym.  
*f*

S. Dr.  
flam

B. Dr.



26

B♭ Tpt. 1+2

B♭ Tpt. 3+4

B♭ Tpt. 5+6

Hn. 1+2

Hn. 3+4

Tbn. 1+2

Tbn. 3

Euph.

Tuba

Cr. Cym.

S. Dr.

B. Dr.

*mf*

*mf*

*mf*

*f*

*f*

*mp* *mf*

*mp* *mf*

*f*

*mp* *mf*

*mf* *f*

*mf* *f*

2.

4.



C

35

B♭ Tpt. 1+2

B♭ Tpt. 3+4

B♭ Tpt. 5+6

Hn. 1+2

Hn. 3+4

Tbn. 1+2

Tbn. 3

Euph.

Tuba

Cr. Cym.

S. Dr.

B. Dr.

*f*

*fp < f*

*mf*

1.

3.

5.

3.

*mf*

*f*

*fp < f*

*mf*

*mf*

*f*

*fp < f*

*mf < f*

39

B♭ Tpt. 1+2 *fp* *f*

B♭ Tpt. 3+4 *fp* *f*

B♭ Tpt. 5+6 *fp* *f*

Hn. 1+2 *fp* *f*

Hn. 3+4 *fp* *f*

Tbn. 1+2

Tbn. 3

Euph.

Tuba

Cr. Cym.

S. Dr.

B. Dr.