Fanfare Variants

For Full Orchestra

By

M. L. Daniels

Instrumentation

1 Flute 1
1 Flute 2
1 Oboe 1
1 Oboe 2
1 B♭ Clarinet 1
1 B♭ Clarinet 2
1 B♭ Bass Clarinet
1 Bassoon 1
1 Bassoon 2
1 F Horn 1
1 F Horn 2
1 F Horn 3
1 F Horn 4
1 Trumpet 1
1 Trumpet 2
1 Trombone 1
1 Trombone 2
1 Trombone 3
1 Tuba
1 Timpani
2 Snare Drum,
Suspended Cymbal
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 String Bass
About the Composer

M. L. Daniels (b. 1931), a native of Cleburne, Texas, received Bachelor’s and Master’s degrees from Abilene Christian University and a Doctorate from the University of North Texas, where he studied composition with Samuel Adler. He served on the music faculty of Abilene Christian University from 1959 until 1993, including 15 years as department chair. As a composer, he has more than 100 published compositions for a variety of media, including chamber ensembles, vocal and instrumental solos, orchestra, band and choir. Daniels has received numerous commissions, and has won the National School Orchestra Association composition contest five times, as well as the Texas Orchestra Director’s Association composition contest. His music is annually performed throughout the world.

Program Notes

Fanfare Variants was given its premiere performance by the Williamson County Symphony Orchestra in Austin, Texas. Structured primarily as a theme and variations, the work opens with a strong fanfare from the brass and timpani. This motivic material is explored in more depth in the three following sections of the work.

Performance Suggestions

The solo instruments of the orchestra must play with full, robust tones: often stronger and louder than young players think is necessary. Have them fill the instrument with air and keep it full as they play. Use more vibrato in the oboe solo at measure 80 than the average student would use to achieve the lyrical quality needed. Play the opening fanfare with confidence, using a solid sound and a steady tempo. Bring the timpani to the fore. Woodwinds must play with great energy. Have them think one dynamic level louder than is marked to approach the sound needed in the orchestral setting. Hold back on crescendos so that the peaks are not reached too quickly. Instead, let the sound blossom at the end for maximum effect.
Fanfare Variants

M. L. Daniels

Allegro moderato \( \frac{q}{=96} \)

Flute  Piccolo
Oboe
B\' Clarinet
B\' Bass Clarinet
Bassoon
F Horn
B\' Trumpet
Trombone
Tuba
Timpani
Percussion
Violin
Viola
Violoncello
Double Bass

© Copyright 2009 LudwigMasters Publications, LLC • Boca Raton, FL 33487 • ALL RIGHTS RESERVED.
Conductor: choose oboe or flute solo
Moderately Fast $$\textit{J} = 120-124$$

- Fl.
- Ob.
- Bb Cl.
- B. Cl.
- Bsn.
- Hn.
- Tpt.
- Tbn.
- Tba.
- Timp.
- Perc.
- Vln.
- Vla.
- Vel.
- D. B.