Robert Tucker

Three Occasional Fanfares

February 2023

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INSTRUMENTATION
(Score in C)

Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone
Tuba

The three contrasting movements be played together or independently.
The third movement includes continuity links to the first movement
for ensembles wishing to perform the pieces as a set.

PROGRAMME NOTES

I: Occasional Fanfare
Originally sketched for a university ceremony, the movement displays contrasting moods as the occasion proceeds. The joyous opening in descending scales depicts the convocation gathering. But clearly all is not as it should be, as noted by the lower brass, disturbing accents and dissonant ninth chords. A gracious processional march follows the introduction but is challenged again by the dissonant writing. The following poco meno mosso reflects the calm atmosphere as university staff take their seats The following Più mosso anticipates the Vice Chancellor preparing to address convocation. The middle section then reflects a level of disquiet from the guests: freer dissonance, rhythmically displaced through the texture, antiphonally between the trumpets in descending sequences with a misterioso reflecting an uncomfortable, politically charged atmosphere. A double transition serves to 'straighten the tie', readdressing the sense of occasion, balancing thematic material with a triumphant coda.

II: Occasional Fanfare: Funeral Ode
This movement draws inspiration from three sources of brass writing: (i) Andrzej Panufnik's 'Sinfonia Sacra' (the first of three 'Visions') written in 1963 to mark Poland's millennium of Christianity; (ii) 'Urlicht' (primal light) - an earlier song that Mahler added as the penultimate movement for his 'Resurrection' symphony, (No. 2, 1888-1894), and (iii) Purcell's march for the funeral of Queen Mary II (1695). The opening statements redraw the sense of space and reflection found in the Panufnik. The slow, dark, sustained homophonic brass found in the Mahler and Purcell set a context for the piece in terms of the recreating the texture of a funeral ode. The movement juxtaposes the dual pathos keys (of G-minor and F-minor), anticipating and resolving dissonance, both conventionally and in ways we might not expect.

III: Occasional Fanfare
The third movement provides light relief following the funeral ode and represents a journey, culminating in a 'stairway to heaven'. But there is danger along the way, of course. The opening fanfares in quasi-baroque fashion serve as an angelic welcoming statement, reappearing briefly at the end. The solo passages for first and second trumpets are inspired by the obligato line in J.S. Bach's Chorale in Jesus nahm zu sich die Zwölfe (BWV 22), reworking into a Malcolm Arnold style um-pa accompaniment so typical of his brass writing. Contrasting fanfares make up the second subject and are reminiscent of Purcell's brass writing; in this case designed both to destabilise and restabilise the harmony and tonality. Fragments are then recycled throughout the movement as a further exploration of dissonance, again with the Malcolm Arnold style syncopated semiquavers and reworked fanfare motifs. A return to the 1st subject trumpet solo is broken by further contrasting dissonance in a further attempt to challenge us further. The texture is then reconstructed with conventional pedal notes to soften the competing dissonance (diminished 7ths). Eventually we reconnect with the 1st subject: further melodic variation to signal the recapitulation, only to be stalled by remaining questions: these are presented thematically at a slower tempo. We conclude with Minimalist style fizz anticipating the climax by way of jubilant heaven bound ascending scales.

Occasional Fanfare No. 1

Robert Tucker

♩ = 60

1st Trumpet in B♭

2nd Trumpet in B♭

Trombone

Tuba

5

rit.

9

(♩ = 72)

13

17

(♩ = 68)

Poco Meno mosso

espress.

poco rit.

21

A tempo **poco rit.**

Più mosso ♩ = 100

poco rit.

25

A tempo

29

poco rit.

Misterioso ♩ = 100

33

37

41

rall.

A tempo

rall.

45

Meno mosso ♩ = 72

poco rit.

Gioia in Cielo ♩ = 102

50

rall.

molto rit.

Dedicated in memory of my father (1917-2010)

Occasional Fanfare No. 2 (Funeral Ode)

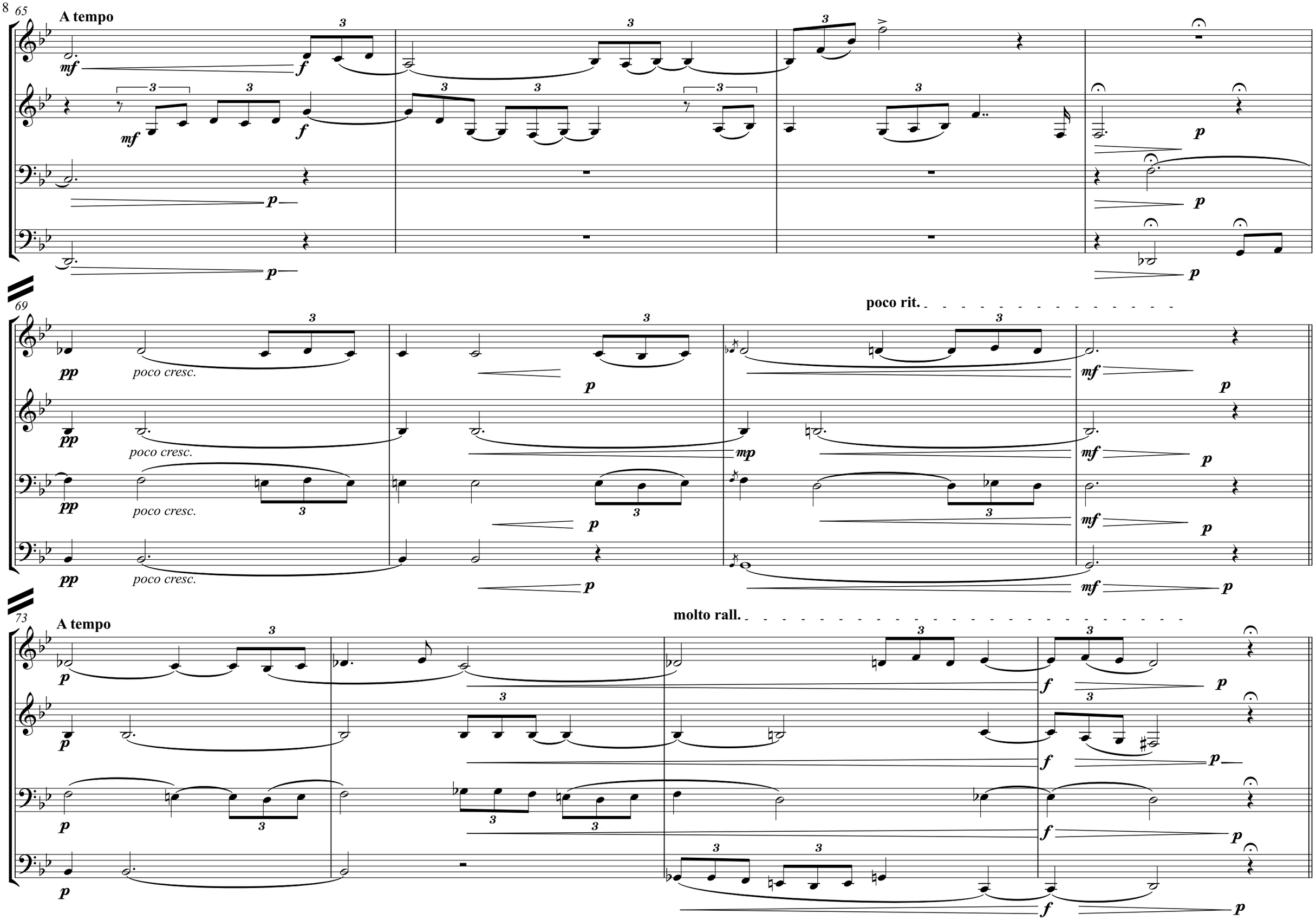
Robert Tucker

54 Maestoso ♩ = 72

58

61

rit.


65
A tempo
mf
f
p
69
poco cresc.
pp
mp
poco rit.
73
A tempo
molto rall.

77

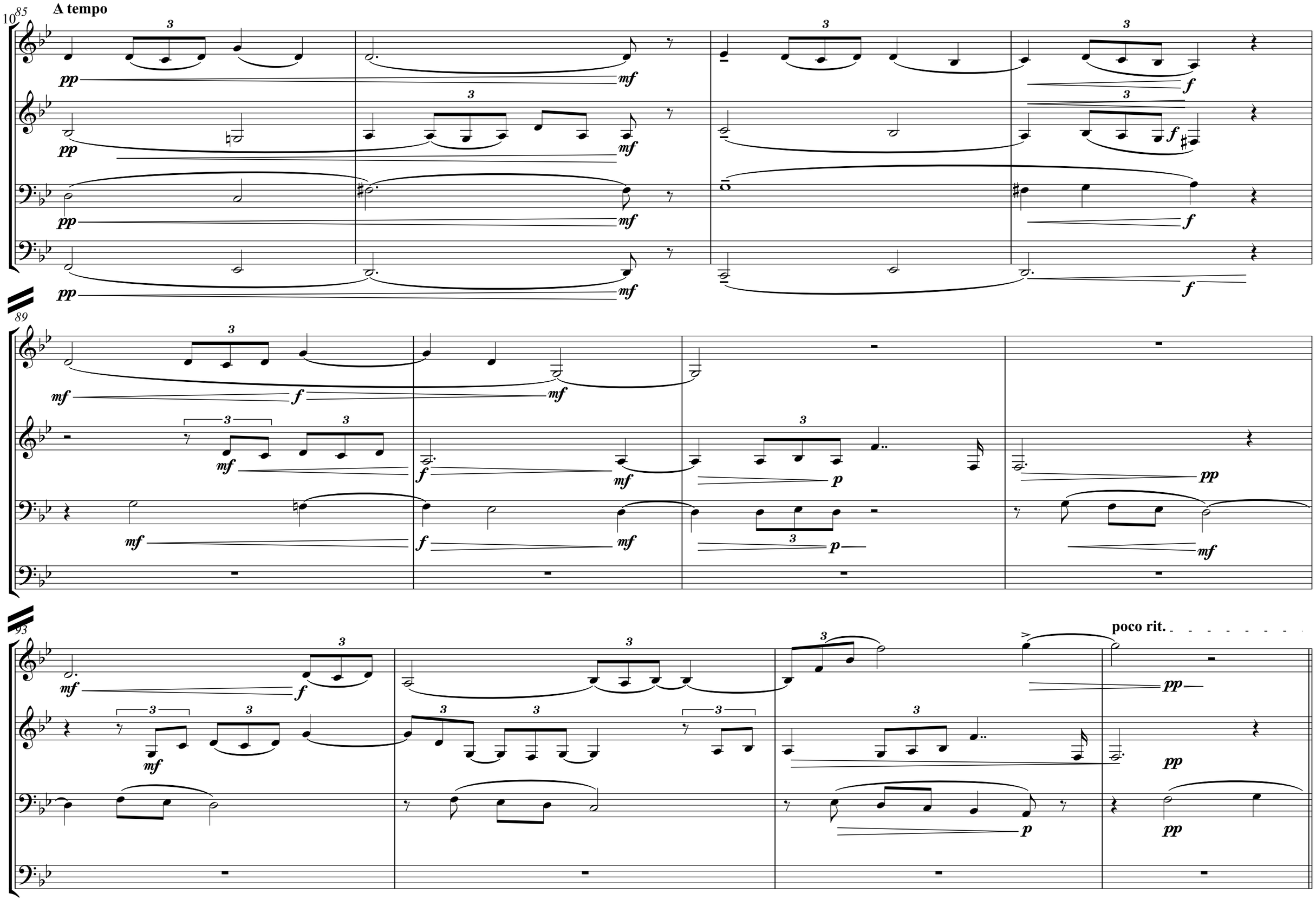
A tempo

poco rit.

81

A tempo

rall.


A tempo
poco rit.

97

A tempo

poco rit.

11

101

A tempo

poco rall.

105

♩ = 64

rit.

12*109* A tempo

rit.

molto rit.

115 A tempo

119 A tempo

poco rit.

123 A tempo

poco rit.

127 Meno mosso

131

mp

p

p

p

133

p

pp

pp

pp

135

pp

3

mp

mp

pp

p

3

pp

pp

rall. molto rit.

ppp

ppp

ppp

ppp

139

♩ = 60

rit.

144

Grave

148

For Lawrence Brody

Occasional Fanfare No. 3

Robert Tucker

Allegretto ♩ = 104

3

5

rit.

8

A tempo

cresc.

12

mf *mp* *mf*

16

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

poco rit.

f *f* *f* *f*

20

A tempo

mp *mp* *mp* *mp* *mf* *mp*

18

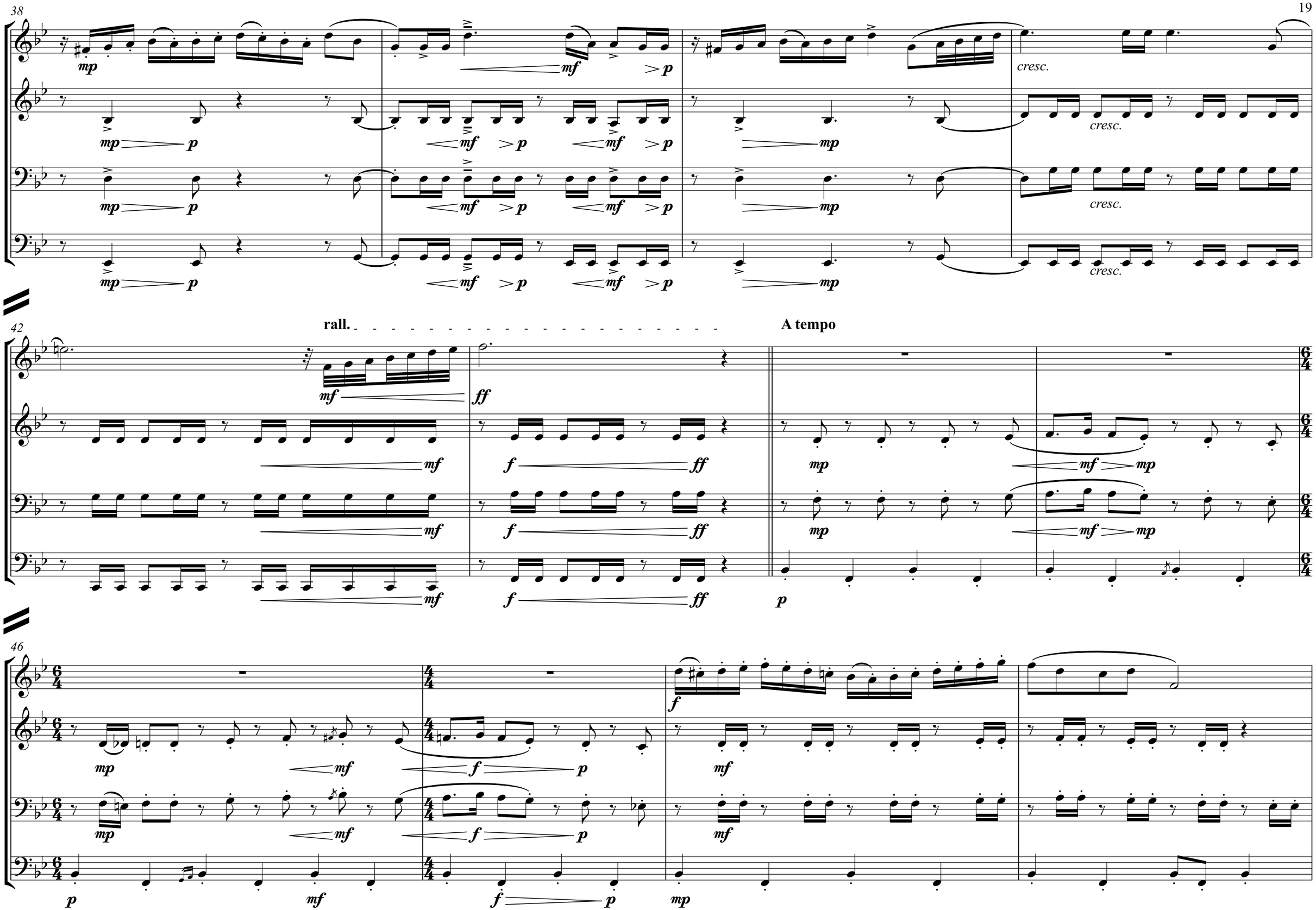
24

28

poco rit.

34

A tempo


38
42
46
rall.
A tempo
cresc.

50

54

58

poco rall.

60 **A tempo**

64

68

mf rfz

mf rfz

rfz

rfz

fp

fp

fp

cresc.

cresc.

cresc.

76

poco rit.

A tempo

poco rit.

cresc.

f ff

f ff

ff

f ff

mp

mp

mf

fp

fp

fp

80

A tempo

p

p

pp

pp

p

p

cresc.

cresc.

mf

mp

mp

mp

pp

pp

p

sf

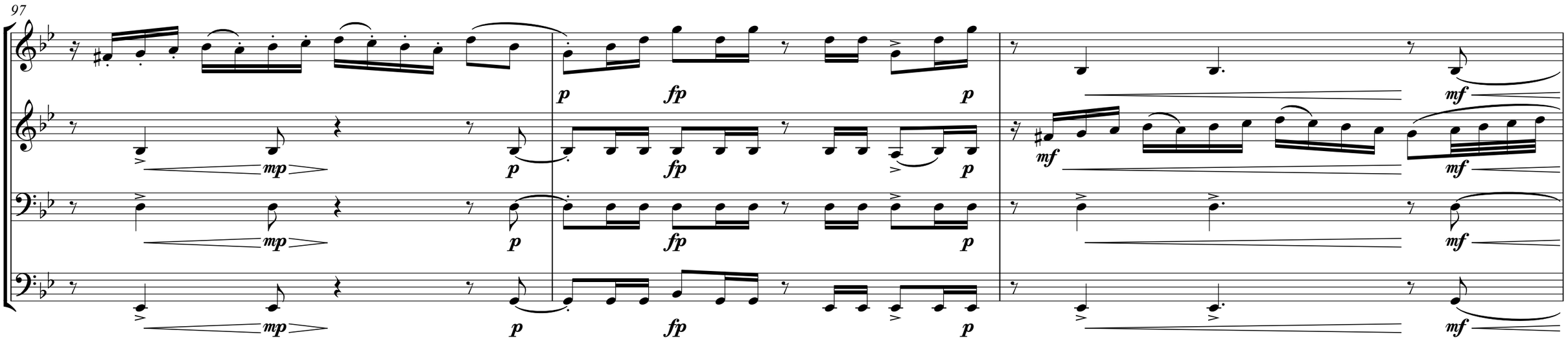
sf

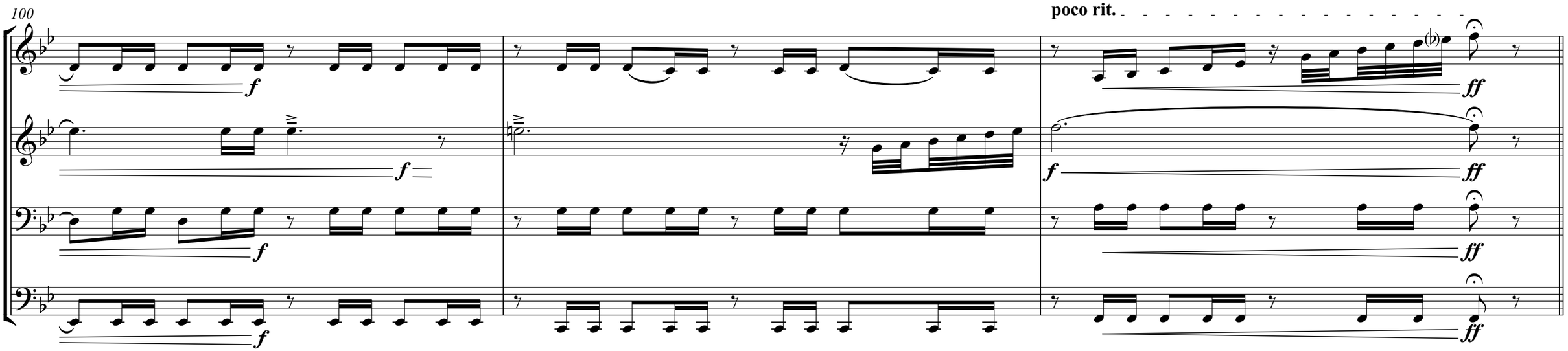
mp

84

89

93


97
p
fp
p
mf
mp
p
fp
p
mf
mf
mp
p
fp
p
mf
mp
p
fp
p
mf


100
poco rit.
f
ff
f
f
ff
f
ff
f
ff

103 **A tempo**

106

109 **rit.** **A tempo**

26 113

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

117

ff

ff

molto rall.

All bells to the audience

fff

All bells to the audience

fff

All bells to the audience

fff

All bells to the audience

fff

rit.

ffff

ffff

ffff

ffff