

Fanfare for World Peace

for Concert Band

(2017)

Onsby, C. Rose (ASCAP)

FOR PERUSAL ONLY

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Fanfare for World Peace

for Concert Band

Instrumentation

Flute

Oboe

Bassoon

Clarinet in B-flat 1

Clarinet in B-flat 2

Clarinet in B-flat 3

Bass Clarinet in B-flat

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B-flat 1

Trumpet in B-flat 2

Trumpet in B-flat 3

Horn in F

Trombone 1

Trombone 2

Trombone 3

Euphonium (BC & TC)

Tuba

Timpani

Snare Drum

Bass Drum

Cymbals (Sus. and Crash)

Tam-Tam

Chimes

DURATION - 2:25

Program Notes

The idea of our world being at peace is as old as the world itself. Since the beginning of time there has been some sense of difficulty between human beings. In the beginning we know that Cain and Able fought. (the sons of Adam and Eve) This eventually ended with Cain killing his own brother, Able. In more recent history we see the world wars, the war in Vietnam, and most recently the struggle in the Persian Gulf area. As humans we long for peace and harmony. As I began to think about this idea, the search for peace, it became very evident to me that according to the Bible there will be no true peace until what we know as "the end of times." At this time Jesus Christ will return to the earth and we can look forward to the end of all war and hardship. This is the true peace that we seek and we can look forward to spending it in eternity with Him.

The work was written on December 9, 2017. I had been trying to construct a grade 3 fanfare to be played by the Fulton County Ohio All-County Band, which I had been invited to be the guest conductor in Jan. 2018. As I attempted to write the work I began thinking of the world in which we live, and all of the musicians, visual artists, and others that each day create beauty to fill our world. The work begins in the key of B Flat Major to represent harmony, but quickly dissolves into the relative G Minor as we hear the daily struggle for peace in which we are unsure if it can ever be attained. After the G Minor center section we find ourselves returning to B Flat Major. This is representative of the final sounding of the trumpet of God as our world as we know it ends, and the true peace that we long for is found in heaven, where we each have the ability to spend eternity...in peace, with Him.

Composer Bio

Onsby C. Rose is completing his second year as a DMA conducting associate at The Ohio State University where he studies with Dr. Russel C. Mikkelson. In 1993 he attended the University of South Carolina as a music education major and in 1997 he was accepted as a trombonist for the U.S. Marine Corps fleet bands. During his 11-year Marine Corps career he served as a trombonist and conductor with bands in Albany, GA and New Orleans, LA as well as on staff at the Armed Forces School of Music in Norfolk, VA. He also served for two years as a baritone bugler with "The Commandant's Own" U.S. Marine Drum and Bugle Corps in Washington, D.C. He completed his Bachelor of Music at East Tennessee State University in 2005. In 2007 Onsby was honorably discharged from the USMC and was a freelance trombonist and railroad freight conductor in the eastern U.S., then came back to music education in 2012 as director of bands at Hampton HS and MS in Carter County, TN. From 2014-16 Onsby was a graduate assistant with the bands of Appalachian State University, graduating in 2016 with a master's degree in Wind Conducting. He has studied conducting with Russel C. Mikkelson, John Ross, Scott Jones, Kevin Richardson, Jerry Junkin, Kevin Sedatole, Eugene Corporon, Donald McKinney, Steven Peterson and Roxanne Haskill. The most influential composers that Onsby studies and identifies with their music, are David Maslanka, Frank Ticheli, Julie Giroux, David Holsinger, Steven Bryant, and P. I. Tchaikovsky. Although Onsby views himself as a conductor, he is excited and thanks God for the gift of composition. Onsby and his wife Jessica live in Blacklick, Ohio with their five boys, Aidan, Timothy, Caleb, Elijah and Colin. He is a member of numerous professional organizations to including the College Band Directors National Association, National Association for Music Education, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Tau Beta Sigma and the American Society of Composers, Authors, and Publishers. However, he holds closest to his heart the title of United States Marine.

*An always special thanks to my loving wife Jessi,
who not only supports my music,
but also helps me raise our boys in a loving and Christian home
where God continues to be the center of our life.*

*Also, to my friend David Maslanka. Even though he is no longer with us,
his memory continues to be an inspiration and his many pieces of advice
continue to be vital in my musical life.*

*This work is dedicated to all those that work daily to attempt to
give each of us a peaceful world in which to live.*

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Fanfare for World Peace

for Concert Band

Onsby C. Rose (ASCAP)

With Vigor $\text{♩} = 138$

Flute

Oboe

Clarinet in B \flat 1 & 2

Clarinet in B \flat 3

Bass Clarinet
Bassoon
Baritone Sax

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2 & 3

Horn in F

Trombone 1 & 2

Trombone 3

Euphonium

Tuba

Timpani
C, B \flat , F

Percussion 1
(Snare Drum)

Percussion 2
(Bass Drum)

Percussion 3
(Cymbals)
Sus. Cymbal

Percussion 4
(Tam-tam)

Percussion 5
(Chimes)

13

Fl. *f* *ff*³ 3 3 3 3 3

Ob. *f* *ff* 3 3 3 3 3 3

Cl. 1 & 2 *f* *ff* ^{a2} 3 3 3 3 3 3

Cl. 3 *f* *ff*³ 3 3 3 3 3

Bsn. *mp* *ff* *mp*

A. Sax. 1 *f* *ff* 3 3 3 3 3 3

A. Sax. 2 *f* *ff* 3 3 3 3 3 3

T. Sax. *mp* *ff* *mp*

13

Tpt. 1 *fp* *ff* *ff* *mf*

Tpt. 2 & 3 *fp* *ff* *ff* *mf*

Hn. *fp* *ff* *ff* *mf*

Tbn. 1 & 2 *mp* *ff* *mp*

Tbn. 3 *mp* *ff* *mp*

Euph. *mp* *ff* *mp*

Tba. *mp* *ff* *mp*

Timp. *mp* *ff*

S. D. *ff* *ff*

B. D. *mf* *ff*

Cym. *mf* *ff* *p*

T.-t. *ff*

Chim. *ff*

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Fl. *mf* *f* *tr* *f* *ff* *f*

Ob. *mf* *f* *f* *ff* *f*

Cl. 1 & 2 *a2* *mf* *f* *f* *ff* *f*

Cl. 3 *mf* *f* *f* *ff* *f*

Bsn. *f* *ff* *f* *ff* *ff* *f*

A. Sax. 1 *mf* *f* *f* *ff* *f*

A. Sax. 2 *mf* *f* *f* *ff* *f*

T. Sax. *f* *ff* *f* *ff* *ff* *f*

Tpt. 1 *f* *ff* *fp* *ff* *fp*

Tpt. 2 & 3 *f* *ff* *fp* *ff* *fp*

Hn. *f* *ff* *fp* *ff* *fp*

Tbn. 1 & 2 *f* *ff* *ff* *ff* *f*

Tbn. 3 *f* *ff* *f* *ff* *ff* *f*

Euph. *f* *ff* *f* *ff* *ff* *f*

Tba. *ff* *f* *ff* *ff* *ff* *f*

Timp. *ff* *f* *ff* *ff* *ff* *f*

S. D. *mf* *ff* *f* *ff* *ff*

B. D. *mf* *ff* *f* *ff* *mf* *ff*

Cym. *ff* *mf* *ff* *mf* *ff*

T.-t. *ff* *ff* *ff*

Chim. *ff* *ff*

FOR PERUSAL ONLY

Fl. *ff* *f* *p*

Ob. *ff* *f* *p*

Cl. 1 & 2 *ff* *f* *p*

Cl. 3 *ff* *f* *p*

Bsn. *ff* *mp* *ff* *mf* *p*

A. Sax. 1 *ff* *mf* *p*

A. Sax. 2 *ff* *mf* *p*

T. Sax. *ff* *mp* *ff* *f* *p*

Tpt. 1 *ff* *f* *ff* *f* *p*

Tpt. 2 & 3 *ff* *f* *ff* *f* *p*

Hn. *ff* *f* *ff* *f* *p*

Tbn. 1 & 2 *ff* *mp* *ff* *mf* *p*

Tbn. 3 *ff* *mp* *ff* *mf* *p*

Euph. *ff* *mp* *ff* *mf* *p*

Tba. *ff* *mp* *ff* *mf* *p*

Timp. *ff* *mp* *ff* *mf* *p* *mp*

S. D. *mf* *f* *mp*

B. D. *mf* *mf* *f* *mp*

Cym. *mf* *ff* *mf* *ff* *f* *mp*

T.-t. *ff* *ff*

Chim. *f* *mp*

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39

Fl.

Ob.

Cl. 1 & 2

Cl. 3

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

a2

mp < *mf* *mp* < *mf* *mp*

p < *mp* *p* < *mp* *p*

mp

mp

mp

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Chim.

mp < *mp* < *p* < *mp* < *p*

mp < *mp* < *p* < *mp* < *p*

p < *mp* < *mp*

p < *mp* < *p* < *mp* < *p*

p

mp

mp

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Fl. *mf* *f sub. mp*

Ob. *mf* *f sub. mp*

Cl. 1 & 2 *mf* *f* *sub. p*

Cl. 3 *mf* *f* *sub. p*

Bsn. *mf* *f* *sub. p*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf*

T. Sax. *mf*

Tpt. 1 *mp*

Tpt. 2 & 3 *mp*

Hn. *mp*

Tbn. 1 & 2 *mf* *f* *ff*

Tbn. 3 *mf* *f* *ff*

Euph. *ff*

Tba. *mf* *f* *ff* *sub. p*

Timp.

S. D. *p* *mf* *f* *ff* *pp* *mp*

B. D. *mp*

Cym.

T.-t.

Chim.

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67

rit.

71

Fl.

Ob.

Cl. 1 & 2

Cl. 3

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

67

rit.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Chim.

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A Tempo

Fl. *f* *ff* *f* *ff*³ *3* *3*

Ob. *f* *ff* *f* *ff*³ *3* *3*

Cl. 1 & 2 *f* *ff* *f* *ff*^{a2} *3* *3* *3*

Cl. 3 *f* *ff* *f* *ff*³ *3* *3*

Bsn. *ff* *mf* *ff* *mp*

A. Sax. 1 *ff* *f* *ff* *f* *ff*³ *3* *3*

A. Sax. 2 *ff* *f* *ff* *f* *ff*³ *3* *3*

T. Sax. *ff* *ff* *mf* *ff* *mp*

A Tempo

Tpt. 1 *ff* *fp* *ff* *ff* *ff*

Tpt. 2 & 3 *ff* *fp* *ff* *fp* *ff* *ff*

Hn. *ff* *fp* *ff* *fp* *ff* *ff*

Tbn. 1 & 2 *ff* *ff* *mf* *ff* *mp*

Tbn. 3 *ff* *mf* *ff* *mp*

Euph. *ff* *mf* *ff* *mp*

Tba. *ff* *mf* *ff* *mp*

Timp. *ff* *mf* *ff* *mp*

S. D. *ff* *f* *ff* *ff*

B. D. *ff* *f* *ff* *mf* *ff*

Cym. *ff* *mf* *ff* *mf* *ff*

T.-t. *ff* *ff* *ff*

Chim. *ff* *ff* *ff*

FOR PERUSAL ONLY

85

Fl. *mf*

Ob. *mf*

Cl. 1 & 2 *mf*

Cl. 3 *mf*

Bsn. *ff* *mf* *mf*

A. Sax. 1 *mf* *mf*

A. Sax. 2 *mf* *mf*

T. Sax. *ff* *mf* *mf*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Hn. *f*

Tbn. 1 & 2 *ff* *mf* *mf*

Tbn. 3 *ff* *mf* *mf*

Euph. *ff* *mf* *mf*

Tba. *ff* *mf* *mf*

Timp. *ff* *mf* *mf*

S. D. *ff*

B. D.

Cym. *mf* *ff* *mf* *ff* *mf*

T.-t. *ff* *ff*

Chim.

FOR PERUSAL ONLY

93

Fl. *ff*

Ob. *ff*

Cl. 1 & 2 *ff*

Cl. 3 *ff*

Bsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Hn. *ff*

Tbn. 1 & 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

S. D.

B. D.

Cym. *ff*

T.-t.

Chim. *fff*

ff Play as many notes as quickly as possible at the loudest dynamic possible.
If multiple sets of chimes are available, use as many as possible.

FOR PERUSAL ONLY

100

Fl.

Ob.

Cl. 1 & 2

Cl. 3

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

tr.

rit.

a2

101

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Chim.

rit.

a2

fp

ff

(Same as before)

ff

ff