

SCORE

FANFARE FOR AN ANGEL

for solo (piccolo) trumpet and organ

JAMES M. STEPHENSON

SCORE

PROGRAM NOTES:

IN THE FALL OF 2009, I HAD HEARD ABOUT A WELL-KNOWN TRUMPET TEACHER, JEANNE POCIUS, DOING A NATION-WIDE LESSON TOUR, AND THAT SHE WOULD BE STOPPING IN THE CHICAGO AREA. FIGURING IT MIGHT BE TIME TO FINALLY MAKE A LAST-DITCH EFFORT TO FIGURE OUT EXACTLY HOW TO PLAY THE TRUMPET (ONCE AGAIN, AFTER A 2 YEAR HIATUS), I DECIDED TO GET IN TOUCH WITH JEANNE TO SET UP A LESSON. LITTLE DID I KNOW THE EVENT WOULD HAVE SUCH A LASTING SIGNIFICANCE.

FIRST, I'LL CUT TO THE CHASE: NO, I DIDN'T GET ANY BETTER AT TRUMPET (THROUGH NO FAULT OF HER'S). THE SIGNIFICANCE WAS ON A MUCH LARGER SCALE. I ONLY SPENT AN HOUR WITH HER, AS BOTH OF OUR SCHEDULES WERE TIGHT, AND THEN WE PARTED WAYS. HOWEVER, DURING THAT HOUR, I GOT TO KNOW SOMEONE ON A DIFFERENT LEVEL THAN JUST TRUMPET PLAYING. JEANNE IS A SPECIAL HUMAN BEING THAT CARES DEEPLY ABOUT PEOPLE, AND WORKS TIRELESSLY FOR THE BETTER OF OTHERS.

SUCH WAS THE CASE WHEN SHE WAS IN HAITI ON JANUARY 12, 2010, WORKING WITH YOUNG MUSICIANS, TEACHING, AND PROVIDING MUSICAL INSTRUMENTS TO THOSE OTHERWISE NOT SO FORTUNATE. THAT TUESDAY WAS ALSO THE DAY THE MASSIVE AND DEADLY EARTHQUAKE STRUCK THE REGION.

JEANNE WAS FORTUNATE - SHE SURVIVED WITH "ONLY" A BROKEN ARM AND SEVERAL DEEP BRUISES, HAVING BEEN THE VICTIM OF A COLLAPSED ROOF. EVEN WITH HER INJURIES, SHE STAYED IN HAITI, WORKING TIRELESSLY TO HELP OTHERS FOR DAYS, WITH LITTLE OR NO FOOD OR SHELTER. SHE STAYED THERE FOR 3 MORE MONTHS, DEDICATED TO RE-STARTING AND RE-ORGANIZING HER PROGRAM IN HAITI, BEFORE RETURNING HOME TO BOSTON - AGAIN JUST A SHORT STAY BEFORE RETURNING ONCE AGAIN TO HAITI.

FELLOW TRUMPETERS MARK SCHWARTZ AND PAT SHANER KNEW OF JEANNE'S RETURN TO BOSTON ON APRIL 16TH, AND ORGANIZED A SURPRISE MASS TRUMPET GREETING FOR JEANNE RIGHT THERE AT LOGAN AIRPORT. WANTING TO HELP SHOW SUPPORT AND RESPECT FOR JEANNE, I ASKED IF I COULD ADD A COMPOSED FANFARE TO THE ACTIVITIES. AND SO WITH THE HELP OF MARK, PAT AND MICHAEL ANDERSON, AND THE MANY TRUMPETERS WHO VOLUNTEERED FOR THE EVENT, "FANFARE FOR AN ANGEL" WAS BORN, DEDICATED TO AND INSPIRED BY JEANNE POCIUS.

SUBSEQUENTLY, THE "FANFARE" WAS PERFORMED AT JEANNE'S WEDDING IN 2011. IT WAS THEN SUGGESTED TO ME THAT A NEW VERSION FOR SOLO TRUMPET AND ORGAN MIGHT PROVE TO BE A NICE NEW ADDITION TO THE EXISTING STANDARDS OF WEDDING TRUMPET MUSIC.

JIM STEPHENSON, JUNE 29, 2011
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NOTE: TO TRY TO ACCOMMODATE THE REALITIES OF PLAYING WEDDING CEREMONIES, I ALLOWED FOR A FEW POSSIBLE ENDINGS. THESE ARE NOTATED BY THE NUMBERS 1,2, AND 3.

BY JANUARY, 2012, IN ADDITION TO THIS CURRENT VERSION, "FANFARE FOR AN ANGEL" WILL EXIST IN THE FOLLOWING VERSIONS:

UNACCOMPANIED TRUMPET, ENTITLED "GOIN' FOR GOLD" (PART OF MY "DAY-TUDE" ETUDE BOOK, VOL. 1 FEBRUARY, 2010).
TRUMPET ENSEMBLE 4-6 PARTS.
CONCERT BAND, ENTITLED "PHOENIX FANFARE" (AVAILABLE THROUGH FJH PUBLISHERS.)
BRASS QUINTET
ORCHESTRA

FANFARE FOR AN ANGEL

for solo (piccolo) trumpet and organ

JAMES M. STEPHENSON

Maestoso , Jubilant! ♩ = c. 66-80

B \flat Tpt. *f*

Organ *f*

4

8

①

[Optional] *mf*

mp

p

NOTE: NOS. 1, 2, AND 3 REPRESENT ALTERNATE STOPPING POINTS.

Fanfare for an Angel

12 [Always Play] *mf*

p *mf*

15 *f* *tr* *mf* *f*

mf *f*

② L'istesso, ma molto dolce

19 *mp*

mp

23

23

p

This system contains measures 23 through 26. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes a prominent bass line starting with a half note G2, followed by eighth notes. Dynamics include *p* (piano) at the beginning of the system.

27

27

mp

p

This system contains measures 27 through 30. The vocal line continues with a melodic phrase. The piano accompaniment features a complex texture with many chords and sixteenth notes. Dynamics include *mp* (mezzo-piano) and *p* (piano).

31

Come prima

31

f

mf

f

This system contains measures 31 through 34. It begins with the instruction "Come prima" (as before). The music is marked *f* (forte). The piano part has a very active bass line with many sixteenth notes. Dynamics include *f*, *mf* (mezzo-forte), and *f*.

Fanfare for an Angel

34

ff

ff

ff

③

38

f

f

f

42

ff

ff

ff