



Loft

Fanfare for Brass

ERIC C. HONOUR, JR.

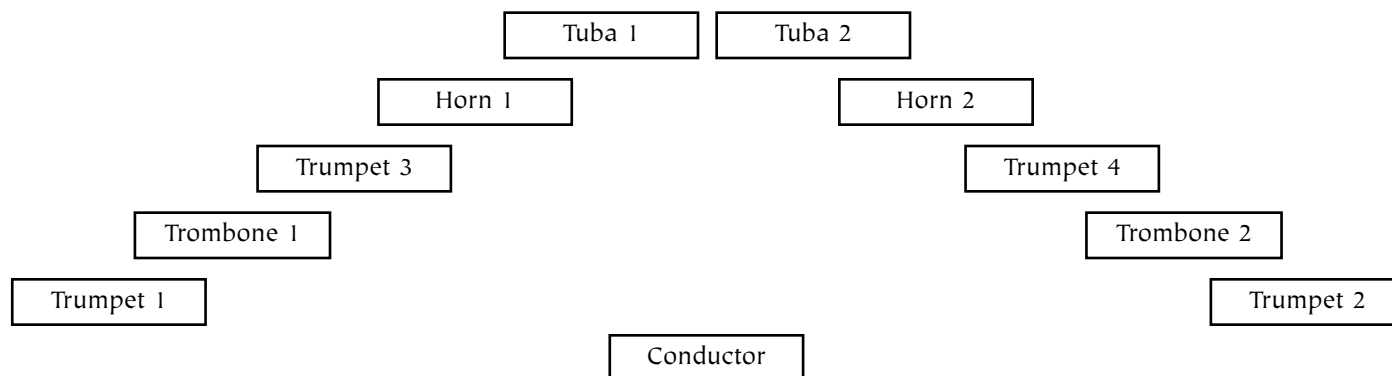
# Loft

## Fanfare for Brass

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### Performance Notes

1. The instrumentation of the work is as follows:
  - 4 Trumpets in B<sup>b</sup>
  - 2 Horns in F
  - 2 Trombones
  - 2 Tubas
2. The first three sections of the work feature specific instrumental groups, marked “solo.” All other parts are subsidiary to the featured groups.
3. The trombones should use quick glissandi throughout their hocket in section A. Each glissando should be loud enough to take the primary audience focus. The extended note following each glissando will be quieter than the glissando, but should not diminish much until the end of the note, as marked.
4. The instruments should be arranged in a shallow arc, facing the conductor, as follows:



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### Program Notes

The word “loft” makes me think of hurling something into the air – and the energy of the work responds to that connotation – but it also makes me think of lofty ideals, the aristocracy of philosophy. Fanfares and aristocracy go hand in hand. Loft further connotes the thickness of a layer of down, a measurement of many particles supported by small pockets of air, like the many notes of this work are supported by the air of the performers. Finally, “Loft” is the name of one of my favorite beers. Produced by the New Belgium Brewing Company, it is a summery, delightful drink, sparkling with energy and effervescence. While the beer, unlike the piece, has no connection to the octatonic scale, the two share that effervescent quality.

Eric C. Honour, Jr. (b. 1970) is an associate professor of music and director of the music technology program at Central Missouri State University. Honour has won competitions for both composition and performance, including the 2004 American University Saxophone Symposium Composition Competition, the 1999 SCI National Composition Competition (Region V (West)), and the 1997 ISMTA/MTNA Collegiate Artist (Woodwind) competition. He was a finalist in the 1999 and 1997 ASCAP Morton Gould Awards to Young Composers competitions for his pieces Instant Vacation and Elegy for Richard Halley. He has performed and lectured at regional and national conferences of the North American Saxophone Alliance. His compositions have been performed across the United States, in London, and in Bologna, Italy, including performances at regional, national, and international festivals and conferences. He is affiliated with the classical music division of Broadcast Music, Inc. (BMI) and his music has been published by Roncorp, Inc.

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# Loft

Fanfare for Brass

Eric C. Honour, Jr.

Conductor's transposed score

Duration: ca. 2:30

• = 144

Trumpet in B $\flat$  1 *f* *p*

Trumpet in B $\flat$  2 *f* *p*

Trumpet in B $\flat$  3 *p*

Trumpet in B $\flat$  4 *p*

Horn 1 *f* solo *f*

Horn 2 *f*

Trombone 1 *f*

Trombone 2 *f*

Tuba 1 *f*

Tuba 2 *f*

7

B♭ Tpt. 1 *f* *p* *cresc.*

B♭ Tpt. 2 *f* *p* *cresc.*

B♭ Tpt. 3 *f* *subito p* *cresc.*

B♭ Tpt. 4 *f* *subito p* *cresc.*

Hn 1 *f*

Hn 2 *f*

Tbn 1 *f* *fp*

Tbn 2 *f* *fp*

Tba 1 *f* *fp*

Tba 2 *f* *fp*

Detailed description: This is a page of a musical score for a brass ensemble. It contains nine staves, each for a different instrument: B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, B♭ Trumpet 4, Horn 1, Horn 2, Trombone 1, Trombone 2, and Tuba 1/Tuba 2. The score is divided into four measures. The first measure is in 7/4 time, the second in 7/4, the third in 6/4, and the fourth in 6/4. Dynamics include *f* (forte), *p* (piano), *subito p* (suddenly piano), and *cresc.* (crescendo). Performance markings include accents, slurs, and hairpins. The key signature has one flat (B♭).

12

B♭ Tpt. 1 *f* *p*

B♭ Tpt. 2 *f* *p*

B♭ Tpt. 3 *f* *p*

B♭ Tpt. 4 *f* *p*

Hn 1 *f*

Hn 2 *f*

Tbn 1 *f*

Tbn 2 *f*

Tba 1 *f* *p* *fp*

Tba 2 *f* *p*

A

A

A

A





22

B $\flat$  Tpt. 1 *p*

B $\flat$  Tpt. 2 *p*

B $\flat$  Tpt. 3 *p* *mp*

B $\flat$  Tpt. 4 *p* *mp*

Hn 1 *mp* *mf*

Hn 2 *mp* *mf*

Tbn 1 *f*

Tbn 2 *f*

Tba 1 *f* *p* *fp* *f*

Tba 2 *f* *p* *fp* *f* *p*

24

B♭ Tpt. 1 *mp* *mp* *mf* *f*

B♭ Tpt. 2 *mp* *mp* *mf* *f*

B♭ Tpt. 3 *mp* *mf* *f*

B♭ Tpt. 4 *mp* *mf* *f*

Hn 1 *mp* *f*

Hn 2 *mp* *f*

Tbn 1 *f* *mf* *f*

Tbn 2 *f* *mf* *f*

Tba 1 *p* *fp* *f* *p* *fp* *f*

Tba 2 *fp* *f* *p* *fp* *f* *p* *fp* *f*

27

B $\flat$  Tpt. 1 *ff*

B $\flat$  Tpt. 2 *ff*

B $\flat$  Tpt. 3 *ff*

B $\flat$  Tpt. 4 *ff*

Hn 1 *ff* *pp dolce*

Hn 2 *ff* *pp dolce*

Tbn 1 *ff*

Tbn 2 *ff*

Tba 1 *ff* *mp dolce* solo

Tba 2 *ff* *mp dolce* solo

**B**

**B**

**B**





47

B♭ Tpt. 1 *fp* *f* *f*

B♭ Tpt. 2 *fp* *f* *f*

B♭ Tpt. 3 *fp* *f* *f* Bell-like

B♭ Tpt. 4 *fp* *f* *f* Bell-like

Hn 1 *fp* *f* *f* Bell-like

Hn 2 *fp* *f* *f* Bell-like

Tbn 1 *f* *f* *f* Bell-like

Tbn 2 *f* *f* *f* Bell-like

Tba 1 *f* *f* *f* Bell-like

Tba 2 *f* *f* *f* Bell-like

52

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

B♭ Tpt. 4 *ff*

Hn 1 *ff* *fp* *ff*

Hn 2 *ff* *fp* *ff*

Tbn 1 *ff* *fp* *ff*

Tbn 2 *ff* *fp* *ff*

Tba 1 *ff* *fp* *ff*

Tba 2 *ff* *fp* *ff*

Poco rit. (pesante)