

FANFARE FROM  
**KING LEAR**

COMPOSED BY CLAUDE DEBUSSY

ARRANGED BY DUNCAN WILSON

1:30 MINUTES

4 TRUMPETS

1 HORN IN F

4 TROMBONES

1 TUBA

3 PERCUSSION

TRUMPET 4 REQUIRES: FLUGELHORN

PERCUSSION SECTION REQUIRES: TIMPANI, SIDE DRUM AND CYMBALS

ALTERNATIVE TRANSPOSED PARTS FOR E<sup>b</sup> SOPRANO CORNET, E<sup>b</sup> TENOR HORN, B<sup>b</sup> TROMBONE, EUPHONIUM OR BARITONE IN TREBLE CLEF AND E<sup>b</sup> & B<sup>b</sup> BASS IN TREBLE CLEF ARE AUTOMATICALLY INCLUDED IN BOTH HARD COPY AND DOWNLOAD FORMATS.

IF YOU REQUIRE ADDITIONALLY TRANSPOSED PARTS, PLEASE DROP ME AN EMAIL AT [INFO@SUPERBRASS.CO.UK](mailto:INFO@SUPERBRASS.CO.UK)



### CLAUDE DEBUSSY

ACHILLE-CLAUDE DEBUSSY WAS A FRENCH COMPOSER (1862-1918) AND ALONGSIDE MAURICE RAVEL WAS ONE OF THE MOST PROMINENT AND IMPORTANT FIGURES ASSOCIATED WITH IMPRESSIONIST MUSIC MOVEMENT. HIS USE OF NON-TRADITIONAL SCALES AND CHROMATICISM INFLUENCED MANY OTHER COMPOSERS AND MADE HIM ONE OF THE MOST INFLUENTIAL COMPOSERS OF THE LATE 19TH AND EARLY 20TH CENTURIES. THE LITERARY STYLE OF THIS PERIOD IN FRANCE WAS KNOWN AS SYMBOLISM AND THIS DIRECTLY INSPIRED DEBUSSY AS A COMPOSER. AT THE AGE OF TEN IN 1872, DEBUSSY ENTERED THE PARIS CONSERVATOIRE, WHERE HE SPENT 11 YEARS. FROM THE OUTSET OF HIS CONSERVATOIRE TRAINING ALTHOUGH OBVIOUSLY TALENTED, DEBUSSY WAS ARGUMENTATIVE AND CONTINUALLY CHALLENGED THE RIGID TEACHING THERE, EXPERIMENTING WITH DISSONANCE AND UNTRADITIONAL INTERVALS THAT WERE OFTEN FROWNED UPON. IN ADDITION HE WAS A BRILLIANT PIANIST AND IN PARTICULAR AN OUTSTANDING SIGHT READER, WHO COULD HAVE PERHAPS HAD A PROFESSIONAL CAREER AS A PIANIST IF HE HAD SO WISHED. IN 1884 HE WAS THE WINNER OF THE PRIX DE ROME FOR HIS COMPOSITION L'ENFANT PRODIGE AND RECEIVED A SCHOLARSHIP TO THE ACADEMIE DES BEAUX-ARTS, THAT INCLUDED A FOUR-YEAR RESIDENCE AT THE VILLA MEDICI, THE FRENCH ACADEMY IN ROME. DURING VISITS TO BAYREUTH IN 1888-9, DEBUSSY WAS EXPOSED TO WAGNERIAN OPERA, WHICH HAD A LASTING IMPACT ON HIS OWN WORK PARTICULARLY HIS MASTERY OF FORM AND STRIKING HARMONIES. ALSO AROUND THIS TIME, DEBUSSY MET ERIK SATIE, WHO PROVED A KINDRED SPIRIT. BOTH MUSICIANS ENJOYED THE SAME BOHEMIAN CAFE SOCIETY AND BOTH STRUGGLED TO STAY FINANCIALLY AFLOAT. IN 1889, AT THE EXPOSITION UNIVERSELLE IN PARIS, DEBUSSY FIRST HEARD JAVANESE GAMELAN MUSIC. HE LATER WENT ON TO INCORPORATE GAMELAN SCALES, MELODIES, RHYTHMS, AND ENSEMBLE TEXTURES INTO HIS COMPOSITIONS.

### KING LEAR

KING LEAR IS A TRAGEDY BY WILLIAM SHAKESPEARE. LEAR DESCENDS INTO MADNESS BRINGING TRAGIC CONSEQUENCES FOR ALL. BASED ON A MYTHOLOGICAL PRE-ROMAN CELTIC KING, THE PLAY HAS BEEN WIDELY ADAPTED FOR THE STAGE AND MOTION PICTURES, WITH THE TITLE ROLE COVETED BY MANY OF THE WORLD'S MOST ACCOMPLISHED ACTORS. ITS FIRST KNOWN PERFORMANCE WAS IN 1607. GEORGE BERNARD SHAW WROTE, "NO MAN WILL EVER WRITE A BETTER TRAGEDY THAN LEAR". ORIGINALLY ORCHESTRATED FOR 2 FLUTES, 4 HORNS, 3 TRUMPETS, TIMPANI, SIDE DRUM, 2 HARPS, AND STRINGS, DEBUSSY WROTE FIVE MINUTES OF INCIDENTAL MUSIC FOR A PRODUCTION OF KING LEAR, PRODUCED AT THE THEATRE MOGADOR PARIS IN 1904.

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ROGER ARGENTE / ARTISTIC DIRECTOR

SUPERBRASS MUSIC

FANFARE FROM:

# KING LEAR

COMPOSED BY CLAUDE DEBUSSY  
ARRANGED BY DUNCAN WILSON  
EDITED BY ROGER ARGENTE

SCORE IN C

MAESTOSO (♩ = 56)

The score is for a brass and percussion ensemble. It consists of the following parts:

- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- FLUGELHORN
- HORN IN F
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- BASS TROMBONE
- TUBA
- TIMPANI
- SNARE DRUM
- CYMBALS
- OPTIONAL PERCUSSION PART FOR ONE PLAYER (Low Tomtom<sub>2</sub>)

The music is in 4/4 time and begins with a *Maestoso* tempo of 56 beats per minute. The first three trumpets and the flugelhorn play a melodic line starting with a triplet of eighth notes. The trombones and bass trombone play a rhythmic accompaniment of eighth notes. The timpani and optional low tom play a pattern of eighth notes. The tuba and snare drum are silent throughout the piece.



9

**TRP 1**  
pp CANTABILE  
p  
pp  
mp

**TRP 2**  
pp  
mp

**TRP 3**  
pp  
mp

**FLUG**  
pp  
mp

**HORN**  
pp  
mp

**TBN 1**  
pp  
mp

**TBN 2**  
pp  
mp

**TBN 3**  
pp  
mp

**B TBN**  
pp  
mp

**TUBA**  
pp  
mp

**TIMP.**  
pp  
mp

**S. D.**  
mp  
SNARES ON

**CYM.**  
mp

**OPT. PERC.**  
pp  
mp  
S.D. (SNARES ON)

13

This musical score page contains measures 13, 14, and 15 for a brass and woodwind ensemble. The instruments are arranged vertically as follows: TPT 1, TPT 2, TPT 3, FLUG, HORN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP., S. D., CYM., and OPT. PERC. The score is written in 4/4 time with a key signature of one flat. Measures 13 and 14 feature complex melodic lines for the trumpets and flugel, often with triplets. The trombones provide harmonic support with sustained notes and rhythmic patterns. The tuba and timpani play a steady bass line, while the snare drum and cymbals provide a consistent rhythmic accompaniment. Measure 15 continues the melodic development for the trumpets and flugel, with prominent triplet figures.

TPT 1

TPT 2

TPT 3

FLUG

HORN

TBN 1

TBN 2

TBN 3

B TBN

TUBA

TIMP.

S. D.

CYM.

OPT. PERC.

16

**TPT 1**  
*ff* 3 3 6 6

**TPT 2**  
*ff* 3 3 6 6

**TPT 3**  
*ff* 3 3 6 6

**FLUG**  
*ff* 3 3 6 6

**HORN**  
*ff* 3 3 6 6

**TSN 1**  
*ff* 3 3 6 6

**TSN 2**  
*ff* 3 3 6 6

**TSN 3**  
*ff*

**B TSN**  
*ff*

**TUBA**  
*ff*

**TIMP.**  
*mf* *ff*

**S. D.**  
*ff* 3

**CYM.**  
*ff*

**OPT. PERC.**  
*ff* 3 3 3 3