



# **ELEGY AND FANFARE – MARCH**

**ROGER NIXON**



**CARL FISCHER®**

*Classic  
Band Edition*

## ... Program Note

The Elegy is a reflective, relatively quiet Adagio which is sharply contrasting in mood to the spirited Fanfare-March. The music was composed in 1956-57 and the first performances were by the University of California Band, James Berdahl conducting. Shortly thereafter the work was revised, and the first performances of the new version were by the San Francisco State College Symphonic Band, Edwin Kruth conducting. The first recording was made by the University of Oregon Symphony Band, Robert Vagner conducting.

In 1961, Elegy and Fanfare-March was in the repertoire of the University of Michigan Symphony Band during its tour of the Soviet Union and Satellite Countries which was sponsored by the United States State Department. Regarding the piece and its reception on this tour, Dr. William D. Revelli, conductor, wrote, "Dear Roger: Your Elegy and Fanfare-March is being played almost nightly for our Soviet audiences and everywhere it is achieving great receptivity. The Russian people are great band fans and have evinced tremendous enthusiasm for your work. In fact, perhaps it is the most popular contemporary piece we are playing on this tour. I expect to perform it in our tour of the satellite countries, and am confident it will achieve the same enthusiastic response that we are enjoying throughout the Soviet Union tour. It is indeed a most effective and well conceived band work. I hope that you will continue to provide us with additional repertoire from your talented pen . . ."

It has been found that American audiences respond with enthusiasm too, as the work has been programmed by college and high school bands across the country.

## ... The Composer

Dr. Roger Nixon is Professor of Music at San Francisco State College. He was born in Tulare, California, and received most of his professional training at the University of California at Berkeley, where his principal teacher was Roger Sessions; he also worked with Sir Arthur Bliss, Ernest Bloch, Charles Cushing, and Frederick Jacobi, and in the summer of 1948 studied privately with Arnold Schoenberg. He was the recipient of the first Phelan Award in music composition. Among his numerous works are a violin concerto, an orchestral suite, much chamber music, choral music, songs, and music for symphonic band.

## ... To The Conductor

Doublings and cross cues permit a performance with less than the instrumentation indicated, although the colors possible with the complete instrumentation are most desirable.

If three pedal timpani are not available, the notes indicated by an asterisk \* in measures 223-225 (of the Fanfare-March) may be omitted. If the timpani available do not have pedal-tuning mechanisms the sections enclosed by brackets [ ] may be omitted, and a Bass Drum roll may be substituted at measures 226-229 if there is not sufficient time for tuning the timpani.



10 15

Fls. I II

Obs.

Cl.

Cl.

A. Cl.

B. Cl.

C. A. Cl.

C. B. Cl.

Bsns.

A. Saxs.

T. Sax.

B. Sax.

10 15

Cors.

F Hrs.

Trbs.

Bors.

Tbs.

Stg. Bs.

*espress*

*cresc.*

*mp*

*mf*

*div.*

*unis.*



20

intensely

Fls. 1 2

Obs. *a2*

Cl.

Cl. *mf* *decresc.* *p* *Alto Cl.* *decresc.* *Bass Cl.*

A. Cl. *decresc.* *p*

B. Cl. *decresc.* *p*

C. A. Cl. *decresc.* *p*

C. B. Cl. *decresc.* *p*

Bsns. *decresc.* *p*

A. Saxs. *decresc.* *p*

T. Sax. *decresc.* *p*

B. Sax. *decresc.* *p*

20

Cors.

F Hns.

Trbs.

Bars.

Tbs.

Stg. Bs.

## Allegro alla marcia (♩ = 138-144)

Picc.  
 Fls.  
 Obs.  
 Cl.  
 Cls.  
 A. Cl.  
 B. Cl.  
 C. A. Cl.  
 C. B. Cl.  
 Bsns.  
 A. Saxs.  
 T. Sax.  
 B. Sax

## Allegro alla marcia (♩ = 138-144)

Cors.  
 F Hns.  
 Trbs.  
 Bars.  
 Tbs.  
 Stg. Bs.  
 Timp.  
 Xyl.  
 Cym.  
 S. D.  
 B. D.

10

Picc.

Fls.

Obs.

Cl.

Cls.

A. Cl.

B. Cl.

C. A. Cl.

C. B. Cl.

Bsns.

A. Saxs.

T. Sax.

B. Sax.

10

Cors.

F. Hns.

Trbs.

Bars.

Tbs.

Stg. Bs.

Timp.

Xyl.

Cym.

S. D.

B. D.

*cresc.*

*mf*

*ff*

*div.*

*a2*



Picc.

Fls.

Obs.

Cl.

Cls.

A. Cl.

B. Cl.

C. A. Cl.

C. B. Cl.

Bsns.

A. Saks.

T. Sax.

B. Sax.

Cors.

F Hns.

Trbs.

Bars.

Tbs.

Stg. Bs.

Timp.

Xyl.

Cym.

S. D.

B. D.

20

20

*mf* *cresc.*

*mf* *cresc.*



Picc.

Fis.

Obs.

Cl.

Cis.

A. Cl.

B. Cl.

C. A. Cl.

C. B. Cl.

Bsns.

A. Saxs.

T. Sax.

B. Sax.

Cors.

F. Hns.

Trbs.

Bars.

Tbs.

Stg. Bs.

Timp.

Xyl.

Cym.

S. D.

B. D.

Picc.

Fis.

Obs.

Cl.

Cls.

A. Cl.

B. Cl.

C. A. Cl.

C. B. Cl.

Bsns.

A. Saks.

T. Sax.

B. Sax.

30

Cors.

F Hns.

Trbs.

Bars.

Tbs.

Stg. Bs.

Timp.

Xyl.

Cym.

S.D.

B.D.



40

Picc. *p* crescendo

Fis. *p* crescendo

Obs. *p* crescendo

Cl. *p* crescendo

Cl. *p* crescendo

Cl. *p* crescendo

A. Cl. *p* crescendo

B. Cl. *p* crescendo

C. A. Cl. *p* crescendo

C. B. Cl. *p* crescendo

Bsns. *p* crescendo

A. Sax. *p* crescendo

T. Sax. *p* crescendo

B. Sax. *p* crescendo

40

Cors. *p*

F. Hns. *p* *a2* *mf* crescendo

Trbs. *p* *a2* *mf* crescendo

Bars. *p* *mf* crescendo

Tbs. *p* *mf* crescendo

Stg. Bs. *p* crescendo

Timp. *(Hard Sticks)* Solo *AAAA*

Xyl. *p* crescendo

Cym. *p* crescendo

S. D. *p*

B. D. *p*