

Antiphonies

fanfare for brass choir

John Frederick Paul

INSTRUMENTAL SERIES



John F Paul Music

Antiphonies

fanfare for brass choir

Instrumentation

4 Trumpets in C
4 Horns in F
4 Trombones
1 Tuba

Spatial Placement

I. Left: Trumpets 1 & 2, Trombones 1 & 2

II. Right: Trumpets 3 & 4, Trombones 3 & 4

III. Center:

Tuba

Center Left: Horns 1 & 2

Center Right: Horns 3 & 4

These groups should be physically separated,
either in different parts of the auditorium or on stage.

Program Notes

Antiphonal music is to be performed by two or more groups physically separated from each other. It has a long and rich history, starting with antiphonal chants sung by divided choirs as part of Christian liturgy. Some of the first examples of music written specifically for instruments were the polychoral canzonas composed by Giovanni Gabrieli around 1600, taking advantage of the architecture of the Basilica San Marco in Venice.

Along the same lines, *Antiphonies* explores the oppositions of three distinct groups of brass instruments and two simultaneous tonalities.

It was written as the opening fanfare for my doctoral recital at the Jacobs School of Music at Indiana University. Donald Erb, my composition teacher at the time, conducted a student ensemble which surrounded the audience.

I have long wanted to revise the work to further enhance the spatial aspects of the piece.

This revision does that.

Mutes

Trumpet 1: cup, straight, harmon

Trumpet 2: cup, straight, harmon

Trumpet 3: cup, harmon

Trumpet 4: cup, straight

Trombone 1: cup, plunger, whispa

Trombone 2: cup, plunger, whispa

Trombone 3: cup, plunger, whispa

Trombone 4:

Antiphonies

fanfare for brass choir

John Frederick Paul

Moderato ♩ = 108

The score is divided into three sections: I, II, and III. Section I includes parts for Trumpet I (staves 1-2) and Trombone I (staves 1-2). Section II includes parts for Trumpet II (staves 3-4) and Trombone II (staves 3-4). Section III includes parts for Horn in F (staves 1-4) and Tuba (staff 1). The music is in 4/4 time and features dynamic markings such as *sfz*, *p*, and *f*, along with performance instructions like *cup mute* and crescendo/decrescendo hairpins.

molto rit. -----

5

I

Tpt. 1
Tpt. 2

II

Tpt. 3
Tpt. 4

Trb. 1
Trb. 2

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4

Tba.

9 Allegro (♩ = 132)

I

Tpt. 1 *ff* to straight mute

Tpt. 2 *ff* to straight mute

Trb. 1 *ff* (cup mute)

Trb. 2 *ff* (cup mute) *p*

II

Tpt. 3 *ff* to harmon mute

Tpt. 4 *ff* to straight mute

Trb. 3 *ff* (cup mute) *mp* (cup mute) *mp*

Trb. 4 *ff* *p*

III

Hrn. 1 *fp*

Hrn. 2 *fp*

Hrn. 3 *fp*

Hrn. 4 *fp*

Tba. *ff*

13

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

mp

simile

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

p

ff

simile

mp

p

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

ff

ff

17

I

Tpt. 1
Tpt. 2

Trb. 1
Trb. 2

II

Tpt. 3
Tpt. 4

Trb. 3
Trb. 4

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tba.

p *mf* *p* *mf*

mf *p* *f* *p*

p *ff* *ff* *ff*

to plunger mute

Antiphonies

23

straight mute

21

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

25

to harmon mute

I

Tpt. 1

Trb. 1

Trb. 2

II

Tpt. 3

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

pp

29

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

mf

p

mf

p

f

mp

f

p

mp

p

p

mf

p

mf

p

ff

p

mp

p

ff

p

33

I

Tpt. 1
Tpt. 2

straight mute
mf

Trb. 1
Trb. 2

p *f* *pp*

II

Tpt. 3
Tpt. 4

straight mute
mf

Trb. 3
Trb. 4

f *pp* *pp* *mp*

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4

ff *p* *f* *pp*

Tba.

mp *pp* *f*

37

I

Tpt. 1
Tpt. 2

Trb. 1
Trb. 2

II

Tpt. 3
Tpt. 4

Trb. 3
Trb. 4

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tba.

to harmon mute

pp

ff

pp

sfz *p*

mute off

pp

mute off

pp

mute off

pp

f

f

f

f

f

f

41 43 harmon mute

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

46

I

Tpt. 1

Tpt. 2

harmon mute

f

Trb. 1

Trb. 2

f *p* *f* *p* *f*

II

Tpt. 3

Tpt. 4

harmon mute

f

Trb. 3

Trb. 4

f *p* *f* *p* *f*

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

p *f* *p* *f* *p*

50

I

Tpt. 1 *ff* *p* *ff* mute off

Tpt. 2 *ff* *p* *ff* mute off

Trb. 1 to whispa mute

Trb. 2 *mf* *p* *mf* *ff* to whispa mute

II

Tpt. 3 *ff* *p* *ff* mute off

Tpt. 4

Trb. 3 *mf* *p* *mf* *ff* to whispa mute

Trb. 4 *mf* *p* *mf* *ff* to whispa mute

III

Hrn. 1 *f* *p* *p* lontano (echo)

Hrn. 2 *f* *p*

Hrn. 3 *f* *p*

Hrn. 4 *f* *p* *pp*

Tba. *ff* *mf* *ff*

54

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

whispera mute

pp

whispera mute

pp

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

whispera mute

pp

whispera mute

pp

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

lontano (echo)

p

58

I

Tpt. 1
Tpt. 2

Trb. 1
Trb. 2

II

Tpt. 3
Tpt. 4

Trb. 3
Trb. 4

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4

Tba.

pp

stopped
+

p *mf* *p*

stopped
+

p *f* *p* *mf* *p*

stopped
+

p *f* *p* *mf* *p*

stopped
+

p *f*

62

This musical score is for a brass ensemble and is divided into three systems. System I consists of two trumpets (Tpt. 1, 2) and two trombones (Trb. 1, 2). System II consists of two trumpets (Tpt. 3, 4) and two trombones (Trb. 3, 4). System III consists of four horns (Hrn. 1, 2, 3, 4) and one tuba (Tba.).

The key signature has one flat (Bb) and the time signature is 4/4. Measure 62 contains the following parts:

- System I:** Tpt. 1 & 2 are silent. Trb. 1 & 2 play a melodic line starting on Bb2 (for Trb. 1) and Bb1 (for Trb. 2). Dynamics include *pp* and "mute off" for Trb. 2.
- System II:** Tpt. 3 & 4 are silent. Trb. 3 & 4 play a melodic line starting on Bb3 (for Trb. 3) and Bb2 (for Trb. 4). Dynamics include *pp* and "mute off" for Trb. 4.
- System III:** Hrn. 1, 2, 3, 4, and Tba. play rhythmic patterns. Hrn. 1, 2, 3, 4 have dynamics *f*, *p*, *f*, and *p* respectively. They also have performance markings: "open", "stopped +", and *pp* to *f*. Tba. starts on Bb1 with a *p* dynamic.

67

66

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

mute off

open

pp

mp

open

pp

open

pp

open

mp

open

mp

p

f

p

f

p

f

p

f

mf

p

pp

I

Tpt. 1
Tpt. 2

II

Tpt. 3
Tpt. 4

Trb. 1
Trb. 2

Trb. 3
Trb. 4

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4

Tba.

74

I

Tpt. 1
Tpt. 2

Trb. 1
Trb. 2

II

Tpt. 3
Tpt. 4

Trb. 3
Trb. 4

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4

Tba.

p *f* *p* *f* *p*

78

I

Tpt. 1 *ff*

Tpt. 2 *ff*

Trb. 1

Trb. 2

II

Tpt. 3 *ff*

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1 *ff p ff ff*

Hrn. 2 *ff p ff ff*

Hrn. 3 *ff p ff ff*

Hrn. 4 *ff p ff ff*

Tba. *ff*

83

I

Tpt. 1

Tpt. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

86

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

f *ff* *p* *ff*

f *ff* *p* *ff*

pp *pp* *pp* *pp*

90

I

Tpt. 1
Tpt. 2

Trb. 1
Trb. 2

II

Tpt. 3
Tpt. 4

Trb. 3
Trb. 4

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4

Tba.

fp *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *p* *sfz*

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

98

I

Tpt. 1

Tpt. 2

fp

Trb. 1

Trb. 2

f *p*

f *p*

II

Tpt. 3

Tpt. 4

fp

Trb. 3

Trb. 4

f *p*

f *p*

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

f *p*

102

I

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

Tpt. 2
f *ff* *p* *ff*

Trb. 1
ff *f*

Trb. 2
ff *f*

II

Tpt. 3
f *ff* *p* *ff*

Tpt. 4
f *ff* *p* *ff*

Trb. 3
ff *f*

Trb. 4
ff *f*

III

Hrn. 1
ff

Hrn. 2
ff

Hrn. 3
ff

Hrn. 4
ff

Tba.
ff

108

Piu mosso (♩ = 136)

This musical score is for the piece "Antiphonies" on page 29, starting at measure 106. The tempo is marked "Piu mosso" with a quarter note equal to 136 beats per minute. The score is divided into three sections: I, II, and III.

- Section I:** Includes parts for Trumpets 1 & 2, Trombones 1 & 2, and Trombones 3 & 4. Measures 106-108 show complex rhythmic patterns with dynamic markings of *f*, *p*, and *ff*.
- Section II:** Includes parts for Trumpets 3 & 4, and Trombones 3 & 4. Measures 106-108 continue the rhythmic patterns with dynamic markings of *f*, *p*, and *ff*.
- Section III:** Includes parts for Horns 1, 2, 3, and 4, and Tuba. Measures 106-108 show more rhythmic patterns with dynamic markings of *f* and *fp*.

The score features various musical notations including slurs, accents, and dynamic markings. A large watermark "Dorland Music" is visible across the page.

110 113

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

p

p

mf

p

p

mf

f

f

f

f

f

f

114

I

Tpt. 1 *pp* *f*

Tpt. 2 *pp* *f*

Trb. 1 *pp* *mf* *p* *f*

Trb. 2 *mf* *p* *mf* *f*

II

Tpt. 3 *pp* *f*

Tpt. 4 *f*

Trb. 3 *mf* *p* *f*

Trb. 4 *mf* *p* *f*

III

Hrn. 1 *mf* *f* *mf*

Hrn. 2 *mf* *f* *mf*

Hrn. 3 *mf* *f* *mf*

Hrn. 4 *mf* *f* *mf*

Tba. *f*

118

The score is organized into three sections, I, II, and III, each with its own group of staves. Section I includes two trumpet staves and two trombone staves. Section II includes two more trumpet staves and two more trombone staves. Section III includes four horn staves and one tuba staff. The music is written in treble clefs for the upper instruments and bass clefs for the lower instruments. Dynamics are indicated by 'ff' and 'f' throughout. A large diagonal watermark is present over the score.

I

Tpt. 1
Tpt. 2

Trb. 1
Trb. 2

II

Tpt. 3
Tpt. 4

Trb. 3
Trb. 4

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4

Tba.

122

I

Tpt. 1
Tpt. 2

Trb. 1
Trb. 2

II

Tpt. 3
Tpt. 4

Trb. 3
Trb. 4

III

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4

Tba.

p, *f*, *sfz*, *ff*

Detailed description of the musical score: The score is for a brass ensemble and is divided into three systems. System I includes Trumpets 1 and 2, and Trombones 1 and 2. System II includes Trumpets 3 and 4, and Trombones 3 and 4. System III includes Horns 1-4 and Tuba. The music is in 3/4 time and features a variety of dynamics from piano (*p*) to fortissimo (*ff*). The key signature has one sharp (F#). The score includes a large watermark reading 'Copyrighted Material' diagonally across the page.

127 *poco a poco accelerando*

I

Tpt. 1 *ff*

Tpt. 2 *ff*

Trb. 1 *ff* (b)

Trb. 2 *ff*

II

Tpt. 3 *ff*

Tpt. 4 *ff*

Trb. 3 *ff*

Trb. 4 *ff*

III

Hrn. 1 *ff*

Hrn. 2 *ff*

Hrn. 3 *ff*

Hrn. 4 *ff*

Tba. *ff* *p* *f*

130

I

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

II

Tpt. 3

Tpt. 4

Trb. 3

Trb. 4

III

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tba.

G.P.

ffz

ff