

Fanfare to the King

Jonathan M. McMillan

A

$\text{♩} = 120$

11

f

16

mf 6 6 *ff*

21

3 3 3

B

25

3 3 3 7

36

f 3 3 3

C

42

7 3 *mf*

54

3 3 3 3

60

f *ff*

63



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♩ = 120

A

11

f

16

mf

6

ff

21

3

3

3

B

25

3

3

3

7

36

f

3

3

3

C

42

mp

3

3

3

48

mf

3

3

54

3

3

60

f *ff*

63 *rit.* a tempo

Fanfare to the King

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A

$\text{♩} = 120$

11

f

16

mf

6

f

21

6

6

24

6

6

6

B

27

6

mf

3

33

mf

mf

3

C

40

mp

3

47

3

52

mf

58

62

62

rit.

a tempo

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♩ = 120

A

11

16

mf 6 6 *f* 3

21

24

27

B

33

mf 3 *mf* 3

40

C

mp 3

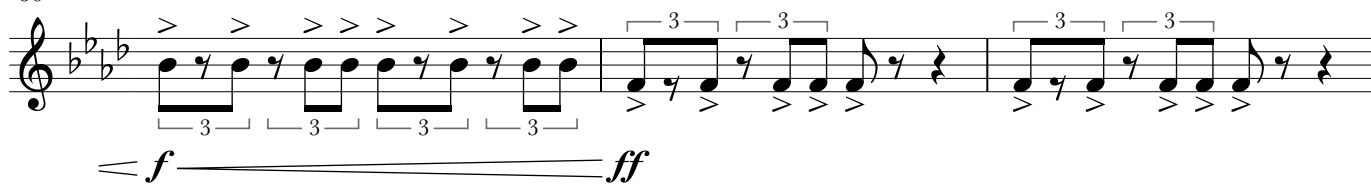
47

3 *mf*

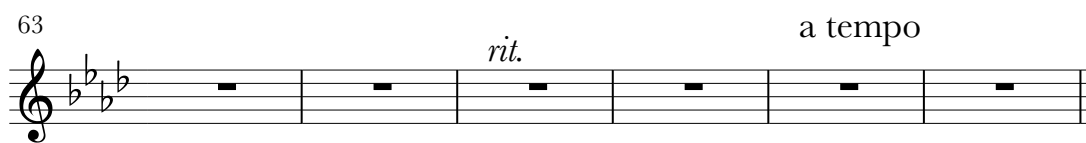
53



60



63



Fanfare to the King

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♩ = 120

A

11

f

16

mf

6

6

f

21

6

6

24

6

6

6

6

B

27

6

mf

3

33

mf

mf

3

C

40

f

3

47

mf

Staff 47-53: Treble clef, key signature of two flats (Bb, Eb). Measures 47-53 contain various chords and triplets. Measure 53 ends with a triplet of eighth notes. Dynamic *mf* is marked in measure 53.

54

Staff 54-59: Treble clef, key signature of two flats. Measures 54-59 continue the musical sequence with chords and triplets. Measure 59 ends with a triplet of eighth notes.

60

Staff 60-62: Treble clef, key signature of two flats. Measures 60-62 feature a series of triplets of eighth notes. Measure 62 ends with a triplet of eighth notes. Dynamics *f* and *ff* are indicated with a crescendo line spanning measures 60-62.

63

Staff 63-68: Treble clef, key signature of two flats. Measures 63-68 consist of whole rests. The tempo marking *rit.* (ritardando) is placed above measure 65, and *a tempo* is placed above measure 67. The staff ends with a double bar line in measure 68.

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♩ = 120

4

p

7

mf

10

A

13

f

ff

7

24

B

28

mf

31

34

37

f

40

43

C

mp

46

49

52

mf

57

f

61

ff

mf *mp*

rit.

66

a tempo

a tempo

Fanfare to the King

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$\text{♩} = 120$

p

mf

A

f

B

mf

mf

C

42



48



54



60



f ————— *ff*

63



Fanfare to the King

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$\text{♩} = 120$

4

p

7

mf

10

A

13

f

ff

7

24

B

28

8

f

39

42

C

45

mp

The musical score is written for Contrabassoon in 4/4 time, with a tempo of 120 beats per minute. The key signature consists of three flats (B-flat, E-flat, A-flat). The piece is divided into three sections: A, B, and C. Section A begins at measure 13 with a forte (f) dynamic and a fortissimo (ff) dynamic. Section B starts at measure 28 with a forte (f) dynamic. Section C starts at measure 45 with a mezzo-piano (mp) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

48

51

55

60

63

Fanfare to the King

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♩ = 120

A

12 8

mf *f*

23

mf *f*

B

28 8

> mf < f *mf*

C

41 8

mp

53

pp

55

p

57

p

59

ff

62

Musical score for measures 62-66. The key signature has two flats (B-flat and E-flat). Measure 62 contains two triplet eighth notes (F4, G4) and two triplet eighth notes (F4, E4), each with an accent (>). Measure 63 contains a quarter rest, a quarter rest, and a quarter note (F4) with an accent (>). Measure 64 contains a quarter rest, a quarter rest, and a quarter note (F4) with an accent (>). Measure 65 contains a quarter rest, a quarter rest, and a quarter note (F4) with an accent (>). Measure 66 contains a quarter rest, a quarter rest, and a quarter note (F4) with an accent (>). The tempo marking *rit.* is placed above measure 64, and *a tempo* is placed above measure 66.

Fanfare to the King

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A

$\text{♩} = 120$

12 8

mf *f*

23

mf *f*

B

28 8

> mf < f *mf*

C

41 12

mp

57

p

59

ff

62

rit. *a tempo*

Fanfare to the King

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A

$\text{♩} = 120$

11

f

15

19

ff

23

B

27

8

ff

39

43

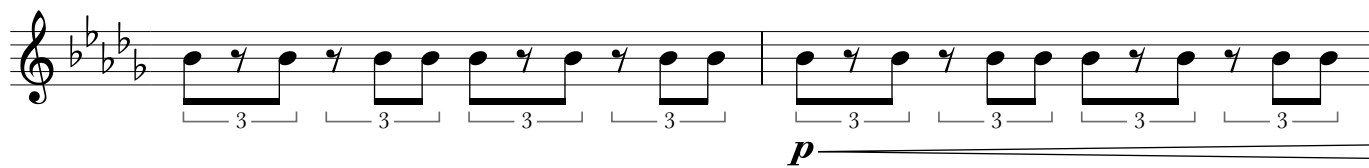
C

8

pp

54

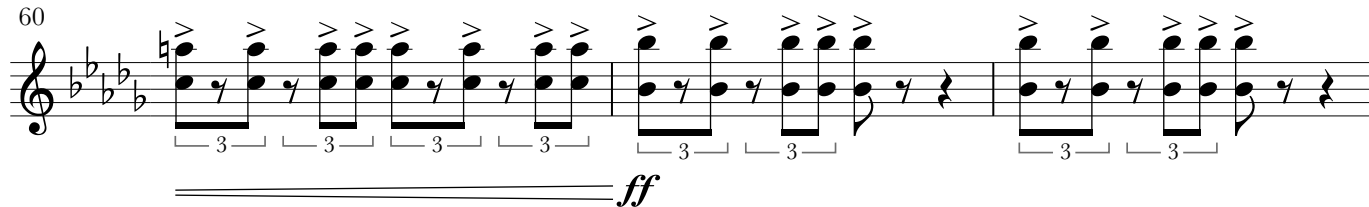
56



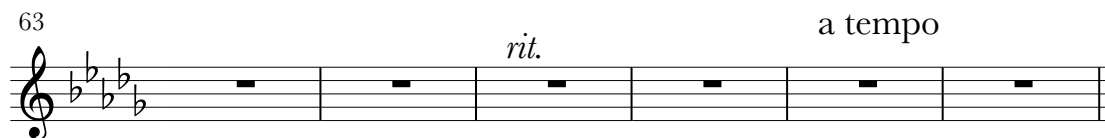
58



60



63



Fanfare to the King

Jonathan M. McMillan

$\text{♩} = 120$

4

p < f *p < f* *p < f* *p < f* *p < f*

A

10 *mp < f* *mf < f* *mf < f* *f* 3 3 3 3

15 3 3 3 3 3

18 3 3 3 3 3 3 3

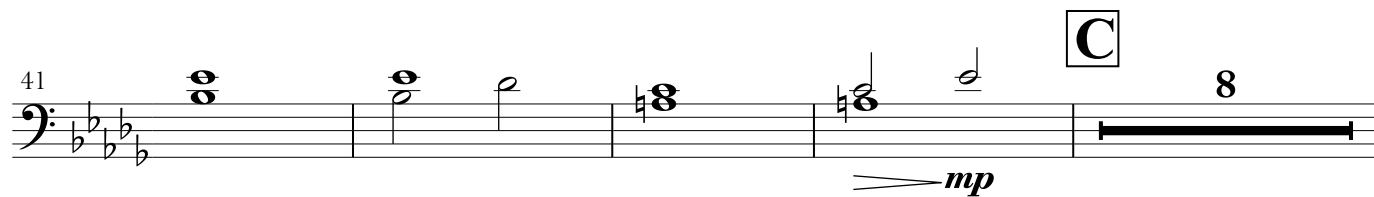
21 *ff* 3 3 3 3 3 3 3

24 3 3 3 3 3 3 3 3 3 3 3

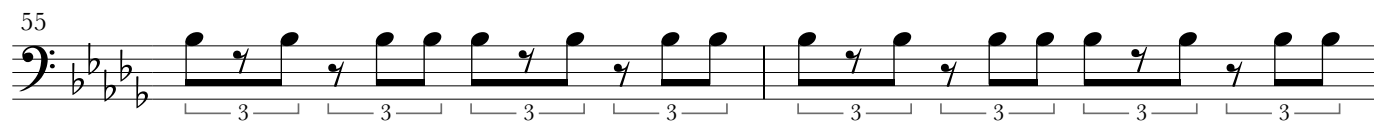
B

27 *mf* 8 8 8 8

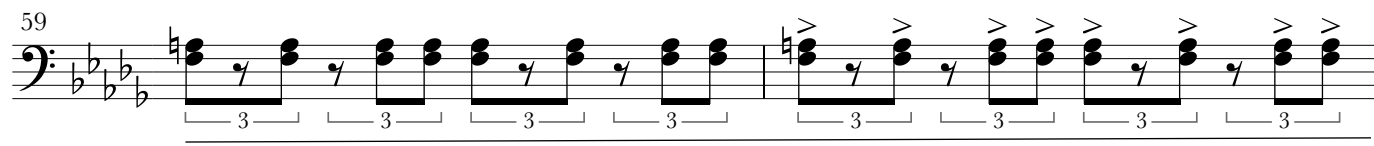
33 *f* 8 8 8 8 8 8 8 8

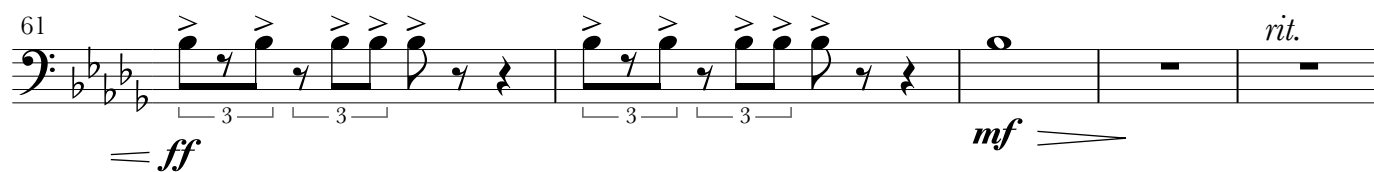
41 

53 

55 

57 

59 

61 

66 

Fanfare to the King

Jonathan M. McMillan

Musical score for "The Swan" by Charles Ives, featuring a bass line. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked as 120 beats per minute. The score is divided into three sections: A, B, and C.

Section A: Measures 10-21. Dynamics include *mp*, *mf*, *f*, and *ff*. Articulations include accents and slurs. The section ends with a repeat sign.

Section B: Measures 27-32. Dynamics include *mf* and *f*. The section ends with a repeat sign.

Section C: Measures 40-47. Dynamics include *mp*. The section ends with a repeat sign.

53 *pp*

55

57 *p*

59

61 *ff* *mf* *rit.*

66 a tempo

Tuba

Fanfare to the King

Jonathan M. McMillan

A

$\text{♩} = 120$

II

mf *f*

16

20

ff

24

B

28

mf

31

34

37

f

40

43 C

53

55

57

59

61

66

mp

pp

p

ff

rit.

a tempo

Detailed description: The musical score is written for a bass clef instrument in the key of B-flat major (three flats). It consists of seven staves of music. The first staff (measures 43-46) features eighth notes with triplet markings, followed by a 7-measure rest. The second staff (measures 47-50) and third staff (measures 51-54) consist of eighth notes with triplet markings. The fourth staff (measures 55-58) continues with eighth notes and triplets. The fifth staff (measures 59-60) shows eighth notes with triplets, with the second half of the staff featuring a descending eighth-note scale with accents. The sixth staff (measures 61-64) begins with eighth notes and triplets, followed by two measures of whole rests. The seventh staff (measures 65-66) contains two measures of whole rests. Dynamic markings include *mp* at measure 46, *pp* at measure 47, *p* at measure 57, *ff* at measure 61, and *rit.* at measure 63. A tempo marking 'a tempo' appears above the final staff. A rehearsal mark 'C' is placed at the end of the first staff.

Timpani

Fanfare to the King

Jonathan M. McMillan

A

$\text{♩} = 120$

11

mf $\leq$ *f*

16

20

$\leq$ *ff*

24

B

28

14

mf

f $\rightarrow$ *mp*

6

52

p

p

58

mf

f

mp $\leq$ *ff*

f $\rightarrow$ *mf*

64

mp

rit.

p

a tempo

Fanfare to the King

Jonathan M. McMillan

• = 120

A **B**

12 16 8

f

39

3 3 3

C

45 20 *rit.* a tempo

Fanfare to the King

Jonathan M. McMillan

• = 120

A **B**

12 16 7

mf *f*

38 **C**

7 14

mf *f* *ff* *f* *mf*

63 *rit.* a tempo

Snare Drum

Fanfare to the King

Jonathan M. McMillan

♩ = 120

A **B**

12 16

mf

31

36

f

40

C

44

12

mp *p*

59

ff *rit.* a tempo

4

Fanfare to the King

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A

$\bullet = 120$

12

f

17

22

B

27

mf

32

37

f

C

42

14

60

f

ff

rit.

a tempo

68

Fanfare to the King

Jonathan M. McMillan

A

$\bullet = 120$

$\frac{4}{4}$

12

f

B

21

C

30

7

f

7

16

ff

64

rit.

a tempo

||

Fanfare to the King

Jonathan M. McMillan

A **B**

$\bullet = 120$

4/4

12 15 12

$p < ff > ppp$

C

44 4

$p < ff > ppp$ $p < ff > ppp$

56 6 *rit.* a tempo

$p < f > ppp$

Harp

Fanfare to the King

Jonathan M. McMillan

$\bullet = 120$

p

4

7

mf

10

mf

gliss.

gliss.

gliss.

A

f

6

6

7

7

29

B

Musical score for measures 29-33. The key signature has four flats (B-flat major or D-flat minor). The tempo/mood is marked *mf*. The right hand features a melody with a triplet of eighth notes in measure 30 and a triplet of eighth notes in measure 31. The left hand plays a steady eighth-note accompaniment.

34

Musical score for measures 34-38. The key signature has four flats. The tempo/mood is marked *f*. The right hand has a triplet of eighth notes in measure 34 and a half note in measure 35. The left hand continues the eighth-note accompaniment.

39

Musical score for measures 39-42. The key signature has four flats. The right hand features a triplet of eighth notes in measure 39 and a triplet of eighth notes in measure 42. The left hand continues the eighth-note accompaniment.

43

C

Musical score for measures 43-45. The key signature has four flats. The tempo/mood is marked *p*. The right hand has a triplet of eighth notes in measure 44 and a triplet of eighth notes in measure 45. The left hand continues the eighth-note accompaniment.

46

Musical score for measures 46-47. The key signature has four flats. The right hand features a triplet of eighth notes in measure 46 and a triplet of eighth notes in measure 47. The left hand continues the eighth-note accompaniment.

48

50

52

54

56

58

3

3

3

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

61

ff

rit.

a tempo

Fanfare to the King

Jonathan M. McMillan

♩ = 120

A

11

p *f*

15

19

B

24

mf

30

36

f

C

42

mp

49

div.

mf 6 6

The musical score is written for Violins I in 4/4 time, with a tempo of 120 beats per minute. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is divided into three main sections: A, B, and C. Section A begins at measure 11 with a piano (p) dynamic and a forte (f) dynamic. Section B begins at measure 24 with a mezzo-forte (mf) dynamic. Section C begins at measure 42 with a mezzo-piano (mp) dynamic. The score includes various musical notations such as triplets, sixths, and dynamic markings.

55

mf 6 6 6

58

mf 3 3 3 3 3 3 3 3

61

ff 3 3 3 3 3 3 3 3 *rit.*

66 a tempo

Violins II

Fanfare to the King

Jonathan M. McMillan

A

$\text{♩} = 120$

II

p *f*

15

19

div.

23

B

27

mf

32

f

38

C

44

mp

div.

52

mf 6 6 *mf* 6 6

56

6 6

59

mf 3 3 3 3 3 3 3 3 3 3

div.

61

ff 3 3 3 3 3 3 3 3 3 3 3 3 *rit.*

66

a tempo

Violas

Fanfare to the King

Jonathan M. McMillan

$\text{♩} = 120$

8

mf

A

11

f

14

18

div.

22

B

26

mf

31

f

37

C

43

mp

51 *div.*

mf 6

55

mf 6 6 6

58

mf 3 3 3 3 3 3 3 3

61

ff 3 3 3 3 3 3 3 3

rit.

66 *a tempo*

Cellos

Fanfare to the King

Jonathan M. McMillan

$\text{♩} = 120$

p

4

7

mf

10

A

13

f

17

21

25

B

29

mf

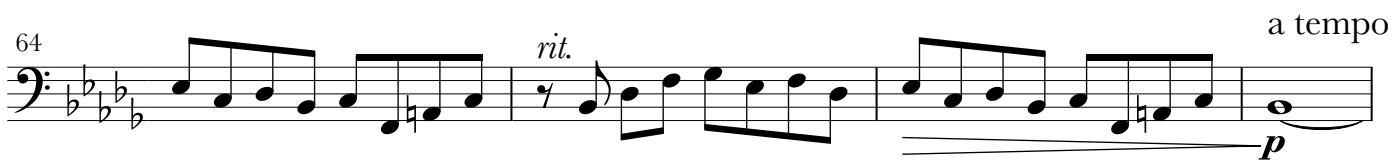
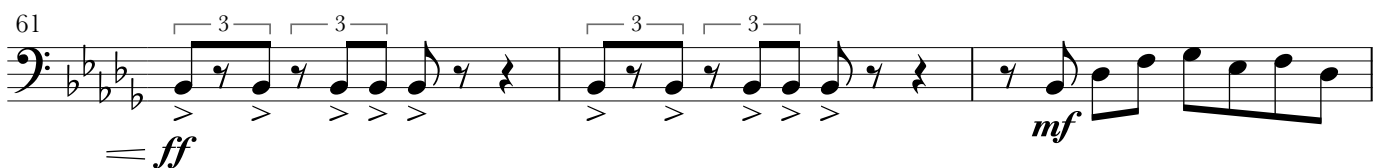
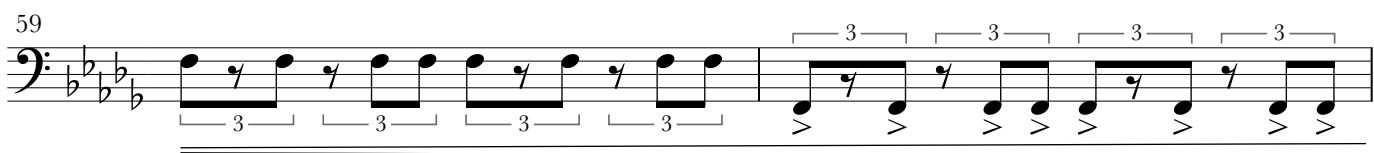
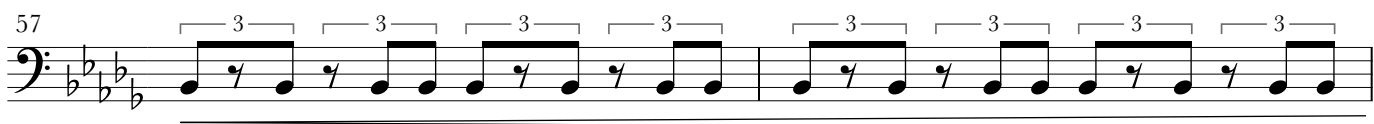
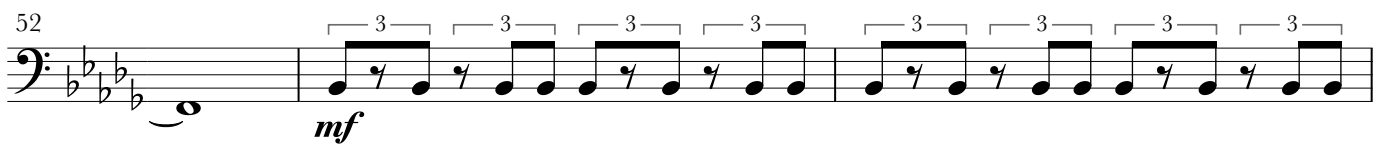
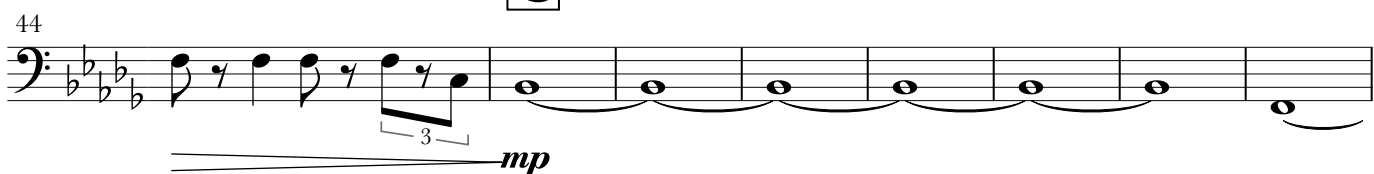
32

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C



68



Fanfare to the King

Jonathan M. McMillan

$\text{♩} = 120$

4

p

7

mf

10

A

13

f

17

ff

21

25

B

29

mf

32

35

38

41

C

44

47

50

53

55

57

59

61

ff *mf* *mp* *rit.*

66

a tempo

p