

Allan V. Daleus

Together Again

A Celebration Fanfare

Grade 3

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Together Again, once entitled *Fanfare*, was a piece that I had finished writing in December of 2018. At the time, it had no special meaning and so, I decided to set it aside. After months went by, I decided to share a few compositions of mine with my former teacher, friend, and composer, Patrick Burns. After taking a listen and viewing the first edition of the fanfare, he decided that it would be a great addition to his publishing catalog. Of course, before it could be published, it needed some work. So, I took it out again, virtually dusted it off, and began to refine the piece to what it is now. The more I worked on the piece, the more meaningful it became.

The original plan was to have the Bloomfield Youth Band premiere the piece at their final concert of their 34th season, in June 2020, but due to the coronavirus pandemic, it never took place. As I reworked this piece during quarantine, I felt like the title needed to reflect the time spent in isolation. At first, I changed the title to *Celebratory Fanfare*, but with the days, weeks, and months of time that passed, I began to feel the effects of not playing in live ensembles — a place where I find personal solace. I now wait for the moment when we can play *together again*.

The title of this refers to the anticipation of the first time we all play together coming out of quarantine. It's about that split second of nerve and anticipation that rushes over you before coming onto the stage. It's about that excitement and joy you have in being able to share musical gifts with an audience of community members, friends, and family. It's about celebrating and appreciating every chance and moment we have to perform with friends, colleagues, and peers to start a concert and make beautiful music — together.



Allan V. Daleus
July 12, 2020



A New Jersey native, **ALLAN V. DALEUS** (b. 1999) is currently a senior music education major at the John J. Cali School of Music at Montclair State University in Montclair, NJ. He studies clarinet and bass clarinet with Professor KeriAnn DiBari-Oberle and performed with the MSU Symphonic and Campus Bands, the MSU Wind Symphony, and the MSU Clarinet Choir. Daleus is currently the President of the New Jersey Music Educators Association (NJMEA) Collegiate Chapter and former President of MSU's National Association for Music Education (NAfME) Collegiate Chapter. In his time with NAfME, Daleus has attended state conferences and legislative summits virtually and in Washington D.C. to fight for education policy changes for schools.

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TOGETHER AGAIN

A Celebratory Fanfare

Allan V. Daleus (ASCAP)

Bold and Triumphant (♩ = 132)

The musical score is arranged in a standard orchestral format. It includes staves for the following instruments:

- Flute
- Oboe
- Bassoon
- Clarinet 1 in B♭
- Clarinet 2 in B♭
- Clarinet 3 in B♭
- Bass Clarinet in B♭
- Alto Saxophones 1 & 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet 1 in B♭
- Trumpets 2 & 3 in B♭
- Horns 1 & 2 in F
- Trombone 1
- Trombones 2 & 3
- Euphonium
- Tuba
- Snare Drum
- Bass Drum
- Crash Cymbals
- Marimba
- Xylophone
- Vibraphone
- Glockenspiel
- Chimes
- Timpani

The score begins with a key signature of two flats (B♭ major) and a 4/4 time signature. The tempo is marked as quarter note = 132. The percussion section, including Snare Drum, Bass Drum, and Crash Cymbals, has dynamic markings of *mp*, *mf*, and *f*. The Timpani part starts with a forte (*f*) dynamic. The score is presented as a blank page with musical notation lines and some initial notes in the Snare Drum and Timpani parts.

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FL. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff* (sempre a2)

2

T. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

2 *ff*

3

Hn. 1 *ff*

2 *ff*

Tbn. 1 *ff*

2 *ff*

3

Euph. *ff*

Tba. *ff*

S.D. *ff* *f* *mf* *ff* *f*

B.D. *p sub.* *ff* *f*

Cr. Cyms. *ff*

Mar. *ff* Marimba

Xyl. *ff*

Vib. *ff* (hard-core yarn or rubber)

Glock. *ff* (hard plastic)

Chim. *ff*

Timp. *p sub.* *ff* *fp* *ff*

FL. *div.* *unis.* *mf*

Ob. *mf*

Bsn. *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *f* *mf*

A. Sax. 1 *mf*

2 *mf*

T. Sax. *f* *mf*

Bari. Sax. *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

3 *mf*

Hn. 1 *f* *mf*

2 *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

3 *mf*

Euph. *f* *mf*

Tba. *f* *mf*

S.D. *mf* *ff* *f* *mf*

B.D. *mf*

Cr. Cyms.

Mar. Xyl.

Vib.

Glock.

Chim.

Timp. *fp* *ff* *mf*

13

Fl. *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1
2

T. Sax. *mf*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1 *mp*

Tbn. 2
3 *mp*

Euph. *mp*

Tba. *mp*

S.D.
B.D. *mp* *fp* *mp*

Cr. Cyms.

Mar. Xyl. *mf* *mp*

Vib. *mf* *mp*

Glock. *mf*

Chim.

Timp. *mp* *p sub.* *mp*

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1

Tbn. 2
3

Euph.

Tba.

S.D.
B.D.

Cr. Cyms.

Mar.
Xyl.

Vib.

Glock.

Chim.

Timp.

mf

p

mp

pp

32

Fl. *p* *mf*
 Ob. *p*
 Bsn. *p* *mf*
 Cl. 1. *p* *mf*
 Cl. 2. *mf*
 Cl. 3. *p* *mf*
 B. Cl. *p* *mf*
 A. Sax. 1 *p* *mf*
 2
 T. Sax. *p* *mf*
 Bari. Sax. *p* *mf*
 Tpt. 1
 2
 3
 Hn. 1
 2
 Tbn. 1
 2
 3 *p* *mf*
 Euph. *p* *mf*
 Tba. *p* *mf*
 S.D. *(on rim)* *p* *mf* *p*
 B.D.
 Cr. Cyms.
 Mar. Xyl. *mf*
 Vib. *mf*
 Glock. *p*
 Chim. *mf*
 Timp.

Fl. *mp*

Ob. *mp*

Bsn. *p*

Cl. 1. *p* *mp*

Cl. 2. *p* *mp*

Cl. 3. *p*

B. Cl. *p*

A. Sax. 1 *f*

2

T. Sax. *mp*

Bari. Sax. *p*

Tpt. 1 *p*

Tpt. 2 *p*

3

Hrn. 1 *mp* *f*

2

Tbn. 1 *p*

Tbn. 2 *p*

3

Euph. *p*

Tba. *p*

S.D. *p*

B.D.

Cr. Cyms.

Mar. *p*

Xyl.

Vib. *p*

Glock.

Chim.

Timp.