

# Fanfare for Full Fathom Five

(2015)

for brass and percussion

## John Mackey

Commissioned by Columbus State University (Jamie L. Nix, Director of Wind Ensemble Activities)  
Arizona State University (Gary W. Hill, Director of Ensembles)  
Georgia State University (Robert J. Ambrose, Director of Bands)  
Louisiana State University (Damon S. Talley, Director of Bands)  
Oklahoma State University (Joseph Missal, Director of Bands)  
University of California Los Angeles (Travis J. Cross, Wind Ensemble Conductor)  
University of Florida (David Waybright, Director of Bands)  
University of Oregon (Rodney Dorsey, Director of Bands)  
and Western Michigan University (Scott Boerma, Director of Bands)

Consortium organized by Jamie L. Nix, Columbus State University

## Instrumentation

6 Trumpets in C (placed with three each on the far sides of the ensemble) \*

6 Horns in F

3 Tenor Trombones

3 Bass Trombones (contrabass trombone optional for bass trombone 3)

2 Tubas

Organ (optional)

4 Percussionists :

Player 1: Timpani

Player 2: Crash cymbals

Player 3: Tam-Tam and large suspended cymbal

Player 4: Bass drum

\* The trumpets - three each - should be placed on the far sides of the ensemble, creating a left (trumpets 1-3) and right (trumpets 4-6) antiphonal effect. The placement of the other players is left to the discretion of the conductor.

## **Program Note**

"Fanfare for Full Fathom Five" takes its title from Shakespeare's "The Tempest," where Shakespeare's text refers to a drowning during a storm and shipwreck in water about five fathoms (30 feet) deep:

*Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.*

– William Shakespeare, *The Tempest*: 1.2.396-401.

In *The Tempest*, this rather foreboding and gloomy text is sung by the tormented spirit Ariel to the young prince of Naples, Ferdinand, who has just escaped a shipwreck caused by the eponymous storm and is unaware of whether his father — the King, Alonso — has survived. In reality, Ariel's dire taunt proves to be somewhat inaccurate, but his song has a place in the English lexicon partly due to two phrases which have entered common usage: "full fathom five," a nautical reference that indicates a placement under a depth of thirty feet of water but is used metaphorically to imply an impossible and unavoidable doom; and "sea-change," which describes an unexpected and profound transformation. Both of these images, along with the backdrop of a tumultuous squall, paint the musical language of John Mackey's *Fanfare for Full Fathom Five*.

The fanfare is scored for an athletic array of brass and percussion: six trumpets (deliberately split into two quasi-antiphonal trios), six horns, three tenor trombones, three bass trombones, two tubas, and four percussion, with an ad libitum organ and the possible substitution of contrabass trombone. The orchestration and architecture of the piece is designed to be analogous to Richard Strauss' *Wiener Philharmoniker Fanfare*, but where Strauss' fanfare is emotionally straightforward with bounds of unstoppable heroism, Mackey's is more complex, taking the traditional fanfare rhythms and motifs and blurring them with a whirlwind of dissonance through chromaticism and murky glissandi that present the whole in a darker and more sinister context. All of the typical hallmarks of the fanfare genre are present: vibrantly articulated triplets in the trumpets, soaring horn lines, and brash pedal points in the low brass (doubled colorfully by the organ). The harmonic language is one of abrupt shift; the blustery opening seems to clearly establish B-flat major as the home key, but each time it seems to reaffirm this notion, it veers wildly into unexpected territory. The piece ends triumphantly in E-flat, but along the way it also takes detouring ventures through D-flat, G-flat, and perhaps most strangely, E major during the work's contrastingly delicate midpoint. In the end, despite a journey that is continuously rich and strange, the heroes win the day and, as in *The Tempest*, all comes to a happy and victorious conclusion.

Duration: about 3 minutes

*"Fanfare for Full Fathom Five" received its world premiere on March 26, 2015, with the Columbus State University Wind Ensemble, conducted by Jamie L. Nix, in Schermerhorn Symphony Center in Nashville, Tennessee, as part of the College Band Directors National Association (CBDNA) National Convention.*

# Fanfare for Full Fathom Five

$\text{♩} = 146$

for Jamie Nix

John Mackey

The musical score is arranged in a standard orchestral layout. The top section consists of six C Trumpets (labeled 'I f t.' on the left), three Horns (labeled 'Horn 1-2', 'Horn 3-4', 'Horn 5-6'), three Trombones (labeled 'Trombone 1', 'Trombone 2', 'Trombone 3'), three Bass Trombones (labeled 'Bass Tbn. 1', 'Bass Tbn. 2', 'Bass Tbn. 3 (or Cb. Tbn.)'), and two Tubas (labeled 'Tuba 1', 'Tuba 2'). An optional Organ part is also present. The bottom section includes the Timpani (with initial tuning Gb, Ab, Bb, Db), Crash Cymbals, Suspended Cymbal and Tam-Tam, and Bass Drum. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *ffp*, *pp*, and *mf*. Time signatures change from 3/2 to 4/4 and back to 3/2. A large diagonal watermark 'for personal use only' is overlaid across the center of the score.

C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
C Tpt. 4  
C Tpt. 5  
C Tpt. 6  
Horn 1-2  
Horn 3-4  
Horn 5-6  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn. 1  
Bs. Tbn. 2  
Bs. Tbn. 3  
Tuba 1  
Tuba 2  
Org.  
Timp  
Crash  
Cymb, T.T.  
BD

for personal use only

Score for Percussion section, measures 9-12. The score includes parts for C Trumpets (1-6), Horns (1-2, 3-4, 5-6), Trombones (1-3), Bass Trombones (1-3), Tubas (1-2), Organ, Timpani, Crash, Cymbals/T.T., and Bass Drum.

Measures 9 and 10 are in 3/4 time, and measures 11 and 12 are in 4/4 time. The music features complex rhythmic patterns with triplets and dynamic markings such as *f*, *ff*, *mf*, and *p*.

Specific performance instructions include:
 

- "(nearly flat, pitch irrelevant) choke" for the Timpani part in measure 12.
- "bow" with long threaded rod for the Cymbals/T.T. part in measure 12.
- "choke" for the Bass Drum part in measure 12.
- "choke" for the Organ part in measure 12.
- "Db to high Gb" for the Organ part in measure 12.

A large watermark "for personal use only" is overlaid diagonally across the score.

**C Tpt. 1**  
*ff* *f* *ff* *f* *ff* *f*

**C Tpt. 2**  
*ff* *f* *ff* *f* *ff* *f*

**C Tpt. 3**  
*ff* *f* *ff* *f* *ff* *f*

**C Tpt. 4**  
*ff* *f* *ff* *f* *ff* *f*

**C Tpt. 5**  
*ff* *f* *ff* *f* *ff* *f*

**C Tpt. 6**  
*ff* *f* *ff* *f* *ff* *f*

**Horn 1-2**  
*ff* *f* *ff* *f* *ff* *f*

**Horn 3-4**  
*ff* *f* *ff* *f* *ff* *f*

**Horn 5-6**  
*ff* *f* *ff* *f* *ff* *f*

**Tbn. 1**  
*ff* *f* *ff* *f* *ff* *f*

**Tbn. 2**  
*ff* *f* *ff* *f* *ff* *f*

**Tbn. 3**  
*ff* *f* *ff* *f* *ff* *f*

**Bs. Tbn. 1**  
*ff* *f* *ff* *f* *ff* *f*

**Bs. Tbn. 2**  
*ff* *f* *ff* *f* *ff* *f*

**Bs. Tbn. 3**  
*ff* *f* *ff* *f* *ff* *f*

**Tuba 1**  
*ff* *f* *ff* *f* *ff* *f*

**Tuba 2**  
*ff* *f* *ff* *f* *ff* *f*

**Org.**  
*f* *f* *ff* *f* *ff* *f*

**Timp**  
*f* *f* *ff* *f* *ff* *f*

**Crash**  
*f* *f* *f* *f* *f* *f*

**Sus. Cymb.**  
*mp* *mf* *p* *p* *p* *p*

**BD**  
*f* *mp* *mf* *f* *mf* *f*

**14**

C Tpt. 1 *mf* *ff*  
 C Tpt. 2 *mf* *ff*  
 C Tpt. 3 *mf* *ff*  
 C Tpt. 4 *mf* *ff*  
 C Tpt. 5 *mf*  
 C Tpt. 6 *mf*  
 Horn 1-2 *mf* *ff*  
 Horn 3-4 *mf* *ff*  
 Horn 5-6 *mf* *ff*  
 Tbn. 1 *ff* *mf* *ff*  
 Tbn. 2 *ff* *mf* *ff*  
 Tbn. 3 *ff* *mf* *ff*  
 Bs. Tbn. 1 *ff* *mf* *ff*  
 Bs. Tbn. 2 *ff* *mf* *ff*  
 Bs. Tbn. 3 *ff* *mf* *ff*  
 Tuba 1 *ff* *mf* *ff*  
 Tuba 2 *ff* *mf* *ff*  
 Org. *ff*  
 Timp *f* *ff*  
 Crash *f*  
 Cymb. T.T. *f*  
 BD *mf* *f*



C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
C Tpt. 4  
C Tpt. 5  
C Tpt. 6  
Horn 1-2  
Horn 3-4  
Horn 5-6  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn. 1  
Bs. Tbn. 2  
Bs. Tbn. 3  
Tuba 1  
Tuba 2  
Org.  
Timp  
Crash  
Cymb. T.T.  
BD

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

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C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
C Tpt. 4  
C Tpt. 5  
C Tpt. 6  
Horn 1-2  
Horn 3-4  
Horn 5-6  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn. 1  
Bs. Tbn. 2  
Bs. Tbn. 3  
Tuba 1  
Tuba 2  
Org.  
Timp  
Crash  
Cymb. T.T.  
BD

36

C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
C Tpt. 4  
C Tpt. 5  
C Tpt. 6  
Horn 1-2  
Horn 3-4  
Horn 5-6  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn. 1  
Bs. Tbn. 2  
Bs. Tbn. 3  
Tuba 1  
Tuba 2  
Org.  
Timp  
Crash  
Cymb, T.T.  
BD

*mf*  
*mf*  
*mf*  
*ff*  
*ff*  
*ff*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*ff*  
*ff*  
*ff*  
*mp*  
*f*  
*f*  
*f*  
*choke*

42

C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
C Tpt. 4  
C Tpt. 5  
C Tpt. 6  
Horn 1-2  
Horn 3-4  
Horn 5-6  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn. 1  
Bs. Tbn. 2  
Bs. Tbn. 3  
Tuba 1  
Tuba 2  
Org.  
Timp  
Crash  
Cymb. T.T.  
BD

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

*ff*  
*mf*  
*ff*  
*mf*  
*ff*  
*mf*  
*ff*  
*mf*  
*ff*  
*mf*  
*ff*  
*mf*  
*ff*  
*mf*  
*ff*  
*mf*  
*mp*

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

**for personal use ONLY**

**3 2 3**  
**3 2 3**  
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**3 2 3**  
**3 2 3**  
**3 2 3**

Tam-Tam  
with heavy triangle beaters

Score for Percussion instruments including:

- C Tpt. 1-6
- Horn 1-2, 3-4, 5-6
- Tbn. 1-3
- Bs. Tbn. 1-3
- Tuba 1-2
- Org.
- Timp.
- Crash
- Cymb. T.T.
- BD

Time signatures: 3/2, 4/4

Dynamics: *ff*, *f*, *sfz*, *sfpp*, *p*, *mf*, *ff*, *choke*

Articulation: accents, slurs, triplets

Watermark: **for personal use only**

(senza sord.)

C Tpt. 1  
con sord - harmon  
*mf*

C Tpt. 2  
*p*  
con sord - harmon  
*pp*

C Tpt. 3  
*p*  
con sord - harmon  
*pp*

C Tpt. 4  
con sord - straight  
*mp*  
*pp*

C Tpt. 5  
*p*  
con sord - harmon  
*pp*

C Tpt. 6  
*p*  
con sord - harmon

Horn 1-2  
*mp*  
legato, but with clear pulses

Horn 3-4  
legato, but with clear pulses

Horn 5-6  
legato, but with clear pulses

Tbn. 1  
(gliss entire 8 counts)  
*p*  
*mf*  
*p*  
*p*

Tbn. 2  
(gliss entire 8 counts)  
*p*  
*mf*  
*p*  
*p*

Tbn. 3  
*p*  
*mf*  
*p*

Bs. Tbn. 1  
*p*  
*mp*  
*p*

Bs. Tbn. 2  
*p*  
*mp*  
*p*

Bs. Tbn. 3  
*mp*  
*p*

Tuba 1  
*p*

Tuba 2  
*p*

Org.  
small prinzipalplenum  
*p*

Timp  
rub with superball mallet while pedaling down from highest possible note on lowest drum, reaching E on next downbeat  
*f*  
*p*  
slightly harder mallets

Crash

Cymb, T.T.  
Tam-Tam  
standard beaters  
*p*  
very soft mallet

BD  
rub with superball mallet  
*p*  
*f*  
*p*

for personal use only

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

C Tpt. 6

Horn 1-2

Horn 3-4

Horn 5-6

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn. 1

Bs. Tbn. 2

Bs. Tbn. 3

Tuba 1

Tuba 2

Org.

Timp

Crash

Cymb. T.T.

BD

legato, but with clear pulses

mf

pp

p

mp

f

rub with superball mallet

leather-wrapped wooden mallet

very soft mallet

65





C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
C Tpt. 4  
C Tpt. 5  
C Tpt. 6  
Horn 1-2  
Horn 3-4  
Horn 5-6  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn. 1  
Bs. Tbn. 2  
Bs. Tbn. 3  
Tuba 1  
Tuba 2  
Org.  
Timp  
Crash  
Cymb, T.T.  
BD

77

C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
C Tpt. 4  
C Tpt. 5  
C Tpt. 6  
Horn 1-2  
Horn 3-4  
Horn 5-6  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn. 1  
Bs. Tbn. 2  
Bs. Tbn. 3  
Tuba 1  
Tuba 2  
Org.  
Timp  
Crash  
Cymb. T.T.  
BD

The musical score is arranged in a standard orchestral layout. The brass section (trumpets, horns, trombones, tubas) is in the upper half, and the percussion section (timpani, cymbals, triangle) is in the lower half. The score includes various musical notations such as dynamics (ff, f, mf, sffp), articulation (accents), and phrasing (brackets, slurs). A large, diagonal watermark 'for personal use only' is overlaid across the center of the page.

tuning: Eb, F, C, Eb

**Tam-Tam**

with heavy triangle beaters

The notation shows a rhythmic pattern for the Tam-Tam instrument, consisting of four groups of three notes each, marked with a '3' above the notes. The notes are marked with 'x' symbols, indicating a specific rhythmic value.

*mf*

*rit.*

(♩ = 70)

C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
C Tpt. 4  
C Tpt. 5  
C Tpt. 6

Horn 1-2  
Horn 3-4  
Horn 5-6

Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn. 1  
Bs. Tbn. 2  
Bs. Tbn. 3

Tuba 1  
Tuba 2

Org.

Timp  
Crash  
Cymb, T.T.  
BD

for personal use only

Maestoso ♩ = 82

sustained and legato unless articulations indicate otherwise

C Tpt. 1  
*ff*  
sustained and legato unless articulations indicate otherwise

C Tpt. 2  
*ff*  
sustained and legato unless articulations indicate otherwise

C Tpt. 3  
*ff*  
sustained and legato unless articulations indicate otherwise

C Tpt. 4  
*ff*  
sustained and legato unless articulations indicate otherwise

C Tpt. 5  
*ff*  
sustained and legato unless articulations indicate otherwise

C Tpt. 6  
*ff*  
sustained and legato unless articulations indicate otherwise

Horn 1-2  
*ff*  
sustained and legato unless articulations indicate otherwise

Horn 3-4  
*ff*  
sustained and legato unless articulations indicate otherwise

Horn 5-6  
*ff*  
sustained and legato unless articulations indicate otherwise

Tbn. 1  
*ff*  
sustained and legato unless articulations indicate otherwise

Tbn. 2  
*fff ff*  
sustained and legato unless articulations indicate otherwise

Tbn. 3  
*ff*  
sustained and legato unless articulations indicate otherwise

Bs. Tbn. 1  
*ff*  
sustained and legato unless articulations indicate otherwise

Bs. Tbn. 2  
*ff*  
sustained and legato unless articulations indicate otherwise

Bs. Tbn. 3  
*ff*  
sustained and legato unless articulations indicate otherwise

Tuba 1  
*ff*  
sustained and legato unless articulations indicate otherwise

Tuba 2  
*ff*  
sustained and legato unless articulations indicate otherwise

Org.  
*ff*  
sustained and legato unless articulations indicate otherwise

Maestoso ♩ = 82

(tune D down to Bb - tuning is Eb, Gb, Bb, Eb)

Timp  
*fff ff*

Crash  
*ff*

Cymb, T.T.  
*ff mp ff*

BD  
*ff*

Tam-Tam with heavy triangle beaters  
*f*

for personal use only

*rit.*

*molto allarg.*

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

C Tpt. 6

Horn 1-2

Horn 3-4

Horn 5-6

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn. 1

Bs. Tbn. 2

Bs. Tbn. 3

Tuba 1

Tuba 2

Org.

*rit.*

*molto allarg.*

Timp

Crash

Cymb. T.T.

BD

Sus. Cymb.

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