

J. Kimo Williams

FANFARE FOR LIFE



FULL ORCHESTRA

Fanfare For Life Notes

Reasons to celebrate life can come in many forms, the birth of a child, finding God, release from prison, getting married, winning the lottery, or just sitting under a tree and appreciating your existence on earth. In 1970, while on guard duty in Viet Nam, I vowed to myself that if I ever got out of there alive I would always cherish the life that I have.

In 1994 a young Chicago boy took the life of a young girl and then two young boys took the life of that young boy and another young boy took the life of a baby boy and it went on and on and on.

Viet Nam becomes a distant memory.

Fanfare for Life is my celebration of life, and I hope that each listener can find a reason to also celebrate life in whatever relative way the music presents itself.

Composer Notes

Fanfare For Life was commissioned by AT&T and composed as a direct result of the gang violence in Chicago during the summer of 1994.

A 14-year-old girl, Shavon Dean, was shot and killed by 11-year-old gang member Robert Sandifer. Robert was then hunted down and killed by two members of his gang, a 14-year-old boy and his 16-year-old brother. Robert was shot twice in the head.

That same summer 5-year-old Eric Morse was dropped to his death from the 14th floor of a public housing high-rise by a 10-year-old boy and an 11-year-old boy, because Eric would not steal candy for them.

With Fanfare For Life, the beauty of life is presented with an orchestra fanfare. In the second part the lives of these children are symbolized by two distinct pentatonic melodies. These melodies are cut short as were the young lives that never developed. The third part (brass tutti) is a variation of the two "child" melodies, symbolizing the families that now only have memories of those lost lives. The last part is a repeat of the initial fanfare again emphasizing the beauty of life and the need to cherish it.

Fanfare For Life is dedicated to the memories of Shavon Dean, Robert Sandifer, and Eric Morse.

Fanfare For Life

Revised 02272026

James Kimo Williams

A

♩ = 60

This musical score is for a fanfare titled "Fanfare For Life" by James Kimo Williams. It is written in 4/4 time with a tempo of 60 beats per minute. The score is divided into two systems. The first system includes the Piccolo, Flute I, Flutes II, Oboe I, Oboe II, English Horn, Clarinet in B♭ I, Clarinet in B♭ II, Bass Clarinet in B♭, Bassoon I, Bassoon II, Contrabassoon, Horn in F I, Horn in F II, Horn in F III, Horn in F IV, Trumpet in B♭ I, Trumpet in B♭ II, Trumpet in B♭ III, Trombone I, Trombone II, Trombone Bass, Tuba, and Timpani. The second system includes Percussion 1 (snare), Percussion 2 (cymbals/Tam Tam/Xylophone), Percussion 3 (Bass Drum), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff* (fortissimo), *f* (forte), and *sfz* (sforzando), along with performance instructions like "mighty" and "div" (divisi). The percussion parts include specific markings for "crash marching" and "snare(on)".

36° B

♩ = 65

Picc. *ff* *mf* *ff* *mp* *f* *ff* *f*

Fl. *ff* *mf* *mp* *f* *ff* *f*

Fl. *ff* *mf* *mp* *f* *ff* *f*

Ob. *ff* *mf* *ff* *mp* *f* *ff* *f*

Ob. *ff* *mf* *ff* *mp* *f* *ff* *f*

Eng. Hn. *ff* *mf* *ff* *mp* *f* *ff* *f*

Cl. *ff* *f* *mf* *mp* *f* *ff* *f*

Cl. *ff* *f* *mf* *mp* *f* *ff* *f*

B. Cl. *ff* *f* *mp* *f* *ff* *f*

Bsn. *f* *mf* *f* *f* *f*

Bsn. *f* *mf* *f* *f* *f*

Cbsn. *ff* *f* *mp* *f* *ff* *f*

Hn. *ff* *ff* *fff* *ff* *mp*

Hn. *ff* *ff* *fff* *ff* *mp*

Hn. *ff* *mf* *ff* *fff* *ff* *mp*

Hn. *ff* *mf* *ff* *fff* *ff* *mp*

Tpt. *f* *ff* *mf* *f* *ff* *f*

Tpt. *f* *ff* *mf* *f* *ff* *f*

Tpt. *ff* *ff* *mf* *f* *ff* *f*

Tbn. *ff* *ff* *fff* *ff* *mp* *f* *ff* *f*

Tbn. *ff* *ff* *fff* *ff* *mp* *f* *ff* *f*

Tbn. *ff* *f* *mp* *f* *ff* *f*

Tba. *ff* *f* *mp* *f* *ff* *f*

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

Perc. *ff* *f*

Perc 2 *ff* *f*

Perc. *ff* *f*

Vln. *ff* *ord. unis.* *f* *ff* *f*

Vln. *ff* *ord. unis.* *f* *ff* *f*

Vla. *ff* *ord. unis.* *div* *f* *ff* *f*

Vc. *fff* *f* *mp* *f* *ff* *f*

Cb. *fff* *f* *mp* *f* *ff* *f*

105° $\text{♩} = 80$

Picc. *ff* *fff* *mf*

Fl. *ff* *fff* *mf*

Fl. *ff* *fff* *mf*

Ob. *ff* *fff* *mf*

Ob. *ff* *fff* *mf*

Eng. Hn. *ff* *fff* *mf*

Cl. *ff* *fff* *mf*

Cl. *ff* *fff* *mf*

B. Cl. *ff* *fff* *mf*

Bsn. *ff* *fff* *mf*

Bsn. *ff* *fff* *mf*

Cbsn. *ff* *fff* *mf*

Hn. *ff* *fff* *mf*

Hn. *ff* *fff* *mf*

Hn. *ff* *fff* *mf*

Hn. *ff* *fff* *mf*

Tpt. *ff* *fff* *mf*

Tpt. *ff* *fff* *mf*

Tpt. *ff* *fff* *mf*

Tbn. *ff* *fff* *mf*

Tbn. *ff* *fff* *mf*

Tbn. *ff* *fff* *mf*

Tba. *ff* *fff* *mf*

Timp. *ff* *fff* *mf* wood mallets

Perc. *ff* *fff* *mf*

Perc 2 *ff* *fff* *mf* TT lightly To Xyl.

Perc. *ff* *fff* *mf* wood mallets very short (choke)

Vln. *ff* *fff* *poco diminuendo* *mp*

Vln. *ff* *fff* *poco diminuendo* *mp*

Vla. *ff* *fff* *poco diminuendo* *mp*

Vc. *ff* *fff* *poco diminuendo* *mp*

Cb. *ff* *fff* *poco diminuendo* *mp*

1'33"

D

Picc. *f*

Fl. *f*

Fl. *f*

Ob.

Ob.

Eng. Hn.

Cl. *f*

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn. *mf*

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Timp.

Perc.

Perc 2

Perc.

Vln. *mf*

Vln.

Vla.

Vc. *mf* *unis*

Cb. *mf*

2'27"

F $\text{♩} = 70$ **G** $\text{♩} = 80$

rit. accel.

Picc.

Fl. *(tr)* rit. *p* accel.

Fl. *(tr)* rit. *p* accel.

Ob. *(tr)* rit. *p* accel.

Ob. *(tr)* rit. *p* accel.

Eng. Hn.

Cl. *(tr)* rit. *p* accel.

Cl. *(tr)* rit. *p* accel.

B. Cl. rit. *dim...* *mp* accel.

Bsn. rit. accel.

Bsn. rit. accel.

Cbsn. rit. *dim...* *mp* accel.

Hn. rit. *mf* accel. *f* *dim...* *mf*

Hn. rit. *mf* accel. *f* *dim...* *mf*

Hn. rit. *mf* accel. *f* *dim...* *mf*

Hn. rit. *mf* accel. *f* *dim...* *mf*

Tpt. rit. *mf* accel. *f* *dim...* *mf*

Tpt. rit. *mf* accel. *f* *dim...* *mf*

Tpt. rit. *mf* accel. *f* *dim...* *mf*

Tbn. rit. *mf* accel. *f* *dim...* *mf*

Tbn. rit. *mf* accel. *f* *dim...* *mf*

Tbn. rit. accel. *f* *dim...* *mf*

Tbn. rit. accel. *f* *dim...* *mf*

Tba. rit. accel.

Timp. *mf* accel.

Perc. *mf* accel.

Xyl. rit. accel.

Perc. rit. accel.

Vln. *mf* rit. *f* accel. *ord.* *fff* *poco dim....* *mp*

Vln. *mf* rit. *f* accel. *ord.* *fff* *poco dim....* *mp*

Vla. rit. *ord.* *div.* *fff* *poco dim....* *mp*

Vc. *ord.* rit. *ord.* *mf* *f* accel. *ord.* *fff* *poco dim....* *mp*

Cb. *ord.* rit. *ord.* *mf* *f* accel. *ord.* *fff* *poco dim....* *mp*

3'17" ♩ = 60

Instrumentation and Dynamics:

- Picc.**: *ff*, *fff*, *rit.*, *ff*
- Fl.**: *ff*, *fff*, *rit.*, *ff*
- Ob.**: *ff*, *fff*, *rit.*, *ff*
- Eng. Hn.**: *f*, *fff*, *rit.*, *ff*
- Cl.**: *f*, *fff*, *rit.*, *ff*
- B.**: *f*, *fff*, *rit.*, *ff*
- Bsn.**: *f*, *fff*, *mf*, *rit.*, *f*
- Cbsn.**: *f*, *fff*, *f*, *ff*
- Hn.**: *f*, *ff*, *mf*, *rit.*, *ff*
- Tpt.**: *f*, *ff*, *mf*, *rit.*, *f*
- Tbn.**: *f*, *ff*, *rit.*, *ff*
- Tba.**: *f*, *ff*, *mf*, *rit.*, *ff*
- Timp.**: *f*, *ff*, *mf*, *rit.*, *ff*
- Perc.**: *f*, *ff sus cymbal*, *rit.*, *ff*
- Vln.**: *ff*, *fff*, *f*, *rit.*, *fff unis.*
- Vla.**: *ff*, *fff*, *f*, *rit.*, *fff unis.*
- Vc.**: *ff*, *fff*, *f*, *rit.*, *fff*
- Cb.**: *ff*, *fff*, *f*, *rit.*, *fff*

3'39"

$\text{♩} = 65$

Picc. 67 *mf* *ff* *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Fl. 67 *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Fl. 67 *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Ob. 67 *mf* *ff* *f* *ff* *f* *ff* *cresc.* *fff*

Ob. 67 *mf* *ff* *f* *ff* *f* *ff* *cresc.* *fff*

Eng. Hn. 67 *mf* *ff* *f* *ff* *f* *ff* *cresc.* *fff*

Cl. 67 *f* *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Cl. 67 *f* *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

B. 67 *f* *mp* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Bsn. 67 *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Bsn. 67 *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Cbsn. 67 *f* *mp* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Hn. 67 *ff* *fff* *ff* *dim.* *mp* *ff* *fff* *cresc.* *fff*

Hn. 67 *ff* *fff* *ff* *dim.* *mp* *ff* *fff* *cresc.* *fff*

Hn. 67 *mf* *ff* *fff* *ff* *dim.* *mp* *ff* *fff* *cresc.* *fff*

Hn. 67 *mf* *ff* *fff* *ff* *dim.* *mp* *ff* *fff* *cresc.* *fff*

Tpt. 67 *ff* *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Tpt. 67 *ff* *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Tpt. 67 *ff* *mf* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Tbn. 67 *ff* *fff* *ff* *dim.* *mp* *f* *ff* *fff* *cresc.* *fff*

Tbn. 67 *ff* *fff* *ff* *dim.* *mp* *f* *ff* *fff* *cresc.* *fff*

Tbn. 67 *f* *dim.* *mp* *f* *ff* *fff* *cresc.* *fff*

Tbn. 67 *f* *dim.* *mp* *f* *ff* *fff* *cresc.* *fff*

Tba. 67 *mp* *f* *ff* *fff* *cresc.* *fff*

Timp. 67 *f* *ff* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Perc. 67 *f* *fff* *fff* *cresc.* *fff*

Perc 2 67 *f* *fff* *fff* *cresc.* *fff*

Perc. 67 *f* *ff* *f* *ff* *f* *ff* *fff* *cresc.* *fff*

Vln. 67 *f* *ff* *f* *ff* *f* *ff* *cresc.* *fff*

Vln. 67 *f* *ff* *f* *ff* *f* *ff* *cresc.* *fff*

Vla. 67 *div* *f* *ff* *f* *ff* *cresc.* *fff*

Vc. 67 *ff* *f* *ff* *f* *ff* *cresc.* *fff*

Cb. 67 *ff* *f* *ff* *f* *ff* *cresc.* *fff*



One Omik Music

Additional scores from J. Kimo Williams can be viewed at www.omik.com

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