

J. Kimo Williams

FANFARE FOR LIFE



WIND ENSEMBLE

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 02/27/2026

James Kimo Williams

0°
A ♩ = 60

This musical score is for a fanfare in 4/4 time, marked with a tempo of 60 beats per minute. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The key signature is one sharp (F#). The score is divided into several systems, with measures 1 through 12 shown. The instruments and their parts are as follows:

- Piccolo:** Starts with a *p* dynamic, then *ff*, and ends with *f*. Includes "stagger breathing" markings.
- Flute I:** Starts with a *p* dynamic, then *ff*, and ends with *f*. Includes "stagger breathing" markings.
- Flutes II:** Starts with a *p* dynamic, then *ff*, and ends with *f*. Includes "stagger breathing" markings.
- Oboe I:** Starts with a *p* dynamic, then *ff*, and ends with *f*. Includes "stagger breathing" markings.
- Oboe II:** Starts with a *p* dynamic, then *ff*, and ends with *f*. Includes "stagger breathing" markings.
- English Horn:** Remains silent throughout the shown measures.
- Clarinet in E♭:** Starts with a *p* dynamic, then *ff*, and ends with *f*. Includes "stagger breathing" markings.
- Clarinet in B♭ I:** Remains silent throughout the shown measures.
- Clarinet in B♭ II:** Remains silent throughout the shown measures.
- Clarinet in B♭:** Remains silent throughout the shown measures.
- Bass Clarinet in B♭:** Starts with *ff* dynamics.
- Contrabass Clarinet in B♭:** Starts with *ff* dynamics.
- Bassoon I:** Starts with *ff* dynamics.
- Bassoon II:** Starts with *ff* dynamics.
- Contrabassoon:** Starts with *ff* dynamics.
- Alto Saxophone:** Remains silent throughout the shown measures.
- Alto Saxophone:** Remains silent throughout the shown measures.
- Tenor Saxophone:** Remains silent throughout the shown measures.
- Baritone Saxophone:** Starts with *ff* dynamics.
- Horn in F I:** Starts with *ff* dynamics, then *mighty*, and ends with *f*.
- Horn in F II:** Starts with *ff* dynamics, then *mighty*, and ends with *f*.
- Horn in F III:** Starts with *ff* dynamics, then *mighty*, and ends with *f*.
- Horn in F IV:** Starts with *ff* dynamics, then *mighty*, and ends with *f*.
- Trumpet in B♭ I:** Starts with *f* dynamics.
- Trumpet in B♭ II:** Starts with *f* dynamics.
- Trumpet in B♭ III:** Starts with *f* dynamics.
- Trombone I:** Starts with *ff* dynamics, then *mighty*, and ends with *f*.
- Trombone II:** Starts with *ff* dynamics, then *mighty*, and ends with *f*.
- Trombone Bass:** Starts with *ff* dynamics.
- Euphonium:** Starts with *ff* dynamics, then *mighty*, and ends with *f*.
- Tuba:** Starts with *ff* dynamics.
- Double Bass:** Starts with *ff* dynamics.
- Timpani:** Starts with *f* dynamics.
- Perc 1 (snare):** Ends with *sfz* dynamics.
- Percussion 2 (cymbals/Tam Tam/Xylophone):** Includes "crash marching" markings.
- Perc 3 (Bass Drum):** Starts with *f* dynamics, then *ff*, and ends with *sfz* dynamics.

56⁶ ♩ = 65

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1, 2, and Bass), Bass Clarinet, Bassoon, and Contrabassoon. The reed section includes Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns (1-4), Trumpets (1-3), Trombones (1-3), Euphonium, and Tuba. The percussion section includes Double Bass, Timpani, and Percussion 1 and 2. The score is marked with a tempo of 65 and a rehearsal mark 56⁶. Dynamic markings range from *f* to *fff*. Performance instructions include *gliss.* and accents (^).

121" $\text{♩} = 80$

Picc. *mf*

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

Eng. Hn. *mf*

E♭ Cl. *mf*

Cl. *mf*

Cl. *mf*

Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. *mf*

Bsn. *mf*

Cbsn. *mf*

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Hn. *mf*

Hn. *mf*

Hn. *mf*

Hn. *mf*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Db. *mp*

22 wood mallets *mf*

22 *mf*

22 *mf* lightly

22 *mf*

To Xyl.

very short (choke)

wood mallets

mf

133"

26

Picc. *f*

26

Fl. *f*

26

Fl. *f*

26

Ob. -

26

Ob. -

26

Eng. Hn. *f*

26

E♭ Cl. -

26

Cl. *f*

26

Cl. -

26

Cl. -

26

B. Cl. -

26

Cb. Cl. *mf*

26

Bsn. -

26

Bsn. -

26

Cbsn. *mf*

26

Alto Sax. -

26

Alto Sax. -

26

Ten. Sax. -

26

Bari. Sax. -

26

Hn. -

26

Hn. -

26

Hn. -

26

Hn. -

26

Tpt. -

26

Tpt. -

26

Tpt. -

26

Tbn. -

26

Tbn. -

26

Tbn. *mf*

26

Euph. -

26

Tba. *mf*

26

Db. *mf*

26

Timp.

26

Perc. *mf*

26

Perc 2 -

26

Perc. *mf*

D

151"

E

Picc. *ff* *f* *f*

Fl. *ff* *f* *f*

Fl. *ff* *f* *f*

Ob. *f* *f*

Ob. *f* *f*

Eng. Hn. *ff* *f* *f*

E♭ Cl. *f* *f*

Cl. *ff* *f* *f*

Cl. *f* *f*

Cl. *f* *f*

B. Cl. *f* *cresc...* *ff*

Cb. Cl. *f* *mf*

Bsn. *f* *f*

Bsn. *f* *f*

Cbsn. *f* *mf*

Alto Sax. *f* *cresc...* *ff*

Alto Sax. *f* *cresc...* *ff*

Ten. Sax. *f* *cresc...* *ff*

Bari. Sax. *f* *cresc...* *ff*

Hn. *f* *f*

Hn. *f* *f*

Hn. *f* *f*

Hn. *f* *f*

Tpt. *f* *f*

Tpt. *f* *f*

Tpt. *f* *f*

Tbn. *f* *f*

Tbn. *f* *f*

Tbn. *f* *f*

Euph. *f* *mf* *f*

Tba. *f* *mf*

Db. *f* *ff*

Timp. *f* *f*

Perc. *f*

Perc 2 *f* Xylophone

Perc. *f*

209*

38 Picc. *ff* *mp* *mf* *tr*

38 Fl. *ff* *mp* *mf* *tr*

38 Fl. *ff* *mp* *mf* *tr*

38 Ob. *ff* *mp* *mf* *tr*

38 Ob. *ff* *mp* *mf*

38 Eng. Hn. *ff* *mp* *mf*

38 Eb Cl. *ff* *mp* *mf* *tr*

38 Cl. *ff* *mp* *mf* *tr*

38 Cl. *ff* *mp* *mf* *tr*

38 Cl. *ff* *mp* *mf*

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

38 Cb. Cl. *mp* *f*

38 Bsn. *ff* *mp* *mf*

38 Bsn. *ff* *mp* *f*

38 Cbsn. *f* *cresc...*

38 Alto Sax. *f* *mf*

38 Alto Sax. *f* *mf*

38 Ten. Sax. *f* *mf*

38 Bari. Sax. *f* *mf*

38 Hn. *mf*

38 Hn. *mf*

38 Hn. *mf*

38 Hn. *mf*

38 Hn. *mf*

38 Tpt. *mf*

38 Tpt. *mf*

38 Tpt. *mf*

38 Tbn. *mf*

38 Tbn. *mf*

38 Tbn. *mf* *cresc...*

38 Euph. *mf*

38 Tba. *mf* *cresc...*

38 Db. *mf* *marcato*

38 Timp. *mf* *mp* *mf*

38 Perc. *mf*

38 Xyl. *mf*

38 Perc. *ff* *mp* *mf*

2'27"

F ♩ = 70

This page of the musical score, page 8, covers measures 44 to 52. It features a variety of instruments and their parts:

- Woodwinds:** Piccolo, Flutes (Fl.), Oboes (Ob.), English Horn (Eng. Hn.), Clarinets (Cl.), Bassoons (Bsn.), Alto Saxophones (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Bari. Saxophone (Bari. Sax.).
- Brass:** Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Euphonium (Euph.), and Tuba (Tba.).
- Low Brass & Percussion:** Double Bass (Db.), Timpani (Timp.), and Percussion (Perc.).

Key performance markings include:

- Tempo/Speed:** *rit.* (ritardando) and *accel.* (accelerando).
- Dynamics:** *p* (piano), *mf* (mezzo-forte), and *f* (forte).
- Other:** *ord.* (ordinario) and *martele* (martello).

The score is written in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked as **F** ♩ = 70.

305°
H

Picc. *f*

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Eng. Hn. *f*

E♭ Cl. *f*

Cl. *f*

Cl. *f*

Cl. *f*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. *f*

Bsn. *f*

Cbsn. *mf*

Alto Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. *f* *mf*

Hn. *f* *mf*

Hn. *f* *mf*

Hn. *f* *mf*

Tpt. *f* *mf*

Tpt. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Tbn. *f* *mf*

Tbn. *f* *mf*

Euph. *mp*

Tba. *mp*

Db. *f*

Timp.

Perc.

Xyl. *Percussion*

Perc.

3³⁵ ♩ = 60

66 Picc. *ff* *mf* *ff* *mf*

66 Fl. *ff* *mf* *ff* *mf*

66 Fl. *ff* *mf* *ff* *mf*

66 Ob. *ff* *mf* *ff* *mf*

66 Ob. *ff* *mf* *ff* *mf*

66 Eng. Hn. *ff* *mf* *ff* *mf*

66 Eb Cl. *ff* *mf* *ff* *mf*

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

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

66 Cl. *f* *f* *mf* *mp*

66 B. Cl. *ff* *f* *mf* *mp*

66 Cb. Cl. *ff* *f* *mf* *mp*

66 Bsn. *f* *f* *mf* *mp*

66 Bsn. *f* *f* *mf* *mp*

66 Cbsn. *ff* *f* *mf* *mp*

66 Alto Sax. *f* *f* *mf* *mp*

66 Alto Sax. *f* *f* *mf* *mp*

66 Ten. Sax. *f* *f* *mf* *mp*

66 Bari. Sax. *ff* *f* *mf* *mp*

66 Hn. *ff* *ff* *fff* *ff* *dim...* *mp*

66 Hn. *ff* *ff* *fff* *ff* *dim...* *mp*

66 Hn. *ff* *mf* *ff* *fff* *ff* *dim...* *mp*

66 Hn. *ff* *mf* *ff* *fff* *ff* *dim...* *mp*

66 Tpt. *f* *ff* *mf* *mp*

66 Tpt. *f* *ff* *mf* *mp*

66 Tpt. *ff* *mf* *mp*

66 Tbn. *ff* *ff* *fff* *ff* *dim...* *mp*

66 Tbn. *ff* *ff* *fff* *ff* *dim...* *mp*

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

66 Euph. *ff* *ff* *fff* *ff* *dim...* *mp*

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

66 Db. *fff* *ff* *mp*

66 Timp. *ff* *f* *dim...* *mp*

66 Perc. *ff* *f*

66 Perc 2 *ff* *f*

66 Perc. *ff* *f*

355° $\text{♩} = 65$

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl.
- Fl.
- Ob.
- Ob.
- Eng. Hn.
- E♭ Cl.
- Cl.
- Cl.
- Cl.
- B. Cl.
- Cb. Cl.
- Bsn.
- Bsn.
- Cbsn.
- Alto Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Hn.
- Hn.
- Hn.
- Hn.
- Tpt.
- Tpt.
- Tpt.
- Tbn.
- Tbn.
- Tbn.
- Euph.
- Tba.
- Db.
- Timp.
- Perc.
- Perc 2
- Perc.

Key features of the score include:

- Tempo: $\text{♩} = 65$
- Time Signature: 2/4
- Dynamic markings: *f*, *ff*, *fff*, *crusc.*
- Repetitive rhythmic patterns, primarily triplets.
- Use of slurs and accents.



One Omik Music

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

Contact: admin@littlebeckllc.com