

A Birthday Fancy

for two trombones and piano

Dan Locklair

Piano/Full Score

This music is on perusal only

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ISMN: 979-0-706080-75-8

CP095

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by
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A Birthday Fancy was commissioned by Jean-Marie Barker early in 2020 and completed on April 11, 2020. The commission celebrates the June 19, 2020, birthday of Ms. Barker's trombonist husband, David Archer. Sharing in the dedication of the piece, is friend and former Archer trombone student, Robert Conquer, on the occasion of his 20th birthday on June 29, 2020.

Imitation abounds throughout the single-movement *A Birthday Fancy*. Approximately four-minutes in length, *A Birthday Fancy* is for two trombones and piano. It is in three primary sections. The slow and majestic opening section is filled with motivic fourths and fifths in the trombones, even as a lyrical melody unfolds in the piano. Dotted rhythms and a somewhat jazzy spirit characterize this section. A tempo increase leads to the more gentle middle section. Underpinned by an undulating accompaniment in the piano, this section's primary melodic idea lyrically alternates between the trombones and the piano. As the section progresses, hints of the traditional Happy Birthday tune are heard, becoming more obvious in the trombones at the climax point. A return to the opening tempo and spirit of the first section marks the beginning of the third section. With rich upper-register sonorities in the trombones and piano, *A Birthday Fancy* concludes as the piano offers a final quote from the well-known birthday tune.

Dan Locklair
Winston-Salem, North Carolina (USA)

Biography

Dan Locklair (b. 1949), composer, is a native of Charlotte, North Carolina (USA). He holds a Master of Sacred Music degree from the School of Sacred Music of Union Theological Seminary in New York City and a Doctor of Musical Arts degree from the Eastman School of Music in Rochester, New York. Presently, Dr. Locklair is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, North Carolina.

The music of Dan Locklair is widely performed throughout the world: North America, Europe, Britain, Asia, South Africa and Russia. His prolific output includes symphonic works, a ballet, an opera and numerous solo, chamber, vocal and choral compositions, which have been commissioned by a wide variety of performance groups and commissioners and performed in many great performance venues around the world.

Dr. Locklair's many awards have included consecutive ASCAP Awards since 1981, a Kennedy Center Friedheim Award, an Aliénor Award, the New Music Award from the Omaha Symphony Society, two North Carolina Composer Fellowship Awards and the top Barlow International Competition Award for 1989. In 1992, Dr. Locklair became the first American composer ever to be invited to and have music performed at the thirty-five-year-old Czech Festival of Choral Arts in Jihlava, Czech Republic and, again at the invitation of the Czech government, was invited to return to be a part of this Festival during 1997. In its Centennial Year, Dr. Locklair was named 1996 AGO Composer of the Year by the American Guild of Organists, a distinguished honor awarded yearly to an American composer who has not only enriched the organ repertoire but who has also made significant contributions to symphonic and concert music.

His 1995 composition, *Since Dawn* (A Tone Poem for Narrator, Chorus and Orchestra based on Maya Angelou's *On the Pulse of Morning*), is the first musical setting of Maya Angelou's well-known and important poem commissioned for the 1993 Inauguration of U.S. President Bill Clinton. One of the movements of his *Rubrics*, one of the most frequently programmed pieces of late 20th century American organ music, was performed at the funeral of President Ronald Reagan.

To learn more, please visit his website www.locklair.com

Music cover graphic design: Jean-Marie Barker
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Commissioned by Jean-Marie Barker for the birthday of her husband David Archer, June 19, 2020,
and to friend and former student of Mr. Archer's, Robert Conquer, for his 20th birthday, June 29, 2020

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Grand and expansive ($\text{♩} = \text{ca. } 58$)

The musical score is presented in two systems. The first system consists of three staves: Trombone 1, Trombone 2, and Piano. Trombone 1 begins with a rest followed by a quarter note, then a half note, and a quarter note, all marked *f*. Trombone 2 has a rest for the first two measures, then a quarter note, a half note, and a quarter note, all marked *f*. The Piano part features a melody in the right hand and a bass line in the left hand, both marked *f*. The second system continues the music for all three instruments. A large diagonal watermark 'This is for Perusal only' is overlaid across the score.

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4

7

Tbn. 1

Tbn. 2

Pno.

dim.

p

dim.

p

dim.

p

* Ped.

10

Tbn. 1

Tbn. 2

Pno.

(p)

cresc.

> pp

< p cresc.

cresc.

* Ped.

* Ped.

13

Tbn. 1

Tbn. 2

Pno.

(mp)

(mf)

f

(mp)

(mf)

f

(mp)

(mf)

f

* Ped.

16

Tbn. 1

Tbn. 2

Pno.

* Ped.

19

Tbn. 1

Tbn. 2

Pno.

mf *f* *mf* *f* *cresc.*

mf *f* *mf* *f* *cresc.*

cresc. 3 3 8^{va}

8^{vb}

* Ped.

Broaden

22

Tbn. 1

Tbn. 2

Pno.

ff *sffz^{pp} cresc.*

ff *sffz^{pp} cresc.*

ff

* Ped. (Hold pedal down until *)

Musical score for measures 25-28. The score is for Tbn. 1, Tbn. 2, and Pno. The key signature has one flat (B-flat), and the time signature is 2/2. The music features dynamic markings of *ff* and *sffz* *p* *cresc.*. The piano part includes a *Ped.* instruction: ** Ped. (Hold pedal down until *)*.

Musical score for measures 29-32. The score is for Tbn. 1, Tbn. 2, and Pno. The key signature has one flat (B-flat), and the time signature is 2/2. The music features dynamic markings of *f*, *dim.*, and *(mf)*. The piano part includes a *Ped.* instruction: ** Ped. (Hold pedal down until *)*.

Musical score for measures 33-36. The score is for Tbn. 1, Tbn. 2, and Pno. The key signature has one flat (B-flat), and the time signature is 3/2. The music features dynamic markings of *(mp)*, *p*, *mf*, *f*, *dim.*, and *(mf)*. The section is titled "Broaden Joyous (♩ = ca. 69)". The piano part includes a *Ped.* instruction: ** Ped. (Hold pedal down until *)*.

37

Tbn. 1

Tbn. 2

Pno.

mf

mf

mp

* Ped.

41

Tbn. 1

Tbn. 2

Pno.

mf

* Ped.

45

Tbn. 1

Tbn. 2

Pno.

* Ped.

* Ped.

49

Tbn. 1

Tbn. 2

Pno.

R.H. sotto

mf

mp

normale

* Ped. * Ped. * Ped. * Ped. * Ped.

53

Tbn. 1

Tbn. 2

Pno.

R.H. sotto

mf

normale

* Ped. * Ped. * Ped. * Ped.

57

Tbn. 1

Tbn. 2

Pno.

mp

cresc.

(mf)

* Ped. * Ped. * Ped. * Ped.

Slowing

61 **a tempo**

Tbn. 1

Tbn. 2

Pno.

f *dim.* (*mf*) *mp*

* Ped.

Detailed description: This system covers measures 61 to 64. It features three staves: Tbn. 1, Tbn. 2, and Pno. The tuba parts (Tbn. 1 and 2) are in the bass clef and play a melodic line with dynamics *mf*, *mp*, and *mf*. The piano part (Pno.) is in treble and bass clefs, starting with a forte (*f*) chord that decays (*dim.*) to a mezzo-forte (*mf*) chord, then moving to a mezzo-piano (*mp*) chord. Pedal points are indicated by asterisks and 'Ped.' in the bass clef of the piano part.

65

Tbn. 1

Tbn. 2

Pno.

mp *mf*

* Ped.

Detailed description: This system covers measures 65 to 68. The tuba parts continue their melodic line with dynamics *mp* and *mf*. The piano part features a complex texture with chords and moving lines in both hands, including a prominent bass line with a pedal point. Dynamics are *mp* and *mf*. Pedal points are marked with asterisks and 'Ped.' in the bass clef.

69

Tbn. 1

Tbn. 2

Pno.

mp *mf* *mp* *mf*

cresc.

* Ped.

Detailed description: This system covers measures 69 to 72. The tuba parts play a melodic line with dynamics *mp*, *mf*, *mp*, and *mf*. The piano part continues with a complex texture, including a *cresc.* (crescendo) marking in the bass line. Pedal points are marked with asterisks and 'Ped.' in the bass clef.

73

Tbn. 1

Tbn. 2

Pno.

f

mf

* Ped.

77

Tbn. 1

Tbn. 2

Pno.

* Ped.

81

Tbn. 1

Tbn. 2

Pno.

ff *sfz* *p* *ff*

ff *sfz* *p* *ff*

f *ff*

* Ped.

* Ped.

* Ped.

gliss.

Dramatically broaden **Tempo I** (♩ = ca. 58)

86

Tbn. 1

Tbn. 2

Pno.

* Ped.

89

Tbn. 1

Tbn. 2

Pno.

* Ped.

92

Tbn. 1

Tbn. 2

Pno.

* Ped.

Tbn. 1

Tbn. 2

Pno.

95

8

* Ped.

Tbn. 1

Tbn. 2

Pno.

98

* Ped.

* Ped.

* Ped.

Tbn. 1

Tbn. 2

Pno.

101

sfz *sf* *ff*

sfz *ff*

* Ped.

* Ped.

* Ped.