

Fanfare Prelude on
“A Mighty Fortress Is Our
God”

*based on the hymn by Martin Luther
composed by Jeffrey D. Waggoner*

Waggoner Music Publishing

“A Mighty Fortress Is Our God” was written by Martin Luther, an Augustinian monk who became the founder of the Lutheran Church. It is believed it was written in 1529, and was translated into English in 1853 by Frederick H. Hedge. It has been one of the musical “rallying cries” of the Protestant movement for over 400 years. If you are of my generation, you may remember the television program “Davey and Goliath,” a stop-motion animation show about a young boy and his faithful dog, Goliath. It was produced by the Evangelical Lutheran Church in America and always ended with a brass rendition of the hymn. (Incidentally, the shows were made by Clokey Productions, who also created Gumby and his horse, Pokey!)

My maternal grandparents, Fred and Luetta Brindley, were deeply involved in St. John’s Lutheran Church in Port Clinton, Ohio – the small town on the shore of Lake Erie where I was raised. My grandmother was director of the adult choir for many years, but I also remember her playing the piano to accompany the children’s singing for the opening of Sunday School each week for all of us, before we went to our respective classrooms. My grandfather assisted with Holy Communion every month for many years as well. They were two of the most influential people of my life, and I considered it an honor to provide this small tribute to their lives and Christian faith.

The piece is a grade 3 work that was successfully performed by my own high school band in 2000. Instrumentation is traditional except for the addition of a “Pad bass” part. For information about the use of Pad bass, go to Stephen Melillo’s web site at www.stormworld.com. Melillo is the originator of this concept as well as one of the finest composers of our time, and I recommend his music to you without reservation!

- Jeff Waggoner

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Fanfare Prelude on "A Mighty Fortress Is Our God"

Dedicated to the memory of Fred and Luetta Brindley

Jeffrey D. Waggoner
based on the hymn by Martin Luther

1 $\text{♩} = 96$ 2 3 4 5 6 7

The musical score is arranged for a large ensemble. It features 18 staves for woodwinds and brass, 10 staves for percussion, and a Pad Bass. The woodwinds include Flute, Oboe, Clarinet 1 & 2, Bass Clarinet & Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1 & 2, Horn 1 & 2, Trombone 1 & 2, Euphonium, and Tuba. The percussion section includes Mallets 1 & 2, Snare Drum, Cr. Cymbals, Bass Drum, Percussion 1 & 2, and Timpani. The Pad Bass is in the bass clef. The score is in common time (C) and begins with a tempo marking of quarter note = 96. The key signature has one flat (B-flat). The score is divided into seven measures, with measure numbers 1 through 7 indicated at the top. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and articulation marks.

A

8 9 10 11 12 13 14 15

Fl.

Ob. *mp* *f* *mf* *legato-stagger breathe*

Cl. 1 *mp* *f* *mf* *legato-stagger breathe*

Cl. 2 *mp* *f* *mf* *legato-stagger breathe*

B. Cl. *mp* *f* *mf* *legato-stagger breathe*

A. Sx. 1 *mp* *f* *mf* *legato-stagger breathe*

A. Sx. 2 *mp* *f* *mf* *legato-stagger breathe*

T. Sx. *mp* *f* *mf* *legato-stagger breathe*

B. Sx. *mp* *f* *mf* *legato-stagger breathe*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Mal. 1 *mp* *f* *to marimba*

Mal. 2 *mp* *f*

S. Dr. *mf* *f*

Cym. *mf* *f*

B. Dr.

Perc. 1 *p* *f* *p* *f* *suspended cymbal*

Perc. 2

Timp. *mp* *f*

Pad Bass *f* *mf*

16 17 18 19 20 21 22 23 24

Fl.

Ob.

Cl. 1

Cl. 2

B.Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mal. 1

Mal. 2

S.Dr.

Cym.

B. Dr.

Perc. 1

Perc. 2

Timp.

Pad Bass

25 26 27 28 29 30 31 32 33 **B**

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mal. 1

Mal. 2

S. Dr.

Cym.

B. Dr.

Perc. 1

Perc. 2

Timp.

Pad Bass

f

f

f

f

mf

mf

mf

p *mf*

mf

p *mf*

p *mf*

mf *p* *mf*

mf *p* *mf*

34 35 36 37 38 39 40 41

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1
f
(horns)

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mal. 1

Mal. 2

S. Dr.

Cym.

B. Dr.

Perc. 1

Perc. 2

Timp.

Pad Bass

42 43 44 45 46 47 48 49 50

Fl.
Ob.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Mal. 1
Mal. 2
S. Dr.
Cym.
B. Dr.
Perc. 1
Perc. 2
Timp.
Pad Bass

mf

Rit... C ♩ = 128 D

51 52 53 54 55 56 57 58

Fl. - - - - -

Ob. - - - - - *solo*
mf
(oboe solo)

Cl. 1 - - - - - *mf*

Cl. 2 - - - - -

B.Cl. *p* *mf* *(play)* *mf* *p*

A. Sx. 1 *p* *mf*

A. Sx. 2 *mf*

T. Sx. *p* *mf*

B. Sx. *mf*

Tpt. 1 *p* *mf* *straight mute*

Tpt. 2 *p* *mf* *straight mute*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Euph. *p* *mf* *p*

Tba. *mf* *p*

Mal. 1 *mf* *p*

Mal. 2 - - - - -

S. Dr. *p* *f* *mp* *p* *near edge*

Cym. - - - - -

B. Dr. *p* *f*

Perc. 1 - - - - -

Perc. 2 *mf* *p* *wood block*

Timp. *mf* *p*

Pad Bass *mf* *p*

59 60 61 62 63 64

E

Fl. *mf*

Ob. *mf*

Cl. 1 *(play)*
mf

Cl. 2 *mf*

B. Cl. *mf*

A. Sx. 1 *mp* play second time only
mf

A. Sx. 2 *mf*

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Euph. *mf* *mp*

Tba. *mf* *mp*
play second time only

Mal. 1 *mf*

Mal. 2

S. Dr. *p* *mf*

Cym. *mp*

B. Dr. *mp*

Perc. 1 *p* *mf*

Perc. 2 *mf*

Timp. *mf*

Pad Bass *mf*

F Rit... 65 66 67 68 69 70 71 72

Fl. *f*

Ob. *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *mf* *f*

A. Sx. 1 *mf* *f*

A. Sx. 2 *mf* *f*

T. Sx. *mf* *mf* *f*

B. Sx. *mf* *mf* *mf* *f*

Tpt. 1 *open* *mf*

Tpt. 2 *open* *mf*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf* *mf* *f*

Tbn. 2 *mf* *mf* *f*

Euph. *mf* *mf* *mf* *f*

Tba. *mf* *mf* *mf* *f*

Mal. 1 *to bells* *mf* *bells*

Mal. 2 *mf*

S. Dr. *mf* *f*

Cym.

B. Dr.

Perc. 1 *p* *f*

Perc. 2

Timp. *p* *f*

Pad Bass *mf* *f*

80 81 82 83 84 85 86 87

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mal. 1

Mal. 2

S. Dr.

Cym.

B. Dr.

Perc. 1

Perc. 2

Timp.

Pad Bass

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

Musical score for Fanfare Prelude on "A Mighty Fortress Is Our God", measures 88-94. The score is arranged for a full orchestra and includes the following parts:

- Fl.
- Ob.
- Cl. 1
- Cl. 2
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Euph.
- Tba.
- Mal. 1
- Mal. 2
- S. Dr.
- Cym.
- B. Dr.
- Perc. 1
- Perc. 2
- Timp.
- Pad Bass

Measures 88-94 are marked with measure numbers 88, 89, 90, 91, 92, 93, and 94. The score includes various dynamics such as *mp*, *mf*, and *f*. The S. Dr. part features a triplet of eighth notes in measure 93. The Mal. 2 part is silent in measures 88-92 and enters in measure 93. The Perc. 1 and Perc. 2 parts play a rhythmic pattern of eighth notes. The Timp. part plays a rhythmic pattern of eighth notes. The Pad Bass part plays a rhythmic pattern of eighth notes.

