

# BLUE-SKY FANFARE

*for Brass Ensemble*

*Winner of the 2025-2026 Dallas Winds  
Fanfare Competition*

Alex C. Ehredt  
(2025)

## Instrumentation

Trumpet in B-flat I, II, III, IV, V, VI

Horn in F I, II, III, IV

Trombone I, II  
Bass Trombone

Euphonium

Tuba

Snare Drum  
Bass Drum  
Crash Cymbals

## Program Note

*Blue-Sky Fanfare*, winner of the 2025-2026 Dallas Winds Fanfare Competition, invites listeners to look upward toward the boundless sky and upon the creativity of the compositional process. The piece works on two levels. It captures the exhilaration of a wide-open, sunlit sky, along with paying tribute to "blue-sky" thinking, a term used to describe visionary exploration unconstrained by practical limits.

On the first level, the music evokes what it feels like to stand under a clear, open sky. Bright fanfare gestures, consonant harmonies, and a sense of upward lift presented in a variety of musical motifs carry the listener upward, offering both players and audience a moment of that wide-open feeling.

On the second level, *Blue-Sky Fanfare* celebrates the early phase of a composition when ideas are allowed to flow freely, before they are shaped into a cohesive, performable work. The piece reflects this spirit of openness by drawing from a wide range of fanfare traditions. It juxtaposes articulate arpeggios, brass textures, and soaring melodic lines. These diverse fragments, once scattered across the page, are brought together into a unified piece of music.

# Blue-Sky Fanfare

for Brass Ensemble & Percussion

Alex C. Ehredt (2025)

ASCAP

**Driving, ♩ = 140**

Trumpet in B♭ I & II

Trumpet in B♭ III & IV

Trumpet in B♭ V & VI

Horn in F I & II

Horn in F III & IV

Trombone I

Trombone II

Bass Trombone

Euphonium

Tuba

Snare Drum

Bass Drum

Cymbals



9

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

Detailed description of the musical score: The score is for measures 9 through 12. It features a brass section with six trumpets, four horns, and three trombones, plus a tuba, and a percussion section with snare drum, bass drum, and cymbal. The trumpets and horns play melodic lines with various dynamics, including *f*, *p*, *ff*, and *ff*<sup>3</sup>. The trombones and tuba provide harmonic support with *mf* and *f* dynamics. The snare drum plays a triplet pattern, the bass drum plays a single note, and the cymbal plays a single note. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

13

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

This musical score page contains measures 13 through 16. The instrumentation includes Trumpets I & II, Trumpets III & IV, Trumpets V & VI, Horns I & II, Horns III & IV, Trombones I, Trombones II, Bass Trombone, Euphonium, Tuba, Snare Drum, Bass Drum, and Cymbal. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measures 13 and 14 feature a rhythmic pattern of eighth notes with a triplet of eighth notes. Measures 15 and 16 show a change in dynamics, with the brass instruments playing fortissimo (ff) and the snare drum playing forte (f). The bass drum and cymbal parts are mostly silent, with the bass drum playing a single note in measure 16. The cymbal part is also silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

molto rall.



Soaring, ♩ = 132

17

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

*pp*

*pp*

*pp*

*mp*

*pp*

*pp*

*pp*

*p*

*mp*

*pp*

*ff*

*pp* *ppp*

*f*

*pp*

*f*

*pp*

22

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.





39 **poco rit.** **B** **A tempo**

**Tpt. I & II**  
*mf*

**Tpt. III & IV**  
*mf*

**Tpt. V & VI**

**Hn. I & II**  
*p*

**Hn. III & IV**

**Tbn. I**  
*mp* *mf* *p*

**Tbn. II**  
*mp* *mf* *pp*

**B. Tbn.**  
*mp* *mf* *pp*

**Euph.**  
*mf*

**Tba.**

**S. D.**  
*mf* *mf* *ppp*

**B. D.**  
*pp* *mp*

**Cym.**  
*mp*

45

con sord. (straight)

I.

*p*

3

3

3

con sord. (straight)

div.

*p*

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

50

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

*p* *mp* *mp* *mp* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mf* *mp* *pp* *p*



60

Tpt. I & II *p* *mp*

Tpt. III & IV *p* *mp*

Tpt. V & VI *mp*

Hn. I & II *p* *mp* *mf*

Hn. III & IV *mp* *mf*

Tbn. I *mf*

Tbn. II *mp*

B. Tbn. *mp*

Euph. *mp* *mf*

Tba.

S. D.

B. D.

Cym.

65

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

The musical score is arranged in a system with ten staves. The top three staves are for trumpets (Tpt. I & II, Tpt. III & IV, Tpt. V & VI) in 4/4 time. The next two staves are for horns (Hn. I & II, Hn. III & IV) in 4/4 time. The following three staves are for trombones (Tbn. I, Tbn. II, B. Tbn.) in 4/4 time. The Euphonium (Euph.) staff is also in 4/4 time. The Tuba (Tba.) staff is in 4/4 time. The bottom three staves are for percussion: Snare Drum (S. D.), Bass Drum (B. D.), and Cymbal (Cym.), all in 4/4 time. The score begins at measure 65. The trumpet parts feature triplet eighth notes and sixteenth notes, with dynamics ranging from *mp* to *f*. The horn parts play sustained notes with dynamics from *p* to *fp*. The trombone parts play sustained notes with dynamics from *mp* to *mf*. The Euphonium part plays sustained notes with dynamics from *mp* to *mf*. The percussion parts are mostly silent, with some rests and dynamic markings like *p* for the snare drum. The score concludes at measure 68 with a final 4/4 time signature.

70 *senza sord.*

The score consists of ten staves for brass and percussion instruments. The top three staves are for trumpets (Tpt. I & II, Tpt. III & IV, Tpt. V & VI) and the bottom seven are for horns (Hn. I & II, Hn. III & IV), trombones (Tbn. I, Tbn. II, B. Tbn.), euphonium (Euph.), tuba (Tba.), snare drum (S. D.), bass drum (B. D.), and cymbals (Cym.). The music is in 2/4 time and features a complex rhythmic pattern of eighth notes with triplets. Dynamics range from *mf* to *f*, with a *ppp* marking for the bass drum. The score includes various musical notations such as slurs, accents, and hairpins.

**Instrumentation:** Tpt. I & II, Tpt. III & IV, Tpt. V & VI, Hn. I & II, Hn. III & IV, Tbn. I, Tbn. II, B. Tbn., Euph., Tba., S. D., B. D., Cym.

**Measures:** 70, 71, 72, 73, 74

**Time Signature:** 2/4

**Tempo/Style:** *senza sord.*

**Dynamics:** *mf*, *f*, *mp*, *ppp*, *cresc.*





Repeat boxed figure at varying dynamic levels for duration of measure.  
Do not sync with other players. Figure should be played at approx. same tempo as prior 16th notes. Do not slow down with the rest of the ensemble.

84

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

The musical score is written for a brass and percussion ensemble. It consists of 16 staves. The first seven staves are for brass instruments: Trumpets I & II, Trumpets III & IV, Trumpets V & VI, Horns I & II, Horns III & IV, Trombone I, Trombone II, Bass Trombone, Euphonium, and Tuba. The last three staves are for percussion: Snare Drum (S. D.), Bass Drum (B. D.), and Cymbal (Cym.). The music is in 5/4 time. A boxed figure, consisting of a quarter note followed by an eighth note, is repeated in the trumpet and horn parts. Dynamics are indicated by *mf*, *f*, *fp*, and *ff*. A triplet of eighth notes is marked with a '3' in several parts. The percussion parts are mostly rests, with the snare and bass drums playing a soft (*p*) sound in the final measure.

**D** ♩ = 140, Punch it!

86

Tpt. I & II *f* *mp* *f*

Tpt. III & IV *f* *mp* *f*

Tpt. V & VI *f* *mp* *f*

Hn. I & II *f*

Hn. III & IV *f*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *mf* *f*

Euph. *f*

Tba. *mf* *f*

S. D. *f* *mp*

B. D. *f*

Cym. *f*

div. *a2*

Top Note Preferred

gliss.

90

Tpt. I & II *mf*

Tpt. III & IV *mf*

Tpt. V & VI *mf* a2 div. 3

Hn. I & II *mf* *mp*

Hn. III & IV *mf* *mp*

Tbn. I *mf* *p*

Tbn. II *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *mp* *p*

Tba. *mf* *pp*

S. D. *pp*

B. D.

Cym.

94

div. 3

Tpt. I & II

*mf* *pp* *mp* *mf*

Tpt. III & IV

*mp* *mf*

Tpt. V & VI

Hn. I & II

*p* *mf*

Hn. III & IV

*p* *mf*

Tbn. I

*p*

Tbn. II

*mp* *p*

B. Tbn.

*mp* *p*

Euph.

*mp* *p*

Tba.

S. D.

B. D.

Cym.

a2

99

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

103

Tpt. I & II

Tpt. III & IV

Tpt. V & VI

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

*f<sup>3</sup>*

*p*

*fp*

*fp*

*ff*

*ff*

*fp*

*mf*

*mf*

*mf*

*p*

107

Tpt. I & II  
*mp* *mf* *f* *fff*

Tpt. III & IV  
*mp* *mf* *f* *fff*

Tpt. V & VI  
*mp* *mf* *f* *fff*

Hn. I & II  
*ff* *fff*

Hn. III & IV  
*ff* *fff*

Tbn. I  
*fp* *fp* *mf* *ff* *fff* *gliss.*

Tbn. II  
*fp* *fp* *mf* *ff* *fff* *gliss.*

B. Tbn.  
*fp* *fp* *mf* *fff*

Euph.  
*ff* *fff*

Tba.  
*fp* *fp* *mf* *ff* *fff*

S. D.  
*f* *p* *f* *fff*

B. D.  
*f* *fff*

Cym.  
*mf* *fff*