

Ferrous Fanfare

(Mx) Margaret Dylan Jones

Moderato ♩ = 108

The musical score is written for piano in 4/4 time, marked Moderato with a tempo of 108 beats per minute. It consists of 12 bars. The right hand (R.H.) plays a melody of chords and single notes, while the left hand (L.H.) provides a bass line with some accompaniment. Dynamics range from mezzo-forte (mf) to forte (f) and then diminuendo (dim.). Fingerings are indicated for various notes. The piece concludes with a final chord in the R.H. and a whole note in the L.H.

For the first three bars write the names of the chords above the stave (choose from C, F, G and Am).

Find out the difference between bars 1-3 and 4-6 (R.H.). Does the tune at bar 4 (L.H.) get used again (in either hand)? There is only one bar where the hands have to move together. Can you find it?

What makes this piece sound like a fanfare?

You could practise *Ferrous Fanfare* by clapping the R.H. or L.H. part while a friend or teacher plays the other part. As an option, you could use pedal for the minims (half-notes) esp. in bars 1-3 & 9-12.

Play the chords with fingers of steel, but not too loudly and be sure to let go of unnecessary tension (just leave enough weight on the keys to stop them coming back up). To be played fanferrously!

12 *mp* *p* *subito f* 1 5

16 5 1 1 3

20 1 1 1 1 *decrescendo*

24 1 2 4 1 *mf* *mp*

In bars 13-17 how many times do you play the dotted rhythmic figure?
Does that little 3-note shape always go up?

ISWC (Int. Standard Music Work Code): T-061729314-7

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| | |
|-------------------------------|--------|
| Ferrous Fanfare | page 6 |
| Song of Shadows | 8 |
| To Catch a Bee | 10 |
| Hovea Air | 13 |
| The Walking Ghost | 14 |
| Prayer of the Swinging Mantis | 16 |
| Busy Insects | 18 |
| Moon Walk 1969 | 20 |
| Sara's Bande | 22 |
| MiroriM | 24 |

Other Music by Margaret Dylan Jones

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Androgyne Prophecy. Soulful piano solo, composed in 1977 when Mx Jones was aged 16. Also published in an easy arrangement (about grade three or four) in D minor with no octaves and a simplified accompaniment.

Child's Play. Eight varied and accessible piano pieces written to introduce students and teachers to the 12-tone serial technique. Includes an educational row chart, a duet, and a trio. Preliminary/Initial to Grade 7.

Professional level

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1) DNA in the Valley: the Evolution of Self-Awareness (based on *Song of Shadows* from *Colourfast Piano Music*)

2) Puck at Parkerville. A lively piano solo ca. grade 7 or 8, in traditional harmony and counterpoint somewhat in the style of Bach with a few harmonic surprises. Evokes the mischievous Shakespearean character, *Puck*, from *A Midsummer Night's Dream*.

3) Rainbows Over Hovea. Exciting diploma-standard solo (based on *Hovea Air* from *Colourfast Piano Music*).

Sonatina (1981, rev. 1998) (advanced grade level piano)
Very dark and written at a time of personal crisis.
Neo-tonal and atonal.

Song & Dance of the Conscious & Unconscious (2021).

LINKS

mixmargaret.com/blog Articles where you can post comments or replies.

soundcloud.com/mix-margaret-dylan-jones/sets Listen free to Margaret's music.

YouTube videos

Search YouTube for "Mx Margaret Dylan Jones" or click on [MDJ Originals](#)

Choral and Vocal Music

Music for choir, solo voice, or duet voices.
Multiple arrangements with new lyrics by MDJ.

Amazing Grace, The Sweet Sound of Children (Einstein was a Refugee).

Amazing Grace, A Song for All (Harvey Milk Gave Us Hope).

Amazing Grace, [3rd set, title in progress, humanist]
mixmargaret.com/amazing-grace

Androgyne Prophecy with Akhenaten.

A Prophecy of Beauty in Ruins (same music as *Androgyne Prophecy with Akhenaten*)

Beside the Foyle.

Beside the Foyle with My Mix.

(based on same melody as *Londonderry Air*, *Irish Tune from County Derry*, and *Danny Boy*; includes a sing-along version) mixmargaret.com/beside

Greensleeves In Love.

Greensleeves When I Was Young.

Greensleeves Marries.

mixmargaret.com/greensleeves

Yellow Tingle Tree (lyrics by John Joseph Jones, the composer's father). From a song cycle for choir, piano and speaking voices called *Where Eucalypts Green-Tip the Sky*. mixmargaret.com/compositions.html#wegtts

About the composer

MARGARET D. JONES studied composition with Roger Smalley at the University of Western Australia for five years beginning in 1979. She founded and conducted two choirs and played in many piano recitals and other performances.

Margaret is an androgyne. Since 2002 she has been consistently using a non-binary transgender title, Mx. In 2015 she published a [major article about Mx](#) on her website some months after Mx appeared in dictionaries. The article also has a little about the [singular they](#).

Mx Margaret Dylan Jones,¹ MusB(comp), DipEd, LTCL(pno teach), ATCL, AMusTCL, AMusA. WWCC.

¹Mx, or Mix, is the composer's title rather than Miss, Mrs, Ms or Mr. Mx is best pronounced as 'mix.'

Margaret, assumed male at birth (AMAB), is referred to as 'she' or 'they' (using the singular they).

parkerville-amphitheatre.com A brief history 1966-2001, myth busting, and a free documentary. The composer's family built and ran the amphitheatre in Hovea, Western Australia.