



Festive Tribute

CARL STROMMEN (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute/Piccolo
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 3 Mallet Percussion
(Chimes/Xylophone/Bells)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Triangle/Suspended Cymbal,
Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

DEDICATED TO

A much admired teacher, Diane Gorzycki enriched the lives of students, colleagues, and numerous friends during her distinguished thirty year career as Director of Bands and Supervisor of Fine Arts in the Austin, Texas ISD. Bands under her direction received honors including invitations to perform at the Music Educator National Conference, the J. P. Sousa Middle School Honor Band Clinic, the Western International Band Clinic, the College Band Directors National Association/ National Band Association Southern Division Conference, and the Midwest International Band and Orchestra Clinic. Awards include the 2001 Sudler Silver Cup International Award, three times National Band Association "Citation of Excellence," and Proclamations from the Texas State Senate. A past state board member of the Alpha Chapter of Phi Beta Mu International Bandmaster Fraternity, Texas Music Educator Association, and Texas Music Educators Conference, Ms. Gorzycki will be missed by all whose lives she touched.

COMMISSIONED BY

Kealing Middle School, Austin, Texas. Named after Hightower Theodore Kealing, a 19th Century African-American educator, the school opened in 1930 as Austin's first junior high school for African-American students. Closed in 1971 as part of Austin's desegregation efforts, the school was reopened in 1986. Aside from its outstanding music program, it instituted rigorous, innovated academic math and science programs.

A native of Chicago and graduate of Indiana University, Mark Gurgel has been the Director of the Kealing Middle School Wind Ensemble since 1992, winning numerous Outstanding in Class awards throughout the south and southwest. Mr. Gurgel sits on the Texas Music Educators Association State Board as Vice President for TMEA region 18.

NOTES TO THE CONDUCTOR

Notes by Mark Gurgel

In the opening brass chorale, balance and tune the harmonies. Allow the melodic line in the horn to be supported by the accompaniment in the low brass.

The suspensions throughout the entire piece are important. Work to bring out the tensions and releases that are created. Ask the students to add a small crescendo under any tied notes to help give the harmonic progression intensity and forward motion. At measure 19, work with a metronome on the eighth note subdivision as the sixteenth notes will tend to rush.

The low brass and horn line, beginning in measure 42, will need to be isolated. One suggestion would be to work out the intervals slowly, having the students sing the sixths and octaves to help them internalize the distance between those notes.

From measures 52 through 80, rehearse this section as you would a chorale as part of a fundamental warm-up. Emphasis should be placed on proper balance and intonation.

Feel free to experiment at measure 80 with one flute player on each part if needed. Beginning at measure 87, the horn part must not be covered by the accompaniment. This leads to a big moment at measure 96 that ties into the opening motive.

Commissioned by the Kealing Wind Ensemble, Austin, Texas, Mark Gurgel, Director
Dedicated to the memory of Diane Gorzycki

Festive Tribute

FULL SCORE
Approx. Duration - 5:00

By Carl Strommen (ASCAP)

Broadly and expressively ♩ = 63

Flutes (Flute 1/Piccolo) 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Broadly and expressively ♩ = 63

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion (Chimes/Xylophone/Bells)

Timpani Tune: D, E♭, F, G

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle/Suspended Cymbal, Crash Cymbals)

1 2 3 4 5

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

a2

hold back

♩ = 104

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

+ Picc.

p *mf*

p *mf*

p *mf*

p *mf*

(Hn. 1, Solo)

hold back

♩ = 104

Solo

(Hn. 1, Solo)

Chimes

mp

S.D. *lightly*

mp

19 **Brightly**

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Play *a2* *mf*

19 **Brightly**

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. 1

Perc. 2 *Triangle* *>*

mp

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1/2/3

B. Cl. *mf*

A. Saxes. 1/2

T. Sax.

Bar. Sax. *mf*

Tpts. 1/2/3 *mf* *a2* *mf*

Hns. 1/2 *mf* *Play* *mf*

Tbns. 1/2/3 *mf* *mf*

Euph.

Tuba

Mlt. Perc.

Timp. *damp* *mf*

Perc. 1 *rim knock* *mf*

Perc. 2 *B.D.* *damp* *mf*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. Xyl. >

Timp.

Perc. 1

Perc. 2

32

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1/2/3

B. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

32

Tpts. 1/2/3 *mf*

Hns. 1/2 *mf*

Tbns. 1/2/3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *damp*

Perc. 1 *rim knock* *damp* *lightly* *mp*

Perc. 2

Fls. 1 2 *mp* *cresc.* *mf*

Ob. *mp* *cresc.* *mf*

Bsn. *mp* *cresc.* *mf*

Cls. 1 *mp* *cresc.* *mf*

2 *a2* *mp* *cresc.* *mf*

3 *mp* *cresc.* *mf*

B. Cl. *mp* *cresc.* *mf*

A. Saxes. 1 2 *mp* *cresc.* *mf*

T. Sax. *mp* *cresc.* *mf*

Bar. Sax. *mp* *cresc.* *mf*

Tpts. 1 *mp* *cresc.* *mf*

2 *a2* *mp* *cresc.* *mf*

3 *mp* *cresc.* *mf*

Hns. 1 *mp* *cresc.* *mf*

2 *mp* *cresc.* *mf*

Tbn. 1 2 *mp* *cresc.* *mf*

3 *mp* *cresc.* *mf*

Euph. *mp* *cresc.* *mf*

Tuba *mp* *cresc.* *mf*

Mlt. Perc. *mp* *cresc.* *mf*

Timp.

Perc. 1

Perc. 2

rit. 41

Fls. 1/2

Ob.

Bsn.

Clars. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

rit. 41

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Xyl.

Timp.

Perc. 1

rim knock

mf

Perc. 2

mf

a2

mf

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: D to Eb

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

- Picc.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Susp. Cym. *mp*

51 Broadly, legato (in 2)

Fls. 1/2 *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Cls. 1 *mf* *mp*

3 *mf* *mp* a2

B. Cl. *mf* *mp*

A. Saxes. 1/2 *mf* *mp* a2

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

51 Broadly, legato (in 2)

Tpts. 1 *mf* *mp* a2

3 *mf* *mp*

Hns. 1 *mf* *mp*

2 *mf* *mp*

Tbns. 1/2 *mf* *mp*

3 *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2

Cr. Cyms. *mf*

51 52 53 54 55 56 57

Fls. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*
2/3 *mf* *a2*

B. Cl. *mf*

A. Saxes. 1/2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf*
2/3 *mf* *a2*

Hns. 1 *mf*
2 *mf*

Tbns. 1/2 *mf*
3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. -

Timp. -

Perc. 1 -

Perc. 2 -

Susp. Cym. 

mf

58

59

60

61

62

63

Fls. 1/2 *f* *dim.* *mp*

Ob. *f* *dim.* *mp*

Bsn. *f* *dim.* *mp*

Cls. 1 *f* *dim.* *mp*

B. Cl. 2/3 *f* *dim.* *mp*

A. Saxes. 1/2 *f* *dim.* *mp*

T. Sax. *f* *dim.* *mp*

Bar. Sax. *f* *dim.* *mp*

Tpts. 1 *f* *dim.* *mp*

2/3 *f* *dim.* *mp*

Hns. 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

Tbns. 1/2 *f* *dim.* *mp*

3 *f* *dim.* *mp*

Euph. *f* *dim.* *mp*

Tuba *f* *dim.* *mp*

Mlt. Perc. -

Timp. -

Perc. 1 -

Perc. 2 -

Cr. Cyms. *f*

63 64 65 66 67 68



Fls. 1 2
cresc. poco a poco

Ob.
cresc. poco a poco

Bsn.
cresc. poco a poco

Cls. 1
cresc. poco a poco

B. Cl. 2 3
cresc. poco a poco

A. Saxes. 1 2
cresc. poco a poco

T. Sax.
cresc. poco a poco

Bar. Sax.
cresc. poco a poco

Tpts. 1
cresc. poco a poco

2 3
cresc. poco a poco

Hns. 1
cresc. poco a poco

2
cresc. poco a poco

Tbns. 1 2
cresc. poco a poco

3
cresc. poco a poco

Euph.
cresc. poco a poco

Tuba
cresc. poco a poco

Mlt. Perc.
cresc. poco a poco

Timp.

Perc. 1

Perc. 2

a2

a2

a2

a2

slight rit. 80 A tempo (in 4)
(opt. one on a part)

Fls. 1 2 *f* *dim.* *p* *mf* (Fl. 1, opt. one on a part) *mf* (Fl. 2, opt. one on a part)

Ob. *f* *dim.* *p*

Bsn. *f* *dim.* *p*

Cls. 1 *f* *dim.* *p*

2 3 *f* *dim.* *p*

B. Cl. *f* *dim.* *p*

A. Saxes. 1 2 *f* *dim.* *p*

T. Sax. *f* *dim.* *p*

Bar. Sax. *f* *dim.* *p*

Tpts. 1 *f* *dim.* *p* *a2*

2 3 *f* *dim.* *p*

Hns. 1 *f* *dim.* *p* *mf*

2 *f* *dim.* *p* *mf*

Tbns. 1 2 *f* *dim.* *p*

3 *f* *dim.* *p*

Euph. *f* *dim.* *p*

Tuba *f* *dim.* *p*

Mlt. Perc. *f* *dim.* *p*

Timp. *f* *dim.* *p*

Perc. 1 *f* *dim.* *p*

Perc. 2 *f* *dim.* *p* Trgl. \triangle

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Susp. Cym.

p

mf

p

mf

p

mf

p

mf

p

mf

87 Broadly, maestoso (in 2)

Fls. 1/2

Ob.

Bsn. (Tbn. 2) *p* *cresc. poco a poco* *mp*

Cls. 1 (Hns.) *p* *cresc. poco a poco* *mp*

2/3 (Hns.) *p* *cresc. poco a poco* *mp*

B. Cl. (Euph.) *p* *cresc. poco a poco* *mp*

A. Saxes. 1/2 (Hns.) *p* *cresc. poco a poco* *mp*

T. Sax. (Tbn. 1) *p* *cresc. poco a poco* *mp*

Bar. Sax. (Tuba) *p* *cresc. poco a poco* *mp*

87 Broadly, maestoso (in 2)

Tpts. 1/2/3

Hns. 1 *cresc. poco a poco* *mp*

2 *cresc. poco a poco* *mp*

Tbns. 1/2/3 *p* *cresc. poco a poco* *mp*

Euph. *p* *cresc. poco a poco* *mp*

Tuba *p* *cresc. poco a poco* *mp*

Mlt. Perc.

Timp. *p* *cresc. poco a poco* *mp*

Perc. 1 *p* *cresc. poco a poco* *mp*

Perc. 2

Cr. Cyms. *p*

87 88 89 90

hold back

Fls. 1/2

Ob.

Bsn. (cresc.) mf Play

Cls. 1 (cresc.) mf Play

2/3 (cresc.) mf Play

B. Cl. (cresc.) mf Play

A. Saxes. 1/2 (cresc.) mf Play

T. Sax. (cresc.) mf Play

Bar. Sax. (cresc.) mf Play

Tpts. 1/2/3

Hns. 1 (cresc.) mf

2 (cresc.) mf

Tbns. 1/2/3 (cresc.) mf

Euph. (cresc.) mf

Tuba (cresc.) mf

Mlt. Perc. (cresc.) mf

Timp. (cresc.) mf f

Perc. 1 (cresc.) mf f

Perc. 2 (cresc.) mp

hold back

A tempo

96

Fls. 1/2 *f* *a2* *mp*

Ob. *f* *mp*

Bsn. *f* *mp*

Cls. 1 *f* *Play* *mp*

2/3 *f* *Play a2* *a2* *mp*

B. Cl. *f* *mp*

A. Saxes. 1/2 *f* *Play* *a2* *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

Tpts. 1 *f* *a2* *mp*

2/3 *f* *a2* *mp*

Hns. 1 *f* *mp*

2 *f* *mp*

Tbns. 1/2 *f* *mp*

3 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

Mlt. Perc. *f*

Timp.

Perc. 1

Perc. 2 *f*

95 96 97 98 99



Fls. 1 2 *mp dim. poco a poco*

Ob. *mp dim. poco a poco*

Bsn.

Cls. 1 *mp dim. poco a poco*

2 3 *mp dim. poco a poco*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

100 101 102 103 104 105

Fls. 1 2 *stagger breathing*
p

Ob. *stagger breathing*
p

Bsn.

Cls. 1 *stagger breathing*
p
2 3 *stagger breathing*
p

B. Cl.

A. Saxes. 1 2 *(Hn. 1, Solo)*
mp

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 *Solo, play freely, ad lib.*
mp
2 *(Hn. 1, Solo)*
mp

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *Chimes*
mp

Timp. *p*

Perc. 1

Perc. 2