

Commissioned by the Tennessee High School Symphonic Band (Bristol, TN), Kevin D. Hebert, Director, and dedicated to all those whose lives were changed by the events of September 11, 2001

IN THEIR HONOR

CARL STROMMEN

INSTRUMENTATION

- I Conductor
- 3 Ist C Flute/C Piccolo
- 3 2nd C Flute
- 2 Oboe
- 3 Ist B♭ Clarinet
- 3 2nd B Clarinet
- 3 3rd B Clarinet
- I E Alto Clarinet
- 2 B Bass Clarinet
- 2 Bassoon
- 2 Ist El Alto Saxophone
- 2 2nd El Alto Saxophone
- I By Tenor Saxophone
- I E Baritone Saxophone
- 3 Ist B Trumpet

- 3 2nd B Trumpet
- 3 3rd B Trumpet
- 2 Ist Horn in F
- 2 2nd Horn in F
- 2 Ist Trombone
- 2 2nd Trombone
- 2 Baritone
- I Baritone Treble Clef
- 4 Tuba
- I Mallet Percussion (Chimes)
- I Timpani
- 2 Percussion I (Snare Drum, Bass Drum)
- 3 Percussion II (Crash Cymbals, Suspended Cymbal, Triangle)

WORLD PARTS

- 1st Horn in E
- 2nd Horn in E
- Ist Trombone in B, Bass Clef
 - 2nd Trombone in Bb Bass Clef
- 2 Ist Trombone in B Treble Clef
- 2 2nd Trombone in Bb Treble Clef
- 2 Baritone in B Bass Clef
- 2 Tuba in E♭ Bass Clef
- Tuba in E₁ Treble Clef
 - Tuba in B♭ Bass Clef
 - Tuba in B_b Treble Clef

PROGRAM NOTES

Known for its reputation of excellence, the Tennessee High School Symphonic Band of Bristol, Tennessee, reacted to the September II tragedies by commissioning "In Their Honor" as a tribute to those whose lives were forever altered by the events of that fateful day. Both reverent and noble, "In Their Honor" expresses musically what words often cannot.

NOTES TO THE CONDUCTOR

From the opening snare drum solo through to measure 36 should be treated as one long and gradual crescendo. With the low brass introducing the choral-like theme at measure 5, this section slowly builds, dynamically and layer upon layer, until the percussion statement at measure 37. Here, the pulse is muscular and energetic, with the low brass and low woodwinds imitating the percussion while supporting the melody and high woodwind figures.

As in the previous section, the intensity here should grow through to measure 57 where there is a marked ritardando and tempo change and the mood becomes quiet and reverent through to measure 76. Here, a variation on the opening theme is played at a slightly slower tempo and continues to build through to the conclusion at measure 96.

Cues are provided throughout and should be used where necessary and at your discretion. As with all music, close attention to dynamics and phrasing is critical.

Carl Strommen

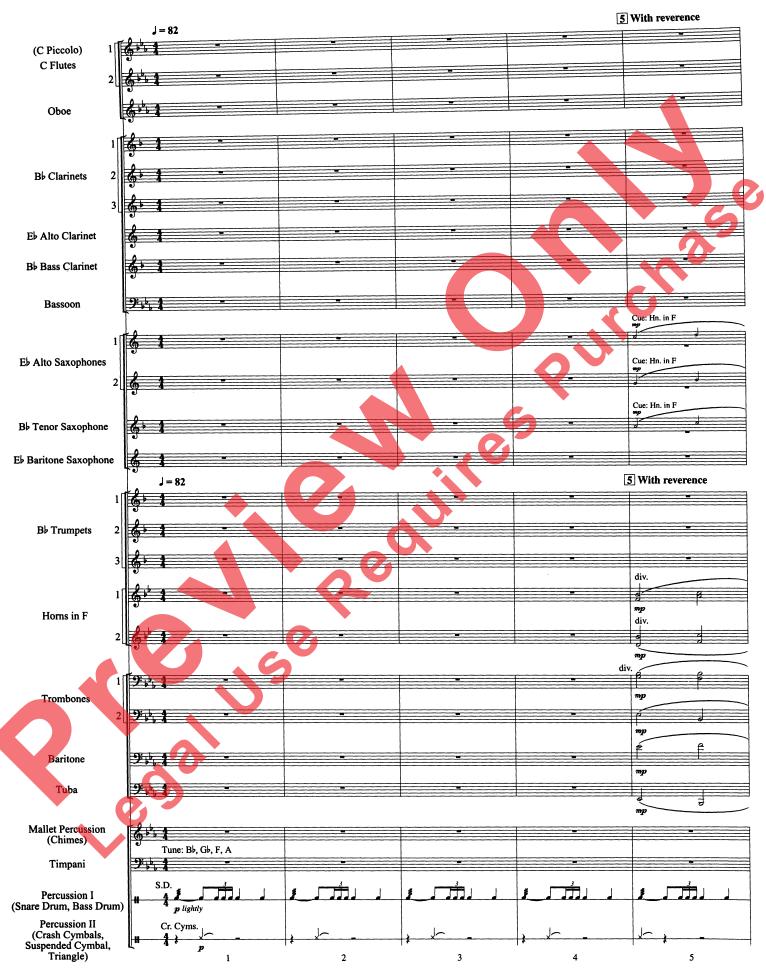
Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.





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