



# CELEBRATION

# FANFARE

*for SYMPHONIC BAND* | *by KEVIN M. WALCZYK*

I N S T R U M E N T A T I O N &  
S U P P L I E D P A R T S

Full Score	Eb Alto Saxophone 1 (2)	Euphonium T.C. (2)
Piccolo (1)	Eb Alto Saxophone 2 (2)	Euphonium B.C. (2)
Flute 1 (3)	Bb Tenor Saxophone (2)	Tuba (2)
Flute 2 (3)	Eb Baritone Saxophone (2)	Timpani (1)
Oboe 1 (1)	F Horn 1 (2)	Percussion 1 (2) <i>chimes - 2 chime mallets</i>
Oboe 2 (1)	F Horn 2 (2)	<b>medium tom-tom - wood sticks</b>
Eb Sop. Clarinet (1)	F Horn 3 (2)	Percussion 2 (2) <b>orchestra bells - 2 metal mallets</b>
Bb Clarinet 1 (3)	F Horn 4 (2)	<b>suspended cymbal - 2 felt timpani sticks</b>
Bb Clarinet 2 (3)	Bb Trumpet 1 (2)	<b>xylophone - 4 hard mallets</b>
Bb Clarinet 3 (3)	Bb Trumpet 2 (2)	Percussion 3 (2) <b>suspended (medium) triangle - triangle beater</b>
Bb Bass Clarinet (2)	Bb Trumpet 3 (2)	<b>tam-tam - 2 (soft) gong beaters</b>
Contrabass Clarinet (1)	Trombone 1 (2)	<b>crash cymbals</b>
Bassoon 1 (2)	Trombone 2 (2)	<b>bass drum - 1 bass drum beater</b>
Bassoon 2 (2)	Trombone 3 (2)	Percussion 4 (2) <b>marimba - 4 med. hard mallets</b>
Contrabassoon (1)		Harp (1) <i>optional</i>
		String Bass (1)



## PROGRAM NOTES

*Celebration Fanfare* was commissioned by the Oregon Symphony to commemorate two separate occasions that reflect the past and the present: The bicentennial celebration of the Lewis and Clark expedition, and the symphony's transition of Music Directors. The former pays tribute to Meriwether Lewis and William Clark, the two men who surpassed insurmountable odds to lead the Corps of Discovery through the newly acquired Louisiana Territory in search of a water route to the Pacific Ocean. The latter pays tribute to former Symphony Music Director James DePriest, and newly appointed Symphony Music Director Carlos Kalmar, two men who also find themselves on a journey.

With the pervasive motif of the numeral two serving as a thread of continuity to these occasions, the melodic and harmonic building blocks of *Celebration Fanfare* are based on the interval of a major 2nd, which represents the two sets of two men on two different journeys. Similarly, the basic rhythmic building block is comprised of two durations - a short duration immediately succeeded by a longer duration. These compositional elements become protracted in the primary melody and countermelodies, but remain unaltered in much of the accompaniment. The fanfare elicits a bold, declamatory style with a determined energy level that, representative of the men and their respective journeys, builds to the end of the work.

The Oregon Symphony, under the direction of maestro Carlos Kalmar, premiered *Celebration Fanfare* on November 22, 2003. The work was recorded September 30, 2004 by the Kiev Philharmonic (Robert Ian Winstin, conductor) for Volume 5 of ERM Media's *Masterworks of the New Era* series. The symphonic band edition was prepared for and premiered by the University of Oklahoma Wind Symphony (Dr. William K. Wakefield, director of bands) on October 16, 2008. Many thanks to Oklahoma University doctoral conducting candidate Danh Pham for his efforts in making the band edition come to fruition.

*Celebration Fanfare* is a grade 5 composition that is rated as very challenging for most high school symphonic bands and as challenging and suitable for advanced high school symphonic bands/wind ensembles and college-level symphonic bands/wind ensembles.



# CELEBRATION FANFARE

Kevin M. Waleczk

**bold & powerful**  $\downarrow = 76$

The musical score consists of three systems of staves. The top system features woodwind instruments: 2 Flutes & Piccolo, 2 Oboes, E♭ Sop. Cl., B♭ Clarinet 1, B♭ Clarinet 2, C Clarinet 3, B♭ Bass Cl., B♭ Cb. Cl., Alto Saxophone 1, Alto Saxophone 2, Alto Saxophone 3, Bassoon 1, Bassoon 2, and Bassoon 3. The middle system includes brass instruments: Horns in F 1-3, Horns in F 2-4, Trumpets in B♭ 1-3, Trombones 1-3, Euphonium, and Tuba. The bottom system is dedicated to percussion: Timpani 1-4, Percussion (chimes, ped. orch. bells, med. triangle, marimba), Harp (optional), and Bass. The score is marked with dynamic instructions like *sff*, *f*, *mp*, and *p*, and includes performance techniques such as grace notes and slurs.

1

2

3

4

5

8

fl. & pic.

ob.

sop. cl.

C L A R I N E T S 1  
2  
3

bs. cl. *f* pesante

cb. cl. *f* pesante

S A X O P H O N E S 1  
2

tn.

ba. *f* pesante

bsn. *f* pesante 2, 3 (cb.)

horn 1-3 *f* ben marcato *a2*

trp. *f* ben marcato *a2*

tbn. *f* senza sord. *f* ben marcato 2, 3. *f* ben marcato

euph. *f* 3 3 3 6

tuba *mf* 3 3 3 6

tim.

P E R C U S S I O N 1 sus cym. (soft mallets) *pp*

2

3 *mf* *cr. cym.* *f*

4

harp *f* *f* pesante

bass *f*

6

7

8

9

10

fl. & pic.

ob.

sop. cl.

C L A R I N E T S

1  
2  
3

bs. cl.

cb. cl.

S A X O P H O N E S

1  
2

tn.

ba.

bsn.

horn

trp.

tbn.

euph.

tuba

timp.

P E R C U S S I O N

1  
2  
3  
4

harp

bass

18

fl. & pic.

ob.

sop. cl.

C L A R I N E T S

bs. cl.

cb. cl.

S A X O P H O N E S

tn.

ba.

bsn.

horn

trp.

tbn.

euph.

tuba

timp.

P E R C U S S I O N

orch. bells

harp

bass

3

2

18

19

20

21

3

fl. & pic.

ob.

sop. cl.

C L A R I N E T S  
1 2 3

bs. cl.

cb. cl.

S A X O P H O N E S  
1 2

tn.

ba.

bsn.

horn 1-3

horn 2-4

trp.

tbn.

euph.

tuba

timp.

P E R C U S S I O N  
1 2 3 4

harp

bass

**25**

*sus. cym. (soft mallets)*

*pp*

*f*

*L.v.*

*f*

*fp*

*pp*

*f*

*fp*

*choke*

*mf*

*bs. dr.*

*mf*

*dampen*

*7*

*7*

*⊕*

22

23

24

25

fl. & pic.

ob.

sop. cl.

C L A R I N E T S

1  
2  
3

bs. cl.

cb. cl.

S A X O P H O N E S

1  
2  
3  
4

tn.

ba.

bsn.

horn

trp.

tbn.

euph.

tuba

tim.

P E R C U S S I O N

1  
2  
3  
4

harp

bass

26

27

28

29

34

fl. & pic.

ob.

sop. cl.

C L A R I N E T S 1 2 3

bs. cl.

cb. cl.

S A X O P H O N E S 1 2

tn.

ba.

bsn.

1-3 horn

2-4

trp.

tbn.

euph.

tuba

timp.

P E R C U S S I O N 1 2 3 4

harp

bass

30

31

32

33

34

fl. & pic.

ob.

sop. cl.

C L A R I N E T S

1  
2  
3

bs. cl.

cb. cl.

S A X O P H O N E S

1  
2

tn.

ba.

bsn.

horn

2-4

trp.

tbn.

euph.

tuba

tim.

P E R C U S S I O N

1  
2  
3  
4

harp

bass

*mp legato*

*l.*

*mp legato*

*l.*

*mf*

*f*

*l. 2.*

*mf*

*f*

*l. 2.*

*mf*

*f*

*mf*

*non-pesante*

*non-pesante*

*mf*

*mp*

*mf*

*non-pesante*

*2. 3.*

*mp*

*mf*

*3. senza sord. mp*

*p*

*l. con sord.*

*mf*

*2. con sord.*

*mf*

*sylo (4 hard mallets)*

*f*

*triangle*

*mp*

*mf*

*pizz.*

fl. & pic.

ob.

sop. cl.

C L A R I N E T S

1  
2  
3

bs. cl.

cb. cl.

S A X O P H O N E S

1  
2

tn.

ba.

bsn.

horn

trp.

tbn.

euph.

tuba

timp.

P E R C U S S I O N

1  
2  
3  
4

harp

bass

40

41

42

43

44



A detailed musical score page, numbered 51, featuring a complex arrangement of instruments. The top section includes staves for flutes and piccolo, oboes, soprano clarinet, bass clarinet, bassoon, double bassoon, alto saxophone, soprano saxophone, tenor saxophone, bassoon, and tuba. The middle section includes staves for three horns, four trumpets, three trombones, euphonium, tuba, timpani, and four percussionists (one on each of four staves). The bottom section includes staves for harp and bass. The score is filled with dense musical notation, including sixteenth-note patterns, dynamic markings like *tutti*, *mf*, and *p*, and performance instructions such as "1 player only". The page is set against a background of large, stylized, semi-transparent gray shapes.

(56)

fl. & pic.

ob.

sop. cl.

CLARINETS

bs. cl.

cb. cl.

S. al.

SAXOPHONES

tn.

ba.

bsn.

horn

trp.

tbn.

euph.

tuba

tim.

PERCUSSION

harp

bass

I. 2.  
 fl. & pic.  
 ff  
 ob.  
 sop. cl.  
 CLARINETES 1  
 2  
 3  
 bs. cl.  
 cb. cl.  
 SAXOPHONES 1  
 2  
 tn.  
 ba.  
 bsn.  
 horn 1-3  
 2-4  
 trp.  
 tbn.  
 euph.  
 tuba  
 timp.  
 PERCUSSION 1  
 2  
 3  
 4  
 harp  
 bass

fl. & pic.

ob.

sop. cl.

CLARINETS 1  
CLARINETS 2  
CLARINETS 3

bs. cl.

cb. cl.

S. al.  
SAXOPHONES 1  
SAXOPHONES 2

tn.

ba.

bsn.

horn 1-3

trp. 2-4

trp.

tbn.

euph.

tuba

tim.

PERCUSION 1  
PERCUSION 2  
PERCUSION 3  
PERCUSION 4

harp

bass

**64**

**3**

**4**

**69** **broader**  $\text{♩} = 60$

fl. &  
pic.

ob.

sop. cl.

C  
L  
A  
R  
I  
N  
E  
T  
S

1  
2  
3

bs. cl.

cb. cl.

S  
A  
X  
O  
P  
H  
O  
N  
E  
S

ba.

bsn.

horn

trp.

tbn.

euph.

tuba

timp.

P  
E  
R  
C  
U  
S  
S  
I  
O  
N

1  
2  
3  
4

harp

bass

• 15 •

75 **kinetic** ♩=ss

*stringendo*

fl. & pic.

ob.

sop. cl.

CLARINETS 1, 2, 3

bs. cl.

cb. cl.

SAXOPHONES 1, 2

tn.

ba.

bsn.

horn 1-3

horn 2-4

trp.

tbn.

euph.

tuba

tim.

PERCUSSION 1, 2, 3, 4

harp

bass

**75** **kinetic** ♩=ss

70

71

72

73

74

75

79 broader  $\text{♩} = 60$ 

fl. & pic.

ob.

sop. cl.

C L A R I N E T S

1  
2  
3

bs. cl.

cb. cl.

S A X O P H O N E S

1  
2

tn.

ba.

bsn.

horn

trp.

tbn.

euph.

tuba

timp.

P E R C U S S I O N

1  
2  
3  
4

harp

bass



♪ KevEli Music ♪