

# Centennial Tribute

*Written for  
California State University, Fresno  
(est. 1911)*

*by*

**John Bliss**

## Instrumentation

1 – Conductor Score	2 – Horn in F 3 & 4
2 – Piccolo	3 – Trombone 1 & 2
10 – Flute 1 & 2	3 – Trombone 3 & 4
2 – Oboe 1 & 2	2 – Euphonium (+2 T.C.)
2 – English Horn	4 – Tuba
2 – Bassoon	1 – Cello
1 – Eb Clarinet	1 – String Bass
10 – Bb Clarinet 1 & 2	1 – Harp
2 – Bass Clarinet	1 – Piano
2 – Contralto Clarinet	1 – Timpani
4 – Alto Sax 1 & 2	2 – Percussion 1
2 – Tenor Sax	2 – Percussion 2
2 – Bari Sax	2 – Mallet 1
4 – Trumpet 1 & 3 in C	2 – Mallet 2
4 – Trumpet 2 & 4 in Bb	2 – Mallet 3
2 – Horn in F 1 & 2	2 – Mallet 4

# Centennial Tribute

Centennial Tribute was written for the centennial of California State University, Fresno (my alma mater) in 2010.

In seeking to capture 100 years, I was reminded of the One Hundredth Psalm, which begins “Make a joyful noise unto the Lord.” So this piece is full of “joyful noise.”

The piece is written in the key of F (for Fresno) and also highlights the note C (for California, and Centennial). These letters combine to form the musical interval of a perfect fifth, one of the basic building blocks of music (something very traditional, but of ongoing relevance).

The other musical letters in these names: A (from California) and E (from Fresno), both of which are part of the word “centennial,” also form a perfect fifth.

The main musical motive is formed from the juxtaposition of these perfect fifths; the use of written F and C on transposing instruments adds tonal variety.

As the piece builds to a close, these pitches are like twin pillars which remain constant against ever-changing harmonic turbulence around them (reflecting my hope that this institution will be of lasting influence, despite changes in technology and the surrounding culture).

The conclusion of the piece (which happens to be 100 beats long) includes a reference to the Fresno State fight song.

## John Bliss

**Born January 29<sup>th</sup>, 1967**

John Bliss is an award-winning composer and arranger. His work has been internationally performed and recorded.

He received a Bachelor of Music degree from San José State University in 1989. While there he studied composition with Brent Heisinger and Dan Wyman, electronic music with Allen Strange, and arranging with Randy Masters. He received his Master Of Arts degree in 1996 from California State University, Fresno, where he studied conducting with Lawrence Sutherland and composition with Jack Fortner. His teaching experience includes CSU Fresno, Johns Hopkins University, San José Symphony Youth Orchestra and South Bay School of Music Arts.

Mr. Bliss has written for a wide range of artists including popular artists Rita Coolidge, Patti Page and Juice Newton; country stylists Glen Campbell, Bryan White, Wynonna Judd, Restless Heart and Lonestar; jazz icons Keiko Matsui, Kirk Whalum and Spyro Gyra; and R & B legends Chaka Khan and Kool & The Gang. He has also written for the String Trio of New York, Empire Brass, Three Mo Tenors, the Duke Ellington School of the Arts, the Children’s Chorus of San Juan, the California Band Directors Association and the Claude Gordon International Brass Workshop.

Honors include the Carmen Dragon Award for composition and the Wozniak Achievement Award for electronic music innovation. He has also received the National Catholic Bandmasters Association Award and the Louis Armstrong Jazz Award. He was the winner of Phi Kappa Phi’s Centennial Composition Contest and, most recently, the National Federation of Music Clubs’ Music in the Armed Forces composition competition.

A native Californian, Mr. Bliss is presently a staff arranger for the United States Air Force Band in Washington, DC.



# Centennial Tribute

California State University, Fresno (est. 1911)

John Bliss

Glorioso  
♩ = 80 (♩ = 160)

Piccolo  
Flute  
Oboe 1 & 2  
English Horn  
Bassoon 1 & 2  
Eb Clarinet  
Bb Clarinet 1 & 2  
Bass Clarinet  
Contralto Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1 & 3  
Trumpet 2 & 4  
Horn in F 1 & 2  
Horn in F 3 & 4  
Trombone 1 & 2  
Trombone 3 & 4  
Euphonium  
Tuba  
Cello  
String Bass  
Harp  
Piano (opt.)  
Timpani  
Percussion 1 (Cymbals)  
Percussion 2  
Mallet 1 (Chimes)  
Mallet 2 (Bells, Xylophone) (one player)  
Mallet 3 (Vibes)  
Mallet 4 (Marimba, Crotales) (one player)

Suspended Cymbal, Concert Bass Drum, Large Gong (TamTam), Anvil, Brake Drum, Afro-Crashers (Metal Plates)  
concert Bass Drum  
large Gong (TamTam) (one player, w/soft heavy beaters)  
soft mallets  
Marimba

8 9 10 11 12 13

Picc.

Fl.

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1 & 2

B. Cl.

Ca. Cl.

Alto Sax 1 & 2

Ten. Sax

Bari. Sax

Tpt. 1 & 3 (B♭)

Tpt. 2 & 4 (B♭)

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & 4

Euph.

Tba.

Cello

Bass

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Mal 1

Mal 2

Mal 3

Mal 4

Sus. Cym. (soft mallets)

*f* *ff* *fp* *f*

14 15 16 17 18b 19

Picc. *f* *fp* *ff*

Fl. *f* *fp* *ff*

Ob. 1 & 2 *f* *fp* *ff*

E. Hn. *f* *fp* *ff*

Bsn. 1 & 2 *ff* *mf*

E♭ Cl. *f* *fp* *ff*

B♭ Cl. 1 & 2 *f* *fp* *ff* *mf*

B. Cl. *ff* *mf*

Ca. Cl. *ff*

Alto Sax 1 & 2 *ff*

Ten. Sax *ff*

Bari. Sax *ff*

Tpt. 1 & 3 (B♭) *ff* *fp* *ff*

Tpt. 2 & 4 (B♭) *ff* *fp* *ff*

Hn. 1 & 2 *ff* *fp* *ff* *mf*

Hn. 3 & 4 *ff* *fp* *ff* *mf*

Tbn. 1 & 2 *ff*

Tbn. 3 & 4 *ff*

Euph. *ff*

Tba. *ff*

Cello *ff*

Bass *ff*

Hp. *f*

Pno. *ff*

Timp. *fp* *f*

Perc. 1

Perc. 2 (T.T.) *p* (B.D. + T.T.) *f*

Mal 1 *f*

Mal 2 *f*

Mal 3 *f*

Mal 4 *mf*

21

22

23

24

25

20

Picc.

Fl.

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1 & 2

B. Cl.

Ca. Cl.

Alto Sax 1 & 2

Ten. Sax

Bari. Sax

Tpt. 1 & 3 (Bb)

Tpt. 2 & 4 (Bb)

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & 4

Euph.

Tba.

Cello

Bass

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Mal 1

Mal 2

Mal 3

Mal 4

26 27 28 29 30

Picc.

Fl.

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1 & 2

B. Cl.

Ca. Cl.

Alto Sax 1 & 2

Ten. Sax

Bari. Sax

Tpt. 1 & 3 (Bb)

Tpt. 2 & 4 (Bb)

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & 4

Euph.

Tba.

Cello

Bass

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Mal. 1

Mal. 2

Mal. 3

Mal. 4

(S.C.)

*p*

*ff*

w/Butt-end

(B.D.) = Anvil/Brake Drum/  
Afro-crashers (metal plates)

*ff*

Xylo.

*ff*

Crotales

*f*



31 32 33 34 35 36

Picc. *mf*

Fl. *mf*

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2 *mp* *mf*

E♭ Cl. *mf*

B♭ Cl. 1 & 2 *mf*

B. Cl. *mf*

Ca. Cl.

Alto Sax 1 & 2

Ten. Sax

Bari. Sax

Tpt. 1 & 3 (Bb)

Tpt. 2 & 4 (Bb)

Hn. 1 & 2 *mp* *mf*

Hn. 3 & 4 *mp* *mf*

Tbn. 1 & 2

Tbn. 3 & 4

Euph. *mp* *mf*

Tba.

Cello *mf*

Bass

Harp *mf*

Piano *mf*

Timp.

Perc. 1

Perc. 2 *p* *mp*

Mal 1 *mf*

Mal 2 Bells *mf*

Mal 3 *mf*

Mal 4 Marimba *mf*

37 38 39 40 41 42

Picc.  
Fl.  
Ob. 1 & 2  
E. Hn.  
Bsn. 1 & 2  
Eb Cl.  
Bb Cl. 1 & 2  
B. Cl.  
Ca. Cl.  
Alto Sax 1 & 2  
Ten. Sax  
Bari. Sax  
Tpt. 1 & 3 (Bb)  
Tpt. 2 & 4 (Bb)  
Hn. 1 & 2  
Hn. 3 & 4  
Tbn. 1 & 2  
Tbn. 3 & 4  
Euph.  
Tba.  
Cello  
Bass  
Hp.  
Pno.  
Timp.  
Perc. 1  
Perc. 2  
Mal 1  
Mal 2  
Mal 3  
Mal 4

This page of the musical score, titled "Centennial Tribute - Complete Score" and numbered "8", contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob. 1 & 2** (Oboe)
- E. Hn.** (English Horn)
- Bsn. 1 & 2** (Bassoon)
- E♭ Cl.** (E-flat Clarinet)
- B♭ Cl. 1 & 2** (B-flat Clarinet)
- B. Cl.** (Bass Clarinet)
- Ca. Cl.** (Cassinet)
- Alto Sax 1 & 2** (Alto Saxophone)
- Ten. Sax** (Tenor Saxophone)
- Bari. Sax** (Baritone Saxophone)
- Tpt. 1 & 3 (B♭)** (Trumpet)
- Tpt. 2 & 4 (B♭)** (Trumpet)
- Hn. 1 & 2** (Horn)
- Hn. 3 & 4** (Horn)
- Tbn. 1 & 2** (Trombone)
- Tbn. 3 & 4** (Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- Cello**
- Bass**
- Hp.** (Harp)
- Pno.** (Piano)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Mal 1** (Mallet 1)
- Mal 2** (Mallet 2)
- Mal 3** (Mallet 3)
- Mal 4** (Mallet 4)

The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *ff*, *p*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *soli*, *dampen*, *Crotales*). Measure numbers 43, 44, 45, 46, 47, 48, 49, and 50 are clearly marked at the top of the page.