



# Gizmo

RALPH FORD (ASCAP)

## INSTRUMENTATION

- |                                |  |
|--------------------------------|--|
| 1 Conductor                    | 6 Trombone/Baritone/Bassoon  |
| 10 Flute                       | 2 Baritone Treble Clef<br>(World Part Trombone in B $\flat$ Treble Clef) |
| 2 Oboe                         | 4 Tuba   |
| 10 B $\flat$ Clarinet          | 1 Mallet Percussion<br>(Bells)   |
| 2 B $\flat$ Bass Clarinet      | 1 Optional Timpani<br>(Tune: B $\flat$ , F)                              |
| 6 E $\flat$ Alto Saxophone     | 2 Percussion 1<br>(Snare Drum, Bass Drum)                                |
| 4 B $\flat$ Tenor Saxophone    | 2 Percussion 2<br>(Suspended Cymbal/Ratchet)                             |
| 2 E $\flat$ Baritone Saxophone |  |
| 8 B $\flat$ Trumpet            |  |
| 4 F Horn                       |  |

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone/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

## PROGRAM NOTES

Look up the word "Gizmo," and you will find references to its origin in the slang used by United States Marines and Navy personnel when referring to a "gadget" of unknown origin or design. At our house, a *Gizmo* is a ten-year old Jack Russell Terrier, who we adopted last spring.

## PROGRAM NOTES

Although there is no physical key signature, the piece is constructed mostly around the pitch center of B $\flat$  concert. The tempo should be no faster than  $\text{♩} = 120$ , played in a strict mechanical fashion (à la "Gizmo/Unknown Gadget"). Unless otherwise marked, all notes should be played with a small amount of separation for correct stylistic interpretation.

The ratchet may be performed as loudly as possible. Perhaps it could be a featured celebrity soloist, such as an administrator, civic leader, or other non-musical guest performer.

Trombones should exaggerate the glissandi that begin in measure 17. The timpanist, if available, should, at measure 47, lightly tap the shells of the instrument with the grip ends of the mallets (turn them around). Don't scratch or dent the timpani and go for a deep, low, metallic, hollow sound. If you have extra percussionists or lack timpani, you may substitute or double the timpani shell tapping with a large woodblock, and the part is cued on the Percussion 1 part. The director may decide on whether to clap, stomp, or do both at measure 49.

In addition to providing concepts for teaching and reinforcement that are concurrent with your band method, it is my hope that you, your students, and your audience enjoy *Gizmo*.

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# Gizmo

FULL SCORE

By Ralph Ford (ASCAP)

Approx. Duration - 1:30

Brightly ♩ = 120

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

Brightly ♩ = 120

B♭ Trumpet

F Horn

Trombone/Baritone/  
Bassoon

Tuba

Mallet Percussion  
(Bells)

Optional  
Timpani

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Suspended Cymbal/  
Ratchet)

1 2 3 4 5 6

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

7

8

9

10

11

12

17

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

17

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf* gliss.

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 Ratchet *f*

13 14 15 16 17 18

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1 4 1 3 6 1

*gliss.*

*mf*

19 20 21 22 23 24

25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

25

26

27

28

29

30

33

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

33

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

31 32 33 34 35 36



41

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

41

Susp. Cym.

*mf*

37

38

39

40

41

42

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43 44 45 46 47 48

on Timp. shell  
w/ mallet ends  
(lightly!)

*mp*  
(Timp. on rim)

49 Clap/Stomp *mf*

Fl.

Ob. Clap/Stomp *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

49 Clap/Stomp *mf*

Tpt.

Hn. Clap/Stomp *mf*

Tbn./Bar./Bsn. Clap/Stomp *mf*

Tuba Clap/Stomp *mf*

Mlt. Perc.

Timp.

Perc. 1 Play on rim

Perc. 2 Play on rim

49 50 51 52 53 54

57 Play *mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

57 Play *mf*

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1 on Drum

Perc. 2 on Drum

55 56 57 58 59 60

65

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

65

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

61

62

63

64

*f*

65

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

66 67 68 69 70

Fl.  
Ob.  
Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
Tpt.  
Hn.  
Tbn./Bar./Bsn.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

Ratchet

71 72 *f* 73 74 75 76

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