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FJH YOUNG BAND

Grade 2.5

A CALL FOR PEACE

Brad Ciechomski

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 4 - Trombone |
| 8 - Flute | 2 - Baritone/
Euphonium |
| 2 - Oboe | 2 - Baritone T.C. |
| 2 - Bassoon | 4 - Tuba |
| 5 - B $\flat$ Clarinet 1 | 1 - Timpani |
| 5 - B $\flat$ Clarinet 2 | 2 - Mallet Percussion |
| 2 - B $\flat$ Bass Clarinet | Bells |
| 4 - E $\flat$ Alto Saxophone | Chimes |
| 2 - B $\flat$ Tenor Saxophone | 2 - Percussion 1 |
| 2 - E $\flat$ Baritone Saxophone | Triangle |
| 4 - B $\flat$ Trumpet 1 | Snare Drum |
| 4 - B $\flat$ Trumpet 2 | Bass Drum |
| 4 - F Horn | 2 - Percussion 2 |
| | Suspended Cymbal |
| | Crash Cymbals |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer

Brad Ciechowski (b. 1959) is director of bands at Harrison Middle School in Yarmouth, Maine, where he conducts four concert bands and three jazz bands, and was awarded the 2005–2006 Teacher of the Year. In 2008, Brad was recognized in the American Stars of Teaching project, an honor given by the U.S. Department of Education to one teacher from each state and the District of Columbia.

Brad received bachelor's and master's degrees from the University of New Hampshire, where he studied composition with Andrew Boysen Jr. Brad's compositions have been commissioned for bands at every level, elementary through college, and have been showcased at the MENC national convention.

Aside from composing, Brad is active in New England as a clinician, adjudicator, and guest conductor at district and state music festivals and competitions. A performer at heart, Brad is engaged as a freelance drummer with local, regional, and national artists in the greater New England area, as well as a founding member of the Portland Jazz Orchestra. He has appeared on stage with jazz greats such as Clark Terry, Mel Tormé, Bob Mintzer, The New York Voices, and Wayne Bergeron. Brad lives in Portland, Maine, with his wife and two daughters.

About the Music

A Call for Peace explores the more lyrical and sonorous timbre of the concert band. Ensure that all moving lines are balanced and performed in a lyrical manner.

The main theme came to me as I drove home one day. I had just turned off the radio after hearing all I could about conflict in the world. I needed some peaceful space, and thought that all people truly seek peace in their lives. As I drove in silence, the opening theme came to me. My intent is to pass this peaceful musical message on to you as you listen and perform this work.

The opening theme must be played smoothly and lyrically. At measure 9, the ensemble should remain *mp* even though there is a fuller instrumentation in the score. Trumpets enter at measure 17 with the second theme. The balance among the accompaniment, theme, and counterlines should be adjusted so that the theme is heard above all else yet complimented by the woodwind's moving lines. The *molto rit.* before measure 25 leads into the key change, building to a *f*. Tempo should be slightly slower than the opening. The closing section at measure 34 settles and moves toward the last three closing chords, as if to say, "peace...peace...peace."

Peacefully (♩ = 76)

Flute

Oboe

Bassoon

B♭ Clarinets**B♭ Bass Clarinet**

**E♭ Alto
Saxophone**

**B $\flat$ Tenor
Saxophone**

**E♭ Baritone
Saxophone**

B♭ Trumpets

F Horn

Trombone

Baritone/ Euphonium

Tub

Timpani

Mallet Percussion

(Bells, Chimes)

Percussion 1
(Triangle, Snare Drum,
Bass Drum)

Percussion 2
(Suspended Cymbal,
Crash Cymbals)

2

3



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B1396

Fl. *mp*

Ob. *mp*

Bsn. *slight cresc.* *mf*

1 *slight cresc.* *mf* *mp*

2 *slight cresc.* *mf* *mp*

B. Cl. *slight cresc.* *mf*

A. Sax. *slight cresc.* *mf* *mp*

T. Sax. *mf*

B. Sax. *mf*

1

2

Tpts. *mf* *mp*

Hn. *slight cresc.* *mf* *mp*

Tbn. *mf*

Bar./
Euph.

Tuba *mf*

Timp. *mp*

Mlt. Perc. *mp* Bells *mp*

Perc. 1

Perc. 2

4 5 6 7 8

9

16

17

Fl. *mp* *mf* *mp* *mf* play

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

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

1 *mp* *mf* *mp* *mf*

2 *mp* *mf* *mp* *mf*

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

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

17

1 *mp* *mf* *mp* *mf*

2 *mp* *mf* *mp* *mf*

Hn. *mp* *mf* *mp* *mf*

Tbn. *mp* *mf* *mp* *mf*

Bar./Euph. *mp* *mf* *mp* *mf*

Tuba *mp* *mf* *mp* *mf*

Timp. *p* *mp* *mf*

Mlt. Perc. *mf*

Perc. 1 *mp* Tri. *mf*

Perc. 2 *mp* Sus. Cym. scrape w/ Tri. beater *p* w/ soft yarn mallets

18 19 20

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar./
Euph

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

play

mf

play

mf

play

mf

play

mf

play

mf

div.

bell tones

mf

bell tones

mf

B. Cl.

play

bell tones

mf

(B $\flat$ to C)

B.D.

mp

strike

S.D.

pp

pp

21

mf

22

pp

B1396

B1396

