

SUITE TREATS

5 Composers, 5 Adaptable Pieces

Brian Balmages

Jennifer Jolley

Peter Meechan

Alex Shapiro

Frank Ticheli

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

Exclusively distributed by

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

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com

About the Music

While pieces may be performed individually, the composers recommend the following order when playing the entire work. Program notes and instrumentation pages are located with each score as the instrumentation may vary slightly from piece to piece. Individual movements are available directly from the composers, but the entire set is distributed exclusively by The FJH Music Company, Inc.

I. Focal Point

Brian Balmages..... 3

II. Neoncore

Jennifer Jolley 9

III. Lullaby

Peter Meechan 17

IV. Kitchen Sync

Alex Shapiro 25

V. Moving On

Frank Ticheli 37

Suite Treats was commissioned by Composers & Schools (Lisa Oman, Founder and Executive Director) for the following ensembles, each paired with a specific composer:

- Hays High School Wind Ensemble, KS; Director Matthew Rome and composer Frank Ticheli
- Culver City High School Concert Band, CA; Director Tony Spano and composer Alex Shapiro
- Rio Americano High School Honors Concert Band, CA; Directors Josh Murray and Mitch Evett and composer Jennifer Jolley
- Mount Rainier High School Wind Ensemble, WA; Director Jordan Beckman and composer Peter Meechan
- Madison West High School Honor Band, WI; Director Kevin Rhodes and composer Brian Balmages

Dr. Robert Ambrose served as Advising Conductor and presented a joint clinic on teaching the suite.

About the Composers

Brian Balmages, Jennifer Jolley, Peter Meechan, Alex Shapiro, and Frank Ticheli are part of the Creative Repertoire Initiative, a group of composers who came together in order to explore and inspire a new wave of adaptable music for ensembles of all types. Each maintains an active schedule of commissions and guest appearances when they are not sitting in their homes on Zoom waiting for each other's screens to unfreeze.



Pete Meechan



Alex Shapiro



Jennifer Jolley (she/her)



Brian Balmages



Frank Ticheli



FOCAL POINT

for fully adaptable band

BRIAN BALMAGES

Preview Only
Legal Use Requires Purchase

ABOUT THE MUSIC

The inspiration for *Focal Point* was born out of a conversation with the students in the Madison West High School Honor Band. While they introduced a myriad of interesting ideas, they kept coming back to ideas surrounding their experiences during the COVID pandemic. The consensus was that everyone felt extremely scattered and out of focus when everything went virtual for the first time. Then, as routines began to settle in and they adjusted to their new “temporary normal,” things began coming back into focus for them. Thus, the idea of starting out of focus and moving into clarity became the “focal point” for this work.

Focal Point was commissioned by Composers & Schools for the Madison West High School Honor Band; Kevin Rhodes, conductor. It is part of an adaptable suite featuring additional “movements” by Jennifer Jolley, Peter Meechan, Alex Shapiro and Frank Ticheli. If performing the entire work, the composers suggest the following order:

- I. Focal Point (Balmages)
- II. Neoncore (Jolley)
- III. Lullaby (Meechan)
- IV. Kitchen Sync (Shapiro)
- V. Moving On (Ticheli)

INSTRUMENTATION

Adaptable parts (the following instruments each have Parts 1 through 4 – while the piece was originally designed with lower voices on part 4, directors can experiment with part assignments)

C Instruments
 Bb Instruments
 Eb Instruments
 F Instruments
 C Bass Clef (Tenor)
 Tuba
 Alto Clef

Additional parts (not adaptable)

Piano
 Marimba

Percussion 1 (1 or 2 players)
 (Cabasa, Tambourine, China Cymbal)

Percussion 2 (2 players)
 (Crash Cymbals, 2 Wood Blocks, Suspended Cymbal, Triangle)

from Suite Treats

commissioned by Composers & Schools
for the Madison West High School Honor Band; Kevin Rhodes, Conductor

FOCAL POINT

Brian Balmages (ASCAP)

* Parts 1-4 are transposed for every instrument with octave adjustments made as necessary

Allegro vivace (♩ = 152)

Part 1

Part 2

Part 3

Part 4

Piano (opt.)

Marimba

Percussion 1 (Cabasa, Tambourine, China Cymbal)

Percussion 2 (Crash Cymbals, 2 Wood Blocks, Suspended Cymbal, Triangle)

9

1

2

3

4

Pno.

Mrb.

Perc. 1

Perc. 2

Cabasa

Tri.

Wood Blocks (high / low)

p *mp* *mf*

37

1
2
3
4
Pno.
Mrb.
Perc. 1
Perc. 2

mp *fff* *mf* *fff*

Cr. Cym.

42

1
2
3
4
Pno.
Mrb.
Perc. 1
Perc. 2

mf *fff*

Preview Only
Legal Use Requires Purchase

JENNIFER JOLLEY

neoncore

for flex ensemble
and fixed media



FULL SCORE

Preview Only
Legal Use Requires Purchase

INSTRUMENTATION

PART 1: Piccolo/Flute, Oboe, B-flat Clarinet/B-flat Trumpet, Violin

PART 2: B-flat Clarinet/B-flat Trumpet, Alto Saxophone, Violin

PART 3: B-flat Clarinet/B-flat Trumpet, Alto Saxophone, Horn in F, Viola

PART 4: Tenor Saxophone, Horn in F, Bassoon/Trombone/Euphonium, Violoncello

PART 5: B-flat Bass Clarinet, Baritone Saxophone, Bassoon/Trombone/Euphonium, Tuba,
Double Bass

PERCUSSION

High: Tambourine/Hi-hat/Etc.

Medium: Snare Drum/Etc.

Low: Bass Drum/Etc.

FUNK TRACK (can alternatively be performed on any keyboard instrument, including percussion)

To download the accompaniment track, please visit www.jenniferjolley.com.

PROGRAM NOTE

I Zoomed with Mitch Evett and Josh Murphy, the Rio Americano High School's band directors in Sacramento, California, in December 2020 to discuss writing a flex piece for their students. After nine months of COVID isolation, I admitted to them that I just wanted to create something bright and sparkly, something that would have a glossy Instagram glow. I also wanted to write something that the students would call a "bop."

Because the school was located in Northern California (the birthplace of Buchla synthesizers), I wanted the students to work with a simulated analog synthesizer. When we all Zoomed together with the students the next month, I demonstrated the modular synthesizer and introduced them to a red-paneled 16-step sequencer. "You're going to pick sixteen notes together as a class," I instructed. "I'm going to include this in your piece." They, in turn, requested that I make the piece "crazy," just like their band room during pre-pandemic times. What you will hear is a piece that uses the students' sixteen-note sequence as a bass ostinato, which I tweaked to make it sound more "jazzy" and "funky."

COMMISSIONED

Composers & Schools for the Rio Americano High School Honors Concert Band under the direction of
Mitch Evett & Josh Murray

DURATION: 1 minute

© 2021 by Jennifer Jolley (BMI)
All Rights Reserved
www.jenniferjolley.com

from Suite Treats
Commissioned by Composers & Schools for the Rio Americano High School Honors Concert Band
under the direction of Mitch Evett & Josh Murray

NEONCORE

Transposed Score

JENNIFER JOLLEY

PART 1 Doin' It Right ♩ = 86

Piccolo/
Flute 1

Oboe 1

B♭ Clarinet/
B♭ Trumpet 1

Violin 1

PART 2

B♭ Clarinet/
B♭ Trumpet 2

Alto Saxophone 2

Violin 2

PART 3

B♭ Clarinet/
B♭ Trumpet 3

Alto Saxophone 3

Horn in F 3

Viola 3

PART 4

Tenor Saxophone 4

Horn in F 4

Bassoon/
Trombone/
Euphonium 4

Violoncello 4

PART 5

B♭ Bass Clarinet 5

Baritone Saxophone 5

Bassoon/
Trombone/
Euphonium 5

Tuba 5

Double Bass 5

PERC

Tambourine/
Hi-hat

Snare Drum

Bass Drum

(optional: hit sticks together)

f

Track Starts Here

Funk Track

p cresc.

2 3 4

5

PART 1

Picc./Fl. 1

Musical staff for Picc./Fl. 1 with notes and dynamics.

Musical staff for Ob. 1 with notes and dynamics.

Cl./Tpt. 1

Musical staff for Cl./Tpt. 1 with notes and dynamics.

Musical staff for Vln. 1 with notes and dynamics.

PART 2

Cl./Tpt. 2

Empty musical staff for Cl./Tpt. 2.

Alto Sax. 2

Empty musical staff for Alto Sax. 2.

Vln. 2

Empty musical staff for Vln. 2.

PART 3

Cl./Tpt. 3

Empty musical staff for Cl./Tpt. 3.

Alto Sax. 3

Empty musical staff for Alto Sax. 3.

Hn. 3

Empty musical staff for Hn. 3.

Vla. 3

Empty musical staff for Vla. 3.

PART 4

Ten. Sax. 4

Empty musical staff for Ten. Sax. 4.

Hn. 4

Empty musical staff for Hn. 4.

Bsn./Tbn./Euph. 4

Empty musical staff for Bsn./Tbn./Euph. 4.

Vc. 4

Empty musical staff for Vc. 4.

PART 5

B. Cl. 5

Empty musical staff for B. Cl. 5.

Bari. Sax. 5

Empty musical staff for Bari. Sax. 5.

Bsn./Tbn./Euph. 5

Empty musical staff for Bsn./Tbn./Euph. 5.

Tba. 5

Empty musical staff for Tba. 5.

Db. 5

Empty musical staff for Db. 5.

PERC

Tamb./H-h

Musical staff for Tamb./H-h with notes and dynamics.

S. D.

Musical staff for S. D. with notes and dynamics.

B. D.

Empty musical staff for B. D.

Funk Track

Musical staff for Funk Track with notes and dynamics.

5 6 7 8

9

PART 1

Picc./Fl. 1
Ob. 1
Cl./Tpt. 1
Vln. 1

PART 2

Cl./Tpt. 2
Alto Sax. 2
Vln. 2

PART 3

Cl./Tpt. 3
Alto Sax. 3
Hn. 3
Vla. 3

PART 4

Ten. Sax. 4
Hn. 4
Bsn./Tbn./Euph. 4
Vc. 4

PART 5

B. Cl. 5
Bari. Sax. 5
Bsn./Tbn./Euph. 5
Tba. 5
Db. 5

PERC

Tamb./H-h
S. D.
B. D.

Funk Track

9

10

11

12

13

PART 1

Picc./Fl. 1
Ob. 1
Cl./Tpt. 1
Vln. 1

PART 2

Cl./Tpt. 2
Alto Sax. 2
Vln. 2

PART 3

Cl./Tpt. 3
Alto Sax. 3
Hn. 3
Vla. 3

PART 4

Ten. Sax. 4
Hn. 4
Bsn./Tbn./Euph. 4
Vc. 4

PART 5

B. Cl. 5
Bari. Sax. 5
Bsn./Tbn./Euph. 5
Tba. 5
Db. 5

PERC

Tamb./H-h
S. D.
B. D.

Funk Track

13

14

15

16

17

PART 1

Picc./Fl. 1
Ob. 1
Cl./Tpt. 1
Vln. 1

PART 2

Cl./Tpt. 2
Alto Sax. 2
Vln. 2

PART 3

Cl./Tpt. 3
Alto Sax. 3
Hn. 3
Vla. 3

PART 4

Ten. Sax. 4
Hn. 4
Bsn./Tbn./Euph. 4
Vc. 4

PART 5

B. Cl. 5
Bari. Sax. 5
Bsn./Tbn./Euph. 5
Tba. 5
Db. 5

PERC

Tamb./H-h
S. D.
B. D.

Funk Track

17

18

19

PART 1

Picc./Fl. 1
 Ob. 1
 Cl./Tpt. 1
 Vln. 1

p subito *ff*

PART 2

Cl./Tpt. 2
 Alto Sax. 2
 Vln. 2

p subito *ff*

PART 3

Cl./Tpt. 3
 Alto Sax. 3
 Hn. 3
 Vla. 3

p subito *ff*

PART 4

Ten. Sax. 4
 Hn. 4
 Bsn./Tbn./Euph. 4
 Vc. 4

p subito *ff*
 (Bsn. Only) *tutti*

PART 5

B. Cl. 5
 Bari. Sax. 5
 Bsn./Tbn./Euph. 5
 Tba. 5
 Db. 5

f *sf* *f* *p subito* *ff*
 (Bsn. Only) *tutti*

PERC

Tamb./H-h
 S. D.
 B. D.

ff
ff
f

Funk Track

Funk Track

LULLABY

for Adaptable Ensemble

PETER MEECHAN

Lullaby was written as part of a five-movement suite of one-minute pieces, by five different composers, commissioned by Composers & Schools for five different schools. Each composer paired with a school (in my case Mount Rainier High), and having spent some time talking with the students and listening to what they had to say, I felt the piece had to have a special, positive symbolism to it. Between my initial meeting with Mount Rainier High's band director, Jordan Beckman, and the subsequent time I spent with the wonderful students, Mr. Beckman became a father—and so it seemed appropriate that a lullaby was composed!

Lullaby (Score in C)

from Suite Treats

Commissioned by Composers & Schools for the
Mount Rainier High School under the direction of Jordan Beckman

Lullaby

for adaptable ensemble

Peter Meechan

2021

2 3 4 5 6 7

$\text{♩} = \text{c.}56$

The musical score is arranged for an adaptable ensemble. It consists of the following parts:

- I, II, III, IV:** Four staves for individual instruments, each in 6/8 time. The key signature has one flat (B-flat). The tempo is marked as $\text{♩} = \text{c.}56$. The dynamic is *mp*.
- Piano:** A grand piano part with two staves (treble and bass clef). The dynamic is *mp*. A pedaling instruction "ped. as required" is present.
- Suspend Cymbal (hard sticks):** A single staff with a dynamic of *mp*.
- Glockenspiel:** A single staff with a dynamic of *mp*.
- Vibraphone:** A single staff with a dynamic of *mp*. A pedaling instruction "ped. as required" is present.

A large red watermark is overlaid on the score, reading "Preview Only" and "Legal Use Requires Purchase".

15

16

17

18

19

20

21

The musical score consists of seven staves. Staves I-IV are for strings (Violin I, Violin II, Violin III, and Viola). Staff V is for Piano (Pno.). Staff VI is for Cymbals (Cym.). Staff VII is for Glockenspiel (Glock.). Staff VIII is for Vibraphone (Vib.). The score is in 4/4 time with a key signature of one flat (B-flat). It features dynamic markings of *p*, *mp*, and *f* across various instruments. A large red watermark 'Preview Only' is overlaid diagonally across the page.

22

23

24

25

26

The musical score consists of seven staves. Staves I, II, III, and IV are string parts (Violin I, Violin II, Violin III, and Viola) in G major, featuring melodic lines with slurs and dynamics of *dim.*. The Piano (Pno.) part has a complex accompaniment with slurs and dynamics of *dim.*. The Cymbal (Cym.) part has a rhythmic pattern with dynamics of *dim.*. The Glockenspiel (Glock.) part has a melodic line with dynamics of *f dim.*. The Vibraphone (Vib.) part has a melodic line with slurs and dynamics of *dim.*. A large red watermark 'Preview Only' is overlaid diagonally across the score.

27

28

29

30

31

32

The musical score consists of seven staves, each with a different instrument or voice part. The staves are labeled on the left as I, II, III, IV, Pno., Cym., Glock., and Vib. The music is written in a key with one flat (B-flat) and a common time signature. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings are used throughout, including *pp* (pianissimo) and *p* (piano). A large, diagonal watermark reading "Preview Only" is overlaid across the entire page, and a smaller watermark "Legal Use Requires Purchase" is also visible.

33

34

rall.

35

36

37

38

The musical score consists of seven staves. Staves I-IV are for strings (Violin I, Violin II, Violin III, and Viola). Staff V is for Piano (Pno.), with separate treble and bass clefs. Staff VI is for Cymbal (Cym.). Staff VII is for Glockenspiel (Glock.). Staff VIII is for Vibraphone (Vib.). The score spans measures 33 to 38. A 'rall.' (ritardando) marking is placed above measure 35. The dynamic marking 'p' (piano) is used throughout. The key signature has one flat (B-flat), and the time signature is 4/4. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Preview Only
Legal Use Requires Purchase

ALEX SHAPIRO

KITCHEN SYNC

An Ultra-Flex Piece
for Any Ensemble
and Optional Pre-recorded Soundscape



Activist Music LLC

ALEX SHAPIRO

KITCHEN SYNC

For Any Ensemble and Pre-recorded Soundscape.

For Lisa Oman, with compliments to the commissioning chefs at Composers & Schools, and appreciation for line cook Tony Spano Jr. and his musical sous chefs of the Culver City High School Concert Band.

Performance Time: either 1:11 or 1:30 if using the accompaniment track, and otherwise, as fast or as slow as desired.

Ultra-flex instrumentation; distribute additional copies as needed:

- | | |
|-----------------------------|--|
| 4 – Percussion (see notes!) | 2 – Audio Accompaniment Track with click, at 135 bpm and 175 bpm |
| 1 – Higher Register Part | 2 – Audio Accompaniment Track for performance at 135 bpm and 175 bpm |
| 1 – Lower Register Part | 1 - Electric blender and extension cord if needed. |

In addition to the instruments listed above, *KITCHEN SYNC* requires an audio system capable of playing the audio tracks from a laptop computer via a small digital audio interface connected to an audio mixer.

***To download the accompaniment tracks,
please send a friendly email to:
download@activistmusic.com.***

**Copyright © 2021 by Alex Shapiro
Published by ACTIVIST MUSIC LLC (ASCAP)
All Rights Reserved.**

Program Note

I'm not an inspired cook, but I do enjoy the meditative groove of cleaning up after a meal— and listening to the pitches and rhythms barked from bowls, dishes, and cookware that form a chorus of multi-registered clanking in the sink. To me, everything in life has the potential to be a musical instrument! For instance, it was this very household task that resulted in my use of resonant metal mixing bowls filled with a little water, to create an otherworldly live sound effect in my 2014 electroacoustic tone poem for wind ensemble *LIQUID COMPASS*.

The short, percussive blast that is *KITCHEN SYNC* lands squarely on the other end of the musical spectrum. When I described to my husband Dan how the musicians will rely solely on lots of related utensils and tools as their instruments, he enthusiastically replied, “you should have them play a kitchen sink, too!”. I loved the idea, but explained that it might be logistically difficult for ensembles to lug a big appliance to the band room or the stage.

Scrolling through Facebook a day later, I stumbled upon a post from my friend Jennifer Jolley, one of the five co-conspirators of *SUITE TREATS*, for which *KITCHEN SYNC* was composed. Seeking title suggestions for her contribution, she mentioned something about her piece sporting a prerecorded accompaniment track. My brain lit up.

I had designed my little rhythmic offering to work purely acoustically, but suddenly the prospect of an additional version became too tempting to ignore: now I could include everything AND the kitchen sink! Mine and Dan's, in this case, as can be heard in the accompaniment track.

Technical Notes

KITCHEN SYNC can be an electroacoustic piece in which the ensemble has the option of playing along with a prerecorded track, with the goal of creating one seamless, sonic entity. The audio track and the ensemble should be at the same (loud!) volume level, so that the audience perceives them as one. High resolution audio files can be downloaded from the private *KITCHEN SYNC* page link received upon request. These include the accompaniment track in its performance mix, and also in a mix for the conductor that includes a click track for in-ear monitoring.

Bonus:

Musicians can practice and record this piece at home by downloading the accompanying audio track that includes the click. Please visit Ms. Shapiro's website, www.alexshapiro.org, to send an email requesting file access.

Performance Notification:

Please notify Activist Music of performances using the email in this score, so that your concert information can be included on the Alex Shapiro website, and on social media!

Ingredient food groups, organized by taste: (aka, INSTRUMENTATION):

There is only one required instrument: a food blender, with an electric extension cord for it to operate from the stage. The larger and louder the blender, the better the effect; handheld blenders and mixers may not be loud enough to cause the utterly annoying interruption of the playing. Putting dry beans or rice in the blender will increase the volume! Please note that if the piece is performed without the track, one player MUST trigger an egg timer to ding on the fifth beat of bar 35.

Musicians are invited to order from the suggested percussion instruments du jour
 (* indicates idea suggested by the students in the Culver City High School Concert Band).

The more contrast of timbres, the more interesting the piece:

Clicked Menu (items that can be struck against each other or other objects):

- 2 Metal spoons or spatulas
- 2 Wooden spoons or spatulas
- 2 Chopsticks *
- 2 Metal whisks
- Nutcracker as castanets
- Tongs as castanets *
- Garlic press as castanets
- Shellfish crackers as castanets
- Wooden rolling pin, struck with any utensil *

Textured Menu: (items that rip, snap, crinkle, or shake):

- Aluminum foil sheet, ripped from container, tapped, ripped, snapped, and crinkled
- Wax or parchment paper, ripped from container, tapped, ripped, snapped, and crinkled
- Empty bag of chips, used creatively *
- Metal or plastic measuring spoons, shaken *
- Cereal box, shaken *
- Bag of chips, shaken *
- Metal utensils hanging from a rack, used like a mark tree *

Scraped Menu: (items that can be scraped with fingernails or utensils):

- Metal sieve, scraped and played with fingernails, wooden spoon, metal spoon
- Plastic sieve, scraped and played with fingernails, wooden spoon, metal spoon
- Cheese grater, scraped with wooden or metal spoon
- Something strummed against a whisk, like metal spoon or a small hard plastic spatula *
- Something strummed against a fork, like metal spoon or a small hard plastic spatula *
- Open-rod style knife sharpener, scraped *

Lunch Bowl Menu: (bowls and pots struck with various items):

- Plastic mixing bowl, played with fingers, fingernails, hands, wooden spoon, metal spoon
- Glass mixing bowl, played with wooden spoon, metal spoon
- Ceramic bowl, played with wooden spoon, metal spoon *
- Metal mixing bowl, played with fingers, fingernails, hands, wooden spoon, metal spoon
- Metal pot with handle, played with fingernails, hands, wooden spoon, metal spoon
- Metal pot with lid used like a hihat *

Additional ideas for instruments are welcome, and the sound they make can be matched with any of the sound group staves of the four Chef Teams. The sole requirement is that, per the music in KITCHEN SYNC, the item(s) should be rhythmically playable at a fast tempo.

The chef accepts substitutions, but due to the exorbitant cost of liability insurance the restaurant cannot allow the use of knives or other notably sharp utensils, nor sources of flame!

Thanks to the students in the Culver City High School Concert Band for their creative ideas during their first Zoom session with Alex Shapiro— it was fun to brainstorm!

Here are some of their additional concepts:

Pouring a glass of water

Plastic ziplock bags that are opened, tapped, etc.

Wooden cutting board with spoon chopping against it

Two glasses clinking (or ceramic mugs, plastic glasses)

An object clinking inside a glass

A wine glass filled with water to create a ringing sound

Fill a drawer with objects and jostle them (junk drawer or silverware)

Use a can opener for clicking

Interrupt the piece with loud blender or coffee grinder or hand mixer

Have an egg timer go off at the end

Performance Notes

The accompaniment track is optional: it's recorded at two tempos: quarter = 135, and a more daring quarter = 175. If an ensemble wishes to play the piece at a slower or faster tempo, they can easily do so without the track, which mostly contains a few fun percussive sounds from the composer's kitchen sink as well as a ticking metronomic egg timer with an all-important ding at the very end. Without the track, one musician can be tasked with triggering the timer bell.

The parts are divided into four "Chef Teams" playing from one-line percussion staves, plus "Higher Register Cooks" and "Lower Register Cooks" who are instructed to play a shifting drone or rhythm of any pitch or pitches of their Cook team's collective choice, in the lower register of their instrument (whether piccolo, viola, euphonium, or string bass).

Each of the four percussive parts includes a couple of measures in which the player is instructed, "like any good cook: IMPROVISE!". The pitched parts invite improvisation throughout the piece. They include straight tones, undulating pitch bending, vocalizations, and any tonguing techniques the player wishes, all intended to create an interesting and ever-changing texture.

Any student can play any of the six parts! That way, all instrumentalists get to play percussion. And, players are invited to use a variety of kitchen items throughout their part if they desire.

More Performance Notes

With the exception of the electric blender, which will require a small stool or table and an extension cord to plug it in to an available outlet, all items are handheld and can be performed from a seat with no need for a table.

The piece may be looped and repeated as desired from bar 1 through bar 18, and finally on through to the end.

Copyright Reminder

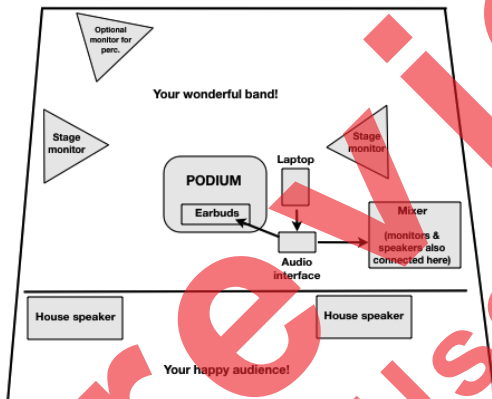
These copyrighted materials are owned by Alex Shapiro and Activist Music LLC, and are for the sole use of the director and ensemble for which they have been purchased. It is permissible to make copies of instrumental parts specifically for the ensemble which has purchased the set. Please email Alex Shapiro for permission to post recordings online.

Rehearsal setup:

The rehearsal room will need a basic PA system, ideally with stereo monitor speakers that can play loudly. A stereo pair should be placed facing the front of the ensemble. There is a stereo performance track which the ensemble (and later, the audience) hears, as well as the stereo track that includes the click track, heard solely by the conductor through headphones or earbuds. These tracks are routed from a laptop computer connected to an audio mixer via a small audio interface. A thorough .pdf download of the setup instructions is provided with the audio tracks.

Technical setup:

Connect a laptop computer and a pair of stereo earbuds or headphones to a small audio interface, which in turn connects to an audio mixer. Open a simple multitrack digital audio application, and load the accompaniment track **that has the click** into one stereo channel (left and right), routed **solely** to the earbuds or headphones worn by the conductor. Next, load the track **without** the click into two more stereo channels: one pair routed to the stage monitors so the ensemble can hear the track, and another pair routed to the house speakers for the audience. The audio track uses panning effects, so be sure that it's routed to the audience in **stereo**.



Stage monitors, house speakers, audio interface, and microphones (if the ensemble is being mic'ed) are connected by cables to the mixer, which is usually placed in the back of the auditorium or on the side of the stage.

from Suite Treats

For Lisa Oman, with compliments to the commissioning chefs at Composers & Schools,
and appreciation for line cook Tony Spano Jr. and his musical sous chefs
of the Culver City High School Concert Band.

May be performed without the audio track
at any tempo.

KITCHEN SYNC

TEN CLICKS FREE

Alex Shapiro

Bake with a nutritious track at either ♩=135 or ♩=175 for just over 1 minute. Serves 6.

This system of the musical score includes the following parts and instructions:

- Chef Team 1: Clicked Menu:** 5/4 time signature, *ppp* dynamics. Features three measures of eighth-note patterns with accents.
- Chef Team 2: Textured Menu:** 5/4 time signature, *ppp* dynamics. Includes a 'rip or shake' instruction with a wavy line.
- Chef Team 3: Scraped Menu:** 5/4 time signature, *ppp* dynamics. Includes a 'scrape' instruction with a wavy line.
- Chef Team 4: Lunch Bowl Menu:** 5/4 time signature, *ppp* dynamics. Features eighth-note patterns.
- Higher Register Cooks:** 5/4 time signature, *ppp* dynamics. Instruction: 'alternate between a full and breathy tone'.
- Lower Register Cooks:** 5/4 time signature, *ppp* dynamics. Instructions: 'Continuously play a group-decided pitch or pitch group on your instrument's lower range. Breathe as needed to enjoy the aroma of the meal.' and 'alternate between a full and breathy tone'.
- TRACK (optional):** 5/4 time signature. Includes 'Sink thud' and 'Egg timer ticks 8th notes for much of the piece'.

This system of the musical score includes the following parts and instructions:

- C.T. 1:** 5/4 time signature, *pp* dynamics. Features eighth-note patterns with accents.
- C.T. 2:** 5/4 time signature, *pp* dynamics. Includes a wavy line.
- C.T. 3:** 5/4 time signature, *pp* dynamics. Includes a wavy line.
- C.T. 4:** 5/4 time signature, *pp* dynamics. Features eighth-note patterns with accents and triplets.
- H. R. Cooks:** 5/4 time signature, *pp* dynamics. Instruction: 'make slow, weird sounds with your voice while playing'.
- L. R. Cooks:** 5/4 time signature, *pp* dynamics. Instruction: 'play pure pitch'.
- TRACK:** 5/4 time signature. Includes eighth-note patterns.

7 8 9

C.T. 1

C.T. 2

C.T. 3

C.T. 4

H. R. Cooks

L. R. Cooks

TRACK

Continued sink thuds and water gurgling

play pure pitch

it's a good meal: hum "mmm" while playing

bend the pitch up and down

10 11 12

C.T. 1

C.T. 2

C.T. 3

C.T. 4

H. R. Cooks

L. R. Cooks

TRACK

p

p

p

p

bend the pitch up and down

play pure pitch

like any good cook: IMPROVISE!

make slow, weird sounds with your voice while playing

14

13 15

C.T. 1 *mp*

C.T. 2 *mp*

C.T. 3 *mp*

C.T. 4 *mp*

[improvisation]

H. R. Cooks *mp* play pure pitch

L. R. Cooks *mp* it's a good meal: hum "mmm" while playing

TRACK

16 17 18

C.T. 1 *mf*

C.T. 2 *mf*

C.T. 3 *mf*

C.T. 4 *mf*

H. R. Cooks *mf* improvise some rhythmic tonguing

L. R. Cooks *mf* bend the pitch up and down

TRACK

like any good cook: IMPROVISE!

19 20 21

C.T. 1 LOOK REALLY ANNOYED

C.T. 2 [improvisation] LOOK REALLY ANNOYED

C.T. 3 LOOK REALLY ANNOYED

C.T. 4 TURN ON BLENDER AT LOUDEST SETTING
fff

H. R. Cooks hum "mmm" while playing LOOK REALLY ANNOYED
(continued note)

L. R. Cooks hum "mmm" while playing LOOK REALLY ANNOYED
(continued note)

TRACK

22 23 24

C.T. 1 resume playing p mf like any good cook: IMPROVISE!

C.T. 2 resume playing p mf

C.T. 3 resume playing p mf

C.T. 4 (stop) + mf

H. R. Cooks resume playing and humming p mf

L. R. Cooks resume playing and humming p mf improvise some rhythmic tonguing

TRACK Sink thuds return Continued thuds and timer

26

25 [improvisation]

C.T. 1 *f* *sub. pp*

C.T. 2 *f* *sub. pp*

C.T. 3 *f* *sub. pp*

C.T. 4 *f* *sub. pp*

H. R. Cooks *f* *sub. pp* [bend the pitch up and down] [play pure pitch]

L. R. Cooks *f* *sub. pp* [play pure pitch]

TRACK

28

29 30

C.T. 1 *mp*

C.T. 2 [like any good cook: IMPROVISE!] [improvisation] *mp*

C.T. 3 *mp*

C.T. 4 *mp*

H. R. Cooks *mp* [make slow, weird sounds with your voice while playing]

L. R. Cooks *mp* [make slow, weird sounds with your voice while playing]

TRACK Egg timer ticking only

31

32 33

C.T. 1 *mf*

C.T. 2 *mf*

C.T. 3 *mf* [like any good cook: IMPROVISE!] [improvisation]

C.T. 4 *mf*

H. R. Cooks *mf* improvise some rhythmic tonguing

L. R. Cooks *mf* improvise some rhythmic tonguing

TRACK



34

35

36

C.T. 1 *f* *ff* *fff*

C.T. 2 *f* *ff* *fff*

C.T. 3 *f* *ff* *fff*

C.T. 4 *f* *ff* *fff*

H. R. Cooks *f* *ff* *fff*

L. R. Cooks *f* *ff* *fff*

TRACK

PLAY BLENDER AT LOW SETTING MEDIUM SETTING HIGHEST SETTING

Egg timer DING Water drains from sink

135 bpm track ends at 1:30 including 10 free
 175 bpm track ends at 1:11 including 10 free

MOVING ON

for Flex Band or Flex Orchestra

Frank Ticheli

Instrumentation

PART 1

Piccolo/Flute
Oboe
Bb Clarinet
Bb Trumpet
Violin

PART 2

Bb Clarinet
Bb Trumpet
Eb Alto Saxophone
Violin

PART 3

Bb Clarinet/Bb Trumpet
Eb Alto Saxophone
F Horn
Viola

PART 4

Bb Tenor Saxophone
F Horn
Bassoon/Trombone/Euphonium
Violoncello

PART 5

Bb Bass Clarinet
Eb Baritone Saxophone
Bassoon/Trombone/Euphonium
Tuba
Double Bass

PERCUSSION

Timpani
Percussion 1
Cowbell (lg.), Splash Cymbal, Bongos
Percussion 2
Four Tom Toms, Woodblock (med.)
Percussion 3
High Snare Drum, Chinese Cymbal (med.)
Percussion 4
*Bass Drum, Triangle (med. Lg.),
Suspended Cymbal (med.), Tam Tam (lg.)*

MOVING ON is an 80-second shout for flex band or flex orchestra (or any combination therein). It was commissioned by Composers & Schools for the Hays High School Wind Ensemble, Matthew Rome, Director. This little piece unleashes a barrage of triumphant energy. It is a shout of joy and optimism, with a bit of an attitude. As such, *Moving On* is playable both in concert or at festive events such as pep rallies or sporting events.

from Suite Treats

Commissioned by Composers & Schools for the Hays High School Wind Ensemble, Matthew Rome, Director

MOVING ON

FOR FLEX BAND OR FLEX ORCHESTRA

FRANK TICHELI

♩ = ca. 120

PART 1

Piccolo
Flute
Oboe
B♭ Clarinet
B♭ Trumpet
Violin

PART 2

B♭ Clarinet
B♭ Trumpet
E♭ Alto Sax
Violin

PART 3

B♭ Clarinet
B♭ Trumpet
E♭ Alto Sax
F Horn
Viola

PART 4

B♭ Tenor Sax
F Horn
Bassoon
Trombone
Euphonium
Violoncello

PART 5

B♭ Bass Clar.
E♭ Bari. Sax
Bassoon
Trombone
Euphonium
Tuba
Double Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4

f, *mf*, *ppp*, *pizz.*, *arco*, *dampen*, *Cowbell (lg.)*, *Toms*, *High Sn. Dr.*, *Bs. Dr.*

Copyright © 2021 Frank Ticheli

All Rights Reserved - Printed and engraved in the United States of America
Visit www.FrankTicheli.com for the latest information on the music of Frank Ticheli

PART 1

Picc. Fl.

Ob.

B♭ Cl.
B♭ Tpt.

Vln.

PART 2

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

Vln.

PART 3

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

F Hn.

Vla.

PART 4

B♭ Ten. Sax.

F Hn.

Bsn.
Trb.
Euph.

Vc.

PART 5

B♭ Bs. Cl.

E♭ Bari. Sax

Bsn.
Trb.
Euph.

Tuba

Db.

Perc. 1

Splash (Cowbell)

(Toms) *f*

Perc. 2

Chinese Cym.

(Sn. Dr.)

Perc. 3

(Bs. Dr.) *mf f*

p mf

Perc. 4

PART 1

Picc. Fl.

Ob.

B♭ Cl.
B♭ Tpt.

Vln.

PART 2

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

Vln.

PART 3

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

F Hn.

Vla.

PART 4

B♭ Ten. Sax.

F Hn.

Bsn.
Trb.
Euph.

Vc.

PART 5

B♭ Bs. Cl.

E♭ Bari. Sax

Bsn.
Trb.
Euph.

Tuba

Db.

Timp.

Perc. 1

Wood Block

Perc. 2

Perc. 3

Perc. 4

Chinese Cym.

Triangle

ff

f

mf

f

ff

f

ff

PART 1

Picc. Fl.

Ob.

B♭ Cl.
B♭ Tpt.

Vln.

PART 2

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

Vln.

PART 3

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

F Hn.

Vla.

PART 4

B♭ Ten. Sax.

F Hn.

Bsn.
Trb.
Euph.

Vc.

PART 5

B♭ Bs. Cl.

E♭ Bari. Sax

Bsn.
Trb.
Euph.

Tuba

Db.

Timp.

Perc. 1
Cowbell (lg.)

Perc. 2
Toms

Perc. 3

Perc. 4

PART 1

Picc. Fl.

Ob.

B♭ Cl.
B♭ Tpt.

Vln.

PART 2

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

Vln.

PART 3

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

F Hn.

Vla.

quick fall

ff bring out

PART 4

B♭ Ten. Sax.

F Hn.

Bsn.
Trb.
Euph.

Vc.

ff

PART 5

B♭ Bs. Cl.

E♭ Bari. Sax

Bsn.
Trb.
Euph.

Tuba

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bongos (sticks)

ff

f

ff

f

PART 1

Picc. Fl.

Ob.

B♭ Cl.
B♭ Tpt.

Vln.

PART 2

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

Vln.

PART 3

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

F Hn.

Vla.

PART 4

B♭ Ten. Sax.

F Hn.

Bsn.
Trb.
Euph.

Vc.

PART 5

B♭ Bs. Cl.

E♭ Bari. Sax

Bsn.
Trb.
Euph.

Tuba

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tam Tam

26

ff bring out

quick fall

sf

f

ff

6

30

PART 1
 Picc. Fl. *ff* bring out
 Ob. *ff* bring out
 B♭ Cl. B♭ Tpt. *ff* bring out
 Vln. *ff* bring out

PART 2
 B♭ Cl. B♭ Tpt. *ff* bring out
 Eb Alto Sax *ff* bring out
 Vln. *ff* bring out

PART 3
 B♭ Cl. B♭ Tpt. *ff* *f* *ff* *ff*
 Eb Alto Sax *ff* *f* *ff* *ff*
 F Hn. *ff* *f* *ff* *ff*
 Vla. *ff* *f* *ff* *ff*

PART 4
 B♭ Ten. Sax. *ff* *f* *ff* *ff*
 F Hn. *ff* *f* *ff* *ff*
 (Trbs. gliss)
 Bsn. Trb. Euph. *ff* *f* *ff* *ff*
 Vc. *ff* *f* *ff* *ff*

PART 5
 B♭ Bs. Cl. *ff* *div.*
 Eb Bari. Sax *ff* *div.*
 Bsn. Trb. Euph. *ff* *div.*
 Tuba *ff*
 Db. *ff*
 Timp. *f*
 Perc. 1 (Bongos) *f*
 Perc. 2 *ff*
 Perc. 3 Sn. Dr. *f*
 Perc. 4 *ff*

Legal Use Requires Purchase

33

PART 1

Picc. Fl.

Ob.

B♭ Cl.
B♭ Tpt.

Vln.

PART 2

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

Vln.

PART 3

B♭ Cl.
B♭ Tpt.

E♭ Alto Sax

F Hn.

Vla.

PART 4

B♭ Ten. Sax.

F Hn.

Bsn.
Trb.
Euph.

Vc.

PART 5

B♭ Bs. Cl.

E♭ Bari. Sax

Bsn.
Trb.
Euph.

Tuba

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*If flute or piccolo not available, give solo to trumpet with cup or harmon mute

37

Solo Fl. and/or Picc.*

A Tempo

PART 1

Picc. Fl. *fff* *mf* *ff*

Ob. *fff* *mf* *ff*

B♭ Cl. B♭ Tpt. *fff* *mf* *ff*

Vln. *fff* *mf* *ff*

PART 2

B♭ Cl. B♭ Tpt. *fff* *ff*

E♭ Alto Sax *fff* *ff*

Vln. *fff* *ff*

PART 3

B♭ Cl. B♭ Tpt. *fff* *ff*

E♭ Alto Sax *fff* *ff*

F Hn. *fff* *ff* optional rip

Vla. *fff* *ff*

PART 4

B♭ Ten. Sax. *fffp* *ff*

F Hn. *fffp* *ff*

Bsn. Trb. Euph. *fffp* *ff*

Vc. *fffp* *ff*

PART 5

B♭ Bs. Cl. *fff* *ff*

E♭ Bari. Sax *fff* *ff*

Bsn. Trb. Euph. *fff* *ff*

Tuba *fff* *ff*

Db. *fff* *ff*

Timp. *fff* *ff* dampen

Perc. 1 *ff* Cowbell *ff*

Perc. 2 *ff* *ff*

Perc. 3 *ff* *ff*

Perc. 4 *ff* dampen *ff* dampen