

GWYNETH WALKER

Ready to Swing!

for Concert Band



Ready to Swing!

duration 3:30

Commissioned by the New Canaan, CT Public Schools
for the Saxe 6th Grade Band, Janet Rosen, Director

Program Notes

Ready to Swing! is the culmination of a yearlong collaboration between the Saxe Middle School 6th Grade Band and local (New Canaan, CT) composer, Dr. Gwyneth Walker (herself a member of the Saxe Band in 1960!). Mrs. Rosen wanted her students to meet and collaborate with a living composer and learn how composers get ideas and inspiration for their works. The students also wanted to contribute some of their own ideas for a piece that would be fun and exciting for them to play.

In preparation for composing this new work, Dr. Walker visited with the band, attending several of their concerts, and spending time in the classroom as well. This interaction allowed the composer to get a sense of the skills of the players (they are good!) and their favorite sorts of music (they like something to *happen* in the piece!).

The audience will notice three special performance skills of this band: 1. there are many percussionists (who play with enthusiasm!), 2. the instrumentalists do not mind adding *choreography* to their playing, and 3. the conductor is not shy about verbally encouraging the audience or players. So – get **Ready to Swing!**

Instrumentation

Piccolo

Flutes 1 and 2

Oboe

B \flat Clarinets 1 and 2

B \flat Bass Clarinet

E \flat Alto Saxophones 1 and 2

B \flat Tenor Saxophone

B \flat Trumpets 1 and 2

Trombone

Baritone

Mallet Percussion: Glockenspiel

Percussion 1: Tambourine, Bongo, Ratchet

Percussion 2: Maracas, Temple Blocks, Sandpaper Blocks, Triangle

Percussion 3: Conga, Low Tom-Tom, Bass Drum

Drumset



Gwyneth Walker

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont before returning to live in her childhood hometown of New Canaan, Connecticut.

Janet Rosen

Janet Rosen has been a music educator in CT for over 36 years. For the last 19 years she has been a band director at Saxe Middle School in New Canaan. During that time she established a district wide Student Recital Series at the New Canaan Inn and a yearly Holiday Concert at the New Canaan Library.

As an oboist, Janet is a member of the Norwalk, Greater Bridgeport and Waterbury Symphonies, and is a founding member of Harmonia V Wind Quintet, an ensemble dedicated to performing music by living composers and music of the 21st century. She resides in Milford, CT with her trombonist husband, George Sanders.

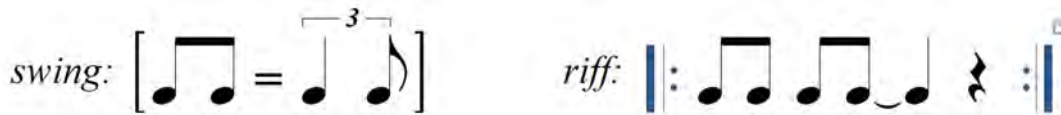


Ready to Swing!

Introduction

1. The conductor speaks to the band (loudly so that the audience can hear),
“Are you ready to swing?!”

One percussion plays a short jazz-style “riff” in a swing rhythm, on any instrument, similar to the upcoming Music:



The conductor and band punch their fists in the air, shouting, “YES!”

2. The conductor again speaks to the band, “Are you *REALLY* ready to swing?!”

Another percussion plays a different jazzy “riff,” on another instrument

The conductor and band punch their fists in the air, shouting, “YES! YES!”

3. The conductor turns to the audience and asks, “Are *YOU* ready to swing?!”

Another percussion plays a different jazzy “riff,” on yet another instrument

The conductor cues both the audience and band to shout, “YES! YES! YES!”

The conductor to everyone, “Well then, Let’s do it!”

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Ready to Swing!

for Concert Band

Gwyneth Walker

♩ = 120, swing rhythm (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Piccolo

Flute 1

Flute 2
Oboe

B♭ Clarinets
1
2

B♭ Bass Clarinet

E♭ Alto
Saxophones
1
2

B♭ Tenor Saxophone

a2
f with energy

a2
f with energy

♩ = 120, swing rhythm (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

B♭ Trumpets
1
2

Trombone
Baritone

Mallet Percussion
(Glockenspiel)

Percussion 1
(Tambourine,
Bongo, Ratchet)

Percussion 2
(Maracas, Temple
Blocks, Sandpaper
Blocks, Triangle)

Percussion 3
(Conga,
Low Tom-Tom,
Bass Drum)

Drum Set

Snare Drum Suspended Cymbal

f

5

Picc.

Fl. 1

Fl. 2
Ob.

Cls. 1
2

B. Cl.

A. Saxs. 1
2

T. Sax.

5

Tpts. 1
2

Tbn.
Bar.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3
Conga (w/ hands)

D. S.

The image shows a page of a musical score for a concert band. It features ten staves of woodwinds and brass instruments, and five staves of percussion. The woodwinds include Piccolo, Flute 1, Flute 2/Oboe, Clarinet 1/2, Bass Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Trumpet 1/2, and Trombone/Euphonium. The percussion includes Mallet Percussion, Percussion 1, Percussion 2, Percussion 3 (Conga), and Drums. The score is in 4/4 time with a key signature of one flat (B-flat). A box with the number '5' is placed above the first measure of the Piccolo staff. The woodwinds and brass play a melodic line starting in the second measure, marked with a forte 'f' dynamic and accents. The Clarinet 1/2 and Alto Saxophone 1/2 parts have a '1 2' marking above the first measure. The Trombone/Euphonium part is marked 'unis.' and 'f'. The Conga part has a rhythmic pattern marked 'f'. The Drums part is marked 'D. S.' and has a '1 2' marking above the first measure. The Mallet Percussion, Percussion 1, and Percussion 2 parts are silent throughout the page.

9

Picc.

Fl. 1

Fl. 2
Ob.

Cls. 1
2

B. Cl.

A. Saxs. 1
2

T. Sax.

9

Tpts. 1
2

Tbn.
Bar.

Mlt. Perc.

Perc. 1

Perc. 2
Maracas
f
(Conga)

Perc. 3

D. S.

Tambourine held high and lowered
f

13 17

Picc.

Fl. 1

Fl. 2
Ob.

Cls. 1
2

B. Cl.

A. Saxs. 1
2

T. Sax.

Tpts. 1
2

Tbn.
Bar.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

D. S.

mf

mf

unis.

mf

p

mf

p

mf

(Tamb.) (hold up)

Sandpaper Blocks
held high for audience to see

Walker | Ready to Swing!

18 21

Picc. *f*

Fl. 1 *f*

Fl. 2
Ob. *f*

Cls. 1
2 *f*

B. Cl. *f*

A. Saxs. 1
2 *f* a2 a2

T. Sax. *f*

21

Tpts. 1
2 *f* a2

Tbn.
Bar. *f* unis.

Mlt. Perc.

Perc. 1 (Tamb.) *f*

Perc. 2 (SP. Blks.) *f* Triangle *f*

Perc. 3 Conga *f*

D. S.

23 25

Picc. 

Fl. 1 

Fl. 2
Ob. *unis.* 

Cls. 1
2 

B. Cl. 

A. Saxes. 1
2 

T. Sax. 

Tpts. 1
2 *a2* 25 *(f)* 

Tbn.
Bar. 

Mlt. Perc. 

Perc. 1 *Bongo (w/ sticks)* *f* 

Perc. 2 *(Tri.)* 

Perc. 3 *(Conga)* *Low Tom-Tom* *f* 

D. S. 

28 29

Picc.

Fl. 1

Fl. 2
Ob.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

29

Tpts. 1
2

Tbn.
Bar.

Mlt. Perc.

Perc. 1 (Bongo)

Perc. 2 (Tri.)

Perc. 3 (Tom-Tom)

D. S.

Everyone sway! (once per measure)

33 L R L R

Picc.

Fl. 1

Fl. 2
Ob.

Cls. 1
2

B. Cl.

A. Saxs. 1
2

T. Sax.

very short and crisp
p

33 *very short and crisp*

Tpts. 1
2

Tbn.
Bar.

very short and crisp
p

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

D. S.

Susp. Cym. (or make up your own pattern)

Stop swaying

37 L R L R

very short and crisp

Picc.

Musical staff for Piccolo with notes and rests.

p

very short and crisp

Fl. 1

Musical staff for Flute 1 with notes and rests.

p

very short and crisp

Fl. 2
Ob.

Musical staff for Flute 2/Oboe with notes and rests.

p

very short and crisp

Cls. 1
2

Musical staff for Clarinets 1 and 2 with notes and rests.

p

very short and crisp

B. Cl.

Musical staff for Bass Clarinet with notes and rests.

p

very short and crisp

A. Saxs. 1
2

Musical staff for Alto Saxophones 1 and 2 with notes and rests.

T. Sax.

Musical staff for Tenor Saxophone with notes and rests.

very short and crisp

p

37

Stand up and face the audience

Tpts. 1
2

Musical staff for Trumpets 1 and 2 with rests.

Tbn.
Bar.

Musical staff for Trombone/Baritone with rests.

Mlt. Perc.

Musical staff for Multiple Percussion with rests.

Perc. 1

Musical staff for Percussion 1 with rests.

Perc. 2

Musical staff for Percussion 2 with rests.

Perc. 3

Musical staff for Percussion 3 with rests.

S. D. (or make up your own, similar to cymbal)

D. S.

Musical staff for Snare Drum with rhythmic notation.

41 Big band style!

[Players stand while performing and sit when finished.
(opt. swaying choreography)]

Picc.

Fl. 1

Fl. 2
Ob.

Cls. 1
2

B. Cl.

A. Saxs. 1
2

T. Sax.

f

f

Stand up and face the audience

41 Big band style!

Bells up, sway from side to side (harmony is opt.)

Tpts. 1
2

Tbn.
Bar.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

D. S.

f

Temple Blocks

f

L R L R L R L R a2 sit down

45

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. _____

Clars. 1
2

Raise bell of Clarinet from low to high with slide.

a2

port.

p \longleftarrow *f*

a2

port.

p \longleftarrow *f*

a2

port.

p \longleftarrow *f*

a2

port.

p \longleftarrow *f*

sit down

B. Cl. _____

A. Saxs. 1
2 _____

T. Sax. _____

Stand up and face the audience

45

Tpts. 1
2 _____

Tbn. Bar.

unis.
(match Clarinet dynamics)

p \longleftarrow *f*

p \longleftarrow *f*

p \longleftarrow *f*

p \longleftarrow *f*

Mlt. Perc.

Tamb.
move hands low to high (w/ Cl. gliss.)
(match Clarinet dynamics)

p \longleftarrow *f*

p \longleftarrow *f*

p \longleftarrow *f*

p \longleftarrow *f*

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

D. S. _____

49

Picc.

Fl. 1

Fl. 2
Ob.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

Swing horn from side to side

L R L R R L R a2 L

f

Stand up and face the audience

Stand up and face the audience

49

Tpts. 1
2

Tbn.
Bar.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

D. S.

Mar. (or Chakalo)
held high

f

Stand up and face the audience

57 With a bounce on each beat

53

Picc. *[Rest]*

Fl. 1 *[Rest]* Stand up and face the audience

Fl. 2 *[Rest]* Stand up and face the audience

Ob. *[Rest]* *f*

Cls. 1 *[Rest]*

2 *[Rest]* *f*

B. Cl. Swing horn from low to high *[Rest]* sit down

p *f* *p* *f* *p* *f* *p* *f*

A. Saxes. 1 *[Rest]*

2 *[Rest]* *f*

T. Sax. Swing horn from low to high *[Rest]* sit down

p *f* *p* *f* *p* *f* *p* *f*

53

57 With a bounce on each beat

Tpts. 1 *[Rest]*

2 *[Rest]*

Tbn. Bar. Move bell from low to high *[Rest]* sit down

port. *p* *f* *port.* *p* *f* *port.* *p* *f* *port.* *p* *f*

Mlt. Perc. Glockenspiel *[Rest]* *f*

Snare sticks tapped together held high for the audience to see

Perc. 1 *[Rest]* *mf*

Perc. 2 *[Rest]*

Perc. 3 *[Rest]*

Drumset S.D. Susp. Cym.

D. S. *[Rest]* *p* *f* *p* *f* *p* *f* *p* *f*

Stand up and
face the audience

61

58

The musical score is arranged in a system with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, key signature of two flats. Measures 58-61. Measure 61 features a forte (*f*) triplet of eighth notes.
- Fl. 1** and **Fl. 2 / Ob.** (Flute 1 and Flute 2/Oboe): Treble clef, key signature of two flats. Measures 58-61. Measure 61 features a forte (*f*) triplet of eighth notes.
- Cls. 1/2** (Clarinets 1 and 2): Treble clef, key signature of two flats. Measures 58-61. All parts are silent.
- B. Cl.** (Bass Clarinet): Treble clef, key signature of two flats. Measures 58-61. All parts are silent.
- A. Saxes 1/2** (Alto Saxophones 1 and 2): Treble clef, key signature of one sharp. Measures 58-61. Measure 61 features a forte (*f*) triplet of eighth notes.
- T. Sax.** (Tenor Saxophone): Treble clef, key signature of two flats. Measures 58-61. All parts are silent.
- Tpts. 1/2** (Trumpets 1 and 2): Treble clef, key signature of two flats. Measures 58-61. All parts are silent.
- Tbn. Bar.** (Trombone Baritone): Bass clef, key signature of two flats. Measures 58-61. All parts are silent.
- Mlt. Perc.** (Mallet Percussion): Treble clef, key signature of two flats. Measures 58-61. Measure 61 features a forte (*f*) triplet of eighth notes. Includes a **(Glock.)** (Glockenspiel) part.
- Perc. 1** (Percussion 1): Percussion clef. Measures 58-61. Measure 61 features a forte (*f*) triplet of eighth notes. Includes a **(Sticks)** (Drumsticks) part.
- Perc. 2** (Percussion 2): Percussion clef. Measures 58-61. All parts are silent.
- Perc. 3** (Percussion 3): Percussion clef. Measures 58-61. All parts are silent.
- D. S.** (Drum Set): Percussion clef. Measures 58-61. All parts are silent.

63

Picc.

Fl. 1 [play only if needed to support Picc.] Play

Fl. 2 Ob. [play only if needed to support Picc.] Play

Cls. 1 a2 2

B. Cl.

A. Saxes. 1 2

T. Sax.

63

Tpts. 1 2

Tbn. Bar.

Mlt. Perc. (Glock.)

Perc. 1 (Sticks)

Perc. 2

Perc. 3 Conga (w/ hands)

D. S.

68 69 sit down

Picc. sit down

Fl. 1 sit down

Fl. 2
Ob. sit down

Cls. 1 2 a2

B. Cl.

A. Saxes. 1 2 a2

T. Sax. *f*

69 a2

Tpts. 1 2 *f* a2

Tbn.
Bar. unis. *f*

Mlt. Perc. (Glock.)

Perc. 1 Ratchet *f*

Perc. 2 Sandpaper Blocks *f*

Perc. 3 (Conga)

D. S.

75 Very Forcefully

73

Picc.

Fl. 1

Fl. 2
Ob. unis.

Cls. 1
2

B. Cl.

A. Saxs. 1
2 a2

T. Sax.

75 Very Forcefully

Tpts. 1
2 a2

Tbn.
Bar.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3 Bass Drum

D. S.

f

Detailed description: This page of a musical score covers measures 73 to 76. The score is for a full orchestra and includes parts for Piccolo, Flute 1, Flute 2/Oboe (unison), Clarinet 1/2, Bass Clarinet, Alto Saxophone 1/2 (with a2 marking), Tenor Saxophone, Trumpet 1/2 (with a2 marking), Trombone/Baritone, Multiple Percussion, Percussion 1, Percussion 2, Percussion 3 (Bass Drum), and Double Bass. The key signature has two flats (B-flat and E-flat). The tempo/mood is 'Very Forcefully'. Measure 73 starts with a dynamic of *f*. Measures 74 and 75 feature a '75 Very Forcefully' marking. The percussion parts include a snare drum pattern in measure 74 and a bass drum pattern in measure 75. The woodwinds and strings play various rhythmic patterns and chords throughout the measures.

Band shouts all together, pumping fist in air and holding until conductor signals to lower it.

79 Percussion cadenza*

77

Picc.

Fl. 1

Fl. 2
Ob.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

YES!

YES!

YES!

YES!

YES!

YES!

YES!

YES!

79 Percussion cadenza*

Tpts. 1
2

Tbn.
Bar.

YES!

YES!

*Each player plays a "jazz riff" on their favorite instrument, overlapping and creating much chaos, noise and celebration!

cut-off

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3
(B. D.)

D. S.

YES!

YES!

YES!

YES!

YES!

