

FULL SCORE

TIMeworks INFINITY SERIES
SYMPHONIC BAND | GRADE 4.0

American Shindig

ALEX HILLIARD



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TIMEWORKS INFINITY SERIES
CONCERT BAND | GRADE 4.0

AMERICAN SHINDIG

ALEX HILLIARD



TIMEWORKS

INSTRUMENTATION

2 - Piccolo	3 - Bb Trumpet 1	1 - Piano
4 - Flute 1	3 - Trumpet 2	2 - Mallet 1 <i>(Glockenspeil, Crotales, Chimes)</i>
4 - Flute 2	3 - Trumpet 3	2 - Mallet 2 <i>(Xylophone)</i>
2 - Oboe 1	2 - French Horn 1	1 - Timpani
2 - Oboe 2	2 - French Horn 2	2 - Percussion 1 <i>(Hi-Hat, Snare Drum, Bass Drum, Kick Drum)</i>
2 - Bassoon 1	2 - French Horn 3	2 - Percussion 2 <i>(Suspended Cymbal, Gong, Crash Cymbal)</i>
2 - Bassoon 2	2 - French Horn 4	2 - Percussion 3 <i>(Triangle, Tambourine, Sleigh Bells)</i>
3 - Bb Clarinet 1	2 - Trombone 1	2 - Percussion 4 <i>(Woodblock, 2 Cowbells)</i>
3 - Bb Clarinet 2	2 - Trombone 2	
3 - Bb Clarinet 3	2 - Trombone 3	
2 - Bb Bass Clarinet	1 - Euphonium T.C.	
3 - Eb Alto Sax 1	1 - Euphonium B.C.	
3 - Eb Alto Sax 2		
3 - Bb Tenor Sax		
2 - Eb Baritone Sax		

Notes to the Conductor

The opening melody is lighthearted, carefree, and filled with optimism. Grace notes will enhance this cheerful setting when placed closely to the principal note. Brief instances like that of the trumpets, xylophone, and suspended cymbal in measure 8 should provide amusing commentary before a much more aggressive statement at measure 21.

The solo section at measure 39 can be performed by piccolo (upper octave); however, the ideal instrument would be a tin whistle pitched in Bb (lower octave). Chipper whistling will accompany the soloists and sounds best when performed by multiple members. Whistlers should work to blend with the soloists to create a more organic-sounding melody. Provided that all clapping remains in time, other instruments may enjoy the freedom of a boisterous, improvised shindig! Be sure that percussionists choose two separate cowbells for this passage to represent the notated pitch difference. Percussion may consider muffling the cowbells to reduce overtones but should stay away from cowbells that sound deep or heavy. Kick drum should be large, producing as dry a sound as possible.

Measure 47 is a swing-style hoedown, driven by the walking bassline and rocking rhythm section. While balancing the ensemble so that the melody maintains priority, infuse this segment with energy to compel listeners to leave their seat!

At measure 58, consider rehearsing the accompaniment slowly and without the melody for musicians to recognize chord structure. Timpani is present purely for resonance and may use softer mallets to blend with the tuba and string bass. Beginning at measure 60, encourage melodic instruments to balance within the larger sound (i.e., flute and oboe < clarinet < euphonium) and follow phrase markings for ideal breathing opportunities. Countermelody at measure

76 should be careful not to overshadow the melody. If possible, use a 36"-40" tam-tam with darker tone quality for the modulation from Eb major to C minor at measure 92.

Beginning in measure 96, the brass ensemble should stagger breaths for sustained sound. Internalizing the eighth note subdivisions will ensure rhythmic accuracy and forward momentum. Periodically, it may prove useful to rehearse this section without conducting to promote listening and cohesion. From measures 108–110, emphasize articulation to provide stylistic contrast as trumpet, trombone, and tuba parts are reduced to one player. At measure 113, urge all musicians to start subdividing the beat for an effective rallentando beginning in measure 114.

A fortississimo cymbal crash at measure 116 interrupts silence to revisit the lively and joyful mood introduced at the beginning of this work. Orchestration is dense throughout this section. Balance the ensemble so listeners can always hear the melody. In the final eight measures, perform the motive with increasing intensity and shape dynamics carefully to conclude yet another eventful, climactic **American Shindig!** - Alex Hilliard

COMPOSER INFORMATION

Alex Hilliard received his Bachelor of Music, Cum Laude from Vanderbilt University, where he studied conducting with Robin Fountain. While completing his undergraduate studies he served as principal tubist of the Nashville Philharmonic Orchestra, Vanderbilt University Wind Ensemble, Vanderbilt University Orchestra, and the Tennessee State University concert band. He also performed with "The Establishment," a professional jazz ensemble in Nashville, Tennessee.

After completing his undergraduate degree, he was awarded a graduate assistantship to study conducting with Dr. William Hochkeppel at the University of Louisiana at Lafayette. There he taught music appreciation, music theory, and guest conducted the university wind ensemble while completing his Master of Music in instrumental conducting.

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FULL SCORE
(Tranposed)

AMERICAN SHINDIG!

To My Wife Kimberly and My Son Liam

Tempo di barn dance $\text{♩} = 120-132$

Alex B. Hilliard

The musical score consists of two systems of music. The first system, starting at measure 5, includes staves for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, B♭ Clarinet 1 & 2, B♭ Bass Clarinet, E♭ Alto Saxophone 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system continues with staves for B♭ Trumpet 1 & 2, F Horn 1 & 2, Trombone 1 & 2, Baritone/Euphonium, Tuba, String Bass, Piano, Mallet Percussion 1 (Glockenspiel, Crotales, Chimes), Mallet Percussion 2 (Xylophone), Timpani, Percussion 1 (Hi-Hat, Snare Drum, Bass Drum, Kick Drum), Percussion 2 (Suspended Cymbal, Tam-tam, Crash Cymbals), Percussion 3 (Triangle, Tambourine, Sleigh Bells), and Percussion 4 (Woodblock, 2 Cowbells). The score is in 2/4 time and includes dynamic markings such as *mf*, *fp*, *f*, *mp*, and *pizz.*. A large diagonal watermark reading "For Preview Only" is overlaid across the score.

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Picc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1
(Glock.
Crot., Ch.)

Mall. Perc. 2
(Xylophone)

Timpani

Perc. 1
(H-H., Sn. Dr.
B. Dr., K. Dr.)

Perc. 2
(Susp. Cym.
T-t., Cr. Cym.)

Perc. 3
(Tri., Tmb.
Sl. Bells)

Perc. 4
(Wblk.
Cowbells)

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AMERICAN SHINDIG

29

Picc. (Solo) *mf*

Tin Whistle (opt.)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1 (Glock., Crot., Ch.)

Mall. Perc. 2 (Xylophone)

Timp.

Perc. 1 (H-H. Sn. Dr., B. Dr., K. Dr.)

Perc. 2 (T-L. Cym., Cr. Cym.)

Perc. 3 (Tri., Tmb., Sl. Bells)

Perc. 4 (Whkl., Cowbells)

To Ch.

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Sn. Dr. *ff*
B. Dr. *ff*

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39

Picc. *f* whistle end solo
Fl. 1 *f* whistle Play *f*
Fl. 2 *f* whistle Play *f*
Ob. 1 *f* clap, hoot, and holler! Play *f*
Ob. 2 *f* gliss.
Bsn. 1 *f* ff
Bsn. 2 *f*
Solo (others whistle) Play Tutti
Cl. 1 *f* whistle Play *f*
Cl. 2 *f* clap, hoot, and holler! Play *f*
B. Cl. *f* Play Tutti
A. Sax. 1 *f* whistle Play *f*
A. Sax. 2 *f* clap, hoot, and holler! Play *f*
T. Sax. *f* clap, hoot, and holler! Play *f*
Bari. Sax. *f* Play *f*
39
Tpt. 1 *f* whistle Play *f*
Tpt. 2 *f* whistle Play *f*
Hn. 1 *f* whistle Play *f*
Hn. 2 *f* whistle Play *f*
Tbn. 1 *f* clap, hoot, and holler! 1. Play bells up *f* gliss.
Tbn. 2 *f* clap, hoot, and holler! 2. *ff*
Tbn. 3 *f* clap, hoot, and holler! Play *f*
Bar. Euph. *f* clap, hoot, and holler! Play *f*
Tuba *f* clap, hoot, and holler! Play *f*
S. Bass *f* Play pizz.
Pno. *f* clap, hoot, and holler! Play *f*

Mall. Perc. 1 (Glock., Crot., Ch.) Ch. To Glock.
Mall. Perc. 2 (Xylophone) *f* clap, hoot, and holler! Play hard acrylic mallets *f*

Timpani *ff* *f*

Perc. 1 (H-H., Sn. Dr., B. Dr., K. Dr.) H-H. (closed) (open) Sn. Dr. rim shot
K. Dr. *f* clap, hoot, and holler! *sf* *ff*

Perc. 2 (Susp. Cym., T-t., Cr. Cym.) *f* Cr. Cym. *f*

Perc. 3 (Tri., Tmb., Sl. Bells) Tmb. *mf*

Perc. 4 (Whl., Cowbells) Cowbells *f*

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47 Hoe Down

Picc. *f*
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2

Cl. 2.
 Cl. 3.
 B. Cl.
 A. Sax. 1
 A. Sax. 2.
 T. Sax.
 Bari. Sax.

47 Hoe Down

Tpt. 1
 Tpt. 2.
 Tpt. 3.
 Hn. 1.
 Hn. 2.
 Hn. 3.
 Hn. 4.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bar. Euph.
 Tuba
 S. Bass
 Pno. *ff*

Mall. Perc. 1
(Glock.,
Crot., Ch.)Mall. Perc. 2
(Xylophone)

Timpani

Perc. 1
(H-H., Sn. Dr.
B. Dr., K. Dr.)Perc. 2
(Susp. Cym.
T-L., Cr. Cym.)Perc. 3
(Tri., Tmb.
Sl. Bells)Perc. 4
(Whkl.
Cowbells)**For Preview Only**

AMERICAN SHINDIG

55

Picc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

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55

Tpt.

Hn.

Tbn.

Bar. Euph.

Tuba

S. Bass

Pno.

one player

Mall. Perc. 1
(Glock., Crot., Ch.)

Mall. Perc. 2
(Xylophone)

Tim.

Perc. 1
(H-H., Sn. Dr.,
B. Dr., K. Dr.)

Perc. 2
(Susp. Cym.,
T-t., Cr. Cym.)

Perc. 3
(Tri., Tmb.,
Sl. Bells)

Perc. 4
(Whk., Cowbells)

60

Picc.

Fl. 1 *mp cantabile*

Fl. 2 *mp cantabile*

Ob. 1 2 *mp cantabile*

Bsn. 1 2

Cl. 1 *mp cantabile*

Cl. 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bari. Sax.

60

Tpt. 1 2 3

Hn. 1 2 *p*

Hn. 3 4 *p* a2

Tbn. 1 2 *p*

Tbn. 3 *p*

Bar. Euph. *mp cantabile*

Tuba *mp*

S. Bass *mp*

Pno.

Mall. Perc. 1 (Glock., Crot., Ch.)

Mall. Perc. 2 (Xylophone)

Timp. *mp*

Perc. 1 (H-H., Sn. Dr., B. Dr., K. Dr.)

Perc. 2 (Susp. Cym., T-t., Cr. Cym.)

Perc. 3 (Tri., Tmb., Sl. Bells)

Perc. 4 (Whkl., Cowbells)

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AMERICAN SHINDIG

68

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Bsn. 1
Bsn. 2

Cl. 1
Cl. 2
Cl. 3

B. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

Bari. Sax.

68

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
Tbn. 3

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1 (Glock., Crot., Ch.)

Mall. Perc. 2 (Xylophone)

Glock.

Tim.

Perc. 1 (H-H., Sn. Dr., B. Dr., K. Dr.)

Perc. 2 (Susp. Cym., T-t., Cr. Cym.)

Susp. Cym.

Perc. 3 (Tri., Tmb., Sl. Bells)

Perc. 4 (Whl., Cowbells)

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76

Picc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1
(Glock., Crot., Ch.)

Mall. Perc. 2
(Xylophone)

Timpani

Perc. 1
(H-H., Sn. Dr., B. Dr., K. Dr.)

Perc. 2
(Susp. Cym., T-t., Cr. Cym.)

Perc. 3
(Tri., Tmb., Sl. Bells)

Perc. 4
(Whkl., Cowbells)

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AMERICAN SHINDIG

84

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1
(Glock.
Crot., Ch.)

Mall. Perc. 2
(Xylophone)

Timp.

Perc. 1
(H-H., Sn. Dr.
B. Dr., K. Dr.)

Perc. 2
(Susp. Cym.
T-t., Cr. Cym.)

Cr. Cym.

Tri.

Perc. 3
(Tri., Tmb.
Sl. Bells)

Tmb.

Perc. 4
(Whkl.
Cowbells)

84

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AMERICAN SHINDIG

96

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Bsn. 1
Bsn. 2

Cl. 1
Cl. 2
Cl. 3

B. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

Bari. Sax.

96

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
Tbn. 3

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1
(Glock, Crot., Ch.)

Mall. Perc. 2
(Xylophone)

Timp.

Perc. 1
(H-H., Sn. Dr.
B. Dr., K. Dr.)

Perc. 2
(Susp. Cym.
T-t., Cr. Cym.)

Perc. 3
(Tri., Tmb.
Sl. Bells)

Perc. 4
(Wblk.
Cowbells)

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104

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

CL. 1

CL. 2

CL. 3

B. Cl.

A. Sax. 1

T. Sax.

Bari. Sax.

104

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1
(Glock., Crot., Ch.)

Mall. Perc. 2
(Xylophone)

Timpani

Perc. 1
(H-H., Sn. Dr., B. Dr., K. Dr.)

Perc. 2
(Susp. Cym., T-L., Cr. Cym.)

Perc. 3
(Tri., Tmb., Sl. Bells)

Perc. 4
(Whkl., Cowbells)

AMERICAN SHINDIG

111

Picc. *rall.* *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *a2*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2

Cl. 1 *f*

Cl. 2 *a2*

Cl. 3 *f*

B. Cl.

A. Sax. 1 *f*

A. Sax. 2 *a2*

T. Sax. *f*

Bari. Sax.

111

Tpt. *Tutti* *rall.*

Tpt. 1 *Tutti 2.* *a2*

Tpt. 2 *3.* *f*

Hn. *stopped* *open*

Hn. 1 *a2 stopped*

Hn. 2 *ff*

Hn. 3 *a2*

Hn. 4 *3.* *4.*

Tbn. 1 *Tutti 1.* *2.*

Tbn. 2 *f*

Bar. Euph. *f*

Tuba *Tutti div.* *v.*

S. Bass

Pno.

Mall. Perc. 1 *(Glock., Crot., Ch.)* *f* *To Ch.* *Ch.* *To Glock.* *Glock.* *To Crot.*

Mall. Perc. 2 *(Xylophone)* *f*

Tim. *f*

Sn. Dr. *f*

Perc. 1 *(H-H., Sn. Dr., B. Dr., K. Dr.)* *f*

Perc. 2 *(Susp. Cym., T-t., Cr. Cym.)* *f* *Cr. Cym.*

Perc. 3 *(Tri., Tmb., Sl. Bells)* *f* *Tmb.* *ff shake*

Perc. 4 *(Whk., Cowbells)*

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116

Picc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1
(Glock., Crot., Ch.)

Mall. Perc. 2
(Xylophone)

Tim.

Perc. 1
(H-H. Sn. Dr.
B. Dr., K. Dr.)

Perc. 2
(Susp. Cym.
T-t., Cr. Cym.)

Perc. 3
(Tri., Tmb.
Sl. Bells)

Perc. 4
(Whkl., Cowbells)

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AMERICAN SHINDIG

122

Picc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Bar. Euph.

Tuba

S. Bass

Pno.

Mall. Perc. 1
(Glock., Crot., Ch.)

Mall. Perc. 2
(Xylophone)

Tim.

Perc. 1
(H-H., Sn. Dr., B. Dr., K. Dr.)

Perc. 2
(Susp. Cym., T-t., Cr. Cym.)

Perc. 3
(Tri., Tmb., Sl. Bells)

Perc. 4
(Whl., Cowbells)

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AMERICAN SHINDIG

133

Picc. *v v*

Fl. 1 *f ff fff*

Fl. 2 *f ff fff*

Ob. 1 *p ff fff*

Bsn. 1 *a2 ff fff*

Cl. 1 *p ff fff*

Cl. 2 *mp ff fff*

B. Cl. *p ff fff*

A. Sax. 1 *ff ff fff*

T. Sax. *ff ff fff*

Bari. Sax. *p ff fff*

Tpt. 1 *ff fff*

Hn. 1 *ff ff fff*

Hn. 2 *ff ff fff*

Hn. 3 *ff ff fff*

Hn. 4 *ff ff fff*

Tbn. 1 *p ff fff*

Tbn. 2 *ff fff*

Bar. Euph. *p ff fff*

Tuba *p ff fff*

S. Bass *p ff fff*

Pno. *mp ff fff*

Mall. Perc. 1 (Glock., Crot., Ch.) *Glock. To Ch. Ch.*

Mall. Perc. 2 (Xylophone) *Crot. ff fff*

Timpani *ffpp ff fff fff*

Perc. 1 (H-H., Sn. Dr., B. Dr., K. Dr.) *p Sn. Dr. ff ff choke*

Perc. 2 (Susp. Cym., T-t., Cr. Cym.) *Susp. Cym. ff Cr. Cym. ff fff*

Perc. 3 (Tri., Tmb., Sl. Bells) *Wblk. ff Tmb. ff fff*

Perc. 4 (Whk., Cowbells)

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