

FULL CONDUCTOR SCORE
Catalog No: 011-4830-01

FIRECRACKER

Peter Sciaino

GRADE:
2.5

BARNHOUSE COMMAND SERIES

For Concert Band



FIRECRACKER

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Instrumentation

Full Conductor Score	1	1st F Horn	2
Flute	10	2nd F Horn	2
Oboe	2	1st Trombone	3
1st B $\flat$ Clarinet	5	2nd Trombone	3
2nd B $\flat$ Clarinet	5	Baritone B.C.	2
B $\flat$ Bass Clarinet	2	Baritone T.C.	2
Bassoon	2	Tuba	4
1st E $\flat$ Alto Saxophone	3	Bells, Marimba	2
2nd E $\flat$ Alto Saxophone	3	Xylophone	2
B $\flat$ Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum, Cannon Shot	3
E $\flat$ Baritone Saxophone	2	Percussion 2: Wood Block, Tanggu (Toms), Crash Cymbals	3
1st B $\flat$ Trumpet	5	Percussion 3: Sus. Cymbal, Claves, Ratchet, Tam-Tam	3
2nd B $\flat$ Trumpet	5		

Program Notes and Rehearsal Suggestions

For many years I have enjoyed serving as the advisor of the Asian American Cultural Club at Whippany Park High School in Whippany, New Jersey. In this role, I have witnessed students who are passionate about their heritage share cultural experience (and food!) with members of the broader school community. This group of vibrant and enthusiastic students comes from families that represent a variety of Asian countries as well as non-Asian students who want to gain a greater understanding of the world.

One such experience was attending the Lunar New Year Firecracker Ceremony in New York City's Chinatown. The crackling explosives coupled with great music and dance is inspiring, and this piece reflects this celebration. The repeated drum beat was played by a parade of musicians on Tanggu drums (though concert toms can act as a substitute) as they traveled from business to business, in order to wish them good fortune and prosperity in the New Year. They are accompanied by people dressed in astonishing red and gold dragon costumes, and the streets are packed with proud and welcoming people wearing vibrant red clothing, and smiling from ear to ear.

The aggressive tempo at the onset of the piece sets an exciting tone that represents the festive nature of the New Year celebration. While tempo can be adjusted at the director's discretion, I encourage players to work towards fluency at this brisk clip, in order to communicate an appropriate level of frenzy and elation. Keeping staccato notes "light" in addition to short will go a long way in helping to achieve this.

Percussionists play a major role in creating texture under melodies and harmonies, providing impacts in strengthening rhythmic figures; and, of course, during the soli sections. During these percussion features consider doubling (or even tripling) parts for greater effect if players and instruments allow.

The pentatonic scale is featured prominently throughout, and ultimately finds itself set amongst harmonies of a more typically western nature during the conclusion of work. I offer this as a tribute to Asian American Cultural Club members who continue to celebrate their cultural identity and generously share it with all of us. After all, it is this sharing and appreciation of our cultures that fosters understanding, and keeps us connected as a greater people. These values are paramount to assuring that citizens of our increasingly globalized planet are able to respect one another, come together, and ensure that our future holds peace and unity.

I hope **Firecracker** is an inspiring celebration on your concert program and your ensemble enjoys playing and performing it. Here's wishing you good luck and good fortune!



About the Composer



Peter Sciaino is a passionate music educator and composer of spirited band and orchestra music for all levels. He holds a B. M. from Syracuse University in Music Education, and an M. A. from New York University in Music Composition. An instrumental music teacher at Whippany Park (New Jersey) High School for over 20 years, he directs both the concert band and jazz ensemble, while co-directing the marching band and teaching AP Music Theory.

Peter writes and arranges music for marching bands and jazz ensembles in addition to his work with symphonic groups. He also serves as a clinician and guest conductor and accepts commissions for original work. His professional affiliations include ASCAP, NAfME, and NJMEA. He resides in New Jersey with his wife, Beth, and two children, Phoebe and David. Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huckleby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.



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Conductor Score

011-4830-00

FIRECRACKER

Peter Sciaino

Allegro (♩ = 168)

Flute *div.* *f*

Oboe *f*

1st B♭ Clarinet *f*

2nd B♭ Clarinet *f*

B♭ Bass Clarinet *f*

Bassoon *f*

1st E♭ Alto Saxophone *f*

2nd E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

1st B♭ Trumpet *f*

2nd B♭ Trumpet *f*

1st & 2nd F Horn *div.* *f* *a2*

1st & 2nd Trombone *div.* *f* *a2* *div.*

Baritone *f*

Tuba *f*

Bells *f*

Marimba *f*

Xylophone *f*

Percussion 1
Snare Drum *Rim*
Bass Drum
Cannon Shot *f*

Percussion 2
Wood Block *W.B.*
Tangu (Toms) *f*
Crash Cymbals *f*

Percussion 3
Sus. Cymbal, Claves
Ratchet, Tam-Tam *f*

1 2 3 4 5 6

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Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

Marimba w/ hard mallets

9

9

7

8

9

10

11

12

13

- 4 -

[illegible]

24

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

mp

mp

mp

mp

mp

p

p

p

21

22

23

24

25

26

27

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

48

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

48

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

Fl. *mp* *f* 72

Ob. *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. 72 *f*

2nd Trpt. *f*

1st & 2nd Hn. *f*

1st & 2nd Trom. *a2* *f*

Bar. *f*

Tuba *f*

Bells

Marimba

Xylo. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

67 68 69 70 71 72 73

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

80

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

80

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

Tam-Tam

80 81 82 83 84 85

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

96

96

Snare off

92 93 94 95 96 97

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

104

Fl. *mf* *div.* *mf*

Ob. *mf* *mf*

1st Cl. *mf* *mf*

2nd Cl. *mf* *mf*

Bass Cl. *f* *mf*

Bsn. *f* *mf*

1st Alto Sax. *f* *mf*

2nd Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

104

1st Trpt. *f* *mf*

2nd Trpt. *f* *mf*

1st & 2nd Hn. *div.* *f* *mf* *a2*

1st & 2nd Trom. *div.* *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Bells Marimba *mf*

Xylo. *f*

Perc. 1 *mf* *Snares on*

Perc. 2 *mf* *W.B.*

Perc. 3

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

div.

a2

mf

117 *div.* *f* *a2* *div.* *a2*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

117 *f*

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

f *mf* *f*

117

118

119

120

121

122

125

Fl. *div.*

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn. *div.*

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

mp *f* *mp*

123 124 125 126 127 128

Fl. *a2* *div.* 133

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

133

1st Trpt.

2nd Trpt.

1st & 2nd Hn. *a2* *div.*

1st & 2nd Trom.

Bar.

Tuba

Bells

Marimba

Xylo.

Perc. 1

Perc. 2

Perc. 3

f

Fl. *a2* *div.* *fp* *f*

Ob. *fp* *f*

1st Cl. *fp* *f*

2nd Cl. *fp* *f*

Bass Cl. *f* *f*

Bsn. *f* *f*

1st Alto Sax. *fp* *f*

2nd Alto Sax. *fp* *f*

Ten. Sax. *f* *f*

Bari. Sax. *f* *f*

1st Trpt. *fp* *f*

2nd Trpt. *fp* *f*

1st & 2nd Hn. *a2* *div.* *f* *a2*

1st & 2nd Trom. *a2* *div.* *f* *f*

Bar. *f* *f*

Tuba *f* *f*

Bells *f* *f*

Marimba *f* *f*

Xylo. *f* *f*

Perc. 1 *fp* *f*

Perc. 2 *fp* *f*

Perc. 3 *mp* *f*