

Hello, Humans

For Concert Band, Grade 2

By Jason K. Nitsch (ASCAP)

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
2 - Bassoon
4 - Bb Clarinet 1
4 - Bb Clarinet 2
2 - Bb Bass Clarinet
4 - Eb Alto Saxophone
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

4 - Bb Trumpet 1
4 - Bb Trumpet 2
4 - F Horn
6 - Trombone
4 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
2 - Bass

2 - Theremin (optional Synthesizer)
2 - Mallets 1: Xylophone, Wind Chimes
2 - Mallets 2: Vibraphone
2 - Timpani
2 - Percussion 1: Snare Drum/Bass Drum
2 - Percussion 2: Cymbals/Temple Blocks/Bongos/Flexatone
2 - Percussion 3: Anvil/Sleigh Bells/Concert Toms/Ratchet/Cowbell/Gong/Vibraslap

Full Set - \$65.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Program Notes

"Hello, Humans" was commissioned by Ben Kelly and the 2022-23 Trent Middle School Concert Band in Frisco, Texas, and premiered in the spring of 2023.

As the title suggests, this piece is part first contact and part hilarity as you imagine a spaceship of aliens landing on planet Earth and interacting for the first time with a species that they clearly feel is inferior and inconsequential! The title is actually taken from something that my youngest daughter Payton used to say to me when we would see each other, and it was delivered with loving disdain and dismissive nonchalance. Although there are many ways to approach the vocals in the piece, that was the way I always heard it in my head...delivered with a hint of suspicious indifference!

There is an optional part for a theremin, and as of publication, there are several very approachable ways (including several phone apps) to include that sound in the performance if you wish! I think it adds a lot to the character of the piece, but all of those most critical parts have been cued elsewhere for equal effectiveness.

There are also seven written percussion parts, but through selective omission, a smaller section can certainly perform this piece. My advice would be to maintain as many of the "toy accessory" parts as possible.

This piece was a lot of fun to write, and I hope that you will embrace the inherent "camp-y-ness" of it as you bring it to life with your students!

About the Composer



Jason Nitsch's music is equally at home on the concert stage, in outdoor venues, and streaming online, reaching the broadest audience of musicians, performers, and music enthusiasts possible. As a composer dedicated to the exploration of new ideas, his music has evolved over a 25-year career to incorporate more and more non-traditional elements, such as effect tracks, sound drops, and enveloping electroacoustic works combining live and pre-recorded elements. Much of his work is rooted in a large ensemble context; his wind ensemble works have received thousands of performances throughout the US including at Midwest, State Music Conferences including Texas, Colorado, and Kentucky Music Educators Associations, Colleges and Universities like Baylor University, the University of North Texas, and Syracuse University, and at other regional music festivals (ITEA).

In recent years Jason has focused on more intimate chamber musical settings, including collaborations with solo musicians such as trumpeter Kate Amrine, Cellist Carolyn Regula (The Cello Doll) and vocalist Michaela Catapano, as well as chamber groups across the US, while continuing to expand his sizable catalog of works for larger instrumental forces.

Jason is well known for his work as an educator, dedicated to providing young promising musicians with the foundational experiences on which a lifetime of music-making can be built, and is pursuing research into the ways that music students process their experiences as learners and performers.

Combining his long career in music with a deep love of science fiction and a natural talent for storytelling, Jason recently launched his first podcast, "Beyond the Belt: Adventures from the Outer Rim." "Beyond the Belt" is a collection of original dramatic science fiction episodes for which he served as writer, producer, and composer. It tells the story of a scientific research experiment gone horribly wrong. With Zombies (of course!). Listen free anywhere podcasts are streamed, or at www.beyondthebeltpodcast.com

Jason is a lover of dogs, video games, and all things Star Wars (yes, even the prequels). He is also a husband, father of two budding musicians, and a patron of art forms that stretch traditional boundaries.

He currently lives in Frisco, TX with his family. He can occasionally be sighted lurking at select music conferences.

Follow Jason on Instagram and Twitter @jasonnitsch Visit Jason at www.jasonnitsch.com or at www.beyondthebeltpodcast.com

FULL SCORE
GRADE -
DURATION -

for Ben Kelly and the 2022–23 Trent Middle School Concert Band, (Frisco, TX)

Hello, Humans

JASON K. NITSCH
(ASCAP)

Allegro Extraterrestrio ♩ = 152

Flute

Oboe

Bassoon

B♭ Clarinet 1/2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1/2

F Horn

Trombone

Euphonium

Tuba

Theremin (opt. Synth.)

Mallets 1 Xylophone/Wind Chimes

Mallets 2 Vibraphone

Timpani (G, B♭, D, F)

Percussion 1 Snare Drum/Bass Drum

Percussion 2 Cymbals/Temple Blocks/Bongos/Flexatone

Percussion 3 Anvil/Sleigh Bells/Concert Toms/Ratchet/Cowbell/Gong/Vibraslap

1 2 3 4 5 6

7 8 9 10 11 12 13

Hello, Humans

[illegible]

24

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Bsn. *f* *mf*

B♭ Cl. 1/2 *f* *mf* *f*

B. Cl. *f* *mf*

A. Sx. *f* *mf* *f*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

B♭ Tpt. 1/2 *mf* *p* *mf*

Hn. *f* *mf* *p* *mf*

Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Ther.

Mal. 1 *mf* *p* *mf*

Mal. 2 *f*

Timp. *f* *mf*

Perc. 1 *f* *mf* *p* *mf*

Perc. 2 Cymbals *f* Temple Blocks *mf*

Perc. 3

32

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *f*

B♭ Cl. 1/2 *mf* *f* *mf*

B. Cl. *f*

A. Sx. *mf* *f* *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1/2 *mf* *p* *f* *open*

Hn. *p* *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Ther. *mf*

Mal. 1 *p* *f*

Mal. 2 *f*

Timp. *f*

Perc. 1 *mf* *p* *f*

Perc. 2 *f* Cymbals

Perc. 3 *f* Concert Toms (4)

28 29 30 31 32 33

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mp* *f*

B♭ Cl. 1/2 *mf* *f* $\alpha 2$

B. Cl. *mp* *f*

A. Sx. *mf* *f*

T. Sx. *mp* *f*

B. Sx. *mp* *f*

B♭ Tpt. 1/2 *mf* *f*

Hn. *mf* *f*

Tbn. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Ther. *mp* *f*

Mal. 1 *mp* *f*

Mal. 2 *mf* *f*

Timp. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 *mp* *f*

34 35 36 37 38 39

40

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

Hn.

Tbn.

Euph.

Tuba

Ther.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

40 41 42 43 44 45

48

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1/2

Hn.

Tbn.

Euph.

Tuba

Ther.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Ratchet

46 47 48 49 50 51

57

[illegible]

[illegible]

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

Hn.

Tbn.

Euph.

Tuba

Ther.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Gong

Cowbell

Cymbals

fp *f* *ff*

70 71 72 73 74 75 76

[illegible]

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

B♭ Cl. 1/2 *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sx. *mf* *f* *ff*

T. Sx. *mp* *f* *ff*

B. Sx. *mf* *f* *ff*

B♭ Tpt. 1/2 *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tbn. *mp* *f* *ff*

Euph. *mp* *f* *ff*

Tuba *mf* *f* *ff*

Ther. *mp* *f* *ff*

Mal. 1 *mp* *f* *ff*

Mal. 2 *mp* *f* *ff*

Timp. *mp* *f* *ff*

Perc. 1 *mp* *f* *ff*

Perc. 2 *mp* *f* *ff*

Perc. 3 *mp* *f* *ff*

Gong

Anvil

p *ff*

82 83 84 85 86 87