

I A N D I C K E

FLASH MOB

(2011)

for wind ensemble

Program Note

Flash Mob (2011) was commissioned by a grant from the Atlantic Coast Conference Band Directors Association (Boston College, Clemson University, Duke University, Florida State University, Georgia Tech, University of Maryland, University of Miami, University of North Carolina, North Carolina State University, University of Virginia, Virginia Tech, Wake Forest University).

Flash Mob is inspired by the recent trend of large crowd performance art mobilized by social media. In a typical flash mob, participants organized through email, Facebook, or Twitter unsuspectingly converge on a public area and breakout into an unusual or entertaining activity. In 2006, nearly 4000 people silently danced in subway stations throughout London while wearing headphones connected to portable music devices. The first “international flash mob” on record took place in 2008 as thousands of participants in over 25 cities took part in the world’s largest pillow fight. The surreal experiences generated by flash mobs challenge the traditional boundaries between artist and audience and increase social media’s influence on art in the 21st century.

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Bassoons

3 B^b Clarinets
Bass Clarinet

B^b Soprano Saxophone
E^b Alto Saxophones
B^b Tenor Saxophone
E^b Baritone Saxophone

4 F Horns
3 B^b Trumpets
2 Trombones
Bass Trombone
2 Euphoniums
2 Tubas

Timpani (5 drums)
Percussion (4 Players)

1. Marching Glockenspiel or Standard Chimes (Tubular Bells)
2. Marching Xylophone or Standard Xylophone
3. Marching Snare Drum or Standard Snare Drum
4. Marching Bass Drum or Standard Bass Drum

Transposed Score

Duration: 7’30”

Performance Note

Flash Mob can be staged in a countless number of ways. Conductors are encouraged to develop creative staging based on the possibilities offered by the performance space. For example, the opening bassoon solo could begin behind the audience. While the bassoonist makes his or her way to the stage, the other winds could enter from different, seemingly haphazard directions. The percussion setup is comprised of either marching instruments, standard instruments, or a combination of both.

It is also possible to present *Flash Mob* as a standard concert piece without any additional staging.

FLASH MOB

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(Boston College, Clemson University, Duke University,
Florida State University, Georgia Tech, University of Maryland,
University of Miami, University of North Carolina, North Carolina State University,
University of Virginia, Virginia Tech, Wake Forest University)
Grant for Young and Emerging Wind Band Composers,
2011 Award Recipient

for wind ensemble

IAN DICKE
(2011)

Bassoon cadenza

1. solo

rubato, ♩ = ca. 66

p espr. *f* *p* *f* *fp* *mp* *fp* *f* *p*

vib.

Piccolo

Flute 1,2

Oboe 1,2

Clarinet in B \flat 1,2

Clarinet in B \flat 3

Bass Clarinet in B \flat

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F 1,2

Horn in F 3,4

Trumpet in B \flat 1,2,3

Trombone 1,2,3 (3. Bass)

Euphonium 1,2

Tuba 1,2

Bassoon cadenza

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

A ♩ = 84

Picc. Fl. 1,2 Ob. 1,2 Bn. 1,2

2 3 4 5 6 7 8 9

Picc. Fl. 1,2 Ob. 1,2 Bn. 1,2

10 11 12 13 14 15 16 17

B

Fl. 1,2 Ob. 1,2 Bn. 1,2

18 19 20 21 22 23 24 25

Picc. Fl. 1,2 Ob. 1,2 Bn. 1,2

26 27 28 29 30 31 32

Picc. Fl. 1,2 Ob. 1,2 Bn. 1,2

33 34 35 36 37 38 39 40 41

C

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f* 1.

Bn. 1,2 *f* *ff* *f* *ff*

Cl. 1,2 *f* *ff* *f* *ff* *f*

Cl. 3 *f* *ff* *f* *ff*

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

42 43 44 45 46 47 48

Picc.

Fl. 1,2 *f* *mp*

Ob. 1,2 *f* *mp* *f*

Bn. 1,2 *f* *mp* *sfz*

Cl. 1,2 *f* *mp* *f*

Cl. 3 *f* *mp* *sfz*

B. Cl. *f* *mp* *sfz*

49 50 51 52 53 54 55 56

Picc. *f* *ff*

Fl. 1,2 *f* *ff* *p*

Ob. 1,2 *fp* *f* *ff* *p*

Bn. 1,2 *p* *sfz* *ff* *f* *p*

Cl. 1,2 *fp* *f* *f* *ff* *f* *p* *soli*

Cl. 3 *p* *sfz* *f* *ff*

B. Cl. *p* *sfz* *ff* *f* *p*

57 58 59 60 61 62 63 64

D

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Bn. 1,2 *f*

Cl. 1,2 *f* *ff* *f*

Cl. 3 *f* *ff* *f*

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

S. Sax. *f* *ff* *f*

A. Sax. *f* *ff* *f*

T. Sax. *f* *ff* *f*

B. Sax. *f* *ff* *f*

65 *ff* 66 *f* 67 68 69 70

Picc. *mp*

Fl. 1,2 *ff* *f* *mp*

Ob. 1,2 *ff* *f* *mp*

Bn. 1,2 *ff* *f* *mp*

Cl. 1,2 *ff* *f* *mp*

Cl. 3 *ff* *f* *mp*

B. Cl. *ff* *f* *mp*

S. Sax. *ff* *f* *mp*

A. Sax. *ff* *f* *mp*

T. Sax. *ff* *f* *mp*

B. Sax. *ff* *f* *mp*

71 *ff* 72 *f* 73 *mp* 74 75 76

Musical score for measures 77-82. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2 & 3, Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), and Bass Saxophone. The key signature has one flat (B-flat). The score features dynamic markings such as *sfz*, *p*, *fp*, and *f*. The bassoon part includes an *a 2* marking. The saxophone parts are marked with *f*. Measure numbers 77, 78, 79, 80, 81, and 82 are indicated at the bottom of the score.

Musical score for measures 83-88. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2 & 3, Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), and Bass Saxophone. The key signature has one flat (B-flat). The score features dynamic markings such as *sfz*, *f*, *ff*, and *p*. The saxophone parts are marked with *f*. The bassoon part includes an *a 2* marking. The clarinet parts include a *soli* marking. Measure numbers 83, 84, 85, 86, 87, and 88 are indicated at the bottom of the score. A section marker **E** is located above measure 85.

solis

Picc. *p* *f* *ff*

Fl. 1,2 *f* *ff*

Ob. 1,2 *f* *ff*

Bn. 1,2 *f* *ff*

Cl. 1,2

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

S. Sax. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

89 90 91 92 93 94

Picc.

Fl. 1,2 *mp* *f* *mp* *mf*

Ob. 1,2 *mp* *mf*

Bn. 1,2 *mp* *mp*

Cl. 1,2 *f* *mp* *mf*

Cl. 3 *mp* *mp*

B. Cl. *mp* *mp*

S. Sax. *mp*

A. Sax. *mp* *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

95 96 97 98 99 100

F ♩ = ♩ (♩. = 112)

Musical score for measures 101-105. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2 & 3, Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), and Bass Saxophone. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The tempo is marked as ♩ = ♩ (♩. = 112). The dynamic marking *mf* is present in several parts.

Musical score for measures 106-110. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2 & 3, Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), and Bass Saxophone. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The tempo is marked as ♩ = ♩ (♩. = 112). The dynamic marking *ff* is present in several parts.

Picc.

Fl. 1,2

Ob. 1,2

Bn. 1,2

Cl. 1,2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1,2

Hn. 3,4

Tpt. 1,2,3

Tbn. 1,2,3

Euph. 1,2

Tba. 1,2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

111 112 113 114 115 116