

BOOMWHACKERS PARTY

Benoît Chantry

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **2**

Duration / Tijdsduur / Durée / Dauer / Durata **4:48**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 28 "TWO MARIMBA REFLECTIONS"

LMCD-12402

I N S T R U M E N T A T I O N

Concert Band

Full score	1
Boomwhackers 1	2
Boomwhackers 2	2
Flute	5
Oboe	2
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Bass Clarinet	1
Eb Alto Saxophone	2
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	3
Bb Trumpet 2	3
F Horn	2
C Trombone	4
C Euphonium	2
Bb Euphonium treble clef	3
C Bass	3
Drumset	1
Percussion	1
Timpani	1
Glockenspiel	1

S U P P L E M E N T A R Y P A R T S

Bb Soprano Saxophone	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Bb Flugelhorn 3	1
Eb Horn	2
Bb Trombone bass clef	2
Bb Trombone treble clef	2
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

BOOMWHACKERS PARTY

English:

“Boomwhackers” are fun, brightly colored tubes that are each differently tuned. You can hit them on your body, on the floor, on the table, etc. The only restriction is your own imagination. This composition consists of 3 contrasting parts that are playable separately and in which 2 or more soloists can shine together. The notes in the “Boomwhackers” part are colored so it’s easy to recognize the correct tube. This composition guarantees success, because everyone in the audience will be wondering what on earth the band will be doing with these strange colored tubes!

Nederlands:

“Boomwhackers” zijn leuke fel gekleurde buizen die per stuk anders gestemd zijn. Sla ermee op je lichaam, op de grond, op tafel, enz. De enige beperking is je eigen verbeelding! Deze compositie bestaat uit 3 contrasterende delen welke los van elkaar zijn te spelen en waarin 2 of meerdere solisten samen kunnen schitteren. De noten in de “Boomwhackers” partij zijn gekleurd zodat het gemakkelijk is de buizen te herkennen. Met deze compositie zult u zeker zijn van succes, want iedereen in het publiek zal zich afvragen wat het orkest toch met deze vreemd gekleurde buizen zal gaan doen!

Deutsch:

„Boomwhackers“ sind farbige Röhren, die separat abweichend gestimmt sind. Klopfen Sie damit auf den Körper, auf den Boden, auf den Tisch usw. Die einzige Beschränkung ist Ihre eigene Fantasie! Diese Komposition enthält drei kontrastierende Teile, die auch separat gespielt werden können und die zwei oder mehr Solisten in den Vordergrund rücken. Die Noten der „Boomwhackers“ Stimmen sind gefärbt damit man die Röhren leicht erkennen kann. Diese Komposition wird bestimmt sehr erfolgreich sein, denn alle Zuhörer werden sich fragen was das Orchester mit diesen Röhren anfangen wird!

Français:

Les « Boomwhackers » sont des tubes en plastique de couleurs vives accordés différemment. Tapez-les sur votre corps, par terre, sur une table etc. La seule restriction est votre imagination ! Cette composition comprend trois parties différentes qui peuvent être jouées séparément et qui mettent deux ou plusieurs solistes en évidence. Les notes jouées avec les « Boomwhackers » sont colorisées, ce qui facilite la lecture. Ce morceau vous assurera un grand succès, et devrait créer la surprise auprès des spectateurs.

BENOÎT CHANTRY

Nederlands :

Op jeugdige leeftijd gaat Benoît Chantry naar het Conservatorium van Doornik (B) waar hij piano, viool, saxofoon en slagwerk studeert. Voor het laatste onderdeel gaat hij uiteindelijk naar het 'Conservatoire Royal' te Brussel om daar verder te studeren. Op dat conservatorium volgt hij ook de studies orkestdirectie, kamermuziek, jazz en compositie (in de klas van André Waignein).

Hij houdt zich bezig met het schrijven van muziekspektakels, het schrijven van theatermuziek (onder meer voor "Rijsel Centrum 2004 van de Europese Cultuur"), maar ook arrangementen, bijvoorbeeld voor jazz- en folkartiesten. Hij valt op door zijn pogingen om diverse, vaak sterk verschillende, stijlen dicht bij elkaar te brengen. Hij dirigeert met grote regelmaat kamermuziekensembles en symfonieorkesten, soms in prestigieuze projecten zoals ondermeer bij de inhuldiging van het Instrumentenmuseum te Brussel. Hij dirigeerde veel

werk van bekende componisten. Toch gaat zijn persoonlijke voorkeur uit naar het dirigeren van harmonieorkesten. Hij dirigeert al een harmonieorkest sinds zijn 17^e. Momenteel is hij dirigent bij de harmonie "La Concorde" van Péronnes, welke in de afdeling uitmuntendheid speelt. Ook is hij dirigent van het harmonieorkest van het Conservatorium van Doornik.

Hij doceert momenteel zelf aan het Conservatorium van Doornik en aan het 'Conservatoire Royal' van Brussel. In 1999 behaalde hij de compositieprijs van de SABAM tijdens de European Jazz Contest en in 2007 de prijs van de Muziekfederatie van de Provincie Henegouwen.



English :

At a very young age, Benoît Chantry starts attending classes at the Doornik Conservatory (Belgium) where he studies piano, violin, saxophone and percussion. He continues his percussion studies at the Royal Conservatory in Brussels, where he also attends lessons for orchestral conducting, chamber music, jazz and composition (in André Waignein's class). He composes for musical spectacles, musical theatre (amongst others for "Rijsel Centre of European Culture 2004") but also arrangements for jazz and folk artists. He has a remarkable style, characterized by his attempts to combine various, often very different, styles. He very regularly conducts chamber music ensembles and symphony orchestras, at events such as the opening of the Musical Instruments Museum in Brussels. He conducted many pieces of well known composers. However, he personally favours conducting wind bands, which he has been doing since the age of 17. Currently he is the conductor of the wind band 'La Concorde' at Péronnes, which plays in the excellence division. Also he conducts the wind band of the Doornik Conservatory.

At this moment he is also a professor at the Doornik Conservatory as well as the Brussels Royal Conservatory. In 1999 he was awarded the Composition Prize winner at the SABAM European Jazz Contest and in 2007 he was awarded the Prize of the Music Federation of the Province of Henegouwen.

Deutsch:

Im jugendlichen Alter studierte Benoît Chantry Klavier, Geige, Saxophon und Schlagzeug am Musikkonservatorium von Tournai (B). Er schloss sein Schlagzeugstudium ab und studierte auch Orchesterdirektion, Kammermusik, Jazz und Instrumentalsatz (bei André Waignein) am Conservatoire Royal von Brüssel. Er kreiert Musikspektakel, schreibt Bühnenmusik – u.a. für das Ereignis „Lille Zentrum der europäischen Kultur 2004“ – und schreibt Arrangements für Jazzmusiker und Folkkünstler. Er fällt auf wegen seiner Versuche, oft ganz verschiedene Stile zu vereinigen. Er dirigiert regelmäßig Kammermusikensembles und Sinfonieorchester, oft bei

wichtigen Veranstaltungen wie z.B. bei der Huldigungsfeier des Musikinstrumentenmuseums von Brüssel. Er dirigierte die Uraufführung von verschiedenen Werken bekannter Komponisten. Jedoch hat er eine gewisse Vorliebe für das sinfonische Blasorchester. Er dirigiert schon ein Blasorchester seit dem Alter von siebzehn Jahren. Aktuell ist er Dirigent des Harmonieorchesters „La Concorde“ in Péronnes (Excellenz Stufe) und des sinfonischen Blasorchesters des Musikkonservatoriums in Tournai.

Derzeit unterrichtet er am Musikkonservatorium von Tournai und am Conservatoire Royal von Brüssel. 1999 erhielt er den Kompositionspreis der SABAM während des europäischen Jazzmusikwettbewerbes und 2007 bekam er den Preis der Blasmusikföderation der Provinz Hainaut.

Français:

Dès son plus jeune âge, Benoît Chantry entre au Conservatoire de Tournai (B) pour y apprendre le piano, le violon, le saxophone et la percussion. C'est dans cette discipline qu'il se spécialise ensuite au Conservatoire Royal de Bruxelles, où il étudie également la direction d'orchestre, la musique de chambre, le jazz et les écritures, et se forme notamment auprès d'André Waignein. Ses activités se partagent entre la conception de spectacles musicaux, l'écriture de musique pour le théâtre, notamment pour Lille 2004 Capitale culturelle européenne, et les arrangements pour des artistes de jazz et de musique traditionnelle. Il se caractérise d'ailleurs par sa volonté de rapprocher des styles parfois très différents. Il dirige régulièrement des orchestres de chambre et symphoniques, parfois dans des contextes prestigieux comme l'inauguration du Musée des Instruments de Musique de Bruxelles, et a déjà créé des œuvres de compositeurs reconnus. Mais son cœur penche surtout du côté des orchestres d'harmonie, qu'il dirige depuis l'âge de 17 ans. Actuellement, il dirige l'Harmonie La Concorde de Péronnes, reconnue en catégorie Excellence, et l'Orchestre à vent du Conservatoire de Tournai, fondé par André Waignein.

Il enseigne au Conservatoire de Tournai et au Conservatoire Royal de Bruxelles. Il a obtenu le prix de composition de la SABAM au European Jazz Contest en 1999 et le Prix de composition de la Fédération musicale du Hainaut en 2007.

BOOMWHACKERS PARTY

1. Fiesta

Benoît Chantry

Vivace (♩ = 100) 5

Boomwhackers 1
Boomwhackers 2
Flute
Oboe
Bassoon
Bb Clarinet 1
Bb Clarinet 2
Bb Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2
F Horn
Trombone
C Euphonium
C Basses
Timpani
Glockenspiel
Drumset
Percussion

1

2

3

4

5

6

Boom. 1
Boom. 2
Fl.
Ob.
Bsn.
Clar. 1
Clar. 2
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn.
Tbn.
C Euph.
C Bs.
Timp.
Glock.
Dr. S.
Perc.

f
f
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

7

8

9

10

11

12

13

17

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Boomwhackers (1 and 2), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Bass Clarinet (Bs. Clar.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), French Horn (F Hn.), Trombone (Tbn.), Euphonium (C Euph.), Contrabass (C Bs.), Timpani (Timp.), Glockenspiel (Glock.), Drums (Dr. S.), and Percussion (Perc.). The score spans measures 14 to 20. A box containing the number '17' is positioned above the first staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) are indicated throughout. The Boomwhacker parts are highlighted with colored dots (purple, green, yellow, orange) on the notes. The percussion parts include a steady drum pattern and various percussive sounds.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Boom. 1, Boom. 2, Fl., Ob., Bsn., Clar. 1, Clar. 2, Bs. Clar., A. Sax., T. Sax., B. Sax., Tpt. 1, Tpt. 2, F Hn., Tbn., C Euph., C Bs., Timp., Glock., Dr. S., and Perc. The score spans measures 21 to 26. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated throughout. The drum part includes specific patterns for 'Ride' and 'H.Hat'. The percussion part has a simple rhythmic accompaniment.

21

22

23

24

25

26

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score spans from measure 27 to 33. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is used throughout the score. The Boomwhacker parts are highlighted with colored dots (green, purple, yellow) in the first two measures. The woodwind and brass parts feature various melodic lines, some with trills and accents. The percussion parts provide a rhythmic foundation with snare drum and cymbal patterns.

27

28

29

30

31

32

33

37

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Boom. 1, Boom. 2, Fl., Ob., Bsn., Clar. 1, Clar. 2, Bs. Clar., A. Sax., T. Sax., B. Sax., Tpt. 1, Tpt. 2, F Hn., Tbn., C Euph., C Bs., Timp., Glock., Dr. S., and Perc. The score begins at measure 34 and ends at measure 41. A box containing the number '37' is placed above the first staff at the start of measure 37. A dynamic marking of *f* (forte) is placed below the first staff at the start of measure 37. The percussion parts (Dr. S. and Perc.) feature a consistent rhythmic pattern of boomwhackers throughout the piece. The woodwind and brass parts have various melodic and harmonic lines, with some instruments playing sustained notes or chords. The strings (Booms) play a rhythmic accompaniment.

34

35

36

f

37

38

39

40

41

2. Choreography

Moderato (♩ = c. 60)

The musical score is arranged in a system of staves. The top two staves are for Boomwhackers 1 and 2. Boomwhacker 1 starts with a red note on the 3rd line (G4) in measure 3, followed by a green note on the 2nd line (F4) in measure 4, and a red note on the 3rd line (G4) in measure 6. Boomwhacker 2 starts with a red note on the 1st line (E4) in measure 1, followed by a green note on the 2nd line (F4) in measure 2, a red note on the 3rd line (G4) in measure 4, and a red note on the 1st line (E4) in measure 6. The rest of the score (Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Euphonium, Trombone, Timpani, Glockenspiel, Drums, and Percussion) consists of empty staves with a common time signature (C) and a key signature of one sharp (F#).

1 2 3 4 5 6 7 8

Boom. 1

Boom. 2

Fl.

Ob.

Bsn.

Clar. 1

Clar. 2

Bs. Clar.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

C Euph.

C Bs.

Timp.

Glock.

Dr. S.

Perc.

Bar chimes

Triangle

p

Boom. 1

Boom. 2

Fl.

Ob.

Bsn.

Clar. 1

Clar. 2

Bs. Clar.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

C Euph.

C Bs.

Timp.

Glock.

Dr. S.

Perc.

Temple blocks (soft rubber mallets)

p

p

p

17

18

19

20

21

22

23

25

Boom. 1

Boom. 2

Fl.

Ob.

Bsn.

Clar. 1

Clar. 2

Bs. Clar.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

C Euph.

C Bs.

Timp.

Glock.

Dr. S.

Perc.

Susp. cymb.

p

mp

p

mp

p

24 25 26 27 28 29 30

3. Rock

Vivace (♩ = c. 152)

3

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Boom. 1 & 2:** Play a rhythmic pattern starting at measure 3, marked *f*.
- Fl.:** Plays a melodic line starting at measure 3, marked *f*.
- Ob.:** Remains silent throughout the piece.
- Bsn.:** Plays a melodic line starting at measure 3, marked *f* and *mp*.
- Clar. 1 & 2:** Play melodic lines starting at measure 3, marked *f* and *mp*.
- Bs. Clar.:** Plays a rhythmic accompaniment starting at measure 3, marked *mp*.
- A. Sax. & T. Sax.:** Play melodic lines starting at measure 3, marked *f* and *mp*.
- B. Sax.:** Plays a rhythmic accompaniment starting at measure 3, marked *mp*.
- Tpt. 1 & 2:** Remain silent throughout the piece.
- F. Hn. & Tbn.:** Play melodic lines starting at measure 3, marked *f* and *mp*.
- C. Euph. & C. Bs.:** Play melodic lines starting at measure 3, marked *f* and *mp*.
- Timp. & Glock.:** Remain silent throughout the piece.
- Dr. S.:** Plays a rhythmic pattern starting at measure 3, marked *f*. Includes instructions "Stick on stick" and "H. Hat".
- Perc.:** Plays a rhythmic pattern starting at measure 3, marked *mp*. Includes the instruction "Triangle".

1 2 3 4 5 6

Boom. 1
 Boom. 2
 Fl.
 Ob.
 Bsn.
 Clar. 1
 Clar. 2
 Bs. Clar.
 A. Sax.
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 F Hn.
 Tbn.
 C Euph.
 C Bs.
 Timp.
 Glock.
 Dr. S.
 Perc.

mf
mp
mp
mp
mp
mp
mp
mp

7 8 9 10 11 12

19

Booms. 1
Booms. 2
Fl. *f*
Ob. *f*
Bsn. *mp*
Clar. 1 *f*
Clar. 2 *f*
Bs. Clar. *f* *mp*
A. Sax. *f* *p subito*
T. Sax. *f* *p subito*
B. Sax. *f* *mp*
Tpt. 1 *f* *p subito*
Tpt. 2 *f* *p subito*
F Hn. *f* *p subito*
Tbn. *f* *p subito*
C Euph. *f* *p subito*
C Bs. *f* *mp*
Timp. *f* *mp*
Glock. Bells *mf* Ride
Dr. S. H.Hat *p*
Perc. *mf*

27

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

- Boom. 1
- Boom. 2
- Fl.
- Ob.
- Bsn.
- Clar. 1
- Clar. 2
- Bs. Clar.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- F Hn.
- Tbn.
- C Euph.
- C Bs.
- Timp.
- Glock.
- Dr. S.
- Perc.

The score begins at measure 25 and ends at measure 30. The key signature has one sharp (F#). The dynamic marking *mf* (mezzo-forte) is used for many of the woodwind and brass parts starting at measure 27. The percussion parts include a drum set (Dr. S.) and a tambourine (Perc.).

25 26 27 28 29 30