

# Children With Smart Phones

for New Music Ensemble

by  
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# **Children with Smart Phones**

*Children with Smart Phones* is about technology's negative effect on the upcoming generation of kids. Everywhere I go, I see children so enthralled with a cell phone that they do not know how to socialize or act normally in society. Parents shove a smart phone in their kids' hands to distract them and keep them quiet instead of teaching them the values of being respectful and socially cognizant. Children would rather sit at home with their cell phones, texting, tweeting, and facebooking while their childhood is slipping away, than go outside and play with their friends or ride their bikes or find entertainment in the simplicity of life. Children are growing up fat, "happy," and distracted to the extent that they expect everything to be given to them, placed in their hands, at their fingertips, and they do not understand the value of hard work or physical labor.

**Movement I: "Fat"** encapsulates the evils of technology, luring us in with their enticing rhythms and groovy melodies, begging us to sit down and enjoy their complexity, completely shut off from the real world. Easy for a child to figure out, this movement is not surprisingly dissonant. There are a couple sections where it would seem the child is happy and nothing is wrong but the underlying dissonance always comes back to remind us that this fleeting joy will not last but perhaps it's negative effects will.

**Movement II: "Happy"** is the almost desperate attempt to maintain happiness. The beauty of a quiet child, intently playing with their smart phone can bring a sort of joy and reprieve to the stressed-out parent but this movement more asks,

*"Are you really happy?" "Is this really the only way to maintain a respectful, quiet, behaved child?"*

We trick ourselves into thinking that technology will give us happiness but something is missing, something just isn't quite right. The happiness is shallow and unrequited, leaving us wanting more.

**Movement III: "Distracted"** begins confused and indecisive. With so much going on in technology, we are conditioning our children to attempt to pay attention to everything at once while comprehension and the realization of the importance of human interaction and face-to-face communication goes by the wayside. This movement, however, evolves to come out triumphant over this evil that is inherent in technology because I maintain hope: hope that our children are not completely lost to this technological zombification; hope that a balance can be struck between humanity and technology; hope that we will not be the victims of our own carelessness but in the end come out better for the progress we have made and the creativity we have inspired. Although the evils are ever present, it is up to us to make the decision to rise above the temptation and take the control back from technology.

## **INSRUMENTATION**

Flute/Piccolo  
Clarinet in Bb

Violin  
Cello

Mixed Percussion/Vibraphone  
Piano

Score

# Mvmt. I: Fat

Agitated ♩ = 152

Joe Hills

3+2                      2+2+2                      3+2

Flute

Clarinet in B $\flat$

Violin

Violoncello

Percussion

Piano

*sempre staccato*

*f*

4                      2+2+2                      3+2                      2+2+2

Fl.

B $\flat$  Cl.

Vln.

Vc.

Perc.

*Kick Drum (head up)*

*p*                      *f*                      *mp*                      *f*                      *mp*                      *f*                      *p*

Pno.

7

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*mf*

*mf*

*f* *mp* *f*

*mf*

10

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*ff*

*ff*

*fp* *subito f*

*fp* *subito f*

*fp* *subito f*

13

Fl. *f* *sfp*

B♭ Cl. *sfp*

Vln. *subito p* *f* *sfz*

Vc. *subito p* *f*

Perc. *subito p* *f*

Pno. *subito p* *f*

16

A

Fl. *ff* *p* *f*

B♭ Cl. *ff* *p* *f*

Vln. *ff* *p* *f*

Vc. *ff* *f*

Perc. *p* *f* *mp* *f* *pp*

Pno. *ff* *p* *f*

21

Musical score for measures 21-26. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pho.).

- Fl.:** Starts with *mp*, then *f* and *p* dynamics. Includes a triplet in the second measure.
- B♭ Cl.:** Starts with *mp*, then *f* and *p* dynamics. Includes a triplet in the second measure.
- Vln.:** Starts with *mp*, then *f* dynamics. Includes an *arco* marking in measure 25.
- Vc.:** Starts with *mp*, then *f* and *mp* dynamics. Includes an *arco* marking in measure 25.
- Perc.:** Starts with *mp*, then *p* and *mp* dynamics. Includes a *Ride* marking in measure 25.
- Pho.:** Remains silent throughout this section.

27

Musical score for measures 27-32. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pho.).

- Fl.:** Starts with *p*, then *f* and *mp* dynamics.
- B♭ Cl.:** Starts with *p*, then *f* and *mp* dynamics.
- Vln.:** Starts with *mp*, then *mp* and *f* dynamics. Includes a triplet in measure 30.
- Vc.:** Starts with *mp*, then *f* dynamics. Includes a triplet in measure 30.
- Perc.:** Continues with a steady *Ride* pattern.
- Pho.:** Remains silent throughout this section.

**B**

32

Fl. *f* *subito ff* *to Piccolo*

B♭ Cl. *f* *subito ff* *p*

Vln. *ff*

Vc. *ff* *mf* *p*

Perc. *subito f*

Pno. *p*

37

Pic. *f* *ff* *mp* *f* *ff* *f*

B♭ Cl. *mp*

Vln. *f* *ff* *mp* *f* *ff* *f*

Vc. *mp*

Perc.

Pno. *f* *mp* *f* *f*



41

Musical score for measures 41-44. The score includes parts for Piccolo (Pic.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), Percussion (Perc.), and Piano (Pno.). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *mf* and *p*. A *Kick Drum* is indicated in the Percussion part.

C

Musical score for measures 45-48, marked with a 'C' rehearsal mark. The score includes parts for Piccolo (Pic.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), Percussion (Perc.), and Piano (Pno.). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *ff*, *f*, and *p*. A *Snare* drum is indicated in the Percussion part.

51

Pic. *ff*

B♭ Cl. *ff*

Vln. *ff*

Vc. *ff*

Perc.

Pno. *ff*

8<sup>va</sup>

**D**

57

Pic. *p* to Flute

B♭ Cl. *p*

Vln. *pp*

Vc. *p*

Perc. *p* Hi-Hat

Pno. *p*

8<sup>va</sup>

63

Fl. *f* *p* *mf*

B $\flat$  Cl.

Vln. *mf*

Vc.

Perc.

Pno. (S $\text{ped}$ )

Detailed description: This system covers measures 63 to 67. The Flute part begins with a dynamic of *f*, then *p*, and finally *mf*. The Bass Clarinet part has a steady eighth-note rhythm. The Violin part features a melodic line with a *mf* dynamic. The Violoncello part is mostly silent. The Percussion part plays a consistent pattern of eighth notes. The Piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

68

Fl. *f* *p*

B $\flat$  Cl.

Vln. *p*

Vc. *f* *fp* *f*

Perc.

Pno. (S $\text{ped}$ )

Detailed description: This system covers measures 68 to 72. The Flute part starts with *f* and then *p*. The Bass Clarinet part continues with its eighth-note pattern. The Violin part has a *p* dynamic. The Violoncello part has a *f* dynamic, followed by *fp* and then *f*. The Percussion part maintains its eighth-note pattern. The Piano part continues with its accompaniment.

73

Fl. *f*

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

(8va)

78

Fl. *mf*

B♭ Cl. *mf* *f*

Vln. *mf* *pizz.*

Vc. *mf* *pizz.*

Perc. *mf* *Splash* *med sus* *p* *f* *mf* *p*

Pno. *mf*

82

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*ff*

*f*

*Ride Bell*

*Kick Drum*

*p*

**E**

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*p*

*arco*

*mf*

*Snare*

*p*

*mf*

89

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*f* *p*

92

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*f* *fp* *ff* *f*

*f* *fp* *ff* *f*

*f* *fp* *ff* *f*

*f* *fp* *ff* *f*

*f* *p* *f*

*f* *fp* *ff* *f*

Awkward

Awkward

Awkward

Awkward

choke on downbeat

Awkward

96

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Detailed description: This system contains measures 96, 97, and 98. The music is in 2/4 time, with a 6/4 time signature change at the start of measure 97. The flute, B♭ clarinet, violin, and piano parts feature melodic lines with accents and slurs. The cello and percussion parts provide a rhythmic accompaniment. The dynamic marking *ff* is present for the flute, B♭ clarinet, violin, cello, and piano.

99

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

to Piccolo

*mf*

*ff*

*etc...*

Detailed description: This system contains measures 99, 100, and 101. The music is in 6/4 time, with a 4/4 time signature change at the start of measure 100. The flute part has a 'to Piccolo' instruction in measure 101. The B♭ clarinet, violin, and piano parts continue their melodic lines. The cello part has a rest in measure 100. The percussion part features a rhythmic pattern with 'etc...' and a dynamic marking of *mf*. The dynamic marking *ff* is present for the cello and piano parts.

**F** a tempo (♩ = 152)

102 *molto rit.*

Musical score for measures 102-105. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The Flute and B♭ Clarinet parts are mostly rests. The Violin part features a melodic line with dynamics *sf* and *mf*, and a triplet in measure 105. The Viola part has a rhythmic accompaniment with dynamics *sf* and *mf*. The Percussion part has a dynamic range from *p* to *f*. The Piano part has a few notes in measure 102.

106

Musical score for measures 106-109. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The Flute and B♭ Clarinet parts are mostly rests. The Violin part features a melodic line with dynamics *mf* and *f*, and a triplet in measure 107. The Viola part has a rhythmic accompaniment with dynamics *f* and *mf*. The Percussion part has a dynamic range from *f* to *mf*. The Piano part has a melodic line with dynamics *mf* and *f*, and a triplet in measure 108.



111

Fl. *mf*

B♭ Cl. *mf*

Vln. *f*

Vc. *mp*

Perc. *p* *mf*

Pno. *p*

Pic. *mf*

116

Pic. *f*

B♭ Cl. *mf*

Vln. *mf*

Vc. *mf*

Perc. *mp*

Pno. *f* *pp*

121

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*mf*

*pizz.*

*Kick Drum*

*p*

126

Pic.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

*f*

*ff*

*f*

*mf*

*mp*

*mf*

G

131

Pic. *to Flute*

B $\flat$  Cl. *fff*

Vln. *f* arco

Vc. *f*

Perc. *f p f mp f*

Pno. *f*

135

Fl. *f*

B $\flat$  Cl. *f*

Vln. *mf*

Vc. *mf*

Perc. *mp f p f mp f*

Pno. *mf*

138

Fl. *f* *fp*

B♭ Cl. *f* *fp*

Vln. *f* *fp*

Vc. *f* *fp*

Perc. *f*

Pno. *f*

141

Fl. *ff* *mp*

B♭ Cl. *ff* *mp*

Vln. *ff* *mp* pizz.

Vc. *ff* *mp* pizz.

Perc. *mp* *f* *mp* choke on downbeat

Pno. *ff* *mp*