

silhouettes

for Wind Ensemble

[2016]

Christopher LaRosa

www.chrislarosa.com

Perusal

Perusal

silhouettes

for Wind Ensemble

Commissioned by the Atlantic Coast Conference Band Directors Association
2015 James E. Croft Grant for Young and Emerging Wind Band Composers

Perusal
[2016]

Christopher LaRosa

www.chrislarosa.com

Written for the Atlantic Coast Conference Band Directors Association with immense gratitude.

ACCBDA Member Schools:

Boston College
Clemson University
Duke University
Florida State University
Georgia Institute of Technology
University of Louisville
North Carolina State University
University of North Carolina at Chapel Hill
University of Notre Dame
University of Miami
University of Pittsburgh
Syracuse University
University of Virginia
Virginia Polytechnic Institute and State University
Wake Forest University

Instrumentation

3 Flutes (3rd doubles Picc.)

3 Oboes

3 Clarinets in B♭

1 Bass Clarinet

2 Bassoons

1 Contrabassoon

1 Soprano Saxophone

1 Alto Saxophone

1 Tenor Saxophone

1 Baritone Saxophone

3 Trumpets in C

4 Horns in F

2 Tenor Trombones

1 Bass Trombone

1 Euphonium

1 Tuba

Double Bass

Amplified Piano

Timpani

5 Percussion

Duration: 9"

Score is transposed.

Perusal

Rehearsal Notes

Piano

To amplify the piano, mount a condenser microphone above and directed toward the lowest strings. The signal can be sent through an in house sound system or a conventional amplifier.

Other requirements:

- 1 hard yarn mallet
- 2 thick plectra

Ped. sempre → Indicates the pedal should be depressed and not released until ALL of the sound has dissipated.

(Ped.) is shown at the beginnings of systems as a courtesy, to remind the player that the pedal should be down. It does NOT indicate a release of the pedal.

Timpani

Requirements:

32" 28" 25" 23"
suspended cymbal (to be inverted onto timpani heads)

variety of timpani mallets, as desired
soft yarn mallets

Percussion 1

Requirements:

sandpaper blocks (very fine grit size, ideally P220)
5 graduated drums
whip
vibraphone
crotales (see key)

snare sticks
hard plastic mallets
brass mallets
medium cord mallets
double bass bow

Key:

The musical staff consists of five measures. Measure 1: A square box labeled "sandpaper blocks" followed by five dots labeled "5 graduated drums". Measure 2: An 'x' labeled "whip" followed by three small circles labeled "crotales". Measure 3: A treble clef, indicating a change in pitch. Measures 4 and 5: Continue with the pattern of dots and small circles from the previous measures.

Percussion 3 also uses the A crotale, but never at the same time. Therefore, Percussion 1 and 3 can share that crotale if necessary.

Percussion 2

Requirements:

- large tam-tam
- large suspended cymbal
- bass drum (lay horizontally)
- 4 graduated drums

- double bass bow
- 2 triangle beaters
- snare sticks
- 2 tam-tam beaters
- medium yarn mallets

Key:

A musical staff with four measures. The first measure has a large square symbol (large tam-tam). The second measure has a circle with a dot inside (large suspended cymbal). The third measure has a vertical rectangle with a diagonal line (bass drum). The fourth measure has four dots of increasing size from left to right (4 graduated drums). Below the staff, the words "rim" and "head" are written with an asterisk between them, indicating the two parts of a bass drum.

Percussion 3

Requirements:

- spring coil with sizzles
- large suspended cymbal
- medium suspended cymbal
- crash cymbals
- xylophone
- crotale (see key)
- glockenspiel

- 2 triangle beaters
- 4 hard plastic mallets
- brass mallets
- double bass bow

A musical staff with five measures. The first measure has a small square with an upward-pointing arrow (spring coil with sizzles). The second measure has an 'X' (large suspended cymbal). The third measure has an 'X' (medium suspended cymbal). The fourth measure has an 'X' (crash cymbals). The fifth measure has a treble clef and a 'b' (crotale).

Percussion 1 also uses the A crotale, but never at the same time. Therefore, Percussion 1 and 3 can share that crotale if necessary.

Percussion 4

Requirements:

2 nipple gongs (if available, tuned to B2 and E3. If not available, tuned approximately a fourth apart.)

3 graduated woodblocks

marimba

ratchet

wire brushes

2 triangle beaters

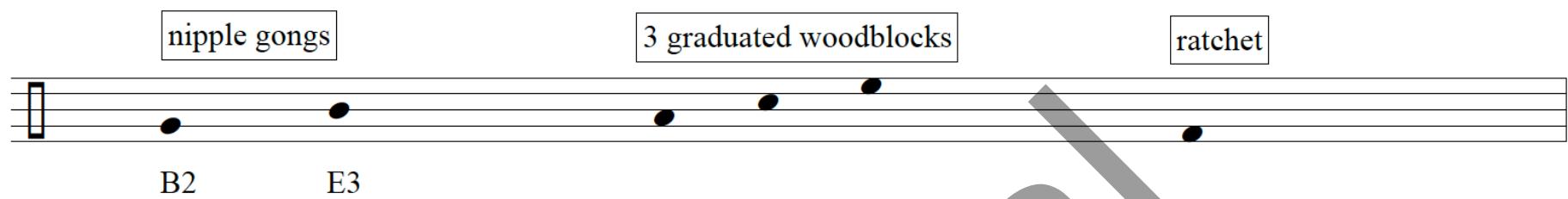
soft yarn mallets

4 medium soft yarn mallets

hard yarn mallets

2 gong beaters

Key:



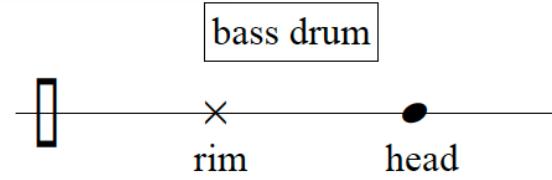
Percussion 5

Requirements:

bass drum

variety of bass drum beaters and mallets, as desired
snare sticks

Key:



General Percussion

s



scrape

m → t

Gradually move from the middle of snare stick to the tip.

b



bell of cymbal

t → m

Gradually move from the tip of the snare stick to the middle.

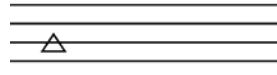
o



bow

Vocalizations

All vocalizations should be unvoiced.



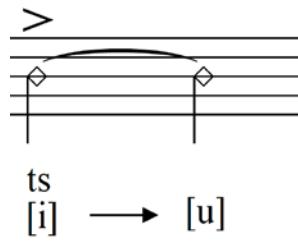
Vowels shown in IPA below sustained fricatives indicate the shape of the mouth.

shh
[u]

[i] = close-high front unrounded vowel, as in “deep.” This vowel should be exaggerated by pulling the corners of the mouth as wide as possible.

[u] = close-high back rounded vowel, as in “moon.”

[a] = open-low back unrounded vowel, as in “father”



An arrow between two vowels indicates a gradual change in the shape of the mouth. The gradual change should take place for the full duration of the arrow. As [u] is approached from [i], some whistle tone should enter the sound.

General

All grace notes occur before the beat.

For all figures with feathered beams, the exact number of articulations does not matter.

An accidental above a trill sign indicates the accidental applied to the diatonic note above the written note.

All cues notated in parts are for coordination, not for substitution.

A note with dots on either side indicates a duration 1.25 the note's usual duration.

Example:

= 5 quarter notes = 2.5 quarter notes

Two dynamics separated by a slash indicates an attack on the first dynamic followed by a *subito* change to the second dynamic.

Example:

sforzando / ***mezzo piano*** = *sforzando* attack followed by *subito mezzo piano*

silhouettes

*Commissioned by the Atlantic Coast Conference Band Directors Association,
2015 James E. Croft Grant for Young and Emerging Wind Band Composers.*

Christopher LaRosa

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

13

14

15

16

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

Perusal

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
1. Perc.
2. Perc.
3. Perc.
4. Perc.
5. Perc.

11

20 21 22

B

Fl. (2) *f* *mf*

Ob. *mp* *p*

Cl. 2. *mf*

B. Cl. (a2) *mf*

Bsn. 1. *mf*

C. Bn. *fp* *mf*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

2

4

mf *p*

2. *mf* *p*

p *mp*

p *mp*

p *mp*

p *mp*

2

4

p

p

p

p

p

p

B

Tpt. (1.) *mf*

Hn. (1.) *mf*

(3.) *mf*

Tbn. (1.) *mf*

B. Tbn.

Euph. *fp* *fp* *fp* *mf*

Tuba *fp* *fp* *fp* *mf*

D.B. *fp* *fp* *fp* *mf*

2

4

Pno. *pp* *f* *pp*

(8th) (Ped.)

Tim. *p* *mf*

2

4

1. Perc. [Bass Drum] rim with snare sticks *rim* *m* *t*

2. Perc. (Sp. Coil) *f* *pp*

3. Perc. *gong* (gongs with brushes) *b* *b*

4. Perc. (BD) *mf* *p* *mp* *mf*

2

4

Fl. 1 f — pp 3 f f fp 4 4

Fl. 2 f — pp

Ob. 1 f —

Ob. 2 f —

Ob. 3 f —

Cl. 1 f —

Cl. 2 f —

Cl. 3 pp — f — pp

B. Cl. f —

Bsn. 1 2 mf — mp — p

C. Bn.

S. Sx. 4 4

A. Sx. 3 f —

T. Sx. 3 f —

B. Sx. 3 mp — p

Tpt. 4 4

Hn. 1 2 mp —

Hn. 3 4 mp —

Tbn. 1 2 mp —

Tbn. 3 4 mp —

B. Tbn.

Euph. 3 mp —

Tuba mp —

D.B. 4 4

Pno. 3 + + sim. pp — mp — pp

8va-

Tim. —

Crotales hard plastic mallets pp — p — pp

1. Perc. mf —

2. Perc. (Sus. Cym.) mp —

3. Perc. s mp — p — b b b mp

4. Perc. 4 4

5. Perc. 4 4

Perusa

1 3/4

Fl. 2 3/4

Fl. 3 3/4

Ob. 1 2 3 3/4

Cl. 1 2 3 3/4

B. Cl. 3/4

Bsn. 1 2 3/4

C. Bn. 3/4

S. Sx. 3/4

A. Sx. 3/4

T. Sx. 3/4

B. Sx. 3/4

Tpt. 1 2 3/4

Hn. 1 2 3 4 3/4

Tbn. 1 2 3/4

B. Tbn. 3/4

Euph. 3/4

Tuba 3/4

D.B. 3/4

Pno. 3/4

Tim. 3/4

1. Perc. 3/4

2. Perc. 3/4

3. Perc. 3/4

4. Perc. 3/4

5. Perc. 3/4

(BD) rim m 10 5 t 5 10 m
m 10 5 t 5 10 m
f pp pp f
(Sp. Coil) >
sffz
(BD) m 10 5 t 5 10 m
f mm

(gongs) scrape with triangle beaters

Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Hn. 1
Hn. 2
Tbn. 1
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
1. Perc.
2. Perc.
3. Perc.
4. Perc.
5. Perc.

Picc.

(BD)

1. *fp* *pp*

Fl. *fp* *pp* Flute *murmurando* to Picc.

Ob. 1. *f* *p* *mf* tongue click

Ob. 3. *f* *p* [u] tongue click

Cl. 1. *f* *fp* *pp* *f* *fp* *pp* *f* *pp* *p* *mf* *f* tongue click

Cl. 3. *f* *p* *ts* [i] [u] tongue click

B. Cl. *f* *p* *ts* [i] [u]

Bsn. 1. *f* *p* *ts* [i] [u]

C. Bn. *f* *p* *ts* [i] [u]

S. Sx. *p* *mf* *p* *mp* *p* *mp* *p* *mf* *p* *mp* *s*

A. Sx. *f* *p* *ts* [i] [u]

T. Sx. *f* *p* *ts* [i] [u]

B. Sx. *f* *p* *ts* [i] [u]

Tpt. *f* *p* *ts* [i] [u]

Hn. *mp* *pp* *p* *pp* *p* *pp* sim. *pp* sim.

Tbn. 1. *p* *mf* *p*

B. Tbn. *p* *mf* *p* tongue click

Euph. *p* *mf* *p* tongue click

Tuba *p* *mf* *p* tongue click

D.B. *p*

Pno. *p*

Tim. *p*

1. Perc. Vibes medium cord mallets *mf*

2. Perc. *p*

3. Perc. *p* *Sus. Cym. s* *mp*

4. Perc. *#8* *#8* *#8* *#8* *#8*

5. Perc. *p*

G sub. = 54

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2
Ob. 3

Cl. 1
Cl. 2
Cl. 3

B. Cl.

Bsn. 1
Bsn. 2

C. Bn.

S. Sx. 1
S. Sx. 2
S. Sx. 3

A. Sx. 1
A. Sx. 2
A. Sx. 3

T. Sx.

B. Sx.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2

B. Tbn.

Eup.

Tuba

D.B.

Pno.

Timp.

(Vibes)

1. Perc.
(non ped.) (mf)

2. Perc.

(Xylo.)

3. Perc.
(Mba.) (mf)

4. Perc.
(Mba.) (mf)

5. Perc.

Perusal

Musical score for Flute, Oboe, Clarinet, and Bassoon. The score consists of four systems of music. The first system starts with a dynamic of ***ff***, followed by ***f***. The second system begins with ***f***. The third system starts with ***fp***, followed by ***f***, then ***mp***, and ends with ***f***. The fourth system starts with ***fp***, followed by ***f***, then ***mp***, and ends with ***f***. The Flute part includes a dynamic of ***ff*** and a dynamic marking of ***p***. The Oboe part includes dynamics of ***f*** and ***mp***. The Clarinet part includes dynamics of ***ff***, ***f***, ***mp***, and ***f***. The Bassoon part includes dynamics of ***ff***, ***f***, ***mp***, and ***f***.

debut

Flute: Measure 6: eighth-note patterns. Measure 7: eighth-note patterns.

Clarinet: Measure 6: eighth-note patterns. Measure 7: eighth-note patterns.

Bassoon: Measure 6: sustained notes with grace notes. Measure 7: sustained notes with grace notes.

Trombone: Measure 6: eighth-note patterns. Measure 7: eighth-note patterns.

Percussion: Measure 6: eighth-note patterns. Measure 7: eighth-note patterns.

1

Bsn. 2

C. Bn.

S. Sx. *sffz*

A. Sx. *sffz*

T. Sx. *sffz*

B. Sx. *sffz*

I

Tpt. 1 *mf*

2

3

Hn. 1 *sffz*

2

3 *sffz*

4 *sffz*

Tbn. 1 1. *mf* 3

2 *fp*

B. Tbn.

Euph.

4

p 6 6 6

mf 6 6 6 *p*

p 6 6 6

mf 6 6 6 *p*

f

fp 2. (open) *mf* 2.

mf 4. *mf*

fp 3

mf 3

fp 3

mf

4

D.B. 4

Pno.

Tim.

1. Perc. [Whip] *sfz* choke

2. Perc. *f* [Sus. Cyms.] triangle beaters, rapidly scrape bell to edge

3. Perc. *s* > *s* > *s* > *b* > *Sp. Coil* *sfz*

4. Perc. *s* > *s* > *s* > *(BD)* snare sticks on rim

5. Perc. *f* *t* *m* *t*

Crotales brass mallets
4 drums + BD snare sticks
f *fp* *secco*
sfz Xylo.
Mba. hard yarn mallets
mf *mf*

J

1 Fl. 2 Fl. 3 Fl.

Ob. 2 Ob. 3 Ob.

Cl. 2 Cl. 3 Cl.

B. Cl.

Bsn. 1 Bsn. 2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1 Tpt. 2 Tpt. 3

Hn. 1 Hn. 2 Hn. 3 Hn. 4

Tbn. 1 Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

J

J

J

Crotales brass

[5 drums]

rim m ————— t ————— m

f ————— p ————— f

102 **103** **104**

(a2)

L Calm ♩ = 54

Fl. 1 2 3 (a2) to Flute bells down bells down bells down (catch breaths as needed) p (catch breaths as needed) ♩ = 54

Ob. 1 2 3 (a2) bells down bells down bells down (catch breaths as needed) p (catch breaths as needed) ♩ = 54

Cl. 1 2 3 (a2) bells down bells down (catch breaths as needed) p (catch breaths as needed) ♩ = 54

B. Cl. 1 2 (a2) p ♩ = 54

Bsn. 1 2 (a2) p ♩ = 54

C. Bn. 1 2 (a2) p ♩ = 54

S. Sx. 1 2 (a2) p ♩ = 54

A. Sx. 1 2 (a2) p ♩ = 54

T. Sx. 1 2 (a2) p ♩ = 54

B. Sx. 1 2 (a2) p ♩ = 54

Tpt. 1 2 3 (a2) p ♩ = 54

Hn. 1 2 3 4 (a2) p ♩ = 54

Tbn. 1 2 (a2) p ♩ = 54

B. Tbn. 1 2 (a2) p ♩ = 54

Euph. 1 2 (a2) p ♩ = 54

Tuba 1 2 (a2) p ♩ = 54

D.B. 1 2 (a2) p ♩ = 54

Pno. 1 2 (a2) ff sffz * ♩ = 54

Timp. 1 2 (drums) sffz / mf 3 5 7 (TT) (L.V.) ♩ = 54

1. Perc. 1 2 (drums) sffz / mf 3 5 (TT) (L.V.) ♩ = 54

2. Perc. 1 2 (drums) p ff ♩ = 54

3. Perc. 1 2 (drums) sffz / mf 3 5 (TT) (L.V.) ♩ = 54

4. Perc. 1 2 (drums) sffz / mf 3 5 (TT) (L.V.) ♩ = 54

5. Perc. 1 2 (drums) sffz / mf 3 5 (TT) (L.V.) ♩ = 54

longest cross beam with hard yarn mallet

triangle beater, scrape rapidly from center out

2 hard plastic mallets in each hand rapid gliss, black keys descending and white keys ascending

Glockenspiel ♩ = 54

Nipple Gongs gong beaters Marimba soft yarn mallets ♩ = 54

(BD) ♩ = 54

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

116

117

118

119

120

Fl.

Ob.

Cl.

Bsn.

C. Bn.

S. Bx.

A. Bx.

T. Bx.

B. Bx.

Tpt.

Hn.

Tbn.

B. Tbn.

Eup.

Tuba

D.B.

Pno.

Tim.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

N

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

Perusal

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.