



That Little Beast

PETER SCIAINO

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B \flat Clarinet 1	4
B \flat Clarinet 2	4
B \flat Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B \flat Trumpet	4
B \flat Trumpet 2	4
B \flat Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Xylophone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	8
Ride Cymbal, Hi-hat, Triangle, Egg Shaker, Cowbell, Jam Block, 2 Concert Tom-toms, Crash Cymbals	



About the Composer

Appealing, playable, tuneful with a dash of whimsy, Peter's music is influenced by jazz, world, and popular music while still being heavily rooted in the concert band medium.

That Little Beast

That Little Beast has a mind of its own. Inspired by Mary Oliver's poem of the same name, this piece is a commentary on the creative process and whimsically suggests that the author (or composer), despite best efforts, can't control the direction of art. An excerpt from Oliver's poem:

That pretty little beast, a poem,
has a mind of its own.
Sometimes I want it to crave apples
but it wants red meat.
Sometimes I want to walk peacefully
on the shore
and it wants to take off all its clothes
and dive in.

Sometimes I want to use small words
and make them important
and it starts shouting the dictionary,
the opportunities.

Sometimes I want to sum up and give thanks,
putting things in order
and it starts dancing around the room
on its four furry legs, laughing
and calling me outrageous.

But sometimes, when I'm thinking about you,
and no doubt smiling,
it sits down quietly, one paw under its chin,
and just listens

The compositional process began with a simple four-note riff and I allowed the remainder of the piece to write itself. Subscribing to the "there are no bad ideas" approach I went with whatever the next impulse was, followed by the next and so on. It's a creative exercise that I sometimes use that can lead to some interesting themes or figures but usually most get edited, erased or used in future projects. In this case I decided to let things play out without much reflection or process. Without turning back to see what I had, I just kept moving forward until I uncaged all that grew from the initial four-note motive. Only then did I go back and move a few things around. Ultimately, less editing, less thinking and more writing unleashed the beast!

PERFORMANCE NOTES

An emphasis on subdivision and a focus on the written articulation will go a long way in creating a cohesive and "tight" ensemble sound. Percussionists are kept busy and can influence the dynamic contrasts greatly. Much like the drummer in a jazz ensemble, the percussion section's feel and use of contrast will ultimately make or break this selection. For the "stick clicks" used throughout, I recommend a heavy stick that can create a loud cracking sound. Taped marching sticks might be your best bet.



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PETER SCIAINO
(ASCAP)

Allegro ♩ = 120

Piccolo

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Allegro ♩ = 120

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Horn in F 3, 4

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Timpani
(F: Ab: Bb: C)

Mallets
(Xylophone)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Ride Cymbal, Hi-hat, Triangle, Egg Shaker, Cowbell, Jam Block, 2 Concert Toms, Crash Cymbals)

Solo

Stick clicks

This musical score page contains parts for the following instruments: Picc., Fl. 1, 2, Ob., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., Bsn., A. Sax. 1, 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, 2, Tbn. 3, Euph., Tba., Timp., Mal., Perc. 1, and Perc. 2. The score is in 3/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. Large numbers (2, 3, 4) are placed above the staves to indicate specific rhythmic groupings. A 'Tutti' marking is present above the B♭ Tpt. 1 staff. A box with the number '9' is located above the Picc. staff. A large diagonal watermark reading 'Wingert-Jones Publications Preview Only' is overlaid across the score. The page is numbered 4 at the top left and 6, 7, 8, 9, 10 at the bottom.

This musical score page contains the following parts and markings:

- Woodwinds:** Piccolo, Flutes 1 & 2, Oboe, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns 1 & 2, Horns 3 & 4.
- Brass:** Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Euphonium, Tuba.
- Percussion:** Timpani, Mallets, Snare Drum, Bass Drum.

Rehearsal marks are indicated by large numbers 2, 3, and 4. Dynamic markings include *mf*, *mp*, and *f*.

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

- Picc.**: Piccolo part, mostly rests.
- Fl. 1, 2**: Flute parts, featuring 2/4 and 3/4 time signatures.
- Ob.**: Oboe part, featuring 4/4 time signature.
- B♭ Cl. 1** and **B♭ Cl. 2, 3**: Clarinet parts, featuring 4/4 time signature.
- B. Cl.**: Bass Clarinet part, featuring 4/4 time signature.
- Bsn.**: Bassoon part, featuring 4/4 time signature.
- A. Sax. 1, 2**: Alto Saxophone parts, featuring 4/4 time signature.
- T. Sax.**: Tenor Saxophone part, featuring 4/4 time signature.
- B. Sax.**: Baritone Saxophone part, featuring 4/4 time signature.
- B♭ Tpt. 1** and **B♭ Tpt. 2, 3**: Trumpet parts, featuring 2/4 and 3/4 time signatures.
- Hn. 1, 2** and **Hn. 3, 4**: Horn parts, featuring 4/4 time signature.
- Tbn. 1, 2** and **Tbn. 3**: Trombone parts, featuring 4/4 time signature.
- Euph.**: Euphonium part, featuring 4/4 time signature.
- Tba.**: Tuba part, featuring 4/4 time signature.
- Timp.**: Timpani part, featuring 4/4 time signature.
- Mal.**: Mallet part, featuring 2/4 and 3/4 time signatures.
- Perc. 1** and **Perc. 2**: Percussion parts, featuring 4/4 time signature.

Large diagonal watermarks reading "Wingert-Jones Publications Preview Only" are overlaid across the score.

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes 1 & 2, Oboe, Clarinets 1, 2, & 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1, 2, & 3, Horns 1, 2, 3, & 4, Trombones 1, 2, & 3, Euphonium, and Tuba. The percussion section includes Timpani, Mallets, and two Percussion parts (Perc. 1 and Perc. 2). The score features a time signature change from 3/4 to 2/4 at the beginning of measure 27. The woodwind parts have various dynamics and articulations, including 'Solo' and 'mf' markings. The percussion parts include 'Hi-hat' and 'mp' markings. The score is marked with a large diagonal watermark: 'Wingert-Jones Publications Preview Only'.

33

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

mf

Tutti

Rim

Head

Ride Bell

The image displays a page of a musical score for 'That Little Beast - Full Score', page 11. The score is arranged in a standard orchestral format with multiple staves for woodwinds and percussion. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboe (Ob.), B♭ Clarinets 1 and 2, 3 (B♭ Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones 1 and 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpets 1 and 2, 3 (B♭ Tpt. 1, 2, 3), Horns 1 and 2 (Hn. 1, 2), and Horns 3 and 4 (Hn. 3, 4). The percussion section includes Trumpets 1 and 2 (Tbn. 1, 2), Trumpet 3 (Tbn. 3), Euphonium (Euph.), Trombone (Tba.), Timpani (Timp.), Mallets (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features large, bold time signature changes: 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4, which are repeated across the measures. The key signature is B-flat major (two flats). A large, diagonal watermark reading 'Wingert-Jones Publications Preview Only' is overlaid across the entire score. Musical notation includes notes, rests, and dynamic markings such as *f*, *mf*, and *mp*. A 'Solo' marking is present above the B♭ Tpt. 1 staff, and a 'Triangle Solo' marking is present above the Perc. 2 staff. The page number '11' is located in the top right corner. The score is divided into measures, with measure numbers 43, 44, 45, 46, and 47 indicated at the bottom of the page.

43

44

45

46

47

56

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

mf

f

Open

Open a2

Rim shot

Egg Shaker

54 55 56 57 58

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax. *Div.* *Unis.* *sfz* *sfz* *sfz*

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1 *sim.*

Perc. 2 *Cowbell*

f

64

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

64

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

3 2 3 2 3

4 4 4 4 4

3 2 3 2 3

4 4 4 4 4

3 2 3 2 3

4 4 4 4 4

Stick clicks *mp*

Hi-hat

63 64 65 66 67

Picc.

Fl. 1, 2

Ob.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

73 74 75 76 77 78

f Stick clicks

87

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

87

Solo

mf

3 2 3

4 4 4

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

87

4 2 3

4 4 4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

87

3 2 3

4 4 4

mp

Hi-hat

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., Bsn., A. Sax. 1, 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, 2, Tbn. 3, Euph., Tba., Timp., Mal., Perc. 1, and Perc. 2. The score is divided into four measures, numbered 89, 90, 91, and 92 at the bottom. Large numbers (3 and 4) are placed above the staves to indicate the time signature for each measure. The B. Sax. part in measure 89 includes a 'Solo' marking and a dynamic of 'mf'. The Picc., Fl., Ob., and B. Cl. parts in measures 91 and 92 include a dynamic of 'p'. The Bsn., Euph., and Tba. parts in measures 91 and 92 also include a dynamic of 'p'. A large diagonal watermark 'Wingert-Jones Publications Preview Only' is overlaid across the score.

This musical score page, numbered 25, features a full orchestral arrangement for the piece "That Little Beast". The score is written for a variety of instruments, including woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Clarinets in Bb (1, 2, and 3), Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section consists of Trumpets in Bb (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium, and Tuba. The percussion section includes Timpani, Mallets, and two Percussion parts (1 and 2). The score is in a key signature of three flats (Bb, Eb, Ab) and a common time signature. It features dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and includes articulation marks like accents and slurs. A large, diagonal watermark reading "Wingert-Jones Publications Preview Only" is overlaid across the center of the page. The page number "25" is located in the top right corner, and the title "That Little Beast - Full Score" is at the top center. The bottom of the page contains the score number "SBW2405FS" and measures 113 through 117.

119

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

119

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Tom-toms

Crash Cymbals

Picc.
 Fl. 1, 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tba.
 Timp.
 Mal.
 Perc. 1
 Perc. 2

sfz *sfz* *sfz*
sfz *sfz* *sfz*
sfz *sfz* *sfz*
sfz *sfz* *sfz*

44

44

44

44

