That Little Beast

PETER SCIAINO

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ 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	

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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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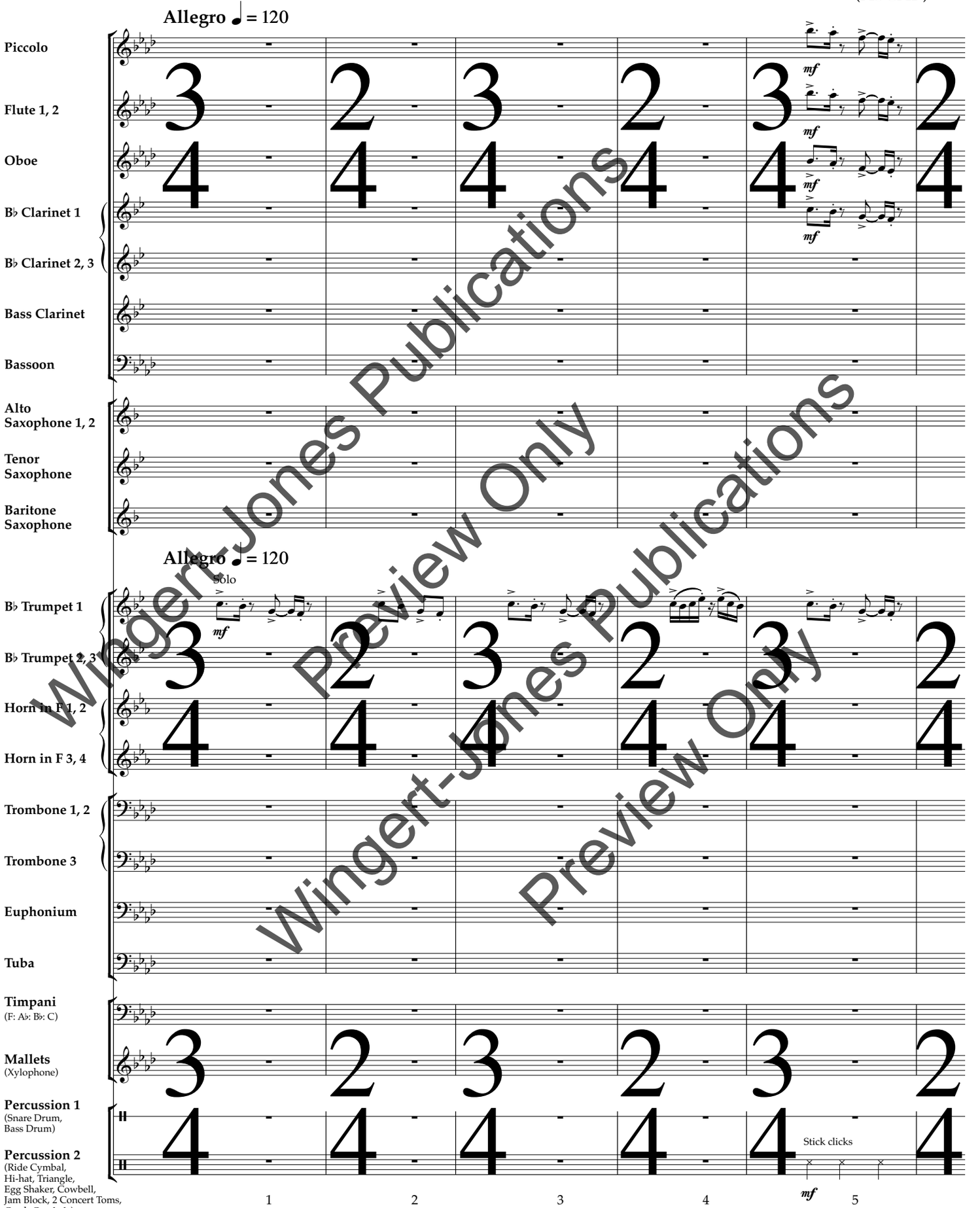
That Little Beast

PETER SCIAINO
(ASCAP)



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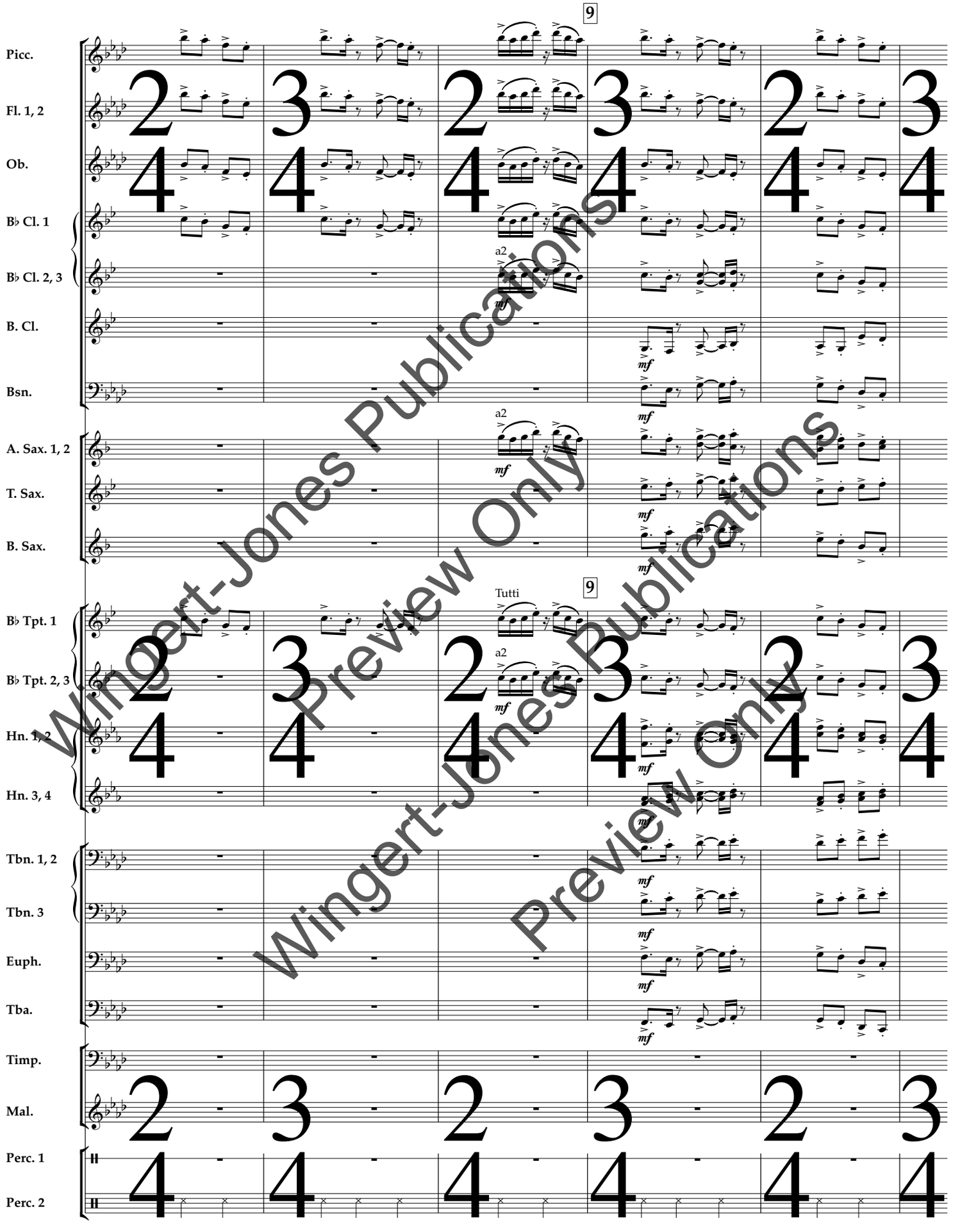

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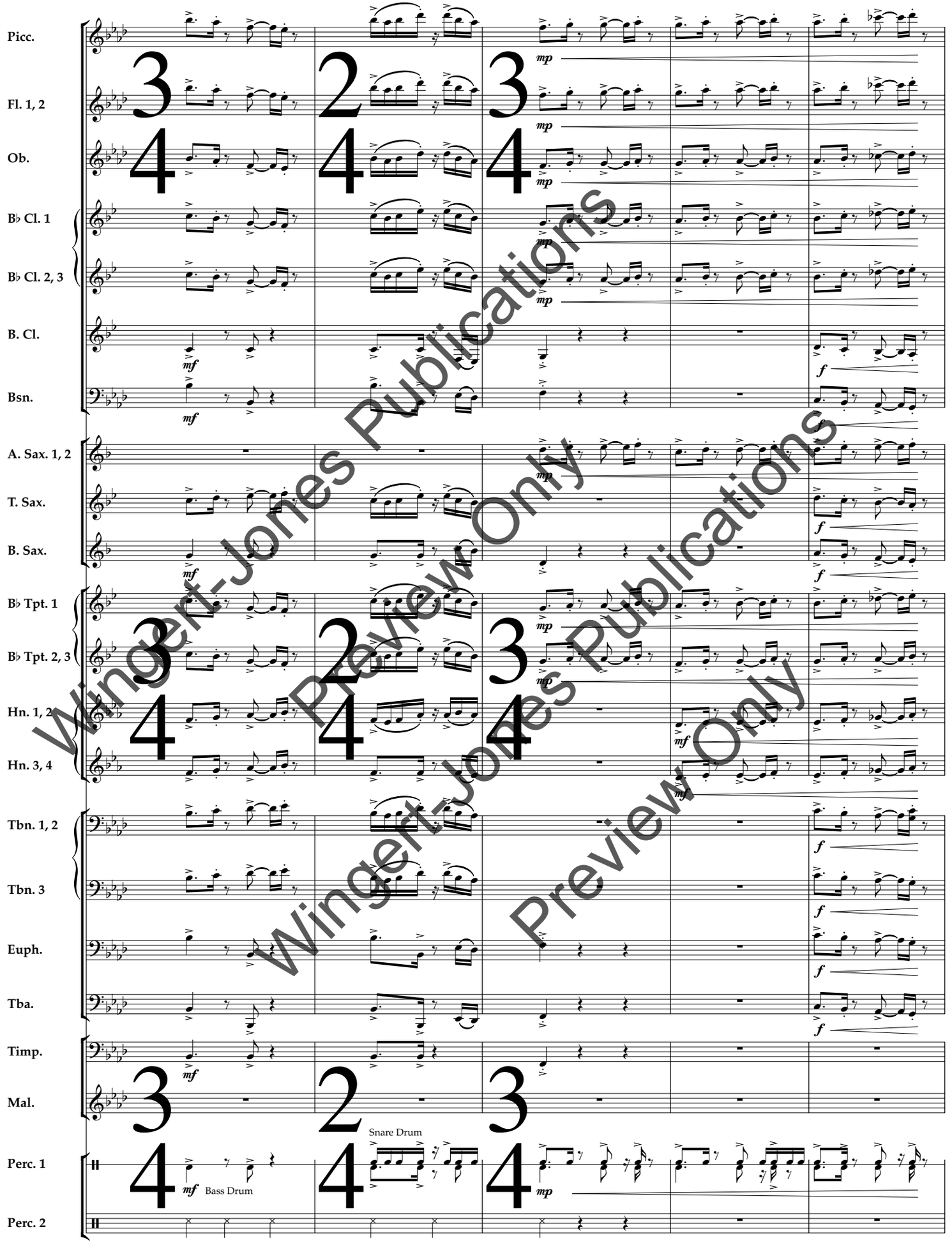

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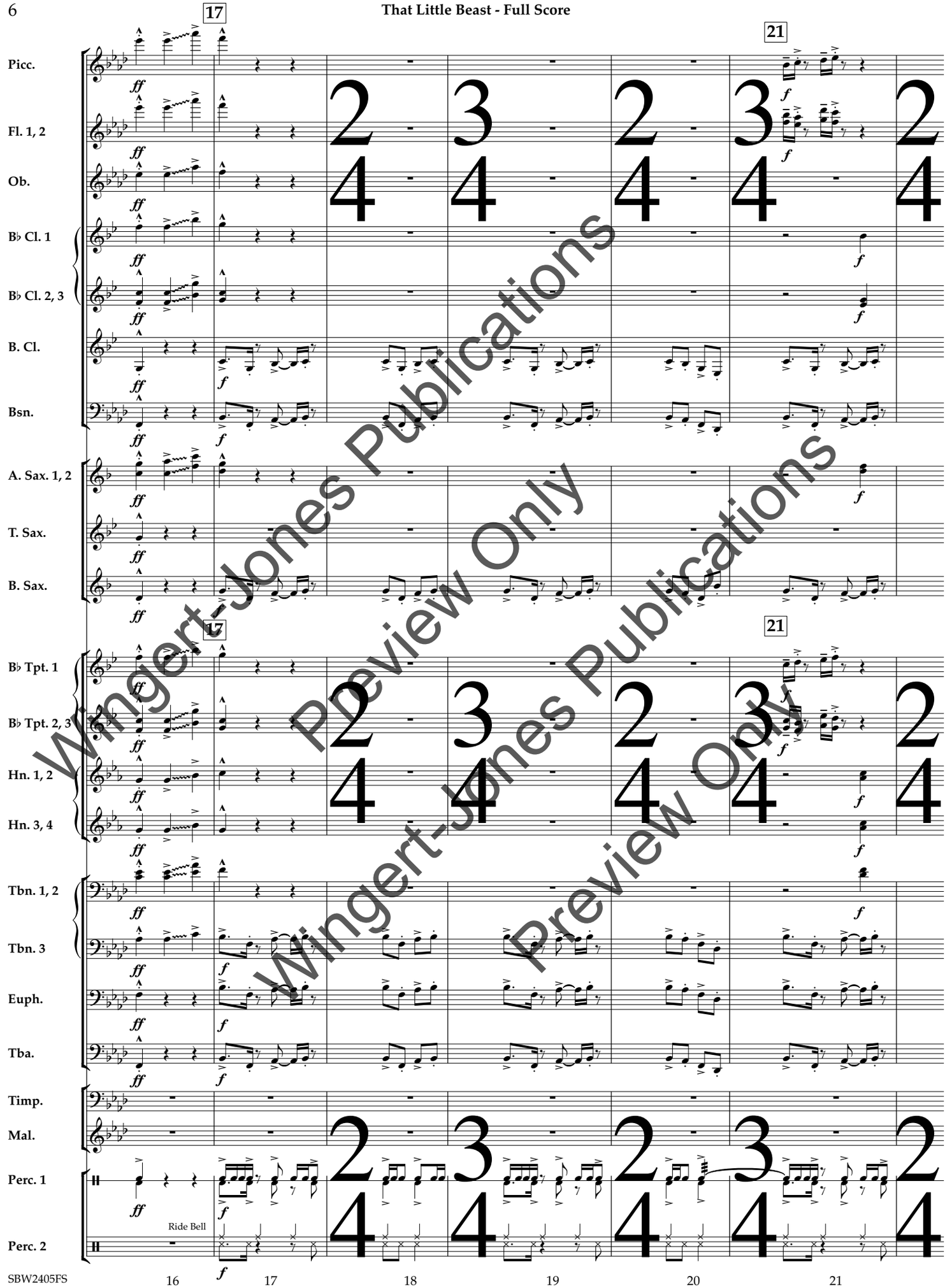

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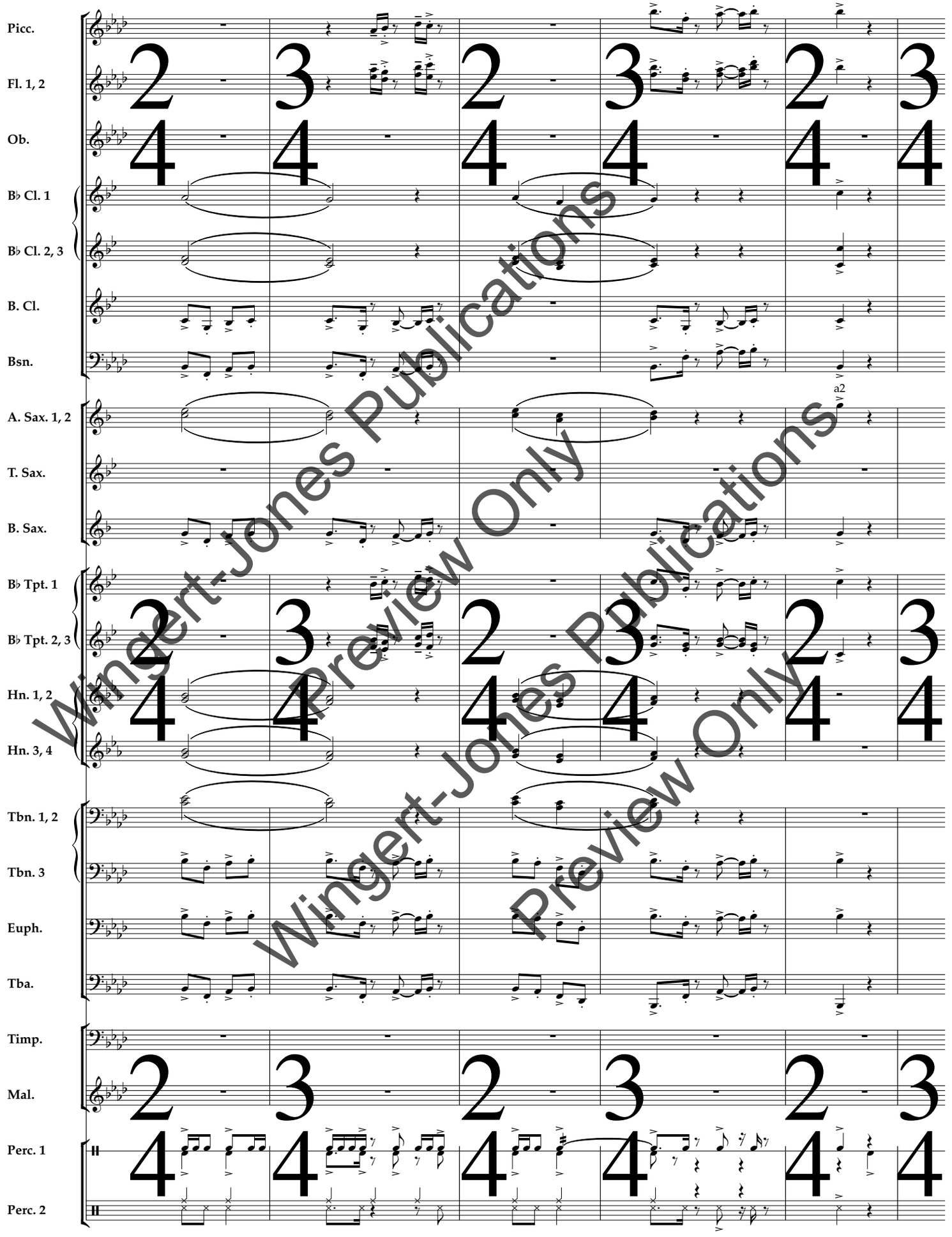

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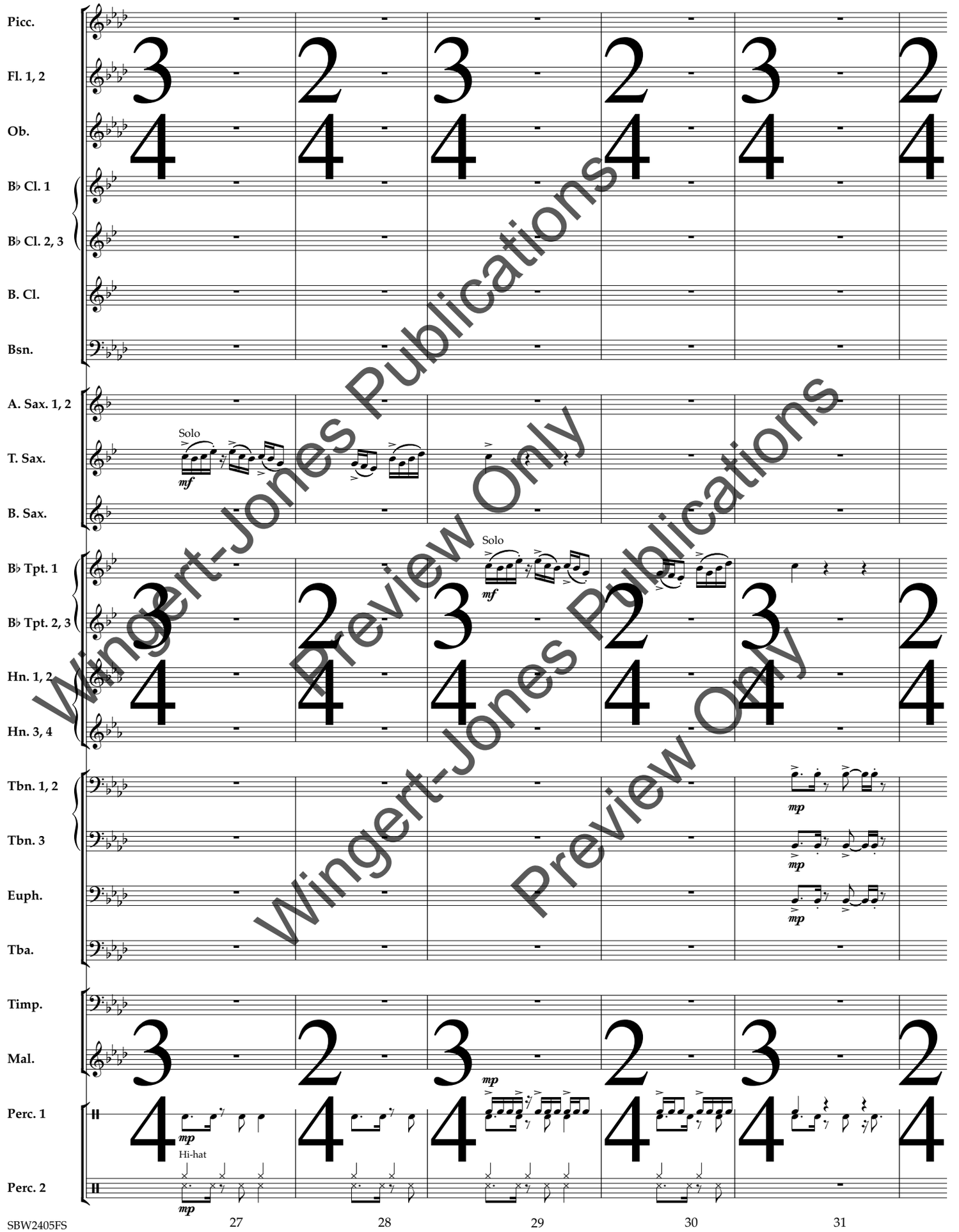

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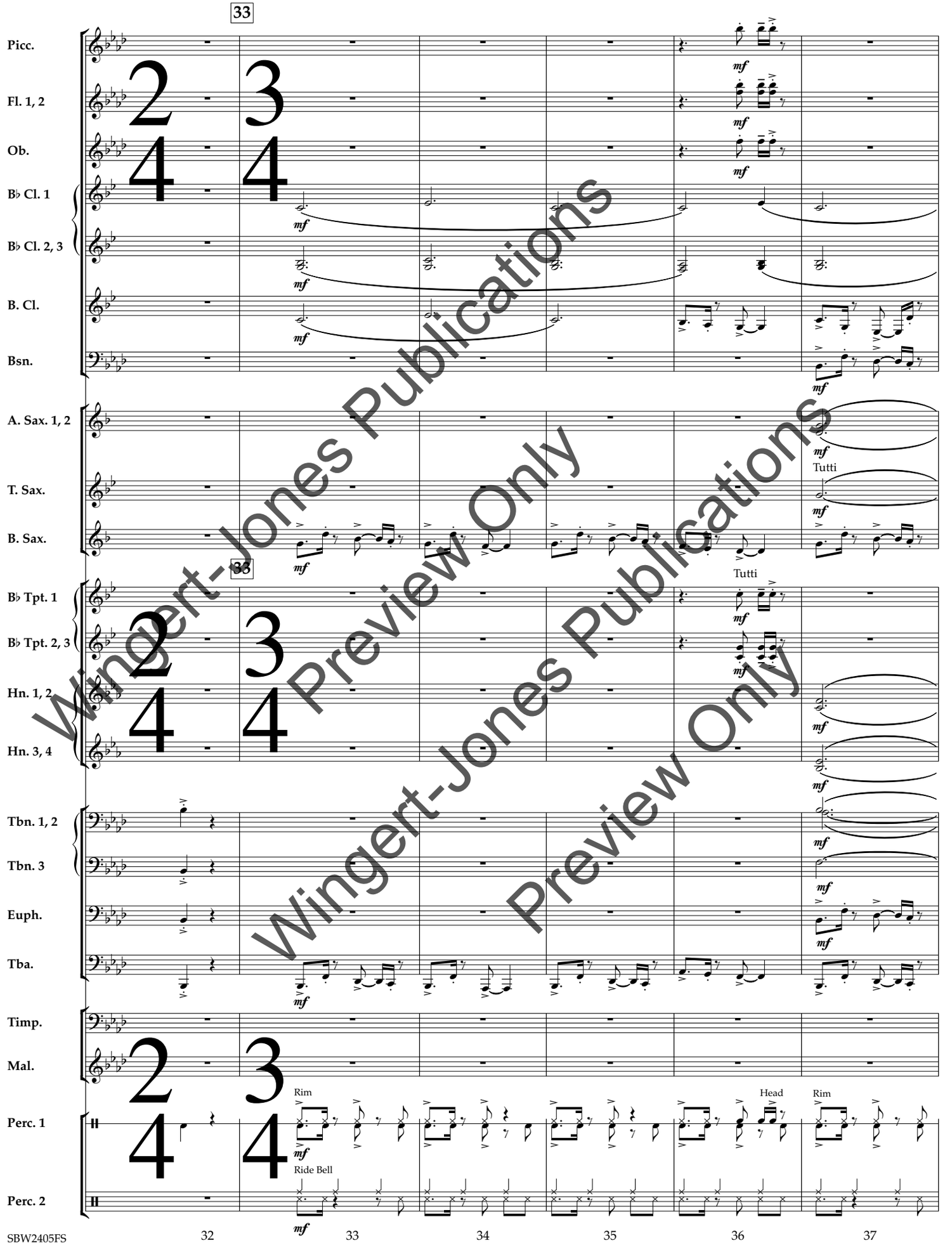

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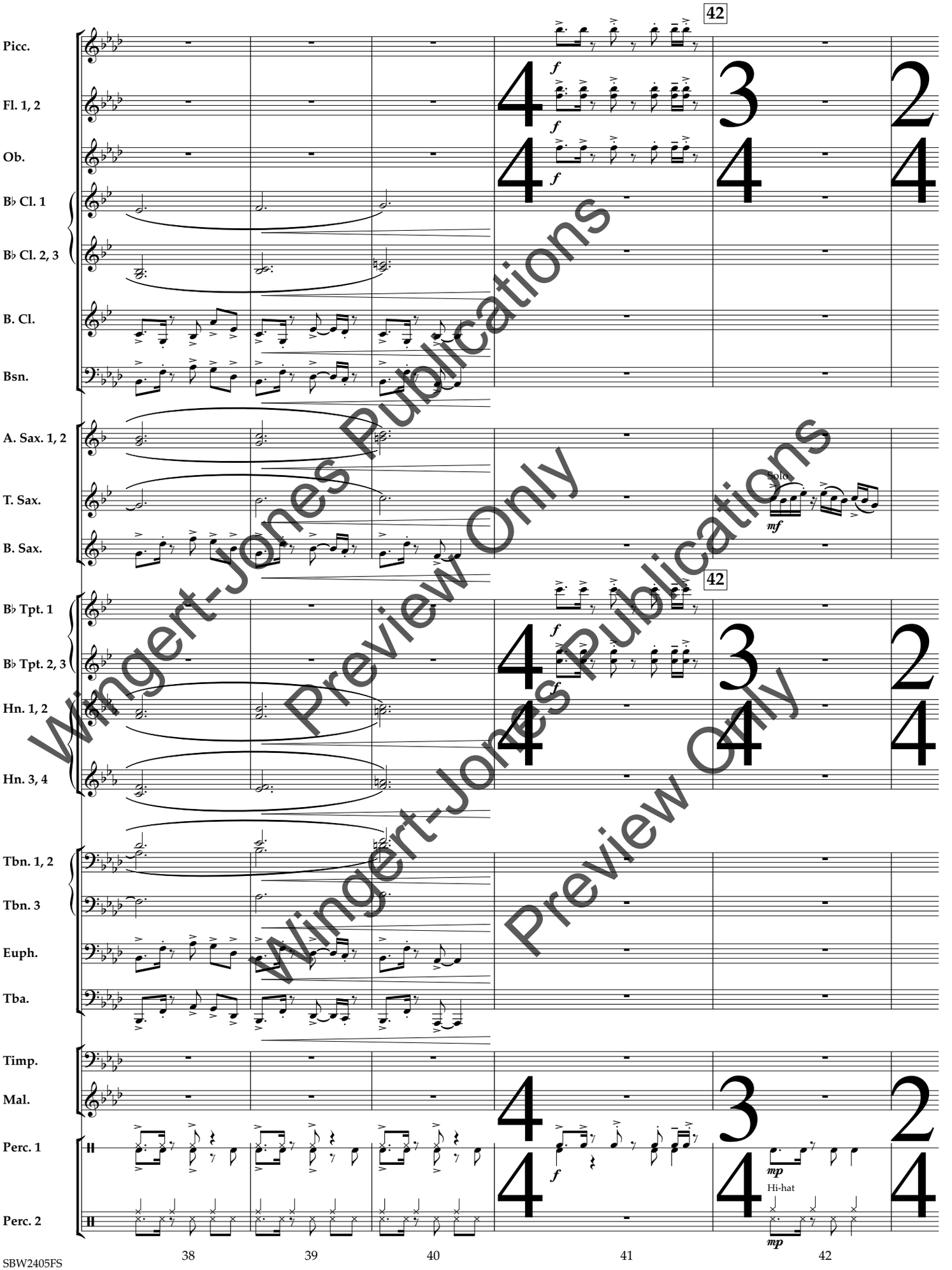

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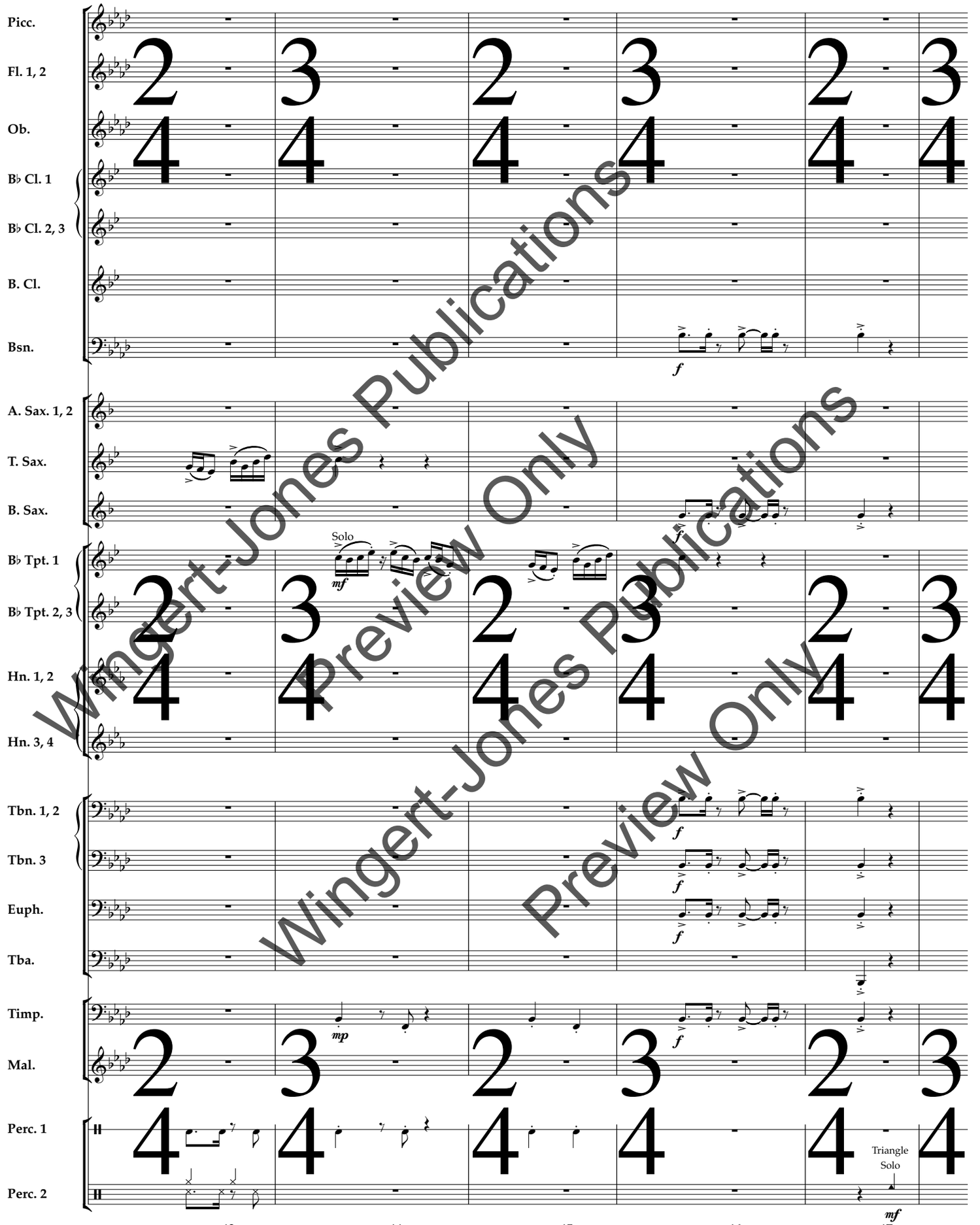

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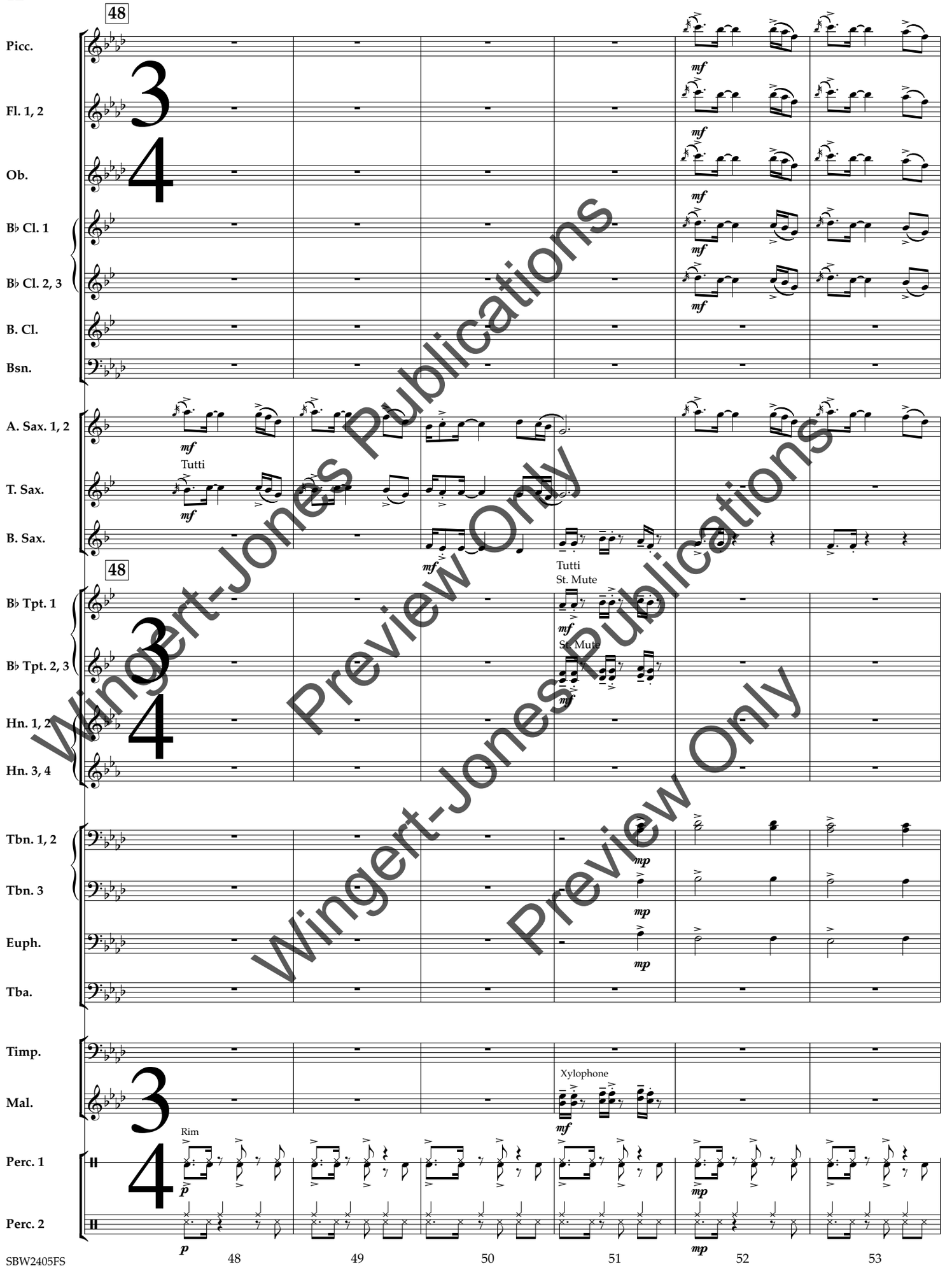

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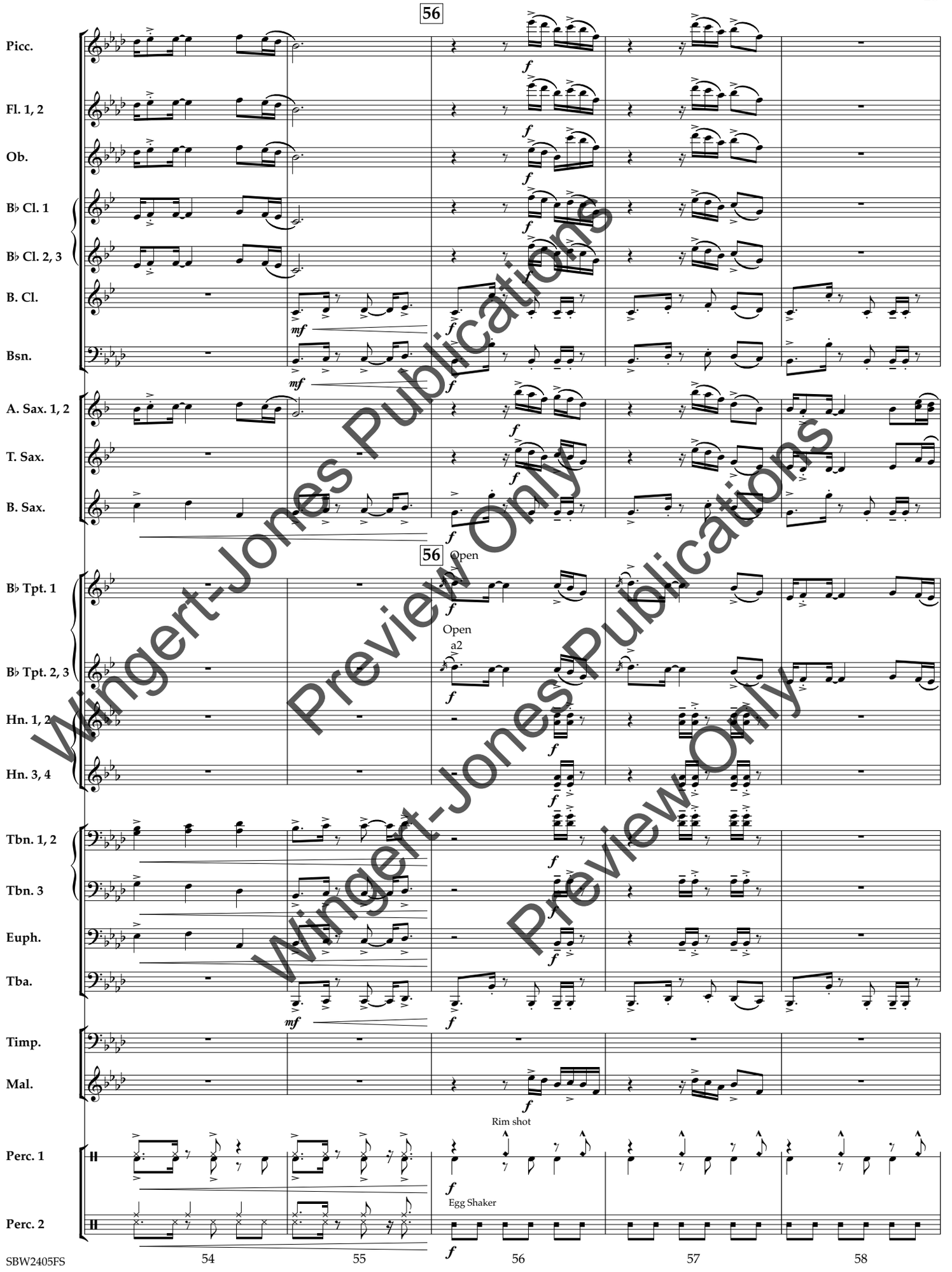

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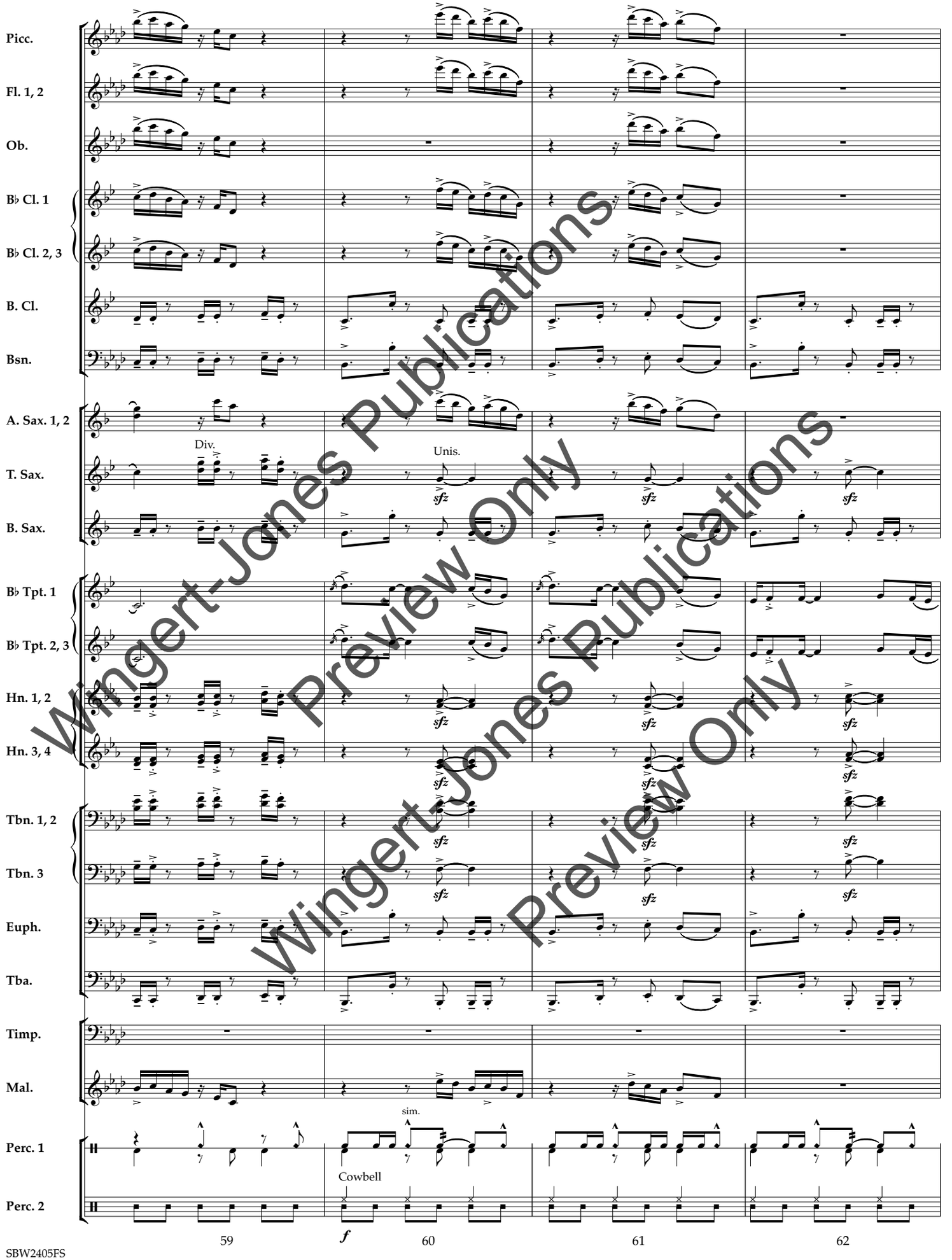

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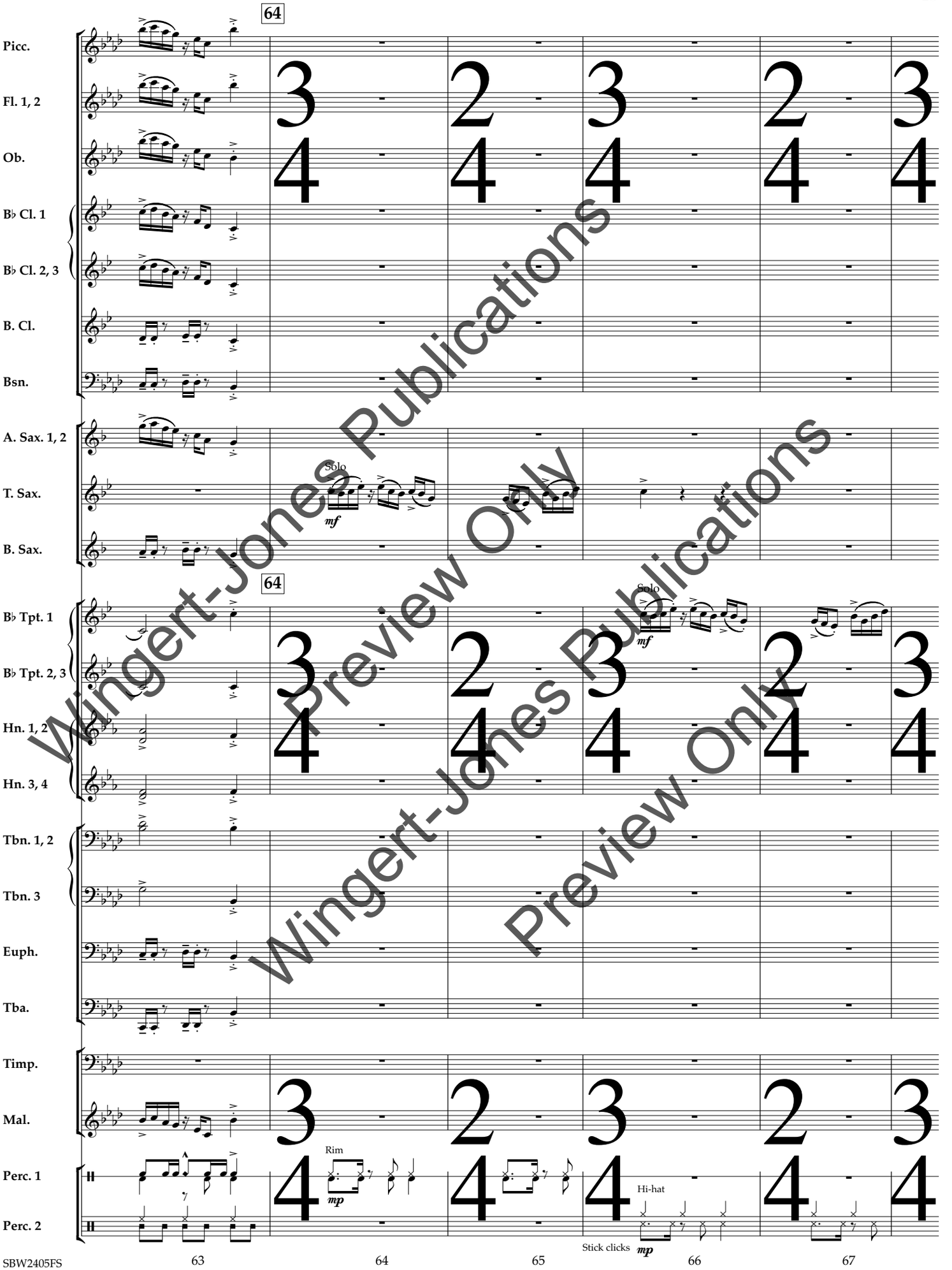

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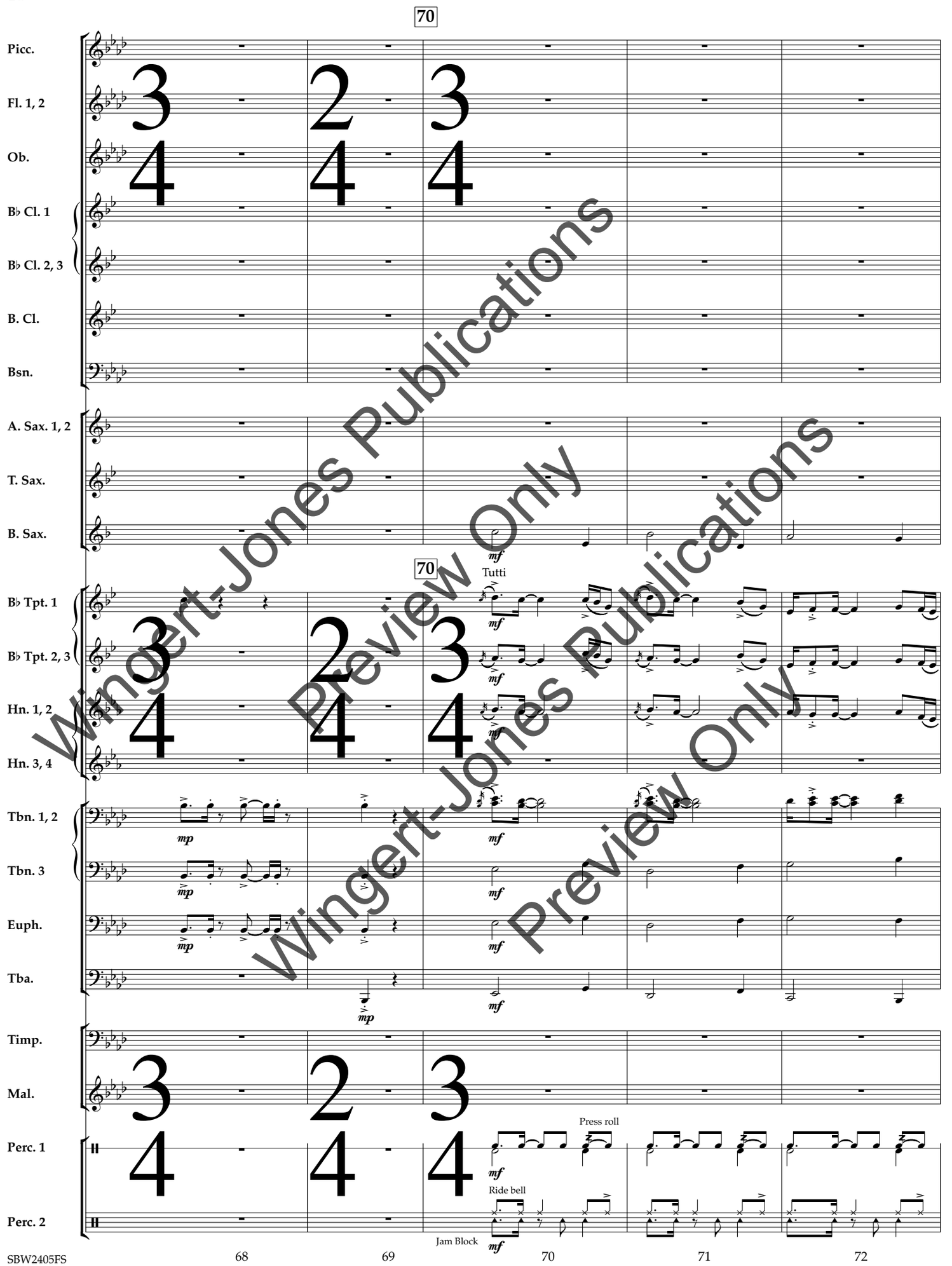

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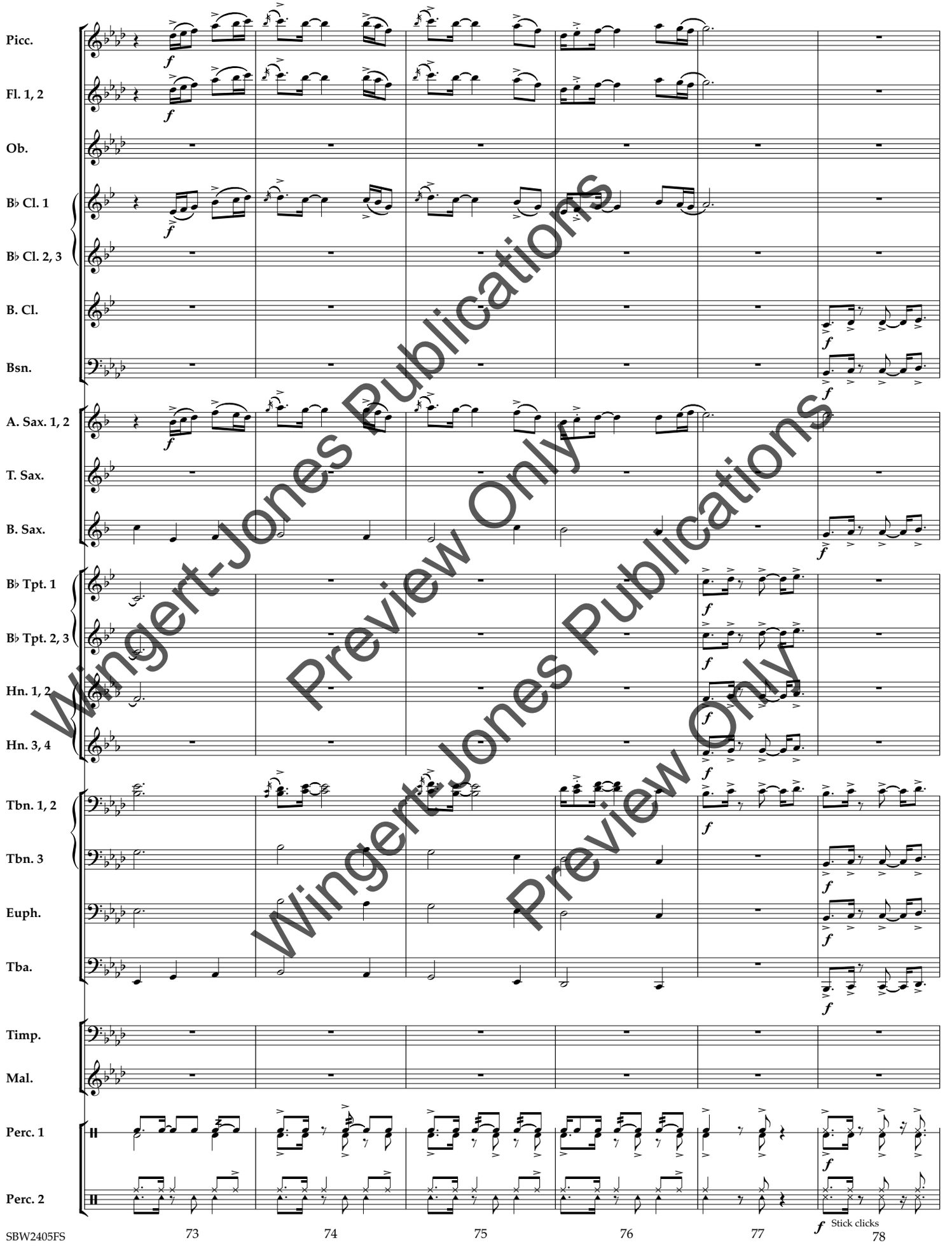

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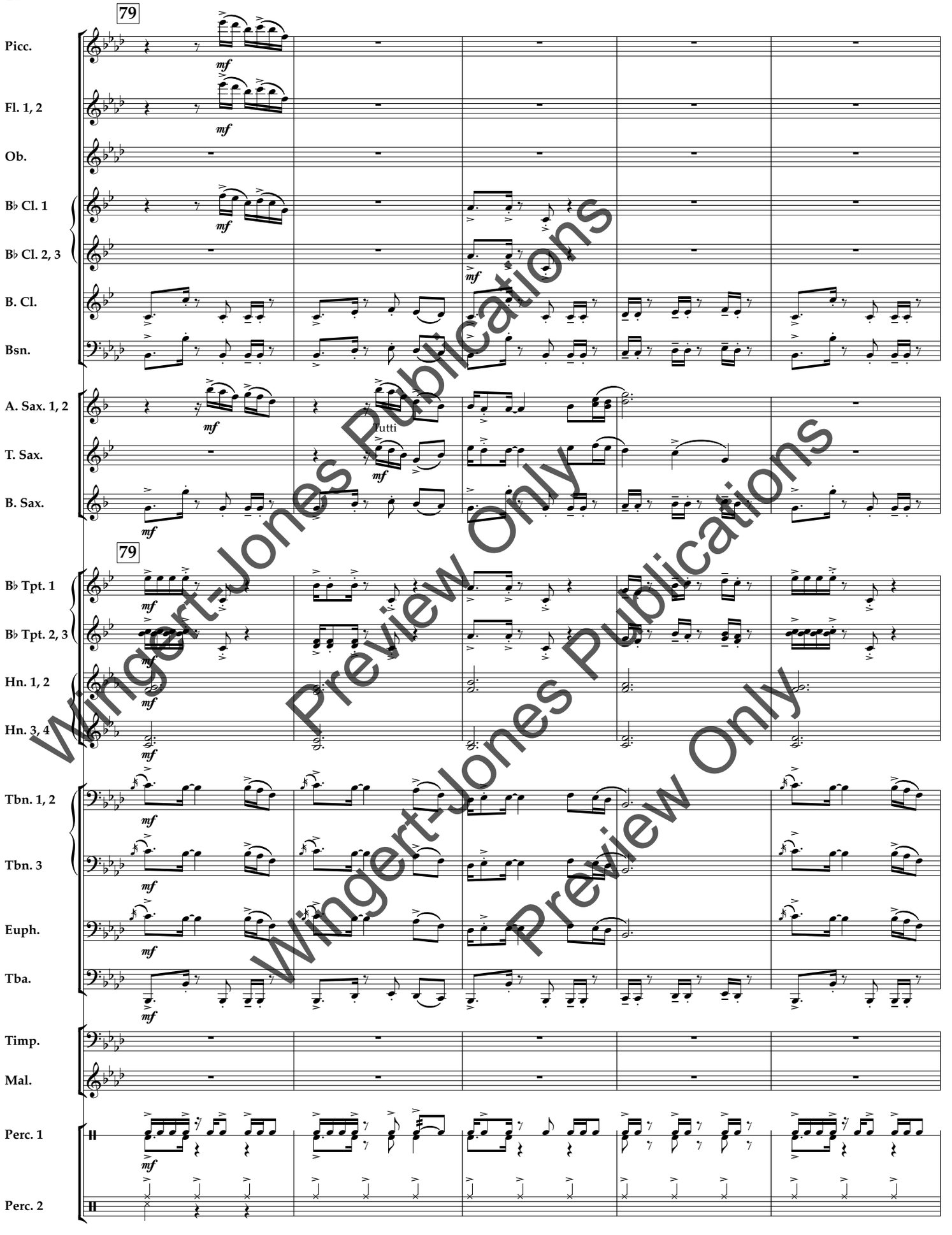

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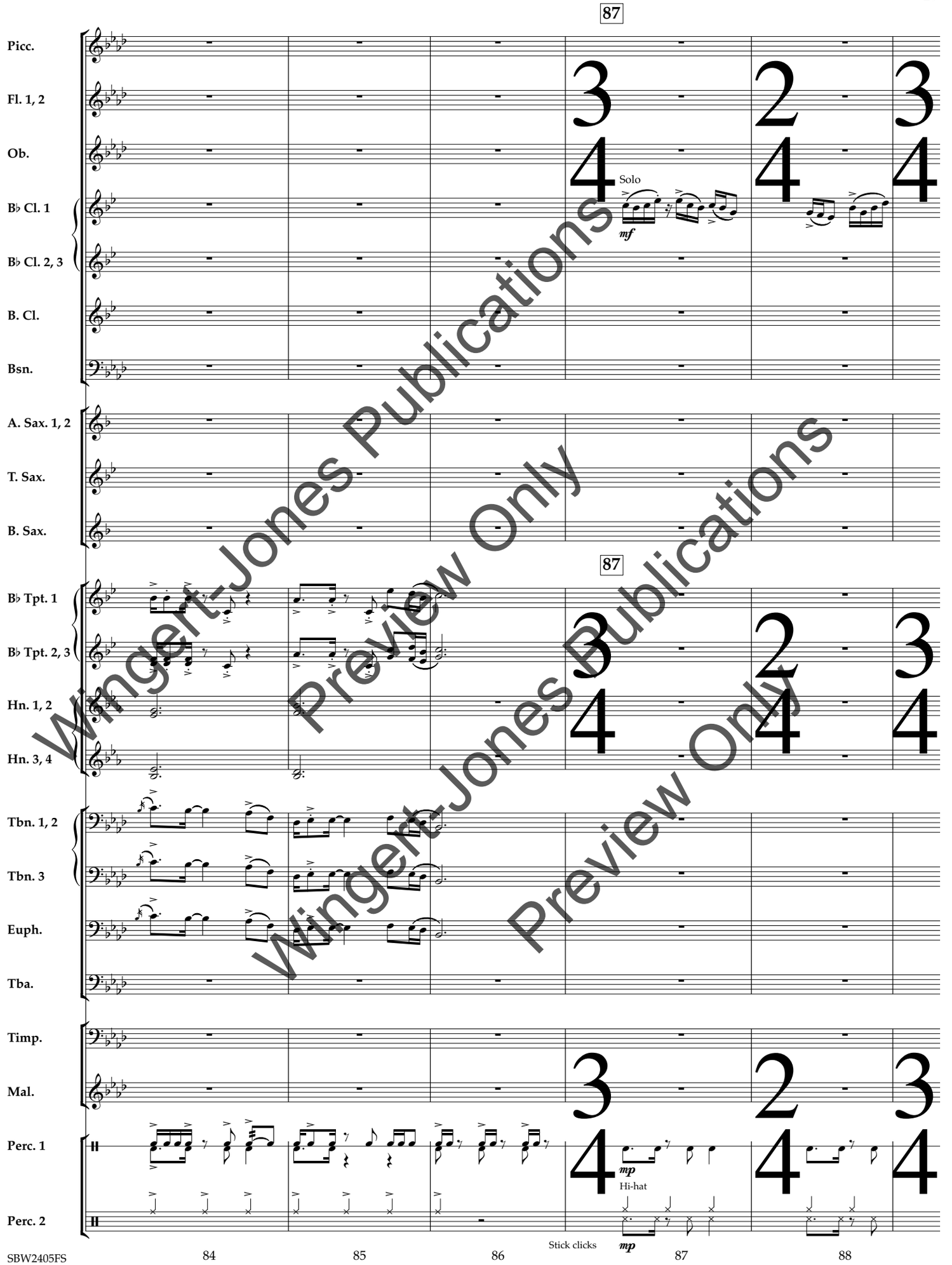

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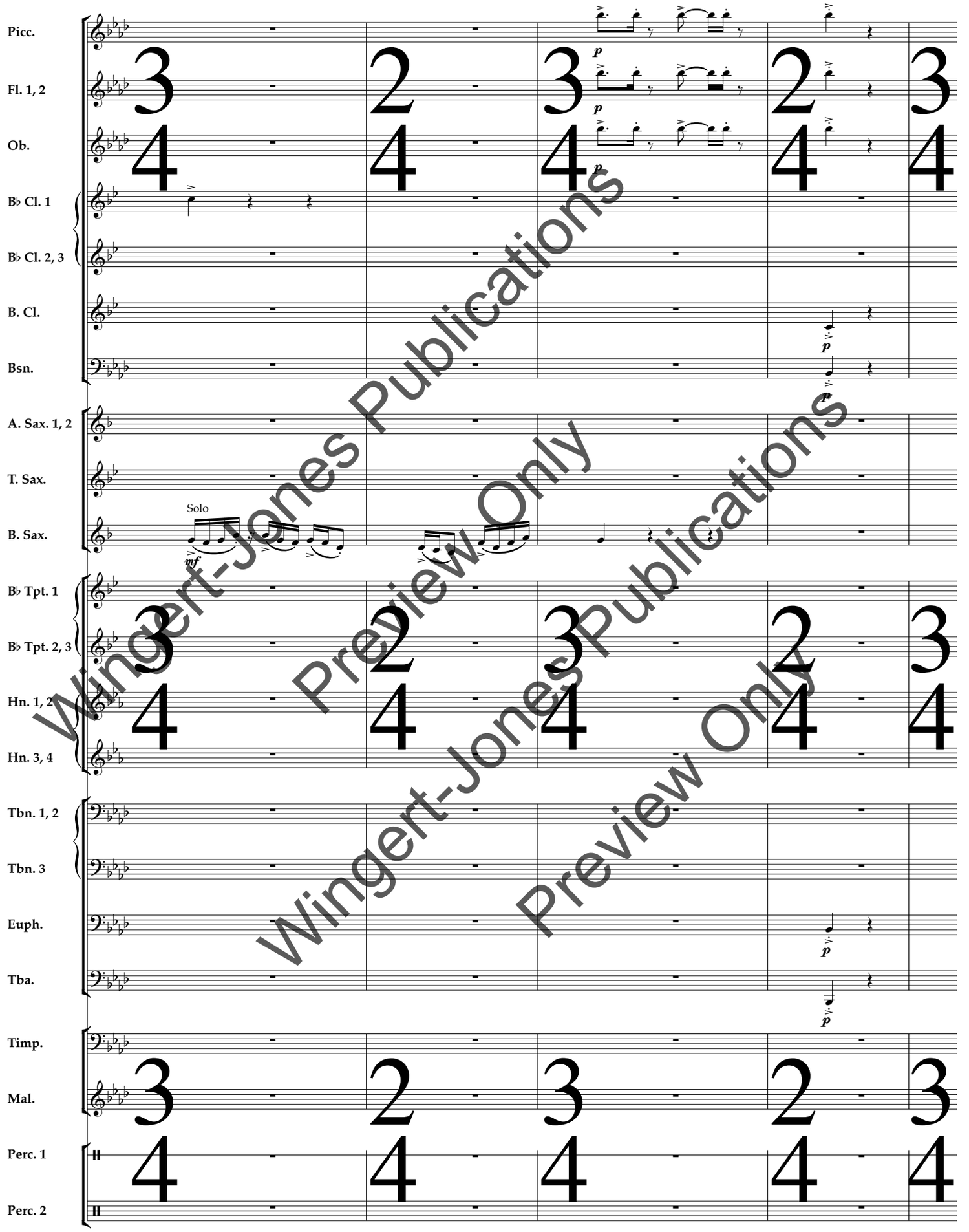

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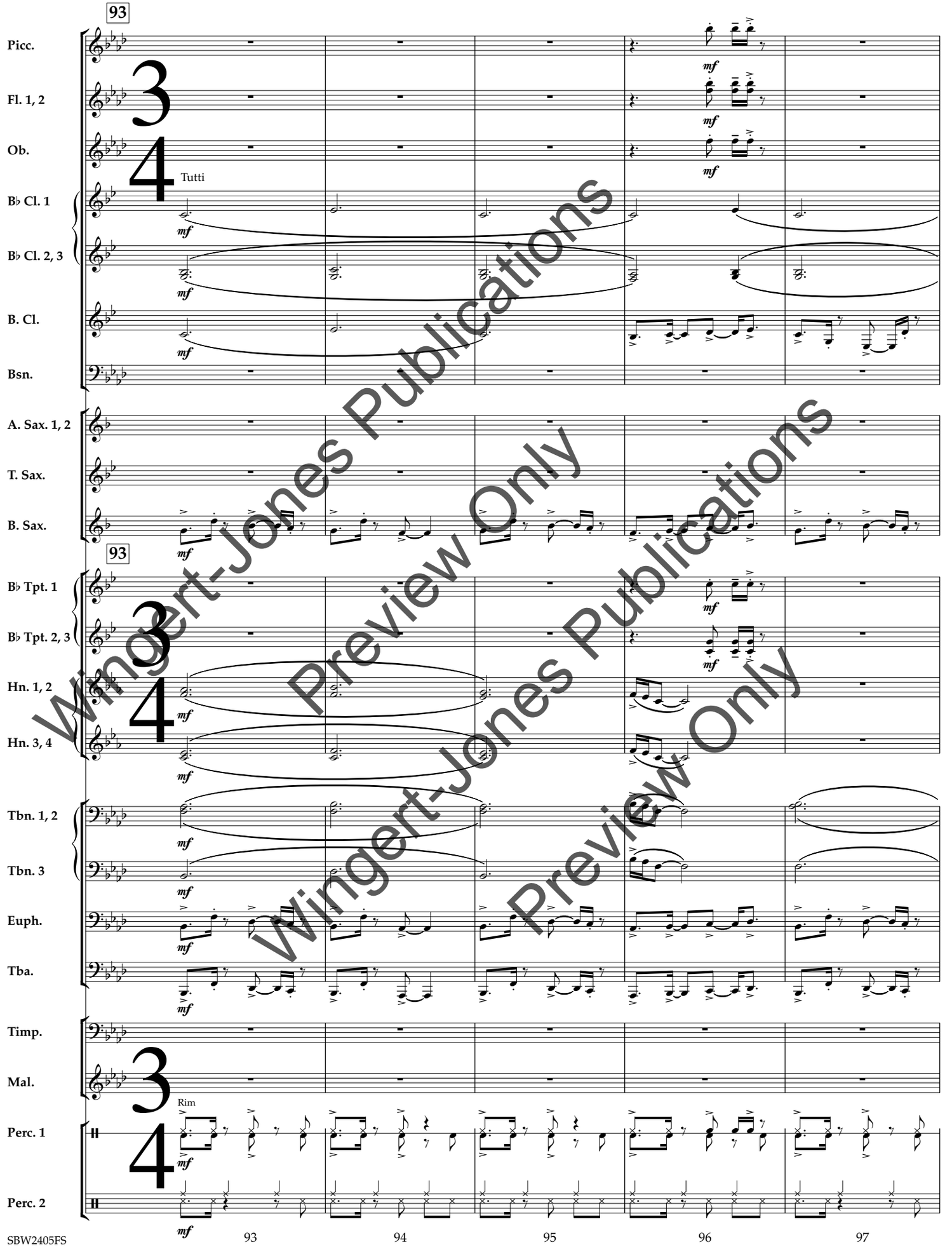

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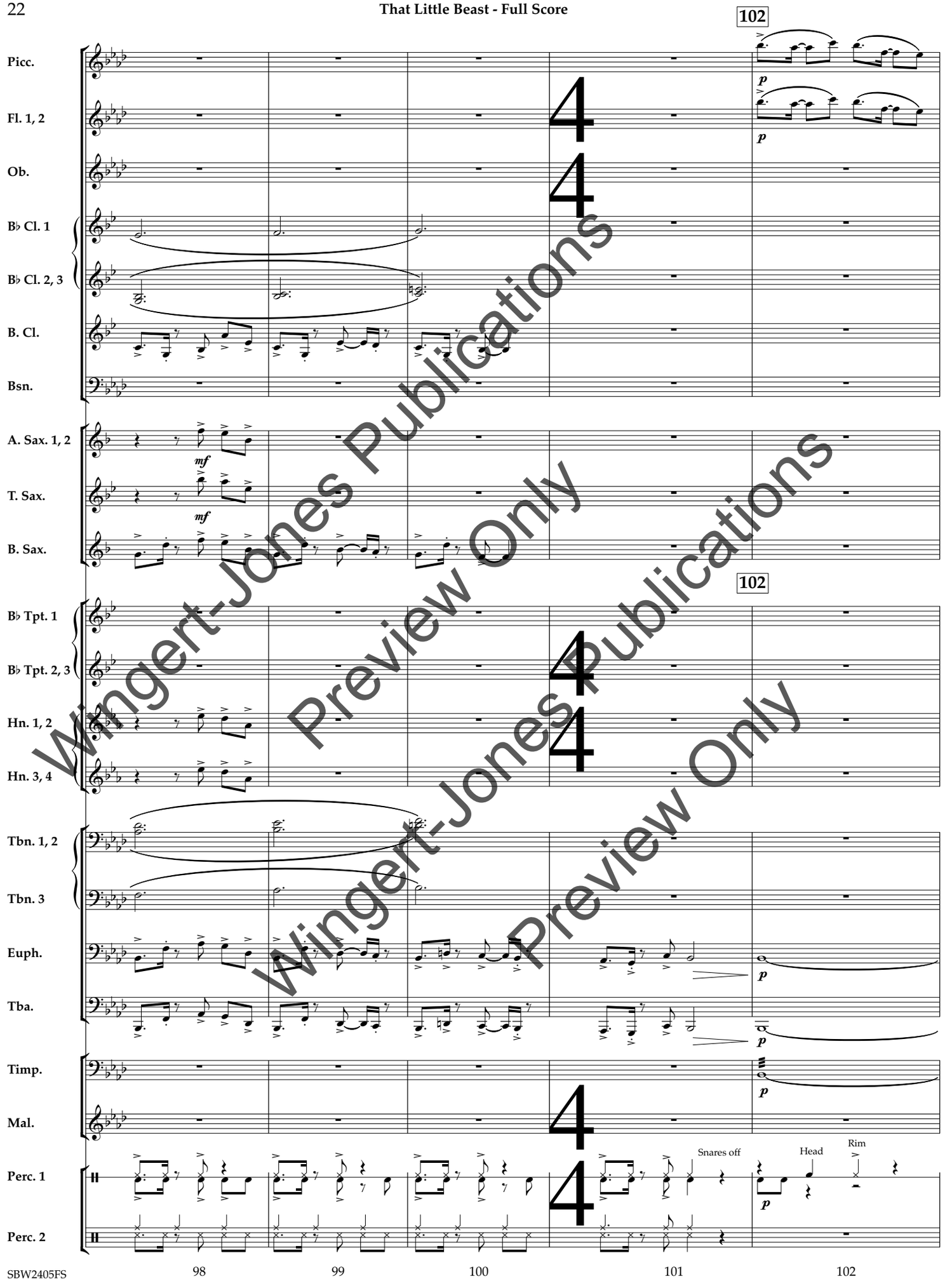

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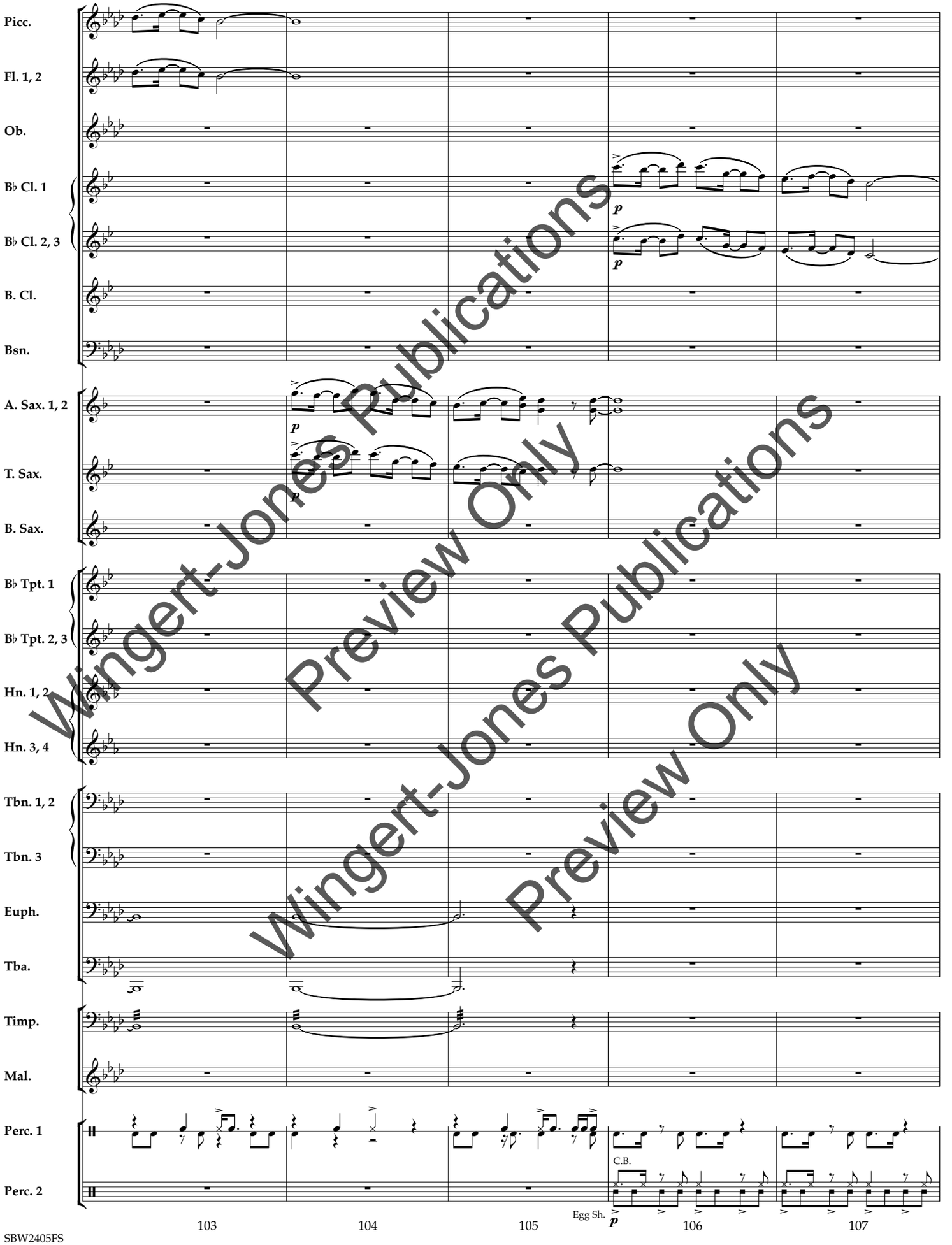

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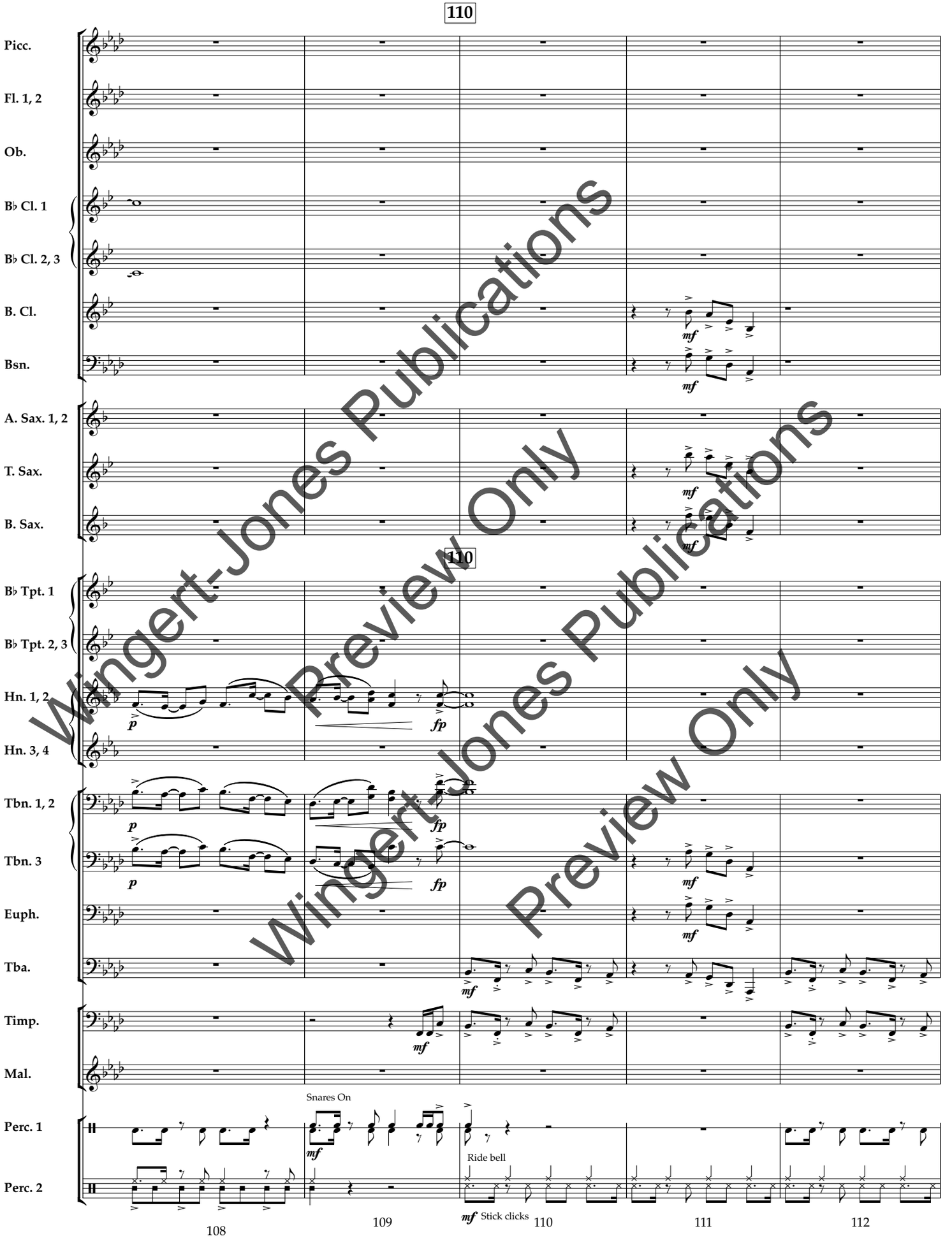

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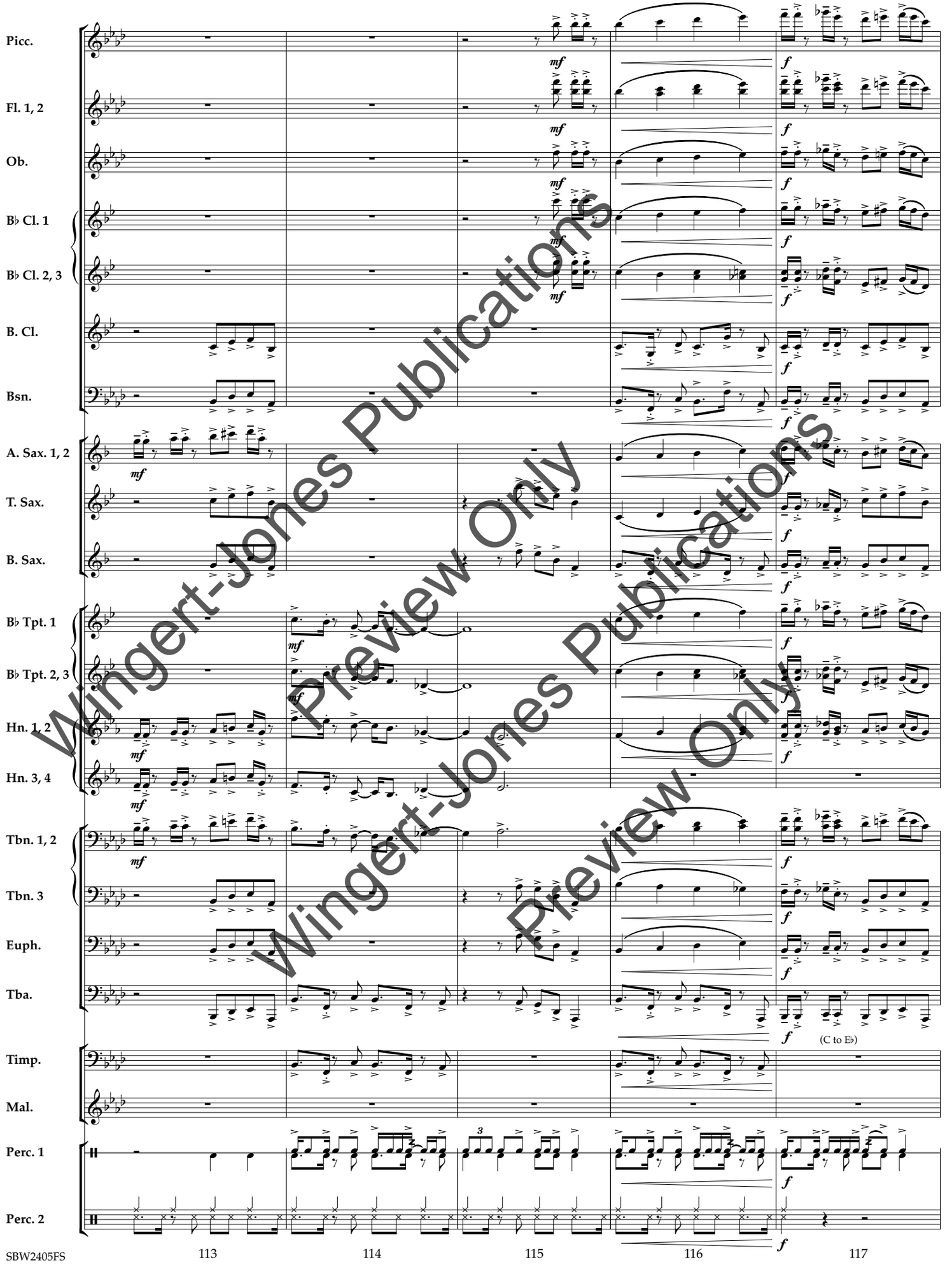

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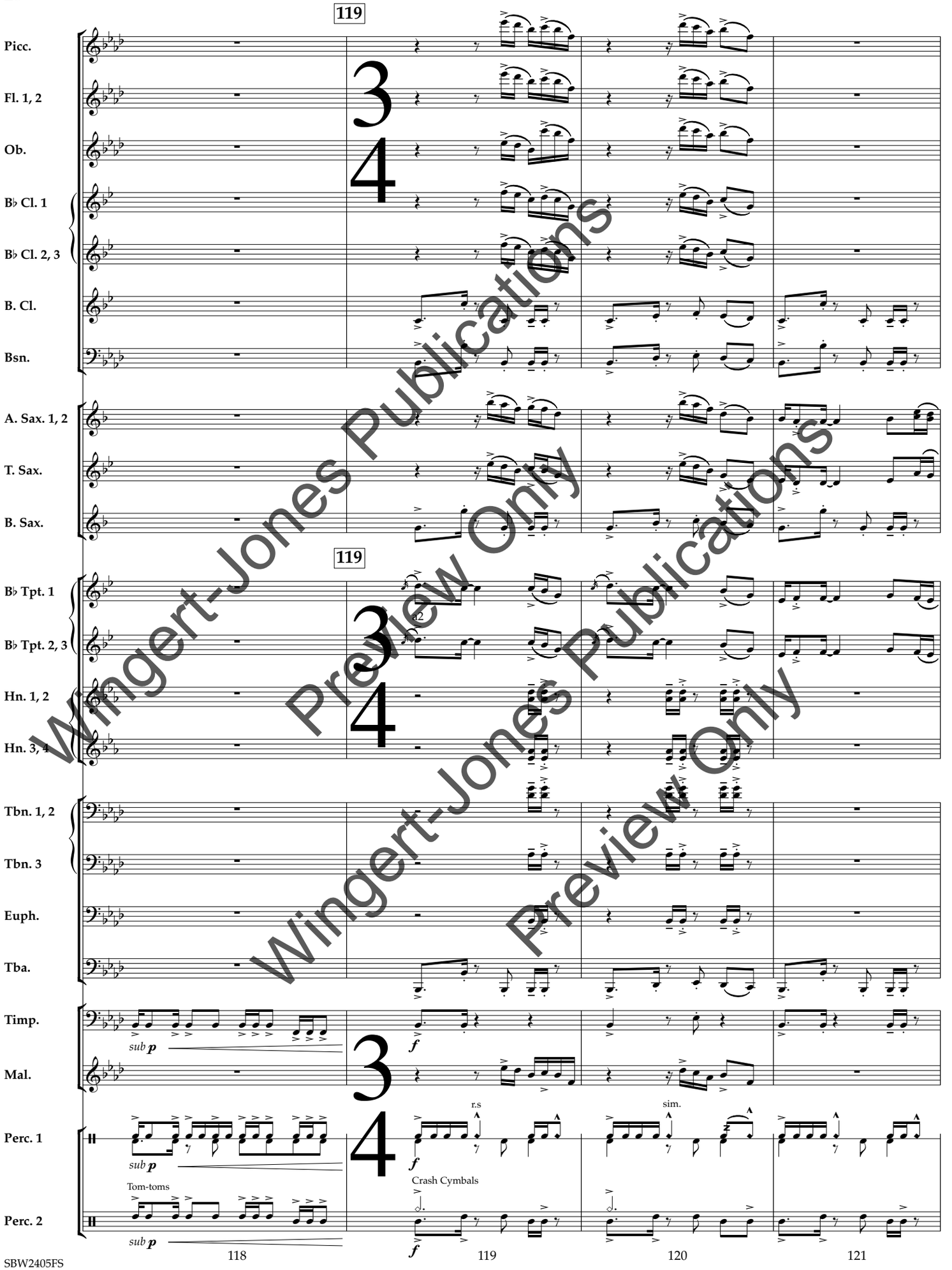

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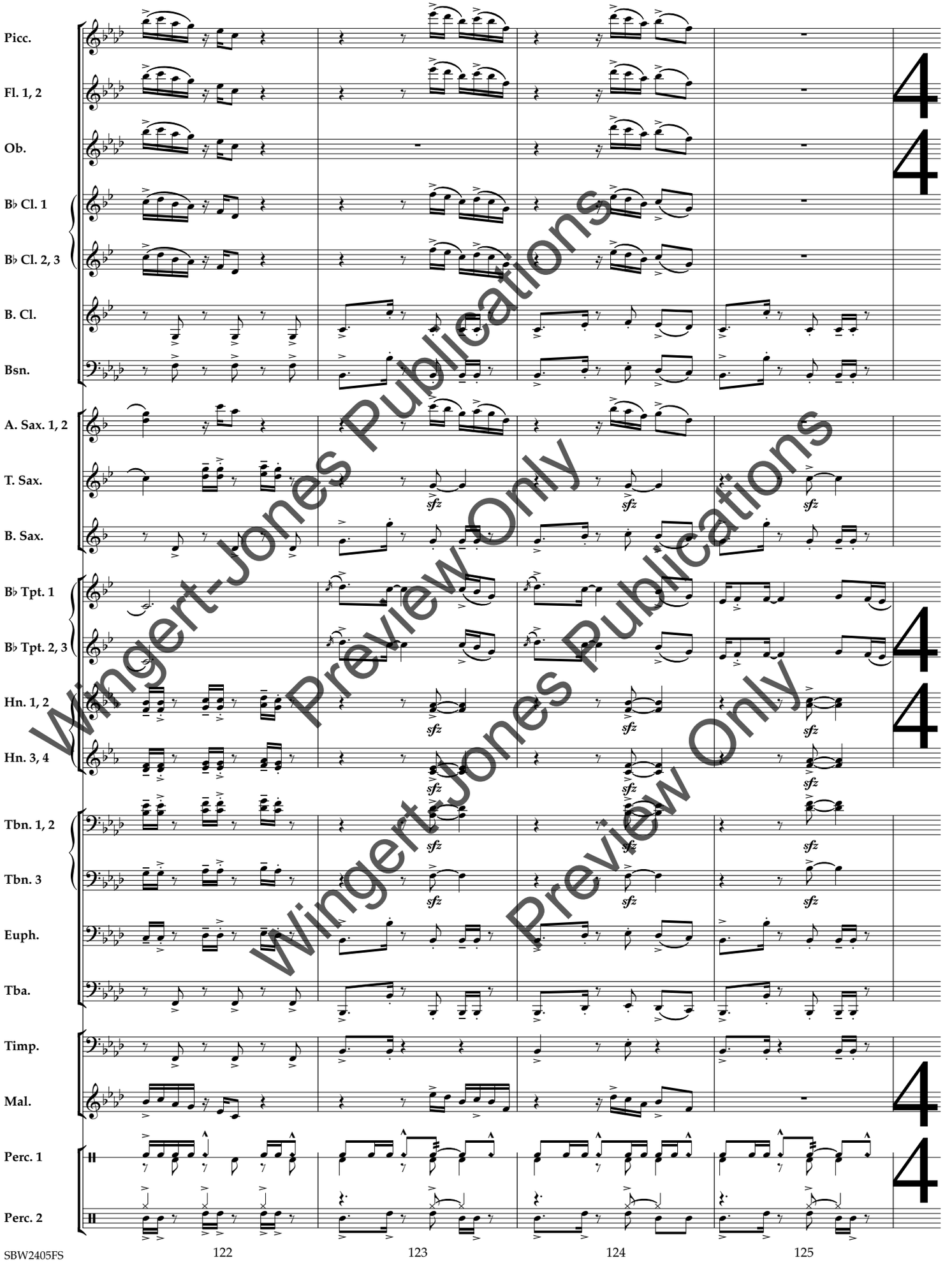

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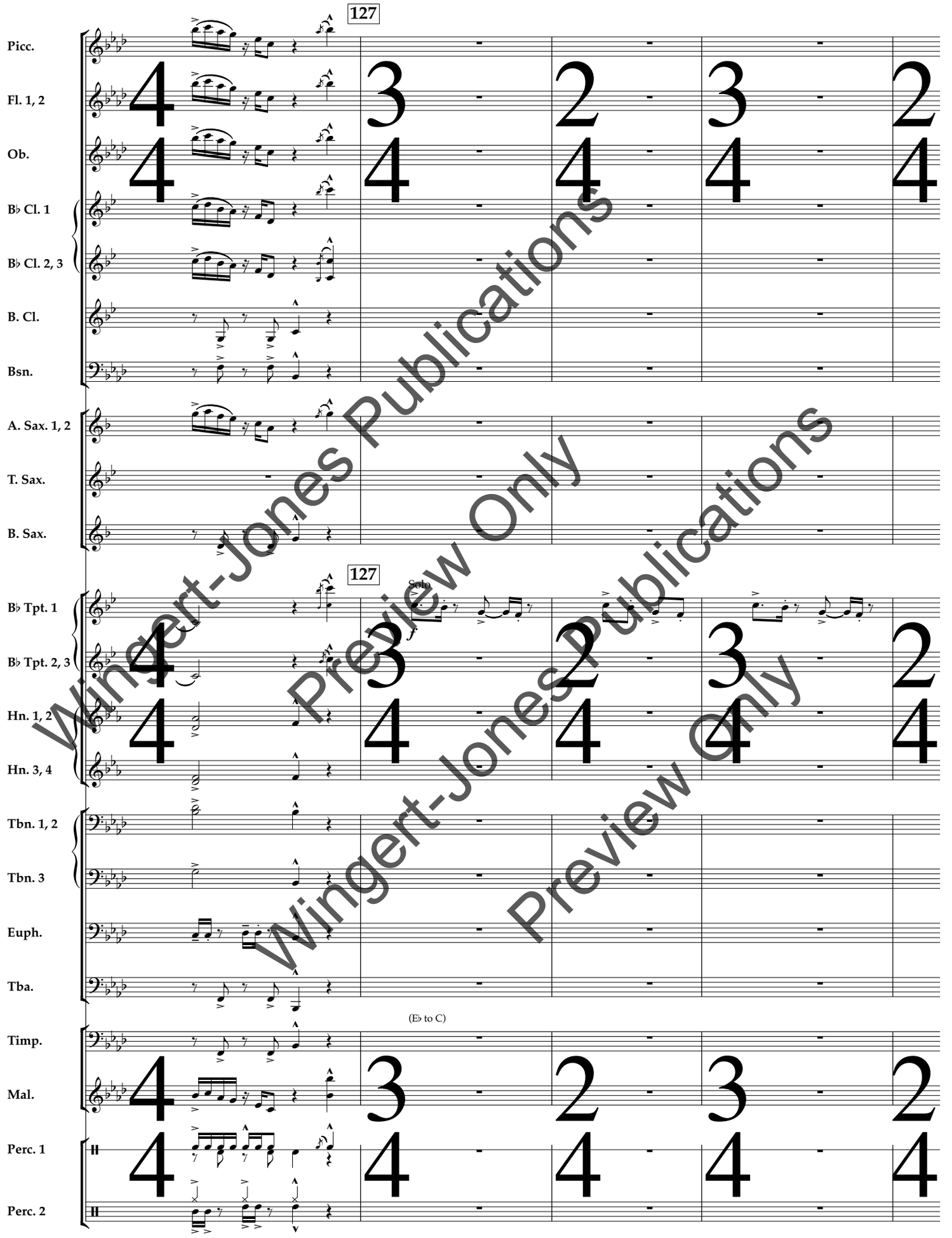

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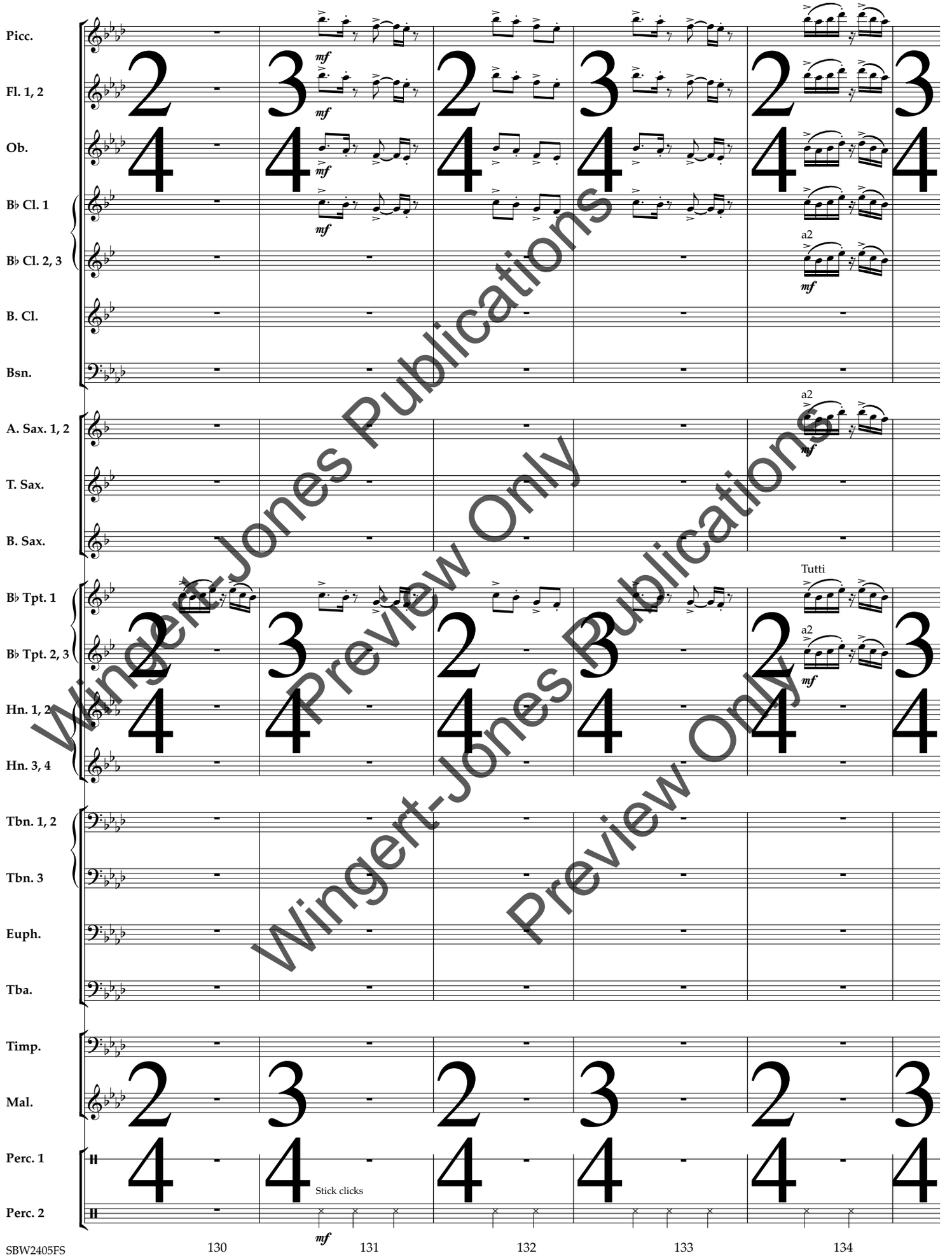

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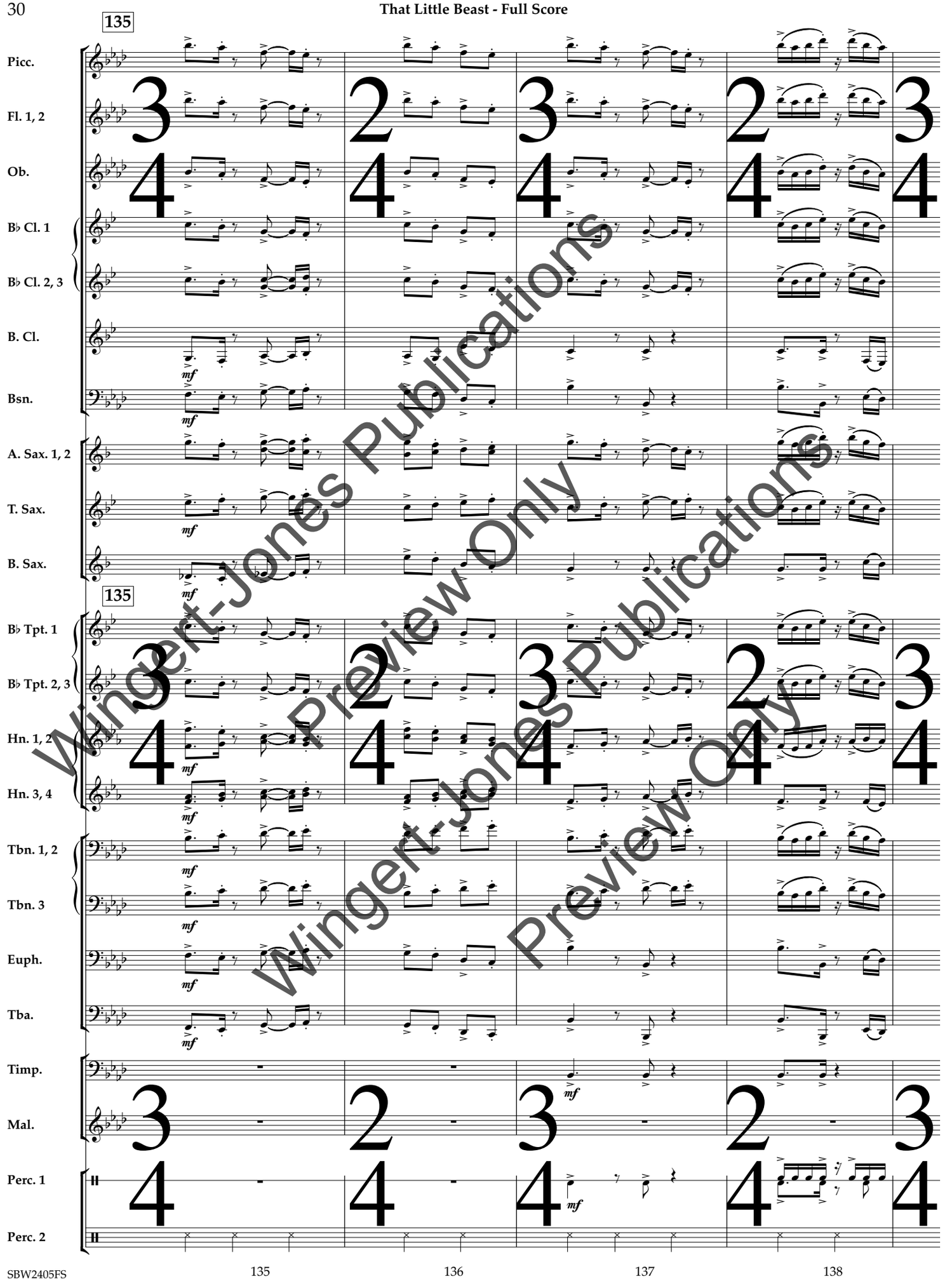

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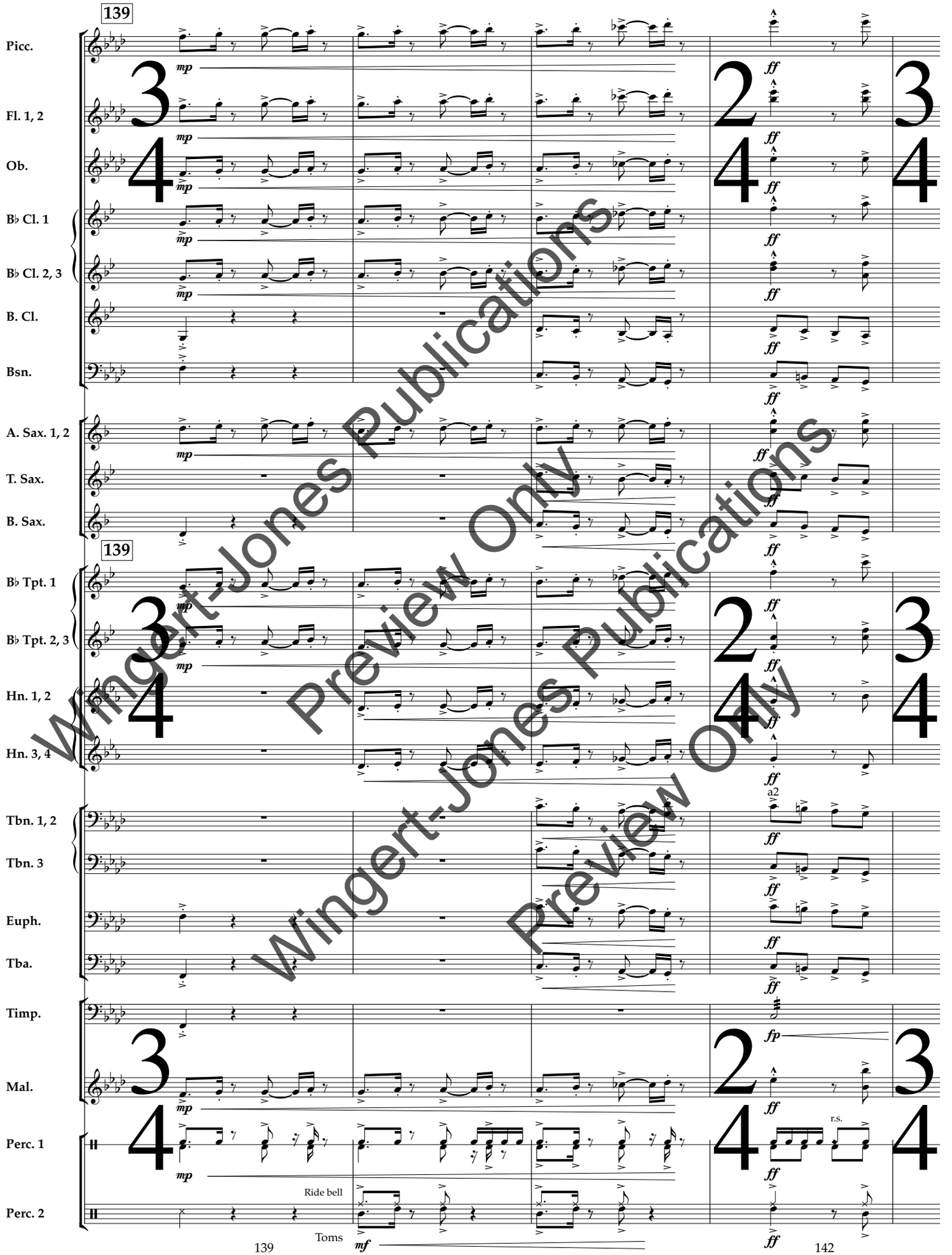

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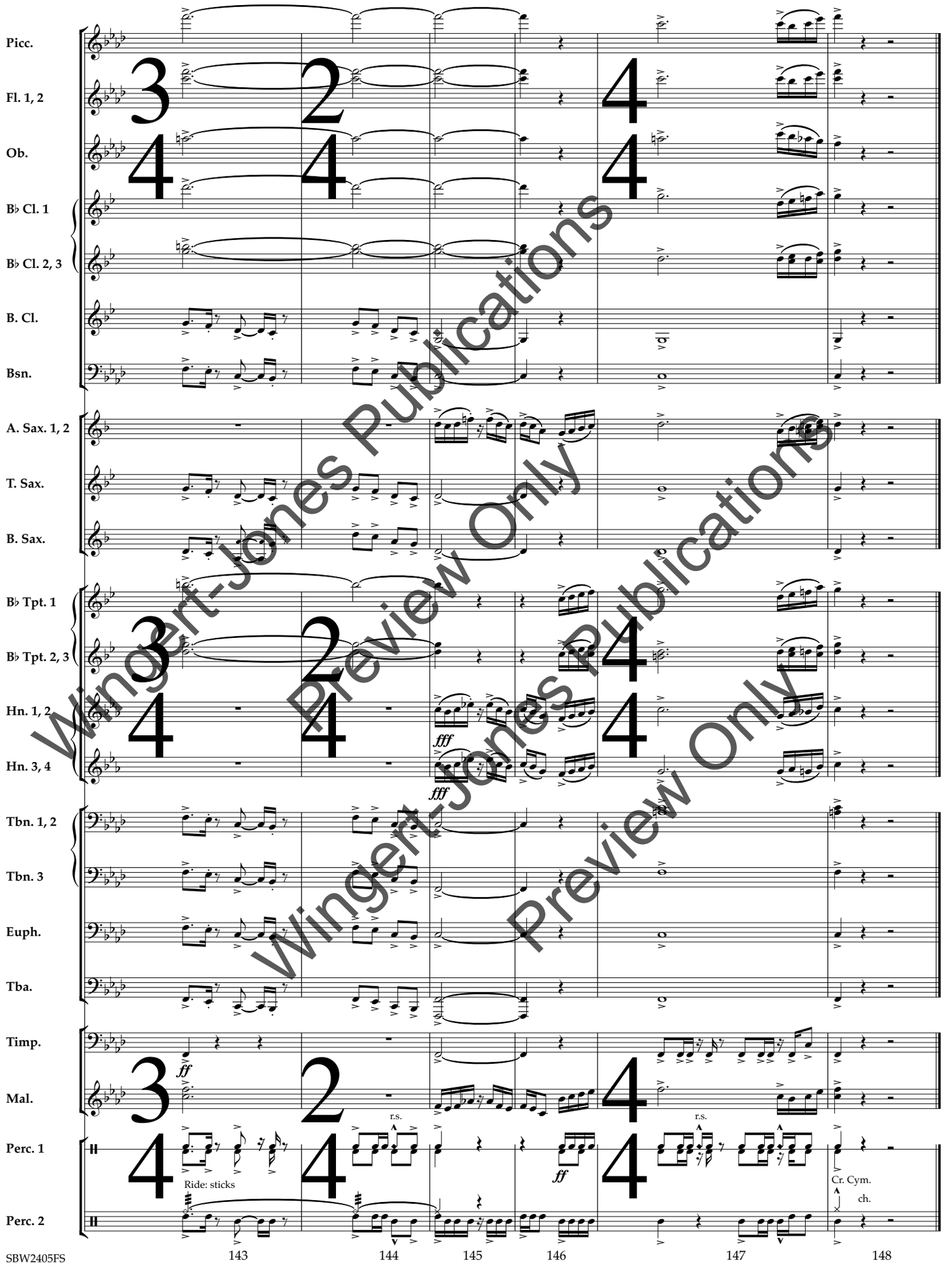

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