

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2208-01

Broken Pieces

Peter Sciaino

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INSTRUMENTATION

Conductor Score	1
Flute	10
Oboe	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone 1	3
E♭ Alto Saxophone 2	3
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	5
B♭ Trumpet 2	5

F Horn	4
Trombone 1	3
Trombone 2	3
Euphonium B.C.	2
Euphonium T.C.	2
Tuba	4
Mallet Percussion 1: Bells	1
Mallet Percussion 2: Vibraphone, Crash Cymbals, Suspended Cymbal	2
Mallet Percussion 3: Chimes	1
Timpani	1
Percussion: Toy building blocks, Snare Drum, Bass Drum	3
Piano	1

PROGRAM NOTE

"We all have our broken pieces. Emotionally, spiritually, in this life, nobody gets away unhurt. We're always trying to find people whose broken pieces fit with our broken pieces and something whole emerges." - Bruce Springsteen

Even those who appear strong on the surface have had experiences that chip away at their soul or shatter their heart. **Broken Pieces** explores the fractured parts of ourselves. We may find wholeness when our jagged edges fit with those of others. It's through these bonds that we may gain strength and find peace.

The composer writes, "I began composing this piece while an 8-year-old boy courageously underwent treatment for brain cancer. His parents, Dave and Chrissie Aulenbach, are both friends of mine and musicians/band directors with whom I have worked in the past. As I followed their story, I was inspired by their family, including Henry's older brothers Charlie and Joe. They found strength in one another. Amazingly, young Henry seemed to support his parents and brothers as much as they supported him. Their committed network of family and friends inspired my writing as their broken pieces found strength in each other. Henry passed away 11 months after his diagnosis but the love and empathy he exemplified lives on in his family as they keep his spirit alive in their non-profit organization, **Henry's Loving Team**.

The piece uses melodic fragments and percussion textures to symbolize this sense of brokenness. Early in the composition the melodies are only partially played by a soloist or section and are finished by others. It is written to emulate a song. One of the lasting images I have of Henry is a video that was shared of his mother singing to him, comforting him with song. I use toy building block pieces as a non-traditional instrument to symbolize the "Broken Pieces" because of their youthful and playful characteristics. Even at the height of his sickness, Henry seemed to maintain his playful charm. There is a sense of children at play in this textural sound. It is a sense of comfort that I hope translates to the listener. The climax (at measure 42) represents Henry's power, strength, and joy in heaven. His spirit continues to fuel his family as they honor his memory. Please visit www.henryslovingteam.org to learn more about Henry's Loving Team and their mission of spreading kindness by assisting families and children with childhood cancer."

NOTES TO CONDUCTOR

The toy building block pieces should be "played" in a container, moving them consistently and continuously with fingers where noted. Have players imagine they are carefully searching for a specific toy building block in a container of random building blocks. This should ultimately be a gentle sound but very present in the texture. The goal is an evenness not unlike a rain stick in terms of delicacy.

If further amplification is necessary, experiment with the container and the number of players. Multiple percussionists or wind players with rests can be asked to create the toy building block sound if necessary. The scoring is purposely light at the beginning to leave room for the listener to key into this sound which frees up players.

Soloists have "cantabile" marked in their parts as the melody represents a parent singing to their child. This suggestion can be communicated to musicians about any melodic phrases during the lyrical section of the piece.

The use of decrescendos and dynamics in m.40 for many players may seem unorthodox but is purposeful. The notes should taper and then be attacked loudly again before tapering once more.

The Mallet Percussion 2 part requires multiple players and includes pitched and non-pitched percussion instruments.



ABOUT THE COMPOSER



Peter Sciaino (b.1975) is a passionate music educator and composer of spirited band and orchestra music for all levels. He holds a B. M. from Syracuse University in Music Education, and an M. A. from New York University in Music Composition. An instrumental music teacher at Whippany Park (New Jersey) High School for over 20 years, he directs both the concert band and jazz ensemble, while co-directing the marching band and teaching AP Music Theory.

Peter writes and arranges music for marching bands and jazz ensembles in addition to his work with symphonic groups. He also serves as a clinician and guest conductor and accepts commissions for original work. His professional affiliations include ASCAP, NAfME, and NJMEA. He resides in New Jersey with his wife, Beth, and two children, Phoebe and David.



BROKEN PIECES

Peter Sciaino (ASCAP)

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Molto Espressivo ♩ = 64

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion 1
Bells

Mallet Percussion 2
Vibraphone
Crash Cymbals
Suspended Cymbal

Mallet Percussion 3
Chimes

Timpani
F, B, C

Percussion
Toy Building Blocks
Snare Drum
Bass Drum

Piano

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9

div.

- 2 -

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

9

Tpt. 1

Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mal. 2

Mal. 3

Timp.

Perc.

Pno.

- 5 -

rit. 27 *a tempo*

Fl. *p*

Ob. *p*

Clar. 1 *p*

Clar. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax 1 *p*

A. Sax 2 *p*

T. Sax *p*

B. Sax

rit. 27 *a tempo*

Tpt. 1

Tpt. 2

F Hn. *a2* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. B.C. *p*

Tuba *p*

Mlt. 1

Mal. 2 *p*

Mal. 3

Timp. *p*

Perc.

Pno. *p*

25 26 27 28 29 30

35

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

35

Tpt. 1

Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mal. 2

Mal. 3

Timp.

Perc.

Pno.

31 32 33 34 35 36

Fl. *f* *mf* *f* *f* *mf* *rit.*

Ob. *mf* *fp* *f* *mf* *f*

Clar. 1 *mf* *fp* *f* *mf* *f*

Clar. 2 *mf* *fp* *f* *mf* *f*

B. Cl. *p* *mf* *fp* *mf* *f* *mf* *f*

Bsn. *p* *mf* *fp* *mf* *f* *mf* *f*

A. Sax 1 *p* *mf* *fp* *mf* *f* *mf* *f*

A. Sax 2 *p* *mf* *fp* *mf* *f* *mf* *f*

T. Sax *p* *mf* *fp* *mf* *f* *mf* *f*

B. Sax *p* *mf* *fp* *mf* *f* *mf* *f*

Tpt. 1 *p* *mf* *fp* *f* *mf* *f*

Tpt. 2 *p* *mf* *fp* *f* *mf* *f*

F. Hn. *p* *mf* *fp* *mf* *f* *mf* *f*

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

Tbn. 2 *p* *mf* *f* *mf* *f*

Euph. B.C. *p* *mf* *fp* *mf* *f* *mf* *f*

Tuba *p* *mf* *fp* *mf* *f* *mf* *f*

Mlt. 1 *f* *mf* *f*

Mal. 2 *f*

Mal. 3

Timp.

Perc.

Pno. *f*

37 38 39 40 41 42

43 ♩ = 138

Fl. *ff* *f*

Ob. *ff* *f*

Clar. 1 *ff* *mp*

Clar. 2 *ff* *mp*

B. Cl. *ff* *p*

Bsn. *ff* *p*

A. Sax 1 *ff* *mp*

A. Sax 2 *ff* *mp*

T. Sax *ff* *p*

B. Sax *ff* *p*

43 ♩ = 138

Tpt. 1 *ff* *p* *f*

Tpt. 2 *ff* *p* *f*

F. Hn. *ff* *p* *f*

Tbn. 1 *ff* *p* *f*

Tbn. 2 *ff* *p* *f*

Euph. B.C. *ff* *p* *f*

Tuba *ff* *p*

Mlt. 1 *ff* *f*

Mal. 2 Cr. Cym. *mp* *f* Cr. Cym.

Mal. 3 w/ Chime Hammer *ff* *f*

Timp. *ff* *mf* *f*

Perc. S.D. B.D. *ff* *f*

Pno. *ff* *f*

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mal. 2

Mal. 3

Timp.

Perc.

Pno.

49 50 51 52 53 54

- 11 -

57

Fl. *sub. p* *mf*

Ob. *sub. p* *mf*

Clar. 1 *ff* *sub. p* *mf*

Clar. 2 *ff* *sub. p* *mf*

B. Cl. *mf*

Bsn. *sub. p*

A. Sax 1 *ff* *sub. p* *mf*

A. Sax 2 *ff* *sub. p* *mf*

T. Sax *ff* *sub. p* *mf*

B. Sax *mf*

57

Tpt. 1 *mf*

Tpt. 2 *mf*

F Hn. *ff* *sub. p* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. B.C. *mf*

Tuba *mf*

Mlt. 1

Mal. 2 *mp* *choke*

Mal. 3

Timp. *dampen*

Perc. *p*

Pno. *sub. p* *mf*

Fl. *ff* *rit.*

Ob. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

B. Cl. *ff*

Bsn. *ff* *mp*

A. Sax 1 *ff* *mp*

A. Sax 2 *ff* *mp*

T. Sax *ff* *mp*

B. Sax *ff* *mp*

rit.

Tpt. 1 *ff*

Tpt. 2 *ff*

F Hn. *ff* Solo *f*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

Euph. B.C. *ff* *mp*

Tuba *ff* *mp*

Mlt. 1 *ff*

Mal. 2

Mal. 3 *f*

Timp. *ff*

Perc. *f* *p*

Pno. *ff* *mp*

67 68 69 70 71 72 73 74

75 ♩ = 124

molto rall.

Fl. *mp* *p*

Ob. *mp* *p*

Clar. 1 *mp* *p*

Clar. 2 *mp* *p*

B. Cl.

Bsn. *mp* *p*

A. Sax 1

A. Sax 2

T. Sax *mp* *p* *cuc: Bassoon*

B. Sax

75 ♩ = 124

molto rall.

Tpt. 1 *p*

Tpt. 2 *p*

F. Hn. *p* *Tutti*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. B.C. *p*

Tuba *p*

Mlt. 1 *p*

Mal. 2 *mp* *Sus. Cym. w/stick*

Mal. 3

Timp.

Perc.

Pno.

83

♩ = 60

steadily and dramatically slowing

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Play

p

pp

83

♩ = 60

steadily and dramatically slowing

Tpt. 1

Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Vibraphone

Mal. 2

Wood blocks with soft mallets

Mal. 3

Timp.

Stir toy building blocks

Perc.

Pno.

p

ppp

pp

83 84 85 86 87 88