

RWS DEVELOPING BAND SERIES

Grade: 2.5

Conductor Score: RWS-2628-01

Iridescence
(A Century of Colors)

Peter Sciaino

RWS
DEVELOPING BAND SERIES

RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score	1	Trombone.....	6
Flute.....	10	Euphonium B.C.	2
Oboe	2	Euphonium T.C.....	2
B ^b Clarinet 1	6	Tuba	4
B ^b Clarinet 2	6	Mallet Percussion 1: Vibraphone, Bells	2
B ^b Bass Clarinet.....	2	Mallet Percussion 2: Marimba, Xylophone.....	2
Bassoon.....	2	Timpani	1
E ^b Alto Saxophone.....	6	Percussion 1: Snare Drum, Bass Drum.....	3
B ^b Tenor Saxophone.....	2	Percussion 2: Hi-Hat, Ride Cymbal, Wood Block, Shaker.....	2
E ^b Baritone Saxophone	2	Percussion 3: Crash Cymbals, Suspended Cymbal, Mark Tree (Wind Chimes), Triangle, Tambourine	2
B ^b Trumpet 1	5		
B ^b Trumpet 2	5		
F Horn.....	4		

PROGRAM NOTE

Iridescence was written for the H.B. Whitehorne Middle School Band through a grant from the Verona Foundation for Educational Excellence and celebrates a century of learning at the school. Reflecting HBW's vibrant history and diverse achievements, the piece gradually unfolds with a kaleidoscope of musical colors. The shimmering interplay mirrors the dynamic spirit of the school community and captures the essence of the school's journey through time.

Named for a local physician who served on the Verona Board of Education for many years, H.B. Whitehorne Middle School has housed students, educators, and staff members for decades. I couldn't help but ponder the many student artists, athletes, and scholars who have called the school home over the years. Ultimately, it was a reminder of how central a public school system is to a community and how the ideals, compassion, and connections formed within can shape the future.

The title, *Iridescence*, alludes to how our frame of reference can change depending on the angle of our view; much like a soap bubble floating in air with its changing waves of color. Similarly, a school building remains much the same from year to year, while the people who pass through it continue to change and evolve. Additionally, as time passes, the way we see and interpret the world will change, and our foundational understanding of it is often shaped by the school community we came from. This celebration of one hundred years at H.B. Whitehorne Middle School is a chance to consider how a world that changes over time should be navigated with a flexible perspective and a passion for life-long learning.

NOTES TO CONDUCTOR

Teaching opportunities related to color and texture are plentiful in this selection. Emphasize seamless transitions between sections and encourage students to be expressive in their phrasing of melodic lines. Careful attention to balance will allow the shifting timbres to shimmer without overpowering one another, and directors may wish to highlight how different instrument groups share and trade material. Dynamic shaping is especially important in creating the sense of ebb and flow that mirrors the imagery of light and color, so encourage students to think of the music as a living, changing surface.

Please visit my composer page at rwsmusic.com to connect!



ABOUT THE COMPOSER



Peter Sciaino (b.1975) is a passionate music educator, author and composer of band and orchestra music for all levels. The creator of the United System for Winds and Percussion, he is primarily published with Excelcia Music Publishing, RWS Music Company and Wingert-Jones Publications and has also been published with Alfred Music, C.L. Barnhouse Company, C. Alan Publications, Carl Fischer Music and Hafabra Music. Additionally, Peter has had music selected to Bandworld Magazine's Top 100, J.W. Pepper's Editors' Choice and various state assessment lists.

Peter holds a BM from Syracuse University in Music Education and an MA from New York University in Music Composition. An instrumental music teacher at Whippany Park High School (NJ) for over 25 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, jazz ensembles, and chamber 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. Peter resides in New Jersey with his wife and two children. In his spare time, Peter listens to and collects jazz on vinyl while obsessing over small-batch, independent coffee roasters.

Commissioned by the H.B. Whitehorn Middle School Band through a grant
from the Verona Foundation for Educational Excellence, Brian Michalowski and Dan Halpern, directors

IRIDESCENCE

(A Century of Colors)

Conductor Score
RWS-2628-00

Peter Sciaino
(ASCAP)

Allegro ♩ = 120

5

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro ♩ = 120

5

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Euphonium B.C.

Tuba

Mallet Percussion 1
Vibraphone
Bells

Mallet Percussion 2
Marimba
Xylophone

Timpani
F, B♭, E♭

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Hi-Hat
Ride Cymbal
Wood Block
Shaker

Percussion 3
Crash Cymbals
Suspended Cymbal
Mark Tree (Wind Chimes)
Triangle
Tambourine

1 2 3 4 5

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mp* *mf*

A. Sax *mf*

T. Sax *mp* *mf*

B. Sax *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

F. Hn. *mf*

Tbn. *mf*

Euph. B.C. *mf*

Tba. *mf*

Mit. 1 (Xeo.)

Mit. 2 *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Closed H.H.

Perc. 3 Sus. Cym. w/ yarn mallets *p* *mf*

IRIDESCENCE

17

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax

T. Sax *p*

B. Sax *mf*

Tpt. 1 *p*

Tpt. 2 *p*

F. Hn. *p*

Tbn. *p*

Euph. B.C. *p* *mf* Cue: Bsn.

Tba. *p* *mf* Cue: B. Cl.

Mit. 1

Mit. 2 *p*

Timp.

Perc. 1 *p*

Perc. 2 *p* *mp*

Perc. 3

16

17

18

19

20

IRIDESCENCE

The musical score is arranged in a standard orchestral format with 20 staves. The instruments are listed on the left side of each staff: Fl. (Flute), Ob. (Oboe), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), F. Hn. (French Horn), Tbn. (Trombone), Euph. B.C. (Euphonium/Bass Trombone), Tba. (Tuba), Mit. 1 (Mellophone 1), Mit. 2 (Mellophone 2), Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. 3 (Percussion 3). The score spans measures 26 to 30. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 3/2 at measure 27, then to 4/4 at measure 28, and remains 4/4 through measure 30. A large red watermark reading 'Preview Only' is overlaid diagonally across the score. Specific performance markings include 'a2' above the Flute staff in measure 27 and 'div.' above the Flute staff in measure 28.

IRIDESCENCE

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tba.

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

pp *mp*

mp

36 37 38 39 40

W.B.

Sus. Cym.

IRIDESCENCE

41

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

41

Tpt. 1 *mf*

Tpt. 2 *mf*

F. Hn. *mf*

Tbn. *mf*

Euph. B.C. *mf* play

Tba. *mf* play

Mit. 1 *mf* Vib.

Mit. 2

Timp.

Perc. 1 *mf* Ride Cymbal

Perc. 2 *mf*

Perc. 3 *mf*

41 42 43 44 45

IRIDESCENCE

div.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- F. Hn. (French Horn)
- Tbn. (Tuba)
- Euph. B.C. (Euphonium/Bass Trombone)
- Tba. (Tuba)
- Mit. 1 (Mellophone 1)
- Mit. 2 (Mellophone 2)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score includes dynamic markings such as *f* (forte) and *div.* (divisi). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "- 14 -" is centered at the bottom.

IRIDESCENCE

This musical score is for the piece "IRIDESCENCE" and covers measures 61 to 65. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), French Horn (F. Hn.), Trombone (Tbn.), Euphonium/Baritone (Euph. B.C.), Tuba (Tba), Mallets 1 and 2 (Mit. 1, Mit. 2), Timpani (Timp.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark "Preview Only" is overlaid diagonally across the page. Performance markings include dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and articulation like accents. Specific cues include "Cue: Tuba Solo" and "Solo" for the Tuba part. Measure numbers 61 and 65 are boxed at the beginning and end of the respective staves. The percussion parts feature complex rhythmic patterns, with Perc. 2 including a section marked "W.B." (Wood Block).

61

62

63

64

65

IRIDESCENCE

73

div.

mp

mp

mp

mp

mf

mf

mf

73

div.

st. mute

mp

Cue: Hn.

mf

mf

mf

mf

mf

mf

mf

mf

mp

Shaker

Triangle

mp

71

72

73

74

75

IRIDESCENCE

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn

A. Sax

T. Sax

B. Sax

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

76 77 78 79 80

open a2 mf play mf

mp

R.S.

81

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

mf

mf

mf

mf

81

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tba

Mit. 1

Mit. 2

Timp.

mf

mf

mf

mf

Perc. 1

Perc. 2

Perc. 3

mf

Ride Cymbal >

mf

R.S.

Sus. Cym. w/ yarn mallets

p

mf

81

82

83

84

85

IRIDESCENCE

Fl. *mf* *f* *a2* *(b)*

Ob. *mf* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *fp* *f*

Bsn. *fp* *f*

A. Sax *mp* *f* *a2* *(b)*

T. Sax *mp* *f* *(b)*

B. Sax *fp* *f*

Tpt. 1 *fp* *f*

Tpt. 2 *fp* *f*

F. Hn. *mp* *f*

Tbn. *fp* *f*

Euph. B.C. *fp* *f*

Tba. *fp* *f*

Mit. 1 *mf* *Bells*

Mit. 2 *mp* *f* *(b)*

Timp. *fp* *f*

Perc. 1 *f* *R.S.* *p* *f*

Perc. 2 *p* *f*

Perc. 3

IRIDESCENCE

92

Fl. *div.*
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn
A. Sax
T. Sax
B. Sax
Tpt. 1
Tpt. 2
F. Hn.
Tbn.
Euph. B.C.
Tba
Mit. 1
Mit. 2
Timp.
Perc. 1
Perc. 2
Perc. 3 *Cr. Cym.*

p 91 *f* 92 *mp* 94 95

IRIDESCENCE

100

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn

A. Sax

T. Sax

B. Sax

100

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

f 96 97 98 *pp* 99 *mp* 100

IRIDESCENCE

Fl. *mf* div. a2

Ob. *f*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpt. 1 *mp* div.

Tpt. 2 *mp*

F. Hn. *mp*

Tbn. *mp*

Euph. B.C.

Tba.

Mlt. 1 *mf*

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

IRIDESCENCE

110

Fl. *fp* *f* *f* *a2*

Ob. *fp* *f* *f*

Cl. 1 *fp* *f* *f*

Cl. 2 *fp* *f* *f*

B. Cl. *f* *fp* *f*

Bsn. *f* *fp* *f*

A. Sax. *f* *f* *f*

T. Sax. *f* *f* *f*

B. Sax. *f* *fp* *f*

Tpt. 1 *fp* *f* *f* *a2*

Tpt. 2 *fp* *f* *f*

F. Hn. *f* *f* *f*

Tbn. *f* *fp* *f* *f*

Euph. B.C. *f* *fp* *f* *f*

Tba. *f* *fp* *f* *f*

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

Mlt. 2 *f* *f* *f*

Timp. *f* *fp* *f*

Perc. 1 *f* *fp* *f*

Perc. 2 *f* *f* *f*

Perc. 3 *f* *f* *f*

110

106

107

108

109

110

IRIDESCENCE

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn

A. Sax

T. Sax

B. Sax

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

sub. p

mf

f

fp

p

111

112

113

114

115

116

IRIDESCENCE

Fl. *ff* *mf* *f* *ff*

Ob. *ff* *mf* *f* *ff*

Cl. 1 *ff* *mf* *f* *ff*

Cl. 2 *ff* *mf* *f* *ff*

B. Cl. *ff* *fp* *f* *ff*

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

A. Sax *ff* *f* *ff*

T. Sax *ff* *f* *ff*

B. Sax *ff* *fp* *f* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

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

Tbn. *ff* *fp* *f* *ff*

Euph. B.C. *ff* *fp* *f* *ff*

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

Mit. 1 *mf* *f* *ff*

Mit. 2 *mf* *f* *ff*

Timp. *ff* *f* *ff*

Perc. 1 *ff* *mf* *ff* *mf* *ff*

Perc. 2 *mf* *ff*

Perc. 3 *f* *mf* *ff*

117 118 119 120 121 122 123