

RICHARD L. SAUCEDO

# IN PERFECT SILENCE, I OFTEN GAZE AT THE NEW STARS

## INSTRUMENTATION

1	Full Score	2	F Horn 1
1	Piccolo	2	F Horn 2
8	Flute	3	Trombone 1
2	Oboe	3	Trombone 2
1	Bassoon 1	2	Baritone B.C.
1	Bassoon 2	2	Baritone T.C.
4	B♭ Clarinet 1	4	Tuba
4	B♭ Clarinet 2	1	String Bass
4	B♭ Clarinet 3	2	Percussion 1 Snare Drum, Bass Drum
2	B♭ Bass Clarinet	2	Percussion 2 Sus. Cym., Cr. Cym.
2	E♭ Alto Saxophone 1	2	Percussion 3 Wind Chimes
2	E♭ Alto Saxophone 2	2	Percussion 4 Bells
2	B♭ Tenor Saxophone	2	Percussion 5 Marimba
1	E♭ Baritone Saxophone	2	Percussion 6 Vibraphone
3	B♭ Trumpet 1	2	Percussion 7 Chimes
3	B♭ Trumpet 2	1	Timpani
3	B♭ Trumpet 3		

**Full Recording Available**

[www.halleonard.com](http://www.halleonard.com)

Search *title* or 04003187

or follow this path:

[www.halleonard.com](http://www.halleonard.com)

<Band, Jazz and Orchestra

<Concert Band

<Browse by Series (MusicWorks)

Score and Parts (04003187)

Score Only (04003188) U.S. \$7.50

Additional Parts U.S. \$2.50

Prices subject to change without notice

# PROGRAM NOTES

As I was writing this piece, I found myself becoming very emotional as I realized time and time again that I would never (and could never) understand the pain and hardship the residents of Joplin, Missouri must have felt as tornados devastated their city on that Sunday afternoon in May of 2011.

To their director, Rick Castor and to the band members and their parents, as well as to the faculty and administration of Joplin High School, I will be forever indebted to you for asking me to write this piece. "In Perfect Silence..." is meant as a musical tribute to those who lost their lives in this horrific tragedy as well as to those heroes who gave everything they could to help others, including their own lives.

## PERFORMANCE NOTES

When performing "In Perfect Silence...", the blending of sounds within sections and within the entire ensemble is critical to maintain the integrity of the work. Be careful not to build to the loudest moments of the piece too soon, but instead take the time necessary to accurately build into the climax points. Make sure the last note has enough length to "ring" correctly so that the piece does not end with a lack of resonance. I hope that all who perform this piece will explain the circumstances surrounding the commission to performers as well as to audience members. I hope you enjoy this musical tribute to the folks in Joplin, MO. *R.S.*

## ABOUT THE COMPOSER

Richard L. Saucedo is currently Director of Bands and Department Chairman at the William H. Duke Center for the Performing Arts at Carmel High School in Carmel, Indiana Under his direction, Carmel bands have received numerous state and national honors in the areas of concert band, jazz band and marching band. The Indiana Bandmasters Association named Mr. Saucedo Indiana's "Bandmaster of the Year" for 1998-99. Mr. Saucedo was recently named the "Outstanding Music Educator" in the state of Indiana for 2010 by the Indiana Music Educators Association. Mr. Saucedo's accomplishments have been recently highlighted in articles by HALFTIME and SCHOOL BAND AND ORCHESTRA Magazines

Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works and choral compositions. His concert band works have been performed all over the world by middle school and high school bands as well as by college and university groups. He is the author of two DVD's on the subject of rehearsing the marching band wind section "Dynamic Music". He will also be a part of a symphonic band rehearsal techniques DVD coming out in 2012.

Mr. Saucedo travels throughout the country as an adjudicator, clinician and guest conductor for concert band, jazz band, marching band, and orchestra. He has been a featured clinician for the Midwest Band and Orchestra Clinic in Chicago, the Texas Music Educators Association, the Arkansas Bandmasters Association, the Colorado Music Educators Association, the California Music Educators Association, the North Dakota Music Educators Association, The Virginia Music Educators Association and the Indiana Music Educators Association.

Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis. He is also an aviation enthusiast and a certified private pilot. Mr. Saucedo is married to his wife Sarah and is most proud of his daughter, Carmen, who is studying elementary education at Ball State University. The newest member of the Saucedo family is son Ethan David, who was born on December 8, 2006.

# IN PERFECT SILENCE, I OFTEN GAZE AT THE NEW STARS

Respectfully dedicated to the Joplin High School Band Family and their director, Rick Castor,  
who continue to persevere after a devastating tornado ripped through the town of Joplin, Missouri on Sunday afternoon, May 22, 2011

Duration – ca. 4:00

RICHARD L. SAUCEDO (ASCAP)

Adoringly (♩ = 72) One player

Flute/Piccolo (-Picc.) *mp*

Oboe

Bassoon 1, 2

B♭ Clarinet 1 *mp*

B♭ Clarinet 2, 3 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Sax. 1, 2

B♭ Tenor Sax.

E♭ Bari. Sax.

B♭ Trumpet 1

B♭ Trumpet 2, 3

F Horn 1, 2

Trombone 1, 2

Baritone

Tuba (String Bass)

Percussion 1

Percussion 2

Percussion 3 Wind Chimes *mf*

Percussion 4 Bells (Hard Plastic or Metal Mallets) *mp* *sim.*

Percussion 5

Percussion 6 Vibes (Medium Hard Mallets) *mp* *sim.*

Percussion 7

Timpani

1 2 3 4 5 6 7 8

10

FL/Picc. *mp*

Ob.

Bsn. 1, 2 *a2 mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

Bs. Cl. *mp*

A. Sx. 1, 2 *mp*

T. Sx.

B. Sx.

10

Tpt. 1

Tpt. 2, 3

Horn 1, 2 *mp*

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5

Perc. 6 *mf*

Perc. 7

Timp.

9 10 11 12 13 14 15 16

18 22

Fl./Picc. *p* (-Picc.) *mp* One player per note

Ob.

Bsn. 1, 2 *p*

Cl. 1 *p* One player *mp*

Cl. 2, 3 *p*

Bs. Cl. *p*

A. Sx. 1, 2 *mp* *p* *mp*

T. Sx.

B. Sx.

Tpt. 1 18 22

Tpt. 2, 3

Horn 1, 2 *mp* *p*

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4

Perc. 5

Perc. 6 *Solo* *mf* Moderate sustain, but chords must be clearly heard *mp*

Perc. 7

Timp.

FL/Picc. *All Fls.* 30

Ob. *mf*

Bsn. 1, 2 *mf* 1. *p* +2. *mp*

Cl. 1 *All* *mp* *mf*, *a2*

Cl. 2, 3 *mp* *mf*

Bs. Cl. *mp*

A. Sx. 1, 2 *All* *a2* *p* *mf*, *a2*

T. Sx. *p* *mf*

B. Sx. *mf*

Tpt. 1 30

Tpt. 2, 3

Horn 1, 2 1. *All* *p* *mp*

Tbn. 1, 2 1. *p* +2. *mp*

Bar. *mp*

Tuba *mp*

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4 *p*

Perc. 5

Perc. 6 *Melody* *mf*

Perc. 7

Timp.

25 26 27 28 29 30 31 32

One Fl. on top  
div. b

FL/Picc. *cresc.* (-Picc.)

Ob. *cresc.*

Bsn. 1, 2 *cresc.*

Cl. 1 *cresc.*

Cl. 2, 3 *cresc.*

Bs. Cl. *cresc.*

A. Sx. 1, 2 *mf cresc.*

T. Sx. *cresc.*

B. Sx. *mp cresc.*

Tpt. 1 *Solo* *mf cresc.* *All*

Tpt. 2, 3 *mf cresc.*

Horn 1, 2 *a2* *mf cresc.*

Tbn. 1, 2 *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Perc. 1 S.D. *mp*

Perc. 2 Sus. Cym. B.D. *mp*

Perc. 3 *mp cresc.*

Perc. 4

Perc. 5 Marimba (Medium Hard Mallets) *mf cresc.*

Perc. 6 *cresc.*

Perc. 7

Timp.

33 34 35 36 37 *mf*

Divide evenly within section

38 *f*

Fl./Pic.

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

38 *f* *div.*

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Chimes

Timp.

38 *f*

39

40



FL/Pic. *cresc.* *div.*

Ob. *cresc.* *a2*

Bsn. 1, 2 *cresc.*

Cl. 1 *cresc.*

Cl. 2, 3 *cresc.*

Bs. Cl. *cresc.*

A. Sx. 1, 2 *cresc.*

T. Sx. *cresc.*

B. Sx. *cresc.*

Tpt. 1 *cresc.*

Tpt. 2, 3 *cresc.*

Horn 1, 2 *cresc.* *a2*

Tbn. 1, 2 *cresc.*

Bar. *cresc.*

Tuba *cresc.* *mf* *cresc.*

Perc. 1 *mf*

Perc. 2 *mp*

Perc. 3 *f* *mp*

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Timp.

41 42 *ff* 43

44 Faster (♩ = 86)

FL/Pic. *ff* *f* *mf* *mp* *mf* One player

Ob. *ff* *f* *mf* *mp* *mf* One player

Bsn. 1, 2 *ff* *f* *ff* *mf*

CL 1 *ff* *f* *mf* *mp* *mf* One player

CL 2, 3 *ff* *f* *ff* *mf*

Bs. Cl. *ff* *f* *ff* *mf*

A. Sx. 1, 2 *ff* *f* *ff* *mf*

T. Sx. *ff* *f* *ff* *mf*

B. Sx. *ff* *f* *ff* *mf*

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

Tpt. 2, 3 *ff* *f* *ff*

Horn 1, 2 *ff* *f* *ff* *mf*

Tbn. 1, 2 *ff* *f* *ff* *mf*

Bar. *ff* *f* *ff* *mf*

Tuba *ff* *f* *ff* *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

Perc. 4 *f* *mf*

Perc. 5 *f*

Perc. 6 *f* *ff* *mf*

Perc. 7 *f*

Timp.

44 45 46 47 48 49 50





FL/Picc. *mf* *div.* *f*

Ob. *fp* *f*

Bsn. 1, 2 *f* *cresc.* *f*

Cl. 1 *fp* *f*

Cl. 2, 3 *fp* *f*

Bs. Cl. *f* *cresc.* *f*

A. Sx. 1, 2 *fp* *f*

T. Sx. *f* *cresc.* *f*

B. Sx. *f* *cresc.* *f*

Tpt. 1 *fp* *f*

Tpt. 2, 3 *fp* *f*

Horn 1, 2 *fp* *f*

Tbn. 1, 2 *f* *cresc.* *f*

Bar. *f* *cresc.* *f*

Tuba *f* *cresc.* *f*

Perc. 1 *mp* *f* *cresc.* *mf*

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

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

Perc. 4 *mf* *cresc.* *f*

Perc. 5 *mf* *cresc.* *f*

Perc. 6 *mf* *cresc.* *f*

Perc. 7 *mf* *cresc.* *f*

Timp. *mf* *cresc.* *f*

62 *fp* *cresc.* *f* 63 *f* 64

65

Fl./Pic. *ff* *tr*

Ob. *ff*

Bsn. 1, 2 *ff* *tr*

Cl. 1 *ff* *tr*

Cl. 2, 3 *ff* *a2* *tr*

Bs. Cl. *ff*

A. Sx. 1, 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

65

Tpt. 1 *ff*

Tpt. 2, 3 *ff*

Horn 1, 2 *ff*

Tbn. 1, 2 *ff* *a2*

Bar. *ff*

Tuba *ff*

Perc. 1 *ff* *sfz*

Perc. 2 *ff* *sfz*

Perc. 3 *ff* *sfz*

Perc. 4 *ff*

Perc. 5 *ff* *loco*

Perc. 6 *ff*

Perc. 7 *ff*

Timp. *ff* *Solo*

65 66 67 68 69

