

PHLOX

Perussai

Thomas Willmann

# PHLOX (4') for reduced instrumentation Concert Band.

The composition is influenced by street bands that mix funk, jam, dance, pop, and techno music into unique instrumentation. The rhythmic element, initiated in the (featured) mallets sets the energy, drive, and style of the piece. Each section is based on a different rhythmic ostinato complemented by solo/soli melodies, drum beat, and short chordal hits.

Sixteenth notes followed by sixteenth rests are dry and should be played without any carry into the rests. Scoops and falls should also be short. The trumpet/alto sax may substitute a fast-fingered trill for the shake/lip trill. Creativity with movement and theatrics is encouraged.

The mallets for the xylophone and marimba parts need to be med-hard to hard in order to pierce the tutti sections when fortissimo, it may prove beneficial to place the mallet or all percussion towards the front (downstage R/L).

Listening activity: students listen to the listed musicians and discuss busking, formal vs. informal music performances, drawbacks and benefits of in/formal, improvisation, and street music in history. Street music as it defines musical cultures. Search for - Frevo, Chindoya, Mariachi, Second Line, Chinchinero, Gypsy music, and Troubadours.

## *Modern Street Musicians*

Reinhardt Buhr

Meute

Tuba Skinny

Too Many Zoos / Leo P

## Instrumentation

Piccolo

Flute Oboe

Clarinet 1/2 in Bb

Bass Clarinet in Bb

Alto Saxophone 1/2

Tenor Saxophone

Baritone Saxophone

Trumpet 1/2 in Bb

Horn 1/2 in F

Trombone 1/2

Trombone 3 (Bass)

Euphonium

Tuba

Xylophone

Percussion 1

Drum set

Splash Cymbal

China Cymbal

Vibraslap

Percussion 2

Marimba (2 players)

Bass Drum

Cowbell

Vibraslap

Cymbal

Whistle





A

This musical score is for a woodwind and percussion ensemble. It consists of 20 staves, each representing a different instrument. The instruments listed on the left are: Picc., Fl., Ob., Cl. 1, Cl. 2, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., Xyl., Perc., and Mar. The score is divided into measures by vertical bar lines. A large red watermark with the word "REHEARSAL" is oriented diagonally across the page. The woodwind parts (Fl., Ob., Cl. 1, Cl. 2, A. Sax. 1, A. Sax. 2) feature long horizontal lines with slurs and dynamic markings such as *pp* and *ppp*. The percussion parts (Xyl., Perc., Mar.) include rhythmic notation with dynamic markings like *f* and *mp*. The Mar. part includes a 2-measure rest in the first measure and a 2-measure rest in the fifth measure. A box labeled "A" is positioned above the first measure of the woodwind staves.

17

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Xyl.

Perc.

Mar.

**PRELUSO**

B

This musical score is for a full orchestra and woodwind ensemble. It includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Xylophone (Xyl.), Percussion (Perc.), and Maracas (Mar.). The score is in 2/4 time and begins at measure 24. A large red watermark reading 'PRELIMINARY' is overlaid diagonally across the page. The woodwind and string parts feature complex rhythmic patterns, often starting with a forte (*f*) dynamic. The percussion part includes a steady eighth-note pattern, and the maracas part features a similar rhythmic accompaniment. The score concludes with a double bar line and repeat signs in the percussion and maracas parts.



39

Picc. *f*

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f*

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

Bari. Sax.

Tpt. 1

Tpt. 2 *mf*

Hn. 1 *mp* *f* *mp* *mf*

Hn. 2 *mp* *f* *mp* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *ff*

Tba. *ff*

Xyl.

Perc.

Mar.



D

Picc. *ff*

Fl. *ff* *nat.*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

Xyl. *ff*

Perc. *ff* *china* *mf*

Mar. *f* *Cowbell* *Marimba* *ff*

53

Picc. *mf* *ff*<sup>3</sup> *mf* *mf*

Fl. *mf* nat. *mf*

Ob. *mf* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *ff* *mf* *sim.*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *mf* *sim.*

Bari. Sax. *ff* *mf* *sim.*

Tpt. 1 *ff*

Tpt. 2 *mf* *ff*

Hn. 1 *mf* *ff* *mf*

Hn. 2 *mf* *ff* *mf*

Tbn. 1 *f* *gliss.* *mf*

Tbn. 2 *f* *gliss.* *mf*

Tbn. 3 *mf* *mf* *8vb opt.* *sim.*

Euph. *mf*

Tba. *mf* *ff* *mf*

Xyl. *ff* *f*

Perc. *f* *ff* *f*

Mar. *ff* *B.D.* *f*

60

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tba. *mp*

Xyl. *mp*

Perc. *mp*

Perc. *f*

whip Anvil

cym scrape Vibraslap

67 **F**

Picc. *f*

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. 1 *p* *f* *p* *f*

A. Sax. 2 *p* *f* *p* *f*

T. Sax. *f*

Bari. Sax. *f*

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

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

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

Xyl. *ff* *mf*

Perc. *ff* *mf*

CL. Cowbell Whistle *mf* b.d.

G

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Xyl.

Perc.

Perc.

Marimba

hard mallets  
2 players (opt.)

*pp*, *mf*, *p*, *mp*, *f*



92

I J

Picc. *f*

Fl. *mf sfz sfz*

Ob. *mf sfz sfz f*

Cl. 1 *mf f f*

Cl. 2 *mf f*

B. Cl. *f*

A. Sax. 1 *f f*

A. Sax. 2 *f*

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *mf f f*

Tpt. 2 *mf sfz f*

Hn. 1 *mf sfz sfz f*

Hn. 2 *mf sfz f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *sfz f*

Tba. *f*

Xyl. *f*

Perc. *ff*

Mar. *f*

100

Picc. *sfz* *f*

Fl. *sfz* *f*

Ob.

Cl. 1 *sfz* *f* *sfz*

Cl. 2 *sfz* *f* *sfz*

B. Cl.

A. Sax. 1 *sfz* *f* *sfz*

A. Sax. 2 *sfz* *f* *sfz*

T. Sax.

Bari. Sax.

Tpt. 1 *sfz* *f* *sfz*

Tpt. 2 *sfz* *f* *sfz*

Hn. 1 *sfz* *sfz*

Hn. 2 *sfz* *sfz*

Tbn. 1 *f*

Tbn. 2

Tbn. 3

Euph.

Tba. *f*

Xyl.

Perc.

Mar.



106

*ff* *fff*

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Xyl.

Perc.

Mar.

*ff* *fff*

china cym.  
(opt. Crash)