

KRISTIAN DE LEON

(ASCAP)

STATE OF ALARM

For wind band and percussion

(2020/2021)

Performance materials available at Kristian de Leon Music:
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A very hefty thanks to Peter B. for standing by my side with a critical ear and supportive words during the creation of this work. Your company and friendship during the many late-night deep dives was inspiring and invaluable, and without that I would never have been able to make this music.

Another thanks to Dr. Dustin Barr and the CSUF Wind Symphony, for without your commitment this music would never have come to life.

Also, a special thank you to Andrew O. for kickstarting what would become my first piece for wind band.

State of Alarm was premiered by the California State University, Fullerton Wind Symphony under the direction of Dr. Dustin Barr on October 3, 2021 at Meng Concert Hall in Fullerton, CA.

Instrumentation

Piccolo	F Horn 1 - 4
Flute 1 - 2	Bb Trumpet 1 - 4
Oboe 1 - 2	Trombone 1 - 2
English Horn	Bass Trombone
Bassoon	Euphonium 1 - 2
	Tuba 1 - 2
Eb Clarinet	
Bb Clarinet 1-3	Contrabass
Bb Bass Clarinet	
	Timpani [5 Drums]
Bb Soprano Saxophone	
Eb Alto Saxophone	Percussion 1 - 6
Bb Tenor Saxophone	
Eb Baritone Saxophone	Harp
	Piano

Percussion List:

Percussion 1:

Snare Drum
Hi-Hat
Ride Cymbal
Suspended Cymbal
Triangle
Wind Chimes
Field Drum

Percussion 2:

Triangle
Slap Stick (shared)
Toms [4 drums]
Large Tam-tam (shared)
Marimba [4.7 oct] (shared, P. 6)
Glockenspiel (shared, P. 4)
Crash Cymbals (shared, P. 4)

Percussion 3:

Bass Drum
Temple Blocks [2] (shared with P. 6)
Slap Stick (shared)

Percussion 4:

Crotales*
Large Tam-tam (shared)
Slap Stick (shared)
Anvil (or Brake Drum)
Glockenspiel (shared, P. 2)
Crash cymbals (shared, P. 2)

Percussion 5:

Glockenspiel
Xylophone
Vibraphone (shared, P. 6)
Wind Chimes

Percussion 6:

Vibraphone [w/ 4 mallets, bowed]
Marimba [4.7 oct] (shared, P. 6)
Temple Blocks [2] (shared with P. 3)
Cowbell
Woodblock
Crash Cymbals
Chimes (shared, P. 5)
Slap Stick (shared)

Auxiliary equipment:

Bucket or deep bowl of water for dipping hand-suspended Crotales (Percussion 4) (See Performance Notes)

Optional:

Snare drums of any kind placed antiphonally around the performance space, preferably marching band or military-sounding. (See Performance Notes)

Approximate Duration: c. 7' 30"

Transposed Score

Performance Notes

General performance notes:

The piece is written without key. Accidentals only carry within the bar, unless marked.

Niente decrescendos should release just before the beginning of the next beat.

Provided alternate fingering guides in the woodwind parts are only suggested, and may be replaced.

Technique notes:

M. 41 — Percussion 4 (Crotale) — “dip crotale into water to bend pitch”

Tie unwaxed floss or fishing line through center of crotale so that it hangs vertically and the flat sides of the crotale face toward the audience. Hold the crotale up by hand over a bucket of water, and strike the flat side with the free hand. Dip the crotale in the bucket of water slowly to bend the pitch of the apparent sound, and keep in water until sound fully decays. Examples of this technique may be found in Viet Cuong’s “Diamond Tide” for wind band.

M. 61 — Fl. 1/Ob 1./Eng Hn/ Eb Cl/Cl 2/S Sax/Tpt 1-2 — “timbral trill (no tongue)”

Trill between two alternate fingerings for the same written pitch in rhythm. Do not tongue rhythm.

(Fingerings below note are suggested but do what works best for each specific instrument)

A regular trill may be used in place of a timbral trill, if necessary.

M. 98 - 113 — Woodwinds — “flutter tongue into note”

Flutter tongue from silence into the first note marked, as quiet as possible. Flutter tongues may happen just before, exactly when, or just after the principal note. The idea is to articulate but cloud the entrance of the sound.

M. 100 — Percussion 4 (Crotales) — Hand vibrato

Hold crotale by hand via the node/dome (the round underside that juts out from the flat of the key).

Strike the flat of the crotale and twist the wrist in a doorknob motion back and forth to create a wide vibrato. Vary speed and width of vibrato ad. lib.

M. 130 - End — Percussion 1 (Field Drum) — Improvised marching cadence

Improvise a marching band-style drum cadence. Start simply and let improvisation evolve to gain in complexity, making sure to keep accented emphasis on principal beats. Improvisation is preferred but material as written is also appropriate.

- In the premiere performance, a regular concert snare on the stage-balcony was added at **m. 165**, and a kevlar-head outdoor marching band snare in the rear-audience balcony was added at **m. 179**.

M. 130 - End — Saxes, Eb Cl — “Distant Sirens”

The apparent sound should emulate the Doppler effect of sirens on the road speeding by. The pitches should slowly both stretch in length and lower in microtonal pitch as the figure passes. Beginning m. 138, all figures should be read in time.

M. 132 — Bsn/T Sax — Multi-phonics

Performers may choose to substitute written pitch for any easily accessible multi-phonics that is loud, wide in harmonic range and is very discordant by nature. The apparent sound should sound like traffic honking.

Program Note

Originally, **State of Alarm** was not intended to be a work for wind band but was instead an early sketch for a tuba quartet (now called **Three Shorts for Tuba**), commissioned by my great friend and very gifted tubist, Andrew Ordonez. I began to send sketches of this work to Peter Bement, a wonderful horn player and emerging conductor, who recommended that these sketches would sit well within the language and colors of the wind band. The piece then continued in the wind band format as a side project during the beginning of the initial COVID-19 lockdown period, progressing to its penultimate form late in the summer of 2020. The piece was then revisited a year later during the summer following my first year of grad school, for the premiere by the CSUF Wind Symphony in the fall of 2021. After gritting through a pandemic, challenging political climates, moving coasts, changing careers, and relearning a new definition of independence, this piece became a personal journal as I watched the many worlds around me shift and turn anew.

The work begins quite literally as a series of bells and whistles ring and sing into orderly chaos before folding into a rag-tag, topsy-turvy dance. Dodging, ducking, dipping, diving, and dodging again between major roadblocks, fake news, and other assorted momentum-stopping whistleblowing events, the dance pushes on in efforts to maintain its momentum. After slinking around in a helter-skelter jaunt, the ensemble begins to at first, politely argue, then aggressively fight internally for independent dominance. Shortly following, the debates coalesce into an emergent explosion before quickly finding itself settling into a moment of less-than-placid solitude.

That solitude then begins to shift and evolve, hearing echoes of things that just passed, and reconstructing itself with a misplaced sense of security. Separate but together, the voices in the ensemble shine in their own niche in a glitchy but connected sea, rising together to new peaks and a different sort of shimmer. This ephemeral moment of unity is unfortunately short-lived, falling yet again into the midst of an unsettled resolution.

A protest of voices mark the beginning of a heavy and tumultuous schism within the ensemble, with different timbres singing and shouting with evocative force and gesture. Where some push, others pull; some cry and others celebrate; some fight, and others fight back harder. Around this tumult lays a heavy stinging cloud, from which rises a song sung in brash unity. Splintered fragments of a whole continue to scream and shout until finally reuniting on the final note of a very familiar tune, concluding the work.

This piece is dedicated to those in marginalized communities who do not receive the social and political support they deserve and/or receive unjust treatment and criticism for their identity in all manners. A portion of the proceeds from this piece will be donated to local support groups centralized in supporting these marginalized communities, so that our broken today may be a stronger, more accepting, and more unified tomorrow.

16 Excerpt 1 Start

Fl. 1, 2 *mf* 7 2 3 2 3 4 3

Ob. 1, 2 *mf* 8 4 4 4 8 4 8

Eng. Hn. *mf* *f*

Bsn. *f*

E♭ Cl. *mf* *f*

Cl. 1-3 *mf* *f*

B. Cl. *f* *f*

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

B. Sax. *mf* *f*

Tpt. 1-4 *mf* *molto mf* *mf* *f* 7 2 3 2 3 4 3

Tba. 1, 2 *mf* *f* 8 4 4 4 8 4 8

Timp. *f* *mp* *mf* *f*

Perc. 2 *mf* *f* 7 2 3 2 3 4 3 *to Slap Stick*

Perc. 3 *mf* *f* 8 4 4 4 8 4 8

Perc. 5 *f* *mf* *To Vib.*

Perc. 6 *f* *f*

Harp *mf* *f* B♭ A♯ C♯

Piano *f* *mf* *sub.*

Cb. *f* *f*

poco rit. Excerpt 1 End

27

a tempo

Picc. 3/8

Ob. 1, 2 7/8

Eng. Hn. 7/8

Bsn. *p* *sf* *mf*

E♭ Cl. solo *f*

B. Cl. *p* *sf* *mf*

S. Sax. *p* *sf*

A. Sax. *p* *sf*

T. Sax. *p* *sf* *mf*

B. Sax. *p* *sf* *mf*

2/4

3/8

poco rit.

Tpt. 1-4 3/8

Hn. 1-4 1. 3. 2. 4. *p* *sf*

Tbn. 1, 2. *p* *sf*

B. Tbn. *p* *sf*

Euph. 1, 2. *p* *sf* *mf* a2

Tba. 1, 2. *p* *sf* *mf* *sfz* a2 (1.)

Timp. *mf* *sfz*

straight mute 3. 4. *sf*

a2 (3,4.) *f*

2/4

3/8

poco rit.

Perc. 1 3/8

Perc. 2 7/8

Perc. 3 7/8

Perc. 6 7/8

Hp. *ff* *gliss*

Pno. *f* *sfz*

Cb. *f*

Slap Stick

to Toms

Db C Bb Eb F G Ab 4+4+

2/4

3/8

FL. 1, 2
 Ob. 1, 2
 Eng. Hn.
 Bsn.
 E♭ Cl.
 Cl. 1 - 3
 B. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Tpt. 1 - 4
 Hn. 1 - 4
 Tbn. 1, 2
 B. Tbn.
 Euph. 1, 2
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 Hp.
 Pno.

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

1. 2. 3.

To Triangle & Wind Chimes
 To Chim.

Picc.

Fl. 1. 2

Ob. 1. 2

Eng. Hn.

Bsn.

Cl. 1 - 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 - 4

Hn. 1 - 4

Tbn. 1. 2

B. Tbn.

Euph. 1. 2

Tba. 1. 2

Timp.

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Pno.

Cb.

to Tam tam

[Tam-tam]

normal

to Crash Cymbals

to mallets

arco

solli bell out dolce

a2.

weighty and rich

mp

f

ff

pp

p

mf

ff

molto cresc.

A tempo

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *f*

Bsn. *ff*

E♭ Cl. *ff*

Cl. 1-3 *ff*

B. Cl. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

A tempo

Tpt. 1-4 *ff*

Hn. 1-4 *fff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Euph. 1, 2 *ff*

Tba. 1, 2 *ff*

Timp. *ff* *decresc. poco a poco* *f*

Perc. 1 Wind Chimes *ff* *messy*

Perc. 2 Triangle *f* *To Glock.*

Perc. 3 *ff* *decresc. poco a poco*

Perc. 4 Crash Cymbals *f* *to Crotales*

Perc. 5 *f*

Perc. 6 *f*

Hp. *fff* *G♯*

Pno. *fff* *B♭*

Cb. *fff*

Picc. *f* *mf* *p*

Fl. 1. 2 *f* *mf* *p*

Ob. 1. 2 *f* *mf* *p*

E♭ Cl. *mf* *p*

Cl. 1 - 3 *f* *mf*

Bsn. 1 - 4 *f* *p*

1. *mp*

3. *mp*

Hn. 1 - 4 *mp*

2. *mp*

4. *mp*

Tbn. 1. 2. *mf* *p*

B. Tbn. *mf* *p*

Euph. 1. 2. *mf* *p*

Tba. 1. 2. *mf* *p*

Timp. *mf* *mp* *p* *pp* *ppp*

Perc. 1 *decresc.*

Perc. 2 *Glockenspiel* *mf*

Perc. 3 *ppp*

Perc. 4 *Crotales* *mf*

Perc. 5 *To Xyl.* *mf*

Perc. 6 (l.v.) *f* *mf*

Hp. *mf*

Pno. *ff* *mf*

145 146 147 148

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn.

E♭ Cl.

Cl. 1 - 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 - 4

Hn. 1 - 4

Tbn. 1, 2

B. Tbn.

Euph. 1, 2

Tba. 1, 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Pno.

Cb.

f *mp* *mf* *ff* *p* *ff* *mf* *cresc.* *open* *normal* *normal* *normal* *f* *like a falling bell tower* *extraneously grandiose, almost gaudy*

hold for as long as poss. drop pitch when you run out of air lol

runaway siren

play pitches at any speed in any rhythm pedal down, let all notes ring

Picc. *tr*

Fl. 1-2 *tr*

Ob. 1-2 *tr*

Eng. Hn. *tr*

Bsn. *ff* *mf* *f*

E♭ Cl. *tr*

Cl. 1-3

B. Cl. *ff* *mf* *f*

S. Sax. *p* *p* *ff*

A. Sax. *ff* *p*

T. Sax. *p* *ff* *p*

B. Sax. *mf*

Tpt. 1-4 *open* *ff*

Hn. 1-4 *open* *ff* *as gritty as possible*

Tbn. 1-2 *more notes!* *with more energy!* *more! more! more! more! go crazy!*

B. Tbn.

Euph. 1-2 *1. bd*

Tba. 1-2

Timp. *mf*

Perc. 1 *fff*

Perc. 2

Perc. 3 *5:4*

Perc. 4 *ff* *To Tam tam*

Perc. 5

Perc. 6 *more! more! more! more! go crazy!*

Hp.

Pno. *5*

Cb. *mf* *cresc. poco a poco*

The musical score is a full orchestral score for a section titled "Excerpt 3 End". It spans two pages, 185 and 186. The score is written for a large ensemble, including a full orchestra and a percussion section. The instruments listed on the left side of the score are: Picc., Fl. 1. 2., Ob. 1. 2., Eng. Hn., Bsn., Eb Cl., Cl. 1 - 3., B. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Tpt. 1 - 4., Hn. 1 - 4., Tbn. 1. 2., B. Tbn., Euph. 1. 2., Tba. 1. 2., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, Hp., Pno., and Cb. The score is divided into two systems, 185 and 186. The music is primarily in a major key and features a strong rhythmic drive. Dynamics are marked throughout, with many parts starting at *ff* or *molto cresc.* and reaching *fff* by the end of the section. The percussion section includes a variety of instruments, with specific instructions for Tam-tam and other instruments. The woodwinds and brasses play complex, often melodic lines, while the strings provide a rich harmonic and rhythmic foundation. The overall texture is dense and powerful, characteristic of a grand finale or a climactic section in a symphony.