



The Summoning

By Roland Barrett (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
(Optional English Horn solo)
- 2 Bassoon
- 3 1st B♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 2 1st E♭ Alto Saxophone
- 2 2nd E♭ Alto Saxophone
- 1 B♭ Tenor Saxophone
- 1 E♭ Baritone Saxophone
- 3 1st B♭ Trumpet
- 3 2nd B♭ Trumpet
- 3 3rd B♭ Trumpet
- 2 1st F Horn
- 2 2nd F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 4 Mallet Percussion 1
(Xylophone/Marimba/Bells/Vibraphone)
- 3 Mallet Percussion 2
(Gong/Chimes/Wind Chimes)
- 1 Timpani
- 4 Percussion 1
(Tenor Drum/Snare Drum/Gong,
Bass Drum)
- 3 Percussion 2
(Tom-Toms [4]/Triangle/Woodblock)
- 4 Percussion 3
(Suspended Cymbal/Gong,
Tambourine/Brake Drum/Cowbell)

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contrabass Clarinet
- B♭ Contrabass Clarinet
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTE

Featuring vividly contrasting dynamics and style, with an occasional hint of contemporary scoring, this stunning work was commissioned by the Honeoye Falls-Lima High School Wind Ensemble in New York and their director Mark Borden. The composer seamlessly transitions from vigorous musical statements to chaotic motifs, resolving to flowing, charismatic melodies.

NOTES TO THE CONDUCTOR

In the opening section, the four soloists are actually out in the concert hall, positioned in the four corners—trumpet and horn in the rear corners of the hall, trombone and tuba in the two corners nearest the stage. The first three soloists should come to the stage after playing their initial solo. The tuba soloist will, of course, have to wait until the downbeat of measure 28 to proceed to the stage.

The singing (in measure 3, etc.) works like this: Immediately after the soloists hit their third note, cue the singing. I've specified "ah," but you can experiment with whatever vowel sounds you like. Begin pianissimo, then crescendo to the downbeat of the $\frac{12}{8}$ measure. The sung pitches are notated at each instrument's written pitch, rather than concert pitch.

Measures 4–8 (and similar spots) should be absolutely thunderous, powerful, and LOUD. Use as many toms/tenors as possible. You might also try using extra players (maybe middle school band percussionists?) playing in the balcony or out in the hall. Wind players on stage could do the foot stomping along with the mallet percussionists. The desired effect is to completely rock the house and stun the audience with these four opening solos and percussion passages.

In measure 26, as the tuba solo reaches its third note, the trumpet, horn, and trombone soloists (who are now seated in their spots on stage) begin playing their three notated solo pitches over and over—as many times as possible until the downbeat of measure 28. They should not match up in rhythm, tempo, style, volume, etc. The effect should be totally random and chaotic.

In measure 27, cue the timpani roll first, then all wind players who have the note with the fermata should enter on their own, without cue. No two players should enter at the same time. This might take a little while, but that's okay. Let the chaos build.

The passage beginning in measure 28 should be powerful, bold, and emphatic, with a complete shift of style (to very smooth and flowing) at measure 37. Be sure to hold tempo, carefully observe the dynamic markings and fluctuation, and slowly build to the fortissimo in measure 60.

In measure 71, although not notated as such, you can take your time, linger, and even hold onto the last note if you wish.

Beginning in measure 72, work for a very lyrical, sustained, and flowing style. At measure 82, carefully observe the tempo fluctuations, dynamic nuance, and strive for a very climactic build to fortissimo.

The oboe solo beginning in measure 77 includes transposed cue-sized notes for an English Horn, if available.

Measure 100 should be very driving and intense, with a complete drop in dynamic level to pianissimo at measure 120 in order to effectively build in intensity to measure 128. From measure 128 to the end—very sustained, powerful, and bold.

Roland Barrett

The Summoning

FULL SCORE

Approx. Duration - 5:45

By Roland Barrett (ASCAP)

Freely ♩ = 120

Thunderously ♩ = 168 (in 2)

Flutes/Piccolo 1 2

Oboe (Opt. English Horn Solo)

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion 1 (Xylophone/Marimba/Bells/Vibraphone)

Mallet Percussion 2 (Gong/Chimes/Wind Chimes)

Timpani (Tune: F, Ab, Bb, Eb)

Percussion 1 (Tenor Drum/Snare Drum/Gong, Bass Drum)

Percussion 2 (Tom-Toms [4]/Triangle/Woodblock)

Percussion 3 (Suspended Cymbal/Gong, Tambourine/Brake Drum/Cowbell)

Suspended Cymbal

Tambourine

Foot Stomp (loudly)

Gong

Tenor Drum

Bass Drum

Tom-Toms

mp3

*All sung notes are notated at instrument's written pitch, not concert pitch.
48203S

Thunderously ♩ = 168 (in 2)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Thunderously ♩ = 168 (in 2)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Foot Stomp (loudly)

Gong

ff

Freely ♩ = 120

Thunderously ♩ = 168 (in 2)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Ah

Freely ♩ = 120

Thunderously ♩ = 168 (in 2)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Ah

Solo

ff At far front (closest to stage) corner of concert hall.

2., 3.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Foot Stomp (loudly)

Gong

Foot Stomp (loudly)

mp

ff

sp

ff

28 Powerfully ♩ = 144

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Brake Drum *ff*

Xylophone

Chimes (strike, then immediately dampen)

mf *ff* choke all

mf *ff* choke all

mf *ff* choke all



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl. *pp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 *mp* 2 *mp*

Tbns. 1 2 *pp* *mp* *a2* 3 *pp* *mp*

Euph. *pp* *mp*

Tuba *pp* *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2 - Picc. *pp* *mf*

Ob. *pp* *mf*

Bsn. *mf*

Cls. 1 2 3 *pp* *mf*

B. Cl. *mf* *pp* *mf*

A. Saxes. 1 2 *pp* *mf*

T. Sax.

Bar. Sax. *pp* *mf*

Tpts. 1 2 3

Hns. 1 2 *mf* *pp*

Tbns. 1 2 3 *mf* *pp* *mf*

Euph. *mf* *pp* *mf*

Tuba *mf* *pp* *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2

Timp. *mf*

Perc. 1 *ppp* *pp*

Perc. 2

Perc. 3 *p* *mp*

Snare Drum (at extreme edge of head)

Normal roll with mallets



72 Tranquilly ♩ = 63

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

72 Tranquilly ♩ = 63

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Bells

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob. Solo (Eng. Hn.) mp

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 All a2 mp

T. Sax. mp

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 mf

Tbns. 1 2 3

Euph. mf

Tuba

Mlt. Perc. 1 mf

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Vibraphone (motor off) mf

Push forward slightly ♩ = 69

Begin pulling back
+ Picc.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into two main sections: the first section is marked 'Push forward slightly ♩ = 69' and the second section is marked 'Begin pulling back + Picc.'. The dynamics are indicated by *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as notes, rests, slurs, and articulation marks. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

90 Powerfully ♩ = 63

Fls. 1 2

Ob. All (Oboe) mp ff

Bsn. ff

Cls. 1 2 3 ff

B. Cl. ff

A. Saxes. 1 2 ff

T. Sax. ff mf

Bar. Sax. ff

Tpts. 1 2 3 rit. div. a2 ff

Hns. 1 2 ff mf

Tbns. 1 2 3 1. div. ff

Euph. ff

Tuba ff

Mlt. Perc. 1 Bells ff

Mlt. Perc. 2 Chimes ff

Timp. mf ff mf ff mp

Perc. 1 Gong pp ff mf ff

Perc. 2

Perc. 3

pp ff



rit.

- Picc.

This musical score page contains the following parts and markings:

- Fls. 1/2:** *mf*, *pp*, *pp*
- Ob.:** *mf*, *pp*
- Bsn.:** *mf*, *pp*, *pp*
- Cls. 1/2/3:** *mf*, *pp*, *pp*, *a2*, *pp*
- B. Cl.:** *mf*, *pp*, *p*, *pp*
- A. Saxes. 1/2:** *mf*, *pp*
- T. Sax.:** *mf*, *pp*
- Bar. Sax.:** *mf*, *pp*
- Tpts. 1/2/3:** *mf*, *pp*, *p*, *p*, *pp*
- Hns. 1/2:** *mf*, *pp*
- Tbns. 1/2/3:** *mf*, *pp*, *p*, *pp*
- Euph.:** *mf*, *pp*, *p*, *pp*
- Tuba:** *mf*, *pp*, *p*, *pp*
- Mlt. Perc. 1:** *mp*, W.C.
- Mlt. Perc. 2:** *mp*
- Timp.:** *mf*, Change: Bb to C, Ab to G
- Perc. 1:**
- Perc. 2:** Triangle, *mp*
- Perc. 3:**

Additional markings include *rit.*, *in stand, distantly*, and *Vibraphone (motor off)*.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mp *f* *div.* *a2*

Fls. 1 2

Ob.

Bsn. *mp cresc.*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2 mp cresc.*

T. Sax. *mp cresc.*

Bar. Sax. *mp cresc.*

Tpts. 1 2 3 *a2*

Hns. 1 2 *mp cresc.*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

128 Relentlessly ♩ = 152

Fls. 1 2 *ff* + Picc. Picc. 8^{vb}

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

128 Relentlessly ♩ = 152

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

T.T. *ff*

Gong *ff*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

48203S

139 140 141 142 143

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Cowbell

Picc. as written

div.

ff

