



Structures

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$ Clarinet
- 4 2nd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 5 E $\flat$ Alto Saxophone
- 2 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 4 1st B $\flat$ Trumpet
- 4 2nd B $\flat$ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 3 Mallet Percussion
(Chimes/Xylophone, Bells or Optional Piano)
- 2 Timpani/Wind Chimes
(Tune: F, B $\flat$, C, F)
- 4 Percussion 1
(Large Rainstick(s)/Snare Drum/Woodblock,
Bass Drum/Claves)
- 4 Percussion 2
(Shaker/Suspended Cymbals [2],
Maracas/Triangle/Tambourine/Gong)

WORLD PARTS

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www.alfred.com/worldparts

- Horn in E $\flat$
- Trombone in B $\flat$ Bass Clef
- Trombone in B $\flat$ Treble Clef
- Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

The title of this piece is inspired by the legendary “Standing Stone” structures located near the village of Callanish (Calanais) on the Isle of Lewis in the Outer Hebrides, or Western Isles, of Scotland. Known variously as the Standing Stones, the Callanish Stones, or the “Hebrides Stonehenge,” the formation consists of an arrangement of dozens of huge stones in the form of a cross with a circle in the middle.

Dating from approximately 2900–2600 B.C., this mysterious site and its original purpose have long been the source of conjecture and speculation. As local legend has it, “when the giants of old who lived on the island refused to be Christianized, St. Kieran turned them into stone.” Another more commonly held belief says “when the sun rose on midsummer morn, the ‘shining one’ walked along the stone avenue,” supporting the notion that the Standing Stones were in fact some type of early astronomical observatory.

To this day, the Standing Stones continue to intrigue and fascinate people. Each year, thousands of visitors travel to the Isle of Lewis to observe the silent, inscrutable majesty of these monolithic structures.

NOTES TO THE CONDUCTOR

The opening measures should be very mysterious, atmospheric, and ethereal, musically depicting the fog creeping in from the sea and enveloping the Scottish coastline.

In measures 20–28, pay careful attention to dynamic levels, particularly crescendi and decrescendi. Measures 38–43 should be played very aggressively, and should crescendo dramatically from piano to fortissimo.

Beginning at measure 56 the flutes, clarinets, and xylophone should keep their ostinato figure soft and light, but retain drive and energy at the same time. Additionally, this figure should be dynamically “under” the trumpet line at measure 60.

In measures 64–66, it is important that the bassoon, bass clarinet, and low brass carefully observe their indicated dynamic fluctuations. In measures 70–77, the entire ensemble should work to sustain and control the long and progressive crescendo that builds to major impact with the fortissimo in measure 77.

Finally, from measure 78 to the end, students should carefully observe all the various dynamic levels present. Proper dynamic contrast is very important to the success of the concluding measures of the piece.

Roland Barnett

Structures

FULL SCORE
Approx. Duration - 3:30

By Roland Barrett (ASCAP)

Mysteriously $\text{♩} = 80$

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Chimes/Xylophone,
Bells or Optional Piano)

**Timpani/
Wind Chimes**

Percussion 1
(Large Rainstick(s)/
Snare Drum/Woodblock,
Bass Drum/Claves)

Percussion 2
(Shaker/Suspended
Cymbals [2], Maracas/
Triangle/Tambourine/Gong)

Chimes mf

Tune: F, B♭, C, F

Bells (or opt. Piano) mp

Large Rain Stick(s) mp

Shaker/Maracas mp

1 2 3 4

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mp3
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Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mp

7

7

5 6 7 8 9 10

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

One Player (muted)
mp

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11 12 13 14 15 16

Susp. Cym.

Fl. *mf* *p* *f* *p*

Ob. *mf* *p* *f* *p*

Bsn. *mf* *p* *f* *p*

1 Cls. *mf* *p* *f* *p*

2 Cls. *mf* *p* *f* *p*

B. Cl. *mf* *p* *f* *p*

A. Sax. *mf* *p* *f* *p*

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

Bar. Sax. *mf* *p* *f* *p*

1 Tpts. *mf* *p* *f* *p*

2 Tpts. *mf* *p* *f* *p*

Hn. *mf* *p* *f* *p*

Tbn. *mf* *p* *f* *p*

Bar. *mf* *p* *f* *p*

Tuba *mf* *p* *f* *p*

Mlt. Perc. Chimes *p* *f*

Timp.

Perc. 1

Perc. 2 *mf* *p* *f*

23 24 25 26 27 28

29

One or Two Players

Fl.

mp

Ob.

Bsn.

1

2

Cls.

mp

B. Cl.

A. Sax.

mp

One Player

T. Sax.

Bar. Sax.

29

1

2

Tpts.

mp

Hn.

Tbn.

Bar.

Tuba

Bells (or opt. Piano)

Mlt. Perc.

mp

Wind Chimes

Timp.

p

Perc. 1

Triangle

Perc. 2

mp

29 30 31 32 33 34

38 Aggressively ♯ = 148

S. D. (snare off or opt. Tenor Dr. or Floor Tom)

Fl. *All* *mp*

Ob. *mp*

Bsn. *(cresc.)*

1 *All* *mp*

2 *mp*

B. Cl. *(cresc.)*

A. Sax. *All* *p cresc. poco a poco*

T. Sax. *p cresc. poco a poco*

Bar. Sax. *p cresc. poco a poco*

1 *All (open)* *p cresc. poco a poco*

2 *p cresc. poco a poco*

Hn. *p cresc. poco a poco*

Tbn. *p cresc. poco a poco*

Bar. *(cresc.)*

Tuba *(cresc.)*

Mlt. Perc.

Timp. *(cresc.)*

Perc. 1 *(cresc.)*

Perc. 2 *Susp. Cym.*

p

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 *ff*

2 *ff*

Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1 *ff*

2 *ff*

Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Bells

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

(snare on)

B.D.

p *ff*

44 45 46 47 48

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *ff*

Fl. 56

Ob.

Bsn.

1

Cls. *p*

2 *p*

B. Cl. *pp*

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 56

2

Hn.

Tbn. *pp*

Bar. *pp*

Tuba *pp*

Mlt. Perc.

Xylophone *p*

Timp.

Perc. 1 Woodblock *p*

Claves

2 Susp. Cyms. (play on dome with light wooden stick)

Perc. 2 *p*

Tambourine (lay flat & play lightly w/snare sticks)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

59 60 61 62

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FL.

Ob.

Bsn.

1

2

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

63 64 65 66

[illegible]

FL.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Temp.

Perc. 1

Perc. 2

[illegible]

Fl.

Ob.

Bsn.

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes

Timp.

Perc. 1

Perc. 2

Gong

rit.

f

mf

p

ff

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84

85

86

87

88

89

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[illegible]

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Chimes

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Opt. div.

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