



Scirocco

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 6 E $\flat$ Alto Saxophone
- 4 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 8 B $\flat$ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B $\flat$ Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Chimes/Bells)
- 1 Optional Timpani
(Tune: B $\flat$, C)
- 3 Percussion 1
(Snare Drum/Shaker, Bass Drum)
- 4 Percussion 2
(Suspended Cymbal/Woodblock/Cowbell,
Triangle/Tambourine/Wind Chimes)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E $\flat$
- Trombone/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, *Scirocco*, comes from the name given to a Mediterranean wind that originates as a dry and dusty breeze in the Sahara Desert, accumulates moisture and velocity as it crosses the Mediterranean Sea, and often reaches hurricane speeds as it approaches Southern Europe.

The Scirocco (or Sirocco) frequently creates dusty and conditions along the northern coast of Africa, vicious storms in the Mediterranean Sea, and cool wet weather in Europe. The Scirocco's duration may vary from as short as twelve hours to as long as several days. Scirocco winds of up to one hundred kilometers per hour are most common during the autumn and spring, reaching their peak during the months of March and November.

NOTES TO THE CONDUCTOR

While the ensemble should strive for good drive and energy throughout, the accents should not be overdone—they should receive a slight amount of emphasis only. Additionally, care should be taken so that the snare drum and bass drum do not overbalance the winds—as their role is to provide good pulse and definition, they must guard against overpowering the ensemble.

At measures 3 and 5, the chimes should be prominent. In measures 26 through 32, the crescendi/decrescendi are very important to the success of the passage, and all players should concentrate on good breathing, regulation of air velocity, and control of intonation as they perform the various dynamic fluctuations. Additionally, it should be noted that the alto sax part does remain at *piano* in measures 26 through 31, and does not include the notated crescendi/decrescendi present in the other wind parts.

Measures 34 through 39 are intended to depict the Scirocco's gathering power. At measure 34, the aleatoric effect should begin with one flute, followed quickly by the remainder of the flute section, oboe, clarinets, alto saxes, trumpets, and horns. Each player should repeat the four-pitch motive as many times as possible in the allotted time. Additionally, it is vital that each player play the motive at a different speed, rhythm, and style—no two players should sound the same. The resulting effect should be extremely chaotic. All players should crescendo in volume, speed, and intensity, reaching the highest peak of frantic activity in measure 39. Finally, in measure 39, there should be no break in the chaos as players prepare to resume normal activity in measure 40.

Roland Barrett

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Scirocco

FULL SCORE
Approx. Duration - 2:00

By Roland Barrett (ASCAP)

Driving ♩ = 124

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Chimes/Bells)

Optional
Timpani

Percussion 1
(Snare Drum/Shaker,
Bass Drum)

Percussion 2
(Suspended Cymbal/
Woodblock/
Cowbell, Triangle/
Tambourine/
Wind Chimes)

Driving ♩ = 124

Chimes

Tune: B♭, C

S.D.
B.D.

Susp. Cym.

Trgl.

1 2 3 4

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

5 6 7 8 9

18

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb.

mf

18

19

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

20 21 22 23 24

38302S

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

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

Cl. *mf* *p* *mf* *p* *mf*

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

A. Sax. *mf*

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

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

Tpt. *mf* *p* *mf* *p* *mf*

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

Tbn./Bar./Bsn. *p* *mf* *p* *mf*

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

Mlt. Perc. *p* *mf*

Timp.

Perc. 1

Perc. 2

34

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p* *mp* *mf*

A. Sax. *p*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp* *mf*

34

Tpt. *p*

Hn. *p*

Tbn./Bar./Bsn. *p* *mp*

Tuba *p* *mp* *mf*

Hand Claps *p* *mp* *mf*

Mlt. Perc. *p* *mp* *mf*

Hand Claps *p* *mp* *mf*

Timp. *p* *mp* *mf*

Perc. 1 rim clicks *p* *mp* *mf*

Perc. 2 rim clicks *p* *mp* *mf*

Susp. Cym. on crown (wooden stick) *mf*

Tamb. *mf*

34 35 36 37 38

*Begin this aleatoric passage with one flute, then quickly add in the remainder of the flute section, followed by oboe, clarinets, alto saxes, trumpets, and horns. Each player should repeat the motive as many times as possible in the allotted time. Additionally, each player should play the motive at a different speed, rhythm, and style—no two players should sound the same. The resulting effect should be extremely chaotic. All players should crescendo in volume, speed, and intensity, reaching the highest peak of frantic activity in measure 39. Then, in measure 39, there should be no break in the action or diminishing of intensity as players prepare to resume normal activity in measure 40.

42

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

This musical score page contains measures 44 through 48. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is B-flat major (two flats). The score is written for five systems of staves. A large red diagonal watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid across the center of the page.

44 45 46 47 48

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

49 50 51 52 53

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

54 55 56 57 58 59

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