

Ritual Images

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 1
(Bells/Xylophone/Marimba)
- 3 Mallet Percussion 2
(Chimes/Bells/Xylophone)
- 1 Timpani
- 4 Percussion 1
(Triangle/Tom-Toms [2]/Snare Drum,
Bass Drum/Suspended Cymbal)
- 4 Percussion 2
(Suspended Cymbal/Crash Cymbals/
Woodblock/Gong/Tambourine,
Rainstick or Shaker/Sleigh Bells/Hot Rods
or Brushes/Woodblock)

WORLD PARTS

Available for download from
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

Various sources define *ritual* as a group or set of actions, performed primarily for their symbolic value. The purposes of rituals are greatly varied, and are a feature of nearly all known human societies.

NOTES TO THE CONDUCTOR

The opening passage (measures 1 through 15) should have a very lonely, haunting, and melancholy feel.

In measures 16 through 20, the dynamic fluctuation is very important to the success of the passage. All players should concentrate on breath support and careful control of intonation as they perform the crescendo leading up to measure 20 as well as the subsequent decrescendo to *mp* at the end of the measure.

In measure 25, the bass drum entrance should be almost inaudible.

At measure 27, the ensemble should strive for a very bold and powerful effect, and the 2 toms part must be heard. In contrast, measure 35 should have a very light feel.

In measures 45 through 54, the snare drum part should not be too loud—the performer should strive to provide good pulse and definition, but should not overpower the winds.

At measure 55, the Percussion 2 part specifies that the player use *Hot Rods* on a snare drum—wire brushes may be substituted if *Hot Rods* are not available. In measures 57 through 59 and 63 through 65, the chime part is very important and must be prominent. At measure 71, while the Mallet Percussion 2 part calls for bells, it should be noted that only one set of bells is necessary for the performance of this piece.

At measure 92, the crescendo in the bass drum should be very pronounced, leading to dramatic impact at measure 93.

Finally, all players should pay careful attention to the key change at measure 100.

Best wishes for a musical performance.

Roland Barrett

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Ritual Images

FULL SCORE
Approx. Duration - 4:30

By Roland Barrett (ASCAP)

Flowing ♩ = 92

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Flowing ♩ = 92

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion 1
(Bells/Xylophone/Marimba)

Mallet Percussion 2
(Chimes/Bells/Xylophone)

Timpani

Percussion 1
(Triangle/Tom-Toms [2]/
Snare Drum, Bass Drum/
Suspended Cymbal)

Percussion 2
(Suspended Cymbal/
Crash Cymbals/Woodblock/
Gong/Tambourine, Rainstick
or Shaker/Sleigh Bells/Hot
Rods or Brushes/Woodblock)

Bells

mf

Tune: G, C, D, E♭

Trgl.

mf

Susp. Cym.

pp

Wind Chimes

mp

1 2 3 4 5

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38337S


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6 Solo *mf*

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

6

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

The musical score for measures 6 through 10. The Flute (Fl.) part begins with a solo in measure 6, marked with a box containing the number 6 and the dynamic *mf*. The solo consists of a series of eighth and sixteenth notes, ending with a long note in measure 9. The Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), and Tuba parts are all silent, indicated by a flat line. The Mallet Percussion 1 (Mlt. Perc. 1) part has a rhythmic pattern of eighth notes. The Mallet Percussion 2 (Mlt. Perc. 2) part is silent. The Timpani (Timp.) part is silent. The Percussion 1 (Perc. 1) part has a rhythmic pattern of eighth notes. The Percussion 2 (Perc. 2) part has a rhythmic pattern of eighth notes.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

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11 12 13 14 15

Fl. *All* *mp* *rit.* *mf* *mp*

Ob. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

1 Cls. *mp* *mf* *mp*

2 Cls. *mp* *mf* *mp*

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

A. Sax. *mp* *mf* *mp*

T. Sax. *mp* *mf* *mp*

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

1 Tpts. *mp* *mf* *mp*

2 Tpts. *mp* *mf* *mp*

Hn. *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Bar. *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Susp. Cym.

pp *mf*

21 **A tempo**

Solo

mf

Fl.

Ob.

Bsn.

1

Clas.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

mp

Mlt. Perc. 2

Timp.

Perc. 1

Trgl.

mf

Rainstick (or Shaker)

p

p

p

p

p

pp

Chimes

p

pp

B.D.

pp

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21 22 23 24 25 26

27 Powerfully ♩ = 92

Fl. *ff* *All*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *ff*

Perc. 1 *ff* 2 Toms

Perc. 2 *ff*

Cr. Cyms. *ff*

35 Lightly ♩ = 144

Fl. *f* *mf* *mp* *div.*

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

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

1 Cls. *f* *mf* *mp*

2 Cls. *f* *mf* *mp*

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

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

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

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

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

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

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

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

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

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

Mlt. Perc. 1 *f* *mf* *mp* *Xylophone*

Mlt. Perc. 2 *f* *mf* *mp*

Timp. *f* *mf* *mp*

Perc. 1 *f* *mf* *mp* *Susp. Cym. (quick scrape from crown to edge with penny)* *p*

Perc. 2 *f* *mf* *mp* *Susp. Cym. (wooden stick on crown)*

Sleighbells *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

45

45

p

mf

mf

mf

p

mf

p

mf

p

mf

p

mf

S.D.

mp

46

Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Susp. Cym.

pp

ff

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55

Fl.

Ob.

Bsn.

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

55

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1 *mp* Marimba or Xylophone

Mlt. Perc. 2 *mf* Chimes

Change: G to B $\flat$

Timp.

Perc. 1 *mf* 2 Toms

Woodblock

Perc. 2 *mp* Hot Rods or Brushes (lightly) on Snare Drum

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55 56 57 58 59

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

mp

mf

mf

60 61 62 63 64

Perc. 2

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 *mf*

Tpts. *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. 1

Mlt. Perc. 2 *mp*

Timp. *mf*

Perc. 1

Perc. 2 *Susp. Cym.*

pp

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70

71

72

73

Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Adagio ♩ = 68

In Stand

Chimes

Gong

f

p

mp

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74 75 76 77 78 79

80

Fl.

Ob.

Bsn.

mp

1

Cls.

2

B. Cl.

mp

A. Sax.

div.

mp

T. Sax.

mp

Bar. Sax.

mp

80

1

Tpts.

2

Hn.

Tbn.

mp

Bar.

mp

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Trgl.

Perc. 1

mp

Perc. 2

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Bells

Chimes

Wind Chimes

mp

p

mp

pp

ff

fp

p

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Maestoso ♩ = 68

96 Lightly ♩ = 144

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Maestoso ♩ = 68

Play out

96 Lightly ♩ = 144

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

B.D.

Gong

Xylophone

Woodblock

$p < ff$

p

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92 93 94 95 96 97

FL.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Temp.

Perc. 1

Susp. Cym.

Perc. 2

38337S

98

99

100

101

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

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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. 1

Mlt. Perc. 2

Timp.

Perc. 1

strike, then immediately choke

Perc. 2

fff (do not let ring
past winds' release)