

# CHROMATIC COMEDY

**CLARENCE BARBER**

(b. 1951)

**FOR CONCERT BAND**

## Instrumentation

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1 Full Score	2 E $\flat$ Alto Saxophone 1	2 Euphonium B.C.
3 Flute 1	2 E $\flat$ Alto Saxophone 2	2 Euphonium T.C.
3 Flute 2	2 B $\flat$ Tenor Saxophone	4 Tuba
2 Oboe	1 E $\flat$ Baritone Saxophone	1 Snare Drum
2 Bassoon	4 B $\flat$ Trumpet 1	2 Crash Cymbals, Bass Drum
6 B $\flat$ Clarinet 1	4 B $\flat$ Trumpet 2	1 Orchestra Bells
6 B $\flat$ Clarinet 2	4 F Horn	
2 B $\flat$ Bass Clarinet	3 Trombone 1	
	3 Trombone 2	

## ABOUT THE COMPOSER

**Clarence Barber** taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the managing editor of the new products division of LudwigMasters Publications, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain

County Community College. His compositions have been played around the world, including many written for his students at Midview and for members of the United States Air Force and Army Bands, and members of the Cleveland Orchestra. As a percussionist, he has been a member of the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, Virginia Grand Military Band, Strongsville Community Band, and the Patriots Symphonic Band.

## PROGRAM NOTES

Teaching chromatic fingerings to young wind players is always a struggle. Once they learn a fingering, they're so often reluctant to realize

that there may be another way of performing a particular pitch...even if it's an easier way! The best way to do it? Why, make it fun, of course!

## PERFORMANCE SUGGESTIONS

Chromatic fingerings are an important developmental skill for young players. Teach the proper chromatic fingerings as early as possible so that students may develop both the knowledge of when to use them and confidence and skill in their usage. This particular work emphasizes two of the most important chromatic fingerings for clarinets and saxophones.

It can be fun to have students play measures 42–43 over and over again, ignoring the conductor's attempts to continue. Remind them to breathe occasionally! They may play the fingers as fast or as slow as they wish. A big cue to the percussion section (everyone should hit something!) for the "atomic bomb" in measure 44 will startle them into paying attention. When the laughter dies, continue at measure 45.

For my granddaughter Paige and the 2016-2017 Field Middle School Seventh Grade Band (Brimfield, OH), Denise Soulsby, Conductor

# CHROMATIC COMEDY

Clarence Barber (ASCAP)

Allegro ♩ = 112 - 120

Flute 1/2

Oboe

Bassoon

B♭ Clarinet 1/2

B♭ Bass Clarinet

E♭ Alto Saxophone 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1/2

F Horn

Trombone 1/2

Euphonium

Tuba

Snare Drum

Crash Cymbals

Bass Drum

Orchestra Bells

6 9

Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

B<sup>b</sup> Cl. 1/2

B. Cl. *mf*

A. Sax. 1/2

T. Sax. *mf*

Bar. Sax. *mf*

6 7 8 9 10

Tpt. 1/2 *mf*

Hn. *mf*

Tbn. 1/2 *mf*

Euph. *mf*

Tba. *mf*

S. D. *mf*

Cr. Cym. B. D. *mf*

Bells

11

Fl. 1/2 *a2*

Ob.

Bsn.

B $\flat$  Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

11 12 13 14 15 16

Tpt. 1/2 *a2*

Hn.

Tbn. 1/2

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Bells



Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

B<sup>b</sup> Cl. 1/2 *mf* a2

B. Cl. *mf*

A. Sax. 1/2 *mf* a2

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1/2 *mf* a2

Hn. *mf*

Tbn. 1/2 *mf* a2

Euph. *mf*

Tba. *mf*

S. D. *mf*

Cr. Cym. B. D. *mf*

Bells *mf*

23 24 25 26 27 28



36

35

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1/2

B. Cl.

*a2*

A. Sax. 1/2

T. Sax.

Bar. Sax.

*a2*

35 36 37 38 39 40

Tpt. 1/2

Hn.

Tbn. 1/2

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Bells

*f*



46

Fl. 1  
2

Ob.

Bsn.

B<sup>b</sup> Cl. 1  
2

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

46 47 48 49 50

Tpt. 1  
2

Hn.

Tbn. 1  
2

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Bells

51

Fl. 1/2

Ob.

Bsn.

B<sup>b</sup> Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

51 52 53 54 55

Tpt. 1/2

Hn.

Tbn. 1/2

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Bells