

CIMARRON SUNSET

Roland Barrett

Instrumentation

1 - Conductor's Full Score	3 - F Horn
8 - Flute	2 - Trombone 1
2 - Oboe	2 - Trombone 2
1 - Bassoon	2 - Baritone/ Euphonium
4 - B \flat Clarinet 1	2 - Baritone T.C.
4 - B \flat Clarinet 2	3 - Tuba
2 - B \flat Bass Clarinet	1 - Bells
6 - E \flat Alto Saxophone	1 - Chimes
2 - B \flat Tenor Saxophone	3 - Percussion
1 - E \flat Baritone Saxophone	Suspended Cymbal
4 - B \flat Trumpet 1	Triangle
4 - B \flat Trumpet 2	Wind Chimes

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As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

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The Composer

Dr. Roland Barrett is currently a member of the music theory faculty at the University of Oklahoma. He joined the theory department in the fall of 2001 after serving the previous 16 years as assistant director of bands. In addition to teaching various undergraduate and graduate level music theory courses, Dr. Barrett continues his role as music arranger for the famed Pride of Oklahoma marching band.

Dr. Barrett is a nationally recognized composer and arranger, with over 100 published original works and arrangements for symphonic band, various chamber ensembles, and marching band. His compositions have received numerous performances at The Midwest Clinic, and are regularly programmed by all-state and all-region bands. Dr. Barrett is a three-time recipient of the annual ASCAP Plus award, and is a former recipient of the Michael Hennagin memorial scholarship in composition at the University of Oklahoma.

About the Music

Because of federal litigation in 1850, the state of Texas ceded to the U.S. government a large tract of land it had claimed since its days as a Republic. This 34-½ x 167-mile rectangle, the present-day panhandle of the state of Oklahoma, was known as the Cimarron Territory.

Throughout the years, the Cimarron Territory has had many titles: Cimarron Strip, Public Land Strip, No-Man's Land, and Robbers' Roost. (This last name emerged because the territory's independence from state and territorial government—and law enforcement—made it notorious throughout the American Southwest as a haven for outlaws, cattle rustlers, gamblers, and various other desperadoes and lawbreakers.) Eventually, the Oklahoma Organic Act, passed by Congress in 1890, attached the Cimarron Territory to the Oklahoma Territory. Oklahoma later achieved statehood in November of 1907.

Although the reputation and demeanor of some of its early inhabitants gave the territory a somewhat rough-and-rowdy image, its land has always been blessed with a simple and stunning beauty—a sense of power and expanse, enormous vistas, and spectacular sunsets. *Cimarron Sunset*, with its simple but beautiful melody, is an attempt to depict the quiet, natural elegance of this land.

This piece is intended to serve as a study in tone production, artistic phrasing, and breath support. It should be played smoothly and gracefully; the conductor should resist any temptation to rush or hurry through the work. Observance of the suggested tempo and dynamic fluctuations will greatly contribute to its artistry.

At measure 10, the horn solo (cued in trumpet 1) should begin very softly, then crescendo. At measure 16, bells should be slightly softer than flutes; a medium hard mallet is suggested. In measure 29, it is important that the “no breath” instruction be observed; measure 29 should flow directly and continuously into measure 30. At measure 33, remind trombones to observe the tenuto markings, playing in a smooth and connected fashion. There is an important key change at measure 49, the final full statement of the melody. Throughout, players should work toward smooth and tapered releases.

Roland Barrett

CIMARRON SUNSET

ROLAND BARRETT
(ASCAP)

Peacefully (♩ = 76)

The score is for a 3/4 time piece in B-flat major, marked "Peacefully" with a tempo of 76 beats per minute. The instrumentation includes Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombones (1 and 2), Baritone/Euphonium, Tuba, Bells, Chimes, and Percussion (Suspended Cymbal, Triangle, Wind Chimes). The flute and clarinets have melodic lines starting with a *pp* dynamic and a hairpin crescendo to *p*. The percussion part includes a suspended cymbal with a *mp* dynamic and triangle/wind chimes with a *pp* dynamic. A large red watermark "Preview Only" is overlaid diagonally across the score.

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Bells

Ch.

Perc.

5 6 7 8 9 10

Hn. Solo
mute

Solo

pp

pp

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Bells

Ch.

Perc.

p

p

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17 Slightly faster (♩ = 80)

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

end Solo 17 Slightly faster (♩ = 80)

1 Tpts.

2 Tpts.

Hn. end Solo *mp* tutti

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Bells *mp*

Ch. *mp*

Perc. Triangle *mp* *sim.*

16 *pp* *mp* 18 19 20

Fl. *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

1 Cls. *cresc.*

2 Cls. *cresc.*

B. Cl. *cresc.*

A. Sax. *cresc.*

T. Sax. *cresc.*

B. Sax.

1 Tpts.

2 Tpts.

Hn. *cresc.*

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Bells *cresc.*

Ch.

Perc.

21 22 23 24 25

cresc.

Fl. no breath *mf*

Ob. no breath *mf*

Bsn. no breath *mf*

1 Cls. no breath *mf*

2 Cls. no breath *mf*

B. Cl. no breath *mf*

A. Sax. no breath *mf*

T. Sax. no breath *mf*

B. Sax.

1 Tpts.

2 Tpts.

Hn. no breath *mf*

1 Tbps.

2 Tbps.

Bar./ Euph.

Tuba

Bells *mf*

Ch.

Perc.

26 27 28 29 30

33 Slightly faster (♩ = 84)

Fl. *p*

Ob. *p*

Bsn. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax.

33 Slightly faster (♩ = 84)

1 Tpts.

2 Tpts.

Hn. *p*

1 Tbps. *p*

2 Tbps. *p*

Bar./Euph. *mp* *p*

Tuba

Bells *mp*

Ch.

Perc.

31 *mp* 32 33 34 35 36

49 Tempo I

Fl. *mp* *f*

Ob. *p* *f*

Bsn. *p* *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

1 Tpts. *mp* *f*

2 Tpts. *mp* *f*

Hn. *p* *f*

1 Tbns. *p* *f*

2 Tbns. *p* *f*

Bar./Euph. *p* *f*

Tuba *p* *f* *div.*

Bells *mp* *f*

Ch. *f*

Perc. *Tri.*

Sus. Cym. 48 *p* *f* 50 51 52 *p*



Fl. *rit.* *ff*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff* *rit.*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

1 Tbns. *ff*

2 Tbns. *ff*

Bar./ Euph. *ff*

Tuba *ff*

Bells *ff*

Ch. *ff*

Perc. *mp* *ff*

58 59 60 61 62

65 Slightly slower (♩ = 72)

The image displays a page of a musical score for an orchestra, specifically measures 63 through 67. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbns. 1 & 2 (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Bells, Ch. (Chimes), and Perc. (Percussion). The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo/mood marking is '65 Slightly slower (♩ = 72)'. The dynamic marking 'mp' (mezzo-piano) is indicated for many of the instruments. A large red watermark 'Preview Only' is overlaid diagonally across the page. At the bottom, there are measure numbers 63, 64, 65, 66, and 67, with dynamic markings 'mf' and 'mp' below them.

Fl. *p* *pp* div.

Ob. *p*

Bsn. *pp*

1 Cls. *p* *pp* div.

2 Cls. *p* *pp*

B. Cl. *pp*

A. Sax. *p*

T. Sax. *p*

B. Sax.

1 Tpts. Hn. Solo mute *mp* *pp*

2 Tpts.

Hn. Solo *mp* *pp*

1 Tbn. *pp*

2 Tbn. *pp*

Bar./Euph. *pp*

Tuba div. *pp*

Bells

Ch. *pp*

Perc. Tri. *pp*

68 69 70 71 72 *pp* 73