

**ROSWELL, 1947**

Roland Barrett

**Instrumentation**

- |                                  |                         |
|----------------------------------|-------------------------|
| 1 - Conductor's Full Score       | 2 - Baritone T.C.       |
| 4 - Flute 1                      | 4 - Tuba                |
| 4 - Flute 2                      | 3 - Mallet Percussion 1 |
| 2 - Oboe                         | Vibraphone              |
| 2 - Bassoon                      | Xylophone               |
| 6 - B $\flat$ Clarinet 1         | Bells                   |
| 6 - B $\flat$ Clarinet 2         | 2 - Mallet Percussion 2 |
| 2 - B $\flat$ Bass Clarinet      | Chimes                  |
| 2 - E $\flat$ Alto Saxophone 1   | Wind Chimes             |
| 2 - E $\flat$ Alto Saxophone 2   | 1 - Timpani             |
| 2 - B $\flat$ Tenor Saxophone    | 3 - Percussion 1        |
| 2 - E $\flat$ Baritone Saxophone | Wood Block              |
| 3 - B $\flat$ Trumpet 1          | Triangle                |
| 3 - B $\flat$ Trumpet 2          | Bass Drum               |
| 2 - F Horn 1                     | Tambourine              |
| 2 - F Horn 2                     | Snare Drum              |
| 3 - Trombone 1                   | 3 - Percussion 2        |
| 3 - Trombone 2                   | Gong                    |
| 2 - Baritone/<br>Euphonium       | Suspended Cymbal        |
|                                  | Tom-toms                |
|                                  | Water Gong              |

FJH is now using a high-speed sorting system for parts.  
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.  
Frank J. Hackinson



## 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.

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## About the Music

One of the more intriguing stories of 20th-century American folklore continues to be the infamous Roswell Incident of 1947. According to this legend, there were dozens of UFO sightings across a large area of the western United States during a two-week period in late June and early July of 1947. Then, on the morning of July 3, a rancher near Roswell, New Mexico, made a remarkable discovery. While riding across his land on horseback, he came upon what appeared to be some kind of crash site: a shallow trench, several hundred feet long, had been gouged into the New Mexico landscape, and was littered with numerous chunks of what seemed to be a very unusual type of metal.

The rancher's neighbors, after seeing the strange debris, urged him to report his findings to authorities. He contacted the local sheriff, who then relayed information to the U.S. Air Force. The rest of the story is a spectacular and controversial tale, complete with alleged live extraterrestrial sightings, alien autopsies, government cover-ups, wild conspiracy theories, and the like. *Roswell, 1947*, with its simple but effective special devices and extended techniques, retells this fascinating American story: the desert night, the arrival, the ensuing chaos, the beauty of all life forms, and the final desperate attempts to return home to loved ones.

Following is a listing of the various devices and techniques used in this piece.

**Cymbal/Timpani Pedal Gliss.** — effect produced by placing medium or large suspended cymbal dome-side down on center of timpani head and rolling directly on cymbal while slowly raising pitch up and down with pedal.

**Humming/Singing** — openmouthed “ah,” closemouthed “hmm,” or combination. Assign equal number of voices on both concert E $\flat$  and B $\flat$ , which are transposed in students’ parts.

**Prepared Vibraphone** — vibraphone with pennies on specified notes. Place pennies directly over node (point at which cord runs through bar) farthest away from player’s body to produce a rattling effect. Prepare notes from measures 69–80 (D, F, A $\flat$ , A, D $\flat$ , D, and F) at beginning, and B $\flat$  after measure 11.

**Timbral Trill** — type of wavering effect in which tone quality or timbre of note is varied. Pitch fluctuates slightly, but not to the extent of a half step or whole step. Recommended timbral trill fingerings are as follows:

flute 1, 4th-space E $\flat$ : C key depressed, D and D $\sharp$  trill keys depressed.  
Slowly trill thumb B $\flat$  key.

flute 2, 3rd-line B $\flat$ : Finger B $\flat$  normally. Slowly trill left-hand–3rd-finger G key.

clarinet 1, 3rd-space C: Finger C normally. Slowly trill thumb register key without closing completely.

clarinet 2, 1st-space F: Finger F normally. Slowly trill right-hand–index-finger E $\flat$  trill key on side toward bottom of top joint.

**Tuned Water Crystals** — two stemmed water glasses with proper amount of water necessary to produce concert E $\flat$  and B $\flat$ , played by rubbing wet index finger around rim of glass in circular motion. Optional music written in alto saxophone part.

**Water Gong (or Cymbal)** — a small gong (or medium cymbal) suspended from a rope or cord, hung vertically or perpendicular to the floor. While holding the rope or cord with one hand, strike the gong (or cymbal) with a mallet. As the instrument begins to sound, lower it into a tub of water. Experiment to determine how far and quickly the instrument should be plunged into the water.

**Wind Noises** — noises produced by blowing air through instrument without sounding actual pitches. Plastic grocery bags slowly shaken with one hand may also be used, producing windlike rustling sounds.

In addition to helping convey the message of this piece, it is hoped that these special devices will challenge and encourage students to be creative, and urge them to think outside the norm.

Roland Barrett





accel.

Fls. 1 2

Ob.

Bsn. *play mp cresc. f*

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax. *play mp cresc. f*

B. Sax. *play f*

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 *play mp cresc. f*

Bar./ Euph. *f*

Tuba *f*

Mit. Perc. 1 Xylophone *f*

Mit. Perc. 2

Timp. *mp pedal gliss. down to Eb f (A to F) mp cresc.*

Perc. 1

Perc. 2

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21 Forcefully (♩ = 160)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

21 Forcefully (♩ = 160)

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./Euph.

Tuba

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc. 1

Perc. 2

Wood Block

Gong

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./Euph.

Tuba

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc. 1

Perc. 2

27 28 29 *f* 30 31 32



37

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2

Bar./  
Euph.

Tuba

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc. 1

Perc. 2

2 Tom-toms

*f*

33 34 35 36 37 38

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./Euph.

Tuba

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc. 1

Perc. 2

39 40 41 42 43 44 *f*

This page contains a musical score for a full orchestra, spanning measures 45 to 50. The instruments listed on the left are:

- Fls. 1 & 2
- Ob.
- Bsn.
- Cls. 1 & 2
- B. Cl.
- A. Saxes 1 & 2
- T. Sax.
- B. Sax.
- Tpts. 1 & 2
- Hns. 1 & 2
- Tbns. 1 & 2
- Bar./Euph.
- Tuba
- Mit. Perc. 1
- Mit. Perc. 2
- Timp.
- Perc. 1
- Perc. 2

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Sus. Cym.

51 52 54 55 56

*mp* *ff* *mp* *ff* *mp* *ff* *mp*

rit.

Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cls. 1 2 *f* *mf*

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

A. Saxes 1 2 *mf* *mp*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2 *mf* *mp*

Hns. 1 2 *mp* *p*

Tbns. 1 2 *mp* *p*

Bar./Euph. *mp* *p*

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

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *f* (Eb to D, Bb to C)

Perc. 1

Perc. 2

57 *f* 58 59 60 61 62

57 *f*

58

59

60

61

62

65 Calmly (♩ = 68)

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 *mp*

B. Cl. *pp* *mp*

A. Saxes. 1 2

T. Sax.

B. Sax.

65 Calmly (♩ = 68)

Tpts. 1 2

Hns. 1 2 *pp* a2

Tbns. 1 2 *pp*

Bar./ Euph. *pp*

Tuba *pp*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1 *mf* Triangle let ring

Perc. 2

Fls. 1 <sup>a2</sup>

2 *mf*

Ob. *mf*

Bsn.

Cls. 1

2

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

Tpts. 1

2

Hns. 1

2

Tbns. 1

2

Bar./ Euph.

Tuba

Mlt. Perc. 1 Prepared Vibraphone\* w/soft mallets - motor on slow speed *mf*

Mlt. Perc. 2

Timp. (B<sup>♯</sup> to C, E<sup>♭</sup> to D)

Perc. 1

Perc. 2 Water Gong or Cymbal\* *mp*

69 \*Refer to page 3 for further description.

Fls. 1  
2

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2

Bar./  
Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

74 *mp* 75 76 77 *mp* 78



Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./Euph.

Tuba

Milt. Perc. 1

Milt. Perc. 2

Timp.

Perc. 1

Perc. 2

79 80 81 82 83 84

*mf*

*mf*

*mp*

*pp*

*pp*

*mf*

*p* *cresc.*

*a2*

*p*

*mf*

*p* *cresc.*

*st. mute*

*mp*

*open*

*mp*

*open*

*mp*

*a2*

*p*

*mf*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*pp* *cresc.*

*B.D.*

*pp*

*Sus. Cym.*

*pp*

85

Fls. 1 2 *ff* *mp*

Ob. *ff* *mp*

Bsn. *ff* *mp*

Cls. 1 2 *ff* *mp*

B. Cl. *ff* *mp*

A. Sax. 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

85

Tpts. 1 2 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 *ff* *mp*

Bar./ Euph. *ff* *mp*

Tuba *ff* *mp*

Mit. Perc. 1

Mit. Perc. 2 *ff* *mp*

Timp. *ff* *pp* *ff* *mp*

Perc. 1 *ff* *pp* *ff* *ff* *mp*

Perc. 2

85 *ff* 86 *pp* 88 89 90

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

91 92 93 94 95 96

Sus. Cym. w/S.D. stick on dome

*pp*

98 Driving (♩ = 160)

Fls. 1 2 *mp*

Ob.

Bsn. *mp*

Cls. 1 2 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

98 Driving (♩ = 160)

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 *mp*

Bar./Euph. *mp*

Tuba

Mit. Perc. 1 Bells *mp*

Mit. Perc. 2 *mp*

Timp. *mp*

Tambourine

Perc. 1 *mp*

Perc. 2

98 *mp* 99 100 101 102

This musical score page contains parts for the following instruments:

- Fls. (Flutes) 1 & 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1 & 2
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones) 1 & 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1 & 2
- Hns. (Horns) 1 & 2
- Tbn. (Tubas) 1 & 2
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Mlt. Perc. 1 (Mild Percussion 1)
- Mlt. Perc. 2 (Mild Percussion 2)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score covers measures 103 through 107. A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".



This musical score is for a full orchestra and includes parts for the following instruments:

- Flutes (1, 2)
- Oboe
- Bassoon
- Clarinets (1, 2)
- Bass Clarinet
- Alto Saxophone (1, 2)
- Tenor Saxophone
- Bass Saxophone
- Trumpets (1, 2)
- Horns (1, 2)
- Trombones (1, 2)
- Baritone/Euphonium
- Tuba
- Middle Percussion 1
- Middle Percussion 2
- Timpani
- Percussion 1
- Percussion 2

The score covers measures 113 through 117. Key features include:

- Measures 113-114:** Flutes, Oboe, Bassoon, Clarinets, Alto Saxophones, Tenor Saxophone, and Trombones all have a *cresc.* (crescendo) marking.
- Measure 114:** Flutes, Oboe, Bassoon, Clarinets, Alto Saxophones, Tenor Saxophone, and Trombones have a *p* (piano) marking.
- Measures 115-117:** Flutes, Oboe, Bassoon, Clarinets, Alto Saxophones, Tenor Saxophone, and Trombones have a *p* marking.
- Measures 116-117:** Flutes, Oboe, Bassoon, Clarinets, Alto Saxophones, Tenor Saxophone, and Trombones have a *pp* (pianissimo) marking.

A large red watermark reading "Preview Only" is overlaid diagonally across the entire page.

118

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

118

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

118 f 119 120 121 122 cresc.





Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2

Bar./  
Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

127 128 129 130

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

131 132 133 134

*mp* *ff*

w/mallets







Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2

Bar./  
Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Ch.  
*ff*

*ff*  
head

*f*

153 *mp* 154 *ff* 156 *mp* 157 *ff*

Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

158 *mp* 159 *fff* 160 161 162