

# SAHARA

Roland Barrett

## Instrumentation

- |                                  |   |
|----------------------------------|---|
| 1 - Conductor's Full Score       | 6 - Trombone  |
| 8 - Flute                        | 2 - Baritone/<br>Euphonium  |
| 2 - Oboe                         | 2 - Baritone T.C.   |
| 1 - Bassoon                      | 3 - Tuba  |
| 4 - B $\flat$ Clarinet 1         | 2 - Bells   |
| 4 - B $\flat$ Clarinet 2         | 4 - Percussion 1<br>Suspended Cymbal<br>Bass Drum or Log Drum<br>Claves or Wood Block |
| 2 - B $\flat$ Bass Clarinet      | 4 - Percussion 2<br>Tambourine<br>Wind Chimes<br>Bongos or Congas                     |
| 6 - E $\flat$ Alto Saxophone     |   |
| 2 - B $\flat$ Tenor Saxophone    |   |
| 1 - E $\flat$ Baritone Saxophone |   |
| 4 - B $\flat$ Trumpet 1          |   |
| 4 - B $\flat$ Trumpet 2          |   |
| 3 - F Horn                       |   |





## 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

The opening measures of the piece should be quiet and mysterious, and should crescendo dramatically to *mf* in measure 8. Measures 9–14 are an aleatoric passage. The section begins with a single flute, then spreads quickly throughout the remainder of the flutes, oboes, clarinets, alto saxophones, bells, tenor saxophones, and trumpets. Add instruments individually but quickly. Each player repeats the given cell *as many times as possible* before the downbeat at measure 15. Try a variety of styles — no two players should play the exact same tempo, nor the exact same style or articulation. The result *should* sound chaotic. The sound should continue until the downbeat at measure 15. The entire passage (measures 9–14) should last approximately 20–25 seconds (approximately 4 seconds per measure).

In measures 13–14, all instruments should execute a dramatic crescendo. At measure 27, flute, clarinet, alto saxophone, and trumpet should pay special attention to phrase markings and breathe accordingly. At measure 43, flute, oboe, clarinet, alto saxophone, and trumpet must not rush the consecutive quarter-note passages. In the bass drum part, the “x” notehead denotes rim. At measure 59, ensure that the dynamic level returns to *mf*. The final four measures consist of a subito *p* in measures 67–69 then a surprise *f* in the final measure.

Roland Barrett

## Overview

by Deborah A. Sheldon

Bars	Section	Comments
1–14	Introduction	The ♩ ♩ ♩ figure is dominant throughout the work and is featured prominently in the leisurely opening, in homophonic movement as well as in a question-answer sequence at 6–7. The subdued dynamics and connected articulation carries over into the aleatoric section at 9. The notes associated with the aleatory are the same as those used in the previous eight bars, and the sound pyramids down through the ensemble. Clear and direct cues are needed for accurate entrances. During the fermata at 14, a percussion roll reinforces a wind crescendo and leads into the rhythmic matter that precedes the melody.
15–42	A	<p>The melodic material is set up in 15–26 with an insistent percussive introduction. The tempo is more rapid now and the section features more percussion voices. Low winds introduce the rhythmic accompanying figure that will underlie the theme. Melded gesture will help to demonstrate tricky rests.</p> <p>The melody, shaped in a minor pentatonic, centers at 27 in the upper wind voices and is characterized by a flowing, legato half note line that contrasts the percussive accompaniment. Players should work towards four-bar phrasing in this eight-bar phrase construction. The melody is repeated at 35 with quarter note embellishment in the upper winds whose articulation is a steady tongue-one, slur-one. Texture thickens.</p>
43–58	B	<p>Now at a <i>f</i> level, 43–50 takes the melodic movement of the previous section and adds some repeated notes to create a new melodic sound stated homophonically in upper winds. Percussion reverts to lighter instrumentation and the use of stick clicks on bass drum rim, and adds punctuation that punches up the percussive interjections of the low winds.</p> <p>At 51, texture lightens with interjections continuing in the low winds and percussion, but only fragments of the melody now in the upper winds. A question-answer format recurs between upper woodwinds and brass and open fourths distinguish the harmony. Keep diligent to intonation and be mindful that low brass does not overplay the accented accompaniment. Full ensemble, now playing in unison and octaves, joins at 57 to lead the section back to the return of the A theme.</p>
59–70	A	59–66 is a reiteration of material from 43–50. The rhythmic figures at 67 return to the ♩ ♩ ♩ of the opening and is passed from voice to voice, warranting clear cues. Keep gesture small as the dynamic level has decreased to <i>p</i> . The last three notes can be played at a <i>f</i> level with full sound.

# SAHARA

ROLAND BARRETT  
(ASCAP)

Misterioso (♩ = 80)

Flute

Oboe

Bassoon

1  
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1  
B♭ Trumpets

2

F Horn

Trombone

Baritone/Euphonium

Tuba

Bells

Percussion 1  
(Suspended Cymbal,  
Bass Drum or Log Drum,  
Claves or Wood Block)

Percussion 2  
(Tambourine,  
Wind Chimes,  
Bongos or Congas)

*pp* 2 3 4 5 6 7 8 *mf*

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\*aleatoric section—see program notes

9

Enter one at a time (quickly) and repeat the notes at your own tempo

Fl. *mf*

Ob. *mf*

Bsn. *p*

1  
Cls. *mf*

2  
Cls. *mf*

B. Cl. *p*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *p*

9

1  
Tpts. *mf*

2  
Tpts. *mf*

Hn. *p*

Tbn. *p*

Bar./ Euph. *p*

Tuba *p*

Bells *mf*

Perc. 1

Wind Chimes

Bass Drum or Log Drum *p*

Tamb. shake

Bongos or Congas *p*

9 *mp* 10 11 12 13 14 *p*

15 Driving (♩ = 124-140)

Fl. *f*

Ob. *f*

Bsn. *f* *mf*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f* *mf*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f* *mf*

15 Driving (♩ = 124-140)

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f* *mf*

Bar./Euph. *f* *mf*

Tuba *f* *mf*

Bells *f*

Claves or Wood Block

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

15 *f* 16 17 18 *mf*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

Perc. 1

Perc. 2

20 21 22 23 24

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27

Fl. *mf*

Ob.

Bsn.

1 *mf*

2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax.

B. Sax.

27

1 *mf*

2 *mf*

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Perc. 1

Perc. 2

25 26 27 28 29





35

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

35

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

Perc. 1

Perc. 2

35 36 37 38 39

*mf*

*mf*



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

Perc. 1

Perc. 2

45 46 47 48 49



59

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax.

B. Sax. *mf*

59

1 Tpts. *f* *mf*

2 Tpts. *f* *mf*

Hn. *f*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf* shake

55 56 57 58 59

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

Perc. 1

Perc. 2

60 61 62 63 64

*mf*

*mf*

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