

NEW DAWN

Roland Barrett

Instrumentation

| | |
|-----------------------------------|--------------------|
| 1 - Conductor's Full Score | 4 - Tuba |
| 4 - Flute 1 | 1 - Timpani |
| 4 - Flute 2 | 2 - Percussion 1 |
| 2 - Oboe | Marimba |
| 2 - Bassoon | Suspended Cymbal |
| 4 - B \flat Clarinet 1 | Tambourine |
| 4 - B \flat Clarinet 2 | 2 - Percussion 2 |
| 4 - B \flat Clarinet 3 | Vibraphone |
| 2 - B \flat Bass Clarinet | Xylophone |
| 1 - B \flat Contrabass Clarinet | 3 - Percussion 3 |
| 2 - E \flat Alto Saxophone 1 | Chimes |
| 2 - E \flat Alto Saxophone 2 | Vibraphone |
| 2 - B \flat Tenor Saxophone | Bass Drum |
| 2 - E \flat Baritone Saxophone | 1 - Percussion 4 |
| 3 - B \flat Trumpet 1 | Bells |
| 3 - B \flat Trumpet 2 | Gong |
| 3 - B \flat Trumpet 3 | 3 - Percussion 5 |
| 1 - F Horn 1 | Bamboo Wind Chimes |
| 1 - F Horn 2 | Bass Drum |
| 1 - F Horn 3 | Medium Wood Block |
| 1 - F Horn 4 | Triangle |
| 2 - Trombone 1 | Snare Drum |
| 2 - Trombone 2 | 3 - Percussion 6 |
| 2 - Trombone 3 | Rainsticks |
| 2 - Baritone/ Euphonium | Gong |
| 2 - Baritone T.C. | High Wood Block |
| | Cowbell |
| | 4 Tom-toms |
| | Metal Wind Chimes |
| | Closed Hi-hat |

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.

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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.

Program Notes

This piece tells the story of the mission of the *Enola Gay*, the aircraft whose name will forever be etched in history as the deliverer of the world's first atomic bomb.

Shortly after midnight on August 6, 1945, on the tiny Pacific island of Tinian, the crew of the *Enola Gay* was summoned to a preflight briefing, where they were told that they would soon be delivering to an undisclosed target the most powerful weapon ever created. The men ate an early breakfast at the mess hall, then returned to their quarters to prepare and, no doubt, ponder the nature of their mission.

At 2:45 A.M., the dangerously overweight (due to the 9,000-pound bomb) aircraft barely cleared the short runway, beginning its fateful mission. Soon after takeoff, the crew's weapons specialist crawled back into the cramped bomb bay and began arming the device, code-named Little Boy. (The arming was not done prior to takeoff, because many in charge secretly suspected that the overweight *Enola Gay* would in fact crash during the takeoff attempt.)

The aircraft's secret destination was Hiroshima, Japan, a city chosen because of its military industrial facilities, its lack of proximity to POW camps, and its unique centrally located T-shaped bridge, which would offer an excellent target for the bombardier's sighting mechanism. At approximately 8:15 A.M., Thomas Ferebee located the bridge in his bombsight, said to the captain, "I've got it," and released Little Boy. Suddenly 9,000 pounds lighter, the plane jumped violently and Commander Tibbets executed the evasive, diving turn he had been practicing for almost a year.

At 16 seconds past 8:16 A.M., the device detonated some 1,900 feet above ground. The effect was instantaneous. George “Bob” Carron, the tail gunner, later reported

At the base of the cloud, fires were springing up everywhere amid a turbulent mass of smoke that had the appearance of bubbling hot tar. . . . The city we had seen so clearly in the sunlight a few minutes before was now an ugly smudge. It had completely disappeared under this awful blanket of smoke and fire. A feeling of shock and horror swept over all of us.

A journalist on the ground described the bomb’s effect as follows:

Everything standing upright in the way of the blast—walls, houses, factories, and other buildings—was annihilated and the debris spun round in a whirlwind and was carried up in the air. Every living thing was petrified in an attitude of indescribable suffering. . . .

Later, about 30 minutes after the explosion, a fine rain began to fall on the city. It had been caused by the sudden rise of superheated air to a great altitude, where it then condensed and fell back to earth as radioactive rain.

The bomb’s shock wave reached the *Enola Gay* several moments after its detonation, filling the aircraft with blinding light and striking the plane so severely that many crew members thought they had been hit by antiaircraft fire. Commander Tibbets later wrote

The giant purple mushroom. . . had already risen to a height of 45,000 feet, three miles above our altitude, and was still boiling upward like something terribly alive. It was a frightening sight, and even though we were several miles away, it gave the appearance of something that was about to engulf us.

Upon their return to Tinian, the men were welcomed as returning heroes, received distinguished service medals, and were sent to the officers club to relax. But most were too exhausted to celebrate. They returned to their quarters to rest and, no doubt, ponder the enormity of their mission.

Rehearsal Notes

1. Bamboo Wind Chimes: Use the largest size available and as many sets as possible to be heard.
2. Measures 109–111: The idea is to dissolve to absolute dissonance. Conductors should freely experiment with pitch combinations, adding, deleting, or changing pitches as necessary. Create as huge a dischord as possible.
3. Measures 114–115 and beyond: Mallet percussion instruments should improvise freely on specified pitches. As solo flute enters, mallets continue, slowly diminishing in speed and volume. Then, stagger stopping points so that instruments gradually fade and disappear, one by one.
4. Measure 116: Use plastic grocery bags. Players should hold bags low to the floor and shake with a quick back-and-forth motion. Experimentation will be necessary to achieve the desired fire and wind effect.
5. Final two measures: Bamboo wind chimes persist after the final low brass chord, gradually dying away.

Roland Barrett

NEW DAWN

ROLAND BARRETT
(ASCAP)

Sleepless Night

5 (♩ = 72)

Flutes 1, 2

Oboe

Bassoon

B♭ Clarinets 1, 2, 3

B♭ Bass Clarinet/
B♭ Contrabass Clarinet

E♭ Alto Saxophones 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1, 2, 3

F Horn 1, 2, 3, 4

Trombones 1, 2, 3

Baritone/
Euphonium

Tuba

Timpani (G, B♭, D, F) *mp*

Percussion 1 (Marimba, Suspended Cymbal, Tambourine) *mp*

Percussion 2 (Vibraphone, Xylophone) *mp*

Percussion 3 (Chimes, Vibraphone, Bass Drum) *mp*

Percussion 4 (Bells, Gong)

Percussion 5 (Bamboo Wind Chimes, Bass Drum, Medium Wood Block, Triangle, Snare Drum) *mf*

Percussion 6 (Rainsticks, Gong, High Wood Block, Cowbell, 4 Tom-toms, Metal Wind Chimes, Closed Hi-hat) *mf*

in stand

wind effects, blow air through instruments

Marimba

Chimes

Bamboo Wind Chimes

Rainsticks

2 *mf* 3 4 5 6 7 8

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This page contains the musical score for measures 15 through 20 of a symphony. The score is arranged in a standard orchestral format with the following parts and staves:

- Flute (Fl.):** 1 and 2 staves, mostly silent.
- Oboe (Ob.):** 1 staff, mostly silent.
- Bassoon (Bsn.):** 1 staff, playing a melodic line.
- Clarinet (Cls.):** 1, 2, and 3 staves. The 2nd staff has a *pp* dynamic marking and a *+2.* instruction.
- Bass Clarinet / Contrabass Clarinet (B. Cl./Cb. Cl.):** 1 staff, playing a melodic line.
- Saxophones (A. Saxes, T. Sax., B. Sax.):** 1, 2, and 3 staves. The 1st and 2nd staves have complex chordal textures.
- Trumpets (Tpts.):** 1, 2, and 3 staves, playing harmonic support.
- Horns (Hns.):** 1, 2, 3, and 4 staves, playing harmonic support.
- Trombones (Tbns.):** 1, 2, and 3 staves, mostly silent.
- Baritone/Euphonium (Bar./Euph.):** 1 staff, mostly silent.
- Tuba:** 1 staff, mostly silent.
- Timpani (Timp.):** 1 staff, playing a rhythmic pattern.
- Percussion (Perc. 1-6):** 6 staves, including snare, cymbals, and other percussion instruments.

The score is marked with a large red watermark: "Preview Only! Requires Purchase".

26 (♩ = 160)
Countdown

30 Difficult Take off

Fl. 1
2

Ob.

Bsn.

Clas. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

mf

mf a2

mf Bass Clarinet

mf

26 (♩ = 160)
Countdown

30 Difficult Take off

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

(D to Eb)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Medium Wood Block

mf

High Wood Block

mf

Perc. 5

mf

Perc. 6

mf

Marimba

mf

Xylophone

mf

Vibraphone

mf

Bells

mf

26 27 *mf* 28 29 30 31

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl./
Cb. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

mf

mf

mf

mf

mf

a2

mf

This page of a musical score, numbered 12, contains staves for various instruments. The instruments listed on the left are: Fl. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl./Cb. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, and Perc. 6. The score includes dynamic markings such as *mf cresc.*, *cresc.*, and *mp*. Performance instructions like *a2*, *+3*, *3.*, *+2.*, and *+ Contra* are present. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. At the bottom, measure numbers 48, 49, 50, 51, 52, and 53 are indicated.

54 Runway Cleared

Fl. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl./Cb. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.

54 Runway Cleared

Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Bar./Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

54 ff 55 56 57 mp 58 ff 59

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

60 61 62 63 64 65

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

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Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

B. Cl. + Contra B. Cl.

(F to G)

71 72 73 74 75

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl./
Cb. Cl. + Contra B. Cl. + Contra

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3 *p* *cresc. poco a poco*

Bar./
Euph.

Tuba

Timp.

Perc. 1 *p* *cresc. poco a poco*

Perc. 2 *p* *cresc. poco a poco*

Perc. 3

Perc. 4

Perc. 5

Perc. 6

76

77

78 *cresc. poco a poco*

79

80

Fl. 1
2

Ob.

Bsn.
cresc. poco a poco

Cls. 1
2
3

B. Cl./
Cb. Cl.
cresc. poco a poco
B. Cl. + Contra

A. Saxes 1
2

T. Sax.

B. Sax.
cresc. poco a poco

Tpts. 1
2
3
cresc. poco a poco

Hns. 1
2
3
4

Tbns. 1
2
3
cresc. poco a poco

Bar./
Euph.

Tuba

Timp.
cresc. poco a poco

Perc. 1
cresc. poco a poco

Perc. 2
cresc. poco a poco

Perc. 3
cresc. poco a poco

Perc. 4

Perc. 5
cresc. poco a poco

Perc. 6

86 *cresc. poco a poco*

87

88

89

90

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl./
Cb. Cl. (+ Contra)

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

96 97 98 99

f

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

100 *ff* 101 102 *ff* 103

B.D.

4 Toms

Rain

116 Time Frozen

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Solo
mf

Rain

116 Time Frozen

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1
Mar.
mp ad lib., using given pitches, slowly diminish in speed and intensity *decresc.*

Perc. 2
Vibr.
mp ad lib., using given pitches, slowly diminish in speed and intensity *decresc.*

Perc. 3
Chimes
mp ad lib., using given pitches, slowly diminish in speed and intensity *decresc.*

Perc. 4
Bells
mp ad lib., using given pitches, slowly diminish in speed and intensity *decresc.*

Perc. 5
Triangle

Perc. 6
Metal Wind Chimes
mp gradually decrease speed of glissandi

(B \flat to B \natural , E to F, Hi G to A \flat)

114 115 116 117 118 119 120

pp

Fl. 1 2 *tutti*

Ob. *mp cresc.*

Bsn. *mp cresc.*

Cl. 1 2 3 *mp cresc.*

B. Cl./ Cb. Cl. *cresc.* + Contra

A. Sax. 1 2 *mp cresc.*

T. Sax. *mp cresc.*

B. Sax.

Tpts. 1 2 3 *mp*

Hns. 1 2 3 4 *cresc.*

Tbns. 1 2 3 *cresc.*

Bar./ Euph. *cresc.*

Tuba *cresc.*

Timp.

Perc. 1 Sus. Cym.

Perc. 2 *pp* *Gb7* *B7* *E7* *ff*

Perc. 3 *cresc.*

Perc. 4 *cresc.* *f*

Perc. 5

Perc. 6

128

129

130

131

132

133

134

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl./
Cb. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

134

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6
Metal Wind Chimes

mf

mp

mp

mp

134 *mp* 135 136 137 138 139 140

This page contains the musical score for measures 141 through 147. The instruments listed on the left are: Fl. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl./Cb. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, and Perc. 6. The score features various musical notations including rests, notes, and dynamic markings such as *p* (piano) and *f* (forte). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

141 142 143 144 145 146 147

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl./
Cb. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Ch.
f

Closed Hi-Hat

154 155 156 *f* 157 158

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl./
Cb. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

159 160 161 162 163

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl./
Cb. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

164 165 166 167 168

Fl. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl./Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

169 170 171 172 173

174

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl/
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

174

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar/
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

174 *f* 175 176 177 178

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar/
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

179 180 181 182 183

195 (♩ = 80)

Heroes' Welcome

poco a poco rit.

trill gradually diminishes in speed and intensity

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

195 (♩ = 80)

Heroes' Welcome

poco a poco rit.

195 196 197 198 199 200 201 202

205 (♩ = 72)
Sleepless Night

Fl. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl./
Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

205 (♩ = 72)
Sleepless Night

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

in stand

in stand

wind effects, blow air through instruments

wind effects, blow air through instruments

wind effects, blow air through instruments

(F to D)

Mar.

Vibr.

Bells

Bamboo W. Ch.

Rnsts.

203 204 205 206 207 mp 208 209

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl./Cb. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, and Perc. 6. The score is written in a key signature of one flat (Bb) and a common time signature (C). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The bottom of the page shows measure numbers 210 through 215.

210 211 212 213 214 215

