

# SENTINELS

Roland Barrett

## Instrumentation

- |                                  |                       |
|----------------------------------|-----------------------|
| 1 - Conductor's Full Score       | 4 - Tuba              |
| 8 - Flute                        | 3 - Mallet Percussion |
| 2 - Oboe                         | Chimes                |
| 2 - Bassoon                      | Xylophone             |
| 5 - B $\flat$ Clarinet 1         | Bells                 |
| 5 - B $\flat$ Clarinet 2         | 2 - Timpani           |
| 2 - B $\flat$ Bass Clarinet      | Snare Drum Sticks     |
| 4 - E $\flat$ Alto Saxophone     | 2 Tom-toms            |
| 2 - B $\flat$ Tenor Saxophone    | 3 - Percussion 1      |
| 2 - E $\flat$ Baritone Saxophone | Gong                  |
| 4 - B $\flat$ Trumpet 1          | Snare Drum            |
| 4 - B $\flat$ Trumpet 2          | Rainstick             |
| 4 - F Horn                       | 4 - Percussion 2      |
| 4 - Trombone                     | Wood Block            |
| 2 - Baritone/<br>Euphonium       | Castanets             |
| 2 - Baritone T.C                 | Maracas               |
|                                  | Guiro                 |
|                                  | Tambourine            |

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

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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.

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## About the Music

On Easter Island, an isolated triangle of volcanic rock located some 2000 miles west of continental Chile in the South Pacific Ocean, over 600 large stone statues vigilantly stand watch over their desolate surroundings. Ravaged by the harsh winds of time, these aged sentinels, or *moai*, stand in silent tribute to their Polynesian builders. Archaeologists estimate that these mysterious statues were carved sometime between 1600 and 1750, during a period when the island was heavily forested and resources were plentiful.

At measure 1 and all similar spots, the gong should project. Clarinets and xylophone at measure 3 must keep the figure light but well articulated. In measure 6, the snare drum should project, and is marked one dynamic level louder than the rest of the ensemble. At measure 7 and all similar spots, trumpets should play the triplet notes without separation. The passage at measure 33 should begin very quietly, but must still retain intensity. Work to slowly and systematically build to the *ff* at measure 53. Note the sudden *p* at measure 60—the abrupt drop in dynamic level followed by a solid *crescendo* will add impact to measure 61. Finally in measures 75–82, each section should enter softly then carefully execute a well-controlled *crescendo*, leading to the final *ff* at measure 83.

Roland Barrett

for Benjamin

# SENTINELS

ROLAND BARRETT  
(ASCAP)

Driving (♩ = 152)

The score is for a full orchestra and includes the following parts:

- Flute: *ff* to *pp*
- Oboe: *ff* to *pp*
- Bassoon: *ff* to *pp*
- B♭ Clarinets 1 & 2: *ff* to *mp*
- B♭ Bass Clarinet: *ff* to *pp*
- E♭ Alto Saxophone: *ff* to *pp*
- B♭ Tenor Saxophone: *ff* to *pp*
- E♭ Baritone Saxophone: *ff* to *pp*
- B♭ Trumpets 1 & 2: *ff* to *pp*
- F Horn: *ff* to *pp*
- Trombone: *ff* to *pp*
- Baritone/Euphonium: *ff* to *pp*
- Tuba: *ff* to *pp*
- Mallet Percussion (Chimes, Xylophone, Bells): *ff* to *mp*. Includes instruction: "click 2 S.D. sticks together".
- Timpani: *ff* to *mp*
- Snare Drum Sticks: *ff* to *mp*
- 2 Tom-toms (G, D, E♭): *ff* to *mp*
- Gong: *ff* to *mp*
- Percussion 1 (Gong, Snare Drum, Rainstick): *ff* to *mp*
- Percussion 2 (Wood Block, Castanets, Maracas, Guiro, Tambourine): *mp*

Tempo: Driving (♩ = 152). The score is in 4/4 time and features a dynamic range from *ff* to *pp*. A large red watermark "Preview Only! Requires Purchase" is overlaid on the score.

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Fl.

Ob. *mp* *mf*

Bsn. *mp*

1  
Cls.

2

B. Cl. *mp*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax.

Tpts. 1  
2

Hn. *mp* *mf*

Tbn. *mp*

Bar./Euph. *mp*

Tuba

Mlt. Perc.

Timp.  
S.D. sticks  
2 T.T.

Perc. 1 *mf*

Perc. 2

11 12 13 14

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.  
S.D. sticks  
2 T.T.

Perc. 1

Perc. 2

15 16 17 18

*p*

*mp*

*mf*

*mp*

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

23

1 Tpts. 2 *p mp f*

Hn. *mp* *f*

Tbn. *mp* *f*

Bar./Euph. *mp* *f*

Tuba *mp* *f*

23

Mlt. Perc. Ch. *f*

Timp. S.D. sticks 2 T.T. *f*

Perc. 1 *mp* *f*

Perc. 2 *f*

19 20 21 22 23

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.  
S.D. sticks  
2 T.T.

Perc. 1

Perc. 2

24 25 26 27

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.  
S.D. sticks  
2 T.T.

Perc. 1

Perc. 2

*f*

*fff*

33

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

33

1  
Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Bells

Timp. S.D. sticks 2 T.T.

Perc. 1

Rainstick

Maracas or Shaker

Perc. 2

Guiro

33 *p*

34

35 *mp*

36

37

Fl. *mp*

Ob. *mp*

Bsn.

1 *mp*

2 *mp*

B. Cl.

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

Tpts. 1

2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc. *mp*

2 Toms, or 1 Tom, or S.D. w/snare off

Timp. S.D. sticks *mf*

2 T.T.

Perc. 1

Perc. 2

38 39 *mp* 41 42

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Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf* a2

Tpts. 2 *mf* a2

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. S.D. sticks *mf*

2 T.T. *f*

Perc. 1 *mf*

Perc. 2 *mf*

43 *mf* 45 46 47

Fl. *f*

Ob. *f*

Bsn. *f*

1  
Cls. *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

1  
Tpts. *f* a2

2

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. S.D. sticks 2 T.T. *ff*

Perc. 1

Perc. 2

48 *f* 49 50 51

53 Furiously!

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Mlt. Perc. Ch. *ff*

Timp. S.D. sticks 2 T.T.

Perc. 1 S.D. *ff*

Perc. 2 Gong *ff*

53 *ff* 54 55 56 57





Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Timp. S.D. sticks 2 T.T.

Perc. 1

Perc. 2

63 64 65 66 67



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.  
S.D. sticks  
2 T.T.

Perc. 1

Perc. 2

68 69 70 71 72

*f*

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Timp. S.D. sticks 2 T.T.

Perc. 1

Perc. 2

*cresc poco a poco*

*mf*

*mp*

*cresc poco a poco*

*cresc poco a poco*

78 79 80 81

Fl.  
*ff*

Ob.  
*ff*

Bsn.  
*ff*

1  
Cls.  
*ff*

2  
*ff*

B. Cl.  
*ff*

A. Sax.  
*ff*

T. Sax.  
*ff*

B. Sax.  
*ff*

Tpts. 1  
2  
*ff*

Hn.  
*ff*

Tbn.  
*ff*

Bar./Euph.  
*ff*

Tuba  
*ff*

Mlt. Perc.  
*ff*

Temp.  
S.D. sticks  
2 T.T.  
*ff*

Perc. 1  
*ff*

Perc. 2

83 *ff* 84 85 86 Cast. *ff*