

Ritual Images

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B \flat Clarinet
- 4 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 5 E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet
- 4 F Horn
- 4 Trombone

- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 3 Mallet Percussion 1
(Bells/Xylophone/Marimba)
- 3 Mallet Percussion 2
(Chimes/Bells/Xylophone)
- 1 Timpani
- 4 Percussion 1
(Triangle/Tom-Toms [2]/Snare Drum,
Bass Drum/Suspended Cymbal)
- 4 Percussion 2
(Suspended Cymbal/Crash Cymbals/
Woodblock/Gong/Tambourine,
Rainstick or Shaker/Sleigh Bells/Hot Rods
or Brushes/Woodblock)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone in B \flat Bass Clef
- Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Various sources define *ritual* as a group or set of actions, performed primarily for their symbolic value. The purposes of rituals are greatly varied, and are a feature of nearly all known human societies.

NOTES TO THE CONDUCTOR

The opening passage (measures 1 through 15) should have a very lonely, haunting, and melancholy feel.

In measures 16 through 20, the dynamic fluctuation is very important to the success of the passage. All players should concentrate on breath support and careful control of intonation as they perform the crescendo leading up to measure 20 as well as the subsequent decrescendo to *mp* at the end of the measure.

In measure 25, the bass drum entrance should be almost inaudible.

At measure 27, the ensemble should strive for a very bold and powerful effect, and the 2 toms part must be heard. In contrast, measure 35 should have a very light feel.

In measures 45 through 54, the snare drum part should not be too loud—the performer should strive to provide good pulse and definition, but should not overpower the winds.

At measure 55, the Percussion 2 part specifies that the player use *Hot Rods* on a snare drum—wire brushes may be substituted if *Hot Rods* are not available. In measures 57 through 59 and 63 through 65, the chime part is very important and must be prominent. At measure 71, while the Mallet Percussion 2 part calls for bells, it should be noted that only one set of bells is necessary for the performance of this piece.

At measure 92, the crescendo in the bass drum should be very pronounced, leading to dramatic impact at measure 93.

Finally, all players should pay careful attention to the key change at measure 100.

Best wishes for a musical performance.

Roland Barrett

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Ritual Images

FULL SCORE
Approx. Duration - 4:30

By Roland Barrett (ASCAP)

Flowing ♩ = 92

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Flowing ♩ = 92

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion 1
(Bells/Xylophone/Marimba)

Mallet Percussion 2
(Chimes/Bells/Xylophone)

Timpani

Percussion 1
(Triangle/Tom-Toms [2]/
Snare Drum, Bass Drum/
Suspended Cymbal)

Percussion 2
(Suspended Cymbal/
Crash Cymbals/Woodblock/
Gong/Tambourine, Rainstick/
or Shaker/Sleigh Bells/Hot
Rods or Brushes/Woodblock)

Bells

mf

Tune: G, C, D, E♭

Trgl.

mf

Wind Chimes

pp

mp

1 2 3 4 5

6 Solo
mf

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

6

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

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Fl. *All* *mp* *rit.* *mf* *mp*

Ob. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp*

B. Cl. *mp* *mf* *mp*

A. Sax. *mp* *mf* *mp* *div.*

T. Sax. *mp* *mf* *mp*

Bar. Sax. *mp* *mf* *mp*

Tpts. 1 *mp* *mf* *mp*

Tpts. 2 *mp* *mf* *mp*

Hn. *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Bar. *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2 *Susp. Cym.*

pp *mf*



21 A tempo

Solo

Fl. *mf*

Ob.

Bsn. *p*

1 Cls.

2 Cls.

B. Cl. *p*

A. Sax.

T. Sax.

Bar. Sax.

21 A tempo

1 Tpts.

2 Tpts.

Hn.

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *p*

Timp. *pp*

Perc. 1 *mf* Trgl.

Rainstick (or Shaker) *p*

Chimes *p*

B.D. *pp*

27 Powerfully ♩ = 92

Fl. *All* *ff*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

27 Powerfully ♩ = 92

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *ff*

Perc. 1 *2 Toms* *ff*

Perc. 2 *ff*

Cr. Cyms. *ff*

35 Lightly ♩ = 144

Fl. *f* *mf* *mp* *div.*

Ob. *f* *mf* *mp* *p*

Bsn. *f* *mf* *mp* *p*

1 Cls. *f* *mf* *mp*

2 Cls. *f* *mf* *mp*

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

A. Sax. *f* *mf* *mp* *p*

T. Sax. *f* *mf* *mp* *p*

Bar. Sax. *f* *mf* *mp* *p*

1 Tpts. *f* *mf* *mp* *p*

2 Tpts. *f* *mf* *mp* *p*

Hn. *f* *mf* *mp* *p*

Tbn. *f* *mf* *mp* *p*

Bar. *f* *mf* *mp* *p*

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

Mlt. Perc. 1 *f* *mf* *mp* *Xylophone*

Mlt. Perc. 2 *f* *mf* *mp*

Timp. *f* *mf* *mp*

Perc. 1 *f* *mf* *mp* *Susp. Cym. (quick scrape from crown to edge with penny)* *p*

Perc. 2 *f* *mf* *mp* *Susp. Cym. (wooden stick on crown)*

Sleighbells *mp*



Fl. *mp*

Ob. *mp*

Bsn. *p* *mp* *p*

1 Cls. *p* *mp* *p*

2 Cls.

B. Cl. *p* *mp* *p*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *p* *mp* *p*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *p* *mp* *p*

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *mp*

Perc. 1

Perc. 2

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45

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

p

mf

mf

mf

p

mf

p

mf

mf

mf

mp

S.D.

45

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Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

f
mf
mf
mf

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Susp. Cym.

pp *ff*

55

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

55

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Marimba or Xylophone

Chimes

Changes G to Bb

2 Toms

Woodblock

Hot Rods or Brushes (lightly) on Snare Drum

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

mp

mp

mp

mf

mf

mf

67

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

pp

pp

mp

S.D.

B.D.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. 1

Mlt. Perc. 2 *mp*

Timp. *mf*

Perc. 1

Perc. 2

Bells

Susp. Cym.

pp

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Adagio ♩ = 68

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Adagio ♩ = 68
In Stand

mp
In Stand

mp

p

p

p

p

Chimes
p

Gong

f *f* *f*



80

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

80

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Trgl.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Bells

Chimes

Wind Chimes

mp

p

mp

pp

ff

fp

p

Maestoso ♩ = 68

96 Lightly ♩ = 144

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

ff

fp

tr

div.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Maestoso ♩ = 68

Play out

Lightly ♩ = 144

ff

pp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Xylophone

Woodblock

pp

ff

ff

fp

p

pp

B.D.

Gong



Fl. *pp* *f*

Ob. *f*

Bsn. *pp* *f*

Cls. 1 *f*

Cls. 2 *f*

B. Cl. *pp* *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *pp* *f*

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar. *pp* *f*

Tuba *pp* *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f*

Timp. *pp* *f*

Perc. 1 S.D. *f*

Susp. Cym. *mf*

Perc. 2 *f*

Tamb. *f*

pp *f* *mf*

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

strike, then immediately choke

Perc. 2

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Deliberately

rit.

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

p mp mf f ff fff

rit. Deliberately

Gong *fp < fff*

(do not let ring past winds' release)