

Chasing Orion

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|--------------------------------------------------------------------------------------|
| 1 Conductor | 4 Trombone |
| 8 Flute | 2 Baritone |
| 2 Oboe | 2 Baritone Treble Clef |
| 2 Bassoon | 4 Tuba |
| 4 1st B \flat Clarinet | 3 Mallet Percussion 1
(Chimes/Bells/Wind Chimes) |
| 4 2nd B \flat Clarinet | 1 Mallet Percussion 2
(Xylophone) |
| 2 B \flat Bass Clarinet | 1 Timpani
(Tune: F, B \flat , C) |
| 5 E \flat Alto Saxophone | 4 Percussion 1
(Snare Drum/Tambourine/Cowbell, Bass Drum) |
| 2 B \flat Tenor Saxophone | 4 Percussion 2
(Woodblock/Tambourine/Suspended Cymbal,
Toms [4]/Gong/Triangle) |
| 2 E \flat Baritone Saxophone | |
| 4 1st B \flat Trumpet | |
| 4 2nd B \flat Trumpet | |
| 4 F Horn | |

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

The title of this piece, *Chasing Orion*, refers to the practice of celestial navigation, or “sailing by the stars.” It was inspired by the rich early history of maritime sailing and the commercial shipping industry. After traveling to distant and exotic lands, the fast clipper ships raced toward home, their holds bursting with grain, wool, spices, gold, and other treasures. Catapulted forward by the “roaring forties” wind currents, the sleek and elegant sailing ships swept around the ever-dangerous Cape Horn as they navigated by the stars, “chasing Orion.”

NOTES TO THE CONDUCTOR

In the opening measures, the trumpet dynamics must be no louder than *mezzo piano*. Don't play too loudly too soon! At the same time, the woodblock must be strong and steady throughout—make sure its ticking pulse is audible to the audience.

The dynamic fluctuations at measure 19 are extremely important. Players who have the *crescendi* and *decrescendi* should observe them carefully.

Also, it should be noted that some instruments (bassoon, clarinets, tenor and bari saxes, trombones, and tuba) at measure 19 have a different dynamic marking from the rest of the ensemble. These *fortissimo* accented eighth notes provide a dramatic punctuation underscoring the activity above.

The percussion parts at measures 37 through 38, measures 41 through 42, and measures 45 through 46 should be very prominent and “thunderous.”

The entire opening section, measures 1 through 50, should be treated as one long building section, finally reaching a full ensemble *fortissimo* at measure 51 where the style should be very bold, very sustained, and very accented.

The handclaps are very important in the passage beginning at measure 59, and the conductor is encouraged to experiment with different types of hand clapping (higher pitched, lower pitched, etc.) and different combinations of clapping sounds for best effect.

The ensemble should strive to carefully control and sustain the long continuous crescendo from measure 59 to measure 79. Players should work on breath support and pacing, thereby regulating the crescendo in order to reach a true *ff* exactly on the downbeat of measure 79.

Finally, from measure 91 to the end the piece should be accented, sustained, and very dramatic.

Roland Barnett

Chasing Orion

By Roland Barrett (ASCAP)

FULL SCORE

Approx. Duration - 3:00 Driving ♩ = 160

Flute *ff*

Oboe *ff*

Bassoon *ff*

1 *ff*

B♭ Clarinets

2 *ff*

B♭ Bass Clarinet *ff*

E♭ Alto Saxophone *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

Driving ♩ = 160

1 *ff* *mp*

B♭ Trumpets

2 *ff* *mp*

F Horn *ff*

Trombone *ff*

Baritone *ff* *mp*

Tuba *ff*

Mallet Percussion 1
(Chimes/Bells/Wind Chimes) *ff*

Mallet Percussion 2
(Xylophone) *ff*
Tune: F, B♭, C

Timpani *ff*

Percussion 1
(Snare Drum/Tambourine/Cowbell, Bass Drum) *ff*
S.D.
B.D.

Percussion 2
(Woodblock/Tambourine/Suspended Cymbal, Toms [4]/Gong/Triangle) *ff*
W.B.

mp 1 2 3 4 5 6



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

Perc. 2

19

Fl. *ff*

Ob. *mp* *mf* *mp*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

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

T. Sax. *ff*

Bar. Sax. *ff*

19

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mp* *mf* *mp*

Tbn. *ff*

Bar. *mf*

Tuba *ff*

Mlt. Perc. 1 Chimes *f*

Mlt. Perc. 2

Timp. *ff*

Perc. 1 Tamb. *mf*

Perc. 2

Toms (4) *mf*

19 20 21 22 23 24

Fl.

Ob. *mf* *mp* *mf*

Bsn.

1
Cls.

2

B. Cl.

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

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

mf *mp* *mf*

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Fl. *f*

Ob. *mp* *mf* *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

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

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *mp* *mf* *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 Xyl. *f*

Timp. *ff*

Perc. 1 *f*

Perc. 2 *f*

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

ff *pp* *ff* *ff* *pp* *pp*

ff *pp* *ff* *ff* *pp* *pp*

pp *ff* *pp*

43

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

ff

ff

pp

ff

ff

pp

ff

pp

pp

51

Fl.
Ob.
Bsn.

1
2

Cls.
B. Cl.

A. Sax.
T. Sax.
Bar. Sax.

1
2

Tpts.
Hn.
Tbn.
Bar.
Tuba

Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

ff
pp
pp
ff
ff
ff
ff
pp
ff
ff
ff
ff
pp
ff
ff
ff
ff
ff

S.D.

51

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

Hand Claps
mp

Hand Claps
mp

Hand Claps
mp

Hand Claps
mp

Bells
p

(no decrescendo)
p

(no decrescendo)
p

(no decrescendo)
p

S.D. (on rim, very lightly)

Tamb.
p

55 56 57 58 59 60

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

Trgl. *p*

Fl. *Play*

Ob. *mp*

Bsn. *p* *mf* *mp*

Cls. 1 *mp*

Cls. 2 *mp*

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

A. Sax. *mp*

T. Sax. *p* *mp*

Bar. Sax. *mp*

Tpts. 1 *Play* *p* *mp*

Tpts. 2 *Play* *p* *mp*

Hn. *p* *mp*

Tbn. *p* *mf* *mp*

Bar. *p* *mf* *mp*

Tuba *p* *mf* *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

mp

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

Susp. Cym.

f

mf

on head

79

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 *ff*

Cls. *ff*

2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

79

1 *ff*

Tpts. *ff*

2 *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Chimes *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Toms (4) *ff*

mf *ff*

79 80 81 82 83 84

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

f
f
f
f
f
div. >
f
f
f
f
f
pp
f
pp

Wind Chimes
W.B. *pp*

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

Gong

Susp. Cym.

mp

f

Gong

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

Susp. Cym. *mp*

Perc. 2

Gong

Susp. Cym. *mp*

103

103

f

mp

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

mf

ff

mf

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

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
mf
ff
ff
ff
Choke
Toms (4)
ff

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