



At the Edge of Chaos

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Xylophone/Bells)
- 1 Optional Timpani
(Tune: B \flat , D)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Suspended Cymbal/Woodblock, Wind Chimes
or Flexatone or Scraped Cymbal/Tambourine)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/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 dictionaries define "chaos" as:

- a state of utter confusion or disorder
- a disorderly mass or jumble
- the confused, unorganized state existing before the creation of distinct forms

NOTES TO THE CONDUCTOR

This piece, *At the Edge of Chaos*, takes its name primarily from the passage spanning measures 17 through 24, where individual players contribute to a sense of chaos by choosing pitches at random from a given cluster of pitches. This section, while very chaotic, unpredictable, and dissonant, is framed on either side by more traditional compositional practices, creating a piece that lives "at the edge of chaos."

The initial metronomic marking of 120–128 is a suggested tempo range only. Conductors are encouraged to experiment with either faster or slower tempi as appropriate to the ensemble.

In the Percussion 2 part in measure 2, wind chimes are the preferred instrument. Flexatone and/or scraped cymbal may be used in the absence of wind chimes.

At measure 3 (and throughout the piece), the snare drum and bass drum are generally marked one dynamic level lower than the rest of the ensemble. This is done to remind players that these drum parts should not be predominant in the overall balance and blend of the ensemble.

In the "chaos" section (measures 17 through 24), each wind player is to choose any one of the pitches shown. Players should try to change pitches from measure to measure, never playing the same pitch two times in succession. The resulting sound should be dissonant and unpredictable. And, depending on the choices made by the players, this passage should sound slightly different each time.

Also in the "chaos" section, the instructions in the Percussion 2 part state, "Flexatone (preferred) and/or Wind Chimes and/or any other assorted percussion effects (scraped cymbal, scraped gong, regular gong, water gong, ratchet, etc.). Directors and ensembles are encouraged to experiment with various percussion effects in an effort to achieve the most appropriately chaotic effect possible.

Roland Barrett

Fl. *p* *f*

Ob. *p* *f*

Cl. *div.* *p* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

Tpt. *div.* *p* *f*

Hn. *p* *f*

Tbn./Bar./Bsn. *p* *f*

Tuba *p* *f*

Mlt. Perc. *p* *f*

Timp. *p* *f*

Perc. 1 *p* *mf*

Perc. 2 *Tambourine* *p* *f*



Fl. *p* *f*

Ob. *p* *f*

Cl. *div.* *p* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

Tpt. *div.* *p* *f*

Hn. *p* *f*

Tbn./Bar./Bsn. *p* *f*

Tuba *p* *f*

Mlt. Perc. *p* *f*

Timp. *p* *f*

Perc. 1 *p* *mf*

Perc. 2 *p* *f*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(shake)

(shake)

S.D. (rim clicks)

f

17

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

17

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *mf*
Bells (gliss. back and forth between D and D)

Hand claps

Timp. *mf*

Perc. 1

Woodblock

Perc. 2

f Flexatone (preferred) and/or Wind Chimes and/or any other assorted percussion effects
(Scraped Cymbal, Scraped Gong, Regular Gong, Water Gong, Ratchet, etc.)

17 18 19 20

* (Measures 17 through 24) Each player chooses any one of the given pitches. Players should try to change pitches from measure to measure (in other words, don't choose the same pitch each time). The results should be very dissonant, and these measures will, depending on the players' choices, sound different each time the piece is played.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

This musical score is for a woodwind and brass ensemble. It consists of 14 staves. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Baritone Saxophone (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark reading 'Preview Only' is overlaid diagonally across the score. The page number '8' is in the top left corner.

25

Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cl. *div.* *p* *f* *p* *f*

B. Cl. *p* *f* *p* *f*

A. Sax. *p* *f* *p* *f*

T. Sax. *p* *f* *p* *f*

Bar. Sax. *p* *f* *p* *f*

Tpt. *div.* *p* *f* *p* *f*

Hn. *p* *f* *p* *f*

Tbn./Bar./Bsn. *p* *f* *p* *f*

Tuba *p* *f* *p* *f*

Xylophone *p* *f* *p* *f*

Mlt. Perc. *p* *f* *p* *f*

Timp. *Play* *p* *f* *p* *f*

Perc. 1 *S.D. (on head)* *p* *mf* *p* *mf*

Perc. 2 *Tambourine* *p* *f* *p* *f*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(shake) (shake)

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

S.D. (rim clicks)

Woodblock

S.D. (on head)

Susp. Cym. Choke Ch. Ch.