At the Edge of Chaos

ROLAND BARRETT (ASCAP)

Preview Only
Legal Use Requires Purchase

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 E♭ Alto Saxophone
- 4 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon
- 2 Baritone Treble Clef
  (World Part Trombone in B♭ Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
  (Xylophone/Bells)
- 1 Optional Timpani
  (Tune: B♭, 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♭
- Trombone/Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ 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

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
a division of Alfred

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

Preview Only
Legal Use Requires Purchase

At the Edge of Chaos

FULL SCORE
Approx. Duration - 1:15

By Roland Barrett (ASCAP)

Driving ♩ = 120-128

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Driving ♩ = 120-128

B♭ Trumpet

F Horn

Trombone/Baritone/ Bassoon

Tuba

Xylophone

Mallet Percussion
(Xylophone/Bells)

Tune: B♭, D

Optional Timpani

Snare Drum

Percussion 1
(Snare Drum, Bass Drum)

Bass Drum

Suspended Cymbal

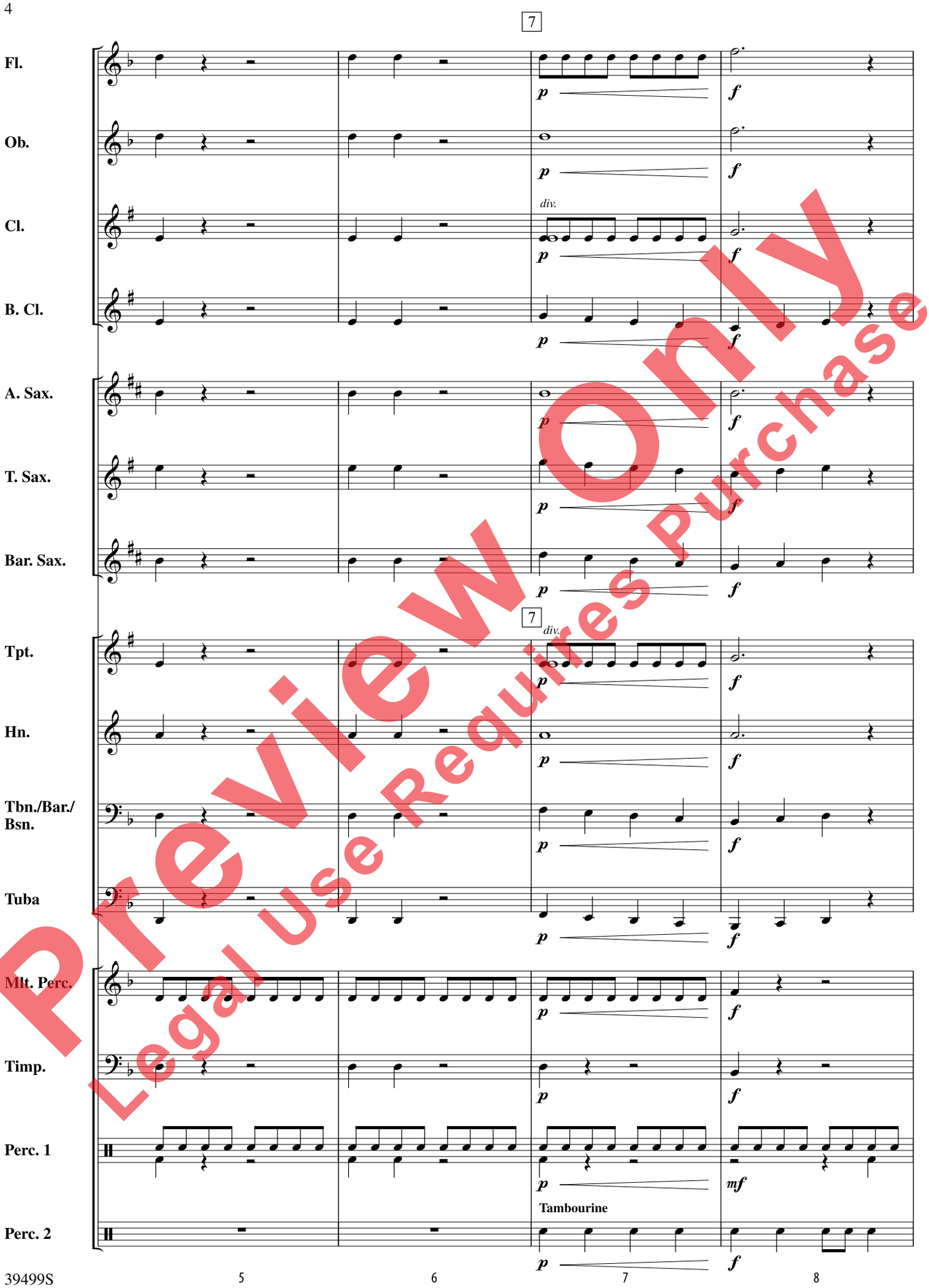
Percussion 2
(Suspended Cymbal/ Woodblock, Wind Chimes or Flexatone or Scraped Cymbal/Tambourine)

Wind Chimes (or Flexatone or Scraped Cymbal)

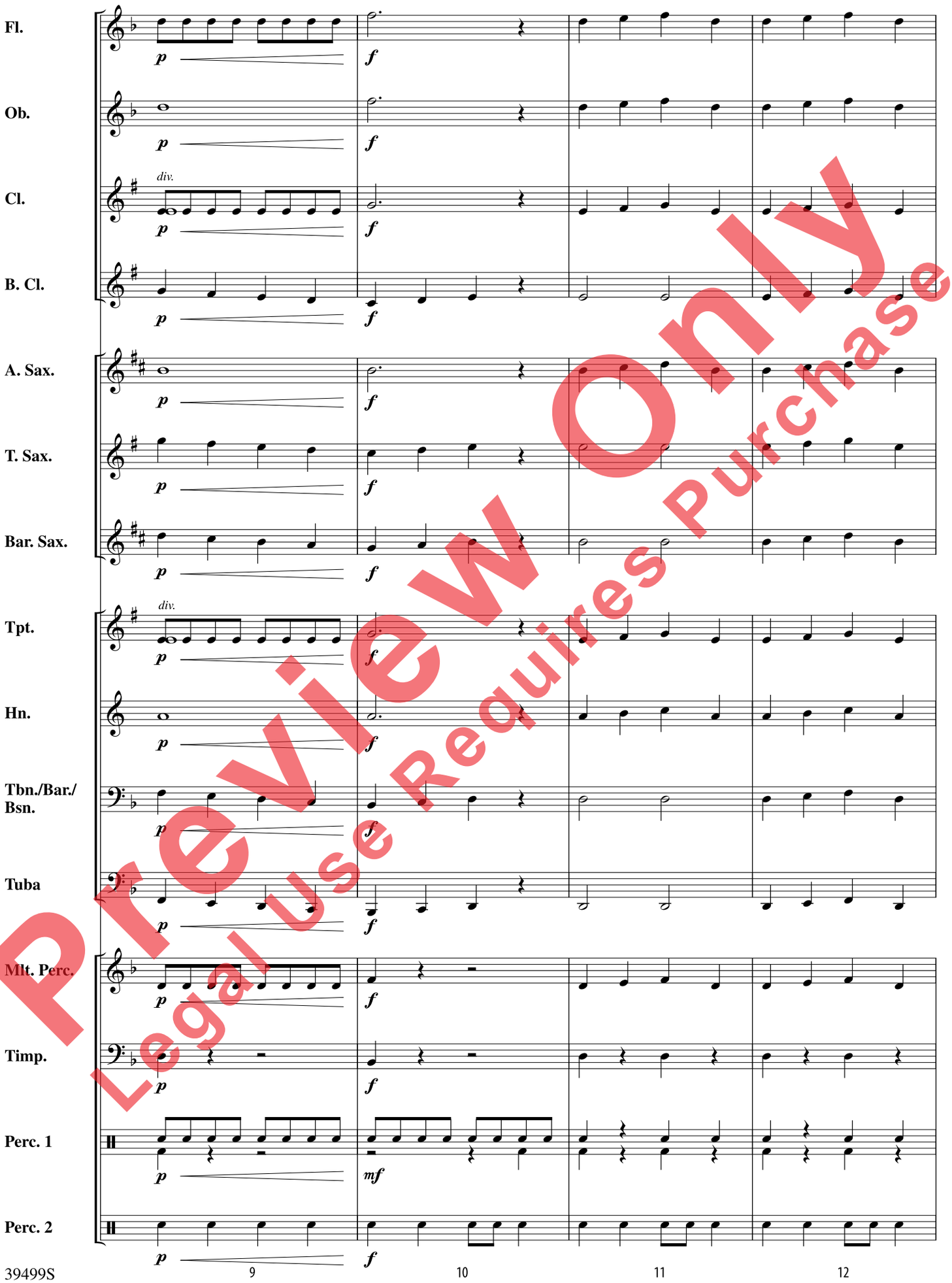
Preview Only
Legal Use Requires Purchase

© 2013 BELWIN-MILLS PUBLISHING CORP. (ASCAP),
a division of ALFRED MUSIC PUBLISHING CO., INC.
All Rights Reserved including Public Performance

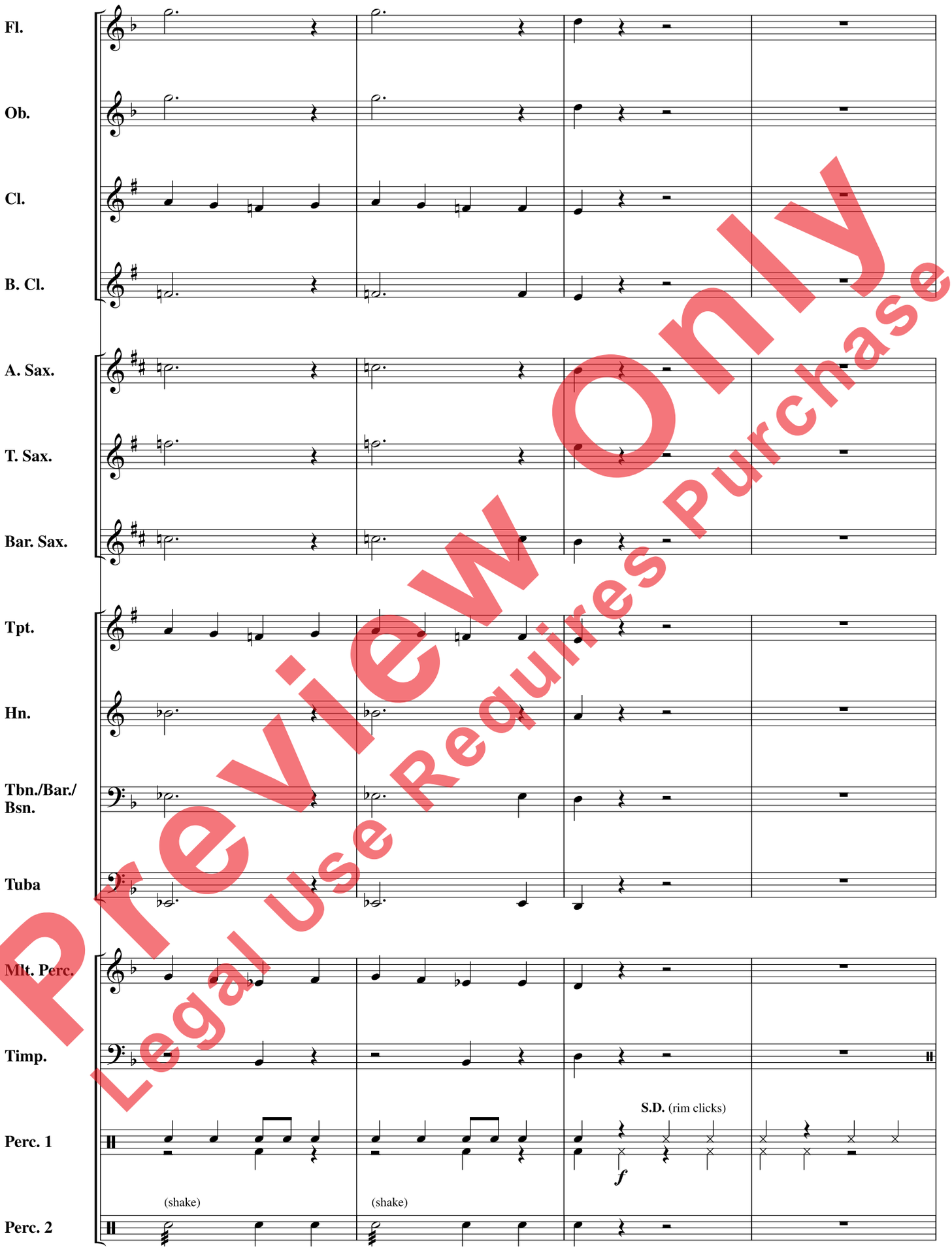
mp3
Purchase a full-length performance recording!
alfred.com/downloads



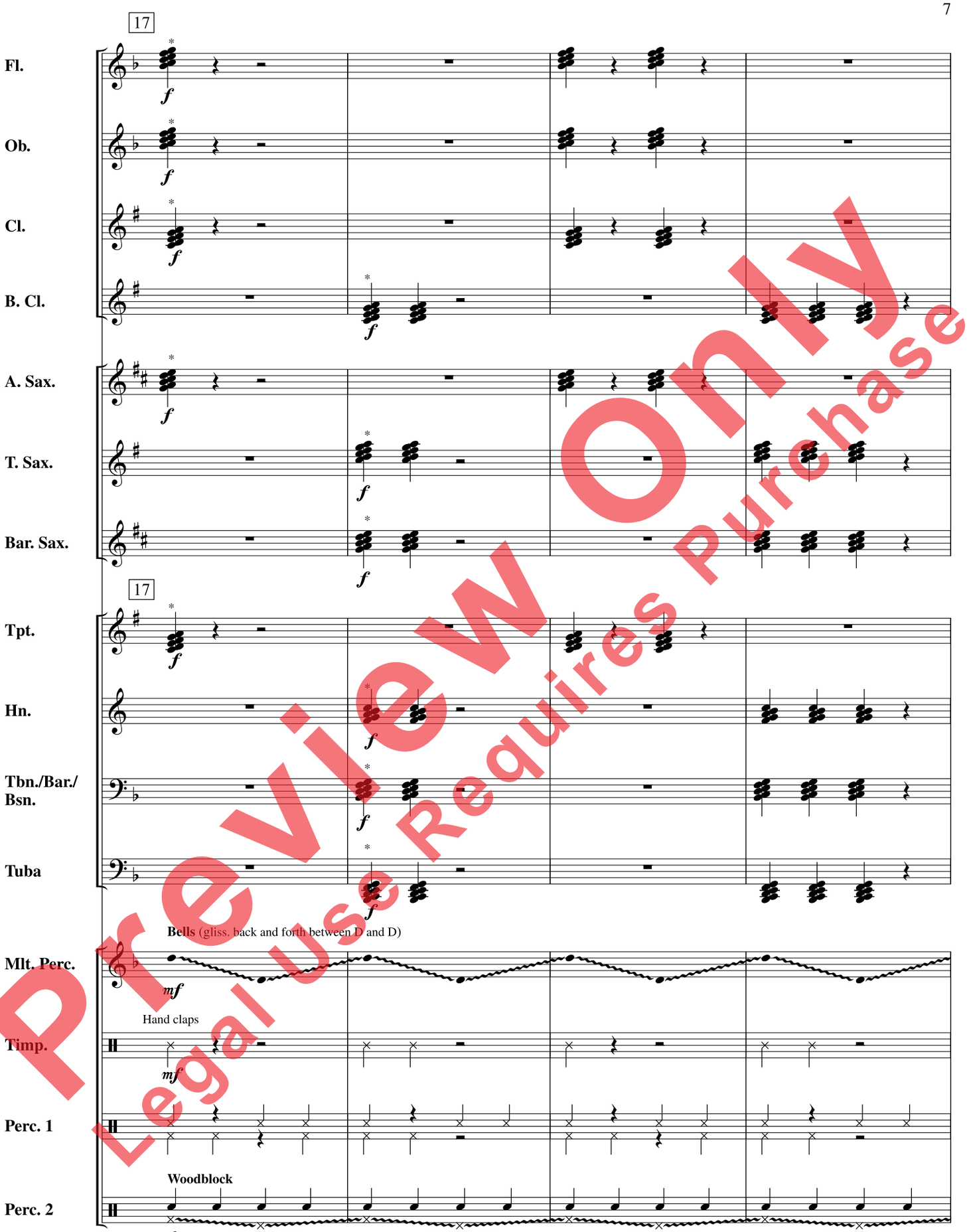
Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

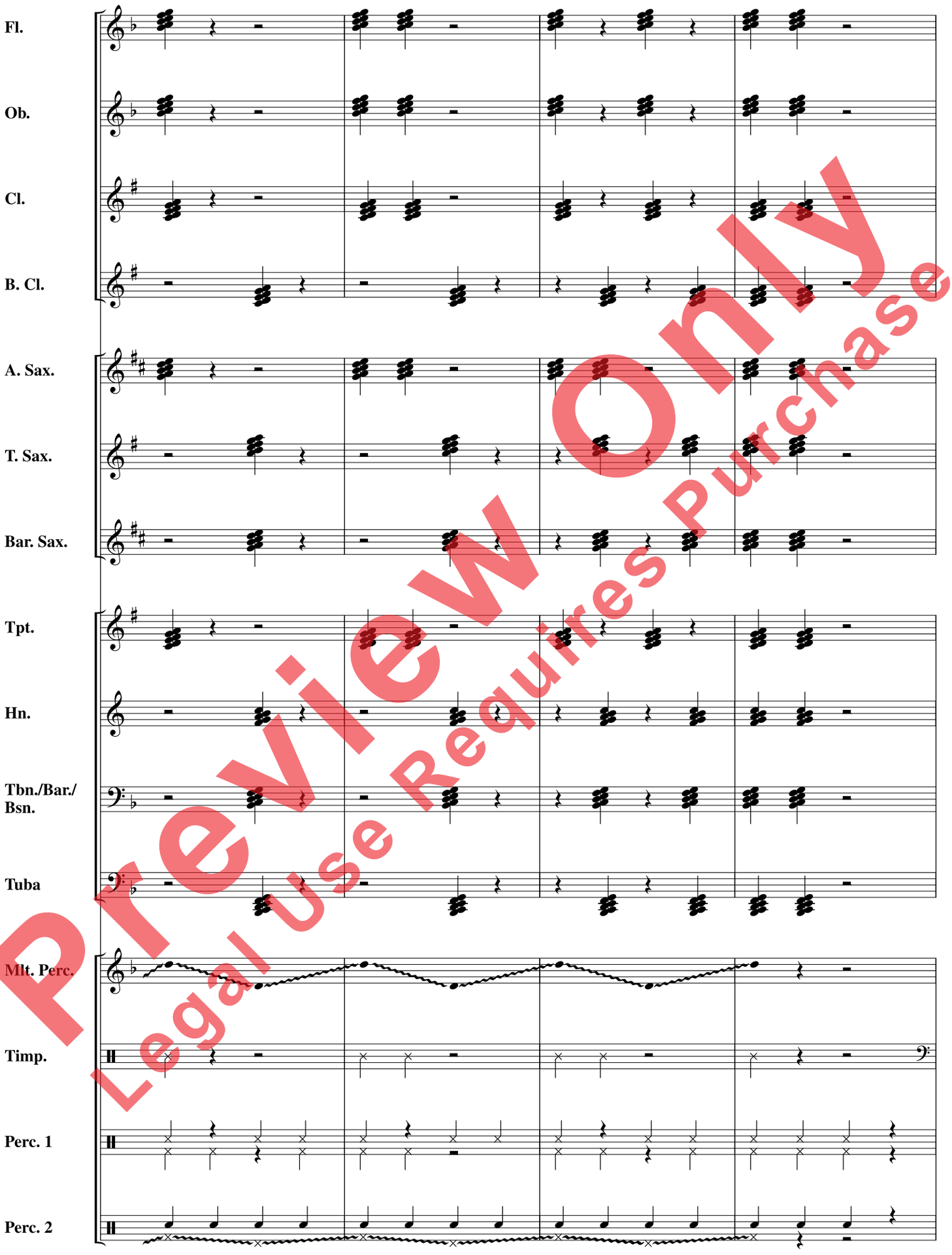


Preview Only
Legal Use Requires Purchase

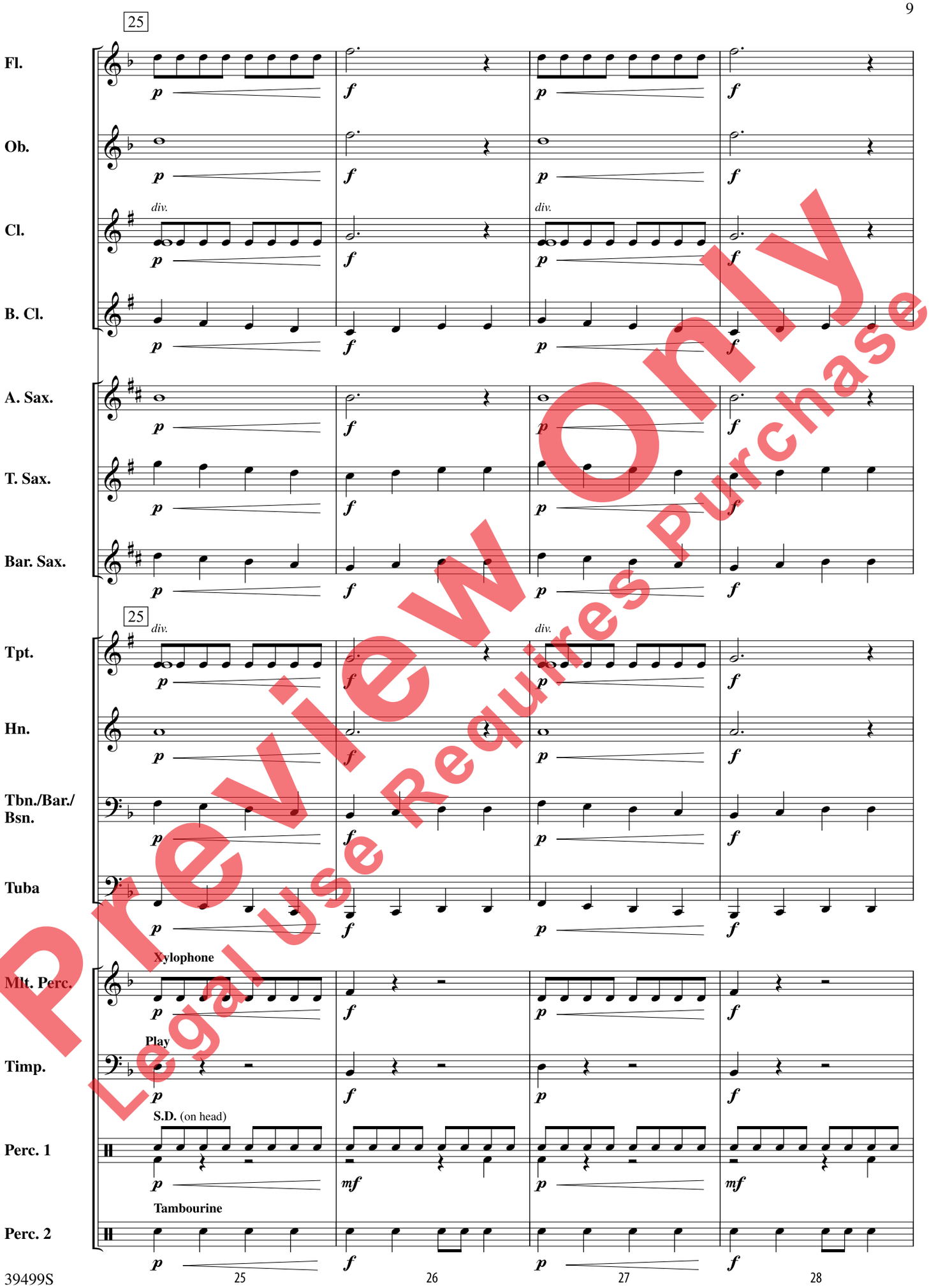


Preview Only
Legal Use Requires Purchase

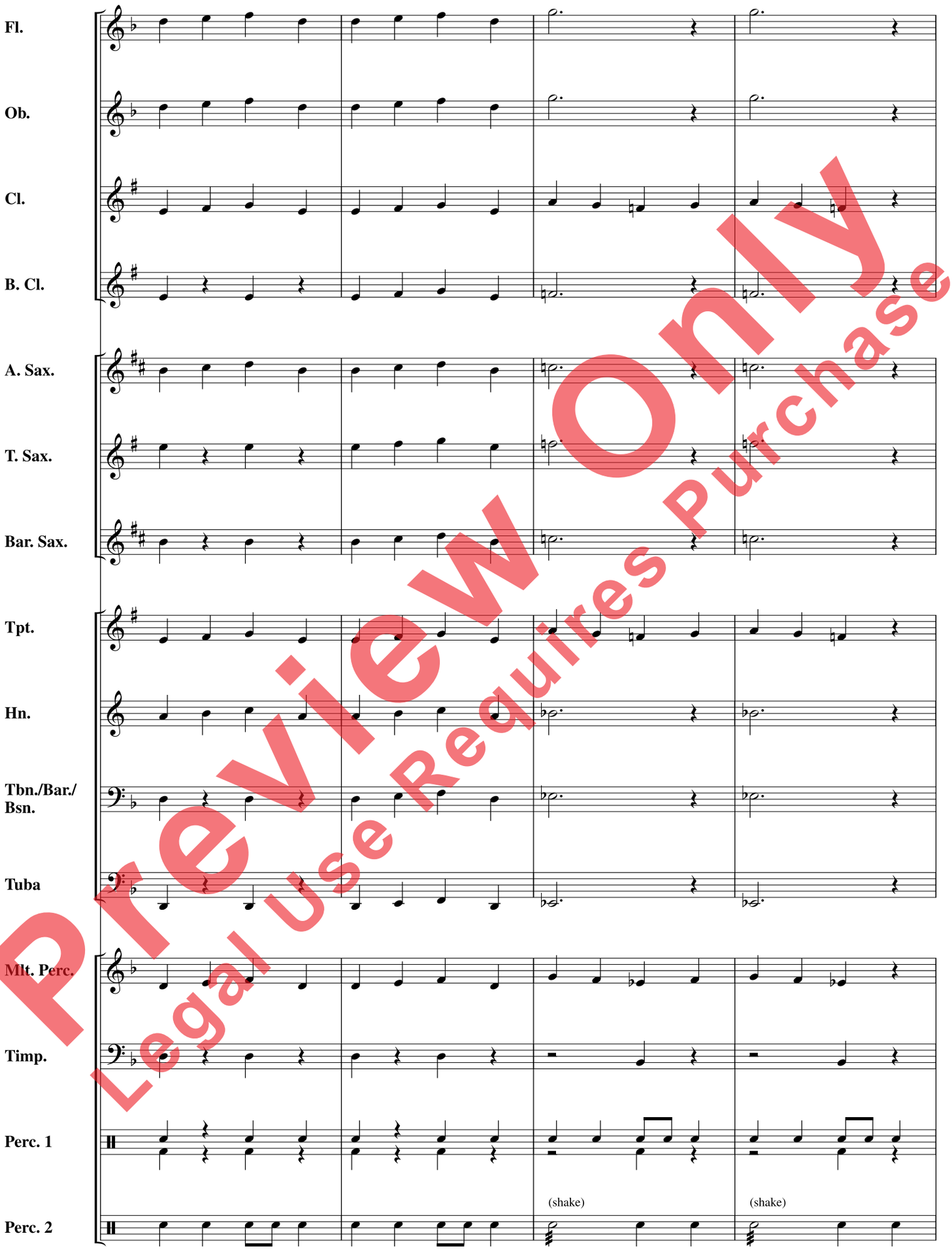
* (Measures 17 through 24) Each player chooses any one of the given pitches. Players should try to change pitches from measure to measure (in other words, don't choose the same pitch each time). The results should be very dissonant, and these measures will, depending on the players' choices, sound different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



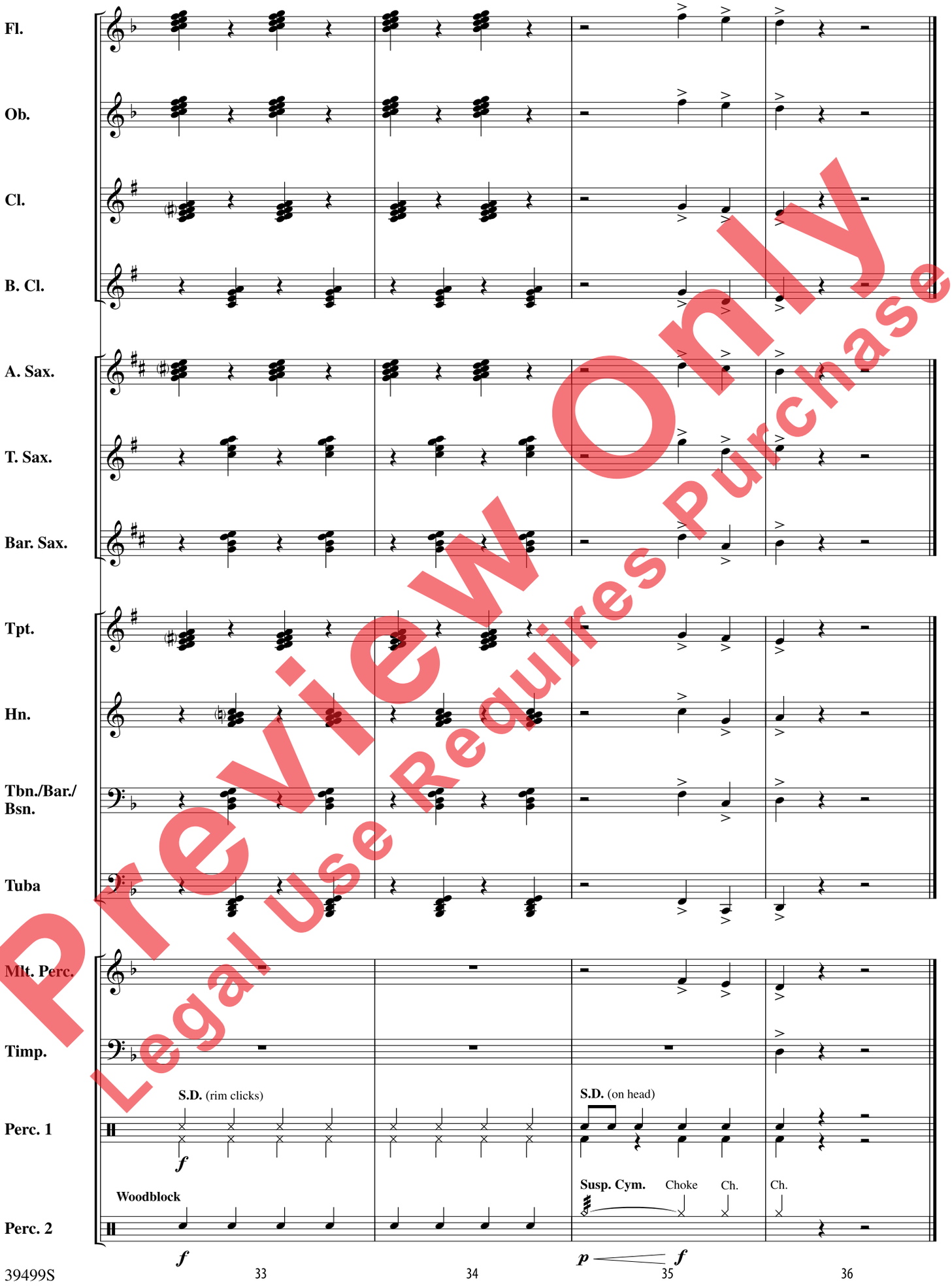
Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase