



The Second Shaman

By Roland Barrett

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 2 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone

- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet
- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 3 Mallet Percussion 1
(Large Rainstick/Xylophone/Bells)
- 2 Mallet Percussion 2
(Chimes)
- 4 Percussion 1
(Concert Toms [4]/Snare Drum,
Bass Drum/Mark Tree)
- 6 Percussion 2
(Maracas/Suspended Cymbal/
Cowbell [or Small Anvil], Water Gong
[or Gong]/Woodblock/Tambourine)
- 2 Timpani

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

- E $\flat$ Alto Clarinet
(B $\flat$ Tenor Saxophone)
- E $\flat$ Contra Alto Clarinet
- B $\flat$ Contra Bass Clarinet
- 1st E $\flat$ Horn
- 2nd E $\flat$ Horn
- 1st B $\flat$ Trombone B.C.
- 2nd B $\flat$ Trombone B.C.
- 3rd B $\flat$ Trombone B.C.
- 1st B $\flat$ Trombone T.C.
- 2nd B $\flat$ Trombone T.C.
- 3rd B $\flat$ Trombone T.C.
- B $\flat$ Baritone B.C.
- E $\flat$ Tuba B.C.
- E $\flat$ Tuba T.C.
- B $\flat$ Tuba B.C.
- B $\flat$ Tuba T.C.
- String Bass

PROGRAM NOTES

The Second Shaman, by veteran composer Roland Barrett, draws its inspiration from the legends surrounding the mystical shamans, who were said to be able to communicate with the spirit world. Opening with a dramatic combination of solo trumpet and powerfully emphatic percussion statements, this piece features a driving A section, a beautifully lyrical middle passage, and a thrilling and affirming closing section, complete with a climactic return of the introduction's powerful percussive declarations.

NOTES TO THE CONDUCTOR

In measures 1–11, the trumpet solo should be very dramatic and unhurried, and the percussion statements should be extremely bold and forceful.

In measures 12–13, work for a dramatic crescendo and do not take a breath before the downbeat of measure 14.

At measures 19 and 27, although the eighth notes are beamed 2 + 2 + 2, the actual grouping is 3 + 3. Emphasizing the accent markings will help convey this rhythmic inflection.

At measure 30, strive for a large degree of contrast here in terms of dynamic level and smoothness, but do not let the tempo drag.

At measure 53, think smooth, flowing, graceful, and well supported. Don't rush; just let it flow naturally and beautifully. Do push the tempo ahead slightly in measures 65–69, pull it back in measures 70–73, then strive for a glorious, powerful, and sustained climactic moment at measure 74.

After the subdued and contemplative mood conveyed in measures 82–85, work to make measures 86 and 87 an abrupt and startling change of dynamic level, style, and tempo.

At measure 88, be careful to hold the dynamic level at mezzo forte. Don't play too loudly too soon. Save some dynamic room for a solid crescendo to forte at measure 97.

In order to give the final 8 measures their most dramatic effect, pay close attention to the dynamic changes occurring in measures 111 through 120. Strive for a smooth and continuous crescendo from piano to fortissimo.

Measures 124 to the end should be reminiscent of the opening measures: big, bold, forceful, and emphatic.

Finally, THANK YOU to you and your students for your work in bringing this piece to life!

Roland Barnett

The Second Shaman

FULL SCORE
Duration - 5:30

By Roland Barrett (ASCAP)

Dramatically ♩ = 66

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion 1 (Large Rainstick/Xylophone/Bells)

Mallet Percussion 2 (Chimes)

Percussion 1 (Concert Toms [4]/ Snare Drum, Bass Drum/Mark Tree)

Percussion 2 (Maracas/ Suspended Cymbal/ Cowbell [or Small Anvil], Water Gong [or Gong]/ Woodblock/Tambourine)

Timpani

Tune: F, B♭, C, F

L. Rnstk.

Chimes

C.T.

B.D.

Mar.

Water Gong (or Gong)

1 2 3 4



Freely In tempo Freely

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

Solo *f*

Freely In tempo Freely

In tempo **Freely** **In tempo** **rit.**

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

In tempo **Freely** **In tempo** **rit.**

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timpani

p, *a2*, *pp*, S.D., *pp*

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51846S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

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24 25 26 27

51846S

Fls. 1 2 3 4 3 4

Ob. 3 4 *mp* 3 4

Bsn. 4 4 4 4

Cls. 1 2 3

B. Cl. 1 2

A. Saxes. 1 2

T. Sax. 1 2 3

Bar. Sax. 1 2 3 *mp*

Tpts. 1 2 3 4 3 4

Hns. 1 2 4 4 4 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3 *mp*

Mlt. Perc. 1 2 3 4 3 4

Mlt. Perc. 2 3 4 4 4 4

Perc. 1 4 4 4 4 4

Perc. 2 4 4 4 4 4

Tim. 4 4 4 4 4 4

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33 34 35 36 37

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax. *mp*

Bar. Sax. *p* *cresc.*

Tpts. 1 2 3 *p* *cresc.* All *p* *cresc.*

Hns. 1 *mp* 2 *mp*

Tbns. 1 *p* *cresc.* 2 3 *p* *cresc.*

Euph.

Tuba *p* *cresc.*

Mlt. Perc. 1 *Bells* *mp*

Mlt. Perc. 2

Perc. 1 *S.D.* *pp* *pp* *cresc.*

Perc. 2

Timp.

Change: B $\flat$ to B $\natural$

rit. Suspensefully ♩ = 66

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rit. Suspensefully ♩ = 66

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

L. Rnstk.

p

mf

p

51846S

48 49 50 51 52

53 Peacefully ♩ = 72

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

53 Peacefully ♩ = 72

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

Change: C to D, high F to G

54 55 56 57

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

Push forward slightly

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

mp

div.

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Pull back

Fls. 1 2 *pp* *f* *ff*

Ob. *pp* *f* *ff*

Bsn. *cresc.* *ff*

Cls. 1 *pp* *mp* *ff*

2 3 *pp* *mp* *ff*

B. Cl. *cresc.* *ff*

A. Saxes. 1 *Play* *mp* *cresc.* *ff*

2 *ff*

T. Sax. *mp* *cresc.* *ff*

Bar. Sax. *cresc.* *ff*

Tpts. 1 *mp* *cresc.* *ff*

2 3 *mp* *cresc.* *ff*

Hns. 1 *cresc.* *ff*

2 *cresc.* *ff*

Tbns. 1 *div.* *cresc.* *ff*

2 3 *cresc.* *ff*

Euph. *cresc.* *ff*

Tuba *cresc.* *ff*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 B.D. *fp*

Perc. 2 *ch.* *ff*

Timp. *Tamb.* *p* *ff*

fp

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

74 a tempo

mp

ff

fp

mf

Fls. 1 2

Ob. Solo

Bsn.

Cls. 1 2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2

T. Sax.

Bar. Sax. (Ob. Solo - if needed, play w/straight mute)

Tpts. 1 2 3 *mp*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

[illegible]

Fls. 1 2 *mf* *a2* *p*

Ob.

Bsn.

Cls. 1 2 3 *mf* *p*

B. Cl.

A. Saxes. 1 2 *p*

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *mf* *a2* *p*

Hns. 1 2

Tbns. 1 2 3 *p*

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mf* (play at edge of head)

Perc. 2

Timp.

Change: low F to G

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2 (Hn.)* *mf*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *mf* *mf*

Tbns. 1 2 3 *a2*

Euph.

Tuba *p*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mf* (gradually move to center)

Perc. 2 *Sus. Cym. p* (w/mallets)

Timp. *p*

97

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f* *a2*

B. Cl. *f*

A. Saxes. 1 2 *ff* *Play*

T. Sax. *f*

Bar. Sax. *f*

97

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *ff*

Perc. 1 *f*

Perc. 2 *f*

Timp. *f*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

p

p

p

p

a2

p

gradually move to edge of head

118

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

f, *ff*, *(gradually move to center)*, *fp*

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124 Dramatically ♩ = 66

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

124 Dramatically ♩ = 66

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Water Gong (or Gong)

Timp.

51846S 124 125 126 127

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