

Alien Autopsy

Clarence Barber

for
DEVELOPING BAND

Instrumentation

1 Full Score	3 B $\flat$ Trumpet 1	2 Percussion 2
3 Flute 1	3 B $\flat$ Trumpet 2	(Trine, Coil Spring,
3 Flute 2	3 B $\flat$ Trumpet 3	High Rattles, Anvil,
2 Oboe	2 F Horn 1	Miscellaneous Bell or
2 Bassoon	2 F Horn 2	Whistle)
4 B $\flat$ Clarinet 1	3 Trombone 1	2 Percussion 3
4 B $\flat$ Clarinet 2	3 Trombone 2	(Flexatone, Whip, Bass Drum,
4 B $\flat$ Clarinet 3	2 Euphonium T.C.	Low Rattles, Duck Call,
2 B $\flat$ Bass Clarinet	3 Euphonium B.C.	Police Whistle, Ship's Bell,
2 E $\flat$ Alto Saxophone 1	4 Tuba	Air Raid Siren, Pop Gun,
2 E $\flat$ Alto Saxophone 2	2 Percussion 1	Car Horn, Miscellaneous Bell
2 B $\flat$ Tenor Saxophone	(Triangle, 2 Brake Drums,	or Whistle)
1 E $\flat$ Baritone Saxophone	Vibraslap, Snare Drum,	2 Percussion 4
	Nightingale Call,	(Xylophone, Marimba,
	Miscellaneous Bell or	Vibraphone,
	Whistle)	Miscellaneous Bell or
		Whistle)

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*For my granddaughter Paige and the 2019 - 2020
Field High School (Mogadore, OH) Band,
Charles Collins, Conductor*

About the Composer

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the band editor for LudwigMasters Publications and Southern Music Company, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain County Community College. His compositions have been played around the world, including many written for his students at Midview and for members of the United States Air Force and Army Bands, and members of the Cleveland Orchestra. As a percussionist, he has been a member of the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, Virginia Grand Military Band, Strongsville Community Band, and the Patriot Symphonic Band.

Program Notes

Alien Autopsy was composed for the composer's granddaughter and her high school band. Loras John Schissel was kind enough to donate his title idea. Odd percussion sounds and unusual scoring give the "alien" touch to the work. Let's not forget that making music, especially for students, is supposed to be FUN!

Performance Notes

All solo passages are cross-cued to give flexibility to the conductor. Percussion instruments and trombone *glissandi* should be brought to the fore for best effect. The soda straw effect in the flute will be LOUD... but that's OK, let it soar! An acceptable substitute is to play on a piccolo head joint. Start with a pencil inserted in the open end and gradually withdraw the pencil for the downward *glissando*. Remember always that melody comes first when balancing parts. Solo players should make their piano dynamic as the softest at which they can play with a good tone. If it is a little louder than a section's piano, so be it. Good tone is always our first concern.

ALIEN AUTOPSY

Clarence Barber (ASCAP)

Moderato $\text{♩} = 100$

5

Flute 1 2

Oboe

Bassoon 1 player *p*

B $\flat$ Clarinet 1 2 3

B $\flat$ Bass Clarinet Tba. *p*

E $\flat$ Alto Saxophone 1 2 1 player *p*

B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone

1 2 3 4 5 6

B $\flat$ Trumpet 1 2 3

F Horn 1 2 A. Sax. *p*

Trombone 1 2

Euphonium Bsn. *p*

Tuba 1 player *p*

Triangle *p*

Percussion 1 2 3 4 Trine *p*

7 9

Fl. 1 2

Ob. Cl. 1 *p*

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

7 8 9 10 11 12

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Perc. 1 2 3 4

Detailed description of the musical score: The score is for measures 7 through 12. Measure 7 starts with a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute (Fl.) and Oboe (Ob.) parts are mostly rests. The Bassoon (Bsn.) part has a rhythmic pattern of eighth and sixteenth notes. The B-flat Clarinet (B^b Cl.) part has a melodic line starting in measure 9. The B. Clarinet (B. Cl.) part has a rhythmic pattern. The A. Saxophone (A. Sax.) part has a melodic line. The T. Saxophone (T. Sax.) and Bar. Saxophone (Bar. Sax.) parts are rests. The Trumpet (Tpt.) part has a melodic line. The Horn (Hn.) part has a rhythmic pattern. The Trombone (Tbn.) part has a melodic line. The Euphonium (Euph.) part has a rhythmic pattern. The Tuba (Tba.) part has a melodic line. The Percussion (Perc.) part has a rhythmic pattern. Measure 9 is highlighted with a box around the number 9. A large 'SAMPLE' watermark is diagonally across the page.

13 1 player *p* 17

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

13 14 15 16 17

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Perc. 1 2 3 4

a2 *p* Cl. 2 *p*

18 21 *accel.*

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

18 19 20 21 22

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Perc. 1 2 3 4

The image shows a page of a musical score, page 6, covering measures 18 through 22. The score is for a large orchestra. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B-flat Clarinet (B^b Cl.), B. Clarinet (B. Cl.), A. Saxophone (A. Sax.), T. Saxophone (T. Sax.), Bar. Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Percussion (Perc.). The percussion part is divided into four staves. The key signature has two flats (B-flat and E-flat). The time signature is 2/2. Measure 21 is marked with a box containing the number 21 and the word 'accel.' (accelerando). The score includes various musical notations such as notes, rests, and slurs. A large, diagonal watermark 'SAMPLE' is visible across the center of the page.

23 24 25 26 27 28

Fl. 1 2

Ob.

Bsn. *f* *tutti* *f* *p* 1 player

B♭ Cl. 1 *f* *tutti* *f* *p* 1 player

2 3

B. Cl. *f*

A. Sax. 1 2 *f* *tutti*

T. Sax. *f*

Bar. Sax. *f*

Tpt. 1 2 3 *f*

Hn. 1 2 *f*

Tbn. 1 2 *f*

Euph. *f* *tutti* *p* Bsn.

Tba. *f*

Vibraslap *f*

Perc. 1 2 3 4

Xyl. *p*

Flexatone *f*

29 34 *p*

Fl. 1 2 *f*

Ob. *f*

Bsn. *tutti f*

B^b Cl. 1 2 3 *f*

B. Cl. *f*

Tba. *p*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

29 30 31 32 33 34

Tpt. 1 2 3 *f*

Hn. 1 2 *f*

Tbn. 1 2 *f* *a2* *p*

Euph. *f*

Tba. 1 player *p* *tutti f* *p*

Perc. 1 *f* *Tri. p*

2 Coil Spring *f*

3 Whip *f*

4 *p*

35 38

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

35 36 37 38 39 40

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

1 2 3 4

Trine

Perc.

41 42

Fl. 1 2

Ob.

Bsn. 1 player *p*

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

41 42 43 44 45 46 47

Tpt. 1 2 3

Hn. 1 2 *a2*

Tbn. 1 2

Euph.

Tba.

Perc. 1 2 3 4

Bass Drum

Brake Drum *f*

f *mp* *p* *rit.*

48 Freely ♩ = 66

1 player
Soda straw*

f

*Fill straw with water. Blow across tip to create high pitch. Let water run from straw back into a cup to let pitch fall.

Fl. 1 2

Ob.

Bsn. *mp*

B^b Cl. 1 *p* *mp*

2 3 *p* *mp*

B. Cl. *p legato*

Tba. *p*

A. Sax. 1 2

T. Sax.

Bar. Sax.

48

49

50

51

52

53

Tpt. 1 *p* cup mute

2 3 *p* cup mute

Hn. 1 2

Tbn. 1 2

Euph. *mp* Bsn.

Tba. 1 player *p* *p legato*

Snare Drum with brushes *p*

Rattles high sound like goat hoof rattles *p*

Flexatone *p*

Marimba *p*

Vibraphone *p*

54

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

54 55 56 57 58 59

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Tri.

C. S.

Rattles

Mba.

Snare Drum with brushes

low sound like palm seed rattles

Flexatone

Nightingale Call

Trine

50100010

60

66 Fl. *tutti* *f* 70

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax.

Bar. Sax. *mf*

66 67 68 69 70

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 *mf*

Euph. *mf*

Tba. *mf*

2 Brake Drums *mf*

Perc. 1 2 3

Mba. *mf*

71 72 73 74 75

Fl. 1 2 *fp*

Ob. *fp* *tutti* *f*

Bsn.

B^b Cl. 1 2 3 *fp*

B. Cl. *f*

A. Sax. 1 2

T. Sax.

Bar. Sax. *f*

Tpt. 1 2 3 *fp*

Hn. 1 2

Tbn. 1 2

Euph. *f*

Tba. *f*

Perc. 1 2 3 4

76 77 78 79 80 81

Fl. 1 2 *f*

Ob. *f*

Bsn.

B^b Cl. 1 *f*
2 *a2*
3 *f*

B. Cl.

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax.

Tpt. 1 *f*
2 3

Hn. 1 2 *f* *gliss.* *etc.*

Tbn. 1 *a2*
2 *f* *a2* 1 *gliss.* 3 *etc.*

Euph.

Tba.

Perc. 1 C. S.
2 *f* B. D. Flexatone
3 *mp* *f*
4

82 83 84 85 86 87

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Perc. 1 2 3 4

Police Whistle

mf *mf* *mf* *mf* *f* *mf*

a2

mf

f

50100310

50100310

94 95 96 97 98 99

Fl. 1 2 *f* *fp* *f*

Ob. *f* *fp* *f*

Bsn. *f*

B^b Cl. 1 *f* *fp* *f*

2 3 *f* *fp* *f*

B. Cl. *f*

A. Sax. 1 2 *f* *fp* *f*

T. Sax. *f* *fp* *f*

Bar. Sax. *f*

Tpt. 1 *f* *fp* *f*

2 3 *f* *fp* *f*

Hn. 1 2 *f* *fp* *f*

Tbn. 1 2 *f* *f*

Euph. *f*

Tba. *f*

Perc. 1 Miscellaneous Bells and Whistles Brake Drum *f* *f*

2 Miscellaneous Bells and Whistles Anvil *f* *f*

3 Miscellaneous Bells and Whistles Pop Gun *f*

4 Miscellaneous Bells and Whistles Mba. *f*

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