

Commissioned by and Dedicated to the New Trier High School
Band, Winnetka, IL, John A. Thomson, Conductor

AFRICA: CEREMONY, SONG AND RITUAL

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	3	1st B \flat Trumpet	2	Percussion II (Large Tom-Toms)
1	C Piccolo	3	2nd B \flat Trumpet	4	Percussion III (Bells, Beaded Gourd, Shaker, Castanets, Gong, Bass Drum or Large Tom-Toms)
5	C Flute	3	3rd B \flat Trumpet	4	Cymbals (Crash Cymbals, Suspended Cymbal, Shaker, Claves)
2	Oboe (Optional English Horn solo appears at measure 75)	1	1st Horn in F	2	Timpani (Flexatone, Timpani)
3	1st B \flat Clarinet	1	2nd Horn in F	4	Bass Drum (Claves, Log Drum)
3	2nd B \flat Clarinet	1	3rd Horn in F	4	Mallet Percussion (Chimes, Cowbells, Marimba, Suspended Cymbal, Bass Drum)
3	3rd B \flat Clarinet	1	4th Horn in F	2	Log Drum (Log Drum, Claves)
1	E \flat Alto Clarinet	2	1st Trombone		
2	B \flat Bass Clarinet	2	2nd Trombone		
2	Bassoon	2	3rd Trombone		
2	1st E \flat Alto Saxophone	2	Baritone		
2	2nd E \flat Alto Saxophone	1	Baritone Treble Clef		
1	B \flat Tenor Saxophone	4	Tuba		
1	E \flat Baritone Saxophone	4	Percussion I (Conga Drums, Wind Chimes, Finger Cymbals)		

NOTES TO THE CONDUCTOR

The expanded percussion section in this work is of prime importance. Although eight parts are written, additional percussionists should be added to the off-stage parts to create the effect of drawing the audience inside the worship circle. If personnel allows, leave two players on-stage to cover the cymbal parts at measure 171. They may double the off-stage parts from this position. If personnel does not allow two players on-stage, the cymbal parts should be covered by two wind players.

The log drums should be of varying sizes, creating the largest frequency spectrum possible. Individual log drums should be able to produce two pitches, approximately a third apart.

Tempo may be freely explored throughout the work. A passionate performance is the ultimate goal.

The *ad lib.* vocal indications at measure 166 should be as primal and guttural as possible.

The "pick-a-note" at measures 181–182 should create the maximum amount of dissonance. You may wish to assign pitches within sections if necessary. The *molto rallentando* should be drawn out as far as possible, creating a state of complete exhaustion throughout the audience. Measures 181–182 may be freely conducted to maximize this impact.

Robert W. Smith

PROGRAM NOTES:

Africa: Ceremony, Song, and Ritual is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs.

African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with same respect and reverence given to an honored living person. The drum, the featured section in this work, is considered a sacred object as well as a musical instrument. It is believed to be endowed with a mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent. As one listens, the mind experiences a wide range of emotions including joy, fear, hope, and grief.

OYA "Primitive Fire" recreates man's conquest of fire. In the beginning of time, man discovered that he could create the illusive power by striking two flints together. He gathered his sticks and dry leaves and kindled them. The flames begin to rise very slowly, yet steadily building higher and higher into a large, writhing body of energy spreading across the horizon. Suddenly, it begins to fade..... slowly.....losing life..... then the last spark ascends to the heavens and leaves the earth in darkness.

The **"Ancient Folk Song"** originates from Ghana, situated in the tropical belt of West Africa. It is a land of lush tropical beaches and rocky lagoons. The peaceful tranquility of this beautiful country was first disturbed by European settlers in the 1500's as Ghana became the center for exporting slaves and gold. As a result, the area became known as the Gold Coast. A secondary melody based on the folk song **"Marilli"** weaves throughout the final statement of the original theme.

With thunder and lightning as his weapon, **Shango**, the God of Thunder revisits the earth. To herald his return, his devotees chant his invocationary praise. The big and small drums made of hollow trees and the skins of rams resound throughout the night as circles of worshipers dance to a frenzied state. The joyous opening statement returns amid the primal percussion drawing the work to an exhausting conclusion.

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AFRICA: CEREMONY, SONG AND RITUAL

ROBERT W. SMITH

CONDUCTOR

Powerful! $\text{♩} = 88$

C Piccolo

C Flute

Oboe

1

B♭ Clarinets

2

3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones

1

2

B♭ Tenor Saxophone

1

2

B♭ Trumpets

1

2

3

Horns in F

1

2

3

Trombones

1

2

3

Baritone

Tuba

Mallet Percussion

Chimes, Cowbells,

Maracas,

Suspended Cymbal

Bass Drum

Timpani

Flexatone

Timpani

Percussion I

Conga Drums

Wend Chimes

Finger Cymbals

Percussion II

Large Tom-Toms

Percussion III

Bells, Beaded Gourd,

Shaker, Castanets, Gong,

Bass Drum

or Large Tom-Tom

Log Drum

Log Drum, Claves

Cymbals

Crash Cymbals

Suspended Cymbal

Shaker, Claves

Bass Drum

Bass Drum

Claves, Log Drum

BD01057C

This is a page of a musical score for a symphony orchestra, specifically for the Conductor - 2. The score is written for measures 5, 6, 7, and 8. The instruments listed on the left side of the page are: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. Cl., Ban., A. Sax. (1, 2), T. Sax., Bar. Sax., Tpt. (1, 2, 3), Hrn. in F (1, 2, 3, 4), Tbn. (1, 2, 3), Bar., Tuba, Milt. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cyma., and B. D. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*), articulation (e.g., *tr*), and performance instructions (e.g., *div.*, *unif.*, *Play*, *Cue*). A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

20 With energy $\text{♩} = 120$

Flac.
Fl.
Ob.
1
Cl. 2
3
A. Cl.
B. Cl.
Ban.
A. Saxes. 1
2
T. Sax.
Bar. Sax.

1
Tpts. 2
3
Hrn. in F 1
2
3
4
1
Tbn. 2
3
Bar.
Tuba

Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
L. D.
Cym.
B. D.

Cowbells w/stick
Log Drum
Large Tom w/mallets
Beaded Gourd
Shaker
Claves

accel.
pp accel.
f
dim.
f
dim.
f
dim.
f
dim.
f
dim.
f
dim.

24 Soli: w/B.Cl.

Picc. *f* Second time only

Fl. *f* Second time only

Ob. *f* Second time only

1. *f* Second time only

2. *f* Second time only

3. *f* Second time only

A. Cl. *f* Second time only

B. Cl. Soli w/Picc. *f* Second time only

Bsn. *mf* Second time only

A. Saxes. 1. *mf* Second time only

2. *mf* Second time only

T. Sax. *mf* Second time only

Bar. Sax. *mf* Second time only

24 *mf* (To Harmon mutes) Second time only

1. *f* *sfz*

2. (To Harmon mutes) *f* *sfz*

3. (To Harmon mutes) *f* *sfz*

4. *f* *sfz*

Hrn. in F 1. *f* *sfz*

2. *f* *sfz*

3. *f* *sfz*

4. *mf* *sfz*

1. *mf* Second time only

2. *mf* Second time only

3. *mf* Second time only

Bar. *mf* Second time only div.

Tuba *mf*

Mlt. Perc. *mp* Second time only

Temp. *mf*

Perc. I *mp*

Perc. II *mp*

Perc. III *mp*

L. D. *mp*

Cyms. *mp*

B. D. *mp*

Preview Only
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Picc.
Fl.
Ob.
1
2
3
A. Cl.
B. Cl.
Bsn.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
1
2
3
Hns. in F 1 2 3 4
1
2
3
Tbns.
Bar.
Tuba
Milt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
L. D.
Cyms.
B. D.

This musical score is for a full orchestra, spanning measures 31 to 35. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cla. 1), Clarinet 2 (Cla. 2), Clarinet 3 (Cla. 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Ban.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Trumpet 3 (Tpts. 3), Horns in F (Hns. in F), Trombone 1 (Tbns. 1), Trombone 2 (Tbns. 2), Trombone 3 (Tbns. 3), Baritone (Bar.), Tuba, Milt. Perc. (Military Percussion), Snare Drum (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Large Drum (L. D.), Cymbals (Cyms.), and Bass Drum (B. D.). The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *mf*, *f*), and performance instructions like "Play". A large red watermark "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written in a smaller font below it.

This page contains the conductor's score for measures 40 through 44. The score is written for a large orchestra and includes the following parts:

- Picc.** Piccolo
- Fl.** Flute (with *loco* marking)
- Ob.** Oboe (with *div.* marking)
- Cl.** Clarinet (1 and 2)
- A. Cl.** Alto Clarinet
- B. Cl.** Bass Clarinet
- Bsn.** Bassoon
- A. Saxes.** Alto Saxophone (1 and 2)
- T. Sax.** Tenor Saxophone
- Bar. Sax.** Baritone Saxophone
- Tpts.** Trumpet (1, 2, and 3)
- Hns. in F** Horns in F (1, 2, 3, and 4)
- Tbns.** Trombone (1, 2, and 3)
- Bar.** Baritone
- Tuba**
- Mlt. Perc.** Multiple Percussion
- Timp.** Timpani
- Perc. I, II, III** Percussion I, II, and III
- L. D.** Large Drum
- Cyms.** Cymbals
- B. D.** Bass Drum

The score includes various dynamic markings such as *mf*, *cresc. poco a poco*, *ff*, *p*, *mp*, and *sf*. There are also performance instructions like *div.* and *loco*. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page.

This is a page of a musical score for a conductor, labeled "Conductor - 11". The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are: Picc., Fl., Ob., 1 Cls., 2 Cls., 3 Cls., A. Cl., B. Cl., Bsn., A. Saxes. 1, 2, T. Sax., Bar. Sax., 1 Tpts., 2 Tpts., 3 Tpts., Hns. in F 1, 2, 3, 4, 1 Tbps., 2 Tbps., 3 Tbps., Bar., Tuba, Mlt. Perc., Timpani, Perc. I, Perc. II, Perc. III, L. D., Cyms., and B. D. The score is divided into four measures, numbered 45, 46, 47, and 48 at the bottom. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key dynamic markings include *fff* (fortissimo), *sfz* (sforzando), and *p* (piano). There are also markings for *laco* (largo) and *Opt. 8va* (optional octave). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page.

49

Picc. *mf* *div.*

Fl. *mf*

Ob. *mf*

1 *mf*

Cls. 2 *mf*

3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Saxes. 1 *mf*

2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

49

1 (To Harmon mutes)

2 (To Harmon mutes)

3 (To Harmon mutes)

Hns. in F *mf* *loco*

1 *mf*

2 *mf*

3 *mf*

Bar. *mf* *loco*

Tuba *mf* *div.*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

L. D. *mf* Shaker

Cyms. *mf*

B. D. *mf*

49

50

51

52

Picc.
Fl.
Ob.
1
Cl. 2
3
A. Cl.
B. Cl.
Ban.
A. Sax. 1
2
T. Sax.
Bar. Sax.
1
Tpt. 2
3
Hrn. in F 1
2
3
4
1
Tbn. 2
3
Bar.
Tuba
Mt. Perc.
Timpani
Perc. I
Perc. II
Perc. III
L. D.
Cym.
B. D.

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Musical score for conductor, measures 58-61. The score includes staves for various instruments: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. Cl., Bar. Sax., A. Sax. (1, 2), T. Sax., Bar. Sax., Tuba (1, 2, 3), Tpts. (1, 2, 3), Hrn. in F (1, 2, 3, 4), Tbn. (1, 2, 3), Bar., Tuba, Mtl. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cyma., and B. D. The score shows musical notation with dynamics such as *p*, *mf*, *f*, and *dim.* A large red watermark "Preview Only" is overlaid diagonally across the page.

Picc.
Fl.
Ob.
1
Cln. 2
3
A. Cl.
B. Cl.
Bsn.
A. Sax. 1
2
T. Sax.
Bar. Sax.

1
Tps. 2
3
1
Hns. in F 2
3
4
1
Tbns. 2
3
Bar.
Tuba

Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
L. D.
Cyma.
B. D.

68 Mysterious J = 60 - 68

Picc. *rit.* Solo *molto accel.* *rit.*
Fl. *rit.* *f* bend flat *molto accel.* *rit.*
Ob. *rit.* *molto accel.* *rit.*
1 *rit.* *molto accel.* *rit.*
2 *rit.* *molto accel.* *rit.*
3 *rit.* *molto accel.* *rit.*
A. Cl. *rit.* *molto accel.* *rit.*
B. Cl. *rit.* *molto accel.* *rit.*
Bsn. *rit.* Solo *molto accel.* *rit.*
A. Sax. 1 *rit.* Section *f* Solo (Opt. Contra Ban.) *molto accel.* *rit.*
2 *rit.* Sh. (a la wind) *molto accel.* *rit.*
T. Sax. *rit.* Sh. (a la wind) *molto accel.* *rit.*
Bar. Sax. *rit.* Sh. (a la wind) *molto accel.* *rit.*
1 *rit.* Sh. (a la wind) *molto accel.* *rit.*
2 *rit.* Sh. (a la wind) *molto accel.* *rit.*
3 *rit.* Sh. (a la wind) *molto accel.* *rit.*
Hsa. in F 1 *rit.* Sh. (a la wind) *molto accel.* *rit.*
2 *rit.* Sh. (a la wind) *molto accel.* *rit.*
3 *rit.* Sh. (a la wind) *molto accel.* *rit.*
1 *rit.* Sh. (a la wind) *molto accel.* *rit.*
2 *rit.* Sh. (a la wind) *molto accel.* *rit.*
3 *rit.* Sh. (a la wind) *molto accel.* *rit.*
Tbn. 1 *rit.* Sh. (a la wind) *molto accel.* *rit.*
2 *rit.* Sh. (a la wind) *molto accel.* *rit.*
3 *rit.* Sh. (a la wind) *molto accel.* *rit.*
Bar. *rit.* Sh. (a la wind) *molto accel.* *rit.*
Tuba *rit.* *pp* *molto accel.* *rit.*
Mil. Perc. (To Marimba) *rit.* *molto accel.* *rit.*
Timp. *rit.* *molto accel.* *rit.*
Perc. I *rit.* *f* *ff* *molto accel.* *rit.* Wind Chimes
Perc. II *rit.* *molto accel.* *rit.*
Perc. III *rit.* *molto accel.* *rit.*
L. D. *rit.* *molto accel.* *rit.*
Cyma. *rit.* Random rolls *pp* *mp* *rit.* Claves *rit.* *Randomly faster and louder followed by *molto rit.*
B. D. *rit.* *molto accel.* *rit.*



This page of a musical score, labeled 'Conductor - 17', contains staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. Cl., Bsn., A. Saxes. (1, 2), T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. in F (1, 2, 3, 4), Tbns. (1, 2, 3), Bar., Tuba, MLC Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cyms., and B. D. The score includes dynamic markings such as *f*, *mf*, *ff*, and *p*. Performance instructions include 'Solo', 'All (div.)', and 'Freely'. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The page number '17' is visible in the top right corner of the score area.

75 "Ancient Folk Song" (Ghana) Title Unknown
With motion ♩ = 72 - 80

Picc. • Mm. *p* Ah Mm *p* Ah Mm

Fl. • Mm. *p* Ah Mm *p* Ah Mm

Ob. To English Horn (Opt. Oboe: transpose down a 5th) Solo: (E. Hn.) *mf*

1 • Mm. *p* Ah Mm *p* Ah Mm

2 • Mm. *p* Ah Mm *p* Ah Mm

3 • Mm. *p* Ah Mm *p* Ah Mm

A. Cl. • Mm. *p* Ah Mm *p* Ah Mm

B. Cl. • Mm. *p* Ah Mm *p* Ah Mm

Bsn. *p*

A. Sax. 1 • Mm. *p* Ah Mm *p* Ah Mm

2 • Mm. *p* Ah Mm *p* Ah Mm

T. Sax. • Mm. *p* Ah Mm *p* Ah Mm

Bar. Sax. • Mm. *p* Ah Mm *p* Ah Mm

75 "Ancient Folk Song" (Ghana) Title Unknown
With motion ♩ = 72 - 80

1 • Mm. *p* Ah Mm *p* Ah Mm

2 • Mm. *p* Ah Mm *p* Ah Mm

3 • Mm. *p* Muted Ah Mm *p* Ah Mm

1 • Mm. *p* Muted Ah Mm *p* Ah Mm

2 • Mm. *p* Muted Ah Mm *p* Ah Mm

3 • Mm. *p* Muted Ah Mm *p* Ah Mm

1 • Mm. *p* Ah Mm *p* Ah Mm

2 • Mm. *p* Ah Mm *p* Ah Mm

3 • Mm. *p* Ah Mm *p* Ah Mm

Bar. • Mm. *p* Ah Mm *p* Ah Mm

Tuba • Mm. *p* Ah Mm *p* Ah Mm

Mlt. Perc. *p* Marimba

Trum. *p*

Perc. I Finger Cymbals *f*

Perc. II

Perc. III

L. D.

Cym.

B. D.

*Vocals are in concert pitch; begin with hum, then open mouth slowly to "Ahh".



This page of a musical score is for the conductor, labeled "Conductor - 19". It contains staves for various instruments, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinets (Cl. 1, 2, 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones (A. Saxes. 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1, 2, 3), Horns in F (Hns. in F 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3), Baritone (Bar.), Tuba, Milt. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cym., and B. D. The score is written in 4/4 time and features dynamic markings such as "Ah" and "Mm". A large red watermark reading "Preview Only" is overlaid diagonally across the page, and another watermark reading "Legal Use Requires Purchase" is overlaid horizontally across the middle.

91 Gently $J = 84$

Musical score for conductor, measures 89-92. The score includes staves for Picc., Fl., Ob., Cl. (1-3), A. Cl., B. Cl., Bsn., A. Sax. (1-2), T. Sax., Bar. Sax., Tpts. (1-3), Hns. in F (1-4), Tbn. (1-3), Bar., Tuba, Mln. Perc., Timp., Perc. I-III, L. D., Cym., and B. D. A large red watermark "Preview Only" is overlaid diagonally across the page.

93 **Flowing**
div.
mf

Picc.
mf

Fl.
mf

Ob.
mf

1
mf

Cls. 2
mf

3
mf

A. Cl.
mf

B. Cl.
mf

Bsn.
mf

A. Saxes. 2
mf

T. Sax.
mf

Bar. Sax.
mf

93 **Flowing**
Second time only
mf

1
mf

Tpts. 2
mf

3
mf

Hns. in F 1 2
mf

3 4
mf

1
mf

Tbns. 2
mf

3
mf

Bar. 1
mf

2
mf

3
mf

4
mf

5
mf

6
mf

7
mf

8
mf

9
mf

10
mf

11
mf

12
mf

13
mf

14
mf

15
mf

16
mf

17
mf

18
mf

19
mf

20
mf

21
mf

22
mf

23
mf

24
mf

25
mf

26
mf

27
mf

28
mf

29
mf

30
mf

31
mf

32
mf

33
mf

34
mf

35
mf

36
mf

37
mf

38
mf

39
mf

40
mf

41
mf

42
mf

43
mf

44
mf

45
mf

46
mf

47
mf

48
mf

49
mf

50
mf

51
mf

52
mf

53
mf

54
mf

55
mf

56
mf

57
mf

58
mf

59
mf

60
mf

61
mf

62
mf

63
mf

64
mf

65
mf

66
mf

67
mf

68
mf

69
mf

70
mf

71
mf

72
mf

73
mf

74
mf

75
mf

76
mf

77
mf

78
mf

79
mf

80
mf

81
mf

82
mf

83
mf

84
mf

85
mf

86
mf

87
mf

88
mf

89
mf

90
mf

91
mf

92
mf

93
mf

94
mf

95
mf

96
mf

BD01057C

2. **Rubato**

Picc. *mp*

Fl. *mp*

Ob. *mp*

1 *mp*

2 *mp*

3 *mp*

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Saxes. 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 **Rubato**

2 *mp*

3 *mp*

1 2 *mp*

3 4 *mp*

1 *mp* (h)

2 *mp* (h)

3 *mp*

Bar. *mp* Solo

Tuba *mp*

Mlt. Perc. *pp*

Timp. *pp*

Perc. I *pp*

Perc. II *pp*

Perc. III *pp*

L. D. *pp*

Cyms. *p*

B. D. *pp*

Sudden energy! $\text{♩} = 84$

Picc. *p rit.*

Fl. *p rit.*

Ob. *p rit.*

1. *p rit.*

2. *p rit.*

3. *p rit.*

A. Cl. *p rit.*

B. Cl. *p rit.*

Bsn. *rit.* *mp*

A. Sax. 1. *rit.* *mp*

2. *rit.* *mp*

T. Sax. *rit.* *mp*

Bar. Sax. *rit.* *mp*

Sudden energy! $\text{♩} = 84$

1. *p rit.*

2. *p rit.*

3. *p rit.*

1. *rit.*

2. *rit.*

3. *rit.*

1. *rit.* *mp*

2. *rit.* *mp*

3. *rit.* *mp*

Bar. *rit.* *mp*

Tuba *rit.* *mp*

Mil. Perc. *p rit.* *To Cowbells* *mp* *Solo* *ff* *one-handed roll*

Timp. *rit.* *mp* *pp* *ad lib.* *3* *5* ***Bend pitch w/elbow.*

Perc. I *rit.* *ff*

Perc. II *rit.* *ff*

Perc. III *rit.*

L. D. *rit.* $\frac{3}{4}$

Cyms. *rit.* $\frac{3}{4}$

B. D. *rit.* $\frac{3}{4}$

**All move off-stage.*

107

"Shango" (Chant to the God of Thunder)
With power! ♩ = 84 - 88

Pic.

Fl.

Ob.

1

Cl. 2

3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

2

T. Sax.

Bar. Sax.

Cue: Horn in F

107

"Shango" (Chant to the God of Thunder)
With power! ♩ = 84 - 88

1

Tpts. 2

3

1

2

Hns. in F

3

4

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

L. D.

Cym.

B. D.

Soli

ad lib.

Flexatone

p

This page of a musical score, labeled 'Conductor - 26', contains staves for the following instruments: Picc., Fl., Ob., Cls. 1, 2, 3, A. Cl., B. Cl., Bsn., A. Saxes. 1, 2, T. Sax., Bar. Sax., Tpts. 1, 2, 3, Hns. in F 1, 2, 3, 4, Tbn. 1, 2, 3, Bar. Tuba, Mt. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cym., and B. D. The score spans measures 110 to 114. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The percussion parts for Perc. I and Perc. II show rhythmic patterns with triplets and quintuplets, and dynamic markings such as *sf*.

115

Picc.
Fl.
Ob.
1
Cl. 2
3
A. Cl.
B. Cl.
Bsn.
1
A. Sax. 2
T. Sax.
Bar. Sax.

115

1
Tpts. 2
3
1
2
Hns. in F 3
4
1
Tbns. 2
3
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
L. D.
Cyma.
B. D.

127 Comfortable groove ♩ = 84

Picc.

Fl.

Ob.

1

2

3

Cl. 1

Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

127 Comfortable groove ♩ = 84

1

2

3

Hns. in F 1

Hns. in F 2

Hns. in F 3

Hns. in F 4

1

2

3

Tbns.

Bar.

Tube

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

L. D.

Cyms.

B. D.

Toms

Congas *ad lib.*

Preview Only
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This page of a musical score, page 131, is for a conductor. It features a large, diagonal red watermark that reads "Preview Only" and "Legal Use Requires Purchase". The score is arranged in a standard orchestral layout with the following parts and staves from top to bottom:

- Picc.
- Fl.
- Ob.
- 1. Cl.
- 2. Cl.
- 3. Cl.
- A. Cl.
- B. Cl.
- Bsn.
- A. Sax. 1
- 2. A. Sax.
- T. Sax.
- Bar. Sax.
- 1. Tpt.
- 2. Tpt.
- 3. Tpt.
- 1. Hrn. in F
- 2. Hrn. in F
- 3. Hrn. in F
- 4. Hrn. in F
- 1. Tbn.
- 2. Tbn.
- 3. Tbn.
- Bar.
- Tuba
- Mlb. Perc. (Cymbals)
- Timp.
- Perc. I
- Perc. II
- Perc. III (Castanets)
- L. D.
- Cym.
- B. D.

The score includes various musical notations such as dynamics (e.g., *mf*, *f*), articulation (e.g., *Play*, *Soli*), and performance instructions (e.g., *Cowbells*, *Castanets*). The page is numbered 129, 130, 131, and 132 at the bottom.

This page contains a full orchestral score for measures 133 through 136. The instruments listed on the left are: Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Ban.), Saxophone 1 (Saxes 1), Saxophone 2 (Saxes 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Trumpet 3 (Tpts. 3), Horn in F (Hns. in F), Trombone 1 (Tons. 1), Trombone 2 (Tons. 2), Trombone 3 (Tons. 3), Baritone (Bar.), Tuba, Milt. Perc. (Milt. Perc.), Snare Drum (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Lyre (L. D.), Cymbal (Cym.), and Bass Drum (B. D.). The score is written in a standard musical notation with various dynamics and articulations. A large red watermark is overlaid diagonally across the page.

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This page contains a conductor's score for a symphony orchestra. The score is organized into two systems of staves. The first system includes:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- 1. Cls. (Clarinet 1)
- 2. Cls. (Clarinet 2)
- 3. Cls. (Clarinet 3)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- 1. A. Sax. (Alto Saxophone)
- 2. A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)

The second system includes:

- 1. Tpts. (Trumpet 1)
- 2. Tpts. (Trumpet 2)
- 3. Tpts. (Trumpet 3)
- 1. Hns. in F (Horn in F 1)
- 2. Hns. in F (Horn in F 2)
- 3. Hns. in F (Horn in F 3)
- 4. Hns. in F (Horn in F 4)
- 1. Tbn. (Tuba)
- 2. Tbn. (Tuba)
- 3. Tbn. (Tuba)
- Bar. (Baritone)
- Tuba (Tuba)
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Perc. III (Percussion III)
- L. D. (Lydian Drum)
- Cyms. (Cymbals)
- B. D. (Bass Drum)

The score includes various musical notations such as notes, rests, dynamics, and articulation marks. A large red watermark is overlaid diagonally across the page.

Preview Only
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144 With wild abandon! $\text{♩} = 144 - 152$

Band ad lib. "native" vocals.

Picc. (g[♯])

Fl. (g[♯])

Ob. (g[♯])

1. (g[♯])

2. (g[♯])

3. (g[♯])

A. Cl. (g[♯])

B. Cl. (g[♯])

Bsn. (g[♯])

A. Sax. 1. (g[♯])

2. (g[♯])

T. Sax. (g[♯])

Bar. Sax. (g[♯])

1. (g[♯])

2. (g[♯])

3. (g[♯])

1. (g[♯])

2. (g[♯])

3. (g[♯])

1. (g[♯])

2. (g[♯])

3. (g[♯])

1. (g[♯])

2. (g[♯])

3. (g[♯])

1. (g[♯])

2. (g[♯])

3. (g[♯])

Mlt. Perc. (g[♯])

Timp. (g[♯])

Perc. I (g[♯])

Perc. II (g[♯])

Perc. III (g[♯])

L. D. (g[♯])

Cyms. (g[♯])

B. D. (g[♯])

143 144 145 146

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Log Drum

Claves

Log Drum

*Staged throughout auditorium: double with as many players as possible.

Picc.
Fl.
Ob.
1
2
3
Cl.
A. Cl.
B. Cl.
Ban.
A. Sax. 1
2
T. Sax.
Bar. Sax.
1
2
3
Tpts.
Hns. in F 1
2
3
4
1
2
3
Tbns.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
L. D.
Cym.
B. D.

The image displays a conductor's score for measures 151 through 154. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left include Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. 1, 2, 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpts. 1, 2, 3), Horns in F (Hns. in F 1, 2, 3, 4), Trombone (Tbns. 1, 2, 3), Baritone (Bar.), Tuba, Milt. Perc. (Military Percussion), Snare Drum (Perc. I), Cymbal (Perc. II), Tom-tom (Perc. III), Large Drum (L. D.), Cymbal (Cym.), and Bass Drum (B. D.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as *loco*, *tr* (trills), *div.* (divisions), *sf* (sforzando), *cresc.* (crescendo), and *ad lib.* (ad libitum) are present throughout. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire score.

This is a conductor's score for measures 159 through 162. The score is written for a large symphony orchestra and includes parts for the following instruments:

- Picc.
- Fl.
- Ob.
- Cl. 1
- Cl. 2
- A. Cl.
- B. Cl.
- Ban.
- A. Sax.
- T. Sax.
- Bar. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hrn. in F 1
- Hrn. in F 2
- Hrn. in F 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- L. D.
- Cym.
- B. D.

The score features various dynamic markings such as *f*, *mp*, *pp*, and *ff*. There are also performance instructions like *loco* and *ff* with accents. The bottom of the page shows measure numbers 159, 160, 161, and 162.

Preview Only
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As primal as possible!
(All brass ad lib.
vocals, screams, etc.)

Picc.

Fl.

Ob.

1

2

Cla.

3

A. Cl.

B. Cl.

Ban.

A. Saxes.

2

T. Sax.

Bar. Sax.

cresc.

ff

1

2

3

Tpts.

1

2

3

Hns. in F

1

2

3

Tbns.

Bar.

Tube

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

L. D.

Cyms.

B. D.

cresc.

div.

ff

ad lib. vocals

To Bass Drum

To Bass Drum
or Large Tom

As primal as possible!
(All brass ad lib.
vocals, screams, etc.)
ad lib. vocals

171

Majestic! $\text{♩} = 88$

Picc.
Fl.
Ob.
1
2
3
Cl.
A. Cl.
B. Cl.
Ban.
A. Saxes. 1
2
T. Sax.
Bar. Sax.

171

Majestic! $\text{♩} = 88$

1
2
3
Tps.
Hns. in F 1
2
3
4
Tbn.
1
2
3
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
L. D.
Cyma.
B. D.

This page contains the conductor's score for measures 175 through 179. The score is written for a large ensemble of instruments. The instruments listed on the left are: Picc., Fl., Oboe, Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Bassoon, Horns (1-2), Trumpet 1, Trumpet 2, Trumpet 3, Horns in F (1-4), Trombone 1, Trombone 2, Trombone 3, Baritone, Tuba, Mallet Percussion, Timpani, Percussion I, Percussion II, Percussion III, Low Drum (L. D.), Cymbal (Cyma.), and Bass Drum (B. D.).

Key musical markings and performance instructions include:

- Trills:** Indicated by *tr (b)* above notes in the Piccolo, Flute, Oboe, and Clarinet parts.
- Dynamic Markings:** *ff* (fortissimo) is used frequently, particularly in the Percussion and Horn sections.
- Performance Cues:** "Cue: Horn in F" is written above the Horn 1 part in measure 177. "Blow!!!" is written above the Horns in F parts in measure 178.
- Sectional Markings:** "To Gong" is written above Percussion III in measure 178, and "To Susp. Cym." is written above Cymbal in measure 179.
- Other Markings:** *div.* (divisi) is used in the Trumpet parts, and *Play* is marked for the Horn 1 part in measure 175.

The score is presented in a standard musical notation format with multiple staves for each instrument, showing notes, rests, and articulation marks.

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182 Powerfull $\text{♩} = 72$

Picc. *p* molto rall. Pick a note *ff* div. *ff*

Fl. *p* molto rall. Pick a note *ff* div. *ff*

Ob. *p* molto rall. Pick a note *ff* *ff*

1. *p* molto rall. Pick a note *ff* *ff*

2. *p* molto rall. Pick a note *ff* *ff*

3. *p* molto rall. Pick a note *ff* *ff*

A. Cl. *p* molto rall. Pick a note *ff* *ff*

B. Cl. *p* molto rall. Pick a note *ff* *ff*

Bsn. *p* molto rall. Pick a note *ff* *ff*

1. *p* molto rall. Pick a note *ff* *ff*

2. *p* molto rall. Pick a note *ff* *ff*

T. Sax. *p* molto rall. Pick a note *ff* *ff*

Bar. Sax. *p* molto rall. Pick a note *ff* *ff*

1. *p* molto rall. Pick a note *ff* *ff*

2. *p* molto rall. Pick a note *ff* *ff*

3. *p* molto rall. Pick a note *ff* *ff*

Hns. in F *p* molto rall. *ff* *ff*

1. *p* molto rall. Pick a note *ff* *ff*

2. *p* molto rall. Pick a note *ff* *ff*

3. *p* molto rall. Pick a note *ff* *ff*

Tbns. *p* molto rall. Pick a note *ff* *ff*

Bar. *p* molto rall. Pick a note *ff* *ff*

Tuba *p* molto rall. Pick a note *ff* *ff*

Mlt. Perc. *p* molto rall. Pick a note Random *ff* Ch.

Timp. *p* molto rall. *ff* *ff*

Perc. I *p* molto rall. *ff* *ff*

Perc. II *p* molto rall. *ff* *ff*

Perc. III *p* molto rall. *ff* *ff*

L. D. *p* molto rall. *ff* *ff*

Cyms. *p* molto rall. *ff* Ch.

B. D. *p* molto rall. *ff* *ff*

BD01057C 180 181 182 183 184

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