

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)
		1	2nd Horn in F	4	Bass Drum (Claves, Log Drum)
		1	3rd Horn in F	4	Mallet Percussion (Chimes, Cowbells, Marimba, Suspended Cymbal, Bass Drum)
3	1st B $\flat$ Clarinet	1	4th Horn in F	2	Log Drum (Log Drum, Claves)
3	2nd B $\flat$ Clarinet	2	1st Trombone		
3	3rd B $\flat$ Clarinet	2	2nd Trombone		
1	E $\flat$ Alto Clarinet	2	3rd Trombone		
2	B $\flat$ Bass Clarinet	2	Baritone		
2	Bassoon	1	Baritone Treble Clef		
2	1st E $\flat$ Alto Saxophone	4	Tuba		
2	2nd E $\flat$ Alto Saxophone	4	Percussion I (Conga Drums, Wind Chimes, Finger Cymbals)		
1	B $\flat$ Tenor Saxophone				
1	E $\flat$ Baritone Saxophone				

## 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.

Tempos 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.



This musical score is for a conductor's part, labeled "Conductor - 2". It covers measures 5 through 8 of a piece. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Picc.** (Piccolo): Measures 5-7 are silent; measure 8 has a melodic line starting on G<sup>8va</sup> with a trill.
- Fl.** (Flute): Measures 5-7 are silent; measure 8 has a melodic line with a trill.
- Ob.** (Oboe): Measures 5-7 are silent; measure 8 has a melodic line with a trill.
- Cl.** (Clarinets): 1st and 2nd parts play a rhythmic pattern of eighth notes.
- A. Cl.** (Alto Clarinet): 1st part plays a rhythmic pattern.
- B. Cl.** (Bass Clarinet): 1st part plays a rhythmic pattern.
- Bsn.** (Bassoon): 1st part plays a rhythmic pattern.
- A. Sax.** (Alto Saxophone): 1st part plays a rhythmic pattern; 2nd part has a "Cue Horn in F" instruction in measure 8.
- T. Sax.** (Tenor Saxophone): 1st part plays a rhythmic pattern.
- Bar. Sax.** (Baritone Saxophone): 1st part plays a rhythmic pattern.
- Tpt.** (Trumpets): 1st, 2nd, and 3rd parts play a rhythmic pattern.
- Hrn. in F** (Horn in F): 1st, 2nd, 3rd, and 4th parts play a rhythmic pattern.
- Tbn.** (Trombones): 1st, 2nd, and 3rd parts play a rhythmic pattern.
- Bar.** (Baritone): 1st part plays a rhythmic pattern.
- Tuba**: 1st part plays a rhythmic pattern.
- Mlt. Perc.** (Multiple Percussion): Plays a consistent rhythmic pattern of eighth notes.
- Timp.** (Timpani): Plays a rhythmic pattern.
- Perc. I, II, III** (Percussion I, II, III): Each plays a rhythmic pattern.
- L. D.** (Large Drum): Plays a rhythmic pattern.
- Cym.** (Cymbal): Plays a rhythmic pattern.
- B. D.** (Bass Drum): Plays a rhythmic pattern.

Key performance markings include *ff* (fortissimo) and *tr* (trill). A large red watermark "Preview Only" is overlaid diagonally across the score.



(8<sup>va</sup>) *loco*

Picc. *f*

Fl. *f*

Ob. *f*

1 *div.* *ffz* *ffz* *ffz* *ffp* *f*

Cls. 2 *ffz* *ffz* *ffz* *ffp* *f*

3 *ffz* *ffz* *ffz* *ffp* *f*

A. Cl. *ffz* *ffz* *ffz* *ffp* *f*

B. Cl. *ff* *ff*

Bsn. *ff*

A. Sax. 2 *uniz. (Hr.)* *ffz* *ffz* *ffz* *ffp* *uniz.*

T. Sax. *ffz* *ffz* *ffz* *ffp* *ff*

Bar. Sax. *ffz* *ffz* *ffz* *ffp* *ff*

1 *div.* *ffz* *ffz* *ffz* *ffp*

2 *ffz* *ffz* *ffz* *ffp*

3 *ffz* *ffz* *ffz* *ffp*

Hns. in F 2 *ffz* *ffz* *ffz*

3 *ffz* *ffz* *ffz*

4 *ffz* *ffz* *ffz*

1 *ffz* *ffz* *ffz* *ffp*

2 *ffz* *ffz* *ffz* *ffp*

3 *ffz* *ffz* *ffz* *ffp* *ff*

Bar. *ffz* *ffz* *ffz* *ffp* *ff*

Tuba *ff*

Mlt. Perc. *mf* *ff*

Timp. *mf* *ff*

Perc. I *mf* *ff*

Perc. II *mf* *ff*

Perc. III *ff*

L. D. *mf* *ff*

Cyms. *mf* *ff*

B. D. *mf* *ff*

BD01057C 9 10 11 12

14 Oya "Primitive Fire"  
Slower J = 84

This page contains the musical score for the conductor, numbered 14. The score is for the piece "Oya 'Primitive Fire'" with a tempo of "Slower J = 84". The score is divided into two systems. The first system includes parts for Piccolo, Flute, Oboe, Clarinet 1 and 2, Bassoon, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns in F (1, 2, 3, 4), Trombones 1, 2, and 3, Baritone, Tuba, Mallet Percussion, Timpani, Percussion I, II, and III, and Low Drum (L.D.). The second system includes parts for Horns in F (1, 2, 3, 4), Trombones 1, 2, and 3, Baritone, Tuba, Mallet Percussion, Timpani, Percussion I, II, and III, and Low Drum (L.D.). The score includes various musical notations such as dynamics (mf, f, mp), articulation (accents, slurs), and performance instructions like "To Cowbells", "Flexatone", "Congas w/opt. mallets Solo", and "To Claves". A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

20 With energy  $\text{♩} = 120$

Flac.  
Fl.  
Ob.  
1  
Cls. 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  
Beaded Gourd  
Log Drum  
Shaker  
Claves

*accel.*  
*p accel.*  
*f*  
*dim.*  
*accel.*  
*f*  
*dim.*  
*accel. e cresc.*  
*f*  
*dim.*  
*accel.*  
*f*  
*dim.*  
*accel.*  
*f*  
*dim.*



24 Soli: w/B.Cl.

Picc. *f* *Second time only*

Fl. *Second time only*

Ob. *Second time only*

1 *Second time only*

2 *Second time only*

3 *Second time only*

A. Cl. *Second time only*

B. Cl. *f* *Second time only*

Bsn. *mf* *Second time only*

A. Saxes. 1 *Second time only*

2 *Second time only*

T. Sax. *Second time only*

Bar. Sax. *mf* *Second time only*

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

1 *f* *sfz*

2 (To Harmon mutes) *Second time only* *f* *sfz*

3 (To Harmon mutes) *Second time only* *f* *sfz*

4 *Second time only* *f* *sfz*

Hrn. in F 1 *mf* *sfz*

2 *mf* *sfz*

3 *mf* *sfz*

4 *mf* *sfz*

1 *Second time only*

2 *Second time only*

3 *Second time only*

Bar. *Second time only div.*

Tuba *mf*

Mlt. Perc. *mp* *Second time only*

Timp. *mf*

Perc. I *mp*

Perc. II *mp*

Perc. III *mp*

L. D. *mp*

Cyms. *mp*

B. D. *mp*



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

This page contains the musical score for a symphony orchestra, specifically the conductor's part. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left side of the page are: Picc., Fl., Ob., Cla. 1, 2, 3, A. Cl., B. Cl., Ban., A. Sax. 1, 2, T. Sax., Bar. Sax., Tpts. 1, 2, 3, Hns. in F 1, 2, 3, 4, Tbn. 1, 2, 3, Bar., Tuba, Mlt. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cym., and B. D. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features a variety of musical notations, including notes, rests, and dynamic markings such as *mf* and *f*. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page. The page is numbered 31 at the bottom left, with subsequent page numbers 32, 33, 34, and 35 visible at the bottom of the staves.





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

- Picc.** (Piccolo): Starts with a *div.* (divisi) marking and a *mf* dynamic, with a *cresc. poco a poco* instruction.
- Fl.** (Flute): Starts with a *loco* marking and a *mf* dynamic, with a *cresc. poco a poco* instruction.
- Ob.** (Oboe): Starts with a *div.* marking and a *mf* dynamic, with a *cresc. poco a poco* instruction.
- Cl.** (Clarinet): Three parts (1, 2, 3) with a *mf* dynamic and *cresc. poco a poco* instruction.
- A. Cl.** (Alto Clarinet): *mf* dynamic and *cresc. poco a poco* instruction.
- B. Cl.** (Bass Clarinet): *mf* dynamic and *cresc. poco a poco* instruction.
- Bsn.** (Bassoon): *cresc. poco a poco* instruction.
- A. Saxes.** (Alto Saxophone): *ff* dynamic, *univ.* marking, and *cresc. poco a poco* instruction.
- T. Sax.** (Tenor Saxophone): *ff* dynamic and *cresc. poco a poco* instruction.
- Bar. Sax.** (Baritone Saxophone): *cresc. poco a poco* instruction.
- Tpts.** (Trumpets): Three parts (1, 2, 3) with dynamics ranging from *ff* to *mf* and *cresc. poco a poco* instructions.
- Hns. in F** (Horns in F): Four parts (1, 2, 3, 4) with dynamics ranging from *ff* to *p* and *cresc. poco a poco* instructions.
- Tbns.** (Trombones): Three parts (1, 2, 3) with dynamics ranging from *ff* to *mf* and *cresc. poco a poco* instructions.
- Bar.** (Baritone): *ff* dynamic and *cresc. poco a poco* instruction.
- Tuba**: *ff* dynamic and *cresc. poco a poco* instruction.
- Mlt. Perc.** (Multiple Percussion): *mf* dynamic and *cresc. poco a poco* instruction.
- Timp.** (Timpani): *ff* and *mf* dynamics with *cresc. poco a poco* instruction.
- Perc. I, II, III** (Percussion I, II, III): *mf* dynamic and *cresc. poco a poco* instruction.
- L. D.** (Large Drum): *ff* dynamic, *sf* marking, and *cresc. poco a poco* instruction.
- Cyms.** (Cymbals): *ff* dynamic and *cresc. poco a poco* instruction.
- B. D.** (Bass Drum): *ff* dynamic and *cresc. poco a poco* instruction.

The score includes various musical notations such as dynamics (*mf*, *ff*, *p*), articulation (*div.*, *loco*, *univ.*), and performance instructions (*cresc. poco a poco*). A large red watermark "Legal Use Requires Purchase" is overlaid on the score.



This is a page of a musical score for a conductor, labeled "Conductor - 11". The score is written for a large orchestra and includes parts for the following instruments:

- Picc.
- Fl.
- Ob.
- 1 Cls.
- 2 Cls.
- 3 Cls.
- A. Cl.
- B. Cl.
- Bsn.
- A. Sax. 1
- 2
- T. Sax.
- Bar. Sax.
- 1 Tpts.
- 2
- 3
- 1 Hns. in F
- 2
- 3
- 4
- 1 Tbps.
- 2
- 3
- Bar.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- L. D.
- Cyms.
- B. D.

The score is divided into measures 45, 46, 47, and 48. It features various musical notations such as dynamics (e.g., *ff*, *fff*, *sfz*, *mp*, *p*), articulation (e.g., accents, *tr*), and performance instructions (e.g., *largo*, *Opt. 8<sup>va</sup>*). A large red watermark "Preview Only - Not for Legal Use" is overlaid diagonally across the page.

49

Picc. *mf* *div.*

Fl. *mf*

Ob. *mf*

1 *mf*

Cl. 2 *mf*

3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1 *mf*

2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

49

1 (To Harmon mutes)

2 (To Harmon mutes)

3 (To Harmon mutes)

Hrn. in F *mf* *loco*

1 *mf*

2 *mf*

3 *mf*

Tbns. *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*

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

53

54

55

56

57

This page contains the conductor's score for measures 58 through 61. The score is organized into systems for various instruments and percussion. The instruments listed on the left are: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. Cl., Bar. Sax., A. Sax. (1, 2), T. Sax., Bar. Sax., 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 includes musical notation such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *dim.*. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The measure numbers 58, 59, 60, and 61 are printed at the bottom of their respective staves.



Picc.  
Fl.  
Ob.  
1  
Cl. 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.  
Cym.  
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.* *pp*  
2 *rit.* *molto accel.* *rit.* *pp*  
3 *rit.* *molto accel.* *rit.* *pp*  
A. Cl. *rit.* *molto accel.* *rit.*  
B. Cl. *rit.* *molto accel.* *rit.*  
Bsn. *rit.* Solo *molto accel.* *rit.* Solo (Opi. Contra Ban.) *rit.*  
A. Saxes. 1 *rit.* Sh. *(a la wind) molto accel.* *rit.*  
2 *rit.* *(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.* *(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.* *(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.* *(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.* *(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.* Wind Chimes  
Perc. I *rit.* *f* *ff* *molto accel.* *rit.*  
Perc. II *rit.* *molto accel.* *rit.*  
Perc. III *rit.* *molto accel.* *rit.* Claves *rit.*  
L. D. *rit.* *molto accel.* *Random rolls* *rit.* *\*Randomly faster and louder followed by molto rit.*  
Cym. *rit.* *pp* *mp* *molto accel.* *rit.*  
B. D. *rit.* *molto accel.* *rit.*



This page contains a musical score for a conductor, spanning measures 71 to 74. The score is for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl.** (Flute) - Solo, *f*, *ff*, *mf*, *Freely*
- Ob.** (Oboe) - *mf*
- Cla.** (Clarinets) - 1, 2, 3
- A. Cl.** (Alto Clarinet)
- B. Cl.** (Bass Clarinet) - Solo, *f*, *All (div.)*
- Bsn.** (Bassoon) - *p*
- A. Sax.** (Alto Saxophones) - 1, 2
- T. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- Tpts.** (Trumpets) - 1, 2, 3
- Hns. in F** (Horns in F) - 1, 2, 3, 4
- Tbns.** (Trombones) - 1, 2, 3
- Bar.** (Baritone)
- Tuba**
- Mil. Perc.** (Military Percussion)
- Timp.** (Timpani) - *Pedal*, *Wind Chimes*
- Perc. I**
- Perc. II**
- Perc. III**
- L. D.** (Lyra)
- Cyms.** (Cymbals) - *Ch.*
- B. D.** (Bass Drum)

The score includes various musical notations such as dynamics (*f*, *ff*, *mf*, *p*), articulation (*Solo*, *Freely*), and performance instructions (*All (div.)*, *Pedal*, *Wind Chimes*, *Ch.*). A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".



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* Ah Mm *p* Ah Mm

Hrn. in F 1. Muted *mp*

2. Muted *mp*

3. Muted *mp*

4. Muted *mp*

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 *p*

Mlt. Perc. *p*

Timp. *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 24 staves for various instruments and vocal parts. The instruments listed on the left are: Picc., Fl., Ob., Cls. 1, 2, 3, A. Cl., B. Cl., Ban., 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, Mlt. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cym., and B. D. The score is divided into five measures, numbered 80 to 84 at the bottom. Each measure contains musical notation for the instruments, including notes, rests, and dynamic markings such as "Ah" and "Mm". A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page.



91 Gently  $J = 84$

Musical score for conductor, measures 89-92. The score includes staves for various instruments: 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, Mlf. Perc., Timp., Perc. I-III, L. D., Cym., and B. D. The tempo is marked 'Gently' with a metronome marking of  $J = 84$ . The score features complex rhythmic patterns, including triplets and sixteenth notes. A large red watermark 'Preview Only' is overlaid diagonally across the page.



93 **Flowing**  
div.  
*mf*

Picc.  
*mf*

Fl.  
*mf*

Ob.  
*mf*

1  
*mf*

2  
*mf*

3  
*mf*

A. Cl.  
*mf*

B. Cl.  
*mf*

Bsn.  
*mf*

A. Saxes.  
*mf*

T. Sax.  
*mf*

Bur. Sax.  
*mf*

93 **Flowing**  
Second time only  
*mf*

1  
*mf*

2  
*mf*

3  
*mf*

4  
*mf*

Hns. in F  
*mf*

1  
*mf*

2  
*mf*

3  
*mf*

Tbns.  
*mf*

Bar.  
*mf*

Tuba  
*mf*

Mlt. Perc.  
*mp - mf*

Timp.  
*mp - mf*

Perc. I  
*mp - mf*

Perc. II  
*mp - mf*

Perc. III  
*mp - mf*

L. D.  
*mf*

Cyms.  
*mf*

B. D.  
*p - mf*

Play *mf*

Play *mf*

Play *mf*

1.



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 *mp*

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*

97 98 99 100

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. *f rit.*

Tuba *rit.*

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

2

3

Cl.

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

2

3

Tpts.

1

2

3

4

Hns. in F

Soli

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

L. D.

Cym.

B. D.

Flexatone

ad lib.

3

s

Picc.

Fl.

Ob.

1

Cl. 2

3

A. Cl.

B. Cl.

Bsn.

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.

Cyms.

B. D.



115

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

115

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

Picc.

Fl.

Ob.

1

Cla. 2

3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

2

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Has. in F 1

2

3

4

1

Tbns. 2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

L. D.

Cyma.

B. D.

Cue: Horn in F

Preview Only

Legal Use Requires Purchase

127 Comfortable groove ♩ = 84

Picc.

Fl.

Ob.

1

2

3

Cl. 1

2

3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

2

T. Sax.

Bar. Sax.

127 Comfortable groove ♩ = 84

1

2

3

Hns. in F 1

2

3

4

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

L. D.

Cyms.

B. D.

Toms

Congas *ad lib.*



Picc.

Fl.

Ob.

1

Cla. 2

3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

2

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

Hrn. in F

1

2

3

4

1

2

3

Tbn.

Bar.

1

2

3

4

5

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1000

This page of a musical score, labeled 'Conductor - 31', contains 24 staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cl. 1 & 2, A. Cl., B. Cl., Ban., A. Sax. 1 & 2, T. Sax., Bar. Sax., Tpts. 1, 2, & 3, Hns. in F 1, 2, 3, & 4, Tons. 1, 2, & 3, Bar., Tuba, Mlt. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cym., and B. D. The score is written in a standard musical notation with a large red watermark 'PROHIBITON' and 'Requires Purchase' overlaid diagonally across the page. The bottom of the page shows measure numbers 133, 134, 135, and 136.

Picc.

Fl.

Ob.

1

2

3

Cls.

A. Cl.

B. Cl.

Bsn.

1

2

A. Saxes.

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.

Cyms.

B. D.

BD01057C



This page contains a full orchestral score for measures 140 through 142. The instruments listed on the left are: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. Cl., Ban., A. Saxes. (1, 2), T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. in F (1, 2, 3), Tbn. (1, 2, 3), Bar., Tuba, Mlt. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cym., and B. D. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf cresc.*, *cresc.*, *mp*, *ff*, and *div.* are used throughout. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

\*Voice cluster for maximum dissonance and dynamic effect-142

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

Band ad lib. "native" vocals.

Picc. (g<sup>♯</sup>)

Fl. (g<sup>♯</sup>)

Ob. (g<sup>♯</sup>)

1. (g<sup>♯</sup>)

2. (g<sup>♯</sup>)

3. (g<sup>♯</sup>)

A. Cl. (g<sup>♯</sup>)

B. Cl. (g<sup>♯</sup>)

Bsn.

A. Sax. 1. (g<sup>♯</sup>)

2. (g<sup>♯</sup>)

T. Sax. (g<sup>♯</sup>)

Bar. Sax. (g<sup>♯</sup>)

1. (g<sup>♯</sup>)

2. (g<sup>♯</sup>)

3. (g<sup>♯</sup>)

Tpts. 1. (g<sup>♯</sup>)

2. (g<sup>♯</sup>)

3. (g<sup>♯</sup>)

1. (g<sup>♯</sup>)

2. (g<sup>♯</sup>)

3. (g<sup>♯</sup>)

Tbns. 1. (g<sup>♯</sup>)

2. (g<sup>♯</sup>)

3. (g<sup>♯</sup>)

Bar. (g<sup>♯</sup>)

Tuba (g<sup>♯</sup>)

Mlt. Perc. (g<sup>♯</sup>)

Timp. (g<sup>♯</sup>)

Perc. I (g<sup>♯</sup>)

Perc. II (g<sup>♯</sup>)

Perc. III (g<sup>♯</sup>)

L. D. (g<sup>♯</sup>)

Cyms. (g<sup>♯</sup>)

B. D. (g<sup>♯</sup>)

143 144 145 146

*ff*

*ff*

*ff*

Gourd

*ff*

Log Drum

*ff*

Claves

*ff*

Log Drum

*ff*

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

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fl., Ob., Cls. 1, 2, 3, A. Cl., B. Cl., Ban., 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, Mlt. Perc., Timp., Perc. I, Perc. II, Perc. III, L. D., Cym., and B. D. The score spans measures 147 to 150. A large red watermark 'Preview Only' is overlaid diagonally across the page. The word 'Preview' is written vertically, and 'Only' is written horizontally. The word 'Requires Purchase' is written in a smaller font, following the curve of the watermark. The score includes various musical notations such as notes, rests, and dynamic markings like 'div.' and 'uris.'.



This is 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 are: Picc., Fl., Ob., Cl. 1 & 2, A. Cl., B. Cl., Bsn., A. Sax. 1 & 2, T. Sax., Bar. Sax., Tpts. 1, 2, & 3, Hns. in F 1, 2, & 4, Tbn. 1, 2, & 3, Bar., Tuba, Mlt. Perc., Timp., Perc. I, II, & III, L. D., Cym., and B. D. The score includes various musical notations such as dynamics (e.g., *ff*, *sf*, *cresc.*), articulation (e.g., *tr*, *div.*), and performance directions (e.g., *loco*, *ad lib.*). A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the entire page.



Picc. *(3<sup>va</sup>)* *loco tr* *8<sup>va</sup>*  
 Fl. *(3<sup>va</sup>)* *ff loco tr* *8<sup>va</sup>*  
 Ob. *div.* *ff tr* *8<sup>va</sup>*  
 1 *ff tr*  
 Cls. 2 *ff tr*  
 3 *ff tr*  
 A. Cl. *ff tr*  
 B. Cl. *ff tr*  
 Bsn. *ff tr*  
 A. Saxes. 2 *ff tr*  
 T. Sax. *ff tr*  
 Bar. Sax. *ff tr* *(4)*  
 1 *ff*  
 Tpts. 2 *mp*  
 3 *mp*  
 Hns. in F 2 *unis. mp*  
 3 *mp*  
 1 *mp*  
 Tbns. 2 *mp*  
 3 *mp*  
 Bar. *mp*  
 Tuba *mp*  
 Mit. Perc. *ad lib.* *To Susp. Cym.* *ff*  
 Timp. *ad lib.* *ff*  
 Perc. I *ad lib.*  
 Perc. II *To Gong* *ff*  
 Perc. III *ad lib.* *f*  
 L. D. *ad lib.* *ff*  
 Cyms. *ad lib.* *ff*  
 B. D. *ad lib.* *ff*

155 156 157 158

Picc.

Fl.

Ob.

1

Cla.

2

3

A. Cl.

B. Cl.

Ban.

A. Sax.

2

T. Sax.

Bar. Sax.

1

2

3

Tpt.

Hrn. in F

2

3

1

2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

L. D.

Cym.

B. D.

159 160 161 162

BD01057C

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

Picc.

Fl.

Ob.

1

2

Cla.

3

A. Cl.

B. Cl.

Ban.

A. Saxs.

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*



Full orchestral score for 167-170. Instruments include Piccolo, Flute, Oboe, Clarinets (1-3), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1-3), Horns (in F, 1-4), Trombones (1-3), Baritone, Tuba, Milt. Perc., Timpani, Percussion I-III, L.D., Cymbals, and Bass Drum.

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*p*  
*molto rit.*

*p*  
*molto rit.*

*p*  
*molto rit.*

*molto rit.*

*p*  
*molto rit.*

*p*  
*molto rit.*



\*To Chimes

\*To Bells w/steel mallets

\*To Crash Cyms.

\*Use wind players for on-stage percussion if necessary.



171

Majestic! J = 88

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

171

Majestic! J = 88

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

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

Picc. *ff* *tr (b)*

Fl. *ff* *tr (b)*

Ob. *ff* *tr (b)*

1 *tr (b)*

2 *tr (b)*

3 *tr (b)*

A. Cl. *v*

B. Cl. *v*

Bsn. *v*

A. Saxes. 1 (Hn.) *v* *Play* *ff* *Cue: Horn in F*

2 *ff*

T. Sax. *v*

Bar. Sax. *v*

1 *v* *div.*

2 *v*

3 *v*

Hrn. in F 1 *ff* *Blow!!!*

2 *ff* *Blow!!!*

3 *ff*

4 *ff*

1 *v*

2 *v*

3 *v*

Tbn. *v*

Bar. *v*

Tuba *v*

Mtl. Perc. *v*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff* *To Gong*

L. D. *ff*

Cyma. *ff* *To Susp. Cym.*

B. D. *ff*

175 176 177 178 179

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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*

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* *ff*

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* *ff*

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

BD01057C 180 181 182 183 184



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