

Rhythm of the Nations

IPHARADISI (ee pah rah dee see)

Traditional South African Song

Arranged by David Marlatt

ISBN 978-1-55473-390-3



9 781554 733903



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Instrumentation:

Flute - 8

Oboe - 2

Bb Clarinet 1 - 4

Bb Clarinet 2 - 4

Bb Clarinet 3 - 4

Bb Bass Clarinet - 1

Bassoon - 2

Eb Alto Saxophone 1 - 2

Eb Alto Saxophone 2 - 2

Bb Tenor Saxophone - 1

Eb Baritone Saxophone - 1

Bb Trumpet 1 - 2

Bb Trumpet 2 - 2

Bb Trumpet 3 - 2

F Horn 1 - 2

F Horn 2 - 2

Trombone 1 - 2

Trombone 2 - 2

Trombone 3 - 2

Baritone Bass Clef - 1

Baritone Treble Clef - 1

Tuba - 4

String Bass - 1

Vibraphone, Marimba - 1

Timpani - 1

Percussion (Claves, Cowbell, Congas) - 2

Percussion (Rainstick, Suspended Cymbal, Shakers, Tom-toms) - 2

Eb Alto Saxophone (covering Horn solo) - 1

Bb Clarinet/Trumpet (covering Horn solo) - 1

Choir - 1 - with permission to copy as required

PREVIEW ONLY

Eighth Note Publications

Rhythm of the Nations IPHARADISI (ee pah rah dee see)

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In 1497, a Portuguese explorer, Vasco da Gama, was the first foreigner to see what is now known as Zululand, South Africa. The actual Zulu clan was founded around 1700 and the sub-tribes were forcibly united by King Shaka in the early 1800s. He was responsible for controlling a population that began at 1,500 and grew to become more than 250,000. Later conflicts with the British found Zulus engaged in more battles defending their lands and way of life. During the apartheid in South Africa (1948-1990), these people were considered low class citizens and suffered greatly from strong discrimination by the reigning government and many of their rights and land were taken away.

Although their past has been filled with conflict, music has always been an important part of their way of life. The rhythmic power of their tribal music and freedom songs have captured the imagination of people all over the world and these songs continue to be performed by choirs and instrumental ensembles everywhere. The words and melodies are inspirational and timeless.

The optional repeats can be used to shorten, extend or add new textures as the conductor sees fit. Sections could also be repeated as many times as desired to allow for extensive hand drumming by the percussion section, members of the band or even selected members of the audience! This arrangement could be performed without choir or it could involve members of the band singing.

The choir part is very straight ahead and could be learned and memorized quickly. To add more drama and power, the members of the band could sing at C or/and F. They could also join the drumming at B, but it must be performed at a *pp* dynamic. This would be at the discretion of the conductor based on the size of the choir and band. There is an English translation included with the vocal part. The various verses could be performed in Zulu, English or any combination of the two.

There are several traditional African percussion instruments that could be used throughout this piece including shekere, caxixi, slit drum, congas, djembe, bougarabou and others. The instruments listed on the score (cowbell, shakers, tom-toms) are suitable replacements if African instruments are not available or could be used in conjunction with the traditional instruments.

The “shakers” indication on the score suggests the percussionists should use various sizes and sonorities of shakers, cabasas, shekeres, etc to create a range of colors - especially at the atmospheric introduction. It would also be effective to have several of the wind players throughout the band contributing to this effect, creating an antiphonal sound.

As the piece develops and grows in dynamic, the hand drummers should feel free to experiment with various rhythms and improvisation. The piece should start off with the indication rhythms (simple and clear) and then the number of hand drummers, and complexity of rhythms, can be expanded.

The marimba part starting before A could be played by 2 or more players in multiple octaves.

Rhythm of the Nations is a growing series of original works and arrangements inspired by the cultures and people around the world. The unique sounds and rhythms that have evolved all over our planet through time are combined with standard wind band instruments to create a new fusion of sound - world music for winds.

Ipharadisi was commissioned by the Markham District High School Wind Symphony along with the elementary feeder schools to that program - William Armstrong P.S., William Berczy P.S., Boxwood P.S., Edward T. Crowle P.S. and Reesor Park P.S. It was performed as a massed band piece on December 16, 2008.

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DIFFICULTY RATING: GRADE 3
Concert Band

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RHYTHM OF THE NATIONS

Ipharadisi (ee pah rah dee see)

Traditional South African Song
Arranged by David Marlatt

Sunrise $\text{♩} = 72$

The musical score is arranged in a standard orchestral format with the following parts:

- Vocalists:** Soprano and Alto (no music shown).
- Woodwinds:** Flute (div., *pp*), Oboe (no music shown), B♭ Clarinet 1, 2, and 3 (stagger breathe, *pp*), B♭ Bass Clarinet (*mp*), Bassoon (*mp*), E♭ Alto Saxophone 1, 2 (one player per line, *p*), B♭ Tenor Saxophone (no music shown), E♭ Baritone Saxophone (*mp*).
- Brass:** B♭ Trumpet 1, 2, 3 (cup mute, *p*), F Horn 1 (solo one player only, *mf*), F Horn 2 (no music shown), Trombone 1, 2, 3 (no music shown).
- Percussion:** Baritone (*mp*, div.), Tuba (*mp*), Vibraphone/Marimba (Vibes motor on, *mp*), Timpani/F-B/C-F (*pp*, *p*), Claves/Cowbell/Congas (2) (Rainstick and Susp. Cym., *pp*), Rainstick/Shakers/Suspended Cymbal (Rainstick, *pp*, *mp*, *pp*, *mp*, *pp*, *p*), Tom-toms (2) (Tom tom (low), *pp*, *p*).

SA
TB
Fl
Ob
Cl 1
Cl 2
Cl 3
B Cl
Bsn
A Sax 1,2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Hn 1
Hn 2
Trbn 1
Trbn 2,3
Bari
Tuba
Vibes
Marim
Timp
Claves
Cow
Con (2)
Rain S.C.
Shake
T.T.(2)

p

open

open

open

pp

Rainstick and Susp. Cym.

p

PREVIEW ONLY

Steady Groove $\text{♩} = 108$

A

SA *mf* I - pha - ra - di - si, i

TB

Fl ♩^2

Ob

Cl 1

Cl 2

Cl 3

B Cl

Bsn

A Sax 1,2 *mf* solo one player only

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Trbn 1

Trbn 2,3

Bari

Tuba

Vibes Marimba *mp*

Claves *mp* Claves

Cow Congas (2) *mp*

Rain S.C. Shakers *mp*

Shake T.T.(2) *mp*

PREVIEW ONLY

SA kha-ya - la - ba - fi - le, I - pha - ra - di - si, i - kha-ya la - ba - fi - le, I - pha - ra - di - si, i - kha-ya la - ba - fi - le, Ku - la - pho so - phum - la kho - na, I - pha - radi - si.

TB

Fl *f*

Ob *f*

Cl 1 *f*

Cl 2 *f*

Cl 3 *f*

B Cl

Bsn

A Sax 1,2

T Sax

B Sax

Tpt 1 *f*

Tpt 2 *f* open

Tpt 3 *f* open

Hn 1

Hn 2

Trbn 1

Trbn 2,3

Bari

Tuba

Vibes

Marim

Timp

Claves

Cow

Con (2)

Rain

S.C.

Shake

T.T.(2)

PREVIEW ONLY

C optional repeat - brass only/choir only

SA
I pha - ra - di - si, i kha - ya - la - ba - fi - le, I pha - ra - di - si, i kha - ya - la - ba - fi - le, I pha - ra - di - si, i kha - ya - la - ba - fi - le, Ku -

TB

Fl

Ob

Cl 1

Cl 2

Cl 3

B Cl

Bsn

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Trbn 1

Trbn 2,3

Bari

Tuba

Vibes
Marim
to hand drums

Timp

Claves
Cow
Con (2)

Rain
S.C.
Shake
T.T.(2)

PREVIEW ONLY

D optional repeat - hum 2nd time *pp*

SA
la - pho so - phum - la kho - na, I - pha - radi - si. I na, I - pha - radi - si. I pha - ra - di - si, i kha - ya - la - ba - fi - le, I - pha - ra - di - si, i - kha - ya la - ba - fi - le, I -

TB

Fl

Ob

Cl 1

Cl 2

Cl 3

B Cl

Bsn

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Trbn 1

Trbn 2,3

Bari

Tuba

Vibes

Marim

Timp

Claves

Cow

Con (2)

Rain

S.C.

Shake

T.T.(2)

optional

pp

optional 1 player or tacet

pp

optional 1 player or tacet

pp

optional 1 player or tacet

pp

PREVIEW ONLY

SA
 kha-ya - la - ba - fi - le, I - pha - ra - di - si, i - kha-ya la - ba - fi - le, I - pha - ra - di - si, i - kha-ya la - ba - fi - le, Ku la - pho so - phum - la kho - na, I - pha - radi - si.

TB

Fl

Ob

Cl 1 *div.*

Cl 2

Cl 3

B Cl

Bsn

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Trbn 1

Trbn 2,3

Bari

Tuba

Vibes
 Marim

Timp

Claves
 Cow
 Con (2)

Rain
 S.C.
 Shake
 T.T.(2)