

FULL SCORE



CARL FISCHER  
**PERFORMANCE**  
SERIES

Concert Band

Grade 3.5

# Ngoma za Kenya

*Mvt III - Kwaheri*

Paul Basler

CPS98

## INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Clarinet 3 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone 1 in E $\flat$	2
Alto Saxophone 2 in E $\flat$	2
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Trumpet 3 in B $\flat$	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Baritone T.C. in B $\flat$	2
Baritone B.C.	3
Tuba	4
Percussion 1	1
Conga	
Percussion 2	1
Bells	
Percussion 3	3
Tambourine, Sand Blocks, Suspended Cymbal	
Percussion 4	4
Triangle, Bass Drum, Crash Cymbals, Chimes	

CPS98 — \$75.00 Set  
 CPS98F — \$10.00 Full Score  
 CPS98P — \$3.50 Parts

**CARL FISCHER®**  
 65 Bleecker Street, New York, NY 10012  
[www.carlfischer.com](http://www.carlfischer.com)

ISBN 0-8258-7063-1

UPC



7 98408 07063 2

## Program Notes

*Ngoma za Kenya* (“Kwaheri”) was commissioned by the Florida Chapter of Phi Beta Mu, National Honorary Bandmasters Fraternity. The title of the work is in Kiswahili (the predominant language of East Africa) and translates as “Music of Kenya; Goodbye.” The composition was created from extended sketches I wrote while living in Nairobi, Kenya in 1993–94 as the Senior Fulbright Lecturer in Music at Kenyatta University. The sketches for Kwaheri were written a few weeks before I left Nairobi for the United States. “Kwaheri” contains similar gestures to “Jambo” (the first movement of *Ngoma za Kenya*) but is harmonically more progressive. Stylistic influences in the work come from my experiences with Kenyan choral traditions (call and response) and the joyful, optimistic and celebratory nature of Kenyans.

*Ngoma za Kenya* is dedicated to Dr. Bentley Shellahamer, recently retired Assistant Dean and Professor of music education in the College of Music at Florida State University (FSU). In the fall of 1981 as a freshman music major at FSU, my sole performing ensemble was The Marching Chiefs. Dr. Shellahamer was the director of the band, and I can honestly say that the experience I had under his direction and guidance was one of the most enjoyable, educational and musically rewarding I have had to date. He has always been an inspiration to me as an educator and musician as well as a truly honorable human being.

—Paul Basler

## About the Composer

Paul Basler (b. 1963, Milwaukee), 1993–1994 Fulbright Senior Lecturer in Music at Kenyatta University (Nairobi, Kenya), 1995–1996 University of Florida Teacher of the Year and the 2001–2003 College of Fine Arts University of Florida Research Foundation Professor is currently Professor of Music at the University of Florida where he teaches horn and composition. He taught at Western Carolina University for four years and prior to coming to WCU, was the North Carolina Visiting Artist in Residence at Caldwell Community College. He received his B.M. degree magna cum laude from the Florida State University, M.M., M.A. and D.M.A. degrees from Stony Brook University and has received teaching awards and citations from the University of Florida College of Fine Arts, Stony Brook University, Western Carolina University, Kenyatta University and the Kenya Office of the President/Permanent Music Commission. One of the most performed composers of his generation, his music have been received with enthusiastic acclaim throughout the world, the *New York Times* describing his music as “virtuosic and highly athletic.” The recipient of the North Carolina Arts Council Composer’s Fellowship and several National Endowment for the Arts Composer grants, Basler’s compositions have been performed throughout the world and recent compositions have received performances at Carnegie Hall, the Llangollen International Musical Eisteddfod in Wales, Tanglewood, the Spoleto Festival, the Winchester International Music Festival, Symphony Hall in Chicago, Kennedy Center, the Disney Concert Hall in Los Angeles, the National Theatres of the Dominican Republic and Kenya, Lincoln Center, the Sydney Opera House, the Aspen Music Festival, the Grand Teton Music Festival, in the Czech Republic by the Moravian Philharmonic and in China by the Shanghai Philharmonic. His first large-scale choral work, *Missa Kenya*, has received thousands of performances over the past several years. One of the youngest persons to have ever been awarded a Senior Fulbright Lectureship, he served as the Composer-in-Residence and Conductor at the Sewanee Summer Music Center and Composer in Residence at the North Carolina Center for the Advancement of Teaching. His music is published by Carl Fischer, Colla Voce Music, Walton Music, Hinshaw Music, Southern Music, R.M. Williams Publishing, and the IHS Press.

Basler was resident hornist at the annual Composers Conference in Boston from 1991–2004 and has performed as guest artist at numerous International Horn Society Workshops, the Llangollen International Musical Eisteddfod in Wales, the Winchester International Music Festival in England, the Festival Internacional de Música de Cantonigrós in Spain and the St. Petersburg International Chamber Music Festival in Russia. Basler has been a member of the Brevard, Charleston, Greenville, Asheville, Tallahassee and Gainesville Symphonies, and continues to maintain a busy performing schedule throughout the United States and abroad, having premiered over 200 works written for him over the years. He also has received two American Cultural Affairs Specialist Grants from the U.S. Department of State and is currently a Visiting Artist in Residence with the Dominican Republic’s Ministry of Culture and the National Conservatory of Music.

Basler’s horn teachers have included William Purvis, William Capps and Barry Benjamin, and his composition teachers have been John Boda, John Downey, Bülent Arel, John Lessard and Billy Jim Layton.

# Ngoma za Kenya

for Bentley Shellahamer

PAUL BASLER

## III. Kwaheri

♩ = 152-160

1 2

Flute

Oboe

1 2 3

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

1 2

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

♩ = 152-160

1 2 3

Trumpet in Bb

Horn in F

1 2

Trombone

Baritone

Tuba

Conga

Percussion 1 (Conga)

Percussion 2 (Bells)

Tambourine

Percussion 3 (Tambourine, Sand Blocks, Susp. Cymbal)

Percussion 4 (Triangle, Bass Drum, Cr. Cymbals, Chimes)

1 2 3 4 5

Copyright © 2009 by Pembroke Music Co., Inc., a division of Carl Fischer, LLC  
International Copyright Secured.  
All rights reserved including performing rights.

WARNING! This composition is protected by Copyright law. To photocopy or reproduce by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

*sempre marcato*

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1 Conga

Perc. 2 Bells

Perc. 3 to Sand Blocks Sand Blocks

Perc. 4 Triangle

*f*

*mf*

*f*

*f*

*mf*

6 7 8 9 10

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

11 12 13 14 15

*p* *f* *f* *f* *p*

to Tambourine

CPS98F

16

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

16

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3 Tamb.

Perc. 4

16 17 18 19 20

*f*

to Cr. Cym. / B. D.

1  
2 Fl.

Ob.

1  
2  
3 Cl.  
in Bb

B. Cl.  
in Bb

Bsn.

A. Sax. 1  
in Eb  
2

T. Sax.  
in Bb

Bar. Sax.  
in Eb

1  
2  
3 Tpt.  
in Bb

Hn.  
in F  
1  
2

1  
2 Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

21 22 23 24 25

CPS98F

28

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

28

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

26 27 B.D. 28 29 30

CPS98F



Fl. 1  
2

Ob.

Cl. in Bb 1  
2  
3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 1  
2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1  
2  
3

Hn. in F 1  
2

Tbn. 1  
2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

CPS98F

*mf* 31 *ff* 32 33 *ff* 34 *ff* 35

*mf* *ff* *mf* *ff*

*l.v.* *l.v.* to Tamb.

38

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

38

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

36 37 38 39 40

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Chimes

41 42 43 44 45

CPS98F

46

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

46

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

46 47 48 49 50

*p* *mf*

to Sand Blocks

Fl. 1 2

Ob. *p*

Cl. in B♭ 1 2 3

B. Cl. in B♭ *mf* *p*

Bsn. *mf* *p*

A. Sax. 1 in E♭ 2 *p*

T. Sax. in B♭

Bar. Sax. in E♭ *mf* *p*

Tpt. in B♭ 1 2 3

Hn. in F 1 2 *p*

Tbn. 1 2

Bar. *p*

Tuba *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 Sand Blocks *p*

Perc. 4 to Cr. Cym. / B. D. *p*

51 52 53 54 55

CPS98F

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3 to Sus. Cym.

Perc. 4

56 57 B.D. 58 59 60

CPS98F

62

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3  
Sus. Cym. *mf* *f* *l.v.*

Perc. 4  
*mf* *f* Cr. Cym.

61 62 63 64 65

CPS98F

Fl. 1  
2

Ob.

Cl. in B $\flat$  1  
2  
3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1  
2  
3

Hn. in F 1  
2

Tbn. 1  
2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f* 66 67 68 69 70 *ff*

to Chms. /B.D.

CPS98F



Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B.D.

Chimes

L.v. to Tamb.

*ff*

*mf*

*ff*

71 72 73 74 75

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

76 77 78 79 80

*ff* *f* *f* *f* *mf* *f* *mf*

Tamb.

This musical score page contains parts for various instruments and percussion. The measures are numbered 81 through 85 at the bottom. The instruments and their parts are:

- Fl.** (Flute): Part 1 and 2. Dynamics: *mf* to *mp*.
- Ob.** (Oboe): Part 1. Dynamics: *mf* to *mp*.
- Cl. in Bb** (Clarinet in B-flat): Parts 1, 2, and 3. Dynamics: *mf* to *mp*.
- B. Cl. in Bb** (Bass Clarinet in B-flat): Part 1. Dynamics: *mf* to *mp*.
- Bsn.** (Bassoon): Part 1. Dynamics: *mf* to *mp*.
- A. Sax. in Eb** (Alto Saxophone in E-flat): Parts 1 and 2. Dynamics: *mf* to *mp*.
- T. Sax. in Bb** (Tenor Saxophone in B-flat): Part 1. Dynamics: *mf* to *mp*.
- Bar. Sax. in Eb** (Baritone Saxophone in E-flat): Part 1. Dynamics: *mf* to *mp*.
- Tpt. in Bb** (Trumpet in B-flat): Parts 1, 2, and 3. Dynamics: *mf* to *mp*.
- Hn. in F** (Horn in F): Parts 1 and 2. Dynamics: *mf* to *mp*.
- Tbn.** (Trombone): Parts 1 and 2. Dynamics: *mf* to *mp*.
- Bar.** (Baritone): Part 1. Dynamics: *mf* to *mp*.
- Tuba**: Part 1. Dynamics: *mf* to *mp*.
- Perc. 1**: Part 1. Dynamics: *mf* to *mp*.
- Perc. 2**: Part 1. Dynamics: *mf* to *mp*.
- Perc. 3**: Part 1. Includes instruction "to Sand Blocks" and "Sand Blocks". Dynamics: *mf* to *mp*.
- Perc. 4**: Part 1. Includes instruction "to Triangle" and "Triangle". Dynamics: *mf* to *mp*.

Measure numbers 81, 82, 83, 84, and 85 are indicated at the bottom of the score.

CPS98F



Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

91 92 93 94 95

97

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

97

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B.D. 96

97 98 99 100

CPS98F

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3 Tamb. *ff* to Sus. Cym. /S. Blks.

Perc. 4 *ff* l.v.

*ff* 101 102 103 104 *ff* 105

CPS98F

Fl. 1  
2

Ob.

Cl. in B $\flat$  1  
2  
3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1  
2  
3

Hn. in F 1  
2

Tbn. 1  
2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.

Sand Blocks

Chimes

106 107 108 109 110 111

*ff* *f* *mf* *f* *ff*