

COMPOSITION PORTFOLIO

by

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REFLEXIVE DOCUMENT

As a steelband teacher of both ensemble and solo music work, it has become more obvious that there are almost no music arrangements composed specifically for steelbands in South Africa. Most steelbands struggle to arrange music for bands as there are not many arrangements available for teachers to use as references or examples. In addition to this, the arrangements that are available are very simple in their melodies, harmonies and rhythms. This means that most steelbands in the country are not able to advance to a level that could be considered as being world class. My aim in this portfolio is to illustrate how different steelband ensembles can be used to express a variety of compositional techniques through contrast, imitation, repetition, tone color, dynamics, form and style.

In September 2010, the Department of Education released their new CAPS (Curriculum and Assessment Policy Statement) document for all the school subjects in South Africa. In the Further Education and Training phase of subject music, steelband arrangement can be placed in two of the sub-categories. These are Music Literacy and Technology.

- In Music Literacy component, learners are required to complete various exercises in music theory and music harmony. Factors like scales, key and time signatures, melodic construction, harmonic analysis, transcription and transposition are included. All these music areas form part of the requirements in creating a steelband arrangement or composition.
- In Technology, learners have to express their arrangements and compositions through the use of technology. This must then also be applied to the practical performance. Learners would therefore learn how to use music writing software and studio equipment to record and make a record of their arrangements and composition. Through these software programmes, learners will be able to set out their ensembles and the parts or voices required to form them. This also makes printing of sheet music and making changes in the music a lot easier.

Ensemble performance also forms a crucial part of the performance component for school learners. Here they can develop important performance skills while working with other musicians through playing different parts such as melody, accompanying harmony, rhythm or bass parts. They learn to co-exist among other players. When performing music that is not composed specifically for steelband it is often a challenge to create effects that resemble the

original intended composition. A big factor in this area is the timbre or color of sounds that can be created or expressed on the steelpan instrument. The instrument is after-all part of the percussion family. In the first movement of my portfolio, '*Heavy Metal*', the bass instruments of the ensemble are used in a more percussive rather than harmonic manner. The pan-round-neck ensemble used in this movement, make use of the first recognized steelband instruments that developed from the rhythmic percussive instruments like bass and conga drums.

During the various movements I make use of different combinations and sizes of ensembles. Movement 2, '*Caribbean Essence*', can be seen as a 'steel quartet', with only the four primary instruments (also the most common instruments available in South Africa) being used. A group of at least ten players (two per voice part) are used in Movement 3, '*African Minuet*'. This is the average size of many school steelbands in the country. It will be nearly impossible to gather a 120 piece steelband in South African, but the amount voices used in Movement 4, '*Battle of the Pans*', is easily manageable. The power of sound of an ensemble of this size would be heard some distance away. But, with skilled performers, it is still possible for a steelband of this size to play at a very soft dynamic level. The fifth and final movement, '*Gentle Breeze*', expresses the versatility of the instrument as a solo act. From playing balanced counter-point harmonies to flowing melodies and arpeggios, the performer has the ability to create both suspense and anticipation for the audience.

Although the main focus of the compositions are the steelpan instruments, it must be emphasized that the backing percussion instruments or 'engine room' play an equally important role in maintaining the groove and drive or momentum of the ensemble. This is illustrated extensively in the fourth movement.

With numerous steelbands and solo steelpan performers emerging in the country I am hoping more composers will compose specifically for steelpan and steelband. The technical limitations and confines include techniques of playing, tempo of pieces, styles that should be used and techniques of creating different sounds and colors. This portfolio is therefore a guide for school teachers, particularly those teaching steelband, to use as part of the school music syllabus as a performance, compositional and arrangement tool.

MVT.1 - HEAVY METAL

Description of composition:

The title of the piece plays on the setup of the ensemble, a 6 voice pan-round-neck steelband. Pan-round-neck bands are the first recognized steelband groups that emerged after the invention of the instrument, during the late 1940s and early 1950s. The ensemble is made up of a number of single drum instruments, hung from the players' necks and used mostly in parades and road marches. The bands make use of numerous percussion instruments to create the groove and rhythmic drive.

This composition uses 3 lead instruments (Small Tenor, Tenor and Low Tenor), 2 harmony instruments (Single Second and Single Guitar) and a Single Bass (using 6 notes: G, A, B, C, D and E). The Du-dup is a 2 note drum that is used as a rhythm instrument. It mimics a conga drum part. Contrary to the title, the piece is quite lyrical and in the key of G Major. It makes use of a typical *calypso* groove and rhythm, with a medium tempo of about 100 foot beats per minute.

A percussion groove is used to introduce the piece before the tremolo pans crescendo to the main melody at section A. The leads play the main melody while the harmony and bass instruments play a *calypso* backing groove. Section B is the second part of the main melody and starts with a short call-and-response interlude between the lead and backing instruments. Section C, the third part of the main melody, can be seen as a link or build up to the next section. The last 2 bars create a rhythmic anticipation for the following section.

An 8 bar open solo section D allows the lead players to improvise on a chord sequence used during the piece. Pan-round-neck solos can be very virtuosic and creative. The section closes with another rhythmic punch and leads into section E. This section sees the percussion parts emphasized in a percussion solo while the pans play staggered rhythms on top.

The pans play their tremolo crescendo again, this time leading into section B and then C. The whole piece is repeated from the first A section. This is a typical form used by many marching or parading pan-round-neck steelbands in order to increase the length or duration of

playing time for the composition. The piece is completed by a recapitulation of section A, followed by a dramatic sequence of chromatic phrases and a final punch to end the piece.

Technical considerations:

The piece has been written with Grade 5 level performers in mind. The composition requires the lead performers to play improvised solos over an 8 bar *calypso* riff that includes basic chords of the G Major key. This makes the lead instruments the most technically demanding instruments in this ensemble. Pan-round-neck open solos or ‘pan ramajays’ as they are more commonly referred to in Trinidad, generally allow performers to follow the chord sequence and rhythmic basis of the backing groove. Most solos are very expressive and performers enjoy playing fast running passages to impress the audiences. These passages are usually chromatic in nature while still following the chord progression.

The backing groove should be provided by the harmony instruments of the ensemble through the use of both rhythm and harmony. The biggest challenge faced by performers in this section is to keep the momentum of the harmonies flowing through common *calypso* rhythms that can become more complex at increased tempo. The rhythms should be precise and uniform in order to create clarity from the harmonies. The bass instruments in the ensemble are closely linked to the accompanying percussion instruments. The reason for this is mainly because the bass has a very limited musical range and can only play with certain harmonies. They usually only play the root of each chord. Performers of bass instruments should be able to alternate between on-beat and syncopated rhythmic patterns with ease.

Ensemble considerations:

The pan-round-neck ensemble should have a base instrument to unify or keep the ensemble together. This instrument is usually one of the percussion instruments like the cowbell, brake drum or wood-block. It is not uncommon for one of the steelpan instruments to take control of this responsibility. The best instrument to use would be either the Du-dup or the Single Bass. While playing, performers have to listen to the surrounding parts in order to follow the layout and progression of the composition. Through listening to each other the performers should be able to create a mellow and relaxed *calypso* groove. If this is not achieved the

ensemble will pull apart and struggle to settle. Ensembles also have the added challenge of carrying the instruments while performing.

MVT.2 - CARIBBEAN ESSENCE

Description of composition:

The piece uses a small ensemble of 4 voices (essentially soprano, alto, tenor and bass) with very light percussion. It is a slow ballade style composition but uses elements of *cha-cha*, *tango* and *reggae* styles.

The overall form of the piece is Rondo.

A		B		A		C		A
Intro.	A	B	C		A	B	D	A

A short introduction leads into section A which is in G Major. This section uses a *cha-cha* style in its backing rhythms for the pans and percussion. The Double Second part plays mostly counter-melodies to the flowing lead melody. Section B continues on from A with the *cha-cha* style but the melody is slightly more chromatic. The Double Second and Double Guitar harmony parts play unison rhythms.

After the repetition of these two sections, a short interlude leads to section C which is in G minor and uses a fast *tango* style. The interlude is emphasized with the use of a strong bass part. In section C the Tenor and Double Guitar parts imitate each other by exchanging parts in a call-and-response conversation. The Double Second part plays a simple flowing, underlying support part. A short link takes the piece back to section A and B in G Major.

An abrupt sforzatto stop signals the start of section D and a key change to C Major. This section is based on a slow *reggae* style as seen in the off-beat rhythms played by the Double Guitars. It takes the form of a repeated riff pattern which eventually ends with a unison off-beat punch that changes the piece to G Major. The final section A is a short recapitulation and leads into a brief coda.

Technical considerations:

The composition requires performers to be able to express smooth and flowing phrases while performing specific styles and genres. The piece is not very rhythmically demanding and could be compared to an equivalent Grade 4 level using the ABRSM or Trinity College syllabi. Technically the most challenging aspect of the composition are the changes between sections. These changes require performers to change between various tempi and styles. Another element that is employed throughout the composition is the use of various dynamic levels. These dynamics provides the expression and color of the composition. The dynamics also distinguish and separate the different sections.

Ensemble considerations:

The demanding tempo and rhythmic changes between sections make this a challenge for most steelband ensembles. Here only four individual parts are involved, making it crucial that each performer is be precise with the stops and punches. Change-over sections have to be tight and together in order to execute the tempo and stylistic changes correctly. The quartet is backed by percussion but melodically the steelpan instruments are on their own. Each performer is separately responsible for each individual part. Again it is essential that the performers in the ensemble listen to each other in order create a uniform sound. The sound that should be produced from this ensemble should resemble a string quartet performing a soft and flowing composition.

MVT.3 - AFRICAN MINUET

Description of composition:

The piece is in ternary form, similar to the classical Minuet and Trio. It is set in 6/8 and 3/4 time signatures. The 6/8 time signature sets up a typical African style through its use of interlocking parts and rhythms, hence the title African Minuet. The ensemble is made up of 5 voices. Tenor, Double Tenor, Double Second, Double Guitar and Six Bass.

Intro. |A |B |A
 |:A B A |C D E |A B :|

The introduction of the piece gives each instrument the opportunity to enter at different entry points. Although these entries are measured and clearly planned clearly, traditional African styles allow performers to enter spontaneously. Section A of the minuet include letters A, B and A. This section is set in C Major and uses an African style of polyphonic interaction in the backing parts. During letter B there are some unison punches in the backing parts. The Double Tenor plays mainly in octaves lower than the melody line, which is in the Tenor part. A short link slows the music down and modulates to A minor.

Section B of the piece is in the key of A minor. This section includes letters C, D and C and uses a 3/4 time signature which is characteristic of classical minuets. The section imitates a *waltz* style. The two melody voices play mostly interlocking rhythms and appear to gradually get faster through the use of diminution (smaller note values). The backing parts do the exact opposite of this movement by increasing the length of their note values.

The piece then returns to section A but only letters A and B are played. Letter B closes off with a short ending phrase and unison double stroke punch. The entire piece is repeated with variations mainly in melody, rhythms and harmony. Most of the repeated parts focus on the percussion and rhythm section.

Technical considerations:

This composition focuses mainly on rhythm and interaction between different voice parts.

The *African 6/8* style places specify emphasis on interlocking rhythms at fast tempi. The rhythms used require performers to be at a minimum Grade 6 level of performance. However it should be stressed that the performance of the interlocking parts as an ensemble creates most of the difficulty.

The *Waltz* sections have their own harmonic and dynamic challenges but they do not diverge away from the interlocking focus of the composition. It is essential that performers give added focus to dynamics during these sections. The dynamics must express the feel and flow of the *Waltz* style.

Ensemble considerations:

The ensemble should have at least two performers per part. This should provide enough balance to audibly distinguish between each steelpan part or voice. The composition uses only two specific styles or grooves. An *African 6/8* style and a western *Waltz* style. In performance these two styles should work or be performed as contradiction to each other. They should therefore answer and complement one another while establishing their own individual rhythmic patterns, tempi and dynamic levels.

The interlocking rhythms used in both styles have to be performed clearly and precisely in order to express the groove correctly. A slight change or alteration in the rhythm could change the groove that identifies each specific style. Similar to the other compositions, the changes between sections have to be executed with precision.

MVT.4 - BATTLE OF THE PANS

Description of composition:

The piece is set in a panorama style and makes use of 9 voices, as in most panorama ensembles. The panorama competition was initiated in 1963 and since then has seen many innovations and changes in areas such as duration of pieces, ensemble layouts, formal features of the music and many other arranging techniques. At present, Panorama steelbands or steel orchestras have at least 100 players which include about 8 different parts or voices. The music is arranged from a short verse and chorus calypso composition into a ten minute masterpiece of solos, bridge passages, key changes, re-harmonizing, changes in style and rhythmic variations, all performed at about 120 foot beats per minute. The typical form of panorama pieces is through-composed, starting with a short introduction and leading into the main melody or original calypso melody, then followed by various other sections and ending with a dramatic coda. A brief recapitulation of the main melody may precede the coda.

The introduction of this piece starts with a rhythmic count to signal the start and give the tempo. Traditionally the count is performed by the band leader using a baton, the cowbell or the drummer. In this composition I use the Tenor part, which also sets the key note on D. The piece starts in D minor. A unison rhythm similar to a triplet figure starts the introduction with a flowing chromatic figure as a response. A build up follows using chromatic ascending, call-and-response phrases starting with the lowest instrument and then adding the higher parts, until a loud rhythmic punch concludes the introduction and leads into section A, the main melody.

The tune is played by the Tenor pans with the Double Tenor pans playing a backing harmony part based on the melody. The Double Second, Double Guitar and Triple Cello pans play backing harmonies using the common *calypso* rhythms associated with each instrument. The Four Cello plays counter-melodic parts to the main melody. An octave melody is played by the Quadraphonic pans on the Tenor melody. Later the Quadrophonics also play in unison to the Four Cello pans. The Bass pans play an on-beat bass pattern using the root and 5th of each chord. This is a typical *calypso* bass pattern. Although many dynamic markings have been

written in to create expression in the piece, in practice most panorama steelbands have only one dynamic level, very loud.

At section B all the parts still perform the same function as in section A. This time the Four Cello and Quadrophonic counter-melody part emphasizes long sustained notes. This leads into a melodic solo section for these two instruments. The bass rhythm also changes to create a more salsa type groove. After the solos the music settles into a mellow groove which leads to a call-and-response section between the low and high parts. This starts the build up to the next section and a key change from D minor to A minor.

A chromatic phrase starts the Double Tenor and Double Second solo section at C. This is based on the first part of the main melody but in A minor. The Four Cello and Quadrophonic pans play the main melody during this section. The Tenor pans play long sustained notes as a form of counter-point. A *soca* style bass pattern replaces the *calypso* bass from the first melody at section A.

Section D, while still in A minor, is a rhythmic section that mainly focuses on the percussion section. The steelband play parts that resemble the rhythmic patterns one would hear while pan-makers are busy beating or pounding the oil drums into steelpan instruments with their hammers. The Tenor part mimics the tuning of a steelpan. The music eventually builds to a key change from A minor to C Major.

Section E is the Bass solo and is based on section B. The music is set in C Major in contrast to the original section B. During the second part of the solo the Four Cello and Quadrophonic pans join the bass part in playing a walking bass line. A build to a key change from C Major to E minor follows. Section F is a rhythmic call-and-response with a unison stop. This gives the drum kit or timbales the chance to perform an open rhythmic solo. Another build up changes the key from E minor to G minor.

During section G the Tenor part is the focus of the music. They play fast chromatic phrases above a rhythmic unison backing from the rest of the band. Eventually the Tenor part is left to continue playing a solo chromatic line as a complete section solo (a cadenza). This flows

into a short pause and then leads to a brief recapitulation of the main melody at section H.

The music returns to the original D minor key.

A rhythmic punch section leads into the coda section at section I. Here the music starts to build and create the intensity of the ending. The coda includes ascending chromatic and diatonic phrases with backing rhythmic punches to increase the volume of the ensemble before it concludes with a final rhythmic punch to signal the end.

Technical considerations:

To realistically perform as a member of a steelband in a big composition like this, performers have to have a good experience and knowledge of playing skills and technical ability. For most of the backing harmonic instruments Grade 5 or 6 levels would be required. These would include Double Seconds, Double Guitars, Triple Cellos and the entire Bass section. Members of the percussion section should be at a similar equivalent level. However, a basic knowledge of playing techniques on various percussion instruments can see players form part of the percussion section.

For all melodic or soloing instruments, performers should be at Grade 7 or 8 levels. These would include Tenors, Double Tenors, Four Cellos and Quadrophonics. The Quadrophonic and Double Tenor steelpans are by far the most demanding instruments in the panorama ensemble, as they perform every part possible. Solo sections are included in compositions and arranged for voice parts at the discretion of the composer.

The challenges faced by performers include: the tempo of panorama compositions (around 120 to 130 foot beats per minutes) performed for the duration of about ten minutes; changes in tempo, style, rhythms, dynamics and melody; performing all music from memory; performing demanding melodic or rhythmic solo sections if composed by the composer; and accuracy of executing the part that are usually rhythmically demanding.

Ensemble considerations:

An ensemble of 120 players can create a variety of sounds in terms of its volume, color, texture and rhythmic groove. Kim Johnson in the book “*Renegades: The History of the Renegades Steel Orchestra of Trinidad and Tobago*” states: You don’t know the full power and glory of the steelpan until you have heard one of the large 120-player steelbands... The musical energy which they have worked for months to generate, creating complex tunes and learning them by ear. You have to feel their energy to know it.

It takes a panorama ensemble roughly a full month of rehearsal to complete a full composition. Rehearsals are usually about six hours per day, five days per week. The composition will include introduction, main melody, melodic and harmonic variations, solo sections, groove sections, key changes, style changes, a refrain and coda. These ensembles showcase the maximum level steelbands can perform at.

MVT.5 - GENTLE BREEZE

Description of composition:

In an almost anti-climax to the previous movement, Movement 5 expresses the versatile ability of the steelpan as a solo instrument. The piece uses a through-composed form which is repeated with variation in rhythm and harmony. It uses the Double Second steelpan instrument and is set the key of F minor. The Double Second is the preferred instruments for most steelpan soloists. This is mainly because of its musical range (2 ½ octaves) and layout of notes on the pans (alternating chromatic notes on each drum).

Harmonically the main focus of the piece is on the F minor and F diminished arpeggios. Counter-point compositional techniques create the backing harmonic and counter-melodic parts. Melodic and counter-melodic phrases complement each other by using different musical register, rhythmic repetition, sequential movement and contrast in note-values. The piece is aimed at showing audiences the contrast of how subtle and vigorous steelpan solos can be.

Technical considerations:

Because steelpan instruments lack the ability of playing a sustained note from a single stroke, the execution and performance of a solo steelpan composition is audibly very different from hearing a steelband ensemble perform. In order to create a sustained note, steelpan performers have to play a tremolo on the note. Tremolos vary from person to person and it is only the top players who can knowingly express the difference between tremolos through subtle rhythmic changes. In a large steelband ensemble it is impossible to hear these differences unless they are purposely included in the composition. The sustained note therefore sounds like the desired long, held note it is meant to be.

This provides a challenge for soloists who not only have to play the melody, but also backing harmony and bass parts. It has become the norm to compose or arrange steelpan solos in a counter-point style of writing. While one part plays a sustained note, the other part will play single notes. It is off-course possible for both the melody and the backing parts to rhythmically play together through single notes or sustained notes.

The main reason why only two parts can be performed at the same time is purely logical. Players only have two hands and therefore two sticks with which to interpret three or four voice parts. Most professional players can perform the melody, while playing a simple bass and harmonic backing part. Some players also perform with three or four sticks (two in each hand). This can be executed more easily on the single drum Tenor Pan than on the Double Second instrument.

Movement 5, '*Gentle Breeze*', can be compared to a Grade 6 piece using the ABRSM or Trinity College Pitched Percussion syllabi. It showcases aspects of monophonic, homophonic and polyphonic phrases. The piece shows how versatile steelpan solo performers can be.

Heavy Metal (Mvt.1)

d=100 Intro.

The musical score consists of 14 staves, each representing a different instrument or vocal part. The instruments listed on the left are: Small Tenor, Tenor, Low Tenor, Single Second, Single Guitar, Single Bass, Du-Dup, Cowbell, Brake Drum, Claves, Guiro, Maracas, Wood Blocks, and Tambourine. Each staff has a tempo marking of *d=100*. The score begins with a short introduction where most instruments play eighth-note patterns. The 'Du-Dup' staff shows a more complex rhythmic pattern with sixteenth notes. The 'Claves' staff features a unique pattern of eighth and sixteenth notes. The 'Maracas', 'Wood Blocks', and 'Tambourine' staves all end with a dynamic accent mark (>) on their final note.

Heavy Metal (Mvt.1)

Musical score for Heavy Metal (Mvt.1) featuring two staves of music.

The top staff consists of eight staves, each with a different instrument name:

- s.
- r.
- n.
- d.
- b.
- f.
- ls.
- D.

The bottom staff consists of eight staves, each with a different instrument name:

- Bl.
- m.
- lv.
- ro.
- cs.
- BL
- nb.

Both staves begin at measure 9. The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (G#).

Text annotations in the top staff indicate performance instructions:

- Pan enter after perc. settles

Measure 9 concludes with a repeat sign and a double bar line in the bottom staff.

Heavy Metal (Mvt. I)

The musical score consists of two staves of music. The top staff includes parts for Flute (fl.), Clarinet (cl.), Bassoon (bsn.), Trombone (tr.), Tuba (tb.), Trombone (tr.), Bassoon (bsn.), Trombone (tr.), and Bassoon (bsn.). The bottom staff includes parts for Snare Drum (sd.), Bass Drum (bd.), Toms (toms), Cymbals (cymb.), Bass Drum (bd.), Toms (toms), Cymbals (cymb.), and Bass Drum (bd.). Measure 16 begins with dynamic markings *mf*. The score features various rhythmic patterns, including eighth-note and sixteenth-note figures, and sustained notes. Measure 16 concludes with a dynamic marking *mf*.

Heavy Metal (Mvt. 1)

The musical score consists of two staves of music. The top staff contains eight staves for different instruments: Tnr., Tnr., Tnr., Ind., Gr., Bs., D-D, and T.BL. The bottom staff contains six staves for: Dm., Clv., Gro., Arcs., V. Bl., and Tamb. The score is numbered 23 at the beginning of each staff.

Instrumentation (Top Staff):
Tnr., Tnr., Tnr., Ind., Gr., Bs., D-D, T.BL

Instrumentation (Bottom Staff):
Dm., Clv., Gro., Arcs., V. Bl., Tamb.

Heavy Metal (Mvt.1)

30 B

The musical score consists of two staves of music. The top staff includes S.Thr., Trnr., L-Trnr., 2nd., Gtr., Br., and D-D. The bottom staff includes C. Bl., B. Dm., Clv., Gro., Mrcs., W. Bl., and Tamb. Measure 30 begins with a dynamic instruction 'B' enclosed in a box above the first measure. The music features a mix of eighth and sixteenth note patterns, with some measures containing rests or sustained notes.

Heavy Metal (Mvt.1)

The musical score consists of two staves of music. The top staff begins at measure 37 and includes parts for S-Tn., Trr., L-Trr., 2nd., Gtr., Bs., and D-D. The bottom staff begins at measure 37 and includes parts for C. Bl., B. Dm., Clv., Gra., Mrcs., W. Bl., and Tamb.

Measure 37 (Top Staff):

- S-Tn.: Treble clef, 4 sharps, eighth-note patterns.
- Trr.: Treble clef, 4 sharps, eighth-note patterns.
- L-Trr.: Treble clef, 4 sharps, eighth-note patterns.
- 2nd.: Treble clef, 4 sharps, eighth-note patterns.
- Gtr.: Bass clef, 4 sharps, eighth-note patterns.
- Bs.: Bass clef, 4 sharps, eighth-note patterns.
- D-D: Bass clef, 4 sharps, eighth-note patterns.

Measure 37 (Bottom Staff):

- C. Bl.: Bass clef, eighth-note patterns.
- B. Dm.: Bass clef, eighth-note patterns.
- Clv.: Bass clef, eighth-note patterns.
- Gra.: Bass clef, eighth-note patterns.
- Mrcs.: Bass clef, eighth-note patterns.
- W. Bl.: Bass clef, eighth-note patterns.
- Tamb.: Bass clef, eighth-note patterns.

Heavy Metal (Mvt.1)

The musical score consists of two staves of music. The top staff begins at measure 43 and includes parts for S-Tim., Tim., L-Tim., 2nd., Gtr., Bs., and D-D. The bottom staff begins at measure 43 and includes parts for C. Bl., B. Dm., Clv., Gro., Mrs., W. Bl., and Tamb. Measure 43 starts with a dynamic of $\text{F} \#$. The score features various rhythmic patterns, including eighth-note chords and sixteenth-note patterns. Measure 43 ends with a fermata over the strings and a repeat sign with a 'C' above it.

Heavy Metal (Mvt.1)

Musical score for Heavy Metal (Mvt.1) featuring two staves of music. The top staff includes S-Tbn., Tbn., L-Tbn., 2nd, Gtr., Bs., and D-D. The bottom staff includes C. Bl., B. Drn., Clv., Gro., Mrcs., W. Bl., and Tamb. The score consists of two measures of music, starting at measure 51.

Measure 51:

- S-Tbn.: Notes on the first, third, and fifth strings.
- Tbn.: Notes on the first, third, and fifth strings.
- L-Tbn.: Notes on the first, third, and fifth strings.
- 2nd: Notes on the first, third, and fifth strings.
- Gtr.: Notes on the first, third, and fifth strings.
- Bs.: Notes on the first, third, and fifth strings.
- D-D: Notes on the first, third, and fifth strings.
- C. Bl.: Notes on the first, third, and fifth strings.
- B. Drn.: Notes on the first, third, and fifth strings.
- Clv.: Notes on the first, third, and fifth strings.
- Gro.: Notes on the first, third, and fifth strings.
- Mrcs.: Notes on the first, third, and fifth strings.
- W. Bl.: Notes on the first, third, and fifth strings.
- Tamb.: Notes on the first, third, and fifth strings.

Heavy Metal (Mvt. 1)

59

D Lead Solo

S-Tenor

Am7 Lead Solo D G Em Am7 D Bm7 Bbm7 ad lib.

Tenor

Lead Solo Am7 D G Em Am7 D Bm7 Bbm7 ad lib.

L-Tenor

Lead Solo

2nd.

mp Lead Solo

Gr.

mp Lead Solo

Bs.

mp Lead Solo

D-D

mp Lead Solo

C. Bl.

mp Lead Solo

B. Dm.

mp Lead Solo

Clev.

mp Lead Solo

Gro.

mp Lead Solo

Mrs.

mp Lead Solo

W. Bl.

mp Lead Solo

Tamb.

mp

Heavy Metal (Mvt. 1)

67

E

S-Tnn. Trnr. L-Trnr. 2nd. Gtr. Bs. D-D.

C Bl. B. Drn. Clv. Gro. Mrcs. W. Bl. Tamb.

mf Perc. solo

mf

Heavy Metal (Mvt.1)

The musical score consists of two staves of music. The top staff includes S-Tmr., Tmr., L-Tmr., 2nd, Gtr., Bs., and D-D. The bottom staff includes C. Bl., B. Dm., Clv., Grd., Mrcs., W. Bl., and Tamb. The score is in 2/4 time, key signature of one sharp, and measures 73 through 74.

Instrumentation:

- S-Tmr., Tmr., L-Tmr., 2nd, Gtr., Bs., D-D (Top Staff)
- C. Bl., B. Dm., Clv., Grd., Mrcs., W. Bl., Tamb. (Bottom Staff)

Measure 73:

- S-Tmr., Tmr., L-Tmr., 2nd, Gtr., Bs., D-D: Rests
- C. Bl., B. Dm., Clv., Grd., Mrcs., W. Bl., Tamb.: Notes with stems up

Measure 74:

- S-Tmr., Tmr., L-Tmr., 2nd, Gtr., Bs., D-D: Notes with stems up
- C. Bl., B. Dm., Clv., Grd., Mrcs., W. Bl., Tamb.: Notes with stems up

Heavy Metal (Mvt.1)

81

S-Tnr.

Tnr.

L-Tnr.

2nd.

Gtr.

Bs.

D-D

S1

C. Bl.

B. Dm.

Clv.

Gro.

Mrcs.

W. Bl.

Tamb.

Heavy Metal (Mvt.1)

B

The musical score consists of 16 staves, each representing a different instrument. The instruments listed on the left are: S-Tm., Trn., L-Thr., 2nd, Gr., Bs., D-D, C. Bl., B. Dm., Clv., Gro., Mrcs., W. Bl., and Tamb. The score is divided into two sections: section A (measures 1-78) and section B (measures 79-100). In section A, the instruments play various rhythmic patterns and dynamics (e.g., f, ff, ff). In section B, the instruments play sustained notes or simple patterns. Measure numbers 88 and 98 are also indicated.

88

98

S-Tm.

Trn.

L-Thr.

2nd

Gr.

Bs.

D-D

C. Bl.

B. Dm.

Clv.

Gro.

Mrcs.

W. Bl.

Tamb.

Heavy Metal (Mvt. 1)

Musical score for Heavy Metal (Mvt. 1) featuring 12 measures of music across two staves. The top staff includes S-Tra., Trm., L-Tra., 2nd, Gtr., Bs., and D-D. The bottom staff includes C. Bl., B. Dm., Clv., Gro., Mrcs., W. Bl., and Tamb. Measure 95 starts with S-Tra. playing eighth-note pairs. Trm. and L-Tra. play eighth-note patterns. 2nd, Gtr., and Bs. play eighth-note chords. D-D plays eighth-note pairs. Measures 96-100 show various patterns for the brass and woodwind sections, with some notes having stems pointing up or down.

Heavy Metal (Mvt.1)

101 C

101

S-Tnr.

Trnr.

L-Tnr.

2nd.

Gtr.

Bs.

D-D

C. Bl.

B. Dm.

Clv.

Gro.

Mrcs.

W. Bl.

Tamb.

Heavy Metal (Mvt.1)

D.S. al Fine

109

S-Tin. Trn. L-Tin. 2nd. Gtr. Bs. D-D.

C. Bl. B. Dm. Clv. Gro. Mrcs. W. Bl. Tamb.

The score consists of two staves of musical notation. The top staff includes parts for S-Tin., Trn., L-Tin., 2nd., Gtr., Bs., and D-D. The bottom staff includes parts for C. Bl., B. Dm., Clv., Gro., Mrcs., W. Bl., and Tamb. The music is in common time with a key signature of one sharp. Measures 109 through the end of the section are shown, with each measure ending with a repeat sign and the instruction "D.S. al Fine". The notation uses standard musical symbols like quarter and eighth notes, with some unique symbols for the brass and woodwind parts.

Heavy Metal (Mvt.1)

117 A

S-Tim.

Tnr.

L-Tnr.

2nd.

Gtr.

Bs.

D-D

C. Bl.

B. Dm.

Clv.

Gro.

Mrs.

W. Bl.

Tamb.

Heavy Metal (Mvt.1)

123

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 123. It includes parts for S-Tmr, Trx., L-Tar., 2nd, Gtr., Bs., and D-D. The bottom staff begins with a bass clef, a key signature of one sharp, and a tempo marking of 123. It includes parts for C. Bl., B. Dm., Clv., Gro., Mrs., W. Bl., and Tamb. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Heavy Metal (Mvt.1)

The musical score consists of two staves of music. The top staff begins at measure 129 and includes parts for S-Tur., Tnr., L-Tur., 2nd., Gtr., Bs., and D-D. The bottom staff begins at measure 129 and includes parts for C. Bl., B. Dm., Clv., Gro., Mrcs., W. BL., and Tamb. The notation uses standard musical symbols like quarter notes, eighth notes, and rests, along with specific heavy metal-style markings such as grace notes and dynamic accents.

Heavy Metal (Mvt.1)

134

S-Tar. *Fine*

Trr. *ff Fine*

L-Trr. *ff Fine*

2nd. *ff Fine*

Gtr. *ff Fine*

Bs. *ff Fine*

D-D *ff Fine*

C. Bl. *ff Fine*

B. Dm. *ff Fine*

Clv. *ff Fine*

Gro. *ff Fine*

Mrcs. *ff Fine*

W. Bl. *ff Fine*

Tamb. *ff*

The musical score consists of two staves of music. The top staff includes S-Tar., Trr., L-Trr., 2nd., Gtr., Bs., and D-D. The bottom staff includes C. Bl., B. Dm., Clv., Gro., Mrcs., W. Bl., and Tamb. Measures 134 are shown, followed by a repeat sign and measures 135. Dynamics like *ff* and *Fine* are indicated at the end of each measure.

Caribbean Essence (Mvt.2)

Sheet music for Caribbean Essence (Mvt.2) featuring eight staves:

- Tenor:** Treble clef, key signature of one sharp. Notes: C, D, E, F, G, A, B.
- 2x 2nd:** Treble clef, key signature of one sharp. Notes: C, D, E, F, G, A, B.
- Guitar:** Treble clef, key signature of one sharp. Notes: C, D, E, F, G, A, B.
- Bass:** Bass clef, key signature of one sharp. Notes: C, D, E, F, G, A, B.
- Claves:** Indicated by a small square icon. Notes: C, D, E, F, G, A, B.
- Guiro:** Indicated by a small square icon. Notes: C, D, E, F, G, A, B.
- Maracas:** Indicated by a small square icon. Notes: C, D, E, F, G, A, B.
- Wood Blocks:** Indicated by a small square icon. Notes: C, D, E, F, G, A, B.
- Conga Drums:** Indicated by a small square icon. Notes: C, D, E, F, G, A, B.

Dynamic markings: **p** (pianissimo) are placed below the first note of each staff. Measure numbers 3 are indicated above the first four measures of each staff.

Caribbean Essence (Mvt.2)

5

A

Tnr. $\text{♩} = 130$

2nd. $\text{♩} = 130$

Gtr. $\text{♩} = 130$

Bs. $\text{♩} = 130$

Clv. $\text{♩} = 130$

Gro. $\text{♩} = 130$

Mrcs.

W. Bl. $\text{♩} = 130$

C. Dr. $\text{♩} = 130$

3

Caribbean Essence (Mvt.2)

Musical score for Caribbean Essence (Mvt.2) featuring eight staves:

- Tnr. (Treble clef, 2 sharps): Starts with a whole note, followed by eighth-note pairs.
- 2nd. (Treble clef, 2 sharps): Eighth-note pairs.
- Gtr. (Treble clef, 2 sharps): Eighth-note pairs.
- Bs. (Bass clef, 2 sharps): Eighth-note pairs.
- Clv. (Clef not specified): Single notes.
- Gro. (Clef not specified): Sixteenth-note patterns.
- Mrcs. (Clef not specified): Single notes.
- W. Bl. (Clef not specified): Single notes.
- C. Dr. (Clef not specified): Notes with X and vertical bar markings.

Measure numbers 9 and 10 are indicated above the staves.

Caribbean Essence (Mvt.2)

13

This musical score page contains eight staves of music, each representing a different instrument. The instruments listed on the left are: Tnr., 2nd., Gtr., Bs., Clv., Gro., Mrcs., W. Bl., and C. Dr. The score is numbered 13 at the beginning of the first staff. The music consists of measures separated by vertical bar lines. The notation includes various note heads (circles, squares, triangles, crosses), stems, and rests. The Gtr. staff has a '8' written below it. The C. Dr. staff has '13' written above it.

Caribbean Essence (Mvt.2)

17

This musical score page contains seven staves of music, each representing a different instrument. The instruments listed on the left are: Tbn. (Bassoon), 2nd. (Second Violin or Viola), Gtr. (Guitar), Bs. (Bass), Clv. (Clavinet), Gro. (Groovebox), Mrcs. (Maracas), W. Bl. (Wind Blower), and C. Dr. (Cajon Drum). The music is in common time and is marked with a key signature of one sharp (F#). Measure 17 begins with a series of eighth-note patterns. The Tbn. and 2nd. play eighth-note pairs. The Gtr. and Bs. play eighth-note chords. The Clv. and Gro. provide rhythmic patterns with eighth-note pairs and sixteenth-note groups. The Mrcs., W. Bl., and C. Dr. provide steady eighth-note patterns. Measure 18 continues with similar patterns, maintaining the eighth-note rhythmic style across all instruments.

Caribbean Essence (Mvt.2)

B

21

Tbn.

2nd. Gtr.

Gtr.

Bs.

Clv.

Gro.

Mrcs.

W. Bl.

C. Dr.

21

21

21

mf

Caribbean Essence (Mvt.2)

27

Tbn. 2nd. Gtr. Gtr. Bs. Clv. Gro. Mrcs. W. Bl. C. Dr.

27 27 27

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

p *p* *p* *p* *p* *p* *p* *p* *p*

Caribbean Essence (Mvt.2)

32 *= 160*

Tnr.

2nd.

Gtr.

Bs.

Clv.

Gro.

Mrcs.

W. Bl.

C. Dr.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Caribbean Essence (Mvt.2)

Musical score for Caribbean Essence (Mvt.2) featuring six staves of music. The staves are labeled on the left: Tnr., 2nd., Gtr., Bs., Clv., Gro., Mrcs., N. Bl., and C. Dr. The score is divided into measures by vertical bar lines. Measure 36 begins with a treble clef and a key signature of one flat. The Tnr. staff shows a continuous eighth-note pattern with a fermata over the eighth note. The 2nd. staff has a sustained note with a fermata. The Gtr. staff has a sustained note with a fermata. The Bs. staff shows a continuous eighth-note pattern. The Clv. staff shows a continuous eighth-note pattern. The Gro. staff has a sustained note with a fermata. The Mrcs. staff shows a continuous eighth-note pattern. The N. Bl. staff has a sustained note with a fermata. The C. Dr. staff shows a continuous eighth-note pattern.

Caribbean Essence (Mvt.2)

40

T.mr. C

2nd.

Gtr.

Bs.

40

Clv. f

Gro.

Mrcs. f

W. Bl.

40

C. Dr. f

Caribbean Essence (Mvt.2)

Musical score for "Caribbean Essence (Mvt.2)" featuring six staves:

- Tar.**: Treble clef, key signature of one flat. Notes: B, A, G, F#.
- 2nd.**: Treble clef, key signature of one flat. Notes: C, B, A, G, F#.
- Gtr.**: Treble clef, key signature of one flat. Notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D.
- Bs.**: Bass clef, key signature of one flat. Notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D.
- Clv.**: Treble clef, key signature of one flat. Notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D.
- Gro.**: Notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D.
- Mrcs.**: Notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D.
- N. Bl.**: Notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D.
- C. Dr.**: Notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D.

Measure numbers 44, 45, and 46 are indicated above the staves.

Caribbean Essence (Mvt.2)

48

This musical score page contains eight staves of music, each representing a different instrument. The instruments listed on the left are: Tbn., 2nd., Gtr., Bs., Clv., Gro., Mrcs., W. Bl., and C. Dr. The score is numbered 48 at the top left. The music consists of measures separated by vertical bar lines. The Tbn. staff shows a continuous eighth-note pattern with a fermata over the last measure. The 2nd. staff features a sustained note with a long horizontal line underneath it. The Gtr. staff includes a measure with a 'G' symbol above the staff. The Bs. staff has a measure with a 'B' symbol below the staff. The Clv. staff shows a repeating eighth-note pattern. The Gro. staff has a single eighth note. The Mrcs. staff shows a repeating eighth-note pattern. The W. Bl. staff has a single eighth note. The C. Dr. staff shows a repeating eighth-note pattern.

Caribbean Essence (Mvt.2)

52

The musical score consists of seven staves, each representing a different instrument. The instruments listed on the left are: Tmr, 2nd., Gtr., Bs., Clv., Gro., Mrcs., W. Bl., and C. Dr. The score is divided into measures by vertical bar lines. Measure 52 starts with a treble clef and a key signature of one flat. The Tmr staff shows a continuous eighth-note pattern. The 2nd. staff features a sustained note with a fermata and a series of eighth-note patterns with slurs and 'greater than' symbols (>). The Gtr. staff has a eighth-note pattern with slurs. The Bs. staff consists of sustained notes. Measure 53 begins with a bass clef and a key signature of one flat. The Clv. staff has a eighth-note pattern with slurs. The Gro. staff has a sustained note. The Mrcs. staff has a eighth-note pattern with slurs. The W. Bl. staff has a sustained note. Measure 54 begins with a bass clef and a key signature of one flat. The C. Dr. staff has a eighth-note pattern with slurs.

Tmr

2nd.

Gtr.

Bs.

Clv.

Gro.

Mrcs.

W. Bl.

C. Dr.

Caribbean Essence (Mvt.2)

56 *rit.*

2nd. *rit.* *dim.*

Gtr. *rit.* *dim.*

Bs. 8 *rit.* *dim.*

Clv. 56 *rit.* *dim.*

Gro.

Mrcs.

W. Bl.

C. Dr.

dim.

mp

#3

mp

mp

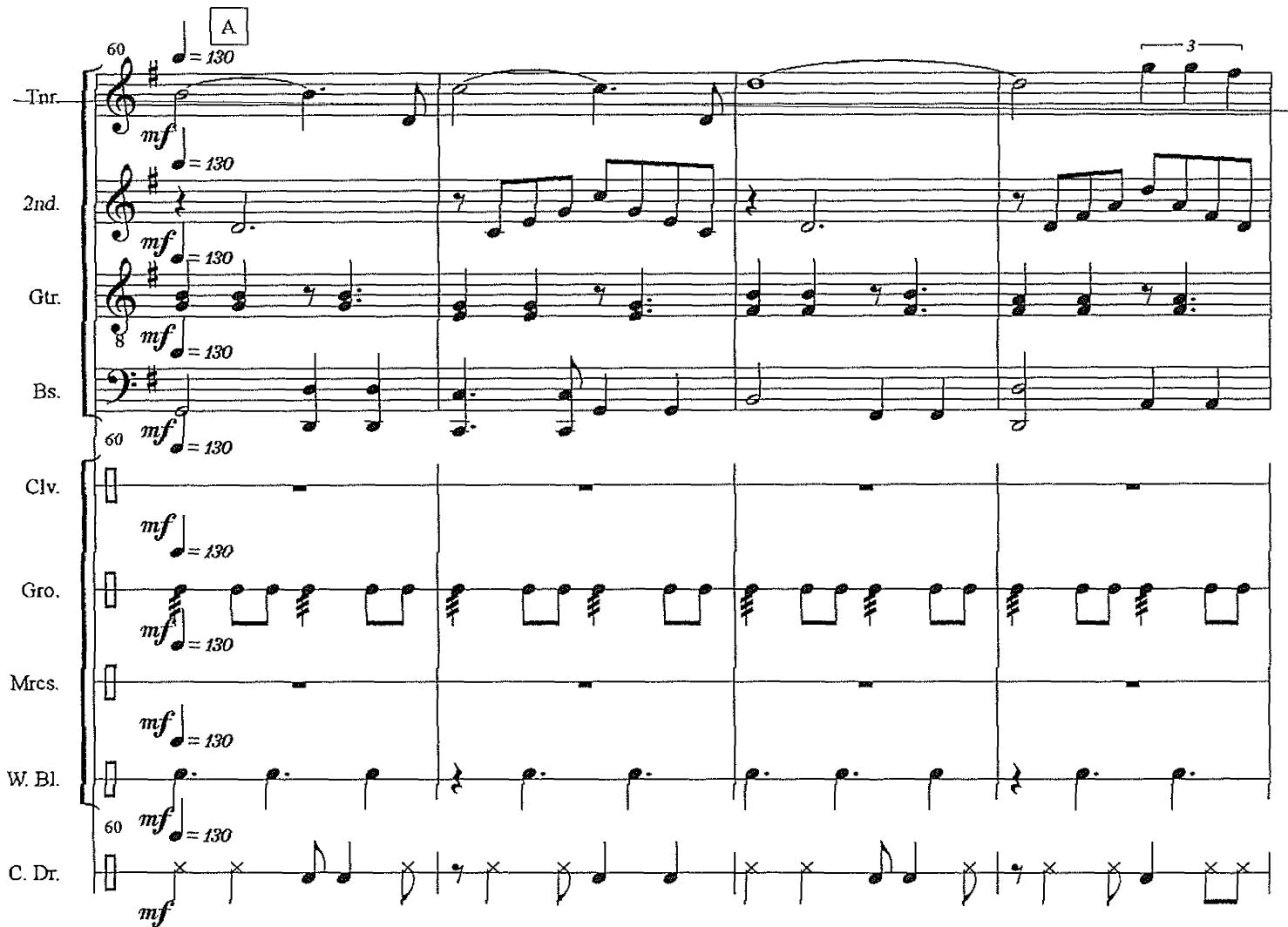
mp

mp

mp

mp

Caribbean Essence (Mvt.2)

60 

A

3

Tbn.

2nd. Gtr.

Gtr.

Bs.

Clv.

Gro.

Mrcs.

W. Bl.

C. Dr.

Caribbean Essence (Mvt.2)

Musical score for "Caribbean Essence (Mvt.2)" featuring six staves:

- Tin.**: Treble clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.
- 2nd.**: Treble clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.
- Gtr.**: Treble clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.
- Bs.**: Bass clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.
- Clv.**: Treble clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.
- Gro.**: Treble clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.
- Vrcs.**: Treble clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.
- V. Bl.**: Treble clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.
- D. Dr.**: Treble clef, key signature of one sharp. Measures 64-67 show eighth-note patterns. Measure 68 starts with a sixteenth-note rest followed by eighth-note pairs.

A bracket above the 2nd., Gtr., Bs., Clv., Gro., Vrcs., and V. Bl. staves is labeled "3".

Caribbean Essence (Mvt.2)

Musical score for Caribbean Essence (Mvt.2) featuring eight staves:

- Tbn. (Bassoon): Treble clef, key signature of one sharp. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.
- 2nd. (Second Bassoon): Treble clef, key signature of one sharp. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.
- Gtr. (Guitar): Treble clef, key signature of one sharp. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.
- Bs. (Bass): Bass clef, key signature of one sharp. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.
- Cv. (Cleveland Cymbals): Key signature of one sharp. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.
- Gro. (Glockenspiel): Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.
- Mrcs. (Maracas): Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.
- W. Bl. (Woodwind): Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.
- C. Dr. (Concerto Drums): Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B.

Measure numbers 68 are indicated above the first four staves, and measure number 68 is indicated above the last four staves.

Caribbean Essence (Mvt.2)

72

Tin.

2nd.

Gtr.

Bs.

Clv.

Gro.

Mrcs.

N. Bl.

C. Dr.

The musical score consists of eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: Tin, 2nd, Gtr., Bs., Clv., Gro., Mrcs., and C. Dr. The score is set in common time (indicated by '72) and uses a treble clef for most staves. The Tin staff features eighth-note patterns. The 2nd staff has quarter notes. The Gtr. staff shows eighth-note chords. The Bs. staff includes eighth-note patterns and a measure with a sixteenth-note grace note. The Clv. staff has sustained notes. The Gro. staff uses square notation. The Mrcs. staff has sustained notes. The N. Bl. staff has eighth-note patterns. The C. Dr. staff uses 'X' marks and vertical dashes. A brace groups the first four staves (Tin, 2nd, Gtr., Bs.). Measures are separated by vertical bar lines, and measures 72 through 75 are shown.

Caribbean Essence (Mvt.2)

76 B

The musical score consists of nine staves, each representing a different instrument or section. The instruments listed on the left are Timpani (Tim.), 2nd. Bassoon (2nd. B.), Gtr. (Gtr.), Bs. (Bs.), Clv. (Clv.), Gro. (Gro.), Mrcs. (Mrcs.), W. Bl. (W. Bl.), and C. Dr. (C. Dr.). The score is in common time and key signature of one sharp. Measure 76 begins with a dynamic of *mp*. The Timpani (Tim.) plays eighth-note patterns. The 2nd. Bassoon (2nd. B.) and Gtr. (Gtr.) play eighth-note chords. The Bs. (Bs.) and Clv. (Clv.) provide harmonic support with sustained notes. The Gro. (Gro.) and Mrcs. (Mrcs.) sections play eighth-note patterns. The W. Bl. (W. Bl.) and C. Dr. (C. Dr.) sections play eighth-note patterns with specific rhythmic markings like 'x' and 'y'. The dynamic changes to *mf* at the end of the measure.

Caribbean Essence (Mvt.2)

82

Tim. 2nd. Gtr. Bs. Clv. Gro. Vrcs. N. Bl. C. Dr.

82

mp

mp

mp

mp

mp

mp

mp

mp

p *sfz*

p *sfz*

p *sfz*

p *sfz*

p

p

p

p

p

p

p

p

82

mp

mp

mp

mp

mp

mp

mp

mp

p

p

p

p

p

p

p

p

82

mp

mp

mp

mp

mp

mp

mp

mp

p

p

p

p

p

p

p

p

Caribbean Essence (Mvt.2)

87 D = 160

Tnr.

2nd. = 160

Gtr. = 160

Bs.

Clv. = 160

Gro. = 160

Mrcs. = 160

W. Bl. = 160

C. Dr. = 160

Caribbean Essence (Mvt.2)

91

The musical score consists of two staves of four measures each. The top staff includes parts for Tmr. (Treble clef), 2nd. (Treble clef), Gtr. (Treble clef), and Bs. (Bass clef). The bottom staff includes parts for Clv. (Clef unknown), Gro. (Clef unknown), Mrcs. (Clef unknown), W. Bl. (Clef unknown), and C. Dr. (Clef unknown). Measure 1: Tmr. has a short note. 2nd. has eighth notes. Gtr. has a short note. Bs. has a short note. Clv. has eighth notes. Gro. has a short note. Mrcs. has a short note. W. Bl. has a short note. C. Dr. has a short note. Measure 2: Tmr. has a short note. 2nd. has eighth notes. Gtr. has a short note. Bs. has a short note. Clv. has eighth notes. Gro. has a short note. Mrcs. has a short note. W. Bl. has a short note. C. Dr. has a short note. Measure 3: Tmr. has a short note. 2nd. has eighth notes. Gtr. has a short note. Bs. has a short note. Clv. has eighth notes. Gro. has a short note. Mrcs. has a short note. W. Bl. has eighth notes. C. Dr. has a short note. Measure 4: Tmr. has a short note. 2nd. has eighth notes. Gtr. has a short note. Bs. has a short note. Clv. has eighth notes. Gro. has a short note. Mrcs. has a short note. W. Bl. has eighth notes. C. Dr. has a short note.

Tmr.

2nd.

Gtr.

Bs.

Clv.

Gro.

Mrcs.

W. Bl.

C. Dr.

Caribbean Essence (Mvt.2)

95

The musical score consists of ten staves, each representing a different instrument. From top to bottom, the instruments are: Tnr. (Treble Recorder), 2nd. (Second Violin), Gtr. (Guitar), Bs. (Bass), Clv. (Clavinet), Gro. (Groove Box), Mrcs. (Maracas), W. Bl. (Winds), and C. Dr. (Cajon Drum). The score is divided into measures by vertical bar lines. Measure 95 starts with a rest for Tnr., followed by eighth-note patterns for 2nd. and Gtr. Measure 96 begins with a bass line for Bs. Measure 97 features eighth-note patterns for Clv. and Gro. Measure 98 shows eighth-note patterns for Mrcs. Measure 99 includes eighth-note patterns for W. Bl. Measure 100 concludes with eighth-note patterns for C. Dr.

Tnr.

2nd.

Gtr.

Bs.

Clv. 95 *p*

Gro.

Mrcs.

W. Bl. 95

C. Dr.

Caribbean Essence (Mvt.2)

99

The musical score consists of eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: Tmr (Timpani), 2nd. (Second Violin or similar), Gtr. (Guitar), Bs. (Bass), Clv. (Clarinet), Gro. (Groove section), Mrcs. (Maracas), and W. Bl. (Woodwind section). The score is numbered 99 at the beginning of each staff. The notation includes various note heads, stems, and rests, indicating a rhythmic pattern. The staves are separated by vertical bar lines, and the overall layout is a standard musical score.

Caribbean Essence (Mvt.2)

103

Tmr

2nd.

Gtr. $\frac{8}{8}$ *p*

Bs.

103

Clv.

Gro.

Mrcs.

W. Bl.

103

C. Dr.

This musical score page contains eight staves of music. From top to bottom, the instruments are: Tmr (Timpani), 2nd. (Second Violin), Gtr. (Guitar), Bs. (Bass), Clv. (Clarinet), Gro. (Groove instrument), Mrcs. (Maracas), and W. Bl. (Woodwind instrument). The tempo is marked as 103 BPM. The first staff (Tmr) has a single note. The second staff (2nd.) has eighth-note pairs. The third staff (Gtr.) features eighth-note chords. The fourth staff (Bs.) has eighth-note pairs. The fifth staff (Clv.) has eighth-note pairs. The sixth staff (Gro.) has eighth-note pairs with a bass line underneath. The seventh staff (Mrcs.) shows a continuous eighth-note pattern. The eighth staff (W. Bl.) has eighth-note pairs. The ninth staff (C. Dr.) has a single note. Measure lines divide the music into measures.

Caribbean Essence (Mvt.2)

107

Tnr.

2nd.

Gtr.

Bs.

107

Cv.

Gro.

Arcs.

I. Bl.

107

: Dr.

This musical score page contains eight staves of music. From top to bottom, the instruments are: Tnr. (Treble), 2nd. (Second), Gtr. (Guitar), Bs. (Bass), Cv. (Clarinet), Gro. (Groove), Arcs. (Arches), and I. Bl. (First Bassoon). The tempo is marked as 107. The score consists of four measures of music. The Tnr. staff has rests. The 2nd. staff has eighth-note patterns. The Gtr. staff has eighth-note chords. The Bs. staff has eighth-note patterns. The Cv. staff has sixteenth-note patterns. The Gro. staff has eighth-note patterns. The Arcs. staff has eighth-note chords. The I. Bl. staff has sixteenth-note patterns. The Dr. staff has eighth-note patterns. Measure 1: Tnr. rest, 2nd. eighth-note pair, Gtr. eighth-note chord, Bs. eighth-note pair, Cv. eighth-note pair, Gro. eighth-note pair, Arcs. eighth-note chord, I. Bl. eighth-note pair, Dr. eighth-note pair. Measure 2: Tnr. rest, 2nd. eighth-note pair, Gtr. eighth-note chord, Bs. eighth-note pair, Cv. eighth-note pair, Gro. eighth-note pair, Arcs. eighth-note chord, I. Bl. eighth-note pair, Dr. eighth-note pair. Measure 3: Tnr. rest, 2nd. eighth-note pair, Gtr. eighth-note chord, Bs. eighth-note pair, Cv. eighth-note pair, Gro. eighth-note pair, Arcs. eighth-note chord, I. Bl. eighth-note pair, Dr. eighth-note pair. Measure 4: Tnr. rest, 2nd. eighth-note pair, Gtr. eighth-note chord, Bs. eighth-note pair, Cv. eighth-note pair, Gro. eighth-note pair, Arcs. eighth-note chord, I. Bl. eighth-note pair, Dr. eighth-note pair.

Caribbean Essence (Mvt.2)

111

Tbn. *mp*

2nd.

Gtr. *mp*

Bs. *mp*

Clv. *mp*

Gro. *mp*

Mrcs. *mp*

W. Bl. *mp*

C. Dr. *mp*

Caribbean Essence (Mvt.2)

115

Tmr.

2nd.

Gtr.

Bs.

Clv.

Gro.

Mres.

W. Bl.

C. Dr.

115

115

115

Caribbean Essence (Mvt.2)

119

Tbn.

2nd. Gtr.

Gtr.

Bs.

Clv.

Gro.

Mrcs.

W. Bl.

C. Dr.

119

119

The musical score consists of eight staves, each representing a different instrument. The instruments listed on the left are Tbn. (Bassoon), 2nd. Gtr. (Second Guitar), Gtr. (Guitar), Bs. (Bass), Clv. (Clarinet), Gro. (Groove), Mrcs. (Maracas), and W. Bl. (Woodwind). The score is in common time and includes measures 119 through 120. The notation includes various note heads, stems, and arrows indicating direction or specific performance techniques. Measure 119 starts with a bassoon solo followed by a rhythmic pattern involving all instruments. Measure 120 continues with a similar pattern, with the bassoon taking a prominent role again.

Caribbean Essence (Mvt.2)

Musical score for Caribbean Essence (Mvt.2) featuring nine staves:

- Tnr.**: Treble clef staff. Measures 1-2 show sustained notes. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.
- 2nd.**: Treble clef staff. Measures 1-2 show sustained notes. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.
- Gtr.**: Treble clef staff. Measures 1-2 show sustained notes. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.
- Bs.**: Bass clef staff. Measures 1-2 show sustained notes. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.
- Clv.**: Treble clef staff. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.
- Gro.**: Treble clef staff. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.
- Mrcs.**: Treble clef staff. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.
- W. Bl.**: Treble clef staff. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.
- C. Dr.**: Treble clef staff. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *f*. Measures 4-5 show eighth-note patterns.

Measure numbers 123 are indicated above the first measure of each staff. Articulation marks (short vertical strokes) are present on several notes throughout the score.

Caribbean Essence (Mvt.2)

127 A

Tmr. 2nd. Gtr. Bs.

Clv. Gro. Mrs. W. Bl.

C. Dr.

127 *mf*

127 *mf*

127 *mf*

mf

Caribbean Essence (Mvt.2)

131

The musical score consists of eight staves, each representing a different instrument or section. The instruments listed on the left are Tur. (Tuba), 2nd. (Second Violin), Gtr. (Guitar), Bs. (Bass), Clv. (Clavinet), Gro. (Grooves), Mrcs. (Maracas), and C. Dr. (Conga Drums). The score is in common time and key signature of one sharp. Measure 1 starts with Tur. and 2nd. playing eighth notes. Gtr. and Bs. provide harmonic support. Clv. and Gro. play eighth-note patterns. Mrcs. and C. Dr. provide rhythmic drive. Measure 2 begins with a dynamic instruction '3' above the staff, indicating a three-measure section. Measures 3 and 4 continue the established pattern. Measure 5 concludes the section.

3

Tur.

2nd.

Gtr.

Bs.

Clv.

Gro.

Mrcs.

W. Bl.

C. Dr.

Caribbean Essence (Mvt.2)

135

Tbn.

2nd.

Gtr.

Bs.

135

Clv.

Gro.

Mrcs.

W. Bl.

135

C. Dr.

The score consists of eight staves, each with a unique rhythmic pattern. The instruments listed are Tbn., 2nd., Gtr., Bs., Clv., Gro., Mrcs., and C. Dr. The tempo is marked as 135 throughout the page. The notation includes various note heads, stems, and rests, with some specific markings like 'x' and 'y' on the C. Dr. staff.

Caribbean Essence (Mvt.2)

139

Tnr.

2nd.

Gtr.

Bs.

139

Clv.

Gro.

Mrcs.

W. Bl.

139

C. Dr.

This musical score consists of eight staves, each representing a different instrument. The instruments listed on the left are Tenor (Tnr.), 2nd. (likely 2nd Trombone), Guitar (Gtr.), Bass (Bs.), Clarinet (Clv.), Groove (Gro.), Mutes (Mrcs.), and Woodwind (W. Bl.). The C. Dr. (Cajon Drum) is listed at the bottom but has no visible staff. The score is set in common time with a key signature of one sharp (F#). Measure numbers 139 are indicated above the first four staves. The notation includes various note heads, stems, and rests, with some staves featuring unique symbols like squares and crosses. The Gtr. staff shows chords and rests, while the Bs. staff features eighth-note patterns. The Clv. staff has a single square symbol. The Gro. staff uses a combination of squares and vertical strokes. The W. Bl. staff has vertical dashes. The C. Dr. staff uses a mix of crosses and squares.

Caribbean Essence (Mvt.2)

Musical score for Caribbean Essence (Mvt.2) featuring six staves:

- Tmr.**: Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes.
- 2nd.**: Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes.
- Gtr.**: Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes.
- Bs.**: Bass clef, key signature of one sharp. Notes include eighth and sixteenth notes.
- Clv.**: Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes.
- Gro.**: Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes.
- Mrcs.**: Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes.
- W. Bl.**: Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes.
- C. Dr.**: Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes.

Measure numbers 143 are indicated above the first four staves, and 143 is also written below the C. Dr. staff.

African Minuet (Mvt.3)

The musical score consists of ten staves, each representing a different instrument or vocal part. The instruments listed on the left are: Tenor, 2x Tenor, 2x 2nd, 2x Guitar, 4/6Bass, Cowbell, Brake Drum, Claves, Maracas, Wood Blocks, Bongo Drums, Conga Drums, and Drum Set. Each staff has a tempo marking of $\text{♩} = 120$. The notation includes various note heads, stems, and rests, indicating the rhythmic pattern for each instrument. The Maracas staff shows a dynamic marking of p .

African Minuet (Mvt.3)

Musical score for African Minuet (Mvt.3) featuring 12 staves of music. The instruments listed on the left are: Tbn., 2xTbn., 2nd, Grtr., Bs., C. Bl., B. Dm., Clv., Mfrs., W. Bl., Bgo. Dr., C. Dr., and D. S. The score is divided into two systems by vertical bar lines. Measures 9 and 10 are shown in the first system, and measures 11 and 12 are shown in the second system. Measure 9 starts with rests for most instruments. Measure 10 begins with eighth-note patterns in the 2nd, Grtr., Bs., C. Bl., B. Dm., Clv., Mfrs., and W. Bl. staves. Measure 11 starts with eighth-note patterns in the C. Dr. and D. S. staves. Measure 12 concludes with eighth-note patterns in the D. S. staff.

African Minuet (Mvt.3)

17

A

The musical score consists of three staves of music. The top staff includes parts for Tnr. (Treble), 2xTnr. (Double Treble), 2nd. (Second), Gtr. (Guitar), and Bs. (Bass). The middle staff includes parts for C. Bl. (Clarinet), B. Dm. (Bassoon), Clv. (Clave), Mrcs. (Maracas), and W. Bl. (Woodwind). The bottom staff includes parts for Ego. Dr. (Ego Drum), C. Dr. (C. Drum), and D. S. (D. S.). Measure 17 begins with dynamic *f*. The first measure of staff A shows Tnr. playing eighth-note pairs, 2xTnr. playing eighth-note pairs, 2nd. playing eighth-note pairs, Gtr. playing eighth-note pairs, Bs. playing eighth-note pairs, C. Bl. playing eighth-note pairs, B. Dm. playing eighth-note pairs, Clv. playing eighth-note pairs, Mrcs. playing eighth-note pairs, W. Bl. playing eighth-note pairs, Ego. Dr. playing eighth-note pairs, C. Dr. playing eighth-note pairs, and D. S. playing eighth-note pairs. Measures 18 through 20 show a continuation of this pattern.

African Minuet (Mvt.3)

25

B

2nd.

Gtr.

Bs.

C. Bl.

B. Dm.

Clv.

Mrcs.

W. Bl.

25

Bgo. Dr.

C. Dr.

D. S.

African Minuet (Mvt.3)

33 A

The musical score consists of 12 staves, each representing a different instrument or section. The instruments listed on the left are: Tnr., 2xTnr., 2nd, Gtr., Bs., C. Bl., B. Dm., Clv., Mrcs., W. Bl., Bgo. Dr., C. Dr., and D. S. The score is divided into measures by vertical bar lines. Measure 33 begins with a dynamic instruction 'A' above the first staff. The music continues with various rhythmic patterns and dynamics across all staves.

African Minuet (Mvt.3)

41 *rit.*

Tnr. *mf sf*

2xTnr. *mf sf rit.*

2nd. *mf rit.*

Gtr. *mf rit.*

Bs. *mf rit.*

C. Bl. *mf*

B. Dm. *mf rit.*

Clv. *mf rit.*

Mrscs. *mf rit.*

W. Bl. *mf rit.*

41

Bgo. Dr. *mf rit.*

C. Dr. *mf rit.*

D. S. *mf*

C *p* =60

African Minuet (Mvt.3)

49

Tntr. 2xTntr. 2nd. Gtr. Bs.

D

p cresc. p cresc. p cresc. p cresc.

p cresc. mf mf mf

C. Bl. B. Dm. Clv. Mrcs. W. Bl.

49

Mrcs. W. Bl.

p cresc. mf

Bgo. Dr. C. Dr. D. S.

p cresc. mf

African Minuet (Mvt.3)

59 E

The musical score consists of three staves of music. The top staff includes parts for Tntr., 2xTntr., 2nd, Gtr., and Bs. The middle staff includes parts for C. Bl., B. Dm., Clv., Mrcs., and W. Bl. The bottom staff includes parts for Bgo. Dr., C. Dr., and D. S. Measure 59 begins with a forte dynamic. The Tntr. and 2xTntr. parts play eighth-note patterns. The 2nd part plays sustained notes. The Gtr. and Bs. parts play eighth-note patterns. The C. Bl., B. Dm., Clv., Mrcs., and W. Bl. parts play sustained notes. The Bgo. Dr., C. Dr., and D. S. parts play eighth-note patterns. Measures 60-61 show a continuation of these patterns.

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African Minuet (Mvt.3)

67

A

Tnr.

2xTnr.

2nd

Gtr.

Bs.

C. Bl.

B. Dm.

Clv.

Mrcs.

W. Bl.

Bgo. Dr.

C. Dr.

D. S.

African Minuet (Mvt.3)

75 **B**

This musical score page shows a multi-measure section starting at measure 75. The score includes parts for various instruments: Tnr., 2xTnr., 2nd., Gr., Bs., C. Bl., B. Dm., Clv., Mrcs., W. Bl., Bgo. Dr., C. Dr., and D. S. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, with specific dynamics indicated by arrows and dots above the notes. Measure 75 begins with a forte dynamic. Measures 76-77 show a transition with eighth-note patterns. Measures 78-79 feature sustained notes and sixteenth-note patterns. Measure 80 concludes with a final dynamic marking.

African Minuet (Mvt.3)

84

Tnt.

2nd Tntr.

2nd

Gtr.

Bs.

C. Bl.

B. Dm.

Clv.

Mrcs.

W. Bl.

Bgo. Dr.

C. Dr.

D. S.

African Minuet (Mvt.3)

92 A

The musical score consists of two staves of music. The top staff includes parts for Tbn. (Tuba), 2xTbn. (Double Bassoon), 2nd. (Second Trombone), Gtr. (Guitar), and Bs. (Bass). The bottom staff includes parts for C. Bl. (C. Trumpet), B. Dm. (B. Drum), Clv. (Clarinet), Mrcs. (Maracas), W. Bl. (W. Trumpet), Bgo. Dr. (Background Drum), C. Dr. (C. Drum), and D. S. (D. Snare). Measure 92 begins with a dynamic of *f*. The instruments play eighth-note patterns, with some parts featuring grace notes and slurs. Measures 93 and 94 continue the rhythmic pattern, maintaining the dynamic *f*.

African Minuet (Mvt.3)

100

B

The musical score consists of twelve staves, each representing a different instrument or section. The instruments listed from top to bottom are: Tbn. (Bassoon), 2xTbn. (Double Bassoon), 2nd. (Second Bassoon), Gtr. (Guitar), Bs. (Bass), C. Bl. (Clarinet), B. Dm. (Bassoon), Clv. (Cello), Mrcs. (Maracas), W. Bl. (Woodwind), Bg. Dr. (Background Drum), C. Dr. (Cajon Drum), and D. S. (Drums). The score is set in common time at a tempo of 100 BPM. Measure 100 begins with a dynamic 'B'. The instruments play various rhythmic patterns, including eighth-note chords, sixteenth-note patterns, and eighth-note patterns with grace notes.

African Minuet (Mvt.3)

108 A

The musical score consists of 12 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are: Trnr., 2xTrnr., 2nd., Gtr., Bs., C. Bl., B. Dm., Clv., Mres., W. Bl., Bgo. Dr., C. Dr., and D. S. The score is set in common time (indicated by a '3' over a '4') and includes measure numbers 108 and 109. Measure 108 begins with a dynamic 'A'. The instruments play various rhythmic patterns, including eighth-note chords, sixteenth-note patterns, and eighth-note patterns. Measure 109 continues with similar patterns across all staves.

African Minuet (Mvt.3)

116 *rit.*

Tbn. *mf rit.* *sf* *sf* *sf* *sf* *p* *C* *d=60*

2xTbn. *mf rit.* *sf* *sf* *sf* *p* *d=60*

2nd. *rit.* *sf* *sf* *sf* *p* *d=60*

Gtr. *rit.* *sf* *sf* *sf* *p* *d=60*

Bs. *rit.* *sf* *sf* *p* *d=60*

mf rit. *sf* *sf* *p* *d=60*

C. Bl. *mf rit.* *sf* *sf* *sf* *p* *d=60*

B. Dm. *mf rit.* *sf* *sf* *sf* *p* *d=60*

Clv. *mf rit.* *sf* *sf* *sf* *p* *d=60*

Mrcs. *mf rit.* *sf* *sf* *sf* *p* *d=60*

W. Bl. *mf rit.* *sf* *sf* *sf* *p* *d=60*

Ego. Dr. *mf rit.* *sf* *sf* *sf* *p* *d=60*

C. Dr. *mf rit.* *sf* *sf* *sf* *p* *d=60*

D. S. *mf rit.* *x* *x* *x* *x* *p* *d=60*

African Minuet (Mvt.3)

124

Tnr. 2xTnr. 2nd. Gtr. Bs.

D

p cresc. mf

p cresc. mf

p cresc. mf

p cresc. mf

124

C. Bl. B. Dim. Clv. Mrcs. W. Bl.

p cresc. mf

p cresc. mf

p cresc. mf

p cresc. mf

124

Ego. Dr. C. Dr. D. S.

p cresc. mf

p cresc. mf

p cresc. mf

African Minuet (Mvt.3)

The musical score consists of two staves of music. The top staff begins with a section labeled 'E' at tempo $\text{♩} = 120$. It includes parts for Tnr., 2xTnr., 2nd., Gtr., and Bs. The bottom staff begins with a section labeled 'A' at tempo $\text{♩} = 120$. It includes parts for C. Bl., B. Dm., Clv., Mrcs., W. BL., Bgo. Dr., C. Dr., and D. S. Measures 134 are indicated above both staves.

Staff E (Top):

- Tnr.: Treble clef, mostly rests.
- 2xTnr.: Treble clef, mostly rests.
- 2nd.: Treble clef, mostly rests.
- Gtr.: Treble clef, mostly rests.
- Bs.: Bass clef, mostly rests.

Staff A (Bottom):

- C. Bl.: Bass clef, eighth-note patterns.
- B. Dm.: Bass clef, eighth-note patterns.
- Clv.: Bass clef, eighth-note patterns.
- Mrcs.: Bass clef, eighth-note patterns.
- W. BL.: Bass clef, eighth-note patterns.
- Bgo. Dr.: Bass clef, sixteenth-note patterns.
- C. Dr.: Bass clef, sixteenth-note patterns.
- D. S.: Bass clef, sixteenth-note patterns.

African Minuet (Mvt.3)

The musical score consists of ten staves of music, each representing a different instrument or section. The instruments listed on the left are: Trnr., 2xTrnr., 2nd., Gtr., Bs., C. Bl., B. Dm., Clv., Mrcs., W. Bl., Bgo. Dr., C. Dr., and D. S. The score is divided into three sections by measure numbers: 144, 144, and 144. The first section (measures 144-145) features Trnr., 2xTrnr., 2nd., Gtr., and Bs. The second section (measures 145-146) features C. Bl., B. Dm., Clv., Mrcs., and W. Bl. The third section (measures 146-147) features Bgo. Dr., C. Dr., and D. S. The music is written in common time with various note values including eighth and sixteenth notes.

African Minuet (Mvt.3)

150 B

The musical score consists of 12 staves of music, each representing a different instrument or section. The instruments listed on the left are: Tbn. (Tuba), 2xTbn. (Double Bassoon), 2nd. (Second Trombone), Gtr. (Guitar), Bs. (Bass), C. Bl. (C. Clarinet), B. Dm. (B. Bassoon), Clv. (Clarinet), Mrcs. (Mirliton), W. Bl. (W. Bassoon), Bgo. Dr. (Background Drum), C. Dr. (C. Snare Drum), and D. S. (D. Snare Drum). The score is divided into two sections by measure number 150, with the first section ending at measure 150 and the second section starting at measure 150.

A multi-layered musical score for 'Battle of the Pans (Mvt.4)'. The score is organized into four main sections from top to bottom:

- Woodwinds:** Flute, Clarinet, Bassoon, Oboe.
- Brass:** Trumpet, Trombone, Tuba.
- Percussion:** Snare Drum, Bass Drum, Cantele, Tambourine, Triangle, Wood Block, Castanets, Maracas, Claves, Cowbell, Timpani.
- Strings:** Violin, Cello/Bass.

The score is divided into measures by vertical bar lines. The title 'Battle of the Pans (Mvt.4)' is located at the bottom center of the page.

Battle of the Pans (Mvt.4)

Battle of the Pans (Mvt.4)

A musical score for 'Battle of the Pans' (Mvt.4) featuring 18 staves. The staves are labeled on the left as follows:

- Tut.
- 2nd Fl.
- 2nd.
- Gtr.
- 3x Cl.
- 4x Cl.
- Quadro.
- 4Bb.
- Bs.
- C. Bl.
- B. Drm.
- Civ.
- Gro.
- Mrcs.
- W. Bl.
- Tamb.
- Bgo. Dr.
- Timb.
- C. Dr.
- D. S.

The score consists of three systems of music. The first system (measures 1-4) features mostly eighth-note patterns. The second system (measures 5-8) shows more complex patterns, particularly in the D.S. (Drum Set) staff. The third system (measures 9-12) continues the rhythmic patterns established in the previous systems.

Battle of the Pans (Mvt.4)

Musical score for 'Battle of the Pans' (Mvt.4) featuring 17 staves of music. The instruments listed on the left are: Trv., 2x Trv., 2nd., Orn., 3x Cl., 4x Cl., Quadro., 4Bb., Br., C. Bl., B. Dm., Clv., Gr., Mrs., W. Bl., Tamb., Bg. Dr., Timb., C. Dr., and D. S. The score consists of two systems of music. The first system (measures 17-18) shows various instruments playing eighth-note patterns. The second system (measures 19-20) features sustained notes and rhythmic patterns. Measure numbers 17, 18, and 19 are indicated at the beginning of each system.

Battle of the Pans (Mvt.4)

25

2nd.

Oboe

2x Cl.

4x Cl.

Quarto.

4Bs.

Bassoon

C. Bl.

B. Dm.

Clar.

Oboe

M. C.

W. BL.

Tamb.

Bgs. Dr.

Tamb.

C. Dr.

D. S.

25

26

27

28

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts. The top staff includes parts for Dr., 2x Tr., 2nd., Gr., 3x Cl., 4x Cl., Quadro., 4Bc., Bc., C. Bl., B. Dm., Clv., Oro., Mres., W. Bl., Tamb., Bgo. Dr., Tamb., C. Dr., and D. S. The middle staff includes parts for C. Dr. and D. S. The bottom staff includes parts for Bgo. Dr., Tamb., C. Dr., and D. S.

Battle of the Pans (Mvt.4)

40

Tim.
2x Tbn.
2x Cb.
Oboe
2x Cl.
4x Cz.
Quadro.
B.

41

C. Bl.
B. Dr.
Clv.
Oboe
Mns.
W. Bl.
Tamb.
Bp. Dr.
Tamb.
C. Dr.
D. S.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each containing multiple parts for different instruments. The instruments listed on the left side of the staves are:

- Top Staff: Tbn., 2xTnc., 2nd., Otr., 3xCl., 4xCl., Quadro., 4Br., Btr.
- Middle Staff: C. Bl., B. Dm., Chr., Gro., Mccs., W. Bl., Tamb.
- Bottom Staff: Bgs. Dr., Timb., C. Dr., D. S.

Measure numbers 38, 49, and 50 are indicated above the staves. Dynamic markings such as *p*, *f*, and *ff* are placed at specific points in the music. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems.

Battle of the Pans (Mvt.4)

33

Tor.

2x Tuba. *p cresc.*

Zad.

Otr.

3x Cl.

4x Cr.

Quadro.

4Bx. *p cresc.*

Bs. *p cresc.*

C. Bl.

B. Dim.

Civ.

Gro.

Mret.

W. Bl.

Temb.

34

Bge. Dr.

Temb.

C. Dr.

D. S.

Battle of the Pans (Mvt.4)

67

A

67

68

Tr.
2x Trv.
2nd.
Oboe
3x Cl.
4x Cl.
Quatuor.
4Bc.
Bc.
C. BL.
B. Dr.
Chr.
Gtr.
Mtr.
W. Bl.
Tamb.
Bgo. Dr.
Timb.
C. Dr.
D. S.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts. The top staff includes parts for Tenor (Tor.), 2x Tenor (2x Tor.), 2nd (2nd), Gtr. (Gtr.), 3x Cl. (3x Cl.), 4x Cl. (4x Cl.), Quadro. (Quadro.), 4Br. (4Br.), Bz. (Bz.), C. Bl. (C. Bl.), B. Dm. (B. Dm.), Clv. (Clv.), Gro. (Gro.), Mrs. (Mrs.), W. Bl. (W. Bl.), Tamb. (Tamb.), Bgo. Dr. (Bgo. Dr.), Timb. (Timb.), C. Dr. (C. Dr.), and D. S. (D. S.). The middle staff continues the same instrumentation. The bottom staff includes parts for Timb., C. Dr., and D. S.

Battle of the Pans (Mvt.4)

Mvt.4

Tbn.
3x Tr.
2nd.
Qu.
3x Cl.
4x Cx.
Quadro.
4Brs.
Br.
C. Bl.
D. Drm.
Clv.
Gro.
Mrcs.
W. Bl.
Tamb.
Bgo. Dr.
Tumb.
C. Dr.
D. S.

Battle of the Pans (Mvt.4)

The musical score for 'The Battle of the Pans' (Movement 4) is presented on a single page with 18 staves. The instruments listed from top to bottom are: Tbn., 2x Tbn., 2nd., Oboe, 3x Cl., 4x Cl., Quadro., 4Bc., Bc., Pn., C. Bl., B. Dm., Clv., Grv., Mrcs., W. Bl., Tamb., Bge. Dr., Timb., C. Dr., and D. S. The music is written in a standard musical notation style with note heads and rests on five-line staves.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with eight measures. The instruments are listed on the left side of each staff:

- Staff 1:** Tr. (Treble), 2a Tr. (Second Treble), 2nd. (Second Bassoon), Gr. (Guitar), 3x Cl. (Three Bass Clarinets), 4x Cl. (Four Bass Clarinets), Quadro. (Quadruped), 4Bs. (Four Bass Trombones), Bs. (Bass Trombone).
- Staff 2:** C. Bl. (C. Bassoon), B. Dm. (Bass Drum), Clv. (Clavinet), Gro. (Glockenspiel), Mrs. (Maracas), W. Bl. (W. Bassoon), Tamb. (Tambourine), Bgo. Dr. (Background Drum).
- Staff 3:** Timb. (Timpani), C. Dr. (C. Bassoon), D. S. (Double Bass).

The music is in common time (indicated by '99'). The first two staves begin with eighth-note patterns, while the third staff begins with sixteenth-note patterns.

Battle of the Pans (Mvt.4)

107

Tre
2nd Ten.
2nd
Gtr.
3rd Cl.
4th Cl.
Quadro.
4Btr.
Bsn.
C. Bl.

108

B. Dm.
Clv.
Gro.
Mtr.
W. Bl.
Tamb.

109

Dgo. Dr.
Tumb.
C. Dr.
D. S.

Battle of the Pans (Mvt.4)

Battle of the Pans (Mvt.4)

121

Tut. *p cresc.*

2x Tbn. *p cresc.*

2nd. *p cresc.*

Or. *p cresc.*

3x Cl. *p cresc.*

4x Cl. *p cresc.*

Quando. *p cresc.*

4Bb. *p cresc.*

Bb. *p cresc.*

C. Bl. *p cresc.*

B. Dm. *p cresc.*

Cv. *p cresc.*

Gtr. *p cresc.*

Mics. *p cresc.*

W. Bl. *p cresc.*

Timb. *p cresc.*

Bgo. Dr. *p cresc.*

Kimb. *p cresc.*

C. Dr. *p cresc.*

D. S. *p cresc.*

122

Battle of the Pans (Mvt.4)

131

Tbn.

2x Tbn.

2d.

Otr.

3x Cl.

4x Cl.

Quade.

4Bc.

Br.

C. Bl.

p

B. Dm.

p

Ctr.

p

Gro.

Mres.

p

W. Bl.

p

Trob.

p

B2o. Dr.

p

Timb.

C. Dr.

p

D. S.

B

132

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts for different instruments. The top staff begins at measure 137 and includes parts for Ten., 2a.Tenor., 2nd., Gtr., 3x CL., 4x CL., Quarto., 4B., Hn., and C. Bl. The middle staff begins at measure 139 and includes parts for B. Dr., Clv., Gro., Mres., W. Bl., Tuba., and Bgo. Dr. The bottom staff begins at measure 139 and includes parts for Timb., C. Dr., and D. S.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts. The top staff includes parts for Tim., 2x Ten., 2nd, Oboe, 3x Cl., 4x Cl., Quarto, 4B.s., Br., C. Bl., B. Dm., Clv., Gro., Mrcs., W. Bl., Tamb., Bgo. Dr., Timb., C. Dr., and D. S. The middle staff includes parts for Tim., 2x Ten., 2nd, Oboe, 3x Cl., 4x Cl., Quarto, 4B.s., Br., C. Bl., B. Dm., Clv., Gro., Mrcs., W. Bl., Tamb., Bgo. Dr., Timb., C. Dr., and D. S. The bottom staff includes parts for Tim., 2x Ten., 2nd, Oboe, 3x Cl., 4x Cl., Quarto, 4B.s., Br., C. Bl., B. Dm., Clv., Gro., Mrcs., W. Bl., Tamb., Bgo. Dr., Timb., C. Dr., and D. S.

Battle of the Pans (Mvt.4)

Musical score for orchestra, Mvt.4, measures 157, 158, and 159.

Measure 157:

- Tbn.**: Sixteenth-note patterns.
- 2x Tbn.**: Sixteenth-note patterns.
- 2nd.**: Sixteenth-note patterns.
- Gtr.**: Sixteenth-note patterns.
- 3x Cl.**: Sixteenth-note patterns.
- 4x Cl.**: Sixteenth-note patterns.
- Quadro.**: Sixteenth-note patterns.
- 4Bsn.**: Sixteenth-note patterns.
- Bsn.**: Sixteenth-note patterns.
- C. Bl.**: Notes and rests.
- B. Dm.**: Notes and rests.
- Clv.**: Notes and rests.
- Gro.**: Notes and rests.
- Mres.**: Notes and rests.
- W. Bl.**: Notes and rests.
- Timb.**: Notes and rests.
- Dg. Dr.**: Notes and rests.
- Timb.**: Notes and rests.
- C. Dr.**: Notes and rests.
- D. S.**: Notes and rests.

Measure 158:

- Tbn.**: Sixteenth-note patterns.
- 2x Tbn.**: Sixteenth-note patterns.
- 2nd.**: Sixteenth-note patterns.
- Gtr.**: Sixteenth-note patterns.
- 3x Cl.**: Sixteenth-note patterns.
- 4x Cl.**: Sixteenth-note patterns.
- Quadro.**: Sixteenth-note patterns.
- 4Bsn.**: Sixteenth-note patterns.
- Bsn.**: Sixteenth-note patterns.
- C. Bl.**: Notes and rests.
- B. Dm.**: Notes and rests.
- Clv.**: Notes and rests.
- Gro.**: Notes and rests.
- Mres.**: Notes and rests.
- W. Bl.**: Notes and rests.
- Timb.**: Notes and rests.
- Dg. Dr.**: Notes and rests.
- Timb.**: Notes and rests.
- C. Dr.**: Notes and rests.
- D. S.**: Notes and rests.

Measure 159:

- Tbn.**: Sixteenth-note patterns.
- 2x Tbn.**: Sixteenth-note patterns.
- 2nd.**: Sixteenth-note patterns.
- Gtr.**: Sixteenth-note patterns.
- 3x Cl.**: Sixteenth-note patterns.
- 4x Cl.**: Sixteenth-note patterns.
- Quadro.**: Sixteenth-note patterns.
- 4Bsn.**: Sixteenth-note patterns.
- Bsn.**: Sixteenth-note patterns.
- C. Bl.**: Notes and rests.
- B. Dm.**: Notes and rests.
- Clv.**: Notes and rests.
- Gro.**: Notes and rests.
- Mres.**: Notes and rests.
- W. Bl.**: Notes and rests.
- Timb.**: Notes and rests.
- Dg. Dr.**: Notes and rests.
- Timb.**: Notes and rests.
- C. Dr.**: Notes and rests.
- D. S.**: Notes and rests.

Battle of the Pans (Mvt.4)

145

Tur. 2x Tur. 2nd. Or. 3x Cl. 4x Cl. Quadro. 4Bb. Br. 145 C. Bl. B. Dm. Clv. Oro. Mres. W. Bl. Tamb. 145 Bgo. Dr. Tamb. C. Dr. D. S.

Battle of the Pans (Mvt.4)

177

Tpt.

2xTpt.

2nd.

Gtr.

3xCl.

4xCl.

Quadro.

4Bs.

B.t.

C.Bsl.

B.Drm.

Clv.

Gtr.

Mrt.

W.Dr.

Timb.

Ugo.Dr.

Timb.

C.Dr.

D.S.

Battle of the Pans (Mvt.4)

117

C

The musical score consists of three staves of musical notation. The top staff includes parts for Tenor (Tbn.), 2x Tenor (2x Tbn.), 2nd (2nd), Oboe (Oboe), 3x Clarinet (3x Cl.), 4x Clarinet (4x Cl.), Quartet (Quartet), 4 Bassoon (4 Bs.), Bassoon (Bassoon), and C. Bassoon (C. Bl.). The middle staff includes parts for Bassoon (B. Dm.), Bassoon (C. Bl.), Clarinet (Cl.), Horn (Horn), Trombone (Tromb.), and Bass Trombone (Bass Tromb.). The bottom staff includes parts for Bass Trombone (Bass Tromb.), Bassoon (B. Bl.), Trombone (Tromb.), Clarinet (C. Bl.), and Double Bass (D. S.). Measure 117 begins with a dynamic of *mp*. The notation uses various note heads and stems, with some measures featuring wavy lines above the staves.

117

mp

Tbn.
2x Tbn.
2nd.
Oboe
3x Cl.
4x Cl.
Quartet
4 Bs.
Bassoon
C. Bl.

B. Dm.
C. Bl.
Cl.
Horn
Tromb.
Bass Tromb.

B. Bl.
Tromb.
C. Bl.
D. S.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with eight measures. The top staff includes parts for Timpani (Tim.), 2x Trombones (2x Tbn.), 2nd Trombone (2nd. Tbn.), Trombone (Tbn.), 3x Clarinet (3x Cl.), 4x Clarinet (4x Cl.), Bassoon (Bassoon), and Bassoon (Bsn.). The middle staff includes parts for Bassoon (C. Bl.), Bassoon (B. Dm.), Clarinet (Clv.), Bassoon (Gro.), Bassoon (Mrs.), Bassoon (W. Bl.), Bassoon (Temb.), and Bassoon (Bgo. Dr.). The bottom staff includes parts for Bassoon (Tim.), Bassoon (C. Dr.), and Bassoon (D. S.). Measure 192 shows dynamic markings fff and ff. Measures 193-195 show various rhythmic patterns and dynamics.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts. The top staff includes parts for Tenor (Tnr.), 2x Tenor (2x Ten.), 2nd (2nd), Gtr. (Gtr.), 3x Cl. (3x Cl.), 4x Cl. (4x Cl.), Quadro. (Quadro.), 40s. (40s.), and Bs. (Bs.). The middle staff includes parts for C. Bl. (C. Bl.), B. Dm. (B. Dm.), Clv. (Clv.), Gro. (Gro.), Mvres. (Mvres.), W. Bl. (W. Bl.), Tamb. (Tamb.), Bgo. Dr. (Bgo. Dr.), Timb. (Timb.), C. Dr. (C. Dr.), and D. S. (D. S.). The bottom staff includes parts for Bgo. Dr., Timb., C. Dr., and D. S. The score is numbered 203 at the beginning of the first staff, 204 at the beginning of the second staff, and 103 at the beginning of the third staff.

Battle of the Pans (Mvt.4)

Battle of the Pans (Mvt.4)

218

219

220

221

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts. The top staff starts at measure 217 and includes parts for Tr., 2x Tim., 2nd., Gr., 3x Cl., 4x Cl., Quadro., 4Bz., and Bz. The middle staff starts at measure 225 and includes parts for C. Bl., B. Dr., Cl., Gr., Mrc., W. Bl., Tamb., Bgo. Dr., Timb., C. Dr., and D. S. The bottom staff starts at measure 226 and includes parts for C. Dr. and D. S.

Battle of the Pans (Mvt.4)

224 E

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts. The top staff includes parts for Tim., 2x Tr. (2nd Trombone), 2x Dr. (2nd Bassoon), Ob. (Oboe), 3x Cl. (3rd Clarinet), 4x Cl. (4th Clarinet), Quadro. (Quadrille), 4Bc. (4th Bassoon), and Bc. (Bassoon). The middle staff includes parts for C. Bl. (C. Bassoon), B. Dm. (B. Bassoon), Clv. (Clarinet), Gro. (Glockenspiel), Mnz. (Muzza), W. Bl. (W. Bassoon), and Tamb. (Tambourine). The bottom staff includes parts for Bgo. Dr. (Bassoon), Timb. (Timpani), C. Dr. (C. Bassoon), and D. S. (Drums).

Battle of the Pans (Mvt.4)

254

254

Tbn.

2x Tim.

2nd.

Gtr.

3x CL.

4x CL.

Quadra.

4Bs.

Bs.

C. Bl.

B. Dm.

Cl.

Oboe.

Mrec.

W. Bl.

Tsch.

Bgs. Dr.

Timb.

C. Dr.

D. S.

Battle of the Pans (Mvt.4)

Mvt.4
Battle of the Pans

121

Tbn.
2x Tr.
2nd
Ob.
3x Cl.
4x Cl.
Quadra.
4B.s.
Bs.
C. Bl.
B. Dm.
Clv.
Gro.
Mecc.
W. Bl.
Tamb.
Bgo. Dr.
Timb.
C. Dr.
D. S.

Battle of the Pans (Mvt.4)

270

The musical score consists of three staves of musical notation. The top staff includes parts for T.m., 2x Tor., 2nd, Ctr., 3x Cl., 4x Cl., Quadro., 4Be., Br., and C. BL. The middle staff includes parts for B. Dm., Clv., Oro., Mts., W. Bl., Tamb., Bg. Dr., Timb., C. Dr., and D. S. The bottom staff includes parts for T.m., 2x Tor., 2nd, Ctr., 3x Cl., 4x Cl., Quadro., 4Be., Br., and C. BL. The notation uses various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 270, 271, and 272 are indicated at the beginning of each staff.

Battle of the Pans (Mvt.4)

127

G

f

128

s

129

s

Xylo.

2x Tr.

2nd

Gu.

3x Cl.

4x Cl.

Quadro.

4Bs.

Bc.

C. Dr.

B. Dr.

Chv.

Gtr.

Mtr.

W. Bl.

Tamb.

Dgo. Dr.

Timb.

C. Dr.

D. S.

Battle of the Pans (Mvt.4)

225

124

Tres.
2nd Tres.
2nd.
Gr.
2x Cl.
4x Cl.
Quarto.
4Bs.
Bc.
C. Dr.
B. Dr.
Clv.
Gro.
Mret.
W. Bl.
Tuba.
Bgo. Dr.
Tamb.
C. Dr.
D. S.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts. The top staff includes parts for Tenor (Tbn.), 2x Tenor (2x Tbn.), 2nd. (2nd), Gtr. (Gtr.), 3x Cl. (3x Cl.), 4x Cl. (4x Cl.), Quarto. (Quarto.), 4Bb. (4Bb.), and Bb. (Bb.). The middle staff includes parts for C. Bl. (C. Bl.), B. Dm. (B. Dm.), Clv. (Clv.), Cro. (Cro.), Mrcs. (Mrcs.), W. Bl. (W. Bl.), and Ternob. (Ternob.). The bottom staff includes parts for Bgs. Dr. (Bgs. Dr.), Tumb. (Tumb.), C. Dr. (C. Dr.), and D. S. (D. S.). The music is in common time (indicated by 'C') and includes measures 24, 25, and 26.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with a different set of instruments listed on the left. The top staff includes: Tbn., 2x Trn., 2nd., Gtr., 3x Cl., 4x Cl., Quads., 4Bns., Bsn., and 3x Tpt. The middle staff includes: C. Bl., B. Dm., Clv., Gro., Mts., W. Bl., Tamb., and Bgo. Dr. The bottom staff includes: Timb., C. Dr., and D. S. The score is in common time and includes measure numbers 381, 382, and 383.

Battle of the Pans (Mvt.4)

Battle of the Pans (Mvt.4)

317

Tbn.

2x Trb.

3ad.

Gtr.

3x Cl.

4x Cl.

Quadro.

4Bc.

Bt.

318

C. Bl.

B. Dm.

Clv.

Gro.

Mres.

W. Bl.

Tamb.

319

Bgo. Dr.

Timb.

C. Dr.

D. S.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each with multiple parts. The top staff includes parts for Tr. (Treble), 2x Tr. (Second Treble), 2nd. (Second Bassoon), Gr. (Guitar), 3x Cl. (Three Clarinets), 4x Cl. (Four Clarinets), Quadro. (Quadruped), 4Btr. (Four Bassoons), and Btr. (Bassoon). The middle staff includes parts for C. Bl. (C. Bassoon), B. Dm. (B. Double Bassoon), Clv. (Clarinet), Gro. (Glockenspiel), Mrs. (Maracas), W. Bl. (W. Bassoon), Tamb. (Tambourine), and Ego. Dr. (Ego. Drum). The bottom staff includes parts for Timb. (Timpani), C. Dr. (C. Double Bassoon), and D. S. (Drum Set). The score is marked with measure numbers 325, 326, and 327.

Battle of the Pans (Mvt.4)

329

Tbn.
2x Tbn.
2nd.
Oboe
3x Cl.
4x Cl.
Quadro.
4Bc.
Br.
C. Bl.
B. Dm.
Clv.
Gr.
Mss.
W. Bl.
Tamb.
330

Bgo. Dr.
Timb.
C. Dr.
D. S.

Battle of the Pans (Mvt.4)

Musical score for 'Battle of the Pans' (Mvt.4) showing two staves of music for orchestra and band.

Measure 341:

- Tut.**: Treble clef, 2/4 time, dynamic ff. Notes: G, A, B, C, D, E, F#.
- 2x Tbn.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- 1nd.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Oboe**: Treble clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- 3x CL.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- 4x CL.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Quadro.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- 4Btr.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Bs.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- C. Bl.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- B. Dim.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Cv.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Oboe**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Mtre.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- W. Bl.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Tamb.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Bgo. Dr.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Timb.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- C. Dr.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- D. S.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.

Measure 342:

- Tut.**: Treble clef, 2/4 time, dynamic ff. Notes: G, A, B, C, D, E, F#.
- 2x Tbn.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- 1nd.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Oboe**: Treble clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- 3x CL.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- 4x CL.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Quadro.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- 4Btr.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Bs.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- C. Bl.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- B. Dim.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Cv.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Oboe**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Mtre.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- W. Bl.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Tamb.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Bgo. Dr.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- Timb.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- C. Dr.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.
- D. S.**: Bass clef, 2/4 time, dynamic f. Notes: B, C, D, E, F#.

Battle of the Pans (Mvt.4)

The musical score consists of three staves of music, each containing multiple parts for different instruments. The top staff begins at measure 148 and includes parts for Tr., 2x Tbn., 2nd. Gtr., 3x Cl., 4x Cl., Quarto., 4Bn., Bsn., C. Bl., B. Dm., Clv., Gro., Mres., W. Bl., Tamb., Bgo. Dr., Timb., C. Dr., and D. S. The middle staff begins at measure 149 and includes parts for the same instruments. The bottom staff begins at measure 150 and includes parts for the same instruments.

Battle of the Pans (Mvt.4)

357

Tbn.

2x Tbn.

2nd.

Gtr.

3x Cl.

4x Cl.

Quadro.

4Bsn.

Bsn.

C. Bl.

B. Dm.

Cv.

Gro.

Mres.

W. Bl.

Tamb.

Bgo. Dr.

Timb.

C. Dr.

D. S.

Battle of the Pans (Mvt.4)

316 Coda

Tuba
2x Tbn.
2nd. Ob.
Ob.
3x Cl.
4x Cl.
Quadro.
4B.s.
B.s.
C. Bl.
B. Dm.
Cl.
Gra.
Mres.
W. Bl.
Tamb.
Dgo. Dr.
Timb.
C. Dr.
D. S.

316 cresc.
317 cresc.
318 cresc.

Battle of the Pans (Mvt.4)

Musical score for Mvt. 4, Battle of the Pans, featuring three staves of music for various instruments:

- Staff 1:** Tbn., 2x Trn., 2nd., Gtr., 3x Cl., 4x Cl., Quadro., 4Bb., Bs.
- Staff 2:** C. Bl., B. Dm., Clv., Gre., Mrc., W. Bl., Tamb.
- Staff 3:** Bgo. Dr., Tamb., C. Dr., D. S.

The score includes measure numbers 374, 375, and 376 at the top of each staff respectively. The music consists of six measures per staff, with notes and rests indicating the rhythmic pattern for each instrument.

Battle of the Pans (Mvt.4)

310

Tbn. *p cresc.* *mf* *f*

2x Tbn. *p cresc.* *mf* *f*

2nd. *p cresc.* *mf* *f*

Oboe *p cresc.* *mf* *f*

3x CL. *p cresc.* *mf* *f*

4x CL. *p cresc.* *mf* *f*

Quadro. *p cresc.* *mf* *f*

4Bc. *p cresc.* *mf* *f*

Bcl. *p cresc.* *mf* *f*

312 C. Bl. *p cresc.* *mf* *f*

B. Dan. *p cresc.* *mf* *f*

C. Gv. *p cresc.* *mf* *f*

Gtr. *p cresc.* *mf* *f*

Mres. *p cresc.* *mf* *f*

W. Bl. *p cresc.* *mf* *f*

Tamb. *p cresc.* *mf* *f*

Bgo. Dr. *p cresc.* *mf* *f*

Timb. *p cresc.* *mf* *f*

C. Dr. *p cresc.* *mf* *f*

D. S. *p cresc.* *mf* *f*

f

37

33

29

25

21

17

13

6

5

=96

Gentle Breeze (Mvt. 5)

Gentle Breeze (Mvt.5)

Musical score for "Gentle Breeze (Mvt.5)" consisting of 12 staves of music. The key signature is three flats, and the time signature varies between common time and 3/4.

- Staff 1: Measure 41, treble clef, quarter note = 120. Measures 41-44.
- Staff 2: Measure 45, treble clef, quarter note = 120. Measures 45-48.
- Staff 3: Measure 49, treble clef, quarter note = 120. Measures 49-52. Dynamic: *mp*.
- Staff 4: Measure 53, treble clef, quarter note = 120. Measures 53-56. Measure 53 has a 3/4 measure repeat sign. Measure 56 has a 3/4 measure repeat sign.
- Staff 5: Measure 57, treble clef, quarter note = 120. Measures 57-60. Measure 57 has a 3/4 measure repeat sign. Measure 60 has a 3/4 measure repeat sign. Dynamic: *mp*.
- Staff 6: Measure 61, treble clef, quarter note = 120. Measures 61-64. Dynamic: *mf*. Measure 64 dynamic: *f*.
- Staff 7: Measure 65, treble clef, quarter note = 120. Measures 65-68. Measure 65 dynamic: *f*. Measure 68 dynamic: >.
- Staff 8: Measure 69, treble clef, quarter note = 120. Measures 69-72. Measure 69 dynamic: >. Measure 72 dynamic: >.
- Staff 9: Measure 73, treble clef, quarter note = 120. Measures 73-76. Measure 73 dynamic: *mp*. Measure 76 dynamic: *cresc.*
- Staff 10: Measure 77, treble clef, quarter note = 120. Measures 77-80. Measure 77 dynamic: *mp*. Measure 80 dynamic: >.
- Staff 11: Measure 81, treble clef, quarter note = 120. Measures 81-84. Measure 81 dynamic: *f*.

Gentle Breeze (Mvt.5)

85 

Gentle Breeze (Mvt.5)

Musical score for "Gentle Breeze (Mvt.5)" consisting of 15 staves of music for a single instrument. The score is in common time and uses a treble clef with a key signature of two flats.

- Staff 1:** Measures 133-136. Dynamics: *p*, *mp*.
- Staff 2:** Measure 137. Dynamics: *mf*, *f*.
- Staff 3:** Measure 141. Dynamics: >.
- Staff 4:** Measure 145. Dynamics: >.
- Staff 5:** Measure 149. Dynamics: *cresc.*
- Staff 6:** Measure 153. Dynamics: *ff*.
- Staff 7:** Measure 157.
- Staff 8:** Measure 161. Dynamics: *ff*.
- Staff 9:** Measure 165.
- Staff 10:** Measure 169.
- Staff 11:** Measure 173. Dynamics: *mp*.
- Staff 12:** Measure 177. Dynamics: > *cresc.*, *ff*, >, *p*.