

# Tapestries

*for concert  
band*



by Haley Woodrow

# Tapestries

Grade 4

by Haley Woodrow

**Performance Time: 6:00**

## Instrumentation:

Conductor Score

Piccolo

Flute 1,2

Oboe

Bassoon

Bb Clarinet 1,2,3

Bb Bass Clarinet

Eb Alto Saxophone 1, 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1,2,3

F Horn 1,2

Trombone 1,2

Euphonium

Tuba

Mallets: Vibraphone, Glockenspiel, Agogos, Marimba, Timpani

Percussion 1: Snare Drum, Castanets, Djembe

Percussion 2: Bass Drum, Maracas, Djembe (opt. Goblet Drum or Large Tom-Tom)

Percussion 3: Sus. Cym., Tri., Tamb., Finger Cym., Shekere (opt. Cabasa), Conga

Percussion 4: Timpani, Djembe (opt. Goblet Drum or Large Tom-Tom)

# Program Notes

The wide range of musical exposure we have immediate access to in our world today is a powerful resource allowing us to learn from each other, broadening our understanding of our differences. In my own life, I have had the pleasure of working with musicians from a wide range of nationalities, and know that performing music can be a wonderful way to create unity. This work is therefore dedicated to the blending of different cultures, both in the music and undoubtedly with the performers themselves.

I previously titled the work *Melting Pot*, under which name it won the 2018 VLAMO International Composition Contest. However, after much consideration, I have changed the title to *Tapestries* for the full work, and *Tapestry* for the shorter, adaptable work. I feel the imagery of many distinct colors actively coming together to make larger, more vivid pictures fits the message of the piece well, in addition to the music itself without any negative connotation. Thank you all for our evolving use of language to create a healthier educational environment and society as a whole!

*Tapestries* was completed in August of 2018 and commissioned by:

Director Angie Hutto and Bethesda Christian School  
Directors Dean Surface, Allyson Machado, Aaron Trewitt  
and Trinity Springs Middle School  
Directors Jeffrey Krubsack, Nick Jelich and Longfellow Middle School  
Director Jennifer Bergeron and Walsh Middle School  
Directors Margaret Wis, Alex Harrison and Austin Academy  
Director Martin Trammel and Groves Middle School  
Director Matt Koperniak, Dean Patterson and Riverwatch Middle School  
Directors Nathaniel Neugent, Victoria Hitz and T.A. Howard Middle School  
Director Trent Warner and Annie Camp Junior High School

# Performance Notes

The genesis of *Tapestries* I derived from the F melodic minor scale (ascending) and its modes. Three key signatures appear in the work to identify the root, and therefore the mode. The two flats at the beginning indicate the tonic is Bb, but it is a Bb lydian dominant scale, which is the fourth mode of the F melodic minor scale. The middle section has four flats to indicate the tonic if F, in the minor mode. During this section, both the ascending and descending forms of the F melodic minor scale are utilized. In the last section, no sharps/no flats in the key signature indicates C as the tonic, but the notes in the music contain the lowered 6<sup>th</sup> and lowered 7<sup>th</sup> scale degrees, which is the fifth mode of the F melodic minor scale. An exercise is included at the back of the music with these three modes, which you may find as a good educational opportunity to teach about the melodic minor scale and modes. One last theoretical observation is the fact that the three key centers Bb, F and C are a series of perfect fifth intervals, and this is where I derived the ending.

A percussion map is included, which will be especially helpful if you decide to take my suggestion of having the African percussion instruments at the front of the band, for exciting visual purposes! Also, please direct your djembe players to the following links with their basic pattern:

Djembe 1 pattern:

<https://youtu.be/5HIAuK9RS6E?t=5m31s>

Djembe 2 pattern:

<https://youtu.be/5HIAuK9RS6E?t=5m4s>

Djembe 3 pattern:

[https://www.youtube.com/watch?v=EN\\_xBgrR7Ps&t=44s](https://www.youtube.com/watch?v=EN_xBgrR7Ps&t=44s)

If you do not have access to three djembes, you can substitute a cajon box for the percussion 2 and 4 parts, or a large goblet drum, or even a large tom-tom. Additionally, if a shekere is not available, you can use any large beaded shaker, or even a cabasa if necessary. The djembe players can wear a rattle attached to their leg if desired, and simply play a note on each quarter note. If Gankogui are available, please substitute them in place of the Agogo Bells.

I have provided generous cueing throughout the work, so that the players have a musical reference before entering after a substantial amount of rests. For this reason, sometimes the cues are in a range that is outside of their instrument range, or even briefly may show a change of clef. Some cues can be utilized for doubling purposes, but I would much prefer the orchestration stay as close as possible to what is written.

At the beginning, the percussionists should play with much bravado, as their parts are meant to create large outbursts of sounds. All instances of grace notes should be accented and played before the beat, in a style reminiscent of music from the Middle East.

The trombones should take care to not overplay instances with glissando, as in m.29 and m.39, as well as later occurrences.

At m.66, this is an instance in which you might use the cueing as doubling, especially if you do not have three or more oboes. The handclaps, first introduced at m.66 play a very exciting role when they return beginning in m.204. If your players need to place their instruments on stands or even on the floor to clap, please make any adjustments in the music needed to do so. At m.97, there should be a large drop in volume. You may need to adjust the dynamics in the brass instruments to accomplish this; depending on how many people you have clapping in m.95-96.

At m.97 all percussionists except for the timpanist (who can move at m.107) have ample time to move to the African instruments they play in m.120, which I did in the hopes that the African instruments might be set up at the front of the band, as shown in the included percussion map. I have notated four sounds for the djembes: bass, tone, slap and mute as indicated on the parts.

At m.170, have the players be mindful of the soft dynamic level, especially as sections move from soloists to tutti such as in the trombone and tuba sections at m.170. Note that I have asked the trumpet players to play in stand from pickups to m.176-187. If you have chosen to begin conducting in a two pattern when the meter changed to cut time in m.120, you may find it helpful to switch to a four pattern somewhere during the ms.187-195. Have the performers clapping in m. 202-203 (trumpet 2 and horn parts) clap as loud as they can.

# Composer Bio

Haley Woodrow is a composer, educator, trumpeter and pianist. She loves to partner with performers in crafting musical experiences that offer listeners an active role. Haley's compositions have received awards from the National Band Association, the Texas Music Educators Association, and the VLAMO International Composition Contest. She has been commissioned by the Florida Bandmasters Association, the Kenosha Community Foundation, the Young Band March Project and the Texas Christian University Trombone Summit. Her music has been widely performed throughout the US and Canada, Europe, Asia, and Australia. Haley's "Creating Composers Clinics" are designed to teach 7-12 grade students the principles of composition while customizing a concert work for performance.

More at [haleywoodrow.com](http://haleywoodrow.com)

## Composition Outline

### Introduction m.1-26

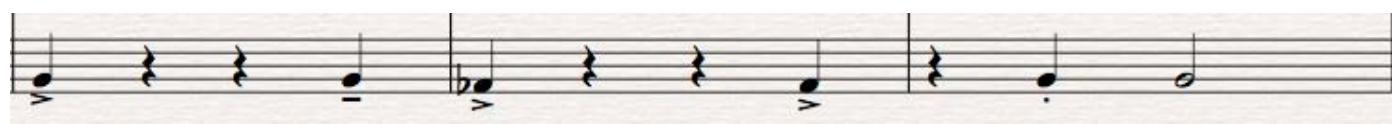
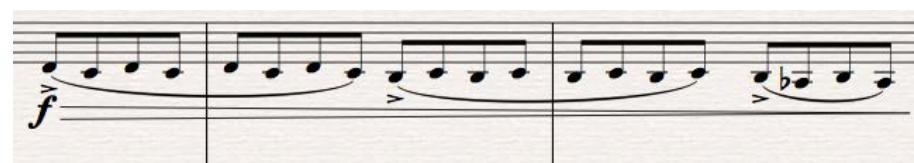
*Tapestries* is in a loose Theme and Variations form, and in this beginning section, the Theme:



is introduced at m.9-14 in the cl., alto sax. and hn., and will return in the same instruments in the last large section at m.170. Other music introduced in this section, includes an important descending motif which will return again and again throughout the work:



As well as the ever-important interval of a major second, which is used to form many accompanimental lines such as the following instances:



## First instance of the Theme m.27-50

A short, canonized version of theme occurs at m.27-29:



which is then followed by the “klezmer” version of the Theme, beginning at m.30. An elongated version of the descending motif is utilized from m.34-38 in the fl., ob., cl., alto sax. and tpt., and again in m.46-50. The ostinato the first takes place from m.34-38 will reappear in the first transition section, as well as in the marimba in the last large section, beginning at m.167.



At m.34 you may have also noticed a momentary shift in the key center to F. The key of F will return as the key center in the second instance of the Theme at m.66.

## First Transition m.50-64

Many elements from the first instance of the Theme section return at m.50, such as the ostinato figure, the descending motif in the glockenspiel, the bass, snare drum and tambourine patterns, as well as the offset tuba and timpani hits. The fl., ob., cl., tpt. and tbn. alternate on short statements of the descending motif beginning at pickups to m.54. New melodic language shows up in this line beginning at m.59 and m.63, which will become important during the second instance of the Theme and beyond:



The section closes at m.94 on a half cadence in the key of f minor, with a short grand pause.

## Second instance of the Theme m.66-96

The bassoon begins the section by firmly rooting the key into f minor. It may not be overly obvious that the melody played by the oboe here is the same melody from m.9-14. After all, the phrase is now in a 3+4+3 measure grouping, the key has changed, the meter has changed, the music is played at a slower tempo, and the melody is now being harmonized by the alto sax. A close look at the music from m.9-14 and m.66-76 side by side might be of interest:

Two musical scores side-by-side. The top score is for measures 9-14, showing a bassoon line. The bottom score is for measures 66-76, showing a flute line. Both scores are in triple meter and feature a circle of fifths pattern in the tuba.

The flute line at m.76 I derived from trombone accompaniment line from m.30, except in a triple meter rendition and accompanied by a circle of fifths pattern in the tuba, as an attempt to in

combination with the finger cymbals, castanets and maracas, sound a bit “Spanish”. This material from m.76-85 will return in the transition to closure section in m.221-227.

The countermelody played by the oboe and horn beginning at m.88 will also return in the transition to closure at m.211-218.

### **Second Transition m.97-119**

I chose the brass section here to evoke the sounds of Spain, and as they develop material from m. 76, it gives way to another version of the descending motif beginning at m.103. As other instruments layer in from m.108-114, the music shifts to a spotlight on the tuba, who begins a repetitive figure with the other brass instruments at m.116. This section is designed to support the *molto accelerando*, in which the conductor can relax into a two pattern by m.119 or 120, if desired.

### **Percussion Break m.120-157**

Make sure and have your djembe players view the links above to see their basic pattern demonstrated on YouTube. After the percussionists layer in, the djembes take turns soloing. You may find you need to have the percussionists who are not soloing play even quieter than the marked dynamics, so as to allow the soloist’s line to come through.

### **Introduction (to the third instance of the Theme) m.158-169**

New language is introduced in the quarter note triplet pattern from m.163-164. The clarinet line from beat 4 of m.165 into m.166 mimics the language first introduced in m.59 by itself and the oboe, except in an elongated version. The entrance of the open fifth in the tuba and trombone establishes C firmly as the tonic of this section, in the fifth mode of the f melodic minor scale. The marimba mimics the ostinato first heard in m.34 beginning in m.168.

### **Third instance of the Theme m.170-195**

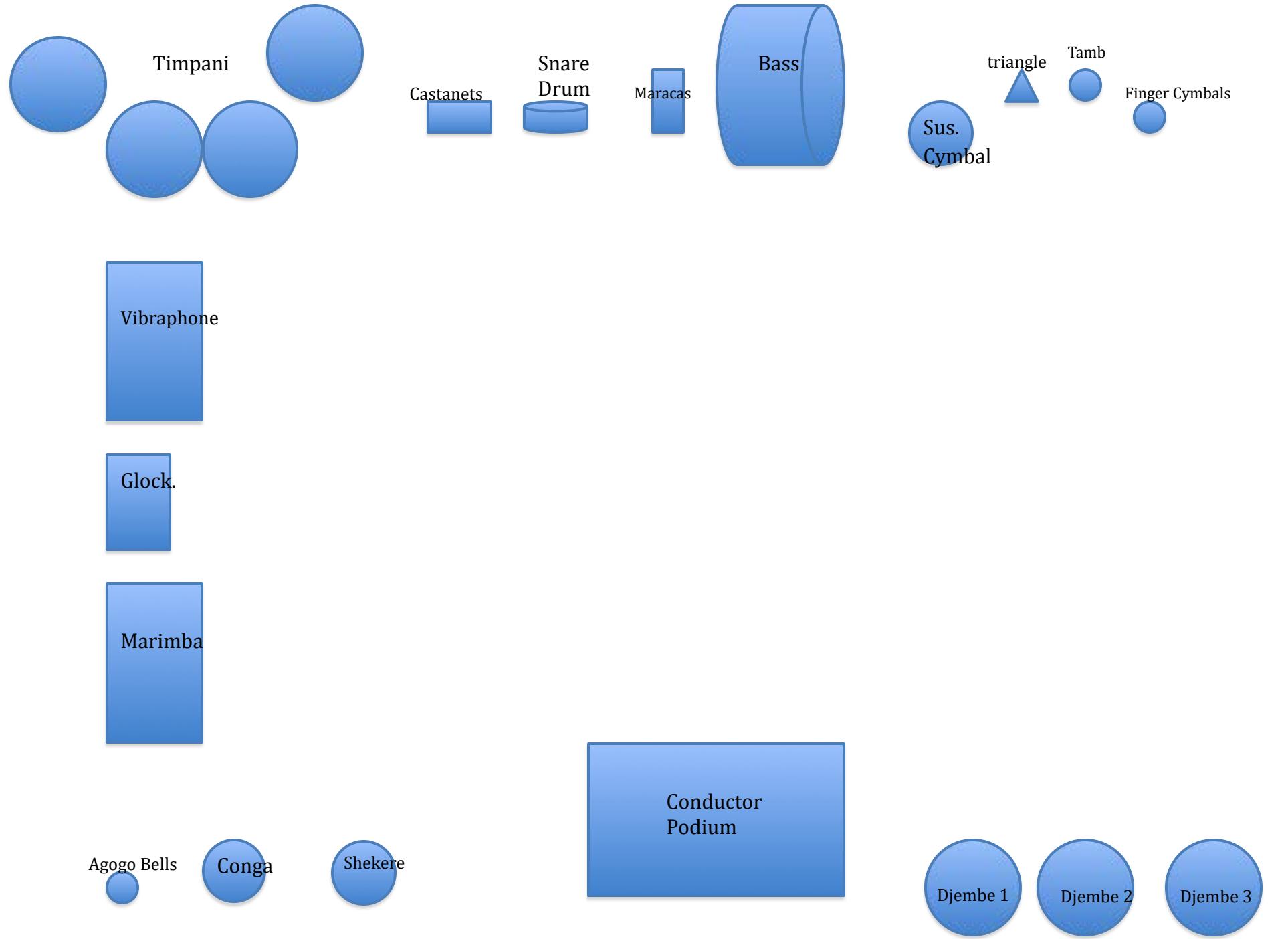
The section begins with fragments of the Theme, returning in horns and clarinets, which were the instruments that first introduced it in m.9. The oscillating interval of a major second returns beginning in the trombone and tuba at m.170-172. At the trumpet entrances at m.176 you can hear the beginning of the line that typically leads to the descending motif. The tpt. 2 and cl. 2 allude to this motif in elongated fashion from m.178-180. A flute line similar to the one found in m.28 returns in the lower octave at m.176-177. At m.187-195 a longer, canonized version of m.15-18 occurs, leading to a return of the material from the beginning.

### **Transition to Closure m.196-227**

This exciting section begins with a return of the material from the very beginning of the work, with interjections from the djembes in place of the previous snare, bass drum, and timpani. One last full statement of the Theme occurs at m.204-219, synthesized with the ostinato, tuba and timpani hits, and hand claps. The version of the descending line from the first transition sections is heard at m.210, with interjections from the horn, playing its countermelody from m.88, this time harmonized in the thirds with the trumpet 1 part. The material from m.76-85 returns in m. 221-227, as the trombones play their figure from m.30, and the tuba plays a quickly osillating circle of fifths line. The big statement beginning on beat 3 of m.225 and m.226 recalls the line from m. 84 (beat 3) and m.85, except this time transposed up a fifth in the key of C.

### **Closing m.231-end**

One final partial statement of the Theme occurs, offset by a major third and gives way to the quarter note triplet figure from m.163, which descends through the octaves. Several instruments give one last mention of the figure from m.59. The low brass plays a circle of fifths pattern – notice it address the 5<sup>th</sup> and root of all three Bb, F and C key signatures in the line (which is how the timpani notes were chosen from the beginning). The piece ends with the three notes from the three key centers, voiced in perfect fifth intervals, with the African drums and timpani interjecting.



# Tapestries

*Winner of the 2018 VLAMO International Composition Contest (Belgium)  
Finalist in the 2021 Sousa/American Bandmasters/Ostwald Composition Contest*

Haley Woodrow

$\text{♩} = 152$  Energetically

**4**

Flute 1

Flute 2

Oboe

Bassoon *f* *fp* *f* *fp* *f* *fp*

Clarinet 1 *f* *p* *f* *p* *f*

Clarinet 2 *f* *p* *f* *p* *f*

Clarinet 3 *f* *fp* *f* *fp* *f* *fp*

Bass Clarinet *f* *fp* *f* *fp* *f* *fp*

Alto Saxophone 1 *f* *p* *f* *p* *f*

Alto Saxophone 2 *f* *p* *f* *p* *f*

Tenor Saxophone *f* *fp* *f* *fp* *f* *fp*

Baritone Saxophone *f* *fp* *f* *fp* *f* *fp*

**= 152 Energetically**  
(put mute in)

Trumpet 1 fl. cues  
(put mute in)

Trumpet 2 fl. cues  
(put mute in)

Trumpet 3 fl. cues  
(put mute in)

Horn 1 *f* *p* *f* *p* *f*

Horn 2 *f* *p* *f* *p* *f*

Trombone 1 *f* *fp* *f* *fp* *f* *fp*

Trombone 2 *f* *fp* *f* *fp* *f* *fp*

Euphonium *f* *fp* *f* *fp* *f* *fp*

Tuba *f* *fp* *f* *fp* *f* *fp*

Mallets (Malletphone/Glockenspiel/Cells/Marimba/Timpani) *p* *f* *p*

Vibraphone (med. mallets) *p* *f* *p*

Percussion 1 (Maracas/Djembe) Snare Drum *mf* *p*

Percussion 2 (Rum/Goblet Drum, etc.) Bass Drum *mf*

Percussion 3 (Hand Cymbal/Triangle/Carine/Finger Cymbals (opt. Cabasa)/Conga) Sus. Cym. w/heavy mallets solo *p*

Timpani (med. hard mallets) *p*

Tune: F, Bb, C, G *f* *p* *f* *p* *f* *p* *f* *p*

2

Fl. 1      f      p      f

Fl. 2      f      p      f

Ob.      f      p      f

Bsn.      f      fp      f

Cl. 1      p      f

Cl. 2      p      f

Cl. 3      f      fp      f      mf      mp

B. Cl.      f      fp      f

A. Sax. 1      p      f

A. Sax. 2      p      f

T. Sax.      f      fp      f

Bari. Sax.      f      fp      f

Tpt. 1      f      p      play st. mute

Tpt. 2      f      p      play st. mute

Tpt. 3      f      p      play st. mute

Hn. 1      p      f

Hn. 2      p      f

Tbn. 1      f      fp      f      st. mute

Tbn. 2      f      to st. mute      f      mf      mp

Euph.      f      fp      f

Tba.      f      fp      f

Vib.      f      p      f      To Glock.

S. D.      f      p      mf      p      mf

B.D.      f

Sus. Cym.      f      to Tri.      f      Triangle      f

Tim.      f

9

10

11

12

Preview Only

Fl. 1      *p*      *f*

Fl. 2      *p*      *f*

Ob.      *p*      *f*      *fp*

Bsn.      *mf*

Cl. 1      *fp*

Cl. 2      *fp*

Cl. 3      *f*      *fp*

B. Cl.      *fp*

A. Sax. 1      *fp*

A. Sax. 2      *fp*

T. Sax.      *mf*      *fp*

Bari. Sax.      *fp*

Tpt. 1      *p*      *f*      *fp*

Tpt. 2      *p*      *fp*

Tpt. 3      *p*      *fp*

Hn. 1      *fp*

Hn. 2      *fp*

Tbn. 1

Tbn. 2      *p*      remove mute

Euph.      *mf*

Tba.      *fp*

Vib.      Glockenspiel

S. D.      *p*      *mf*      *p*

B.D.

Tri.      To Sus. Cym.

Tim.      *ff*

**19**

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Glock.

S. D.

B.D.

Sus. Cym.

Timp.

remove mute

To Vib.

open

*Sus. Cym.*

**19** *f* **20** *f* **21** **22** **23** **24**

30

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Glock.

Vibraphone

To Glock.

S. D.

mp

f

B.D.

Sus. Cym.

f

p

To Tamb.

Tambourine

f

Timpani

p

f

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Vib.

S. D.

B.D.

Tamb.

Timp.

mf

mf

mf

p

st. mute

remove mute

st. mute

remove mute

st. mute

remove mute

st. mute

remove mute

p

p

p

f

Glockenspiel

muffle

31

32

33

*f*

34

35

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Glock.

S. D.

B.D.

Tamb.

Timp.

3  
4  
4  
4

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open  
p  
p  
p  
f

To Vib.  
To Sus. Cym.

3  
4  
4  
4

41

Fl. 1  
Fl. 2  
Ob.  
Bsn.

cl. 2 cues

p f p f p

Cl. 1  
Cl. 2  
Big Breath!  
p f p f p

Cl. 3  
Big Breath!  
p f p f p

B. Cl.

A. Sax. 1  
f p f

A. Sax. 2  
f p f

T. Sax.

Bari. Sax.

Tpt. 1  
open

Tpt. 2  
open

Tpt. 3  
f p f

Hn. 1  
f p f

Hn. 2  
mf

Tbn. 1  
mf

Tbn. 2  
mf

Euph.

Tba.

mf

Glock.  
Vibraphone  
p f p f p

To Glock.

S. D.  
p mf p

B.D.  
mf

Sus. Cym.

Tamb.  
p

Timpani  
f p

Fl. 1  
Fl. 2  
Ob.  
Bsn.

Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.

A. Sax. 1  
A. Sax. 2  
T. Sax.  
Bari. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tba.

Vib.

S. D.  
B.D.  
Sus. Cym.  
Timp.

Glockenspiel  
Tambourine

50

46      47      48      49      50

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. *ppp*

Bsn.

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1 *ppp*

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Glock.

S. D.

B.D.

Tamb.

Timpani

Preview Only

51      52      53      54      55

58

Fl. 1

Fl. 2 *mf*

Ob.

Bsn.

Cl. 1

Cl. 2 *mf*

Cl. 3 *p* *mf* *p* *mf*

B. Cl. *p* *mf* *p* *mf*

A. Sax. 1 *p* *mf* *p* *mf*

A. Sax. 2

T. Sax.

Bari. Sax. *p* *mf* *p* *mf*

Tpt. 1 *mf*

Tpt. 2

Tpt. 3 *mf*

Hn. 1

Hn. 2 *p* *mf* *p* *mf*

Tbn. 1 *mf*

Tbn. 2 (set trombone down)

Euph. (set euphonium down)

Tba.

Glock. (move to Vib.) *p*

S. D. *p*

B.D.

Tamb. *f*

Timpani

$\text{♩} = 120$  Dancelike

ob. cues

12

Fl. 1 molto rit.

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3  $p \text{---} mp$

B. Cl.  $p \text{---} mp pp p$

A. Sax. 1  $p \text{---} mp pp p$

A. Sax. 2

T. Sax.

Bari. Sax.  $p \text{---} mp pp p$

2 3 4

ob. cues

ob. cues

bsn. cues

soli

(end soli)

ob. cues

a. sax. 1 cues

to Clap bsn. cues

$p$

Clap Hands

bsn. cues

play

Clap Hands

bsn. cues

play

Clap Hands

bsn. cues

Clap Hands

bsn. cues

Clap Hands

bsn. cues

$\text{♩} = 120$  Dancelike

a. sax. 1 cues

molto rit.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2  $p \text{---} mp pp$

Tbn. 1

Tbn. 2

Euph.

Tba.

Glock.

S. D.

B.D.

Tamb.  $mf$

Timp.

2 3 4

to Clap bsn. cues

Clap Hands

bsn. cues

play

Clap Hands

bsn. cues

Clap Hands

bsn. cues

Clap Hands

bsn. cues

Castanets  $\frac{3}{8}$

Clap Hands

$p$

Finger Cymbals

Clap Hands

bsn. cues

bsn. cues

To Fing. Cyms. - fast!!

bsn. cues

bsn. cues

Clap Hands

bsn. cues

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Vib.

Cast.

B.D.

F. Cym.

Timp.

67

68

69

70

71

72

76

Fl. 1 play  
Fl. 2 play  
Ob. cl. 2 cues  
Bsn.

Cl. 1 play  
Cl. 2 play  
Cl. 3  
B. Cl. play  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
Bari. Sax.

Tpt. 1 play (solo)  
Tpt. 2  
Tpt. 3  
Hn. 1 To Hn.  
Hn. 2 To Hn.  
Tbn. 1  
Tbn. 2  
Euph.  
Tba. mf

Vib. To Vib. f Vibraphone  
Cast. 3  
B.D. To Maracas  
F. Cym. To Sus. Cym.  
Timpani To Timp. 73 74 75 77 78

15

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1 tpt. 1 cues

Cl. 2 to Clap

Cl. 3 mf

B. Cl.

A. Sax. 1 tpt. 1 cues

A. Sax. 2 mf

T. Sax. mf

Bari. Sax.

Tpt. 1

Tpt. 2 mf

Tpt. 3 mf

Hn. 1

Hn. 2

Tbn. 1 mf

Tbn. 2 mf

Euph. mf

Tba.

Vib.

Cast. p

B.D.

Sus. Cym. Sus. Cym. f

Timp. subito p f



Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

H.C.

H.C.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Vib.

Cast.

Mrcs.

Sus. Cym.

Timp.

to Clarinet

play (tutti)

To. Tpt.

91            92            93            94            95

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Fl. 1

Fl. 2

Ob.

Bsn.

tbn. cues

*mf*

*sub. p*

tpt. 2 cues

*mf*

hn. cues

To Clarinet

*p*

tba. cues

*mf*

*sub. p*

hn. cues

To Alto Sax.

*p*

To Tenor Sax.

*p*

Alto Saxophone 2

tpt. 1 cues

*mf*

*sub. p*

Tenor Saxophone

tbn. cues

*mf*

*sub. p*

tuba cues

*p*

Tpt. 1

Trumpet 2

*mf*

*sub. p*

Tpt. 2

*mf*

To Tpt.

*p*

Trumpet 3

Tpt. 3

*p*

Hn. 1

*mf*

*p*

Hn. 2

*mf*

*sub. p*

To Tbn.

Tbn. 1

*p*

To Tbn.

*p*

To Euph.

Euph.

*p*

Trombone 1

*mf*

*sub. p*

Tbn. 2

*p*

Tba.

*mf*

*p*

To Agogo Bells

Vib.

Cast.

To Djembe

*p*

To Djembe (opt. Cajon Box, Goblet Drum or Large Tom-Tom)

Mrcs.

To Shekere (opt. Cabasa)

Sus. Cym.

solo

*p*

Fl. 1

Fl. 2

Ob.

Bsn. *f*

Cl. 1

Cl. 2

Cl. 3 *tpt. cues*

B. Cl. *euph. cues*

*mf* *f*

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *Trombone 2 play*

Euph. *Euphonium play* *mp* *f*

Tba. *f*

Vib.

Cast.

Mrcs.

Sus. Cym.

Timpani *mf* *f* 103 104 105 106 107 *To Djembe*

108

poco rit.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1 play *f*

Cl. 2 Clarinet play *f*

Cl. 3 Clarinet play *f*

B. Cl. play *f*

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

108

poco rit.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba. soli

Vib.

Cast.

Mrcs.

Sus. Cym.

Tim.

**A tempo**

molto accel.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

tba. cues

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

**A tempo**

molto accel.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

tba. cues

play

Tba.

Vib.

Cast.

Mrcs.

Sus. Cym.

Timp.

**♩ = 172 Feverishly**

Musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The piano part is on the far right. Measures 1-3 show woodwind entries. Measures 4-10 are mostly rests.

$\text{♩} = 172$  Feverishly

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Vib.

## Djembe

Djembe 1

Rhythmic pattern:

- T (upstroke)
- R (upstroke)
- R (upstroke)
- R L R L (upstroke, downstroke, upstroke, downstroke)
- R (upstroke)
- R L R L R L (upstroke, downstroke, upstroke, downstroke, upstroke, downstroke)
- > (upstroke)
- L L (downstroke, downstroke)
- L (downstroke)

**f**

Djembe (opt. Cajon Box, Goblet Drum or large Tom-Tom)

Sus. Cym.

Djembe (opt. Cajon Box, Goblet Drum or large Tom-Tom)  
P.T.S.

Djembe 3

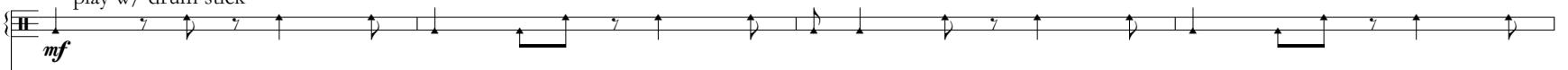
B T S

120 ***f***

R L R L R L R L 121

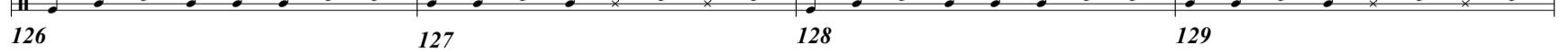
122 123 124 125

**[126]** Agogos or Gankogui if available  
play w/ drum stick

Agogos : 

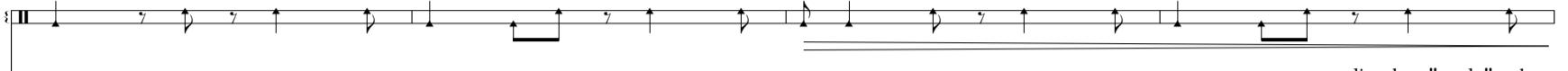
Djembe 1 : 

Djembe 2 : 

Djembe 3 : 

**126**      **127**      **128**      **129**

=

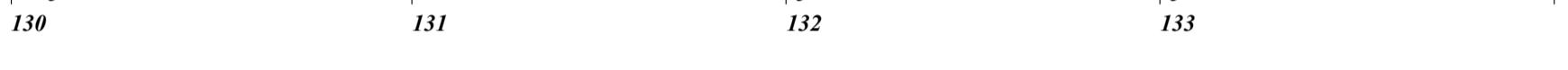
Agogos : 

Djembe 1 : 

Djembe 2 : 

Shek. (opt. Cabasa) : 

Shek. : 

Djembe 3 : 

**130**      **131**      **132**      **133**

=

Agogos : 

Djembe 1 : 

Djembe 2 : 

Shek. : 

Djembe 3 : 

**134**      **135**      **136**      **137**

=

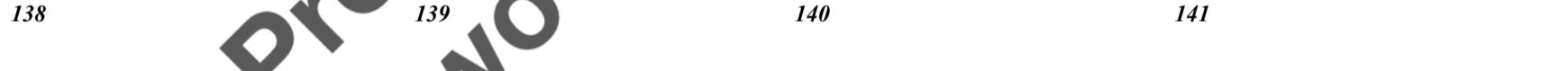
**138**

Agogos : 

Djembe 1 : 

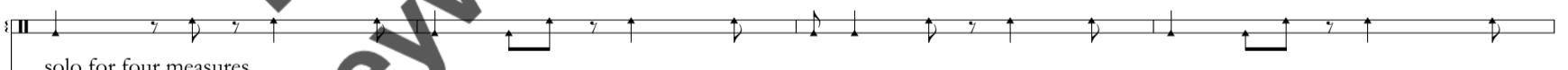
Djembe 2 : 

Shek. : 

Djembe 3 : 

**138**      **139**      **140**      **141**

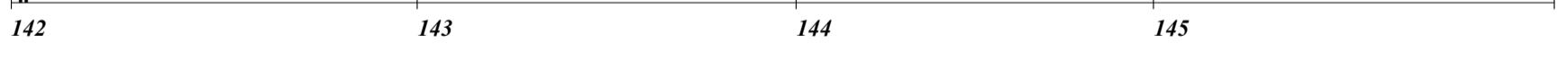
=

Agogos : 

Djembe 1 : 

Djembe 2 : 

Shek. : 

Djembe 3 : 

**142**      **143**      **144**      **145**

=

Agogos : 

Djembe 1 : 

Djembe 2 : 

Shek. : 

Djembe 3 : 

**146**      **147**      **148**

24

**151**

To Marimba

Agogos : *p*

Djembe 1 : *f*

Djembe 2 : *f*

Shek.

Djembe 3 : *p*

**151f**      **152**      **153**      **154**      **155**      **156**      **157**

**158**

Fl. 1 : play - soli

Fl. 2 : play - soli

Ob. : fl. cues

Cl. 1 : fl. cues

Cl. 2 : fl. cues

Djembe 1 : *mf*

Djembe 2 : *mf*

Shek. : *mf*

Djembe 3 : *f*

**158**      **159**      **160**      **161**      **162**      **163**

**166**

Fl. 1 : *p*

Fl. 2 : *p*

Ob. : solo cl. cues

Bsn. : bsn. cues

Cl. 1 : *p*

Cl. 2 : *p*

Cl. 3 : *p*

B. Cl. : play - soli

Tbn. 1 : bsn. cues

Tba. : *mf*

Agogos : *p*

Djembe 1 : *f*

Djembe 2 : *f*

Shek.

Djembe 3 : *f*

**166** solo

**166** solo

(tuba enters)

Marimba (play as loud as you can)

**164**      **165**      **166**      **167**      **168**      **169**

**170**

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

**170** hn. cues

Tpt. 1 *mf*

hn. cues

Tpt. 2 *mf*

Tpt. 3

Hn. 1 *mf*

play

Hn. 2 *mf*

play

Tbn. 1 *p*

tutti

Tbn. 2 *p*

play

Euph. *p*

tutti

Tba. *p*

Mar.

Djembe 1

Djembe 2

Shek.

Djembe 3

play

play in stand

*PreviewOnly*

170      171      172      173      174      175

Fl. 1 play *mf*

Fl. 2 play *mf*

Ob. play *mf*

Bsn. hn. cues tba. cues tutti *p* *mf*<sup>3</sup>

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *p* *mf*<sup>3</sup>

A. Sax. 1 play *tr* *mf*

A. Sax. 2 play *p* *mf*

a. sax. 1 cues play *p* *mf*

Ten. Sax. play *p* *mf*

Bari. Sax. hn. cues tba. cues play *p* *mf*<sup>3</sup>

Tpt. 1 in stand *p* *mf*

Tpt. 2

Tpt. 3 play in stand *p*

Hn. 1

Hn. 2

Tbn. 1 play in stand *p*

Tbn. 2 play in stand *p*

Euph.

Tba. *mf*<sup>3</sup>

Mar.

Djembe 1

Djembe 2

Shek.

Djembe 3

Musical score for Flute 1, Flute 2, Oboe, and Bassoon. The score consists of four staves. Flute 1 starts with a sustained note followed by eighth-note pairs. Flute 2 and Oboe play eighth-note pairs starting from measure 107. Bassoon plays sustained notes with grace notes. Dynamics include *p*, *mf*, and *f*. Articulations include trills and grace notes.

Musical score for Clarinet section (Cl. 1, Cl. 2, Cl. 3, B. Cl.) in G major (two sharps). The score consists of four staves. Measures 1-3 show eighth-note patterns with grace notes and slurs. Measure 4 is a rest followed by a dynamic **f** and a trill instruction.

Musical score for measures 11-12:

- A. Sax. 1:** Starts with a grace note followed by eighth-note pairs. The dynamic changes to *mf* at the end of the measure.
- A. Sax. 2:** Rests throughout the first measure. Starts with eighth-note pairs at *mf* dynamic.
- Ten. Sax.:** Playing sustained notes. Dynamics: *p*, *mf*, *p*, *mf*.
- Bari. Sax.:** Playing sustained notes. Dynamics: *tr*, *p*.

to Timpani

The musical score consists of five staves. The top staff is for the Marimba, showing a continuous pattern of eighth-note pairs. The second staff is for Djembe 1, featuring sixteenth-note patterns with 'x' marks indicating specific notes. The third staff is for Djembe 2, also with sixteenth-note patterns and 'x' marks. The fourth staff is for Shekere, showing a steady eighth-note pattern. The bottom staff is for Djembe 3, with sixteenth-note patterns and 'x' marks. Measure numbers 183 through 189 are indicated at the bottom of each staff.



29

**196**

Fl. 1      f      f      f      f      tr.      f  
           f      f      f      f      f      f  
           f      f      f      f      f      f  
           f      f      f      f      f      f

Fl. 2      f      f      f      f      f      f  
           f      f      f      f      f      f  
           f      f      f      f      f      f

Ob.      f      f      f      f      f      f  
           f      f      f      f      f      f

Bsn.      f      f      f      f      mf      f

Cl. 1      f      f      fp      f  
           f      f      fp      f  
           f      f      fp      f  
           f      f      fp      f

Cl. 2      f      f      fp      f  
           f      f      fp      f  
           f      f      fp      f

Cl. 3      f      f      fp      f  
           f      f      fp      f  
           f      f      fp      f

B. Cl.      f      f      mf      f

A. Sax. 1      f      f      f      f      f  
           f      f      f      f      f

A. Sax. 2      f      f      f      f      f  
           f      f      f      f      f

Ten. Sax.      f      f      f      f      f  
           f      f      f      f      f

Bari. Sax.      f      f      f      f      mf      f      p

**196** to st. mute

Tpt. 1      f      f      f      f      f

Tpt. 2      f      p      mf      p      f      p      to clap - fast!  
           f      p      mf      p      f      p      to clap - fast!

Tpt. 3      f      p      mf      p      f      p

Hn. 1      f      f      fp      f      f

Hn. 2      f      f      fp      f      f

Tbn. 1      f      f      f      f      f

Tbn. 2      f      f      f      f      f

Euph.      f      f      f      f      f      p

Tba.      f      f      f      f      mf      f

tba. cues

Mar.      f      f      f      mf      f

Djembe 1      f      f      f      f      f

Djembe 2      f      f      f      f      f

Shek.      mf      f      f      f      f

Djembe 3      f      f      f      f      f

196      f      197      198      199      200      201

204

to picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

To Clap

Cl. 2

to Clap

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Clap Hands as loud as you can!!!

Tpt. 2

fff

Clap Hands as loud as you can!!!

Tpt. 3

fff

Clap Hands as loud as you can!!!

Hn. 1

fff

Clap Hands as loud as you can!!!

Hn. 2

fff

(get ready to clap)

Tbn. 1

(get ready to clap)

Tbn. 2

Euph.

f

Tba.

st. mute

Timpani - play

p

f

Djembe 1

Djembe 2

Shek.

Djembe 3

Note to conductor:  
All flutes can play  
the 2nd flute part  
from here to the end

31

[210]

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

To Cl.

Big Breath!

Clarinet

Cl. 2

To Cl.

Big Breath!

Clarinet

Cl. 3

B. Cl.

A. Sax. 1

mf

A. Sax. 2

Ten. Sax.

To Ten. Sax.

Big Breath!

play Tenor Saxophone

Bari. Sax.

bsn. cues

[210]

(mute out - fast)

open

Tpt. 1

Tpt. 2

Tpt. 3

To Hn.

play

Hn. 1

To Hn.

play

Hn. 2

Clap Hands

Tbn. 1

f

Clap Hands

Tbn. 2

f

Euph.

Tba.

Tim.

Djembe 1

Djembe 2

Shek.

Djembe 3

208 209 210 211 212 213

*Preview Only*

Picc.

Fl. 2

Ob.

Bsn. *p* *f* *p* *f* *p* *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *p* *f* *p* *f* *p* *f*

A. Sax. 1 *ff*

A. Sax. 2 *to A. Sax.* *play*

Ten. Sax.

Bari. Sax. *p* *f* *p* *f* *p* *f*

Tpt. 1

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1

Hn. 2

Tbn. 1 *To Tbn.*

Tbn. 2 *To Tbn.*

Euph. *p* *f* *p* *f*

Tba.

Timp.

Djembe 1

Djembe 2

Shek.

Djembe 3

Clap Hands

214      215      216      217      218      219

Picc. *f*

Fl. 2 *f*

Ob.

Bsn. *p* *f*

Cl. 1

To Clap

Cl. 2

To Clap

Cl. 3

B. Cl. *p*

Clap Hands

Clap Hands

A. Sax. 1

to Clap

to A. Sax.

Clap Hands

Ten. Sax.

Bari. Sax. *p* *f* play

play

Tpt. 1

Tpt. 2 to Tpt.

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 play

Tbn. 2 play

Euph. *p*

Tba.

Trumpet

Tim. *p*

Djembe 1

Djembe 2

Shek.

Djembe 3

Picc.

Fl. 2

Ob.

Bsn.

Cl. 1

To Cl.

Cl. 2

To Cl.

B. Cl.

A. Sax. 1

to Alto Sax. play

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

To Tpt.

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Tim.

Djembe 1

Djembe 2

Shek.

Djembe 3

p

ppp

To Conga

Picc.

Fl. 2

Ob.

Bsn. *b*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *b*

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax. *b*

Tpt. 1

Tpt. 2

Tpt. 3 play

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 3 3

Tbn. 2 3 3

Euph.

Tba. 3 3

Timp. 3 3 (muffle)

Djembe 1 > > > >

Djembe 2 > > > > 3 3 3 3

Shek.

Djembe 3 > > > > 3 3 3 3

# Exercises

F concert melodic minor scale      Bb concert lydian dominant scale  
(4th mode of F melodic minor, ascending)      C concert scale, lowered 6th and 7th scale degrees  
(5th mode of F melodic minor, ascending)

A. Sax. 1      A. Sax. 2      Ten. Sax.      Bari. Sax.

Tpt. 1      Tpt. 2      Tpt. 3      Hn. 1      Hn. 2      Tbn. 1      Tbn. 2      Euph.      Tba.

Mar.

Djembe 1      Djembe 2      Congas      Timp.

238      239      240      241      242      243      244      245      246