

Mandjiani

By William G. Harbinson

Perhaps in no other culture is music so prevalent in everyday life than in Africa. Mandjiani is based on a number of compositional techniques common to the music of that continent. Among the techniques employed are "call and response," layering independent lines to create complex textures, parallel voice leading, diatonic harmonies, and invigorating cross rhythms. Mandjiani is the name of the ostinato rhythmic pattern that appears at rehearsal 57 and persists until the end of the composition. The piece was commissioned by the North Carolina Central District Bandmasters Association for the 2004 Middle School Honors Band.

While not specifically programmatic, Mandjiani might suggest a day in the life of an African village. The day breaks peacefully and quietly (mm. 1–19). As the villagers awake and begin their daily chores, the bustling village becomes filled with activity (mm. 26–49). A celebration breaks out, complete with dancing, singing, and jubilant drumming (mm. 57–75). As the intensity of the celebration grows, the tempo increases, leading to a frenzied and joyful conclusion.

Instrumentation

| | |
|---------------------------|---|
| 1 — Conductor Score | 1 — 1st F Horn |
| 1 — Piccolo | 1 — 2nd F Horn |
| 5 — 1st Flute | 1 — 3rd F Horn |
| 5 — 2nd Flute | 1 — 4th F Horn |
| 2 — Oboe | 2 — 1st Trombone |
| 2 — Bassoon | 2 — 2nd Trombone |
| 4 — 1st B♭ Clarinet | 2 — 3rd Trombone |
| 4 — 2nd B♭ Clarinet | 2 — Baritone B.C. |
| 4 — 3rd B♭ Clarinet | 2 — Baritone T.C. |
| 1 — E♭ Alto Clarinet | 4 — Tuba |
| 2 — B♭ Bass Clarinet | 1 — Xylophone |
| 2 — 1st E♭ Alto Saxophone | 2 — Percussion 1 (Shekere, Tom-Tom, Bass Drum) |
| 2 — 2nd E♭ Alto Saxophone | 2 — Percussion 2 (Triangle, Agogo Bells, Congas) |
| 2 — B♭ Tenor Saxophone | 1 — Timpani (Whistle) |
| 1 — E♭ Baritone Saxophone | |
| 3 — 1st B♭ Trumpet | |
| 3 — 2nd B♭ Trumpet | |
| 3 — 3rd B♭ Trumpet | |

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



Mandjiani

William G. Harbinson
(2003)

FULL SCORE
Duration - 5:45

Slowly and freely

Piccolo

Slowly and freely

Solo *mf* *(Picc.)* *Bend to next pitch*

Slowly and freely

mp 1 2 3 4 5

rall. Slowly ($\text{♩} = 48$)

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. $\frac{1}{2}$

Cl. $\frac{2}{3}$

A. Cl.

B. Cl.

A. Saxes $\frac{1}{2}$

T. Sax.

Bar. Sax.

Tpts. $\frac{1}{2}$

Tpts. $\frac{2}{3}$

Hns. $\frac{1}{2}$

Hns. $\frac{3}{4}$

Trbs. $\frac{1}{2}$

Trbs. $\frac{3}{4}$

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

Preview Use Legal Only Purchase

6 7 8 9 10

22288

11 **Slowly and freely**

Solo

(Picc.)

Picc. Fls. Ob. Bsn. Cls. A. Cl. B. Cl. A. Saxes T. Sax. Bar. Sax.

Tpts. Hns. Trbs. Bar. Tuba

Xylo. Perc. 1 Perc. 2 Timp.

11 12 13 14 15 16 17

22288

[20] Andante ($\text{♩} = 68$)

Musical score for orchestra and band, page 5, measures 18-23. The score includes parts for Picc., Fls., Ob., Bsn., Cls. 1, Cls. 2, Cls. 3, A. Cl., B. Cl., A. Saxes 1, A. Saxes 2, T. Sax., Bar. Sax., Tpts. 1, Tpts. 2, Tpts. 3, Hns. 1, Hns. 2, Hns. 3, Hns. 4, Trbs. 1, Trbs. 2, Trbs. 3, Bar., Tuba, Xylo., Perc. 1, Perc. 2, and Timp. The score features a dynamic marking of *Tutti* and *mp* at the beginning of measure 20. Measures 18-19 show mostly rests. Measure 20 begins with a tutti dynamic and includes markings for *mp*. Measures 21-23 show various rhythmic patterns, including eighth-note groups and sixteenth-note patterns. Percussion parts include triangle and timpani. The entire page is covered by a large red watermark reading "Preview Use Requires Purchase".

28

Picc.

Fls. *Tutti* *mp*

Ob.

Bsn.

Cl. 1

Cl. 2 *mp*

A. Cl.

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1/2

Hns. 3/4

Trbs. 1/2

Trbs. 3

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timpani

24 25 26 27 28 29

Picc.

Fls. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Saxes 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1

Hns. 1/2

Hns. 3/4

Trbs. 1/2

Trbs. 3

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timpani

30 31 32 33 34 35

36

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl.

A. Cl.

B. Cl.

A. Saxes $\frac{1}{2}$

T. Sax.

Bar. Sax.

Tpts. $\frac{1}{2}$

Hns. $\frac{1}{2}$

Trbs. $\frac{1}{2}$

Bar.

Tuba

Xylo. w/ hard rubber mallets

Perc. 1

B.D. $\frac{1}{2}$

Perc. 2

Timp.

36

37

38

39

40

22288

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. 1

Cl. 2

A. Cl.

B. Cl.

A. Saxes $\frac{1}{2}$

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Trbs. 1

Trbs. 2

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

41 42 43 44 45

49

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. 1

Cl. 2

A. Cl.

B. Cl.

A. Saxes $\frac{1}{2}$

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Trbs. 1

Trbs. 2

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

Preview Use Requires Purchase

Legal Use

accel.

Picc. Fls. Ob. Bsn. Cls. A. Cl. B. Cl. A. Saxes T. Sax. Bar. Sax. Tpts. Hns. Trbs. Bar. Tuba Xylo. Perc. 1 Perc. 2 Timp.

accel.

Preview Use Requires Purchase

57 Allegro ($\text{♩} = 120$)

Picc. Fls. Ob. Bsn. Cls. A. Cl. B. Cl. A. Saxes T. Sax. Bar. Sax.

Tpts. Hns. Trbs. Bar. Tuba

Xylo. Perc. 1 Perc. 2 Timp.

Soli (Picc.) f (Ob.) f Soli w/ plastic mallets ff

mf Whistle

ff

57 58 59 60 61

22288

Preview Use Requires Purchase

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. 1

Cl. 2

A. Cl.

B. Cl.

A. Saxes $\frac{1}{2}$

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

Tutti

mute

Preview Use Requires Purchase

67

Picc.

Fls.

Ob.

Bsn.

Cl.

A. Cl.

B. Cl.

A. Saxes

T. Sax.

Bar. Sax.

Tpts.

Hns.

Trbs.

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

67

68

69

70

71

75 Quicken^g(♩ = 128)

Picc.

Fls. 1/2

Ob.

Bsn.

Cl. 1/2/3

A. Cl.

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timpani

75 Quicken^g(♩ = 128)

Musical score for orchestra, page 16. The score includes parts for Picc., Fls., Ob., Bsn., Cls., A. Cl., B. Cl., A. Saxes, T. Sax., Bar. Sax., Tpts., Hns., Trbs., Bar., Tuba, Xylo., Perc. 1, Perc. 2, and Timp. The score shows measures 77 through 80. The instrumentation includes woodwinds (Picc., Fls., Ob., Bsn., Cls., A. Cl., B. Cl., A. Saxes, T. Sax., Bar. Sax.), brass (Tpts., Hns., Trbs., Bar., Tuba), and percussion (Xylo., Perc. 1, Perc. 2, Timp.). Measure 77: Picc., Fls., Ob., Bsn., Cls., A. Cl., B. Cl., A. Saxes, T. Sax., Bar. Sax., Tpts., Hns., Trbs., Bar., Tuba, Xylo., Perc. 1, Perc. 2, Timp. (rest). Measure 78: Picc., Fls., Ob., Bsn., Cls., A. Cl., B. Cl., A. Saxes, T. Sax., Bar. Sax., Tpts., Hns., Trbs., Bar., Tuba, Xylo., Perc. 1, Perc. 2, Timp. (rest). Measure 79: Picc., Fls., Ob., Bsn., Cls., A. Cl., B. Cl., A. Saxes, T. Sax., Bar. Sax., Tpts., Hns., Trbs., Bar., Tuba, Xylo., Perc. 1, Perc. 2, Timp. (rest). Measure 80: Picc., Fls., Ob., Bsn., Cls., A. Cl., B. Cl., A. Saxes, T. Sax., Bar. Sax., Tpts., Hns., Trbs., Bar., Tuba, Xylo., Perc. 1, Perc. 2, Timp. (rest).

83

Picc.

Fls. 1/2

Ob.

Bsn.

Cl. 1/2/3

A. Cl.

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

83

83

84

85

22288

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

22288 86 87 88 89 90

91 Molto allegro ($\text{♩} = 136$)

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are: Picc., Fls., Ob., Bsn., Cls. 1, Cls. 2, A. Cl., B. Cl., A. Saxes, T. Sax., and Bar. Sax. The music consists of four measures of music, with each staff showing a different pattern of notes and rests. The instrumentation is typical of a large orchestra or band.

91 Molto allegro ($\text{♩} = 136$)

This musical score page continues the instrumentation from the previous page. The instruments listed are: Tpts. 1, Tpts. 2, Tpts. 3, Hns. 1, Hns. 2, Hns. 3, Hns. 4, Trbs. 1, Trbs. 2, Trbs. 3, Bar., Tuba, Xylo., Perc. 1, Perc. 2, and Timp. The music for these instruments follows the same four-measure pattern established in section 91. A large red watermark reading "Preview Use Requires Purchase" is diagonally across the page.

99

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. 1

Cl. 2

A. Cl.

B. Cl.

A. Saxes $\frac{1}{2}$

T. Sax.

Bar. Sax. f

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bar.

Tuba f

Xylo.

Perc. 1

Perc. 2

Timp. mf

95 96 97 98 99

22288

Preview Requires Purchase Only

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

100 101 102 *mf* 103 104

22288

107

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

A. Cl.

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

105 106 107 108

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. 1

Cl. 2

A. Cl.

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Trbs. 1

Trbs. 2

Bar.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

22288 109 110 111 112

Slowly and freely

Solo Bassoon

Picc. Fls. Ob. Bsn. $\text{Cl.} 1$ $\text{Cl.} 2$ A. Cl. B. Cl. $\text{A. Saxes} 1$ T. Sax. Bar. Sax.

Slowly and freely

Molto allegro

This section of the score shows the transition from a slow, lyrical section to a dynamic, fast-paced section. The woodwind and brass sections play sustained notes or simple patterns. The bassoon has a prominent solo line in measure 113. Measures 114-115 show the instrumentation preparing for the transition. Measures 116-117 mark the beginning of the fast section, indicated by dynamic markings like ff and $a2$.

Tpts. Hns. Trbs. Bar. Tuba

Slowly and freely

Molto allegro

This section continues the transition from the slow section. The brass and tuba sections play sustained notes or simple patterns. Measures 114-115 show the instrumentation preparing for the transition. Measures 116-117 mark the beginning of the fast section, indicated by dynamic markings like ff and $a2$.

Xylo. Perc. 1 Perc. 2 Timpani

Slowly and freely

Molto allegro

Shekere Tom-Tom Whistle

This section features the percussion instruments. Measures 113-115 show the Shekere and Tom-Tom playing sustained notes. Measures 116-117 mark the beginning of the fast section, indicated by dynamic markings like ff and p .