



**Dedicated to the East Tennessee State University Wind Ensemble,
Dr. Paul Hinman, Conductor**

Songs of Earth, Water, Fire and Sky

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | | |
|---------------------------------|--|---|
| 1 Conductor | 3 1st B \flat Trumpet | 1 Timpani |
| 1 C Piccolo | 3 2nd B \flat Trumpet | 4 Percussion I
(Snare Drum, Bass Drum, Cajone/
Djembe, Jingle Sticks, Sleigh Bells) |
| 6 C Flute | 3 3rd B \flat Trumpet | 4 Percussion II
(Water Drum, Sleigh Bells, Jingle
Sticks, Conga) |
| 2 Oboe | 4 1st & 2nd Horn in F | 4 Percussion III
(Crash Cymbals, Tom-Toms [2 sets
tuned high and low], Water Drum,
Shaker) |
| 3 1st B \flat Clarinet | 2 1st Trombone | |
| 3 2nd B \flat Clarinet | 2 2nd Trombone | |
| 3 3rd B \flat Clarinet | 2 3rd Trombone | |
| 2 B \flat Bass Clarinet | 2 Baritone | |
| 1 E \flat Contrabass Clarinet | 1 Baritone Treble Clef | |
| 2 Bassoon | 4 Tuba | |
| 4 E \flat Alto Saxophone | 1 Piano | |
| 1 B \flat Tenor Saxophone | 3 Mallet Percussion
(Bells, Sleigh Bells, Marimba, Large Beaded
Gourd) | |
| 1 E \flat Baritone Saxophone | | |
-

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PROGRAM NOTES

For centuries, music has played an integral part in the daily lives of Native Americans. From the ancient burial mounds of the Southeast to the cliff dwellings of the Southwest, Indian musical instruments and pictographs of ceremonial singing and dancing dating back as early as 600 A.D. have been uncovered by archaeologists.

In 1748, George Washington observed a Native American ritual and recorded the following entry in his journal in typical eighteenth-century fashion:

There manner of Dauncing is as follows Viz They clear a Large Circle and make a Great Fire in y. middle then seats themselves around it y. Speaker makes a grand speech telling them in what Manner they are to Daunce after he has finished y. best Dauncer jumps up as one awaked out of a Sleep and runs and Jumps about y. Ring in a most comical Manner he is followed by y. Rest then begins there Musicians to Play ye. Musick is a Pot half (full) of Water with a Deerskin streched over it as tight as it can and a goard with some Shott in it to Rattle and a Piece of an horses Tail tied to it to make it look fine y. one keeps Rattling and y. other Drumming all y. while y. others is Dauncing. (Randolph, 1973: p.128)

George Washington's observations describe a ritual very similar to the "Stomp Dance," which is used as source material in a section of this composition.

In the creation of "Songs of Earth, Water, Fire and Sky" for symphonic band, the composer has chosen to draw upon various Native American dances and chants for inspiration. The use of these melodies is not necessarily authentic since they have been musically explored far outside of their original setting. Ethnic percussion instruments have been used to imply the original intent but have been expanded in both texture and rhythmic complexity for effect.

Following a full ensemble introduction, the composer uses the "Butterfly Dance" of New Mexico's San Juan Pueblo. The butterfly symbolizes elusiveness, the ability to always get away from danger. This elusiveness is a very desirable quality in an Indian warrior.

The "Gar Song" of Oklahoma's Creek Nation follows. Originally, this melody was used in a dance setting. The composer has chosen a more relaxed treatment. The song suggests the cultural importance of the fish.

The "Stomp Dance" of Oklahoma's Cherokee Nation features singers and dancers with shell shakers. After night has fallen, the performers gather around a sacred fire. The firekeeper calls for the ritual to begin. The ensuing dance and song invokes the Creator in prayer and worship.

The final section of the piece is drawn from the "Alligator Dance" of New York's Seneca, one of the Six Nations of the Iroquois. This dance is thought to have traveled to New York from the Southeast through intertribal contact. The "Alligator Dance" is one of the many social dances concerned with mammals such as the rabbit and raccoon or birds such as the duck, robin, and pigeon. The dance is performed indoors in a longhouse purely for entertainment purposes.

"Songs of Earth, Water, Fire and Sky" was inspired by the work of musicologist Charlotte Heth, a member of the Cherokee Nation of Oklahoma. In addition, Ms. Heth was an associate professor of music and director of the American Indian Studies Center at the University of California at Los Angeles (UCLA). From August through October 1975, Ms. Heth spent three months traveling to Indian reservations throughout the United States recording Native American dances and rituals. She is now the director of Native American Indian Studies at the Smithsonian Institution in Washington, D.C. These recordings served as the creative fodder for this composition.

"Songs of Earth, Water, Fire and Sky" is dedicated to the East Tennessee State University Wind Ensemble and Dr. Paul Hinman in commemoration of their performance at the 1998 CBDNA Southern Division Convention in Jacksonville, Florida. The composer also wishes to thank Dr. Pat Rooney, director of bands at James Madison University (Virginia), for his contributions during the final editing stages of the piece.

NOTES TO THE CONDUCTOR

The opening solo should be interpreted as freely as possible. Careful attention should be given to the balance of the open intervals beginning in measure 9. The divisi in the tubas is crucial in terms of balance. The rallantando in measures 15–16 should be as exaggerated as possible to heighten the effect of the tom-tom entrance at measure 17.

The tom-toms should be comprised of at least two individual sets tuned at approximately a third. One set should be tuned slightly higher than the other to give a multiple drum effect. The jingle stick will be most effective if placed in a visually accessible location for the audience. I suggest doubling the part as personnel and equipment allow.

Each chant in the piece should be delivered in the most deliberate fashion possible. The oboe/saxophone/euphonium statement at measure 21 should be uniformly interpreted as it relates to rhythmic and relative dynamic shape. However, do not be concerned with the presence of the oboe in relation to the saxophones and euphonium. Instead, be sure that each instrumental part is performed with utmost commitment.

The long decrescendo in the percussion beginning at measure 53 will require special attention. The gradual fading of the percussion groove into the distance is the desired effect. This is in direct contrast to the flowing three-part statement beginning in the horns, then joined by the flutes. This section should be conducted in two from approximately measure 57. Pay careful attention to the shaping of the horns/flutes as indicated. Feel free to experiment with a very rubato approach in the horns/flutes, even to the extent of pulling out of the percussion groove. The percussion should continue at the same tempo and dynamic direction no matter what is interpreted in the winds. (Note: Feel free to extend the written percussion part if your interpretation requires more time to settle.)

The long sustain in the tuba and low clarinets in measure 74 should be carefully balanced not to overshadow the flute statement. Note the two dynamic levels notated in the flutes. The 2nd flutes should play as strong as necessary for presence due to the extremely low register.

The percussion groove that begins at measure 84 should be as comfortable as possible. Please note the percussion instrument marked cajone/djembe. A cajone is a wooden box or cube with a hole cut in one side as a port for resonance. The desired effect is an earthy bass sound with natural decay. I suggest experimenting with various implements to get the desired sound. I have been most successful with large, soft mallets, as would be appropriate with a bass drum. A djembe may be doubled or substituted if needed. Another option would be a second bass drum with no dampening, tuned to achieve the desired effect.

The trill exchange between the clarinets and the saxophones should be seamless in the exchange, creating the smoothest of color changes. At measure 100, pay particular attention to the balance between the horn/flutes and the countermelodic solo in the oboe. The oboe should be given ultimate freedom in the interpretation of the line.

The woodwind choir at measure 108 should be as flowing as possible with particular attention given to the dynamic interpretation in the second and fourth bars. As in measure 100, the oboe solo at measure 112 should be carefully balanced for presence against the thicker melodic choir.

The accelerando that begins the “Stomp Dance” in measure 128 will require special attention. Strive for the smoothest of transitions, between 60 and 160 beats per minute. The piano should be very forceful in measure 141. The call-and-response between the trombone/euphonium and the saxophone/horns in measure 145 should be carefully balanced.

The winds should stomp their feet on beat 3 beginning at the percussion statement in measure 158. For added effect, I suggest adding ankle bracelets of jingle bells. The timpani during this section appears to be tacet; however, the timpanist should double the gourd or jingle stick parts depending upon the use of the ankle bracelets. If the bracelets are used, double the gourd.

The various wind entrances beginning at measure 180 should build with utmost intensity, creating a cacophony of sound culminating in the fortissimo accent in measure 184. The timpani/jingle stick rolls on the fermata in 188 should be accompanied with vocal shouts (whoops) as if the ritual has come to a most satisfying conclusion. The reprise beginning in measure 185 should be more majestic than the original statement in the introduction.

The long decrescendo in the percussion to end the composition should be treated as previously described. However, the percussion should play a noticeable ritardando with the winds beginning at measure 207. The final sustain in the winds should be allowed to settle before cuing the final roll in the sleigh bells. If the ankle bracelets are used as mentioned above, the winds should participate in the final roll with the percussion. Allow the decrescendo of the bells to decay naturally without rushing to the release.

Please note the optional ending notated in the last three measures of music. I have included this option to give you more latitude in programming order. If the piece is to be used to close a concert, I suggest using the optional ending, which brings the work to a more dynamic conclusion. The cut to the optional ending is notated at the end of measure 191.

I hope that you and your ensemble find “Songs of Earth, Water, Fire and Sky” to be a rewarding experience. I have thoroughly enjoyed the research and composition process. Best wishes for the most exciting and passionate of performances.

Robert W. Smith

CONDUCTOR

Dedicated to the East Tennessee State University Wind Ensemble, Dr. Paul Hinman, Conductor

SONGS OF EARTH, WATER, FIRE AND SKY

ROBERT W. SMITH (ASCAP)

Rubato ♩ = 72

C Piccolo

C Flute

Oboe

1

B♭ Clarinets

2

3

B♭ Bass Clarinet

E♭ Contra Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Rubato ♩ = 72

1

B♭ Trumpets

2

3

Horns in F

1

2

cue. Bar. *mf*

1

Trombones

2

3

Baritone

Solo *mf* *expressively*

Tuba

Piano

Mallet Percussion
(Bells, Sleigh Bells,
Marimba,
Large Beaded Gourd)

Timpani

Percussion I
(Snare Drum, Bass Drum,
Cajone/Djembe, Finger
Cymbals, Suspended
Cymbals, Jingle Sticks,
Sleigh Bells)

Percussion II
(Water Drum (Optional
Medium Tom-Tom),
Sleigh Bells, Jingle
Sticks, Congas)

Percussion III
(Crash Cymbals, Low
Tom-Toms, Mid-low
Tom-Toms, Water Drum
(Optional Medium
Tom), Shaker)

1 2 3 4 5

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Conductor - 2

9 With strength ♩ = 84

Picc. *molto rit.* *f*

Fl. *molto rit.* *f*

Ob. *molto rit.* *f*

1 *molto rit.* *f*

2 *molto rit.* *f*

3 *molto rit.* *f*

B. Cl. *molto rit.* *f*

CB. Cl. *molto rit.* *f*

Bsn. *molto rit.* *f* *div.*

A. Sax *molto rit.* *f*

T. Sax. *molto rit.* *f*

Bar. Sax. *molto rit.* *f*

9 With strength ♩ = 84

1 *molto rit.* *f*

2 *molto rit.* *f*

3 *molto rit.* *f*

Hns. 1 *molto rit.* *f* *a2*

2 *molto rit.* *f*

1 *molto rit.* *f*

2 *molto rit.* *f*

3 *molto rit.* *f*

Bar. *molto rit.* *f* *tutti* *div.*

Tuba *molto rit.* *f*

Piano *molto rit.* *f*

Mit. Perc. *molto rit.* *f* *Bells*

Timp. *molto rit.* *p* *f*

Perc. I *molto rit.* *p* *f* *Susp. Cym.*

Perc. II *molto rit.* *f* *B.D.*

Perc. III *molto rit.* *f* *Sleigh Bells* *Cr. Cyms.*

6 7 8 9 10

Conductor - 3

This musical score is for a conductor and includes parts for the following instruments:

- Picc.
- Fl.
- Ob.
- 1 Cls.
- 2 Cls.
- 3 Cls.
- B. Cl.
- CB. Cl.
- Bsn.
- A. Sax
- T. Sax.
- Bar. Sax.
- 1 Tpts.
- 2 Tpts.
- 3 Tpts.
- 1 Hns.
- 2 Hns.
- 1 Tbns.
- 2 Tbns.
- 3 Tbns.
- Bar.
- Tuba
- Piano
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Perc. III

The score is divided into measures 11 through 16. Performance markings include *mf cresc.*, *molto rall.*, *ff*, *div.*, *unis.*, *a2*, and *mp*. A large red watermark "Preview Requires Purchase" is overlaid on the score.

17 Deliberate! ♩ = 124

Picc. *ff* *dim.*

Fl. *ff* *dim.*

Ob. *ff* *dim.*

1 *div.* *ff* *dim.*

2 *div.* *ff* *dim.*

3 *div.* *ff* *dim.*

B. Cl. *ff* *dim.*

CB. Cl. *ff* *dim.*

Bsn. *ff* *dim.*

A. Sax *ff* *dim.*

T. Sax. *ff* *dim.*

Bar. Sax. *ff* *dim.*

17 Deliberate! ♩ = 124

1 *ff* *dim.*

2 *ff* *dim.*

3 *ff* *dim.*

Hns. 1 *ff* *dim.*

2 *ff* *dim.*

1 *ff* *dim.*

2 *ff* *dim.*

3 *ff* *dim.*

Bar. *ff* *dim.*

Tuba *ff* *dim.*

Piano *ff* *dim.*

Mlt. Perc. *ff* *dim.*

Timp. *ff* *dim.*

Perc. I *ff*

Perc. II *ff* *dim.*
Jingle Stick(s)

Perc. III *ff* *dim.*
Tom-Toms (2 sets tuned low and mid-low)

21 "Butterfly Dance"

Picc.
Fl.
Ob.
1
Cls. 2
3
B. Cl.
CB. Cl.
Bsn.
A. Sax unis.
T. Sax.
Bar. Sax.

21 "Butterfly Dance"

1
Tpts. 2
3
Hns. 1
2
1
Tbns. 2
3
Bar.
Tuba
Piano
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

Conductor - 6

Picc.

Fl.

Ob.

1

Cl. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mf 6

mf 6

unis.

unis.

unis.

P

P

25 26 27 28

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Conductor - 7

Picc.

Fl.

Ob.

1

2

3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

Hns.

1

2

3

Tbns.

1

2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

29

30

31

32

div.

dim.

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. 2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

45

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

1 *ff* *f*

Cls. 2 *ff* *f*

3 *ff* *f*

B. Cl. *ff* *f*

CB. Cl. *ff* *f*

Bsn. *ff* *f*

A. Sax *ff* *f*

T. Sax. *ff* *f*

Bar. Sax. *ff* *f*

45

1 *ff*

Tpts. 2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

1 *ff*

Tbns. 2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff*

Piano *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff*

45 46 47 48

This musical score is for a conductor, covering measures 49 to 52. It includes parts for Piccolo, Flute, Oboe, Clarinet (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone, Tuba, Piano, Milt. Perc., Timp., Perc. I, Perc. II, and Perc. III. The score features dynamic markings such as *ff*, *mp*, *cresc.*, and *f*. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page.

53

Picc. *ff* *dim.*

Fl. *ff* *dim.*

Ob. *ff* *dim.*

1 *div.* *ff* *dim.*

2 *div.* *ff* *dim.*

3 *div.* *ff* *dim.*

B. Cl. *ff* *dim.*

CB. Cl. *ff* *dim.*

Bsn. *ff* *dim.*

A. Sax *ff* *dim.*

T. Sax. *ff* *dim.*

Bar. Sax. *ff* *dim.*

53

1 *ff* *dim.*

2 *ff* *dim.*

3 *ff* *dim.*

Hns. 1 *ff* *dim.*

2 *ff* *dim.*

1 *ff* *dim.*

2 *ff* *dim.*

3 *ff* *dim.*

Bar. *div.* *ff* *dim.*

Tuba *ff* *dim.*

Piano *ff* *dim.*

Mlt. Perc. *ff*

Timp. *ff* *dim.*

Perc. I *ff* *dim.*

Perc. II *ff* *dim.*

Perc. III *ff* *dim.*

53 *dim.* 54 55 56



(Conduct In Two)

Perc. gradually fade into distance....

Picc.

Fl. 1st div. *mf*

Ob.

1

2

3

Cl. 1

2

3

B. Cl.

CB. Cl.

Bsn. *mf*
mp

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

Hns.

1

2

1

2

3

Tbns.

Bar. *div.*
mp

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

61 62 63 64

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

65

66

67

68

69 *dim.*

unis.

dim.

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Picc.

Fl. *Soli, 1st unis.* *mf*

Ob.

1

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

75 76 77 78 79

84 Gentle Groove ♩ = 80
"Gar Song"

Picc.
Fl.
Ob.
1
Cls. 2
3
B. Cl.
CB. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.

84 Gentle Groove ♩ = 80
"Gar Song"

1
Tpts. 2
3
Hns. 1
2
1
Tbns. 2
3
Bar.
Tuba
Piano

Mlt. Perc.
Timp.
Perc. I
Cajone/Djembe
mf
Perc. II
Congas
mf
Perc. III
Shaker
mf

88

Picc.

Fl.

Ob.

1

2

3

Cls.

mp

tr^(h)

B. Cl.

p

CB. Cl.

div. p

Bsn.

p

A. Sax.

div. tr^(h)

mp

T. Sax.

mp

Bar. Sax.

mp

88

1

2

3

Tpts.

Hns.

1

2

Tbns.

1

2

3

Bar.

Tuba

(stagger breathing)

p

Piano

tr^(h)

tr^(h)(trill C only)

tr^(h)

tr^(h)(trill C only)

Sleigh Bells

Mlt. Perc.

Timp.

p

Perc. I

Perc. II

Perc. III

88 89 90 91

92

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax

Bar. Sax

92

1

2

3

Tpts.

1

2

3

Hns.

Solo

mf

1

2

3

Tbns.

Bar.

Tuba

Piano

p (4)

p (4) (trill C only)

p (4)

p (4) (trill C only)

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

92 93 94 95

100

Picc. *mf*

Fl. *mf* Solo *expressively*

Ob. *f*

1 *tr*^(h)

2 *tr*^(h)

3 *tr*^(h)

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax *tr*^(h)

T. Sax *tr*^(h)

Bar. Sax *tr*^(h)

100

1

2

3

Tpts.

1

2

Hns. *mf*

1

2

Tbns.

Bar.

Tuba

Piano *tr*^(h) *tr*^(h) (trill C only) *tr*^(h) *tr*^(h) (trill C only)

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

100 101 102 103

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Picc.

Fl.

Ob.

1

2

3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax

Bar. Sax

1

2

3

Tpts.

1

2

Hns.

1

2

3

Tbns.

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

244

245

246

247

[108] Flowing

Picc. *mf*

Fl. *mf*

Ob. *mf*

1 *mf*

Cls. 2 *mf*

3 *mf*

B. Cl. *mf*

CB. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax. *mf*

Bar. Sax. *mf*

[108] Flowing

1

Tpts. 2

3

Hns. 1 *tutti, div.*

2 *mp*

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

112

Picc. *mf*

Fl. *mf*

Ob. *f*

1 *mf* *tr*^(h)

2 *mf* *tr*^(h)

3 *mf* *tr*^(h)

B. Cl. *mf*

CB. Cl. *mf*

Bsn. *mf*

A. Sax. *tr*^(h)

T. Sax. *tr*^(h)

Bar. Sax. *tr*^(h)

112

1

2

3

Hns. 1 *mf*

2

1

2

3

Tbns.

Bar.

Tuba *mp*

Piano *tr*^(h) *tr*^(h) (trill C only) *tr*^(h) *tr*^(h) (trill C only)

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

112 113 114 115



Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hns.

1

2

3

Tbns.

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

116 117 118 119

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[128] (accel. to ♩ = 160 by mm. 140)

Picc. *accel poco a poco*

Fl. *accel poco a poco mp*

Ob. *accel poco a poco*

1 *accel poco a poco*

Cls. 2 *accel poco a poco*

3 *accel poco a poco*

B. Cl. *accel poco a poco*

CB. Cl. *accel poco a poco*

Bsn. *accel poco a poco*

A. Sax *accel poco a poco*

T. Sax. *accel poco a poco*

Bar. Sax. *accel poco a poco*

1 *accel poco a poco*

Tpts. 2 *accel poco a poco*

3 *accel poco a poco*

Hns. 1 *accel poco a poco*

2 *accel poco a poco*

1 *accel poco a poco*

Tbns. 2 *accel poco a poco*

3 *accel poco a poco*

Bar. *accel poco a poco*

Tuba *accel poco a poco*

Piano *accel poco a poco*

Mlt. Perc. *accel poco a poco*

Timp. *accel poco a poco*

Perc. I *Cajone/Djembe accel poco a poco*

Perc. II *Water Drum (opt. Med. Tom-Tom) mp accel poco a poco*

Perc. III *Shaker mp accel poco a poco*

126 127 128 129 130 131



136

Picc.

Fl.

Ob.

1

Cl. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

mf

mf

mf

mf

div.

mf

136

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Bells

mf

tutti

mf

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

132 133 134 135 136 137

145

Picc.
Fl.
Ob.
1
Cls. 2
3
B. Cl.
CB. Cl.
Bsn.
A. Sax
T. Sax
Bar. Sax.

145

1
Tpts. 2
3
Hns. 1
2
1
Tbns. 2
3
Bar.
Tuba
Piano
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

142

143

144

145

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

146 147 148 149

154

Picc.
Fl.
Ob.
1
Cls. 2
3
B. Cl.
CB. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.

154

St. Mute

St. Mute

St. Mute

1
Tpts. 2
3
Hns. 1
2
1
Tbns. 2
3
Bar.
Tuba
Piano
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

150

151

152

153

154

158

Winds-Stomp Floor
(opt Bells around ankles)

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

ff

158

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

ff

mp

Jingle Stick(s)

155 156 157 158

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc. *Large Beaded Gourd*

Timp.

Perc. I

Perc. II *Congas*

Perc. III

159 160 161 162 163

166

Picc.
Fl.
Ob.
1
Cls. 2
3
B. Cl.
CB. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.

166

1
Tpts. 2
3
Hns. 1
2
1
Tbns. 2
3
Bar.
Tuba
Piano

Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Tom-Toms

164 165 166 167 168

[170] Ritual Chant

Chant on "Ah" "Alligator Dance"

Picc. *Chant on "Ah"*
Fl. *Chant on "Ah"*
Ob. *Chant on "Ah"*
1 *Chant on "Ah"*
2 *Chant on "Ah"*
3 *Chant on "Ah"*
B. Cl. *Chant on "Ah"*
CB. Cl. *Chant on "Ah"*
Bsn. *Chant on "Ah"*
A. Sax. *f*
T. Sax. *f*
Bar. Sax. *f*

[170] Ritual Chant

Chant on "Ah" "Alligator Dance"

1 *Chant on "Ah"*
2 *Chant on "Ah"*
3 *Chant on "Ah"*
Hns. 1 *a2 f*
2 *Chant on "Ah"*
1 *Chant on "Ah"*
2 *Chant on "Ah"*
3 *Chant on "Ah"*
Bar. *f*
Tuba *f*

Piano
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

This musical score is for a conductor and includes parts for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone, and Tuba. The string section includes Piano. The percussion section includes Mallet Percussion, Timpani, and three types of Percussion (I, II, III). The score is written in a key signature of three flats and a 4/4 time signature. A large red watermark 'Preview Only' is overlaid on the score.

185 With strength ♩ = 84

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

1 *ff* *f*

Cls. 2 *ff* *f*

3 *ff* *f*

B. Cl. *ff* *f*

CB. Cl. *ff* *f*

Bsn. *ff* *f*

A. Sax *ff* *f*

T. Sax. *ff* *f*

Bar. Sax. *ff* *f*

185 With strength ♩ = 84

1 *ff* *f*

Tpts. 2 *ff* *f*

3 *ff* *f*

Hns. 1 *ff* *f*

2 *ff* *f*

1 *ff* *f*

Tbns. 2 *ff* *f*

3 *ff* *f*

Bar. *ff* *f* *tutti* *div.*

Tuba *ff* *f*

Piano *ff* *f*

Mlt. Perc. *ff* *f* Bells

Timp. *ff* *f*

Perc. I *ff* *f* B. D. *f*

Perc. II *ff* *f* Sleigh Bells *f*

Perc. III *ff* *f* Cr. Cyms. *f*

184 185 186 187



192 Deliberate! ♩ = 124

Picc.
Fl.
Ob.
1
2
3
Cls.
B. Cl.
CB. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.

192 Deliberate! ♩ = 124

1
2
3
Tpts.
1
2
Hns.
1
2
3
Tbns.
Bar.
Tuba
Piano

Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Tom-Toms

(Conduct In Two)
Perc. gradually fade into distance....

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

CB. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. 1

2

1st div.

Tbns. 1

2

3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

"gradually fade into distance"

"gradually fade into distance"

196 197 198 199



Picc.

Fl. 1st div. *mf*

Ob.

1

2

3

Cls.

B. Cl. *mf*

CB. Cl. *mf*

Bsn. *mp*

A. Sax

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

Hns.

1

2

1

2

3

Tbns.

Bar. *div.* *mp*

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

200 201 202 203

Picc. *rit. poco a poco (to end)*

Fl. *rit poco a poco (to end)*

Ob. *rit. poco a poco (to end)*

1 *rit. poco a poco (to end)*

2 *rit. poco a poco (to end)*

3 *rit. poco a poco (to end)*

B. Cl. *rit. poco a poco (to end)*

CB. Cl. *rit. poco a poco (to end)*

Bsn. *rit. poco a poco (to end)*

A. Sax. *rit. poco a poco (to end)*

T. Sax. *rit. poco a poco (to end)*

Bar. Sax. *rit. poco a poco (to end)*

1 *rit. poco a poco (to end)*

2 *rit. poco a poco (to end)*

3 *rit. poco a poco (to end)*

Hns. 1 *rit. poco a poco (to end)*

2 *rit. poco a poco (to end)*

1 *rit. poco a poco (to end)*

2 *rit. poco a poco (to end)*

3 *rit. poco a poco (to end)*

Bar. *rit. poco a poco (to end)*

Tuba *rit. poco a poco (to end)*

Piano *rit. poco a poco (to end)*

Mlt. Perc. *rit. poco a poco (to end)*

Timp. *rit. poco a poco (to end)*

Perc. I *rit. poco a poco (to end)*

Perc. II *rit. poco a poco (to end)*

Perc. III *rit. poco a poco (to end)*

204 205 206 207

(opt. add bells in winds on last note)

Picc.

Fl.

Ob.

1
Clars. 2
3

B. Cl.

CB. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts. 2
3

1
Hns. 2

1
Tbns. 2
3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Sleigh Bells

Sleigh Bells

Sleigh Bells

Sleigh Bells

Sleigh Bells

ppp

ppp

Optional Ending

(opt. add bells in winds, dim. during last bar)

Musical score for optional ending, measures 213-215. The score includes parts for Picc., Fl., Ob., Cls. (1, 2, 3), B. Cl., CB. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. (1, 2), Tbn. (1, 2, 3), Bar., Tuba, Piano, and Mlt. Perc. (Timp., Perc. I, II, III). The score is marked *molto rall. to end* and *ff*. A large red watermark "Preview Use Requires Purchase" is overlaid on the score. The percussion parts include sleigh bells in the final measure (215).