



Molenaar Edition

Jamaican Folk Suite

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Colofon

Molenaar Edition BV

Industrieweg 23
NL 1521 ND Wormerveer
the Netherlands
Phone: +31 (0)75 - 628 68 59
Fax: +31 (0)75 - 621 49 91
Email: office@molenaar.com
Website: www.molenaar.com

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Mini - Score

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Jamaican Folk Suite

Composer: H. L. Walters

For Band
Concert Band
01.1193.09



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Jamaican Folk Suite

Composer: H. L. Walters

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- | | | | |
|---|---------------------|---|-----------------------|
| 1 | Condensed Score | 1 | Trombone II Bb (BC) |
| 1 | Piccolo | 2 | Trombone III C |
| 8 | Flute | 1 | Trombone III Bb (TC) |
| 2 | Oboe | 1 | Trombone III Bb (BC) |
| 2 | Bassoon | 1 | Baritone C |
| 1 | Clarinet Eb | 1 | Baritone Bb (BC) |
| 8 | Clarinet Solo + I | 1 | Baritone Bb (TC) |
| 4 | Clarinet II | 1 | Baritone I Bb (TC) |
| 4 | Clarinet III | 1 | Baritone II Bb (TC) |
| 1 | Alto Clarinet Eb | 1 | Baritone III Bb (TC) |
| 1 | Bass Clarinet | 1 | Euphonium C |
| 2 | Alto Saxophone I | 1 | Euphonium Bb (BC) |
| 2 | Alto Saxophone II | 1 | Euphonium Bb (TC) |
| 2 | Tenor Saxophone | 1 | Euphonium I Bb (TC) |
| 1 | Baritone Saxophone | 1 | Euphonium II Bb (TC) |
| 2 | Cornet I | 1 | Euphonium III Bb (TC) |
| 2 | Cornet II | 2 | Bas Eb (TC) |
| 2 | Cornet III | 2 | Bas Bb (BC) |
| 2 | Trumpet I | 2 | Bas Eb (TC) |
| 2 | Trumpet II | 2 | Bas Eb (BC) |
| 2 | Trumpet III | 4 | Tuba I + II C |
| 2 | Horn I + II Eb | 1 | Percussion |
| 2 | Horn I + II F | 1 | Timpani |
| 2 | Horn III + IV Eb | | |
| 2 | Horn III + IV F | | |
| 1 | Tenorhorn I | | |
| 1 | Tenorhorn II | | |
| 1 | Tenorhorn III | | |
| 2 | Trombone I C | | |
| 1 | Trombone I Bb (TC) | | |
| 1 | Trombone I Bb (BC) | | |
| 2 | Trombone II C | | |
| 1 | Trombone II Bb (TC) | | |

Performance Times

I — MENTO	2:50
II — PROMENADE	2:20
III — JUMP-UP	2:00
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Total Approximate Playing Time	7:10

Program Notes

The island of Jamaica, pearl of the Antilles, and an important crossroad of the Caribbean, has long been famed in song and story. In addition to their own traditional repertoire, Jamaican folk singers and musicians have freely adapted songs and dance forms indigenous to the West Indies. Harold Walters has skillfully composed a concert suite based on melodies representative of this rich heritage.

The suite opens with the relaxed rhythm of the Mento used in conjunction with the favorite song *Destiny* (also known as *Yellow Bird* or *Choucoune*). This follows *Day Duk Light* (Bassou Lander's Song), a typical work song with its contrast between a slow rubato verse and the rhythmic chorus sung while the tallyman counts the stalks of bananas. This music continues with the two songs played concurrently, and then alternately over the underlying Mento rhythm. The Promenade movement introduces an original walking theme which leads first to the familiar song *Mango Walk*, and then to *Lineated Market* (*Lineid Ma'ket*). This thematic material is further developed instrumentally to conclude the movement. The finale, *Jump-Up*, musically depicts a native celebration wherein the festivities include food and drink, as well as songs, dances, and considerable sociability. Two new songs are heard, *Marionne* (*Mary Ann*) and *Fan Me, Solja Man*, while fragments of various themes used previously are restated as the suite drives on to its frenzied climax.

Het eiland Jamaica - parel van de Antillen en een belangrijk kruispunt in de Caraïbische zee - is al lang bekend in zijn lied en geschiedenis. In aanvulling op hun eigen, traditionele repertoire, hebben liedzangers uit Jamaica, vele liedjes en dansvormen, thuisbrengende in West-Indië, vrij bewerkt.

Harold Walters heeft zeer behrvaam een Concertsuite gekomponneerd op representatieve melodien uit deze rijke omgeving. De Suite opent met het rustige ritme van de "Mento", gebruikt in samenstel met de bekende song "Destiny" (of Choucoune), dan volgt "Day Daylight" (Bassoulanders Song) een typische "werk-song" met het contrast tussen een langzaam rubato-verse en een ritmisch refrein, gezongen door de man die de bananenstengels telt.

De kompositie gaat verder met twee liedjes die met elkaar afwisselen, later op het ondersteunende Mento-ritme. De "Promenade" introduceert een origineel wandelthema dat naar het bekende "Mango Walk" leidt en later naar de song "Lineated Market". Het thematische materiaal wordt verder instrumentaal ontwikkeld om het deel te besluiten. De finale "Jump Up" stelt een inbissense feestviering voor, waar de feestvlieten bestaan uit eten en drinken, zowel als uit liederen, dansen en groeiende vriendschap. Twee nieuwe songs duiken op "Marionne" (Mary Ann) en "Fan me, Solja Man". Ierwjl fragmenten van eerder gebruikte thema's leiden naar een dolle climax.



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Jamaican Folk Suite

CONDUCTOR C (Ur)

HARMONIE-FANFARE

HAROLD L. WALTERS

I - Mento

Moderato (♩ = 112)

Rubank Symphonic Band Library No. 114

One 1st Hn. (Cued 1st Trb.) Claves

Maracas shake + Bongo Drs. (Tico-tico)

Mento rhythm... accent 8th notes on fourth beat.

Basses (one stand) - Conga Dr. (B.Dc)

Fl-1st & 2nd Cls. - Vibes with soft mallets (or Bells)

(7) *mp* smoothly

(15) Cors. cup mutes Hns. (cued Saxes) All 3rd 2nd Trbs. cup mutes

All Bases Percussion continues

(23) High 2

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Cors. muted

Trbs. muted

Hns. - Bar.

Meno mosso

Fl. - Eb Cl. (31)

Ob. - Cl. + Al Saxes: Al. Cl.

Bells with hard mallet

Brass open

Cors. Bar. Bva lower

Bells

+ Al. Saxes: Al. Cl.

Brass

Hns. - Trbs.

No percussion

Basses

Tempo I (♩ = 112)

High W. + Pic. (39)

Saxs. Bva lower

Percussion

Hns. - Trbs. - Bar.

Basses

(47) Tutti

Cl.

+ Tym.

(no Tym.)

5

Cl. - Ob. - Saxs. - Pic. & Fl. Bva

Tutti

Maracas shake + Percussion

Bar. Bva lower

Hns. - Trbs. - Saxs.

+ Tym. (no Tym.)

Cors. straight mutes

Hns. - Trbs.

Basses - Percussion

(55)

(63) 1 & 2 Cls. - Fl. Bva

Percussion

B. Cl. - Bsn. (cued Bar.)

Vibes (or Bells) soft mallets

1st & 2nd Cls. - Al. Saxes.

+ Tym.

(no Tym.)



II - Promenade

Conductor

Allegro con moto (♩ = 188)

Brushes on S. Dr. *mp*

Woodblock (walking effect) *p*

Basses - one stand *p*

Pic. (Fl.) (9)

1st Cl. - one stand *mp*

1 & 2 Hns. *p*

sempre staccato

+ Fl. - Eb Cl. (17)

mp Ob. - 1st Cls. (cued 2 & 3 Cls.)
Ten. Sax. - Bass. - Bar. - Al. Cl. - B. Cl.

1 & 2 Hns. *mp*

All Bases - Woodblock & brushes continue

(25)

mp Al. Saxes - 2 & 3

+ 3 & 4 Hns.

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Cors. straight mutes (33)

Trbs. straight mutes

Modified Mento rhythm
Moracas - Bongo Drs.
Claves, etc.

Basses - Congo Dr.

High W.W. (41)

Saxs. 8va lower

Hns. - Bar.

Cors. open

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Tutti

Fl. - Cls. - 1st Cor. - Al. Saxes - Ob.

(49)

2 & 3 Cors.
Ten. Sax.
Trbs. & Hns.

Bar.
Percussion

Basses - Tym.

Fl. - Pic. - Eb Cl.

(58)

mp Ob. - 1st Cls. (cued 2 & 3 Cls.)
Ten. Sax. - Bass. - Bar. - Al. Cl. - B. Cl.

Brushes on S. Dr. *mp*

Woodblock *mp*

1 & 2 Hns. *p*

Basses *p*

(66)

1st Cl. - one stand

Fl. - Pic. *mp*

1st Cl. - Ob. *mp*

Brushes & Woodblock *mp*

Basses - one stand *mp*

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III - Jump-Up

Conductor

Allegro (♩ = 116)

Cors. Hand over bell

p *trasc.*

1 & 2 Hns. (cued Bar.) *p*

Bar. - Trbs. Hand over bell *mp*

Basses - Tym. *p*

(9) Cls. - Saxes. *p*

Percussion - Mamba rhythm - accent last note in each measure.

Basses - B. Cl. - Bass. *p*

(17)

(25)

Cls. - Saxes. *mp*

Cors. open *mp*

Hns. - Bar.
Trbs. open *mp*

Basses - Percussion - Tym. *mp*

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(33)

Hns.-Trbs.-Bar.-B. Cl.-Bassn.-Bar. Sax.
(no Tym.)

Corn.

(41) Pic.-Fl.-Clas.-Ob.-Eb Cl.-Al. Cl.

(49)

mf + Saxes.

mf Hns.-Trbs. smoothly

Basses-Percussion

High W.W.

+ Ob.

mf

Tym.

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(57)

Corn. 1st
2nd
Hns. (cued Trbs.)
3rd
2nd
1st
2nd
3rd
2nd
+ Trbs.-Bar.
Hns. (Trbs.)
+ Trbs.-Bar.
Basses-Percussion - Tym.

(65)

Corn. 1st
2nd
Hns. (Trbs.)
3rd
2nd
1st
2nd
3rd
2nd
+ Trbs.-Bar.
Hns. (Trbs.)
+ Trbs.-Bar.

(73)

High W.W.

ff

fp

p

Trbs.-Bar.-B. Cl.-Bassn.-Bar. Sax.-Tym.

Basses-Percussion

(81)

Corn. - Saxes - Hns.
Unison
Percussion *crash*
mf
Trbs. Bars.
mf
Basses - Tym.

Mini Score