



Unidad en Ritmo

(An Afro-Latin Tribute to Cultural Unity)

MICHELE FERNÁNDEZ

Instrumentation

Full Score	1
Flute 1	6
Flute 2	6
Oboe 1	2
Oboe 2	2
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
Bass Clarinet	2
Bassoon 1	2
Bassoon 2	2
Alto Saxophone 1	4
Alto Saxophone 2	4
Tenor Saxophone	4
Baritone Saxophone	2
B♭ Trumpet 1	5
B♭ Trumpet 2	5
B♭ Trumpet 3	5
Horn in F 1	4
Horn in F 2	4
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	4
Baritone T.C.	3
Tuba	4
Upright Bass	2
Timpani (F: A: D♭: F)	2
Xylophone	2
Congas (2)	2
Bongos	2
Toms (3)/Djembes (3)	2
Medium Marching Bass Drum	2
Auxiliary Percussion 1	4
Shaker, Suspended Cymbal, Medium Gong, Cowbell	
Auxiliary Percussion 2	3
Wind Chimes, Wood Block, Finger Cymbals	
Crash Cymbals	2



ABOUT THE COMPOSER



Michele Fernández is an active guest clinician/ conductor, adjudicator, instrumental music composer and performer. Her compositions have been premiered at Midwest, IAJE and Regional Honor/ All-State venues. Most recently she is publishing original works for jazz ensemble through Excelcia, Hal Leonard, JW Pepper, Print Music Source and also serves as a staff composer for the “Jazz Zone” book/ music library series (authored by J. Richard Dunscomb).

Michele frequently serves as a guest clinician/ conductor for Regional and All-state groups and honors Jazz/ Symphonic groups. She has appeared as a Midwest Clinic lecturer on rehearsal techniques ('07 & '16), as well as being frequent FMEA Conference lecturer, clinician for Clark College Annual Festival (WA), and holds a yearly clinician/ conductor position for FSU summer camps. Michele is a sponsored Hal Leonard clinician, HAPCO Foundation staff clinician and in the past has also served as guest clinician/ conductor/ guest lecturer for various universities, including UNCo, UNT, UM Frost, UF and others. She is also a recent co-founder of “Your Jazz Education Connection” consulting, along with J. Richard Dunscomb, providing both in-person and virtual guidance for educators and their students on various topics.

Michele recently retired from full-time teaching after serving Florida’s public education system full-time since 1989, where her Miami Senior High ensembles consistently earned top honors and gained international acclaim. Her groups have been selected for appearances at the Midwest Clinic (Chicago '93 & '98), IAJE (Boston '94 & NYC '97), Montreux Jazz Festival (Switzerland '96), FMEA Conference (Tampa '94 & '97) and have been featured in several national publications. Michele has been the subject of a documentary spot on “CBS Sunday Morning”, was featured as the cover story in Band Director’s Guide and featured as an outstanding educator in Downbeat Magazine. In the past, Michele has also taught Exceptional Student Ed, HS English and tutored Chemistry. She is an active Oboist and Percussionist in the Miami area and spent several years as a pianist and rhythm section member of a busy local Latin ensemble.

Additional Acknowledgments

Many thanks to: My husband Chad and my mother Rosario, for their love, patience and understanding; my father, Jorge, for igniting an appreciation of my own Cuban/Spanish heritage; my colleagues of the Florida Bandmasters Association for 30 years of kinship and growth; the many friends of the Minority Band Directors National Association (Alfred Watkins, Founder) for their candid advice, encouragement, and enthusiasm during the creative process. I also thank my daughter Sara, for lending more guidance than she will ever know; and my son, Sean, for the continued inspiration he will never cease to instill.



michele-fernandez.com



[michelefernandez](https://www.facebook.com/michelefernandez)



[excelciamusicpublishing](https://www.youtube.com/channel/UC...)

Recordings are available on all major streaming services.

UNIDAD EN RÍTMO

(AN AFRO-LATIN TRIBUTE TO CULTURAL UNITY)

"Afro-Latin Jazz" is often described as an infectious blend of European melodies and lush harmonies with a heart-beat rooted in the rhythm treasures of Africa. The collaborations of artists like Dizzy Gillespie and Tito Puente gave way to a worldwide love of an artform with humble, profoundly spiritual, and yes, even oppressive beginnings.

The intent of this original composition is not to add African rhythms in their purest form to Spanish-styled melodies reminiscent of my own ancestral heritage, rather, to pay respect to the result of the organic progression, through time- of the humble cultures thrown together on a small island, and which contributed to the development of these very specific Afro-Cuban forms into what they are... today.

These four iconic styles range from ethereal, to joyful, poignant, and intense. In this work: many authentic patterns are woven into the fabric of the winds as well.

On a personal note: In addition to acknowledging the maltreatment of indigenous people, it is also important to acknowledge that this artistic (and spiritual) union could not have occurred without the tragic circumstances surrounding the unforgivable transportation of enslaved people to the Caribbean. Thoughts often drifted to this fact while writing, and so some of the emotions stirred at the mere contemplation of their suffering may be felt in the Bolero and Afro-Cuban 6/8 sections. Each brief section represents elements of life that are best experienced (or endured) through unity, mutual support, and appreciation for the trials each of us experiences in our own way:

1. **Guaguancó:** (3/2 Rumba Clave) Serenity in feeling friendship
2. **Son Montuno** (2/3 Son Clave): Joyful Unity in play and dance
3. **Bolero:** Sorrow, and its healing- through unity and mutual empathy
4. **Afro Cuban 6/8:** Adversity overcome by perseverance, hope and support
*Finale: The will of the human spirit to overcome, and help others to do so

It is also hoped that the exhilaration (in the wish to see others rise above their struggles) is also evident in the ending section, where the initial theme heard during the joyous (Son Montuno) returns towards the end of the Afro-Cuban 6/8 to represent the indomitable human spirit transcending the negative events that we may all suffer as a result of life's trials. Hopefully we may continue to teach our young people to actively look for those who are struggling and provide support, as well as embrace each other's uniqueness with respect and interest, and to celebrate life's triumphs and sorrows together in friendship and empathy through the music that many of our ancestors created... together.

"Unidad en Ritmo."

Rehearsal Notes to Conductor

**6 Percussion players are essential
(not including Xylophone) in chair order:**

- | | |
|----------------|-----------------|
| 1. Congas | 4. Aux. Perc. 1 |
| 2. Bongos | 5. Aux. Perc. 2 |
| 3. Toms/Djembe | 6. Timpani (4) |

Regarding Smaller Percussion Items Needed

- | | |
|----------------------|---------------------------------|
| • 2 Egg Shakers | • 1 Medium Cow Bell |
| • 1-2 Shekere(s) | w/ wood hammer handle |
| • 1 Suspended Cymbal | • Wind Chimes |
| w/ Timp mallets | • 1 Sm or Med Marching BD (opt) |
| • 1 Medium Gong | • Finger Cymbals (opt) |

The following are optional in order of preference:

1. Marching BD
2. Crash Cym
3. Drum Set

General Placement of Percussion

Skins percussion, ie., Congas, Bongos (and *Djembs if available): Must be placed beside (and definitely NOT behind the winds, as clear hand tones/articulations and projection of rhythmic patterns are crucial for success.

- Congas must *always* be closest to String Bass, again, **BESIDE** the winds, not behind
- Tubas placed on the side are also ideal if at all possible, as they would be closer to the Congas.
- Bongos should be placed beside Congas
- Aux 1 and 2: Beside each other to share Sus Cymb and Gong duties
- Placement of Toms (left to right): Med/High/Low

3 Toms/3 Dembes part is performed by the same player. Toms absolutely *must* be used in Mvts 2 and 4 and can be used in all other sections if Djembes are not available, although Djembes for the "distant drums" introduction, Mvts 1 and 3 are preferable for more cultural authenticity.

- Mvt. 1 Djembes w hands (or Toms w/ mallets if Djembes not available)
- Mvt. 2 Toms w/ Timp. Mallets (**not** djembes)
- Mvt. 3 Dembes w hands (or Toms w/ mallets if Djembes not available)
- Mvt. 4 Toms w/ Timp. Mallets (**not** djembes)

Stylistic Interpretation in Each of the Four Sections

- All “small” notes are optional for greater ease, but are highly preferred if possible
- All chromatic Glissandos throughout the piece should be smoothly and evenly played, and should be played **closer towards the end of the beginning pitch**

Section One (Guaguancó): depicts tranquility and safety, and thus should have a delicate, ethereal sense to it:

- Minimal players underneath the solo
- Delicate and lifted releases in winds
- All staccatos are light, all eight notes without staccatos should be played full length
- *Accented eighth notes are always LONG*
- Lip falls are gentle and gently fading (ie, not played heavily),

Section Two (Bar 66 to 156: Son Montuno): depicts exhilaration, should be played precisely and energetically

- In Son Montuno styles, the Bassline “Tumbao” and Congas “Tumbao” essentially steer the ship. This term means that these two patterns “lay down” the groove.
- **A metronome (starting slowly) this section is essential for achieve precision of the interlocking puzzle of rhythmic figures.**
- Care must be taken to read the exact rhythmic pattern in the percussion. Unlike a jazz band setting, in this piece: *the exact part must be played as written* (no improv. fills)
- The congas two key patterns that must be played as written with the hand tones in the provided legend
 - The basic, 2-bar “Tumbao” pattern (Bar 66) coincides with the “Cascara” pattern (normally covered by the timbale player but (Bar 106) covered by the Toms rim clicks/shaker/ride cymbal
 - The 2-bar escalated pattern (Bar 124) coincides with the escalating “Campaneo” pattern again normally covered by the Ride (Sus Cym) bell and the Cow bell.
- Percussion must listen for the flutes at all times to avoid overbalancing the winds
- The Toms player will be covering two essential Patterns simultaneously
 - Bar (“Cascara” RH rim clicks usually used in subdued sections) and the Bombó LH (bass drum kick) role
 - Aux Players (Sus Cymbal and Cow Bell) will cover the more escalates “Campaneo” pattern
- Wind articulations should be played as if in a jazz ensemble setting, however
- *Staccatos should not be too short*, as they are included more as a clear stopping point to avoid being playing into the rests that follow.
- Lip falls should be played with more of quick, accented energy
- The figure below occurs often and must be played as “**DAHdit**” (long first eighth) and not “Tahtaht”.



Although the crucial “Bombó” (kick drum) rhythm for Sect 2 (Son Montuno) is also covered by the Toms player, a deeper tone can be added by assigning another player to a heavily muffled Med marching BD, laid flat)

Section Three (Bar 160 to 184: Bolero): This section depicts sorrow, and should be played in a manner to evoke feelings of great anguish and human compassion

- Phrases should rise from pp, and fade into pp
- Vibrato on the sustained notes should be used for the oboe solo at 164, which can also be played by soprano saxophone (via the clar 1 cues) so long as a deeply warm tone is achieved. Clarinet is not a preferable choice for the solo, as vibrato is essential for the expressive effect desired.
- Percussion must be played gently. The standard Bolero pattern is found in the Congas, while the Bongos serve for of a (written) light ornamental role.
- The finger cymbals are preferable but can be played on the Bell of the suspended cymbal by either Aux Perc player (who are placed beside each other)

Section Four (Bar 185 to End: Afro-Cuban 6/8): This section depicts adversity, and eventually, transcendence, and should be played in a manner to evoke these emotions in the audience

- Horn/Alto/Trpt “rips” (upward moving glissandos) and Trombone “smears” (downward moving glissandos) should be played with intensity, **never sacrificing intonation/tone.**
- Including the traditional-style shouts in measure 203 adds more authenticity, and these should be performed with strong, short bursts.
- Shekere should double Cow Bell, but Cowbell must be present. Shekere can be covered by a wind player.

Unidad en Rítmico

An Afro-Latin Tribute to Cultural Unity

MICHELE FERNÁNDEZ
(ASCAP)

♩ = 130 - 134 "GUAGUANCÓ"

Distant drums, slowly growing closer

4 No playing; Opt. All Hum "Hmm" (more F4 voices preferable)

Flute 1, 2

Oboe 1, 2

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet in B♭

Bassoon 1, 2
(2nd part optional)

Alto
Saxophone 1, 2

Tenor
Saxophone

Baritone
Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Upright Bass
(Optional)

Xylophone

Timpani
(F: C; D♭: F)

ALL Perc: Play AS WRITTEN. No Improv. NEVER add fills.

Two-bar Guaguancó Pattern

Congas (2)

Bongos

Tom-toms (3)/
Djembe (3)
(same player)

Small Marching
Bass Drum

Auxiliary
Percussion 1
(Shaker, Suspended Cymbal,
Medium Gong, Cowbell)

Auxiliary
Percussion 2
(Wind Chimes, Wood Block,
Finger Cymb)

Crash Cymbals
(Optional)

Wind Chimes

2

3

4

5

6

7

22 Swayingly (Solo or Soli)

18

F1. 2 only

22

Fl. 1 only

[illegible]

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Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Aux Perc 1

Aux Perc 2

Cym.

mf

f

a2

mp

Bsn. Cues (play under B. Cl.)

mp

Gently, but audibly

mp

p

pp

31 32 33 34 35 36 37

Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
A. Sax. 1, 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
U. Bass
Xyl.
Timp.
Congas
Bongos
Toms/
Djembes (3)
B. D.
Aux Perc 1
Aux Perc 2
Cym.

41 Delicately
All sections Tutti

41

41

38 39 40 41 42 43 44

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simile **poco rall.** $\text{♩} = 100$ **A piacere (very expressively)**

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

poco rall. $\text{♩} = 100$

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

poco rall.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Aux Perc 1

Aux Perc 2

Cym.

Legend:
H=Heel T=Toe (not Tip)
S=Slap O=Open P=Palm

Notes:
a2
f
3
3
3
Cues (only if no Bsn.)
To TOMS (Djembe vol. not sufficient)

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59 60 61 62 63 64 65

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76 Intensifying

"dah-dit"

Fl. 1, 2 *f* *mf* *cres. poco a poco*

Ob. 1, 2 *f* *mf* *cres. poco a poco*

Cl. 1 *f* *mf* *cres. poco a poco*

Cl. 2, 3 *f* *mf* *cres. poco a poco*

B. Cl. *f* *mf* *cres. poco a poco*

Bsn. 1, 2 *f* *mf* *cres. poco a poco*

A. Sax. 1, 2 *f* *mf* simile *cres. poco a poco*

Ten. Sax. *f* *mf* simile *cres. poco a poco*

Bari. Sax. *f* *mf* simile *cres. poco a poco*

Tpt. 1 *mf* *cres. poco a poco* a2

Tpt. 2, 3 *mf* *cres. poco a poco* a2

Hn. 1, 2 *mf* *cres. poco a poco* a2

Tbn. 1, 2 *mp* *cres. poco a poco*

Tbn. 3 *mp* *cres. poco a poco*

Euph. *mp* *cres. poco a poco*

Tba. *mf* *cres. poco a poco*

U. Bass *mf* *cres. poco a poco*

Xyl. SOFT Yarn Mallets *f* *mf* *cres. poco a poco*

Timp. *mp* *cres. poco a poco*

Congas *mf* *cres. poco a poco*

Bongos *mf* *cres. poco a poco*

Toms/ Djembes (3) *mf* *cres. poco a poco*

B. D. rim click *mf* *cres. poco a poco*

Aux Perc 1 *mf* *cres. poco a poco*

Aux Perc 2 *mf* *cres. poco a poco*

Cym. Choke *mf* *cres. poco a poco*

Cont. Shaker but double this Cáscara Pattern:
w/ LH on sus cym edge w/ drumstick (NOT the bell)

MCB2305FS 74 75 76 77 78 79

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Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1 *mf*

Cl. 2, 3 *mf*

B. Cl. *mp*

Bsn. 1, 2 *mp*

A. Sax. 1, 2 *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2, 3 *mp* *mf*

Hn. 1, 2

Tbn. 1, 2 *p* Trb. 1 only

Tbn. 3

Euph. *p*

Tba. *mp*

U. Bass *mp*

Xyl. *mf*

Timp. *mp*

Congas *mp* Cont. "Tumbao"

Bongos *mp*

Toms/ Djembes (3) *mp* Rim Click

B. D. *mp*

Aux Perc 1 *mp*

Aux Perc 2 *mp*

Cym. *mp* Cr. Choke

86 87 88 89 90 91

94

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Aux Perc 1

Aux Perc 2

Cym.

92 93 94 95 96 97

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2, 3 *mf* *f*

B. Cl. *mp* *f*

Bsn. 1, 2 *mp* *f*

A. Sax. 1, 2 *mp* *f*

Ten. Sax. *mp* *f*

Bari. Sax. *mp* *f*

Tpt. 1 *mp* *mf*

Tpt. 2, 3 *mp* *mf*

Hn. 1, 2 *mf* *mf*

Tbn. 1, 2 *mf* *mf*

Tbn. 3 *mf* *mf*

Euph. *mf* *mf*

Tba. *mf* *mf*

U. Bass *mp* *mf*

Xyl. *mp* *f*

Timp. *mp* *f*

Congas *mp* *mf*

Bongos *mf* *pp*

Toms/ Djembes (3) *mp* *mf*

B. D. *mf* *mf*

Aux Perc 1 *mp* *mf*

Aux Perc 2 *mp* *mf*

Cym. *mf* *mf*

Pick up Hard Mallets

Hard Mallets

Cross stick!

* Rim Click

2- bar Cascara Pattern

Play

MCB2305FS 98 99 100 101 102 103 104

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Aux Perc 1

Aux Perc 2

Cym.

105

106

107

108

109

110

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116

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Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
A. Sax. 1, 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
U. Bass
Xyl.
Timp.
Congas
Bongos
Toms/
Djembes (3)
B. D.
Aux Perc 1
Aux Perc 2
Cym.

121 Joyously

122 123 124 125 126 127 128

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132

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Aux Perc 1

Aux Perc 2

Cym.

3

loco

a2

3

3

3

mf

f

*PATTERN CHANGE! (Tumbao Variation)

H T S O O P O O H T S T H T O O H T S O O P O O H T S T H T O O H T S O O P O O H T S T H T O O
L L R R R L R R L L R L L R R L L R R L L R R L L R R L L R R L L R R L L R R

Egg Shaker

mf

f

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Aux Perc 1

Aux Perc 2

Cym.

HTS O O P O O
L L R R L R R

HTS T H T O O
L L R L L L R R

HTS O O P O O
L L R R R R L R R

Fade to Bongos

Bongos

Rim

To Salsa Bell w/hammer handle or
Sus. Cymbal (Ride BELL) w/ stick end

Two Wood Blocks

Cr. Chk.

135 136 137 138 139 140

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Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

Aux Perc 2

Cym.

Loco

Opt. 8va

Shake

ff Shake

f

mp

f

mp

148

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Loco

148

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

Aux Perc 2

Cym.

2-bar Tutti Fill

2-bar Tutti Fill

2-bar Tutti Fill

Closed end

Open end

Two Wood Blocks

mp

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Fl. 1, 2
 Ob. 1, 2
 Cl. 1
 Cl. 2, 3
 B. Cl.
 Bsn. 1, 2
 A. Sax. 1, 2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2, 3
 Hn. 1, 2
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tba.
 U. Bass
 Xyl.
 Timp.
 Congas
 Bongos
 Toms/
 Djembes (3)
 B. D.
 Salsa bell
 Aux Perc 2
 Cym.

156
 160
 Dreamlike
 156
 160
 Sit Back Down
 Sit Back Down
 Hn. 1 Solo
 1-Bar Bolero Pattern
 Use egg shaker ! (Shekere too heavy)
 Med Gong (w/ free hand)
 Med Gong (if near Aux 1 player)

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 156
 157
 158
 159
 160
 161

164

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Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

W.Ch.

Cym.

Cl. 2 only

1 player each 8va

Play

Bsn. Cues

Play

(Fing. Cym.)

To Gong

6

8

6

8

6

8

187 **Furiously**

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Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

W.Ch.

Cym.

193 194 195 196 197 198 199 200

MCB2305FS

203 "Huh!!" Traditional Shouts/claps (short, strong)

Fl. 1, 2 *ff* "Huh!!" Traditional Shouts/claps (short, strong)

Ob. 1, 2 *ff* "Huh!!" Traditional Shouts/claps (short, strong)

Cl. 1 *ff* "Huh!!" Traditional Shouts/claps (short, strong)

Cl. 2, 3 *ff* "Huh!!" Traditional Shouts/claps (short, strong)

B. Cl. *f* *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

Bsn. 1, 2 *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

A. Sax. 1, 2 *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

Ten. Sax. *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

Bari. Sax. *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

203 "Huh!!" Traditional Shouts/claps (short, strong)

Tpt. 1 *ff* "Huh!!" Traditional Shouts/claps (short, strong)

Tpt. 2, 3 *ff* "Huh!!" Traditional Shouts/claps (short, strong)

Hn. 1, 2 *ff* "Huh!!" Traditional Shouts/claps (short, strong)

Tbn. 1, 2 *f* *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

Tbn. 3 *f* *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

Euph. *f* *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

Tba. *f* *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

U. Bass *f* *ff* *p* "Huh!!" Traditional Shouts/claps (short, strong)

Xyl. *f* *ff* *p*

Timp. *f* *ff* *p*

Congas *mf* *f*

Bongos *mf* *f*

Toms/Djembes (3) *mf* *f*

B. D. *mf* *f*

Salsa bell *mf* *f* Gong

W.Ch. *mf*

Cym. *mf*

MCB2305FS 201 202 203 204 205 206 207 208 209

MCB2305FS

MCB2305FS

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

W.Ch.

Cym.

226

227

228

229

230

231

232

Ominous, intensifying

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

W.Ch.

Cym.

233 234 235 236 237 238 239 240

Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
A. Sax. 1, 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
U. Bass
Xyl.
Timp.
Congas
Bongos
Toms/
Djembes (3)
B. D.
Salsa bell
W.Ch.
Cym.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

W.Ch.

Cym.

mf

mp

f

a2

248 249 250 251 252 253 254 255

256

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

256

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Bb: C: F: G

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

W.Ch.

Cym.

mf *f* *mp* *mf* *f*

256 257 258 259 260 261 262

MCB2305FS

274

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

U. Bass

Xyl.

Timp.

Congas

Bongos

Toms/
Djembes (3)

B. D.

Salsa bell

W.Ch.

Cym.

271 272 273 274 275 276 277 278

f *p* *f* *p*

MCB2305FS

MCB2305FS

Fl. 1, 2
ff

Ob. 1, 2
ff

Cl. 1
ff

Cl. 2, 3
ff

B. Cl.
ff

Bsn. 1, 2
ff

A. Sax. 1, 2
ff

Ten. Sax.
ff

Bari. Sax.
ff

Tpt. 1
ff

Tpt. 2, 3
ff

Hn. 1, 2
ff

Tbn. 1, 2
ff

Tbn. 3
ff

Euph.
ff

Tba.
ff

U. Bass
ff

Xyl.
f

Timp.
f

Congas
f

Bongos
f

Toms/
Djembes (3)
f

B. D.
f

Gong
f

W.Ch.
f

Cym.
f

294 295 296 297 298 299 300 301 302