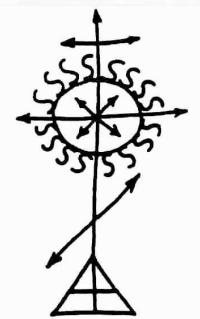


LOUIS FRANZ AGUIRRE

**ORIKI A SHANGÓ:
KABIOSILE!**

**for flute (also piccolo), clarinet in Bb (also bass
clarinet in Bb & Eb clarinet) and percussion**



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*Al olmo seco, hendido por el rayo
y en su mitad podrido,
con las lluvias de abril y el sol de mayo
algunas hojas verdes le han salido.*

*Mi corazón espera
también, hacia la luz y hacia la vida,
otro milagro de la primavera.*

(Antonio Machado)

PIECE WRITTEN FOR WOBBE VAN DER MEULEN, ARWIEKE GLASS AND ENRIC MONFORT.

INSTRUMENTATION FOR THE TRIO:

- Flute (also piccolo)
- Clarinet in Bb (also Bass clarinet in Bb & Eb clarinet)
- Percussion (see percussion distribution)

THE SCORE IS TRANSPOSED

(Piccolo sounds one 8ve higher than written note)

Percussion distribution:

1 Pedal Bass drum
1 Nagado daiko drum (or an extra large doum-doum (dundun)/ or a concert bass drum)
2 Tom-toms (low-medium)
2 conga drums
Bongoes

Set of 6 Almglockens.

Set of 4 gliss. Chinese opera gongs on a dispositive.

1 Large Tam-tam

Vibraphone.

A musical score excerpt featuring five staves. The first staff is labeled "Nagado Daiko drum" with a tempo marking of 58 BPM. It consists of a single eighth note on each of the five lines. The second staff is labeled "2 tom-toms low- medium" and features two eighth notes on each of the five lines. The third staff is labeled "2 Conga drums" and has two eighth notes on each of the five lines. The fourth staff is labeled "Bongoes" and contains six eighth notes on the first, third, and fifth lines. The fifth staff is labeled "6 Almglockens" and shows six eighth notes on the first, third, and fifth lines, with an asterisk at the end of the staff.

A musical score excerpt featuring two staves. The first staff is labeled "Large Tam-Tam" and consists of a single eighth note on the first line. The second staff is labeled "4 gliss. Chinese opera gong on a dispositive" and shows four diamond-shaped notes moving upwards from the bottom line to the top line.

INSTRUCTIONS FOR PERFORMANCE:

Every pitch has its own accidental.

Quarter tone notation:

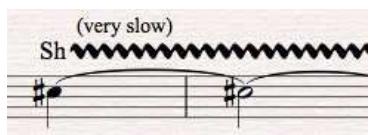


Somewhat higher



Somewhat lower

Vibrato/Shakes:



Shakes are not to be exact in tuning. The pitch alteration in a shake could be between a 1/4 and 1 tone up and down. A shake must never be substituted with a trill. It should be played like a very wide vibrato. **The shake oscillation shall always be very irregular.**

SYSTEMS:

Flute and Clarinet have an additional stave corresponding to the voice actions.



INSTRUMENTAL SYSTEM.

Voice system. It should be played simultaneously, and the player has to sing the written pitch. **(If that is not possible because it is very high or low, sing it on the octave that is more comfortable for your voice.)**

Voice for the clarinet is notated in Bb, and for Eb clarinet in Eb.

GLISSANDI:



Glissandi should last for the full duration of the note. If it is technically impossible to cover the full distance of a gliss., slide as far as possible and connect smoothly to the next note.



Very short pause.



Flatterzunge, or very fast unmeasured tremolo (for percussion).

Percussion has to be aware that tremolos are to be played as fast as possible at all times, and unmeasured.

Trills: Always by a 1/4 or 1/2 tone above written note. Play as fast as possible at all times.

FLUTE & PICCOLO:

All multiphonics (numbers & fingerings) are taken from the books by Carin Levine and christina Mitropoulos- Bott: “The techniques of Flute Playing”.

CLARINETS:

For Clarinet and Eb Clarinet: all multiphonics/fingering are taken from the book by Phillip Rehfeldt: “New Directions for Clarinet”.

INSTRUCTIONS FOR AMPLIFICATION:

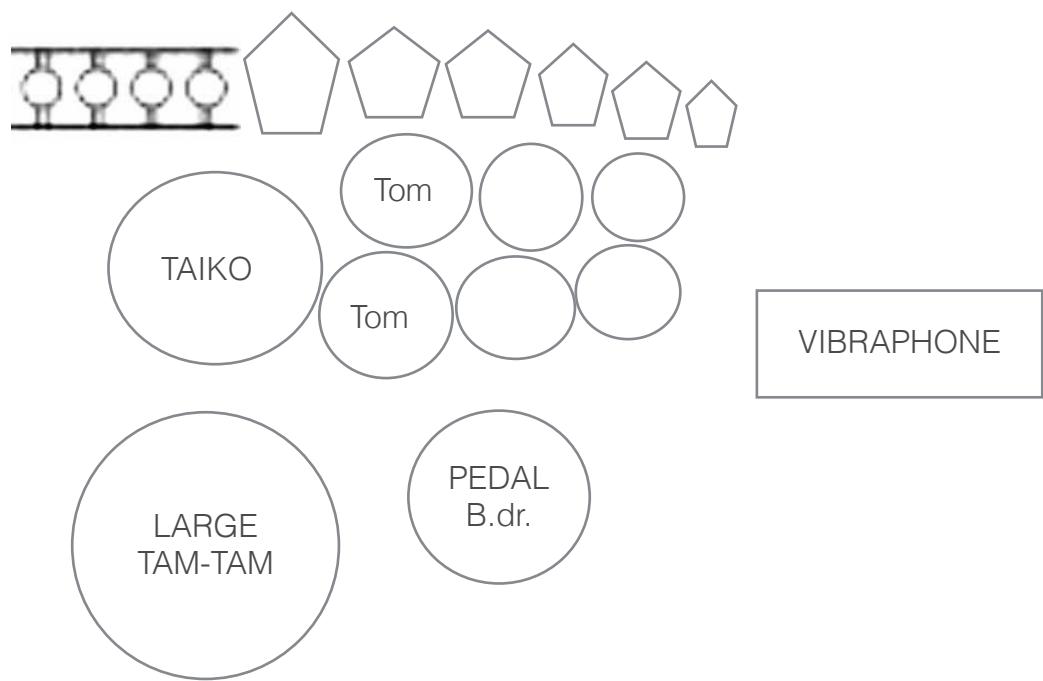
Flute and clarinet can be amplified. If so, each players should wear a headset in order to amplify his/her voice, and another microphone to amplify the instrument.

SUGGESTED LAYOUT for percussion:

A set of 4 gliss. opera

gongs on a dispositive

6 ALMGLOCKENS



ORIKI A SHANGÓ: KABIOSILE!

J = 42

The score consists of three systems of musical notation. The first system (measures 1-5) includes parts for Piccolo, Clarinet in B_b, Vibraphone, and Percussion. The Piccolo and Clarinet parts feature sustained notes with wavy lines above them, labeled '(slow and irregular)'. The Vibraphone part has a dynamic of **pp** and a tempo marking of **motor on: fast**. The Percussion part includes a dynamic of **ffff (brutale)**. The second system (measures 6-10) continues with the same four instruments. The Vibraphone part is labeled '(motor on: slow)'. Measure 8 contains a section labeled 'A' enclosed in a box. The third system (measures 14-18) continues with the same instruments. The Vibraphone part includes dynamics of **p (espress.)** and **pp (espress.)**, and a performance instruction of **motor on: fast with bows**. Measures 17 and 18 feature sustained notes with wavy lines above them, labeled 'Sh'.

Sh (slow and irregular)

Sh (slow and irregular)

motor on: fast

pp

ffff (brutale)

A

Sh

Sh

(motor on: slow)

B

p (espress.)

pp (espress.)

motor on: fast

with bows

p (espress.)

pp (espress.)

Picc. 20 Sh wavy line *p* (espress.)
 Cl. 20 Sh wavy line *p* (espress.)
 Vib. 20 D 3 Sh wavy line *p* (espress.) *Ped.* *Ped.*



Picc. 25 Sh wavy line *TAKE FLUTE*
 Cl. 25 Sh wavy line *pp* (espress.)
 Vib. 25 Sh wavy line *to TAM-TAM*



Fl. 30 C *p* 1048 Sh wavy line
pp (molto espress.)
 Cl. 30 Sh wavy line *p* *p* Sh wavy line
 PLAY IT WITH A TRIANGLE BEATER AND A SOFT MALLETT.
 The triangle beater should touch lightly the Tam Tam, producing a rattle sound while beating with the mallet.
 Perc. 30 TAM-TAM *pp*

Fl. 36 Sh 1048

Cl. 36 Sh

Perc. 36 to DRUMS L.V.

Musical score for Flute (Fl.), Clarinet (Cl.), and Percussion (Perc.). The score consists of three staves. The Flute and Clarinet staves are in common time (indicated by '4/4') and play eighth-note patterns. The Percussion staff is in 3/4 time and features a complex rhythmic pattern with sixteenth notes and grace notes, marked with 'fff(brutale)'.

Musical score excerpt showing three staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef and 45 time. The third staff is for Percussion (Perc.), in bass clef and 45 time. The score includes measures with rests, measures with eighth-note patterns, and measures with sixteenth-note patterns. Measure 1 consists of a rest followed by a measure with eighth-note patterns. Measure 2 consists of a rest followed by a measure with sixteenth-note patterns. Measures 3-4 consist of a measure with eighth-note patterns followed by a measure with sixteenth-note patterns. Measures 5-6 consist of a measure with eighth-note patterns followed by a measure with sixteenth-note patterns.

Musical score for Flute (Fl.), Clarinet (Cl.), and Percussion (Perc.). The score consists of three staves. The Flute and Clarinet staves are positioned above the Percussion staff. The Percussion staff features a unique rhythmic pattern with sixteenth-note figures. Measure 47 begins with a rest for both woodwind instruments. Measures 48-50 show the woodwinds continuing their rests. Measures 51-53 begin with a 5:6 time signature bracket over the woodwind staves, followed by a 6 time signature bracket. Measures 54-56 return to a 5:6 time signature bracket. Measures 57-59 show a return to a 5 time signature bracket. Measures 60-62 conclude with a 6 time signature bracket. Measure 63 ends the section.

♩ = ♩ / ♪ = 84
 ♩ = 168
 ♪ = 336

E

Fl. 49

Cl. 49

Perc. 49 4:3 ♩ 5 7:6 ♩ 8:16 ALMGLOCKENS ppp



Fl. 52 4:16 9:16 3:2 ff(sempre)

Cl. 52 4:16 9:16 3:2 ff(sempre)

Perc. 52 4:16 9:16 3:2 ff sfff ff(sempre)

Pedal B. D. 52 4:16 9:16 3:2 ff



Fl. 55 4:16 6:16 4:3 7:16

Cl. 55 4:16 6:16 4:3 7:16

Perc. 55 4:16 6:16 4:3 7:16

Fl.      
 Voice         
 Cl.         
 Voice in Bb         
 Perc.         
 Pedal B. D.         

≡

Fl.           
 Voice           
 Cl.           
 Voice in Bb           
 Perc.           
 Pedal B. D.           

Fl. (tr) □ △ △
 Voice
 Cl. (tr) □ △ △
 Voice in Bb
 Perc. 10:6:8 7:6:8
 Pedal B. D. 5:6:8

Fl. G [394] ff(sempre) G#
 Voice
 Cl. 5:4:8 7:6:8 ff(sempre)
 Voice in Bb
 Perc. 5:4:8 7:6:8 ff sempre F#
 Pedal B. D.

Fl. 77 394 □ △ 726 □ 394 □ □ △ □ □ H 505 □

Voice 77 16 16 16 16 16 16 16 16 16 16 16 16

Cl. 77 16 16 16 16 16 16 16 16 16 16 16 16

Voice in Bb 77 16 16 16 16 16 16 16 16 16 16 16 16

Perc. 77 16 16 16 16 16 16 16 16 16 16 16 16

Pedal B. D. 77 16 16 16 16 16 16 16 16 16 16 16 16

Fl. 82

Voice 82

Cl. 82

Voice in Bb 82

Perc. 82

Pedal B. D. 82

Fl. Voice Cl. Voice in Bb Perc. Pedal B. D.

Flz. Flz. G# F#

Measure 92: Flute has sixteenth-note patterns with dynamics. Voice and Clarinet play sustained notes. Percussion has eighth-note patterns. Pedal B. D. has sixteenth-note patterns. Measures 505 and 394 show similar patterns with specific dynamic markings.

Measure 5: Percussion has a prominent eighth-note pattern. Pedal B. D. has sixteenth-note patterns.

Fl. Voice Cl. Voice in Bb Perc. Pedal B. D.

820 394 394 J 726 726

C# G# F#

Measure 96: Flute and Voice play sustained notes. Clarinet has eighth-note patterns. Voice in Bb has eighth-note patterns. Percussion has eighth-note patterns. Pedal B. D. has sixteenth-note patterns.

Measure 5: Clarinet has eighth-note patterns. Voice in Bb has eighth-note patterns. Percussion has eighth-note patterns. Pedal B. D. has sixteenth-note patterns.

Fl. 99 16 726 □ 394 △ 820 □ □ △ 820 □ □ △

Voice 99 16 16 16 16 16 16 16

Cl. 99 16 16 16 16 16 16 16

Voice in Bb 99 16 16 16 16 16 16 16

Perc. 99 16 16 16 16 16 16 16

Pedal B. D. 99 16 16 16 16 16 16 16

Measure 99: Flute (726), Voice (394), Clarinet (820). Measure 100: Voice (G#), Clarinet (C#). Measure 101: Voice (E♭), Clarinet (F). Measure 102: Percussion (5:4), Pedal (5:4). Measure 103: Percussion (4:3), Pedal (4:3).

Fl. 102 16 820 □ 820 □ 726 □ 726 □

Voice 102 16 16 16 16 16 16 16

Cl. 102 16 16 16 16 16 16 16

Voice in Bb 102 16 16 16 16 16 16 16

Perc. 102 16 16 16 16 16 16 16

Pedal B. D. 102 16 16 16 16 16 16 16

Measure 102: Flute (820), Voice (C#). Measure 103: Voice (C#). Measure 104: Percussion (14:6), Pedal (7:4). Measure 105: Percussion (7:5), Pedal (9:5).

Fl. 106 394 505 726 726 K 394

Voice 106

Cl. 106

Voice in Bb 106

Perc. 106 9:8 3:2 4:3 5:6

Pedal B. D. 106

Fl. 109

Voice 109

Cl. 109

Voice in Bb 109

Perc. 109 7:4 7:5 16:7

Pedal B. D. 109

820 △ 601 820
 Fl. II2 ♯ 16 | 7 16 | 6 16 | 6 16 | 5
 Voice II2 5 | 7 16 | 6 16 | 6 16 | 5
 C#
 G#
 C#
 Cl. II2 ♯ 16 | 7 16 | 6 16 | 6 16 | 5
 Voice in Bb II2 5 | 7 16 | 6 16 | 6 16 | 5
 Ebb
 Pedal B. D. II2 5 | 7 16 | 6 16 | 6 16 | 5

726 △ 726 505 820 394 820 726
 Fl. I15 ♯ 16 | 7 16 | 6 16 | 6 16 | 5
 Voice I15 5 | 7 16 | 6 16 | 6 16 | 5
 G#
 G#
 C#
 C#
 Cl. I15 ♯ 16 | 7 16 | 6 16 | 6 16 | 5
 Voice in Bb I15 5 | 7 16 | 6 16 | 6 16 | 5
 E
 E
 Perc. I15 3:2 11:5 9:8 5:6 16 | 5
 Pedal B. D. I15 5 | 7 16 | 6 16 | 6 16 | 5

Fl. (726) △ (820) □ (726) □ (601) □ (d = d) $\text{♩} = 84$
 Voice
 Cl.
 Voice in Bb
 Perc.
 Pedal B. D.

(very fast)

Fl. (123) Sh (3.2) 2 (5) 3
 Voice (123) 2 -
 Cl. (123) Sh (3.2) 2 (5) 3
 Voice in Bb (123) 2 -
 Perc. (123) ff 3
 Pedal B. D. (123) 2

Fl. 127 *ff*(sempre) 3 M

Voice 127 *ff*(sempre) 3 C#

Cl. 127 *ff*(sempre) 3 M

Voice in Bb 127 *ff*(sempre) 3 Eb

Perc. 127 *ffff* M

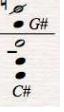
Pedal B. D.



601

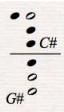
Fl. 135

Voice 135



Cl. 135

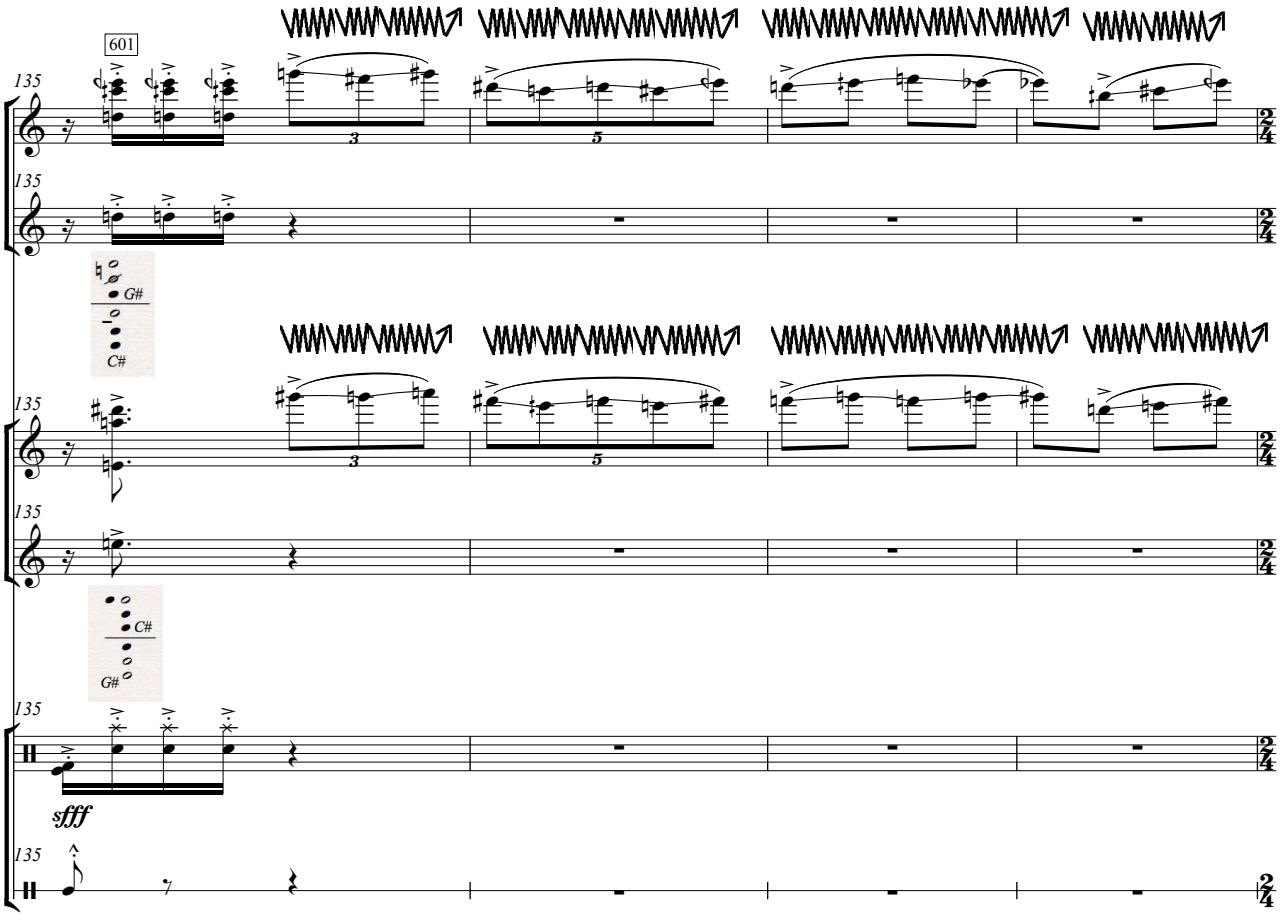
Voice in Bb 135



Perc. 135

fff

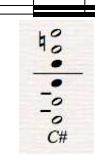
Pedal B. D. 135



N 601 820 (♩=♩)

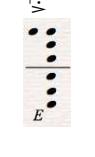
Fl. 139

Voice 139



Cl. 139

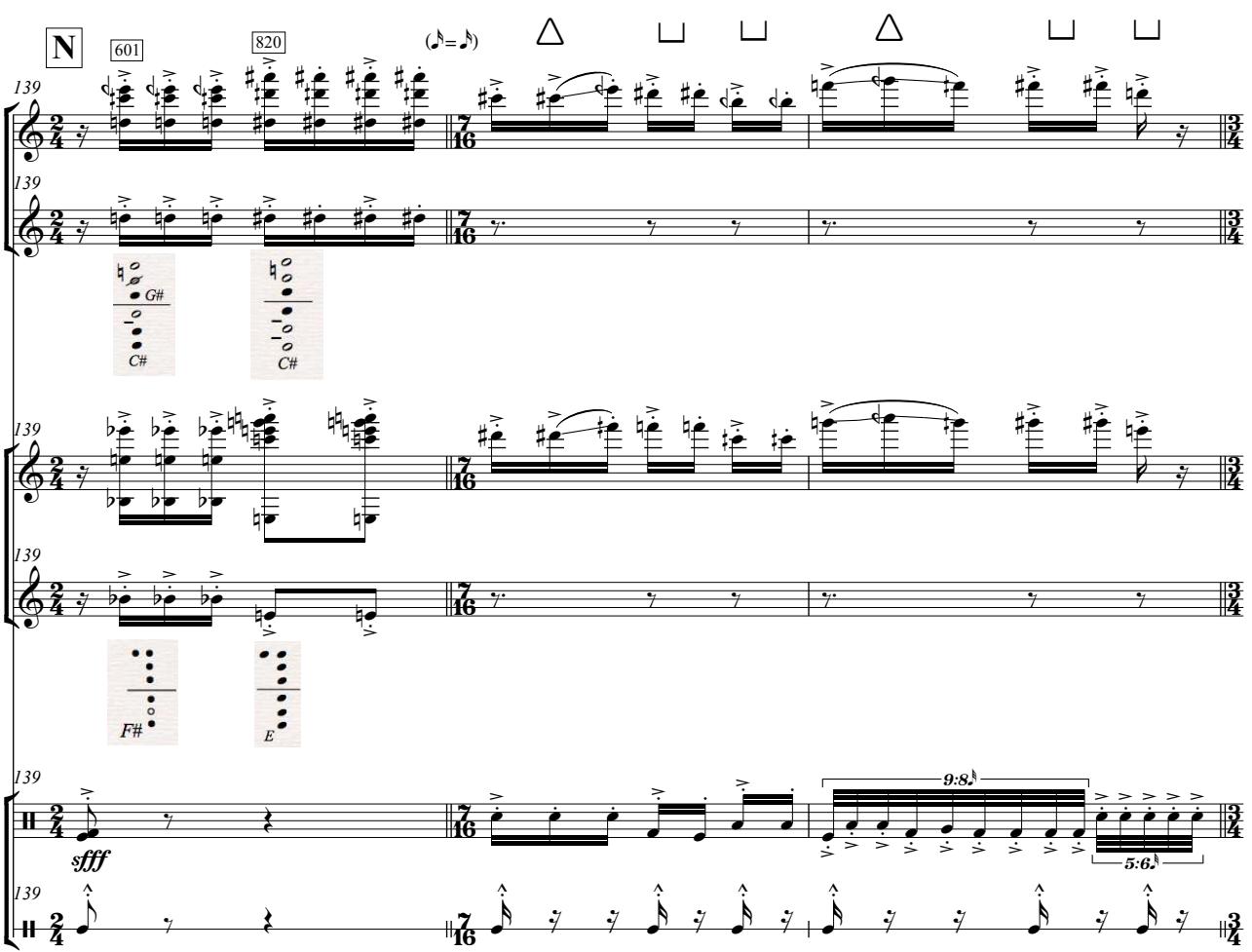
Voice in Bb 139



Perc. 139

fff

Pedal B. D. 139





Fl. 142 *ff(sempre)*
 Voice 142 *ff(sempre)* 5


Cl. 142 *ff(sempre)* 5
 Voice in Bb 142 *ff(sempre)* 5
 Perc. 142 **TO VIBRAPHONE**
 Pedal B. D. 142


 $(\text{♩} = \text{♪}) \text{♩} = 42$

Fl. 145 7.5♪ 5 |
 Voice 145 7.5♪ 5 |


Cl. 145 7.5♪ 5 |
 Voice in Bb 145 7.5♪ 5 |
 Vib. 145 5:4♪
 Pedal B. D. 145

Motor on: SLOW
 pp sub.
 Ped.

148

O

148 to BASS CLARINET

148

5:4

5

Ped.

Musical score for Flute (Fl.), Bassoon Clarinet (B. Cl.), and Vibraphone (Vib.). The score consists of three staves. The Flute staff begins with a wavy line pattern at measure 158. The Bassoon Clarinet staff follows with a similar pattern. The Vibraphone staff begins its pattern at measure 159. All three instruments play eighth-note patterns with grace notes and slurs. Measure numbers 158 and 159 are indicated above the staves. Measure times (3, 5:4) and key signatures (F major, B major) are also shown.

Musical score for Flute (Fl.), Bassoon (B. Cl.), and Vibraphone (Vib.). The score consists of three staves. The Flute staff starts with a dynamic **P** and a wavy line above the notes. The Bassoon staff begins with a wavy line. The Vibraphone staff starts with a wavy line. Measure numbers 162 are indicated above each staff. Various performance markings such as grace notes, slurs, and dynamics are present throughout the measures.

Fl. 165  , 3 3 3
pp

B. Cl. 165  , 3 3 3
pp

Vib. 165  , V V V
pp
 * *Red. (SEMPRE)*

≡

Q

Fl. 172  , 3 3
 B. Cl. 172  , 3 3 3
 Vib. 172  , 3 3 3

≡

Fl. 176  , 5:4 -
 TAKE PICCOLO

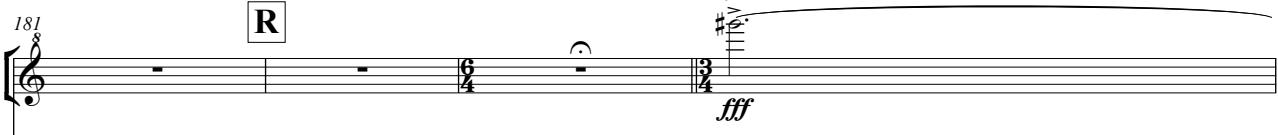
B. Cl. 176  , 3 3 3
pp(dolce)

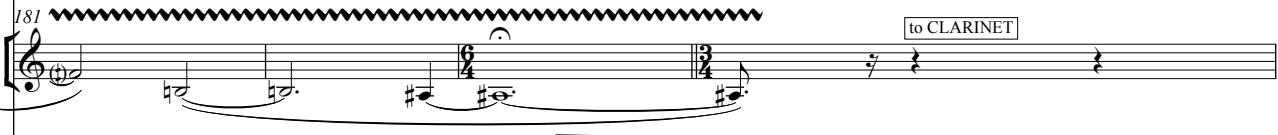
Vib. 176  , 3 3 -
 to ALMGLOCKENS

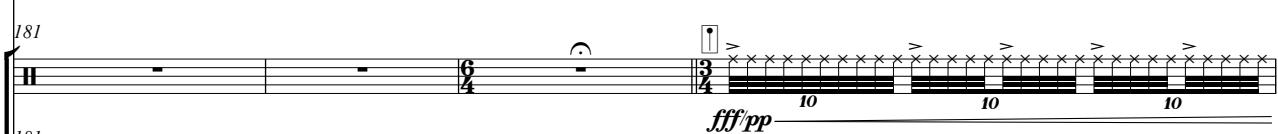
Perc. 176 - 5:4 - 3 3 - 4 -

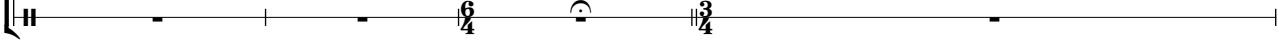
(♩=♩) ♩ = 84

R

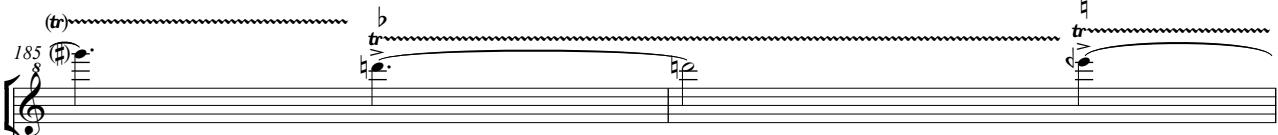
Picc. 181 

B. Cl. 181 

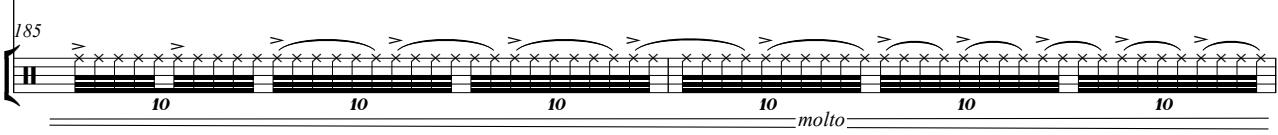
Perc. 181 

Pedal B. D. 181 

≡

Picc. 185 

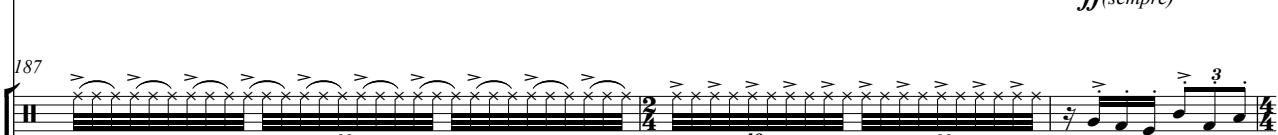
Cl. 185 

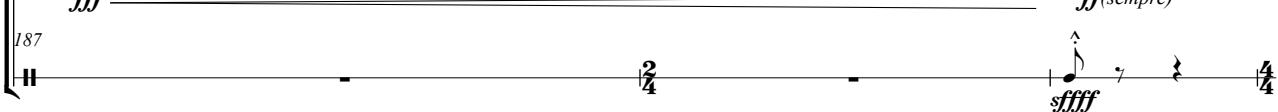
Perc. 185 

≡

Picc. 187 

Cl. 187 

Perc. 187 

Pedal B. D. 187 

Picc. 190

 Cl. 190

 Perc. 190

 Pedal B. D. 190

=

Picc. 192

 Cl. 192

 Perc. 192

 Pedal B. D. 192

=

Picc. 195

 Cl. 195

 Perc. 195

 Pedal B. D. 195

T

Picc. 198 (tr) *b* *tr* *b* *b* *b*

Cl. 198 (tr) *b* *tr* *b* *b* *b*

Perc. 198 5 7 5 5 > 3:2 > 5:4 >

Pedal B. D. 198 ^ ^ ^ ^ ^ ^ ^ ^

=

Picc. 202 8 3:2 > *b* *tr* *b* *b* *b* *b*

Cl. 202 *b* *tr* *b* *b* *b* *b* *b*

Perc. 202 3:2 > 3:2 > 3:2 > 3:2 > 3:2 > 3:2 >

Pedal B. D. 202 ^ ^ ^ ^ ^ ^ ^ ^

=

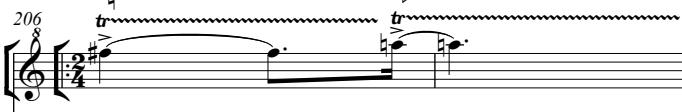
Picc. 204 (tr) *b* *tr* *b* *b* *b* *b* *b*

Cl. 204 (tr) *b* *tr* *b* *b* *b* *b* *b*

Perc. 204 3:2 > 3:2 > 3:2 > 3:2 > 5:3 > 5:3 >

Pedal B. D. 204 ^ ^ ^ ^ ^ ^ ^ ^

206

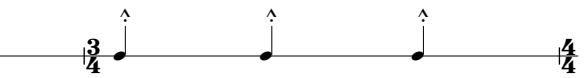
Picc. 

Cl. 

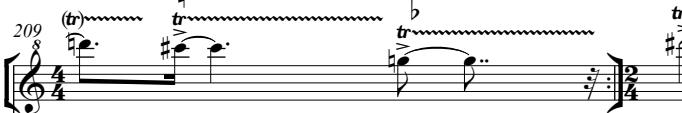
206

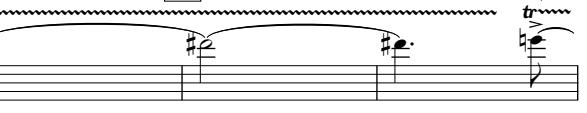
Perc. 

206

Pedal B. D. 



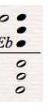
209 (tr) 

Cl. 

U

209

Perc. 

E B 

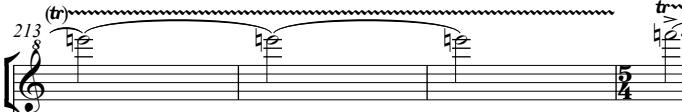
E 

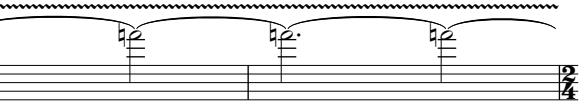
G# 

209

Pedal B. D. 



213 (tr) 

Cl. 

C# 

G# 

213

Perc. 

7:4 

213

Pedal B. D. 

218 (tr) ...
 Picc. $\text{F} = \text{A}$ ♩ = 336
 V

Cl.
 Perc.
 Pedal B. D.

218 to Eb CLARINET
 Perc. $\frac{2}{4}$
 Pedal B. D.

218 $\frac{3}{16}$ $\frac{3}{16}$ $\frac{3}{16}$
 Perc. $\frac{4}{16}$ $\frac{6}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{5}{16}$
 Pedal B. D. $\frac{4}{16}$

Opera gongs

218 $\frac{3}{16}$ $\frac{3}{16}$ $\frac{3}{16}$
 Perc. $\frac{4}{16}$ $\frac{6}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{5}{16}$
 Pedal B. D. $\frac{4}{16}$

224 $\frac{6}{16}$ $\frac{8}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{5}{16}$
 E♭ Cl.
 Perc. $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$
 Pedal B. D. $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

224 $\frac{6}{16}$ $\frac{8}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{5}{16}$
 E♭ Cl.
 Perc. $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$
 Pedal B. D. $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

W

Picc. $\frac{7}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{7}{16}$ $\frac{8}{16}$
 E♭ Cl.
 Perc. $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$
 Pedal B. D. $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

Opera gongs

234 $\frac{8}{16}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{8}{16}$
 Picc.
 E♭ Cl.
 Perc. $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

234 $\frac{8}{16}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{8}{16}$
 Picc.
 E♭ Cl.
 Perc. $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

237

Picc. 8 16 *fff*

E♭ Cl. 8 16 *fff*

Perc. 8 16 *Opera gongs*

Pedal B. D. 8 16

238

239

Picc. 8 16 *5:4*

E♭ Cl. 8 16 *5:4*

Perc. 8 16 *3:2*

240

242

Picc. 8 16 *5:4*

E♭ Cl. 8 16 *5:4*

Perc. 8 16 *3:2*

243

246

Picc. △ □ □ △ □ □ △ □ □

E♭ Cl. ♯ tr. b tr. b tr. b tr. b tr. b

Perc. 246 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

4:3 3:2

249 Y

Picc. □ □ △ tr. b tr. b tr. b tr. b tr. b

E♭ Cl. (tr) tr. b tr. b

Perc. 249 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Pedal B. D. ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

252

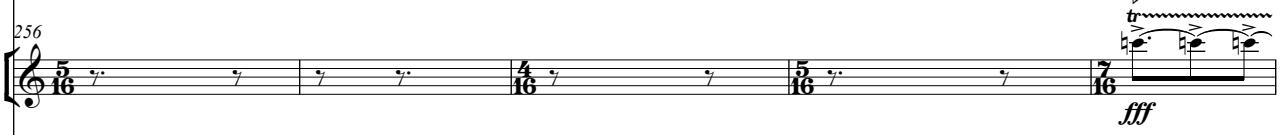
Picc. □ □ △ □ □ □ □ □ □

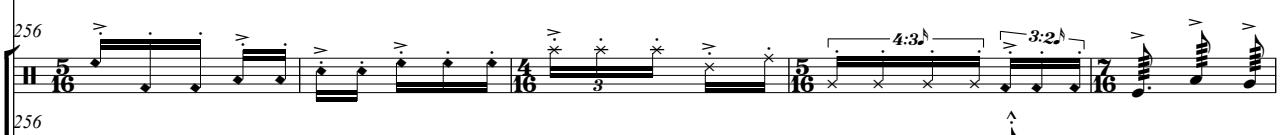
E♭ Cl. (tr) tr. b tr. b

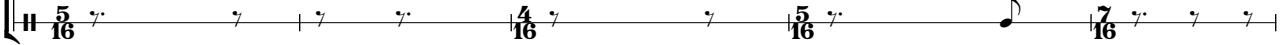
Perc. 252 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

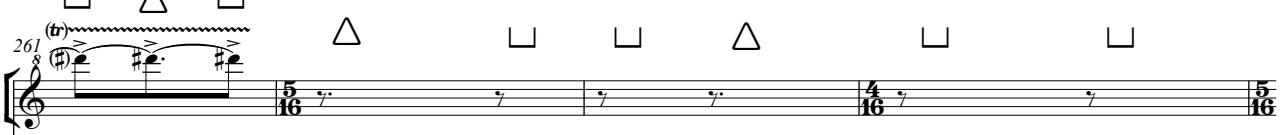
Pedal B. D. 4 7 16 7 16 7 16 7 16 7 16 7 16 5

Picc. 

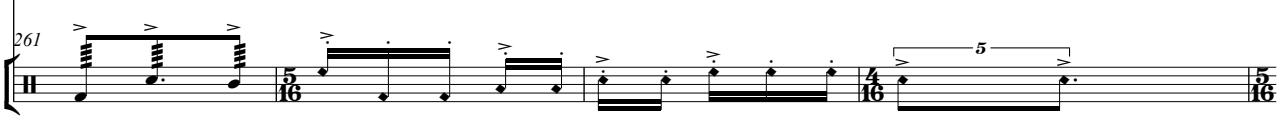
 Eb Cl. 

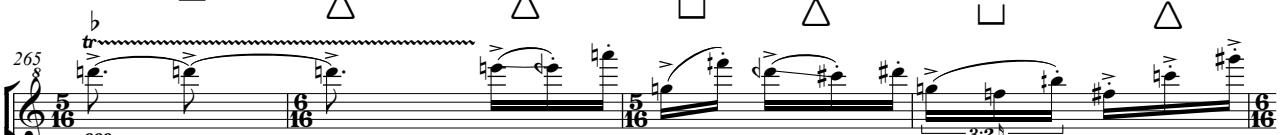
 Perc. 

 Pedal B. D. 

Picc. 

 Eb Cl. 

 Perc. 

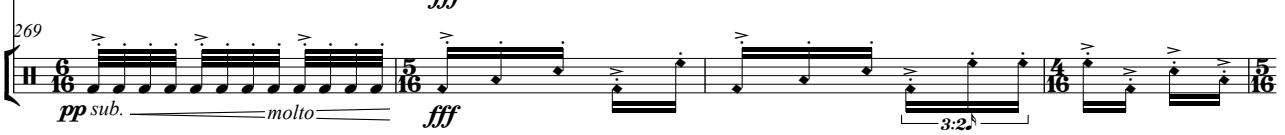
Picc. 

 Eb Cl. 

 Perc. 

Picc. 

 Eb Cl. 

 Perc. 

Picc.

 E♭ Cl.

 Perc.

Picc.

 E♭ Cl.

 Perc.

 Pedal B. D.

Picc.

 E♭ Cl.

 Perc.

 Pedal B. D.

Picc.

 E♭ Cl.

 Perc.

 Pedal B. D.

CC

Picc. 289
pp
fff

E♭ Cl. 289
pp
fff

Perc. 289
pp
fff

molto

DD

Picc. 293
tr
pp
molto

E♭ Cl. 293
tr
pp
molto

Perc. 293
tr
pp
molto

Pedal B. D.

Picc. 305 EE 69

 E♭ Cl. 305

 Perc. 305

 Pedal B. D. 305

D#
ff(sempre)
[VOICE in Eb]



Picc. 310

 E♭ Cl. 310

 Perc. 310

 Pedal B. D. 310

69
ff(sempre)
[VOICE in Eb]
ff(sempre)
ff(sempre)
ff(sempre)

313

Picc. △ △ △ □ □ (♩=♩)

E♭ Cl. 313 VOICE in E♭

Perc. 313 > 5:6 ♩ > 4:3 ♩ 313 5:4 ♩

Pedal B. D. 313 16 7 16 4 16 2

= 84

316

Picc.

E♭ Cl. 316 VOICE in E♭

Perc. 316 > 5:4 ♩ > 5:4 ♩ > 5:4 ♩ > 5:4 ♩ > 5:6 ♩ > 5:4 ♩

7:4 ♩ 7:4 ♩ 7:4 ♩ 7:4 ♩ 7:5 ♩

Pedal B. D. 316 ffff(brutale semper) 316 7:5 ♩

FF

321

Picc. > 7:5 ♩ > 8:5 ♩ > 12:5 ♩ > 7:5 ♩ ffff(brutale semper)

E♭ Cl. b tr b tr b tr b

Perc. 321 > 5:6 ♩ > 5:4 ♩

7:5 ♩

Pedal B. D. 321 7:5 ♩

322

Picc. 

E♭ Cl. 

Perc. 

Pedal B. D. 

4:3

324

Picc. 

E♭ Cl. 

Perc. 

Pedal B. D. 

GG

326

Picc. 

E♭ Cl. 

CLARINET MOVE SLOWLY TOWARDS TAM-TAM and takes a big mazza.

Perc. 

Pedal B. D. 

5:4

7:6

7:4

7:5

328

Picc.

E♭ Cl.

Perc.

328

Pedal B. D.

330

Picc.

E♭ Cl.

Perc.

330

Pedal B. D.

HH

3

2

ONLY DRUMS/ improvise pitches ad. lib.

fffff(brutale)

3 **5**

2

(*play pedal B.dr. ONLY first time)

333

Picc.

E♭ Cl.

Perc.

333

337

Picc.

E♭ Cl.

Perc.

337

II

337

Picc. 341
 Eb Cl. 341
 Perc. 341

Picc. 345
 Eb Cl. 345
 Perc. 345

JJ

Picc. 350
 Eb Cl. 350
 Perc. 350

Picc. 355
 Eb Cl. 355
 Perc. 355

Pedal B. D. 355

fffff(brutale)

Picc. 359
 Eb Cl. 359
 Perc. 359

Pedal B. D. 359

362

Picc.

E♭ Cl.

Perc.

Pedal B. D.

362

Picc.

E♭ Cl.

Perc.

Pedal B. D.

≡

365

Picc.

E♭ Cl.

Perc.

Pedal B. D.

365

Picc.

E♭ Cl.

Perc.

Pedal B. D.

≡

368 **LL**

Picc.

E♭ Cl.

Perc.

Pedal B. D.

368

Picc.

E♭ Cl.

Perc.

Pedal B. D.

Picc. 370
 Eb Cl. 370
 Perc. 370
 Pedal B. D. 370

Picc. 371
 Voice 371
 Eb Cl. 371
 Voice in Bb 371
 Perc. 371
 Pedal B. D. 371

CLARINET PLAYS TAM-TAM

L.V.

fffff(shouting)

Ka - bio - si - le Shan - gó!

VOICE

fffff(shouting)

Ka - bio - si - le Shan - gó!

fffff(shouting)

Ka - bio - si - le Shan - gó!

A la Gloria de Shangó
 ca.16.06"
 Amsterdam 2004 - Aalborg 2020