

TWELVE VIRTUES

~PERFECTION~HUMILITY~MORTIFICATION~
~PATIENCE~MEEKNESS~OBEDIENCE~
~SIMPLICITY~DILIGENCE~PRAYER~
~CONFIDENCE~CHARITY~UNION~

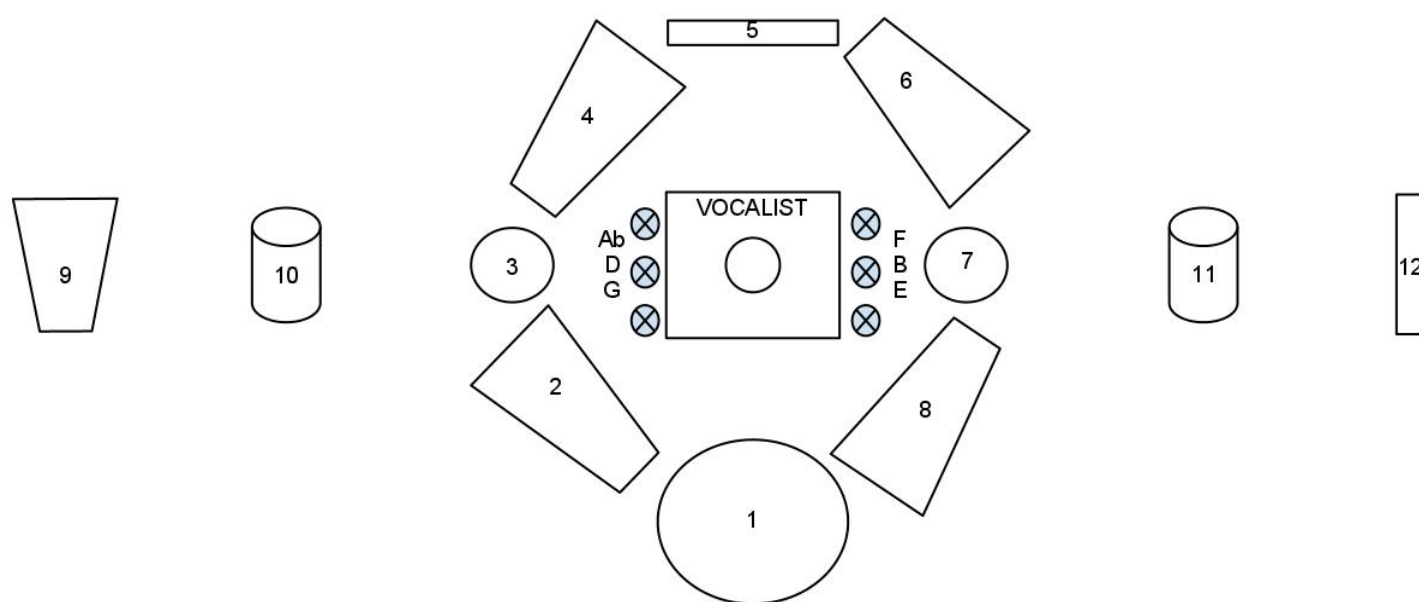
FEMALE VOICE + PERCUSSION ENSEMBLE

19 MINUTES

BALJINDER SINGH SEKHON, II

TWELVE VIRTUES

STAGING



All percussionists begin in the back of the hall and process to the stage carrying instruments as indicated in the score.

PERCUSSION STATIONS SHOWN ABOVE:

1. Large Concert Bass Drum (on side)
2. Marimba
3. Conga (starts in back of hall)
4. Vibraphone
5. Tubular Chimes
6. Marimba
7. Conga (starts in back of hall)
8. Vibraphone
9. Glockenspiel
10. Large Skin Drum
11. Large Skin Drum
12. Crotales

Note: the "bells" indicated in score can be any metallaphone that can be carried and later suspended at the singer. The register is not specific but they should be generally "low" in pitch (i.e. sounding in the bass clef)

Back-of-Hall Percussion Instruments:

Player 1: Ab Bell
Player 2: F Bell
Player 3: Very Large Woodblock
Player 4: Large Woodblock
Player 5: G Bell
Player 6: E Bell
Player 7: Large Conga
Player 8: Med. Conga
Player 9: D Bell
Player 10: B Bell
Player 11: Large Ocean Drum/Shekere
Player 12: Large Ocean Drum/Shekere

Percussion Movements:

*each player needs to memorize the measures indicated below, depending on the player, the majority of these sections will be rests.

Player 1

mm. 22-35, walk from back of hall to 9 (playing bell)
mm. 58-61, walk to 10 (playing bell)
mm. 88-90, walk to 4 (set bell on floor and play vibraphone)
mm. 132-141, hang bell at singer and return to 4
mm. 286-289, walk to 10 (play drum)

Player 2

mm. 22-35, walk from back of hall to 12 (playing bell)
mm. 58-61, walk to 11 (playing bell)
mm. 88-90, walk to 6 (set bell on floor and play marimba)
mm. 132-141, hang bell at singer and return to 6
mm. 286-289, walk to 11 (play drum)

Player 3

mm. 54-75, walk from back of hall to 9 (playing woodblock)
mm. 99-103, walk to 10
mm. 125-129, walk to 2

Player 4

mm. 54-75, walk from back of hall to 12 (playing woodblock)
mm. 99-103, walk to 11
mm. 125-129, walk to 8
mm. 286-289, walk to 6
mm. 323-328, walk to 8

Player 5

mm. 76-97, walk to 9 (halt along the way, playing bell)
mm. 130-134, walk to 10 (playing bell)
mm. 204-222, hang bell at singer then walk to 4

Player 6

mm. 76-97, walk to 12 (halt along the way, playing bell)
mm. 130-134, walk to 11 (playing bell)
mm. 204-222, hang bell at singer then walk to 8
mm. 323-329, walk to 1

Player 7

mm. 99-113, walk to 9 (playing conga)
mm. 166-169, walk to 10 (set conga on floor and play conga)
mm. 199-204, walk to 9 (leave conga at 10)
mm. 286-290, walk to 3 (take conga from 9 and place in stand at 3)

Player 8

mm. 99-113, walk to 12 (playing conga)
mm. 166-169, walk to 11 (set conga on floor and play conga)
mm. 199-204, walk to 12 (leave conga at 11)
mm. 286-290, walk to 7 (take conga from 11 and place in stand at 7)

Player 9

mm. 136-162, walk to 9 (playing bell)
m. 167, set bell on floor, take tri. beaters and play Glock.
mm. 199-204, walk to 3 (bring bell)
mm. 224-233, hang bell at singer then walk to 5

Player 10

mm. 136-162, walk to 12 (playing bell)
m. 167, set bell on floor, take tri. beaters and play Croc.
mm. 199-204, walk to 7 (bring bell)
mm. 224-233, hang bell at singer then walk to 6

Player 11

mm. 286-319, walk to 9 (play shekere)

Player 12

mm. 286-319, walk to 12 (play shekere)

PERFORMANCE INSTRUCTIONS

About the Movement of Percussionists:

This work begins with the singer alone on stage (possibly with conductor) and the twelve percussionists in the back of the hall. The percussionists proceed to the stage, as indicated in the score, as the work progresses. They should walk slowly with a serious demeanor and the stage will need to be accessible from both sides, for a percussionist carrying and playing a small instrument. Once the percussionists arrive on stage, the music should be waiting for them on stands 9 and 12. From that point, the parts will indicate when the player should leave one station and move to another. Similar to their initial arrival on stage, the music at all subsequent instruments should already be placed on the stand and open to the first page of music. The players with bells will eventually hang them on the stands placed around the singer and they should be placed in the order indicated by the included stage diagram. Stations 3 and 7 (the conga stations) will begin with no congas, since they are carried to the stage by players 7 and 8, and until these players arrive the conga stands should be set slightly to the side to leave a path open for the players delivering bells to the singer. Players with woodblocks will place their woodblocks on a trap stand at either station 9 or 12, as indicated in the part. All stations should be preset with music and mallets. It is suggested that the initial rehearsal of this piece begin with a “walk through” of the movements for percussionists.

Notation of Percussion Stations and Player Indications:

The staves in the score are ordered according to the percussion stations (not by the actual percussionists themselves). The conductor should note that different players will be playing music from different staves throughout the work but the staves are always indicating which station the music is being performed from. A distinction is made between percussion station 1 and player 1; for example, player 1 will play from stations 9, 10, and 4 throughout the work but station 1 is always the large bass drum. The percussionist at any given station is notated throughout the score. In addition, the movement of the percussionists (when to leave one station and when to arrive at another) is indicated on the corresponding station’s staff in the score. It is suggested that each player take responsibility for setting up one station before the performance and rehearsals. To be sure they are all covered, this could be the final station that each player is at for the end of the piece.

About the Performance Materials:

The physical parts for this work are per percussion station. The materials are setup and labeled in a way that requires each part to stay on a specific stand throughout the performance. These parts will contain music that will be played by multiple players throughout the work and actual sheet music will never need to be moved during the performance. For example, the part labeled “Stand 12” should be placed on the crotales stand – this part should remain there throughout the performance and the music for each player that reads from this station is printed on this part. Performers should follow all page turns and this should result in a smooth transition for each player as they move from one station to another: when they arrive at a new station their music will be “waiting” for them and will already be turned to the correct page. It is suggested that the performers who are “up next” at the back-of-hall stands serve as the page-turner for the performer who precedes them.

About the Bell Notation:

The metallophones are always notated with an “X” note head. Although these “bells” are specific pitches, this will prevent confusion by performers who have to play a bell and another instrument at the same time. For example, when player 2 plays crotales and bell in mm. 51-56, the X is always the bell (which is an ‘F’ in this case) and all other notated pitches are played on the crotales. When the bell is notated with a staccato, or the indication to muffle, the bell should be held against the player’s body in an effort to create an articulate, non-pitched sound.

About Bell Mallets:

Bells should be played with a med-hard cord mallet. In most cases, this same mallet will need to be used to produce a good sound on other instruments, such as glock., crot., woodblock, or large skin drum. Players should experiment with a variety of mallets to find one that works well on all of these instruments. The bell should be held high in one hand while being struck with the mallet in the other hand – this manner of playing should be applied whether the player is walking, standing still, or playing multiple instruments at once.

Instructions for Podium, Stool, Bell Stands, and Logistics for Singer:

As indicated in the stage diagram, the singer is central to the entire setup. A podium (e.g. conductor’s podium) should be placed in the middle of the stage and a stool (e.g. a timpani stool) should be on top of the podium. The singer will either sit at the stool or stand on the podium, in front of the stool, as indicated throughout the part. The singer’s music stand should be placed on the floor in front and to the left of the podium: this will allow the singer to walk forward to the bass drum when needed. The singer is required to play the bass drum at particular moments of the piece and she should be comfortable moving from the podium, to the bass drum, and back. There should be a separate music stand at the bass drum (set on the singer’s side of the bass drum and to the left) with the singer’s music on it – two different sets of music are provided for the singer: one for the main stand and one for the bass drum stand. The singer should be comfortable turning pages on both parts at the correct moments so the pages of the music will always be set when moving from one stand to the other. The music stand used by the percussionist who plays at station 1 should not be the same stand the singer uses. The percussionist’s music stand for station 1 should be set off center and low, in an effort to not block the audience’s line of sight to the singer. A bass drum mallet should be set on the bass drum for the singer to pick up and put back down during these moments. The singer will play on the six bells during the “Prayer” section; therefore, there should be a trap stand within the singer’s reach with two medium-hard mallets for playing the bells. The bell pattern is simple and after a moment of practice the singer will realize that it is virtually the same pattern the entire time: alternating right and left hands moving from the front to back bells. It is suggested that the players hang their bells on the stands, as a test, before the concert and the singer comes to the stool to be sure she is comfortable with their setup.

Instructions for Vocalist:

There are a number of unconventional instructions and gestures indicated for the vocalist. Their explanation is as follows:

Chant: when a chant style is indicated, the singer should avoid vibrato when possible.

General style: the singer is free to choose vibrato or straight tone throughout the work. However, a classical/operatic singing style should be avoided at all costs. The singer should opt for more of a pop/jazz style than an operatic one.

Sitting Down: singer sitting on stool while singing

Stand Up: singer stands on podium, in front of stool, while singing

Step Down to Bass Drum: singer should step down from the podium and walk forward to the podium

Turn, Step Up, Face Front: singer should turn away from the bass drum, step back up on the podium and turn back to the audience. Continue standing until indicated.

An arrow extending upwards from a note: the singer should perform a subtle slide in pitch just before the note ends

M 37: “x” with “uh” in text: singer should create a raspy sound in throat, as if she is trying to create the beginning of an “I” vowel. This sound should gradually lead to the “I” sound.

M. 48: “grumble, if needed” – the singer should sing the text with a low-pitched grumble tone if these pitches are out of the singer’s range.

Speak Firmly: The singer should perform this text with a non-pitched, aggressive tone.

Cut-Off Gesture with Hand: Singer should use two hands to “cut off” the ensemble, as if conducting.

Cover Mouth w/ Hand: (m. 115) – singer should emphatically cover her mouth with her right hand and continue covering her mouth until indicated. This gesture should be exaggerated, in an effort to catch the audience’s attention.

Slowly Uncover Mouth: (m. 119) the singer should slowly remove hand while making the “shh” sound. This is both for the visual aspect and slowly changing sound that results.

During “Simplicity” – singer should sing text in a half-spoken and less refined manner while continuously sliding in pitch. Following the instructions for covering mouth, not using tongue, not using lips, etc. the result should be an effect of the text slowly deteriorating and being reduced to a sliding pitch. When the part calls for an 8th-note pulse with tongue the performer should achieve this by striking the top of the inside of their mouth with the tongue while sliding in pitch with their mouth closed (think of it as if you are constantly making the ‘N’ sound).

Gesture as to strike the bass drum: (m. 308) the singer should slowly lift the bass drum mallet during this measure as if she is going to strike the bass drum with force. This should create a visual tension that leads to a surprisingly soft and delicate strike of the bass drum with the opposite hand. After this, the singer should freeze until her next entrance at m. 319.

Entrance Gesture: m. 373 – singer should cue the ensemble with both hands, as if conducting an explosive tutti entrance.

Sing Syllables beginning with ‘d’ at singer’s discretion: singer should choose syllables intuitively, such as “dee”, “doo”, “dum”, etc., that work with the contour and rhythms provided.

Additional Instructions for “Simplicity”:

“Hum” while sliding, any pitch: players should hum aggressively while sliding “down” in pitch. The performers should not attempt to match pitches; in fact, it is preferred that the percussionists each hum a different pitch. The result should be that of a descending tone cluster with decrescendo. It should be noted that there are times when a percussionist is required to perform this “hum” gesture while playing (e.g. m. 191, player 3).

Players 9 and 10: triangle beaters on glock./crot. – roll fast while descending the entire range of the instrument and playing any/all pitches from top to bottom. The parts are such that one player will muffle when another enters.

W/ handles, any pitch (follow contour): this should be performed with two mallets in each hand. The percussionist should alternate between left and right hand, two pitches in each hand, and play steady 16th notes while descending the entire range of the keyboard instrument (or the widest range possible in the time given).

4-note clusters, any pitches (w/ mallets): this should be performed with four mallets and the player should play arbitrary, descending, 4-note clusters with the rhythm indicated.

“ooh” – strike lips w/ hand to create 8th-note pulse: player should create a sliding gesture similar to the hum but with an “ooh” sound. The player’s mouth should be in the “ooh” shape and he/she should strike their lips with the flat open hand. The result should be pulsed descending 8th notes.

Mallet Gliss.: this should be performed with two mallets in each hand. The player should alternate between right and left hands, quickly striking the keyboard and sliding the mallets down the keyboard. The entire measure should be a descent in pitch; that is, every time the keyboard is struck the accented pitches starting the glissando should be lower than the previous.

PROGRAM NOTES

Scores for 12 percussionists and soprano voice, *Twelve Virtues* is a ritualistic work that explores traditional human values in a modern light. The work begins with the singer alone on the stage, surrounded by a circle of percussion instruments, with the percussionists off-stage. As the work progresses, the percussionists process to the stage in pairs, while carrying a variety of small instruments, and slowly surround the singer while delivering small metallophones to her. The twelve sections of this piece are connected in a narrative that uses the percussionists as an extension or alter ego of the singer. I composed the text specifically for this piece and the general statements, words, and concepts were inspired by a variety of existing writing. These include the Tao Te Ching, The Bible, the Teachings of Rumi, Catechism of the Catholic Church, a variety of dictionaries and thesauruses, etc. Although it could, this work is not designed to take a religious, or even spiritual, stance. My aim was to put this together in a way that would allow personal interpretation of the message. At the most basic level, *Twelve Virtues* is a work that explores values that are important to me, and are likely important to everyone who strives to treat themselves and those around them with the utmost care. I would like to offer a special thanks for Bob McCormick, Jamie Jordan, and the USF percussionists for their commitment and dedication while preparing this premiere.

Twelve Virtues

Baljinder Singh Sekhon, II

(Text composed for the musical setting "Twelve Virtues" for soprano and twelve percussionists.)

[perfection]

Complete.
Missing every crack.
Nothing here lasts.
This makes nothing complete.

Complete.
Nothing missing here.
Every last crack
 makes this
 complete.

[humility]

Grounded. Grounded.
Grounded from the earth.

This soil keeps me.

There are echoes in me...
I am empty.

Within my boundary,
 I am so empty.

Emptiness unearthed in me.
My begging bowl is humility.

Low. Low. Low.
Murder my ego. go. go.

I am no good.

[mortification]

Assault!
Destroy!
Erase.
Snuff! Snuff! Snuff!!! Ssssssssssnuff!
Sssssssslaughter!
Sssssssslay!

Delete.

Execute.

Strengthen will.

Kill.

End.

[patience]

Stop.
Endure your suffering.

Wait.
Deliver me from haste.

Stop.
Show control.

Wait.
Be patient.

[meekness]

Submit.
Give up.
I am aware.
I'll remain silent.

Step on me
 you will see
 what makes me
 what makes me happy.

[obedience]

Command.
Obey.

In the spirit of love,
 Take a vow.
 Submit right now,
 In the spirit of faith.

Command.
Obey.

Make a sssssssssssound
 Like thisssssssssssssssss.

[simplicity]

ain't no money 'round here worth more than me.

[diligence]

Never stop.
Nonstop, Nonstop, Nonstop,
 Ethic.

Lead yourself to freedom.

[prayer]

I'm dead.
 I am grateful.

I'm dying.
 All my memories are gone.

I'm insane.
 My thoughts have been misplaced.

I'm in pain.
 I'm seeking help.

Can you hear me?

[confidence]

You will protect me.

This is a state of certainty.

assurance

stand up

boldness

cool

courage

determination

faith in ones self

fearlessness

firmness

spirit

sureness

tenacity

Heart. Heart. Heart.

Strong. Strong. Strong.

[charity]

I pour myself out.

Abolish my arms and speak the truth.

When you arrive,
bring no rewards.

Carry no gifts my way.

Bring no tokens.

Carry yourself to me.

I am unarmed.

You can have any part of me.

[union]

I am connected to everything.

We're gathering here.

You are connected to this union.

End, when I say.

End.

Twelve Virtues
Baljinder Sekhon, II (ASCAP)

Female Voice + Percussion Ensemble
19 Minutes

Glass Tree Press (ASCAP)
www.SekhonMusic.com

TWELVE VIRTUES

COMPOSED FOR
JAMIE JORDAN AND THE UNIVERSITY OF SOUTH FLORIDA PERCUSSION ENSEMBLE
ROBERT MCCORMICK, DIRECTOR

Baljinder Singh Sekhon, II

PERFECTION

$\text{♩} = \text{c. } 62$ Solemn, Chanting
[sitting down]

9

VOICE

Com - plete. Mis-sing ev - 'ry crack. no-thing here lasts. This makes no-thing com - plete. Com - plete.

BD + BELLS

(BACK RIGHT)

PERCUSSION
BACK OF HALL

(BACK LEFT)

2. F Bell

$p \leftarrow mp$

(WALKING: RIGHT)

PERCUSSION
MOVING TO STAGE

(WALKING: LEFT)

1 - BD

2. MARIMBA

3. LOW CONGA

4. VIBRAPHONE

5. CHIMES

6. MARIMBA

7. HIGH CONGA

8. VIBRAPHONE

9. GLOCKENSPIEL

10. LARGE DRUM

11. LARGE DRUM

12. CROTALES

HUMILITY

♩ = c. 70

VOICE

No-thing mis-sing here. ——— ev-'ry last crack makes thi"sss" ——— com - plete.

PERC.

(RIGHT) PERC. BACK (LEFT)

1. A_b Bell *mp* 3. Very Large W. Blk. *mp* 4. Large W. Blk. *mp*

(WALKING) PERC. MOVING (WALKING)

1. A_b Bell [Stay] *mp* 2. F Bell [Stay] *mp*

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK.

10. DRUM

11. DRUM

12. CROT.

VOICE *mp* *mf* *mp*

wi- thin my boun - 'dry "uh" I am so emp-ty. emp-ti - ness un-earthed in me. my beg - ging bowl is hum - il - i-ty.

PERC.

(RIGHT) *mp* *pp* *pp* Muffled

PERC. BACK

(LEFT) *mp* *pp* Muffled

(WALKING) [Arrive at 9]

PERC. MOVING

(WALKING) [Arrive at 12]

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK. 1. A_b Bell *mp*

10. DRUM

11. DRUM

12. CRT. 2. F Bell *mp*

MORTIFICATION

♩ = c. 100

(grumble, if needed)

VOICE *> p*

low. low. low. mur- der my e - go. go. go. I am no good.

PERC.

(RIGHT) PERC. BACK (LEFT)

(P. 3) (P. 4)

p *pp* *pp* *p*

5. G Bell 6. E Bell

p *pp* *pp* *p*

(WALKING) PERC. MOVING (WALKING)

3. Very Large W. Blk. [Stay]

4. Large W. Blk. [Stay]

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK. (P. 1) Muffled

Glock. w/ cord mallet (Ab bell)

p *pp* *pp* *p* *mp*

10. DRUM

11. DRUM

12. CROT. (P. 2) Muffled

Crot. w/ cord mallet (F bell)

p *pp* *p* *mp*

PATIENCE

[Speak Calmly] *mp* [Speak Calmly] [Cut-Off Gesture w/ Hand] 5 sec. ♩ = c. 90

VOICE: Ex- e-cute. Strength-en will. kill. End. [Slowly Sit on Stool]

PERC. (RIGHT): *mp* *mp pp* *mp* 7. Large Conga

PERC. (LEFT): *mp* *pp* *mp* 8. Med. Conga

(WALKING) PERC. MOVING: [Arrive at 9] 5. G Bell [Walk to 9] *mp*

(WALKING) PERC. MOVING: [Arrive at 12] 6. E Bell [Walk to 12] *mp*

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK. Player 3 [Set Block on Trap Table]

10. DRUM *p mp p p pp mp*

11. DRUM *p p mp p p pp mp*

12. CRT. Player 4 [Set Block on Trap Table]

VOICE

PERC.

mp *mp* *mp* *p*

Stop. En - dure your suf - fer - ing. Wait. De - li - ver

(P. 7) (no down beat)

(RIGHT)

(P. 8) *p* *mp*

(LEFT) (no down beat)

(P. 5) *p* *mp*

(WALKING) [Hault] muffle [Walk to 9] [Hault] muffle

(P. 6) [Hault] muffle [Walk to 12] *mp* [Hault] muffle

(WALKING) *mp*

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

(P. 3) W. Blk. Glock. muffle glock. muffle glock.

9. GLOCK. *mp* *p* *mp* *mp*

(P. 1) muffle muffle

10. DRUM *mp* *p* *mf*

(P. 2) muffle muffle

11. DRUM *mp* *mf*

W. Blk. Crot. muffle crot. muffle crot.

12. CROT. *mp* *pp* *mp* *p*

88

VOICE: me from haste. Stop. Show — con — trol.

PERC. (RIGHT): *p* < *mp* *p* < *mf* *mp* > *p*

PERC. (LEFT): *mp* *p* < *mf* *mp* > *p*

(WALKING) PERC. MOVING: [Walk to 9] [Walk to 12] [Hault] muffle [Walk to 9] [Walk to 12] Muffled

1 - BD

2. MAR.

3. CONGA

4. VIB. 1. Vib. *p* < *mf*

5. CHIMES

6. MAR. 2. Mar. *p* < *mf*

7. CONGA

8. VIB.

9. GLOCK. muffle glock. *mp* *mp* > *pp* < *mf* *p* *pp*

10. DRUM muffle [Walk to 4 and Set Bell on Floor] *p* *pp* < *mp* *mf*

11. DRUM muffle [Walk to 6 and Set Bell on Floor] *p* *pp* < *mp* *mf*

12. CROT. muffle crot. *p* *mp* > *pp* < *mf* *p* *pp*

84 85 86 87 88 89 90

VOICE *mp* Wait. *mp* Be pa - tient.

PERC. (RIGHT) (P. 7) *p* *pp* *p* (P. 8)

(LEFT) *p* *pp* *p*

(WALKING) (P. 5) [Hault]

PERC. MOVING (P. 6) [Hault] *p* *p*

(WALKING) *p*

1 - BD

2. MAR.

3. CONGA

4. VIB. (P. 1) *mp* *p* *mf*

5. CHIMES

6. MAR. (P. 2) *p* *mp* *p*

7. CONGA

8. VIB.

9. GLOCK. (P. 3) muffle glock. Glock. *mp* *p* *pp* *mp*

10. DRUM

11. DRUM

12. CROT. (P. 4) muffle crot. Crot. W. Blk. Crot. *mp* *p* *pp* *mp*

VOICE

PERC.

(RIGHT)

PERC. BACK

(LEFT)

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK.

10. DRUM

11. DRUM

12. CRT.

[Arrive at 9]

W. Blk.

p

Player 7 [Walk to 9]

mp

Player 8 [Walk to 12]

p

mp

p

mp

p

[Arrive at 12]

p

mp

p

mp

p

Player 5

W. Blk.

p

(bell) W. Blk.

Player 3

[3. Walk to 10]

mp

pp

Player 6 (bell)

p

W. Blk.

(bell) W. Blk.

pp

Player 4

p

[4. Walk to 11]

p

MEEKNESS

$\text{♩} = \text{c. } 68$

mp

VOICE

PERC.

Sub - mit.

(RIGHT)

PERC. BACK

(LEFT)

(P. 7)

(WALKING)

PERC. MOVING

(WALKING)

(P. 8)

mp *p* *ppp* *p*

on edge, w/ finger tips

on edge, w/ finger tips

1 - BD

2. MAR.

3. CONGA

(P. 1)

4. VIB.

p *p* *pp* *p* *pp* *p* *pp* *p* *pp*

5. CHIMES

(P. 2)

6. MAR.

p

7. CONGA

8. VIB.

(P. 5)

9. GLOCK.

p *p* Glock. (bell)

[3. Arrive at 10]

10. DRUM

w/ hands *pp* *p* *pp* *pp* *p*

[4. Arrive at 11]

11. DRUM

w/ hands *pp* *p* *pp* *pp* *p* *pp* *p*

(P. 6)

12. CROT.

p *p* *mp* *p* *pp* Cro. (bell)

VOICE: Give up. I am a - ware. I'll re - main si - lent. [Cover Mouth w/ Hand] [Freeze]

PERC. (RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD

2. MAR.

3. CONGA

4. VIB. *p* *pp* *p* *mp* *p* [Freeze]

5. CHIMES

6. MAR. *mp* *p* [Freeze]

7. CONGA

8. VIB.

9. GLOCK. Glock. muffle [Freeze]

10. DRUM *ppp* *p* *mp* *pp* take mallet rub rattan in circular motion, on head [Freeze]

11. DRUM *p* *p* *mp* *pp* take mallet rub rattan in circular motion, on head [Freeze]

12. CRT. *p* muffle [Freeze]

[Slowly Uncover Mouth]

VOICE

PERC.

"shh" → "s" step on me and you'll see what makes me what makes

pp *mp* *mf*

(RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

(P. 7) [vocalize] (Large Conga)

(P. 8) "shh" [vocalize] (Med. Conga)

pp *p* *pp* *p*

1 - BD

2. MAR.

3. CONGA

4. VIB.

(P. 1)

p *mp* *pp* *mp* *pp*

5. CHIMES

6. MAR.

(P. 2)

p *mp*

7. CONGA

8. VIB.

9. GLOCK.

(P. 5)

pp *p*

10. DRUM

(P. 3) rub rattan on head + vocalize

(P. 4) rub rattan on head + vocalize

ppp *mp* *mp* *pp*

w/ hands

11. DRUM

(P. 6)

ppp *mp* *mp* *pp*

w/ hands

12. CRT.

pp

VOICE

me hap - py

PERC.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

[Set Conga on Floor]

X = W. Blk. W. Blk.

p *mf* *pp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

(WALKING)

p *mf* *pp* *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* <

1 - BD

2. MAR.

3. CONGA

4. VIB.

mp *pp* *p*

5. CHIMES

6. MAR.

p *mp*

7. CONGA

8. VIB.

9. GLOCK.

10. DRUM

w/ hands [Walk to 2]

p < *mp* > *p*

11. DRUM

w/ hands [Walk to 8]

p < *mp* > *p*

12. CRT.

O BEDIENCE

$\text{♩} = \text{c. } 136$

VOICE

PERC.

(RIGHT) 9. D Bell [Walk to 9]

PERC. BACK *p*

(LEFT) 10. B Bell [Walk to 12]

(WALKING) PERC. MOVING *mp* [7. notation resumes @ 9]

(WALKING) *mp* [8. notation resumes @ 12]

1 - BD

2. MAR. [3. Arrive at 2] Med. Mallets *p* *mf*

3. CONGA

4. VIB. (P. 1) [Hang Ab Bell at Singer]

5. CHIMES

6. MAR. (P. 2) [Hang F Bell at Singer] *pp*

7. CONGA

8. VIB. [4. Arrive at 8] *p* *mf*

9. GLOCK. [5. Walk to 10] Player 7 w/ mallets
X = W. Bk. • = conga *p* *mf* *mp* *p* Glock. *mf* *p*

10. DRUM [5. Walk to 10] Player 5 (bell) [Arrive at 10]

11. DRUM [6. Walk to 11] Player 6 (bell) [Arrive at 11]

12. CROT. [6. Walk to 11] Player 8 w/ mallets
X = W. Bk. • = conga *p* *p* Crot. *mf* *mp* *pp*

[Step Down to BD]

VOICE: Com - mand. *f* [2+2+3+2]

PERC. (RIGHT): muffle [Speak] *f* O-bey. *p*

PERC. BACK (LEFT): muffle [Speak] *f* O-bey. *p*

PERC. MOVING (WALKING)

1 - BD

2. MAR. *f* X = w/ handles *p f*

3. CONGA

4. VIB. [1. Back at 4] [Speak] *f* O-bey.

5. CHIMES

6. MAR. [2. Back at 6] [Speak] *f* O-bey.

7. CONGA

8. VIB. [Speak] X = w/ handles *f* O-bey.

9. GLOCK. *mf p pp mf p mf f p f* [Speak] O-bey.

10. DRUM [Speak] *f* O-bey. *f* Drum

11. DRUM [Speak] *f* O-bey. *f* Drum

12. CRT. *mf p mf p mf f p f* [Speak] O-bey.

VOICE [3+4] *mf*
 In the spi - rit of love, take a vow.

PERC. (P. 9)

(RIGHT) PERC. BACK (P. 10) *p*
 (LEFT) *p*

(WALKING) PERC. MOVING (WALKING)

1 - BD

2. MAR. (P. 3) *p*

3. CONGA

4. VIB. (P. 1) *p* *mp* *p* *mp*

5. CHIMES

6. MAR. (P. 2) *p* *< mf mp* *p* *mp* *mp*

7. CONGA

8. VIB. (P. 4) *p*

9. GLOCK. (P. 7) *pp* *p* *mp* *p*

10. DRUM (P. 5) *p* *mp* *p* *mp* *p*

11. DRUM (P. 6) *p* *p* *mp* *p* *p*

12. CRT. (P. 8) *pp* *p* *mp* *p* *p*

VOICE
Sub - mit right - now. B.D. In the spir - it of faith.

PERC.
f

(RIGHT) PERC. BACK
f mp p

(LEFT) PERC. MOVING
f mp p

(WALKING) PERC. MOVING

(WALKING)

1 - BD

2. MAR.
f p mp

3. CONGA

4. VIB.
X = w/ handles
f p

5. CHIMES

6. MAR.
f p mp

7. CONGA

8. VIB.
f p

9. GLOCK.
mp f mf pp pp

10. DRUM
p mp muffle f mf p

11. DRUM
pp p mp f mf p

12. CRT.
ppp mp f p

VOICE
 Com - mand. B.D.

PERC.
f *f*

(P. 9)

(RIGHT)
 [Speak]
f

PERC. BACK
 (P. 10)
f *f* *mf* *f*

(LEFT)
 [Speak]
f *f* *mf* *f*

O-bey.

(WALKING)
 PERC. MOVING
 (WALKING)

1 - BD

(P. 3)
 [Speak] X = w/ handles
f *p* *f* *pp* *f*

O-bey.

2. MAR.

(P. 1)
 [Speak] X = w/ handles
f *f* *pp* *f* *p* *f* *mp* *f*

O-bey.

3. CONGA

(P. 2)
 [Speak] X = w/ handles
f *p* *f* *p* *f*

O-bey.

4. VIB.

(P. 4)
 [Speak] X = w/ handles
f *pp* *f* *p* *f*

O-bey.

5. CHIMES

(P. 7)
 [Speak]
mf *f* *pp* *f* *p* *mf* *mf* *f*

O-bey.

6. MAR.

(P. 5)
 [Speak]
mf *f* *pp* *f* *mf* *f*

O-bey.

(P. 6)
 [Speak]
mf *f* *pp* *f* *mf* *f*

O-bey.

(P. 8)
 [Speak]
mf *f* *pp* *f* *p* *mf* *mf* *f*

O-bey.

7. CONGA

8. VIB.

9. GLOCK.

10. DRUM

11. DRUM

12. CRT.

VOICE: Make a "sss" - sound. Like this - "sss"

PERC. (RIGHT): [Arrive at 9] [Vocalize]

PERC. BACK (LEFT): [Arrive at 12] [Vocalize]

(WALKING) PERC. MOVING (WALKING)

1 - BD

2. MAR. *pp* *f* *ff* *pp*

3. CONGA

4. VIB. *pp* *f*

5. CHIMES

6. MAR. [Vocalize] *pp* *mp* "sss" *pp* *f* *ff* *p*

7. CONGA

8. VIB. [Vocalize] *pp* *mp* "sss" *pp* *f* *p*

9. GLOCK. *p* *mp* "sss" *pp* *f* *ff* [7. Walk to 10]

10. DRUM *pp* [Vocalize] *f* *p* *ff* *p*

11. DRUM [Vocalize] *mp* "sss" *pp* *f* *ff*

12. CRT. [Vocalize] *mp* "sss" *pp* *pp* *f* [8. Walk to 11]

SIMPLICITY

[Step Up, Continue Standing]

VOICE

PERC.

f

Ain't no mo-ney 'round here worth more than me.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

(P. 3)

2. MAR.

mp

3. CONGA

4. VIB.

(P. 1)

mp

5. CHIMES

6. MAR.

(P. 2)

pp *mp*

7. CONGA

8. VIB.

(P. 4)

p *mp*

Player 9 [Set Bell on Floor]

9. GLOCK.

10. DRUM

11. DRUM

7: Conga wood sticks
5: Drum

8: Conga
6: Drum wood sticks

f

Player 10 [Set Bell on Floor]

12. CRT.

mf

VOICE
Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me.

PERC.
(RIGHT)
PERC. BACK
(LEFT)

(WALKING)
PERC. MOVING
(WALKING)

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK.

10. DRUM
p *f* *mf* *p* *f* *p*

11. DRUM
mp *f* *mf* *p* *f* *p*

12. CRT.

["Hum" while sliding, any pitch]

["Hum" while sliding, any pitch]

VOICE *f* Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me. *f*

PERC.

(RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD

2. MAR. (P. 3)

3. CONGA

4. VIB. (P. 1) *mp* X = w/ handles

5. CHIMES

6. MAR. (P. 2)

7. CONGA

8. VIB. (P. 4) *mp* X = w/ handles

9. GLOCK. (P. 9) w/ tri. beaters (fast roll, no specific pitches, follow contour) *p*

10. DRUM (P. 7/5) *f* ["Hum" while sliding, any pitch] *p*

11. DRUM (P. 8/6) *f* ["Hum" while sliding, any pitch] *p*

12. CRT. take two small tri. beaters

VOICE
Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me.

PERC.
(RIGHT)
PERC. BACK
(LEFT)

(WALKING)
PERC. MOVING
(WALKING)

1 - BD

2. MAR. *w/ handles, any pitches (follow contour)*

3. CONGA

4. VIB. *4-note clusters, any pitches (w/ mallets)*
pp *p*

5. CHIMES

6. MAR. *w/ handles, any pitches (follow contour)*

7. CONGA

8. VIB.

9. GLOCK. *muffle* *p* *muffle*

10. DRUM *X = Rim/Shell* *p*

11. DRUM *X = Rim/Shell* *p*

12. CRT. *(P. 10)* *w/ tri. beaters (fast roll, no specific pitches, follow contour)* *muffle* *p*

[Don't Use Lips]

[Don't Use Tongue]

VOICE
Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me.

PERC.

(RIGHT)
PERC. BACK

(LEFT)

(WALKING)
PERC. MOVING

(WALKING)

1 - BD

2. MAR. (P. 3) *p* *mp* *mf* X = w/ handles

3. CONGA

4. VIB. (P. 1) *mp* *pp* 4-note clusters, any pitches (w/ mallets)

5. CHIMES

6. MAR. (P. 2) X = w/ handles

7. CONGA

8. VIB. (P. 4)

9. GLOCK. (P. 9) *p* muffle *p*

10. DRUM (P. 7/5)

11. DRUM (P. 8/6)

12. CRT. (P. 10) muffle *p* muffle

-----, [Don't Use Lips or Tongue] -----, -----,

VOICE

Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me.

PERC.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

2. MAR.

w/ handles, any pitches (follow contour)

mp *p*

3. CONGA

4. VIB.

w/ handles, any pitches (follow contour)

mp *p*

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

w/ handles, any pitches (follow contour)

mp

9. GLOCK.

muffle *p* muffle

10. DRUM

f *p* ["Hum" while sliding, any pitch]

11. DRUM

f *p* ["Hum" while sliding, any pitch]

12. CRT.

p muffle *p*

[Mouth Closed]

[Mouth Closed, Don't Use Tongue]

VOICE

Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me.

PERC.

(RIGHT)

PERC. BACK

(LEFT)

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

(P. 3)

4-note clusters, any pitches (w/ mallets) [Mouth Closed]

["Hum" while sliding, any pitch] [Mouth Closed, Don't Use Tongue]

2. MAR.

mp

3. CONGA

4. VIB.

(P. 1)

["Hum" while sliding, any pitch] [Mouth Closed]

w/ handles, any pitches (follow contour) [Mouth Closed, Don't Use Tongue]

mp

5. CHIMES

6. MAR.

(P. 2)

4-note clusters, any pitches (w/ mallets) [Mouth Closed]

["Hum" while sliding, any pitch] [Mouth Closed]

mp

7. CONGA

8. VIB.

(P. 4)

["Hum" while sliding, any pitch] [Mouth Closed]

w/ handles, any pitches (follow contour) [Mouth Closed, Don't Use Tongue]

mp

9. GLOCK.

(P. 9)

p

muffle

p

10. DRUM

(P. 7/5)

11. DRUM

(P. 8/6)

12. CRT.

(P. 10)

muffle

p

muffle

-----, [Mouth Closed, pulses with tongue] -----, [Mouth Closed, Cover Mouth, Use Tongue] -----

VOICE

Ain't no mo-ney 'round here worth more than me.

Ain't no mo-ney 'round here worth more than me.

PERC.

(RIGHT)

PERC. BACK

(LEFT)

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

2. MAR.

(mallet gliss.)

w/ handles, any pitches (follow contour)

3. CONGA

4. VIB.

4-note clusters, any pitches (w/ mallets)

pp

pp

5. CHIMES

6. MAR.

(mallet gliss.)

7. CONGA

8. VIB.

(mallet gliss.)

4-note clusters, any pitches (w/ mallets)

pp

9. GLOCK.

muffle

p

muffle

p

10. DRUM

["ooh" - strike lips w/ hand to create pulse]

f

11. DRUM

["ooh" - strike lips w/ hand to create pulse]

f

12. CRT.

muffle

p

muffle

p

VOICE
Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me. Ain't no mo-ney 'round here worth more than me.

PERC.
(RIGHT)
PERC. BACK
(LEFT)

(WALKING)
PERC. MOVING
(WALKING)

1 - BD

2. MAR. (P. 3) *p* ["Hum" while sliding, any pitch]

3. CONGA

4. VIB. (P. 1) *p*

5. CHIMES

6. MAR. (P. 2) w/ handles, any pitches (follow contour) ["Hum" while sliding, any pitch]

7. CONGA

8. VIB. (P. 4) (mallet gliss.)

9. GLOCK. (P. 9) muffle *p* muffle

10. DRUM (P. 7/5) ["Hum" while sliding, any pitch] *mf* *p*

11. DRUM (P. 8/6) *mf* *p*

12. CRT. (P. 10) *p* muffle *p*

[Slowly Turn and Sit]
[Mouth Closed, Humming Slide]

VOICE *mf* *mp* *p* *pp*

PERC.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

2. MAR. ["Hum" while sliding, any pitch]

3. CONGA [w/ "Hum" gesture, i.e. m. 189] w/ handles, any pitches (follow contour) 4-note clusters, any pitches (w/ mallets) w/ handles, any pitches (follow contour) ["Hum" gesture cont'd]

4. VIB. *mp* *mp*

5. CHIMES

6. MAR. (mallet gliss.) ["Hum" while sliding, any pitch]

7. CONGA [w/ "Hum" gesture, i.e. m. 189] ["Hum" gesture cont'd]

8. VIB. 4-note clusters, any pitches (w/ mallets) w/ handles, any pitches (follow contour) 4-note clusters, any pitches (w/ mallets) w/ handles, any pitches (follow contour) *mp* *mp*

9. GLOCK. [9. Walk to 3, Bring Bell]

10. DRUM *mf* *mp* *p* *pp* *p* Player 5

11. DRUM *mf* *mp* *p* *pp* *p* Player 6

12. CRT. muffle [10. Walk to 7, Bring Bell]

DILIGENCE

rit. ----- ♩ = c. 120

mf

VOICE: Ne- ver stop.

PERC. (RIGHT), PERC. BACK, (LEFT), (WALKING) PERC. MOVING, (WALKING)

1 - BD

2. MAR. (P. 3) *pp mp pp mp p p*

3. CONGA [9. Arrive at 3] [Stand to the Left, Leave Path to Singer Open] (bell) *p*

4. VIB. (P. 1) *mp p* muffle rests w/ hand

5. CHIMES

6. MAR. (P. 2) *ppp mp p mp pp mp*

7. CONGA [10. Arrive at 7] [Stand to the Left, Leave Path to Singer Open] (bell) *p*

8. VIB. (P. 4) muffle rests w/ hand *pp p*

9. GLOCK. [7. Arrive at 9] Player 7 W. Blk. Glock. *mp p*

10. DRUM (P. 5) [5. Hang G Bell at Singer, Then to 4]

11. DRUM (P. 6) [6. Hang R Bell at Singer, Then to 8]

12. CROT. [8. Arrive at 12] Player 8 Crot. X = W. Blk. Crot. *p mp pp p*

VOICE *mf*
 Non stop. Non stop. Non stop. Non stop. E- thic.

PERC.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

2. MAR. *mp* *pp* *mp* *p* *pp* *mp* *p*

3. CONGA *p*

4. VIB. *pp* *mf* *p*

5. CHIMES

6. MAR. *p* *mp* *pp* *mp* *pp* *mp*

7. CONGA

8. VIB.

9. GLOCK. *p* *mp* *pp* *mp*

10. DRUM

11. DRUM

12. CRT. *pp* *mp* *p*

VOICE

PERC.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

2. MAR. (P. 3) *pp mp p mp*

3. CONGA (P. 9) *p*

4. VIB. (P. 1) *mp pp mp pp* [5. Arrive at 4]

5. CHIMES

6. MAR. (P. 2) *pp mp p*

7. CONGA (P. 10)

8. VIB. (P. 4) *pp mp pp pp mp* [6. Arrive at 8]

9. GLOCK. (P. 7) *p pp p*

10. DRUM

11. DRUM

12. CRT. (P. 8) *p p*

VOICE

PERC.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

2. MAR. *pp* *mp* *pp* *mp* *pp* *mp*

3. CONGA [Hang Bell at Singer, Then to 5]

4. VIB. 1. *pp* 5.

5. CHIMES

6. MAR. *pp* *mp* *pp*

7. CONGA [Hang Bell at Singer, Then to 6]

8. VIB. 4. *pp* 6. *pp*

9. GLOCK.

10. DRUM

11. DRUM

12. CROT. *pp*

VOICE

PERC.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

2. MAR. (P. 3) *pp* *p*

3. CONGA

4. VIB. (P. 1) (P. 5)

5. CHIMES

6. MAR. (P. 2) *pp* *mp* *pp* *mp*

7. CONGA

8. VIB. (P. 4) (P. 6)

9. GLOCK. (P. 7)

10. DRUM

11. DRUM

12. CRT. (P. 8) *p*

PRAYER

♩ = c. 60

[Bells w/ Cord Mallets, notated pitches will not sound at the octave written, Bell Pattern: R,L,R,L,R,L (front to back)]

VOICE

PERC.

(RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD

2. MAR. *mp* *pp*

3. CONGA

4. VIB. *ff* *ff* *ff*

5. CHIMES [9. Arrive at 5] (P. 9) Chimes (ped. down throughout) *f*

6. MAR. [10. Arrive at 6]

7. CONGA

8. VIB. *ff* *ff* *ff*

9. GLOCK. *ff*

10. DRUM

11. DRUM

12. CRT. *p* *ff*

Player 11 Large Ocean Drum *mf* *mp*

Player 12 Large Ocean Drum *p*

[Head Down, Stand Still]

[Head Down, Stand Still]

[Head Down, Stand Still]

[Head Down, Stand Still]

[Head Down, Stand Still]

[Head Down, Stand Still]

[Head Down, Stand Still]

[Head Down, Stand Still]

[Head Down, Stand Still]

[Head Down, Stand Still]

252

Solemn, Chanting
Solemn, Chanting
mp

VOICE

PERC.

I'm dead. I am grate-ful. —

(P. 11)

(RIGHT)

PERC. BACK

(LEFT)

(P. 12)

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

2. MAR.

(P. 3)
Roll All

p

3. CONGA

4. VIB.

(P. 1) Roll All + "Hum" Your Part (octave may be displaced)

(P. 5) *p*

5. CHIMES

(P. 9) Hard Cord Mallets

p

6. MAR.

(P. 2) Roll All + "Hum" Your Part (octave may be displaced)

(P. 10) *p*

7. CONGA

8. VIB.

(P. 4) Roll All + "Hum" Your Part (octave may be displaced)

(P. 6) *p*

9. GLOCK.

(P. 7) Hard Cord Mallets

p

10. DRUM

11. DRUM

12. CRT.

Roll All + "Hum" Your Part (octave may be displaced)

(P. 8) Hard Cord Mallets

pp

262

VOICE

I'm dy-ing. All my me-mor-ies are gone. I'm in - sane. My thoughts have been mis - placed. I'm in pain.

PERC.

(RIGHT)

PERC. BACK

(LEFT)

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK.

10. DRUM

11. DRUM

12. CRT.

VOICE

I'm seek-ing help. Can you hear me?

PERC.

(P. 11)

(RIGHT)

PERC. BACK

(LEFT)

(P. 12)

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

(P. 3)

2. MAR.

3. CONGA

(P. 1)

4. VIB.

(P. 5)

5. CHIMES

(P. 9)

6. MAR.

(P. 2)

(P. 10)

7. CONGA

(P. 4)

8. VIB.

(P. 6)

9. GLOCK.

(P. 7)

10. DRUM

11. DRUM

12. CRT.

(P. 8)

♩ = c. 120

f

[Stand Up]

VOICE

PERC.

You will _____ pro - tect me.

[Quietly: Ocean Drum Down, Pick up Shekere]

[Quietly: Ocean Drum Down, Pick up Shekere]

(RIGHT)

PERC. BACK

(LEFT)

Player 11 [Walk to 9]

Shekere

ff

Player 12 [Walk to 12]

Shekere

ff

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

2. MAR.

3. CONGA

[1. Walk to 10]

Player 5

p

f

p

4. VIB.

[2. Walk to 11]

Player 10

p

6. MAR.

[4. Walk to 6]

Player 6

f

8. VIB.

[7. Walk to 3, Take Conga from 10]

9. GLOCK.

[8. Walk to 7, Take Conga from 11]

10. DRUM

11. DRUM

12. CRT.

[Step Down to BD]

VOICE: This is a state of cer-tain ty. As - sur - ance stand up

PERC. B.D. > > > >

(P. 11) tapping side of shekere -----, tapping side

(P. 12) tapping side of shekere -----, tapping side

1 - BD

(P. 3) f p f mp

3. CONGA [7. Arrive at 3, Place Conga in Stand] w/ cord mallets f w/ Hands p < mf

(P. 5) f mp mp mp

5. CHIMES (P. 9) Soft Hammer mf l.v. f mf

[4. Arrive at 6] Player 4 p f mp f mp mp

Player 10 mp < f < f mp mp

7. CONGA [8. Arrive at 7, Place Conga in Stand] w/ cord mallets f w/ Hands f

(P. 6) X = w/ handles p f mp mp

9. GLOCK.

[1. Arrive at 10] f mf X = rim or shell

[2. Arrive at 11] f mp p X = rim or shell

12. CRT.

VOICE

bold - ness cool cool cour-age de - termin - a - tion faith - - in ones self

PERC.

(RIGHT)

PERC. BACK

(LEFT)

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

2. MAR.

3. CONGA

mp \rightrightarrows *p* *mp*

4. VIB.

5. CHIMES

mp *p* *mp*

6. MAR.

7. CONGA

mp \rightrightarrows *mp* \rightrightarrows *mp*

8. VIB.

9. GLOCK.

10. DRUM

\leftarrow *mp* *p*

11. DRUM

\rightrightarrows *mp* \leftarrow *mp* *p*

12. CRT.

VOICE
fear - less - ness firm - ness spir - it sure - ness te - na - ci - ty. — Heart. Heart. Heart. Strong. Strong. Strong.

PERC.
f

(RIGHT)
PERC. BACK

(LEFT)

(WALKING)
PERC. MOVING
(WALKING)
f

1 - BD

2. MAR.
(P. 3)
f

3. CONGA
(P. 7)
mp mp mp mp f
w/ cord mallets

4. VIB.
(P. 5)
f

5. CHIMES
(P. 9)
mp f

6. MAR.
(P. 4)
f

(P. 10)
f

7. CONGA
(P. 8)
mp mp f
w/ cord mallets

8. VIB.
(P. 6)
f

9. GLOCK.

10. DRUM
(P. 1)
mp mp p mp p f

11. DRUM
(P. 2)
mp p mp p f

12. CRT.

VOICE

PERC. *w/ Hand*
[Gesture as if to strike the BD Hard] *p*

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING *tapping side p*

(WALKING) *p*

1 - BD

2. MAR. *mp > pp mp*

3. CONGA *w/ Hands < mf mp > p*

4. VIB. *mp*

5. CHIMES *mf mp*

6. MAR. *mp > pp mp*

7. CONGA *w/ Hands < mf*

8. VIB. *mp*

9. GLOCK.

10. DRUM *mf p < mp*

11. DRUM *mf p p* X = rim or shell

12. CRT.

VOICE

PERC.

(RIGHT) PERC. BACK (LEFT)

(WALKING) (P. 11)

PERC. MOVING (WALKING) (P. 12)

1 - BD

2. MAR. (P. 3)

3. CONGA (P. 7) *mp*

4. VIB. (P. 5)

5. CHIMES (P. 9) *p mp*

6. MAR. (P. 4) (P. 10)

7. CONGA (P. 8) *mp mp mp*

8. VIB. (P. 6)

9. GLOCK.

10. DRUM (P. 1) *p mp mp*

11. DRUM (P. 2) *mp mp p*

12. CRT.

CHARITY

mp

♩. = c. 80 [turn, walk slowly to stool and sit]

VOICE

PERC.

I pour my -

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

Rim w/ Bundled Sticks (e.g. "rute")

(P. 6)

pp

2. MAR.

(P. 3)

mp *p* *mp* *p*

3. CONGA

(P. 7) w/ Hands

p

4. VIB.

(P. 5)

5. CHIMES

(P. 9)

p

6. MAR.

[4. Walk to 8]

(P. 10)

mp *p* *mp*

7. CONGA

8. VIB.

[6. Walk to 1]

Player 4

p

9. GLOCK.

[11. Set Shekere on Floor]

(P. 11)

p

10. DRUM

(P. 1) w/ Hands

pp

11. DRUM

(P. 2) w/ Hands

pp

12. CRT.

[12. Set Shekere on Floor]

(P. 12)

p

VOICE *f* *mp*
 self out. Ab - o - lish my arms and speak the truth.

PERC.
 (RIGHT)
 PERC. BACK
 (LEFT)

(WALKING)
 PERC. MOVING
 (WALKING)

1 - BD

2. MAR.

3. CONGA *mp* *mp > pp* *mp > pp*

4. VIB.

5. CHIMES

6. MAR. *p*

(P. 8)
 w/ Hands

7. CONGA *mp* *mp > pp* *mp > pp*

8. VIB. *mp > p* *mp > p*

9. GLOCK.

10. DRUM

11. DRUM

12. CRT.

VOICE

When you ar - rive, bring no re - wards. Car - ry

PERC.

mp *f* *mf*

(RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD

2. MAR.

3. CONGA

pp *mp*

4. VIB.

5. CHIMES

6. MAR.

mp *p*

7. CONGA

p *mp* *pp*

8. VIB.

pp *p*

9. GLOCK.

10. DRUM

11. DRUM

12. CRT.

345

VOICE

no gifts my way. Bring no to

PERC.

f

(RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD

Ord. BD Mallet muffle

pp *mp* *p* *mp* *p*

2. MAR.

ppp *mp*

3. CONGA

pp *p*

4. VIB.

pp *mp*

5. CHIMES

6. MAR.

mp

7. CONGA

p

8. VIB.

mp

9. GLOCK.

10. DRUM

p

11. DRUM

12. CRT.

VOICE
 kens. _____ Car - - - ry _____ your - self _____ to _____ me. _____

PERC.
 (RIGHT)
 PERC. BACK
 (LEFT)

(WALKING)
 PERC. MOVING
 (WALKING)

1 - BD
 2
mp *p* *pp* *mp*

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.
p *mp*

9. GLOCK.

10. DRUM
 2 *mp* *p*

11. DRUM
 2 *mp* *p*

12. CRT.

VOICE

I am un - armed. You can have an - y

PERC.

(RIGHT)

PERC. BACK

(LEFT)

(WALKING)

PERC. MOVING

(WALKING)

1 - BD

X = w/ bundled sticks (rim)
ordinary = w/ BD mallet

p *mp* *pp* *mp* *p* *mp* *p*

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

p *mp*

9. GLOCK.

10. DRUM

11. DRUM

12. CRT.

UNION

~ 12 VIRTUES ~

♩ = c. 120

VOICE: part of me. [Stand Up] I am [Clap] [cut-off gesture]

PERC. (RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD: *mp* *p* *f* *mf* *f* Rim

2. MAR. *f* *mp* *mf* *ff*

3. CONGA *pp* *f* *f* *f* Shell or Rim

4. VIB. *f* *ff*

5. CHIMES *mp* *mf* *f* *mp* *mf* *f*

6. MAR. *f* *ff*

7. CONGA *p* *f* *f* *f* Shell or Rim

8. VIB. *f* *mp* *f* *mp* *ff* (muffle)

9. GLOCK. *f* (muffle)

10. DRUM *p* *f* *p* *mf* *f* w/ sticks Stick Clicks

11. DRUM *f* *p* *f* *f* *f* w/ sticks Stick Clicks

12. CRT. *f* *mp* (muffle)

[Entrance Gesture w/ Hands]

VOICE
con- nec - ted to ev - 'ry thing.

PERC.
(RIGHT)
PERC. BACK
(LEFT)

(WALKING)
PERC. MOVING
(WALKING)

1 - BD
f *mf* *p*

2. MAR.
mf *f* *p*

3. CONGA
f *mp* *f*

4. VIB.
mf *f* *mf* *f* *p*

5. CHIMES
mf

6. MAR.
f *mp* *f* *pp*

7. CONGA
f *mp* *f*

8. VIB.
f *mp* *mp*

9. GLOCK.
mf *mp* *p* *f*

10. DRUM
mf *mp* *pp*

11. DRUM
mf *mp*

12. CRT.
mf *mp* *p* *f*

p mp mf f ff p

VOICE

We're ga - - - ther - - - ing here. [sing syllables beginning with 'd' at singer's discretion]

PERC.

380

(RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD

mp

2. MAR.

f ff ff p f p

3. CONGA

f pp f

"air drum" as if playing on a keyboard

4. VIB.

ff pp f p

5. CHIMES

ff pp f

6. MAR.

ff pp ff pp f p

7. CONGA

f pp f

"air drum" as if playing on a keyboard

8. VIB.

ff pp ff pp f p

9. GLOCK.

ff pp f p

10. DRUM

f

"Air Drum" as if playing on a keyboard

11. DRUM

pp f

"Air Drum" as if playing on a keyboard

12. CRT.

ff pp f p

VOICE

PERC.

(RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK.

10. DRUM

11. DRUM

12. CRT.

VOICE *f* You are con - nec - ted to this *mf* un - - - ion.

PERC. *f*

(RIGHT) PERC. BACK (LEFT)

(WALKING) PERC. MOVING (WALKING)

1 - BD *f* *f* *pp* *f*

2. MAR. *f* *p* *f*

3. CONGA *mf f* *f* *mp* *f*

4. VIB. *f* *p* *f* *p* *mf* *p*

5. CHIMES *f*

6. MAR. *f* *mf*

7. CONGA *mf f* *f* *mp* *f*

8. VIB. *f* *p* *mf* *p* *f* *p* *mf*

9. GLOCK. *f* *f*

10. DRUM *mf f* *p* *f* *mf* *p*

11. DRUM *mf f* *p* *f* *mf*

12. CRT. *f* *f*

Rim

high low

VOICE

PERC.

(RIGHT) PERC. BACK

(LEFT)

(WALKING) PERC. MOVING

(WALKING)

1 - BD

2. MAR.

3. CONGA

4. VIB.

5. CHIMES

6. MAR.

7. CONGA

8. VIB.

9. GLOCK.

10. DRUM

11. DRUM

12. CRT.

f *ff*

End, when I say. End.

pp *pp* *ff*

sfz *sfz* *sfz* *sfz*

p *sfz* *p* *ff*

f *sfz* *ff*

sfz *ff*

p *sfz* *f* *ff*

p *sfz* *sfz*

pp *f*

p *sfz* *sfz* *ff*

p *sfz* *f* *ff*

pp *f*

