



Molenaar Edition

Jamaican Folk Suite

Art.nr: 01119309

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Mini - Score

www.molenaar.com

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Jamaican Folk Suite

Composer: H. L. Walters

For Band
Concert Band
01.1193.09



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Jamaican Folk Suite

Composer: H. L. Walters

01.1193.09

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

- 1 Trombone II Bb (BC)
- 2 Trombone III C
- 1 Trombone III Bb (TC)
- 1 Trombone III Bb (BC)
- 1 Baritone C
- 1 Baritone Bb (BC)
- 1 Baritone Bb (TC)
- 1 Baritone I Bb (TC)
- 1 Baritone II Bb (TC)
- 1 Baritone III Bb (TC)
- 1 Euphonium C
- 1 Euphonium Bb (BC)
- 1 Euphonium Bb (TC)
- 1 Euphonium I Bb (TC)
- 1 Euphonium II Bb (TC)
- 1 Euphonium III Bb (TC)
- 2 Bas Bb (TC)
- 2 Bas Bb (BC)
- 2 Bas Eb (TC)
- 2 Bas Eb (BC)
- 4 Tuba I + II C
- 1 Percussion
- 1 Timpani

Performance Times

I — MENTO	2:50
II — PROMENADE	2:20
III — JUMP-UP	2:00

Total Approximate Playing Time . . 7:10

Program Notes

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

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

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

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

De kompositie gaat verder met twee liedjes die met elkaar stuwertje wisselen, later op het ondersteunende Mento-ritme. De "Promenade" introduceert een origineel wandelthema dat naar het bekende "Mango Walk" leidt en later naar de song "Linstead Market". Het thematische materiaal wordt verder instrumentaal ontwikkeld om het deel te besluiten.

De finale "Jump Up" stelt een inheemse feestviering voor, waar de feestvrijden bestaan uit eten en drinken, zowel als uit liederen, dansen en groeiende vriendschap. Twee nieuwe songs duiken op "Marionne" (Mary Ann) en "Fan me, Solja Man", terwijl fragmenten van eerder gebruikte thema's leiden naar een dolle climax.



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Jamaican Folk Suite

CONDUCTOR C (U)

HARMONIE-FANFARE

HAROLD L. WALTERS

I - Mento

Moderato (♩ = 112)

Rubank
Symphonic
Band
Library
No. 114

One 1st Hn. (cued 1st Trb.)

Claves

Moracas shake

Mento rhythm... accent 8th notes on fourth beat.
+ Bongo Drs. (Ten-tan)

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

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

mp smoothly

Cors. cup mutes

Hns. (cued Saxes)

3rd 2nd

Trbs. cup mutes

All Bases
Percussion continues

High 2nd (23)

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09.1193.09

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Meno mosso

Fl.-Eb Cl. (31)

Ob.-Cl. rubato

+ Al. Saxes: Al. Cl.

Bells with hard mallet

Brass open

Cors.-Bar. Bva lower

Hns. Trbs.

No percussion

Basses

Tempo I (♩ = 112)

High W.W.+Pic. (39)

Saxes. Bva lower

Percussion

Cors.-Saxes.

Hns.-Trbs.-Bar.

Basses

Tutti

Cl.

+ Tym.

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

Tutti

Moracas shake

+ Percussion

Bar. Bva lower

Hns.-Trbs.-Saxes.

+ Tym. (no Tym.)

Cors. straight mutes

Hns.-Trbs.

Basses-Percussion

1 & 2 Cls.-Fl. Bva

Percussion

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

Vibes (or Bells) soft mallets

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

Bva

no percussion

Jamaican Folk Suite 9

II - Promenade

Conductor

Allegro con moto (♩ = 128)

Brushes on S. Dr.

Woodblock (walking effect)

Basses - one stand

Pic. (Fl.)

(9) 1st Cl. - one stand

1 & 2 Hns.

sempre staccato

(17) Fl. - Eb Cl.

mp Ob. - 1st Cls. (cued 2 & 3 Cls.)

Top Sax. - Bsn. - Bar. - Al. Cl. - B. Cl.

mp 1 & 2 Hns.

All Bases - Woodblock & brushes continue

(25) Al. Saxes - 2 & 3

+ 3 & 4 Hns.

B. Dr.

Jamaican Folk Suite 9

Cors. straight mutes (33)

Trbs. straight mutes

Modified Mento rhythm
Moracas - Bongo Drums
Claves, etc.

Basses - Congo Dr.

High W.W.

(41) Saxs. Bva lower

Hns. Bar.

Cors. open

Hns.

Jamaican Folk Suite 9

Tutti

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

(49) 2 & 3 Cors.

Ten. Sax.

Trbs. & Hns.

Bar.

Percussion

Basses - Tym.

Fl. - Pic. - Eb Cl.

(58) mp Ob. - 1st Cls. (cued 2 & 3 Cls.)

Ten. Sax. - Bsn. - Bar. - Al. Cl. - B. Cl.

Brushes on S. Dr.

Woodblock

1 & 2 Hns.

Basses

(66) Fl. - Pic.

1st Cl. - one stand

2nd Cl. - Ob.

Brushes & Woodblock

Basses - one stand

Jamaican Folk Suite 9

III - Jump-Up

Conductor

Allegro (♩ = 116)

Cors. Hand over bell

Bar. - Trbs. Hand over bell

Basses - Tym.

(9) Cls. Saxes

Percussion: Mambo rhythm - accent last note in each measure.

Basses - B. Cl. - Bsn.

(17) Cls. Saxes

Cors. open

Hns. Bar.

Trbs. open

Basses - Percussion - Tym.

Jamaican Folk Suite 9

(33)

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

Cors.

Pic.-Fl.-Cls.-Ob.-Eb Cl.-Al. Cl.
(41)
mf
+ Saxes.
Hns.-Trbs. smoothly
Bases-Percussion

High W.W.
+ Ob.
+ Tym.

(57)
Cors. 1st
2nd
Hns. (Cued Trbs.)
3rd
2nd
1st
2nd
Hns. (Trbs.)
3rd
2nd
+ Trbs.-Bar.
Bases-Percussion - Tym.

(65)
1st
2nd
Hns. (Trbs.)
3rd
2nd
+ Trbs.-Bar.
Hns. (Trbs.)
3rd
2nd
+ Trbs.-Bar.

(73)
High W.W.
Trbs.-Bar.-B. Cl.-Bass.-Bar. Sax.-Tym.
Bases-Percussion
ff
fp
p

(81)
Cors.-Saxes.-Hns.
Percussion
Tym.
Bases-Percussion
ff
fp
p