

An aerial photograph of a dense urban street in Lagos, Nigeria. The street is filled with numerous yellow minibuses, commonly known as 'kekes', which are packed closely together. People are walking along the sidewalks and between the vehicles, many holding colorful umbrellas, suggesting it might be raining or about to rain. The buildings on either side are multi-story structures with balconies. The overall scene depicts a bustling, everyday urban environment.

# *Na So E Be*

*For Chamber Orchestra*

*Desmond Ikegwonu*

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## *Instrumentation*

2 Flute

2 Oboe

2 Clarinet in Bb

2 Bassoon

2 Horns in F

2 Trumpets in Bb

Timpani

Percussion\*

Celesta

Conga

Strings

*\*Bass Drum, Snare Drum, Tam-Tam*

## *Conga Key:*

Conga Drums

**Tumba**      **Conga**      **Quinto**      **Requinto**

|| 4/4

## About the Music

Earning a level of street credibility is important to survival in Lagos, Nigeria. By street worthiness, I mean the ability to communicate and not be exploited at least to an extent. There are really no alternatives to navigating the rugged life, employing the language of the street is not a vice. Pidgin English is the lingua franca across Nigeria and *Na So E Be* epitomizes that life. If one has to do any kind of business, you must have a way of extending your loyalty to this language. It's the natural course one must take to navigate the usual flow of commercial activities in the bustling city at the heart of the Motherland, Nigeria. To speak in Nigeria or naija pidgin, we will say "Na So E Be" meaning "That's how it is." Naija is a patriotic name for Nigerians showing their strength and smartness. Naija people have gained a rigorous and immutable desire to thrive. This work *Na So E Be* describes patterns that have evolved, taking center stage as normative within a culture.

In reference to the rising global awareness of African music, the impact of the great Fela Anikulapo Kuti, the pioneer of the Afrobeat music genre is indisputable. This sound fusing intricate rhythmic and percussive ideas with recurring thematic, melodic, jazzy harmony and arising through cycled layers of textures has remained a dominant musical force. In *Na So E Be*, all of these characteristics are in play as the main thematic unit is exertive. *Na So E Be* is the tale of a will to survive. It is as though norms exist to punctuate every hidden layer of change suppressing any resistance to prove superiority. Every other activity realizes that it must remain subservient to the supreme order that has risen above in the hierarchical structure. In truth, we all become players in supporting the language, sound, style and that's just the way it is: *Na So E Be*.

In *Na So E Be*, every other textual or harmonic activity are foreshadows telling of what is to come, the dogged nature of the cadential unit breaking through every silence and delivering its voice distinctively assertive, and ironically, we are willing to embrace it as the way it is—*Na So E Be*. Afrobeat takes you on a journey through the heart of the indigenous naija life with all the multicolored facets and many textured layers of the vernacular. It is rich, robust, insistent, unrelenting, pure and *Na So E Be* (That's how it is).

*Desmond Ikegwuonu*

# Na So E Be (Afrobeat Fanfare)

Commissioned and World Premiered by ROCO

Afrobeat Groove ♩=92

Desmond Ikegwonu

The score is for a full orchestra and includes the following parts:

- Flute 1 & 2:** Treble clef, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic.
- Oboe 1 & 2:** Treble clef, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic.
- Clarinet in B♭ 1 & 2:** Treble clef, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic.
- Bassoon 1 & 2:** Bass clef, 4/4 time. Part 1 starts at measure 1 with a *mp* dynamic. Part 2 starts at measure 2 with a *ff* dynamic.
- Horn in F 1 & 2:** Treble clef, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic. Part 2 starts at measure 3 with a *mf* dynamic.
- Trumpet in B♭ 1 & 2:** Treble clef, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic. Part 2 starts at measure 3 with a *mf* dynamic.
- Timpani:** Bass clef, 4/4 time. Part 1 starts at measure 1 with a *mp* dynamic. Part 2 starts at measure 2 with a *ff* dynamic.
- Percussion:** Percussion clef, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic. Includes a **Bass Drum** section.
- Celesta:** Treble and Bass clefs, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic.
- Conga Drums:** Percussion clef, 4/4 time. Part 1 starts at measure 1 with a *mp* dynamic. Part 2 starts at measure 2 with a *f* dynamic. Includes triplets and a **Div.** (divisi) marking.
- Violin I & II:** Treble clef, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic. Includes a **Div.** marking.
- Viola:** Alto clef, 4/4 time. Part 1 starts at measure 2 with a *ff* dynamic. Includes a **Div.** marking.
- Cello:** Bass clef, 4/4 time. Part 1 starts at measure 1 with a *mp* dynamic. Part 2 starts at measure 2 with a *ff* dynamic. Includes a **Divisi** marking.
- Contrabass:** Bass clef, 4/4 time. Part 1 starts at measure 1 with a *mp* dynamic. Part 2 starts at measure 2 with a *ff* dynamic.

Na So E Be (Afrobeat Fanfare)

This musical score is for the piece "Na So E Be (Afrobeat Fanfare)". It is written for a large orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts are silent until the third measure, where they play a melodic line with accents and a forte (*ff*) dynamic.
- Oboes (Ob. 1, Ob. 2):** Both parts are silent until the third measure, where they play a melodic line with accents and a forte (*ff*) dynamic.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 plays a rhythmic pattern starting in the second measure with a mezzo-piano (*mp*) dynamic. Bsn. 2 plays a similar pattern. Both join the melodic line in the third measure with a forte (*ff*) dynamic.
- Horns (Hn. 1, Hn. 2):** Both parts play a melodic line starting in the first measure with accents and a forte (*ff*) dynamic.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Both parts play a melodic line starting in the first measure with accents and a forte (*ff*) dynamic.
- Timpani (Timp.):** Plays a rhythmic pattern starting in the second measure with a mezzo-piano (*mp*) dynamic, joining the melodic line in the third measure with a forte (*ff*) dynamic.
- Percussion (Perc.):** Features a "Bass Drum" part starting in the third measure with a forte (*ff*) dynamic.
- Celesta (Cel.):** Plays a melodic line starting in the first measure with accents and a forte (*ff*) dynamic.
- Congas (C. Dr.):** Plays a complex rhythmic pattern with triplets starting in the first measure with a forte (*f*) dynamic.
- Violins (Vln. I, Vln. II):** Both parts play a melodic line starting in the first measure with accents and a forte (*ff*) dynamic.
- Viola (Vla.):** Plays a melodic line starting in the first measure with accents and a forte (*ff*) dynamic, including a "Div." (divisi) section.
- Violoncello (Vc.):** Plays a rhythmic pattern starting in the second measure with a mezzo-piano (*mp*) dynamic, joining the melodic line in the third measure with a forte (*ff*) dynamic.
- Double Bass (Cb.):** Plays a rhythmic pattern starting in the second measure with a mezzo-piano (*mp*) dynamic, joining the melodic line in the third measure with a forte (*ff*) dynamic.

The score is in 4/4 time and features a key signature of one sharp (F#). Dynamics range from mezzo-piano (*mp*) to fortissimo (*ff*). Accents and slurs are used throughout to shape the melodic and rhythmic lines.

A

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Timp.

Perc.

Cel.

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*sf*

*f*

*mf*

*mp*

Snare Drum

Unis.

3





Na So E Be (Afrobeat Fanfare)

6  
16

Fl. 1

Fl. 2

Ob. 1  
*mf*

Ob. 2  
*mf*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1  
*mf*

Bsn. 2  
*mf*

Hn. 1  
*mf* ————— *f*

Hn. 2  
*mf* ————— *f*

B♭ Tpt. 1  
*mf* ————— *f*

B♭ Tpt. 2  
*mf* ————— *f*

Timp.  
*mf*

Perc.  
16 Tam-Tam  
*f*

Cel.  
*mf*

C. Dr.  
*mf*

Vln. I  
*mf* ————— *f*

Vln. II  
*mf* ————— *f*

Vla.  
*mf*

Vc.  
*mf*

Cb.  
*mf*

The image shows a page of a musical score for a symphony orchestra. The title is "Na So E Be (Afrobeat Fanfare)". The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, strings, and keyboard. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into three measures. The first measure (measures 6-15) features woodwinds and strings playing rhythmic patterns. The second measure (measures 16-17) features horns and trumpets playing sustained notes with a crescendo from mezzo-forte (mf) to forte (f). The third measure (measures 18-20) features woodwinds and strings playing rhythmic patterns. The percussion part includes a Tam-Tam drum playing a sustained note in the second measure. The conductor's part (C. Dr.) features a rhythmic pattern with accents and triplets. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) feature rhythmic patterns and sustained notes. The woodwind parts (Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2) feature rhythmic patterns. The brass parts (Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2) feature sustained notes with a crescendo. The dynamic markings are mf and f. The score is numbered 6 and 16 at the top left.

Na So E Be (Afrobeat Fanfare)

19

Fl. 1 *mp* 5

Fl. 2 *mp* 5

Ob. 1 *mf*

Ob. 2 *mf*

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

19

Timp. *mf*

19

Perc. *mf* Snare Drum

19

Cel. *mf*

19

C. Dr. *mf*

19

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf*

Vc. *mf*

Cb. *mf*

Na So E Be (Afrobeat Fanfare)

8 22

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Timp.

Perc.

Cel.

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

5

3

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

Cel.

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Na So E Be (Afrobeat Fanfare)

B0

This musical score is for the piece "Na So E Be (Afrobeat Fanfare)". It is written for a large ensemble and is divided into two systems. The first system, marked "B0", includes parts for Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Timpani, Percussion, Cello and Double Bass, and Conga Drums. The second system, marked "B", includes parts for Violin I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a key signature of one sharp (F#). The dynamic marking *mf* (mezzo-forte) is used throughout. The piece begins with a rest in the first measure, followed by a rhythmic pattern of eighth notes. The woodwinds and brasses enter in the second measure with a melodic line. The percussion and strings provide a steady accompaniment. The score concludes in the fourth measure with a final cadence.

This page of the musical score, titled "Na So E Be (Afrobeat Fanfare)", contains measures 31 through 34. The score is arranged for a large ensemble of instruments. The first system includes Flute 1 and 2 (Fl. 1, Fl. 2), Oboe 1 and 2 (Ob. 1, Ob. 2), Clarinet 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Bassoon 1 and 2 (Bsn. 1, Bsn. 2), Horn 1 and 2 (Hn. 1, Hn. 2), Trumpet 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Timpani (Timp.), Percussion (Perc.), Cello (Cel.), Conga (C. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 4/4 time, with a key signature of one sharp (F#). A time signature change to 3/4 occurs at measure 33. Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance markings include accents (>) and slurs. The C. Dr. part features triplet markings (3) in measures 32 and 33. The Vln. I and Vln. II parts are marked "Unis." (unison) in measure 31. The score concludes with a final 4/4 time signature in measure 34.

Na So E Be (Afrobeat Fanfare)

This musical score is for the piece "Na So E Be (Afrobeat Fanfare)". It is arranged for a large ensemble of instruments. The score is divided into three measures, with a key signature change from 4/4 to 3/4 in the second measure and back to 4/4 in the third. The dynamics range from *f* (forte) to *ff* (fortissimo). The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*.
- Oboes (Ob. 1, Ob. 2):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*.
- B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*.
- Bassoons (Bsn. 1, Bsn. 2):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*.
- Horns (Hn. 1, Hn. 2):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*.
- Timpani (Timp.):** Play rhythmic patterns, starting at measure 34. Dynamics: *ff*.
- Percussion (Perc.):** Play rhythmic patterns, starting at measure 34. Dynamics: *ff*. Includes a box labeled "Bass Drum".
- Cymbals (Cel.):** Play rhythmic patterns, starting at measure 34. Dynamics: *ff*.
- Cymbal Drums (C. Dr.):** Play rhythmic patterns, starting at measure 34. Dynamics: *f*.
- Violins (Vln. I, Vln. II):** Play rhythmic patterns, starting at measure 34. Dynamics: *ff*.
- Viola (Vla.):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*. Includes a box labeled "Div.".
- Violoncello (Vc.):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*.
- Contrabass (Cb.):** Play melodic lines with accents, starting at measure 34. Dynamics: *f*, *ff*.

C

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Timp.

Perc.

Cel.

C. Dr.

This section of the score covers measures 37 to 40. It features woodwinds (Ob. 1, Ob. 2, B $\flat$  Cl. 1, B $\flat$  Cl. 2), brass (Bsn. 1, Bsn. 2), and percussion (Timp., Perc., C. Dr.). The woodwinds and brass play a melodic line starting in measure 37, with dynamics ranging from *mp* to *mf*. The percussion includes a Snare Drum part starting in measure 37, playing a rhythmic pattern. The C. Dr. part is silent throughout this section.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section of the score covers measures 41 to 43. It features strings (Vln. I, Vln. II, Vla., Vc., Cb.). The Violins I and II play a melodic line with sixteenth notes and slurs, starting in measure 41, with dynamics ranging from *p* to *mp*. The Viola plays a similar melodic line. The Violoncello and Contrabass play a rhythmic pattern of eighth notes, starting in measure 41, with dynamics ranging from *fp* to *mp*.



This musical score is for the piece "Na So E Be (Afrobeat Fanfare)" and is page 15 of the score. It features a variety of instruments including two Flutes (Fl. 1, Fl. 2), two Oboes (Ob. 1, Ob. 2), two Bass Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Bassoons (Bsn. 1, Bsn. 2), two Horns (Hn. 1, Hn. 2), two Trombones (B♭ Tpt. 1, B♭ Tpt. 2), Timpani (Timp.), Percussion (Perc.), Cello (Cel.), Conga Drums (C. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc./Cb.).

The score begins at measure 43. The Flute parts (Fl. 1 and Fl. 2) play a melodic line starting with a *mp* dynamic, which increases to *f* by the end of the section. The Bassoon and Horn parts (Bsn. 1, Bsn. 2, Hn. 1, Hn. 2) play a rhythmic accompaniment, with the Horns starting at *mf*. The Trombone parts (B♭ Tpt. 1, B♭ Tpt. 2) also play a rhythmic accompaniment at *mf*. The Percussion parts (Timp., Perc., C. Dr.) provide a steady rhythmic foundation, with the Conga Drums featuring triplet patterns. The Cello and Double Bass parts (Cel., Vc./Cb.) play a rhythmic accompaniment at *mf*. The Violin and Viola parts (Vln. I, Vln. II, Vla.) are currently silent.

The score is divided into three measures. The first measure shows the initial entry of the Flutes and the establishment of the rhythmic accompaniment. The second measure continues the melodic and rhythmic development. The third measure concludes the section with a final flourish from the Flutes and a sustained rhythmic accompaniment from the other instruments.

Na So E Be (Afrobeat Fanfare)

16

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

Cel.

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*fp*

3

33

The image shows a page of a musical score for a symphony orchestra. The title is "Na So E Be (Afrobeat Fanfare)". The page number is 16, and the measure number is 46. The score is arranged in a standard orchestral layout. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Trumpets in B-flat 1 and 2. The percussion section includes Timpani and Percussion. The string section includes Cello and Double Bass, Concert Drums, Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings are playing a rhythmic pattern of eighth notes, often in triplets. The percussion is playing a steady eighth-note pattern. The dynamic markings range from piano (p) to fortissimo (fp). The score is in a key signature of one sharp (F#) and a 4/4 time signature.

Na So E Be (Afrobeat Fanfare)

This musical score is for the piece "Na So E Be (Afrobeat Fanfare)" and is page 17 of the score. It features a large ensemble of instruments. The score is divided into measures, with measure numbers 49 and 50 clearly marked. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with accents and dynamic markings of *ff*.
- Oboes (Ob. 1, Ob. 2):** Play a similar melodic line to the flutes, also with accents and *ff* dynamics.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** B♭ Cl. 1 starts with a *f* dynamic, while B♭ Cl. 2 starts with a *mf* dynamic. Both have accents and *ff* markings.
- Saxophones (Bsn. 1, Bsn. 2):** Both play a rhythmic accompaniment with accents and *ff* dynamics.
- Horns (Hn. 1, Hn. 2):** Both play a rhythmic accompaniment with accents and *ff* dynamics.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Both play a rhythmic accompaniment with accents and *ff* dynamics.
- Timpani (Timp.):** Play a rhythmic accompaniment with accents and *ff* dynamics.
- Percussion (Perc.):** Includes a **Bass Drum** part with accents and *ff* dynamics.
- Cymbals (C. Dr.):** Play a rhythmic accompaniment with accents and *ff* dynamics.
- Violins (Vln. I, Vln. II):** Both play a rhythmic accompaniment with accents and *ff* dynamics. The Vln. II part includes a *Div.* (divisi) marking.
- Viola (Vla.):** Play a rhythmic accompaniment with accents and *ff* dynamics. The part includes a *Div.* marking.
- Violoncello (Vc.):** Play a rhythmic accompaniment with accents and *ff* dynamics. The part includes a *Div.* marking.
- Contrabass (Cb.):** Play a rhythmic accompaniment with accents and *ff* dynamics.

The score uses various dynamic markings including *mf*, *f*, and *ff*. Accents (>) are used extensively throughout the score to emphasize rhythmic elements. The overall texture is dense and rhythmic, characteristic of an Afrobeat fanfare.

Na So E Be (Afrobeat Fanfare)

D8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Timp.

Perc.

Cel.

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

55

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Timp.

Perc. Snare Drum

Cel.

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.





Na So E Be (Afrobeat Fanfare)

22  
64

Fl. 1  
*mf*

Fl. 2  
*mf*

Ob. 1  
*mf*

Ob. 2  
*mf*

B♭ Cl. 1  
*mf*

B♭ Cl. 2  
*mf*

Bsn. 1

Bsn. 2

Hn. 1  
*mf*

Hn. 2  
*mf*

B♭ Tpt. 1  
*mf*

B♭ Tpt. 2  
*mf*

64

Timp.

64

Perc. **Snare Drum**  
*mf*

64

Cel.

64

C. Dr.  
*mf*

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *mf*

Timp.

Perc. *mf* Snare Drum

Cel. *mp*

C. Dr.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.



This musical score page, numbered 25, is for the piece "Na So E Be (Afrobeat Fanfare)". It features a variety of instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with triplets, marked *mp*.
- Oboes (Ob. 1, Ob. 2):** Play a similar melodic line with triplets, marked *mp*.
- Clarinet 1 (B♭ Cl. 1):** Remains silent in this section.
- Clarinet 2 (B♭ Cl. 2):** Plays a rhythmic accompaniment with triplets, marked *mp*.
- Saxophones (Bsn. 1, Bsn. 2):** Play a rhythmic accompaniment with triplets, marked *mp*.
- Horns (Hn. 1, Hn. 2):** Play a melodic line with accents, marked *mf*.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Play a melodic line with accents, marked *mf*.
- Timpani (Timp.):** Plays a rhythmic accompaniment, marked *mp*.
- Percussion (Perc.):** Plays a rhythmic accompaniment, marked *mp*.
- Cello (Cel.):** Plays a melodic line with triplets, marked *mp*.
- Double Bass (C. Dr.):** Plays a rhythmic accompaniment with triplets, marked *mp*.
- Violins (Vln. I, Vln. II):** Play a melodic line with triplets, marked *mp*.
- Viola (Vla.):** Plays a rhythmic accompaniment with triplets, marked *mp*.
- Violoncello (Vc.):** Plays a rhythmic accompaniment, marked *mp*.
- Contrabass (Cb.):** Plays a rhythmic accompaniment, marked *mp*.

The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and features various musical notations including triplets, accents, and slurs.

This musical score is for the piece "Na So E Be (Afrobeat Fanfare)" and covers measures 26 to 76. The score is arranged for a large orchestra and includes the following parts:

- Flutes (Fl. 1 & 2):** Play a melodic line with triplets and accents. Dynamics range from *ff* to *p*.
- Oboes (Ob. 1 & 2):** Play a similar melodic line to the flutes. Dynamics range from *ff* to *p*.
- Clarinets (B♭ Cl. 1 & 2):** Play a rhythmic accompaniment. Dynamics range from *f* to *ff*.
- Bassoons (Bsn. 1 & 2):** Play a rhythmic accompaniment. Dynamics range from *ff*.
- Horns (Hn. 1 & 2):** Play a rhythmic accompaniment. Dynamics range from *ff* to *mp*.
- Trumpets (B♭ Tpt. 1 & 2):** Play a rhythmic accompaniment. Dynamics range from *ff* to *mp*.
- Timpani (Timp.):** Play a rhythmic accompaniment. Dynamics range from *ff* to *p*.
- Percussion (Perc.):** Play a rhythmic accompaniment. Dynamics range from *ff* to *p*.
- Cymbals (C. Dr.):** Play a rhythmic accompaniment. Dynamics range from *ff*.
- Violins (Vln. I & II):** Play a rhythmic accompaniment. Dynamics range from *ff*. Includes "Div." markings.
- Viola (Vla.):** Play a rhythmic accompaniment. Dynamics range from *ff*. Includes "Div." markings.
- Violoncello (Vc.):** Play a rhythmic accompaniment. Dynamics range from *ff* to *mp*. Includes "Div." markings.
- Contrabass (Cb.):** Play a rhythmic accompaniment. Dynamics range from *ff* to *mp*.

The score features a variety of dynamics, including *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), and *p* (piano). It also includes accents (>) and triplets (3). A rehearsal mark "F" is present at measure 76.

This musical score is for the piece "Na So E Be (Afrobeat Fanfare)" on page 27. It is a full orchestral score with the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line of eighth-note triplets, starting at *mp* and ending at *pp*.
- Oboes (Ob. 1, Ob. 2):** Play a similar melodic line of eighth-note triplets, starting at *mp* and ending at *pp*.
- B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Play a melodic line of eighth-note triplets, starting at *mp* and ending at *pp*.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line of eighth-note triplets, starting at *mp* and ending at *pp*.
- Horns (Hn. 1, Hn. 2):** Hold a whole note chord at the start, then play a melodic line of eighth-note triplets starting at *p*.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Hold a whole note chord at the start, then play a melodic line of eighth-note triplets starting at *p*.
- Timpani (Timp.):** Play a rhythmic pattern of eighth notes.
- Percussion (Perc.):** Play a rhythmic pattern of eighth notes.
- Cello (Cel.):** Play a melodic line of eighth-note triplets, starting at *mp* and ending at *pp*.
- Conductor (C. Dr.):** Play a rhythmic pattern of eighth notes.
- Violins (Vln. I, Vln. II):** Play a melodic line of eighth-note triplets, starting at *mp* and ending at *pp*.
- Viola (Vla.):** Play a melodic line of eighth-note triplets, starting at *mp* and ending at *pp*.
- Cello (Vc.):** Play a rhythmic pattern of eighth notes.
- Double Bass (Cb.):** Play a rhythmic pattern of eighth notes.

The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo and dynamics are indicated by markings such as *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). The piece concludes with a final measure where the woodwinds and strings play a melodic line of eighth-note triplets.

Na So E Be (A frobeat Fanfare)

This musical score is for the piece "Na So E Be (A frobeat Fanfare)". It is a full orchestral score for measures 28 through 82. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score features a complex rhythmic pattern with many triplets and accents. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The woodwinds and strings play a rhythmic accompaniment, while the brass instruments (Horns, Trumpets) have a more melodic role, especially in the later measures. The percussion includes Timpani and various Percussion instruments. The strings consist of Violins I and II, Viola, and Double Bass. The woodwinds include Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The brass includes Trumpets 1 and 2. The score is divided into measures, with measure numbers 28, 32, 36, 40, 44, 48, 52, 56, 60, 64, 68, 72, 76, 80, and 82 marked. The dynamics are indicated by *mp* and *pp* throughout the score. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments (Horns, Trumpets) have a more melodic role, especially in the later measures. The percussion includes Timpani and various Percussion instruments. The strings consist of Violins I and II, Viola, and Double Bass. The woodwinds include Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The brass includes Trumpets 1 and 2.

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

85

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

85

Timp.

*p*

85

Perc.

Bass Drum

85

Cel.

85

C. Dr.

*p*

85

Vln. I

Div.

85

Vln. II

Div.

85

Vla.

Div.

85

Vc.

*p*

85

Cb.

*p*

