



Aubin Mauger Djantio Ngongang

Composer, Director, Interpreter, Teacher

Cameroon, Douala

About the artist

Bonjour je suis un étudiant de l'institut universitaire de technologie autodidacte en musique qui aime le genre classique et l'animation ressemant du Mboa.

Je suis depuis trois années aujourd'hui le directeur technique de la chorale de la faculté des sciences de l'université de Douala.

Mes compétences sont axées sur l'évolution du groupe et de l'individu. Ainsi je cherche la perfection dans tous mes travaux surtout lors de mes échanges bien qu'avec mes aînés que mes cadets.

Voilà ce que je suis.....

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-ngongang.htm>

About the piece

Title:	the conquest of PARADISE
Composer:	Djantio Ngongang, Aubin Mauger
Arranger:	Djantio Ngongang, Aubin Mauger
Copyright:	Copyright © Aubin Mauger Djantio Ngongang
Publisher:	Djantio Ngongang, Aubin Mauger
Style:	Modern classical

Aubin Mauger Djantio Ngongang on [free-scores.com](http://www.free-scores.com)



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Aubin

The conquest of paradise

Chant pour procession

Auteur: Vangelis

Trans: Djantio Ngongang Aubin Mauger

Directeur technique de la chorale de la

faculte des sciences de l'universite de Douala

$\text{♩} = 76$

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Soprano:** Treble clef, 3/4 time signature. The staff contains rests for the first two measures, followed by a repeat sign and then six measures of whole rests.
- Alto:** Treble clef, 3/4 time signature. The staff contains rests for the first two measures, followed by a repeat sign and then six measures of whole rests.
- Tenor:** Treble clef, 3/4 time signature. The staff begins with a rest, followed by a half note G4 labeled "hum". The next measure has a half note G4 with a dynamic marking of *f*. The following measures contain eighth and sixteenth notes, with a half note G4 labeled "hum" at the end of the first phrase. The piece concludes with a half note G4 labeled "hum".
- Bass:** Bass clef, 3/4 time signature. The staff begins with a rest, followed by a half note G2 labeled "hum". The next measure has a half note G2 with a dynamic marking of *f*. The following measures contain eighth and sixteenth notes, with a half note G2 labeled "hum" at the end of the first phrase. The piece concludes with a half note G2 labeled "hum".
- Timbales:** Bass clef, 3/4 time signature. The staff contains rests for the first two measures, followed by a repeat sign and then six measures of whole rests.
- Caisse claire:** Percussion clef, 3/4 time signature. The staff contains rests for the first two measures, followed by a repeat sign and then six measures of a steady eighth-note pattern.
- Grosse caisse:** Percussion clef, 3/4 time signature. The staff contains rests for the first two measures, followed by a repeat sign and then six measures of a steady eighth-note pattern.
- Cymbale:** Percussion clef, 3/4 time signature. The staff contains rests for the first two measures, followed by a repeat sign and then six measures of whole rests.

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7

1. | 2.

S. *p* no mine per fi de

A. no mine per fi de

T. hm I no mine per fi de I

B. hm I no mine per fi de I

Timb.

CC

Gr. C.

Cym.

12

1.

S. no mene por lar e ra mine be ni to por do mi nar

A. no mene por lar e ra mine be ni to por do mi nar

T. no mene por lar e ra mine be ni to por do mi nar

B. no mene por lar e ra mine be ni to por do mi nar I

Timb.

CC

Gr. C.

Cym.

18 *mp*

S. *mp*
nar

A. *mp*
nar

T. *mp*
nar no mine per fi de I no mene por lar e ra mine be

B. *mp*
nar I no mine per fi de I no mene por lar e ra mine be

Timb.

CC

Gr. C.

Cym.

24 *f*

S. *f*

A. *f*

T. *ff*
ni to e por do mi nar I no mine per fi de I no mene por

B. *ff*
ni to e por do mi nar I no mine per fi de I no mene por

Timb.

CC

Gr. C.

Cym.

30

S.
A.
T.
B.

lar e ra mine be ni to e por do mi nar

lar e ra mine be ni to e por do mi nar

Timb.
CC
Gr. C.
Cym.

35

$\text{♩} = 80$

S.
A.
T.
B.

Timb.
CC
Gr. C.
Cym.

41

S.
A.
T.
B.
Timb.
CC
Gr. C.
Cym.

48

S.
A.
T.
B.
Timb.
CC
Gr. C.
Cym.

A musical score for a vocal ensemble and percussion. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one sharp (F#) and a common time signature. The instrumental parts include Timpani (Timb.), Congas (CC), Grand Congas (Gr. C.), and Cymbals (Cym.). The score consists of two measures. The vocal parts feature sustained notes, while the percussion parts have rhythmic patterns of eighth and sixteenth notes.