



uzomah michael

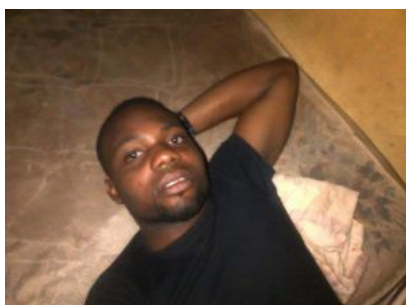
Arrangeur, Compositeur, Directeur, Interprete, Professeur, Auditeur uniquement

A propos de l'artiste

I am graduate of music with specific areas in Composition, Arrangement, Cello performance, Conducting and Directing.

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A propos de la pièce



Titre : CARRIBEANA
Compositeur : michael, uzomah
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Style : Latin

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CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$

Flute

B♭ Clarinet

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

B♭ Trumpet

Trombone

Tuba

Marimba

Classical Guitar

Bass Guitar

Violin

Viola

Violoncello

Contrabass

Congas

Wood Blocks

Shaker

Concert Bass Drum

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

Musical score for page 16, featuring various instruments including Flute, Clarinet, Saxophones, Trumpets, Trombones, Piano, Guitar, Violins, Viola, Cello, Double Bass, and Percussion. The score is written in treble and bass clefs with various key signatures and time signatures. The instruments listed are: Fl., B♭ Cl., S. Sax., A. Sax., T. Sax., B♭ Tpt., Tbn., Tba., Mrm., Guit., B. Guit., Vln., Vla., Vc., Cb., Con., Wd. Bl., Sh., and Con. BD.

23

Fl.
B♭ Cl.
S. Sax.
A. Sax.
T. Sax.
B♭ Tpt.
Tbn.
Tba.
Mrm.
Guit.
B. Guit.
Vln.
Vla.
Vc.
Cb.
Con.
Wd. Bl.
Sh.
Con. BD

The score is for a large ensemble and consists of 17 staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba (Tba.), Mellophone (Mrm.), Guitar (Guit.), Bass Guitar (B. Guit.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Conga (Con.), Wood Block (Wd. Bl.), Shaker (Sh.), and Conga/Bass Drum (Con. BD). The score begins with a treble clef and a key signature of two sharps (F# and C#). The first staff (Flute) has a measure rest followed by a quarter note G5. The other instruments have various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts (Con., Wd. Bl., Sh., Con. BD) feature complex rhythmic patterns with accents and slurs.

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

The musical score for page 27 is arranged in a standard orchestral layout. It includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Trombone (Tba.), Mellophone (Mrm.), Guitar (Guit.), Bass Guitar (B. Guit.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Conga (Con.), Wood Block (Wd. Bl.), Shaker (Sh.), and Conga/Bass Drum (Con. BD). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first three measures show the beginning of the piece, with various instruments entering and playing their respective parts.

30

Fl.

B \flat Cl.

S. Sax.

A. Sax.

T. Sax.

B \flat Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

ff

mp

mp

mp

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

The musical score for page 48 is arranged in a standard orchestral layout. It features 18 staves. The woodwind section includes Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Clarinet in B-flat (B♭ Tpt.), Trombone (Tbn.), and Trombone (Tba.). The brass section includes Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), and Trombone (Tba.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Mallets (Mrm.), Guitar (Guit.), Bass Guitar (B. Guit.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Congas (Con.), Wood Block (Wd. Bl.), Shaker (Sh.), and Congas/Bass Drum (Con. BD). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'ff'. The key signature is one sharp (F#) and the time signature is 4/4.

Fl.

B♭ Cl. *f*

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn. *p*

Tba.

Mrm.

Guit. *f*

B. Guit.

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Con. *f*

Wd. Bl.

Sh.

Con. BD

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

tr

ff

61

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

64

tr

tr

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

67

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

tr

ff

70

Fl. *tr*

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln. *tr*

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

The musical score for page 73 is arranged for a large ensemble. It features 17 staves, each representing a different instrument or section. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba (Tba.), Mellophone (Mrm.), Guitar (Guit.), Bass Guitar (B. Guit.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Contrabass (Cb.), Conga (Con.), Wood Block (Wd. Bl.), Shaker (Sh.), and Conga/Bass Drum (Con. BD). The score is written in 4/4 time and has a key signature of one sharp (F#). The first three measures of the score are marked with a forte dynamic (*f*). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The percussion parts (Con., Wd. Bl., Sh., Con. BD) are indicated by a double bar line with a vertical line through it, showing specific rhythmic patterns.

76

Fl.
B♭ Cl.
S. Sax.
A. Sax.
T. Sax.
B♭ Tpt.
Tbn.
Tba.
Mtrm.
Guit.
B. Guit.
Vln.
Vla.
Vc.
Cb.
Con.
Wd. Bl.
Sh.
Con. BD

77

Fl.
B♭ Cl.
S. Sax.
A. Sax.
T. Sax.
B♭ Tpt.
Tbn.
Tba.
Mrm.
Guit.
B. Guit.
Vln.
Vla.
Vc.
Cb.
Con.
Wd. Bl.
Sh.
Con. BD

ff

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80

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

83

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

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27

87

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

90

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Mrm.

Guit.

B. Guit.

Vln.

Vla.

Vc.

Cb.

Con.

Wd. Bl.

Sh.

Con. BD

Flute

CARIBBEANA

MICHAEL C. UZOMAH

♩ = 90 3

1

8

11

7

31

34

23

63

71

76

83

91

f

ff

f

tr

B \flat Clarinet

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$
3

f

8

ff

15

31

mp

16

f

55

3

64

68

73

f

76

80

84

91

Soprano Saxophone

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$
3

f

8

11

f

7

mp

32

23

f

62

69

f

75

79

84

f

90

Alto Saxophone

CARIBBEANA

MICHAEL C. UZOMAH

♩ = 90

3

8

10

23

28

2 1 23

58

63

70

75

81

88

f

p — *f*

p —

f

ff

f

Tenor Saxophone

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$ 3

8 11 *f*

24

29 2 23 *p*

59 *f*

66

73 *f*

77

82 *f*

87

93



B♭ Trumpet

CARIBBEANA

MICHAEL C. UZOMAH

♩ = 90 $\frac{3}{4}$

8 11 23 27 31 60 66 73 77 82

f *f* *mp* *f* *f* *f*

87

Musical notation for measures 87-91. The key signature is one sharp (F#). The notation includes eighth notes, quarter notes, and chords. Measures 87-88 feature eighth-note patterns. Measures 89-91 feature chords with accents (v) and slurs.

92

Musical notation for measure 92. The key signature is one sharp (F#). The notation includes eighth notes, quarter notes, and chords. The measure concludes with a double bar line.

Trombone

CARIBBEANA

MICHAEL C. UZOMAH

♩ = 90 $\frac{3}{4}$

8

10

22

26

30

2

16

3

58

62

70

75

80

84

Musical notation for measures 84-87. The first measure contains a bass clef, a quarter rest, and a dotted quarter note with an accent. The next two measures feature eighth-note chords with accents. The fourth measure has a quarter rest followed by a dotted quarter note with an accent. The fifth measure begins with a forte (*f*) dynamic and contains eighth-note chords with accents.

88

Musical notation for measures 88-92. Measures 88-90 consist of eighth-note chords with accents. Measure 91 features a quarter rest followed by a dotted quarter note with an accent. Measure 92 contains eighth-note chords with accents.

93

Musical notation for measures 93-94. Measure 93 has a quarter rest followed by a dotted quarter note with an accent. Measure 94 has a quarter rest followed by a dotted quarter note with an accent, ending with a double bar line.

Tuba

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90_3$

8

f

11

23

f

28

2

23

58

p

61

f

66

73

f

76

81

86

Musical notation for measures 86-89. The staff is in bass clef. Measure 86 starts with a forte (*f*) dynamic and contains a series of eighth notes with slurs. Measures 87 and 88 continue this pattern. Measure 89 features a series of eighth notes with accents (>) and a final quarter note with an accent (>).

90

Musical notation for measures 90-93. The staff is in bass clef. Measure 90 starts with a series of eighth notes with accents (>). Measure 91 continues with eighth notes and accents. Measure 92 features a quarter note with an accent (>) and a quarter rest. Measure 93 features a quarter note with an accent (>) and a quarter rest, ending with a double bar line.

♩ = 90

Measures 1-4 of the piece. The music is in common time (C) and begins with a forte (f) dynamic. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. The piece concludes with a double bar line and a repeat sign.

5

Measures 5-8. The right hand continues with its intricate melodic line, while the left hand maintains the accompaniment. The piece ends with a double bar line and a repeat sign.

9

Measures 9-11. The right hand's melody continues, and the left hand's accompaniment becomes more sparse, consisting of fewer notes. The piece ends with a double bar line and a repeat sign.

12

Measures 12-14. The right hand's melody continues, and the left hand's accompaniment becomes more sparse, consisting of fewer notes. The piece ends with a double bar line and a repeat sign.

15

Measures 15-18. The right hand's melody continues, and the left hand's accompaniment becomes more sparse, consisting of fewer notes. The piece ends with a double bar line and a repeat sign.

19

f

f

23

34

34

f

f

60

ff

64

ff

69

tr

f

ff

74

78

82

87

91

♩ = 90 **3**

8 *f*

8 *p*

12

16

20 *f* 10

34 *ff*

39

44

47

49 *p*

52 8 3

58 8 f

61 8 f

66 8 f

70 8 f

75 8 f

79 8 f

83 8 f

89 8 f

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$
3

9 *f*

13 *p*

17 *f*

22 11 *p*

45 *f* *ff*

56 *f*

60

66

73 *f*

77



Musical notation for measures 77-81. The staff is in bass clef. It features a sequence of eighth and sixteenth notes with accents and slurs. The key signature has one sharp (F#).

82



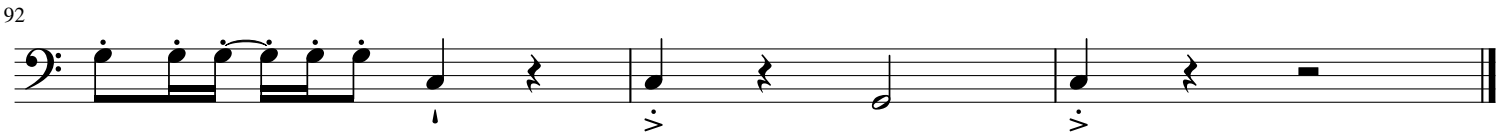
Musical notation for measures 82-86. The staff is in bass clef. It continues the melodic line with slurs and accents. A forte dynamic marking (*f*) is present at the end of the system.

87



Musical notation for measures 87-91. The staff is in bass clef. It features a series of chords and eighth notes with slurs and accents.

92



Musical notation for measures 92-95. The staff is in bass clef. It shows a continuation of the melodic line with slurs and accents, ending with a double bar line.

Violin

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$ 3

f

8 *p*

18 *f*

23 11 *p*

49 *ff*

53

53

tr

3

f

tr

3

f

53-59

This system contains two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a complex melodic line with many sixteenth notes and a trill (tr) over a whole note. A triplet (3) of eighth notes follows. The second staff mirrors the first but includes a triplet of eighth notes with a sharp sign (#) on the second note. Both staves end with a forte (f) dynamic marking and a fermata over a whole note.

60

60

60-64

This system contains two staves of music. Both staves feature a melodic line with sixteenth notes and slurs. The second staff includes a sharp sign (#) on the second note of the first measure. The system concludes with a fermata over a whole note.

65

65

65-70

This system contains two staves of music. Both staves feature a melodic line with sixteenth notes and slurs. The second staff includes a sharp sign (#) on the second note of the first measure. The system concludes with a fermata over a whole note.

71

71

tr

f

tr

f

71-75

This system contains two staves of music. Both staves begin with a piano (p) dynamic marking and a trill (tr) over a whole note. The music then transitions to a melodic line with sixteenth notes and slurs. The second staff includes a forte (f) dynamic marking. The system concludes with a fermata over a whole note.

76

76

76-80

This system contains two staves of music. Both staves feature a melodic line with sixteenth notes and slurs. The second staff includes a sharp sign (#) on the second note of the first measure. The system concludes with a fermata over a whole note.

80

84

88

93

Viola

CARIBBEANA

MICHAEL C. UZOMAH

♩ = 90 $\frac{3}{4}$

8

20

36

53

61

68

74

78

83

88



93



Violoncello

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$
3

9

21

41

55

62

70

75

80

85



Contrabass

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$
3

9 *f*

21 *p* *f*

41 *p* *f*

59 *f*

64

72 *f*

76

81

86 *f*



Congas

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$

11

15

19

23

27

31

35

39

43

47

51

55

59

63

67

71

75

79

83

86

90

Wood Blocks

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$

3

3

11

16

21

26

31

36

41

46

51

56

61

66

71

76

Musical notation for measures 76-79. Measure 76 starts with a double bar line and contains five eighth notes with accents. Measures 77-79 contain eighth notes with slurs and ties.

80

Musical notation for measures 80-84. Measures 80-84 contain eighth notes with slurs and ties.

85

Musical notation for measures 85-89. Measure 85 starts with a double bar line and contains a quarter rest followed by eighth notes with slurs and ties. Measures 86-89 contain eighth notes with slurs and ties.

90

Musical notation for measures 90-94. Measures 90-91 contain eighth notes with slurs and ties. Measure 92 contains eighth notes with accents. Measures 93-94 contain quarter notes with accents.

Shaker

CARIBBEANA

MICHAEL C. UZOMAH

$\text{♩} = 90$

11

14

17

20

23

26

29

32

35

38

41

44

47

50




53



56



59



62



65



68



71



74



77



80



83



87



90



Concert Bass Drum

CARIBBEANA

MICHAEL C. UZOMAH

♩ = 90

17

29

42

55

68

79

92