

**PORTFOLIO OF SUPPORTING MATERIALS
SECTION I**

**THE AESTHETIC MATERIALS OF CARNIVAL MESSIAH
BOOK & SCORE**

WY PLAY
HOUSE

"A THEATRICAL MIRACLE"
THE STAGE

"BREATHTAKING"
THE GUARDIAN

22 June to 27 July

CARNIVAL MESSIAH

WEST YORKSHIRE
PLAYHOUSE

QUARRY HILL,
LEEDS, LS2 7UP

TICKETS: 0113 2137700

SPONSORED BY

GNER

Book, Music and Lyrics by Geraldine Connor
Directed by Geraldine Connor
Designed by Wayne Berkeley



CARNIVAL MESSIAH

Inspired by Handel's Messiah
Two cherished traditions. One spectacular show

A rocking Caribbean Uproar

CONCEPT

Geraldine Connor

BOOK

Geraldine Connor and Mark Tillotson

MUSIC, ARRANGEMENTS & LYRICS

Geraldine Connor

ARTISTIC DIRECTION

Geraldine Connor

EUROPE MEETS THE CARIBBEAN ON A CARNIVAL STAGE

REDEFINING HANDEL'S MOST FAMOUS WORK IN

CARNIVAL MESSIAH

A radical reinvention of Georg Freidrich Handel's oratorio
'Messiah'
for large scale stage and theatre,
featuring Caribbean and contemporary popular music and
dance genres, showcased through the spectacular
masquerade of Trinidad and Tobago.

Reflecting as it does, the cross fertilisation of the cultures
of
Africa, Europe and Asia in the Caribbean over the past
four hundred years, it is a fitting introduction to this new
millennium, showcased in a country moving into the
21st Century with a cultural diversity that is celebrated in
this work

CARNIVAL MESSIAH

Is a ground breaking, new, multi-racial, musical work in the mould of West Side Story, Riverdance, Jesus Christ Superstar, Hair and The Lion King, destined to create its own unique and dynamic impact

CARNIVAL MESSIAH

Has global appeal, communicating with a wide and inclusive audience, attracting a variety of age profiles, exciting young audiences as well as commanding the attention of new and traditional audiences from diverse backgrounds and artistic interests

CARNIVAL MESSIAH

Placed in the exotic locale of carnival
Wrapped in Handelian batik
Immersed in universal texts of spirituality

CARNIVAL MESSIAH

is a two-hour spectacular musical showcase, featuring a multitude of singers, musicians, masqueraders, dancers and actors with all the excitement, music and colour of carnival, blended together with some of the most inspiring and exhilarating melodies taken from Handel's Messiah.

Gospel, oratorio, soca, bhangra, reggae, hip hop and ritual theatre combine together with towering glittering carnival costumes and dancing masquerade mobiles in new celebratory performance environments.

Irresistible arrangements of Caribbean folk rhythms and European classics mix inexorably with Yoruba ritual, Commedia del arte, Asian cultural references, Pantomime, Masquerade, Street theatre and the Liturgy of Christianity, uniting in unforgettable celebration to tell the compelling story of birth death and re-birth

CARNIVAL MESSIAH

Embraces the spectacle of Grand Opera
Capturing the mystical, mythic metaphor of Carnival
Whilst in continuous discourse with the grass roots

Geraldine Connor

THE CAST OF CHARACTERS

Mother Earth

Mama God

Mama God's two alter egos

Chantuelle

Pierrot Grenade

Midnight Robbers

J'ouvert Characters (Chorus)

The Seven Minstrels

Mary and Joseph

Ragga Storytellers

Hosanna Celebration Leaders

Hosanna Celebration Dancers (Chorus)

The Twelve Disciples

The Lone Disciple

Eshu, The Dark Angel

Eshu's attendants (Chorus)

Pontius Pilate

Jesus

The Two Thieves

The Dove of Peace

The Dovette

The Evangelist

The Voice of Truth

The Carnival Messiah

The Chorus, The peoples of the World

The J'ouvert Characters

**DIMENSION ONE
PEOPLE OF THE WORLD**

CHORUS'S

MUSIC, DANCE, DRAMA & MASQUERADE

J'ouvert – The Overture

But who may abide the day of his coming – Act I: sc 1

For unto us a child is born – Act I: sc 3

Hosanna – Act I: sc 6

He was despised – Act II: sc 1

Gethsemane – Act II: sc 2

Hades – Act II: sc 3, 4, 5

How beautiful are the feet – Act III: sc 1

Whoopi band medley – Act III: sc 4

! HALLELUIAH ! – Act III: sc 7

! HALLELUIAH ! – Epilogue

DRAMATIC ENSEMBLES

MUSIC

Orisa Libation

DRAMA & DANCE

Mama God and her two alter egos – Prologue: Act 1 sc 4: Act II sc 5:
Act III sc 5

DRAMA

Da Vinci's Last Supper – Act I: sc 7

Jesus and the two thieves – Act II: sc 5

DANCE

Eshu the Dark Angel and his helpers – Act II: sc 2 – 6

The Dove of Peace and her attendants – Act II: sc 6: Act III: sc 3

The eleven disciples – Act III: sc 1

MASQUERADE

The Life of Jesus – Act I: sc 5

DIMENSION TWO

**THE MINSTRELS
OR
URBAN GRIOTS**

DRAMA

The visitation and the nativity – Act I: sc 2

The Assumption – Act III: sc 2

DRAMA, DANCE & MASQUERADE

Gethsemane – Act II: sc 1

Hades – Act II: sc 2,3 & 4

The Crucifixion – Act II: sc 5

The transformation – Act II: sc 6

DRAMA & MUSIC

The presentation of the miracles and Finding the Temple –
Act I: sc 5 & 7

Whoopi band – Act III: sc 4

! HalleluiaH ! – Epilogue

DIMENSION THREE

**SOLO/INDIVIDUAL
PERFORMANCE**

MUSIC & DRAMA

Orisa Libation – Prologue

But who may abide – Act I: sc 1

For unto us a child is born – Act I: sc 3

He was despised – Act II: sc 1

How beautiful are the feet – Act III: sc 1

I know my redeemer liveth – Act III: sc 3

! HalleluyiaH ! – Epilogue

DANCE & DRAMA

Eshu the dark angel – Act II: sc 2 – sc 6

The Dove of peace – Act II: sc 6: Act: III: sc 3

MASQUERADE & DRAMA

But who may abide the day of his coming – Act I: sc 1

Hosanna – Act 1: sc 6

! HalleluiaH ! – Epilogue

DRAMA

Pontius Pilate – Act II: sc 3

**DIMENSION FOUR
THE MUSIC BAND**

MUSIC

Orisa Libation – Prologue

J'ouvert – overture

But who may abide the day of his coming – Act I: sc 1

For unto us a child is born – Act I: sc 3

Hosanna – Act I: sc 6

He was despised – Act II: sc 1

Gethsemane – Act II: sc 2

Hades – Act II: sc 3, 4, 5 & 6

How beautiful are the feet – Act III: sc 1

I know my redeemer liveth – Act III: sc 3

The Whoopi band medley – Act III: sc 4

! HalleluiaH ! – Epilogue

THE STEEL BAND

MUSIC

Excerpts from Handel's Messiah – Pre-show in the lobby

J'ouvert – The Overture

Hades – Act II: sc 6

! HalleluiaH ! – Act III: sc 6

MUSIC & DRAMA

Mama God and her two alter egos – Prologue: Act I sc 4: Act II sc 5:
Act III sc5

THE PROGRAMME

PROLOGUE

The Void

Libation and Invocation

Eshu Barakbo

Narration

In the beginning there was silence, and silence was black

J'OUVERT/OVERTURE

Green Corner, Port-of-Spain

J'ouvert - Opening of the Day

Percussion chorus medley - 'Jouvert' and Overture Allegro moderato

Police an'Tief

Camboulay

Dragon and Imps

Pierrot Grenade

Midnight Robbers

Bele – Pastoral Symphony

Sailors and Stokers -Matilda

Dame Lorraine

Blue Devils

Ring Ding song

Then Sings My Soul

Stickfight/Kalinda

Camboulay reprise

Street Dance

'Jouvert' and Overture Allegro moderato reprise

ACT I

BIRTH

Dimanche Gras – Big Sunday

THE JOYFUL MYSTERY

Traditional

Annunciation, visitation, nativity, presentation, finding the temple

Shango Aye

The Annunciation and Visitation

In an Oresha tent

Wonderful Story

The Nativity

Bethlehem and other places

For Unto Us a Child is Born

Presentation and Celebration

Downtown Bethlehem Market Place

Narration

The Void

Jesus Walkin', Jesus Talkin'

Sans Humanite

The Temptations and Miracles

Hosanna

The Triumphant entry into Jerusalem of

The Palm Sunday Procession

Wall of Jerusalem

Sans Humanite

The Last Supper

Jerusalem

ACT II

DEATH

Lundi Gras – Carnival Monday
THE SORROWFUL MYSTERY

Carnival fantstique

Agony in the garden, Scourging, crowning with thorns,
Carrying the cross, The crucifixion, The Transformation

He was despised

Agony in the Garden
Garden of Gethsemane

Crucifixion Adagio/Hades

Crowning with thorns and Stations of the Cross
Calvary Hill

Narration

The Crucifixion
Calvary Hill

Crucifixion Adagio II

The Transformation
Calvary Hill

ACT III

REBIRTH

Mardi Gras – Carnival Tuesday

THE GLORIOUS MYSTERY

Contemporary

Resurrection, Ascension, Pentecost, Assumption

How Beautiful are the feet

The gathering of the apostles who take the gospel to the world

The Ascension, the Pentecost and the Assumption

In a room somewhere

RedeemeR

The Resurrection

The Whoopi Band

Jesus Christ Our Saviour

Jesu Christo es bueno

My Lord Hosanna

Miracles

My Lord Jehovah, Jesus we love you

Jesus came to save all the people

Narration

And The Light Shined In The darkness

The Hallelujah Chorus

Steelband

EPILOGUE

'Las Lap'

!Halleluliah!

THE BOOK

THE PROLOGUE

Scene: 1

The Void: Set at the back SR of the auditorium. Mother Earth is lit,
chorus is unseen

Chant: Mother Earth
Music: A capella solo voice and chorus
Orisa Libation/Blessing/Praise

Solo vocal chant - Libation to Eshu

Eshu Barakbo koh ju ba
Ah ray Ah ray
Eshu Barakbo koh ju ba
Jah mone dey
Ko ree Eshu Barakbo ...o
Moh Ju ba ey ley cou yah shu ba lo yah
A du la who yeah
Wah dang gah

Solo vocal chant - Libation to Oshun

Yeah, Yeah, Yeah, Yeah Oh!
,Osha, Oh Ah re mi
Osho wah se kumere

Scene: 2

Centre stage: The Void

Narration: Mama God

Music: Solo steelpan

Dance: Pas de deux by Mama God's two alter egos

In the beginning there was silence (**In darkness**)
and silence was black
Black silence breathed and there was motion (**in light**)
and the world formed inside darkness with a breath
and stretched, stretched an arm and flexed
giving birth to rhythm

Steel pan begins

Breath grows like a tree
rooted in blackness
bending, twisting, reaching for the sky

Enters the serpent
seed of life
cool and deadly
Writhing 'round de worldie

here is my belly
here in my belly
the axis of the universe

Pause

(Sung) I breathed and sun burnt real against horizon
I breathed and moon wore her hair, locks and circles

I breathed and roots gave leaves their pleasure
I breathed and void became a jungle
I breathed, fire came in tongues, told our stories
I breathed and the winds cried me an ocean
I breathed out into blackness
and I dreamed

Steel pan ends

(Spoken) Listen, a body sings in silence
can you hear that?

Steel pan begins

Inside this womb
is the Song of Songs
the story of all our stories

Scene: 3

AN' DE' CARNIVAL BEGINS

From de darkness came de early light of

morning

de first sounds of dawn.....de awakening

de' j'ouvert.....de preparation for de' carnival

THE OVERTURE

J'OUVERT

Opening of the day

The overture features a pastiche of ole-time Caribbean calypso, folksong and folk dance interspersed with and accompanied by African derived percussion and the steelband. These rhythms are then developed into what we recognise today as the very trendy hip hop, jungle, ragga, disco and funk dance music which are accompanied by the appropriate dances. The drama is that of traditional carnival 'Ole Mas'.

Rising out of the receding melody of solo pan is a crescendo of early morning carnival sounds which represent daily life, the preparation for something exciting, a rustling, a coming to life, laughter, dogs barking, whistles, shouts, sporadic conversations etc.

In the distance, and getting closer all the time are the definite sounds of drumming – steel and percussion bands. Centre stage, musicians are tuning their miscellaneous instruments. Iron and Tamboo Bamboo bands wend their way across the stage and through the audience.

The cast make staggered entrances through the audience/voms/stage left and stage right portraying individuals found in carnival crowds or various Ole Mas characters e.g. Bat, Dame Lorraine, Blue Devil, Robber, Pierrot Grenade, Fancy Sailor, Fireman, Dragon, Mud mas etc, intermingling with traditional with traditional European commedia/circus figures and carnival characters e.g. Halequine, Poirot, Scaramouche etc.

The six of the seven minstrels are to be seen and heard weaving through the crowds, the seventh minstrel plays a traditional French Pierrot character who mirrors the traditional Trinidad Carnival Pierrot Grenade throughout the J'ouvert segment.

Within this j'ouvert melee several choreographed events take place which include large groups of cast, they are...a Blue devil's dance, a Bele dance sequence and a Hip Hop/ street dance sequence. Other events to be highlighted...Police and teif, 'Robber talk, Fireman and Sailor dance, Street side Shouter Baptist Preachers, Acrobats, flag dance, Stick fight, Pierrot Grenade and Dame Lorraine.

Narration: Pierrot Grenade
Robber talk

Music:

Miscellaneous instruments mixed with Pan-round-de-neck play a Calypso improvisation based on the first four bars of the Messiah's Overture No. 1 Allegro Moderato. Miscellaneous percussion – pan/iron bands, tambour bamboo, bottle and spoon and Calypso drum percussion. Ole time lavway and folk songs – Camboulay lay oui! Rum Glorious Rum: Matilda: Hip Hop riff/percussion only for Street Dance sequence. Bele dance sequence based on Pastoral Symphony (Larghetto) arranged for string quartet and tabla. A capella hymn singing 'How Great thou art' – for street side singers. General solo and choral singing.

Dance:

J'ouvert downtown melee. Traditional Trinidadian folk dance sequences including a) Flag dance b) stick fight c) Dame Lorraine d) King Sailor e) Fireman f)Bele g) Blue Devil's. Contemporary Street Dance – Hip Hop. Acrobatic sequence and street games.

The Place:

Green Corner, Port -of- Spain

Early morning everyday sounds from silence

One young girl runs to centre stage looking for the carnival

Several onlookers and punters saunter onto the stage after she has left

They move around the stage continuously

Iron & Percussion band – J'OUVERT enter from back of auditorium

Onlookers/Punters procession from the back of the theatre

They move around continuously

String band – MESSIAH OVERTURE enter stage right

They come SL of centre and tune their instruments

Then go into the Messiah overture

They then move around the stage continuously

Onlookers/punters procession from back of the auditorium

Onlookers/punters enter from SL, SR and vomms

The seven Minstrels enter noisily through different entrances from the back of the auditorium

Children's games are being played by the kids on stage

Flag dancers enter and dance (8) – CAMBOULAY

Pierrot Grenade enters

Pierrot Grenade is mirrored by a Pierrot mime

Pierrot G

J'ouvert J'ouvert J'ouvert

It means the opening of the day

when the cock a crow is three AM Carnival Monday

Wake up to the steel

Rub your eye and begin to feel... the rhythm

Is a celebration of life

Abandon all feeling of strife... and feel the rhythm

Strip yourself and don the cloak of freedom

Gyrate! Wine-up! Roll up! Jam up! Jump up!

Throw up your hand in the air

The merry monarch is here

Put on your mask
This is a simple task
Become a red dragon
Or a midnight robber

Police and tef run through the audience onto the stage
repeatedly

Dragon and Imps (1 + all the cuties) traverse the stage

Robbers enter and creep around the stage

Iron & Percussion and PRN – CAMBOULAY
Process around the stage on the opposite side to the
String band, which is doing the same thing

Three Robbers gather centre stage

Robber I is (unsuccessfully) demonstrating to younger robbers
II and III how to deliver a Robber speech

Robber I

I come, I come, see I have come
From the valley of the shadow
From the mountain of the drum
I come as an axe to a bending tree
To welcome all to my carnival camboulay majesty
In this gayelle there is no room for pretenders of dubious
distinction
For I have been the glory of Bailey's brightest Africa
I conquered imperial Rome with general Saldenha
And stole Britannia's penny with Wilfred Strasser

Robber II

I have been to hell yard and back
With a red army of Renegades, Desperados and Invaders,
I ties down Gulliver with manacles of fruits and flowers
I am the bird of paradise who keeps an eye on the Sparrow
I am the alphabetical infinity of kaiso from Atilla to Zhivago

Robber III

I am the gliding King Sailor shrouded in Ken Morris copper
Like moko jumbie, I stand tall, tall like a wall

Presiding over this annual coronation
Of masters of mime
Sirens of steel
Lords of lyric
Warriors of the word

Iron and percussion and PRN – CAMBOULAY
Process around the stage on the opposite side to the
String band, which is doing the same thing

Pierrot G

I am the Pierrot Grenade
P...I...E...R...R...O...T Pierrot Scholar
Descendant of Kings and conquerors
Great Leaders bow at my feet
With my wit and discourse...and great beauty of course...
I can walk among the literary geniuses of all time...
Derrick Walcott, Sir Vidya Naipaul, Williah Shakespeare

The bele veni dou dou danse de bele

Stage band – PASTORAL SYMPHONY to Bele rhythm

Cast on stage freeze

Enter Bele dancers

Iron/percussion band / PRN MATILDA
Process around the stage on the opposite side to the
String band, which is doing the same thing

Pierrot G

A sailor a fireman
Your helmet a pot...cooking or chamber...whichever you've
got

Enter 12 fancy Sailors and 6 Firemen

Stage band – DAME LORRAINE

Enter 6 Dame Lorraine's

Pierrot G

Madame dame Lorraine...ooh la la!

Enter 8 Acrobats (Children)

Iron / percussion band / PAY DE DEVIL

Enter 20 Blue devils

Iron / percussion band / PRN – RING DING SONG

Process around the stage on the opposite side to the
String band, which is doing the same thing

Enter 3 Spiritual Baptists singing HOW GREAT THOU ART

Iron / percussion band / PRN –CAMBOULAY

Process around the stage on the opposite side to the
String band, which is doing the same thing

**African Percussion drummers – DRUMMOLOGY FOR
STICKFIGHT**

Enter 2 Stick fighters surrounded by full cast

DJ – STREET DANCE MUSIC

Street dance (All)

Enter Iron / percussion band/PND -J'OUVERT

String band do the same

Followed by the Pierrot grenade and a motley collection of street
People and the seven minstrels

Pierrot G

Is carnival las lap

The bands gone

We tired cause we feteing since J'ouvert morn

Is home we goin – and on the way

We start to think about the next day

We done wine up...Jam up...Jump up...We done break way

After carnival we does have to pray

Cast + Iron / percussion band/PND exit into the distance -

J'OUVERT

String band do the same

Stage band strike up introduction to Shango Aye

ACT I

BIRTH

The Joyful Mystery

Dimanche Gras

Carnival Sunday

Annunciation, visitation, nativity, presentation, finding the temple

Scene 1

The annunciation

Set in an Orisa tent at night

Dance: Orisa fertility/birth procession and ritual

Music: 'But who may abide the day of his coming'

Traditional African: Gospel: Soul

Mother Earth:

Shango Aye, Shango Aye
Shango Aye, Shango Aye
But who may abide the day of His coming?
Shango Aye, Shango Aye
Shango Aye, Shango Aye
And who shall stand when He appeareth?
Shango Aye, Shango Aye
Shango Aye, Shango Aye
Who shall stand when He appeareth?
Shango Aye, Shango Aye
Shango Aye, Shango Aye
But who may abide the day of His coming?
Shango Aye, Shango Aye

Shango Aye, Shango Aye
And who shall stand when He appeareth?
Shango Aye, Shango Aye
Shango Aye, Shango Aye
And who shall stand when He appeareth?
Shango is like tunder and lightening,
Shango is like tunder and lightening,
Shango is like tunder and lightening, tunder
and lightening
Shango is like tunder and lightening,
Shango is like tunder and lightening,
Shango is like tunder and lightening, tunder
and lightening
Shango Aye, Shango Aye
Shango Aye, Shango Aye
Shango Aye, Shango Aye
Shango Aye, Shango Aye

Scene 2

The Nativity

The Minstrels

(all characters played by the seven minstrels)

Six minstrels with one suitcase noisily tumble onto the stage singing

All: J'ouvert mornin' blow yuh whistle

Leader Quiet, hush (bawled loudly)

F/reveller O gosh man, keep de party goin' nah?

All: Camboulay lay lay oi (all singing)

Leader Stop dancing! Stop dancing! Fingers, where have you been?

Fingers: I've been in St James wid de dragon buoy!

All: Wadanga!

F/reveller You drunk wid de dragon!

Fingers: Dragon? Drunk?

All: Wadanga!

Leader Tiny! (shouts)

Tiny: Ah tell yuh doh call me dat! Yah know ah doh like it when yuh call meh Tiny

Fingers: Ah come on man, hit it!

**Loud and confused trumpet & vocalised tuning up
All singing**

**All I'm gonna tell you a wonderful story
Is not too grim and it's not too gory
Full of music and myself
About a little girl from Galilee**

**Now this girl her name it was Mary
She was a very sweet and pure lady
But soon she going to have a big fright
An angel goin' tuh visit she tonight**

The Visitation

**Trunk opens and the Angel gabriel clambours out, then dust
herself off and clears her throat**

Gabriel: Greetings favoured lady

Mary: Who are you?

Gabriel: I have come from heaven?

Mary: (Laughs)

Gabriel: I am the Angel Gabriel

Mary: Right Joseph sent you

Gabriel: The Lord sent me, I have wonderful news for
(pause) you're
pregnant

Mary: What?

Gabriel: You have been greatly blessed, the holy spirit is
within you.

**You're going to have a baby and shall call him
Jesus**

Mary: Is this some kind of joke?

Gabriel: He shall be high and mightly and fantastic Light
of the World!

Saviour of All Mankind! The Messiah!

Goodbye!

**All singing: Now Mary was engaged to Joseph
She would tell him the truth but what if?
He don't believe that it's his baby
She'll wind up a one-parent family**

The Nativity

**Joseph: Honey, I'm home!
What have you been doing today?**
Mary: Joseph, I'm pregnant.
Joseph: But I brought you these flowers
Mary: They're so beautiful
Joseph: Well you can't have them
Mary: But it's God's baby!
Joseph: I'm taking this case to court

The Courthouse

Judge Order! Order! Next case
Clerk The case of the holy father m'Lord
Judge I declare this case open
**Prosecution My client Joseph Carpenter would like to
disengage his Christian engagement**
Onlooker She's pregnant
All: Huh
Onlooker It wasn't me!
Prosecution It's an open and shut case
Clerk Your case I believe
Judge It's a fascinating case
**Judge After investigating this case I believe that
Joseph has not read the scriptures**
Joseph I've been busy
Prosecution We rest our case

Onlooker This case is getting on top of me
prosecution He's dropping the case
Onlooker It's an open and shut case
Judge Case dismissed

Sing 2 verses

Exodus

MMI Hold on there keep back, please, keep back
MMII I've been in this queue for over an hour do you
know who I am?
MMIII My husband and I are trying to get to
Bethlehem...
MMI: Stop pushing there hold back please
MMIV: My husband lives in Egypt please don't send me
back there I can't stand him
MMV My name's Joseph Carpenter I live at 444
Jerusalem Way.
MMVI I'm here for the census, when am I going to be
censored?

MMVII sings Matilda

Mary: Oh Joseph it's happening
Joseph: What's happening?
Mary: The baby
Joseph: What baby?
Mary: The baby, baby!
Joseph: Oh ok, look here's an inn I'll just knock
Knock Knock
Joseph: Evening
Innkeeper Evening

Joseph: I'm looking for a king sized, queen sized, twin bed, futon?

Innkeeper Sorry there's no room at the inn (goes in and closes the door)

Joseph: (Gets irate and knocks again)
Look buddy! I've come all the way from Nazareth City, I've got blisters, I'm tired, Oh and my wife's pregnant. I'll take anything

Mary: Groan

Innkeeper I've got nowt upstairs, nowt downstairs, beer in the cellar...I have got a stable out back

Joseph: We'll take it...How much?

Mary: AAGGH GRR-ULL

Joseph: Doesn't matter

They all hum Silent Night and it turns into the stable scene. Baby Jesus is born

Joseph What shall we call him?.....I was thinking Wayne?

The stable scene changes into the Shepherds in fields scene

Shepherd 1 Who did that?

Shepherd 2 Ewe

Shepherd 3 No I didn't

Shepherd 1 It was ewe

Shepherd 2 Who?

Shepherd 3 Ewe

Shepherd 1 Oh

PAUSE

MM Sheep – Maaaaa

Gabriel: This very night in Bethlehem the king of the Jews has been born, Hosanna in the Highest and

peace to all God's people on Earth. Don't be afraid! I bring you the most joyful news ever announced and it is for everyone! The saviour – yes the Messiah, the Lord has been born tonight in Bethlehem!

Shepherd: Holy Temple jam packed with religious icons,
rich palace filled with wondrous tapestries
glorious jewels

Gabriel: No, no it's a low key affair – been born in a
stable in Bethlehem

Shepherd: Where will we find him?

Gabriel: In a stable in Bethlehem – follow yonder star,
Lord God heavenly King, Almighty God and
father

Minstrels leave singing Silent Night followed by a bleating sheep

Scene 3

The celebration

Dance: The Chorus this scene is a dance sequence which joyfully celebrates life, fertility and the birth of Jesus.

Downtown Bethlehem on a market day

Music: **'For Unto Us a Child is Born'**
Classical/Jungle/Ragga/Dance Hall

Mary and Joseph:
(Verse) *'For unto us a child is born
unto us, a child is given
unto us, a son is given'*

Chat/Dub Ragga/Dance Hall styling

Ragga Storyteller:
Roots style! O my God x 3
Jesus was born in a stable
At healin' he was very able
He came to teach us about peace and lov'
Yes he came, sent from our Holy Fadder abov'
So, listen to Jesus and tek' his advice
Lov' is sweet and lov' is nice
To forgive your brudder is a far greater ting'
Than to hol' hatred in your heart, hear me sing!
De Scribes and de Pharisees try to hol' him back
But, oh no! him never tek dat
Standin' firm for truth and justice
Yes! Dey never could kill dat spirit...

Chorus: 'And de gover'ment shall be upon his shoulda
And de gover'ment

For unto us a child is born'

Scene 4

Mama God and Alter Egos

Mama God enters from within the audience and walks toward the stage

Mama God: Jesus walking
Jesus talking
Here among us
All the love He brought us

Jesus walking
Jesus talking
Here among us
All the love He brought us

Walking glory
Telling his story
Touch the hem of His garment
And praise His holy name

Christ is no stranger now
Praise His holy name
Full of forgiveness
Loving and Truth
Praise His holy name

Scene 5

The presentation, the miracles, finding the temple

The Minstrels

All Singing

Born in Bethlehem a bouncing beautiful boy
Wrapped in swaddling bands, three shepherds
three kings and much joy
God came to Joseph in a dream,
and told him to pack up his stuff
Flea to Egypt, save my son

Herod he killed the babes,
but our hero he remained free. (HOORAH)
He talked of temples, he walked on mountains.
Meek are the bless-ed are ye.
Baptised by John on the Jordan's bank,
then into the wilderness went.
For forty days and for forty nights
In fact he stayed up there for lent...

The temptations

Jesus is asleep centre stage. The devil cartwheels on and sniffs around Jesus' body. Eventually he kisses him. Jesus wakes up.

Narrator

Jesus fasted for forty days and forty nights and then the tempter came. He ate nothing, drank nothing and then the devil came...

Jesus:

Who are you?

Devil:

Hey – you're Jesus! I can't believe it... Jesus Christ wow....you've been out here for ages you must be tired. Hey let's do lunch! Ah but there's nothing to eat. Then again if you are the

Son of God you can turn this rock into
bread...Are you hungry
Jesus? Go on try it.

Jesus: The Lord says men cannot live on bread alone
but survives on the words of God

Narrator Then the devil took him to the Holy Temple,
highest pinnacle of the temple and said to him...

Devil: GGrrll (takes Jesus to high temple) We're pretty
high up here. But if you're the Son of God you
could jump. Why not jump Jesus? Step off...It
says that God would send down his angels
and prevent you from even grazing your feet on
the stones.

Jesus: It also says that thou shall not put the Lord your
God to the test!

Devil: GGRLL

Narrator He then showed the higher kingdoms of this
world...

Devil: Wow just look at that Jesus all my
kingdom...Paris! Tokyo! Moscow! Skegness!
Las Vegas and I'll give them all to you
Jesus. All of them! If you just worship me,
just kiss my feet Jesus, just one little kiss and all
this will be yours. Go on. Why not Jesus?

Jesus: The Scripture says you shall only worship one
God and serve him alone. So be gone SATAN!

Devil: GGRRRLL

Jesus Nice one! (to the narrator)

The Minstrels:

All singing

All the Pharisees, were jealous of his good
tricks“
He’s getting famous, people love him”
This popularity makes us all sick,
We’ll ask him questions We’ll catch him out.
We’ll make him look a right berk
Embarrass him in front of his mates and...
Put an end to his good work. (HAH
HAHAHAHAHAH)

The Minstrels:

All singing

All the Pharisees, were jealous of his good
tricks
“He’s getting famous, people love him”
This popularity makes us all sick,
We’ll ask him questions
We’ll catch him out.
We’ll make him look a right berk
Embarrass him in front of his mates and...
Put an end to his good work. (HAH
HAHAHAHAHAH)

The Miracles

FMI

But wait, hear this, someone who was also there
told me that that same night, Jesus went to meet
his disciples on a boat out at sea and you
wouldn’t believe how he got there – walking on
the water! Yes as if it were the ground

feared for his life. But Jesus stood up, ordered the sea to calm down and it did.

MMI

Well, I knew this guy who knew a guy who was dead! Now this guy was called Lazarus you know – the dead guy was called Lazarus. He'd been dead for 4 days Jesus who was a friend of this guy strolled into the tomb, touched Lazarus, said, "Rise". The dead guy gets up and walks off. It's true

Miracle of Blind man

MIII:

My brother's cousin was in the synagogue the other day, and there was a man there who was obviously possessed. His head was spinning round and he was shouting "I know you're Jesus!" So, Jesus walks over to him, clamps his head still and says, "OUT DEMON!" The demon rolls out of the man onto the floor, into the crowd and was never seen again. The man was fine. Fine, possessed, fine, possessed. Jesus did that!

FMIII:

My brother's cousin was in the synagogue the other day, and there was a man there who was obviously possessed. His head was spinning round and he was shouting "I know you're Jesus!" So, Jesus walks over to him, clamps his head still and says, "OUT DEMON!" The demon rolls out of the man onto the floor, into the crowd and was never seen again. The man was fine. Fine, possessed, fine, possessed. Jesus did that!

MMIV

Oh yeah, listen to this. I went to this huge party, but the host was cheap. WATER! That's all they had to drink. All of a sudden Jesus turns up with his A-posse and being the Mr Cool that he is, he waves his hands. Whoooh! Wine! In every glass...in every bowl. We drank until 6am the next morning!

MMV

I was on my way into Jerusalem travelling with this massive group of people. We were following Jesus watching him heal the sick. Eventually Jesus climbed the hill and seeing all gathered he decided he would feed us. A small boy brought him some fish and some bread. He prayed to God and somehow there was enough food to feed us all.....Yorkshire Pudding! Curry Goat !...

Scene 6

Palm Sunday: Triumphant procession into Jerusalem

Solo Kathak dancer She dances a short introductory interlude

Music: Tassa, Bhangra, Soca & Chorus

Hosanna celebration singers and dancers sing

Ta ta ta te te ta ta ta te!

Aah aah aah aah aah aah!

Solo Kathak dancer is joined by Mary, Joseph and Joseph's brother

They sing:

Glory to God in the highest

And peace to his people on Earth

Lord God, Heavenly King, Almighty God and
Father

We worship you, we give you thanks

We praise you for your glory

Ho-san-na, Ho-san-na, ho -sa- na-na-na, hos-
san-na

Blessed is he who comes in the name of the
Lord

Hosanna in the highest

**Jesus enters jerusalem ...it is Palm Sunday...he is greeted by
Mary, Joseph, Joseph's brother and the Kathak dancer**

**Hosanna celebration singers and dancers led by the Tassa
drummers process through the auditorium to the stage, waving
their palms and singing**

Ta ta ta te te ta ta ta te!

Aah aah aah aah aah aah!

Scene 7

The Last Supper

The Minstrels, The Twelve Disciples & Jesus

The Minstrels la-la-la-la Sans Humanite into their singing positions on stage and sing

Minstrels They failed. Those Pharisees. Jesus remained
the top man
So Pontius Pilate did plot and scheme
and rehearse the washing of hands.
They needed a traitor someone so bad.
A lowlife, scumbag or trash
Thirty pieces of silver was the right price
and Judas did need the cash.

The frozen image of jesus and his twelve disciples as per Leonardo Da Vinci's Last Supper slowly materialises

The Minstrels

All singing So the last supper. The disciples shared the
same cup
Then Jesus knelt and washed their feet
They knew then that something was up
He said – do unto others as I have shown you
Wash them and make their souls clean
One of you men will betray me soon
A cru-wel fate I have foreseen

Instrumental, during which the disciples and Jesus imperceptibly move in slow motion until it ends; The scene disappears into the ether.

The Minstrels

All singing

**They all fell silent they were in shock
The disciples dare not believe
That one of them his chosen flock
Had the hatred and greed to deceive
They went to the garden of Gethsemane,**

**the disciples slept in such bliss
Jesus still prayed while the Romans arrived
Judas sealed it with a kisssssssssssss.**

ACT II

DEATH

The Sorrowful Mystery

Lundi Gras

Carnival Monday

*Agony in the garden, The scourging, Crowning with thorns
Carrying the cross, The crucifixion*

Scene I

Agony in the garden

Dance/Visual: Jesus and his eleven disciples are in the
Garden of Gethsemane

Music: 'He was Despised'
The lone Disciple
(Classical/jazz)

**As the Lone disciple sings the other disciples sleep...Jesus enters
and looks lovingly and protectively over their sleeping figures.**

The Lone Disciple sings

He was despised, despised and rejected
Rejected of man, a man of sorrows
A man of sorrows and acquainted with grief
A man of sorrows and acquainted with grief
And acquainted with grief
He was despised, rejected, a man of sorrows
And acquainted with grief

Dance/Visual: The cast/chorus begin to create sinister
representations of the underworld, which
appear and stealthily engulf the stage.

Music: Screams, shrieks, moans, cries etc
A Capella vocals
Traditional Ewe drummology

The Lone Disciple continues to sing

He was despised,
Rejected of man,
A man of sorrows and acquainted with grief
A man of sorrows and acquainted with grief
He was despised, rejected, a man of sorrows
And acquainted with grief, acquainted with grief

The Lone Disciple exits inconspicuously.

Scene 2

The Scourging

Judas/Eshu, the Dark Angel dramatically enters the stage arena

Dance/Visual: Eshu, the Dark Angel, the messenger dominates the arena and commands attention and obeisance. He struts his power and superiority, surrounded by his underworld minions. He is omnipresent.

Music: A Capella vocals, moans, groans, screams, shouts, cries, etc...
Traditional Ewe drummology

Scene 3

Pontius Pilate: Crowning with Thorns

Dance/Visual: The throng/crowd held at bay with an imaginary rope

Drama: Pontius Pilate
You brought this man to me
And said that he was misleading the people
Now I have examined him here in your presence
And I have not found him guilty of any of the crimes
You accuse him of
Herod did not find him guilty
For he sent him back to us
There is nothing this man has done to deserve death
Shall I let him go?

Crowd: Kill him, free Barabas
Pilate: But what crime has he committed?
Crowd: Kill him, free Barabas
Pilate: What would you have me do with him?
Crowd: Crucify him. Crucify him. Crucify him.

Scene 4

Stations of the Cross

Dance/Visual: The chorus/cast and Minstrels make a giant slow motion Cross. Cast/chorus continue moving in slow motion once cross is made.

Music: 'Crucifixion Adagio' – Ogon belele
African traditional / Free improvisation
Silence...

Scene 5

The Crucifixion

Dance/Visual: **Three Moco Jumbie crucifixes slowly traverse the stage to create a symbolic tableau of the crucifixion**

Music: **Silence**

Narration: **Mama God**

Mama God: 'Bout noon. Darkness fell across the land,
Jesus called out in a loud voice,
Eli, Eli, Lama sabachtani
My God, My God, why have you forsaken me!'

(The veil in the temple fell apart)

'Father, I commit my spirit to you!'
and with that, he died.'

Scene 6

The Transformation

Dance/Visual: **The soul of Christ, The Dove of Peace emerge as Christ dies. There ensues a physical conflict between evil, Eshu the Dark Angel and Good, The Dove of Peace. The Minstrels adjudicate.**

The Dove of Peace triumphs.

Music: **Conflict – Tenor steel pan represents The Dove of Peace, and the African Drum represents Eshu, the Dark Angel, the messenger.**

INTERMISSION

ACT III

REBIRTH

The Glorious Mystery

Mardi Gras

Carnival Tuesday

The resurrection, ascension, pentecost and assumption

Scene 1

Dance/Visual: **The eleven Apostles gather, they receive the Holy Spirit. They Take the gospel to the world... Chorus/cast join the disciples at This point. There is great rejoicing. Nation flags, national costumes and representations of peace and integration.**

Music: **'How Beautiful are The Feet'**
Classical/Jazz/Soca

Verse:

The Apostles sing

Section A How beautiful are the feet of them
That preach the gospel of Peace

How beautiful are the feet
How beautiful are the feet of them
That preach the gospel of Peace

Section B How beautiful are the feet of them
That preach the gospel of Peace

And bring glad tidings

And bring glad tidings
Glad tidings of good things

Section C And bring glad tidings
Glad tidings of good things

Section D And bring glad tidings
Glad tidings of good things

Section E And bring.....
Glad tidings
Glad tidings of good things
Glad tidings of good things

An Apostle sings this prophesy over the preceding verse

Apostle It was written long ago
that the Messiah must suffer and die
and rise again from the dead
upon the third day

This message should be taken
from Jerusalem to all nations
Forever I will sing

INSTRUMENTAL and DANCE

The people of the world carrying the flags of the world join the disciples centre stage. They form a moving spiral circle They come from all walks of life, creeds, races and professions. The sheilds of honour are flown in. The people of the world take the gospel to the world....moving up and down through the auditorium, flying flags and distributing gifts.

The people of the world then gather centre stage where they dance and sing in gospel celebration

Chorus x 4: ‘How beautiful are the feet of them
That preach the gospel of Jesus
How beautiful are the feet of them
That preach the gospel of Peace’.

**Moving through the audience an Evangelist preaches the word of
God over the preceding chorus. He is accompanied from the
stage by two female gospel backing singers**

Evangelist Hallelujah! Hallelujah!
Welcome brothers and sister of the world
It is time to get down with God
We are gathered here to groove and celebrate
his favourite move
I’m talking about the late, great M.C., J. C. Mr
Jesus Christ, Hallelujah!
Those who wish to follow in the funky footsteps
of the Lord
Must consider themselves dead to sin, but remain alive
in Jesus Christ, Hallelujah!
Then when your mind is clear and your heart is open
wide
You may begin your everlasting journey, one step at a
time
Up the spiritual staircase towards salvation
Towards the rock and roll soul of the galaxy
The Lord God almighty
God is the creator of the world
Fell him in your mind and body
Join me now and let’s get down and give Jesus some
loving
Now with soul sing, sing Hallelujah!
Sing for love and sing for Jesus
Let Jesus into your heart and fill your mind with the
love of God
Now, I’m not talking about no rockstar baby

And I ain't talking about no popstar baby
I'm talking about reaching
I'm talking about freaking
Jesus gives us love and builds our heart and soul!
Jesus gives us love and builds our heart and soul!
After Jesus was dead
God came down and he got down on his knees and said
"Jesus my son wake up! Wake up! Before it's too late"
and Jesus rose, Oh yes he rose!
Well he rose up and he led his people
Jesus gives us love and builds our heart and soul!
Jesus gives us love and builds our heart and soul!

Gospel backing singers sing

Sister! Brother!
Oooh! Can you feel it!
God is almighty saviour
Feel the almighty saviour
God is almighty saviour
Feel the almighty saviour

God is love, so spread the word of Jesus, yeah!
God is love, so spread the word of Jesus, yeah!
God is love, so spread the word of Jesus, yeah!
God is love, so spread the word of Jesus, yeah!

If you feel him, jump up!
If you feel him, jump up!
If you feel him, jump up!
If you feel him, jump up!

Sing! Sing! Hallelujah sing! (repeat and ad lib)

Chorus exit singing and dancing. Gospel singers drag an over-enthusiastic Evangelist off the stage

Scene 2

The Assumption

The Minstrels:

Mary: We had brought him myrrh and aloe to anoint his body. We didn't know how to get in for there was a large heavy stone in front of the tomb. Suddenly the earth shook beneath our feet and we were blinded by a shining light. When we looked up again we saw that the stone had been rolled away and that the tomb was open. Terrified, we walked in and saw where his body had been, an angel was sitting.

Angel Do not be afraid. Why are you crying?

Mary: They have taken my Lord away and I don't know where they have put him.

Mary (narrates) Terrified and bewildered we went out and fled from the tomb. We said nothing to anyone because we were afraid.

Mary exits the stage

The Minstrels:

Enter MMI

MMI That evening the disciples met behind closed doors.

Enter FMI

FMI They were locked because they were afraid of being hunted by the Roman, or betrayed by the Jews.

Enter FMII

FMII Many Jews were in Jerusalem that day for the feast of the Passover, having arrived from every country in the World.

Enter Jesus I and II

Jesus I Jesus himself was suddenly among them and said.

Jesus II Peace be with you.

MMI: They were terrified and thought they'd seen a ghost.

Jesus II Why are you frightened? Why do you doubt that it is really I? Look at my hands and side. Look at my feet and see that it is I, myself. Touch me! For a ghost doesn't have flesh and bones as you see I have.

FMI And as he said this he showed them his wounds.

Jesus II These are the very things I told you about while I was with you. The Messiah must suffer and must rise from death three days Later.

Enter MMIII

MMIII You are witnesses to these things. And I myself will send upon you what my father has promised.

Jesus II John baptised you with water but I will baptise you with fire.

Jesus I I have given all authority in Heaven and on earth. Go then and baptise all peoples in the name of the Father, the Son, and the Holy Spirit.

FMI Teach them to obey everything I have commanded you and I will be with you always, to the end of the age.

Jesus I As the Father sent me, so I send you.

Jesus III Go throughout the whole world and preach the good news to all Mankind.

FMII Suddenly a sound like the roaring of a mighty wind came from Heaven.

FMIII: It filled the whole house where they were sitting.

Enter MMIV

MMIV Then what looked like tongues of fire came to rest on each one of them.

MMII Everyone present was filled with the Holy Spirit and began to speak in other languages as the Spirit had enabled them.

The disciples simultaneously speak the Creed in tongues of Nigerian, English, Hindi. Latin, Creole/patois, Spanish and Italian as they exit the stage in different directions

Scene 3

The Resurrection

Dance/Visual: **Dramatic re-appearance of The Dove of Peace and the Domette led by a Kora player, The Voice of Truth and Two hand percussionists**

The Dove of Peace dances to the vocal solo

Music: **'RedeemeR'**

Voice of Truth:

Verse: **'I know that my redeemer liveth
and that he shall stand at the latter day
upon the earth**

**And though worms destroy his body
Yet in my flesh I see God
For now is Christ risen from the dead
the first fruits of them that sleep**

All: **'I know that my redeemer lives
I know . I know that he liveth'**

Ad Lib **Resurrection, emancipation, liberation, freedom**

Scene 4

The Celebration

**Dance/Visual:
the Minstrels**

The chorus/cast make a semi-circle around

'Whoopi Band' who will have come on stage with their instruments hidden within the chorus. The Minstrels hold dialogue with the audience as well as sing a medley of celebratory songs in call and response mode, directed at the chorus and the audience.

Minstrels sing:

Jesus Christ our Saviour to a country and western song

Jesus Christ our Saviour, that' the fellas name
Mighty glad you came upon the earth that day
Spreading lots of news, making blind men walk
and giving out free food

Jesus Christ Our Saviour to La Bamba

Jesus Christ Our Saviour
Jesu Christo es bueno
Jesu Christo te quiero
Y yo te adoro bonito hermano
Un bonito hermano tu eres Reino
Del mundo y cielo
Del mundo y cielo
Tu eres mi reino
Y yo tw quiero
Te alabare, Te alabare

Chorus:

Jesu Christo
Jesu Christo
Jesu Christo

!Natividad! __:

My Lord Hosanna sung to the Kalinka song

Jehovah x 3
Allah!

Miracles sung to the Coconut Woman song

Verse Mary tol' me the other day
No one can take she saviour away
I ask her what was de' mystery
She say 'Jesus Christ form Galillee'

Chorus Get your loaves and fishes
Miracles!
Cure your aches and twitches
Miracles!
Turn ya water into wine
Miracles!
Makes you feel very fine
Miracles!

Verse De' miracles, dey keep pourin' out
And everywhere you can hear dem shout
If you ask dem what it's all about
Dey say 'with Jesus Christ there can be no doubt

Chorus Get your loaves and fishes
Miracles!
Cure your aches and twitches

Miracles!
Turn ya water into wine
Miracles!
Makes you feel very fine
Miracles!

My lord Jehovah sung to Hava Nagela

My lord Jehovah x 3
Jehovah

Istanbul

Jesus came to save all people
And then Jesus died to save all people
And then Jesus rose to save all people
Resurrection of the dead kept him ahead

The Son of Man he came down among us
And he'll come again it says it in the Scriptures
To judge us lot our sisters and our brothers
(not to mention the living and the dead)

Make the bad repent and bless all of mankind
Be nice to others and occasionally pray
You might get to Heaven that way...

Thank you Lord for all you have given us
The sun, the flowers and all that is livin'
We can humbly thank you and pray for forgivin'
From you God of power and might

That's us done, finished and goodnight

IMAGING SERVICES NORTH

Boston Spa, Wetherby

West Yorkshire, LS23 7BQ

www.bl.uk

**PAGE NUMBERING AS
ORIGINAL**



Scene 7

! HalleluiaH !

Dance/Visual: Entire chorus/cast in celebration
featuring representations
of the supremacy of Peace, Love and
Harmony etc. All the cultures of the world as
one

Drama: Celebratory

Music: ! HalleluiaH !
Gospel/Soul/Hip Hop/ Soca/ Classical

Chant - Ragga Storyteller:

HalleluiaH, HalleluiaH feelins in meh belly when the Lord doth
rock meh!

HalleluiaH, HalleluiaH feelins in meh belly when dey find dey
cyan stop meh!

HalleluiaH, HalleluiaH feelins in meh belly as meh hips swing
above

I've got to get, got to get, got to get...get down!

GOSPEL VOCAL SOLO: Yeah I need you Jesus
SOCA CHORUS INTRO: Haa...le le le le le le le luh...yah!
SOCA MAIN CHORUS: Haa le luh yah! X 4 Haa
le luh! Haa...le le le
luh...yah! (3 parts)
DJ ON DECKS: Hallelujah x 2 (classical
chorus)
CHORUS ALL: He reigns x 5 (spoken)
RAP SOLO Yo dat boy sure knows how to
reign!
Yeah man!
I love it!

ORESHA RIDDUM

Dance and serious percussion accompanied by a rap

CHORUS SOPRANO VOICES/CLASSICAL

For the Lord God omnipotent reigneth

CHORUS TENOR & BASS VOICES/CLASSICAL

For the Lord God omnipotent reigneth

CHORUS HIGH/HINDU STYLING VOICES

Hare Hare! X 4

CHORUS LOW VOICES

Allah, Jah, God, Jehova, Krishna, Christ, Mohammed, Oludumare

(Under hare hare!)

MAIN CHORUS/SOCA

Haa le luh yah! X 4 Haa le luh! Haa...le le le

CHANT: (MALE)

Call to prayer or decks

MAIN CHORUS: (CALL AND RESPONSE)

Funk groove with DJ, decks, and rap

SOLO CHILD TREBLE VOICE:

The kingdom of this world the kingdom of this world and Christ is

Lord

Scene: 8

EPILOGUE

Las' Lap

Carnival Messiah

&

!HalleluiaH! Finale

Music: **!HalleluiaH! Chorus 'Outro'**

And he shall reign forever and ever

Lord of Lords and King of Kings

SOLO CHANT / RAP IMPROVISATIONS

OVER CHORUS

BY ALL LEAD SOLOISTS

Dance/Visual: **Entire chorus/cast in celebration move to the aisles and vomms of the theatre to herald the entrance of Carnival Messiah, the masquerade. She dances and the moves backward staged centre, where she continues dancing.**

Finale Curtain call **All the characters of the production cross the stage diagonally in front of her**

Ole Mas characters

Mary and Joseph

Ragga Storyteller

Hosanna Singers

Mother Earth

Mama God

Lone Disciple

Voice of Truth

Eshu, The Dark Angel

The Dove of Peace

The Minstrels

The Carnival Messiah

Curtain Call: **The Music Band**
 The Chorus/cast

The Entire cast dance off the stage

The entire cast return to the stage

**All bow and exit stage in Black out except
Carnival Messiah, Mama God, Eshu and the
Dove who remain onstage in freeze**

**The Lights slowly fade up to create a
sillouette of the tableau**

**Lights slowly fade to black as music fades to
Silence. The tableau remains on stage, frozen
in time and silence.**

THE END

WY PLAY
HOUSE

"A THEATRICAL MIRACLE"
THE STAGE

"BREATHTAKING"
THE GUARDIAN

22 June to 27 July

CARNIVAL MESSIAH

WEST YORKSHIRE
PLAYHOUSE

QUARRY HILL,
LEEDS, LS2 7UP

TICKETS: 0113 213 7700

SPONSORED BY

GNER

Book, Music and Lyrics by Geraldine Connor
Directed by Geraldine Connor
Designed by Wayne Berkeley



APPENDIX I.5

THE AESTHETIC MATERIALS OF CARNIVAL MESSIAH

NOTES TO THE SCORE AND THE SCORE OF CARNIVAL MESSIAH

HANDEL AND MESSIAH

Georg Friedrich Handel was born in Halle, Germany, in 1685. He became a pupil of Friedrich Wilhelm Zachau, a German composer, teacher and organist at St. Mary's Church, Halle.. He wrote cantatas and other sacred works and chorales for organ and is primarily remembered as the teacher of Handel. In 1702, Handel entered Halle University to study law, but a year later travelled to Hamburg where he joined the opera orchestra as a violinist and then later as a harpsichordist. It is here that he had his first two operas, *Almira* and *Nero*, in 1705. Between 1706 and 1709 he toured Italy. During this time met Alessandro Scarlatti and other leading composers of the time. He also established his reputation as a much sought after harpsichordist. During this time he wrote, oratorios – *La Resurrezione* (1708), operas – *Agrippina* (1709) – and church and chamber music.

Handel's Italian tour made him internationally famous and in 1710 he was appointed Kapellmeister to the elector of Hanover (the future George I of Britain). Because of the close association between the

German and English courts, Handel spent much time in London, England, eventually settling there permanently in 1712.. His opera *Rinaldo* was enthusiastically received by British audiences in 1711 and his *Ode for the Queen's Birthday* (1713) and the *Water Music* (1717), established his overwhelming popularity. He received a pension from Queen Anne that was doubled by George I when he succeeded her. In 1718 he was appointed musical director to the Duke of Chandos for whom he wrote the *Chandos Anthems* and the masques *Acis and Galatea* both between 1718 and 1720 and *Hamian and Mordecai* which was later reworked as his oratorio *Ester* (1732). From 1720, he was appointed director of the Royal Academy of Music and here he composed over thirty operas. *Julius Caesar* (1724), *Orlando* (1733), *Alcina* (1735), *Berenice* (1737) and *Xerxes* (1738) containing the famous Largo. These Italian operas were all successfully produced and Handel triumphed over his rival Bononcini. However, because of problems with his singer within his company and the general unpopularity of Italian opera in England, Handel turned increasingly towards composing English oratorios.

His most important works in this genre include *Saul* (1739), *Israel in Egypt* (1739), *Messiah* (1742), *Samson* (1743), *Judas Macabaeus* (1747), *Joshua* (1748), *Solomon* (1749), *Susanna* (1749) and *Theodora* (1750). During his last years, Handel became blind although he continued to compose with the assistance of an amanuensis until the end of his life. Apart from his oratorios and operas, he displayed his mastery of composition in a variety of other genres. Among these works are *Music for the Royal Fireworks* which he penned in 1749. He wrote music for the Harpsichord, such as the *Harmonius Blacksmith* variations, concerti grossi, organ concertos, cantatas and sacred music such as *Alexander's Feast* (1736), sonatas and chamber duets as well as coronation anthems such as *Zadok the Priest* (1727) (The Sphere Reference Dictionary of Music: ed. Isaacs and Martin: ibid: Hamlyn:1982).

The New Grove Dictionary of Music and Musicians has this to say about Handel, "Handel's stature as one of the greatest composers of the Baroque age, in both vocal and instrumental music, has always been recognised, though the popularity of a few of his oratorios in English-speaking countries, and their acceptance as religious and even

church music, for a long time masked the true nature and extent of his genius. He was a cosmopolitan and eclectic artist, drawing impartially on German, Italian, French and English traditions. A humanist (in the broadest sense) and by training and inclination, a composer for the theatre: (Grove:1980).

'Inclination' is too mild a description to demonstrate his love of composing for the theatre. This was more a passion beyond reason, which compelled him to continue writing Italian opera seria long after his English audiences had lost their taste for it. And the accusation that his oratorios are really operas in disguise, such as recent theatrical revivals of *Theodora* and *Semele*, have demonstrated the dramatic potency of many of them. Handel's fortunes as an opera composer began to decline in the 1730's despite the fact that he wrote some of his finest operas during this period. A rival opera company to his own attracted the superstar singers – castratos Senesino and Farinelli and the soprano Cuzzoni – to its ranks, but the competition to what was obviously becoming a dwindling audience, eventually destroyed them both. Even so, he did not give up on composing Italian opera until his

visit to Dublin in 1742. By then however, he had composed some of his best known oratorios including, *Saul*, and *Isreal in Egypt*.

Handel began work on composing *Messiah* on August 22, 1741 and completed it in three weeks on September 14, 1741. The speed at which he composed was not unusual for Handel who regularly wrote at least two operas or oratorios a year. *Messiah* premiered in Dublin, as mentioned before, on April 13, 1742, at the New Musick-Hall in Fishamble Street, and was immediately a great success. However, *Messiah* had its critics. They questioned whether a public theatre was an appropriate place to perform an ostensibly sacred work, to which the reply was to ask if the presentation of virtue should therefore be excluded from places of public entertainment. *Messiah* interestingly, was not a success in London and it had to wait until its first charity performances there in 1750, to really establish itself. Significantly, Handel gave these two performances in aid of the Foundling Hospital – a charity for the ‘Maintenance and Education of Exposed and Deserted Young Children’.

The tradition of performing Messiah with massed choirs and large orchestral forces began before the end of the 18th century even though Handel had originally composed the piece for relatively modest forces. Haydn was overwhelmed by a performance of Messiah he heard in Westminster Abbey in 1795, and this became the chief inspiration for his own choral masterpiece, The Creation. Handel died aged seventy-four, in 1759 and thus ended the career of one of the most successful and prolific composers ever. His work lives on today in 2004, almost two hundred and fifty years after his death.

ORATORIO

The Grove dictionary definition of oratorio reads “a Western European compositional genre, originating in the 16th century, based on a religious or reflective text, performed without action or costume, in a concert hall”. Messiah was first performed in Dublin, Ireland on April 13, 1742, for a charitable gathering (Lang:1966: 333) “for the relief of the prisoners in the several gaols, and for the support of Mercer’s Hospital on Stephen Street, and for the charitable infirmary on the Inn’s Quay”. Believed to be a special commission based on his reputation as a composer of church music, this might explain Messiah’s very specific nature and why Handel never again to this type of Christian contemplative style of composition. (Grove: 1980).

I believe Handel’s strength as a composer rested on his ability to fuse psychological penetration with representation and then present this combination in wondrous musical pictures and expressive colours. For Handel, it was not so much the quality of the libretto that mattered, as much as its emotional possibilities. In fact, Handel exemplified the postmodernism of his time. Handelian oratorio is altogether different

from either of its Italian or German counterparts. Religion, politics, technical necessities and influences from other artistic disciplines all played an important part in its formation. In fact, Handel united three different and seemingly irreconcilable strains or elements – the Old Testament as living history, Greek Drama as living mythgology, and Shakespearean characterisation – in developing what eventually became known as English oratorio or the new English Music Drama. Thus Handel's musical language much like *Carnival Messiah* hovered between the extremes of the lyric and the epic-dramatic.

In terms of oratorio at that time, and all Handel's other oratorios, *Messiah* is non-dramatic, and non-descriptive – in fact completely ready to receive another inscription such as the mores that *Carnival Messiah* imposes upon his original music. There is scarcely any narration or action and most of the recitative is almost perfunctory. In contrast to say, Bach's *St John's Passion*, which is highly dramatic and Jesus is represented in person. Musically however, what one does find in *Messiah* are the use of certain dramatic formulas, intervals, repetitions and sequences that are so basic to the compositional

techniques of that time that their relevance and importance cannot be denied.

However, Handel's new grand sacred oratorio *Messiah* was unique in that, it is the only biblical oratorio he wrote which called upon the New Testament. The libretto was written by Jennens and selected from a variety of passages from both books – virtually every word being scriptural. But, the libretto was really much more than a compilation, for there was a subtle plan behind it. The sequence of Promise, Incarnation, Passion and Resurrection provided an epic unity which successfully dispensed with a dramatic plot. So, although *Messiah* does have a very religious basis, the description sacred refers rather to the subject, not the style, of music, nor in fact, Handel's reason for writing it. Indeed, *Messiah* does not present the life and passion of Christ, but a lyric-epic contemplation of the idea of Christian redemption. Neither does *Carnival Messiah* purport to present the life and passion of Christ but much more a contemplation of its relevance to Caribbean consciousness.

THE MUSICAL IMPULSE OF CARNIVAL MESSIAH

Carnival Messiah is particularly concerned with the validation of performance art as a medium for post colonial and post -modern discourse. Derek Scott (ed Simm:1998:145) observes that post-modernity in music reflects “a readiness to engage with, rather than marginalise, issues of class, generation, gender, sexuality and ethnicity in music, and to address such matters such as production, reception and subject position, while questioning notions of genius, canons, universality, aesthetic, autonomy and textual immanence”. He goes on to note that this reflects “a concern with social and cultural processes, informed by arguments that musical practices, values and meanings relate to particular historical, political and cultural context.” and moreover “a concern to avoid teleological assumptions of historical narrative”.

The production continually reflects elements of post-modernism in its musical representation by its conscious deployment of found music, its employment of pastiche and certainly its readiness to contest the binary divide between classical and popular (music) (Scott:ed Sim:1998:145). Thus, by drawing on the power of the European

classical music tradition, in this instance, elements of Georg Fredrich Handel's oratorio, Messiah, and fusing this with the contemporary musics of Carnival as well as traditional and contemporary African diasporic syncretic material, I have used these newly combined elements as vehicles within which social relations and struggles are enacted by the appropriations of musical discourses normally associated with one group and making them serve other social interests.

The canon of music recognised today as the great works of the classical music tradition began to form in the nineteenth century when European concert music was wrenched away from a variety of popular contexts and made to serve the social agenda of a powerful minority. Thus, classical music should be seen as a relatively recent cultural construct or as described by the now well known term 'invented tradition (Hobsbawn and Ranger:1983), which reflects the priorities of a historical moment whereby current interests construct an apparently cohesive past to legitimise present day institutions and social relations. Today, the prestige of classical music encompasses both its constructed aura of profundity and its affiliation with powerful elitist

social groups which depend upon the widespread assumption that it is somehow timeless and universal. Thus, the immense social and cultural distance that is normally assumed to separate classical music and music of the African diaspora, is not one of musicality, but a distance of cultural difference and enactments of social experience. It is the intersection of these musics in *Carnival Messiah* that affects the complex relationships among those who would depend on these musics to legitimise their social values and constructs.

In their groundbreaking book 'Anthropology as Cultural Critique, 1986, George E. Marcus and M.J. Fischer called for "new critical projects that would simultaneously explore multiple cultural moments besides the usual 'objective' studies of cultural practices". *Carnival Messiah* strives to do just that. *Carnival Messiah's* appropriation of elements of Handel's oratorio used in tandem with elements of African diasporic music combines creative ingenuity, contradiction and conflict, towards revisions of cultural representation, musical meaning and prestige. Thus, *Carnival Messiah* continually reflects elements of post-modernism by placing a clear emphasis on style, often at the expense of substance and content, employing drastic

dramatic techniques towards the simplification of the meta-narrative or 'big history', its conscious erosion of the existing distinctions between culture and society and the breakdown of the particularity between elite and popular culture, where there are in particular, "confusions over time and space" (Strinati: ed Stgorey:1994:430). Carnival Messiah shares several significant similarities with Messiah and its surrounding cultural impulses of that time :Handel, like myself was a migrant, he was particularly concerned with the plight of the marginalised; his work, always eclectic, favoured the adventurous and finally, his work was often associated with the epic and specifically leaned toward the theatrical.

MUSIC AS METAPHOR

Like the dance aesthetic of Carnival Messiah which is underpinned by an African subjectivity, so to is its music. I believe African and by extension, African derived music, is fundamentally a collective art. It is a communal property, whose spiritual qualities are shared and experienced by all: in short, it is an art form that can and must communicate with people of all races and cultures and it should enjoy

the ultimate possibilities of all the great currents of human thought available. Carnival Messiah is led by its musical content which has been conceived to operate on many different levels while at the same time offering a variety of access points. It is this use of music as but one of the dimensions available for use in this multi-dimensional metaphor, that makes the musical discourse of the Carnival Messiah quite unique. Most, if not all the music that makes up the composition of the Carnival Messiah as a whole is often characterised by offering up a gamut of plural interpretations and hidden historical associations, which thus can be read on several different levels and many different ways. These combinations when employed often in conjunction with other seemingly unrelated Western genres of music, go towards creating a completely alternative and complex set of definitions, cognitions and outcomes.

Caribbean poet Edward Braithwaite describes black music as the music of liberation through his researching of

“the riddums’ of indigenous black music (Reggae, Kaiso, Blues, Jazz) appear integral to his use of ‘nation

language' to remember the 'submerged mothers' of Caribbean consciousness through 'linguistic therapy'".(Gilkes:1986:13)

In other words, black music, the music of the oppressed, is a comment on the colour and class-based 'higher' culture of the oppressors.

Herbert Marcuse in *An Essay on liberation* observes

"In the subversive, dissonant crying and shouting, rhythm, born in the 'dark continent' and in the 'deep South' of slavery and deprivation, the oppressed revoke the ninth symphony and give art a desublimated, sensuous form of frightening immediacy". (Marcuse:1969:47).

Bob Marley adopted Eshu, the Yoruba trickster 'power', or if one prefers, Anansi, the West African spider deity also a trickster figure, creator, destroyer, deliverer and devourer, as his metaphor. He adopted an Anansi persona, forcing his audience to have to 'suss him out' through his music which was full of tonal and verbal shifts - Reggae music to Rebel music; 'revelation' to 'revolution'. His use of rhythm and tone - the upward movement, the quick, witty and satirical effects of calypso, the slower more grounded rhythms of reggae, suggest a shared experience in which participation is more important than explicit meaning and where as Michael Gilkes so succinctly

describes it, "the poet/singer is playing from an 'Anansi score'"(Gilkes:1986:11).

Carnival Messiah has an exceedingly large and rich vocabulary of musical styles and genres from which to choose, and in particular, those available from the Caribbean folkloric chest. A full study of the emergence of musical styles in Trinidad and Tobago during the 19th century would need to consider the following elements: the musics and dances of the largely French Creole slave society before emancipation, in particular, the various African inputs into that complex of musics and dances: the musics and dances of the predominantly anglophone West Indian migrants between 1840 and 1900: the musics and dances of the distinctive groups or 'nations' of liberated Africans during the post - Emancipation period: the persistence of a small Hispanic element, the maintenance of constant contact with Venezuela and Curacao, the influence of Venezuelan migrants on music, dance and masquerade: the ritual celebration of all these elements in the annual Carnival, as well as their simplification into a few predominant forms by 1900.

These areas have never been thoroughly researched and thus a substantially large grey area surrounds of any knowledge of the development of music and dance forms during this era. It is known however that Melville J. Herskovits recorded and analysed 325 melodies from 18th century Trinidad in 1939, which were all found to be African, particularly in terms of modulation and the manner in which they were sung (Herskovits:1990:267). Also, in 1942, Richard Waterman examined 45 of the melodies analysed by Herskovits and found them to reveal “musical patterns stemming from Africa and passed down through several generation to the present time (Waterman: 1943: 113 – 115). Andrew Pearse, ethnomusicologist, in 1952 identified and summarised the different types of folk songs existing among the population of Trinidad and Tobago and classified them according to ethnic origin. This was the first comprehensive study of its nature to be formerly researched and published in this way. (Caribbean Quarterly:Pearse:1956:).

| MUSIC GENRE | ORIGIN | FUNCTION |
|---------------------|----------------|--|
| Congo | Congo/Africa | weddings, christenings |
| Rada | Ewe/Africa | spirit possession |
| Shango | Yoruba/Africa | religious ritual |
| Yarraba | Yoruba/Africa | pleasure, recreation |
| Big Drum | Africa | thanksgiving, critical life situations |
| Bongo | England/Africa | wakes, recreation |
| Sings | England | wakes, storytales |
| Pass - Play | England,France | children's games |
| Sankies & Trumpets | England | choral singing, possession |
| Bele | France | Festivals, pleasure |
| Reel dance | England | pleasure, spirit invocation |
| Reel engage | France/England | Thanksgiving, recreation |
| Work songs | Africa | group labour |
| Chanties | France/England | boat launching,wakes |
| Qesh (creche) | France | Choral singing at Christmas |
| Veiquoix | Spain | Cross wake, Catholic hymns |
| Fandang | Spain | recreation |
| Parang | Spanish | recreation at Christmas |
| Kalinda (calinda) | Africa | stick fighting |
| Road march (lavway) | Africa/England | music for street dancing |

RHYTHM AND MUSICAL GENRE

In Carnival Messiah, the contemporary manifestation of black cultural elements emanates from the extended and still evolving relationships between black populations of the first world diaspora, and in particular black America. Thus Carnival Messiah apart from employing some of the best known melodies from Messiah, the oratorio, strategically re-

arranges them within the context of contemporary popular black music culture. Genres such as Soca, Calypso, Dub, Ragga and Reggae, Caribbean traditional music forms of drumming and steelband, folk song, Yoruba ritual chants and Tassa as well as contemporary western popular music genres such as Rock, Pop, Hip Hop, Drum' n' bass, House, Jungle, Garage, Sound Systems, Bhangra, Jazz fusion and Gospel. All these musical genres are linked together by one particular characteristic. I describe this phenomenon as the 'ostinato of the circle'. Lucy Durant once explained her understanding of the circle as the essence of African music.

"Unity, order and harmony are expressed through the circle, music affects the way in which (African) society is organised through shared work, shared finances, shared hospitality, life is shared, music is shared" (Durant 1993:private interview)

Francis Bebey extends her definition thus,

"Music is born with each child and accompanies him throughout life. Music helps the child triumph in his first encounter with death - the symbolic death that precedes initiation: it is reborn with the child who is now a man and it directs his steps along the path of law and order that has been laid down by the community."(Bebey 1975:134)

Michael Gilkes, Caribbean theorist and writer, describes the metaphor of the broken circle in the work of Wilson Harris, Caribbean writer and muse, thus

“His emphasis on circularity (rather than vertical power structures) and on ‘enabling space’ (or) ‘phenomenal space’...is a repudiation of the restricting effect of a patriarchal Western power ethic.....the variety of images of ‘felicitous space’ that recur in his work: cave, womb, shell, cradle, egg, room boat – reverberate in the mind as his ‘inner-space’ journey proceeds...towards a ‘recovery’ or ‘re-membering’ of broken history (and) broken community” (Gilkes:1986;15)

The music of Africa mirrors this belief of the circle through its constant use of various polyrhythmic cyclic expressions such as hocketting and interlocking techniques, call and response vocal forms, improvisation and finally drum tonal and rhythmic languages which constantly encourage communal participation. Francis Bebey additionally notes that the ‘the sound of feet pounding the ground becomes the pattern of music whose notes are in turn transformed into dance steps’ (Bebey:1975:147). Movement and rhythm in African dance cannot be separated. The cultivation of musical life in traditional African societies is promoted through active participation in the collective or group life rather than through the creation of special musical institutions. It is this that forms music making in Africa into a

community experience, and the continuity of this tradition depends on these individual and collective efforts. It is the creative individual who develops and/or re-creates the repertoire, but those who learn it and perform it on social occasions sustain the tradition and make it a part of their common heritage and it is this creative impulse that drives the music of Carnival Messiah.

In Carnival Messiah the voice is used in many diverse ways and unusual juxtapositions which might derive from classical western European techniques, African and Asian vocal diasporic techniques, jazz and blues techniques or rock and popular music techniques. It often does not matter if one cannot understand the words of a song or the aesthetic basis upon which the quality or intonation is predicated because of language difference or a particular delivery style. What is more important here is, that like the Griot or Djeli, the voice is a metaphorically powerful means of communication, whether spoken or sung – quality notwithstanding - it is so direct, that it can transmit an emotion or cognition without recourse to words.

Music also satisfies spiritual as well as physical needs, since in Africa, it is almost invariably used to accompany labour and other activities of

everyday life. The Ba Aka Hunter gatherers of Central Africa vocalise without using many words, their daily occupations and leisure activities -"mbalax" are all accompanied by music. Men, women, young and old alike, contribute their share to the collective enjoyment which exhibits the polyrhythmic combinations of dance, singing, clapping, stamping, much percussion, and other rhythmic responses. The final rendition in Carnival Messiah, !HalleuliaH! was conceived within this very principle.

Rhythms created by music are often used to accompany communal work, such as a large group of men clearing a field, or several women grinding millet in mortar with pestle, these rhythms created serve to relieve monotony as well as propagate greater speed and efficiency. Music and thus rhythm also accompany many important rites and festivals associated with daily African life e.g. burials, initiation, harvest, thanksgiving, weddings, birth, religion etc. Some of these retentions as we are aware, have certainly been maintained in almost pristine condition in the Caribbean.

Most African and African derived musics are characterised by polyrhythms, that is, music based on the combination of different

strands of rhythm, for example, the combination of duple and triple time.

| | | | | | | | | |
|----------------|---|---|---|-----------|---|---|---|---|
| 1 | 1 | 1 | 1 | main beat | | | | |
| 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | |
| binary/duple | | | | | | | | |
| 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 |
| ternary/triple | | | | | | | | |

It is this polyrhythmic technique, a combination of different strands of rhythm, melody and movement often in combination with ostinato or repetition, that has impacted upon the entire compositional concept and performance of Carnival Messiah. This principle is further enhanced through the practice of 'Hocketting' – a technique of allocating a unit of the main melody which might be just one note, to each individual who participates in the performance. (this technique has been described as a type of musical democracy) - and 'Interlocking' – a technique of polyphony characterised by the 'fugal' or 'canonic' overlapping music lines which is often used in vocal and percussion renditions.

With very few exceptions most of the music in Carnival Messiah is associated with dance which is obviously born out of rhythm, but also employs many other unwritten musical communications,

representations and additional aural and visual systems such as handclapping, hand gestures and obviously kinesic systems such as body movements and tactile systems where the body can be and is used as a translator as well as a resonator.

Finally, Clary Salandy, costume designer for Carnival Messiah always speaks of her costume designs in musical and rhythmic terms. She observed that “emotionally the costumes work with the rhythm of the music, which is the heartbeat of our race....crescendo and decrescendo...tension and release” (Salandy:2004:Private interview).

INSTRUMENTATION AND CLASSIFICATION

In Africa, music is perhaps the main manifestation of culture in its broadest sense. It is seldom performed on its own, as a pure art, and is invariably accompanied by dance, song, poetry, mime, masquerade or drama and in keeping with the underlying emphasis on the African aesthetic and subjectivity of Carnival Messiah, the same characteristics pertain. Thus the music can be either communal or personal, recreational or ritual and has been traditionally performed on an enormous variety of instruments. These instruments have been

classified into the the following families; (cf Sachs/Hornbostel: 1961),
chordophones - stretched string, which provides a principle sounding
device of the instrument, e.g., musical bows, harps, zithers, lyres etc.,
idiophones - usually made of a rigid material which acts as the
principal sounding device, e.g., rattles, bells, xylophones, mbiras,
aerophones - wind instruments where a column of air creates the
principal sounding device e.g., trumpets, horns, flutes, bull roarer, and
finally, membraphones - where stretched skin provides the principal
sounding device e.g., drums.

In Trinidad and Tobago, during the 1890's, some middle class people,
Free Coloured and Africans accompanied themselves on Carnival day
with 'string bands'. The 'string band' originated from neighbouring
Venezuela and was brought to Trinidad and Tobago by Spanish peons
who had populated Trinidad in earlier times. The instruments
consisted of guitar, cuatro (a four stringed banjo type instrument),
mandolin and maracas or chac-chac. To these were added the African
banjo and the European flute and violin. Errol Hill (Moore:1972:
Personal communication) is of the opinion that the clarinet was
introduced in the 1920's with the coming into vogue of Jazz.

However, the Trinidad Chronicle of 1877 in describing one band that was about to parade noted that the revellers would be accompanied by

“ a clarinet, 2 big drums, a fiddle, the beke negre of the auctioneer (if not already brought off by others) with his small tatoo drum, a line of tom-toms (keg drums with goat skin top) and a triangle – that seems to be all they can collect this time”, (Liverpool:2001:329)

In 1899 more European instruments were added

“The musicians played in excellent time but had evidently not studied their music by note, and many purely West Indian airs were introduced. The instruments used were violins, a piccolo, a concertina and a tin vessel scratched with a small iron rod, corresponding to the shac-shac of Trinidad and known in Barbados as a ‘vira” (Liverpool:2001:329)

it should be noted however that most likely, this was a Venezuelan ‘string band’ that was using the banjo and grater of the Africans and that these were instruments that had been banned under the Peace preservation acts of 1884. Yet, Hollis Liverpool observes that

“banned instruments were seen to be acceptable in a ‘string band’ playing for upper class people. Moreover, the band was probably playing calypso music and probably applied the calypso rhythm to European melodies, hence the Gazette’s editor’s concern that the musicians did not play by note.....‘String bands’ and ‘string band musicians were held in high esteem while, the African Tamboo Bamboo bands, even though they were not banned, were not at all highly regarded by the middle and upper classes. This was considered music

for people of low status, meaning the 'Africans'."
(Liverpool:2001:329)

The instrumentation employed in for Carnival Messiah has been designed to incorporate and imitate many of the above-mentioned sounds whether derived directly from Africa, Europe, Asia or an acculturated Caribbean source. It consists of five keyboard synthesisers, an electric bass guitar, an electric rhythm guitar, an acoustic guitar, a kit drum, a large assortment of skin drums, sticks and general and specialist percussion, a tenor and a double tenor pair of steelpans and a Kora. The musicians are strategically positioned on a bandstand, in full view of the audience, overlooking all the activity on the stage. The vocals of the cast are augmented by a sixteen strong, four voice, 'off stage' choir, which is not so much hidden offstage, as placed within full view, in the galleries above the audience.

NOTATION VERSUS ROTE AND IMPROVISATION

I particularly favour the use of both the prescriptive and descriptive processes of notation. Carnival Messiah exemplifies this dual approach to live performance by creating a continuum which bridges both poles of interpretation. On the one hand, western notation is used to accurately interpret Handel's contribution to Carnival Messiah and aleoteric and improvisational systems which employ non-graphic notation - which might be architectural, geographic or even cosmological - are used to address the functional, intentional, communicative and many extra-musical dimensions of the piece, - such as questions of structure, pitch, note durations, expression of timbre, expressions of amplitude, - to interpret the rest. Rhythmic capabilities are almost impossible to express accurately, if at all and therefore, just the genre and tempo are indicated, as any notation of these rhythms because of their complexity and repetitiveness become too difficult, if not nigh impossible, to write down or read.

**OVERTURES, AIRS, ARIAS AND CHORUSES TAKEN FROM
GEORG FREDRICH HANDEL'S ORATORIO MESSIAH, FOR
USE IN THE THEATRICAL PRODUCTION OF CARNIVAL
MESSIAH.**

THE PROLOGUE AND OVERTURE

- The first four and a half bars of the Allegro Moderato taken from
Part I: Overture: No: 1
- The Pastoral Symphony: Larghetto taken from Part I: No:13

ACT I

- But Who May Abide the Day of his Coming: Largo taken from Part I: No: 6
- For Unto Us a Child is Born: Andante Allegro taken from Section
A and B of Part I: No: 12

ACT II

- 41 He was Despised: Largo taken from Part II: No: 23

ACT III

- 42 How Beautiful are the Feet: Largo taken from Part II: No: 38
- 43 I Know My Redeemer Liveth: Largo taken from Part III: No: 45
- 44 Hallelujah: Allegro taken from Part II: No: 44

WY PLAY
HOUSE

"A THEATRICAL MIRACLE"
THE STAGE

"BREATHTAKING"
THE GUARDIAN

22 June to 27 July

CARNIVAL MESSIAH

WEST YORKSHIRE
PLAYHOUSE

QUARRY HILL,
LEEDS, LS2 7UP

TICKETS: 0113 2137700

SPONSORED BY

GNER

Book, Music and Lyrics by Geraldine Connor
Directed by Geraldine Connor
Designed by Wayne Berkeley



Carnival Messiah

Composed by Geraldine Connor

**Score realised and transcribed
by Michael Lovelock**

Carnival Messiah

Contents

| | | | |
|------|--------------------------------------|-------|------------|
| | <i>Contents</i> | ..... | <i>i</i> |
| | <i>Musicians</i> | ..... | <i>ii</i> |
| | | | |
| | <u>Act I</u> | | |
| 1 | <i>Libation</i> | ..... | <i>1</i> |
| 2 | <i>Mama God I</i> | ..... | <i>4</i> |
| 3 | <i>J'ouvert</i> | ..... | <i>6</i> |
| 4 | <i>Shango Aye</i> | ..... | <i>33</i> |
| 5 | <i>Minstrels – Wonderful Story</i> | ..... | <i>60</i> |
| 6 | <i>For Unto Us</i> | ..... | <i>63</i> |
| 7 | <i>Mama God II</i> | ..... | <i>90</i> |
| 8 | <i>Minstrels – Born In Bethlehem</i> | ..... | <i>91</i> |
| 9 | <i>Hosanna</i> | ..... | <i>93</i> |
| 10 | <i>Minstrels – The Last Supper</i> | ..... | <i>117</i> |
| | | | |
| | <u>Act II</u> | | |
| 11 | <i>He Was Despised / Hades</i> | ..... | <i>120</i> |
| 12 | <i>Crucifixion Adagio</i> | ..... | <i>130</i> |
| 13 | <i>Transformation</i> | ..... | <i>132</i> |
| | | | |
| | <u>Act III</u> | | |
| 14 | <i>How Beautiful</i> | ..... | <i>133</i> |
| 15 | <i>Redeemer</i> | ..... | <i>153</i> |
| 16 | <i>Whoopi Band</i> | ..... | <i>179</i> |
| 17 | <i>Mama God III</i> | ..... | <i>187</i> |
| 18 | <i>Hallelujah</i> | ..... | <i>188</i> |
| 19 | <i>!HalleluliaH!</i> | ..... | <i>191</i> |

Carnival Messiah

Contributing Musicians

1st Keys

Michael Lovelock
Bill Laurance
Jo Godfrey

2nd Keys

Roy Johnson
His dep

Bass Guitar

James Goldingay
Tom Kirkpatrick
Chris Shipton

Electric Guitar

James Docherty
Tom Kirkpatrick
Chris Campbell

Decks

Pasha Ostovar
DJ Soul Criminal
Indy Panesar
Tessfa Walton

Saxophone

Kieran Rodgers

Steel Pan

Dudley Nesbitt
Boogsie Sharpe

Kora

Seiko Susso

Drum Kit

Charlie Moore

Percussion

Sam Bell
Danny Templeman
Andy Penny
Mark Taylor
Everaldo 'Redman' Watson
Gary Haywood
Jameel Haywood

Sitar

Pandit Narendra Mishra

Dilruba

Sukhdev Singh Namdhari

Tass Drums

Carib Asphalt St John's
United Tassa

Carnival Messiah

Contributing Musicians

Lead Vocalists

Mother Earth

Kirsty Almeida
Ella Andall

Priestess

Kirsty Almeida
Ella Andall

Mary

Janine de Bique
Anne Fridal
Simone Sauphanor

Joseph

Brian Green

Ragga Storyteller

Ataklan
Tom Briggs-Davis

Assistant Ragga Storyteller

Brother Resistance
Paulette Morris

Lone Disciple

Brian Green

Recessitative

Rawle Burke
Maurice Chevalier

Evangelist

David Mitchell

Gospel Soloists

Gillian Benjamin
Stella Litras
Linda Peltier-Binns
Colleen Scott

The Voice of Truth

Ronald Samm

Hallelujah Singers

Kirsty Almeida
Ella Andall
Ataklan
Brother Resistance
Tom Briggs-Davis
Stella Litras
Paulette Morris
Ronald Samm
Cara Robinson

Libation

Mother Earth

E - shu Ba - rak - bo koh ju ba Ah ray Ah ray E - shu Ba - rak - bo koh ju ba Ah ta

M. E.

mone day Ko ree E - shu Ba - Rak - bo - o Moh Ju ba ey ley ou yah shu ba lo yah A du la who yee

11 M. E.

A du la who yee A du la who yee

S. Wah dang gah Wah dang gah

A. Wah dang gah Wah dang gah

T. Wah dang gah Wah dang gah

17 M. E.

A du la who yee Yeeh Yeeh Yeeh Yeeh Oh!

S. Wah dang gah Wah dang gah

A. Wah dang gah Wah dang gah

T. Wah dang gah Wah dang gah

23 M. E.

O - sha O - sha Oh, Ah re mi O - sha wah se ku - me - re Yeeh Yeeh Yeeh Oh! Yeeh Oh, Yeeh sh me me

29 M. E.

Li - bo - sho wah ko ko Yeeh Yeeh Yeeh Yeeh Oh me me O - sha O - sha Oh, Ah re me O - sha wah se

35 M. E. Moderato

ku - me - re

S. Yesh Yesh

A. Yesh Yesh

T. Yesh Yesh

Perc.

40 M. E.

S. Yesh Yesh Oh! O - sha O - sha Oh, Ah re mi O - sha wah se

A. Yesh Yesh Oh! O - sha O - sha Oh, Ah re mi O - sha wah se

T. Yesh Yesh Oh! O - sha O - sha Oh, Ah re mi O - sha wah se

Perc.

44 M. E.

Yesh Yesh Yesh Yesh Oh! O - sha O - sha Oh, Ah re mi

S. ku - me - re

A. ku - me - re

T. ku - me - re

Perc.

48 M. E.

O - sha wah se ku - me - re

S.
Yeah Yeah Yeah Yeah Oh! O - sha O - sha

A.
Yeah Yeah Yeah Yeah Oh! O - sha O - sha

T.
Yeah Yeah Yeah Yeah Oh! O - sha O - sha

Perc.

52 M. E.

Oh, Ah re mi O - sha wah se ku - me - re

S.
Oh, Ah re mi O - sha wah se ku - me - re

A.
Oh, Ah re mi O - sha wah se ku - me - re

T.
Oh, Ah re mi O - sha wah se ku - me - re

Perc.

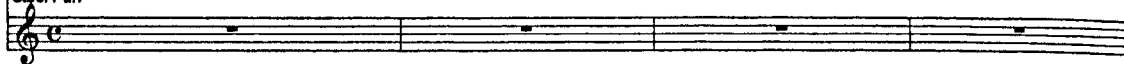
Mama God I

Mama God



In the be-ginn-ing there was si-lence and si-lence was black.

Steel Pan

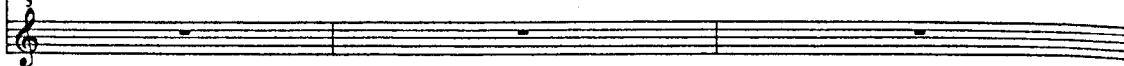


5 M.G.



Black si-lence breathed and there was mo-tion. And the world formed in-side black-ness with a

5 St. P.

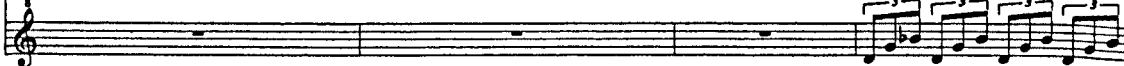


8 M.G.

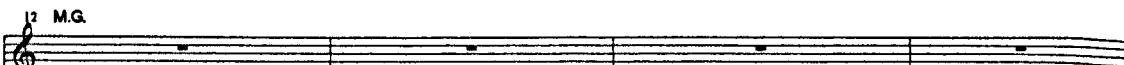


breath, and stretched, stretched an arm, and flexed, giv-ing birth to rhy-thm.

8 St. P.



12 M.G.



12 St. P.



16 M.G.

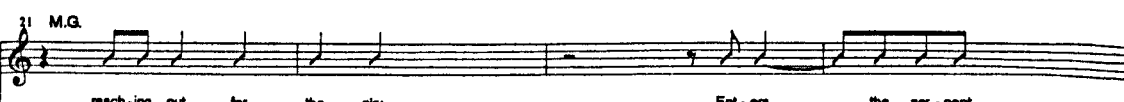


Breath grows like a tree, root-ed in black-ness, bend-ing, stretch-ing,

16 St. P.



21 M.G.



reach-ing out for the sky. Ent-ers the ser-pent,

21 St. P.



25 M.G.



seed of life and cool and dead-ly, with-ing round the whir-ly,

25 St. P.



29 M.G.
 Here is my bel - ly, here in my bel - ly, the ax - is of the un - i - verse.
 29 St. P.

33 M.G.
 I dreamed and sun born red a - gainst hor - iz - on. I dreamed
 33 St. P.

37 M.G.
 and moon wore her hair in locks and cir - cles. I dreamed and roots gave leaves her pie - sure.
 37 St. P.

40 M.G.
 I dreamed and void be - came a jun - gle. I breathed and fire came in tongues that told your stor - ies.
 40 St. P.

43 M.G.
 I breathed and winds cried me an o - cean. I breathed out in - to dark - ness and I dream.
 43 St. P.

47 M.G.
 Lis - ten, a bo - dy sings in si - lence. Can you hear that? In - side this womb is the song of songs,
 47 St. P.

51 M.G.
 the sto - ry of all our sto - ries. pen plays to fade as
 51 St. P. Mama God exits stage.

J'ouvert

Cue:
Iron kicks in when 'late girl'
runs into middle of stage.

Percussion joins at top of stairs
when iron is in centre of stage.

Quinta $\text{♩} = 120$

Musical score for Quintas, Conga, and Iron instruments. The Quintas part is written on a single staff with a treble clef and a tempo marking of $\text{♩} = 120$. The Conga part is on a single staff with a treble clef. The Iron part is on a single staff with a bass clef and consists of a continuous rhythmic pattern of eighth notes.

Chart.

Musical score for Chart, 2k-2, Kit, q., c., and lr. instruments. The Chart part is on a single staff with a treble clef. The 2k-2 part is on a single staff with a treble clef. The Kit part is on a single staff with a treble clef and consists of a rhythmic pattern of eighth notes. The q. part is on a single staff with a treble clef and consists of a rhythmic pattern of eighth notes. The c. part is on a single staff with a treble clef and consists of a rhythmic pattern of eighth notes. The lr. part is on a single staff with a bass clef and consists of a continuous rhythmic pattern of eighth notes. The score includes two measures labeled 'Jou-vert'.

Overture joins Jouvart when String band Chant. is on stage. Pen or guitar starts.

S.Ch.
Nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah
Jou - vert Jou - vert Jou - vert

1A.Ch.
Nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah
Jou - vert Jou - vert Jou - vert

2A.Ch.
Nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah
Jou - vert Jou - vert Jou - vert

T.Ch.
Nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah
Jou - vert Jou - vert Jou - vert

2k-2
Nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah - nah
Jou - vert Jou - vert Jou - vert

A grand staff with treble and bass clefs, showing the piano accompaniment for the vocal parts. The music consists of chords and moving lines in both hands.

A.Gr. Fm C7 Bbm

B.Gr.

A grand staff showing guitar accompaniment. The top staff (A.Gr.) includes chord diagrams for Fm, C7, and Bbm. The bottom staff (B.Gr.) shows the bass line for the guitar.

S.P.

Kt

a.

c.

Staves for percussion and other instruments. The top staff (S.P.) contains a melodic line. Below it are staves for Kit (drums), a (snare), and c (bass drum), each containing rhythmic patterns.

Cue: Parrot - 'The Merry Monarch is here!'
Cambouley enters - 1st keys.

Chant

S.Ch.
nah - nah-nah-nah-nah - nah-nah - nah - nah
Jou - vert

1A.Ch.
nah - nah-nah-nah-nah - nah-nah - nah - nah
Jou - vert

2A.Ch.
nah - nah-nah-nah-nah - nah-nah - nah - nah
Jou - vert

T.Ch.
nah - nah-nah-nah-nah - nah-nah - nah - nah
Jou - vert

1k-1

2k-2

A.Gr. C7 Fm

B.Gr.

Sl.P.

Kit

q.

c.

Chant. *Chantuelle picks up Cambouley*

Cam - bou - ley - ley - ley - ley - hol, cam - bou - ley,

S.Ch. ley - ley - ley - ley - hol, cam - bou - ley,

1A.Ch. ley - ley - ley - ley - hol, cam - bou - ley,

2A.Ch. ley - ley - ley - ley - hol, cam - bou - ley,

T.Ch. ley - ley - ley - ley - hol, cam - bou - ley,

1k-1

2k-2

A.Gtr. B^b F

B.Gtr.

Kit

Q.

C.

The musical score is arranged in a standard multi-staff format. The vocal parts are at the top, with lyrics written below the notes. The piano accompaniment consists of two systems, 1k-1 and 2k-2, each with a treble and bass clef staff. The instrumental parts include an acoustic guitar (A.Gtr.) with chord diagrams for B^b and F, a bass guitar (B.Gtr.), a drum kit (Kit), a snare drum (Q.), and a cymbal (C.). The score is divided into two measures by a double bar line.

Chant. Cambouley drops down for Piarrot's speech.

one boy, one girl Cam - bou - ley - - - - - Cam - - bou - ley -

S.Ch.
one boy, one girl Cam - bou - ley - - - - -

1A.Ch.
Cam - bou - ley - - - - -

2A.Ch.
one boy, one girl Cam - bou - ley - - - - -

T.Ch.
Cam - bou - ley - - - - -

1k-1

2k-2

A.Gtr.
C7 F7 Bb F C7 F7

B.Gtr.

Ktr

Q.

C.

Chant.

ley - ley - ley - ley - hol, cam - bou - ley, one boy, one girl Cam - bou - ley

Pianol speech: 'I am the Pianol Grenade'
Bela beat establishes.
Cambouley drops down in background.

S.Ch.

ley - ley - ley - ley - hol, cam - bou - ley, one boy, one girl Cam - bou - ley

1A.Ch.

ley - ley - ley - ley - hol, cam - bou - ley, Cam - bou - ley

2A.Ch.

ley - ley - ley - ley - hol, cam - bou - ley, one boy, one girl Cam - bou - ley

T.Ch.

ley - ley - ley - ley - hol, cam - bou - ley, Cam - bou - ley

1k-1

2k-1

Programmed Bela Percussion Loop

2k-2

A.Gr.

B_b F C7 F7

Kit

♩ = 64

1k-1

2k-1

Programmed Bata Percussion Loop

Q.

C.

1k-1

2k-1

Programmed Bata Percussion Loop

Q.

C.

1k-1

2k-1

Programmed Bata Percussion Loop

Q.

C.

1k-1

2k-1

Programmed Bebe Percussion Loop

q.

c.

1k-1

2k-1

Programmed Bebe Percussion Loop

q.

c.

1k-1

2k-1

Programmed Bebe Percussion Loop

q.

c.

Cue: Bele dancers exiting.
Kit establishes beat, 2nd keys Matilda intro.

2k-1

Musical notation for 2k-1, consisting of a grand staff with treble and bass clefs. The treble clef part contains a melodic line with eighth and sixteenth notes. The bass clef part contains a bass line with eighth notes. The tempo is marked as quarter note = 128.

2k-1

Loop fades out over start of Matilda beat.

Musical notation for 2k-1, consisting of a grand staff with treble and bass clefs. The treble clef part contains a melodic line with eighth and sixteenth notes. The bass clef part contains a bass line with eighth notes. The tempo is marked as quarter note = 128.

2k-2

Musical notation for 2k-2, consisting of a grand staff with treble and bass clefs. The treble clef part contains a melodic line with eighth and sixteenth notes. The bass clef part contains a bass line with eighth notes. The tempo is marked as quarter note = 128.

Kit

Drum notation for Kit, showing a rhythmic pattern of eighth notes with accents. The tempo is marked as quarter note = 128.

a.

Drum notation for a, showing a rhythmic pattern of eighth notes with accents. The tempo is marked as quarter note = 128.

c.

Drum notation for c, showing a rhythmic pattern of eighth notes with accents. The tempo is marked as quarter note = 128.

Chant.

S.Ch.

1A.Ch.

2A.Ch.

T.Ch.

1k-1

2k-2

B.Gr.

St.P.

KR

Q.

C.

Ma - ti - da,
Oh - oh - oh
Ma - ti - da,
Ma - ti - da,
Ma - ti - da,
Ma - ti - da,
Ma - ti - da,
Oh - oh - oh

Chant.
Ma - ti - da, Ma - ti - da she tek me mo - ney and

S.Ch.
Ma - ti - da, Oh - oh - oh Ma - ti - da she tek me mo - ney and

1A.Ch.
Ma - ti - da, Ma - ti - da she tek me mo - ney and

2A.Ch.
Ma - ti - da, Ma - ti - da she tek me mo - ney and

T.Ch.
Ma - ti - da, Ma - ti - da she tek me mo - ney and

1k-1

2k-2

B.Gr.

Sl.P.

Kil

q.

c.

Detailed description of the musical score: The score is for page 16 and is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It consists of several staves. The vocal parts include a Chant (Soprano), Soprano Chorus (S.Ch.), First Alto Chorus (1A.Ch.), Second Alto Chorus (2A.Ch.), and Tenor Chorus (T.Ch.). The piano accompaniment is divided into two systems: 1k-1 (Right and Left Hand) and 2k-2 (Right and Left Hand). The instrumental parts include Bass Guitar (B.Gr.), Snare Drum (Sl.P.), Keyboard (Kil), Congas (q.), and Cymbals (c.). The lyrics for the vocal parts are: 'Ma - ti - da, Ma - ti - da she tek me mo - ney and'. The piano accompaniment features a steady bass line and chords in the right hand. The instrumental parts provide a rhythmic accompaniment.

Cue: As sailors exit
1st Keys brings in Dame Lorraine
Metilda lies underneath.

$\text{♩} = 76$

Chart.

run Ve-ne-zus - la.

S.Ch.

run Ve-ne-zus - la.

1A.Ch.

run Ve-ne-zus - la.

2A.Ch.

run Ve-ne-zus - la.

T.Ch.

run Ve-ne-zus - la.

1k-1

2k-2

B.Gtr.

St.P.

Kit

Q.

C.

S.Ch.

Sung to 'damr'

1A.Ch.

2A.Ch.

Sung to 'damr'

T.Ch.

1k-1

2k-1

B.Gtr.

KR

Detailed description of the musical score: The score is arranged in a system with seven staves. The top four staves are vocal parts: S.Ch. (Soprano), 1A.Ch. (Alto), 2A.Ch. (Tenor), and T.Ch. (Bass). Each vocal part has a treble clef and is marked 'Sung to "damr"'. The fifth and sixth staves are keyboard parts: 1k-1 (Right Hand) and 2k-1 (Left Hand). The 1k-1 part has a treble clef and contains chords and single notes. The 2k-1 part has a bass clef and contains a simple bass line. The seventh staff is the B.Gtr. (Bass Guitar) part, with a bass clef and a rhythmic pattern. The eighth staff is the KR (Keyboard) part, with a bass clef and a rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a common meter with a steady eighth-note accompaniment.

S.Ch.

1A.Ch.

2A.Ch.

T.Ch.

1k-1

2k-1

B.Gtr.

Kk

This musical score is for a band and includes the following parts:

- S.Ch.**: Soprano vocal line in treble clef.
- 1A.Ch.**: First Alto vocal line in treble clef.
- 2A.Ch.**: Second Alto vocal line in treble clef.
- T.Ch.**: Tenor vocal line in bass clef.
- 1k-1**: Piano accompaniment for the first keyboard player, with a treble clef staff for chords and a bass clef staff for a bass line.
- 2k-1**: Piano accompaniment for the second keyboard player, with a treble clef staff for a melodic line and a bass clef staff that is mostly empty.
- B.Gtr.**: Bass guitar line in bass clef.
- Kk**: Drum kit line in a standard drum notation.

The score is written in a key signature of two flats and a 4/4 time signature. The vocal parts feature a mix of eighth and quarter notes, while the instrumental parts provide harmonic support and rhythmic patterns.

The musical score is arranged in a vertical stack of staves. The top four staves are vocal parts: S.Ch. (Soprano Chorus), 1A.Ch. (First Alto Chorus), 2A.Ch. (Second Alto Chorus), and T.Ch. (Tenor Chorus). The next two staves are keyboard parts: 1k-1 (First Keyboard) and 2k-1 (Second Keyboard). Below these are the guitar (B.Gr.), kit (Kit), cymbals (C.), and double bass (Dj.) parts. The score is written in a key signature of two flats and a 3/4 time signature. The tempo is marked as 138 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings.

Chant.

S.Ch.

1A.Ch.

2A.Ch.

T.Ch.

Kr

C.

Dj.

The musical score consists of eight staves. The top five staves are vocal parts: Chant (Soprano), S.Ch. (Soprano), 1A.Ch. (Alto), 2A.Ch. (Alto), and T.Ch. (Tenor). Each vocal part has the lyrics "Pay de de-vil, Gim-me your mo-ney." written below the notes. The bottom three staves are for keyboard accompaniment: Kr (Keyboard Right), C. (Cello/Double Bass), and Dj. (Double Bass). The Kr part features chords and melodic lines, while the C. and Dj. parts provide a rhythmic accompaniment with eighth and sixteenth notes.

Chant. $\text{♩} = 84$

Pay de de-vil, Gim-me your mo - ney,

S.Ch.
Pay de de-vil, Gim-me your mo - ney,

1A.Ch.
Pay de de-vil, Gim-me your mo - ney,

2A.Ch.
Pay de de-vil, Gim-me your mo - ney,

T.Ch.
Pay de de-vil, Gim-me your mo - ney,

1k-1

2k-1

Kit

C.

Dj.

Chant.

1k-1

2k-1

A.Gtr.

B.Gtr.

KR

Ring ding ding a ring ding ding.

Dm7

Am7

The musical score is arranged in five systems. The first system is for the Chant, with lyrics 'Ring ding ding a ring ding ding.' The second system is for the 1k-1 part, consisting of a treble and bass staff. The third system is for the 2k-1 part, also with treble and bass staves. The fourth system is for the guitar parts: A.Gtr. (Acoustic Guitar) in treble clef with two chord diagrams for Dm7 and Am7, and B.Gtr. (Bass Guitar) in bass clef. The fifth system is for the KR (Keyboard) part, shown in a single staff with a treble clef and a complex rhythmic pattern.

Chant.

Repeat x4

Ring ding ding a rin-gy din-gy ding

S.Ch.
Ring ding ding a ring ding ding. Then sings my
1A.Ch. Ring ding ding a rin-gy din-gy ding

2A.Ch.
Ring ding ding a ring ding ding. Then sings my

T.Ch.
Ring ding ding a ring ding ding. Then sings my

1k-1

2k-1

A.Gr.
Dm7 Am7 Dm7 Am7 Dm7 Am7

B.Gr.

Kb

S.Ch. 3-part solo Baptists

soul, my Sa - viour God to thee, how great thou art, how great thou

1A.Ch.
soul, my Sa - viour God to thee, how great thou art, how great thou

2A.Ch.
soul, my Sa - viour God to thee, how great thou art, how great thou

1k-1

2k-1

Kr

art. Then sings my soul, my Sa - viour God to thee, how great thou

1A.Ch.
art. Then sings my soul, my Sa - viour God to thee, how great thou

2A.Ch.
art. Then sings my soul, my Sa - viour God to thee, how great thou

1k-1

2k-1

Kr

Chart. ♩ = 128

S.Ch.
art, how great thou art. ley - ley - ley - ley - hol, cam - bou - ley,

1A.Ch.
art, how great thou art. ley - ley - ley - ley - hol, cam - bou - ley,

2A.Ch.
art, how great thou art. ley - ley - ley - ley - hol, cam - bou - ley,

T.Ch.
ley - ley - ley - ley - hol, cam - bou - ley,

1k-1

2k-1

2k-2

A.Gtr.
B.Gtr.

B♭ F

St.P.
Klt
Q.
C.

Cue: Stick Fighters ready.
Stick fight introduced by Percussion

Chant.
one boy, one girl Cam - bou - ley

S.Ch.
one boy, one girl Cam - bou - ley

1A.Ch.
Cam - bou - ley

2A.Ch.
one boy, one girl Cam - bou - ley

T.Ch.
Cam - bou - ley

1k-1

2k-2

A.Gtr.
C7 F7

B.Gtr.

St.P.

Kit

C.

C.

Dj.

Detailed description of the musical score: The score is for page 27 and includes a cue for 'Stick Fighters ready' and 'Stick fight introduced by Percussion'. It features five vocal parts: Chant, S.Ch., 1A.Ch., 2A.Ch., and T.Ch., all with the lyrics 'one boy, one girl Cam - bou - ley'. The piano accompaniment consists of two systems, 1k-1 and 2k-2. The guitar parts include A.Gtr. with chords C7 and F7, and B.Gtr. The percussion parts include St.P., Kit, C., C., and Dj.

Chant. Cue: Stick Fighter dies.
Cambouley brought back in

ley - ley - ley - ley - ho!, cam - bou - ley, one boy, one girl Cam - bou - ley -

S.Ch.

ley - ley - ley - ley - ho!, cam - bou - ley, one boy, one girl Cam - bou - ley -

1A.Ch.

ley - ley - ley - ley - ho!, cam - bou - ley, Cam - bou - ley -

2A.Ch.

ley - ley - ley - ley - ho!, cam - bou - ley, one boy, one girl Cam - bou - ley -

T.Ch.

ley - ley - ley - ley - ho!, cam - bou - ley, Cam - bou - ley -

1k-1

2k-2

A.Gtr.

B \flat F C7 F7

St.P.

Cue: Chorus in position for Street Dance.
♩ = 100 Kit brings in Street Dance rhythm.

1k-1

2k-1

B.Gtr.

Kb

1k-1

2k-1

B.Gtr.

Kb

1k-1

2k-1

B.Gtr.

Kb

1k-1

2k-1

B.Gr.

Kit

1k-1

2k-1

B.Gr.

Kit

Chant. Repeat x2 *J'ouvert plays out to fade as Chorus and Parrot leave the stage.*

S.Ch. Jou - vert

1k-1 Nah - nah - nah - nah -

2k-1

2k-2

A.Gr. Fm

B.Gr.

S.P.

Kr

Q.

C.

Detailed description of the musical score: The score is arranged in a system of staves. The top staff is for the Chant, followed by S.Ch. (Solo Chorus), 1k-1 (Korner 1), 2k-1 (Korner 2), and 2k-2 (Korner 2). Below these are the guitar parts for A.Gr. (Acoustic Guitar) and B.Gr. (Bass Guitar). The bottom section contains percussion parts for S.P. (Snare Drum), Kr (Korner), Q. (Quadrant), and C. (Cymbal). The key signature is B-flat major (two flats). The score includes a 'Repeat x2' instruction and a stage direction: 'J'ouvert plays out to fade as Chorus and Parrot leave the stage.' The lyrics 'Jou - vert' and 'Nah - nah - nah - nah -' are placed under the corresponding vocal staves.

Chant.

Jou - vert Jou - vert Jou - vert Jou - vert

S.Ch.

nah - nah - nah - nah - nahnah nah - nah - nah - nah - nah - nah - nah - nah

2k-2

A.Gr. Bbm C7 Fm

B.Gr.

St.P.


Kit

Q.

C.

Shango Aye

Cue: end of J'ouvert
Ethereal entry, all instruments extemporise until 2nd keys chord entry.

Mother Earth  = 92

Soprano Chorus

Alto Chorus

Tenor Chorus

1st Keys 1

1st Keys 2

2nd Keys 1

2nd Keys 2

Electric Guitar

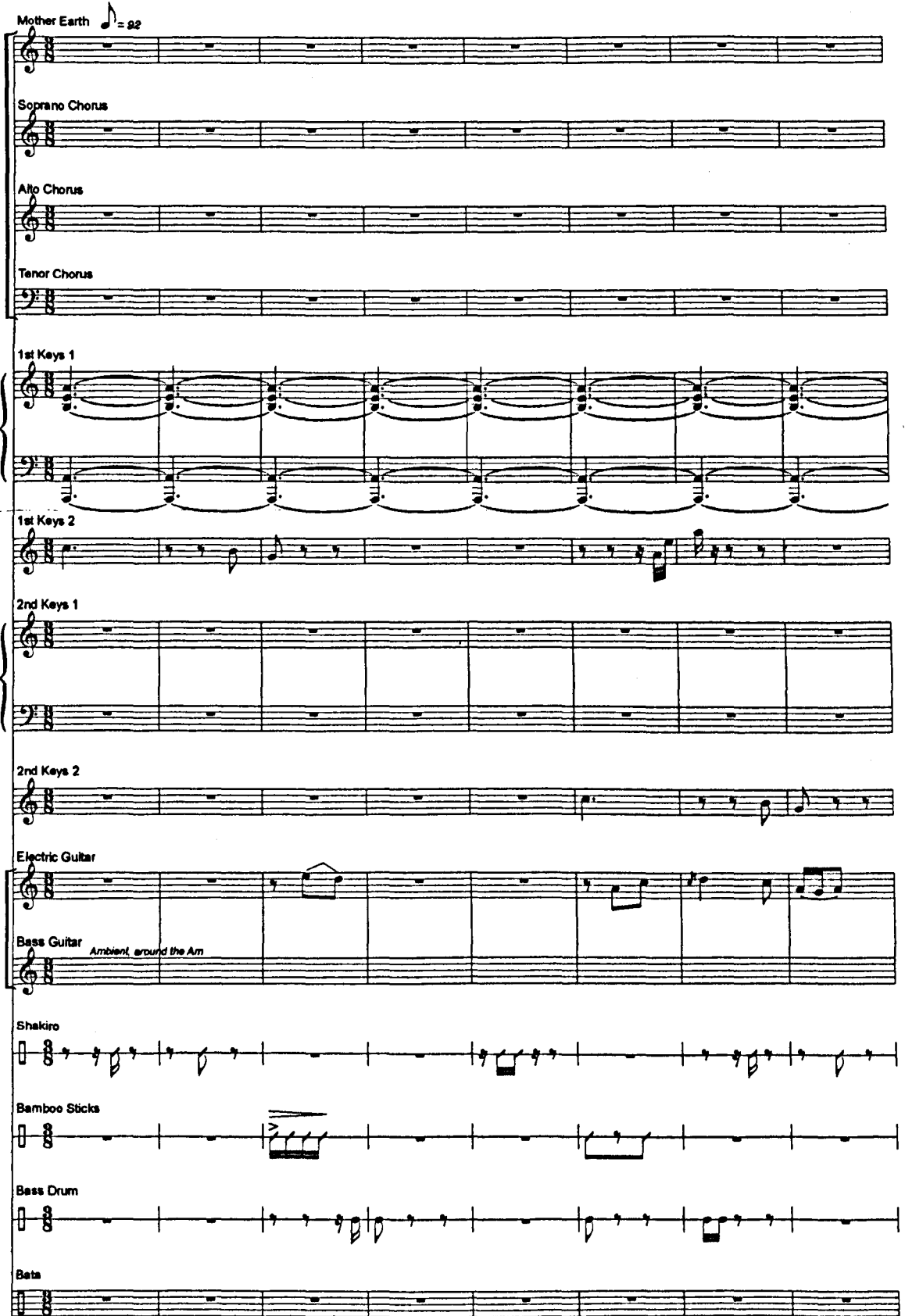
Bass Guitar *Ambient, around the Am*

Shakiro

Bamboo Sticks

Bass Drum

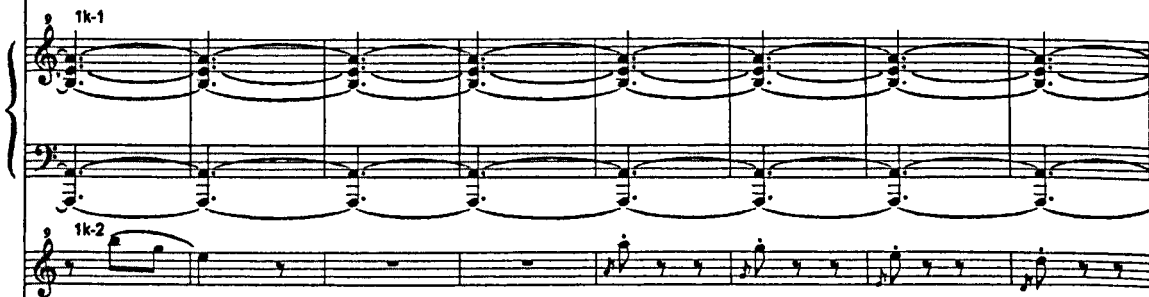
Bata



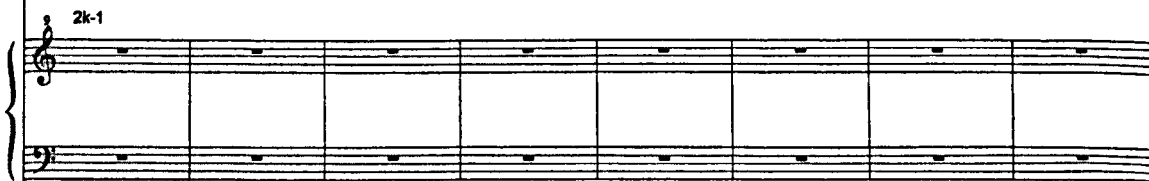
M.E.
S.Ch.
A.Ch.
T.Ch.



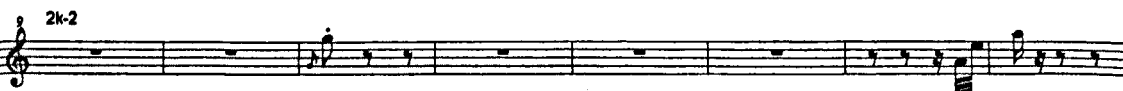
1k-1
1k-2



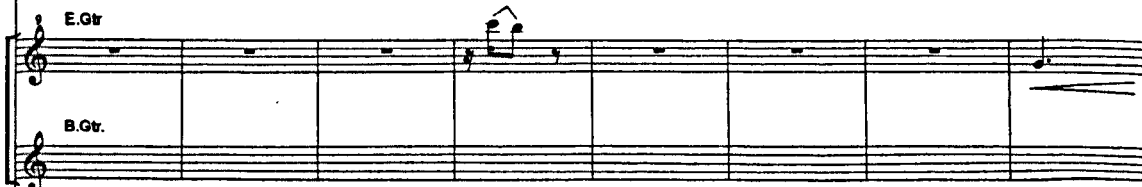
2k-1



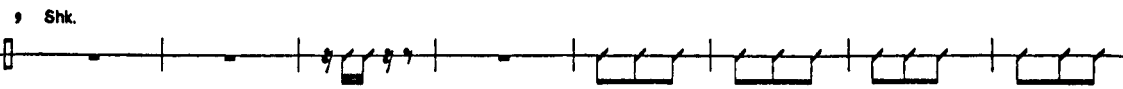
2k-2



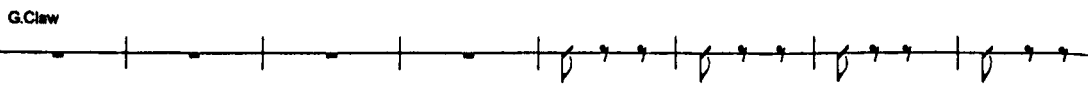
E.Gr.
B.Gr.



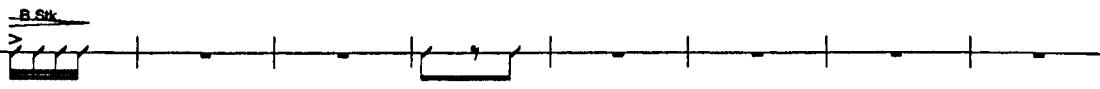
Shk.



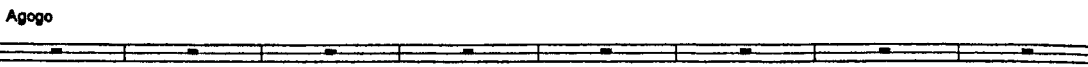
G.Claw



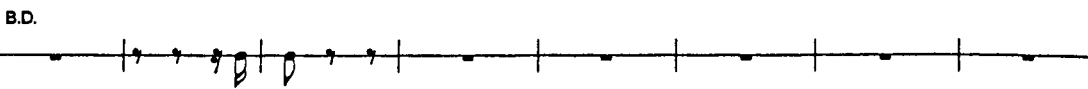
B.Shk.



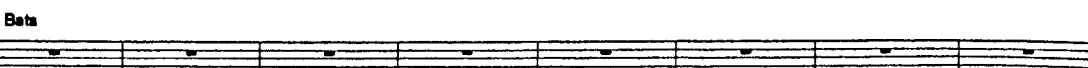
Agogo



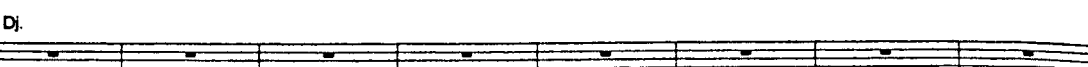
B.D.



Bata



Dj.



17 M.E.

S.Ch.

A.Ch.

T.Ch.

17 1k-1

17 1k-2

17 2k-1

17 2k-2

17 E.Gtr

B.Gtr.

17 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

24 M.E.

S.Ch.

A.Ch.

T.Ch.

24 1k-1

24 1k-2

24 2k-1

24 2k-2

24 E.Gtr.

B.Gtr.

24 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Beta

Dj.

32 M.E.

S.Ch.

A.Ch.

T.Ch.

32 1k-1

32 1k-2

32 2k-1

32 2k-2

32 E.Gtr

B.Gtr

32 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

24 M.E.

S.Ch.

A.Ch.

T.Ch.

24 1k-1

24 1k-2

24 2k-1

24 2k-2

24 E.Gtr.

B.Gtr.

24 Shk.

G.Clew

B.Stk.

Agogo

B.D.

Bata

Dj.

46 M.E.

S.Ch.

A.Ch.

T.Ch.

Shan-go Ay-el Shan-go Ay-el

46 1k-1

46 1k-2

46 2k-1

46 2k-2

46 E.Gtr.

B.Gtr.

46 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

32 M.E.

But who may hide the

S.Ch.

Shan-go Ay-el Shan-go Ay-el

A.Ch.

Shan-go Ay-el Shan-go Ay-el

T.Ch.

Shan-go Ay-el Shan-go Ay-el

32 1k-1

32 1k-2

32 2k-1

32 2k-2

32 F.Gtr.

B.Gtr.

32 Shk.

Q.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

30 M.E.
 day of His com - ing?
 S.Ch.
 A.Ch.
 T.Ch.

Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

30 1k-1

30 1k-2

30 2k-1

30 2k-2

30 E.Gtr.
 B.Gtr.

30 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

Dj.

66 M.E.
 And who shall stand when He ap - pear - eth?

S.Ch.
 Shan-go Ay-el

A.Ch.
 Shan-go Ay-el

T.Ch.
 Shan-go Ay-el

66 1k-1

66 1k-2

66 2k-1

66 2k-2

66 F.Gtr.
 B.Gtr.

66 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

73 M.E.

S.Ch.

A.Ch.

T.Ch.

Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

73 1k-1

73 1k-2

73 2k-1

73 2k-2

73 E.Gtr.

B.Gtr.

73 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bala

Dj.

79 M.E.
 Who shall stand when He ap - pear - eth?

S.Ch.
 Shan-go Ay - el

A.Ch.
 Shan-go Ay - el

T.Ch.
 Shan-go Ay - el

79 1k-1

79 1k-2

79 2k-1

79 2k-2

79 B.Gtr.

79 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

86 M.E.

86 S.Ch.
Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

86 A.Ch.
Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

86 T.Ch.
Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

86 1k-1

86 1k-2

86 2k-1

86 2k-2

86 F.Ch.
B.Gtr.

86 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

92 M.E.
 But who may a - bide, but who may a - bide the day of His

S.Ch.
 Shan-go Ay - el

A.Ch.
 Shan-go Ay - el

T.Ch.
 Shan-go Ay - el

92 1k-1

92 1k-2

92 2k-1

92 2k-2

92 E.Gtr.
 B.Gtr.

92 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

80 M.E.
com - ing?

S.Ch.
Shan - go Ay - el Shan - go Ay - el

A.Ch.
Shan - go Ay - el Shan - go Ay - el

T.Ch.
Shan - go Ay - el Shan - go Ay - el

80 1k-1

80 1k-2

80 2k-1

80 2k-2

80 E.Gtr

B.Gtr.

80 Shk.

G.Clew

B.Sk.

Agogo

B.D.

Bata

Dj.

106 M.E.

And who shall stand when He ap -

S.Ch.
Shan-go Ay-el Shan-go Ay-el

A.Ch.
Shan-go Ay-el Shan-go Ay-el

T.Ch.
Shan-go Ay-el Shan-go Ay-el

106 1k-1

106 1k-2

106 2k-1

106 2k-2

106 E.Gtr.

B.Gtr.

106 Shk.

G.Clew

B.Stk.

Agogo

B.D.

Bata

Dj.

Bata

Dj.

113 M.E.

pear - eth

S.Ch.

A.Ch.

T.Ch.

Shan-go Ay-el Shan-go Ay-el Shan-go Ay-el

113 1k-1

113 1k-2

113 2k-1

113 2k-2

113 E.Gtr.

B.Gtr.

113 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bah

Dj.

119 M.E.

And who shall stand when

S.Ch.
Shan-go Ay-el

A.Ch.
Shan-go Ay-el

T.Ch.
Shan-go Ay-el

119 1k-1

119 1k-2

119 2k-1

119 2k-2

119 E.Gtr.

B.Gtr.

119 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

126 M.E.

He ap - pear - eth, when

S.Ch.

A.Ch.

T.Ch.

126 1k-1

126 1k-2

126 2k-1

126 2k-2

126 E.Gtr

B.Gtr

126 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

134 M.E. *presto*

He ap - pear - eth?

S.Ch.

A.Ch.

T.Ch.

134 3k-1

134 1k-2

134 2k-1

134 2k-2

134 E.Gr

B.Gr.

134 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

138 M.E.

S.Ch.

A.Ch.

T.Ch.

Shan - go is like

Shan - go is like

Shan - go is like

138 1k-1

138 1k-2

138 2k-1

138 2k-2

138 E.Gtr

B.Gtr

138 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

41 M.E.

S.Ch.
 tun - der and light - ning, Shan - go is like tun - der and light - ning.

A.Ch.
 tun - der and light - ning, Shan - go is like tun - der and light - ning.

T.Ch.
 tun - der and light - ning, Shan - go is like tun - der and light - ning.

41 1k-1

41 1k-2

41 2k-1

41 2k-2

41 E.Gtr

B.Gtr.

141 Shk.

G.Clew

B.Stk.

Agogo

B.D.

Bata

Dj.

144 M.E.

S.Ch.
Shan - go is like thun - der and light - ning. thun - der, light - ning.

A.Ch.
Shan - go is like thun - der and light - ning. thun - der, light - ning.

T.Ch.
Shan - go is like thun - der and light - ning. thun - der, light - ning.

144 1k-1

144 1k-2

144 2k-1

144 2k-2

144 E.Gtr

B.Gtr.

144 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

147 M.E. *moderato*

S.Ch. *mf*

A.Ch. *mf*

T.Ch. *mf*

147 1k-1 *mf*

147 1k-2 *mf*

147 2k-1 *mf*

147 2k-2 *mf*

147 E.Gtr *mf*

B.Gtr *mf*

147 Shk. *mf*

G.Clew *mf*

B.Stk. *mf*

Agogo *mf*

B.D. *mf*

Bata *mf*

Dj. *mf*

152 M.E.

S.Ch.

A.Ch.

T.Ch.

Shan-go Ay - et

Shan-go Ay - et

Shan-go Ay - et

152 1k-1

152 1k-2

152 2k-1

152 2k-2

B.Gtr.

152 Shk.

G.Claw

B.Stk.

Agogo

B.D.

Bata

Dj.

157 M.E.

Musical score for vocal parts:

- S.Ch.** (Soprano Chorus): *Shan - go Ay - ei*
- A.Ch.** (Alto Chorus): *Shan - go Ay - ei*
- T.Ch.** (Tenor Chorus): *Shan - go Ay - ei*

157 1k-1

Musical score for piano accompaniment (1k-1):

- Right hand: Melodic line with eighth and sixteenth notes.
- Left hand: Bass line with eighth notes.

157 1k-2

Musical staff for piano accompaniment (1k-2), mostly empty.

157 2k-1

Musical score for piano accompaniment (2k-1):

- Right hand: Chords.
- Left hand: Sustained chords with long horizontal lines.

157 2k-2

Musical staff for piano accompaniment (2k-2), mostly empty.

157 E.Gtr.

Musical score for electric guitar (E.Gtr.):

- Right hand: Rhythmic eighth-note patterns.
- Left hand: Bass line.

157 Shk.

Musical score for shaker (Shk.):

- Right hand: Rhythmic eighth-note patterns.

G.Claw

Musical score for guitar clawhammer (G.Claw):

- Right hand: Rhythmic eighth-note patterns.

B.Stk.

Musical score for bass drum (B.Stk.):

- Right hand: Rhythmic eighth-note patterns.

Agogo

Musical staff for agogo, mostly empty.

B.D.

Musical score for bongo drums (B.D.):

- Right hand: Rhythmic eighth-note patterns.

Bata

Musical score for bata drum:

- Right hand: Rhythmic eighth-note patterns.

Dj.

Musical score for djembe (Dj.):

- Right hand: Rhythmic eighth-note patterns.

160 M.E.

repeat and play to fade as chorus exits stage

S.Ch.
Shan-go Ay-el Shan-go Ay-el

A.Ch.
Shan-go Ay-el Shan-go Ay-el

T.Ch.
Shan-go Ay-el Shan-go Ay-el

160 1k-1

160 1k-2

160 2k-1

160 2k-2

160 E.G.
B.Gr.

160 Shk.
G.Claw
B.Stk.
Agogo

B.D.
Bata
Dj.

Minstrels - Wonderful Story

Fingers $\text{♩} = 132$

I'm gon - na tell you a won - der - ful sto - ry It's not too grim and It's not too gor -

Minstrels 1
tell you a won - der - ful sto - ry It's not too grim and It's not too gor -

Minstrels 2
tell you a won - der - ful sto - ry It's not too grim and It's not too gor -

Acoustic Guitar

c | G | D | D |

F

y Full of ma - gic and mys - ter - y A - bout a litt - le la - dy from Ga - il - lee

M.1
y Full of ma - gic and mys - ter - y A - bout a litt - le la - dy from Ga - il - lee

M.2
y Full of ma - gic and mys - ter - y A - bout a litt - le la - dy from Ga - il - lee

Ac.Gtr. G | G | C | D |

F

Now this girl her name it was Ma - ry She was a ve - ry sweet and pure

M.1
Now this girl her name it was Ma - ry She was a ve - ry sweet and pure

M.2
Now this girl her name it was Ma - ry She was a ve - ry sweet and pure

Ac.Gtr. G | G | D | D |

F

la - dy But soon she will have a fright An an - gel go'in ter vis - it she to - night

M.1
la - dy But soon she will have a fright An an - gel go'in ter vis - it she to - night

M.2
la - dy But soon she will have a fright An an - gel go'in ter vis - it she to - night

Ac.Gtr. G | G | C | D | G |

19 F.
 Now Ma - ry was en - gag - ed to Jo - seph She would tell him the truth but what
 M.1
 was en - gag - ed to Jo - seph She would tell him the truth but what
 M.2
 was en - gag - ed to Jo - seph She would tell him the truth but what
 Ac.Gtr. *tacet* G D D

23 F.
 If He don't be - lieve it is his ba - by She'll end up a one pa - rent fa - mi - ly
 M.1
 If He don't be - lieve it is his ba - by She'll end up a one pa - rent fa - mi - ly
 M.2
 If He don't be - lieve it is his ba - by She'll end up a one pa - rent fa - mi - ly
 Ac.Gtr. G G C D G

28 F.
 So Jo - seph and Ma - ry they mar - ry 'Cos if they don't it's not the same sto - ry A lit - le
 M.1
 So Jo - seph and Ma - ry they mar - ry 'Cos if they don't it's not the same sto - ry A lit - le
 M.2
 So Jo - seph and Ma - ry they mar - ry 'Cos if they don't it's not the same sto - ry A lit - le
 Ac.Gtr. *tacet* G D D G

33 F.
 danc - ing and a lit - le rum Ma - ry did her best to the beat of the drum The
 M.1
 danc - ing and a lit - le rum Ma - ry did her best to the beat of the drum
 M.2
 danc - ing and a lit - le rum Ma - ry did her best to the beat of the drum
 Ac.Gtr. G C D G

38 F.

ru - ler was Cea - ser Aug - us - tus He said 'Hey, we must have a cen - sus' We must

M.1

Aug - us - tus a cen - sus'

M.2

Aug - us - tus a cen - sus'

38 G D D G

Ac.Gtr.

42 F.

count the em - pire of Rome So ev - ery - bo - dy get back to your homes

M.1

M.2

42 G C

Ac.Gtr.

lacet

For Unto Us

Cue: Last 'sheep' leaves stage

Steel Pan $\text{♩} = 88$

2nd Keys 1

Sempre Staccato

Bass Guitar

Electric Guitar

Drum Kit

Tambourine

Klarve

Cabasa

5 St.P.

2k-1

B.Gtr.

5 E.Gtr.

6 Kit

5 Tamb.

6 Klave

Cab.

Continue in a similar sporadic vein throughout the piece

Continue in a similar sporadic vein throughout the piece

M.
J.
St.P.
1k-1
2k-1
B.Gr.
E.Gr.
Kit
Tamb.
Klave
Cab.

This musical score is arranged in a vertical stack of staves. At the top are two empty staves for 'M.' (Melodica) and 'J.' (Jazz). Below them is a staff for 'St.P.' (Saxophone) with a melodic line. This is followed by two empty staves for '1k-1' (Keyboard 1). The next section consists of two staves for '2k-1' (Keyboard 2) playing a rhythmic accompaniment. Below that is a staff for 'B.Gr.' (Bass Guitar) with a bass line. The 'E.Gr.' (Electric Guitar) staff follows with a melodic line. The bottom section contains three percussion staves: 'Kit' (Drum Kit) with a rhythmic pattern, 'Tamb.' (Tambourine) with occasional accents, and 'Klave' (Clave) with a steady pulse. The 'Cab.' (Cajon) staff is empty.

13 M.
For un - to us a Child is born, un - to

St.P.

1k-1

2k-1

B.Gr.

13 E.Gr.

13 Kl.

13 Tamb.

13 Klave

Cab.

16 M.
us a Son is giv - en, un - to us a Son is

1k-1

2k-1

B.Gtr.

16 C A D B Em G

16 Kit

16 Tamb.

16 Klave

Cab.

Detailed description of the musical score: The score is for page 67, starting at measure 16. It features a vocal line with lyrics: "us a Son is giv - en, un - to us a Son is". The piano accompaniment consists of two parts: 1k-1 (Right Hand) and 2k-1 (Left Hand). The bass guitar part (B.Gtr.) is written in a single staff. The guitar part (Gtr.) shows chord diagrams for measures 16-21, with chords: C, A, D, B, Em, G. The percussion parts include Kit (Drum Kit), Tamb. (Tambourine), Klave (Clave), and Cab. (Cajon), each with a single staff.

19 M.
 giv - en For un - to us a Child is born

J.
 For un - to us a Child is born, un - to

1k-1

2k-1

B.Gr.

19 Gtr.
 D G C D C G D C

19 Kit
 FILL

19 Tamb.

19 Klave

Cab.

22 M.

am am

J.

us a Son is giv - en, un - to us a Son is

1k-1

2k-1

B.Gtr.

22

22 Kk

22 Tamb.

22 Klave

Cab.

26 M.)

For un - to us a Child is born, un - to

J.

giv - en For un - to us a Child is born

1k-1

2k-1

B. Gtr.

25

D G A D G A D

25 Kit

FILL

25 Temb.

25 Klave

Cab.

28 M.
us a Son is giv - en, un - to us a Son is

J.
con

1k-1

2k-1

B.Gr.

28 E C E A F Em G

28 Kit

28 Tamb.

28 Klave

Cab.

31 M.
 giv - en, un - to us a Son is giv - en.

J.
 un - to us a Son is giv - en.

1k-1

2k-1

B.Gr.

31 E.
 A D/F# G Em A

31 Kit

31 Tamb.

31 Klave

Cab.

34 J.

34 Ragga

Roots style!

1k-1

2k-1

B.Gr.

34 E.Gr.

34 Kit

34 Tamb.

34 Klave

34 Dj.

Cab.

Detailed description of the musical score: The score is for a reggae track. It features multiple staves. The top staff is labeled '34 J.' and is a bass line. Below it is '34 Ragga', also a bass line, with a 'Roots style!' annotation. The next two staves are piano accompaniment, labeled '1k-1' and '2k-1'. Below these are 'B.Gr.' (Bass Guitar) and 'E.Gr.' (Electric Guitar) staves. The E.Gr. staff shows chord diagrams for D, G, A, D, G, A. The '34 Kit' staff shows a complex drum pattern. The '34 Tamb.' (Tambourine) staff has two 'x' marks. The '34 Klave' (Clave) staff is empty. The '34 Dj.' (DJ) staff shows a rhythmic pattern. The 'Cab.' (Cajon) staff is empty.

37 Ragga

Feel the Ho-ly Spi-rit com-ing in this child. No more troub-le. No more wor-ry. Oh my God Oh my God

1k-1

2k-1

B.Gr.

37 E.Gr.

37 Kit

37 Tamb.

37 Klave

37 Dj.

Cab.

40 Regga

my God!

1k-1

2k-1

B.Gtr.

40 Kit

40 Tamb.

40 Dj.

45 Regga

What them say Jee-us was born in a sta-ble, at

1k-1

2k-1

B.Gtr.

45 Kit

45 Tamb.

45 Dj.

49 Regga

heel - in' he was ve - ry ab - le. Yes he came to teach us a - bout pece and love. Yes came,

1k-1

2k-1

B.Gtr.

49 E.Gtr.

49 Kit

49 Tamb.

49 Dj.

51 Ragga

sent from was our Fa - ther So so lis - ten to Je - sus and take his ad - vice

1k-1

2k-1

B.Gr.

51 E.Gr.

51 Kit

51 Tamb.

51 Dj.

The musical score is arranged in a multi-stem format. At the top is the vocal line with lyrics. Below it are two keyboard parts, 1k-1 and 2k-1, with a brace on the left. The next part is B.Gr. (Bass Guitar) in bass clef. This is followed by E.Gr. (Electric Guitar) in treble clef, which includes three guitar chord diagrams: D, G, and A. Below the guitar parts are the drum parts: Kit (Drum Kit), Tamb. (Tambourine), and Dj. (Congas). The Ragga part at the top has a treble clef and includes triplet markings over the first few notes.

63 Reggae

1k-1 Love is sweet and love is nice To for - give your brud - der is a far great - er ting Than hot

2k-1

B.Gtr.

63 E. Gtr.
D G A D G A

63 Kit

63 Tamb.

63 Dj.

55 Regga

hat-red in your heert Hear me sing. Ho ly Spi - rit.

55 T.Ch.

1k-1

2k-1

B.Gr.

55 E. Gtr.

55 Kit

55 Tamb.

55 Dj.

58 Ragga

58 T.Ch. Ho - - - - - ly Spi - rit.

An' de gov-a-ment shall be up-on his shol - der

1k-1

2k-1

B.Gtr.

58 E

D G A D G A D G A

58 Klt

58 Tamb.

58 Dj.

61 T.Ch.

Ar' de gov - a - ment shall be up - on his shol - da' Ar' de gov - a - ment shall be up - on his shol - da'

1k-1

2k-1

B.Gr.

61 Kt

61 Tamb.

61 Dj.

63 A.Ch.

63 T.Ch. An' de gov - a - ment shall be up - on his shol - da'

An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

1k-1

2k-1

B.Gtr.

63 E D G A D G A

63 Kt

63 Tamb.

63 Dj.

Detailed description of the musical score: The score is for page 82 and includes parts for Alto Choir (A.Ch.), Tenor Choir (T.Ch.), Piano (1k-1, 2k-1), Bass Guitar (B.Gtr.), Keyboard (Kt.), Tambourine (Tamb.), and Djembe (Dj.). The vocal parts have the lyrics 'An' de gov - a - ment shall be up - on his shol - da'. The piano accompaniment consists of two systems, 1k-1 and 2k-1. The bass guitar part includes guitar chord diagrams for E, D, G, and A. The keyboard part features a rhythmic pattern of eighth notes. The tambourine and djembe parts also feature rhythmic patterns of eighth notes.

85 M. For un - to us a child is

J. An' de gov - a - ment shall be up - on his shol - da'

85 A.Ch. An' de gov - a - ment

86 T.Ch. An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

1k-1

2k-1

B.Gtr.

86 E G A D G A

85 KR

86 Tamb.

86 Guiro

86 Dj.

87 M.
 born For un - to us a child is

J.

87 A.Ch. An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'
 An' de gov - a - ment An' de gov - a - ment

87 T.Ch. An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'
 An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

1k-1

2k-1

B.Gtr.

87 E.
 E G A D G A

87 KR

87 Tamb.

87 Guiro

87 Dj.

80 M.
 bom For un - to us a child is

80 J.
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

80 S.Ch.
 For un - to us a child is

80 A.Ch. An' de gov - a - ment An' de gov - a - ment

80 T.Ch. An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

80
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

1k-1
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

2k-1
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

B.Gtr.
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

80 E.
 D C A D G A

80 KR
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

80 Tamb.
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

80 Guiro
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

80 S.Dj.
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de' *With dance competitors*

80 Dj.
 An' de gov - a - ment shall be up - on his shol - de' An' de gov - a - ment shall be up - on his shol - de'

71 M. bom For un - to us a child is

J. An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

71 S.Ch. bom For un - to us a child is

71 A.Ch. An' de gov - a - ment An' de gov - a - ment

71 T.Ch. An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

1k-1

2k-1

B.Gtr.

71 E.Ch.  D G A D G A

71 Kit 

71 Tamb. 

71 Guiro 

71 S.Dj. 

71 Dj. 

73 M.
 born For un - to us a child is

J.
 Ar' de gov - a - ment shall be up - on his shol - da' Ar' de gov - a - ment shall be up - on his shol - da'

73 S.Ch.
 born For un - to us a child is

73 A.Ch. Ar' de gov - a - ment Ar' de gov - a - ment

73 T.Ch. Ar' de gov - a - ment shall be up - on his shol - da' Ar' de gov - a - ment shall be up - on his shol - da'

Ar' de gov - a - ment shall be up - on his shol - da' Ar' de gov - a - ment shall be up - on his shol - da'

2k-1

B.Gtr.

73 E. Org. G A D G A

73 Kit

73 Tamb.

73 Guiro

73 S.Dj.

73 Dj.

76 M.
 bom For un - to us a child is
 J.
 An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

76 S.Ch.
 bom For un - to us a child is

76 A.Ch. An' de gov - a - ment An' de gov - a - ment

76 T.Ch. An' de gov - a - ment shall be up - on his shol - da' An' de gov - a - ment shall be up - on his shol - da'

1k-1

2k-1

B.Gtr.

76 E.Ch.
 D C A D G A

76 Kit

76 Tamb.

76 Guiro

76 S.Dj.

76 Dj.

77 M. *bom*

J. *Ar' de gov - a - ment shall be up - on his shol - - da'*

77 S.Ch. *bom*

77 A.Ch. *Ar' de gov - a - ment*

77 T.Ch. *Ar' de gov - a - ment shall be up - on his shol - - da'*

Ar' de gov - a - ment shall be up - on his shol - - da'

1k-1

2k-1

B.Gr.

77 E.G. *D G A*

77 Kit

77 Tamb.

77 Guiro

77 S.Dj.

77 Dj.

Mama God II

Mama God

Je-sus walk-ing, yes Je-sus

Steel Pan

6 M.G.

talk - ing, here on earth a - mong us, all the love he brought us, walk-ing in

St. P.

8 M.G.

glo - ry, tell-ing his sto - ry, touch the hem of his gar-ment and praise his ho - ly name. Yes Je - sus

St. P.

13 M.G.

walk - ing, Je - sus talk - ing, here on earth a - mong us, all the love he

St. P.

Continue to improvise as before through to end.

16 M.G.

brought us, walk-ing in glo - ry, tell-ing his sto - ry, touch the hem of his gar-ment and praise his ho - ly name. Christ is no

St. P.

21 M.G.

strang - er now, full of lov-ing for - give-ness and truth, praise his ho - ly name. Oh Je - sus walk-ing, yes Je - sus

St. P.

26 M.G.

talk - ing, here on earth a - mong us, all the love he brought us, walk-ing in glo - ry, tell-ing his

St. P.

29 M.G.

sto - ry, touch the hem of his gar-ment and praise his ho - ly name. Yes Je - sus

St. P.

Both fade out as Mama God exits the stage.

Minstrels - Born In Bethlehem

Minstrels $\text{♩} = 132$

Born in Beth-le-hem a

Acoustic Guitar

Gm C Gm Gm Gm Gm Gm

7 M.

bounc-ing beau-ti-ful boy wrapped in swedd-ling bands, three

Ac.Gtr.

D Gm Gm Gm

11 M.

shep-herds three Kings and much joy God came to Jo-seph in a dream and

Ac.Gtr.

D Gm G Cm

15 M.

told him to pack up his stuff. Flee to E-gypt, save my son

Ac.Gtr.

F Bb G Cm

19 M.

Things will get a lit-tle rough He-rod he killed the babies but our

Ac.Gtr.

D Gm Gm Gm Gm

24 M.

he-ro he re-mained free He talked in tem-ples, he walked on moun-tains

Ac.Gtr.

D Gm Gm Gm

28 M.

Meek and bless-ed are ya. Bap-tised by John on the Jor-dan's bank, then

Ac.Gtr.

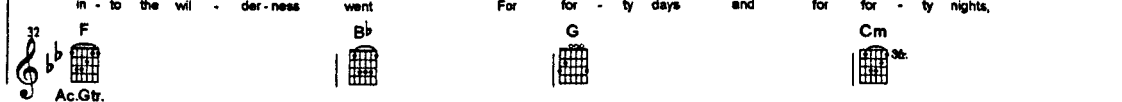
D Gm G Cm

32 M.




in - to the wil - der - ness went For for - ty days and for for - ty nights,

32 F Bb G Cm




Ac.Gtr.

36 M.



in fact he stayed up there for left.

36 D Gm



Ac.Gtr.

Hosanna

Cue: End of Indian dance solo.

Mary $\text{♩} = 132$

Joseph

Joseph's Brother

Chorus

2nd Keys 1

Tabla Pattern

Tambourine

Sleigh Bells

Cabasa

Tassa Drum 1

Tassa Drum 2

Tassa Drum 3

Tassa Bass Drum

Hand Cymbals

M.

J.

J.B.

Ch.
 ta te te ta ta ta te ta te te te te ta ta te ta te ta te

2k-1

5 Tabla

Tamb.

Sl.B.

Cab.

T.D.1

T.D.2

T.D.3

T.B.Dr.

H.Cym.

Detailed description of the musical score: The score is arranged in a vertical stack of staves. The top five staves are vocal parts: M. (Melodist), J. (Vocalist), J.B. (Vocalist), Ch. (Chorus) with lyrics 'ta te te ta ta ta te ta te te te te ta ta te ta te ta te', and 2k-1 (Vocalist). Below these is the Tabla section, starting with a '5 Tabla' marking. It includes three staves for Tamb. (Tambourine), Sl.B. (Sillar/Bell), and Cab. (Cajon), each with rhythmic slashes. The bottom six staves are for percussion: T.D.1, T.D.2, and T.D.3 (Tabla Drum) with complex rhythmic patterns; T.B.Dr. (Tabla Drum) with a simpler pattern; and H.Cym. (Hand Cymbal) with a rhythmic pattern of notes and rests.

M.

J.

J.B.

Ch.
tu tu tu tu tu Ah Ah

2k-1

s Tabla

Tamb.

Sl.B.

Cab.

T.D.1

T.D.2

T.D.3

T.B.Dr.

H.Cym.

13 M.

J.

J.B.

Ch.

13 2k-1

13 Taba

| | | | | | |
|---------|---|---|---|---|---|
| | / | / | / | / | / |
| Tamb. | / | / | / | / | / |
| Sl.B. | / | / | / | / | / |
| Cab. | / | / | / | / | / |
| T.D.1 | / | / | / | / | / |
| T.D.2 | / | / | / | / | / |
| T.D.3 | / | / | / | / | / |
| T.B.Dr. | / | / | / | / | / |
| H.Cym. | / | / | / | / | / |

18 M.

J.

J.B.

Ch.

18 2k-1

la Ah

18 Tabla

| | | | | | |
|---------|---|---|---|---|---|
| | / | / | / | / | / |
| Tamb. | / | / | / | / | / |
| Sl.B. | / | / | / | / | / |
| Cab. | / | / | / | / | / |
| T.D.1 | / | / | / | / | / |
| T.D.2 | / | / | / | / | / |
| T.D.3 | / | / | / | / | / |
| T.B.Dr. | / | / | / | / | / |
| H.Cym. | / | / | / | / | / |

23 M.

23 J.

J.B.

Ch.

23 2k-1

23 Tabla

| | | | | | |
|---------|---|---|---|---|---|
| | / | / | / | / | / |
| Tamb. | / | / | / | / | / |
| Sl.B. | / | / | / | / | / |
| Cab. | / | / | / | / | / |
| T.D.1 | / | / | / | / | / |
| T.D.2 | / | / | / | / | / |
| T.D.3 | / | / | / | / | / |
| T.B.Dr. | / | / | / | / | / |
| H.Cym. | / | / | / | / | / |

28 M.
 Glo - ry to God in the high - est, and peace to His peo - ple on

J.
 J.B.
 Ch.
 28 2k-1

28 Table

| | | | | |
|---------|---|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| Sl.B. | / | / | / | / |
| Cab. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

32 M.
earth Lord God heav-en - ly King, al - migh - ty God and Fa - ther

J.

J.B.

Ch.
ta te ta ta ta Ah Ah

32 2k-1

32 Tabla

| | | | | | |
|---------|---|---|---|---|---|
| | / | / | / | / | / |
| Tamb. | / | / | / | / | / |
| Sl.B. | / | / | / | / | / |
| Cab. | / | / | / | / | / |
| T.D.1 | / | / | / | / | / |
| T.D.2 | / | / | / | / | / |
| T.D.3 | / | / | / | / | / |
| T.B.Dr. | / | / | / | / | / |
| H.Cym. | / | / | / | / | / |

37 M.
 Ho - san - na, Ho - san - na, Ho - san - na na na, Ho - san - na, Ho - san - na,
 J.
 Ho - san - na, Ho - san - na, Ho - san - na na na, Ho - san - na, Ho - san - na,
 J.B.
 Ho - san - na, Ho - san - na, Ho - san - na na na, Ho - san - na, Ho - san - na,
 Ch.
 ta ta ta ta ta ta ta ta
 37 2K-1

37 **Tabla**

| | | | | | |
|---------|---|---|---|---|---|
| | / | / | / | / | / |
| Tamb. | / | / | / | / | / |
| Sl.B. | / | / | / | / | / |
| Cab. | / | / | / | / | / |
| T.D.1 | / | / | / | / | / |
| T.D.2 | / | / | / | / | / |
| T.D.3 | / | / | / | / | / |
| T.B.Dr. | / | / | / | / | / |
| H.Cym. | / | / | / | / | / |

32 M.

Ho - san - na, Ho - san - na na na, Ho - san - na, We wor - ship You, we give

J.

Ho - san - na, Ho - san - na na na, Ho - san - na, We wor - ship You, we give

J.B.

Ho - san - na, Ho - san - na na na, Ho - san - na, We wor - ship You, we give

Ch.

ta ta te ta ta te ta ta ta te te ta ta te ta ta te ta ta te te ta ta Ah

42 2k-1

42 Tabla

| | | | | |
|---------|---|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| Sl.B. | / | / | / | / |
| Cab. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

46 M.
 thanks to You, we praise you for your glo - ry We wor - ship You, we give

J.
 thanks to You, we praise you for your glo - ry We wor - ship You, we give

J.B.
 thanks to You, we praise you for your glo - ry We wor - ship You, we give

Ch.
 Ah

46 2k-1

46 Table

| | | | | |
|---------|---|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| Sl.B. | / | / | / | / |
| Csb. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

50 M.
 thanks to You, we praise you for your glo - ry Ho - san - na,
 J.
 thanks to You, we praise you for your glo - ry Ho - san - na,
 J.B.
 thanks to You, we praise you for your glo - ry Ho - san - na,
 Ch.
 ta ta ta ta ta ta ta ta ta ta
 50 2k-1

50 Table

| | | | | |
|---------|---|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| Sl.B. | / | / | / | / |
| Cab. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

54 M.
 Ho - san - na, Ho - san - na na na, Ho - san - na, Ho - san - na,
 J.
 Ho - san - na, Ho - san - na na na, Ho - san - na, Ho - san - na,
 J.B.
 Ho - san - na, Ho - san - na na na, Ho - san - na, Ho - san - na,
 Ch.
 ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta Ah
 54 2k-1

54 Table

| | | | | |
|---------|---|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| Sl.B. | / | / | / | / |
| Cab. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

58 M.
Ho - san - na, Ho - san - na na na, Ho - san - na, *legato*
Bless - ed is He

J.
Ho - san - na, Ho - san - na na na, Ho - san - na,


J.B.
Ho - san - na, Ho - san - na na na, Ho - san - na,

Ch.

58 2k-1

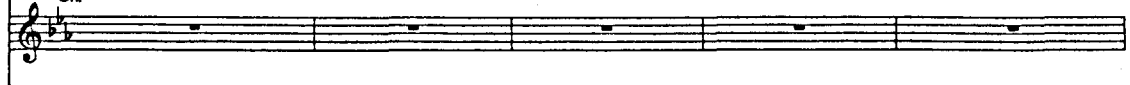
58 Tabla

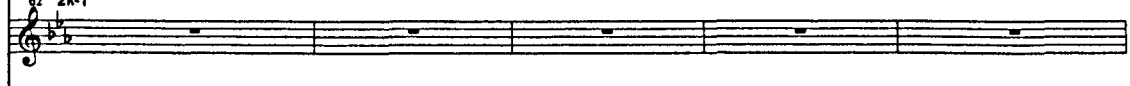
Tamb.
Sl.B.
Cab.
T.D.1
T.D.2
T.D.3
T.B.Dr.
H.Cym.

62 M. 
 who comes in the name of the Lord, ho - sen - na in the high - est!

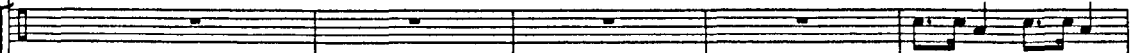


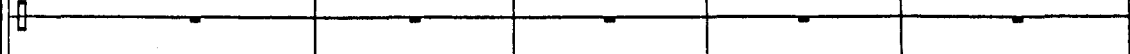


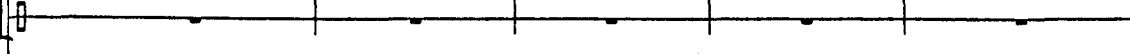

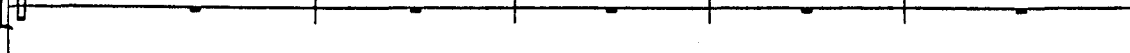

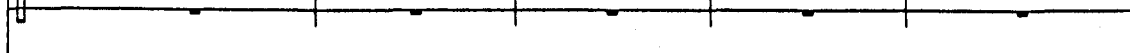

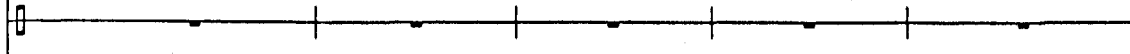

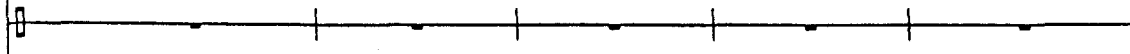











J. 

J.B. 

Ch. 

62 2k-1 

62 **Tabla**

| | | | | | |
|---------|--|--|--|--|--|
| Tamb. |  |  |  |  |  |
| S.B. |  |  |  |  |  |
| Cab. |  |  |  |  |  |
| T.D.1 |  |  |  |  |  |
| T.D.2 |  |  |  |  |  |
| T.D.3 |  |  |  |  |  |
| T.B.Dr. |  |  |  |  |  |
| H.Cym. |  |  |  |  |  |

a tempo

67 M. *mezzo-staccato*

Ho - san - na, Ho - san - na, Ho - san - na na na,

J. *mezzo-staccato*

Ho - san - na, Ho - san - na, Ho - san - na na na,

J.B. *mezzo-staccato*

Ho - san - na, Ho - san - na, Ho - san - na na na,

Ch.

ta ta

67 2k-1

67 **Tabla**

Tamb.

Sl.

Ca.

T.D.1

T.D.2

T.D.3

T.B.Dr.

H.Cym.

Detailed description of the musical score: The score is for page 108, marked 'a tempo'. It features three vocal parts: M. (Mezzo-soprano), J. (Soprano), and J.B. (Tenor), all performing a 'mezzo-staccato' line of 'Ho - san - na, Ho - san - na, Ho - san - na na na,'. A Chorus part follows with a rhythmic pattern of 'ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta'. Below the vocal parts is a section for a 2k-1 instrument. The main instrumental section is for Tabla, starting at measure 67, and includes parts for Tambourine (Tamb.), Sitar (Sl.), and Conga (Ca.). This is followed by three different tabla parts labeled T.D.1, T.D.2, and T.D.3, each with a distinct rhythmic pattern. The section concludes with parts for Tenor Bass Drum (T.B.Dr.) and Hand Cymbal (H.Cym.).

70 M.
 Ho - sen - na, Ho - sen - na, Ho - sen - na, Ho - sen - na na na,
 J.
 Ho - sen - na, Ho - sen - na, Ho - sen - na, Ho - sen - na na na,
 J.B.
 Ho - sen - na, Ho - sen - na, Ho - sen - na, Ho - sen - na na na,
 Ch.
 ta te ta ta ta ta Ah

70 2k-1

70 Tabla

| | | | | |
|---------|--------------------|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| Sl.B. | / | / | / | / |
| Cab. | / | / | / | / |
| T.D.1 | [Musical notation] | / | / | / |
| T.D.2 | [Musical notation] | / | / | / |
| T.D.3 | [Musical notation] | / | / | / |
| T.B.Dr. | [Musical notation] | / | / | / |
| H.Cym. | [Musical notation] | / | / | / |

74 M.
 Ho - san - na, *legato* Ah

J.
 Ho - san - na,

J.B.
 Ho - san - na,

Ch.
 Ah

74 2k-1

74 Table

| | | | | | |
|---------|---|---|---|---|---|
| | / | / | / | / | / |
| Tamb. | / | / | / | / | / |
| Sl.B. | / | / | / | / | / |
| Cab. | / | / | / | / | / |
| T.D.1 | / | / | / | / | / |
| T.D.2 | / | / | / | / | / |
| T.D.3 | / | / | / | / | / |
| T.B.Dr. | / | / | / | / | / |
| H.Cym. | / | / | / | / | / |

79 M. *legato*
Ah Ah We

J. We

J.B. We

Ch.
tu te Ah

79 2k-1

The musical score consists of five staves. The first staff (M.) has a melodic line with slurs and lyrics "Ah Ah We". The second staff (J.) has lyrics "We". The third staff (J.B.) has lyrics "We". The fourth staff (Ch.) has a melodic line with lyrics "tu te Ah". The fifth staff (2k-1) has lyrics "Ah". The key signature has two flats and the time signature is 4/4.

79 **Tabla**

| | | | | |
|----------------|---|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| Sl.B. | / | / | / | / |
| Cab. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

The percussion chart is titled "79 Tabla". It contains ten horizontal staves, each representing a different percussion instrument: Tamb., Sl.B., Cab., T.D.1, T.D.2, T.D.3, T.B.Dr., and H.Cym. Each staff contains four measures, with an 'x' mark centered in each measure, indicating a hit for that instrument in each measure.

83 M.
 wor - ship You, we give thanks to You, we praise you for your glo - ry We

J.
 wor - ship You, we give thanks to You, we praise you for your glo - ry We

J.B.
 wor - ship You, we give thanks to You, we praise you for your glo - ry We

Ch.
 Ah

83 2k-1

83 Tabla

| | | | | |
|---------|---|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| Sl.B. | / | / | / | / |
| Cab. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

87 M. Repeat until Jesus & Soloists leave stage

wor - ship You, we give thanks to You, we praise you for your glo - ry

J.

wor - ship You, we give thanks to You, we praise you for your glo - ry

J.B.

wor - ship You, we give thanks to You, we praise you for your glo - ry

Ch.

87 2k-1

87 Table

| | | | | |
|---------|---|---|---|---|
| | / | / | / | / |
| Tamb. | / | / | / | / |
| S.B. | / | / | / | / |
| Cab. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

91 M.

91 J.

91 J.B.

91 Ch.

91 2k-1

91 Table

| | | | | |
|---------|---|---|---|---|
| | / | / | / | / |
| Ta.b. | / | / | / | / |
| Sl. B. | / | / | / | / |
| Cap. | / | / | / | / |
| T.D.1 | / | / | / | / |
| T.D.2 | / | / | / | / |
| T.D.3 | / | / | / | / |
| T.B.Dr. | / | / | / | / |
| H.Cym. | / | / | / | / |

95 M.
J.
J.B.
Ch.
95 2k-1
Ab

Musical notation for vocal and instrumental parts. It includes five staves: M. (Melody), J. (Tenor), J.B. (Bass), Ch. (Chorus), and 2k-1 (Keyboard). The notation features treble clefs for M., J., and Ch., and a bass clef for J.B. The 2k-1 part is in the treble clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The Ch. and 2k-1 parts feature triplet markings and a fermata over the final measure. An 'Ab' (A-flat) chord symbol is present in the Ch. part.

95 Tabla

| | | | | | | |
|---------|---|---|---|---|---|---|
| | / | / | / | / | / | / |
| Tamb. | / | / | / | / | / | / |
| Sl.B. | / | / | / | / | / | / |
| Cab. | / | / | / | / | / | / |
| T.D.1 | / | / | / | / | / | / |
| T.D.2 | / | / | / | / | / | / |
| T.D.3 | / | / | / | / | / | / |
| T.B.Dr. | / | / | / | / | / | / |
| H.Cym. | / | / | / | / | / | / |

Tabla notation for various percussion instruments. The notation is organized into a grid with seven columns representing measures and eight rows representing different instruments. Each cell in the grid contains a slash (/), indicating a rhythmic event. The instruments listed are Tamb. (Tambourine), Sl.B. (Small Bongo), Cab. (Cajon), T.D.1, T.D.2, T.D.3 (Tom-toms), T.B.Dr. (Timbale Drum), and H.Cym. (Hi-Cymbal).

101 M. Repeat to fade until full chorus leaves stage.

J.

J.B.

Ch.

101 2k-1

101 Table

Tamb.

S.I.B.

Cab.

T.D.1

T.D.2

T.D.3

T.B.Dr.

H.Cym.

Detailed description: This page of a musical score contains five vocal staves and ten percussion staves. The vocal staves are labeled '101 M.', 'J.', 'J.B.', 'Ch.', and '101 2k-1'. The 'Ch.' and '101 2k-1' staves contain musical notation with a triplet of eighth notes and a slur. The percussion section, titled '101 Table', includes staves for Tamb., S.I.B., Cab., T.D.1, T.D.2, T.D.3, T.B.Dr., and H.Cym., each with a slash indicating a specific rhythmic pattern. A rehearsal mark '101 M.' is at the top left, and a performance instruction 'Repeat to fade until full chorus leaves stage.' is at the top right.

Minstrels - The Last Supper

Minstrels $\text{♩} = 132$

They failed, those Pha-ri-sees,

Acoustic Guitar

Gm Gm Gm Gm Gm Gm

7 M.

Je-sus re-mained the top man So Pon-tius Pi-late did plot and scheme And re-

Ac.Gtr.

D Gm Gm Gm

11 M.

heard the wash-ing of hands They need-ed a trai-tor, some-one so bad, A

Ac.Gtr.

D Gm G Cm

15 M.

low life scum beg or trash Thir-ty piec-es of sil-ver was the right price And

Ac.Gtr.

F Bb G Cm

19 M.

Ju-des sure did need the cash *mp* So the last Sup-per, the dis-

Ac.Gtr.

D Gm Gm

capella

|| tacet

24 M.

ci-ples shared the same cup Then Je-sus knelt and washed their feet They

Ac.Gtr.

28 M.

knew then that some-thing was up He said do un-to oth-ers as I have shown you

Ac.Gtr.

32 M. *Wash them and make their souls clean One of you will be - tray me soon*

Ac.Gtr.

36 M. *A cru - el fate I have for - seen* *a tempo*

Ac.Gtr.

Guitar solo based around chord progression. Plays whilst last supper scene takes place.

Gm G Cm F Bb

42 M. *They all fell* *mp*

Ac.Gtr.

G Cm D Gm

42 2k-1

mp

48 M. *si - lent, they were in shock The dis - ci - ples dare not be - lieve That one of*

Ac.Gtr.

48 2k-1

32 M. *them, his cho - sen flock Had the hat - red and greed to de - ceive They*

Ac.Gtr.

32 2k-1

36 M. *j j j j*

36 went to the gar - den of Geth - se - ma - ne The dis - ci - ples slept on in such bliss

Ac.Gtr.

36 2k-1

Detailed description: This system contains three staves. The top staff is a vocal line in G major, starting at measure 36 with a melodic line and slurs. The middle staff is an acoustic guitar accompaniment with a simple harmonic pattern. The bottom staff is a piano accompaniment with chords and a bass line. The lyrics are: 'went to the gar - den of Geth - se - ma - ne The dis - ci - ples slept on in such bliss'.

60 M. *j j j j* *rall*

60 Je - sus still prayed while the Ro - mans a - rived Ju - des sealed it with a kiss.

Ac.Gtr.

60 2k-1

Detailed description: This system continues the piece from measure 60. The vocal line has a 'rall' marking and a dynamic 'p' (piano). The guitar accompaniment features a dynamic wedge that tapers to the right. The piano accompaniment also has a dynamic 'p' and a slur. The lyrics are: 'Je - sus still prayed while the Ro - mans a - rived Ju - des sealed it with a kiss.'.

He Was Despised / Hades

Lone Disciple

1st Keys 1

p

5 L.D.

5 1k-1

He was des - pi - sed,

sfz *mf* *mp*

10 L.D.

10 1stK1

des - pi - sed... and re - ject - ed, re - ject - ed of men,

sfz *sfz* *sfz*

14 L.D.

14 1stK1

a man of sor - rows, a man of

17 L.D.

17 1stK1

sor - rows, and ac - quain - ed with grief. a man of

mf

20 L.D.

sor - rows, and ac - quaint - ed with grief and ac - quaint - ed with

20 1stK.1

23 L.D.

grief. He was des - pi - sed, re - ject - ed, He was des -

23 1stK.1

23 1k-2

At this point, all keyboards begin to add 'hades / noise effects'. These remain until the end of the piece.

23 2k-1

At this point, all keyboards begin to add 'hades / noise effects'. These remain until the end of the piece.

23 2k-2

At this point, all keyboards begin to add 'hades / noise effects'. These remain until the end of the piece.

23 E.Gr.

At this point, the electric guitar begins to add 'hades / noise effects'. These remain until the end of the piece.

23 Dj.

Percussion effects may be added, but only in a limited role at this point.

B.D.

Tumbe

23 Ch.

At this point, the chorus begin to add 'hades effects' (eg. moans, wails, etc.) generally staggered in 5 groups. This continues to end.

37 L.D.

37 Trk1 sed and re - ject - - - ed of men, a man of sor - rows, and ac - quired with

37 1k-2

37 2k-1

37 2k-2

37 E.Gtr.

37 Dj.

B.D.

Tumba

37 Ch.

30 L.D.

30 *mf* 180K1 a man of sor - rows, and ac - quant - ad with grief, He was des - pi - sed,

30 1k-2

30 2k-1

30 2k-2

30 E.Gr.

30 Dj.

B.D.

Tumba

30 Ch.

34 L.D. ³

ject - ed, a man of sor - rows and ac - quaint - ed with grief, and ac - quaint - ed with

34 1k-2

34 2k-1

34 2k-2

34 E.Gtr.

34 Dj.

B.D.

Tumba

34 Ch.

38 L.D.

38 *mf* s man of sorrows, and acquainted with grief

38 1k-2

38 2k-1

38 2k-2

38 E.Gtr.

38 Dj.

B.D.

Tumbe

38 Ch.

42 L.D.

42 1sk1

42 1k-2

42 2k-1

42 2k-2

42 E.Gr.

42 Dj.

B.D.

Tumba

42 Ch.

Detailed description: This page of a musical score contains ten staves. The first staff is for the L.D. (Lead Drums) and includes a melodic line with eighth notes and a bass line with quarter notes, marked with a piano (p) dynamic. The second staff is for 1k-2, the third for 2k-1, and the fourth for 2k-2, all of which are currently blank. The fifth staff is for E.Gr. (Electric Guitar), the sixth for Dj. (DJ), the seventh for B.D. (Bass Drum), the eighth for Tumba, and the ninth for Ch. (Cymbals). All these lower staves are also currently blank.

45 L.D.

45 1stK1

45 1k-2

45 2k-1

45 2k-2

45 E.Gtr.

45 DJ *3 3 3* *Continue and improvise, following moves of the Dark Angel*

B.D.

Tumba

45 Ch.

50 L.D.

50 1st KJ

50 1k-2

50 2k-1

50 2k-2

50 E.Gtr.

50 Dj.

B.D.

Continue and improvise around this pattern

Tumba

50 Ch.

36 L.D.

36 1stK1

36 1k-2

36 2k-1

36 2k-2

36 E.Gtr.

36 Dj.

B.D.

Tumba

36 Ch.

Crucifixion Adagio

Largo - Sombra, with increasing intensity.

1st Keys *f*

1st Keys 1 Ghost

1st Keys 2

2nd Keys 1

Saxophone

Electric Guitar

Bass Drum

Conga (Tumbadora)

Djembe

Shakers

Goat's Claw

Tassa Bass Drum

Mother Earth

Mary

Over the top of this continuous drone, this keyboard (& 2keys2) plays various sporadic, unharmonic 'melodies', generally with no fixed tempo, and against the beat.

In conversation with the guitar, a similar effect to the weeping baby effect. Long notes, bends, squeaks etc.

Weeping baby effects, as described in Hades. Sporadic, and working with sax in conversational manner.

Various rolls and extemporisation. Should follow the movements of the stillwalkers and crucifixion party.

O - gun

O - gun

Repeat until crucifixion party in position.

1k-1

1k-2

Continue to repeat, moving chords up in semitone steps.

1k-2

As with the Tassa Bass Drum, this keyboard part can follow the movements of the stilt-walkers. Suggest use of metallic and high pitch sounds, moving up and down in correlation with the stilt-walker.

2k-1

Sax

E.Gtr.

B.D.

Conga

Djembe

Shkr.

G.Claw

Tassa B.D.

M.E.

M.

Transformation Conflict

Cue: Mama God - 'And with that, he died'

♩ = 166

Steel Pan

Solo Djembe

Bass Drum

Congas

Djembe

Cowbell

Solo djembe improvises and mirrors movements of Dark Angel throughout.

1 S.P.

Steel pan enters as Dove enters stage. Pan improvises and mirrors movements of Dove throughout.

S.Dj.

B.D.

Conga

C. Bell

10 St.P.

S.Dj.

B.D.

Conga

Dj.

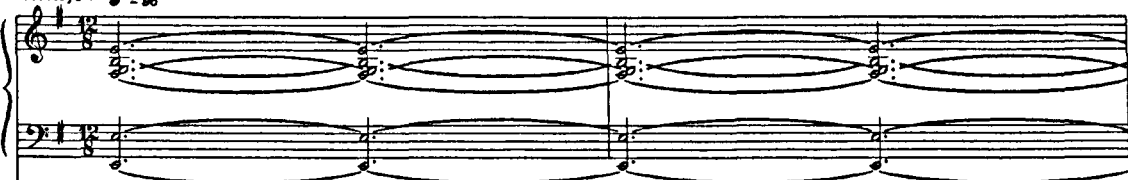
C. Bell


Repeat until end of fight scene. Djembe cues rest of percussion to end as Dark Angel dies.

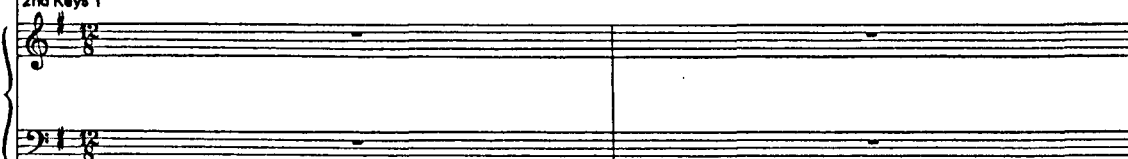
Steel pan continues to play as Dove celebrates victory. Pan fades with lights.

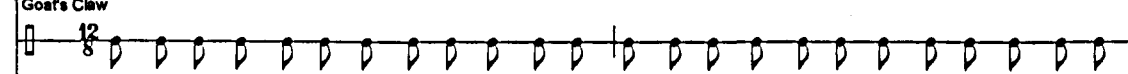
How Beautiful


*Em chord fades up over blackout.
Percussion cue: centre stage dancer brings fist down into hand
During intro keys and other hand percussion create 'ambience'*

1st Keys 1  $\text{♩} = 96$

1st Keys 2 

2nd Keys 1 

Goat's Claw 

Shaker 

3 S.Ch.

3 A.Ch.

3 T.Ch.

1k-1

1k-2

2k-2

3 G.Clew

Sh

This musical score page contains the following elements:

- Vocal Parts:** Three vocal staves labeled '3 S.Ch.', '3 A.Ch.', and '3 T.Ch.' (Soprano, Alto, and Tenor). Each staff has a '3' above it, indicating a triplet. The lyrics 'How' are written at the end of each vocal line.
- Piano Accompaniment:** Three systems of piano accompaniment, each with a grand staff (treble and bass clefs).
 - 1k-1:** Features a complex texture with overlapping melodic lines and a dense harmonic structure.
 - 1k-2:** Shows a more active melodic line in the treble clef, with a simpler bass line.
 - 2k-2:** Features a melodic line in the treble clef that begins in the second measure and continues through the end of the system.
- Guitar Parts:** Two guitar staves at the bottom of the page.
 - 3 G.Clew:** A guitar line consisting of a series of rhythmic chords, with a '3' above it.
 - Sh:** A guitar line with a complex, fast-moving melodic pattern, with 'Sh' written above it.

6 S.Ch.
 beau - ti - ful are the feet of them that preach the gos - pel of peace, how

6 A.Ch.
 beau - ti - ful are the feet of them that preach the gos - pel of peace, how

6 T.Ch.
 beau - ti - ful are the feet of them that preach the gos - pel of peace, how

1k-1

6 H.Cym.
 [Musical notation]

6 G.Claw
 [Musical notation]

Shkr.
 [Musical notation]

7 S.Ch.
 beau - ti - ful are the feet, how beau - ti - ful are the feet of them that preach the gos - pel of peace, how

7 A.Ch.
 beau - ti - ful are the feet, how beau - ti - ful are the feet of them that preach the gos - pel of peace, how

7 T.Ch.
 beau - ti - ful are the feet, how beau - ti - ful are the feet of them that preach the gos - pel of peace, how

1k-1

7 H.Cym.
 [Musical notation]

7 G.Claw
 [Musical notation]

Shkr.
 [Musical notation]

10 M.S.
It was writ-ten long a-go that the mes-si-ah must suf-fer and die

10 S.Ch.
beau-ti-ful are the feet of them that preach the gos-pel of peace, and

10 A.Ch.
beau-ti-ful are the feet of them that preach the gos-pel of peace, and

10 T.Ch.
beau-ti-ful are the feet of them that preach the gos-pel of peace, and

1k-1

10 H.Cym.
10 G.Claw
Shkr.

12 M.S.
and rise a-gain from the dead up-on the third day.

12 S.Ch.
bring glad ti-dings, and bring glad ti-dings, glad

12 A.Ch.
bring glad ti-dings, and bring glad ti-dings, glad

12 T.Ch.
bring glad ti-dings, and bring glad ti-dings, glad

1k-1

12 H.Cym.
12 G.Claw
Shkr.

14 M.S.
This mes - sage shall be tak - en

14 S.Ch.
ti - dings of good things, and bring glad ti - dings, glad

14 A.Ch.
ti - dings of good things, and bring glad ti - dings, glad

14 T.Ch.
ti - dings of good things, and bring glad ti - dings, glad

1k-1

14 H.Cym.
14 G.Claw
Shkr.

16 M.S.
from Je - ru - sa - lem to al - na - tone. For - ev - er I will sing

16 S.Ch.
ti - dings of good things, and bring glad ti - dings, glad

16 A.Ch.
ti - dings of good things, and bring glad ti - dings, glad

16 T.Ch.
ti - dings of good things, and bring glad ti - dings, glad

1k-1

16 H.Cym.
16 G.Claw
Shkr.

Improvisation around Em.

All instruments help to create musical 'swirl' whilst also highlighting the movements of individual flag bearers as they cross the stage.

18 S.Ch.

ti - dings of good things, glad ti - dings of good things. free time

18 A.Ch.

ti - dings of good things, glad ti - dings of good things.

18 T.Ch.

ti - dings of good things, glad ti - dings of good things.

1k-1

Hold chord across 'swirl' section on pedal.

1k-2

2k-2

B.Gtr.

18 Kit

18 H.Cym.

18 Congas

18 G.Claw

Shkr.

Improvisation continues until all flags are in place and chorus are moving into position, at which point all tuned instruments move to E major chord from the previously held open E chord.

21 1k-1



21 1k-2



21 2k-2



B.Gtr.



21 Kit



21 H.Cym.



21 Congas



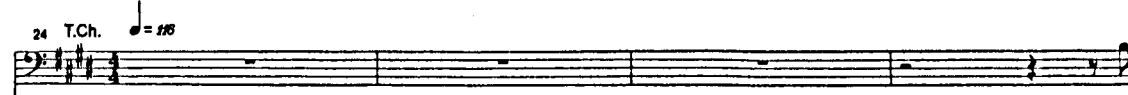
21 G.Claw



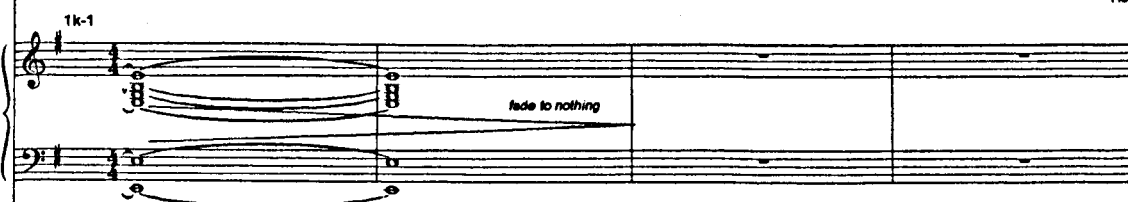
Shkr.



24 T.Ch. $\text{♩} = 110$




1k-1



fade to nothing

How

24 Congas



28 T.Ch.
 beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that

28 Kit

28 Congas

31 T.Ch.
 preach the gos - pel of peace How beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How

31 Kit

31 Congas

34 A.Ch.
 How beau-ti-ful are the feet of them that

34 T.Ch.
 beau-ti-ful are the feet of them that preach the gos - pel of peace How beau-ti-ful are the feet of them that

34 Kit

34 Congas

37 A.Ch.
 preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that preach the gos - pel of peace How

37 T.Ch.
 preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that preach the gos - pel of peace How

37 Kit

40 A.Ch.
 beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that

40 T.Ch.
 beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that

40 Kit

43 S.Ch.
How beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How

43 A.Ch.
preach the gos - pel of peace How beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How

43 T.Ch.
preach the gos - pel of peace How beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How

43 Kit

43 Congas

46 S.Ch.
beau-ti-ful are the feet of them that preach the gos - pel of peace How beau-ti-ful are the feet of them that

46 A.Ch.
beau-ti-ful are the feet of them that preach the gos - pel of peace How beau-ti-ful are the feet of them that

46 T.Ch.
beau-ti-ful are the feet of them that preach the gos - pel of peace How beau-ti-ful are the feet of them that

46 Kit

46 Congas

49 S.Ch.
preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that preach the gos - pel of peace

49 A.Ch.
preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that preach the gos - pel of peace

49 T.Ch.
preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that preach the gos - pel of peace

49 Kit

49 Congas

52 S.Ch.

52 A.Ch.

52 T.Ch.

1k-1

2k-1

B.Gr.

62 Kt

62 Congas

Detailed description: This page of a musical score contains seven staves. The top three staves are vocal parts: Soprano (S.Ch.), Alto (A.Ch.), and Tenor (T.Ch.), each starting at measure 52 with a melodic line. The next two staves are piano parts, labeled 1k-1 and 2k-1, starting at measure 52 with chordal accompaniment. The sixth staff is Bass Guitar (B.Gr.), starting at measure 52 with a bass line. The seventh staff is Keyboard (Kt), starting at measure 62 with a rhythmic accompaniment. The eighth staff is Congas, starting at measure 62 with a rhythmic pattern. The score is written in a standard musical notation style with various clefs and time signatures.

57 S.Ch.

57 A.Ch.

57 T.Ch.

How beau-ti-ful are the feet of them that preach the gos-pel of Je-sus, How

1k-1

2k-1

B.Gr.

57 Kit

57 Congas

57 S.Bell

80 S.Ch.

80 A.Ch.

80 T.Ch.

beau-ti-ful are the feet of them that preach the gos - pel of peace How beau-ti-ful are the feet of them that

1k-1

2k-1

B.Gr.

80 Kit

80 Congas

80 S.Bell

63 S.Ch.

63 A.Ch.

63 T.Ch.

preach the gos - pel of Je - sus, How beau - ti - ful are the feet of them that preach the gos - pel of peace How

1k-1

2k-1

B.Gtr.

63 Kit

63 Congas

63 S.Bell

66 S.Ch.

66 A.Ch.

66 T.Ch.

1k-1

2k-1

B.Gr.

66 Kit

66 Congas

66 S.Bell

beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that

beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that

80 S.Ch.

80 A.Ch.

80 T.Ch.

preach the gos - pel of peace How beau - ti - ful are the feet of them that preach the gos - pel of Je - sus, How

preach the gos - pel of peace How beau - ti - ful are the feet of them that preach the gos - pel of Je - sus, How

1k-1

2k-1

B.Gr.

80 Kit

80 Congas

80 S.Bell

72 S.Ch.
How beau-ti-ful are the feet of them that

72 A.Ch.
beau-ti-ful are the feet of them that preach the gos - pel of peace How beau-ti-ful are the feet of them that

72 T.Ch.
beau-ti-ful are the feet of them that preach the gos - pel of peace How beau-ti-ful are the feet of them that

1k-1

2k-1

B.Gr.

72 Kit

72 Congas

72 S.Bell

76 S.Ch.
preach the gos - pel of Je - sus, How beau - ti - ful are the feet of them that preach the gos - pel of peace How

76 A.Ch.
preach the gos - pel of Je - sus, How beau - ti - ful are the feet of them that preach the gos - pel of peace How

76 T.Ch.
preach the gos - pel of Je - sus, How beau - ti - ful are the feet of them that preach the gos - pel of peace How

1k-1

2k-1

B.Gtr.

76 Kit

76 Congas

76 S.Bell

78 S.Ch.
beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that

78 A.Ch.
beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that

78 T.Ch.
beau-ti-ful are the feet of them that preach the gos - pel of Je - sus, How beau-ti-ful are the feet of them that

1k-1

2k-1

B.Gr.

78 KR

78 Congas

78 S.Bell

81 S.Ch.
preach the gos - pel of peace

81 A.Ch.
preach the gos - pel of peace

81 T.Ch.
preach the gos - pel of peace

1k-1

2k-1

2k-2

B.Gtr.

81 Kit

81 Congas

81 S.Bell

84 S.Ch. Repeat x3 and then to fade as chorus leaves stage.

84 A.Ch.

84 T.Ch.

1k-1 How

2k-1

2k-2

B.Gtr.

84 Kit

84 Congas

84 S.Bell

Redeemer

1st Keys 1 $\text{♩} = 88$

2nd Keys 1

Kora

1k-1

1k-2

2k-1

sparse additions, strings, harp etc.

Kora

Continue solo/improvisation throughout piece

13 1k-1

13 1k-2

13 Kora

13 Kax.

13 G.Claw

19 V.T.

19 1k-1

19 1k-2

19 Kora

19 Kax.

19 G.Claw

25 VJ

know that my Re - deem - er liv - eth, and that He shall stand at the

1k-1

25 Kora

25 Kax.

25 GClaw

33 V7
let ter day up-on the earth. Ah.

1k-1

1k-2

2k-1

33 Kora

33 E.Gtr.

B.Gtr.

33 Kit

33 T.Drum

33 Shak.

33 Kax.

33 G.Clew

33 Agogo

H.Cym.

40 V.T. *simile*

Ah, Ah, Ah, Ah,

1k-1

1k-2

2k-1

40 Kora

40 E.Gtr.

B.Gtr.

40 Kit

40 T.Drum

40 Shak.

40 Kax.

40 G.Claw

40 Agogo

H.Cym.

44 V.T.
Ah, Ah, Ah I know that

1k-1

1k-2

2k-1

44 Kora

44 E.Gtr.

B.Gtr.

44 Kit

44 T.Drum

44 Shak.

44 Kax.

44 G.Claw

44 Agogo

H.Cym.

48 V.J.
my Re - deem - er liv - eth, and that He shall

1k-1

1k-2

2k-1

48 Kora

48 E.Gr.

B.Gr.

48 Kit

48 T.Drum

48 Shak.

48 Kax.

48 G.Claw

48 Agogo

H.Cym.

53 V.7
stand at the lat - ter day up - on the earth.

1k-1

1k-2

2k-1

53 Kora

53 E.Gtr.

B.Gtr.

53 Kit

53 T.Drum

53 Shak.

53 Kax.

53 G.Claw

53 Agogo

H.Cym.

58 V.T. *simile*

Ah, Ah, Ah, Ah, Ah,

1k-1

1k-2

2k-1

58 Kora

58 E.Gtr.

B.Gtr.

58 Kit

58 T.Drum

58 Shak.

58 Kax.

58 G.Claw

58 Agogo

H.Cym.

63 V7

Ah, Ah, Ah I know that my Re -

1k-1

1k-2

2k-1

63 Kora

63 E.Gtr.

B.Gtr.

63 Kit

63 T.Drum

63 Shak.

63 Kax.

63 G.Claw

63 Agogo

H.Cym.

68 V.T.

deem - - er iv - eth, and that He shall stand, that He shall

1k-1

1k-2

2k-1

68 Kgra

68 E.Gr.

B.Gr.

68 Kit

68 T.Drum

68 Shak.

68 Kax.

68 G.Claw

68 Agogo

H.Cym.

73 V.T.
stand I know my Re-deem-er liv-eth, I know my Re-deem-er liv-eth

1k-1

1k-2

2k-1

73 Kora

73 E.Gtr.

B.Gtr.

73 Kit

73 T.Drum

73 Shak.

73 Kax.

73 G.Claw

73 Agogo

H.Cym.

77 1k-1

77 1k-2

77 2k-1

77 Kora

77 E.Gr. 2 2

77 B.Gr.

77 Kit

77 T.Drum

77 Shak.

77 Kax.

77 G.Claw

77 Agogo

H.Cym.

1k-1

1k-2

2k-1

82 Kora

82 E.Gtr. 2 2 2

B.Gtr.

82 Kit

82 T.Drum

82 Shak.

82 Kax.

82 G.Claw

82 Agogo

H.Cym.

Detailed description: This page of a musical score, numbered 166, features a piano accompaniment at the top with two systems of grand staves. The first system is marked '1k-1' and contains sustained chords. The second system is marked '1k-2' and features a more active melody in the right hand and a bass line in the left hand. Below the piano part is a system marked '2k-1' which is mostly empty, with a melodic phrase appearing in the final measure. The lower half of the page contains ten individual staves for various instruments: Kora, Electric Guitar (E.Gtr.), Bass Guitar (B.Gtr.), Kit (Drum set), T.Drum (Tom drum), Shak. (Shaker), Kax. (Kaxophone), G.Claw (Gong), Agogo, and H.Cym. (Hand cymbal). The E.Gtr., B.Gtr., Kit, T.Drum, Shak., Kax., G.Claw, and Agogo staves use 'x' marks to indicate rhythmic patterns. The H.Cym. staff shows specific rhythmic notation.

87 V.T.

and though worms de - stroy this

1k-1

1k-2

2k-1

87 Kora

87 E.Gtr.

2

B.Gtr.

87 Kit

87 T.Drum

87 Shak.

87 Kax.

87 G.Claw

87 Agogo

H.Cym.

83 V.T.

bo - dy, yet in my flesh shall I see God, yet in my

1k-1

83 Kora

83 T.Drum

83 Kax.

83 G.Claw

H.Cym.

101 VJ. *simile*

fresh shell I see God. Ah, Ah, Ah,

1k-1

1k-2

2k-1

101 Kora

101 E.Gtr.

B.Gtr.

101 Kit

101 T.Drum

101 Shak.

101 Kax.

101 G.Claw

101 Agogo

H.Cym.

107 V.T.
Ah, Ah, Ah, Ah,

1k-1

1k-2

2k-1

107 Kora

107 E.Gtr.

B.Gtr.

107 Kit

107 T.Drum

107 Shak.

107 Kax.

107 G.Claw

107 Agogo

H.Cym.

111 V.T.
Ah I know that my Re - deem - er liv - eth,

1k-1

1k-2

2k-1

111 Kora

111 E.Gr.

B.Gr.

111 Kit

111 T.Drum

111 Shak.

111 Kax.

111 G.Claw

111 Agogo

H.Cym.

116 V.J.
and that He shall stand at the lat - ter day up -

1k-1

1k-2

2k-1

116 Kora

116 E.Gr. 2 2 2

B.Gr.

116 Kit

116 T.Drum

116 Shak.

116 Kax.

116 G.Clew

116 Agogo

H.Cym.

Detailed description: This page of a musical score contains a vocal line and multiple percussion parts. The vocal line (V.J.) is in a high register and includes the lyrics 'and that He shall stand at the lat - ter day up -'. Below the vocal line are two systems of piano accompaniment. The first system includes a grand staff with two staves (treble and bass clef) and is marked '1k-1' and '1k-2'. The second system is marked '2k-1'. Below these are individual staves for various percussion instruments: Kora, E.Gtr. (Electric Guitar), B.Gr. (Bass Guitar), Kit (Kit), T.Drum (Tom Drum), Shak. (Shaker), Kax. (Kaxophone), G.Clew (Gong/Clews), Agogo, and H.Cym. (Hi-Cymbal). The E.Gtr., Kit, T.Drum, Shak., Kax., G.Clew, and Agogo parts feature rhythmic patterns indicated by 'X' marks on a five-line staff. The H.Cym. part features a rhythmic pattern indicated by vertical lines and dots on a five-line staff.

121 V.T. 

1k-1 

1k-2 

2k-1 

121 Kora 

121 E.Gtr. 

B.Gtr. 

121 Kit 

121 T.Drum 

121 Shak. 

121 Kax. 

121 G.Claw 

121 Agogo 

H.Cym. 

125 V.J. I know my Re-deem-er liv-eth I know my Re-deem-er liv-eth,

125 S.Ch. I know my Re-deem-er liv-eth,

125 A.Ch. I know my Re-deem-er liv-eth,

125 T.Ch. I know my Re-deem-er liv-eth,

1k-1

2k-1

125 Kora

125 E.Gr. 2 2

B.Gr.

125 Kit

125 T.Drum

125 Shak.

125 Kax.

125 G.Claw

125 Agogo

H.Cym.

129 V.T.
 I know my Re-deem-er liv-eth E-man-ci-pa-tion,

129 S.Ch.
 I know my Re-deem-er liv-eth I know my Re-deem-er liv-eth,

129 A.Ch.
 I know my Re-deem-er liv-eth I know my Re-deem-er liv-eth,

129 T.Ch.
 I know my Re-deem-er liv-eth I know my Re-deem-er liv-eth,

1k-1

2k-1

129 Kora

129 E.Gtr.

B.Gtr.

129 Kit

129 T.Drum

129 Shak.

129 Kax.

129 G.Claw

129 Agogo

H.Cym.

133 V.J. *continue extemporisation until exit stage*

free - dom, res-ur-rec - tion free - dom

133 S.Ch.
I know my Re-deem-er liv-eth I know my Re-deem-er liv-eth,

133 A.Ch.
I know my Re-deem-er liv-eth I know my Re-deem-er liv-eth,

133 T.Ch.
I know my Re-deem-er liv-eth I know my Re-deem-er liv-eth,

1k-1

2k-1

133 Kora

133 E.Gtr. 2 2

B.Gtr.

133 Kit

133 T.Drum

133 Shak.

133 Kax.

133 G.Claw

133 Agogo

H.Cym.

137 V.T.

137 S.Ch.

I know my Re-deem-er liv-eth

137 A.Ch.

I know my Re-deem-er liv-eth

137 T.Ch.

I know my Re-deem-er liv-eth

1k-1

2k-1

137 Kora

137 E.Gr.

B.Gr.

137 Kit

137 T.Drum

137 Shak.

137 Kax.

137 G.Claw

137 Agogo

H.Cym.

Fade as kora leaves stage.

141 V.T.

141 S.Ch.
I know my Re - deem - er liv - eth

141 A.Ch.
I know my Re - deem - er liv - eth,

141 T.Ch.
I know my Re - deem - er liv - eth

1k-1
continue in a similar style to the end

1k-2

2k-1

141 Kora

141 E.Gtr. 2

B.Gtr.

141 Kit

141 T.Drum

141 Shak.

141 Kax.

141 G.Claw

141 Agogo

Whoopi Band

Soloist

Minstrels 1

Minstrels 2

Acoustic Guitar

Double Bass

Je - sus Christ our Sa - viour That's the fel - la's name

E E

S

M1

M2

Ac.Gtr.

D.B.

Je - sus Christ our Sa - viour We're migh - ty glad he came He fell up - on the earth one day

A A B

S

M1

M2

Ac.Gtr.

D.B.

Spread - ing lots of news Mak - ing blind men walk And giv - ing out free food

B A A E

12 S. Je - su Chris - to es

M.1

M.2

Ac.Gtr. E A B E A B E A B E

12 D.B.

17 S. bu - no Je - su Chris - to te que - ro Y yo te a - do - ro bon - i - to her - man - o Un bon - i - to her -

M.1

M.2

Ac.Gtr. E A B E A B E A B

17 D.B.

20 S. man - o to er - es Rein - o Del mun - do y cie - lo Del mun - do y cie - lo Tu er - es mi

M.1

M.2

Ac.Gtr. E A B E A B E A B

20 D.B.

23 S. *3* *3* *3*
 re-in - o Y - o qui - er - o Te - a - la - ba - re, te - a - la - ba - re Je - su Chris - to
 M1
 Je - su Chris - to
 M2
 Je - su Chris - to
 23 Ac.Gtr. E A B E A B E A B
 23 D.B.

26 S. *3* *3*
 Je - su Chris - to Je - su Chris - to Na - ti - vi - dad! Je - su Chris - to
 M1
 Je - su Chris - to Je - su Chris - to Na - ti - vi - dad!
 M2
 Je - su Chris - to Je - su Chris - to Na - ti - vi - dad!
 26 Ac.Gtr. E A B E A B E
 26 D.B.

30 S.
 Je - ho - vah Je - ho - vah Je - ho - vah Al - ah Oh Je - ho - vah Je - ho - va Je - ho - va Al - ah Oh Je -
 M1
 Je - ho - vah Je - ho - vah Je - ho - vah Al - ah Oh Je - ho - vah Je - ho - va Je - ho - va Al - ah Oh Je -
 M2
 Je - ho - vah Je - ho - vah Je - ho - vah Al - ah Oh Je - ho - vah Je - ho - va Je - ho - va Al - ah Oh Je -
 30 Ac.Gtr. E E Am E E Am
 30 D.B.

35 S.

M.1

M.2

ho - vah Je - ho - va Je - ho - va Al - ah Oh Je - ho - vah Je - ho - va Je - ho - va Al - ah Oi

ho - vah Je - ho - va Je - ho - va Al - ah Oh Je - ho - vah Je - ho - va Je - ho - va Al - ah Oi

35 Ac.Gtr. E E Am E E Am

35 D.B.

40 S.

M.1

M.2

40 Ac.Gtr. B E B E B E B E

40 D.B.

44 S.

M.1

M.2

44 Ac.Gtr. B E B E B E B E

44 D.B.

48 S

M.1

M.2

48 Ac.Gtr. C#m B C#m B C#m B E

48 D.B.

53 S

repeat x4 - getting faster

My Lord, Je - ho - vah my Lord, Je - ho - vah my Lord, Je - ho - vah, King of Kings.

M.1

M.2

53 Ac.Gtr. Em E Am E

53 D.B.

58 S

Oh, oh, oh, oh, Oh, oh, oh,

M.1

M.2

58 Ac.Gtr.

58 D.B.

64 S. oh

M.1 Je - sus came to save all the peo - ple And then

M.2 Je - sus came to save all the peo - ple And then

Ac.Gtr. Am

64 D.B.

67 S.

M.1 Je - sus died to save all the peo - ple And then Je - sus rose to save all the peo - ple Res - ur - rec - tion of the dead kept him a - head The

M.2 Je - sus died to save all the peo - ple And then Je - sus rose to save all the peo - ple Res - ur - rec - tion of the dead kept him a - head The

Ac.Gtr. Am E Am

67 D.B.

70 S.

M.1 Son of Man he came down a - mong us And he'll come a - gain it says in the scrip - tures To

M.2 Son of Man he came down a - mong us And he'll come a - gain it says in the scrip - tures To

Ac.Gtr. Am Am

70 D.B.

72 S

M1

M2

Judge us lot our sis-ters and our bro-thers not to men-tion the liv-ing and the dead May the bad re-pent and

Judge us lot our sis-ters and our bro-thers not to men-tion the liv-ing and the dead May the bad re-pent and

72 E Ac.Gtr. Am

72 D.B.

75 S

M1

M2

bless all of man-kind Be nice to oth-ers and oc-cas-ion-al-ly pray You might get to Heaven that way!

bless all of man-kind Be nice to oth-ers and oc-cas-ion-al-ly pray You might get to Heaven that way!

75 E Ac.Gtr.

75 D.B.

78 S

M1

M2

Thank you Lord for all you have giv-en us The sun, the flowers and all that is liv-ing We can

Thank you Lord for all you have giv-en us The sun, the flowers and all that is liv-ing We can

78 Am Ac.Gtr. Am

78 D.B.

80 S

humb - ly thank you and pray for for - giv - in' From you God of pow - er and of might That's us done fin - ished and good -

M.1

M.2

humb - ly thank you and pray for for - giv - in' From you God of pow - er and of might That's us done fin - ished and good -

80 Ac.Gtr. E Am E E

80 D.B.

83 S

night! Chee - ri - ol

M.1

M.2

night! Chee - ri - ol

83 Ac.Gtr. A

83 D.B.

89 S *Continue to play whilst walking off stage*

M.1

M.2

89 Ac.Gtr.

89 D.B.

Mama God III

Mama God

The light shines in the dark-ness and the dark-ness has ne-ver put it out. You are wit-ness-es to all

Steel Pan

5 M.G.

these things and i will be with you to the end of the age, whence shall come re - demp - tion, lib - er -

St. P.

9 M.G.

a - tion, re - ur - rec - tion. There - fore make a joy - ful noise un - to the Lord all ye peo - ple,

St. P.

13 M.G.

praise the Lord with glad - ness for our em - an - ci - pa - tion, our lib - er - a - tion, for our free - dom.

St. P.

16 M.G.

Come be - fore his pres - ence with sing - ing Hal - le - lu - iah, Hal - le -

St. P.

19 M.G.

lu - iah, Hal - le - lu - iah!

St. P.

Hallelujah

Tenor
Double Tenor

Double Tenor
Double Second

Guitars
Cellos *f*

Bass
Tenor Bass *f*

Musical score for measures 1-6. The score is written for four staves: Tenor/Double Tenor, Double Tenor/Double Second, Guitars/Cellos, and Bass/Tenor Bass. The music is in 4/4 time and features a mix of eighth and quarter notes with some rests.

7 T./D.T.

D.T./D.S.

Guit/Cello

B./T.B.

Musical score for measures 7-13. The score is written for four staves: T./D.T., D.T./D.S., Guit/Cello, and B./T.B. The music continues with similar rhythmic patterns, including eighth and quarter notes.

14 T./D.T.

D.T./D.S.

Guit/Cello

B./T.B.

Musical score for measures 14-19. The score is written for four staves: T./D.T., D.T./D.S., Guit/Cello, and B./T.B. The music continues with similar rhythmic patterns, including eighth and quarter notes.

20 T./D.T.

D.T./D.S.

Guit/Cello

B./T.B.

Musical score for measures 20-26. The score is written for four staves: T./D.T., D.T./D.S., Guit/Cello, and B./T.B. The music continues with similar rhythmic patterns, including eighth and quarter notes.

25 T/D.T. *p*

D.T/D.S. *p*

Guit/Cello *p*

B./T.B. *p*

31 T/D.T. *f*

D.T/D.S. *f*

Guit/Cello *f*

B./T.B. *f*

37 T/D.T.

D.T/D.S.

Guit/Cello

B./T.B.

43 T/D.T.

D.T/D.S.

Guit/Cello

B./T.B.

49 T/D.T.

D.T/D.S.

Guit/Cello

B./T.B.

50 T./D.T.
D.T./D.S.
Guit/Cello
B./T.B.

This system contains measures 50 to 55. It features four staves: T./D.T. (top), D.T./D.S., Guit/Cello, and B./T.B. (bottom). The music is in 4/4 time with a key signature of one sharp (F#). Measures 50-51 show a melodic line in the T./D.T. staff with a slur and a dynamic marking of *ff*. The D.T./D.S. staff has a rhythmic pattern of eighth notes. The Guit/Cello staff has a similar eighth-note pattern. The B./T.B. staff has a bass line with eighth notes and a *ff* dynamic marking.

55 T./D.T. *ff*
D.T./D.S. *ff*
Guit/Cello *ff*
B./T.B. *ff*

This system contains measures 55 to 60. It features four staves: T./D.T., D.T./D.S., Guit/Cello, and B./T.B. The music continues with the same instrumental parts. Dynamic markings of *ff* are present at the beginning of each staff in this system.

60 T./D.T.
D.T./D.S.
Guit/Cello
B./T.B.

This system contains measures 60 to 65. It features four staves: T./D.T., D.T./D.S., Guit/Cello, and B./T.B. The melodic line in the T./D.T. staff continues with a slur.

65 T./D.T.
D.T./D.S.
Guit/Cello
B./T.B.

This system contains measures 65 to 70. It features four staves: T./D.T., D.T./D.S., Guit/Cello, and B./T.B. The music continues with the same instrumental parts.

70 T./D.T.
D.T./D.S.
Guit/Cello
B./T.B.

This system contains measures 70 to 75. It features four staves: T./D.T., D.T./D.S., Guit/Cello, and B./T.B. The music concludes with a final chord in the T./D.T. staff.

!HalleluiaH!

Ab bass note fades up over last note of Steel Band Hallelujah.
Bend creates 'atmosphere' around Ab chord
Chorus contribute animal noises.

Reggae Storyteller

rubato

Ha - le - lu - jah, ha - le - lu - jah, feel - in's in mah bel - ly when de

1st Keys 1

1k-1b

1st Keys 2

ethereal - similar to How beautiful

2nd Keys 1

2k-1b

ethereal - similar to How beautiful

2nd Keys 2

ethereal - similar to How beautiful

Bass Guitar

Drum Kit

atmosphere

Bongo Drums

atmosphere

Shakers

atmosphere

Talking Drum

atmosphere

Triangle

atmosphere

Ragga *chorus & band respond with loud noise, as if applause.*

Lord doth rock meh! Ha - le - lu - jah, ha - le - lu - jah, feel - in's in mah bel - ly when dey find dey cyar 'slep meh!

1stK1

1stK2

2ndK1

2ndK2

B.Gr.

Kit

Bongo

Shkrs.

T.D.

Tr.

10 Ragga chorus & band respond
with loud noise, as if applause.

Ha - le - lu - jah, ha - le - lu - jah, feel - in's in mah bal - ty as mah hips swing a - bovel

10 1stK1

10 1stK2

10 2ndK1

10 2ndK2

10 B.Gtr.

Kll

Bongo

Shkrs.

10 T.D.

10 Tr.

14 Regga *chorus & band respond with loud noise, as if applause.*

And I've got to get, got to get, got to get, got to get, get, get, get, get down.

1stK1

1stK2

14 2ndK1

14 2ndK2

14 B.Gr.

Kit

Bongo

Shkra.

14 T.D.

14 Tr.

18 Ragga $\text{♩} = 112$

H.S.1
Yeah, yeah, yeah, I need you

18 1stK1

18 1stK2

18 2ndK1

18 2ndK2

18 B.Gtr.

Kit

Conga

Bongo

Shkrs.

18 T.D.

18 Tr.

Detailed description: This is a page of a musical score for a Ragga piece. It features a vocal line with lyrics 'Yeah, yeah, yeah, I need you' and a piano accompaniment. The score includes parts for two keyboard players (1stK1, 1stK2), a bass guitarist (B.Gtr.), and several percussion instruments: Kit (drum kit), Conga, Bongo, Shkrs. (shakers), T.D. (tambourine), and Tr. (triangle). The tempo is marked as 112 beats per minute. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line starts at measure 18. The piano accompaniment features a steady bass line and a melodic line in the right hand. The percussion instruments provide a rhythmic foundation, with the Bongo playing a prominent role.

31 H.S.1
Je - sus

31 1stK1

31 1stK2

21 2ndK1

31 2ndK2

21 B.Gtr.

Bongo

Detailed description of the musical score: The score is for measures 31 and 32. It features a vocal line (H.S.1) with lyrics 'Je - sus' and a slur over measures 31-32. The piano parts (1stK1, 1stK2, 2ndK1, 2ndK2) show chords and melodic lines. The bass guitar part (B.Gtr.) has a melodic line. The bongo part has a rhythmic pattern.

23 H.S.1

Yeah yeah, yeah, yeah, ha - le - lu -

23 1stK1

23 1stK2

23 2ndK1

23 2ndK2

23 B.Gtr.

Kit

Bongo

The musical score is arranged in a vertical stack of staves. At the top is the vocal line for H.S.1, with lyrics 'Yeah yeah, yeah, yeah, ha - le - lu -'. Below this are two grand staff systems, each containing a 1st keyboard part (1stK1 and 1stK2) and a 2nd keyboard part (2ndK1 and 2ndK2). The 2nd keyboard parts feature a prominent melodic line with a long note in the first measure. Below the keyboard parts is the bass guitar part (B.Gtr.), followed by the drum parts for Kit (drum set) and Bongo. The Kit part consists of a steady pattern of 'x' marks, while the Bongo part has a rhythmic pattern of eighth notes.

25 H.S.A. jah, ha - le - lu - jah, whoa, Je - sus, Je - sus, Je - sus,

25 1stK1

25 1stK2

25 2ndK1

25 2ndK2

25 B.Gtr.

Kit

Bongo

28 H.S. 1

whoa, yeah He - la - lu -

28 1stK1

28 1stK2

28 2ndK1

28 2ndK2

28 B.Gtr.

Kit

Bongo

31 H.S.1

31 1stK1

31 1stK2

31 2ndK1

31 2ndK2

31 B.Gr.

Kit

Bongo

ha - le - lu - jah, ha - le - lu - jah

34 H.S.1

Yeah, yeah, yeah, I need you

S.Ch.
Ha - le - le - le - le - le - le - lu - jah!

A.Ch.
Ha - le - le - le - le - le - le - lu - jah!

T.Ch.
Ha - le - le - le - le - le - le - lu - jah!

34 1stK1

34 2ndK1

34 B.Gr.

Kit

Bongo

37 H.S.1



Je - sus Yes, yes, yes,

S.Ch.



Ha - le - le - le - le - le - le - lu - jah!

A.Ch.




Ha - le - le - le - le - le - le - lu - jah!

T.Ch.

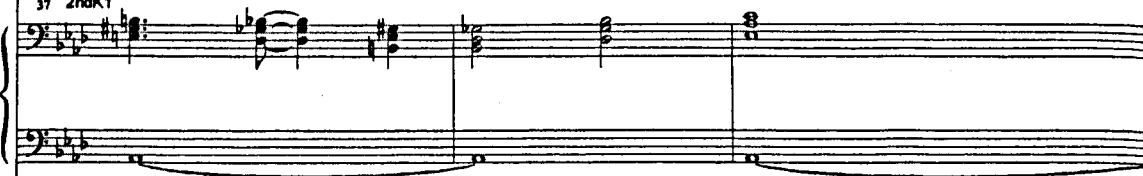


Ha - le - le - le - le - le - le - lu - jah!

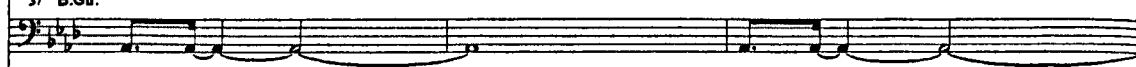
37 1stK1



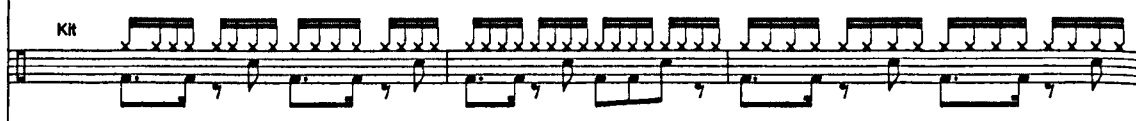
37 2ndK1




37 B.Gr.



Kit



Bongo



40 H.S.1
 yeah, ha - le - lu - jah, ha - le - lu - jah, whoa,

S.Ch.
 Ha - le - le - le - le - le - lu - jah!

A.Ch.
 Ha - le - le - le - le - le - lu - jah!

T.Ch.
 Ha - le - le - le - le - le - lu - jah!

40 1stK1

40 2ndK1

40 B.Gtr.

Kit

Bongo

43 H.S.  Je - sus, Je - - - sus, Je - sus, whoa,

S.Ch.  Ha - - - le - le - le - le - le - le - le - lu - jahl

A.Ch.  Ha - - - le - le - le - le - le - le - le - lu - jahl

T.Ch.  Ha - - - le - le - le - le - le - le - le - lu - jahl

43 1stK1 

43 2ndK1 

43 B.Gr. 

Kit 

Bongo 

45 H.S.1
yesh Ha - le - lu - jah! ha - le - lu -

S.Ch.
Ha - le - le - le - le - le - le - lu - jah! Ha - le - le - le - le - le - le - lu - jah!

A.Ch.
Ha - le - le - le - le - le - le - lu - jah! Ha - le - le - le - le - le - le - lu - jah!

T.Ch.
Ha - le - le - le - le - le - le - lu - jah! Ha - le - le - le - le - le - le - lu - jah!

45 1stK1

45 2ndK1

45 B.Gtr.

Kit

Bongo

48 H.S.1
ha - le - lu - jah

H.S.2
Ha - le -

S.Ch.
Ha - le - le - le - le - le - le - lu - jah!

A.Ch.
Ha - le - le - le - le - le - le - lu - jah!

T.Ch.
Ha - le - le - le - le - le - le - lu - jah!

48 1stK1

48 2ndK1

48 B.Gtr.

Kit

Bongo

51 H.S.2

lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah. Ha - le -

S.Ch.
Ha - - - - le - le - le - le - le - le - le - lu - jah!

A.Ch.
Ha - - - - le - le - le - le - le - le - le - lu - jah!

T.Ch.
Ha - - - - le - le - le - le - le - le - le - lu - jah!

51 1stK1

51 2ndK1

51 B.Gtr.

Kit

Bongo

Shkrs.

Detailed description: This page contains a musical score for a hymn. It features vocal parts for Soprano (S.Ch.), Alto (A.Ch.), and Tenor (T.Ch.), each with lyrics. Below the vocal parts are piano accompaniment parts for the first and second keyboards (1stK1 and 2ndK1), a bass guitar (B.Gtr.), and three percussion instruments: Kit (drum set), Bongo, and Shkrs. (shakers). The score is written in a key with two flats and a 4/4 time signature. The vocal parts have a melodic line with lyrics, while the instrumental parts provide harmonic and rhythmic support.

33 H.S.2

lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah. Ha - le -

S.Ch.
Ha - - - le - le - le - le - le - le - lu - jah!

A.Ch.
Ha - - - le - le - le - le - le - le - lu - jah!

T.Ch.
Ha - - - le - le - le - le - le - le - lu - jah!

33 1stK1

53 2ndK1

53 B.Gtr.

Kit

Bongo

Shkra.

55 H.S.2

lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah. Ha - le -

S.Ch.
Ha - le, ha - le, ha - le, ha - le Ha - le, ha - le, ha - le, ha - le

A.Ch.
Ha - le, ha - le, ha - le, ha - le Ha - le, ha - le, ha - le, ha - le

T.Ch.
Ha - le, ha - le, ha - le, ha - le Ha - le, ha - le, ha - le, ha - le

55 1stK1

55 2ndK1

55 B.Gr.

Kit

Bongo

Shkrs.

57 H.S.2

lu-jah, ha-le-lu-jah, ha-le-lu-jah, ha-le-lu-jah, ha-le-lu-jah, ha-le-lu-jah, ha-le-lu-jah, ha-le-lu-jah, - - ah - sey

S.Ch.
Ha-le, ha-le, ha-le, ha-le Ha-le, ha-le, ha-le, ha-le

A.Ch.
Ha-le, ha-le, ha-le, ha-le Ha-le, ha-le, ha-le, ha-le

T.Ch.
Ha-le, ha-le, ha-le, ha-le Ha-le, ha-le, ha-le, ha-le

57 1stK1

57 2ndK1

57 B.Gr.

Kit

Bongo

Shkrs.

39 H.S.2

ha - ha, le - le, lu - jah ha - ha, le - le,
S.Ch. Ha - ha, le - le, lu - jah! Ha - ha, le - le,
A.Ch. Ha - ha, le - le, lu - jah! Ha - ha, le - le,
T.Ch. Ha - ha, le - le, lu - jah! Ha - ha, le - le,

59 1stK1

59 2ndK1

59 B.Gr.

Kit

Bongo

Shkrs.

62 H.S.2

lu - jah ah say ha - ha, le - le, lu - jah

S.Ch.

lu - jah! Ha - ha, le - le, lu - jah!

A.Ch.

lu - jah! Ha - ha, le - le, lu - jah!

T.Ch.

lu - jah! Ha - ha, le - le, lu - jah!

62 1stK1

62 2ndK1

62 B.Gr.

Kit

Bongo

Shkrs.

65 H.S.2



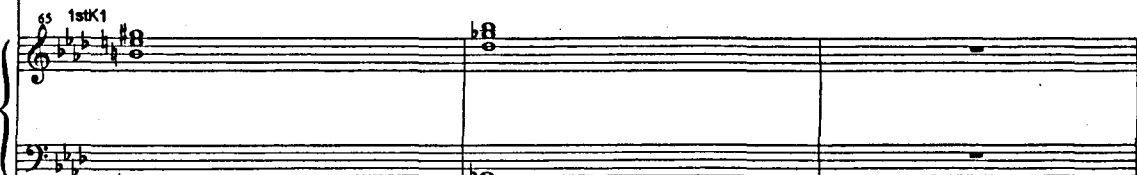
ha - ha, le - le, lu - jah

S.Ch.
Ha - ha, le - le, lu - jah! Ha - le - lu - jah!

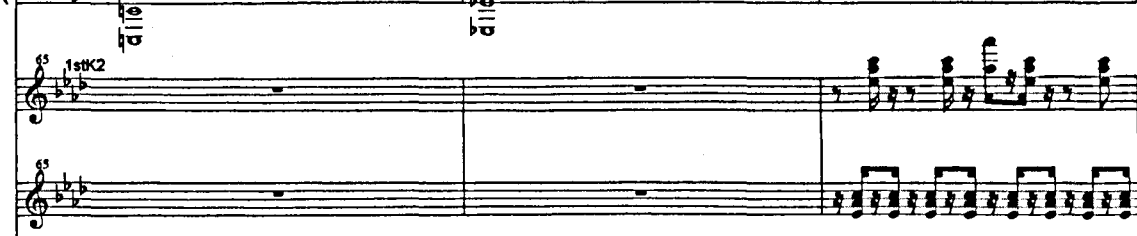
A.Ch.
Ha - ha, le - le, lu - jah! Ha - le - lu - jah!

T.Ch.
Ha - ha, le - le, lu - jah! Ha - le - lu - jah!

65 1stK1



65 1stK2



65 2ndK1



65 B.Gtr.



Kit

Conga

Bongo

Shkrs.

68 S.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu Ha - le - le - le - lu - jah

A.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu Ha - le - le - le - lu - jah

T.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu Ha - le - le - le - lu - jah

68 1stK2

68 B.Gtr.

Kit

Conga

Shkrs.

71 S.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le -

A.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le -

T.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le -

71 1stK2

71 B.Gtr.

Kit

Conga

Shkrs.

74 S.Ch.
 lu - jah! Ha-le-lu - jah! Ha - le - lu Ha - le - le - lu - jah

A.Ch.
 lu - jah! Ha-le-lu - jah! Ha - le - lu Ha - le - le - lu - jah

T.Ch.
 lu - jah! Ha-le-lu - jah! Ha - le - lu Ha - le - le - lu - jah

74 1stK

74 B.Gr.

Kit

Conga

Shkrs.

77 S.Ch.
 Ha - le - lu - jah! Ha - le - lu - jah! Ha-le-lu - jah! Ha-le-lu - jah! Ha - le - lu

A.Ch.
 Ha - le - lu - jah! Ha - le - lu - jah! Ha-le-lu - jah! Ha-le-lu - jah! Ha - le - lu

T.Ch.
 Ha - le - lu - jah! Ha - le - lu - jah! Ha-le-lu - jah! Ha-le-lu - jah! Ha - le - lu

77 1stK2

77 B.Gr.

Kit

Conga

Shkrs.

81 S.Ch. *Decks scratch in & play 2 bars from original Hallelujah recording*

He reigns, He reigns, He Reigns He Reigns He Riegnal

A.Ch.

He reigns, He reigns, He Reigns He Reigns He Riegnal

T.Ch.

He reigns, He reigns, He Reigns He Reigns He Riegnal

81 Decks

Kit

85 H.S.3

Yol That boy child sure knows how to reign!

S.Ch.

Yeah man! Ah love it! Uhi

A.Ch.

Yeah man! Uhi

T.Ch.

Yeah man! Uhi

Kit

89 Ragga

Kit

Conga

90 A.Bell

91 Ragga *rap enters here - for 8 bars*

Kit

Conga

91 A.Bell

94 Ragga

Kit

Conga

94 A. Bell

97 Ragga

97 1stK1

Kit

Conga

97 A. Bell

97 Tr.

100 S.Ch.
For the Lord God Om - ni - - po - tent reign - - - - -

A.Ch.
For the Lord God Om - ni - - po - tent reign - - - - -

100 1stK1

100 2ndK1

100 B.Gtr.

Kit

100 Tr.

103 S.Ch.
eth

A.Ch.
eth

T.Ch.
For the Lord God Om - ni - - po - tent

103 1stK1

103 2ndK1

103 B.Gr.

Kit

103 Tr.

106 S.Ch.
 A.Ch.
 T.Ch.
 reign eth Al - lah, Jah, God, Je -

Ha - - - re Ha - re

106 1stK1
 106 2ndK1
 106 B.Git.
 Kit
 Bongo

106 T.D.
 106 Tr.

109 S.Ch.
 A.Ch.
 T.Ch.
 ho - vah, Krish - na, Christ, Mo - ham - med, Ol - u - du - ma - re

Ha - - - re Ha - re Ha - - - re Ha - re Ha - - - re Ha - re

Kit
 Bongo

109 T.D.

112 S.Ch.
Ha - - le - lu - jah! Ha - le - lu - jah! Ha-le - lu - jah! Ha-le - lu - jah! Ha -

A.Ch.
Ha - - le - lu - jah! Ha - le - lu - jah! Ha-le - lu - jah! Ha-le - lu - jah! Ha -

T.Ch.
Ha - - le - lu - jah! Ha - le - lu - jah! Ha-le - lu - jah! Ha-le - lu - jah! Ha -

112 1stK2

112

112 B.Gr.

Kit

Conga

Shkrs.

115 S.Ch.
le - lu Ha - le - le - lu - jah Ha - - - re Ha - re Ha - - - re Ha - re

A.Ch.
le - lu Ha - le - le - lu - jah Ha - - - re Ha - re Ha - - - re Ha - re

T.Ch.
le - lu Ha - le - le - lu - jah Al - lah, Jah, God, Je - ho - vah, Krish - na,

115 1stKz.
[Musical notation for 1st Keyboard]

115
[Musical notation for 2nd Keyboard]

115 B.Gtr.
[Musical notation for Bass Guitar]

Kit
[Musical notation for Kit drum]

Conga
[Musical notation for Conga]

Bongo
[Musical notation for Bongo]

Shkrs.
[Musical notation for Shikras]

115 T.D.
[Musical notation for Timpani]

118 S.Ch.
 He - - - re Ha - re Ha - - - re Ha - re Ha - le - lu - jah!

118 A.Ch.
 He - - - re Ha - re Ha - - - re Ha - re Ha - le - lu - jah!

118 T.Ch.
 Christ Mo-ham-med, Ol - u - du - ma - re Ha - le - lu - jah!

118 1stK2

118

118 B.Gtr.

Kit

Conga

Bongo

Shkrs.

118 T.D.

121 S.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu Ha - le - le - lu - jah

A.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu Ha - le - le - lu - jah

T.Ch.
Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu - jah! Ha - le - lu Ha - le - le - lu - jah

1stK2

121 B.Gr.

Kit

Conga

Shkrs.

124 S.Ch.
Ha - - re Ha - re Ha - - re Ha - re Ha - - - re Ha - re

A.Ch.
Ha - - re Ha - re Ha - - re Ha - re Ha - - - re Ha - re

T.Ch.
Al - leh, Jah, God, Je - ho - vah, Krah - na, Christ, Mo - ham - med, Ol - u - du - ma - re

Kit

Bongo

124 T.D.

127 S.Ch.
 Ha - - - re Ha - re Ha - - - le - lu - jahl Ha - le - lu - jahl Ha - le -

A.Ch.
 Ha - - - re Ha - re Ha - - - le - lu - jahl Ha - le - lu - jahl Ha - le -

T.Ch.
 Ha - - - le - lu - jahl Ha - le - lu - jahl Ha - le -

127 1stK2

127

127 B.Gtr.

Kr

Conga

Bongo

Shkr.

127 T.D.

Detailed description: This is a musical score for a song, page 225. It features vocal parts for Soprano (S.Ch.), Alto (A.Ch.), and Tenor (T.Ch.), and instrumental parts for 1st Keyboard 2 (1stK2), Bass Guitar (B.Gtr.), Krumpholtz (Kr), Conga, Bongo, Shaker (Shkr.), and Timpani (T.D.). The score is in 4/4 time and begins at measure 127. The vocal parts have lyrics in German: "Ha - - - re Ha - re Ha - - - le - lu - jahl Ha - le - lu - jahl Ha - le -". The instrumental parts include a melodic line for 1stK2, a bass line for B.Gtr., and rhythmic patterns for Kr, Conga, Bongo, and Shkr. The T.D. part has a melodic line.

130 S.Ch. *Decks scratch in and play a 2 bar phrase of DJ's choice* *Decks continue to scratch over next section*

lu - jah! Ha - le - lu - jah! Ha - le - lu -

A.Ch.

lu - jah! Ha - le - lu - jah! Ha - le - lu -

T.Ch.

lu - jah! Ha - le - lu - jah! Ha - le - lu -

130 1stK2

130 B.Gr.

130 Decks

Kit

Conga

Shkrs.

135 2ndK2

135 B.Gr.

Kit

139 Regga

139 2ndK2

139 B.Gr.

Kit

It goes a

142 Ragga Continue rap for full 8 bars in a similar vein

boom boom kah a boom boom kah a boom boom kah a boom boom kah

142 2ndK2

142 B.Gr.

Kit

144 Ragga

144 2ndK2

144 B.Gr.

Kit

147 Ragga

H.S.3

147 1stK1

The

147 2ndK2

147 B.Gr.

Kit

147 Tr.

150 H.S.3
king - dom of this world, the king - dom is this

150 1stK1

KR

150 Tr.

153 H.S.1
Shan - go A -

H.S.3
world and Christ is Lord Lord of Lords,

S.Ch.
And He shall reign for

A.Ch.
And He shall reign for

T.Ch.
And He shall reign for

153 1stK1

153

153 B.Gtr.

KR

Bongo

153 Tr.

156 H.S.1
ye. Shan - go A .

H.S.2
He shall reign With thun - der and

H.S.3
and King of Kings

S.Ch.
ev - er and ev - er And He shall reign for

A.Ch.
ev - er and ev - er And He shall reign for

T.Ch.
ev - er and ev - er And He shall reign for

156 2nd K1

156

156 B.Gtr.

Kit

Bongo

156 Tr.

158 H.S.1
 ye Shan - go A -

H.S.2
 light - ning, My God, he shall reign!

H.S.3
 Lord of Lords,

S.Ch.
 ev - er and ev - er And He shall reign for

A.Ch.
 ev - er and ev - er And He shall reign for

T.Ch.
 ev - er and ev - er And He shall reign for

158
 2nd K1

158
 B.Gtr.

Kit

Bongo

158 Tr.

160 Ragga

H.S.1
ye Shan - go A -

H.S.2

H.S.3
and King of Kings

S.Ch.
ev - er and ev - er And He shall reign for

A.Ch.
ev - er and ev - er And He shall reign for

T.Ch.
ev - er and ev - er And He shall reign for

160 2ndK1

160 B.Gr.

Kit

Bongo

160 Tr.

Detailed description of the musical score: The score is for a piece titled 'Ragga' starting at measure 160. It features a vocal line with three harmonized parts (H.S.1, H.S.2, H.S.3) and three solo parts (S.Ch., A.Ch., T.Ch.). The lyrics are 'ye Shan - go A - and King of Kings ev - er and ev - er And He shall reign for'. The instrumental parts include a piano accompaniment (2ndK1), a bass guitar (B.Gr.), a kit (drums), bongo, and a trumpet (Tr.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked '160'.

162 Ragga

H.S.1
ye Je - sus, Je - sus, Je - sus, whoa,

H.S.2
He shall reign

H.S.3

S.Ch.
ev - er and ev - er Lord of Lords, and

A.Ch.
ev - er and ev - er Lord of Lords, and

T.Ch.
ev - er and ev - er Lord of Lords, and

162 1stK1

162 2ndK1

162 B.Gr.

Kr

Bongo

162 Tr.

165 Ragga

H.S.1

H.S.2
With thun - der and light - ning, My God, he shall reign!

H.S.3

S.Ch.
King of Kings Lord of Lords,

A.Ch.
King of Kings Lord of Lords,

T.Ch.
King of Kings Lord of Lords,

165 1stK1

165 2ndK1

165 B.Gr.

Kit

Bongo

165 Tr.

Repeat and build for
Carnival Messiah entrance

168 Ragga

H.S.1

H.S.2

H.S.3

S.Ch.
and King of Kings And

A.Ch.
and King of Kings And

T.Cb.
and King of Kings And

168 1stK1

168 2ndK1

168 B.Gtr.

Kit
play this fill 2nd time round.

Bongo

168 Tr.

Detailed description of the musical score: The score is for a piece titled 'Carnival Messiah entrance'. It begins at measure 168. The vocal parts (Soprano, Alto, Tenor) sing the lyrics 'and King of Kings' followed by 'And'. The piano accompaniment consists of two keyboard parts (1st and 2nd) and a bass guitar part. The rhythm section includes a kit (drum set) with a specific fill marked 'play this fill 2nd time round.', bongo drums, and a trumpet part. The score is written in a key signature of two flats and a 4/4 time signature.

171 Ragga

H.S.1
Shan - go A - ye, Shan - go A -

H.S.2
He shall reign With thun - der and

H.S.3
Lord of Lords, and King of Kings

S.Ch.
He shall reign for ev - er and ev - er And He shall reign for

A.Ch.
He shall reign for ev - er and ev - er And He shall reign for

T.Ch.
He shall reign for ev - er and ev - er And He shall reign for

171 1stK1

171 2ndK1

171 2ndK2

171 B.Gr.

171 St.P.

Kit

Conga

Bongo

171 Tr.

174 Ragga

H.S.1
ye Je - sus, Je - sus, Je - sus, whose,

H.S.2
light - ning, My God, he shall reign!

H.S.3
Lord of Lords, and

S.Ch.
ev - er and ev - er And He shall reign for ev - er and ev - er And

A.Ch.
ev - er and ev - er And He shall reign for ev - er and ev - er And

T.Ch.
ev - er and ev - er And He shall reign for ev - er and ev - er And

174 1stK1

174 2ndK1

174 2ndK2

174 B.Gr.

174 St.P.

KR

Conga

Bongo

174 Tr.

177 Ragga

Repeat and improvise around this section throughout the curtain call

As final blackout occurs move to this section

H.S.1

H.S.2

H.S.3
King of Kings

S.Ch.
He shall reign for ev - er and ev - er

A.Ch.
He shall reign for ev - er and ev - er

T.Ch.
He shall reign for ev - er and ev - er

177 1stK1

177 2ndK1

177 2ndK2

177 B.Gr.

177 Sl.P.

Kit

Conga

Bongo

177 Tr.

180 1stK1

180 2ndK1

180 B.Gr.

180 St.P.

Kit

Conga

Bongo

180 Tr.

183 1stK1

183 2ndK1

183 St.P.

183 Tr.

186 1stK1 *Pen and triangle end.*

186 2ndK1

186 St.P.

186 Tr.

The image shows a musical score for four parts. The first part, '186 1stK1', is a grand staff with two staves. The second part, '186 2ndK1', is also a grand staff. The third part, '186 St.P.', is a single staff with a treble clef. The fourth part, '186 Tr.', is a single staff with a bass clef. The score is divided into three measures by vertical bar lines. The first measure contains the main musical notation for all parts. The second and third measures are mostly empty, with some notes in the '186 St.P.' and '186 Tr.' parts. The text 'Pen and triangle end.' is written above the first measure of the first part.

WY PLAY
HOUSE

"A THEATRICAL MIRACLE"
THE STAGE

"BREATHTAKING"
THE GUARDIAN

22 June to 27 July

CARNIVAL MESSIAH

WEST YORKSHIRE
PLAYHOUSE

QUARRY HILL,
LEEDS, LS2 7UP

TICKETS: 0113 2137700

SPONSORED BY

GNER

Book, Music and Lyrics by Geraldine Connor
Directed by Geraldine Connor
Designed by Wayne Berkeley

