



Three Faces of Kilimanjaro

(Kibo, Mawenzi and Shira)

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | |
|---|--|
| 1 Conductor | 4 Tuba |
| 10 C Flute | 2 Mallet Percussion
(Bells, Marimba, Xylophone) |
| 2 Oboe | 1 Optional Timpani
(Tune: G, D) |
| 10 B♭ Clarinet | 2 Percussion I
(Suspended Cymbals, Bass Drum, Large Concert
Tom or Djembe, Congas or Optional Bongos,
Shaker or Cabasa/Shakere) |
| 2 B♭ Bass Clarinet | 3 Percussion II
(Suspended Cymbals, Crash Cymbals, Triangle,
Claves) |
| 6 E♭ Alto Saxophone | |
| 4 B♭ Tenor Saxophone | |
| 2 E♭ Baritone Saxophone | |
| 8 B♭ Trumpet | |
| 4 Horn in F | |
| 6 Trombone/Baritone/Bassoon | |
| 2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef) | |

WORLD PARTSAvailable for download from
www.alfred.com/worldparts

- Horn in E♭
Trombone/Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

Preview
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PROGRAM NOTES

Kilimanjaro, Africa's highest peak and among the largest volcanoes on earth, is a name that conjures images of mystery and power. Kilimanjaro is a giant stratovolcano that soars to an elevation of 19,335.6 feet (5,895 m) above sea level. The name is derived from *Kilima Njaro*, which means "shining mountain" in Swahili.

Kilimanjaro is comprised of three separate cones. This volcano's highest and youngest cone is named Kibo. Although Kibo has not been active in modern times, steam and sulfur are still emitted, creating a menacing atmosphere for those who journey to the 1.5-mile (2.25-km) wide crater at the summit. Mawenzi (to the east) is a jagged rocky peak surrounded by steep cliffs ranging from 1,600 to 4,900 feet (0.5–1.5 km) high. Gullies, many of which are more than a mile deep, make much of Mawenzi practically inaccessible. In contrast, Shira (to the west) is topped by a broad, smooth plateau.

Three Faces of Kilimanjaro by Robert W. Smith captures the mystery and power of this fascinating part of our world. Beginning with the dormant yet menacing "Kibo," the piece quickly journeys to the intensity of "Mawenzi." The smooth, flowing melody of "Shira" creates a stark contrast before returning to the power of "Kibo" and "Mawenzi" completing the *Three Faces of Kilimanjaro*.

NOTES TO THE CONDUCTOR

The opening phrases of "Kibo" should be as mysterious as possible. The opening scraped suspended cymbal percussion effect should be performed by as many percussionists as possible. Please use a metal triangle beater or some other metallic substitute (coins, etc.). The vocal effect in the introduction should emulate the sound of steam as it escapes the volcano. It should be gentle yet menacing. The timpani plays an integral musical role throughout the piece. Although pre-tuned to only two pitches (G and D), this instrument's introduction at this level is very important. Please note the heartbeat during the introduction and its reprisal during "Shira." In addition, I have scored a short timpani solo to add musical interest and to motivate the young percussionist.

This composition was written as a vehicle to teach and reinforce dynamic contrast and shaping to the developing ensemble. I have scored as an example overlapping crescendi/decrescendi, creating a sonic morphing in the percussion section. The intensity of the timpani's eighth-note ostinato in "Mawenzi" gradually gives way to the mallet percussion on the same figure in "Shira." Please use this opportunity to teach the timbral change while maintaining the intensity of the ostinato.

In "Shira," the interacting accents in the upper woodwinds should provide a fitting background to the flowing melodic line. I suggest isolating each rhythmic figure to ensure a consistent interpretation among sections. Once that consistency is established, balance the lines to ensure musical presence for all.

I have scored for percussion instruments common in most band rooms. However, if the opportunity exists, please feel free to substitute and/or double a djembe for the concert tom, shakere (large beaded gourd) for the shaker, and so on. The use of authentic African percussion instruments will enhance the experience for both the performers and the audience.

I hope you, your ensemble, and your audience find *Three Faces of Kilimanjaro* a musically rewarding experience. I wish you the very best in all of your musical endeavors.

Robert W. Smith

CONDUCTOR

THREE FACES OF KILIMANJARO
(Kibo, Mawenzi and Shira)

ROBERT W. SMITH (ASCAP)

"Kibo"
Mysterious - Half-time feel $J = 144$

(escaping steam vocal effect)

C Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

Horn in F

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion
(Bells, Marimba, Xylophone)

Optional Timpani

Percussion I
(Suspended Cymbal, Bass Drum, Large Concert Tom or Optional Djembe, Congas or Optional Bongos, Shaker or Optional Cabasa/Shakere)

Percussion II
(Suspended Cymbal, Crash Cymbals, Triangle, Claves)

Bells

(Tune: G, D) (heartbeat)

p

Scrape Susp. Cym. (all players)

Scrape Susp. Cym. (all players)

1 2 3 4 5 6 7 8

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F1.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Bbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Conductor - 3

19 “*Mawenzi*”
Intense! (In Four)

Fl.

Ob.

Cl.

B. Cl.

(opt.)

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mrb. and Xyl. (opt. Bells 8va)

Mlt. Perc.

Timp.

sim.

Perc. I

Perc. II

pp

mf

22

23

24

25

26

BDM03040C

35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Tim.

Perc. I

Perc. II

33

34

35

36

37

BDM03040C

Conductor - 7

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

55

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

53

54

55

56

57

D.S. § al Coda

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

D.S. § al Coda

Susp. Cym.

58 59 60 61 62

Coda

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Coda

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Tim.

Tom (Opt. Djembe)

Perc. I

B.D.

Cr. Cyms.

Perc. II

(opt. trill)

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63

64

65

66

67

68

69

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