

JUJU DANCE

Chris Sharp

Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	3 - Tuba
1 - Bassoon	2 - Marimba
4 - B \flat Clarinet 1	Bells
4 - B \flat Clarinet 2	3 - Percussion 1
2 - B \flat Bass Clarinet	Snare Drum
3 - E \flat Alto Saxophone 1	Bass Drum
3 - E \flat Alto Saxophone 2	Suspended Cymbal
2 - B \flat Tenor Saxophone	Tom-tom
1 - E \flat Baritone Saxophone	3 - Percussion 2
4 - B \flat Trumpet 1	Agogo Bells
4 - B \flat Trumpet 2	Shekere
3 - F Horn	Guiro
4 - Trombone	2 - Percussion 3
	Tambourine
	Congas

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Composer

Born in 1959, Chris Sharp is a Florida native raised in Cocoa Beach. He received a Bachelor of Music degree in theory and composition from the University of Florida, where he performed in bands under Frank Wickes and Gary Langford, and studied privately with Richard W. Bowles and Edward Troupin. He earned a Master of Music degree in studio writing and production from the University of Miami, studying with Gary Lindsay, James Progris, Alfred Reed, Ron Miller, and Whit Sidener. Since 1984, Mr. Sharp has served as a staff arranger for Walt Disney World Creative Services, providing music for events ranging from street bands to national television broadcasts. He has also written for Universal Studios (Florida and California); Ringling Brothers Circus; high school and college bands throughout the United States; and several service bands, including the famed USAF Airmen of Note. Active nationwide as a clinician and adjudicator, Mr. Sharp's present focus is on developing material for high school and middle school concert bands, jazz bands, and small ensembles. He currently lives in the Orlando area, where he is a composer, arranger, orchestrator, freelance trombonist, and active music educator.

About the Music

Juju is a very popular style of music in West Africa. It evolved from the folk music of the Yoruba people of Nigeria, and has come to be associated with festive social gatherings. Yoruba is also the native language in which juju is performed. In addition to being the predominant language of western sub-Saharan Africa, it is the most widely spoken language for African religious ceremonies in the western hemisphere.

Juju music is characterized by upbeat, rhythm-based melodies and harmonies with texts reflecting the wide range of human experience. Its influence can be felt in many of the more familiar Caribbean styles—calypso, reggae, soca, salsa, merengue, and others. Interest in world music has brought more exposure to juju and its related styles.

Below is the text to *Juju Dance*, along with a pronunciation guide and translation:

A kòrin, wàyí jó, mísíki, èbí, òkàn yò

(ahh kaw-reen, wahh-yee joh, mee-see-ee-kee, e-bee, aw-kahhn yaw)

We sing, now dance, music, family, hearts rejoice

Percussion plays a major role. Be sure that rhythms are accurate and line up vertically in time to create the intended ensemble effect. The result should be an amalgam of sounds, with each instrument equally balanced so that no one sound dominates. The instrumental parts are essentially vocal in nature and should be appropriately expressive.

Chris Sharp

JUJU DANCE

CHRIS SHARP
(ASCAP)

Lively (♩ = 100)

Flute *mf*

Oboe *mf*

Bassoon

B♭ Clarinets 1 *mf*

B♭ Clarinets 2 *mf*

B♭ Bass Clarinet

E♭ Alto Saxophones 1 *mf*

E♭ Alto Saxophones 2

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone

B♭ Trumpets 1 *mf*

B♭ Trumpets 2 *mf*

F Horn *mf*

Trombone

Baritone/Euphonium

Tuba

Marimba Bells

Percussion 1 (Snare Drum, Bass Drum, Suspended Cymbal, Tom-tom) *mf*

Percussion 2 (Agogo Bells, Shekere, Guiro) *mf*

Percussion 3 (Tambourine, Congas) *mf*

2 3 4 5

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9

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

9

1

Tpts.

2

Hn.

Tbn.

Bar./Euph.

Tuba

Mar. Bells

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10 11

This page contains the musical score for rehearsal mark 9. It includes parts for Flute, Oboe, Bassoon, Clarinet 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1 and 2, Horn, Trombone, Baritone/Euphonium, Tuba, and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score is in 3/4 time and features a melodic line for the woodwinds and brass, with a dynamic marking of *mf*. The percussion parts are marked with a percentage sign (%) for measures 6-8 and 10-11, and have specific rhythmic patterns in measure 9. A large red watermark is overlaid on the page.

The image shows a musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Saxes 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar./Euph. (Baritone/Euphonium), Tuba, Mar. Bells (Marching Bells), Perc. 1, Perc. 2, and Perc. 3 (Percussion). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first five measures (12-16) show the woodwind and brass parts. The percussion parts (Perc. 1, 2, 3) are marked with a percentage sign (%) in measures 12-15, indicating a specific rhythmic pattern. In measure 16, Perc. 1 has a more complex rhythmic notation with a 'head' marking above it. A large red watermark 'Preview Only' is overlaid diagonally across the score.

17

Fl.

Ob.

Bsn. *mf*

1
Cls.

2

B. Cl. *mf*

A. Saxes 1
2

T. Sax.

B. Sax. *mf*

17

1
Tpts.

2

Hn.

Tbn. *mf*

Bar./
Euph. *mf*

Tuba *mf*

Marimba (opt. double w/lower octave throughout)

Mar. Bells *mf*

Sus. Cym.
w/S.D. stick

Perc. 1

Guiro

Perc. 2 *mf*

Perc. 3

17 18 19 20 21

25

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

25

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mar.
Bells

Perc. 1

Perc. 2

Perc. 3

22 23 24 25 26

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mar.
Bells

Perc. 1

Perc. 2

Perc. 3

27 28 29 30 31 32

33 $\frac{3}{8}$ (play)

Fl.

Ob. (play)

Bsn.

1 (play)

Cl. 2 (play)

B. Cl.

A. Saxes 1 (play) a2 2

T. Sax. (play) *mf*

B. Sax.

33 $\frac{3}{8}$ (play)

1 *mf* (play)

Tpts. 2 *mf* (play)

Hn. *mf* (play)

Tbn.

Bar./Euph.

Tuba

Mar. Bells

Perc. 1

Perc. 2

Perc. 3

33 34 35 36 37

41

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mar.
Bells

Perc. 1

Perc. 2

Perc. 3

41

Bells
mf

Fl. *To Coda* \oplus

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mar.
Bells

Perc. 1 *mf*

Perc. 2 %

Perc. 3

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57

This musical score page features multiple staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Saxes 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn. (Tuba), Bar./Euph. (Baritone/Euphonium), Tuba, Mar. Bells (Maracas/Bells), Perc. 1, Perc. 2, and Perc. 3. The score includes musical notation such as notes, rests, and dynamic markings like *mf*. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. A box with the number "57" is present at the top and middle of the page.

55 56 57 58 59 60

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mar.
Bells

Perc. 1

Perc. 2

Perc. 3

61 62 63 64 65 66

rim

A. Bells

Tom-tom

Shkre.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mar.
Bells

Perc. 1

Perc. 2

Perc. 3

67 68 69 70 71 72

head

Preview Only
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73 all winds sing

Fl. *mf*
Yoruba a kọ - rin, wà - yí jọ, mí - sí - i -
pronunciation Ah kah - reen, wah - yee joh, mee - see - ee -

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

1 A. Saxes *mf*

2 A. Saxes *mf*

T. Sax. *mf*

B. Sax. *mf*

73 all winds sing

1 Tpts. *mf*
Yoruba a kọ - rin, wà - yí jọ, mí - sí - i -
pronunciation Ah kah - reen, wah - yee joh, mee - see - ee -

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Mar. Bells

Perc. 1 *rim*

Perc. 2

Perc. 3

73 74 75 76 77

Fl. *ki, é - bí, o - kàn yò a kọ - rin,*
kee, eh - bee, ah - kan yah Ah kah - reen,

Ob. *play*

Bsn. *mf*

1
 Cls. *play*

2
 B. Cl. *mf*

A. Saxes 1
 2

T. Sax. *play*

B. Sax. *mf*

81

1
 Tpts. *ki, é - bí, o - kàn yò a kọ - rin,*
kee, eh - bee, ah - kan yah Ah kah - reen,

2

Hn. *play*

Tbn. *mf*
play

Bar./
 Euph. *mf*
play

Tuba *mf*

Mar.
 Bells *mf*

Perc. 1 *head* *rim*

Perc. 2

Perc. 3

78 79 80 81 82

Fl. *wà - yí jò, mí - sí - i - ki, é - bí, ọ - kàn yò*
wah - yee joh, mee - see - ee - kee, eh - bee, ah - kan yah

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

D.S. al Coda

1
Tpts. *wà - yí jò, mí - sí - i - ki, é - bí, ọ - kàn yò*
wah - yee joh, mee - see - ee - kee, eh - bee, ah - kan yah

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mar.
Bells

Perc. 1 *head*
mf

Perc. 2

Perc. 3

Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

Coda

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mar.
Bells

Perc. 1

Perc. 2

Perc. 3

89 90 91 92 93

f

all perc. instruments play random rhythms w/energy

f

all perc. instruments play random rhythms w/energy

f

all perc. instruments play random rhythms w/energy

f