THE NATIONAL GAS COMPANY
OF TRINIDAD AND TOBAGO LIMITED

THE UNIVERSITY
OF THE
WEST INDIES
ST. AUGUSTINE CAMPUS
TRINIDAD & TOBAGO
WEST INDIES

STEELPAN SELECTIONS

Digital Music
Booklet for
Steel Orchestras

SECONDARY SCHOOL EDITION

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Foreword

For The National Gas Company of Trinidad and Tobago Limited (NGC) – a keen sponsor of the arts and culture for many years – the steelpan has been one of our most enduring and rewarding investments.

NGC's focus on the national instrument is one of over two decades' standing. Our support of the industry around steelpan began in the 1990s with our assistance of unsponsored bands across the country. This corporate support eventually evolved into a more structured partnership with three bands in our fenceline communities – NGC La Brea Nightingales, NGC Couva Joylanders and NGC Steel Xplosion from Tobago.

Over the years, NGC's support has gone beyond infusions of capital – we have sought to build the capacity and marketability of the steelbands we assist in an effort to secure the future of the instrument. Among the many initiatives we have funded, music literacy training has received significant investment attention. We believe that training pannists to read sheet music is a necessary step toward mainstreaming and preserving steelpan music and ensuring the competitiveness of the industry.

Of course, the development of this skillset is dependent on the availability of music scores for pan. It is in this regard that NGC decided to undertake this important project in partnership with The University of the West Indies (The UWI).

NGC saw an opportunity to document, for posterity, the compositions performed by our sponsored bands at Panorama. We engaged The UWI to record and score these songs for future pannists to reproduce. In this way, we are not only generating practical instructional material for students of pan, but we are simultaneously honouring and preserving the art of three talented, young steelbands in Trinidad and Tobago.

We at NGC wish to thank our partners at The UWI Department of Creative and Festival Arts for their professionalism and expert documentation of these music scores. Without doubt, the industry has been enriched by this product, and we sincerely hope to deliver more publications of this kind in the years to come. Our thanks as well to our bands for their support, and for making this project possible.

It is our hope that this publication enables pannists across the country, and across all levels of proficiency, to convert their potential and love of pan into sweet music. We also hope that the stories of our sponsored bands (included overleaf) can serve to inspire those who may share the dream of playing on a big stage. Their stories attest to the rewards of hard work and a driving passion.

Now, with great pride in this achievement and those to come because of it, we say to the pannists among us – go forth and make music.

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NGC Couva Joylanders Steel Orchestra

Whenever good sense prevails in tandem with the demands of necessity, great things are likely to be accomplished. In the 1950s, Couva Joylanders found itself going neck and neck for the coveted title of "best band in Couva", with rival band, Cadenzas Steel Orchestra. By 1961, however, the movers and shakers within both ensembles recognised the potential synergies which could unfold to the benefit of both bands if they were to merge… and that they did!

Couva Joylanders Steel Orchestra was birthed in the '60s at a time when cross-cultural interactions were fuelling fusion styles in the music, evolving out of experimentation and musical hybrids. Some of the early stalwarts who made the partnership possible, capitalised on the richness of our local music whilst settling on a new name and location for the panyard. Worthy of mention are foundation members: Patrick Campbell (captain), Kenrick "Mikey" Fredrick, David "Pin" Sylvester, Roy Francis, Herman Scope, Carlton "Drouse" Knights, Easton George and Selwyn Scott. The dedication shown by these men undoubtedly led to the strategic and structured orchestra and business enterprise that is NGC Couva Joylanders today!

Since joining the band as a youth, current manager Richard Gill worked his way up through the ranks. He now proudly serves in top leadership roles in the band – positions he has held since 2007. From his experience and from what fans and supporters have expressed about Joylanders, they are "the dancing band", which never fails to deliver captivating musical sets, while dressed attractively in vibrant Caribbean colours. Quite commendable a feat for a band that had endured its fair share of challenges as it struggled to remain relevant within a community that did not initially gravitate towards the steelpan, as is commonly the case in Port of Spain and environs.

Joylanders persevered, however, and can now boast of drawing in members of the community through a variety of innovative and interactive events hosted at their pan theatre. That, coupled with the band's willingness to respond positively to performance requests from a number of community groups, has gradually led to a warm "Couva" embrace that keeps getting better and better as the years roll on.

Also contributing in no small measure was NGC through its partnership forged with Joylanders in November 2012. As a result of the company's title sponsorship initiatives, the orchestra successfully instituted a management structure towards greater operational efficiency, with a vision of becoming a viable, self-sufficient music and business entity within Trinidad and Tobago.

When it comes to the National Panorama competition, Couva Joylanders is adjudicated in the medium band category and over the past six years has succeeded in reaching the finals on five occasions. In 2020, the band's outstanding performance finally led them to victory, as they claimed the coveted national Panorama title in their category.

Over the years, they have collaborated with a slew of arrangers, settling finally with homegrown talent, Stefon West, who emerged from its very fold to assume the esteemed position. While Panorama is just about the most active period for most bands locally, Joylanders can boast of near year-round activity. With a core stage-side membership of approximately 36 players, the band comprises mostly children and young adults whose love for the instrument is undeniable. Over the years they have built up an admirable following through remarkable showings at events such as: "Pan on D'Avenue", Independence Day at Newtown Playboyz, their own "Titans of Steel" and a number of other appearances which keep their mid-year schedule quite active. Members and management unanimously agree that beyond copping the lauded national title, Joylanders remains focused on their desire for holistic development on the music landscape.

The orchestra also owes its spanking new steelpan complex to their sponsors – a building which houses offices, classrooms and both indoor and outdoor performance spaces.

So well-designed is the facility, that several concerts have been hosted on site since 2014, with Titans of Steel being most notable among them. Apart from highlighting the talents of other NGC – sponsored groups such as the Couva Police Youth Club and NGC Sweet Tassa, this community-based event is always well-patronised – much to the delight of Joylanders members and its close supporters who are deeply vested in the their success. So much more goes on at the complex appropriately titled "House of Steel" – from music literacy and Spanish language classes to the core business of music rehearsals in preparation for performances. With regard to the former, interested parties from the community along with band members can learn the rudiments of music with Joylanders. Not surprisingly, it has developed into a talent pool through which the band's competitiveness can be maintained as it continues to sharpen skills. Added to that, the programme can be viewed as a social safety net of sorts, ensuring that participating youth are productively occupied outside of school hours. It's an intervention that has far-reaching and positive effects on the community and by extension, the country as a whole.

As staunch believers in pan as Trinidad and Tobago's national instrument, and in its central role in building community, the Joylanders management is in the early stages of developing a business model predicated on internal talent and self-sufficiency. They have identified a slew of skills and giftedness among their members which go beyond the ability to play the instrument. NGC Couva Joylanders is a band well on the way to great successes in the future and fulfilling their desire to hold true to their mission of being a force with which to be reckoned, locally and internationally.

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NGC La Brea Nightingales Steel Orchestra

Three brothers playing a couple pans under their house at Point D'Or in the early 1970s caused their neighbour to object to the "noise", and call the police to intervene. Little did that neighbour know that those two pans would soon multiply as the brothers, Tyrell, BJ and Tyrone Marcelle would gather the community and decide to start their own full-fledged steel orchestra.

The area of La Brea has seen at least 13 steelbands over the years, but none has survived as long, or has grown in size and accomplishments as the La Brea Nightingales.

Founded in 1974 by Tyrell Marcelle, he was joined by the brothers Glenn, Renne and Earle Andrews and together they started the work of building the band. Their first pans were bought from the Flamingoes steelband of St. John's Road, St. Augustine for the sum of $600. To raise funds, band members and their families started selling peanuts and snacks at the local cinema or whenever there was a football match in the community.

Tyrell Marcelle, the band's Captain heard a new tune that he couldn't get out of his mind, no matter how he tried. One night, he came to the panyard and by the next morning he had worked out an arrangement of the tune. La Brea Nightingales' foray into the Panorama arena in 1976 saw the band perform the song – an unknown composition by a little-known composer. The song was "Chicks out for 76" by calypsonian De Original De Fosto Himself (Winston Scarborough). They completely mesmerised the crowd with musical sweetness and surprise… and according to De Fosto, "Nightingales mash up Skinner Park fine like chilli bibi!"

Around that time in the mid-70s, there were other developments in the steelpan sector – one was the standardisation of the tenor pan, while the other was the introduction of the use of chromium as a protective coating of the frontline pans. Small bands such as Nightingales were greatly affected by these events as they could not afford to meet the economic demands of the band. Then, there was a boycott by the South bands from Panorama in 1978 and no competition was held the next year.

These led to a slow period for the band, as many of the members took on "civilised" jobs in the oil sector that demanded 40-hour work weeks. The time that would have been invested in their passion for the pan was now channelled into family and financial responsibilities.

However, as with all challenges, there are solutions and after a hiatus, the band became active again in the 1990s with the help of Ronald "Jackal" Gittens, Neptune "Tallest" Baptiste and Julien Collymore. These men had started the Yardies steelband that soon moved from La Brea into the Point D'Or area and attracted old Nightingale members. With the amalgamation of the two bands, it was agreed that the two entities would become known as the La Brea Nightingales, birthing a new era for the band.

With the new energy in the band, corporate sponsorship was sought from companies in the area, enabling the band to participate in Panorama over the years. In 2012, The National Gas Company of Trinidad and Tobago Limited, NGC, came on board as a sponsor and La Brea Nightingales was able to put La Brea on the musical map as a major player in the real world of the best steel orchestras. Since the start of the partnership with NGC, the band has seen tremendous improvement and success in the annual Panorama competition, consistently progressing the semi-final round participating in the large band category.

The vision of the band has also grown beyond making music and steelband competitions. With support and guidance from NGC, they have worked to develop their community, adding value to the lives of the youth in the area. In an effort to become self-sufficient and do even more for their neighbourhood, the band formed their own company, the Nightingales Enterprises Limited, to pursue entrepreneurial activities and opportunities. The NGC La Brea Nightingales has successfully secured contracts for property maintenance and transport services, while seeking to expand its scope to other profitable business ventures.

The NGC La Brea Nightingales has matured into a community-based musical entity that is committed to the development of its members and the wider La Brea community. Their plans include the further education of youth members in musical literacy, creating a home space of their own for the band and continuing to build capacity in the organisation.

NGC Steel Xplosion Steel Orchestra

Fuelled by a fire deep within his belly, it is remarkable the things that one man can accomplish. Iran Anthony, fondly referred to as "Duce" by those who know him, epitomises this truism; he was the brain behind Steel Xplosion, formed back in 2001.

At a time when the tranquil village of Carnbee was still unfamiliar with the sound of steel belting out sweet melodies, Steel Xplosion was birthed by Anthony with about ten family members and close friends who helped realise the dream.

Anthony, a steelpan manufacturer and tuner of the national instrument knew only too well the sacrifices which had to be made to bring the band to its respected standing today. His willingness to see the project through at all costs led to his giving up a particular arm of his vehicle maintenance business to ensure that the band had a place to call its own – albeit temporary. Currently, Steel Xplosion's panyard is located on the compound of Anthony's Bumper-to-Bumper Tyre Centre on Bower Road in Carnbee, Tobago. But whenever the Carnival season rolls around, it becomes patently evident that the space is far too cramped for his band members to be comfortable.

That constraint has never stopped the determined pan side, which quite like its leader, has never shied away from a challenge of any kind. Alternative space is always found so that the players can arrange themselves in such a manner that any and all surprises are avoided come competition time. No doubt this determined attitude was one of their main attractions for sponsors and partners, NGC, who wasted no time in coming on board with Steel Xplosion to assist in creating future good for the orchestra!

With a stage-side complement of some 25 players and wider membership hovering around 40, Steel Xplosion has consistently reached the semi-final or final round of the National Panorama competition since 2007. Classified in the medium category the band's first foray into the competitive arena was in 2006 when they placed first at the Republic Day Pan Jamboree at Black Rock in Tobago. Bolstered by their unmitigated success, there was no looking back thereafter! Among the arrangers Steel Xplosion has collaborated with over the years, are Carlton "Zanda" Alexander, BJ Marcelle and Ardin Herbert. According to founder Iran Anthony, the orchestra enjoys shaking things up quite a bit by trying different bards; it is one of the ways in which the ensemble continues to forever challenge itself. Two memorable moments in competition for Steel Xplosion were the songs "Radica" and Sparrow's "Doux Doux Yemi". Getting the judges' nod always leaves a lasting feeling of satisfaction.

Prior to becoming a force to be reckoned with in their category, Steel Xplosion cut their musical teeth on playing regular gigs at a slew of Tobago restaurants and hotels. They were no stranger to Pelican Reef, Crown Point Beach Hotel, Sandy Point Beach Club and Grafton Hotel to name a few. The band also entertained guests, visitors and community members at weddings, birthday parties and at the ever popular Sunday School at Buccoo. Many of these gigs and engagements remain today on their year-round calendar of performances, thankfully, with a few more added in for good measure. Among the new ones are annual trips to Trinidad to play at "Titans of Steel" as guests of Couva Joylanders – always a glorious tour for the members.

As for the youthful players in the band, who wear their tee shirts with pride – there is no better feeling than representing their village on gigs and in competition. This has not eluded the founder and the band management; consequently, they go to great lengths to provide materially and otherwise for the youth who are entrusted to them for a few hours weekly and for much longer periods during Carnival time.

The ability to take almost nothing and make it into something appears to be a skill of Iran Anthony. As he looks to the future with his management team, he cites self-sufficiency as the ultimate objective. Already he is turning over in his mind the blueprints for a steelpan chrome factory and/or a supermarket co-operative. The idea is to get buy-in for the idea and make it a reality sooner rather than later! This is the kind of foresight and progressive thinking that is fostered at NGC Steel Xplosion as they rally on as beacons in their community – not only for the youth, but for the pioneers who made the early sacrifices. The state of steel in Tobago is moving on to greater heights with Steel Xplosion leading the charge!

Gonzales Sheikers Steel Orchestra

In 1999, Glen Pope, Steven Parks (deceased) and Fitzroy Lewis were liming on Agostini Street in Gonzales and the talk centred on the fact that in the history of the area, there had never been a "single pan" side. There had been conventional bands such as Gonzales Ebony in 1965-69, and Gonzales United in 1970, but neither had survived. The decision was taken then and there to start their own pan side.

Talk turned into action as they wrote letters to corporate sponsors and the Ministry of Culture, who were important entities in assisting the band and their community efforts. The first pans for the band were sourced from Curtis Edwards – the captain of Desperadoes – and in the words of one of the founders, Fitzroy Lewis, "Things was real rough in the first year…The pans were in such bad shape that if you scrub it too hard, the notes used to fall off! We were real in distress in that year!" But perseverance always pays off; they worked hard with the pans they had and with this humble start, Gonzales Sheikers were off to Panorama in 2000.

Clive Telemaque, ace arranger and pannist, was the band's first arranger who led them to Panorama. He maintained that position for several years, assisting the band in every way possible, from sourcing and making the pans, to arranging for competition and performance.

It was with one of Telemaque's arrangements that the band performed "Passion" in 2003, an unforgettable performance that deeply moved both band members and audience, branding the name Gonzales Sheikers in the hearts and memories of pan lovers everywhere. It was the year that Sheikers topped the preliminaries, came second in the semi-finals and finished eighth in the finals in their category. What a remarkable performance for a relatively unknown band from Gonzales!

One of the special features of Sheikers is that the main pan players who practise throughout the year are mainly the youth, ranging in age from their teens to early twenties. Always ready to offer advice and direction to the youth, are the more experienced band members, in many ways forming a symbiotic bond as they exchange ideas not only on music, but holistic life skills.

Being a progressive and enterprising band, Sheikers initiated ventures to celebrate and benefit the people of the Gonzales community. One such event is the Emancipation Concert and Awards in which individuals are recognised for their outstanding leadership roles as exemplars for the community's youth in culture, education, sports, community service and entrepreneurship. Among those honoured have been well-known contributors to arts and culture – Joey Lewis, Leroy Clarke and Christopher "Tambu" Herbert. At each award ceremony, the eldest citizen is also acknowledged and honoured.

Fundraising for band expansion, equipment acquisition, participating in competitions, and community activities, has become a cornerstone activity for the band. From cakes sales and car washes to their annual Pan Family Day, the band demonstrates an appreciation and determination for sustainability.

In 2012, the NGC supported Gonzales Sheikers Steel Orchestra by providing the funding for the band's preparation for Panorama as well as its daily operations and youth programmes.

Since then, the band has performed admirably at Panorama topping the preliminaries in their category and qualifying for the semi-finals on several occasions. The prowess of Gonzales Sheikers has become its trademark as they are now being sought after for corporate events and other pan festivals.

The band's Children's Christmas Party which started years ago with just about 50 children from the neighbourhood, grew in popularity and in recent times, Sheikers has brought joy to over 300 children each year!

In addition to these activities, Top SEA students from the Escalier AC Primary School and the Gloster Lodge Moravian School located in Gonzales are awarded a $500 book voucher each year to celebrate their achievement and to assist in their preparation for secondary school.

Sheikers has always been a progressive band with an altruistic soul. Over the years, they have grown in numbers and ambition. They have moved beyond a mere steelband representing the area of Gonzales to a beacon of positivity for their community.

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MUSIC SCORES

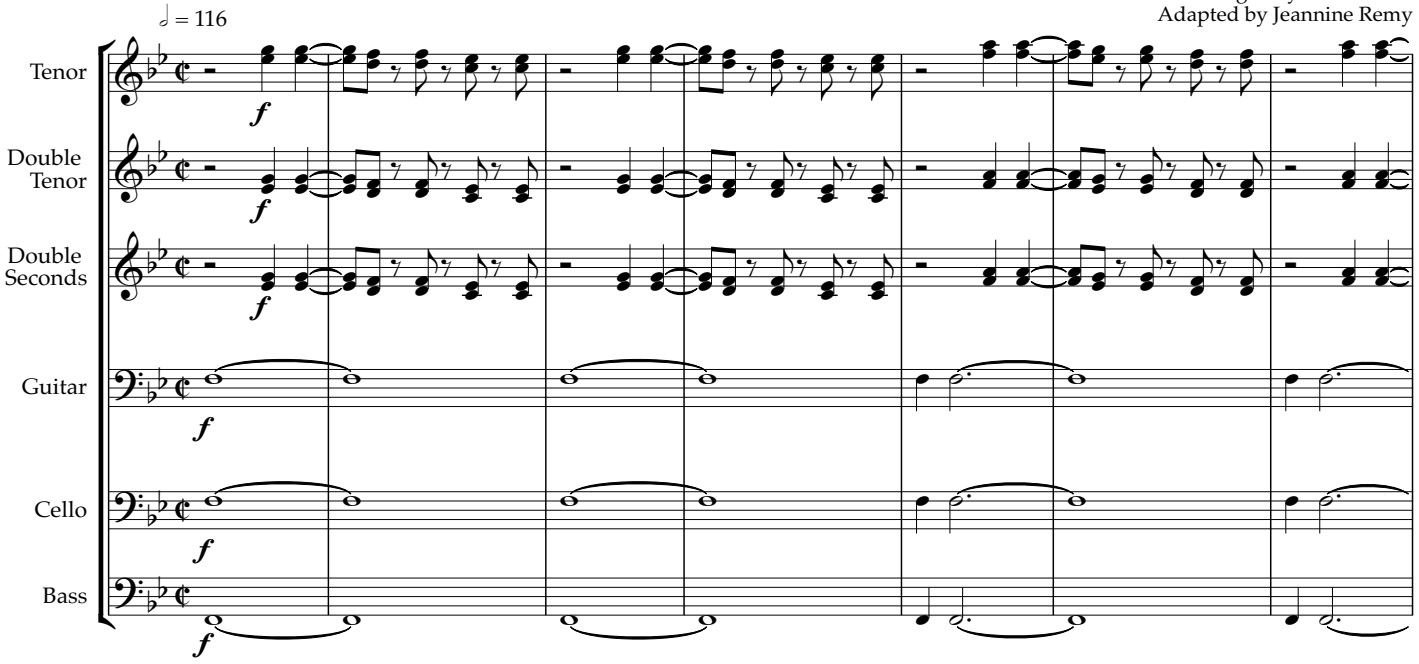
as performed by
NGC Couva Joylanders at Panorama 2019

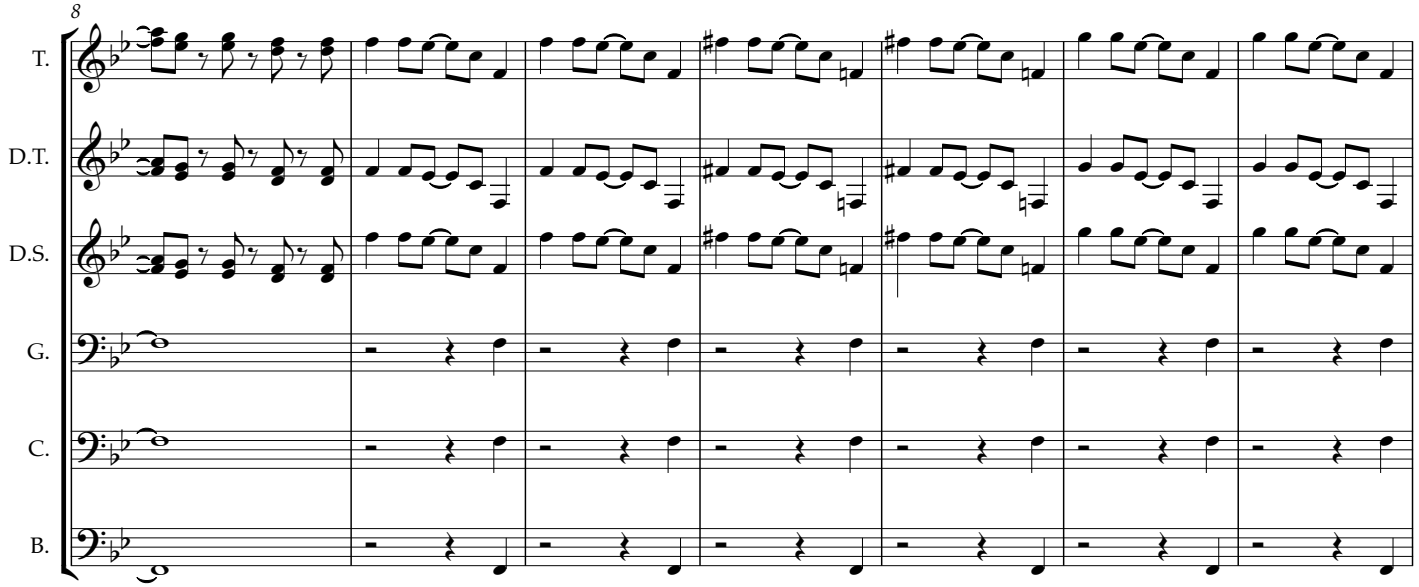
Full Score

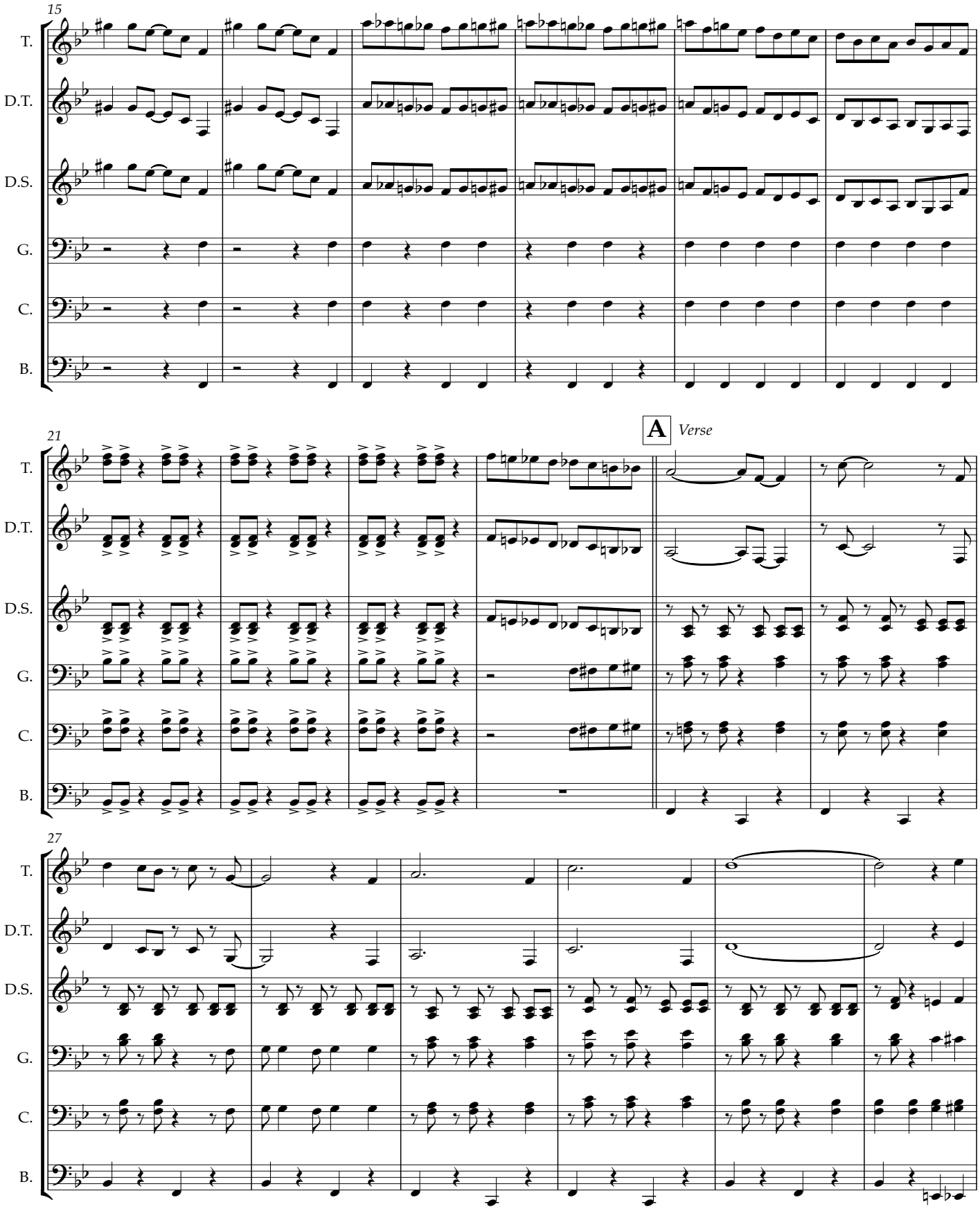
Level: Secondary
Approximate Performance Time: 3' 30"

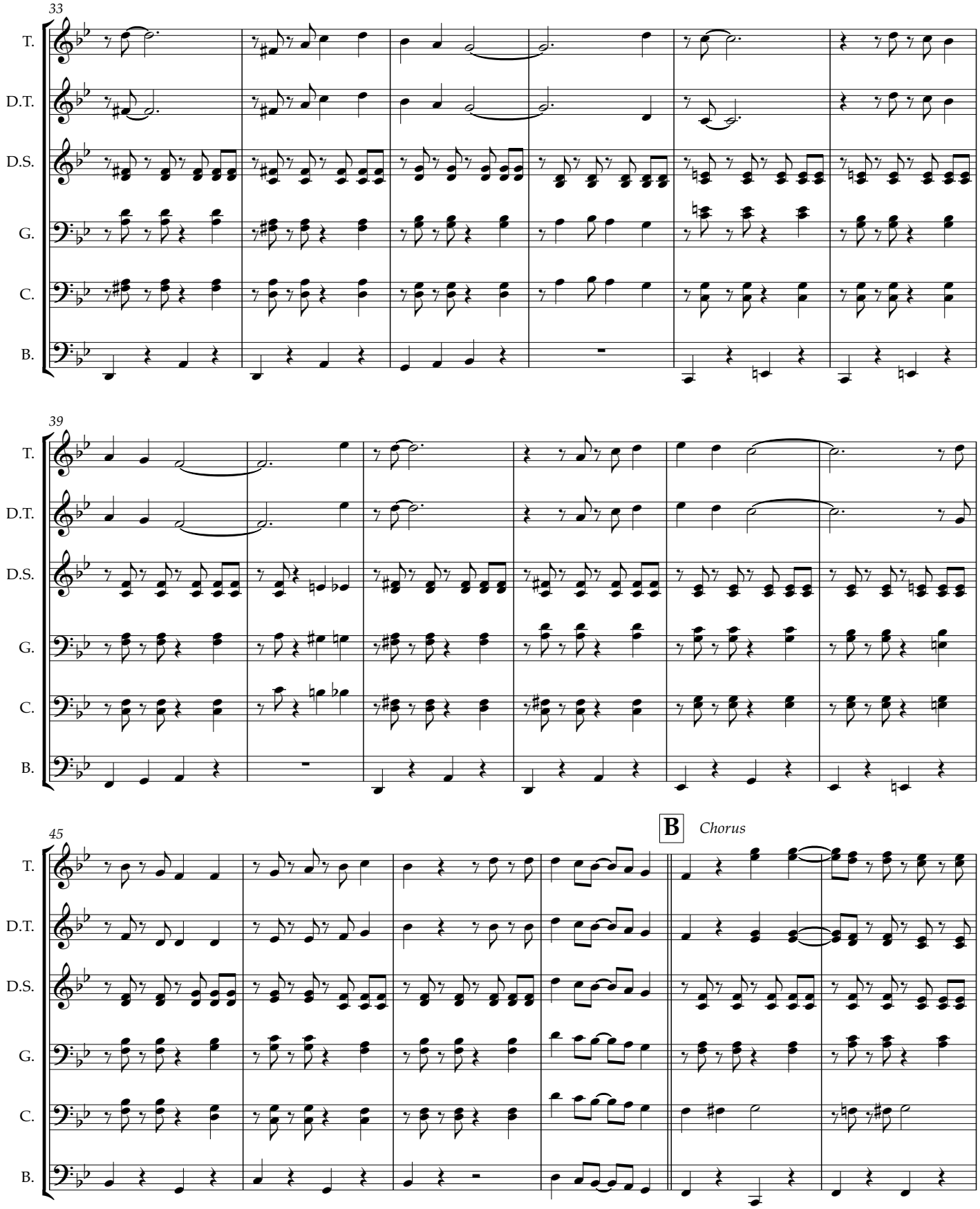
roll minims and longer valued notes

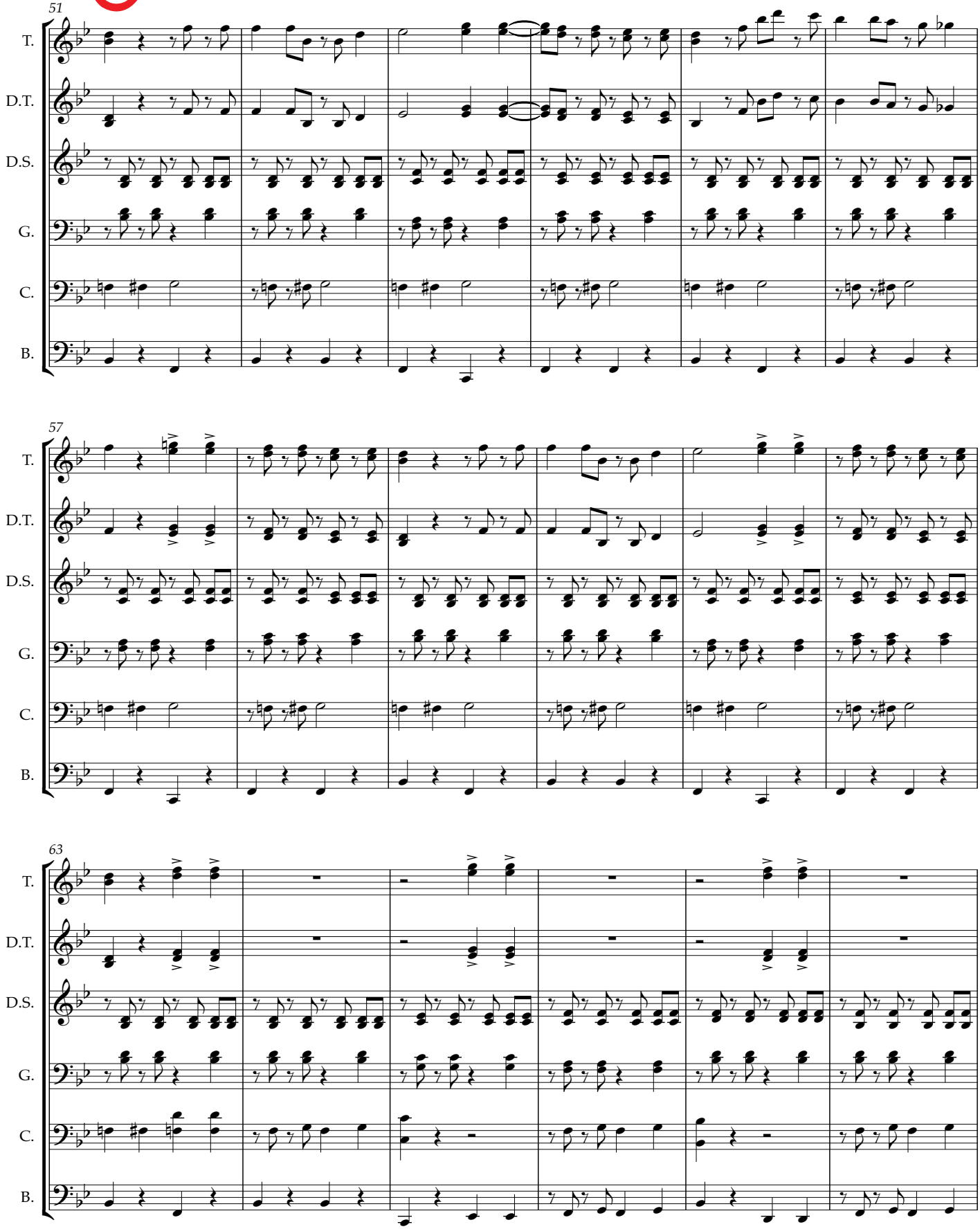
Leston Paul
Arranged by Stefon West
Adapted by Jeannine Remy






15
T.
D.T.
D.S.
G.
C.
B.
21
A
Verse
27


33
T.
D.T.
D.S.
G.
C.
B.
39
T.
D.T.
D.S.
G.
C.
B.
45
B
Chorus
T.
D.T.
D.S.
G.
C.
B.


51
T.
D.T.
D.S.
G.
C.
B.
57
T.
D.T.
D.S.
G.
C.
B.
63
T.
D.T.
D.S.
G.
C.
B.

69

C *bridge*

T.
D.T.
D.S.
G.
C.
B.

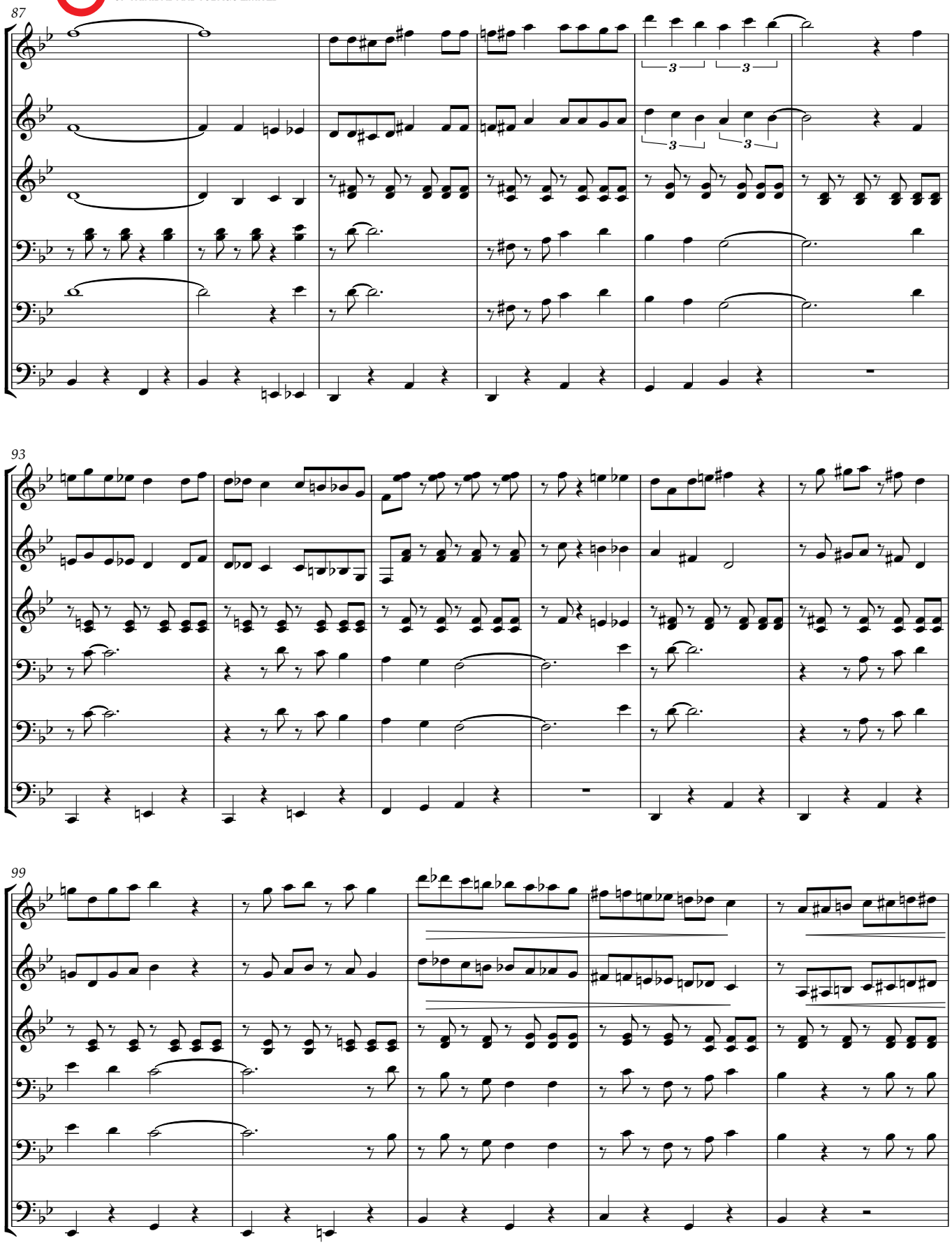
75

T.
D.T.
D.S.
G.
C.
B.

81

D *Verse Variation*

T.
D.T.
D.S.
G.
C.
B.


87
T.
D.T.
D.S.
G.
C.
B.
3
3
3
3
93
T.
D.T.
D.S.
G.
C.
B.
99
T.
D.T.
D.S.
G.
C.
B.

E *chorus variation*

104

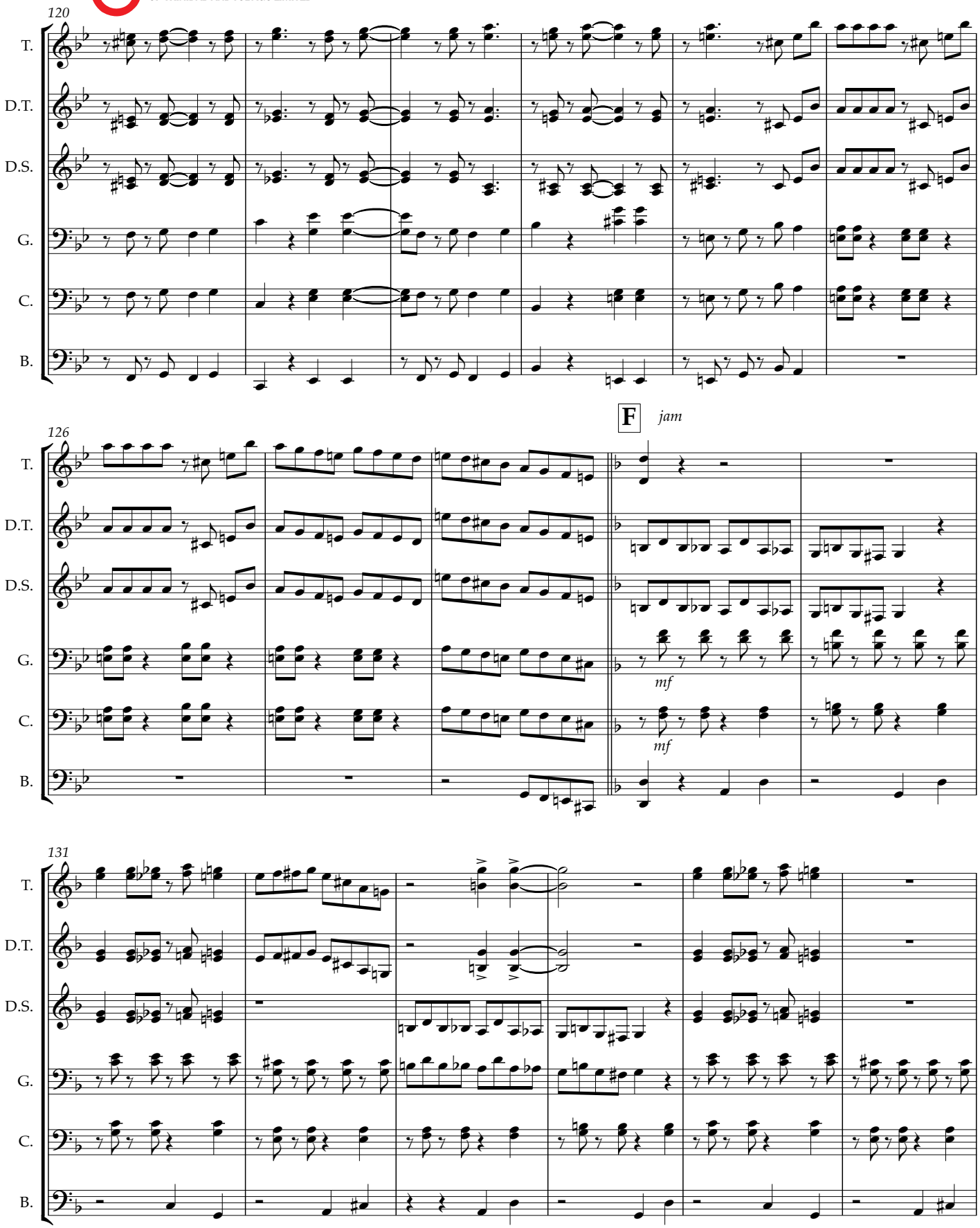
T.
D.T.
D.S.
G.
C.
B.

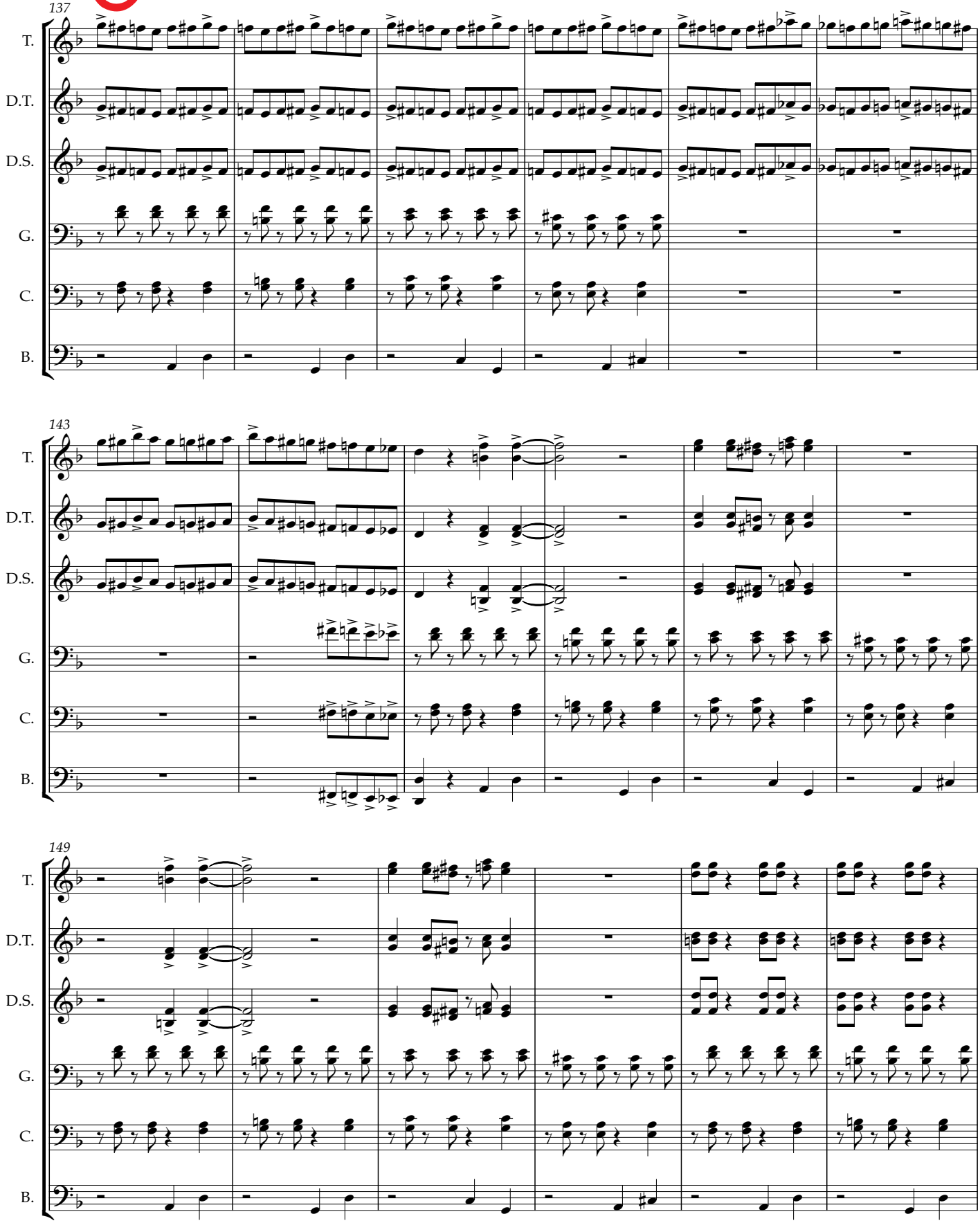
109

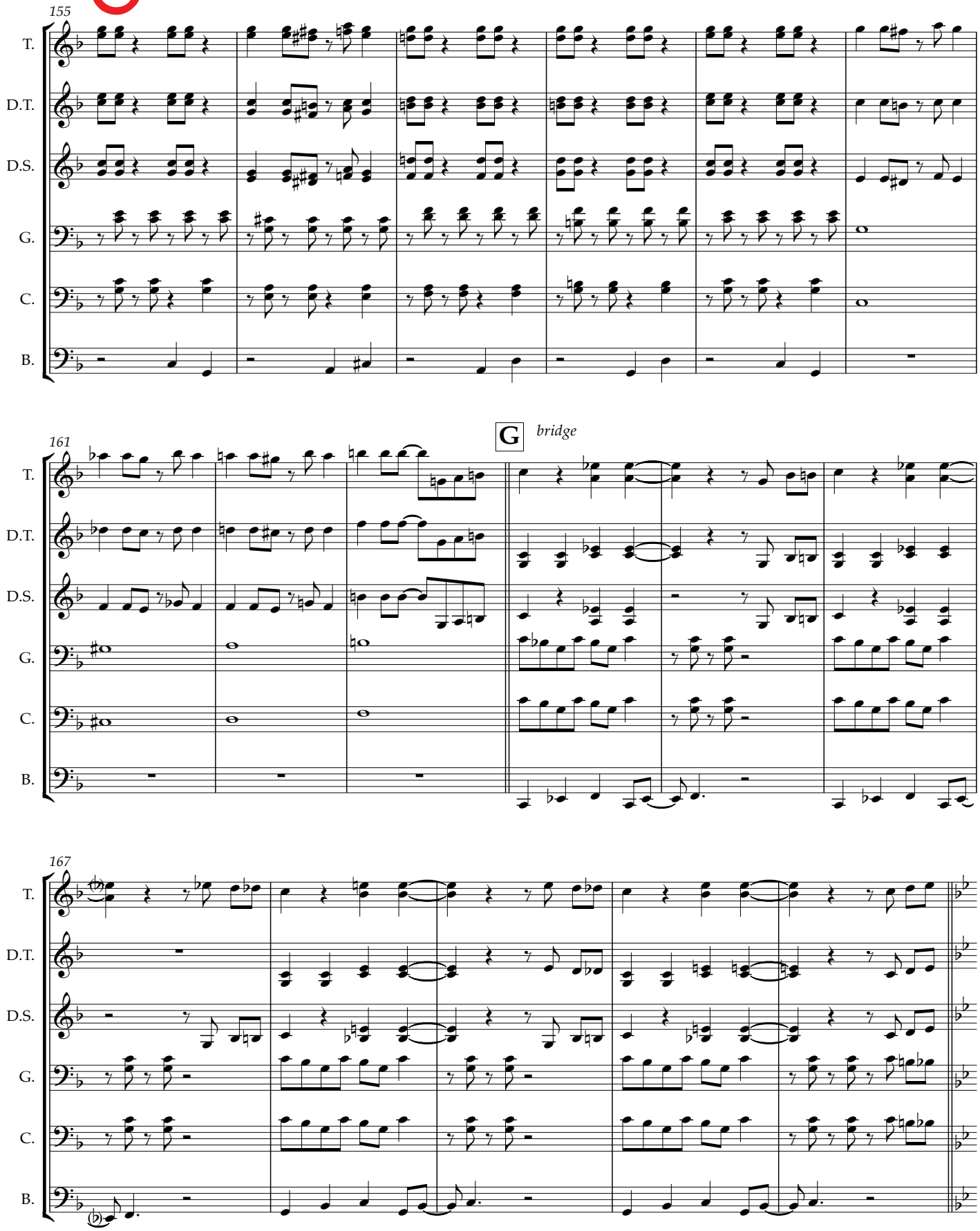
T.
D.T.
D.S.
G.
C.
B.

114

T.
D.T.
D.S.
G.
C.
B.

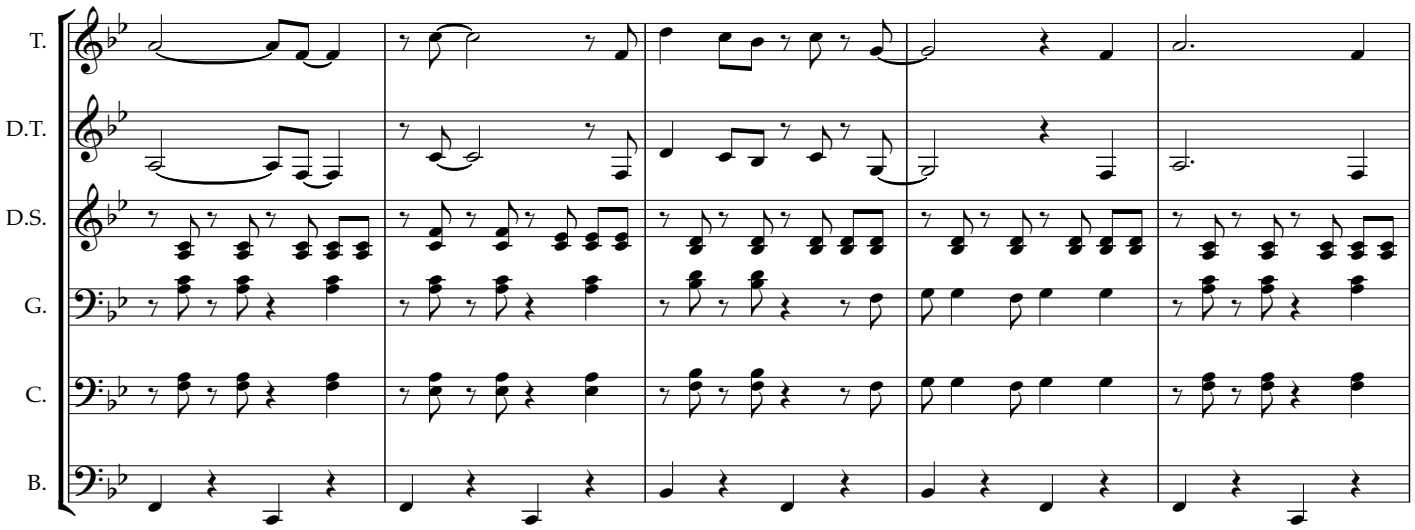

120
T.
D.T.
D.S.
G.
C.
B.
126
F
jam
mf
mf
131


137
T.
D.T.
D.S.
G.
C.
B.
143
T.
D.T.
D.S.
G.
C.
B.
149
T.
D.T.
D.S.
G.
C.
B.


155
T.
D.T.
D.S.
G.
C.
B.
161
G
bridge
T.
D.T.
D.S.
G.
C.
B.
167
T.
D.T.
D.S.
G.
C.
B.

H *Recap*

172



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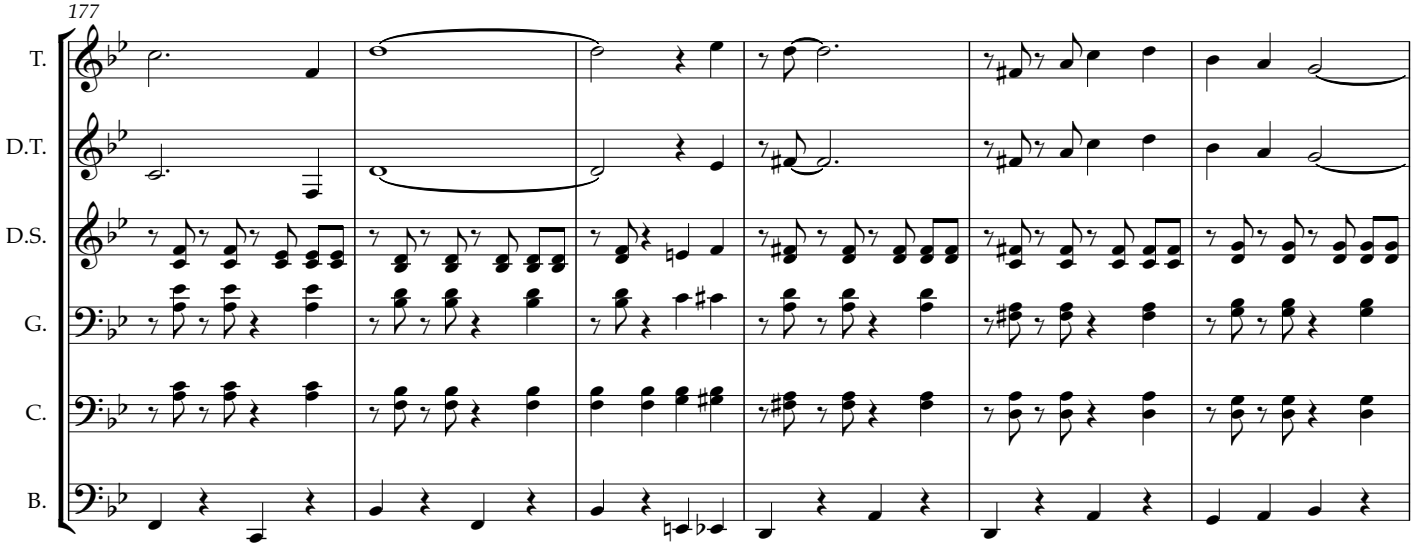

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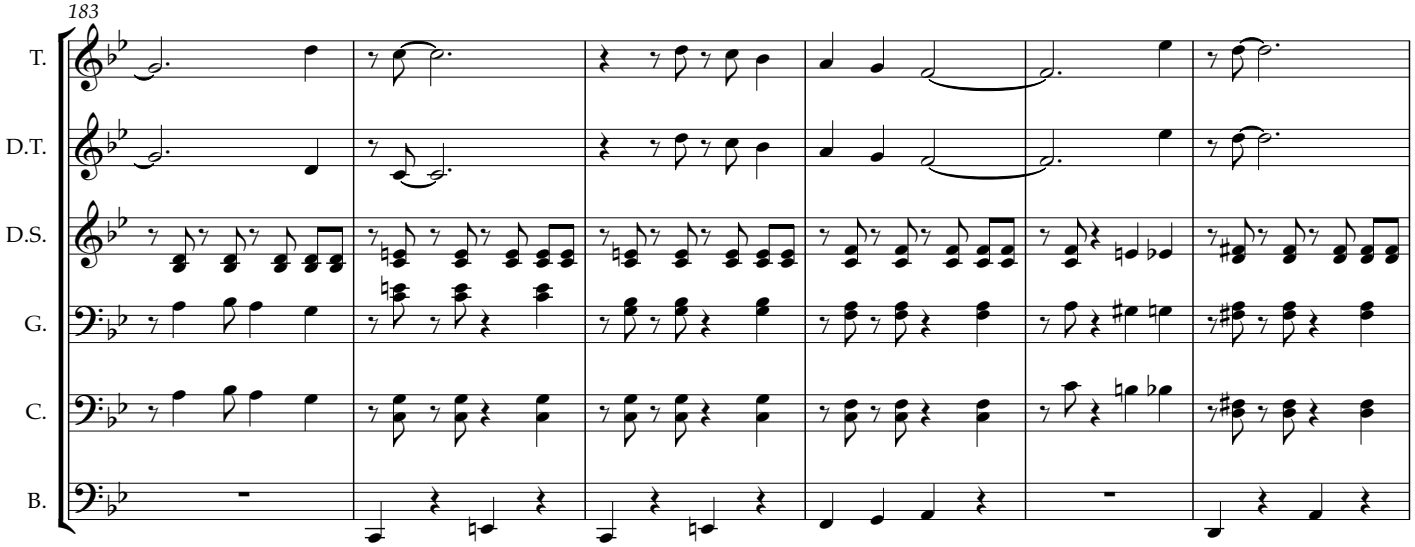


I *Tag Ending*

189

T.
D.T.
D.S.
G.
C.
B.

195

T.
D.T.
D.S.
G.
C.
B.

201

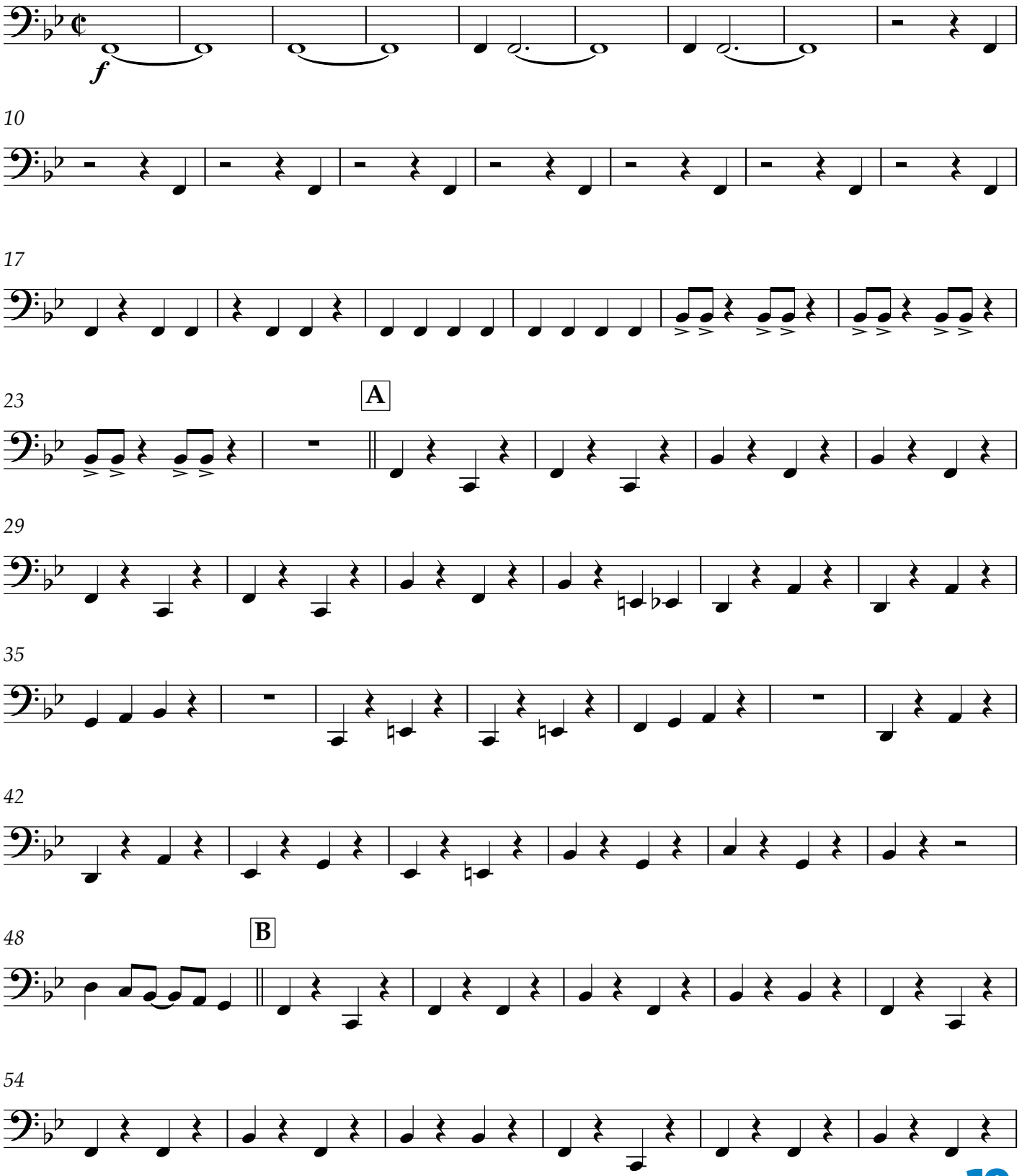
T.
D.T.
D.S.
G.
C.
B.

Bass

Level: Secondary
Approximate Performance Time: 3' 30"
♩ = 116

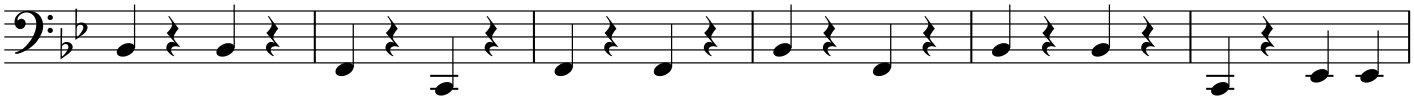
FIRE IN THE AREA

Leston Paul
Arranged by Stefon West
Adapted by Jeannine Remy



V.S.

60



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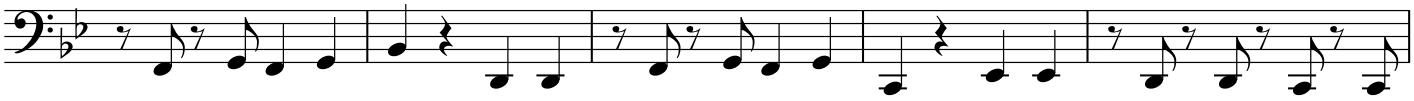
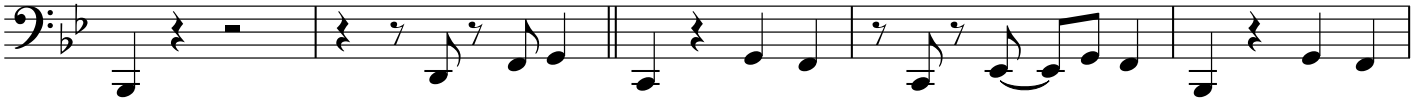


71 C



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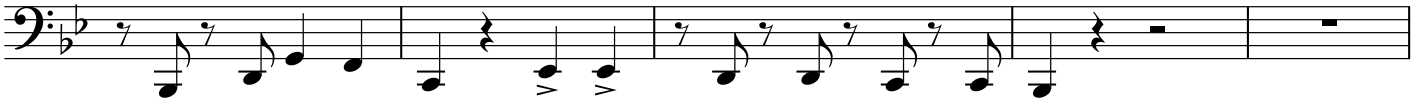

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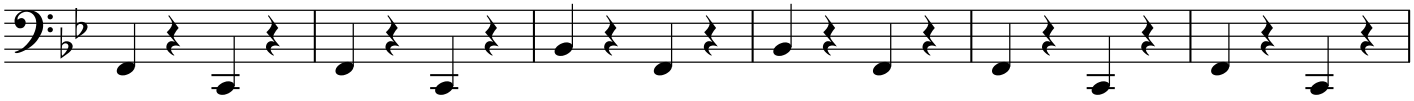

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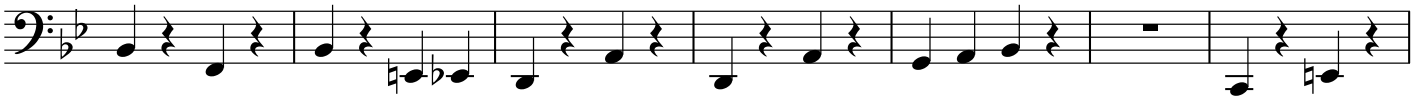

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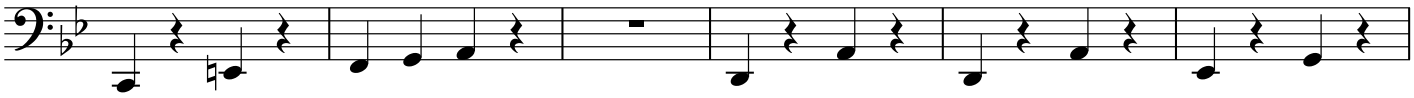

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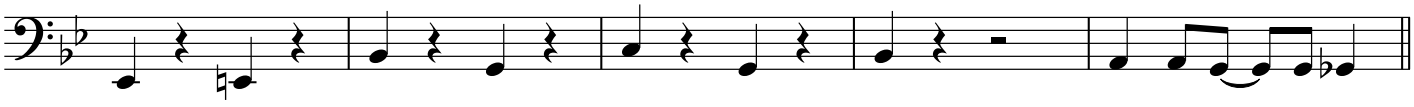
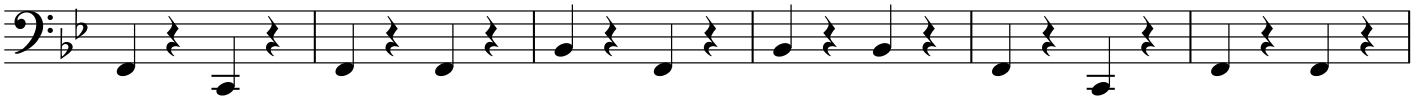


105 E



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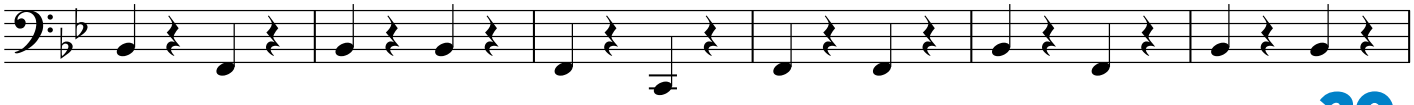

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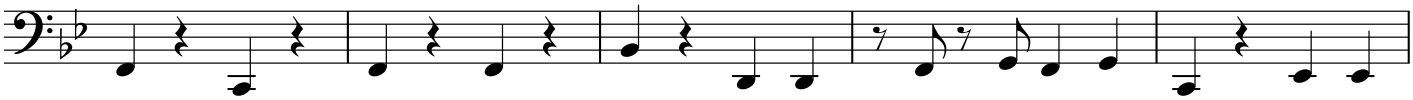

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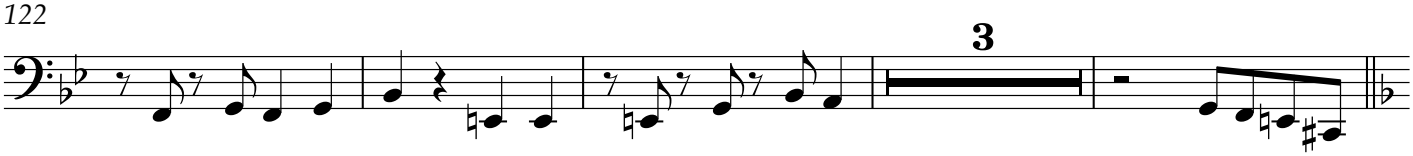
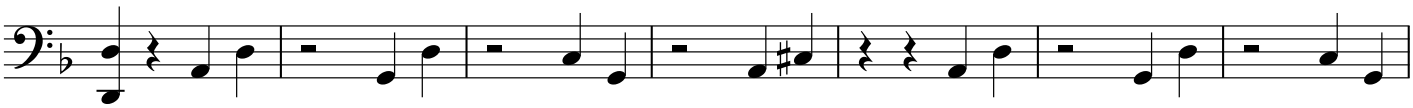


129 F



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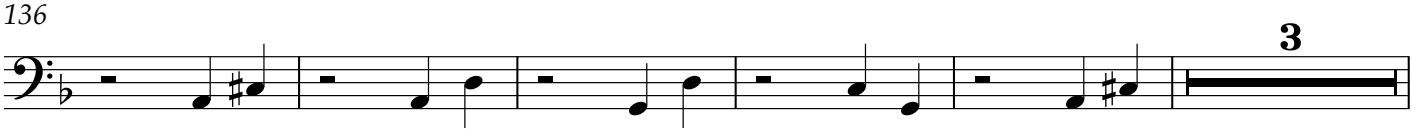

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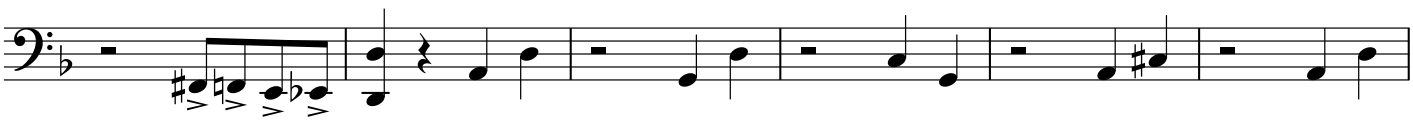

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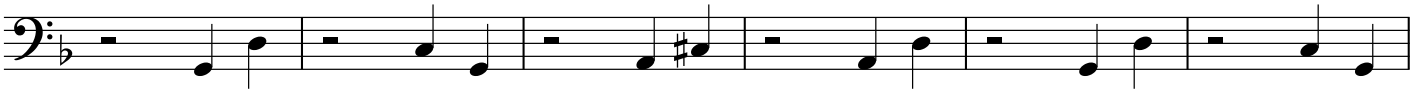

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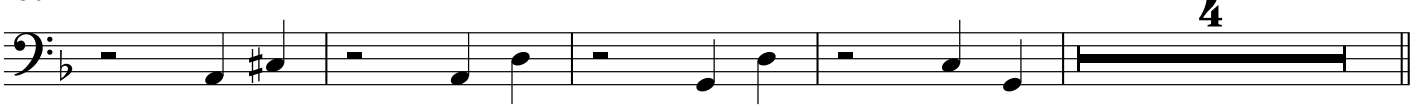
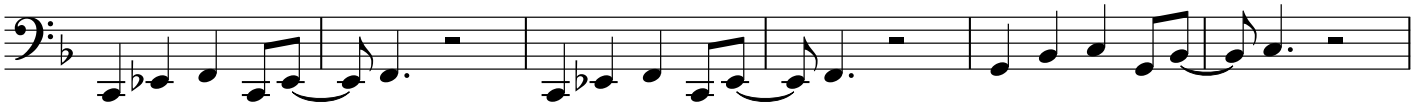
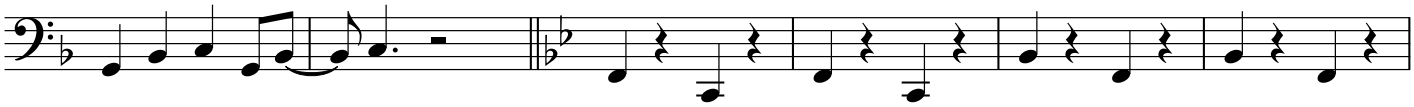


164 **G**



170 **H**



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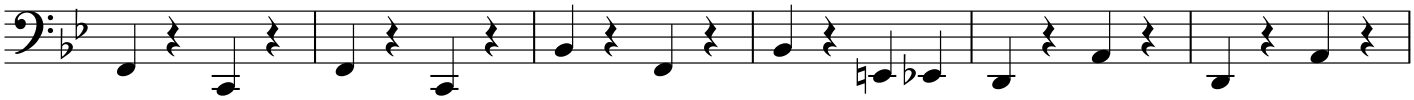

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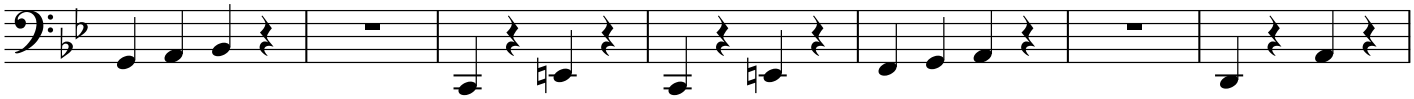
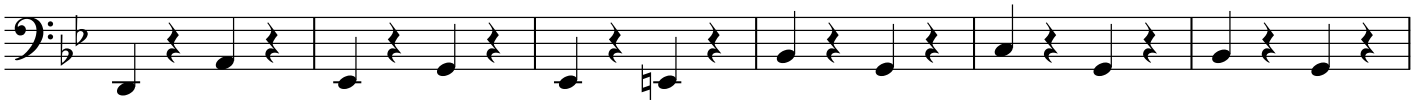


189 **I**



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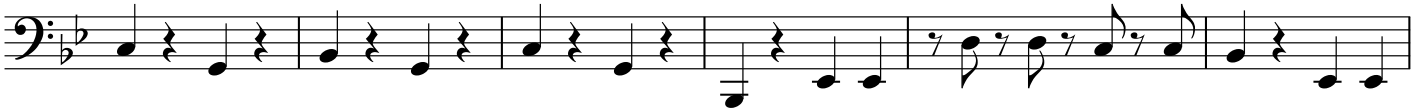

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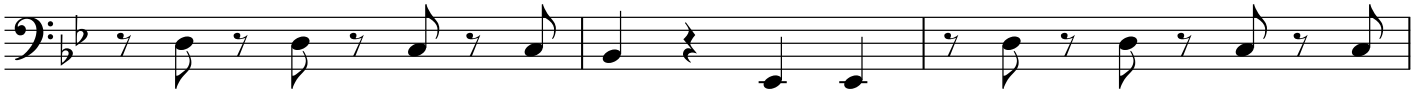

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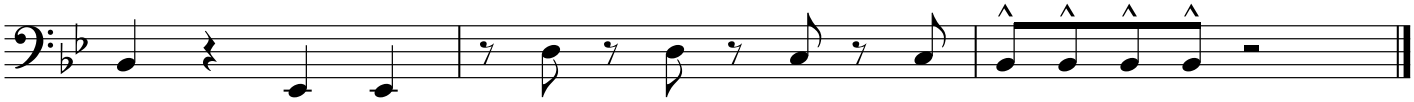
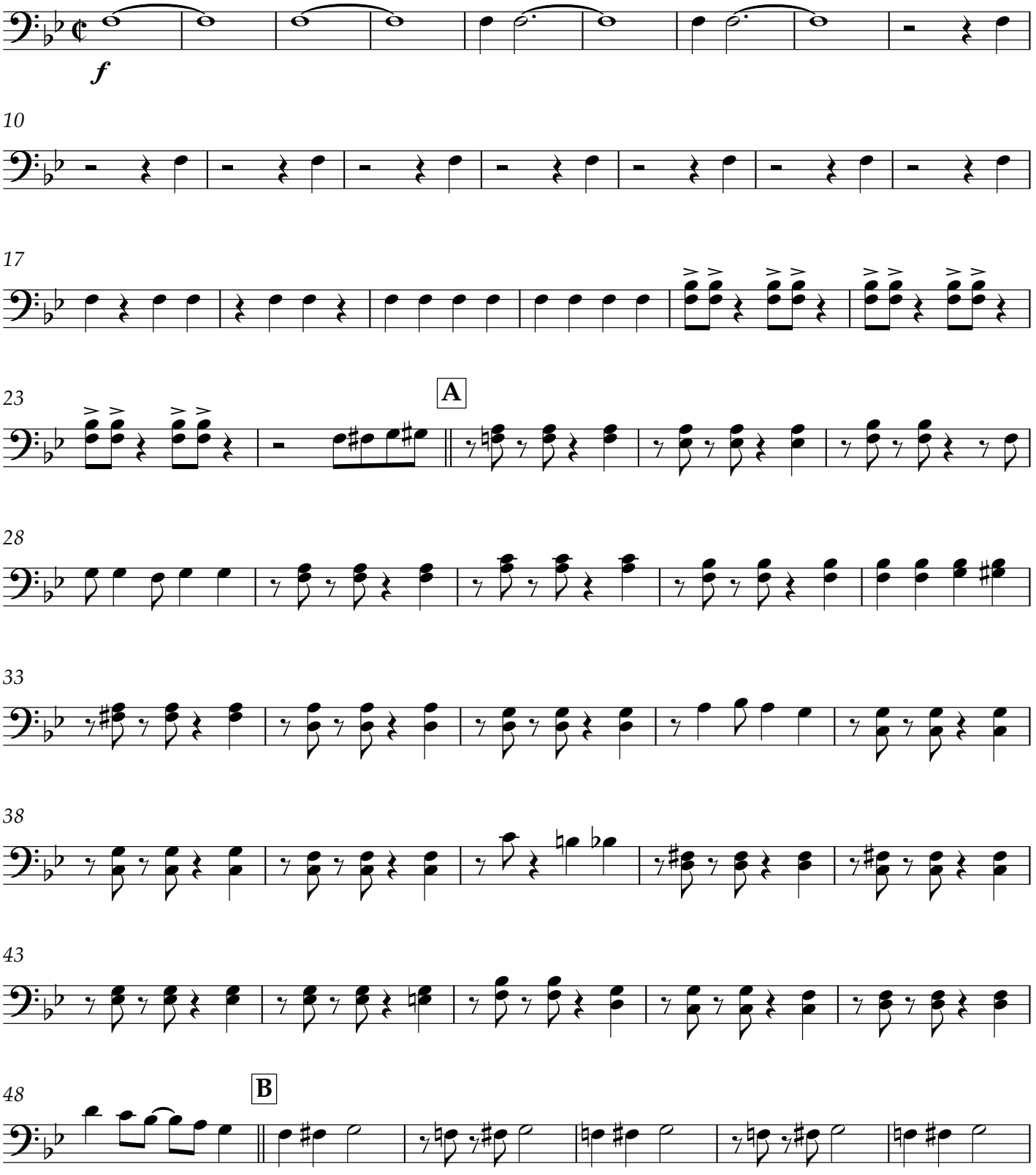


Cello

Level: Secondary
Approximate Performance Time: 3' 30"

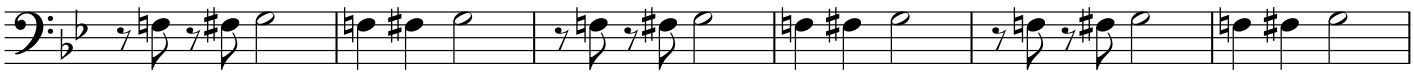
Leston Paul
Arranged by Stefon West
Adapted by Jeannine Remy



V.S.

Cello

54



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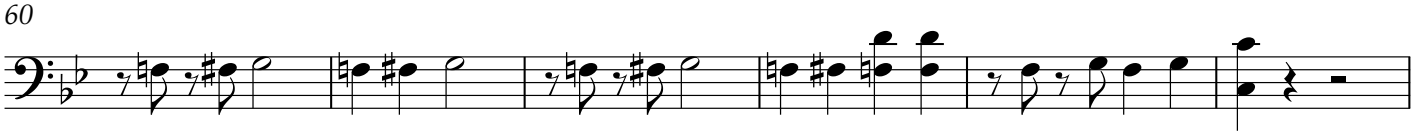

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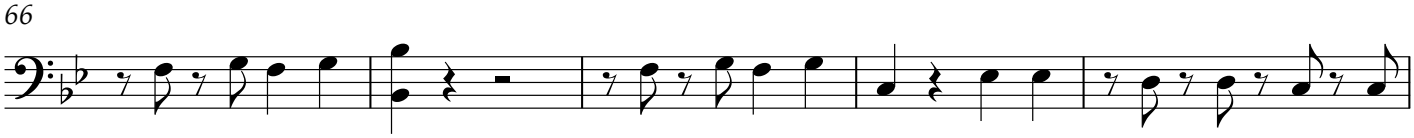

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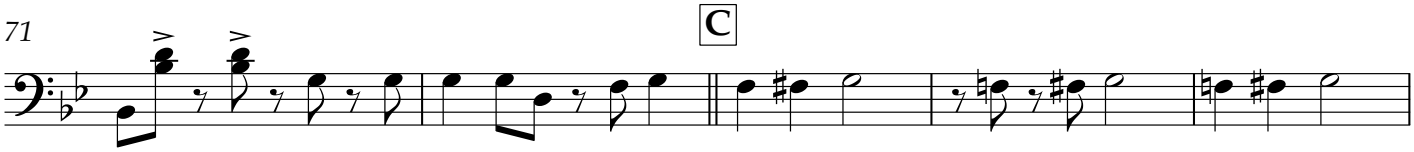

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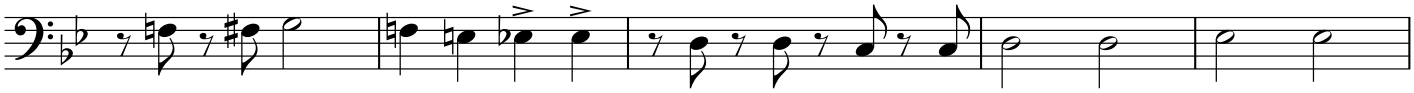

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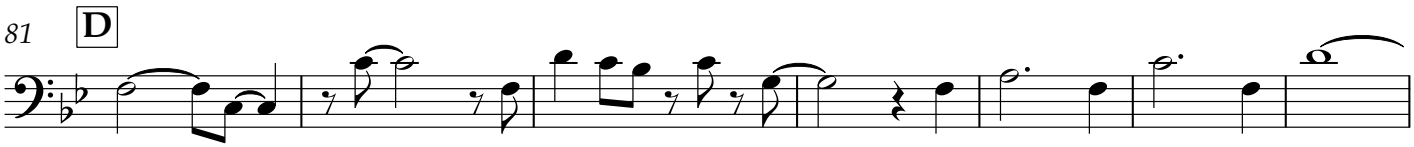

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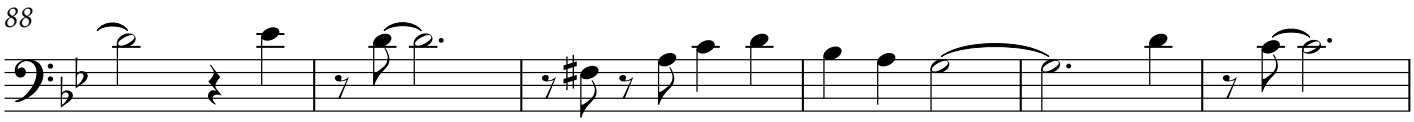

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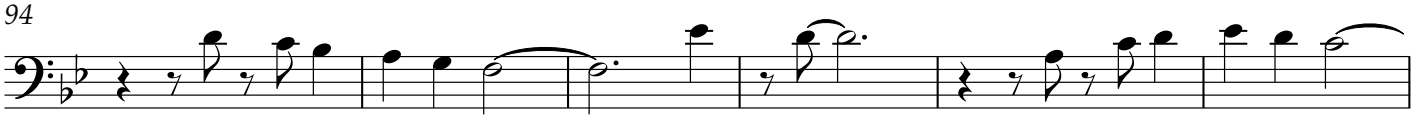

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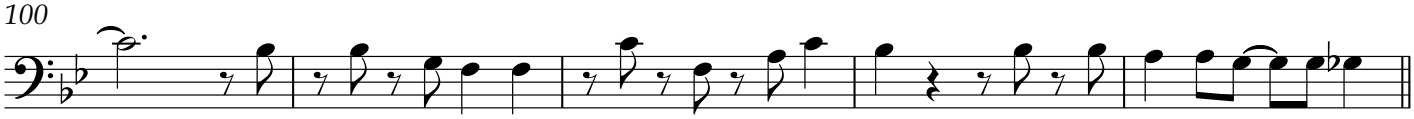

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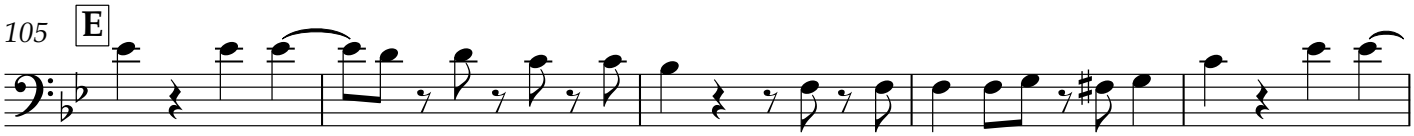


Cello

110

115

120

125

129 F

mf

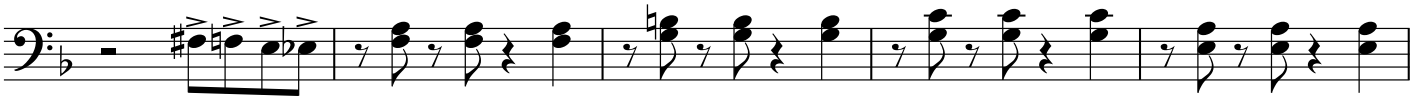
134

138

3

Cello

144



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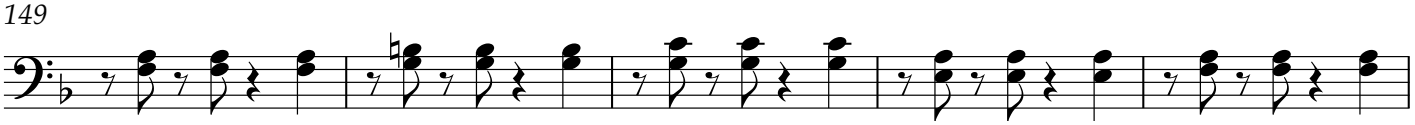

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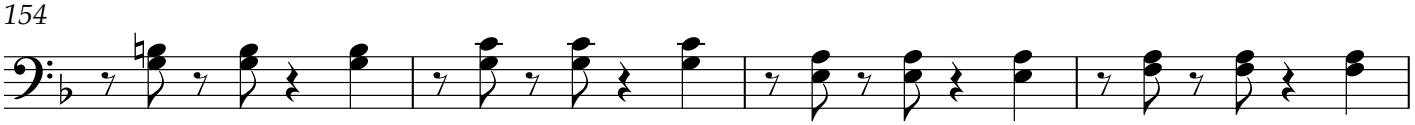

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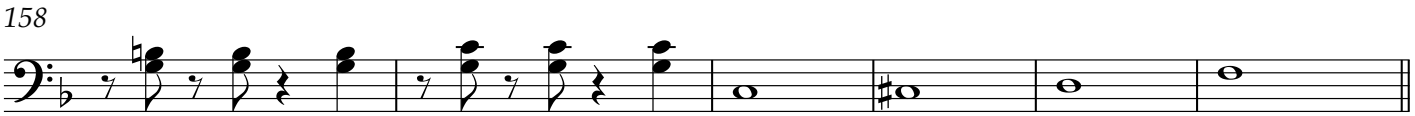
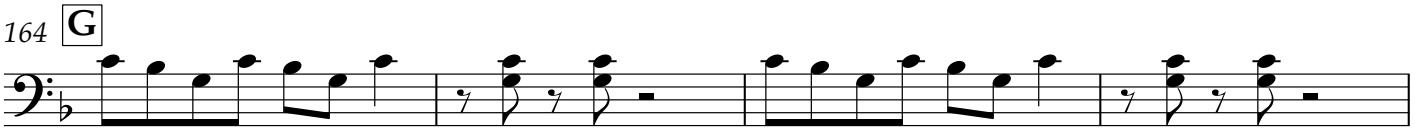


164 **G**



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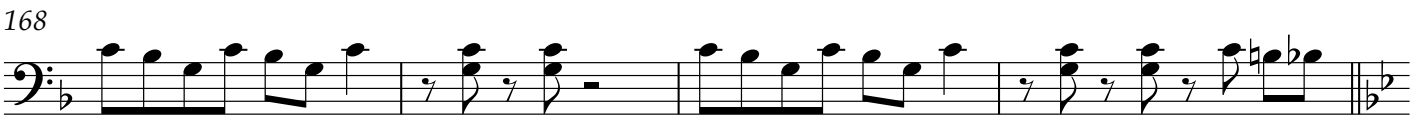
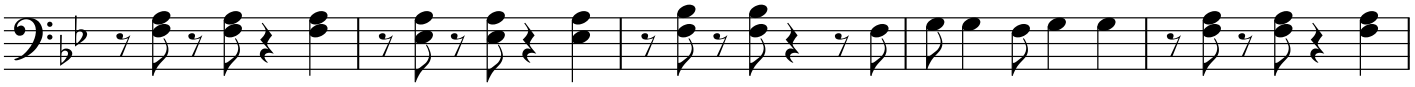


172 **H**



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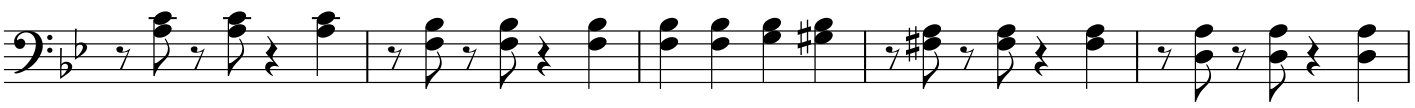

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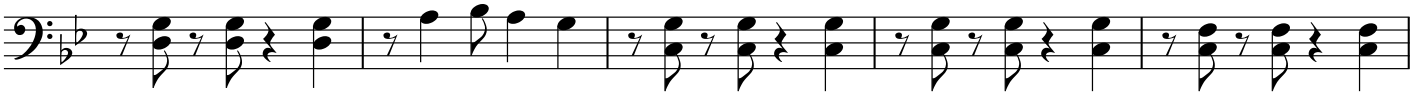

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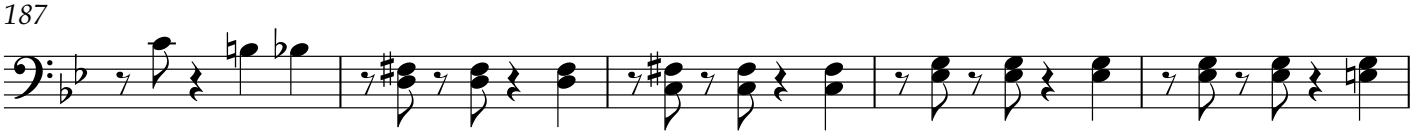
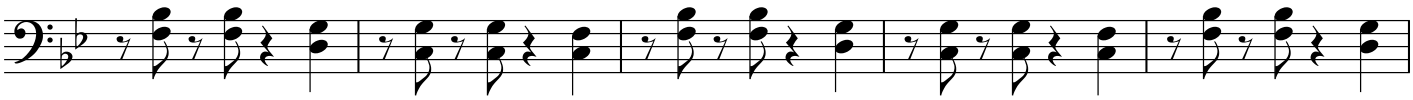


Cello

192 **I**



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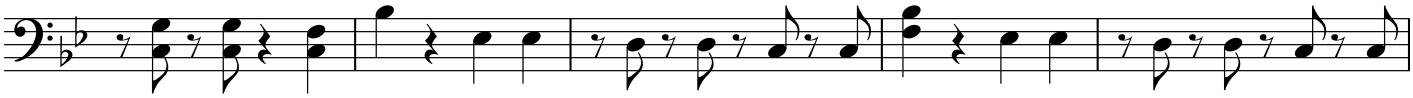

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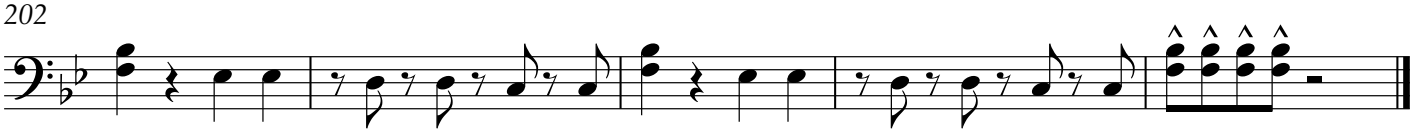
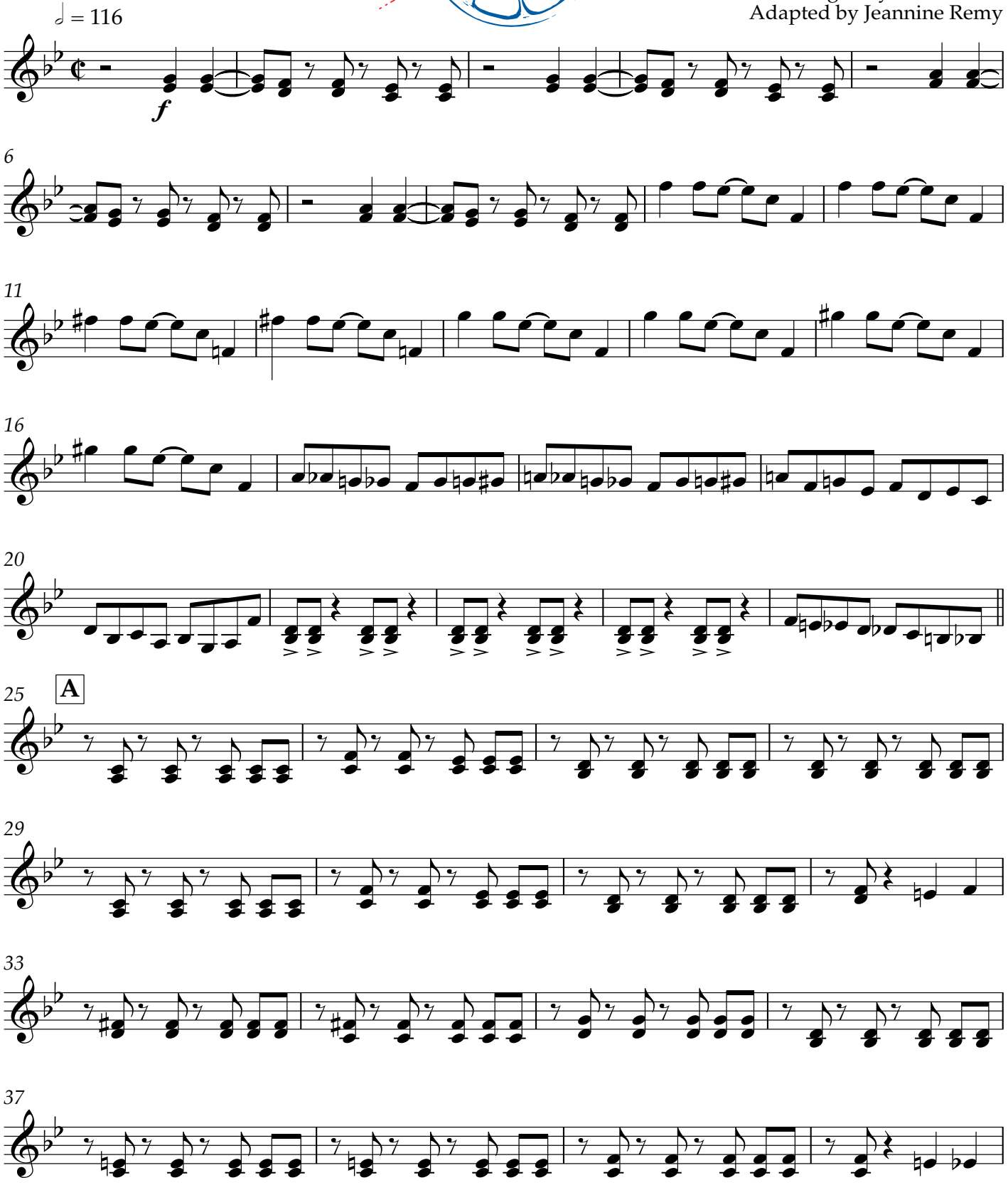


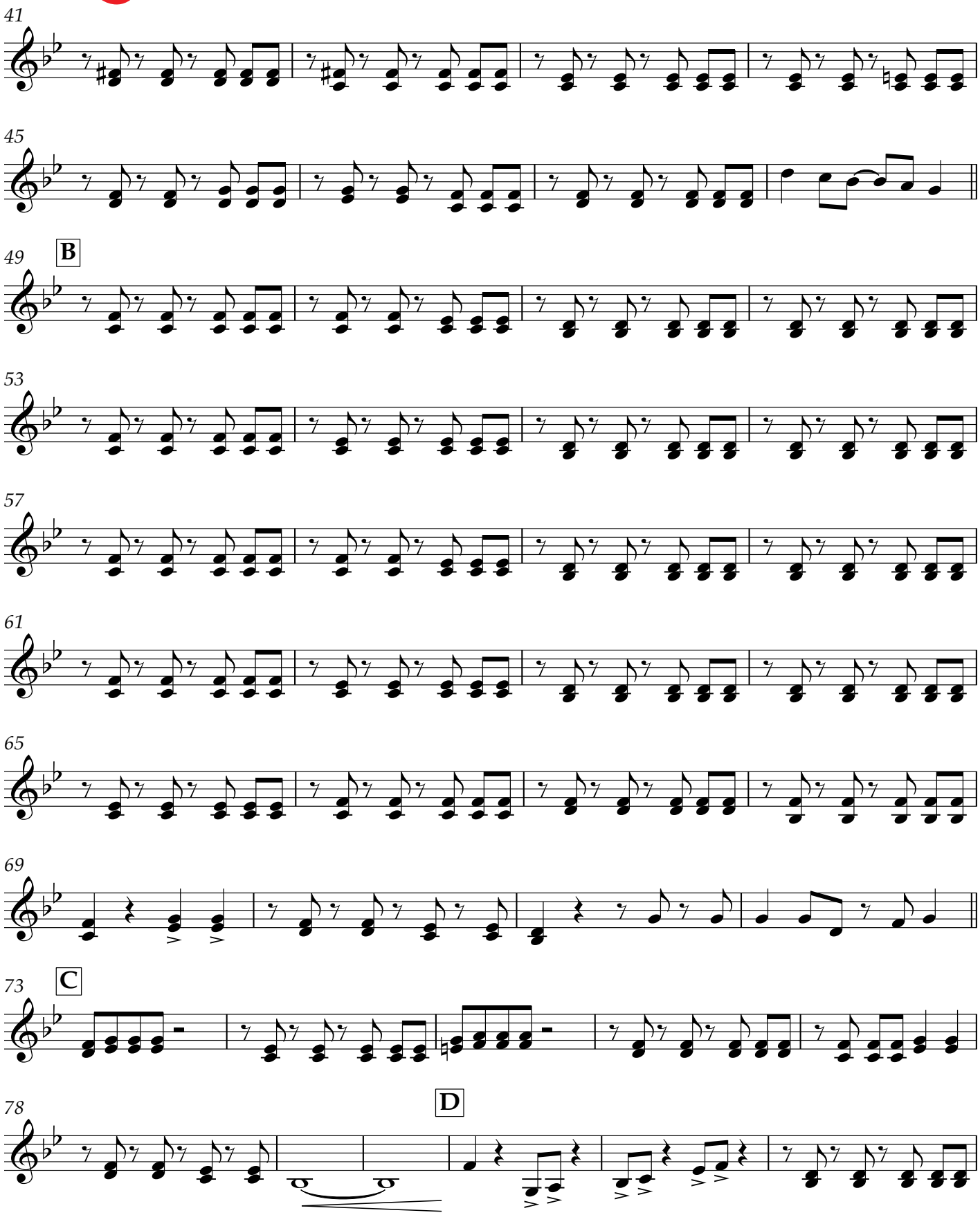
Double Seconds

Level: Secondary
Approximate Performance Time: 3' 30"

Leston Paul
Arranged by Stefon West
Adapted by Jeannine Remy

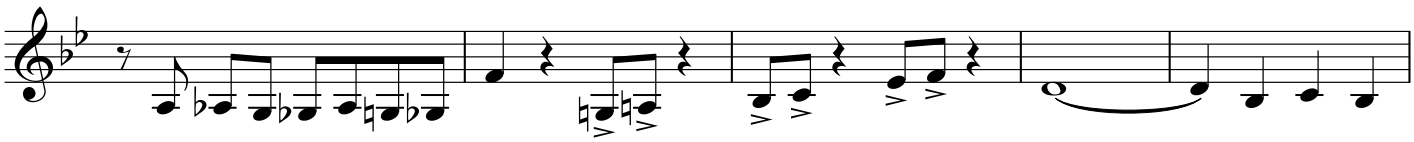


V.S.


41
45
49
B
53
57
61
65
69
73
C
78
D

Double Seconds

84



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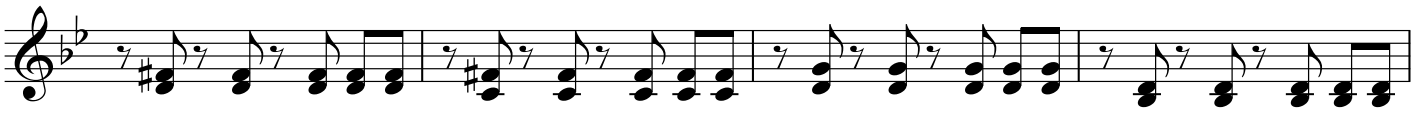

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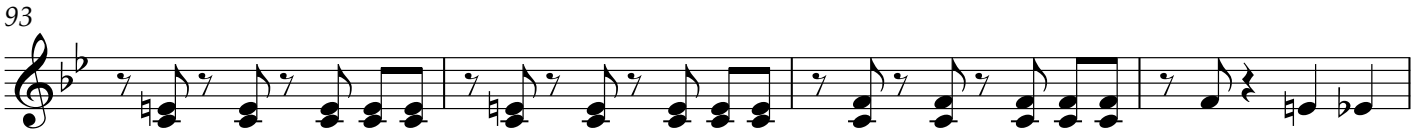

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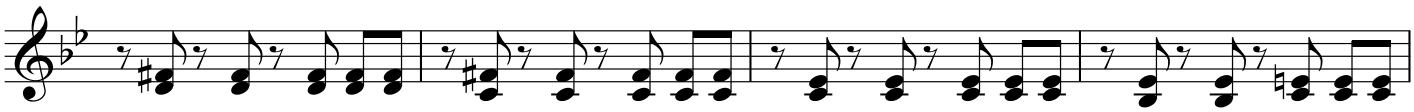

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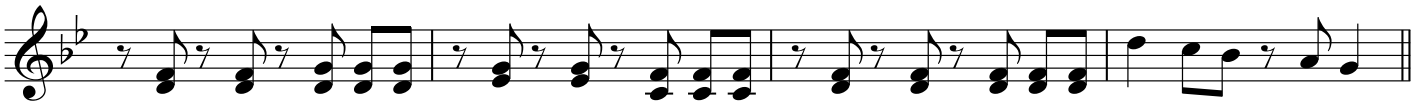
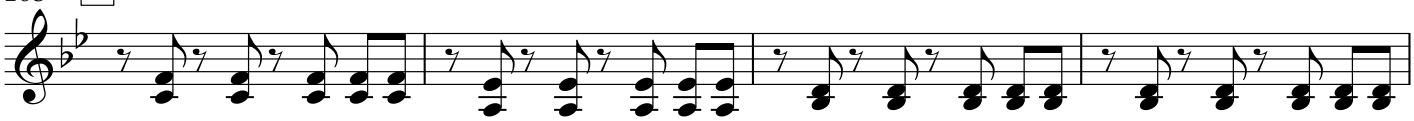


105 **E**



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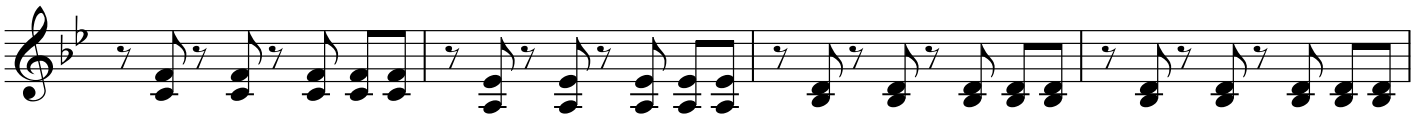

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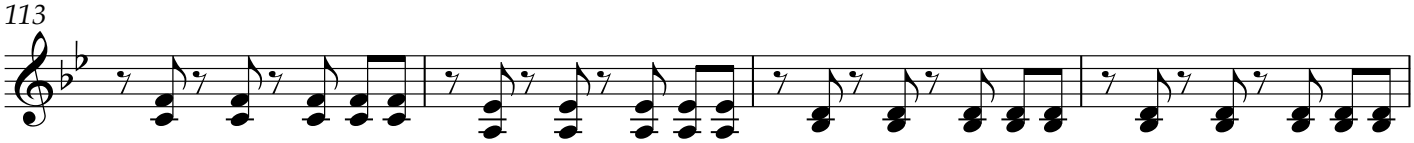

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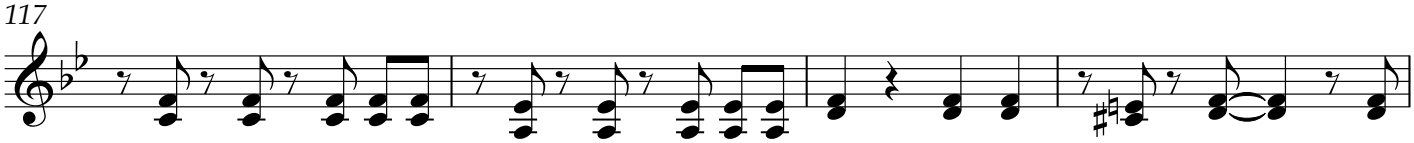

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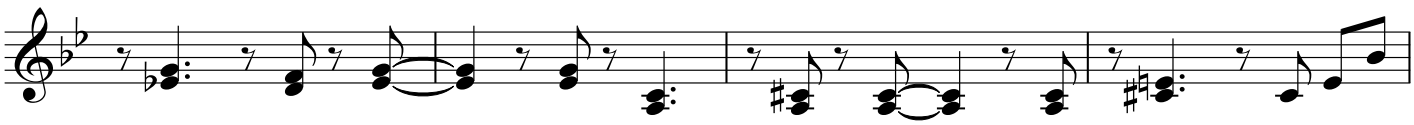

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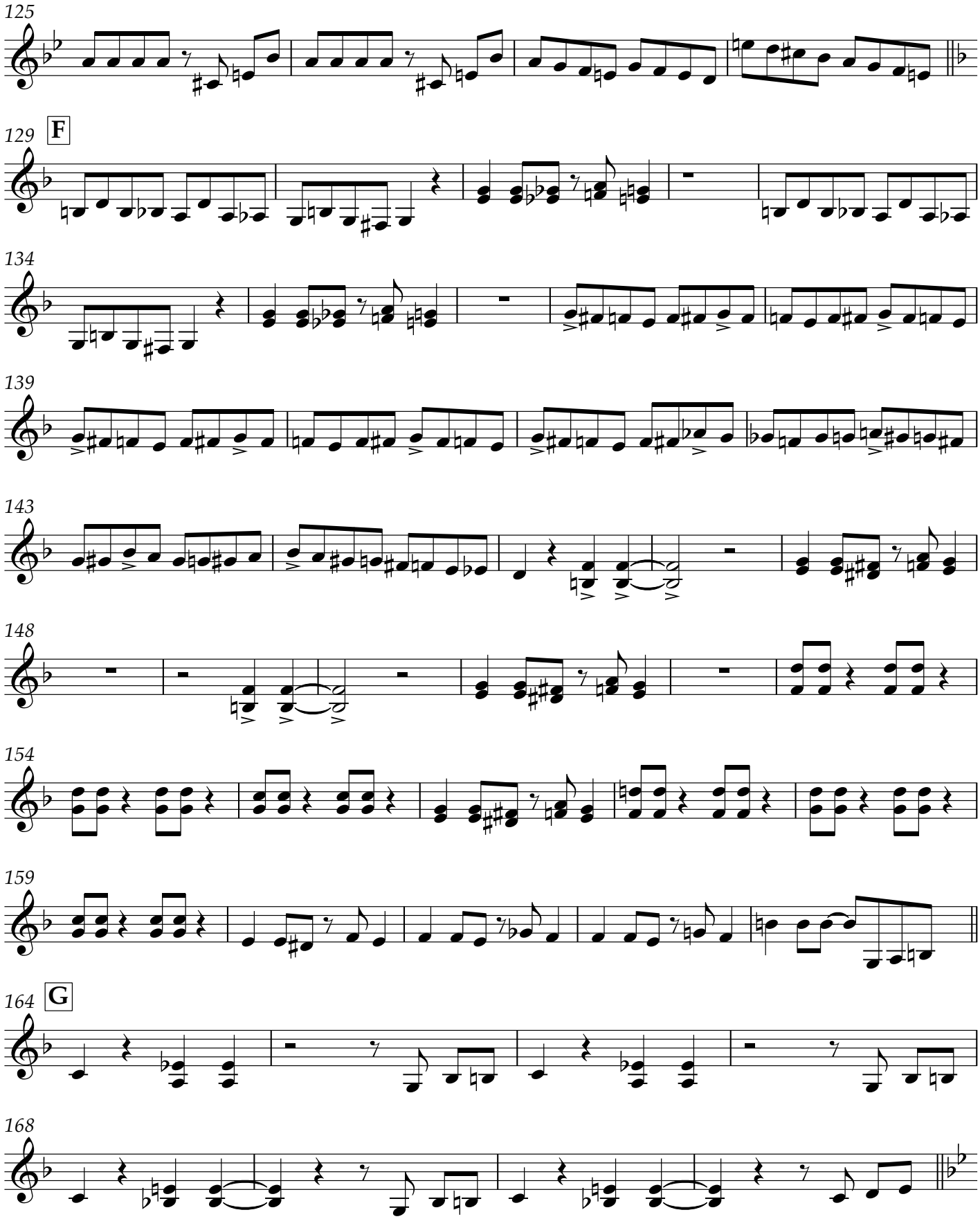
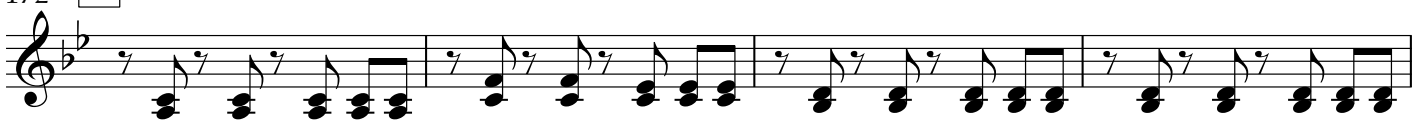

125
129
F
134
139
143
148
154
159
164
G
168

Double Seconds

172 **H**



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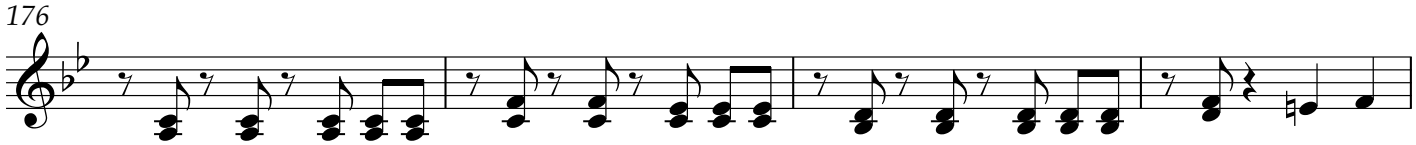

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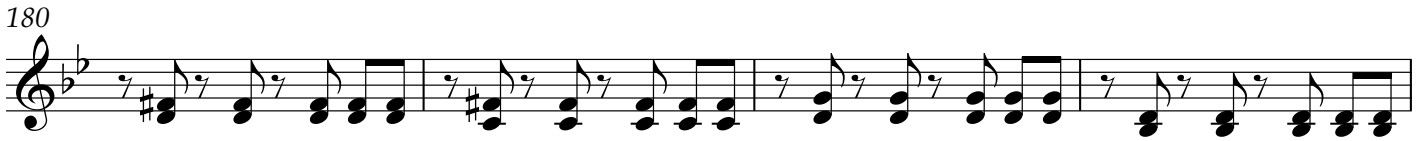

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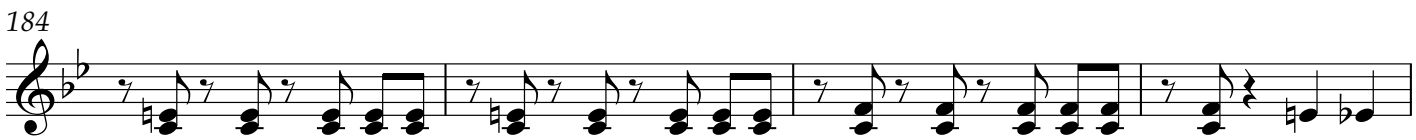

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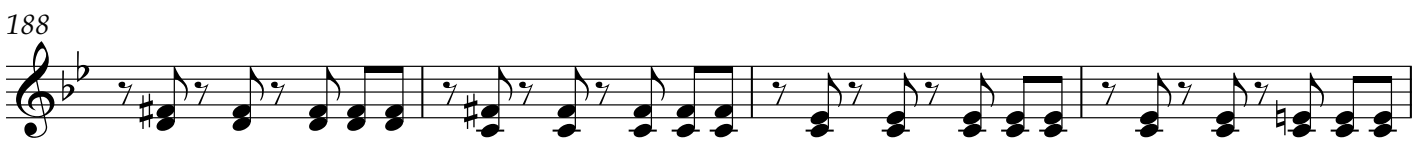
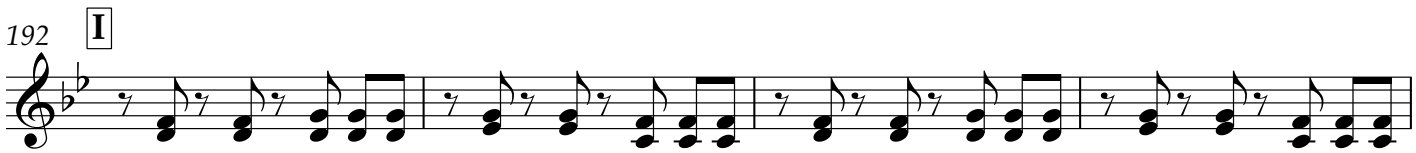


192 **I**



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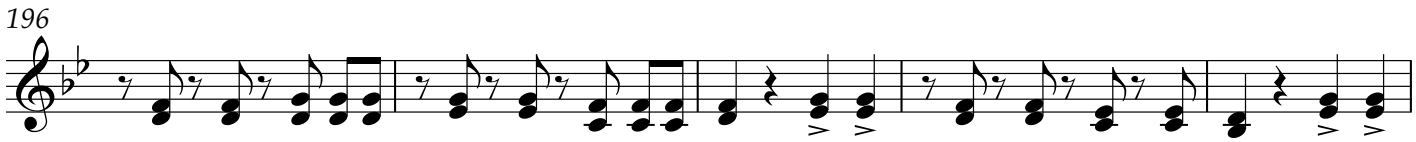

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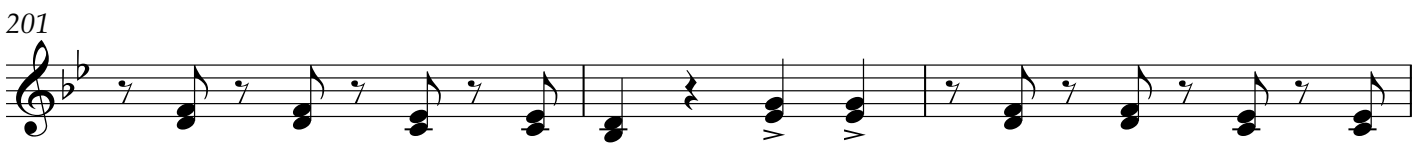

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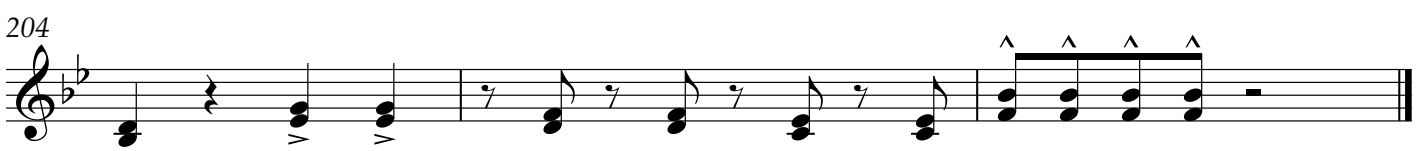
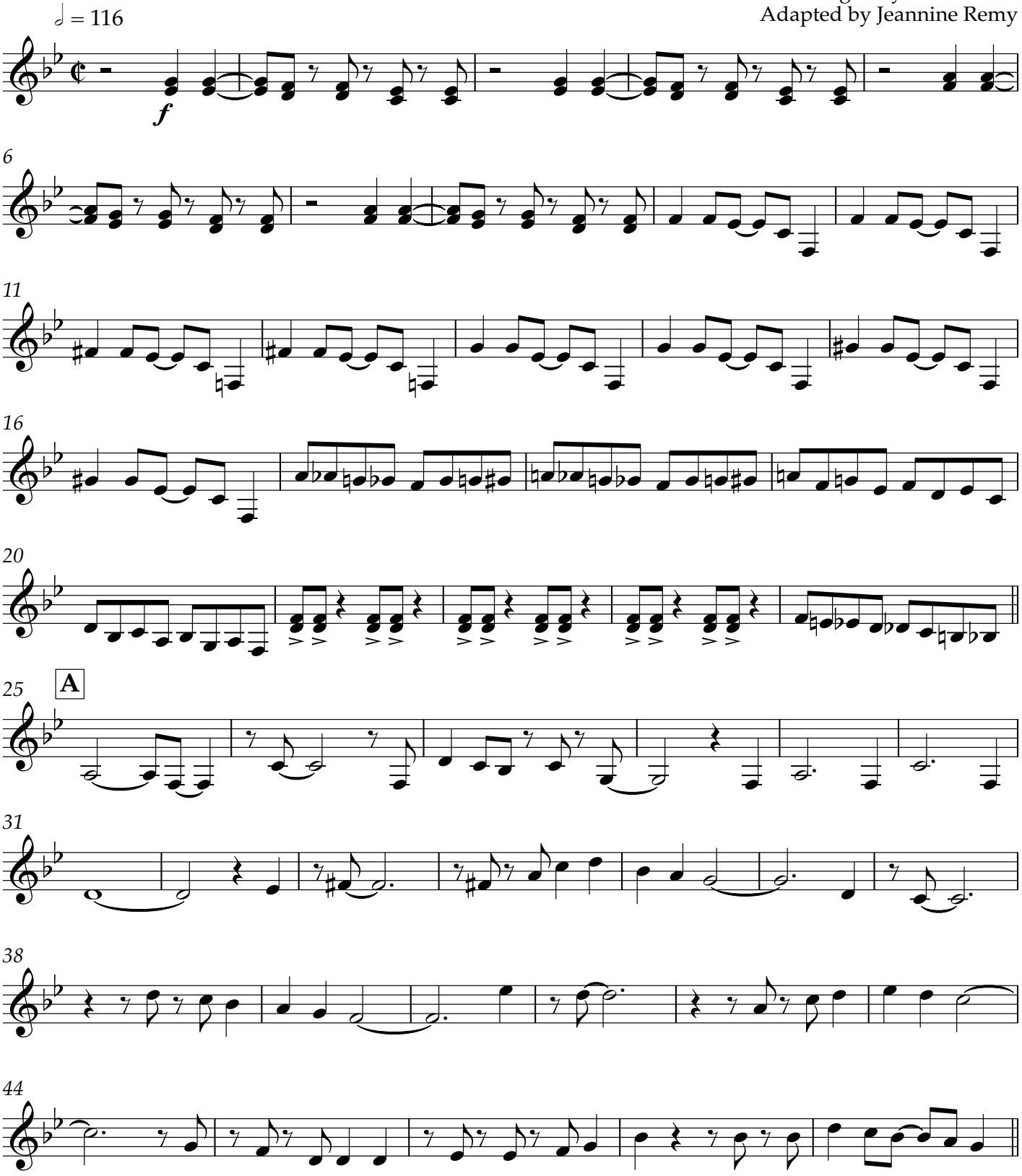


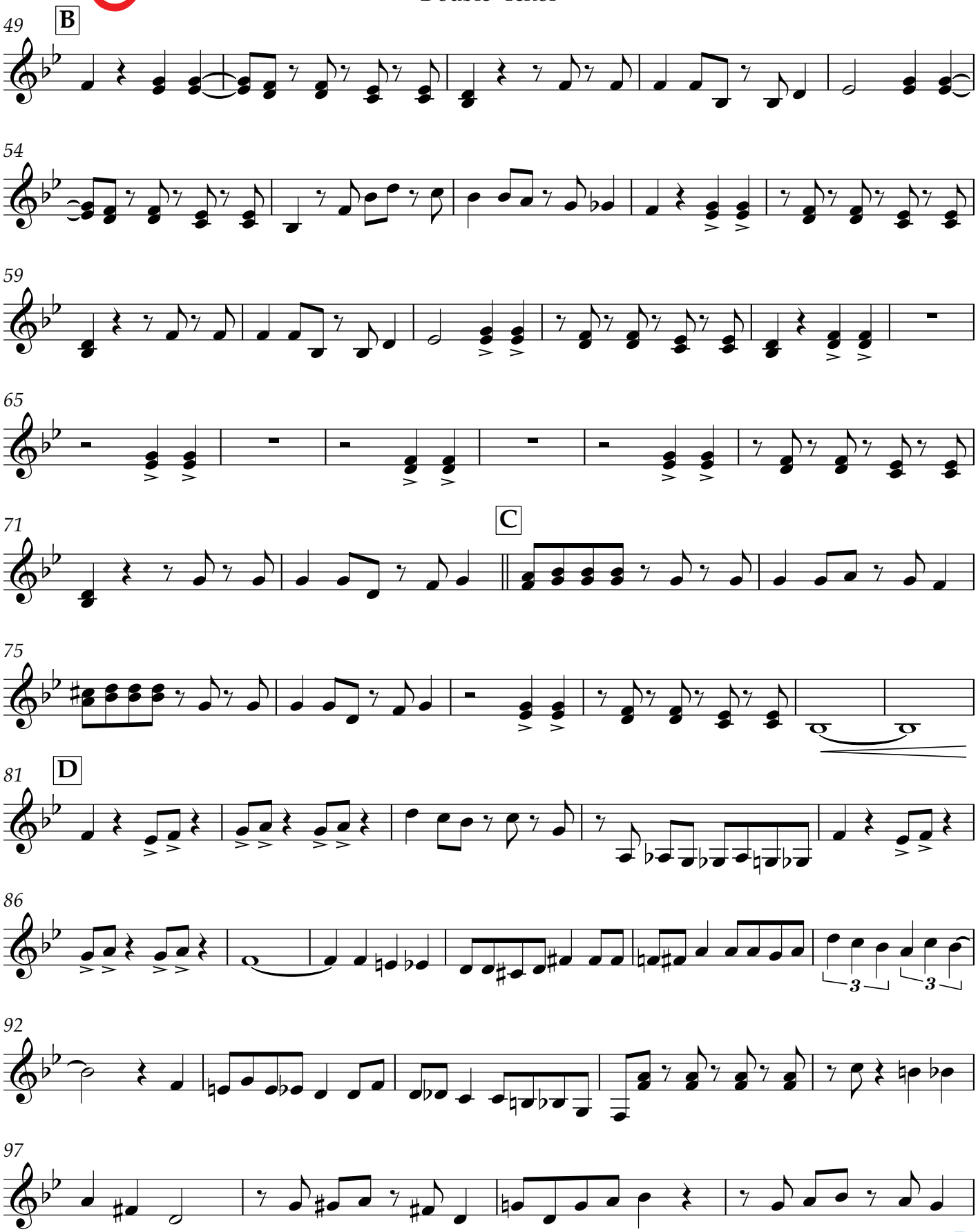
Double Tenor

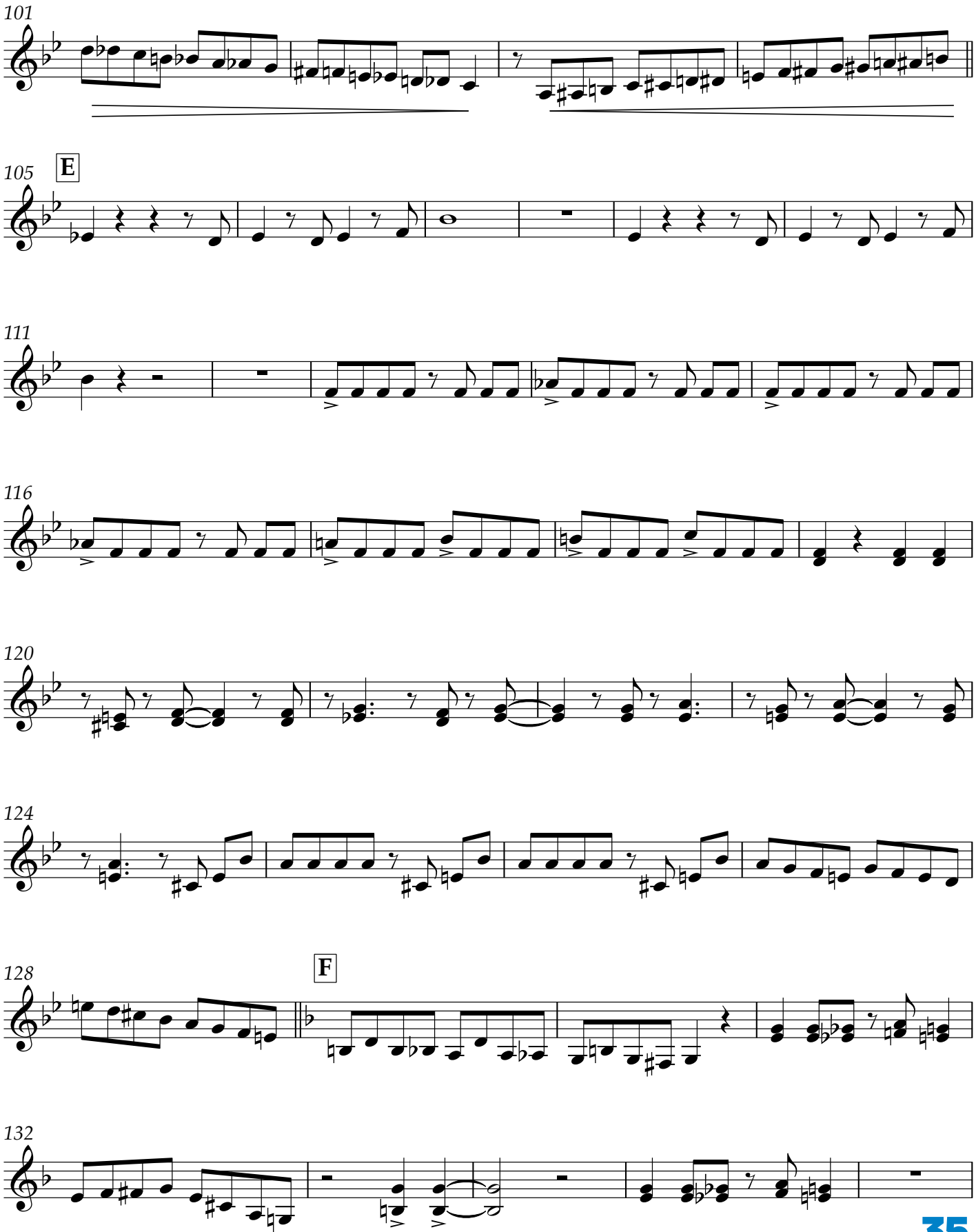
Level: Secondary
Approximate Performance Time: 3' 30"

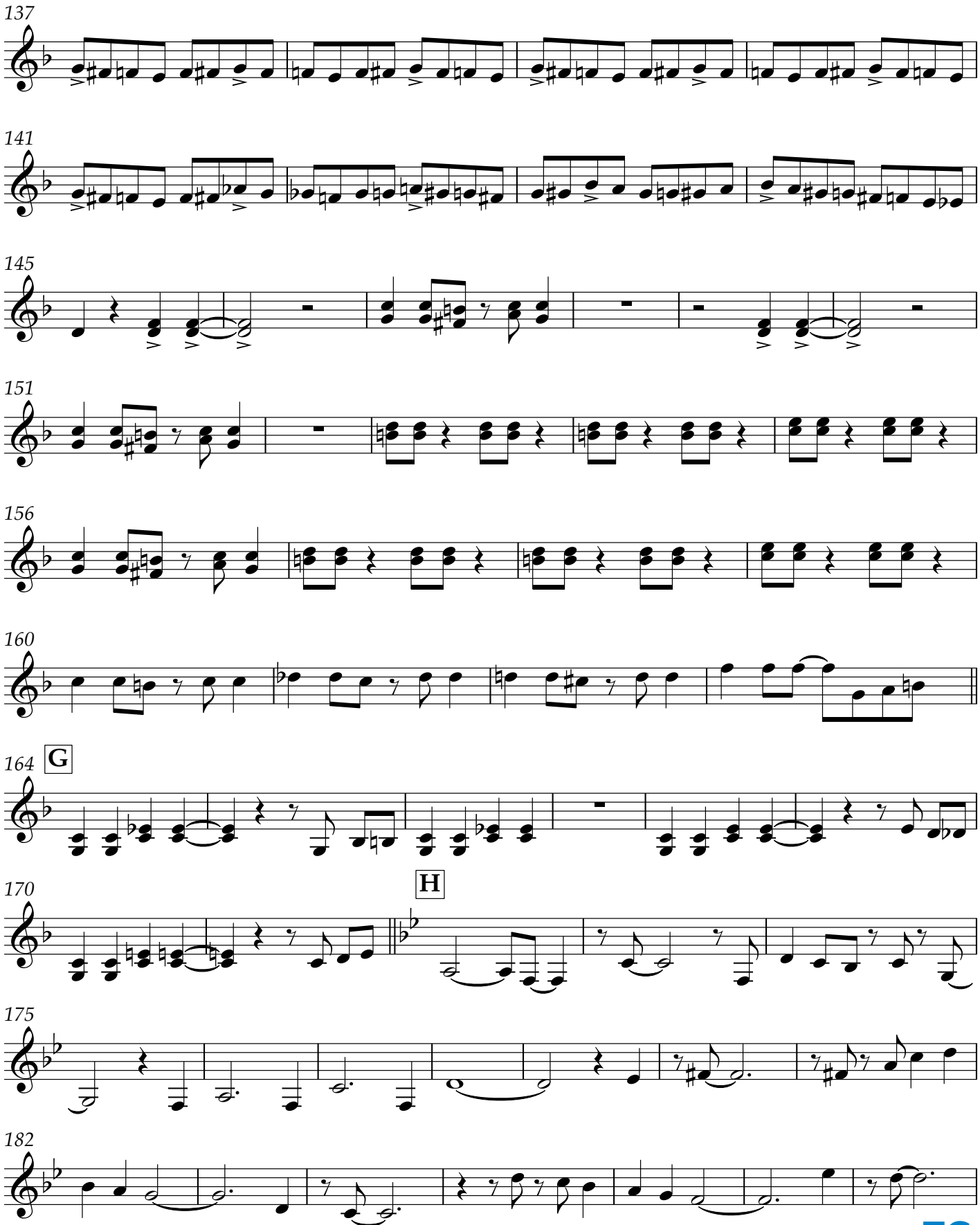
Leston Paul
Arranged by Stefon West
Adapted by Jeannine Remy



V.S.

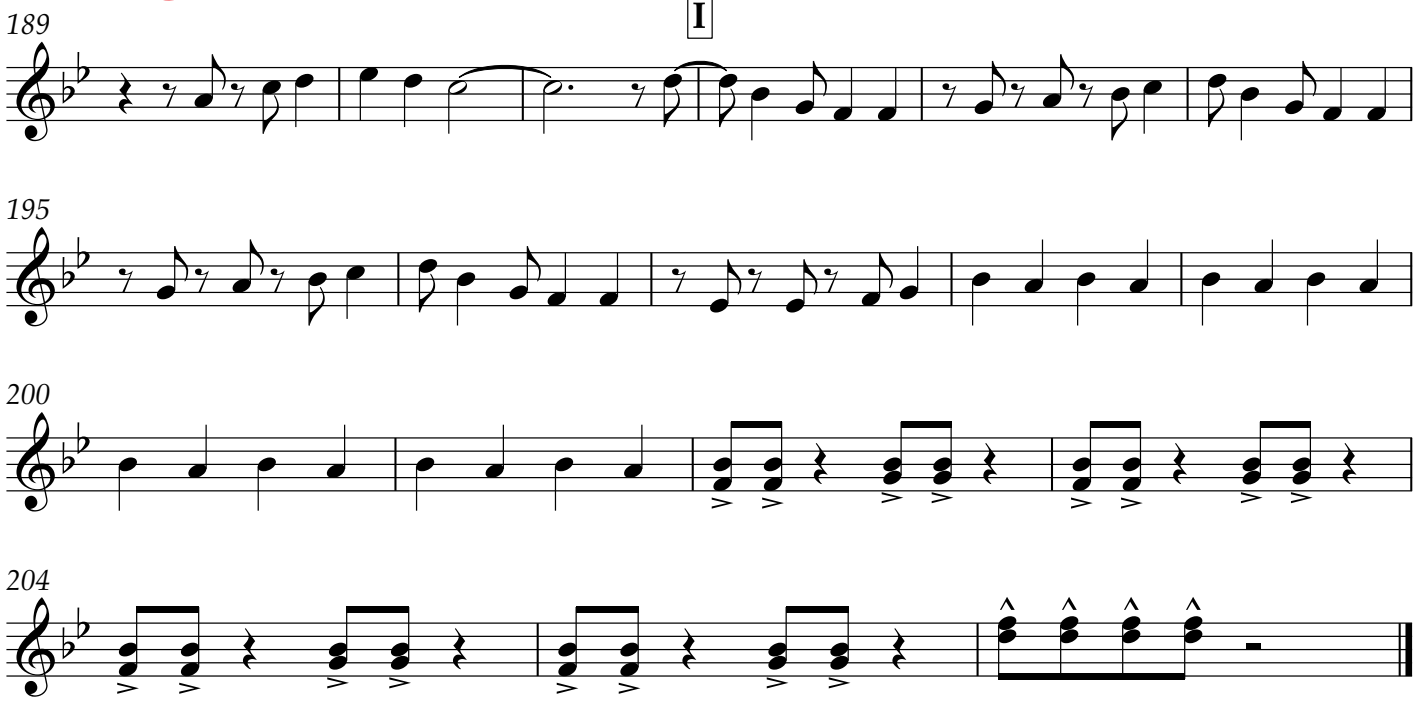

49
B
54
59
65
71
C
75
81
D
86
3
3
92
97


101
105
E
111
116
120
124
128
F
132


137
141
145
151
156
160
164
G
170
H
175
182

Double Tenor

I

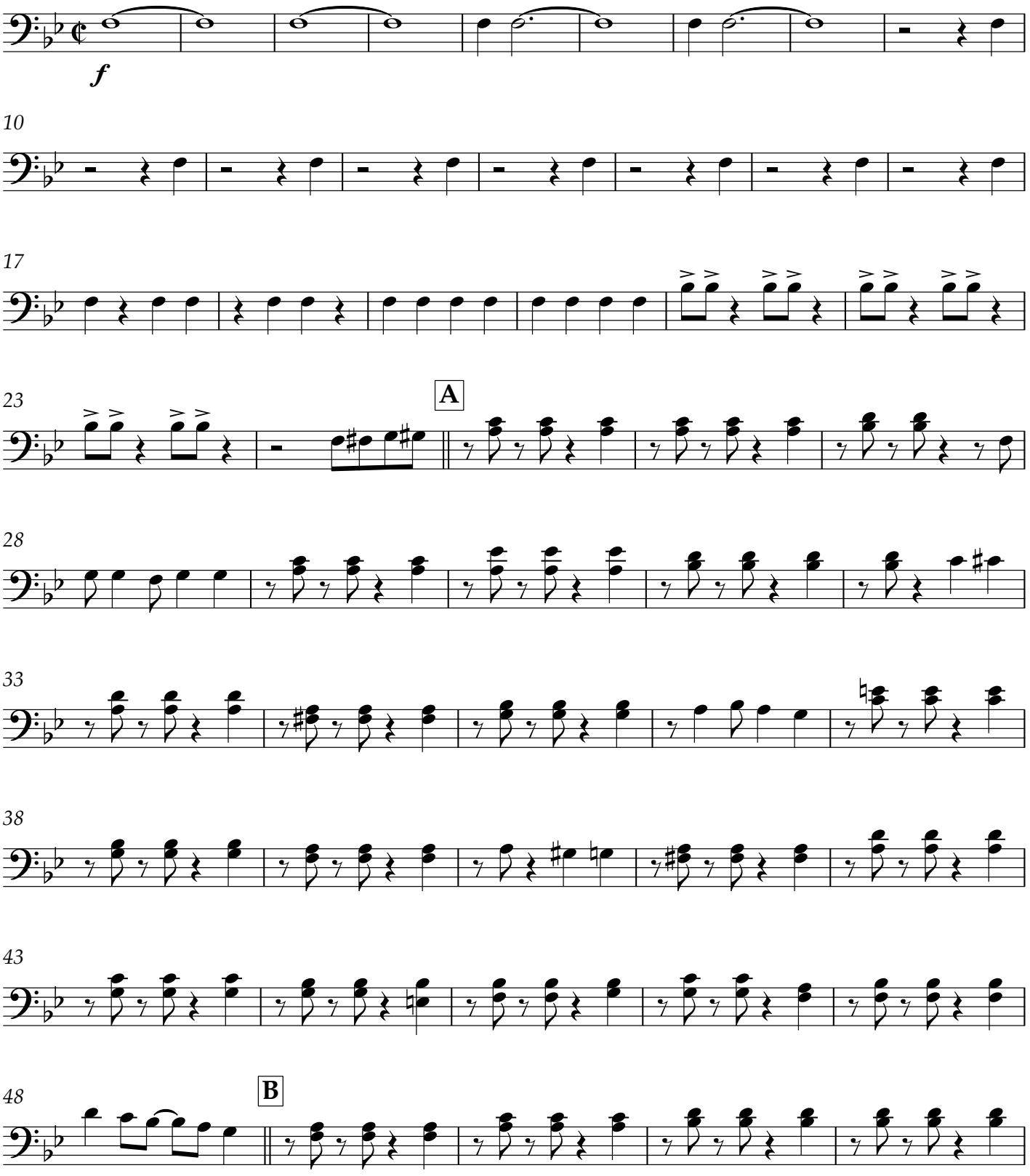


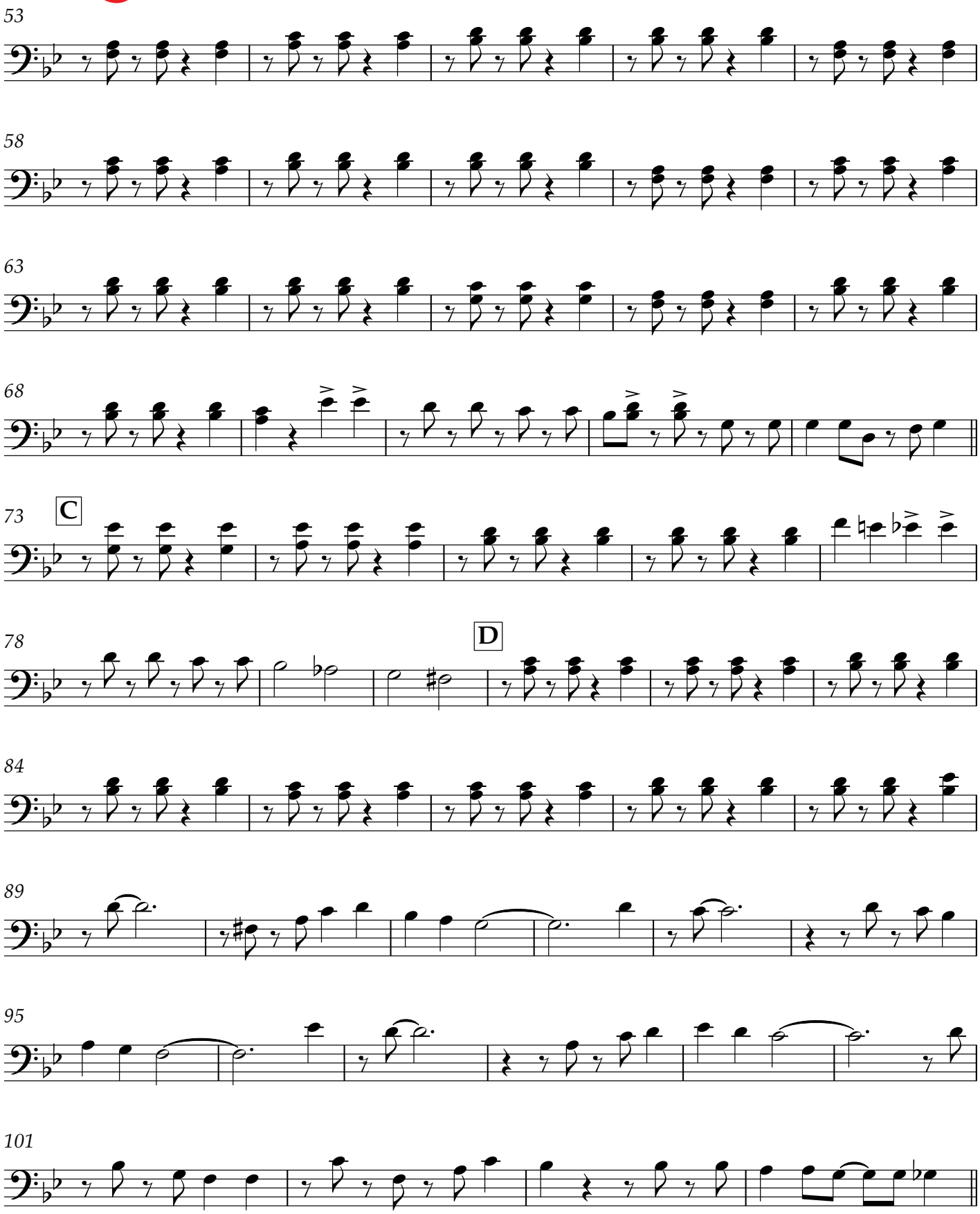
Guitar

Level: Secondary
Approximate Performance Time: 3' 30"

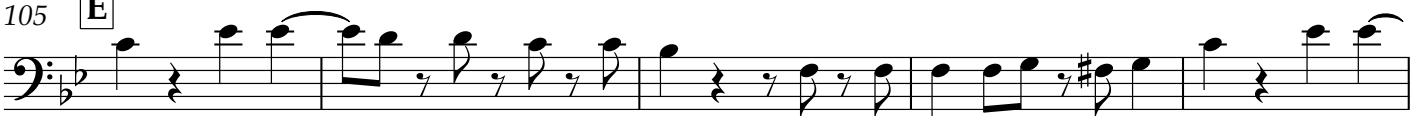
FIRE IN THE AREA

Leston Paul
Arranged by Stefon West
Adapted by Jeannine Remy




53
58
63
68
73
C
78
D
84
89
95
101

105 **E**



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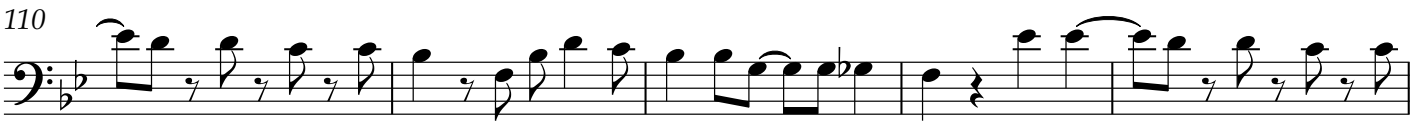

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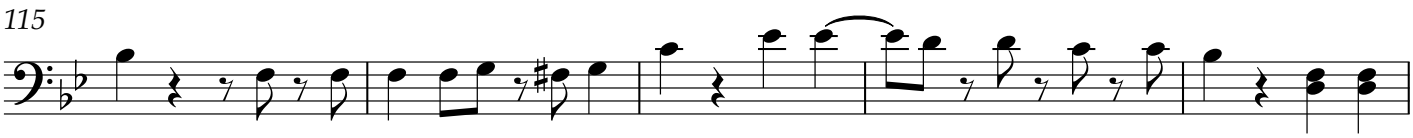

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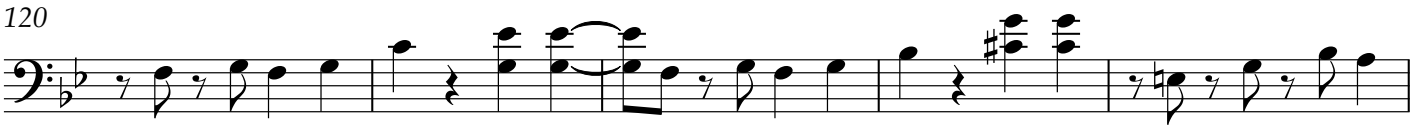

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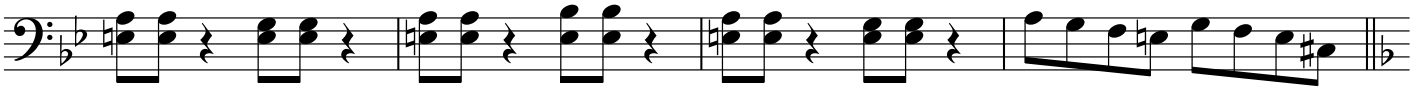
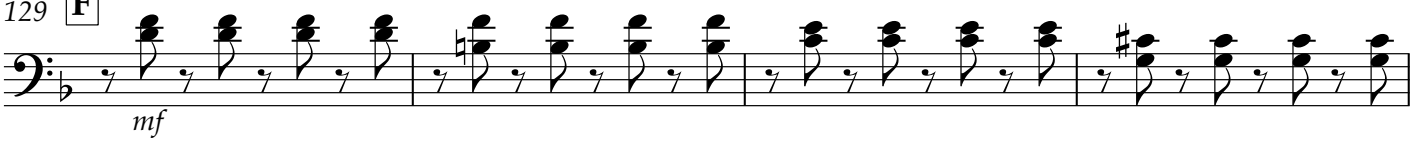
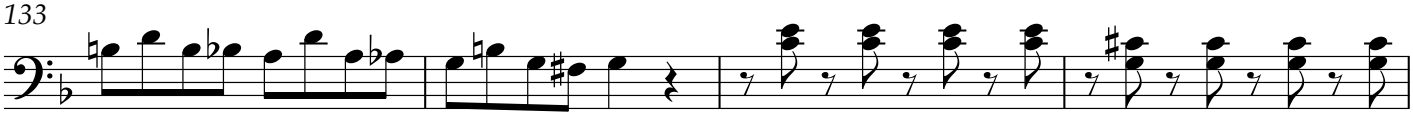


129 **F**

mf



133



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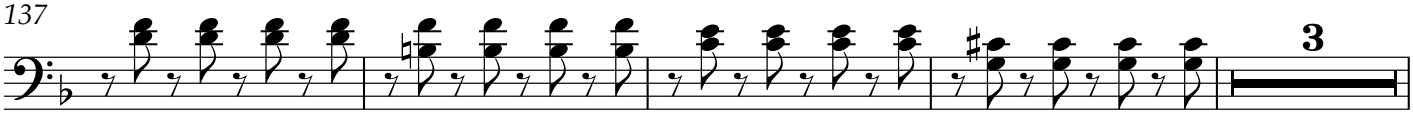


Guitar

144

148

152

156

161

G

167

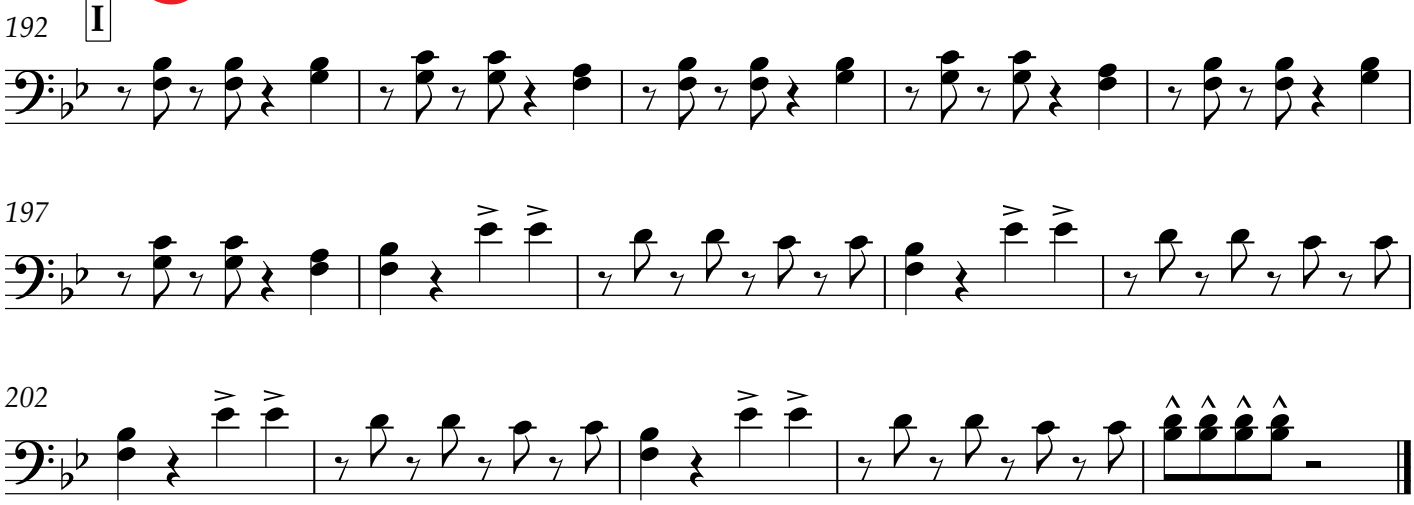
172

H

177

182

187

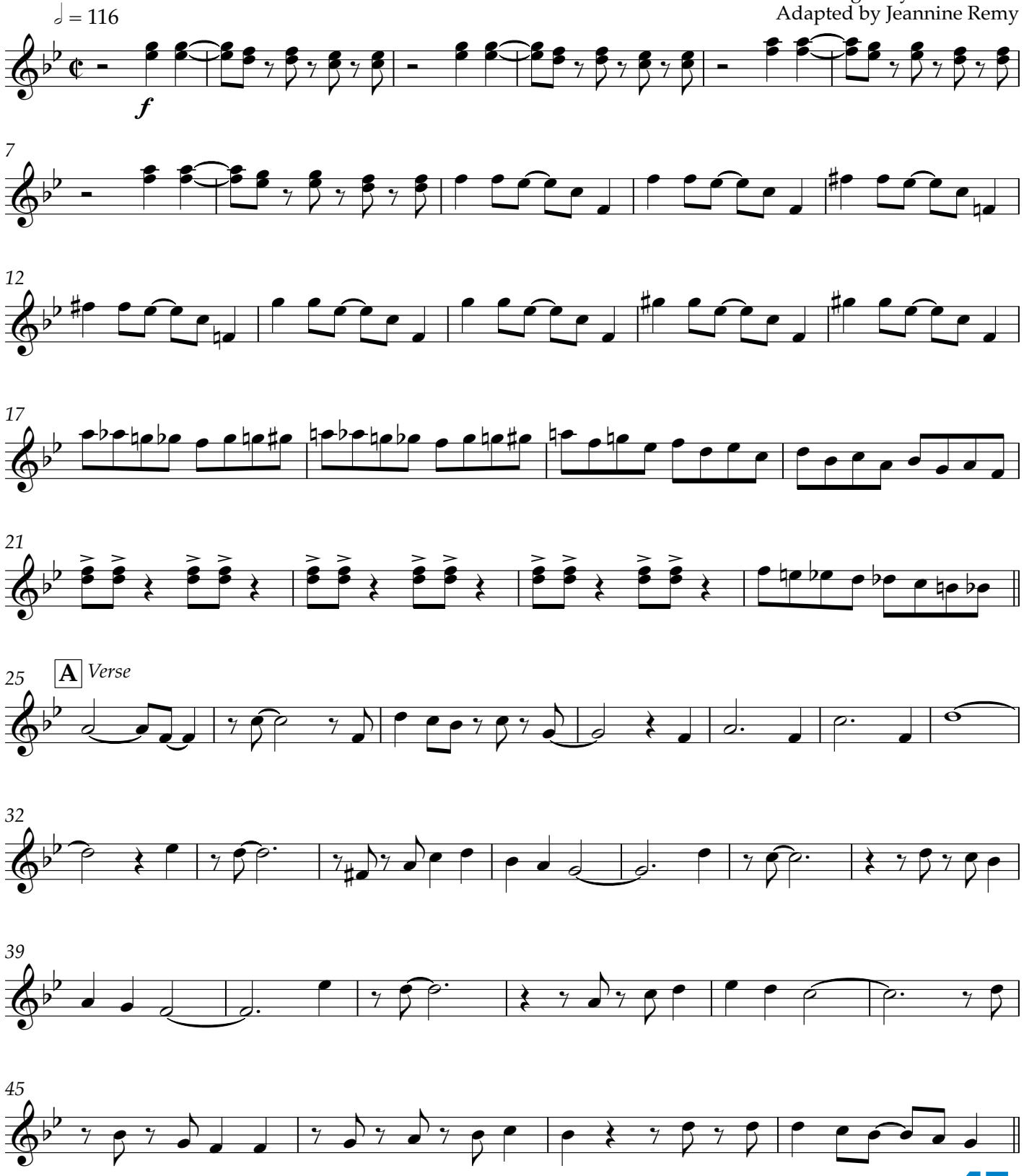

192
I
197
202

Tenor

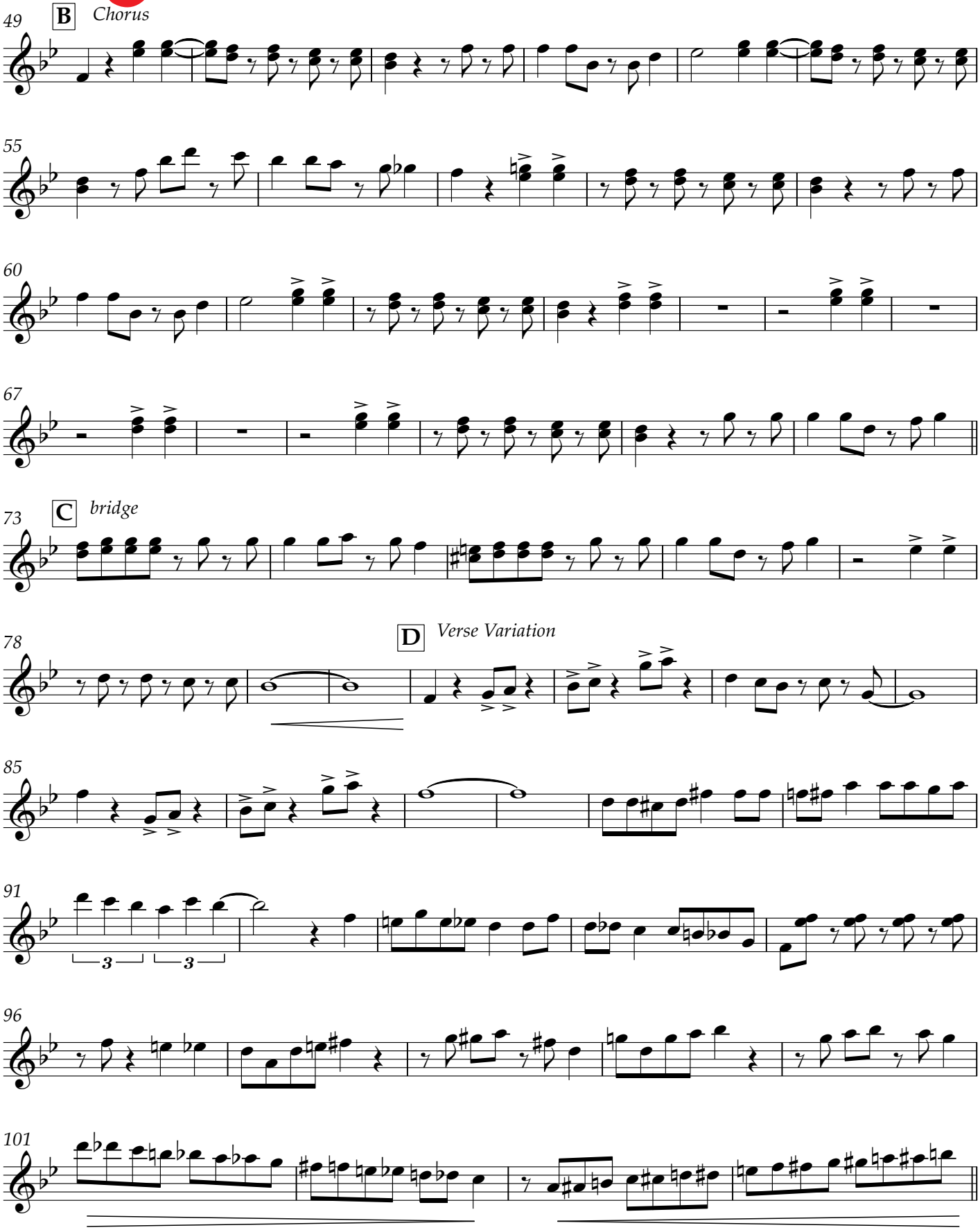
Level: Secondary
Approximate Performance Time: 3' 30"

roll minims and longer valued notes

Leston Paul
Arranged by Stefon West
Adapted by Jeannine Remy



V.S.


49
B
Chorus
55
60
67
73
C
bridge
78
D
Verse Variation
85
91
3
3
96
101

E *chorus variation*

105

112

117

122

127

F *jam*

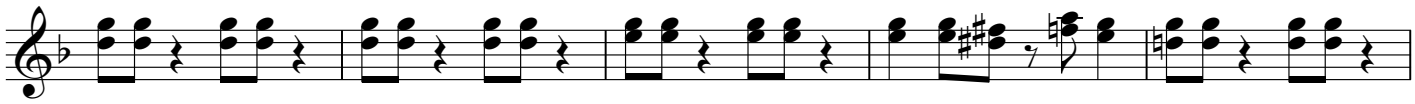
132

138

142

147

153



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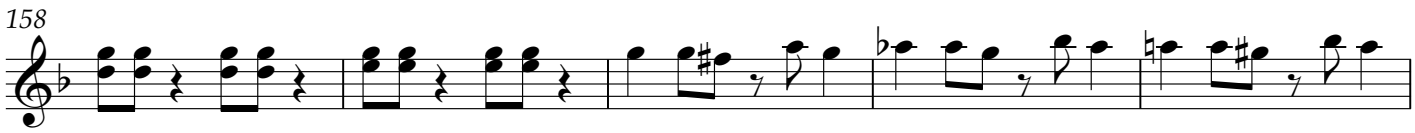
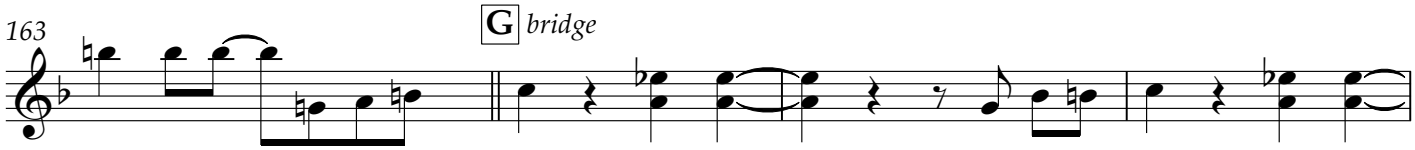


163 **G** *bridge*



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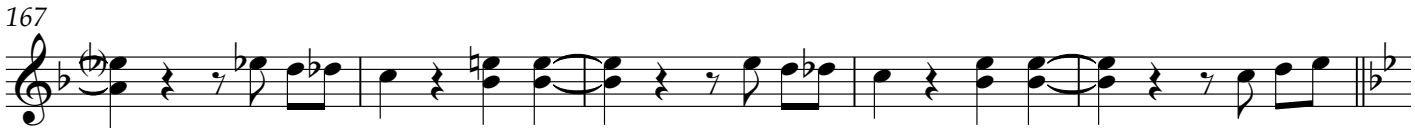
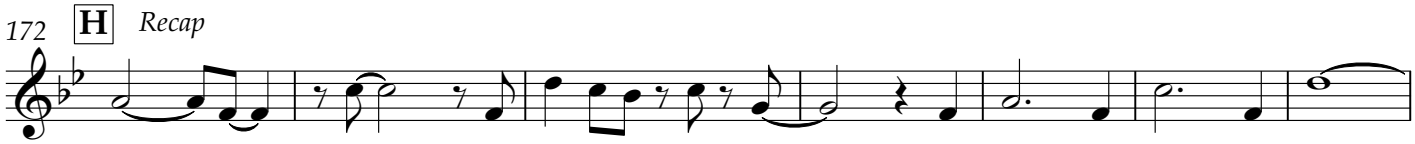


172 **H** *Recap*



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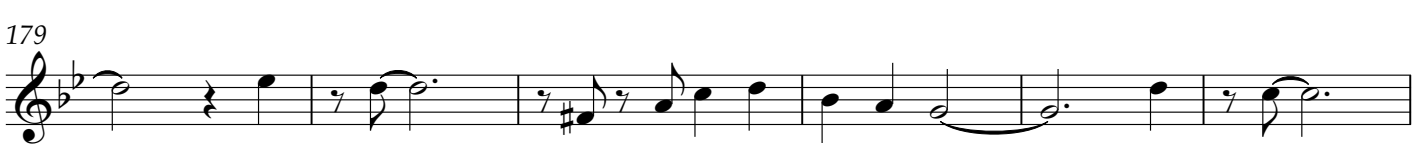
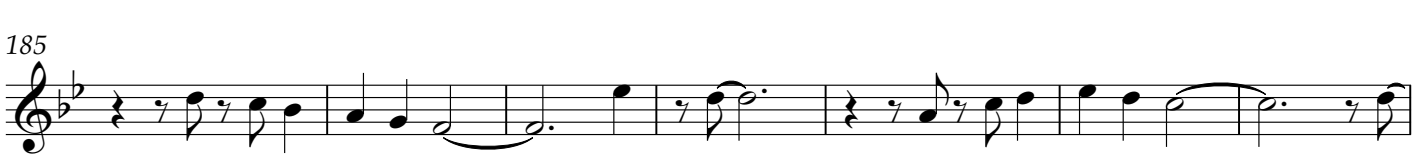
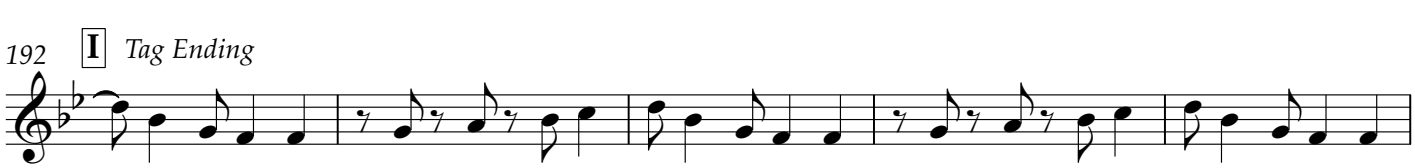


185



192 **I** *Tag Ending*



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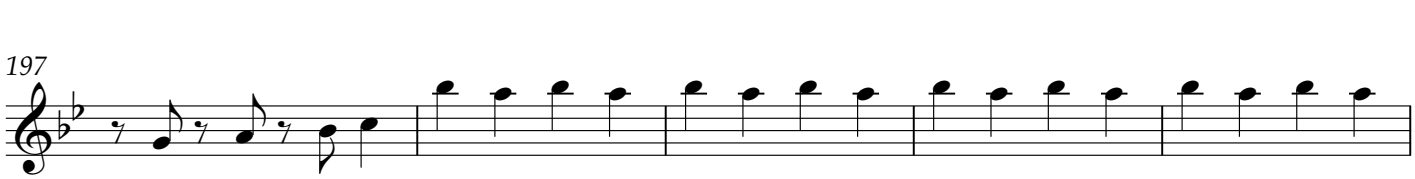
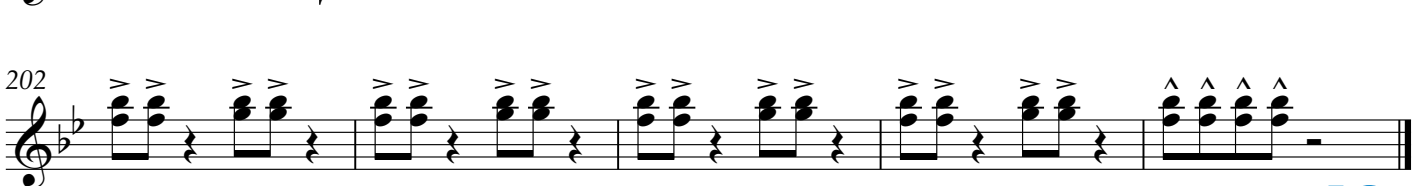


202



THE NATIONAL GAS COMPANY
OF TRINIDAD AND TOBAGO LIMITED

MUSIC SCORES

SPRING GARDEN

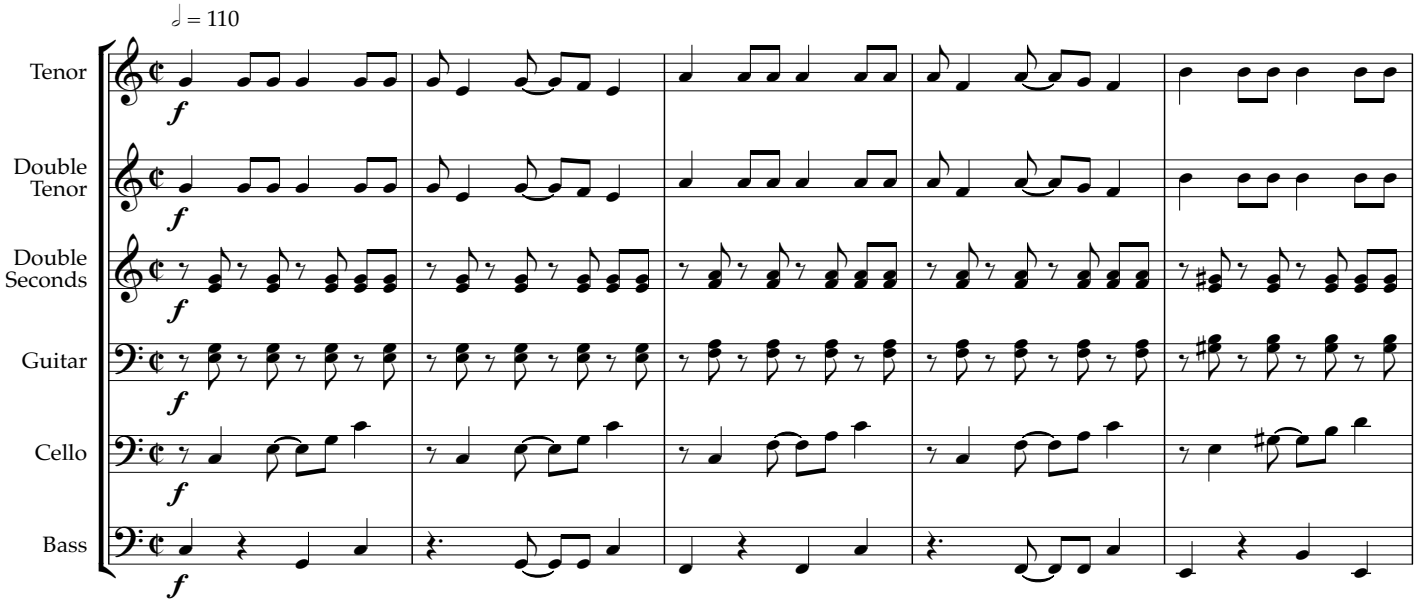
as performed by
Gonzales Sheikers at Panorama 2019

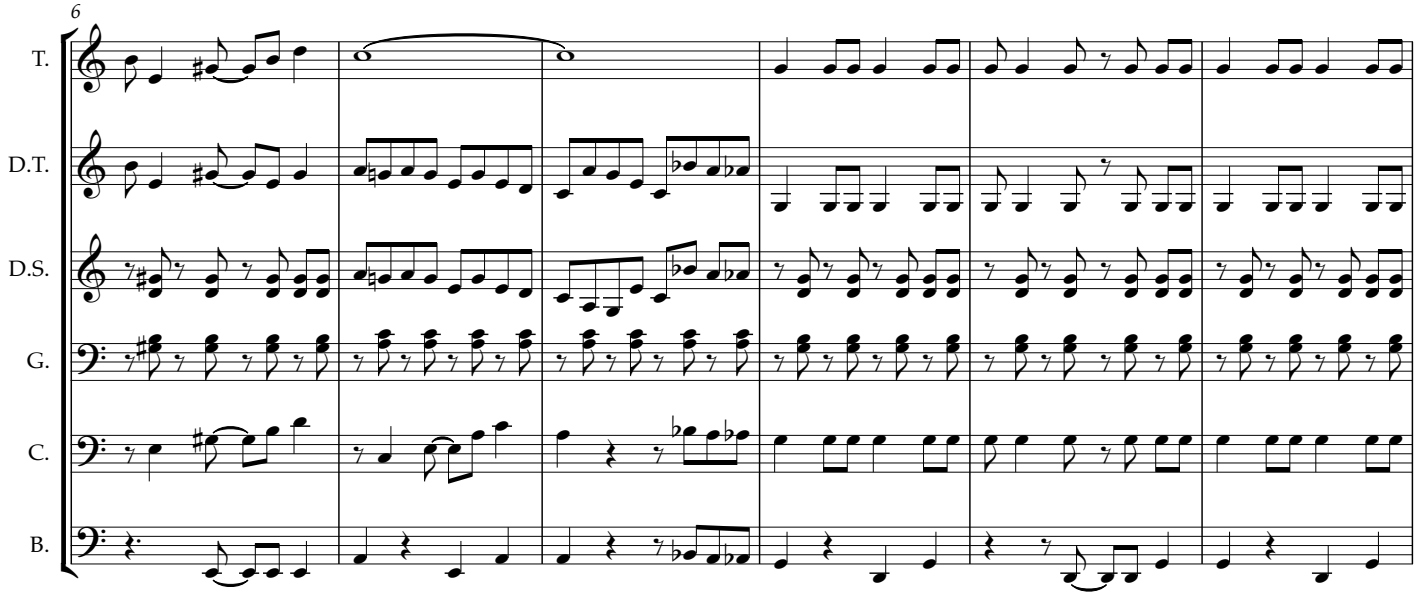
Full Score

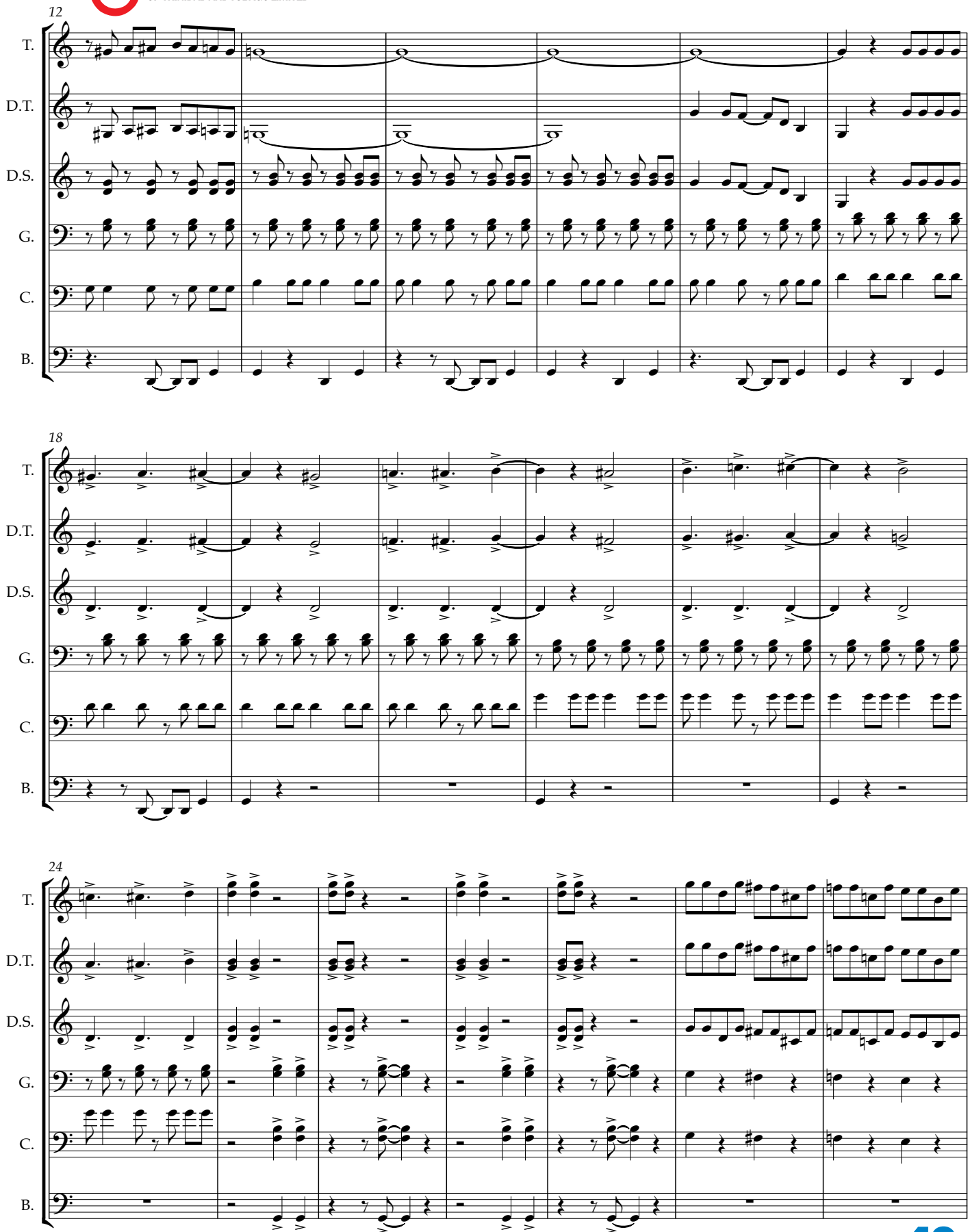
Level: Secondary
Approximate Performance Time: 4'

Ras Isley
adapted by Jeannine Remy
from arrangement by Darren Sheppard

roll longer valued notes






12
T.
D.T.
D.S.
G.
C.
B.
18
T.
D.T.
D.S.
G.
C.
B.
24
T.
D.T.
D.S.
G.
C.
B.

A *Verse*

31

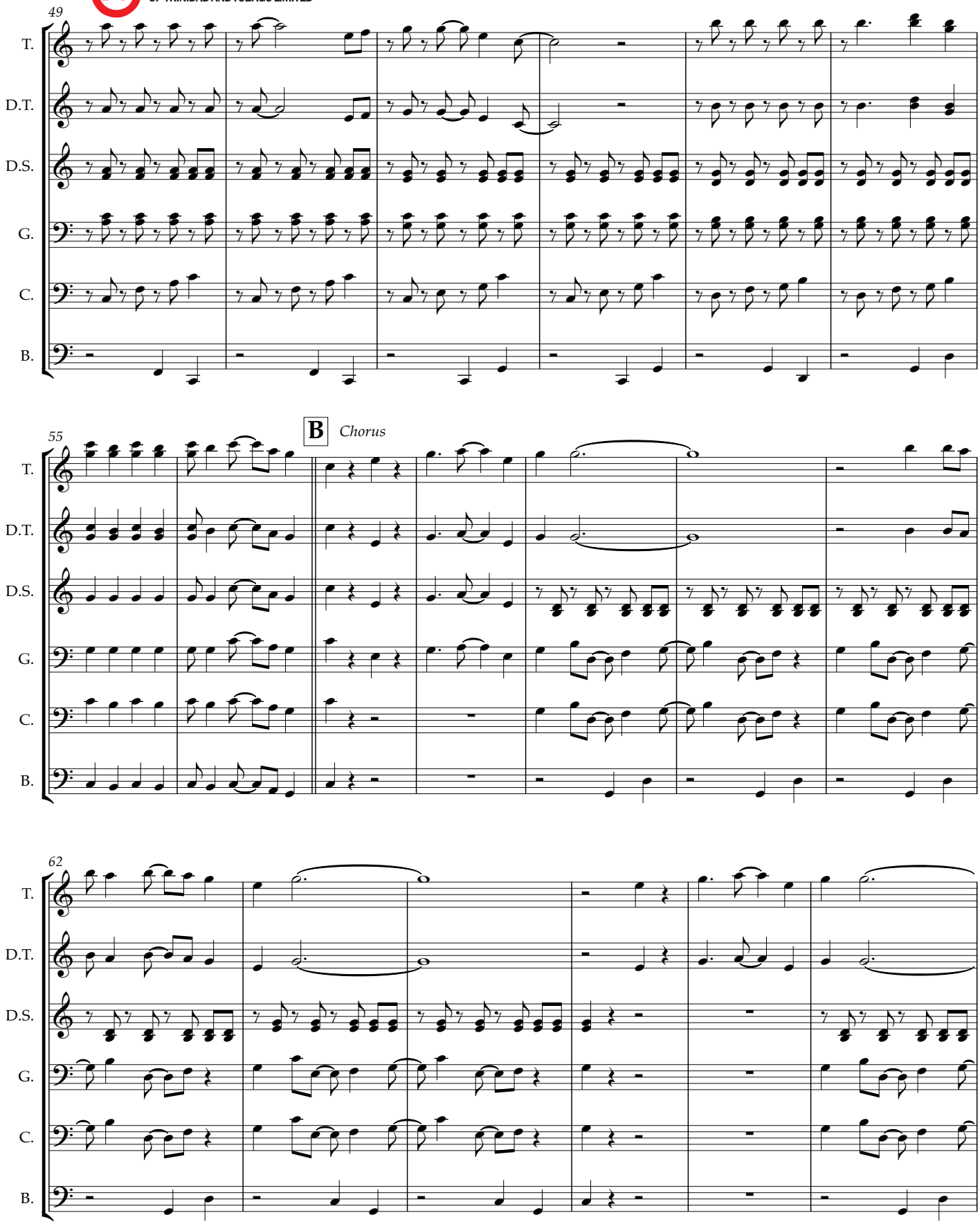
T.
D.T.
D.S.
G.
C.
B.

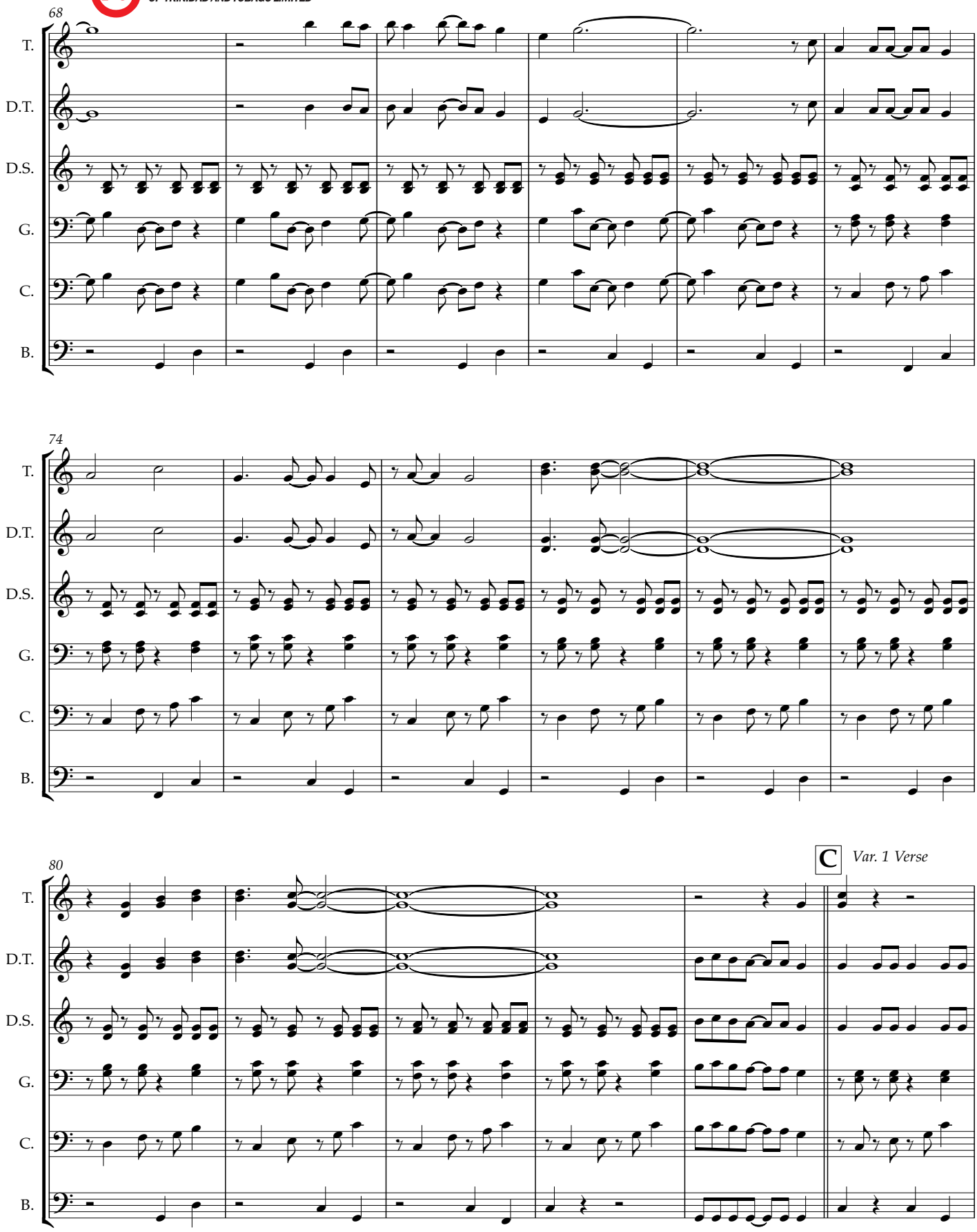
37

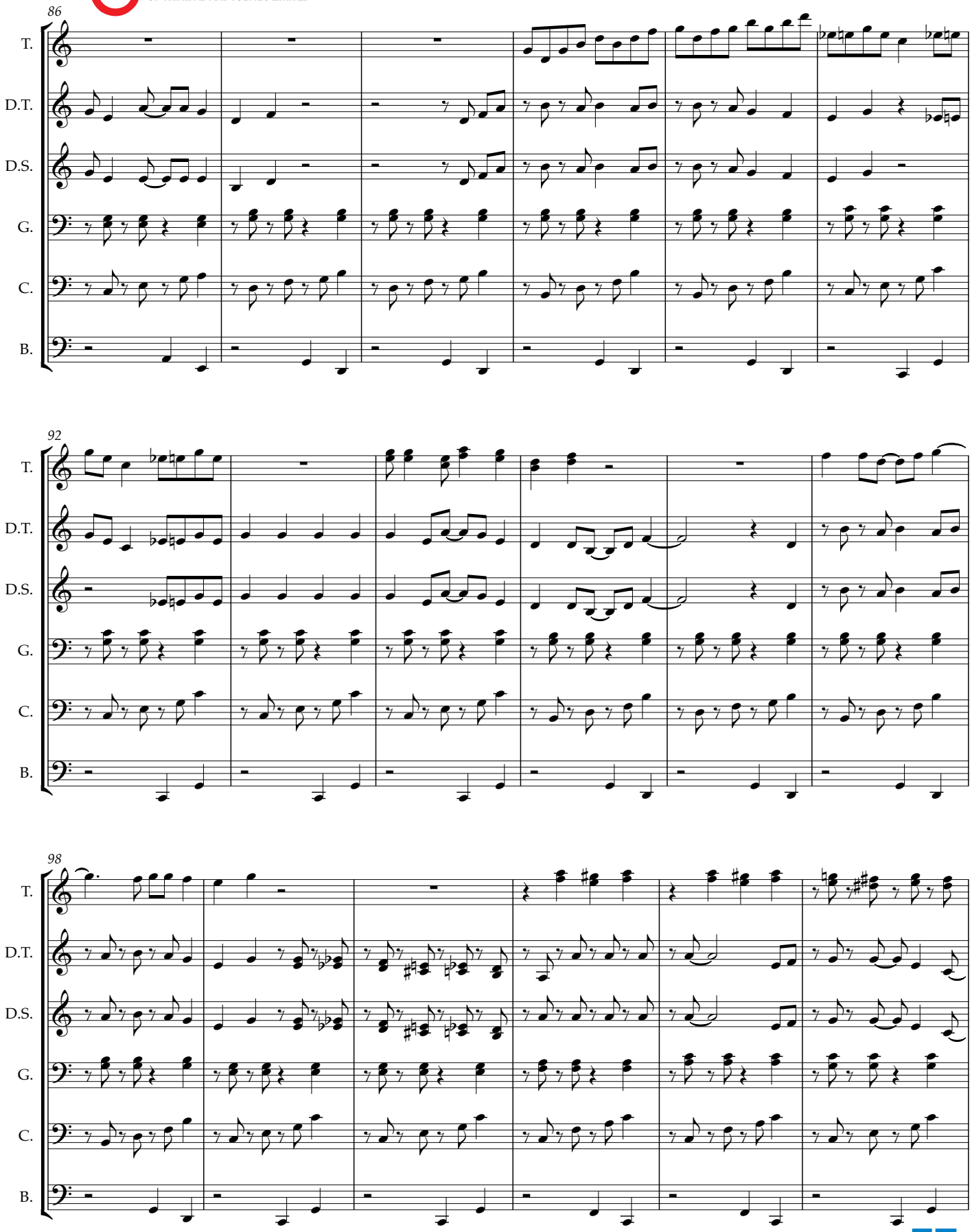
T.
D.T.
D.S.
G.
C.
B.

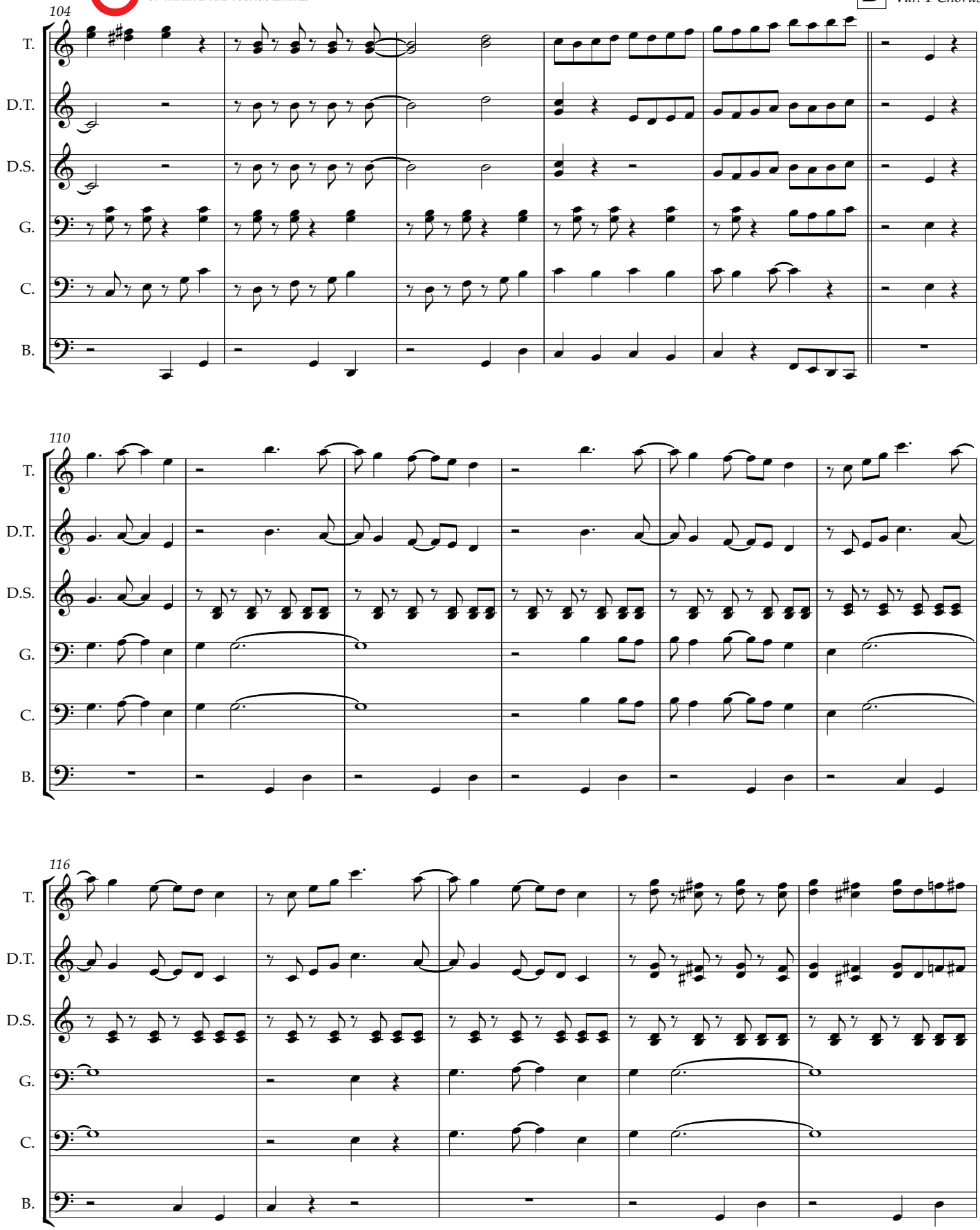
43

T.
D.T.
D.S.
G.
C.
B.


49
T.
D.T.
D.S.
G.
C.
B.
55
B
Chorus
62


68
T.
D.T.
D.S.
G.
C.
B.
74
T.
D.T.
D.S.
G.
C.
B.
80
C
Var. 1 Verse
T.
D.T.
D.S.
G.
C.
B.


86
T.
D.T.
D.S.
G.
C.
B.
92
T.
D.T.
D.S.
G.
C.
B.
98
T.
D.T.
D.S.
G.
C.
B.


104
T.
D.T.
D.S.
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C.
B.
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C.
B.
116
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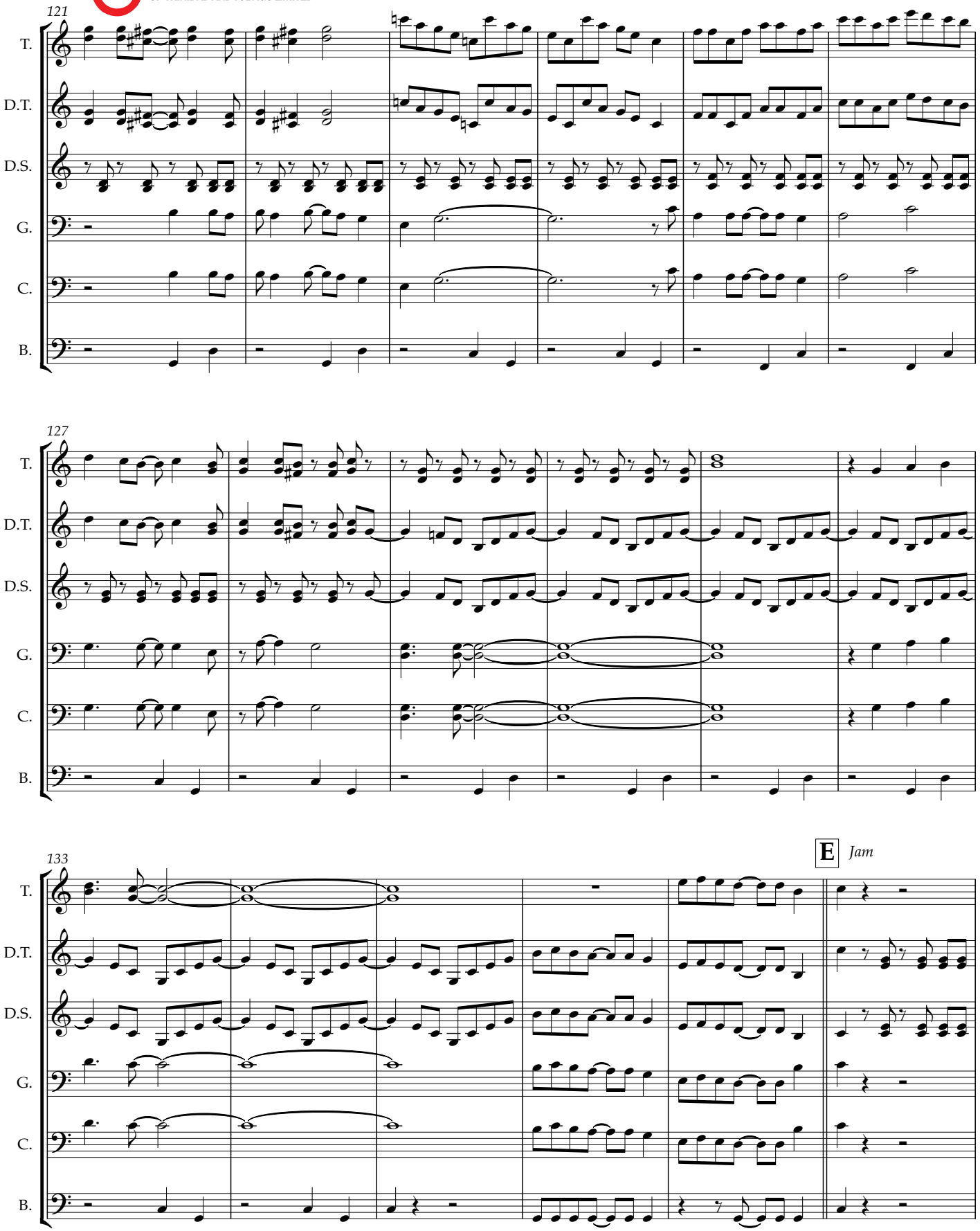
D.S.
G.
C.
B.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D.S.
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C.
B.
127
T.
D.T.
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G.
C.
B.
133
E
Jam
T.
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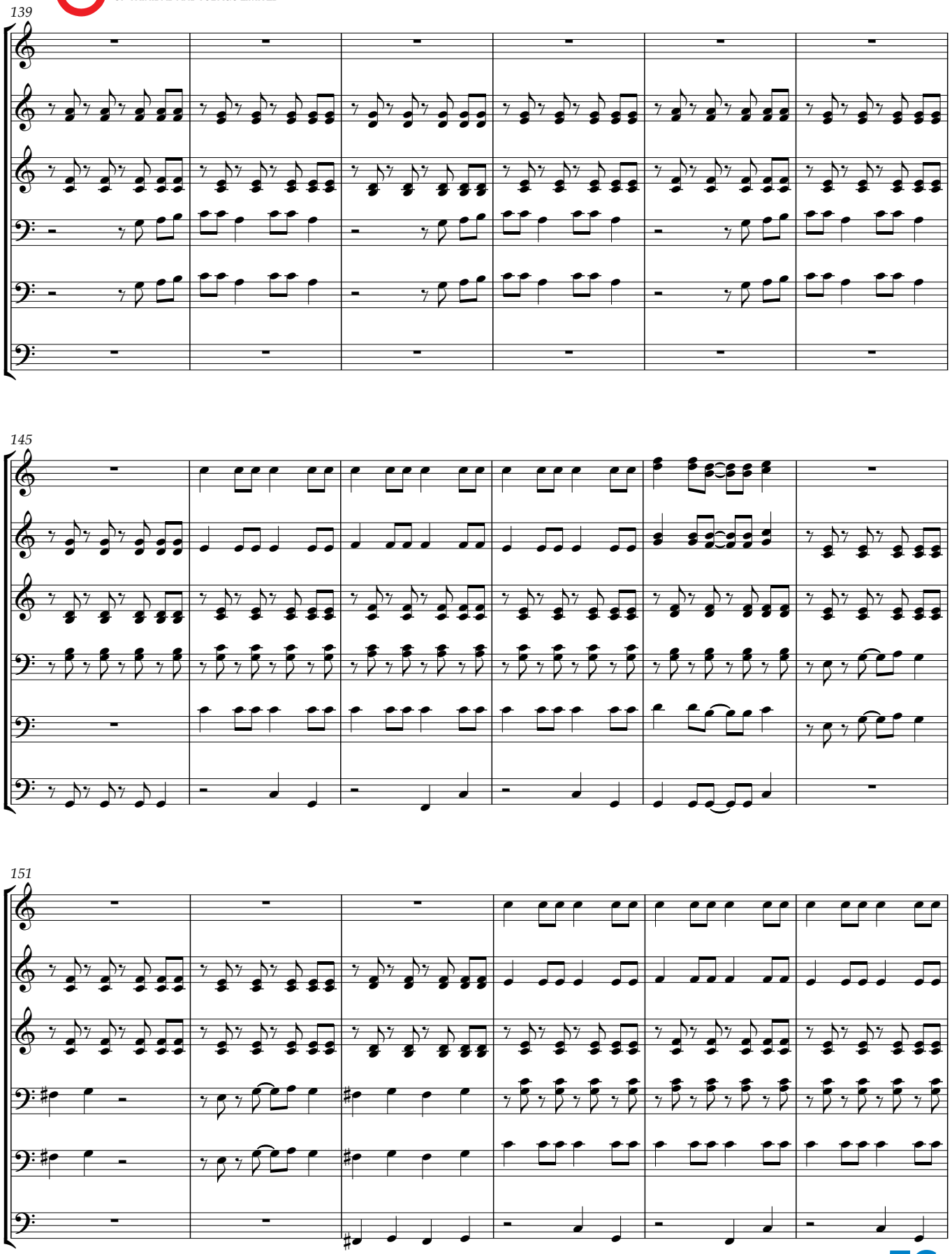
G.
C.
B.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D.S.
G.
C.
B.
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B.
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T.
D.T.
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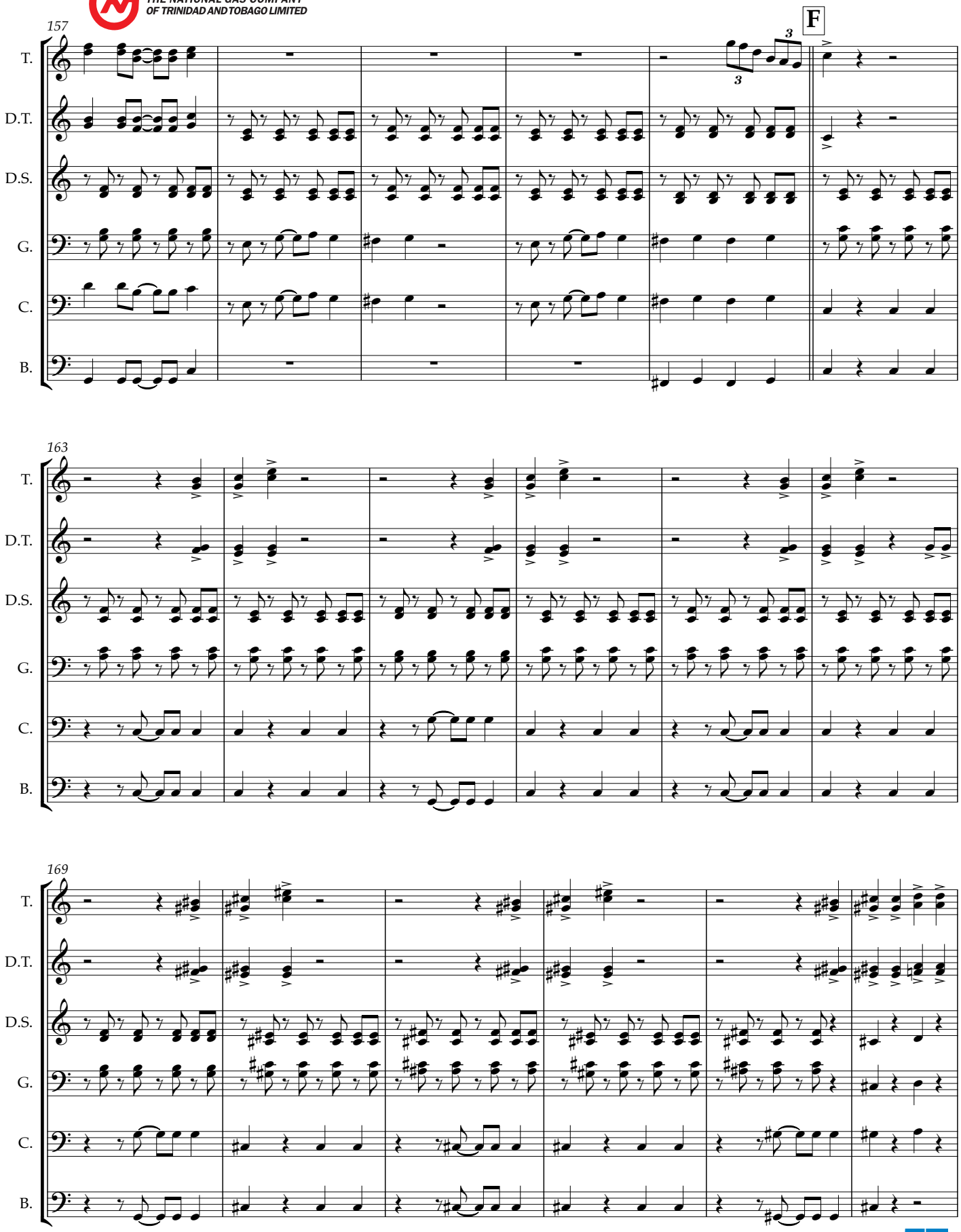
G.
C.
B.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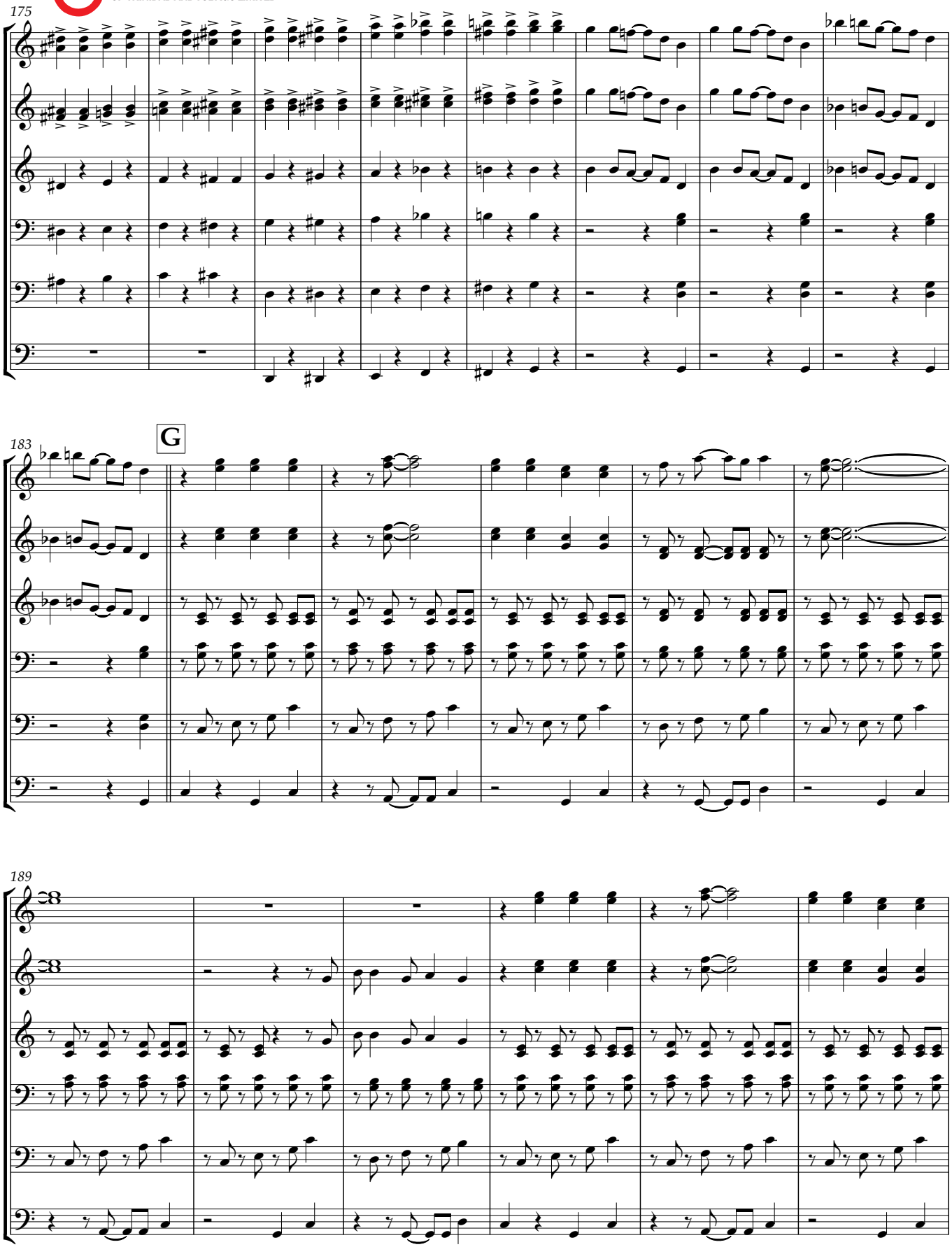
F
T.
D.T.
D.S.
G.
C.
B.
163
169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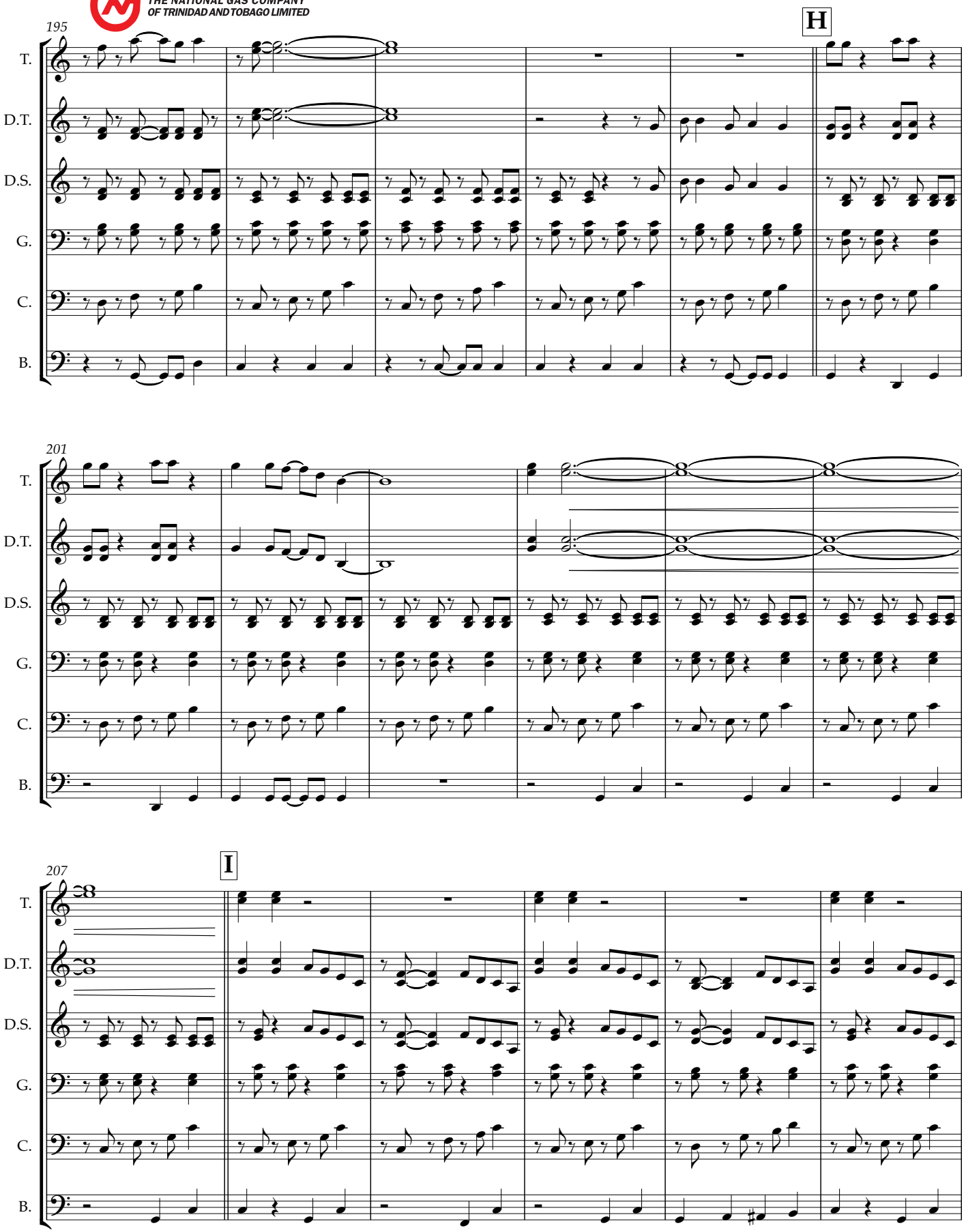
D.T.
D.S.
G.
C.
B.
183
G
189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H
T.
D.T.
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C.
B.
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B.
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D.T.
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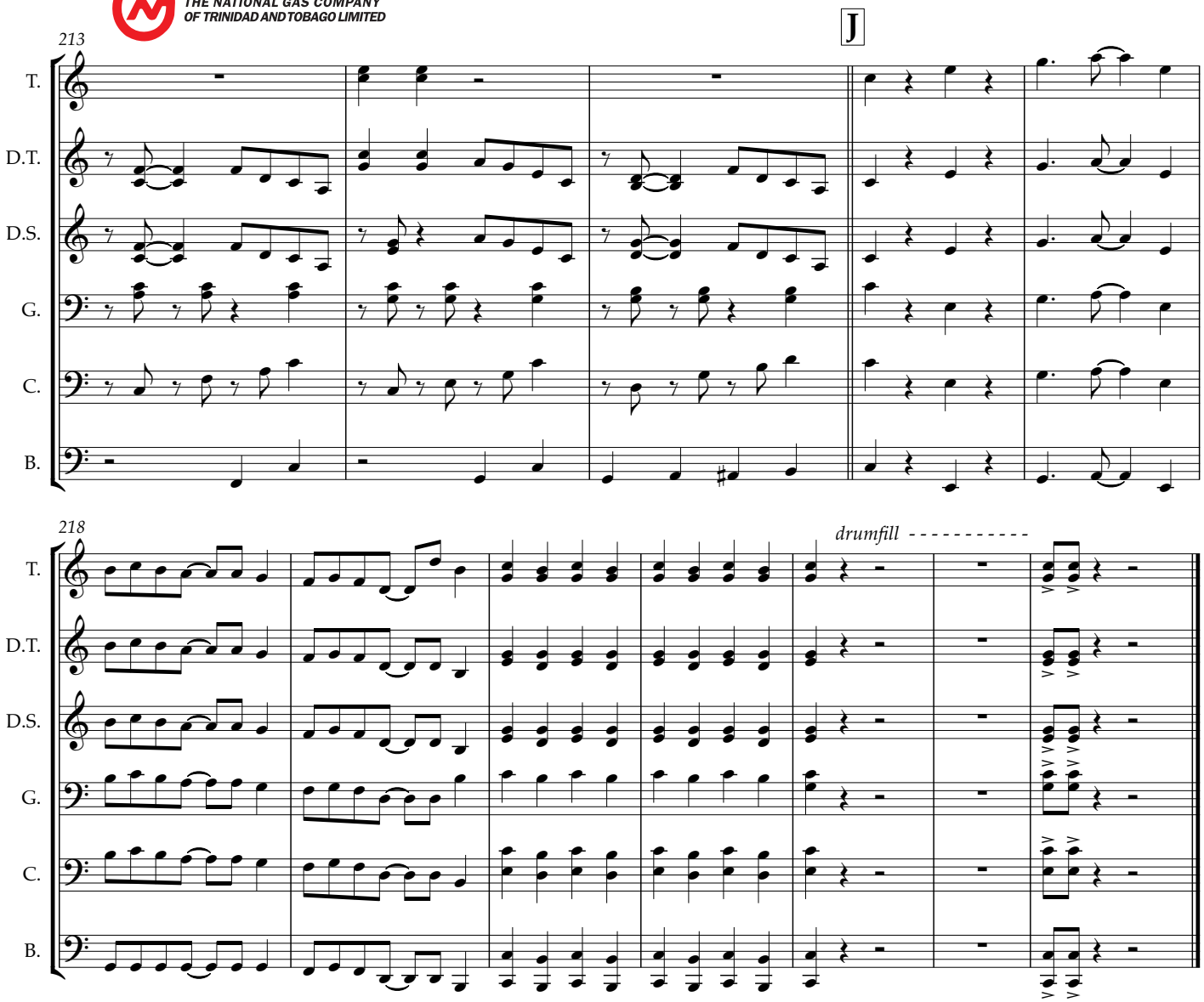
G.
C.
B.

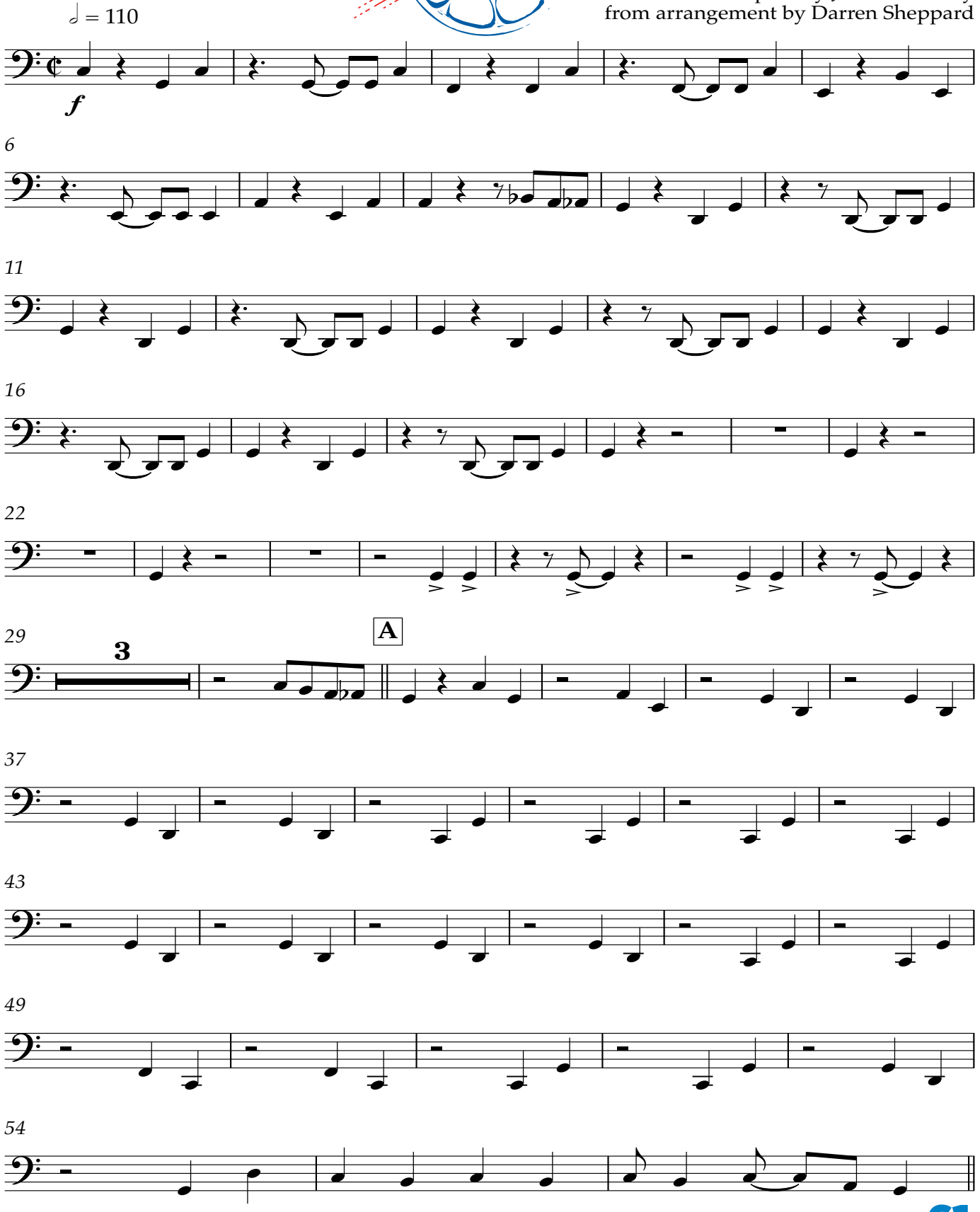

213
J
T.
D.T.
D.S.
G.
C.
B.
218
drumfill

Bass

Level: Secondary
Approximate Performance Time: 4'

SPRING GARDEN

Ras Isley
adapted by Jeannine Remy
from arrangement by Darren Sheppard



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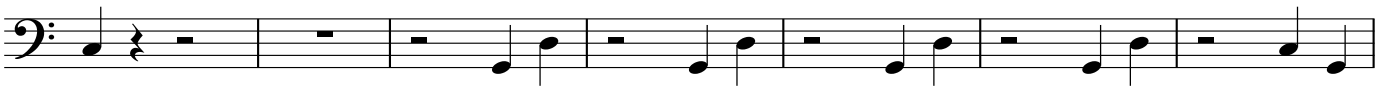

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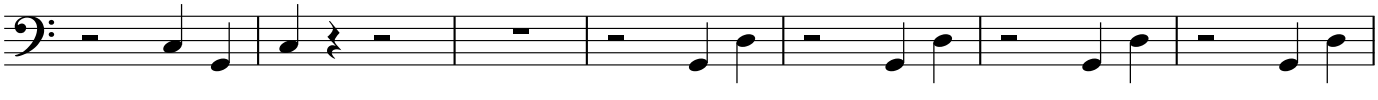

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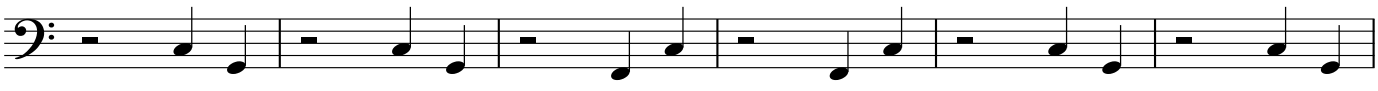

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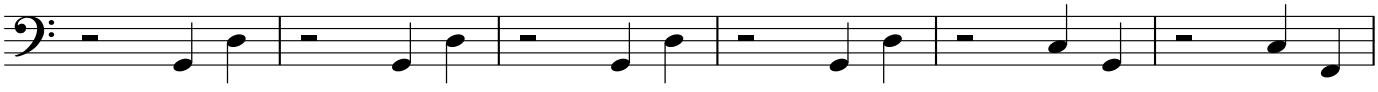

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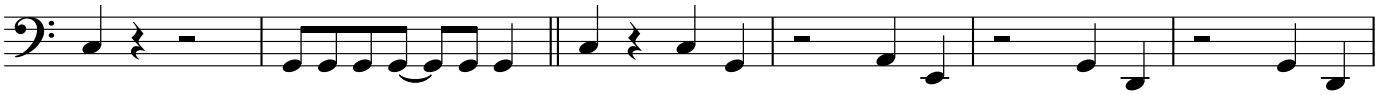

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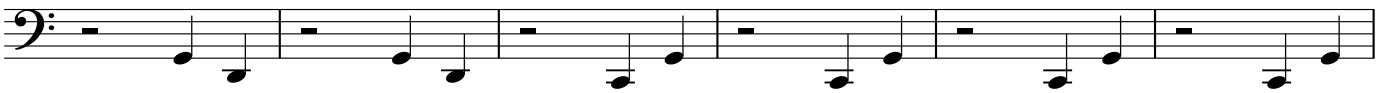

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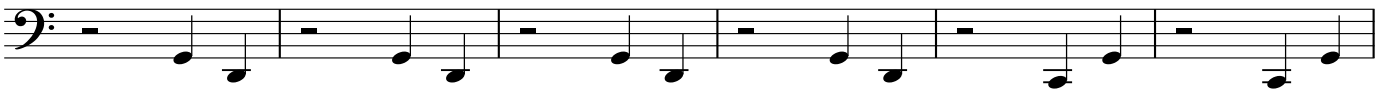

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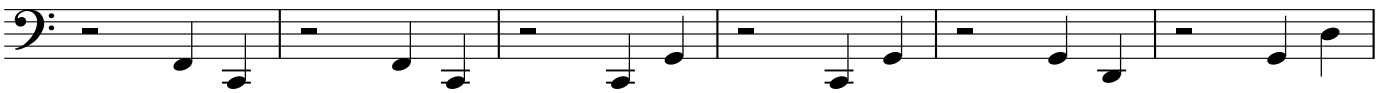

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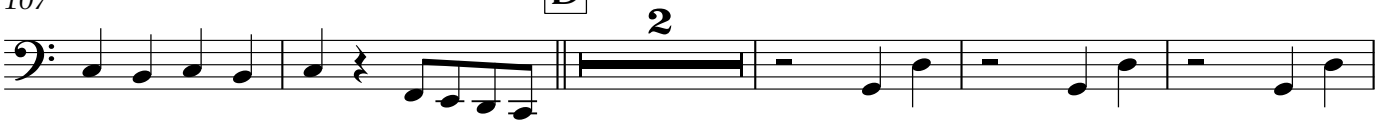

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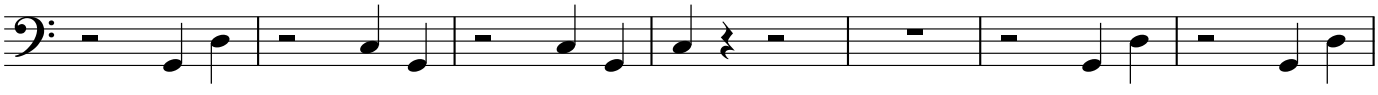

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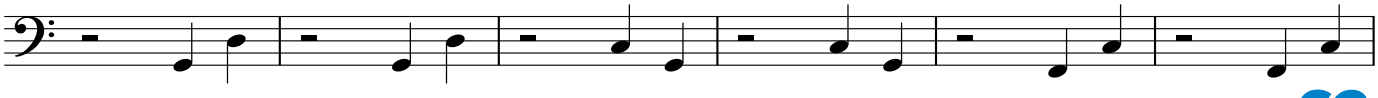

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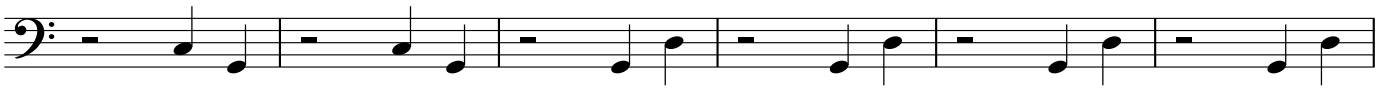

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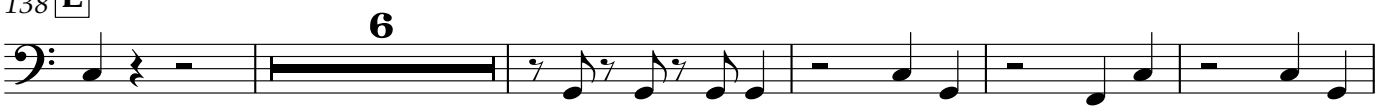
138 E



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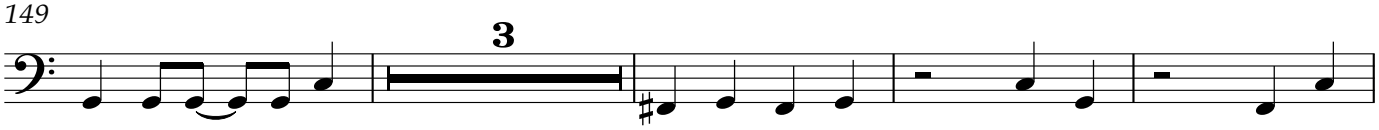

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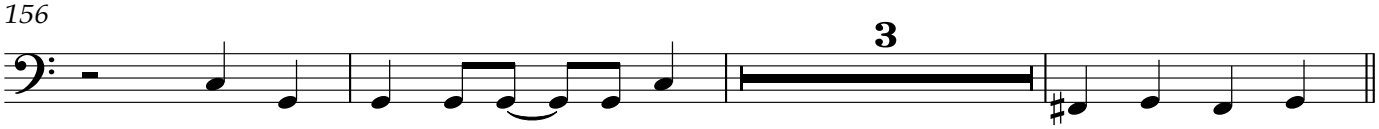

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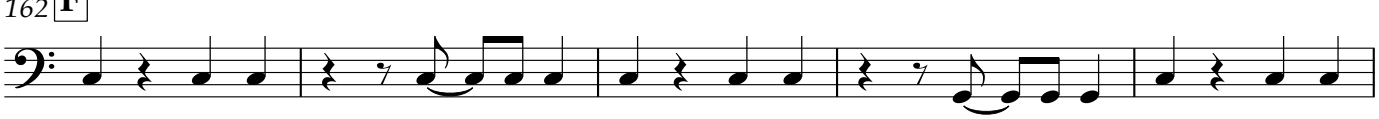

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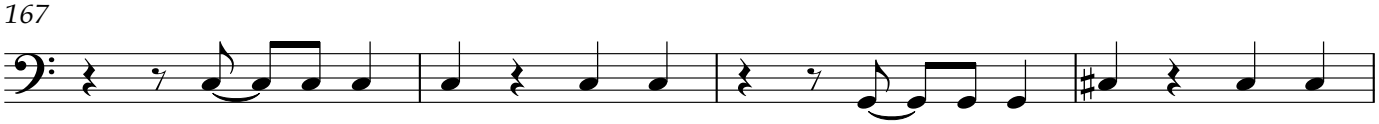

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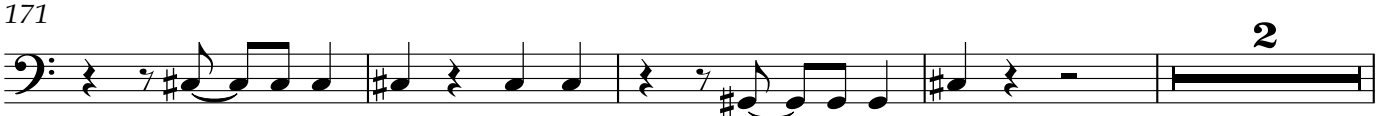

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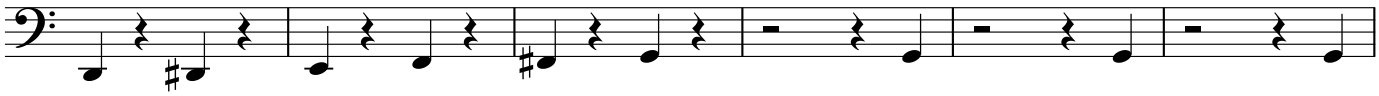

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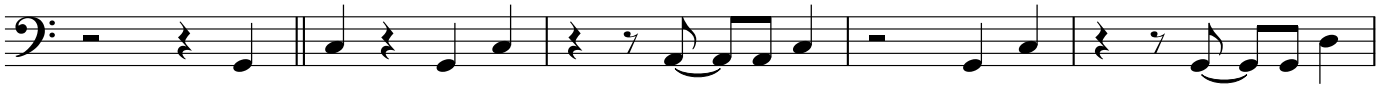

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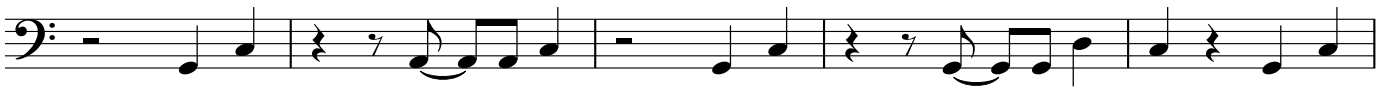

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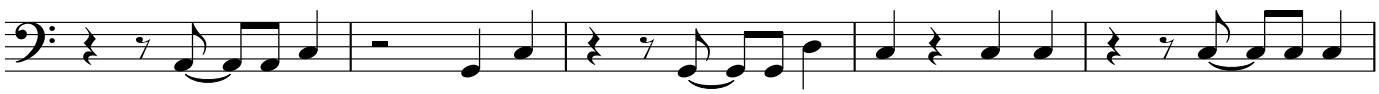
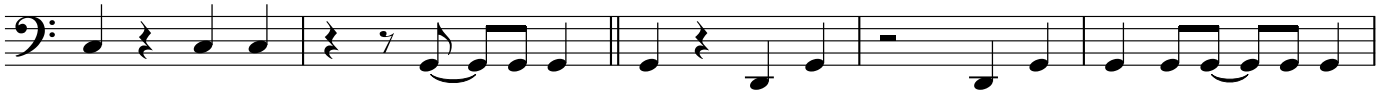


198 H



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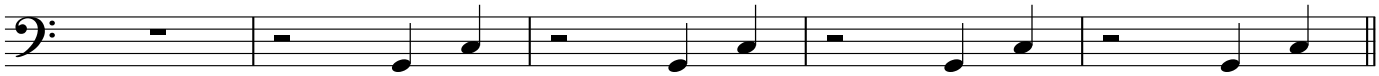

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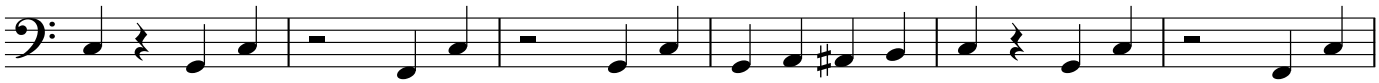

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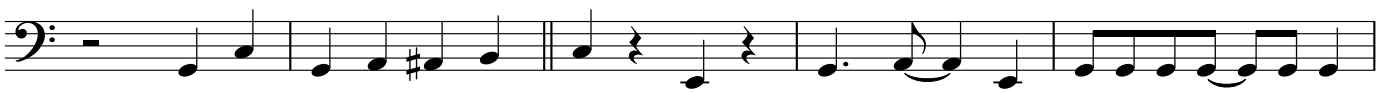

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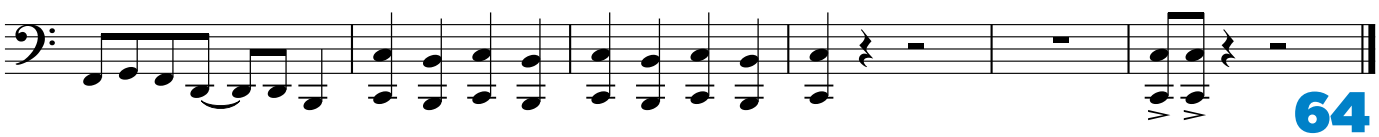
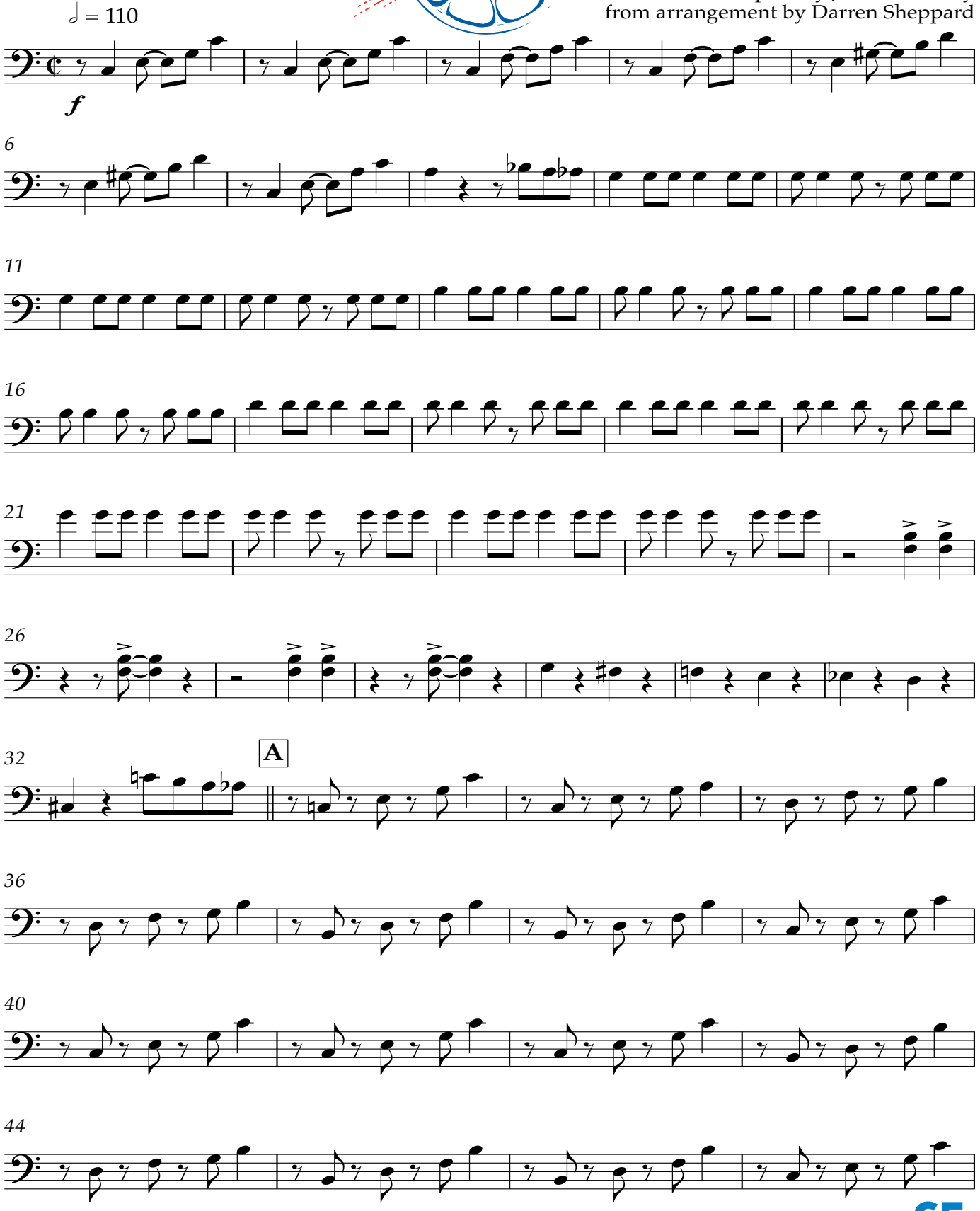


Cello

Level: Secondary
Approximate Performance Time: 4'

Ras Isley
adapted by Jeannine Remy
from arrangement by Darren Sheppard



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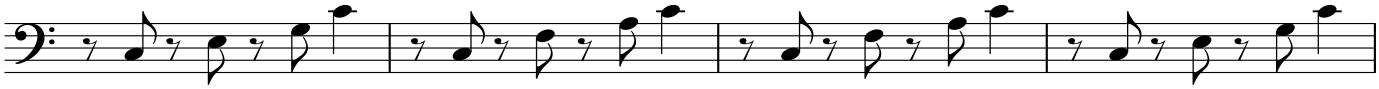

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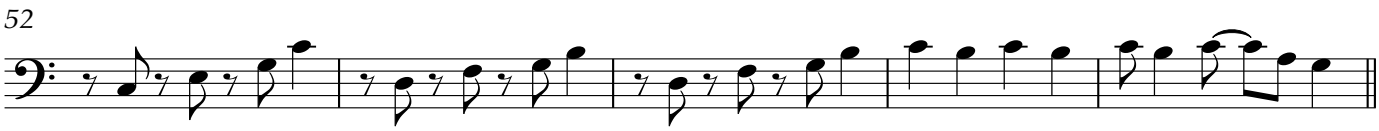
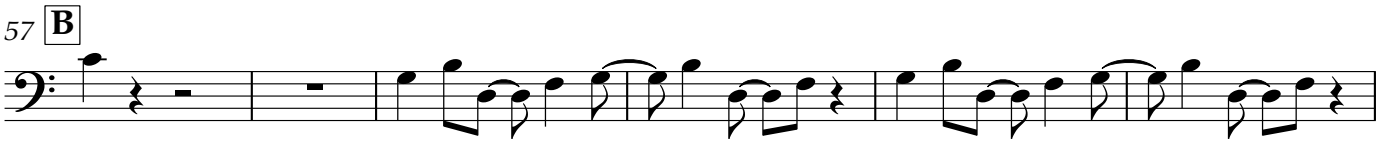


57 **B**



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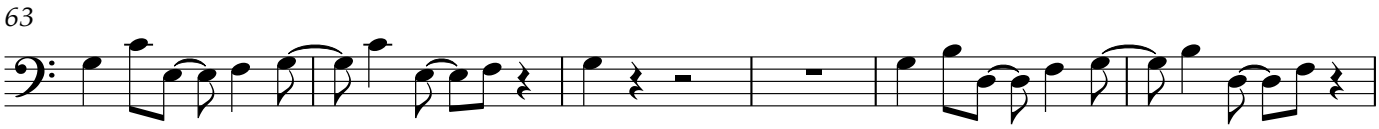

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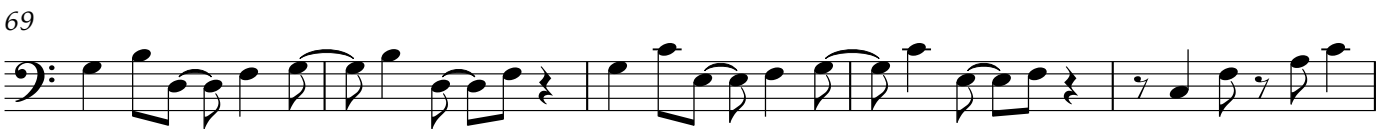

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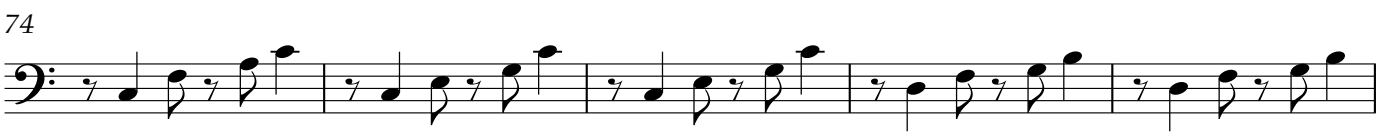

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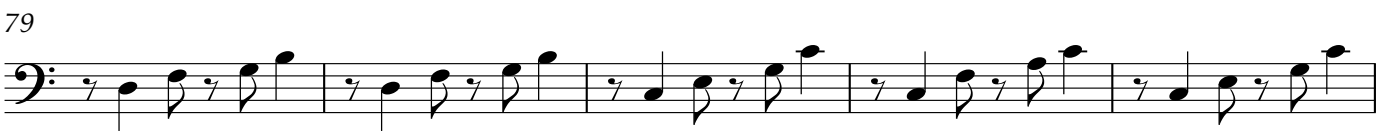

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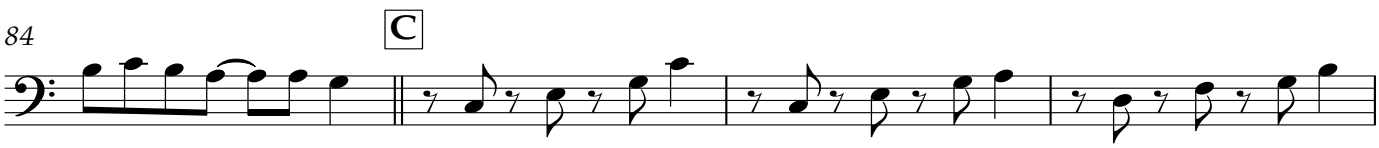

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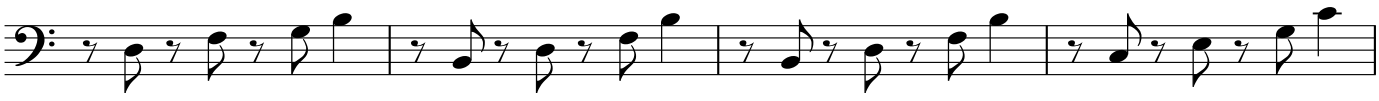

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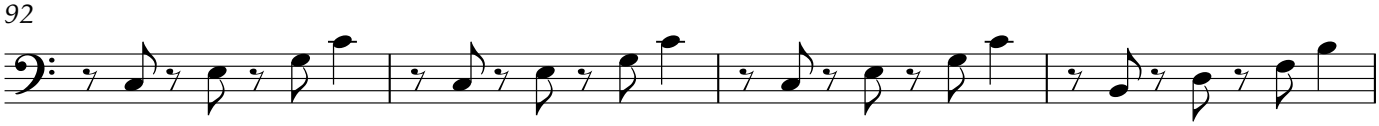

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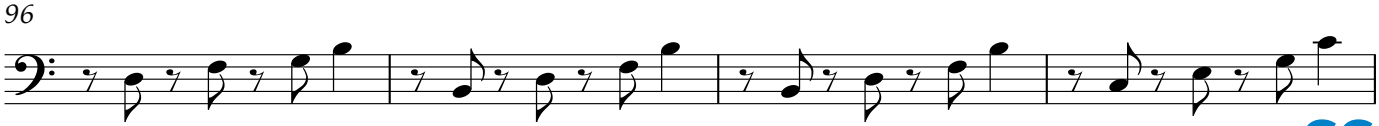

Cello

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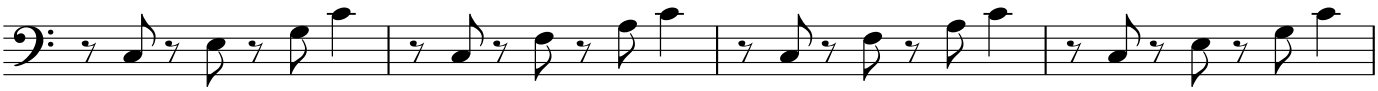

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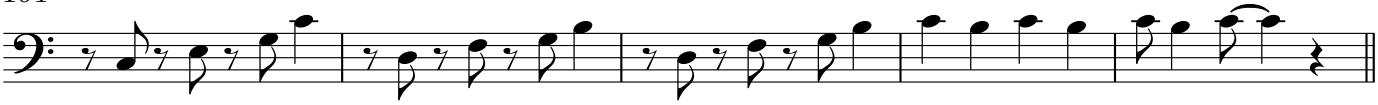

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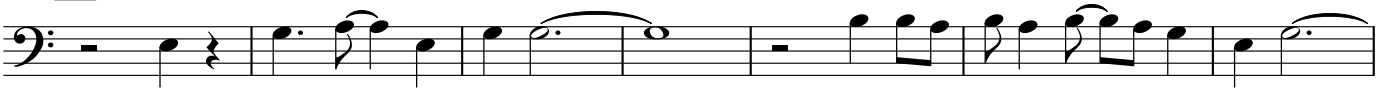

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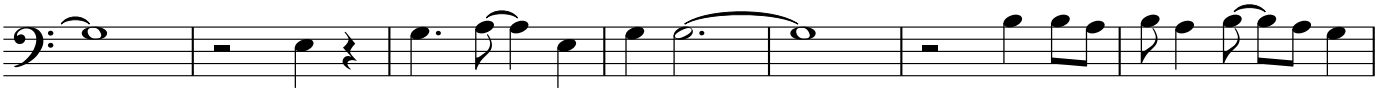

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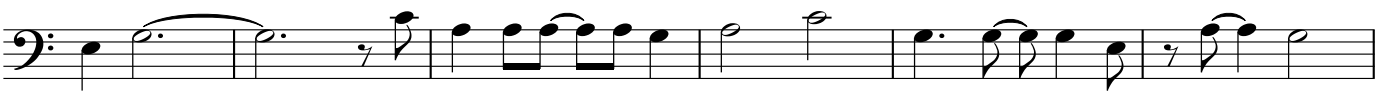

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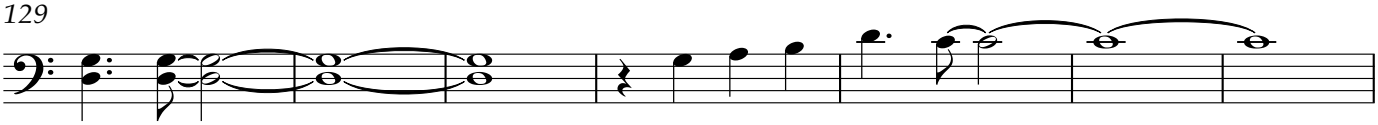
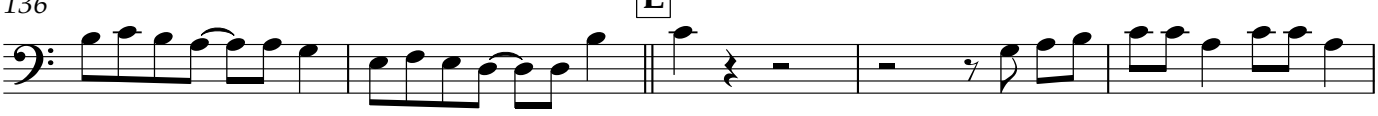


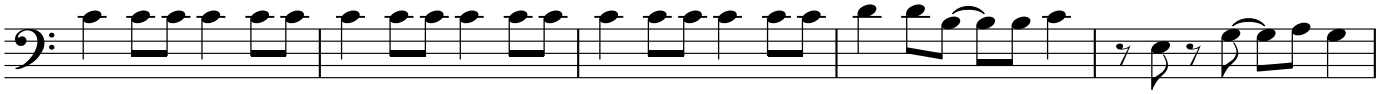
136 **E**



141

Cello

146



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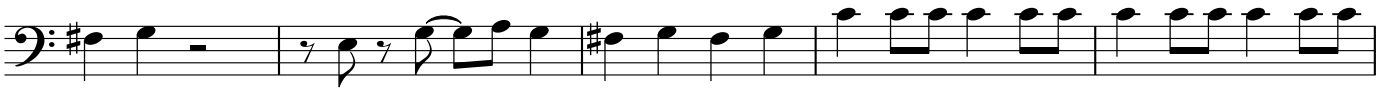

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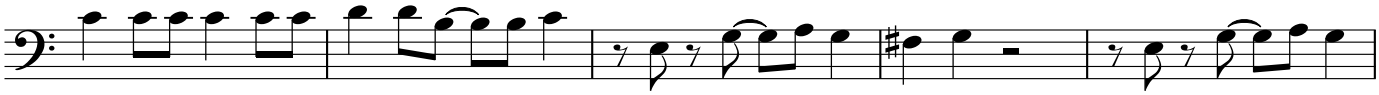

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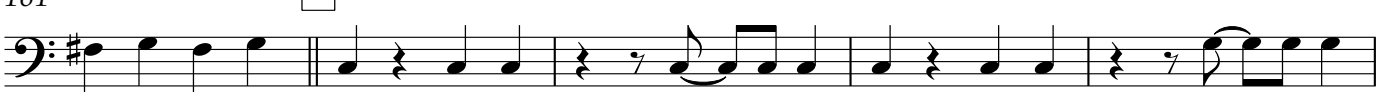

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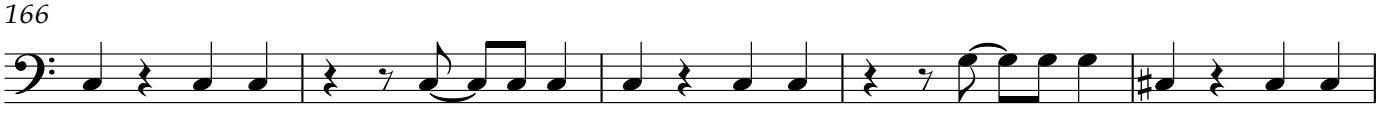

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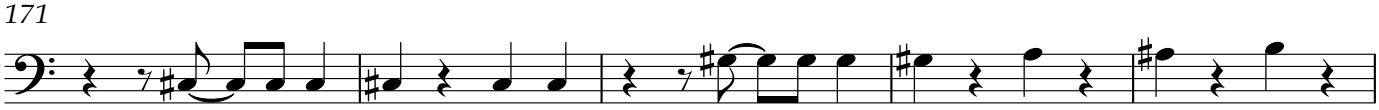

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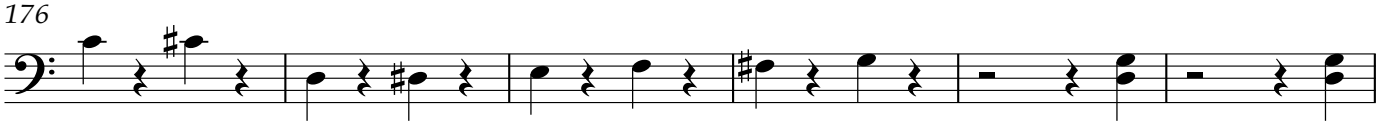

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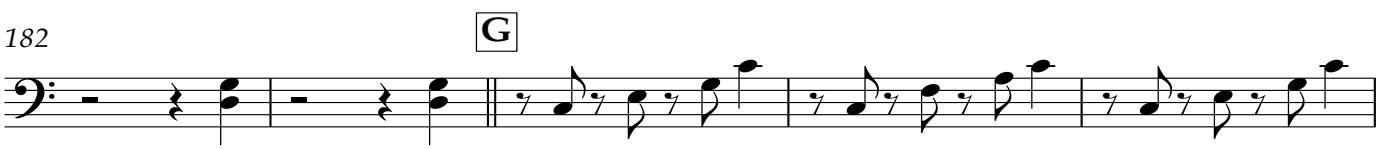

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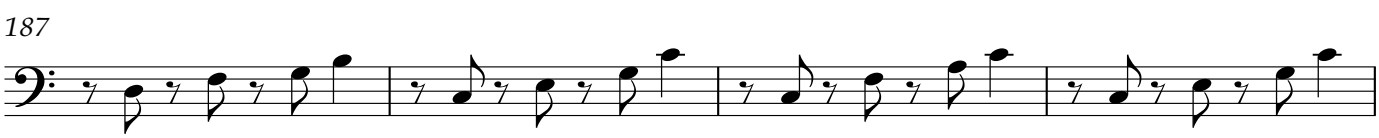

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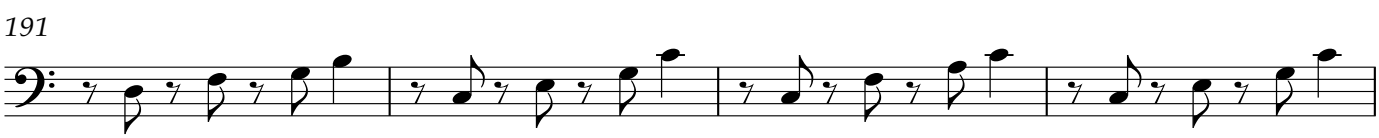

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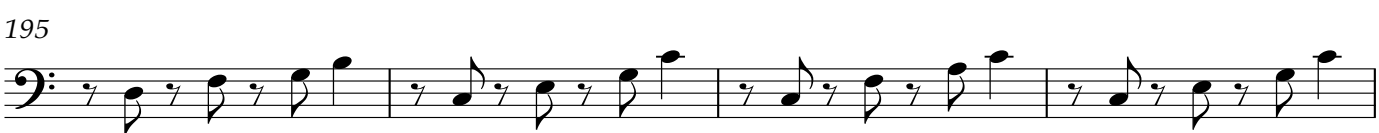
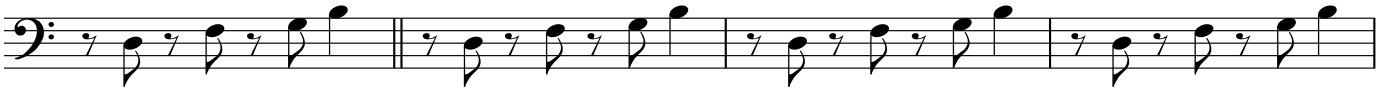


Cello

199

H



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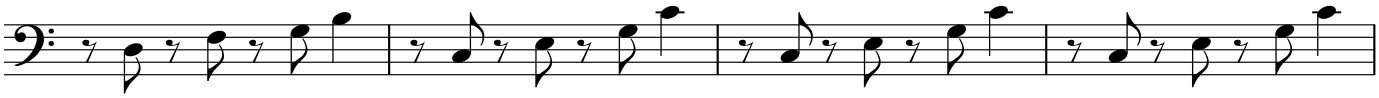
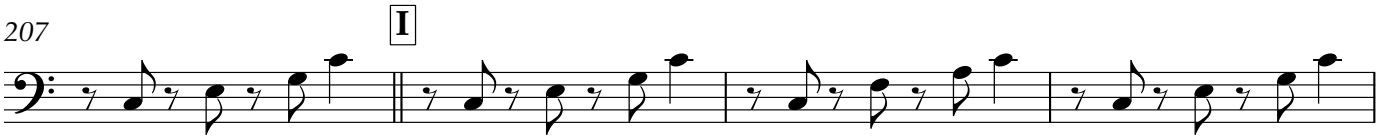


207

I



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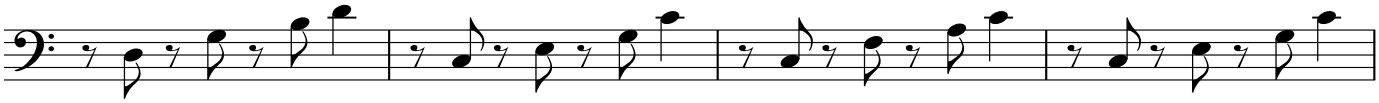

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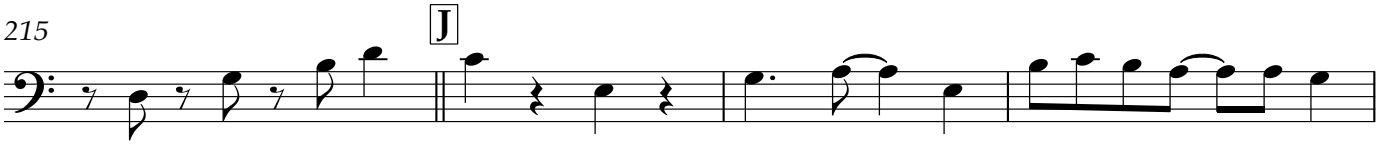
J



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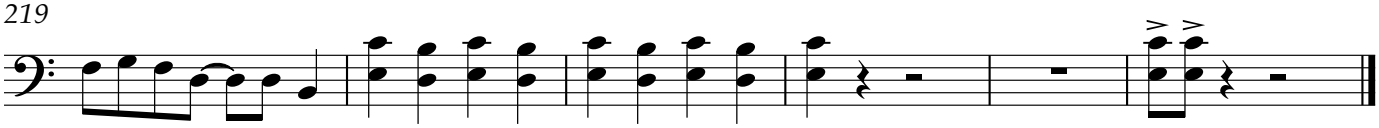
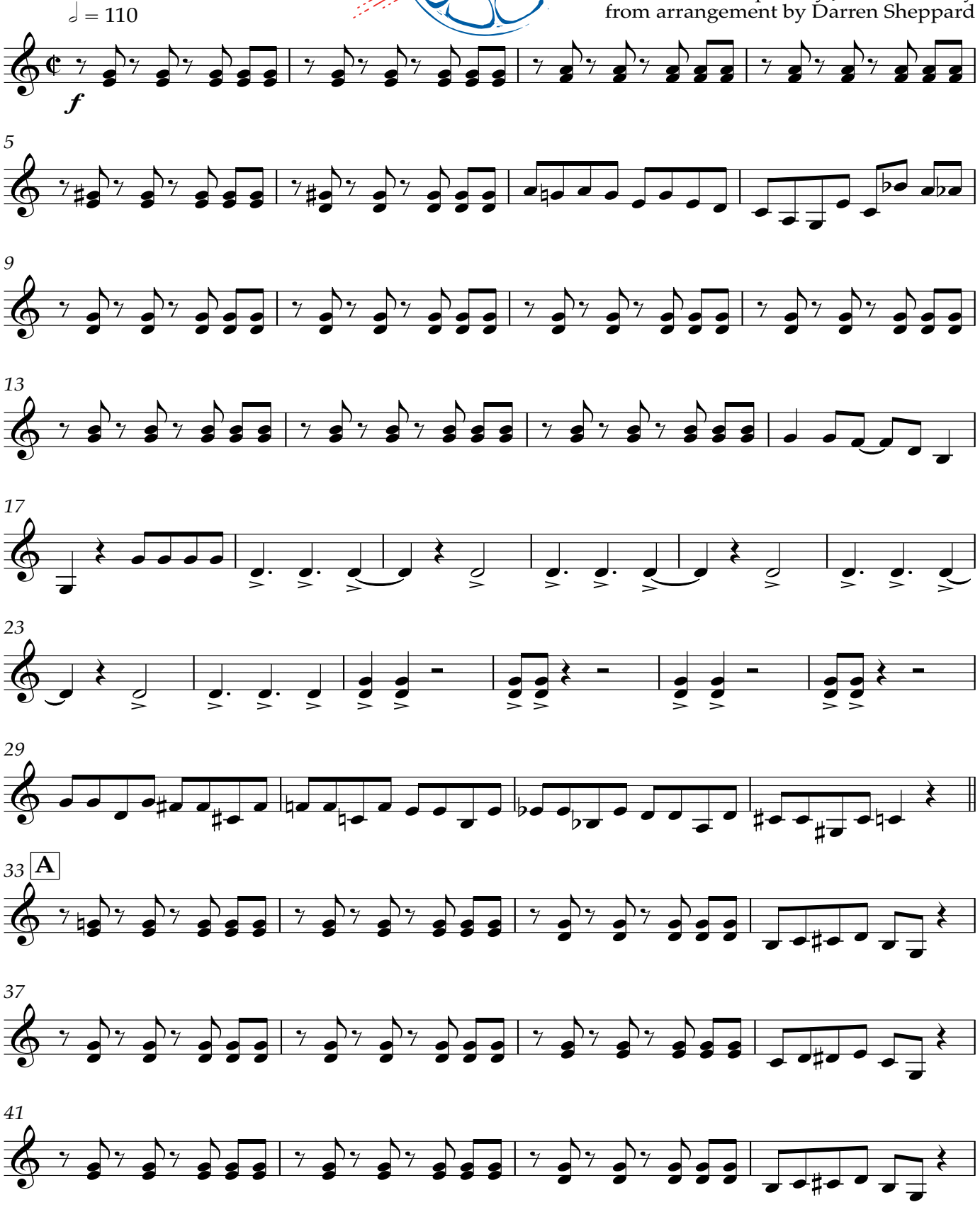


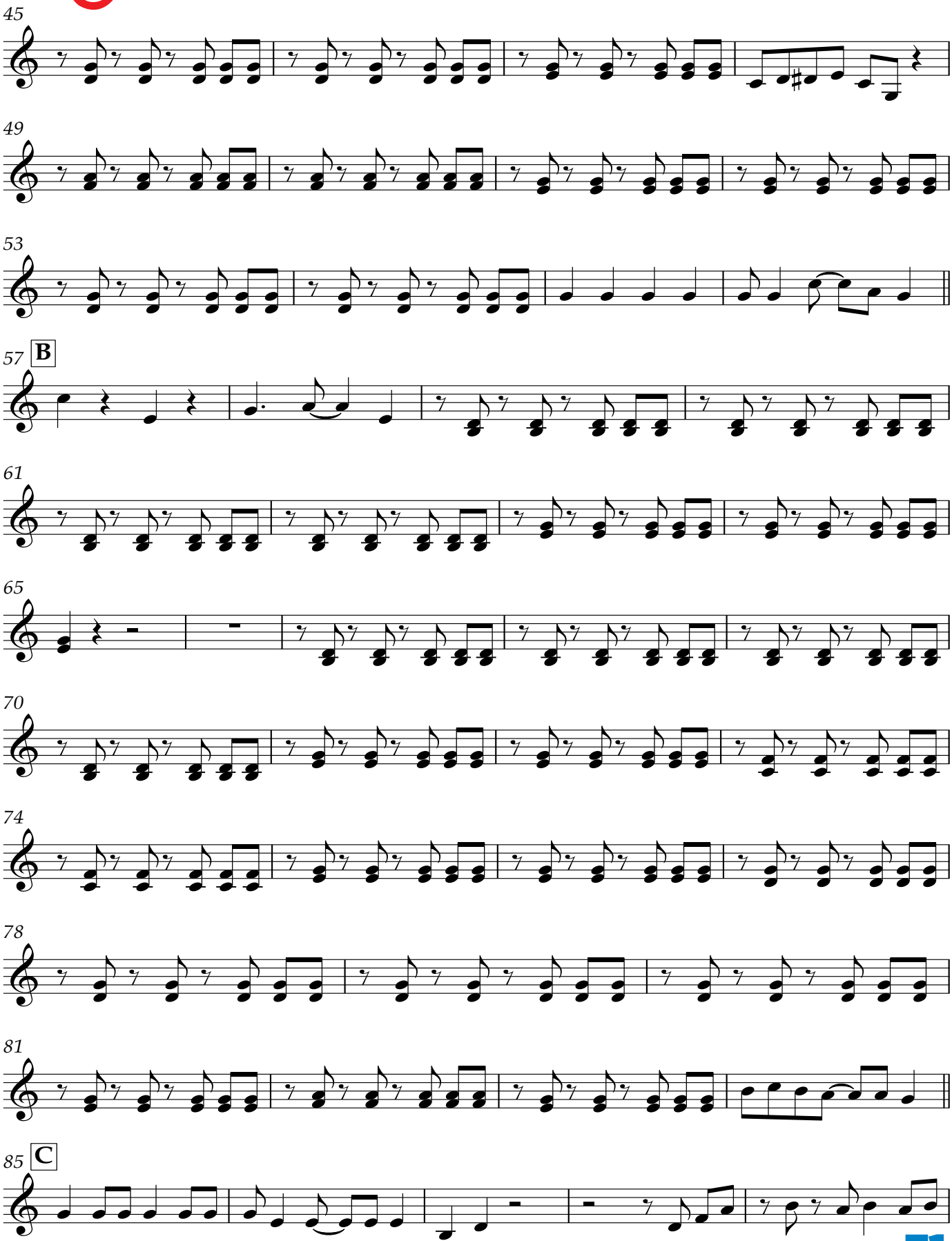
Double Seconds

Level: Secondary
Approximate Performance Time: 4'

Ras Isley
adapted by Jeannine Remy
from arrangement by Darren Sheppard



V.S.


45
49
53
57
B
61
65
70
74
78
81
85
C

Double Seconds

90

95

100

104

109 **D**

113

117

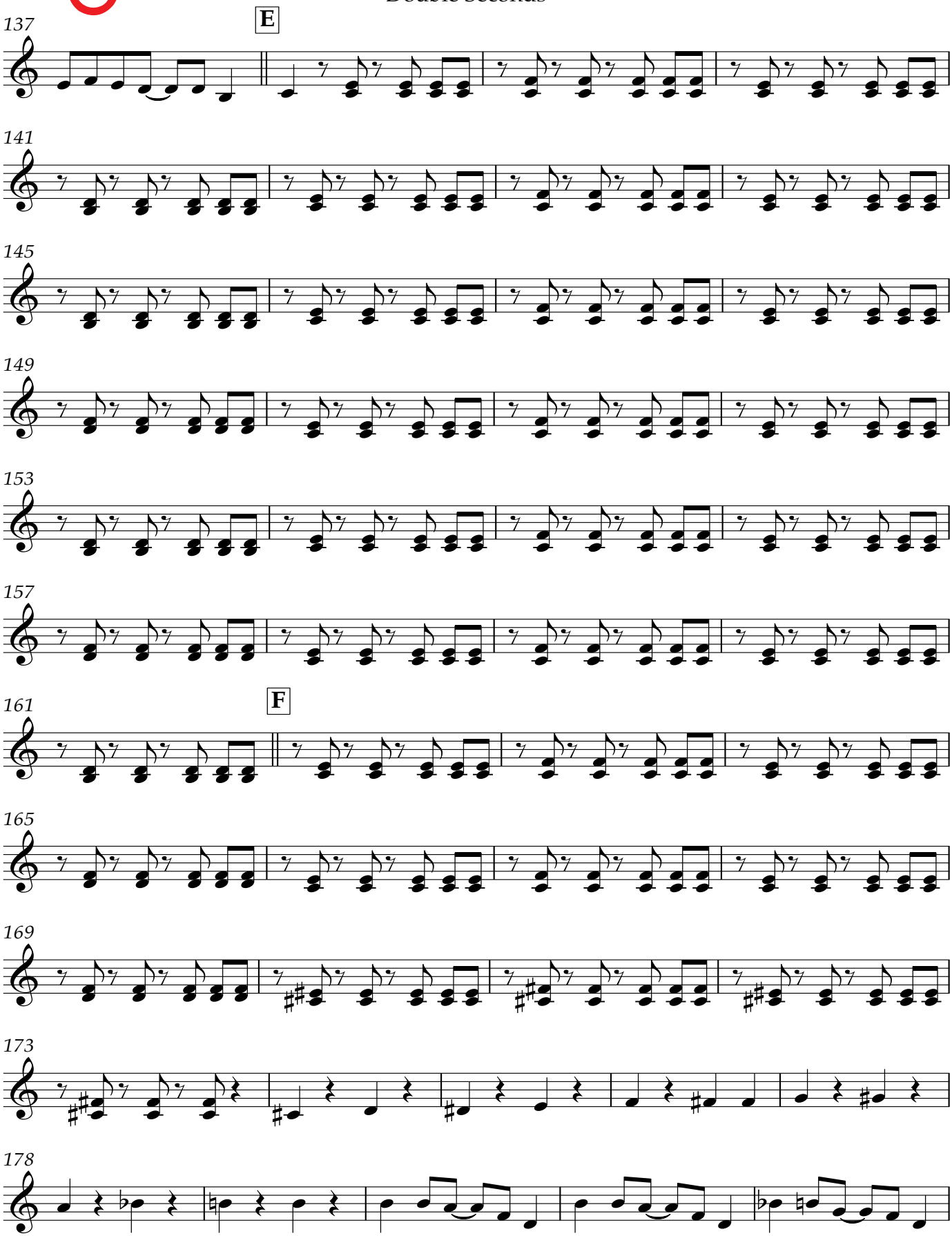
121

125

129

133

Double Seconds



Double Seconds

183 **G**

187

191

195

199 **H**

203

207 **I**

211

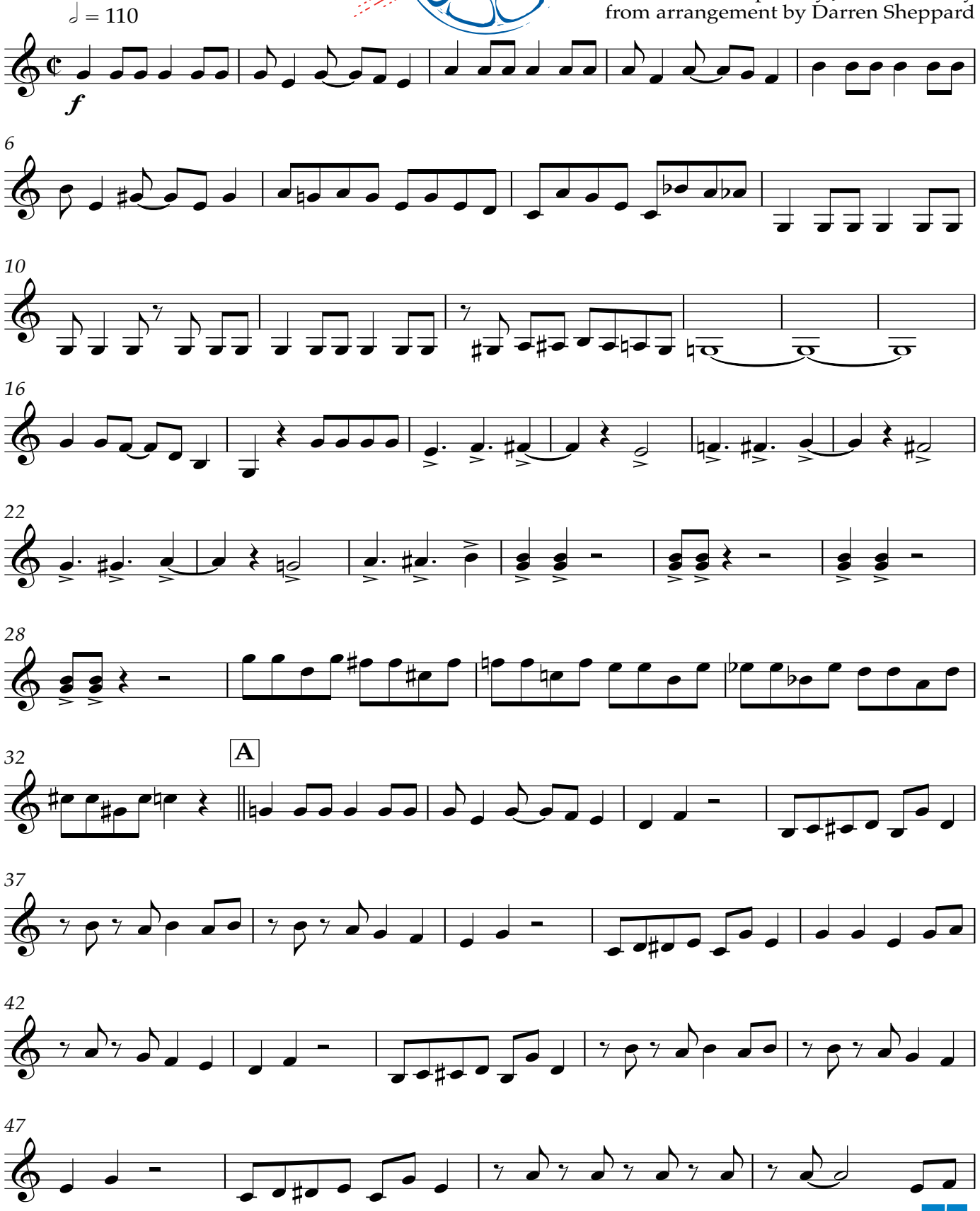
215 **J**

219

Double Tenor

Level: Secondary
Approximate Performance Time: 4'

Ras Isley
adapted by Jeannine Remy
from arrangement by Darren Sheppard



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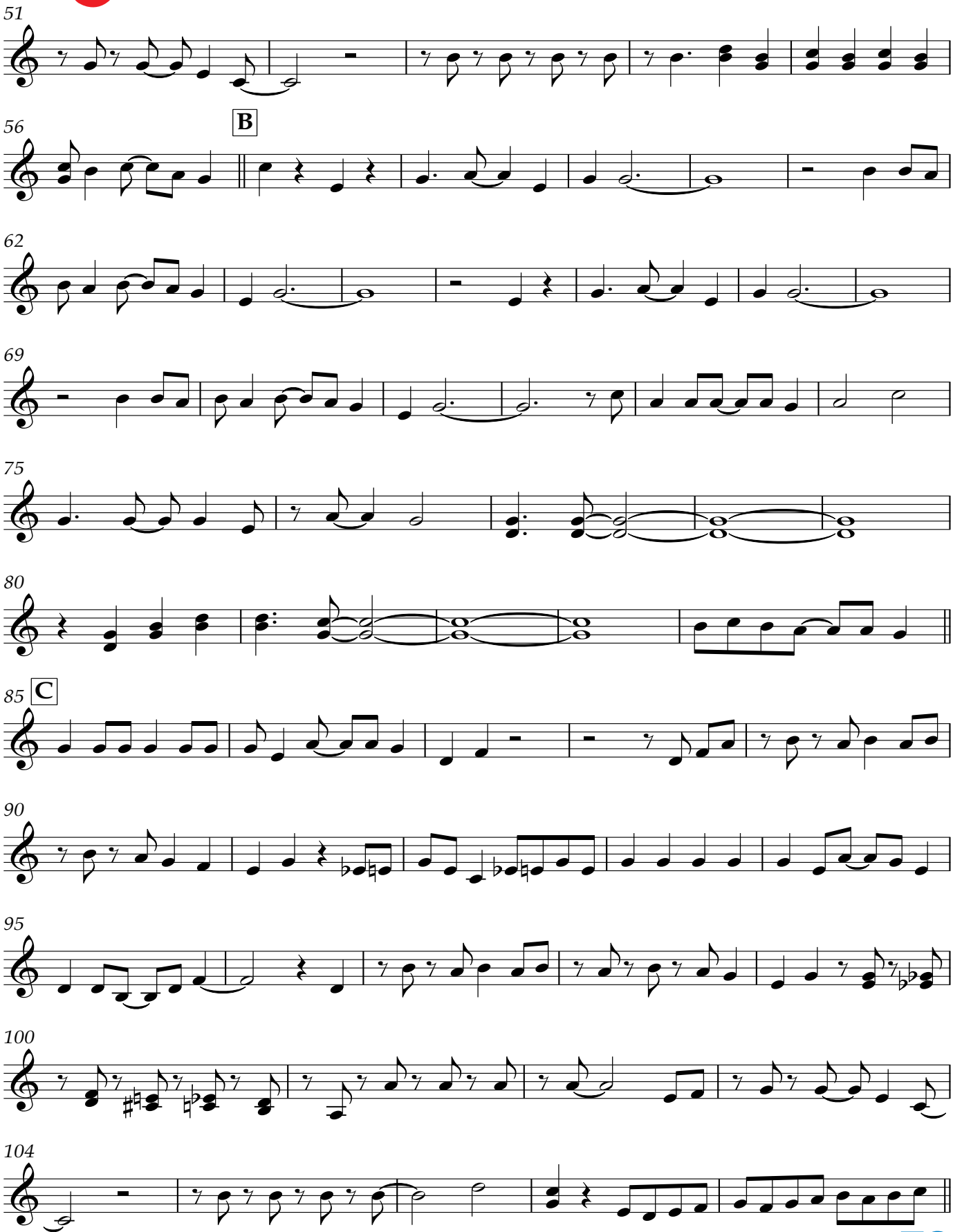
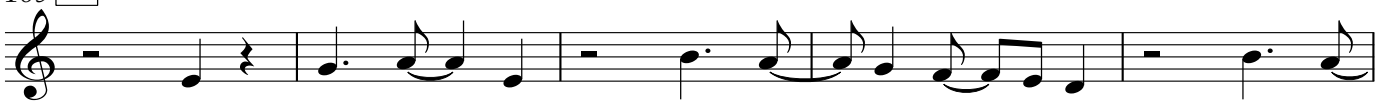

51
56
B
62
69
75
80
85
C
90
95
100
104

Double Tenor

109 **D**



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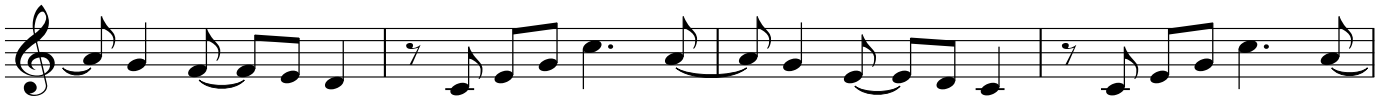

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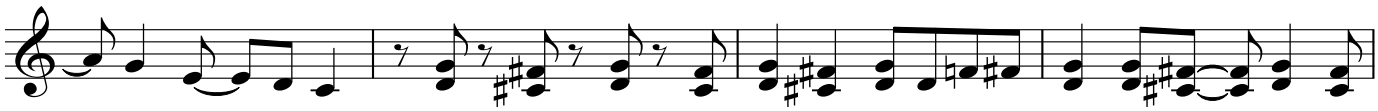

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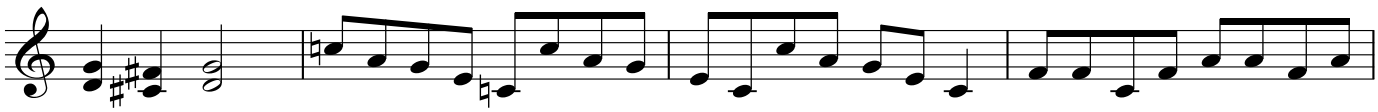

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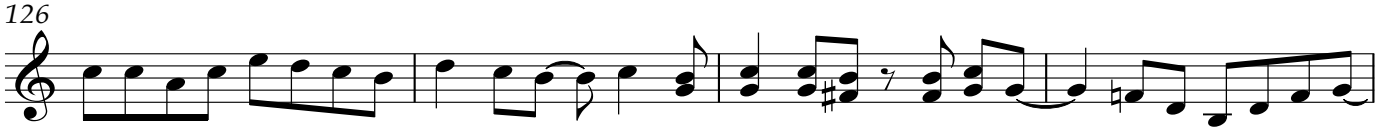

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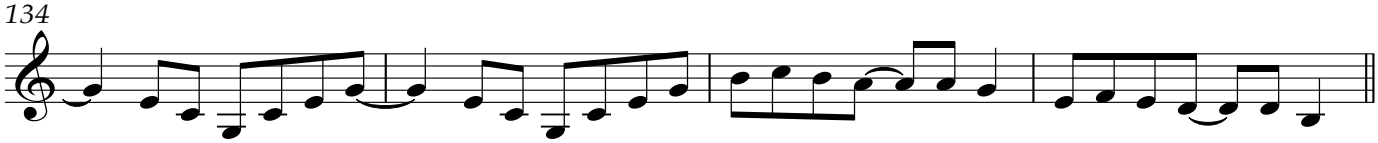
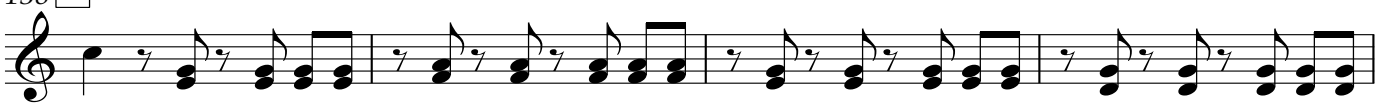


138 **E**



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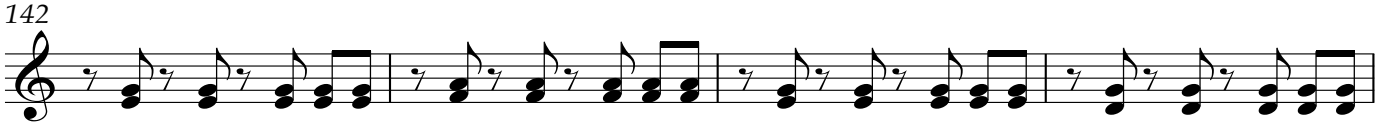

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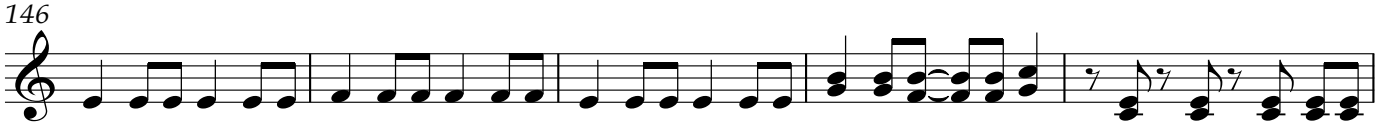

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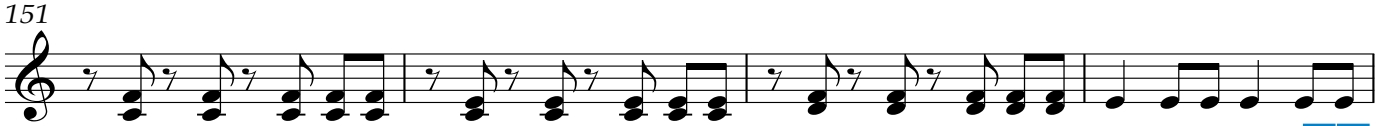
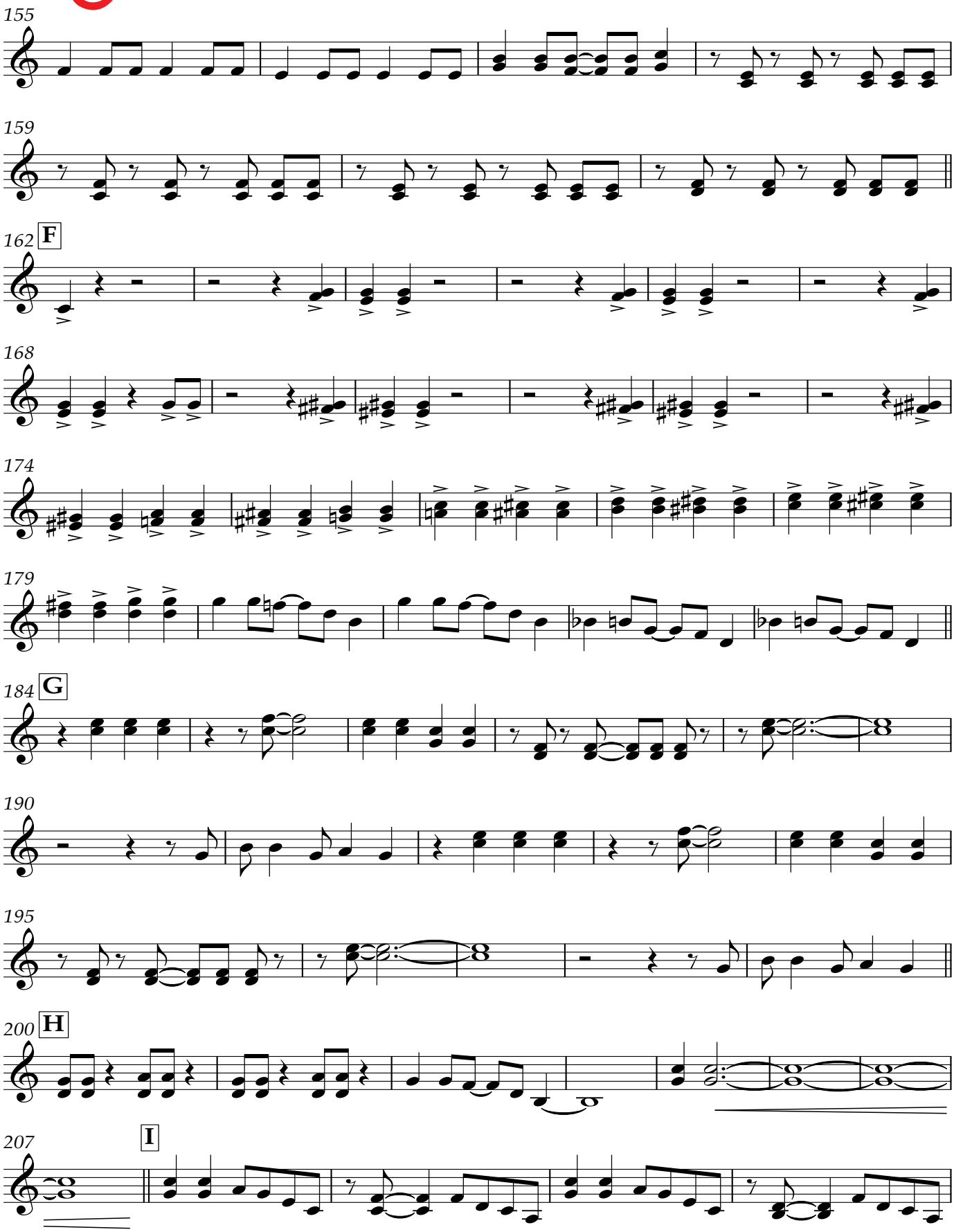
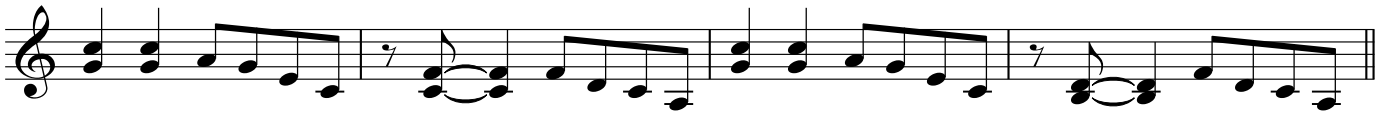


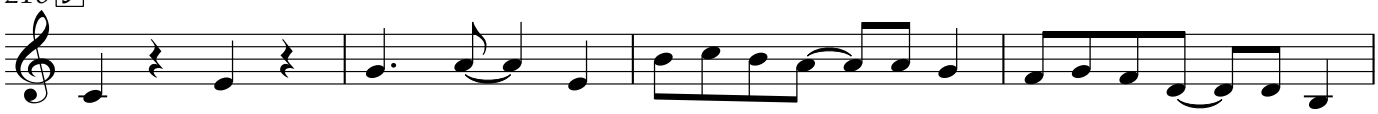

155
159
162
F
168
174
179
184
G
190
195
200
H
207
I

Double Tenor

212



216 J



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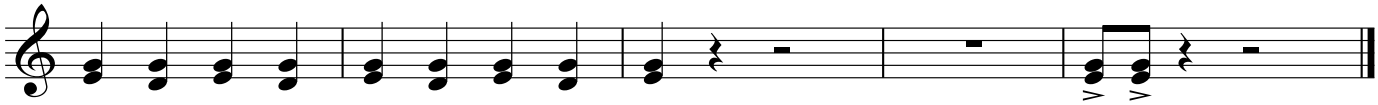
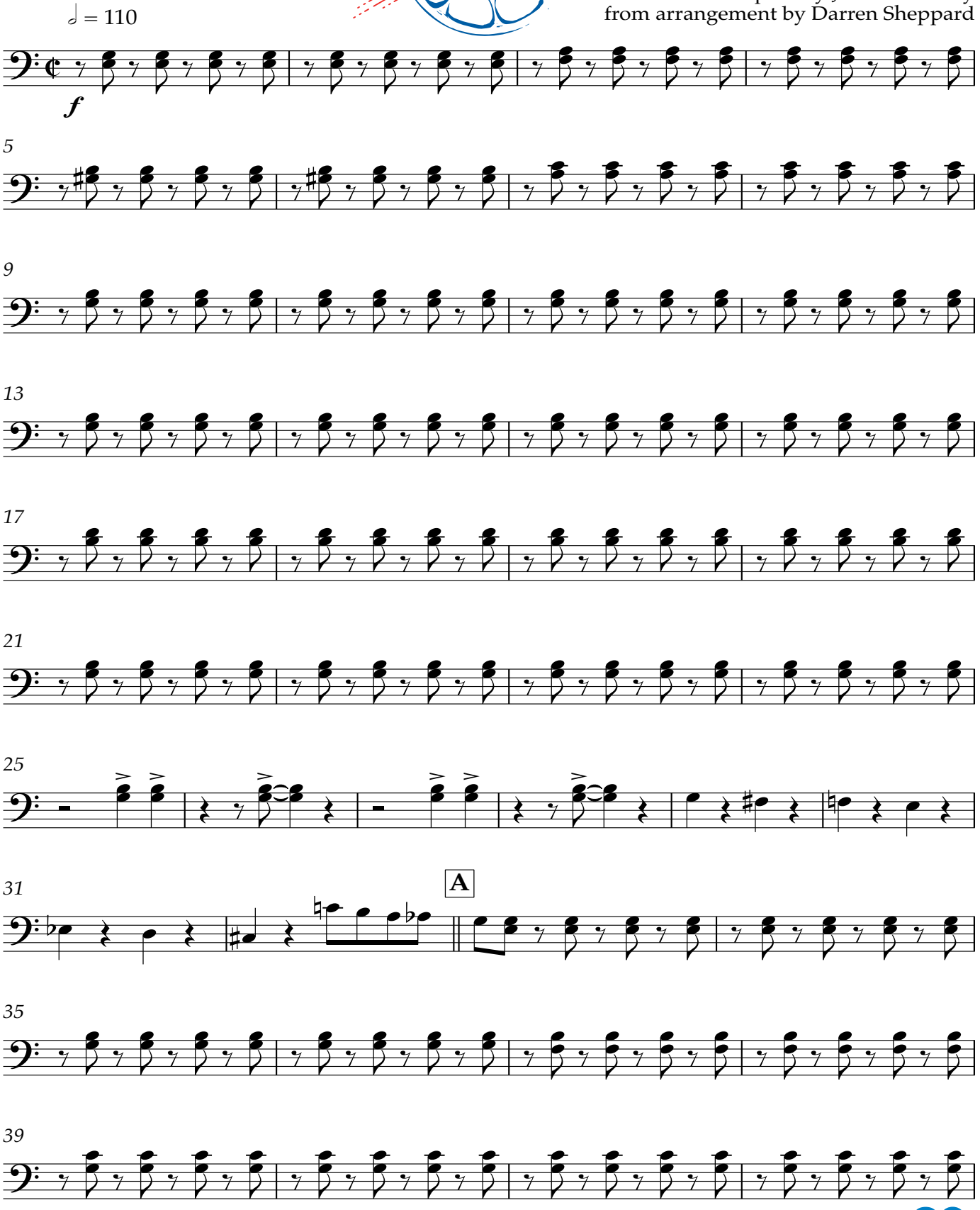


Guitar

Level: Secondary
Approximate Performance Time: 4'

Ras Isley
adapted by Jeannine Remy
from arrangement by Darren Sheppard



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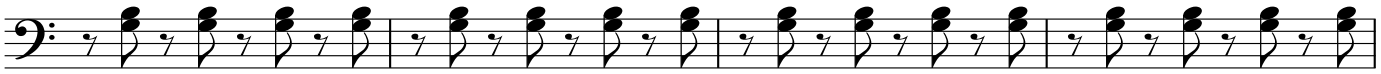

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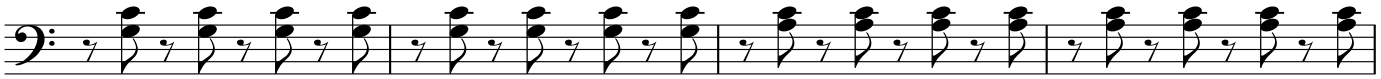

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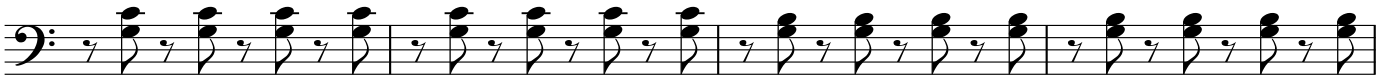
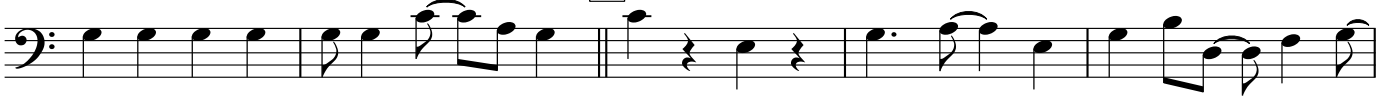


55 **B**



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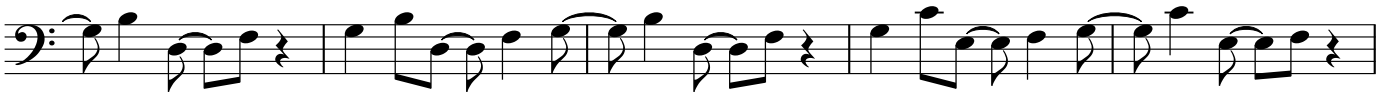

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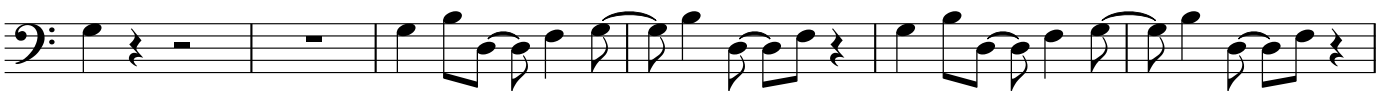

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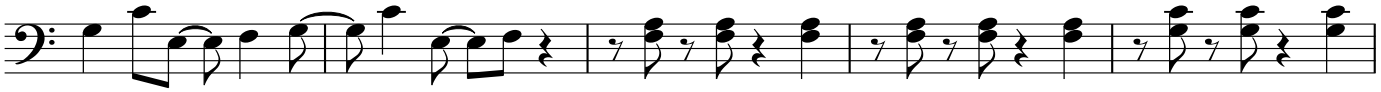

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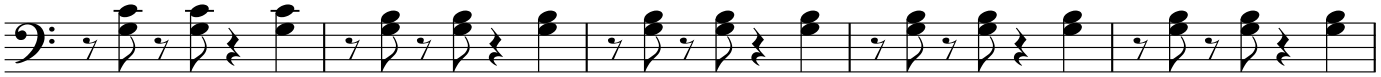

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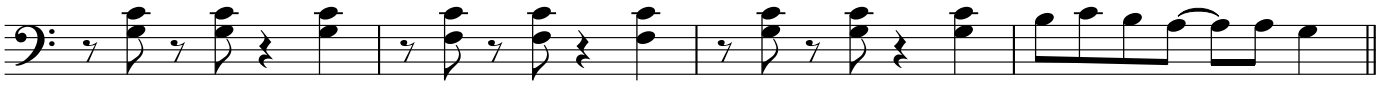
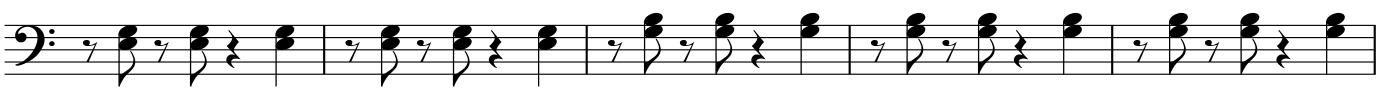


85 **C**



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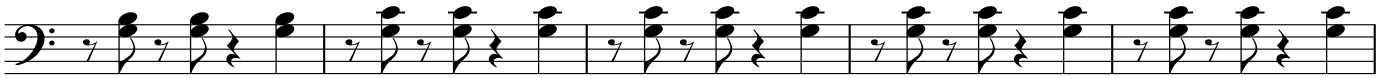

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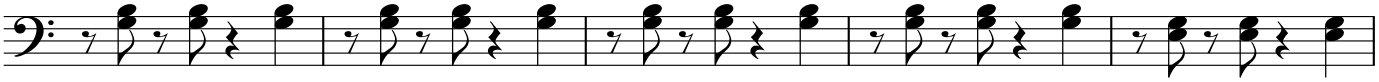

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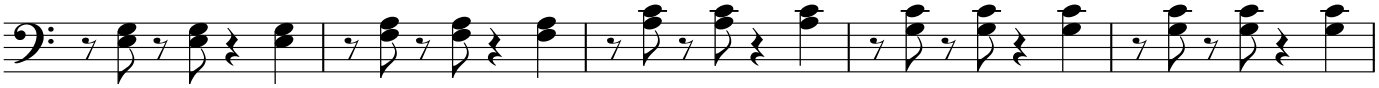

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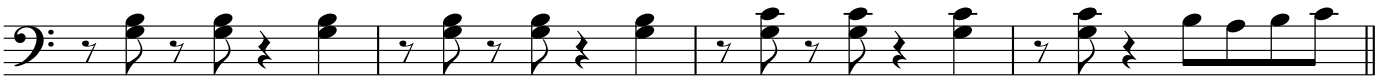

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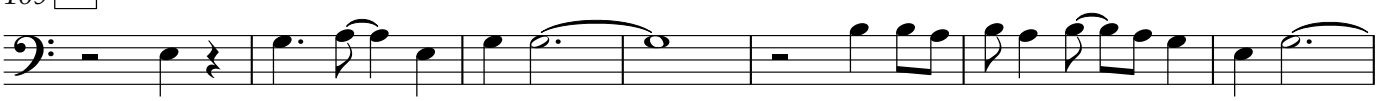

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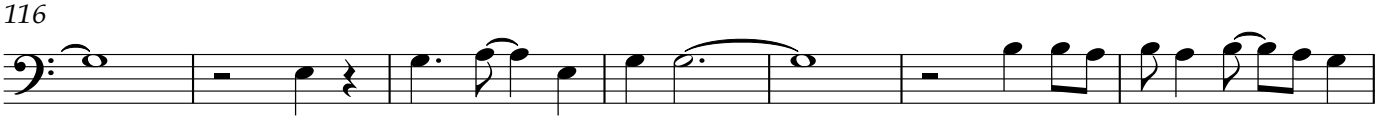

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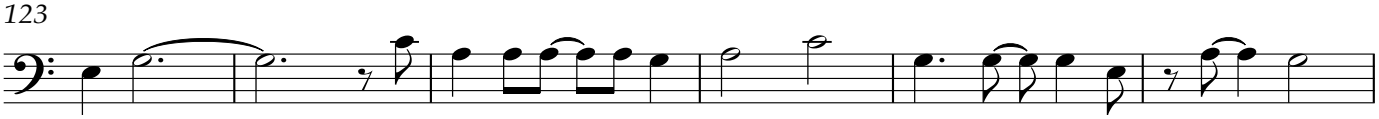

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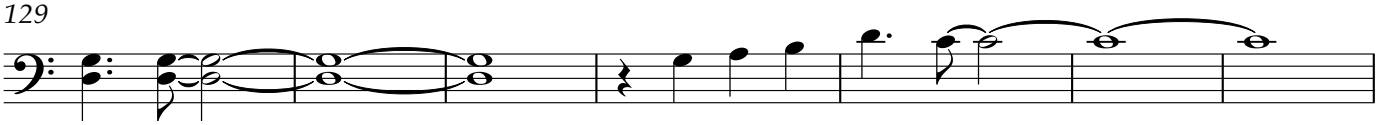

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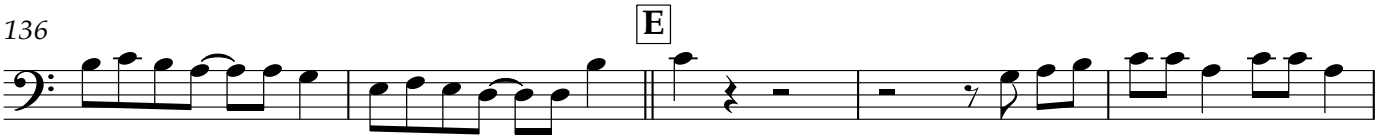

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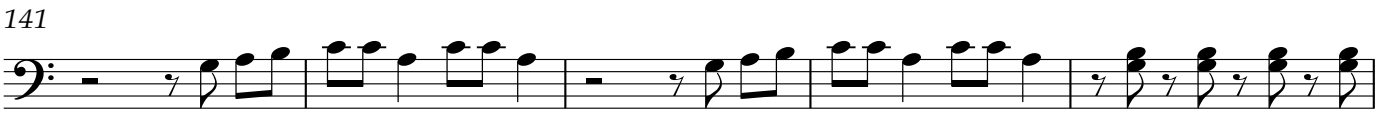

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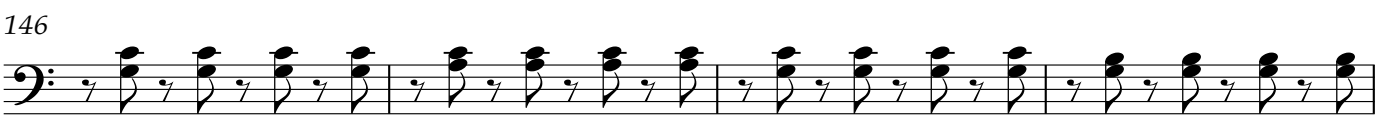

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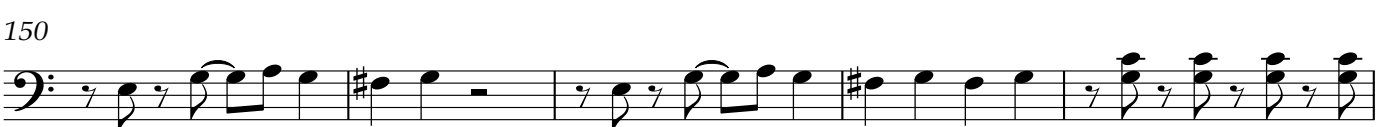

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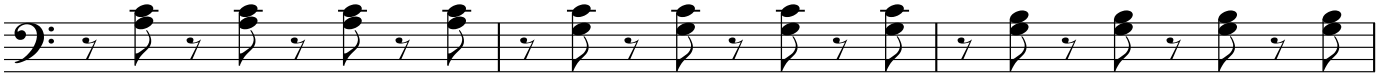

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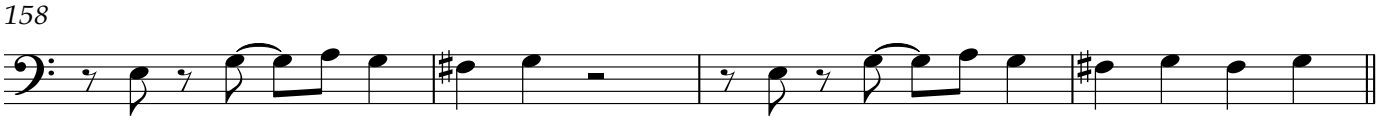
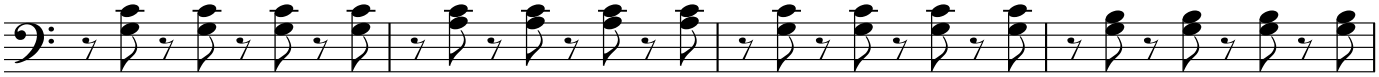


162 **F**



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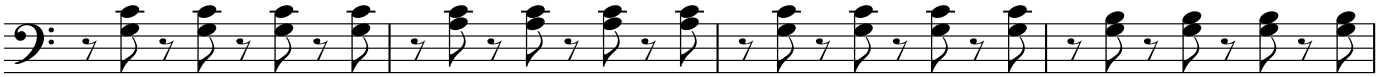

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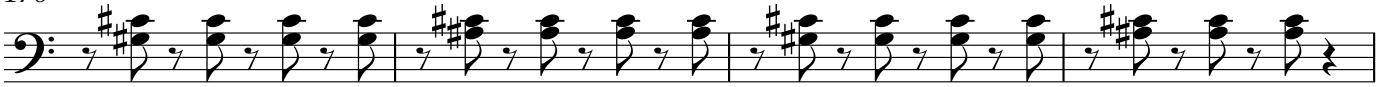

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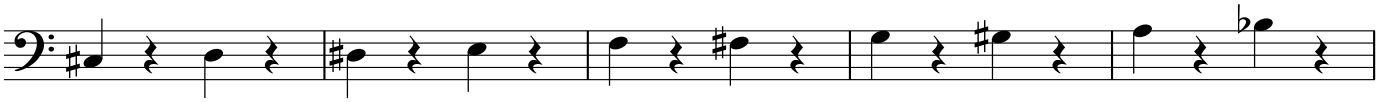

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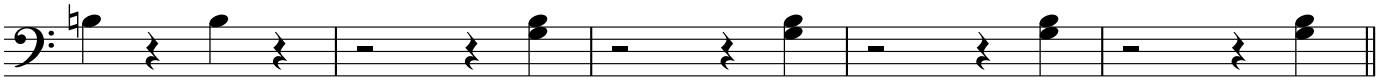

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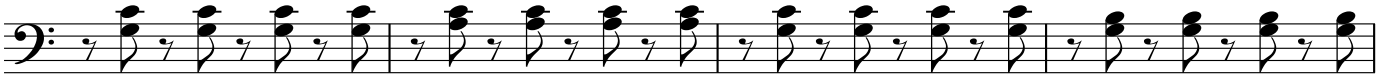

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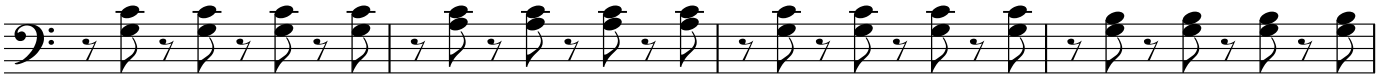

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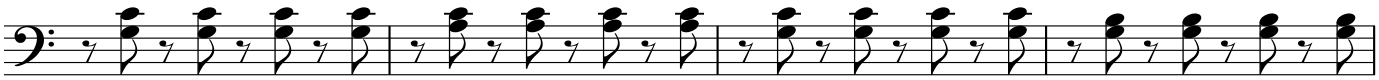

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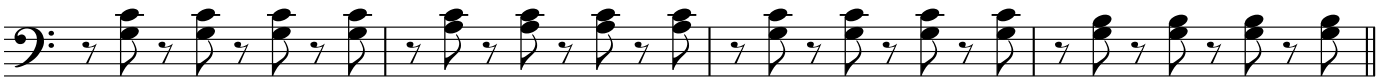

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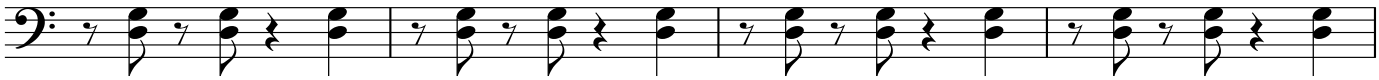

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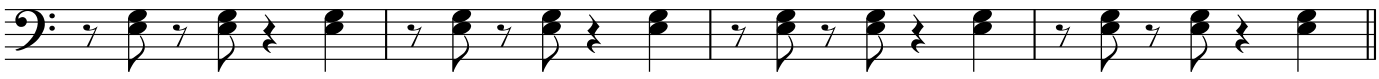
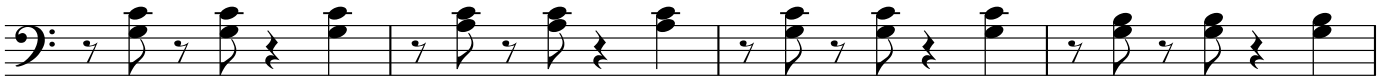


208 **I**



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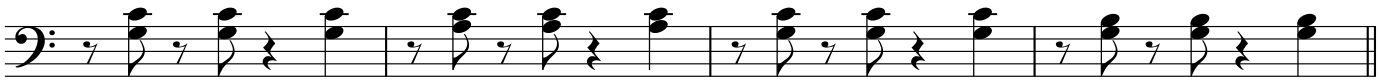

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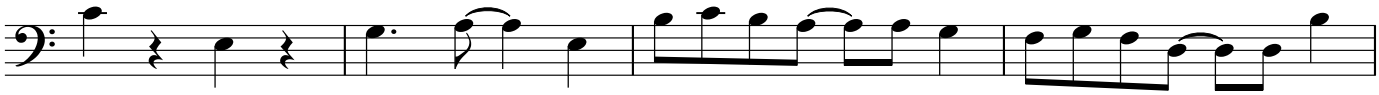

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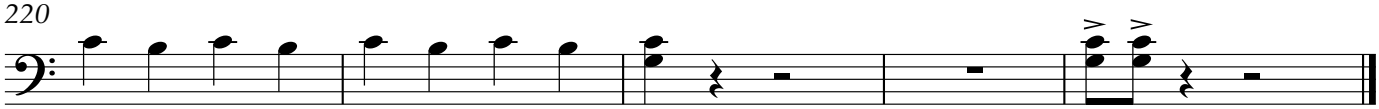


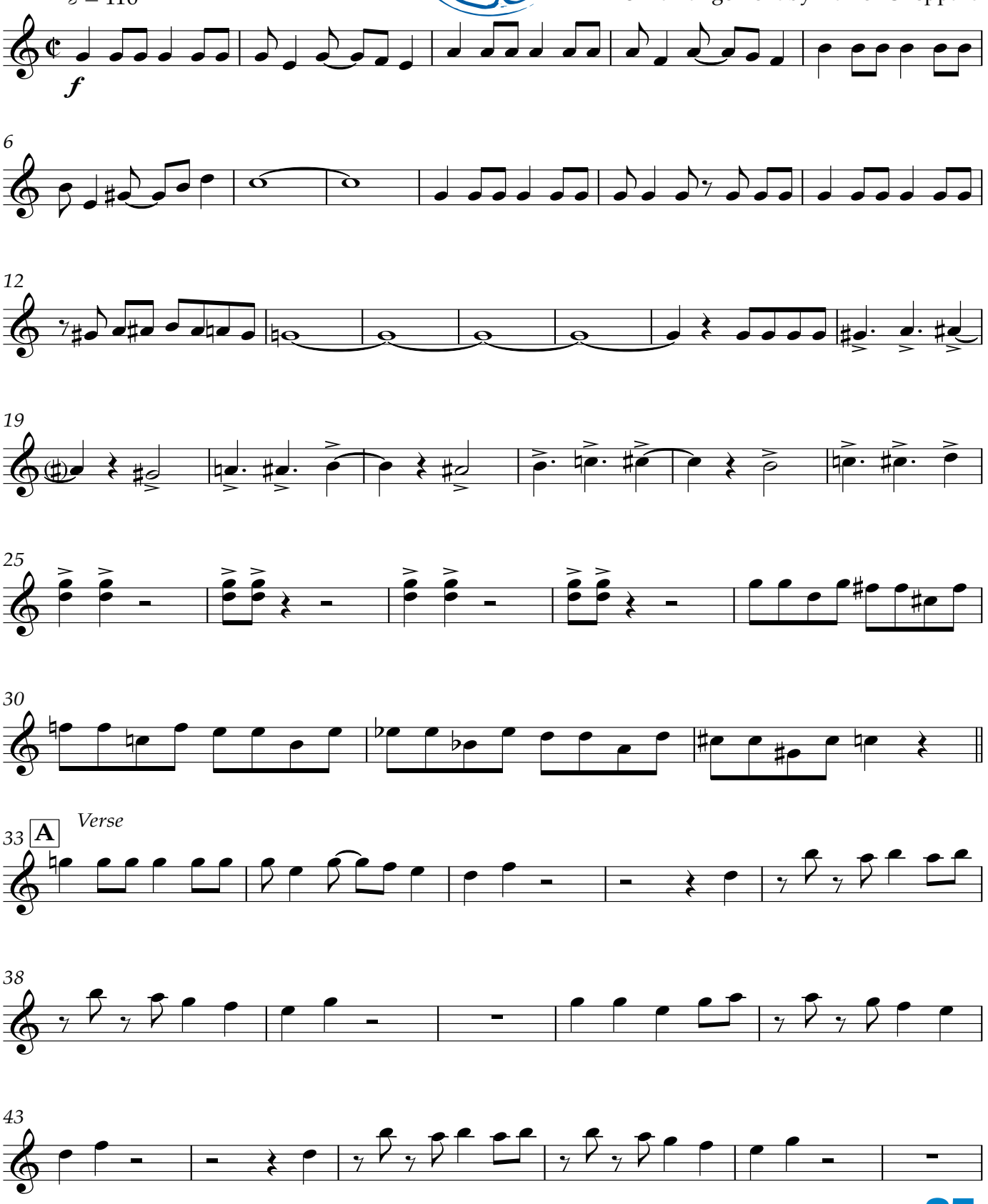
Tenor

Level: Secondary

Approximate Performance Time: 4'

roll longer valued notes

Ras Isley
adapted by Jeannine Remy
from arrangement by Darren Sheppard



Tenor

49

53

57 **B** *Chorus*

63

70

76

83 **C** *Var. 1 Verse*

3

91

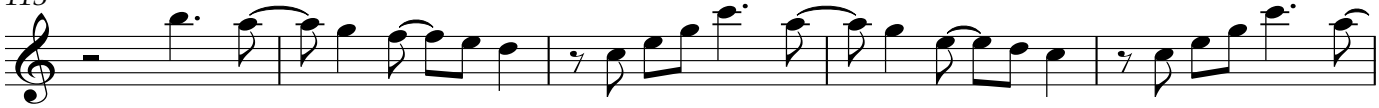
97

103

108 **D** *Var. 1 Chorus*

Tenor

113



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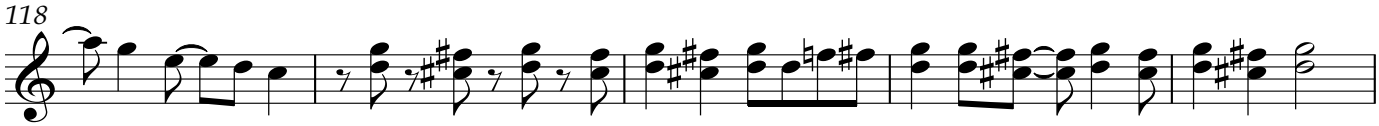

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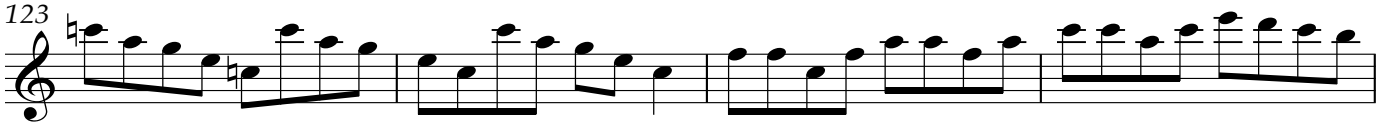

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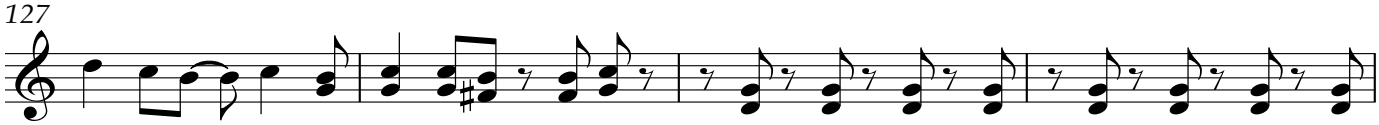

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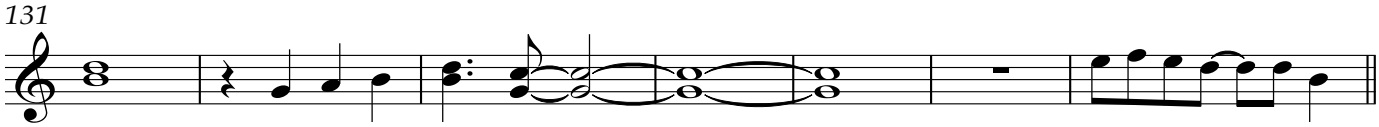
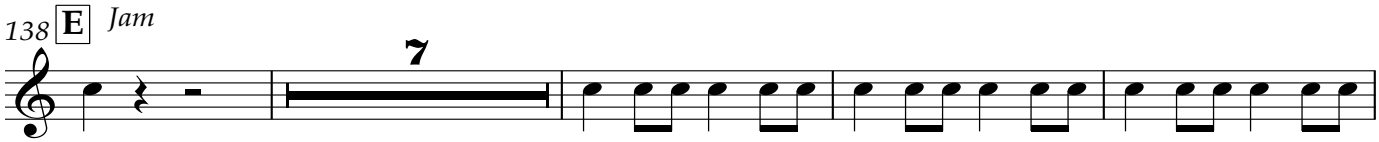


138 **E** *Jam*



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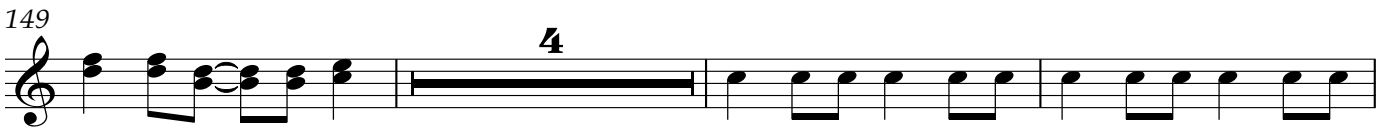

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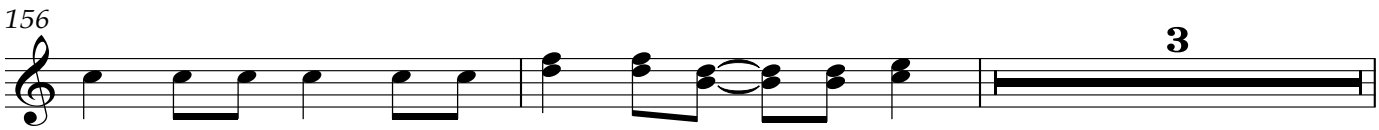


Tenor

161 F

167

173

179

184 G

190

197 H

204 I

210

216 J

220 drumfill - - - - - - - - - - -

THE NATIONAL GAS COMPANY
OF TRINIDAD AND TOBAGO LIMITED

MUSIC SCORES

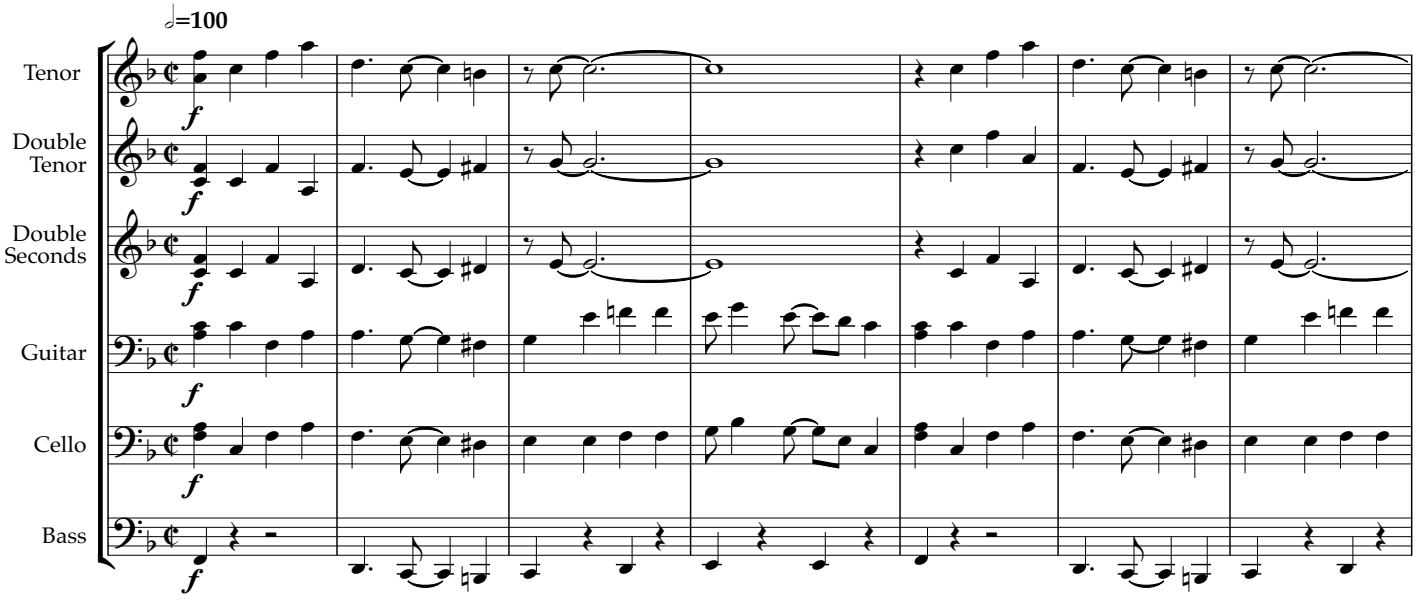
as performed by
NGC La Brea Nightingales at Panorama 2019

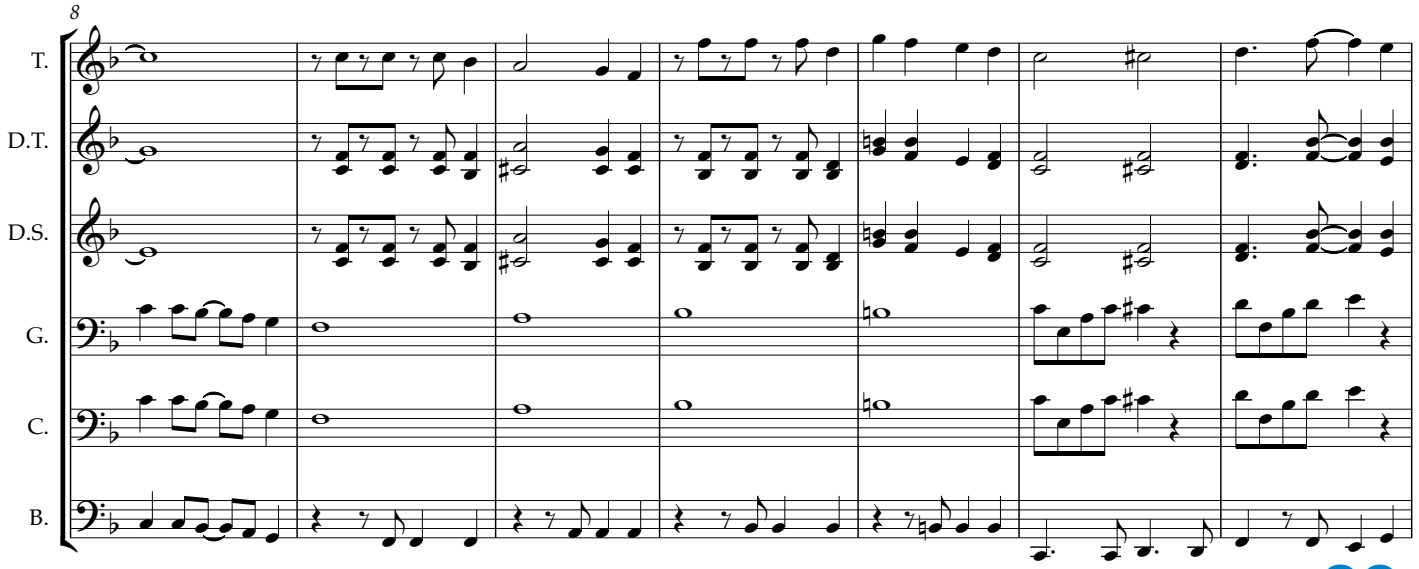
Full Score

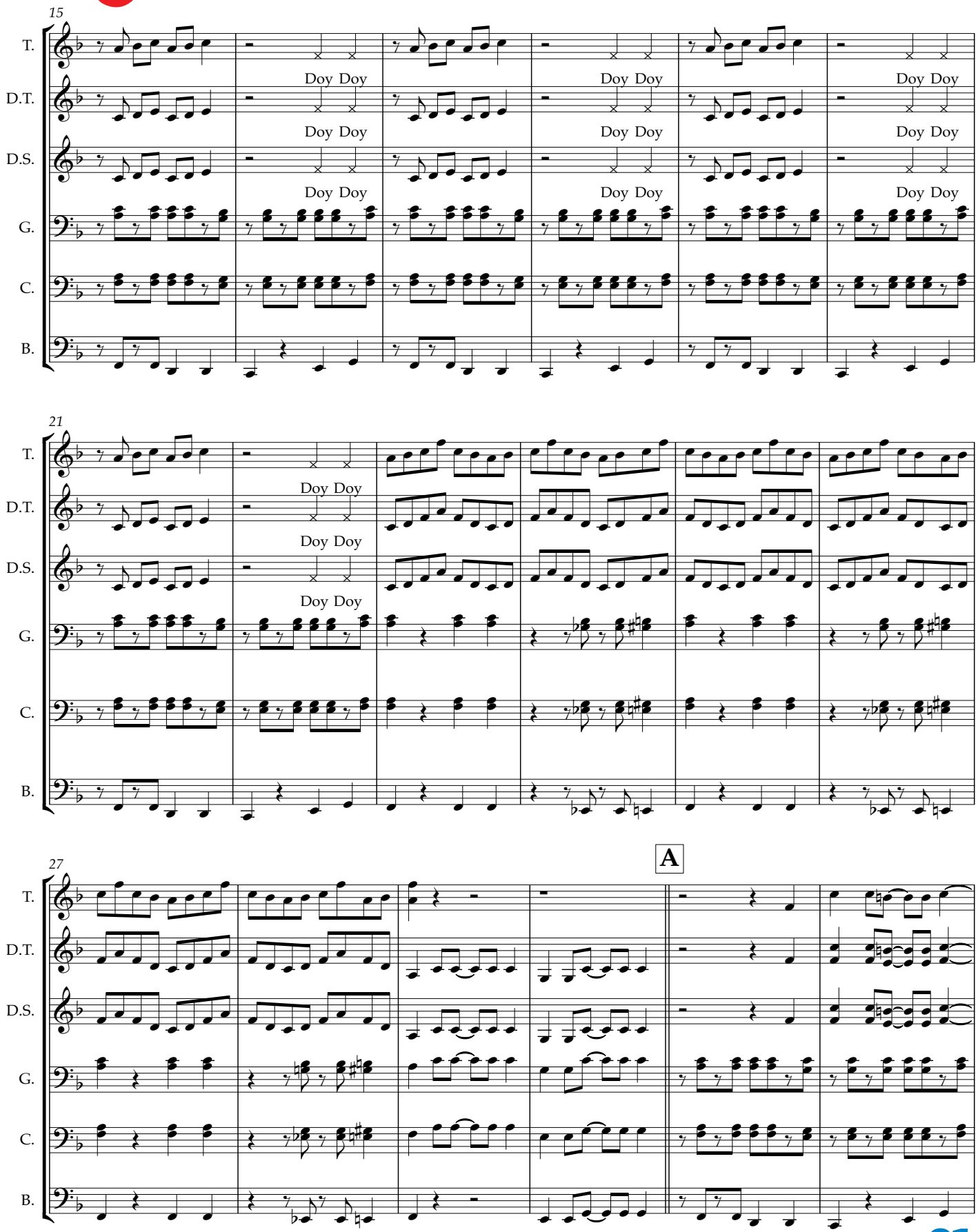
Level: Secondary
Approximate Performance Time: 4'

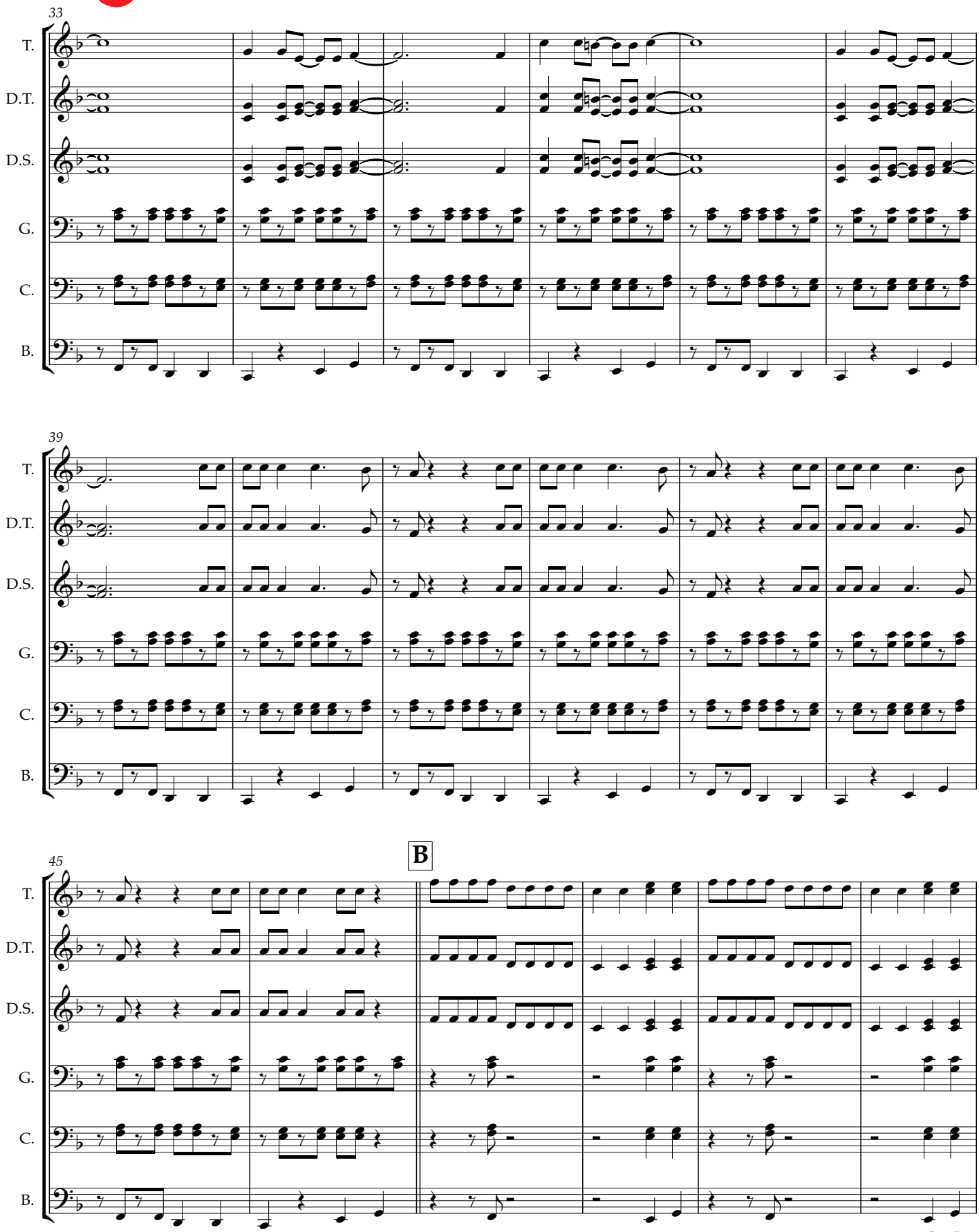
Swappi (Marvin Davis) and Ultimate Rejects
arranged by Richard Gittens
Adapted by Jeannine Remy

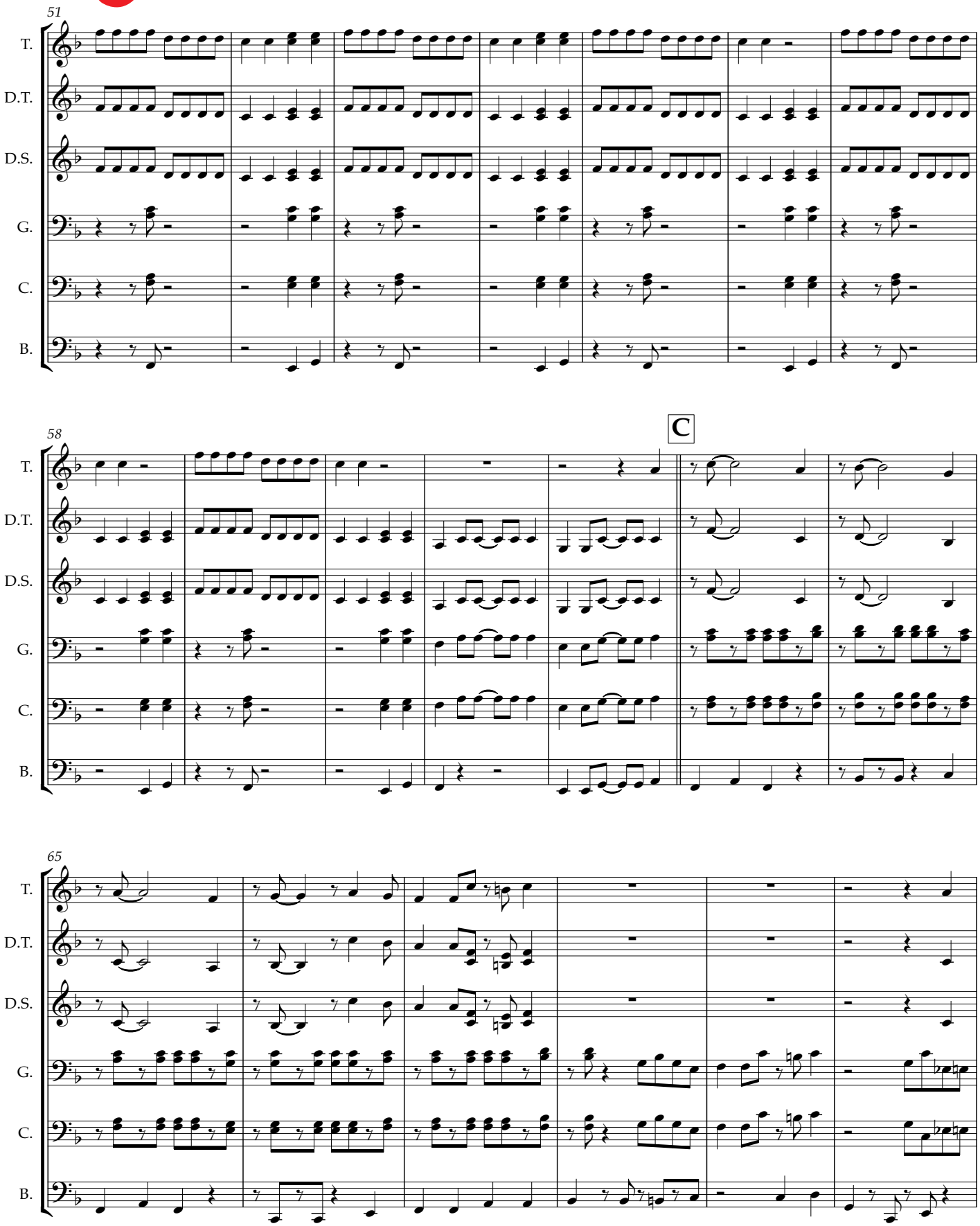
roll longer valued notes

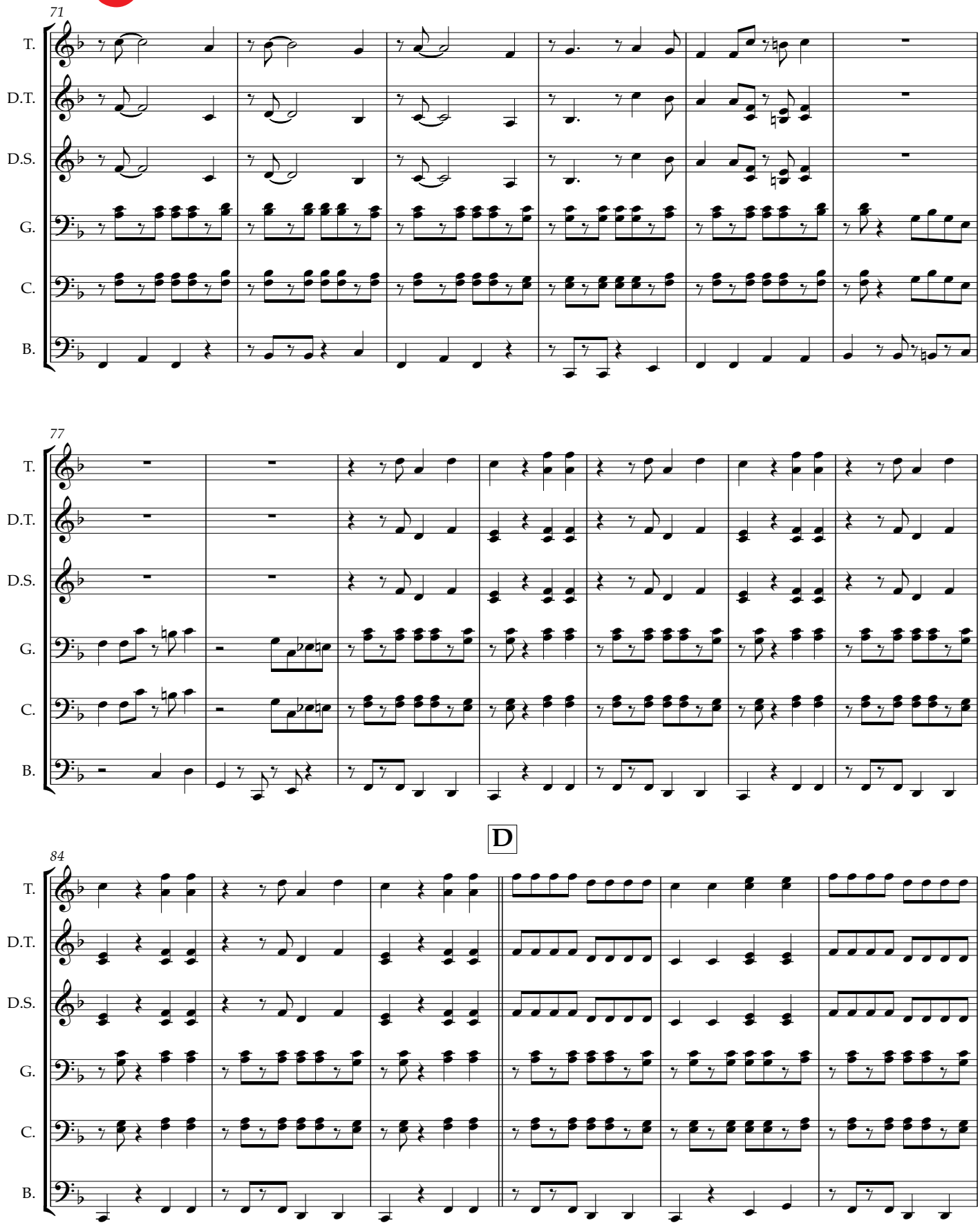


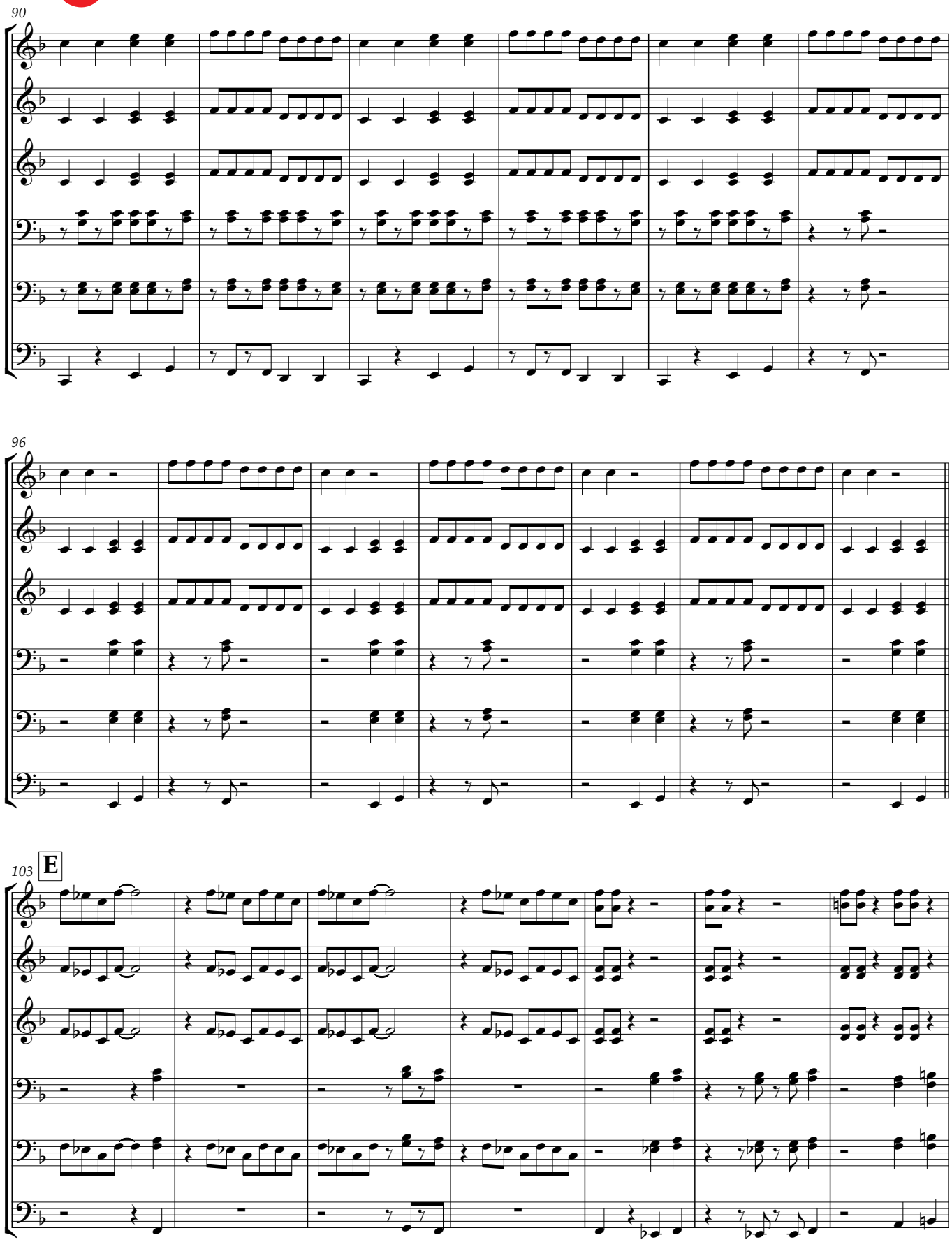


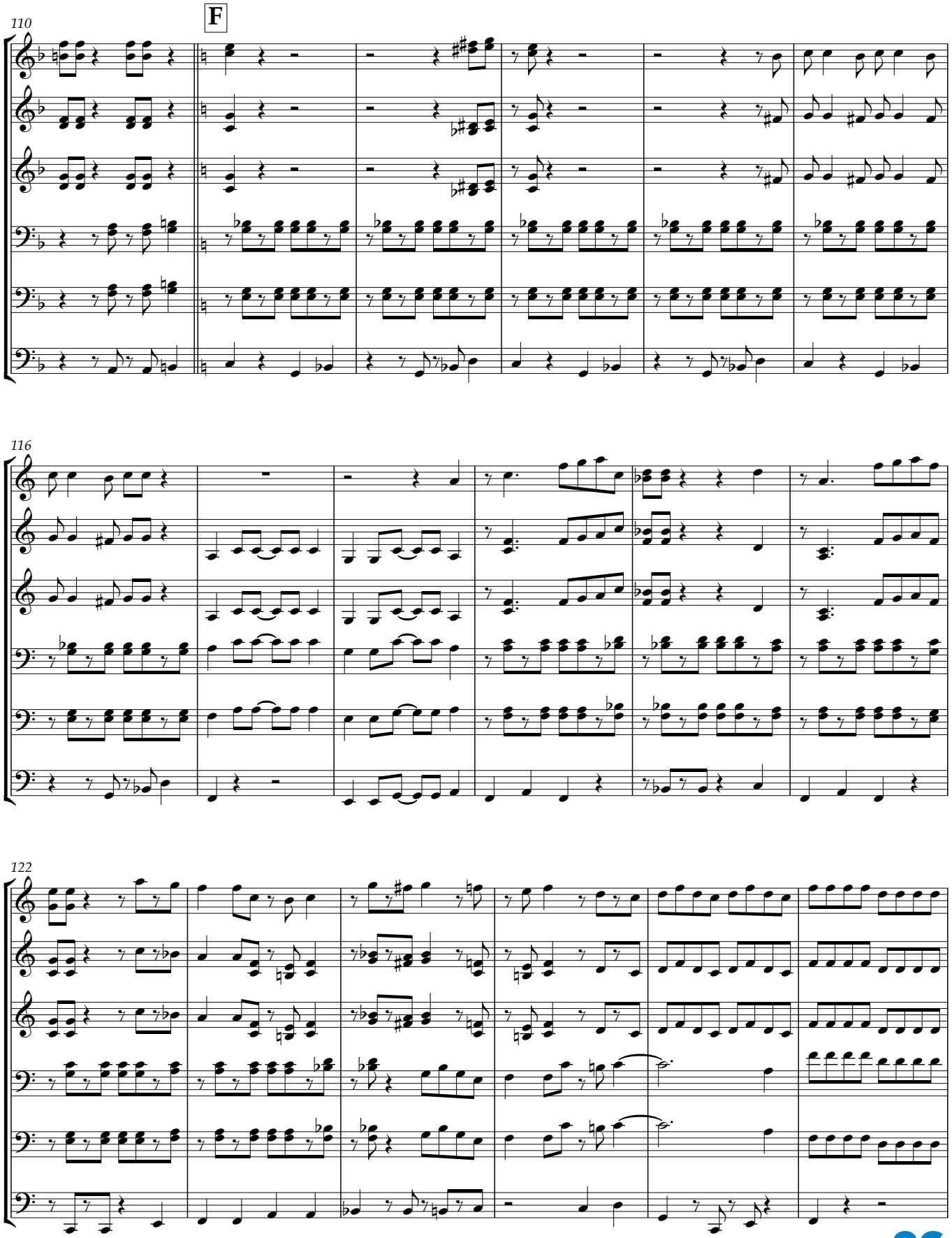

15
T.
D.T.
D.S.
G.
C.
B.
Doy Doy
21
A
27

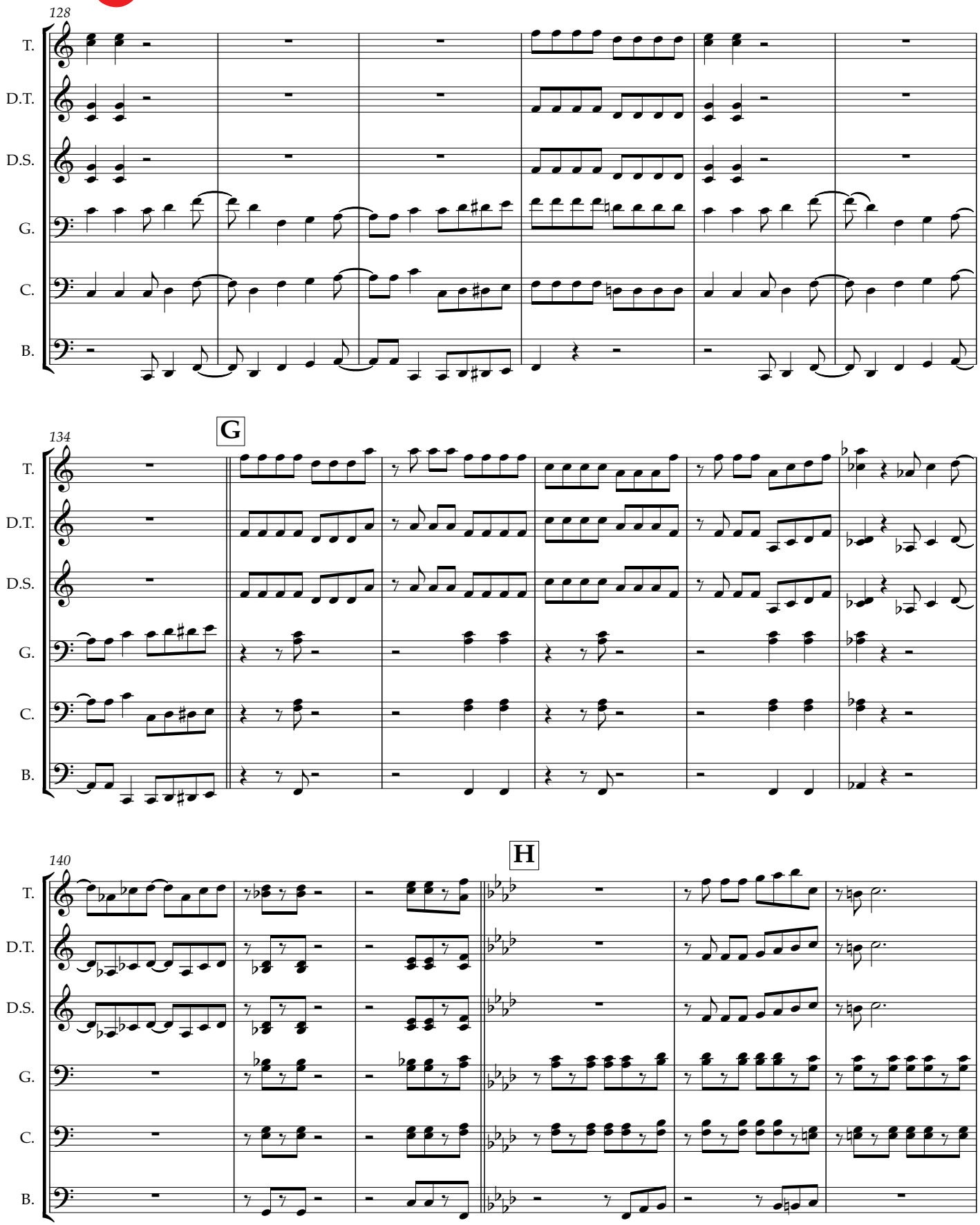

33
T.
D.T.
D.S.
G.
C.
B.
39
T.
D.T.
D.S.
G.
C.
B.
B
45
T.
D.T.
D.S.
G.
C.
B.

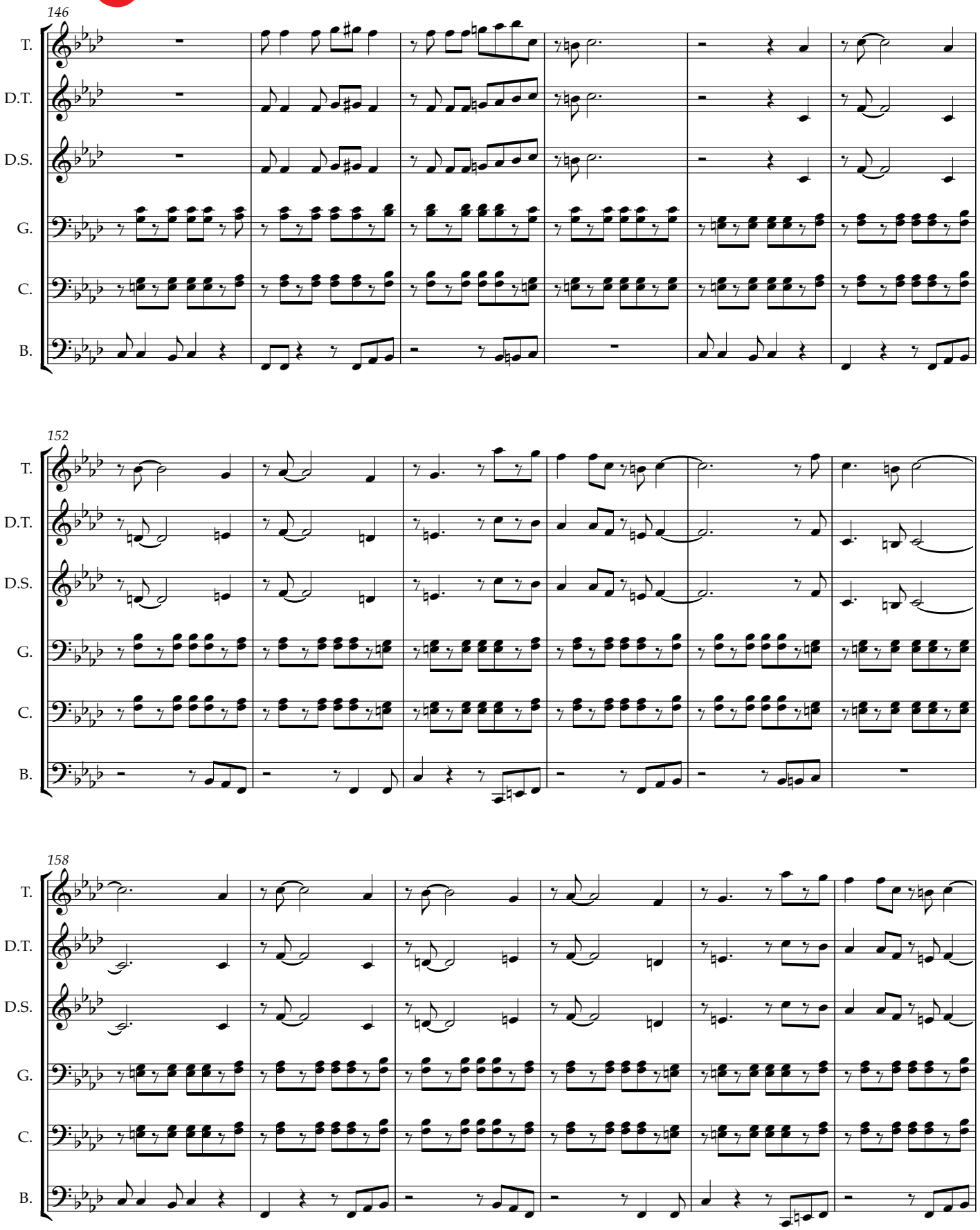

51
T.
D.T.
D.S.
G.
C.
B.
58
C
65

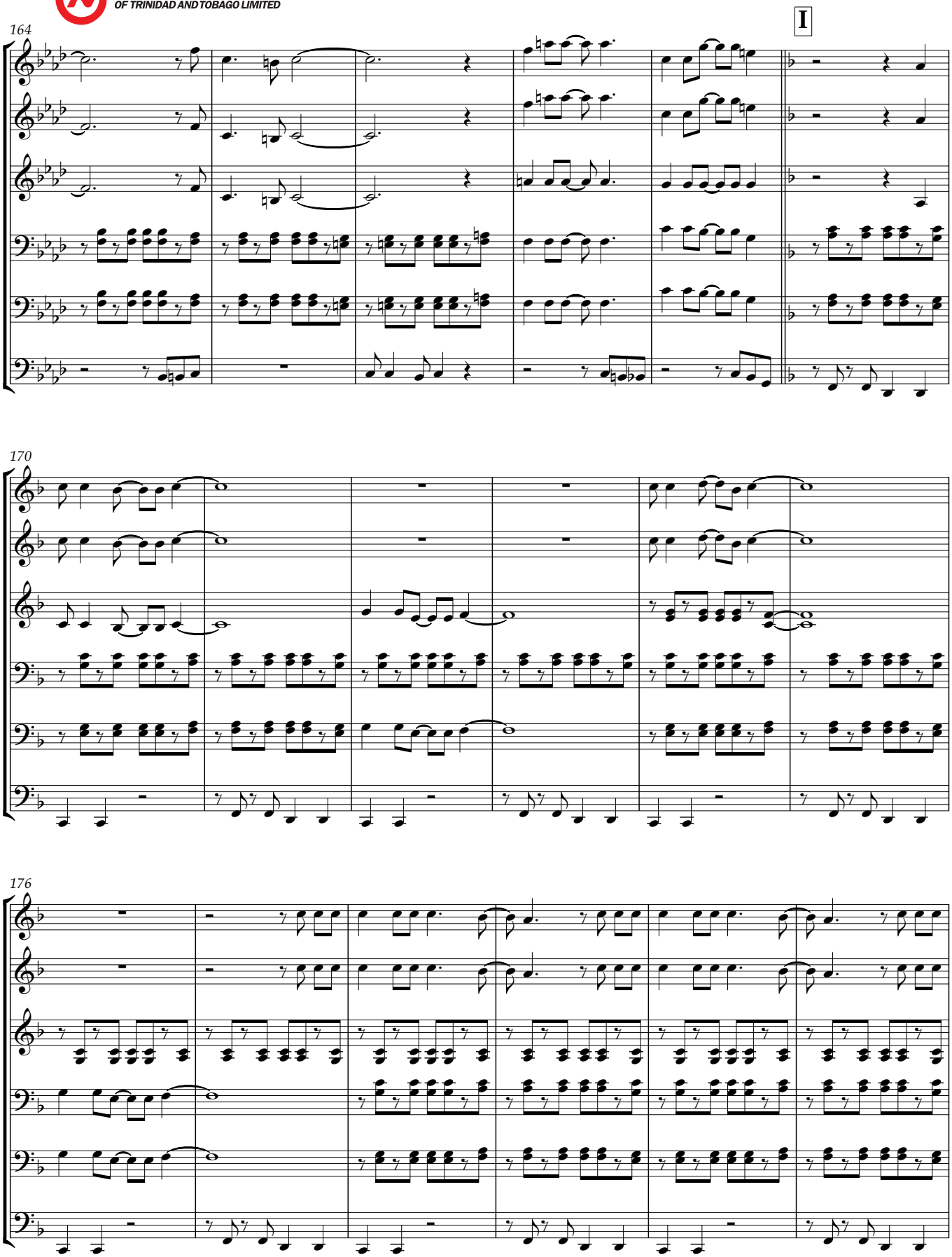

71
T.
D.T.
D.S.
G.
C.
B.
77
T.
D.T.
D.S.
G.
C.
B.
D
84
T.
D.T.
D.S.
G.
C.
B.

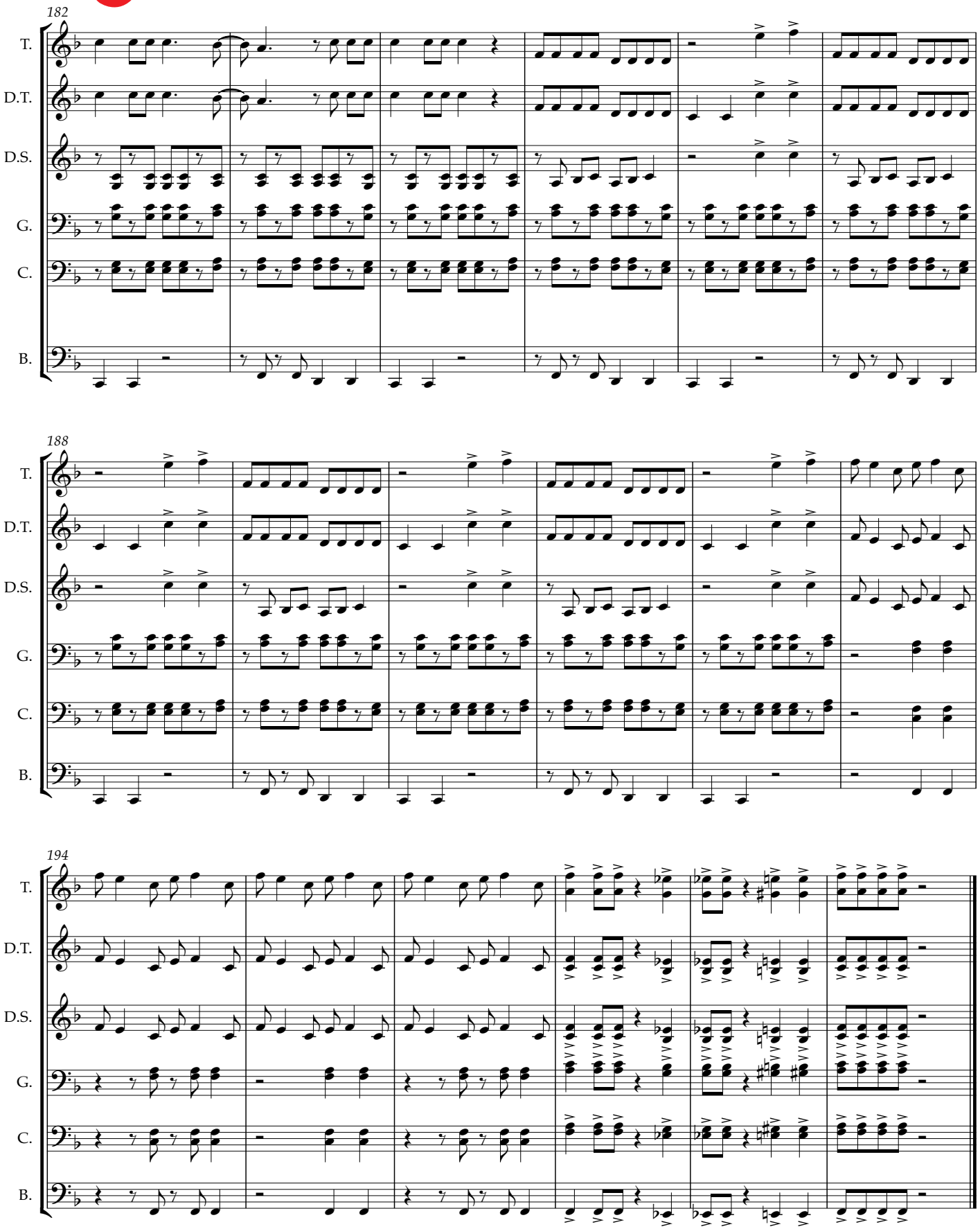

90
T.
D.T.
D.S.
G.
C.
B.
96
T.
D.T.
D.S.
G.
C.
B.
103
E
T.
D.T.
D.S.
G.
C.
B.


110
F
T.
D.T.
D.S.
G.
C.
B.
116
T.
D.T.
D.S.
G.
C.
B.
122
T.
D.T.
D.S.
G.
C.
B.


128
T.
D.T.
D.S.
G.
C.
B.
134
G
140
H


146
T.
D.T.
D.S.
G.
C.
B.
152
T.
D.T.
D.S.
G.
C.
B.
158
T.
D.T.
D.S.
G.
C.
B.

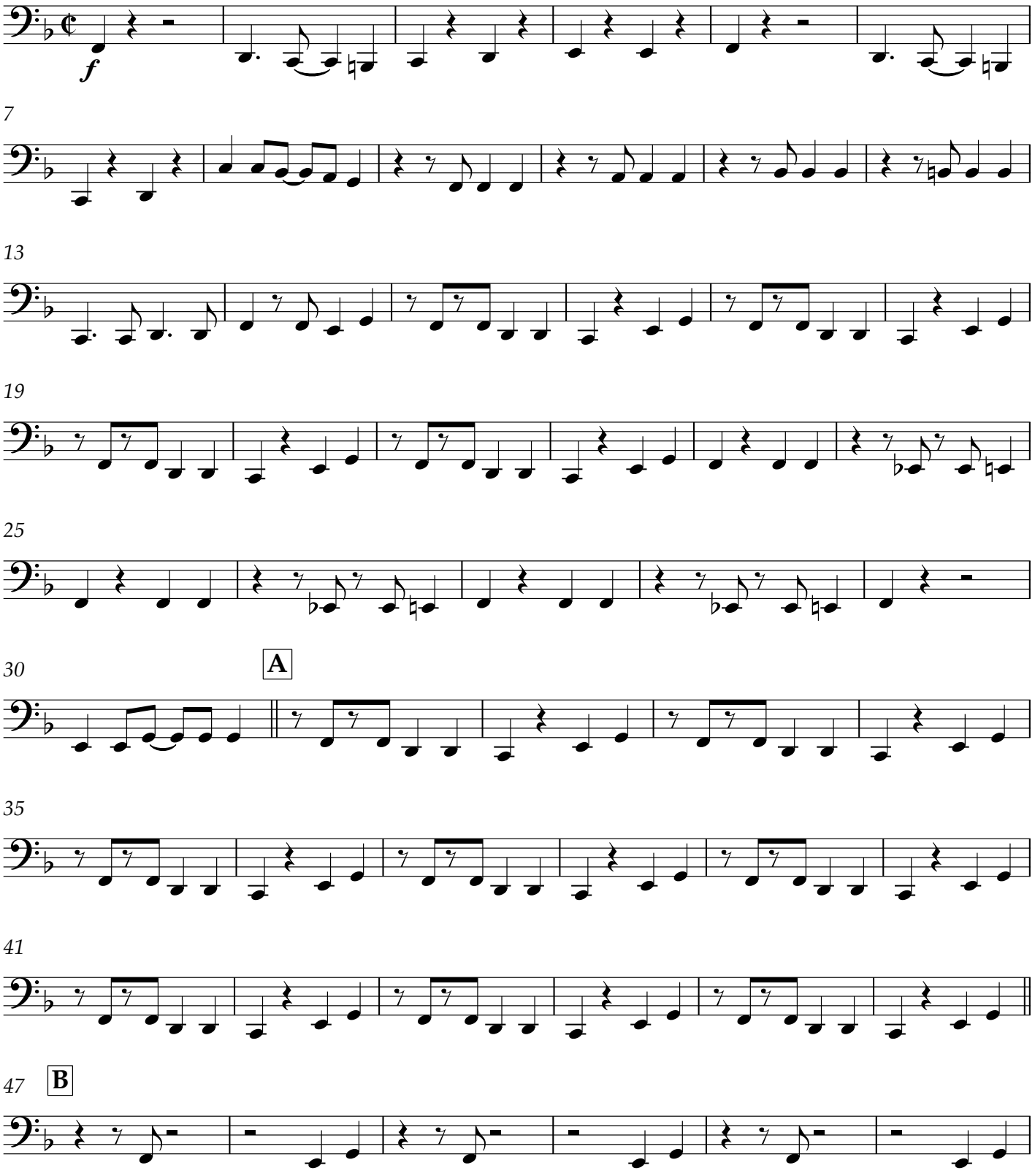

164
I
T.
D.T.
D.S.
G.
C.
B.
170
T.
D.T.
D.S.
G.
C.
B.
176
T.
D.T.
D.S.
G.
C.
B.


182
T.
D.T.
D.S.
G.
C.
B.
188
T.
D.T.
D.S.
G.
C.
B.
194
T.
D.T.
D.S.
G.
C.
B.

Bass

Level: Secondary
Approximate Performance Time: 4'
♩=100

Swappi (Marvin Davis) and Ultimate Rejects
arranged by Richard Gittens
Adapted by Jeannine Remy



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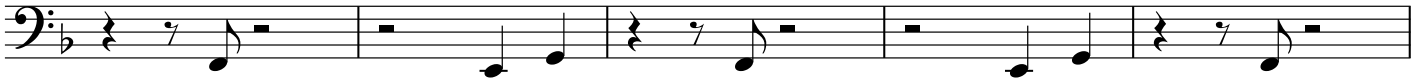

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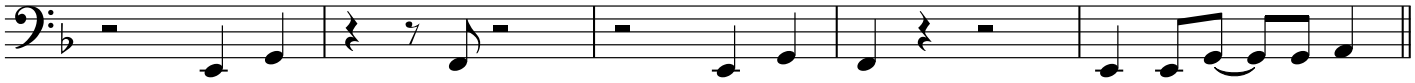

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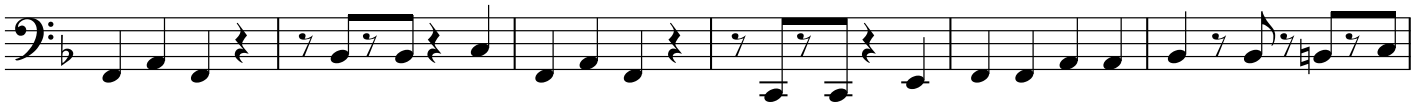

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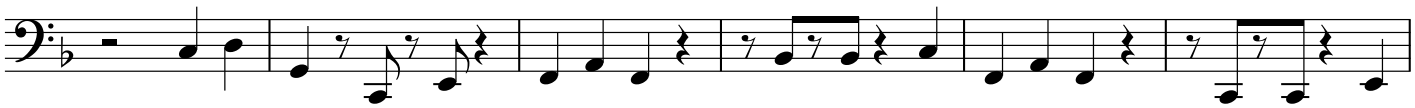

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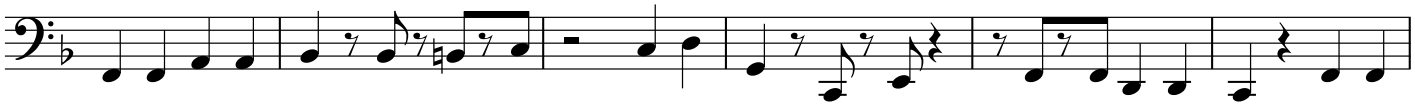

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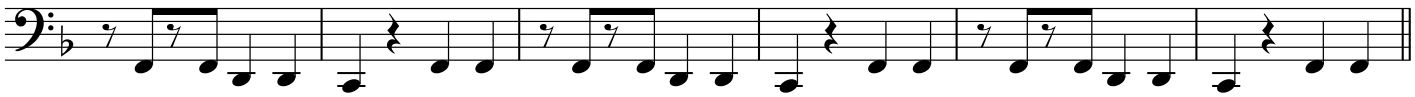

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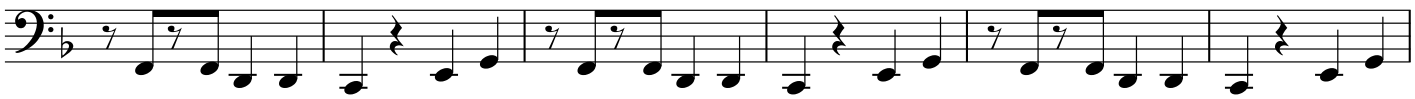

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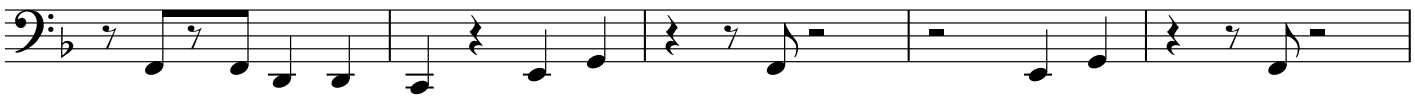

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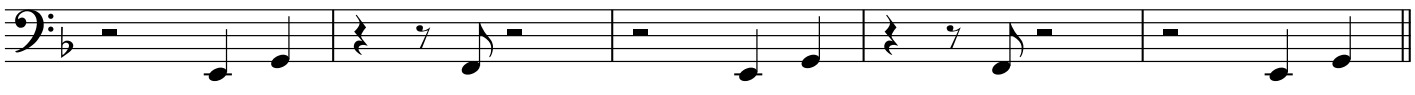

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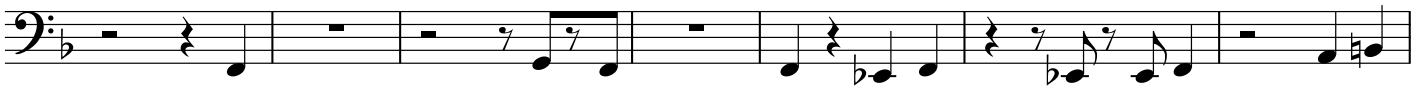

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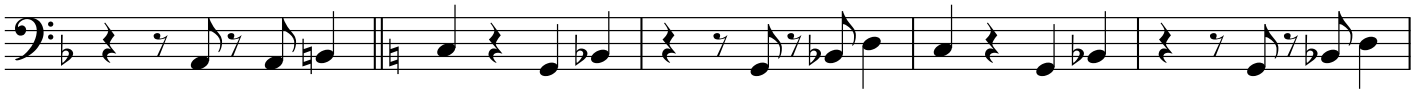

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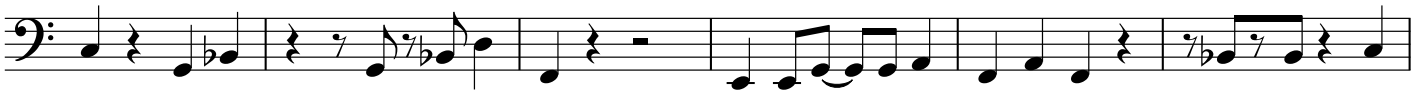

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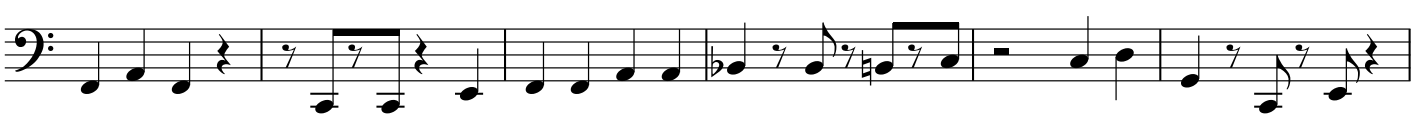

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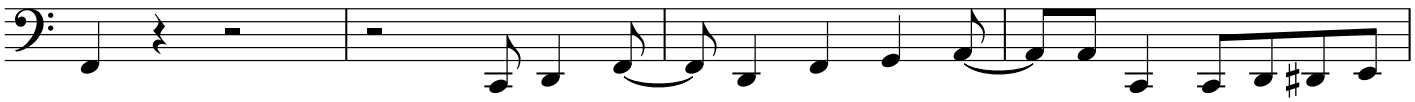

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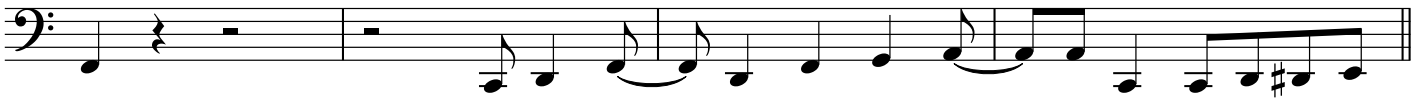

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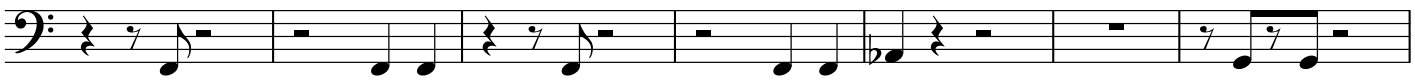

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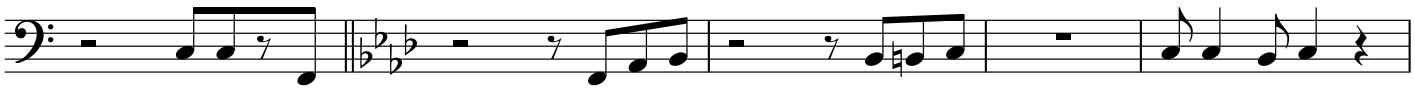

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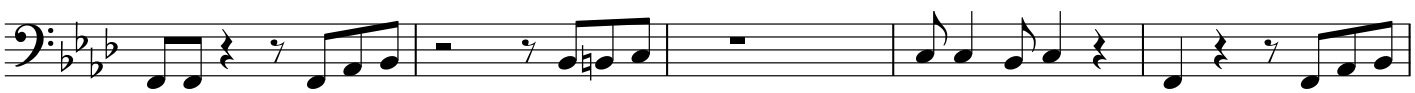

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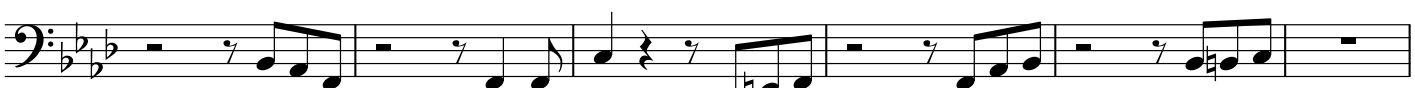

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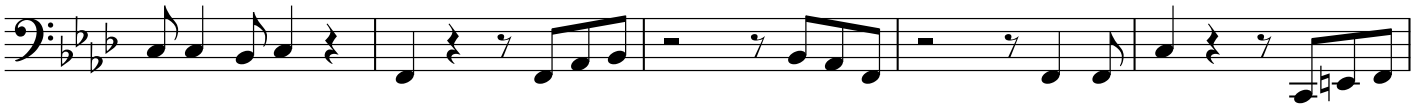

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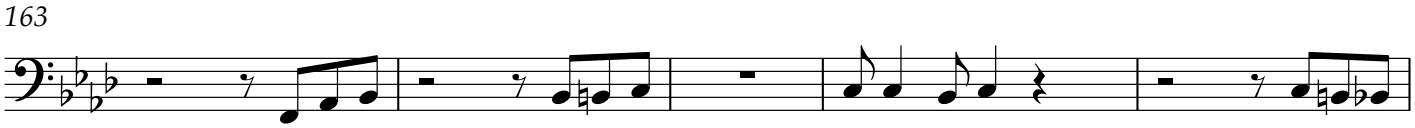

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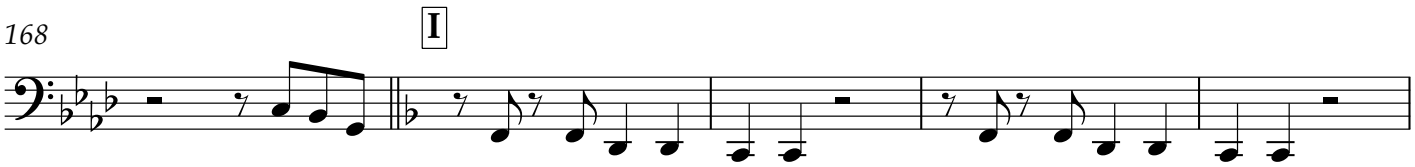

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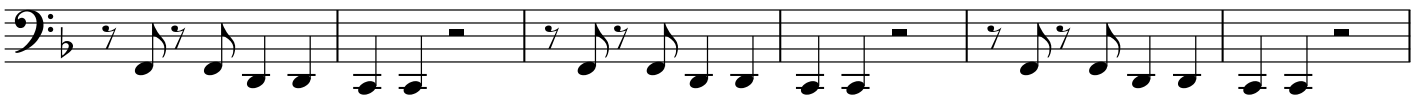

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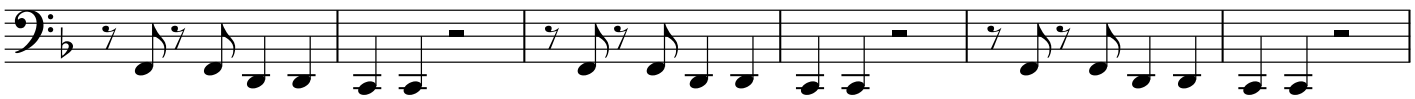

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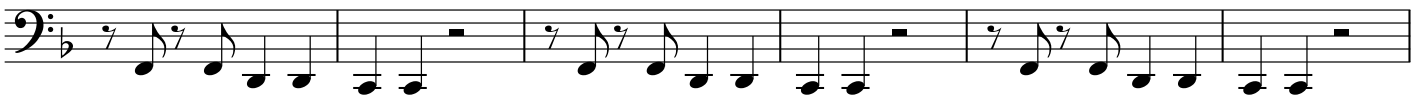

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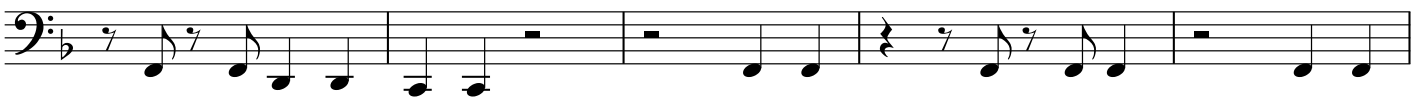

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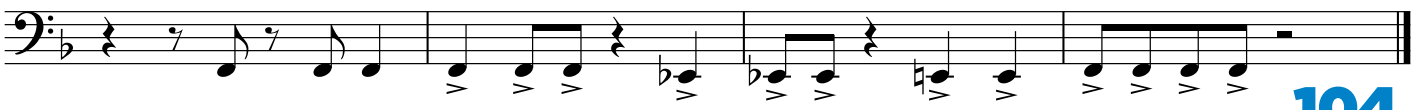
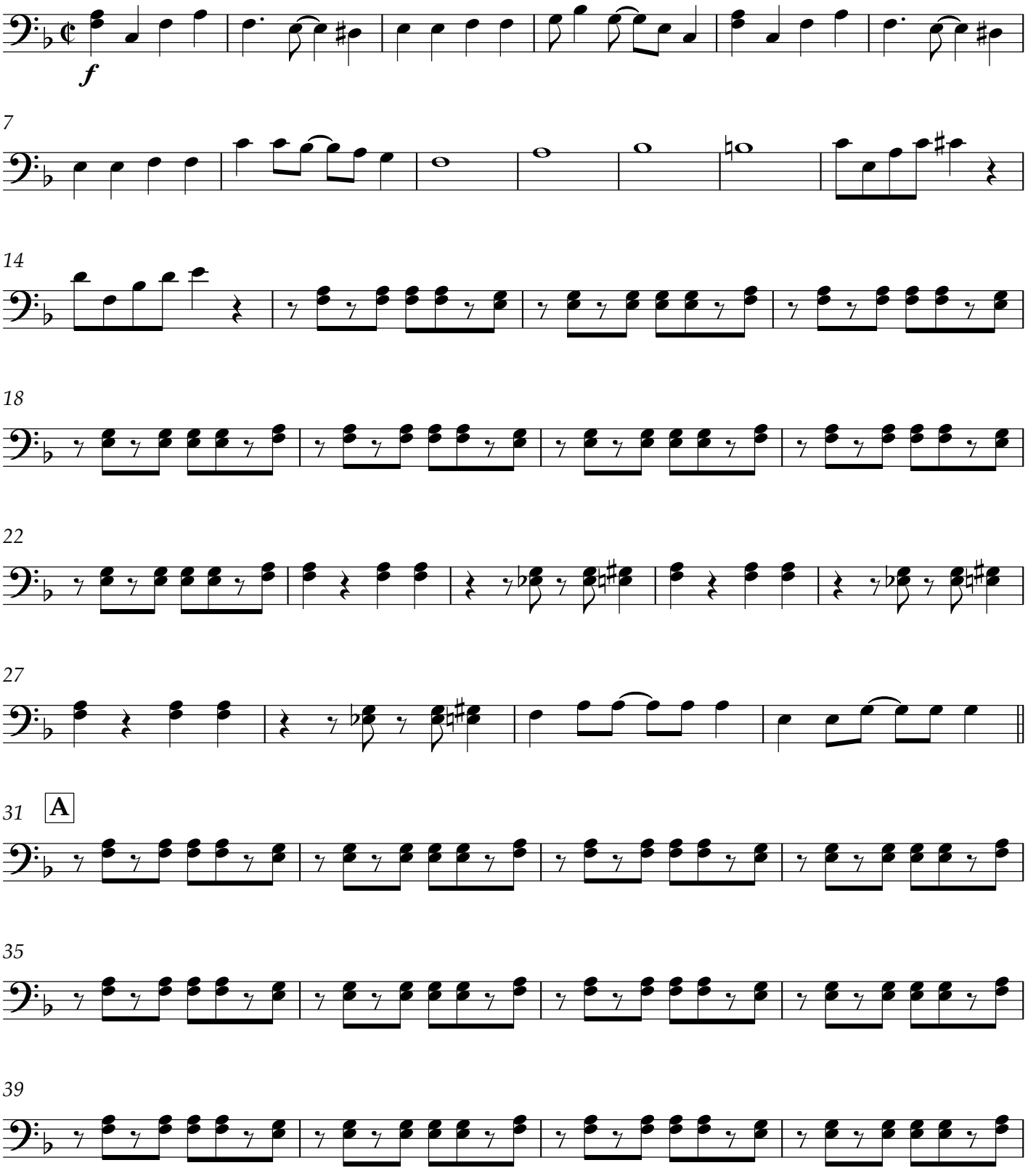


Cello

Level: Secondary
Approximate Performance Time: 4'
♩=100

Swappi (Marvin Davis) and Ultimate Rejects
arranged by Richard Gittens
Adapted by Jeannine Remy



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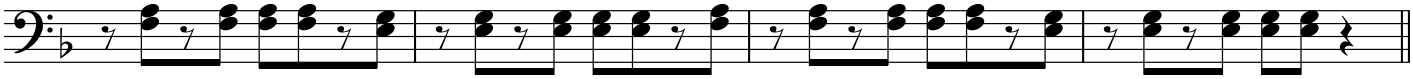

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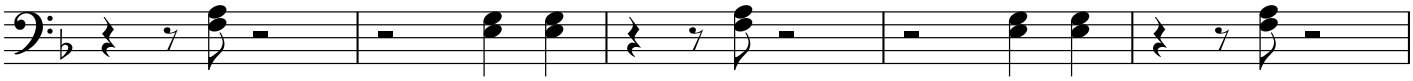

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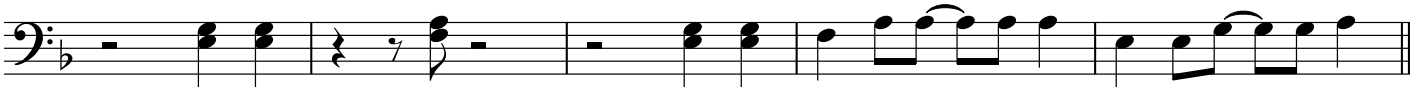

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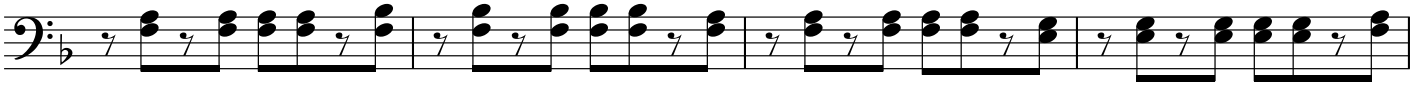

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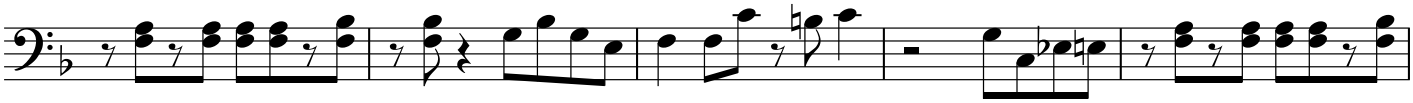

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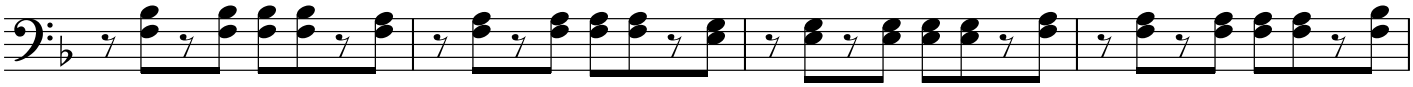

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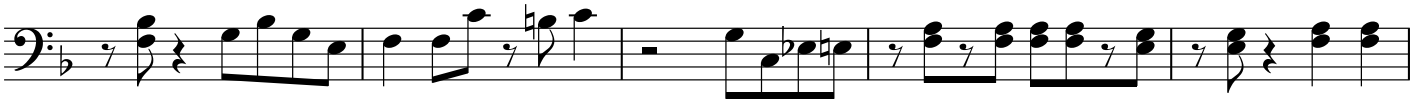

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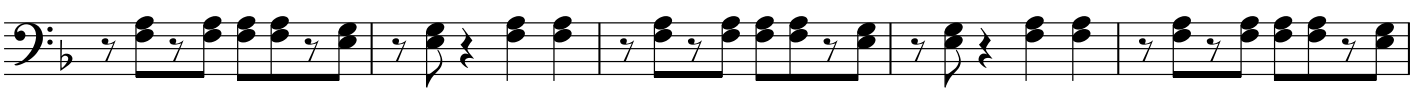

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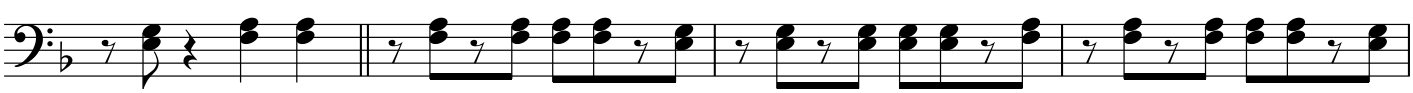

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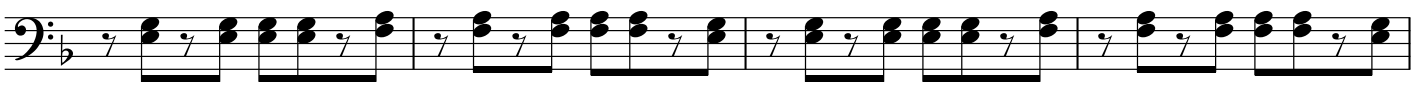

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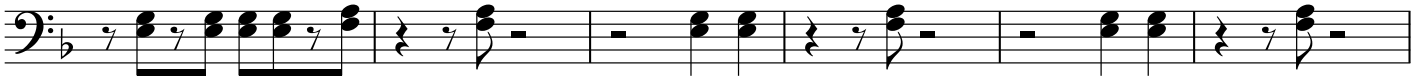

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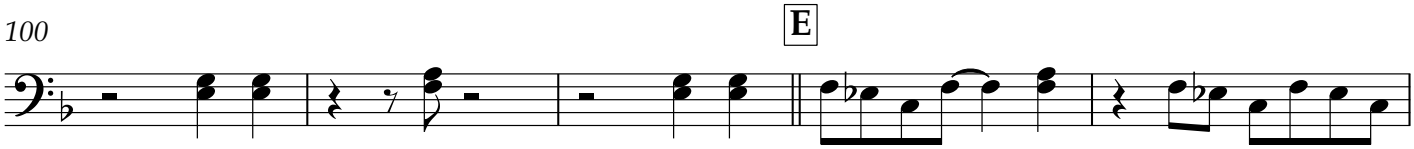

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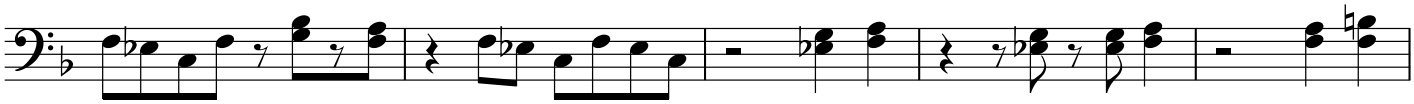

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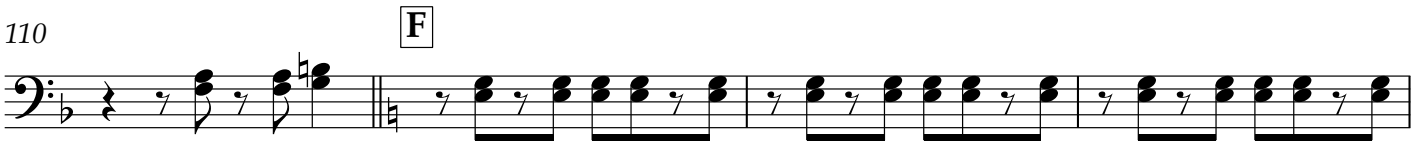

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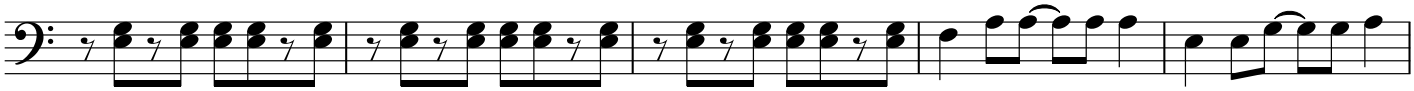

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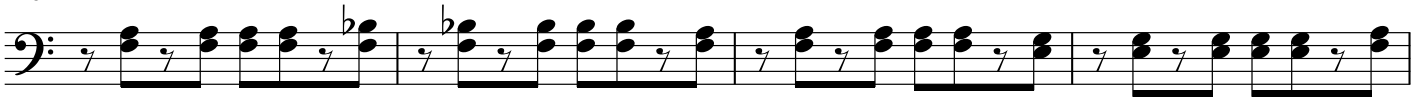

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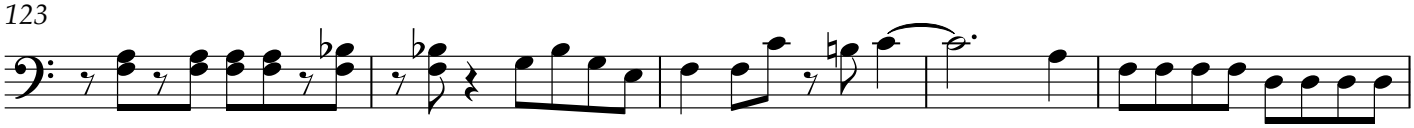

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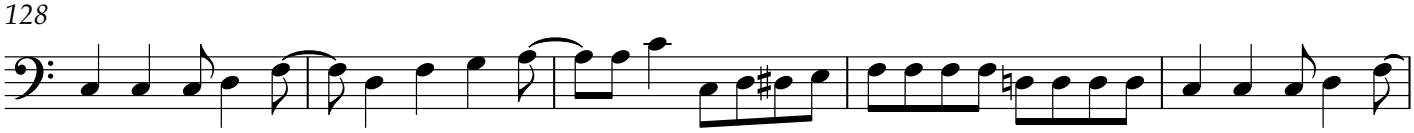

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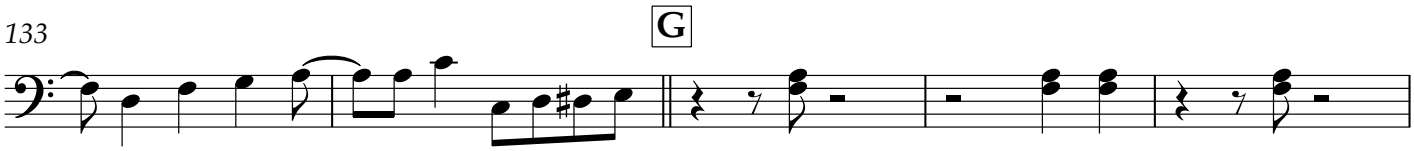

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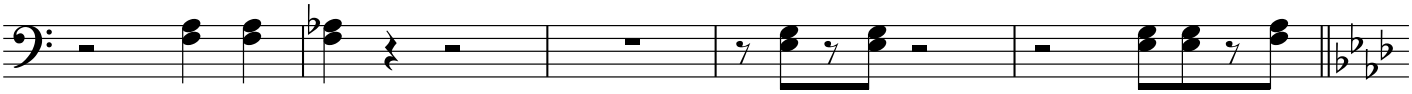

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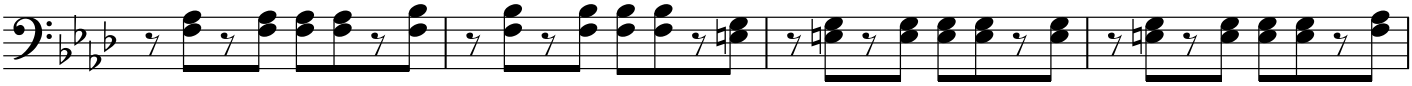

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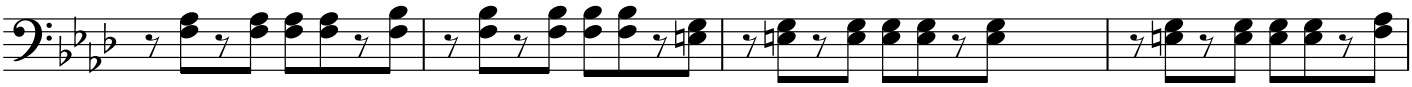

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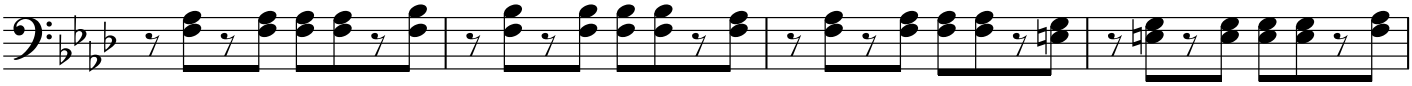

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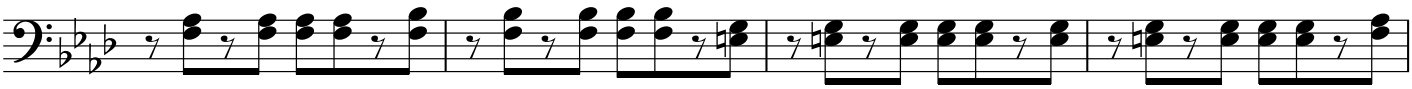

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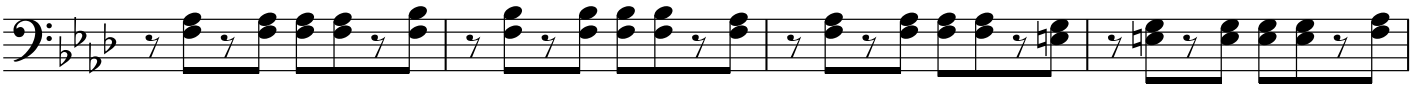

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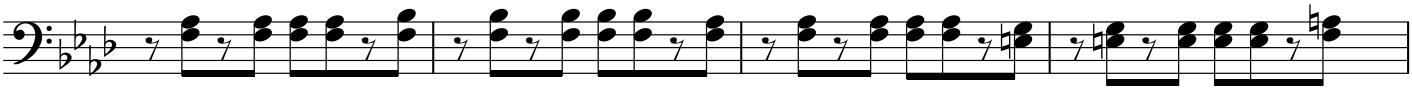

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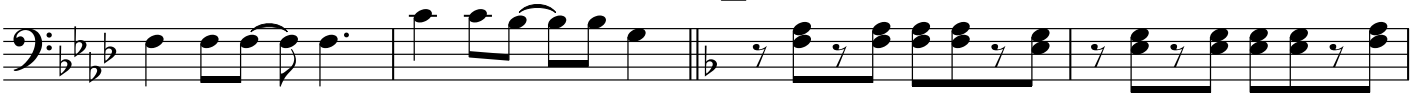

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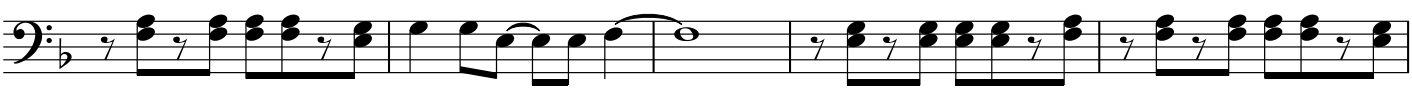

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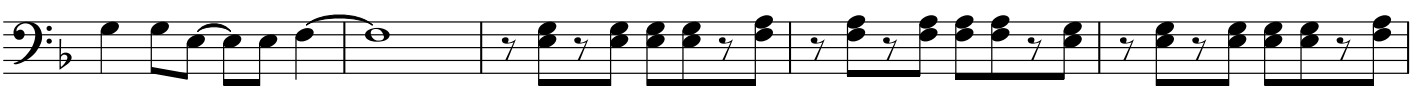

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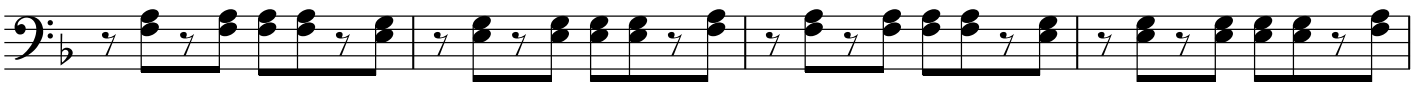

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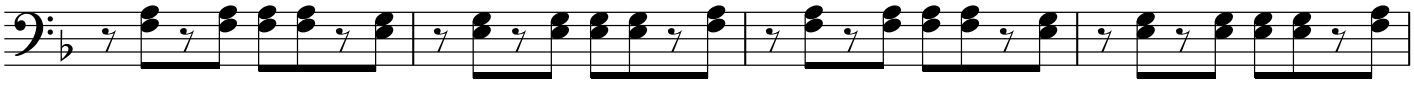

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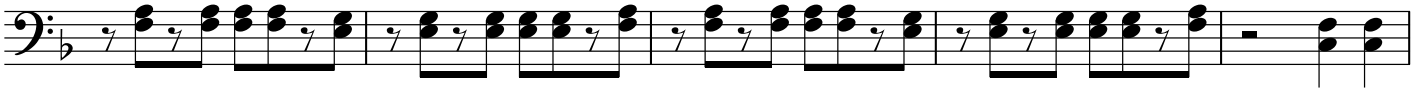

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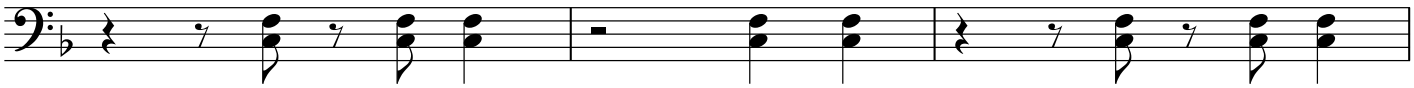

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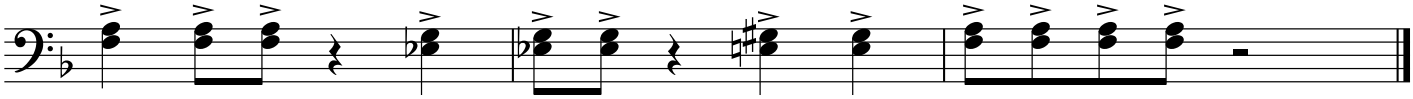
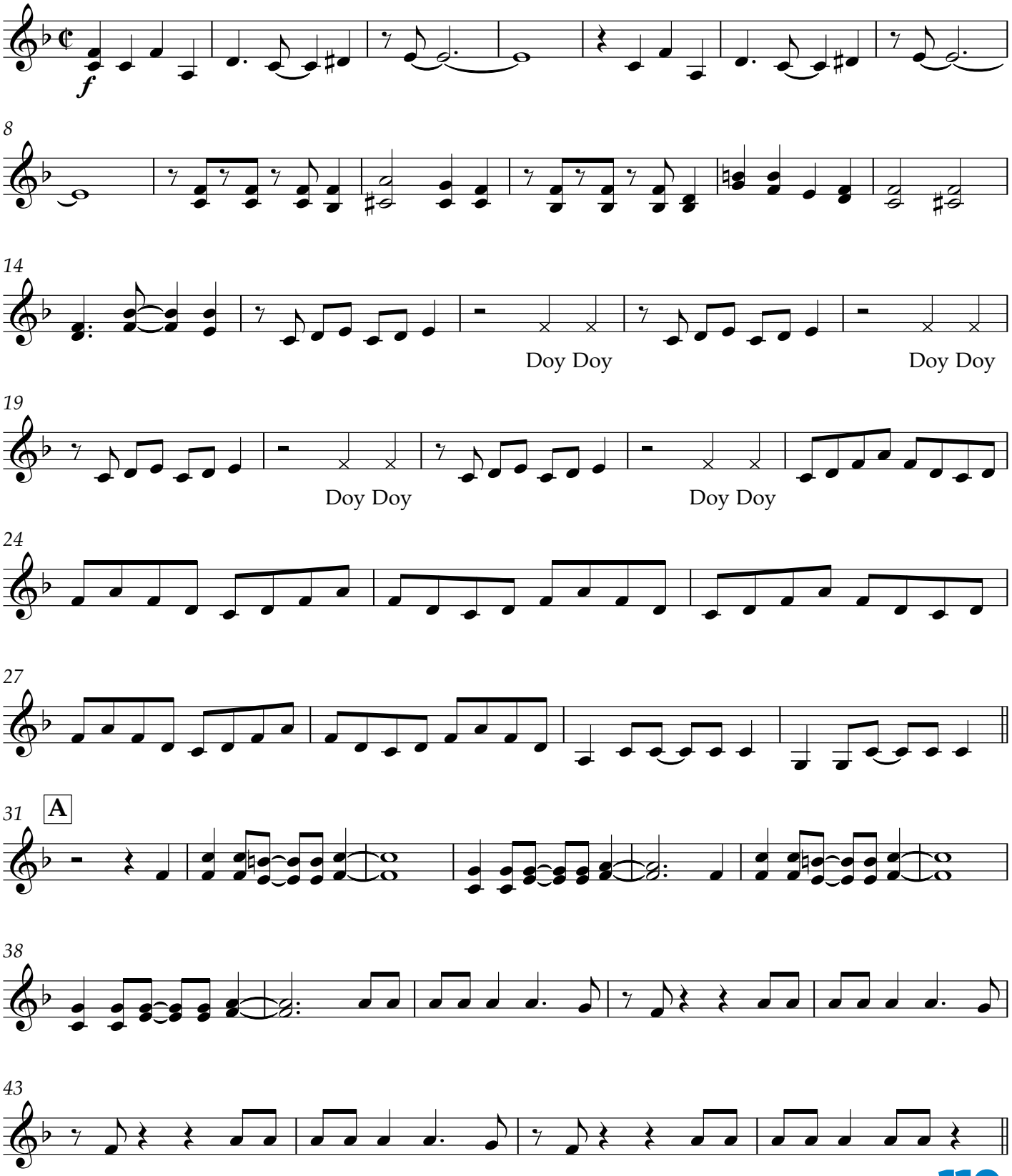
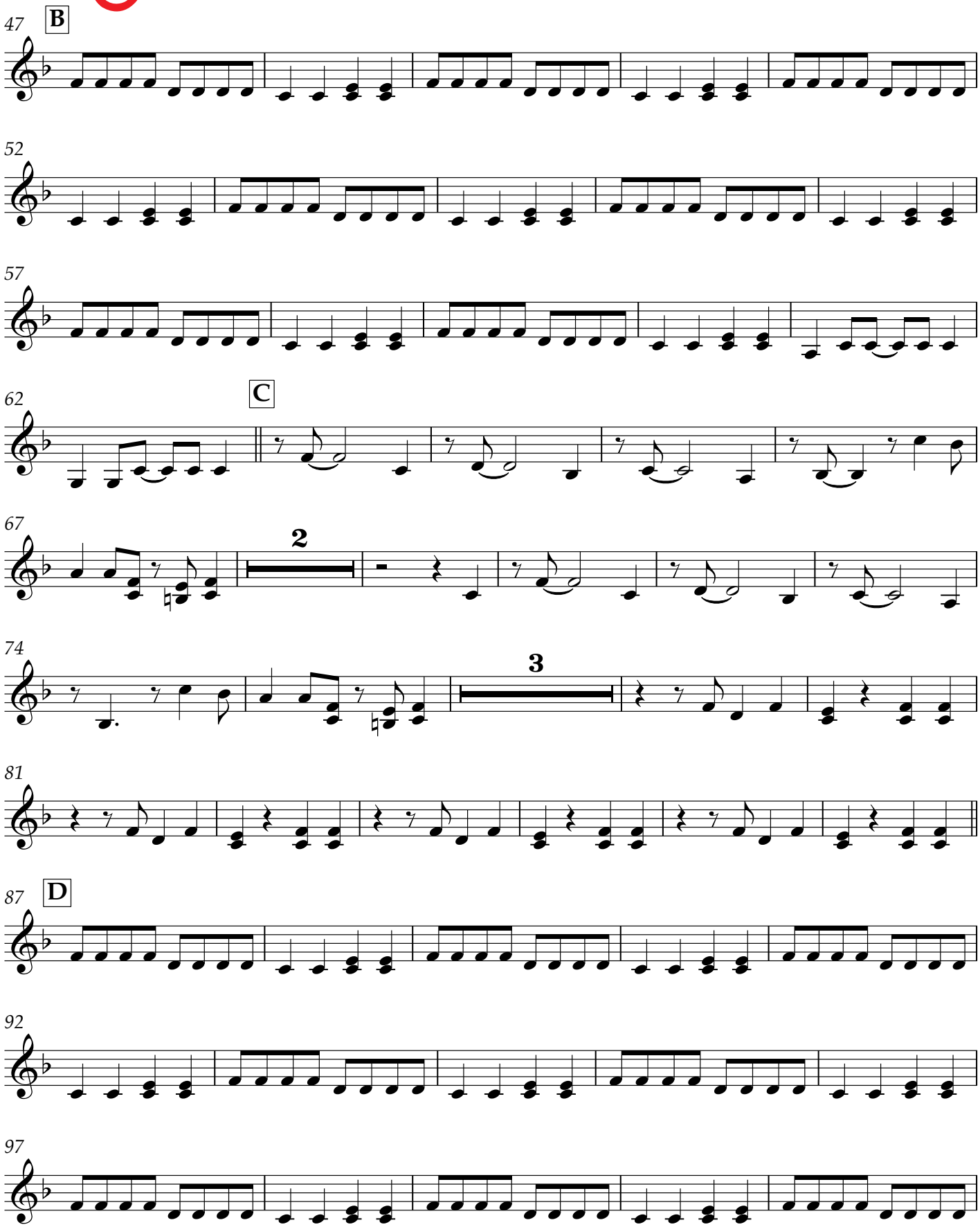


Double Seconds

Level: Secondary
Approximate Performance Time: 4'
𝅗𝅥=100

Swappi (Marvin Davis) and Ultimate Rejects
arranged by Richard Gittens
Adapted by Jeannine Remy

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62
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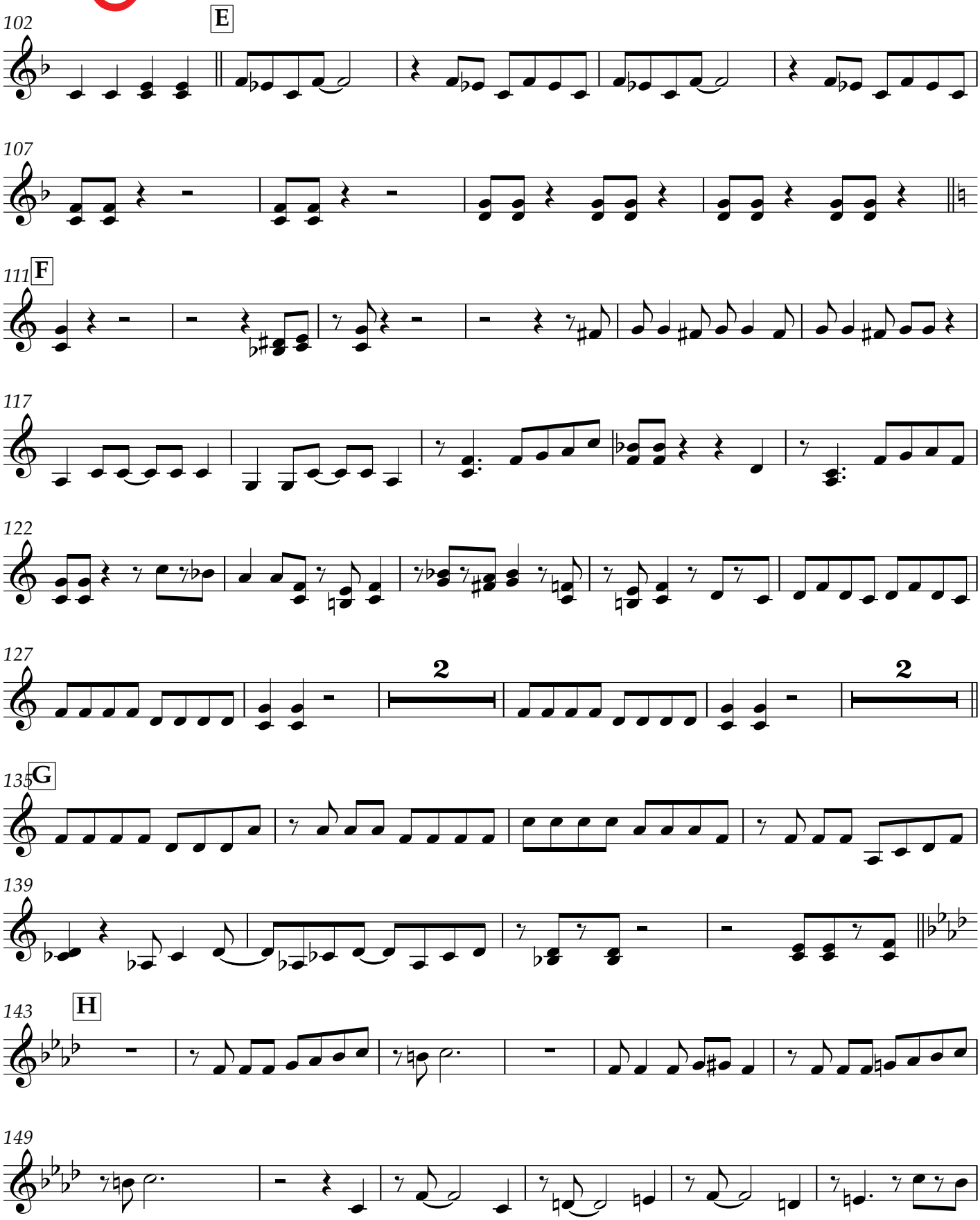
97



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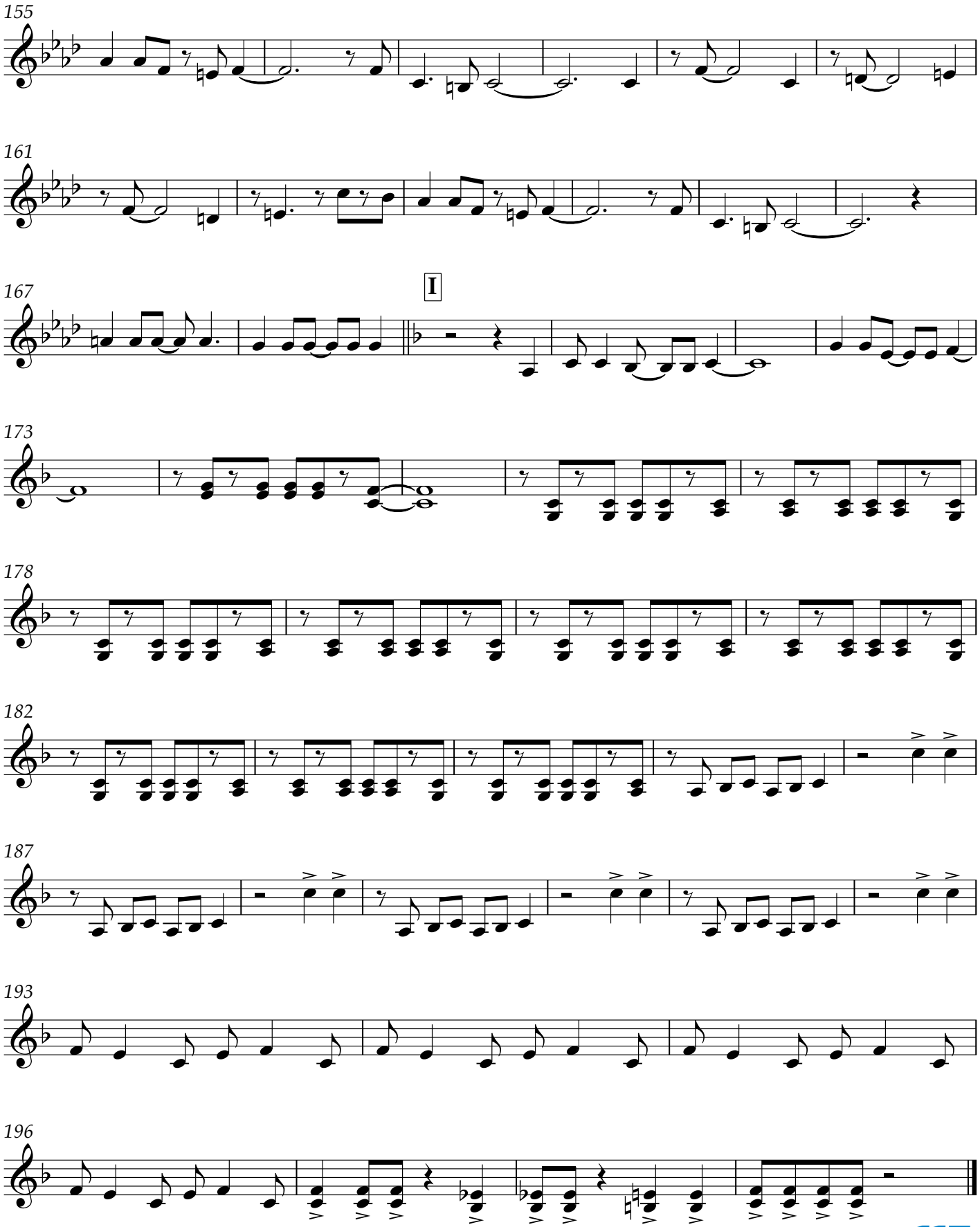
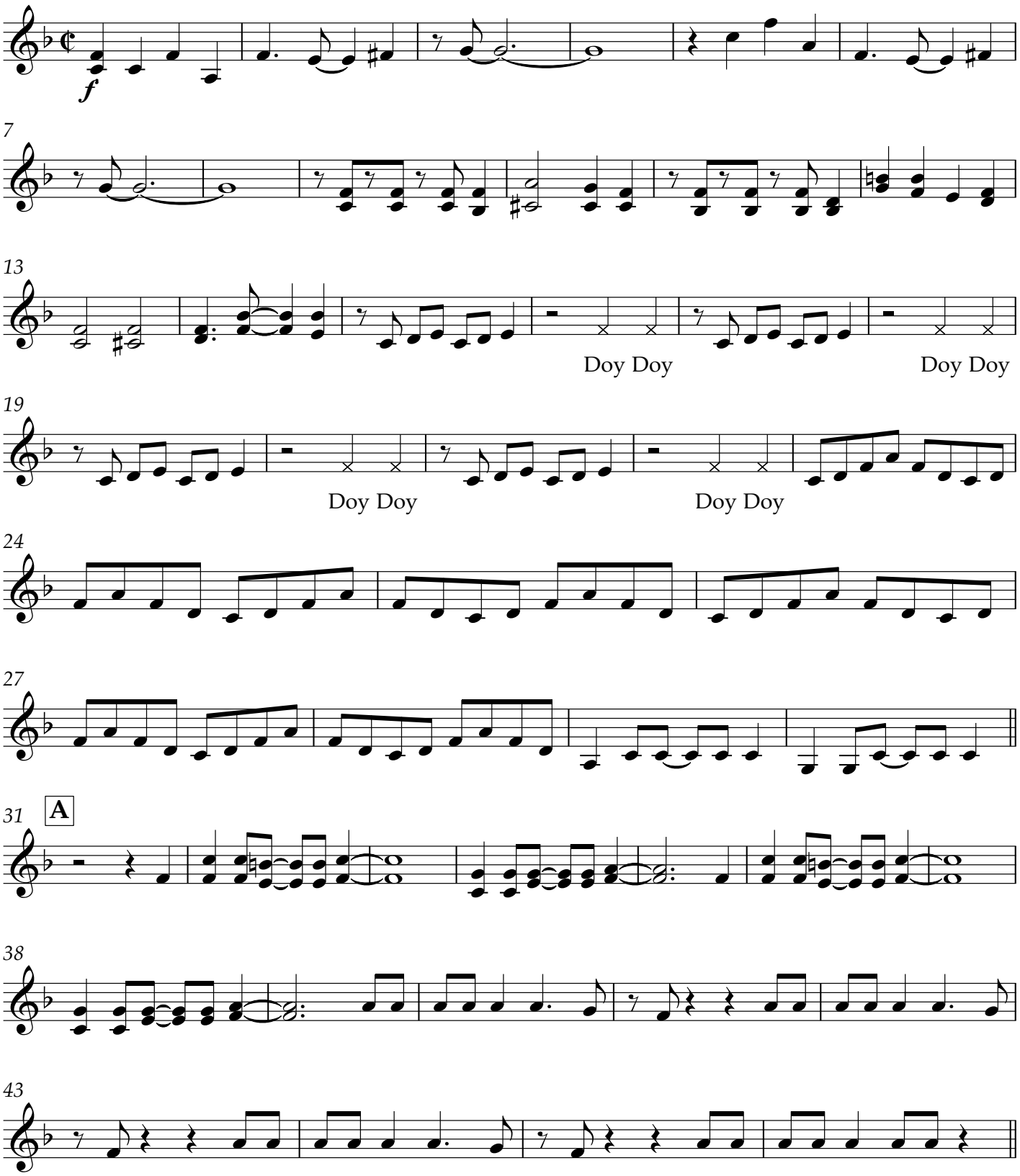

155
161
167
I
173
178
182
187
193
196

Double Tenor

Level: Secondary
Approximate Performance Time: 4'

Swappi (Marvin Davis) and Ultimate Rejects
arranged by Richard Gittens
Adapted by Jeannine Remy



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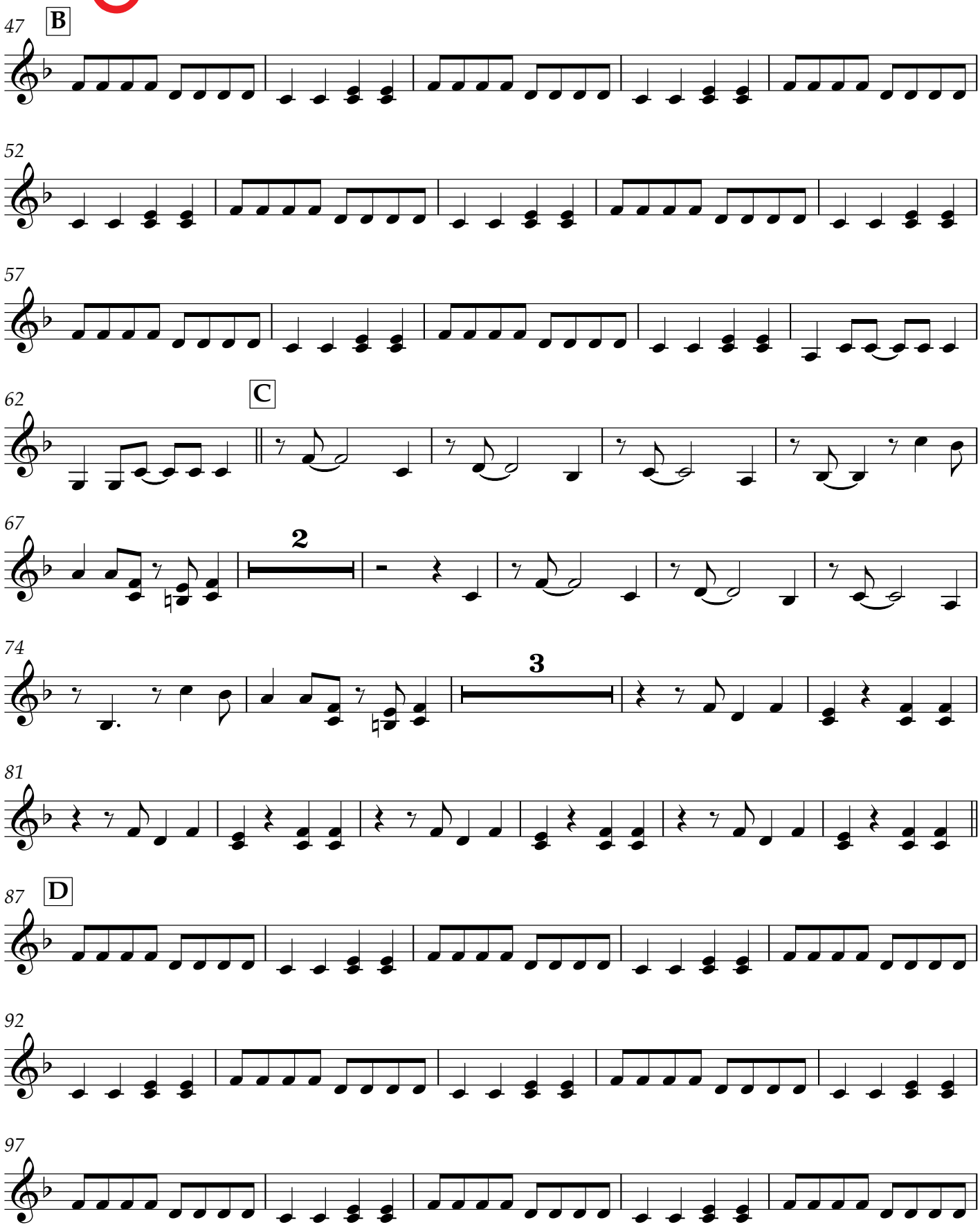
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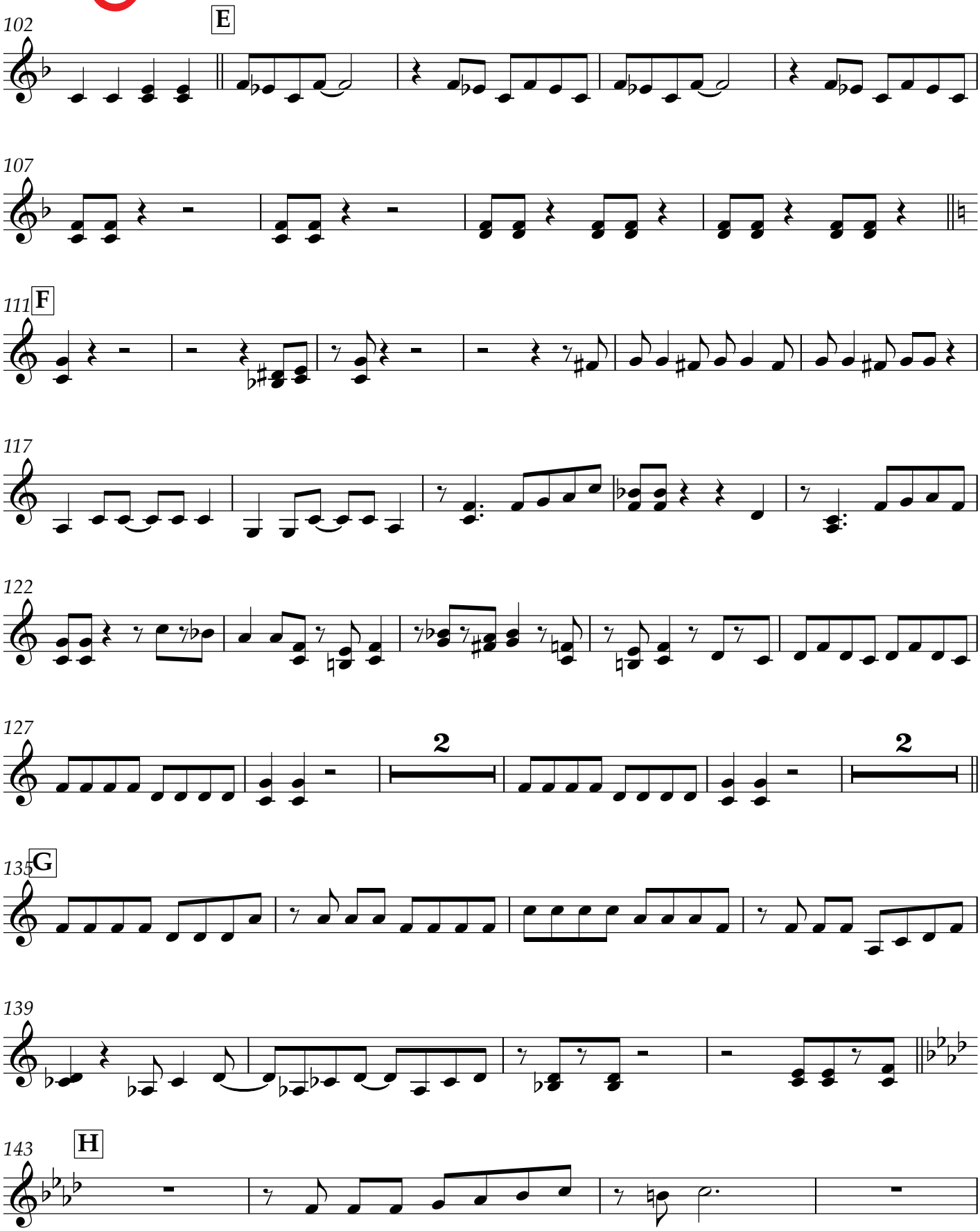
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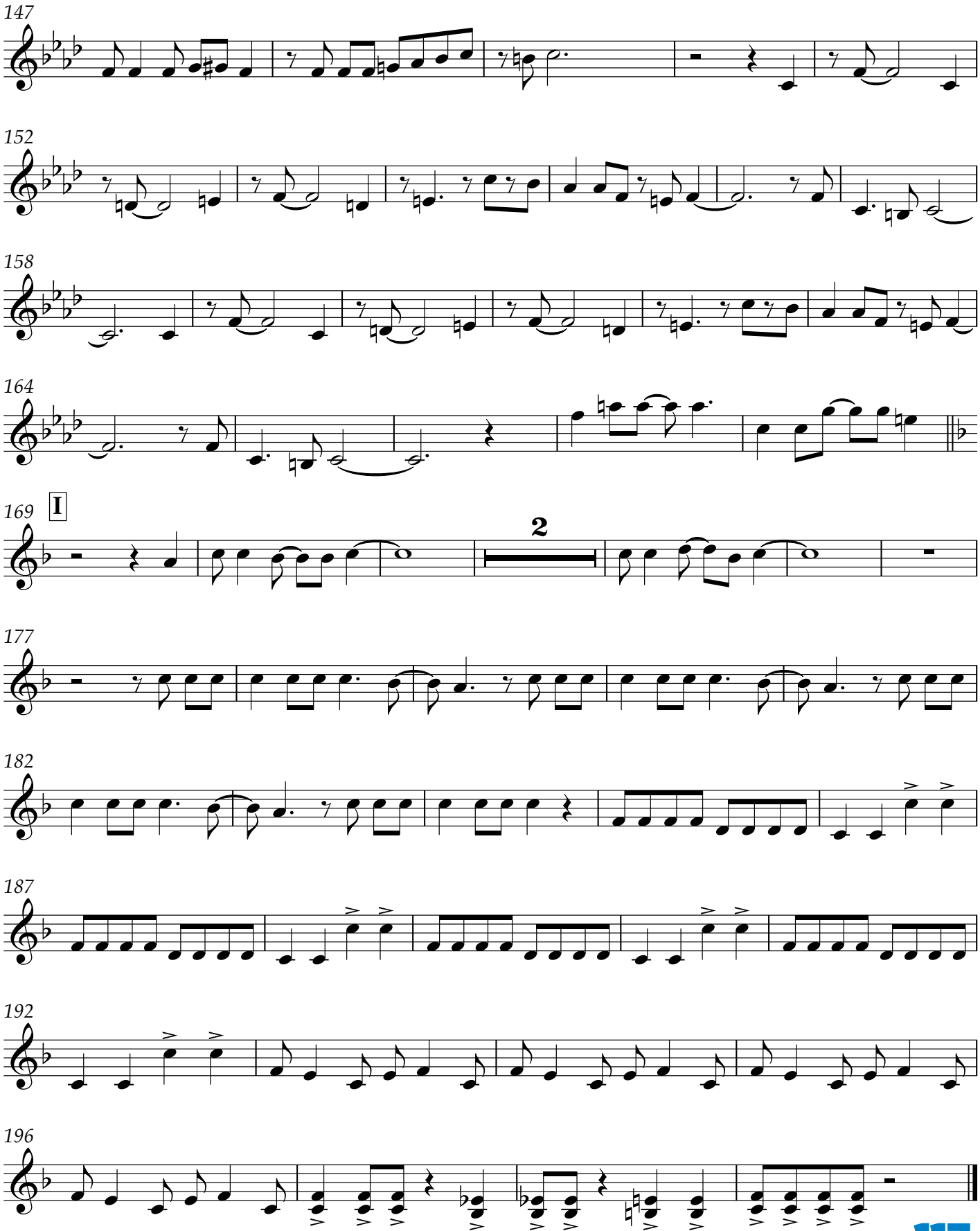
147
152
158
164
169
I
2
177
182
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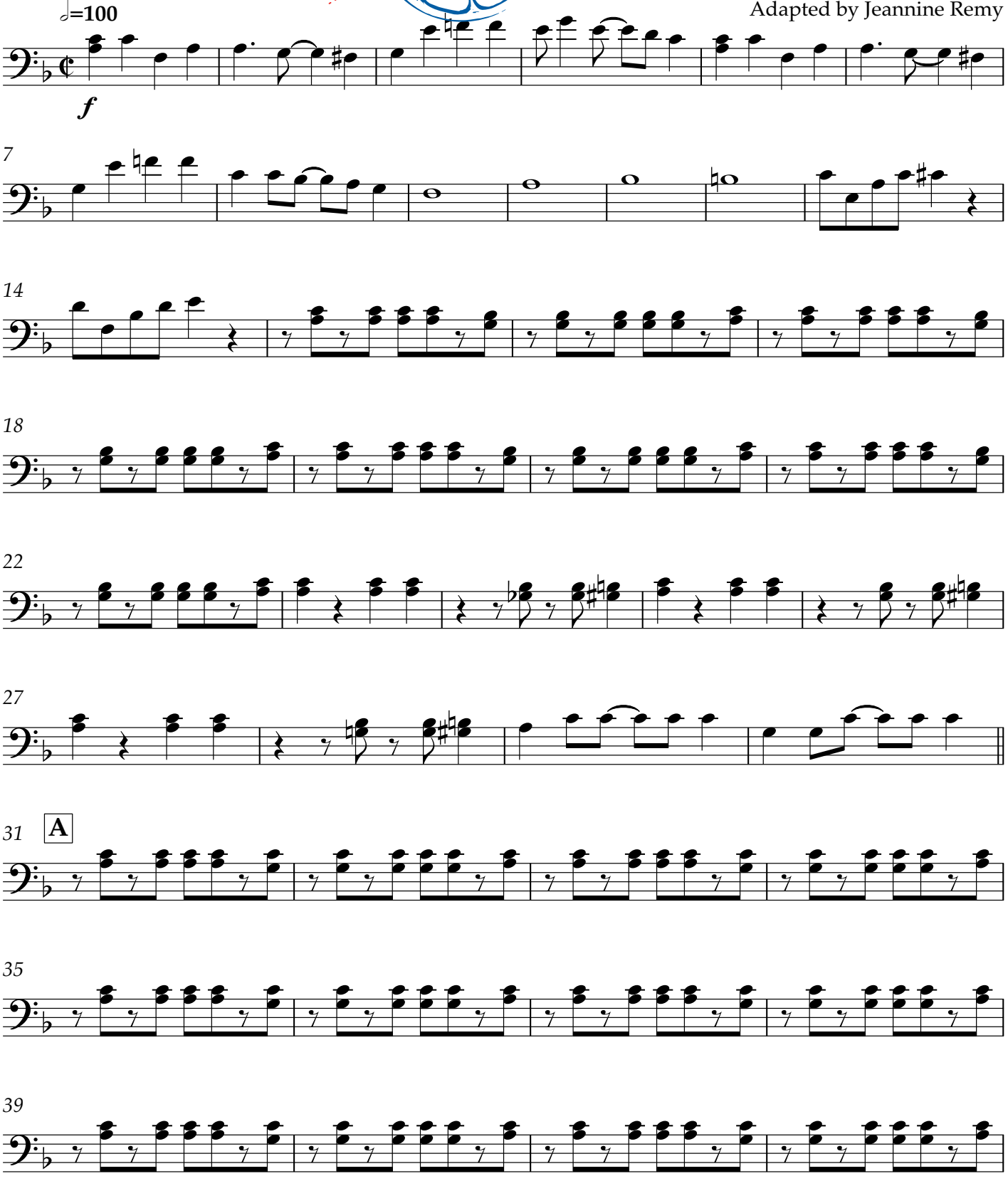
196

Guitar

Level: Secondary
Approximate Performance Time: 4'

Swappi (Marvin Davis) and Ultimate Rejects
arranged by Richard Gittens
Adapted by Jeannine Remy



V.S.

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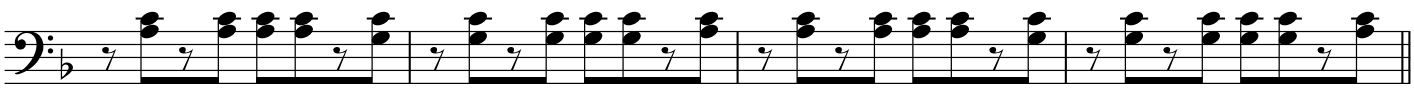

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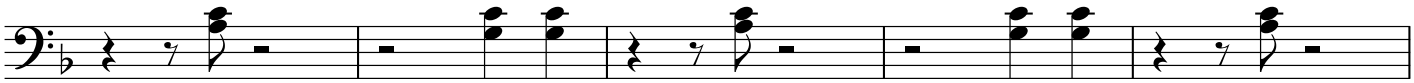
53



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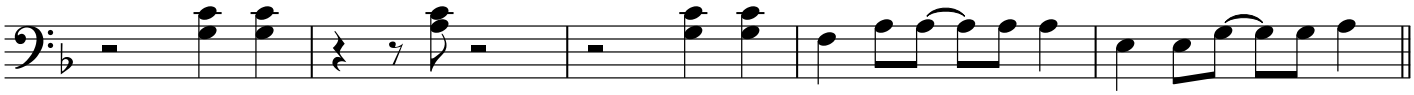
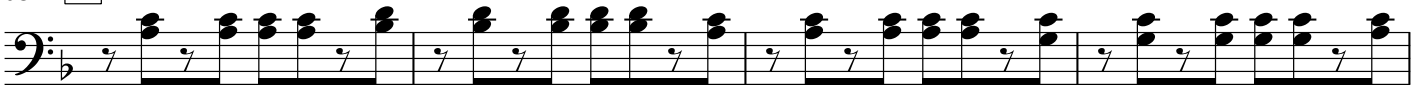


63 **C**



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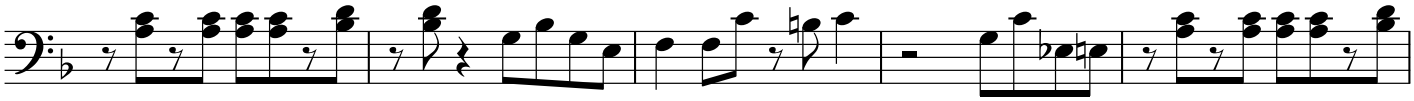

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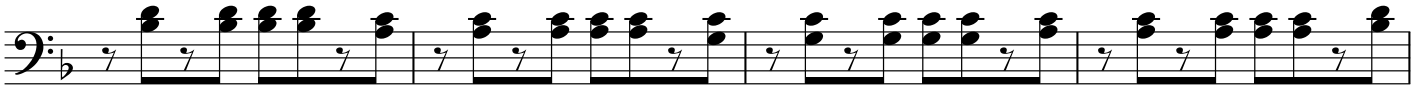

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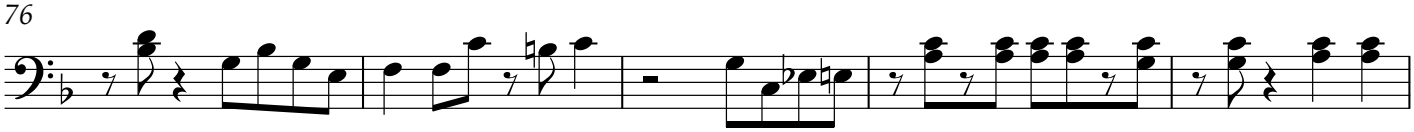

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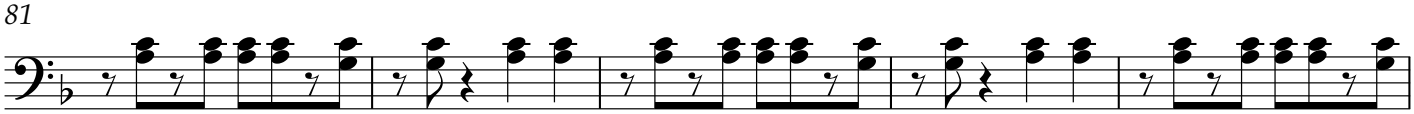
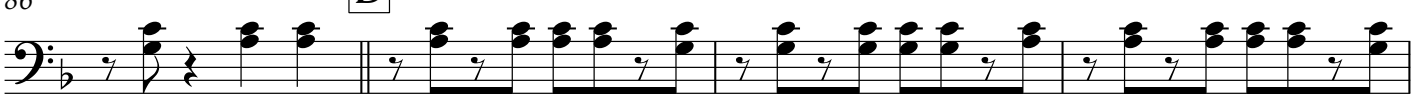
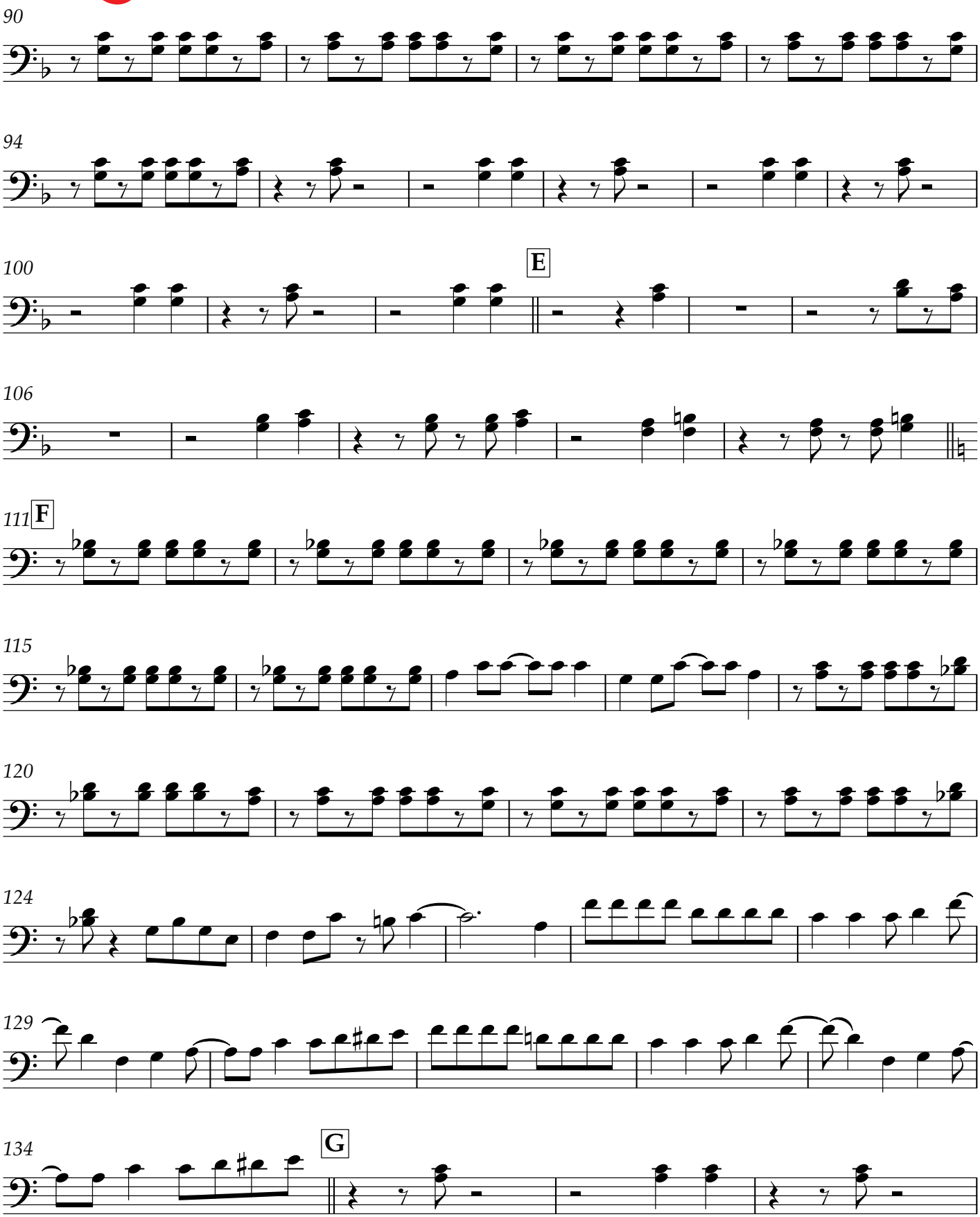


86 **D**

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167 I

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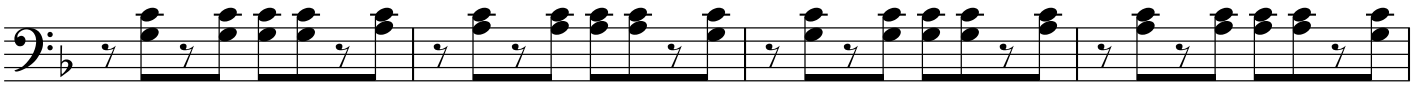

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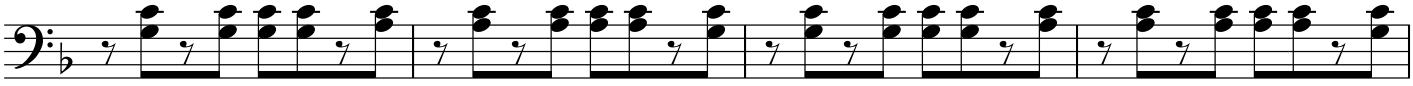

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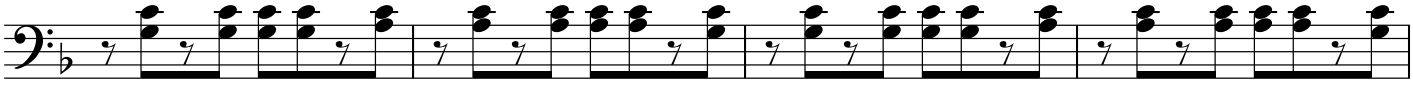

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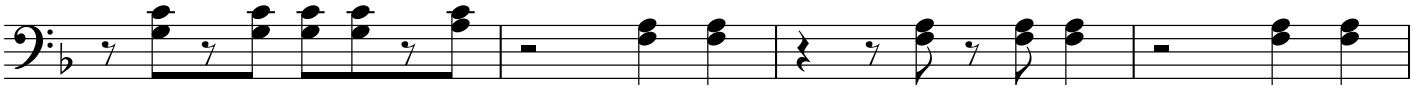

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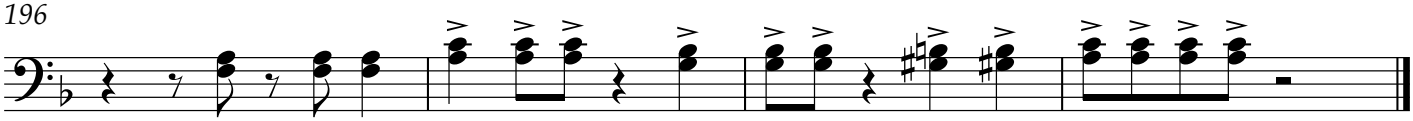
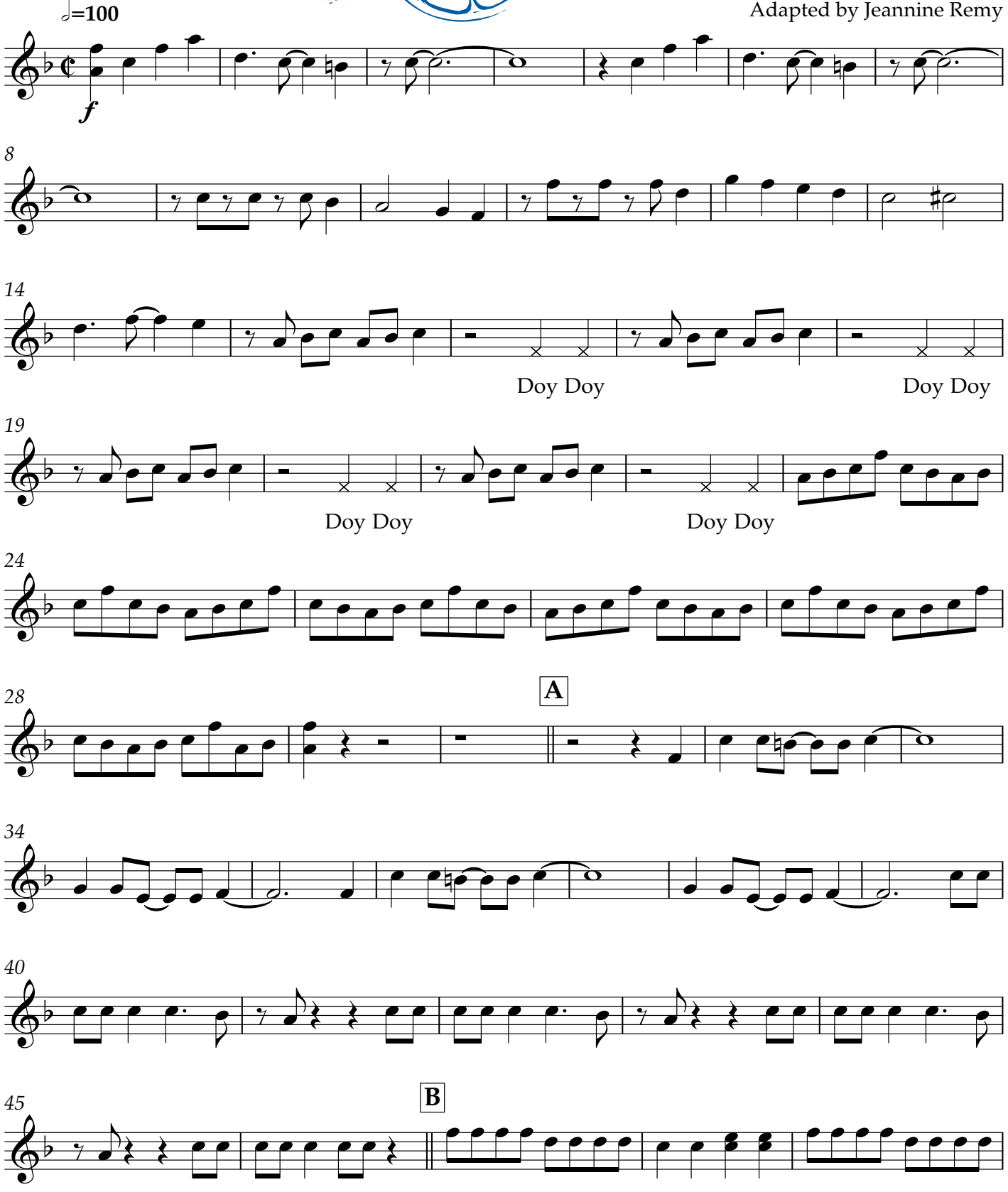


Tenor

oll longer valued notes

Level: Secondary
Approximate Performance Time: 4'

Swappi (Marvin Davis) and Ultimate Rejects
arranged by Richard Gittens
Adapted by Jeannine Remy



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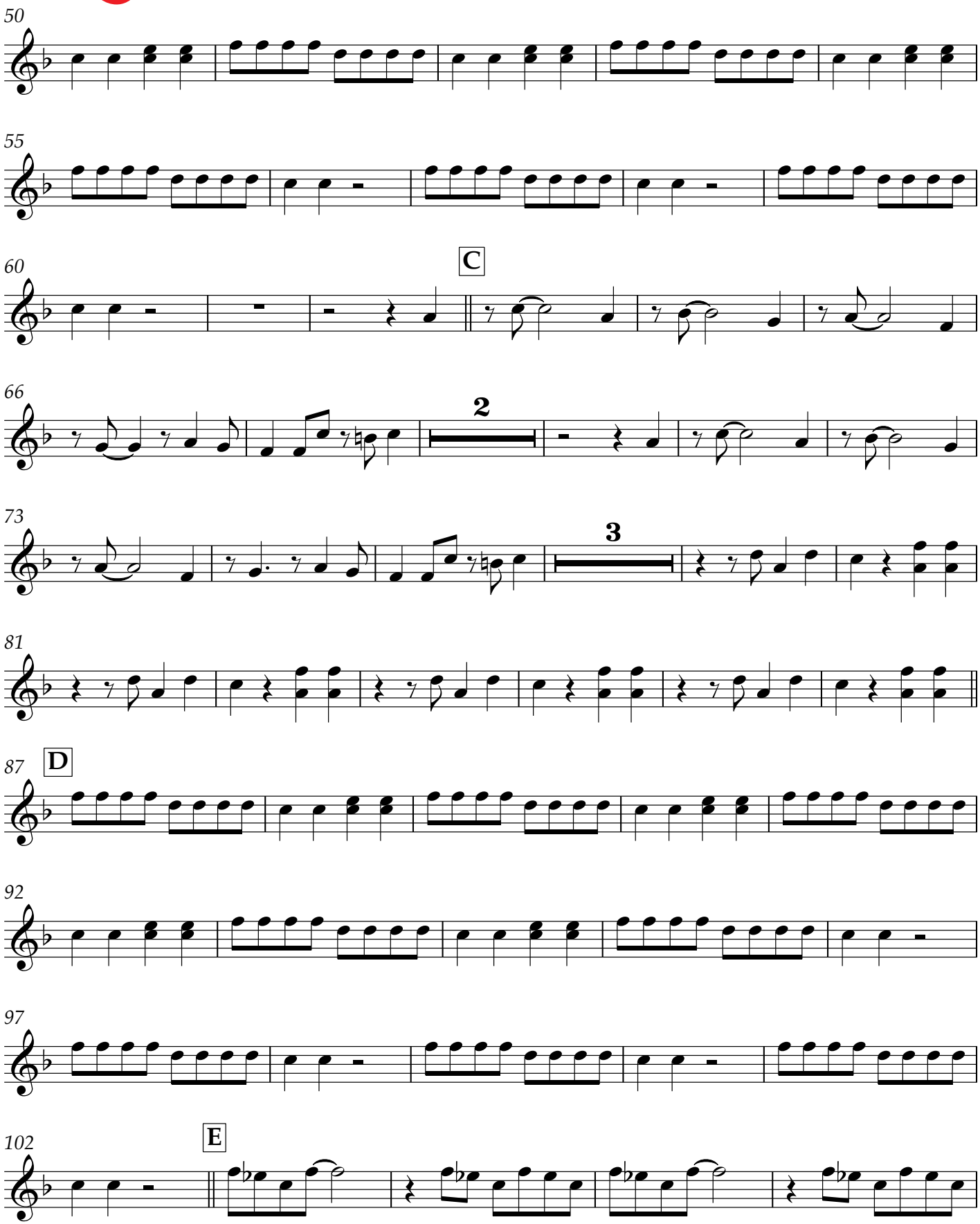
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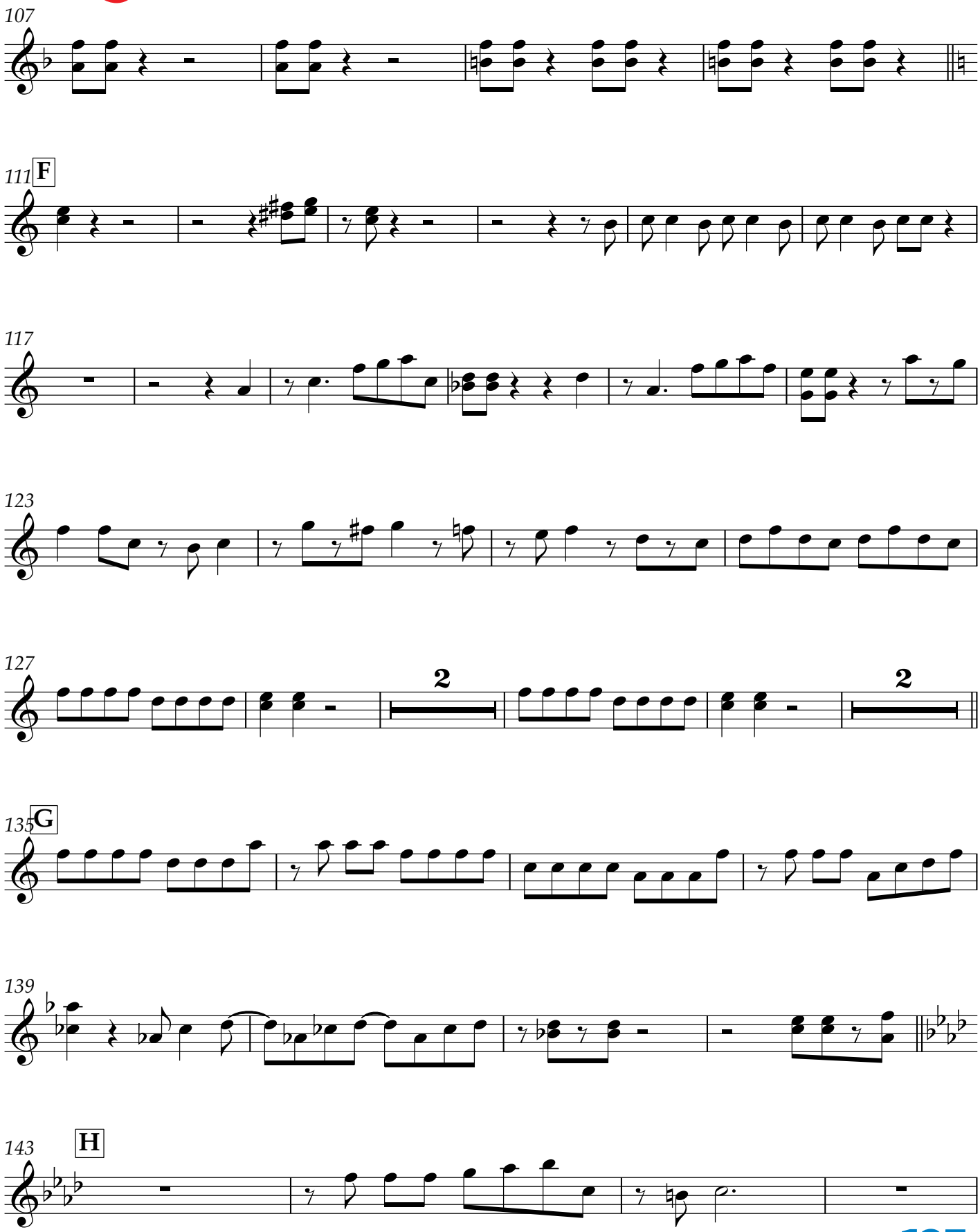
102
E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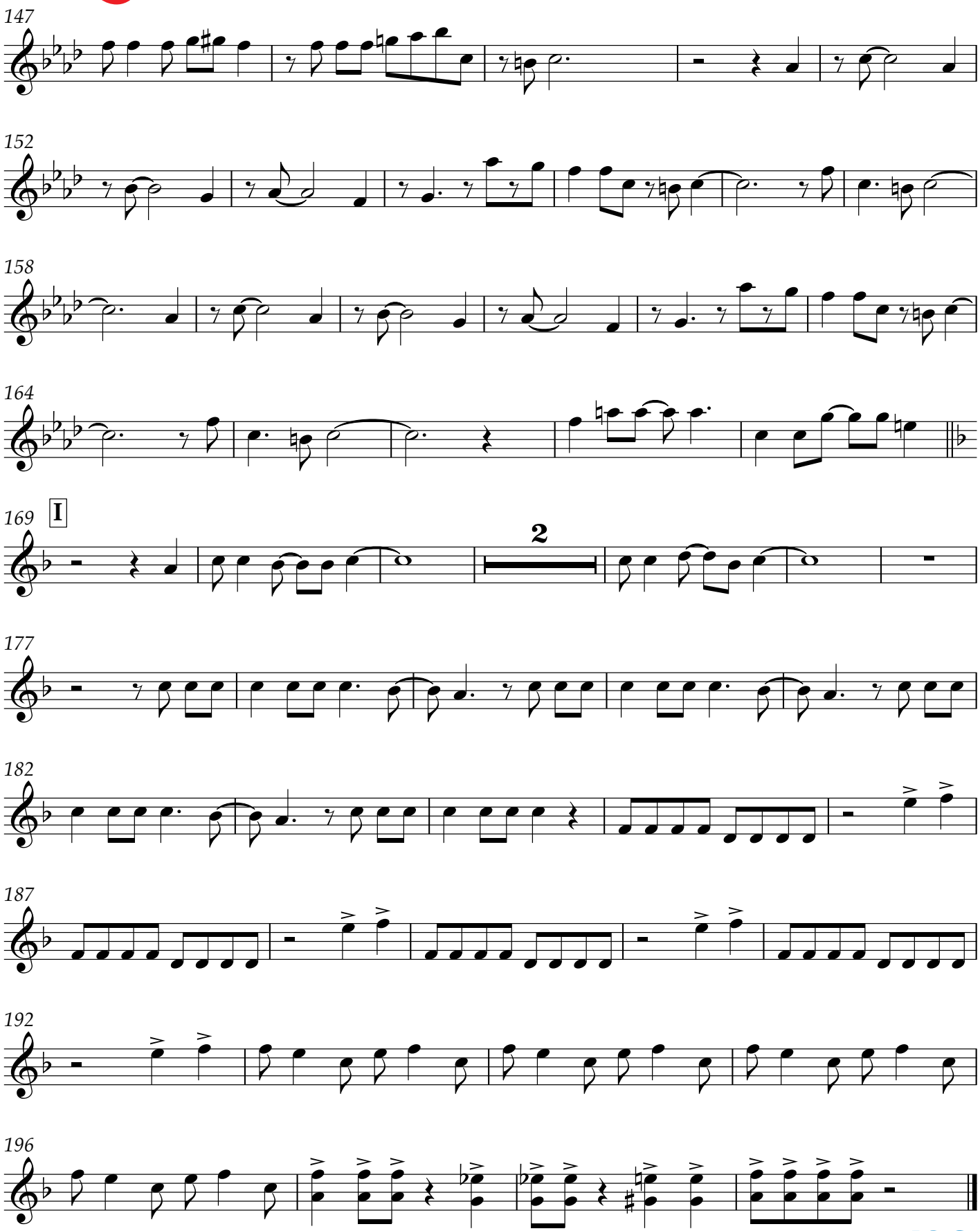
147
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196

THE NATIONAL GAS COMPANY
OF TRINIDAD AND TOBAGO LIMITED

MUSIC SCORES

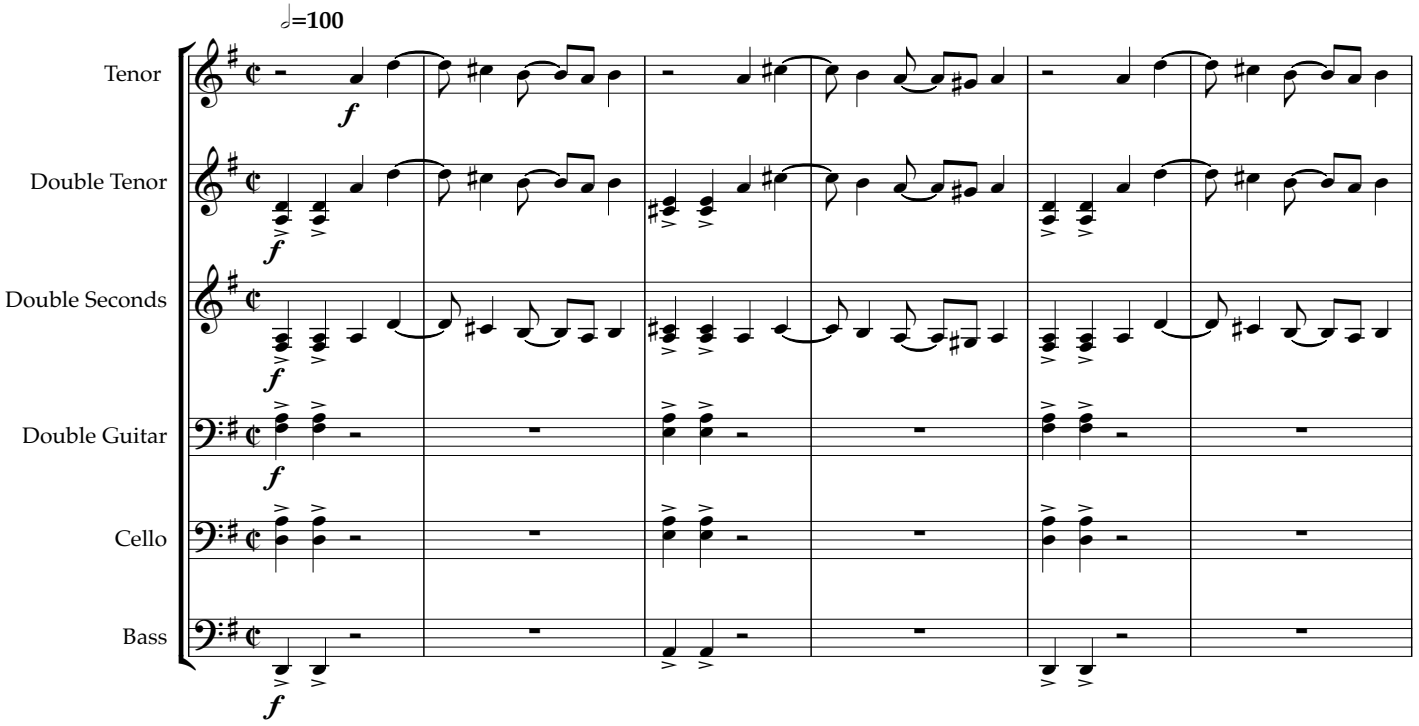
as performed by
NGC Steel Xplosion at Panorama 2019

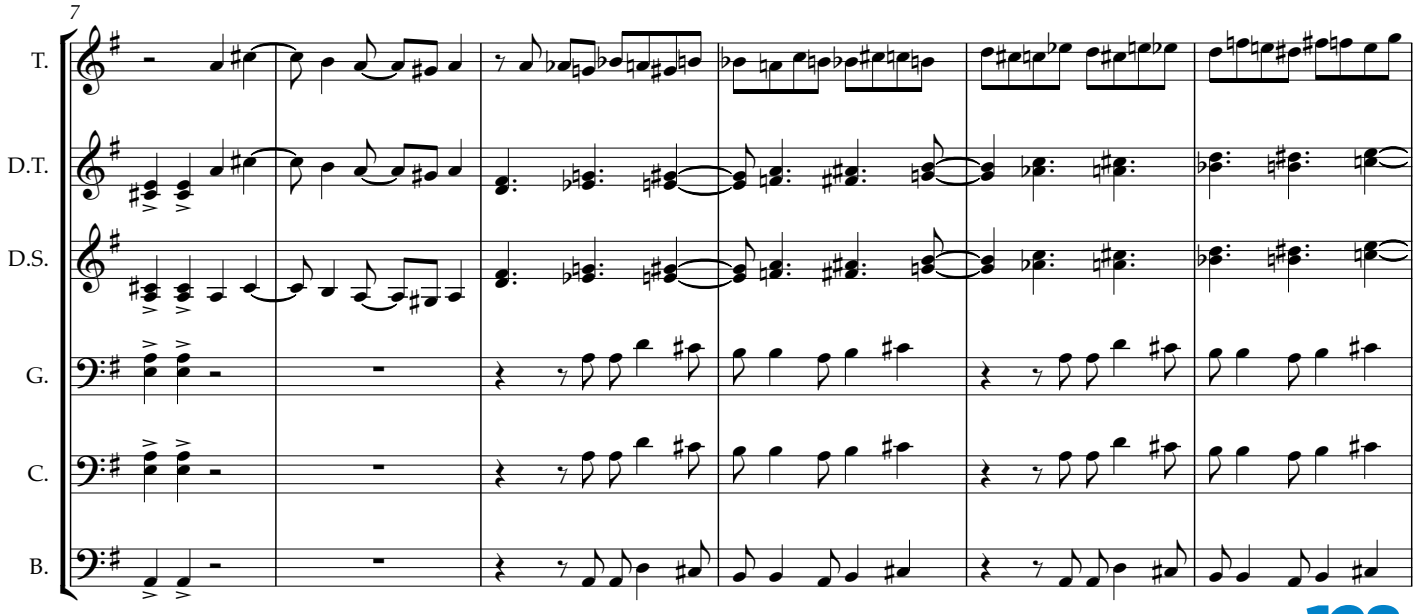
Full Score

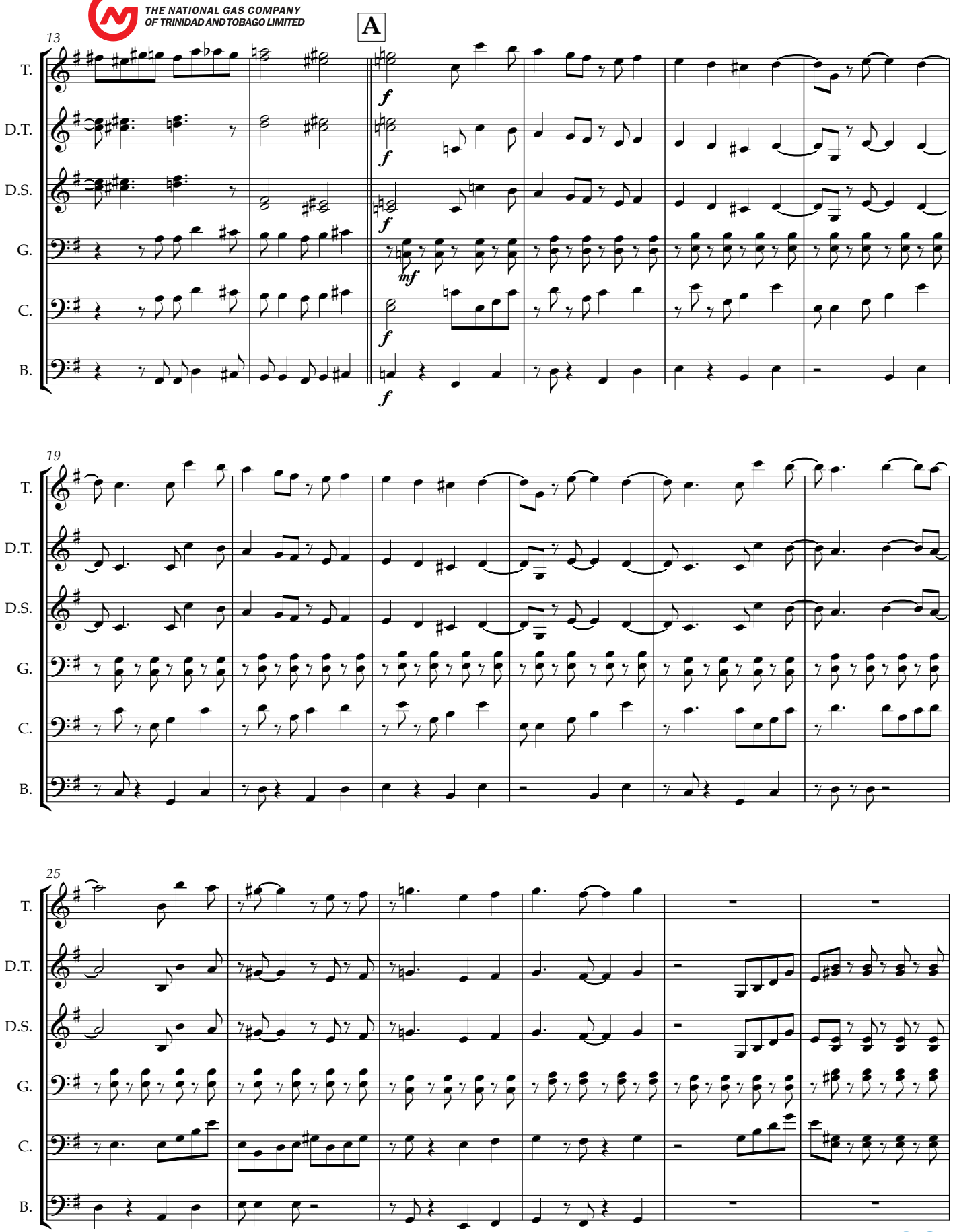
SING IN SHE PARTY

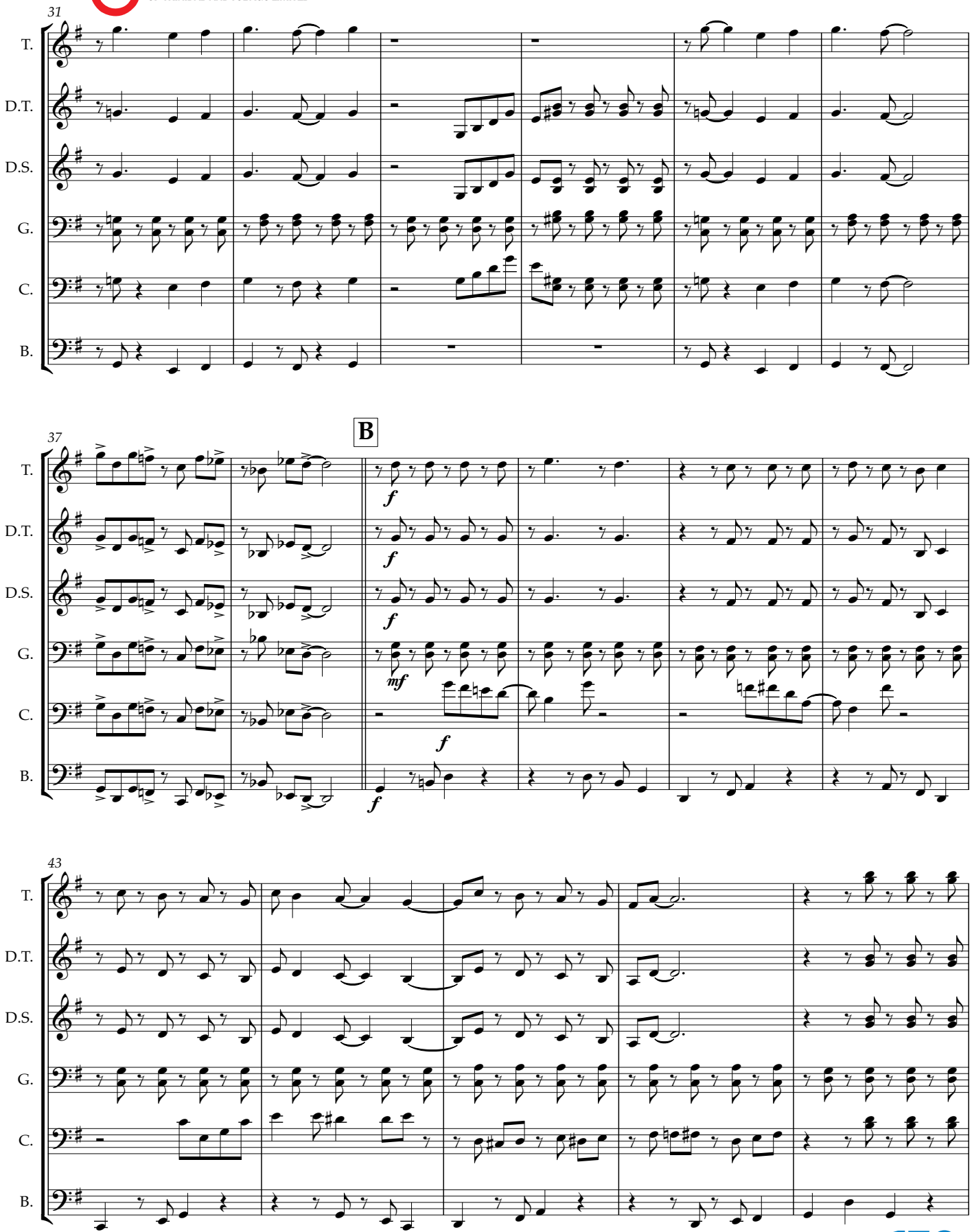
Level: Secondary
Approximate Performance Time: 4' 40"

Composed by Scrunter (Irwin Reyes Johnson)
arranged by Akiba Joseph
adapted by Jeannine Remy






A
13
19
25
T.
D.T.
D.S.
G.
C.
B.
f
mf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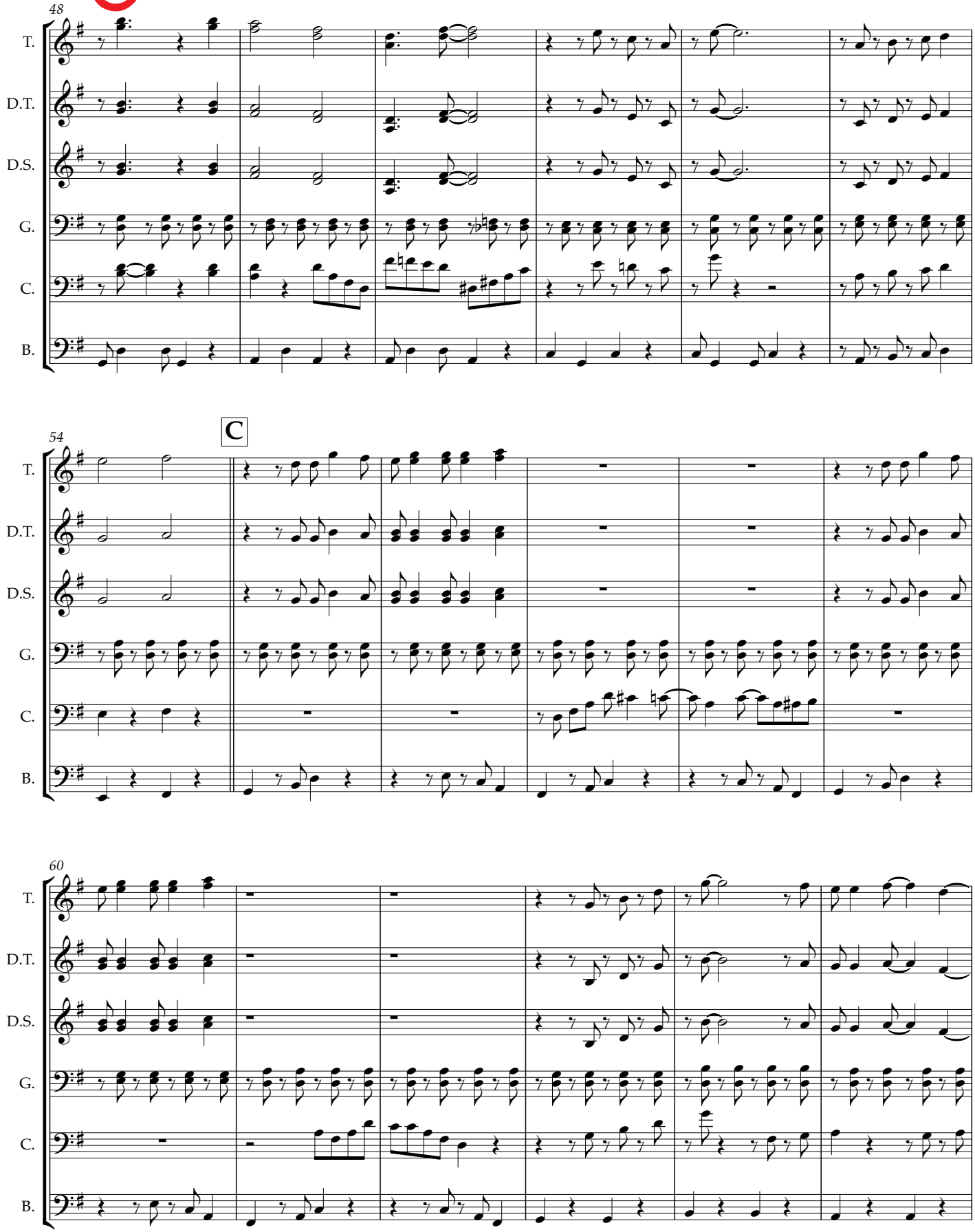
D.T.
D.S.
G.
C.
B.
37
B
f
mf
43


48
T.
D.T.
D.S.
G.
C.
B.
54
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T.
D.T.
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G.
C.
B.
60
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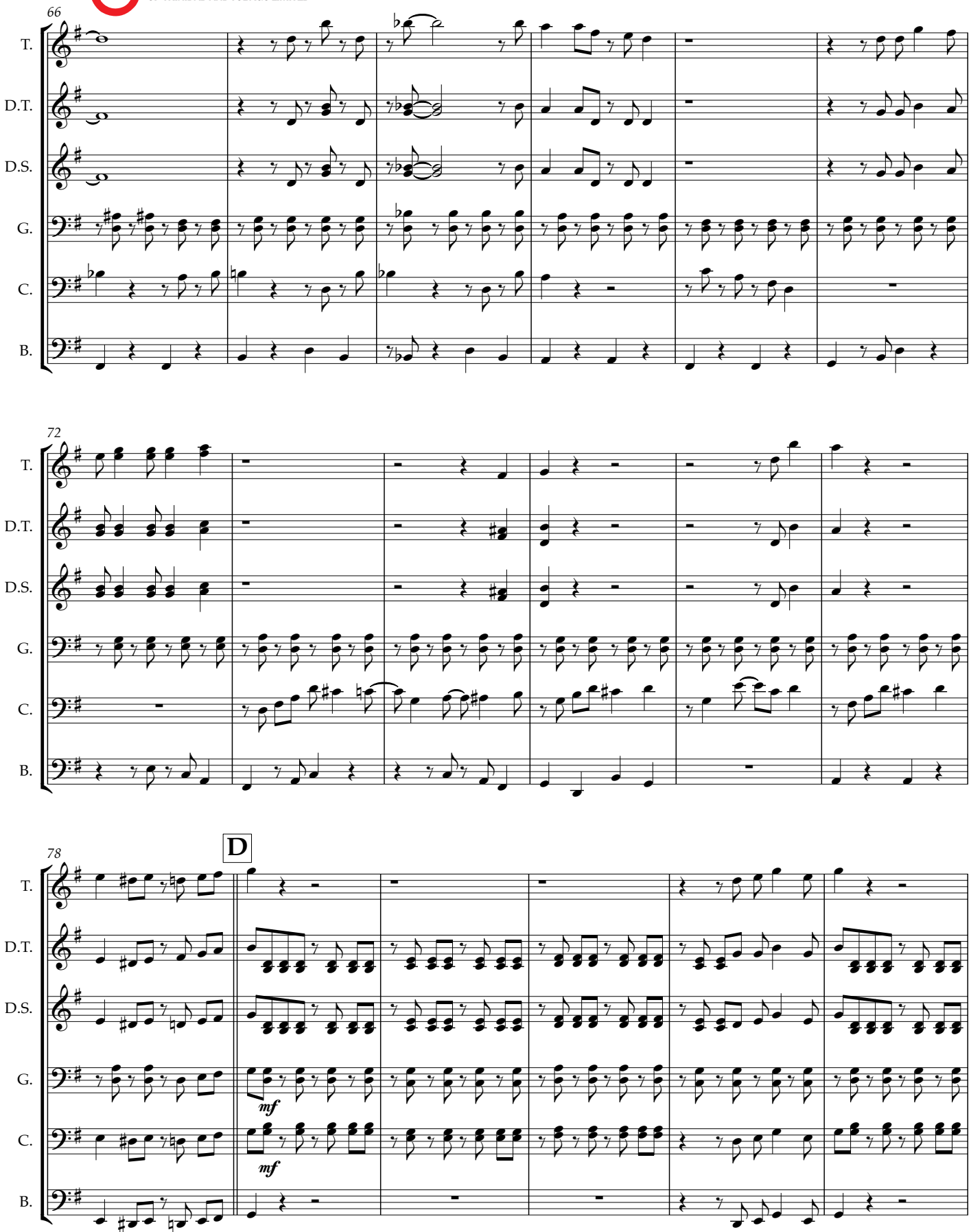
D.T.
D.S.
G.
C.
B.


66
T.
D.T.
D.S.
G.
C.
B.
72
T.
D.T.
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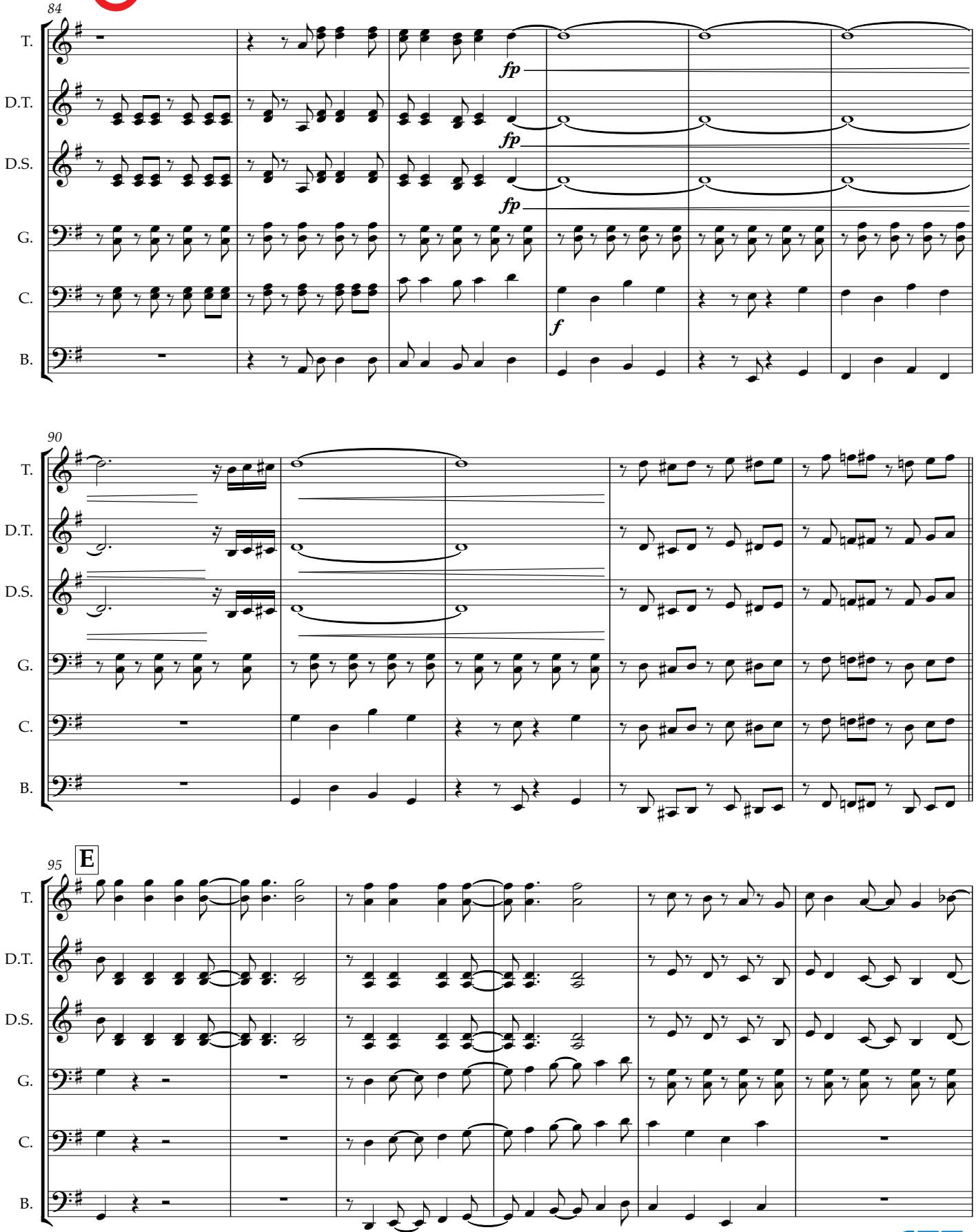
C.
B.
78
D
T.
D.T.
D.S.
G.
mf
C.
mf
B.


84
T.
D.T.
D.S.
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C.
B.
fp
fp
fp
f
90
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G.
C.
B.
95
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D.T.
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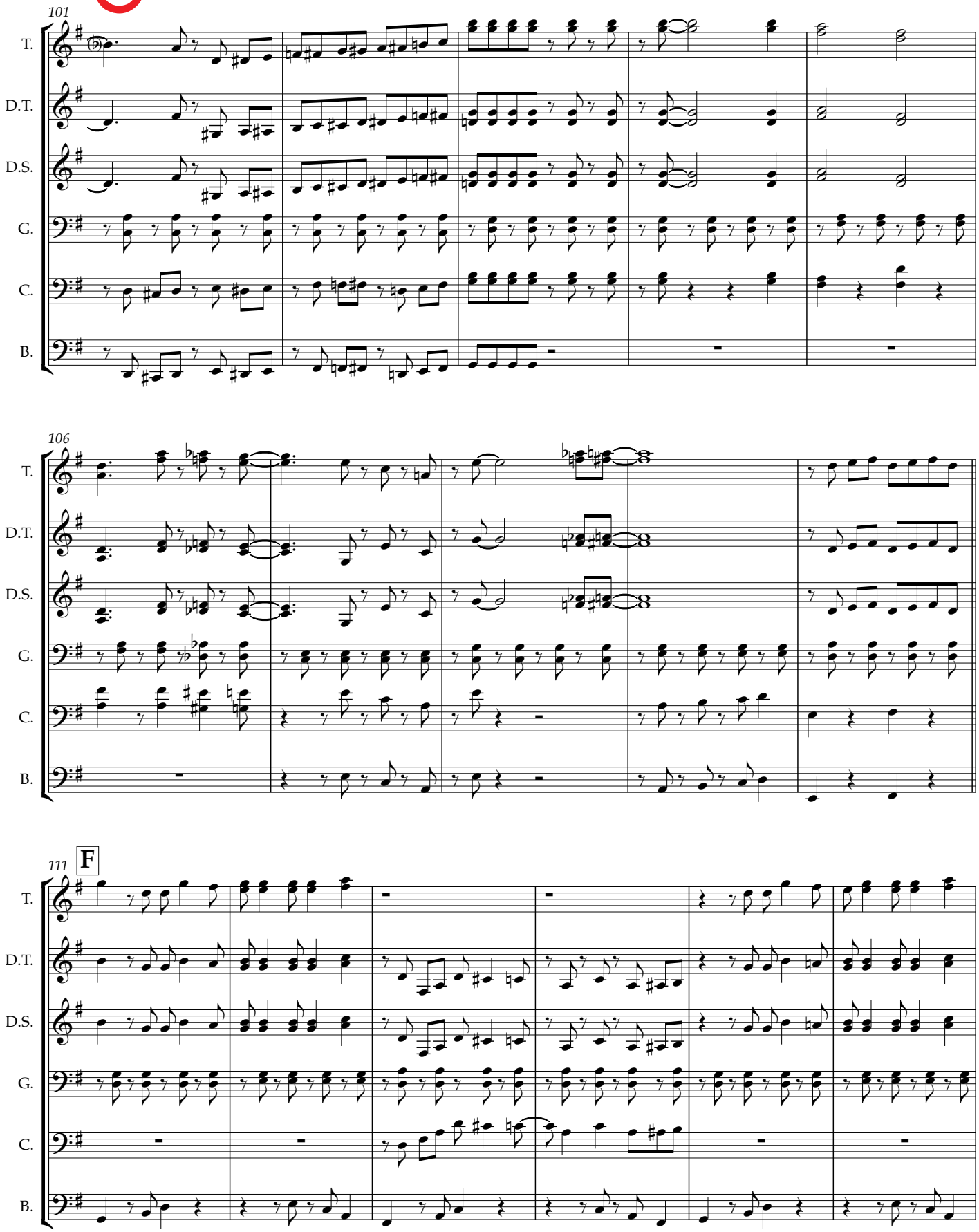
C.
B.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B.
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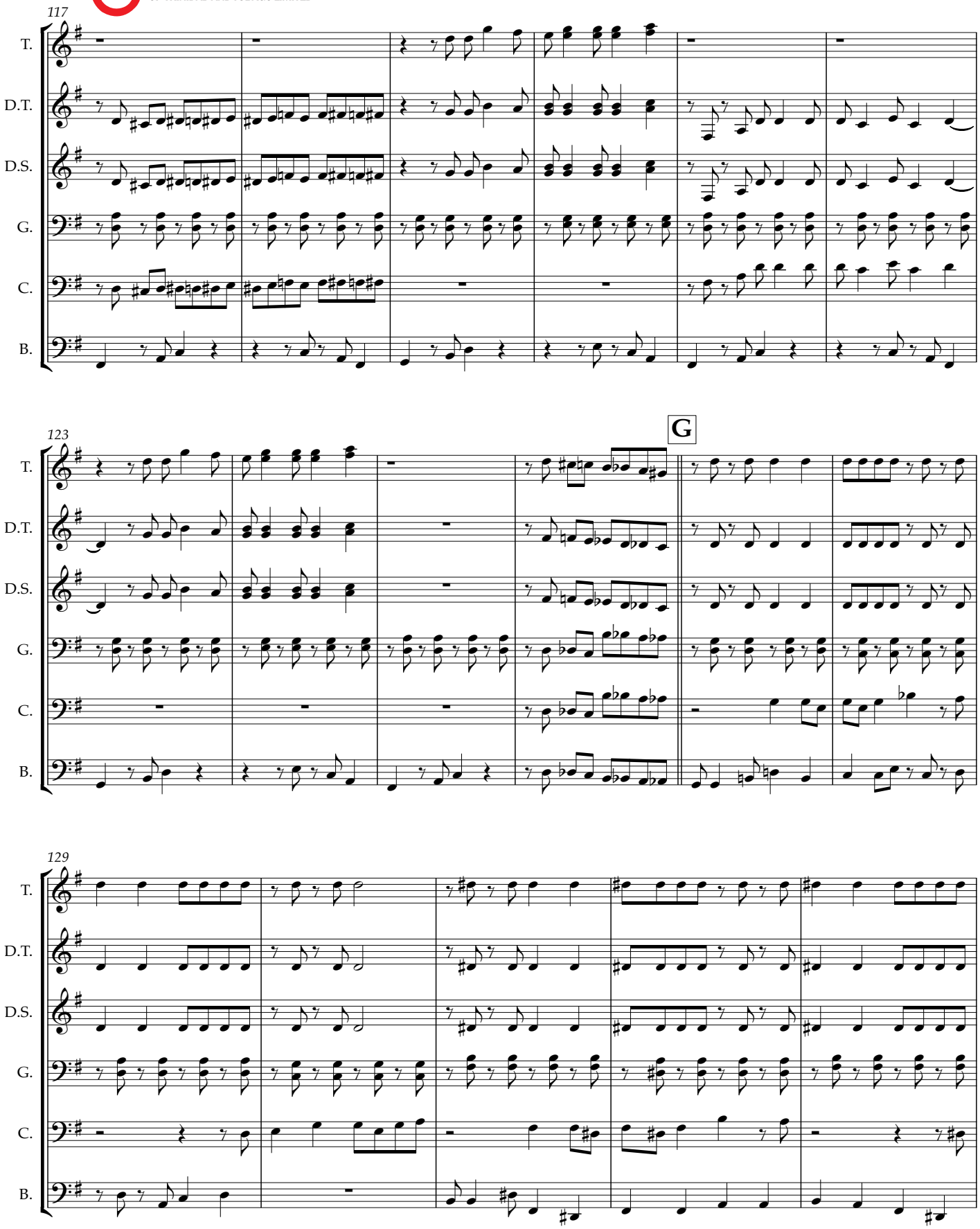
117
T.
D.T.
D.S.
G.
C.
B.
123
G
129

H *Jam*

134

T.
D.T.
D.S.
G.
C.
B.

139

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G.
C.
B.

144

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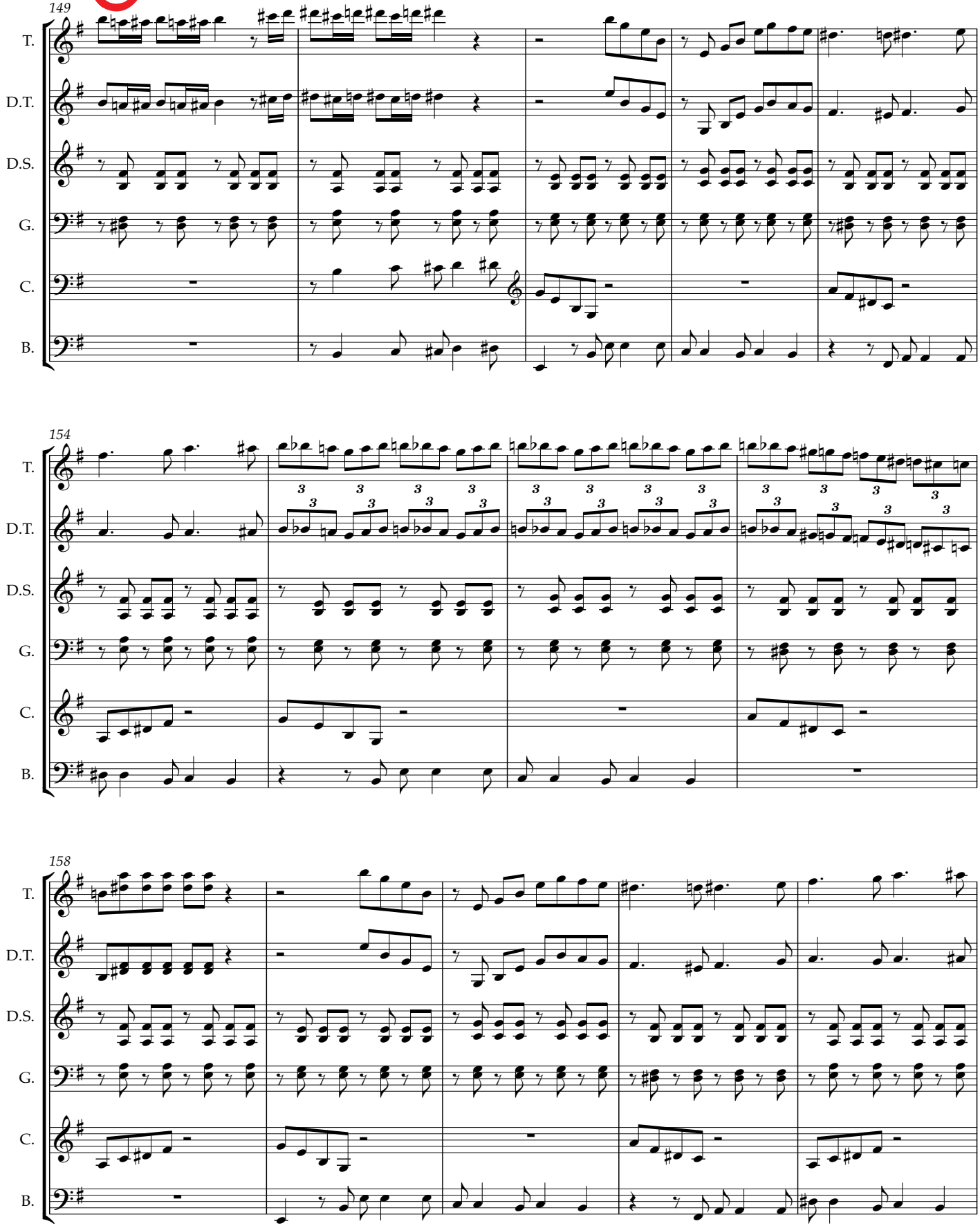
D.T.
D.S.
G.
C.
B.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T.
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C.
B.
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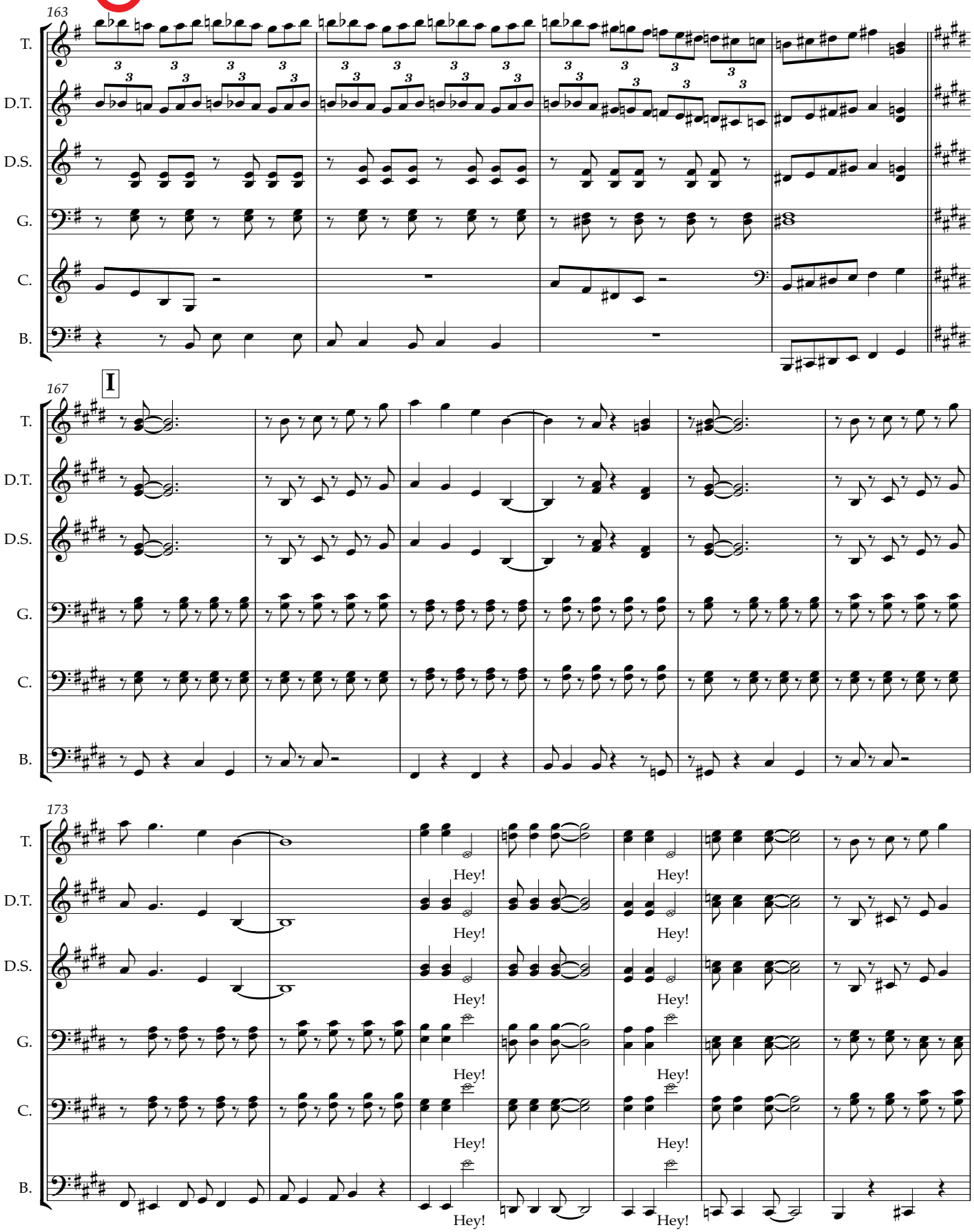
D.T.
D.S.
G.
C.
B.
158
T.
D.T.
D.S.
G.
C.
B.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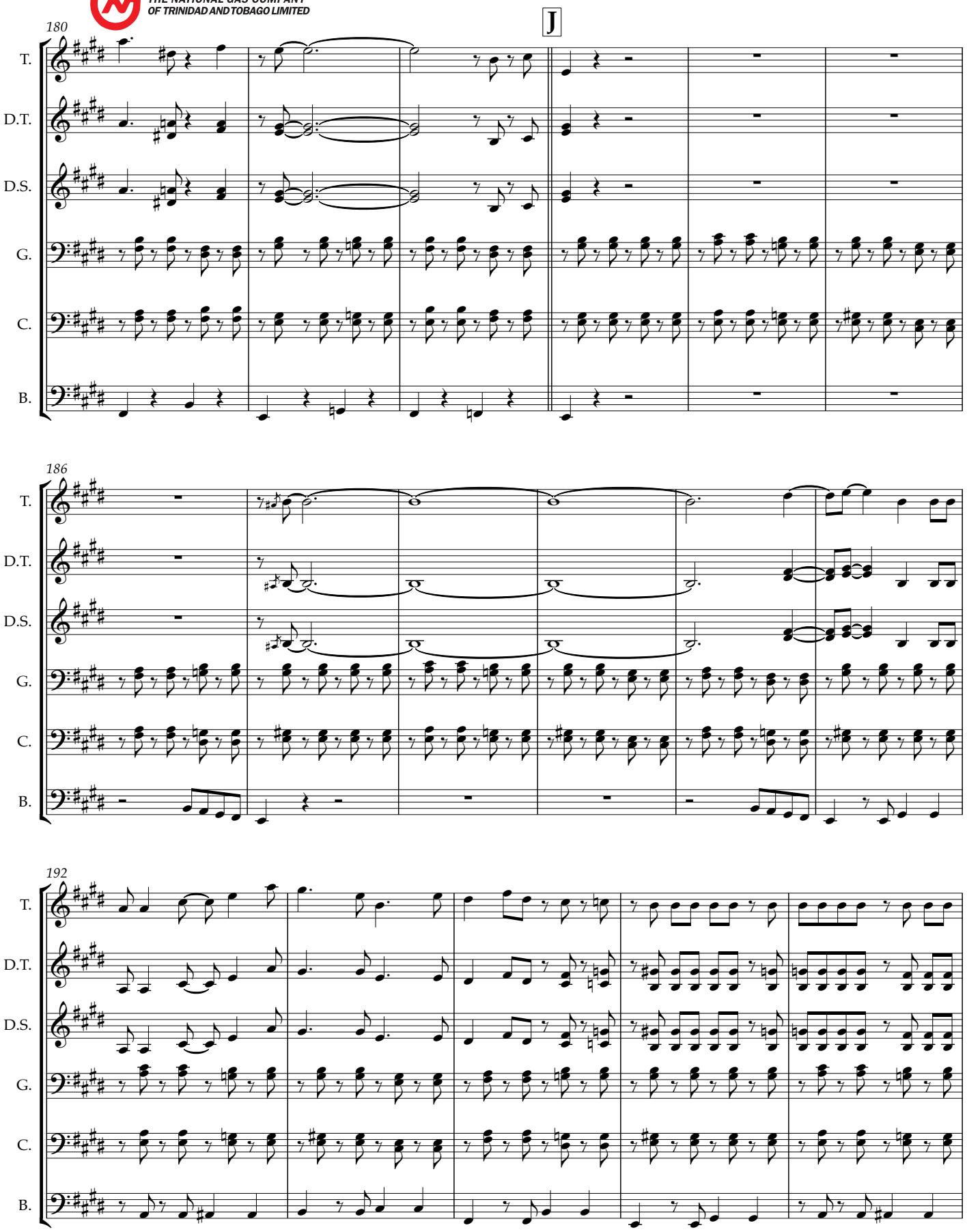
T.
D.T.
D.S.
G.
C.
B.
167
I
173
Hey!


J
180
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D.T.
D.S.
G.
C.
B.
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B.
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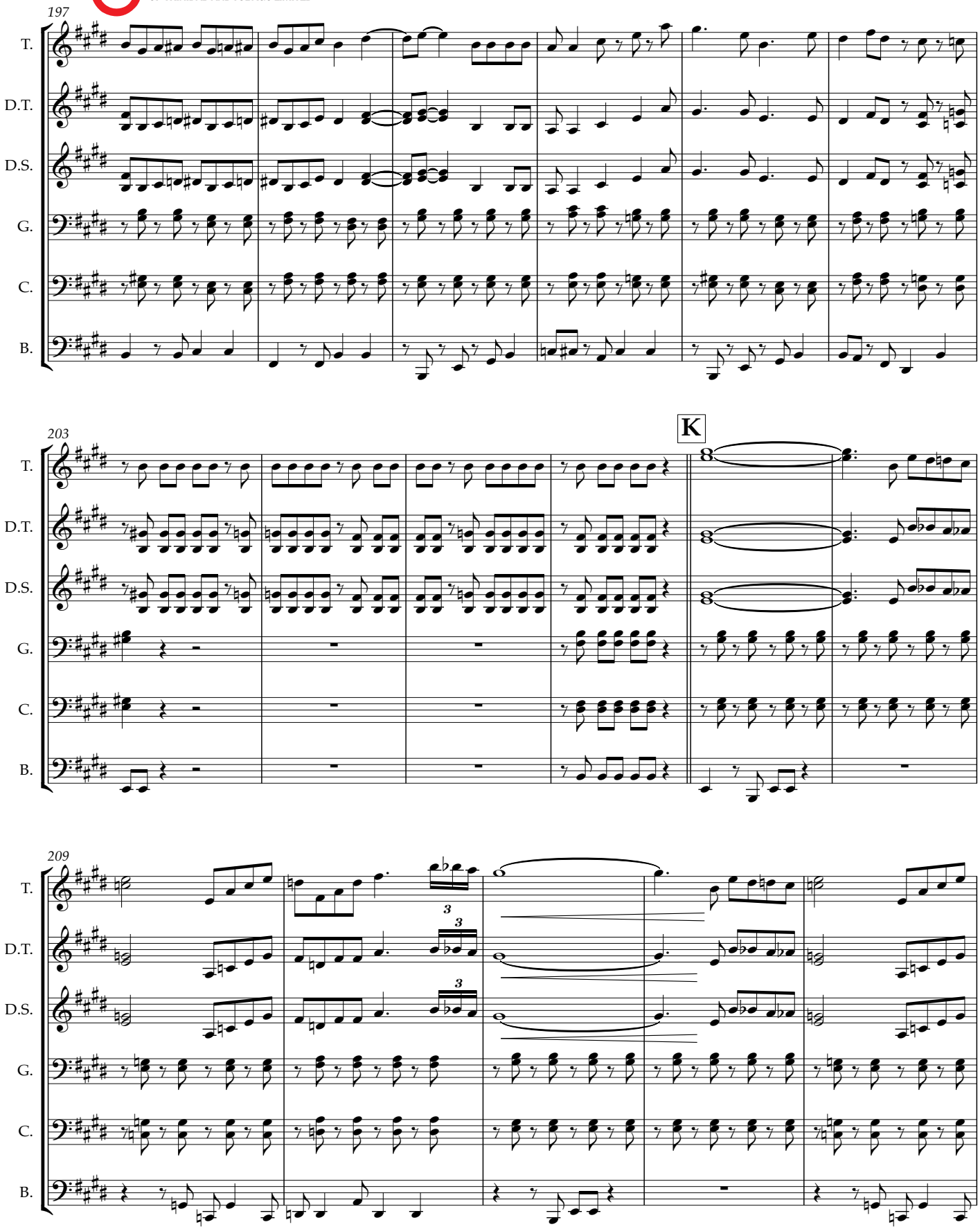
D.T.
D.S.
G.
C.
B.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D.S.
G.
C.
B.
203
K
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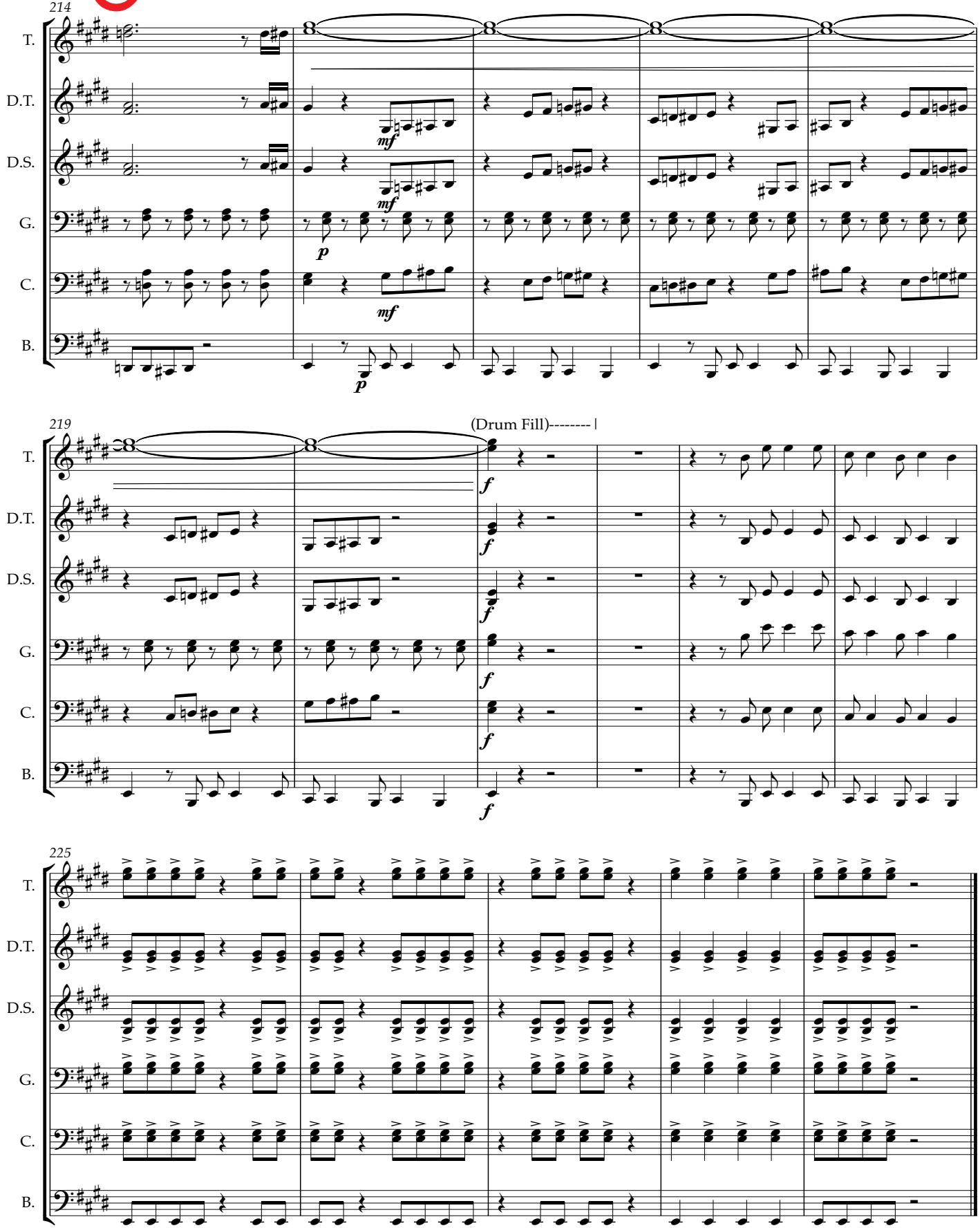
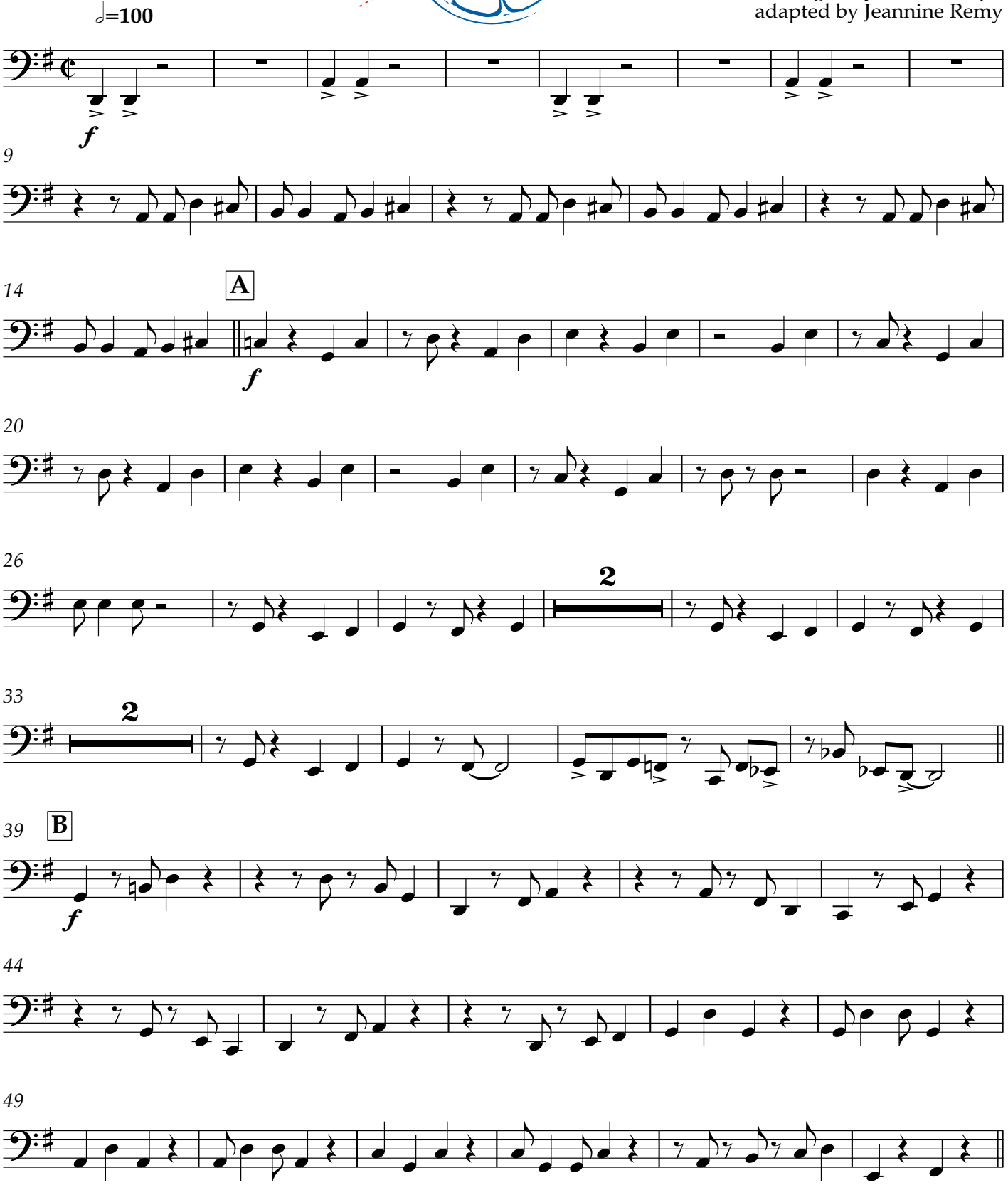

214
T.
D.T.
D.S.
G.
C.
B.
mf
p
219
(Drum Fill)--------
f
225

Bass

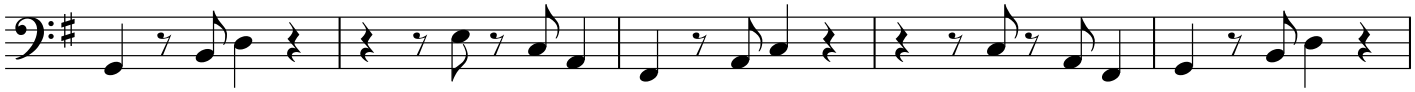
SING IN SHE PARTY

Composed by Scrunter (Irwin Reyes Johnson)
arranged by Akiba Joseph
adapted by Jeannine Remy



V.S.

55 **C**



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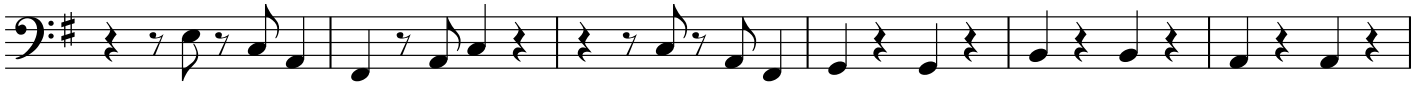

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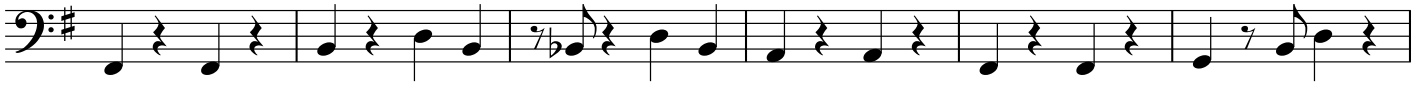

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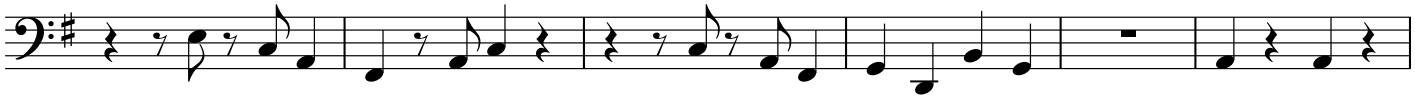

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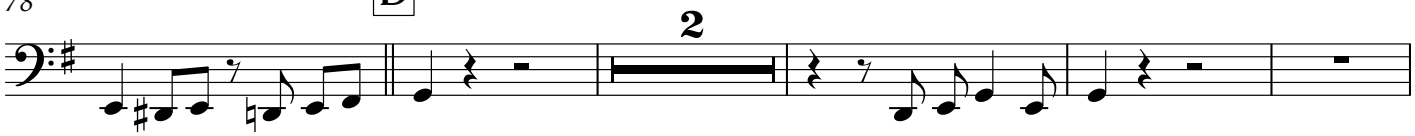

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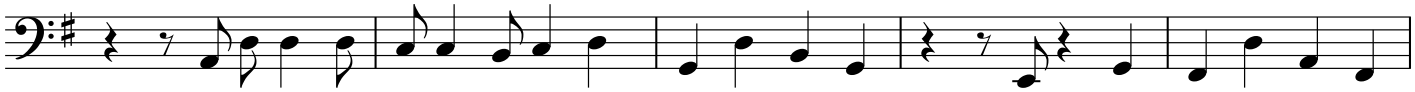

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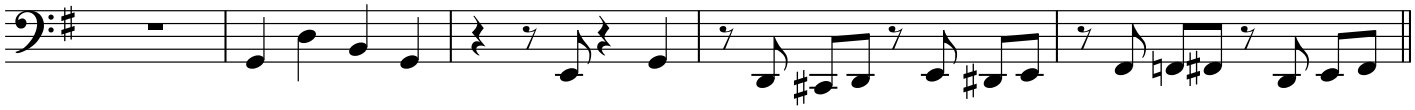

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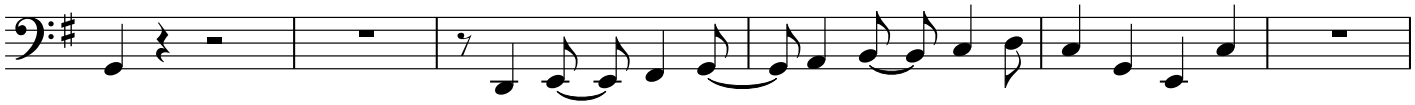

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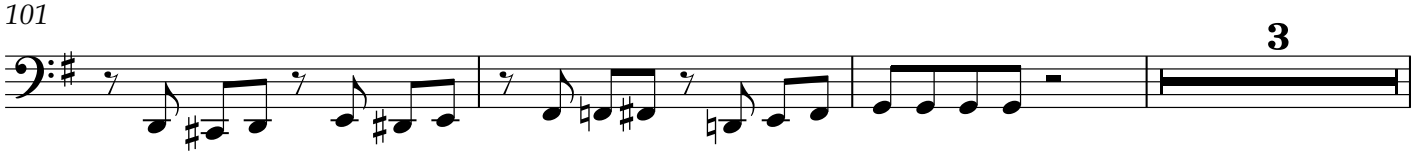

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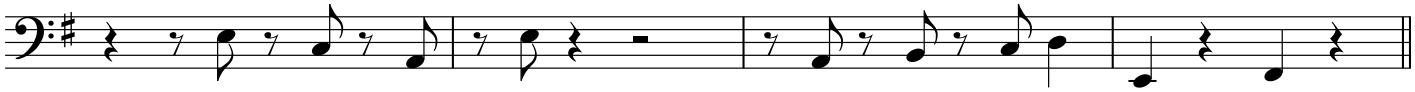

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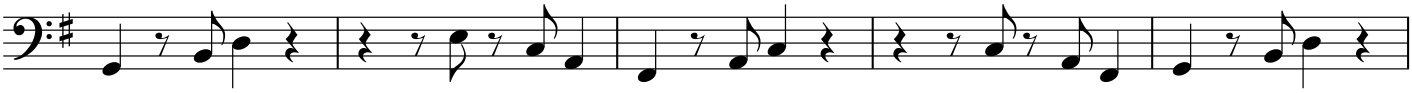

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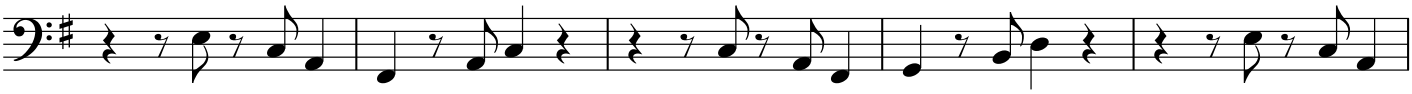

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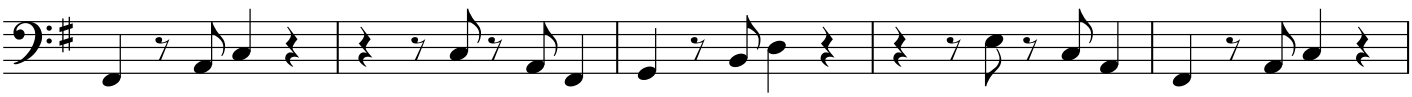

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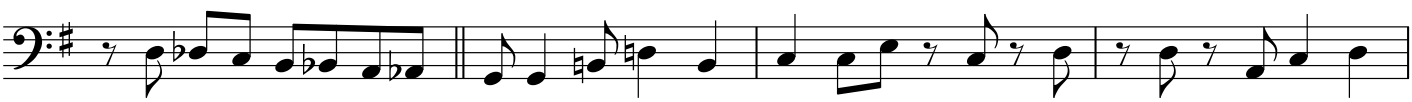

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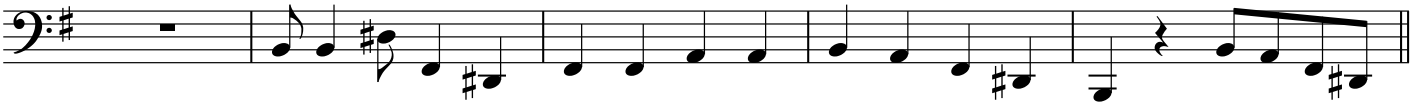

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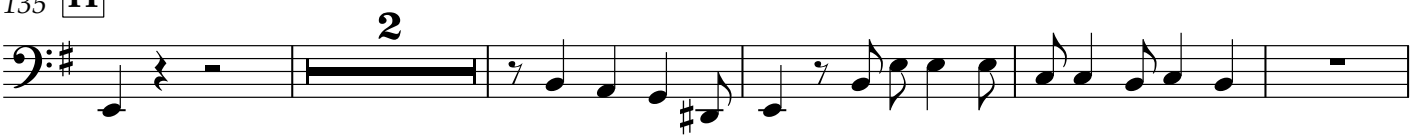

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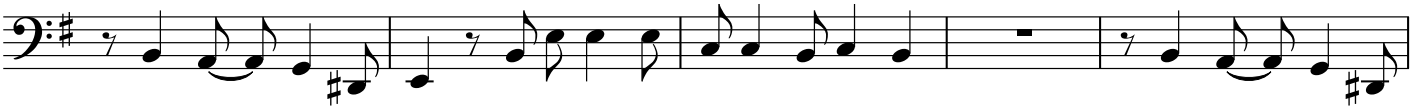

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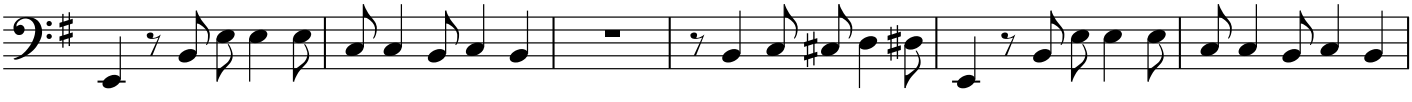

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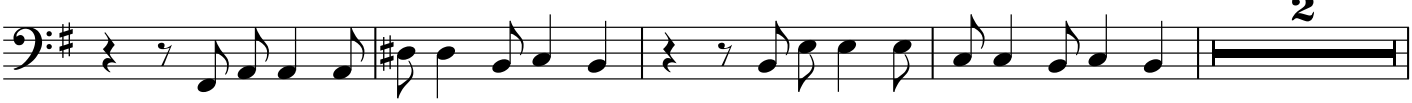

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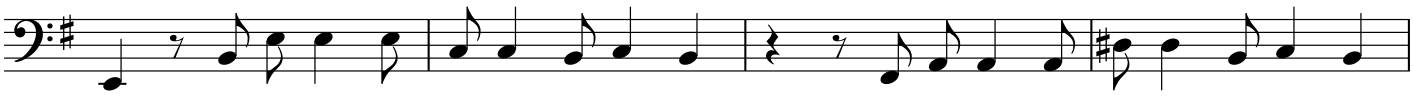

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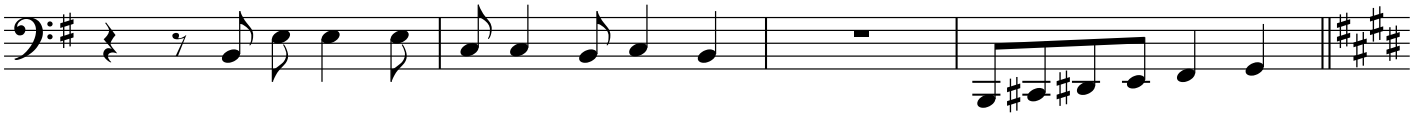

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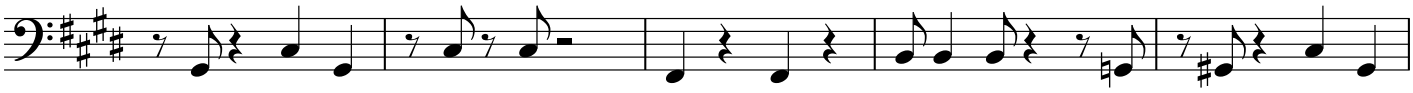

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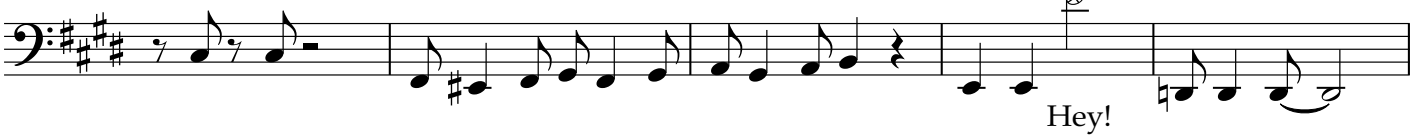

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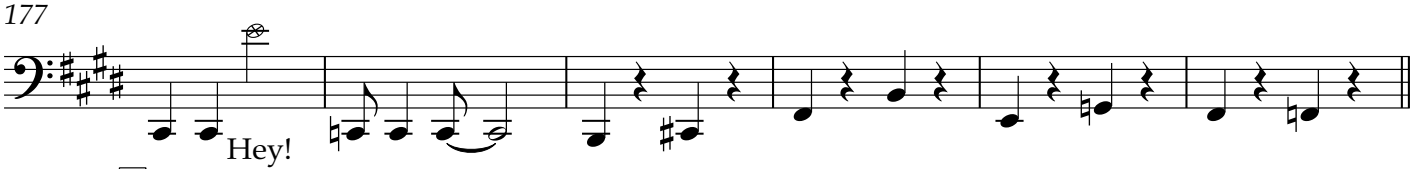

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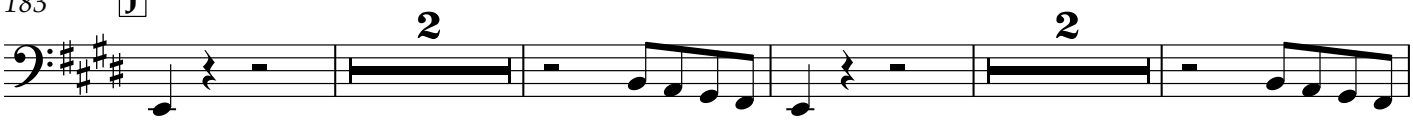

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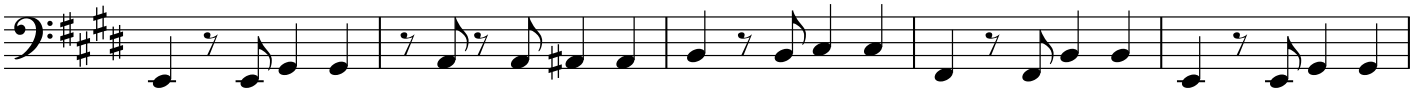

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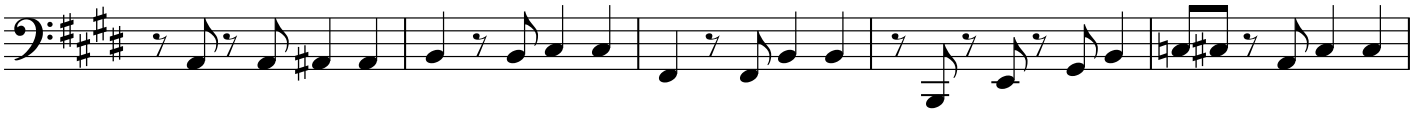

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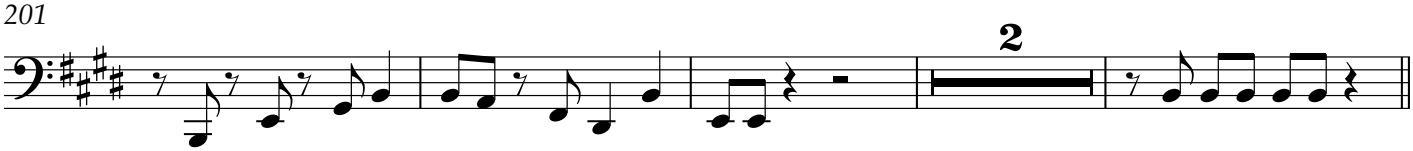

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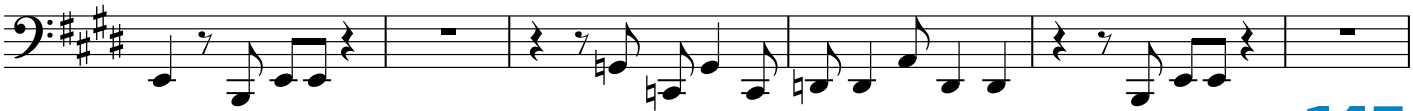

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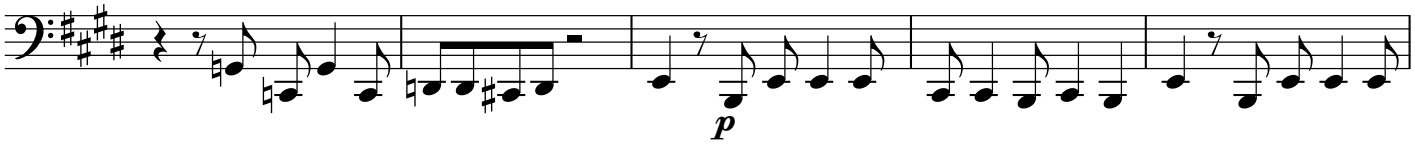

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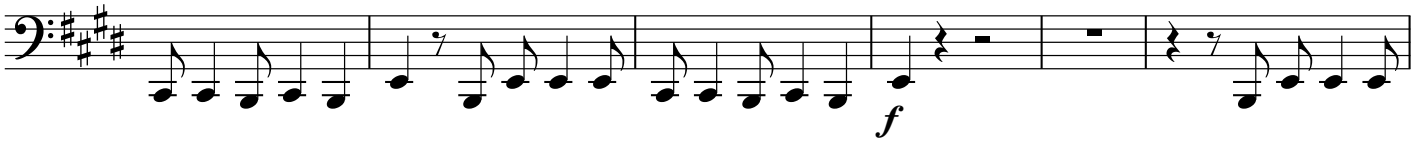

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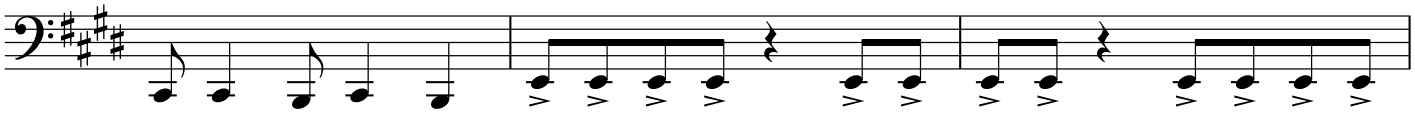

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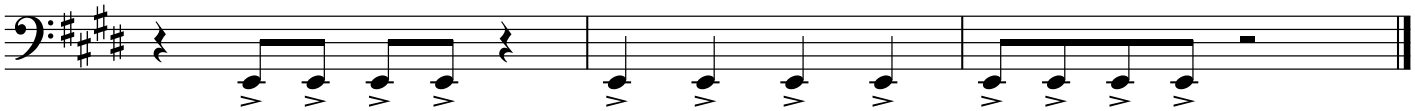
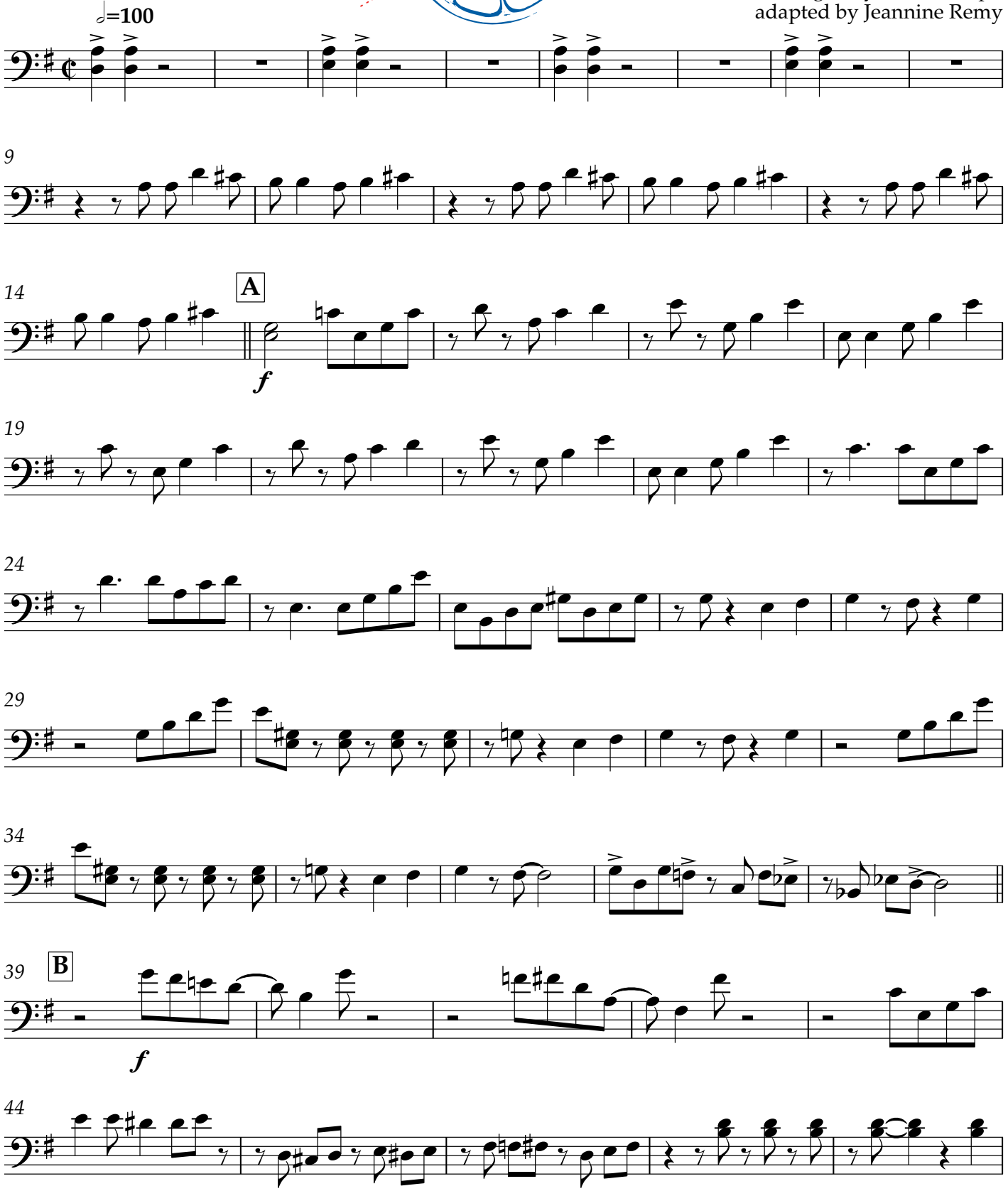


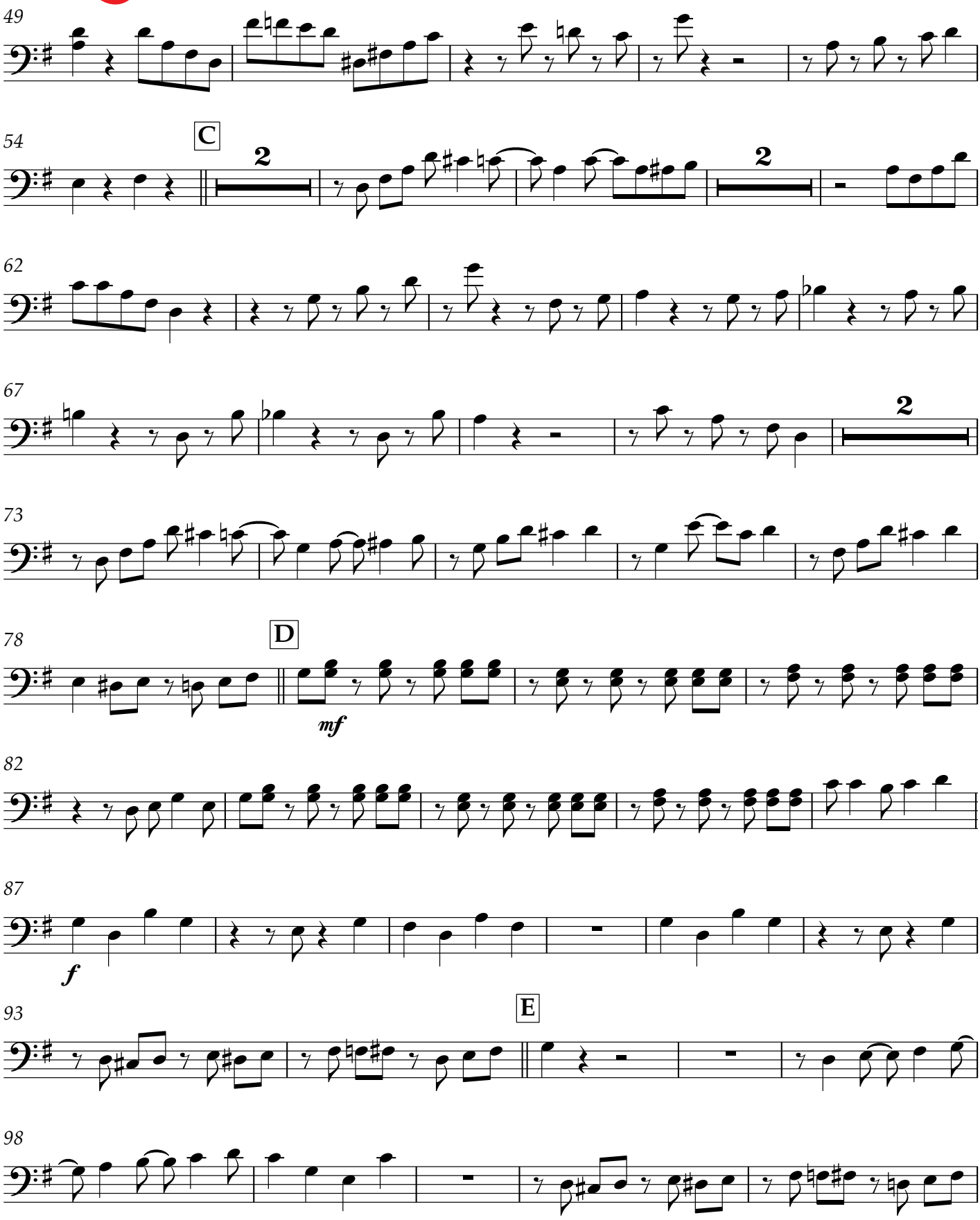
Cello

SING IN SHE PARTY

Composed by Scrunter (Irwin Reyes Johnson)
arranged by Akiba Joseph
adapted by Jeannine Remy



V.S.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E
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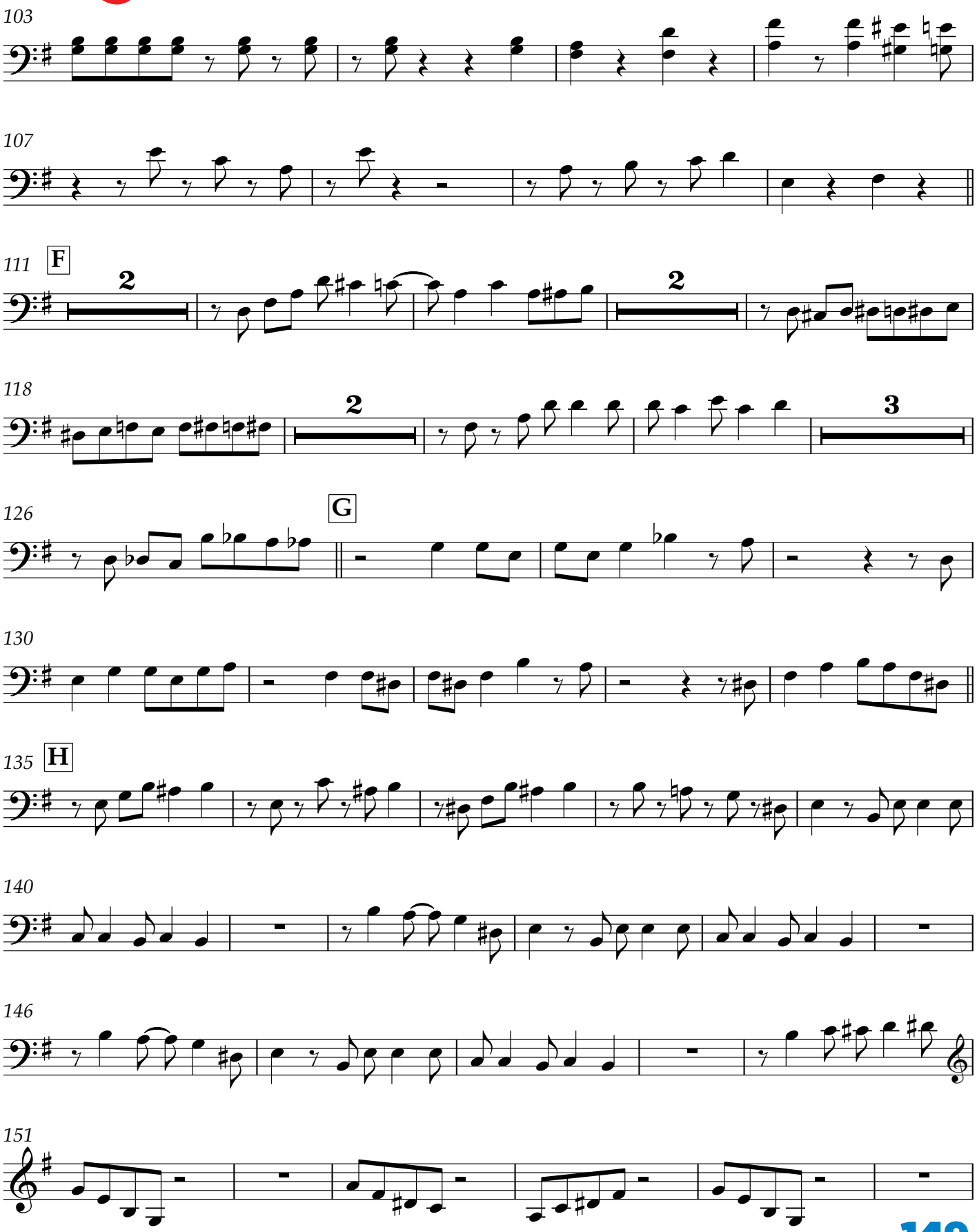
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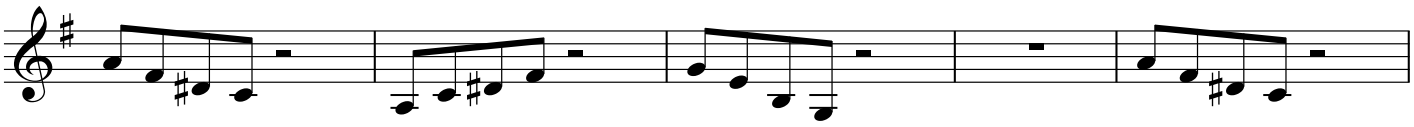

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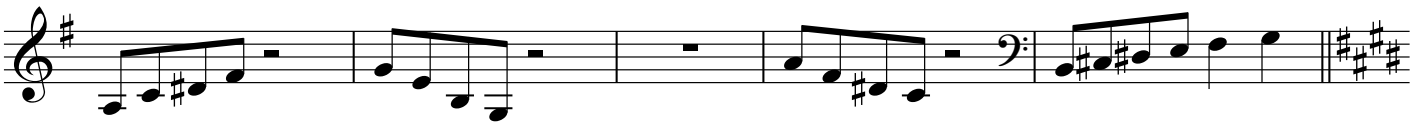

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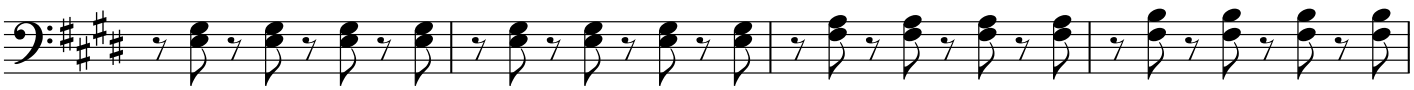

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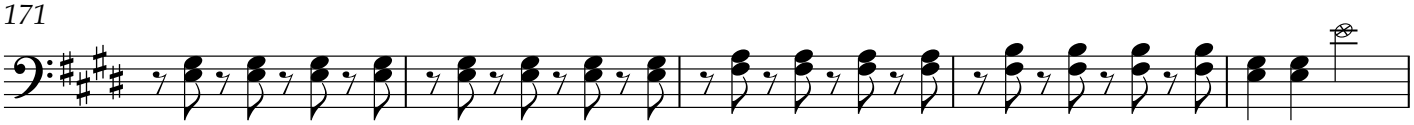

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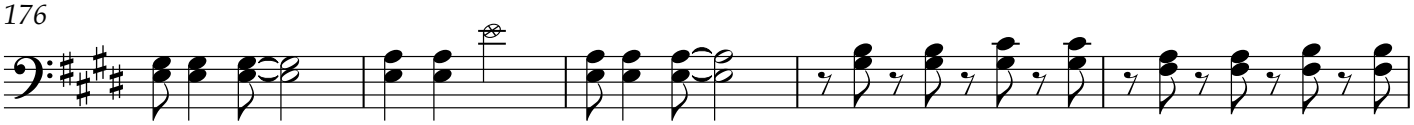
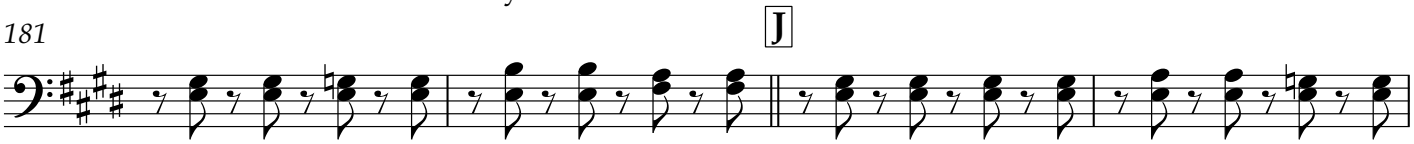


181 J



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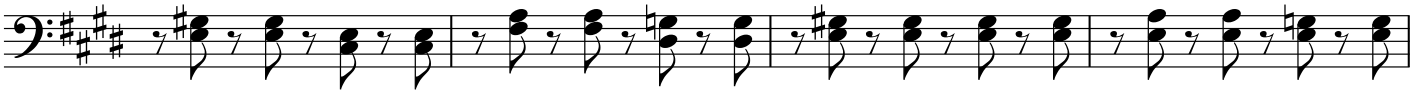

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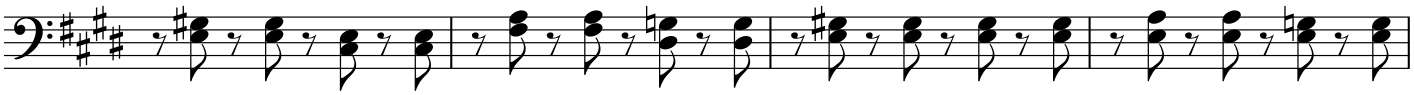

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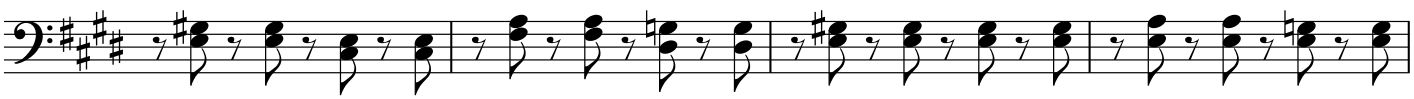

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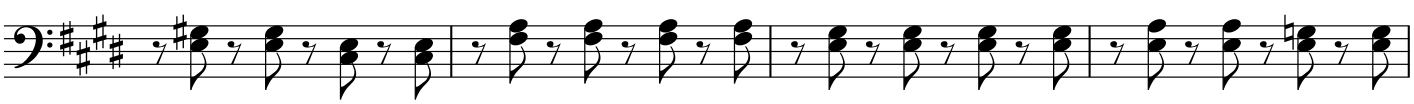

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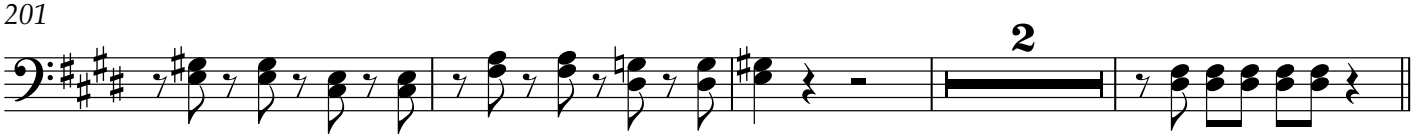

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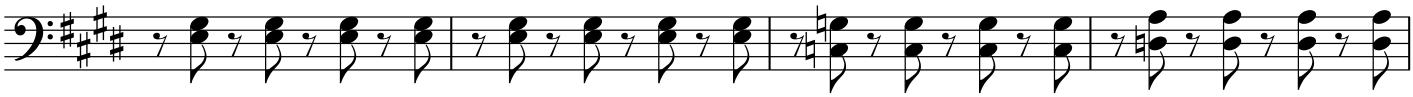

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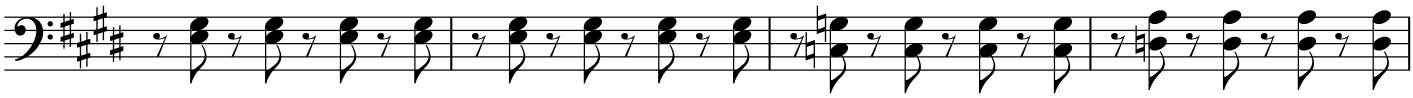

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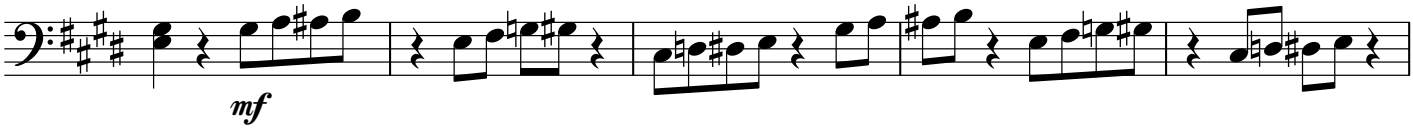

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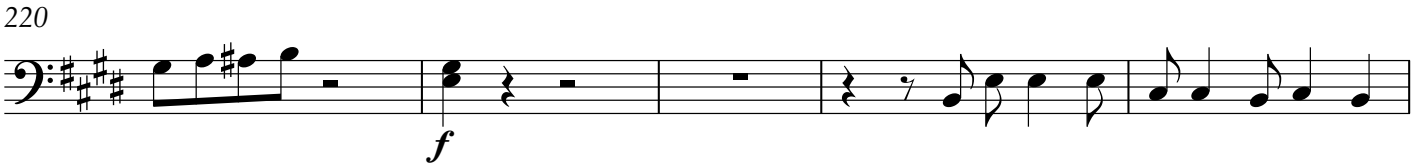

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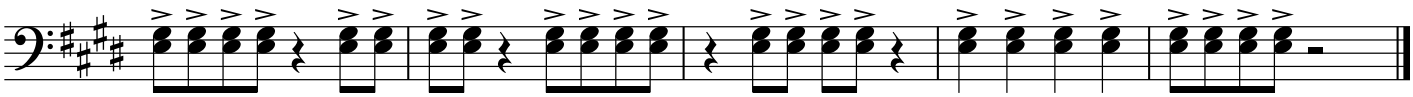
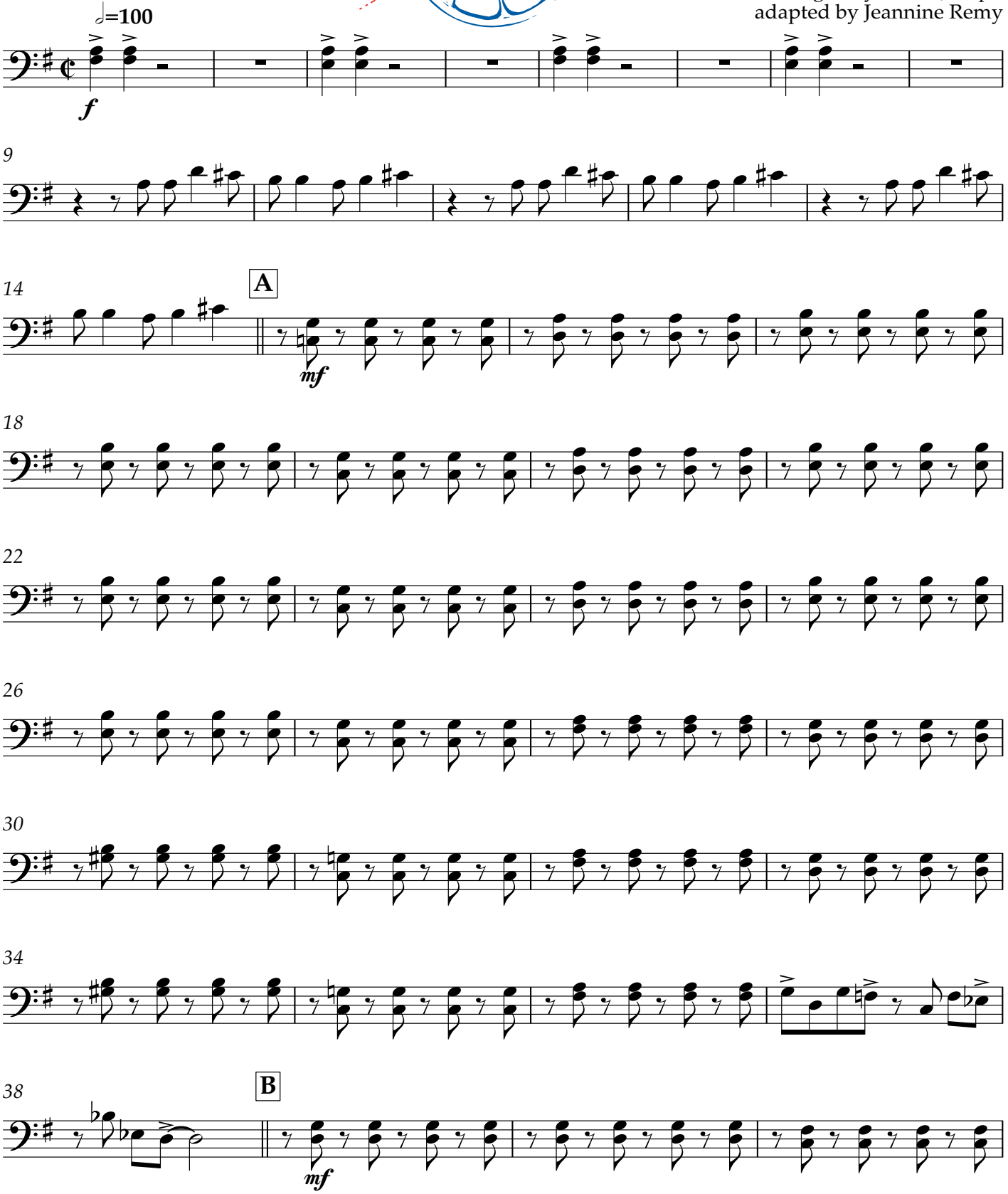


Double Guitar

SING IN SHE PARTY

Composed by Scrunter (Irwin Reyes Johnson)
arranged by Akiba Joseph
adapted by Jeannine Remy



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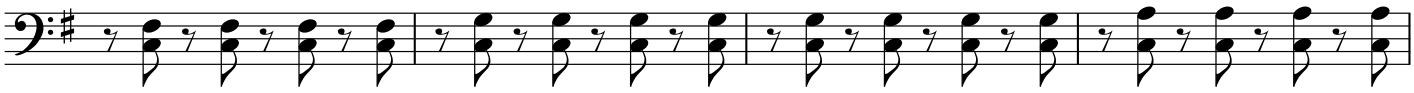

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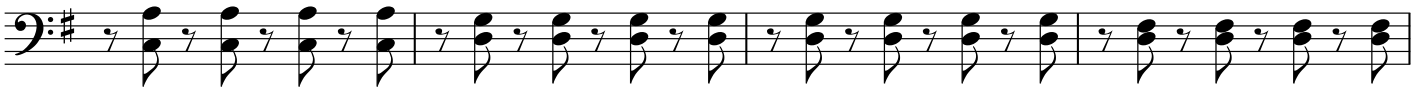

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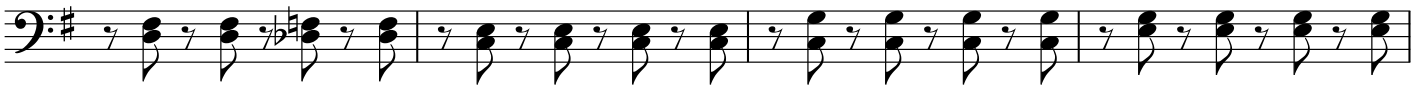

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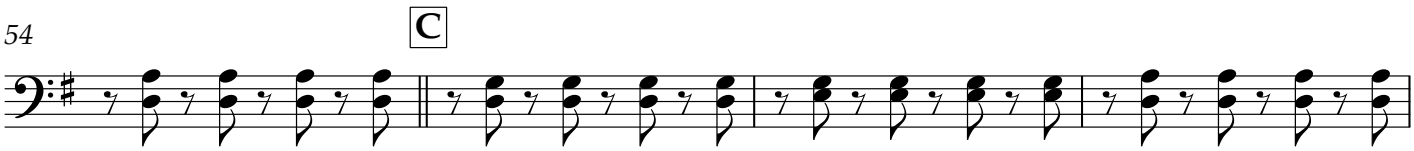

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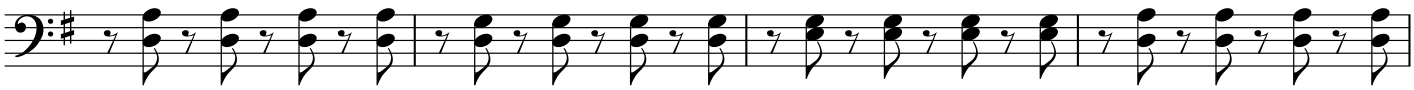

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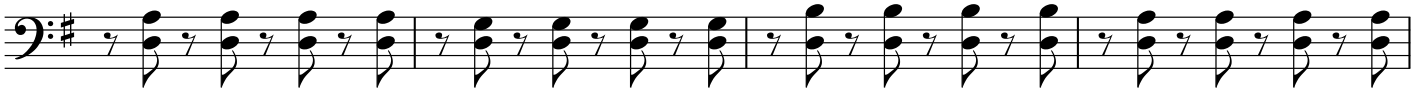

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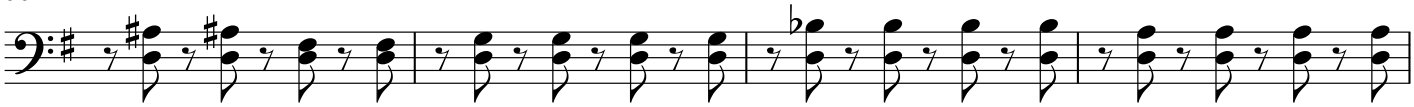

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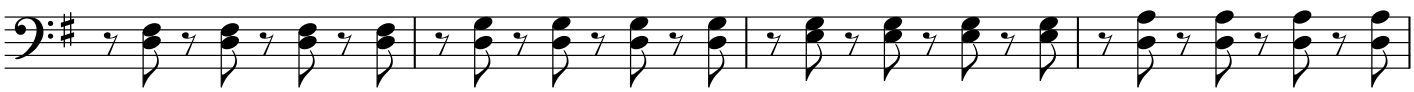

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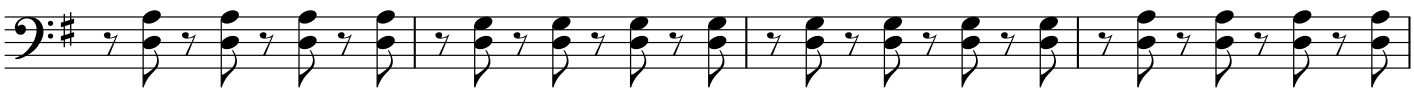

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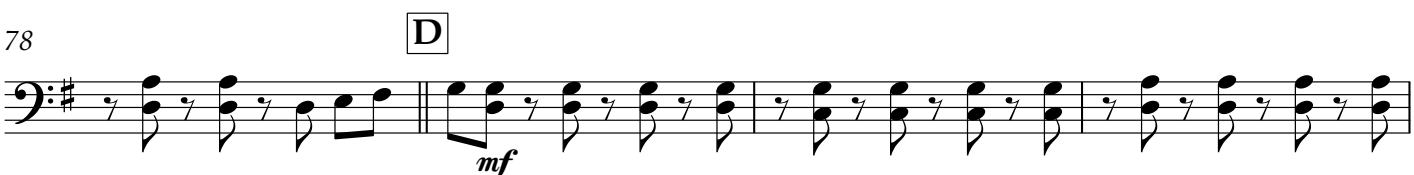

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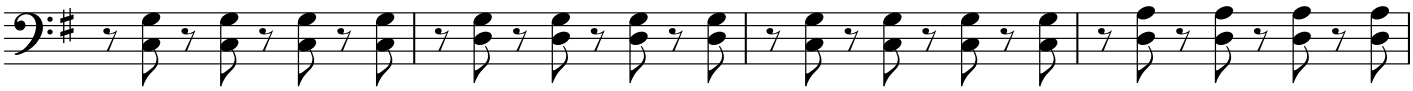

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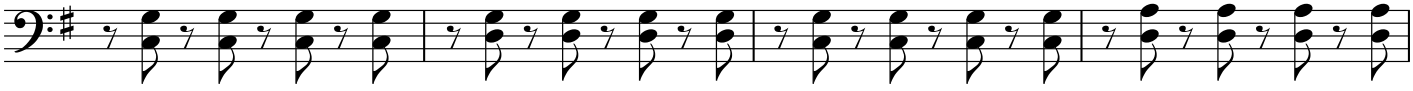

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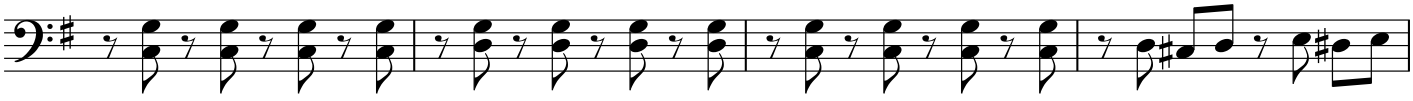

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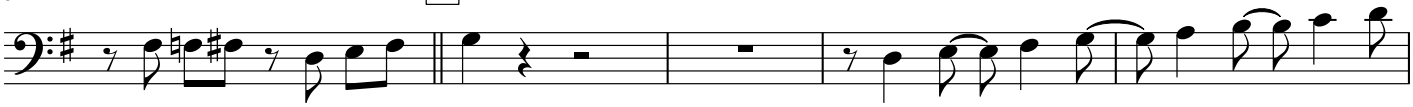

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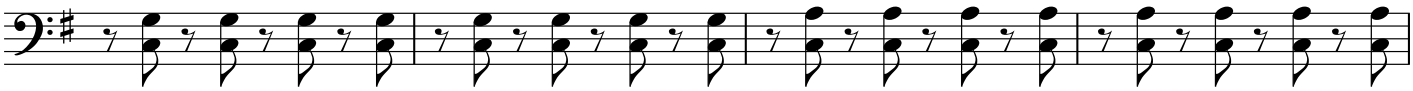

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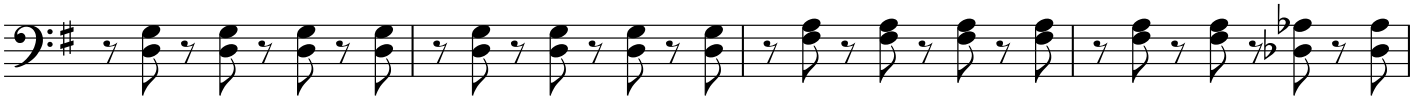

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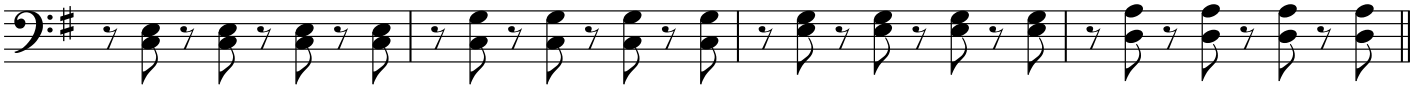

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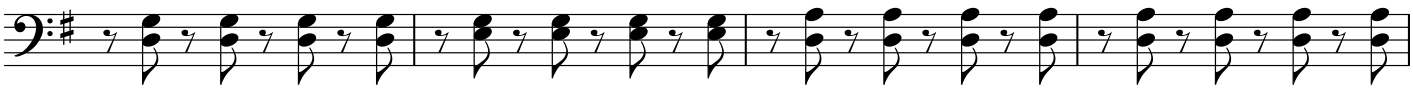

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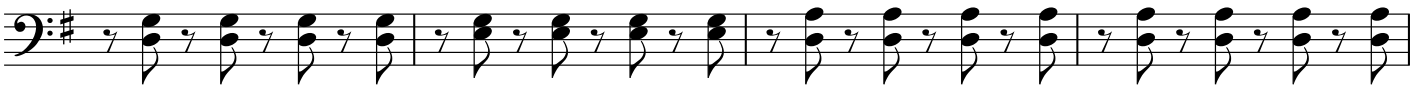

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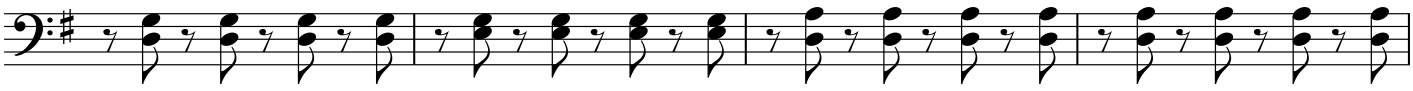

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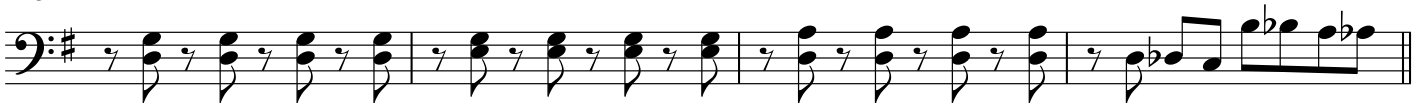

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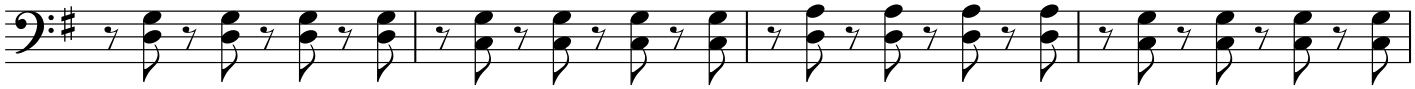

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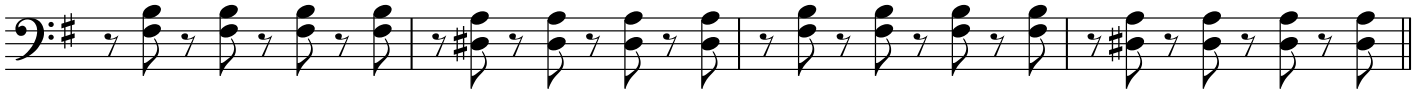

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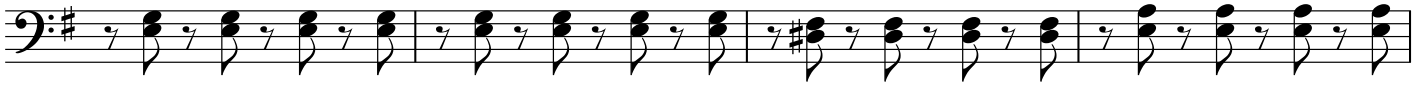

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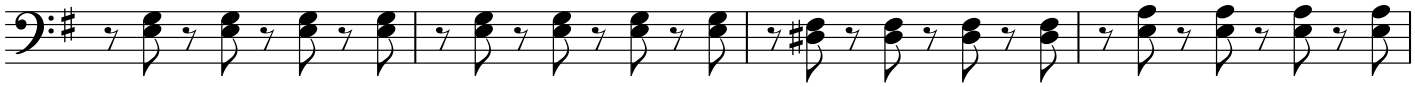

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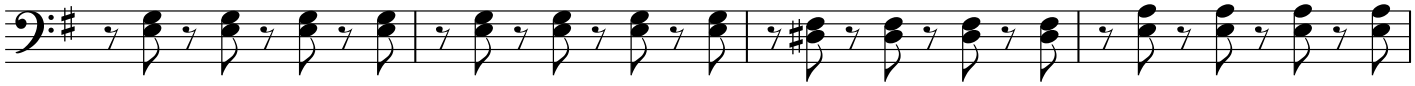

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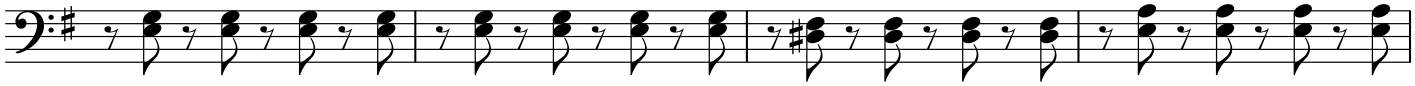

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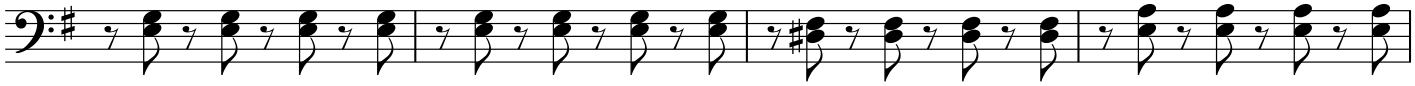

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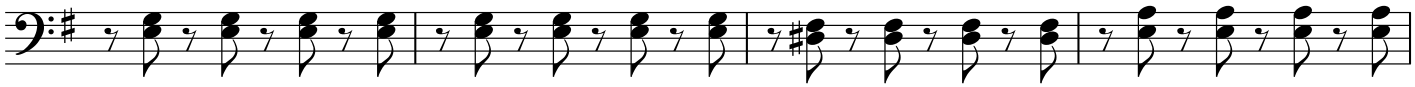

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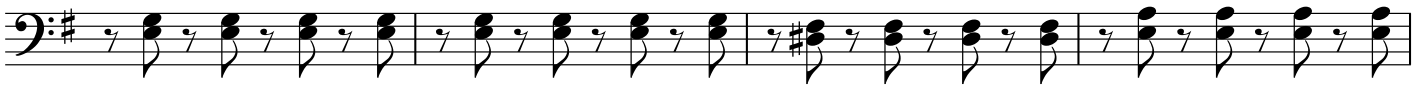

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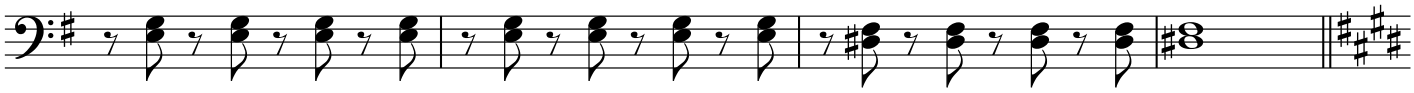

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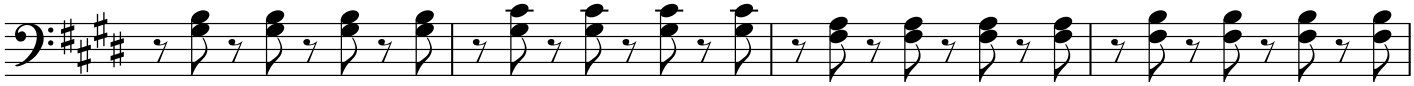

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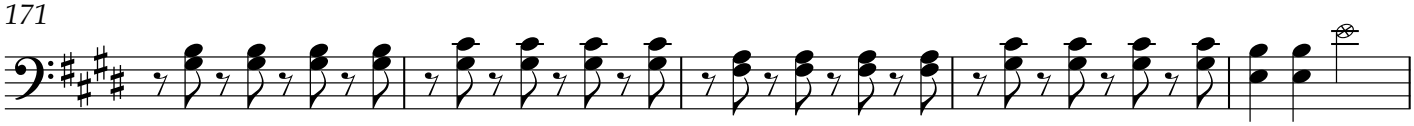

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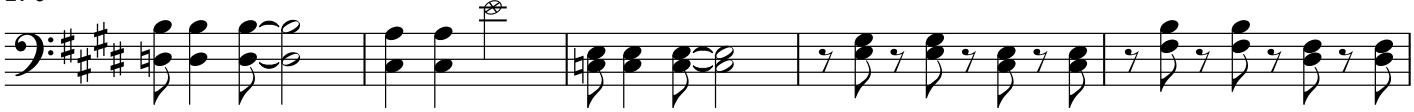

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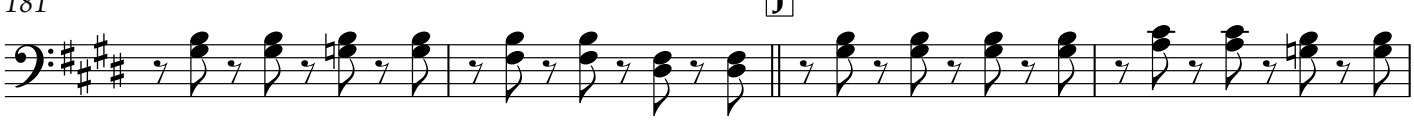

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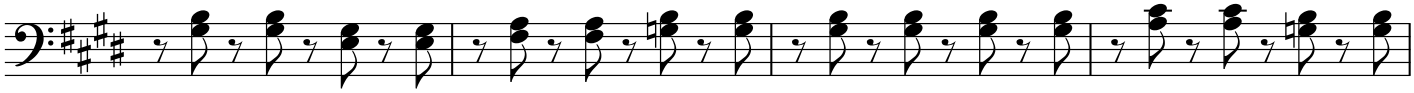

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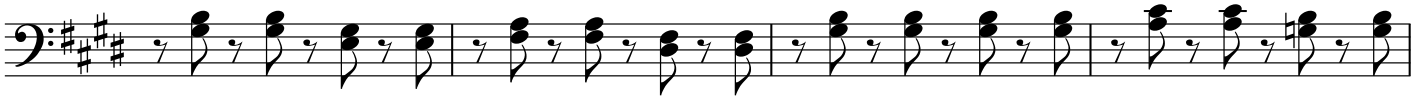

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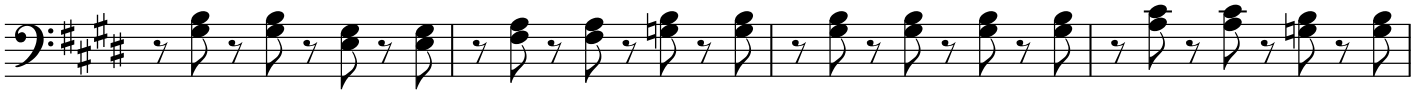

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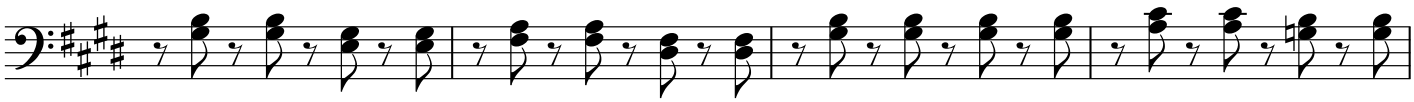

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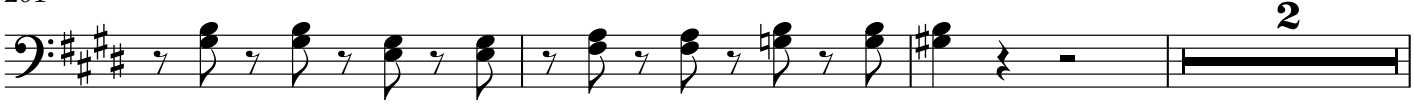

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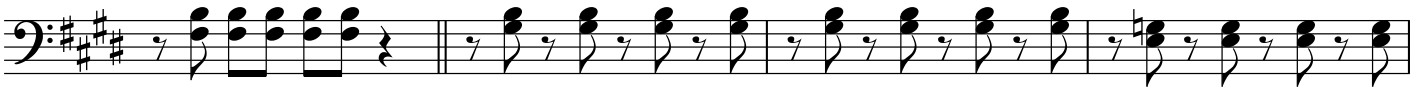

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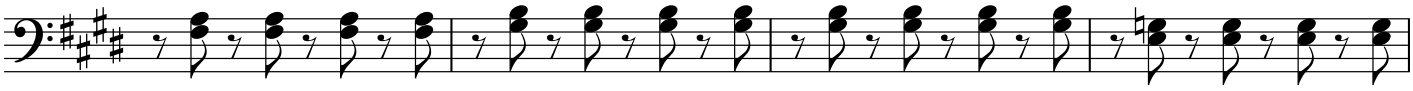

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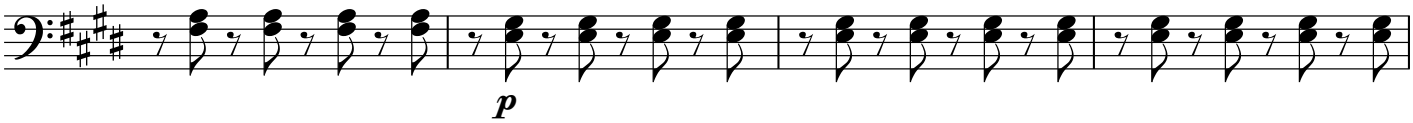

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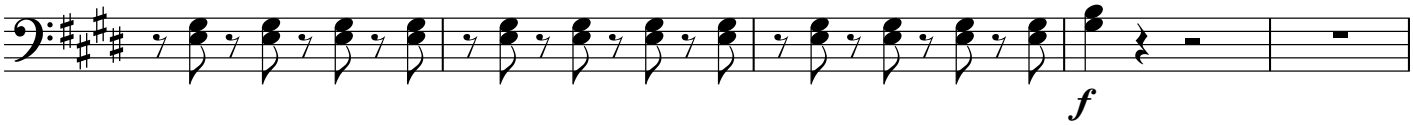

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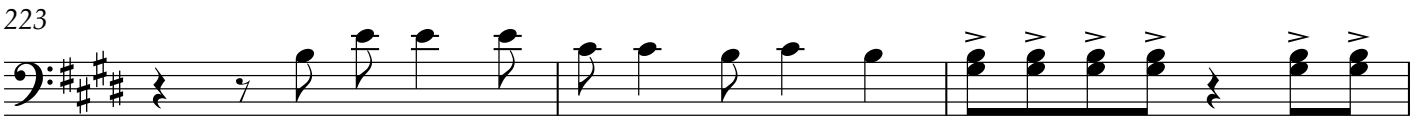

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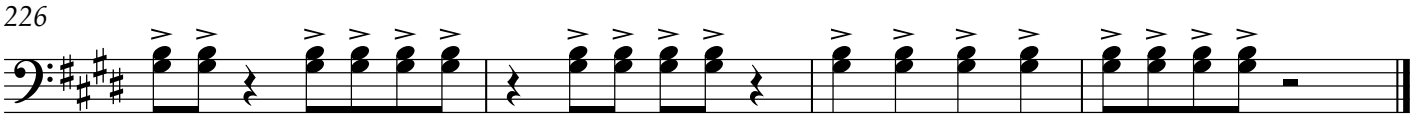
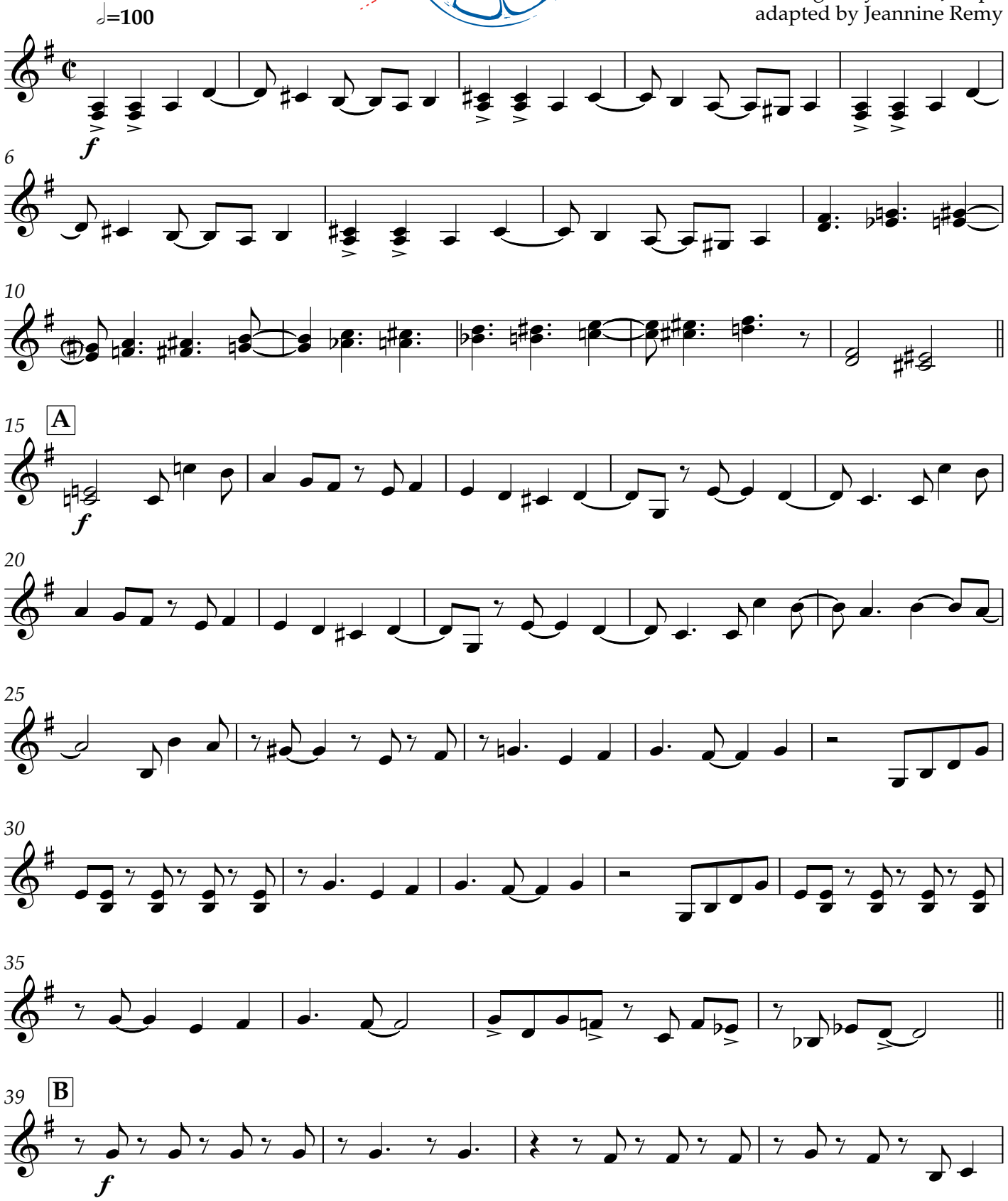


Double Seconds

SING IN SHE PARTY

Composed by Scrunter (Irwin Reyes Johnson)
arranged by Akiba Joseph
adapted by Jeannine Remy



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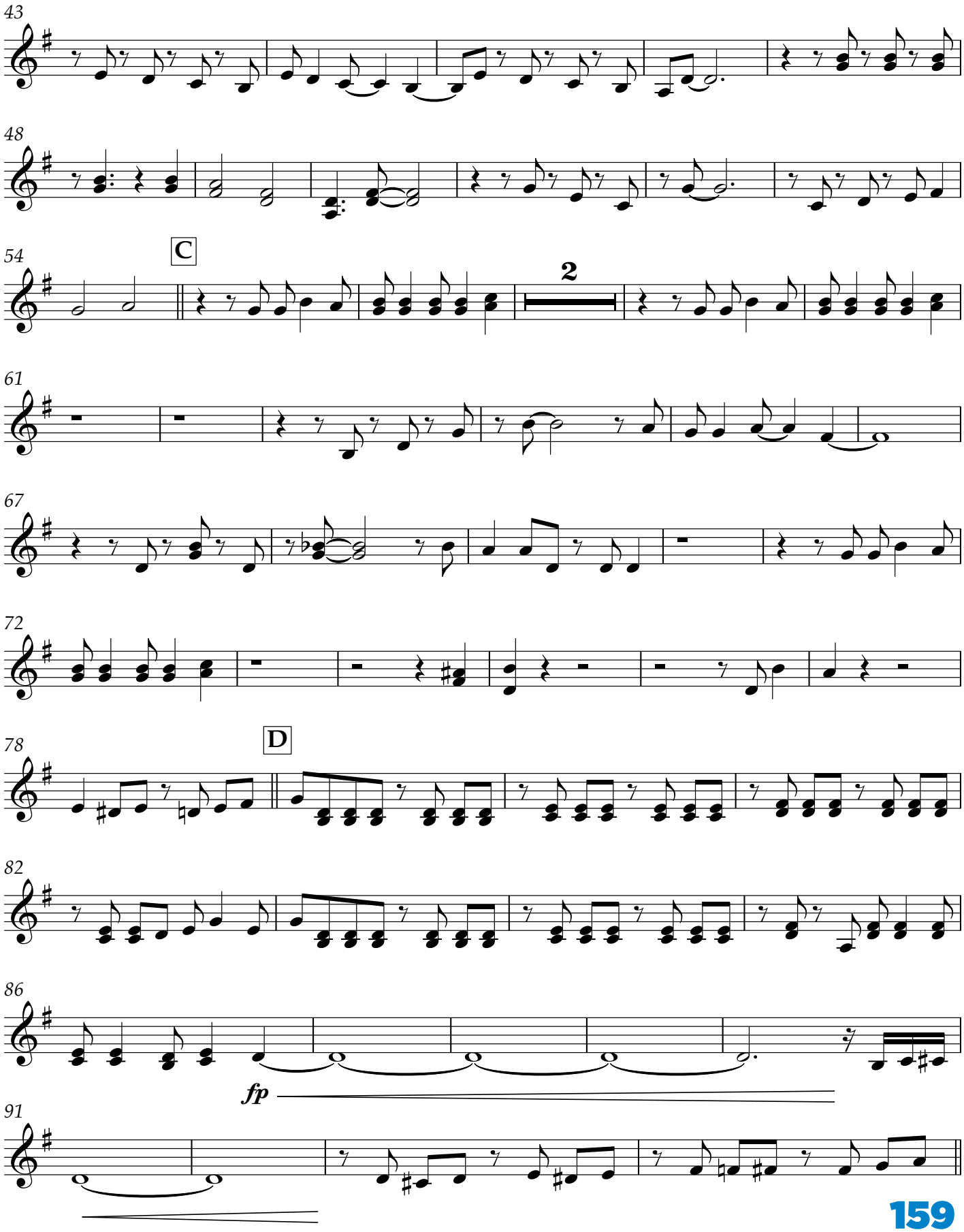
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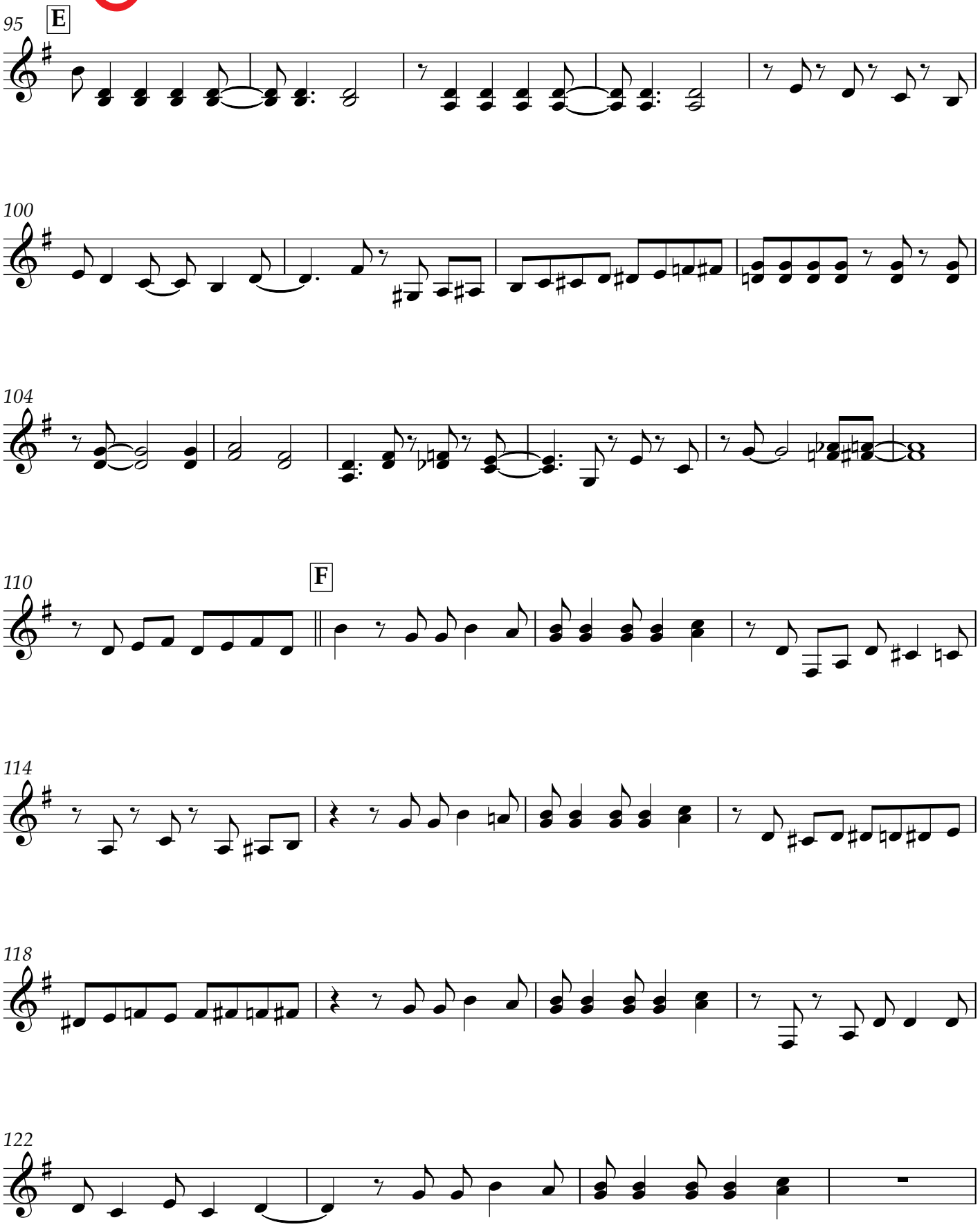
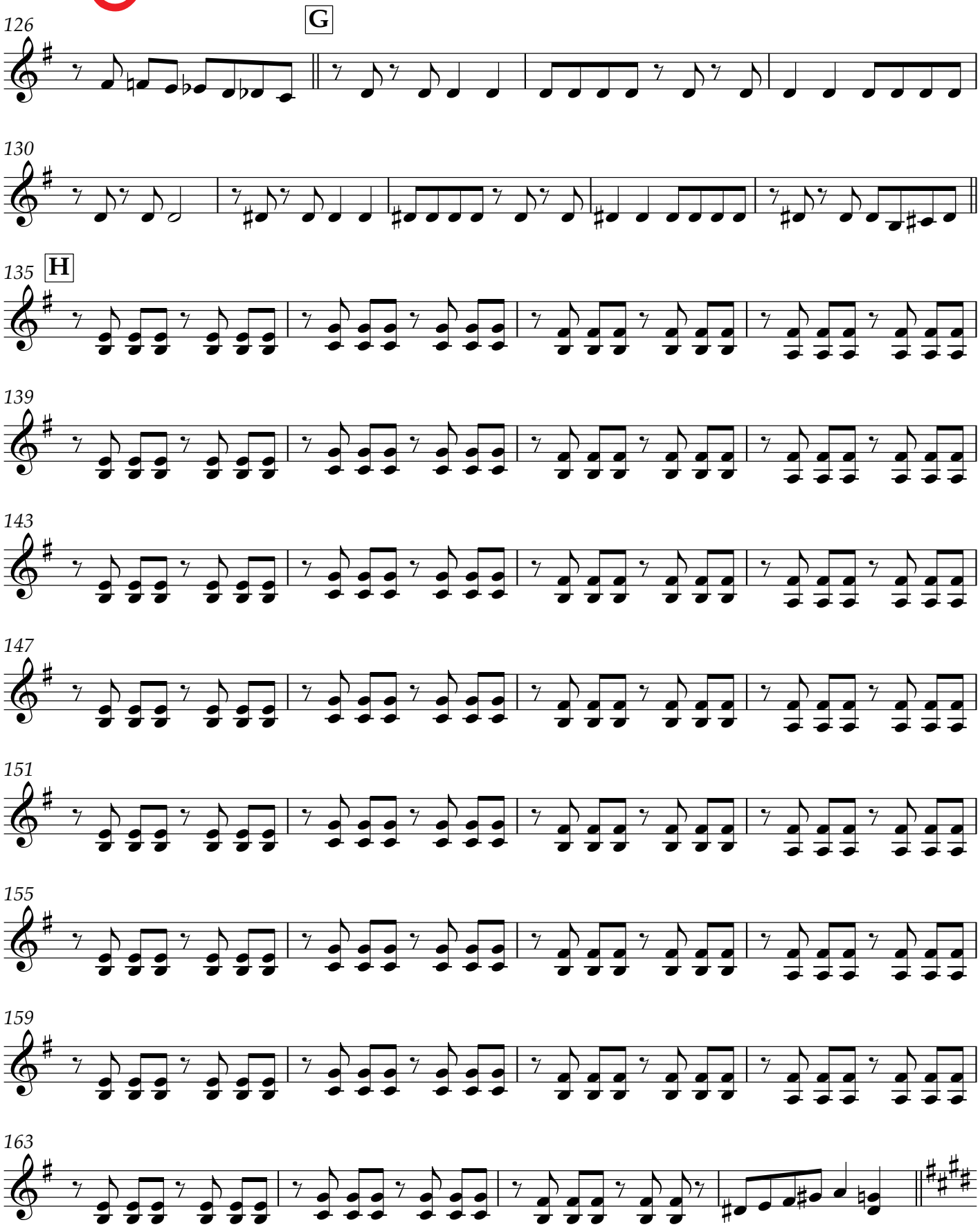
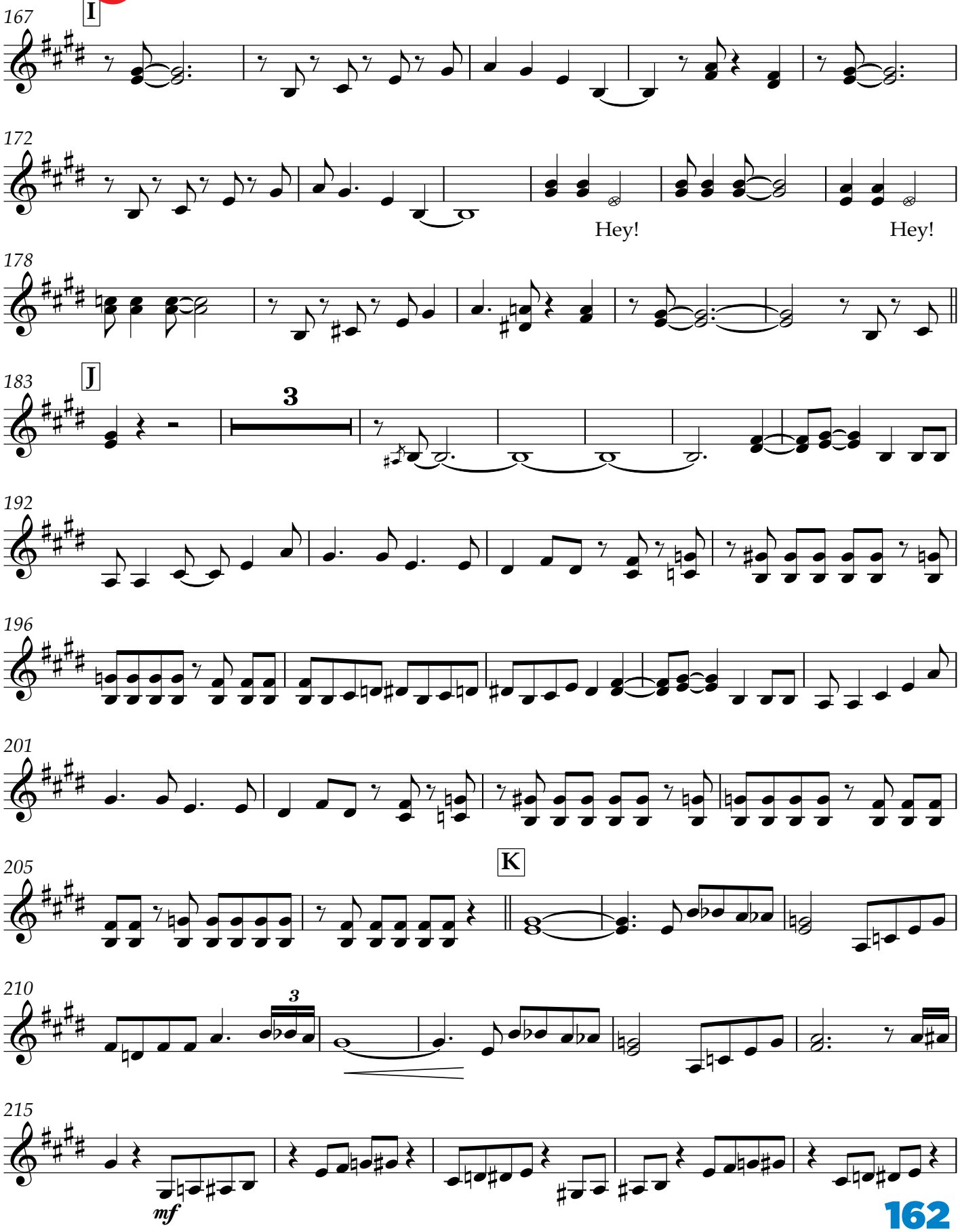
Double Seconds



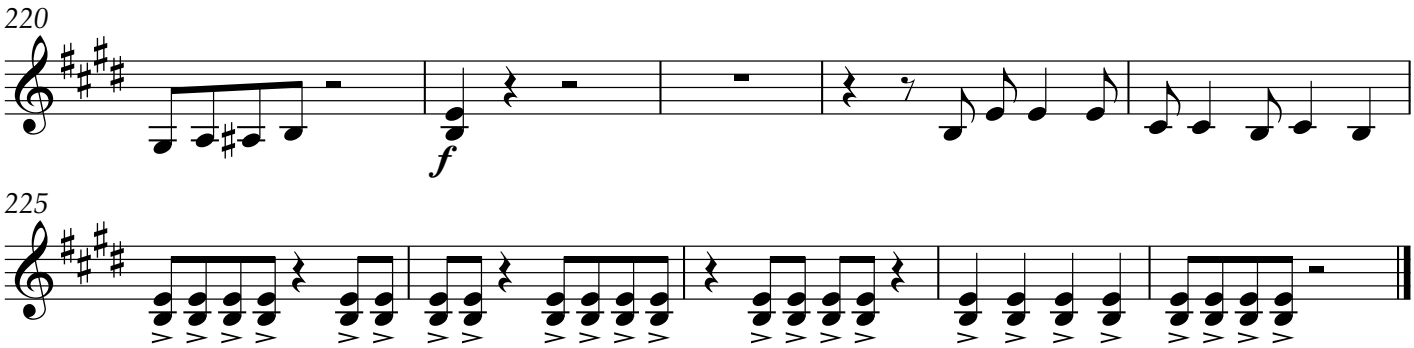

126
G
130
135
H
139
143
147
151
155
159
163

THE NATIONAL GAS COMPANY
OF TRINIDAD AND TOBAGO LIMITED



V.S.

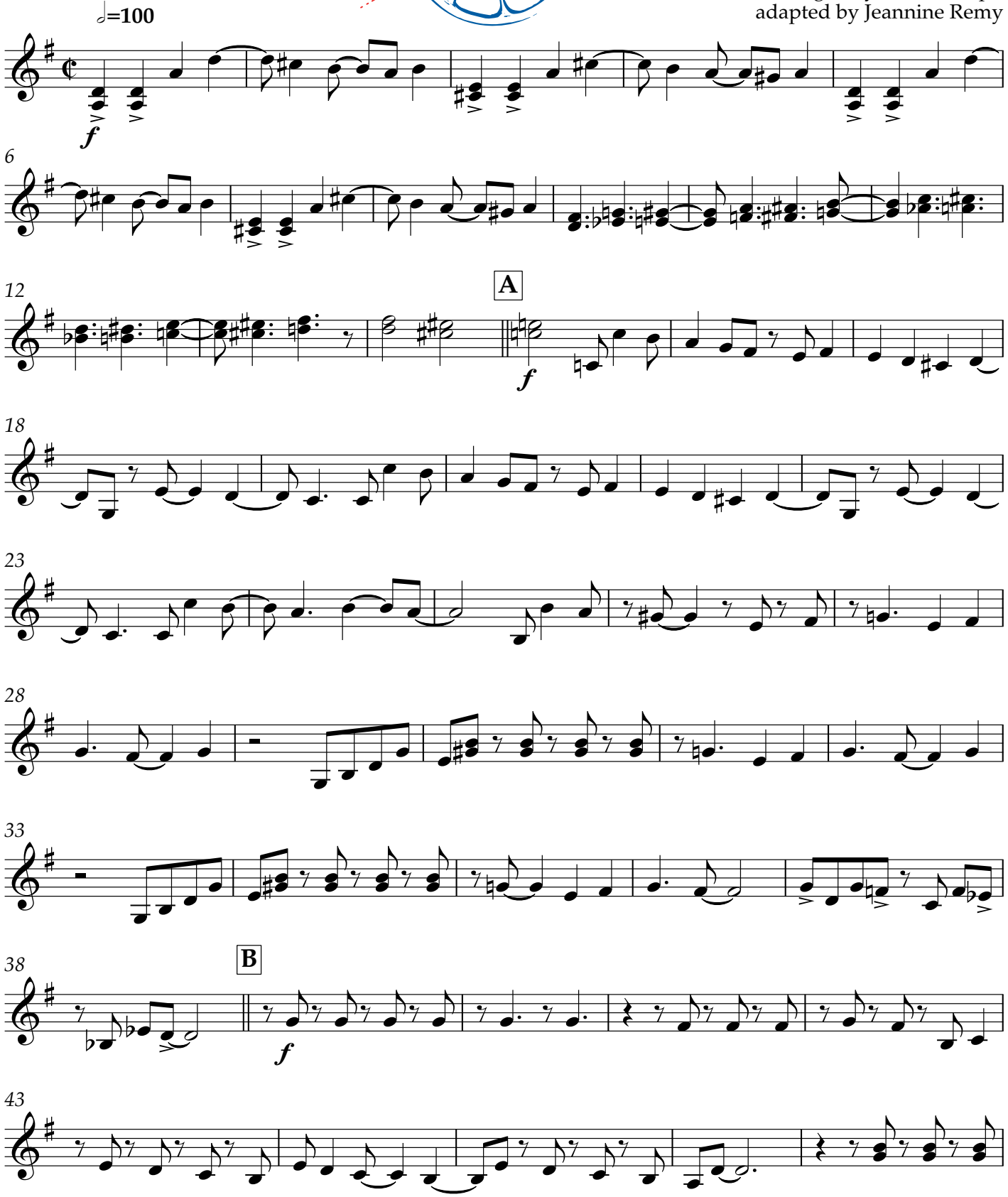
Double Seconds



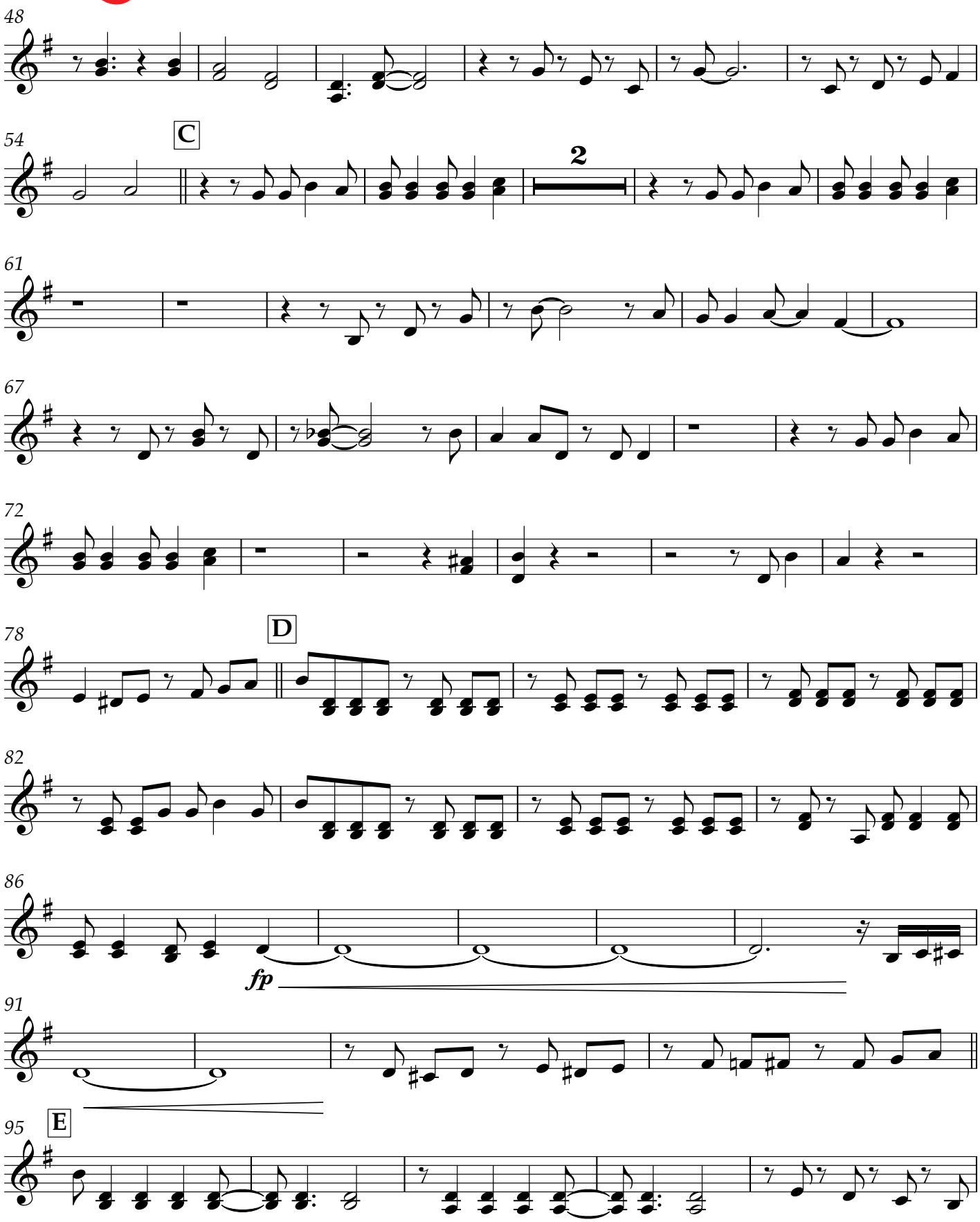
Double Tenor

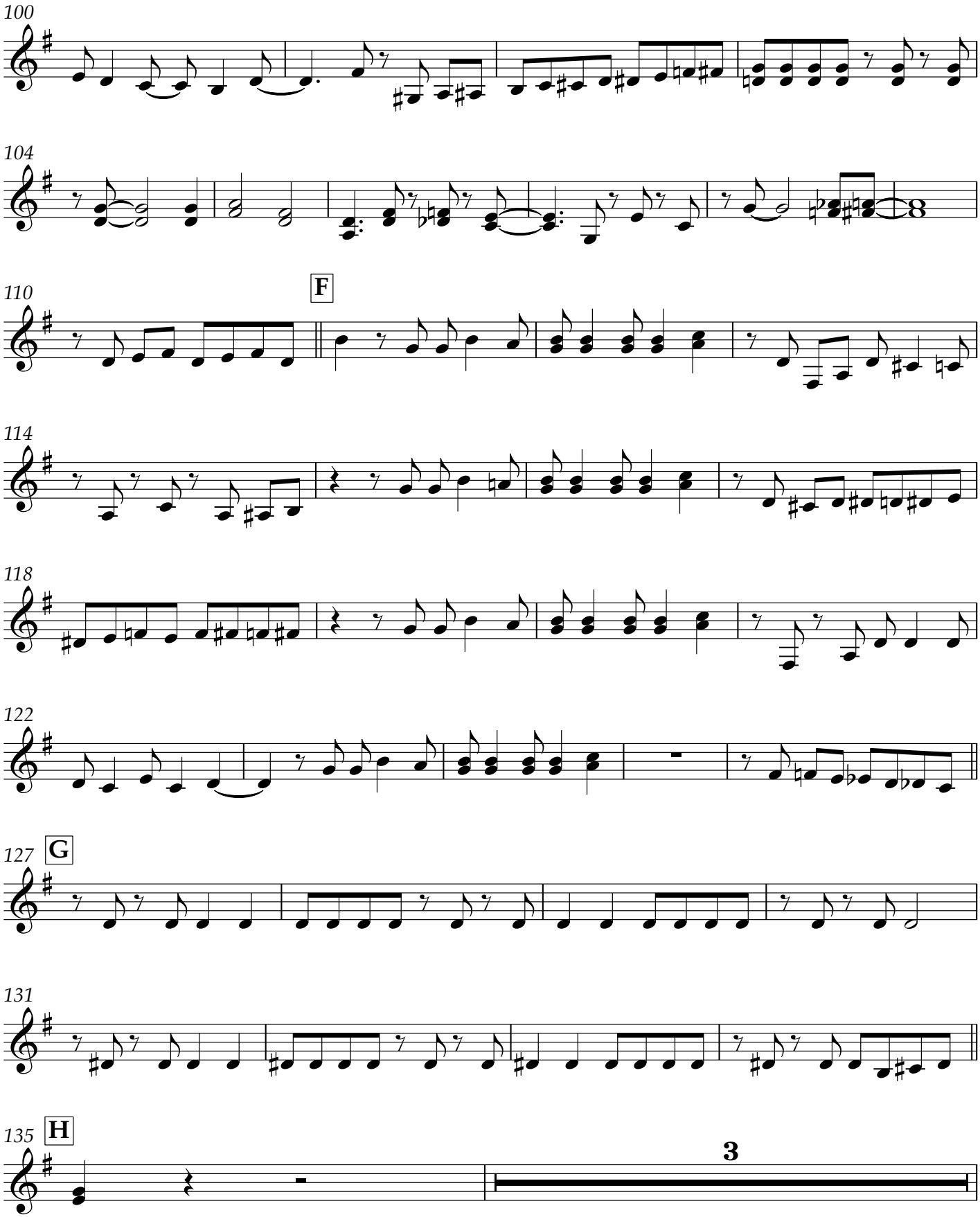
SING IN SHE PARTY

Composed by Scrunter (Irwin Reyes Johnson)
arranged by Akiba Joseph
adapted by Jeannine Remy



V.S.


48
54
C
2
61
67
72
78
D
82
86
fp
91
95
E


100
104
110
F
114
118
122
127
G
131
135
H
3

139

146

151

156

160

164

167 I

172

Hey! Hey!

178

183 J

3

192

196

201

205

K

210

3

215

mf

220

f

225

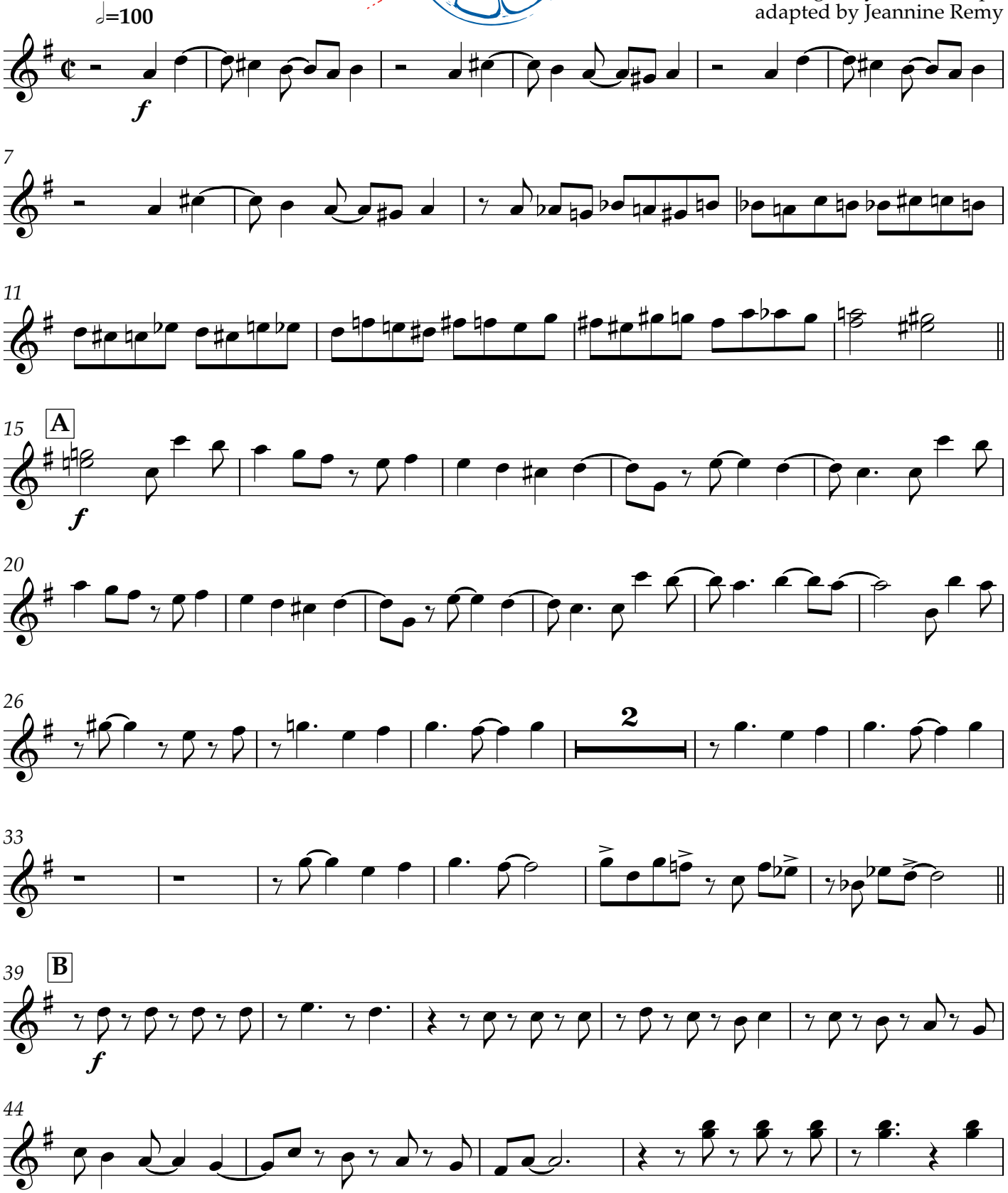
Tenor

Level: Secondary

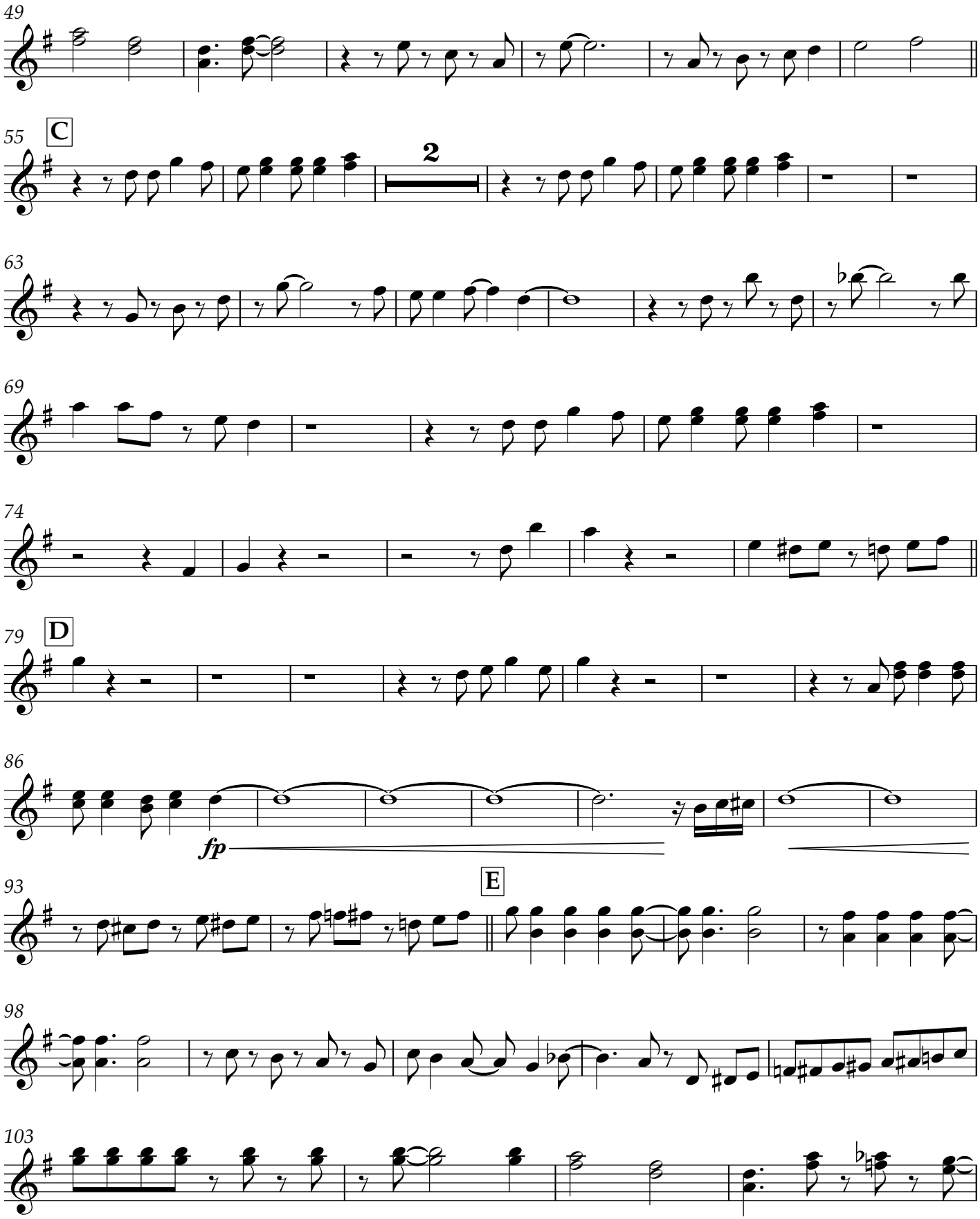
Approximate Performance Time: 4' 40"

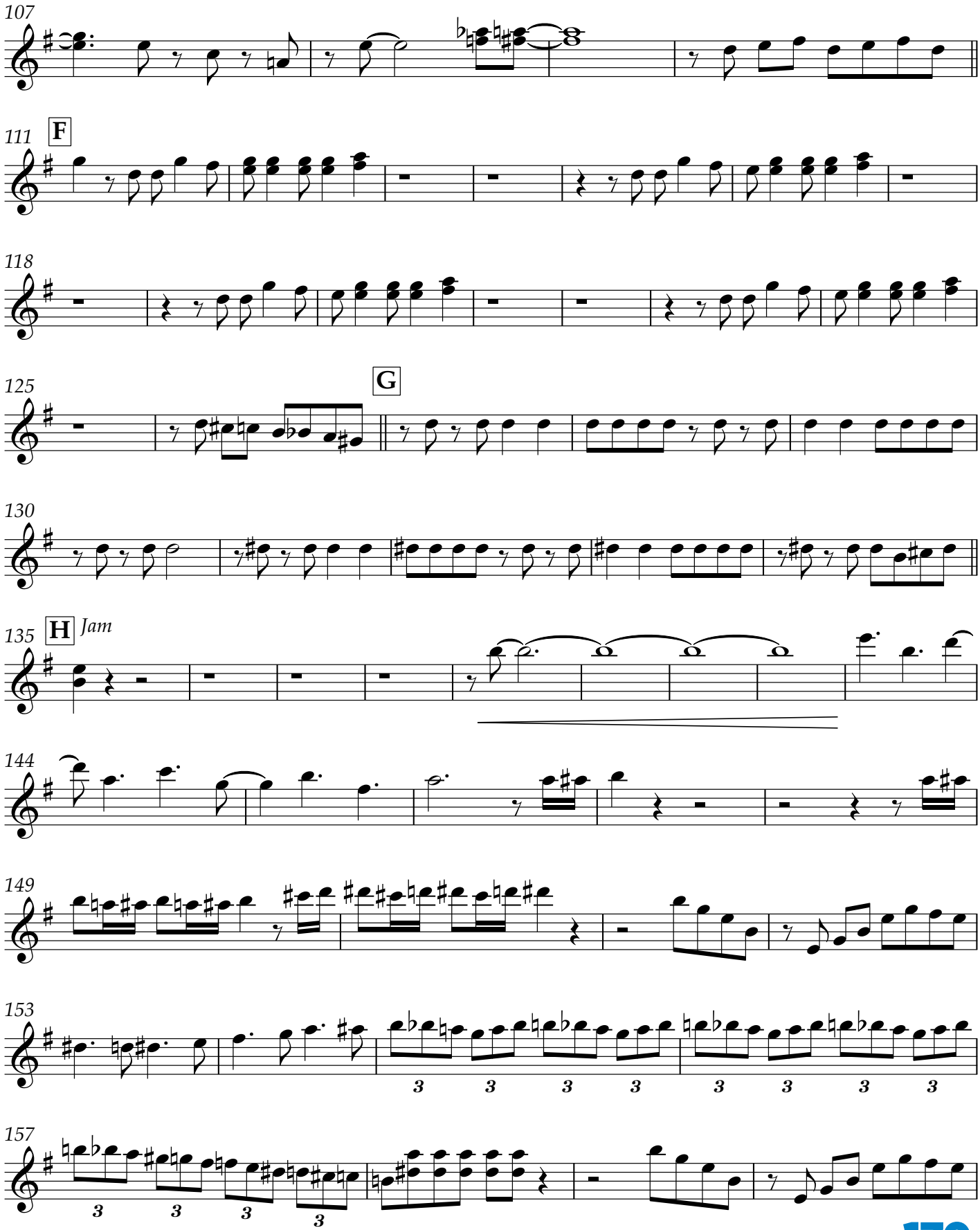
SING IN SHE PARTY

Composed by Scrunter (Irwin Reyes Johnson)
arranged by Akiba Joseph
adapted by Jeannine Remy



V.S.


49
55
C
2
63
69
74
79
D
86
fp
93
E
98
103


107
111
F
118
125
G
130
135
H
Jam
144
149
153
157

161

164

167 I

172

Hey! Hey!

178

183 J

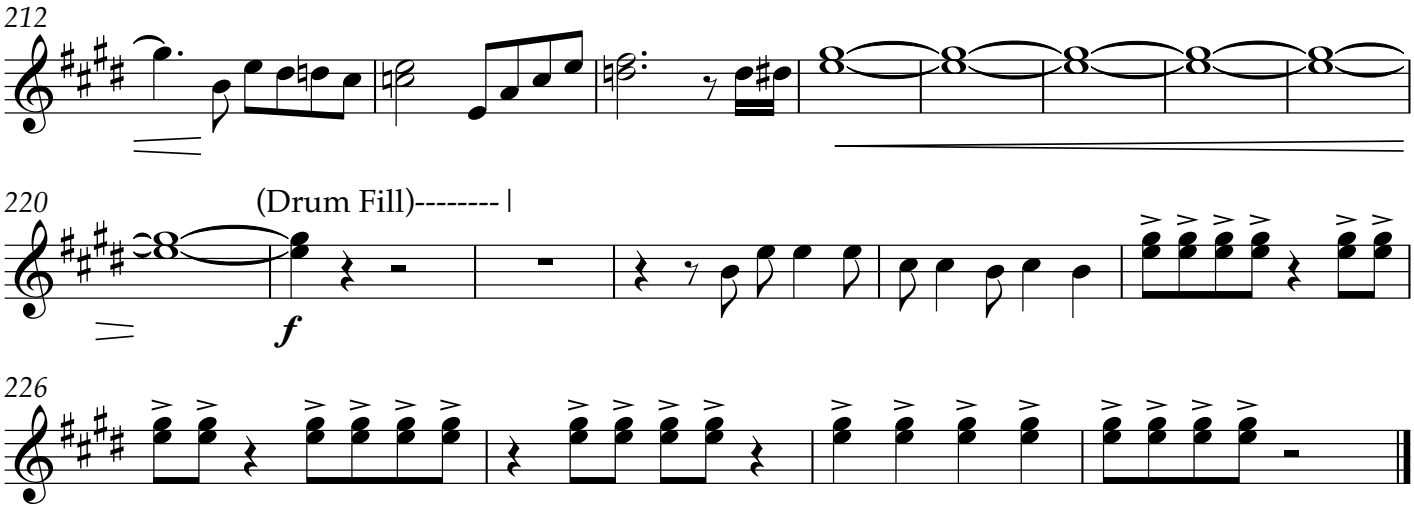
3

192

197

202

206 K


212
220
(Drum Fill)--------
f
226