



THE NATIONAL GAS COMPANY  
OF TRINIDAD AND TOBAGO LIMITED



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

# STEELPAN SELECTIONS

Digital Music Booklet

**SECONDARY LEVEL**

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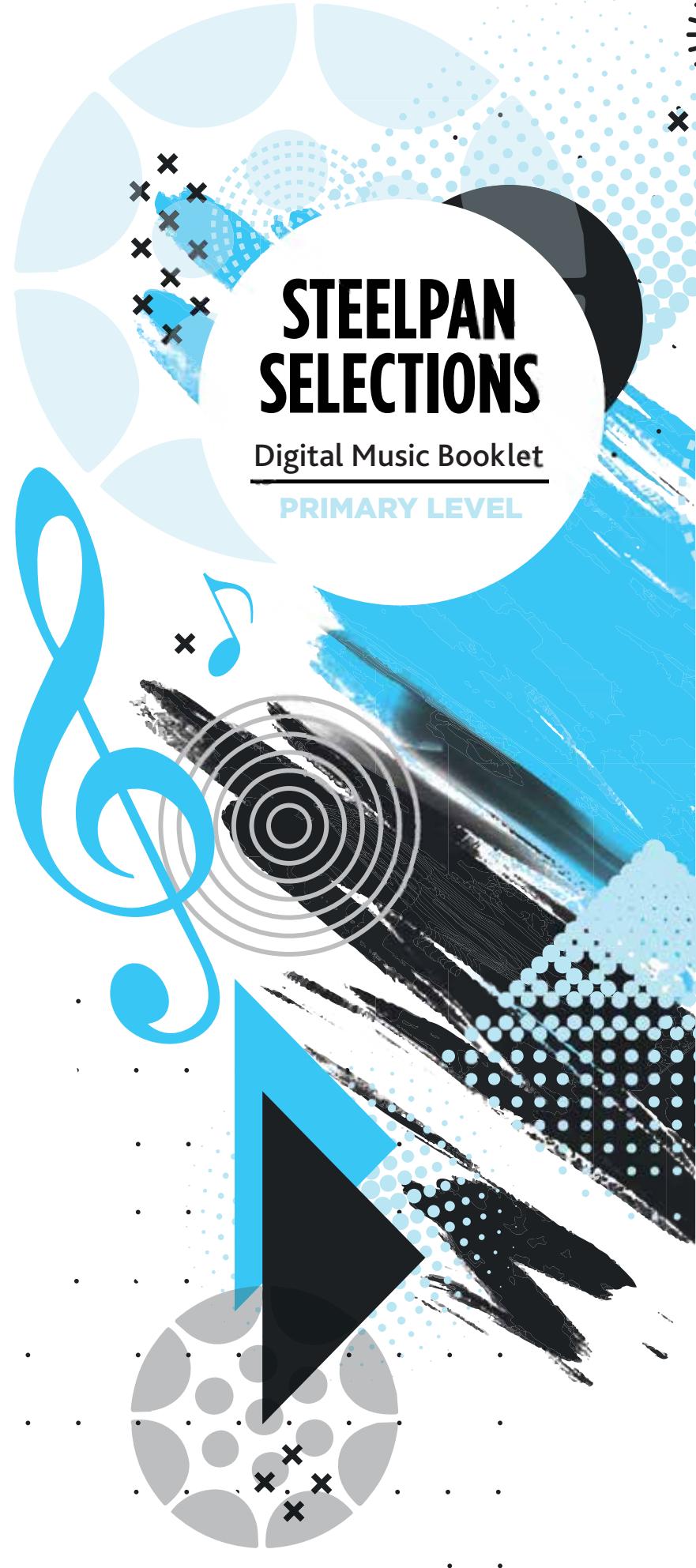
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# STEELPAN SELECTIONS

Digital Music Booklet

**PRIMARY LEVEL**

# Foreword

The year 2020 has been a year of tremendous challenge and radical change for the global community. COVID-19 has been a disruptive force – we are now compelled to innovate and find novel approaches to carry out routine activities. Nowhere is this more evident than in the sphere of academia, where learning has largely been moved online, and requires a great deal of independent study. For students of music, for whom continuous practice is necessary to develop skill and hone talent, music scores are an important resource. For students of pan – especially those who are normally schooled in panyards – it is particularly useful to have pan scores available and accessible to learn new music in their own space and at their own pace.

Prior to the start of the pandemic, we at The National Gas Company of Trinidad and Tobago Limited (NGC) launched three inaugural digital publications aimed at building the repository of music scores for steelpan students across three skill levels. That project was executed in partnership with The University of the West Indies (The UWI), and NGC's three sponsored steelbands: NGC La Brea Nightingales, NGC Couva Joylanders and NGC Steel Xplosion from Tobago. The digital booklets compiled the scores of each band's Panorama compositions for 2019, and were made freely available to the public through our website – [www.ngc.co.tt](http://www.ngc.co.tt).

For their intrinsic instructional value, we committed to producing more of these publications. This year, despite challenges and restrictions, we are proud to have been able to deliver on that commitment. We once more engaged

The UWI to record and score the Panorama compositions of our bands for future pannists to reproduce.

It gives us particular pride to include in this publication a winning composition – Is my turn – performed by 2020 Panorama Medium Band Champions NGC Couva Joylanders. We are extremely proud of their achievement, and thrilled to have this opportunity to share their song with pan students the world over.

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.

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.

# NGC Couva Joylanders

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 coppering 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.

# NGC La Brea Nightingales

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 steelpans 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

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, for one, 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!



# Is My Turn

as performed by  
NGC Couva Joylanders  
at Panorama 2020



Secondary School Version

## Is My Turn

[roll minims or longer]

De Fosto [Winston Scarborough]

(1954-2018)

arranged by Stefon West

adapted by Dr. Jeannine Remy

*J = 116*

Tenor

Double Tenor

Double Seconds

Guitar

Cello

Bass

*f double octaves when possible*

Musical score for six instruments: Tenor, Double Tenor, Double Seconds, Guitar, Cello, and Bass. The score consists of six staves. The first five staves begin with dynamic *f*. The bass staff begins with dynamic *f* and includes the instruction "double octaves when possible". The music features various rhythmic patterns, including eighth-note rolls and eighth-note chords.

6

T.

D.T.

D.S.

G.

C.

B.

Musical score for six instruments starting from measure 6. The staves are identical to the ones above, showing the continuation of the musical piece for Tenor, Double Tenor, Double Seconds, Guitar, Cello, and Bass.

# Is My Turn



2

10

A musical score for six voices: Treble (T.), Alto (D.T.), Bass (D.S.), Bass (G.), Bass (C.), and Bass (B.). The score consists of four staves. Measures 10-11 show eighth-note patterns with grace notes. Measure 12 begins with a bass note followed by eighth-note pairs. Measure 13 concludes with eighth-note pairs. The vocal parts are in various clefs (Treble, Alto, Bass) and octaves, with some parts having different clefs in different measures.

14

A continuation of the musical score from measure 10. The vocal parts (T., D.T., D.S., G., C., B.) continue their respective patterns. Measures 14-15 show eighth-note pairs with grace notes. Measure 16 begins with a bass note followed by eighth-note pairs. Measure 17 concludes with eighth-note pairs. The vocal parts are in various clefs (Treble, Alto, Bass) and octaves, with some parts having different clefs in different measures.

3

18

**A** unison

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

*f*

*f*

*f*

*f*

*f*

*f*

23

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

*f*

*f*

*f*

*f*

*f*

*f*

# Is My Turn



4

28

A musical score for six voices: T., D.T., D.S., G., C., and B. The music is in 2/4 time, key signature is B-flat major (two flats). Measure 28 starts with eighth-note pairs in the treble clef staves. Measures 29-30 show various rhythmic patterns including eighth-note groups and sixteenth-note chords. Measure 31 concludes with a final cadence. The vocal parts are arranged vertically from top to bottom: T., D.T., D.S., G., C., B.

32

T. *unison*

A musical score for the same six voices. The vocal parts are arranged vertically from top to bottom: T., D.T., D.S., G., C., B. The music begins with sustained notes (T., D.T., D.S.) followed by a dynamic change. The vocal parts then enter in unison, singing eighth-note pairs. The bass line (G., C., B.) provides harmonic support with eighth-note chords. The vocal parts are arranged vertically from top to bottom: T., D.T., D.S., G., C., B.

# Is My Turn



5

37 **B**

A musical score for six voices: Treble (T.), Alto (D.T.), Bass (D.S.), Bassoon (G.), Cello (C.), and Double Bass (B.). The music is in 2/4 time, key signature is B-flat major (two flats). Measure 37 starts with eighth-note pairs followed by quarter notes. Measures 38-40 show various rhythmic patterns including eighth-note chords and sixteenth-note figures. The vocal parts are mostly in unison or simple harmonic support, while the bassoon and cello provide harmonic foundation.

41

A continuation of the musical score for section B. The vocal parts (T., D.T., D.S.) play eighth-note patterns. The bassoon (G.) and cello (C.) provide harmonic support with sustained notes and eighth-note chords. The double bass (B.) plays eighth-note patterns in the bass line.

# Is My Turn



6

45

A musical score for six voices (T, D.T., D.S., G., C., B.) in 2/4 time, key signature of one flat. The vocal parts are arranged on six staves. Measures 45-48 show various rhythmic patterns, including eighth-note chords and eighth-note pairs. Measure 45 starts with eighth-note pairs in the bass (B) and tenor (T) parts. Measures 46-48 feature eighth-note chords in the bass, tenor, and soprano parts, with the alto and contralto parts providing harmonic support.

49

A musical score for six voices (T, D.T., D.S., G., C., B.) in 2/4 time, key signature of one flat. The vocal parts are arranged on six staves. Measures 49-52 show eighth-note chords in the bass, tenor, and soprano parts, with the alto and contralto parts providing harmonic support. Measure 50 includes a fermata over the bass and tenor parts.

# Is My Turn



7

53

T.

D.T.

D.S.

G.

C.

B.

C

*mf*

*mf*

*mp*

*mp*

*mp*

*mf*

58

T.

D.T.

D.S.

G.

C.

B.

8

63



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

67



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

72

**D**



T.

D.T.

D.S.

G.

C.

B.

77



T.

D.T.

D.S.

G.

C.

B.

# Is My Turn



10

**E**

82

T.

D.T.

D.S.

G.

C.

B.

f

f

f

f

f

f

mf

87

T.

D.T.

D.S.

G.

C.

B.

92

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



97

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

**F**



# Is My Turn



12

101

G

106

111



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

116

**H**



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

14

120



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

124



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

128

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



132

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



# Is My Turn



16

136

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

I

*solo*

*solo*

140

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

# Is My Turn



17

144

148

**J** unison

# Is My Turn



18

Musical score for measures 152-155. The score consists of six staves: Treble (T.), Double Bass (D.T.), Double Bass (D.S.), Bass (G.), Bass (C.), and Bass (B.). The key signature is A major (three sharps). Measure 152: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns. Measure 153: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns. Measure 154: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns. Measure 155: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns. Measure 156: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns.

156

Musical score for measures 156-159. The score consists of six staves: Treble (T.), Double Bass (D.T.), Double Bass (D.S.), Bass (G.), Bass (C.), and Bass (B.). The key signature is A major (three sharps). Measure 156: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns. Measure 157: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns. Measure 158: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns. Measure 159: T. and D.T. rest. D.S., G., C., and B. play eighth-note patterns.

# Is My Turn



19

160

164

K

# Is My Turn



20

168

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

172

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

L

176

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



180

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



# Is My Turn



22

185

**M**

190

23

194

**N unison**

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



199

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



# Is My Turn



24

203

A musical score for six voices (T, D.T., D.S., G., C., B.) in 2/4 time, key signature of two flats. Measure 24 starts with a forte dynamic. Measures 25-26 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. A large square bracket labeled 'O' covers the end of measure 24 through the beginning of measure 26.

O

208

208

A musical score for six voices (T, D.T., D.S., G., C., B.) in 2/4 time, key signature of two flats. Measures 208-209 feature eighth-note chords and sixteenth-note patterns. Measure 210 begins with a forte dynamic.

212



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

217 *unison*



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

# Is My Turn



Secondary School Version  
Tenor

# Is My Turn

De Fosto [ Winston Scarborough]  
(1954-2018)  
arranged by Stefon West  
adapted by Dr. Jeannine Remy

[roll minims or longer]

$\text{♩} = 116$

Musical score for the Tenor part of 'Is My Turn'. The score consists of six measures of music in common time, key signature of one flat. Measure 1 starts with a forte dynamic (f) and features a sustained note followed by a roll minim. Measures 2-6 show a repeating pattern of eighth-note rolls and quarter notes.

7

Measure 7 of the musical score, continuing the eighth-note roll pattern established in the previous measures.

11

Measure 11 of the musical score, showing a continuation of the eighth-note roll pattern.

15

Measure 15 of the musical score, showing a continuation of the eighth-note roll pattern.

19

Measure 19 of the musical score, starting with a forte dynamic (f). The section is labeled 'A unison' in a box. The music consists of eighth-note rolls and sustained notes.

26

Measure 26 of the musical score, continuing the eighth-note roll pattern.

30

Measure 30 of the musical score, continuing the eighth-note roll pattern.

# Is My Turn



2

35      *unison*

[B]      Tenor

40

44

48

53

57      [C]

*mf*

63

70      [D]

*mf*

77

83      [E]

*f*

Musical score for Tenor part, featuring five staves of music. Staff 1 (measures 35-40) starts with a rest followed by eighth notes in unison. Staff 2 (measures 44-48) shows a melodic line with eighth-note patterns. Staff 3 (measures 53-57) features sixteenth-note patterns. Staff 4 (measures 63-70) includes dynamic markings *mf* and *f*. Staff 5 (measures 77-83) concludes with a final dynamic *f*.

Tenor

89



94



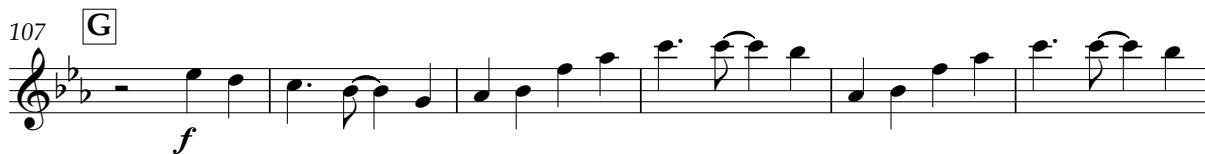
99 **F**



104



107 **G**



113



117 **H**



122



127



V.S.

4

Tenor

132



139 **I**



144



149 **J unison**



155



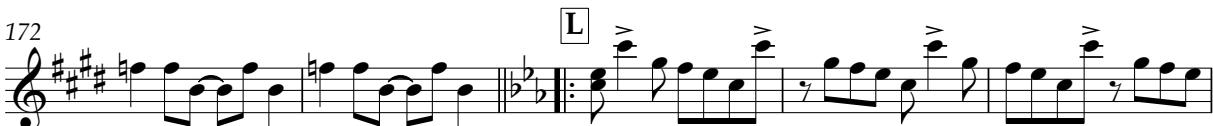
161



167 **K**



172

**L**


177



181



5

185

Tenor



189 **M**



193



197 **N** unison



202

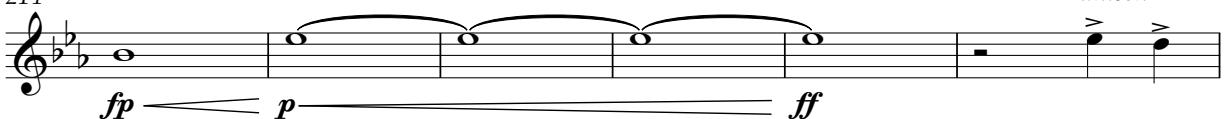


207 **O**



214

unison



220



Secondary School Version  
Double Tenor

# Is My Turn

De Fosto [ Winston Scarborough]  
(1954-2018)  
arranged by Stefon West  
adapted by Dr. Jeannine Remy

roll minims or longer



6



10



14



19

A



26



32



2

35 **B** Double Tenor



40



44



48



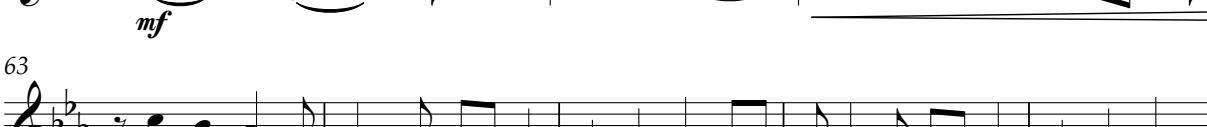
53



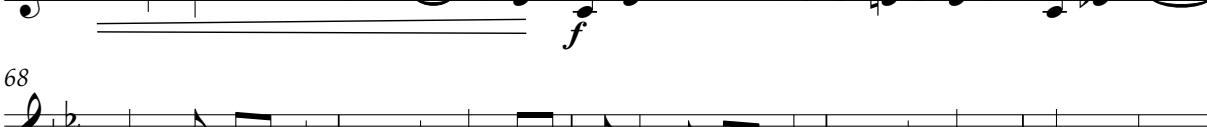
57 **C**



63



68



73 **D**



78



3

Double Tenor

83 **E**

89

94

99 **F**

105 **G**

111

116 **H**

120

124

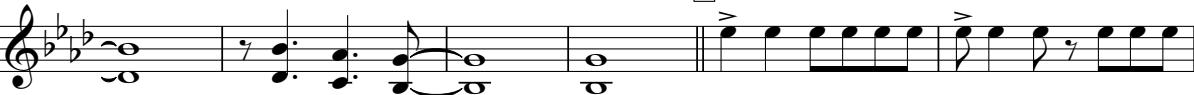
129

V.S.

Musical score for Double Tenor, featuring eight staves of music numbered 83 to 129. The score includes dynamic markings like *f* and *mf*, and performance instructions like '3' over groups of notes and 'V.S.' at the end of staff 129. Measures 116 and 124 feature slurs and grace notes.

4

135 Double Tenor I



141



145



149 J



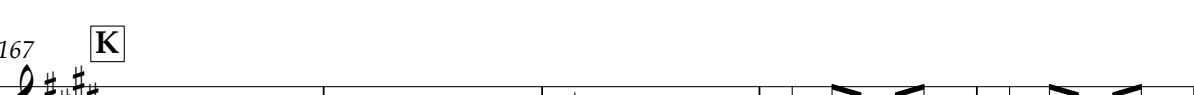
155



161



167 K



172 L



176



180



Double Tenor

184



189 **M**



193



197 **N**



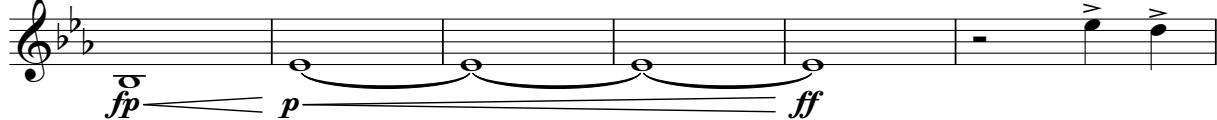
202



207 **O**



214



220



# Is My Turn



Secondary School Version  
Double Seconds

# Is My Turn

De Fosto [ Winston Scarborough]

(1954-2018)

arranged by Stefon West  
adapted by Dr. Jeannine Remy

[roll minims or longer]

$\text{♩} = 116$

**f**

6

11

15

19 **A**

**f**

24

29

33

37 **B**

41

V.S.

A musical score for 'Is My Turn' in G clef, common time, with a key signature of one flat. The score consists of eight staves of music. Staff 1 starts with a dynamic 'f'. Measures 6 through 18 show a repeating pattern of eighth-note chords followed by sixteenth-note patterns. Staff 19 begins a section labeled 'A', starting with a dynamic 'f'. Measures 24 through 33 continue the repeating pattern. Staff 37 begins a section labeled 'B'. Measure 41 concludes the piece with a dynamic 'V.S.' (Vivace Svelto).

# Is My Turn



2 Double Seconds

45

49

53

57 C

62

67

72 D

77

83 E

88

The musical score consists of ten staves of music. Staff 1 (measures 2-45) shows a continuous eighth-note pattern. Staff 2 (measures 46-49) continues the eighth-note pattern. Staff 3 (measures 50-53) introduces a bass line with quarter notes and eighth-note chords. Staff 4 (measures 54-57) starts a section labeled 'C' with a dynamic of *mp*. Staff 5 (measures 58-61) continues the eighth-note pattern. Staff 6 (measures 62-65) shows a bass line with quarter notes and eighth-note chords. Staff 7 (measures 66-69) continues the eighth-note pattern. Staff 8 (measures 70-73) starts a section labeled 'D' with a dynamic of *mp*. Staff 9 (measures 74-77) continues the eighth-note pattern. Staff 10 (measures 78-81) shows a bass line with quarter notes and eighth-note chords. Staff 11 (measures 82-85) continues the eighth-note pattern. Staff 12 (measures 86-89) starts a section labeled 'E' with a dynamic of *f*.

## Double Seconds

3

93



97 **F**

102 *solo*

107 **G**

112

117 **H**

121

125

129

134

V.S.

# Is My Turn



4 Double Seconds

139 [I]

143

146

149 J

154

159

163

167 K

172 L

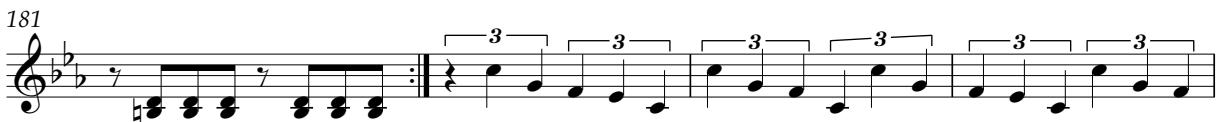
177

The musical score consists of eight staves of music. Staff 1 (measures 139-146) and Staff 2 (measures 149-163) are in G minor (two flats). Staff 3 (measures 167-172) is in G major (one sharp). Staff 4 (measures 177-182) is in F major (one sharp). Measure 149 starts a section labeled 'Double Seconds'. Measures 167 and 172 are bracketed as section 'K', and measures 177-182 are bracketed as section 'L'.

Double Seconds

5

181



185



189 **M**



193



197 **N**



202



207 **O**



212



217



# Is My Turn



Secondary School Version  
Guitar

# Is My Turn

De Fosto [ Winston Scarborough]  
(1954-2018)

arranged by Stefon West  
adapted by Dr. Jeannine Remy

roll minims or longer

*d* = 116

**f**

7

13

19 **A**

*f*

25

31

37 **B**

43

49

55 **C**

*mp*

V.S.

roll minims or longer

# Is My Turn



2

Guitar

61

67

73

78

83

89

94

99

105

111

# Is My Turn



Guitar

3

116 **H** solo

*f*

122

128

134

139 **I**

144

149 **J**

155

160

165 **K**

V.S.

The music score consists of ten staves of musical notation for guitar. Staff 1 (measures 116-121) features a bass clef, a key signature of one flat, and a tempo of 116. It includes dynamic markings *f* and *solo*, and two slurs under the first two measures. Staff 2 (measures 122-127) shows a bass clef and a key signature of one flat. Staff 3 (measures 128-133) also has a bass clef and a key signature of one flat. Staff 4 (measures 134-139) shows a bass clef and a key signature of one flat. Staff 5 (measures 139-144) shows a bass clef and a key signature of one flat. Staff 6 (measures 144-149) shows a bass clef and a key signature of one flat. Staff 7 (measures 149-154) shows a bass clef and a key signature of one sharp. Staff 8 (measures 154-159) shows a bass clef and a key signature of one sharp. Staff 9 (measures 159-164) shows a bass clef and a key signature of one sharp. Staff 10 (measures 164-169) shows a bass clef and a key signature of one sharp. Measure 165 begins with a bass clef and a key signature of one sharp, followed by a repeat sign and a bass clef and a key signature of one sharp. Measures 166-169 show a bass clef and a key signature of one sharp.

# Is My Turn



4

Guitar

170

174

**L**

180

184

189

**M**

195

**N**

201

207

**O**

213

218

# Is My Turn



Secondary School Version  
Cello

# Is My Turn

De Fosto [ Winston Scarborough]  
(1954-2018)

arranged by Stefon West  
adapted by Dr. Jeannine Remy

roll minims or longer

$\text{♩} = 116$

**1**

**7**

**13**

**19 A**

**24**

**29**

**33**

**37 B**

**42**

V.S.

# Is My Turn



2 Cello

48

53

57 **C**

*mp*

64

*f*

71 **D**

*mp*

77

83 **E**

*f*

89

94

99 **F**

*mp*

*solo*

This musical score page for Cello features six staves of music. Staff 1 (measures 2-48) consists of eighth-note patterns. Staff 2 (measures 49-56) shows eighth-note pairs followed by a sixteenth-note pattern. Staff 3 (measures 57-63) includes dynamics *mp* and *f*. Staff 4 (measures 64-70) has a dynamic *f*. Staff 5 (measures 71-77) includes dynamics *mp* and *f*. Staff 6 (measures 78-84) shows eighth-note pairs followed by a sixteenth-note pattern. Staff 7 (measures 85-91) has a dynamic *f*. Staff 8 (measures 92-98) includes dynamics *mp* and *solo*.

Cello

103

107 **G**  
*f*

112

117 **H solo**  
*f*

123

129

134

139 **I solo**

147 **J**

152

V.S.

4

157 Cello



162



167 **K**



173 **L**



179



184



189 **M**



193



197 **N**



202



5

207 [O] Cello

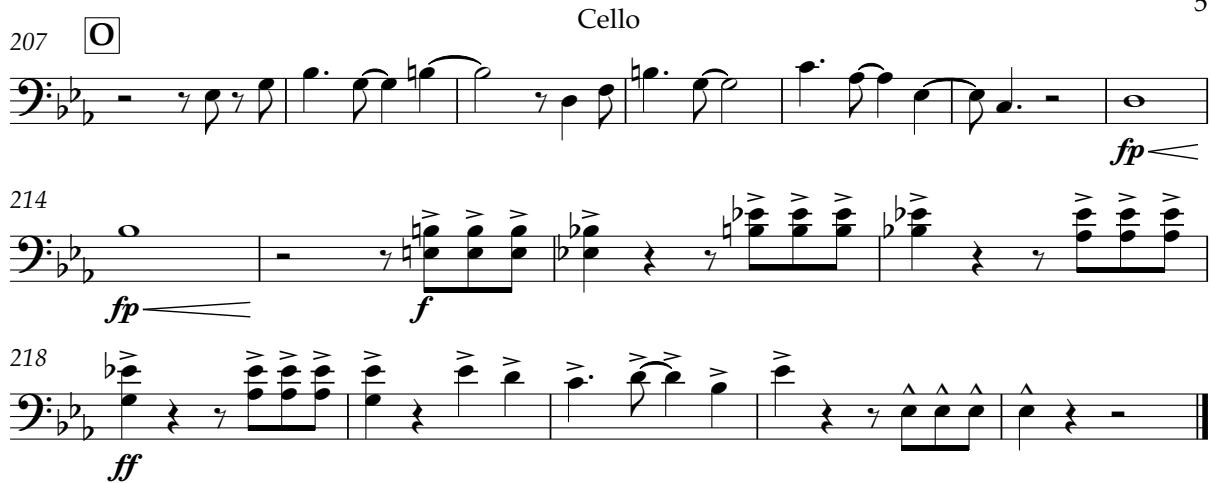
*fp* <<

214

*fp* — *f*

218

*ff*



# Is My Turn



Secondary School Version  
Bass

# Is My Turn

De Fosto [ Winston Scarborough]  
(1954-2018)

arranged by Stefon West  
adapted by Dr. Jeannine Remy

roll minims or longer

$\text{♩} = 116$  double octaves when possible

8

14

19 **A**

25

31

37 **B**

43

48

V.S.

# Is My Turn



2 Bass

53

57 C

63 f

68

73 D

81 E f

88

93

99 F

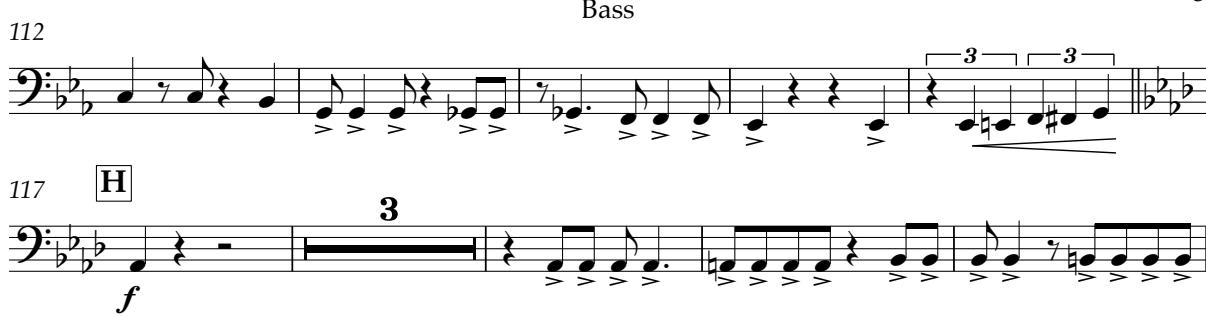
106 G f

Sheet music for Bass part, 2/4 time, key signature of B-flat major (two flats). The music consists of ten staves of bass clef notes. Measure numbers 2, 53, 57, 63, 68, 73, 81, 88, 93, and 99 are indicated above the staves. Dynamic markings include 'mf' (mezzo-forte) at measures 57 and 73, 'f' (forte) at measure 63, and 'ff' (double forte) at measure 81. Measure 106 starts with a repeat sign and ends with a dynamic 'f'.

3

Bass

112



117 [H] 3 *f*

124



130

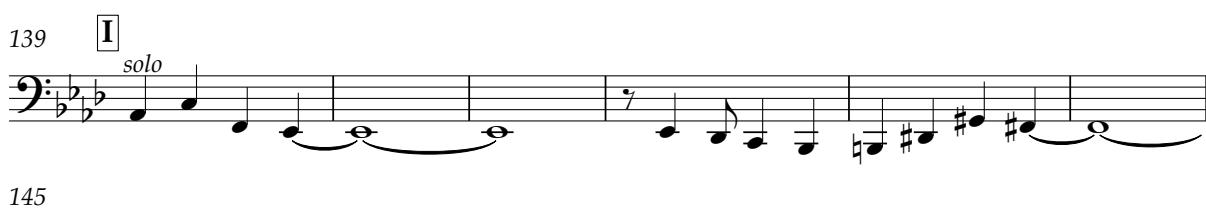


135



139 [I] *solo*

145



149 [J]

156



162



# Is My Turn



4

166

**K**

Bass

172

**L**

177

182

**M**

6

192

197

**N**

202

207

**O**

213

**P**

*fp*      *fp*      *f*

218

**ff**

The musical score consists of ten staves of bass clef music. Measure 166 starts with a bass line consisting of eighth-note pairs followed by rests. Measure 172 begins with a bass line featuring eighth-note pairs and sixteenth-note patterns. Measure 177 shows a more complex bass line with eighth-note pairs and sixteenth-note patterns. Measure 182 starts with a bass line consisting of eighth-note pairs followed by rests. Measure 192 shows a bass line with eighth-note pairs and sixteenth-note patterns. Measure 197 begins with a bass line featuring eighth-note pairs and sixteenth-note patterns. Measure 202 shows a bass line with eighth-note pairs and sixteenth-note patterns. Measure 207 begins with a bass line featuring eighth-note pairs and sixteenth-note patterns. Measure 213 starts with a bass line consisting of eighth-note pairs followed by rests. Measure 218 shows a bass line with eighth-note pairs and sixteenth-note patterns.



# Feeling It

as performed by  
NGC La Brea Nightingales  
at Panorama 2020



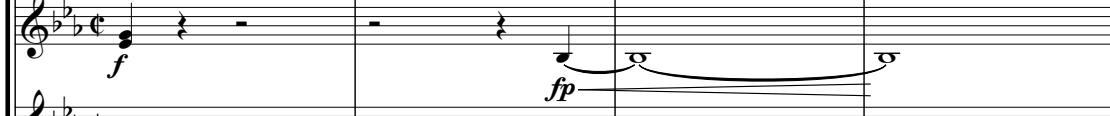
Secondary School Version

## Feeling It

[roll minims or longer]

$\text{J}=100$

Tenor      

Double Tenor      

Double Seconds      

Guitar / Cello      

Bass      

Baron [Timothy Watkins, Jr.]

b. 1948

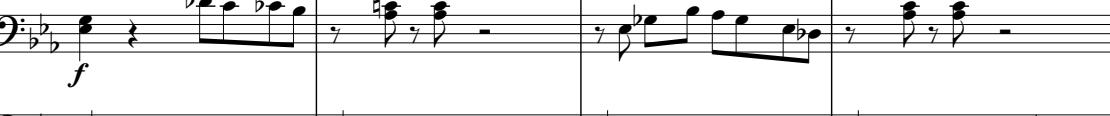
arranged by Vanessa Headley

adapted by Dr. Jeannine Remy

T.      

D.T.      

D.S.      

G./C.      

B.      

2

9



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

14

A verse



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

19



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

24

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



29

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



34

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



4

39

**B** chorus

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



44

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



49

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



5

**C**

54

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



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


**D**

64

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



# Feeling It



6

Musical score for measures 70-74. The score consists of five staves: T., D.T., D.S., G./C., and B. The key signature is one flat (B-flat). Measure 70 starts with eighth-note patterns in the upper voices. Measure 71 introduces sixteenth-note patterns in the upper voices. Measure 72 continues the sixteenth-note patterns. Measure 73 shows a mix of eighth and sixteenth notes. Measure 74 concludes with eighth-note patterns. The bassoon (B.) has sustained notes throughout this section.

Musical score for measures 75-79. The key signature changes to two flats (B-flat and E-flat). Measure 75 features eighth-note patterns. Measures 76-78 continue with eighth-note patterns, with some variations in the bassoon line. Measure 79 concludes with eighth-note patterns. The bassoon (B.) has sustained notes throughout this section.

Musical score for measures 80-84. The key signature changes to three flats (B-flat, E-flat, and A-flat). Measure 80 starts with eighth-note patterns. Measures 81-83 continue with eighth-note patterns, with some variations in the bassoon line. Measure 84 concludes with eighth-note patterns. The bassoon (B.) has sustained notes throughout this section.

E

7

86

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



91

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



96

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



8

100

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


**F**

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.



119

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



124

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



10

129



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

134



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

139



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

144



149



154



12

159

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



164

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



169

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

**G**



174

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



179

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



185

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



14

190

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

**H**



195

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

ah fee - ling it



198

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



Secondary School Version  
Tenor

# Feeling It

Baron [Timothy Watkins, Jr.]

b. 1948

arranged by Vanessa Headley

adapted by Dr. Jeannine Remy

[roll minims or longer]

$\text{♩} = 100$

*f*                    *fp*

7

12

17     A    verse                    3

25

29

33

39     B    chorus

44

2 Tenor

49



55 C



61



68 D



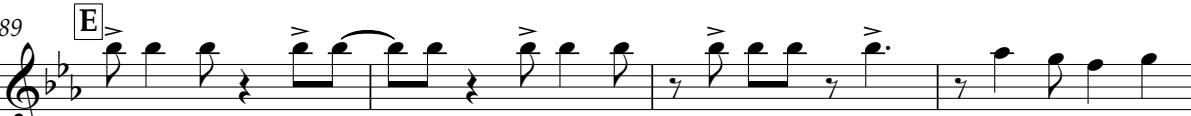
74



79



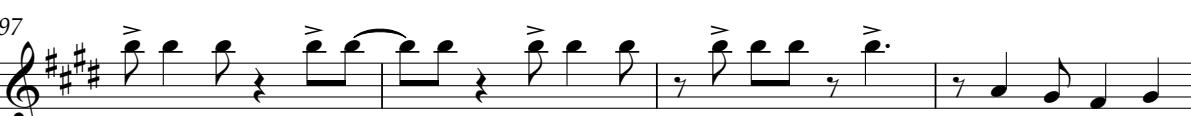
84



89 E



93



Tenor

3

101



105 **F**

4

114

119

125

131

137

143

148

153

V.S.

4 Tenor

157



161



166



170 [G]



177



183



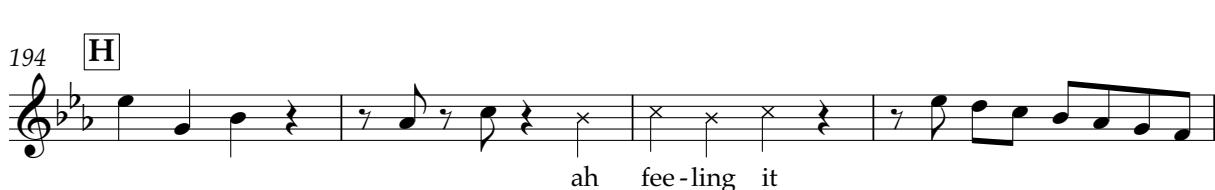
188



191



194 [H]



198



Secondary School Version  
Double Tenor

# Feeling It

Baron [Timothy Watkins, Jr.]  
b. 1948

arranged by Vanessa Headley  
adapted by Dr. Jeannine Remy

roll minims or longer

$\text{♩} = 100$

*f*                    *fp*

7

12

17 A

23

28

33

39 B

44

V.S.



2 Double Tenor

50

56 C

62

69 D

74

79

84

89 E

93

97



Double Tenor

3

101



105 [F]



111



116



121



127



132



4 Double Tenor

137



142



147



152



156



160



165



170 [G]



177



183



Double Tenor

5

188



191

194 **H**

ah fee-ling it

198

Secondary School Version  
Double Seconds

# Feeling It

Baron [Timothy Watkins, Jr.]

b. 1948

arranged by Vanessa Headley  
adapted by Dr. Jeannine Remy

[roll minims or longer]

$\text{J}=100$

mf

5

mf

9

15 A

20

26

31

36

41 B

V.S.



2 Double Seconds

47



52

57 C

63

69 D

73

77

80

85

89 E

## Double Seconds

3

93



97



101



105 [F]



111



116



121



127



132



4 Double Seconds

137



142

147



152

156



160

164



167

170 [G]



175

Double Seconds

5

180



186

190

194 [H]  
ah fee-ling it

198

Secondary School Version  
Guitar / Cello

[roll minims or longer]

# Feeling It

Baron [Timothy Watkins, Jr.]

b. 1948

arranged by Vanessa Headley

adapted by Dr. Jeannine Remy

*d=100*

**f**

6

11

15 A

19

23

27

31

35



V.S.

Guitar / Cello

**B**

2

39

43

47

51

55

59

63

68

D *solo*

f

75

80

Guitar/ Cello

3

85



89

**E**


93



97



101


105 **F**


109



113



117



121



V.S.

4

## Guitar/ Cello

125

A musical score for bassoon featuring a bass clef staff. The music consists of a continuous sequence of eighth-note chords. Each chord is composed of a bass note followed by three eighth-note chords above it. The sequence repeats the pattern of a C major chord (C-E-G) followed by a G major chord (G-B-D). The bassoon part is the only one shown in the score.

129

A musical staff consisting of five horizontal lines and four spaces. The notes are eighth notes, all starting with a vertical stem pointing down. The first note has a short vertical stroke above it. This pattern repeats across the entire staff.

133

A musical score for bassoon or cello. It features a single staff with a bass clef. The music consists of a series of eighth-note pairs and sixteenth-note pairs, separated by various rests and slurs. The notes are primarily in the bass clef, though some higher notes are indicated by ledger lines.

137

141

A musical score for bassoon, consisting of two staves of six measures each. The bass clef is on the leftmost staff. The key signature is one sharp. The time signature is common time. Measures 1-3: Rest, eighth note, eighth note, eighth note, eighth note, eighth note. Measures 4-6: Eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

145

149

A musical score for bassoon, starting on a bass clef staff. The music consists of a continuous sequence of eighth-note chords, primarily in common time, creating a rhythmic pattern of eighth notes.

153

157

A musical score for bassoon, consisting of four measures. The bass clef is at the top left, followed by a common time signature. The key signature has one sharp. Measure 1 starts with a bass note, followed by a sixteenth-note pattern of eighth-note pairs (B, A, G, F#). Measure 2 starts with a bass note, followed by a sixteenth-note pattern of eighth-note pairs (B, A, G, F#). Measure 3 starts with a bass note, followed by a sixteenth-note pattern of eighth-note pairs (B, A, G, F#). Measure 4 starts with a bass note, followed by a sixteenth-note pattern of eighth-note pairs (B, A, G, F#). Measures 1-3 end with a repeat sign, and measure 4 ends with a double bar line.

161

A musical score for the bassoon part, spanning measures 1 through 10. The score is written on a single staff using bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of measure 10. The bassoon plays eighth-note chords throughout the piece.

Guitar/ Cello

5

165



169 G



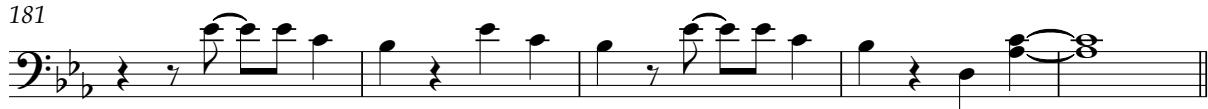
173



177



181



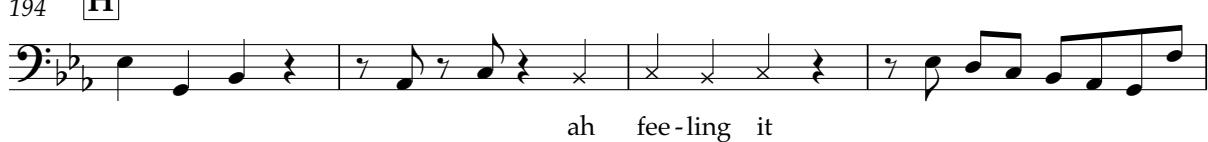
186



190



194 H



ah fee-ling it

198



Secondary School Version

# Feeling It

Bass

roll minimis or longer

$\text{♩} = 100$

Baron [Timothy Watkins, Jr.]  
b. 1948

arranged by Vanessa Headley  
adapted by Dr. Jeannine Remy



2 Bass

51

57 **C**

63

69 **D**

75

80

85

89 **E**

96

101

Bass

3

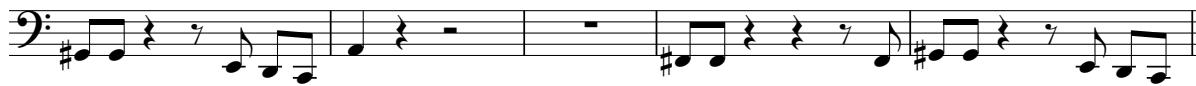
105 [F]



111



116



121



127



133



139



145



151



157



V.S.

# Feeling It



4

Bass

161

168

**G**

174

180

186

192

**H**

ah fee-ling it

197



# Soca Global

as performed by  
NGC Steel Xplosion  
at Panorama 2020



Secondary School Version

## Soca Global

Erphaan Alves

(b. 1991)

arranged by Odie Franklin

adapted by Dr. Jeannine Remy

[roll minims or longer]

*drumroll*

$\text{♩} = 120$

Tenor

Double Tenor

Double Seconds

Guitar

Cello

Bass

*f*

Musical score for Tenor, Double Tenor, Double Seconds, Guitar, Cello, and Bass. The score consists of six staves. The first five staves (Tenor, Double Tenor, Double Seconds, Guitar, Cello) have dynamics *f* at the beginning. The Bass staff has a dynamic *f* at the end. Measure numbers 1 through 6 are present above the staves.

7

T.

D.T.

D.S.

G.

C.

B.

Musical score continuation for Tenor (T.), Double Tenor (D.T.), Double Seconds (D.S.), Guitar (G.), Cello (C.), and Bass (B.). The score continues from measure 7 to measure 12. Measure numbers 7 through 12 are present above the staves. The score includes various rhythmic patterns and dynamics.

2

13

T.        

D.T.        

D.S.        

G.        

C.        

B.        

**p**

19 Hey! Hey!

A

T.        

D.T.        

D.S.        

G.        

C.        

B.        

**ff** Hey! Hey! **f**

**ff** Hey! Hey! **f**

**ff** Hey! Hey! **f**

**ff** Hey! Hey! **mf**

**ff** Hey! Hey! **mf**

**ff** Hey! Hey! **f**

24

T.

D.T.

D.S.

G.

C.

B.



29

T.

D.T.

D.S.

G.

C.

B.



4

34



T.

D.T.

D.S.

G.

C.

B.

*fp*

*fp*

*fp*

39 **B**



T.

D.T.

D.S.

G.

C.

B.

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

44

T.

D.T.

D.S.

G.

C.

B.



49

T.

D.T.

D.S.

G.

C.

B.



6

54

**C**

T. *f*

D.T. *f*

D.S. *mf*

G. *mf*

C. *mf*

B. *f*



59

T.

D.T.

D.S.

G.

C.

B.



64

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



69

D

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



8

74

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



79

E

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

*drumfill -----*

*f*

*mf*



84

T.

D.T.

D.S.

G. *solo*

C. *f solo*

B.



89

T.

D.T.

D.S.

G. *mf* *solo*

C. *mf*

B.



10

94

T.

D.T.

D.S.

G.

C.

B.

**F**



99

T.

D.T.

D.S.

G.

C.

B.



104

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

*f*

*f*

*f*

*mf*

*mf*

*f*



108

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



12

112



116



120

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



124

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



14

128

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



132

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



**G**

137

T.

D.T.

D.S.

G.

C.

B.

15



142

T.

D.T.

D.S.

G.

C.

B.



16

147

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


**H**

151

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



156

T. 

D.T. 

D.S. 

G. 

C. 

B. 

*f*

*f*

161

T.  *p*

D.T.  *p*

D.S.  *p*

G.  *p*

C. 

B.   $\#$

18

166



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

171



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

176

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



181

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



20

186

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

**I**



191

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



21

196

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



201

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



22

206



This musical score page contains six staves labeled T., D.T., D.S., G., C., and B. from top to bottom. The key signature is one sharp. Measure 206 starts with eighth-note patterns in the upper voices. Measures 207-209 show sustained notes with grace notes above them. Measure 210 begins with sixteenth-note patterns.

210



This musical score page continues with the same six staves. The key signature changes to two sharps starting in measure 210. Measures 210-213 feature eighth-note patterns with grace notes. Measure 214 concludes with eighth-note patterns.

215

T. Hey! Hey! Hey!

D.T. Hey! Hey! Hey!

D.S. Hey! Hey! Hey!

G. Hey! Hey! Hey!

C. Hey! Hey! Hey!

B. Hey! Hey! Hey!



221

T. *f*

D.T. *f*

D.S. *f*

G. *f*

C. *f*

B. *f*



24

226



230



25

235

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



240

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



26



244

T.

D.T.

D.S.

G.

C.

B.

Secondary School Version

## Soca Global

Tenor

Erphaan Alves  
(b. 1991)arranged by Odie Franklin  
adapted by Dr. Jeannine Remy

roll minims or longer

*drumroll*

*f*

7

13

*p*

18 Hey! Hey!

*ff* *f*

23 [A]

24

29

34

*fp*

39 [B]

*mf*

Tenor

2

44



49



54

**C**



59

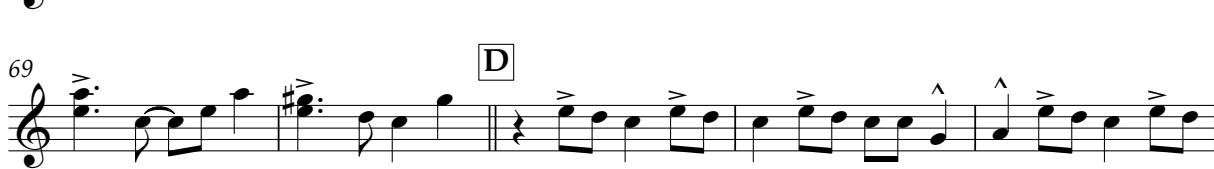


64

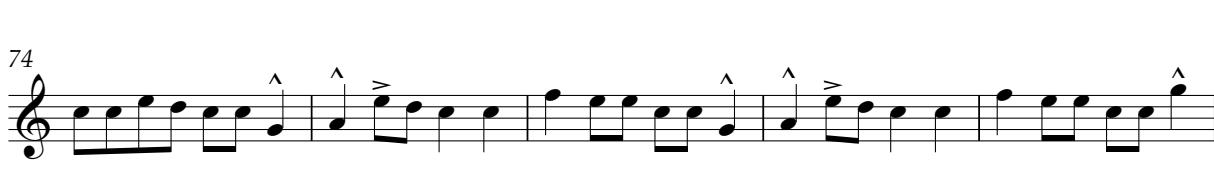


69

**D**



74



79

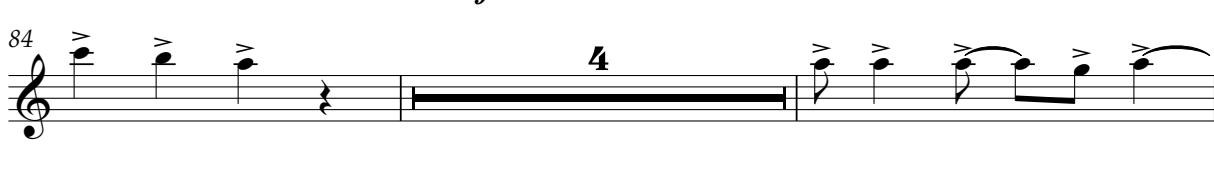
*drumfill -----*

**E**



84

4



90



Tenor

3

94

**3** **F**



100



104

**f**



108



112

**f**



116



120



124



Tenor

4

128



G

133

p f

137

142

147

152

H

mf

156

161

p

166

169

f

The musical score consists of ten staves of music for Tenor. The key signature changes throughout the piece, starting in A major (no sharps or flats) and moving through various sharped keys like B major, C major, D major, E major, F major, G major, and A major again. The tempo is indicated by a '4' at the beginning. Measure numbers 128, 133, 137, 142, 147, 152, 156, 161, 166, and 169 are marked above the staves. Dynamics such as forte (f), piano (p), and mezzo-forte (mf) are also indicated. Measure 133 features a dynamic change from piano to forte. Measure 152 includes a dynamic marking 'mf'. Measure 161 starts with a piano dynamic. Measures 166 and 169 both end with forte dynamics. Measure 169 concludes with a dynamic marking 'f'.

Tenor

5

173



176



180



183



186



I

189



193



196



199



203



Tenor

6

206



210

212

215 Hey! Hey! Hey!

219

pp f

223

226

231

235

239

Tenor

7



Secondary School Version  
Double Tenor

# Soca Global

Erphaan Alves  
(b. 1991)

arranged by Odie Franklin  
adapted by Dr. Jeannine Remy

[roll minims or longer]

*J=120*



7

13

18 Hey! Hey!

23 A

24

29

34

39 B

## Double Tenor

2

44



49

54 C

59

64

69 D

74

79 E

84

89

## Double Tenor

3

94


**F**

99



104



108



112



116



120



124



## Double Tenor

4

128



133



137 G



142



147



152

H



156



161



166



169



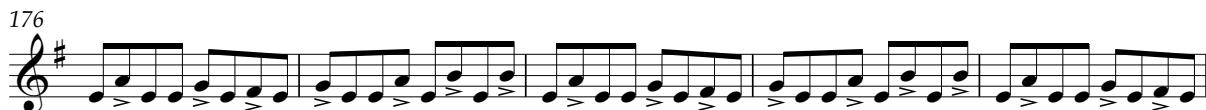
## Double Tenor

5

173



176



181



185



188

I



192



196



201



204



## Double Tenor

6

208

211

215 Hey! Hey! Hey!

221

226

231

235

239

244

Secondary School Version  
Double Seconds

[roll minims or longer]

# Soca Global

Erphaan Alves  
(b. 1991)  
arranged by Odie Franklin  
adapted by Dr. Jeannine Remy

*J=120*



7

13

18 Hey! Hey!

23 **A**

27

31

34

39 **B**

## Double Seconds

2

43

47

*mf*

51

*f*

55 C *mp*

*mf*

59

63

67

71 D

75

79 E

Musical score for Double Seconds, featuring eight staves of music. The score includes dynamic markings like *mf*, *f*, and *mp*, and section markers like C and D. Measure numbers 2, 43, 47, 51, 55, 59, 63, 67, 71, 75, and 79 are indicated at the start of each staff.

## Double Seconds

3

84



89

94 F

99

104 *f*

108

112 *f*

116

120

124

## Double Seconds

4

128

133

**G**

141

144

147

150

153 **H**

156

161

## Double Seconds

5

166



169

*f*



173



176



180



183



186



189 **I**



193



## Double Seconds

6

196



199



203



206



210



212



215 Hey! Hey! Hey!



219

*pp*

223



226



Double Seconds

7

231



235



239



244



Secondary School Version

## Soca Global

Erphaan Alves  
(b. 1991)arranged by Odie Franklin  
adapted by Dr. Jeannine Remy

roll minims or longer

*d=120*

**7**

**13**

**19** Hey! Hey!

**23** **A**

**24**

**29**

**34**

**39** **B**

*mf*

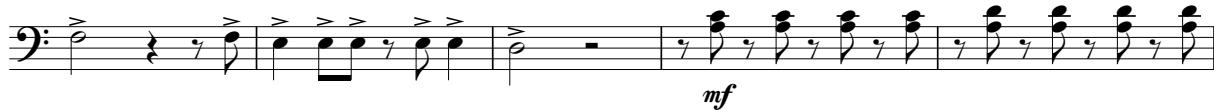
*mp*

The musical score consists of ten staves of bassoon music. Staff 1 starts with a dynamic *f*. Staff 2 begins at measure 7. Staff 3 begins at measure 13. Staff 4 begins at measure 19 with lyrics "Hey! Hey!". Staff 5 begins at measure 23 with dynamic *ff* and a section labeled "A". Staff 6 begins at measure 24. Staff 7 begins at measure 29. Staff 8 begins at measure 34. Staff 9 begins at measure 39 with a section labeled "B". Measure numbers 1, 5, and 6 are indicated above the staff lines.

2

Guitar

44



49



54



59



64



69



74



79



84



89



Guitar

3

94

97 **F**

101



104



108



112



116



120



124



4

Guitar

128



133



137 [G]



142



147



152

[H]



156



161



166



169



Guitar

5

173



176



181



185



190



194



199



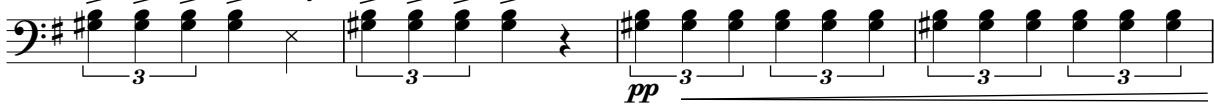
206



213



217



6

Guitar

221

This musical score for guitar consists of six staves of music. The first staff begins at measure 221 with a key signature of one sharp, indicating G major. It features a bass clef and consists of two measures of eighth-note chords, followed by a dynamic marking *f*. Measures 222 and 223 continue with eighth-note chords. Measures 224 through 227 show eighth-note chords with grace notes. Measures 228 and 229 feature eighth-note chords with slurs. Measures 230 and 231 show eighth-note chords with grace notes. Measures 232 and 233 consist of eighth-note chords. Measures 234 and 235 show eighth-note chords with grace notes. Measures 236 and 237 feature eighth-note chords. Measures 238 and 239 show eighth-note chords with grace notes. Measures 240 and 241 consist of eighth-note chords. Measures 242 and 243 show eighth-note chords with grace notes. Measures 244 and 245 feature eighth-note chords.

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

Secondary School Version  
Cello

# Soca Global

Erphaan Alves  
(b. 1991)

arranged by Odie Franklin  
adapted by Dr. Jeannine Remy

[roll minims or longer]

*d=120*



roll minims or longer

*d=120*

7

13

19 Hey! Hey! **A**

**ff** **mf**

24

29

34

**B**

**mp**

44

**mf**

49

**mp** **f**

Cello

2

54 C



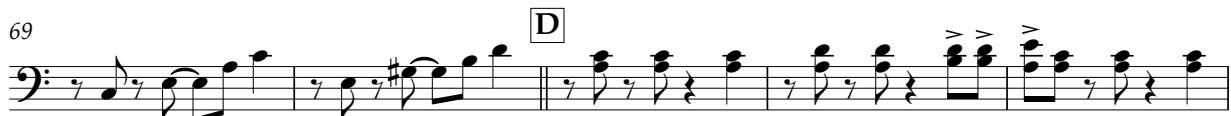
59



64



69 D



74



79 E



84 solo



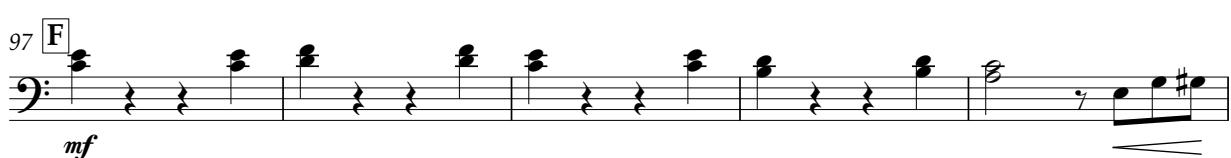
89 solo



94



97 F



## Cello

3

102



106



112



116



120



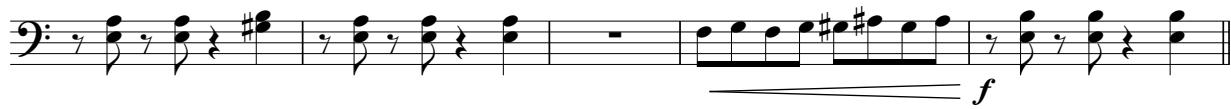
124



128



132



133 [G]



142



## Cello

4

147



152 **H**

*mf*



156

*f*



161



166



171



176



181



186 **I**



191



Cello

5

196



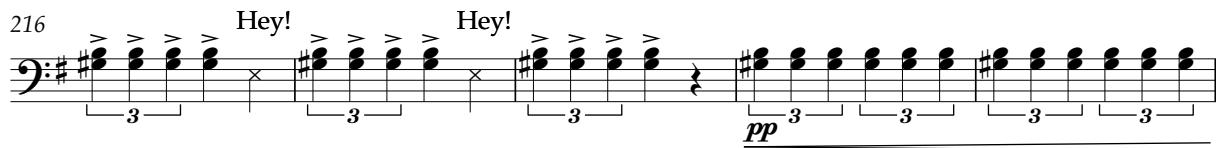
203



211



216



221



226



230



235



240



244



Secondary School Version  
Bass

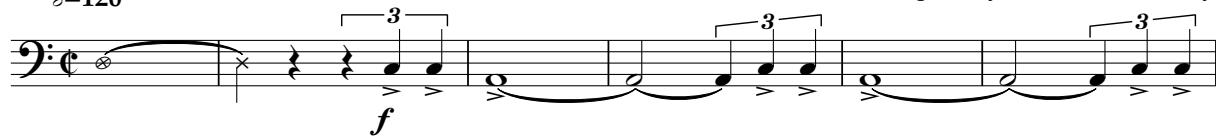
# Soca Global

Erphaan Alves  
(b. 1991)

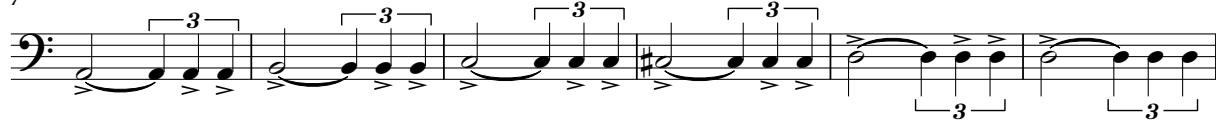
arranged by Odie Franklin  
adapted by Dr. Jeannine Remy

[roll minims or longer]

$\text{♩} = 120$



7



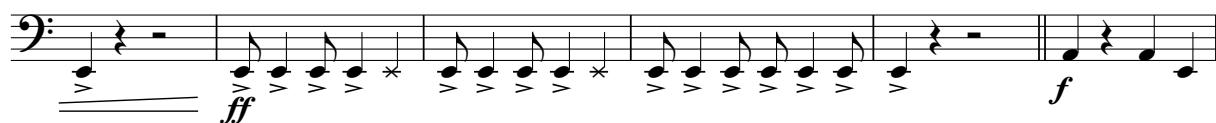
13



18

Hey! Hey!

A



24



29



34



39 B



Bass

2

44

Bass staff. Measure 2, 44 BPM. Dynamics: *mf*.

49

Bass staff. Measure 49. Dynamics: *mp*, *f*.

54

Bass staff. Measure 54. Dynamics: *f*.

59

Bass staff. Measure 59.

64

Bass staff. Measure 64.

69

**D**

Bass staff. Measure 69.

74

Bass staff. Measure 74.

79

**E**

Bass staff. Measure 79. Dynamics: *mf*.

84

Bass staff. Measure 84.

89

Bass staff. Measure 89.

Bass

3

94

Bass staff. Measure 94. Dynamics: *mf*. Key signature: F major.

99

Bass staff. Measure 99. Dynamics: *mf*. Key signature: F major.

104

Bass staff. Measure 104. Dynamics: *f*. Key signature: F major.

108

Bass staff. Measure 108. Dynamics: *mf*. Key signature: F major.

112

Bass staff. Measure 112. Dynamics: *f*. Key signature: F major.

116

Bass staff. Measure 116. Dynamics: *mf*. Key signature: F major.

120

Bass staff. Measure 120. Dynamics: *mf*. Key signature: F major.

124

Bass staff. Measure 124. Dynamics: *mf*. Key signature: F major.

Bass

4

128



132


137 **G**

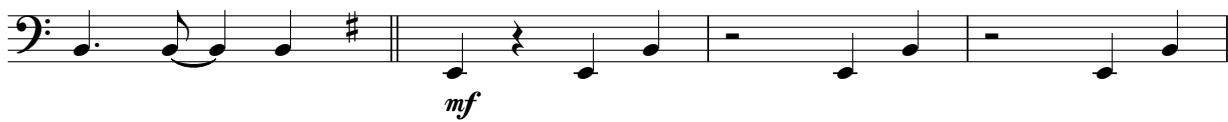

142



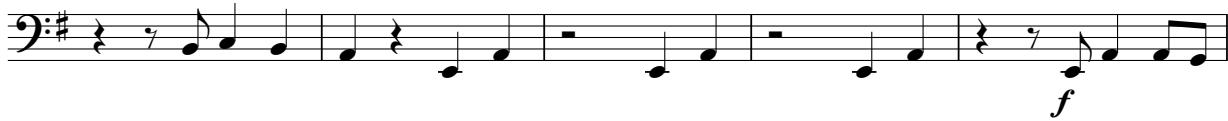
147



152

**H**


156



161



166



171



Bass

5

176



181



185



191



196



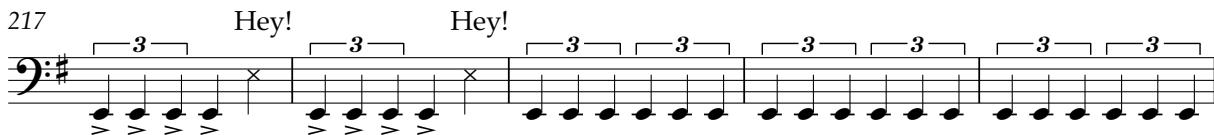
203



212



217



222



Bass

6

226



230



235



240



244





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