

COMMISSIONED BY COMPOSERS AND SCHOOLS IN CONCERT (CSIC) FOR
THE RIO AMERICANO HIGH SCHOOL JAZZ ENSEMBLE

PRELUDE AND MEDITATION

Omar Thomas

(THEME)

REVERENTLY $\text{♩} = 48$

B \flat VOICES



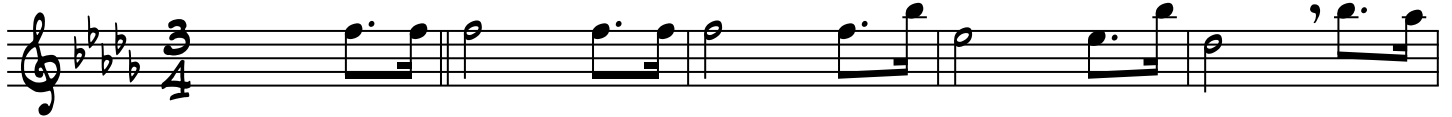
REVERENTLY $\text{♩} = 48$

E \flat VOICES



REVERENTLY $\text{♩} = 48$

TROMBONES



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ONE SHEET PRELUDE AND MEDITATION

AFRO-CUBAN SWING $\text{♩} = 108$

II. MEDITATION

Omar Thomas

E^b2/G D^b/G^b A^b/B^b $E\text{MAJ}^{9(13)}\text{NO5}$ E^b-9 D^b2/F E^b2/G

THIS IS THE MAIN VAMP OF THE PIECE. IT CONTINUES THROUGHOUT.

(BARI ONLY)

E^b VOX.

*EVERY NOW AND AGAIN, THE BARI SHOULD JOIN IN ON THE BASS LINE FOR A FEW REPETITIONS VIA A FADE IN/FADE OUT METHOD. THIS SHOULD NOT START RIGHT AWAY WITH THE BASS ENTRANCE.

① RUBATO $\text{♩} = \text{CA. } 70$
(T. SAX & VA)

B^b VOX.

(SANS BARI)

E^b VOX.

$mp < mf > mf$

B^b VOX.

E^b VOX.

SLIGHT ACCEL. ----- SLIGHT RIT. -----

② *THIS FIGURE IS AN ACTUAL MELODY THAT SHOULD BE PLAYED NEAR THE BEGINNING OF THE START OF THE $6/4$ GROOVE (AFTER ABOUT A MINUTE OR SO). THIS SHOULD BE CONDUCTED, BUT INTERPRETED LOOSELY BY THE PLAYERS (I.E. NOT 100% TOGETHER).

$\text{♩} = \text{CA. } 140$ (HARMON) (TPTS. ONLY)

B^b VOX.

(HARMON)

TBN.

*THIS BACKGROUND FIGURE DOES NOT (AND SHOULD NOT) BE TOTALLY TOGETHER. IT SHOULD SWELL. THE SWELL SHOULD BE AT THE DISCRETION OF THE MUSICIAN.

*THIS FIGURE DOES NOT NEED TO BE PLAYED BY ALL TRUMPETS AND TROMBONES. EXPERIMENT WITH DIFFERENT COMBINATIONS, OR WITH JUST ONE OR THE OTHER.

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SCORE

PRELUDE AND MEDITATION

I. PRELUDE

Omar Thomas

REVERENTLY $\text{♩} = 63$ Rit. A TEMPO

The score is for a jazz ensemble and includes the following parts:

- TENOR SAX. 1
- TENOR SAX. 2
- TRUMPET IN B \flat 3
- TRUMPET IN B \flat 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- BASS TROMBONE
- PIANO

The score is in 4/4 time and consists of 10 measures. The key signature has three flats (B \flat , E \flat , A \flat). The tempo is marked 'REVERENTLY' with a quarter note equal to 63. The score includes first, second, and third endings. The first ending (measures 1-3) is marked with a first ending bracket and a first ending repeat sign. The second ending (measures 4-5) is marked with a second ending bracket and a second ending repeat sign. The third ending (measures 6-7) is marked with a third ending bracket and a third ending repeat sign. The score includes dynamics such as *pp* and *mp*. The score includes articulation marks such as accents and slurs. The score includes performance instructions such as 'REVERENTLY', 'Rit.', and 'A TEMPO'. The score includes a copyright notice: © 2011 OMAR THOMAS MUSIC.