

COLORS, SHAPES AND SOUNDS

Part 2

Composed and Arranged by AYATEY SHABAZZ (ASCAP)

$\text{♩} = 72$

The musical score is arranged in a standard orchestral format with 24 staves. The instruments and their parts are as follows:

- Vocal:** Features vocal lines with lyrics "Ah, ah ah ah ah, ah ah ah ah, ah ah" and dynamic markings mf and 8^{th} .
- Flute:** Remains silent throughout the piece.
- 1st Clarinet:** Plays a melodic line with triplets and a dynamic marking of mf .
- 2nd Clarinet:** Plays a melodic line with triplets and a dynamic marking of mf .
- Bass Clarinet:** Plays a low melodic line with a dynamic marking of mf .
- Alto Sax:** Remains silent throughout the piece.
- Tenor Sax:** Remains silent throughout the piece.
- Baritone Sax:** Plays a low melodic line with a dynamic marking of mf .
- 1st Trumpet:** Remains silent throughout the piece.
- 2nd Trumpet:** Remains silent throughout the piece.
- 3rd Trumpet:** Remains silent throughout the piece.
- Mellophone:** Remains silent throughout the piece.
- Trombones:** Remains silent throughout the piece.
- Solo Euphonium:** Remains silent throughout the piece.
- 1st Euphonium:** Plays a melodic line with triplets and a dynamic marking of mf .
- 2nd Euphonium:** Plays a harmonic line with a dynamic marking of mf .
- Tuba:** Plays a low harmonic line with a dynamic marking of mf .
- Mallets 1 (Bells, Chimes):** Remains silent throughout the piece.
- Mallets 2 (Vibraphone, Chimes, Sus. Cym., China Cym.):** Plays a rhythmic pattern with a dynamic marking of mf .
- Mallets 3 (Vibraphone, Sus. Cym., Wind Chimes):** Plays a rhythmic pattern with a dynamic marking of mf .
- Mallets 4 (Marimba, Sus. Cym., Crotales):** Plays a rhythmic pattern with a dynamic marking of mf .
- Mallets 5 (Marimba, Sus. Cym., China Cym.):** Plays a rhythmic pattern with a dynamic marking of p and mf .
- Keyboard 1 (Mark I Classic Warm Pad):** Plays a harmonic line with a dynamic marking of mf .
- Keyboard 2 (Sub Bass):** Plays a low harmonic line with a dynamic marking of mf .
- Percussion (Triangle, Crash Cym., Bass Dr., Gong):** Remains silent throughout the piece.

The score is in 4/4 time and includes dynamic markings such as mf and p . It is divided into five measures, with measure numbers 1 through 5 indicated at the bottom.

1

2

3

4

5

6

Voc. ah.

Fl.

1st B. Cl.

2nd B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

1st B. Tpt.

2nd B. Tpt.

3rd B. Tpt.

Mello.

Tbns.

S. Euph. *mf* solo *f* end solo

1st Euph.

2nd Euph. *az*

Tuba

Mal. 1
Xylo., Bls.

Mal. 2
Vibes, Chms.,
Sus. Cym.,
Ch. Cym.

Mal. 3
Vibes, Chms.,
Sus. Cym.,
W. chms.

Mal. 4
Mar.,
Sus. Cym.,
Ctls.

Mal. 5
Mar.,
Sus. Cym.,
Ch. Cym.

Synth

Bs. Keys loco 8^{va}

Perc.

6

7

8

9

10

Voc.

Fl.

1st B. Cl.

2nd B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

1st B. Tpt. *f* *solo* *end solo*

2nd B. Tpt.

3rd B. Tpt.

Mello.

Tbns.

S. Euph.

1st Euph.

2nd Euph.

Tuba

Mal. 1
Xylo., Bls.

Mal. 2
Vibes, Chms.,
Sus. Cym.,
Ch. Cym.

Mal. 3
Vibes, Chms.,
Sus. Cym.,
W. chms.

Mal. 4
Mar.,
Sus. Cym.,
Ctls.

Mal. 5
Mar.,
Sus. Cym.,
Ch. Cym.

Synth

Bs. Keys

Perc.

mf

div.

f

div.

mf

cresc.

loco

Sus. cym.

p

Voc.

Fl. *8va*

1st B. Cl. *f a2*

2nd B. Cl. *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st B. Tpt. *f*

2nd B. Tpt. *f*

3rd B. Tpt. *f a2*

Mello. *f*

Tbns. *f*

S. Euph.

1st Euph. *f*

2nd Euph. *f*

Tuba *f*

Mal. 1
Xylo., Bls.

Mal. 2
Vibes, Chms.,
Sus. Cym.,
Ch. Cym. *f*

Mal. 3
Vibes, Chms.,
Sus. Cym.,
W. chms. *f*

Mal. 4
Mar.,
Sus. Cym.,
Ctls. *f*

Mal. 5
Mar.,
Sus. Cym.,
Ch. Cym. *f*

Synth *f*

Bs. Keys *f* *loco*

Perc. *f*

f 14 15 16 *p* 17

18

Voc.

Fl.

1st B. Cl.

2nd B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

1st B. Tpt.

2nd B. Tpt.

3rd B. Tpt.

Mello.

Tbns.

S. Euph.

1st Euph.

2nd Euph.

Tuba

Mal. 1
Xylo., Bls.

Mal. 2
Vibes, Chms.,
Sus. Cym.,
Ch. Cym.

Mal. 3
Vibes, Chms.,
Sus. Cym.,
W. chms.

Mal. 4
Mar.,
Sus. Cym.,
Ctls.

Mal. 5
Mar.,
Sus. Cym.,
Ch. Cym.

Synth

Bs. Keys

Perc.

f

p

Voc. *loco*
f

Fl.

1st B. Cl.

2nd B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

1st B. Tpt.

2nd B. Tpt.

3rd B. Tpt.

Mello.

Tbns.

S. Euph.

1st Euph.

2nd Euph.

Tuba

Mal. 1
Xylo., Bls.

Mal. 2
Vibes, Chms.,
Sus. Cym.,
Ch. Cym.

Mal. 3
Vibes, Chms.,
Sus. Cym.,
W. chms.

Mal. 4
Mar.,
Sus. Cym.,
Ctls.

Mal. 5
Mar.,
Sus. Cym.,
Ch. Cym.

Synth

Bs. Keys

Perc.

f

Voc. Beau ti ful in blue, what co lor are

Fl. *mf*

1st B. Cl. *mf*

2nd B. Cl. *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st B. Tpt. *mf* (optional part)

2nd B. Tpt. *mf* (optional part)

3rd B. Tpt. *mf* (optional part)

Mello. *mf*

Tbns. *mf*

S. Euph. *mf* (solo)

1st Euph. *mf*

2nd Euph. *mf*

Tuba *mf*

Mal. 1 Xylo., Bls. *mf*

Mal. 2 Vibes, Chms., Sus. Cym., Ch. Cym. *mf*

Mal. 3 Vibes, Chms., Sus. Cym., W. chms. *mf*

Mal. 4 Mar., Sus. Cym., Ctls. *mf*

Mal. 5 Mar., Sus. Cym., Ch. Cym. *mf*

Synth *mf*

Bs. Keys *mf*

Perc. *p* *mf*

gong

rit.

Voc. *mp* *decresc.* Ah.

Fl.

1st B. Cl. *mp* *decresc.*

2nd B. Cl. *mp* *decresc.*

B. Cl. *mp* *decresc.*

A. Sx.

T. Sx.

B. Sx. *mp* *decresc.*

1st B. Tpt.

2nd B. Tpt.

3rd B. Tpt.

Mello.

Tbns. *mp* *decresc.*

S. Euph.

1st Euph. *mp* *decresc.*

2nd Euph. *mp* *decresc.*

Tuba *mp* *decresc.* Chms.

Mal. 1 Xylo., Bls.

Mal. 2 Vibes, Chms., Sus. Cym., Ch. Cym.

Mal. 3 Vibes, Chms., Sus. Cym., W. chms.

Mal. 4 Mar., Sus. Cym., Ctls.

Mal. 5 Mar., Sus. Cym., Ch. Cym.

Synth *mp* *decresc.*

Bs. Keys

Perc. *mf* w. c.