



Aubin

# The conquest of paradise

Chant pour procession

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$\text{♩} = 76$

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Soprano:** Treble clef, 3/4 time signature. The staff contains rests for the first six measures.
- Alto:** Treble clef, 3/4 time signature. The staff contains rests for the first six measures.
- Tenor:** Treble clef, 3/4 time signature. The staff contains a melodic line with rests in measures 1, 3, and 5. The word "hum" is written below the notes in measures 2, 4, and 6.
- Bass:** Bass clef, 3/4 time signature. The staff contains a melodic line with rests in measures 1, 3, and 5. The word "hum" is written below the notes in measures 2, 4, and 6.
- Timbales:** Bass clef, 3/4 time signature. The staff contains rests for the first six measures.
- Caisse claire:** Percussion clef, 3/4 time signature. The staff contains a continuous eighth-note pattern.
- Grosse caisse:** Percussion clef, 3/4 time signature. The staff contains a pattern of eighth notes in the first measure, followed by rests.
- Cymbale:** Percussion clef, 3/4 time signature. The staff contains rests for the first six measures.

7

S. *p*  
ah

A. *p*  
ah

T. *mf*  
no mine per fi de I no mene por lar e

B. *mf*  
I no mine per fi de I no mene por lar e

Timb.

CC

Gr. C.

Cym.

13

S. *mp*

A. *mp*

T. *f*  
ra mine be ni to e por do mi nar no mine per fi de

B. *f*  
ra mine be ni to e por do mi nar I no mine per fi de I

Timb.

CC

Gr. C.

Cym.

19

S.

A.

T. no mene por lar e ra mine be ni to e por do mi nar *ff*

B. no mene por lar e ra mine be ni to e por do mi nar I *ff*

Timb.

CC

Gr. C.

Cym.

25 *f*

S.

A. *f*

T. no mine per fi de I no mene por lar e ra mine be ni to e por do mi

B. no mine per fi de I no mene por lar e ra mine be ni to e por do mi

Timb.

CC

Gr. C.

Cym.

32

S. *mf*  $\text{♩} = 80$

A. *mf*

T. *mf*

B. *mf*

nar

nar

Timb.

CC

Gr. C.

Cym.

36

S.

A.

T.

B.

Timb.

CC

Gr. C.

Cym.

43

S.  
A.  
T.  
B.  
Timb.  
CC  
Gr. C.  
Cym.

This system contains measures 43 through 48. It features vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and percussion staves for Timpani (Timb.), Conga (CC), Grand Conga (Gr. C.), and Cymbal (Cym.). The vocal parts have melodic lines with some phrasing slurs. The percussion parts include a steady conga pattern, grand conga accompaniment, and cymbal patterns.

49

S.  
A.  
T.  
B.  
Timb.  
CC  
Gr. C.  
Cym.

This system contains measures 49 through 54. It features the same vocal and percussion staves as the previous system. The vocal parts continue with their melodic lines. The percussion parts maintain their respective patterns, with the grand conga part showing a more complex rhythmic texture.