



# uzomah michael

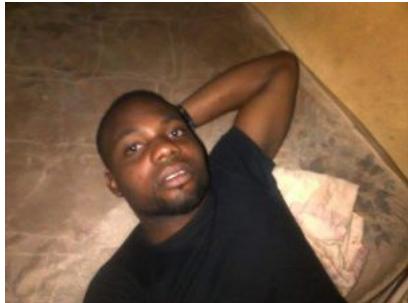
Arrangeur, Compositeur, Directeur, Interprete, Professeur, Auditeur uniquement

## A propos de l'artiste

I am graduate of music with specific areas in Composition, Arrangement, Cello performance, Conducting and Directing.

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## A propos de la pièce



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<b>Compositeur :</b>	michael, uzomah
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# IGBA OTE - BATTLE OF THE HANDS

MICHAEL UZOMAH

PIANO CONCERTO

*L = 80*

Flute

B♭ Clarinet

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

B♭ Trumpet

Trombone

Tuba

Piano

Bass Guitar

Violins

Violas

Violoncellos

Contrabasses

Congas

Wood Blocks

Shaker

Drumset

6

A

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

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10

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

14

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

18

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

**(B)**

22

Fl.

B♭ Cl.

S. Sax.

A. Sax. *p*

T. Sax. *p*

B♭ Tpt. *p*

Tbn. *p*

Tba. *p*

Pno.

B. Guit. *p*

Vlns. *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

Con.

Wd. Bl.

Sh.

D. Set.

26

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

30

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

34

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

10<sup>th</sup> Set

38

C

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

42

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

46

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

D

49

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

1 P. Set

52

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

55

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

16 D. Set

58

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno. *tr*

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

61

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

18. Set

65 *tr* [E] = 180

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set.

71

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

76

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

81

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

86

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

91

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno. *tr*

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

96

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

101

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

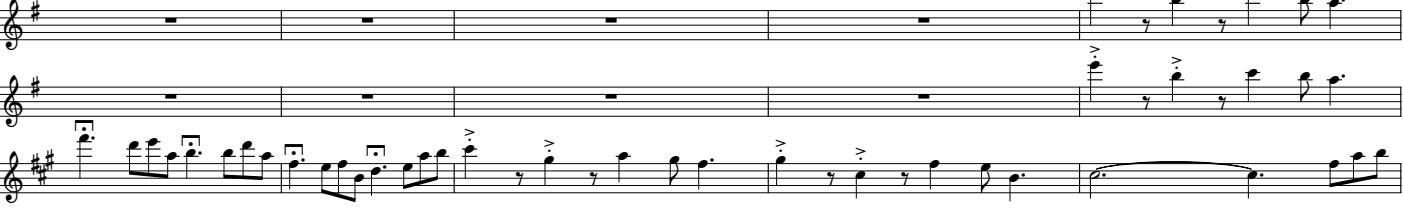
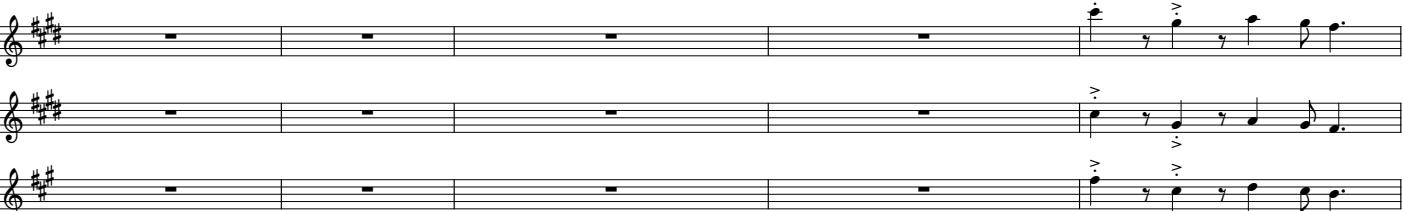
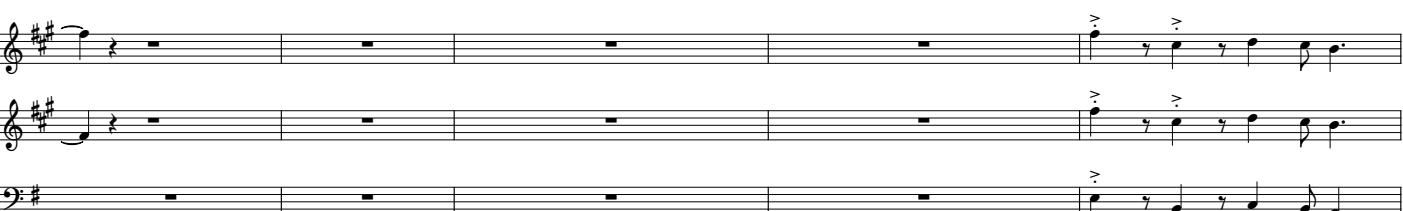
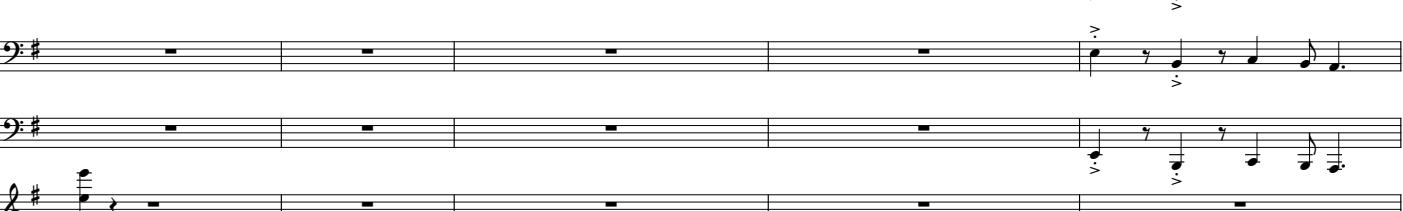
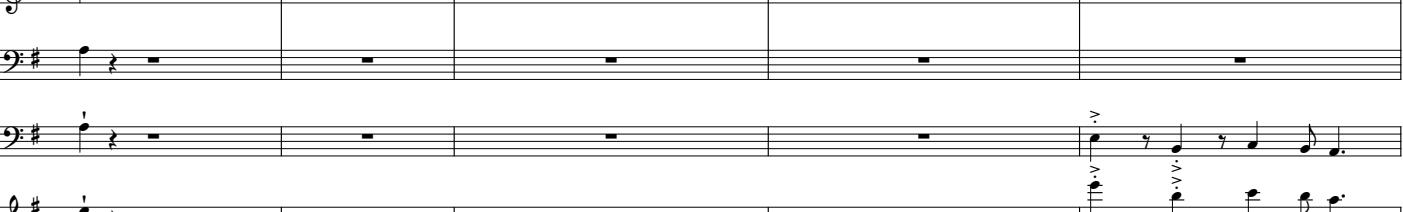
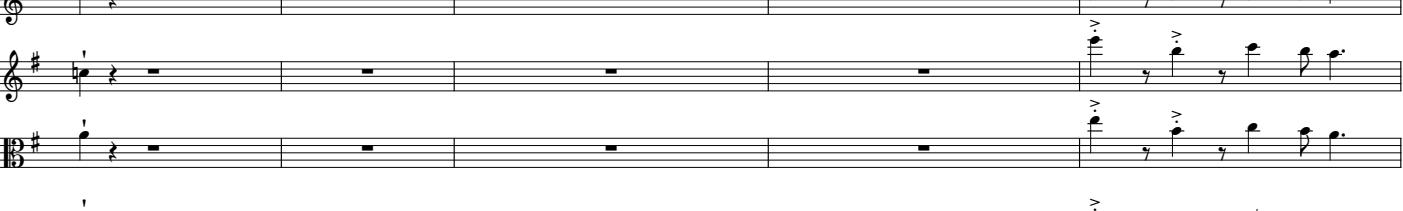
Con.

Wd. Bl.

Sh.

D. Set

106 **F** Adagio  $\text{♩} = 80$

Fl. 
  
 B♭ Cl. 
  
 S. Sax. 
  
 A. Sax. 
  
 T. Sax. 
  
 B♭ Tpt. 
  
 Tbn. 
  
 Tba. 
  
 Pno. 
  
 B. Guit. 
  
 Vlns. 
  
 Vlas. 
  
 Vcs. 
  
 Cbs. 
  
 Con. 
  
 Wd. Bl. 
  
 Sh. 
  
 D. Set 



115

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

119

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

30. Set

123

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

126

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

129

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

132

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

**CADENZA**

135

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

35

139

Fl.

B♭ Cl.

S. Sax.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Tba.

Pno.

B. Guit.

Vlns.

Vlas.

Vcs.

Cbs.

Con.

Wd. Bl.

Sh.

D. Set

## Flute

# IGBA OTE - BATTLE OF THE HANDS

# PIANO CONCERTO

MICHAEL UZOMAH

A

Sheet music for two staves, measures 6 to 24. The top staff starts with a measure of 6/8 at tempo = 80. The bottom staff begins at measure 6, marked *f*. Measure 12 continues the pattern. Measure 18 introduces a change, marked with a box labeled "B". The bottom staff concludes with a dynamic *f*.

30

36

42

67

**F**

Adagio  $\text{♩} = 80$

114

*f*

120

**CADENZA**

10

**f**

10

136

# IGBA OTE - BATTLE OF THE HANDS

## PIANO CONCERTO

B♭ Clarinet

MICHAEL UZOMAH

The musical score consists of two staves of music for B♭ Clarinet. The top staff begins at measure 6 with a tempo of  $\text{♩} = 80$  and a 6/8 time signature. Measure 6 starts with a dynamic *f*. The bottom staff begins at measure 12 with a dynamic *f*. Measures 12 through 18 show a continuous pattern of eighth-note pairs. Measure 19 begins a new section labeled **B**, starting with a dynamic *f*. Measures 24 through 31 continue the pattern from section B.

**A**

**B**

6      *f*

12      *f*

18

24      *f*

31

37

C

44

D 5 8

5 8

60

F

E = 180

Adagio

39

39

108

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114

**f**

**3**

**f**

**9**

CADENZA

133

**133**

138

**138**

# IGBA OTE - BATTLE OF THE HANDS

Soprano Saxophone

PIANO CONCERTO

MICHAEL UZOMAH

A

1 = 80  
6  
12  
f  
6  
f

This section begins with a dynamic of 6, followed by a forte dynamic (f). The music consists of two staves: the top staff for the Soprano Saxophone and the bottom staff for the Piano. The Soprano Saxophone part features eighth-note patterns with grace notes, primarily using the notes G, B, D, E, F#, and A. The Piano part provides harmonic support with sustained notes and eighth-note chords.

12  
12

This section continues with the same instrumentation and key signature. The Soprano Saxophone maintains its eighth-note patterns with grace notes, while the Piano provides harmonic support with eighth-note chords.

18  
18

This section continues with the same instrumentation and key signature. The Soprano Saxophone maintains its eighth-note patterns with grace notes, while the Piano provides harmonic support with eighth-note chords.

B

24  
f

This section begins with a dynamic of f. The Soprano Saxophone part features eighth-note patterns with grace notes, primarily using the notes G, B, D, E, F#, and A. The Piano part provides harmonic support with eighth-note chords.

31

This section continues with the same instrumentation and key signature. The Soprano Saxophone maintains its eighth-note patterns with grace notes, while the Piano provides harmonic support with eighth-note chords.

38

**C**

45

**D**

5 8

5 8

62

**E**

**F**

$\text{♩} = 180$

Adagio

39 2

39 2

108

$\text{♩} = 80$

2

2

**f**

**f**

**CADENZA**

123

9

9

138

2/4

8 = 120

# IGBA OTE - BATTLE OF THE HANDS

## PIANO CONCERTO

Alto Saxophone

MICHAEL UZOMAH

A

Measures 6-18:

Measure 6:  $\text{♩} = 80$ , 6/8 time. Dynamics: *f*. Measure 7:  $\text{♩} = 80$ , 6/8 time. Measure 8:  $\text{♩} = 80$ , 6/8 time. Measure 9:  $\text{♩} = 80$ , 6/8 time. Measure 10:  $\text{♩} = 80$ , 6/8 time. Measure 11:  $\text{♩} = 80$ , 6/8 time. Measure 12:  $\text{♩} = 80$ , 6/8 time. Measures 13-18:  $\text{♩} = 80$ , 6/8 time.

B

Measures 24-31:

Measure 24:  $\text{♩} = 80$ , 6/8 time. Dynamics: *p*, *f*. Measure 25:  $\text{♩} = 80$ , 6/8 time. Dynamics: *p*, *f*. Measures 26-31:  $\text{♩} = 80$ , 6/8 time.

38

**C**

64

**D**

65

**E**

111

**F**

131

134

**CADENZA**

# IGBA OTE - BATTLE OF THE HANDS

## PIANO CONCERTO

Tenor Saxophone

MICHAEL UZOMAH

The sheet music consists of ten staves of tenor saxophone music. The key signature is G major (one sharp). The time signature is 12/8 throughout. The music is divided into sections by Roman numerals and lettered boxes:

- Staff 1 (Measure 1-11):** Section A. Key signature: G major. Time signature: 12/8. Dynamics: **f**. Measure numbers: 1-11.
- Staff 2 (Measure 12-21):** Continuation of Section A.
- Staff 3 (Measure 22-31):** Continuation of Section A.
- Staff 4 (Measure 32-41):** Section B. Dynamics: **p**, **f**.
- Staff 5 (Measure 42-51):** Continuation of Section B.
- Staff 6 (Measure 52-61):** Continuation of Section B.
- Staff 7 (Measure 62-71):** Section C. Dynamics: **p**.
- Staff 8 (Measure 72-81):** Section D. Measure numbers: 9, 10. Dynamics: **p**.
- Staff 9 (Measure 82-91):** Section E.
- Staff 10 (Measure 92-101):** Section F. Measure numbers: 4, 2, 2. Dynamics: **p**.
- Staff 11 (Measure 102-111):** Continuation of Section F.
- Staff 12 (Measure 112-121):** Continuation of Section F. Dynamics: **f**.

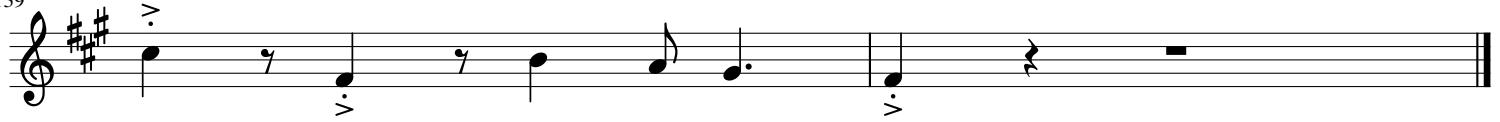
Tempo markings: **Adagio**  $\text{♩} = 80$  (Measure 101),  $\text{♩} = 180$  (Measure 63).

**CADENZA**

133



139



# IGBA OTE - BATTLE OF THE HANDS

## PIANO CONCERTO

B♭ Trumpet

MICHAEL UZOMAH

A

Measures 6-11: 12/8 time, key signature of two sharps. Dynamics: dynamic 6 at the beginning of measure 6, dynamic f at the beginning of measure 7. Measure 6: 6 eighth-note pairs. Measure 7: 6 eighth-note pairs. Measure 8: 6 eighth-note pairs. Measure 9: 6 eighth-note pairs. Measure 10: 6 eighth-note pairs. Measure 11: 6 eighth-note pairs.

Measures 12-17: 12/8 time, key signature of two sharps. Measures 12-13: 6 eighth-note pairs. Measures 14-15: 6 eighth-note pairs. Measures 16-17: 6 eighth-note pairs.

Measures 18-19: 6 eighth-note pairs. Measures 20-21: 6 eighth-note pairs. Measures 22-23: 6 eighth-note pairs.

B

Measures 24-25: 6 eighth-note pairs. Measure 26: dynamic p, 6 eighth-note pairs. Measure 27: dynamic f, 6 eighth-note pairs. Measure 28: dynamic p, 6 eighth-note pairs. Measure 29: dynamic f, 6 eighth-note pairs.

Measures 30-31: 6 eighth-note pairs. Measure 32: 6 eighth-note pairs. Measure 33: 6 eighth-note pairs. Measure 34: 6 eighth-note pairs. Measure 35: 6 eighth-note pairs.

37

**C** 9 **D** 12

9 12

63 **E**  $\text{♩} = 180$

35 35 *p* *p*

105 **F** Adagio  $\text{♩} = 80$

2 5 5

118 8 8

*f* *f* *f*

131

**CADENZA**

137

The musical score consists of two staves of music. Both staves are in G major (indicated by a treble clef and two sharps) and common time (indicated by a 'C'). The first staff begins with a forte dynamic (F) followed by a half note rest. The second staff begins with a forte dynamic (F#) followed by a half note rest. Both staves feature eighth-note patterns with grace notes and slurs. The first staff ends with a fermata over the last note. The second staff ends with a sharp sign over the last note.

# Trombone IGBA OTE - BATTLE OF THE HANDS

## PIANO CONCERTO

MICHAEL UZOMAH

A

$\text{♩} = 80$  6

$\text{D. } \# \frac{12}{8}$

$f$

$f$

12

$\text{D. } \# \frac{12}{8}$

18

$\text{D. } \# \frac{12}{8}$

24

$p$

$f$

$p$

$f$

30

$\text{D. } \# \frac{12}{8}$

$\text{D. } \# \frac{12}{8}$

38

**C**

**D** 9 12

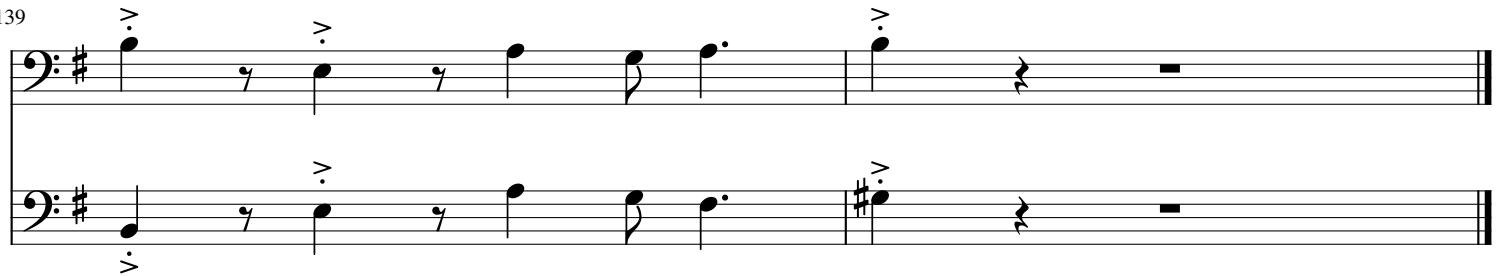
65 **E** = 180 30 30 **p** 4 2 2

110 5 5 **p** **f** **f**

121 7 7

133 **CADENZA**

139



Tuba

# IGBA OTE - BATTLE OF THE HANDS

PIANO CONCERTO

MICHAEL UZOMAH

$\text{J.} = 80$  6 **A**

12

$\text{J.} = 12$  8 **B**

18

24

31

37

64

111

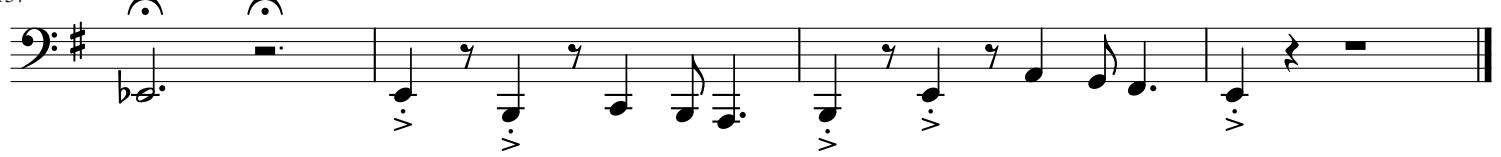
122

$\text{J.} = 180$  39 **C** **D** 9 12

**E** **F** **Adagio**  $\text{J.} = 80$  2 2

**CADENZA**

137

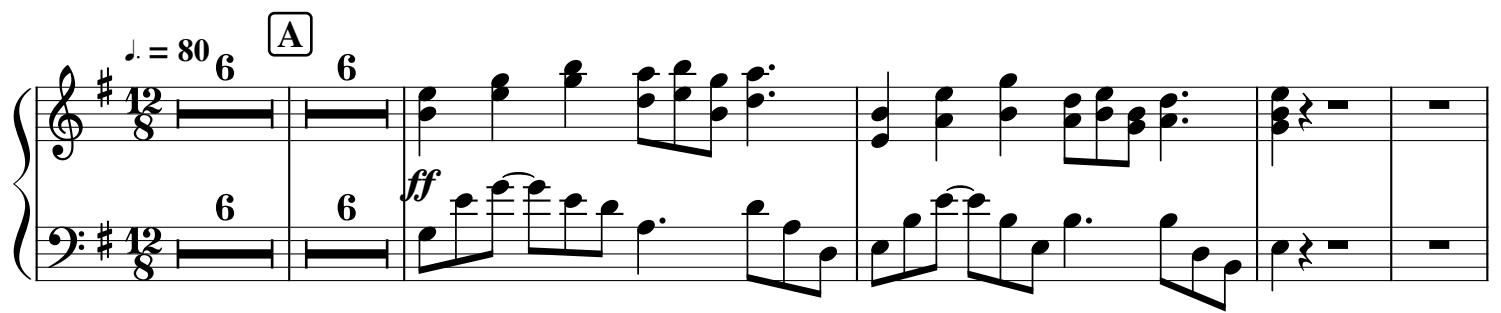


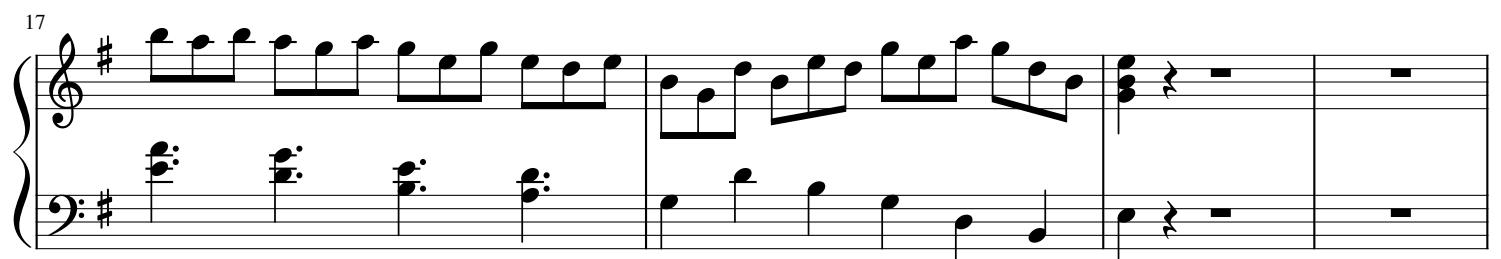
Piano

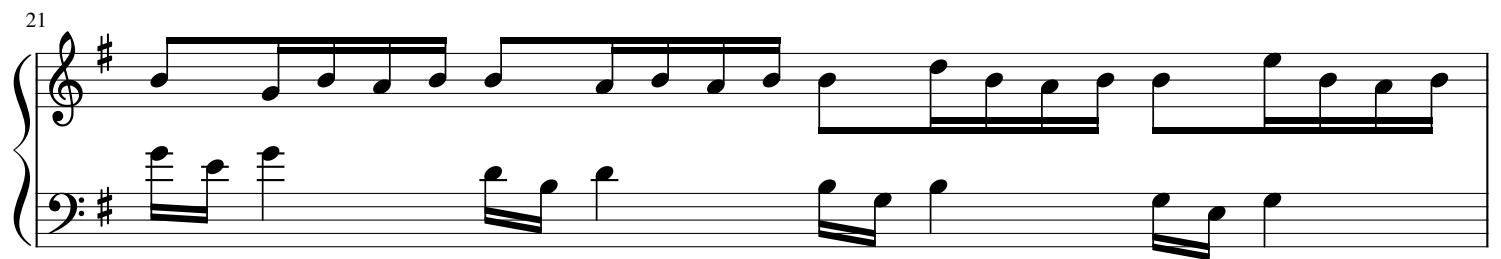
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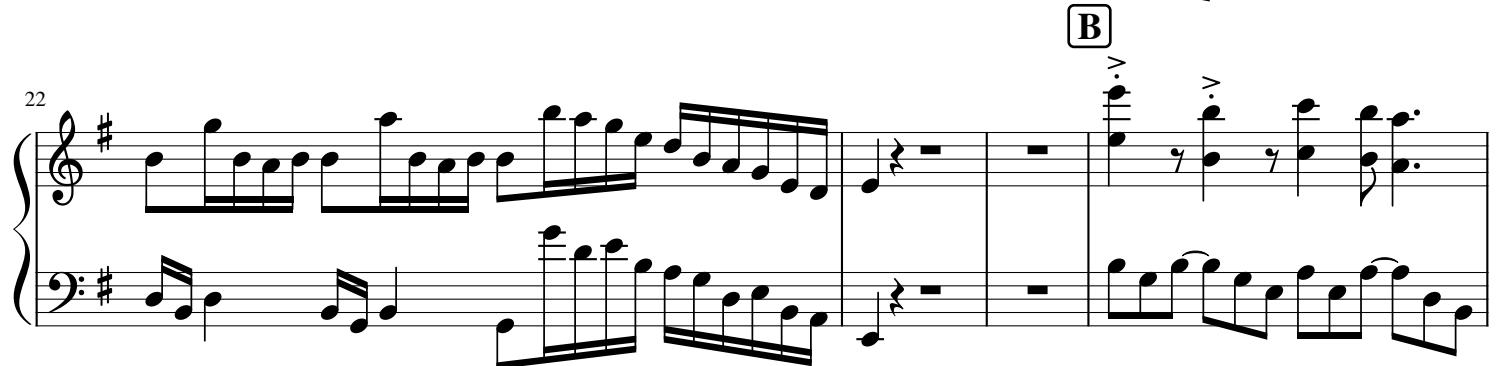
PIANO CONCERTO

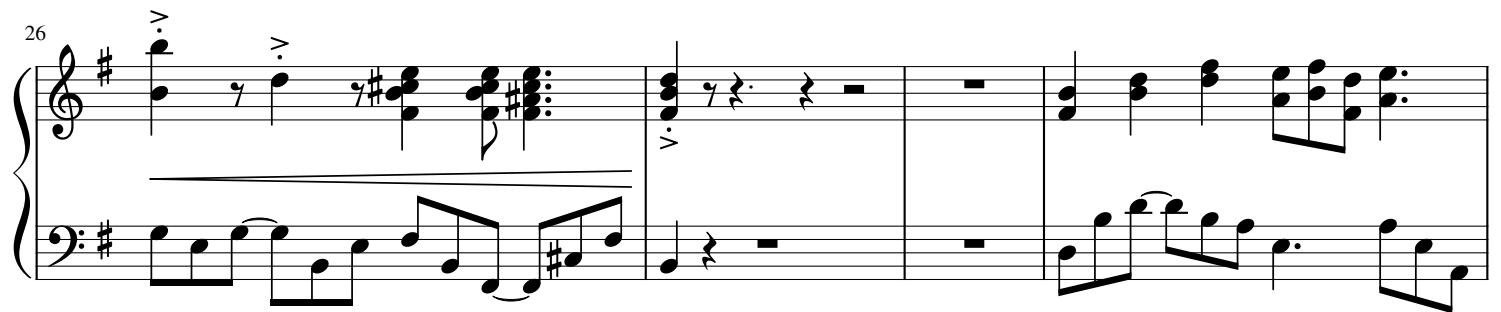
MICHAEL UZOMAH



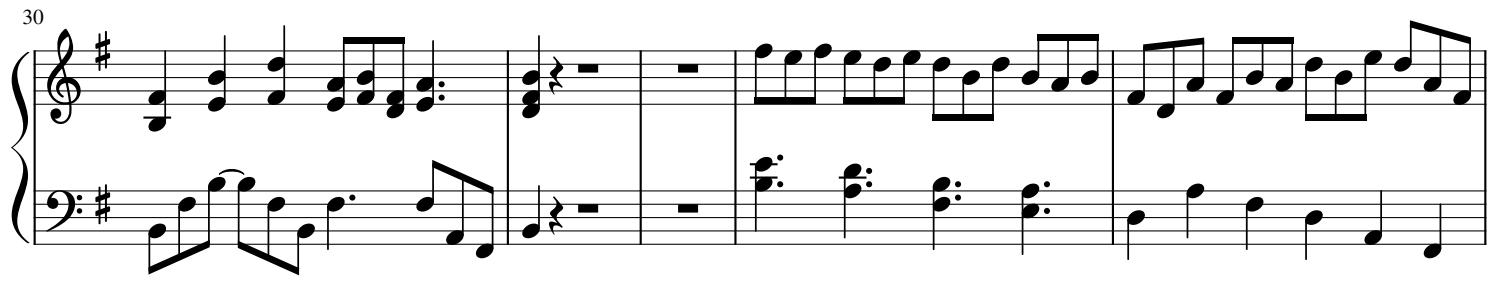






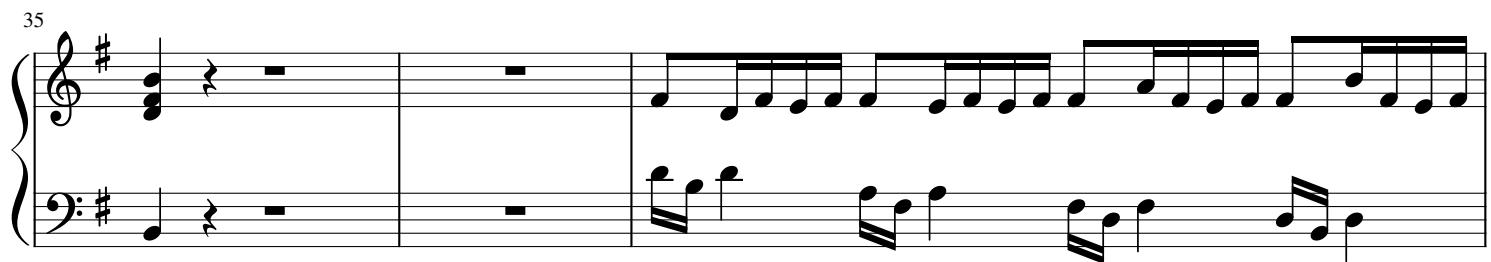


30



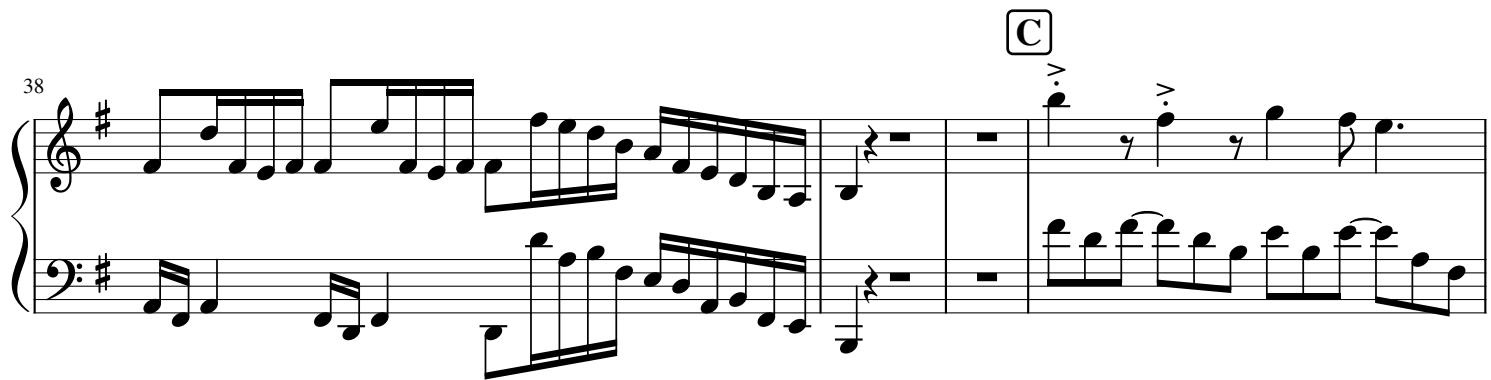
Musical score page 1. Treble and bass staves. Key signature: one sharp. Measure 30 starts with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs.

35



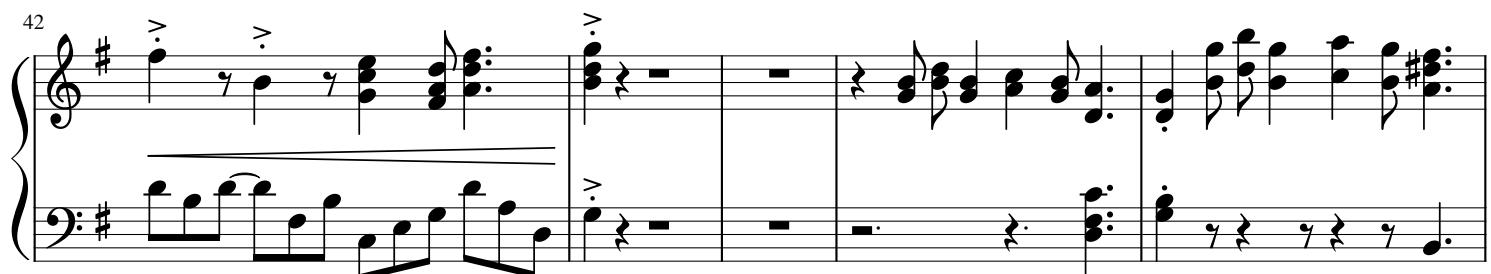
Musical score page 2. Treble and bass staves. Key signature: one sharp. Measure 35 starts with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs.

38



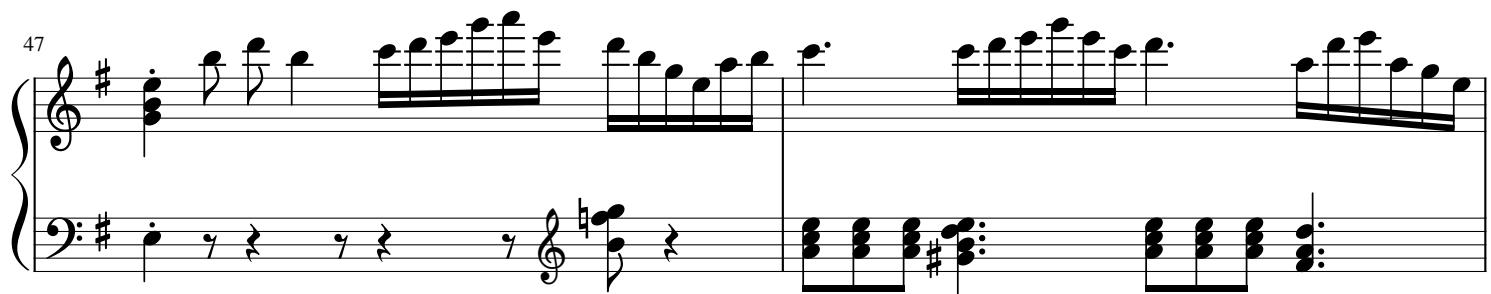
Musical score page 3. Treble and bass staves. Key signature: one sharp. Measure 38 starts with eighth-note pairs. The bass staff has eighth-note pairs. A circled 'C' is above the treble staff.

42



Musical score page 4. Treble and bass staves. Key signature: one sharp. Measure 42 starts with eighth-note pairs. The bass staff has eighth-note pairs.

47



Musical score page 5. Treble and bass staves. Key signature: one sharp. Measure 47 starts with eighth-note pairs. The bass staff has eighth-note pairs.

49

51 D tr

53 tr

55 tr

57 tr

59

61

63

73

78

81

Musical score page 81. The top staff (treble clef) shows a continuous eighth-note pattern. The bottom staff (bass clef) shows a similar eighth-note pattern, starting with a dotted half note.

84 *tr*

Musical score page 84. The top staff includes grace notes and trills. The bottom staff shows eighth-note patterns. Measure 84 concludes with a repeat sign and a double bar line.

88 *tr*

Musical score page 88. The top staff includes grace notes and trills. The bottom staff shows eighth-note patterns. Measure 88 concludes with a repeat sign and a double bar line.

92

Musical score page 92. The top staff includes grace notes and chords. The bottom staff shows eighth-note patterns. Measures 92-93 feature a dynamic instruction "p" (piano).

95

Musical score page 95. The top staff includes grace notes and chords. The bottom staff shows eighth-note patterns. Measures 95-96 feature a dynamic instruction "f" (forte).

99

102

F

Adagio

$\text{♩} = 80$

105

113

117

124

Treble Clef  
Bass Clef  
Key Signature: One Sharp  
Measure 124: Treble staff has eighth-note pairs (v), sixteenth-note pairs, and eighth-note pairs. Bass staff has eighth-note pairs.

126

Treble Clef  
Bass Clef  
Key Signature: One Sharp  
Measure 126: Treble staff has eighth-note pairs (v), sixteenth-note pairs, and eighth-note pairs. Bass staff has eighth-note pairs (v), sixteenth-note pairs, and eighth-note pairs.

128

Treble Clef  
Bass Clef  
Key Signature: One Sharp  
Measure 128: Treble staff has eighth-note pairs (v), sixteenth-note pairs, and eighth-note pairs. Bass staff has eighth-note pairs (v), sixteenth-note pairs, and eighth-note pairs.

130

Treble Clef  
Bass Clef  
Key Signature: One Sharp  
Measure 130: Treble staff has eighth-note pairs, sixteenth-note pairs, and eighth-note pairs. Bass staff has eighth-note pairs (v), sixteenth-note pairs, and eighth-note pairs.

132

Treble Clef  
Bass Clef  
Key Signature: One Sharp  
Measure 132: Treble staff has eighth-note pairs, sixteenth-note pairs, and eighth-note pairs. Bass staff has eighth-note pairs (v), sixteenth-note pairs, and eighth-note pairs.

Musical score for piano, page 134, section CADENZA, ending 2. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a key signature of one sharp. The tempo is indicated as 134. The section title "CADENZA" is centered above the first measure. Measure 1 starts with a forte dynamic (V.) followed by a sixteenth-note chord. Measures 2 and 3 are entirely blank. Measure 4 begins with a sixteenth-note chord followed by eighth-note patterns. Measures 5 and 6 continue this pattern. Measure 7 begins with a sixteenth-note chord followed by eighth-note patterns. Measures 8 and 9 continue this pattern. Measure 10 begins with a sixteenth-note chord followed by eighth-note patterns.

# IGBA OTE - BATTLE OF THE HANDS

Bass Guitar

PIANO CONCERTO

MICHAEL UZOMAH

A

$\text{♩} = 80$  6

**f**

12

18

24

**p**

**f**

30

38

**p**

**p**

44

**ff**

**p**

**ff**

50

**v**

7

2

60

64

E

$\text{♩} = 180$

26

95

F

Adagio

$\text{♩} = 80$

2

102

110

$p$

$f$

116

3

125

129

132

CADENZA

137

Violins

# IGBA OTE - BATTLE OF THE HANDS

PIANO CONCERTO

MICHAEL UZOMAH

A

f

6

12

18

B

p

f

p

f

24

29

36

**C**

p  
p

42

p  
ff  
p

p  
ff  
p

48

ff  
ff

52

55

58

60

62

65

95

F

Adagio

101

F major, 101-106

107

$\text{♩} = 80$

F major, 107-114

115

G major, 115-120

119

G major, 121-126

123

G major, 127-132

127

131

134

**CADENZA**

137

Violas

# IGBA OTE - BATTLE OF THE HANDS

PIANO CONCERTO

MICHAEL UZOMAH

The musical score for the Violas part of the IGBA OTE - BATTLE OF THE HANDS Piano Concerto consists of ten staves of music. The key signature is A major (no sharps or flats). The time signature varies between common time (indicated by 'C') and 12/8 time (indicated by '12'). The tempo is marked as  $\text{♩} = 80$ .

**Staff 1 (Measures 1-21):** The music begins with a dynamic **f**. Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 continue the sixteenth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 continue the eighth-note patterns. Measures 14-15 show sixteenth-note patterns. Measures 16-17 continue the sixteenth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 continue the eighth-note patterns.

**Staff 2 (Measures 22-29):** The dynamic changes to **p** (piano). Measures 22-23 show eighth-note patterns. Measures 24-25 continue the eighth-note patterns. Measures 26-27 show sixteenth-note patterns. Measures 28-29 continue the sixteenth-note patterns.

**Staff 3 (Measures 30-37):** The dynamic changes to **f** (fortissimo). Measures 30-31 show eighth-note patterns. Measures 32-33 continue the eighth-note patterns. Measures 34-35 show sixteenth-note patterns. Measures 36-37 continue the sixteenth-note patterns.

**Staff 4 (Measures 38-45):** The dynamic changes to **p** (piano). Measures 38-39 show eighth-note patterns. Measures 40-41 continue the eighth-note patterns. Measures 42-43 show sixteenth-note patterns. Measures 44-45 continue the sixteenth-note patterns.

**Staff 5 (Measures 46-53):** The dynamic changes to **ff** (fortississimo). Measures 46-47 show eighth-note patterns. Measures 48-49 continue the eighth-note patterns. Measures 50-51 show sixteenth-note patterns. Measures 52-53 continue the sixteenth-note patterns.

**Staff 6 (Measures 54-61):** The dynamic changes to **p** (piano). Measures 54-55 show eighth-note patterns. Measures 56-57 continue the eighth-note patterns. Measures 58-59 show sixteenth-note patterns. Measures 60-61 continue the sixteenth-note patterns.

**Staff 7 (Measures 62-69):** The dynamic changes to **ff** (fortississimo). Measures 62-63 show eighth-note patterns. Measures 64-65 continue the eighth-note patterns. Measures 66-67 show sixteenth-note patterns. Measures 68-69 continue the sixteenth-note patterns.

**Staff 8 (Measures 70-77):** The dynamic changes to **p** (piano). Measures 70-71 show eighth-note patterns. Measures 72-73 continue the eighth-note patterns. Measures 74-75 show sixteenth-note patterns. Measures 76-77 continue the sixteenth-note patterns.

**Staff 9 (Measures 78-85):** The dynamic changes to **ff** (fortississimo). Measures 78-79 show eighth-note patterns. Measures 80-81 continue the eighth-note patterns. Measures 82-83 show sixteenth-note patterns. Measures 84-85 continue the sixteenth-note patterns.

**Staff 10 (Measures 86-93):** The dynamic changes to **p** (piano). Measures 86-87 show eighth-note patterns. Measures 88-89 continue the eighth-note patterns. Measures 90-91 show sixteenth-note patterns. Measures 92-93 continue the sixteenth-note patterns.

56

59

61

64 E

$\text{d} = 180$

25

94

101 F

Adagio

107  $\text{d} = 80$

2

p f

115 p p

119 f

124

128



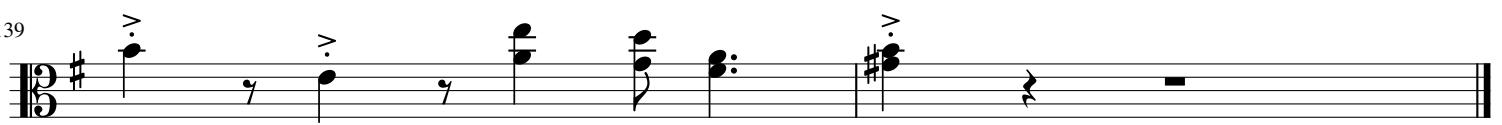
132



135



139



# IGBA OTE - BATTLE OF THE HANDS

## PIANO CONCERTO

Violoncellos

MICHAEL UZOMAH

A

$\text{♩} = 80$  6

**f**

12

18

B

24

**p**

**f**

30

C

38

**p**

**p**

44

50

**D**

**v**

60

62

E

$\text{♩} = 180$

25

F

Adagio

$\text{♩} = 80$

2

110

p f

116

p p

120

f

125

129

132

135

CADENZA

139

Bassoon part ends with a fermata over two measures.

# IGBA OTE - BATTLE OF THE HANDS

## PIANO CONCERTO

Contrabasses

MICHAEL UZOMAH

A

$\text{♩} = 80$  6

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

**f**

12

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

18

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

24

B

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

**p**  $\text{f}$

30

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

38

C

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

**p**  $\text{p}$

44

D

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

**ff** **p** **ff**

50

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

**v**

60

$\text{Bass clef}$   $\text{F major key signature}$   $\text{Common time}$

**2**

free-scores.com

64

E  $\text{♩} = 180$

26

F Adagio  $\text{♩} = 80$

102 2

110

*p* *f*

116

*p* *p*

120

*f*

125

129

132

CADENZA

136

# Congas

# IGBA OTE - BATTLE OF THE HANDS

# PIANO CONCERTO

MICHAEL UZOMAH

A musical score for a single instrument, likely a snare drum, consisting of 12 staves of 12 measures each. The tempo is 80 BPM, time signature is 12/8, and key signature is one sharp. Measures 6-12 are labeled 'A', 24-30 are labeled 'B', and 39-42 are labeled 'C'.

12/8 = 80

1 2

6 A

9

12

15

18

21

24 B

27

30

33

36

39 C

42

45

48

D

51

54

57

60

E

63

= 180

67

71

75

79

83

87

91

95

This musical score page contains two staves of sixteenth-note patterns. The top staff covers measures 45 through 63, ending with a tempo of = 180. The bottom staff continues from measure 67 through measure 95. Measures 45-62 are in common time, while measures 67-95 are in 2/4 time. Measure 63 is the last measure of the section.

99

**F****Adagio**

103

108  $\text{J.} = 80$ 

111



114



117



120



123



126



129



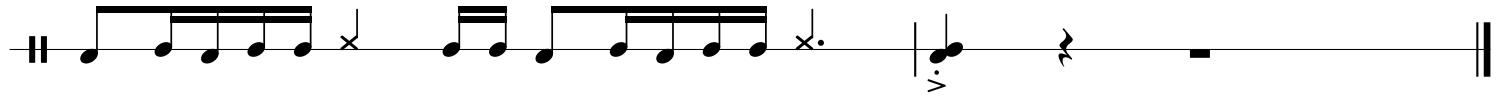
132

**CADENZA**

135



139



# IGBA OTE - BATTLE OF THE HANDS

Wood Blocks

PIANO CONCERTO

MICHAEL UZOMAH

$\text{J.} = 80$

$\text{H}\frac{12}{8}$

8

15

22

29

36

43

50

57

64

$\text{J.} = 180$

70

75

80

85

A

B

C

D

E

90

95

100

105

F  
Adagio       $\text{♩} = 80$

113

120

127

CADENZA

134

2

Shaker

# IGBA OTE - BATTLE OF THE HANDS

PIANO CONCERTO

MICHAEL UZOMAH

12/8 80 2

6 A

10

14

18

22 B

26

30

34

38 C

42

46

50 D

54

58

62

[E]

66  $\text{J.} = 180$

2

71

75

79

83

87

91

95

99

F

103 Adagio

108  $\text{J.} = 80$

112

116

This musical score page contains a single staff of music. The measures are as follows: 58, 62, [E] (enclosed in a box), 66 (tempo J. = 180, dynamic 2), 71, 75, 79, 83, 87, 91, 95, 99, F (enclosed in a box), 103 (Adagio dynamic), 108 (tempo J. = 80), 112, 116.

120



124



128



132

**CADENZA**

136



# IGBA OTE - BATTLE OF THE HANDS

Pot Drums (3 in one set)

PIANO CONCERTO

MICHAEL UZOMAH

$\text{♩} = 80$

**A**

12 7 13 19 25 31 37 43 49

**B**

**C**

**D**

The musical score for the Pot Drums (3 in one set) part of the IGBA OTE - BATTLE OF THE HANDS Piano Concerto by Michael Uzomah. The score is written in 12/8 time and B-flat major. It consists of two systems of eight staves each. The first system starts at measure 7 and includes measures 12, 13, 19, 25, 31, 37, 43, and 49. The second system starts at measure 7 and includes measures 12, 13, 19, 25, 31, 37, 43, and 49. Measures 12, 13, 19, 25, 31, 37, and 43 are labeled with boxes A, B, C, and D respectively. Measures 12, 13, 19, 25, 31, 37, 43, and 49 are also labeled with measure numbers above them. The score uses a standard musical notation with stems and rests.

55

61  $\text{♩} = 180$

68

74

80

86

92

98

104 **F** **Adagio**  $\text{♩} = 80$

111

E

117

Musical score for page 3, measures 117-128. The score consists of two staves for a two-piano piece. The top staff has a treble clef, a key signature of one sharp, and common time. The bottom staff has a bass clef, a key signature of one sharp, and common time. Both staves feature a repeating pattern of eighth-note pairs followed by a half note.

123

Musical score for page 3, measures 123-134. The pattern continues with eighth-note pairs followed by a half note on both staves.

129

Musical score for page 3, measures 129-140. The pattern continues with eighth-note pairs followed by a half note on both staves.

**CADENZA**

135

Musical score for page 3, measure 135. The pattern begins again with eighth-note pairs followed by a half note on the top staff. On the bottom staff, it starts with an eighth note, followed by a half note, then a fermata over a dotted half note, and finally a fermata over a half note.