Fodé Lassana Diabaté
(arr. Jacob Garchik)

Sunjata’s Time (2015)

1. Sumaworo
2. Sogolon
3. Nana Triban
4. Bala Faseke
5. Bara kala ta

Composed for Fifty for the Future: The Kronos Learning Repertoire
Sunjata's Time
I. Sumaworo

Cadenza, freely

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

6

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Vln. I
\begin{align*}
\text{Vln. II} & \\
\text{Vla.} & \\
\text{Vc.} & 
\end{align*}
\begin{align*}
\text{a tempo} & \quad \frac{\text{q}}{112} \\
\text{pizz.} & \\
\text{mp} & \\
\text{mf mp} & \\
\text{mp} & \\
\text{mp} & \\
\end{align*}
rhythmic, accented $\downarrow = 132$

\begin{align*}
&\text{Vln. I} \\
&\text{Vln. II} \\
&\text{Vla.} \\
&\text{Vc.}
\end{align*}
Sunjata's Time

II. Sogolon

Cadenza, freely

Violin I

Violin II

Viola

Cello

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Vln. I  
Vln. II  
Vla.  
Vc.  

\[ \text{a tempo} \]
\[ \text{mf} \]

\[ \text{pizz.} \]

\( \text{\textit{\textcopyright}} \)
solo, but still in time
Sunjata's Time

III. Nana Triban

Fodé Lassana Diabaté
arr. Jacob Garchik

Cadenza, freely
a tempo

\( \frac{d}{=112} \) gently swung 8th notes

\( pizz. \)
Vln. I
Vln. II
Vla.
Vc.

27

Vln. I
Vln. II
Vla.
Vc.

30

Vln. I
Vln. II
Vla.
Vc.

33

Vln. I
Vln. II
Vla.
Vc.
Cadenza, freely

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

85  a tempo

Cadenza, freely

Vln. I

Vln. II

Vla.

Vc.

88

89

arco

mp → p
Note: the cadenzas and violin 1 solo breaks should be played straight on, without pausing, if possible. If you need to you could leave a little space before each break. \( \frac{9}{8} \) is divided either \( 3+3+3 \) or \( 3+2+2+2 \).
Very fast, rhythmic, accented throughout

\[ \text{\( \mathbf{j} = 190 \)} \]
38

42

46
Vln. I
Vln. II
Vla.
Vc.

121

p

125

p

Vln. I
Vln. II
Vla.
Vc.

129

cadenza, freely
(speeding up to be as fast as possible)
Sunjata's Time

V. Bara kala ta

Fodé Lassana Diabaté
arr. Jacob Garchik

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slightly faster

\[ \text{\( q = 128 \)} \]

\[ \text{\( \text{mf} \)} \]

\[ \text{\( \text{pizz.} \)} \]
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(arr. Jacob Garchik)

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Cadenza, freely

a tempo \( \frac{\text{m}}{\text{p}} \) \( j = 112 \)
pizz.

rhythmic, accented \( j = 132 \)
arco

Sunjata's Time
I. Sumaworo

Fodé Lassana Diabaté
arr. Jacob Garchik
59
mf

63
arco

69
pizz.

73
a tempo

78
pizz. arco pizz.

82
f

86
mf

90

95
v2

99
arco

102
rit.

f

pizz.
Cadenza, freely

\( \text{a tempo} \)

\( j = 112 \) gently swung 8th notes

\( pizz. \)
Note: the cadenzas and violin 1 solo breaks should be played straight on, without pausing, if possible. If you need to you could leave a little space before each break. 9/8 is divided either 3+3+3 or 3+2+2+2.
Cresc.  ff

mf  sub.

cadenza, freely (speeding up to be as fast as possible)

f

a tempo
\( \text{f} \quad \text{slightly faster} \quad \text{mf} \)

\( \text{gently swung 8ths throughout} \)
Fodé Lassana Diabaté
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Sunjata’s Time (2015)

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Sunjata's Time

II. Sogolon

Fodé Lassana Diabaté
arr. Jacob Garchik

Cadenza, freely
solo, but still in time

solo, freely
solo, but still in time

rit.
Cadenza, freely

a tempo

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Cadenza, freely

a tempo

Cadenza, freely

Ve.
Sunjata's Time
IV. Bala Faseke

Fodé Lassana Diabaté
arr. Jacob Garchik

Violin II

\( j = 112 \)

Cadenza, freely

\( j = 190 \)

Very fast, rhythmic, accented throughout

Note: the cadenzas and violin 1 solo breaks should be played straight on, without pausing, if possible. If you need to you could leave a little space before each break. 9/8 is divided either 3+3+3 or 3+2+2+2.

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Sunjata's Time

V. Bara kala ta

Fodé Lassana Diabaté
arr. Jacob Garchik

\( \text{mf} \) p

\( \text{pizz.} \)

\( \text{slightly faster} \)

\( \text{gently swung 8ths throughout} \)

\( j = 120 \)

\( j = 128 \)
Fodé Lassana Diabaté
(arr. Jacob Garchik)

Sunjata’s Time (2015)

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5. Bara kala ta

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Sunjata's Time
I. Sumaworo

Fodé Lassana Diabaté
arr. Jacob Garchik

Viola

Cadenza, freely

\( \text{f} \)

\( \text{mf} \)

\( \text{mp} \)

\( \text{a tempo} \)

\( \underline{\text{\( \frac{3}{4} \)}} \)

\( \underline{\text{\( \frac{3}{4} \)}} \)

\( \underline{\text{\( \frac{3}{4} \)}} \)

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rhythmic, accented

$\text{\tiny \textit{f}}$

$= 132$
Cadenza, freely
accel., as fast as possible

a tempo

rit.

a little slower

mf
Sunjata's Time

II. Sogolon

Cadenza, freely

\[ \text{\textit{a tempo}} \]

\[ j = 104 \]

12

14

18

23

27

32

47

55

\( \text{mf} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

\( \text{pizz.} \)

\( \text{arco} \)

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Cadenza, freely

\( \text{Ve} \, \frac{a}{g} \quad \text{a tempo} \)

\( \text{j} = 112 \) gently swung 8th notes

pizz.

\( \text{mp} \)
Note: the cadenzas and violin 1 solo breaks should be played straight on, without pausing, if possible. If you need to you could leave a little space before each break. 9/8 is divided either 3+3+3 or 3+2+2+2.
Viola

Sunjata's Time

V. Bara kala ta

\( \text{Bara kala ta} \)

\[ j = 120 \quad \text{gently swung 8ths throughout} \]

\[ j = 128 \quad \text{slightly faster} \]

arr. Jacob Garchik

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Sunjata's Time

I. Sumaworo

Cadenza, freely

\[ \text{a tempo} \quad \mathbf{\text{q = 112}} \]

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54  f
rhythmic, accented  \( \frac{1}{4} = 132 \)
arco

56  f

61  

67  

73  

79  

85  

90  

94  

98  

106  Vla  
f
Cadenza, freely

a tempo

f

rit.

a little slower
Coda

Cadenza, freely

a tempo

Cadenza, freely

mp

f

mp

f

f
Note: the cadenzas and violin 1 solo breaks should be played straight on, without pausing, if possible. If you need to you could leave a little space before each break. 9/8 is divided either 3+3+3 or 3+2+2+2.
Cello

Sunjata's Time

V. Bara kala ta

Fodé Lassana Diabaté
arr. Jacob Garchik

\( \text{f} \) \[ \text{slightly faster} \]

\( \text{mf} \)

\( \text{pizz.} \)

\( \text{mp} \)

\( \text{p} \)