

AFRICAN WILDLIFE

Kees Vlak

Grade / Moeilijkheidsgraad / Degré de difficulté /	
Schwierigkeitsgrad / Difficoltà	3
Duration / Tijdsduur / Durée / Dauer / Durata	4:45
Recording on / Opname op / Enregistrement sur /	
Aufnahme auf / Registrazione su	
Tierolff for Band No. 13 - African Wildlife	
LMCD 15120	

Concert Band

Full score	1
Piccolo	1
Flute	5
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
Trombone 1	2
Trombone 2	2
Trombone 3	2
Baritone	2
Bb Tenorhorn treble clef	2
Bb Euphonium treble clef	1
Bass	4
Drumset	1
Timpani	1
Mallet Percussion	2
Djembe	3

SUPPLEMENTARY PARTS

Bb Soprano Sax	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Bb Flugelhorn 3	1
Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone bas clef 1	1
Bb Trombone bas clef 2	1
Bb Trombone bas clef 3	1
Bb Trombone treble clef 1	1
Bb Trombone treble clef 2	1
Bb Trombone treble clef 3	1
Bb Baritone bas clef	2
Eb Bass treble clef	2
Eb Bass bas clef	2
Bb Bass treble clef	2
Bb Bass bas clef	2

AFRICAN WILDLIFE

Nederlands:

Dit werk geeft een impressie van de oneindigheid en de rijke natuur van de uitgestrekte savannen van Afrika, in het bijzonder van de wildparken in Kenia. Wanneer de zon achter de horizon ondergaat werpt zij een wonderbare roodgele gloed over de natuur. In de verte zien we de silhouetten van de giraffen, zebra's en olifanten die zich traag bewegen te midden van de spaarzame kale broodbomen. De roep van een exotische vogel galmt lang na over de savannen en vormt tezamen met het altijd aanwezige ritme van de troms een adembenemende sfeer. Het rituele gezang dat van zeer ver tot ons doordringt lijkt door het intreden van de nacht steeds dichterbij te komen en onderstreept nog eens de oerkracht van de overweldigende natuur.

English:

This piece gives an impression of the infinite space and rich nature of the immense extensive savannahs of Africa, and the wild parks of Kenya in particular. When the sun goes down on the horizon, one sees the savannahs in a beautiful, red-yellow glow. Far away, one can see silhouettes of giraffes, zebras and elephants, amidst a few bread-trees. The call of an exotic bird echoes over the savannahs and creates a breathtaking atmosphere together with the ever present rhythm of the drums. The ritual chants that reach us from far away seem to be getting closer when the night falls and underlines the raw power of the overwhelming nature.

Deutsch:

Diese Komposition zeigt Impressionen der Unendlichkeit und der reichen Natur der ausgedehnten Savannen in Afrika, besonders in den Wildparks von Kenia. Wenn die Sonne am Horizont verschwindet, wirft sie eine wunderschöne rotgelbe Glut über die Natur. In der Ferne sehen wir die Silhouetten der Giraffen, der Zebras und der Elefanten zwischen den seltenen Brodfruchtbäumen. Der Ruf eines exotischen Vogels erklingt in den Savannen und zusammen mit dem immer gegenwärtigen Rhythmus der Tamtam bildet er eine atemberaubende Atmosphäre. Der Ritualgesang, den wir aus der Ferne hören, scheint nachts immer näher zu kommen und unterstreicht die Urkraft der überwältigenden Natur.

Français :

Cette composition décrit l'immensité et les richesses naturelles des savanes d'Afrique, et plus particulièrement des parcs naturels du Kenya. Lorsque le soleil se couche à l'horizon, il projette une magnifique lueur ardente de couleur rouge-jaune sur la nature. Au loin, nous apercevons les silhouettes des girafes, des zèbres et des éléphants au milieu des rares arbres à pain. Le chant d'un oiseau exotique rompt le silence de la savane, avec le rythme des tam-tams toujours présents qui crée une atmosphère fascinante. Le chant rituel, qui nous parvient de très loin, semble se rapprocher au fur et à mesure que la nuit tombe. Il accentue davantage la force primitive de la nature envahissante.

Italiano:

Questa composizione da l'impressione dello spazio infinito e la ricchezza delle savanne estese di Africa, in particolare dei parchi naturali del Kenia. Quando il sole cala dietro l'orizzonte, colora di rosso e giallo la natura. In lontananza si vedono le silhouette di giraffe, zebre ed elefanti muoversi lentamente in mezzo ai pochi alberi del pane. Il richiamo di un uccello esotico rimbalza sulle savana e forma, con il ritmo delle percussioni, che è sempre presente, un'atmosfera coinvolgente. Si avverte da molto lontano il canto rituale che con il calore della notte sembra avvicinarsi, sottolineando ancora una volta la forza della natura.

KEES VLAK

Nederlands:

Componist Kees Vlak (geboren in 1938) studeerde trompet en piano en daarna orkestdirectie en compositie aan het Conservatorium te Amsterdam. Vanaf zijn 15^e werkte hij als freelance kopiist bij de Nederlandse Radio Unie (later NOS) en kreeg hierdoor de kans om professionele arrangementen te bestuderen. Later werd hij daar zelf arrangeur. In diverse orkesten speelde hij zowel symfonische als amusementsmuziek. Hij dirigeerde diverse blaasorkesten. Tot op dit moment heeft hij ± 450 werken gecomponeerd, zowel voor grootorkest als voor jeugdorkest. Ook schreef hij verschillende solowerken. Duidelijkheid in de muziek is voor Kees Vlak van groot belang – muziek moet altijd communiceren. Ter wille van de herkenbaarheid maakt hij daarbij graag gebruik van de muzikale kenmerken van landen. De eerste compositie die van Kees Vlak werd uitgegeven was het werk *Paso Cabaio*, wat in 1967 door Tierolff werd uitgegeven. Sinds het jaar 2000 geeft Kees Vlak weer actief werken uit bij Tierolff Muziekcentrale.



English:

Composer Kees Vlak (born 1938) studied trumpet and piano and afterwards orchestral conducting and composition at the Conservatory of Amsterdam. When he was 15 years, he started working as a freelance copyist at the Dutch Radio Union (which later became known as NOS) and here he got the opportunity to study professional arrangements. This was followed by becoming an arranger there himself. In various orchestras he played both symphonical as well as entertainment music. He conducted several wind bands. So far he has composed about 450 pieces, both for (full size) orchestras as well as young bands. Also he wrote various solo pieces. Clarity in music has always been of great importance to Kees Vlak – music is communication. Because of recognition purposes, he likes using musical characteristics of different countries. The first composition from Kees Vlak that was published was the piece *Paso Cabaio*, that was published by Tierolff in 1967. Since the year 2000 Kees Vlak has his new publications also being published by Tierolff Muziekcentrale.

Deutsch:

Der niederländische Komponist Kees Vlak (1938) studierte Trompete und Klavier und anschließend Orchesterdirektion am Musikkonservatorium von Amsterdam. Ab seinem 15. Lebensjahr arbeitete er als freier Kopist bei der Rundfunkanstalt „Nederlandse Radio Unie“ (später NOS) und bekam so die Möglichkeit, zahlreiche professionelle Arrangements zu studieren. Später wurde er selbst Arrangeur, weil er in verschiedenen sinfonischen Orchester sowie Unterhaltungsorchester spielte und auch mehrere Blasorchester dirigierte. Bis heute hat er über 450 Werke für Jugendorchester und für großes Blasorchester komponiert. Kees Vlak ist stets um eine klare musikalische Sprache bemüht, welche mit dem Publikum kommuniziert soll. Um der Erkennbarkeit willen verwendet Vlak oft musikalische Merkmale verschiedener Länder. Seine erste verlegte Komposition „Paso Cabaio“ wurde 1967 von Tierolff Muziekcentrale verlegt. Seit 2000 verlegt Kees Vlak wieder zahlreiche Werke bei Tierolff.

Français:

Le compositeur Kees Vlak (né en 1938) a d'abord étudié la Trompette et le Piano, puis la direction d'orchestre et la composition au Conservatoire d'Amsterdam. Dès l'âge de quinze ans, il travaillait comme copiste freelance à la radio néerlandaise NRU (devenu plus tard NOS), ce qui lui permet d'étudier des arrangements professionnels. C'est ainsi qu'il devient lui-même arrangeur. Il joue dans plusieurs orchestres symphoniques, orchestres de variété et dirige quelques orchestres à vents. A ce jour, il a composé quelques 450 pièces, tant pour grand orchestre que pour orchestre junior, ainsi que plusieurs œuvres pour solistes. La clarté est impérative dans la musique de Kees Vlak, car la musique doit toujours communiquer avec les auditeurs ; pour la rendre plus facilement reconnaissable, il aime aussi utiliser des caractéristiques musicales typiques de différents pays. Sa première œuvre, "Paso Cabaio", fut

éditée en 1967 chez Tierolff. Depuis 2000, Kees Vlak publie à nouveau régulièrement ses compositions aux éditions Tierolff Muziekcentrale.

Italiano:

Il compositore Kees Vlak (nato nel 1938) studiò tromba e pianoforte, e successivamente direzione d'orchestra e composizione presso il Conservatorio di Amsterdam. A 15 anni, iniziò a lavorare come redattore freelance alla Unione Radiofonica Olandese (che in seguito divenne la NOS), dove gli si presentò l'opportunità di studiare arrangiamenti professionali. In seguito a ciò, divenne egli stesso arrangiatore. Suonò sia musica sinfonica che leggera in numerose orchestre e diresse molte orchestre di fiati. Ad oggi, ha composto circa 450 pezzi, sia per orchestra (al completo), sia per bande giovanili; ha scritto anche svariati pezzi per solisti. La chiarezza musicale è sempre stata un imperativo per Kees Vlak – la musica è comunicazione. Per scopi di identificazione, ama usare caratteristiche musicali di paesi diversi. La prima composizione di Kees Vlak ad essere pubblicata, fu il pezzo *Paso Cabaio*, a cura di Tierolff nel 1967. Dall'anno 2000, anche le sue nuove pubblicazioni sono curate da Tierolff Muziekcentrale.

African Wildlife

(Savannah-Impression)

Kees Vlak

Allegro $\text{J} = 76$

Piccolo

Flute

Oboe

Bassoon

Eb Clarinet

Clarinet 1

Clarinet 2-3

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Cornet/Trumpet 1

Cornet/Trumpet 2-3

Horn 1

Horn 2-3

Trombone 1

Trombone 2-3

Bb Baritone

C Euphonium

Basses

Timpani

Drum Set

Mallets

Djembe

1 2 3 4 5

Temple Block

mf

simile

s *mf*

a2

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Pic.

Fl.

Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2-3

B.Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2-3

Hn. 1

Hn. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

C Euph.

Bs.

Timp.

D. S.

Mall.

Djembe

6 7 8 9 10

Muffled Timps.

— African Wildlife —

Pic.
Fl.
Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2-3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2-3
Hn. 1
Hn. 2-3
Tbn. 1
Tbn. 2-3
Bb Bar.
C Euph.
Bs.
Timp.
D. S.
Mall.
Djembé

11 12 13 14 15

S.D. snare off *mf*
p
mf Tuti

Pic.
Fl.
Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2-3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2-3
Hn. 1
Hn. 2-3
Tbn. 1
Tbn. 2-3
Bb Bar.
C Euph.
Bs.
Timp.
D. S.
Mall.
Djembé

16 17 18 19 20

mf
Glockspiel
mf

Musical score page 5, measures 21 to 25. The score includes parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. Measure 25 begins with a dynamic of *mf*, followed by *pp* dynamics for most instruments.

Measure 21: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: *mf*

Measure 22: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: *mf*

Measure 23: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: *mf*

Measure 24: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: *f*

Measure 25: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: *pp*

Musical score page 6, measures 26 to 30. The score continues with parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. Measures 26-29 feature eighth-note patterns, while measure 30 returns to sixteenth-note patterns.

Measure 26: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: eighth-note pattern

Measure 27: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: eighth-note pattern

Measure 28: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: eighth-note pattern

Measure 29: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: eighth-note pattern

Measure 30: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé: sixteenth-note pattern

- 7 -

Musical score for orchestra and percussion, page 7. The score includes parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. The score shows measures 31 through 35. Measure 33 starts with a dynamic of *mf*, followed by *cresc. poco a poco*. Measures 34 and 35 show various dynamics including *p* and *f*. The percussion section includes Vibraphone and Djembé.

31

32

33

34

35

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- 8 -

Musical score for orchestra and percussion, page 8. The score continues from page 7, showing measures 36 through 40. The instrumentation remains the same, with parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. The score shows a continuation of the musical phrases and dynamics established on page 7.

36

37

38

39

40

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— 9 —

Musical score for measures 41-44. The score includes parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. The music consists of six measures of rhythmic patterns, primarily eighth-note and sixteenth-note figures, with dynamics like *f*, *fp*, and *f*.

41

42
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43

44

— 10 —

Musical score for measures 45-49. The score includes parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., Djembé, and Percussion. The music begins with a dynamic of *dim. poco a poco*. Measures 45-47 show mostly rests with occasional eighth-note patterns. Measure 48 features a rhythmic pattern starting with *fp* followed by "Improv. ad lib.". Measure 49 concludes with a *Tutti* dynamic.

45

46

47

48

49

— African Wildlife —

cresc.

(84)

This musical score page shows a dynamic crescendo from measure 80 to 84. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Corno/Trombone 1, Corno/Trombone 2-3, Horn 1, Horn 2-3, Trombone 1, Trombone 2-3, Bass Baritone, C Euphonium, Bass, Timpani, Double Bass, Marimba, and Djembé. The score indicates dynamic markings such as *p*, *f*, and *mf*. Measure 84 concludes with a *Tutti* instruction.

80 81 82 83 84

— African Wildlife —

This musical score page continues the dynamic pattern from the previous page. Measures 85 through 88 show the same instrumentation and dynamic markings as the first page. Measure 89 introduces new dynamics: *mf* for Temple Block, *mf* for Marimba, *mf* for Solo improv. ad lib., and *mf* for Sempre Guiro. The score ends with a final dynamic marking of *mf*.

85 86 87 88 89

— African Wildlife —

— 19 —

Flute 2

92

vibrato

p

vibrato

p

p

D. S.

Mall.

Djembé

90 91 92 93 94

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— 20 —

Pic.

Fl.

Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2-3

B.Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2-3

Hn. 1

Hn. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

C Euph.

Bs.

Timp.

D. S.

Mall.

Djembé

95 96 97 98 99

- African Wildlife -

(108)

This musical score page shows a complex arrangement for orchestra and percussion. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Clarinets 1-2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Corno/Piccolo Trumpet, Trombones 2-3, Horn 1, Horn 2-3, Trombone 1, Trombones 2-3, Bassoon, Double Bass, Timpani, Drums, and Marimba. The score consists of multiple staves with various musical markings such as dynamics (mf, mp), articulations, and performance instructions like "senza sord." and "con sord. (Bucket/Cup)". Measure numbers 105 through 110 are indicated at the bottom.

105 106 107 108 109 110

- African Wildlife -

This page continues the musical score from page 22. The instrumentation remains the same, with parts for Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Clarinets 1-2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Corno/Piccolo Trumpet, Trombones 2-3, Horn 1, Horn 2-3, Trombone 1, Trombones 2-3, Bassoon, Double Bass, Timpani, Drums, and Marimba. The score shows further developments in the musical lines and dynamics. Measure numbers 111 through 115 are indicated at the bottom.

111 112 113 114 115

- African Wildlife -

— 24 —

Musical score page 24. The score includes parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. The score shows various musical patterns and dynamics across the staves.

116 117 118 119 120

— African Wildlife —

— 25 —

Musical score page 25. The score includes parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. The score shows various musical patterns and dynamics, including crescendo markings and dynamic changes.

121 122 123 124 125

— African Wildlife —

— 26 —

Musical score for measures 126 through 130. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Canto/Trombone 1, Canto/Trombone 2-3, Horn 1, Horn 2-3, Trombone 1, Trombone 2-3, Bass Baritone, C Euphonium, Bass, Timpani, Double Bass, Marimba, and Djembé. The score shows various rhythmic patterns and dynamics, such as *mf* (mezzo-forte) and *p* (piano). Measure 126 starts with a dynamic *p*. Measures 127-129 feature woodwind entries with slurs and grace notes. Measure 130 concludes with a dynamic *p*.

126 127 128 129 130

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— 30 —

Musical score for measures 146 through 150. The score continues with the same ensemble of instruments. The music consists of continuous eighth-note patterns across all staves, creating a dense harmonic texture. Measures 146-148 show a steady flow of eighth-note chords. Measure 149 introduces a rhythmic variation with sixteenth-note patterns. Measure 150 concludes with a final eighth-note chord.

146 147 148 149 150

— African Wildlife —

— 31 —

Musical score for orchestra and Djembé, page 31. The score includes parts for Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt/Tpt. 1, Cnt/Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. The score shows a dynamic crescendo from measures 151 to 155, indicated by the instruction "cresc. - - -". Measures 151-155 feature various rhythmic patterns and dynamics, including *ff* (fortissimo) and *fp* (fortepianissimo). Measure 155 ends with a dynamic *ff*.

151

152

153

154

155

— African Wildlife —

— 32 —

Musical score for orchestra and Djembé, page 32. The score continues from page 31, featuring the same instruments: Pic., Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., A. Sx., T. Sx., B. Sx., Cnt/Tpt. 1, Cnt/Tpt. 2-3, Hn. 1, Hn. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., Bs., Timp., D. S., Mall., and Djembé. The score maintains the dynamic levels established in the previous section, with *ff* and *fp* markings appearing throughout the measures.

156

157

159

160

161

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