



# Serengeti Dreams

Robert W. Smith (ASCAP)

## INSTRUMENTATION

- |                                 |   |
|---------------------------------|---|
| 1 Conductor                     | 2 Baritone Treble Clef  |
| 8 C Flute                       | 4 Tuba  |
| 2 Oboe                          | 4 Mallet Percussion<br>(Large Tom-Toms, [optional Bass Drum],<br>Marimba, [optional Xylophone]) |
| 8 B $\flat$ Clarinet            | 1 Timpani   |
| 2 B $\flat$ Bass Clarinet       | 2 Percussion 1<br>(Congas, Bass Drum,<br>[Djembe [optional Large Tom-Tom]])                     |
| 6 E $\flat$ Alto Saxophone      | 3 Percussion 2<br>(Crash Cymbals, Suspended Cymbal,<br>Cabasa)                                  |
| 4 B $\flat$ Tenor Saxophone     |   |
| 2 E $\flat$ Baritone Saxophone  |   |
| 8 B $\flat$ Trumpet             |   |
| 4 F Horn                        |   |
| 6 Trombone/Baritone/<br>Bassoon |   |

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Treble Clef

## NOTES TO THE CONDUCTOR

*Serengeti Dreams* was composed for the young band as an introduction to multicultural music. The title for the piece is derived from Serengeti National Park, a wildlife refuge in northern Tanzania, East Africa. The park was established in 1951 and extends east and southeast from the shores of Lake Victoria. Serengeti has an area of about 14,763 sq km (5,700 sq mi). Its hills and grassland ranges provide habitat to elephants, black rhinoceroses, lions, leopards, cheetahs, gazelles, wildebeests, hyenas, buffalo, zebras, giraffes, and antelope. The park is the only place in Africa where vast animal migrations, especially in May and June, can still be seen.

The opening bars should be as majestic as possible. The bold statements in the winds should be answered with intensity by the percussion section. Depending upon personnel, feel free to use as many percussionists as possible to create this effect.

The *rallentando* in measure 14 is strictly optional. However, if the percussion section can develop the communication with the conductor, this section will be much more effective.

The conga solo at measure 16 should be performed by the percussionist with the strongest sense of pulse. I suggest staging the congas near the front of the stage to add visual interest to this transition. The cabasa should be assigned to another strong percussionist. The congas and cabasa form the heartbeat of the percussion ensemble, from which the entire band will find security.

The melodic statement by the flutes at measure 24 should be carefully balanced with the percussion. Feel free to adjust the dynamic markings if necessary. The clarinets present a countermelody beginning on beat 2 of measure 32. Again, balance and presence should be of prime concern.

The djembe part at measure 50 may be played on a low tom. I have scored the piece to be performed on percussion instruments that are readily accessible. However, please use this opportunity to introduce and use as many ethnic instruments as possible to provide a unique and exciting learning situation for the band.

I hope you and your ensemble find *Serengeti Dreams* to be an exciting and rewarding musical experience. Best of luck in your teaching endeavors. Best wishes for a great performance!

# SERENGETI DREAMS

By ROBERT W. SMITH (ASCAP)

**Majestic! ♩ = 104**

C Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

Horn in F

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion (Large Tom-Toms [Optional Bass Drum], Marimba [Optional Xylophone])

Timpani

Percussion I (Congas, Bass Drum, Djembe [Optional Large Tom-Tom])

Percussion II (Crash Cymbals, Suspended Cymbal, Cabasa)

Large Tom-Tom (opt. Bass Drum)

Congas

B.D.

Cr. Cyms.

1 2 3 4 5 6

This musical score is for a conductor's part, labeled "Conductor - 2". It covers measures 7 through 12. The score is divided into several sections:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.).
- Brass:** Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone (Tbn./Bar./Bsn.), and Tuba.
- Percussion:** Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II).

The score includes various musical notations such as dynamics (e.g., *mp*, *f*, *p*), articulation (accents, slurs), and performance instructions (e.g., *tr* for trills). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

16 Faster, with a comfortable groove ♩ = 152

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mit. Perc.

Timp.

Perc. I

Perc. II

*rall.*

*ff*

*mp*

*mf*

Solo Congas

Cabasa

ch

16 Faster, with a comfortable groove ♩ = 152

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Marimba (opt. Xyl. w/soft mallets)

Mlt. Perc.

Timp.

Perc. I

Perc. II

*mf*

The image shows a page of a musical score for a conductor, labeled "Conductor - 4". It features multiple staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The Mlt. Perc. staff has a specific instruction: "Marimba (opt. Xyl. w/soft mallets)" and a dynamic marking of *mf*. The score is overlaid with a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase".



24

Soli

Fl. *mf*

Ob.

Cl. *Play 2nd time only*

B. Cl. *Play 2nd time only*  
*mf*

A. Sax. *Play 2nd time only*  
*mp*

T. Sax.

Bar. Sax. *Play 2nd time only*  
*mf*

24

Tpt.

Hn. *Play 2nd time only*  
*mp*

Tbn./Bar./Bsn.

Tuba *Play 2nd time only*  
*mf*

Mit. Perc.

Timp.

Perc. I *mf*

Perc. II

32

Fl.

Ob.

Cl. *Play both times*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*Play 2nd time only*

*mp*

*Play 2nd time only*

*mp*

*Play 2nd time only*

*mp*



40 div.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

40

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*f* *mf* *f* *mf* *f* *mf*

1. 2. 50

Fl. *mf*

Ob. *mf*

Cl. *f*

B. Cl. *f* *mf*

A. Sax. *mf*

T. Sax. *p* *f* *mp*

Bar. Sax. *p* *f* *mf*

1. 2. 50

Tpt. *p* *f*

Hn. *p* *mf*

Tbn./Bar./Bsn. *p* *f* *mp*

Tuba *p* *f* *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Djembe (opt. Large Tom-Tom) *mf*

Susp. Cym. *p* *f*

This musical score is for a conductor, spanning measures 52 to 57. It includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet) - marked *mf*
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpt. (Trumpet) - marked *mf*
- Hn. (Horn)
- Tbn./Bar./Bsn. (Tenor Horn/Baritone/Bassoon)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score features various musical notations including notes, rests, and dynamic markings. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

This page of a musical score, labeled 'Conductor - 11', contains 14 staves of music. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. (Trumpet), Hn. (Horn), Tbn./Bar./Bsn. (Trombone/Baritone/Bassoon), Tuba, Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. I (Percussion I), and Perc. II (Percussion II). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large, diagonal red watermark reading 'Preview Only' is overlaid across the center of the page. The musical notation includes various note values, rests, and articulation marks.

68

Fl. *f* *f* *mf*

Ob. *f* *f* *mf*

Cl. *f* *f* *mf*

B. Cl. *mp* *f* *mp*

A. Sax. *mf* *f* *mp*

T. Sax. *mp* *f* *f* *mp*

Bar. Sax. *mp* *f* *f* *mp*

Tpt. *f*

Hn. *mf*

Tbn./Bar./Bsn. *mp* *f* *f* *mp*

Tuba *mp* *f* *f* *mp*

Mlt. Perc. *mf*

Timp. *f* *mf*

Perc. I *mf* *mf*

Perc. II *p* *f* *p*

68

64 65 66 67 68 69



Fl. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*

Cl. *f* *mf* *f* *mf*

B. Cl. *f* *mp* *f* *mp*

A. Sax. *mf* *mf*

T. Sax. *f* *mp* *f* *mp*

Bar. Sax. *f* *mp* *f* *mp*

Tpt. *mf*

Hn. *mf* *mf*

Tbn./Bar./Bsn. *f* *mp* *f* *mp*

Tuba *f* *mp* *f* *mp*

Mit. Perc. *f* *p* *f*

Timp.

Perc. I

Perc. II



77

Fl. *tr* *sfp* *f* *ff*

Ob. *tr* *sfp* *f* *ff*

Cl. *tr* *sfp* *f* *ff*

B. Cl. *sfp* *f* *ff*

A. Sax. *sfp* *f* *ff*

T. Sax. *sfp* *f* *ff*

Bar. Sax. *sfp* *f* *ff*

Tpt. *sfp* *f* *ff*

Hn. *sfp* *f* *ff*

Tbn./Bar./Bsn. *sfp* *f* *ff*

Tuba *sfp* *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *ff*

Perc. I *f* *ff*

Perc. II *p* *f* *ff*

Cr. Cyms. *ff*

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