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## **Contemporary Music Score Collection**

**Title**

Animal Songs

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**Jamie Wind Whitmarsh**  
**2012**

**Animal Songs**  
**for reed quintet**

*duration: approximately  
7 minutes and 30 seconds*



# Animal Songs

## PERFORMANCE NOTES

1. Trills should be the interval of a half step, unless otherwise noted.
2. Key clicks should always utilize as many keys as possible. Furthermore, the ensemble should coordinate the visual aspect of the key clicks, so that a 'snapping' effect is achieved.

## PROGRAM NOTES

The ideas for *Animal Songs* grew organically over a period of time. My initial intent was to write music for the reed quintet – an ensemble that I find more inviting than the woodwind quintet, largely due to its homogeneity. As I dove into writing this piece, I began to notice (or imagine) some similarities to certain members of the Animal Kingdom. Thus, the scope of the piece was informed by what types of and how many different animals I wanted to include. While it would be easy to write about more common animals (cat, dog, horse, etc.), I wanted to give respect and attention to animals that do not normally receive their fair share of publicity.

*The Squirrel*, *The Barracuda* and *The Snail* were mostly completed in one night, while *The Axolotl* and *The Bonobo* took several months to finish. *The Squirrel* utilizes vertical chunks of material that appear suddenly, often with no preparation. While listening to this music, one can imagine the skittish nature of a squirrel in a park. *The Barracuda* utilizes a four-note shape (the first four notes of the piece), which mirrors the pronunciation of the word 'barracuda'. Key-clicks from the ensemble imply the snapping of jaws. The image of a snail stretching itself over a long period of time to travel from one branch to another was the inspiration for the third movement. Although typically seen as a less 'serious' animal, I feel that the act of traveling – or even just surviving – must be an exhausting one for the snail. As such, *The Snail* takes on a noble quality that one might not ordinarily expect to associate with this animal. *The Axolotl* is quite musically sarcastic. Beginning with a lop-sided waltz, the odd appearance of this animal is mirrored in the tempo variations that permeate the work. The final movement, *The Bonobo*, seeks to synthesize musical elements from prior movements, drawing most heavily from *The Squirrel* throughout. Various cute chimp-like sounds occur, until the listener is reminded near the end that even the cutest monkey is still a wild ape that should not be trusted. The final measure of the piece combines musical material from each of the movements.



# Animal Songs

## I. The Squirrel

Jamie Wind Whitmarsh  
 (ASCAP)

Soprano Saxophone

$\text{♩} = 132\text{--}144$

The musical score consists of five staves, each representing a different instrument. The instruments are listed on the left: Soprano Saxophone, Oboe, Clarinet in B<sub>b</sub>, Bass Clarinet in B<sub>b</sub>, and Bassoon. The tempo is indicated by a quarter note followed by a range of 132-144. Dynamics are marked with 'f' and 'ff'. The music is divided into measures by vertical bar lines.

SS

*p*

*pp*

*p*

*mf*

*pp*

O

*pp*

*mf*

*pp*

C

*pp*

*poco*

*pp*

*mf*

BC

*pp*

*pp*

*mf*

BSN

*pp*

*poco*

*pp*

*mf*

9

ss      o      c      bc      bsn

*f*      *f*      *f*      *f*      *f*

*pp*      *pp*      *pp*

*pp*

12

ss      o      c      bc      bsn

*ppp*      *ppp*

*pp*

*mp*      *pp*      *mp*

*pp*      *pp*      *mp*

16

ss      o      c      bc      bsn

*pp*      *mf*      *f*  
*pp*      *mf*      *f*  
*mf*      *mf*      *f*  
*p sub.*      *mf*      *f*  
*p sub.*      *mf*      *f*

19

ss      o      c      bc      bsn

*fp*      *f*      *pp sub.*  
*fp*      *f*      *pp sub.*  
*fp*      *f*      *pp sub.*  
*fp*      *f*      *pp sub.*  
*fp*      *f*      *pp sub.*

24

SS: 4/4 time signature, mostly quarter notes. Measure 24: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 25: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 26: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 27: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 28: 4/4, 3/4, 4/4, 3/4, 4/4.

O: 4/4 time signature, mostly eighth-note pairs. Measure 24: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 25: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 26: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 27: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 28: 4/4, 3/4, 4/4, 3/4, 4/4.

C: Treble clef. Measure 24: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 25: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 26: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 27: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 28: 4/4, 3/4, 4/4, 3/4, 4/4.

BC: Bass clef. Measure 24: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 25: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 26: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 27: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 28: 4/4, 3/4, 4/4, 3/4, 4/4.

BSN: Bass clef. Measure 24: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 25: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 26: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 27: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 28: 4/4, 3/4, 4/4, 3/4, 4/4.

Measure 28 ends with **f**.

29

SS: Treble clef. Measure 29: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 30: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 31: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 32: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 33: 4/4, 3/4, 4/4, 3/4, 4/4.

O: Treble clef. Measure 29: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 30: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 31: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 32: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 33: 4/4, 3/4, 4/4, 3/4, 4/4.

C: Treble clef. Measure 29: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 30: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 31: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 32: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 33: 4/4, 3/4, 4/4, 3/4, 4/4.

BC: Bass clef. Measure 29: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 30: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 31: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 32: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 33: 4/4, 3/4, 4/4, 3/4, 4/4.

BSN: Bass clef. Measure 29: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 30: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 31: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 32: 4/4, 3/4, 4/4, 3/4, 4/4. Measure 33: 4/4, 3/4, 4/4, 3/4, 4/4.

Measure 33 ends with **fff**.

36

SS

O

C

BC

BSN

*mf*

*f*

*mf*

*f*

*mf*

*f*

38

SS

O

C

BC

BSN

*f*

*fp*

*fp*

*fp*

*fp*

*fp*

41

SS *f*

O *f*

C *f*

BC *f*

BSN *f*

This section consists of five staves. The first three staves (SS, O, C) begin with eighth-note patterns. The fourth staff (BC) has a single eighth note followed by sixteenth-note pairs. The fifth staff (BSN) has eighth-note pairs. Measures 42-43 show eighth-note patterns for all staves. Measures 44-45 show eighth-note pairs for all staves.

44

SS

O

C

BC

BSN

This section consists of five staves. The first three staves (SS, O, C) begin with eighth-note patterns. The fourth staff (BC) has a single eighth note followed by sixteenth-note pairs. The fifth staff (BSN) has eighth-note pairs. Measures 45-46 show eighth-note patterns for all staves. Measures 47-48 show eighth-note pairs for all staves.

47

This musical score page contains two staves of music. The top staff is for the Soprano Saxophone (SS) and the bottom staff is for the Bassoon (BSN). Both staves begin in 5/4 time with a key signature of one sharp. The SS part consists of eighth-note patterns with grace notes. The BSN part also has eighth-note patterns with grace notes. A vertical bar line separates the first measure from the second. The time signature changes to 4/4 at the end of the second measure.

SS

O

C

BC

BSN

49

This musical score page contains two staves of music. The top staff is for the Soprano Saxophone (SS) and the bottom staff is for the Bassoon (BSN). Both staves begin in 5/4 time with a key signature of one sharp. The SS part features eighth-note patterns with grace notes. The BSN part also has eighth-note patterns with grace notes. A vertical bar line separates the first measure from the second. The time signature changes to 4/4 at the end of the second measure.

SS

O

C

BC

BSN

## II. The Barracuda

51  $\text{J}=82$

SS  
O  
C  
BC  
BSN

Measure 51: SS, O, C, BC are silent. BSN plays eighth-note chords at  $f$ . Measure 52: SS, O, C, BC are silent. BC starts playing sixteenth-note patterns at  $pp$ . BSN starts playing eighth-note patterns at  $mf$ .

53

SS  
O  
C  
BC  
BSN

Measure 53: SS, O, C, BC are silent. BSN plays eighth-note chords at  $mf$ . Measure 54: SS, O, C, BC are silent. BSN continues eighth-note chords at  $mf$ .

55

SS

O

C

BC

BSN

*key click*

*f*

*key click*

*f*

*p*

*pp*

57

SS

O

C

BC

BSN

*p*

*mf*

*tr*

*6*

*6*

*poco*

*mf*

*tr*

*6*

*6*

*poco*

59

SS  
O  
C  
BC  
BSN

*f*      *3*      *f*      *3*      *f*

61

SS  
O  
C  
BC  
BSN

*p*      *p*      *p*      *mf*      *mf*

*key click*  
*f*      *key click*  
*f*      *mp*

*mp*      *f sub.*

63

SS                              *key click*  
*p sub.*                      *f*                      *key click*

O                              *f*

C                              *pp*

BC                              *3*  
*pp*

BSN                            *mp*                              *pp*

66

SS                              *ff*                      *3*

O                              *ff*                      *3*

C                              *ff*

BC                              *ff*

BSN                            *ff sub.*

16

69

SS  
O  
C  
BC  
BSN

72

72

SS  
O  
C  
BC  
BSN

key click  
key click  
key click  
key click

Musical score for orchestra and brass section, page 12, measures 75-76.

The score consists of five staves:

- SS**: Soprano Saxophone. Playing eighth-note patterns.
- O**: Oboe. Playing eighth-note patterns.
- C**: Clarinet. Playing eighth-note patterns.
- BC**: Bassoon. Playing eighth-note patterns.
- BSN**: Bassoon. Playing eighth-note patterns in measure 75, transitioning to a sustained note with a grace note in measure 76.

Measure 75 ends with a dynamic **p**.

Measure 76 begins with a dynamic **p**, followed by a crescendo indicated by a wedge and **mp**, then a decrescendo indicated by a wedge and **p**.

## III. The Snail

80  $\text{♩} = 50$

SS  
O  
C  
BC  
BSN

*niente*

*non vib.*

*pp* *p* *n.*

*p* *p* *n.*

87 *espressivo*

SS  
O  
C  
BC  
BSN

*mp sub.*

*lightly re-articulate*

*p* *poco a poco cresc.*  
*lightly re-articulate*

*p* *poco a poco cresc.*  
*lightly re-articulate*

*p* *poco a poco cresc.*

*p* *poco a poco cresc.*

90

*non vib.*  
*(sneak in)*

SS  
O  
C  
BC  
BSN

*f*      *ppp*      *mp*  
*pp sub.*      *mp*      *pp*  
*f*      *pp sub.*      *mp*      *pp*  
*f*      *pp sub.*      *mp*      *pp*  
*f*      *pp sub.*      *mp*      *pp*

94

SS  
O  
C  
BC  
BSN

*pp*  
*pp*  
*pp*  
-  
-

*niente*  
*niente*  
*niente*

## IV. The Axolotl

97  $\text{♩} = 152$

rit. - - - a tempo (♩ = 152) rit. - - - rall.

ss      O      C      BC      BSN

**Measure 97:** ss (rest), O (mp, mp), C (mf, mf), BC (mp, p), BSN (pp, pp)

**Measure 102:** ss (mp sub.), O (f), C (p), BC (p), BSN (p, mp, p)

a tempo      rall. a tempo      rit.  $\text{♩} = 144$

102 ss      O      C      BC      BSN

**Measure 102:** ss (mp sub.), O (f), C (p), BC (p), BSN (p, mp, p)

108

SS  
O  
C  
BC  
BSN

*3 mp*      *mf*      *f*  
*mp*      *mf*      *f*  
*mf*      *f*      *p*  
*mp*      *p*      *f*  
*p*      *f*

113

SS  
O  
C  
BC  
BSN

*pp*      *poco a poco cresc.*  
*mf sub.*  
*pp*      *poco a poco cresc.*  
*pp*      *poco a poco cresc.*  
*pp*      *poco a poco cresc.*

116

ss  
O  
C  
BC  
BSN

*f*  
*fp* *ff*  
*f*  
*f* *ff*  
*f* *ff*  
*f* *ff*

122  $\text{♩} = 154$

rall.  $\text{♩} = 138$

ss  
O  
C  
BC  
BSN

$\text{♩} = 154$   
rall.  $\text{♩} = 138$

*p sub.*  
*espressivo*

127

poco rit.

ss      *pp*      *mf*

O      *pp*

C      *p*      *pp sub.*

BC

BSN      *pp*

133  $\text{♩} = 138$

ss      espressivo      poco a poco cresc.

0      poco a poco cresc.

C      poco a poco cresc.

BC

BSN      poco a poco cresc.

*p*      3

This musical score page shows five staves of music for orchestra and bassoon section. The top staff is for the strings (ss), followed by the oboe (0), clarinet (C), bassoon (BC), and bassoon section (BSN). The tempo is indicated as  $\text{♩} = 138$ . Measure 133 starts with a dynamic *espressivo*. Measures 134-135 show the strings and oboe playing eighth-note patterns with dynamics *poco a poco cresc.*. Measures 136-137 continue with similar patterns. Measure 138 begins with a dynamic *poco a poco cresc.* for the bassoon section, followed by a bassoon solo line with a dynamic *p* and a measure ending with a fermata and the number 3.

138

SS O C BC BSN

*f*

*ff*

*ff*

*ff*

*ff*

142

SS O C BC BSN

*f*

*f*

*mf*

*mf*

*mf*

*f*

$\text{♩}=120$

rall.

155 **rall.**

ss

O

*pp*

C

*pp*

BC

*pp*

BSN

*pp*

159  $\text{♩} = 106$  rall.

SS

O

C

BC

BSN

ppp

V.The Bonobo

27

163  $\text{♩} = 138$

SS      *mp*

O

C

BC

BSN

166

SS      *f*

O      *f*

C      *f*

BC      *f*

BSN      *f*

SS      *f*

O      *mf*

C      *mf*

BC      *mf*

BSN      *mf*

170

SS  
O  
C  
BC  
BSN

*fp* — *f*      *fp* — *f*  
*fp* — *f*      *fp* — *f*  
*fp* — *f*      *fp* — *f*  
*fp* — *f*      *fp* — *f*

173

SS  
O  
C  
BC  
BSN

*pp sub.*  
*p sub.*  
*pp*  
*pp*  
*pp sub.*

176

SS  
O  
C  
BC  
BSN

*mf*

*mp*

*mp sub.*

*f*

*f*

179

SS  
O  
C  
BC  
BSN

*pp*

*f sub.*

*f*    *mp*    *f*

*pp*

*f sub.*

*pp*

*f*

*f*

*f*

183

SS: *pp sub.* *f sub.* = *pp* *mp sub.* = *pp*

O: *pp sub.* *mf sub.* = *pp*

C: *pp sub.* *f sub.* > *pp*

BC: *mp*

BSN: *mp* *mf*

188

SS: *pp* *pp* *pp* *f sub.* *mp*

O: *pp* *pp* *pp* *pp* *f sub.*

C: *pp* *pp* *pp* *pp* *f* *mp*

BC: *pp* *pp* *pp* *pp* *f sub.* *mf*

BSN: *pp* *pp* *pp* *f sub.* *mf*

193

SS  
O  
C  
BC  
BSN

*f*      *ff*      *ff*      *ff*

197

SS  
O  
C  
BC  
BSN

*p*      *p*      *mp*  
*fff*      *p*      *mp*  
*fff*      -      -

204

*ss*

*fpp*

*p sub.*

*fpp*

*p sub.*

*fpp*

*p sub.*

*mp*

*mf sub.*

*fpp*

*p sub.*

208

ss      *mf sub.*

o      *mf sub.*

c      *mf*

bc     *f sub.*

bsn    *mf sub.*

*mf*

211

ss      *fp < f*

o      *fp < f*

c      *fp < f*

bc     *fp < f*

bsn    *fp < f*

*ff sub.*

*ff sub.*

*ff sub.*

*ff sub.*

*fp < f*

*fp < f*

215

SS  
O  
C  
BC  
BSN

*ff*

221

*fp* *v.* *tr.* *fff*

*mf*

*d=132*

SS  
O  
C  
BC  
BSN

*fp* *v.* *tr.* *fff*

