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## ULLA IN AFRICA

The opening hymn-tune (bars 1–5) is very beautiful and sonorous. It demands a good, blended sound from each member of the section as well as a connected, legato articulation and the ability to move from note to note with good ensemble. Make sure the release in bar 4 (second half of beat 4) is unified so the trumpet pick-ups into bar 5 are heard. In any type of chorale, listen to the lead voice for phrasing and style. The bottom voices should provide a supportive cushion for the entire band.

This tune demands a keen sense of sixteenth-note sub-division throughout. Bars 10–17 is a section soli, just trombones and rhythm section. Make sure the last sixteenth of beat 1 is short and that the eighth-notes on beat 3 are legato, always leading to the next downbeat. This section demands some independence from the bass trombonist as he/she plays by themselves on the second half of beat 2 in bars 10, 12, and 14. Play that with confidence!

The trombone soli at letter **C** needs good rhythmic stability as a section. Listen to the way the lead player interprets the tenuto markings and try not to let the sixteenth rests break the flow of the musical line.

In the ensemble tutti at letters **E** and **G**, each voice can play a little softer because these are largely unison passages. When the line breaks into harmony (the ends of bars 51 and 53, for example) play a bit stronger.

Watch the key changes at letters **I** and **J**. In this brass section tutti, make sure to get off all the tied notes in a timely manner. Keep the energy level going during the half notes in bar 102.

# Ulla in Africa

Comp.: Heiner Wiberny  
Arr.: Peter Herbolzheimer

MEDIUM SLOW, RUBATO

*mf*

6 **A** Tempo (♩ = 98-106)

12

15

18 **A** **3** **both times**

*mf*

23

26 **B** **4**

30

Musical staff for measures 30-33. The staff is in bass clef with a key signature of one sharp (F#). It contains a continuous eighth-note pattern with various accents and slurs.

**C** Soli

34

Musical staff for measures 34-36. The staff continues the eighth-note pattern with accents and slurs.

**D**

37

Musical staff for measures 37-39. The staff continues the eighth-note pattern with accents and slurs.

40

Musical staff for measures 40-42. The staff continues the eighth-note pattern with accents and slurs.

43

Musical staff for measures 43-45. The staff continues the eighth-note pattern with accents and slurs.

46

Musical staff for measures 46-48. The staff continues the eighth-note pattern with accents and slurs.

49

Musical staff for measures 49-51. The staff continues the eighth-note pattern with accents and slurs.

52

Musical staff for measures 52-54. The staff continues the eighth-note pattern with accents and slurs. Measure 54 ends with a double bar line and a 4-measure rest.

**F** Open

Cue

58



61



64

G



67



70

G2 Open

Cue



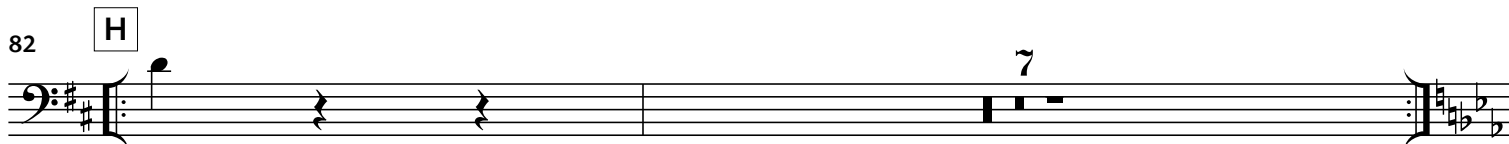
79



82

H

7



90 **I**

93

96 **J**

99

102

*mf* ————— *f*

106 **K** 8 **L** 8

122 **M** 4

128 **N** 4

134

138 **O** 4

*rit.* -----

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## DU, DU, LIEGST MIR IM HERZEN

This entire chart is a study in playing fast rhythmic figures in a Latin feel. It's important to feel comfortable and confident with these figures so they can become part of your rhythmic vocabulary, regardless of tempo. The background figures in bars 56–60 are a good example of these challenging rhythms.

At letter **A**, the trombones are asked to play with cup mute. When playing with mutes, remember the pitch of the instrument sharpens a bit. If there is time, pull the tuning slide out slightly when playing with a mute, remembering to push the slide back to its original position when playing on the open horn. Different brands of mutes produce different timbres. If possible, the section should try to use the same type of mute to ensure a compatible sound.

The breath marks or releases in bars 35, 36, 39, and 40 are written so the ensemble ends notes together. One way to unify these releases is to think of each whole note as a dotted half note followed by a quarter rest. This coordinates and codifies the arranger's desire to put some space between the notes.

The entrance at bar 90 should be a loud, enveloping sound (not necessarily a penetrating type of loud sound). The quarter notes in this passage (bars 95, 96, 103, and 104) should be played long, with a singing approach. This applies to the beat 4 quarter notes found at letters **I** and **K**, as well.

The tutti syncopations found in bars 129–132 can be very challenging. These rhythms tend to be rushed. Try to be very steady without “crowding” the time. Remember the notes in bars 129, 131, and 132 enter after strong beats.

# Du, Du liegst mir im Herzen

Traditional, based on a version by Clare Fischer  
Orchestrated by Dave Rivello

*Rubato* 31 1  $\text{♩} = 120$  Latin  
4 Times 2

35 A Cup Mute *mf*

39 1 2

45

50 B Open *f* *mf* 3

57

62 5

71 C 4 Times 2 D 4

77 1 4 2 2

*Du, Du. liegst mir im Herzen*

83 7

*f*

93

98

103 2

>

109 Piano Solo - 14 times or open G 4 Times

4 Times Gradual build each time

117 Play 3rd and 4th time only

*f*


123

127 1

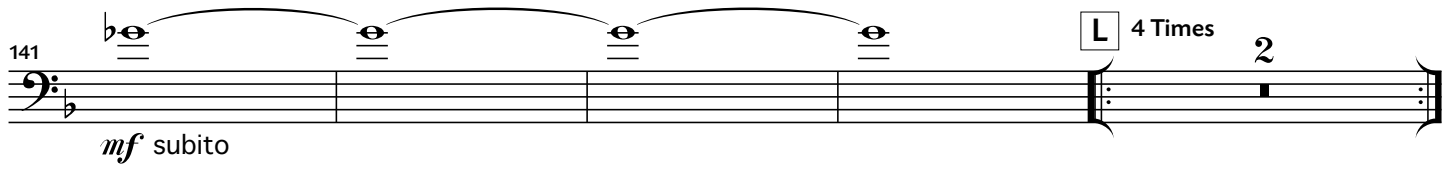
132 2 K



137

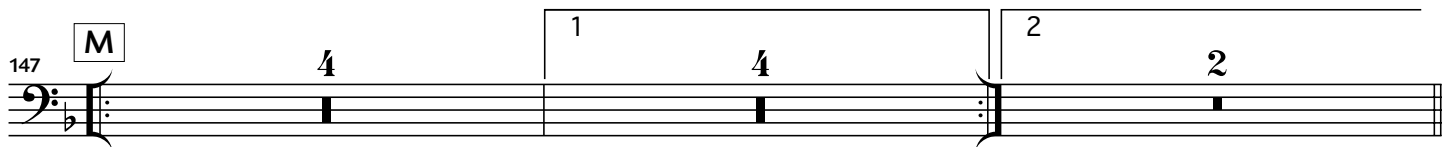


141

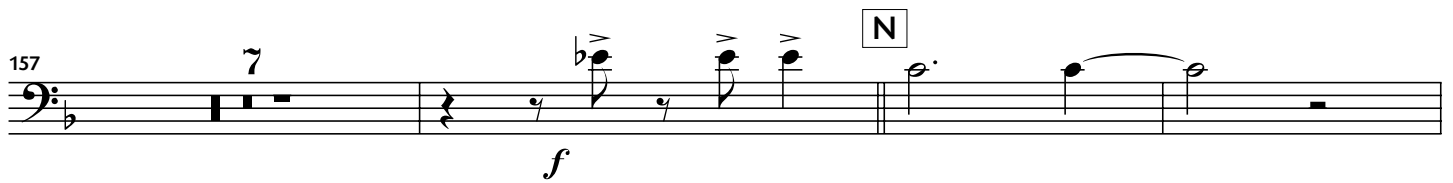


*mf* subito

147



157

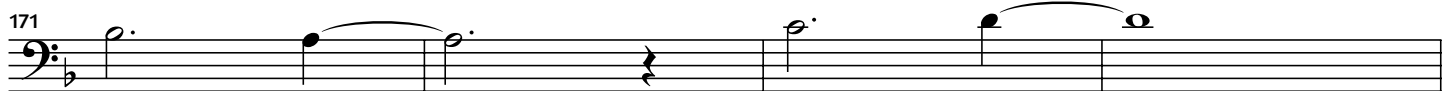


*f*

167



171



175



179

