

Commissioned by Roger and Verna Rohlck and the
St. Cloud Symphony Orchestra, William Schrickel, Music Director

Sun Dogs

for Orchestra 2005

DAVID WOLFF



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PROGRAM NOTES

“Sun dogs,” or “mock suns,” appear as bright bursts of light on each side of the sun. Formed in northern climates when sunlight passes through hexagonal ice crystals high in the atmosphere, they are most often bright white but may show a spectrum of color resembling a rainbow. I first saw a pair of “sun dogs” on a cold winter morning while driving to Duluth a few years ago and was immediately fascinated by their appearance. Given the elements of light and color, it seemed like an ideal fit for an orchestral work. When I began researching what I had seen, however, I found only page after page of explanations and descriptions, each containing out of focus and poorly lit photographs. It quickly became apparent that while seeing “sun dogs” was not uncommon, capturing the effect was. I realized that what I had seen was, like music, something that had to be experienced and was almost impossible to describe using words. *Sun Dogs* is meant to be a musical portrait, a way to share both my sense of wonder at the spectacular view I witnessed as well as the feeling that this was one of those moments in life that could never be re created or explained, just re imagined.

I would like to express my deepest gratitude to William Schrickel, SCSO Executive Director Sandy Nadeau, and especially Roger and Verna Rohlck for their willingness to support my music. For any creative artist, it's impossible to overstate the importance of having people that champion the creation of new works and are willing to take a chance.

Funded in part by the Composers Assistance Program of the American Music Center.

INSTRUMENTATION

(Transposed Score – Duration: ca. 9 _ minutes)

Piccolo
2 Flutes
2 Oboes
English Horn
2 A Clarinets
Bb Bass Clarinet
2 Bassoons
Contrabassoon
4 F Horns
2 C Trumpets
2 Trombones
Bass Trombone
Tuba
Timpani

Percussion (3 players) – see back of score for suggested percussion setup:

Player 1:

Crotales – 2 octaves (shared with Percussion 2), Vibraphone (*motor off*), Marimba, Chimes (shared with Percussion 2), Crash Cymbals*, Large Suspended Cymbal (shared with Percussion 2), Small, Medium & Large Triangles (shared with Percussion 2), Temple Blocks (shared with Percussion 2), and Tambourine

Player 2:

Crotales – 2 octaves (shared with Percussion 1), Chimes (shared with Percussion 1), Small, Medium & Large Triangles (shared with Percussion 1), Sizzle Cymbal, Small Suspended Cymbal, Large Suspended Cymbal (shared with Percussion 1), Tam-Tam, Small, Medium & Large Wood Blocks (shared with Percussion 3), and Temple Blocks (shared with Percussion 1)

Player 3:

Glockenspiel, Xylophone, Mark Tree, Crash Cymbals*, Small, Medium & Large Wood Blocks (shared with Percussion 2), 4 Tom Toms, and Bass Drum

* Note: Percussion 1 Crash Cymbals should be slightly “higher” than those used by Percussion 3.

Harp
Celesta
Strings

PERFORMANCE NOTES

Accidentals only apply to the register and part they appear in, and carry through the entire measure unless cancelled out by another accidental (such as a natural sign).

Grace notes (including beamed grace notes with slashes) are to be played immediately before the beat they precede. They are to be played very close to the beat and as fast as possible.

Harp harmonics should sound an octave higher than written.

Metronome markings are approximations.

Trills apply to written note and a diatonic second above (as modified by flat, natural or sharp signs) unless otherwise indicated.

If no instruction to dampen follows an *lv.* marking, the sound should be allowed to sustain and decay naturally.

Sun Dogs

DAVID WOLFF

Still and distant (♩=108)

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

A Clarinet 1

A Clarinet 2

B♭ Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

F Horn 1, 3

F Horn 2, 4

C Trumpet 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Celesta

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4 5 6 7 8 9

B Poco più mosso (♩=116)

Picc. *tr*
Fl. 1 *tr*
Fl. 2 *tr*
Ob. 1
Ob. 2
E. H.
Cl. 1 *tr*
Cl. 2 *tr*
Bs. Cl. *tr*
Bn. 1
Bn. 2
Cbn.

Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba

Timp. *damp*
Perc. 1 *pp*
Perc. 2 *ppp*
Perc. 3 *pp*
[Triangle/medium]
[Mark Tree]
slow gliss., use only top half
to Chimes
to Glock.

Cel.
Harp *p*

B Poco più mosso (♩=116)

Vn. I *p*
Vn. II *p*
Va. *p*
Vc. *p*
Vc. *p*
Cb. *pizz.*

21 22 23 24 25 26 27 *p* 28 29 30 31

Tempo I^o

C

Picc. *p* *tr³* *senza vib.*

Fl. 1 *p* *tr³* *senza vib.*

Fl. 2 *p* *tr³* *senza vib.*

Ob. 1 *mf*

Ob. 2 *p* *tr³*

E. H. *p* *tr³*

Cl. 1 *p* *tr³* *mf* *p* *tr³* *3* *6*

Cl. 2 *p* *tr³* *p*

Bs. Cl. *p* *tr³*

Bn. 1 *p*

Bn. 2

Cbn.

Hn. 1, 3 *a2* *con sord.* *p*

Hn. 2, 4 *a2* *con sord.* *p* *poco*

Tpt. 1, 2

Tbn. 1, 2 1. *St. Mute* *St. Mute* *p*

2. *St. Mute*

B. Tbn. *p*

Tuba *con sord.* *p*

Timp.

Perc. 1 *pp* *to Vibes (with bow)* *Vib.* *bowed* *L.v.* *p* *to Triangles*

Perc. 2 [Chimes] *pp*

Perc. 3 [Glock.] *brass mallets* *L.v.* *pp* *L.v.*

Cel.

Harp *L.v.* *damp* *p* *Siva-* *A²*

Tempo I^o

C

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *ans.* *pizz.* *via sord.* *senza sord.* *arco* *(sul pont.)* *mp* *arco, sul pont.* *p*

Cb. *mp*

32 33 34 35 36 37 38 39 40 41

accel. **D** **Animato** ($\text{♩} = 120$)

Picc. *ord.* *cresc. poco a poco* *mp*

Fl. 1 *ord.* *cresc. poco a poco* *mp*

Fl. 2 *ord.* *cresc. poco a poco* *mp*

Ob. 1 *ord.* *cresc. poco a poco* *p* *mp*

Ob. 2 *ord.* *cresc. poco a poco* *p* *mp*

E. H. *tr.* *mp*

Cl. 1 *tr.* *mp*

Cl. 2 *tr.* *mp*

Bs. Cl. *tr.* *mp*

Bn. 1 *mp*

Bn. 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *bring out, barroom mute, stem out* *f*

Tbn. 1, 2

B. Tbn.

Tuba

Timp. *muted (28')* *25' (no mute) Lv.* *damp* *A - E, C - B (28')*

Perc. 1 *damp, to Marimba* *pp* *Mar.* *8va - - - - -* *mp* *(mp)*

Perc. 2

Perc. 3 *Lv.* *to Xylophone* *pp* *Xylo.* *mp*

Cel. *p* *mp*

Harp *pp* *mp*

D **Animato** ($\text{♩} = 120$)

Vn. I *(senza vib.) pizz.* *p* *accel.* *cresc. poco a poco* *8va - - - - -* *mp*

Vn. II *(senza vib.) pizz.* *p* *cresc. poco a poco* *mp*

Va. *(senza vib.) pizz.* *p* *cresc. poco a poco* *mp*

Vc. *pizz.* *ord.* *p cresc.* *mp*

Cb. *pizz.* *ord.* *mp*

42 43 44 *p* 45 46 47 48 49 *mp*

G

Picc. *mp*

Fl. 1 *mp sempre*

Fl. 2 *mp sempre*

Ob. 1 *pp sempre*

Ob. 2 *pp sempre*

E. H. *mf*

Cl. 1 *pp sempre*

Cl. 2 *pp sempre*

Bs. Cl. *pp sempre*

Bn. 1 *pp sempre*

Bn. 2 *pp sempre*

Cbn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *f* *Mar.* *mf sempre* *to Tam Tam*

Perc. 2 *mf*

Perc. 3 *mf* *Bass Drum* *to Glockenspiel* *p*

Cel.

Harp

Vn. I *(mf)*

Vn. II *(mf)*

Va. *(not div.)* *sub. mp sempre*

Vc. *mp sub.*

Cb. *arco*

72 73 74 75 76 77

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Bs. Cl.

Bn. 1

Bn. 2

Cha.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Harp

Vn. I

Vn. II

Va.

Vc.

Cb.

1. open *mf sempre*

2. Harmon. stem in *mf*

pp *lv.* *p* *damp*

[Glock.] *mp*

mp

78 79 80 81 82 83

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Bs. Cl.

Bn. 1

Bn. 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Harp

Vn. I

Vn. II

Va.

Vc.

Cb.

84 85 86 87 88 89

mp

mp

mp

decresc.

decresc.

a2

Picc. *p* *mp* *p sub.*

Fl. 1 *p* *mp* *p sub.*

Fl. 2 *p* *mp* *p sub.*

Ob. 1 *p* *mp* *p sub.*

Ob. 2 *p* *mp* *p sub.*

E. H. *p*

Cl. 1 *p*

Cl. 2 *p*

Bs. Cl. *p*

Bn. 1 *p*

Bn. 2 *p*

Cbn. *p*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba *Open* *p*

Timp. *p* *Lx.* *Lx.* *pp*

Perc. 1 *to Sus. Cym.* *[Sus. Cym. (large)]* *p* *Lx.*

Perc. 2 *Temple Bks.* *to Small Tri. & Tam* *pp* *[Triangle (small)]* *p*

Perc. 3

Cel. *mp*

Harp *p* *[13 c3]* *[c3]* *Sub.* *p* *Lx.*

Vn. I *decresc. poco a poco* *p* *ord.*

Vn. II *decresc. poco a poco* *p* *ord.*

Va. *decresc. poco a poco* *p* *ord.*

Vc. *p* *ord.*

Cb. *pizz.* *p* *arco*

96 97 *mp* 98 99 100 101 102 *p*

poco rit. **Meno mosso** (♩=84)

112 113 114 115 *mf* 116 *mp* 117

(Jard144) **L** Urgent, crisp

118 *mp*

119 *mp*

120 *mf*

121 *mf*

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. H.
 Cl. 1
 Cl. 2
 Bs. Cl.
 Bn. 1
 Bn. 2
 Cbn.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1, 2
 Tbn. 1, 2
 B. Tbn.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Harp
 Vn. I
 Vn. I
 Vn. II
 Vn. II
 Va.
 Va.
 Vc.
 Cb.

Musical notation includes notes, rests, and dynamic markings such as *p*, *mp*, *pp*, *unis.*, *cresc.*, and *damp*. Performance instructions like *1.*, *2.*, and *5.* are also present. The score is divided into measures 167 through 173.



R Driving (♩=108)

Picc. *p* *sempre* 5

Fl. 1 *p* *sempre* 5

Fl. 2 *p* *sempre* 5

Ob. 1

Ob. 2

E. H. *Soli* *mp* 5

Cl. 1 *p* *sempre* 5

Cl. 2 *p* *sempre* 5

Bs. Cl.

Bn. 1 *Soli* *mp*

Bn. 2 *Soli* *mp*

Cbn. *Soli* *mp*

Hr. 1, 3

Hr. 2, 4

Tpt. 1, 2 *p*

Tbn. 1, 2

B. Tbn.

Tuba

Timp. *mf* A - E - B - G♯

Perc. 1 *mf* *sempre* *L.v.*

Perc. 2 *pp* *L.v.*

Perc. 3 *pp*

Cel. *pp*

Harp

Vn. I

Vn. II

Va. *sul. pont.* *mp* *Soli*

Vc. *p* *cresc.* *mp* *Soli*

Cb. *mp* *Soli*

174 175 176 177 178 179

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Bs. Cl.

Bn. 1

Bn. 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Harp

Vn. I

Vn. II

Va.

Vc.

Cb.

180 181 182 183 184 185

S

Picc. 

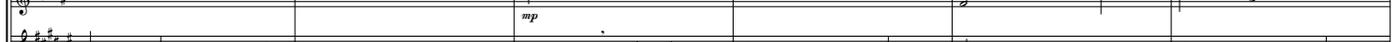
Fl. 1 

Fl. 2 

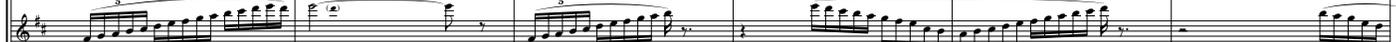
Ob. 1 

Ob. 2 

E. H. 

Cl. 1 

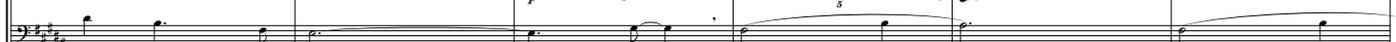
Cl. 2 

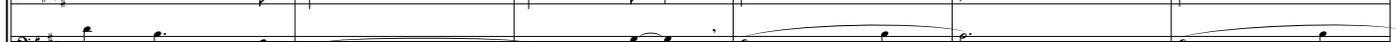
Bc. Cl. 

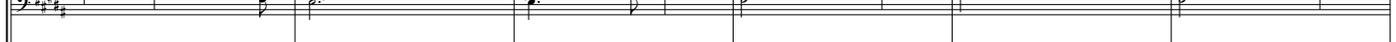
Bn. 1 

Bn. 2 

Cbn. 

Hn. 1, 3 

Hn. 2, 4 

Tpt. 1, 2 

Tbn. 1, 2 

B. Tbn. 

Tuba 

Timp. 

Perc. 1 

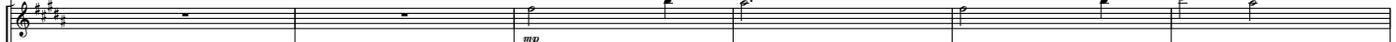
Perc. 2 

Perc. 3 

Cel. 

Harp 

S

Vn. I 

Vn. II 

Va. 

Vc. 

Cb. 

186

187

188

189

190

191

Picc. *mp* *mf* *cresc.* *tr*
 Fl. 1 *mp* *mf* *cresc.*
 Fl. 2 *cresc. poco a poco*
 Ob. 1 *cresc. poco a poco*
 Ob. 2 *cresc. poco a poco*
 E. H.
 Cl. 1 *cresc. poco a poco* *mp* *mf* *cresc.* *tr*
 Cl. 2 *cresc. poco a poco*
 Bn. Cl. *p* *mp* *mf* *cresc.*
 Bn. 1 *cresc. poco a poco*
 Bn. 2 *cresc. poco a poco*
 Cbn. *cresc. poco a poco*
 Hn. 1, 3 *mf* *cresc.* *a2*
 Hn. 2, 4 *cresc. poco a poco*
 Tpt. 1, 2 *mp* *cresc.* *mf* *cresc.* *a2*
 Tbn. 1, 2 *cresc. poco a poco*
 B. Tbn. *mp* *cresc.*
 Tuba *cresc. poco a poco*
 Timp.
 Perc. 1 *mp* *to Vibraphone (with bow)*
 Perc. 2
 Perc. 3 *cresc. poco a poco* *mf*
 Cel.
 Harp
 Vn. I *cresc. poco a poco*
 Vn. II *cresc. poco a poco*
 Va. *cresc. poco a poco*
 Vc. *cresc. poco a poco*
 Cb.

192

193 *cresc. poco a poco*

194

195

196

197

molto rit.

T Poco più mosso (♩=112)

Picc. *f* *sf* *f* *mp* *tr*
 Fl. 1 *f* *mp* *tr*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 E. H. *f* *p* *pp*
 Cl. 1 *f* *p* *pp*
 Cl. 2 *f* *p*
 Bs. Cl. *f* *p*
 Bn. 1 *f* *p*
 Bn. 2 *f*
 Cbn. *f* *poco* *p*
 Hn. 1, 3 *f*
 Hn. 2, 4 *f* *con sord.* *p* *pp*
 Tpt. 1, 2 *f* *p* *sf* *pp*
 Tbn. 1, 2 *f*
 B. Tbn. *f*
 Tuba *f*
 Timp. *f* *E-14*
 Perc. 1 *bowed* *f* *to Marimba*
 Perc. 2 *bowed* *f* *to Triangles* *Triangle (medium)* *Triangle (small)* *pp*
 Perc. 3 *to Crash Cym.* *Cr. Cym.* *Lv.* *Choke!* *to Xylophone* *pp*
 Cel. *p*
 Harp *mp sub.*
 Vn. I *f* *sul. pont.* *p sub.* *sul. pont.*
 Vn. II *f* *p sub.* *sul. pont.*
 Va. *f* *p sub.* *sul. pont.*
 Vc. *f* *poco* *p sub.* *sul. pont.*
 Cb. *f* *poco* *p sub.*

V Con fuoco (♩=160-168)

This page of a musical score contains measures 214 through 221. The score is for a full orchestra and strings, with a tempo marking of 'Con fuoco' and a metronome marking of ♩=160-168. The key signature has two sharps (F# and C#), and the time signature is 3/4. The instruments listed on the left are Piccolo, Flute I and II, Oboe I and II, English Horn, Clarinet I and II, Bass Clarinet, Bassoon I and II, Contrabassoon, Horn I, 3 and Horn II, 4, Trumpet I, 2 and Trombone I, 2, Baritone Trombone, Tuba, Timpani, Percussion I (Vibraphone, Maracas), Percussion II (Triangle, Crotales, Glockenspiel), Percussion III (Bass Drum), Cymbals, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *sf*, *f*, *pp*, *ppp*, *ppp < sf*, *ppp < sf < sf*, and *ppp < sf < sf < sf < sf < sf*. There are also performance instructions like 'poco', 'damp', 'cresc.', and 'to Bass Drum'. The percussion parts include specific instructions for 'to Vibraphone', 'to Marimba', 'to Crotales', 'to Small Triangle', and 'to Bass Drum'. The harp part has a 'L' marking. The string parts have various bowing and dynamic markings. The score is divided into two systems, with the second system starting at measure 218 and ending at measure 221.

(♩=120) (♩=160-168) *molto accel.*

Picc. *mf* *mp* *mf cresc.* *ff* G.P.

Fl. I *mf* *mp cresc.* *ff* G.P.

Fl. 2 *mf* *mp cresc.* *ff* G.P.

Ob. 1, 2 *mf* *mp cresc.* *ff* G.P.

E. H. *mf* *mp cresc.* *ff* G.P.

Cl. 1, 2 *mf* *mp cresc.* *ff* G.P.

Bs. Cl. *mf* *mp cresc.* *ff* G.P.

Bn. 1, 2 *mf* *mp cresc.* *ff* G.P.

Cbn. *mf* *mp cresc.* *ff* G.P.

Hr. 1, 3 *mf* *p sub. cresc.* *f* G.P.

Hr. 2, 4 *mf* *p sub. cresc.* *f* G.P.

Tpt. 1, 2 *mf* *p sub. cresc.* *mp* *f* G.P.

Tbn. 1, 2 *mf* *p sub.* *mp cresc.* *f* G.P.

B. Tbn. *mf* *mp sub.* *mp cresc.* *f* G.P.

Tuba *mf* *mp sub.* *mp cresc.* *f* G.P.

Timp. *mf* *mp* *f* G.P.

Perc. 1 *mf* *mp* *f* G.P.

Perc. 2 *mf* *mp* *f* G.P.

Perc. 3 *mf* *mp* *f* G.P.

Cel. *mf cresc.* *f* *ff* G.P.

Harp *mf* *f* *damp all* G.P.

Vn. I (♩=120) (♩=160-168) *mf* *f* *mp* *f cresc.* *ff* G.P.

Vn. II *mf* *f* *mp* *f cresc.* *ff* G.P.

Va. *mf* *f* *mp* *f cresc.* *ff* G.P.

Vc. *mf* *f* *mp* *f cresc.* *ff* G.P.

Cb. *mf* *f* *mp* *f cresc.* *ff* G.P.

222 *mf* 223 *f* 224 *mp* 226 *f cresc.* 227 228 229 *ff*

W Maestoso (♩=92)

The score is arranged in systems. The first system includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, Bs. Cl., Bn. 1, Bn. 2, Cbn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn., and Tuba. The second system includes Timp., Perc. 1, Perc. 2, Perc. 3, Cel., and Harp. The third system includes Vn. I, Vn. II, Va., Vc., and Cb. The score contains various musical notations including triplets, slurs, and dynamic markings. Performance instructions for percussion include 'damp (damp Perc. 2 crotales if necc.) to Small Triangle', 'to Chimes', 'to Crash Cym.', and 'damp to Xylophone'. The woodwinds and strings have complex rhythmic patterns with many triplets.

230 231 232

233

234

235

X

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf*
 Ob. 2 *mf*
 E. H. *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Bc. Cl. *mf*
 Bn. 1 *mf*
 Bn. 2 *mf*
 Cbn. *mf*
 Hn. 1, 3 *mf*
 Hn. 2, 4 *mf*
 Tpt. 1, 2 *mf*
 Tbn. 1, 2 *mf*
 B. Tbn. *mf*
 Tuba *mf*
 Timp. *mf* *mp* D - E *pp*
 Perc. 1 *pp* Triangle (small) tight roll
 Perc. 2 *mf* to Tam-Tam Tam-Tam *mp*
 Perc. 3 *mp*
 Cel.
 Harp *ff* with picks
 Vn. I *mf*
 Vn. II *mf*
 Va. *mf*
 Vc. *mf*
 Cb. *mf*

236 *mf* 237 *mf* 238 239 240 241 242 *ff*

(♩=144) **Y** Massive

Picc. *tr* *ff*

Fl. 1 *tr* *ff*

Fl. 2 *tr* *ff*

Ob. 1 *tr*

Ob. 2 *tr*

E. H. *tr*

Cl. 1 *tr*

Cl. 2 *tr*

Bs. Cl. *tr*

Bn. 1 *tr*

Bn. 2 *tr*

Cbn. *tr*

Hr. 1, 3 *tr*

Hr. 2, 4 *tr*

Tpt. 1, 2 *tr*

Tbn. 1, 2 *tr*

B. Tbn. *tr*

Tuba *tr*

Timp. *tr* E - F# - C - E - G - C - F - B

Perc. 1 *ff* *mf* *ff* *mp cresc.*

Perc. 2 *ff* *mp cresc.*

Perc. 3 *ff* *mp cresc.*

Cel.

Harp

(♩=144) **Y** Massive

Vn. I *sul. pont.* *ord.*

Vn. II *sul. pont.* *ord.*

Va. *sul. pont.* *ord.*

Vc. *sul. pont.* *ord.*

Cb. *sul. pont.* *ord.*

243 244 245 246 247 248 249

Cadenza
Wistful (♩=88)

rubato, ad lib.

Vc. Solo
 263 *p* *pp* *p* *ten.* *ten.* *poco*

AA

(♩=88-92)

Vn. I *ord. Solo* *p* *ord. Solo* *mp* *ord. Solo* *p* *sul G*
 Vn. II *ord. Solo* *p* *ord. Solo* *mp* *ord. Solo* *p* *sul C*
 Va. *ord. Solo* *p* *ord. Solo* *mp* *ord. Solo* *p*
 Vc. *p* *cresc. poco a poco* *mp* *p*

Triangle (small)

Perc. 1 *PPP* *to Vibraphone (with bow)*
 Perc. 2 *Tam-Tam* *scrape, with metal beater* *Ly.* *damp* *to Sus. Cym.*
 Harp *mp* *8va* *mp* *près de la table*

BB

Vn. I *cresc.* *mp* *cresc.* *Solo* *mp* *8va* *pizz.* *mf* *arco*
 Vn. II *cresc.* *mp* *cresc.* *Solo* *mp* *pizz.* *mf* *arco*
 Va. *cresc.* *mp* *cresc.* *Solo* *mp* *pizz.* *mf* *arco*
 Vc. *cresc.* *mp* *cresc.* *Solo* *mp* *mf*

CC

(♩=96)

Vn. I *cresc.* *f* *sfpp* *cresc.* *f* *sul G* *(Solo)* *mp* *express.*
 Vn. II *cresc.* *f* *sfpp* *cresc.* *f*
 Va. *cresc.* *f* *sfpp* *cresc.* *f*
 Vc. *cresc.* *f* *sfpp* *cresc.* *f* *express.* *mp*

rit.

DD Slower (♩=88)

molto rit.

Slower still, poco rubato (♩=76)

rit.

EE Still and distant (♩=88)

Picc. *pp senza vib.*

Fl. 1 *p cresc.* *mp* *pp senza vib.*

Fl. 2 *pp senza vib.*

Ob. 1 *ten.* *p* *pp senza vib.*

Ob. 2 *ten.* *p* *pp senza vib.*

E. H. *pp senza vib.*

Cl. 1 *p* *cresc.* *mp* *pp* *pp*

Cl. 2 *p* *cresc.* *mp* *pp* *pp*

Bs. Cl. *p* *cresc.* *mp* *pp* *pp*

Bn. 1 *p* *cresc.* *mp* *pp* *pp*

Bn. 2 *p* *cresc.* *mp* *pp* *pp*

Cbn. *p* *cresc.* *mp* *pp* *pp*

Hn. 1, 3 *1. +* *p* *3. con sord.* *pp*

Hn. 2, 4 *4. +* *p* *2. con sord.* *con sord.* *pp*

Tpt. 1, 2 *Harmon. stem out* *ten.* *p* *pp* *pp*

Tbn. 1, 2 *St. Mute* *p* *pp* *pp*

B. Tbn. *St. Mute* *p* *pp* *pp*

Tuba *pp* *pp*

Timp. *pp* *p* *pp* *pp*

Perc. 1 *Vib.* *bowed* *pp*

Perc. 2 *[Sus. Cym. (large)]* *Lv.* *damp* *Triangle (small)* *pp*

Perc. 3 *Glock.* *Lv.* *to Bass Drum* *pp*

Cel. *Lv.* *damp*

Harp *[A^b B^b]* *mf (près de la table)* *mf* *decresc.* *mp*

rit.

DD Slower (♩=88)

molto rit.

Slower still, poco rubato (♩=76)

rit.

EE Still and distant (♩=88)

Vn. I *(Solo) sul G* *mp* *amis. (sul A)* *p* *ten.* *mp* *div. a2*

Vn. II *amis. sul G* *p* *cresc.* *mp* *div.*

Va. *(sul G)* *mp* *amis.* *div. a3*

Vc. *ten.* *amis.* *div. a3*

Vc. *gli altri, div.* *non div.* *mp* *p*

Cb. *ord.* *p* *cresc.* *mp* *pp*

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