

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.

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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 *l.v.* marking, the sound should be allowed to sustain and decay naturally.

Sun Dogs

DAVID WOLFF

Still and distant (♩=108)

The score is divided into two systems. The first system covers measures 1 through 9. The second system, starting at measure 10, is also titled "Still and distant (♩=108)".

Percussion 1: Crotales (L.v.), damp; bowed (Cb. bow) (pp); [Sus. Cym. (small)] (pp) scrape, with metal beater (L.v.).

Percussion 2: [Tam-Tam] (pp) scrape, with metal beater (L.v.); damp; to Small Sus. Cym.

Percussion 3: Glock (pp) L.v.; damp; to Mark Tree (pp).

Celesta: (pp) (L.v.).

Violin I: *div.* *senza vib.* *pp* sul E; *pp* sul A; *pp* sul E; *pp* sul A; *pp* *sim.* (sul A); *pp* *sim.* (sul A).

Violin II: *senza vib.* *pp* sul E; *pp* sul D; *pp* sul E; *pp* sul D; *pp* *sim.* (sul D); *pp* *sim.* (sul D).

Viola: *senza vib.* *pp* sul G; *pp* sul G; *pp* *sim.* (sul G); *pp* *sim.* (sul G).

Violoncello: (pp) (L.v.).

Contrabass: (pp) (L.v.).

A

Picc. *tr* *pp*

Fl. 1 *tr* *pp*

Fl. 2 *tr* *pp*

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. *play lg. cym. upside down on head* *Lv.*

Perc. 1 *damp* *pp* *to Triangles* *pp* *pp*

Perc. 2 *Triangle (small)* *pp* *(pp)*

Perc. 3

Cel. *pp*

Harp *près de la table* *pp*

A

Vn. I *(Siva)* *cresc. poco a poco*

Vn. II *cresc. poco a poco*

Va. *cresc. poco a poco*

Vc. *con sord.* *Solo sul pont.* *pp*

Cb.

10 11 12 13 14 15 16 17 18 19 20

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 *GR* *CR* *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*

E

50 51 52 53 54 55

F

Picc. *Sua-~* *(mp)* *p* *mp* *(mp)* *4r*

Fl. 1 *mp* *(mp)* *p* *mp* *mp*

Fl. 2 *mp* *(mp)* *p* *mp* *mp*

Ob. 1 *(mp)* *p* *mp* *mp*

Ob. 2 *4r*

E. H. *mp* *mf* *mp*

Cl. 1 *mp* *mf* *mp* *4r*

Cl. 2 *mp* *mf* *mp*

Bs. Cl. *mp* *mp*

Bn. 1 *p* *mp* *mp*

Bn. 2 *p* *mp* *mp*

Cbn. *p* *mp*

Hn. 1, 3 *a2* *3* *(con sord.)*

Hn. 2, 4 *a2* *3* *(con sord.)*

Tpt. 1, 2

Tbn. 1, 2 *mp* *mp*

B. Tbn. *mp*

Tuba *mp*

Timp.

Perc. 1 *Crotales bowed to Mar.* *p*

Perc. 2 *Temp. Bks.* *p* *Triangle (large)* *p*

Perc. 3 *Wd. Bks. (small, med. & large)* *p* *Xylo.* *mp* *to Mark Tree*

Cel. *Sua-~* *p*

Harp *mp* *mp*

Vn. I *F*

Vn. II

Va.

Vc.

Cb.

56 57 58 59 60 61 62 63

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 Ccl. Harp Vn. I Vn. II Va. Vc. Cb.

mp mp mp mp p mp mp mp mf f mf f C - B - B - A - E - G (30") sub. mf/p to Sus. Cym. [Sus. Cym. (small)] pp cresc. [Mark Tree] mp 1/2 bottom 1/2 mp to Bass Drum pp arco, sul pont., vib. pp cresc. arco, sul pont., vib. pp cresc. arco, sul pont., sul C. p cresc. arco mp mf mf

64 65 66 67 68 69 70 71

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 *p* *Bass Drum* to Glockenspiel

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.

78 79 80 81 82 83

1. open *mf sempre*

2. Harmon. stem in *mf*

pp *lv.* *p* *damp*

[Glock.] *mp*

mp

H

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

I Calmer

The score is divided into two systems. The first system includes 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, and the beginning of the string section (Vn. I, Vn. II, Va., Vc., Cb.). The second system continues the string section and includes Perc. 1, Perc. 2, Perc. 3, and Cel. The score features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mp*, *mf*, *p*, and *decresc.*. Performance instructions such as *to Crotales*, *scrape, with metal beater*, *sul fusto*, and *to Tmp. Bks.* are present. A section marked **I Calmer** begins at measure 94, with the string section playing *sul fusto* and the harp playing chords marked *G⁴ C⁴ p*.

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. *Lx.* *Lx.* *pp*

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

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

Perc. 3

Cel. *mp*

Harp *p* *Sub.* *Lx.* *p*

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*

molto rit.

K Cantabile (♩=92)

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

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

Timp.
Perc. 1
Perc. 2
Perc. 3
Ccl.
Harp

G - F - F - E^b

damp to Small Triangle

[Triangle (small)]

to Crotales

[Tam-Tam]

PPP

ppoco

PPP

Lv.

PPP

damp

Harp

Vn. I
Vn. II
Va.
Vc.
Cb.

ord.

molto rit.

(sul G)

(sul A)

p

cresc.

mp

express.

cresc. poco a poco

mp

cresc.

mp

cresc.

mp

cresc. poco a poco

mp

cresc.

mp

cresc. poco a poco

103 104 105 106 cresc. 107 108 mp 109 110 cresc. poco a poco 111

poco rit. **Meno mosso** (♩=84)

112 113 114 115 *mf* 117 *mp*

(Jard144) **L** Urgent, crisp

118 *mp*

119 *mp*

120 *mf*

121 *mf*

This musical score is for the piece "Sun Dogs - 18". It is written for a large ensemble including woodwinds, brass, percussion, and strings. The score is in 4/4 time and features a key signature of two sharps (F# and C#). The instrumentation includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Cymbal, Harp, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *mf*, *mp*, *p*, *f*, *tr*, *sub.*, *cresc.*, and *mp*. It also contains performance instructions like "to Tambourine", "Sizzle Cym.", "yarn mallets", "wooden stick", "vorn mallets", and "Tom Toms". The score is divided into measures, with measure numbers 122 through 128 visible at the bottom.

O Moving forward

Picc. *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Fl. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Fl. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Ob. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp*

Ob. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp*

E. H. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp*

Cl. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp*

Cl. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp*

Bs. Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp*

Bn. 1 *mf* *mp* *mf/p* *mf* *mp* *mp* *mp* *mp* *mp*

Bn. 2 *mf* *mp* *mf/p* *mf* *mp* *mp* *mp* *mp* *mp*

Cbn. *mf* *mp* *mf/p* *mf* *mp* *mp* *mp* *mp* *mp*

Hn. 1, 3 *mp* *mf/p* *mf* *mf* *mf* *mf* *p*

Hn. 2, 4 *mp* *mf/p* *mf* *mf* *mf* *mf* *p*

Tpt. 1, 2 *mp cresc.* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. 1, 2 *mf* *mf* *mf* *mf* *mf* *mf* *p*

B. Tbn. *mf* *mf* *mf* *mf* *mf* *mf* *p*

Tuba *mf* *mf* *mf* *mf* *mf* *mf* *p*

Timp. *mf* *mf* *mf* *mf* *mf* *mf* *p*

Perc. 1 *Temples Bkls.* *mp* *to Marimba* *Mar.* *mf* *f* *to Sizzle Cymbal*

Perc. 2 *mf* *to Tam-Tam* *f* *scrape with metal beater* *Lx.*

Perc. 3 *Toms* *mp* *to Glockenspiel* *Glock.* *mf*

Cel. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Harp *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vn. I *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vn. II *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Va. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cb. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

137 138 139 140 141 142 143 144

O Moving forward

Vn. I *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vn. II *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Va. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cb. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

145 146 147 148 149 150 **mp** 151 152

P

Pic. *f* *sub.* *mp cresc.* *f*

Fl. 1 *f* *mp cresc.* *f*

Fl. 2 *f* *mp cresc.* *f*

Ob. 1 *f* *mp cresc.* *f*

Ob. 2 *f* *mp cresc.* *f*

E. H. *f* *mp cresc.* *f*

Cl. 1 *f* *mp cresc.* *f*

Cl. 2 *f* *mp cresc.* *f*

Bs. Cl. *f* *mp cresc.* *f*

Bn. 1 *f* *mp cresc.* *f*

Bn. 2 *f* *mp cresc.* *f*

Cbn. *f* *mp cresc.* *f*

Hn. 1, 3 *a2* *mp cresc.* *f*

Hn. 2, 4 *a2* *mp cresc.* *f*

Tpt. 1, 2 *mp cresc.* *f*

Tbn. 1, 2 *mp cresc.* *f*

B. Tbn. *mf* *mp cresc.* *f*

Tuba *mp cresc.* *f*

Timp. *mf* *mp cresc.* *f*

Perc. 1 Triangles (Medium & Large) *mf*

Perc. 2 Sizzle Cym. yarn mallets wooden stick *mp* *mf* *mp cresc.* *mf*

Perc. 3 *mf* *mp cresc.* *f*

Cel. *mf* *mp cresc.* *f*

Harp (Sva) *ff* *mf cresc.* *f*

Vn. I *f* *mp cresc.* *f*

Vn. II *mf* *mp cresc.* *f*

Va. *mf* *mp cresc.* *f*

Vc. *mf* *mp cresc.* *f*

Cb. *mf* *mp cresc.* *f*

153 154 155 156 157 158 159

Q

Picc. *mp cresc.* *f* *mp*
 Fl. 1 *mp cresc.* *f* *mp*
 Fl. 2 *mp cresc.* *f* *mp*
 Ob. 1 *mp sub. cresc.* *f* *mp*
 Ob. 2 *mp sub. cresc.* *f* *mp*
 E. H. *mp sub. cresc.* *f* *mp*
 Cl. 1 *mp sub. cresc.* *f* *mp* (trill slowing)
 Cl. 2 *mp sub. cresc.* *f* *mp*
 Bs. Cl. *mp cresc.* *f* *mp*
 Bn. 1 *mp cresc.* *f* *mp*
 Bn. 2 *mp cresc.* *f* *mp*
 Cbn. *mp cresc.* *f* *mp*
 Hn. 1, 3 *mp cresc.* *f* *mp*
 Hn. 2, 4 *sfz* *f* *mp*
 Tpt. 1, 2 *mp cresc.* *f* *mp*
 Tbn. 1, 2 *mp cresc.* *f* *mp*
 B. Tbn. *mp cresc.* *f* *mp*
 Tuba *mp cresc.* *f* *mp*
 Timp. *mf/p* *f* *mp* *f sempre*
 Perc. 1 *f* *mp* *f* *mp* *f* *mp*
 Perc. 2 *mf/p* *f* *mp* *f* *mp*
 Perc. 3 *mf/p* *f* *mp* *f* *mp*
 Cel. *f* *mp*
 Harp *f* *mp* *f* *mp* *f* *mp* *damp all*
 Vn. I *f* *mp* *p sub.*
 Vn. I *δva-* *f* *mp* *p sub.*
 Vn. II *f* *mp* *p sub.*
 Vn. II *δva-* *f* *mp* *p sub.*
 Va. *mf* *mp* *p sub.*
 Va. *mf* *mp* *p sub.*
 Vc. *mf* *mp* *p sub.*
 Cb. *mf* *mp* *p sub.*

Q

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Bs. Cl.

Bn. 1

Bn. 2

Cbn.

Hr. 1, 3

Hr. 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.

p

mp

p sub.

pp

cresc.

damp

L.v.

unis.

p

p cresc.

p sub.

167 168 169 170 171 172 173



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* *lv.*

Perc. 2 *pp* *lv.*

Perc. 3 *pp*

Cel.

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
 Ccl.
 Harp

S

Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

186

187

188

189

190

191

Picc. *mp* *cresc.* *tr.*
 Fl. 1 *mp* *cresc.*
 Fl. 2 *cresc. poco a poco*
 Ob. 1 *cresc. poco a poco*
 Ob. 2 *cresc. poco a poco*
 E. H. *cresc. poco a poco*
 Cl. 1 *mp* *cresc.*
 Cl. 2 *cresc. poco a poco*
 Bs. 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.

molto rit.

T Poco più mosso (♩=112)

This page of a musical score contains measures 198 through 205. The score is for a full orchestra and strings. The tempo is marked 'Poco più mosso' with a metronome marking of quarter note = 112. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, 4, Trumpets 1, 2, Trombones 1, 2, Bass Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Cello, Double Bass, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *sfz*, *mp*, *p*, and *pp*. Performance instructions include *tr* (trills), *con sord.* (with mutes), *bowed*, *to Marimba*, *to Triangles*, *Triangle (medium)*, *Triangle (small)*, *to Crash Cym.*, *Cr. Cym.*, *Lv.*, *Choke!*, *to Xylophone*, *mp sub.*, *p sub.*, *sul. pont.*, and *poco*. Measure numbers 198, 199, 200, 201, 202, 203, 204, and 205 are indicated at the bottom of the page.

(J=♩144)

U Converging (J=♩120)

Picc. *mp cresc.* *mf*

Fl. 1 *mp cresc.* *mf* *mp*

Fl. 2 *mp cresc.* *mf* *mp*

Ob. 1 *mp cresc.* *mf* *mf*

Ob. 2 *mp cresc.* *mf* *mf*

E. H. *mp cresc.* *mf* *mf* *mp*

Cl. 1 *mp cresc.* *mf* *mp*

Cl. 2 *mp cresc.* *mf* *mp*

Bs. Cl. *mp cresc.* *mf*

Bn. 1 *mp cresc.* *mf*

Bn. 2 *mp cresc.* *mf*

Cbn. *mp cresc.* *mf*

Hr. 1, 3 *mp cresc.* *mf* *a2*

Hr. 2, 4 *mp cresc.* *mf* *a2*

Tpt. 1, 2 *mp cresc.* *mf* *mp*

Tbn. 1, 2 *mp cresc.* *mf* *mf*

B. Tbn. *mp cresc.* *mf* *mf*

Tuba *mp cresc.* *mf* *mf*

Timp. *mp cresc.* *mf*

Perc. 1 *mp cresc.* *mf* *[Sus. Cym. (large) hard mallet] i.v. damp*

Perc. 2 *mp cresc.* *mf* *[Crotales bowed] to Small Triangle*

Perc. 3 *mp cresc.* *mf* *[Xylo.] to Glockenspiel*

Cel. *mp*

Harp

(J=♩144)

U Converging (J=♩120)

Vn. I *ond.* *mp cresc.* *mf* *mf* *mf* *sul G*

Vn. II *ond.* *mp cresc.* *mf* *mf* *mf* *sul C*

Va. *ond.* *mf* *mf* *mf* *sul C*

Vc. *ond.* *mf* *mf* *mf* *mf*

Cb. *ond.* *mf* *mf* *mf* *mf* *pizz.* *mf arco*

206 207 *mp cresc.* 208 *mf* 209 *f* 210 *mf* 211 *mf* 212

V Con fuoco (♩=160-168)

Picc. *mf* *sf*

Fl. 1 *mf* *sf* *f*

Fl. 2 *mf* *sf* *f*

Ob. 1 *mf* *sf* *f*

Ob. 2 *mf* *sf* *f*

E. H. *mf* *poco* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bs. Cl. *mf* *f*

Bn. 1 *mf* *poco* *f*

Bn. 2 *mf* *poco* *f*

Cbn. *mf* *sf* *f*

Hr. 1, 3 *mf* *sf*

Hr. 2, 4 *mf* *sf*

Tpt. 1, 2 *mf* *mf* *sf*

Tbn. 1, 2 *mf* *mf* *sf*

B. Tbn. *mf* *mf* *sf*

Tuba *mf* *mf* *sf*

Timp. *mp* *mf*

Perc. 1 *Vib.* *mf* *to Marimba* *Mac.* *f*

Perc. 2 *Triangle (small)* *p* *to Crotales* *Crotales* *mp* *Lv.* *damp* *to Small Triangle*

Perc. 3 *Glock.* *mp* *Lv.* *to Bass Drum* *Bass Drum* *p* *cresc.* *mf*

Cel. *mp*

Harp *mf*

Vn. I *mf* *f*

Vn. II *mf* *f*

Va. *mf* *f*

Vc. *mf* *sf* *f*

Cb. *mf* *sf* *f*

214 215 216 217 218 219 220 221

V Con fuoco (♩=160-168)

Vn. I *mf* *f*

Vn. II *mf* *f*

Va. *mf* *f*

Vc. *mf* *sf* *f*

Cb. *mf* *sf* *f*

214 215 216 217 218 219 220 221

(♩=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. *mp cresc.* *ff* G.P.

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

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

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

Cbn. *mf* *f* G.P.

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

Hn. 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 cresc.* *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)

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bs. Cl. *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Cbn. *ff*

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

Tpt. 1, 2 *f*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *mp*

Perc. 1 *damp* (damp Perc. 2 crotales if necc.) to Small Triangle

Perc. 2 to Chimes *mf* *lontano, legato* *p*

Perc. 3 to Crash Cym. *f* [Cr. Cym.] *lv.* *damp* to Xylophone

Cel. *ff*

Harp *ff*

Vn. I *f*

Vn. II *f*

Va. *ff*

Vc. *ff*

Cb. *ff*

230 231 232 233 234 235

X

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *ff*
 Ob. 1 *mf*
 Ob. 2 *ff*
 E. H. *mf*
 Cl. 1 *mf*
 Cl. 2 *ff*
 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 *mf*
 Perc. 2 *mf* to Tam-Tam Tam-Tam *mp*
 Perc. 3 *mp*
 Cel. *mf*
 Harp *ff* with picks
 Vn. I *mf*
 Vn. II *mf*
 Va. *mf*
 Vc. *mf*
 Cb. *mf*

236 237 *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

Picc. *poco cresc.* *più ff*
 Fl. 1 *poco cresc.* *più ff*
 Fl. 2 *poco cresc.* *più ff*
 Ob. 1 *poco cresc.* *più ff*
 Ob. 2 *poco cresc.* *più ff*
 E. H. *poco cresc.* *più ff*
 Cl. 1 *poco cresc.* *più ff*
 Cl. 2 *poco cresc.* *più ff*
 Bs. Cl. *poco cresc.* *più ff*
 Bn. 1 *poco cresc.* *più ff*
 Bn. 2 *poco cresc.* *più ff*
 Cba. *poco cresc.* *più ff*
 Hn. 1, 3 *(ff)* *poco cresc.* *più ff*
 Hn. 2, 4 *(ff)* *poco cresc.* *più ff*
 Tpt. 1, 2 *poco cresc.* *a2* *più ff*
 Tbn. 1, 2 *poco cresc.* *più ff*
 B. Tbn. *poco cresc.* *più ff*
 Tuba *poco cresc.* *più ff*
 Timp. *mp cresc.* *f* *poco cresc.* *to Crash Cym.* *ff*
 Perc. 1 *f* *damp* *to Tam-Tam* *[Tam-Tam]* *p* *L.v.*
 Perc. 2 *f* *to Crash Cym.* *[Cr. Cym.]* *L.v.*
 Perc. 3 *f* *to Crash Cym.* *[Cr. Cym.]* *L.v.*
 Cel. *ff*
 Harp
 Vn. I *poco cresc.* *più ff*
 Vn. II *poco cresc.* *più ff*
 Va. *poco cresc.* *più ff*
 Vc. *poco cresc.* *più ff (non div.)*
 Cb. *poco cresc.* *più ff*

molto rit.

Pic.

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
Ct. Cym.
ff
Lv.
**Perc. 1 Crash should be slightly higher than Perc. 3*

Perc. 2
mp
Lv.
f
Lv.
partially dampen, gradually silence Tam & Crotales a few bars into cadenza

Perc. 3
Lv.
damp
scrape
p
damp
[Crotales bowed] *Lv.*

Cel.

Harp
p
with fingernails

Vn. I
(Siva)
molto rit. sul tasto
pp sub. sul tasto

Vn. II
pp sub. sul tasto

Va.
pp sub. sul tasto

Vc.
pp sub. sul tasto

Cb.
pp sub. sul tasto

256 257 258 259 260 261 262

Cadenza
Wistful (♩=88)
rubato, ad lib.

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

AA

(♩=88-92)
 Vn. I *ord. Solo* *p*
 Vn. II *ord. Solo* *mp* *sul G*
 Va. *ord. Solo* *p* *sul C*
 Vc. *p* *cresc. poco a poco* *mp* *p*

Perc. 1 Triangle (small) *PPP*
 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.* *mf*
 Vn. I Solo *mp* *8va* *pizz.* *arco*
 Vn. II *cresc.* *mp* *cresc.* *mf*
 Vn. II Solo *mp* *pizz.* *arco*
 Va. *cresc.* *mp* *cresc.* *mf*
 Va. Solo *mp* *pizz.* *arco*
 Vc. *cresc.* *mp* *cresc.* *mf*
 Vc. Solo *mp* *mf*

CC

(♩=96)
 Vn. I *cresc.* *f* *sfpp* *cresc.* *f*
 Vn. I *cresc.* *f* *sfpp* *cresc.* *f*
 Vn. II *cresc.* *f* *sfpp* *cresc.* *f*
 Vn. II *cresc.* *f* *sfpp* *cresc.* *f*
 Va. *cresc.* *f* *sfpp* *cresc.* *f* *sul G* (Solo) *mp* *express.*
 Va. *cresc.* *f* *sfpp* *cresc.* *f*
 Vc. *cresc.* *f* *sfpp* *cresc.* *f* *express.* *mp*
 Vc. *cresc.* *f* *sfpp* *cresc.* *f*

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.* *ten.* *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*

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

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

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

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

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

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

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

Tpt. 1, 2 *Harmon. stem out* *ten.* *p* *pp* 3. *con sord.* *pp*

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

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

Tuba *pp*

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

Perc. 1 *pp* *p* *pp* *pp*

Perc. 2 *[Sus. Cym. (large)]* *Lx.* *damp* *pp*

Perc. 3 *[Glock.]* *Lx.* *to Bass Drum* *pp*

Cel. *Lx.* *damp*

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

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

Vn. II *amis. sul G* *p cresc.* *ten.* *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*

rit.

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.

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