

SCORE IN C

How the Other Half Lives

*inspired by the photographs
of Jacob Riis*

Commissioned by Maurice Cohen
for the Seattle Symphony
Dedicated to
Maurice Cohen and Gerard Schwarz

Randall Woolf

Lyrical and gentle:
lightly syncopated

♩ = 92 to 96, flexible

The musical score is written for a symphony orchestra and includes the following parts and markings:

- Fl.**: Flute part, starting with a *mf* dynamic.
- Cl. I**: Clarinet I part, starting with a *p* dynamic and marked *poco*.
- Bsn.**: Bassoon part, starting with a *mp* dynamic.
- Hn.**: Horn part, marked *a 2 semplice*, starting with a *p* dynamic and marked *sempre* and *poco*. The word *placid* is written below the staff.
- Vln. I**: Violin I part, starting with a *p* dynamic, marked *poco*, *pp*, and *mf*. It ends with *p sempre*.
- Vln. II**: Violin II part, starting with a *p* dynamic, marked *poco*, *pp*, and *mf*. It ends with *p sempre*.
- Vla.**: Viola part, starting with a *p* dynamic and marked *poco*. It ends with *mf*.
- Vcl.**: Violoncello part, starting with a *p* dynamic and marked *poco*. It ends with *mf*.
- Cb.**: Contrabass part, starting with a *mp* dynamic and marked *pizz.*

Additional markings include *basses: tune E string to D* and a tempo of $\text{♩} = 92 \text{ to } 96, \text{ flexible}$.

1

2

3

4

5

6

Fl. *a 2* *mf* *p* *mf* *p*

Ob.

Eng. Hn. *f* *mp*

Cl. I *p* *f* *mp*

Bass Cl. *mp*

Bsn. *a 2* *mp*

Hn. *a 2* *(p)* *mf* *p* *pp* *a 2* *p*

Tpt. *1.* *p*

Perc. *Vibe* *motor on slow* *mp*

Vln. I *p* *mf* *mf* *p* *mf* *p*

Vln. II *p* *mf* *mf* *p* *mf* *p*

Vla. *mf* *p*

Vcl. *p* *mf* *p*

Cb. *mf* *p* *arco*

7

8

9

10

11

12

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Part 2 (a 2), dynamics: *p*, *mf*, *f*. Includes a *sol* marking.
- Oboe (Ob.):** Part 1 (a 1), dynamics: *p*, *mf*, *ppp*. Includes a *sol* marking.
- English Horn (Eng. Hn.):** Part 1 (a 1), dynamics: *p*, *mf*.
- Clarinet I (Cl. I):** Part 1 (a 1), dynamics: *p*, *mf*.
- Bassoon (Bsn.):** Part 1 (a 1), dynamics: *p*, *mf*. Includes a *1. sol* marking.
- Horn (Hn.):** Part 2 (a 2), dynamics: *p*.
- Trumpet (Tpt.):** Part 1 (a 1), dynamics: *pp*.
- Percussion (Perc.):** Vibraphone (Vibe), dynamics: *mf*. Includes a *scd.* marking.
- Violin I (Vln. I):** Part 1 (a 1), dynamics: *p*, *mf*, *p*.
- Violin II (Vln. II):** Part 1 (a 1), dynamics: *p*, *mf*, *p*.
- Viola (Vla.):** Part 1 (a 1), dynamics: *mp*.
- Violoncello (Vcl.):** Part 1 (a 1), dynamics: *mf*. Includes *pizz.* and *arco* markings.
- Contrabass (Cb.):** Part 1 (a 1), dynamics: *mf*.

13

14

15

16

a 2

Fl. *ppp*

Ob. *f*

Eng. Hn. *f*

Cl. I *f*

Bass Cl. *f*

Bsn. *f*

Hn. *f* *pp* *f*

Tpt. *mf* *mp non cresc.*

Timp. *mf*

Vln. I *f* *pp* *f*

Vln. II *f* *pp* *f*

Vla. *f* *pp* *f*

Vcl. *f* *p* *f*

Cb. *f* *p* *f*

Ob. *fp* *fp*

Eng. Hn. *f*

Cl. I *f* *p* *f*

Bass Cl. *f* *p* *f* to Cl. in Bb (or switch at m. 34)

Bsn. *f* *a 2* *f* *pp*

Hn. *f* 1. *f* *pp*

Tpt. 1. *con sord.* *f*

Vln. I *f* 1 solo vln. *sub. p* *f* *pp* tutti

Vln. II *f* *pp* *f* *pp*

Vla. *f* *f* *pp*

Vcl. *sub. p*

Cb. *pizz.* *f*

21

22

23

24

1. *mf* *f* *mf* *f* *p*

Ob. *p*

Cl. 1 *mf* *f* *mf* *f* *p*

Cl. 2 *mf* *f* *p*

Bsn. *mf*

Hn. a 2 *mf* *pp*

open

Tpt. 1. *mf*

Vla. *mf* *pp*

Vcl. *mf* arco *dim.*

Cb. *mf*

25

26

27

28

29

Fl. *a 2*
pp *ff*

Ob.
ff

Eng. Hn.
pp *ff* *p*

Cl. 1
pp *espr. p* *mf* *p* *solo*

Cl. 2
f *p*

Bsn.
f *p*

Hn.
pp *f* *p*

Vln. I
espr. f *ppp* *p*

Vln. II
espr. f *ppp*

Vla.
f *p*

Vcl.
p *f* *p* *p*

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

30

31

32

33

34

35

Rit. -----

Fl. *a 2*
p

Ob.
f *p*

Eng. Hn.
p

Cl. 1
p *f* *p* *mp*

Cl. 2
mp

Bsn.
mp

Hn.
mp

Tpt.
1. *con sord.* *marcato* *mf* *p*

Vln. I
ppp *pp* *fp* *fp* *mf* *con sord.*

Vln. II
pp *fp* *fp* *mf* *con sord.*

Vla.
p *pizz.* *f*

Vcl.
p *pizz.* *f*

Cb.
p

36

37

38

39

40

41

A Tempo

Eng. Hn. *mf* *p* *f* *p*

Cl. 1 *mf* *p*

Cl. 2 *poco* *p* *poco* *poco*

Bsn. *poco* *p* *mf* *poco* *poco* *a 2* *fp*

Hn. *poco* *p* *poco* *poco* *a 2* *fp*

Vln. I *senza sord.* *mf*

Vln. II *senza sord.* *mf* *f* *p*

Vla. *arco* *p* *mf* *p* *f*

Vcl. *(pizz.)* *div.* *f*

42

43

44

45

Fl. *a 2*
mf *ff p* *mf*

Ob. *ff p*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2 *mf* *ff* *sub. p* *a 2* *p*

Bsn. *mf* *ff* *sub. p*

Hn. *mf* *ff*

Tpt. *p* 1. *con sord.*

Perc. *mf* *scd.* Vibe

Timp. *pp* *ppp*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff* *p* *f*

Vcl. *f* *f* *ff* *sub. p* *unis.*

Cb. *mf* *ff* *sub. p*

Fl. *mf*

Cl. 2 *p*

Perc.

Vla. *p* *mf* *p* *mf* *ppp* *p* *mf* *p* *pp* *non dim.*

Vcl. *p*

Cb. *p*

to Bass Cl.

1 solo vla.

3 3

52

53

54

55

56

57

intense and rhythmic

menacing

♩ = 126

Fl. *a 2* *ff*

Ob. *f* *ff marcato* *f*

Eng. Hn. *f* *marcato* *mf* *ff* *f*

Cl. I *mf marcato* *ff*

Bass Cl. *f*

Bsn. *f* *marcato sfz* *f*

Hn. *f* *a 2* *a 2* *a 2*

Tpt. *1. open* *mf* *ff*

Perc. *Low Tomtom* *< f* *mf* *< f* *p* *f*

Vln. I *f*

Vln. II *f*

Vla. *tutti* *pizz.* *arco* *fff* *f* *marcato sfz* *f*

Vcl. *f* *marcato sfz* *marcato* *f*

Cb. *f* *pizz.* *sfz* *f* *arco*

Ob. *f* *fff* *p*

Eng. Hn. *fff* *p*

Bass Cl. *f* *fff* *f* *fff* *f*

Bsn. *a 2* *f* *fff* *f* *fff* *f*

Hn. *a 2* *f* *fff* *p*

Perc. Tomtom *mf*

Timp. *mf*

Vln. I *f* *fff* *p* *fff* *f* non div.

Vln. II *f* *fff* *p* *fff* *f* non div.

Vla. *f* *div.* *f* *fff sfz*

Vcl. *f* *non div.* *f* *fff sfz* *pizz.*

Cb. *f* *f* *fff* *f*

63 64 65 66

Ob. *f* *ff* *f*

Eng. Hn. *f*

Cl. 1 *f* *ff* *f*

Bass Cl. *f* marcato *f* tongue slap

Bsn. *f* marcato *fffz* *fffz* *f*

Hn. *f* *ff* *f*

Tpt. *f* *ff*

Perc. Vibe no pedal, motor off *f*

Timp. *f*

Vln. I *f* *ff* *f* *fff* *fffz* *fffz* *f*

Vln. II *f* *ff* *f* *fff* *fffz* *fffz* *f*

Vla. arco *f* marcato *ff* *fff*

Vcl. arco *f* marcato *fff* pizz. *fffz* *fffz* *f*

Cb. *f* marcato *ff* *fffz* *fffz* *f*

67 68 69 70

Fl. *a 2*
p *cresc.*

Ob. *p* *cresc.*

Eng. Hn. *p* *cresc.* *to Oboe*

Cl. I *f* *sfz*

Bass Cl. *p* *cresc.*

Bsn. *a 2*
f *p* *cresc.*

Hn. *a 2*
f *cresc.*

Tpt. *a 2*
f

Perc. *f*

Vln. I *non div.* *f* *sfz* *p* *cresc.* *div. unis.* *div.*

Vln. II *non div.* *f* *sfz* *p* *cresc.* *non div.* *div.*

Vla. *f* *cresc.* *pizz.* *f* *cresc.*

Vcl. *f* *pizz.* *f* *cresc.* *div.* *unis.*

Cb. *f* *(arco)* *p* *cresc.*

This musical score page contains measures 76 through 79. The instruments and their parts are as follows:

- Flute (Fl.):** Part 2 (a 2), marked *cresc.*
- Oboe (Ob.):** Part 1 (1.), marked *cresc.*
- Clarinet in Bb (Cl. 1):** Part 1 (1.), marked *p* and *cresc.*
- Bass Clarinet (Bass Cl.):** Part 1 (1.), marked *cresc.*
- Bassoon (Bsn.):** Part 2 (a 2), marked *cresc.*
- Horn in Bb (Hn.):** Part 2 (a 2), marked *cresc.* and *f* at the end of measure 79.
- Violin I (Vln. I):** Unison (unis.), marked *cresc.*
- Violin II (Vln. II):** Unison (unis.), marked *cresc.*
- Viola (Vla.):** *pizz.* (pizzicato) in measures 76-78, then *arco* (arco) in measure 79. Marked *cresc.*
- Violoncello (Vcl.):** *pizz.* (pizzicato) in measures 76-78, then *arco* (arco) in measure 79. Marked *cresc.*
- Contrabass (Cb.):** Part 1 (1.), marked *cresc.*

Measure numbers 76, 77, 78, and 79 are indicated in boxes at the bottom of the page.

76

77

78

79

basses with no C
play 8 up

Fl.

Ob.

Cl. I

Bass Cl.

Bsn.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

80

81

82

83

Fl. *a 2*

Ob. *a 2*

Cl. I

Bass Cl. *to Cl. in Bb*

Bsn.

Perc. *Tambourine, tapped with finger*
mf

Timp.

Vln. I *Str.*
unis. div.

Vln. II *div.*

Vla.

Vcl.

Cb.

84

85

86

87

Fl. *fff* *a 2*

Ob. *fff* *a 2*

Cl. I, 2 *fff* *a 2*

Bsn. *fff sfz* *a 2* *sfz*

Hn. *a 2* *to the fore*

Perc. *fff* *Vibe* *motor on, fast*

Timp. *ff sfz* *ppp*

Vln. I *fff sfz* *unis.* *f* *p*

Vln. II *fff sfz* *unis.* *f* *p*

Vla. *fff sfz* *div.* *unis.* *sfz*

Vcl. *fff sfz* *div.* *unis.* *sfz*

Cb. *fff sfz* *div.* *unis.* *sfz*

This musical score is for an orchestra, spanning two pages (90 and 91). The instruments and their parts are as follows:

- Fl.** (Flute): Part 1, playing a rapid sixteenth-note passage with *fff* dynamics.
- Ob.** (Oboe): Part 2, playing a rapid sixteenth-note passage with *fff* dynamics.
- Cl. I, 2** (Clarinets): Part 1 and 2, playing a rapid sixteenth-note passage with *fff* dynamics.
- Bsn.** (Bassoon): Playing a marcato bass line with *sfz* accents.
- Hn.** (Horn): Part 2, playing a melodic line with *ff* dynamics.
- Tpt.** (Trumpet): Part 1, playing a marcato bass line with *fp* dynamics.
- Perc.** (Percussion): Playing a marcato bass line with *f* dynamics.
- Vln. I** (Violin I): Playing a rapid sixteenth-note passage with *fff* dynamics, transitioning to *sfz* and *p*.
- Vln. II** (Violin II): Playing a rapid sixteenth-note passage with *fff* dynamics, transitioning to *sfz* and *p*.
- Vla.** (Viola): Playing a marcato bass line with *sfz* accents.
- Vcl.** (Violoncello): Playing a marcato bass line with *sfz* accents.
- Cb.** (Contrabass): Playing a marcato bass line with *sfz* accents.

Page 90 is marked with a box containing the number 90, and page 91 is marked with a box containing the number 91.

Fl. *fff* a 2

Ob. *f* *fff* a 2

Cl. I, 2 *f* *fff* a 2

Bsn. *sfz* a 2

Hn. *ff* *sfz* a 2

Tpt. *f* a 2

Perc. *f* *fff*

Vln. I *ff* *sfz* *div.* *unis.* *div.* *unis.*

Vln. II *ff* *sfz* *div.* *unis.* *div.* *unis.*

Vla. *fff* *sfz* *non div.* *div.* *unis.*

Vcl. *fff* *sfz* *non div.* *div.* *unis.*

Cb. *fff* *sfz* *non div.* *div.* *unis.*

Fl. *a 2*

Ob. *f* *fff* *f* *fff*

Cl. I, 2 *f* *fff* *f* *fff*

Bsn. *fff*

Tpt. *f*

Perc. Vibe *f* *fff* *f* *fff*

Vln. I *molto espr.* *fff* *fff*

Vln. II *molto espr.* *fff* *fff*

Vla. *fff*

Vcl. *div.* *fff*

Cb. *div.* *fff*

This musical score spans three pages (96, 97, 98) and includes the following parts and markings:

- Fl. I, II to Picc.:** Flute I and II parts, with a Piccolo part starting on page 97. Markings include *f*, *ff*, and *f*. Includes the instruction "a 2" and "Fl. I, II to Picc."
- Ob.:** Oboe part with markings *f*, *ff*, and *f*. Includes the instruction "a 2".
- Cl. 1, 2:** Clarinet I and II parts, with a note "Cl. 2 to Bass Cl." on page 96. Markings include *f*, *ff*, and *f*. Includes the instruction "1." and "a 2".
- Bsn.:** Bassoon part with marking *fff*.
- Tpt.:** Trumpet part with marking *fff*.
- Perc.:** Percussion part, including Vibe (Vibraphone). Markings include *f*, *fff*, and *f*. Includes the instruction "Vibe" and "Red." (Reduction).
- Vln. I, II:** Violin I and II parts with marking *fff*.
- Vla.:** Viola part with marking *fff*.
- Vcl.:** Violoncello part with marking *fff*.
- Cb.:** Contrabass part with marking *fff*.

Page numbers 96, 97, and 98 are indicated in boxes at the bottom of the score.

light, clear and singing

2 Piccs.

Fl. *p*

Ob. *p*

Cl. I *p*

Bass Cl. *p*

Bsn. *p* a 2

Hn. *p* *mf* *p* a 2

Tpt. 1. *p* con sord. *semplice, leggiero*

Perc. Vibe *mp* motor off, no pedal

Vln. I *p* *semplice, leggiero*

Vln. II con sord. *p*

Vla. *p* *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.*

Vcl. *p*

Cb. *p* *mf* *p*

Fl. *p*

Ob. *p*

Cl. I *p*

Bass Cl. *p* to Cl. in Bb

Bsn. *p* a 2

Hn. *a 2*
< mf *p* *mf* *p* *mf* *p* *p* *mf*

Tpt.

Perc. Vibe *mp*

Vln. I *p*

Vln. II *p*

Vla. *p* *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.*

Vcl. *p*

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

103

104

105

106

Fl. *p*

Ob. *p*

Hn. a 2

Tpt.

Perc. Vibe *mp*

Vln. I *p* *pp* gli altri

Vln. II *pp* 1 solo vln. con sord. *pp*

Vla. *p* *pp* 2 solo vlas. *pp* div. unis. div. unis. div. unis. *pp*

Vcl. *p* *pp* 1 solo vcl. *pp*

Cb. *p* *mf* *p* *pp* 1 solo cb. *pp*

107

108

109

110

Fl. *pp*

Ob. 1. *pp*

gli altri

Vln. I

Vln. I *1 solo pp*

1 solo p Vln. II

2 solo pp Vla.

1 solo pp Vcl.

1 solo Cb. *mf p mf p mf p*

111 112 113 114

a

Cl. I, 2 *a 2 p dolce, semplice*

tutti Vln. I *pp*

tutti Vln. II *pp*

tutti Vla. *pp non div.*

tutti Vcl. *pp*

115 116 117 118 119 120

1.

pp

1.

pp

a 2

p

pp

pp

pp

pp

pp

non div.

pp

121

122

123

124

125

126

127

128

129

Fl. *a 2*
p *mf* *p*

Ob. *pp* *a 2*
p *mf* *p*

Cl. I, 2 *a 2*
p *p* *mf* *p* CL. 2 to Bass CL.

Perc. motor off
f

Vln. I *pp* *div.* *f* *p* *ff* *p* *unis.*

Vln. II *pp* *non div.* *f* *p* *ff* *p*

Vla. *pp* *p* *mf* *p* *ff* *p*

Vcl. *div.*

130

131

132

133

134

Fl. *a 2 soli*
f *pp*

Ob. *a 2 soli*
f *pp* *mf*

Cl. I *soli*
f *pp*

Bsn. *a 2*
p

Hn. *a 2*
f *pp*

Tpt. 1.
mf *pp*

Vln. I *div. a 3* *vib.*
f *pp* *unis.* *p*

Vln. II *div. a 3* *vib.*
f *pp* *mf* *pizz.* *div. a 2 (arco)*

Vla. *f* *pp* *p*

Vcl. *unis.*
f *pp*

Cb. *f* *pp*

135

136

137

138

139

140

1.
f *p*

f *p*

f *p*

ppp
(half, arco)
half

141 142 143 144 145 146

a

pp

1.
pp

a 2
pp

pp
tutti
arco

tutti
pp

pp

pp

147 148 149 150 151 152 153 154

Cl. I *pp*

Bsn. *pp*

Hn. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

155 156 157 158 159 160 161 162

a

Fl. *p*

Cl. I *p*

Bass Cl. *p*

Vibe
motor on, slow
p
much pedal (but not too much)

Cb.

163 164 165 166

Fl. *p*

Cl. I *p*

Bass Cl. *p*

Perc. *p* l.v.

Cb.

167 168 169 170

a

This musical score covers measures 167 to 170. It features five staves: Flute (Fl.), Clarinet I (Cl. I), Bass Clarinet (Bass Cl.), Percussion (Perc.), and Cello (Cb.). The Flute, Clarinet I, and Bass Clarinet parts are marked with a piano (*p*) dynamic. The Percussion part includes a first violin (l.v.) part. The Cello part is mostly silent, indicated by rests. The notation includes various note values, slurs, and accents.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

171 172 173 174 175 176

This musical score covers measures 171 to 176. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). All parts are marked with a piano (*p*) dynamic. The Violin I and Violin II parts have a *IV* fingering indicated. The Viola and Violoncello parts also have a *p* dynamic. The notation includes various note values, slurs, and accents.

1. solo

f molto espr.

mf 1.

mf

1.

mf

motor off

mf

constant ped.

mf *p* *mf*

mf *p* *mf*

mf *p*

mf *p* *mf*

177 178 179 180 181 182

Molto Rit. - - - - - Meno mosso, molto espr.

The musical score consists of the following parts and markings:

- Ob.:** Starts with *f* and a crescendo hairpin. At measure 185, it is marked *sub. f* and then *p* with a decrescendo hairpin.
- Cl. I:** Starts with *mf*.
- Bsn.:** Starts with *mf*. At measure 186, it is marked *pp*.
- Hn.:** Starts with *mf*. At measure 186, it is marked *ppp*.
- Perc.:** Starts with *mf*.
- Vln. I & II:** Both start with *mf*.
- Vla.:** Starts with *f*. At measure 187, it is marked *pp* and *mournful*. It features a decrescendo hairpin.
- Vcl.:** Starts with *mf*. At measure 185, it is marked *pizz.* and *f*.

183 184 185 186 187 188 189 190 191

Molto Rit. - - - - - Meno Mosso

1.

Ob. *p*

Cl. I *p*

Bsn. *p* a 2

Hn. *p* 2.

Tpt. *p* 1.

Perc. *p* constant ped. damp (pedal off)

Vln. I *p*

Vln. II *ppp* half *pp* *p*

Vla. *pp*

Vcl. arco *p*

Cb. *p*

A Tempo

♩ = 90

folk-song like, very clearly phrased

Fl. *mf* folk-song like, very clearly phrased

Ob. *mf* folk-song like, very clearly phrased

Cl. I *mf* folk-song like, very clearly phrased

Bass Cl. *mf* folk-song like, very clearly phrased

Bsn. *mf* folk-song like, very clearly phrased

Vln. I *p* *tutti con sord.* semplice, like a men's chorus

Vla. *p* *tutti con sord.* *espr.* semplice, like a men's chorus

Vcl. *p* *con sord.* semplice, like a men's chorus

201

202

203

204

205

This musical score page contains five systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. I), Bass Clarinet (Bass Cl.), and Bassoon (Bsn.). The Flute and Oboe parts feature a melodic line with triplets and are marked with *mf* and include fingering instructions such as 'a 2', 'IV', and 'I'. The Clarinet, Bass Clarinet, and Bassoon parts consist of sustained chords, also marked with *mf*. The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). All string parts are marked with *p*. Vln. I and Vln. II play a melodic line with some rests, while Vla. and Vcl. play a more rhythmic accompaniment. At the bottom of the page, five numbered boxes indicate measure numbers: 206, 207, 208, 209, and 210.

Musical score for woodwinds and strings, measures 211-215. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Bass Clarinet (Bass Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.).

Measures 211-213: Flute and Oboe play a melodic line with triplets, marked *mf*. Clarinet I, Bass Clarinet, and Bassoon play sustained notes, marked *mf*. Violin I, Violin II, Viola, and Violoncello play sustained notes, marked *ppp*.

Measures 214-215: Flute and Oboe play a melodic line with triplets, marked *ppp*. Clarinet I, Bass Clarinet, and Bassoon play sustained notes, marked *ppp*. Violin I, Violin II, Viola, and Violoncello play sustained notes, marked *ppp*.

211

212

213

214

215

How the Other Half Lives

*inspired by the photographs
of Jacob Riis*

for orchestra

Randall Woolf

INSTRUMENTATION:

2 flutes, both doubling piccolo
2 oboes, ob. 2 doubling english horn
2 clarinets in Bb, cl. 2 doubling bass clarinet
2 bassoons

2 horns
2 trumpets in Bb

percussion: vibraphone, low tom tom, tambourine
timpani

strings

8 minutes