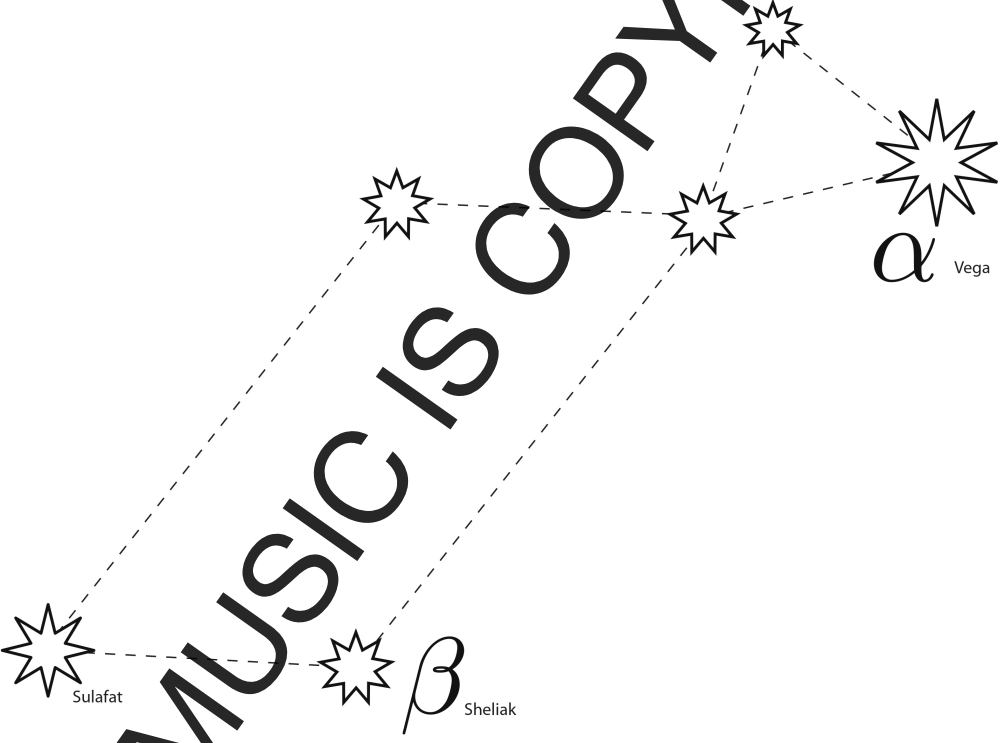


ZORAN ROSENDAHL

VEGA

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α Vega
β Sheliak
γ Sulafat

EUPHONIUM AND HARP

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ZORAN ROSENDAHL

VEGA

FOR EUPHONIUM AND HARP

Op. 3

(2022)

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Commissioned by Rodin Rosendahl
for his upcoming solo CD, sponsored by Adams Music

This piece was first recorded on the 12th of July 2022 by
Rodin Rosendahl and Marleen de Bakker

for more information about the composer:
zoranrosendahl.com

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INSTRUMENTATION

Euphonium

Harp

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PROLOGUE:

1. Lyra

The constellation of Lyra; as seen with the naked eye. The composer is full of excitement because of the clear night sky and goes outside stargazing. The constellation's beauty and shape is well worth the effort of going outside in the dark of night.

This small, but very characteristic constellation represents the lyre (or harp) of Orpheus, but the Arabs considered it to be an eagle diving with folded wings. It is a summer constellation and very well visible when stargazing on a nightly walk. It consists officially out of 6 stars and its parallelogram shape is hard to miss.

2. Alpha Lyrae

The star Vega; as seen with binoculars. The composer thinks about all the scientific and historic facts of the star, but it doesn't make it seem to be any warmer. It looks almost alien, very cold and distant, simply a white ball of gaseous material.

This star is the 5th brightest star in the night sky and the brightest star in Lyra. It is historically one of the most important stars and was 12.000 years ago our pole star, in contrast to today's pole star Polaris. The stellar designation of Vega is 'Alpha Lyrae'.

3. The Ring Nebula

The Ring Nebula; as seen with a high-grade telescope. The composer looks at the beautiful and colourized gas clouds and fantasizes about being able to get close to it.

The Ring Nebula, a planetary nebula, is literally the remnant of a star. When a star nears the end of its existence, it burns out and its atmosphere is dissipated into space. The remaining core of the star (a white dwarf) emits ultraviolet radiation which lights up the gaseous clouds. This makes for some stunning and dreamy imagery.

Vega

Zoran Rosendahl

1. Lyra

Fluente ♩ = 62

Euphonium in Bb

8va
gliss.
ff
fff hit bass strings, l.v.
mp
dim.
8ba

This system shows the first two measures of the piece. The Euphonium part is mostly silent, with a glissando in the second measure. The Harp part features a complex texture with a forte (ff) melody in the right hand and a very loud (fff) bass string effect in the left hand. Dynamics range from forte to piano.

Euph. in Bb

3
p
pp
mf

This system covers measures 3 and 4. The Euphonium part begins with a piano (p) melody. The Harp continues with a steady accompaniment, moving from piano-piano (pp) to mezzo-forte (mf).

Euph. in Bb

5
pp

This system covers measures 5 and 6. The Euphonium part continues its melodic line. The Harp accompaniment remains at a piano-piano (pp) dynamic level.

Euph. in Bb

7

This system covers measures 7 and 8. The Euphonium part has a few notes in measure 7 and a phrase in measure 8. The Harp accompaniment continues with a consistent rhythmic pattern.

Euph. in Bb

Hp

9

Euph. in Bb

Hp

11

cresc.

mf

12

Euph. in Bb

Hp

13

cresc.

ff

p

14

Euph. in Bb

Hp

15

pp

16

Euph. in Bb

Hp

Musical score for measures 17-18. The Euphonium part (Euph. in Bb) features a melodic line with slurs and a fermata over the final measure. The piano accompaniment (Hp) consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A measure rest of 4 is indicated in the Euph. part.

Euph. in Bb

Hp

Musical score for measures 19-20. The Euphonium part (Euph. in Bb) has a rest in measure 19 and a melodic line in measure 20 with slurs and a fermata. The piano accompaniment (Hp) continues with eighth-note patterns. Dynamics include *f* and *p*. Measure rests of 12 are shown in both parts.

Euph. in Bb

Hp

Musical score for measures 21-22. The Euphonium part (Euph. in Bb) has a rest in measure 21 and a melodic line in measure 22 with slurs and a fermata. The piano accompaniment (Hp) features eighth-note patterns with accents. Dynamics include *f*. A measure rest of 6 is indicated in the Euph. part.

Euph. in Bb

Hp

Musical score for measures 23-24. The Euphonium part (Euph. in Bb) has a melodic line with slurs and a fermata in measure 23, and a rest in measure 24. The piano accompaniment (Hp) continues with eighth-note patterns. Dynamics include *mf*. Trills (*tr*) are marked in the Euph. part. Measure rests of 6 are shown in both parts.

26

Euph. in Bb

f *vivo!*

p

Hp

ff *v*

pp

28

Euph. in Bb

cresc.

4

Hp

cresc.

30

Euph. in Bb

f

Hp

f

33

Euph. in Bb

agitato.....

Hp

ff

Euph. in Bb

35 *ff*

9

Hp

gliss.

Euph. in Bb

37 *rit.*..... *Meno mosso*

4

fff

p

Hp

fff

hit bass strings, l.v.

p

8ba

gliss.

Euph. in Bb

41

mp

f *mp*

Hp

mp

f *mp*

gliss.

2

accel.....giocoso ♩ = 72

gliss.

Euph. in Bb

44

6

f *mp*

gliss.

Hp

f *mp*

9

gliss.

47

Euph. in Bb

Hp

f *p*

f *p*

gliss.

49

Euph. in Bb

Hp

mf

gliss.

mf

51

Euph. in Bb

Hp

52

Euph. in Bb

Hp

poco rit. Tempo I, tranquillo

54

Euph. in Bb

Hp

56

Euph. in Bb

Hp

58

Euph. in Bb

Hp

60

Euph. in Bb

Hp

sotto voce

mormorando
(chromatic scale, mostly air)

gliss.

più p

ppp

ppp

2. Alpha Lyrae

Grave Misterioso ♩ = 42

straight mute (metal)

Euphonium in Bb

Measures 1-4 of the score. The Euphonium part (bass clef) begins with a whole note chord (F2, Bb1) marked *p*, followed by a half note (F2) marked *mf*. The Harp part (treble and bass clefs) features a triplet of eighth notes (Bb1, Bb1, Bb1) marked *pp*, followed by a complex texture marked *ff*. A glissando is indicated in the treble clef. The Harp part concludes with a triplet of eighth notes marked *mf* and *ff*. Pedal glissando is noted at the bottom.

Euph. in Bb

Measures 5-9 of the score. The Euphonium part (bass clef) has a whole note chord (F2, Bb1) marked *p cresc.* leading to a half note (F2) marked *f*. The Harp part (treble and bass clefs) continues with a triplet of eighth notes marked *p*, followed by a complex texture marked *ff*. A glissando is indicated in the treble clef. The Harp part concludes with a triplet of eighth notes marked *f* and *8ba*.

Euph. in Bb

Measures 10-13 of the score. The Euphonium part (treble clef) begins with a whole note chord (F2, Bb1) marked *p*, followed by a half note (F2) marked *pp*. The Harp part (treble and bass clefs) features a triplet of eighth notes marked *pp sempre*, followed by a complex texture marked *pp*.

Euph. in Bb

Measures 14-17 of the score. The Euphonium part (treble clef) begins with a whole note chord (F2, Bb1) marked *p*, followed by a half note (F2) marked *f*. The Harp part (treble and bass clefs) continues with a triplet of eighth notes marked *p*, followed by a complex texture marked *f*.

Musical score for Euphonium (Euph. in Bb) and Piano (Hp). The score is for measures 17 through 24. The Euphonium part begins with a melodic line marked with a '9' (ninth fingering) and a '7' (seventh fingering). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *pp* (pianissimo) and *f* (forte). The piece concludes with a double bar line and repeat signs.

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3. The Ring Nebula

Andante con moto, rubato ♩ = 68

Euphonium in Bb

Harp

open

p

mf

p

Euph. in Bb

Harp

etc.

Euph. in Bb

Harp

mf

f

Euph. in Bb

Harp

Meno mosso

mf

p

23 *rallentando*.....

Euph. in Bb

Hp

26 *accel.*.....*a tempo*

Euph. in Bb

Hp

29

Euph. in Bb

Hp

32

Euph. in Bb

Hp

34

Euph. in Bb

f 3 3 *rit.*..... *p*

Hp

f 3 *dim.* 3

37

Euph. in Bb

molto rubato

mf *p* *mf* *f* *p*

Hp

p *mf* *p* *mf* *f* *p*

arpeggiate slowly

43

Amsterdam July '22

Euph. in Bb

Hp