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**Title**

Dološ Sielut - Ancient Souls

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*Dološ Sielut*  
*(Ancient Souls)*

for orchestra

(2017)



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## Instrumentation

2 Flutes, 2<sup>nd</sup> doubling piccolo

Alto Flute

2 Oboes

2 Clarinets in B-flat

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

4 Percussion:

(1): Vibes (bow needed), High and Low Suspended Cymbals

(2): Glockenspiel, High Suspended Cymbal, Medium Tam-Tam

(3): Triangle, Chimes, Sleigh Bells, Medium Tam-Tam, Large Gong

(4): Almglocken, Large Tam-Tam, Finger Cymbals, Bass Drum, Steel Pans

Harp

Piano

Celesta

Strings

Duration: 20 minutes

This work was commissioned by the Amarillo Symphony, Jacomo Bairos, Music Director, and was premiered on March 24, 2017.

## PROGRAM NOTE

The Sámi people of Norway, Sweden, Finland, and Russia have been reindeer herders for centuries. Recently, I was very fortunate to spend time with the Sámi in the Sápmi region of Finland, far north of the Arctic Circle. There were many incredible moments during my time there—retrieving a lost reindeer from Sweden comes to mind—but one particular memory stayed with me and haunted me.

We were lucky to see the Aurora Borealis several times. The second time, it was minus 40 degrees, and we walked out onto a frozen lake at midnight to watch. It was so dark and so cold – so silent – but the sky was constantly moving; the colors were extraordinary. Every now and then, there was the booming of the ice cracking underneath us, and if we tried, we could just make out the bells of the reindeer from over the hills.

I have never felt so awed, so overwhelmed by our planet. In the winds I could almost hear the whispers of ancient ghosts, timeless souls. I found out later that traditionally the Sámi believe the lights of the Aurora to be the souls of the dead reaching out to them.

The poignancy of simultaneously witnessing both great beauty and great loss is at the heart of *Dološ Sielut*, which translated from the Sámi language means “Ancient Souls”.

-Chris Rogerson, January 2017

## ACKNOWLEDGEMENTS

Much went into this work, and many people helped along the way. For my time in Sápmi Finland, my deepest thanks go to Hanna, Anne-Maret, and Leena and Oula. For my work on the piece, I'd like to thank Stephen Cabell, Jacob Friedman, and Christopher Weiss.

# DOLOŠ SIELUT (ANCIENT SOULS)

Delicately, ♩ = c. 108

The score is arranged in systems for various instruments. The woodwind section includes Flute 1, Flute 2/Picc., Flute 3/Alto Fl., Oboes 1,2, Clarinets in Bb 1,2, Bass Clarinet, Bassoons 1,2, and Contrabassoon. The brass section includes Horns in F 1,2, Horns in F 3,4, Trumpets in C 1,2, Trumpet in C 3, Trombones 1,2, Bass Trombone, and Tuba. The percussion section includes Timpani, Vibes (motor off), and four other Percussion parts. The strings section includes Violin I, Violin II, Viola, Cello, and Double Bass. The keyboard section includes Harp, Piano, and Celesta. The score features dynamic markings such as *ppp*, *pp*, and *p*, and includes performance instructions like "let all notes ring" and "soli (with celesta)".

Fl. 1 *pp* *pppp* *pp* *pppp* *pp* *pppp*

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2 *pp* *pppp* *p* *pppp* *pp* *pppp*

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2

Hns. 3,4

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

Tuba

Timp.

Perc. 1 (Vibes)

Perc. 2 Glock. *ppp*

Perc. 3 Triangle *pp* *pp*

Perc. 4

Hp. *p* *pp* *p*

Pno. *p* *pp* *p* *pp*

Cel. *p* *pp* *p* *pp*

Vln. I *pp* *pppp* *pp* *pppp* *pp* *pppp* *p*

Vln. II *pp* *pppp* *pp* *pppp* *pp* *pppp* *p*

Vla. *ppp*

Vc. *ppp*

D.B.

non div. div. div.

17

poco rit. accel. pushing forward

Fl. 1 *pp* *ppp* *p*

Fl. 2/Picc. *p*

Fl. 3/A. Fl.

Ob. 1,2 *ppp* *p*

B♭ Cl. 1,2 *p*

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2

Hns. 3,4

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 *mp*

Perc. 2 *ppp* *p* Sus. Cym.

Perc. 3

Perc. 4

Hp. *mf*

Pno. *pp* *p* *mp* *mf* *8va*

Cel. *pp* *p* *mp*

Vln. I *pp* *ppp* *pp* *pp* *poco rit.* *accel.* *mf* *pushing forward*

Vln. II *pp* *ppp* *pp* *pp* *poco rit.* *accel.* *mf* *pushing forward*

Vla. *p*

Vc. *p* *mf*

D.B.

24

Fl. 1 *pp* *p* *pp* poco rit. a tempo

Fl. 2/Picc. *pp* *p* *pp*

Fl. 3/A. Fl.

Ob. 1,2 (1.) solo *p*

B♭ Cl. 1,2 *pp* *p* *pp*

Bass Cl. *pp* (*pp*)

Bsns. 1,2 *pp*

C. Bn. *pp*

Hns. 1,2

Hns. 3,4

C Tprs. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (Vibes) *pp* sempre

Perc. 2 *pp* sempre

Perc. 3

Perc. 4 Bass Drum *ppp*

Hp. *p*

Pno. *pp* sempre

Cel.

Vln. I poco rit. a tempo *p*

Vln. II *pp*

Vla. *p* *pp* *ppp* sempre pizz.

Vc. *p* *mf* *p* *pp* *p* arco div. a 3 *pp* pizz.

D.B. *pp*





Slower, ♩ = 88

41

Fl. 1 *ff*

Fl. 2/Picc. *ff* Picc. *f* *ff* *pained* <sup>3</sup>

Fl. 3/A. Fl.

Ob. 1,2 *ff*

B♭ Cl. 1,2 *ff*

Bass Cl.

Bsns. 1,2 *p* *mf* *a2* *f*

C. Bn. *p* *mf* *f*

Hns. 1,2 *mf* *f*

Hns. 3,4 *mf* *f*

C Tpts. 1,2 *f* *p*

C Tpt. 3

Tbns. 1,2 *p* *mf* *a2* *f*

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

Tuba *p* *mf* *f*

Timp. *mf* *pp* *mf*

Perc. 1

Perc. 2 (Sus. Cym.) *p*

Perc. 3 (T.T.) *p*

Perc. 4 (B.D.) *p*

Hp.

Pno.

Cel.

Slower, ♩ = 88

Vln. I *f* *molto espress.* *div.* *unis.* *ff* *pained* <sup>3</sup> *unis.*

Vln. II *f* *molto espress.* *div.* *unis.* *ff* *pained* *unis.*

Vla. *ff* *pained* *unis.*

Vc. *ff* *pained*

D.B. *half pizz. / half arco* *p* *mf* *f*



58 a tempo

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2

Hns. 3,4

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Alto Fl.

*pp*

*ppp*

Vibes

*pp*

Sleigh Bells *a piacere*

*pp* distant

\*offstage

Almglocken

from a distance, shake a variety of bells (pitched high and low), gently and intermittently, not too quickly; each cresc. and descrec. is to and from nothing

*p*

*pp*

*ppp* sempre

div. a 3

*p*

*pp*

pizz.

*p* arco

*pp*

*pp*

*pp*

70 rit.

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl. *pp* *ppp*

Ob. 1,2

B♭ Cl. 1,2

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2

Hns. 3,4

C Tprs. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (Vibes) *pp*

Perc. 2

Perc. 3 (Sleigh Bells) *pp*

Perc. 4

Hp. *p*

Pno.

Cel. *ppp*

Vln. I *p* *pp* *p* *pp* *p* *pp* *ppp*

Vln. II

Vla. *pizz.* *p* *arco* *pp* *p* *pp*

Vc. *pp* *p* *pp* *p* *pp*

D.B.

82 a tempo

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2  
I., soli  
*p* *dolciss.*  
*pp* *p*

Hns. 3,4  
III., soli  
*p* *dolciss.*  
*pp* *p*

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2  
Glock.  
*pp* let all notes ring

Perc. 3  
Chimes  
*pp*

Perc. 4

Hp.  
*pp* let all notes ring  
*pp* non arp.

Pno.

Cel.  
*p*  
*pp*

Vln. I  
a tempo  
div. a 3  
*ppp*

Vln. II  
div.  
*pp*

Vla.  
div.  
*pp*  
unis.

Vc.  
div.  
*pp*  
div., arco  
unis.

D.B.  
*pp*  
unis.

90 rit. a tempo

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2  
*p dolcis.* *mp* *pp* *pp* *ppp*

B♭ Cl. 1,2  
*p dolcis.* *pp*

Bass Cl.

Bsns. 1,2  
*ppp* II. *ppp* *pp*

C. Bn.  
*ppp* *pp*

Hns. 1,2  
*pp* *pp* *ppp*

Hns. 3,4  
*pp* *pp*

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2  
*pp* *ppp* *pp*

B. Tbn.

Tuba

Timp.

Perc. 1  
Vibes, bowed  
*pp* *p* *pp* *p*

Perc. 2  
*pp*

Perc. 3

Perc. 4

Hp.  
*pp*

Pno.  
*p* *ppp*

Cel.  
*pp*

Vln. I  
rit. a tempo  
*ppp*

Vln. II

Vla.  
div. unis.

Vc.  
unis. two solo players, div. tutti, unis. div.  
*ppp* *pp*

D.B.  
*pp*

rit.

97

This page of a musical score contains measures 97 through 102. The instruments listed on the left are: Fl. 1, Fl. 2/Picc., Fl. 3/A. Fl., Ob. 1,2, B♭ Cl. 1,2, Bass Cl., Bsns. 1,2, C. Bn., Hns. 1,2, Hns. 3,4, C Tpts. 1,2, C Tpt. 3, Tbns. 1,2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2 (Glock.), Perc. 3 (Chimes), Perc. 4, Hp., Pno., Cel., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 6/4 time. The woodwinds and strings play sustained notes, while the brass and percussion have specific rhythmic patterns. Dynamic markings include *ppp*, *p*, *mf*, *p sub.*, *mp*, and *pp*. Performance instructions include *rit.* and *unis.* (unison). The string section (Vln. I, Vln. II, Vla., Vc., D.B.) has a *pp* marking at the end of the page.



104 a tempo With greater urgency, (♩ = c. 96)

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2

Hns. 3,4

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 (Chimes)

Perc. 4

Hp.

Pno.

Cel.

a tempo tutti, unis. With greater urgency, (♩ = c. 96)

Vln. I

Vln. II

Vla.

Vc.

D.B.

*III* *molto rit.* *Slower, spacious, ♩ = 88*

Fl. 1 *p* *ppp*

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2 *p* *pp* *I. soli*

Bass Cl. *p* *ppp* *ppp*

Bsns. 1,2 *p* *ppp* *ppp*

C. Bn. *p* *ppp* *ppp*

Hns. 1,2 *p* *pp* *ppp*

Hns. 3,4 *p* *pp* *ppp*

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2 *p* *pp*

B. Tbn. *p* *pp*

Tuba *p* *pp*

Timp.

Perc. 1 (Vibes) *p*

Perc. 2 (Glock.) *pp*

Perc. 3 (Chimes) *pp*

Perc. 4 *pp* *Steel Pans (with piano) soli*

Hp. *pp* *soli*

Pno. *p dolcis.* *soli*

Cel. *pp*

Vln. I *mp* *pp* *pp*

Vln. II *pp* *pp* *div. soli*

Vla. *p* *pp* *unis.*

Vc. *p* *pp* *div.*

D.B. *pp* *pp*

120

This page of a musical score contains measures 120 through 124. The instruments listed on the left are: Fl. 1, Fl. 2/Picc., Fl. 3/A. Fl., Ob. 1,2, B♭ Cl. 1,2, Bass Cl., Bsns. 1,2, C. Bn., Hns. 1,2, Hns. 3,4, C Tpts. 1,2, C Tpt. 3, Tbns. 1,2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp., Pno., Cel., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 4/4 time. The woodwinds and brass are mostly silent, with some activity in the Bsns. and C. Bn. parts starting in measure 123. The percussion section has a rhythmic pattern in measures 120-122, with Perc. 4 playing a melodic line. The strings play a sustained harmonic texture, with Vln. I and Vln. II playing a melodic line that moves from G4 to F#4. Dynamic markings include *ppp* for the woodwinds and brass, *pp* for the piano, and *ppp* for the strings. Performance instructions like *div.* and *unis.* are present for the string parts.



(♩=♩ sempre) Holding back, ♩. = 54

135

Fl. 1 *p* *solli senza vib.* *pp*

Fl. 2/Picc.

Fl. 3/A. Fl. *p* *solli senza vib.* *pp* to Flute

Ob. 1,2

B♭ Cl. 1,2

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2 *pp* II., con sord.

Hns. 3,4

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (Vibes) *ppp* *ppp*

Perc. 2 *ppp*

Perc. 3

Perc. 4 Finger Cymbals *pp*

Hp. *pp* *pp* *p* *pp* *p* *pp* *p*

Pno.

Cel. *ppp*

(♩=♩ sempre) Holding back, ♩. = 54

Vln. I *ppp* *p* *p* *mp* *pp*

Vln. II *ppp* *p* *p* *mp* *pp*

Vla. *p dolce*

Vc. *pp* *pp* *p dolce*

D.B.

one solo player molto flautando e molto sul tasto III. I. *p*

one solo player molto flautando e molto sul tasto III. *p*

one solo player molto flautando e molto sul tasto IV. *p dolce*

one solo player molto flautando e molto sul tasto IV. *p dolce*



153

molto rit.

♩ = 88

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2

Hns. 3,4

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Vc.

D.B.

molto rit.

♩ = 88

Vln. I

Vln. II

Vla.

Vc.

Vc.

D.B.





Slower, ♩ = 54 poco rit. a tempo

rit.

170

Fl. 1  
Fl. 2/Picc.  
Fl. 3/A. Fl.  
Ob. 1,2  
B♭ Cl. 1,2  
Bass Cl.  
Bsns. 1,2  
C. Bn.

Hns. 1,2  
Hns. 3,4  
C Tpts. 1,2  
C Tpt. 3  
Tbns. 1,2  
B. Tbn.  
Tuba

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

Hp.

Pno.

Cel.

Slower, ♩ = 54 poco rit. a tempo

rit.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.







Holding back, ♩ = 54

201

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1, 2

B♭ Cl. 1, 2

Bass Cl.

Bsns. 1, 2

C. Bn.

Hrns. 1, 2

Hrns. 3, 4

C. Tpts. 1, 2

C. Tpt. 3

Tbns. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1  
Med. Sus. Cym.

Perc. 2  
(Med. T.T.)

Perc. 3

Perc. 4  
(B.D.)

Hp.

Pno.

Cel.

Holding back, ♩ = 54

Vln. I

Vln. II

Vla.

Vc.

D.B.



220

Fl. 1 *pp* ca. 7" ca. 20"

Fl. 2/Picc. *pp* ca. 7" ca. 20"

Fl. 3/A. Fl. *pp* ca. 7" ca. 20"

Ob. 1,2 *pp* ca. 7" ca. 20"

B♭ Cl. 1,2 *pp* ca. 7" ca. 20"

Bass Cl. *pp* ca. 7" ca. 20"

Bsns. 1,2 *pp* ca. 7" ca. 20"

C. Bn. *pp* ca. 7" ca. 20"

Hns. 1,2 *pp* ca. 7" ca. 20"

Hns. 3,4 *pp* ca. 7" ca. 20"

C Tpts. 1,2 *pp* ca. 7" ca. 20"

C Tpt. 3 *pp* ca. 7" ca. 20"

Tbns. 1,2 *pp* ca. 7" ca. 20"

B. Tbn. *pp* ca. 7" ca. 20"

Tuba *pp* ca. 7" ca. 20"

Timp. *pp* ca. 7" ca. 20"

Perc. 1 *pp* ca. 7" ca. 20" *let vibrate*

Perc. 2 *pp* ca. 7" ca. 20" *let vibrate*

Perc. 3 *pp* ca. 7" ca. 20" *let vibrate*

Perc. 4 *pp* ca. 7" ca. 20" *let vibrate*

Hp. ca. 7" ca. 20"

Pno. ca. 7" ca. 20"

Cel. ca. 7" ca. 20"

Vln. I *pp* ca. 7" ca. 20" *con sord.*

Vln. II *pp* ca. 7" ca. 20" *con sord.*

Vla. *pp* ca. 7" ca. 20" *unis., con sord.*

Vc. *pp* ca. 7" ca. 20" *div., con sord.*

D.B. *pp* ca. 7" ca. 20"

\*hold fermata until tam-tams have decayed almost entirely  
ca. 20"  
con sord.







239 rit. Gently, ♩ = 48 poco rit. a tempo poco rit. a tempo (with tpt. and hp.)

Fl. 1 *pp distant* (with tpt. and hp.)

Fl. 2/Picc. *pp distant*

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2 *p cant.* I. (with bassoon)

Bass Cl. *p cant.* I. (with clarinet)

Bsns. 1,2 *p cant.*

C. Bn.

Hns. 1,2

Hns. 3,4

C Tpts. 1,2 *p distant* con sord. *pp* *p* (with fl. and hp.) *pp distant*

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp. *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. *p* (with tpt. and fl.)

Pno.

Cel.

Vln. I rit. Gently, ♩ = 48 *ppp* div. poco rit. a tempo poco rit. a tempo

Vln. II *ppp*

Vla. *ppp* unis.

Vc. *ppp* pizz. *ppp* unis., arco

D.B. *ppp* *pp* *ppp*







273

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1, 2

B♭ Cl. 1, 2

Bass Cl.

Bsns. 1, 2

C. Bn.

Hns. 1, 2

Hns. 3, 4

C Tpts. 1, 2

C Tpt. 3

Tbns. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p cant.*

*pp*

*pp distant*

Glock. solo

*pp*

*pp*

*mp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*



287

poco rit. a tempo

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2

Hns. 3,4

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (Vibes)

Perc. 2

Perc. 3 (Sleigh Bells)

Perc. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc. *a piacere: play independently of conductor, and wait for next cue for entrance, ♩ = ca. 92*

Vc. *mp legatiss. (gli altri)*

D.B.

*\*offstage*

*Almglocken*

*quieter than before, very gently and intermittently; each cresc. and descrec. is to and from nothing*

*a piacere*

*pp distant*

*ppp*



293

Fl. 1

Fl. 2/Picc.

Fl. 3/A. Fl.

Ob. 1,2

B♭ Cl. 1,2

Bass Cl.

Bsns. 1,2

C. Bn.

Hns. 1,2

Hns. 3,4

C Tpts. 1,2

C Tpt. 3

Tbns. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Vc.

D.B.

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*mp* *legatiss.*

*mf*

*p*

*pp*

Almglocken

barely audible



