

Juri Seo

**SUNLIGHT**

*for chamber orchestra*

(2019, rev. 2023)

**Perusal Score**

**Please email [juri@princeton.edu](mailto:juri@princeton.edu) for parts!**



The first version of *Sunlight* was scored for 11 musicians and was commissioned and premiered by the New Jersey Symphony Orchestra in 2019. The current score is an extensively revised and expanded version for chamber orchestra created in 2023.

### INSTRUMENTATION

Flute (Piccolo)  
Oboe  
Clarinet in Bb  
Bassoon

Horn in F  
Trumpet in C  
Trombone

Percussion (2 players):

Player 1:  
Vibraphone (2 bows, 4 hard mallets); Vibraslap, Slide Whistle

Player 2  
Bowed Crotales (mounted or unmounted F4, G#4, A4, E5, G#5; unmounted F#5 next to a bowl of water)  
Medium Suspended Cymbal, Large Suspended Cymbal, Tamtam

Piano  
(Strings: single strings or small string sections)  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

### PERFORMANCE NOTES

The **microtonal notation**\* divides a semitone into four parts (1/4- and 1/8-tones). For the 1/8-tone adjustments, it's helpful to think of them as variations in timbre rather than pitch. They often approximate the interval from the 7th harmonic. For natural harmonics for brass and strings, the pitches are produced as intended and should not be further tempered. The fundamentals and the harmonic numbers are specified for every natural harmonic. The 1/4-tones, on the other hand, fulfill two different functions depending on the context. They often approximate the intervals from the 11th and 13th harmonics. In some cases, they are used to create harmonic ambiguity (e.g. between major and minor thirds). Aim for the tone right in the middle of a semitone.

\*The original version was notated in HEJI (a just intonation notation system). The score is available upon request.

♭ # Lower / Raise by 1/4-tone  
♭ ♯ # ♯ ♭ # Lower / Raise by 1/8-tone

The woodwind **multiphonics** come from the following sources: Robert Dick's *The Other Flute*, Libby Van Cleve's *Oboe Unbound*, Heather Roche's Website ("27 Easy Bb Clarinet Multiphonics"), and Pascal Gallois' *The Techniques of Bassoon Playing*. I identified the sources in addition to the fingerings in case the performer requires additional instructions.

The **bisbigliandos**—in flute, oboe, and clarinet—should be played close in pitch, no more than an 1/8-tone apart.

### PROGRAM NOTE

I strive to wake up before dawn every morning. I love hearing the bird songs, initially lonesome, then crescendoing into a choir of noise as the day breaks. From the fortissimo C major in Haydn's *Creation* and the exhilarating crescendo of the opening of R. Strauss' *Alpine Symphony* to the noisy tremolos in Jonathan Harvey's *Bhakti*, the sunrise in music is often a clamorous event. My *Sunlight* similarly depicts a sunrise in violent and luminous sonorities. The climactic sunrise is followed by a dawn chorus of bird songs, which intertwine and transform into one another throughout the piece. By sonically representing the bright light of dawn and imbuing bird songs with lyricism, I wanted to explore the space between mimesis and catharsis and ask the perennial question of how the world transforms in our minds. The ending is a simple meditation on a feather, symmetrically expanding, moving gently in the wind. (J.S.)

***duration 7'30"***

# SUNLIGHT

for Chamber Orchestra

Juri Seo

Serene ♩ = 46

Score for SUNLIGHT for Chamber Orchestra, featuring Piccolo, Oboe, Clarinet in Bb, Bassoon, French Horn in F, Trumpet in C, Trombone, Vibraphone (Bowed), Crotales (Bowed), Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Key features and markings:

- Piccolo:** *flz.*, *ord.*, *p free birdlike*, *pp*, *p*, *pp*. Includes triplet and quintuplet markings.
- Clarinet in Bb / Bassoon:** *n*, *p*.
- French Horn in F:** *7<sup>o</sup>*, *p*.
- Trumpet in C:** *15<sup>mb</sup>*.
- Vibraphone (Bowed):** *p*. Includes instruction: "Change bows imperceptibly for sustain."
- Violin I / Violin II / Viola / Violoncello / Double Bass:** *p*, *mp*, *p*. Includes instruction: "Change bows imperceptibly." and *senza vib.* markings.
- Violin I:** *pp* markings.

Rehearsal marks 2, 3, and 4 are indicated at the bottom of the page.

**Picc.** *p* *pp* *p* *pp*

**Ob.**

**Cl. in Bb**

**Bsn**

**F. Hn in F** 10° 7°  
(5) 15mb (6) 15mb

**Tpt in C**

**Tbn.** *p*

**Vib. (Bowed)**

**Crotales (Bowed)**

**Pno**

**Vln I** *p* *poco vib.*

**Vln II** *poco vib.*

**Vla** *p* *poco vib.*

**Vc.** *p* *poco vib.*

**D. B.** *p* *poco vib.*

5 6 7 8

9

Picc. *flz.* *p* *ord.* *bisbigliando* *pp* 5 5 5 *p* *pp*

Ob. *p* 3 3

Cl. in Bb *mp birdlike* 3 3 *pp*

Bsn *p*

F. Hn in F 11° 15<sup>mb</sup>

Tpt in C

Tbn. *p*

Vib. (Bowed)

Crotales (Bowed)

Pno

Vln I *senza vib.* *mf* *p* *n*

Vln II *senza vib.* *mf* *p* 3 *pp*

Vla *senza vib.* *mf* *p* *pp*

Vc. *senza vib.* *mf* *p*

D. B. *senza vib.* *mf* *p*

9 10 11

Picc. *p* *pp* *p* *pp* *p* *mf*

Ob. *pp* *p*

Cl. in Bb *p* *n* *n* *mf*

Bsn. *p*

F. Hn in F *p* *mf*

Tpt in C *mf*

Tbn. *mf*

Vib. (Bowed)

Crotales (Bowed)

Pno

Vln I *p* *f* Gradually add vib.

Vln II *p* *f* Gradually add vib.

Vla

Vc. *p*

D. B. *p* A-11°

(Gallois, p. 36 #10)

12 13 14

To Fl.

17

Picc. *pp* 5

Ob. *f*

Cl. in Bb *ff* no accent

Bsn *mf* *p* *ff* 8°-----12° 5 3

F. Hn in F 15<sup>mb</sup> 7° *mf* 7° *ff* 11° 15<sup>mb</sup> 8<sup>vb</sup> 7°

Tpt in C *mf* 7° *f* 7° 8<sup>vb</sup> 3 *ff* 6 8<sup>vb</sup> 7° 3

Tbn. *p* *mf* *p* 3 *f* *ff* 3

Vib. (Bowed)

Sus. Cymb. To Sus. Cymb. (Large) *p* *f* To Crotales (Bowed)

Pno

Vln I *ff* no accent 3

Vln II *ff* no accent 3

Vla *f* Gradually add vib. *ff* no accent 3

Vc. *f* Gradually add vib. *ff* no accent 3

D. B. *f* Gradually add vib. *ff* no accent 3

15 16 17 18



Fl. *ff* *mf* *ff* *p*

Ob. *ff* *f* *p*

Cl. in Bb *ff* *mf* *f*

Bsn *n* *f*

F. Hn in F *8°* *12°* *13°* *13°* *12°* *11°*  
*8vb* *7°* *7°* *7°* *15mb* *sim.* *p* *15vb* *mf* *p*

Tpt in C *8vb* *8vb* *8vb* *8vb* *3* *p*

Tbn.

Vib. (Bowed)

Crotales (Bowed) *f* To Sus. Cymb.

Pno

Vln I *senza vib.* *5* *p*

Vln II *senza vib.* *gliss.* *5* *p*

Vla *senza vib.* *3* *p*

Vc. *senza vib.* *p*

D. B.

19 20 21 22 23

26

rit. .... a tempo

Fl. *p* *n*

Ob. *p dolce* 3 3 3

Cl. in Bb *p* *n*

Bsn. *p* *n* *p* *n*

F. Hn in F 11° 10° 15<sup>bb</sup> 15<sup>bb</sup>

Tpt in C

Tbn. *p*

Vib. (Bowed) *p*

Sus. Cymb.

Pno

Vln I poco vib. *p dolce* flautando senza vib.

Vln II poco vib. *p dolce*

Vla poco vib. *p dolce*

Vc. 3 II-5° *p dolce* IV-5°

D. B. *p* *pp*

24 25 26 27 28

Fl. *p*

Ob. *bisbigliando*  
● ○ ● ○ *sim.*

Cl. in Bb *p* 5

Bsn. *p*

F. Hn in F

Tpt in C

Tbn.

Vib. (Bowed)

Sus. Cymb.

Pno *p*  
8va  
6  
5  
3  
5  
*loco*  
Red. Red. Red. Red.

Vln I *ord.*

Vln II *ord.* *poco vib.*  
3  
3

Vla.

Vc. IV-5°  
III-2°

D. B.

32

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Tpt in C

Tbn.

Vib. (Bowed)

Sus. Cymb.

Pno

Vln I

Vln II

Vla

Vc.

D. B.

To Vib. (Struck)

Gradually release pedal.

mf

p

n

mf

7°

10°

10°

7°

15<sup>vb</sup>

15<sup>vb</sup>

15<sup>vb</sup>

15<sup>vb</sup>

8<sup>va</sup>

warm

poco vib.

31

32

33

34

35

Fl. *p* *f*

Ob. *f* *f full*

Cl. in Bb *f full*

Bsn *f*

F. Hn in F *fp*

Tpt in C *f*

Tbn. *f*

Vib. (Struck)

Sus. Cymb.

Pno *f* *Red.* *p Red.* *on string*

Vln I *f full* *p* *f* *on string*

Vln II *f full* *on string*

Vla *f full* *on string*

Vc. *mf* *f* *on string*

D. B. *pizz.*

(8) *loco*

36 37 38 39

Fl. *f* *ff*

Ob. *f*

Cl. in Bb

Bsn

F. Hn in F *f*

Tpt in C

Tbn.

Vib. (Struck)

Sus. Cymb. (Large) *p*

Pno *f* *Leg.* *Leg.* *Leg.*

Vln I *senza vib.* *vib. tenuto*

Vln II *tenuto*

Vla

Vc.

D. B. *arco*

40 41 42 43

accel. ....

Fl. *p*

Ob. *p* *ff*

Cl. in Bb *ff*

Bsn *ff*

F. Hn in F *f*

Tpt in C *f*

Tbn. *fp* *f*

Vib. (Struck) *ff*

Sus. Cymb. *f*

Pno *Red.*

Vln I *ff* senza vib. con vib.

Vln II *ff* senza vib. con vib.

Vla *ff*

Vc. *ff*

D. B. *ff*

44 45 46 47

48

Fl. *ff*

Ob.

Cl. in Bb

Bsn *5*

F. Hn in F *ff*

Tpt in C *ff*

Tbn. *5* *ff*

Vib. (Struck)  
(*Red.*)

Sus. Cymb.

Pno *Red.* *5*

Vln I *5*

Vln II *5*

Vla *5*

Vc. *5*

D. B.



$\text{♩} = 60$

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Tpt in C

Tbn.

Vib. (Struck)  
(*Leg.*)

Sus. Cymb.  
(Medium)  
*p*

Pno  
*Leg.*

Vln I

Vln II

Vla

Vc.

D. B.

50

51

52

Musical score for SUNLIGHT, measures 53-57. The score is in 3/4 time and features a key signature of one flat (Bb). The instruments include Flute, Oboe, Clarinet in Bb, Bassoon, F. Horn in F, Trumpet in C, Trombone, Vibraphone (Struck), Suspended Cymbal, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score is marked with **fff** (fortissimo) and includes performance instructions such as "Breathe when necessary.", "11°" (11th degree), and "To Tam-Tam". The score is divided into measures 53, 54, 55, 56, and 57. Measure 54 is highlighted with a box and the number 54. The score includes dynamic markings, articulation marks, and fingering numbers (e.g., 5, 7). The score is marked with a reference to "\*van Cleve, p. 51".

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Tpt in C

Tbn.

Vib. (Struck)

Sus. Cymb.

Pno

(Ped.)

Vln I

Vln II

Vla

Vc.

D. B.

11°

15<sup>bb</sup>

fff

5

3

3

5

3

3

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Tpt in C

Tbn.

Vib. (Struck)

Sus. Cymb.

Pno

Vln I

Vln II

Vla

Vc.

D. B.

60

61

62

fff

pp

p

pp

(Roche #111)

(Gallois, #5)

mf

fff

n

fff

p

ff

p

i.v.

To Vib. (Bowed)

ff

To Sus. Cymb.

Press silently

8ba

Gradually release pedal

pont.

n

pont.

n

pont.

n

fff

n

fff

n

fff

n

64

Poco più mosso ♩ = 52

Fl. *pp* *p* *n* *3*

Ob. *pp*

Cl. in Bb *mf* *p* See m. 14 *pp* *5* *5* *5* *bisbigliando* *sim.*

Bsn *pp* *pp* *mf* *pp*

F. Hn in F *p* *11°*

Tpt in C *p* *n*

Tbn. *pp* *mp* *pp* Sing into the instrument to create beating.

Vib. (Bowed) To Perc.

Sus. Cymb. *p* (Large) soft mallets, subtle resonance

Pno *p* *mf* Gradually release pedal

Vln I *pp* *ord.* *II-5°* *8va* *p* *senza vib.*

Vln II *ord.* *n* *p* *n* *pp* *p*

Vla *ord.* *3* *n* *p* *n* *p*

Vc. *n* *p* *n* *A-11°* *12°* *10°* *9°* *15ma* *n* *p* *3*

D. B. *n* *n < p* *64* *65* *66* *E-7°* *n*

SUNLIGHT

(Dick, p. 98)

Fl. *n* *p*

Ob.

Cl. in Bb *p* 5

Bsn *pp* See m. 61

F. Hn in F *f.t.* *ord.*

Tpt in C *f.t.* *ord.*  
harmon mute stem in *f* *p*

Tbn. *pp* *mp*

Perc. Perc. Vibraslap Slide Whistle

Sus. Cymb. *l.v.* (Medium) arco *p* *f* *ord.* *pp*  
Catch resonance with soft mallets

Pno *f* 6 *mf* 6

Vln I *8va* *mf* 3 *gliss.* 3 *gliss.*

Vln II *n* *f* *pont.*

Vla *n* *f* *pont.*

Vc. (15) *A-5°* *8va* *n* *f*

D. B. *p* *I-7°* *I-5°*

SUNLIGHT

Fl. *n* *n* *p* *n < p*

Ob.

Cl. in Bb 5 5 5 5

Bsn. *mf* *pp*

F. Hn in F *n* *fp* *n*

Tpt in C *p*

Tbn.

Perc. Vib. (Bowed) *p*

Sus. Cymb. To Crotales (Bowed)

Pno. 6 *p* 6

Vln I 3 *senza vib.*

Vln II *p* *senza vib. ord.* *p*

Vla. *p* *senza vib. ord.* *p*

Vc. *p* *senza vib. pp*

D. B.

69 70 71 72 73

74

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Tpt in C

Tbn.

Vib. (Bowed)

Crotales (Bowed)

Pno

Vln I

Vln II

Vla

Vc.

D. B.

*poco vib.*

*mf solo*

*mp*

*mf*

*pp*

*p*

*n*

*8va*

m3 from Va

m3 from VnII

P4 from VnI

74 75 76 77 78 79 80





*bisbigliando*  
*sim.*

Fl. *n < p* 6 5 3 3 3 *> n* *p*

Ob. *p*

Cl. in Bb *n* *n < p* *> n* *p*

Bsn *p*

F. Hn in F 11° *p* *13<sup>vb</sup>* *> n*

Tpt in C *p* senza sord.

Tbn. *p*

Vib. (Bowed)

Crotales (Bowed) *p* *n*

Pno

Vln I *p* *n* *p*

Vln II *p* *n* *p*

Vla *n* *p*

Vc. *n* *p*

D. B.

90 91 92 93 94 95 96 97

Slightly higher  
Gentle beating against the oboe

SUNLIGHT

*bisbigliando*  
 ○ ● ○ *sim.*

Fl. *n<p* 6 5 3 3 3 *>n* *n<p* 6 3 3 3 *>n*

Ob.

Cl. in Bb *sim.* *n* *p* *>n* *n* *p* *n*

Bsn.

F. Hn in F 11° *p* 15<sup>vb</sup> *>n*

Tpt in C *n*

Tbn. 7° *p* 8<sup>vb</sup> *>n*

Vib. (Bowed) *n* Dip in water.

Crotales (Bowed) *p* *n* *p* *>n*

Pno.

Vln I *p* *n* *p* *n*

Vln II *n* *p* *n*

Vla. *n* *p* *n*

Vc. *n* A-5° *n<pp* *n*

D. B.

98 99 100 101 102 103 104 105