

WOLF MOON

By Robert Sheldon
Op. 261

Wolves have brought about a sense of intrigue throughout human history. The tone poem, *Wolf Moon*, by Robert Sheldon, depicts these fascinating and noble creatures in four connected movements: "Wolves at Dusk," which sets the scene in dark and mysterious tones; "The Pack on the Move," which is quite menacing; "Wolves in Moonlight," imagining sadness, joy, and apprehension; and "The Hunt," displaying a scene of ruthlessness along with the breathtaking speed and coordination of the wolves as they run wildly through the night to capture their prey, enhanced by the multiple meters and extreme dynamics. A dramatic and bold work!

Instrumentation

- | | |
|----------------------------------|--|
| 1 — Conductor Score | 2 — 1st F Horn |
| 2 — Piccolo | 2 — 2nd F Horn |
| 5 — 1st Flute | 2 — 3rd F Horn |
| 5 — 2nd Flute | 2 — 4th F Horn |
| 2 — Oboe | 2 — 1st Trombone |
| 2 — Bassoon | 2 — 2nd Trombone |
| 4 — 1st B \flat Clarinet | 2 — 3rd Trombone |
| 4 — 2nd B \flat Clarinet | 2 — Euphonium |
| 4 — 3rd B \flat Clarinet | 2 — Euphonium T.C. |
| 2 — B \flat Bass Clarinet | 4 — Tuba |
| 2 — 1st E \flat Alto Saxophone | Percussion — 6 players: |
| 2 — 2nd E \flat Alto Saxophone | 2 — Mallet Percussion |
| 2 — B \flat Tenor Saxophone | (Vibraphone/Bells) |
| 2 — E \flat Baritone Saxophone | 3 — Percussion 1 |
| 3 — 1st B \flat Trumpet | (Snare Drum/Rainstick,
Bass Drum) |
| 3 — 2nd B \flat Trumpet | 6 — Percussion 2 |
| 3 — 3rd B \flat Trumpet | (Suspended Cymbal/
Whip/Triangle/
Tambourine,
Toms [2]/Mark Tree/
Whip/Tambourine) |
| | 2 — Timpani |

SUPPLEMENTAL and WORLD PARTS

available for download from
www.alfred.com/supplemental

- E \flat Alto Clarinet
(B \flat Tenor Saxophone)
- E \flat Contra Alto Clarinet
- B \flat Contra Bass Clarinet
- 1st E \flat Horn
- 2nd E \flat Horn
- 3rd E \flat Horn
- 4th E \flat Horn
- 1st B \flat Trombone T.C.
- 2nd B \flat Trombone T.C.
- 3rd B \flat Trombone T.C.
- 1st B \flat Trombone B.C.
- 2nd B \flat Trombone B.C.
- 3rd B \flat Trombone B.C.
- B \flat Euphonium B.C.
- B \flat Tuba T.C.
- B \flat Tuba B.C.
- E \flat Tuba T.C.
- E \flat Tuba B.C.
- String Bass



Started in 2017, the Nashoba Symphonic Band includes the most advanced students from the Nashoba Regional High School Band along with adult musicians who are members of the community. Having recently changed their school mascot to "Wolves," they asked me to write a piece that would commemorate the new school identity and suggested a tone poem that would depict wolves in a dark and mysterious way at the opening of the piece, picking up the pace of the music as the wolves begin moving until finally reaching a fever pitch with the wolves running and hunting, leading to a frenzied ending.

Although I do not have much personal experience with wolves, I thought the idea was intriguing, and it brought to mind many visions that I found rich in content when translating those thoughts to music notation. The tone poem is written in four connected sections:

1) Wolves at Dusk, which sets the scene in dark and mysterious tones (hence the style marking *Misteriosamente*), although there is something about wolves I find quite noble, so there are moments that highlight that sentiment as well.

2) The Pack on the Move is meant to feel menacing (*Minaccioso*) but also maintains a hint of the nobility from the previous movement.

3) Wolves in Moonlight allowed me to expand the emotional palette by imagining the relationships of the wolves to others in the pack. While there is certainly a gentler element to this movement, it is also filled with apprehension, sadness, and joy.

4) The Hunt is the final movement and is a rapidly rhythmical scene of ruthlessness (*Spietatamente*) meant to depict a brutal scene as the music includes growling trumpets, violent horn rips and trombone smears, and a whip crack that represents the snap of the wolves' bite.

Additionally, it is easy to imagine the breathtaking speed and coordination of the wolves as they run wildly through the night to capture their prey, enhanced by the multiple meters and extreme dynamics.

Picc.

Fls. 1 2

Ob. *Tutti* *mf* *f* *mp*

Bsn. *mf* *f*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2* *mf* 3 3 3

T. Sax.

Bar. Sax. *mf*

Tpts. 1 2 3

Hns. 1 2 3 4 *a2* *mp* *mf* *mf*

Tbns. 1 2 3 *mp* *mp* *mp* *Tutti open* *+3. Tutti open*

Euph. *mp* *f*

Tuba

Mlt. Perc.

Perc. 1 *mf*

Perc. 2 *p* *ff*

Timp. *mf* *p* *f* *mp*

50418S

10 11 12 13

Change: F# to F, C# to C



14 poco accel.

Picc.

Fls. 1 2

Ob. *mf*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *f* *mf*

T. Sax. *mf*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4 *f* *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Vibes (pedal all slurs, med. motor)

Mlt. Perc. *mf*

Perc. 1

Perc. 2

Timp. *f* *mp*

Più mosso ♩ = 88

Tempo primo ♩ = 66

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

f *ff* *p* *mp* *mf*

1. One player

One player

Più mosso ♩ = 88

Tempo primo ♩ = 66

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

f *ff* *p* *mf*

Change: C₃ to B₃

coin scrape

Picc. *ff*

Fls. 1 2 *ff*

Ob. *mf*

Bsn. *mf*

Cls. 1 *ff*

2 3 *a2 ff*

B. Cl. *ff*

A. Saxes. 1 2 *a2 mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *f* St. mute

2 3 *f* St. mute

Hns. 1 2 *mf*

3 4 *mf*

Tbns. 1 *mf*

2 3 *a2 mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. Bells (w/hard rubber mallets) *f*

Perc. 1 *ffz*

Perc. 2 *ffz*

Timp. *ff*

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54

Picc.

Fls. 1 2

Ob.

Bsn.

1 Play
Cls. *mp*

2 3 *mp*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

54

1 Tpts. *f*

2 3 *p*

1 2 Hns. *p*

3 4 *p*

1 Tbps. *mp*

2 3 *mp*

Euph. *f*

Tuba *mf*

Mlt. Perc. Vibes *mp*

Perc. 1

Perc. 2

Timp. *mp*

Change: A to B \flat , E to E \flat



"Wolves in Moonlight"

61 Adagio ♩ = 66

molto rall.

Picc. *p*

Fls. 1 2 *p*

Ob. Solo *mp* One player *p* *mp*

Bsn. *p* One player *mf* *p*

Cls. 1 2 3

B. Cl. *p*

A. Saxes. 1 2 1. (Ob. Solo) Play 1. Solo *mp* *pp*

T. Sax. *pp*

Bar. Sax. *pp*

"Wolves in Moonlight"

61 Adagio ♩ = 66

molto rall.

Tpts. 1 2 3 *mp*

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2 Tri. *mp*

Timp.

Picc.

Fls. 1 2

Ob.

Bsn. (Tuba) *mf* *mp* *mf*

Cls. 1 2 3

B. Cl. (Tuba) *mf* *mp* *mf*

A. Saxes. 1 2 *p* *mp* *mf* *a2* (Hns.)

T. Sax. *p* (Euph.) *mp* *mf*

Bar. Sax. *p*

Tpts. 1 2 3

Hns. 1 2 *mp* *mf* *a2* 3 4 *mp* *mf*

Tbns. 1 *mp* *mf* 2 3 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc.

Perc. 1

Perc. 2 Sus. Cym. *pp* *f*

Timp. *p* *f*

50418S 63 *mp* 64 65 *p* *f* 66 67



poco rall. 70 Liberamente ♩ = 72

Picc.

Fls. 1 2

Ob.

Bsn. *mp* *p* Play

Cls. 1 2 3 *p* Tutti *div.* Play

B. Cl. *mp* *p* Play

A. Saxes. 1 2 *mp* Play Tutti *p*

T. Sax. *mp* *p* Play

Bar. Sax.

Tpts. 1 2 3 *mp* *mf*

Hns. 1 2 3 4 *mp*

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. Bells Solo *mf*

Perc. 1

Perc. 2 coin scrape *mf* Tri. *mf*

Timp.

Picc.

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl. *mp*

A. Saxes. 1 2 *mp* *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 2 3 *mp* *mf* *Tutti*

Hns. 1 2 3 4 *mp* *mf*

Tbns. 1 2 3 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Mlt. Perc. *mp* *mf* *Vibes*

Perc. 1

Perc. 2

Timp.

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Lamentosamente ♩ = 63

poco rall.

Picc.

Fls. 1 2

Ob.

Bsn. Solo *f*

Cls. 1 2 3

B. Cl. *pp*

A. Saxes. 1 2

T. Sax. (Bsn. Solo) *f*

Bar. Sax.

Lamentosamente ♩ = 63

poco rall.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. *pp*

Tuba *pp*

Mlt. Perc.

Perc. 1

Perc. 2 M.T. *p*

Timp.

“The Hunt”
Spietatamente ♩ = 152

Picc. 1 2

Fls. 1 2

Ob. 1 2 3 4

Bsn. Tutti

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes. 1 2

T. Sax.

Bar. Sax. (Bsn.)

“The Hunt”
Spietatamente ♩ = 152

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1 (snare on)

Perc. 2 Tri. mf

Toms pp

Timp. (w/medium-hard mallets)

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mp

mp

mp

f

mf

mf

f

a2

mp

f

p

p

p



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

cresc.

mp

cresc.

mf

cresc.

mf

cresc.

a2

mf

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

mp

mp

p

cresc.

mp

mp

mp



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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124 125 126 127

128

Picc.

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl. *mp*

A. Saxes. 1 2 *f*

T. Sax. *mp*

Bar. Sax. *mp*

128

Tpts. 1 2 3 *f*

Hns. 1 2 3 4 *f*

Tbns. 1 2 3 *fff* *mp*

Euph. *f*

Tuba *mp*

Mlt. Perc.

Perc. 1 *fff* *fffz* *f* *mp*

Perc. 2 *fff* Whip (player 2) *fffz*

Timp. *fff* *fffz* *mp*

50418S

128 129 130 131 132

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Change: C to D \flat

Change: D \flat to C

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

The image shows a page of a musical score for a large ensemble. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes. 1 and 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1, 2, 3, and 4), Trombones (Tbns. 1, 2, and 3), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*), and articulation marks. A large, diagonal red watermark reading "Preview Only" is overlaid across the center of the page. At the bottom of the page, there are page numbers (141, 142, 143) and instructions for key changes: "Change: C to D \flat " and "Change: D \flat to C".

146

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mp

mf

mf

mf

mf

mf

mf

mf

mf

p

p

Tamb. (player 2)

mf

p

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. Vibes

Perc. 1

Perc. 2

Timp.

Picc. *p* *f*

Fls. 1 2 *p* *f*

Ob. *p* *f*

Bsn. *ff* *p* *ff*

Cls. 1 2 3 *p* *f*

B. Cl. *ff* *p* *ff*

A. Saxes. 1 2 *p* *ff*

T. Sax. *p* *ff*

Bar. Sax. *ff* *p* *ff*

Tpts. 1 2 3 *p* *ff*

Hns. 1 2 3 4 *p* *ff*

Tbns. 1 2 3 *p* *ff*

Euph. *p* *ff*

Tuba *ff* *p* *ff*

Mlt. Perc. *p*

Perc. 1 *ff*

Perc. 2 *ff* *p* *mp* *ff* *fff*

Timp. *ff* *fff*



158

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

158

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Toms

Timp.

50418S

158 159 160 161

166

Picc.

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax. *mp*

166

Tpts. 1 2 3 *mf*

Hns. 1 2 3 4 *f*

Tbns. 1 2 3 *a2*

Euph.

Tuba *mp*

Mlt. Perc. *f*

Perc. 1 *p*

Perc. 2 *p*

Timp. *p*

Sus. Cym.

Picc. *ff*

Fls. 1 2 *ff* *mp*

Ob. *ff* *mp*

Bsn. *fp*

Cls. 1 2 3 *sub. mp*

B. Cl. *fp*

A. Saxes. 1 2 *ff* *p*

T. Sax. *ff* *p*

Bar. Sax. *ff* *p*

Tpts. 1 2 3 *ff* *fp* *fp* *fp* *fp* *fp*

Hns. 1 2 3 4 *ff* *fp* *fp* *fp* *fp*

Tbns. 1 2 3 *ff* *fp* *fp* *fp* *fp* *fp*

Euph. *ff* *p*

Tuba *ff* *p*

Mlt. Perc. *ff*

Perc. 1 *ff* *p*

Perc. 2 *ff*

Timp. *ff* *mf* *p*

Picc. *mf* *cresc.*

Fls. 1 2 *cresc.*

Ob.

Bsn. *cresc.*

Cls. 1 2 3 *mf* *cresc.*

B. Cl. *cresc.*

A. Saxes. 1 2 *mf* *cresc.*

T. Sax.

Bar. Sax. *cresc.*

Tpts. 1 2 3 *fp* *fp* *f* *a2*

Hns. 1 2 3 4 *fp* *fp* *f*

Tbns. 1 2 3 *fp* *fp* *f*

Euph. *cresc.*

Tuba *cresc.*

Mlt. Perc. *f*

Perc. 1 *cresc.*

Perc. 2 *p*

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

50418S *f* 174 *mp* 175 *cresc.* 176 177



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

ff mf fff fp

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

ff a2 fp

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

The image shows a page of a musical score for an orchestra, spanning measures 182 to 185. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl., A. Saxes. (1 and 2), T. Sax., Bar. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Euph., Tuba, Mlt. Perc., Perc. 1, Perc. 2, and Timp. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *fff*, and *mf*. There are also performance instructions like "strike w/ heavy stick" for Perc. 2. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire page.