

DUMAGAT FANTASY

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(2012)

I. Prelude

♩ = 84, atmospheric.

Musical score for the first system of 'I. Prelude'. The score is in 2/2 time and consists of five staves: Flute, Clarinet in Bb, Violin, Violoncello, and Piano. The Flute, Violin, and Violoncello staves are mostly empty. The Clarinet in Bb staff has a few notes in the final measure, marked *pp*. The Piano staff has a melodic line in the right hand and a bass line in the left hand, both marked *p but resonant* and *pp* respectively. A dashed line below the piano staff is labeled *8th sub Ped.*. A large watermark 'FOR PERSAL ONLY' is overlaid on the score.



Musical score for the second system of 'I. Prelude', starting at measure 8. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Flute staff is empty. The Clarinet staff has a melodic line starting in measure 8, marked *mp*, *pp*, *mp*, *pp*, and *p*. The Violin and Violoncello staves have a few notes in the final measure, marked *p* and *pp*. The Piano staff has a melodic line in the right hand and a bass line in the left hand, both marked *loco p* and *pp*. A dashed line below the piano staff is labeled *(8)*. A large watermark 'FOR PERSAL ONLY' is overlaid on the score.

14

Fl.

Cl.

Vln.

Vc.

Pno.

IV

pp

ff

pp

f

pp



17

Fl.

Cl.

Vln.

Vc.

Pno.

normal vib.

pp

mp

pp

arco

pp

pp

attacca

II. Lito

♩ = 96, but freely.

21 *rapido* 5 *like a bamboo flute* (wide vib.)

Fl. *f* *p* *mf* *p* *mf* *p*

Cl.

Vln.

Vc. *pizz.* *l.v.* *mf* *p* *simile*

Pno.



27

Fl. *mf* *p* *mp* *pp* *mp*

Cl. *pp* *mp* *pp*

Vln.

Vc. *f* *p* *mf* *p*

Pno.

32

Fl. *pp* *p* *pp* *ppp* *ff*

Cl.

Vln.

Vc.

Pno.

breathy

breath noise

pp as if to lose voice

ppp

ff

pizz. *f*



Senza misura.
ca. 6"

38

Fl. *p* *mf* *flz.* *ad lib., bird-like calls*

Cl. *mf* *ad lib., bird-like calls*

Vln. *mf* *ad lib., strum and/or pluck these pitches at random*

Vc. *mf* *ad lib., strum and/or pluck these pitches at random*

Pno. *mp*

ca. 6"

40

Fl. tongue pizz. *mf* ord. *p* *mp*

Cl. key clicks *mf*

Vln. arco sul pont. *pp* *f*

Vc. arco sul pont. *pp* *f*

Pno. *mf* *p* *f* *p* *ppp* *ad lib.*

dry and rough, no pedal; like the trotting of a horse



♩=88, a little slower.

44

Fl. *pp* *mf* *pp* *mp* *p* *mf* *p*

Cl.

Vln. *pp*

Vc. pizz. *mf* *p* *mf* *p*

Pno.

Musical score for measures 50-52. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has one flat (B-flat) and the time signature is 5/4. Measure 50 starts with a wavy hairpin and a sixteenth-note scale in the flute, marked *mf*. A six-measure slur covers measures 50-55. Measure 51 features a clarinet entry with a *pp* dynamic. Measure 52 includes a triplet in the flute marked *mp*. Dynamics include *mf*, *pp*, *mp*, and *p*.



$\text{♩} = 92$, with more motion.

Musical score for measures 53-55. The score continues for the same instruments and key signature. Measure 53 features a seven-measure slur in the flute marked *pp*. Measure 54 has a forte (*f*) dynamic in the flute and a *mf* dynamic in the clarinet. Measure 55 includes a triplet in the flute marked *p* and a *mf* dynamic in the clarinet. The violin part has a *pp* dynamic and a wavy hairpin. Dynamics include *pp*, *f*, *mf*, *p*, and *mf*.

56

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *mp* *p* *mf* *pp*

Pno. *mp* *f* *pp*

III →

ad lib., natural harmonics

arco

3



59

Fl. *p* *mp* *pp*

Cl. *mf* *pp*

Vln. *n*

Vc. *n*

Pno. *ppp*

1 →

ad lib., natural harmonics

3

rit.

8^{vb}

III. Cando

♩ = 88

63

Fl. *pp* *mp* *mf* *p* *mf* *p*

Cl. *pp* *mf* *3*

Vln.

Vc. *pizz.* *p* *mf*

Pno.



67

Fl. *mf* *pp* *ord.* *mp* *pp* *5* *p* *pp*

Cl. *capriccioso* *p* *mf* *p* *mf* *p* *6*

Vln.

Vc. *pp*

Pno.

70

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

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

Vln.

Vc. *mf*

Pno.



73

Fl. *flz.* *ord.* *ff*

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

Vln. *p* *ff* *p* *f* *pp*

Vc. *p* *ff* *p* *f* *pp*

Pno. *f* *p*

(silent)

8^{vb}

sos. ped.

76 *senza vib.* *norm.vib.*

Fl. *pp* *p*

Cl. *pp* *fp* *fp* *fp*

Vln. *pp* *mp*³

Vc. *pp* *mf* *p* *f*

Pno. *pp*⁵ *mf* *p* *f*

(8) (release)



80 *flz.* *ord.*

Fl. *mp* *pp*

Cl. *p* *mf*

Vln. *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *pp* *mf* *pp* *pp*

Pno. *mp* *mp* *pp* *pp*

85

Fl. *mf*

Cl. *pp* *p* *mf* *p*

Vln. *mp* *pp* *mf* *p*

Vc. *ppp* *mf*

Pno. *mf*

sul pont. ord. → sul pont.



88

Fl. *p* *ff*

Cl. *f* *p* *ff*

Vln. *ord.* *fp* *f* *p* *ff*

Vc. *f* *p* *ff*

Pno. *f* *fff*

flz.

3 3 3

8^{vb} sos. ped.