

Janet Graham

# From Dusk to Dawn

### **From Dusk to Dawn (1989)**

This piece was written for the flautist Anna Pope and her mother, pianist Maria Solimini. It is in four sections, suggesting different aspects of night and darkness. It starts quietly with evenly-spaced piano chords and clearly-defined flute and oboe lines, but the texture gradually blurs towards the second section. This evokes dusk out of doors, with bats flitting across the path and birds hawking insects.

The piano moves to its lowest register, and the alto flute and cor anglais are used for the third section, which is intended to evoke the darkest and most mysterious and frightening part of the night. Dawn is heralded by a *sotto voce* phrase on the piano, joined by flute and oboe playing together in the same rhythm for the first time in the piece.

The final section is characterised by tremolos on all three instruments, and the piece finally resolves onto a cloudy E Major chord.

For Anna, Hilary and Maria  
**From Dusk to Dawn**

Janet Graham

♩ = 60

Flute

Oboe

Piano

*pp* *p* *p* *mp* *p*

(Con ped)

9

*p* *mp* *p* *mp* *p*

*mp* *p* *mp* *p*

*p* *mp* *p* *pp* *p* *pp*

15

*mf* *mp* *mf* *mp*

*mp* *mf* *mp*

*p* *mp* *mf* *mp*

19

*p* *mp* *p* *mp*

*Con ped*

22

*mf* *p* *mf* *p*

*half ped.*

23

*p* *gliss.* *8va*

24

pp 3 5 tr

pp 5 3 7 p

pp

full ped. half ped.

25

(quarter sharp) gliss.

p

(tr)

p 7 tr

half ped.

26

tr

5 mp

p f.t. mp

3 mp

p mp

3 mp

3 p 3

tr



33 *leggero* *f.t.* *ppp* *pp* *f.t.* *3* *3* *3* *3*

*hold ped* *chromatic cluster*

35 *pp* *p* *gliss.* *pp* *mp* *6* *ppp* *pp* *3* *3* *3* *pp*

*hold ped*

37 *f.t.* *gliss.* *p* *f.t.* *gliss.* *p* *3* *3* *5* *p*

*hold ped*

38

*pp* *f.t.* *gliss.* *f.t.* *pp*

*pp* *pp* *pp*

(8) *hold ped* *half ped. (sempre)*

To Alto Flute

40

*gliss.* (3 quarters sharp) *p* *gliss.*

*p* *sempre crescendo* (mp)

(8)

Alto Flute (in G)

42

To Cor Anglais (3 quarters sharp) *gl.* *p* *mp*

*p* *sempre crescendo*

(8) *8vb*



Cor Anglais (in F)

Musical score for measures 44-45. The top staff is for Cor Anglais (in F), starting with a *mp* dynamic. The piano accompaniment consists of two staves. The right hand features a triplet of eighth notes and a 7th fingering. The left hand has a 7th fingering and a triplet of eighth notes. Dynamics include *mf*, *p*, and *mp*.

Musical score for measures 45-46. The Cor Anglais part includes a triplet and glissando markings. The piano accompaniment features a 3rd fingering, a 7th fingering, and a triplet. Dynamics include *mf*, *p*, and *gliss.*.

Musical score for measures 46-47. The tempo marking is **Poco piu mosso** with a metronome marking of  $\text{♩} = 60$ . The Cor Anglais part starts with a *mf* dynamic and ends with a *mp* dynamic. The piano accompaniment includes a 5th fingering, a 3rd fingering, and a 10th fingering. Dynamics include *mf*, *mp*, *f*, and *p*.

48

Musical score for measures 48-49. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, and ends with a quarter note G4. The piano accompaniment features a bass line with a triplet of eighth notes (F#4, G4, A4) and a quintuplet of eighth notes (F#4, G4, A4, B4, C5), followed by a half note G4. The right hand of the piano has a tremolo in the bass register and a ten-note eighth-note run in the treble register. Dynamics include *mp* and *p*. Performance markings include *tr* (tremolo) and *tr* (trill).

50

Musical score for measures 50-51. The vocal line begins with a half note G4, followed by a quarter note A4, and ends with a quarter note G4. The piano accompaniment has a bass line with a triplet of eighth notes (F#4, G4, A4) and a half note G4. The right hand features a tremolo in the bass register and a melodic line in the treble register. Dynamics include *mf* and *mp*. Performance markings include *tr* (tremolo) and *tr* (trill).

53

Musical score for measures 53-55. The vocal line starts with a half note G4, followed by a quarter note A4, and ends with a quarter note G4. The piano accompaniment is complex, featuring a bass line with a triplet of eighth notes (F#4, G4, A4) and a half note G4. The right hand has a tremolo in the bass register and a melodic line in the treble register. Dynamics include *p* and *mp*. Performance markings include *tr* (tremolo), *tr* (trill), and *loco* (loco).

56

mf

mf

mf

mp 8<sup>vb</sup>

p

9

3

6

9

6

(8)

58

gliss.

f

gliss.

f

(3 quarters sharp)

9

9

9

9

mf

8<sup>vb</sup>

8<sup>vb</sup>

59

f

f

f

f

tr

10

tr

tr

tr

3

3

3

3

(8)

(8)

61

*mf* *f* *mf* *f* *mf* *f*

*tr* *11* *tr*

*Chromatic cluster*

62

*mf* *f* *mf* *f* *mf* *f*

*3* *7* *6* *3* *3* *3*

*(loco)* *mp* *mf* *f*

*(loco)* *8vb*

64

*f* *f* *ff* *gliss.*

*f* *f* *ff* *gliss.*

*f* *f* *ff* *f*

*3* *3* *3* *3* *8vb*

66 12

*f* *ff* *ff* *mf* *ff* *f*

3 3 6 5

3 5 8<sup>vb</sup> 5

**Meno mosso** ♩=46

68 *ten.* *gliss.* *poco rit.* To Flute

*fff* *ten.* *ff* *poco rit.* To Oboe

*fff* *ten.* *ff* *poco rit.*

**Meno mosso** ♩=46

*fff* *ff* *ppp* *sotto voce*

6 7 5 7 5

3 5 7 5 8<sup>vb</sup> 8<sup>vb</sup> *hold ped.* *Una corda*

71 Flute *pp* *p* *pp* *p* *p* *accel.*

Oboe *pp* *p* *pp* *p* *p* *accel.*

*pp* *p* *pp* *p* *pp* *p* *ppp*

3 3 3 3 3 3 3 3

*hold ped.*

**Piu mosso** ♩=100

*Legato. Omit notes where necessary*

Musical score for measures 76-77. The top system consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It contains a continuous eighth-note pattern with fingering '5' indicated under every fifth note. The dynamic starts at *mp* and gradually decreases to *p*. The lower staff has a bass clef and the same key signature, with a similar eighth-note pattern. It also starts at *mp* and decreases to *p*. The instruction *Legato. Omit notes where necessary* is written above the upper staff.

**Piu mosso** ♩=100

Musical score for measures 76-77, piano accompaniment. The top system has a treble clef and a key signature of one flat, with a continuous sixteenth-note chordal pattern. The dynamic is *p*. The bottom system has a bass clef and the same key signature, with a sustained bass line. A dashed line indicates an *8va* (octave) shift. Pedal markings include *Ped.* at the start, *(full ped)* in the middle, and *hold* at the end.

78

Musical score for measures 78-79. The top system has a treble clef and a key signature of one flat, with a continuous eighth-note pattern and fingering '5'. The middle system has a treble clef and a key signature of one flat, with a continuous sixteenth-note chordal pattern and fingering '6'. The bottom system has a bass clef and a key signature of one flat, with a sustained bass line and three triplet markings. A dashed line indicates an *8va* (octave) shift. The instruction *hold ped.* is written below the bottom system.

79

Musical score for measures 79-80. The top system has a treble clef and a key signature of one flat, with a continuous eighth-note pattern and fingering '5'. The middle system has a treble clef and a key signature of one flat, with a continuous sixteenth-note chordal pattern and fingering '6'. The bottom system has a bass clef and a key signature of one flat, with a sustained bass line and a triplet marking. A dashed line indicates an *8va* (octave) shift. The instruction *hold ped.* is written below the bottom system.

80

5 5 5 5

6 6 6 6

3 3 3

hold ped.

81

5 5 5 5

6 6 6 6

3 6

(full ped.) hold

82

5 5 5 5

6 6 6 6

3 3

hold ped.

83

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

hold ped.

85

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

(full ped.) hold

86

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

hold ped. non legato



88

5 5 5 5

*p* *mp*

6 6 6 6

*hold*  
(full ped.)

89

5 5 5 5

*p* 3

6 6 6 6

8<sup>va</sup>

*hold ped.*

90

5 5 5 5

*mp*

6 6 6 6

8<sup>va</sup>

(full ped.) *hold*

91

5 5 5 5

*p*

3

6 6 6 6

hold ped.

3

92

5 5 5 5

*mf* 3 *mp* 3

6 6 6 6

(full ped.) (half ped.) hold

93

5 5 5 5

*mf*

6 6 6 6

8<sup>va</sup>

hold ped.

3

94

5 5 5 5

*p* 3

6 6 6 6

hold ped.

95

5 5 5 5 5 5 5 5

*mp* 3 *mf* 3

6 6 6 6 6 6 6 6

hold  
(full ped.)

97

5 5 5 5

6 6 6 6

hold  
(full ped.)

98

5 5 5 5

6 6 6 6

3

hold ped.

99

5 5 5 5

6 6 6 6

3

hold

(full ped.)

100

5 5 5 5

6 6 6 6

3 3

hold

(full ped.)

101 20

5 5 5 5 *mf*

5 *mf* *mp*

6 6 6 6 *mf* *mp* *p*

3 3

hold ped. Tre corde (full ped.)

103

*mp* *f* *mf* *f* *Rit.*

*f* *f* *ff* 3 *Rit.*

*mp* *f* *mf* *Rit.*

*mp* 3 5 3 3

half ped. full ped. half ped.

**Meno mosso** ♩=80

106

*ff* 6 *f* 3 *mf* 3

*f* 3 3 3 *mf* 3

*f* *mf* *mp*

(Break tremolo as necessary)

full ped. half ped. (half ped. sempre)

109

*mp* *p* *p* *p*

*mp* *p*

*p* *pp* *pp* *p*

*una corda* *full ped.*

113

*pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*ppp* *tr* *pp*

*half ped. (sempre)* *(Break trill as necessary)*

116

*Rit.* *pp* *Rit.* *Rit.*

*ppp* *tr* *p sine* *p*