

# DIRGE - CANONS

(Prelude)

IGOR STRAWNSKY  
1954

M. M.  $\text{♩} = 100-102$

I Tromboni tenori

II Tromboni tenori

III Trombone basso

IV Trombone basso

Violino I

Violino II

Viola

Violoncello

Th.  $\text{b}^{\flat}$   $\bar{\text{e}}$   $\bar{\text{e}}$   $\bar{\text{e}}$   $\bar{\text{e}}$

Theme Inversion *mp* Th.

*mp* etc. sim. Riversion R. Inv.

Th. *mp* Inv. etc. sim.

M. M.  $\text{♩} = 100-102$

I

II

III

Trb. IV

Via. I

Via. II

Via.

Vo.

A  $\text{d} = \text{d}$

B  $\text{d} = \text{d}$

etc. sim.

R.

come sopra

R. Inv.

Inv.

come sopra

marc. cant.

marc. cant.

I. *Inv.* *Inv.* *p* *d=d*  
 II. *come sopra* *R. Inv.*  
 III. *R.* *Th.*  
 Trb. IV. *Th.* *come sopra*  
 Vla. I. *d=d*  
 Vla. II. *marc. ma p*  
 Vla. *marc. ma p*  
 Vo. *marc. ma p*

I. *R. Inv.* *Th.* 1' 27"  
 II. *come sopra* *R.* *R. Inv.* *Th.*  
 III. *R. Inv.* *Th.* *R. Inv.* *come sopra* *pp*  
 Trb. IV. *R. Inv.* *come sopra* *Inv.*  
 Vla. I. *d=d*  
 Vla. II. *d=d*  
 Vla. *d=d*  
 Vo. *d=d*

*attaca subito*

# SONG

Do not go gentle....

poem by  
Dylan Thomas\*

Tenore

M.M.  $\text{♩} = 60$

*dolce*

Do not go gen-tle in-to that good night,  
sul G

Violino I

*dolce*

Violino II

Viola

*dolce*

Violoncello

*pizz.*

The first system of the musical score is for the vocal line and string accompaniment. The vocal line (Tenore) is in 4/8 time with a tempo of M.M. ♩ = 60. The lyrics are "Do not go gen-tle in-to that good night, sul G". The accompaniment consists of Violino I, Violino II, Viola, and Violoncello. The strings play a rhythmic pattern of eighth notes, with the cello marked *pizz.* (pizzicato). The overall mood is *dolce* (sweet).

Ten.

Old age should burn and rave at close of day; Rage, rage a - gainst the dy -

Viol. I

Viol. II

Viola

Vc.

*f*

*meno f* (h)

*f*

*meno f*

*f*

*meno f*

*f*

*meno f*

The second system of the musical score continues the vocal line and string accompaniment. The vocal line (Ten.) has the lyrics "Old age should burn and rave at close of day; Rage, rage a - gainst the dy -". The accompaniment includes Violino I, Violino II, Viola, and Violoncello. The strings play a more complex rhythmic pattern, with the cello marked *f* (forte) and *meno f* (mezzo-forte). The overall mood is *f* (forte).

\* From "Collected Poems of Dylan Thomas" Published by J. M. Dent & Sons, Ltd.

Ten. - ing of the light... Though wise men

Vin. I 2

Vin. II *dolce*

Via. *dolce*

Vc. (h)

Ten. at their end know dark is..... right, Be-cause their words had forked no light-ning

Vin. I 3

Vin. II

Via. (b) (h)

Vc. (h)

Ten. they Do not go gen-tle in-to that good night. Good men,

Vin. I 4 *dolce*

Vin. II *dolce*

Via. (b) (h) *dolce*

Vc. (h) *dolce*

Ten. the last..... wave by, cry - ing how bright Their frail deeds might have

Vln. I

Vln. II

Vla.

Vc.

Ten. danced in a green bay, Rage, rage a - gainst the dy - - ing of the light....

Vln. I

Vln. II

Vla.

Vc.

*meno f*

*pizz. arco*

*meno f*

*meno f*

Ten. .... Wild men who caught and sang the sun in flight, And

Vln. I

Vln. II

Vla.

Vc.

*dolce*

*pizz.*

*sempre poco marc.*

Ten. learn, too late, they grieved.... it on its way, Do not go gen-tle in-to

Vln. I 7

Vln. II

Vla. arco

Vc.

Ten. that good night. Grave men, near death, who see with blind-ing sight Blind

Vln. I 8

Vln. II *dolce*

Vla. *dolce*

Vc.

Ten. eyes could blaze like me-te-ors and... be gay, Rage, rage a - gainst the dy -

Vln. I 9

Vln. II

Vla. pizz. *arco*

Vc. *meno f*

Ten. *un po'*  
 - ing of the light - And you, my fa-ther, there on the sad height, Curse, bless, me now with

Vln. I [10]

Vln. II *dolce*

Vla. *dolce*

Vc. *marc.*

Ten. your fierce tears, I pray. Do not go gen-tle in- to that good night. Rage,

Vln. I [11]

Vln. II *pizz.*

Vla. *f*

Vc. *f*

Ten. *meno f* 4'30"  
 rage a- gainst the dy - ing of the light.

Vln. I *p cant.*

Vln. II *p cant.*

Vla. *arco* *meno f* *arco*

Vc. *meno f* *pizz.*

## DIRGE - CANONS

(Postlude)

M. M.  $\text{♩} = 100-102$

I Tromboni tenori *mp*

II Tromboni tenori *mp*

III Trombone basso *mp*

IV *mp* *poco*

Violino I M. M.  $\text{♩} = 100-102$

Violino II

Viola *con sord. mf*

Violoncello *marc.-cant.*

**A**

I

II

III

Trb. IV

Vln. I *con sord. mf*

Vln. II *con sord. mf* *marc.-cant.*

Vla. *marc.-cant.*

Vc. *mf* *marc.-cant.*



**B**

Musical score for section B, measures 54-58. The score includes parts for Trumpets I, II, III, and IV; Violins I and II; Viola; and Voice. The key signature has one sharp (F#) and the time signature is 2/2. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *poco* (poco). The voice part includes the instruction *marc. - cant.* (marcato - cantabile) and *(sord.) marc. - cant.* (sordina - marcato - cantabile). Measure numbers 54, 55, 56, 57, and 58 are indicated at the top of the staves.

**C**

Musical score for section C, measures 59-63. The score includes parts for Trumpets I, II, III, and IV; Violins I and II; Viola; and Voice. The key signature has one sharp (F#) and the time signature is 2/2. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). The voice part includes the instruction *pp sub.* (pianissimo - sussurro) and *senza sord.* (senza sordina). Measure numbers 59, 60, 61, 62, and 63 are indicated at the top of the staves. A rehearsal mark '1' 23'' is present at the end of the section.