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From This Day Until My Last

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Daniel Despins

From this day until my last

for orchestra

About this piece:

I started writing this piece during a period in my life when I found myself surrounded by friends and family that were either getting engaged or married. The concept of love, of finding that person who is one's soul-mate, the "other half" with whom one can truly connect, of spending the rest of one's life with this person - these were ideas that weighed heavily upon me during this time. Love is the most beautiful emotion that human beings are capable of feeling, and I hope that this piece can convey this emotion in several of its many facets.

This piece is dedicated to all those who have found love, and all those who are still seeking it.

Completed November 29, 2019

Duration: Approximately 7'30".

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

2 Horns in F
2 Trumpets in C
2 Trombones

Two Percussionists:

Percussion 1: Marimba, Suspended Cymbal, Vibraphone

Percussion 2: Bass Drum, Suspended Cymbal

Strings

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Transposed Score

Awestruck (♩ = c. 66)

Tenderly (♩ = c. 66)

The score is divided into two main sections: **Awestruck** and **Tenderly**. The **Awestruck** section is in 3/4 and 4/4 time signatures, while the **Tenderly** section is in 2/4, 4/4, 6/4, and 4/4 time signatures. The tempo is marked as approximately 66 beats per minute (♩ = c. 66).

Woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 (in B♭) & 2 (in B♭), Bassoon 1 & 2. All woodwinds play a melodic line with sixteenth-note patterns, marked *f* and *ff*.

Brass: Horn 1 & 2 (in F), Trumpet 1 & 2 (in C), Trombone 1 & 2. The brass section provides harmonic support with sustained notes and rhythmic patterns, marked *f* and *ff*.

Percussion: Marimba (slow, gentle tremolo, *mp* to *p*), Bass Drum (With edge (hard mallets), *ff* to *mf*).

Strings: Violin 1 & 2, Viola, Violoncello, Contrabass. The strings play a melodic line with sixteenth-note patterns, marked *f* and *ff*. The Viola part includes a *solo* section marked *pp*, *mp*, and *p*.

9

6/4 **4/4**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

mp

pp

pp

mp

1/2 section (outside stand)

Musical score for orchestra, measures 17-24. The score is in 5/4 time and features a variety of instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *pp*, *p*, *mp*, and *mf*, as well as performance instructions like *tutti, div.*, *unis.*, and *tutti*. The music is characterized by long, flowing lines with many slurs and ties, particularly in the woodwind and string sections.

Measures 17-24 are shown. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Perc. 1, Perc. 2, Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamic markings include *pp*, *p*, *mp*, and *mf*. Performance instructions include *tutti, div.*, *unis.*, and *tutti*.

A

5/4

4/4

2/4

4/4

25

Fl. 1 *mf* *mp* *p* *pp*

Fl. 2 *mf* *mp* *p* *pp*

Ob. 1

Ob. 2

Cl. 1 *mf* *mp* *pp* *mf* *p*

Cl. 2 *mf* *p* *pp*

Bsn. 1 *mf* *mp* *pp* *p* *pp*

Bsn. 2 *p* *pp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *p* *pp*

Tbn. 2 *p* *pp*

Perc. 1 *mp* *Resonant*

Perc. 2 *mp* *Soft mallets*

A

Vln. 1 *mf* *mp* *pp* *molto sul pont.* *p*

Vln. 2 *mf* *mp* *pp* *molto sul pont.* *p*

Vla. *mf* *mp* *pp* *molto sul pont.* *p*

Vc. *p* *pizz.*

Cb. *p*

1/2 section (outside stand)

To M.S.P. *molto sul pont.*

32

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

pp

mp

n

solo

3

5

6

3

B The air shifts (♩ = c. 66)

39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Detailed description: This block contains the musical score for measures 39 through 44. The instruments listed are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone 1 and 2, Percussion 1, and Percussion 2. The score features a complex texture with many instruments playing. The flute and clarinet parts have dynamic markings of *pp*, *mp*, and *pp*. The bassoon parts have *pp*, *mp*, and *pp*. The horn 1 part has a *mf* dynamic and a *solo* marking. The trumpet 1 part has a *mf* dynamic and a *solo* marking. The percussion parts are mostly silent. The tempo is marked as ♩ = c. 66.

B The air shifts (♩ = c. 66)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 45 through 49. The instruments listed are Violin 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The violin parts have a *n* (noises) marking. The viola part has a *pp* dynamic and a *ord., div.* marking. The cello and contrabass parts have a *p* dynamic and a *pizz.* marking. The cello part has a *tutti* marking. The score features a complex texture with many instruments playing. The tempo is marked as ♩ = c. 66.

46

Fl. 1 *pp* *mp* *p* *pp*

Fl. 2 *pp* *mp* *p* *pp*

Ob. 1

Ob. 2

Cl. 1 *p* *f*

Cl. 2 *p* *mp* *p* *f*

Bsn. 1 *pp* *p* *f*

Bsn. 2 *pp* *p* *f*

Hn. 1 (with ensemble) *p* *p* *f* *p*

Hn. 2 *p* *mp* *p* *f* *p*

Tpt. 1 *p* *mf*

Tpt. 2

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Perc. 1 *pp* *f*

Perc. 2 *pp* *f*

Vln. 1 *pp* *mp* *p* *pp*

Vln. 2 *pp* *mp* *pp* *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *p* *mp* *p* *p* *mp* *p* *p* *f* *arco*

Cb. *f*

Slow, gentle, resonant

To Vln.

52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

bring out

bring out

solo

solo

A distant rumble

sustain tremolo speed

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

f *mp* *f* *p*

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

p *f* *mp* *f* *p*

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

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

pp

mp *mf* *mp* *f* *pp*

mp *mf* *mp* *f* *pp*

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

mp

solo

mp *mf*

Perc. 1

Perc. 2

To Sus. Cym.

n

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div. sustain tremolo speed

To M.S.P.

molto sul pont.

pp *mf* *pp* *mf* *pp* *mf* *pp*

mf *pp* *mf* *pp* *mf* *pp*

C A little more lighthearted (♩ = c. 66)

10

68

Fl. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *f* solo *mp*

Fl. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ solo *f*

Ob. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

Cl. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bsn. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p* *pp* *p*

Bsn. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

Hn. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p* *pp*

Hn. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

Tpt. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tpt. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tbn. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

Tbn. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Resonant (more pitch, less articulation)

Perc. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf*

Perc. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

C A little more lighthearted (♩ = c. 66)

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. 2 *pizz.* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*

Vla. *pizz.* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*

Vc. *pizz.* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*

Cb. *pizz., div.* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*

3/4

4/4

73

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo (with Vln. 1)

mf *f*

mp

p *f*

p *f*

p *n*

solo (with Vln. 2)

p *mf* *f*

p

pp

solo (with Fl. 2)

mf *f*

solo arco (with Cl. 2)

f *pp*

unis.

81

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *pp* *p* *pp* *p*

Tbn. 2 *pp* *p* *pp* *p*

Perc. 1

Perc. 2 *pp* *Warm, full resonance*

Vln. 1 *tutti, pizz.* *p*

Vln. 2 *p*

Vla. *solo - arco* *mp* *arco*

Vc. *mf* *f* *arco*

Cb. *p*

D With building intensity and urgency (♩ = c. 66)

85

Fl. 1 *mf* 3 *mf* 3 *f* *p*

Fl. 2

Ob. 1

Ob. 2 *mf*

Cl. 1 *mf* 3 *p*

Cl. 2 *mf* 3

Bsn. 1 *mf* 3 3 3

Bsn. 2 *mf* 3

Hn. 1 *mf* 3 3 *p* *mf* *f*

Hn. 2 *mf* 3 3 *p* *mf* *f*

Tpt. 1

Tpt. 2

Tbn. 1 *mf* *mf* *f* *mf* *f*

Tbn. 2 *mf* *mf* *f* *mf* *f*

Perc. 1 *p* To Cym.

Perc. 2 *mf* To B. D.

D With building intensity and urgency (♩ = c. 66)

tutti

Vln. 1 *mf* 3 *mf* 3 *f* *p*

Vln. 2 *mf* 3 *mf* 3 *f* *p*

Vla. *mf* 3 3 *f*

Vc. *ff* *mf* *f* *mf* *f*

Cb. *mf* 3

91

Fl. 1 *mf* *p*

Fl. 2 *mf* 3 *p*

Ob. 1 *mp* *mf* 3 *p*

Ob. 2 *p*

Cl. 1 *mf* 3 *p*

Cl. 2 3 3 3 3

Bsn. 1 3 3 3 *f*

Bsn. 2

Hn. 1 *mf* *p* *p* *mf*

Hn. 2 *p* *p* *mf* *p* *p* *mf*

Tpt. 1

Tpt. 2

Tbn. 1 *p* *mf* *f*

Tbn. 2 *p* *mf* *f*

Perc. 1 Suspended Cymbal
Warm, full resonance
pp

Perc. 2

Vln. 1 *mp* *mf* 3 *p*

Vln. 2 3 3 3 3 *mf* 3 *p*

Vla. 3 3 3 3 *mf* 3 3

Vc. *p* *mp* *mf* 3 *f*

Cb.

97

Fl. 1 *f* *mf* 3 3 3 3 3 *f*

Fl. 2 *mf* 3 3 3 3 3 *f*

Ob. 1 *mp* *mf* 3 3 3 *f*

Ob. 2 *mp* *mf* 3 3 3 *f*

Cl. 1 *mf* 3 3 3 3 3 *f*

Cl. 2 *f* *p* *mf* 3 3 3 *f*

Bsn. 1 *f* *mf* 3 3 *f*

Bsn. 2 *f* *mf* *f*

Hn. 1 *f* *p* *mf* *f*

Hn. 2 *f* *mf* *p* *mf* *f*

Tpt. 1 *f* *mf* 3 *f*

Tpt. 2 *mp* *mf* 3 *f*

Tbn. 1 *mf* 3 *f*

Tbn. 2 *mf* *f*

Perc. 1 *mf* *mp*

Bass Drum *More to the front (hard mallets)*

Perc. 2 *mf* *f*

Vln. 1 *f* *mf* 3 3 3 3 3 *f*

Vln. 2 *f* *mf* 3 3 3 3 3 *f*

Vla. *f* *mf* 3 *f*

Vc. *mf* *f*

Cb. *f* *mf* *f*

bring out

E Overwhelming (♩ = c. 72 - keep it moving)

4/4 (C) 3/4 4/4 (C) 3/4 4/4

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *sonorous, soaring* *mf*

Hn. 2 *ff* *sonorous, soaring* *mf*

Tpt. 1 *ff* *sonorous, soaring*

Tpt. 2 *ff* *sonorous, soaring*

Tbn. 1 *ff*

Tbn. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff* *with edge (hard mallets)*

E Overwhelming (♩ = c. 72 - keep it moving)

(C) (C)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

F Soaring up and away (♩ = c. 66)

Musical score for measures 111-114. The score is divided into four measures with time signatures 3/4, 6/4, 3/4, and 4/4. The instruments and their parts are:

- Fl. 1: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mf* (4/4)
- Fl. 2: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mf* (4/4)
- Ob. 1: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Ob. 2: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Cl. 1: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mf* (4/4) solo (with Vc.)
- Cl. 2: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4) solo (with Vc.)
- Bsn. 1: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Bsn. 2: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Hn. 1: *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Hn. 2: *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Tpt. 1: *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Tpt. 2: *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Tbn. 1: *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Tbn. 2: *ff* (3/4), *ff* (6/4), *mf* (3/4), *mp* (4/4)
- Perc. 1: *p* to *ff* (3/4), *ff* (6/4), *ff* (3/4), *f* (4/4) To Vib. Vibraphone bring out!
- Perc. 2: *p* to *ff* (3/4), *ff* (6/4), *ff* (3/4), *f* (4/4)

F Soaring up and away (♩ = c. 66)

Musical score for measures 115-118. The score is divided into four measures with time signatures 3/4, 6/4, 3/4, and 4/4. The instruments and their parts are:

- Vln. 1: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mf* (4/4)
- Vln. 2: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mf* (4/4)
- Vla.: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *mf* (4/4)
- Vc.: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *pp* (4/4) solo (with Cl. 2)
- Cb.: *fp* to *ff* (3/4), *ff* (6/4), *mf* (3/4), *pp* (4/4)

120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

f

pp

ff

tutti

mf (sweetly)

Let resonate and fade

n