

The Last Days of Winter

(Keyboard Percussion Quartet)

By Anthony Di Sanza

Notes to the Conductor

The Last Days of Winter can be realized in a variety of instrumental configurations depending on the needs of each performance group (see below). Composed in 1994 (rev. 2004), it is musically and technically accessible to beginning and intermediate percussionists and is intended to assist in the development of the young percussionist's chamber-music skills.

In measure 19, on beat 3 (and in subsequent similar measures), it is preferable for Keyboard 2 to play an F. This, however, may not be possible when realized on marimba with eight hands, due to the difficulty of crossing Keyboard 3. If crossing is not possible, Keyboard 2 should play a G (i.e., both players play G).

As indicated, Keyboard 1 (the most difficult of the four parts) is to be played one octave above written pitch and Keyboard 4 (the least difficult of the four parts), one octave below.

Instrumentation Suggestions

1. Marimba with eight hands (four percussionists performing on a single, four-octave marimba).
2. Any combination of two, three, or four keyboard percussion instruments (e.g., glockenspiel, xylophone, vibraphone, marimba, etc.). Please note that chimes will probably not work for this piece.

Instrumentation (Number of Players: 4-8)

- 1 Conductor Score
- 3 Keyboard 1
- 3 Keyboard 2
- 3 Keyboard 3
- 3 Keyboard 4



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The Last Days of Winter

CONDUCTOR SCORE

(Keyboard Percussion Quartet)

Anthony Di Sanza

Duration - 2:30

Allegro

Keyboard 1

Keyboard 2

Keyboard 3

Keyboard 4

mp poco a poco cresc.

p poco a poco cresc.

1 2 3 4

To Coda Θ *

Key. 1

Key. 2

Key. 3

Key. 4

f cresc. *ff* rit.

mf poco a poco cresc. *ff*

ff

ff

5 6 7 8 9

* These are phrase indications, rather than slurs.

10 **Andante**

Key. 1 *mf*

Key. 2

Key. 3

Key. 4 *p*

8 10 11 12 13

Detailed description: This system contains measures 10 through 13. It features four staves. Key. 1 (treble clef) has a melodic line starting on a dotted quarter note, followed by eighth notes, with a dynamic marking of *mf*. Key. 2 (treble clef) is mostly empty with a few rests. Key. 3 (treble clef) has a melodic line starting on a dotted quarter note, followed by eighth notes, with a dynamic marking of *mf*. Key. 4 (treble clef) has a bass line with a dynamic marking of *p* and a crescendo hairpin.

14

Key. 1 *p*

Key. 2

Key. 3 *mf*

Key. 4

8 14 15 16 17

Detailed description: This system contains measures 14 through 17. Key. 1 (treble clef) has a melodic line starting on a dotted quarter note, followed by eighth notes, with a dynamic marking of *p*. Key. 2 (treble clef) is mostly empty with a few rests. Key. 3 (treble clef) has a melodic line starting on a dotted quarter note, followed by eighth notes, with a dynamic marking of *mf*. Key. 4 (treble clef) has a bass line with a dynamic marking of *p* and a crescendo hairpin.

18

Key. 1 *p*

Key. 2 *mf* *ossia*

Key. 3 *p*

Key. 4 *mp*

8 18 19 20 21

Detailed description: This system contains measures 18 through 21. Key. 1 (treble clef) has a melodic line starting on a dotted quarter note, followed by eighth notes, with a dynamic marking of *p*. Key. 2 (treble clef) has a melodic line starting on a dotted quarter note, followed by eighth notes, with a dynamic marking of *mf* and the word *ossia* above it. Key. 3 (treble clef) has a melodic line starting on a dotted quarter note, followed by eighth notes, with a dynamic marking of *p*. Key. 4 (treble clef) has a bass line with a dynamic marking of *mp* and a crescendo hairpin.

22

Key. 1 *mf*

Key. 2 *p*

Key. 3 *p*

Key. 4 *mf*

22 23 24

26

Key. 1 *mf*

Key. 2 *f*

Key. 3 *f*

Key. 4 *mf*

25 26 27

30

Key. 1 *pp* poco a poco cresc.

Key. 2 *pp* poco a poco cresc.

Key. 3 *pp* poco a poco cresc.

Key. 4 *pp* poco a poco cresc.

28 29 30

Key. 1

Key. 2

Key. 3

Key. 4

31 32 33 *ff*

Key. 1

Key. 2

Key. 3

Key. 4

34 35 36 *mf* *f*

Key. 1

Key. 2

Key. 3

Key. 4

37 38 39 *

* Strike mallet shafts together.

41

Key. 1

Key. 2

Key. 3

Key. 4

ff

ff

ff

ff

40 41 42

This system contains measures 40, 41, and 42. It features four staves labeled Key. 1 through Key. 4. All staves begin with a dynamic marking of *ff* (fortissimo). The music consists of rhythmic patterns of eighth and sixteenth notes. A large red watermark 'Preview Only' is overlaid diagonally across the page.

D.C. al Coda

Key. 1

Key. 2

Key. 3

Key. 4

fp

fp

fp

fp

43 44 45

This system contains measures 43, 44, and 45. It features four staves labeled Key. 1 through Key. 4. All staves begin with a dynamic marking of *fp* (fortissimo piano). The music continues with rhythmic patterns. A large red watermark 'Preview Only' is overlaid diagonally across the page.

⊕ Coda

Key. 1

Key. 2

Key. 3

Key. 4

f *cresc.* *ff*

ff

ff

ff

46 47 48 49

This system contains measures 46, 47, 48, and 49. It features four staves labeled Key. 1 through Key. 4. The music begins with a dynamic marking of *f* (forte) and a *cresc.* (crescendo) marking, leading to *ff* (fortissimo) in measure 47. A *ff* marking is also present in measure 46. The system concludes with a Coda symbol (⊕) in measure 49. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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