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**Title**

Dvala

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Marcus Lundberg

# D V A L A

for piccolo, harp and double bass

*Dvala partly speaks of a journey to, and from, an altered state of mind. Whether it be some form of inebriation, or the process of falling in and out of sleep; Dvala strives to emphasize the often vague intricacies that exist within these transitions.*

*The use of quintuplets as a sort of immersive 'landscape' helps uphold the illusion of oneself also being of an altered state of mind throughout the piece. When eventually emerging on the other side, everything familiar seems, for a brief moment, innately askew.*

# Dvala

Marcus Lundberg  
2019-2020

$\text{♩} = \text{ca } 45$

Piccolo

*pp*

tremolo on upper system  
rubato: ad lib.

Harp

*mp*

$\text{♩} = \text{ca } 45$   
con sord.

Contrabass

*p*

5

Picc.

Hp.

Cb.

8

*rit.* . . . . . *A tempo*  $\text{♩} = \text{ca } 50$

Picc.

*freely.*

Hp.

*rit.* . . . . . *A tempo*  $\text{♩} = \text{ca } 50$   
senza sord.

Cb.

**A**

12 *wind sound*

Picc. *pp*

Hp.

**A**

*sul IV*

III

IV

Cb. *pp*

**B**

*pizz. I*

16

Cb. *mp*

19

Cb.

21

Picc. *p*

*gradually start adding ghostnotes (ad lib.)  
- vary dynamics*

Cb. *mp pp mp pp sim.*

23

Picc.

Cb.

C

25

Picc. *mp* 5 5 5 5 5 5 5 5 5 5

Hp. *mf*

Cb. *mf pp mf pp sim.* 5 5

27

Picc. 5 5 5 5 5 5 5 5 5 5

Hp.

Cb. 4

29

D

Picc. 5 5 5 5 *pp*

Hp. *pp* 5 5 5 5 5 5

Cb. *D* 5 5

32

Picc. *mp* *p*

Hp. *mp*

Cb. *mp* *mf*

34 **E**

Picc. *mf*

Hp. *mf*

Cb. *mf pp* *mf pp sim.*

36

Picc.

Hp.

Cb.



44 *rit.* . . . . . *freely.* **A tempo**

Picc. *p*

Hp. *mp*

Cb. *pp* *arco.* **A tempo** *con sord.*

48

Picc. *p*

Hp. *p*

Cb.

51

Picc. *p* *mp* *al niente.*

Hp. *p* *mf* *let ring.*

Cb. *p* *pp* *mp* *al niente.*

*flautando.* III