

Daniel Davis

Tell me again the music of that Tale

For high soprano and ensemble

2019

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INSTRUMENTATION

High Soprano

Flute (piccolo)

Oboe

Clarinet in B flat (Bass Clarinet in B flat)

Guitar

Harp

Piano

Percussion:

[Triangle, Cymbals tree (large, medium and small cymbals), Gongs (without any specific
tune: high, medium and low), Whip, Sand blocks, Bongos]

Violin

Viola

Double bass

The Score is in C

Score available on hire from the composer

This work score approximately
25 minutes

Special thanks to Sophie Sparrow, Francisco Fontes, Julian Philips and
Richard Baker for the comments and responses
in the process of composition.

TEXT

I - *Impressões sem nexo* - Untied impressions

[PT - original]

“Nestas impressões sem nexo,
nem desejo de nexo,
narro indiferentemente a minha autobiografia
sem factos,
a minha história sem vida.
São as minhas confissões,
e, se nelas nada digo,
é que nada tenho a dizer.”

[EN - translation]

“In this untied impressions,
without wanting them to have some kind of
sense,
I am telling with indifference my
autobiography without facts,
my own story without any life.
These are my confessions,
and, if on them I said nothing,
it is because I have nothing to say.”

By *Bernardo Soares, O Livro do Desassossego [The Book of Disquiet]*

II - *The day is sad*

[EN - original] “The day is sad as I am sad,

But no moment can abate
That pang that is all I have had
To make with me
and see and feel
While life goes by
Like a mere wheel.”

By *Fernando Pessoa, The day is Sad as I am sad,*

III - *Se tudo fosse* - If everything just was

[PT - original]

“Se tudo fosse, de qualquer modo,
absolutamente coisa nenhuma?”

[EN - translation]

“I everything just was, in any way, absolutely
nothing.”

By *Fernando Pessoa, O Marinheiro [The Sailer]*

IV] - *Here and there*

[EN - original] “Here is the same as there,
my friend, all places in this world are like.
If doomed thy life in grief to spend,
What change can then thy fate amend,
What from thy soul the pain can strike?”

By *Alexander Search, Here and There*

V - *Este país* - This country

[PT - original]

“Todo este país é muito triste...
Aquele onde eu vivi outrora
Era menos triste (...)
Não sei se era feliz.
Já não tornarei a ser aquilo
Que talvez nunca fosse.”

[EN - translation]

“This country is very sad...
The one where I lived before
Was not that sad (...)
I do not know if I was happy in it.
I will never be again
What I never was.”

By *Fernando Pessoa, O Marinheiro [The Sailer]*

VI - *Um hábito* - An habit

[PT - original]

“Um hábito de música ou de sonho,
Qualquer coisa que faça quase sentir,
Qualquer coisa que faça não pensar.”

[EN - translation]

“A music habit or a dream,
Anything that makes me almost feel,
Anything that makes me not to think.”

By *Bernardo Soares, O Livro do Desassossego [The Book of Disquiet]*

VII - *Far away*

[EN - original]

“Far away, far away, far away from here...
There is no worry after joy
Or away from fear
Far away from here.”

By *Fernando Pessoa, Meantime*

VIII - *Tell me again the music of that Tale*

[EN - original]

“Tell me again the music of that tale
Thy nurse wit sang so oft by my soul’s bed,
Whose words and persons from my memory fade,
But in the melody remembered.

Thou mightst shift all the pawns of that told game
And, so the music made it far off be,
I shall still hear the tale as if the same,
Far bark on seas of the same melody.

What fairy castles and closed beauties lie
On moonlight of not-life away from where
Loss is, truth kills, what charms must be put by,
And but the still-to-be keeps fresh & fair.

What matter the song, so by it soul weeps
Lost kinship with its antenatal sleeps?”

By *Fernando Pessoa, Tell me again the music of that Tale*

XIX - *Nada depois* - Nothing then

[PT - original]

“Nada depois, e só eu e a minha tristeza,
E a grande cidade agora cheia de sol,
E a hora real a nua como um cais já sem
navios (...)”

[EN - translation]

“Nothing else then, it is just me and my
sadness,
And the big city is now full of sun,
And the time is real and naked as a safe
harbour without any ships.”

By *Álvaro de Campos, Ode Marítima*

COMPOSER'S NOTES



Tell me again the music of that Tale is a work that seeks to create a parallel between languages, between different perspectives in time of the same person. These might be your own impressions. These might be my own impressions. "In these random impressions, and with no desire to be other than random, I indifferently narrate my faceless autobiography(...) These are my Confessions, and if in them I say nothing, it's because I have nothing to say". It might be a personal response to where you were and where you are now.

ACKNOWLEDGEMENTS

Tell me again the music of that Tale was premiered on the 17th February 2020 at Milton Court Concert Hall in London, United Kingdom by

Susanna Bailey (flute)

Inoko Isobe (oboe)

Cara Doyle (clarinet)

Fábio Fernandes (guitar)

Lise Vandermissen (harp)

Zhanna Karadalieva (piano)

Francisco Negreiros (percussion)

Sophie Sparrow (high soprano)

Filipe Abreu (violin)

Lia Melo (viola)

João Tiago Cunha (violoncello*)

To all, my special thanks.

*For the premiere, a violoncello part was made to substitute the lack of double bassists

I

'Impressões sem nexo'

Lento

A

Flute

Oboe

Clarinet in B \flat

Guitar

Harp

Piano

Cymbals Tree

Soprano Solo

Lento

A

Violin

Viola

Contrabass

pp *p* *al niente* *pp*

pp *mp*

pp *niente*

pp *sempre*

flautando n.v.

The musical score is written for a large ensemble. It consists of two systems of staves. The first system includes Flute, Oboe, Clarinet in B \flat , Guitar, Harp, Piano, Cymbals Tree, and Soprano Solo. The second system includes Violin, Viola, and Contrabass. The tempo is marked 'Lento' at the beginning of each system. A section labeled 'A' is indicated by a box. The score includes various musical notations, including rests, notes, and dynamic markings. The Cymbals Tree part includes a specific instruction: 'Cymbals Tree with a metal object'. The Contrabass part includes a performance instruction: 'flautando n.v.'.

5

Cl. *ppp* *al niente* *ppp* **B**

S. blocks

Cymb. tree *pp* *p* *p distant*

S. Solo Nes - tas

Vln. **B** flautando n.v. *ppp*

Vla. *always flautando* *dolce, espr.* *n.v.*

Cb. *pp* *p* *pp*

9

Cl. *pp dolce, espr.*

S. blocks Sandpaper blocks *pp* *al niente*

S. Solo im - pres-sões sem ne - xo nem de-se-jo de ne - xo,

Vln. norm. harm. solo always flautando IV *mp* *p* norm.

Vla. *norm. solo* *mp* *p* norm.

Cb. *mp* *p*

12 **C**

Fl.

Ob.

Cl.

Hp.

Pno.

Cymb. tree

S. Solo

mp present

nar - ro in-di-fe-ren - te-men-te a mi-nha a - u - to-bio-gra-fi - a sem

C

Vln.

pp sempre

Vla.

Cb.

gliss. arm. IV
rhythm non precise
notes approx.

flautando
n.v.

D

rit. a tempo

Fl.

Ob.

Cl.

Hp.

Pno.

S. Solo

Vln.

Vla.

Cb.

fac - tos, a mi-nha his - tó - ria sem vi - da.

mp

p

ppp

mf

pp dolce

ppp

p > pp

18

Fl. *> al niente*

Ob. *ppp*

Cl. *al niente* *pp espr. < p*

Hp.

Pno.

(8).....*

S. blocks *pp* *al niente*

Vln.

Vla. *always flautando* *p sempre*

Cb. *p sempre*

21

F

Fl. *p sempre*

Ob. *mp*

Cl. *mp*

Hp. *mp sempre*

Vln. *p dolce, espr.*

Vla. *gliss.*

Cb. *gliss.*

23

Fl. *mp* 5

Ob. 6

Cl. *tr*

Hp. 3

Vln. 3

Vla. 3

Cb. 3

p

pp

flautando

mp

p

25

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

S. blocks

Vln.

Vla.

Cb.

mf

mf

ppp

p

mp

mf

p

mf

pp

pp

al niente

p dolce, espr.

norm.

gliss.

[illegible]

[illegible]

34

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

S. blocks

S. Solo

Vln.

Vla.

Cb.

di - go, é que na - da te - nho a di - zer.____

p

pp

(pp) *ppp*

pp *ppp*

pp *ppp*

II

'The day is sad'

Più mosso

H

38

Fl. *fff* *pp*

Ob. *fff* *pp*

Cl. *fff* *pp*

Guit. —

Hp. *ff* *mp*

Pno. *f*

Ed. *

Whip *mf* n.v. *mp*

S. Solo The

Più mosso

H

Vln. —

Vla. —

Cb. —

41

Fl. *mf dolce* *f* *pp* *norm.*

Ob. *p* *pp* *mp*

Cl. *p* *pp*

Hp. *senza cresc.* *p*

Pno. *p* *mf*

S. Solo *p* *norm.* *n.v.* *norm.* *gliss.* *gliss.*

Vln. *I* *II* *p < mf* *f* *tremolo*

Vla. *III* *tremolo ord.* *p < mf*

Cb. *pizz.* *mf* *pp*

the day is

44

Fl.

Ob.

Cl.

Hp.

Pno.

S. blocks

S. Solo

Vln.

Vla.

Cb.

mf

p

pp

mp

niente

mf

p

pp

f

pp

f

arco

pp

f

sad as I am sad,

J

J

47

Fl. *mp* 3 3 3 3 3 3 3 3 **K**

Ob. *ppp dolce, espr.* 3 *pp* 3 *p* 5

Cl. 7 *pp* 3 7 7 *mp sub.* 7

Hp. 3 *mf dolce, espr.* 3

Pno. *mp* *Ped.* 3 3 3 3 3 3 3 3 3 3 3 3

S. blocks Sandpaper blocks *p* 3 3 3 3 *ppp*

S. Solo *p* 3 *mf* 3 3 But that no mo - ment can a - bate That pang

Vln. II **K** *p echo* 3 3 pizz. (*p*)

Vla. *pp* 7 7 3 pizz. *p*

Cb. pizz. *mp*

50

Fl. *p* *3* *3* *3* *3*

Ob. *pp* *5* *5* *5* *5* *5* *5*

Cl. *tr* *mf* *3* *3* *3* *3* *3* *3* *p*

Hp. *f* *3* *3* *3* *3* *3*

Pno. *3* *al niente* *mp* *3* *3* *3* *3*

S. blocks *p* *3* *3*

S. Solo *f* *mf* *f sempre* *3* *5*

that is all I have had To make with me and see

Vln. *arco n.v.* *3* *p*

Vla. *arco n.v.* *p* *3*

Cb. *pizz.* *mp* *3* *3* *pp*

53 **L**

Fl. *mf dolce* *f* *p*

Ob. *mp*

Cl. *mp* *mf*

Hp. *ff dolce, sempre* *norm.* *mf*

Pno. *p* *mf*

S. blocks *ppp*

S. Solo *tr*

and feel while life goes by like

Vln. *mf*

Vla. *mf*

Cb. *arco n.v.* *mf*

M

56

Fl. *mp* 3 3 3 3 3 3 3 3 3 3 3 3

Ob. *mp* 3 *mf* *mp sub.* 5

Cl. *mp sub.* 7 7 7 7 7 7

Hp. 3 3

Pno. *p sub.* 3 *mp* *mf* 3 *ff*

S. Solo *mf sub.* n.v. vib. norm. *ff molto espr.*
a mere wheel

M

Vln. norm. *ff espr.* 3

Vla. 3 norm. *ff espr.* 3

Cb. norm. *ff espr.* (σ)

[illegible]

62

Fl.

fff *pp*

Ob.

fff *pp*

Cl.

fff *pp*

Hp.

fff *ff*

Pno.

ff

Ped.

Whip

f

S. blocks

S. Solo

p

while_ life

Vln.

mf *p*

Vla.

mf *p*

Cb.

mf *p*

O

*

65 **P** rit.

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Hp. *mf* *p* *pp* echo

S. blocks *p* *ppp* *sempre*

S. Solo
goes by like a mere wheel.

P rit.

Vln.

Vla.

Cb.

[illegible]

III

'Se tudo fosse'

Lento (tempo primo)

72

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

S. blocks

S. Solo

Lento (tempo primo)

Vln.

Vla.

Cb.

niente

pp

p

3

pizz. echo

pp

3

ppp

pp

pp dolce

III

8va

mute

pp dolce

5

3

5

pp dolce

76

Fl. *mp* 6 *pp* *pp* sempre

Ob. niente *p*

Cl. *p* *mp* sub. *al niente*

Guit. (pizz.) *p* sempre *norm.* *pp* 5 3

Hp. *pp* *mp* *gliss.*

Pno. *8va* *p* *pp* 3

S. blocks 3 3 3

S. Solo *n.v.* *p* Se tu-do fos - se, —

Vln. *p* 6 6 *Q* *mp* sub. *pp* 6 *gliss.* 5

Vla. *tremolo flautando* *p* *norm.* *pp* sub. 5 3

Cb. *mp* 3

[illegible]

81 **S**

Picc.

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

S. blocks

S. Solo

Vln.

Vla.

Cb.

83

Fl. *mp* 6 *pp* 3

Ob. *p*

Cl. *mp sub.* 5 3 *al niente*

Hp. *mp* echo 3

S. blocks 3 3 3 3

S. Solo a - (b)-so-lu-ta-men-te coi - sa

Vln. *p* 6 *mf sub.* 6 *gliss.* *pp* echo (#) 3 (#)

Vla. *p* 5 6 *mf sub.* 6 *gliss.* flautando 5 3 *pp dolce*

Cb. 5 3

85

Hp.

S. blocks

S. Solo

ne - - - - - nhu - - - - -

Vln.

Vla.

Cb.

flautando

pp



87 rit. *ppp*

S. blocks

S. Solo

Vla.

Cb.

ma?

rit.

pp *al niente*

91

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

S. blocks

S. Solo

Vln.

Vla.

Cb.

n.v.

ppp

ppp

pp senza cresc. \rightrightarrows al niente

ppp

Sandpaper blocks

(ppp) \rightrightarrows pp

ppp \rightrightarrows p

Più Lento

Here _____ is _____ the same

n.v.

ppp < f

n.v.

ppp < f

n.v.

ppp < f

95 U

Fl. *senza cresc.* *p*

Ob. *senza cresc.* *pp* *ppp*

Cl. *senza cresc.* *al niente* *p*

Hp. *mf*

S. blocks

S. Solo

Here is _____ the same as there,

Vln. U (n.v.) *ppp* *f* *p* IV (♩)

Vla. (n.v.) *ppp* *f* *p* flautando

Cb. (n.v.) *ppp* *f* *p*

V

99

Picc.

norm. echo

Fl.

pp

3

Ob.

norm. echo

pp

Cl.

echo

pp sempre

3

Hp.

p

3

S. blocks

3

3

3

Cymb. tree

Cymbals Tree

with metal object

mf < *f*

S. Solo

as *p* as possible

3

Here is _____ the same _____ as there, _____ my _____ friend,

Vln.

(b2)

(2)

Vla.

norm.

mf espr.

3

Cb.

flautando

mf

3

[illegible]

X Più lento accel.

106

Fl. *mf sub.* *pp* *mp sub.*

Ob. *mf sub.* *pp* *mp sub.*

Cl. *mf sub.* *pp*

Hp. *mf* *p* *pp*

Pno. *p* *pp*

Cymb. tree *mf*

S. Solo like... If doomed thy life in grief to spend,

X Più lento accel.

Vln. *p* *f* *pp* *p*

Vla. *p* *f* *pp*

Cb. *p* *f* *pp* *p*

Y Più mosso

111

Fl. *pp* *p sub.* *mp* *p*

Ob. *pp* *mp sub.*

Cl. *mf* *pp*

Hp. *mp*

Pno. *pp* *8va*

S. blocks

S. Solo *mf*

what__ change__ what__ change__ can__ thy fate__ a -

Y Più mosso

Vln. *mp* *p* *mf*

Vla. *p* *mf* *p* *mf*

Cb. *mp* *mf*

115

Z

Picc.

Fl.

p sub.

Ob.

pp

Cl.

p sub.

Hp.

Pno.

S. blocks

p

S. Solo

mp

mend, _____ what _____ from thy soul the

Z

Vln.

p

Vla.

p

Cb.

p

118

Fl.

Cl.

Hp.

Pno.

S. blocks

S. Solo

Vln.

Vla.

Cb.

ppp

ppp

ppp

ppp

ppp

as pp as possible

al niente

al niente

ppp

pain _____ can strike?__

pizz.

Detailed description of the musical score: The score is for measures 118, 119, and 120. The Flute part has a long note in measure 118 and rests in 119 and 120. The Clarinet part has a melodic line in 118 and 119, ending with a triplet in 120. The Harp part has a melodic line in 118 and 119, ending with a triplet in 120. The Piano part has a melodic line in 118 and 119, ending with a triplet in 120. The Snare blocks part has a triplet in 118 and 119, ending with a triplet in 120. The Soloist part has lyrics 'pain _____ can strike?__' and a triplet in 119. The Violin part has a melodic line in 118 and 119, ending with a triplet in 120. The Viola part has a melodic line in 118 and 119, ending with a triplet in 120. The Cello part has a melodic line in 118 and 119, ending with a triplet in 120. Dynamics include ppp, as pp as possible, and al niente. There are triplets in the Snare blocks, Soloist, Viola, and Cello parts.

V

'Este país'

Moderato

121

Fl. *ppp* *f*

Ob. *ppp* *f*

Pno. *p* *ff*

Cymb. tree *pp* *ff*

Cymbals Tree
soft mallets

123

Fl. *mf* *f* *mf sub.*

Ob. *mf* *f*

B. Cl. *p* *mf*

AA

125

Fl. *f* *mf sub.*

Ob. *mf sub.*

B. Cl. *pp* *mp*

127

Fl.

Ob.

B. Cl.

Cymb. tree

p sub. *mf* *p sub.*

129

Fl.

Ob.

B. Cl.

Guit.

Hp.

Pno.

Cymb. tree

S. Solo

Vln.

Vla.

Cb.

ff *ff* *ff* *pp* *p* *ff* *pp* *ff*

BB

130

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

Ob. *p* *mf* *p* *pp* *tr*

B. Cl. *mf* *pp*

Guit. *mf*

Hp. *mf*

Pno. *mp*

Whip

S. Solo *f* To - do To-do es - te pa - is To - do es - te pa-

BB

Vln. *f* *mf* *pizz.* *arco* *p sub.*

Vla. *pizz.* *p* *f* *p sub.* *f* *arco*

Cb. *f* *p sub.* *f*

135

Fl.

Ob.

B. Cl.

Guit.

Hp.

Pno.

Vln.

Vla.

Cb.

mf

pp

p

f

mf

echo

p

ff

pizz.

mp

p

pp

p

mf

f

mf

echo

p

ff

pizz.

mp

p

137

Fl.

Ob.

B. Cl.

Guit.

Hp.

Pno.

Cymb. tree

S. Solo

DD

Vln.

Vla.

Cb.

mf

mp sub.

ff

f

pp

f

f

gliss.

(p)

f

EE

139

Fl. *mp* 3 3 3

Ob. *mp*

B. Cl. 3 5 *p* *mf sub.* 7

Hp. 3 3

Pno. norm. 6 *p* *f*

Cymb. tree
soft mallets
pp *p* *pp*

S. Solo
a - - - - - quele onde eu vi -

EE

Vln. 3 3 3 *pp* *p* 3

Vla. 3 3 3 *p* *pp* *p* 3 3 *pp*

Cb. *p* III pizz. *gliss.* *sf*

141

Fl. *f* solo

Ob. *p*

B. Cl. *p* *pp* To. Cl.

Guit.

Hp. *mf*

Pno. *p* *f* 6

Cymb. tree *pp* *p*

S. Solo
vi ou - tro - ra e - - - - ra

Vln. *pp* 3 3 3 *mf* 3 3

Vla. 3 3 3 3

Cb.

143 norm.

Fl. *pp* *p* *pp* **FF**

Ob.

B. Cl.

Guit. *mp*

Hp.

Pno.

Tri.

S. Solo
me - nos tris - - te(...)

Vln. **FF**

Vla.

Cb. arco *pp* *p*

145

Fl. *mp* *pp* *pp sempre*

Ob. *p* *3* *3* *3*

Cl.

Guit.

Hp. *mp* *f* *gliss.*

Pno. *p* *f* *6*

Red. *

Tri. Triangle *p*

Vln. *pp* *f* *gliss.* *IV solo* *3*

Vla. *mf* *pp* *pizz.* getting as faster as possible approximate rhythm *arco* *mf* *3*

Cb. *p* *pizz.* *gliss.* *arco* *3*

147

Fl. *5* *5* *5* *6* *p* *pp* //

Ob. *3* *3* *pp* *mf* //

Cl. Clarinet in B \flat *as precise as possible* *9* *p* *mp* *pp* //

Guit. *mp* //

Hp. *6* *p* *mp* //

Pno. *pp* *mp* //

Cymb. tree *pp* *p* *pp* Cymb. tree soft mallets //

S. Solo //

Vln. *pp* *f* //

Vla. *f* //

Cb. *mf* *f* //

GG

149

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

Whip

Cymb.
tree

S. Solo

Vln.

Vla.

Cb.

pp *f* 6 6 6

pp *f* 5 5 5

pp *f* 7 7 7

f gliss. *f*

p *ff*

f solo *pp* *ff*

Não sei se e - ra fe - - liz

GG

pp *ff*

pp *ff*

pp *ff*

151

Fl. *6* *p*

Ob. *5* *p*

Cl. *7* *p*

Guit. *mf*

Hp. *f*

Pno. *mf*

Whip *f*

S. Solo *mf* *3*
já não tor na - rei a ser a -

Vln. II *6* *f* *p*
pizz.
getting as faster as possible
approximate rhythm

Vla. *mf* *pp*
pizz.

Cb. *mf*

153

Fl. *6*

Ob. *5* *mf* *5*

Cl. *7*

Hp. *f* *3* *3*

S. Solo

quilo que tal - vez nun - ca



155

Fl. *mf* *6* *6*

Ob. *5*

Cl. *7* *mf*

Hp. *3*

S. Solo *f*

fos - - - - -

156

Fl. *f* 3 *tr* 3 6 6

Ob. *f* 5

Cl. *f* 7

Hp. 3

S. Solo - - - - - se

Vln.

Vla.

Cb.

HH

157

Fl. *p* 6

Ob. *p* 5 5 5 5

Cl. *p* 7 7 *f espr.*

Hp. *ff* 3

S. Solo *f* Já não tor - na - rei 3

Vln. *f espr. sempre* 3 3

Vla. *f espr. sempre* arco 3 3

Cb. *f espr. sempre* arco 3 *gliss.*

HH

159

Fl.

6

Ob.

5

mf

Cl.

7

p

Hp.

S. Solo

a _____ ser _____

Vln.

3

Vla.

3

Cb.

3

Detailed description of the musical score: The page contains eight staves. The Flute staff (Fl.) has a 6-measure phrase in measure 159. The Oboe staff (Ob.) has a 5-measure phrase in measure 159, marked *mf*. The Clarinet staff (Cl.) has a 7-measure phrase in measure 159, marked *p*. The Harp staff (Hp.) is empty. The Soprano Soloist staff (S. Solo) has lyrics 'a' and 'ser' in measure 159. The Violin staff (Vln.) has a triplet in measure 160. The Viola staff (Vla.) has a triplet in measure 160. The Cello staff (Cb.) has a triplet in measure 160.

II

160

Fl. *6*

Ob.

Cl. *7*

Hp. *ff* *3*

S. Solo

a qui-lo que tal vez nun - - - ca

II

Vln. *3* *3*

Vla. *3* *3*

Cb. *3* *3*

162

Fl. *f* 3 3 6 6 3 3 3 3

Ob. *f espr.* 3 3

Cl. *f espr.*

Hp. *mf sub.* 3

S. Solo *ff*
fos - - - se.

Vln. *ff molto espr.* 3

Vla. *ff molto espr.* 3

Cb. *ff molto espr.* 3

JJ

JJ

164

Fl.

mf *f espr.*

Ob.

Cl.

Hp.

ff espr.

S. Solo

Vln.

Vla.

Cb.

The musical score for page 55, measures 164-166, features the following details:

- Flute (Fl.):** Measures 164-166. Measure 164 starts with a triplet of eighth notes (G4, A4, B4) marked *mf*. Measure 165 continues with a triplet of eighth notes (C5, B4, A4) marked *f espr.*. Measure 166 has a half note (G4) marked *b*.
- Oboe (Ob.):** Measures 164-166. Measure 164 has a half note (G4). Measure 165 has a half note (A4). Measure 166 has a half note (B4).
- Clarinet (Cl.):** Measures 164-166. Measure 164 has a half note (F#4). Measure 165 has a half note (G4). Measure 166 has a half note (A4).
- Harp (Hp.):** Measures 164-166. Measure 164 has a half note (G4) marked *ff espr.*. Measure 165 has a half note (A4). Measure 166 has a half note (B4).
- Solo Saxophone (S. Solo):** Measures 164-166. All measures are empty.
- Violin (Vln.):** Measures 164-166. Measure 164 has a half note (G4). Measure 165 has a half note (A4). Measure 166 has a half note (B4).
- Viola (Vla.):** Measures 164-166. Measure 164 has a half note (G4). Measure 165 has a half note (A4). Measure 166 has a half note (B4).
- Cello (Cb.):** Measures 164-166. Measure 164 has a half note (G3). Measure 165 has a half note (A3). Measure 166 has a half note (B3).

167

Fl.

Ob.

Cl.

Hp.

S. Solo

Vln.

Vla.

Cb.

This musical score page contains measures 167 and 168 for an orchestral piece. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 167 begins with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (F#, G, A) followed by a quarter note (B). Measure 168 continues with a quarter note (B), an eighth note (A), and a dotted quarter note (G#).
- Oboe (Ob.):** Measure 167 has a treble clef and a key signature of one sharp. It contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 168 continues with a quarter note (B), an eighth note (A), and a dotted quarter note (G#).
- Clarinet (Cl.):** Measure 167 has a treble clef and a key signature of one sharp. It contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 168 continues with a quarter note (B), an eighth note (A), and a dotted quarter note (G#).
- Harp (Hp.):** Measure 167 has a grand staff (treble and bass clefs) and a key signature of one sharp. It contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 168 continues with a quarter note (B), an eighth note (A), and a dotted quarter note (G#).
- Solo Saxophone (S. Solo):** Measure 167 has a treble clef and a key signature of one sharp. It contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 168 continues with a quarter note (B), an eighth note (A), and a dotted quarter note (G#).
- Violin (Vln.):** Measure 167 has a treble clef and a key signature of one sharp. It contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 168 continues with a quarter note (B), an eighth note (A), and a dotted quarter note (G#).
- Viola (Vla.):** Measure 167 has a treble clef and a key signature of one sharp. It contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 168 continues with a quarter note (B), an eighth note (A), and a dotted quarter note (G#).
- Cello (Cb.):** Measure 167 has a bass clef and a key signature of one sharp. It contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 168 continues with a quarter note (B), an eighth note (A), and a dotted quarter note (G#).

KK

169

Fl.

Ob.

Cl.

Hp.

S. Solo

Vln.

Vla.

Cb.

mp

mf

mp

mp

mp

Detailed description of the musical score: The score is for measures 169, 170, and 171. A rehearsal mark 'KK' is placed above measure 170. The Flute part (Fl.) begins in measure 169 with a triplet of eighth notes (F#, G, A) and continues with a melodic line. The Oboe part (Ob.) has a long note in measure 169, a sharp sign in measure 170, and a triplet of eighth notes in measure 171. The Clarinet part (Cl.) has a melodic line in measure 169 and sustained notes in measures 170 and 171. The Harp part (Hp.) starts in measure 169 with a triplet of eighth notes (F#, G, A) marked with a forte (f) dynamic, then rests in measure 170, and has a triplet of eighth notes in measure 171. The Solo Saxophone part (S. Solo) is silent throughout. The Violin part (Vln.) has a triplet of eighth notes in measure 169 and sustained notes in measures 170 and 171. The Viola part (Vla.) has sustained notes in measures 169 and 170, and a triplet of eighth notes in measure 171. The Cello part (Cb.) has a long note in measure 169, rests in measure 170, and a melodic line in measure 171. Dynamics include mezzo-piano (mp) for Flute, Oboe, Clarinet, Violin, Viola, and Cello, and mezzo-forte (mf) for Harp. A forte (f) dynamic is also present for the Harp in measure 169. Articulation includes slurs and triplets.

rit.

172

Fl. *f* *ff* *fff*

Ob. *f* *ff* *fff*

Cl. *f* *ff* *fff*

Hp. *ff*

S. Solo

Vln. *f* *ff* *fff*

Vla. *f* *ff* *fff*

Cb. *f* *ff* *fff*

3

13

VI

'Um hábito'

Moderato

LL

175

Picc. *ff*

Ob. *ff*

B. Cl. *ff*

Guit.

Hp. *ff*

Pno. *ff*

Tri. Triangle *fff*

S. Solo

Vln. *ff*

Vla. *ff*

Cb. *ff*

Red. *

Red. *

III

Moderato

LL

Detailed description: This is a page of a musical score for a symphony orchestra. The title is 'VI' and the subtitle is ''Um hábito''. The tempo is 'Moderato'. The page number is 59. The score is for measures 175 to 180. The key signature has one sharp (F#) and the time signature is 4/4. The instruments listed are Piccolo, Oboe, Bass Clarinet, Guitar, Harp, Piano, Triangle, Solo Saxophone, Violin, Viola, and Cello. The Piccolo, Oboe, Bass Clarinet, and Violin parts have a 'ff' (fortissimo) dynamic. The Harp and Piano parts have a 'ff' dynamic. The Triangle part has a 'fff' (fortississimo) dynamic. The Viola and Cello parts have a 'ff' dynamic. The Solo Saxophone part is marked 'S. Solo'. The Triangle part is marked 'Triangle'. The Harp and Piano parts have a 'ff' dynamic. The Piccolo, Oboe, Bass Clarinet, and Violin parts have a 'ff' dynamic. The Harp and Piano parts have a 'ff' dynamic. The Triangle part has a 'fff' dynamic. The Solo Saxophone part is marked 'S. Solo'. The Viola and Cello parts have a 'ff' dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamics. There are also some markings like 'Red.' and '*' in the Triangle part. The page is numbered 175 at the beginning of the Piccolo staff.

181

Picc. *mf* *p* 5

Ob. *mf* *p* 3 5

B. Cl. *mf* *p* 5

Guit.

Hp. *ff* *f*

Pno. *f*

Tri. *mf*

S. Solo

Vln. *mf* without attack *p*

Vla. *mf* without attack *p*

Cb. *mf* without attack *p*

185

Picc. *5* *ff* *To Fl.*

Ob. *3* *ff*

B. Cl. *ff* *To Cl.*

Hp. *ff* *mp*

Pno. *ff*

S. Solo

Vln. *ff* *pp dolce*

Vla. *ff* *pp dolce*

Cb. *ff* *pp dolce*

MM

189

Fl. *pp espr.* 3

Ob. *pp dolce, espr.* 5 3

Cl. *pp dolce, espr.* 3 3 5

Hp. *mf* 3 3

Pno.

S. Solo *p espr.* *mp* 3 3 3 3
 Um há-bi-to__ de mú-si ca__ ou de__ so - - nho,__

NN **più lento**

Vln. *mp* 3

Vla. *mp*

Cb. *mp*

To Picc.

194

Fl.

Ob.

Cl.

Hp.

Pno.

Tri.

S. Solo

Vln.

Vla.

Cb.

pp

p

mf

f

pp

f

mf

p sub.

f

mf

echo

qual - quer coi - sa_ que fa - ça_ qua-se_ sen - tir, qual - quer

00

PP

199

Picc. *ff*

Ob. *pp* *ff*

Cl. *p* *pp* *ff*

Hp. *mp*

Pno. *mp*

Tri. *fff*

S. Solo

co - (i) sa_ que fa - ça não pen - sar.

Vln. *pp*

Vla. *pp*

Cb. *pp*

QQ

205

Picc. *pp* *ppp*

Ob. *pp* *ppp*

Cl. *pp* *ppp*

Hp. *pp*

Tri. *ppp* echo

Vln. *ppp* al niente

Vla. *ppp* al niente

Cb. *ppp* al niente

VII
'Far away...'

Andante

210

Fl.

mf

5

6

6

ff

Ob.

mf

5

ff

Cl.

mf

ff

Guit.

Hp.

Pno.

S. Solo

Andante

Vln.

Vla.

Cb.

The musical score is for a piece titled 'VII Far away...'. It is marked 'Andante' and starts at measure 210. The score is written for a large ensemble. The woodwinds (Flute, Oboe, Clarinet) and strings (Violin, Viola, Cello) have melodic lines, while the guitar, harp, piano, and solo voice are mostly silent. The flute, oboe, and clarinet parts feature dynamic markings of mezzo-forte (mf) and fortissimo (ff), with some measures containing fingerings like 5 and 6. The woodwinds and strings play in 4/4 time, while the guitar, harp, piano, and solo voice parts are in 3/4 time. The score is divided into two systems, with the first system ending at measure 210 and the second system starting at measure 211. The key signature is one sharp (F#).

RR

212

Fl. *mf* *ff* *al niente*

Ob. *mf* *ff* *al niente*

Cl. *mf* *ff* *al niente*

5 6 6

5

tr

(#)

RR

Vln. *f* *pp* tremolo

Vla. *f* *pp* tremolo

Cb. *f* *pp* tremolo

3/4

4/4

SS

214

Fl. *mf* *ff*

Ob. *mf*

Cl. *mf*

5 6 6

5

5/4

SS

Vln. *mf* (tremolo)

Vla. *mf* (tremolo)

Cb. *mf* (tremolo)

5/4

215

Fl. *mf*

Ob. *ff* *mf* 6

Cl. *ff* *mf* 6 5

Guit. *ff*

Hp. *ff* *mf* gliss.

Pno. *mf* 5

Whip *ff* Whip

Tri. *ff*

S. Solo

Vln. *norm.* *ff* *fp* gliss.

Vla. *norm.* *ff* *mf* 6

Cb. *norm.* *ff* *mf*

216

Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff* 6

Cl. *ff* *p* 5 *ff*

Guit. *ff*

Hp. *ff* (*ff*)

Pno. *ff* *mf* *ff* 5 8va

Bongos

Tri. Triangle *mp* *f*

S. Solo *f* Far a-way, Far a-way

Vln. *f* *p* pizz. arco *pp* *f* *p* *ff* *pp* tremolo gliss.

Vla. *f* *p* pizz. arco pizz. *pp* *ff* *pp* 6

Cb. *f* *p* *pp* *ff* *pp*

218

Fl. *p*

Ob. *p* 5

Cl. 6 6 3 3 *p* *f* *p* *f* *p* *f*

Guit. *f* 3

Hp. *f* 3

Pno. *mf* 3

Bongos *p*

Gongs

S. Solo non vib. *ff* vib. 3 3

Far a - way from here...

Vln. 3 *mf* tremolo *ff* *pp* *f* pizz.

Vla. norm. 6 6 3 3 *p* *f* *p* *f* *f* pizz.

Cb. *f* 3 3 *p*

220

Fl.

3 *f* *p* *f* 3

Ob.

p 5 3

Cl.

6 6 3 3 *p* *f* *p* *f*

Guit.

Rasg. *f*

Hp.

ff

Pno.

f

Gongs

Gongs *f*

Vln.

arco norm. *f furioso* pizz.

Vla.

arco *f furioso*

Cb.

arco *f*

UU

UU

221

Fl.

p *3* *ff* *9* *p* *3* *f* *3*

Ob.

ff *9* *p*

Cl.

p *3* *f* *3* *p* *6* *f* *6* *p*

Guit.

Hp.

gliss.

Pno.

Whip

Gongs

Vln.

arco *(f furioso)*

Vla.

p *3* *f* *3* *p* *6* *f* *6* *p*

Cb.

ffp

222

Fl.

p *f* *ff*

senza vib. molto vib.

Ob.

p *ff* *ff*

Cl.

6 3

sf *sf* *sf* *sf* *sf* *sf*

Guit.

ff

Hp.

ff gliss.

Pno.

f *sf* *p*

Whip

Whip *ff*

Bongos

Vln.

p *f* *ff* gliss. 6

Vla.

f *ff* 6

Cb.

pizz. *ff*

VV

223

Fl. *p* *ff* *p*

Ob. *p* 5

Cl. 6 *ff* *p* 6 *p* *f* *p* 3 3 *f* *p*

Guit. *mf* 3 *ff* *f*

Hp. *f*

Pno. (h) *tr* *mp* *mf*

Bongos *mp*

Vln. *ff espr.* 3 *gliss.* *f* *pizz.*

Vla. 6 *p* *f* *p* 6 3 3 *f* 3 3 *f* *p* *f* *pizz.*

Cb. (pizz.) *p* 3 *ff* *arco* *p*

225

Fl. *sf* *f*

Ob.

Cl.

Guit. *sf*

Hp. *sf* *ff* 6

Pno. *ff* 8va

Bongos *sf*

Tri.

S. Solo n.v. *p* Far

Vln. *arco* 3 *p* *mf* *f* 3

Vla. *arco* *p* *f* 3

Cb. *ff* *p*

227

Fl. *ffp* *f sempre*

Ob. *ffp* 6

Cl. *ffp* 5 *f*

Guit. *pp*

Hp. *tr* (#)

Pno. *8va*

Tri. *mp* Tri.

S. Solo

Vln. *3 p f 3 mf f*

Vla. *pp*

Cb. *pp*

This musical score page contains measures 229 and 230. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Guitar (Guit.), Harp (Hp.), Piano (Pno.), Trumpet (Tri.), Soprano Soloist (S. Solo), Violin (Vln.), Viola (Vla.), and Cello (Cb.). Measure 229 features complex melodic lines for Fl., Ob., Pno., Tri., Vln., and Vla. with various dynamics like *f*, *ff*, and *p*. Measure 230 continues these themes, adding vocal entries for S. Solo and Vln./Vla. with lyrics "There is no". A rehearsal mark "XX" is placed above measure 230.

231

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

S. Solo

Vln.

Vla.

Cb.

f *p* *ff* *p*

f *p* *ff* *p*

p *ff* *p* *f* *p* *f*

f *3* *3*

f *3* *3*

f *3* *3*

f *3* *3*

f *3* *3*

p *f*

wor - ry af - ter joy

YY

233

[illegible]

235

Fl. *p* *3* *ff* *9* *p* *3* *f* *3*

Ob. *ff* *9* *p*

Cl. *p* *3* *f* *3* *p* *6* *f* *6* *p*

Guit. *#2*

Hp. *gliss.* *#*

Pno. *#*

Tri. *#*

S. Solo *ff* *Far*

Vln. *3* *ff* *9* *p*

Vla. *3* *ff* *9* *p*

Cb. *f* *p*

236

Fl. *p* *f* *ff* *f*
senza vib. molto vib.

Ob. *p* *mf* *ff*

Cl. *f* *f* *f* *f* *f* *f*

Guit.

Hp. *f* *f* *f* *f* *f* *f*

Pno. *f* *f* *f* *f* *f* *f*

Tri.

S. Solo a - way

Vln. *ff* *mf*

Vla. *ff* *mf*

Cb. arco

237

Fl. *mf* *f* *p* *f*

Ob. *mf* 5 3

Cl. *mf*

Guit.

Hp.

Pno.

S. Solo

Far a - way

Vln. *f*

Vla. *f* pizz. arco

Cb. *f*

[illegible]

AAA

241

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

S. Solo

Far a - way

AAA

Vln.

Vla.

Cb.

243

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

S. Solo

Vln.

Vla.

Cb.

Far a - way Far a - way

Detailed description: This page of a musical score contains measures 243 and 244. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Guitar (Guit.), Harp (Hp.), Piano (Pno.), Soloist (S. Solo), Violin (Vln.), Viola (Vla.), and Cello (Cb.). Measures 243 and 244 are marked with a '243' at the beginning of the Flute staff. The Soloist part includes the lyrics 'Far a - way' in both measures. The score features various musical notations including triplets, slurs, and dynamic markings.

BBB

245

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

Tri.

S. Solo

from

BBB

Vln.

Vla.

Cb.

246

Fl. *p* *ff* *f*

Ob. *p* *ff* *f* 6

Cl. *p* *ff* *f* 5

Guit.

Hp. 3 3 *ff* 3

Pno. *ff* *f sub.* 3 3 3

Tri. *f*

S. Solo very expressive here.

Vln. *p* *f* *mf* pizz. 6

Vla. *p* *f* *mf* pizz. arco 5

Cb. pizz. arco 3 3 3 3

[illegible]

VIII

'Tell me again the music of that Tale...'

Lento CCC

250

Fl.

Ob.

Cl.

Guit.

Hp.

Pno.

M.

Gongs

S. Solo

Lento CCC

Vln.

Vla.

Cb.

8va \sim | *8va* \sim | *8va* \sim | *8va* \sim |

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

Gongs
soft mallets
p

ppp senza cresc.
flautando
ppp senza cresc.
ppp senza cresc.

DDD

256

Fl.

Ob.

Cl.

solo

p dolce

mf

3

3

3

8va

ff

ff

ff

Gongs

3

S. Solo

DDD

Vln.

flautando

gliss.

pp

p

norm.

3

3

3

3

Vla.

always flautando

p sempre

3

3

3

Cb.

gliss.

p sempre

3

EEE

260

Fl. *pp dolce* *echo*

Ob. *pp* *echo*

Cl. *pp dolce* *echo*

Hp. *mp dolce* *echo*

Pno.

Gongs

S. Solo *pp dolce* *p*

Tell me a - gain the mu - sic of _____ that _____ Tale thy

EEE

Vln. *gliss.*

Vla. *3*

Cb.

264

Fl.

Ob.

Cl.

Hp.

Pno.

Gongs

S. Solo

Vln.

Vla.

Cb.

pp

p

mp

pp

p

pp

ff

ff

ff

mf

mp

mf

pizz. rhythmic

p

gliss.

8va

nur - (se) wit sang so oft by my soul's bed whose

267

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Hp.

Pno.

Gongs *mp*

S. Solo

words_____ and per - sons from_ my_____ me - mo-ry fade

Vln.

Vla.

Cb.

GGG

as precise as possible

270

Fl. *p* *mp* *pp* as precise as possible

Ob. *p* *p* *mp* *pp* as precise as possible

Cl. *p* *mp* *pp* as precise as possible

Hp. *p*

Pno. *pp*

Gongs *mf*

S. Solo

but in the me-lo dy re-mem-bered.

GGG

Vln. *mf* *pp*

Vla. *mf* *pp*

Cb. *p* *pp*

273

Fl. *p* 7

Ob. *pp* echo

Cl. *p* 9 *ppp* 3

Hp. *p* 3 3 3

Pno. *p* *pp* 3 8^{va}

S. blocks *p* S. blocks

S. Solo

Vln. *pp* flautando echo 3

Vla. *pp* flautando echo as precise as possible 3 3

Cb. *pp* echo as precise as possible 3 5

Red. *

275

Fl.

Ob.

Cl.

Hp.

Pno.

S. blocks

S. Solo

Vln.

Vla.

Cb.

ppp

p

7

6

3

3

5

3

3

9

15^{ma}

7

pp

8^{va}

tr

8^{va}

Red.

3

3

3

p

solo

p dolce

mf

al niente

always flautando

3

5

5

3

5

3

HHH

277

This musical score is for the piece "The Game" by John Williams, featuring a vocal solo and various orchestral instruments. The score is written in 4/4 time and includes the following parts:

- Fl.** (Flute): Rests throughout the piece.
- Ob.** (Oboe): Enters in the second measure with a half note G4, marked *pp*, and continues with a melodic line, marked *mp* in the third measure.
- Cl.** (Clarinet): Enters in the first measure with a half note G4, marked *pp*, and continues with a melodic line, marked *mp* in the third measure.
- Hp.** (Harp): Enters in the first measure with a half note G4, marked *ff*, and continues with a melodic line, marked *mf* in the second measure and *p* in the third measure.
- Pno.** (Piano): Enters in the first measure with a half note G4, marked *ff*, and continues with a melodic line, marked *ff* in the second measure and *pp* in the third measure.
- S. Solo** (Soloist): Enters in the first measure with a half note G4, marked *p*, and continues with a melodic line, marked *p* in the second measure and *mf* in the third measure.
- S. blocks** (Soloist): Enters in the first measure with a half note G4, marked *p*, and continues with a melodic line, marked *p* in the second measure and *mf* in the third measure.
- Vln.** (Violin): Enters in the first measure with a half note G4, marked *p*, and continues with a melodic line, marked *mf* in the second measure.
- Vla.** (Viola): Enters in the first measure with a half note G4, marked *p*, and continues with a melodic line, marked *mf* in the second measure.
- Cb.** (Cello): Enters in the first measure with a half note G4, marked *p*, and continues with a melodic line, marked *mf* in the second measure.

The score includes various musical notations such as dynamics (*pp*, *mp*, *ff*, *mf*, *p*), articulation (*acc*), and performance instructions like "flautando". The lyrics "Thou mightst shift all the pawns of that told game And, so the music made it" are written below the vocal solo part.

280

Fl.

Ob.

Cl.

Hp.

Pno.

S. blocks

S. Solo

Vln.

Vla.

Cb.

mp 9 *p*

mp 6 3 3 *pp*

p *mf* *p*

mf 3 *p*

echo *p*

Red. *

Red. *

far off be, I shall still hear the tale as if the same, Far

pp *mf*

pp *mf* 3 *p* *mf* *mp*

pp *mf* 3 *mp*

283

III

Fl.

Ob.

Cl.

Hp.

Pno.

S. blocks

Gongs

S. Solo

Vln.

Vla.

Cb.

pp *p* 7

pp *p* 5 3

pp *p* 9

mf *sff* *8va*

mp *sff* *8va*

mf *p* S. blocks 3

mf

bark on seas of the same me - lo - dy.

III

p *f* *p* *f* *mp* 3

p *f* *p* *f* *mp* 3

p *f* *p* *f* *mp* 3

285

JJJ

Fl. *p* *mf* 3

Ob. *mf* *p* 3

Cl. *p* *mf* 3

Hp. *mf* 3 3

Pno. *p* echo

Red.

S. blocks 3 3 3 3 3 3

S. Solo *mf* 5 3 3 3 3 3

What fai-ry cas-tles and closed beau-ties lie On moon-light of not-life a-way from

JJJ

Vln. *pp* flautando *p* 3 3

Vla. *gliss.* 3 3

Cb. *p* 3 3

288

Fl. *p* *mf*

Ob. *pp* *p* *mf*

Cl. *pp* *p*

Hp.

Pno.

S. blocks

S. Solo
where Loss is, truth kills, what charms must be put by,

Vln. *3*

Vla. *3* *gliss.* *3*

Cb. *3*

KKK

290

Fl.

Ob.

Cl.

mf

Hp.

Pno.

S. blocks

S. Solo

And, but the still - to - be keeps fresh & fair.

KKK

Vln.

pp *f* *p*

Vla.

pp *f* *p* *pp*

Cb.

f *p*

[illegible]

295

Ob.

p *pp*

Hp.

Pno.

S. Solo

song

Vln.

Vla.

Cb.

MMM più lento

298

Pno.

pp

* Red.

S. Solo

so by it the soul weeps lost kind-ship with its

MMM più lento

Vln.

flautando

Vla.

gliss.

Cb.

gliss.

301

Hp.

ff

Pno.

ff

* *ff*

S. Solo

an - te - na - tal sleeps?

Vln.

pp

norm.

Vla.

pp

Cb.

pp

304

rit.

Fl.

Ob.

Cl.

Hp.

Pno.

S. blocks

S. Solo

Vln.

Vla.

Cb.

pp

3

3

mp

pp sub.

solo

gliss.

mp

pp

gliss.

XIX

'Nada depois'

molto lento

NNN

308

Fl. *ppp*

Cl. *ppp*

Hp. *pp* 8^{vb}

S. blocks *pp*

S. Solo *pp* 3 3 5 3

Nada de-po-is, e só eu e a mi-nha tris-te-za, e a gran-de ci-da-de

Vln. *pp sempre*

Vla. *pp sempre*

Cb. *pp sempre*

313 000

Fl.

Cl.

S. blocks

S. Solo 3 3 3 3 3

a - go - ra chei-a de sol, e a ho-ra re-al e nu-a co-mo um cais

Vln.

Vla.

Cb.

317 **PPP** solo

Cl. *mp dolce*

S. Solo

já sem na - vi - os.

Vln.

Vla.

Cb.

323

Cl.

Vln.

Vla. *mp dolce* solo

Cb.

327

Cl.

Vln.

Vla.

Cb.

al niente