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Title

Demain dès l'Aube

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Demain dès l'Aube

Poem by Victor Hugo

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Adagio ♩ = 60

Male Voice (Baritone)

De-main dès'aube à l'heure où blan-chit la cam

p *mf*

Clarinet in A

ppp *mp*

Harp

mp *mf*

♯♯♯♯

Violin I

con sord. *ppp* *mp* *ppp* *mf*

Violin II

con sord. *ppp* *mp* *ppp* *mf*

Viola

con sord. *ppp* *mp* *ppp* *mf*

Violoncello

con sord. *ppp* *mp* *ppp* *mf*

Contrabass

ppp *mp* *ppp* *mf*

pizz *p* *mf*

Voc. *p* pa - gne, Je par - ti - rai. *mf* Vois - tu, je sais que tu m'at - tends

Cl. *p*

Hp. *mp*

Vln. I *div.* *p* *mf* *pp*

Vln. II *div.* *p* *mf* *pp*

Vla. *senza sord.* *p* *mf* *p*

Vc. *senza sord.* *pp* *mf* *p*

Cb. *mp*

Detailed description: This page of a musical score contains six staves. The top staff is for the voice, with lyrics in French: "pa - gne, Je par - ti - rai. Vois - tu, je sais que tu m'at - tends". The vocal line starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by the end of the first measure. The Clarinet (Cl.) part begins with a piano (*p*) dynamic. The Harp (Hp.) part starts with a mezzo-piano (*mp*) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts feature a *div.* (divisi) instruction and dynamic markings of *p*, *mf*, and *pp*. The Viola (Vla.) and Violoncello (Vc.) parts are marked *senza sord.* (without mutes) and have dynamics of *p*, *mf*, and *pp*. The Contrabass (Cb.) part starts with a mezzo-piano (*mp*) dynamic. The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

Voc. *mp* J'i - rai par la fo - rêt _____, j'i-rai par la mon - ta - gne. *f*

Cl. *f*

Hp. *mf*

Vln. I senza sord. *mf* *pp* *f*

Vln. II senza sord. *mf* *pp* *f*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

Cb. *f*

rit.

B Largo ♩ = 54

Voc. *mf* *f* *mp*
 Je ne puis de-meu - rer loin de toi plus long - temps Je

Cl. *mp* *f* *pp*

Hp. *mp* *ff* *p sub.*

Vln. I *p* *fp* *ppp* *mp* *pp*

Vln. II *mp* *fp* *ppp* *mp* *pp*

Vla. *mp* *fp* *ppp* *mp* *pp*

Vc. *mp* *fp* *ppp* *mp*

Cb. arco *p* *fp* *pizz.* *p*

Voc. mar-che-rai les yeux fix - és sur mes pen-sées,

Cl. *pp* *mp* *pp*

Hp. *mp* *p*

Vln. I *mp*

Vln. II *pp* *mp* *p*

Vla. *pp* *mp*

Vc. *pp* *mp* *p*

Cb. *mp* *p*

Voc. *mp* *f* *p*
Sans ri - en voir en de - hors, sans en ten dre au cun bruit,

Cl. *mf* *pp*

Hp. *mf* *f* *p* *mf*

Vln. I *mp* *f* *ppp* < *mp*

Vln. II *mp* *f* *ppp* < *mp*

Vla. *mf* *p* *mp* *f* *ppp* < *mp*

Vc. *ppp* < *mp*

Cb. *mf* *f* *p*

Detailed description of the musical score: The score is for page 25, in the key of D major (three sharps) and 3/4 time. The vocal line (Voc.) is in the bass clef and contains the lyrics 'Sans ri - en voir en de - hors, sans en ten dre au cun bruit,'. The vocal dynamics are *mp*, *f*, and *p*. The Clarinet (Cl.) part is in the treble clef with a key signature of one sharp (F#), playing a melodic line with dynamics *mf* and *pp*. The Harp (Hp.) part consists of two staves, both in the bass clef, featuring triplet patterns with dynamics *mf*, *f*, *p*, and *mf*. The Violin I (Vln. I) part is in the treble clef with a key signature of one sharp, playing a melodic line with dynamics *mp*, *f*, and *ppp* < *mp*. The Violin II (Vln. II) part is in the treble clef with a key signature of one sharp, playing a chordal accompaniment with dynamics *mp*, *f*, and *ppp* < *mp*. The Viola (Vla.) part is in the alto clef with a key signature of one sharp, playing a melodic line with dynamics *mf*, *p*, *mp*, *f*, and *ppp* < *mp*. The Violoncello (Vc.) part is in the bass clef with a key signature of one sharp, playing a melodic line with dynamics *ppp* < *mp*. The Contrabass (Cb.) part is in the bass clef with a key signature of one sharp, playing a bass line with dynamics *mf*, *f*, and *p*.

Voc. *mp* *mf* *f*
 Seul, in - con - nu, le dos cour-bé, les mains croi_sées,

Cl. *p* *mf* *f*

Hp. *mp* *f* *f*

Vln. I *pp* *mf* *mf*

Vln. II *pp* *f* *mf*

Vla. *p* *mf* *mf*

Vc. *p* *mf* *f*

Cb. *p* *mf* *p*

D A tempo

molto rall. . .

Voc. *mp* *f*
 Triste, et le jour pour moi se-ra comme la nuit Je ne re-gar-de-rai ni

Cl. *mp* 3 3 3

Hp. *mp*

Vln. I *p* *mp* tremolo

Vln. II *mp* 3 3 tremolo

Vla. *mp* 3 3 tremolo

Vc. arco *mp* tremolo

Cb. arco *mp* tremolo

36

rit.

Voc. *ff* l'or du soir qui tombe *mf* Ni les voiles au loin de-scen-dant vers

Cl. *ff* *mf* *pp*

Hp. *ff*

Vln. I *ff* *mp* *ppp*

Vln. II *ff* *mp* *ppp*

Vla. *ff* *mp* *ppp*

Vc. *ff* *mp*

Cb. *ff* *p*

F A tempo

Voc. *mp* Har - fleur *pp* Et quand j'ar - ri - ve-rai, je met-trai sur ta tombe

Cl.

Hp. *p* *ppp*

Vln. I *ppp* *mp* con sord. *ppp* (no cresc.)

Vln. II *ppp* *mp* con sord. *ppp* (no cresc.)

Vla. *ppp* *mp* con sord. *ppp* (no cresc.)

Vc. *ppp* *mp* con sord. *ppp* (no cresc.)

Cb. *ppp*

Voc. *sotto voce*
Un bouquet de houx vert et de bruy - ère en fleur.

Cl. *pp*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.