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Title

But Not to Me

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2020

But
not
to me

The selection of

Sara Teasdale's

poetry

with music by

Martin Vitouš

for chamber ensemble and

soprano voice.

score

2020

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00:20:54

Durata 21 min.



Ensemble

Flute, Oboe, Clarinet in B^b, Bassoon, French Horn in F, Trumpet in C, Trombone,
Soprano voice, String Quartet A, String Quartet B, Double Bass

Copyright music: © Martin Vitouš 2020

Lyrics source: Public Domain Poetry - Sara Teasdale

<http://public-domain-poetry.com/sara-teasdale>

About Sara Teasdale (Wikipedia): https://en.wikipedia.org/wiki/Sara_Teasdale

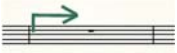
Poems selected by Martin Vitouš

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Composition notes:

- The composition includes recitation and singing. Recitation could be done by a reciter or the soprano singer. The recited poems can be read. The texts of recited poems are not placed in the score/music. They are at the beginning of the score (page 6-10).
- Recite the poems WITHOUT their names. The audience should have a hardcopy of lyrics. If they will not have the hardcopy of lyrics the names of all poems should be in a printed program.
- The tempo of the recitation doesn't need to match the tempo (or anything else) of the music. The tempo of the recitation depends only on the text and the reciter. There is a lot of space for the recitation in the music so the reciter can be slower or faster – it depends on her. Start reciting from or short after mark (arrow) placed in soprano part:
 It doesn't mean you are supposed to begin the recitation exactly at place where arrow is placed. It means you should start in that measure or in the next one. If there is a repetition, the reciter should start when the music is played for the first time – the repetition makes room for the recitation then.
- PLEASE, do not shorten the notes length, especially at the end of phrases.
- PLEASE, keep the prescribed tempo 120MM in all three parts (movements). There is no “rubato” or any tempo changes in the composition so the whole composition should be 120MM.
- I used the same dynamic marks for all instruments (at the same time). The Double Bass, the loudest instrument should play dynamic signs with respect to the other instruments and adjust the feelings so that the Double Bass matches the dynamic of other instruments of the ensemble. The same may apply to some other instruments (trombone, trumpet).

Score notes:

While reading this pdf score, you can use shortcuts. When you click the back repeat sign it takes you to the corresponding forward repeat sign. When you read poems at the beginning of the score you can easily get to the corresponding place in the score by clicking the link under the title of the poem.

*My peace is hidden in his breast
Where I shall never be;
Love comes tonight to all the rest,
But not to me.*

Sara Teasdale

But not to me



Sara Teasdale (August 8, 1884 – January 29, 1933) was an American lyric poet.

Message

Recitation (starts at page 15, measure 1/40)

*I heard a cry in the night,
A thousand miles it came,
Sharp as a flash of light,
My name, my name!*

*It was your voice I heard,
You waked and loved me so,
I send you back this word,
I know, I know!*

Child, Child

Singing (from page 24)

*Child, child, love while you can
The voice and the eyes and the soul of a man;
Never fear though it breaks your heart,
Out of the wound new joy will start;
Only love proudly and gladly and well,
Though love be heaven or love be hell.*

*Child, child, love while you may,
For life is short as a happy day;
Never fear the thing you feel,
Only by love is life made real;
Love, for the deadly sins are seven,
Only through love will you enter heaven.*

Joy

Recitation (starts on page 45, measure 11/40)

I am wild, I will sing to the trees,

I will sing to the stars in the sky,

I love, I am loved, he is mine,

Now at last I can die!

I am sandaled with wind and with flame,

I have heart-fire and singing to give,

I can tread on the grass or the stars,

Now at last I can live!

Snow Song

Singing (from page 52)

Fairy snow, fairy snow,

Blowing, blowing everywhere,

Would that I

Too, could fly

Lightly, lightly through the air.

Like a wee, crystal star

I should drift, I should blow

Near, more near,

To my dear

Where he comes through the snow.

*I should fly to my love
Like a flake in the storm,
I should die,
I should die,
On his lips that are warm.*

Dreams

Recitation (starts on page 73, measure II/174)

*I gave my life to another lover,
I gave my love, and all, and all
But over a dream the past will hover,
Out of a dream the past will call.*

*I tear myself from sleep with a shiver
But on my breast a kiss is hot,
And by my bed the ghostly giver
Is waiting tho' I see him not.*

A Maiden

Singing (from page 83)

*Oh if I were the velvet rose
Upon the red rose vine,
I'd climb to touch his window
And make his casement fine.*

*And if I were the little bird
That twitters on the tree,
All day I'd sing my love for him
Till he should harken me.*

*But since I am a maiden
I go with downcast eyes,
And he will never hear the songs
That he has turned to sighs.*

*And since I am a maiden
My love will never know
That I could kiss him with a mouth
More red than roses blow.*

But Not To Me

Recitation (starts on page 103, measure III/175)

*The April night is still and sweet
With flowers on every tree;
Peace comes to them on quiet feet,
But not to me.*

*My peace is hidden in his breast
Where I shall never be;
Love comes tonight to all the rest,
But not to me.*

Part I

$\text{♩} = 120$

Flute

Oboe

Clarinet in B \flat

Bassoon

$\text{♩} = 120$

Horn in F

Trumpet in C

Trombone

$\text{♩} = 120$

Soprano

$\text{♩} = 120$

Violin III

Violin IV

Viola II

Cello II

$\text{♩} = 120$

Violin I

Violin II

Viola I

Cello I

Double Bass

pizz.

p

But not to me

1/6

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1/6

S

1/6

Vln. III

p

Vln. IV

p

Vla. II

p

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

The musical score is arranged in three systems. The first system includes Flute, Oboe, B-flat Clarinet, Bassoon, Horn, C Trumpet, and Trombone. The second system includes Soprano voice, Violin III, Violin IV, Viola II, and Violoncello II. The third system includes Violin I, Violin II, Viola I, Violoncello II, and Double Bass. The key signature is one sharp (F#) and the time signature is 1/6. The score features various musical notations including rests, notes, slurs, and triplets. Dynamics such as *p* (piano) are indicated in the string parts.

I/12

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

I/12

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p

mf

f

mf

f

But not to me

1/41

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
S
Vln. III
Vln. IV
Vla. II
Vc. II
Vln. I
Vln. II
Vla. I
Vc. II
D.B.

Detailed description: This page of a musical score, numbered 16, is for the piece 'But not to me'. It features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The string section consists of Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello II (Vc. II), and Double Bass (D.B.). A vocal line (S) is also present. The score is in 4/4 time, as indicated by the '1/41' marking. The key signature has three sharps (F#, C#, G#). The music is written in a standard staff format with various note values, rests, and phrasing slurs. The vocal line is mostly silent, with a few notes appearing in the later measures. The woodwinds and strings play melodic and harmonic parts, with some instruments having rests for significant portions of the page.

I/55 L'istesso tempo

Fl. *mf* *f*

Ob. *p* *mf* *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *mf* *f*

C Tpt. *f*

Tbn. *f*

S

I/55 L'istesso tempo

Vln. III arco *f*

Vln. IV arco *f*

Vla. II arco *f*

Vc. II arco *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. I *mf* *f*

Vc. II *mf* *f*

D.B. *f*

But not to me

1/71

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.

mf *p* *mf* *p*

This section of the score covers measures 1 through 4. It features woodwind instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The first measure is marked with a first ending bracket labeled '1/71'. The B♭ Clarinet and C Trumpet parts include dynamic markings of *mf* (mezzo-forte) and *p* (piano). The Bassoon part also includes *mf* and *p* markings. Triplet markings (3) are present in the Oboe, B♭ Clarinet, Bassoon, and C Trumpet parts.

1/71

S

This section shows the vocal line for the Soprano (S) part, covering measures 1 through 4. The vocal line is mostly silent, with rests in all four measures. The key signature and time signature are consistent with the rest of the score.

1/71

Vln. III
Vln. IV
Vla. II
Vc. II
Vln. I
Vln. II
Vla. I
Vc. I
D.B.

This section covers measures 1 through 4 for the string ensemble. It includes Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello I (Vc. I), and Double Bass (D.B.). The first measure is marked with a first ending bracket labeled '1/71'. The Violin I and II parts feature triplet markings (3). The Double Bass part has a steady eighth-note accompaniment.

But not to me

1/80

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

mf

mf

3

3

3

3

Detailed description: This is a page of a musical score for the piece 'But not to me'. The score is arranged in systems. The first system includes woodwinds: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The second system includes the Soprano voice (S). The third system includes strings: Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), and Violoncello II (Vc. II). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello II (Vc. II), and Double Bass (D.B.). The music is in 3/4 time with a tempo marking of 1/80. The key signature has three sharps (F#, C#, G#). The woodwinds and voice parts feature melodic lines with dynamic markings of *mf*. The strings provide harmonic support, with Violins I and II playing triplet patterns. The Double Bass part has a steady rhythmic accompaniment.

1/85

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

mf

Detailed description: This is a page of a musical score for orchestra and voice, measures 1 through 4. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 1/85. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins with a melodic line in measure 1, featuring a triplet of eighth notes. The Oboe (Ob.), Clarinet in B-flat (B \flat Cl.), and Bassoon (Bsn.) parts are mostly silent, with some harmonic support in measures 3 and 4. The Horns (Hn.), Trumpets in C (C Tpt.), and Trombones (Tbn.) also have some activity, with the Trombone part featuring a triplet in measure 1. The Soprano (S) part is silent throughout. The Violins (Vln. I and II) and Violas (Vla. I and II) parts have melodic lines, with the Violin I and II parts featuring triplets in measure 1. The Violoncello (Vc. II) and Double Bass (D.B.) parts have supporting lines. The dynamic marking *mf* (mezzo-forte) is indicated at the end of the page.

1/94

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

child, love while you can the

1/94

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p

mf

mf

p

mf

mf

p

mf

mf

mf

But not to me

1/100

Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn.

S

voice and the eyes _____ and the soul _____ of a man;

3

3

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

mf

p

p *mf*

I/106

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Nev-er fear _____ though it breaks your heart, out _____ of the wound _____ new joy will

I/106

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

I/III

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

start;

I/III

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p

p

p

p

p

The image shows a page of a musical score for a symphony orchestra and a soloist. The score is in G major (one sharp) and 4/4 time. It consists of 11 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), and Bassoon (Bsn.). The next four staves are for brass: Horn (Hn.), Trumpet in C (C Tpt.), and Trombone (Tbn.). The fifth staff is for the Soloist (S), with the instruction "start;" below it. The next four staves are for strings: Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), and Violoncello II (Vc. II). The bottom five staves are for the first string section: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score begins with a first ending bracket labeled "I/III" that spans the first six measures of the piece. The woodwinds and strings are mostly silent during this first ending. The soloist has a single note in the first measure. The second string section (Vln. II, Vla. I, Vc. II, D.B.) begins to play in the third measure, marked with a piano (*p*) dynamic. The first string section (Vln. I) begins to play in the fourth measure, also marked with a piano (*p*) dynamic. The score ends with a double bar line and repeat signs.

1/117

Fl. *f* *p* *f*

Ob. *f* *p* *f*

B \flat Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Hn. *f* *p* *f*

C Tpt. *f* *p* *f*

Tbn. *f* *p* *f*

S *f* *p* *f*
On - ly love proud - ly and glad - ly and well, though — love be heav - en or love be hell.

Vln. III *f* *p* *f*

Vln. IV *f* *p* *f*

Vla. II *f* *p* *f*

Vc. II *f* *p* *f*

Vln. I *f*

Vln. II *f*

Vla. I *f*

Vc. II *f*

D.B. *f* *p* *f*

1/127

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

p *mf*

Child, _____ child, _____ love while you may, for

1/127

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p *mf*

But not to me

I/134

Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn. *mf* 3

Hn.

C Tpt.

Tbn.

S
life _____ is short _____ as a hap - py day; _____

I/134

Vln. III 3

Vln. IV

Vla. II *mf*

Vc. II

Vln. I pizz. *p*

Vln. II pizz. *p*

Vla. I pizz. *p*

Vc. II pizz. *p*

D.B. *mf* *p*

p *mf*

1/140

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Nev-er fear _____ the thing you feel, on - ly by love _____ is life made re-

1/140

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

I/151

Fl. *f* *p* *f*

Ob. *f* *p* *f*

B♭ Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Hn. *f* *p* *f*

C Tpt. *f* *p* *f*

Tbn. *f* *p* *f*

S *f* *p* *f*

Love, for the dead - ly sins are sev-en, on - ly through love will you en - ter heav-en.

I/151

Vln. III *f* *p* *f*

Vln. IV *f* *p* *f*

Vla. II *f* *p* *f*

Vc. II *f* *p* *f*

Vln. I *f*

Vln. II *f*

Vla. I *f*

Vc. II *f*

D.B. *f* *p* *f*

But not to me

I/156

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
p

I/156

S

I/156

Vln. III
Vln. IV
Vla. II
Vc. II

Vln. I
arco 3
p
Vln. II
arco 3
p
Vla. I
arco
p
Vc. II
arco
p
D.B.
mf *p*

Detailed description: This page of a musical score is for the piece 'But not to me'. It features a woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet, and Trombone) and a string section (Violins III & IV, Viola II, Violin I & II, Violoncello II, and Double Bass). The woodwinds and strings are marked with a piano (*p*) dynamic. The woodwinds play a melodic line starting in the third measure, while the strings provide accompaniment. The double bass part begins with a mezzo-forte (*mf*) dynamic and then moves to piano (*p*). The score includes various musical notations such as rests, notes, slurs, and triplets.

I/162

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

I/162

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

I/168

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
S
Vln. III
Vln. IV
Vla. II
Vc. II
Vln. I
Vln. II
Vla. I
Vc. II
D.B.

p

p

3

3

3

3

3

3

3

3

3

3

But not to me

II/8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S.

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

The musical score is for a symphonic piece titled "But not to me". It is in 2/8 time and features a variety of instruments. The woodwind section includes Flute, Oboe, B♭ Clarinet, Bassoon, Horn, C Trumpet, and Trombone. The string section includes Violins I and II, Viola I and II, Violoncello II, and Double Bass. A Soloist (S.) part is also present. The score is marked with dynamic levels: *f* (forte), *mf* (mezzo-forte), and *p* (piano). The woodwinds and strings play sustained notes with some melodic movement. The soloist part is mostly silent. The overall texture is rich and layered.

II/14

Fl. *p*

Ob. *p*

B♭ Cl. *mf* 5

Bsn. *p*

Hn. *p* *pp*

C Tpt.

Tbn.

S

II/14

Vln. III *pp*

Vln. IV *p* *pp*

Vla. II *p* *pp*

Vc. II *p* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. I *pp*

Vc. II *pp*

D.B. *pp*

But not to me

II/21

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt.

Tbn.

S

II/21

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

This musical score page, numbered 42, is for the piece 'But not to me'. It features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), and Trombone (Tbn.). The string section consists of Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello II (Vc. II), and Double Bass (D.B.). A vocal line (S) is also present. The score is in 2/21 time and begins with a dynamic marking of *p* (piano). The woodwinds and strings play melodic lines with various articulations, including slurs and accents. The vocal line is mostly silent, indicated by a series of horizontal lines. The page number 42 is located at the bottom left.

II/28

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. I

D.B.

mf

p

p

pizz.

p

p

But not to me

II/34

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

II/34

S

II/34

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

II/39

Fl.

Ob.

B♭ Cl.

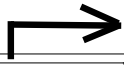
Bsn.

Hn.

C Tpt.

Tbn.

II/39



S

The beginning of the recitation: "Joy"

II/39

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

II/43

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

II/43

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p

p

p

p

arco

p

p

p

p

mf

mf

II/49

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

II/49

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

II/56

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

II/56

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

The musical score is arranged in systems. The first system includes Flute, Oboe, B \flat Clarinet, Bassoon, Horn, C Trumpet, and Trombone. The second system includes Saxophone. The third system includes Violin III, Violin IV, Viola II, and Violoncello II. The fourth system includes Violin I, Violin II, Viola I, Violoncello II, and Double Bass. The score is in 2/4 time with a key signature of one flat. The woodwinds and strings play mostly rests until measure 4, where they enter with a forte dynamic. The woodwinds play eighth-note patterns, while the strings play a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The double bass part features a prominent triplet pattern throughout the piece.

II/60

Fl.
Ob.
B \flat Cl.
Bsn.
Hn.
C Tpt.
Tbn.
S
Vln. III
Vln. IV
Vla. II
Vc. II
Vln. I
Vln. II
Vla. I
Vc. II
D.B.

But not to me

II/64

Fl. *mf* 3

Ob. *mf* 3

B♭ Cl. *mf* *p*

Bsn. *mf* 3 *p*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf* *p*

S

II/64

Vln. III *mf* 3

Vln. IV *mf* 3

Vla. II *mf* *mf*

Vc. II

Vln. I *mf*

Vln. II *mf*

Vla. I *mf*

Vc. II *mf*

D.B. *mf*

Detailed description: This page of a musical score, numbered 50, is titled "But not to me". It features a woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon), a brass section (Horn, Trumpet in C, Trombone), a string section (Violin III, Violin IV, Viola II, Violin I, Violin II, Viola I, Violoncello II, Double Bass), and a Soloist (S). The score is in 2/64 time and begins with a mezzo-forte (*mf*) dynamic. The woodwinds and brass play a melodic line with triplets and slurs, while the strings provide a rhythmic accompaniment. The Soloist part is mostly silent. The score includes various dynamics such as *mf* and *p* (piano), and includes performance markings like slurs and triplets.

But not to me

II/75

Fl. *p*

Ob. *p*

B♭ Cl.

Bsn.

Hn. *p*

C Tpt. *p*

Tbn.

S *p*
Fair - y snow, _____

Vln. III *pp* *p*

Vln. IV *pp* *p*

Vla. II *p*

Vc. II *pp* *p*

Vln. I *p* *mf* *p*

Vln. II *p* *mf*

Vla. I *mf*

Vc. II *mf* *pp* *p*

D.B. *mf* *pp* *p*

II/80

Fl. *p*

Ob. *p*

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

II/80

S
fair - y snow, Blow - ing, blow - ing

II/80

Vln. III *p*

Vln. IV *p*

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

II/85

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl.

Bsn.

Hn. *mf*

C Tpt.

Tbn.

S *mf*
eve - ry - where, _____ Would that I

Vln. III *mf*

Vln. IV *mf*

Vla. II *mf*

Vc. II *mf*

Vln. I

Vln. II

Vla. I

Vc. II *mf*

D.B. *mf*

mf

Detailed description: This page of a musical score, numbered 54, is titled "But not to me". It features a woodwind section with Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The woodwinds enter at measure 85 with a dynamic of *p* (piano) and transition to *mf* (mezzo-forte) by measure 87. The string section includes Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello II (Vc. II), and Double Bass (D.B.). The strings enter at measure 85 with a dynamic of *mf*. The vocal line (Soprano, S) begins at measure 85 with the lyrics "eve - ry - where," and continues with "Would that I" at measure 87. The score is written in a key signature of two sharps (D major) and a 2/4 time signature.

II/89

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Too, could fly Light - ly, light - - - ly

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

II/93

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

through the air.

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p

mf

3

3

3

Detailed description: This page of a musical score, numbered 56, is titled 'But not to me'. It features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The string section consists of Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello II (Vc. II), and Double Bass (D.B.). A vocal line (S) is also present. The score is in 4/4 time with a tempo marking of II/93. The key signature has two sharps (F# and C#). The vocal line includes the lyrics 'through the air.' with a long horizontal line indicating a sustained note. Dynamics include piano (*p*) and mezzo-forte (*mf*). There are several triplet markings (3) in the string parts.

II/97

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

S *mf*
Like a wee, — crys - tal star — I should drift, I should blow —

Vln. III *mf*

Vln. IV *mf*

Vla. II *mf*

Vc. II *mf*

Vln. I *mf*

Vln. II *mf*

Vla. I *mf*

Vc. II *mf*

D.B. *mf*

But not to me

II/102

Fl. *p*

Ob. *p*

B \flat Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

II/102

S
Near, _____ more near, To my dear Where he comes through the snow. _

II/102

Vln. III *p*

Vln. IV *p*

Vla. II *p*

Vc. II *p*

Vln. I *p*

Vln. II *p*

Vla. I *p*

Vc. II *p*

D.B. *p*

Detailed description: This page of a musical score is for the piece 'But not to me', marked 'II/102'. It features a vocal line and a full orchestral accompaniment. The woodwind section includes Flute, Oboe, B-flat Clarinet, Bassoon, Horn, Trumpet, and Trombone, all playing a melodic line with a dynamic marking of *p*. The string section includes Violin III, Violin IV, Viola II, Violoncello II, Violin I, Violin II, Viola I, Violoncello II, and Double Bass, all playing a rhythmic accompaniment with a dynamic marking of *p*. The vocal line is for a Soprano (S) and includes the lyrics: 'Near, _____ more near, To my dear Where he comes through the snow. _'. The score is written in a key signature of two flats and a common time signature.

II/107

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

mf

II/107

S

p

I should fly to my love _____

mf

II/107

Vln. III

Vln. IV

Vla. II

Vc. II

mf

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

mf

But not to me

II/III

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.

II/III

S

Like a flake in the storm,

II/III

Vln. III
Vln. IV
Vla. II
Vc. II
Vln. I
Vln. II
Vla. I
Vc. II
D.B.

Detailed description: This page of a musical score is for the piece 'But not to me'. It features a vocal line and a full orchestral accompaniment. The woodwind section includes Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, and Trombone. The string section includes Violins III and IV, Viola II, Violoncello II, Violins I and II, Viola I, Violoncello II, and Double Bass. The vocal line is in the middle of the page, with the lyrics 'Like a flake in the storm,'. The score is marked with 'II/III' at the beginning of several sections. The key signature has one flat (B-flat), and the time signature is 4/4. The music includes various rhythmic patterns, including triplets and slurs. The woodwinds and strings provide a rich texture, with the vocal line being the central focus.

II/115

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

I should die, _____ I should die, _____ On his lips that are

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

II/130

Fl. *mf* *f*

Ob. *mf* *f*

B \flat Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *f* *p*

C Tpt. *f* *p*

Tbn. *f* *p*

S

II/130

Vln. III *f* *mf*

Vln. IV *mf* *f* *mf*

Vla. II *mf* *f* *mf*

Vc. II *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. I *f* *mf*

Vc. II *f*

D.B. *f*

II/134

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

p

p

p

p

p

mf

II/134

S.

II/134

Vln. III

Vln. IV

Vla. II

Vc. II

p

p

p

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p

p

p

But not to me

II/140

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

II/140

S

II/140

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

II/166

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

S

II/166

Vln. III *p*

Vln. IV *f*

Vla. II *f*

Vc. II *f*

Vln. I *p*

Vln. II *f*

Vla. I *f*

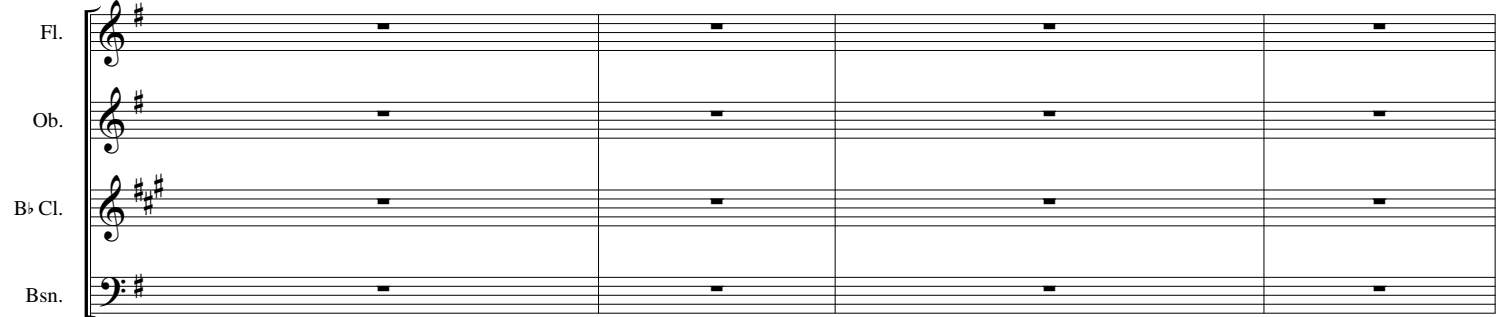
Vc. II *f*

D.B. *f*

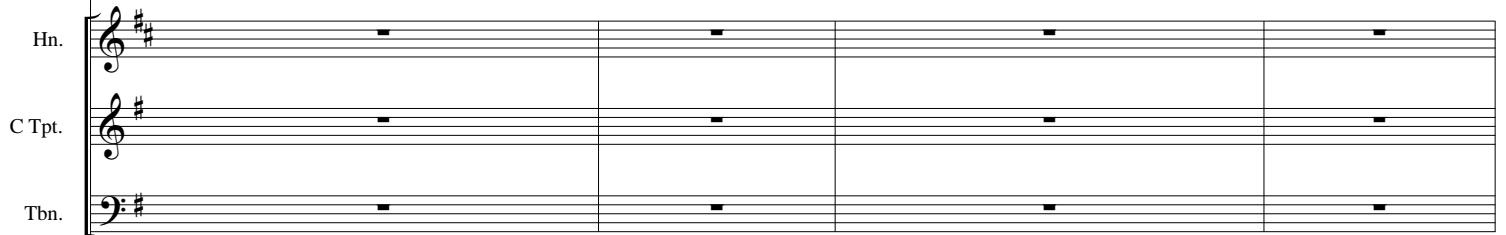
But not to me

II/169

Fl.
Ob.
B \flat Cl.
Bsn.

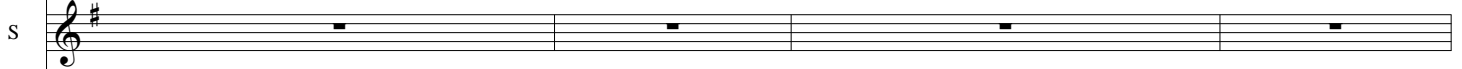


Hn.
C Tpt.
Tbn.



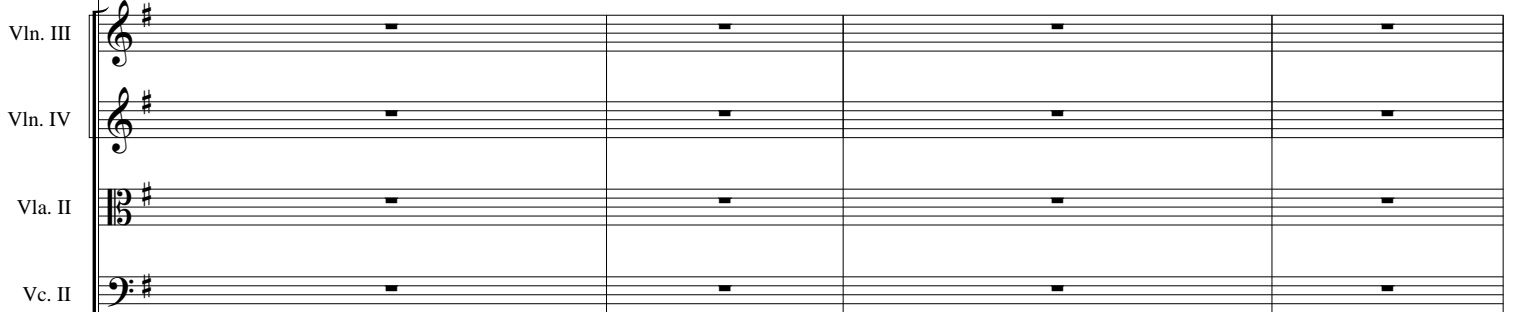
II/169

S



II/169

Vln. III
Vln. IV
Vla. II
Vc. II



Vln. I
Vln. II
Vla. I
Vc. II
D.B.



II/173

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

II/173

II/173

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

The beginning of the recitation: "Dreams"

But not to me

II/177

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
II/177
S.
II/177
Vln. III
Vln. IV
Vla. II
Vc. II
Vln. I
Vln. II
Vla. I
Vc. II
D.B.

II/189

Fl. *mf* *p*

Ob. *mf* *p*

B \flat Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

S

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. I

D.B.

But not to me

II/194

Fl. *mf* *p*

Ob. *mf* *p*

B \flat Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

C Tpt. *p*

Tbn. *p*

S

II/194

Vln. III *p*

Vln. IV *p*

Vla. II *p*

Vc. II *p*

Vln. I *p*

Vln. II *p*

Vla. I *p*

Vc. II *p*

D.B. *p*

Detailed description: This page of a musical score, numbered 78, is titled "But not to me". It features a woodwind section with parts for Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The woodwinds play a melodic line starting with a half note, followed by a sixteenth-note triplet, and then a series of eighth notes. The dynamic markings are *mf* (mezzo-forte) and *p* (piano). A vocal part (Soprano, S) is present but silent on this page. The string section includes Violins III and IV, Violas II and I, Violins I and II, Violas I, Cellos II, and Double Basses (D.B.). The strings play a sustained harmonic accompaniment, with dynamic markings of *p* (piano). The score is in 2/4 time and the key signature has three sharps (F#, C#, G#).

Part III

Fl. $\text{♩} = 120$

Ob.

B \flat Cl.

Bsn.

Hn. $\text{♩} = 120$

C Tpt.

Tbn.

S $\text{♩} = 120$

Vln. III $\text{♩} = 120$

Vln. IV

Vla. II

Vc. II *p*

Vln. I $\text{♩} = 120$

Vln. II

Vla. I

Vc. II *p*

D.B. *p*

The score is for Part III of a piece by Martin Vitouš. It is in 4/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score includes parts for Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Voice, Violin III, Violin IV, Viola II, Violoncello II, Violin I, Violin II, Viola I, Violoncello I, and Double Bass. The woodwinds and strings are mostly silent, while the Violoncello II and Double Bass parts have some activity. The Violoncello II part starts with a melodic line in the first measure, marked *p*. The Double Bass part has a similar line, also marked *p*. The Voice part is silent. The Violin I and II parts are silent. The Viola I and II parts are silent. The Horn, Trumpet, and Trombone parts are silent. The Flute, Oboe, Bass Clarinet, and Bassoon parts are silent.

But not to me

III/9

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

III/9

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

III/17

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

III/17

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

III/25

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

III/25

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

The image shows a page of a musical score for a symphony orchestra and a soloist. The score is divided into three systems. The first system includes woodwinds: Flute, Oboe, B-flat Clarinet, Bassoon, Horn, Trumpet, and Trombone. The second system includes the Soloist (S). The third system includes strings: Violin III, Violin IV, Viola II, Violoncello II, Violin I, Violin II, Viola I, Violoncello II, and Double Bass. The music is in 3/4 time, indicated by the 'III/25' marking. The key signature has one sharp (F#). The woodwinds and soloist parts are mostly rests. The string parts are active, with the Violoncello II and Double Bass parts showing a melodic line. A dynamic marking of 'p' (piano) is present at the end of the section.

III/32

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S *p*

Oh if I were the vel - vet rose Up-on the red rose vine, —

III/32

Vln. III

Vln. IV

Vla. II

Vc. II *p*

Vln. I *3*

Vln. II

Vla. I

Vc. II *p*

D.B. *p*

III/47

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. I

D.B.

mf

p

p

III/61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

III/61

S

And if I were _____ the lit - tle bird That twit - ters on the tree, _____

III/61

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p

p

But not to me

III/68

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

mf

All day I'd sing my love ___ for him Till he should hark-en me. ___

III/68

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

III/82

Fl.

mf

Ob.

p

B♭ Cl.

p

Bsn.

Hn.

C Tpt.

Tbn.

III/82

S

III/82

Vln. III

Vln. IV

Vla. II

Vc. II

p

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

This page of a musical score, titled "But not to me", contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The string section includes Violin III (Vln. III), Violin IV (Vln. IV), Viola II (Vla. II), Violoncello II (Vc. II), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score is in 3/8 time, marked with a tempo of III/82. The key signature has three sharps (F#, C#, G#). The Flute part begins with a dynamic marking of *mf* and features a melodic line with slurs. The Oboe and Bass Clarinet parts have a dynamic marking of *p* and play a rhythmic accompaniment. The Bassoon part also has a dynamic marking of *p*. The Viola II part has a dynamic marking of *p*. The Violoncello II and Double Bass parts have a dynamic marking of *p* and play a rhythmic accompaniment. The Percussion part (D.B.) has a dynamic marking of *p* and plays a rhythmic accompaniment. The strings (Vln. III, Vln. IV, Vln. I, Vln. II, Vla. I, Vc. II) are mostly silent, with some notes in the lower strings.

But not to me

III/124

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

III/124

S

III/124

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

III/131

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

p

III/131

S

III/131

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

mf

mf

mf

3

But not to me

III/138

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

III/138

S

And since I am a maid-en My love will nev - er know _____ That

III/138

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

mf

mf

III/145

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

III/145

S

I could kiss him _____ with a mouth More red than ros-es blow. _____

III/145

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

III/158

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

III/166

Fl.
Ob.
B \flat Cl.
Bsn.

Hn.
C Tpt.
Tbn.

III/166

S

III/166

Vln. III
Vln. IV
Vla. II
Vc. II
Vln. I
Vln. II
Vla. I
Vc. II
D.B.

III/174

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

III/174

S

The beginning of the recitation: "But not to me"

III/174

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

But not to me

III/182

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

III/182

S

III/182

Vln. III

Vln. IV

Vla. II

Vc. II

Vln. I

Vln. II

Vla. I

Vc. II

D.B.

p

mf

p

mf

p

mf

p

mf

p

mf

III/203

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
S
Vln. III
Vln. IV
Vla. II
Vc. II
Vln. I
Vln. II
Vla. I
Vc. II
D.B.

p *f* 3 3₃ 3 3

p *f* 3 3 3 3

p *f* 3 3 3 3

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

Detailed description: This page of a musical score, titled 'III/203' by Martin Vitouš, contains staves for various instruments. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violins III & IV, Viola II, Violoncello II, Violins I & II, Viola I, Violoncello I, Double Bass) are shown with dynamic markings (p, f, mf) and articulation (accents, slurs). The Soloist (S) part is a single staff with a whole rest. The score includes triplets and a 33 triplet. The key signature has one sharp (F#) and the time signature is 3/4.

