

Prelude to a Fable

1994, rev. 2017



Gary Bachlund

Prelude to a Fable

After a story by Hans Christian Andersen

Words and Music by
Gary Bachlund

Allegretto
energetic

The musical score is arranged in a vertical stack of staves. At the top are three percussion staves: Snare Drum (marked *mf*), Tambourine, and Triangle. Below these are three vocal staves: Storyteller, Dog, and Piano (marked *f*). The Piano part is written in grand staff notation. Below the Piano is the Harpsichord part. The string section consists of Violin 1, Violin 2 (marked *ff* and *mp*), Viola (marked *f* and *mp*), Violoncello (marked *f* and *mp*), and Contrabass. The score includes various musical notations such as dynamics, articulation marks, and performance instructions like *pizz.* and *arco*.

Prelude to a Fable

4 **Adagio**

lyrical **STORYTELLER**

S. *mp* Sto-ry-tell-ers, the wis-est

Pno. *mp*

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

8

3

Detailed description: This page of a musical score is for the second system of 'Prelude to a Fable'. It features a vocal soloist (S.) and a string quartet (Pno., Hpsd., Vln. 1, Vln. 2, Vla., Vc., Cb.). The tempo is Adagio and the mood is lyrical. The vocal line begins with the lyrics 'Sto-ry-tell-ers, the wis-est' on a note with a sharp sign. The piano accompaniment starts with a melodic line in the right hand and a bass line in the left hand. The harpsichord part provides harmonic support with chords and a simple bass line. The string quartet consists of two violins, a viola, a violin, and a cello, all playing in a melodic and harmonic accompaniment. The score includes dynamic markings of mezzo-piano (mp) and articulation marks like slurs and accents. Measure numbers 4, 8, and 3 are indicated at the beginning and end of the system respectively.

8

Tri. *mp*

S.
spi-rits of each age, teach us tales. _____

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Prelude to a Fable

12

S.

8

Sto-ries filled with en-ter-tain-ments. Strange ex-o-tic tales.

Pno.

Hpsd.

3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 4, is titled 'Prelude to a Fable'. It features a vocal line (S.) and piano accompaniment (Pno.) with lyrics: 'Sto-ries filled with en-ter-tain-ments. Strange ex-o-tic tales.' The score is arranged in a system with seven staves. The vocal line starts at measure 12 and includes a measure rest in the first measure. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simple bass line. The harpsichord (Hpsd.) part has a treble staff with chords and a bass staff with a melodic line. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The string parts feature various techniques such as slurs, accents, and a triplet in the Viola part. The key signature has one sharp (F#) and the time signature is 3/8.

15

Tri.

mp

S.

8 Won - drous tales.

Pno.

Hpsd.

Vln. 1

Vln. 2

mp

Vla.

Vc.

Cb.

pizz.

18

Tri.

S.

Spec- ta - cles of words and worlds, and vi- sions' sharp de- tails.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp

21

Poco più mosso

S. We are com-pelled to see our-selves in them.

Pno. *mf* *simile*

Hpsd.

Vln. 1 *mf* *fp* *fp*

Vln. 2 *mf*

Vla. *mf* *fp* *fp*

Vc. *mf*

Cb. *mf*

pizz. arco

Detailed description: This page of a musical score is for the piece 'Prelude to a Fable', page 7. It begins at measure 21 with the tempo marking 'Poco più mosso'. The score is arranged for a vocal soloist (S.), piano (Pno.), harpsichord (Hpsd.), violin 1 (Vln. 1), violin 2 (Vln. 2), viola (Vla.), violoncello (Vc.), and double bass (Cb.). The vocal line features the lyrics 'We are com-pelled to see our-selves in them.' The piano part starts with a *mf* dynamic and includes a triplet of eighth notes followed by a *simile* section. The harpsichord part provides a rhythmic accompaniment. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) are marked with *mf* and *fp* dynamics, with specific articulation markings like *pizz.* and *arco* for the lower strings.

24

Tri. *mf* rit.

S. A mir - ror of our se - cret heart. _____

Pno. *f*

Hpsd.

Vln. 1 arco

Vln. 2

Vla. arco *fp fp fp*

Vc. arco *f*

Cb. *f*

26 **A tempo**

rit.

Tri.

S.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

28 **A tempo** rit.

S. *8*
The farce and fol-ly in our lives. _____

Pno. *mp*

Hpsd.

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f*

Cb.

Adagio

31

S. 8
Sto-ries for the small-est, the young - est child-ren. Fa-bles for the tall-est who no

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc. *mp*

Cb. *arco*

Detailed description: This page of a musical score for 'Prelude to a Fable' (page 11) features an Adagio tempo. It includes a vocal line (S.) with lyrics: 'Sto-ries for the small-est, the young - est child-ren. Fa-bles for the tall-est who no'. The piano accompaniment (Pno.) consists of a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. The harpsichord (Hpsd.) part is mostly silent. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vc. part is marked *mp* and the Cb. part is marked *arco*. The score is written in a key with one sharp (F#) and a 3/8 time signature.

Prelude to a Fable

34 **rit.** **A tempo**

S. long-er are child-ren, — that we may find our-selves in them. As, for ex-am-ple:

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score is arranged in a system with six staves. The vocal line (S.) is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins at measure 34 with a triplet of eighth notes (F4, G4, A4) and continues with a melodic line. The lyrics are: "long-er are child-ren, — that we may find our-selves in them. As, for ex-am-ple:". The instrumental parts include a piano (Pno.) with a treble and bass clef, harpsichord (Hpsd.) with a treble and bass clef, violin 1 (Vln. 1) and violin 2 (Vln. 2) in treble clef, viola (Vla.) in alto clef, and cello (Cb.) in bass clef. The piano and harpsichord parts feature a triplet of eighth notes in the right hand and a melodic line in the left hand. The violin and viola parts have a triplet of eighth notes in the right hand and a melodic line in the left hand. The cello part has a melodic line in the left hand. The score includes a tempo change from "rit." to "A tempo" and a double bar line at the end of the system.

Allegro [The Dog appears.]
joyous

38

S. D. *mf* *p* *mf*

Pno. *mf*

Hpsd.

Vln. 1 *mf* *pizz.* *arco* *mf*

Vln. 2 *mf* *pizz.* *arco* *mf*

Vla. *mf* *pizz.* *arco* *mf*

Vc. *mf* *pizz.*

Cb. *mp*

42

STORYTELLER

S.

There once were two cas-tles on two loft - y hills. One

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

Cb.

f

47

Tamb. *f*

S.
dog was in be - tween.____ A mea - ger ta - ble scrap or two ful-
DOG

D.
Woof!

Pno.

Hpsd.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *arco* *mf*

Vc.

Cb.

52

S. fill its choice cui - sine.

NOTE: It is expected that the highest notes for the DOG be in falsetto.

D. DOG Ah - oo! Ta-ble-scraps? Did I hear

Pno.

Hpsd.

Vln. 1 pizz. mf

Vln. 2 mf

Vla. mf

Vc.

Cb.

56

Tamb. *f*

S. **STORYTELLER**
When fan - fares flou-rish from

D. ta - ble - scraps! Woof!

Pno.

Hpsd.

Vln. 1 *arco* *mf*

Vln. 2

Vla. pizz.

Vc. *mf*

Cb.

60

S. one lofty height, then dinner there is served. Those fan-fares nourish our

Pno.

Hpsd. *trill*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score for 'Prelude to a Fable' features a vocal line and a full orchestral accompaniment. The vocal line (S.) is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: 'one lofty height, then dinner there is served. Those fan-fares nourish our'. The piano accompaniment (Pno.) consists of a treble and bass clef staff. The harp (Hpsd.) part is also in treble and bass clef, with a trill marking above the first measure. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Viola, Cello, and Contrabass parts are mostly silent, with some notes in the final measure. The score is divided into four measures by vertical bar lines.

64

Tamb. *mp* *f*

S.
dog's ap-pe-tite, as Pav-lov once ob-served.____

D.
DOG
Ta-ble-scraps? Did I hear

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc. *arco* *fp*

Cb.

69

Tamb.

S. **STORYTELLER**
Our dog a-waits the

D.
ta-ble- scraps? Did he say "ta-ble- scraps?" Please! Please? Please!

Pno.

Hpsd.

Vln. 1 *mf*

Vln. 2 *fp* *mf*

Vla.

Vc. *fp* *fp* *fp*

Cb.

73

Meno mosso

Tamb.

S. trum - pet call. It's food is soon_ for - seen. One hun-gry dog ex-

D. **DOG**
Ah - oo!

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *mf* arco

molto rit.

77

S. pect-ing ta-ble-scrap, that's how we set this scene.____

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

82

DOG

The musical score is arranged in a system with seven staves. The vocal line (D.) is at the top, with lyrics: "If dogs could speak, I'd sure-ly say: _____ I'd". The piano accompaniment (Pno.) consists of two staves. The harpsichord (Hpsd.) part also consists of two staves. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as rests, notes, and slurs.

Presto

Prelude to a Fable

85 *aggressively*

D. *ra - ther have ta - ble-scrap a - ny old day. That's what I'd say, if*

Pno. *f*

Hpsd.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*
pizz.

Cb. *f*

88 **molto rit.** **A tempo**

Tamb.

D.
I had my way. I'd ra-ther eat ta-ble-scrap a - ny old way.

Pno.

Hpsd.

Vln. 1 *mf*

Vln. 2 *f* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Prelude to a Fable

91 **rit.** ----- **A tempo**

D. Cold ca-na-pe? May - be souf-flê? I'd ra - ther taste ta - ble-scraps.

Pno.

Hpsd.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb.

molto rit.

ten.

94

D.

Slice of fi - let? Pi-quant pu - rée? Con - som - mè?__

Pno.

col canto

Hpsd.

col canto

Vln. 1

Vln. 2

Vla.

Vc.

mp

molto rit. .

97

A tempo

Tri. **f**

D. Give me my ta - ble-scrap! What's the de - lay?

Pno.

Hpsd.

Vln. 1 **f**

Vln. 2 **f**

Vla. **f**

Vc. **f**

Cb. **f** **mp**

Presto

100 *with an easy lilt*

D. *8*
 It's not so nice to munch on mice. Fur and claws and tail. _____

Pno. *p*

Presto

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*



104

molto rit.
espressivo

D. *8*
 To dine on bird is most ab-surd. Fea - thers taste so stale. I'd

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Presto

108

D. *ra - ther eat ta - ble - scraps a - ny old day. That's what I'd say, if*

Pno. *f*

Hpsd.

Vln. 1 *f*

Vln. 2 *f*

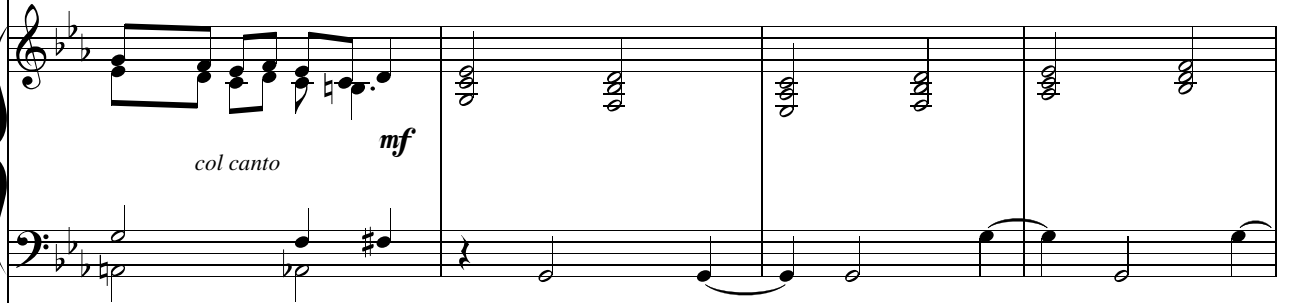
Vla. *f*

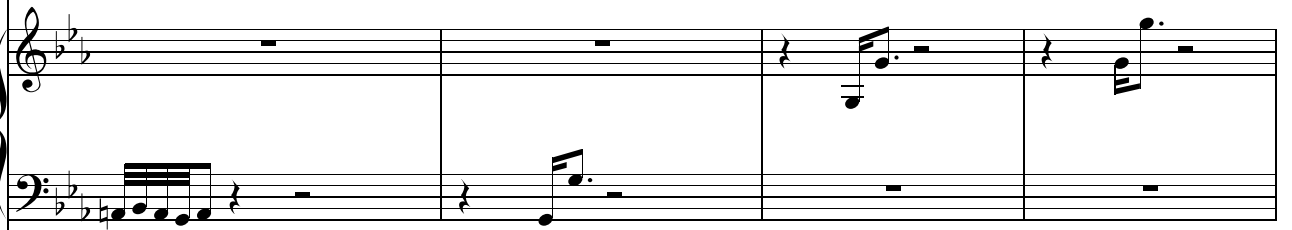
Vc. *f*

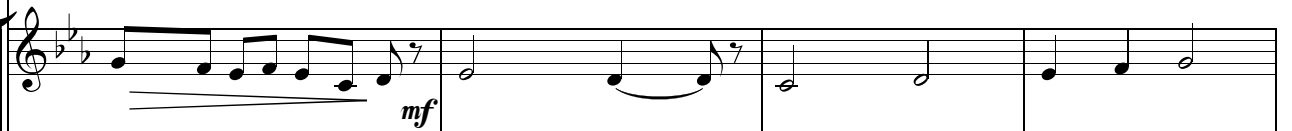
Cb. *f*

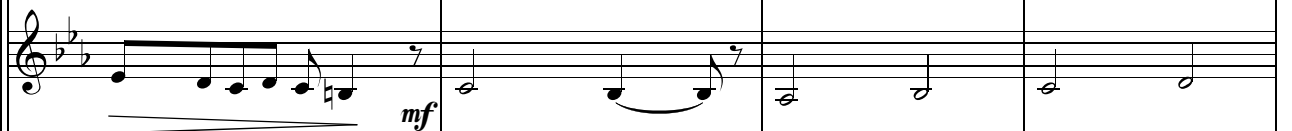
III rit. $\overbrace{\quad\quad\quad}^3$ A tempo

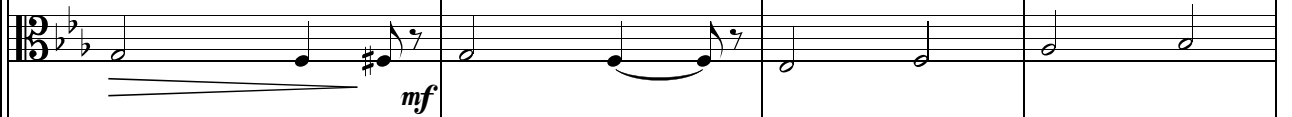
D. 
I had my way. I'd rather eat table-scrap a-ny old way. For fab-u-lous, fra-grant,

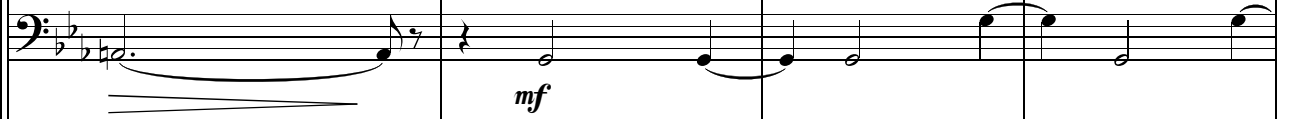
Pno. *col canto* *mf*



Hpsd. 

Vln. 1 *mf*


Vln. 2 *mf*


Vla. *mf*


Vc. *mf*


Cb. *mf*


mf

molto rit. **Andante**

115

D. *8* fla-vor-ful, first-class food, I glad-ly would stray quite far a-way, quite far a-way, but_

Pno. *mp*

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. arco *mp*

120 **Presto**

Tamb. *mf* *ff*

D. dogs can't speak! So? [Dogs sounds *ad libitum*...]

Pno. *f*

Hpsd.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f* pizz.

124

Tamb. *mf* *fff*

D. What's the de - lay? Ah - ooo! _____

Pno. *ff*

Hpsd.

Vln. 1

Vln. 2

Vla. *ff*

Vc. *ff*

Cb. *ff* arco

128 **Allegretto**
as before

STORYTELLER

S. *mf*
A fes - tive feast is sal - lied forth in - to one ban - quet

Pno. *mf*

Hpsd.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

S. *mf*
hall. And from that cas - tle in the north, there comes the din - ner call.

Pno. *mf*

Hpsd.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*
pizz. arco

Prelude to a Fable

137

Pno. *f* *mp*

Hpsd.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

**Allegretto**

[The Dog begins to go towards the castle.]

141

Tri.

DOG

D. Ta-ble-scraps? Wow! Bow-wow-wow-wow-wow! I feel my ta-ble-scraps com - ing on! Ah-ooo!

Pno.

rit. ----- **Andante con moto**

145

Tri.

S. **STORYTELLER**
While on his way to the north, the

D.

Pno.

Hpsd.

Vln. 1 *p* *mp* *mf*

Vln. 2 *p* *mp* *mf*

Vla. *mp* *mf*

Vc. *p* *pizz.*

Cb. *mp*

150

S. D. *mp*

S. south-ern cas-tle's fan-fare cries a-loud. Its ban-quet feast is

Pno.

Hpsd.

Vln. 1 *tr*

Vln. 2 *tr*

Vla. *tr*

Vc. *pizz.*

155

S. D. *mp*

S.
set be-fore the south-ern crowd.

D.
DOG
Tas-ty mor-sels

Pno. *mp*

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *arco* *mp*

Vc. *mp*

Cb. *mp*

160

D. *8*
to the north! Sav'-ry vic-tuals in the south. Now I must choose which one to lose?

Pno.

Vln. 1

Vln. 2 *mf*

Vla.

Vc.

165

D. *8*
I'll scratch the north, and thus catch the south-ern ban-quet's crumbs.

Pno.

Hpsd.

Vln. 1

Vln. 2 *pizz.* *arco*

Vla.

Vc.

Allegro

170

Tri.

D. Oh, Bow-wow- wow! Wow-wow- wow! Bow-wow- wow! Wow! Oh,

Pno.

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

molto rit.

Allegretto

173

STORYTELLER

The musical score is arranged in a system with the following parts from top to bottom:

- S. (Soprano):** Vocal line with lyrics: "Then from the north is heard yet once a gain the call un-to their".
- D. (Dramatist):** Vocal line with the exclamation "wow!" followed by a long horizontal line.
- Pno. (Piano):** Accompanying part for piano, starting with a *mp* dynamic.
- Hpsd. (Harp):** Accompanying part for harp.
- Vln. 1 (Violin 1):** Violin part 1, starting with a *mp* dynamic.
- Vln. 2 (Violin 2):** Violin part 2, starting with a *mf* dynamic.
- Vla. (Viola):** Viola part, starting with a *mf* dynamic.
- Vc. (Violoncello):** Cello part, starting with a *mf* dynamic.
- Cb. (Contrabasso):** Double bass part, starting with *arco* and *mp* dynamics.

The score is in 6/8 time and features a key signature of one sharp (F#). The tempo changes from *molto rit.* to *Allegretto* at measure 173. The lyrics are: "Then from the north is heard yet once a gain the call un-to their".

177

S. D. *mp*

S. 8 ta - ble... 'Tis thus our fu-ry co - me - di-an is

Pno. *f* *mp*

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc. *mf*

182

S. D. *mp*

S. caught up in this fa - ble.

D. DOG
Then a - gain, the

Pno.

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

rit.

187

D. north-ern folks do serve quite well, 'tis there I'll heed their din - ner bell. Oh,

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.



Allegretto

191

D. bow-wow-wow! Wow-wow-wow! Bow-wow-wow! Wow! Oh, wow!_____

Pno.

Hpsd.

Vla.

mp

Andante

194

S. D.

mp

STORYTELLER

S.

And, yet once more, the south-ern call to sup-per-time in blared.

Pno.

Hpsd.

Vln. 1

mp

Vln. 2

mp

Vla.

Vc.

mp

Cb.

pizz.

mp

199

Allegretto

S. D. *mp*

S.
Our fam-ished cur is all a-stir and in its thrall en-snared.

D.
DOG
I do be-lieve the

Pno.

Hpsd.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. arco *mf* pizz.

Detailed description: This page of a musical score for 'Prelude to a Fable' includes vocal parts for Soprano (S.) and Tenor (D.), piano (Pno.), harpsichord (Hpsd.), and a string ensemble (Vln. 1, Vln. 2, Vla., Vc., Cb.). The vocal lines are in a minor key with a common time signature. The Soprano part has the lyrics 'Our fam-ished cur is all a-stir and in its thrall en-snared.' and the Tenor part has 'DOG' and 'I do be-lieve the'. The piano and harpsichord parts provide harmonic support. The string ensemble consists of two violins, a viola, a violinist (Vc.), and a cello (Cb.). The string parts are marked with dynamics like *mf* and playing techniques like *arco* and *pizz.* (pizzicato).

204

S. D. 

D. 
south - ern folk serve bet - ter, fresh - er fare. _____ My chance, per-haps to

Pno. 

Hpsd. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

208

S. D.  

D. 
snap ta - ble-scrap is bet-ter o - ver there! Bow - wow-wow-wow! Wow-wow-wow!

Pno. 

Hpsd. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

rit. **Andante con moto**

STORYTELLER

S. These bright fan-fares al-ter-nate from ram-part walls in the

D. Wow!

Pno.

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* arco

Cb. *mp*

216

S. D. *mp*

S. north and the south. Our se-cond-guess-ing dog

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

220

S. D. *mp*

S.
is all caught up with mere options to fill its mouth.---

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

224

S. D. *mp*

S. [Many fanfares, beginning to fade away.]
And so it goes...

Pno.

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

228

S. D.

mp *mp*

Pno.

Hpsd.

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mp* *p*

Vc. *mp* *p*

232

S. D. *mp* *mp* rit.

D. DOG
Woof?

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *p*

Adagio

Prelude to a Fable

STORYTELLER

237

S. *mp*

The fan-fares end, as all things must, and thus a-mend our he-ro's lust.

Pno. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*



241

S. *mp*

For op-tions lost, like ri-vers ne-ver crossed, in-sist up-on some cer-tain cost.

Pno. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

245 Allegretto

Tamb. *mp*

DOG
Ta-ble- scraps? Bow - wow-wow-wow. Some - how, no chow. Woof?

Pno. *mp*

Hpsd.

Vln. 1 *pp*

Vln. 2 pizz.

Vla. *p*

Vc. *p*

Prelude to a Fable

rit. ----- Adagio

249

Tamb. (Tambourine)

S. (Soprano)

D. (Dulciana)

Pno. (Piano)

Hpsd. (Harp)

Vln. 1 (Violin 1)

Vln. 2 (Violin 2)

Vla. (Viola)

Vc. (Violoncello)

Cb. (Contrabasso)

STORYTELLER

We are com-pelled to see our -

Ooo.....

f

mf

mf

mf

mf

mf

mf

arco

tr

tr

musical notation including notes, rests, and dynamics

252

S.
 selves in him. One mir - ror of our se - cret

Pno.
 The piano part features a complex, rhythmic accompaniment in the right hand, consisting of a series of chords and eighth notes, while the left hand remains mostly silent.

Hpsd.
 The harp part includes a tremolo effect and a triplet of notes in the right hand, with the left hand playing a series of chords.

Vln. 1
 The first violin part mirrors the vocal line, playing the melody with a slight delay.

Vln. 2
 The second violin part provides a harmonic accompaniment to the vocal line.

Vla.
 The viola part plays a series of chords and eighth notes, providing a harmonic foundation.

Vc.
 The cello part plays a series of chords and eighth notes, providing a harmonic foundation.

Cb.
 The double bass part plays a series of chords and eighth notes, providing a harmonic foundation.

254 **rit.** **A tempo**

S. heart. His fool - ish flight of fan - cy

Pno. *f*

Hpsd.

Vln. 1 *f*

Vln. 2 *f*

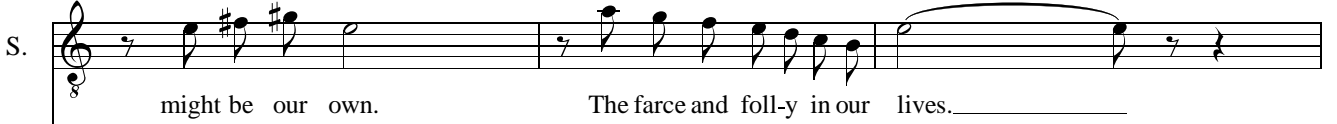
Vla. *f*

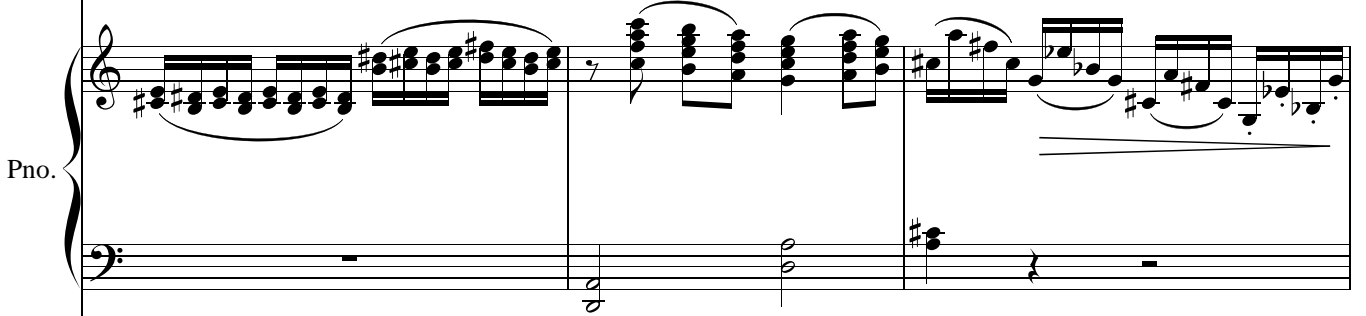
Vc. *f*

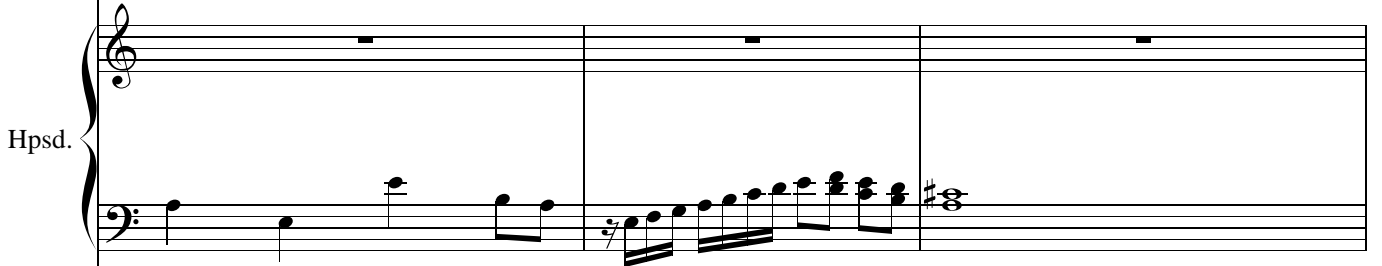
Cb. *f*

256

rit. A tempo rit.

S. 

Pno. 

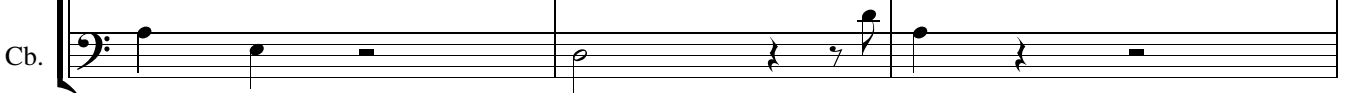
Hpsd. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

259

Meno mosso

S. *8* *mp* Might we learn a les-son through such a mo-ral?

Pno. *mp*

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

262

S. *8* *mp* In such sim-ple sto-ries with which we can-not quar-rel? That we might

Pno. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

265

Tamb. *mp*

S.
find our-selves in them? **DOG**

D.
Gr-r- r... Gr-r- r... Gr-r- r..._____

Pno. *mp*

Hpsd.

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *pp*

Cb. *pp*

circa 11'00" *pp*