

*mu Wolf & City*

2nd draft

Despite and Still

Song-cycle

T.B. opus 41

1. A last song ✓
2. My lizard
3. In the wilderness
4. Solitary Hotel
5. Despite and Still

1. 1. To my friend Leroyne Price  
A Last Song\*

Robert Graves

Moderato  $\frac{1}{4} = 60$

a tempo.

3 last song, and a ve-ry last,  
4 and yet a - noth -

er-o, when can I give o-ver? -

\* In the original "A Last Poem"

mf

animando e cresc. p.co a p.co

A handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C major (one sharp). The time signature changes from common time to 3/4. The tempo is indicated as 'f' (fortissimo). The dynamics include 'ff' (fortississimo), 'p' (pianissimo), and 'mp' (mezzo-pianissimo). The lyrics 'Must I drive the pen un-til' are written above the music. The score includes various slurs, grace notes, and dynamic markings. The page number '18--' is at the bottom right.

3

3

f

blood bursts - from my nails - And my breath fails and I

Handwritten musical score for voice and piano. The vocal line consists of two staves. The first staff starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "shake with fe-ver," are written above the notes. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Or sit well" are written above the notes. The piano accompaniment is indicated by a treble clef and a bass clef, with various dynamics like forte (f), piano (p), and sforzando (sf) and specific fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8).

calmado.

wrapped in a man-y col-ored cloak

wrapped in a man-y col-ored cloak

Where the moon shines  
calmado

(a tempo)

new Through Cast-le Crys-tal? -

allarg. molto Tempo I

Shall we-never hear her whis-per soft-ly:-  
cantando

"But this is truth — writ — ten by you on — ly,

and for me on — ly, There — for,

*poco rall.*

*a tempo*

— love, — have done"?

*C. allegando e marcato*

*b. a. i.*

*p. mf*

June '68  
St. Cristina

© C.M. GAILLARD



Robert Graves

1. A Last Song\*

45

Moderato  $\text{♩} = 60$

poco rall.  $\text{♩}$

a tempo (55-60)

last song, and a ve-ny last, and yet a- noth-

-on - o, when can I give o-ver? -

C

\* In the original "A Last Poem"

*animando e cresc. poco a poco*

*mf*

Must I  
drive the pen until  
*animando e cresc. poco a poco*

*3 nips*

*8 - - !*

Blood bursts - from my nails - and my breath fails and I

*shake with fe-ver,* Or sit well

wrapped - in a man-y col-ored cloak  
*calmanto*

new through Cast-le Crys-tal? -

(a tempo)

*5*  
*4*

*allarg. molto*

*Tempo I*

*Cantando*

*8---*

*h.g.*

"But this is truth — written by you on — ly, —  
 And for me on — ly, — there — for, —  
 — love, — have done?" —

poco rall. a tempo  
 poco rall. a tempo  
 allargando e morendo

3 2 1 = p mf = p pp

June '68 Sta Crist.

Theodore Roethke 2. My Lizard

up

3 Fast and light  $\text{J} = 120$  My lizard, my lively

4 imp cantando  $\text{p}$  sempre legato

52 1      32 1

wi-ther, May your limbs ne-ver wi-ther, May the

52      32 1

eyes in your face sur-vive the green

53

This is a handwritten musical score for a piece titled "2. My Lizard" by Theodore Roethke. The score consists of three staves of music, each with a different vocal line. The top staff starts with a dynamic marking "up". The lyrics "Fast and light J = 120" are written above the first measure. The middle staff has a dynamic marking "imp cantando" and ends with "p sempre legato". The bottom staff ends with "sur-vive". Measure numbers 52, 1, 32, 1, and 53 are indicated under the staves. The music features various rhythmic patterns and dynamic changes throughout the piece.

A handwritten musical score for voice and piano. The score consists of three systems of music. The top system starts with a vocal line in G major, 2/4 time, featuring lyrics about ice and mean gazes. The middle system begins with a piano line in G major, 2/4 time, with dynamics like *mp* and *p*, and lyrics about a tempo and may you. The bottom system starts with a piano line in G major, 2/4 time, with dynamics like *cresc.* and *poco a poco*, and lyrics about living life without hate and without. The score includes various markings such as *rit.*, *all.*, *legg.*, *tempo*, *cantando*, *cresc.*, *poco a poco*, and measure numbers 52, 521, and 5313.

ice of en- vy's mean gazes  
all.  
*mp*  
a tempo.  
May you  
cresc. poco a poco  
live out your life with-out hate, — with-out  
*cresc. poco a poco*

52 521 5313

Grief, And your hair e-ver blaze, in the  
 sun, in the sun, when

OSSIA:

sun, poco f. in the sun, when  
 Sun, poco allarg. in the sun, when  
 poco f., sostenuto

4  
a tempo

Handwritten musical score for voice and piano. The score consists of three systems of music.

**System 1:** Key signature of B-flat major (two flats). The vocal line starts with a sustained note followed by "am un- done," and ends with "When". The piano accompaniment features eighth-note chords. The dynamic is marked  $p$  legatissimo. Measure numbers 4 and 32 are indicated below the piano staff.

**System 2:** Key signature of B-flat major. The vocal line continues with "am no- one." The piano accompaniment includes eighth-note chords and a dynamic marking  $pp$ . Measure number 54 is indicated below the piano staff.

**System 3:** Key signature of B-flat major. The vocal line begins with "disapp...". The piano accompaniment features eighth-note chords. The dynamic is marked  $p$ . The vocal line concludes with "Santa Crist. July 20". A tempo marking is written above the vocal line in this system.

Robert Graves

3. In the Wilderness

Flowing, in 2 (L. = 40)

mf

He, of his gen-th-e-ness,

8 mf

5 semper legato, con pedale

mp

thirst-ing and hung-er-ing Walked in the wil-der-ness; -

p

8 ft words of grace he spoke

Up-to lost des-ent folk -

8 p

- that lis-tened - won-der-ing.

mf

He hears the bit-tern call

(8)

5

5

3

1

3

2

1

2

3

4

5

A handwritten musical score for orchestra and choir, featuring three systems of music. The top system includes vocal parts for 'Soprano' and 'Tenor' with lyrics in parentheses, and an 'Orchestra' part. The middle system includes a 'Mezzo-Soprano' part with lyrics, and an 'Orchestra' part. The bottom system includes a 'Bass' part with lyrics, and an 'Orchestra' part. The score is written on five-line staves with various dynamics and performance instructions.

*Soprano*

*Tenor*

*Orchestra*

*Mezzo-Soprano*

*Bass*

*Orchestra*

from ruined pal - ace-wall,

An-swe red him broth-er-ly;

He held com-mun-ion with the she-pel-i-can

of lonely pi-e-ty.

animando

Be-sid-isk, cock-a-trice,

Flocked to his hom-i-lies,

with mail of dread be-vice

*pianissimo*

*sub*

ff with terror  
 with mon-strous bar-bed stings,  
 sf with eag-er  
 drag-on-eyes:  
 great bats - on leath-ern wings  
 pp mysterious  
 And old, - blind bro-ken things Mean  
 in their mi- se-ries. allargando  
 dim. 6 5

Slightly slower than Temp. I

mp

Then e- ver with him went, Of all his wan- der-ings

*p* 8 5 5 3 1 4 2

Com-rade, with rag- ged coat, gaunt ribs, - poor in-no- cent-

*sustained* *expr.*

8 *pocaf* Bleeding-foot, burn-ing-throat,

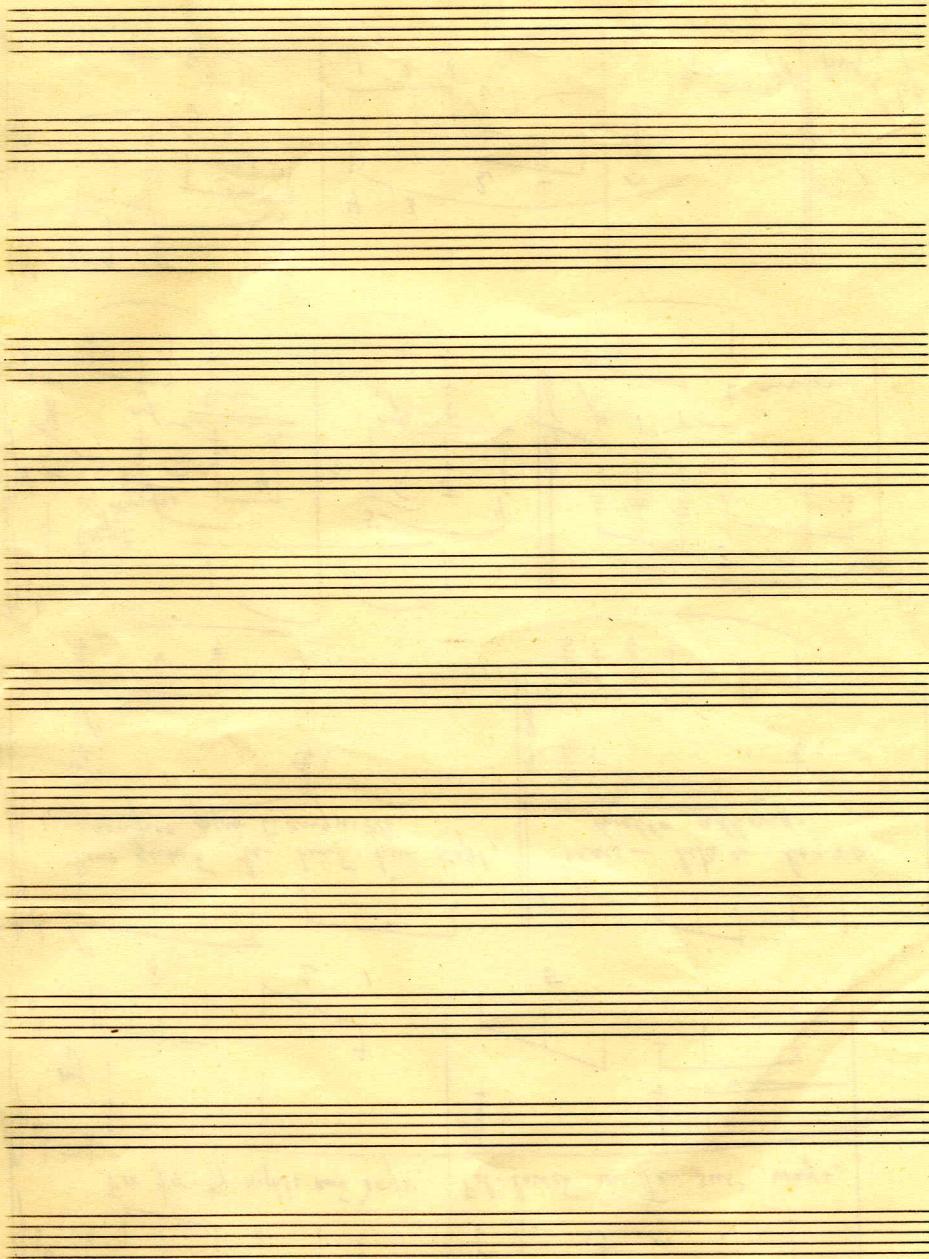
*tr. tr. tr. tr.* 1 2 3 4 *allargando*

the quite-less young scape-goat:

*a tempo, dolce* *tr. tr.* 9 8 6

*p!* 1 10 2

For for-ty nights and days Fol-lowed in Je-sus' ways,  
 Sure guard be-hind him kept,  
 Sempre più tranquille Tears - like a lo-ver  
 wept. a tempo  
 a tempo  
 Aug 3 '68  
 Sta. Cris t.



CO C. M. FABRIANO + C. M. FABRIANO

*Da P. F.*

*P. F.*

4. Solitary Hotel



BRAND+G.M. FABRIANO

James Joyce ("Ulysses") Solitary Hotel

Like a rather fast tango (free)

in 2, d = 60

Sol-i-ta-ny ho-tel in moun-tain pass.

2 held back

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A handwritten musical score for voice and piano, consisting of four systems of music. The score is written on five-line staves with various dynamics and markings.

**System 1:** The first system starts with a piano dynamic. The vocal line has two entries: "Rest-less." and "Sol-i-ta-ny." The piano accompaniment features eighth-note patterns and rests.

**System 2:** The second system begins with a piano dynamic. The vocal line says "She sits." The piano accompaniment includes a bass line and eighth-note chords.

**System 3:** The third system starts with a piano dynamic. The vocal line says "She goes to win-dow. She stands." The piano accompaniment includes a bass line and eighth-note chords.

**System 4:** The fourth system starts with a piano dynamic. The vocal line says "She sits." The piano accompaniment includes a bass line and eighth-note chords. The vocal line continues with "Twi-light." and "She thinks." The piano accompaniment ends with a forte dynamic.

(free)  
*mf*

On sol-i-ta-ny ho-tel pa-per - she

*marcato*

*a tempo*

*hp*      *p*      *mp*      *mf*

writes.      She thinks.      She writes.

*mp*

*She sighs.*

*b* *free agitato*

agitato wheels and hoofs.      The hun-nies out.

gliss or slide keys

*mf*

a tempo

p      3      3      n.p.

He comes from his dark corner: He seizes

sol-i-ta-ny pa-per. He holds it towards

fine. Twi-light. He

reads. Sol-i-ta-ny. poco rall. what?

*f freely* 3

In slopp-ing, up-night and back-hands:

Sustained as before

*mf 3*

Queen's ho-tel,

*mp* 3

*all argando sini alla fine*

Queen's ho-tel, Queen's ho----

*mp 3*

*n p espri.*

*p* *h* *h* *h*

*pp* *pp* *pp*

*pp* *pp* *pp*



R. ANGELI & C.M. FABRIANO & C.M. FAB

Robert Graves

# 5. Despite and Still

~~put audience~~

Darkly impassioned  $\text{♩} = 120$

Handwritten musical score for the first system of "Despite and Still". The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo of  $\text{♩} = 120$ . The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "Have you not read the" are written above the top staff, with "the" underlined. The lyrics "of harmonies" are written below the middle staff, with "of" underlined. The lyrics "words in my head, and I made part of your own heart?" are written below the bottom staff, with "and" underlined. Various musical markings are present, including dynamic signs (e.g.,  $f$ ,  $ff$ ,  $harm.$ ,  $5$ ,  $8$ ,  $poco f$ ), articulation marks (e.g.,  $\times$ ,  $\wedge$ ,  $\circ$ ,  $\wedge$ ), and slurs.

Handwritten musical score for the second system of "Despite and Still". The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo of  $\text{♩} = 120$ . The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "words in my head, and I made part of your own heart?" are continued from the previous system. The lyrics "we have been such as draw the losing straw." are written below the top staff, with "such as" underlined. The lyrics "l.h." are written below the middle staff. The lyrics "l.h." are written below the bottom staff. Various musical markings are present, including dynamic signs (e.g.,  $5$ ,  $ff$ ,  $l.h.$ ), articulation marks (e.g.,  $\times$ ,  $\wedge$ ,  $\circ$ ,  $\wedge$ ), and slurs.

Handwritten musical score for the third system of "Despite and Still". The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo of  $\text{♩} = 120$ . The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "we have been such as draw the losing straw." are continued from the previous system. The lyrics "l.h." are written below the middle staff. The lyrics "l.h." are written below the bottom staff. Various musical markings are present, including dynamic signs (e.g.,  $5$ ,  $ff$ ,  $l.h.$ ), articulation marks (e.g.,  $\times$ ,  $\wedge$ ,  $\circ$ ,  $\wedge$ ), and slurs.

*p sub.*

*cresc., impetuously*

You *of your gentle-ness,* *of my rash-ness,* *Both of des-pair-*

*p sub.*

*cresc.*

*ff broadly*

*allargando*

*yet still might share this*

*ff broadly*

*marcat.*

*a tempo*

*metta, allargando*

*hap-py will:* *To love des-pite and still, To love des-pite and*

*p a tempo*

*mf, esp.*

*Tempo I*

still.

*appassionato*

*p subito*

*allargando*

*broadly*

*marcatiss*

*Ne-ven - let us de-ny - the thing's ne-cess-i-ty*  
*l.h.*

*Buts, O, re-fuse -*

*to choose*  
*allargando*

*where chance - may seem*

*broadly*

This is a handwritten musical score for piano, likely a vocal score. It consists of three systems of music. The first system starts with a dynamic of 'still.' followed by 'appassionato'. The second system begins with a dynamic of 'p' and includes lyrics: 'Ne-ven - let us de-ny - the thing's ne-cess-i-ty' with a 'l.h.' instruction, followed by 'Buts, O, re-fuse -'. The third system begins with a dynamic of 'ff' and includes lyrics: 'to choose' followed by 'allargando', then 'where chance - may seem' followed by 'broadly'. The score uses various dynamics (e.g., 'ff', 'p', 'cresc', 'ff broad', 'ff marcatiss') and performance instructions (e.g., 'still.', 'appassionato', 'l.h.', 'subito', 'allargando', 'broadly'). The manuscript is written on aged paper with some staining.

a tempo

to give loves — in al.  
ter-na-tive  
ten. To

molto allargando

5 love des-pite and still,  
a tempo primo

Aug 14 St Cristina