

Because Of Your Sad Eye

P.Lipa
Arr. Vladislav Šarišský

♩ = 70

The score is for a full orchestra and string ensemble. It is in 4/4 time with a tempo of 70 beats per minute. The key signature has one flat (B-flat). The instruments are arranged in the following order from top to bottom: Flutes, Oboes, Clarinets in Bb, Bassoons, Horns in F, Trumpets in Bb, Trombone, Timpani, Drum Set, Bass Guitar, Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score consists of 16 measures. The Clarinet in Bb and Bassoon parts have a melodic line starting in measure 2. The Bass Guitar and Piano parts have a rhythmic accompaniment starting in measure 3. The Violin I and II parts have a melodic line starting in measure 3. The Viola and Violoncello parts have a melodic line starting in measure 3. The Contrabass part has a bass line starting in measure 3. The score includes various dynamics such as *p*, *mf*, and *gliss.*

Flutes

Oboes

Clarinets in Bb

Bassoons

Horns in F

Trumpets in Bb

Trombone

Timpani

Drum Set

Bass Guitar

Voice

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

♩ = 70

p

mf

p

p

mf

p

p

mf

p

gliss.

p

mf

p

pizz.

mf

5 **A**

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Chords: Dm, A/C#, Bb6, G/B, Bb, G#° (diminished), A7

Voice

Id ne-ver thought a-bout it I had-nt planned to do it And yet it was a night to re-mem ber.

Pno.

Chords: Dm, A/C#, Bb6, G/B, Bb, G#° (diminished), A7

A

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb.

9

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

p

Trnglo

Dm A/C# Bb⁶ G/B Bb G#^o A⁷ Bb G⁷/B

It was a chance oc-ca-sion Wed met out-side the sta-tion Youd said good-bye to some old dis-sem bler. And there You stood

p

p

p

p

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

shaker

p

mf

gliss.

pizz.

p *mf* *p*

A7/C# Dm Dm A/C# Bb6 G/B Bb G#^o

A7/C# Dm Dm A/C# Bb6 G/B Bb G#^o

oh, so a lone.. I walked you back to your place Could see the lines on your face And how your breath hung in the

18

Fl.

Ob.

Cl. *mf* #

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr. 4

Bass

A⁷ Dm A/C# B^b6 G/B B^b G#^o

Voice

aold air. You talked of changing scene and and go-ing a-cross the sea_ and said your lifehere was lea-ding

Pno.

A⁷ Dm A/C# B^b6 G/B B^b G#^o

Vln. I

Vln. II *mf* #

Vla.

Vc.

Cb.

22

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn.

Timp.

Dr. 8 Trnglo shaker

Bass A7 Bb G7/B A7/C# Dm Dm E/D

Voice
no-where And there You stood oh, so a lone.. And then I knew I had to say That msy-be

Pno. A7 Bb G7/B A7/C# Dm Dm E/D

Vln. I *mf* *gliss.*

Vln. II *mf* *port.*

Vla. *mf*

Vc. *arco* *mf*

Cb. *arco*

B

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

mf

f

mf

f

mf

pizz.

BREAK

Gm7 F# Dm A/C# Bb6 G/B

Gm7 F# Dm A/C# Bb6 G/B

you Should real-ly stay.. Id ne-ver thought a-bout it I had-nt planned to do it

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

B \flat E 7 A 7 Dm A/C \sharp B \flat 6 G/B

B \flat E 7 A 7 Dm A/C \sharp B \flat 6 G/B

And yet it was a night to re-mem ber. It was a chance oc-ca-sion Wed met out-side the sta-tion

35

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8 Trnglo

B \flat G \sharp ° A 7 B \flat G 7 /B A 7 /C \sharp Dm

B \flat G \sharp ° A 7 B \flat G 7 /B A 7 /C \sharp Dm

Youd said good-bye to some old dis-sem bler. And there You stood oh, so a lone.. And then I

39

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt.

Tbn.

Timp. *f*

Dr.

Bass

Voice
knew I had to say That msy-be you Should real-ly

Pno.
Dm E/D Gm7

Vln. I *f*

Vln. II *f* *port.*

Vla. *f*

Vc. *f* *arco*

Cb. *f*

Detailed description: This page of a musical score covers measures 39, 40, and 41. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting with a forte (*f*) dynamic. The brass section (Horn, Trumpet, Trombone, Timpani) provides harmonic support, with the timpani playing a strong, rhythmic pattern. The percussion (Drum) and bass parts are also present. The voice part features a vocal line with lyrics: "knew I had to say That msy-be you Should real-ly". The piano accompaniment (Piano) includes chords (Dm, E/D, Gm7) and a melodic line. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) plays a sustained, harmonic accompaniment, with the violins and viola playing a melodic line and the cellos and contrabass playing a bass line. The score includes various musical notations such as dynamics, articulation, and phrasing.

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stay.. And then I knew I had to say That msy - be

F# Dm E/D

F# Dm E/D

C

45

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr. 4

Bass *Gm⁷ F[#] Dm A/C[#]*

Voice
 you Should real-ly stay.. I walked you back to your place

Pno. *Gm⁷ F[#] Dm A/C[#]*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pizz.*

Cb.

C

48

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Could see the lines on your face And how your breath hung in the aold air. You talked of changing sceneand

B^b6 G/B B^b E⁷ A⁷ Dm A/C#

D

52

FL.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p*

4

p

p

p

gliss.

and go-ing a-cross the sea— and said your life here was lea-ding no-where

free scat

B^b6 G/B B^b G[#]0 A⁷ Dm

B^b6 G/B B^b G[#]0 A⁷ Dm

56

This musical score page contains measures 56 through 59. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in all four measures.
- Ob. (Oboe):** Rests in all four measures.
- Cl. (Clarinet):** Rests in all four measures.
- Bsn. (Bassoon):** Rests in measures 56-58. In measure 59, it plays a series of chords, starting *p* (piano) and ending *f* (forte).
- Hn. (Horn):** Plays a melodic line starting with a triplet in measure 56, marked *mf* (mezzo-forte).
- Tpt. (Trumpet):** Plays a rhythmic pattern of eighth notes with accents throughout the measures.
- Tbn. (Trombone):** Rests in all four measures.
- Timp. (Timpani):** Plays a rhythmic pattern of eighth notes.
- Dr. (Drums):** Shows a drum set with a snare drum pattern in measure 59, marked with a '4' above it.
- Bass:** Plays a rhythmic pattern of eighth notes.
- Voice:** Indicated by a series of diagonal slashes, suggesting a vocal line that is not present or is obscured.
- Pno. (Piano):** Indicated by a series of diagonal slashes in both staves, suggesting a piano accompaniment that is not present or is obscured.
- Vln. I (Violin I):** Plays a melodic line with a long note in measure 56 and a more active line in measure 59.
- Vln. II (Violin II):** Plays a long, sustained note in measure 56.
- Vla. (Viola):** Plays a long, sustained note in measure 56.
- Vc. (Violoncello):** Plays a melodic line starting with a triplet in measure 56, ending with a glissando in measure 59.
- Cb. (Contrabass):** Plays a rhythmic pattern of eighth notes.

60

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *p* *f*

Hn.

Tpt.

Tbn.

Timp.

Dr. 4

Bass

Voice

Pno.

Vln. I *mf* *gliss.*

Vln. II

Vla.

Vc.

Cb.

64

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *p*

Hn.

Tpt.

Tbn.

Timp.

Dr. 4

Bass

Voice

Pno.

Vln. I *gliss.*

Vln. II

Vla.

Vc.

Cb.

67

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Dr.

Bass

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p*

pp

4

Dm

Dm