

Trevor Zavac

THE BUTTERFLY

for Sinfonietta and Speaker

(2023)

Notes

The Butterfly was premiered on Sunday, October 8, 2023 in Auer Hall at Indiana University

Instrumentation

Flute
Oboe
Clarinet in Bb
Bass Clarinet
Bassoon

Horn in F (mute)
Trumpet in C (straight mute, harmon mute)
Trombone (straight mute)
Tuba

Percussion 1 (4 Tom-Toms, Snare Drum, Temple Blocks, Brake Drum, Tam-Tam)
Percussion 2 (Suspended Cymbal, China Cymbal, Tam-Tam, Bass Drum)

Piano

Violin I
Violin II
Viola
Cello
Double Bass

Performance Notes

- The speaker should be amplified.
- Suggested fingerings for multiphonics are provided in parts.
- Accidentals carry through the bar, some courtesy accidentals have been added for clarity.
- The clarinet multiphonics in the second movement speak very quietly on most clarinets. The desired effect is to have the clarinet begin with the multi phonic, crescendo to the point where the multi phonic disappears, then diminuendo back to the multiphonic.

Score is Transposed
Performance Time: 16 minutes

Program Notes

“The Butterfly” is an experiment in sonic/literary meaning. It is our inclination as humans to assign meaning to an abstract idea that we find somehow emotionally engaging, but, especially in music, there is often no greater meaning. It is merely something to which we may have an emotional response, but nothing more. The arts exist on a scale of most to least abstract: Architecture and textiles are almost completely abstract, while poetry and prose are not so at all. This is because, in the language arts, the express goal is to convey meaning. Every word in itself carries a connotation that is contextualized by accompanying text. Even the writers of nonsense, such as Lewis Carroll and Edward Lear, invent words and phrases in order to enhance a nonsensical meaning, but a meaning, not to mention a narrative, nonetheless. There are also those who write poetry from a string of completely made up sounds that convey absolutely no meaning beyond that contained in the tone of its delivery—the use of verbal, conversational sound to achieve the abstract.

“The Butterfly” achieves abstract poetry by doing neither of these things; instead, it employs aurally pleasing sentence clauses tied together using poetic devices such as juxtaposition, alliteration, personification, etc, and a healthy dose of negative capability, in order to create complex imagery that completely lacks any conceivable narrative or greater meaning. Each line exists within its own universe, which is given some context by the lines before and after it. That means there are no metaphors, symbolism, allegory, allusion, or moral —just images aided by sound flashing before an audience. Inevitably, each individual listener will independently contextualize the words, creating a story that is completely different not only from that of the other listeners, but also the composer.

I went about doing this in three ways: constructing a nonsensical, meaningless poem and then writing music to enhance it (text painting); composing music and then constructing a poem to enhance it (what I call “music painting”); and taking the clauses of already existing lines and stacking them on top of one another to create new ideas. Just as words can have different connotations, the musical motives employed throughout the piece can denote different ideas or images depending on the text that accompanies it. For example, music that accompanies a flapping butterfly can later accompany a descending meteorite.

So the audience finds itself with a paradox: The greater meaning of this work is that this work has no greater meaning.

Text

Text by the composer

Movement I

Poem 1

The butterfly carries the anvil
To the basement of Oblivion
And, holding a pipe,
Asks the crossing guard for a light.

Poem 2

The ant zig-zags zealously
In a state of intense intellection
Pondering pi
And the greater meaning of cartoons.

Poem 3

14 men stand with rods
Humming a unison G
As they push planets
Into the nursery
So the old man can be happy again.

Poem 1+3

As they push planets
The butterfly carries the anvil
Into the nursery
Of the basement of Oblivion
Humming a unison G
And holding a pipe.
14 men stand with rods
Asking the crossing guard for a light
So the old man can be happy again.

Poem 4

The old woman stands
On the line
A magenta tassel on her reticule
When, all of a sudden,
A gargantuan glove
Plummets from the rafters
And serves her tea.

Poem 5

And the butterflies did flap violently
And the swallows did whistle cheerfully
As the meteorites did rain down
Striking against the purple sky
Quite striking
With their tails of red
And heads down
Towards the gray earth
With grasses swaying
And tons of mustard.

Poem 1+3+5

And the swallows did whistle cheerfully
For the butterfly carries the anvil
Towards the gray earth
Humming a unison G
With their tails of red.
And, holding a pipe,
And tons of mustard
As they push planets
The butterflies did flap violently
To the basement of Oblivion
Striking against the purple sky
So the old man can be happy again
With grasses swaying
Asking the crossing guard for a light.
Quite strikingly,
14 men stand with rods And heads down.

Movement II

Poem 1

The boulder at the crux of Time and Matter
Fell backwards into an ocean of its own making
Where steamrollers cried
And there were no fish
For the waves had turned
And the fish had fled

Poem 2

The Butterfly infuses the stone
At the base of the formidable gates of Heaven
With a sweet navy nectar
Forbidden by the celestial palace
And he sings aloud
The anthem of his countrymen

Poem 3

When the gavel fell
Obsidian structures shook
And all that lived within
Continued not to exist

The Butterfly

Trevor Zavac

Allegro ♩ = 120

for Sinfonietta and Speaker

Musical score for Sinfonietta and Speaker instruments. The score is in 4/4 time and includes parts for Flute, Oboe, Clarinet in Bb, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, Tuba, Percussion 1, Percussion 2, Piano, and Speaker. The tempo is Allegro (♩ = 120). The key signature has one sharp (F#). The score features various dynamics including *ff*, *mf*, *f*, *p*, and *fp*. The Speaker part includes the instruction "The Butterfly!". Percussion parts include "Bass Drum" and "Brake Drum". The Piano part includes "with fist" and "8^{vb}".

Allegro ♩ = 120

Musical score for Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 4/4 time and includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is Allegro (♩ = 120). The key signature has one sharp (F#). The score features various dynamics including *ff*, *mf*, and *p*. The Violin and Viola parts include "pizz." and "pizz. ◊". The Cello and Double Bass parts include "pizz." and "arco". The Double Bass part includes "IV highest note possible".

6

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Brake Drum

Perc. 2
Bass Drum

Pno.

Spkr.

6

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

pizz.

ff

f

mf

ff

f

mf

ff

mf

IV

V

11 12 16

Fl. *p*

Ob. *mf*

B♭ Cl. *p*

B. Cl. *pp* *f*

Bsn. *ff* *fp* *mf*

Hn. *sf*

C Tpt. *sf*

Tbn. *sf*

Tuba *sf*

Perc. 1 Tom-Toms *p* *ff* *pp*

Perc. 2 *f*

Pno. *f* *p*

Spkr. *mp* matter of fact

11 12 16

Vln. I *pizz.* *col legno* *mf* *jeté* *sim.* *pizz. col legno* *pizz. col legno*

Vln. II *pizz.* *col legno* *mf* *jeté* *sim.* *pizz. col legno* *pizz. col legno*

Vla. *pizz.* *col legno* *mf* *jeté* *sim.* *pizz. col legno* *pizz. col legno*

Vc. *pizz.* *col legno* *mf* *jeté* *sim.* *pizz. col legno* *pizz. col legno*

D.B. *ff* *pp* *f*

18

Fl. *p* *pp* *mp* *pp*

Ob. *pp* *mp* *p* *mf*

B♭ Cl. *p* *pp* *mp* *pp*

B. Cl. *p* *pp* *mp* *pp* *sfp* *ff* *pp*

Bsn. *p* *pp* *mp* *pp* *mf*

Hn. *pp* *p*

C Tpt. *pp* *p*

Tbn. *pp* *p*

Tuba *pp* *ff*

Perc. 1 Tom-Toms *f* *p* *ff* *pp*

Perc. 2 Bass Drum

Pno. *p* *f* *p* *mf* *pp*

Spkr.

21

18

Into the basment of Oblivion

Vln. I *pizz.* *p* *f* *p* *f* *p* *f* *pp*

Vln. II *pizz.* *p* *f* *p* *f* *p* *f* *pp*

Vla. *pizz.* *p* *f* *p* *f* *p* *f* *pp*

Vc. *pizz.* *p* *f* *p* *f* *p* *f* *pp*

D.B. *sfp* *ff* *f* *pp*

IV

Fl. *ff p*

Ob. *ff p*

B♭ Cl. *ff p*

B. Cl. *f mf*

Bsn. *p*

Hn. *ff mp* straight mute

C Tpt. *ff mp* straight mute

Tbn. *ff mp*

Tuba *f mf mp*

Perc. 1 *pp ff mp*

Perc. 2 *f ff p mf*

Pno. *f mf p f*

Spkr. *rubato f mf*
 And hold-ing a pipe Ask'd the cross-ing guard for a light.

26

Vln. I *f p mf* pizz. arco col legno

Vln. II *f p mf* pizz. arco col legno

Vla. *f p mf* pizz.

Vc. *f p mf* pizz.

D.B. *f ff mf* pizz.

Fl. *f* *pp* *f*

Ob. *f* *p*

B♭ Cl. *pp* *f* *p* *mf*

B. Cl. *f* *pp* *f* *mf* *ff* *p sub.*

Bsn. *f* *pp* *f* *p* *p*

Hn. *f* *p*

C Tpt. *f*

Tbn. *f* *p*

Tuba *f*

Perc. 1 Tom-Toms *f* *p*

Perc. 2 Bass Drum *p sub.* *f*

Pno. *p* *f* L.V. *f*

Spkr. *f* *δ_{ib}* *δ_{ib}*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *pp* *f* *pp* *f*

arco
IV
V

IV

37

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

mp with intrigue

The ant ziz-zags zealously In a state of intense intellection

37

Vln. I

Vln. II

Vla.

Vc.

D.B.

42

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Tom-Toms

Perc. 2
Bass Drum

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

mf

p

pp

ord.

pizz.

arco

jeté

sub.

8_{tb}

8_{tb}

Pon-der-ing pi

47

49

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p*

f *p* *sfz* *pp*

sfpp

f (straight mute)

f (straight mute)

f

f

mp

f

mf *f*

mf *f*

pizz.

mp

And the greater meaning of cartoons

8th

The image shows a page of a musical score for 'The Butterfly'. It features a large ensemble of instruments including woodwinds (Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba), percussion (Perc. 1, Perc. 2), piano, and strings (Violins I & II, Viola, Violoncello, Double Bass). The score is in 4/4 time and includes various musical notations such as triplets, dynamics (f, p, sfz, pp, mp, mf), and articulation (pizz.). A vocal line is present with the lyrics 'And the greater meaning of cartoons'. The page number '49' is at the top left, and the title 'The Butterfly' is at the bottom center.

54

Fl. *ff* *mp*

Ob.

B♭ Cl. *ff* *mp*

B. Cl. *ff* *mp* *f*

Bsn. *ff*

Hn.

C Tpt.

Tbn.

Tuba *ff* *mf*

Perc. 1 Tom-Toms

Perc. 2 Bass Drum

Pno. *p*

Spkr.

54

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *f* *mp pizz.*

Vc. *ff* *mf*

D.B. *mf*

Fl. *fp* *pp*

Ob. *fp* *pp*

B \flat Cl. *fp* *pp*

B. Cl.

Bsn.

Hn. *pp* *f*

C Tpt. *pp* *f*

Tbn. *pp* *f*

Tuba *pp* *f*

Perc. 1 Tom-Toms

Perc. 2 Bass Drum

Pno.

Spkr. *mf* with concern

14 men stand with rods Humming a unison G Push - ing plan - ets in - to the nurs - er - y

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p sub.* *pizz.* *arco* *mf*

D.B. *mf*

66

Fl. *f* 3

Ob. *p*

B♭ Cl. *f* 3

B. Cl. 3

Bsn. 3

Hn.

C Tpt. *p*

Tbn. *mf*

Tuba *mf*

Perc. 1

Perc. 2 *f*

Pno. *f* *mf*

Spkr. *8_{ub}* *8_{ub}*

So the old man can be happy again

66

Vln. I *f* *p* *s*

Vln. II *p* *s*

Vla. *v*

Vc. *v*

D.B. *arco* *mf*

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Snare Drum

Perc. 2
Bass Drum

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Detailed description: This section of the score covers measures 82-84 for woodwinds, percussion, and piano. The woodwinds include Flute, Oboe, B♭ Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba. Percussion includes two percussionists and a speaker. The piano part is in the lower register. Dynamics include *mf*, *p*, and *ff*. The B♭ Clarinet part features a melodic line with a crescendo from *mf* to *ff*. The Bassoon part has a rhythmic pattern of eighth notes. The piano part has a bass line with a *δ₁₆* marking.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This section of the score covers measures 82-84 for the string section. It includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a rhythmic pattern of eighth notes with dynamic markings of *p* and *f*. The Violin I part has a crescendo from *p* to *f*. The Viola part has a crescendo from *p* to *f*. The Violoncello and Double Bass parts have a similar rhythmic pattern.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Snare Drum

Perc. 2
Bass Drum

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

88 Moderato ♩ = 104

Fl. *ff* *p*

Ob. *ff* *p*

B♭ Cl. *ff* *p*

B. Cl. *p*

Bsn. *ff* *p*

Hn. *p sub.*

C Tpt. *p*

Tbn. *p*

Tuba *p*

Perc. 1

Perc. 2

Pno. *p*

Spkr.

88 Moderato ♩ = 104

Vln. I *ff* *n* *mp* *n* *n* *mp*

Vln. II *ff* *n* *mp* *n* *n* *mp* *n*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn. *f* *p*

Tuba *f* *p*

Perc. 1 Snare Drum *pp* *mute*

Perc. 2 Bass Drum *f*

Pno. *f* *p*

Spkr. *mf* as if stuttering

Vln. I *n* *p*

Vln. II *p*

Vla.

Vc.

D.B. *pizz.* *f*

As they as they as they push plan-ets in plan-ets The the but-ter-fly but-ter-fly car-ries the an-vil an-an-vil

97

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Snare Drum

Perc. 2
Bass Drum

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p* *mf* *pp*

f

8^{vb}

with intensity

base-ment of of O of Ob-liv-i-on

Hum-ming hum-ming hum-ming ming ming hum-ming ming ming a

mp *n* *mp* *pp*

mp *n* *mp* *pp*

pizz.

f

Fl. *sfz* *mp*

Ob. *ff* *p sub.* *sfz* *f*

B♭ Cl. *f* *p* *sfz* *mp*

B. Cl. *ff* *p* *f* *sfz* *f*

Bsn. *ff* *p* *f* *sfz* *f* *mp*

Hn. *ff* *p*

C Tpt. *ff* *p*

Tbn. *ff* *p*

Tuba *ff* *p* *f* *p*

Perc. 1 *pp*

Perc. 2 *f*

Pno. *f* *mp* *8^{va}*

Spkr. *ff* *mf*
un-i un-i-son un-i-son
G
And

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *f* *pizz.* *f* *arco* *mp*

D.B. *ff* *f* *mp*

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Snare Drum

p *f* *p* *mp* *pp* *p*

Ask'd the cross - ing guard f f f f for for a light So the old so the old so the old so the so the old

118

accel.

Fl. *p* *f*

Ob. *f* *p*

B♭ Cl. *p* *f*

B. Cl. *p* *f* *p*

Bsn.

Hn.

C Tpt.

Tbn. *ff* *p* *ff*

Tuba *ff* *p* *ff* *f* *p sub.*

Perc. 1 Snare Drum

Perc. 2 Bass Drum *f*

Pno.

Spkr. *ff*
man the old man can be hap hap-by a gain

118

accel.

Vln. I *ff* *p* *ff* *f*

Vln. II *ff* *p* *ff* *p* *f*

Vla. *ff* *p* *ff* *arco* *p*

Vc. *ff* *p* *ff*

D.B. *ff* *p* *ff*

26

ff *p* *ff*

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Temple Blocks

p

mf

ff

p

ff

mp

ff

8^{ab}

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ff

IV

V

126

Fl. *p* *f* *ff* **129**

Ob. *ff*

B♭ Cl. *ff* *mf* *ff*

B. Cl. *ff* *mf* *ff*

Bsn. *ff*

Hn. *ff*

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

Tbn. *ff*

Tuba *ff*

Perc. 1 Temple Blocks *ff* *mp*

Perc. 2 Bass Drum *ff* *mf*

Pno. *ff*

Spkr.

Vln. I *p* *f* *ff* **129**

Vln. II *p* *f* *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff* *mf* *pizz.*

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Detailed description: This block contains the musical score for measures 129, 130, and 131 for the woodwind and percussion sections. The instruments listed are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), and Speaker (Spkr.). The woodwinds have complex passages with triplets and slurs. Dynamics include *mp*, *ff*, *sfp*, and *f*. The percussion parts feature rhythmic patterns with accents and slurs. The piano part has a few notes in measure 131 with a dynamic of *ff*. The speaker part is silent.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical score for measures 129, 130, and 131 for the string section. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic accompaniment with various dynamics including *mp*, *f*, *p*, and *ff*. The double bass part has a melodic line with slurs and accents. The violin and viola parts have some melodic movement in measure 131.

Fl. *mf* *ff*

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. *p sub.*

C Tpt. *p*

Tbn.

Tuba

Perc. 1 Temple Blocks

Perc. 2 Bass Drum

Pno. *p* *f* *p* *f* *mf* *ff*

Detailed description: This block contains the musical score for measures 133-135 for the woodwind and percussion sections. The Flute part begins with a triplet of eighth notes in measure 133, followed by a quintuplet in measure 134, and ends with a fortissimo (ff) dynamic in measure 135. The Clarinet in Bb and Bass Clarinet parts have similar rhythmic patterns. The Horns play a steady eighth-note accompaniment. The Trumpets and Trombones play a similar accompaniment. The Percussion 1 (Temple Blocks) and Percussion 2 (Bass Drum) provide a rhythmic foundation. The Piano part features complex rhythmic patterns with dynamic markings ranging from piano (p) to fortissimo (ff).

Vln. I *mp* *p*

Vln. II *p*

Vla.

Vc. *mf* *ff* *f* *ff* *p* *ff*

D.B.

Detailed description: This block contains the musical score for measures 133-135 for the string section. The Violin I part starts with a quintuplet in measure 133, followed by a triplet in measure 134, and ends with a piano (p) dynamic in measure 135. The Violin II part has a similar pattern. The Viola part has a steady eighth-note accompaniment. The Violoncello part has a similar accompaniment. The Double Bass part has a steady eighth-note accompaniment. The dynamics range from mezzo-forte (mf) to fortissimo (ff).

136

Fl. *ff* *f* *ff* *f*

Ob. *ff*

B♭ Cl. *ff* *f* *ff* *f*

B. Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *ff* *mf* *ff*

C Tpt. *ff* *mf* *ff*

Tbn. *f*

Tuba

Perc. 1

Perc. 2 *ff* *mf* *ff* *mf*

Pno. *ff* *f* *p*

Spkr. *8_{vb}* *8_{vb}* *8_{vb}*

136

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *mf*

Vc. *mf*

D.B.

140#

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Temple Blocks

Perc. 2
Bass Drum

Pno.

Spkr.

140

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *p* *ff*

Ob. *p* *ff*

B♭ Cl. *p* *ff*

B. Cl. *p*

Bsn. *p*

Hn. *mf* *p*

C Tpt. *f* *mp* *mf* *fp*

Tbn. *mf*

Tuba *mf*

Perc. 1

Perc. 2 *f*

Pno. *f* *mf*

Spkr.

Vln. I *s*

Vln. II *s*

Vla. *s*

Ve. *mf* *p*

D.B.

Fl. *f* *p* *fp* *f*

Ob. *p*

B♭ Cl. *f* *p* *fp* *f*

B. Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Hn. *f* *mp* *mf* *f* *p*

C Tpt. *f* *p* *f* *fp* *f* *mp* *f* *p*

Tbn. *pp* *f*

Tuba *f* *f* *mf*

Perc. 1 Temple Blocks *f* *p* *f* *f* *p* *f* *f* *p*

Perc. 2 Bass Drum *f* *f*

Pno.

Spkr.

Vln. I *f* *p* *f* *fp* *f* *fp* *f* *fp* *f*

Vln. II *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Vla. *p* *f* *fp* *f* *fp* *f* *fp* *f*

Vc. *f* *p* *f* *p* *f* *fp* *f* *fp* *f*

D.B.

→ overpressure ord.

→ overpressure ord.

→ overpressure ord.

→ overpressure ord.

This musical score is for the piece "The Butterfly" and is page 152. It is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Features a melodic line with triplets, starting at *pp* and increasing to *f*.
- Oboe (Ob.):** Mirrors the flute's melodic line with triplets, starting at *f*.
- Bassoon (Bsn.):** Mirrors the flute's melodic line with triplets, starting at *pp* and increasing to *f*.
- Clarinet in B-flat (B♭ Cl.):** Features a rhythmic accompaniment with triplets, starting at *mp* and increasing to *f*.
- Clarinet in C (C Cl.):** Mirrors the B♭ Clarinet's accompaniment with triplets, starting at *f*.
- Trumpet in B-flat (Tbn.):** Features a sustained melodic line with a dynamic range from *pp* to *f*.
- Tuba:** Features a melodic line with triplets, starting at *f* and ending at *pp*.
- Percussion 1 (Perc. 1):** Features a rhythmic pattern with triplets, starting at *f*.
- Percussion 2 (Perc. 2):** Features a rhythmic pattern with triplets.
- Piano (Pno.):** Features a rhythmic accompaniment with triplets.
- Violin I (Vln. I):** Features a melodic line with triplets, starting at *mp* and including a *pizz.* (pizzicato) marking.
- Violin II (Vln. II):** Mirrors the Violin I's melodic line with triplets, starting at *mp* and including a *pizz.* marking.
- Viola (Vla.):** Features a melodic line with triplets, starting at *mp* and including a *pizz.* marking.
- Violoncello (Vc.):** Features a melodic line with triplets, starting at *mp* and including a *pizz.* marking.
- Double Bass (D.B.):** Features a rhythmic accompaniment with triplets, starting at *mp*.

159 ♩ = 160

(eighth triplet = eighth note)

169

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Temple Blocks

Perc. 2
Bass Drum

Pno.

Spkr.

159 ♩ = 160

pizz.

169

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *mf*

Ob.

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Perc. 1

Perc. 2

Pno. *p* *mf*

Spkr. *old woman* *Stands on the line* *A magenta tassel on her reticule* *When* *all of a sudden*

Vln. I

Vln. II

Vla.

Vc. *arco* *p* *mf*

D.B.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Temple Blocks

Perc. 2
Bass Drum

Pno.

Spkr.

A gar - gan - tu - an glove Plummetts from the rafters

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

And serves her tea.

Vln. I

Vln. II

Vla.

Vc.

D.B.

210 216

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Spkr.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Tom-Toms

f

ff

210 216

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
Tom-Toms

Perc. 2
Bass Drum

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f with megaphone
prophetically
with vibrato

fp fp f fp fp fp f

ff

ff

fp fp f

And the butterflies did flap violently And the swallows did whistle cheerfully

fp fp f

230 Allegro ♩ = ♩ = 120

226

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff* gliss. through harmonics *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *f* *ff* *mf* *ff*

Perc. 1 *ff* Snare Drum

Perc. 2 *f* *ff* dead stroke

Pno. *f* *ff*

Sprk. *As the meteorites did rain down Striking against the purple sky*

230 Allegro ♩ = ♩ = 120

226

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff* *mf* *ff*

The Butterfly

Fl. *p* *f* *p* *f* *p* *f*

Ob. *p* *f* *p* *f* *p* *f*

B♭ Cl. *p* *f* *p* *f* *p* *f*

B. Cl. *mf* *ff* *mf* *ff*

Bsn. *mf*

Hn. *gliss. through harmonics*

C Tpt. *ff* *gliss. through harmonics*

Tbn. *ff*

Tuba *mf* *ff* *mf* *ff*

Perc. 1 Snare Drum *ff*

Perc. 2 Bass Drum *f*

Pno. *p* *f* *p* *f* *p* *f*

Spkr.

Quite striking

With their tails of red

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Ve. *mf* *ff*

D.B. *mf* *ff*

234

Fl. *pp* *p no cresc.*

Ob. *f* *p*

B♭ Cl. *p* *mf* *ff* *p no cresc.*

B. Cl. *mf* *ff* *fp*

Bsn. *p* *ff* *fp*

Hn. *p* *sf*

C Tpt. *sf*

Tbn. *p* *sf*

Tuba *ff* *sf*

Perc. 1 *ff*

Perc. 2 *f* *p sub.* *ff*

Pno. *f* *ff*

Spkr. *mp* away from megaphone *ff* exasperated, frenzied

And heads down towards the gray earth With grass-es sway-ing And tons of mus tard!- And the swallows did whistle cheerfully

234

Vln. I *col legno* *mf*

Vln. II *col legno* *mf*

Vla. *col legno* *p* *mf*

Vc. *col legno* *mf*

D.B. *mf* *f* *pp* *f*

240

243

Fl. *f*

Ob. *mf*

B♭ Cl. *f*

B. Cl. *pp* *f*

Bsn. *mf*

Hn. *sf* *fp* *f* *mf* *ff*

C Tpt. *sf* *fp* *f* *mf*

Tbn. *sf* *fp* *f* *mf*

Tuba *f* *mf*

Perc. 1 Snare Drum *p* *ff* *pp*

Perc. 2 Bass Drum *f*

Pno. *f* *p*

Spkr.

For the butterfly carried the anvil Towards the gray earth Humming a unison G With their tails of red And, holding a pipe, And tons of mustard,

240

243

Vln. I *pizz. col legno* *jeté* *sim.* *pizz. col legno* *pizz. col legno* *pizz. arco*

Vln. II *pizz. col legno* *jeté* *sim.* *pizz. col legno* *pizz. col legno* *pizz. arco*

Vla. *pizz. col legno* *jeté* *sim.* *pizz. col legno* *pizz. col legno* *pizz. arco*

Vc. *pizz. col legno* *jeté* *sim.* *pizz. col legno* *pizz. col legno* *pizz. arco*

D.B. *pizz.* *arco* *IV* *V* *pizz.*

pp *f*

Fl. *mf* *5* *p* *pp* *mp* *pp*

Ob. *mf* *5* *pp* *mp* *p*

B♭ Cl. *mf* *5* *p* *pp* *mp* *pp*

B. Cl. *pp* *6* *5* *p* *pp* *mp* *pp*

Bsn. *fp* *ff* *fp* *ff* *p* *pp* *mp* *pp*

Hn. *ff* *pp* *p*

C Tpt. *ff* *pp* *p*

Tbn. *pp* *p*

Tuba *pp*

Perc. 1 *f* *pp*

Perc. 2 *pp* *mf* *f*

Pno. *p* *f* *♭*₆

As they push planets The butterflies did flap violently To the basement of Oblivion Striking against the purple sky So the old man can be happy again

246 *col legno* *arco* *col legno* *pizz.* *col legno* *pizz.*

Vln. I *3* *p*

Vln. II *3* *p*

Vla. *3* *p*

Vc. *3* *p*

D.B. *pp* *f* *sfp*

Movement II

♩ = 54

Flute

Oboe

Clarinet in B \flat

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1

Percussion 2

Piano

Speaker

Glockenspiel

Tam-Tam

China Cymbal medium-soft mallet

Suspended Cymbal

on dome

δ^{mv}

8^{vb} mf

The boulder at the
crux of Time and Matter

Fell backwards into
an ocean of its own making

♩ = 54

Violin I

Violin II

Viola

Cello

Double Bass

con sord.

pp

pp

pp

n

mf

n

n

mf

n

3

3

3

3

3

3

3

3

9

8

Fl. *f* *pp* *p* *mf* *pp* *p* *mp*

Ob. *pp* *mp* *pp* *mp* *ff* *pp*

Cl. *pp* *mp* *pp* *pp*

B. Cl. *pp* *mp* *pp* *pp* *ff* *p*

Bsn. *p* *mp* *pp*

Hn. *mp* *pp* *mp* *pp*

Tpt. *pp* *mp* *pp*

Tbn. *mp* *pp* *mp* *pp*

Tuba *mp* *pp* *mp* *pp*

Perc. 1 *ord.* *on dome* *ord.*

Perc. 2 *(8^{va})* *mf* *mf*

Pno. *mf* *mf*

Spkr.

9

Where steamrollers
cried

And there were no fish

Vln. I *ff*

Vln. II *ff*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Fl. *pp* *p* *pp* *p* *mp*

Ob. *pp* *p* *pp* *p*

Cl. *mf* *pp* *pp* *mp*

B. Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *mp* *pp* *p* *mp* *mf*

Tpt. *ppp* *mp* *pp*

Tbn. *pp* *mp* *p* *mp* *pp*

Tuba *pp* *p* *pp* *p*

Perc. 1 *pp* *p* *pp*

Perc. 2

Pno. *mf* *8^{va}*

For the waves had turn'd

And suspense did reign

Vln. I *p* *pp* *p* *mp* *mf* *pp* *mp* *pp*

Vln. II *n*

Vla. *3*

Vc. *3*

D.B. *3* *3*

19 21

Fl. *ff* *pp* *mp* *pp* *p*³

Ob. *mp*

Cl. *ff* *mf* *p* *p*³

B. Cl. *ff* *pp* *pp* *mf* *pp* *mp*

Bsn. *mp* *pp*

Hn. *pp* *mp*

Tpt. *mp* *pp*

Tbn. *mp* *pp* *mp* *mf*^{5:4}

Tuba *mp* *pp* *pp* *p*³

Perc. 1

Perc. 2

Pno. ^(8^{va})

Spkr.

→ overpressure → ord.

21

Vln. I *p* *mf* *p* *pp* *p* *mf* *pp* *mp* *pp* *p*

Vln. II *p* *n* *pp*³

Vla. *pp*³

Vc. *pp*³

D.B. *pp*³

23

Fl. *mp* *mf* *pp* *f* *fp* *f* *pp* *f*

Ob. *mf* *pp* *f* *fp* *f* *pp* *f*

Cl. *mp* *mf* *pp* *f* *fp* *f* *pp* *f*

B. Cl. *f* *pp* *f* *ff* *p* *f* *pp* *f*

Bsn. *mf* *f* *ff* *p* *f* *pp* *f*

Hn. *mp* *pp* *f* *ff* *pp*

Tpt. *mf* *pp* *f* *p*

Tbn. *p* *mf* *f* *p*

Tuba *mf* *pp* *f* *p*

Perc. 1 *ff*

Perc. 2 *mf* *f*

Pno. *ff*

Spkr.

Vln. I *ff* *p* *mf* *f* *p*

Vln. II *f* *pp* *ff* *p* *f* *p*

Vla. *ff* *mp legato*

Vc. *ff* *mp legato*

D.B. *ff* *mp legato*

27 ♩ = 60

28

accel. *a tempo* *rit.* *a tempo*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *ff* *straight mute* *mp*

ff *mp*

mf *pp* *mf*

f *pp*

pp *pp*

Bass Drum

f *pp*

7:8 6 3 3

3 7:8 6 3

6 3 7:8

pp

pp

pp

34

Fl. *p* *pp* *pp*

Ob. *p* *pp* *pp*

Cl. *p* *pp* *pp*

B. Cl. *p* *mp* *ppp* *pp* *ppp*

Bsn. *p* *mp* *ppp* *pp* *ppp*

Hn. -

Tpt. -

Tbn. *mp* *ppp* *pp* *ppp*

Tuba *mp* *ppp* *pp* *ppp*

Perc. 1 *Tam-Tam*

Perc. 2 *p*

Pno. -

Spkr. -

34

Vln. I *pp* *p*

Vln. II *p* *senza sord.*

Vla. *p* *senza sord.*

Vc. *p* *senza sord.*

D.B. -

accel.

40 ♩ = 72

Fl. *ppp* *mp*

Ob. *ppp* *pp*

Cl. *ppp* *p* *mf*

B. Cl. *pp* *ppp* *mp* *f*

Bsn. *pp* *ppp*

Hn. *pp* *mp* *ppp*

Tpt. *pp* *mp* *ppp*

Tbn. *pp* *ppp* *pp* *mp* *ppp*

Tuba *pp* *ppp* *pp* *mp* *ppp*

Perc. 1

Perc. 2 *p* *pp*
Bass Drum
rattan sticks
on shell

Pno. *pp*

Spkr.

Vln. I *pp* *pizz.*

Vln. II *col legno battuto*

Vla. *pizz.* *pp*

Vc. *col legno battuto*

D.B.

Fl. *mf* *pp*

Ob.

Cl.

B. Cl. *pp* *f* *pp* *f*

Bsn. *pp* *f* *pp* *f*

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Vln. I *p* *pizz.*

Vln. II *p*

Vla. *p*

Vc. *pp*

D.B. *pp*

The butterfly infuses the stone At the base of the formidable gates of Heaven

senza sord.
pizz.

Detailed description: This is a page of a musical score for a symphony, numbered 42. It features 18 staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Speaker (Spkr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 3/4 time and contains three measures. The Flute part starts with a melodic line marked *mf*, which then transitions to a more rhythmic pattern marked *pp*. The Bass Clarinet and Bassoon parts feature complex triplet patterns, with dynamics ranging from *pp* to *f*. The Percussion 2 part has a steady triplet rhythm. The Violin I part has a melodic line with triplets, marked *p* and *pizz.*. The Violin II part has a rhythmic accompaniment with triplets, marked *p*. The Viola part has a melodic line with triplets, marked *p*. The Violoncello part has a rhythmic accompaniment with triplets, marked *pp*. The Double Bass part has a melodic line with triplets, marked *pp*. The Piano part has a melodic line with triplets, marked *pp*. The Speaker part is silent. The Percussion 1 part is silent. The Horn, Trumpet, Trombone, and Tuba parts are silent. The Oboe part is silent. The Clarinet part is silent. The Bass Clarinet part is silent. The Bassoon part is silent. The Flute part is silent. The Percussion 2 part is silent. The Piano part is silent. The Speaker part is silent. The Violin I part is silent. The Violin II part is silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent.

45 46

Fl. *p* *f* *p*

Ob. *p*

Cl. *p*

B. Cl. *pp* *f* *pp* *p*

Bsn. *pp* *f* *pp* *p*

Hn. *mp*

Tpt. *f* open

Tbn. *mp* open *pp* *mf* *pp* *f* *pp* *mp* *pp*

Tuba *mp* *pp* *mf* *pp* *f* *pp* *mp* *pp*

Perc. 1

Perc. 2 *p*

Pno. *p*

Spkr.

With a sweet navy nectar Forbidden by the celestial palace And he sings aloud

46

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* arco *pizz.* *p*

D.B. *p*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *p* *mf* *p*

pp *mp* *pp* *mp* *p*

p *pp* *ppp* *f* *mf*

Suspended Cymbal brushes *pp* *p*

ord. bass drum mallet *pp*

the anthem of his countrymen

Detailed description of the musical score: This page contains the score for measures 49-52. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) plays a complex rhythmic pattern of eighth and sixteenth notes. The brass section (Horn, Trumpet, Trombone, Tuba) features sustained notes with dynamic markings ranging from *pp* to *f*. Percussion includes a suspended cymbal with brushes and a bass drum with mallets, both playing triplet patterns. The piano part has a melodic line in the right hand and a bass line in the left hand. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a triplet-based accompaniment. The score is in 2/4 time and includes various dynamic markings and performance instructions.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. It begins with a 2/4 time signature, which changes to 4/4 at the start of measure 54. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Percussion 1 and 2), piano, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is marked with various dynamics such as *f*, *pp*, *mf*, *p*, *ppp*, and *mp*. It also features articulation marks like accents and slurs, and specific performance instructions such as *n* (noisy) and *5:4* (5/4 time signature). A rehearsal mark '54' is placed above the first staff of the second system.

58

Fl. *mf* *n* *mp*

Ob. *p* *n* *p* *n*

Cl.

B. Cl.

Bsn.

Hn. *mf* *pp* *mp* *mf* *f* *pp*

Tpt. *mf* *pp* *ppp* *mf* *pp*

Tbn. *mf* *pp* *mp*

Tuba *ppp* *mf* *ppp* *mf*

Perc. 1 *yarn mallet*

Perc. 2

Pno.

Spkr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

64

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

- Fl.** (Flute): Starts with a complex rhythmic pattern in 8/8 time, then transitions to 4/4. Dynamics range from *f* to *pp*.
- Ob.** (Oboe): Simple melodic lines with dynamics from *mp* to *pp*.
- Cl.** (Clarinet): Simple melodic lines with dynamics from *pp* to *pp*.
- B. Cl.** (Bass Clarinet): Simple melodic lines with dynamics from *pp* to *pp*.
- Bsn.** (Bassoon): Simple melodic lines with dynamics from *pp* to *pp*.
- Hn.** (Horn): Rests throughout the passage.
- Tpt.** (Trumpet): Simple melodic lines with dynamics from *pp* to *pp*.
- Tbn.** (Trombone): Simple melodic lines with dynamics from *pp* to *pp*.
- Tuba**: Simple melodic lines with dynamics from *mp* to *pp*.
- Perc. 1** and **Perc. 2**: Rhythmic accompaniment with triplets and dynamics from *pp* to *p*.
- Pno.** (Piano): Accompanying figures in both hands with dynamics from *pp* to *pp*.
- Spkr.** (Soprano Saxophone): Rests throughout the passage.
- Vln. I** and **Vln. II** (Violins): Simple melodic lines with dynamics from *pp* to *pp*. Includes the instruction "arco".
- Vla.** (Viola): Simple melodic lines with dynamics from *pp* to *pp*.
- Vc.** (Violoncello): Simple melodic lines with dynamics from *pp* to *pp*.
- D.B.** (Double Bass): Simple melodic lines with dynamics from *pp* to *pp*.

69 ♩ = 54

Fl. *mf* *pp*

Ob. *ppp* *mf* *pp* *p* *mf* *p* *mf* *p* *mp* *mf* *pp*

Cl. *pp* *mf* *pp*

B. Cl. *f* *n* *n* *f* *n* *n*

Bsn. *p* *mf* *pp*

Hn. *pp* *pp* *mp* *pp* *ppp* *f*

Tpt.

Tbn. *mp* *ppp*

Tuba *ppp* *mf* *ppp* *mf* *ppp*

Perc. 1 (bow) *n* *mf* *p* *lam-lam*

Perc. 2 *pp* *p* *mf* *pp*

Pno. *pp* *mp* *δ_{ab}*

Spkr.

When the gavel fell Obsidian structures shook

Vln. I

Vln. II

Vla.

Vc. *arco sul tasto (with mute)* *pp* *ppp*

D.B. *pp* *ppp*

99 *molto rit.* **101** $\text{♩} = 60$ *accel.* *a tempo* *rit.* *a tempo*

Fl. *f* *ff* *fff* *mf*

Ob. *f* *ff* *fff* *mf*

Cl. *ff* *fff* *mf*

B. Cl. *ff* *fff* *mf*

Bsn. *mf* *ff* *fff* *sfzp* *ff* *p*

Hn. *mf* *ff* *fff* *open* *ff* *sfzp* *ff* *p*

Tpt. *fff* *ff* *sfzp* *ff* *p*

Tbn. *mf* *ff* *fff* *ff* *sfzp* *ff* *p*

Tuba *mf* *ff* *fff* *ff* *sfzp* *ff* *p*

Perc. *n* *ff*

Perc. 2 *ff* *f* *ff* *f* *ff* *f* *ff*

Pno. *fff* *ff* *fffz* *fffz*

Spkr.

101 $\text{♩} = 60$ *molto rit.* *overpressure* *ord.* *accel.* *a tempo* *rit.* *a tempo*

Vln. I *p* *ff* *fff* *f*

Vln. II *p* *ff* *fff* *f*

Vla. *mf* *ff* *f*

Vc. *mf* *ff* *f*

D.B. *mf* *ff* *fff* *fff* *sfzp* *ff* *p* *f*

molto rit.

111 ♩ = 48

107

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Glockenspiel

Sprk.

molto rit.

And all that lived within continued not to exist

111 ♩ = 48

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Sprk.

Vln. I

Vln. II

Vla.

Vc.

D.B.

116 *col legno tratto (half hair)*

pp

pp *col legno tratto (half hair)*

pp *col legno tratto (half hair)*

pp *col legno tratto (half hair)*

pp

