Trevor Zavac

THE BUTTERFLY

for Sinfonietta and Narrator

(2023)

Notes

The Butterfly was premiered on October 8th, 2023 in Auer Hall at Indiana University under the direction of Jae Hwan Lee and was subsequently awarded a 2024 ASCAP Morton Gould Award.

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, 2 Temple Blocks, Brake Drum, Suspended Cymbal, Tam-Tam)
Percussion 2 (Suspended Cymbal*, China Cymbal, Tam-Tam*, Bass Drum)
Piano

Narrator

Violin I
Violin II
Viola
Cello
Double Bass (C extension)

Performance Notes

- The speaker should be amplified.
- Suggested fingerings for multiphonics are provided in score and parts.
- Accidentals carry through the bar, some courtesy accidentals have been added for clarity.
- Accidentals affect only the note next to which they appear, not the entire pitch class.
- The clarinet multiphonics in the second movement speak very quietly on most clarinets. The desired effect is to have the clarinet begin with the multiphonic, crescendo to the point where the multiphonic disappears, then diminuendo back into the multiphonic.
- *Both percussion parts use a suspended cymbal and tam-tam. The recommended setup is that the cymbals and tam-tam are positioned between both percussionists, allowing both to have access.*

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 can be almost completely abstract, while poetry and prose are rarely so at all. This is because, in the language arts, the express goal is usually 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 it is without metaphor, 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 (modular writing). 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

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

Full Score Transposed

The Butterfly

for Sinfonietta and Narrator

Trevor Zavac

♩ = 120

Flute

Oboe

Clarinet in B♭

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1

Percussion 2

Piano

Narrator

The Butterfly!

♩ = 120

Violin I

Violin II

Viola

Cello

Double Bass

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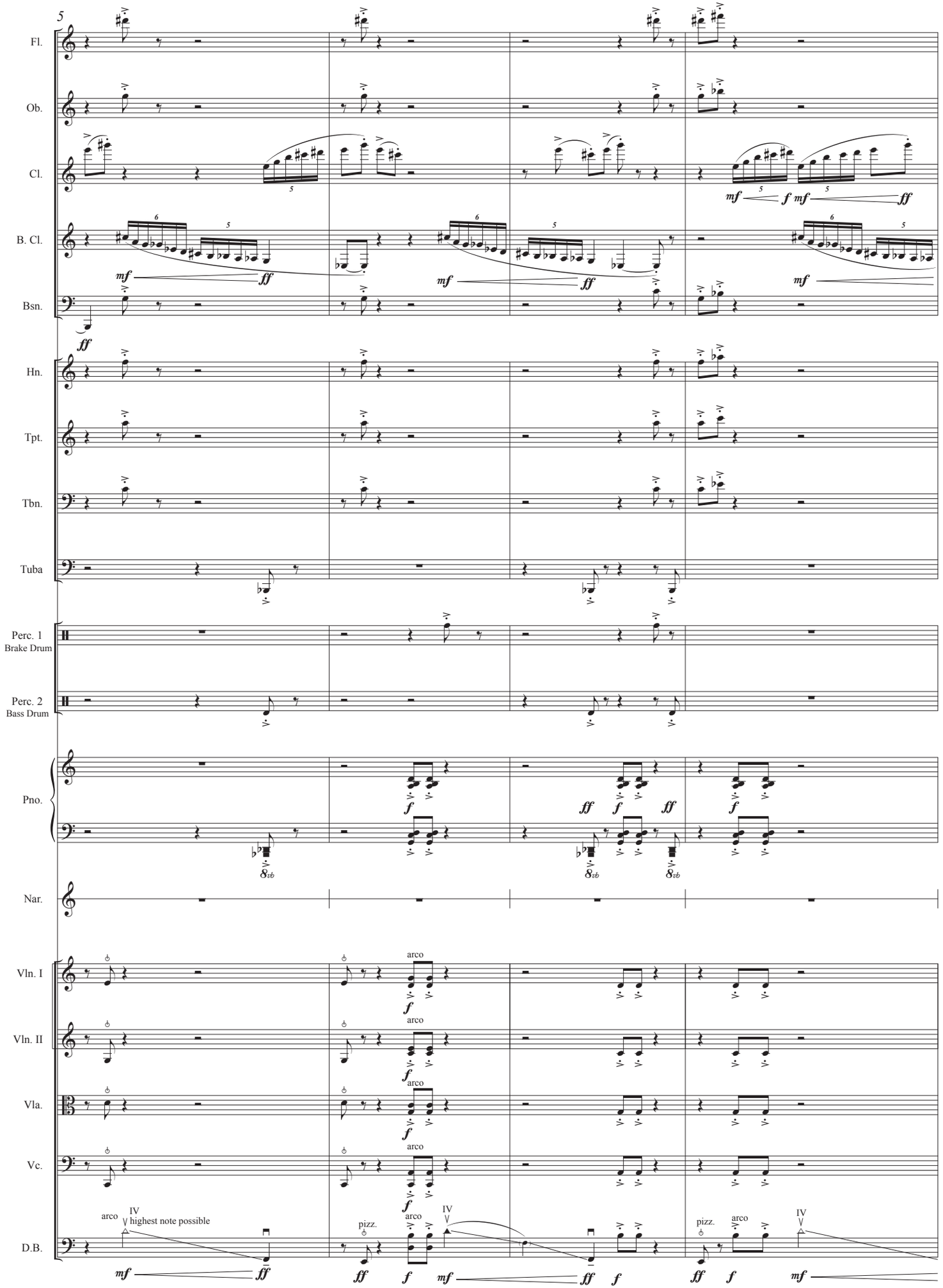
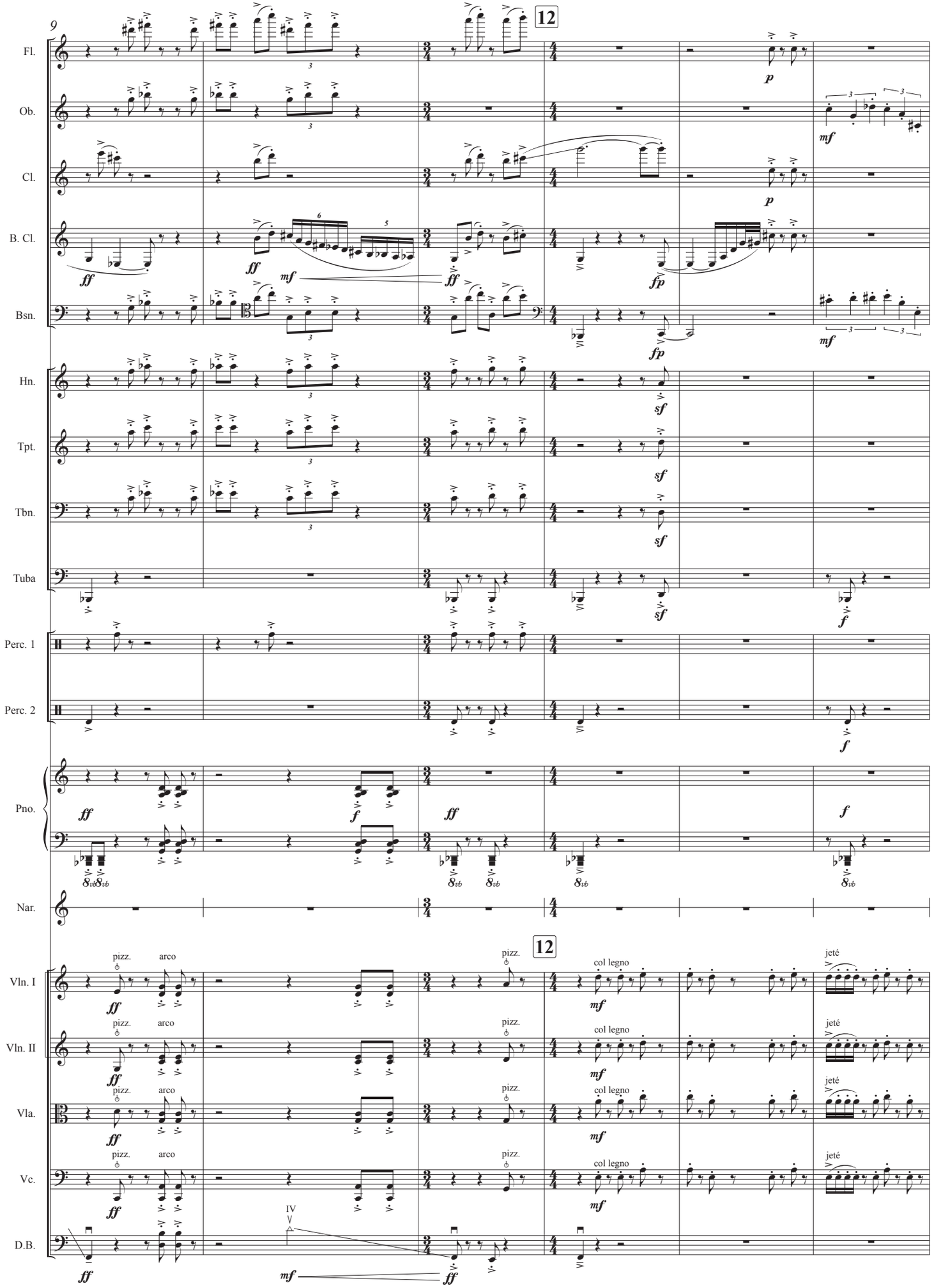
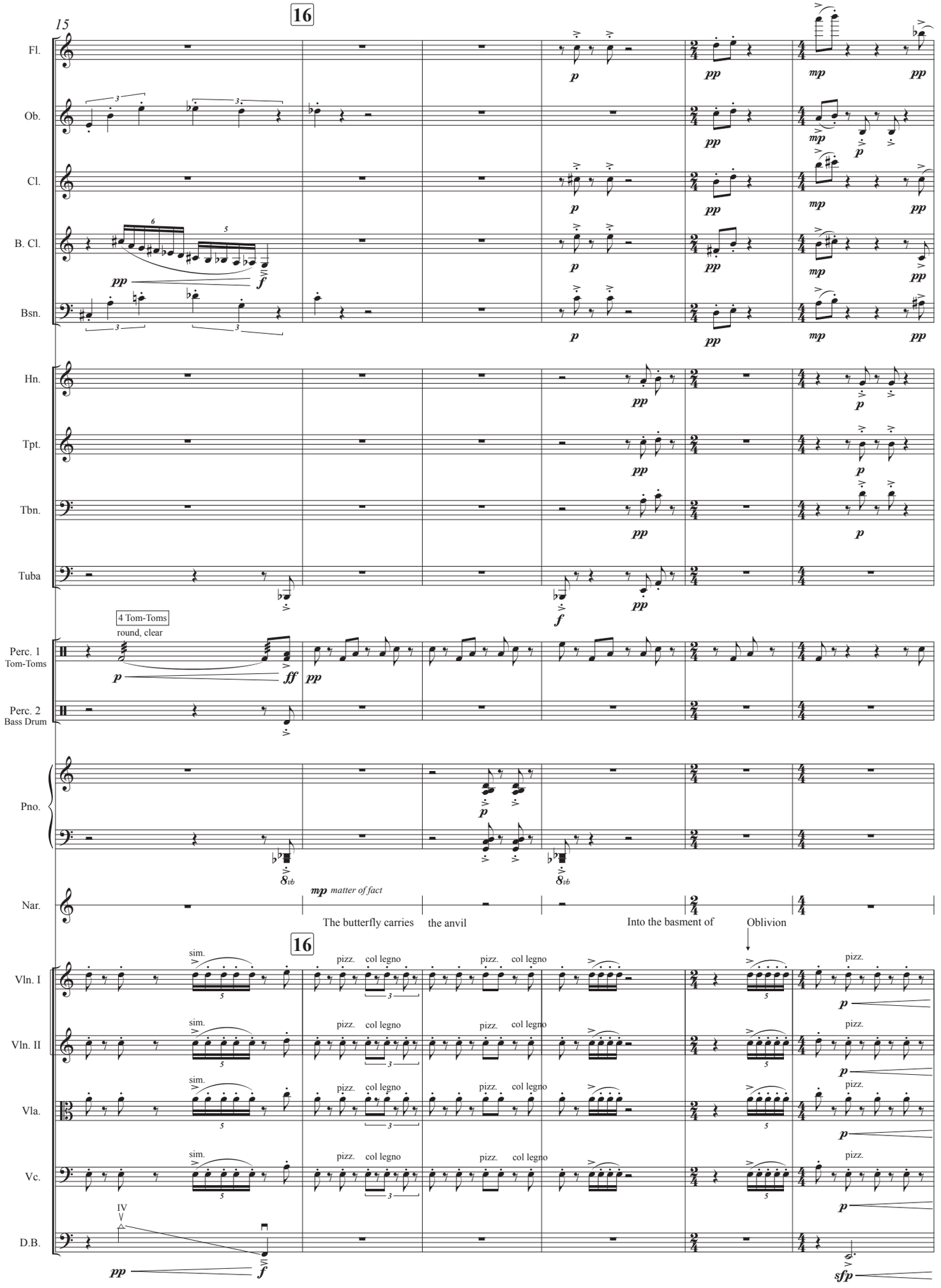
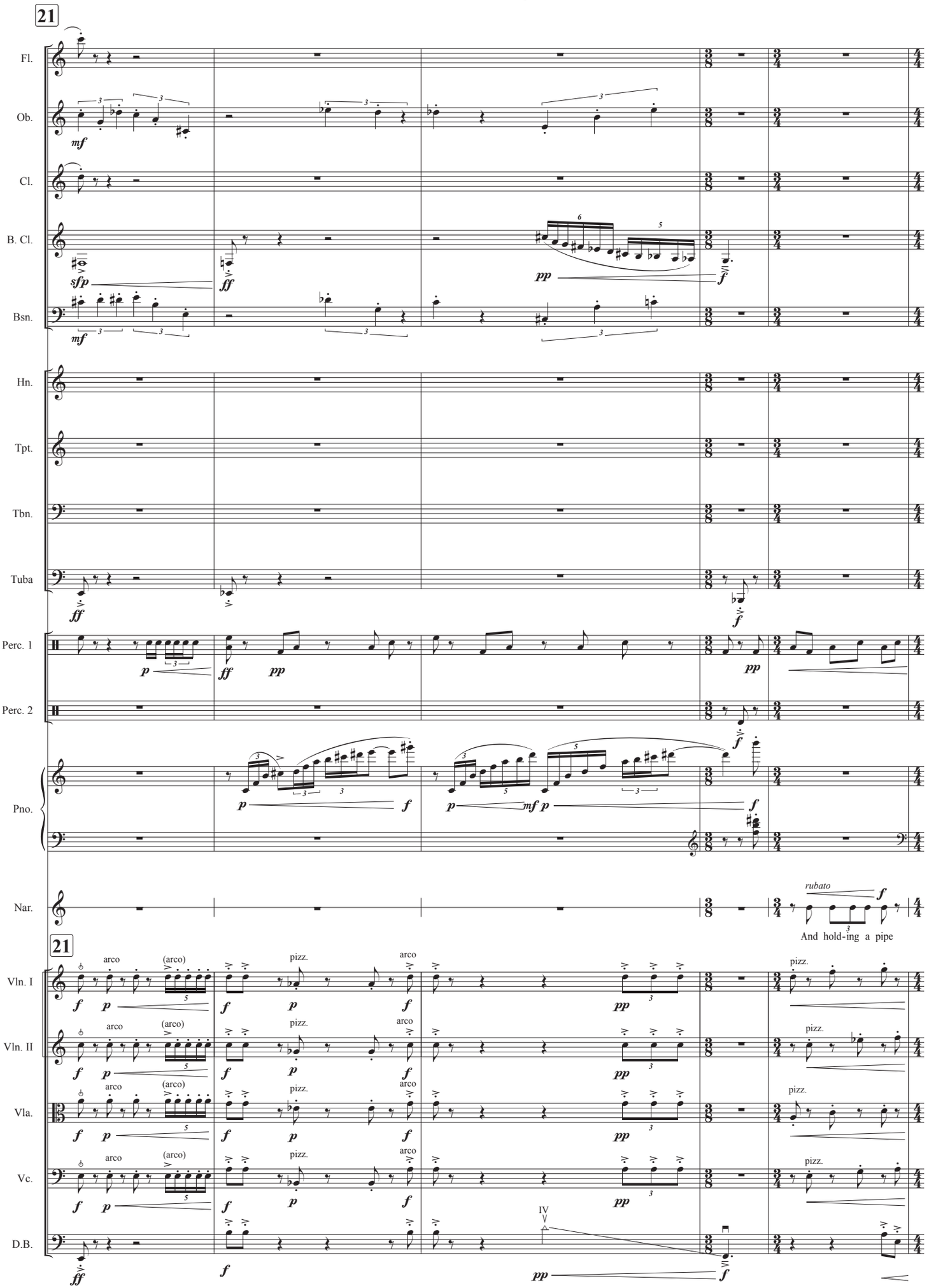
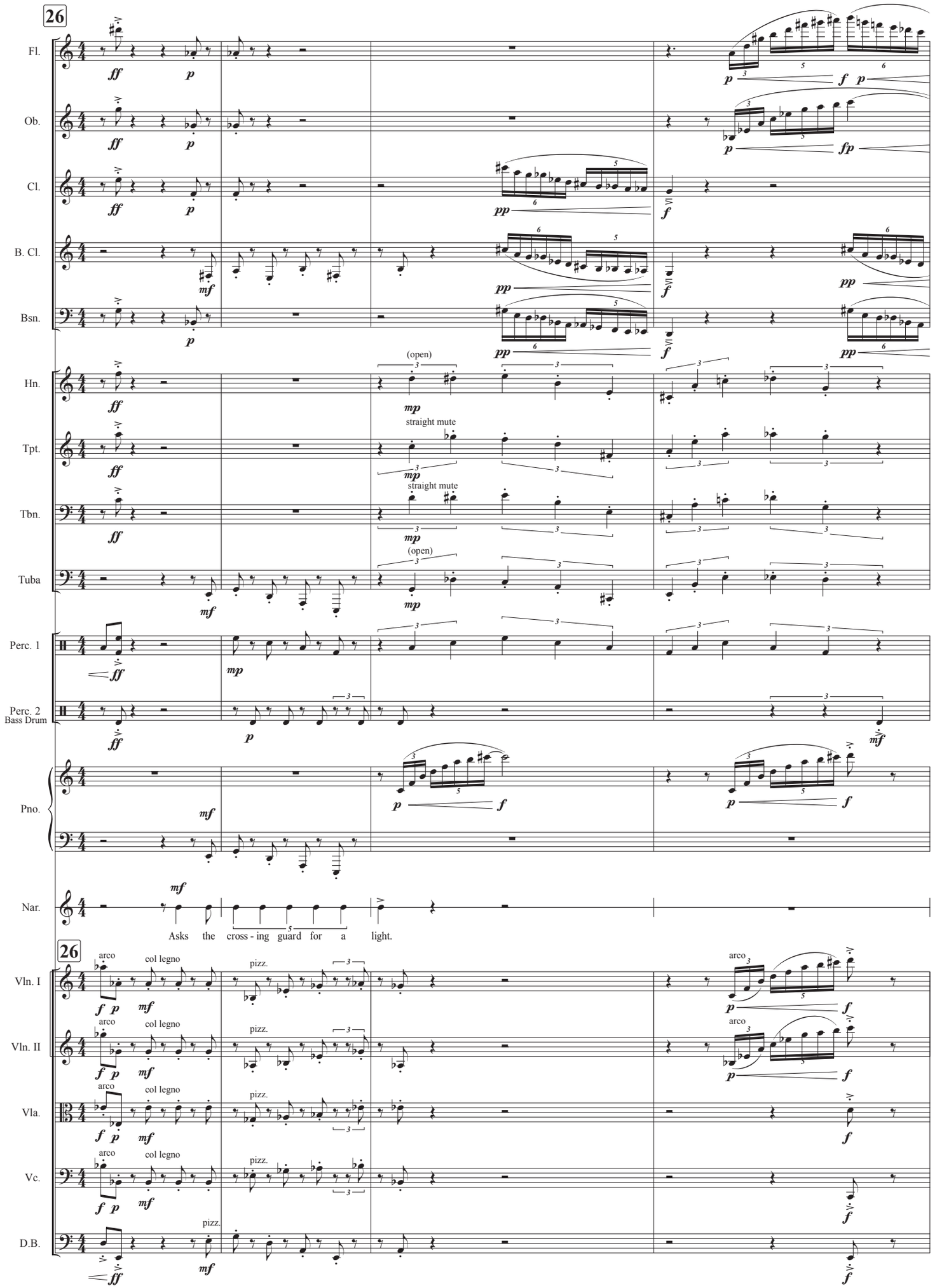
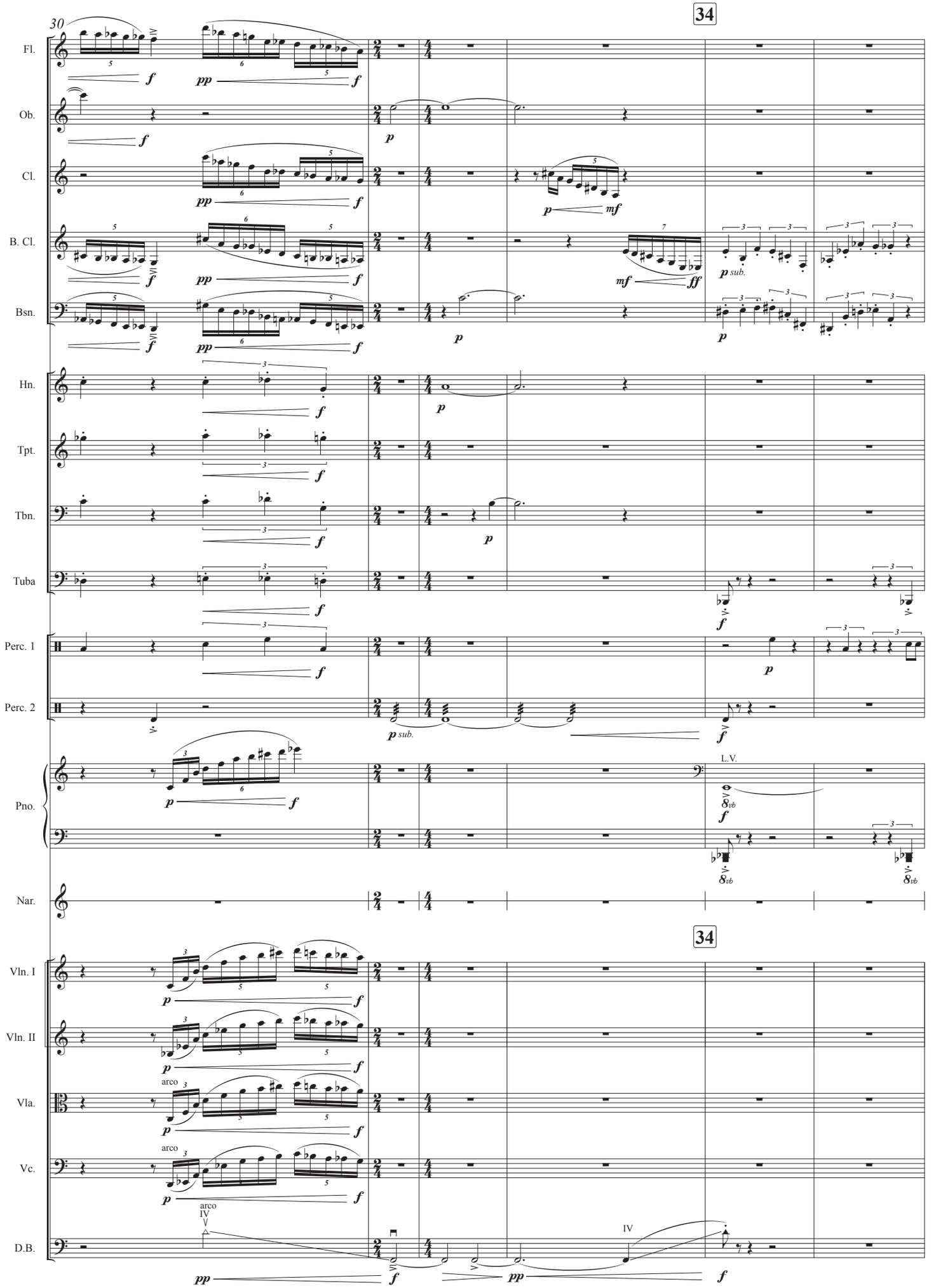

5
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Brake Drum
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
IV
highest note possible
pizz.
mf
ff
f

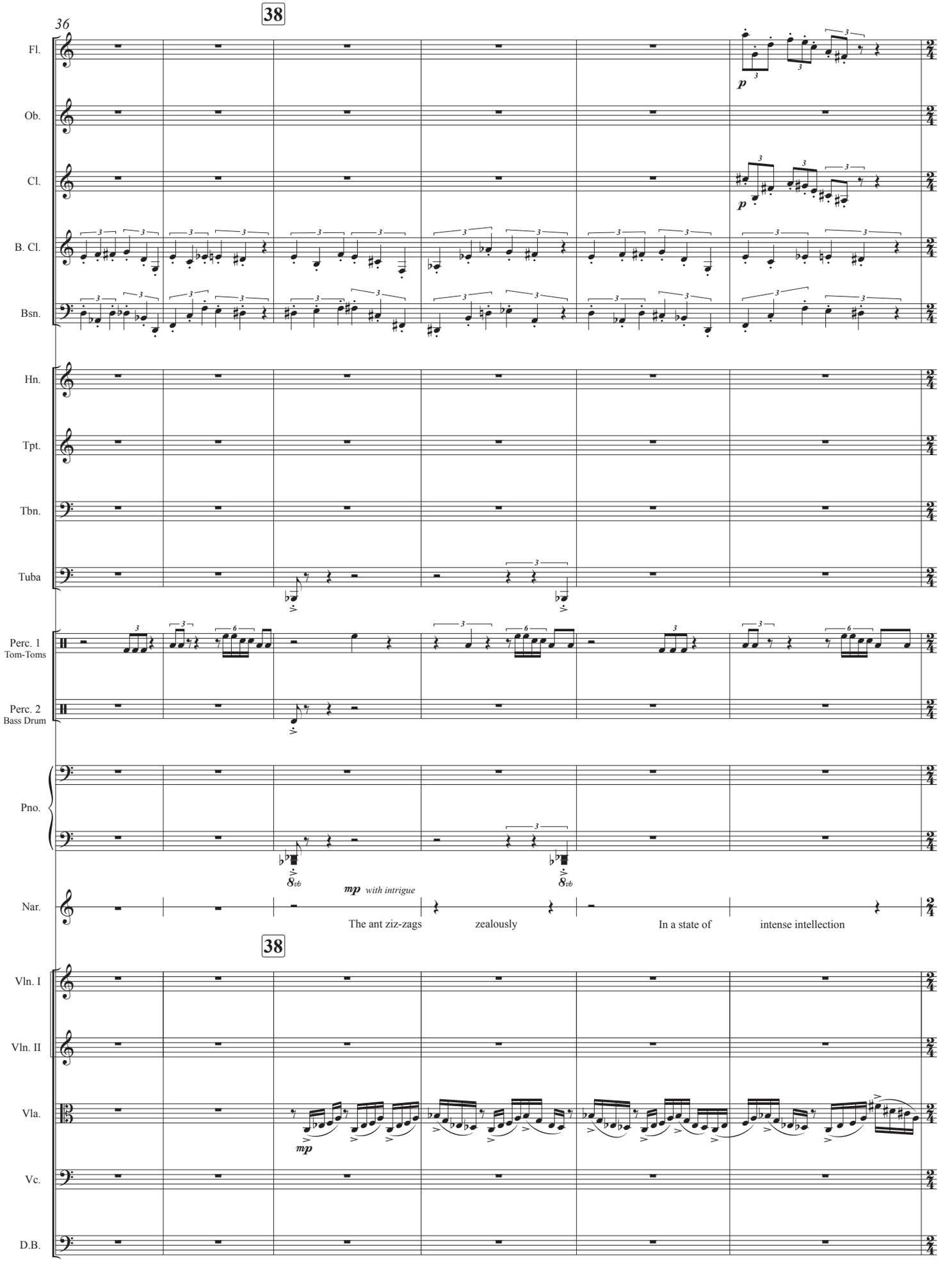

9
12
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
col legno
jeté
IV

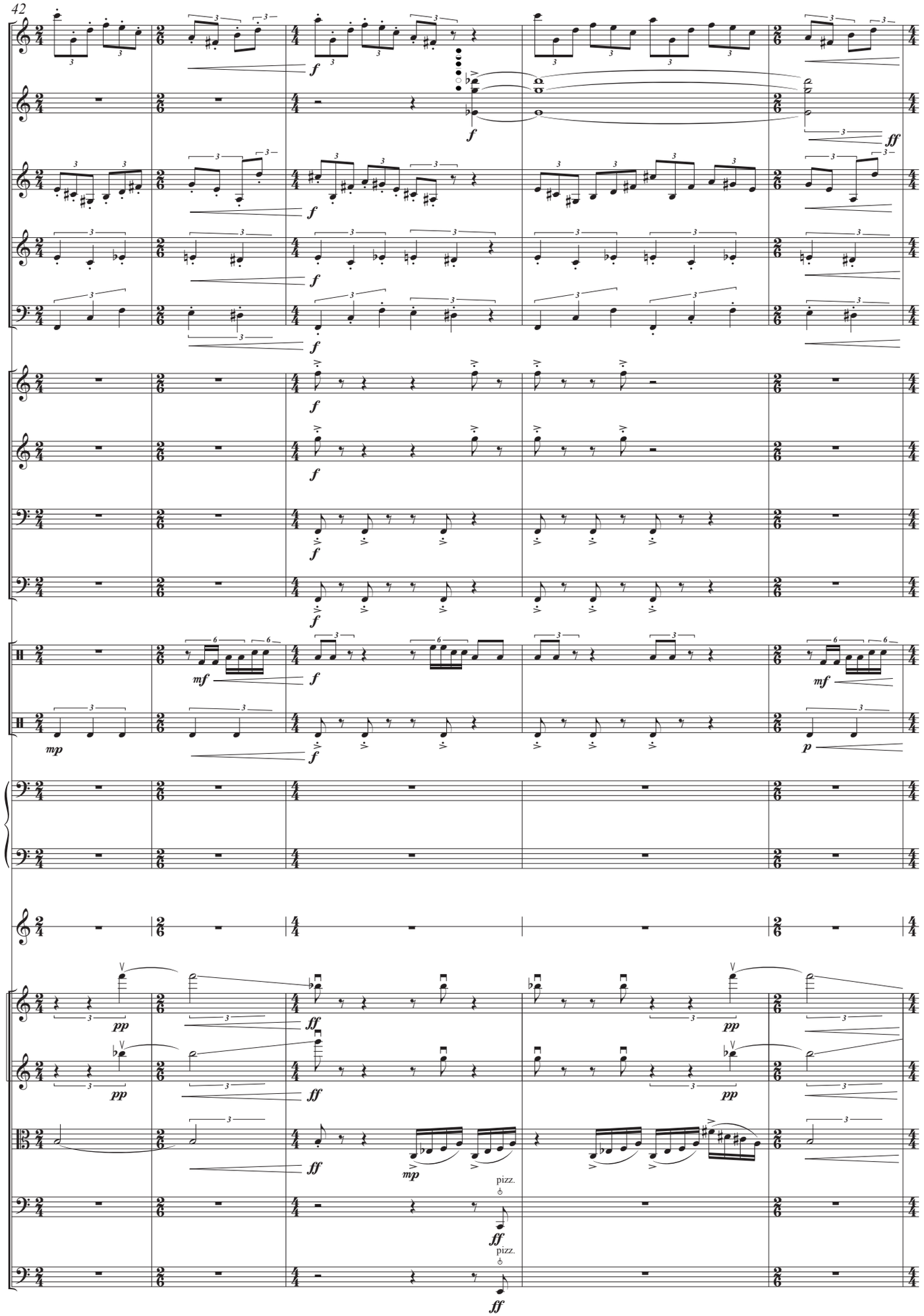

15
16
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
4 Tom-Toms
round, clear
Perc. 1
Tom-Toms
Perc. 2
Bass Drum
Pno.
Nar.
mp matter of fact
The butterfly carries
the anvil
Into the basment of
Oblivion
16
Vln. I
Vln. II
Vla.
Vc.
D.B.
sim.
pizz.
col legno
IV
sfp

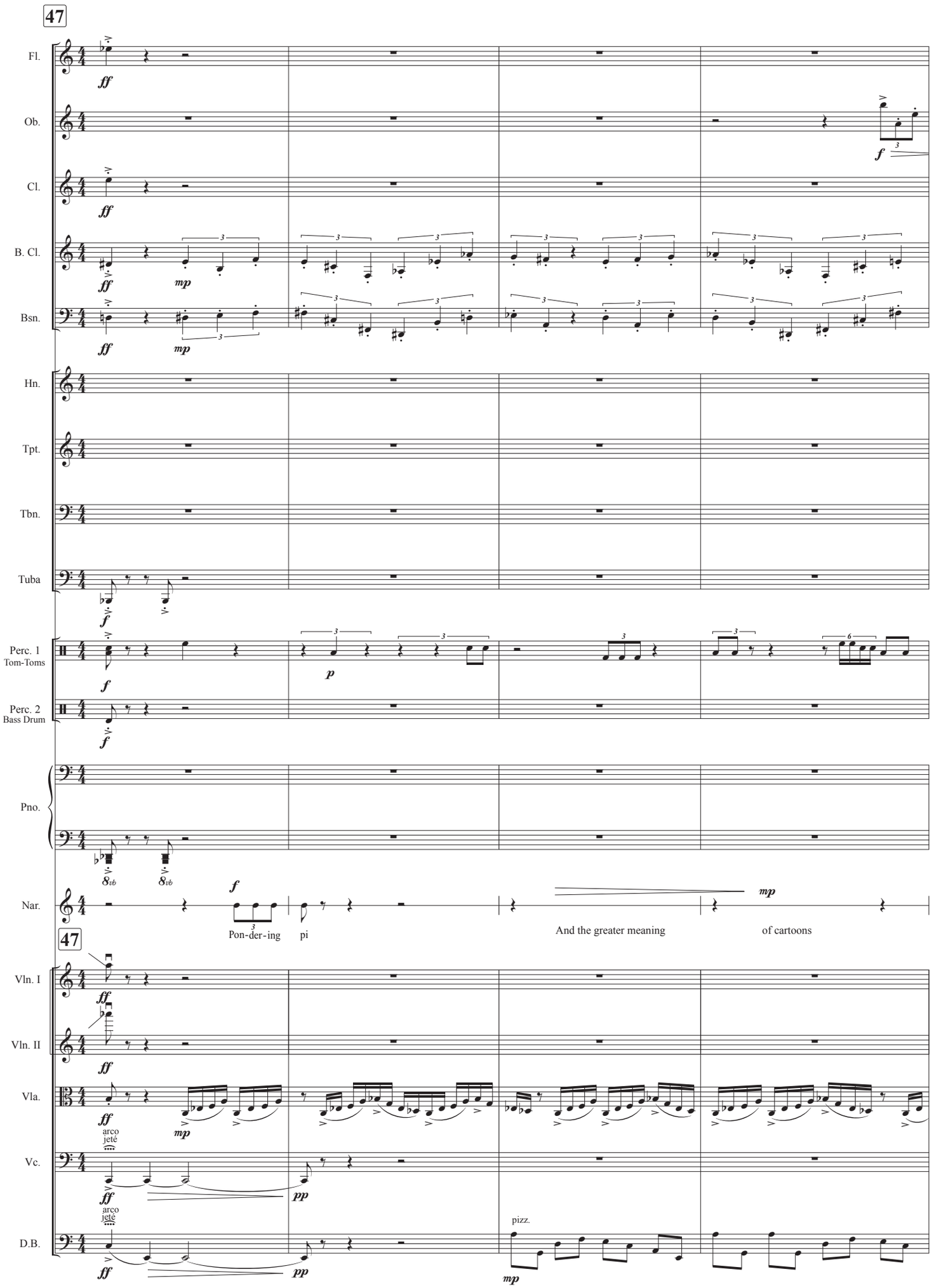

21
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
rubato
And hold-ing a pipe
21
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
(arco)
pizz.
IV

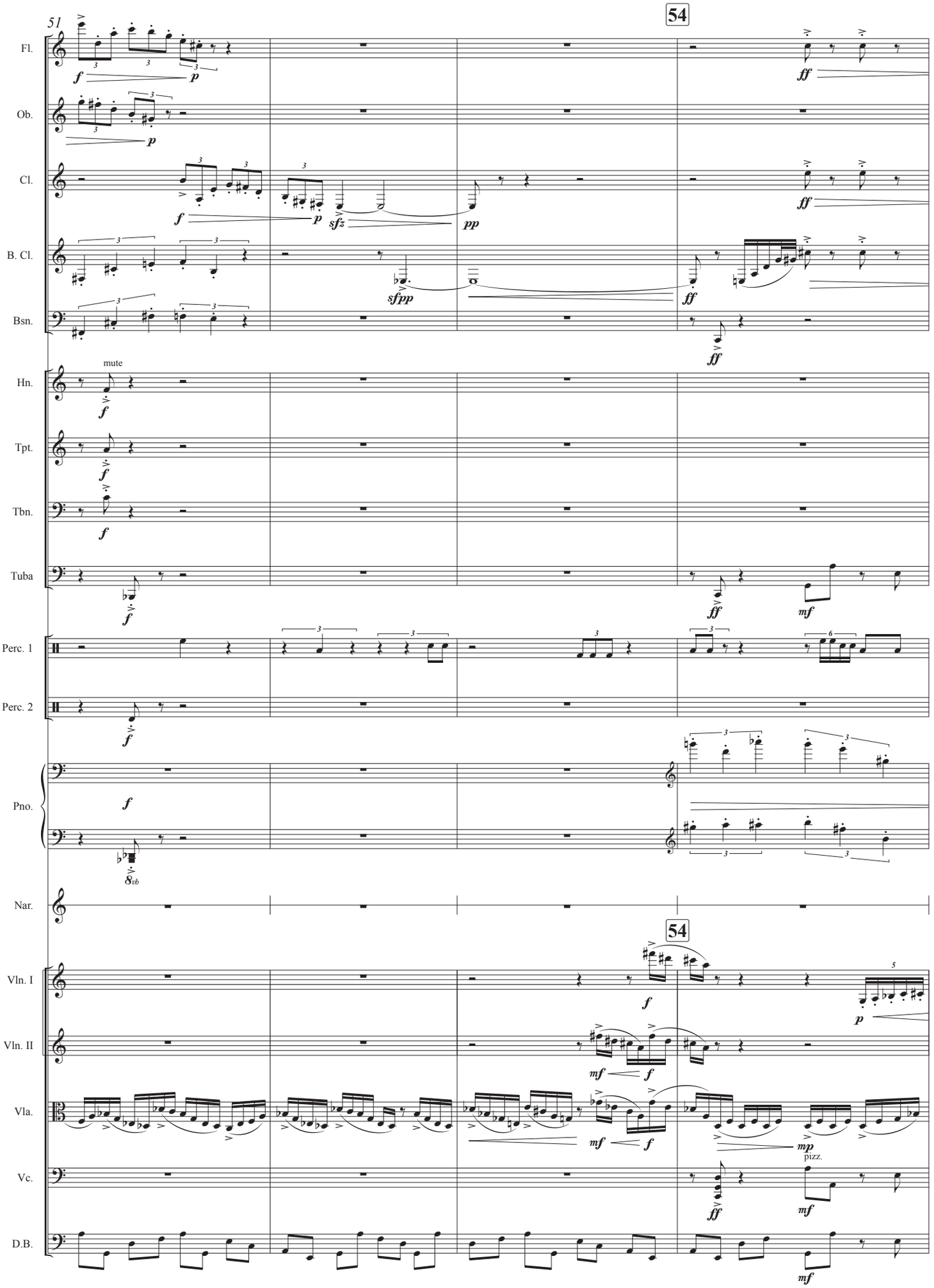

26
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Bass Drum
Pno.
Nar.
Asks the cross - ing guard for a light.
26
Vln. I
Vln. II
Vla.
Vc.
D.B.
(open)
straight mute
arco
col legno
pizz.

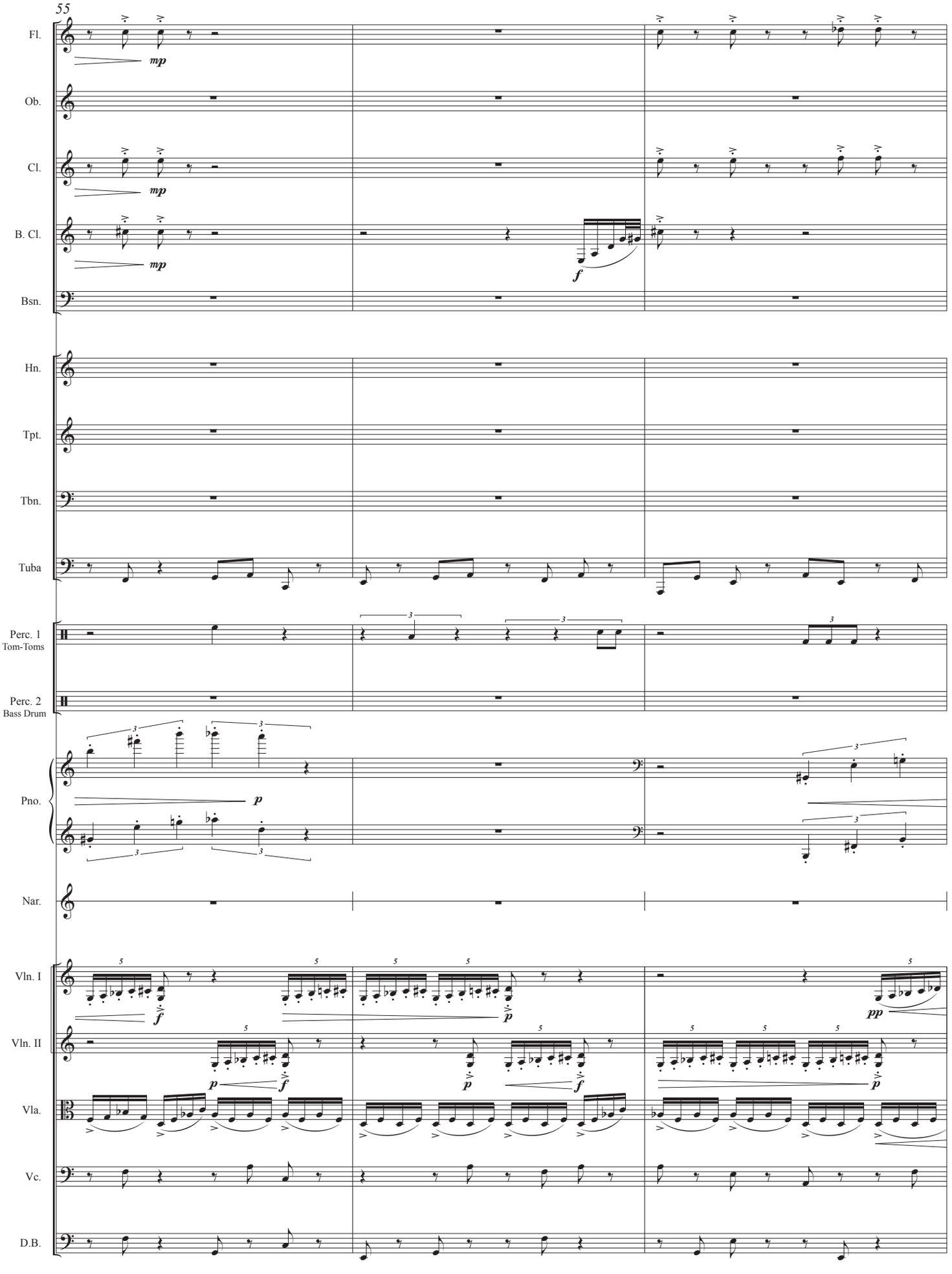

30
34
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
L.V.
arco
IV
p sub.

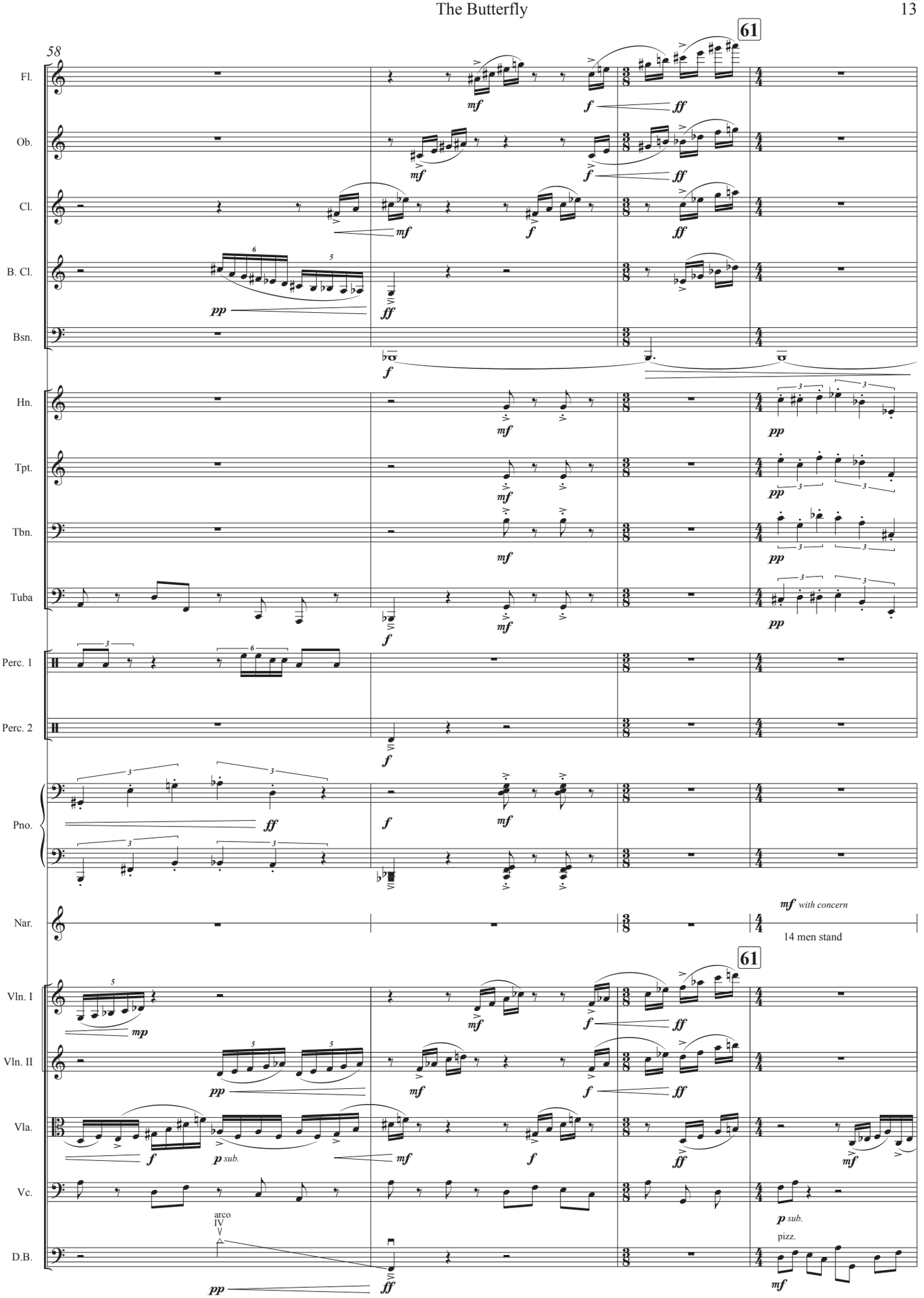

36
38
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Tom-Toms
Perc. 2
Bass Drum
Pno.
Nar.
p
mp with intrigue
The ant ziz-zags zealously In a state of intense intellection
38
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp

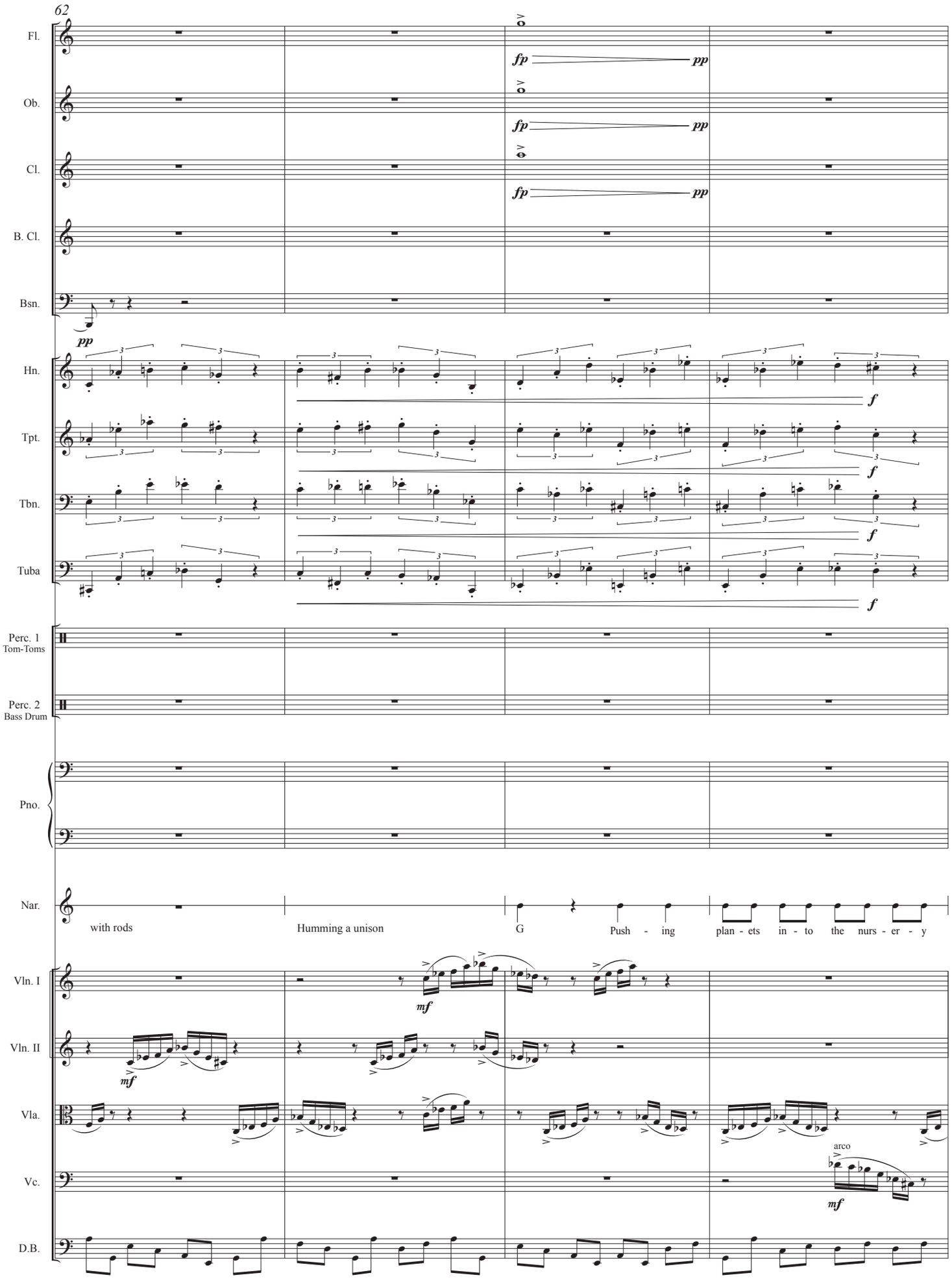

42
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
pizz.

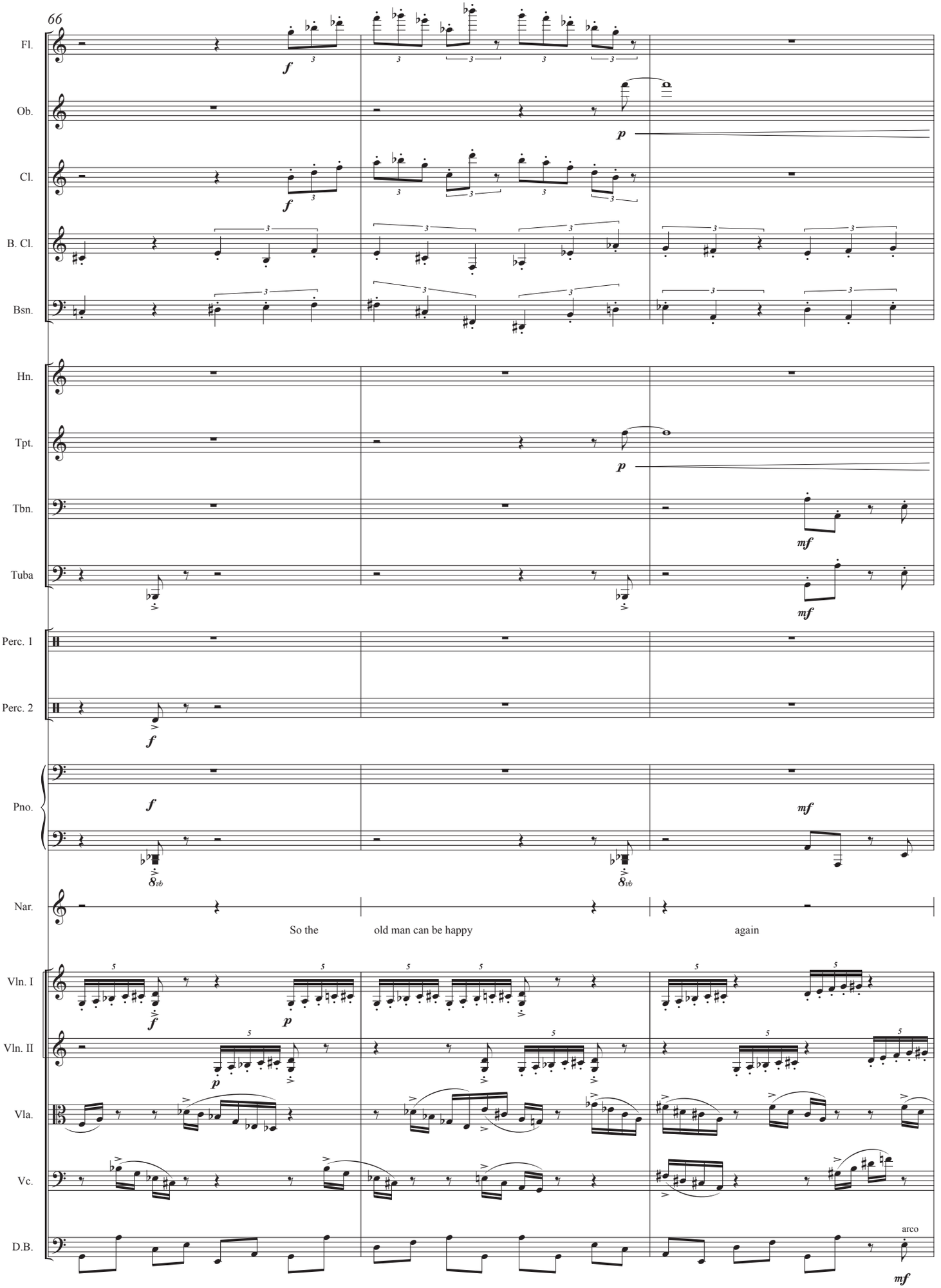

47
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Tom-Toms
Perc. 2
Bass Drum
Pno.
Nar.
Pon-der-ing
pi
And the greater meaning
of cartoons
47
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
jeté
pizz.

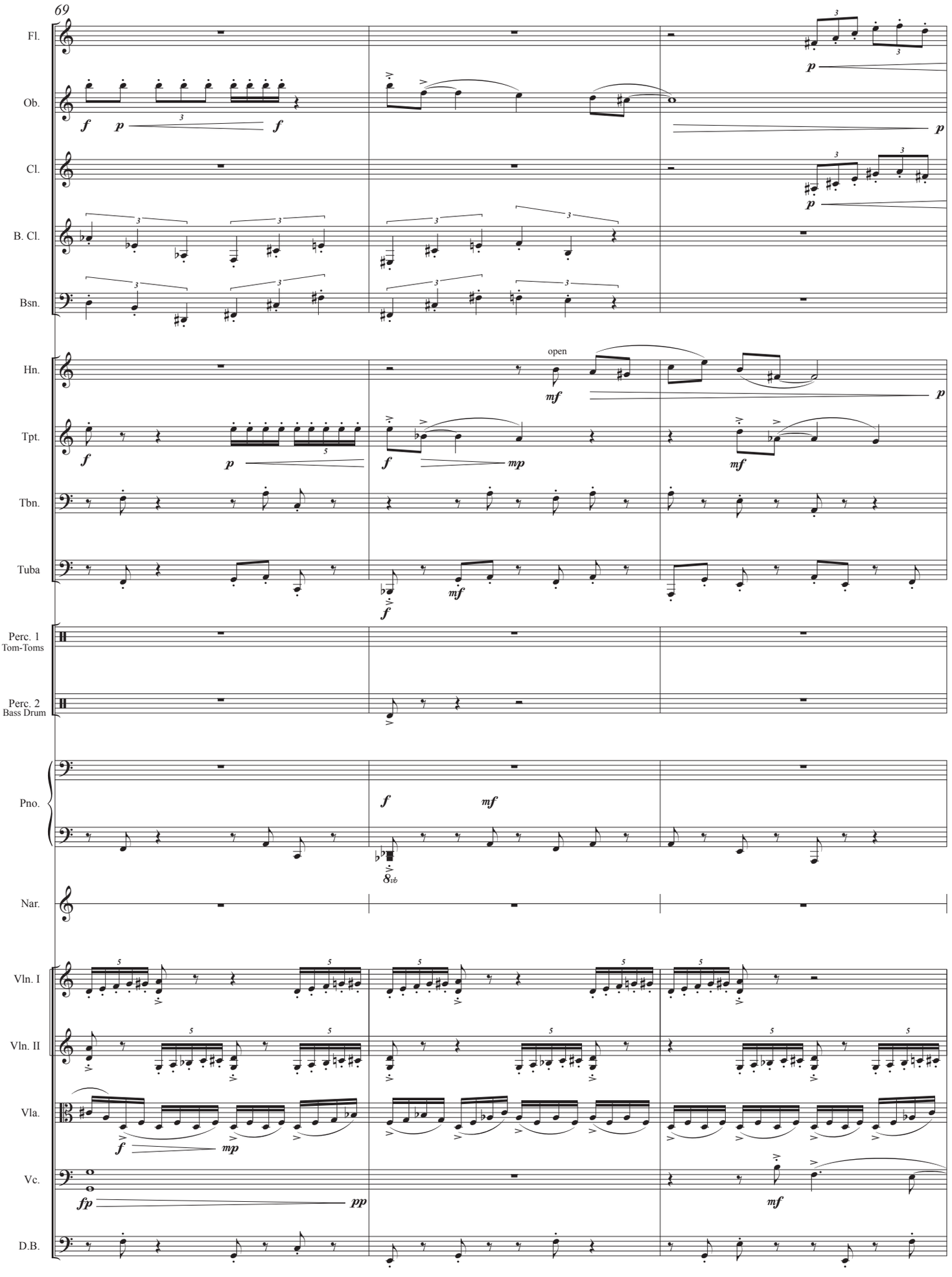

51
54
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
mute
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
54
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

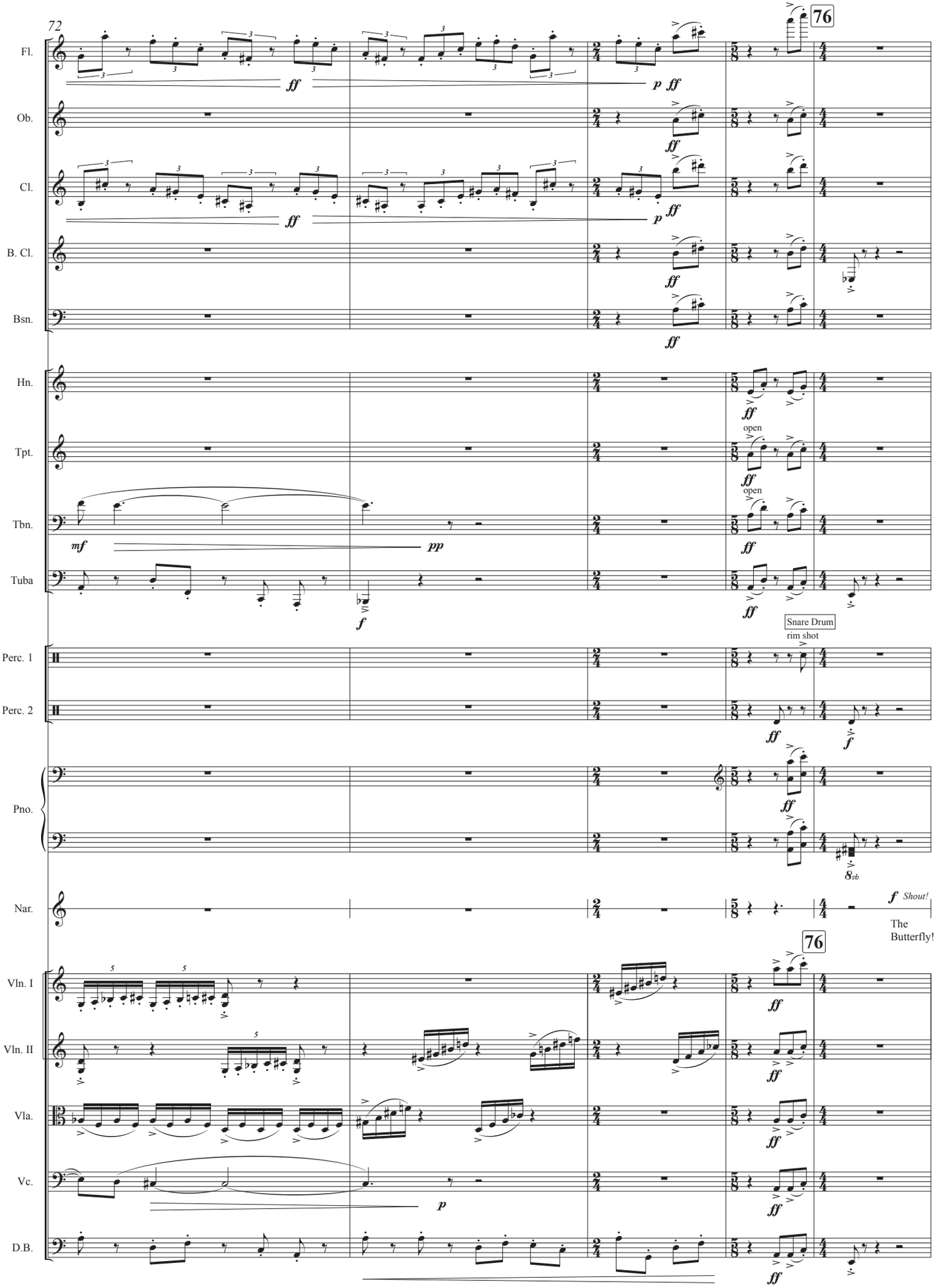

55
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Tom-Toms
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
f
p
pp

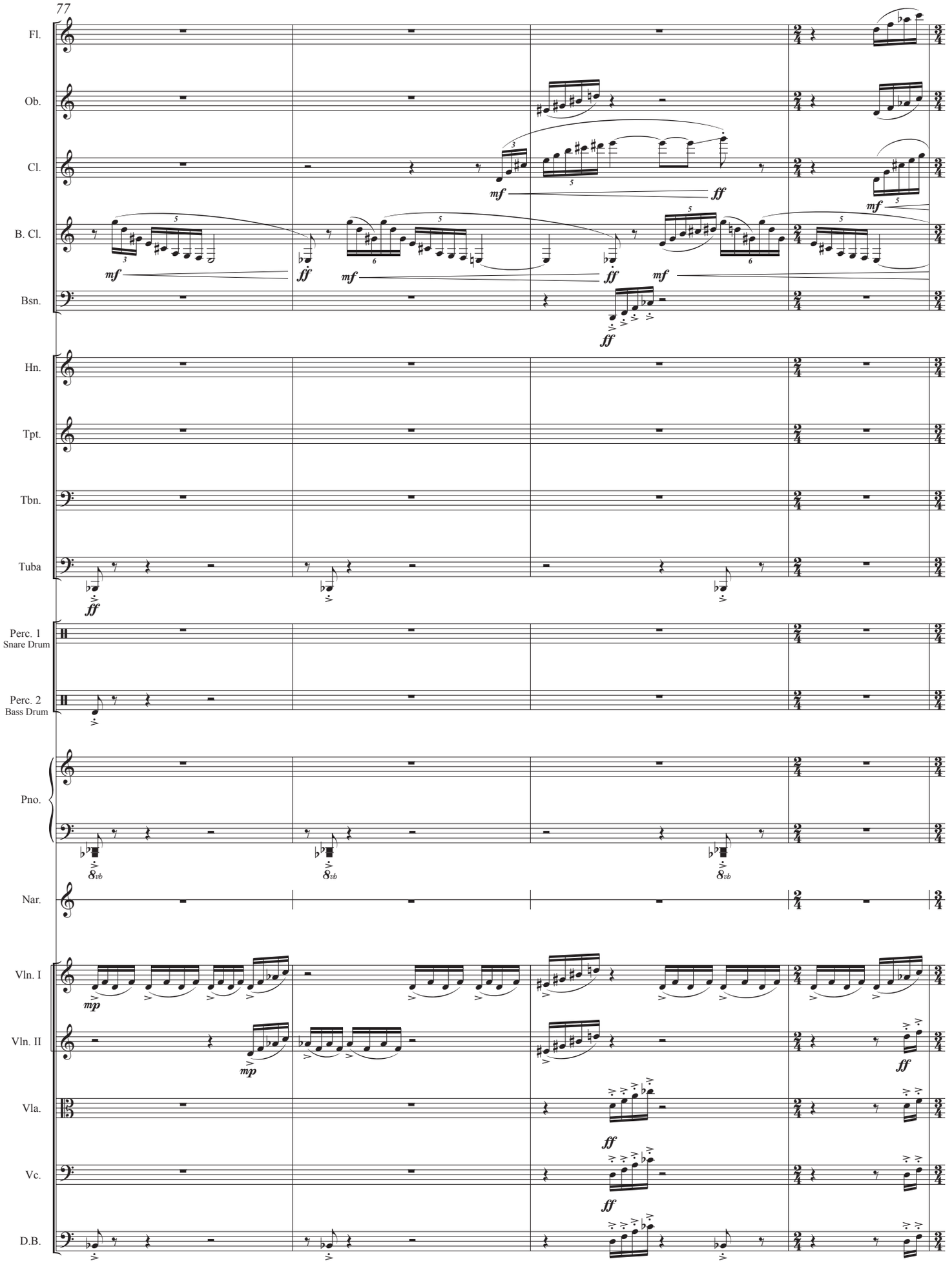

58
61
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
mf with concern
14 men stand
61
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
IV
pizz.

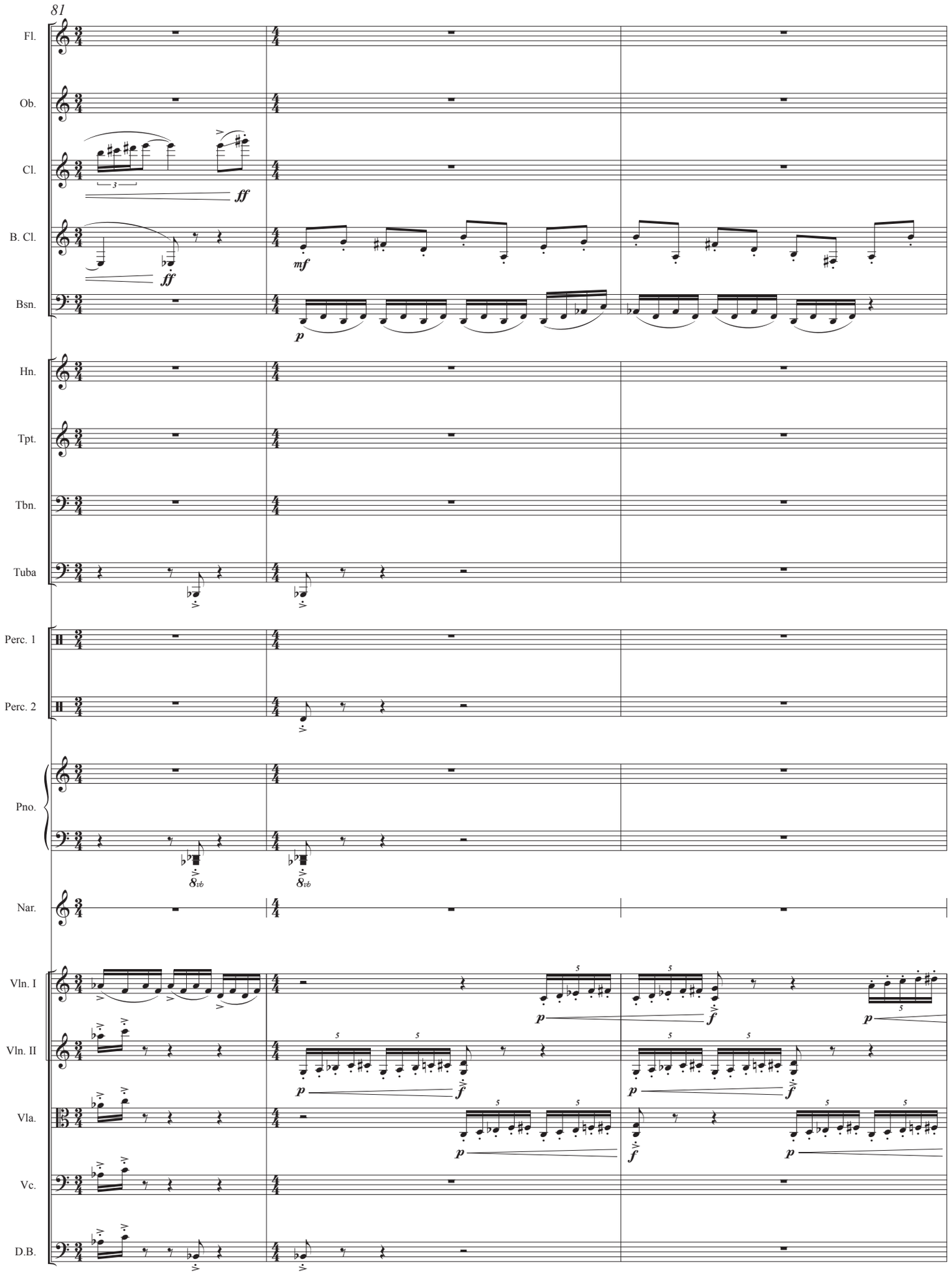

62
Fl.
Ob.
Cl.
B. Cl.
Bsn.
fp
pp
Hn.
Tpt.
Tbn.
Tuba
f
Perc. 1
Tom-Toms
Perc. 2
Bass Drum
Pno.
Nar.
with rods
Humming a unison
G
Push - ing
plan - ets in - to the nurs - er - y
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
arco

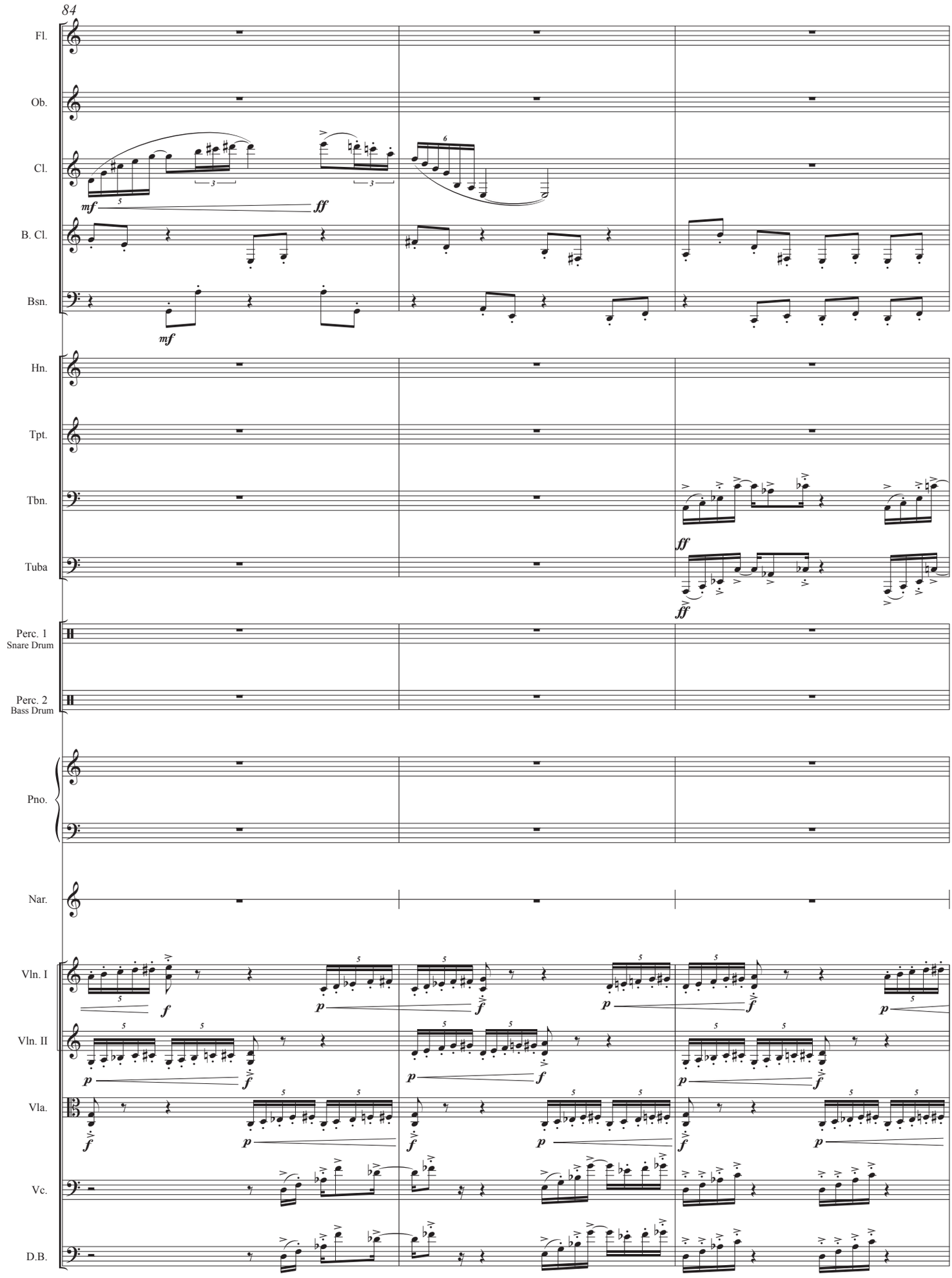

66
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
So the
old man can be happy
again
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

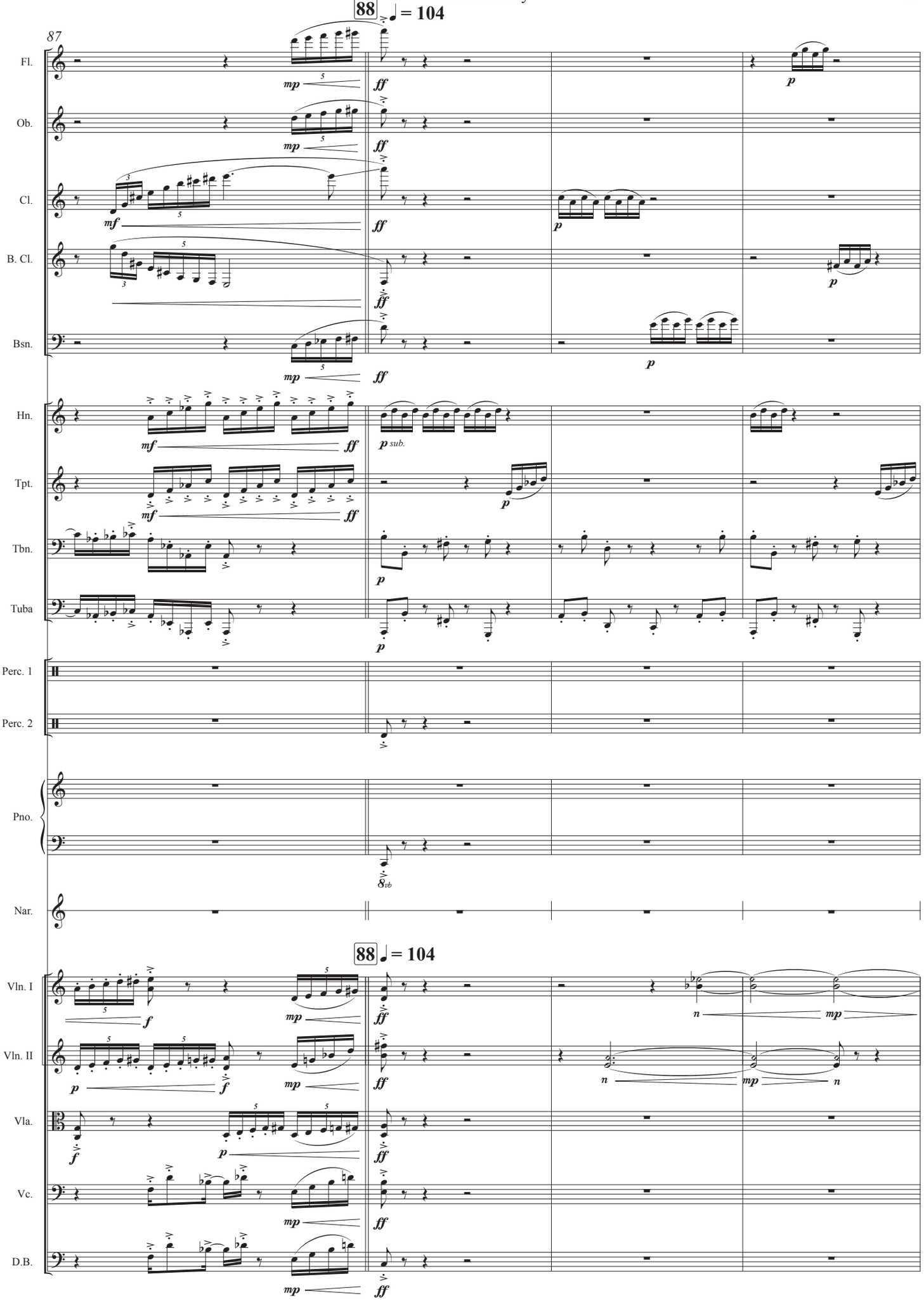

69
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
open
Tpt.
Tbn.
Tuba
Perc. 1
Tom-Toms
Perc. 2
Bass Drum
Pno.
8vb
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.

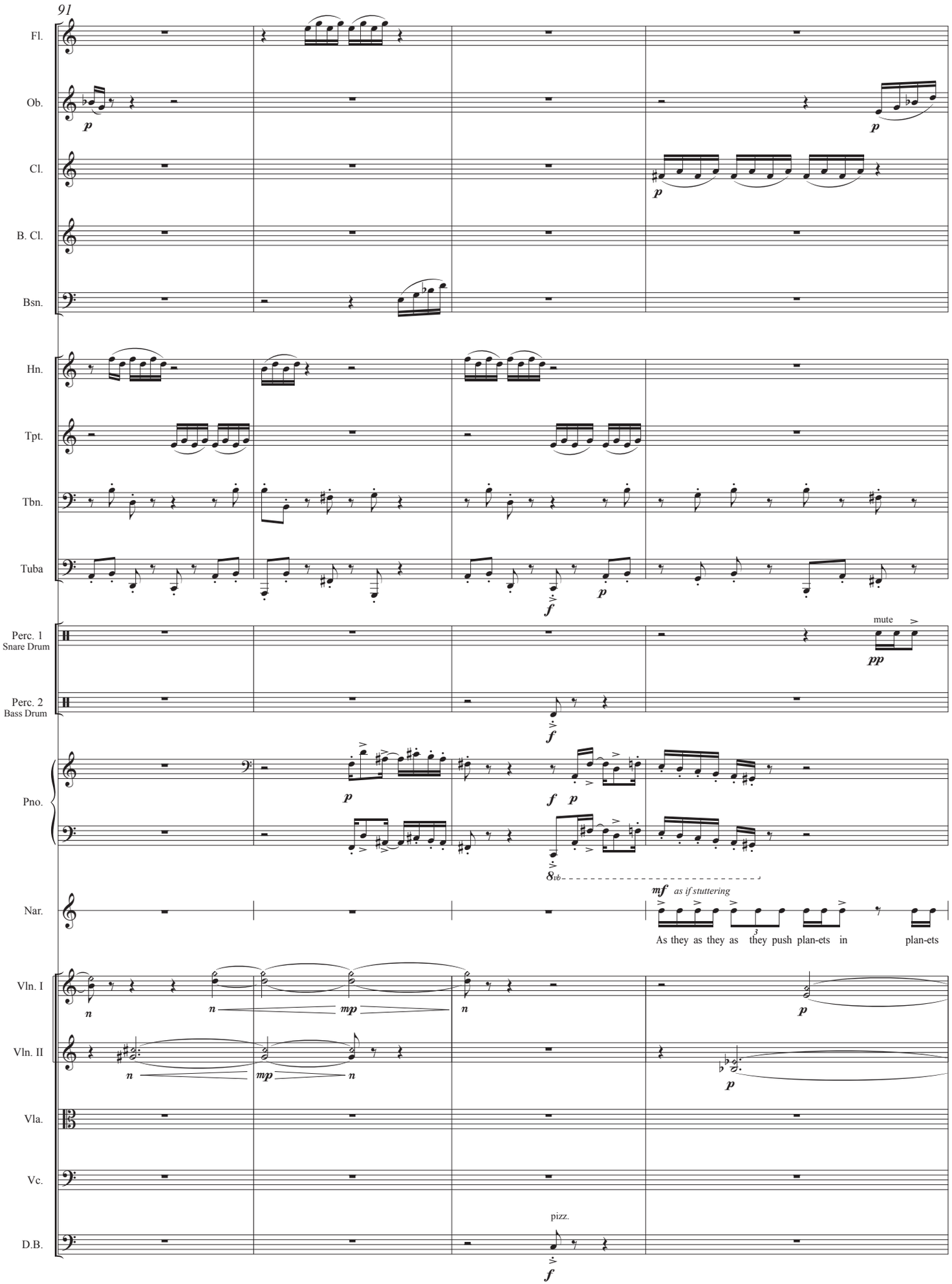

72
76
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
p
mf
pp
f
open
Snare Drum
rim shot
8vb
Shout!
The
Butterfly!

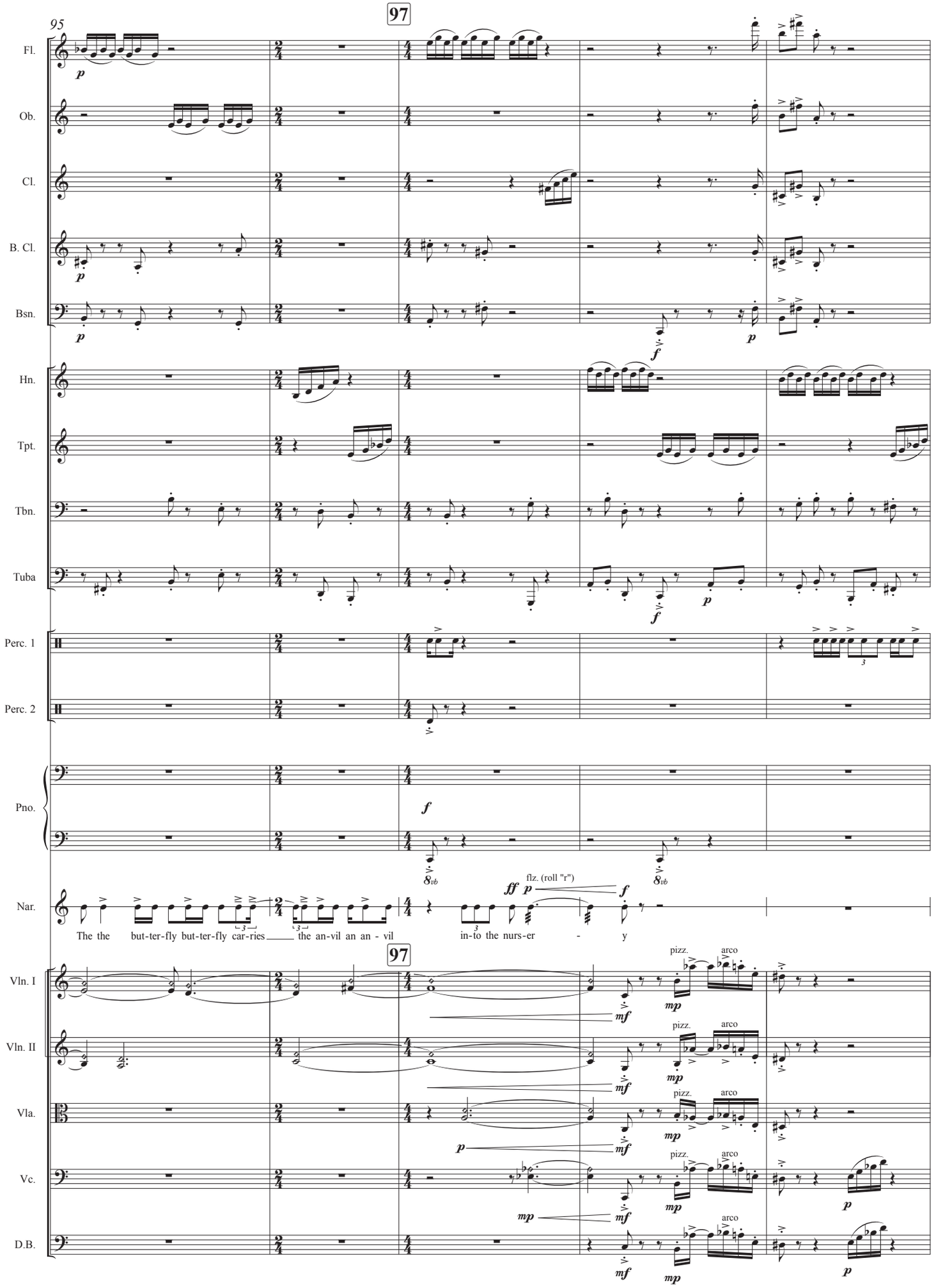

77
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Snare Drum
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
ff
mp
8vb

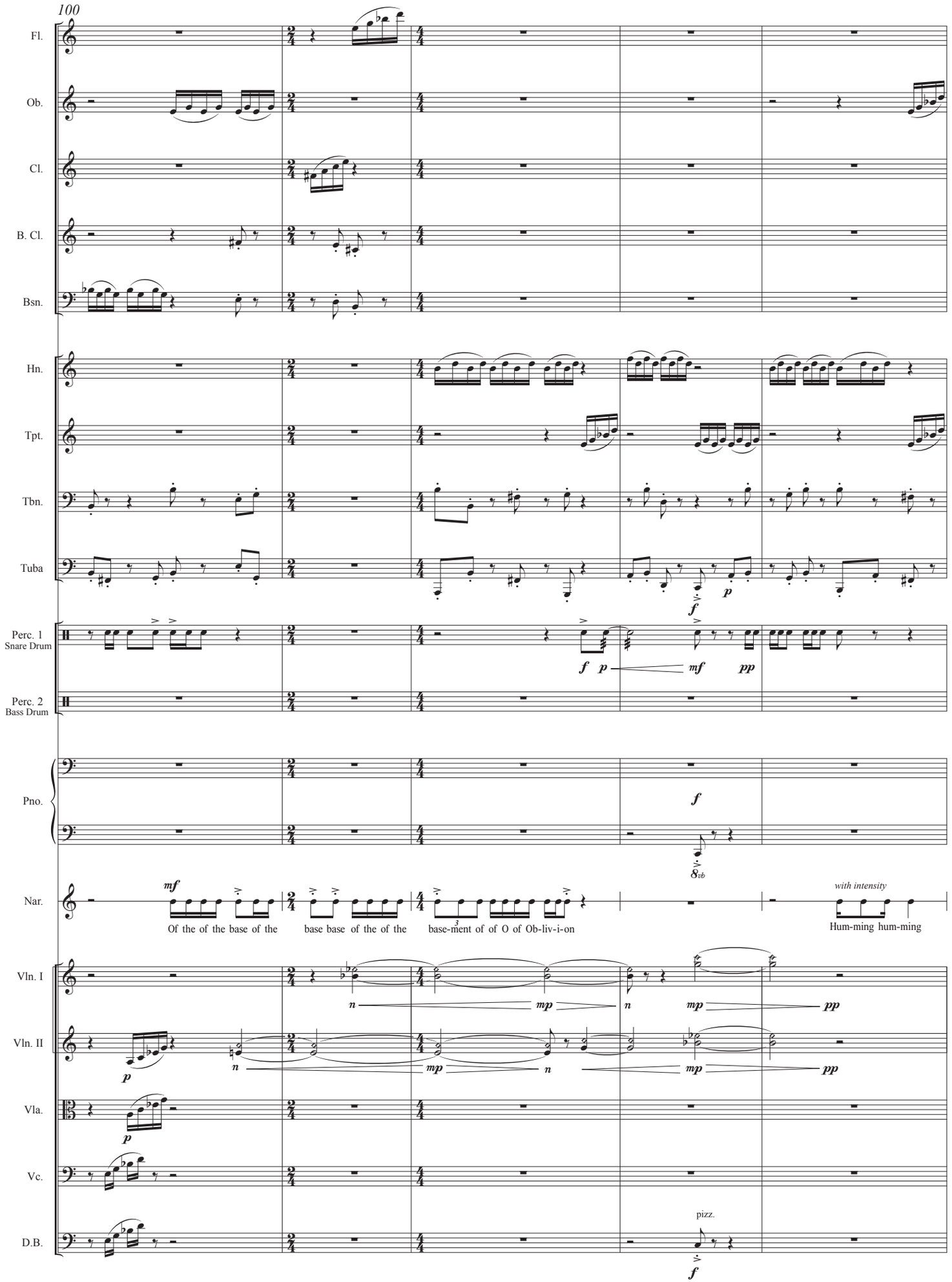

81
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf
p
f
8vb

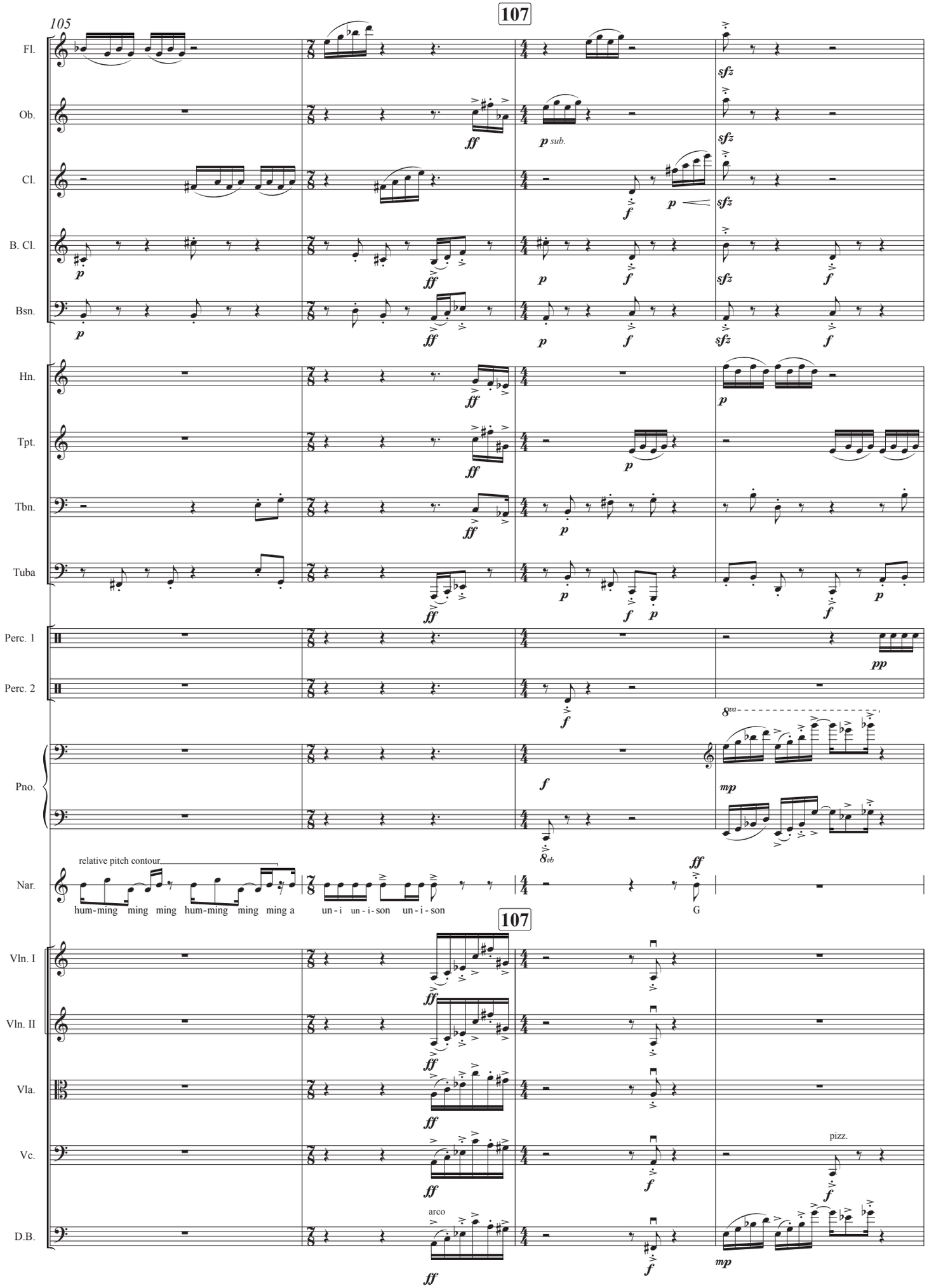

84
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Snare Drum
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
ff
f
p

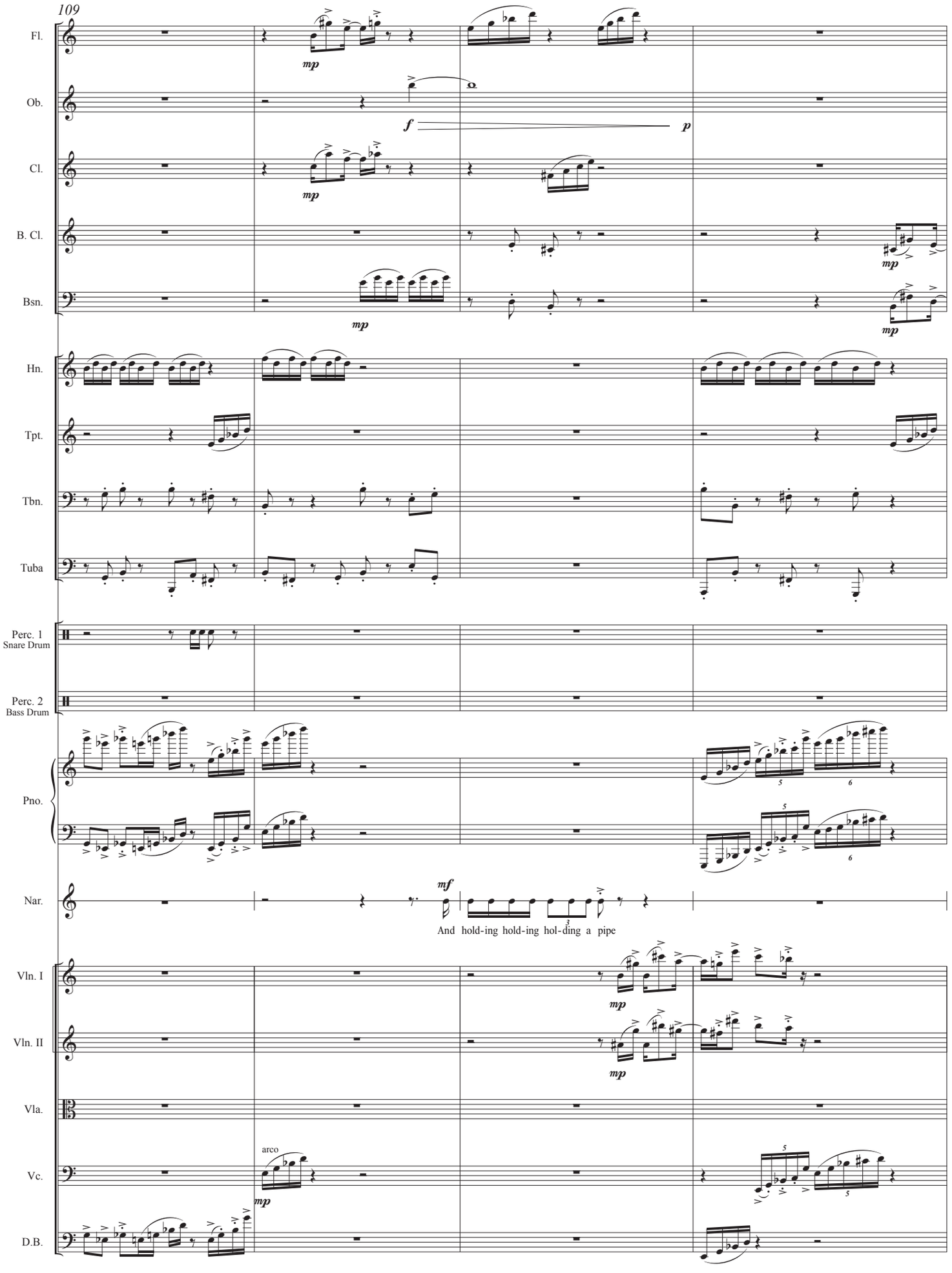

88 ♩ = 104
87
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
88 ♩ = 104
Vln. I
Vln. II
Vla.
Vc.
D.B.

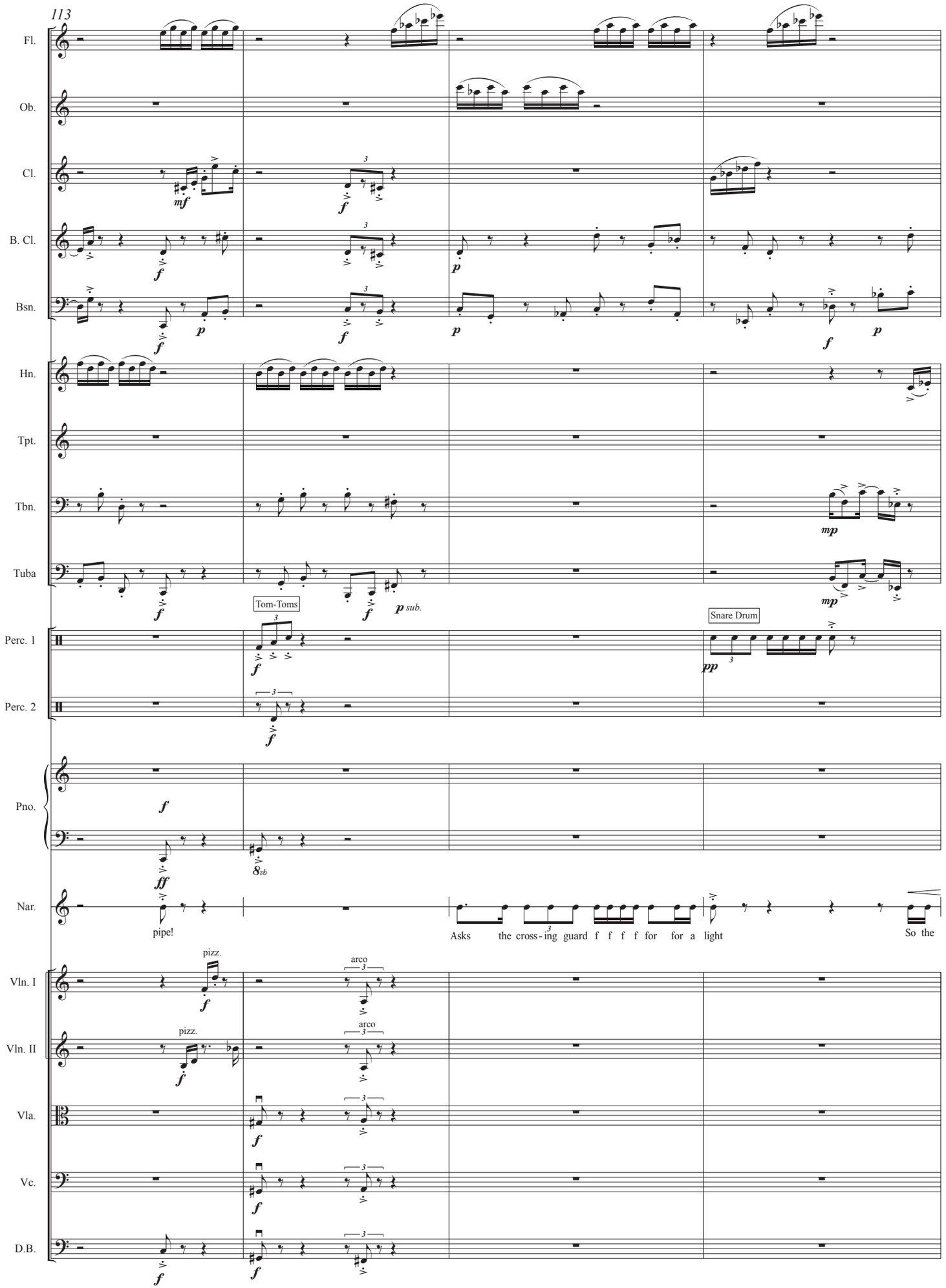

91
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Snare Drum
Perc. 2
Bass Drum
mute
Pno.
8vb
Nar.
mf as if stuttering
As they as they as they push plan-ets in plan-ets
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

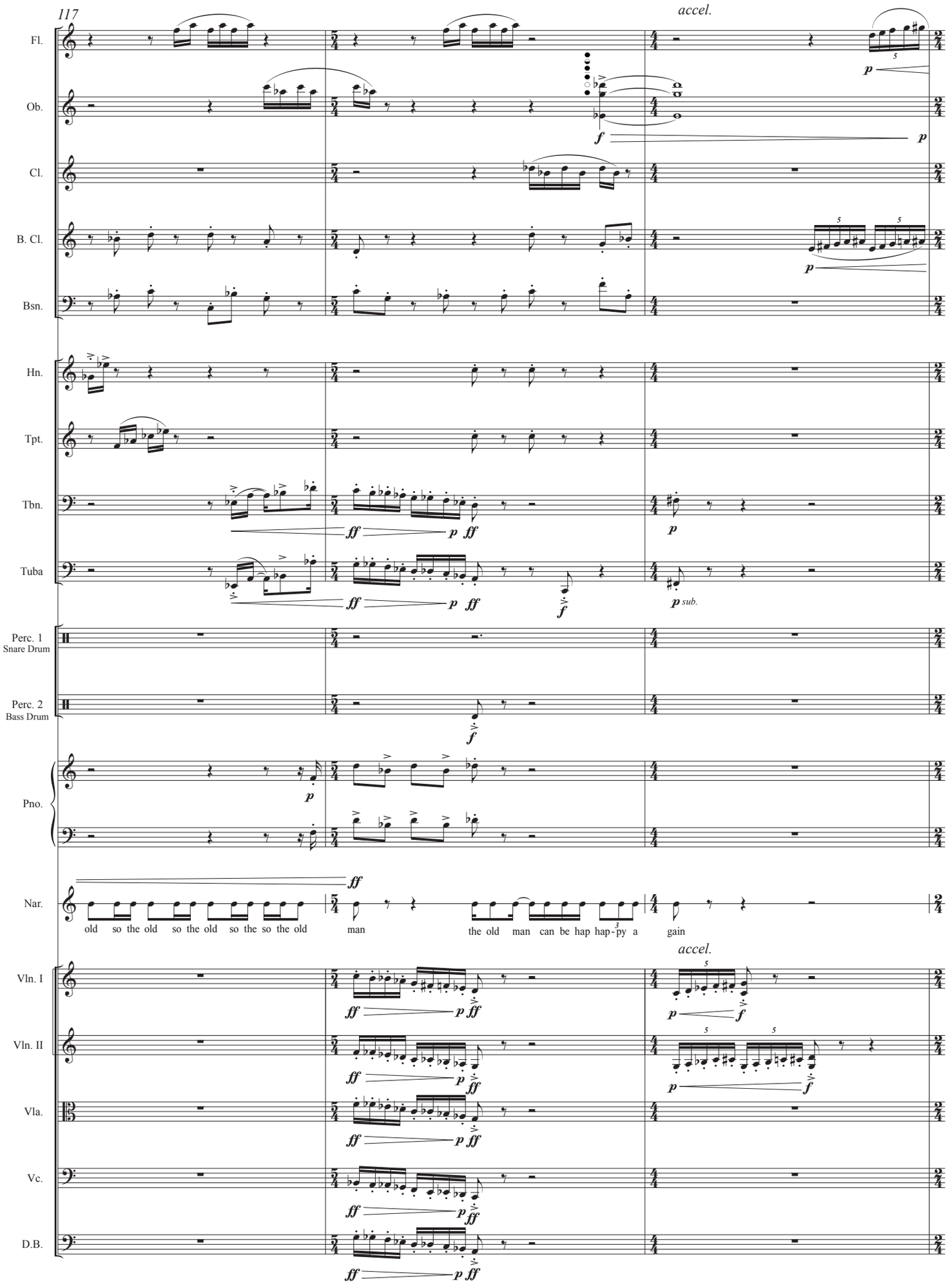

95
97
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
flz. (roll "r")
The the but-ter-fly but-ter-fly car-ries the an-vil an an - vil in-to the nurs-er - y
97
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco

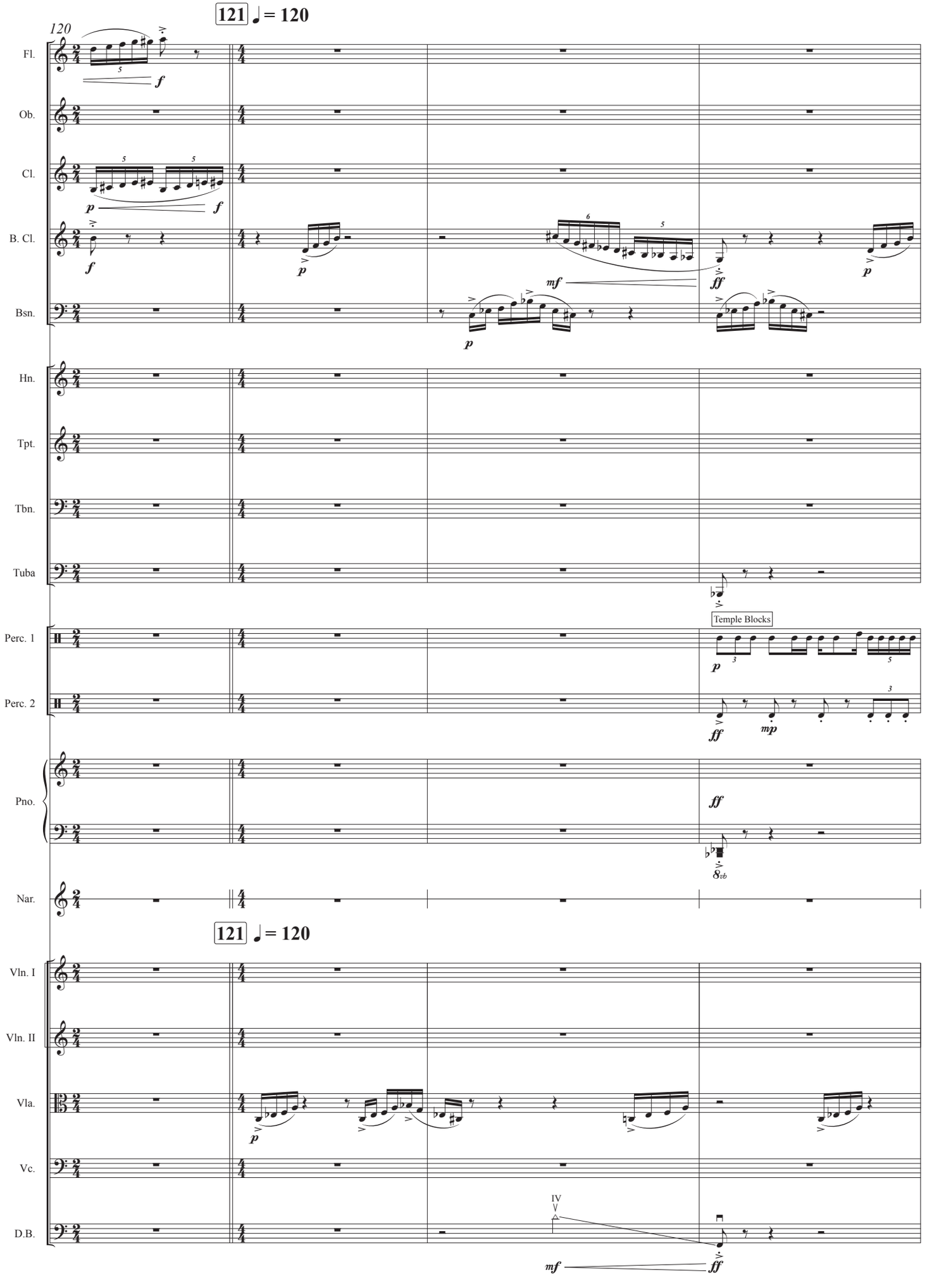

100
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Snare Drum
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
Of the of the base of the
base base of the of the
base-ment of of O of Ob-liv-i-on
with intensity
Hum-ming hum-ming
pizz.

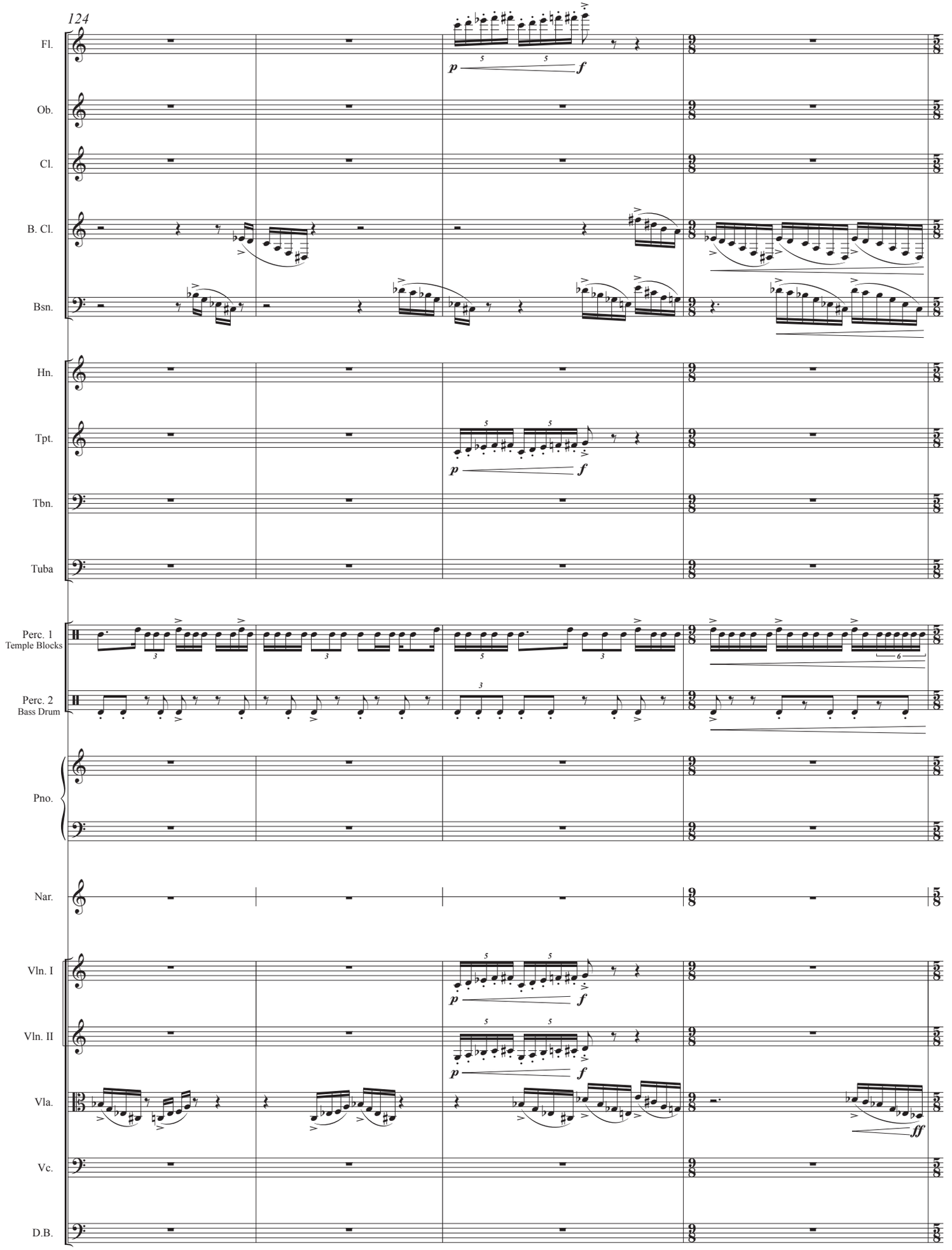

105
107
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
relative pitch contour
hum-ming ming ming hum-ming ming ming a
un - i un - i - son un - i - son
G
arco
pizz.

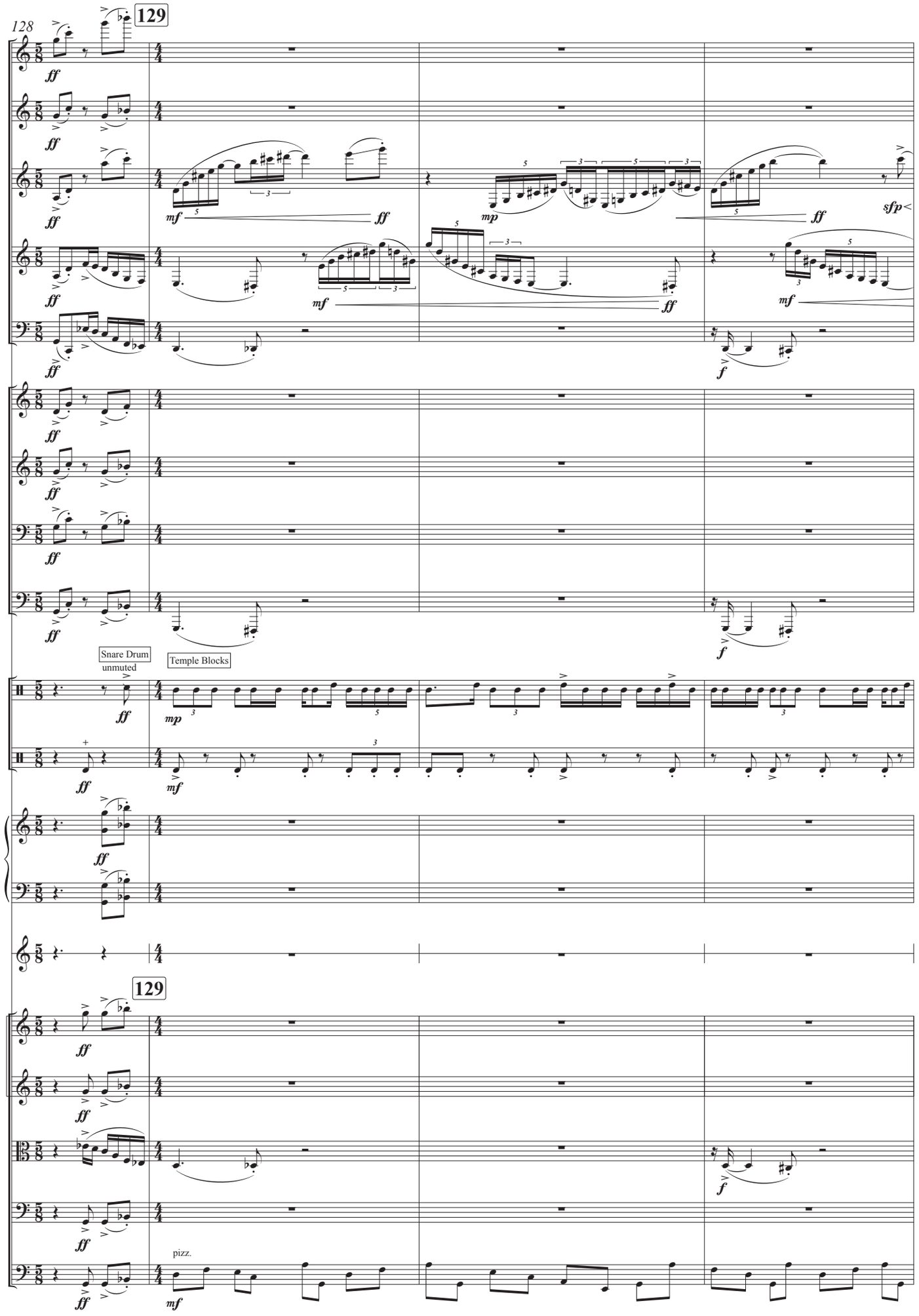

109
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Snare Drum
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
f
p
mf
arco
And hold-ing hold-ing hol-ding a pipe

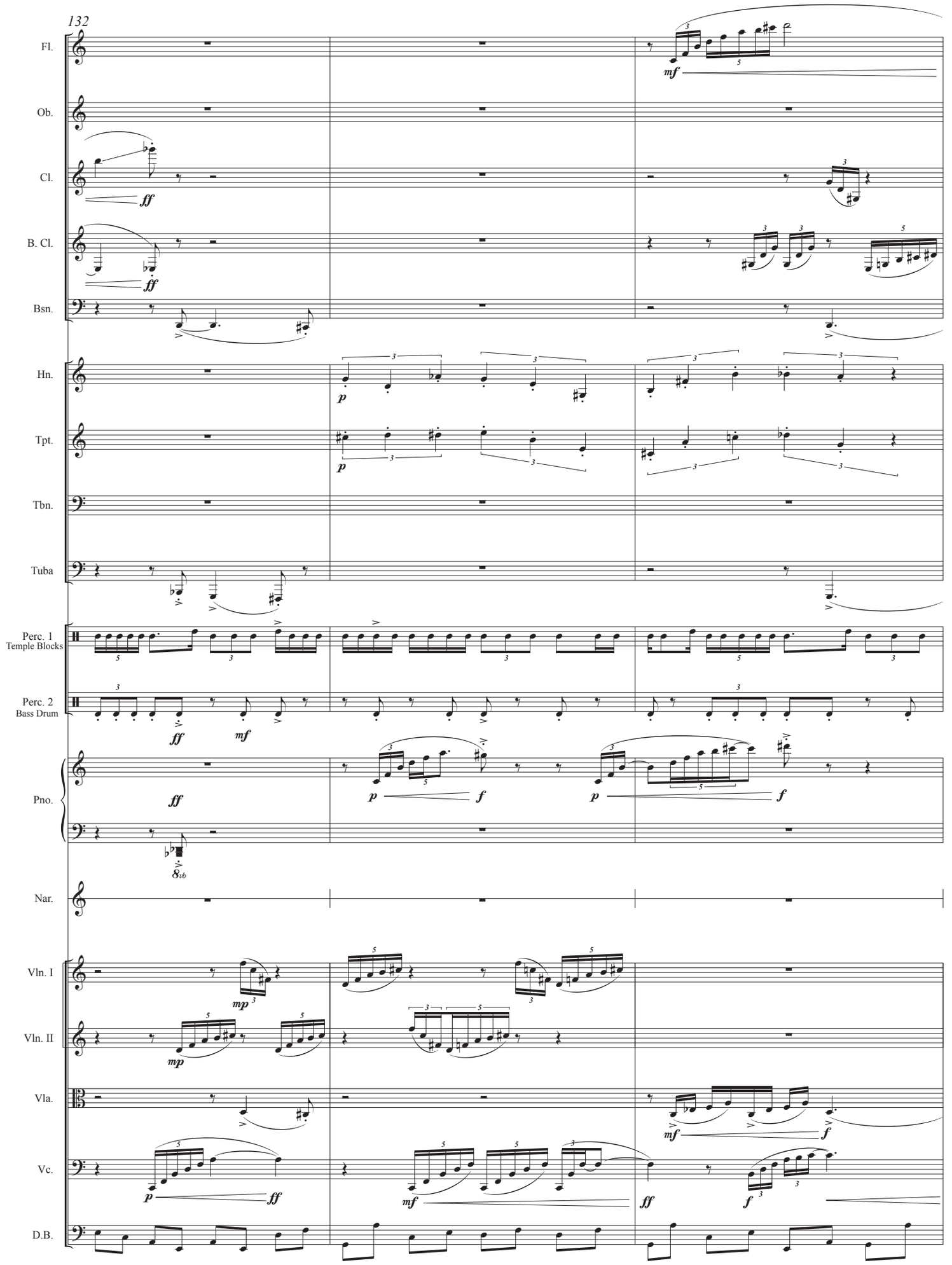

113
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Tom-Toms
Snare Drum
Perc. 1
Perc. 2
Pno.
Nar.
pipe!
Asks the cross-ing guard f f f f for for a light
So the
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco

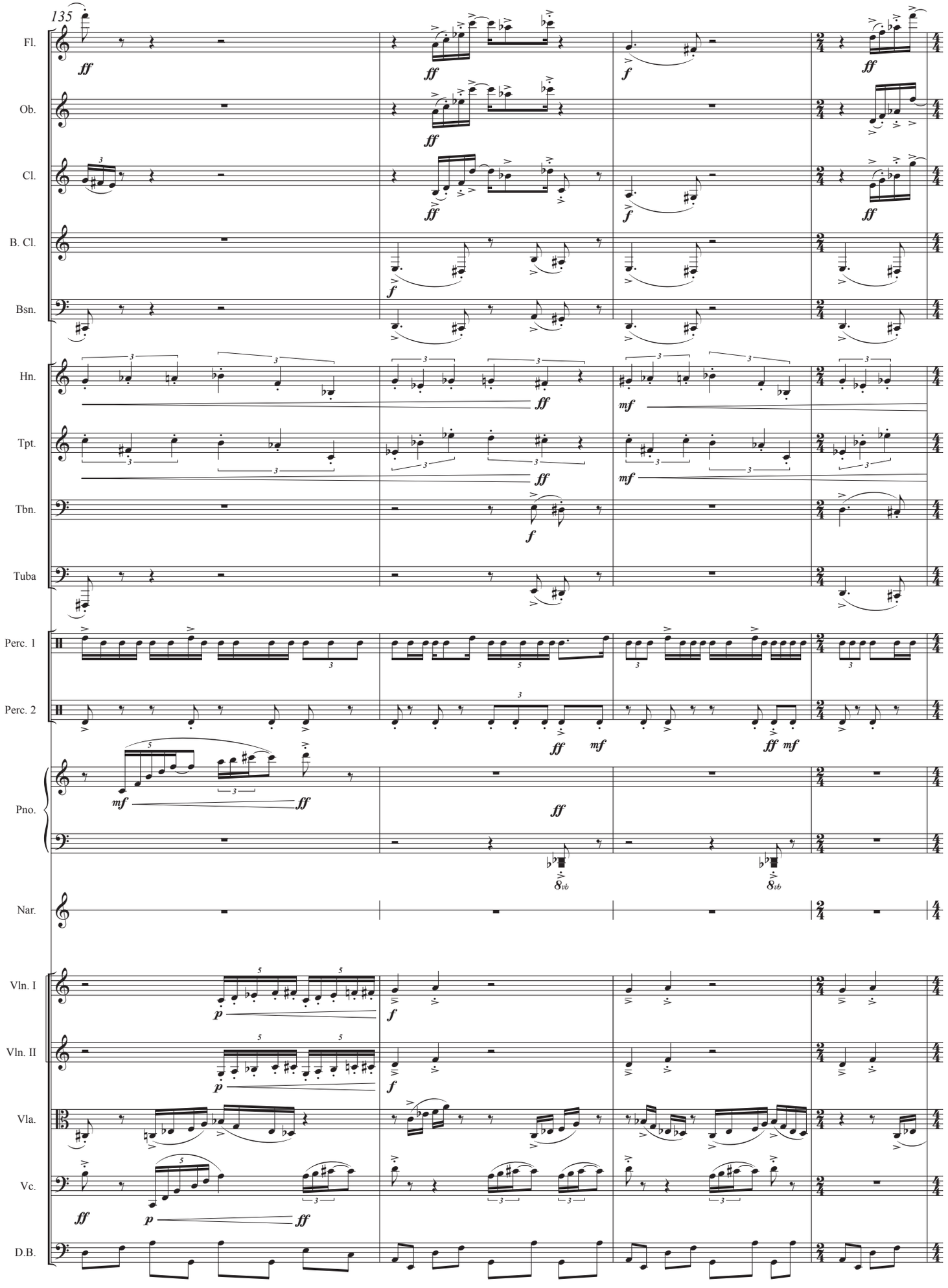

117
accel.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Snare Drum
Perc. 2
Bass Drum
Pno.
Nar.
old so the old so the old so the so the old man the old man can be hap hap-py a gain
accel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

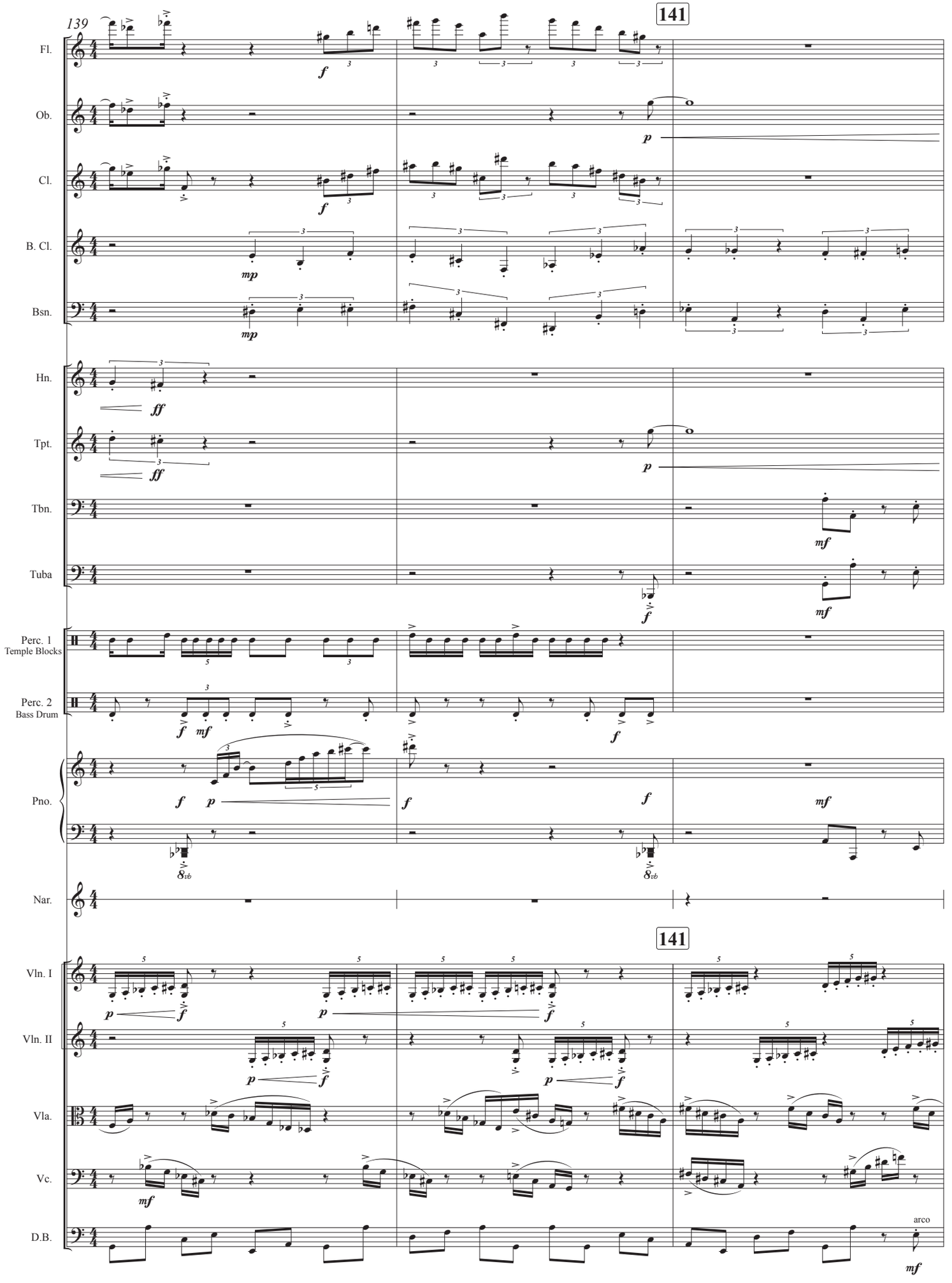

121 ♩ = 120
120
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Temple Blocks
Perc. 1
Perc. 2
Pno.
Nar.
121 ♩ = 120
Vln. I
Vln. II
Vla.
Vc.
D.B.
IV

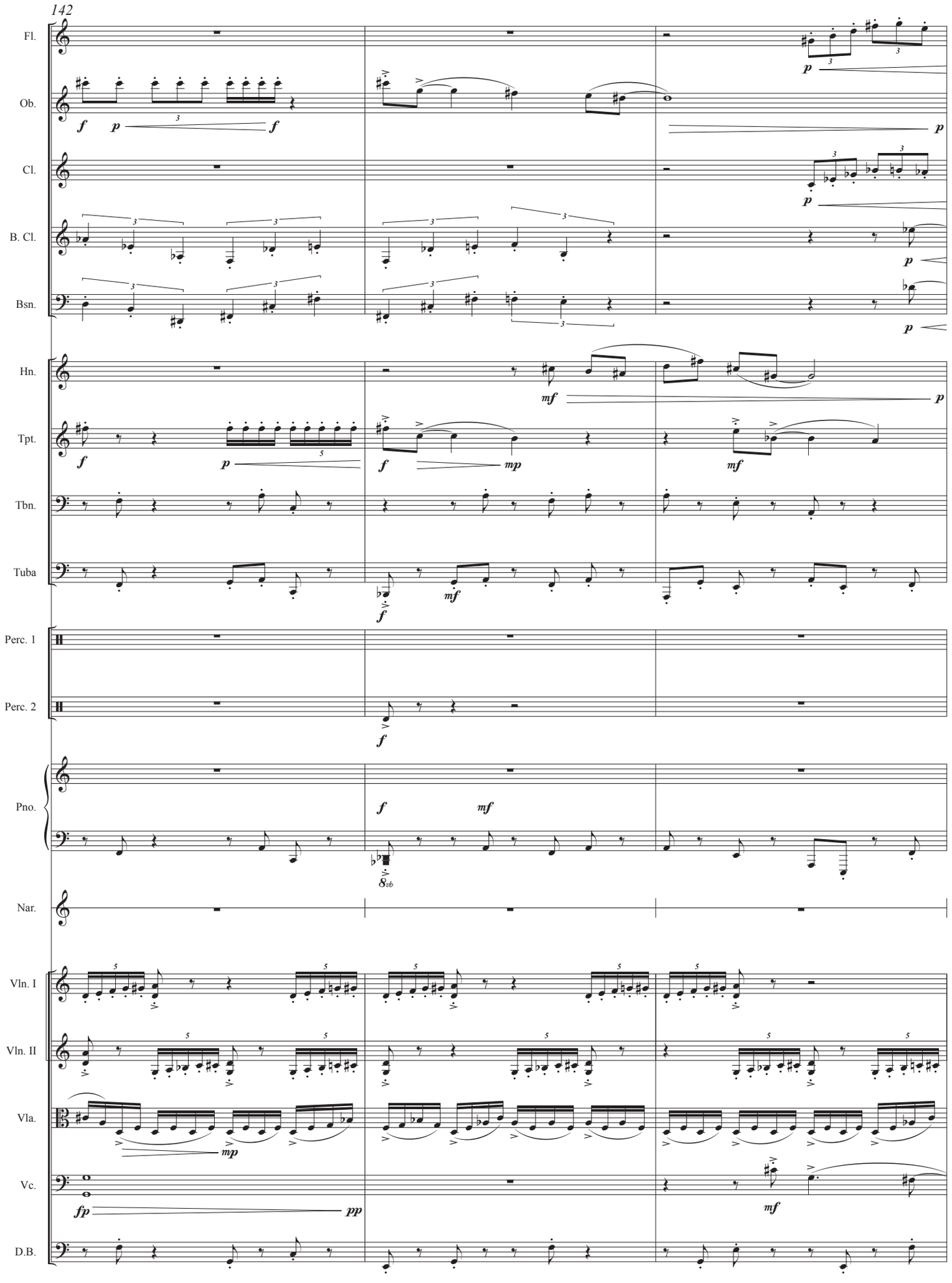

124
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Temple Blocks
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
f
ff

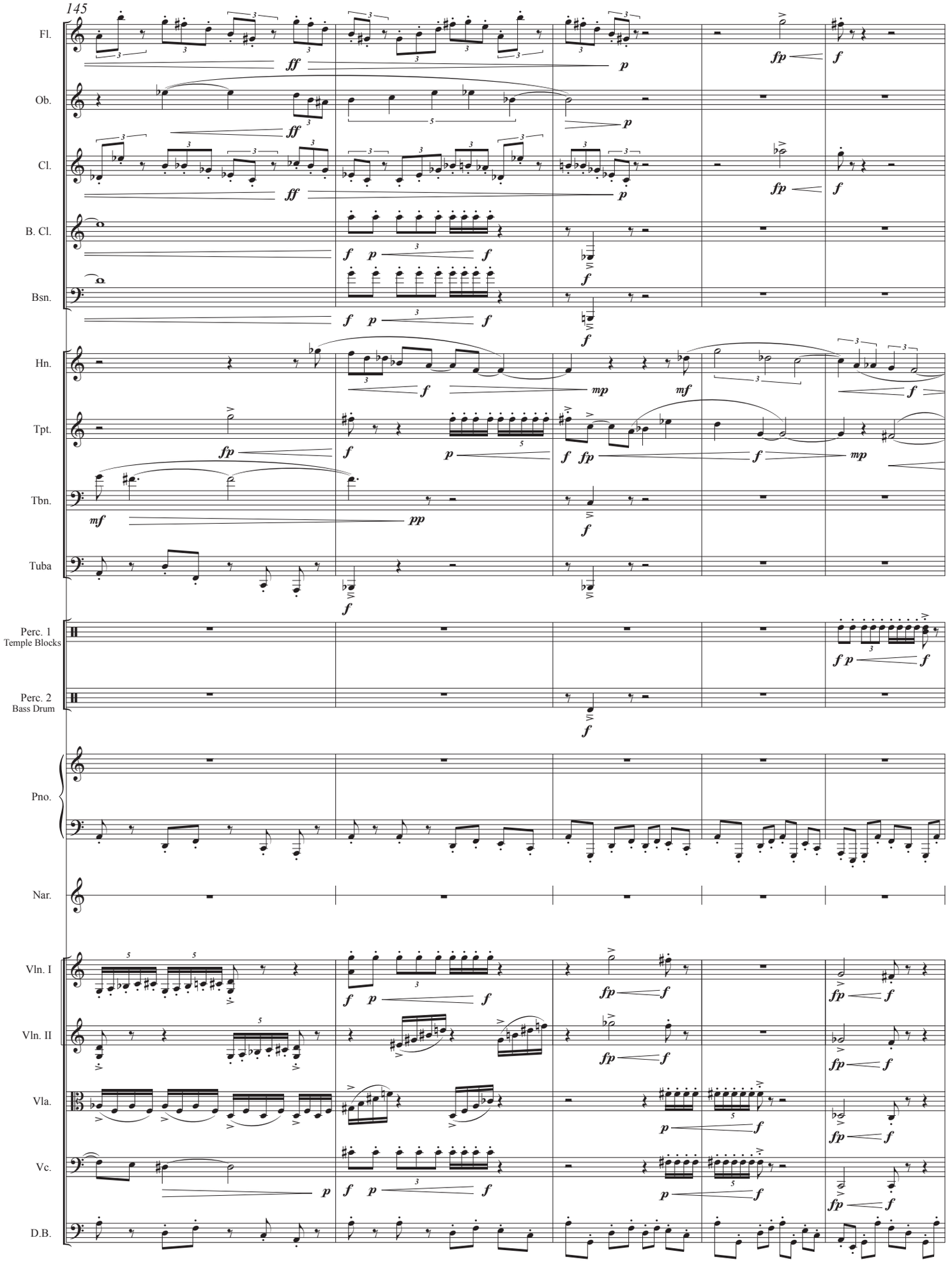

128
129
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Snare Drum
unmuted
Temple Blocks
Perc. 1
Perc. 2
Pno.
Nar.
129
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

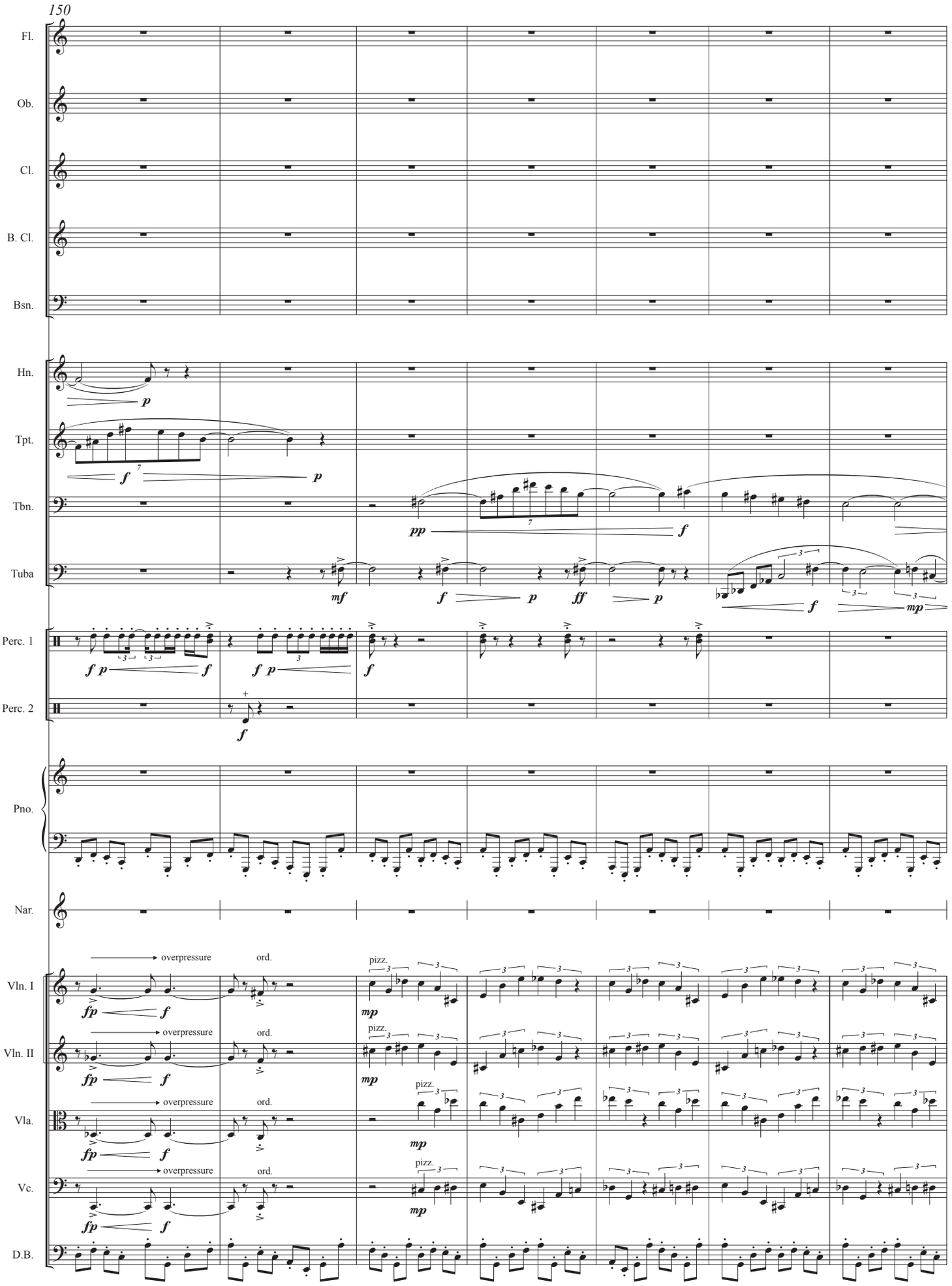

132
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Temple Blocks
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf
p
f
mp
8vb

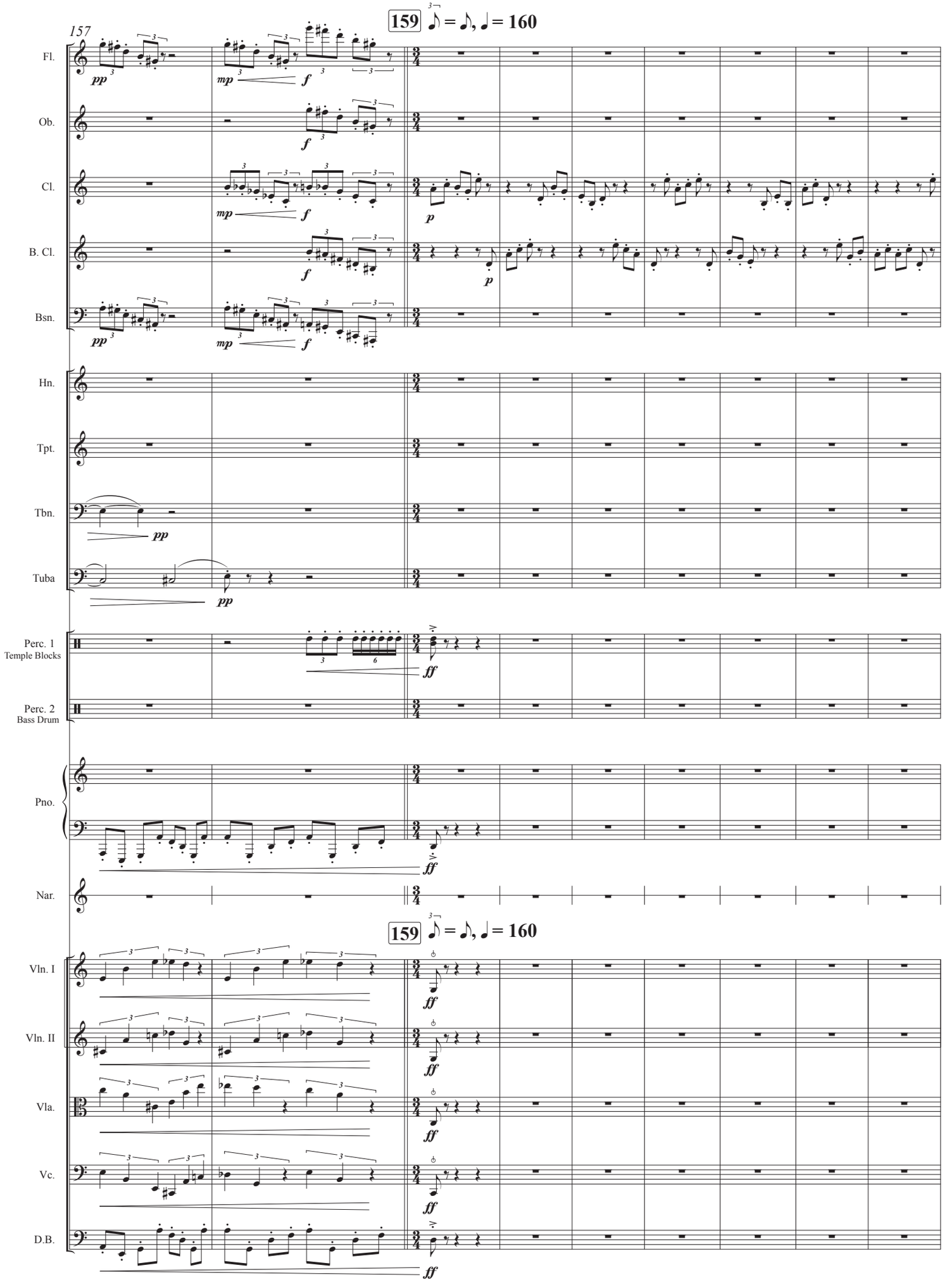

135
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.

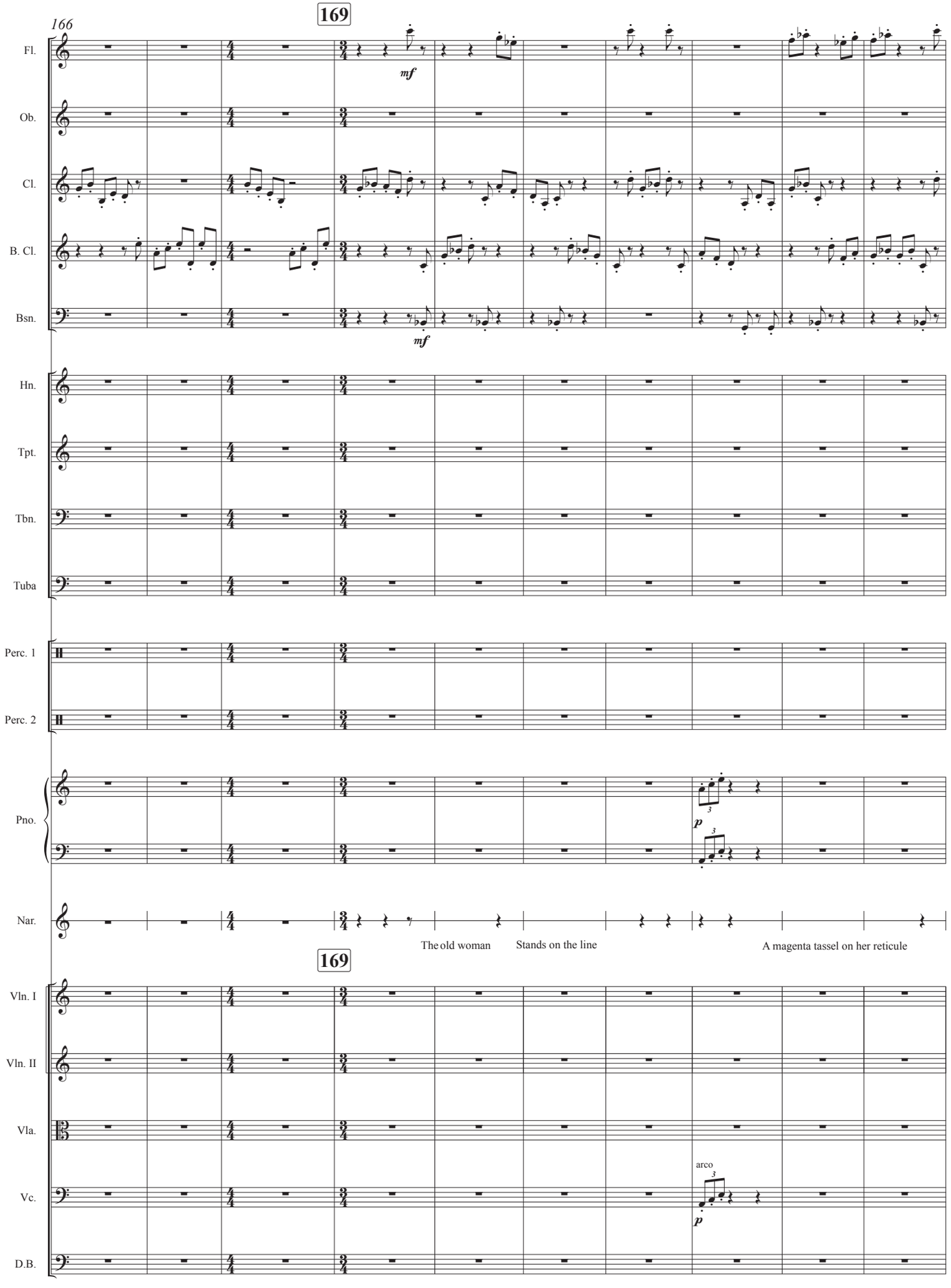

139
141
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Temple Blocks
Perc. 2
Bass Drum
Pno.
Nar.
141
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

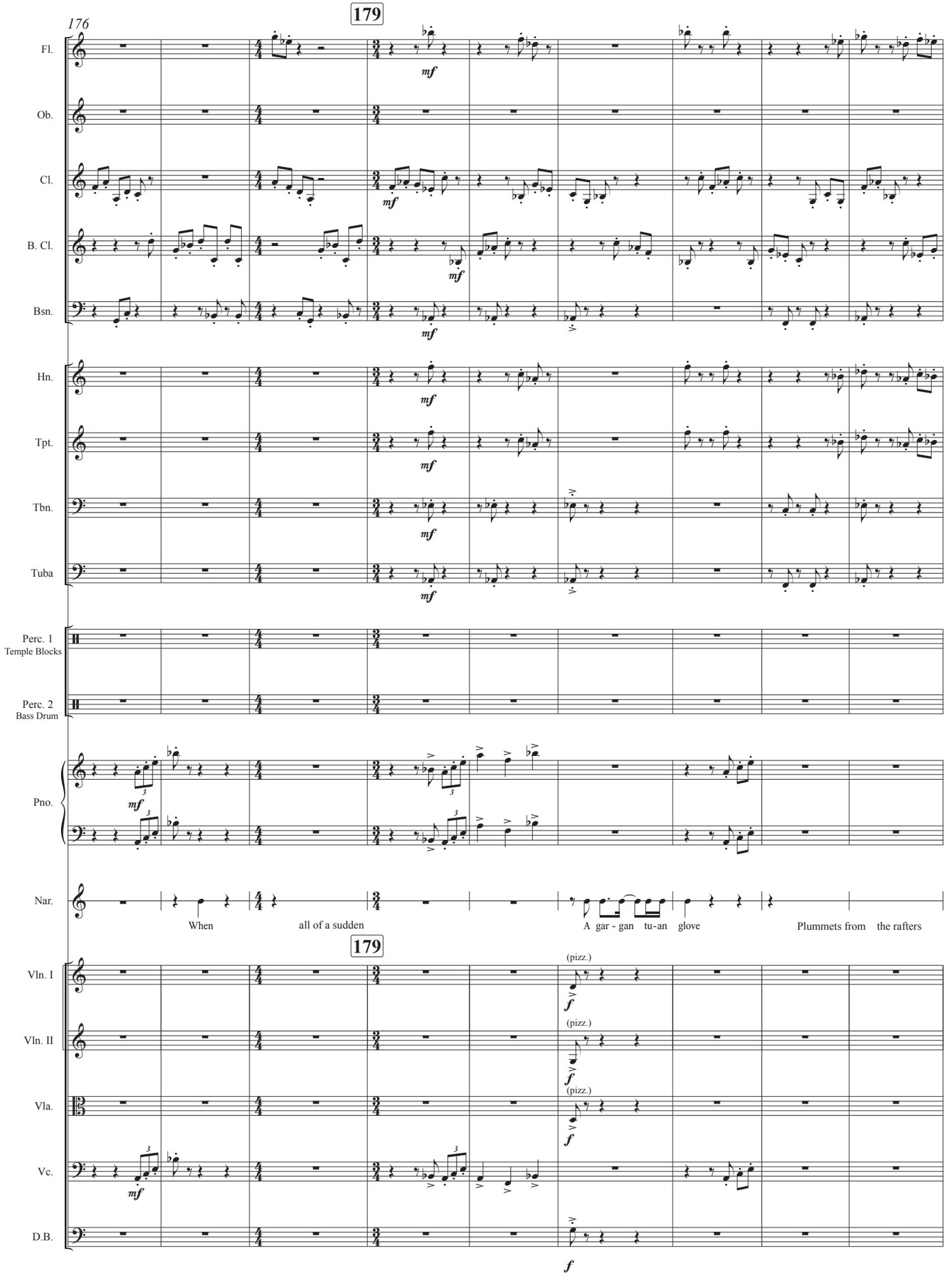

142
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.

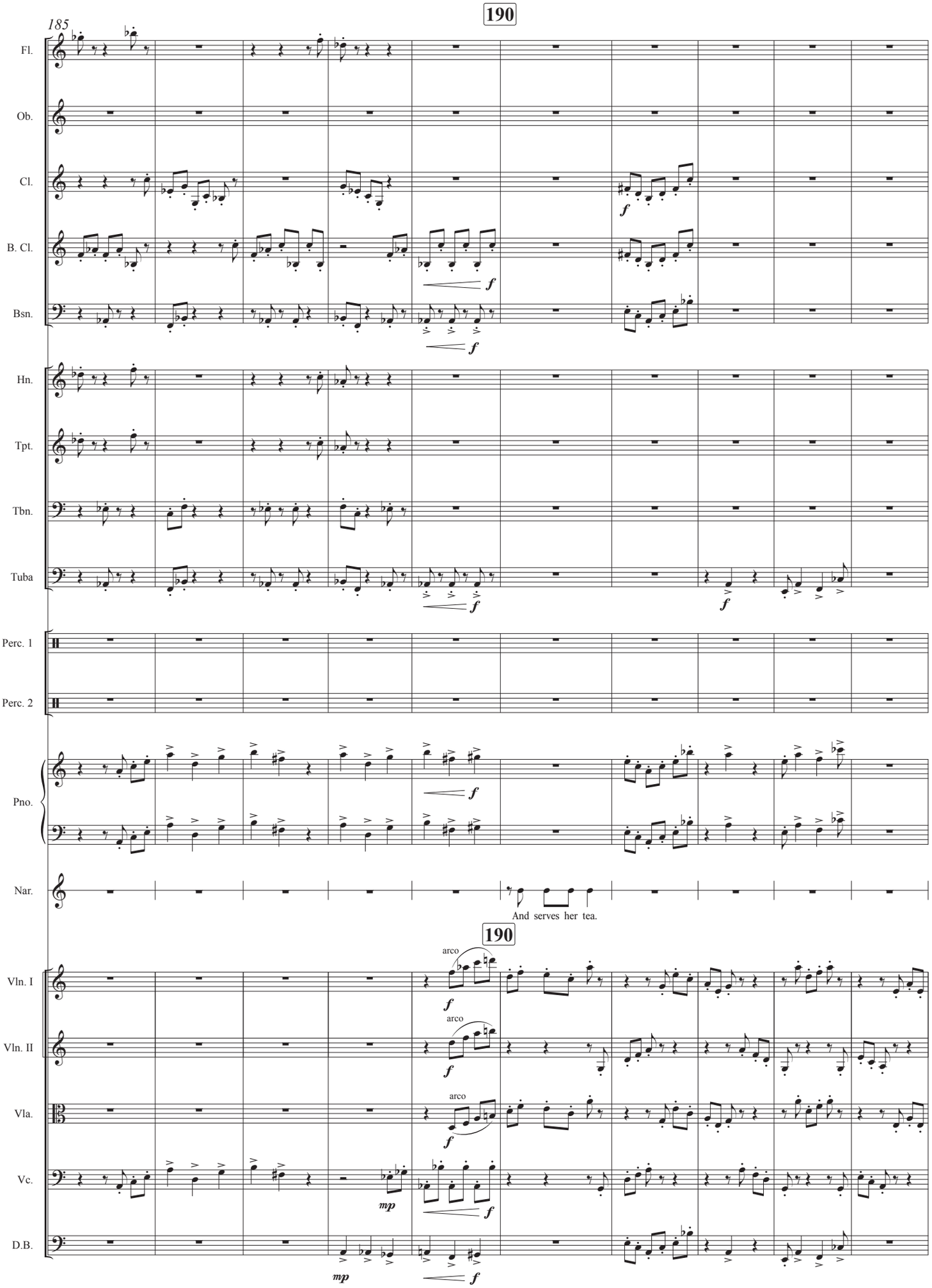

145
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Temple Blocks
Perc. 2
Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.

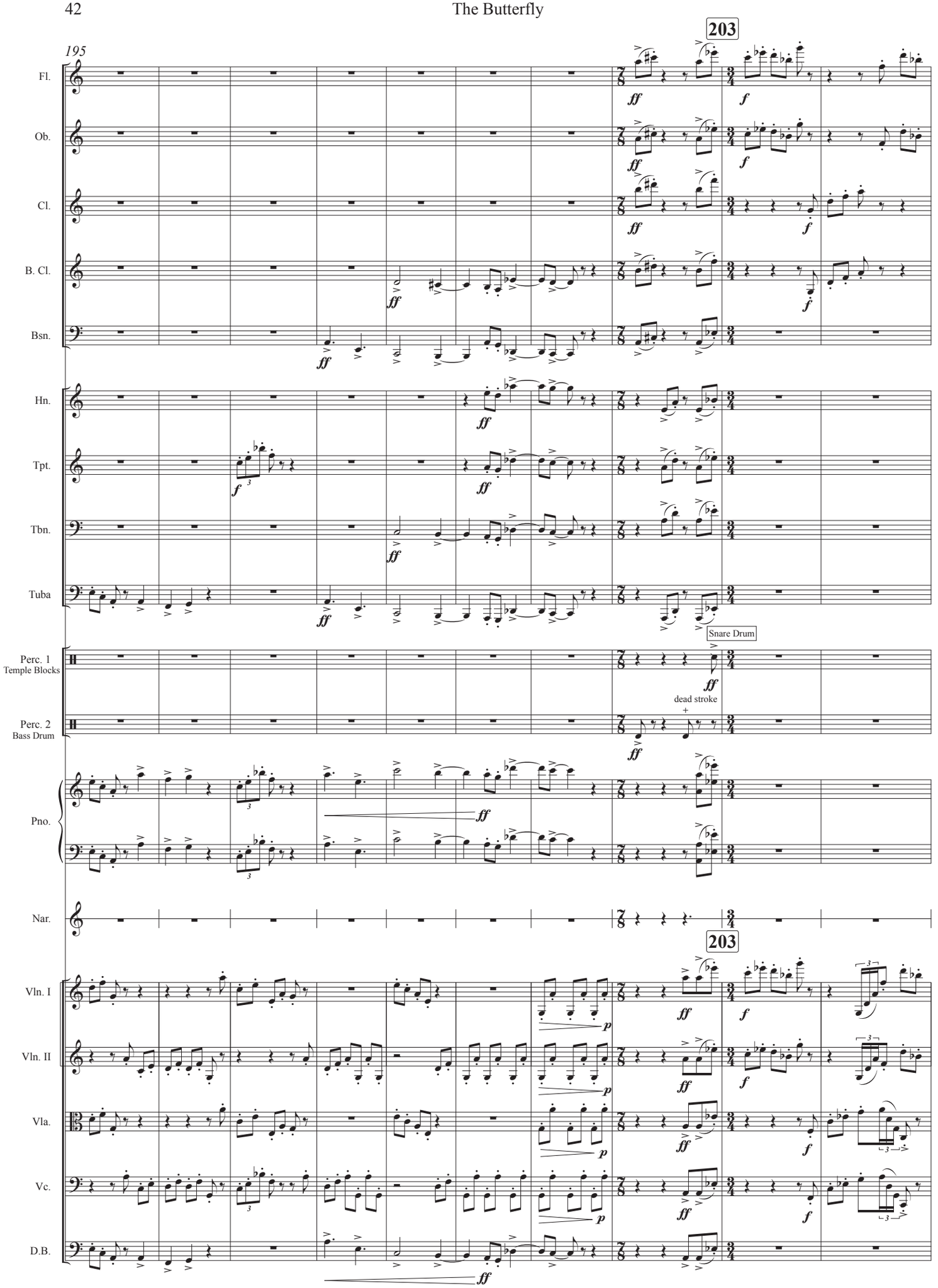

150
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
overpressure
ord.
pizz.

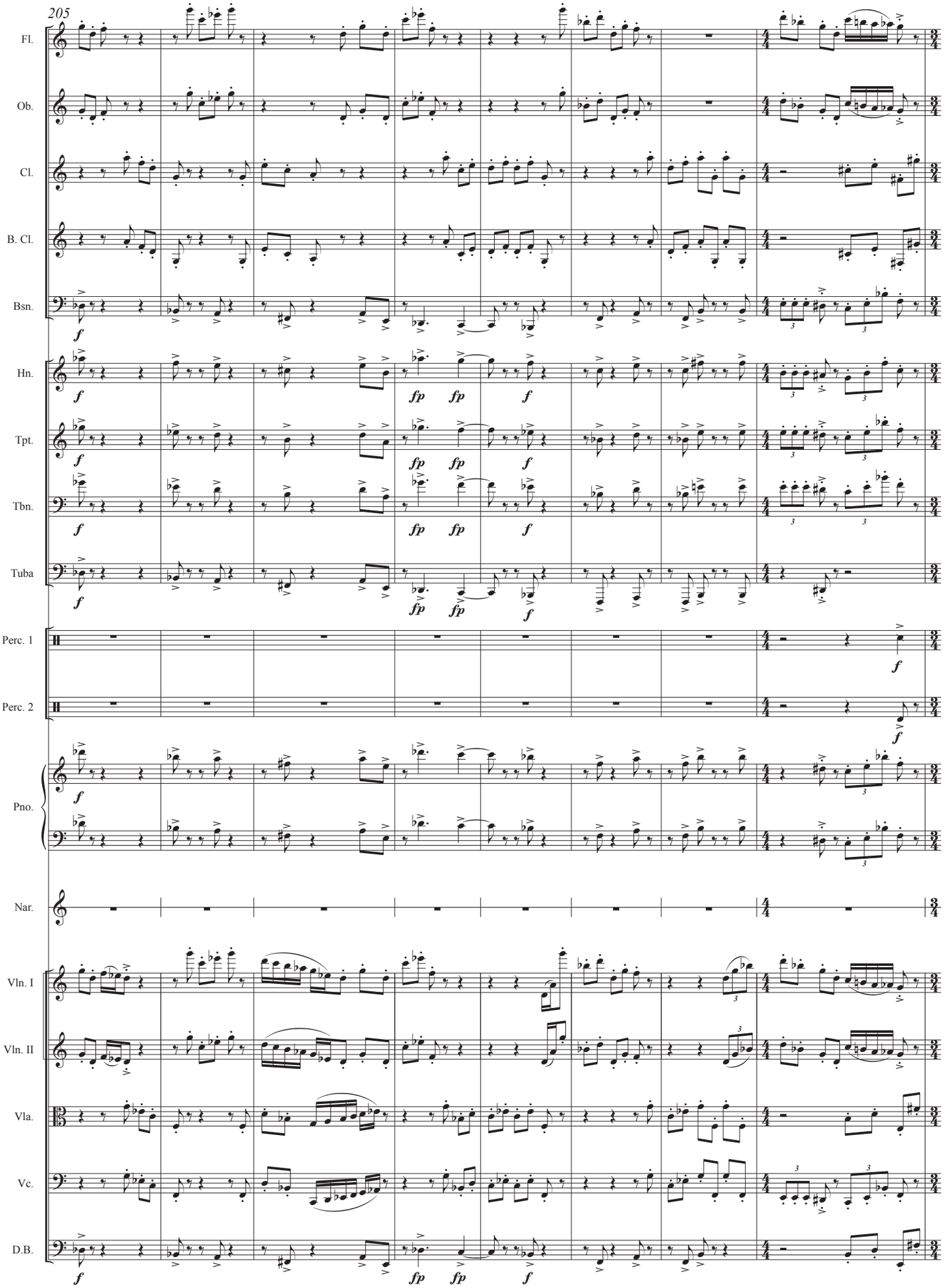

159 ♪ = ♪, ♩ = 160
157
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Temple Blocks
Perc. 2
Bass Drum
Pno.
Nar.
159 ♪ = ♪, ♩ = 160
Vln. I
Vln. II
Vla.
Vc.
D.B.

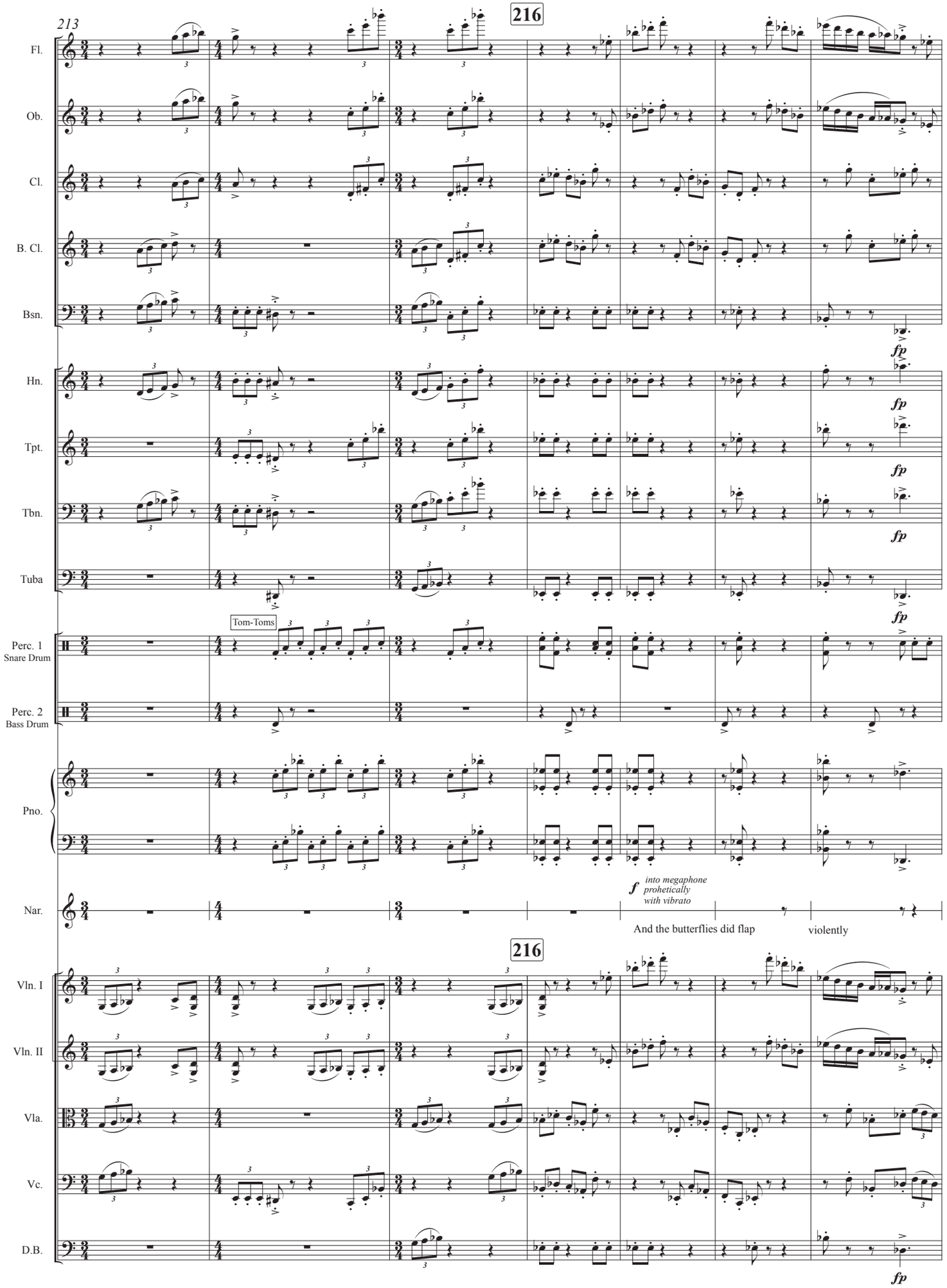

166
169
Fl.
Ob.
Cl.
B. Cl.
Bsn.
mf
mf
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
p
Nar.
The old woman
Stands on the line
A magenta tassel on her reticule
169
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
p

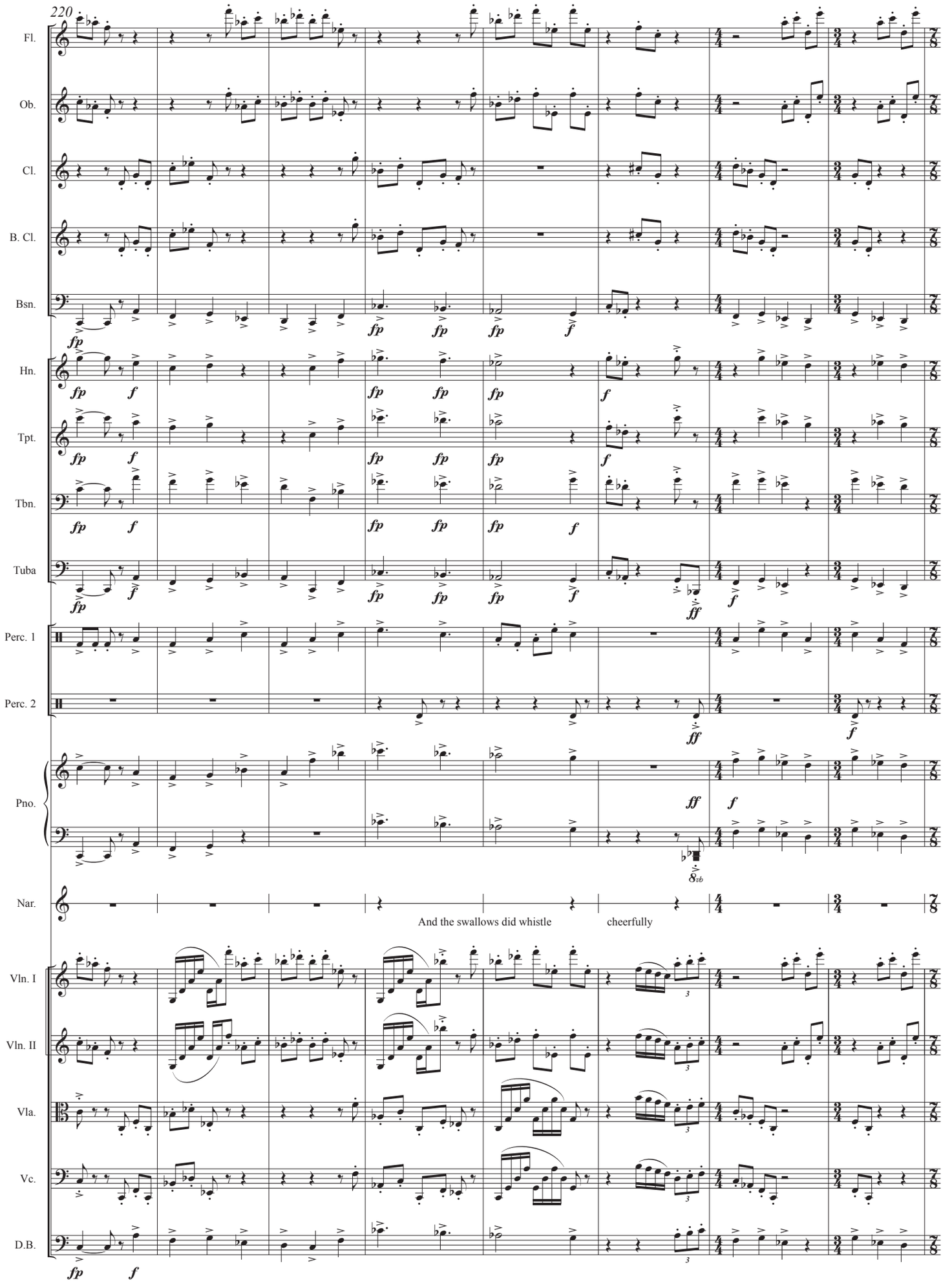

176
179
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Temple Blocks
Perc. 2
Bass Drum
Pno.
Nar.
When
all of a sudden
A gar - gan tu-an glove
Plummets from the rafters
179
Vln. I
Vln. II
Vla.
Vc.
D.B.
(pizz.)

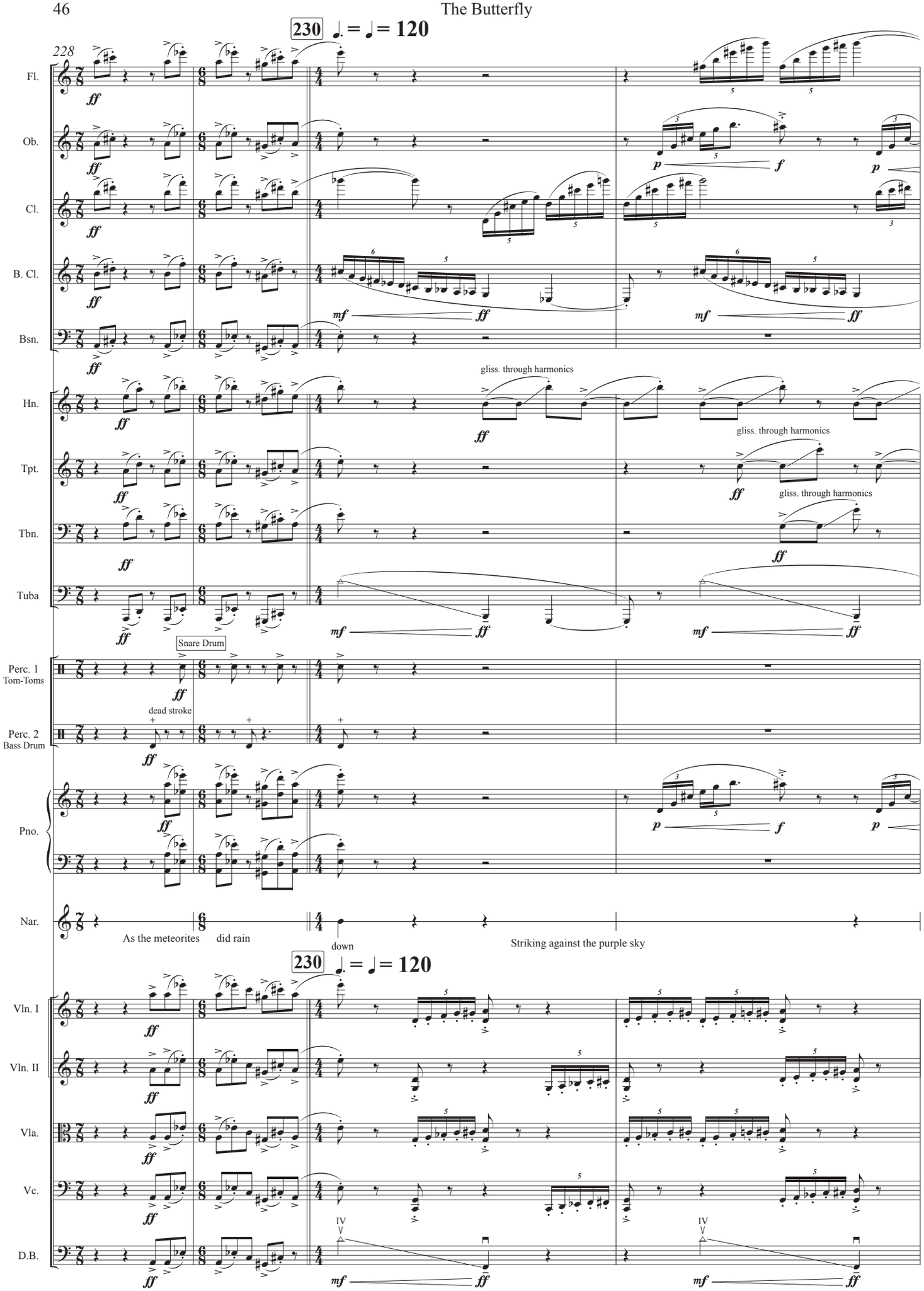

185
190
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
And serves her tea.
190
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
arco
arco
f
mp

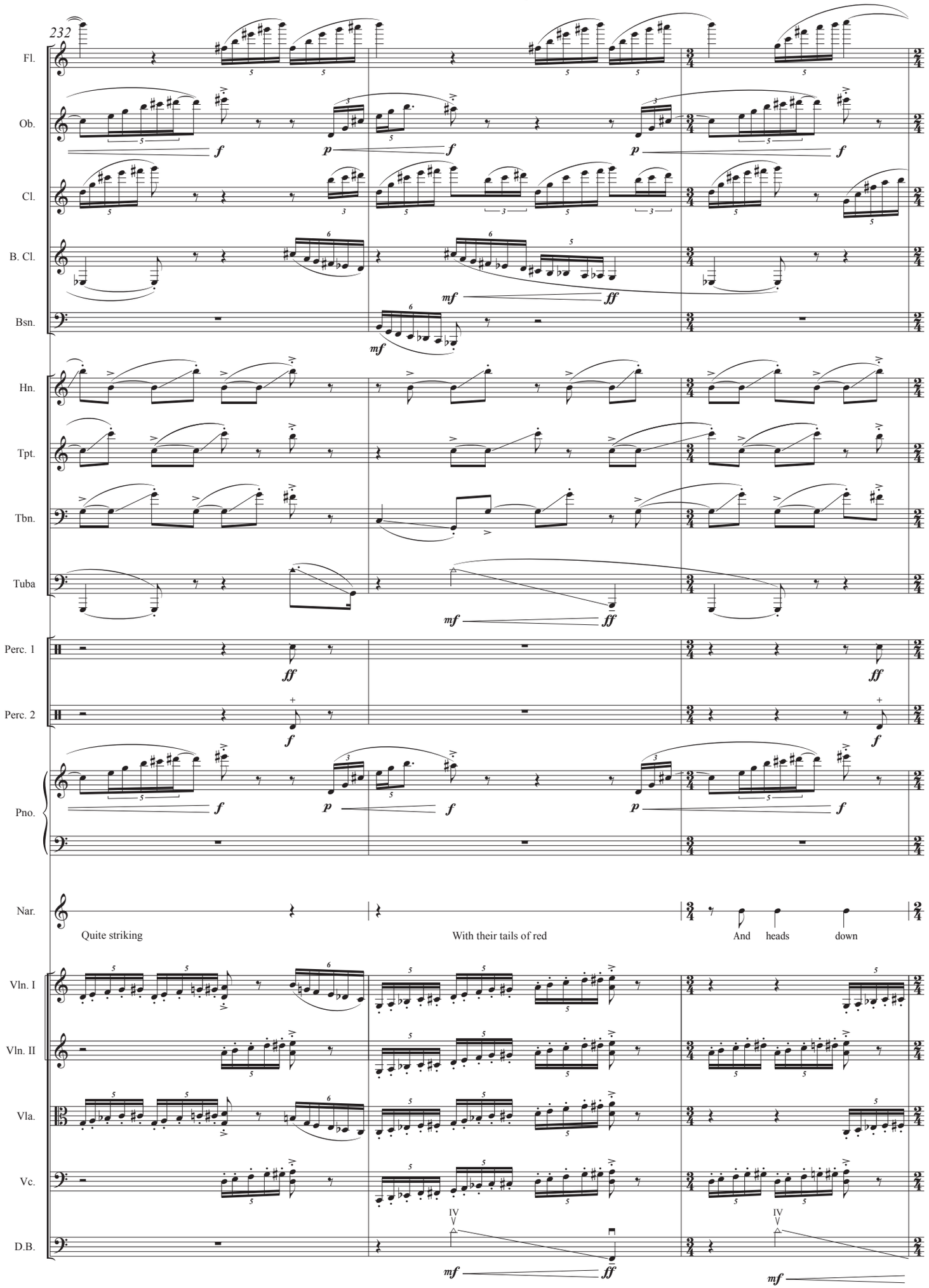

195
203
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Snare Drum
Perc. 1
Temple Blocks
dead stroke
+
Perc. 2
Bass Drum
Pno.
Nar.
203
Vln. I
Vln. II
Vla.
Vc.
D.B.

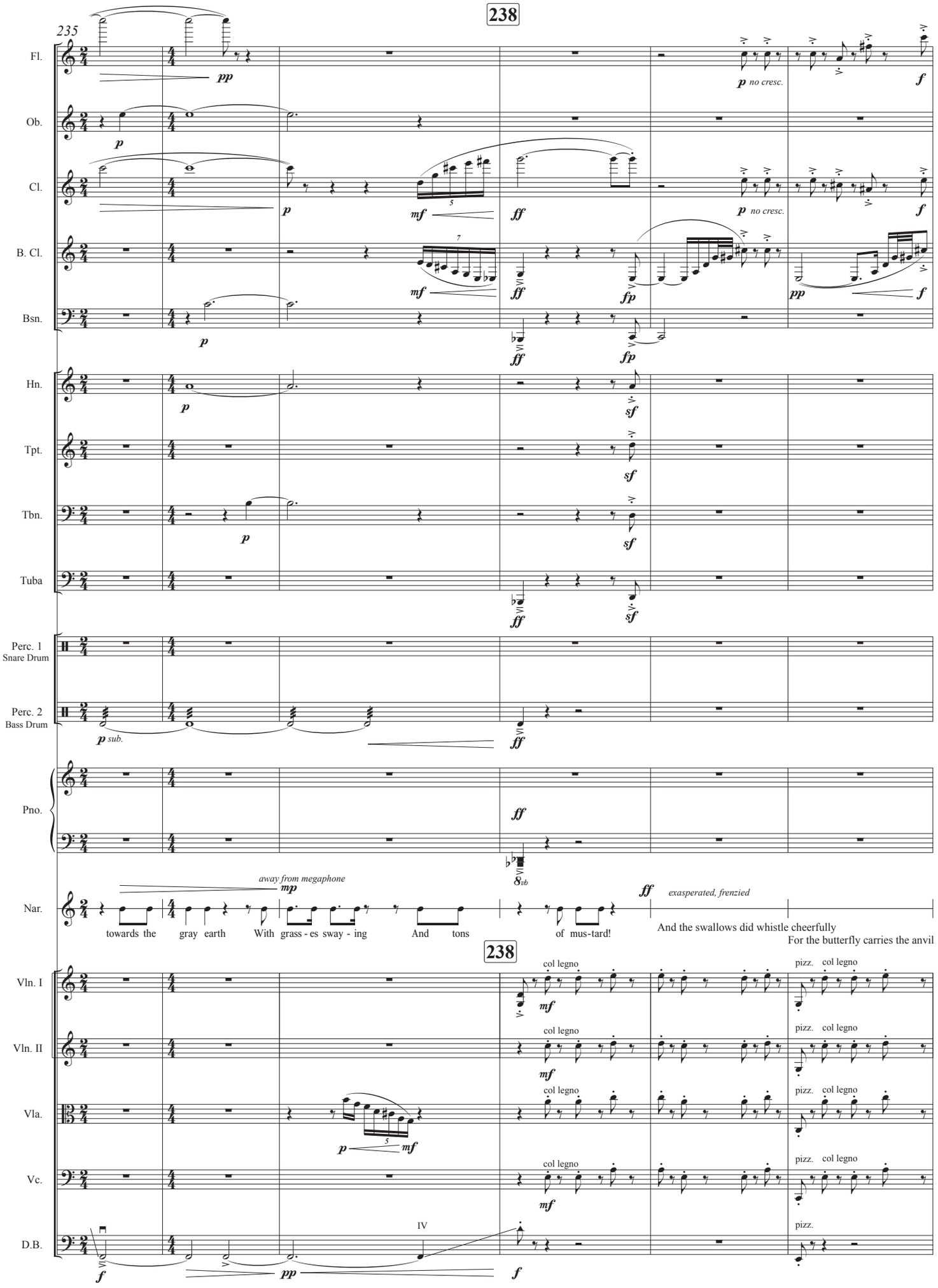

205
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.

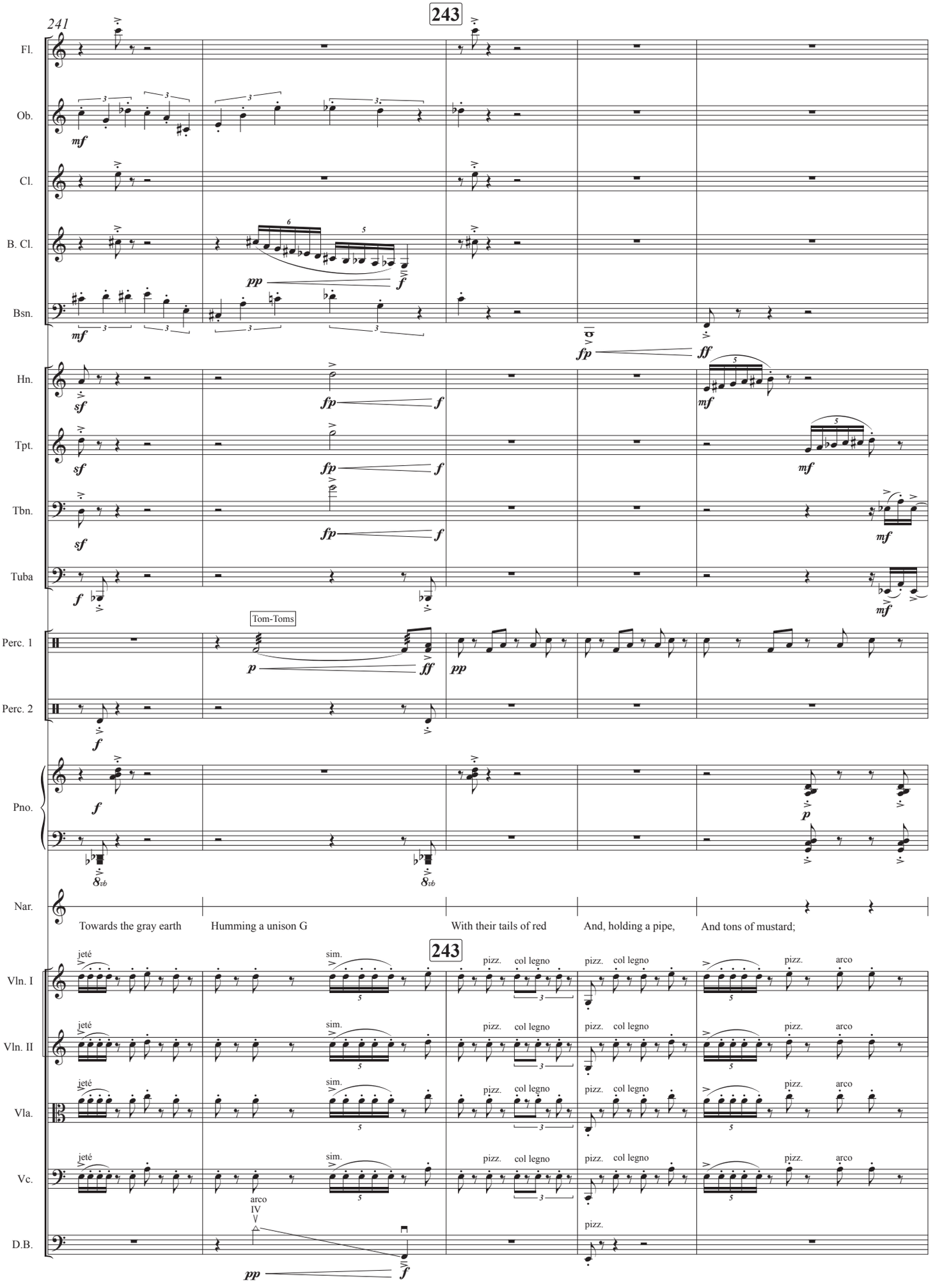

213
216
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Tom-Toms
Perc. 1
Snare Drum
Perc. 2
Bass Drum
Pno.
Nar.
f into megaphone prohetically with vibrato
And the butterflies did flap
violently
216
Vln. I
Vln. II
Vla.
Vc.
D.B.
fp

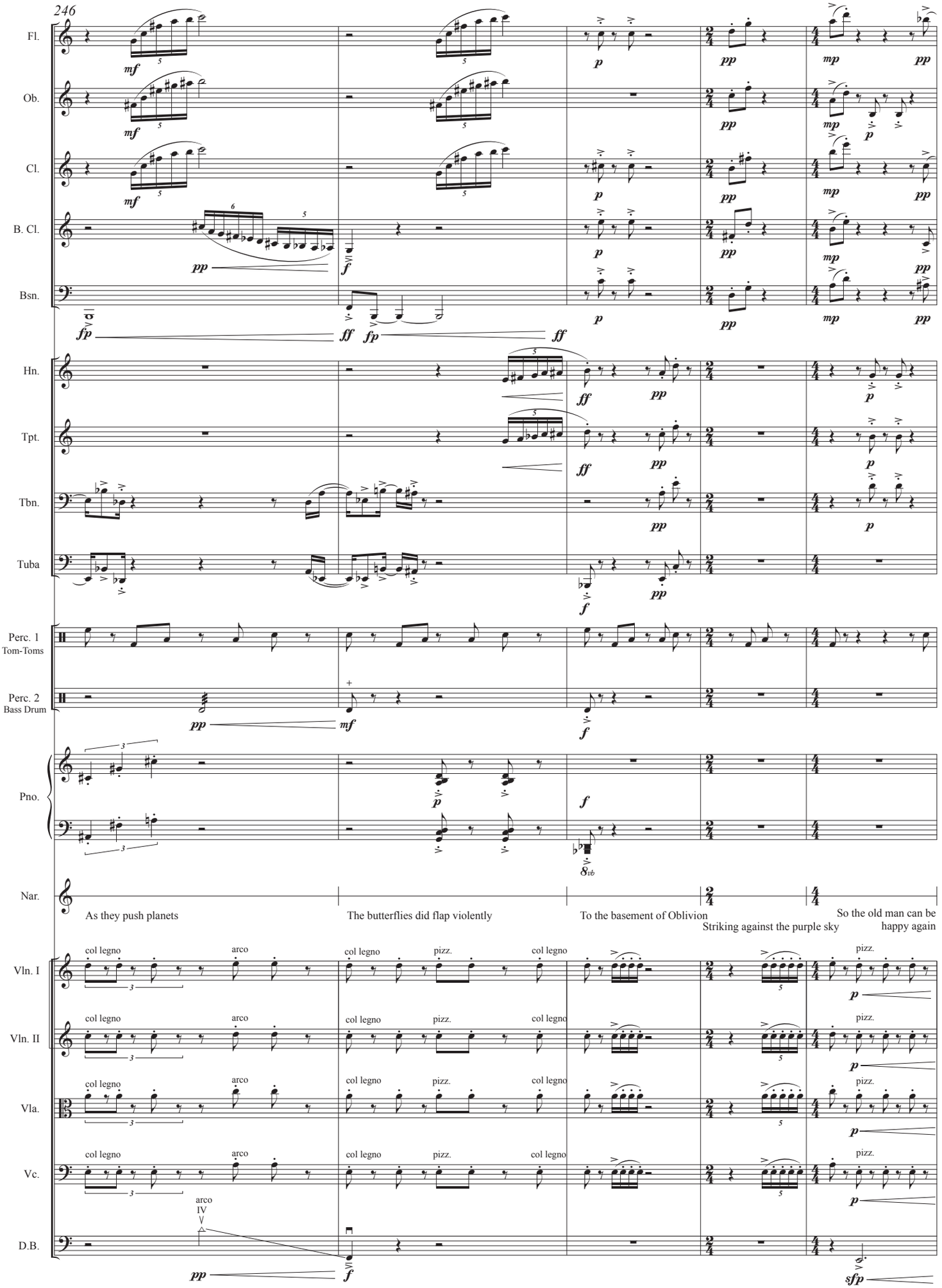

220
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
And the swallows did whistle
cheerfully
Vln. I
Vln. II
Vla.
Vc.
D.B.

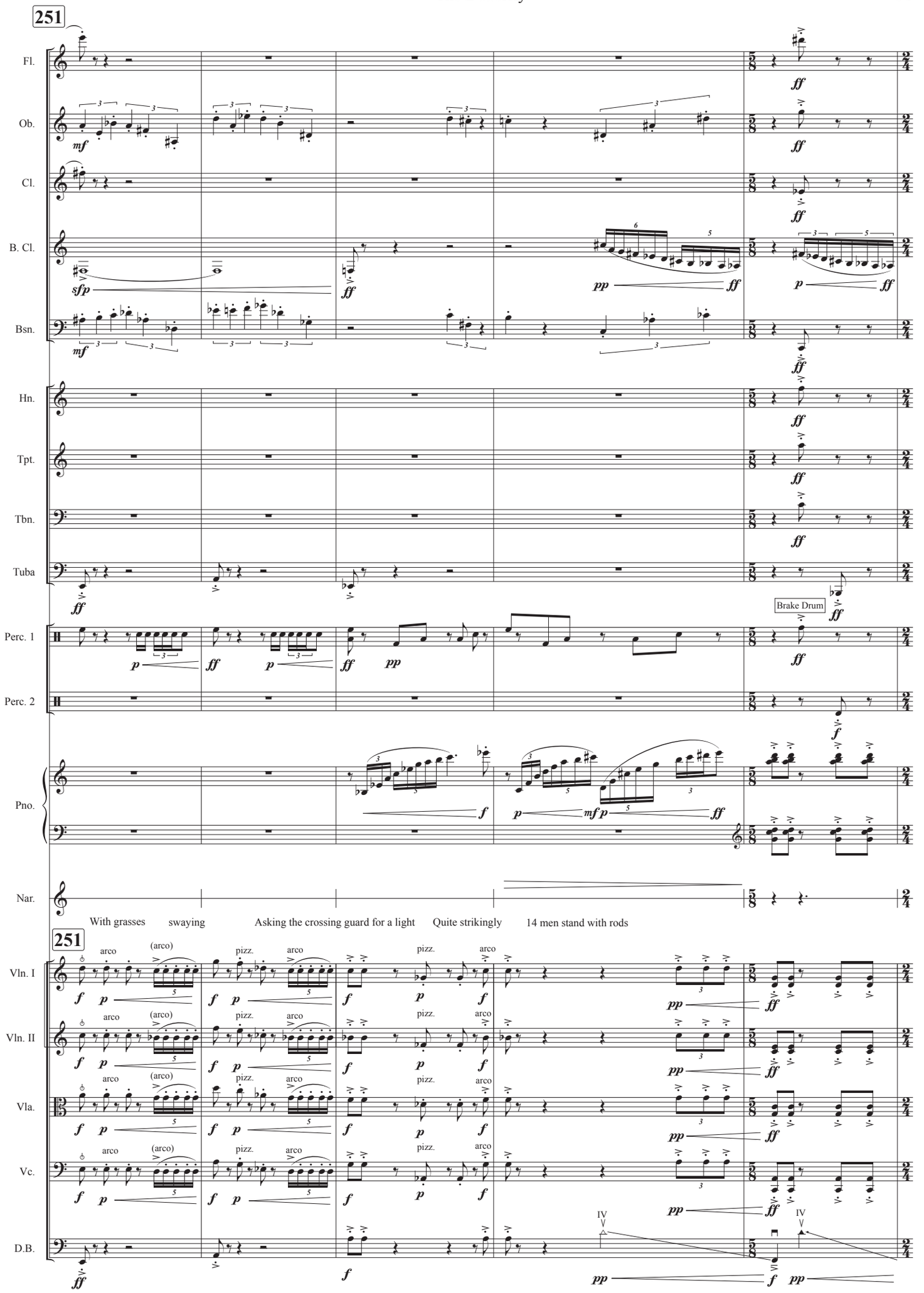

230 ♩. = ♩ = 120
228
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1 Tom-Toms
Perc. 2 Bass Drum
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf
p
f
gliss. through harmonics
Snare Drum
dead stroke
As the meteorites
did rain
down
Striking against the purple sky
IV
V

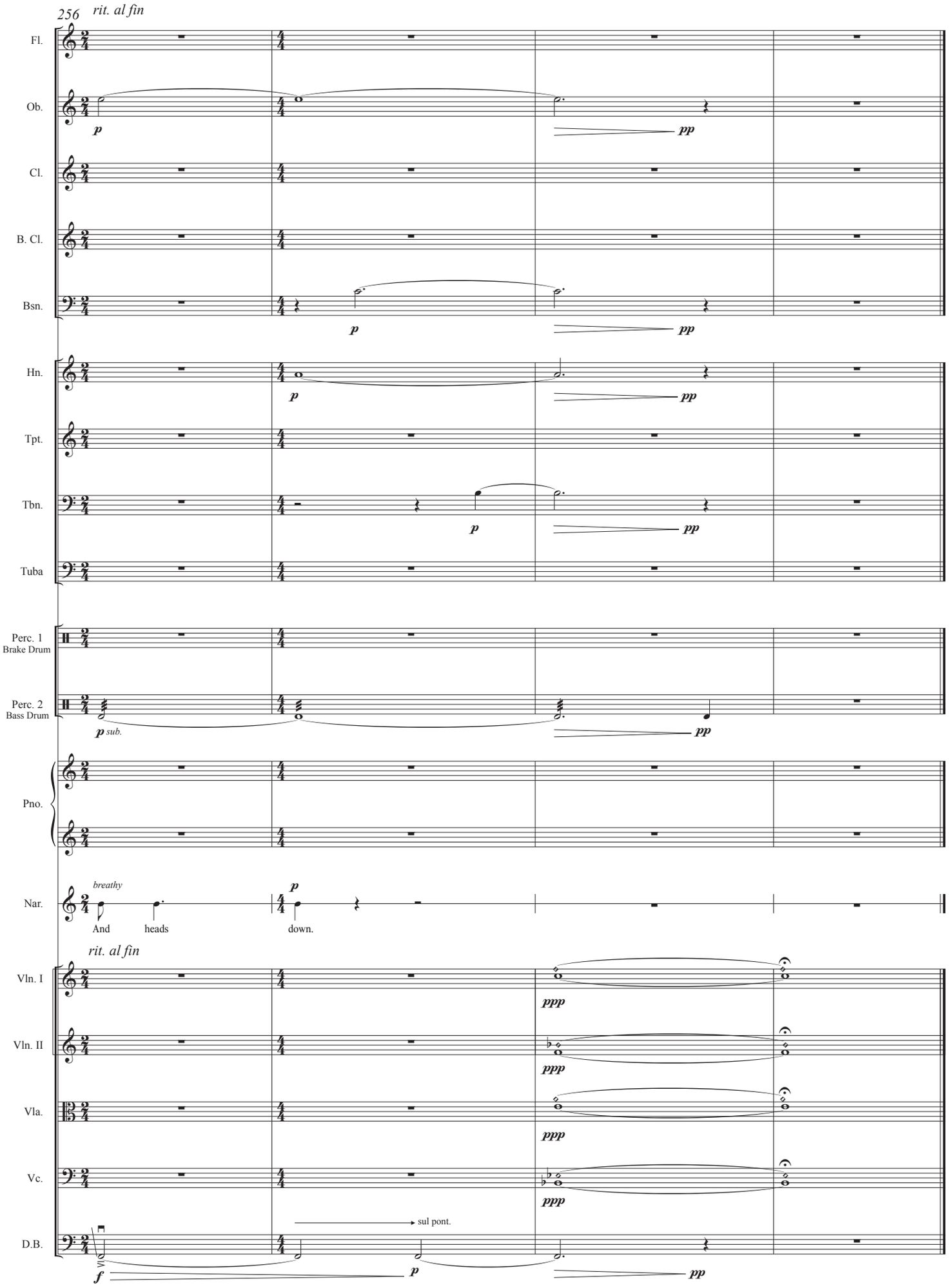

232
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Quite striking
With their tails of red
And heads down
Vln. I
Vln. II
Vla.
Vc.
D.B.


238
235
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Snare Drum
Perc. 2
Bass Drum
Pno.
Nar.
p
pp
mf
ff
fp
sf
f
p no cresc.
p sub.
8vb
away from megaphone
mp
exasperated, frenzied
towards the gray earth With grass - es sway - ing And tons of mus-tard!
And the swallows did whistle cheerfully
For the butterfly carries the anvil
Vln. I
Vln. II
Vla.
Vc.
D.B.
col legno
pizz.
IV

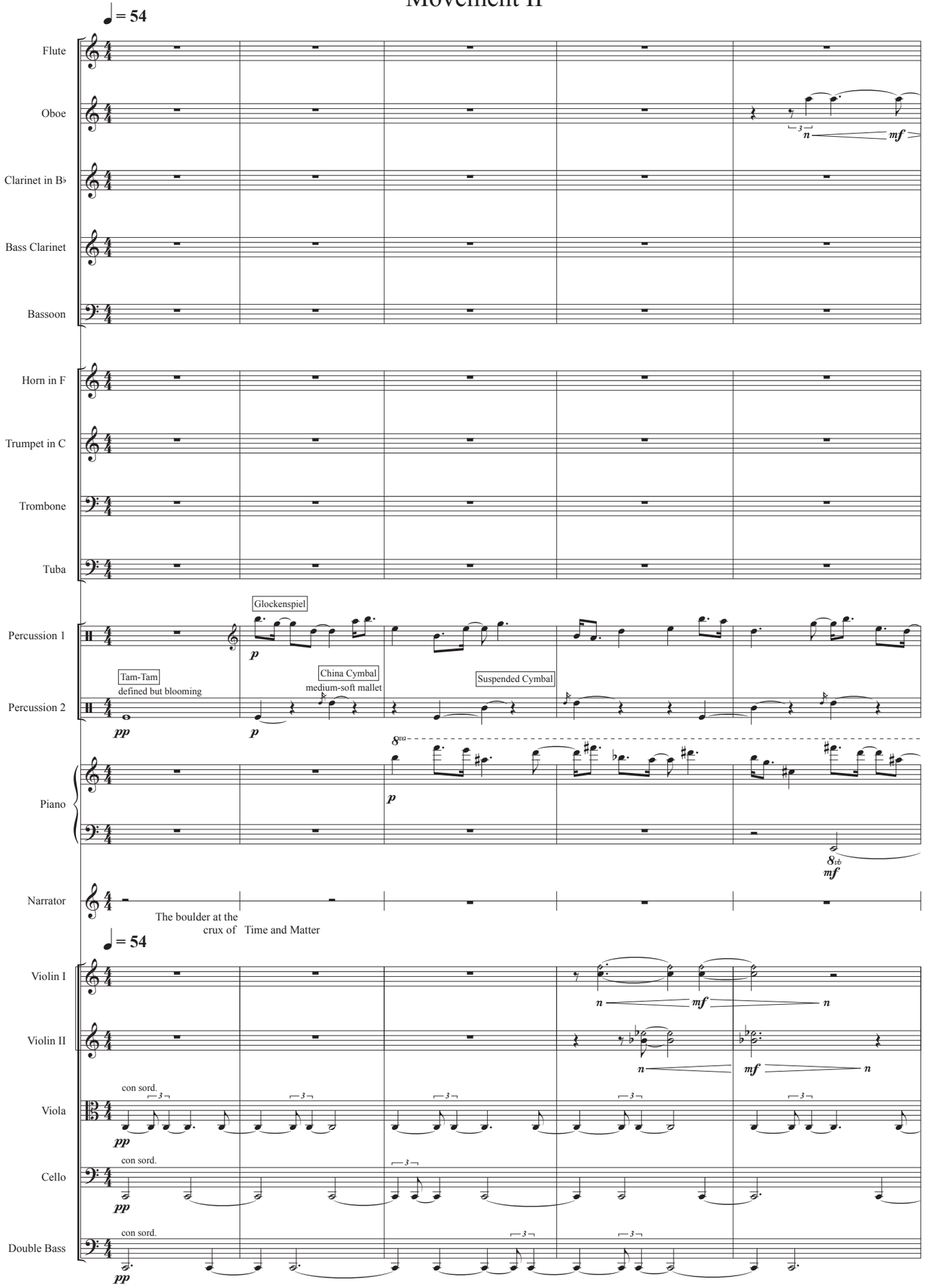

241
243
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Tom-Toms
Perc. 1
Perc. 2
Pno.
Nar.
Towards the gray earth
Humming a unison G
With their tails of red
And, holding a pipe,
And tons of mustard;
243
Vln. I
Vln. II
Vla.
Vc.
D.B.
jeté
sim.
pizz.
col legno
arco
arco IV

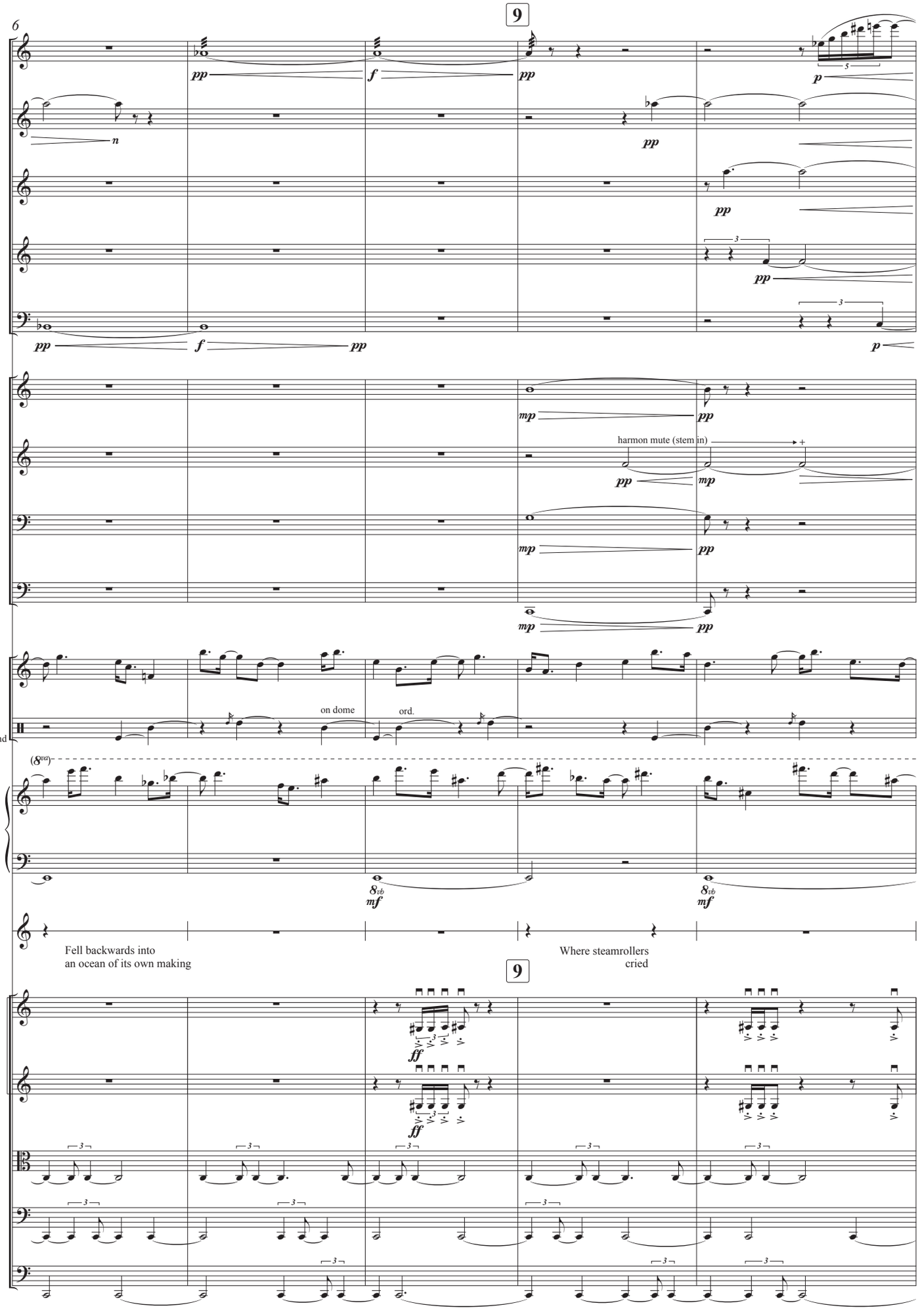

246
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Tom-Toms
Perc. 2
Bass Drum
Pno.
Nar.
As they push planets
The butterflies did flap violently
To the basement of Oblivion
Striking against the purple sky
So the old man can be
happy again
Vln. I
Vln. II
Vla.
Vc.
D.B.
col legno
arco
pizz.

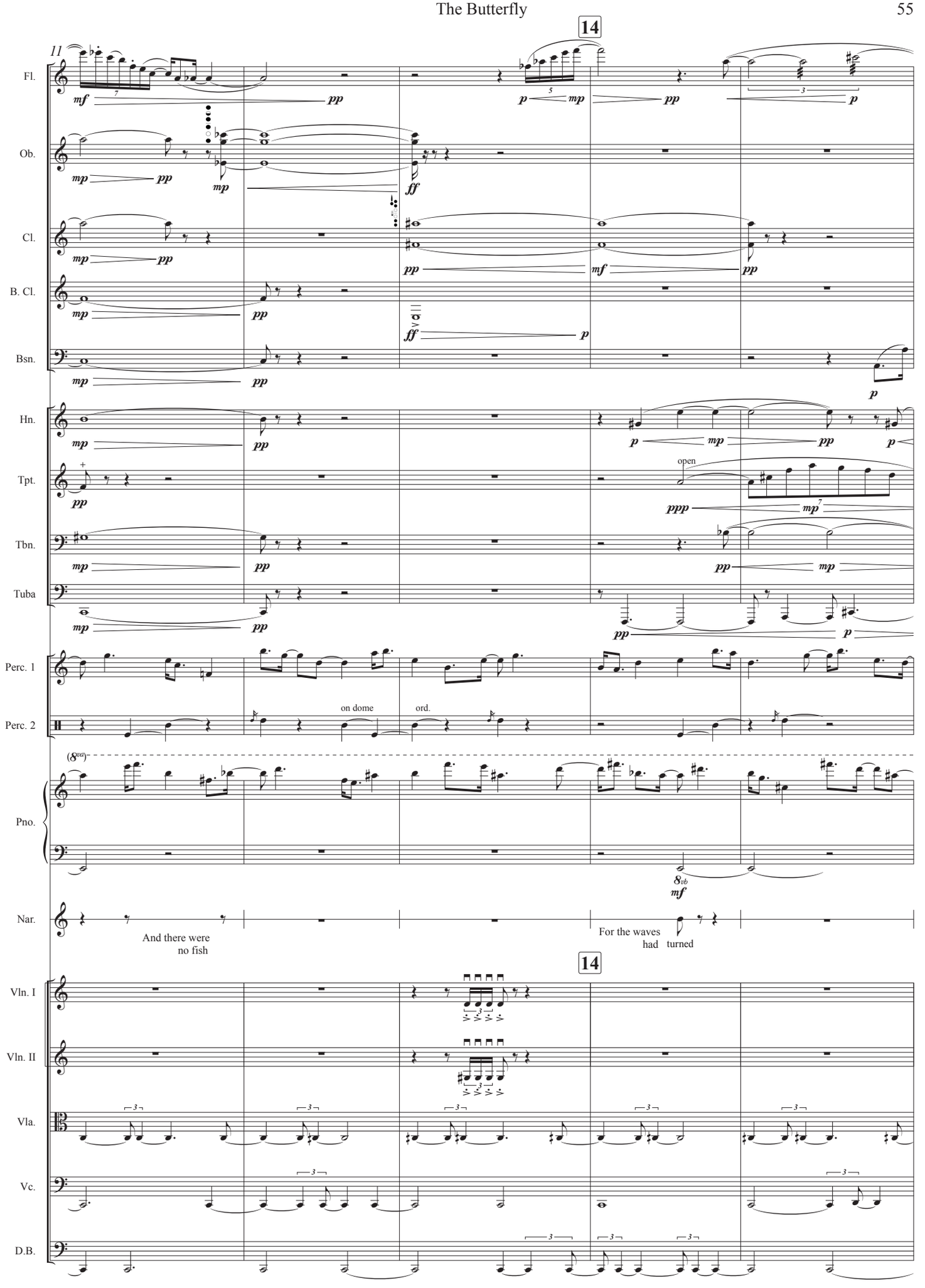

251
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Brake Drum
Perc. 1
Perc. 2
Pno.
Nar.
With grasses swaying
Asking the crossing guard for a light
Quite strikingly
14 men stand with rods
251
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
(arco)
pizz.
IV

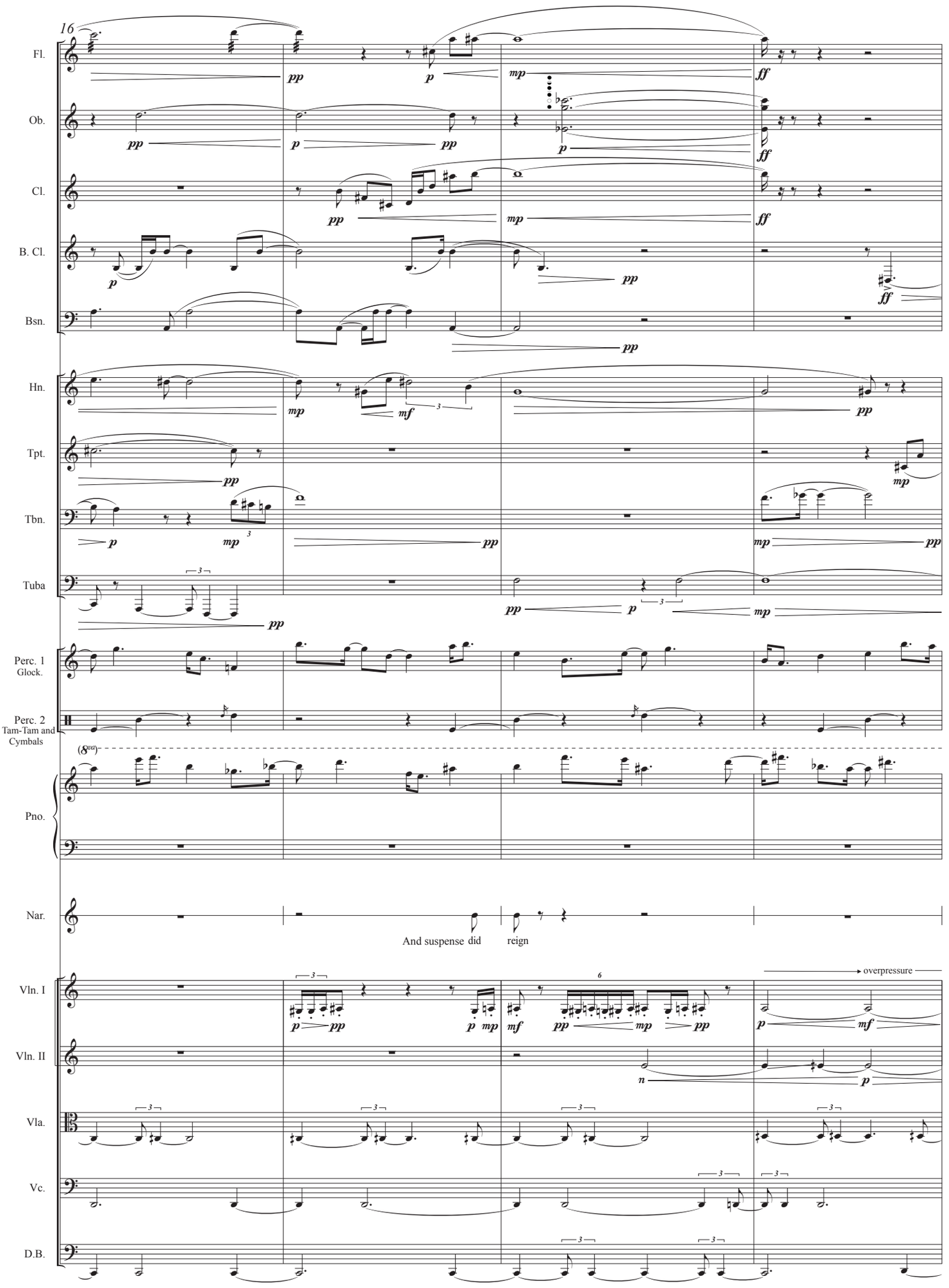

256
rit. al fin
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Brake Drum
Perc. 2
Bass Drum
Pno.
Nar.
breathy
And heads down.
rit. al fin
Vln. I
Vln. II
Vla.
Vc.
D.B.
sul pont.

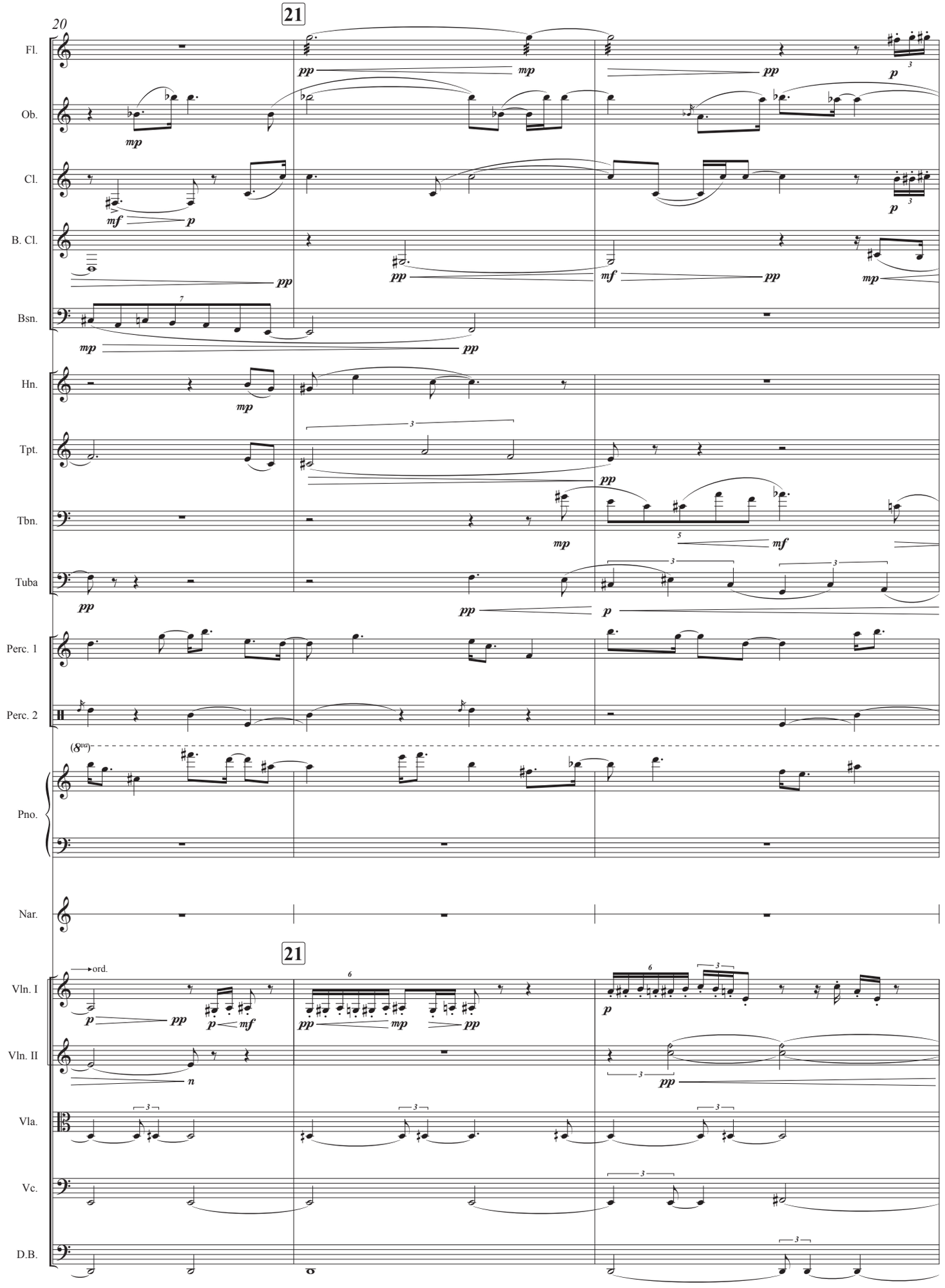
Movement II

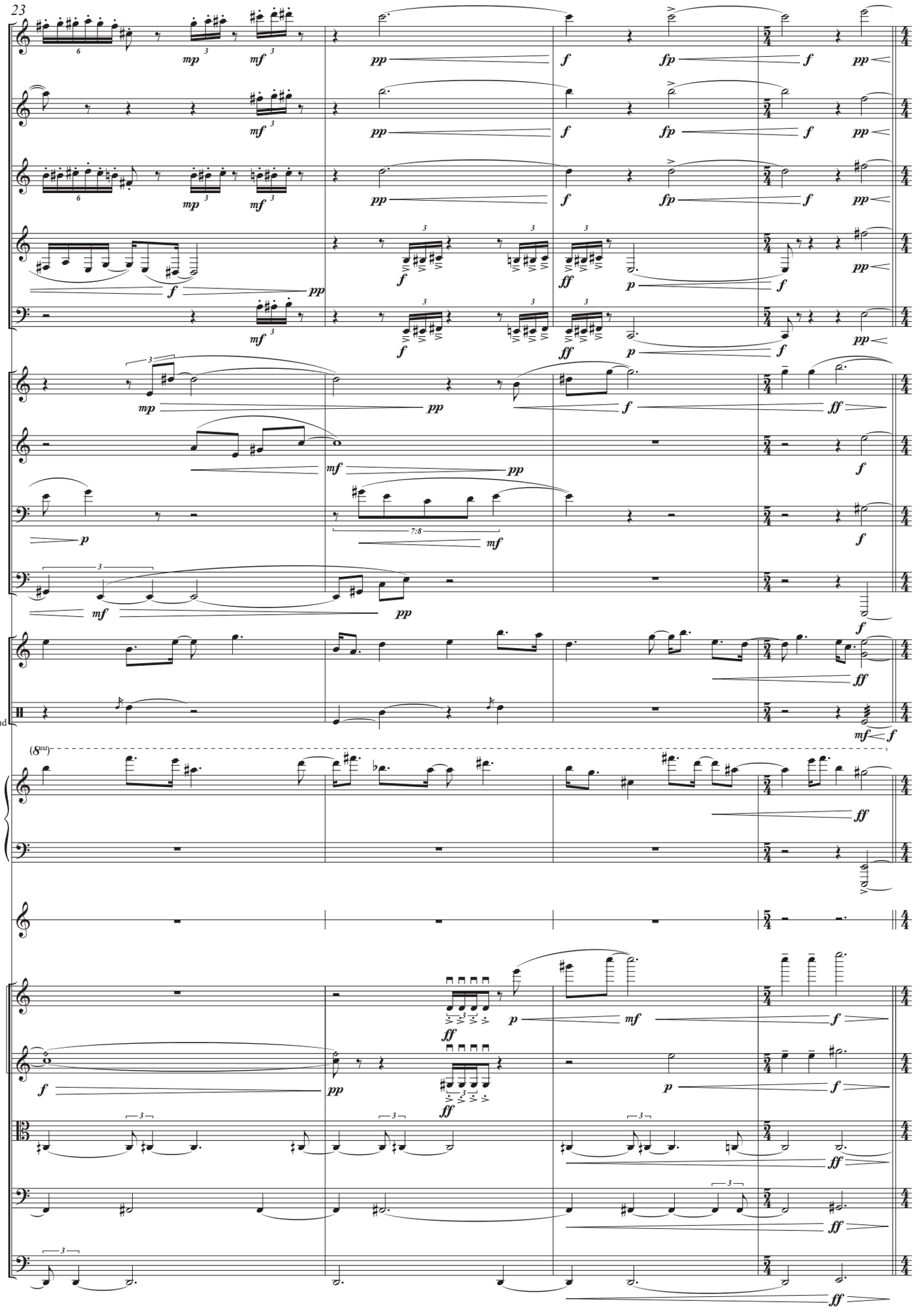

♩ = 54
Flute
Oboe
Clarinet in B♭
Bass Clarinet
Bassoon
Horn in F
Trumpet in C
Trombone
Tuba
Percussion 1
Percussion 2
Glockenspiel
Tam-Tam
defined but blooming
China Cymbal
medium-soft mallet
Suspended Cymbal
Piano
Narrator
The boulder at the
crux of Time and Matter
♩ = 54
Violin I
Violin II
Viola
Cello
Double Bass
con sord.

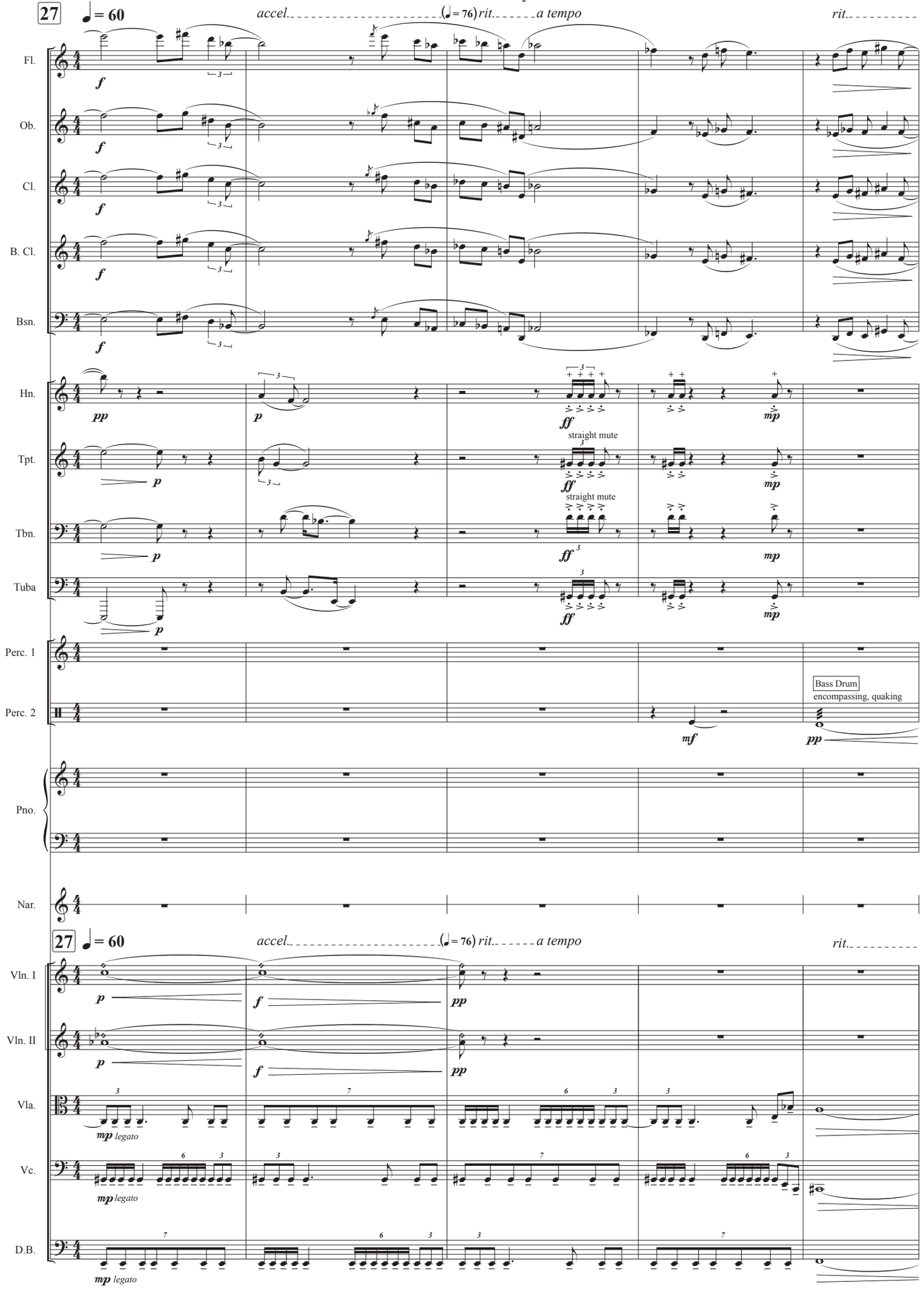

6
9
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
harmon mute (stem in)
Tbn.
Tuba
Perc. 1
Glock.
Perc. 2
Tam-Tam and
Cymbals
on dome
ord.
Pno.
Nar.
Fell backwards into
an ocean of its own making
Where steamrollers
cried
9
Vln. I
Vln. II
Vla.
Vc.
D.B.

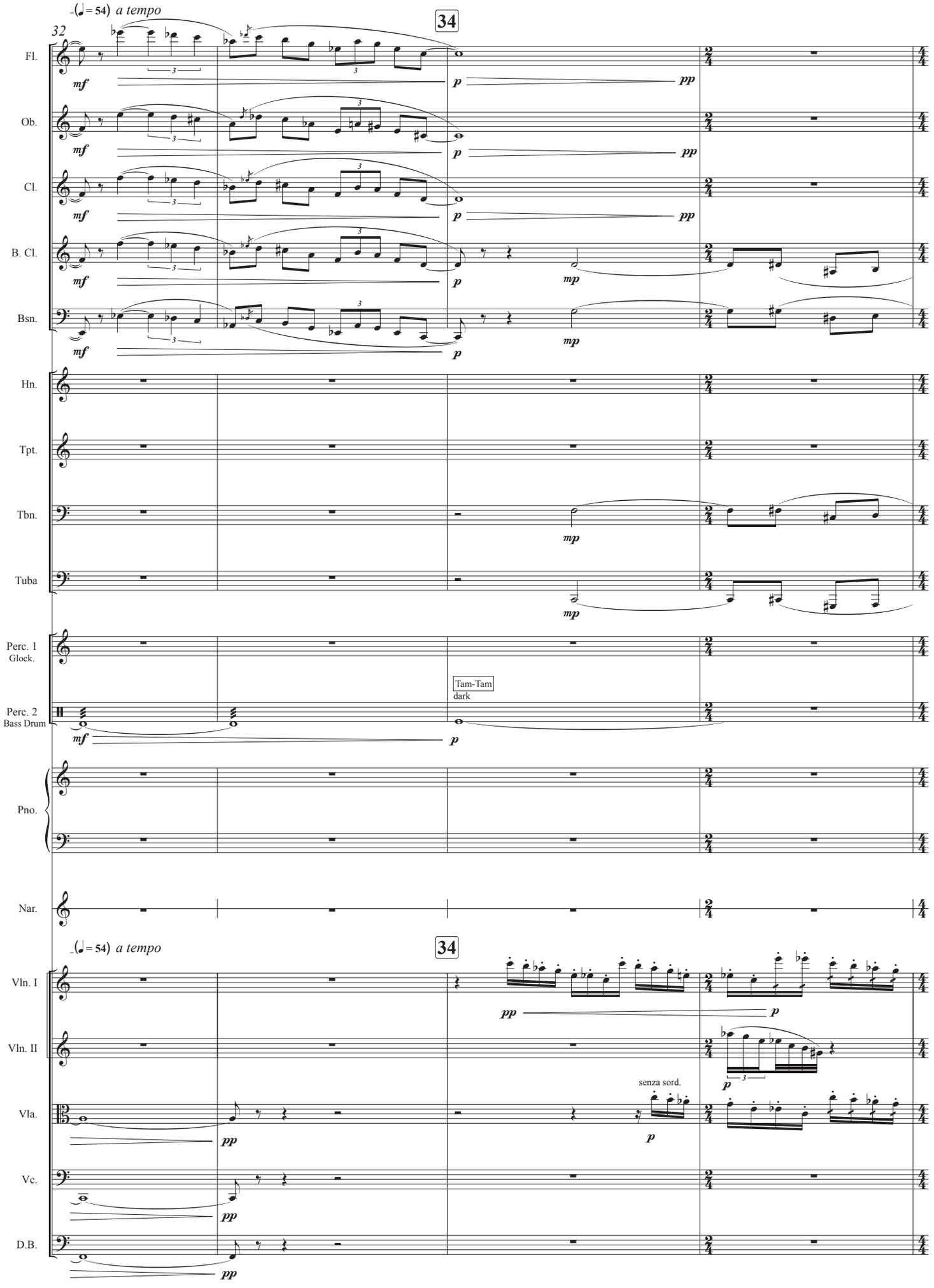

11
14
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
open
Tbn.
Tuba
Perc. 1
Perc. 2
on dome
ord.
Pno.
Nar.
And there were no fish
For the waves had turned
Vln. I
Vln. II
Vla.
Vc.
D.B.

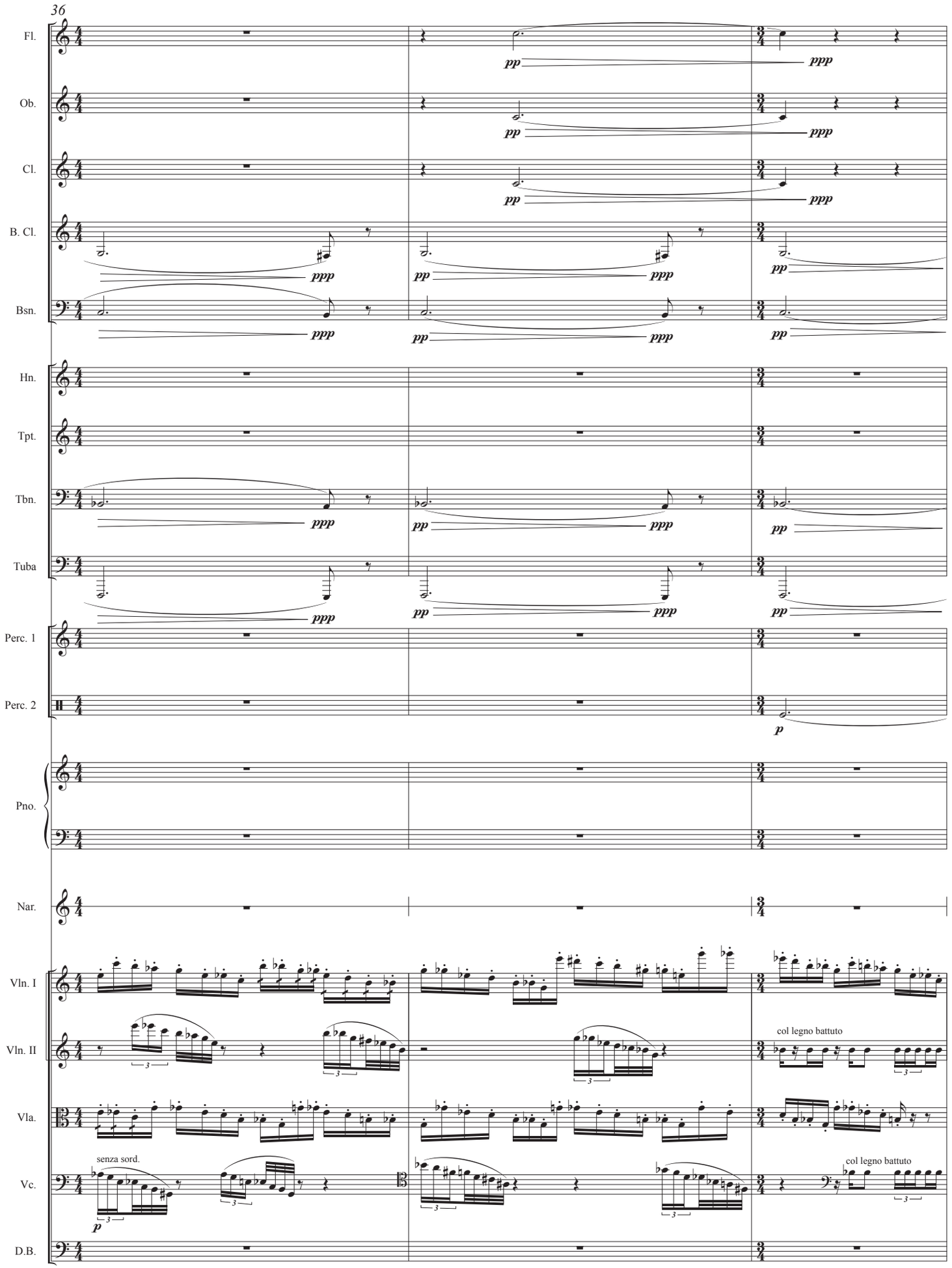

16
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Glock.
Perc. 2
Tam-Tam and
Cymbals
(8va)
Pno.
Nar.
And suspense did reign
Vln. I
Vln. II
Vla.
Vc.
D.B.
overpressure

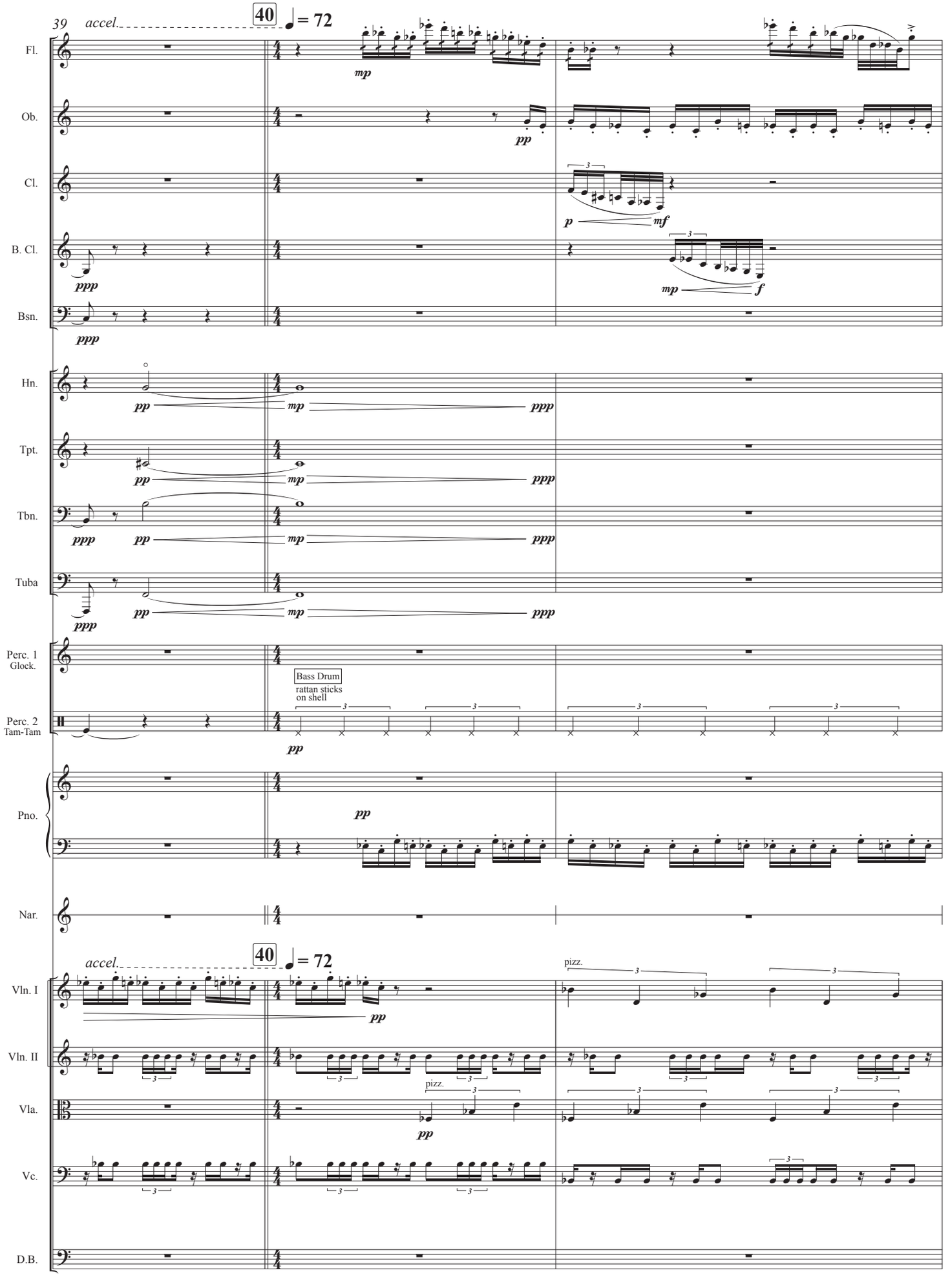

20
21
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
21
Vln. I
Vln. II
Vla.
Vc.
D.B.
ord.

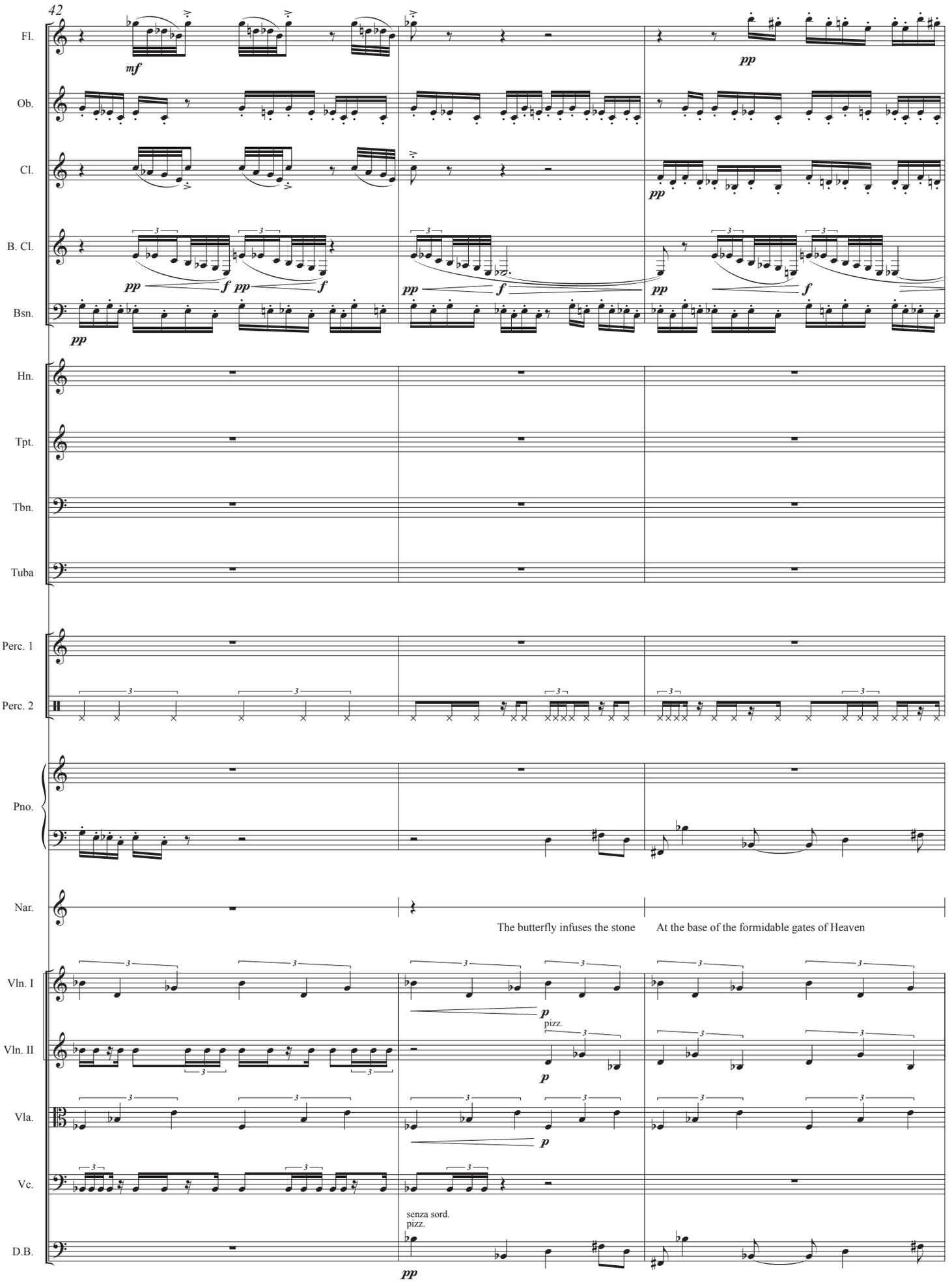

23
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Glock.
Perc. 2
Tam-Tam and
Cymbals
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.

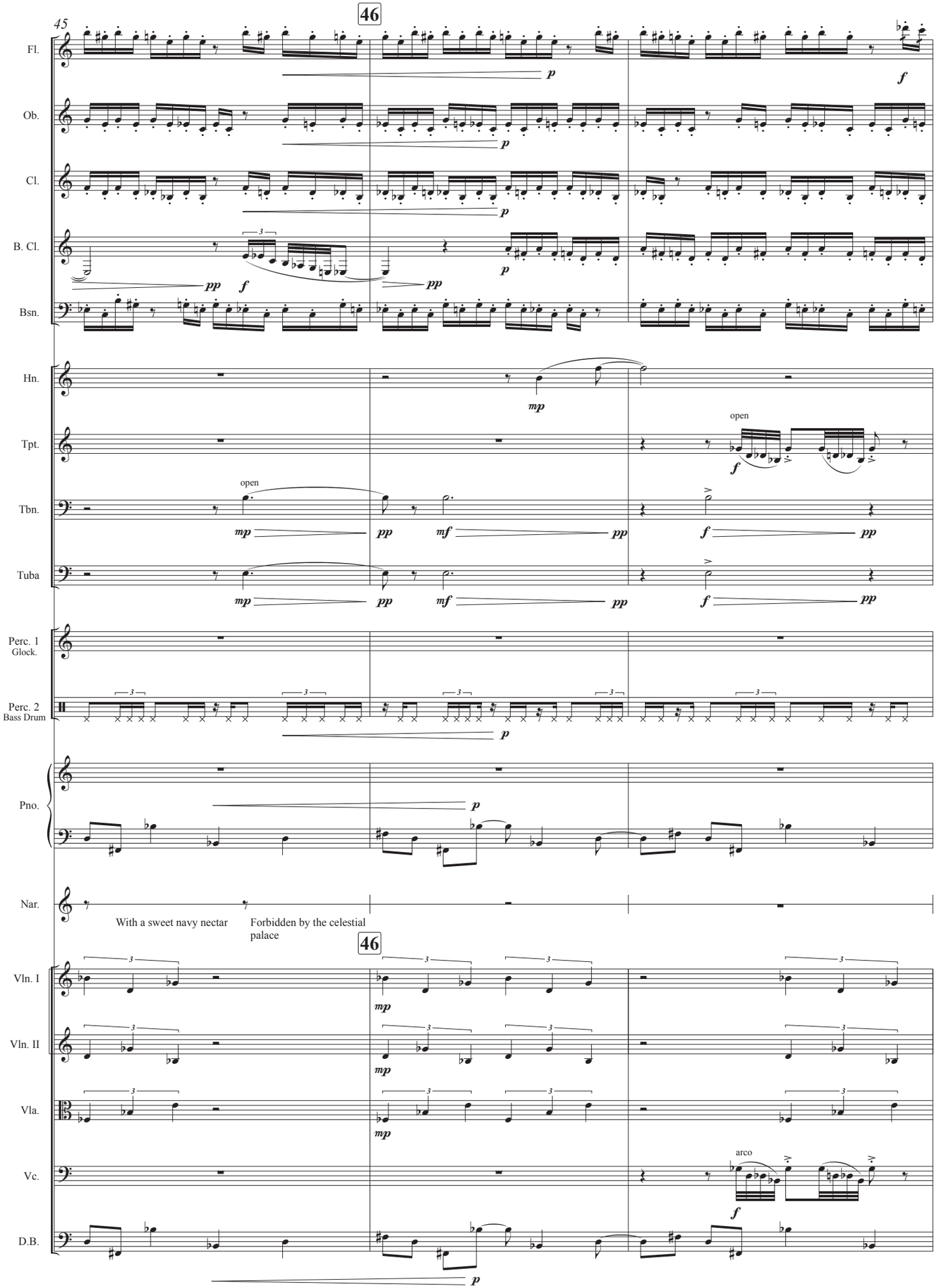

27
♩ = 60
accel.
(♩ = 76) rit.
a tempo
rit.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
straight mute
Tbn.
straight mute
Tuba
Perc. 1
Perc. 2
Bass Drum
encompassing, quaking
Pno.
Nar.
27
♩ = 60
accel.
(♩ = 76) rit.
a tempo
rit.
Vln. I
Vln. II
Vla.
mp legato
Vc.
mp legato
D.B.
mp legato

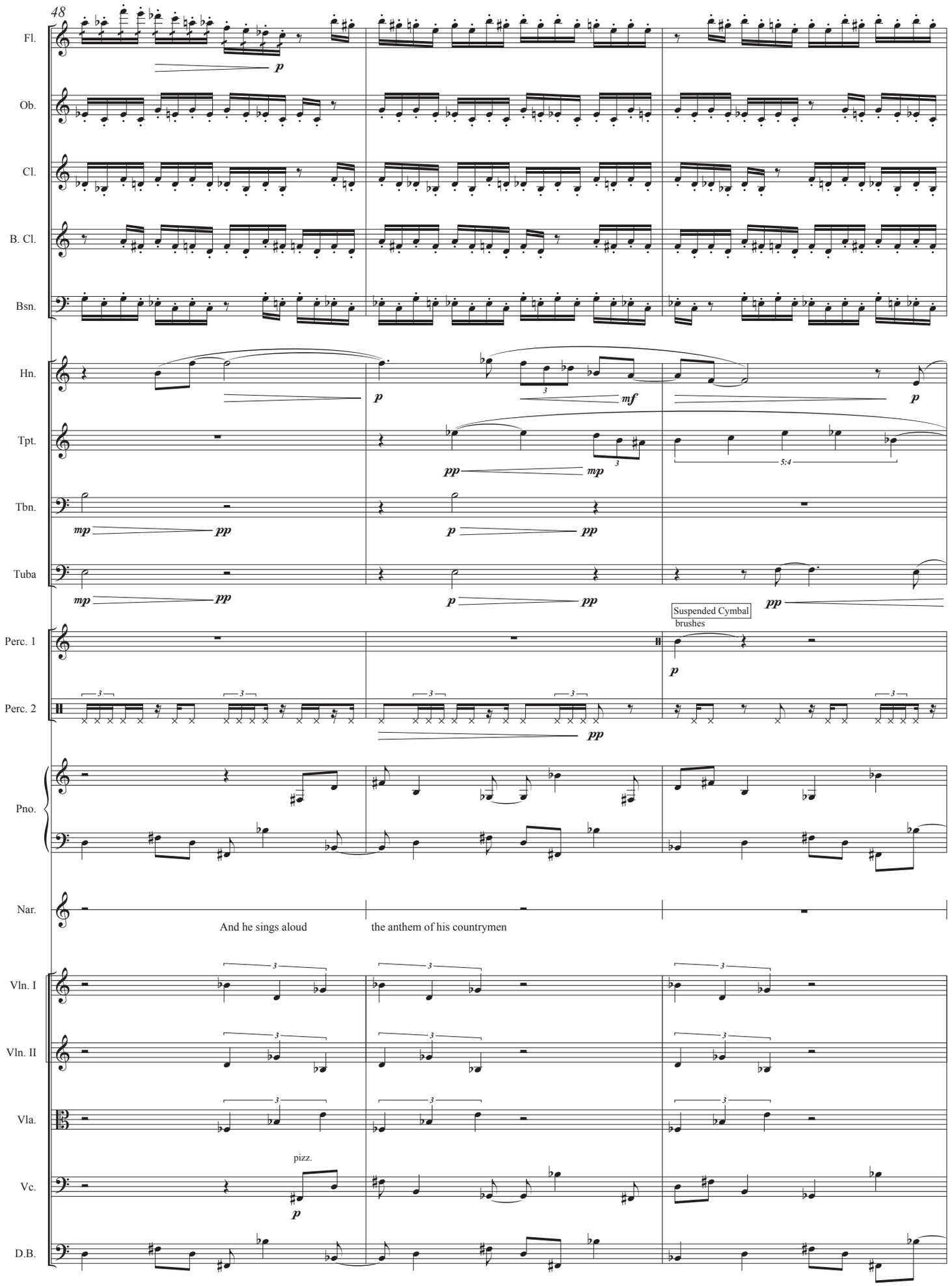

(♩ = 54) a tempo
32
34
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Glock.
Perc. 2
Bass Drum
Tam-Tam
dark
Pno.
Nar.
(♩ = 54) a tempo
34
Vln. I
Vln. II
Vla.
Vc.
D.B.
senza sord.
mf
p
pp
mp

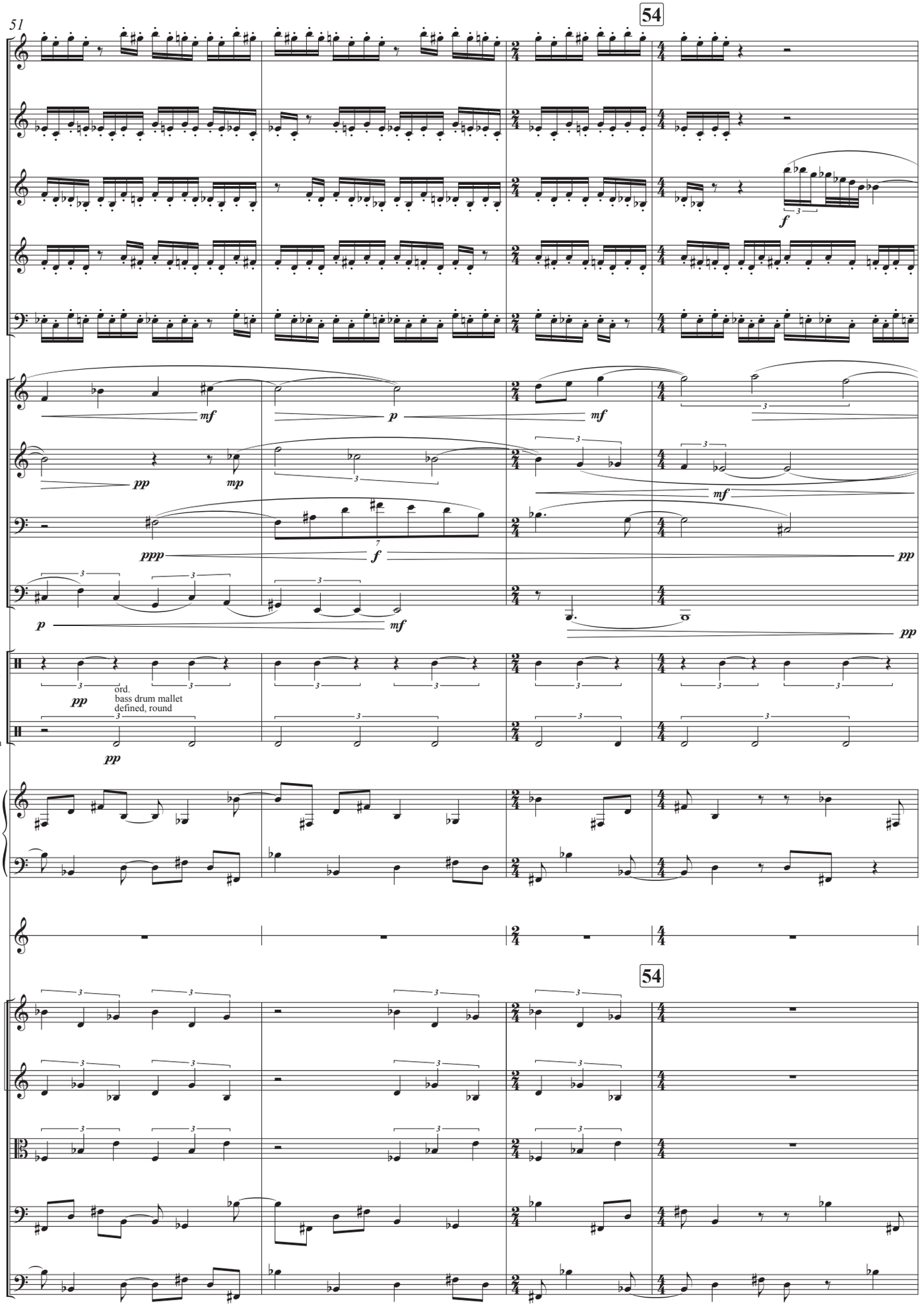

36
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
ppp
p
col legno battuto
senza sord.

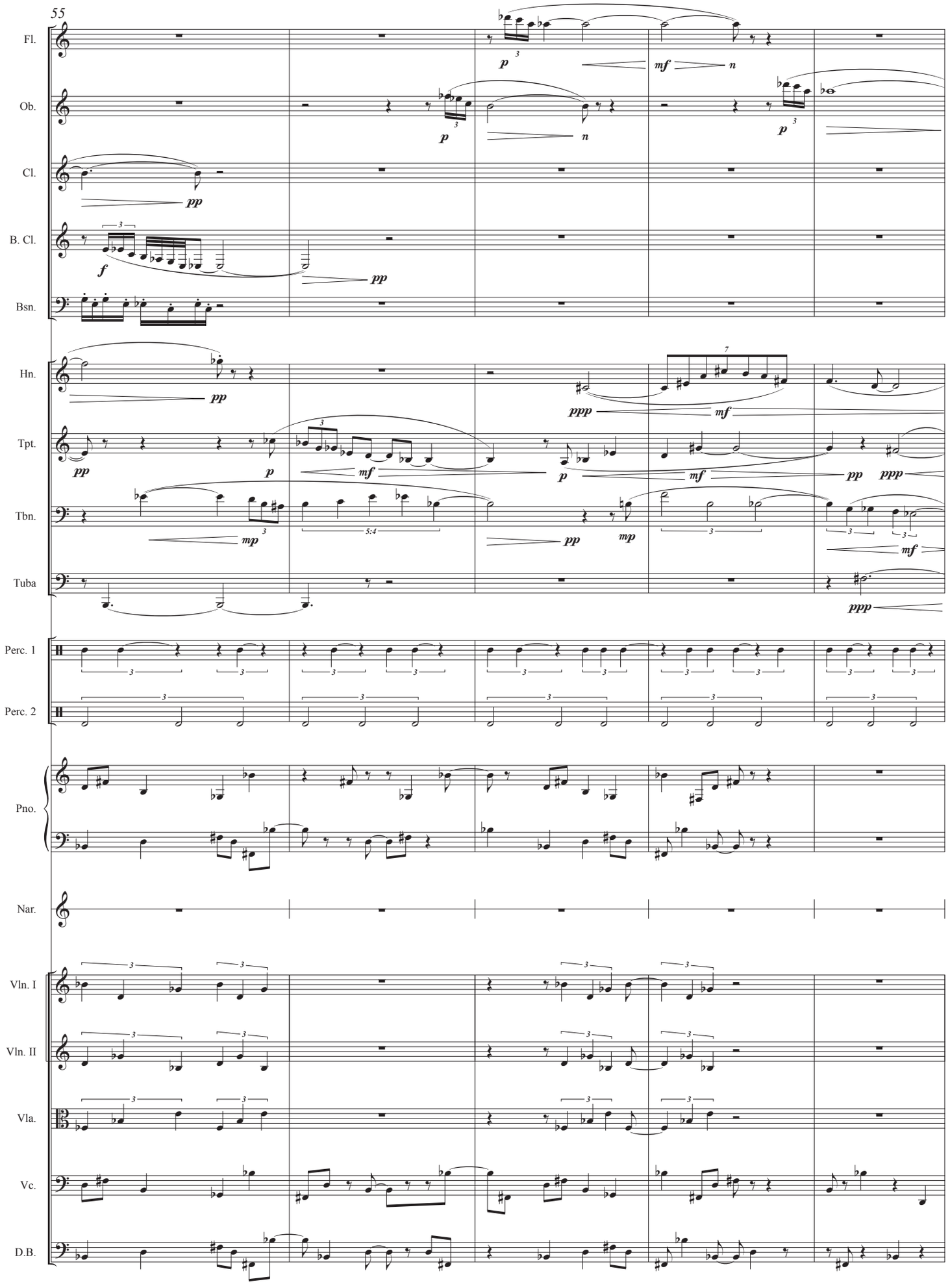

39
accel.
40
♩= 72
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Glock.
Perc. 2
Tam-Tam
Bass Drum
rattan sticks
on shell
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

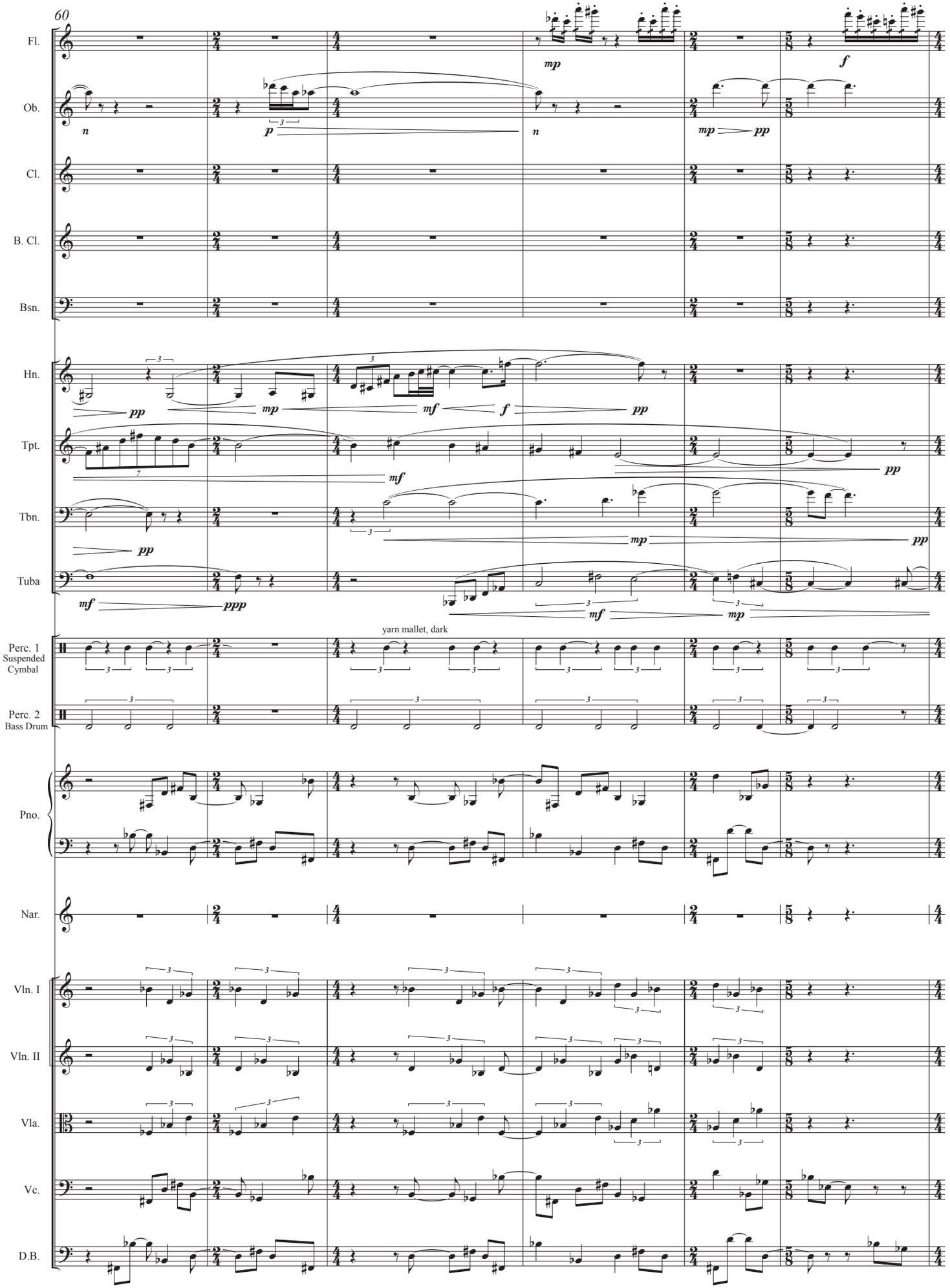

42
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
pp
f
p
pizz.
senza sord.
pizz.
The butterfly infuses the stone
At the base of the formidable gates of Heaven

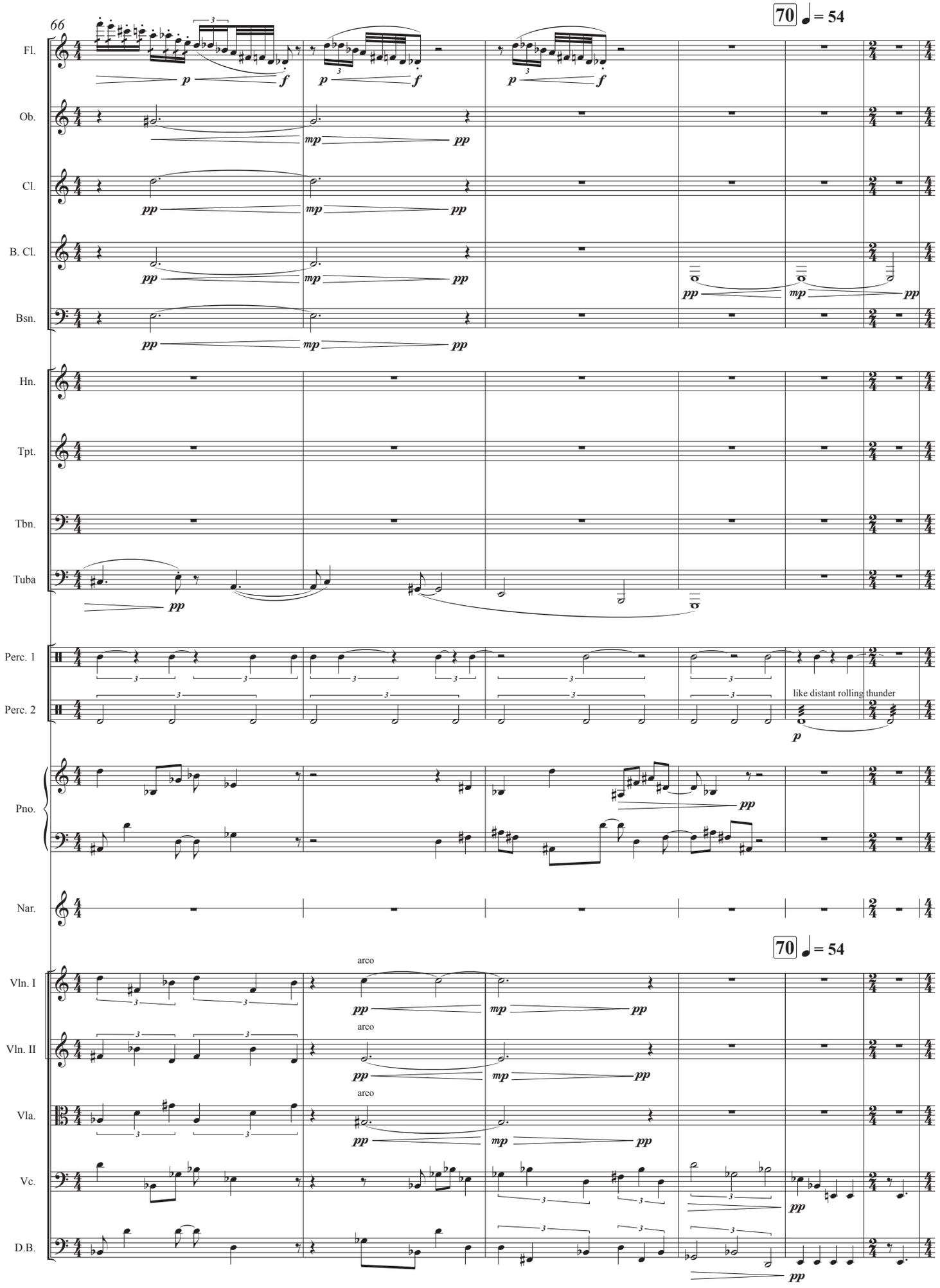

45
46
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Glock.
Perc. 2
Bass Drum
Pno.
Nar.
With a sweet navy nectar
Forbidden by the celestial palace
46
Vln. I
Vln. II
Vla.
Vc.
D.B.
open
arco

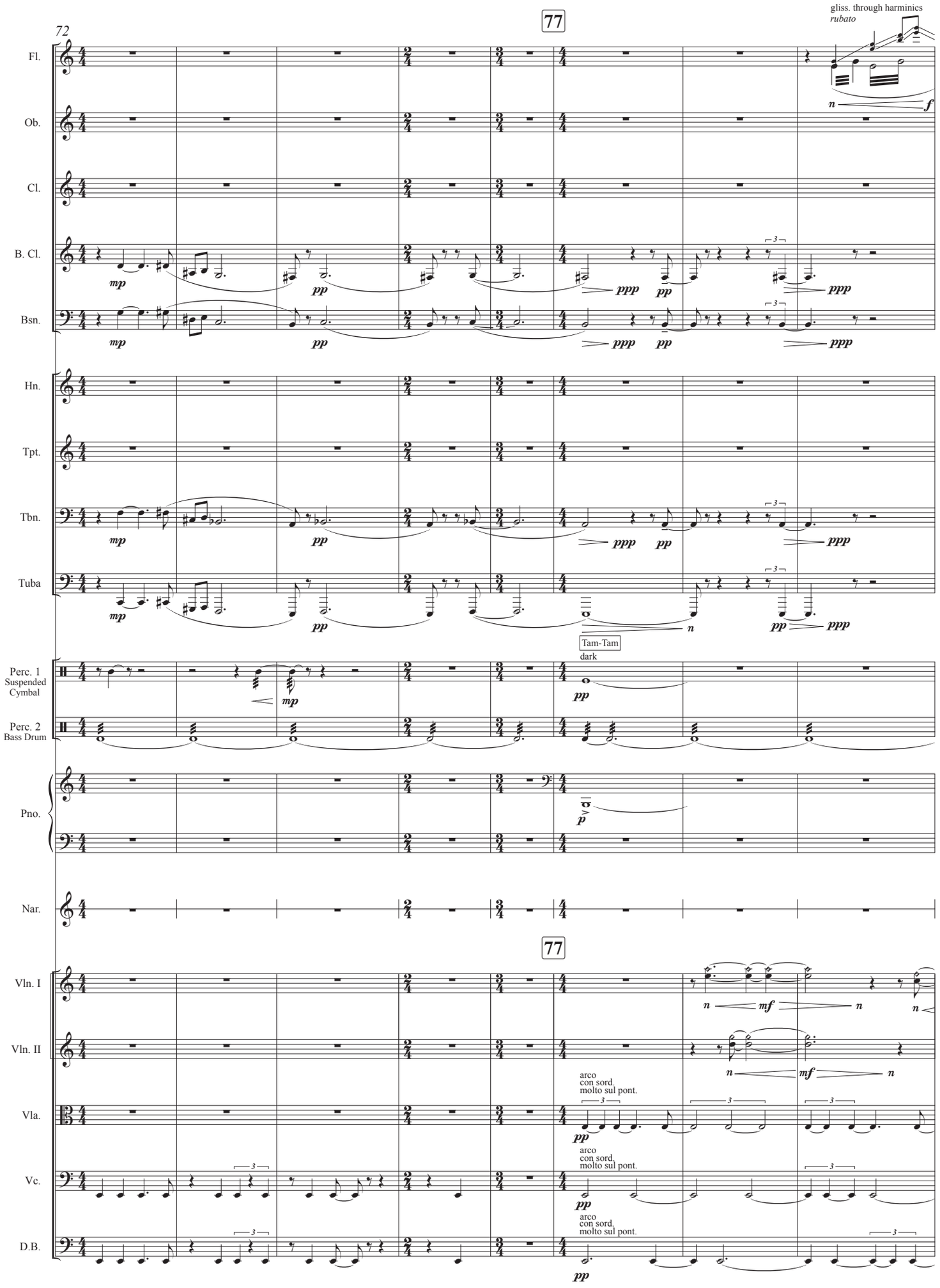

48
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Suspended Cymbal
brushes
pizz.
And he sings aloud
the anthem of his countrymen

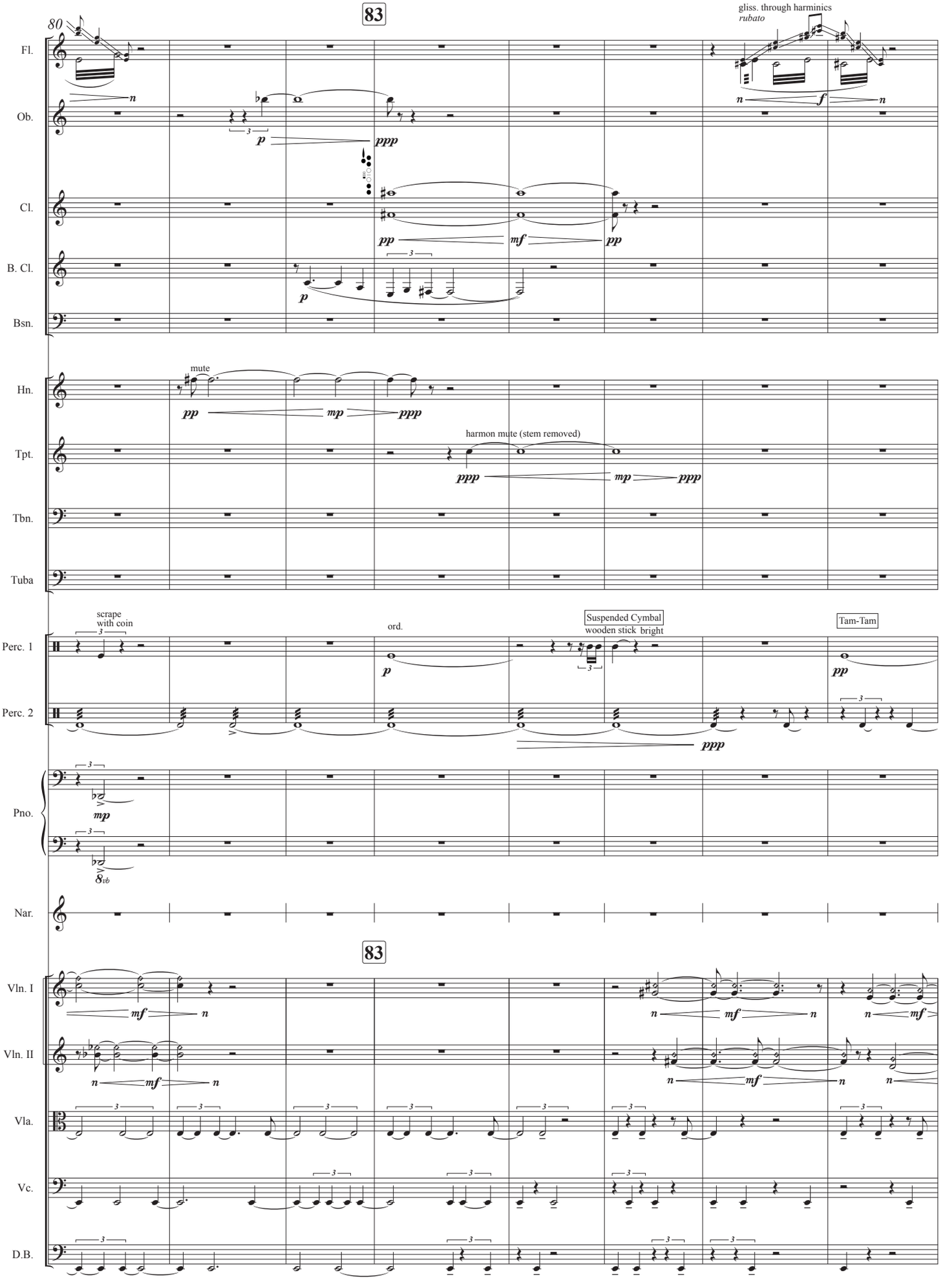

51
54
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Suspended Cymbal
ord.
bass drum mallet defined, round
Perc. 2
Bass Drum
Pno.
Nar.
54
Vln. I
Vln. II
Vla.
Vc.
D.B.

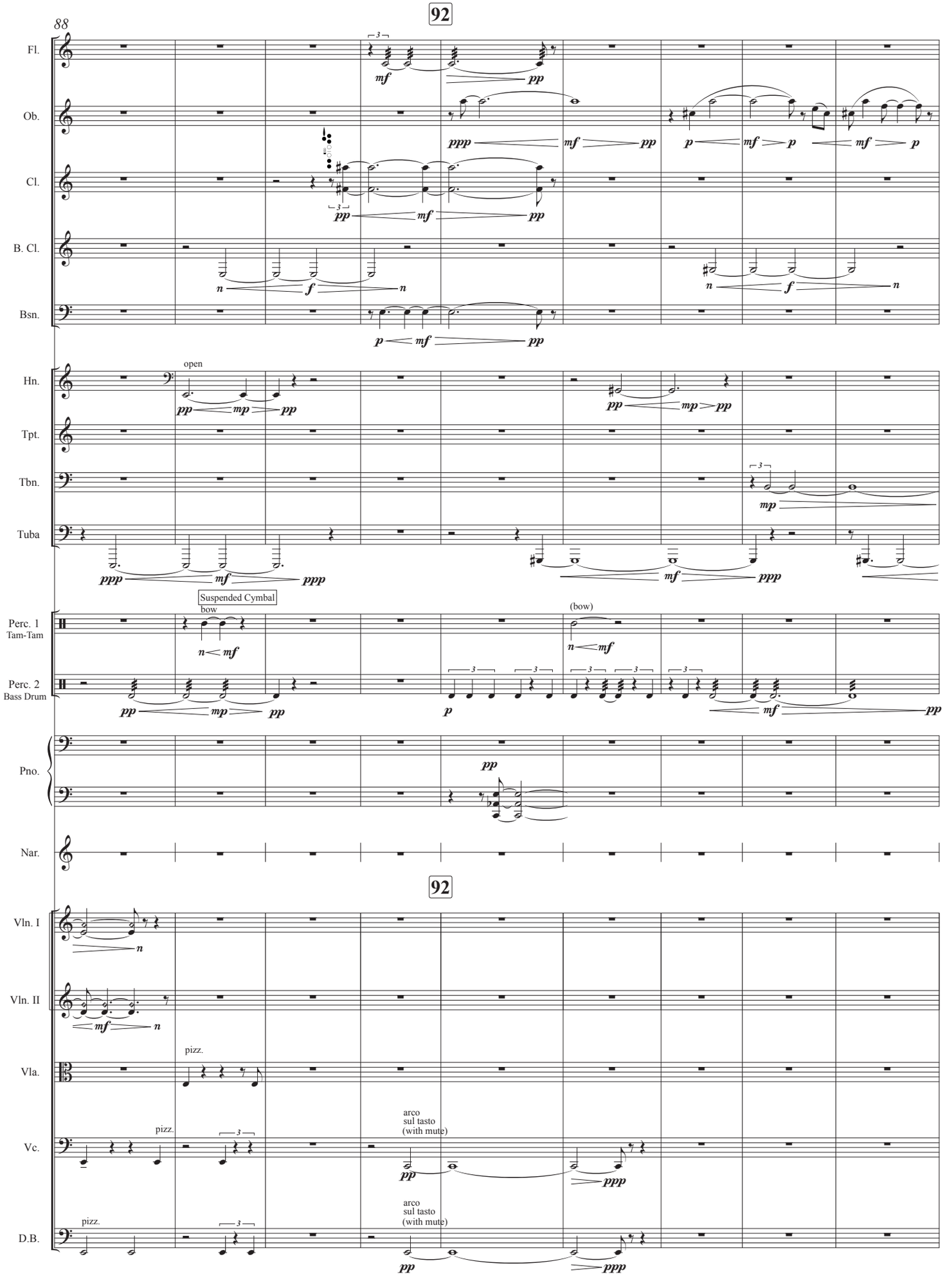

55
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.

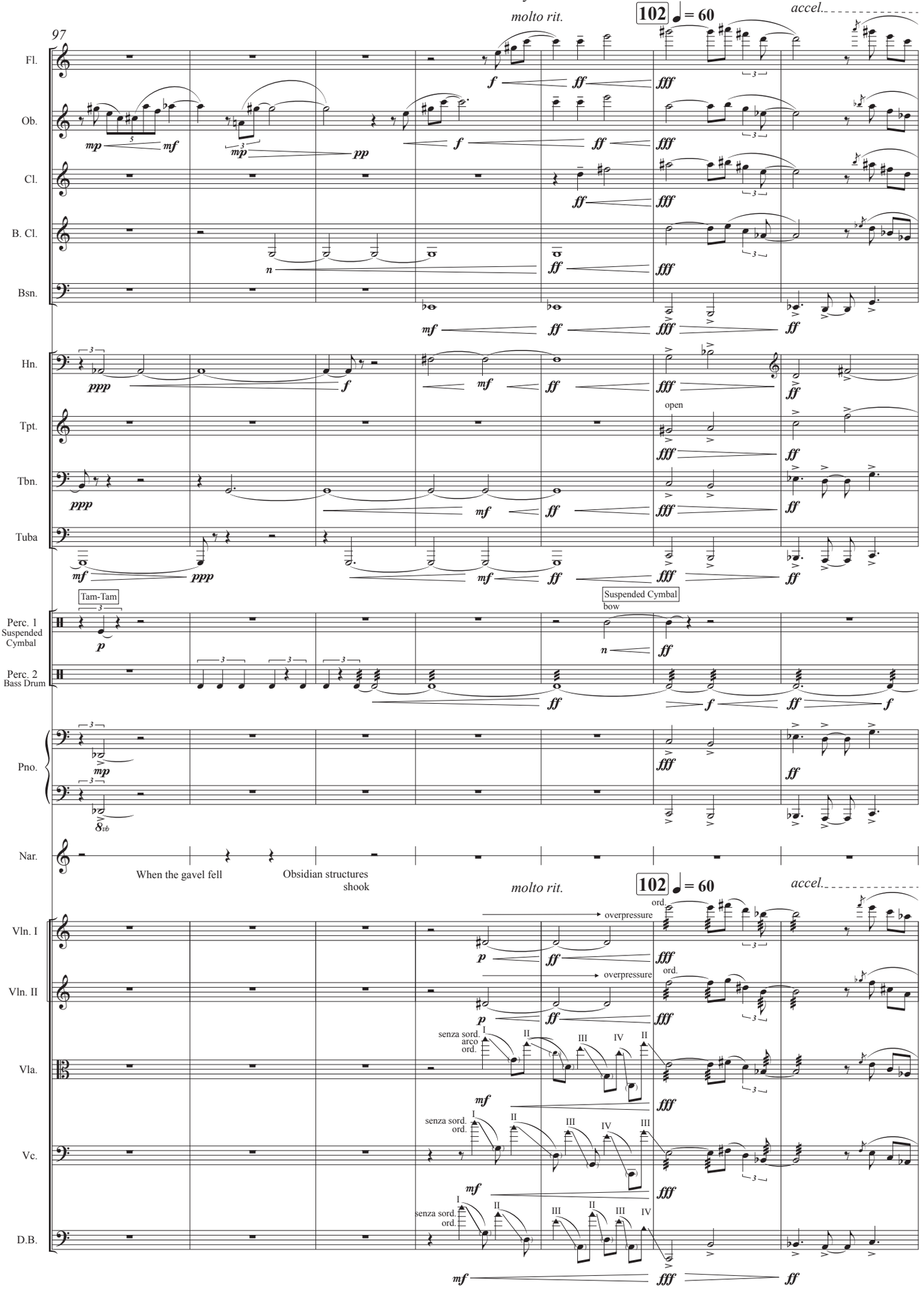

60
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Suspended Cymbal
Perc. 2
Bass Drum
yarn mallet, dark
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.

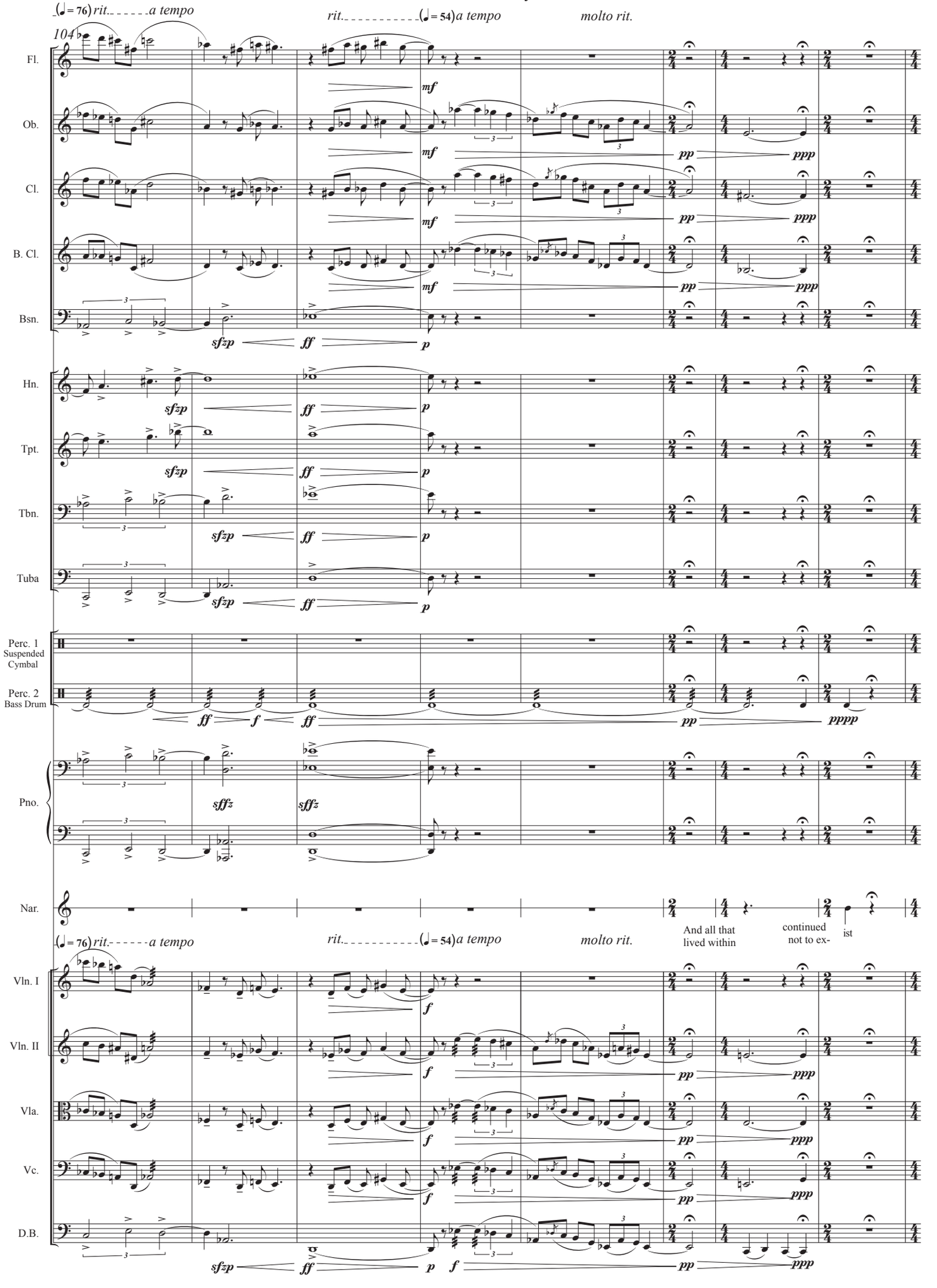

66
70 ♩ = 54
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
like distant rolling thunder
Pno.
Nar.
70 ♩ = 54
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

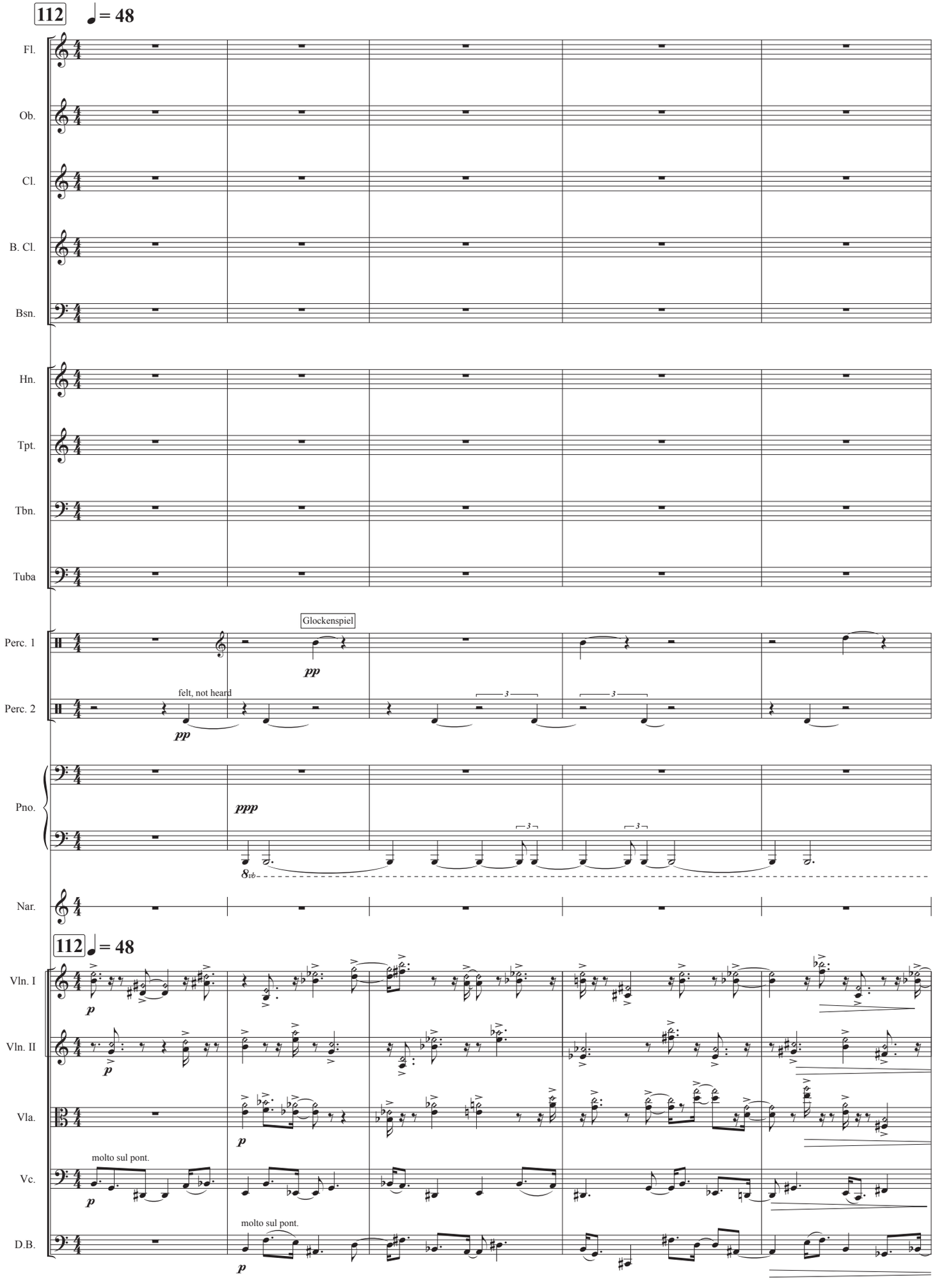

72
77
gliss. through harminics
rubato
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Tam-Tam
dark
Perc. 1
Suspended Cymbal
Perc. 2
Bass Drum
Pno.
Nar.
77
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
con sord.
molto sul pont.

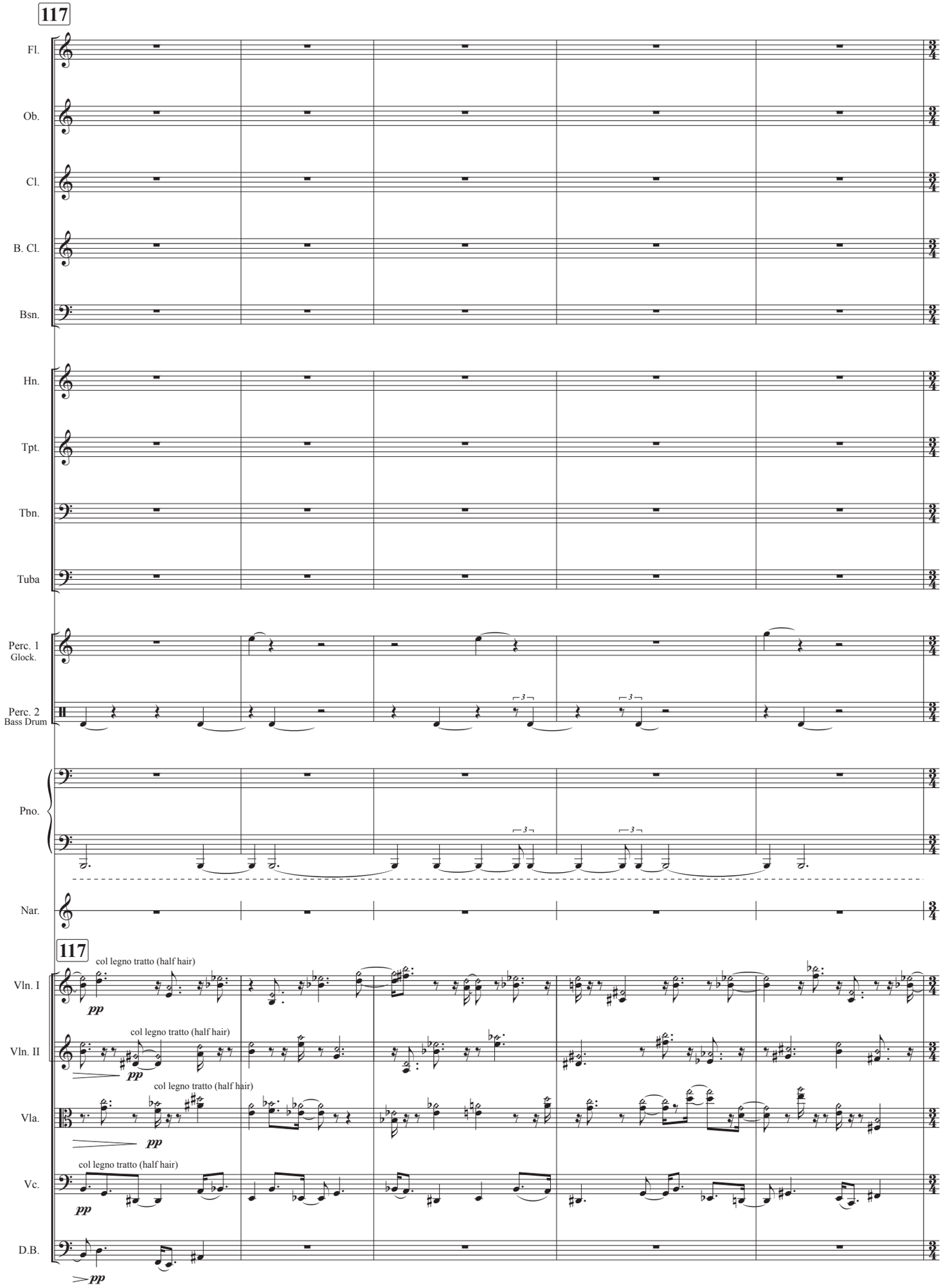

80
83
Fl.
Ob.
Cl.
B. Cl.
Bsn.
gliss. through harmonics
rubato
mute
harmon mute (stem removed)
Hn.
Tpt.
Tbn.
Tuba
scrape
with coin
ord.
Suspended Cymbal
wooden stick bright
Tam-Tam
Perc. 1
Perc. 2
Pno.
Nar.
83
Vln. I
Vln. II
Vla.
Vc.
D.B.

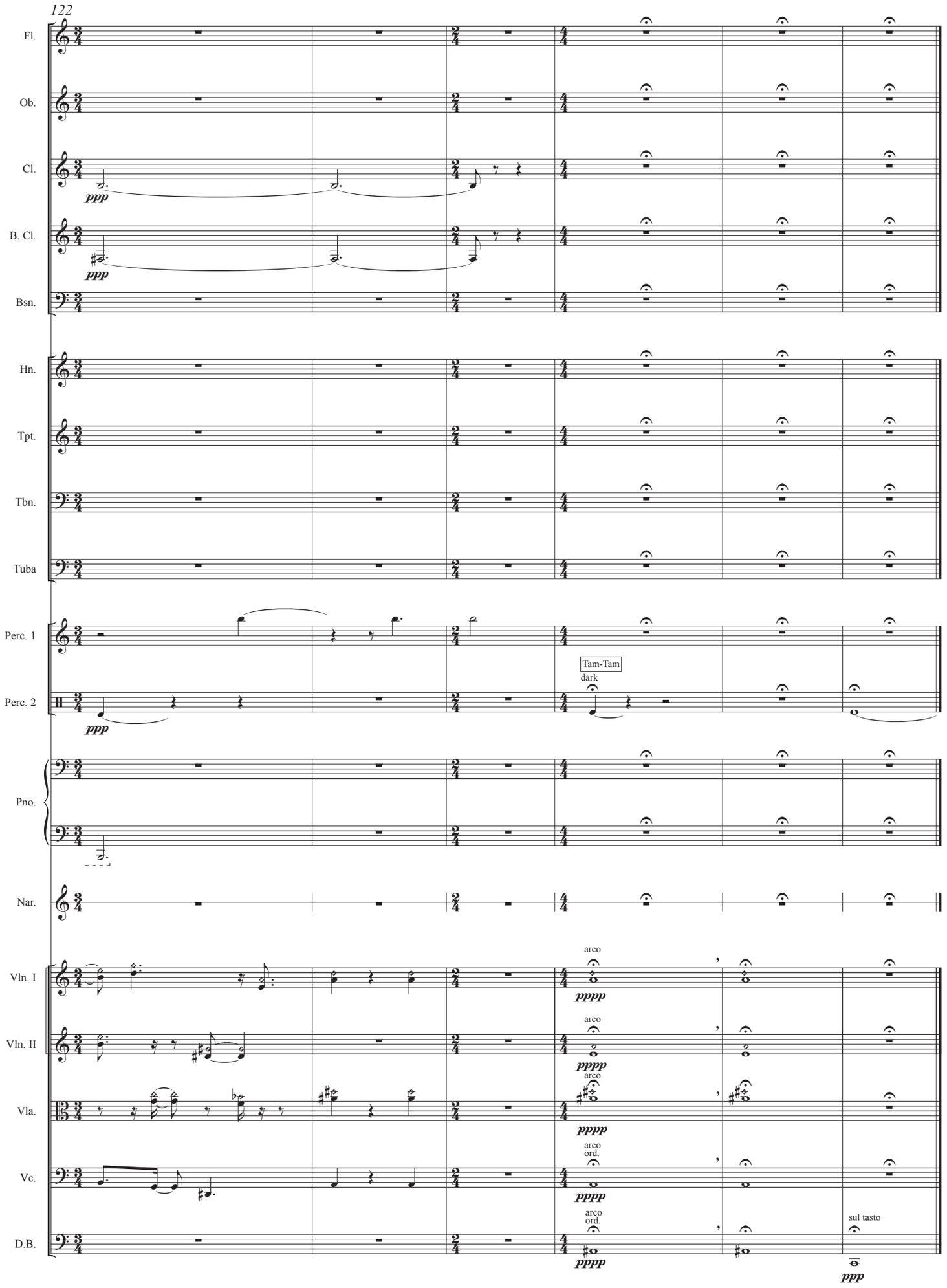

88
92
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
open
Tpt.
Tbn.
Tuba
Perc. 1
Tam-Tam
Suspended Cymbal
bow
(bow)
Perc. 2
Bass Drum
Pno.
Nar.
92
Vln. I
Vln. II
Vla.
pizz.
Vc.
arco
sul tasto
(with mute)
D.B.


97
molto rit.
102 ♩ = 60
accel.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
open
Tbn.
Tuba
Tam-Tam
Suspended Cymbal
bow
Perc. 1
Suspended Cymbal
Perc. 2
Bass Drum
Pno.
8vb
Nar.
When the gavel fell
Obsidian structures
shook
molto rit.
102 ♩ = 60
accel.
ord.
overpressure
Vln. I
Vln. II
Vla.
Vc.
D.B.
senza sord.
arco
ord.


(♩= 76) rit. a tempo
rit. (♩= 54) a tempo
molto rit.
104
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1 Suspended Cymbal
Perc. 2 Bass Drum
Pno.
Nar.
And all that lived within
continued not to ex-
ist
Vln. I
Vln. II
Vla.
Vc.
D.B.


112
♩= 48
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Glockenspiel
Perc. 1
pp
felt, not heard
Perc. 2
pp
3
3
Pno.
ppp
8vb
Nar.
112
♩= 48
Vln. I
p
Vln. II
p
Vla.
p
molto sul pont.
Vc.
p
molto sul pont.
D.B.
p


117
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Glock.
Perc. 2
Bass Drum
Pno.
Nar.
117
Vln. I
col legno tratto (half hair)
pp
Vln. II
col legno tratto (half hair)
pp
Vla.
col legno tratto (half hair)
pp
Vc.
col legno tratto (half hair)
pp
D.B.
pp


122
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Nar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ppp
Tam-Tam
dark
arco
pppp
arco ord.
sul tasto