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Threnody for a Butterfly

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Threnody for a Butterfly

Program Notes for 'Threnody for a Butterfly'

This piece tells the story of the life and untimely death of a butterfly. Each section outlines a different stage of its life.

Section A

A caterpillar is born. At first he is slow, but soon he begins to discover the world around him, his curiosity represented by the marimba.

Section B

The caterpillar builds his cocoon and then rests in it. The stagnancy of his position inside the cocoon is emphasised in this section. Some small flutters signify that the butterfly is about to break the cocoon, and at the end of the section the butterfly, represented by the flute, bursts out into the air.

Section C

The butterfly flies through the air contentedly in this section. The piece has an ambiguous tonality to illustrate the movement of the butterfly from place to place, never resting long.

Section D

Unfortunately, the butterfly stumbles into an area that isn't familiar to him. The music becomes darker and sinister melodies weave together. The butterfly has found himself inside a spider's web. Stabbing chords signify the moment the butterfly sees the spider, and the butterfly experiences a moment of panic before a battle commences. The butterfly fights to get free but loses, and is killed at the hands of the spider.

Section E

This section serves as a funeral march for the butterfly, sadly proclaiming his death. It echoes section A to imply that life goes on and a new caterpillar will be born to take his place.

Threnody for a Butterfly

Ema Stapleton

A

$\text{♩} = 90$

The musical score is arranged in five systems, each with a staff label on the left:

- Flute:** Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a whole rest in every measure.
- Piano:** Treble and Bass clefs, key signature of three sharps, 3/4 time signature. The treble staff has whole rests. The bass staff has a sequence of dotted half notes: A2, A2, A2, A2, A2, A2, A2, A2. Dynamics include *mf* and *A* (above the treble staff) and *A maj7* (above the treble staff in the final measure). A *mf* dynamic is also present in the final measure of the bass staff.
- Marimba:** Treble and Bass clefs, key signature of three sharps, 3/4 time signature. The treble staff has whole rests until the 7th measure, where it has a quarter note G#4, followed by quarter notes F#4 and E4. The bass staff has whole rests. Dynamics include *mf* and *Ped.* with a line of pedaling marks across the bottom of the system.
- Violoncello:** Bass clef, key signature of three sharps, 3/4 time signature. The staff has whole rests until the 5th measure, where it has a dotted half note G#2, followed by dotted half notes F#2, E2, and D2. Dynamics include *p*.
- Double Bass:** Bass clef, key signature of three sharps, 3/4 time signature. The staff contains a whole rest in every measure.

9

Fl.

Pno.

Mar.

Vc.

Db.

Amaj⁹ B⁶ B(sus4) Amaj7(#4) Amaj7

mp 3

detaché *gliss.* *gliss.*

mp

15

Fl.

Pno.

Mar.

Vc.

Db.

mp

gliss.

A^{maj7} A^{maj9} B⁶ B^{m11} A^{maj7(#4)} A

21

Fl.

Pno.

Mar.

Vc.

Db.

*A*maj7 *A*maj9 B⁶ Bm⁷

pizz.

> pp *f*

gliss. *gliss.* *gliss.* *gliss.*

> pp mp

mf

3

Detailed description: This is a page of a musical score for five instruments: Flute (Fl.), Piano (Pno.), Maracas (Mar.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The Flute part is mostly silent, with some notes at the end. The Piano part features chords: Amaj7, Amaj9, B6, and Bm7. The Maracas part has a triplet of eighth notes in the second measure, marked *mf*. The Violoncello part starts with a *pizz.* (pizzicato) instruction and has dynamics *> pp* and *f*. The Double Bass part has dynamics *> pp mp* and *gliss.* (glissando) markings. A rehearsal mark is present at the beginning of the piano part.

B

26



Fl.

Pno.

Mar.

Vc.

Db.

pp

pp

f

mp

Em⁷ Cm⁷ Gm⁷

30

Fl.

Pno.

Mar.

Vc.

Db.

p

f

p

*Cm*⁷

*Em*⁷

*Cm*⁷

Detailed description of the musical score for measures 30-33:

- Flute (Fl.):** Four measures of whole rests.
- Piano (Pno.):** Four measures of chords. Measure 30: Cm7 (C3, Eb3, G3, Bb3) with a piano (*p*) dynamic. Measure 31: Em7 (E3, G3, Bb3, D4) with a piano (*p*) dynamic. Measure 32: Cm7 (C3, Eb3, G3, Bb3) with a piano (*p*) dynamic. Measure 33: Cm7 (C3, Eb3, G3, Bb3) with a piano (*p*) dynamic. Wavy vertical lines indicate the attack of the chords.
- Maracas (Mar.):** Four measures of rhythmic accompaniment. Measure 30: Treble clef (C4, D4, E4, F4) and Bass clef (C3, D3, E3, F3). Measure 31: Treble clef (C4, D4, E4, F4) and Bass clef (C3, D3, E3, F3). Measure 32: Treble clef (C4, D4, E4, F4) and Bass clef (C3, D3, E3, F3). Measure 33: Treble clef (C4, D4, E4, F4) and Bass clef (C3, D3, E3, F3). A forte (*f*) dynamic is indicated at the start.
- Violoncello (Vc.):** Four measures of whole rests.
- Double Bass (Db.):** Four measures of whole notes. Measure 30: C3. Measure 31: E3. Measure 32: G3. Measure 33: C3. A piano (*p*) dynamic is indicated at the start. A slur covers the notes in measures 31 and 32.

34

Fl.

Pno.

Mar.

Vc.

Db.

Gm7 Cm7 Em7

Detailed description: This musical score is for a four-measure passage. The Flute (Fl.) part consists of four whole rests. The Piano (Pno.) part features a sequence of chords: Gm7, Cm7, and Em7, each held for two measures. The Maracas (Mar.) part has a rhythmic pattern of eighth notes in both hands. The Violoncello (Vc.) part has four whole rests. The Double Bass (Db.) part has a single bass note in the first two measures, followed by a half note in the third measure, and another half note in the fourth measure, all tied together with a slur.

38

Fl.

Pno.

Mar.

Vc.

Db.

Cm⁷ Gm⁷ Cm⁷ Em⁷

Detailed description: This musical score page features five staves. The Flute staff (Fl.) is mostly empty with four rests. The Piano staff (Pno.) shows four chords: Cm⁷, Gm⁷, Cm⁷, and Em⁷, with wavy lines indicating tremolos. The Maracas staff (Mar.) contains a rhythmic pattern of eighth and sixteenth notes. The Violoncello staff (Vc.) has four rests. The Double Bass staff (Db.) has four notes, with the final note held over by a slur.

42

Fl.

Pno.

Mar.

Vc.

Db.

Cm⁷

Gm⁷

Detailed description: This musical score is for measures 42-44. The Flute (Fl.) part consists of three measures of whole rests. The Piano (Pno.) part features a left hand accompaniment with a steady eighth-note pattern. The right hand plays chords, with specific voicings for Cm⁷ in measure 43 and Gm⁷ in measure 44. The Maracas (Mar.) part provides a rhythmic accompaniment with eighth-note patterns. The Violoncello (Vc.) part has three measures of whole rests. The Double Bass (Db.) part plays a simple bass line with a half note in measure 43 and another in measure 44.

45

Fl.

Pno.

Mar.

Vc.

Db.

Cm⁷

Em⁷

arco

mf

Detailed description of the musical score for measures 45-48:

- Flute (Fl.):** Four measures of whole rests.
- Piano (Pno.):** Four measures of chords. Measure 45: Cm⁷ (C3, Eb3, F3, G3). Measure 46: Em⁷ (E3, G3, Bb3, D4). Measure 47: Cm⁷ (C3, Eb3, F3, G3). Measure 48: Rest.
- Maracas (Mar.):** Four measures of a rhythmic pattern: quarter notes G4, A4, B4, C5 in the treble clef; eighth notes G3, A3, B3, C4 in the bass clef.
- Violoncello (Vc.):** Rests in measures 45-47. In measure 48, plays two eighth notes: G3 and A3, marked *arco* and *mf*.
- Double Bass (Db.):** Rests in measures 45-47. In measure 48, plays a long note (half note) G2.

49

Fl.

Pno.

Mar.

Vc.

Db.

mf

Detailed description: This musical score is for measures 49-52. The Flute (Fl.) and Piano (Pno.) parts are silent throughout. The Maracas (Mar.) part features a rhythmic pattern of eighth notes with a sharp sign in the treble clef. The Violoncello (Vc.) part plays a steady eighth-note accompaniment in the bass clef. The Double Bass (Db.) part is silent until measure 52, where it plays a half note with a slur and a dynamic marking of *mf*.

53

Fl.

Pno.

Mar.

Vc.

Db.

mf

p *f* *p* *f* *p* *f*

8va

Detailed description of the musical score: The score is for measures 53 to 56. Measure 53 is mostly silent for all instruments. In measure 54, the Flute (Fl.) plays a half note G4 (marked *mf*) and a quarter note A4. The Piano (Pno.) is silent. The Maracas (Mar.) play a rhythmic pattern in the treble clef. The Violin (Vc.) and Double Bass (Db.) play a bass line consisting of a half note G2 (marked *p*) and a half note A2 (marked *f*). In measure 55, the Flute (Fl.) is silent. The Piano (Pno.) is silent. The Maracas (Mar.) continue their pattern. The Violin (Vc.) and Double Bass (Db.) play a half note G2 (marked *p*) and a half note A2 (marked *f*). In measure 56, the Flute (Fl.) plays a half note G4 (marked *mf*) and a quarter note A4. The Piano (Pno.) is silent. The Maracas (Mar.) play a rhythmic pattern, with an 8va marking above the staff. The Violin (Vc.) and Double Bass (Db.) play a half note G2 (marked *p*) and a half note A2 (marked *f*).

57

Fl.

Pno.

Mar.

Vc.

Db.

v.

mf

p *f* *p*

tr

C

15

Fl. 60 (tr) *f*

Pno. *f* Cmaj7

Mar. *mf*

Vc.

Db. *f*

Detailed description: This is a page of a musical score for five instruments: Flute (Fl.), Piano (Pno.), Maracas (Mar.), Violoncello (Vc.), and Double Bass (Db.). The page is numbered 15 in the top left corner. At the top center, there is a box containing the letter 'C', indicating the key signature. The Flute part begins with a measure containing a trill (tr) starting on a note with a dynamic marking of *f*. The Piano part has a whole rest in the first measure, followed by a *f* dynamic marking and a Cmaj7 chord in the second measure. The Maracas part has whole rests in the first two measures, followed by a *mf* dynamic marking and a rhythmic pattern in the third measure. The Violoncello and Double Bass parts have whole rests in the first two measures, followed by a *f* dynamic marking and a whole note chord in the third measure.

breathy
(à la Ian
Anderson)

63

Fl.

Pno.

Mar.

Vc.

Db.

Emaj7 *G#m7* *G#m11* *Amaj11/G#* *Gmaj7*

f

69

Fl.

Pno.

Mar.

Vc.

Db.

fl

fl

Bmaj9

F#7

Detailed description of the musical score: The score is for measures 69-72. Measure 69 begins with a treble clef and a key signature of two sharps (F# and C#). The Flute (Fl.) part has a melodic line starting with a half note F#4, followed by quarter notes G#4, A4, B4, and C#5, then a half note B4. There are accents and dynamics markings (*fl*) above the notes. The Piano (Pno.) part has a Bmaj9 chord in the right hand and a B2 chord in the left hand, both sustained. The Maracas (Mar.) part has a rhythmic pattern of quarter notes: F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4. The Violoncello (Vc.) and Double Bass (Db.) parts have sustained notes: Vc. has a half note F#2, and Db. has a half note B1. Measures 70-72 continue the piano chords and maracas pattern, with the flute part repeating the melodic line.

73

Fl.

Pno.

Mar.

Vc.

Db.

F#9 F#9/G# E/G# Amaj13 F#m(add9)/A

77

Fl.

Pno.

Mar.

Vc.

Db.

f

Cmaj9

Emaj7

81

Fl.

Pno.

Mar.

Vc.

Db.

G¹¹ Dmaj⁹

Detailed description of the musical score: The score is for measures 81-84. The Flute (Fl.) part is in the treble clef and features a melodic line with slurs. The Piano (Pno.) part is in the grand staff (treble and bass clefs) and features chords G¹¹ and Dmaj⁹. The Maracas (Mar.) part is in the treble clef and features a rhythmic pattern. The Violoncello (Vc.) and Double Bass (Db.) parts are in the bass clef and feature sustained notes with slurs.

85

Fl.

Pno.

Mar.

Vc.

Db.

B¹¹ C^{maj9} E^{maj7}/C

Detailed description of the musical score: The score is for measures 85-88. The key signature is B major (two sharps). The flute part (Fl.) has a melodic line starting with a half note B5, followed by a quarter note G5, and then a series of eighth notes: F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, 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F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-

D

89 return to normal breathing

Fl. *mp* *ff*

Pno. *f*

Mar.

Vc.

Db.

95

Fl. *mf* *8va*

Pno. *fff* *ff* Ped.

Mar.

Vc. *pizz.* *mp* *f* *ff* *8va*

Db.

100

Fl.

Pno.

Mar.

Vc.

Db.

mf

mf

mp

f

mf

pizz.

arco

8

Detailed description: This is a page of a musical score for five instruments: Flute (Fl.), Piano (Pno.), Maracas (Mar.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and features a key signature of two sharps (F# and C#). The Flute part begins at measure 100 with a melodic line. The Piano part has a complex texture with many tied notes in the right hand and rests in the left hand. The Maracas part has a rhythmic accompaniment. The Violoncello part has a melodic line with a dynamic marking of *mf*. The Double Bass part has a melodic line with dynamic markings of *mp*, *f*, and *mf*, and includes instructions for *pizz.* (pizzicato) and *arco* (arco). A rehearsal mark '8' is placed above the first measure of the Violoncello part. The page number '100' is at the top left, and '24' is at the top right.

104

Fl.

Pno.

Mar.

Vc.

Db.

The musical score consists of five staves. The Flute (Fl.) staff has rests in all four measures. The Piano (Pno.) staff has a melodic line in the right hand starting with a forte (ff) dynamic, followed by a mezzo-forte (mf) dynamic, and then two measures of sustained notes. The Maracas (Mar.) staff has a rhythmic pattern in both hands, alternating between forte (ff) and mezzo-forte (mf) dynamics. The Violoncello (Vc.) and Double Bass (Db.) staves have rests in the first two measures and then play a bass line in the last two measures.

108

Fl. *mf*

Pno.

Mar. *f* *ff*

Vc.

Db. *mp*

6/4 6/4 6/4 6/4

112

Fl. *ff*

Pno. *ff* *f*

Mar. *f*

Vc. *arco* *mf* *f*

Db. *mf*

The musical score is divided into two measures. The first measure is in 6/4 time, and the second measure is in 4/4 time. The Flute part has a whole note in the first measure and rests in the second. The Piano part features a *ff* chord in the first measure and a *f* chord with a tremolo in the second. The Maracas part has a whole note in the first measure and a *f* rhythmic pattern in the second. The Violoncello and Double Bass parts play a *mf* eighth-note pattern in the first measure and a *f* eighth-note pattern in the second, with the Vc. part marked *arco*.

114

Fl.

Pno.

Mar.

Vc.

Db.

mp

mf

mp

Detailed description: This musical score page features five staves. The Flute (Fl.) staff is at the top, showing two measures of whole rests. The Piano (Pno.) section consists of two staves: the upper staff has a treble clef and a key signature of one sharp (F#), with a dynamic marking of *mp* and a crescendo leading to *mf* in the second measure; the lower staff has a bass clef and a key signature of one sharp, with a dynamic marking of *mp*. The Maracas (Mar.) section also has two staves: the upper staff has a treble clef and a key signature of one sharp, with a melodic line of eighth notes; the lower staff has a bass clef and a key signature of one sharp, with whole rests. The Violoncello (Vc.) and Double Bass (Db.) staves are at the bottom, both with bass clefs and a key signature of one sharp, featuring melodic lines of eighth notes with a slur over the first measure of each staff.

116

Fl.

Pno.

Mar.

Vc.

Db.

mf

118

Fl.

Pno.

Mar.

mf

Vc.

Db.

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Flute (Fl.), Piano (Pno.), Maracas (Mar.), Violoncello (Vc.), and Double Bass (Db.). The Flute part begins with a whole rest in the first measure, followed by a melodic line in the second measure. The Piano and Maracas parts play a complex, rhythmic accompaniment consisting of eighth and sixteenth notes with various accidentals. The Violoncello part has a melodic line with a long slur over the first two measures. The Double Bass part is mostly silent, with a whole rest in the first measure. The dynamic marking *mf* is placed below the Maracas staff. The key signature has one sharp (F#) and the time signature is 4/4.

120

Fl.

mf

Pno.

Mar.

Vc.

Db.

f

Detailed description of the musical score: The page contains two measures of music. The Flute (Fl.) part begins with a dotted quarter note, followed by a quarter note, and then a half note with a slur. The Piano (Pno.) and Maracas (Mar.) parts play a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) part plays a similar eighth-note accompaniment. The Double Bass (Db.) part plays a single bass note with a slur. Dynamics include *mf* for the Flute and *f* for the Double Bass.

122

Fl.

ff

Pno.

let ring

Mar.

Vc.

Db.

126 **E**

Fl. *mp*

Pno. *mf* *mp*
A Am⁷ Am⁹

Mar. *mp*

Vc. *p*

Db.

Lead. ^ ^ ^ ^

Detailed description: This is a page of a musical score for a 3/4 time signature. It features five staves: Flute (Fl.), Piano (Pno.), Maracas (Mar.), Violoncello (Vc.), and Double Bass (Db.). The Flute staff has a melodic line starting in the final measure with a mezzo-piano (*mp*) dynamic. The Piano staff has a bass line of quarter notes and a treble line with chords A, Am⁷, and Am⁹ in the final measure, with a mezzo-piano (*mp*) dynamic. The Maracas staff has a rhythmic pattern in the final measure with a mezzo-piano (*mp*) dynamic. The Violoncello and Double Bass staves have a sustained bass line in the final measure with a piano (*p*) dynamic. A conductor's lead line is present below the Piano staff, marked *mf* and featuring four accents (^) corresponding to the measures.

135

Fl.

Pno.

Mar.

Vc.

Db.

Bm⁶ *Bm⁶* *Am⁹* *Am⁷*

detaché
gliss. *gliss.* *gliss.*

mp

141

Fl.

Pno.

Am⁹ Bm⁶ Bm¹¹ Am⁷ Am

Mar.

Vc.

Db.

pp

pp

rit.

151

Fl. *cresc.* *ff*

Pno. *cresc.* *ff*

Mar.

Vc. *mp cresc.* *ff*

Db. *cresc.* *ff*

A(#11) G#m1/B C#maj7/G# C#maj7/G# C#/G#