1994

Butterfly's ball

Thomas William Povse
San Jose State University

Follow this and additional works at: https://scholarworks.sjsu.edu/etd_theses

Recommended Citation

Povse, Thomas William, "Butterfly's ball" (1994). *Master's Theses*. 790.
DOI: <https://doi.org/10.31979/etd.3sbt-jf9v>
https://scholarworks.sjsu.edu/etd_theses/790

This Thesis is brought to you for free and open access by the Master's Theses and Graduate Research at SJSU ScholarWorks. It has been accepted for inclusion in Master's Theses by an authorized administrator of SJSU ScholarWorks. For more information, please contact scholarworks@sjsu.edu.

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

Order Number 1358214

“Butterfly’s Ball”. [Original composition]

Povse, Thomas William, M.A.

San Jose State University, 1994

U·M·I

**300 N. Zeeb Rd.
Ann Arbor, MI 48106**

BUTTERFLY'S BALL

**A Thesis Presented to
The Faculty of the Department of Music
San Jose State University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Arts**

**by
Thomas William Povse
May, 1994**

© 1994

Thomas William Povse

ALL RIGHTS RESERVED

APPROVED FOR THE DEPARTMENT OF MUSIC

A handwritten signature in black ink, appearing to read "Daniel Wyman", written over a horizontal line.

Dr. Daniel Wyman

A handwritten signature in black ink, appearing to read "Pablo Furman", written over a horizontal line.

Dr. Pablo Furman

A handwritten signature in black ink, appearing to read "Hafez Modirzadeh", written over a horizontal line.

Dr. Hafez Modirzadeh

APPROVED FOR THE UNIVERSITY

A handwritten signature in black ink, appearing to read "M. Lou Lewandowski", written over a horizontal line.

ABSTRACT
BUTTERFLY'S BALL
by Thomas W. Povse

This thesis is an original musical composition written for orchestra with narrator. It utilizes contemporary instrumental techniques, and takes advantage of both graphic and traditional notation. The composition explores the musical implications of the text from the children's poem, "The Butterfly's Ball," by William Roscoe. Written in ten movements, the work demonstrates unique stylistic approaches to the text.

The composition is written to appeal to both a juvenile and an adult audience. While some musical characterization of the text is present, the development of the motives make this piece transcend a one-dimensional approach of direct thematic association with the characters in the poem. The composition presents various sound textures and orchestral combinations. This document also includes separate performance instructions, with musical examples taken from the movements.

ACKNOWLEDGMENTS

I wish to express my deepest gratitude to my parents, John and Mary Povse, for their support and guidance. It is the foundation they fostered that has led me here. I would also like to thank Professor Daniel Wyman for his assistance in the refining of my ideas, and for his facilitating my development as a composer.

This composition is dedicated to the memory of my father, John Povse.

INSTRUMENTATION

Piccolo (doubles Flute 3)

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet

2 Bassoons

4 Horns

3 Trumpets in Bb

3 Trombones

Tuba

Timpani

Percussion (3 players):

Pitched: Glockenspiel, Tubular Bells, Xylophone

Unpitched: Bass Drum, Bird Whistle, Cricket Clicker, Cymbal, Guiro, Hi Hat,
Mark Tree, Rain Stick, Snare Drum, Suspended Cymbal, Tam-tam,
Triangle, Wood Block

Violin I

Violin II

Viola

Violoncello

Double Bass

PERFORMANCE INSTRUCTIONS

UNIVERSAL INDEX OF GRAPHIC NOTATION

Non-synchronous wind sound made by blowing through cupped hands with a piece of paper between them, while opening and closing hands. Relative duration is indicated by extending line.

Indefinite pitch.

Highest note possible.

Feathered beaming. Indicates an increase or decrease of rhythmic values. Converging beams indicate longer values, and diverging beams indicate shorter values.

Play the indicated figures within the box freely.

Normal and muted, or, open and closed, or, normal and damped.

Play the approximate pitches indicated by the pattern of the "x" notes.

Stemless notes indicate non-metric rhythm, and also relative rhythm if accompanied by irregular horizontal spacing.

A percussive unpitched click made by closing keys or valves (usually brass) on the instrument without blowing air. Key Slaps are a similar technique executed by woodwinds. Valve or key choice is random.

PERFORMANCE INSTRUCTIONS

UNIVERSAL INDEX OF GRAPHIC NOTATION

Vibrato

A varying vibrato that increases and finally changes to non vibrato.

Glissando to an approximate pitch indicated in parenthesis.

A short glissando downward.

WOODWINDS

Jet Whistle

Jet Whistle. Flute: cover embouchure plate with mouth and exhale forcefully, while fingering indicated pitches, i. e. glissando from C to low C.

A—Alternate fingering. Use indicated alternate fingering, holding down the C# key during entire passage.

Alt—Alternate fingering. Use indicated fingering, trilling between normal and alternate.

HJoint

Use the headjoint of the flute alone.

Ftr

Finger Trill. Inserting finger in headjoint, rapidly move finger in and out.

Using the headjoint of the flute, roll the headjoint in, then out, and back in to produce pitch bends, while performing a finger trill.

Woodwinds: repeat figures in box for duration indicated by extending lines

PERFORMANCE INSTRUCTIONS

BRASS

Mutes: Trumpet(straight); Trombone(cup, plunger—at least 2)

Half-valved note (for example, trumpet) slowly changed to normal position.

Trombones: Produce growl sound, an indefinite low-pitched sound, by making a vocal noise to vibrate the air column of the instrument.

PERCUSSION

Beaters/implements: Sticks; soft, medium, and hard mallets; bass drum and tam-tam beaters; hard mallets for xylophone and glockenspiel; guiro scraper; triangle beater; wire brush.

Bass Drum: Make a continuous circular motion with wire brush.

Cricket Clicker: Click at the indicated relative intervals of time; beaming indicates the grouping of two events together. If a cricket clicker is unavailable, metal pop-top bottle lids may be substituted.

Mark Tree: Strike across from higher- to lower-pitched, letting ring.

With triangle beater, scrape from center to edge of cymbal, and let ring.

STRINGS

Tap near soundhole and back of body, gradually changing from fleshy part of fingertips to fingernails, while accelerating the rhythm.

The Butterfly's Ball

Come take up your hats, and away let us haste
To the butterfly's ball and the grasshopper's feast;
The trumpeter gadfly has summoned the crew,
And the revels are now only waiting for you.

On the smoothe shaven grass, by the side of the wood,
Beneath a broad oak that for ages has stood,
See the children of earth, and the tenants of air,
For an evening's amusement together repair.

And there came the beetle so blind and so black,
Who carried the emmet, his friend, on his back;
And there was the gnat, and the dragon-fly too,
With all their relations, green, orange, and blue.

And there came the moth in his plumage of down,
And the hornet in jacket of yellow and brown,
Who with him the wasp his companion did bring,
But they promised that evening to lay by their sting.

And the sly little dormouse crept out of his hole,
And led to the feast his blind brother the mole,
And the snail, with his horns peeping out from his shell,
Came from a distance—the length of an ell.

A mushroom their table, and on it was laid
A water-dock leaf, which a table-cloth made;
The viands were various, to each of their taste,
And the bee brought his honey to crown the repast.

There, close on his haunches, so solemn and wise,
The frog from a corner looked up to the skies;
And the squirrel, well pleased such diversions to see,
Sat cracking his nuts overhead in a tree.

Then out came the spider, with fingers so fine,
To show his dexterity on the tight line;
From one branch to another his cobwebs he slung,
Then, quick as an arrow, he darted along.

But just in the middle, oh! shocking to tell!
From his rope in an instant poor Harlequin fell;
Yet he touched not the ground, but with talons outspread,
Hung suspended in air at the end of a thread.

Then the grasshopper came with a jerk and a spring,
Very long was his leg, though but short was his wing;
He took but three leaps, and was soon out of sight,
Then chirped his own praises the rest of the night.

With step so majestic, the snail did advance,
And promised the gazers a minuet to dance;
But they all laughed so loud that he pulled in his head,
And went in his own little chamber to bed.

Then as evening gave way to the shadows of night
Their watchman, the glowworm, came out with his light;
Then home let us hasten while yet we can see,
For no watchman is waiting for you and for me.

William Roscoe

THOMAS POVSE

Butterfly's Ball

for Orchestra with Narrator

INTRODUCTION

Introduction

Calmly

ca. 5'' -

ca. 4"

ca. 12"

* See Performance Instructions

Butterfly's Ball—Introduction

Fl. 1 ** Jet Whistle* *ca. 10"* *ca. 4"*

Fl. 2,3

Ob. 1,2

E. H.

Cl. 1,2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1 *Sus. Cymbal*

Perc. 2 *mf* *Bass Drum*

Perc. 3 *mf* *Tam-tam* *felt mallets* *mp*

Vln. 1

Vln. 2

Vla.

VC

D. B.

* See Performance Instructions

Butterfly's Ball—Introduction

6 ca. 10" ca. 4"

Fl. 1 Flute 3 to piccolo

Fl. 2,3

Ob. 1,2

E. H.

Cl. 1,2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Woodblock

Perc. 1 *mf* cresc *mf*

Perc. 2 *mf* cresc *mf*

Perc. 3 Birdwhistle

Vln. 1 * *f* Tap with fingertips nails *mp* Fingertips non-accel

Vln. 2 *mf* Tap with fingertips nails *mp* Fingertips non-accel

Vla. *mf* Tap with fingertips nails *mp* Fingertips non-accel

VC *mf* Tap with fingertips nails *mp* Fingertips non-accel

D. B. *mf* Tap with fingertips nails *mp* Fingertips non-accel

cresc cresc cresc

* See Performance Instructions

Butterfly's Ball—Introduction

ca. 6" ca. 4" ca. 4"

Fl. 1

Fl. 2,3

Ob. 1,2

E. H.

Cl. 1,2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Mimic bird sounds by buzzing mouthpiece

mf

Hrn. 3,4

Mimic bird sounds by buzzing mouthpiece

mf

Tpt. 1

Mimic bird sounds by buzzing mouthpiece

mf

Tpt. 2,3

Mimic bird sounds by buzzing mouthpiece

mf

Tbn. 1

Mimic bird sounds by buzzing mouthpiece

mf

Tbn. 2,3

Mimic bird sounds by buzzing mouthpiece

mf

Tuba

Mimic bird sounds by buzzing mouthpiece

mf

Perc. 1

Perc. 2

Perc. 3

mp

Vln. 1

Vln. 2

Vla.

VC

D. B.

4

* See Performance Instructions

Butterfly's Ball—Introduction

This is a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation with various dynamics and articulations.

Instrumentation and Staves:

- Fl. 1
- Fl. 2, 3
- Ob. 1, 2
- E. H.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Hrn. 1, 2
- Hrn. 3, 4
- Tpt. 1
- Tpt. 2, 3
- Tbn. 1
- Tbn. 2, 3
- Tuba
- Perc. 1
- Perc. 2
- Perc. 3
- Vln. 1
- Vln. 2
- Vla.
- VC
- D. B.

Key Features and Markings:

- Dynamic Markings:** The score includes several *p* (piano) markings across various instruments.
- Articulation:** Many notes are marked with 'x' symbols, indicating staccato or marcato articulation.
- Tempo/Tempo Changes:** At the top, there are tempo markings: *ca. 3"*, *ca. 8"*, and *ca. 6"*, with arrows indicating the progression.
- Section Markers:** A section labeled "Wind" is indicated at the top right, with an arrow pointing to the right.
- Rehearsal Markers:** Vertical dashed lines are used to divide the score into measures or sections.

Butterfly's Ball—Introduction

ca. 12" ca. 12"

Fl. 1

Fl. 2,3

Ob. 1,2

E. H.

Cl. 1,2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1

Sus. Cymbal
felt sticks

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

VC

D. B.

Mark Tree
let ring to end

mp

p *mp* *p* *N*

p *N*

MOVEMENT 1

Butterfly's Ball

Movement 1

Thomas Poyse

Mysterioso $\text{♩} = 136$

Picc.

Fl. 1,2

Ob. 1,2

E. H.

Cl. 1,2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1

Perc. 2

Perc. 3

Narr.

Vln. 1

Vln. 2

Vla.

VC

D. B.

Glockenspiel

Sus. Cymbal felt sticks

mf

mp

p

Butterfly's Ball—Movement 1

Fl. 1,2 *mf* *f* *mf*

Cl. 1,2 *mf* *f* *mf* *Cl. 1* *Sync. with B. Cl.*

B. Cl. *mf* *f* *mf*

Bsn. 1,2 *f* *mf*

Hrn. 1,2

Hrn. 3,4 *mp*

Tbn. 1

Perc. 2

VC *p* *mp*

Cl. 1,2 *mf* *f*

B. Cl. *mf* *f*

Hrn. 1,2 *mf* *f* *con sord.* *sub p*

Hrn. 3,4 *mf* *f* *con sord.* *sub p*

Perc. 1 *Glockenspiel* *mf* *f*

Perc. 2 *mf* *f* *stop*

Narr. *Comet take up your hats, and away* *let us haste To the butterfly's ball*

Vln. 1 *p* *sul tasto (fingered tremolo)*

Vln. 2 *p* *sul tasto (fingered tremolo)*

Vla. *mf* *cresc* *f* *sub p*

VC *mf* *cresc* *f* *sub p*

Butterfly's Ball—Movement 1

13

Hrn. 1,2 *p*

Hrn. 3,4 *p*

Narr. and the grasshopper's feast; The trumpeter gadfly has summoned the crew, And the revels are now only

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

VC *p*

17

Bsn. 1,2 *a2*

Hrn. 1,2 *mp cresc senza sord*

Hrn. 3,4 *cresc senza sord*

Narr. waiting for you. II

Vln. 1

Vln. 2

Vla. *cresc*

VC *cresc*

Butterfly's Ball—Movement I

21

Picc. *mf* *sfz*

Fl. 1, 2 *mf* *sfz*

Ob. 1, 2 *mf* *sfz*

E. H. *mf* *sfz*

Cl. 1, 2 *mf* *sfz*

B. Cl. *mf* *sfz*

Bsn. 1, 2 *mf* *sfz*

Hrn. 1, 2 *f* *sfz*

Hrn. 3, 4 *f* *sfz*

Tpt. 1 *mf* *sfz*

Tpt. 2/3 *mf* *sfz*

Tbn. 1 *mf* *sfz*

Tbn. 2, 3 *mf* *sfz*

Tuba *mf* *sfz*

Perc. 1 *mf* *sfz*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

VC *mf* *pizz* *f*

D. B. *mf* *pizz* *f*

ordinario

ordinario

pizz

pizz

Butterfly's Ball—Movement I

25

Picc. *mf*

Fl. 1,2 *mf*

Ob. 1,2 *p* 1. *mf*

E. H. *mf*

Cl. 1,2 *mp* a 2 *mf*

B. Cl. *mf*

Hrn. 1,2 *mf*

Hrn. 3,4 *mf*

Tpt. 1 *mp* solo *mf*

Vln. 1 *mp*

Vln. 2 *mp*

VC *mp* pizz.

D. B. *mp*

Butterfly's Ball—Movement 1

29

Fl. 1,2 *mf* *8va* *loco* *a 2* *mf*

Ob. 1,2

E. H. *mf*

B. Cl.

Bsn. 1,2 *mf* *a 2*

Hrn. 1,2 *mf*

Hrn. 3,4

Tpt. 1

Vln. 2 *arco*

VC *pizz.* *mf*

Detailed description of the musical score: The score is for a full orchestra. The Flute 1 and 2 part starts with a melodic line marked *mf*, featuring an *8va* (octave up) instruction and a *loco* (loco) instruction. The Oboe 1 and 2 part has a triplet of eighth notes. The English Horn part has a triplet of eighth notes. The Bass Clarinet part has a triplet of eighth notes. The Bassoon 1 and 2 part has a triplet of eighth notes. The Horn 1 and 2 part has a triplet of eighth notes. The Horn 3 and 4 part has a triplet of eighth notes. The Trumpet 1 part has a triplet of eighth notes. The Violin 2 part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The score includes various musical notations such as triplets, dynamics (*mf*, *p*), and performance instructions like *loco* and *arco*.

Butterfly's Ball—Movement 1

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments and includes various musical notations and dynamic markings.

The instruments listed on the left are:

- E. H. (English Horn)
- Bsn. 1,2 (Bassoon 1 and 2)
- Hrn. 1,2 (Horn 1 and 2)
- Hrn. 3,4 (Horn 3 and 4)
- Tpt. 1 (Trumpet 1)
- Tpt. 2,3 (Trumpet 2 and 3)
- Tbn. 1 (Trombone 1)
- Tbn. 2,3 (Trombone 2 and 3)
- Tuba
- Perc. 2 (Percussion 2)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- VC (Viola)
- D. B. (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). There are also markings for *pizz.* (pizzicato) and *Sticks* for the percussion. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

Butterfly's Ball—Movement 1

D. B.

Butterfly's Ball—Movement I

39

Fl. 1,2 *mf* 1. *mf* 5

Ob. 1,2 *mf* 1. *mf* 5

E. H. *mf* 3

Cl. 1,2 *mf* 1. *mf* 3 5

B. Cl. *mf* 5

Bsn. 1,2 *mf* 1. *mf*

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Perc. 2

Vln. 1 3 3 3

Vln. 2 3 3 3

VC

D. B.

Butterfly's Ball—Movement 1

42

Picc.

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

45

Picc.

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

48

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Bsn. 1, 2

Butterfly's Ball—Movement 1

52

Ob. 1,2

E. H.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Freely

mf

Bsn. 1

mp

55

Fl. 1,2

Cl. 1,2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Vln. 1

Vln. 2

Vla.

Freely

Fl. 1

mf

f

Cl. 1

mf

Freely

mf

play freely by desk

p

play freely by desk

p

play freely by desk

p

58

Ob. 1,2

Cl. 1,2

Vln. 1

Vln. 2

Vla.

Ob. 1

mp

Freely

Butterfly's Ball—Movement 1

61

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Vln. 1

Vln. 2

Vla.

Fl. 1

Freely

p

Freely

p

Cl. 1

Freely

pp

pp

pp

pp

Butterfly's Ball—Movement 1

64

Picc.

Fl. 1,2

Ob. 1,2

E. H.

Cl. 1,2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

VC

D. B.

ppp

ppp

ppp

ppp

The image displays a page from a musical score for 'Butterfly's Ball—Movement 1'. The page is numbered 64 at the top left. It contains staves for various instruments, including Piccolo, Flutes (1, 2), Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, Bassoon (1, 2), Horns (1, 2 and 3, 4), Trumpets (1 and 2/3), Trombones (1 and 2, 3), Tuba, Percussion (1, 2, 3), Violins (1, 2), Viola, Violoncello (VC), and Double Bass (D. B.). The score shows a measure with a fermata over it, and dynamic markings like *ppp* (pianissimo) are present in several staves.

MOVEMENT 2

Butterfly's Ball

Movement 2

Thomas Povse

Moderately $\text{♩} = 60$

1

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1 Glockenspiel

Perc. 2 Tap-Tam *pp*

Perc. 3 Snare

Narr. On the smooth shaven grass, by the side | of the wood, Beneath a broad oak that for ages has stood, | See the children of earth, and the tenants of air, | For an evening's amusement together repair. ||

Vln. 1

Vln. 2

Vla.

VC

D. B.

Butterfly's Ball—Movement 2

Accelerando $\text{♩} = 80$

5

Perc. 1 Glockenspiel *mp* let ring

Perc. 2 Bass Drum *mp*

Perc. 3 Snare *p*

8

Perc. 1 Glock *mp*

Perc. 2 Timpani *mp*

Perc. 3 Snare on shell *mp* normal

Vln. 1 Col legno *mp* Pizz *f*

Vln. 2 Col legno *mp* Pizz *f*

Vla. Col legno *mp* Pizz *f*

VC Col legno *mp* Pizz *f*

D. B. Col legno *mp* Pizz *f*

13

Perc. 1 Xylophone *mf*

Perc. 3 Triangle *mf* Woodblock *mf*

Vln. 1 Pizz *mf*

Vln. 2 Pizz *mf*

Vla. Pizz *mf*

VC Pizz *mf*

D. B. Pizz *mf*

Butterfly's Ball—Movement 2

17 Accel. e cresc. -----

Perc. 1 Snare $\frac{3}{4}$ p

Perc. 2 Sus. Cymbal Δ

Perc. 3 Bass Drum mf p

Triangle mf

Woodblock mf

Vln. 1 Pizz f sub p

Vln. 2 Pizz f sub p

Vla. Pizz f sub p

VC Pizz f sub p

D. B. Pizz f sub p

21 Accel. e cresc. -----

Perc. 1 Snare $\frac{3}{4}$ mf

Perc. 2 Sus. Cymbal

Perc. 3 Bass Drum mf

Triangle mf

Woodblock mf

Vln. 1 mf

Vln. 2 mf

Vla. mf

VC mf

D. B. mf

Butterfly's Ball—Movement 2

25 $\text{♩} = 120$

Perc. 1 Snare *f* Glockenspiel

Perc. 2 Bass Drum *f*

Perc. 3 Woodblock *f*

Vln. 1 Arco *f*

Vln. 2 Arco *f* Div.

Vla. Arco *f*

VC Arco *f*

D. B. Arco Expressive *f*

29

Perc. 1 *mf*

Perc. 2 Sus. Cymbal *mf*

Vln. 1 Off string *mf*

Vln. 2 Off string *mf*

Vla. *mf*

VC Expressive *mf*

D. B. Pizz *mf*

Butterfly's Ball—Movement 2

33 Bass Drum

Perc. 2 *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp* Expressive

VC *mp*

37 Glockenspiel

Perc. 1

Perc. 3 Triangle

Vln. 1 *p* Expressive

Vln. 2 *p*

Vla. *p*

VC *p*

41 $\text{♩} = 120$ Ritard $\text{♩} = 90$ *a2*

Bsn. 1,2 *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

VC *mp*

D. B. *mp* Pizz

Butterfly's Ball—Movement 2

45

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Vln. 1

Vln. 2

Vla.

VC

D. B.

45

46

47

48

49

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Vln. 1

Vln. 2

Vla.

VC

D. B.

49

50

51

52

Butterfly's Ball—Movement 2

53

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

Hrn. 1, 2 *f* *a2*

Hrn. 3, 4 *f* *a2*

Tpt. 1 *f* *a2*

Tpt. 2, 3 *f* *a2*

Tbn. 1 *f* *a2*

Tbn. 2, 3 *f* *a2*

Tuba *f*

Vln. 1 *mf* Div.

Vln. 2 *mf*

Vla. *mf*

VC *mf*

D. B. *mf* Pizz

Butterfly's Ball—Movement 2

57

Hrn. 1,2 *f*

Hrn. 3,4 *f*

Tpt. 1 *f*

Tpt. 2,3 *f*

Tbn. 1 *f*

Tbn. 2,3 *f*

Tuba *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

VC *mf*

D. B. *mf* Pizz

f

61 Ritard

Perc. 1 Glockenspiel *mp*

Perc. 2 Bass Drum *mp*

Perc. 3 Snare *mp* Snare Off on shell

Butterfly's Ball—Movement 2

65 $\text{♩} = 90$

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Perc. 1 Glock *mf*

Perc. 2 Bass Drum Xylophone *mf*

Perc. 3 Snare *mf* Tam-Tam let ring Snare snares off on shell

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf*

VC *f*

D. B. *f*

a2 *f*

This musical score page contains staves for woodwinds (Flute, Oboe, Clarinet, Bassoon), percussion (Glock, Bass Drum, Xylophone, Snare, Tam-Tam), strings (Violins, Viola, Violoncello, Double Bass), and a double bass line. The woodwinds and strings enter with a melody marked *f* (forte). The percussion section includes a complex rhythmic pattern with various instruments. The score is marked with a tempo of 90 beats per minute and a rehearsal mark of 65.

Butterfly's Ball—Movement 2

69

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

VC

D. B.

Glock

Xylo

Snare

Repeat notes in any order,
duration of extending line

f

a2

Butterfly's Ball—Movement 2

73

Fl. 1,2 *f*

Ob. 1,2 *f*

Cl. 1,2 *f*

Bsn. 1,2 *f*

Hrn. 1,2 *f*

Hrn. 3,4 *f*

Tpt. 1 *f*

Tpt. 2,3 *f*

Tbn. 1 *f*

Tbn. 2,3 *f*

Tuba *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

VC *f*

D. B. *f*

Butterfly's Ball—Movement 2

77

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

VC

D. B.

Ob. 1
Expressive
mf

Tam-Tam
f

MOVEMENT 3

Butterfly's Ball

Movement 3

Thomas Povse

Moderato $\text{♩} = 120$
 * Key Slaps

Fl. 1

Fl. 2,3

Ob. 1,2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1

Narr. **C** And there came the beetles so blind and so black, Who carried the emmet, his friend, on his back;

VI. 1

VI. 2

Vla.

VC

D. B.

* Click Valves

* Cup mute
3. growl

growl

pp

p

* See Performance Instructions

Butterfly's Ball—Movement 3

Fl. 1 *mp*

Fl. 2,3 *mp*

Ob. 1,2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1,2 *mp*

Hrn. 1,2 *mp*

Hrn. 3,4 *mp*

Tpt. 1 *mp*

Tpt. 2,3 *mp*

Tbn. 2,3 Remove mute

Perc. 1 Snare on shell *mp*

Narr. And there was the gnat, and the dragonfly too, With all their relations, green,

Vi. 1 Pizz *mp*

VC Div. *mp*

$\text{♩} = 80$

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1,2 *mf*

Narr. $\frac{6}{4}$ orange and blue. II C - - -

Vla. *mf*

VC *mf*

D. B. *mf*

Butterfly's Ball—Movement 3

12

Ob. 1,2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Perc. 1

VI. 1

VI. 2

Via.

VC

D. B.

Arco

p

This musical score is for measures 16 through 18 of 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and includes the following parts:

- Ob. 1,2**: Oboe 1 and 2. Measure 16 has a melodic line starting on G4, moving to A4, B4, and C5. Measures 17 and 18 are rests.
- Cl. 1**: Clarinet 1. Measures 16 and 17 are rests. Measure 18 has a half note G4.
- Cl. 2**: Clarinet 2. Measures 16 and 17 are rests. Measure 18 has a half note G4.
- B. Cl.**: Bass Clarinet. Measures 16 and 17 are rests. Measure 18 has a half note G4.
- Bsn. 1,2**: Bassoon 1 and 2. Measures 16 and 17 are rests. Measure 18 has a half note G4.
- Unis**: Unisons. Measures 16 and 17 are rests. Measure 18 has a half note G4.
- Vi. 1**: Violin 1. Measure 16 has a half note G4. Measures 17 and 18 are rests.
- Vi. 2**: Violin 2. Measures 16 and 17 have a half note G4. Measure 18 has a half note G4.
- Vla.**: Viola. Measures 16 and 17 are rests. Measure 18 has a half note G4.

The score is in 3/4 time and features a key signature of one sharp (F#). The dynamics are marked *mf* (mezzo-forte) for the woodwinds and strings in measure 18, and *Pizz* (pizzicato) for the strings in measure 18.

Butterfly's Ball—Movement 3

19 Div.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Perc. 1

VI. 1

VI. 2

Vla.

VC.

D. B.

ffz

p

mf

f

Pizz

Sus. Cymbal

Bass Drum

Arco

growl

a 2 growl

Butterfly's Ball—Movement 3

[illegible]

This musical score is for measures 25 through 28 of 'The Swan' from Swan Lake. The score is written for five parts: Flute 1 (Fl. 1), Flute 2 and 3 (Fl. 2,3), Oboe 1 and 2 (Ob. 1,2), Violin 1 (Vl. 1), and Violin 2 (Vl. 2). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Andante'. The score begins with a measure rest in measure 25. In measure 26, the Flute 1 and Flute 2,3 parts play a half note G4 (B-flat) and a half note A4 (B-flat), respectively, with a dynamic marking of *p*. The Oboe 1,2 part plays a half note G4 (B-flat) and a half note A4 (B-flat), with a dynamic marking of *p*. The Violin 1 and Violin 2 parts play a half note G4 (B-flat) and a half note A4 (B-flat), with a dynamic marking of *p*. In measure 27, the Flute 1 and Flute 2,3 parts play a half note G4 (B-flat) and a half note A4 (B-flat), respectively, with a dynamic marking of *p*. The Oboe 1,2 part plays a half note G4 (B-flat) and a half note A4 (B-flat), with a dynamic marking of *p*. The Violin 1 and Violin 2 parts play a half note G4 (B-flat) and a half note A4 (B-flat), with a dynamic marking of *p*. In measure 28, the Flute 1 and Flute 2,3 parts play a half note G4 (B-flat) and a half note A4 (B-flat), respectively, with a dynamic marking of *p*. The Oboe 1,2 part plays a half note G4 (B-flat) and a half note A4 (B-flat), with a dynamic marking of *p*. The Violin 1 and Violin 2 parts play a half note G4 (B-flat) and a half note A4 (B-flat), with a dynamic marking of *p*. The score ends with a measure rest in measure 29.

Ob. 1, 2

Butterfly's Ball—Movement 3

31

Fl. 1 *p*

Fl. 2, 3 *p*

Ob. 1, 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1, 2 *p*

Hrn. 1, 2 *p*

Hrn. 3, 4 *p*

Vi. 1 *p*

Vi. 2 *p*

Vla. *p*

VC *p* Arco

D. B. *p* Arco

35

Ob. 1, 2 *p* (4) *p*

Vi. 1 *pizz* *pp* *p* Arco

Vi. 2 *pizz* *pp* *p* Arco

39

Perc. 1 Bass Drum *mf*

Vi. 1 *mp* *mf* *p*

Vi. 2 *Div.* *mp* *mf* *p*

Vla. *mp* *mf* *p*

VC *mp* *mf*

Butterfly's Ball—Movement 3

43

Fl. 1 *mp*

Fl. 2,3 *mp* *a2*

Ob. 1,2 *mp* *a2*

Cl. 1 *mp* *tr (h)*

Cl. 2 *mp* *tr (h)*

Vi. 1 *mp*

Vi. 2 *mp*

47

Fl. 1 *mp* *f* *mp*

Fl. 2,3 *mp* *f* *mp*

Cl. 1 *mp* *f* *mp*

Bsn. 1,2 *mp* *f* *mp*

Hrn. 1,2 *con sord.* *a2* *mp* *f* *mp*

Tpt. 1 *str. mute* *mp* *f* *mp*

Tpt. 2,3 *mp* *f* *mp* *a2 senza sord 1/2 valve* *mp*

Vi. 1 *mp*

Vi. 2 *mp*

* See Performance Instructions

Butterfly's Ball—Movement 3

51

Fl. 1 *f*

Fl. 2,3 *a2* *f*

Ob. 1,2 *a2* *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Bsn. 1,2 *f* *mp*

Hrn. 1,2 *a2* *mp*

Hrn. 3,4 *a2* *mp*

Tpt. 1 *str. mute* *Remove mute* *mp*

Tpt. 2,3 *ord* *f*

Tbn. 2,3 *f* *3.* *mp*

Vi. 1 *f* *mp*

Vi. 2 *f* *mp*

Vla. *f* *mp*

Butterfly's Ball—Movement 3

55

Fl. 1

Fl. 2, 3

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba

Perc. 1

Vi. 1

Vi. 2

Vla.

VC

D. B.

Bass Drum

Pizz

Pizz

Butterfly's Ball—Movement 3

59

Fl. 1 *mf*

Fl. 2,3 *mf*

Ob. 1,2 *mf*

Cl. 1 *mf* *mp* *p*

Cl. 2 *mf* *mp* *p*

B. Cl. *mf* *mp* *p*

Bsn. 1,2 *mf*

Hrn. 1,2 *mf* *mp* *p*

Hrn. 3,4 *mf* *mp* *p*

Tpt. 1 *mf*

Tpt. 2,3 *mf*

Tbn. 1 *mf*

Tbn. 2,3 *mf*

Tuba *mf*

Perc. 1 *mf*

Vi. 1 *mf* *mp*

Vi. 2 *mf* *mp*

Vla. *mf*

VC *mf*

D. B. *mf*

63

Vi. 1 *p* *dim.* *pp*

Vi. 2 *pp*

MOVEMENT 4

Butterfly's Ball

Movement 4

Thomas Povse

With tension $\text{♩} = 120$

Fl. 1,2 ¹ *p* ^{a2} *p*

Fl. 3 *p*

Ob. 1,2

Cl. 1,2 *p* ^{a2} *p*

B. Cl.

Bsn. 1,2

Narr. And there came the moth | in his plumage of down, | And the hornet in jacket | of yellow and brown, |

Vln. 1 Div. *pp*

Vln. 2 Div. *pp*

VC

Fl. 1,2 ⁵ *cresc*

Fl. 3 *cresc*

Cl. 1,2 *cresc*

Narr. Who with him the wasp his | companion did bring. But | they promised that evening | to lay by their sting. II

Vln. 1 Unis non vibrato widen vibrato wide vibrato

Vln. 2 Unis non vibrato *cresc* widen vibrato wide vibrato

VC Div. *p* non vibrato *cresc* widen vibrato wide vibrato

Butterfly's Ball-Movement 4

Vivace $\text{♩} = 150$

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Vln. 1
Vln. 2
VC

widest vibrato
non vibrato
mf
mp
a2
tr

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
B. Cl.
Vln. 1
Vln. 2

12
a2
mp
mf
A
mf
mf
mf
mf
mf
mf

* See Performance Instructions

Butterfly's Ball-Movement 4

[illegible]

This musical score is for measures 18 through 20 of 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and includes parts for Flute 1 & 2 (Fl. 1, 2), Flute 3 (Fl. 3), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Violin 1 (Vln. 1), and Violin 2 (Vln. 2). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Andante'. The score begins with a measure rest in measure 18, followed by a melodic entry in measure 19. The melody is primarily carried by the Flutes and Oboes, with the Violins providing harmonic support. The music is marked with a mezzo-forte (*mf*) dynamic throughout. The score concludes with a measure rest in measure 20.

Fl. 1, 2: Measures 21-23. Measure 21: Rest. Measure 22: (b) [musical notation]. Measure 23: (b) [musical notation].

Ob. 1, 2: Measures 21-23. Measure 21: [musical notation]. Measure 22: [musical notation with triplets]. Measure 23: [musical notation].

B. Cl.: Measures 21-23. Measure 21: [musical notation]. Measure 22: [musical notation]. Measure 23: [musical notation].

Butterfly's Ball-Movement 4

24

Fl. 1,2 *mp* *mf* *A* *A*

Ob. 1,2 *mp* *mf*

Cl. 1,2 *mp* *mf*

Bsn. 1,2 *mp* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

27

Fl. 1,2 *mf* *A* *A* *A* *A* *mp*

Fl. 3 *mf*

Ob. 1,2 *mp*

Cl. 1,2 *mp*

B. Cl. *mf*

Bsn. 1,2 *mp*

Vln. 1 *mp*

Vln. 2 *mp*

30

Fl. 1,2 *mf* *A* *A* *A* *A* *mf*

Ob. 1,2 *mf*

Cl. 1,2 *mf*

Bsn. 1,2 *mp*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

VC *pizz* *mp*

Butterfly's Ball-Movement 4

33

Fl. 1,2

Fl. 3

Ob. 1,2

Cl. 1,2

B. Cl.

Bsn. 1,2

Vln. 1

Vln. 2

mp

p

35

Fl. 1,2

Fl. 3

Ob. 1,2

Cl. 1,2

B. Cl.

Bsn. 1,2

Vln. 1

Vln. 2

VC

p

f

pizz

f

MOVEMENT 5

Butterfly's Ball

Movement 5

Thomas Povse

Playfully $\text{♩} = 90$

Fl. 1,2 *pp*

Ob. 1,2

Cl. 1,2 *p*

B. Cl.

Bsn. 1,2

Hrn. 1,2

Tpt. 1

Tbn. 1,2

Perc. 1 Glockenspiel *pp*

Perc. 2 Triangle

Narr. $\frac{5}{4}$ And the sly little dormouse crept out of his hole. And led to the feast his blind brother the mole; **C**

VI. 1

VI. 2 *Pizz pp*

Vla.

VC *Pizz*

D. B. *pp Pizz*

Butterfly's Ball-Movement 5

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

- Fl. 1, 2:** Flute parts. The first measure is a whole rest. The second measure is a whole rest. The third measure features a triplet of eighth notes (G4, A4, B4) marked with a *p* (piano) dynamic.
- Ob. 1, 2:** Oboe parts. All measures contain whole rests.
- Cl. 1, 2:** Clarinet parts. The first measure contains a half note G#4. The second measure contains a half note A4. The third measure contains a half note B4.
- B. Cl.:** Bass Clarinet. The first measure contains a half note G#4. The second measure contains a half note A4. The third measure contains a half note B4.
- Bsn. 1, 2:** Bassoon parts. All measures contain whole rests.
- Hrn. 1, 2:** Horn parts. The first measure contains a half note G#4. The second measure contains a half note A4. The third measure contains a half note B4.
- Tpt. 1:** Trumpet 1. All measures contain whole rests.
- Tbn. 1, 2:** Trombone parts. All measures contain whole rests.
- Perc. 1:** Percussion 1. All measures contain whole rests.
- Perc. 2:** Percussion 2. All measures contain whole rests.
- Narr.:** Narrator. The text is: "And the snail, with his horns peeping out | from his shell. Came from | a distance—the length of an ell. ||". The first measure is marked with a **C** (Crescendo) symbol.
- Vi. 1:** Violin 1. All measures contain whole rests.
- Vi. 2:** Violin 2. All measures contain whole rests.
- Vla.:** Viola. All measures contain whole rests.
- VC:** Violoncello. All measures contain whole rests.
- D. B.:** Double Bass. All measures contain whole rests.

Butterfly's Ball-Movement 5

6 a2

Cl. 1,2 *mp*

B. Cl. *mp*

Bsn. 1,2 *mp*

Perc. 1 Sus. Cymbal

Perc. 2 Triangle Bass Drum

Vla. *mp* Pizz

VC *mp* Pizz

D. B. *mp* Pizz

mp

3 6

9 a2

Fl. 1,2 *f*

Cl. 1,2 *mp*

B. Cl. *mf*

Bsn. 1,2 *mf*

Tpt. 1 *mp*

Tbn. 1,2 *f*

Perc. 1 Xylophone gliss. *mf* < *f*

Vla. *mf* Pizz

VC *mf* Pizz

mp

mp

a2 3 6

12

Cl. 1,2 *p*

Vla. *mp* Pizz

VC *mp* Pizz

mp

Butterfly's Ball-Movement 5

16

Fl. 1.2 *mf*

Ob. 1.2 *mf*

Cl. 1.2 *mf*

B. Cl. *mf*

Bsn. 1.2 *mf*

Vi. 2 *Pizz* *mf*

Vla. *mf*

VC *mf*

20

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Vi. 2

Vla.

VC

Butterfly's Ball-Movement 5

23

Fl. 1,2 *mp*

Cl. 1,2 *mp* Glockenspiel

Perc. 1 *mp*

Vi. 2 *Pizz* *mp* *Pizz*

VC *mp* *Arco*

D. B. *mf*

26

Fl. 1,2 *mf*

Cl. 1,2 *mf*

Bsn. 1,2 *mp* *cresc*

VC *Arco* *mf* *cresc*

D. B. *mf*

The image displays two systems of a musical score for 'Butterfly's Ball-Movement 5'. The first system, starting at measure 23, includes staves for Fl. 1,2, Cl. 1,2, Perc. 1, Vi. 2, VC, and D. B. The second system, starting at measure 26, includes staves for Fl. 1,2, Cl. 1,2, Bsn. 1,2, VC, and D. B. The score features various musical notations such as notes, rests, and dynamic markings like *mp*, *mf*, and *cresc*. Performance instructions like *Pizz* and *Arco* are also present.

Butterfly's Ball-Movement 5

29 * *accel e cresc*

Fl. 1.2 *gliss from anywhere in pattern highest poss*

Ob. 1.2 *highest poss*

Cl. 1.2 *highest poss*

B. Cl. *highest poss*

Bsn. 1.2 *highest poss*

Hrn. 1.2

Tpt. 1

Tbn. 1.2 *accel e cresc*

Perc. 1 *Sus. Cymbal*

Perc. 2 *Snare*

Vi. 1 *accel e cresc* *Arco*

Vi. 2 *accel e cresc* *Arco*

Vla. *accel e cresc* *Arco*

VC *accel e cresc*

D. B. *accel e cresc*

32 *♩ = 90*

Cl. 1.2 *mp*

Hrn. 1.2 *mf*

Tbn. 1.2 *mf*

Vla. *Pizz* *p*

VC *Pizz* *p*

* See Performance Instructions

Butterfly's Ball-Movement 5

36

Cl. 1,2

VI. 1

VI. 2

Vla.

VC

D. B.

Pizz

Div.

mp

f

Detailed description: This is a page of a musical score for a piece titled 'Butterfly's Ball-Movement 5'. The page contains measures 36, 37, and 38. The instruments listed on the left are Cl. 1,2 (Clarinet 1 and 2), VI. 1 and VI. 2 (Violins 1 and 2), Vla. (Viola), VC (Violoncello), and D. B. (Double Bass). Measure 36 shows the Clarinet 1 and 2 playing a melodic line, while the other instruments are silent. Measure 37 shows the Violins 1 and 2, Viola, and Violoncello playing a sustained note, with the Double Bass playing a single note. Measure 38 shows the Clarinet 1 and 2 playing a melodic line, while the other instruments are silent. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), and performance instructions like 'Pizz' (pizzicato) and 'Div.' (divisi).

MOVEMENT 6

Butterfly's Ball

Movement 6

Thomas Povse

Quasi Swing Feel $\text{♩} = 90$

Fl. 1 *mp* * Jet Whistle

Fl. 2,3 *mp* a2

Ob. 1,2

E. H.

Cl. 1,2

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1 *p* Hi Hat Brushes *p* Triangle *p* simile

Perc. 2

Narr. *p* A mush - room their ta - ble, and on it was laid A

* Tap with fingertips

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Solo VC

VC *pizz.* *p*

D. B. *p*

* See Performance Instructions

Butterfly's Ball—Movement 6

Fl. 1

Fl. 2,3

Perc. 1

Narr. wa - ter - dock leaf, which a ta - ble cloth made; The vi - ands were var - i - ous, to

Vln. 1

Vln. 2

Vla.

VC

D. B.

p

Fl. 1

Fl. 2,3

Perc. 1

Narr. each of their taste. And the bee brought his ho - ney to crown the re - past.

Vln. 1

Vln. 2

Vla.

VC

D. B.

♩ Snap

f

Butterfly's Ball—Movement 6

10 1.

Hrn. 1,2 *p*

Hrn. 3,4 *p*

Sus. Cymbal felt sticks

Perc. 1 *pp* Timpani *mp* *pp*

Perc. 2 *pp* *mp* *pp*

Narr. There, close on his haunches, [Arhythmic] so solemn and wise, The frog from a corner looked up

13

Fl. 1 *mp*

Fl. 2,3 *mp*

Hrn. 1,2

Hrn. 3,4

Plunger mute Remove mute

Tbn. 1 *f* 3. Remove mute

Tbn. 2,3 *f* 3. Remove mute

Perc. 1 *mp* *p* Hi Hat

Perc. 2 *mp*

Narr. to the skies; And the squir - rel well pleased such di - ver - sions to see. Sat

VC *p*

D. B. Pizz *p*

Butterfly's Ball—Movement 6

[illegible]

Butterfly's Ball—Movement 6

19 Lively ♩ = 120

Fl. 1 *mf*

Fl. 2,3 *mf*

Cl. 1,2 *mf*

Vln. 1 *Arco* *f*

Vln. 2 *Arco* *f*

Vla. *Arco* *f*

VC *Arco* *f*

21

Fl. 1 *f* *

Fl. 2,3 *f*

Cl. 1,2 *f*

B. Cl. *f*

Vln. 1 *Div. a2* *f*

Vln. 2 *Div. a2* *f*

* See Performance Instructions

Butterfly's Ball—Movement 6

Fl. 1 23 3 3 3 3 3

Fl. 2,3 3 3 3 3 3

Cl. 1,2 3 3 3 3 3

B. Cl. 3 3 3 3 3

Hrn. 1,2 1. 3 3 3 3

Hrn. 3,4 3. 3 3 3 3

Tpt. 1 f 3 3 3 3

Tpt. 2,3 f 3 3 3 3

Tbn. 1 f 3 3 3 3

Tbn. 2,3 f 3 3 3 3

Tuba f 3 3 3 3

D. B. Pizz f 3 3 3 3

Fl. 1 26 3 3 3 3 3 Jet Whistle

Fl. 2,3 3 3 3 3 3 a2

Ob. 1,2 3 3 3 3 3

E. H. 3 3 3 3 3

Cl. 1,2 3 3 3 3 3

Hrn. 1,2 mf

Hrn. 3,4 mf

Tbn. 1 Plungermute Remove mute

Tbn. 2,3 Plungermute a2 Remove mute

VC f

D. B. 3 3 3 3 3

Butterfly's Ball—Movement 6

Butterfly's Ball—Movement 6

33 $\text{♩} = 90$

Fl. 1 *mf* 3 3

Fl. 2,3 *mf* 3 3

Ob. 1,2

E. H.

Cl. 1,2 1. *mf* 3 3

B. Cl.

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1

Perc. 2 Timpani *p* *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla.

VC Pizz *mf* 3 3

D. B. Pizz *mf* 3 3

Butterfly's Ball—Movement 6

37 1.

Cl. 1,2 *mp* 2. *mp*

Bsn. 1,2 *mp*

Vln. 1 *p*

Vln. 2 *p*

41

Fl. 1 *p* *tr (b)*

Fl. 2,3 *p* *tr (b)*

Cl. 1,2 *pp*

Bsn. 1,2 *pp*

Hrn. 1,2 *mp* *p*

Hrn. 3,4 *mp* *p*

Tpt. 1 *mp* solo 1. 3 *mp*

Tbn. 1 *mp* *p*

Vln. 1 *p*

Vln. 2 *p*

Butterfly's Ball—Movement 6

45

Fl. 1

Fl. 2,3

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tbn. 1

Tbn. 2,3

Vln. 1

Vln. 2

49

Fl. 1

Fl. 2,3

Cl. 1,2

Hrn. 1,2

Hrn. 3,4

Tbn. 1

Tbn. 2,3

Vln. 1

Vln. 2

VC

Butterfly's Ball—Movement 6

52

Fl. 1 *mp*

Fl. 2,3

Cl. 1,2 *mp*

Hrn. 1,2 *mp*

Hrn. 3,4 *mp*

Tbn. 1 *mp*

Tbn. 2,3

Vln. 1 *mp*

Vln. 2 *mp*

Solo VC *mp* Expressive

VC *mp*

55

Fl. 1 *mp*

Fl. 2,3 *mp*

Ob. 1,2 *mp*

Cl. 1,2 *mp*

B. Cl. *mp*

Vln. 1 *mp* Arco

Vln. 2 *mp* Arco

Solo VC *mp*

VC *mp*

-74

MOVEMENT 7

Movement 7

Suspenseful $\text{♩} = 80$

-76-

Butterfly's Ball—Movement 7

5

Perc. 1

Narr. From one branch to another his cobwebs he slung. Then, quick as an arrow, He darted along, But just in the middle, oh!

VI. 1 3. sul pont *mp* *pp* *mp* *pp*

9

Narr. shocking to tell! From his rope in an instant poor Harlequin fell; C 3 C

VI. 1 Unis, sul pont *mp* *mp*

VI. 2 *mp*

Vla. *mp*

VC *mp*

D. B. *pp*

13

Hrn. 1,2

Hrn. 3,4

Tpt. 1,2

Trmb. 1,2

Perc. 1 Bass Drum Cymbal *sfz* B. Drum *sfz*

Narr. C

VI. 1 *mp* cresc *tr* (b) *mf* *sfz*

VI. 2 *mp* cresc *mf* *sfz*

Vla. *sfz*

VC *sfz*

Butterfly's Ball—Movement 7

16

Perc. 2 *Tam-tam*
pp *mp* *pp*

Narr. Yet he touched not the ground, but with talons outspread, Hung suspended in air at the end of a thread. ||

VI. 1 *pp* *pp* *pp* *p*

VI. 2 *pp* *pp* *pp*

Vla. *pp* *pp*

VC *pp* *pp*

20

Hrn. 1,2 *sf* *mf*

Hrn. 3,4 *sf* *mf*

Trmb. 1,2 *sf* *mf*

Perc. 1 *Sus. Cymbal* *mf* *Bass Drum* *mf*

Perc. 2 *Tam-tam* *mp* *f*

Perc. 3 *Timpani* *f* *p*

VI. 1 *mf* *sf* *f* *mf*

VI. 2 *mf* *sf* *mf* *f* *mf*

* See Performance Instructions

Butterfly's Ball—Movement 7

24 *S^w*

Fl. 1-3 *f*

E. H. *mf* *mp*

Cl. 1, 2 *mp* *p*

B. Cl. *mp* *p*

Bsn. 1, 2 *f* *p*

Hrn. 1, 2 *a 2* *mf* *p*

Tuba *f* *p*

Perc. 1 *f*

Perc. 3 *Timpani* *f*

VI. 1 *sul tasto* *mf* *p*

VI. 2 *sul tasto* *mf* *p*

27 *S^w* Remove headjoint

Fl. 1-3 *f*

E. H. *mf* *mp*

Cl. 1, 2 *mp* *p*

B. Cl. *mp* *p*

Bsn. 1, 2 *a 2* *f* *p*

Hrn. 1, 2 *a 2* *mf* *p*

Tuba *f* *p*

Perc. 1 *f*

Perc. 3 *f*

VI. 1 *sul tasto* *mf* *p*

VI. 2 *sul tasto* *mf* *p*

Butterfly's Ball—Movement 7

* See Performance Instructions

Butterfly's Ball—Movement 7

38 *F tr*

Fl. 1-3 *mp* *cresc* *mf*

Ob. 1,2 *a2* *mp* *mf*

Cl. 1,2 *a2* *mp* *mf*

Hrn. 1,2 *a2* *mp* *mf*

Perc. 1 *pp*

VI. 1 *mf*

VI. 2 *Pizz* *mp* *mf*

D. B. *mp* *mf* *p*

41 *F tr*

Fl. 1-3 *mp* *p* *pp*

Ob. 1,2 *mp* *p* *pp*

Cl. 1,2 *mp* *p* *pp*

Hrn. 1,2 *mp* *p* *pp*

VI. 1 *mp* *p* *pp*

VI. 2 *mp* *p* *pp*

D. B. *mp* *p* *pp*

MOVEMENT 8

Butterfly's Ball

Movement 8

Lightly Flutter $\text{♩} = 100$

Picc. *mf*

Fl. 1.2

Ob. 1.2

E. H.

Cl. 1.2

B. Cl.

Bsn. 1.2 *p* 1.

Hrn. 1.2

Hrn. 3.4

Tpt. 1

Tpt. 2.3

Tbn. 1

Tbn. 2.3

Tuba

Perc. 1 Guiro Wooden scraper *mf*

Perc. 2

Narr. C - Then the grasshopper came with a jerk and a spring. -

VI. 1

VI. 2 Arco

Vla. Div. *sfz*

VC Pizz *sfz*

D. B. Pizz *sfz*

Butterfly's Ball-Movement 8

[illegible]

Butterfly's Ball-Movement 8

9

Picc. *Flutter* *mf*

E. H. *mp* *pp*

Bsn. 1,2 *mp* *pp*

Hrn. 1,2 1. *mf*

Hrn. 3,4 3. *mf*

Perc. 1 *Guiro* *mp*

Narr. three leaps, and was soon out of sight. Then chirped his own praises the rest of the night.

VI. 1 *Pizz*

VI. 2 *Pizz*

Vla. *Pizz* *p*

VC *Pizz* *p*

D. B. *Pizz* *p*

13

Bsn. 1,2 *a 2* *p*

Hrn. 1,2 2. *mf*

Hrn. 3,4

Narr. With step so majestic, the snail did advance. And promised the

VC *Pizz* *p*

Butterfly's Ball-Movement 8

17

Picc.

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Narr. gazers a minuet to dance: But they all laughed so loud that he pulled in his head. And went in his own little chamber

VC

21

Picc.

Fl. 1,2

Ob. 1,2

E. H.

Cl. 1,2

Bsn. 1,2

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Narr. to bed. II

VI. 1

VI. 2

Vla.

VC

Butterfly's Ball-Movement 8

25

E. H. *p* *cresc* *mp* *mf*

Cl. 1,2 *p* *cresc* *mp* *mf*

Bsn. 1,2 *p* *cresc* *mp* *mf*

Hrn. 1,2 *mp* *mf*

Hrn. 3,4 *mf*

Tpt. 1 *mf*

Tpt. 2,3 *mf*

Perc. 1 Snare on shell *f*

Perc. 2 B. Drum *f*

VI. 1 Scratch *f* *sul pont* *mf*

VI. 2 Scratch *f* *sul pont* *mp* *mf*

Vla. Scratch *f* *sul pont* *p* *mp* *mf*

VC Scratch *f* *sul pont* *p* *mp* *mf*

D. B. Scratch *f*

29

Picc. Flutter *p*

Perc. 2 Guifo *p*

VI. 1 Arco *p* *sub pont* *mp* *f*

VI. 2 Arco *p* *sub pont* *mp* *f*

VC *pizz* *sub pont* *mp* *mf* *mp* *f*

Butterfly's Ball-Movement 8

33

Ob. I.2 *molto accel e cresc*
mp

E. H. *molto accel e cresc*
mp

Cl. I.2 *molto accel e cresc*
mp

VI. 1 *molto accel e cresc*
p

VI. 2 *molto accel e cresc*
p

VC *molto accel e cresc*
mp

37 *Tempo Primo*

Ob. I.2 *f*

E. H. *f*

Cl. I.2 *f*

B. Drum

Perc. 2 *f*

VI. 1 *Scratch* *sul pont* *p* *cresc*

VI. 2 *Scratch* *Pizz* *mp* *mf*

Vla. *Scratch* *Pizz* *mp* *mf*

VC *Pizz* *Pizz sub pont* *mp* *mf*

D. B. *Pizz* *Pizz* *mp* *mf*

Butterfly's Ball-Movement 8

41

E. H. *mp* *cresc* *mf*

Cl. 1,2 *a 2* *mp* *cresc* *mf*

Bsn. 1,2 *a 2* *mp* *cresc* *mf*

Hrn. 1,2 *mp* *mf*

Hrn. 3,4 *mf*

Tpt. 1 *mf*

Tpt. 2,3 *mf*

VI. 1 *mp* *cresc* *mf* *cresc*

VI. 2 *Scratch* *mp* *cresc* *mf* *cresc*

Vla. *Scratch* *mp* *cresc* *mf* *cresc*

VC *mp* *cresc* *mf* *cresc*

D. B. *mp* *cresc* *mf* *cresc*

Butterfly's Ball-Movement 8

45 $\text{♩} = 130$
mp

Picc.

Hrn. 1,2 *a 2*

Hrn. 3,4 *a 2*

Tpt. 1 *f*

Tpt. 2,3 *f*

Tbn. 1 *f*

Tbn. 2,3 *f*

Tuba *f* *mp*

Vi. 1 *f* *ordinario*

Vi. 2 *f* *ordinario*

Vla. *f* *ordinario*

VC *f* *ordinario*

D. B. *f*

49 *accel poco a poco*
mp

Picc.

Tuba *mp*

VC *Pizz* *mp*

53 *a 2*
mp

Picc.

Cl. 1,2

VC

Butterfly's Ball-Movement 8

The image displays a musical score for measures 57 through 65 of a piece, likely from 'The Marriage of Figaro'. The score is written for a large orchestra, including woodwinds, brass, and strings. The tempo is marked 'accel poco a poco' (accelerando poco a poco) at measure 57. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is divided into three systems, each starting with a measure number (57, 61, 65) and a dashed line indicating the continuation of the previous system. The instruments are listed on the left: E. H. (English Horn), Cl. 1.2 (Clarinets 1 and 2), VC (Violoncello), Bsn. 1.2 (Bassoons 1 and 2), Picc. (Piccolo), Fl. 1.2 (Flutes 1 and 2), Cl. 1.2 (Clarinets 1 and 2), Bsn. 1.2 (Bassoons 1 and 2), Tuba, and VC (Violoncello). The dynamics are marked as *mp* (mezzo-piano) at measure 57, *a 2* (second ending) at measure 61, and *mf* (mezzo-forte) at measure 65. The tempo marking '♩ = 160' is also present at measure 65. The score includes various musical notations such as notes, rests, and articulation marks.

Butterfly's Ball-Movement 8

89 $\text{♩} = 100$

Picc. $\text{a} 2$ *mf*

Fl. 1,2

Ob. 1,2 *mf*

Cl. 1,2

Hrn. 1,2 *mf*

Hrn. 3,4 *mf*

Tuba

Vi. 1 *mf*

The musical score is for 'Butterfly's Ball-Movement 8'. It features eight staves: Piccolo (Picc.), Flutes 1 & 2 (Fl. 1,2), Oboes 1 & 2 (Ob. 1,2), Clarinets 1 & 2 (Cl. 1,2), Horns 1 & 2 (Hrn. 1,2), Horns 3 & 4 (Hrn. 3,4), Tuba, and Violin 1 (Vi. 1). The music begins at measure 89 with a tempo of quarter note = 100. The Piccolo, Flutes, Oboes, and Violin 1 play a melodic line with eighth and sixteenth notes. The Oboes and Violin 1 have a dynamic marking of *mf*. The Horns 1 & 2 and Horns 3 & 4 play a sustained chord. The Tuba plays a rhythmic pattern. The score continues to measure 90.

Butterfly's Ball-Movement 8

Butterfly's Ball-Movement 8

77

Picc.

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba

Vi. 1

Vi. 2

Vla.

VC

mf

a 2

mf

a 2

mf

Butterfly's Ball-Movement 8

81

Picc.

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba

Vi. 1

Vi. 2

Vla.

VC

Butterfly's Ball-Movement 8

84

Picc. *mp*

Fl. 1,2 *mp*

Ob. 1,2 *mp*

E. H. *mp*

Cl. 1,2 *mp*

B. Cl. *mp*

Bsn. 1,2 *mp*

Hrn. 1,2 *mp*

Hrn. 3,4 *mp*

Tpt. 1 *mp*

Tpt. 2,3 *mp*

Tbn. 1 *mp*

Tbn. 2,3 *mp*

Tuba *mp*

VI. 1 *mp*

VI. 2 *mp*

Vla. *mp*

VC *mp*

Butterfly's Ball-Movement 8

87

Picc. *p* *pp*

Fl. 1, 2 *p* *pp*

Ob. 1, 2 *p* *pp*

E. H. *p* *pp*

Cl. 1, 2 *p* *pp*

B. Cl. *p* *pp*

Bsn. 1, 2 *p* *pp*

Hrn. 1, 2 *p* *pp*

Hrn. 3, 4 *p* *pp*

Tpt. 1 *p* *pp*

Tbn. 1 *p* *pp*

Tuba *p* *pp*

Vi. 1 *p* *pp*

Vi. 2 *p* *pp*

Vla. *p* *pp*

VC *p* *pp*

Butterfly's Ball-Movement 8

ca. 20"

Picc. *mp*

Fl. 1,2 *mp*

Ob. 1,2 *mp*

E. H. *mp*

Cl. 1,2 *mp*

B. Cl. *mp*

Bsn. 1,2 *mp*

Hrn. 1,2 *mp*

Hrn. 3,4 *mp*

Tpt. 1 *mp*

Tpt. 2,3 *mp*

Tbn. 1 *mp*

Tbn. 2,3 *mp*

Tuba *mp*

ca. 15"

ca. 10"

ca. 13"

ca. 10"

VI. 1 *mp*

VI. 2 *mp*

Vla. *mp*

VC *mp*

D. B. *mp*

Butterfly's Ball-Movement 8

91 $\text{♩} = 160$

Picc. *f*

Fl. 1.2 *f*

Ob. 1.2 *f*

E. H. *f*

Cl. 1.2 *f*

B. Cl. *f*

Bsn. 1.2 *f*

Hrn. 1.2 *f*

Hrn. 3.4 *f*

Tpt. 1 *f*

Tpt. 2.3 *f*

Tbn. 1 *f*

Tbn. 2.3 *f*

Tuba *f*

VI. 1 *f*

VI. 2 *f*

Vla. *f*

VC *f*

D. B. *f* Pizz

The musical score is for a piece titled "Butterfly's Ball-Movement 8". It begins at measure 91 with a tempo marking of $\text{♩} = 160$. The score is written for a large orchestra, including Piccolo, Flutes (1.2), Oboes (1.2), English Horn, Clarinets (1.2), Bass Clarinet, Bassoon (1.2), Horns (1.2 and 3.4), Trumpets (1 and 2.3), Trombones (1 and 2.3), Tuba, Violins (1 and 2), Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The dynamics are primarily *f* (forte). The Double Bass part includes a "Pizz" (pizzicato) marking. The score is presented in a standard orchestral layout with staves grouped by instrument family.

Piu Mosso

-100-

MOVEMENT 9

Butterfly's Ball

Movement 9

Thomas Povse

Broadly ♩ = 70

1

Picc. *pp*

Fl. 1,2 *pp*

Ob. 1,2 *pp*

E. H. *pp*

Cl. 1,2 *pp*

Bsn. 1,2 *pp*

Hrn. 1,2

Hrn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Tuba

Perc. 1 *pp* *mp* *pp*

Perc. 2 *pp* *mp* *pp*

Perc. 3 *pp* *mp* *pp*

Narr. C *Then as evening gave way to the shadows of night their watchman,*

Vln. 1

Vln. 2

Vla.

VC

D. B.

Butterfly's Ball—Movement 9

5

Fl. 1, 2

E. H.

Cl. 1, 2

Perc. 1

Perc. 2

Perc. 3

Narr.

Glockenspiel

Sus. Cymbal

Bass Drum

the glowworm, came out
with his light; Then

home let us hasten
while yet we can see.

For no watchman is waiting
for you and for me. ||

8

Fl. 1, 2

E. H.

Cl. 1, 2

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Glockenspiel

Tam-tam felt mallets

pp

pp

pp

13 Glock

Perc. 1

Perc. 3

Vln. 1

Vln. 2

Tam-tam

p

p

p

p

Butterfly's Ball—Movement 9

17

Hrn. 1.2 *mp*

Hrn. 3.4 *mp*

Perc. 1 *mp*

Perc. 2 *mp* Rainstick shakeslightly

Perc. 3 *mp* Tam-tam

Vln. 1 *mp*

Vln. 2 *mp* non-tremolo

21

Hrn. 1.2

Hrn. 3.4

Perc. 1 Glock

Perc. 2 Rainstick

Perc. 3 Tam-tam

Vln. 1

Vln. 2

Butterfly's Ball—Movement 9

25

Picc. *p*

E. H. *p*

Hrn. 1,2

Hrn. 3,4

Perc. 1 Glock

Perc. 2 Rainstick

Perc. 3 Tam-tam Bass Drum *p*

Vln. 1 *p*

Vln. 2 *p*

6 6

29

Picc.

E. H.

Cl. 1,2

Hrn. 1,2 mute *mp*

Hrn. 3,4 mute *mp*

Perc. 1 Glöckenspiel *mp*

Perc. 2 Tam-Tam *mp*

Perc. 3 Bass Drum

Vln. 1 *mp*

Vln. 2 *mp*

6

Butterfly's Ball—Movement 9

[illegible]

Butterfly's Ball—Movement 9

40 *poco accelerando*

Picc. *mp* 6 *cresc*

Fl. 1,2 *cresc*

Ob. 1,2 *mp* *cresc*

Cl. 1,2 *cresc*

Hrn. 1,2 *open mp cresc*

Hrn. 3,4 *open mp cresc*

Vln. 1 *mp* 6 *cresc*

Vln. 2 *tr* *tr(b)* *cresc*

Vla. *mp* *cresc*

D. B. *mp* *cresc*

Butterfly's Ball—Movement 9

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The page is numbered 43 in the top left corner. The tempo is marked as 160 in the top right corner. The score is divided into two systems, with the first system starting at measure 43 and the second system starting at measure 50. The instruments listed on the left include Picc., Fl. 1.2, Ob. 1.2, E. H., Cl. 1.2, Bsn. 1.2, Hrn. 1.2, Hrn. 3.4, Tpt. 1, Tpt. 2.3, Tbn. 1, Tbn. 2.3, Tuba, Perc. 1, Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla., VC, and D. B. The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. The percussion section includes Glockenspiel, Timpani, and Sus. Cymbal. The string section includes Violins, Viola, Violoncello, and Double Bass. The woodwind section includes Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, Horns, Trumpets, and Trombones. The brass section includes Trumpets, Trombones, and Tuba. The percussion section includes Glockenspiel, Timpani, and Suspended Cymbal. The string section includes Violins, Viola, Violoncello, and Double Bass. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4. The page is numbered 43 in the top left corner. The tempo is marked as 160 in the top right corner. The score is divided into two systems, with the first system starting at measure 43 and the second system starting at measure 50. The instruments listed on the left include Picc., Fl. 1.2, Ob. 1.2, E. H., Cl. 1.2, Bsn. 1.2, Hrn. 1.2, Hrn. 3.4, Tpt. 1, Tpt. 2.3, Tbn. 1, Tbn. 2.3, Tuba, Perc. 1, Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla., VC, and D. B. The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. The percussion section includes Glockenspiel, Timpani, and Sus. Cymbal. The string section includes Violins, Viola, Violoncello, and Double Bass. The woodwind section includes Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, Horns, Trumpets, and Trombones. The brass section includes Trumpets, Trombones, and Tuba. The percussion section includes Glockenspiel, Timpani, and Suspended Cymbal. The string section includes Violins, Viola, Violoncello, and Double Bass. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4.

Butterfly's Ball—Movement 9

45

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Glock

Perc. 1

Vln. 1

Vln. 2

Vla.

49

Picc.

Fl. 1,2

Ob. 1,2

Cl. 1,2

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Glock

Perc. 1

Vln. 1

Vln. 2

Vla.

Butterfly's Ball—Movement 9

53

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Perc. 1

Glock

Vln. 1

Vln. 2

Vla.

Butterfly's Ball—Movement 9

Butterfly's Ball—Movement 9

60

Picc.

Fl. 1,2

Ob. 1,2

Cl. 1,2

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2,3

Perc. 1

Vln. 1

Vln. 2

Vla.

64

$\bullet = 70$
Tubular Bells

Tam-Tam

Bass Drum
"Stir" with wire brush

Vln. 1

f

mp

mp

68

Perc. 2

Vln. 1

p

p

Butterfly's Ball—Movement 9

72

Perc. 2

pp

N

Vln. 1

pp

N

The image shows a musical score for two instruments: Percussion 2 (Perc. 2) and Violin 1 (Vln. 1). The score is for measures 72 through 75. Percussion 2 is written on a single staff with a snare drum icon at the beginning. It features four measures of music, each starting with a snare drum roll (indicated by a 'J' in a circle) and followed by a sustained note. The dynamics are marked *pp* (pianissimo) and the notation ends with a fermata and a 'N' (noisier) marking. Violin 1 is written on a standard five-line staff with a treble clef. It features four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamics are marked *pp* (pianissimo) and the notation ends with a fermata and a 'N' (noisier) marking.

APPENDIX

January 22, 1993

Thomas W. Povse
48 Winding Way
San Carlos, CA 94070

Dear Mr. Povse:

I am in receipt of your letter requesting permission to include the text of the poem by William Roscoe which is in our book The Elf & The Dormouse.

To the best of my knowledge, this is in the public domain and you certainly do not need my permission to use this poem.

Thank you for your interest in Unicorn's title and I wish you luck on your thesis.

Sincerely,

Jean L. Scrocco
Publisher

JLS/lq