

# Бабочка

Сергей Борткевич (оркестровка Драгомир Тодорова)

**Andante**  
2.

Flutes *p*

Oboes

Clarinets in B $\flat$

Bassoons

Horns in F

Triangle

Harp

**Andante**  
sul tasto  
senza vibrato  
div. □

Violin I *pp* sul tasto  
senza vibrato  
div. □

Violin II *pp*

Viola

Violoncello

Contrabass

Musical score for measures 1-2. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), and Violin II (Vln. II). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute part begins with a first ending bracket and a *p* dynamic. The Oboe, Clarinet, and Bassoon parts also begin with a *p* dynamic. The Violin I and II parts play sustained notes.

Musical score for measures 3-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute part begins with a second ending bracket and a *p* dynamic. The Oboe, Clarinet, and Bassoon parts also begin with a *p* dynamic. The Viola and Violoncello parts enter in measure 3 with a *pp* dynamic. The Violin I and II parts play sustained notes.

4

Fl. *1.*

Vln. I

Vln. II

Vla. *div.* *solo viola sul D*

Vc. *div.*

5

Fl. *2.* *8va*

Cl. *1. solo* *pp* *2.*

Bsn. *pp*

Vln. I

Vln. II

Vla. *tutti*

Vc.



Fl. *1. solo* *p*

The Flute part begins with a measure of rests. The second measure contains a sixteenth-note triplet. The first ending (1. solo) is a half-note chord (F#4, C#5) marked *p*. The second ending (2.) is a sixteenth-note triplet starting on G4, moving up to A4, B4, and C#5. A slur connects the first ending to the second ending. The piece concludes with a half-note chord (F#4, C#5).

Cl. *1.* *p*

The Clarinet part begins with a measure of rests. The first ending (1.) is a half-note chord (F#4, C#5) marked *p*. The piece concludes with a half-note chord (F#4, C#5).

Hn. *p+*

The Horn part begins with a measure of rests. The first ending is a half-note chord (F#4, C#5) marked *p+*. The piece concludes with a half-note chord (F#4, C#5).

Hn. *p+*

The second Horn part begins with a measure of rests. The first ending is a half-note chord (F#4, C#5) marked *p+*. The piece concludes with a half-note chord (F#4, C#5).

Vln. I *tutti unis.* *div.*

The Violin I part begins with a measure of rests. The first ending is a half-note chord (F#4, C#5) marked *tutti unis.* The second ending is a half-note chord (F#4, C#5) marked *div.*

Vln. II *unis.* *div.*

The Violin II part begins with a measure of rests. The first ending is a half-note chord (F#4, C#5) marked *unis.* The second ending is a half-note chord (F#4, C#5) marked *div.*

Vla. *unis. sul tasto senza vibrato* *div. in 4*

The Viola part begins with a measure of rests. The first ending is a half-note chord (F#4, C#5) marked *unis. sul tasto senza vibrato*. The second ending is a half-note chord (F#4, C#5) marked *div. in 4*.

Vc. *unis. sul tasto senza vibrato*

The Violoncello part begins with a measure of rests. The first ending is a half-note chord (F#4, C#5) marked *unis. sul tasto senza vibrato*. The piece concludes with a measure of rests.

8

Fl.

Ob.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

1.

1. solo

2.

Do  $\flat$

senza sul tasto  
con vibrato

9

Ob.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

1.

1. solo

div.

div.

Detailed description: This page of a musical score covers measures 9, 10, and 11. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). In measure 9, the Oboe has a whole rest, the Clarinet plays a sixteenth-note scale starting on G4, and the Bassoon has a whole rest. The Harp has a whole rest. Violins I and II play a whole note chord of F#4 and C#5. Viola plays a whole note chord of F#4, C#5, and G#5. Violoncello and Contrabass play a half note chord of F#3 and C#4. In measure 10, the Oboe has a whole rest, the Clarinet continues its scale, and the Bassoon has a whole rest. The Harp has a whole rest. Violins I and II play a whole note chord of F#4 and C#5. Viola plays a whole note chord of F#4, C#5, and G#5. Violoncello and Contrabass play a half note chord of F#3 and C#4. In measure 11, the Oboe has a whole rest, the Clarinet continues its scale, and the Bassoon has a whole rest. The Harp has a whole rest. Violins I and II play a whole note chord of F#4 and C#5. Viola plays a whole note chord of F#4, C#5, and G#5. Violoncello and Contrabass play a half note chord of F#3 and C#4. The dynamic marking *p* is at the bottom. The first clarinet part is marked '1.' and the bassoon part is marked '1. solo'. The Viola and Violoncello parts have 'div.' markings above them.

10

Cl.

Bsn.

Hp.

*p*

Vln. I

Vln. II

Vla.

Vc.

unis.

Cb.

Detailed description: This page of a musical score covers measures 10 and 11. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). In measure 10, the Clarinet plays a melodic line with a second ending bracket and a fermata. The Bassoon has a whole note rest. The Harp has a whole note chord in the bass clef, marked with a piano (*p*) dynamic. The Violins I and II play sustained whole notes with tremolos. The Viola plays a whole note chord. The Violoncello and Contrabass play unison whole notes, marked with the instruction "unis.". Measure 11 shows the Clarinet continuing its melodic line, the Bassoon with a whole note rest, the Harp with a whole note chord, the Violins I and II with sustained whole notes and tremolos, the Viola with a whole note chord, and the Violoncello and Contrabass with unison whole notes.



Cl. *11* *1.*

Bsn. *a 2* *p*

Hn. *1. solo* *0* *p*

Hp.

Vln. I

Vln. II

Vla.

Vc. *div.*

Cb.

Detailed description of the musical score: The score is for page 9 of a piece. It features nine staves for different instruments. The key signature has four sharps (F#, C#, G#, D#). The Cl. part starts with a first ending bracket over a series of eighth notes. The Bsn. part has a first ending bracket over a few notes, marked *a 2* and *p*. The Hn. part has a first ending bracket over a few notes, marked *1. solo*, *0*, and *p*. The Hp. part has a few notes in both staves. The Vln. I and Vln. II parts have a first ending bracket over a series of notes. The Vla. part has a few notes in both staves. The Vc. part has a first ending bracket over a few notes, marked *div.*. The Cb. part has a first ending bracket over a few notes.

L'istesso tempo

12 1.

Fl. *p*

Cl. *p espress.*

Bsn. *p espress.*

Tri. *p*

Hp. *p non arpegg.* La# Do# La#

Vln. I *pp* **L'istesso tempo**  
unis. con vibrato senza sul tasto *p espress.*

Vln. II *pp* unis. senza sul tasto con vibrato *p espress.*

Vla. *pp* solo violoncello sul G *p espress.*

Vc. unis. gli altri tutti *p espress.*

Cb. unis.

14

Fl. *a 2*  
*p cresc. mf*

Ob.  
*p poco cresc.*

Cl.  
*poco cresc. mf*

Tri.  
*p*

Hp.  
*gliss.*  
Do # Si La b Sol # Fa # Mi b Re #

Vln. I  
*pizz. arco p cresc. mf div.*

Vln. II  
*pizz. arco p cresc. mf*

Vla.  
*pizz. arco p cresc. mf*

Vc.  
*pizz. arco p cresc. mf*

Cb.  
*pizz. mf*

16

Fl. *a 2*  
*mf* *cresc.* *f* *p*

Ob. *a 2*  
*mf* *mf cresc.* *f* *p*

Cl. *a 2*  
*mf cresc.* *f* *p* 1.

Bsn. *a 2*  
*mf cresc.* *f* *p*

Hn. 1.  
*p cresc.* *f*

Hp. *gliss.* Do # Si La b Sol # Fa # Mi b Re #  
 Mi b

Vln. I *unis.* *cresc.* *f* *p* *solo violino* *tutti* *gli altri*

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

Vla. *cresc.* *f* *p* *solo viola* *gli altri*

Vc. *cresc.* *f* *p*

Cb. *arco* *f* *p*

19

Fl. *rit.*

Ob. *p cresc.*

Cl. *p cresc.*

Hp. *p* La  $\flat$  Sol  $\flat$

Vln. I *rit.* solo violino V *p*

21

Fl. *p*

Ob. *1. solo p*

Cl. *p*

Bsn. *p*

Vln. I *div. pp* sul tasto senza vibrato

Vln. II *pp*

*a tempo*

*tutti div. sul tasto senza vibrato*

22

Fl. *2.*

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

23

Fl. *1.*

Vln. I

Vln. II

Vla. *div.* *solo viola sul D* *gli altri*

Vc. *div.*

24

Fl.

2.

Cl.

1. solo

Bsn.

Vln. I

Vln. II

Vla.

tutti

Vc.

pp

2.

pp

Detailed description: This is a page of a musical score for a symphony or concertino. The score is written for seven instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The page number is 15, and the measure number is 24. The Flute part features a rapid sixteenth-note passage, with a second ending marked '2.'. The Clarinet part has a melodic line with a '1. solo' marking. The Bassoon part has a few notes, including a second ending marked '2.' and a 'pp' dynamic. The string parts (Violin I, Violin II, Viola, and Violoncello) are mostly sustained notes, with a 'tutti' marking for the Viola. The dynamic 'pp' (pianissimo) is indicated for the Clarinet and Bassoon parts. The Flute part is marked with an octave sign '8<sup>va</sup>'.





Fl. *2.* *p* *1. solo*

Cl. *1.* *p*

Hn. *p* *p*

Vln. I *tutti unis.* *p* *div.*

Vln. II *unis.* *p* *div.*

Vla. *p* *unis. sul tasto senza vibrato* *div. in 4*

Vc. *p*



28

Ob.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

1. solo

div.

div.

*p*

Detailed description: This page of a musical score covers measures 28 to 31. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Hp.) is also present. In measure 28, the Oboe has a whole rest, the Clarinet plays a sixteenth-note scale starting on G#4, and the Bassoon has a whole rest. The piano accompaniment consists of a single chord in the right hand and a single note in the left hand. In measure 29, the Clarinet continues its scale, and the Bassoon enters with a solo line. The piano accompaniment remains simple. In measure 30, the Clarinet continues its scale, and the Bassoon continues its solo. The piano accompaniment remains simple. In measure 31, the Clarinet continues its scale, and the Bassoon continues its solo. The piano accompaniment remains simple. The score includes dynamic markings such as *p* and performance instructions like *1.*, *1. solo*, and *div.*

29

Cl.

Bsn.

Hp.

*p*

Vln. I

Vln. II

Vla.

Vc.

unis.

30

Cl. 1. *pp*

Bsn. a 2 *p*

Hn. 1. solo *p*

Hp.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* div.

Cb. *p*

Detailed description: This page of a musical score covers measures 30 and 31. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The instruments and their parts are: Clarinet (Cl.) with a first ending (1.) of sixteenth-note runs starting at measure 30, marked *pp*; Bassoon (Bsn.) with a second ending (a 2) of a quarter-note followed by a half-note, marked *p*; Horn (Hn.) with a first ending (1. solo) of a half-note followed by a quarter-note, marked *p*; Harp (Hp.) with a whole note in measure 30 and a whole rest in measure 31; Violin I (Vln. I) and Violin II (Vln. II) with sustained notes and tremolos in measures 30-31, marked *pp*; Viola (Vla.) with a whole note chord in measure 30 and a whole rest in measure 31, marked *pp*; Violoncello (Vc.) with a half-note followed by a quarter-note, marked *p* and *div.*; and Contrabass (Cb.) with a half-note followed by a quarter-note, marked *p*. A large brace spans the top of the score from measure 30 to the end of the page.

31

Fl. *p* — *f*

Ob. 1. solo *pp* *p*

Cl. 2. *pp* *p* — *f*

Bsn. *pp*

Tri. *p*

Hp. *ppp* La # Do # *p* non arpegg. *f* La #

Vln. I solo violino *pp* gli altri unis. *p*

Vln. II *ppp* unis.

Vla. unis. *ppp*


Vc. *ppp* sul tasto senza vibrato

6/4

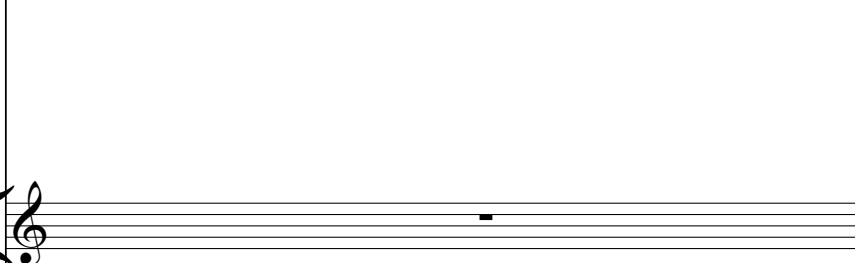
rit. . . . .

33

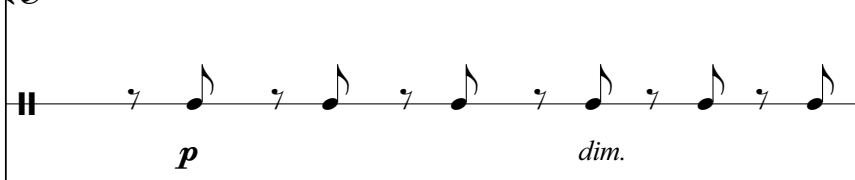
Ob. 

Bsn. 

*p*

Hn. 

*pp*

Tri. 

*p*

*dim.*

*pp*

Hp. 

*p*

*dim.*

*pp*

Vln. I 

tutti  
senza sul tasto  
con vibrato

rit. . . . .

*p* non vibrato  
senza sul tasto

*dim.*

*pp*

pizz.  
div. arco sul tasto  
senza vibrato

Vln. II 

*p*

*dim.*

*pp*

pizz.

Vla. 

senza sul tasto  
con vibrato


*p*

*dim.*

*pp*

div. arco sul tasto  
senza vibrato

pizz.

Vc. 

senza sul tasto  
con vibrato

*p*

*dim.*

*pp*

div. arco sul tasto  
senza vibrato

Cb. 

non div.

*p*

*dim.*

*pp*

# Бабочка

Сергей Борткевич (оркестровка Драгомир Тодорова)

2. **Andante**

*p*

*p*

*p*

*p*

1. solo *p*

3

1.

(b)

6/4

13 **L'istesso tempo**

6/4





# Бабочка

Oboes

Сергей Борткевич (оркестровка Драгомир Тодорова)

**Andante** 1. solo **4**

8 1. **p**

12 **L'istesso tempo** **p poco cresc.** **mf**

17 **a 2.** **mf cresc.** **f > p** **p** **cresc.** **rit.**

21 **a tempo** 1. solo **4** **p**

27 1. **p** **2**

31 1. solo **pp** **p** **rit. .**

# Бабочка

Clarinets in B $\flat$

Сергей Борткевич (оркестровка Драгомир Тодорова)

**Andante**

5 1. solo *p*

9 1. *pp* *pp* *p*

10 2.

11 1.

12 **L'istesso tempo**

15 a 2 *mf* *mf cresc.* *f > p* *p* *p cresc.*

20 rit. a tempo *p*

24 1. solo *pp* *pp* *p*

Clarinets in B $\flat$

28 1.

29 2.

30 1.

*pp*

31

*pp* *p* *f*

rit. .

# Бабочка

Bassoons

Сергей Борткевич (оркестровка Драгомир Тодорова)

**Andante**

1. *p* 2. *pp* *pp* <

7 1. solo a 2 *p*

12 **L'istesso tempo** 2 a 2 *p espress.* *mf cresc.* *f* > *p*

20 **ritempo** 2. *pp* *pp* <

27 1. solo a 2 *p*

31 *pp* *p* rit. .

Andante

5

1. solo

2.

*p* *p*

11

1. solo

L'istesso tempo

2

2

1.

*p* *p cresc.* *f*

ar tempo

4

1. solo

2.

*p* *p*

rit. .

2

1. solo

3

3

*p* *pp* *pp*

Triangle

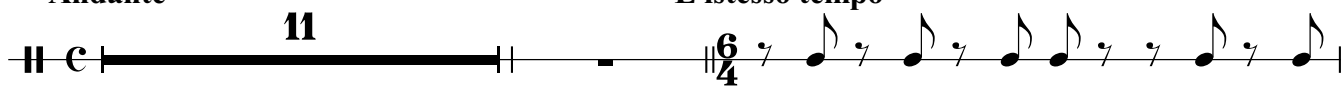
# Бабочка

Сергей Борткевич (оркестровка Драгомир Тодорова)

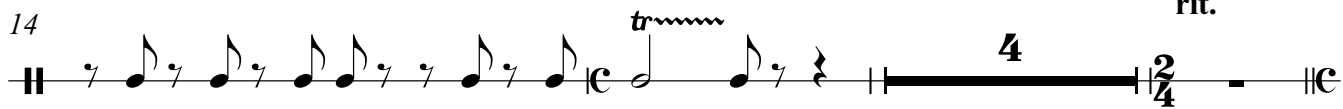
Andante

L'istesso tempo

11  $\frac{6}{4}$  *p*

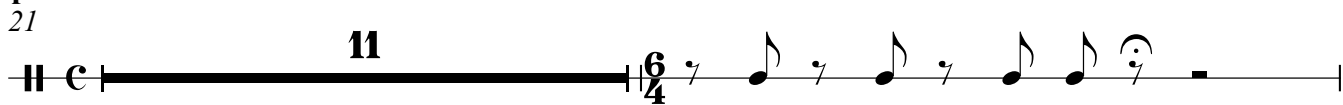


14 *p* *tr* 4 rit.  $\frac{2}{4}$

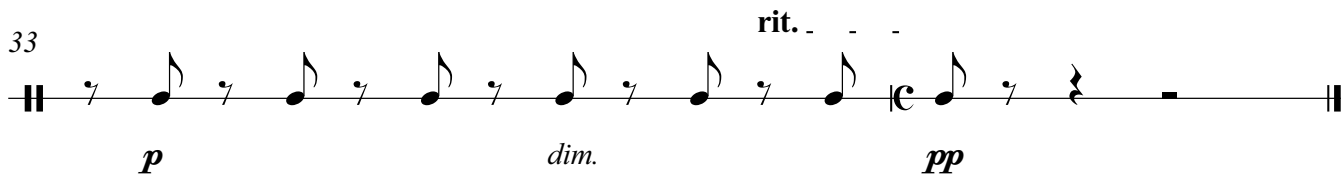


a tempo

21 11  $\frac{6}{4}$  *p*



33 *p* *dim.* rit. *pp*



# Бабочка

Сергей Борткевич (оркестровка Драгомир Тодорова)

Andante



# Бабочка

Violin I

Сергей Борткевич (оркестровка Драгомир Тодорова)

solo violino  
senza sul tasto  
con vibrato  
sul G

Andante

sul tasto  
senza vibrato

div.

*pp*

gli altri



7

tutti unis.

div.



12

L'istesso tempo

*pp*

unis.  
senza sul tasto  
con vibrato

pizz.

arco

*pp*

*p espress.*

*p cresc. mf*



solo violino

div.

unis.

tutti

gli altri

*cresc.*

*f*

*p*

solo violino  
senza sul tasto  
con vibrato  
sul G

rit. *p* *pp*

**a tempo**  
tutti div.  
senza vibrato  
sul tasto

solo violino

gli altri *p* *pp*

26

tutti unis. *p* *pp*

div.

31

solo violino *pp*

uniti *pp*

gli altri *ppp*

rit. - - *p* *dim.* *pp* **pizz.**

tutti  
senza sul tasto  
con vibrato

div. sul tasto  
senza vibrato  
arco

Violin II

Сергей Борткевич (оркестровка Драгомир Тодорова)

# Бабочка

**Andante**  
sul tasto  
div. senza vibrato

**pp**

unis. div.

**12**

**L'istesso tempo**

**pp**

unis. senza sul tasto con vibrato

pizz. arco

**pp** **p espress.** **p cresc.**

**15**

**mf** **cresc.** **f > p**

**rit.**

Violin II

**a tempo** sul tasto  
senza vibrato  
div. □

*pp*

0 0 0

unis. div.

*p*

*pp*

unis.

*ppp*

32

senza sul tasto  
con vibr.

*p* *dim.* *pp*

rit. . . .

# Бабочка

Viola

Сергей Борткевич (оркестровка Драгомир Тодорова)

**Andante** **2**

un. sul tasto senza vibrato

*pp*

div.

solo viola sul D

tutti

6

div. in 4

**L'istesso tempo**

un. sul tasto con vibrato

12

*pp*

*p espress.*

pizz.

arco

*p cresc. mf*

16

cresc.

*f* > *p* gli altri

solo viola

rit.

21 a tempo

un. sul tasto senza vibrato

26

div. in 4

*p*

*pp*

gli altri

un. sul tasto con vibrato

32

*ppp*

*p*

*dim.*

*pp*

rit.

pizz.

div. senza vibrato sul tasto arco

Violoncello

# Бабочка

Сергей Борткевич (оркестровка Драгомир Тодорова)

**Andante**  
2

*pp*

7 unis. sul tasto senza vibrato  
senza sul tasto con vibrato *p* *div.* unis. *div.*

12 solo violoncello **L'istesso tempo** tutti *pizz.* arco *p cresc. mf*  
unis. sul G gli altri *p espress.*

15 *cresc.* *f* *> p* **rit.**

21 **a tempo** *pp* *div.* unis. sul tasto senza vibrato *p*

27 senza sul tasto con vibrato *div.* unis. *div.* *p*

**rit.** *pizz.*

div. sul tasto senza vibrato arco

*ppp* *p* *dim.* *pp*

# Бабочка

Contrabass

Сергей Борткевич (оркестровка Драгомир Тодорова)

The musical score is written for Contrabass and consists of four staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various performance instructions such as dynamics (p, mf, f, pp), articulation (pizz., arco), and tempo markings (Andante, L'istesso tempo, a tempo, rit.).

**Staff 1:** Starts with a whole rest for 8 measures. The tempo is *Andante*. The first measure of the melody is marked *div.* and *p*.

**Staff 2:** Starts at measure 12. The tempo is *L'istesso tempo*. The first measure is marked *unis.*. The second measure is a whole rest for 2 measures. The tempo then changes to *a tempo*. The following measures are marked *pizz.* and *mf*.

**Staff 3:** Starts at measure 18. The tempo is *a tempo*. The first measure is marked *arco* and *f*. The second measure is marked *p*. The third measure is a whole rest for 2 measures, marked *rit.*. The fourth measure is a whole rest for 7 measures. The fifth measure is marked *div.* and *p*.

**Staff 4:** Starts at measure 30. The first measure is marked *p*. The second measure is a whole rest for 4 measures. The third measure is marked *p*. The fourth measure is marked *non div.*. The fifth measure is marked *dim.*. The sixth measure is marked *rit.* and *pp*.