

Michael Boyle

*des colombes et des crocodiles...*

for string orchestra

*Après avoir pénétré l'âme d'une douce mélancolie, il la déchire aussitôt par un amas d'accords barbares. Il me semble voir renfermer ensemble des colombes et des crocodilles [sic].*

Giovanni Giuseppe Cambini on the music of Beethoven  
*Les Tablettes de Polymni*, March 1811



Performance notes:

All tremolandi and tremoli to be played as fast as possible, with no strict rhythm.

Bar lines and beats are not accented unless the note is accented.

Accidentals last for the entire bar.

Diminuendi to silence should be achieved by each player within the section dropping out once they have achieved the quietest dynamic possible.

In the section from bar 104 the notes other than D5 should feel like a textural modification of D5 rather than parts of a chord. Adjust dynamics accordingly.

*bow tremolando*  
change bow direction ad lib., don't accent beats or bars.

♩ = 54

Violin I

*ppp*

*pp*

divisi

*sol*

*pp*

*sol*

*bow tremolando*  
change bow direction ad lib., don't accent beats or bars.

Violin II

*ppp*

*pp*

divisi

*sol*

*pp*

*molto sul ponticello*  
change bow direction ad lib., don't accent beats or bars.

to ord.

ord.

tr

Violoncello

*p*

*pp*

6

Vln. I

Vln. I

soli

Vln. II

Vln. II

soli

Vla.

(tr)

pp

sul tasto

Vc.

3

3

f

Db.

3

3

f

ppp

Detailed description: This page of a musical score features five staves. The top two staves are for Violins I and II. Violin I has a melodic line with a sixteenth-note tremolo in the first measure, followed by a sustained note, and then a 'soli' section with a descending eighth-note scale. Violin II has a similar tremolo and sustained note pattern, followed by a 'soli' section with an ascending eighth-note scale. The third staff is for Viola, starting with a trill (tr) and a piano (pp) dynamic, then moving to 'sul tasto' in the final measure. The fourth staff is for Violoncello, featuring a half-note chord, a half-note, and two triplet eighth-note figures, ending with a rest. The bottom staff is for Double Bass, mirroring the Violoncello's structure with a half-note chord, a half-note, two triplet eighth-note figures, and ending with a triplet eighth-note figure and a ppp dynamic. A large brace on the left groups the Violin, Viola, and Violoncello staves.

10

Vln. I

*mp* *pp*

Vln. I

Vln. II

*mp* *pp*

Vln. II

Vla.

Vc.

*ppp*

Db.

12

*soli*

Vln. I

Vln. I

Vln. II

*soli*

Vln. II

Vla.

**A**

solo I II III  
 mp  
 12

gli altri  
 sul tasto  
 senza vib.

divisi

Vln. I  
 pp  
 sul tast.

tutti  
 ord.  
 f < ppp

Vln. I  
 soli

Vln. II  
 pp  
 tutti  
 sul tast.

f < ppp

gli altri  
 sul tasto  
 senza vib.

divisi

Vln. II  
 to sul tast.

Vla.  
 sul tasto  
 senza vib.  
 f < ppp

Vc.  
 f <

Db.  
 f <



19

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vla.

Vc.

Db.

I II III

III II I

12

12

12

*ffp* *molto*

*f*

*mf*

*ffp* *molto*

Detailed description: This is a page of a musical score, page 7, starting at measure 19. The score is for a string ensemble consisting of Violins I, Violins II, Viola, Violoncello, and Double Bass. The Violin I and Violin II parts feature rapid sixteenth-note passages, each marked with a '12' indicating a 12-measure phrase. The Violin I part has fingerings I, II, III and III, II, I. The Violin II part has fingering III. The Viola, Violoncello, and Double Bass parts have sustained notes with dynamic markings. The Viola part has a long note with a 'b' (basso) marking. The Violoncello part has a note with a 'mf' (mezzo-forte) marking. The Double Bass part has a note with a 'ffp' (fortissimo) and 'molto' (molto) marking. The score is written in standard musical notation with treble and bass clefs, and various dynamic and articulation markings.



21

I II III

poco accel. **B**

$\text{♩} = 64$

Vln. I

12

12 subito *p*

Vln. I

tutti

*ffp* — *fff*

*pp*

divisi

*ppp*

Vln. I

I II III

12

Vln. II

tutti

*ffp* — *fff*

*pp*

divisi

*p*

Vln. II

*p*

Vla.

poco accel.

Vc.

sul pont.

*ffp* — *fff*

Db.

*ffp* — *fff*

26

Vln. I *p* *gliss.* *p* *tutti* *f* 3

Vln. I *p* *tutti* *f* 3

Vln. II *p* *tutti* *f* 3

Vln. II *p* *tutti* *f* 3

Vla. *sul tasto* 6 *mp* *f* 3

Vc. 6 *mp* *f* 3

Db. 6 *ff* *jeté* *f possibile*



32

Vln. I *divisi* *pp* *tutti* *ppp* *cresc. poco a poco* 5/16 3/8 7/16

Vln. I *pp* 5/16 3/8 7/16

Vln. II *divisi* *subito pp* *gliss.* *mp* 5/16 3/8 7/16

Vln. II *subito pp* *mp* 5/16 3/8 7/16

Vla. 3 5/16 3/8 7/16

Vc. 3 *ppp* *p* 5/16 3/8 7/16

♩ = 96 (♩ = 192)

39

Vln. I

Vln. II

Vc.

Db.

*pp* *cresc. poco a poco*

*ppp* *ff*

*pp* *mf* *ff*

46

Vln. I

Vln. II

Vc.

Db.

*p* *sul pont.* *f* *p cresc. poco a poco* *mp*

*p* *f* *p cresc. poco a poco* *mp*

*f* *f* *mp* *ff*

solo espressivo

Vln. I

Vln. II

Vla.

Vc.

Db.

*cresc. poco a poco* *mf* *cresc. poco a poco*

*cresc. poco a poco* *mf* *cresc. poco a poco*

*p* *mf* *cresc. poco a poco*

*ff* *ff*

65

**D**

Vln. I

*ff*

*gliss.*

**E**

jeté

Vln. II

*ff*

*mf*

*molto*

*ff*

divisi

IV

III

*gliss.*

Vla.

*ff*

*gliss.*

sul tast.

subito

*pp*

Vc.

IV

tutti

III

*gliss.*

Db.

*gliss.*

3

solo  
espressivo  
II.



Violin I (Vln. I) and Violin II (Vln. II) parts are shown. The Violin I part includes dynamics *p*, *ff*, *ff*, *ff*, and *mf* (with a triplet). The Violin II part includes dynamics *p*, *f*, *mf*, *ff*, and *p*. The Viola (Vla.) part includes dynamics *p*, *molto*, *ff*, and *pppp*. The Violoncello (Vc.) part includes dynamics *ff*, *p*, *molto*, and *ff*. The Double Bass (Db.) part includes dynamics *f*, *ff*, and *ff*. The Viola part also includes the instruction "con sord." (with mutes). The Double Bass part includes the instruction "(tutti)".

13

♩ = 48

81

Vln. I

*pp*

*bow tremolando*  
change bow direction ad lib., don't accent beats or bars.

*mp*

*pp*

to sul pont.

Vln. I

*ppp* *pp*

Vln. II

*pp*

*bow tremolando*  
change bow direction ad lib., don't accent beats or bars.

*mp*

*pp*

Vln. II

*sol*

*pp*

Vla.

*ppp* *pp*

Vc.

sul pont.

overpressure *fff*

(tutti) *ff*

*pp* *mp*

Db.

overpressure *fff*

*mf* *fff*  
overpressure

86

Vln. I

Vln. I

sul pont.

Vln. II

Vln. II

Vla.

sola

*mf*

3

3

le altre  
to sul tasto

molto sul tasto

increase vibrato

Vla.

Vc.

jeté

*f possibile*

*ff*

sul pont.

overpressure

*fff*

*ff*

Db.

jeté

*f possibile*

*ff*

*pp*

*ff*

91

**G**

Vln. I

senza vib

*ppp*

*molto < fff*

*ff*

*molto < fff*

senza vib

Vln. I

*ff*

*molto <*

Vln. II

*ppp*

*pp*

tutti

Vln. II

*pppp*

divise

sul tasto

to sul pont.

sul pont.

to ord.

Vla.

*pp*

*3*

Vc.

sul tasto

*pp*

to sul pont.

*p*

*pp*

divisi

to ord.

sul tasto

ord.

Vc.

*pp*

*p*

*pp*

Db.

sul tasto

ord.

*pp*

poco

*pp*



99

senza vib

molto

*fff*

*ff*

*pp*

tutti

3

Vln. I

Vln. I

Vln. II

ord.

*p*

*mp*

*pp*

Vla.

Vla.

sul pont.

Vc.

Vc.

Db.

*p*

[illegible]

108

Vln. I

I II

*ppp*

Vln. I

*pp*

Vln. II

sul pont.

*ppp* *p*

Vln. II

*pp*

Vla.

*ppp*

Vla.

*mp*

Vc.

*ppp* *mp*

Vc.

*pp*

Db.

sul tasto

*pp*

ppp

pp

sul pont.

ppp

p

pp

ppp

mp

ppp

mp

pp

sul tasto

pp