

# Progress and Retrogression

## JULIO CORTAZAR

♩. = 72c. *measured, cool*

*p*

Vce. *Pro-gress and Ret - ro - gre-ssion: They in-vent-ed a kind of glass*

CBELLS. 12/8

Pc. 1 (choke)

TRGL. 2 *p*

4

Vce. *which let flies through. The fly would come, push a lit-tle with his head and*

Pc. 2 TRGL.

Vn. 1 *p* *gl.* *sfz* *pizz.* *mp* *arco* *p* *gl.*

Vn. 2 *p* *gl.* *sfz* *pizz.* *mp* *arco* *p* *gl.*

Va. *p* *gl.* *sfz* *pizz.* *mp* *arco* *p* *gl.*

Vc. *p* *gl.* *sfz* *pizz.* *mp* *arco* *p* *gl.*

7 *f* *mp*

Vce. pop! he was on the oth - er side. \_\_\_\_\_

Fl. *fp* *mf*

Pc. 1 CBELLS. *p* *mp*

2 TRGL. *mf*

Vn. 1 *sfz* *mp* pizz.

2 *sfz* *mp* pizz.

Va. *mp* *sfz* pizz.

Vc. *sfz* *mp*

Detailed description: This is a page of a musical score, page 26. It features six staves. The top staff is for the vocal line (Vce.), starting at measure 7 with a forte (*f*) dynamic and a piano (*mp*) dynamic. The lyrics are "pop! he was on the oth - er side." followed by a long line. The second staff is for the flute (Fl.), with dynamics *fp* and *mf*. The third and fourth staves are for the percussion (Pc.), with parts for CBELLS. and TRGL., both starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The fifth and sixth staves are for the strings (Vn., Va., Vc.), with dynamics *sfz* and *mp*, and some parts marked "pizz." (pizzicato).

9 *mf* *mp* *ff* more agitated

Vce. En-or-mous ha-ppi-ness on the part of the fly. All this was ru-ined by a

Fl. *mp*

1 CBELLS.

Pc. TRGL. *p* *mf* *mp* *mf*

1 Vn. arco *p* *gl.* *sfz* *f* pizz. arco *trb*

2 Vn. arco *p* *gl.* *sfz* *f* pizz. arco *trb*

Va. arco *p* *gl.* *sfz* *f* pizz. arco *trb*

Vc. arco *p* *gl.* *sfz* *f* pizz. arco *trb*

*ff* *ff* *ff* *ff*

12 *sub. meno f*

Vce. Hun-ga-ri-an sci-en-tist when he dis-cov-ered that the fly could en-ter but not get out, and vice

Pc. 1 CBELLS. *f*

Vn. 2 *trb* *ff* *ff* *p*

Va. *trb* *ff* *ff* *p*

Vc. *trb* *ff* *ff* *p*

16 *mf*

Vce. ver - sa, be - cause he did-n't know what gim-mick was in-volved in the glass or the flex-ib-il-it-y of its

Pc. 2 TRGL. *f*

1 Vn. *sfpp*

2 Vn. *sfpp*

Va. *sfpp*

Vc. *sfpp*

20

Vce. fi-bers, for it was ve-ry fi-broid.

Pc. 1 FLXTN. *pp*

1 Vn. *f* pizz. *gl.*

2 Vn. *f* pizz. *gl.*

Va. *f* pizz. *gl.* arco *pp*

Vc. *f* pizz. *gl.* arco *pp*

25  
FLXTN.

Pc.1

Va.

Vc.

31

Vce.

They im-me-diate-ly in-vent-ed a fly trap with a

Fl.

FLXTN.

1

Pc.

2

GLOCK.

1

Vn.

2

Va.

Vc.

arco

pp

36 *pp*

Vce. su\_\_ gar\_\_ cube\_\_ in - side, and man - y flies pe-rished mis - era-bly.

Fl. *pp*

FLXTN.

Pc. GLOCK.

Vn. 1

Vn. 2

40

Vce. So end - ed an - y poss - ib - le broth - er-hood with these an-im-als, who are de -

Fl.

FLXTN.

Pc. GLOCK.

Vn. 1

43

Vce. serv - ing of bet - ter luck.

Fl.

FLXTN.

Pc. 1

GLOCK. 2

Vn. 1

Vn. 2

Va.

Vc.

*ff*

*pp*

*f*

*gl.*

*pizz.*

Detailed description of the musical score: The score is for measures 43-46. The vocal line (Vce.) is in treble clef with lyrics 'serv - ing of bet - ter luck.' The flute (Fl.) part is in treble clef with accents and slurs. The piccolo (Pc.) part has two staves: the first is marked 'FLXTN.' and the second 'GLOCK.' with a dynamic of *ff* at the end. The violin (Vn.) and viola (Va.) parts are in treble and alto clefs respectively, with dynamics *pp* and *f*, and markings for glissando (*gl.*) and pizzicato (*pizz.*). The cello (Vc.) part is in bass clef with dynamics *pp* and *f*, and a glissando marking (*gl.*).