

EDGAR WARREN WILLIAMS
FUGITIVE VISIONS

for flute, b-flat clarinet, piano, violin, & cello
(2020)

to my daughter, Ann

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PERFORMANCE NOTES

Trills are superscripted with either "½"
(meaning half-step trill) or a "w"
(meaning whole-step trill).

"pizz. behind the bridge"—indicates a pizzicato performed on the wrong side of bridge, the strings to be played indicated with "X" noteheads.

To forestall confusion, here are the intended meaning of bowing indications:

"collé"

an incisive, pinched stroke at the frog --
a sort of bowed pizzicato.

"flaut." (*flautando*)

a light, long, gliding stroke sul tasto and
non vibr.

"salt." (*saltato, gettato, or jeté, ricochet*)

a thrown off-the-string staccato

"port." (*portato, or louré*)

detached but on a single bow

"spicc." (*spiccato*)

an off-the-string staccato that is not thrown.

PROGRAM NOTES

Fugitive Visions is in five movements each prefaced by a visionary image. The movements do not illustrate these images; rather, each imagines the musical space that might have stimulated said vision. The listener might simply consider the music and the vision as metaphors for each other. The work was written for the composer's daughter, Ann Duncan.

The visions:

I. "Sche sey wyth hir bodilyeyne many white thynghys flying al abowte hir on every syde as thykke in a maner asmotys in the sunne; it weryn ryth sotyl and comfortabyl, and the brygtare that the sunne schyned, the bettyr sche myth se hem...." (She saw with her bodily eye many white things flying all about her on every side as thick in a manner as motes in the sun; it were right subtle and comfortable, and the brighter that the sun shined, the better she see them...)

— Margery Kempe (d.1440)

II. "I saw also that there was an ocean of darkness and death, but an infinite ocean of light and love, which flowed over the ocean of darkness..."

—George Fox (d.1691)

III.

the zoom ant	Shesha bowed to him
swallowed the sun	with a thousand heads
the barren woman	a pregnant fly
begot a son	delivered a kite
a scorpion went	having seen it all
to the lower depths	Mukta smiled

—Muktibai (d.1297)

IV. "... Set going my Brazier; & threw thereon an artful Succession of Incenses, Powders, & cae... producng most delightful & luscivious Perfumes... & many-colour'd Smoaks... whereupon she heard sweet Musick from many Voices, warblg amorous and wanton Airs... O quae deliciae!

—Thomas Underhill (d.1691)

V. "For the wild nature was not yet overcome, and light and darkness wrestled so long the one with the other, till the sun arose..."

—Jakob Böhme (d.1624)

To my daughter

FUGITIVE VISIONS

I.

"Sche sey wyth hir bodily eyne many white thyngys flying al abowte hir on every syde as thykke in a maner as motys in the sunne; it weryn ryth sotyl and comfortabyl, and she brygtare that the sunne schyned, the bettyr sche myth se hem...."

—Margery Kempe (d.1440)

FLUTE $\text{♩} = 72$ **G.P.**

CLARINET (as sounds) p *delicato*

PIANO

VIOLIN salt. p *delicato*

CELLO

Fl. 2 4 3 4 **Cl.** $il \text{ più } p \text{ possibile}$ 2 4

Pft. p p mf

Vln. **pizz.** sfz *sechiss.* **ord. II** 2 4

Vlc. p p mf

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Fl. 9
 Cl. 13
 Pft.
 Vln. 24
 Vlc.

p 3 4 *f secchiss. p dolce*
mp pp p 3 *f secchiss. p dolce*
p 3 *pp* 3 *f secchiss.*
p 3 *port. v* 3 *pizz.* 3 *port. v* 3 *pizz.* 3
p 3 *mf secco* 3 *arco port.* 3 *mf secco* 3 *f secchiss.*
p 3 *port. v* 3 *pizz.* 3 *arco port.* 3 *pizz.* 3 *f secchiss.*

Fl. 14
 Cl.
 Pft.
 Vln. 24
 Vlc.

2 4 3 4 *sim.* *sfz*
p *sim.* *pp* *molto* *sfz*
p *dolce* *mp* *arco* *pizz.* *sfz non. arp.*
mp dolce *pizz.* *sfz non. arp.*

18

p delicato 3 5 3 5 5

p dolce 5 sim. 5

non. arp. sempre

mf secco

mf secco

21

23

38 24 34

come sopra

come sopra

p sechiss. u.c.

p sechiss. u.c.

(pizz.) 38 24 34

sim. *sim.* *sim.*

26

Fl.

Cl.

Pft.

p ben articolato

Vln.

Vlc.

(pizz.)

sim.

(pizz.)

sim.

29

Fl.

Cl.

p senza affetto

Pft.

p senza affetto

(8)-

p

(8)-

pp

p

Vln.

(pizz.)

Vlc.

(pizz.)

34

Fl. *dim., poco a poco*

Cl. *dim., poco a poco*

Pft.

Vln.

Vlc.

39 G.P.

2
4

pp

3
4

pp

2
4

3
4

40

Fl. **3**
4 *mp cant.*

Cl. *mp cant.*

Pft. *mp secco*

Vln. *mp* *arco collé*

Vlc. *mp secco*

3

p *poco*

p

p

collé

port.

p *poco*

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44

Fl. *p* Cl. *p* Pft. *p*
poco

Vln. port. *v* 3 ord. 3 sim. 3 *p* Vlc. *come sopra*

48 50

Fl. *il più p possibile* Cl. *p* 3 *p* Pft. *pp* *p* *p* *p* *p*
u.c. *t.c.*

Vln. Vlc. *ord.* 0 *pizz.* *pp* *mf*

Musical score for orchestra, page 52. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Cello/Bass (Vlc.). The piano part features a melodic line with dynamic markings *p* and forte. The violin part has two measures marked '3' and a measure marked *pizz.*. The cello/bass part includes dynamics *p*, *pizz.*, *arco*, III, IV, I, II, and 3.

Musical score for orchestra and piano. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Cello (Vlc.). The piano part consists of two staves: treble and bass. The violin and cello parts also have two staves each. Measure 55 starts with a dynamic of *p* for the piano. Measure 56 begins with a dynamic of *mp*. The flute has a melodic line with grace notes. The piano has eighth-note patterns. The violin and cello play eighth-note patterns. The cello part includes slurs and dynamics of *p* and *mp*.

WILLIAMS: *Fugitive Visions*

Musical score for orchestra, page 58, measures 3-5. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Cello/Bassoon (Vlc.). Measure 3 starts with a melodic line in the Flute and Clinet. Measure 4 begins with a piano dynamic. Measure 5 features a prominent violin line with eighth-note patterns and bassoon support.

Musical score for orchestra, page 168, measures 61-62. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Cello (Vlc.). Measure 61 starts with a dynamic of *p*. Measure 62 begins with a dynamic of *mp*, followed by *p*. The piano part features a sustained note with a grace note. The violin part has a sixteenth-note pattern with dynamics *p*, *mp*, and *mp*. The cello part has a sixteenth-note pattern with dynamics *p*, *mp*, and *mp*.

65

Fl. *mp* 3 *mf* *mp* 3

Cl. *mf* 3 *p*

Pft. *mp* > *mf* *p*
u.c. -----

Vln. *pizz.* *mf* *arco* *mp* =

Vlc. *mp*

68

Fl. *p* 3 *mp* espress.

Cl. *p* 3 *mp* espress.

Pft. *mp* *p* *mp* 3 *3* *3*
u.c. t.c.

Vln. *mp* < > *mp* espress.

Vlc. *mp* < > *p*

73

Fl. *mf sub.* 2
Cl. *mf sub.* 3
Pft. *p* 4

75 3
Cl. *mp espresso.*
Pft. *pp*
u.c.

Vln. *mf sub.* 2
Vlc. *p* 3
Vln. *mp espresso.*
Vlc. *mp giacoso*

77

Fl. > *mp*
Cl. > *p*

Pft. *poco*

Vln. > *mp* > *mp* 3
Vlc. *t.c.*

Vln. II IV
Vlc. II II

Vln. I
Vlc. *p poco*

Vln. *p* >

81

Fl.

poco

Cl.

p sim. =

sim.

3

Pft.

Depress without sounding.

p

p

8-----
Sost. Ped.→

Vln.

p sim.

p =

p = >

Vlc.

13

85

Fl.

p sempre

Cl.

p sempre ♯

Pft.

p ma in rilievo

(Sost.Ped.)→

Vln.

ben articolato

pizz.

p sempre

ben articolato

Vlc.

pizz.

p sempre

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88

Fl.

Cl.

Pft.

(Sost.Ped.) →

Vln. (pizz.) arco legato

Vlc. arco legato

90

91

Fl.

Cl.

Pft.

(Sost.Ped.) →

Vln. pizz.

Vlc. pizz.

91

Fl.

Cl.

Pft.

(Sost.Ped.) →

Vln. pizz.

Vlc. pizz.

94

Fl.

Cl.

Pft. *p sempre, ben articolato*
(loco)

(Sost.Ped.) →

Vln. *arco collé*
p
mf
behind the bridge (with fingernail)
pizz.

Vlc. *mf*
p

sim.

97

98

Fl.

Cl.

Pft. (B)-

(Sost.Ped.) → *

Vln. arco (sulla corda)
al tall. *mf secco*
pizz. *al tall.* *arco flaut.* 5
mp moltiss. *ord. al tall.*

Vlc. *sfz*
mf secco
sfz
p sechiss.

II. ...I saw also that there was an ocean of darkness and death, but an infinite ocean of light
and love, which flowed over the ocean of darkness..

— George Fox (d.1691)

101 ♩ =48

FLUTE: Treble clef, 3/4 time. Measures 1-3 show sustained notes. Measure 4 starts with a eighth-note pattern. Measure 5 ends with a fermata.

CLARINET (as sounds): Treble clef, 4/4 time. Measures 1-3 show sustained notes. Measure 4 starts with a eighth-note pattern. Measure 5 ends with a fermata.

PIANO: Bass clef, 4/4 time. Measures 1-3 show sustained notes. Measure 4 starts with a eighth-note pattern. Measure 5 ends with a fermata.

Ped. → (rilasciare al " * ")

VIOLIN: Bass clef, 3/4 time. Measures 1-3 show sustained notes. Measure 4 starts with a eighth-note pattern. Measure 5 ends with a fermata.

CELLO: Bass clef, 4/4 time. Measures 1-3 show sustained notes. Measure 4 starts with a eighth-note pattern. Measure 5 ends with a fermata.

pp

105

Fl. (Flute): Treble clef, 2/4 time. Measures 1-2 show eighth-note patterns. Measure 3 starts with a eighth-note pattern. f

Cl. (Clarinet): Treble clef, 4/4 time. Measures 1-2 show eighth-note patterns. Measure 3 starts with a eighth-note pattern. f

Pft. (Piano): Bass clef, 4/4 time. Measures 1-2 show sustained notes. (Ped.) → (also la m.d. 8vb) p f

(anche la m.d. 8vb)

Vln. (Violin): Treble clef, 2/4 time. Measures 1-2 show eighth-note patterns. Measure 3 starts with a eighth-note pattern. f

Vlc. (Cello): Bass clef, 4/4 time. Measures 1-2 show eighth-note patterns. Measure 3 starts with a eighth-note pattern. f

107

3/4 affrettare 3 pp

108

Fl.

Cl.

Pft.

(Ped.) →

Vln.

molto sul pont.

Vlc.

p affrettare =

pp dolciss., un poco vibrato

molto sul pont. 3

sim.

ord.

pp dolciss., un poco vibrato

112

Fl.

Cl.

Pft.

(Ped.) →

Vln.

Vlc.

doloso

mp

pp mp

p

pp mp

pp p

pp quasi f

116

Fl.

Cl.

Pft.

Vln.

Vlc.

117

mp ————— *pp*

mp ————— *p* < *mp* >

8 - - - - - 5 - - - - -

(Ped.) → 8 - - - - -

III IV

pp

119

Fl.

Cl.

Pft.

Vln.

Vlc.

p ————— *pp*

p ————— *pp*

p ————— *pp*

affrettare 3

2 4 3 4

(Ped.) → 8 - - - - -

con sord.

2 4 3 4

pp

I

122

Fl.

3

Cl.

(,)

Pft.

mp

(Ped.) →

(sord.)

Vln.

3

4

p doloroso

mf espress.

Vlc.

II

126

Fl.

(,)

Cl.

Pft.

p

(Ped.) →

(sord.)

Vln.

mp

p affrettare

mp espress.

Vlc.

v

129

Fl. *p* 4 3 4 *p* *pp*

Cl.

Pft. (Ped.)

Vln. (sord.) *mp* 4 *pp* 3 4 *con sord.*

Vlc. *pp* non vibr.

Un poco più mosso ($\text{♩}=60$)

135

Fl. *pp*

Cl. *mp* *pp*

Pft. *p sempre* *senza cresc.*
u.c. →

Vln. *p dolce* *pp sub.* *mp* *p* *pp* *poco* *mf espress.*
vibr. ord. *espr.*

Vlc. *p dolce* *pp sub.* *mp* *p* *pp* *poco* *mf espress.*

142

Fl. *mf* *molto*

Cl. *mf* *molto*

Pft. *mf* *espress.* *p* *quasi f*
(*u.c.*) *t.c.* *8* *Ped. →*

Vln. *p dolce*

Vlc. *p dolce*

144

2 *p dolce* **3** *4* **2** *p dolce* **4**

146

Fl. **2** *4*

Cl. **3** *4*

Pft. *f* *p* *mf* *molto*
(Ped.) → *(m.s. anche 8va)*

Vln. **2** *4*

Vlc. **3** *4*

f

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153 - Tempo I ($\text{♩} = 48$)

151 *rall.*

153 **Tempo I** ($\text{♩} = 48$)

Ft. *p* *mp*

Ct. *p* *p* *mp* *pp*

Pft. *p* *p* *3* *8*

(anche la m.d. *8vb*)

(Ped.) → *8*

Vln. *p* *pp* *quasi impercettibile* trem. a punta III

Vlc. *p* trem. a punta I *pp* *quasi impercettibile*

Musical score for orchestra and piano, page 156, measures 1-4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Cello (Vlc.). The piano part features complex rhythmic patterns with sixteenth-note figures and rests. The strings play sustained notes with grace marks. Measure 1 starts with a forte dynamic. Measures 2-4 show a transition with dynamics *pp*, *mp*, *pp*, and *mp*. Measure 4 concludes with a forte dynamic. Large numbers "2" and "34" are written above the piano staff in measure 4.

160 **Un poco più mosso** ($\text{♩} = 60$)

Fl.

Cl.

Pft.

Vln.

Vlc.

(anche la m.d. 8vb)

U.C.

8.

Ped. →

164

165 un poco stringendo

molto rall.

Fl. *mp* *sfp* *sfp* *f* 2 *moltiss. esp.*
Cl. 3 3 *mf* *sfp* *sfp* *f* 4 *moltiss. esp.*
Pft. *p* 3 *f*
(Ped.) → 3
Vln. via sord. IV 3 3 3 3 3 3 2 *moltiss. esp.*
Vlc. via sord. *mp* 3 3 3 3 3 3 3 3 3 3 3 3 2 *moltiss. esp.*

Tempo I ($\text{♩} = 48$)

169

Fl. 3
4 ff

Cl. ff

Pft. ff

(Ped.) →

Vln. 3
4 ff

Vlc. ff

172

2
4 pp

(Pedal remains down during ↗)

con sord.

2
4 con sord.

3
4 non vibr.

pp

pp

174

Fl.

Cl.

Pft.

(Ped.) →

(sord.)

Vln.

(sord.)

Vlc.

3 3

pp

176

Fl.

Cl.

Pft.

(Ped.) →

(sord.)

Vln.

(sord.)

Vlc.

(anche la m.d. 8vb)

p

177

178

300

Fl.

Cl.

Pft.

(8) →

(sord.)

Vln.

(sord.)

Vlc.

p dolce

p

p

p dolce

pizz.

p ma in relieveo

300

rit. poco a poco al fine

Musical score for orchestra and piano, page 181-182. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Cello/Bass (Vlc.). Measure 181 starts with a dynamic of f . Measures 182 begin with a dynamic of p dolce. The piano part features a sustained note with a grace note, indicated by a bracket labeled "5". The violin part has a sustained note with a grace note, indicated by a bracket labeled "6". The cello/bass part has a sustained note with a grace note, indicated by a bracket labeled "8". The flute and clarinet parts have sustained notes with grace notes.

184

Fl. 2 4 3 4 *dim., poco a poco* lunga

Cl. *dim., poco a poco* quasi impercettibile lunga

(8) - - - Pft. *p* in relieve 7 (Pedal remains down during) (Ped.) - - - (sord.)

Vln. 2 4 arco 3 4 *dim., poco a poco* lunga via sord. (sord.)

Vlc. *dim., poco a poco* quasi impercettibile lunga via sord.

p dolce *dim., poco a poco* quasi impercettibile

III. the zoom ant / swallowed the sun / the barren woman / begot a son / a scorpion went / to the lower depths /
 Shesha bowed to him / with a thousand heads / a pregnant fly / delivered a kite / having seen it all / mukta smiled
 —Muktabai (d.1297)

191 =88

FLUTE: Measure 191 starts with a dynamic *mp*. Measure 192 has a tempo change to *f*, followed by *p* and *p*. Measure 193 has a dynamic *mp* followed by *p*.

CLARINET (as sounds): Measures 191-193 have dynamics *mp*, *f*, and *p* respectively.

PIANO: Measures 191-193 have dynamics *mp*, *p*, and *p* respectively.

VIOLIN: Measures 191-193 have dynamics *mp*, *p*, and *p* respectively.

CELLO: Measures 191-193 have dynamics *mp*, *p*, *sffz*, and *p* respectively.

196

Fl. Cl. Pft. Vln. Vlc.

199

Flute: Measure 196 has a dynamic *p*. Measure 197 has a dynamic *p*. Measure 198 has a dynamic *f* followed by *p*. Measure 199 has a dynamic *p*.

Clarinet: Measure 196 has a dynamic *p*. Measure 197 has a dynamic *p*. Measure 198 has a dynamic *f* followed by *p*. Measure 199 has a dynamic *p*.

Piano: Measure 196 has a dynamic *p*. Measure 197 has a dynamic *p*. Measure 198 has a dynamic *f* followed by *p*. Measure 199 has a dynamic *p*.

Violin: Measure 196 has a dynamic *p*. Measure 197 has a dynamic *p*. Measure 198 has a dynamic *f* followed by *p*. Measure 199 has a dynamic *p*.

Cello: Measure 196 has a dynamic *p*. Measure 197 has a dynamic *p*. Measure 198 has a dynamic *f* followed by *p*. Measure 199 has a dynamic *p*.

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201

Fl. Cl. Pft. Vln. Vlc.

f *f* *fp* *mf*
mf *mf* *mf*

3 salt. *sulla corda* 3
mf salt. 3 3 *mf*

206

Fl. Cl. Pft. Vln. Vlc.

p *mf* *mp* *poco* 5 *mp* 3
f *mp* *mp* *mp* *mp*

f *p* *p* *p*

3 salt. 3 *pizz.* *mp* arco 3
f *sulla corda* *pizz.* *mp* *arco* 4 0 3
p *mf*

210

mp leggiero

mp

pp

mf

mp

pp

mf

Subito meno mosso, comodo

215

217 $\text{♩} = 76$

3

4

mp

f *mf*

mf

p

mf

port.

3

4

port.

ord.

f arco

mf

218

Fl. *mp* 3 *mf* *p* *mp* 2 4

Cl. *mp* *b* 3 *p* *mp* 2 4

Pft. *mp* 3 *b* *mf* 2 4

Vln. *pizz. gliss.* *f* *arco* *mp* 2 4

Vlc. *p* — *f* *sim.* *mp*

222 2 4 223 3 4

Fl. *f* *mf*

Cl. *f* *p* *p* *mf*

Pft. *m.d.* *f* *m.s.* *p* *mf*

Vln. *2* *4* *f* *p* *mf*

Vlc. *2* *4* *f* *pizz. gliss.* *arco* *p* *f* *mf*

226

Fl. *p* *f*
Cl. *p* *f*
Pft. (senza Ped.)
Vln. pizz. *gliss.* *gliss.* *pizz.* *mf* *f* *f*
Vlc. *p* *mf* *f*

229

231

Fl. *mf* *f* *f* *fp*
Cl. *mf* *f* *f* *fp*
Pft. *mf* *f* *f* *cant.*
Vln. *mf* *f* *arco* *fp*
Vlc. *mf* *f* *arco* *f*

234

Fl. = *sfs* *mf*
 Cl. = *sfs* *mf* *p sub.*
 Pft.
 Vln. *arco al tall.* *f* *sim.* *mf* *f* *p*
 Vlc. *arco al tall.* *sim.* *mf* *p*

7

241

Fl. *p*
 Cl. *p*
 Pft. *p*
 Vln. *ad lib.* *sulla corda* *p*
 Vlc. *p*

245

Fl.

Cl.

Pft.

Vln.

Vlc.

246

3

4

p

mf

p

f sub.

moltiss.

salt.

ad lib.

3

4

pizz.

p

mf

248

Fl.

Cl.

Pft.

Vln.

Vlc.

p

mp in relieveo

mf p

f moltiss. p

8-

(loco)

mp

arco

espr.

mp

arco

espr.

251

3

3

252

Fl. *f* = *p* *il più p possibile* *cant.*
 Cl. *f* = *p* *mf* *cant.*
 Pft. *delicato* *mp*
 Vln. *pp*
 Vlc. *pp*

This system contains five staves. The Flute (Fl.) has a dynamic of *f* followed by *p*. The Clarinet (Cl.) has a dynamic of *f* followed by *p*, with a performance instruction *il più p possibile*. The Piano (Pft.) has dynamics *mf* and *delicato*, with *mp* indicated later. The Violin (Vln.) and Cello (Vlc.) both have dynamics *pp*. Measure 256 begins with a piano dynamic.

257

Fl. *mp* *p* *mf* *mp*
 Cl. *mp* *p* *mp* 3 *mp*
 Pft. *mp* *mf secco*
 Vln. *mp* *p* *mp*
 Vlc. *mp* *p*

This system continues the musical line from the previous system. The Flute (Fl.) has dynamics *mp*, *p*, *mf*, and *mp*. The Clarinet (Cl.) has dynamics *mp*, *p*, *mp*, a measure with a '3' above it, and *mp*. The Piano (Pft.) has a dynamic of *mp* followed by *mf secco*. The Violin (Vln.) and Cello (Vlc.) both have dynamics *mp*, *p*, and *mp*.

263

263

Fl. **Cl.** **Pft.** **Vln.** **Vlc.**

24 **p** **mp** **34**

pp **p**

p **24** **34**

p

string. - A tempo ($\text{♩} = 76$)

268

34 **p** **mf** **p** **con il cello** **f**

p **mf** **mp** **f**

mf **secco** **(loco)** **mf**

al tall. **f** **ord.** **pizz.** **mf** **mp**

al tall. **f** **mp** **mf** **mp**

mf **p** **p** **pizz.** **mf** **mp**

mf **p** **pizz.** **mf** **mp**

mf **p** **pizz.** **mf** **mp**

mf **p** **pizz.** **mf** **mp**

273

Fl.

Cl.

Pft.

Vln.

Vlc.

f

mp dolce

f sub.

sfz

mp dolce

f sub.

f

mp

f sub.

arco

mp dolce

f sub.

mp dolce

f sub.

Set going my Brazier, & threw thereon an artful Succession of Incenses, Powders, & cæ...
producg most delightful & luscivious Perfumes... & many-colour'd Smoaks... whereupon
she heard sweet Musick from many Voices, warblg amorous and wanton Airs...O quæ delic

—Thomas Underhill (d.1691)

288

Fl. 4 *pp* 3 4

Cl. 4 *pp*

Pft. *p* 3 4 *pp*

(Ped.) —————— * u.c. → — in relieve —

Vln. 4 3 4 2 3 4 *mp esp.*

Vlc. 4 *pp* 3 4 *pp*

allarg. - - - - - accel. - - - - - **Tempo I (♩=60)**

293 tr *pp* 3 3 tr *pp* sfp = pp

Fl. —————— *pp* —————— *pp* —————— *pp* —————— *pp*

Cl. *p* 3 3 tr *pp* —————— *pp* —————— *pp*

Pft. —————— *pp* —————— *pp* —————— *pp* —————— *pp*

(u.c.) → —————— *pp* —————— *pp* —————— *pp*

in relieve —————— *sost.* —————— *sost. e esp.* IV —————— *mp* —————— *sost. e esp.*

Vln. —————— *sost.* —————— *mp* —————— *sost. e esp.*

Vlc. —————— *mp* —————— =

299

Fl. *pp*

Cl. *pp*

Pft. *(u.c.)* → *(Ped.)* *t.c.*

Vln. *pp* (*sotto il piano*)

Vlc. *pp* *mp*

303

Fl. *p*

Cl. *p*

Pft. *arco* 6

Vln. *p*

304 $\frac{1}{2}$

Fl. *tr.*

Cl. *tr.*

Pft.

Vln. 6

Vlc. *sost.*

305

Fl.

Cl.

Pft.

Vln.

Vlc.

306

Fl.

Cl.

Pft.

Vln.

Vlc.

perdendo

308

Fl.

Cl.

Pft.

Vln.

Vlc.

pp

poco

p

5

6

311

Fl.

Cl.

Pft.

Vln.

Vlc.

mp

3

mp

espr.

6

7

6

5

5

pp

7

6

5

5

rall. - - - A tempo (*ma rubato, molto languido ed elastico*)

Fl. 313 > *pp* 314 *mp ma sonoro* 6 3 *perdendo*

Cl. 6 *perdendo*

Pft. *mp*

Vln. *tr* *tr*^w *pp*

Vlc. 3 *pp*

Fl. 316 *mp* 318 *tr* *pp*

Cl. *pp*

Pft.

Vln. *perdendo* 3 3 3 3 4 0 3 0

Vlc. 5 5

319

Fl. *mp* | 3 | *perdendo* | *tr.* $\frac{1}{4}$ | *pp* | *perdendo*

Cl. *perdendo*

Pft.

Vln. 6 | 4 4 0 4 | *perdendo*

Vlc. 7 | 3 | *pizz.* | *mp*

322 *tr.* $\frac{1}{4}$

323

Fl. *pp*

Cl. 3 | 5 | *mp*

Pft.

Vln. *perdendo*

Vlc. arco | 3 3 | 3 | 3 | *pp*

mp

324

Pft. *pp*

Ped. →

(c)

Vln. *mp*

Vlc. *pp*

rall.

Meno mosso, pesante

326

328 $\text{♩} = 48$

Pft. *p*

Vln. *pp*

Vlc. *p*

f *ben marc.*

(Ped.)

Vln. *sempre sost.*

Vlc. *p* *sempre sost.* *mf=p* *mp=*

331

Tempo I ($\text{♩} = 60$)

334

Fl. *mf* *pp* breve **334** *espri.* **34**

Cl. *mp* *mf* *pp* breve **44** *mp* *pp* **34**

Pft. *cresc.* *ff* *sffz* *mp* *p* *(loco)*

Vln. *mf* *pp* breve **44** *pizz.* **34**

Vlc. *mf* *pp* breve **44** *pizz.* *mp* **34**

336

Fl. *espri.* **34** *mp* *pp* **24** **44** *a piacere* **34**

Cl. *mp* *pp* *p* *mp* *ff*

Pft. *mp* *p* *(loco)*

Vln. *mp* **34** **24** **44** *arco* **34**

Vlc. *mp* **24** **44** *p sempre* *arco* *p sempre* **34**

Meno mosso, rubato; $\text{♩} = 48$

344 rall. - - - - [342]

Fl.

Cl.

Pft. mf mp

Vln.

Vlc. *a piacere* 3 mp 3 mp 3

$\frac{4}{4}$ $\frac{4}{4}$

344

Fl. 4

Cl. 4

Pft. 3 p 5 mf 6 $\text{tr} \frac{1}{2}$

Vln. 4

Vlc. 4 3 3 3

allarg.

349

Tempo I ($\text{♩}=60$)

346

pp *tr w* 6 *f* *mp*

pp *mp* *f* *p*

pp *f* *sf*

p *mf* *f* *sf*

Ped. (Release pedal before ♩)

rall.

350

mp 3 *tr w* *mp* *pp*

mp *mp* *mf*

pp non vibr. *mp* *mf*

flaut. arco ord. *H* vibr. ord. *espr.* 3 *mf*

flaut. *ord.* *espr.* 3 *mf*

Tempo I ($\text{♩} = 60$)

355

Fl. *rall. trillo poco a poco*

Cl. *p dolce*

Pft. *p dolce*

Vln. *pp*

Vlc. *pp*

Ped. →

357

Fl. *p*

Cl. *b> p*

Pft. *p mp pp p*

Vln. *pp*

Vlc. *IV - - - - , esp. mf*

361

Fl. *p dolce*

Cl. *p dolce*

Pft. *mp pp pp*

Vln. *tr 1/4*

Vlc. *f*

Ped.) →

attacca

lunga

attacca

lunga

(Pedal remains down during ♩)

attacca

lunga

attacca

lunga

attacca

pp attacca

V.

For the wild nature was not yet overcome, and light and darkness wrestled so long the one with the other, till the sun arose...
—Jakob Böhme (d.1624)

367 $\text{♩} = 96$

FLUTE
CLARINET (as sounds)
PIANO
VIOLIN
CELLO

pizz. *mp* *sfz* *ord.* *6* *p* *6*

sf

369

Fl.
Cl.
Pft.
Vln.
Vlc.

cresc. *tr* *sfp* *tr* *sfp*
Ped.→

6 *6* *6* *6* *6* *6*

WILLIAMS: *Fugitive Visions*

Musical score for orchestra, page 10, measures 370-371. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Cello/Bassoon (Vlc.). Measure 370 starts with a dynamic of $\frac{4}{4}$ time signature. The Flute and Clarinet play eighth-note patterns. The Piano provides harmonic support with sustained notes and eighth-note chords. The Violin and Cello/Bassoon also play eighth-note patterns. Measure 371 begins with a dynamic of $\frac{3}{4}$ time signature. The Flute and Clarinet continue their eighth-note patterns. The Piano dynamics change to *sff* (fortissimo) and *p* (pianissimo). The Violin and Cello/Bassoon maintain their eighth-note patterns. The score concludes with a dynamic of $\frac{4}{4}$ time signature.

378 G.P. G.P. 383

Fl. *mf* *il più p possibile* Cl. *mp* 3 4 *mp* 2 4

Pft. *p* *p* *mp*

Vln. spicc. 3 salt. 3 4 pizz. arco 2 4

Vlc. *mf* *mp* *mp*

385

Fl. 2 4 3 4 *espr.* *f* *mf*

Cl. 3 4 *f* *espr.* *mf*

Pft. *f*

Vln. 2 4 3 4 pizz. arco 3 3 *mf*

Vlc. *f* *espr.* *mf*

390 Fl. *f* *fp* 2 393 3
 Cl. *f* 4 *mf* 4
 Pft. *f* 3 *mf* 5 *mp*
 Vln. *f* collé 2 396 3
 Vlc. collé *f* *mf* 4
f *pizz.* *mf*

394 Fl. 3 4 *p* 3 5 *f* 396
 Cl. 3 4 *mf* 5 *mf*
 Pft. *f* *mp*
 Vln. 3 4 *mf* *esp. 3* trem. a punta *pp* *mp*
 Vlc. arco flaut. trem. a punta *mp* *pp* *mp*
mp *pp* *mp*

398

Fl. *p*

Cl. *p*

Pft. *mf* *f* *mf*

Vln. *pp* *mp* *espr.* *ord.* *sim.* *f*

Vlc. *pp* *mp* *espr.* *sim.* *f*

401

f *il più p possibile*

5 *mf* *pp*

4

24

408

Fl.

Cl.

Pft.

Vln.

Vlc.

2
4

3
4

mf

f

3
4

8

3
4

cresc.

mp

f

rall. - A tempo

412

414

Fl.

Cl.

Pft.

Vln.

Vlc.

3
4

ff

ff

5

mf

a piacere

5

3

ff

3

mf

p

f

ff

3

pizz.

mf secco

pizz.

mf secco

Meno mosso

417 ♩ = 72

416

pp sempre

p

arco

pp sempre

arco v

pizz.

4

3

4

arco

a piacere

mf

mf

421

tr

tr

3

p

tr

3

3

f

f cresc.

2

4

2

4

424 con il cello

Fl. 2 4 4 4

Cl. cresc.

Pft. tr. $\frac{1}{2}$ molto

Ped. →

Vln. 2 4 4 4

Vlc. con forza

A tempo!

425 tr. $\frac{1}{2}$ brevet 426

Fl. 4 4 3 4

Cl. sffz ff

Pft. brevet

(Ped.) → (Release pedal before ↗)

Vln. 4 4 3 4

Vlc. sffz brevet spicc. p leggiero

spicc. p leggiero

428

Fl. 3
Cl. 4 *p leggiero*

Pft. *p* *pp*

Vln. 3
Vlc. 4 *p* *p*

430

salt. *3* *salt.* *mf* *3*

432

Fl. *mf* *pp* *mf*

Cl. *mf* *pp* *mf*

Pft. *f* *mf sechiss. p* *mf* *(loco)*

Vln. *ord.* *p* *mf* *3* *ord.* *mf*

Vlc. *p* *pp* *mf*

438

Fl. *p* 2 4 ***ff***

Cl. *p* *mf* 3 4 *f* 3

Pft. *p* ***ff*** *f* 3

Vln. *p* *mf* 2 4 *ff* *pizz.* 3 4 *f*

Vlc. *p* *mf* ***ff***

440

Fl. 2 4 *mp dolce* — *p*

Cl. 3 4 *mp dolce* — *p*

Pft. *p*

Vln. 2 4 *mp dolce* — *p*

Vlc. *p* *mp dolce* —

444

Fl. *mp* 2 4 *dolce* 3 4 *mp* — *mp* —

Cl. *mp* — *p* 3 3 *mp* — *mp* —

Pft. *p* — *p* 3 *mp* —

Vln. *mp* — *p* 2 4 *mp* — *p* 3 4 *mp* —

Vlc. *mp* — *p* 2 4 *dolce* 3 4 *mp* — *mp* —

449

Fl. *mf* — *f*
Cl. *mf* — *f*

Pft. *mf* — *f* *f* — *espr.*

Vln. *mf* — *f*
Vlc. *mf* — *f*

452

Fl. *f* — *espr.*
Cl. *f* — *espr.*

Pft. *mf* — *f* *f* — *sost.*

Vln. *f* — *sost.*
Vlc. *mf* — *f*

454

Fl. *f* — *espr.*
Cl. *f* — *espr.*

Pft. *mf* — *f* *f* — *sost.*

Vln. *f* — *sost.*
Vlc. *mf* — *f*

Fl. *f* — *espr.*
Cl. *f* — *espr.*

Pft. *mf* — *f* *f* — *sost.*

Vln. *f* — *sost.*
Vlc. *f* — *f*

459

Fl. *mf* > *mp* —

Cl. *mf* > *mp* —

Pft. (loco) 3 3 3 3

Vln. *mf* > *mp* —

Vlc. *mf* > *mp* —

462 2 4 *p* —

3 4

accent in p —

464 3 4 *ff sub. f*

465 2 4 *mf* 3 3

Cl. *ff sub. f* *mf*

Pft. *mf* *mf*

Vln. 3 4 *ff sub. f* 2 3 *pizz.*

Vlc. 3 4 *mf* *pizz.*

ff sub. f *mf*

<img alt="Musical score for orchestra and piano showing measures 459 through 465. The score includes parts for Flute, Clarinet, Piano (Pft.), Violin (Vln.), and Cello/Bass (Vlc.). Measure 459 shows woodwind entries with dynamics mf and mp. Measure 460 features a piano solo with a melodic line over sustained bass notes. Measures 461-462 show a return of woodwind entries with dynamics p. Measures 463-464 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 465-466 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 467-468 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 469-470 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 471-472 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 473-474 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 475-476 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 477-478 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 479-480 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 481-482 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 483-484 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 485-486 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 487-488 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 489-490 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 491-492 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 493-494 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 495-496 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 497-498 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 499-500 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 501-502 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 503-504 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 505-506 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 507-508 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 509-510 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 511-512 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 513-514 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 515-516 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 517-518 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 519-520 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 521-522 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 523-524 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 525-526 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 527-528 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 529-530 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 531-532 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 533-534 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 535-536 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 537-538 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 539-540 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 541-542 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 543-544 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 545-546 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 547-548 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 549-550 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 551-552 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 553-554 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 555-556 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 557-558 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 559-560 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 561-562 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 563-564 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 565-566 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 567-568 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 569-570 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 571-572 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 573-574 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 575-576 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 577-578 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 579-580 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 581-582 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 583-584 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 585-586 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 587-588 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 589-590 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 591-592 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 593-594 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 595-596 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 597-598 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 599-600 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 601-602 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 603-604 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 605-606 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 607-608 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 609-610 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 611-612 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 613-614 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 615-616 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 617-618 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 619-620 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 621-622 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 623-624 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 625-626 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 627-628 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 629-630 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 631-632 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 633-634 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 635-636 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 637-638 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 639-640 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 641-642 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 643-644 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 645-646 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 647-648 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 649-650 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 651-652 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 653-654 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 655-656 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 657-658 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 659-660 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 661-662 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 663-664 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 665-666 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 667-668 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 669-670 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 671-672 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 673-674 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 675-676 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 677-678 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 679-680 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 681-682 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 683-684 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 685-686 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 687-688 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 689-690 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 691-692 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 693-694 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 695-696 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 697-698 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 699-700 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 701-702 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 703-704 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 705-706 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 707-708 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 709-710 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 711-712 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 713-714 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 715-716 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 717-718 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 719-720 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 721-722 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 723-724 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 725-726 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 727-728 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 729-730 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 731-732 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 733-734 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 735-736 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 737-738 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 739-740 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 741-742 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 743-744 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 745-746 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 747-748 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 749-750 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 751-752 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 753-754 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 755-756 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 757-758 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 759-760 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 761-762 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 763-764 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 765-766 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 767-768 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 769-770 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 771-772 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 773-774 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 775-776 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 777-778 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 779-780 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 781-782 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 783-784 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 785-786 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 787-788 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 789-790 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 791-792 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 793-794 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 795-796 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 797-798 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 799-800 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 801-802 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 803-804 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 805-806 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 807-808 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 809-810 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 811-812 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 813-814 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 815-816 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 817-818 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 819-820 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 821-822 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 823-824 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 825-826 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 827-828 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 829-830 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 831-832 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 833-834 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 835-836 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 837-838 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 839-840 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 841-842 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 843-844 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 845-846 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 847-848 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 849-850 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 851-852 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 853-854 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 855-856 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 857-858 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 859-860 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 861-862 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 863-864 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 865-866 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 867-868 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 869-870 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 871-872 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 873-874 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 875-876 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 877-878 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 879-880 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 881-882 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 883-884 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 885-886 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 887-888 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 889-890 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 891-892 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 893-894 show a dynamic ff sub. f followed by a dynamic ff sub. f. 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Measures 947-948 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 949-950 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 951-952 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 953-954 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 955-956 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 957-958 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 959-960 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 961-962 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 963-964 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 965-966 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 967-968 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 969-970 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 971-972 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 973-974 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 975-976 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 977-978 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 979-980 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 981-982 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 983-984 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 985-986 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 987-988 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 989-990 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 991-992 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 993-994 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 995-996 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 997-998 show a dynamic ff sub. f followed by a dynamic ff sub. f. Measures 999-1000 show a dynamic ff sub. f followed by a dynamic ff sub. f.</p>

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Fl.

Cl.

Pft.

Vln.

Vlc.