

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 thyngys  
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  
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)

IV. *"... Set going my Brazier, & threw thereon an artful  
Succession of Incenses, Powders, & cae... producg most  
delightful & luscivious Perfumes... & many-colour'd  
Smoaks... whereupon she heard sweet Musick from  
many Voices, warblg amourous 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)



9

Fl. *p* **3** *p* **2**  
*f secchiss. p dolce* **4**

Cl. *mp* *pp* *p* *p* *f secchiss. p dolce* **2**  
**4**

Pft. *p* *pp* *f secchiss.* **2**  
*u.c.* **4**

Vln. *port. v* *pizz.* *arco port. v* *pizz.* **2**  
*p* *mf secco* *p* *f secchiss.* **4**

Vlc. *port. v* *pizz.* *arco port. v* *pizz.* **2**  
*p* *mf secco* *p* *f secchiss.* **4**

13

14

Fl. **2** **3** *sim.* *sfz*  
**4** **4**

Cl. *8-* *sim.* *pp* *molto* *sfz*  
*8-* *p*

Pft. *p* *p*

Vln. *arco v* *dolce* *mp* *sfz non. arp.*  
**2** **3** *arco* *pizz.* **2**  
**4** **4**

Vlc. *arco v* *dolce* *mp* *sfz non. arp.*  
*mp* *dolce* *pizz.* **2**  
**4**

18

Fl. *p delicato* *p dolce*

Cl. *p delicato* *sim.*

Pft.

Vln. non. arp. sempre *mf secco*

Vlc. non. arp. sempre *mf secco*

21

23

Fl. *come sopra*

Cl. *come sopra*

Pft. *p sechiss.* *u.c.*

Vln. (pizz.) *sim.*

Vlc. (pizz.) *sim.*

26

Fl.

Cl.

Pft.

Vln.

Vlc.

*p ben articolato*

*t.c.*

3

3

3

3

3

3

(pizz.)

*sim.*

(pizz.)

*sim.*

29

Fl.

Cl.

Pft.

Vln.

Vlc.

*p senza affetto*

*p senza affetto*

(8)

(8)

3

3

3

3

3

3

*pp*

*p*

(pizz.)

(pizz.)

34

Fl. *dim., poco a poco* **2** *pp* **3**

Cl. *dim., poco a poco* **4** *pp* **4**

Pft. *dim., poco a poco* *pp*

Vln. *pp* **2** **4** **3**

Vlc.

40

Fl. **3** *mp cant.* *p poco* **4**

Cl. *mp cant.* *p*

Pft. *mp secco* *p*

Vln. *arco* *mp* *collé* *mf*

Vlc. *arco collé* *mp secco* *port.* *p* *poco*

44

Fl. *p* *p* *p*

Cl. *mp* *poco* *p* *p*

Pft.

Vln. *port.* *mp* *poco* *ord.* *p* *sim.* *p*

Vlc. *come sopra*

Detailed description: This system contains measures 44 through 47. The Flute part has a melodic line with dynamics *p*. The Clarinet part has a more rhythmic line with dynamics *mp*, *poco*, and *p*. The Piano part has a sparse accompaniment. The Violin part features a triplet with *port.* and *mp*, followed by *ord.* and *p*, then another triplet with *sim.* and *p*. The Viola part has a triplet with *come sopra*.

48

50

Fl. *il più p possibile* *p*

Cl. *pp* *p* *p*

Pft. *p* *pp* *p* *u.c.* *t.c.*

Vln.

Vlc. *ord.* *pp* *pizz.* *mf*

Detailed description: This system contains measures 48 through 51. Measure 50 is boxed. The Flute part has a melodic line with the instruction *il più p possibile* and dynamic *p*. The Clarinet part has a melodic line with dynamics *pp* and *p*. The Piano part has a complex accompaniment with dynamics *p* and *pp*, and markings *u.c.* and *t.c.*. The Violin part has a melodic line. The Viola part has a melodic line with dynamics *pp* and *mf*, and markings *ord.* and *pizz.*.



52

Fl.

Cl.

Pft.

Vln.

Vlc.

*p*

*p*

*pizz.*

*p*

*arco*

*p*

III I IV II

3

55

Fl.

Cl.

Pft.

Vln.

Vlc.

*il più p possibile*

*mp*

*mf cant.*

*p*

*arco*

*p*

*mp*

*mp*

8

1

5

3

3

3

58

Fl.

Cl.

Pft.

Vln.

Vlc.

mp

3

5

61

62

Fl.

Cl.

Pft.

Vln.

Vlc.

mp

p

port. v 3

6

3

65

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

Cl. *mf* *p*

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

Vln. *mp* *mf* pizz. arco *mp* 3

Vlc. *mp*

Detailed description: This system contains measures 65, 66, and 67. The Flute part has a triplet of eighth notes in measure 65 (*mp*), a half note in measure 66 (*mf*), and another triplet in measure 67 (*mp*). The Clarinet part has a sixteenth-note run in measure 66 (*mf*) and a triplet in measure 67 (*p*). The Piano part has a triplet in measure 65 (*mp*), a half note in measure 66 (*mf*), and a half note in measure 67 (*p*). The Violin part has a half note in measure 65 (*mp*), a half note in measure 66 (*mf*) marked *pizz.*, and a triplet in measure 67 (*mp*) marked *arco*. The Violoncello part has a half note in measure 65 (*mp*), a half note in measure 66, and a half note in measure 67.

68

Fl. *p* 3 *mp espress.*

Cl. *p* 3 *mp espress.*

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

Vln. *mp* *mp espress.*

Vlc. *mp* *p*

Detailed description: This system contains measures 68, 69, 70, and 71. The Flute part has a triplet in measure 68 (*p*) and a half note in measure 69 (*mp espress.*). The Clarinet part has a triplet in measure 69 (*p*) and a half note in measure 70 (*mp espress.*). The Piano part has a half note in measure 68 (*mp*), a half note in measure 69 (*p*), a triplet in measure 70 (*mp*), and a triplet in measure 71 (*mp*). The Violin part has a half note in measure 68 (*mp*) and a half note in measure 70 (*mp espress.*). The Violoncello part has a half note in measure 68 (*mp*) and a half note in measure 70 (*p*).

73 75

Fl. *mf sub.* *mp espress.*

Cl. *mf sub.* *p* *mp espress.*

Pft. *p* *pp* *pp* *u.c.*

Vln. *mf sub.* *p* *mp espress.*

Vlc. *p* *mp* *mp glaucoso*

2/4 3/4

77 79

Fl. *mp* *p*

Cl. *p* *p poco*

Pft. *mp* *mp* *mp* *p*

Vln. *mp* *p poco*

Vlc. *mp* *p*

*t.c.*

81

Fl. *poco* *sim.*

Cl. *p sim.* *p*

Pft. *p* *p* Depress without sounding. *Sost. Ped. →*

Vln. *p sim.* *p*

Vlc.

85

Fl. *p sempre*

Cl. *p sempre*

Pft. *p ma in rilievo* *pizz.*

(Sost. Ped.) →

Vln. *pizz.* *ben articolato* *p sempre*

Vlc. *pizz.* *ben articolato* *p sempre*

Musical score for measures 88-90. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Viola (Vlc.). Measure 90 is marked with a box containing the number 90. Performance instructions include (Sost. Ped.) →, (pizz.), arco, and legato.

Musical score for measures 91-93. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Viola (Vlc.). Measure 91 is marked with a box containing the number 91. Performance instructions include (Sost. Ped.) →, pizz., and arco.

94

Fl.

Cl.

Pft.

*p sempre, ben articolato*  
(loco)  
(Sost.Ped.) →

8-

Vln.

arco collé

mf

behind the bridge (with fingernail)  
pizz.

*p*

*sim.*

Vlc.

arco collé

mf

behind the bridge (with fingernail)  
pizz.

*p*

*sim.*

97

98

Fl.

Cl.

Pft.

(Sost.Ped.) →

Vln.

ord. pizz.

arco flaut.

5

ord. al tall.

Vlc.

arco (sulla corda)  
al tall.

pizz.

arco al tall.

*sfz*

*mf secco*

*mp moltiss.*

*p sechiss.*

*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

CLARINET (as sounds) *pp*

PIANO *pp*  
Ped. → (rilasciare al "※")

VIOLIN *pp*

CELLO *pp*

105 107

Fl. *f*

Cl. *pp* *affrettare* 3

Pft. *p* *f*  
(Ped.) →

Vln. *f*

Vlc. *f*



108

Fl.

Cl.

*pp* *doloroso* *mp* *p* *mp* *pp*

(Ped.) ->

Vln.

*pp* *dolciss., un poco vibrato*

molto sul pont.

molto sul pont. 3 ord.

Vlc.

*p* *affrettare* *sim.* *pp* *dolciss., un poco vibrato*

112

Fl.

Cl.

*mp* *pp* *p* *mp* *pp* *p*

*doloroso* *3 affrettare*

*pp* *quasi f*

(Ped.) ->

Vln.

Vlc.



122

Fl.

Cl.

Pft.

(Ped.) →

(sord.)

Vln.

Vlc.

3/4

*p*

*mp*

*p*

*doloroso*

*mf espress.*

8-

*molto*

II

126

Fl.

Cl.

Pft.

(Ped.) →

(sord.)

Vln.

Vlc.

*p*

*mp*

*p*

*affrettare*

*mp espress.*

129

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

Cl. *p* **4** **4** *pp*

Pft. (Ped.)

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

Vlc. *pp* non vibr. con sord.

Un poco più mosso (♩ = 60)

135

Fl. *pp*

Cl. *mp* *pp*

Pft. *p sempre* senza cresc. u.c. →

Vln. (sord.) *p dolce* *pp sub.* *mp* *p* *pp* *poco* *mf espress.*

Vlc. (sord.) vibr. ord. *p dolce* *pp sub.* *mp* *p* *pp* *poco* *mf espress.*

142

144

Fl. *mf* *molto* *p dolce*

Cl. *mf* *molto* *p dolce*

Pft. *mf espress.* *p* *quasi f*

(u.c.) → t.c. Ped. →

(sord.) Vln. *p dolce*

(sord.) Vlc. *p dolce*

2/4 3/4 2/4

146

Fl. *f*

Cl. *f*

Pft. *f* *p* *mf* *molto*

(Ped.) → (m.s. anche 8va)

(sord.) Vln. *f*

(sord.) Vlc. *f*

2/4 3/4

153 **Tempo I** (♩ = 48)

151 **rall.**

Fl. *p* *mp*

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

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

(Ped.) →

Vln. (sord.) *p* *pp* *quasi impercettibile* trem. a punta III

Vlc. (sord.) *p* *pp* *quasi impercettibile* trem. a punta I

156

Fl. *pp* *mp* *pp* *mp*

Cl. *mp* *mp* *mp*

Pft. *mp* *mp*

(Ped.)

Vln. (sord.) *mp*

Vlc. (sord.)

2/4 3/4

160 Un poco più mosso (♩ = 60)

Fl. *mp* *mp*

Cl. *mp*

Pft. *p* *p* *quasi f*  
(anche la m.d. 8vb)  
u.c. -----  
8-----  
Ped. →

Vln. (sord.) *mp espr.* *poco*

Vlc. (sord.) *mp espr.* *poco*

164 165 un poco stringendo - - - molto rall.

Fl. *mp* *sfp* *sfp* *f* *moltiss. espr.*

Cl. *mf* *sfp* *sfp* *f* *moltiss. espr.*

Pft. *p* *f*  
(Ped.) →

Vln. via sord. *mp* *f* *ff* *f* *moltiss. espr.*

Vlc. via sord. *mf* *f* *ff* *f* *moltiss. espr.*

Tempo I (♩ = 48)

169 172

Fl.  $\frac{3}{4}$  *ff*  $\frac{2}{4}$  *pp*  $\frac{3}{4}$

Cl. *ff*  $\frac{2}{4}$  *pp*  $\frac{3}{4}$

Pft. *ff* (Pedal remains down during ♩) *pp*

(Ped.) →

Vln.  $\frac{3}{4}$  *ff*  $\frac{2}{4}$  *pp*  $\frac{3}{4}$  con sord. non vibr.

Vlc. *ff*  $\frac{2}{4}$  *pp*  $\frac{3}{4}$  *pp*

174

Fl.

Cl.

Pft. (Ped.) →

Vln. (sord.) *pp*

Vlc. (sord.) 3 3



176

Fl.

Cl.

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

(Ped.) →

(sord.) Vln.

(sord.) Vlc.

177

178

Fl. *p dolce*

Cl. *mf* *pp* *p dolce*

Pft. *mf* *p*

(Ped.) →

(sord.) Vln. *mf* *pp* *p dolce*

(sord.) Vlc. *mf* *pp* *pizz.* *p ma in rilievo*

rit. poco a poco al fine

181

182

Fl.  $\frac{3}{4}$   $\frac{3}{4}$  *p dolce*  $\frac{2}{4}$

Cl.  $\frac{3}{4}$   $\frac{3}{4}$  *p dolce*  $\frac{2}{4}$

Pft. *p* 5 6 8

(Ped.) →

(sord.) Vln.  $\frac{3}{4}$   $\frac{3}{4}$  *p dolce*  $\frac{2}{4}$

Vlc.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*sost.*

184

Fl.  $\frac{2}{4}$   $\frac{3}{4}$  *dim., poco a poco* *quasi impercettibile* *lunga*

Cl.  $\frac{2}{4}$   $\frac{3}{4}$  *dim., poco a poco* *quasi impercettibile* *lunga*

Pft. *(8)---* *p in rilievo* 7 8 *(Pedal remains down during)*

(Ped.) →

(sord.) Vln.  $\frac{2}{4}$   $\frac{3}{4}$  *arco* *dim., poco a poco* *quasi impercettibile* *lunga via sord.*

Vlc.  $\frac{2}{4}$   $\frac{3}{4}$  *p dolce* *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  $\text{♩} = 88$

FLUTE

CLARINET (as sounds)

PIANO

VIOLIN

CELLO

196

199

Fl.

Cl.

Pft.

Vln.

Vlc.

201

Fl. *f* *fp* *mf*

Cl. *mf*

Pft. *f* *f* *mf*

Vln. *mf* *sulla corda*

Vlc. *mf*

206

205

Fl. *p* *mf* *mp* *poco* *mp*

Cl. *f* *mp* *mp*

Pft. *f* *p* *p*

Vln. *f* *pizz.* *arco*

Vlc. *f* *sulla corda* *p* *mf*

210

Fl. *mp* *leggiero*

Cl. *mp*

Pft. *mp*

Vln. *pp* *mf* *mp*

Vlc. *pp* *mf*

Subito meno mosso, comodo

215

217  $\text{♩} = 76$

Fl. *mp* *f* *mf*

Cl. *mp* *f* *mf*

Pft. *mf* *p* *mf*

Vln. *port.* *mp* *f* *arco*

Vlc. *port.* *mp* *f* *arco*

218

Fl. *mp* *mf* *p* *mp*

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

Pft. *mp*

Vln. *f* *mp*

Vlc. *p* *f* *sim.* *mp*

*pizz. gliss.* *arco* *v*

2/4

222

223

Fl. *f* *p* *mf*

Cl. *f* *p* *mf*

Pft. *f* *p* *mf* *mf*

Vln. *f* *p* *f* *mf*

Vlc. *f* *f* *p* *mf*

*m.d.* *m.s.* *pizz. gliss.* *arco* *v*

2/4 3/4

226

Fl. *p* *f*

Cl. *p* *f*

Pft. *f*

(senza Ped.)

Vln. *pizz.* *gliss.* *gliss.* *mf* *f* *f*

Vlc. *p* *pizz.* *mf* *f* *f*

229

Fl. *mf* *f* *f* *fp* *cant.*

Cl. *mf* *f* *f* *fp*

Pft. *mf* *f* *cant.*

Vln. *mf* *f* *arco* *fp*

Vlc. *mf* *f* *arco* *pizz.* *f*

24

234

Fl. *sfz* *mf*

Cl. *sfz* *mf* *p sub.*

Pft. *mf*

Vln. *arco al tall.* *sfz* *f* *sim.* *mf* *f* *salt.* *p* 7

Vlc. *arco al tall.* *f* *sim.* *mf* *p*

241

Fl. *p* *p*

Cl. *p* *p* *p*

Pft. *p* *p*

Vln. *ad lib.* *sulla corda* *p* *p*

Vlc. *p*



245 246

Fl.

Cl.

Pft.

Vln.

Vlc.

*p* *mf*

*f sub.* *moltiss.* *ad lib.* *pizz.* *p* *mf*

248 251

Fl.

Cl.

Pft.

Vln.

Vlc.

*p* *mp in rilievo* *mf* *p*

*f* *moltiss.* *p*

*arco* *mp* *espr.*

*arco* *mp* *espr.*

252

Fl. *f* *p* *cant.* *il più p possibile* *mp*

Cl. *f* *p* *mf* *cant.* *mp*

Pft. *8* *mp* *delicato*

Vln. *pp*

Vlc. *pp*

257

Fl. *mp* *p* *mf* *mp*

Cl. *mp* *p* *mp* *3* *mp*

Pft. *mp* *mf secco*

Vln. *mp* *p* *mp*

Vlc. *mp* *p*

263

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

Cl. *mf p* *mf* 2/4 3/4

Pft. *pp* *p*

Vln. *p* 2/4 3/4

Vlc. *p* 2/4 3/4

string. - - A tempo (♩=76)

268 271 non vibr.

Fl. *p* *mf* *p* con il cello

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

Pft. *mf* *mf secco* (loco) *mf*

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

Vlc. *mf* *p* *p* al tall. 5 II III

273

Fl. *f* *mp dolce* *f sub.*

Cl. *sfz* *mp dolce* *f sub.*

Pft. *f* *mp* *f sub.*

Vln. *arco* *mp dolce* *f sub.*

Vlc. *mp dolce* *f sub.*

Detailed description: This page of a musical score covers measures 273 to 276. It features five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Viola (Vlc.). The key signature has two sharps (F# and C#), and the time signature is 3/4. Measure 273 begins with a dynamic of *f* and includes a triplet of eighth notes in the Flute and Clarinet parts. Measure 274 features a dynamic of *mp dolce* and a *sfz* (sforzando) marking in the Clarinet part. Measure 275 shows a dynamic of *mp* in the Piano part and a triplet in the Viola part. Measure 276 concludes with a dynamic of *f sub.* (forzando) in the Flute, Clarinet, Piano, and Violin parts, and a triplet in the Viola part. The score includes various musical notations such as slurs, accents, and dynamic markings.

IV. Set going my Brazier; & threw thereon an artful Succession of Incenses, Powders, & cae...  
producg most delightful & luscivious Perfumes... & many-colour'd Smoaks... whereupon  
she heard sweet Musick from many Voices, warblg amourous and wanton Airts...O quae deliciae!  
—Thomas Underhill (d.1691)

277 ♩ = 60

FLUTE

CLARINET (as sounds)

PIANO

VIOLIN

CELLO

*p dolce*

*p dolce*

*p*

*p* *pp*

Ped. →

*pp*

*collé*

*accent in p*

*mp*

*ord.*

282

Fl.

Cl.

Pft.

Vln.

Vlc.

*p*

*p*

*p poco*

*p poco*

*pp*

*mp*

*pp*

*sost.*

*pp*

*p poco*

2 4

3 4

4 4

2 4

3 4

4 4

288 291

Fl. *pp* **4** **3** **2** **3** *p* *pp*

Cl. *pp* *p*

Pft. *p* *pp*

—(Ped.) — *u.c.* → — in rilievo —

Vln. **4** **3** **2** **3** *mp espr.*

Vlc. *pp* *mp* *pp*

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

293 296

Fl. *pp* *pp* *sfp* *pp*

Cl. *p* *pp* *pp* *pp*

Pft. *mf* *pp*

—(u.c.) → — in rilievo — Ped. →

Vln. *sost.* *sost. e espr.* *mp*

Vlc. *sost. e espr.* *mp*

299

303

Fl. *pp* *p*

Cl. *pp* *p*

Pft. *mp* *8*

(u.c.) → (Ped.) *t.c.*

Vln. *pp (sotto il piano)* *p* arco 6

Vlc. *pp* *mp* 3

304

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

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

Pft.

Vln. 6

Vlc. *sost.*

305

Fl.

Cl.

Pft.

Vln.

Vlc.

*tr*

$\frac{1}{2}$

6

6

306

Fl.

Cl.

Pft.

Vln.

Vlc.

*mf*

11

7

5

3

*pp*

6

7

*perdendo*



308

Fl.

Cl.

*pp* *p*

Pft.

Vln.

*pp* *pp* *p*

Vlc.

*pp* *poco* *p*

5 6

311

Fl.

*mp* *espr.*

Cl.

*mp*

Pft.

Vln.

*pp*

Vlc.

*pp*

6 7 6 5 6 5

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

Musical score for measures 313-315. The score is arranged in five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Viola (Vlc.).  
- Flute: Measure 313 starts with *pp*. Measure 314 has a box containing the number 314. Measure 315 has a box containing the number 3. The word *perdendo* is written at the end of the staff.  
- Clarinet: Measure 313 has a *tr. 1/2* marking. Measure 314 has a box containing the number 6. The word *perdendo* is written below the staff.  
- Piano: Measure 314 has a box containing the number 6. The dynamic *mp* is written below the staff.  
- Violin: Measure 314 has a *tr. 1/2* marking. Measure 315 has a *tr. w* marking. The dynamic *pp* is written below the staff.  
- Viola: Measure 313 has a box containing the number 3. The dynamic *pp* is written below the staff.

Musical score for measures 316-318. The score is arranged in five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pft.), Violin (Vln.), and Viola (Vlc.).  
- Flute: Measure 316 has a box containing the number 316. Measure 317 has a box containing the number 3. Measure 318 has a box containing the number 318. The dynamic *mp* is written below the staff.  
- Clarinet: Measure 317 has a *tr. 1/2* marking. The dynamic *pp* is written below the staff.  
- Piano: Empty staff.  
- Violin: Measure 316 has a *tr. 1/2* marking. The word *perdendo* is written below the staff. Measure 317 has a *tr. 1/2* marking. Measure 318 has a *tr. 1/2* marking. The dynamic *mp* is written below the staff.  
- Viola: Measure 316 has a *tr. 1/2* marking. Measure 317 has a *tr. 1/2* marking. Measure 318 has a *tr. 1/2* marking. The dynamic *mp* is written below the staff.

319

Fl. *mp* *perdendo*

Cl. *perdendo* *pp* *perdendo*

Pft.

Vln. *perdendo* *mp*

Vlc. *perdendo* *mp*

3

6

7

tr. 1/2

pizz.

6 4 0 4

4 0

3

3

3

3

322

323

Fl. *pp* *tr. 1/2*

Cl. *mp*

Pft.

Vln. *perdendo* *pp*

Vlc. *mp*

arco

3

3

3

3

3

3

324

Fl.

Cl.

Pft.

Vln.

Vlc.

*pp*

*mp*

*pp*

*pp*

Ped. →

(c)

rall. - - - - - **Meno mosso, pesante**

326

328 ♩ = 48

Fl.

Cl.

Pft.

Vln.

Vlc.

*p*

*mf* → *p*

*p*

*mf* → *p*

*f* *ben marc.*

*sempre sost.*

*p* → *mf* → *p* → *mp*

*sempre sost.*

*p* → *mf* → *p* → *mp*

331

Tempo I (♩=60)

334

Fl. *mf* *pp* *breve* *espr.* *mp* *pp*

Cl. *mp* *mf* *pp* *mp* *pp*

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

Vln. *mf* *pp* *breve* *pizz.* *mp*

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

336

Fl. *mp* *pp* *espr.* *mp* *pp*

Cl. *mp* *pp* *a piacere* *mp* *ff*

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

Vln. *mp* *arco* *p sempre*

Vlc. *mp* *arco* *p sempre*

Meno mosso, rubato; ♩ = 48

344 rall. - - - 342

Fl. 4/4

Cl. 4/4

Pft. *mf* *mp* *mp* *mp*

Vln. 4/4

Vlc. *a piacere* *mp* *mp*

Ped. (Ped.) →

344

Fl. 4/4

Cl. 4/4

Pft. *p* *mf*

Vln. 4/4

Vlc. 4/4

tr 1/2

349 **Tempo I** (♩=60)

**allarg.**

346

Fl. *f* *lunga* *mp* *dolce* 3

Cl. *pp* *pp* *mp* *f* *lunga* *tr<sup>w</sup>* 6

Pft. *f* *lunga* *p* Ped. (Release pedal before ♩)

Vln. *pp* 4 3 *f* *lunga* *sf*

Vlc. *p* *mf* *f* *sf* *lunga* 3

**rall.**

350

Fl. *mp* 3 *mp* *pp* *tr<sup>w</sup>*

Cl. *mp* *mf* *tr<sup>w</sup>*

Pft.

Vln. *pp non vibr.* *arco ord.* *vibr. ord.* *mp* *espr.* *mf* 3

Vlc. *mp* *mp* *espr.* 3

Tempo I (♩=60)

355

357

Fl. *p dolce*

Cl. *rall. trillo poco a poco*  
*p dolce*

Pft. *p mp pp p*

Vln. *pp pp*

Vlc. *pp mf espr.*

Ped. →

361

Fl. *p dolce pp* *tr. 1/2* *lunga* *attacca*

Cl. *p dolce* *5* *lunga* *attacca*

Pft. *mp pp pp f* *molto* *lunga* *(Pedal remains down during ♩)* *attacca*

Vln. *pp* *lunga* *attacca*

Vlc. *pp* *lunga* *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 ♩ = 96

FLUTE

CLARINET (as sounds)

PIANO

VIOLIN

CELLO

*mp* *sfp* *p* *f* *mp* *pizz.* *arco collé* *ord.* *mp* *sfz* *p* *sfp*

369

Fl.

Cl.

Pft.

Vln.

Vlc.

*cresc.* *tr<sup>1/2</sup>* *sfp* *tr<sup>1/2</sup>* *sfp* *Ped. →*

370

Fl. **4** **3** *sfz* *ffp*

Cl. **4** **3** *ff* *p* *moltiss.*

Pft. *sfz* *ff*

Vln. **4** **3** *cresc.* *sfz*

Vlc. **4** **3** *sfz*

372

Fl. *sfz* *p* *p* **2**

Cl. *sfz* *p* *p* *mf* **2**

Pft. *sfz* *p* *mp*

Vln. *pp* **2**

Vlc. *pp* *pizz.* *mf* **2**

378

Fl. *mf* *il più p possibile* G.P. G.P. 383 **3/4** *mp* **2/4**

Cl. *mp* *mp*

Pft. *p* *p* *mp*

Vln. *mf* *spicc.* *mf* *salt.* *mp* *pizz.* *arco* **3/4** *mp* *mp* **2/4**

Vlc. *mp* *mp*

385

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

Cl. *f* *espr.* *mf*

Pft. *f*

Vln. **2/4** **3/4** *f* *arco* *mf*

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

390 393

Fl. *f* *fp* *mf* *mf*

Cl. *f* *mf*

Pft. *f* *mf* *mp*

Vln. *f* *mf* *p*

Vlc. *f* *mf* *mf*

collé collé pizz.

2/4 3/4

394 396

Fl. *p* *f*

Cl. *mf*

Pft. *f* *mp*

Vln. *mf espr.* *mp* *pp*

Vlc. *mp* *pp* *mp*

Flaut. trem. a punta

arco flaut. trem. a punta

3/4 3/4

398 401

Fl. *p* *f* *il più p possibile*

Cl. *p* *mf* *pp*

Pft. *mf* *f* *mf*

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

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

403 407

Fl. *mp espr.*

Cl. *f* *p* *mp espr.* *p* *mp*

Pft. *p* *mf* *mp*

Vln. *mf* *3* *salt. 3* *p* *ord.* *mp*

Vlc. *f* *p* *mf* *spicc.* *3* *3* *p*

408

Fl.  $\frac{2}{4}$   $\frac{3}{4}$   $mf$   $f$

Cl.  $\frac{4}{4}$   $\frac{3}{4}$   $mf$   $f$

Pft.  $mp$   $f$

Vln.  $\frac{2}{4}$   $\frac{3}{4}$   $mf$   $f$

Vlc.  $mp$   $f$

*cresc.*

rall. - - A tempo

412

414

Fl.  $\frac{3}{4}$   $f$   $ff$   $mf$

Cl.  $\frac{4}{4}$   $ff$   $mf$   $p$

Pft.  $f$   $ff$   $mf$

Vln.  $\frac{3}{4}$   $f$   $ff$   $mf$  *secco*

Vlc.  $f$   $ff$   $mf$  *secco*

*a piacere*

*pizz.*

Meno mosso

417 ♩ = 72

416

Fl.

Cl.

Pft.

Vln.

Vlc.

*f*

*pp sempre*

*p*

arco

*pp sempre*

arco

pizz.

*pp sempre*

*mf sub.*

*mf*

*a piacere*

*mf*

4 4

3 4

421

Fl.

Cl.

Pft.

Vln.

Vlc.

*p*

*tr 1/2*

*tr 1/2*

*p*

*f*

*f cresc.*

3

3

3

2/4

2/4

424 *con il cello*

Fl. *f*

Cl. *cresc.*

Pft. *molto*  
*tr. 1/2*  
Ped. →

Vln. *con forza*

Vlc.


A tempo I

425 *tr. 1/2* *breve* 426

Fl. *sffz*

Cl. *ff*

Pft. *breve* *sffz* *p leggiero*

(Ped.) → (Release pedal before )

Vln. *breve* *sffz* *spicc.* *p leggiero*

Vlc. *breve* *sffz* *spicc.* *p leggiero*



428 430

Fl. *p leggiero*

Cl. *p leggiero*

Pft. *p* *pp*

Vln. *p* salt. *p* salt. *mf* 3

Vlc. *p* *p*

432

Fl. *mf* *pp* *mf*

Cl. *mf* *pp* *mf*

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

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

Vlc. ord. *p* *pp* *mf*

438 440

Fl. *p* **2/4** *ff* **3/4** **2/4** **3/4** *mp dolce* *p*

Cl. *p* *mf* *f* 3 *mp dolce* *p*

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

Vln. *mf* **2/4** *ff* **3/4** *f* **2/4** **3/4** *mp dolce* *p*

Vlc. *p* *mf* *ff* *mp dolce*

*pizz. non arp.* *arco*

444

Fl. *mp* 7 **2/4** *dolce* **3/4** *mp* *mp*

Cl. *mp* *p* 3 3 *mp* *mp*

Pft. *p* *p* 3

Vln. *dolce* *mp* *p* **2/4** *mp* *p* **3/4** *mp*

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

449 452

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

Cl. *mf* *f* *f espr.* *f*

Pft. *mf* *f* *mf* *f*

Vln. *mf* *f* *f espr.* *f sost.*

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

Ped. Ped.

454

Fl. *mf* *f* *f*

Cl. *mf* *f* *f*

Pft. *mf*

Vln. *mf* *f* *f sost.*

Vlc. *mf* *f* *f*

Ped. Ped.<sup>3</sup> Ped. →

459

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

Cl. *mf* *mp* *accent in p* **2/4** **3/4**

Pft. (loco) *f*

Vln. *mf* *mp* *accent in p* **2/4** **3/4**

Vlc. *mf* *mp* *accent in p* **2/4** **3/4**

464

Fl. **3/4** *ff sub. f* **2/4** *mf* **3/4** *mf*

Cl. *ff sub. f* *mf* *mf*

Pft. *mf* *mf*

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

Vlc. *ff sub. f* *mf* *mf* *pizz.*

468

Fl. *mf* 3 *f* *ff* *sffz*

Cl. *mf* *f* *ff* *sffz*

Pft. *f* *ff* *sffz*

Vln. arco *f* *ff* *sffz* collé

Vlc. arco 3 *f* *ff* *sffz* collé