



ULVIN NAJAFOV  
**SILENZIO IN MOVIMENTO**

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For string orchestra

Full score

2025

# Instrumentation

## String orchestra - 3.3.2.2.1:

Violins Ia, b, c

Violins IIa, b, c

Violas I, II

Violoncello I, II

Double Bass

Note that each player has a distinctive part.

This piece was written for 11 players; doublings should be avoided.

# Performance Notes

## Notations

### Hairpins, Arrows, and Glissandi

- Hairpins, arrows, and glissandi should be played smoothly and should last for the notated duration. Glissandi may sometimes have stems written out for rhythmic clarity, and should not be rearticulated.

- Hairpins with circles at the end indicate cresc./dim. to silence.

## Articulations



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

Marcati indicate very loud, heavily emphasized notes.

Note that in unmeasured sections, accidentals apply only for the system they appear in.

Courtesy accidentals may occasionally be given to aid players.

### Bow Techniques and Special Noteheads

- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (m.s.t.) should be as light and flutelike as possible.

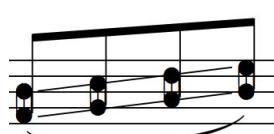
- 'norm.' ALWAYS indicates normal bow position, while ord. means ordinary bowing technique (versus pizz. or vertical bowing)



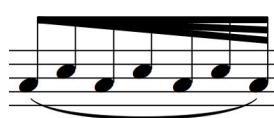
- Scratch tones (scr.) are made by increasing bow pressure to the point where pitches can barely be discerned, creating a raucous ripping sound.



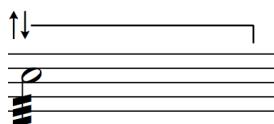
- A wedge, like so, written above notes indicates a gradual increase of bow pressure, moving from regular notes to scratch tones.



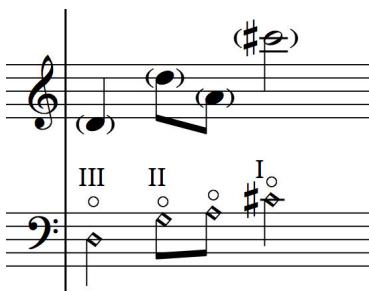
- Palm muted glissandi are written as such. Strings may be indicated with Roman numerals, and should be muted approximately according to the written clusters. Glissandi up should sound like inhalations, while downward glissandi sound like exhalations. Note values are given to approximate rate of gliss.



- Feathered beams indicate an unmeasured accel. from one note value to another (here, eighth notes to 32nd notes). Musicians should attempt to play only the number of notes written.



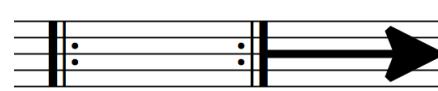
- This notation indicates 'vertical bowing' or 'circular bowing, wherein the player should bow circularly on the strings, to create a wispy and scratchy tremolo effect.



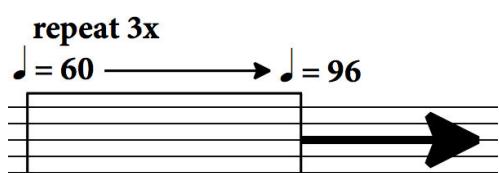
- Natural harmonics are indicated using diamond noteheads and with a circle on top. Roman numerals are given to specify the string. Rhythms may be intuited based on spacing and remaining beats in bar. In the example on the left (written for cello), notes written on the bottom stave sound as the top.

## Performance Notes (cont.)

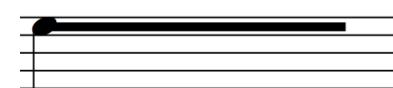
### *Repeats and Boxes*



- Repeats indicate that the player should repeat an enclosed gesture in their own time, not attempting to coordinate with others. Sections should strive to stagger their playing to create a consistent cloud of sound.



- Boxes are very similar to repeat signs, but always have an arrow written above, along with a specified number of repeats. The arrow indicates that the player should, **over the course of the specified number of repeats**, move from the initial state to the final state. The given example indicates a player should repeat the boxed gesture three times, beginning at around quarter note = 60, reaching quarter note = 96 by the end of the repeats.



- A lengthy beam extending from a pitch indicates that the player should hold this pitch until cued. Players should reset the bow as needed.

### Cues and Seating

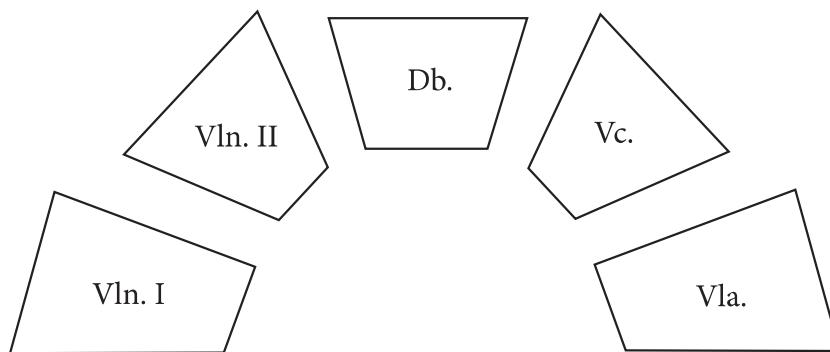
- It is absolutely essential that every section leader is able to see every other, as almost every section leader is asked to give/receive cues at different points in the piece. Instructions are given throughout parts to indicate which musician players should be looking to for a cue at any given moment. These cues should be strong and obvious.



- The use of circled numbers indicates an 'event' or cue that the conductor should give. These numbers are always given alongside boxed instructions on which sections to cue. The conductor is recommended to hold up one, two, or three fingers with their non-dominant hand corresponding to which 'event' is occurring; musicians have in their parts instructions on when to proceed.

- It is recommended that the double bassist not be seated behind other players, but included as part of an arc. The double bassist sets the pulse of the piece at several turns, meaning it is important that they are visible to everyone.

### *Possible Seating Chart*



- This seating, while atypical, is recommended, as the violins often play together, as do the celli/bass. The violas often take on a melodic role, joining the violins as often as the celli.

## Program Notes

One of the compositions that has most influenced me is Sibelius's 6th Symphony. Beyond its elegant counterpoint and inventive form, what truly captivates me is its poetic manipulation of time. The symphony creates a dreamlike atmosphere—floating, shimmering, and unbound by traditional rhythmic constraints. Its melodic transparency and structural fluidity deeply inspired the conception of *Stillness Through Motion*.

This piece is an exploration of opposing forces—slow-moving melodies atop urgent rhythmic undercurrents, arpeggios that glisten over static harmonic fields, and time that feels suspended, yet is meticulously crafted. Performers navigate between moments of precise rhythmic clarity and others that unfold without barlines or pulse. Throughout, they inhabit independent tempi, converging and diverging in layered textures that evoke both calm and tension.

At its essence, *Stillness Through Motion* is shaped by an emotional narrative, built from two recurring ideas: a rising melodic gesture drawn from Sibelius's Violin Concerto and a descending scale that provides contrast and cohesion. These motifs intertwine and evolve, set against a constant harmonic framework that shifts in emotional color—at times serene, at others uncertain or introspective.

*Dedicated to my parents — whose love has often been difficult, but real.*

*Completed 07/05/2025*

Duration: c. 11'

for my parents  
**MINUTES BETWEEN**

**Floating, timeless,  $\text{♩} \approx 66$**

Bobby Ge

\* solo m.s.t. non vib.      each note 3-4"      abrupt cutoff  $\emptyset$       2"      sim.       $\emptyset$       *sempre*  $\emptyset$

3 Violin I

*from nothing*      ***mf***      ***pp*** ————— ***mf***

\* solo m.s.t. non vib.      each note 3-4"      abrupt cutoff  $\emptyset$       2"      sim.      *sempre*  $\emptyset$

3 Violin II

*from nothing*      ***mf***      ***pp*** ————— ***mf***

\* solo m.s.t. non vib.      each note 3-4"      abrupt cutoff  $\emptyset$       2"      sim.      *sempre*  $\emptyset$

2 Violas

*from nothing*      ***mf***      ***pp*** ————— ***mf***

\* solo m.s.t. non vib.      each note 3-4"      abrupt cutoff  $\emptyset$       2"      sim.      *sempre*  $\emptyset$

2 Cellos

*from nothing*      ***mf***      ***pp*** —————

Double Bass



2

m.s.t. ————— s.t. ————— norm.      m.s.t. ————— s.t. ————— norm.      m.s.t. —————

Vln. I

***pp*** ————— ***mf***      ***pp*** ————— ***f***      ***pp*** —————

m.s.t. ————— s.t. ————— norm.      m.s.t. ————— s.t. ————— norm.

Vln. II

***pp*** ————— ***mf***      ***pp*** ————— ***f***

m.s.t. ————— s.t. ————— norm.      m.s.t. ————— s.t. ————— norm.

Vla.

***pp*** ————— ***mf***      ***pp*** ————— ***f***

m.s.t. ————— s.t. ————— norm.      m.s.t. ————— s.t. ————— norm.

Vc.

*sempre*  $\emptyset$       ***pp*** ————— ***mf***      ***pp*** —————

Db.

\*Until rehearsal A, soloists/section leaders should begin their strokes sometime during the previous sounding note.  
Each note should last about 3-4"; musicians should wait about 2" before playing their next note each time.

1 cue bass and Vc. II

3

s.t. → norm.      s.t. → s.p.      s.t.

Vln. I      f      pp → f      pp

m.s.t. → norm.      s.t. → s.p.      s.t.

Vln. II      pp → f      pp → f      pp

m.s.t. → norm.      s.t. → s.p.      s.t.

Vla.      m.s.t. → norm.      s.t. → s.p.      s.t.

m.s.t. → norm.      s.t. → s.p.      s.t.

Vc.      f      pp → f      f      pp → f

**begin a little after cue**

fully dampen strings; gliss. up      3-5"      random accels and rits

III      IV      3-5"      random accels and rits

Db.      pp → f



2 cue Vla., Vc., Db.

3 cue Vlns

4

norm. → s.p.      norm. → m.s.p.      5-6"      m.s.p. V

Vln. I      ff      pp → ff      pp

norm. → s.p.      norm. → m.s.p.      non vib. m.s.p. V

Vln. II      ff      pp      m.s.p. V

norm. → s.p.      norm. → m.s.p.      III      pp

Vla.      s.p. → m.s.p.      a2 (need not be exactly coordinated) m.s.t.      m.s.p. V

norm. → m.s.p.      m.s.t. → m.s.p.      III      pp

Vc.      pp → ff      pp → ff      fully dampen strings; gliss. up      2-3"      increase bow pressure into scratch tones

begin to increase bow pressure...      become scratch tones

Db.      pp → ff      begin to increase bow pressure...      become scratch tones

**A** 1 cue all  
Swirling

5 ff 5-7"

2 cue Vln. I solo  
m.s.t.  
ord. vib.

3 cue Vlns.  
s.p. m.s.p. non vib.

Vln. I m.s.p. V  
ff pp

m.s.p. III V  
ff pp

Vln. II m.s.p. non vib.  
ff pp

m.s.p. III V  
ff pp

Vla. norm.  
a2; do not attempt to coordinate within section  
fp

Vc. scr. regular bow pressure 2-3"  
ff pp f increase bow pressure; move to scratch tone

Vc. scr. III regular bow pressure 1-2"  
ff pp f increase bow pressure; move to scratch tone

Db. scr. regular bow pressure 2-3"  
ff pp f increase bow pressure; move to scratch tone

(1) cue all

(2) cue all

(3) cue vlns.

6

*p* repeat 3x *f*

*ff*

*p* = 66 *f* = 92

*p* = 92 repeat 9-10x *f* = 120 non vib.

Vln. I vertical bowing 1-2" *p* = *mf* *p* watch Vln. I *p*

Vln. II vertical bowing 1-2" *p* = *mf* *p* watch Vln. I II *p*

m.s.p. 6 m.s.t. watch Vln. I *p* = *mf* *p* f watch Vln. I 7 m.s.t. 0 watch Vln. I *p* = *mf* *p* f

Vln. II II *ff* III *mf* move from harmonics... to regular notes *p* watch Vln. I *p*

Vln. II II *ff* III *mf* move from harmonics... to regular notes II *p* watch Vln. I *p*

Vla. *fp* reg. bow pressure watch Vln. I

Vc. scr. II *ff* III *mp* = *f* m.s.t. *p* < *f* *p* < *f* *p* < *f* watch Vln. I

Vc. scr. III reg. bow pressure IV *ff* *mp* = *f* m.s.p. *p* < *f* *p* < *f* *p* < *f* watch Vln. I

Db. scr. I II *ff* *p* = *f* *p* = *f* reg. bow pressure m.s.p. II watch Vln. I

**B** Shimmering with great motion,  $\text{♩} = 120$

5

1 cue all

Vln. I  
join principal player's pattern; play in own tempo

Vln. II  
join principal player's pattern; play in own tempo

Vla.  
vertical bowing  
do not coordinate within section

Vc.  
muted gliss.  
do not coordinate within section

Db.

18-20" total



2 cue Double Bass

8

Vln. I

Vln. II

Vla. watch Double Bass

Vc. watch Double Bass

Db. snap pizz. steady and precise; give tempo  
 $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   
 $mf$

9 **C**  $\text{♩} = 120$

Vln. I

Vln. II

a<sup>2</sup>  
ord.

Vla.

p  
a<sup>2</sup>  
ord.

Vc.

p  
φ  
arco

Db.

fff      ff      p



12

Vln. I

Vln. II

Vla.

pp      ff      5      s.p.      m.s.p.

ord.

Vc.

pp      ff      pp      5      f

div.

Db.

pp      ff      p      norm.      s.p.

15

Vln. I

Vln. II

Vla.

Vc.

Db.

norm.

*f*

*f*

a2

div.

8

*p*

→ m.s.p.

*f*

snap pizz.

mf



**D** Slightly cloudier

18

Vln. I

Vln. II

Vla.

Vc.

Db.

\* m.s.t.

*p*

*mf*

norm.

IV

5

I

s.t.

→ m.s.t.

*pp*

*mf*

*pp*

*mf*

*pp*

*f*

*pp*

*f*

*p*

*p*

*p*

*a2*

*f*

*p*

*ff*

\* Principal string players should change to their new patterns first; other string players finish their previous phrases before joining.

21

Vln. I

Vln. II

Vla.

Vc.

Db.

ff  
arco

div.

*p* *ff* *mf*

*p* *ff* *mf*

*ff* *p* *pp*

*p* *pp*



25

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*pp*

*f*

*pp*

*3* *ff* *3*

*3* *3*

*pp* snap pizz.  $\circ$   $\circ$

*ff* *pp* *mf*

**E**

29 non vib.

Vln. I: *pp* *mf* *p* *3* *5* *mf* *p* *p* *f*  
*pp* *mp* *pp*

Vln. II: *II* *o o o o* *p* *f* *p* *f* *p* *f*  
*III* *o*

Vla. *p* *p*

Vc. *ff* *3* *mf* *ff* *a2* *div.* *5*  
*arco*

Db. *ff* *p* *ff*

=

33

Vln. I

Vln. II

Vla. *f* *5* *3*

Vc. *f* *3* *mf* *f* *3*

Db. *mf* *mf* *ff* *3* *bring out* *3*

36

Vln. I

Vln. II

Vla.

Vc.

Db.

**Measure 36:** Violin I and Violin II play sustained notes. Bassoon plays sustained notes.

**Measure 37:** Violin I and Violin II play sustained notes. Bassoon plays sustained notes.

**Measure 38:** Violin I and Violin II play sustained notes. Bassoon plays sustained notes.

**Measure 39:** Violin I and Violin II play sustained notes. Bassoon plays sustained notes.

**Measure 40:** Violin I and Violin II play sustained notes. Bassoon plays sustained notes.



**F Building in intensity**

39

Vln. I

Vln. II

Vla.

Vc.

Db.

increase bow pressure

scr.

regular bow pressure

increase bow pressure

scr.

regular bow pressure

increase bow pressure

scr.

regular bow pressure

p

ff

p

p

p

p

p

ff

p

p

p

p

42

Vln. I

ord. push the tempo

*f*

Vln. II

ord.

*f*

Vla.

Vc. div.

*f*

*b>f*

Db.

*f*

==

45

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*f*

*p*

48

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

rit.



**G** Passionately, a tempo,  $\text{♩} = 120$

52

ord.  
a3

Vln. I

*f*

Vln. II

a3

*ff* *passionate*

Vla.

a2

*ff* *passionate*

Vc.

*ff* *passionate*

Db.

*ff* *passionate*

54

Vln. I

Vln. II

Vla.

Vc.

Db.



56

Vln. I

Vln. II

Vla.

Vc.

Db.

58

Vln. I

Vln. II

Vla.

Vc.

Db.

=

60

Vln. I

Vln. II

Vla.

Vc.

Db.

norm. s.p. m.s.p.

62

Vln. I

Vln. II

Vla.

Vc.

Db.

**=**

65

**H Shimmering**

Vln. I

Vln. II

Vla.

Vc.

Db.

70

Bassoon: *pp* — *ff* — *mf*

Double Bass: *mf* — *p* — *mf* — *p* — *mf* — *p* — *mf*

Cello: *mf* — *p* — *mf* — *p* — *mf* — *p* — *mf*

Bassoon II: *mf* — *p* — *mf* — *p* — *mf* — *p* — *mf*

Violin I: *mf* — *p* — *mf* — *p* — *mf* — *p* — *mf*

Violin II: *norm.* — *s.t.* — *m.s.t.* — *pp*

Violin II: *norm.* — *s.t.* — *m.s.t.* — *pp*

Violin II: *norm.* — *s.t.* — *m.s.t.* — *pp*

Vla.: *3* — *3* — *5*

Vc.: *3* — *3* — *5*

Db.: *pp* — *ff* — *mp* — *espressivo*

74

Vln. I

Vln. II

Vla.

Vc.

Db.

77

This musical score page contains five staves, each representing a different instrument: Vln. I, Vln. II, Vla., Vc., and Db. The music is divided into measures by vertical bar lines. Measure 1 consists of four measures of music for the strings (Vln. I, Vln. II, Vla., Vc.) and one measure for the Double Bass (Db). The first measure for the strings begins with a dynamic of *p* followed by *f*. The second measure starts with *f*, followed by *p* and *f*. The third measure starts with *p*, followed by *f*. The fourth measure starts with *p*, followed by *f*. Measure 2 begins with *Vln. I* playing *f*, followed by *p* and *f*. The second measure of the string section starts with *p*, followed by *f*. The third measure starts with *p*, followed by *f*. The fourth measure starts with *p*, followed by *f*. Measure 3 begins with *Vln. II* playing *mf*, followed by *p* and *f*. The second measure of the string section starts with *p*, followed by *f*. The third measure starts with *p*, followed by *f*. The fourth measure starts with *p*, followed by *f*. Measure 4 begins with *Vln. II* playing *div.*, followed by a series of sixteenth-note chords. The second measure of the string section starts with a sixteenth-note chord. The third measure starts with a sixteenth-note chord. The fourth measure starts with a sixteenth-note chord. Measure 5 begins with *Vla.* playing a sixteenth-note pattern. The second measure of the string section starts with a sixteenth-note pattern. The third measure starts with a sixteenth-note pattern. The fourth measure starts with a sixteenth-note pattern. Measure 6 begins with *Vc.* playing a sixteenth-note pattern. The second measure of the string section starts with a sixteenth-note pattern. The third measure starts with a sixteenth-note pattern. The fourth measure starts with a sixteenth-note pattern. Measure 7 begins with *Db.* playing a sustained note at *p* dynamic. The second measure of the string section starts with a sustained note. The third measure starts with a sustained note. The fourth measure starts with a sustained note.

Vln. I

Vln. II

Vla.

Vc.

Db.

80

Vln. I

Vln. II

Vla.

Vc.

Db.

**I** Cold and open,  $\text{♩} = 120$

83

Vln. I

Vln. II

Vla.

Vc.

Db.

87

norm.

m.s.p. → norm.

Vln. I

→ m.s.p. → m.s.t. → m.s.p. → m.s.t.

m.s.p. → m.s.t. → m.s.p. → m.s.t.

Vln. II

m.s.t. → m.s.p. → m.s.t. → m.s.p.

norm. → m.s.p.

Vla.

II norm. → m.s.p.

mf → ff

Vc.

mf → ff

muted gliss

p → f

muted gliss

p → f

muted gliss

p → f

Db.

91

norm. → m.s.p.

m.s.p. → m.s.t.

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Db.**

norm. → m.s.p.

norm. → m.s.t.

norm. → m.s.t.

norm. → m.s.t.

norm. → m.s.t.

norm. → m.s.p.

II norm. → m.s.p.

mf → ff

mf → ff

ord.

p → f → p

ord.

p → f → p

ord.

p → f → p

95 s.p. → norm.

**Vln. I**

m.s.p. → m.s.t.

m.s.p. → m.s.t.

m.s.p. → m.s.t.

**Vln. II**

m.s.p. → m.s.t.

m.s.p. → m.s.t.

**Vla.**

off the string  
p → f

precise p → f

II off the string  
p → f

precise p → f

**Vc.**

a2  
p → ff → p

scr. → ord.

**Db.**

p → ff → p

scr. → ord.

99

C

Vln. I

m.s.t.

Vln. II

m.s.p.

m.s.t.

Vla.

p f p

Vc.

scr. ord.

Db.

p f p

scr. ord.

p f p

103

*p*

Vln. I

*p*

*p*

*p*

*p*

Vln. II

*p*

*p*

*p*

*p*

Vla.

*p* — *f* — *p*

*p* — *mf* — *p*

Vcl.

*p* — *f* — *p*

*p* — *mf* — *p*

Vc.

muted gliss

*p* — *f*

muted gliss

*p* — *f*

muted gliss

*p* — *f*

Db.

26

106

*mf* glassy

*p*

*non vib.*

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

div.

*pp* *mp* *pp*

a2

2-4" random rits and accels; change strings; do not coordinate

*p* *f*

2-3" random rits and accels; change strings

*p* *f*

= **J** As breathing,  $\diamond \approx 30$

109

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

4-5"

\*

110

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mp*

norm. non vib.  $\rightarrow$  m.s.p.  $\rightarrow$  norm.

div. a3

non vib. norm.  $\rightarrow$

\*As the beginning; sections start at some point during the previous sounding chord and release on their own time. There should be no more than two sections sounding at once. Note values are given to coordinate dynamics and approximate length.

non vib.  
norm. → m.s.p. → norm.

**111** div. a3

Vln. I

Vln. II

m.s.p. → norm.

Vla.

*mp*

Vc.

*poco a poco dim.*

Db.

*poco a poco dim.*

norm. → m.s.t. → norm.

**112**

Vln. I

Vln. II

norm. → m.s.t. → norm.

m.s.p. → norm.

Vla.

*mp*

Vc.

Db.

norm. → m.s.t. → norm.

**113**

Vln. I

Vln. II

norm. → m.s.t. → norm.

cue Vc., Db.

Vla.

*m.s.t.*

*mp*

Vc.

watch Vln. II cue

Db.

watch Vln. II cue

**K As a memory**

114 **a little after Vc. I** norm. → m.s.t. → norm.

Vln. I

Vln. II **follow a little after Vln. I** norm. → m.s.t. → norm.

Vla. **watch Vc. I for cue to dim.**

Vc. **come in after Vln. II have faded** play in own time espressivo **cue Vla.**

Db.

≡

115 → m.s.p. → norm. norm. → m.s.p. → norm.

Vln. I **mf**

Vln. II **norm.** → m.s.p. → norm. **mp** norm.

Vla. **watch Vc. II for cue; come in a few seconds after cue** ord. vib. play in own time

Vc. **come in about halfway thru first violist's phrase** **pp** **f** **espressivo** play in own time ord. vib.

Db.

1 cue Vln. I

stay out of phase with vin. II; stay roughly together within section

norm. → m.s.p. → norm. 2-3"

116

Vln. I

stay out of phase with vin. I; stay roughly together within section  
norm. → m.s.p. → norm. 2-3"

Vln. II

stay out of phase with vin. I; stay roughly together within section  
norm. → m.s.p. → norm. 2-3"

Vla.

$\text{♩} = 120$  repeat 3x  $\text{♩} = 132$

$\text{♩} = 120$  repeat 3x  $\text{♩} = 132$

$\text{♩} = 120$  repeat 3x  $\text{♩} = 132$

Vc.

Db.



117

Vln. I

Vln. II

Vla.

$\text{♩} = 132$

Vc.

$f$

Db.

2 cue Double Bass

118

2 cue Double Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

when done, repeat next phrase until bass cue

*p*

norm. —————

||: ————— ————— :||

when done, repeat next phrase until bass cue

*p*

norm. —————

||: ————— ————— :||

when done, repeat next phrase until bass cue

*p*

norm. —————

||: ————— ————— :||

when done, repeat next phrase until bass cue

*p*

norm. —————

||: ————— ————— :||

soli

norm. ————— → m.s.p. —————

*pp* ————— *ff* —————

3 cue Vla., Vc.

Musical score page 3, measure 119. The score includes parts for Vln. I, Vln. II, Vla., Db., and Vc. The tempo is indicated as  $\text{♩} = 132$ . The dynamics and performance instructions are as follows:

- Vln. I:**  $\text{pp}$ , norm. 5-6",  $\text{mf}$ .
- Vln. II:**  $\text{ff}$ .
- Vla.:**  $\text{ff}$ .
- Vc.:**  $\text{ff}$ .
- Db.:**  $\text{ff}$ .

Performance instructions include:

- s.p.** (String Player)
- m.s.p.** (Mezzo-Soprano Player)
- with double bass**
- mf**
- II** (II finger)
- I** (I finger)
- snap pizz.** (Snap Pizzicato)
- precise; set tempo**

L Quicksilver,  $\text{♩} = 132$

31

121 (1) cue all

norm. off the string → s.p. m.s.p.

Vln. I

norm. off the string → s.p. m.s.p.

Vln. II

norm. off the string → s.p. m.s.p.

Vla.

s.p. norm. vertical bowing → p mp p

Vc.

s.p. norm. II f p f vertical bowing

Db.

arco mf fff p II

124 II

II

Vln. I

Vln. II

Vla.

Vc.

Db.

127

m.s.p. →

**Vln. I**

p norm. s.p. → m.s.p.

s.p. → m.s.p.

f p norm. s.p. → m.s.p.

**Vln. II**

f p norm. s.p.

p m.s.p. →

f p norm. s.p. →

p m.s.p. →

**Vla.**

fff p f I

fff p f vertical bowing

fff p f vertical bowing

fff mf p 5 f

fff mf p 5 f

**Vc.**

fff mf p 5 f

fff mf p 5 f

fff mf p 5 f

**Db.**

fff mf p 3 IV

fff mf p 3 IV

130

Violin I

Violin II

Cello

Double Bass

Double Bassoon

Dynamics and performance instructions:

- Violin I:** Dynamics include *p*, *f*, *s.p.*, *m.s.p.*, *norm.*, *ff*. Measures show eighth-note patterns and sixteenth-note patterns.
- Violin II:** Dynamics include *f*, *p*, *s.p.*, *m.s.p.*, *norm.*, *ff*. Measures show eighth-note patterns and sixteenth-note patterns.
- Cello:** Dynamics include *p*, *f*, *s.p.*, *m.s.p.*, *norm.*, *ff*. Measures show eighth-note patterns and sixteenth-note patterns.
- Double Bass:** Dynamics include *pp*, *p*, *mf*, *s.p.*, *norm.*, *ff*. Measures show eighth-note patterns and sixteenth-note patterns.
- Double Bassoon:** Dynamics include *f*, *p*, *pp*, *s.p.*, *norm.*, *ff*, *mf*. Measures show eighth-note patterns and sixteenth-note patterns.

**M** Increasing into a mass of swirling energy

133

norm. → s.p. → m.s.p.

136

Violin I

Violin II

Cello

Double Bass

Double Bassoon

Performance instructions and dynamics:

- Musical instruction: norm. swirling
- Musical instruction: non vib.
- Musical instruction: scr.
- Musical instruction: vertical bowing
- Dynamics: ff, f, mf, p, s.p., m.s.p.
- Other markings: (5), II 0, I, (S), (D), (O)

139

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

p

norm. swirling

s.p. m.s.p.

m.s.p. norm.

p f p

norm. s.p. m.s.p. norm.

p f p p

norm. s.p. m.s.p. norm.

p f p p

ord. 3

p f p p

norm. s.p. m.s.p.

III 0

p ff

noisy and wild

I

p 6 ff

scr. f crunchy, nasty

I

p f p

noisy and wild

I

p 6 ff

IV

ff mp

142

Vln. I

Vln. II

Vla.

Vc.

Db.

ff  $\overbrace{3}$  *mp*

*non vib.*

*p* *ff*

*non vib.*

*p*

*m.s.p.* *norm.* *s.p.* *m.s.p.* *norm.* *s.p.*

*p* *p* *f* *p* *p* *f*

*s.p.* *m.s.p.* *norm.* *s.p.* *m.s.p.* *norm.*

*f* *p* *p* *f* *p* *p*

*norm.* *s.p.* *norm.* *s.p.* *norm.* *scr.*

*p* *f* *p* *p* *f* *p*

*wild*

*ord.*

*p* *f* *p*

*norm.* *s.p.* *m.s.p.* *II*

*p* *5* *5* *5* *ff*

*I* *p* *f* *p*

*II*

*mp*

*ff* *mp*

145

Vln. I

Vln. II

Vla.

Vc.

Db.

ff      mp

**N** Sharp, violent

norm. \_\_\_\_\_

148

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Db.**

151 → m.s.p.  
**ff**

Vln. I → m.s.p.  
**ff**

Vln. I → m.s.p.  
**ff**

Vln. I → m.s.p.  
**ff**

Vln. II → m.s.p. s.p. → norm  
**ff** **mf** **ff** → **p**

Vln. II → m.s.p. s.t. → m.s.t.  
**ff** **pp** **pp** **6**

Vla. → m.s.p.  
**ff**

Vla. → m.s.p.  
**ff**

Vla. → m.s.p.  
**ff**

Vc. → m.s.p.  
**ff**

Vc. → m.s.p.  
**ff**

Db. → m.s.p.  
**ff**

very little vib. norm.

very little vib. norm.

very little vib. norm.

norm.

**ff** → **pp**

*sinewy and threadbare*

156

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff* — *pp*



160

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* — *ff* — *pp*

164

Vln. I

Vln. II

Vla.

Vc.

Db.



168

**O Increasingly melodic**

Vln. I

Vln. II

Vla.

Vc.

Db.

172

Vln. I

p ff 3 p

Vln. II

5 pp ff 5 p

6 pp ff 6 p

Vla.

ff 3 3 3 p

a2 norm. (non div.) m.s.p. → norm. a2

Vc.

p ff mf 3 norm.

norm. m.s.p. → norm.

Db.

p ff mf 3

==

176

Vln. I

pp f pp f

Vln. II

5 pp ff p

5 pp ff p

Vla.

pp 6 pp ff pp

Vc.

p ff fp ff mf 3

div. ff v v v fp ff mf 3

Db.

ff pp pp ff

180

Vln. I

Vln. II

Vla.

Vc.

Db.

==

184

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for orchestra, page 188, showing parts for Vln. I, Vln. II, Vla., Vc., and Db.

The score consists of five staves:

- Vln. I**: Treble clef, 2/2 time, common time signature. Dynamics: ff, ff (with 6), ff (with 5), ff (with 3), pp, ff (with 6).
- Vln. II**: Treble clef, common time signature. Dynamics: pp, ff, pp, ff, p.
- Vla.**: Treble clef, common time signature. Dynamics: ff, ff (with 3), mf, ff, pp.
- Vc.**: Bass clef, common time signature. Dynamics: ff (with 3), ff (with 3), ff (with 3), ff (with 3), p.
- Db.**: Bass clef, common time signature. Dynamics: ff (with 3), ff (with 3), ff (with 3), ff (with 3), pp, ff.

Performance instructions include a dynamic **ff**, a tempo marking **rit.**, and various dynamics such as **ff**, **pp**, **p**, **mf**, and **mf**.

2

P Emerging,  $\omega = 120$

192

Vln. I

p

Vln. II

ff

p

Vla.

pp

ff

p

solo

Vc.

f

#8

pizz.

Db.

#8

norm.

mf

s.p.

vertical bowing

II

III

p

mf

p

196

II ○  
Vln. I  
II ○  
pp mf pp  
III ○  
non vib. norm. → s.p.  
non vib. norm. → s.p.  
a3  
Vln. II  
pp mf pp  
pp mf pp  
pp mf pp  
pp  
Vla.  
f  
pp  
mf f  
m.s.p. s.p. → norm.  
Vc.  
mf pp  
I arco  
Db.  
f pizz.  
p  
f



200 div. a3 m.s.t. wispy s.t. norm. a3 vib.  
Vln. I  
pp p pp p  
Vln. II  
f 3 3 mp mf  
Vla.  
p p mf  
Vc.  
mf p 5 p mf  
Db.  
f arco I ○ ○ ○ ○ ○ pp f 3 > p

Musical score for orchestra, page 203. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The score shows various musical measures with dynamics like *mf*, *p*, *f*, and dynamic markings such as 3, *sim.*, *norm.*, and *a2*.



207

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

m.s.p.

norm.

*ff*

*mf*

49

(♩ = 60) **Q** Passionately, a little slower than originally, ♩ = 110

211

Vln. I

almost half tempo

ff explosive and wild

Vln. II

Vla.

almost half tempo

almost half tempo

almost half tempo

almost half tempo

ff explosive and wild

ff explosive and wild

ff explosive and wild

ff explosive and wild

Vc.

almost half tempo

almost half tempo

scr.

ff explosive and wild

scr.

almost half tempo

ff explosive and wild

scr.

almost half tempo

ff explosive and wild

scr.

Db.

almost half tempo

ff explosive and wild

214

Vln. I

Vln. II

Vla.

Vc.

Db.

scr.

(div.)

217

Vln. I

Vln. II

Vla.

Vc.

Db.

220

Vln. I      a3  
f

Vln. II      a3  
p

Vla.      3 3  
3 4

Vc.      3 3  
3 4

Db.      3 3  
3 4

==

223

Vln. I      3  
3 3

Vln. II      3  
f p

Vla.      3  
f p

Vc.      3  
f p

Db.      3  
p

**R Sinking into a haze**

226

Vln. I      *mf*      5      *p*      *mp*      *div. a3*      *very little vib.*

Vln. II      *p*      *mf*      play in own tempo; do not coordinate within section      3      3      *p*

Vla.      *p*      *mf*      6      6      5      *p*      *f*      *div.*      *a2*

Vc.      *f*

Db.      *mf*



229

Vln. I      *norm.*      *s.t.*      *m.s.t.*

Vln. II      *norm.*      *s.t.*      *m.s.t.*

Vla.      *norm.*      *s.t.*      *m.s.t.*

Vc.      *play in own time; do not coordinate within section*

Vln. II      *s.p.*      *m.s.p.*      *s.p.*      *norm.*

Vln. II      *p*      *mp*      *p*      *mfp*      *mp*      *p*      *f*

Vc.      *p*

Db.      *p*      *mf*      *p*

232

Vln. I

Vln. II

Vla.

Vc.

Db.

**S** Hazy, timeless

gradually fall out of time with section  
non vib. s.p. → m.s.p. 6-7"

236

Vln. I

Vln. II

Vla.

Vc.

Db.

237

Vln. I      a3      norm ord.

*freely, espressivo*

3

*p* — *f* — *p*      *p* — *mf* — *p*

2-3"

Vln. II

Vla.

Vc.

Db.

==

238

Vln. I      a3      non vib.

*p* — *mf* — *p*      *p* — *f* — *p*

Vln. II

Vla.

Vc.

Db.

1 cue Vln. I 2 cue all

239

7-8"

Vln. I

watch principal

Vln. II

Vla.

Vc.

Db.

I ○ let ring  
II ○ let ring  
III ○ let ring

p ff  
p ff  
p ff

watch for Vln. I cue

watch for Vln. I cue abrupt

abrupt