

# STIRRINGS STILL

*for*

*narrator & string quartet*

*(2016-18)*

# TREVOR BAČA



# STIRRINGS STILL

## Samuel Beckett

*for Paul Griffiths & the JACK Quartet*

Trevor Bača

**NARRATOR.** One night as he sat at his table head on hands he saw himself rise and go.

[illegible]

9

16  
16

(T) . . . . .

Vn. I

3:13  
*f* poco scratch

(T) . . . . .

Vn. II

3:13  
*f* poco scratch

(T) . . . . .

Va.

3:13  
*f* poco scratch

Vc.

One night or day. For when his own  
light went out he was not left in the  
dark. Light of a kind came then from  
the one high window. Under it still the  
stool on which till he could or would  
no more he used to mount to see the  
sky. Why he did not crane out to see  
what lay beneath was perhaps because  
the window was not made to open

18

A

$\text{♩} = 65$

Vn. I

Vn. II

Va.

Vc.

or because he could or would not open it.

Vn. I

♩ (mod. width)

4:3

*p*

Vn. II

♩ (mod. width)

*p*

Va.

♩ (mod. width)

5:3

*p*

Vc.

♩ (T)

Perhaps he knew only too well what lay beneath and did not wish to see it again. So he would simply stand there high above the earth and see through the clouded pane the cloudless sky. Its faint unchanging light unlike any light he could remember from the days and nights when day followed hard on night and night on day.

T

♩ (wide)

4:3

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

T

♩ (wide)

4:3

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

T

♩ (wide)

5:3

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

T

♩ (wide)

6:7

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

T

♩ (wide)

8:7

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

T

♩ (wide)

9:7/B

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

T

♩ (wide)

12ET: conflicts with viola

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

This outer light then when his own went out became his only light till it in its turn went out and left him in the dark. Till it in its turn went out.

Vn. I

T

♩ (very wide)

4:3

*pp* *p* *pp* *ff* *ppp*

Vn. II

T

♩ (very wide)

4:3

*pp* *p* *pp* *ff* *ppp*

Va.

T

♩ (very wide)

4:3

*pp* *p* *pp* *ff* *ppp*

Vc.

T

*p*

(p)

Vn. I

♩ (tight)

8:7

*ppp*

Vn. II

♩ (tight)

6:7

*ppp*

Va.

♩ (tight)

10:7

*ppp*

Vc.

♩ (tight)

2:3

*p*

III

III



81

♩=52      7      8      ♩=52 ..... ♩=117      8      7      ♩=117 ..... ♩=52      8

Vn. I

(4) -  
½ clt

Vn. II

T.  
½ clt

Va.

(4) -  
(c) -

Vc.

(4) -  
½ clt

(p)      (p)      mf      mf      mf

7:6      8:7      7:8      7:6      8:7      5:6      8:7      8:7      9:8      9:8      6:7      8:7      7:6

89

$\text{♩} = 91$   $\frac{8}{16}$   $\text{♩} = 52$   $\frac{4}{8}$

Vn. I

Vn. II

Va.

Vc.

$p$   $\text{mp}$   $p$   $\text{mp}$   $mf$   $5:4$

(T)  $\frac{1}{2}$  clt  $\frac{1}{2}$  clt

$\frac{5}{7}$   $\frac{6}{7}$   $\frac{7}{7}$

$\frac{1}{2}$   $\frac{4}{7}$   $\frac{5}{7}$   $5:4$

$p$   $\text{mp}$   $p$   $\text{mp}$   $mf$   $5:4$

(T)  $\frac{1}{2}$  clt  $\frac{1}{2}$  clt

$\frac{5}{7}$   $\frac{6}{7}$   $\frac{7}{7}$   $5:4$

$mf$   $5:4$

Start to go. On unseen feet start to go. So slow that only change of place to show he went. As when he disappeared only to reappear later at another place. Then disappeared again only to reappear again later at another place again.









Interval markings and dynamics for measures 145-152:

- Vn. I:** (φ) (very tight) - (tight) - (tight) - (mod.)
- Vn. II:** (φ) (very tight) - (tight) - (tight) - (mod.)
- Va.:** (φ) (very tight) - (tight) - (tight) - (mod.)
- Vc.:** (φ) (very tight) - (tight) - (tight) - (mod.)

Interval markings (bottom of staves):

- Vn. I:** 4:3, 5:4, 5:4, 5:4, 4:3, 6:5, 7:6, 4:3
- Vn. II:** 5:3, 6:4, 6:4, 6:4, 5:3, 7:5, 8:6, 5:3
- Va.:** 2:3, 3:4, 3:4, 3:4, 2:3, 4:5, 5:6, 2:3



♩=117

♩=78



Interval markings and dynamics for measures 153-160:

- Vn. I:** (φ) (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide)
- Vn. II:** (φ) (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide)
- Va.:** (φ) (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide)
- Vc.:** (φ) (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide)

Interval markings (bottom of staves):

- Vn. I:** 5:4, 5:4, 6:5, 7:6, 3
- Vn. II:** 6:4, 6:4, 7:5, 8:6, 3
- Va.:** 3:4, 3:4, 4:5, 5:6, 3

Dynamics and markings for measures 153-160:

- Vn. I:** *pp*, *mf*, *mf*, *mp*
- Vn. II:** *mp*, *mf*, *mf*, *mp*
- Va.:** *pp*, *mf*, *mf*, *mp*
- Vc.:** *pp*, *mf*, *mf*, *mp*



Interval markings and dynamics for measures 161-168:

- Vn. I:** (φ) (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide)
- Vn. II:** (φ) (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide)
- Va.:** (φ) (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide)
- Vc.:** (φ) (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide) - (wide)

Interval markings (bottom of staves):

- Vn. I:** 5:4, 5:4, 6:5, 7:6, 3
- Vn. II:** 6:4, 6:4, 7:5, 8:6, 3
- Va.:** 3:4, 3:4, 4:5, 5:6, 3

Dynamics and markings for measures 161-168:

- Vn. I:** *p*, *pp*, *pp*, *pp*, *pp*, *p*, *p*, *mp*, *mp*
- Vn. II:** *p*, *pp*, *pp*, *pp*, *pp*, *p*, *p*, *mp*, *mp*
- Va.:** *p*, *pp*, *pp*, *pp*, *pp*, *p*, *p*, *mp*, *mp*
- Vc.:** *p*, *pp*, *pp*, *pp*, *pp*, *p*, *p*, *mp*, *mp*

169

$\text{♩} = 60$  .....  $\text{♩} = 117$   $\text{♩} = 78$  .....  $\text{♩} = 169$

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vn. I

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

Vn. II

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

Va.

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

Vc.

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

177

$\text{♩} = 60$  .....  $\text{♩} = 117$   $\text{♩} = 78$  .....  $\text{♩} = 169$

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vn. I

*f* *mf* *mp* *mp* *p* *p* *pp* *pp* *p* *mp* *mf* *f* *ff*

Vn. II

*f* *mf* *mp* *mp* *p* *p* *pp* *pp* *p* *mp* *mf* *f* *ff*

Va.

*f* *mf* *mp* *mp* *p* *p* *pp* *p* *mp* *mf* *f* *ff*

Vc.

*f* *mf* *mp* *mp* *p* *p* *pp* *p* *mp* *mf* *f* *ff*

185

$\text{♩} = 65$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{3}{4}$   $\frac{8}{16}$   $\frac{12}{16}$   $\frac{4}{4}$   $\text{♩} = 52$  .....  $\text{♩} = 117$   $\frac{3}{4}$

Vn. I

*appena udibile* *p*

Vn. II

*appena udibile* *p*

Va.

*appena udibile* *p*

Vc.

*p*

193

♩=117 ..... ♩=52      ♩=52 ..... ♩=117      ♩=117 ..... ♩=52

4/4      3/4      4/4

Vn. I

Vn. II

Va.

Vc.

Same hat and coat as of old when he  
walked the roads. The back roads. Now  
as one in a strange place seeking the  
way out. In the dark. In a strange place  
blindly in the dark of night or day  
seeking the way out. A way out. To the  
roads. The back roads.

200

♩=52 ..... ♩=169

5/4      6/4      3/4      4/4      5/4

○ (wide) ..... ○ (very tight)

Vn. I

Vn. II

Va.

Vc.

*f*

6:5      7:6      7:6      4:3      5:4      6:5

7:5      8:6      8:6      5:3      6:4      7:5

4:5      5:6      5:6      2:3      3:4      4:5

*f*

**D**

A clock afar struck the hours and  
half-hours. The same as when among  
others Daryl once died and left him.

207

10/16      12/16      8/16      16/16      14/16      8/16

Vn. I

Vn. II

Va.

Vc.

*p*      *mp*      *p*

*p*      *mp*      *p*      *mp*

*p*      *mp*      *p*      *mp*

*p*      *mp*      *p*

Vn. I *mp* *mf* *mp* *mf*  
 Vn. II *mf* *mp* *mf*  
 Va. *p* *mf* *mp* *mf* *mp*  
 Vc. *mf* *mp* *mf* *mp*

Vn. I *ff* *mf* *f* *ff*  
 Vn. II *ff* *mf* *f* *mf* *ff* *f*  
 Va. *f* *mf* *f* *mf* *ff*  
 Vc. *f* *mf* *f* *mf* *ff* *f*

Vn. I *f* *ff* *ff*  
 Vn. II *ff* *f* *ff*  
 Va. *f* *ff* *ff*  
 Vc. *ff* *f* *ff*

Strokes now clear as if carried by a  
wind now faint on the still air. Cries  
afar now faint now clear. Head on  
hands half hoping when the hour  
struck that the half-hour would not and  
half fearing that it would not. Similarly  
when the half-hour struck. Similarly  
when the cries a moment ceased. Or  
merely wondering.

[illegible]

Or merely waiting. Waiting to hear.

$\text{♩} = 91$ 
 $\text{♩} = 52$

$\frac{14}{16}$ 
 $\frac{10}{16}$ 
 $\frac{12}{16}$

T.  
 T.  
 T.

p  $\text{mp}$  p  $\text{mp}$  4:5  
 p  $\text{mp}$  p  $\text{mp}$  4:5  
 p  $\text{mp}$  p  $\text{mp}$  4:5

tailpiece  
 mf

p

265

$\frac{12}{16}$   $\frac{10}{16}$   $\frac{12}{16}$   $\frac{8}{16}$   $\frac{12}{16}$   $\text{♩} = 52$

Vn. I

Vn. II

Va.

Vc.

There had been a time he would sometimes lift his head enough to see his hands. What of them was to be seen. One laid on the table and the other on the one. At rest after all they did.

$\frac{10}{16}$   $\frac{3}{4}$

T... (7+9)<sup>7</sup>/E  $\text{♩}$  (wide) 13<sup>9</sup>/D $\flat$

*p* *mp*

T... (5+13)<sup>7</sup>/E  $\text{♩}$  (wide) 9<sup>9</sup>/D $\flat$

*p* *mp*

T... (11+3)<sup>7</sup>/E  $\text{♩}$  (wide) 7<sup>7</sup>/D $\flat$

*p* *mp*

273

$\frac{12}{16}$   $\frac{8}{16}$   $\frac{14}{16}$   $\frac{16}{16}$   $\text{♩} = 52$

Vn. I

Vn. II

Va.

Vc.

*p* sempre

*p* sempre

*p* sempre

*p*

281

$\frac{8}{16}$   $\frac{12}{16}$   $\frac{16}{16}$   $\frac{14}{16}$   $\frac{16}{16}$   $\frac{12}{16}$

Vn. I

Vn. II

Va.

Vc.

(T) 8:6 7:6 9:7 8:7 8:6

(T) 6:4 7:6 10:8

(T) 5:4 8:6 9:8 9:7

289

$\text{♩} = 117$   $\frac{10}{16}$   $\frac{14}{16}$   $\text{♩} = 52$   $\frac{10}{16}$   $\frac{12}{16}$

(T) T P T P

Vn. I (p) mp

Vn. II (p) mp

Va. (p) mp

Vc. (p) *fff*

296

$\frac{8}{16}$   $\frac{12}{16}$   $\frac{6}{4}$   $\frac{12}{16}$   $\frac{10}{16}$   $\frac{12}{16}$   $\text{♩} = 65$   $\frac{6}{4}$

(3+7)/F P T (tight poss.: grind at talon) A

Vn. I mp p 7.6 7.6

Vn. II (9+11)/F P T (tight poss.: grind at talon) mp p

Va. tailpiece 5"/F P T (tight poss.: grind at talon) mp p 8.6 8.6

Vc. p

306

$\text{♩} = 169$   $\frac{5}{8}$   $\frac{4}{8}$   $\text{♩} = 117$   $\frac{5}{8}$   $\text{♩} = 169$   $\frac{5}{8}$

T 7"/F A (wide) 13"/B♭ 3 XFB 10.8 8.6 1

Vn. I p < *ff* *pp* *ff*

T 11"/F (wide) 7"/B♭ 5 XFB 9.8 7.6 XFB

Vn. II p < *ff* *pp* *ff* *pp*

T 5"/F (wide) 9"/B♭ XFB

Va. p < *ff* *pp*

Vc. overpressure harmonic ord. *ff* p

313

313

8 7 6 7 8 6 7

(T) (XFB) 10:8 9:7 8:6 9:7 10:8 10:8 8:6 9:7

Vn. I *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

(T) (XFB) 9:8 8:7 7:6 8:7 9:8 9:8 7:6 8:7

Vn. II *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf*

(T) (XFB) *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

Va. *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

Vc.

321

321

6 4 5 6 7 5

$\text{♩} = 65$   $\text{♩} = 117$

(T) (XFB) 9:7 8:6 6:4 7:5 8:6 9:7 9:7 7:5

Vn. I *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

(T) (XFB) 8:7 7:6 XFB XFB

Vn. II *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf*

(T) (XFB) XFB XFB

Va. *sf* *pp* *sf* *pp* *sf* *pp* *sf*

Vc.

*p*

329

329

4 6 8 4 5 8 6

$\text{♩} = 117$

(T) XFB XFB XFB XFB XFB XFB XFB

Vn. I *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

(T) XFB XFB XFB XFB XFB XFB XFB

Vn. II *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

(T) XFB XFB XFB XFB XFB XFB XFB

Va. *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

Vc.

*fff* poco scratch





361

369

(377

385

385

7 8 7 8 8

— poco P —

Vn. I

*mf*

7:6 8:7 9:8 9:8

Vn. II

*mf*

Va.

*mf*

4:7 7:8 7:8

Vc.

Rise and go in the same place as ever. Disappear and reappear in another where never. Nothing to show not another where never. Nothing but the strokes. The cries. The same as ever. Till so many strokes and cries since he was last seen that perhaps he would not be seen again.

393

393

7 8 7 8 8 8 8

$\text{♩} = 169$

(+) — P — T

Vn. I

*p*

8:7 5:3 10:7 10:7 8:5 5:3 6:4

Vn. II

*p*

4:3 8:7 8:7 3:2 6:5 4:3 5:4

Va.

*p*

4:7 6:7 6:7 4:5

Vc.

*p*

2:3 4:7 4:7 4:5 2:3 3:4

401

401

7 8 8 8 8 8 7

$\text{♩} = 65$

(+) (wide)

Vn. I

6:4 4:5 5:4 9:8 7:8 9:8 7:6

Vn. II

5:4 6:5 3:2 5:4 4:3 7:8 7:6 8:7

Va.

6:5 7:8 7:6 9:8 5:6 8:7

Vc.

3:4 6:5 5:4 5:6 9:8 9:8 6:7

410

♩ = 169    ♩ = 52

6/8    3/8    4/8    7/8    6/8

1/2 cdt

Vn. I

Vn. II

Va.

Vc.

Then so many cries since the strokes were last heard that perhaps they would not be heard again. Then such silence since the cries were last heard that perhaps even they would not be heard again. Perhaps thus the end. Unless no more than a mere lull. Then all as before. The strokes and cries as before and he as before now there now gone now there again now gone again. Then the lull again. Then all as before again. So again and again. And patience till the one true end to time and grief and self and second self his own.

♩ = 52

4/8

418

♩ = 169    ♩ = 52

5/8    6/8    7/8    5/8    4/8    6/8

trem. ord.    larghiss.

Vn. I

Vn. II

Va.

Vc.

425

4/8    3/8    6/8    6/8    6/8    7/8

Vn. I

Vn. II

Va.

Vc.

*p*

F

433

 $\frac{4}{4}$  $\frac{3}{4}$  $\frac{5}{4}$  $\frac{6}{4}$  $\frac{3}{4}$  $\frac{4}{4}$  $\frac{5}{4}$ 

Vn. I (13+9)/E $\flat$

Vn. II (7+5)/E $\flat$

Va. tailpiece  
"mf"

Vc.

(p)  $ff$  (ff)

442

 $\frac{6}{4}$ 

Vn. I

Vn. II

Va.

Vc.

As one in his right mind when at last out again he knew not how he was not long out again when he began to wonder if he was in his right mind. For could one not in his right mind be reasonably said to wonder if he was in his right mind and bring what is more his remains of reason to bear on this perplexity in the way he must be said to do if he is to be said at all? It was therefore in the guise of a more or less reasonable being that he emerged at last he knew not how into the outer world and had not been there for more than six or seven hours by the clock when he could not but begin to wonder if he was in his right mind. By the same clock whose strokes were those heard times without number in his confinement as it struck the hours and half hours and so in a sense at first a source of reassurance till finally one of alarm as being no clearer now than when in principle muffled by his four walls. Then he sought help in the thought of one hastening westward at sundown to obtain a better view of Venus and found it

 $\text{♩} = 65$  $\frac{6}{4}$ 

♩ (tight poss.: grind at talon)

7:6 7:6

♩ (tight poss.: grind at talon)

8:6 8:6

♩ (tight poss.: grind at talon)

5:6 5:6

G

 $\text{♩} = 56$ 

447

 $\frac{14}{16}$  $\frac{14}{16}$  $\text{♩} = 39$  $\frac{8}{16}$  $\frac{12}{16}$  $\text{♩} = 56$  $\frac{16}{16}$  $\frac{16}{16}$ 

Vn. I T- (12ET: conflicts with viola)  $mp$

Vn. II T- (12ET: conflicts with viola)  $mp$  8:7 8:7 appena udibile  $mp$  9:8

Va. T- (9+7)/B  $mp$  6:7 6:7 (24ET) appena udibile  $mp$  7:8

Vc.  $f$   $f$   $f$

of none. Of the sole other sound that of cries enlivener of his solitude as lost to suffering he sat at his table head on hands the same was true. Of their whenceabouts that is of clock and cries the same was true that is no more to be determined now than as was only natural then. Bringing to bear on all this his remains of reason he sought help in the thought that his memory of indoors was perhaps at fault and found it

Vn. I  $mp$

Vn. II  $mp$  9:8

Va.  $mp$  7:8

Vc.  $f$

457

$\text{♩} = 117$   $\frac{10}{16}$   $\frac{3}{4}$   $\frac{5}{12}$   $\frac{1}{16}$   $\text{♩} = 56$   $\frac{12}{16}$   $\text{♩} = 39$   $\frac{8}{16}$

Vn. I:  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mf}$   
 Vn. II:  $\text{mp}$ ,  $\text{mp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mf}$   
 Va.:  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mf}$   
 Vc.:  $f$ ,  $\text{pp}$ ,  $f$ ,  $\text{pp}$ ,  $\text{mf}$

T: (7+9)<sup>7</sup>/E, 1/2 clt, (11+3)<sup>7</sup>/E, (24ET)  
 P: 7.6, 6.4, 8.6, 6.4

of none. Further to his disarray his soundless tread as when barefoot he trod his floor. So all ears from bad to worse till in the end he ceased if not to hear to listen and set out to look about him. Result finally he was in a field of grass which went some way if nothing else to explain his tread and then a little later as if to make up for this some way to increase his trouble. For he could recall no field of grass from even the very heart of which no limit of any kind was to be discovered but always in some quarter or another some end in sight such as a fence or other manner of bourne from which to return. Nor on his looking more closely to make matters worse was this the short green grass he seemed to remember eaten down by flocks and herds but long and light grey in color verging here and there on white. Then he sought help in the thought that his memory of outdoors was perhaps at fault and found it of none.

465

$\text{♩} = 169$   $\frac{14}{16}$   $\frac{12}{16}$   $\frac{10}{16}$   $\frac{12}{16}$   $\frac{8}{16}$   $\text{♩} = 91$   $\frac{12}{16}$   $\text{♩} = 52$   $\frac{8}{8}$

Vn. I:  $\text{mf}$   
 Vn. II:  $\text{mf}$   
 Va.:  $\text{mf}$   
 Vc.:  $\text{mf}$

2<sup>nd</sup> rasp, III, 2<sup>nd</sup> rasp, III, 2<sup>nd</sup> rasp, III, 2<sup>nd</sup> rasp, III

473

$\text{♩} = 65$   $\frac{8}{8}$   $\frac{7}{8}$   $\text{♩} = 52$   $\frac{3}{4}$   $\text{♩} = 65$   $\frac{8}{8}$   $\frac{4}{8}$   $\text{♩} = 65$   $\frac{5}{8}$

Vn. I:  $\text{mp}$ ,  $p$ ,  $\text{flaut.}$   
 Vn. II:  $\text{mp}$ ,  $\text{flaut. (2<sup>nd</sup>)}$   
 Va.:  $\text{mp}$ ,  $p$ ,  $\text{flaut.}$   
 Vc.:  $\text{mp}$ ,  $p$ ,  $\text{flaut.}$ ,  $\text{ord.}$ ,  $\text{no overpressure}$

13<sup>th</sup>/D $\flat$ , 7<sup>th</sup>/D $\flat$ , 1/2 clt, 1/7, 3/7, 1/7, 4/7, 1/7, 5/7, IV

489

$\text{J} = 117$

Vn. I

Vn. II

Va.

Vc.

$\text{p}$

$\text{p}$

$\text{p}$

$\text{(molto)}$

$\text{(ff)}$

Stirrings Still — 21 — Bača

513

6/8 7/8 4/8 ♩ = 117 6/8 8/8

Vn. I

○ (wide) ————— ○ (very tight) ————— A ○ (very tight) 13<sup>♯</sup> / D<sup>♯</sup>

*f* *ff*

Vn. II

○ (wide) ————— ○ (very tight) ————— ○ (very tight) 9<sup>♯</sup> / D<sup>♯</sup>

*f* *ff*

Va.

○ (wide) ————— ○ (very tight) ————— ○ (very tight) 7<sup>♯</sup> / D<sup>♯</sup>

*f* *ff*

Vc.

½ clt.

V 7/7 6/7 V 7/7 1/7 V 7/7 1/7 V 7/7 1/7 1/7 4/7 5/7 6/7 V 7/7 6/7 V 7/7 1/4 V 2/4 1/4

6.5 7.6

Stirrings Still — 22 — Bača



J

x3

[illegible]



Stirrings Still — 24 — Bača

577

$\text{♩} = 39$   $\text{♩} = 52$

3/4 8/8 6/8 7/8 8/8 5/8 4/8

Vn. I

each time more ponticello

11<sup>7</sup>/E $\flat$

9:7

6:4

Vn. II

each time more ponticello

9<sup>7</sup>/E $\flat$

9:7

7:6

6:4

Va.

each time more ponticello

5<sup>7</sup>/E $\flat$

9:7

8:7

8:6

7:5

5:4

Vc.

each time more ponticello

8:7

8:6

6:5

*ff* *mf* *p*

585

$\text{♩} = 52$

6/8 7/8 4/8 5/8 6/8 8/8

Vn. I

each time less ponticello

trem. ord.

7<sup>7</sup>/D $\flat$

7:6

7:5

10:8

Vn. II

each time less ponticello

trem. ord.

9<sup>7</sup>/D $\flat$

7:6

7:5

10:8

Va.

each time less ponticello

trem. ord.

5<sup>7</sup>/D $\flat$

9:7

6:5

10:8

9:8

Vc.

each time less ponticello

trem. ord.

8:6

8:7

5:4

8:6

9:8

*larg.* *trem. larg.* *larghiss.* *trem. larghiss.* *P* *T*

593

$\text{♩} = 117$   $\text{♩} = 91$

5/8 4/8 8/8 6/8 8/8 7/8 8/8

Vn. I

no trem.

T1 T3 T2 T3

10:8

pp

10:8

8:7

pp

Vn. II

no trem.

T1 T3 T2 T3

10:8

7:6

pp

10:8

8:7

pp

Va.

no trem.

T1 T3 T2 T3

6:4

9:8

8:6

10:8

1/2 celt.

mf

Vc.

no trem.

T

♩ = 117

601

8 8 8 8 8

♣ T poss. ...

Vn. I

*p*

♣ T poss. ...

Vn. II

*p*

(½ clt)

♣ T poss. ...

Va.

*p*

—T poss. ...

Vc.

⚠

So all eyes from bad to worse till in the end he ceased if not to see to look (about him or more closely) and set out to take thought. To this end for want of a stone on which to sit like Walther and cross his legs the best he could do was stop dead and stand stock still which after a moment of hesitation he did and of course sink his head as one deep in meditation which after another moment of hesitation he did also. But soon weary of vainly delving in those remains he moved on through the long hoar grass resigned to not knowing where he was or how he got there or where he was going or how to get back to whence he knew not how he came. So on unknowing

L

♩ = 48

610

3/4 4/4 5/4 6/4 3/4 4/4

½ clt. ...

Vn. I

*f* *p* *ff* *p*

5:6 9:8 11:12 7:6

½ clt. ...

Vn. II

*f* *p* *ff* *p*

7:8 11:10 5:6

½ clt. ...

Va.

*f* *p* *ff* *p*

7:6 11:10 13:12

Vc.

*p* *ff* *ff* *p* *ff*

617

5/4 6/4 3/4 4/4 3/4 4/4

½ clt. ...

Vn. I

*p* *ff* *p* *ff* *ff* *p*

9:10 13:12 5:6 9:8

½ clt. ...

Vn. II

*p* *ff* *p* *ff* *ff* *p*

9:8 11:12 9:8 7:8

½ clt. ...

Va.

*p* *ff* *p* *ff* *ff* *p*

9:8 11:10 9:8 7:6

Vc.

*ff* *p* *ff* *ff* *p* *ff*

(fff)

$$-f$$
$$-f$$

*Stirrings Still* — 28 — Bača

673

6/8 5/8 4/8 3/8 7/8 4/8

Vn. I

Vn. II

Va.

Vc.

(p)

680

♩ = 39 ..... ♩ = 169 ♩ = 91 ..... ♩ = 169

5/8 6/8 8/8 5/8 4/8 7/8 8/8

Vn. I

Vn. II

Va.

Vc.

11<sup>b</sup>/E

9<sup>b</sup>/E

5<sup>b</sup>/E

III

688

♩ = 39

6/8 8/8 7/8 6/8 7/8 8/8

Vn. I

Vn. II

Va.

Vc.

slow bow

stopped

slow bow

stopped

slow bow

stopped

slow bow

stopped

T

and no end in sight. Unknowing and  
what it is more no wish to know nor  
indeed any wish of any kind nor  
therefore any sorrow save that he  
would have wished the strokes to cease  
and the cries for good and was sorry  
that they did not. The strokes now faint  
now clear as if carried by the wind but  
not a breath and the cries now faint  
now clear. So on till stayed when to his  
ears from deep within oh how and here  
a word he could not catch it were to  
end where never till then. Rest then  
before again from not long to so long  
that perhaps never again and then  
again faint from deep within oh how  
and here that missing word again it  
were to end where never

697

**O**

$\text{♩} = 56$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

$\text{♩} = 52$

$\frac{8}{8}$

Vn. I  
 Vn. II  
 Va.  
 Vc.

◊ (granulation) -  
 ◊ (wide) -  
 13<sup>th</sup> / D $\flat$   
 9<sup>th</sup> / D $\flat$   
 7<sup>th</sup> / D $\flat$   
 ½ clt -  
 V 7 6 7 1 7 1 7  
 7 7 7 7 7 7 7

"mf"  
 "mf"  
 "mf"  
 "mf"  
 p

3  
 5  
 9.8

till then. In any case whatever it might be to end and so on was he not already as he stood there all bowed down and to his ears faint from deep within again and again oh how something and so on was he not so far as he could see already there where never till then. For how could even such a one as he having once found himself in such a place not shudder to find himself in it again which he had not done nor having shuddered seek help in vain in the thought so-called that having somehow got out of it then he could somehow get out of it again which he not done either. There then all this time where never till then and so far as he could see in every direction when he raised his head and opened his eyes

705

**P**

$\text{♩} = 65$

$\frac{16}{16}$

$\frac{14}{16}$

$\frac{10}{16}$

$\frac{12}{16}$

$\frac{8}{16}$

T  
 Vn. I  
 Vn. II  
 Va.  
 Vc.

◊ (wide poss.) -  
 ◊ (wide poss.) -  
 ◊ (wide poss.) -  
 ◊ (wide poss.) -  
 ◊ (wide poss.) -

pppppp  
 pppppp  
 pppppp  
 pppppp  
 pppppp

p  
 p  
 p  
 p  
 p

713

$\frac{12}{16}$

$\frac{10}{16}$

$\frac{12}{16}$

$\frac{8}{16}$

$\text{♩} = 65$

$\frac{14}{16}$

$\frac{16}{16}$

(T)  
 Vn. I  
 Vn. II  
 Va.  
 Vc.

◊ (wide poss.) -  
 ◊ (wide poss.) -  
 ◊ (wide poss.) -  
 ◊ (wide poss.) -  
 ◊ (wide poss.) -

ppp  
 ppp  
 ppp  
 ppp  
 ppp

p  
 p  
 p  
 p  
 p



Q

Q

Q

745

♩ = 169

6/8 8/8 5/8 4/8 8/8 6/8 8/8

Vn. I

Vn. II

Va.

Vc.

7.6 9.8 4.5 5.4 9.8 7.8

5.6 9.8 9.8 3.4 9.8 7.6

7.8 9.8 6.5 7.8 7.6

7.6 7.8 6.5 5.4 5.6

1/2 clt

1/2 clt

1/2 clt

1/2 clt

♯ (wide)

♯ (wide)

♯ (wide)

♯ (wide)

*fff*

*fff*

*fff*

*fff*

*p*

*p*

*p*

*p*

753

♩ = 65

7/8 6/8 7/8 8/8 6/8 7/8

Vn. I

Vn. II

Va.

Vc.

8.7 7.6 10.7 6.4 6.4 5.6 8.7 8.7

8.7 4.3 8.7 5.4 5.4 4.3 8.7 8.7

6.7 6.7 7.6 6.7

4.7 2.3 4.7 3.4 3.4 7.6 8.7

1/2 clt

♯ (wide)

*p*

*fff*

*fff*

*fff*

*fff*

*p*

*p*

*p*

*p*

761

♩ = 169

6/8 4/8 5/8 6/8 7/8 5/8 4/8

Vn. I

Vn. II

Va.

Vc.

3.4 6.5 7.6 6.7 6.5 5.4

3.4 6.5 7.6 6.7 6.5

7.6 5.4 5.6 8.7 8.7

5.6 5.4 6.5 6.7 8.7 6.5

1/2 clt

1/2 clt

1/2 clt

1/2 clt

♯ (wide)

♯ (wide)

♯ (wide)

♯ (wide)

*fff*

*fff*

*fff*

*fff*

*p*

*p*

*p*

*p*

769

♩ = 65

6/8 8/8 4/8 5/8 8/8 6/8 8/8

1/2 elt. (wide)

Vn. I

Vn. II

Va.

Vc.

7.8 6.4 4.5 9.8 7.6

4.3 5.4 5.4 3.2 6.5 5.4 4.3

6.5 5.6 9.8

2.3 3.4 3.4 6.5 9.8 7.8

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

777

♩ = 169

7/8 6/8 7/8 8/8 6/8 7/8

1/2 elt. (wide)

Vn. I

Vn. II

Va.

Vc.

6.7 7.6 8.7 7.8 7.6 10.7 10.7

6.7 7.6 8.7 5.4 4.3 8.7 8.7

8.7 6.7 9.8 6.7 6.7

8.7 7.6 7.8

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

785

♩ = 65

6/8 5/8 4/8 8/8 7/8 4/8 5/8

1/2 elt. (wide)

Vn. I

Vn. II

Va.

Vc.

5.6 6.5 5.4 6.7 8.7 5.4

4.3 6.5 1 7/7 1 7/7 1 7/7 4 5 6 7 7 6 1 2 4 1 4

7.6 3.4 7.6 8.7

7.6 6.5 5.6 8.7 8.7

*mf* *mf* *mf* *mf* *p* *p*

809

(½ clt)

Vn. I

Vn. II

Va.

Vc.

Sub.

Figured bass notation (numbers 1-7) and intervals (e.g., 8:7, 3:4, 6:5, 7:6, 4:5, 8:7) are provided for each staff.

817  $\text{♩} = 52$

8/8 8/8 4/8 3/8 4/4 3/4

(1/2 dt)

Vn. I

Vn. II

Va.

Vc.

Sub

825

4/4 5/4 6/4 3/4 4/4 5/4 6/4 3/4 4/4

(1/2 dt)

Vn. I

Vn. II

Va.

Vc.

Sub

*ppp*

*pp*

835

3/4 4/4

Vn. I

Vn. II

Va.

Vc.

no danger or hope as the case might be of his ever getting out of it. Was he then now to press on regardless now in one direction and now in another or on the other hand stir no more as the case might be that is as that missing word might be which if to warn such as sad or bad for example then of course in spite of all the one and if the reverse then of course the other that is stir no more.

840

 $\frac{4}{4}$  $\frac{3}{4}$  $\frac{4}{4}$  $\frac{5}{4}$  $\frac{6}{4}$ 

Vn. I  $\diamond$  (wide)  $\dots$  1  $\square$   $\diamond$  (wide)  $\dots$  1  $\square$   $\diamond$  (wide)  $\dots$  1  $\square$   
 Vn. II  $\diamond$  (wide)  $\dots$  1  $\square$   $\diamond$  (wide)  $\dots$  1  $\square$   $\diamond$  (wide)  $\dots$  1  $\square$   
 Va.  
 Vc.

Vn. I  $\text{IV}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   
 Vn. II  $\text{IV}$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   
 Va.  
 Vc.  $\text{mf}$   $\text{f}$   $\text{ff}$

Sub  $\dots$   $\text{mf}$   $\text{f}$   $\text{ff}$

Such and much more such the hubbub  
in his mind so-called till nothing left  
from deep within but only ever fainter  
oh

849

 $\frac{3}{4}$  $\frac{4}{4}$  $\frac{5}{4}$  $\frac{4}{4}$  $\frac{3}{4}$  $\frac{4}{4}$ 

Vn. I  $\diamond$  (wide)  $\dots$  1  
 Vn. II  $\diamond$  (wide)  $\dots$  1  
 Va.  
 Vc.

Vn. I  $p$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   
 Vn. II  $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   
 Va.  
 Vc.  $\text{fff}$

Sub  $\dots$   $\text{fff}$

to end. No matter how no matter  
where.

856

 $\frac{4}{4}$  $\frac{3}{4}$ 

Vn. I  
 Vn. II  
 Va.  
 Vc.

Time and grief and self so-called.

Oh all to end.



