

# Stray Birds

vocal sextet and string quartet

Taylor Brook  
2025

soprano  
alto  
countertenor  
tenor  
baritone  
bass  
string quartet

~25 minutes

for Ekmeles and Mivos

about *Stray Birds*

*Stray Birds* was written in the Fall and Summer of 2025 for Ekmeles vocal ensemble and Mivos quartet. This work sets adapted writings of Olaf Stapledon (1886-1950) and Rabindranath Tagore (1861-1941).

Stapledon and Tagore were polymaths, pacifists, and universalists. I bring them together in celebration of their shared optimism and overlapping philosophies as well as for their contrasting writing styles. Tagore will often represent his ideas through intimate, personal relationships, while Stapledon describes societies and large groups, often never mentioning a single individual.

The Stapledon text originates from his 1930 novel, *Last and First Men*, which explores the possibilities of humanity in the near and distant future, written like an ethnographic report. I set excerpts of a chapter describing an humanity obsessed with sound and music, which shapes religion, social structures, and leads to eventual societal collapse.

The Tagore texts are derived from four poems from his 1916 collection, *Stray Birds*, which Tagore himself translated from Bengali into English (the original Bengali poems are often quite different and date back to years earlier and come from a variety of sources). These poems I have translated once again from English into pseudo-proto-Indo-European, which is a hypothesized language derived from Indo-European languages, a kind of missing linguistic link. By doing so, I am attempting to create a sense of cultural distance, while maintaining some strange familiarity. I conceived of these Tagore sections as the music being created in Stapledon's hypothetical society obsessed with sound.

The music alternates between Tagore and Stapledon three times during the piece, and is written in an extended just intonation system the centers on the note D and has 27 notes per octave. One string on each of the string instruments is retuned to fit with this harmonic system and bring out the extreme consonance and dissonance that the harmonic system was designed for through the resonance of the instruments.

## Notation Conventions for Strings:

### **Abbreviations:**

a.s.t. - alto sul taso  
s.t. - sul tasto  
p.s.t. - poco sul tasto  
ord. - ordinario (used to reset bow placement)  
p.s.p. - poco sul ponticello  
s.p. - sul ponticello  
m.s.p. - molto sul ponticello  
norm. - normale (used to reset techniques)  
c.l.t. - col legno tratto

### **Natural Harmonics:**

The resultant pitch is notated with a small circle above the note along with the a roman numeral indicating the string and an arabic numeral in superscript indicating the harmonic. For example:

### **Other String Techniques:**

pulse bow - a tremolo-like technique created by rearticulating the note as fast as possible without changing the bow direction, as if playing tied, accented notes.

bow dampened string (noise only) - completely mute the strings with the left hand while bowing normally to produce a noise without any clear pitch content.

## Notation Conventions for Voices:

### **Pronunciation:**

This work uses english with standard spelling as well as quasi-proto-indo-european using IPA.

When a syllable is in capital letter in a word, it is this phoneme that should be sustained for the duration of the note. For example "heaR" asks that the "r" phoneme be sustained.

### **Spoken word:**

Spoken word sections provide contour and rhythm, but not pitches. These sections are indicated with "spoken" and this continues until "sung" appears.

## Scale in HEJI

The following scale represents the core pitch collection used in this work. HEJI accidentals are used throughout the score, although other pitches appear as needed. This scale was constructed from the pitches or close approximations of the pitches resulting from the first seven overtones of the open strings of the string quartet, including those in scordatura.

1/1	33/32	25/24	12/11	10/9	9/8	8/7	7/6	6/5	5/4
0c	-47c	-30c	-45c	-18c	+4c	+35c	-33c	+16c	-14c
#1	#2	#3	#4	#5	#6	#7	#8	#9	#10

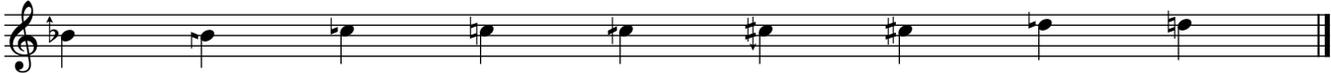


81/64	9/7	4/3	11/8	7/5	11/8 of 33/32	7/4 of 5/3	3/2	5/4 of 5/4
+8c	+35c	-2c	+51c	--17c	+5c	-47c	+2c	-27c
#11	#12	#13	#14	#15	#16	#17	#18	#19

[1]



8/5	12/7	7/4	16/9	11/6	15/8	11/8 of 11/8	7/4 of 9/8	2/1
+14c	+33c	-31c	-4c	+49	-12c	+5c	-27c	0c
[1] #20	#21	#22	#23	#24	#25	#26	#27	#1



## Scordatura

	4/3	33/32	3/2	9/8
	-2c	+53c	+2c	+4c

Violin 1



	5/4	1/1	3/2	9/8
	-14c	0c	+2c	+4c

Violin 2



	16/9	11/8	1/1	3/2
	-4c	+51c	0c	+2c

Viola



	5/3	4/3	1/1	3/2
	-16c	-2c	0c	+2c

Violoncello



One string on each of the string instruments is retuned. The fourth strings of the viola and second violin will form the interval of an octave and a perfect fifth. Similarly, the third strings of the viola and first violin forms a perfect fifth.

The cello and second violin can check their tuning against the fifth harmonic (touch-major-third) of their third string. The 11/8 on the viola third string can be checked as the eleventh harmonic of the cello second string. The 33/32 on the first violin third string can be checked with the third harmonic (touch-perfect-fifth) of the viola third string.

When needed, ossia staves appear to show the sounding pitch and the main staff becomes the tablature staff (fingered pitch). When no ossia staff is provided, the sounding pitch is shown. With a few exceptions I have written the parts in such a way that you should only play the open string and natural harmonics on the retuned string.

## Text

\*Square brackets indicate where original text has been altered; ellipses indicate where text has been skipped\*  
\*Proto-Indo-European is written using IPA\*

### Part 1 - Hearing

[Their] hearing was so developed that [one] could run through wooded country [blindfolded] without colliding with the trees. ... the great range of sounds and rhythms had acquired an extremely subtle gamut of emotional significance. ...

... Their lives were brief, their love of life intense. ... Music had ... [a] special significance [,] so intense was their experience of it, that they [regarded it as] the underlying reality of all things. ... snatched from a toilsome and often tragic life, [they] would seek to conjure about them by song ... a universe more beautiful, more real, than that of daily labour.

- Olaf Stapledon, *Last and First Men*

### Part 2 - Stray Birds

Stray birds of summer come to my window to sing and fly away.  
And yellow leaves of autumn, which have no songs, flutter and fall there with a sigh.'

- Rabindranath Tagore, *Stray Birds*, poem 1

[[In pseudo-proto-indo-european]]

sterh pureni epo sem, ora de mia lajsta, g<sup>w</sup>em au suego de seŋ enti pluk epo.  
enti ǵ<sup>h</sup>el lup de ɔtumna, em kep no seŋges, plud enti tar do ojnɔs sɛk.

### Part 3 - Concentrating

Concentrating ... upon... tone and rhythm, ... possessed by the living presence of music, and ... transported ... into a lovelier world. ... they believed that every melody was a spirit[.] ... [and] when ... [listening] ... , the barriers of their individuality were broken down, so that they became one soul... [they] persuaded [listeners] that music was the reality, and all else illusion, that the... spirit of the universe was pure music...

- Olaf Stapledon, *Last and First Men*

### Part 4 - Some Unseen Fingers

Some unseen fingers, like idle breeze, are playing upon my heart the music of the ripples.

- Rabindranath Tagore, *Stray Birds*, poem 11

[[In pseudo-proto-indo-european]]

sɛm skɛw penkrɔs, liǵ stɛl wents, wɛs blɛk mɛg ker su wɛbs musik.

## Text Continued

### Part 5 - A Melody

A melody, [they] said, is the most fleeting of things. ... silence devours... and ... annihilates it. Passage is essential to its being. ... for a melody... to halt is to die a violent death[.]... After silence it may [return], [fresh and alive]. Time cannot age it; for its home is outside time. And that [is the home] ... of every living thing[.] ... Those who seek immortality, must strive to waken their tranced souls into [sound].

- Olaf Stapledon, *Last and First Men*

### Part 6 - Toes

Toes are the fingers that have forsaken their past.

- Rabindranath Tagore, *Stray Birds*, poem 187

[[In pseudo-proto-indo-european]]

dejk wes so penkrɔs tod kɛp hejk son weyd.

### Part 7 - The Social Order

... the social order ... began to crumble. ... many [openly declared] that what mattered was not aristocratic birth, nor even proficiency in the time-honoured musical forms (so much prized by the leisured), but the gift of spontaneous emotional expression...

- Olaf Stapledon, *Last and First Men*

### Part 8 - Lead Me

Lead me in the centre of thy silence to fill my heart with songs.

- Rabindranath Tagore, *Stray Birds*, poem 286

[[In pseudo-proto-indo-european]]

leit mi hen so trɔm epo tenos kieh de pleh mɛg kɛr wet sɛŋɛs.



# Stray Birds

Taylor Brook

after Stapledon and Tagore  
for Ekmeles and Mivos

## Part I - Hearing

♩ = 58 calm, ambient, without affect

**Soprano**  
hea - - - - -

**Mezzo-soprano**  
hea - - - - - r i - - - - -

**Countertenor**  
hea - - - - - r i - - - - - ng hea- -

**Tenor**

**Baritone**

**Bass**

**Violin 1**

**Violin 2**

**Viola**

**Violoncello**

*pp* *mp*

*p*

*p*

3 3 3 3 5

Stray Birds

5

S. *pp* *mp* *pp* *mp*

- - - r i - - - - - ng hea - - - - - r

M-S. *3* *5* *3* *5*

- - - - - ng hea - - - - - r i - - - - -

Ct. *3* *5* *3*

- - - - - r i - - - - - ng hea - - - - -

T. *pp* *p*

heaR iNG heaR iNG heaR

Bar. *pp*

heaR iNG heaR iNG

B. *pp*

hear hear

glide through the diphthong over the full duration of each note (quasi overtone singing, to m25)

Vln 1

Vln 2

Vla

Vc.

10 *pp* *pp* *mp* *pp* *mp* *pp* *pp*

S. i - - - - - ng hea - - - - - r i - -

M-S. - ng hea - - - - - r i - - - - - ng hea - -

Ct. - - - r i - - - - - ng hea - - - - - r i - -

T. iNG heaR iNG heaR iNG heaR iNG

Bar. - heaR iNG heaR iNG heaR iNG

B. hear hear hear hear hear hear hear hear hear hear

Vln 1 leather mute *IV*<sup>3</sup> *n* *pp*

Vln 2 leather mute *n*

Vla

Vc.

Stray Birds

15

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

S.   
 ng hea - - - - - r

M-S.   
 r i - - - - - ng hea - - - - -

Ct.   
 ng hea - - - - - r i - - - - -

T.   
 hear iNG hear iNG hear iNG

Bar.   
 hear iNG hear iNG hear iNG

B.   
 hear hear hea hear hear hear hear hear hear

Vln 1   
 *IV*<sup>5</sup> *IV*<sup>6</sup>

Vln 2   
 *pp*

Vla   
 leather mute *IV*<sup>5</sup> *IV*<sup>6</sup> *n* *pp*

Vc.   
 leather mute *III*<sup>4</sup> *III*<sup>6</sup> *III*<sup>7</sup> *n* *pp*

*pp* *mp* *pp* *pp* *poco rit.* *a tempo* *mp*

20

S. *pp* *mp* *pp* *pp* *mp*  
i - - - - - ng hea - - - - -

M-S. *pp*  
- r i - - - - - ng m \_\_\_\_\_ m \_\_\_\_\_

Ct. *ppp* *pp*  
- - ng i - - - - - - - - - - - ng m \_\_\_\_\_

T. *pp*  
heaR iNG \_\_\_\_\_ heaR iNG heaR iNG \_\_\_\_\_ heaR

Bar. *pp*  
iNG heaR iNG \_\_\_\_\_ heaR iNG heaR iNG

B. *pp*  
hear hear hear hear hear hear

Vln 1 s.t. non vib. *ppp* *mp* *p* *mp* *pp* *mf*  
3

Vln 2 s.t. non vib. *ppp* *mp* *p* *mp* *pp* *mf*  
3

Vla s.t. non vib. *ppp* *mp* *p* *mp* *pp* *mf*  
3

Vc. s.t. non vib. *ppp* *mp* *p* *mp* *pp* *mf*  
3



Riten.

29

S. *their their their their their their*

M.S. *was so de-ve-losed that one could run through wood-ed count-ry blind-fold-ed with-out co-lli-ding with the trees. The*

Ct. *their their*

T.

Bar. *their their*

B. *their their their their their their*

Vln 1 *IV<sup>6</sup> III<sup>3</sup> III<sup>2</sup>*

Vln 2

Vla *IV<sup>6</sup> III<sup>3</sup> III<sup>2</sup>*

Vc. *III<sup>5</sup>*

a tempo

32

S. *their their their their their their*

M.S. *great range of sounds and rhythms had a - qui - red an ex - tre - mely sub - tle ga - mut of e - mo - tion - al sig - ni - fi - cance*

Ct. *their their*

T.

Bar. *their their*

B. *their their their their their their their*

Vln 1 *> ppp ppp mp pp mp* *6 3* *IV<sup>3</sup> III<sup>2</sup>*

Vln 2 *mp pp mp* *III<sup>2</sup>*

Vla *> ppp ppp pp mp pp mp* *6* *IV<sup>3</sup> III<sup>2</sup>*

Vc. *mp pp mp* *III<sup>4</sup>*

35

S. *pp* *mp* *pp* *mp* *p*  
their m m their their their

M.S. sung *pp* *mp* *pp* *mp* spoken *mf*  
m m Their lives were brief, their love of life in-tense.

Ct. *pp* *mp* *pp* *mp* *pp* *mf* *pp* <  
m m m a m

T. *pp* *mp* *pp* *mp* *pp* *mf* *pp* <  
m m m a m

Bar. *pp* <  
m

B. their their their

Vln 1 *pp* *mp* *pp* *p* *f* *ppp* *p*  
IV<sup>6</sup> III<sup>4</sup> s.t. s.p. ord. IV<sup>5</sup>

Vln 2 *pp* *mp* *pp* *f* *pp*  
IV<sup>3</sup> III<sup>3</sup> IV<sup>6</sup>

Vla *pp* *mp* *pp* *pp* *f* *ppp* *p*  
IV<sup>6</sup> III<sup>4</sup> s.t. s.p. ord. IV<sup>5</sup> IV<sup>6</sup>

Vc. *pp* *mp* *pp*  
IV<sup>6</sup> I<sup>3</sup> II<sup>5</sup> III<sup>5</sup>

39

S. *their their their their their their*

M.S. *Mu-sic had a spe-cial sig - ni-fi-cance so in-tense was their ex-pe-ri-ence of it, that they re-gard-ed it as*

Ct. *mp pp mp*

T. *mp pp mp*

Bar. *mp pp mp*

B. *their their their their their their*

Vln 1 *IV<sup>6</sup> 3 5 mp pp 3*

Vln 2 *mp pp mp pp*

Vla *3 mp pp*

Vc.

42

S. *their their their their their*

M.S. *the un-der-ly-ing re-a-li-ty of all things. snatched from a to-il-ful and of-ten tra-gic life, they would seek to con-jure a-bout them*

Ct. *pp mp*  
*m*

T. *pp mp*  
*m*

Bar. *pp mp*  
*m*

B. *their their their their their*

Vln 1 *mp*  
*5*

Vln 2 *mp pp*

Vla *mp pp*  
*3*

Vc. *mp pp*

Stray Birds

poco rit. ....  $\bullet = 58$

45

S. *pp*  
their their their their m

M.S. *pp* sung  
by song a u-ni-verse more beau-ti-ful, more re-al, than that of dai-ly la-bour. m m

Ct. *pp*  
m m

T. *pp*  
m m

Bar. *pp*  
m m

B. *pp*  
their their their their m

Vln 1 *p* non vib.  
*pp* *mp* *ppp* *mp* *p* *mp*

Vln 2 s.p. ord. non vib.  
*mf* *pp* *mp* *ppp* *mp* *p* *mp*

Vla non vib.  
*pp* *mp* *ppp* *mp* *p* *mp*

Vc. non vib.  
*mp* *ppp* *mp* *p* *mp*

49

S.

M.S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

*m*

*m*

*m*

*m*

*m*

*m*

*n*

*n*

*n*

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

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

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

*pp* < *mf* *pp* < *mp* *pp* < *mp* *pp* < *mf* *p* sub.

III (sounding G)

II

III (sounding A)

u →

u →

Stray Birds

Part II - Stray Birds, after Monteverdi Ah! dolente partita

$\text{♩} = 63$

55

S. *p* *mp* *p*  
u ————— e Ster pu - re - ni e - po sem, pu -

M-S. *p* *mp* *p*  
e Ster pu - re - ni e - po St'er

Ct. *p*  
e Ster pu - re - ni

T. *pp* < *mp* *ppp*  
pu - re - ni

Bar. *pp* < *mp* *ppp*  
pu - re - ni

B. *pp* < *mp* *ppp*  
pu - re - ni

Vln 1 *mp* s.t. remove mute

Vln 2 *mp* s.t. *ppp* < *p* > *pp* remove mute

Vla *mp* s.t. *ppp* < *p* > *pp* remove mute

Vc. *mp* III<sup>5</sup> s.t. *ppp* < *p* > *pp* remove mute

63

S. *mp* *p* *mp* *p* *mp*

M.S. *mp* *p* *mp* *p* *mp*

Ct. *p* *mp* *p* *p* *mf*

T. *p* *mf*

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

- re - ni - e - po sem, o - ra de mi - a laj - sta de se - -

pu - re - - ni - e - po sem, o - ra de mi - a laj - sta de se - -

St'er pu - - re - ni - e - po sem, o - ra de mi - a laj - sta

o - -ra o - ra de mi - a laj - sta

poco rit. a tempo

71 *pp* *p* *f* *mp* *mf* *f* *p*

S. *- ŋ en - ti pluk e - po*

M.S. *- ŋ en - ti pluk e - po*

Ct. *pp*

T. *pp*

Bar.

B.

Vln 1 *pp* *f* *p* *ff*

Vln 2 *pp* *fp* *ff*

Vla.

Vc.

II I II I II *s.p.* I II

II I II I etc. *s.p.* I II

3 3

*Lamentoso*

78

S. *p* *mp* *p*  
Ster pu - re - - ni e - - po sem,

M.S. *p* *mp* *p*  
Ster pu - re - - ni e - - po sem,

Ct. *p* *mp* *p*  
Ster pu - - re - - ni e - po sem,

T. *mf*  
en - ti g<sup>b</sup>el lup

Bar. *mf*  
en - ti g<sup>b</sup>el

B. *mf*  
en -

Vln 1 pulse bow s.t. *ppp* *mp* *mp* *p*

Vln 2 pulse bow s.t. *ppp* *mp* *mp* *p*

Vla ord. pulse bow s.t. *ppp* *p* *ppp* *p* *mp* *p*

Vc. ord. s.t. *ppp* *p* *ppp* *p* *ppp*

*Placido*

87

*p* *mf* *p* *p* <

S. em kep no seij - ges em

M.S.

Ct.

T. *pp* *mp*  
 g<sup>b</sup>el lup de o - tum - - na en - - ti g<sup>b</sup>el lup g<sup>b</sup>el lup de o -

Bar. *pp* *mp*  
 lup lup de o - tum - na en - - ti g<sup>b</sup>el lup lup de

B. *pp* *mp*  
 - ti g<sup>b</sup>el lup de o - tum - na en - - ti g<sup>b</sup>el lup de

Vln 1

Vln 2 a.s.t. *mp*

Vla a.s.t. *mp*

Vc. a.s.t. *mp*

95

**S.**  
kep no se - - - ij - ges \_\_\_\_\_ em kep no se - - - ij - ges \_\_\_\_\_ no

**M-S.**  
em kep no se - - - ij - ges \_\_\_\_\_ em kep no se - - - ij - ges \_\_\_\_\_

**Ct.**  
em kep no se - - - ij - ges \_\_\_\_\_ em kep no se - - - ij -

**T.**  
- tum - - na \_\_\_\_\_ seij - -

**Bar.**  
o - tum - na \_\_\_\_\_

**B.**  
o - tum - na \_\_\_\_\_

**Vln 1**

**Vln 2**

**Vla**

**Vc.**

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

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

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

*pp* *pp*

*pp* *pp*

Semplice

104

S. *p < mp* *p < mp* *p* *pp*  
 \_\_\_ seņ - ges oĵ - nos- - - - - sek pud en - ti tar do\_\_\_

M.S. *pp* *pp* *mf* *pp* *pp* *mf*  
 \_\_\_ pud en - ti tar do pud en - ti tar do\_\_\_ tar

Ct. *mf* *p* *mp* *pp <*  
 - ges \_\_\_ oĵ - - - - nos sek oĵ - - nos \_\_\_ sek. pud

T. *mf* *pp* *p* *mp*  
 - - - ges \_\_\_ tar do oĵ - - - nos \_\_\_ sek.

Bar. *pp* *mf* *pp* *mp* *p*  
 seņ - - - - - ges \_\_\_ oĵ - - nos \_\_\_ sek. plud en - ti tar

B. *pp* *mf* *mp* *p*  
 seņ - - - - - ges oĵ - - nos \_\_\_ sek. \_\_\_ plud en - ti tar

Vln 1 a.s.t. 1/2 c.l.t. *pp* *mp* *p* *mp* *p*

Vln 2 *pp* *mp* *p* *mp* *p <*

Vla a.s.t. 1/2 c.l.t. III IV III *pp* *mp* *p*

Vc. a.s.t. 1/2 c.l.t. *pp* *mp* *p*

poco rit. ....  $\text{♩} = 58$

III

S. *f* *p* *ff* *mp* *mf*  
 tar en - ti tar do oj - nos sek do oj - nos sek do oj - nos sek

M.S. *p* *mf* *p* *ff* *mp* *mf*  
 do oj - nos sek oj - nos sek oj - nos sek

Ct. *mp* *ppp* *mf* *ppp* *p* *f* *mf*  
 en - ti tar do sek pud en - ti tar do oj -

T. *pp* *mf* *ppp* *p* *f* *mf*  
 pud en - ti tar do sek oj - nos sek oj - nos

Bar. *mf* *p* *ppp* *mf* *ppp* *mp* *mf*  
 do do pud en - ti tar do oj -

B. *mf* *p* *ppp* *mf* *ppp* *mp* *mf*  
 do do o - j - nos oj -

Vln 1 p.s.t. norm. *mf* *ppp* *p* *ppp* *mp*  
*mf*

Vln 2 p.s.t. norm. *mp* *mf* *ppp* *p* *ppp* *mp*

Vla p.s.t. norm. *mp* *ppp* *mf* *ppp* *p* *ppp* *mp*

Vc. p.s.t. norm. *mp* *p* *mf* *ppp* *p* *ppp* *mp*



124

S. *p* *f* *p* *ff* *p*  
- ra de mi - - - - a

M-S. *p* *f* *p* *ff* *p*  
- ra de mi - - - - a

Ct. *p* *f* *p* *ff* *p*  
sem, de mi - - - - a

T. *p* *f* *p* *ff* *p*  
sem, de mi - - - - a

Bar. *p* *f* *p* *ff* *p*  
- ra de mi - - - - a

B. *p* *f* *p* *ff* *p*  
sem, de mi - - - - a

Vln 1 ord. *p* *ff* *p* s.p.  
II I II I II II I II I II etc. *fff*

Vln 2 ord. *p* *ff* *p* s.p.  
II I II I etc. *fff*

Vla *p* *f* *p*

Vc. ord. I *p* *f* *p* *mf* *p*

Part III - Concentrating

♩ = 84 flowing

131

S.

M.S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

ord. *sfz* > *mf* < *fff* *pp* *pp* < *mp* > *pp* *mp*

ord. *sfz* > *mf* < *fff* *pp* *III*<sup>7</sup> *pp*

ord. *ppp* < *ff* *fff* *pp*

*ppp* < *ff* *fff* *pp* *I*<sup>3</sup>

8<sup>va</sup> 8<sup>va</sup>

II I II I II I





144

S.

M.S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

146

S. *p* d ε

M.S. *p* d ε

Ct. *p* d ε

T.

Bar. *f* spoken *f* 5 5 3 6  
Con - cen - tra - ting up - on tone and rhy - thm, po - sessed by the li - ving

B.

Vln 1 3 3

Vln 2 IV 3 3 *mp* pizz.

Vla III IV *mp* pizz.

Vc. II III IV

148

S. re æN in w3 w3 w3 w3

M-S. re æN in w3 w3 w3 w3

Ct. re æN in w3 w3 w3 w3

T.

Bar. pre-sence of mu-sic, and trans-port-ed in-to a lov-li-er world.

B.

Vln 1 *p* *p* *8va* *8va*

Vln 2 *p* *8va* *8va* *8va*

Vla *pp* *mp*

Vc. *pp*

151

S. *mp* *p* *p* *p* *p*

M.S. *mp* *p* *p* *p* *p*

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

T.

Bar. *p* *p* *p* *p* *p*

B.

Vln 1 *p* *p* *p* *p* *p*

Vln 2 *p* *p* *p* *p* *p*

Vla *p* *p* *p* *p* *p*

Vc. *mp* *p* *p* *p* *p*

They be - lieved that e - ve - ry me - lo - dy was a spi - rit





157

S. u A and all el - se

M.S. u A and all el - se

Ct. u A and all el - se

T.

Bar. -sua-ded list-en-ers that mu - sic was the re - a - li - ty, and all else ill - u - sion

B.

Vln 1 *8va* I II 5 III II I (mute)

Vln 2 *8va* I II 5 III II I (mute)

Vla (mute)

Vc. (mute)

159

S. *p* *mp* *p* *mp* *p*  
m ju Δ mu - sic m - -

M.S. *p* *mp* *p* *mp* *p*  
m ju Δ mu - sic m - -

Ct. *p* *mp* *p* *mp* *p*  
m ju Δ mu - sic m - -

T.

Bar. *3* *3*  
that the spi - rit of the u - ni - verse was pure mu - sic

B.

Vln 1 *8va* *8va* *3* *8va* *8va* *3*  
II I II 3 II I II I II 3

Vln 2 *8va* *8va* *3* *8va* *8va* *3*  
II I II 3 II I II I II 3

Vla *3* *3*

Vc. *3* *3*

♩ = 72

161

S. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*  
- a \_\_\_\_\_ and all \_\_\_\_\_ else and all \_\_\_\_\_ else and all \_\_\_\_\_ else \_

M.S. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*  
- a \_\_\_\_\_ and all \_\_\_\_\_ else and all \_\_\_\_\_ else and all \_\_\_\_\_ else \_

Ct. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*  
- a \_\_\_\_\_ and all \_\_\_\_\_ else and all \_\_\_\_\_ else and all \_\_\_\_\_ else \_

T. *n* *p* *n*  
s \_\_\_\_\_

Bar. *n* *p* *n*  
s \_\_\_\_\_

B. *n* *p* *n*  
s \_\_\_\_\_

Vln 1 *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*  
1/2 clt, circular bowing  
↑ ↓ ↑ ↓ etc.

Vln 2 *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*  
1/2 clt, circular bowing  
↑ ↓ ↑ ↓ etc.

Vla *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*  
1/2 clt, circular bowing  
↑ ↓ ↑ ↓ etc.

Vc. *mp* *n* *p* *n*  
ric. c.l.b. I  
bow dampened string (noise only)

166

S. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*  
and all else and all else a

M-S. *p* *mp* *p* *mp* *p* *mp* *p* *mp*  
and all else and all else a

Ct. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*  
and all else and all else a

T. *p* *n* *p* *n*

Bar. *p* *n* *p* *n*

B. *p* *n* *p* *n*

Vln 1 *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln 2 *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vla *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. norm. p.s.t. *ppp*

*p* *n* *p* *n*

171

*mp*  $\rightarrow$  *p* **rubato**

S. *a*

M.S. *p*  $\rightarrow$  *mp*  $\rightarrow$  *p* *a*

Ct. *mp*  $\rightarrow$  *p* *a*

T. blend with cello, mimic tone *ppp*  $\rightarrow$  *mf*  $\rightarrow$  *pp* *m*

Bar. blend with cello, mimic tone *ppp* sung  $\rightarrow$  *mf*  $\rightarrow$  *pp* *m*

B. blend with cello, mimic tone *ppp*  $\rightarrow$  *mf*  $\rightarrow$  *pp* *m*

Vln 1 *mp*  $\rightarrow$  *p*

Vln 2 *p* s.t. norm. *ppp*  $\rightarrow$  *mp*  $\rightarrow$  *pp*

Vla s.t. norm. *ppp*  $\rightarrow$  *mp*  $\rightarrow$  *pp*

Vc. solo ord. IV<sup>4</sup> IV<sup>5</sup> IV<sup>6</sup> etc III<sup>8</sup> II<sup>8</sup> *mf*  $\rightarrow$  *ppp*  $\rightarrow$  *mf*  $\rightarrow$  *mp*

a tempo

175

S.

M-S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

*pp* *mp* *pp* *f* *p sub.*

183

S.

M.S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

*f* *pp* *mf* *p*

*f* *pp* *mf* *p < mf >* *p*

*f* *pp* *mf* *p < mf >* *p*

*f* *pp* *mf* *p* *mf* *p*

*f* *pp* *mf* *p*

$I^2$   $II^2$   $III^3$   $III^3$

$IV^6$

$II^4$   $III^4$   $II^4$   $III^4$

$II^5$   $III^7$

3 5 3 5

Part IV - Some Unseen Fingers  
a tempo

rubato

*mp*

190

S.

M.S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

gradually slow trem.  $IV^4$   $I^2$   $II^2$

gradually slow trem.  $IV^4$   $III^4$   $IV^4$

gradually slow trem.  $III^4$  solo  $mf$   $p$   $mp$   $pp$

gradually slow trem.  $IV^{11}$   $I^3$

197 *mp*

S. lig stel\_\_ wents sem skew penk-rös\_\_ sem skew\_\_ penk-rös\_\_ lig stel

M-S. *p* sem\_\_ skew penk-rös\_\_ sem\_\_ skew\_\_ penk-rös\_\_ lig stel *mp*

Ct. *pp* *mp* *p* *mp* *p* *mp* sem sem penk-rös lig\_\_ stel\_\_

T. *mp* lig stel

Bar.

B.

Vln 1 *n*

Vln 2 *n*

Vla.

Vc.

204

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

S. wehnts sem sem skew penk - rös lig stel wents wes blek

M-S. wehnts sem skew penk - rös lig stel wents wes blek

Ct. wehnts sem skew penk - rös lig stel wents wes blek

T. wehnts sem skew penk - rös lig stel wents wes blek

Bar. *pp* *mp* *mf* *p*  
sem skew penk - rös lig stel wents wes blek

B. *pp* *mp* *mf* *p*  
sem skew penk - rös lig stel wents wes blek

Vln 1 pizz. *mp* *p*

Vln 2 pizz. *mp* *p*

Vla pizz. *mp* *p*

Vc. pizz. *mp* *p*

211 *mf* *p* *mf*

S. ker su webs webs mu - sik mu - - sik

M-S. ker su webs webs mu - sik mu - - sik

Ct. ker su webs webs mu - sik mu - - sik

T. ker su webs webs

Bar. ker su webs webs mu - sik mu - - sik

B. ker su webs webs mu - sik mu - - sik

Vln 1 leather mute arco a.s.t. *n* *p* *mf*

Vln 2 leather mute arco a.s.t. *n* *p* *mf*

Vla

Vc. arco s.t. *pp*

Stray Birds

poco rit.....

216

S. *p* *pp* *mp* *pp*  
 webs \_\_\_\_\_ mu - sik webs \_\_\_\_\_ mu - sik

M-S. *p* *pp* *mp* *pp*  
 webs \_\_\_\_\_ webs \_\_\_\_\_ mu - sik

Ct. *p* *pp* *mp*  
 webs \_\_\_\_\_ mu - sik webs \_\_\_\_\_ webs \_\_\_\_\_

T. *p* *pp* *mp* *pp* *mp* *pp*  
 webs \_\_\_\_\_ webs \_\_\_\_\_ mu - sik webs \_\_\_\_\_ mu - sik

Bar. *mf* *p* *pp* *mp* *pp*  
 webs \_\_\_\_\_ webs \_\_\_\_\_ mu - sik

B. *mf* *p* *pp* *mp* *pp*  
 webs \_\_\_\_\_ webs \_\_\_\_\_ mu - sik

Vln 1 *p* remove mute *ppp* *mp* *pp* *mp* *n*  
 III<sup>4</sup> ord. bow dampened string (noise only)

Vln 2 *p* remove mute *ppp* *mp* *pp* *mp* *n* norm. IV<sup>2</sup>  
 IV<sup>7</sup> ord. bow dampened string (noise only)

Vla arco a.s.t. *p* *ppp* *mp* *pp* *mp* *n* bow dampened string (noise only)  
 II<sup>4</sup> III<sup>5</sup> ord.

Vc. ord. *mf* *p* *ppp* *mp* *p* *ppp* *p*  
 II<sup>6</sup> III<sup>6</sup> IV<sup>6</sup>

Part V - A Melody, after Tagore *Eso Eso Phire Eso*

..... ♩ = 63

223

S.

M.S.

Ct. *pp*  
mu - sik

T. *p > pp* *p > pp* *p > pp*  
th s f

Bar. *p > pp* *p > pp* *p > pp*  
th s f

B. *p > pp* *p > pp* *p > pp*  
th s f

Vln 1 III c.l.t. *mp > pp* *mp > pp* *mp > pp*

Vln 2 *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vla III norm. II *mf* *p* *mf* *p < mp*

Vc. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

230

S. *spoken mf* *3* *3*  
 a me-lo-dy, they said, is the most fleet-ing of things

M.S. *spoken mf* *3* *3*  
 a me-lo-dy, is the most

Ct. *spoken mf* *3*  
 they said, fleet-ing of things si-lence de-vours and a-nni-hi-lates it.

T. *mp* *pp* *spoken mf*  
 thS \_\_\_\_\_ si-lence

Bar. *mp* *pp* *spoken mf*  
 thS \_\_\_\_\_ de-vours

B. *mp* *pp* *spoken mf* *3*  
 thS \_\_\_\_\_ and a-nni-hi-lates it.

Vln 1 *mp* *pp*

Vln 2 *ppp* *p* *ppp* *p* *ppp*

Vla *pp* *p* *mf* *p*

Vc. *p* *ppp* *p* *ppp* *p*

235

S. pa-ssage to its be-ing

M-S. pa-ssage is e-ssent-ial to its be-ing

Ct. pa-ssage is e-ssent-ial

T. *p* *mf* *p* *pp*  
s pa-ssage f

Bar. *p* *pp* *p* *pp*  
s f

B. *p* *pp* *p* *pp*  
s f

Vln 1 *mp* *pp* *mp* *pp*

Vln 2 *p* *ppp* *p* *ppp*

Vla *mf* > *p* *mp* 3 3

Vc. *ppp* *p* *ppp* *p*

239

*whisper*  
*p* 6 3 3 *mp*

S. for a me-lo-dy to halt is to die a vio-lent death. af-ter si-lence

M-S. af-ter si-lence ts tiMe *p* *sung mp*

Ct. *p* *pp* *mp* *sung mp*  
th it may re - turn, tiMe

T. *p* *pp* *mp*  
th it may re - turn,

Bar. *p* *pp* *p*  
th ts

B. 6 3 3 *p*  
for a me-lo-dy to halt is to die a vio-lent death. ts

Vln 1 *mp* *pp* 1/2 c.l.t. *pp* *mf* >  
3 5 5

Vln 2 *p* *ppp* *p* *ppp* *p*

Vla *p* *mf* *p* *mf* *p* *mf* >

Vc. *ppp* *p* *ppp* *p* *ppp*

244

S. *p* *pp*  
time ca-nnot age it; for its home is out-side time th\_\_\_\_\_

M.S. *p* *pp*  
spoken  
time is out-side time th\_\_\_\_\_

Ct. *p* *pp*  
spoken  
age it; for its home is out-side time and that is the home, th\_\_\_\_\_

T. *p* *pp*  
for its home th\_\_\_\_\_

Bar. *p* *pp*  
and that is the home, of e-very li-ving thing.

B. *p* *pp*  
of e-very li-ving thing.

Vln 1 *pp* *mf*  
III  
c.l.t.

Vln 2 *ppp* *p* *ppp* *p*

Vla *p* *mf* *pp* *p*

Vc. *p* *ppp* *p* *ppp*

248 *p* *pp* *mp* *pp* sung *mp* *pp*

S. *p* *pp* *n* *mp* *n* sung *n* *mp* *n*

M.S. *p* *pp* *n* *mp* *n* sung *n* *mp* *n*

Ct. *p* *pp* *n* *mp* *n* sung *n* *mp* *n*

T. *p* *pp* *3* *5* *p* *pp*

Bar. *3* *3* *5* *p*

B. *3* *3* *5* *p* *pp*

Vln 1 *pp* *5* *mp* *p* retake bow as needed  $\Pi^5$  norm. *8va*

Vln 2 *ppp* *p* *ppp* *p* *ppp*

Vla *mf > p* *mp*

Vc. *p* *ppp* *p* *ppp* *p*  $IV^3$

s\_\_\_\_\_ souNd.\_\_\_\_\_

s\_\_\_\_\_ sound. n\_\_\_\_\_

s\_\_\_\_\_ in-to sound. n\_\_\_\_\_

s\_\_\_\_\_ wa-ken their tranced souls in-to sh\_\_\_\_\_

must strive to wa-ken sh\_\_\_\_\_

those who seek im-mor-tal-i-ty, must sh\_\_\_\_\_

Stray Birds  
Part VI - Toes

253

S. *n* *pp* *f*  
ē dejk wes so

M-S. *n* *pp* *f* *p*  
ē dejk wes so

Ct. *n* *pp* *f*  
ē dejk wes so

T. sung *n* *pp* *f* *p*  
ē dejk wes so

Bar.

B.

Vln 1 (8) *ppp* *IV*<sup>5</sup>

Vln 2 *p* *ppp* *p* *ppp* *p* *ppp*

Vla *f* *p*

Vc. *ppp* *p* *ppp* *p* *ppp* *p*

259 *p* *mf* *p* *mf*

S. *mf* *p* *mf*

M-S. *mf* *p* *mf*

Ct. *p* *mf* *p* *mf* *p*

T. *mf* *p* *mf*

Bar. *mf* *p* *mf* *p*

B. *mf* *p* *mf* *p*

Vln 1 *p* *p* *mf* *p* *mf* *p* *mf*

Vln 2 *p* *p* *mf* *p* *mf* *p* *mf*

Vla *mf* *p* *mf* *p*

Vc. *ppp* *p* *ppp* *p* *ppp* *p*

de - jk wes so pen - - - - kros

de - jk wes so pen - - - - kros

de - jk wes so pen - - - - kros

de - jk wes so pen - - - - kros

de - jk wes so pen - - - - kros pen -

de - jk wes so pen - - - - kros pen -

III

III<sup>5</sup> 8va

II<sup>5</sup>

II<sup>4</sup>

III<sup>5</sup>

III<sup>4</sup>

III II

265

S. *p* *mf* *p* *n* *mf*  
pen - - - - - krös pen - - - - - krös

M-S. *p* *mf* *p* *f* *p*  
pen - - - - - krös pen - - - - - krös

Ct. *mf* *p* *n*  
pen - - - - - krös pen - - - - -

T. *p* *mf* *p* *ppp* *mp*  
pen - - - - - krös pen - - - - - krös

Bar. *mf* *p* *pp*  
- - - - - krös pen - - - -

B. *mf* *p* *pp*  
- - - - - krös pen -

Vln 1 *p* *mf* *p* *mf* *p* *mf*  
II<sup>4</sup> III<sup>5</sup>

Vln 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*  
IV<sup>4</sup> IV<sup>3</sup> IV<sup>2</sup>

Vla *mf* *p* *f* *p*

Vc. *ppp* *p* *ppp* *p* *ppp* *p*



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

S. pen \_\_\_\_\_ krös \_\_\_\_\_ tod \_\_\_\_\_

M.S. *pp* *mp* *pp* *mp* *pp* *p* *mp*  
pen - - - - - krös \_\_\_\_\_ tod \_\_\_\_\_

Ct. *mf* > *p* *mf* >  
tod \_\_\_\_\_ kep \_\_\_\_\_

T. *pp* *mp* *pp* *mp* *pp* *mf* > *p*  
pen - - - - - krös \_\_\_\_\_ tod \_\_\_\_\_

Bar. *pp* *mp* *pp* *mp* *pp*  
pen - - - - - krös \_\_\_\_\_

B. *pp* *mp* *pp* *mp* *pp*  
pen - - - - - krös \_\_\_\_\_

Vln 1 *p* *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p*

Vln 2 *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* >

Vla. *p* *mf* > *p* *mf* > *p*

Vc. *mp* *ppp*

II<sup>2</sup> IV<sup>4</sup> III<sup>4</sup> IV<sup>4</sup> II<sup>2</sup>





296

S. *pp* *mf* *p* *p* *mf* *p*  
 tod hejk son wed

M-S. *mp* *mf* *mp* *p*  
 tod kep hejk son hejk so- - -n wed

Ct. *mp* *pp* *pp* *mp* *pp*  
 hejk so - - - n

T. *ppp*  
 m

Bar. *ppp*  
 m

B. *ppp*  
 m

Vln 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *pp* *mp* *pp*

Vln 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *pp* *mp*

Vla *mf* *mp* 3 3

Vc. *p* *ppp* *p* *ppp* *p* *ppp*

Part VII - The Social Order

Stray Birds

♩ = 72

302

S. *mp* *pp*

M.S.

Ct.

T. *mp* *pp*

Bar. *mp* *pp*

B. *mp* *pp* spoken *mf*

The so-cial or-der be-gan to crumb-le

Vln 1 s.t. *n* *pp*

Vln 2 s.t. *n* *pp*

Vla s.t. *n* *pp*

Vc. s.t. *n* *pp*

310

S. *mp* *pp* *mp* *pp*  
 ma - ny \_\_\_\_\_ was not \_\_\_\_\_

M-S. *mp* *pp* *mp* *pp*  
 ma - ny \_\_\_\_\_ was not \_\_\_\_\_

Ct. *mp* *pp* *mp* *pp*  
 ma - ny \_\_\_\_\_ was not \_\_\_\_\_

T. *mp* *pp* *mp* *pp*  
 ma - ny \_\_\_\_\_ ma - ny \_\_\_\_\_

Bar. *mp* *pp*  
 ma - ny \_\_\_\_\_

B. *mp* *pp*  
 ma - ny \_\_\_\_\_ ma - ny \_\_\_\_\_ o - pen - ly de - clared that \_\_\_\_\_ what ma - tterd \_\_\_\_\_ was not \_\_\_\_\_

Vln 1 II III ord. *pp* *mp* *pp*

Vln 2 ord. *pp* *mp* *pp* *mp*

Vla ord. *pp* *mp* *pp*

Vc. ord. *pp* *mp* *pp* *mp*

314

S. *mp* *pp*  
was not birth in time hon - hour

M.S. *mp* *pp*  
was not birth

Ct. *mp* *pp*  
nor

T. *mp* *pp* *mp* *pp*  
nor in time hon - hour

Bar. *mp* *pp* *mp* *pp*  
was not birth nor in time hon - hour

B. *mp* *pp* *mp* *pp*  
was not a-rist-o-crat-ic birth nor e-ven pro-fi-cien-cy in time ho-noured mu - si-cal

Vln 1 *mp* *pp* *mp*

Vln 2 *pp* *mp* *pp*

Vla *mp* *pp* *mp*

Vc. *pp* *mp* *pp*

317

S. *p* *pp*  
gift of m

M.S. *mp* *p* *mp* *pp* *p* *pp*  
forms so much prize lei - sure but the gift of m

Ct. *mp* *p* *mp* *pp* *p* *pp*  
forms so much prize lei - sure but the gift of m

T. *mp* *p* *pp*  
forms so much prize gift of m

Bar. *mp* *pp* *p* *pp*  
lei - sure but the gift of m

B. forms (so much prized by the lei-sured), but the gift of e - mo-tion-al ex-press-ion

Vln 1 *pp* *mp* *pp* *mf* *pp*

Vln 2 *mp* *pp* *mp*

Vla *pp* *mp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp*

321 *mf* *ff* *ff*

S. *mf* *ff* *ff*

M.S. *mf* *ff* *ff*

Ct. *mf* *ff* *ff*

T. *mf* *ff* *ff*

Bar. *mf* *ff* *ff*

B. sung *mf* *ff* *mf* *ff*

Vln 1 *mf* *ff* *mf* *ff* *ord.*

Vln 2 *mf* *ff* *mf* *ff* *ord.*

Vla *mf* *ff* *mf* *ff* *ord.*

Vc. *mf* *ff* *mf* *ff* *ord.*

328

S. *mf* *ff*  
mi le - - - - - it mi

M.S. *mf* *ff*  
mi le - - - - - it mi

Ct. *mf* *ff*  
mi le - - - - - it mi

T. *mf* *ff*  
mi le - - - - - it mi

Bar. *mf* *ff*  
mi le - - - - - it mi

B. *mf* *ff*  
mi le - - - - - it mi

Vln 1 *fp* *ff* *pp*  
s.p. ord. 5

Vln 2 *fp* *ff*  
s.p. ord. 5

Vla *fp* *ff*  
s.p. ord. 5

Vc. *fp* *ff* *pp*  
s.p. ord. 5

335

S.  
M-S.  
Ct.  
T.  
Bar.  
B.

Vln 1  
Vln 2  
Vla  
Vc.

*f* *pp* *f* *pp* *f* *pp* *f* *pp*

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

*pp* *f* *pp* *f* *pp* *f* *pp*

*f* *pp* *f* *pp* *f* *pp* *ff* *pp*

leather mute  
leather mute

Part VIII - Lead Me

344

S.

M-S.

Ct.

T. *mp*  
le - it

Bar. *mp*  
le - it

B.

Vln 1 *mp* leather mute flautando *p* 3 *mp* *mp*

Vln 2 leather mute flautando *pp* *mp* *pp*

Vla flautando IV *p* 3 *mp* *mp*

Vc. flautando I *mp* 3 *mf*

350

S.

M-S.

Ct.

T.  
mi le - it mi le - it mi de pleh meǵkør le - it mi le - it mi

Bar.  
mi de pleh meǵkør le - it mi le - it mi le - it mi de pleh meǵkør

B.

Vln 1  
pp mp pp

Vln 2

Vla  
IV IV pp mp pp

Vc.

356

S.

M-S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

soft articulations, like the flautando strings

*mp* *pp* *mp*

*mf*

le - it mi hemso trøme-po

soft articulations, like the flautando strings sung

*mp* *pp* *mp*

*mp* *pp* *ppp*

*mp* *pp* *mp*

362

S.

M-S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

*pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

*pp* *mp* *pp* *pp* *mp*

*mp* *pp* *mp* *pp*

*pp* *mp* *pp*

soft articulations, like the flautando strings

III

368

S.

M.S.

Ct.

soft articulations, like the flautando strings

*ppp* *p* *ppp*

3

le i mi e no r me o l m l m n

T.

*mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

η m n m n m η m l m n r m n

Bar.

*pp* *pp* *mp* *pp* *pp* *mp* *pp*

η m n m n l m n r m n l

B.

*pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

n m η m n m l m n r m n l m e

Vln 1

II

*ppp* *pp* *ppp*

3

Vln 2

*mp* *pp* *pp* *mp*

Vla

III

*pp* *mp* *pp*

Vc.

*mp* *pp* *mp*

373

S.

M-S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

le i mi e no r o me o l m n l m n le i mi e no

l m e w η l m n r m n l

m e w η l m n le i mi e no r o me o η l

w η l m n r m n l m

*p ppp*

*mp ppp*

*pp pp*

*mp pp pp*

*pp mp pp*

*pp p ppp*

*pp ppp*

*mp pp*

*pp*

*pp mp*

soft articulations, like the flautando strings

377

S. *ppp* e le

M-S. *ppp* *mp* *ppp* *p*  
mi e no rō me o l m n r m n l m e

Ct. *mp* *ppp* *mp* *ppp*  
rō me o m l m n le i mi e no rō me o e o e no

T. *mp* *pp* *pp* *mp* *pp* *pp*  
m e w ŋ l m n r m n

Bar. *mp* *pp* *mp*  
m n le i mi e no rō me o l m n r m n l m

B. *mp* *pp* *pp*  
e w ŋ l m n r m le i

Vln 1 *mp* *ppp*

Vln 2 *mp* *ppp*

Vla *mp* *pp*

Vc. *pp* *mp*

381

S. *mp* *pp*  
me ə we e ɲ e e le i mi e no

M-S. *ppp* *pp* *mf* *mp* *pp*  
w le i mi e no rə me o le i le i mi

Ct. *mf* *pp*  
i e le i mi e no rə me o e no i e le i mi e no

T. *mp* *pp* *pp* *mf* *pp* *pp*  
l m e w ɲ le i mi e n o rə m e

Bar. *pp* *pp* *mf* *pp* *pp*  
e → m le i mi e n o rə

B. *mf* *pp* *pp*  
mi e n o rə m e o e no i e e

Vln 1 *mp* *ppp* *mf* *pp*

Vln 2 *mf* *pp* *mf* *pp*

Vla *mf* *pp*

Vc. *pp* *mf*

385 *mf* *pp* *mf* *p*

S. *mf* *pp* *mf* *p*

M-S. *mf* *mp* *p* *mf* *mp* *p*

Ct. *mf* *pp* *mf* *p*

T. *mf* *pp* *pp*

Bar. *mf* *pp* *pp* *mf*

B. *mf* *pp* *pp* *mf*

Vln 1 *mf* *pp*

Vln 2 *mf* *pp*

Vla *mf* *pp*

Vc. *pp* *mf*

rō me o e le i mi e no rō me o no i e le  
 e no rō me o le i le i mi e no rō me o le - i e  
 rō me o e o e no i e le i mi e no rō me o e no  
 o e no i e e m le me ə we ε η ε le  
 m e o e no i e e le me ə we ε  
 le m me ə we ε η ε le i mi

389 *f* *p* *f* *f* duo with mezzo soprano

S. *f* *p* *f* *f* duo with mezzo soprano  
 i mi e no rø me o le i mi e no rø me o le - it mi hen so trøm

M.S. *f* *mf* *f* duo with soprano  
 le i mi e no rø me o le - i le - it mi hen so trøm

Ct. *f* *pp*  
 i e le i mi e no rø me o le - - it mi hen so trøm e - po

T. *mf* *pp* *pp*  
 i mi e n o rø e - po te - - - nos

Bar. *pp* *pp* *mf*  
 η hen so trøm e - - po te - nos ki - eh

B. *pp* *pp* *mf* *pp* *pp*  
 e n so trøm e - - po te - - - nos ki - eh de

Vln 1 *mf* *pp* *mf* *pp*

Vln 2 *f* *pp* *mf* *pp*

Vla *mf* *pp*

Vc. *pp* *mf*

**rit.**..... ♩ = 63

**mp**

393

S. e - po - - te - nos - - ki - eh de pleh meğ kør wet seņ - -

M-S. e - po - - te - - nos ki - eh de pleh meğ kør wet seņ - -

Ct. *mf* *p* *mf* *p*  
te - nos ki - eh de pleh kør - - wet ki - eh seņ - ges m - -

T. *mf* *pp* *mp* *p*  
ki - eh - - de pleh pleh meğ kør wet seņ - ges m - -

Bar. *pp* *mp* *p*  
- - de pleh pleh meğ kør wet seņ - - ges m - -

B. *mf* *p*  
pleh meğ - - kør wet seņ - - ges m - -

Vln 1 *mf* *p* *mf* *mp* s.t. norm.

Vln 2 *mf* *mp* s.t. norm.

Vla *mf* *p* a.s.t. norm.

Vc. *p* *mf* *p* a.s.t. norm.

398

S. *ppp* *n* *p* *n*  
- ges m aM

M-S. *ppp* *n* *p* *n*  
- ges m aM

Ct. *pp*  
se - η

T. *pp*  
se - η

Bar. *pp*  
se - η

B. *pp*  
se - η

Vln 1 pulse bow

Vln 2 pulse bow norm.

Vla *mp*

Vc. *mp*



417

S.

M-S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

pulse bow

a.s.t.

*n*

*p*

*n*

426

S.

M.S.

Ct.

T.

Bar.

B.

Vln 1

Vln 2

Vla

Vc.

a.s.t.

*n*

*p*

*n*