

Kaija Saariaho

NYMPHEA REFLECTION

for string orchestra

dedicated to Christoph Eschenbach

CHESTER MUSIC

rev. Nov. 02

TRUSAL SCORING

This work was commissioned by the Schleswig Holstein Festival. It was first performed on 16th August 2001, in Elmshorn, Germany, by Sinfonietta Cracovia conducted by John Axelrod.

Duration: c. 18 minutes

Conductor's score and string parts are available on hire.

String numbers: preferably 14.12.10.8.6 players
minimum 7.6.6.4.2


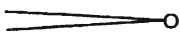
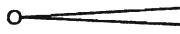



NOTE FOR THE CONDUCTOR: there should be a short pause between Movements II and III, and a slightly longer pause between the remaining movements.

NOTATION






Trills should always be played up a semitone, unless otherwise specified.

Tremolo should always be as dense as possible.

When vibrato markings are not specified, players can use their usual vibrato. Molto vibrato always means a rapid and narrow vibrato, unless otherwise specified.






	change very gradually from one sound or one way of playing (etc) to another
	diminuendo al niente
	crescendo dal niente
	quarter tone, between natural and sharp
	three quarter tones sharp
	quarter tone, between natural and flat

For glissandi there are three different notations:

 or 	this glissando should always be played very evenly, without vibrato and accentuations.
 or 	glissandi with much vibrato
	glissando with artificial harmonics, in which the upper finger is constantly moving and thus creating a rich sound with vividly varying pitches, instead of one gliding pitch.

All the glissandi should be started immediately at the beginning of the note value. The pitches within the brackets '(J)' during the glissandi are there to show the approximate speed of the glissandi, and are not to be played with any accentuation or tenuto.

S.P.	sul ponticello
S.T.	sul tasto
N	normal (used with S.P. and S.T., otherwise ord.)
E.S.P.	estremamente sul ponticello: as close to the bridge as possible

	natural harmonics – written at sounding pitch
	move gradually from normal to harmonic sound (less and less pressure with the left hand)
	play with light finger pressure (as harmonics)
	add bow pressure to produce a scratching sound, in which the audible pitch is totally replaced by noise.
	as above, but move back from noise to tone again



a trill produced by alternating the finger pressure between normal (•) and light (harmonic, ◊). The result should be alternating normal and harmonic sounds.



move gradually from normal trill to a wide, slow trill and then back to normal trill

When playing long sustained notes the bow changes should always be imperceptible and made independently of the other players. During long slurs which include several long sustained notes a change of note should preferably not coincide with a change of bow.

The texts in Movement VII may be recited in English, French, German or Russian. Translations of the poem are available on request.

NYPHAEA REFLECTION

Kaija Saariaho

I Sostenuto

$\text{♩} = \text{ca. 40}$ (Tempo I)
Sempre molto espressivo, poco rubato
(N) (senza sord.)

accel.

Musical score for *NYPHAEA REFLECTION*, I Sostenuto, by Kaija Saariaho. The score is for a string ensemble and includes parts for Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked $\text{♩} = \text{ca. 40}$ (Tempo I) and the performance style is "Sempre molto espressivo, poco rubato". The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

The score is divided into systems, each containing staves for Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Solo part is marked *mf* and includes instructions like "(sul D)", "con sord.", "S.P.", "S.T.", "vibr.", "senza vibr.", "(sempre senza vibr.)", and "S.T.". The Violin I and Violin II parts are marked *mp* and include instructions like "con sord.", "S.P.", "S.T.", "vibr.", "senza vibr.", "(sempre senza vibr.)", and "S.T.". The Viola part is marked *mp* and includes instructions like "con sord.", "S.T.", "vibr.", "senza vibr.", "(sempre senza vibr.)", and "S.T.". The Violoncello part is marked *mp* and includes instructions like "con sord.", "S.T.", "vibr.", "senza vibr.", "(sempre senza vibr.)", and "S.T.". The Double Bass part is marked *mp* and includes instructions like "con sord.", "S.T.", "vibr.", "senza vibr.", "(sempre senza vibr.)", and "S.T.". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Più mosso (Tempo II) Tempo I (♩ = 40)

Tempo II

Tempo I

Score for Violin I, Violin II, Viola, and Violoncello/Double Bass.

Violin I (Vln. I): Solo part. Includes markings: *mf*, *gliss.*, *senza vibr.*, *vibr.*, *S.P.*, *S.T.*, *mp*, *mf*, *mp*, *mf*.

Violin II (Vln. II): Solo part. Includes markings: *mf*, *N*, *S.T.*, *p*, *mp*, *mf*, *senza vibr.*, *S.T.*, *senza vibr.*.

Viola (Via.): Solo part. Includes markings: *S.T.*, *vibr.*, *S.P.*, *mp*, *p*, *mp*, *S.T.*, *senza vibr.*, *vibr.*, *S.T.*, *senza vibr.*.

Violoncello/Double Bass (Vic. D.B.): Solo part. Includes markings: *S.T.*, *mp*, *S.T.*, *vibr.*, *senza vibr.*, *mp*.

Tempo changes: Più mosso (Tempo II) and Tempo I (♩ = 40).

[illegible]

Tempo II

rit.

Tempo I

29

Solo

S.P. → N

gliss.

mf

f

S.P. → S.T.

(tutti senza sord.)

senza vibr.

S.P.

8-3

Vln. I

→ N

S.P. → S.T.

(tutti senza sord.)

senza vibr.

S.P.

8-3

senza sord.

Solo

mf

3

f

3

mp

mf

3

mp

(tutti senza sord.)

senza vibr.

S.P.

Vln. II

(mp)

(mp)

(mp)

(tutti senza sord.)

senza vibr.

S.P.

Solo

senza sord.

Vla.

senza sord.

(senza sord.) sempre S.P.

senza vibr. → vibr.

mp

pp

senza sord.

(senza sord.) sempre S.P.

senza vibr. → vibr.

mp

pp

→ senza vibr.

senza sord.

Vlc.

D.B.

A

* Bars 49-55: Double Basses with 5 strings should play *8vb*.

51

Solo

Vln. I

pp

pp

(S.P.)

pp

dolce

Libero

mp

Solo

Vln. II

p

mf

p

S.T.

pp

S.T.

pp

Solo

Vla.

S.T.

pp

S.T.

pp

Solo

Vic.

D.B.

Attacca

II Feroce

♩ = 60-72 (Tempo primo)

Calmandosi poco a poco

Violin I
div. in 4Violin II
tutti
div. in 4Viola
tutte
div. in 4Violoncello
tutti
div. in 4Tuble Bass
div.

The musical score is written for five parts: Violin I (div. in 4), Violin II (tutti, div. in 4), Viola (tutte, div. in 4), Violoncello (tutti, div. in 4), and Tuble Bass (div.). The tempo is marked as 60-72 (Tempo primo). The score includes various musical notations such as dynamics (mf, ff, p), articulation (N., S.P., gliss.), and performance instructions (solo, tutti, vibr. ord., molto vibr.). The piece concludes with a gradual deceleration, indicated by the instruction "Calmandosi poco a poco".

----- rall. ----- Poco meno mosso dolce, capriccioso ----- poco accel. -----

12

Vln. I

Vln. II

Vla.

Vic.

D.B.

mp

gliss.

tr.

(sul G)

A Tempo primo

Disperato

Calando Dolce

16

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

Vln. I

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

Vln. II

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

Vla.

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

Vic.

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

N. → S.P. *gliss.* *ff* S.P. → S.T. *mp*

D.B.

(sul G) S.P. *gliss.* *ff* *p*

(sul E) S.P. *gliss.* *ff* *p*

23

Feroce

Poco meno mosso dolce, capriccioso

N.

S.P.

gliss.

f

p

Vln. I

S.T.

gliss.

f

p

S.T.

gliss.

f

p

S.T.

gliss.

f

p

S.T.

gliss.

f

p

Vln. II

S.T.

gliss.

f

p

S.T.

gliss.

f

p

S.T.

gliss.

f

p

S.T.

gliss.

f

p

Vla.

S.T.

gliss.

f

p

S.T.

gliss.

f

p

S.T.

gliss.

f

p

S.T.

gliss.

f

p

Vic.

S.T.

gliss.

f

p

S.T.

gliss.

f

p

S.T.

gliss.

f

p

S.T.

gliss.

f

p

D.B.

(sul D) N. → S.P.

(sul D, A) S.P. → N.

p

f

p

(sul D) N. → S.P.

(sul D, A) S.P. → N.

p

f

p

poco accel. Agitato
(Tempo primo)

Vln. I

Vln. II

Via.

Vic.

D.B.

This musical score page contains staves for Violins I and II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature complex, rapid sixteenth-note passages, often with slurs and fingerings (5, 6) indicated. The Viola and Violoncello parts also contain intricate sixteenth-note figures, with some measures marked 'gliss.' (glissando). The Double Bass part is mostly silent, with a few notes in the final measures. The score is divided into measures by vertical bar lines, and the tempo markings 'poco accel.' and 'Agitato (Tempo primo)' are positioned at the top right. The page number '12' is in the top left corner.

Furioso con tutta la forza rit. **Meno mosso dolce, calmato**

[illegible]

Pesante, intenso **Subito calmato** **rit. poco a poco**

40

Vin. I

Vin. II

Vla.

Vlc.

D.B.

(rit. poco a poco) -----

♩ = ca. 104
Con fuoco

Violin I (Vln. I) and Violin II (Vln. II) parts are marked with *f* (forte) and include dynamic markings *N.* (normal) and *S.P.* (sotto piano) with arrows indicating the transition. The Viola (Vla.) and Violoncello (Vlc.) parts also feature *f* markings and *N.* / *S.P.* dynamics. The Double Bass (D.B.) part is marked with *f* and *N.* / *S.P.* dynamics. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 3).

(♩ = ♯♩) ♩ = ca.208 **Feroce**

Pesante, meno mosso A tempo
Con ultima forza

This page of a musical score is for a string ensemble, specifically for Violins I and II, Violas, Violas, Cellos, and Double Basses. The score is written in 2/4 time and features a variety of musical notations and dynamics.

Violins I and II: The Violin I and II parts are written in treble clef. They feature a series of glissandos (marked "gliss.") and slurs, with dynamic markings of "sempre S.P." (sempre sforzando) and "f" (forte). The Violin I part includes a "Vln. I" label, and the Violin II part includes a "Vln. II" label.

Violas: The Viola parts are written in treble clef. They also feature glissandos and slurs, with dynamic markings of "sempre S.P." and "f". The Viola part includes a "Via." label.

Cellos and Double Basses: The Cello and Double Bass parts are written in bass clef. They feature glissandos and slurs, with dynamic markings of "sempre S.P." and "f". The Cello part includes a "Vic." label, and the Double Bass part includes a "D.B." label.

Other markings: The score includes various musical notations such as "gliss." (glissando), "sempre S.P." (sempre sforzando), and "f" (forte). There are also "non div." (non diviso) markings in the Viola and Cello parts.

Meno mosso A tempo

Meno mosso A tempo

rit.

Meno mosso

Vln. I

Vln. II

Vla.

Vic.

D.B.

This page contains the musical score for measures 59 through 64 of a piece. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vic.), and Double Bass (D.B.). The music is in 4/4 time and features a variety of dynamic markings including *f* (forte), *mf* (mezzo-forte), and *gliss.* (glissando). The tempo markings at the top indicate a sequence of *Meno mosso*, *A tempo*, *Meno mosso*, *A tempo*, *rit.* (ritardando), and *Meno mosso*. The score shows complex rhythmic patterns, including sixteenth and thirty-second notes, and a prominent glissando in the Viola part in measure 63. The Double Bass part features a glissando in measure 64.

This page of a musical score is for a string orchestra, featuring parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and includes dynamic markings like *ff*, *mp*, and *gliss.*

The score is organized into five systems, each corresponding to a different instrument group:

- Vln. I:** Four staves. The first two measures are marked *ff*. The third measure is marked *gliss.* The fourth measure is marked *mp* and includes a dynamic change to *N.*
- Vln. II:** Four staves. The first two measures are marked *ff*. The third measure is marked *mp* and includes a dynamic change to *S.T.*
- Via:** Four staves. The first two measures are marked *ff*. The third measure is marked *mp* and includes a dynamic change to *S.T.*
- Vlc:** Four staves. The first two measures are marked *ff*. The third measure is marked *mp* and includes a dynamic change to *S.T.*
- D.B.:** Two staves. The first two measures are marked *ff*. The third measure is marked *mp* and includes a dynamic change to *S.T.*

The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano), with a final dynamic change to *N.* (normal) or *S.T.* (sotto voce).

III Dolcissimo

**Con delicatezza
senza tempo
sempre S.P.**

A tempo ca. 60
Molto espressivo

Violin I

Violin II

Viola

Violoncello

Double Bass

[illegible]

D.B.

16

Vln. I

Vln. II

Via.

Vcl.

D.B.

ESP.

S.P.

gliss.

mp

p

gl.

pp

D.B.

Meno mosso misterioso

35

Vin. I

→ N arco → senza vibr. col legno tratto (N) col legno tratto accel. arco vibr. ord. *mp*

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto arco vibr. ord. *mp*

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto arco vibr. ord. *mp*

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto *ppp* very slow bow

Vin. II

→ N arco → senza vibr. col legno tratto (N) col legno tratto arco vibr. ord. *mp*

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto arco vibr. ord. *mp*

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto arco vibr. ord. *mp*

N → ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto *ppp* very slow bow

Via.

→ N arco → senza vibr. col legno tratto (N) arco vibr. ord. *mp*

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) arco vibr. ord. *mp*

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) arco vibr. ord. *mp*

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) *ppp* very slow bow

Vic.

ESP. → N arco → senza vibr. col legno tratto (N) col legno tratto

ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto

→ ESP. → N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto

→ ESP. → N arco *ppp* very slow bow *ppp* very slow bow

D.B.

N arco → senza vibr. col legno tratto (N) col legno tratto gliss.

N arco *ppp* very slow bow senza vibr. col legno tratto (N) col legno tratto gliss.

mp *ppp* very slow bow

A tempo

42

S.T. N

p

Vln. I

S.T. N

p

S.T. N

mp *p*

arco

S.T. N

mp *p*

Vln. II

S.T. N

p

S.T. N

p

S.T. N

mp *p*

arco vibr. ord.

S.T. N

mp *p*

Vla.

S.T. N

p

S.T. N

p

S.T. N

mp *p*

→ vibr. ord. arco

N → S.P.

S.P.

Vcl.

→ vibr. ord. arco

gliss. *mp* *p*

N → S.P.

S.P.

→ vibr. ord. arco

gliss. *mp* *p*

N → S.P.

S.P.

D.B.

→ vibr. ord. arco

gliss. *mp* *p*

N → S.P.

S.P. → S.T.

→ vibr. ord. arco

gliss. *mp* *p*

N → S.P.

S.P. → S.T.

53

N → S.P.

gliss.

(sul E, A)

N → S.P.

Vln. I

pp

pp

Vln. II

pp

Vla.

Vlc.

D.B.

The musical score is written for a string ensemble, specifically Violins I and II, Viola, Violoncello (Vlc.), and Double Bass (D.B.). The score is in 4/4 time and features complex rhythmic patterns, including triplets and glissandos. The Violin I part starts with a measure number of 53 and includes a dynamic marking of *pp*. The Viola part also features triplets. The Violoncello and Double Bass parts are mostly rests with some sustained notes. The score is written for a string quartet or orchestra section.

57 *gl.*

Vln. I

(sul E, A) *gliss.* N → S.P. (sul E, A) *gliss.* (sul E, A) *gliss.*

Vln. II

(sul E) *pp* (sul E, A) (sul E) (sul E, A) N → S.P. (sul E, A) N (sul E) *pp*

Vla.

N → S.P. 3 3 (sul G, D) *pp* N → S.P. 3 3 N → S.P. 3 3

Vlc.

D.B.

D.B.

63

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp

gliss

mf

(N)

IV Lento espressivo

10

(8^a sempre) → vibr. → senza vibr. S.T.

Vin. I

Vin. II

Vla.

Vcl.

D.B.

(8^{va} sempre) → vibr. → S.P. → senza vibr. → N → vibr. → loco senza vibr. → N → vibr. → senza vibr. → N
 13 (1^{ra}) → S.P. → N → S.P. → loco → S.P. → N → 3
 Vln. I (8^{va} sempre) → vibr. → senza vibr. → N → loco vibr. → S.P. → senza vibr. → N
 (8^{va} sempre) → S.P. → N → loco S.P. → N
 Vln. II → vibr. → S.P. → senza vibr. → N → vibr. → S.P. → senza vibr. → N → vibr. → S.P. → senza vibr. → N
 3 → S.P. → N → S.P. → N → S.P. → N
 Vla. vibr. → S.P. → N → senza vibr. → N → 3 → vibr. → S.P. → senza vibr. → N → vibr. → S.P. → senza vibr. → N
 S.P. → N → 3 → S.P. → N → 3 → S.P. → N → 3 → S.P. → N
 3 → S.P. → N → S.P. → N → S.P. → N
 Vcl. vibr. → S.P. → senza vibr. → N → vibr. → S.P. → senza vibr. → N → vibr. → S.P. → senza vibr. → N
 S.P. → N → S.P. → N → S.P. → N
 5 → senza vibr. → N → 3 → S.P. → N → 3 → S.P. → N
 5 → S.P. → N → S.P. → N → S.P. → N
 D.B. → senza vibr. → N → vibr. → S.P. → senza vibr. → N → vibr. → S.P. → senza vibr. → N
 N → S.P. → S.T. → S.T. → S.T. → S.T.

D.B.

[illegible]

31

S.P. → S.T.

subito ppp *ff* *p*

Vln. I

S.P. → S.T.

subito ppp *ff* *p*

S.T.

6

p

S.T.

6

p

Vln. II

S.P. → S.T.

subito ppp *ff* *p*

S.P. → S.T.

subito ppp *ff* *p*

S.T.

6

p

S.T.

6

p

Vla.

S.T.

3

ff *p*

S.T.

3

ff *p*

S.P. → S.T.

ff *p*

S.T.

3

ff *p*

S.P. → S.T.

ff *p*

Vcl.

S.P. → S.T.

ff *p*

S.P. → S.T.

ff *p*

D.B.

ff *p*

S.P. → S.T.

ff *p*

V Furioso

37

Intenso $\text{♩} = \text{ca. } 60$

Disperato

Sempre con violenza, tumultuoso

Violin I

Violin II

Viola

Violoncello

Double Bass

Violin I

S.T. → S.P. (sempre)

p *gliss.* *f* *gliss.* *gliss.*

Violin II

S.T. → S.P. (sempre)

p *gliss.* *f* *gliss.* *gliss.*

Viola

S.T. → S.P. (sempre)

p *gliss.* *f* *gliss.* *gliss.*

Violoncello

S.T. → S.P. (sempre)

p *gliss.* *f* *gliss.* *gliss.*

Double Bass

S.P. (sempre)

p *gliss.* *f* *gliss.*

[illegible]

[illegible]

D.B.

[illegible]

[illegible]

Musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (p, mp, pp, gliss.), articulation (S.P., S.T.), and performance instructions (arco col legno tratto (sempre)). The tempo is marked as "ca. 50 N." and the mood as "espressivo, poco rubato".

[illegible]

A tempo, dolce

62 (solo)

Vln. I

p *mp*

gliss.

Vln. II

gliss.

S.P. → N.

Vla.

S.P. → N.

S.P. → N.

S.P. → N.

S.P. → N.

Vic.

gliss.

gliss.

D.B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

[illegible]

D.B.

VI Misterioso

♩ = 50 - 60 *Sempre molto espressivo, misterioso*

Violin I (tutti)

mp whisper
Now Summer is gone, and might never have been.

Violin II

mp whisper
Now Summer is gone, and might never have been.

mf whisper
Now Summer is gone, and might never have been.

Viola

S.T. —————→ S.P.
mp
S.T. —————→
mp

Violoncello

S.T. —————→ S.P.
mp
S.T. —————→ S.P.
mp

Double Bass

mp whisper
Now Summer is gone, and might never have been.

mf whisper
Now Summer is gone, and might never have been.

In this part the musicians are asked to whisper in English a poem by Arseniy Tarkovsky. The starting point for whispering is always marked, and the lines to be whispered are indicated under the musical stave. Musicians should start whispering at the given point, but then proceed in individual, rather slow speaking tempi. The whispers should be clear and articulate.

Senza tempo, rubato

Vln. I

mf whisper
In the sunshine it's warm.

mp whisper
But there has to be more.

Vln. II

mf whisper
In the sunshine it's warm.

mp whisper
But there has to be more.

mp whisper
In the sunshine it's warm.

Vla.

S.P. → N

sempre legatissimo

mp sempre 10 10

S.P. → N

Viola section should play this and the following four measures individually, in slightly varying speeds. The sounding result should be a colourful microtonal texture, where no individual rhythms or pitches can be heard.

Vic.

N

sempre legatissimo

mp sempre 10 10 10

S.P. → N

sempre legatissimo

mp sempre 10 10

Cello section should play this and the following six measures individually, in slightly varying speeds. The sounding result should be a colourful microtonal texture, where no individual rhythms or pitches can be heard.

D.B.

mp whisper
In the sunshine it's warm.

mp whisper
But there has to be more.

mp whisper
In the sunshine it's warm.

9

Vln. I

Vln. II

Vla.

sempre legatissimo

mp sempre

Vic.

N

D.B.

10 10 10 10 10 10

10 10 10 10 10 10

10 10 10 10 10 10

10 10 10 10 10 10

10 10 10 10 10 10

10 10 10 10 10 10

A tempo ♩ = 50 - 60 Calmato

Vln. I
Vln. II
Vla.
Vic.
D.B.

pp
whisper
mp
All fell into my hands
It all came to pass
But there has to be more.

mp
whisper
mp (sempre)
whisper
Like a five-petalled leaf
But there has to be more.

N
S.P. (sul G)
(S.P.)
mp (sempre)
whisper
It all came to pass
All fell into my hands

S.T.
N
S.T.
pp
whisper
It all came to pass
All fell into my hands

S.T.
pp
whisper
It all came to pass
All fell into my hands

* All players arrive individually at the trill

17

whisper

molto espressivo

mp

mp

gliss.

Vln. I

Like a five-petalled leaf

mp

mp

Vln. II

pp

p

mp

p

whisper

But there has to be more.

pp

p

mp

p

whisper

Vla.

whisper

Like a five-petalled leaf

whisper

But there has to be more.

p

senza vibr.

N

(sul A)

senza vibr.

N

p

Vic.

S.T. → N

gliss.

mp

N → S.P.

S.P. → N

gliss.

S.T. → S.P.

S.P.

S.P. → N

gliss.

mp

D.B.

S.T. → S.P.

gliss.

mp

S.P. → S.T.

S.T. → S.P.

gliss.

S.P. → S.T.

mp

25

Vln. I

p

whisper mp But there has to be more.

Vln. II

(sul E) S.P. S.P. S.T.

mp It all came to pass *whisper mp* Like a five-petalled leaf

N S.P. (sul A) *p* *whisper mp* All fell into my hands *whisper mp* But there has to be more.

Vla.

whisper S.T. *p* *whisper mp* All ablaze with clear light

S.T. *p* *whisper mp* Nothing good was in vain *whisper mp* But there has to be more.

Vlc.

S.P. (sul G) *gliss.* *gliss.* 6 6

(sul G) N S.P. N S.P. *gliss.* *gliss.*

D.B.

mp whisper Nothing evil was lost *mp whisper* All ablaze with clear light *mp whisper* But there has to be more.

mp whisper Nothing good was in vain S.P. *mp* S.P. *mp*

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molto espressivo

rit.

N

mp

p

molto espressivo

N

S.T.

whisper

But there has to be more.

mf

S.P. senza vibr. (sul A)

p

whisper

Safe under its wing

mf

whisper

My luck always held

mf

S.P. senza vibr.

p

S.T.

N

6

mp

senza vibr.

N

S.P.

gliss.

p

senza vibr.

p

mf

N

S.T.

S.P.

N

6

p

N

S.T.

S.P.

N

6

p

mf

whisper

Life gathered me up

mp

(N)

whisper

whisper

whisper

Safe under its wing

My luck always held

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Meno mosso **A tempo** **Intenso**

37 S.T. N

Vln. I

whisper *p* *mp* *whisper* *mp* *mf*

Now Summer is gone, and might never have been. But there has to be more.

whisper *p* *mp* *whisper* *mp* *mf*

It all came to pass In the sunshine it's warm.

Vln. II

S.P. → N

whisper *p* *mp* *whisper* *mp* *mf*

Nothing evil was lost All ablaze with clear light

whisper *p* *mp* *whisper* *mp* *mf*

Life gathered me up Safe under its wing

Vla.

N

p (sempre) whisper *mp* *whisper* *mp* *whisper* *mp* *mf*

Not a leaf was burnt up Not a twig ever snapped Clean as glass is the day

p (sempre) whisper *mp* *whisper* *mp* *whisper* *mp* *mf*

It all came to pass Not a leaf was burnt up Clean as glass is the day

Vic.

S.T. → N

whisper *p* *mp* *whisper* *mp* *whisper* *mp* *mf*

Nothing evil was lost It all came to pass

S.T. → N

whisper *p* *mp* *whisper* *mp* *whisper* *mp* *mf*

Nothing good was in vain All fell into my hands

(sul D) (s)

D.B.

S.T.

whisper *p* *mp* *whisper* *mp* *whisper* *mp* *mf*

and might never have been In the sunshine it's warm. But there has to be more.

whisper *p* *mp* *whisper* *mp* *whisper* *mp* *mf*

Now Summer is gone, and might never have been. But there has to be more.

S.T.

whisper *p* *mp* *whisper* *mp* *whisper* *mp* *mf*

But there has to be more.

[illegible]