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**Title**

Soundtrack of a Poem (Candle and Butterfly)

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**Publication Date**

2020

به نام خدا  
In the name of God

همایون کاظمی  
*Homayoon Kazemi*



موسیقی تشریح یک شعر

*Soundtrack of a Poem*

*(Candle and Butterfly by Attar)*

for string orchestra

2018



*Soundtrack of a Poem* is a piece written in 5 connected movements for 22 individual string instruments and is inspired by a poem (Candle and Butterfly) from Attar (Persian mystical poet c.1221), electronic synthesizers, Setar (Persian stringed instrument) and the way it is played.

The poem is about a group of butterflies gathering and discussing about a candle in the room which the flame of it has mesmerized them all. A few of the butterflies try to get close to the flame hoping to understand more about it however afraid of getting burned and dying they would turn back. One of them decides to go further than anyone else so he/she goes in the flame until he/she is fully engulfed in the flame and nothing remains. The oldest of the butterflies then replies: "only he/she knows the meaning of becoming one with the fire and the light".

## Instrumentation:

**12 Violins (2 offstage\*)**

**4 Violas**

**4 Cellos**

**2 Contrabass**

\*the 2 offstage violins should be placed one on the left and one on the right side behind of the audience. A balcony is preferable and if not the musicians can play on a stand to have a clear visual with the conductor and also to aid the sound travelling over the audience.

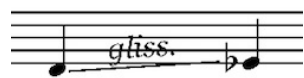
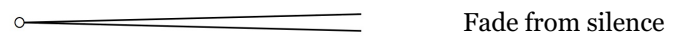
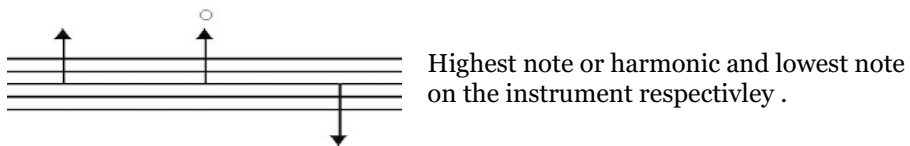
## Performing note :

This composition is written by having each individual voice working independently. Like parts of a mechanical clock which might be very small and fragile while the others can be more significant and robust, the existence of each part is crucial for the clock to work seamlessly and in perfection and the same goes with this composition. Every individual dynamic, accent, articulation, motifs, etc must be carefully observed and performed.

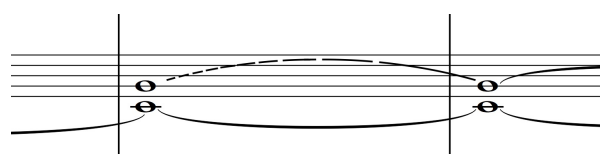
-The glissandos should be panned equally on the duration of the note and be absolutely seamless while switching the strings.

-While fading to silence the sound should only disappear at the final moment.

## Notation :



Gradual slide from one or two notes to the other(s).



Gradually introducing the upper note.

Duration : c.a. 11'40"-12'

Written by the commission of the HKU Conservatory.

Premiered at the HKU Conservatory - Conductor : Mikhail Zemtsov

www.homayoonkazemi.com Tel:0614043176

v7.0.0 (score is slightly modified after the premiere v6.4)

**Movements :**

**I-Dialect**

**II-Transfiguration**

**III-The Light**

**IV-The Calling**

**V-Engulfed in Flame**

*One night the butterflies gathered....*

# Soundtrack of a Poem

(Candle and Butterfly)

I-Dialect

همایون کاظمی  
Homayoon Kazemi  
v7.0.0

**A**

Grave  $\text{♩} = 40$   
like flickering of a candle

**B**

Largo  $\text{♩} = 60$   
fluid and singable

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Violin(offstage) 1
- Violin(offstage) 2
- Violin I/1
- Violin I/2
- Violin I/3
- Violin I/4
- Violin I/5
- Violin II/1
- Violin II/2
- Violin II/3
- Violin II/4
- Violin II/5
- Viola 1
- Viola 2
- Viola 3
- Viola 4
- Violoncello 1
- Violoncello 2
- Violoncello 3
- Violoncello 4
- Contrabass 1
- Contrabass 2

Key performance instructions and markings include:

- Violin I/1:** *f* *molto espr.* (starting in section B)
- Viola 1:** *f* *molto espr.* (starting in section B)
- Viola 2:** *p* *molto espr.* (starting in section B)
- Violoncello 1:** *mf* *molto espr.* (starting in section B)

Section A (Grave) includes dynamic markings: *dolce*, *p*, *non vib. sempre sul E*, *sub. mf*, and *f*. Section B (Largo) includes dynamic markings: *f* *molto espr.* and *p* *molto espr.*

Time signatures: 4/4, 2/4, 4/4, 5/4 (with a note), 4/4.

Tempo: Grave (♩ = 40), Largo (♩ = 60).

Text box: Imagine that you are the flame of a candle that dances in the dark

8 **4/4** **6/4** (d.+d.) **4/4** **5/4** (d.+d.) **6/4** **C**

Vln. I/1 *mf* *f* *p* *sub. f* *mf* *f*

Vla. 1 *mf* *f* *sub. f* *mf* *f*

Vla. 2 *mf* *sub. p* *p* *mf* *sub. p*

Vla. 3 *ppp* *dolce*

Vc. 1 *mf* *sub. mf*

Vc. 2 *pp* *dolce*



6 (d.+d.)  
4

(d.+d.)

4<sup>D</sup>  
4

Vln.(offstage) 1

Vln.(offstage) 2

Vln. I/1

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1

Vln. II/2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

14

*ff* *molto espr.* *ff* *f* *3*

*ff* *molto espr.* *ff* *f* *3*

*ff* *mf* *ppp*

*f* *molto espr.* *p* *ppp*

*f* *molto espr.* *p* *ppp*

*f* *molto espr.* *p* *ppp*

*f* *molto espr.* *p* *ppp*

*fp* *molto espr.* *f* *mf* *f* *gliss.* *ppp*

*ff* *p* *sub f* *p* *ppp*

*mf* *f* *p* *ppp* *f* *molto espr.* *f* *3*

*p* *mf* *f* *p* *ppp* *mf*

*f* *molto espr.* *f* *3* *p* *ppp*

*pp dolce* *p* *gliss.* *mf*

*pp dolce* *p* *gliss.*



F

5/4 (♩+♩)

6/4 (♩+♩)

G

Calm and peaceful  
(the candle is always flickering)

5/4

Vln.(offstage) 1

Vln.(offstage) 2

Vln. I/1

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1

Vln. II/2

Vln. II/3

Vln. II/4

Vln. II/5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

The musical score is divided into several systems. The first system includes offstage violins (Vln. (offstage) 1 and 2) and the first five violins (Vln. I/1-5). The second system includes the next five violins (Vln. II/1-5). The third system includes four violas (Vla. 1-4). The fourth system includes four cellos (Vc. 1-4). The score features various dynamics such as *ppp*, *f*, *mf*, *pp*, and *sfz*. Performance instructions include *con sord.*, *espress.*, *pizz.*, *normale*, *non vib. e sul tasto*, *f molto espress.*, and *pppp*. The score is marked with **F** and **G** and includes time signatures of 5/4 and 6/4.

Heavy and lamenting

I

29

Vln.(offstage) 1

Vln.(offstage) 2

Vln. I/1

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1

Vln. II/2

Vln. II/3

Vln. II/4

Vln. II/5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

*f* *pp*

*f* *pp*

*f* *molto espr.* *arco* *ff* *sub.* *f*

*f* *molto espr.* *arco* *ff* *sub.* *f*

*f* *molto espr.* *arco* *ff* *sub.* *f*

*f* *molto espr.* *arco* *ff* *sub.* *f*

*f* *molto espr.* *arco* *ff* *sub.* *f*

*f* *molto espr.* *arco* *ff* *sub.* *f*

*f* *molto espr.*

*f* *molto espr.*

*f* *molto espr.*

*ff* *molto espr.*

*ff* *molto espr.*

norm. *f* *molto espr.* *ff* *f*

norm. *f* *molto espr.* *ff* *f*

norm. *f* *molto espr.* *ff* *f*

norm. *f* *molto espr.* *ff* *f*

*mf* *molto espr.* *f* *mf* *ff* *p*

**J** **K** *gradually non vib.* *non vib.* *gradually sul tasto* **G.P.**

Vln. I/1 *ff* *sub. ff* *f* *ff* *f* *ppp*

Vln. I/2 *ff* *sub. ff* *f* *ff* *f* *p* *mf* *pp*

Vln. I/3 *ff* *sub. ff* *f* *p*

Vln. I/4 *ff* *sub. ff* *f* *p*

Vln. I/5 *ff* *sub. ff* *f* *gradually non vib.*

Vln. II/1 *ff* *mf* *f* *sub. f* *gradually non vib.* *gliss.* *p*

Vln. II/2 *ff* *mf* *f* *sub. f* *gradually non vib.*

Vln. II/3 *mf* *sub. f* *gradually non vib.* *gliss.* *p*

Vln. II/4 *mf* *f* *mf* *sub. f*

Vln. II/5 *mf* *f* *mf* *sub. f* *gradually non vib.* *pp*

Vla. 1 *f* *mf* *sub. f* *gradually non vib.* *p*

Vla. 2 *f* *mf* *sub. f* *gradually non vib.* *p*

Vla. 3 *f* *mf* *sub. f* *gradually non vib.* *p*

Vla. 4 *f* *mf* *sub. f* *gradually non vib.* *p*

Vc. 1 *f* *ff* *gradually non vib.* *gliss.* *p*

Vc. 2 *f* *molto espr.* *ff* *mf* *sub. f* *gradually non vib.* *p*

Vc. 3 *f* *molto espr.* *mf* *sub. f* *gradually non vib.* *p*

Vc. 4 *f* *molto espr.* *ff* *mf* *sub. f* *gradually non vib.* *non vib.* *ppp*

II-Transfiguration

**L** Slow and heavy - mysterious and powerful ♩=60

**6**  
**4** (♩+♩)

**4**  
**4**

The musical score is arranged in systems. The first system (measures 46-49) includes five staves for Violin I (Vln. I/1 to Vln. I/5) and five staves for Violin II (Vln. II/1 to Vln. II/5). The second system (measures 50-53) includes four staves for Viola (Vla. 1 to Vla. 4). The third system (measures 54-57) includes four staves for Cello and Double Bass (Vc. 1 to Vc. 4). The fourth system (measures 58-61) includes two staves for Double Bass (Cb. 1 and Cb. 2).  
Violin I parts feature notes with 'dolce' markings and dynamic markings of *p*, *ppp*, and *pp*. Violin II parts include 'sul pont.' and 'non vib. e molto sul tasto' markings, with dynamics ranging from *pp* to *pppp*. Viola parts are mostly rests. Cello and Double Bass parts feature 'continuous sound' markings and dynamics of *fff* and *pp*. The score concludes with a final measure (measure 61) where all parts have rests.

51

Vln. I/1 *p* *gliss.* *sim.* *ppp*

Vln. I/2 *p* *gliss.* *sim.* *pp*

Vln. I/3 *p* *gliss.* *sim.*

Vln. I/4 *mf* *Sul A non vib.* *gradually toward sul tasto*

Vln. I/5 *mf* *Sul A non vib.* *gradually toward sul tasto*

Vln. II/1 *mf* *Sul D molto vib.* *gradually toward sul tasto* *norm. e poco vib.* *p*

Vln. II/2 *mf* *Sul D molto vib.* *gradually toward sul tasto* *norm. e poco vib.* *p*

Vln. II/3 *mf* *Sul G molto vib.* *gradually toward sul tasto* *norm. e poco vib.* *p*

Vln. II/4 *mf* *Sul G molto vib.* *gradually toward sul tasto* *norm. e poco vib.* *p*

Vln. II/5 *f* *molto vib.* *gradually toward sul tasto* *norm. e poco vib.* *p*

Vla. 1 *f* *norm. e molto vib.* *gradually toward sul tasto* *norm.* *p*

Vla. 2 *ff* *norm. e molto vib.* *gradually toward sul tasto*

Vla. 3 *ff* *norm. e molto vib.* *gliss.* *sim.*

Vla. 4 *f* *norm. e molto vib.* *gliss.* *sim.*

Vc. 1 *p* *Sul C molto sul pont.* *gliss.* *sim.* *f* *mf*

Vc. 2 *p* *Sul C molto sul pont.* *gliss.* *sim.* *f* *mf*

Vc. 3 *fff* *norm.* *gradually toward sul pont.*

Vc. 4 *fff* *norm.* *gradually toward sul pont.*

Cb.1 *fff* *norm.* *gradually toward sul pont.*

Cb.2 *fff* *norm.* *gradually toward sul pont.*

II-Transfiguration

55 **15** **4** **4** **0** **P** **G.P.**

Vln. II/1  
Vln. II/2  
Vln. II/3  
Vln. II/4  
Vln. II/5  
Vla. 1  
Vla. 2  
Vla. 3  
Vla. 4  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4  
Cb. 1  
Cb. 2

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*f*  
*f*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*



II-Transfiguration

60

Sul E

Vln. I/1

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1

Vln. II/2

Vln. II/3

Vln. II/4

Vln. II/5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb.1

Cb.2

*pp*

*p*

*p*

*mf*

*p*

*f*

*f*

*pppp*

*pppp*

*f*

*pppp*

*poco vib*

*pp*

*gliss.*

*p*

*pp*

*gliss.*

*p*

*pp*

*gliss.*

*mf*

*pp*

*gradually poco vib.*

*pp*

*gradually poco vib.*

*pp*

*mf*

*pp*

*gradually poco vib.*

*pp*

*gradually poco vib.*

*pp*

*gradually poco vib.*

*p*

*3*

*3*

II-Transfiguration

64 **Q** **R**

Vln.(offstage) 1

Vln.(offstage) 2

Vln. I/1

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1

Vln. II/2

Vln. II/3

Vln. II/4

Vln. II/5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 3

Vc. 4

Cb.1

Cb.2

*ppp* *f* *espress.* *f* *espress.* *3* *ppp* *f* *pppp* *f* *ppp* *f*

*con sord.* *ppp* *mf* *ppp* *pp* *senza sord.* *dolce* *pp*

*con sord.* *ppp* *p* *ppp* *pp* *senza sord.* *dolce* *pp*

*con sord.* *pp* *p*

*non vib.* *dolce* *p* *con sord.* *pp* *p*

*non vib.* *dolce* *p* *pp* *p*

*non vib.* *dolce* *p* *dolce* *pp* *p*

*non vib.* *dolce* *p* *dolce* *pp* *p*

*ff* *molto espr.* *3* *mf* *f* *mf* *fp* *f* *sfz* *f* *ff* *f* *ff* *mf*

*mf* *f* *molto espr.*

*ppp* *pp* *poco vib* *3*

*mf* *pppp* *mf* *pppp* *mf*

*f* *pizz.* *3* *ff* *3*

II-Transfiguration

S

5  
4<sub>(d+d.)</sub>

6  
4<sub>(d.+d.)</sub>

4  
4

The musical score is arranged in systems for various instruments. The top system includes two offstage violin staves (Vln.(offstage) 1 and 2) which are mostly silent. The first violin section (Vln. I/1 to I/5) and second violin section (Vln. II/1 to II/5) have active parts with dynamic markings ranging from *ppp* to *ff*. The first violin parts include instructions like "gradually toward martele" and "senza sord.". The second violin parts include "deciso" and "f". The viola section (Vla. 1 to 4) and cello/double bass section (Vc. 3, Cb. 1, Cb. 2) also have active parts with dynamic markings like *f*, *pp*, *mf*, and *p*. The score includes time signature changes from 5/4 to 6/4 and back to 4/4. Performance instructions include "senza sord.", "gradually toward martele", and "deciso". Rhythmic notations include triplets and quintuplets.

**T**

## II-Transfiguration

**U**

Very animated and exciting ♩=152 c.a.

15

78 **4/4**

Vln.(offstage) 1 *ff deciso*

Vln.(offstage) 2 *ff deciso*

Vln. I/1 *ff* 5

Vln. I/2 *ff* 5

Vln. I/3 *mf* *p*

Vln. I/4 *mf* *p*

Vln. I/5 *mf*

Vln. II/1 *ff* 5 3 *p*

Vln. II/2 5 3 *p*

Vln. II/3 *pp* *mf* *p*

Vln. II/4 *mf* *p*

Vln. II/5 *mf*

Vla. 1 *f deciso*

Vla. 2 *f deciso*

Vla. 3 *f* *p* *sub. f deciso*

Vla. 4 *f* *p* *sub. f deciso*

Vc. 1 *f deciso*

Vc. 2 *f deciso*

Vc. 3 *f* *sub. ff* *ppp*

Vc. 4 *ff*

Cb.1 *f* arco.

Cb.2 *ff*

II-Transfiguration

V  
(♩=♩)

9  
16

W  
7  
16

5  
16

81

Vln.(offstage) 1 *pppp*

Vln.(offstage) 2 *pppp*

Vln. I/1 *ppp*

Vln. I/2 *ppp*

Vln. I/3 *ppp*

Vln. I/4 *ppp*

Vln. I/5 *ppp*

Vln. II/1 *ppp*

Vln. II/2 *pppp*

Vln. II/3 *ppp* *ppp*

Vln. II/4 *pppp*

Vln. II/5 *ppp*

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3 *ff* *sfz* *non vib.* *pppp*

Vc. 4 *ppp* *ff* *sfz* *non vib.* *pppp*

Cb.1 *ff* *sfz* *non vib.* *pppp*

Cb.2 *ppp*

II-Transfiguration

X

86

Vln. I/1  $\frac{5}{16}$   $\frac{9}{16}$   $\frac{7}{16}$   $\frac{5}{16}$   $\frac{9}{16}$   $\frac{7}{16}$ <sup>17</sup>

Vln. II/1

Vln. II/4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 2

*f*

*p* *mf*

*p* *mf*

Detailed description: This is a page of a musical score for 'II-Transfiguration'. It features ten staves for various instruments: Violin I/1, Violin II/1, Violin II/4, Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, Violoncello 4, and Contrabass 2. The score is divided into six measures. The first three measures are marked with time signatures of 5/16, 9/16, and 7/16. The last three measures are marked with 5/16, 9/16, and 7/16. A boxed 'X' is placed above the 5/16 time signature in the fourth measure. The Violin I/1 and II/1 parts have a forte (*f*) dynamic marking in the fourth measure. The Viola and Violoncello parts have dynamic markings of *p* and *mf* in the fourth and fifth measures. The Contrabass 2 part is mostly silent.

(♩=♩) II-Transfiguration

(♩=♩)  
**2**

**9**  
**16**

**7**  
**16**

**5**  
**16**

This page contains the musical score for measures 91 through 96. The score is organized into systems for Violins I (Vln. I/1 to I/5), Violins II (Vln. II/1 to II/5), Violas (Vla. 1 to 4), Violas (Vc. 1 to 4), and Cello 2 (Cb.2). The key signature is B-flat major, and the time signature is 7/16. The score is divided into five measures, each with a specific time signature: 7/16, 2/8, 9/16, 7/16, and 5/16. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. A rehearsal mark 'Y' is placed above the first measure. The Cello 2 part (Cb.2) is mostly silent, with a few notes in the final measure.

II-Transfiguration

AA

Z

7  
16

5  
16

The musical score is arranged in a standard orchestral layout. At the top, the title "II-Transfiguration" and rehearsal mark "AA" are centered. The page number "19" is in the top right. A rehearsal mark "Z" is in the top left. Two large rehearsal marks, "7/16" and "5/16", are placed above the first and fourth measures respectively. The score begins at measure 97. The Vln.(offstage) 1 and 2 parts start with a melodic line marked *ff deciso*. The Vln. I and II sections have complex rhythmic patterns. The Vla. section consists of four staves with a steady accompaniment. The Vc. section has four staves with a similar accompaniment. The Cb. section has two staves that are mostly silent. Dynamic markings include *mf* and *f* in the lower strings.



II-Transfiguration CC

BB

DD

6/16

7/16

9/16

7/16

9/16

2/4

103

Vln. I/1 pizz. *ff* arco *pp* *ff*

Vln. I/2 pizz. *ff* arco *pp* *ff*

Vln. I/3 pizz. *ff* arco *pp* *ff*

Vln. I/4 pizz. *ff* arco *pp* *ff*

Vln. I/5 pizz. *ff* arco *pp* *ff*

Vln. II/1 pizz. *ff* arco *p* *f*

Vln. II/2 pizz. *ff* arco *p* *f*

Vln. II/3 pizz. *ff* arco *p* *ff*

Vln. II/4 pizz. *ff* arco *p* *ff*

Vln. II/5 pizz. *ff* arco *p* *ff*

Vla. 1 pizz. *ff* arco *p* *ppp* *ff* *f*

Vla. 2 pizz. *ff* arco *p* *ppp* *ff* *f*

Vla. 3 pizz. *ff* arco *p* *ppp* *ff*

Vla. 4 pizz. *ff* arco *p* *ppp* *ff*

Vc. 1

Vc. 2

Cb. 1 *f* *ff*

Cb. 2 *f* *ff*

II-Transfiguration

EE

FF

Score for II-Transfiguration, featuring various instruments and dynamic markings.

**Tempo and Meter:** The score is divided into sections with the following time signatures: 2/4, 6/16, 7/16, 2/4, 7/16, 6/16, and 5/16. The tempo is marked with a half note equal to a quarter note (♩ = ♩).

**Instrumentation:** The score includes parts for Violins (offstage and I/II), Violas, Cellos, and Double Basses.

**Dynamic Markings:** The score features a range of dynamics including *f* (forte), *ff* (fortissimo), *fff* (fortississimo), *mf* (mezzo-forte), and *f* (forte).

**Performance Instructions:** Specific instructions include *arco* (arco) and *ff* (fortissimo).

**Staff Labels:** Vln.(offstage) 1, Vln.(offstage) 2, Vln. I/1, Vln. I/2, Vln. I/3, Vln. I/4, Vln. I/5, Vln. II/1, Vln. II/2, Vln. II/3, Vln. II/4, Vln. II/5, Vla. 1, Vla. 2, Vla. 3, Vla. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Cb.1, Cb.2.

II-Transfiguration

GG

HH (♩=♩)

(♩=♩)

5/16

7/16

2/4

7/16

6/16

5/16

Vln.(offstage) 1

Vln.(offstage) 2

Vln. I/1

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1

Vln. II/2

Vln. II/3

Vln. II/4

Vln. II/5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb.1

Cb.2

II-Transfiguration

KK

(♩ = ♩)

II

5  
16

7  
16

JJ

2  
8

7  
16

G.P.

4  
4

Vln.(offstage) 1

Vln.(offstage) 2

Vln. I/1

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1

Vln. II/2

Vln. II/3

Vln. II/4

Vln. II/5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb.1

Cb.2

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark 'II' and a measure number '123'. The score is divided into systems for different instrument groups. The first system includes offstage violins (1 and 2). The second system includes five violins (I/1 to I/5) and five violas (II/1 to II/5). The third system includes four violas (Vla. 1 to Vla. 4). The fourth system includes four cellos (Vc. 1 to Vc. 4). The fifth system includes two double basses (Cb.1 and Cb.2). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *f* are used to indicate volume changes. Performance instructions like 'JJ' and 'G.P.' are placed above specific measures. The piece concludes with a 4/4 time signature.

LL

(♩ = ♩)

### III-The Light

**4**  
**4**

Largo e molto misterioso ♩=40

131

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Cb.1

Cb.2

*ppp* *espr.*

*pp* *espr.* *mf*

*pp* *espr.*

*pp* *espr.*

*pizz.*

*pp* *espr.*

*p*

*ppp* *espr.*

Detailed description: This page of a musical score is for the third movement, 'III-The Light', in 4/4 time. The tempo is 'Largo e molto misterioso' with a quarter note equal to 40 beats. The score is for a string ensemble consisting of two violins (Vla. 1 and 2), three violas (Vc. 1, 2, 3), and two cellos/double basses (Cb. 1 and 2). The first violin part (Vla. 1) is mostly silent, with a final measure containing a whole note chord marked *ppp* *espr.*. The second violin part (Vla. 2) is also mostly silent, with a final measure containing a half note chord marked *pp* *espr.* and a following eighth-note chord marked *mf*. The first viola part (Vc. 1) is silent. The second viola part (Vc. 2) has a half note chord in the fifth measure marked *pp* *espr.*. The third viola part (Vc. 3) has a half note chord in the sixth measure marked *pp* *espr.*. The first cello part (Cb. 1) has a pizzicato eighth-note chord in the first measure marked *pp* *espr.*, followed by a half note in the second measure marked *p*, and another pizzicato eighth-note chord in the fourth measure. The second cello part (Cb. 2) has a half note chord in the first measure marked *ppp* *espr.* and a half note chord in the second measure. The page number 131 is written at the top left of the first violin staff.

III-The Light

NN

MM

138

Vln. I/1

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1

Vln. II/2

Vln. II/3

Vln. II/4

Vln. II/5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

25

*mf p*

*mf p*

*mf p*

*mf p*

*f mf*

*molto sul pont.*

*molto sul pont.*

*molto sul pont.*

*molto sul pont.*

*molto sul pont.*

*gradually toward sul tasto*

*gradually toward sul tasto*

*gradually toward sul tasto*

*gradually toward sul tasto*

*gradually toward sul tasto*

*f p*

*f p*

*f p*

*f p*

*f p*

*p*

*pp*

*f espr.*

*f espr.*

*pp*

*ff*

*sub.*

*pp*

*ff*

*p*

*mf*

*mf*

*f*

*ff*

*f*

*ff*

*p*

*mf*

*ff*

*arco*

*f espr.*

*p*

*mf*

*f*

*ff*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*ff*

*ff*

III-The Light

00

PP

143

Vln. I/1 *mf* *ppp* *mf p*

Vln. I/2 *mf* *ppp* *mf p*

Vln. I/3 *mf* *ppp* *mf p*

Vln. I/4 *mf* *ppp* *mf*

Vln. I/5 *mf* *p*

Vln. II/1 *molto sul tasto* *ppp* *norm.*

Vln. II/2 *molto sul tasto* *ppp* *norm.*

Vln. II/3 *molto sul tasto* *ppp* *norm.*

Vln. II/4 *molto sul tasto* *ppp* *norm.*

Vln. II/5 *molto sul tasto* *ppp*

Vla. 1 *f appassionato* *mf* *f*

Vla. 2 *f appassionato* *mf* *f*

Vla. 3 *f appassionato* *mf* *f*

Vla. 4 *f appassionato* *mf* *f*

Vc. 1 *poco vib.* *pp* *mf* *gliss.*

Vc. 2 *poco vib.* *pp* *p* *gradually toward molto vib.*

Vc. 3 *poco vib.* *pp* *mf*

Vc. 4 *poco vib.* *pp* *mf*

Cb.1 *poco vib.* *p* *mf*

Cb.2 *sub.* *f* *gliss.*

Poco a poco colossale  
gradually toward molto vib.

III-The Light

QQ

147

Vln. I/1: *f* gradually toward molto vib.

Vln. I/2: *f*

Vln. I/3: *f* gradually toward molto vib.

Vln. I/4: *p* *f* gradually toward molto vib.

Vln. I/5: *f* *p* *f*

Vln. II/1: *p* *f* *ff*

Vln. II/2: *p* *f* *ff*

Vln. II/3: *mf* *ff*

Vln. II/4: *f* *ff*

Vln. II/5: norm. *pp* *f* *ff*

Vla. 1: *mf* *p* *f* *ff*

Vla. 2: *mf* *f* *ff*

Vla. 3: *f* *mf* *f* *ff*

Vla. 4: *mf* *f* *ff*

Vc. 1: *f* *ff* *ff*

Vc. 2: *mf* *ff*

Vc. 3: *gliss.* *ff*

Vc. 4: *f* *gliss.* *ff*

Cb. 1: *gliss.* *f* *ff*

Cb. 2: *gliss.* *ff*



**RR**

Mesmerising ♩=40

IV-The Calling

154

Vln.(offstage) 1

*ff* *molto espress.* *f* *p* *f* *f* *p* *f* *sub.* *ppp* *ff*

Vln.(offstage) 2

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

Cb.1

continuous sound

*poco vib.* *pp*

Cb.2

continuous sound

*poco vib.* *pp*

162

**SS**

Vln.(offstage) 1

*pp* *f* *p* *ppp* *mf* *ff*

*dolcissimo*

Vln.(offstage) 2

*f* *p* *ppp* *mf* *ff*

*dolcissimo*

Vla. 1

*f* *p* *f* *p* *f* *ppp*

*molto espress.*

Vla. 2

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

Cb.1

continuous sound

Cb.2

continuous sound

170

Vln.(offstage) 1 *ff* molto espress. *ppp*

Vln.(offstage) 2 *ff*<sup>3</sup> molto espress. sub. *ff* *ppp*

Vln. I/2 *ff*<sup>5</sup> molto espress. *pp* dolce

Vln. I/3 *ff*<sup>5</sup> molto espress. *pp* dolce

Vln. I/4 *f* molto espress.<sup>5</sup> *pp* dolce

Vln. I/5 *f*<sup>5</sup> molto espress. *pp* dolce

Vln. II/1 *mf* molto espress.<sup>5</sup>

Vln. II/2 *mf*<sup>5</sup> molto espress.

Vln. II/3 *mf*<sup>5</sup> molto espress.

Vln. II/4 *mf* molto espress.<sup>5</sup>

Vln. II/5 *f*<sup>5</sup> molto espress.

Vla. 1 *f*<sup>5</sup> *pp* dolce

Vla. 2 *f*<sup>5</sup> molto espress. *pp* dolce

Vla. 3 *f*<sup>5</sup> molto espress.

Vla. 4 *f*<sup>5</sup> molto espress.

Vc. 1 *ff* molto espress. *mf* emphasis continuous sound molto vib.

Vc. 2 *mf*<sup>p</sup> continuous sound molto vib.

Vc. 3 *mf*<sup>p</sup> continuous sound molto vib.

Vc. 4 *mf*<sup>p</sup> continuous sound molto vib.

Cb.1 *mf*<sup>p</sup> continuous sound molto vib.

Cb.2 *mf*<sup>p</sup> continuous sound molto vib.

V-Engulfed in Flames

**UU** **VV**

175 **emphasis**

Vln. I/1 *ff* 5 *molto espress.* *pp*

Vln. I/2

Vln. I/3

Vln. I/4

Vln. I/5

Vln. II/1 *pp dolce*

Vln. II/2 *pp dolce*

Vln. II/3 *pp dolce*

Vln. II/4 *pp dolce* *quasi niente*

Vln. II/5 *pp dolce*

Vla. 1

Vla. 2

Vla. 3 *pp dolce*

Vla. 4 *pp dolce*

Vc. 1 *p dolce* *poco vib.* *ppp* *pp* *non vib.*

Vc. 2 *p dolce* *poco vib.* *pppp* *pp* *non vib.*

Vc. 3 *p dolce* *poco vib.* *ppp* *p* *non vib.*

Vc. 4 *p dolce* *poco vib.* *pppp* *p* *non vib.*

Cb.1 *p dolce* *poco vib.* *p* *non vib.*

Cb.2 *p dolce* *poco vib.* *p* *non vib.*

V-Engulfed in Flames

180 **WW**

Vln. I/1 *quasi niente*

Vln. I/2 *quasi niente*

Vln. I/3 *quasi niente*

Vln. I/4 *quasi niente*

Vln. I/5 *quasi niente*

Vln. II/1 *quasi niente*

Vln. II/2 *quasi niente*

Vln. II/3 *quasi niente*

Vln. II/4 *quasi niente*

Vln. II/5 *quasi niente*

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1 *ppp* *quasi niente*

Vc. 2 *ppp* *quasi niente*

Vc. 3 *ppp*

Vc. 4 *ppp*

Cb. 1 *pp*

Cb. 2 *pp*