Subject

(2011)

string quartet

Jason Eckardt

Beginning in the 1950s, the CIA became very interested in psychological research being conducted on the effects of sensory deprivation on humans. The research, that suggested rapid regression in those tested, provided a framework for sections of what would later be known as the KUBARK manual, the first in a series of US-government documents that provided techniques for interrogating detainees. These methods involved radically altering a detainee's sense of time and environment.

Among these techniques, some developed independently of the manuals by interrogators, were the manipulation of light and sound. In order to weaken the resolve of a detainee and prolong "capture shock," complete sensory deprivation followed by blasts of light or noise, or very loud music, proved effective. So much so that variations and combinations of these techniques were widely used by the United States as well as both its allies and enemies in Vietnam, Latin America, Northern Ireland, and the Middle East.

Though the idea of sound as a weapon is at least as old as the account of Joshua's siege of Jericho, it was only recently deemed "inhuman and degrading" for the purposes of interrogation by the European Court of Human Rights in the 1978 case "Ireland v. the United Kingdom."

PERFORMANCE NOTES

Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

Tempi are consistent throughout the meter changes (i.e., ♪.=♪, ♪=♪, etc.).

Grace notes are always to be played as fast as possible. Each grace note in a group should be of the same duration. Grace notes curtail the previous measured note's duration with the exception noted below.

Approximate duration: 16 minutes

SPECIAL MARKINGS

Quartertone sharp, three quartertones sharp, one quartertone flat, three quartertones flat. All quartertones are tempered

smpz, smfz, sfz, sffz, etc. Progressively louder accented attacks, independent of preceding dynamics.

Glissando with re-attack on arrival note.

Glissando without re-attack on arrival note.

Begin grace-note figure from the beginning of the measured note's position within a figure.

Suddenly and mechanically curtail sound, without diminuendo, as if being unexpectedly cut off.

Sustain sound until the rhythm with the staccato marking, producing an overlap without any gap in sound with some other instrument's attack at that same rhythmic point.

s.t. Sul tasto. Darker, softer timbre that may require bowing well over the fingerboard.

s.p. Sul ponticello.

m.s.p. Molto sul ponticello (distorted tone).

c.l.b. Col legno battuto. Strike string with wood of bow.

1/2 c.l.t. Half col legno tratto. Draw half wood, half bow over string.

Thrown bow. Bow is forcefully thrown onto the string to produce an indeterminate number of rebounds.

"Snap" or "Bartók" pizzicato.

H, N Haupstimme (principal voice), Nebenstimme (secondary voice).

Vibrato types are indicated as follows:

vib.I Fast vibrato (speed).

vib.i Slow vibrato (speed).

vib.II Wide vibrato (intonation).

vib.ii Narrow vibrato (intonation).

These indications may be combined, for example, **vib.I/ii** indicates a fast and narrow vibrato.

Amplitude of vibrati is relative to dynamic markings used.

s.v. Senza vibrato.

poco vib. Poco vibrato. More subtle, less pronounced, ordinary vibrato.

The marking **ord.** ("ordinario") following one of the above markings indicates a return to the normal mode of vibrato, determined by the performer.

In measures 1 through 100, it is essential that all voices in each instrument are balanced precisely with regard to the relative dynamic levels of the other instruments. To bring out the subtle changes in voicing, fingering, etc., from one chord to the next, the performers may experiment with very slightly emphasizing any variation present in successive chords.

LIGHTING

Subject may be performed with the complete lighting design indicated in the score (indications above the lighting staff), with a reduced (ossia) lighting design (indications below the lighting staff), and with no special lighting at all. Whenever possible, the complete lighting design is strongly preferred.

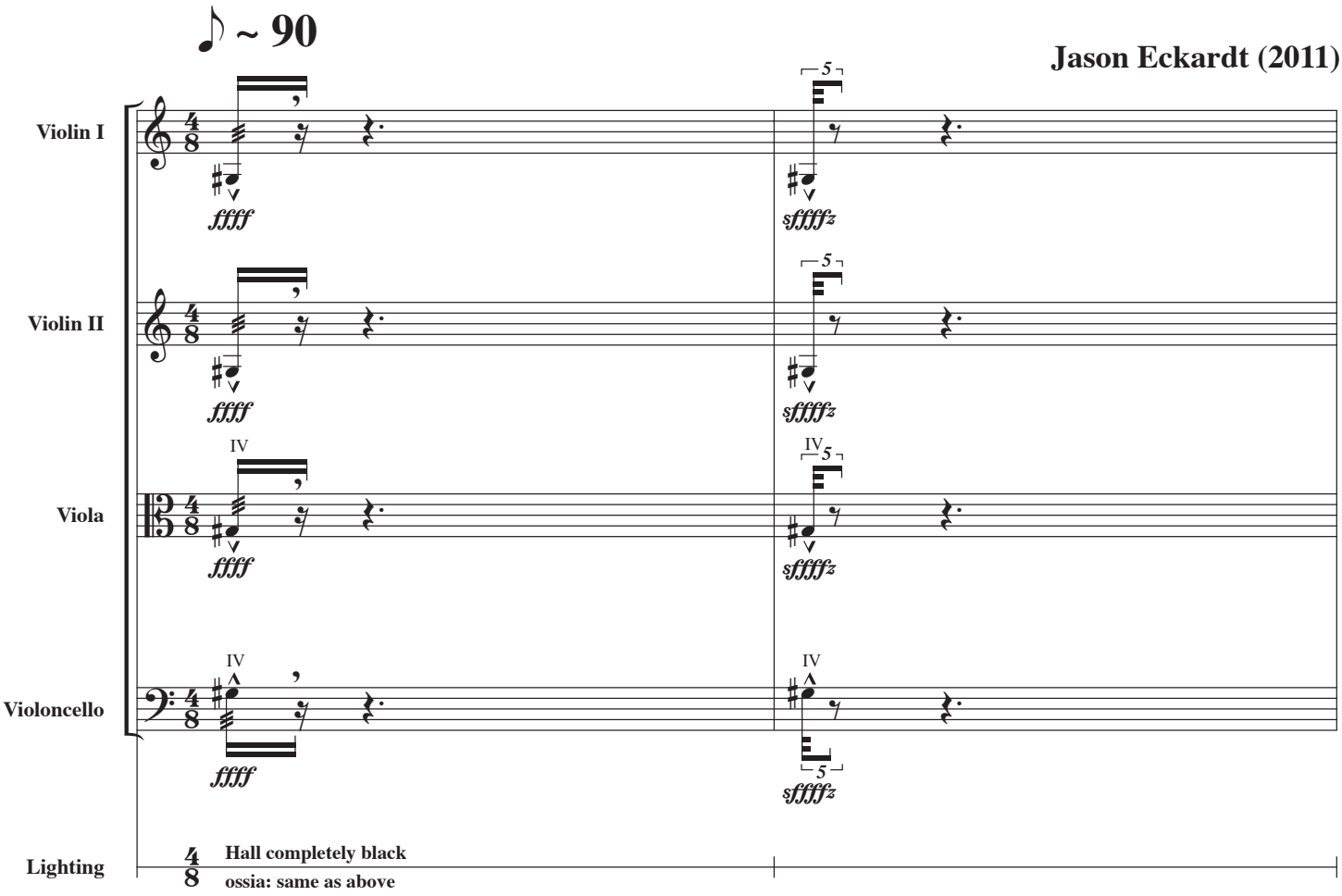
In addition to a lighting designer, it is required that someone following the score triggers the lighting cues. Specific cues initiate at the beginning of measures or are notated rhythmically. For the flash bursts in m. 4-93, indicated on the lighting stave with an “x” notehead, the first violist should trigger the bursts via a footpedal or similar device. The flash bursts should be short and very intense, like an overwhelmingly powerful flashbulb.

Stand lights should be used on music stands, preferably with low-watt bulbs and gels to minimize any ambient light during the dark sections of the piece.

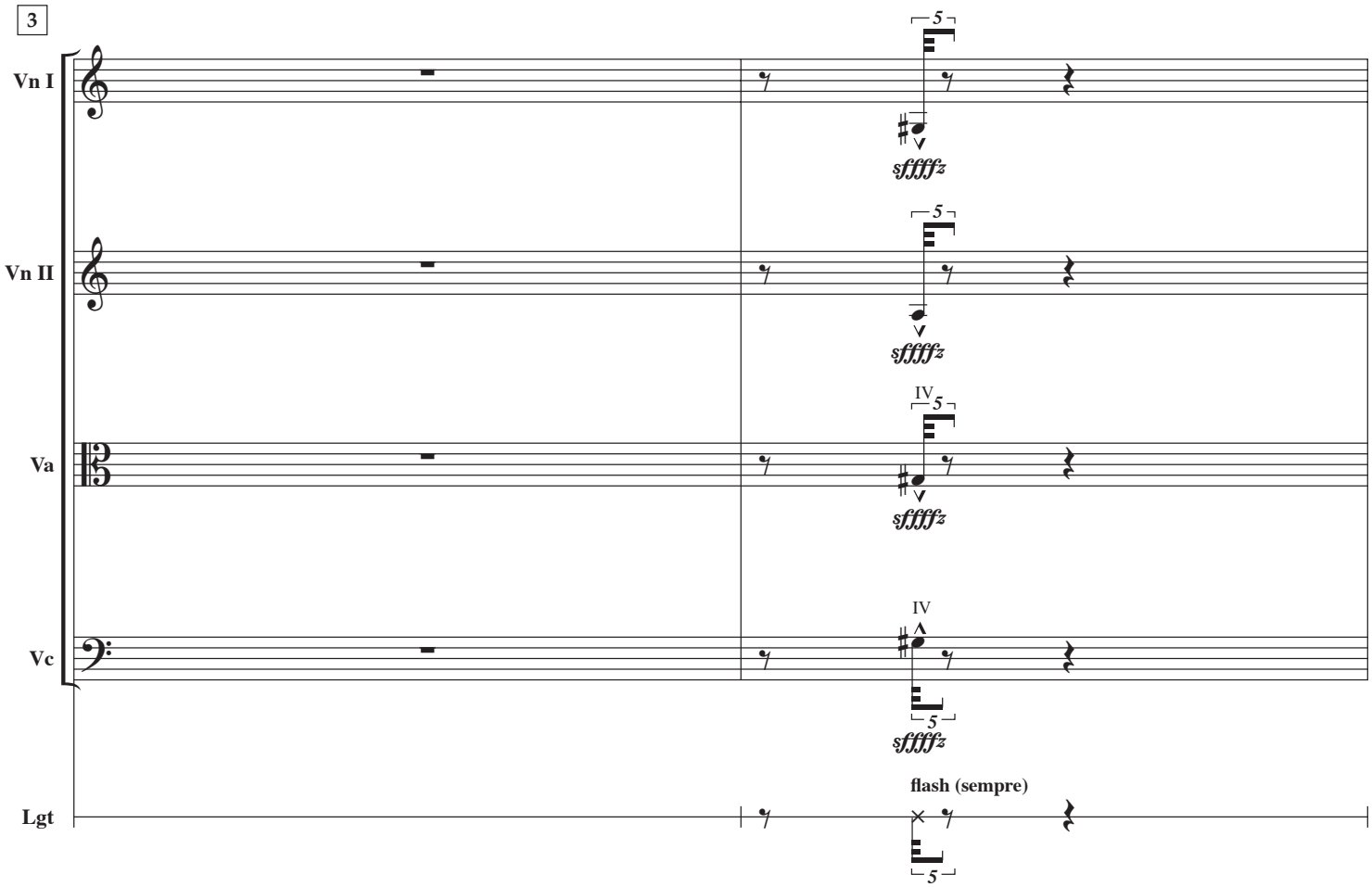
This commission has been made possible by the Chamber Music America Classical Commissioning Program
with generous funding provided by The Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund

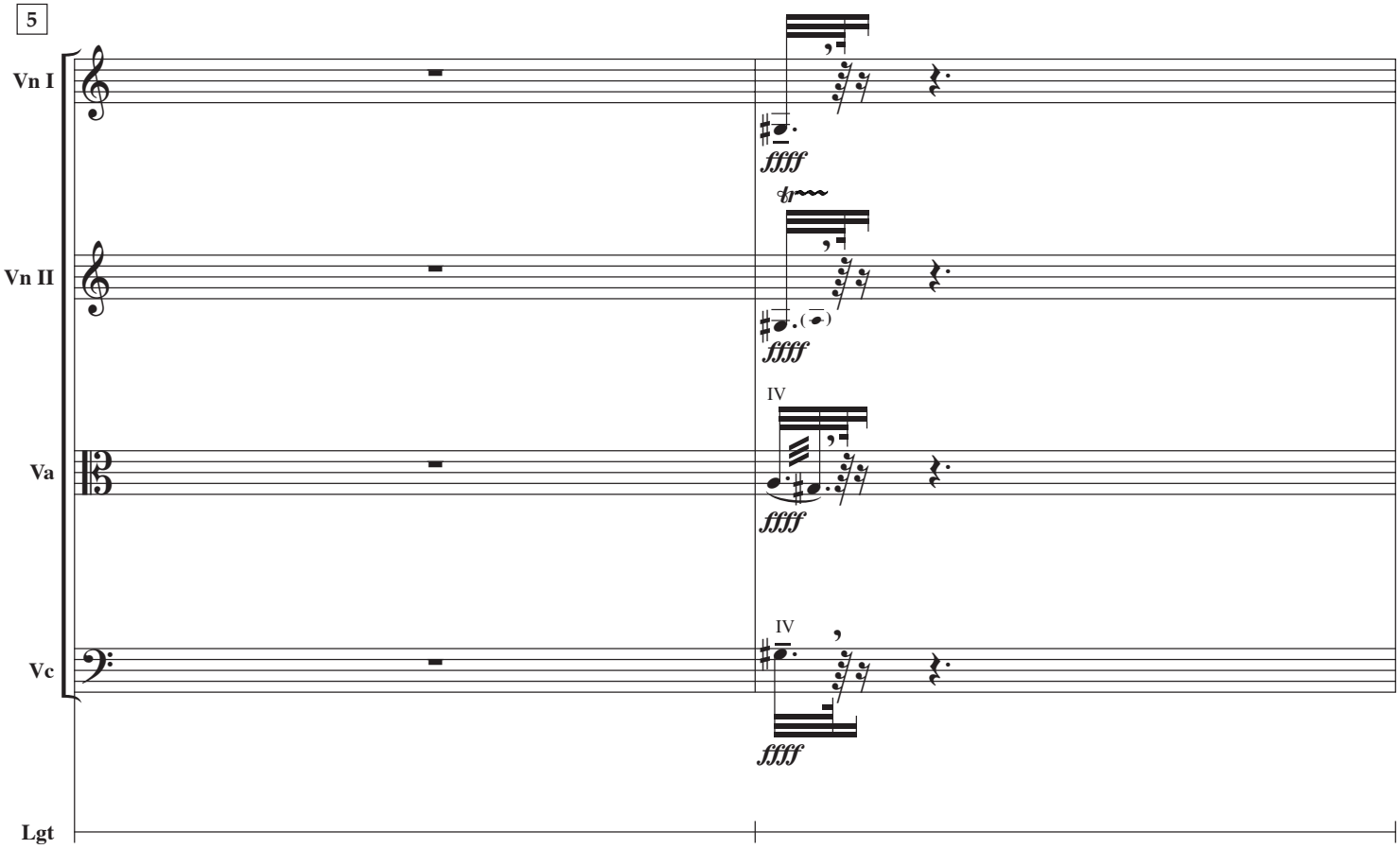
Dedicated to John, Ari, Chris, and Kevin

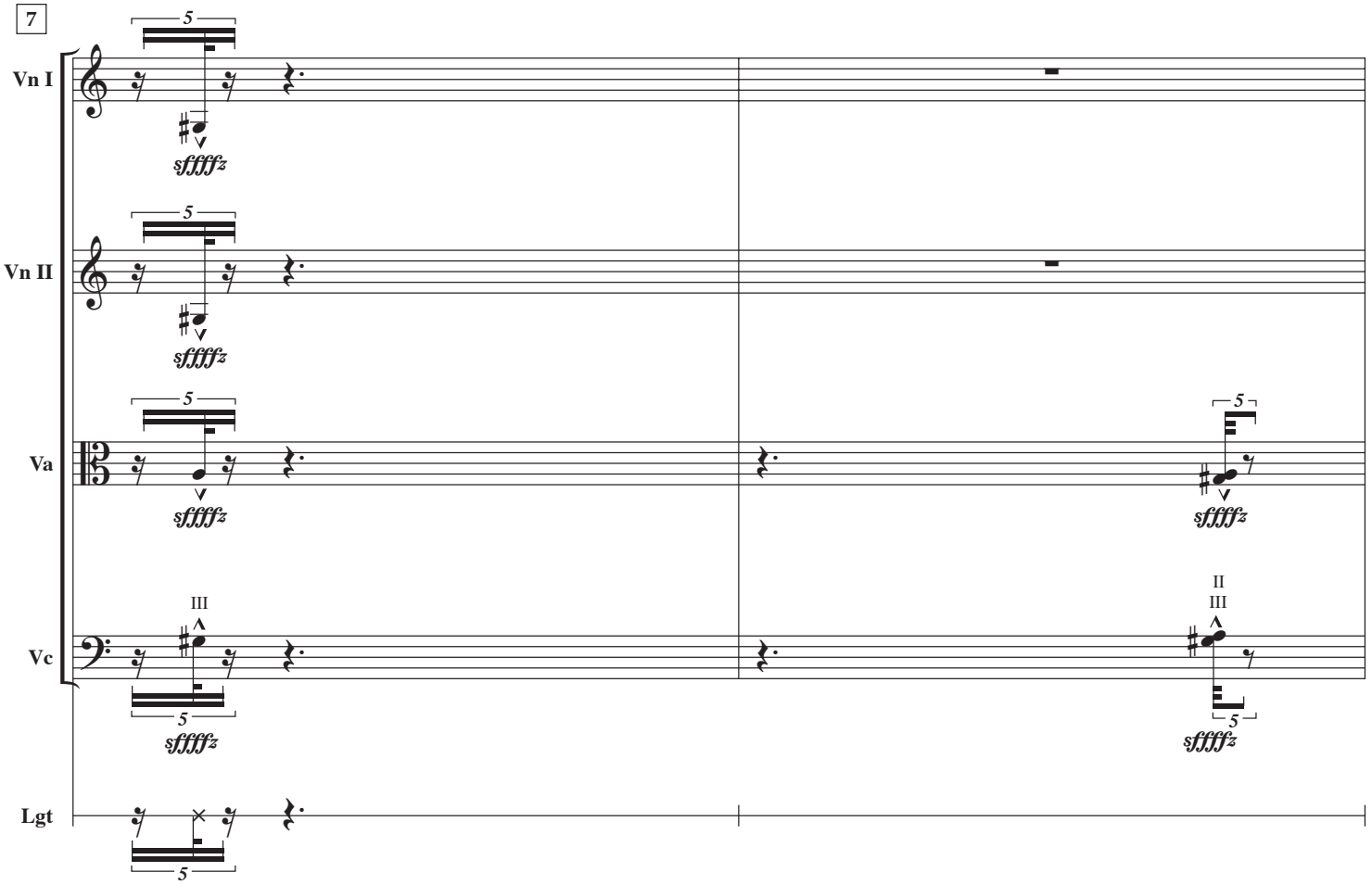
Subject

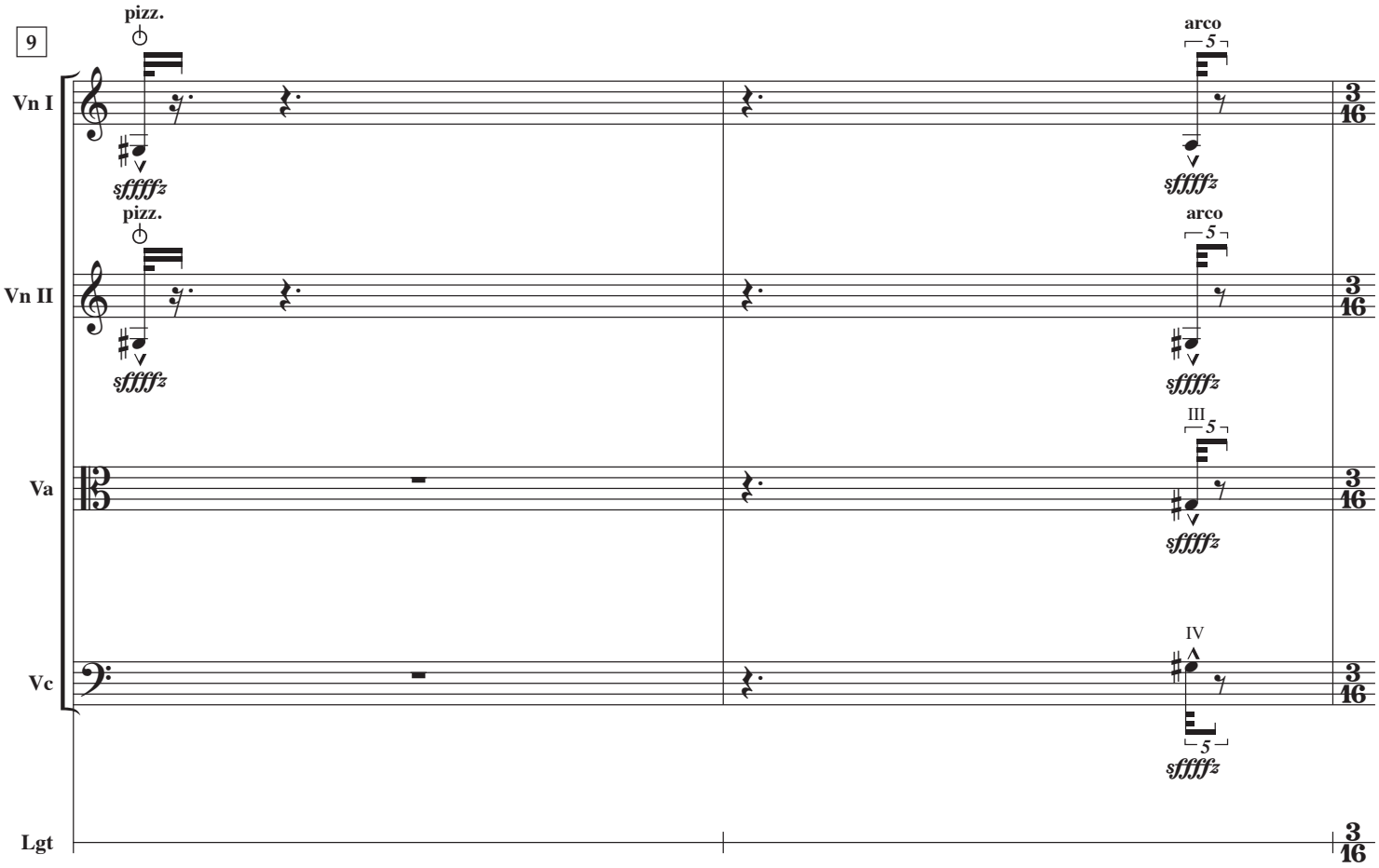


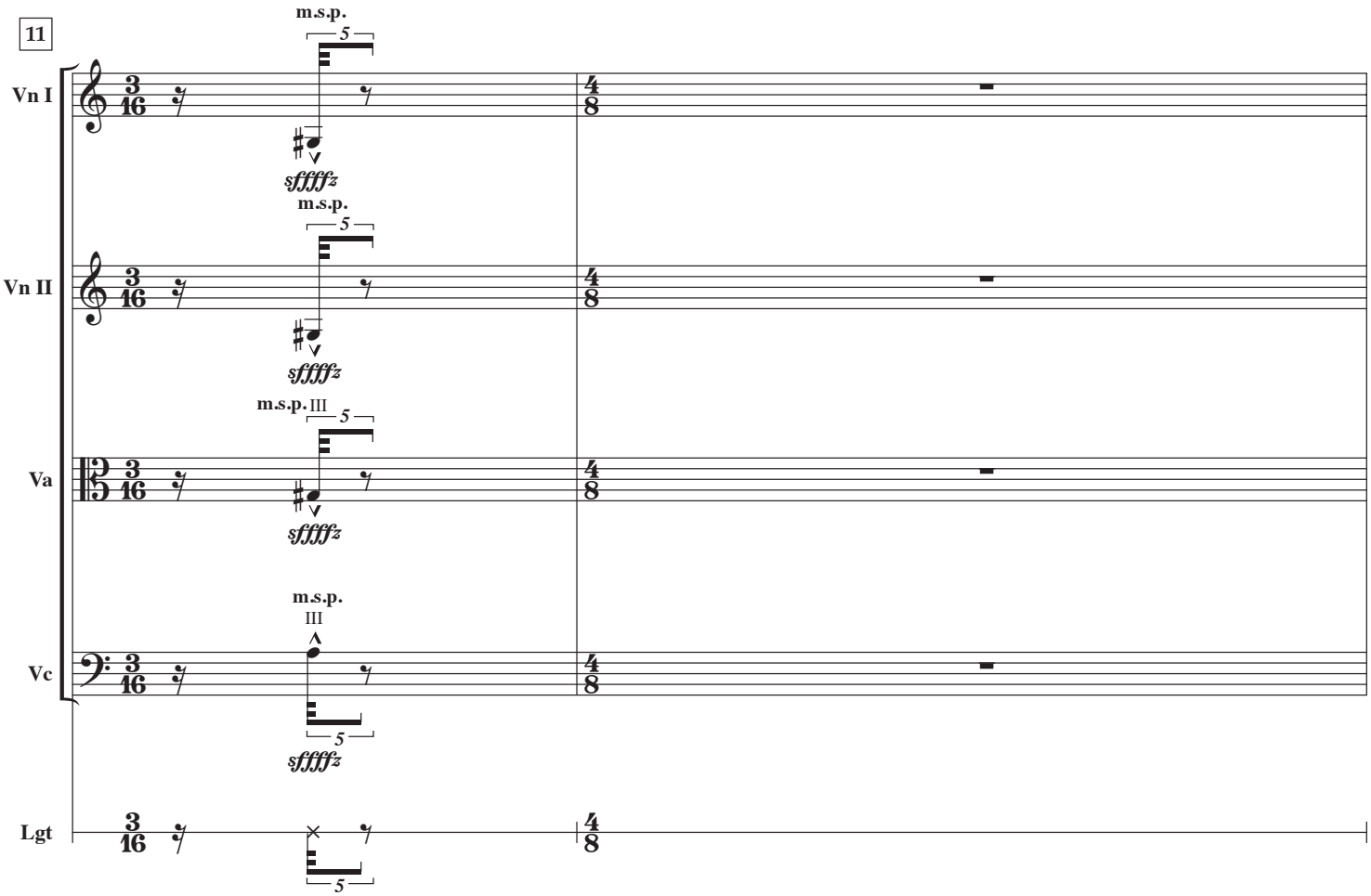
Copyright ©2011 Jason Eckardt. All rights reserved.

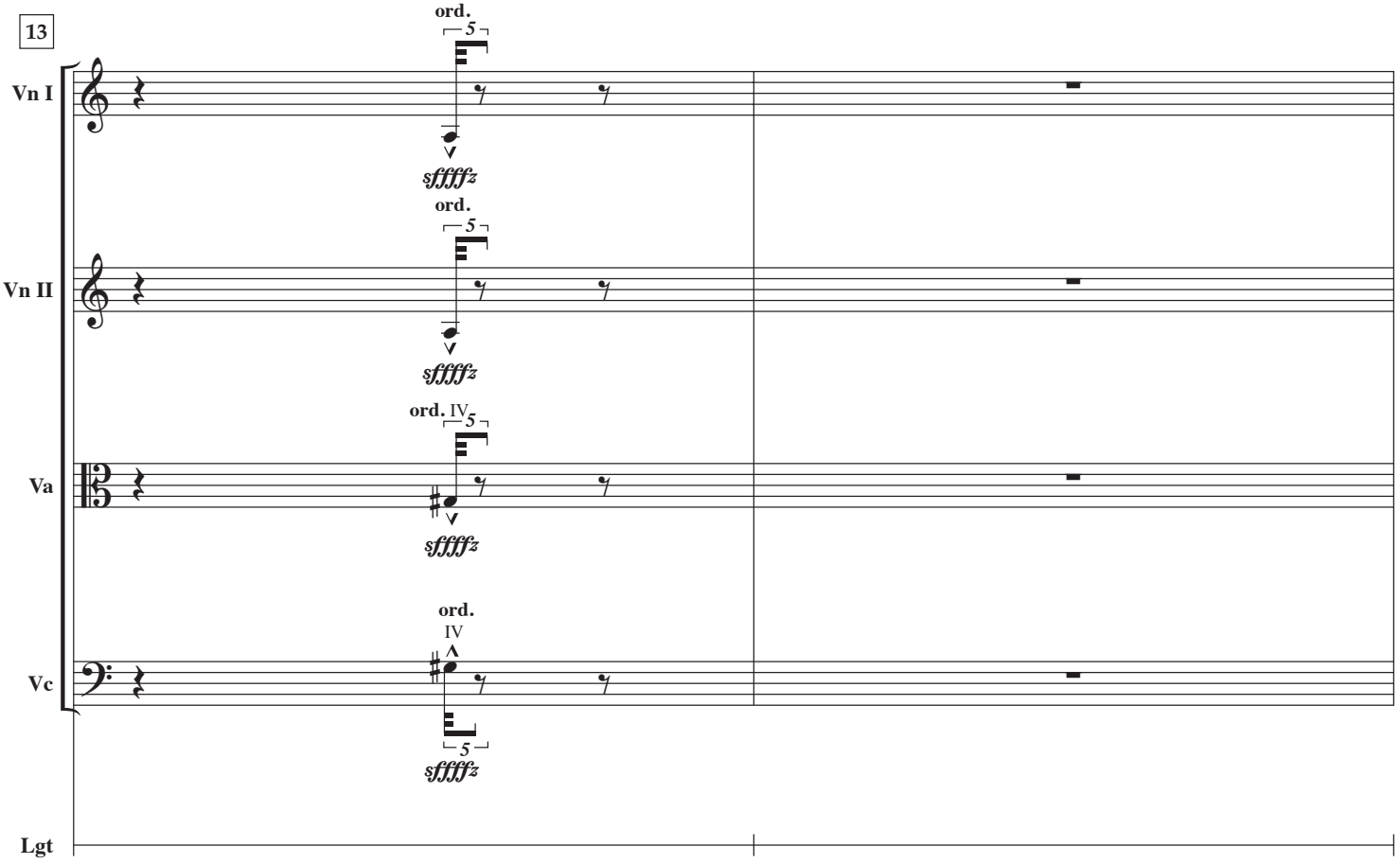

3
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
IV
flash (sempre)

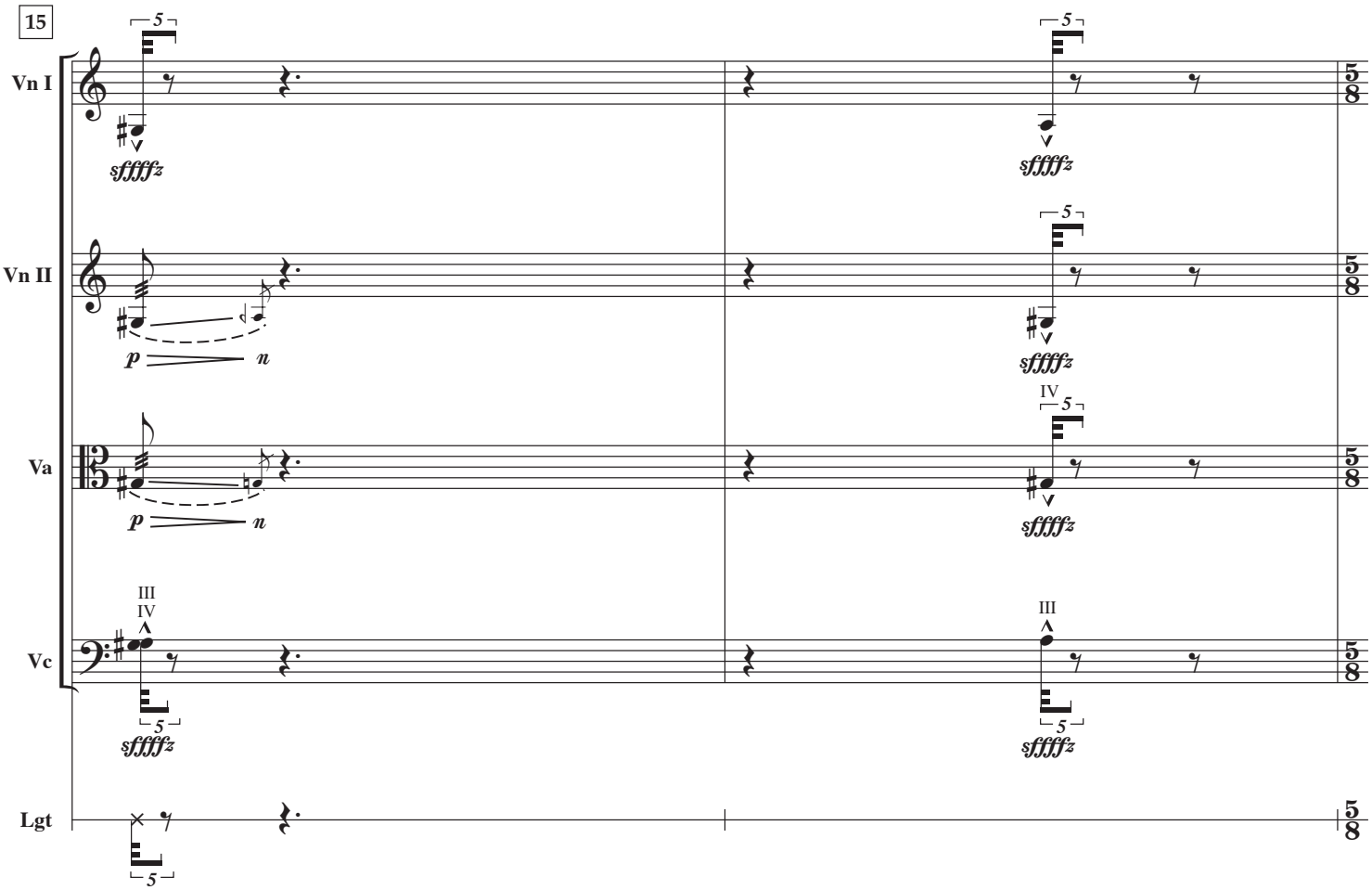

5
Vn I
Vn II
Va
Vc
Lgt
IV
ffff
tr

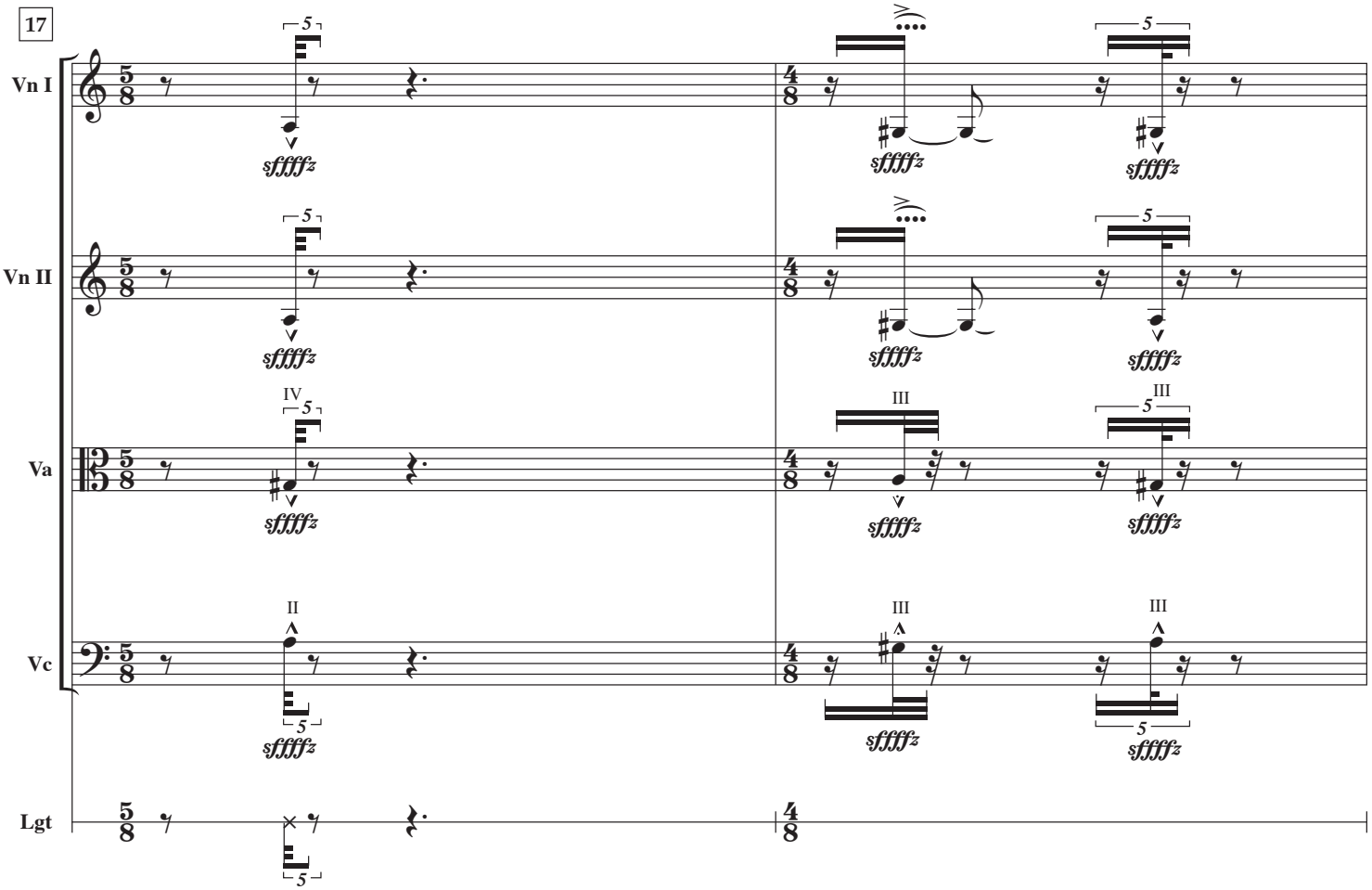

7
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
II
III

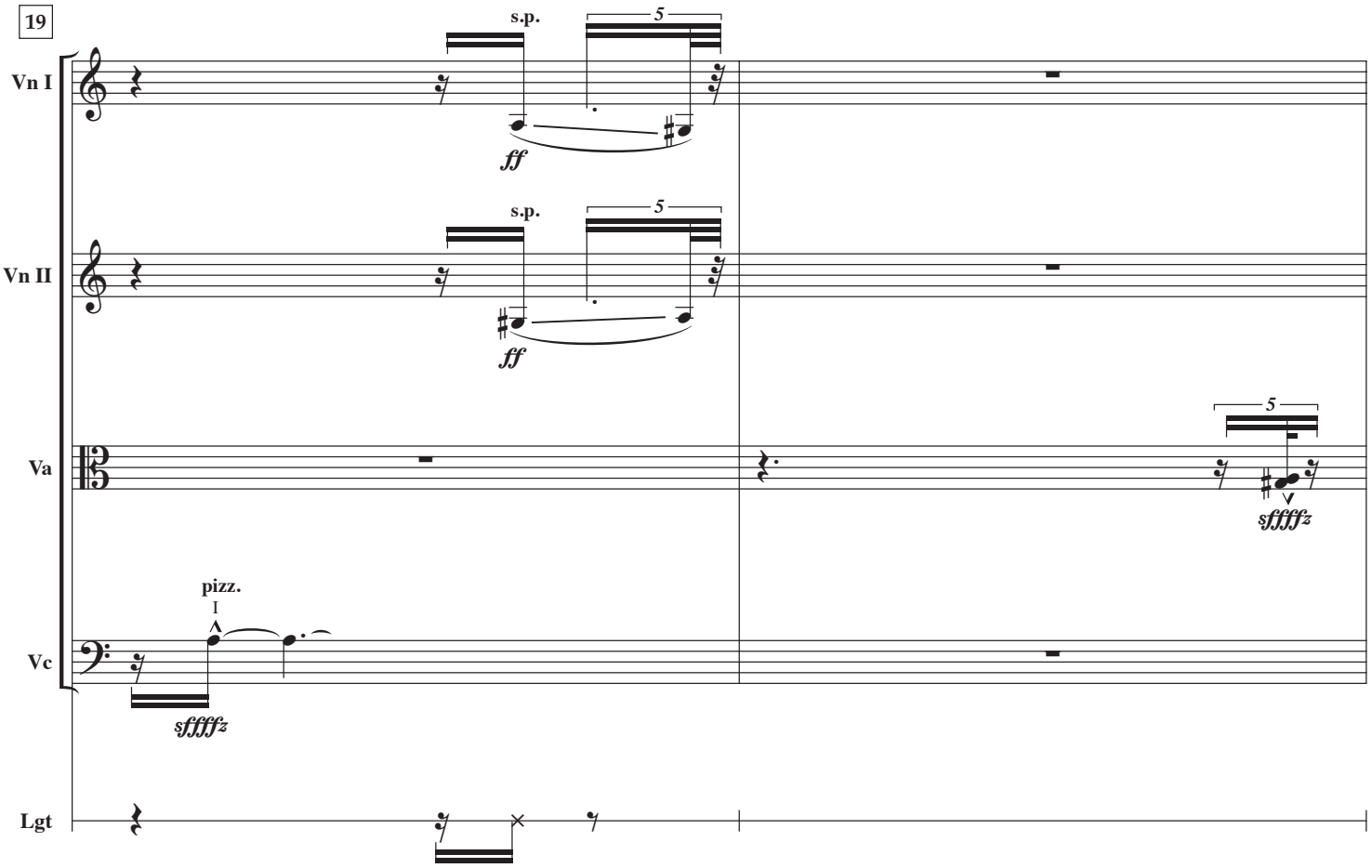

9
pizz.
arco
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
IV
3
16

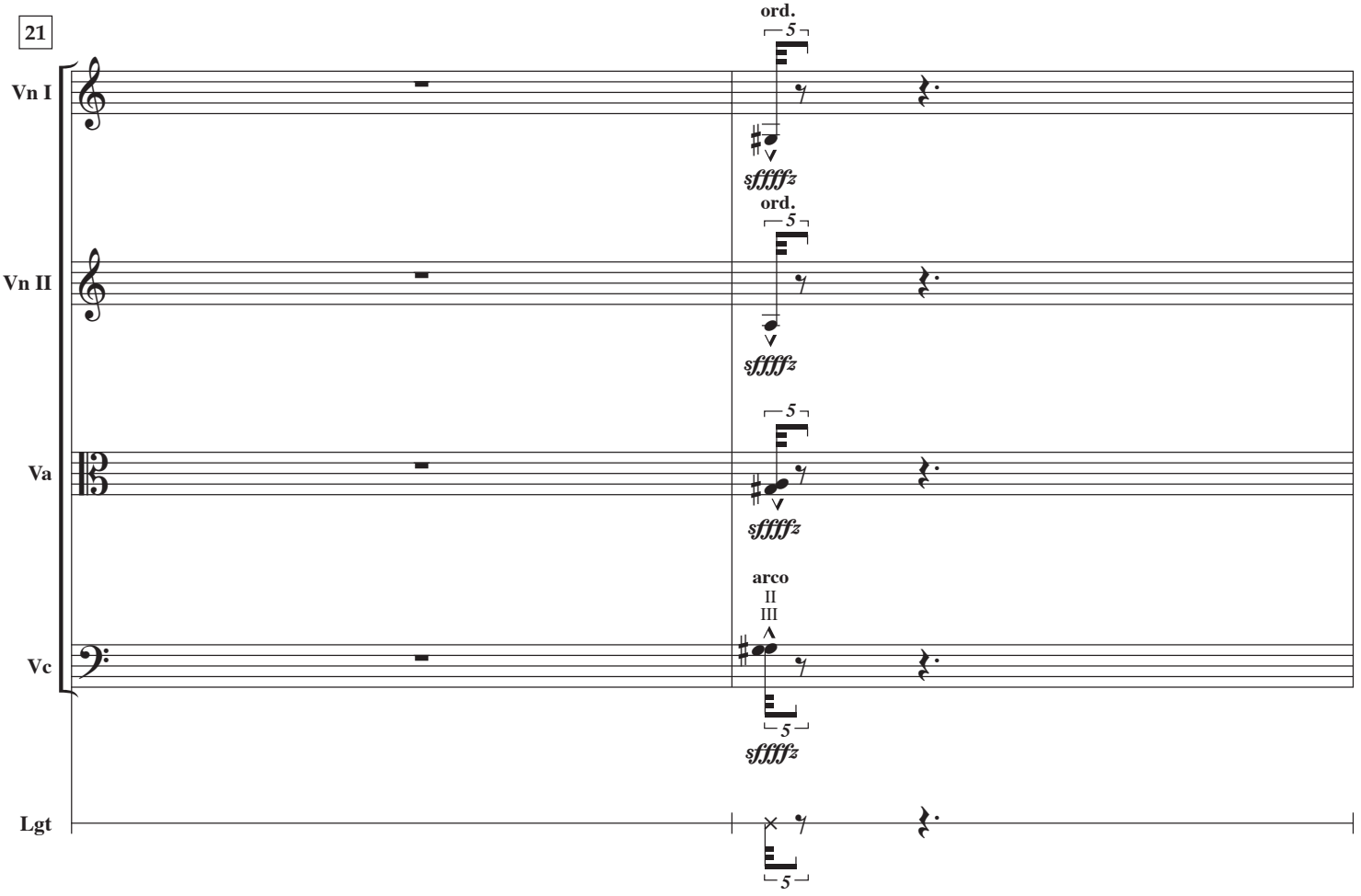

11
m.s.p.
5
Vn I
sffffz
m.s.p.
5
Vn II
sffffz
m.s.p. III
5
Va
sffffz
m.s.p.
III
Vc
5
sffffz
Lgt
5

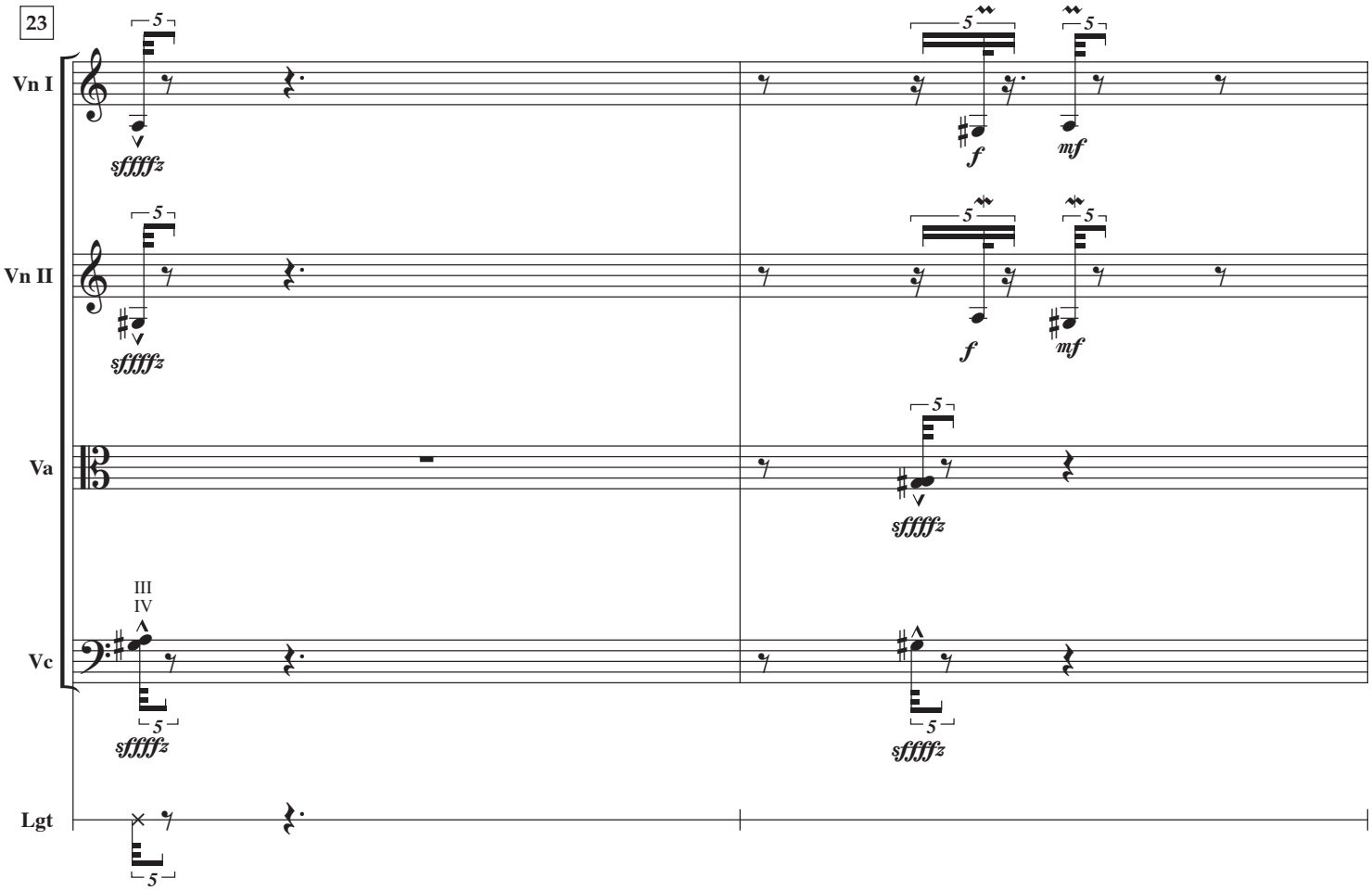

13
ord.
5
Vn I
sffffz
ord.
5
Vn II
sffffz
ord. IV
5
Va
sffffz
ord.
IV
Vc
5
sffffz
Lgt

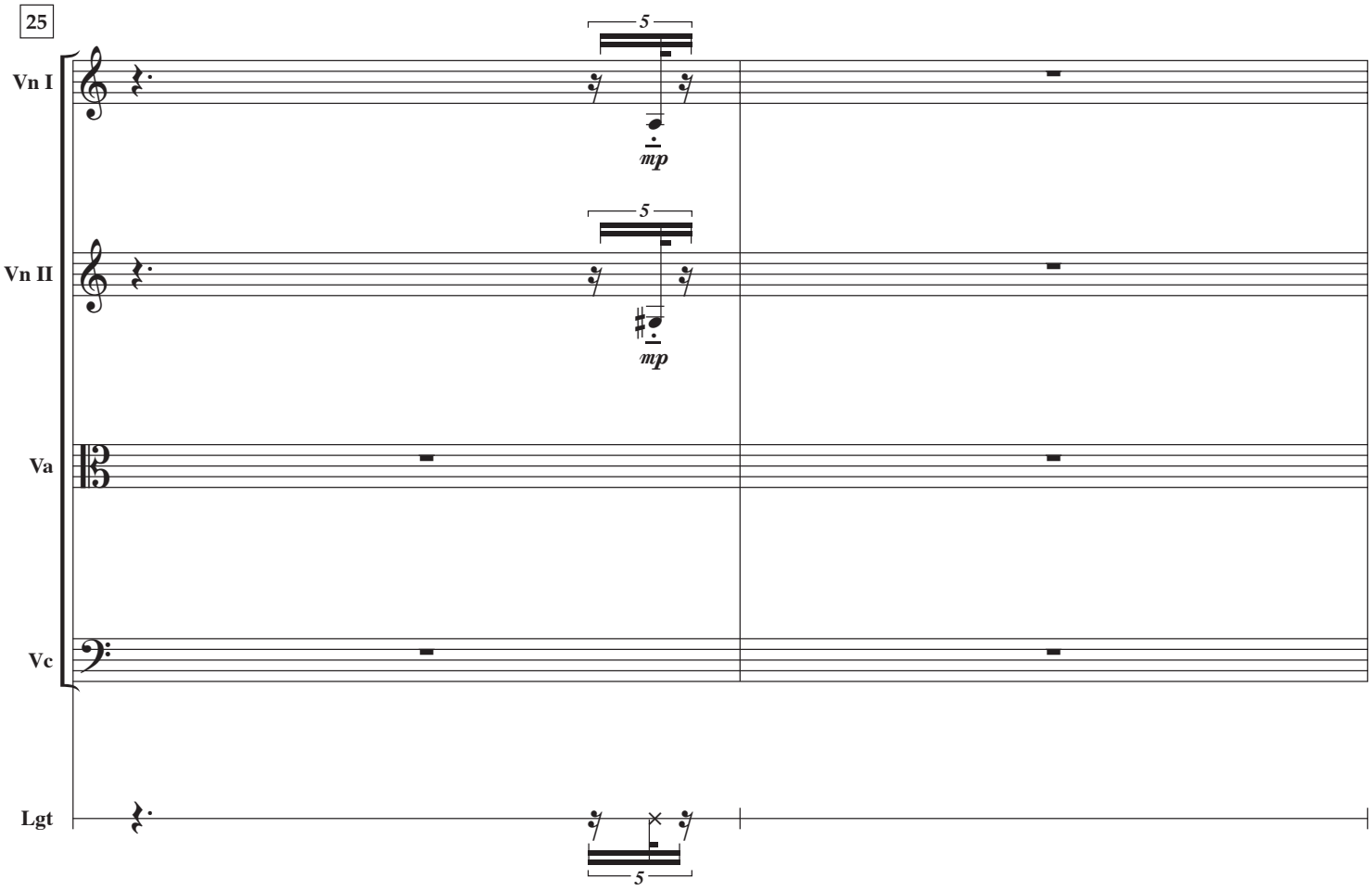

15
Vn I
Vn II
Va
Vc
Lgt
sffffz
p
n
III
IV
5

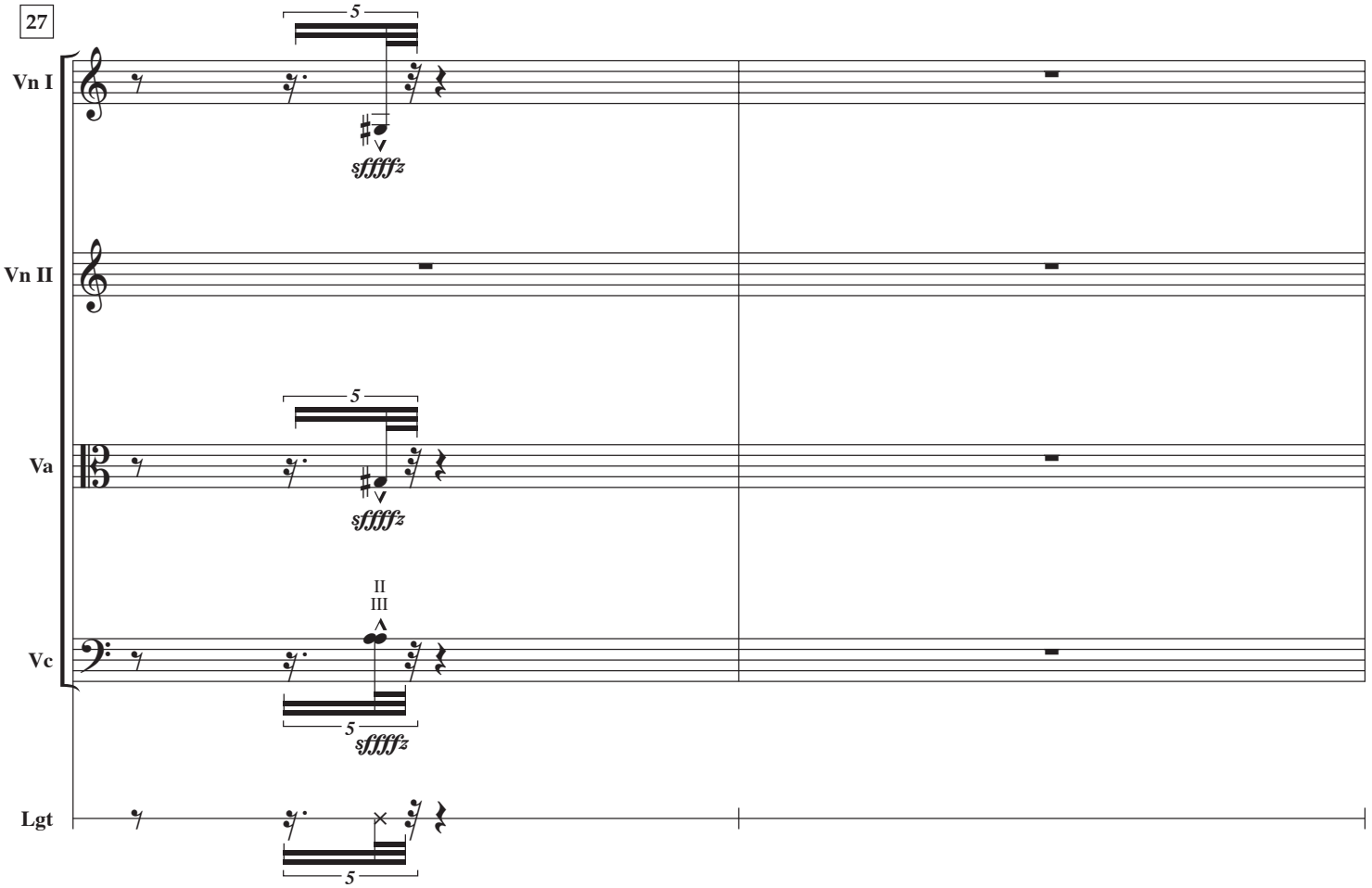

17
Vn I
Vn II
Va
Vc
Lgt
sffffz
II
III
IV
5

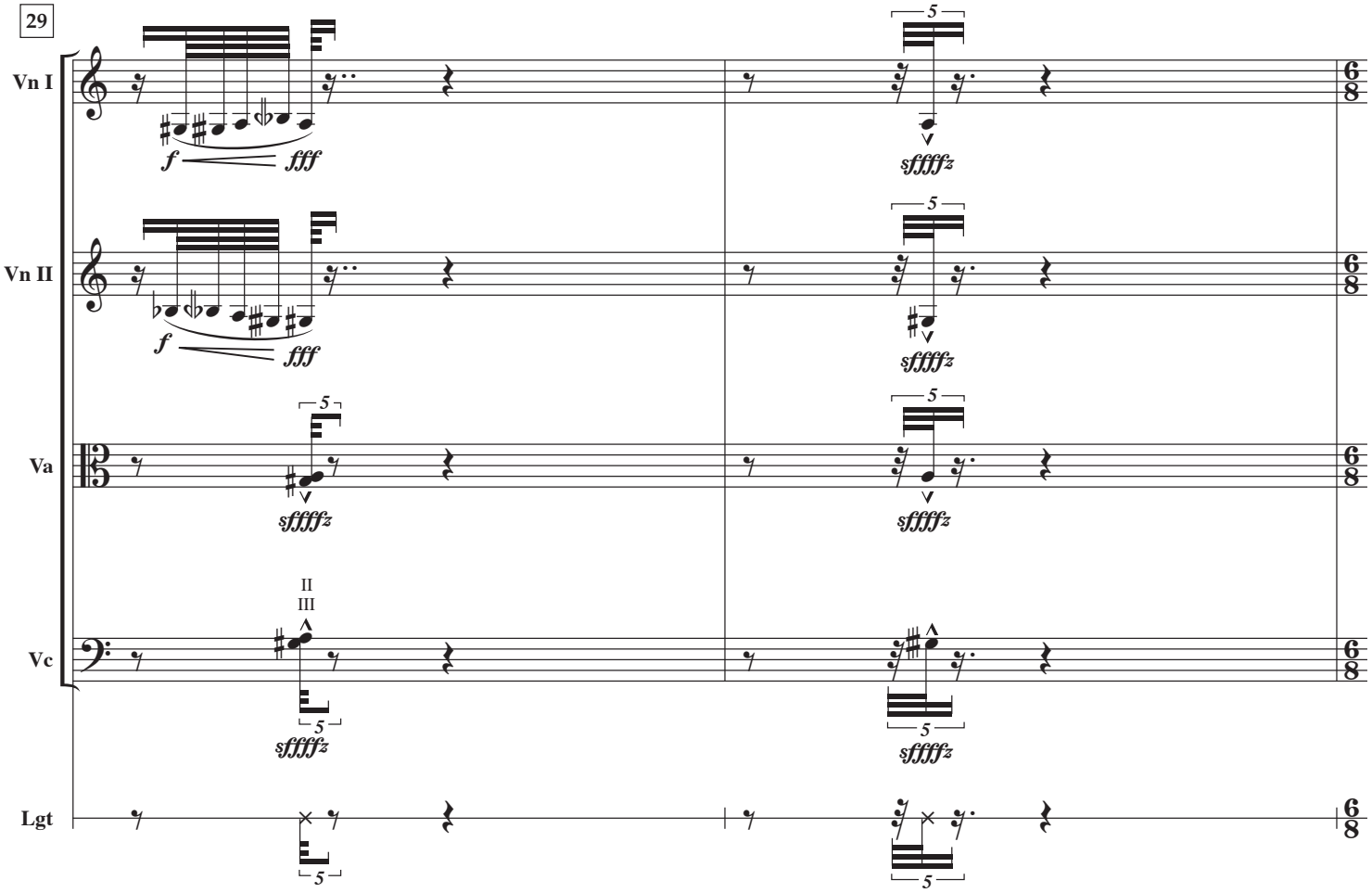

19
Vn I
s.p.
5
ff
Vn II
s.p.
5
ff
Va
5
sffffz
Vc
pizz.
I
sffffz
Lgt

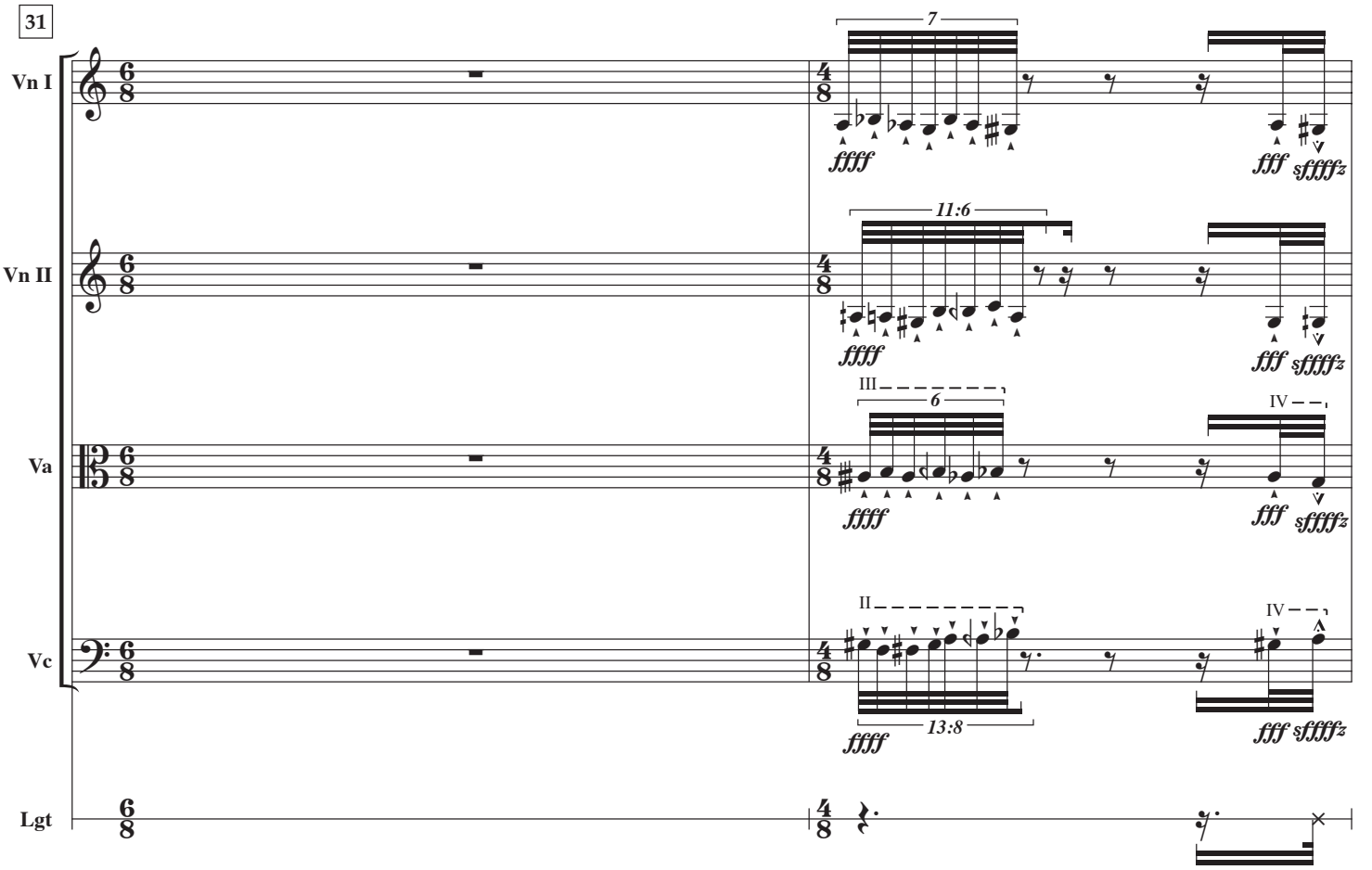

21
Vn I
ord.
5
sffffz
Vn II
ord.
5
sffffz
Va
5
sffffz
Vc
arco
II
III
5
sffffz
Lgt
5

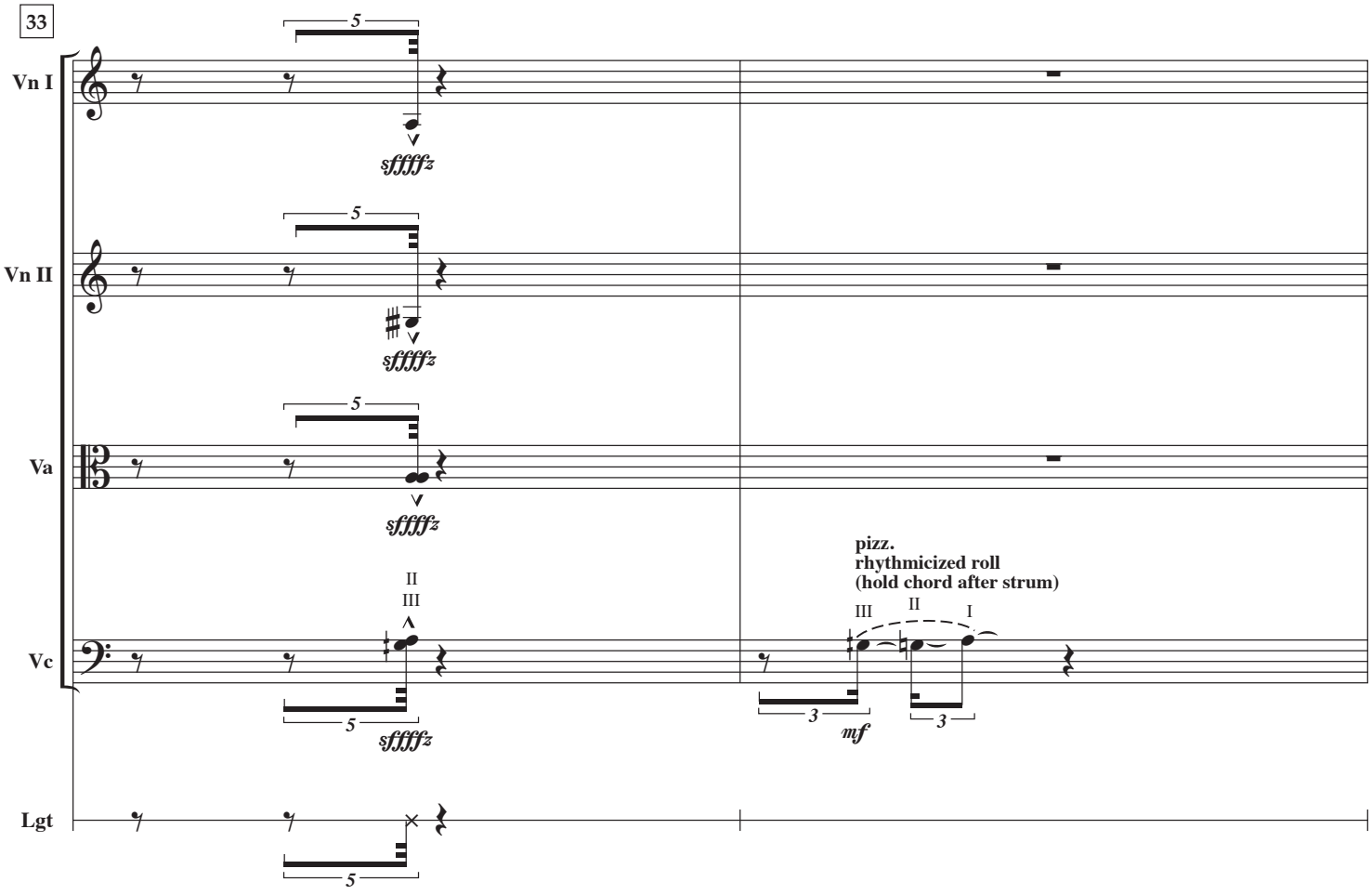

23
Vn I
Vn II
Va
Vc
Lgt
sffffz
f
mf
III
IV
5

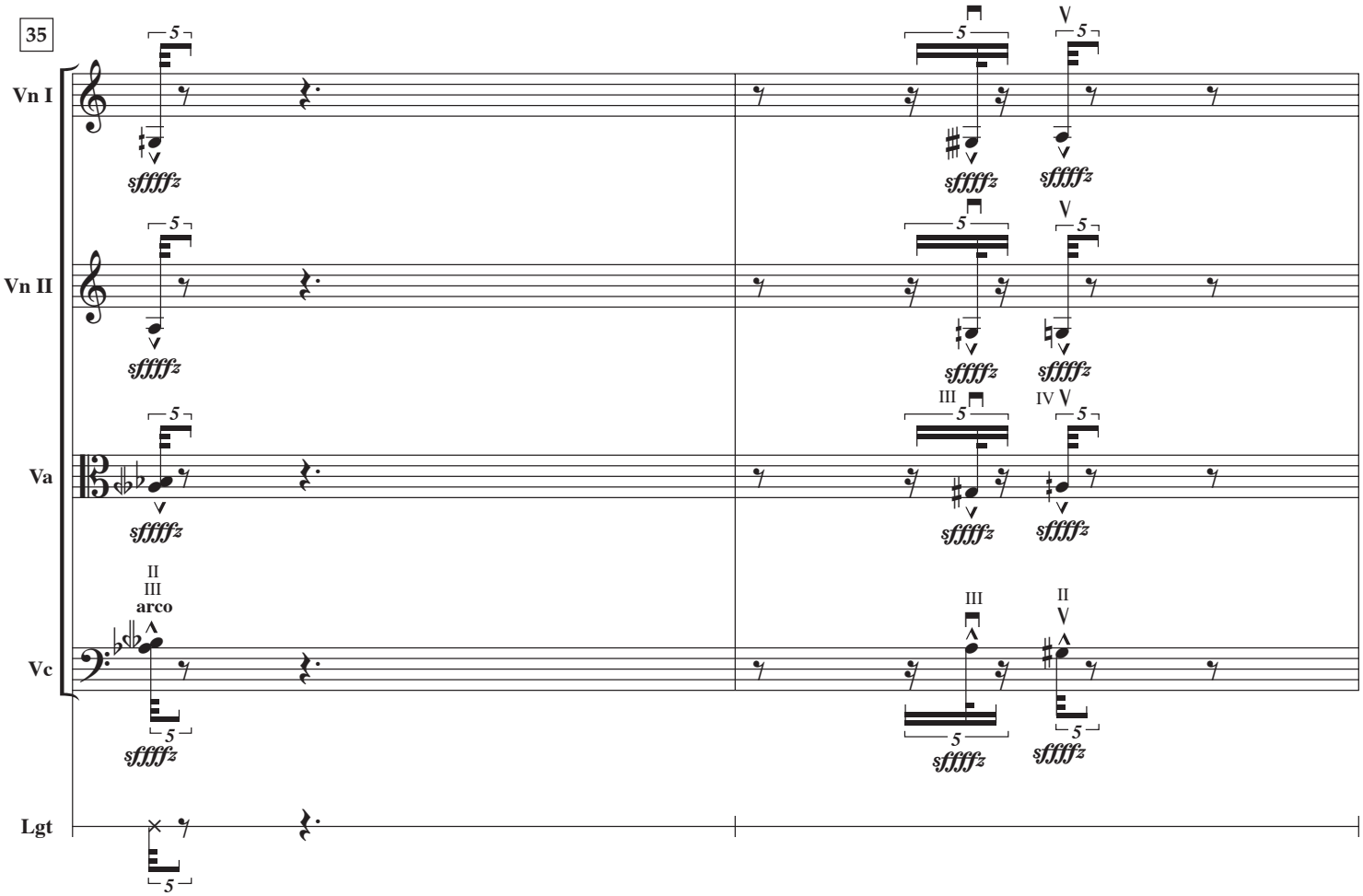

25
Vn I
Vn II
Va
Vc
Lgt
mp
5

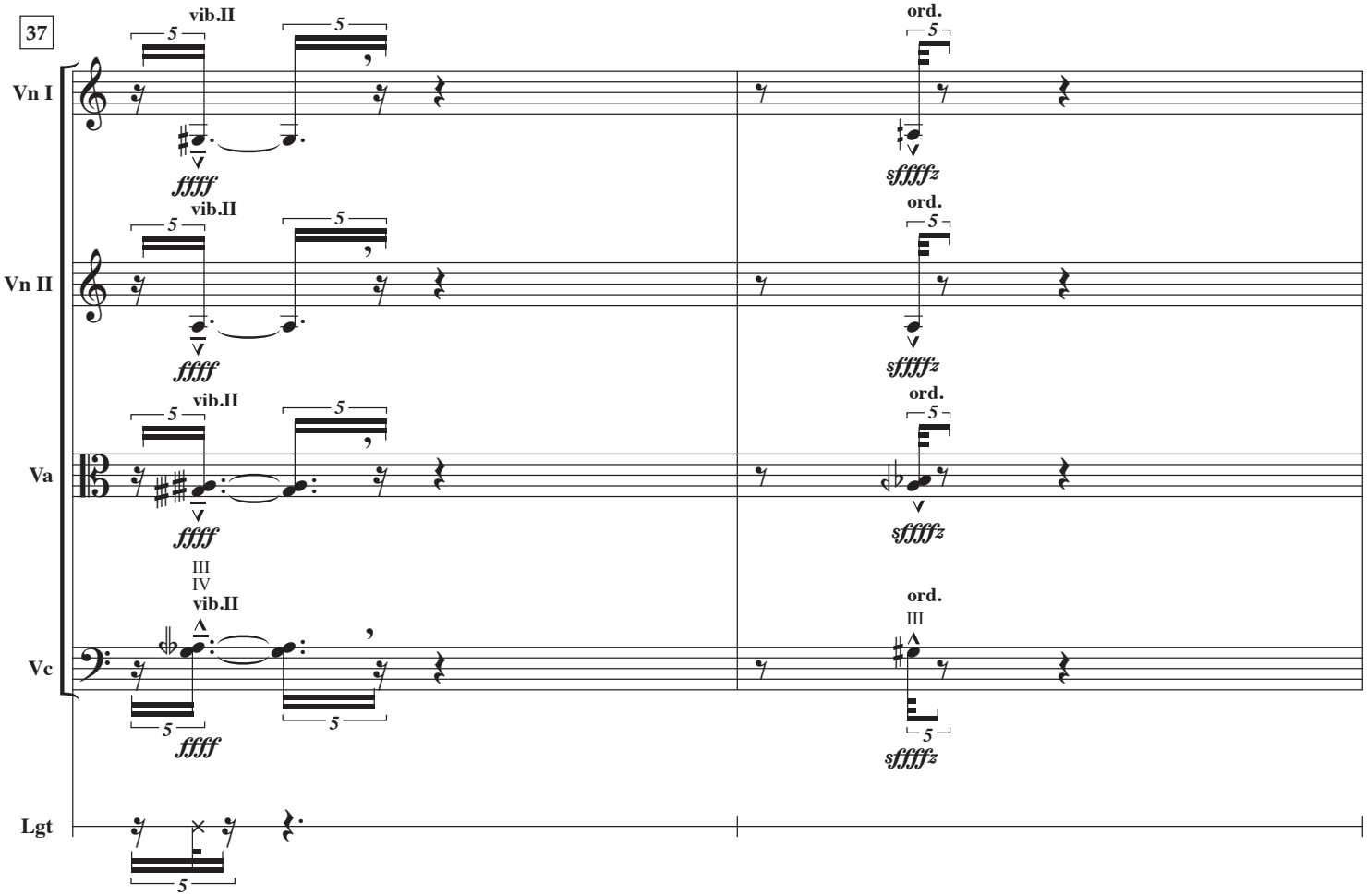

27
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III

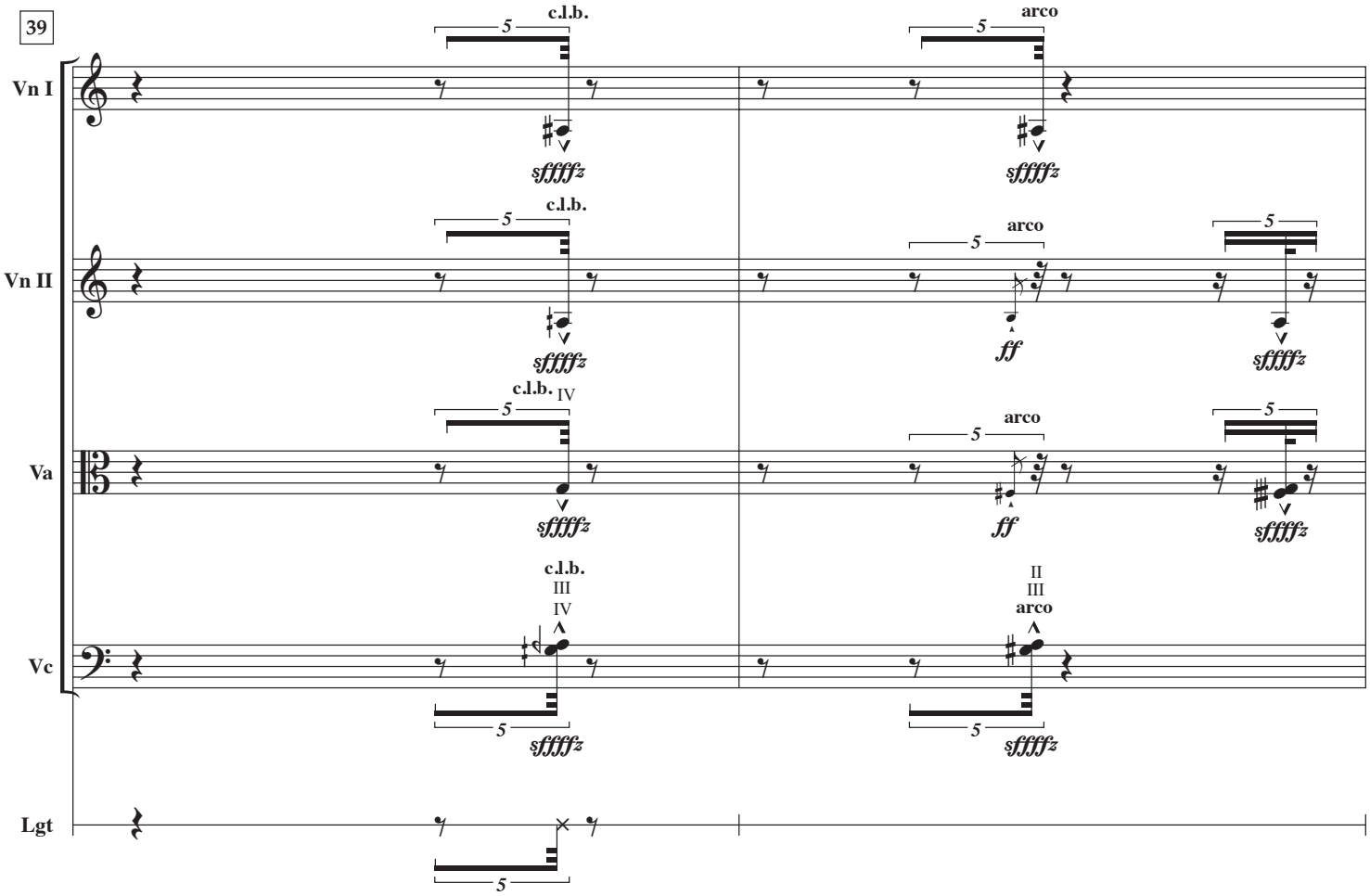

29
Vn I
Vn II
Va
Vc
Lgt
f
fff
5
sffffz
II
III
6
8

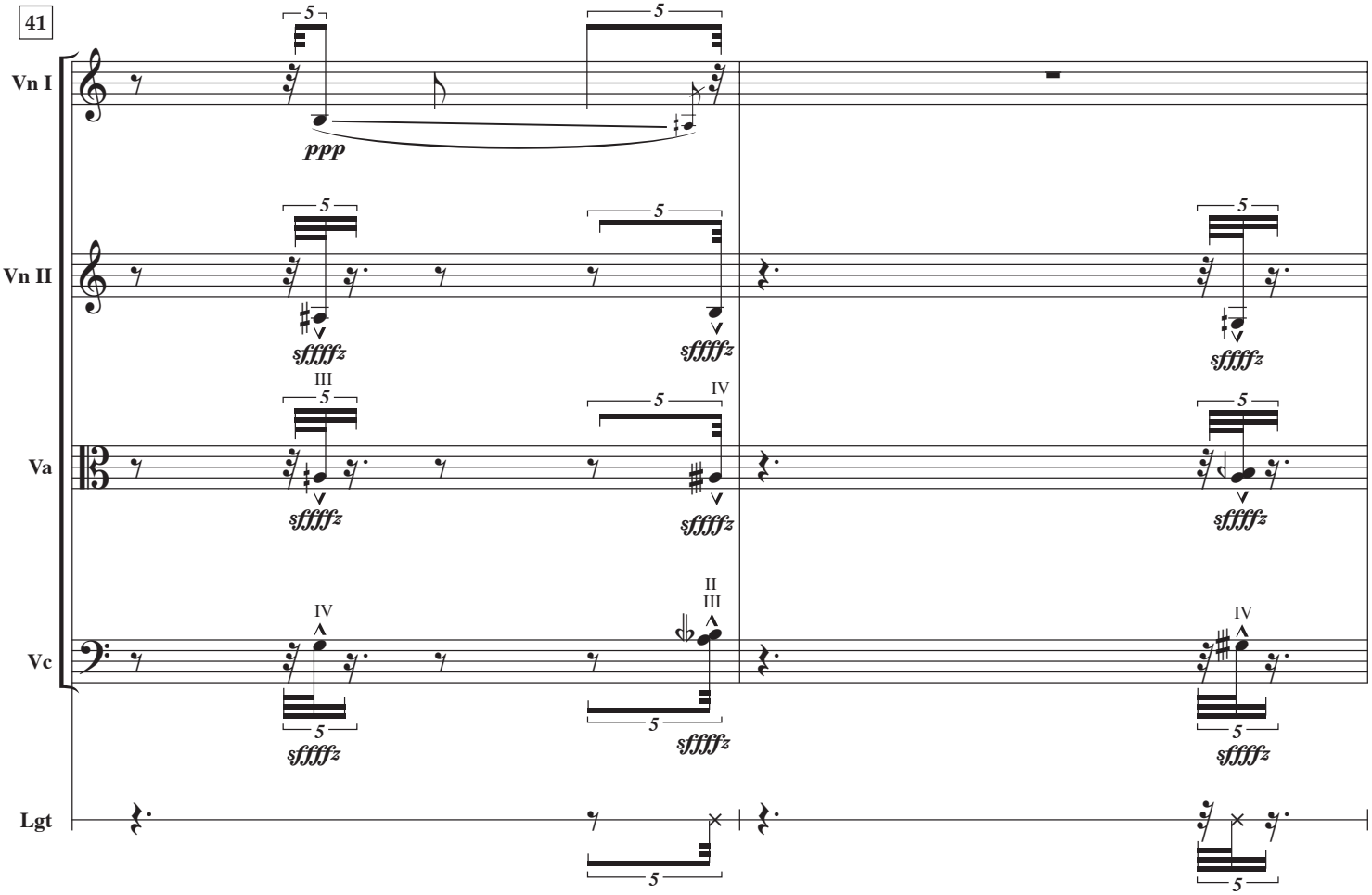

31
Vn I
Vn II
Va
Vc
Lgt
7
ffff
fff sffffz
11:6
III
6
IV
II
13:8

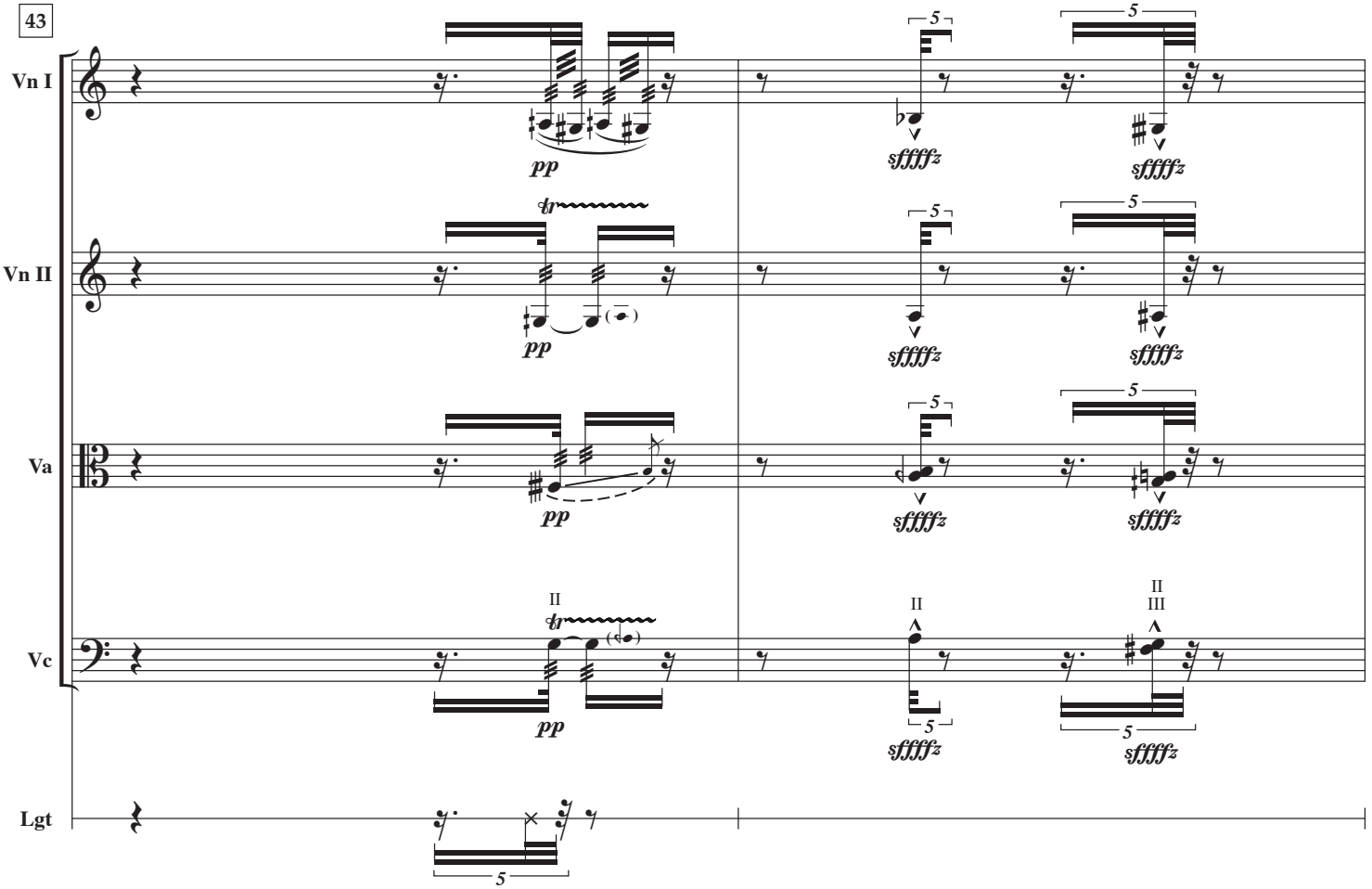

33
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III
pizz.
rhythmicized roll
(hold chord after strum)
III II I
3
mf

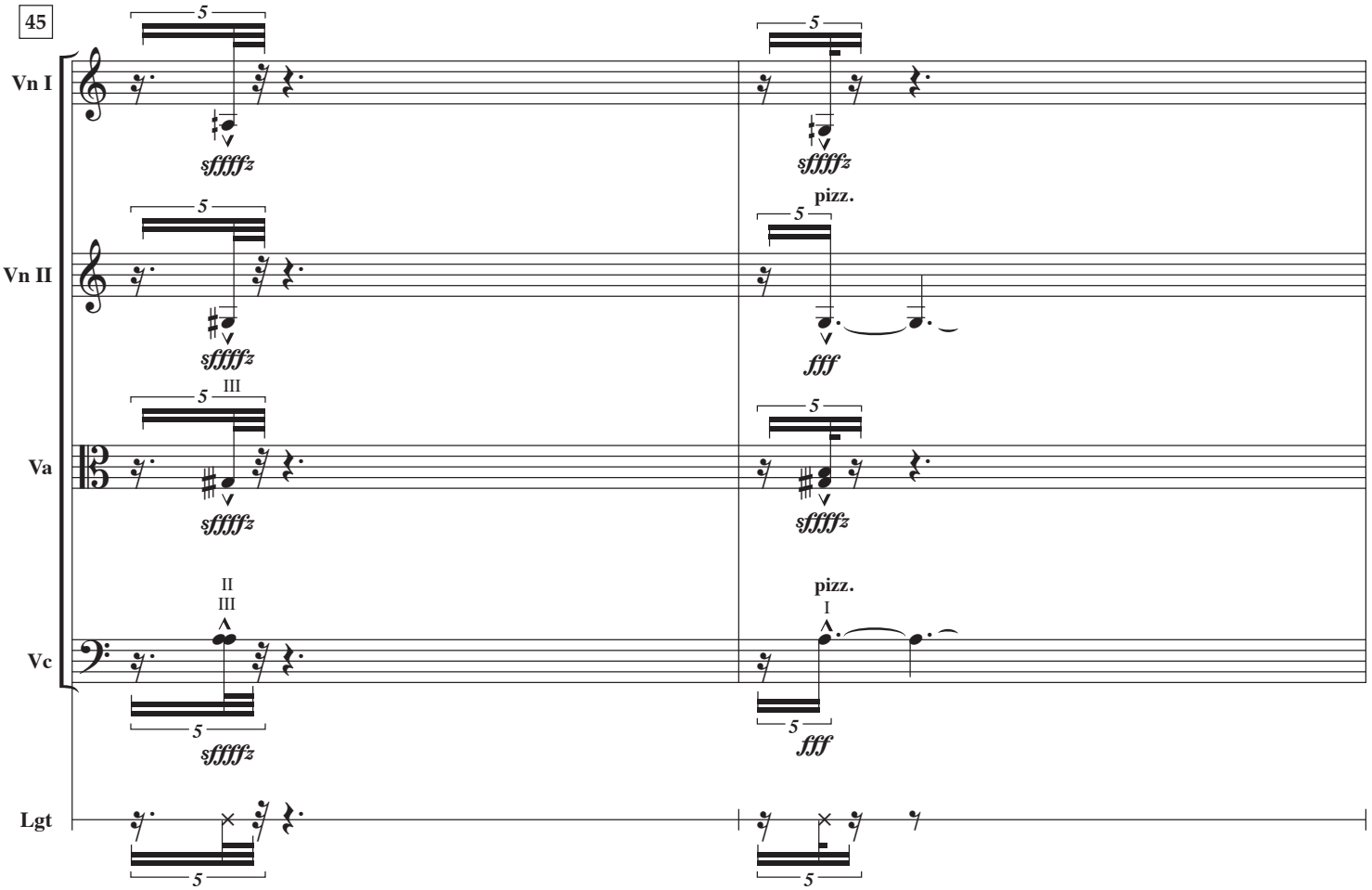

35
Vn I
Vn II
Va
Vc
Lgt
arco
sffffz

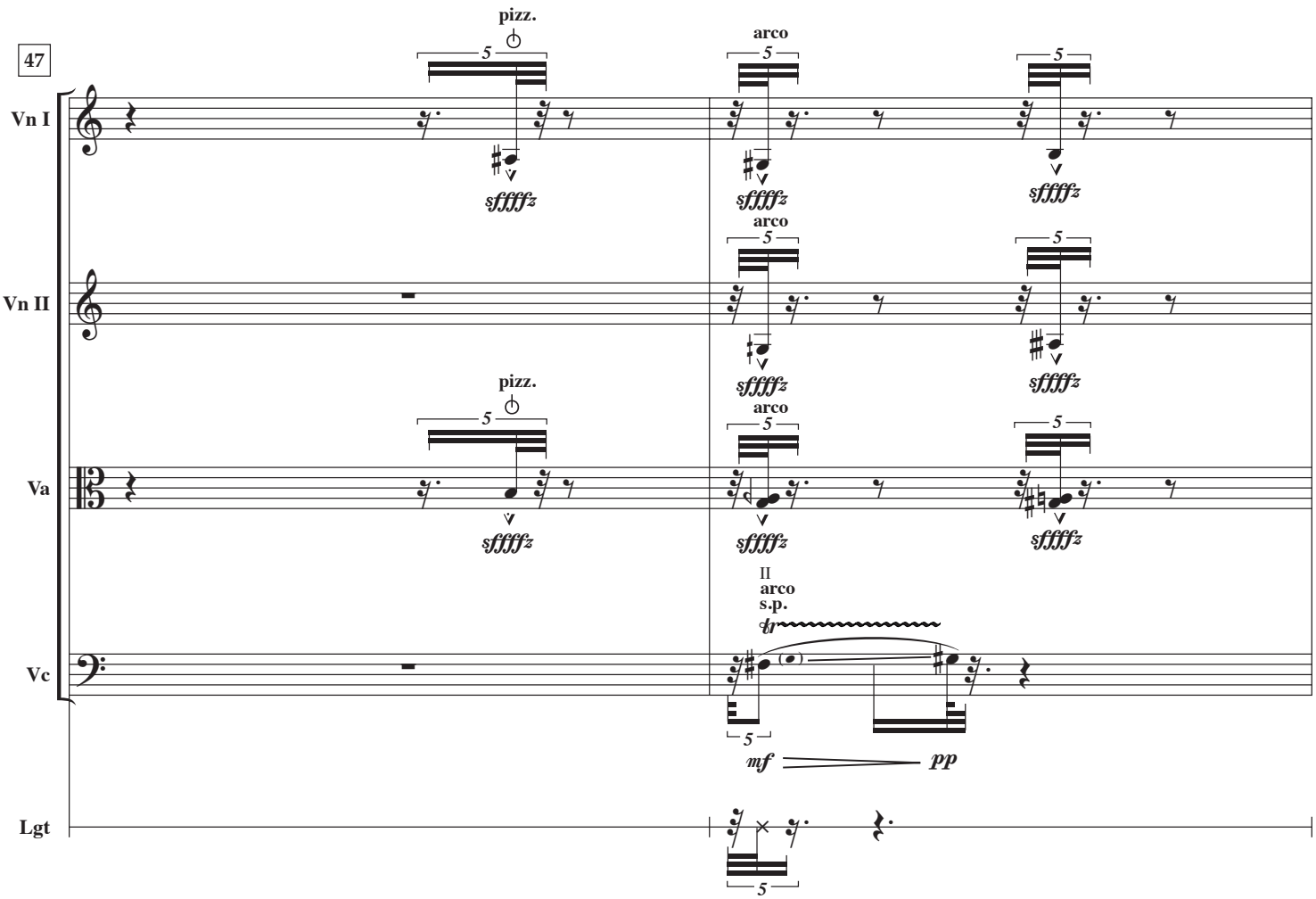

37
Vn I
Vn II
Va
Vc
Lgt
vib.II
ord.
ffff
sffffz

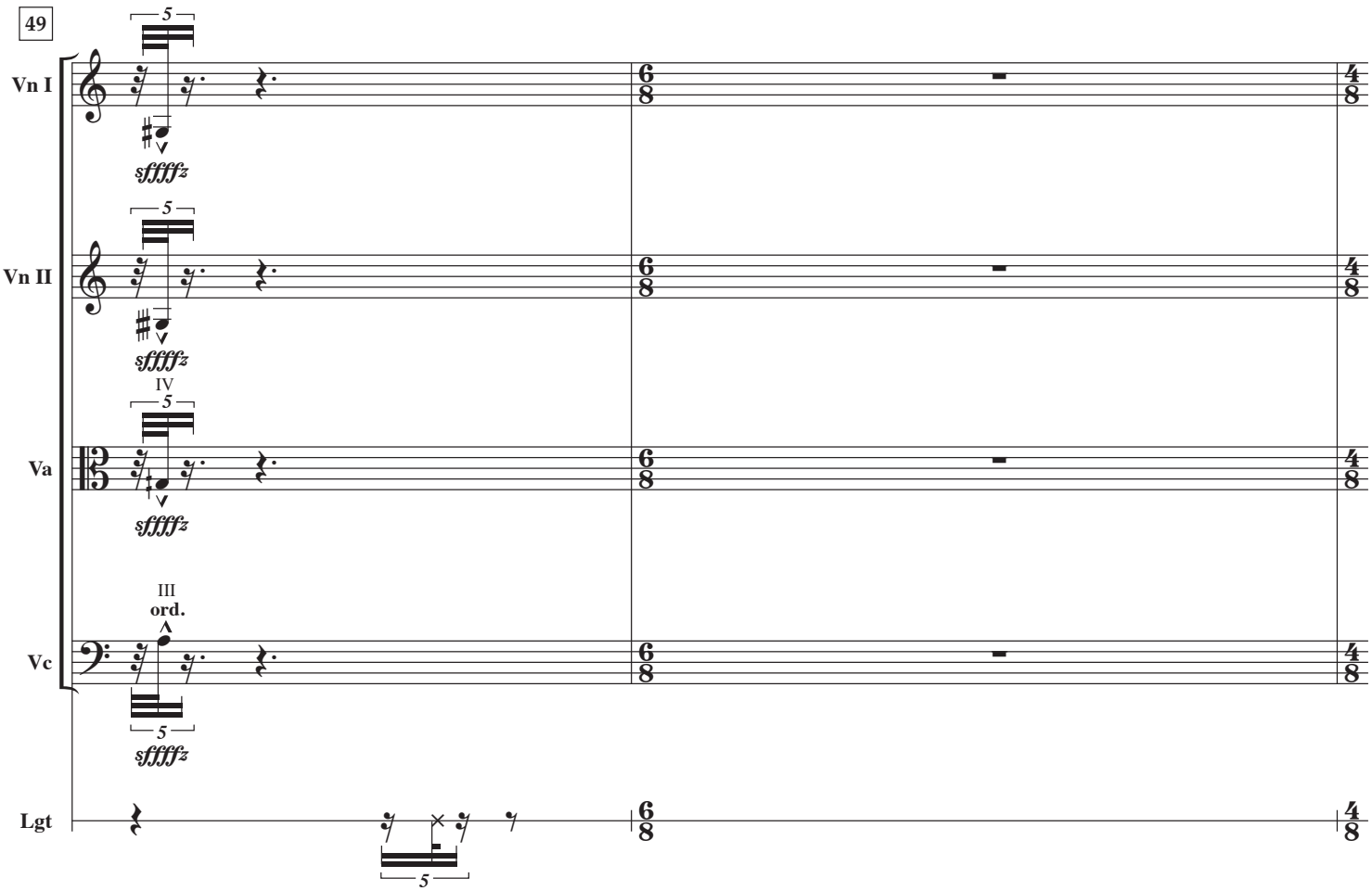

39
Vn I
Vn II
Va
Vc
Lgt
c.l.b.
arco
IV
III
II
5
sffffz
ff
ppp

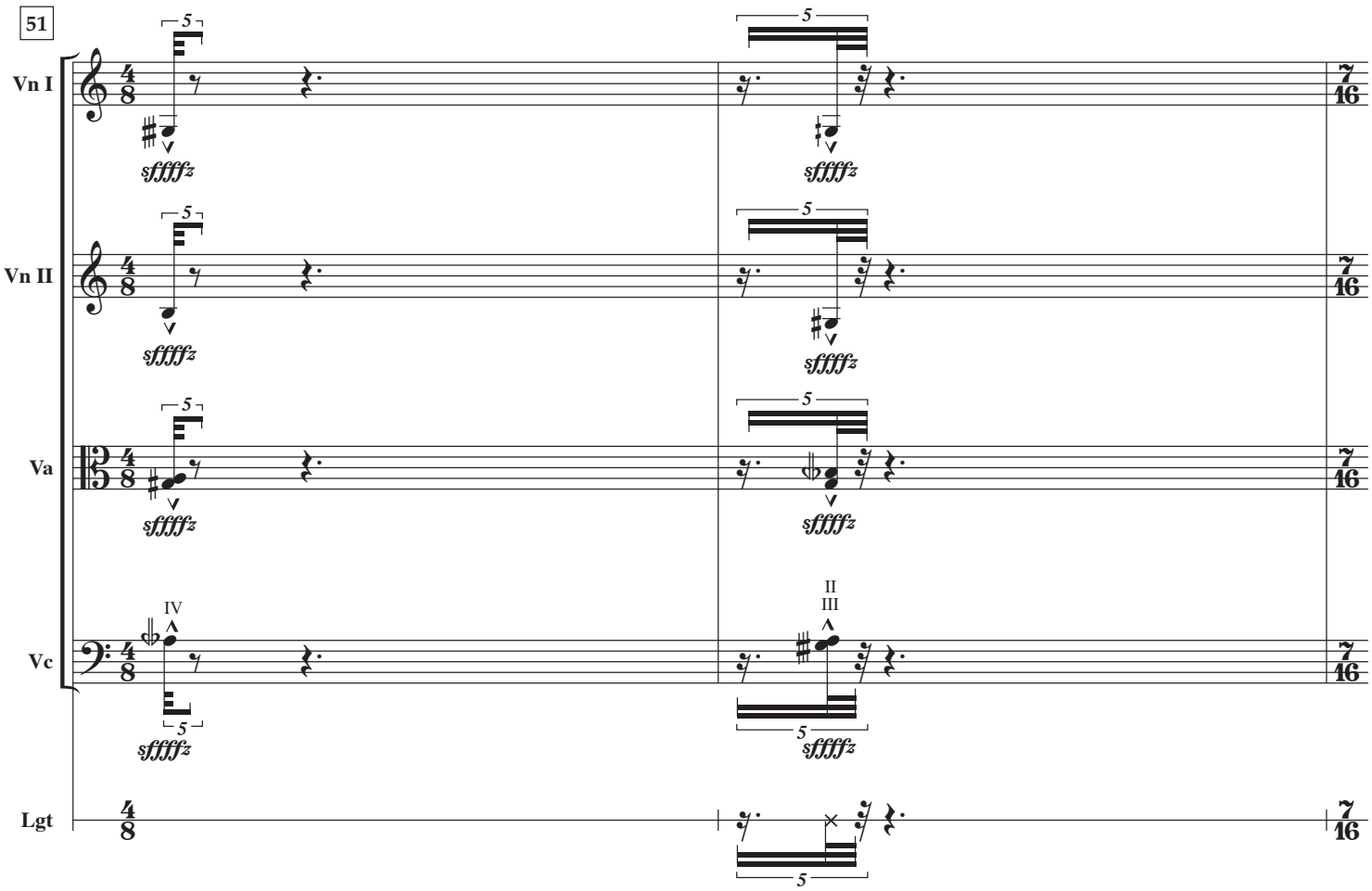

41
Vn I
Vn II
Va
Vc
Lgt
III
IV
II
5
sffffz
ppp

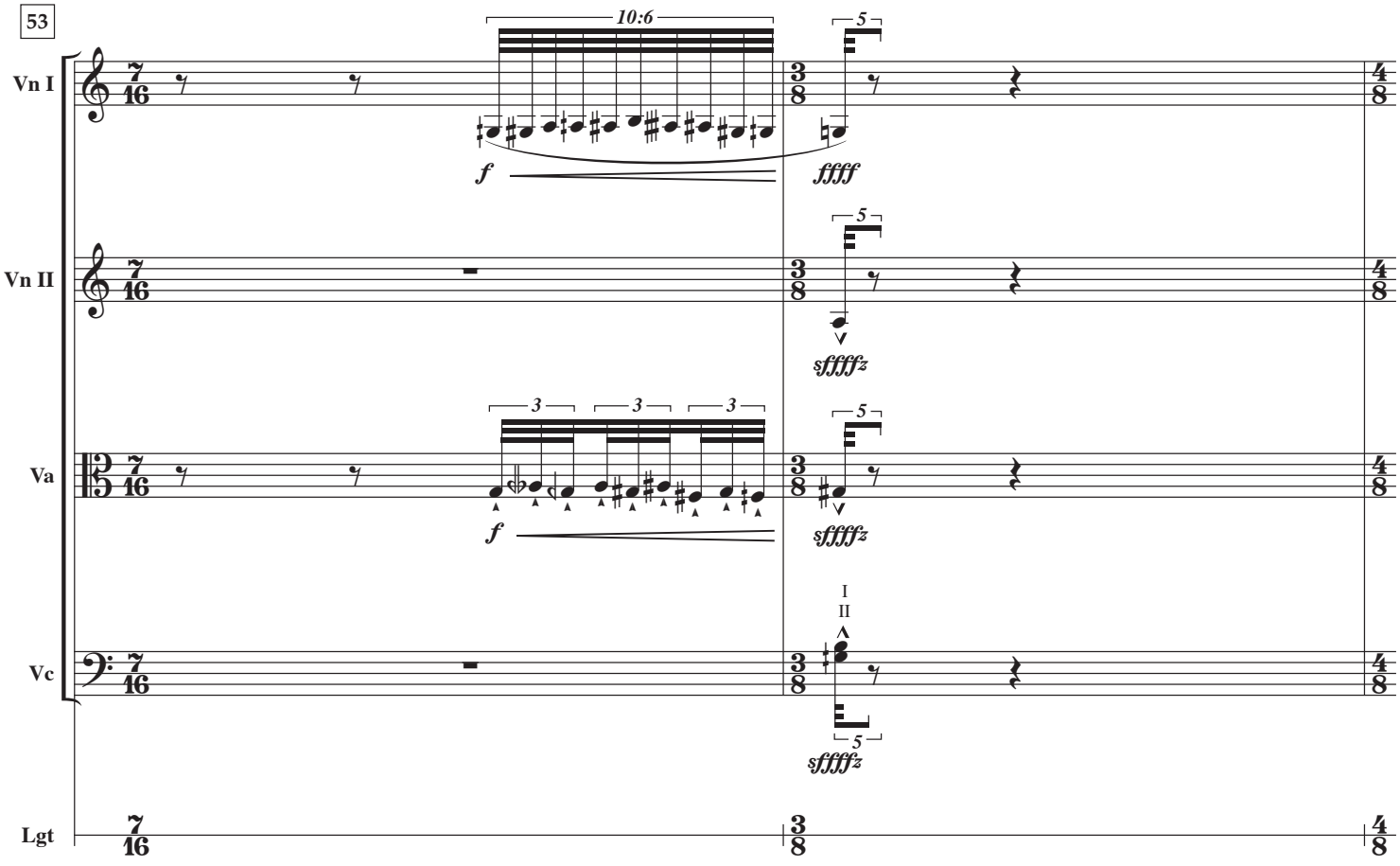

43
Vn I
Vn II
Va
Vc
Lgt
pp
sffffz
5
II
III

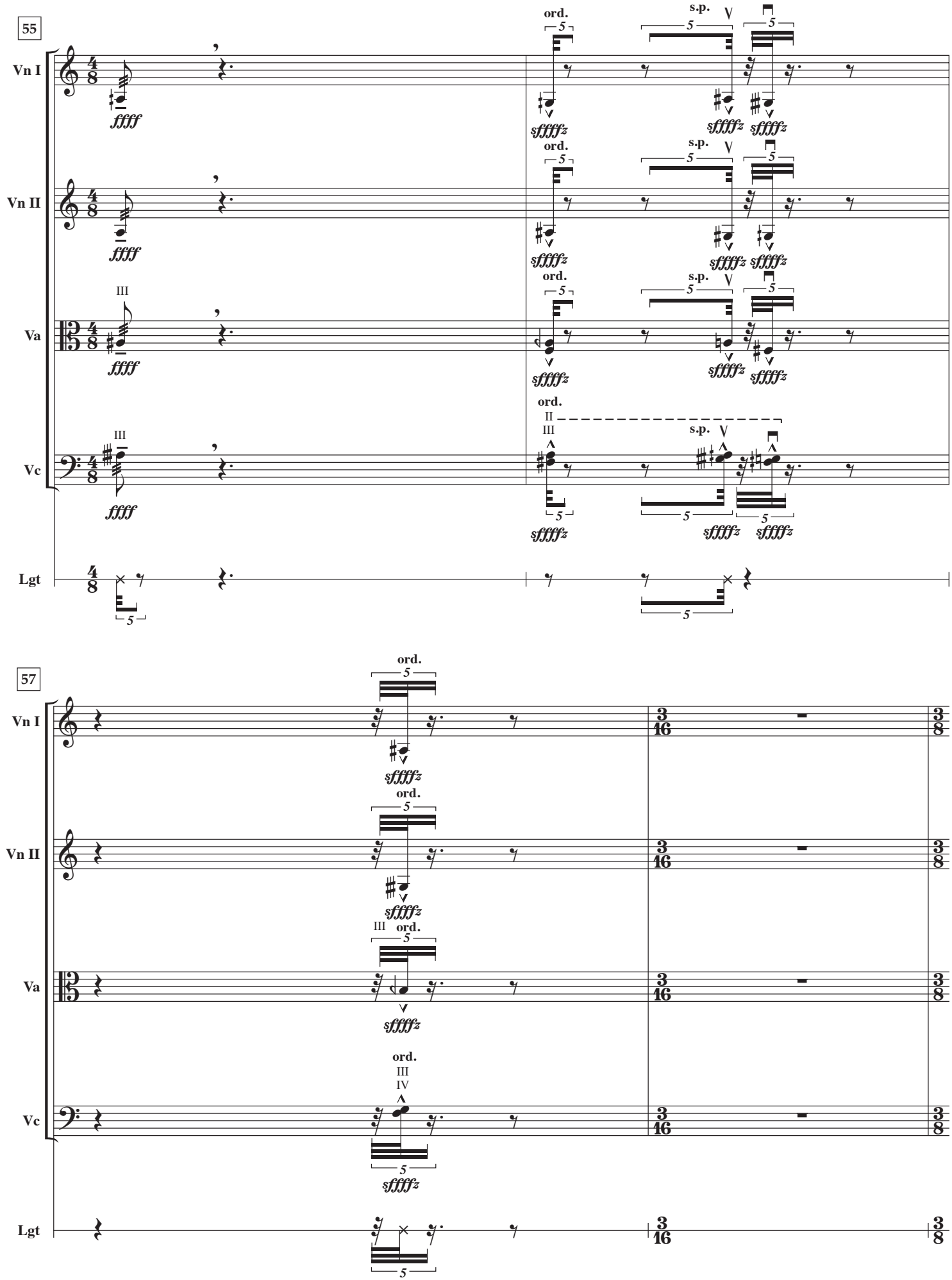

45
Vn I
Vn II
Va
Vc
Lgt
sffffz
fff
pizz.
5
II
III
I

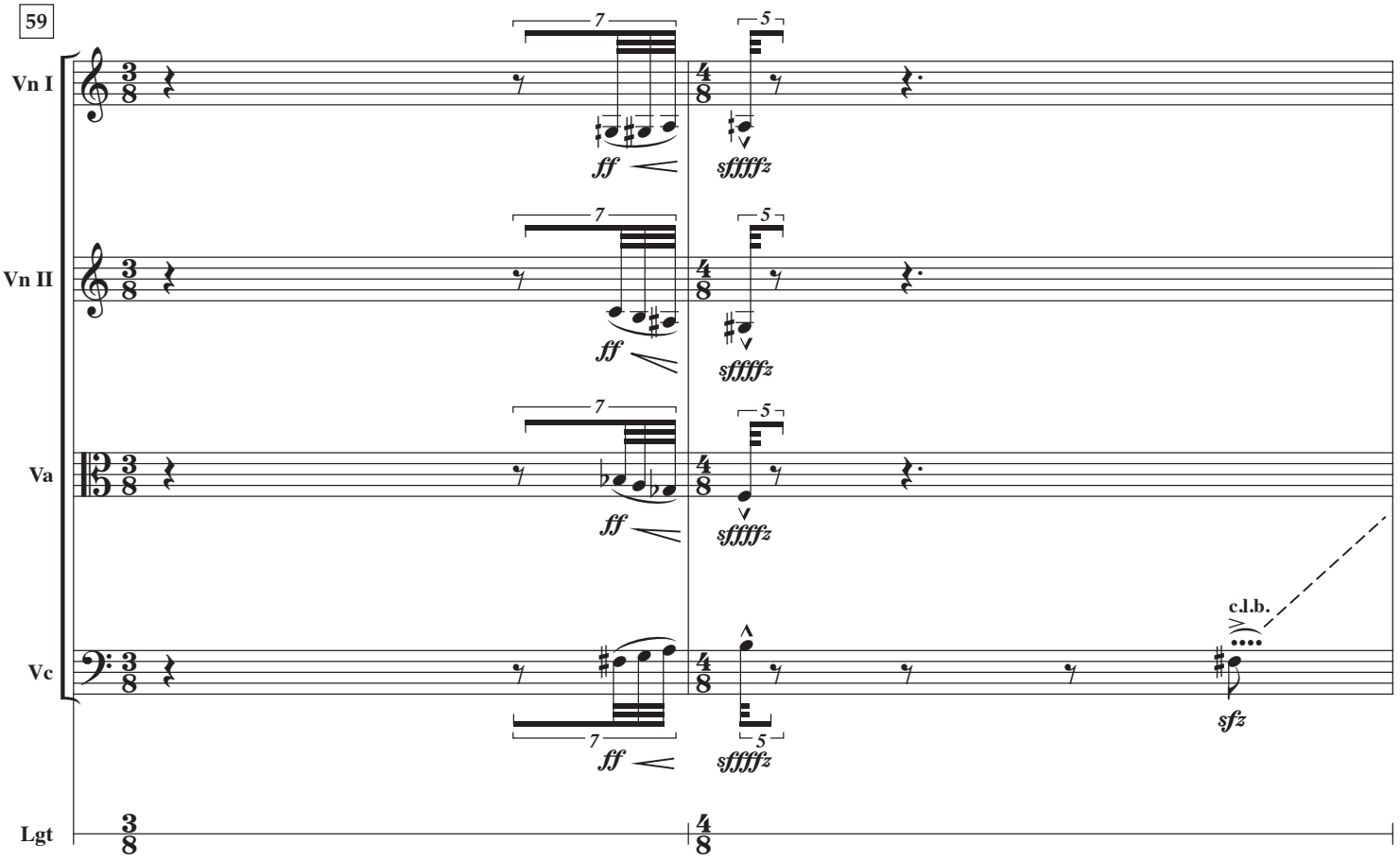

47
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
II
arco
s.p.
tr
5
sffffz
mf
pp

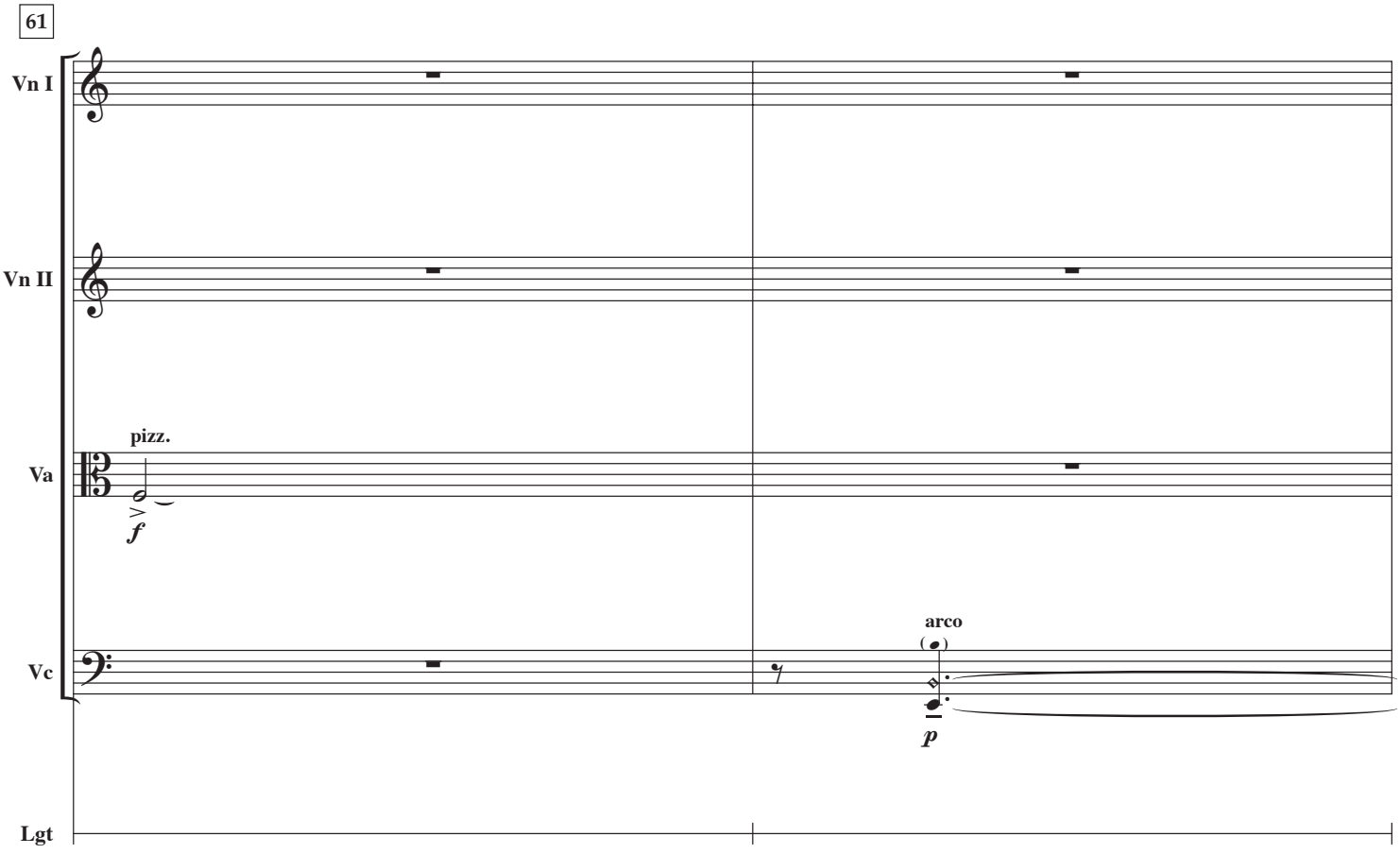

49
Vn I
Vn II
Va
Vc
Lgt
IV
III
ord.
5
sffffz
6/8
4/8

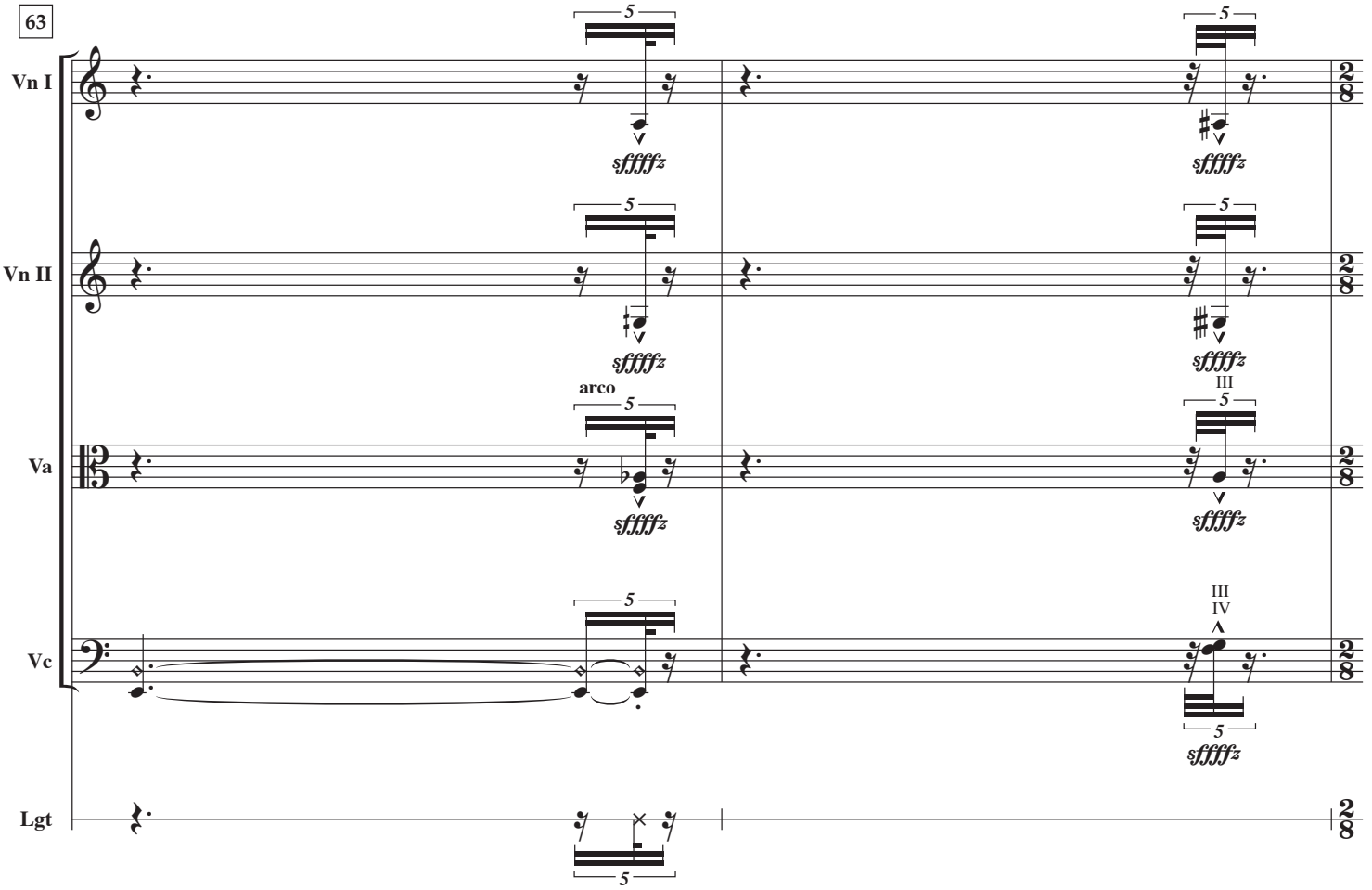

51
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
IV
II
III

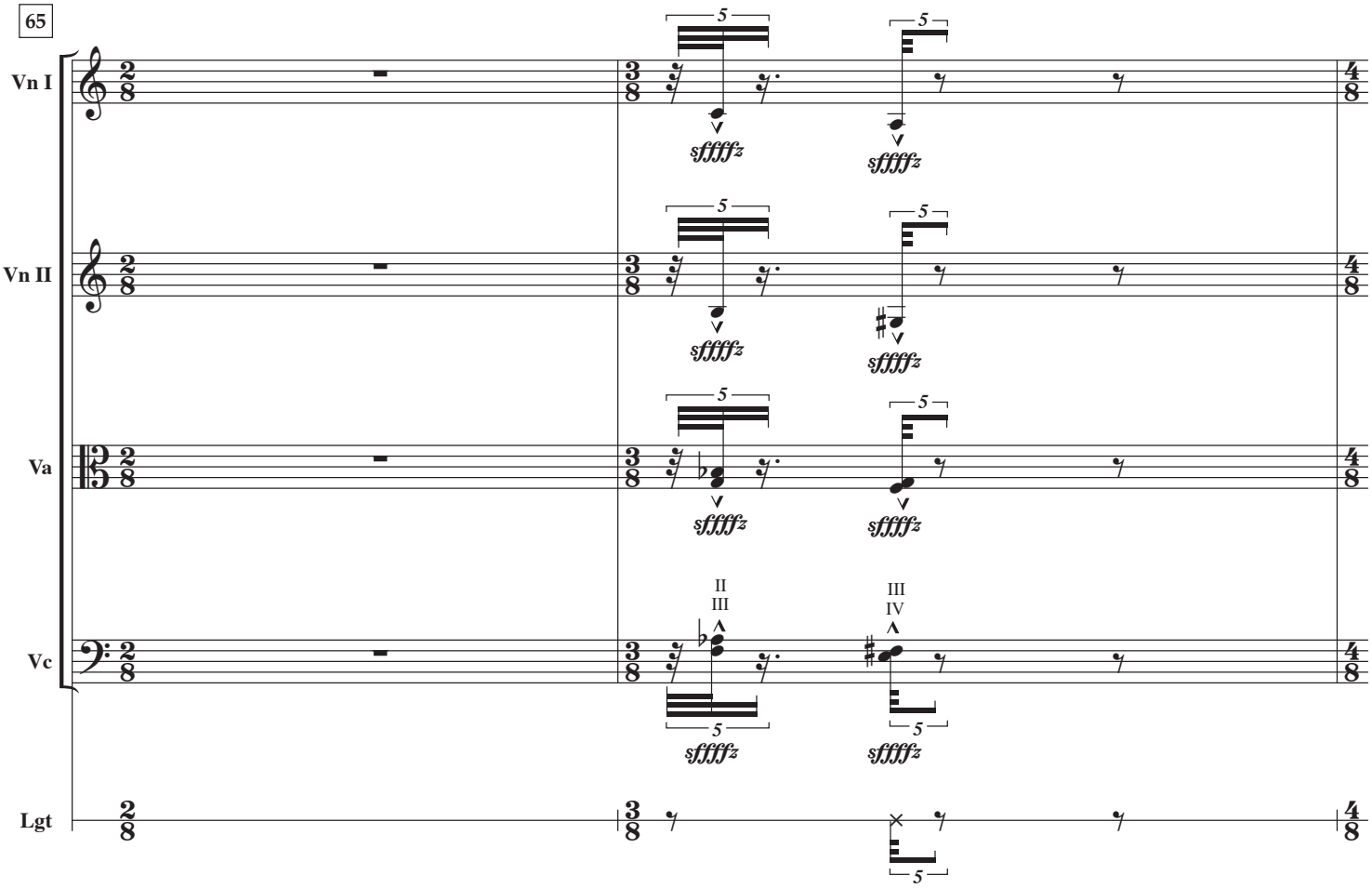

53
Vn I
Vn II
Va
Vc
Lgt
10:6
3
f
ffff
sffffz
I
II

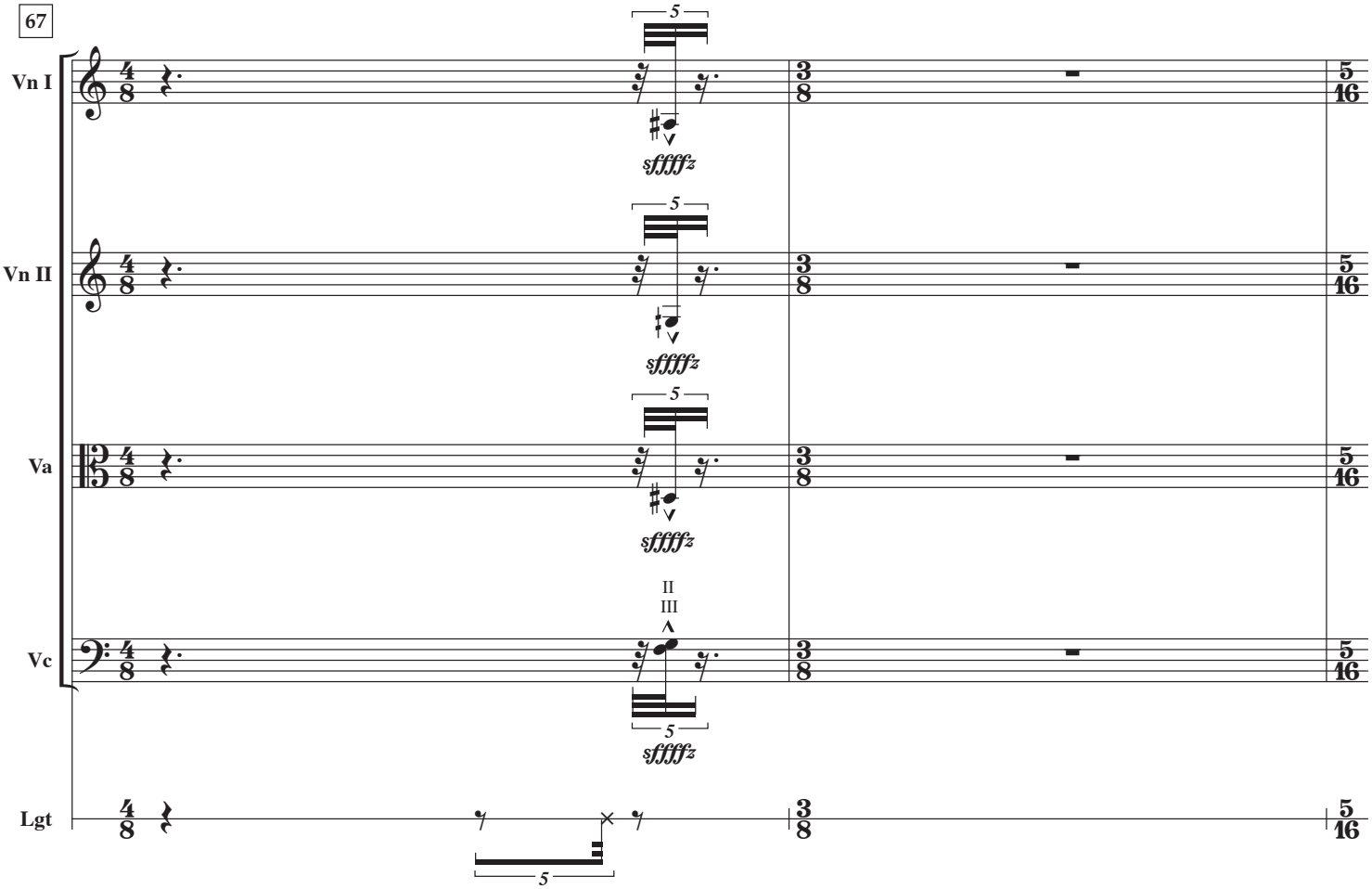

55
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.
III
II
IV
ffff
sffffz
57

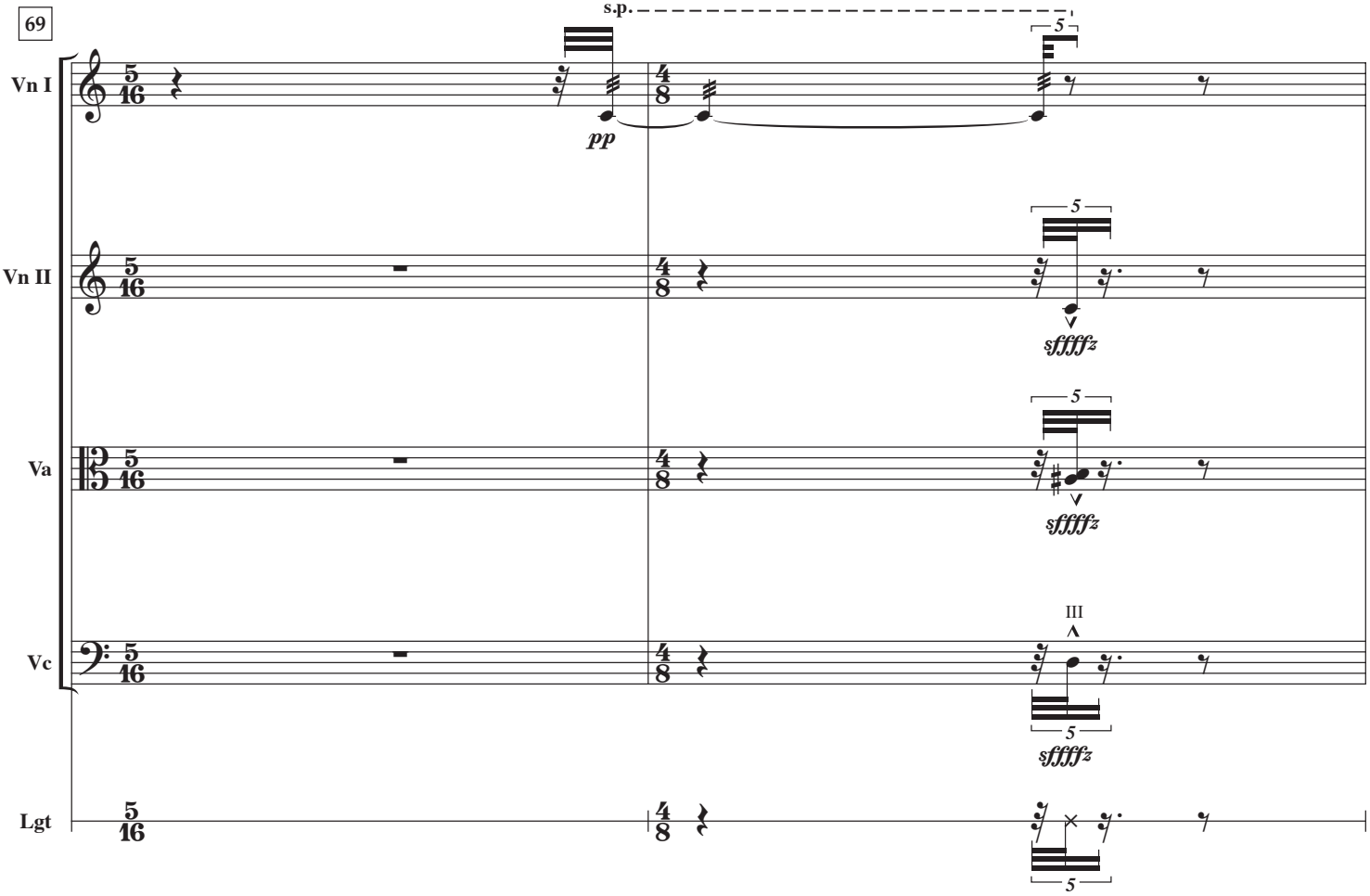

59
Vn I
Vn II
Va
Vc
Lgt
7
5
ff
sfffffz
c.l.b.
sfz

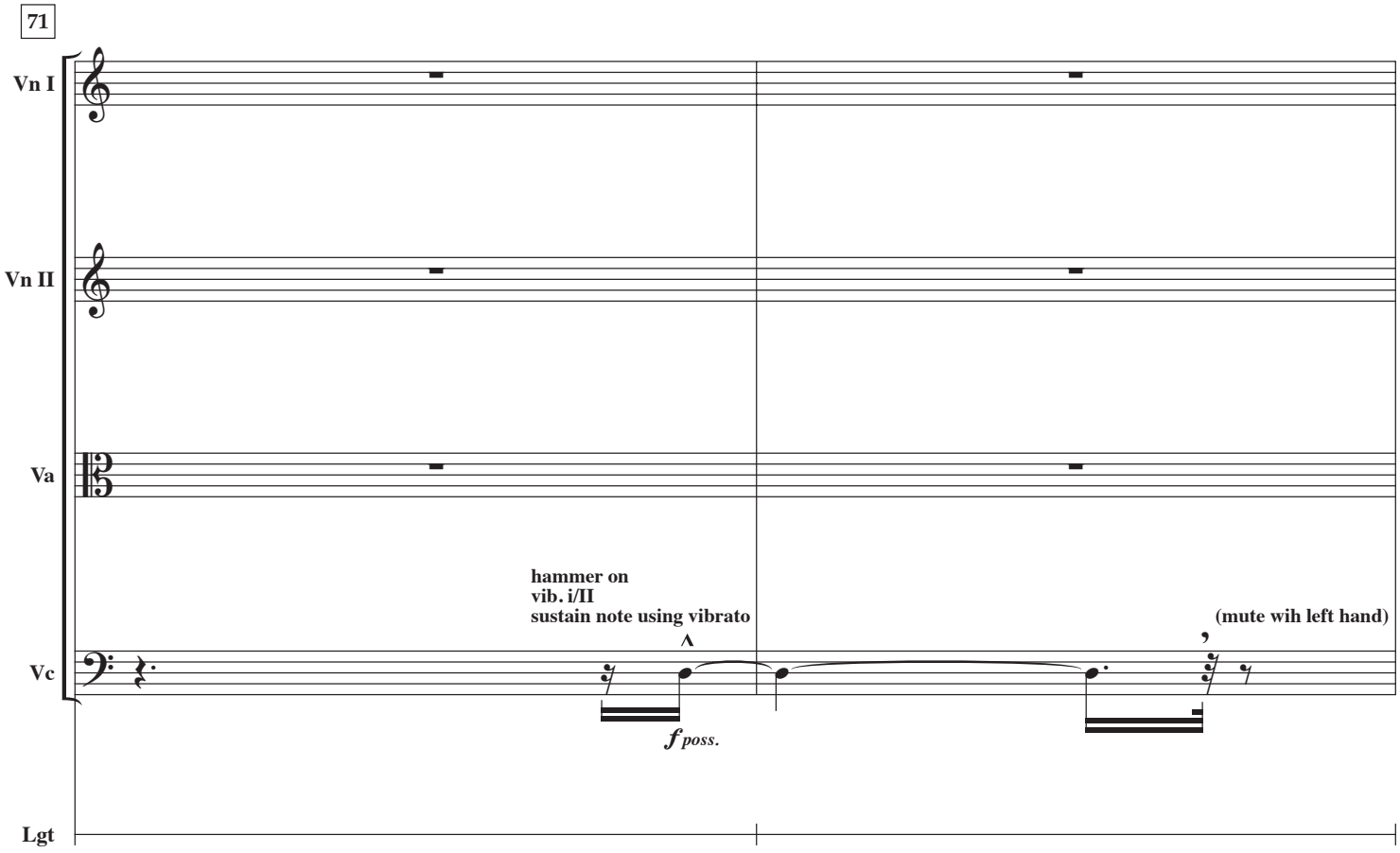

61
Vn I
Vn II
Va
Vc
Lgt
pizz.
f
arco
p

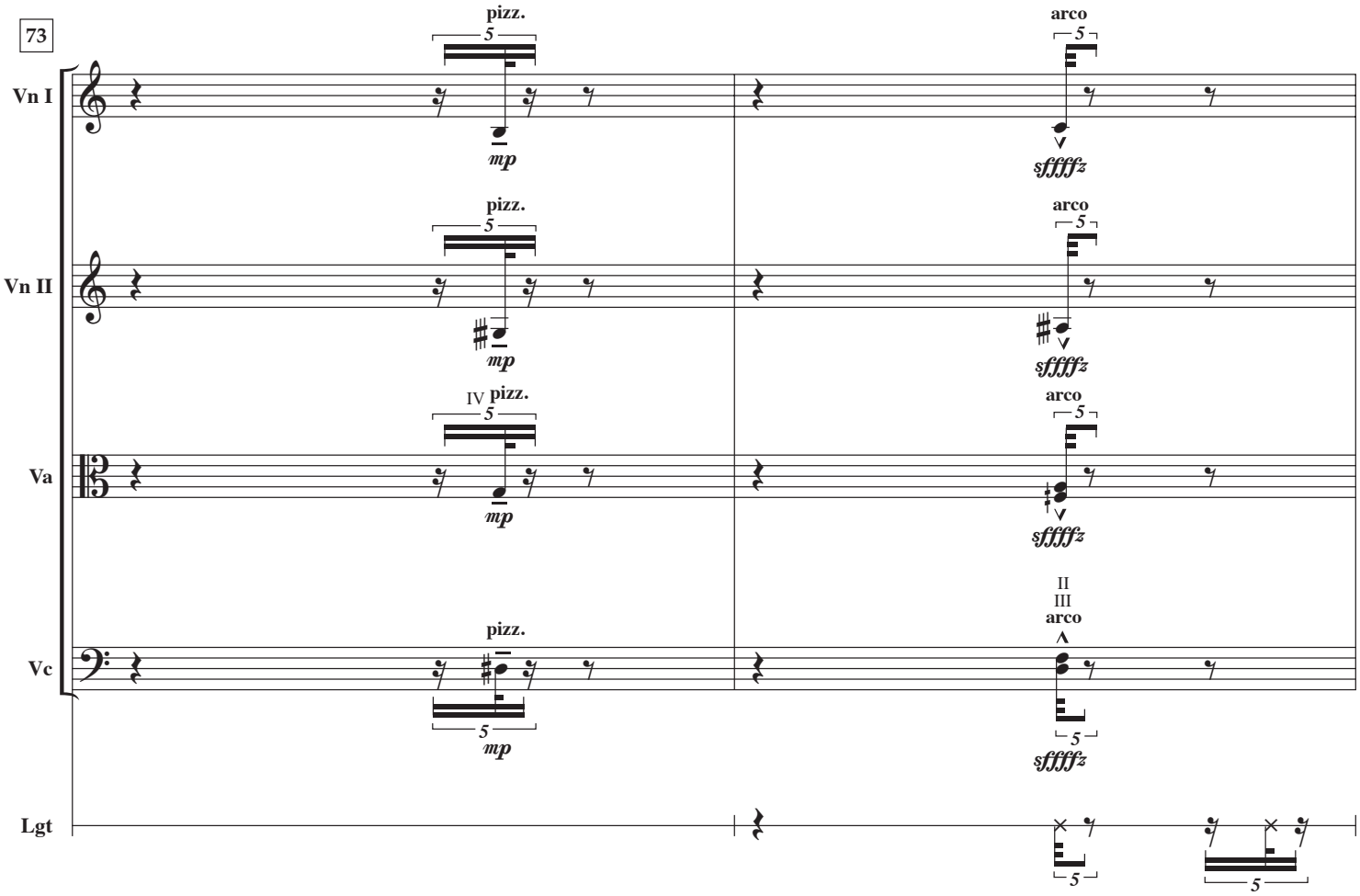

63
Vn I
Vn II
Va
Vc
Lgt
arco
III
III
IV
5
sffffz

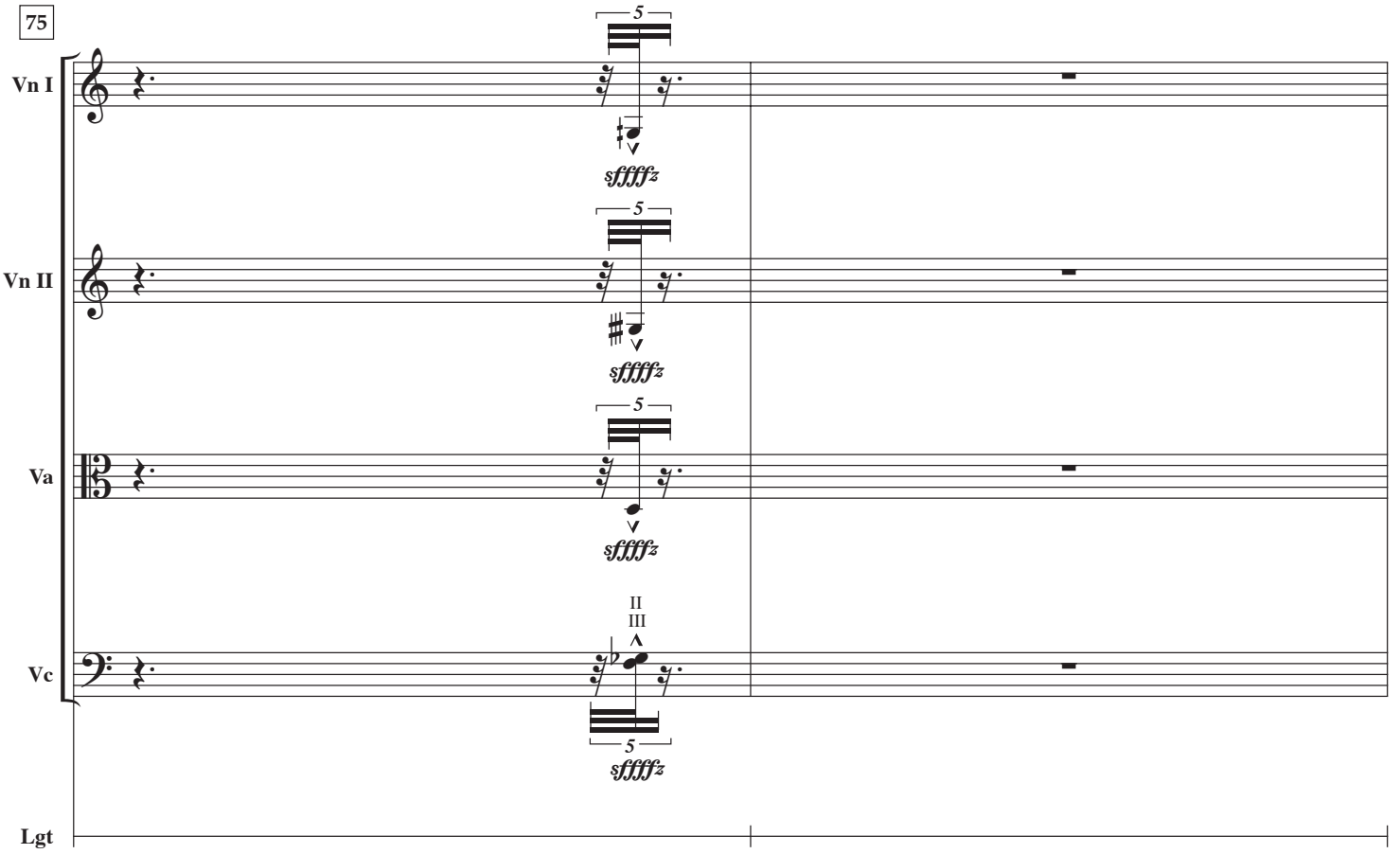

65
Vn I
Vn II
Va
Vc
Lgt
II
III
III
IV
5
sffffz

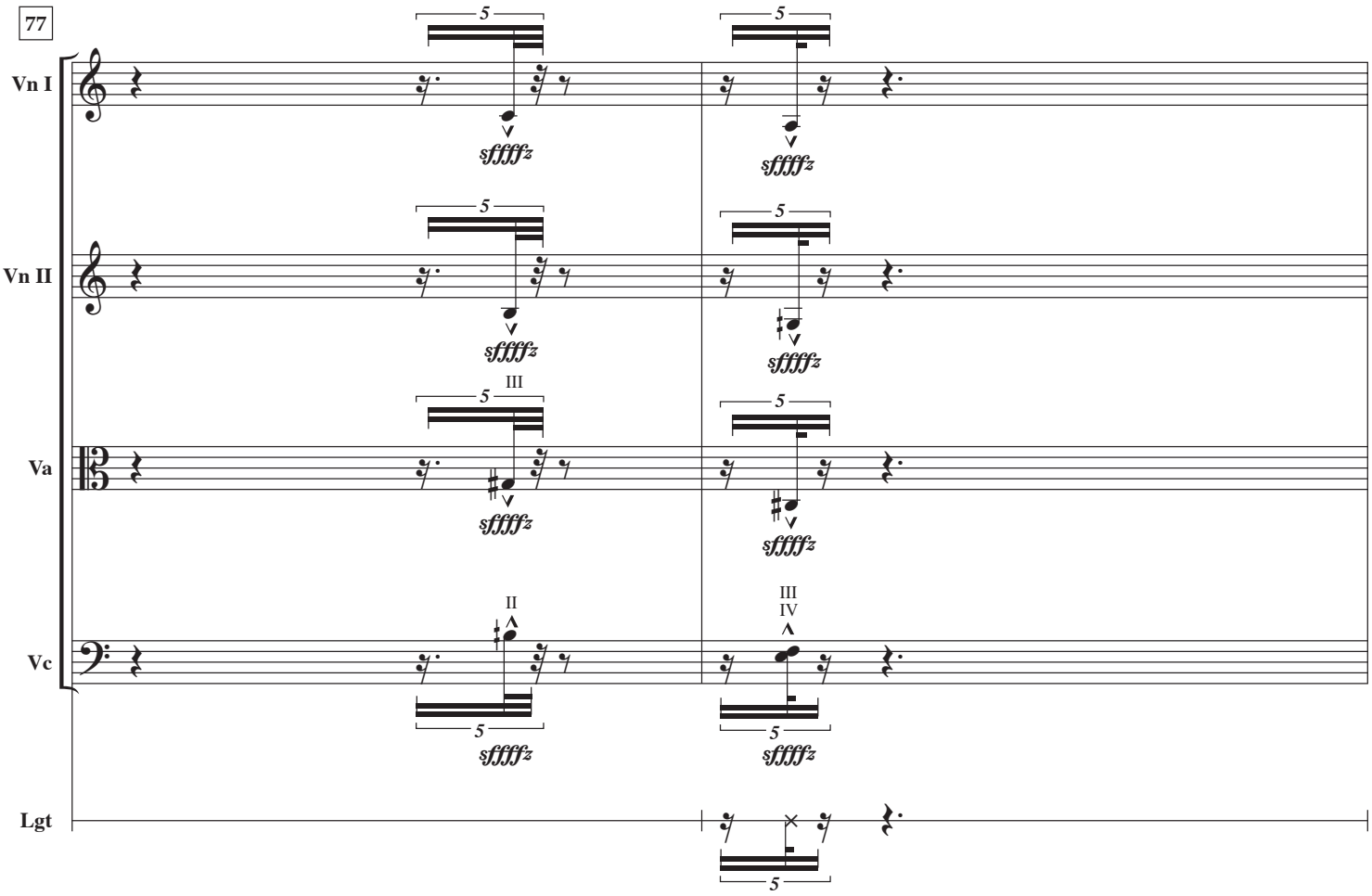

67
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III

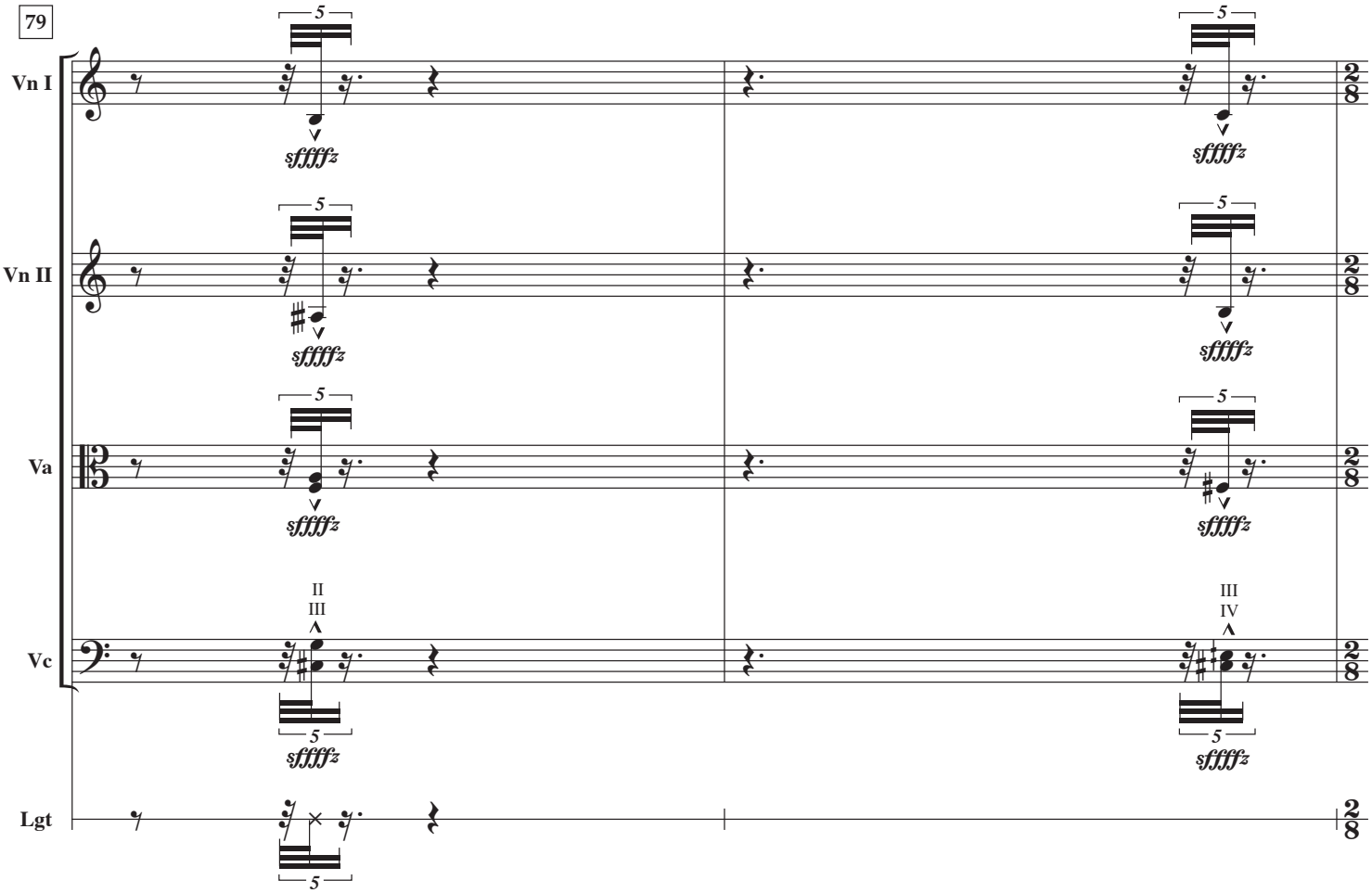

69
s.p.
pp
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III

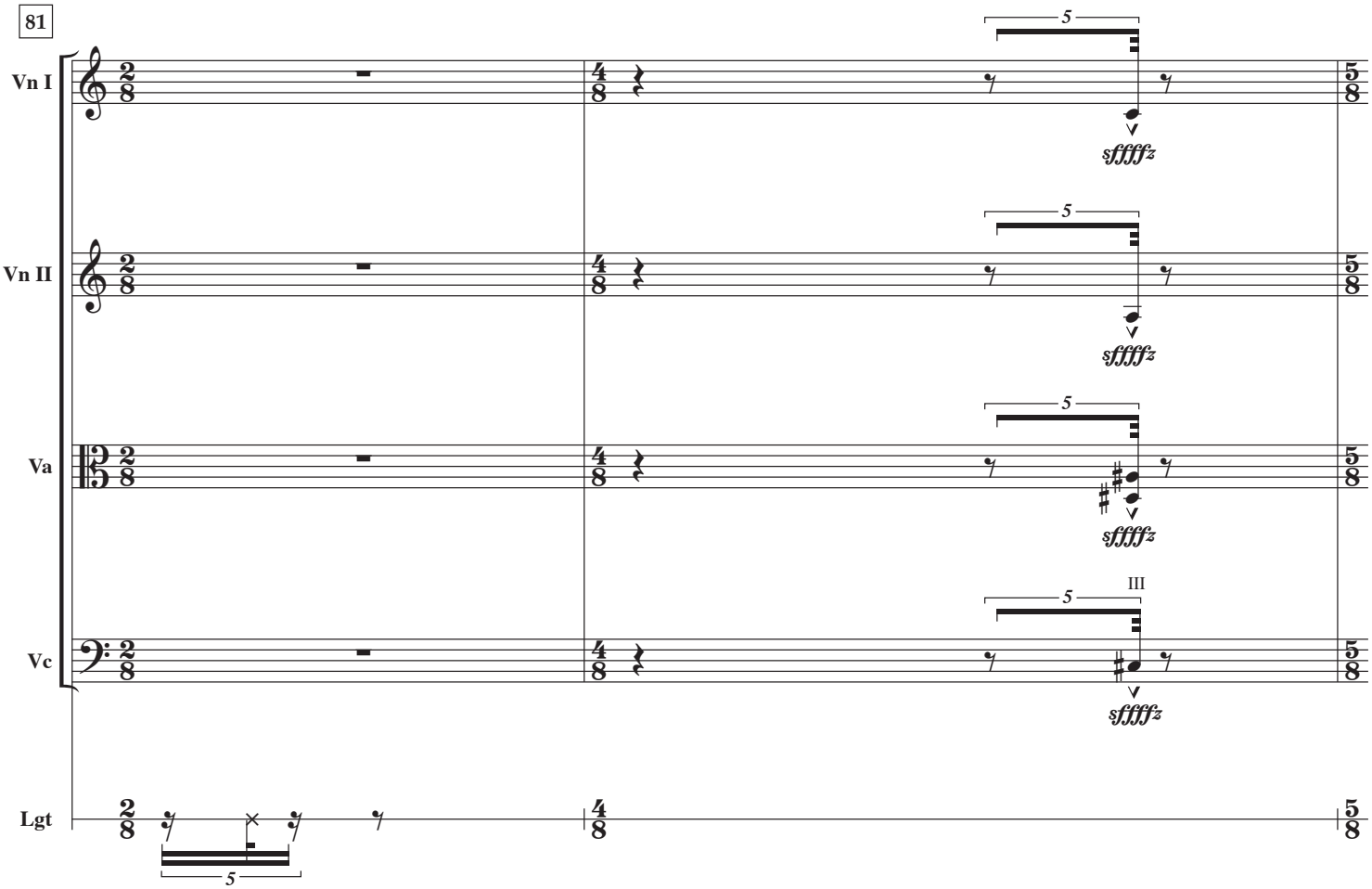

71
Vn I
Vn II
Va
Vc
Lgt
hammer on
vib. i/II
sustain note using vibrato
(mute wih left hand)
f poss.

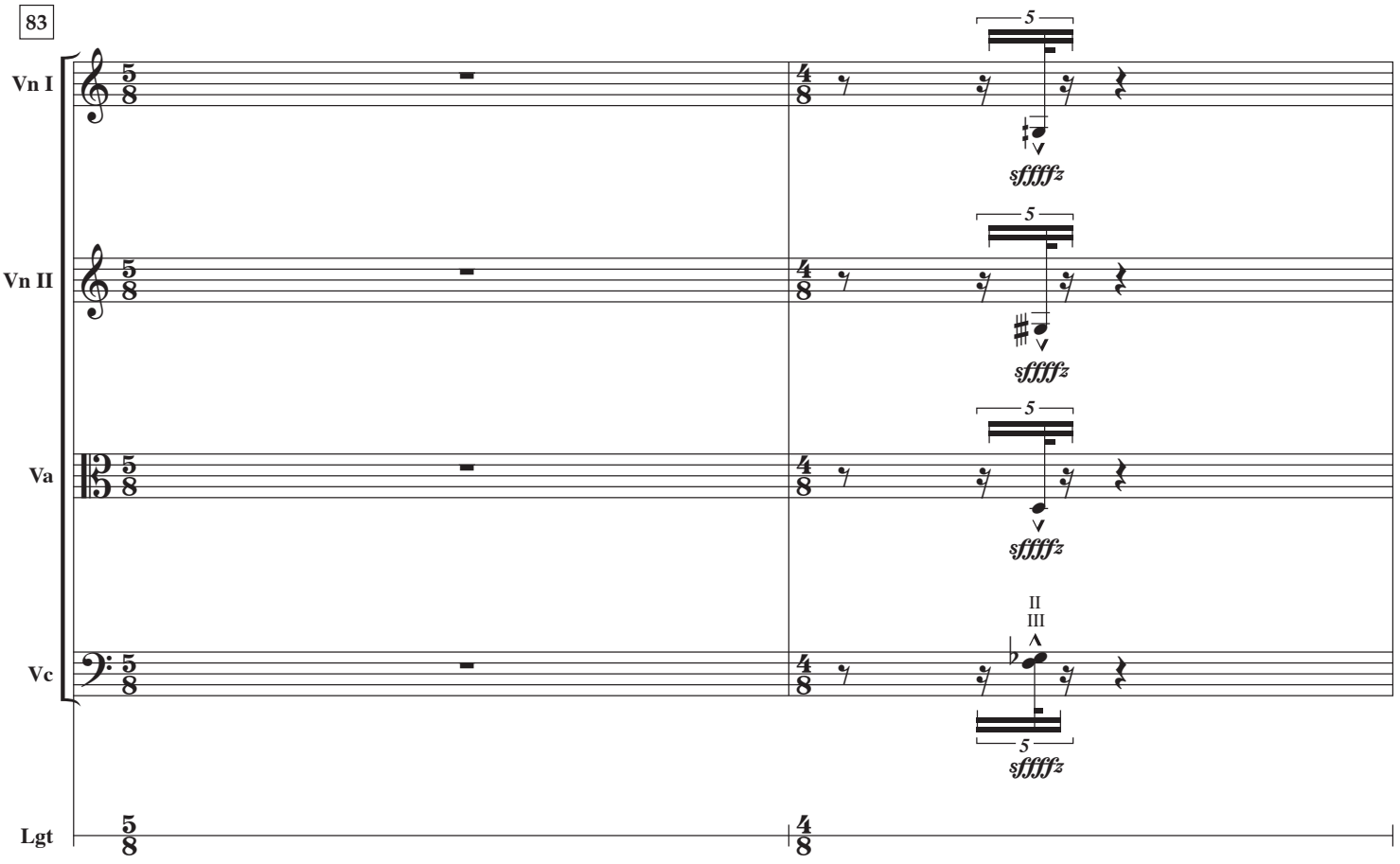

73
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
IV pizz.
II
III
arco
mp
sffffz
5

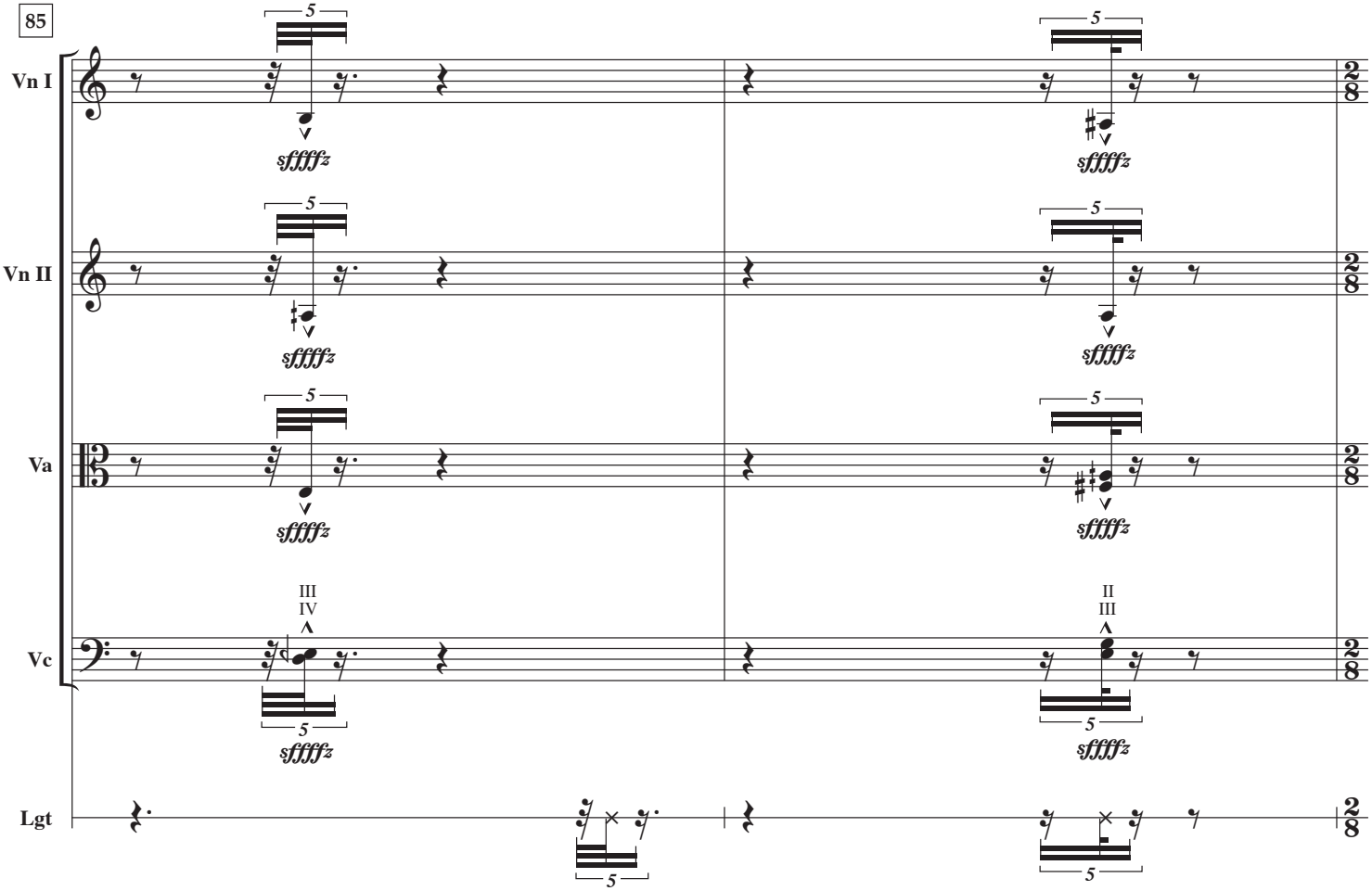

75
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III

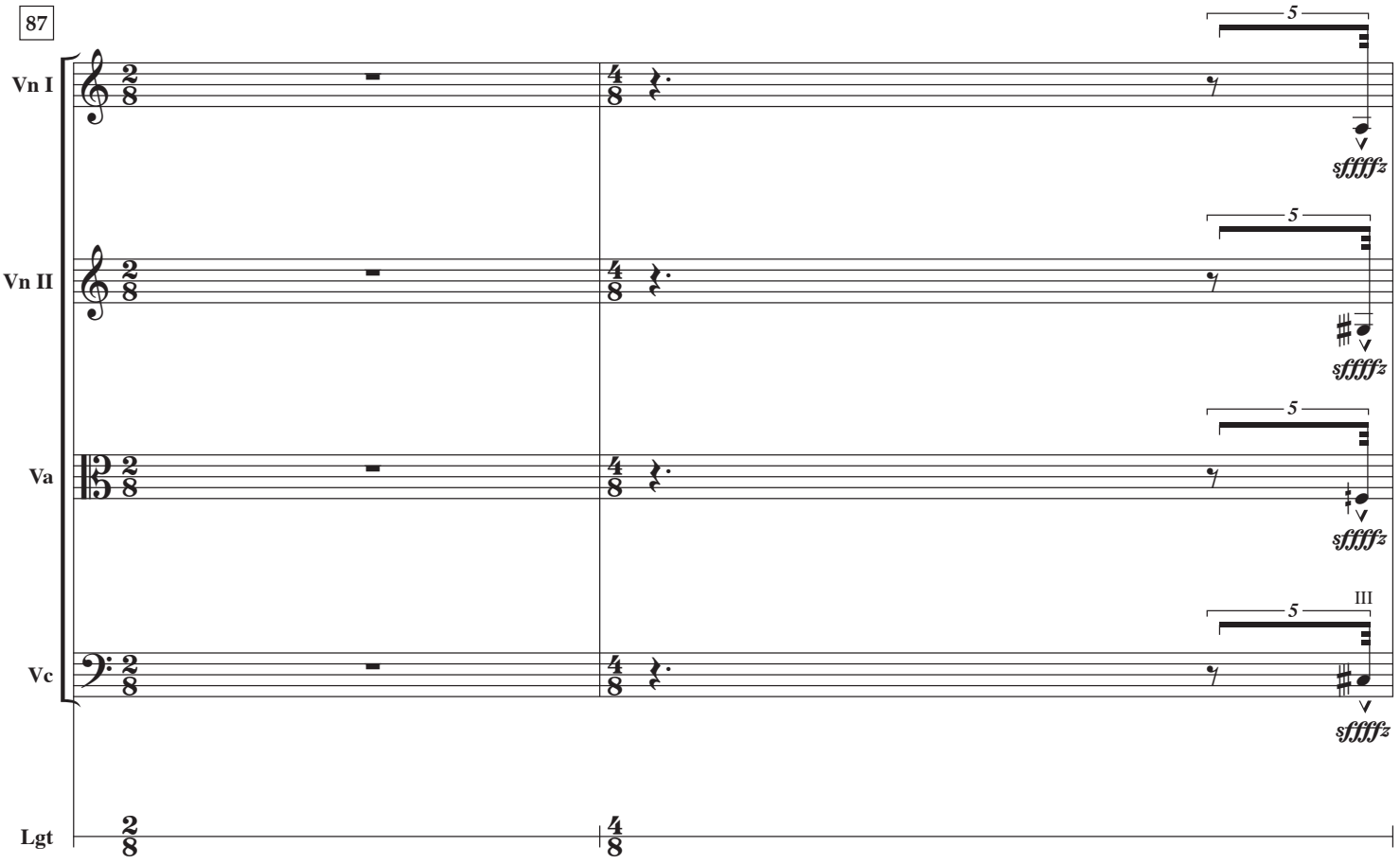

77
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
II
IV

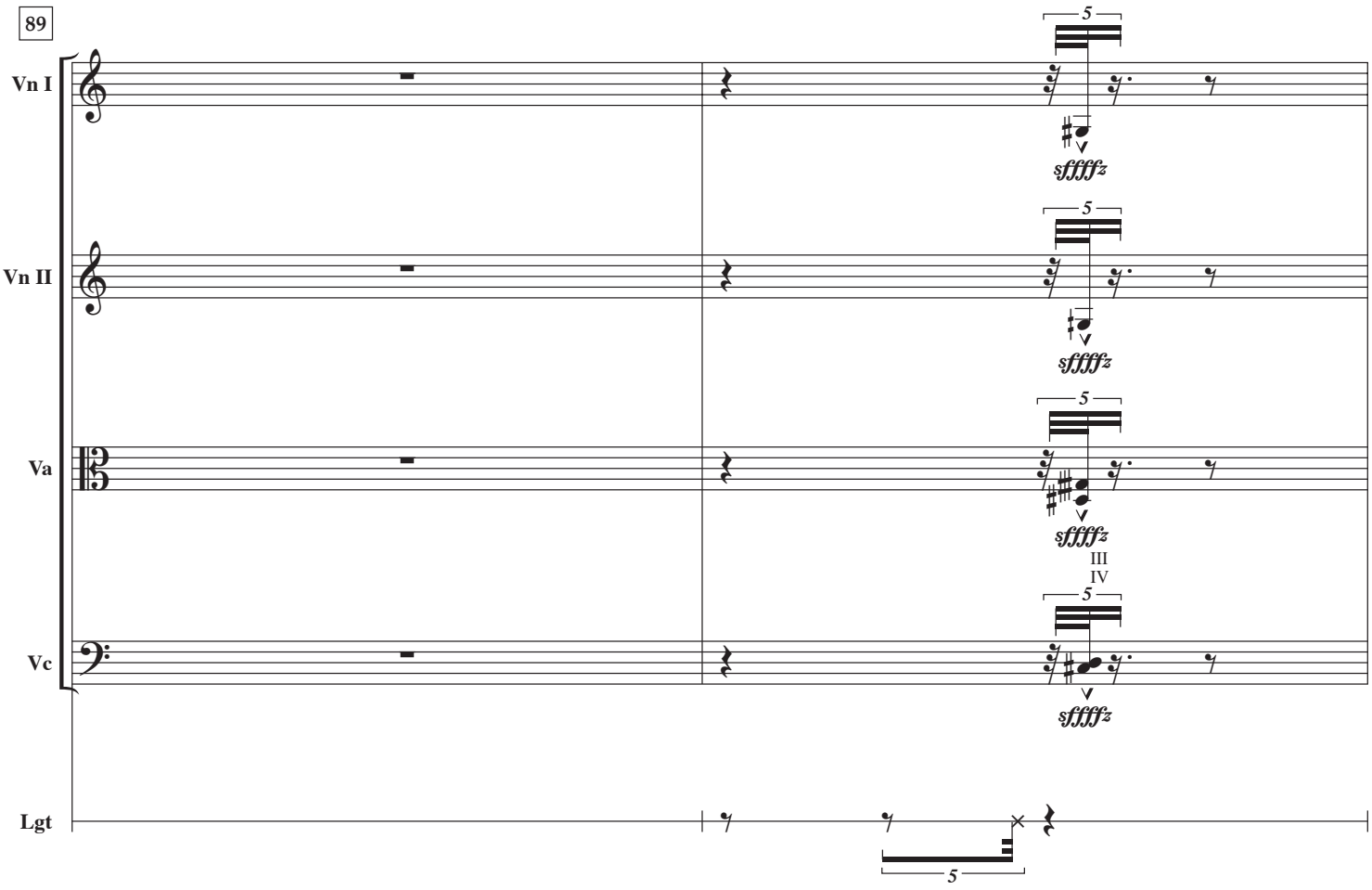

79
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III
III
IV

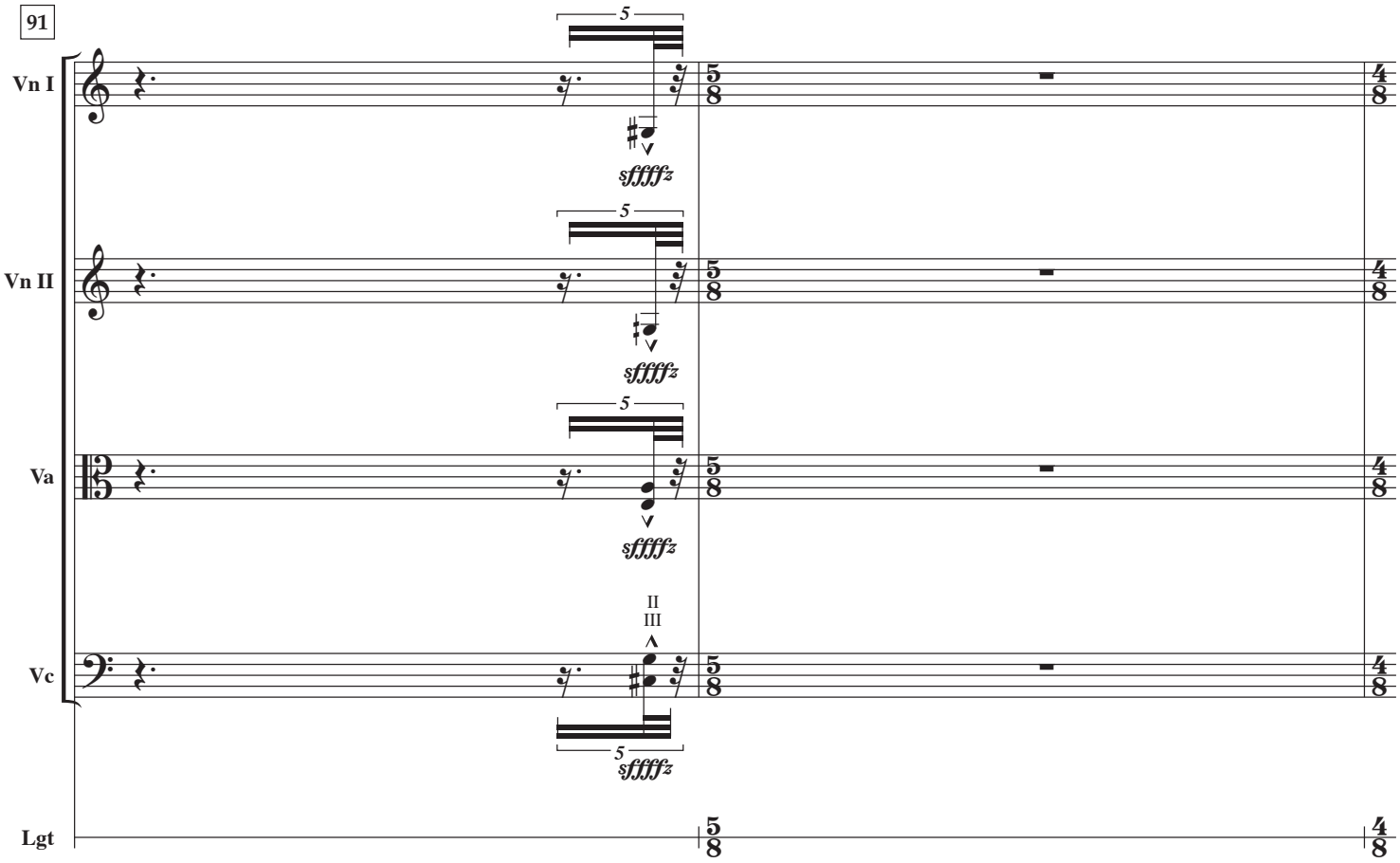

81
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III

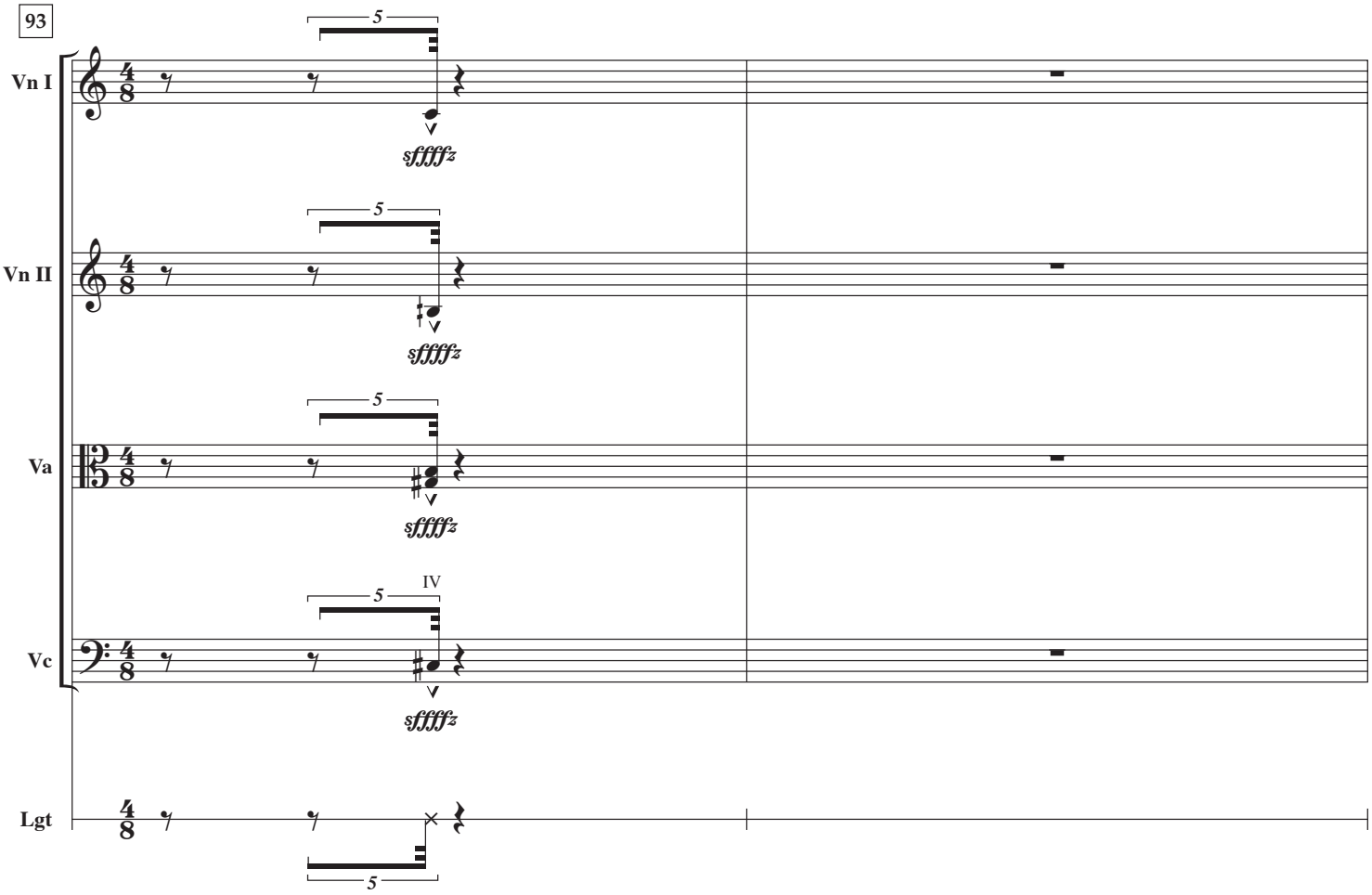

83
Vn I
Vn II
Va
Vc
Lgt
5
sfffffz
II
III

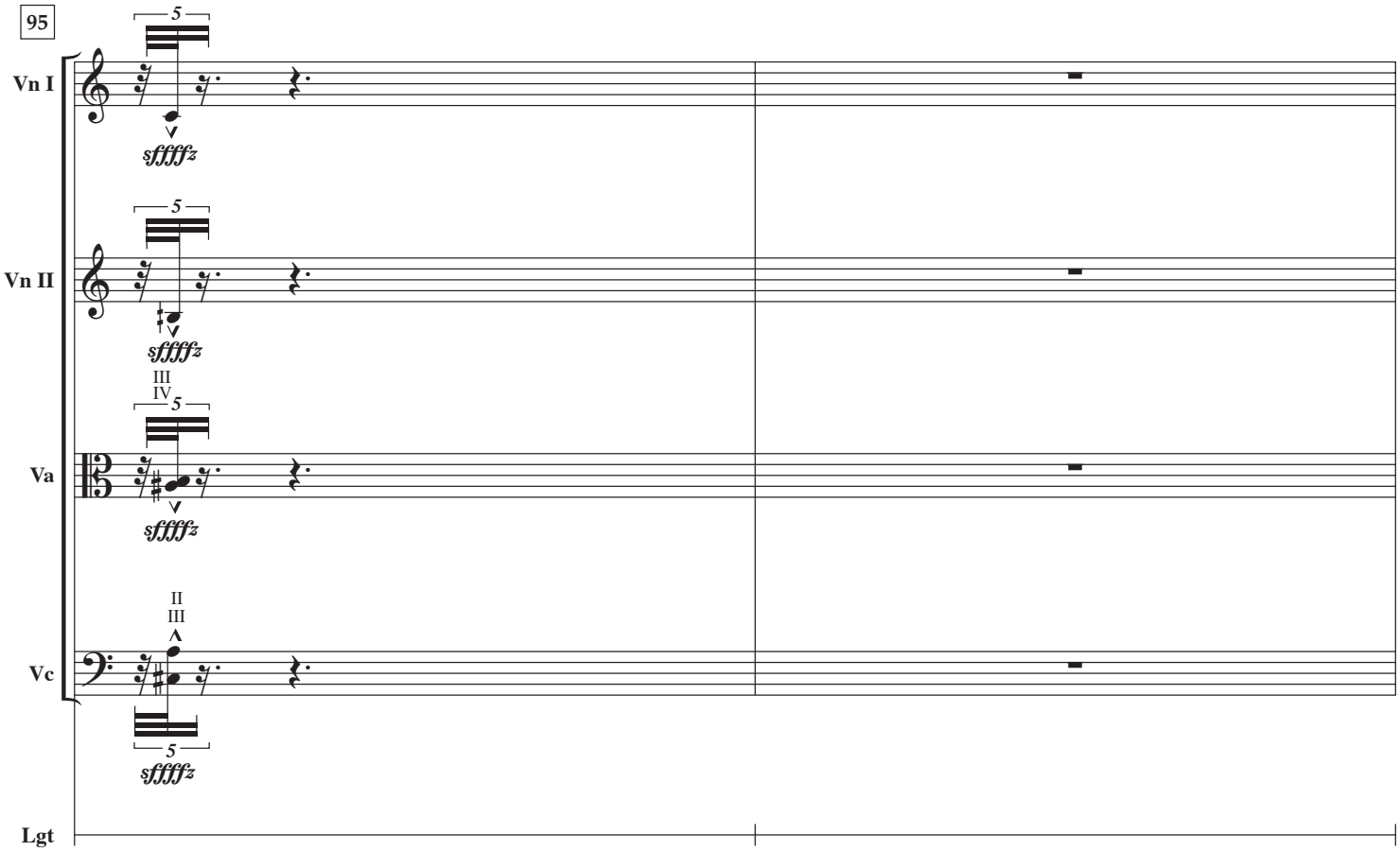

85
Vn I
Vn II
Va
Vc
Lgt
5
sfffffz
III
IV
II
III

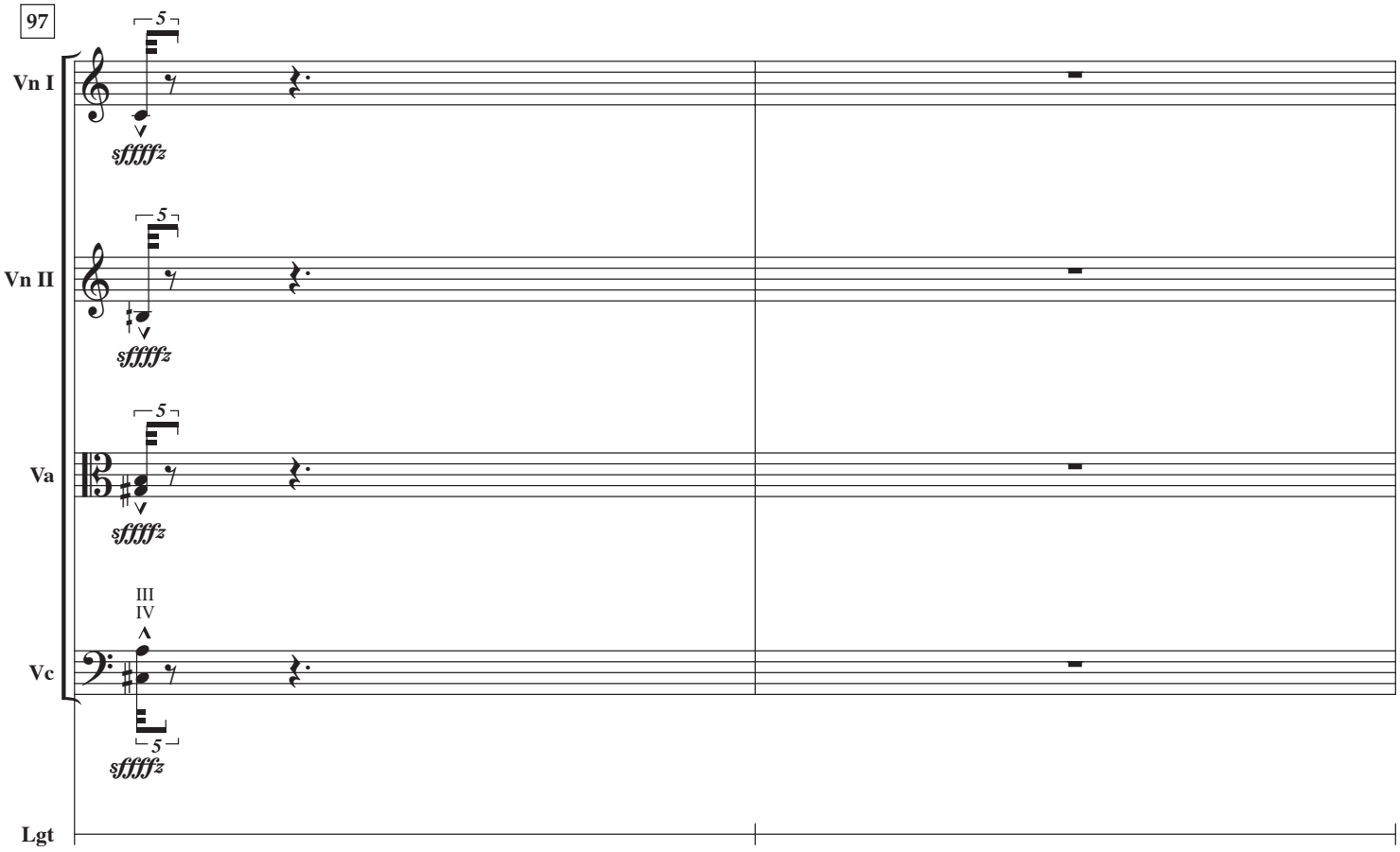

87
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III

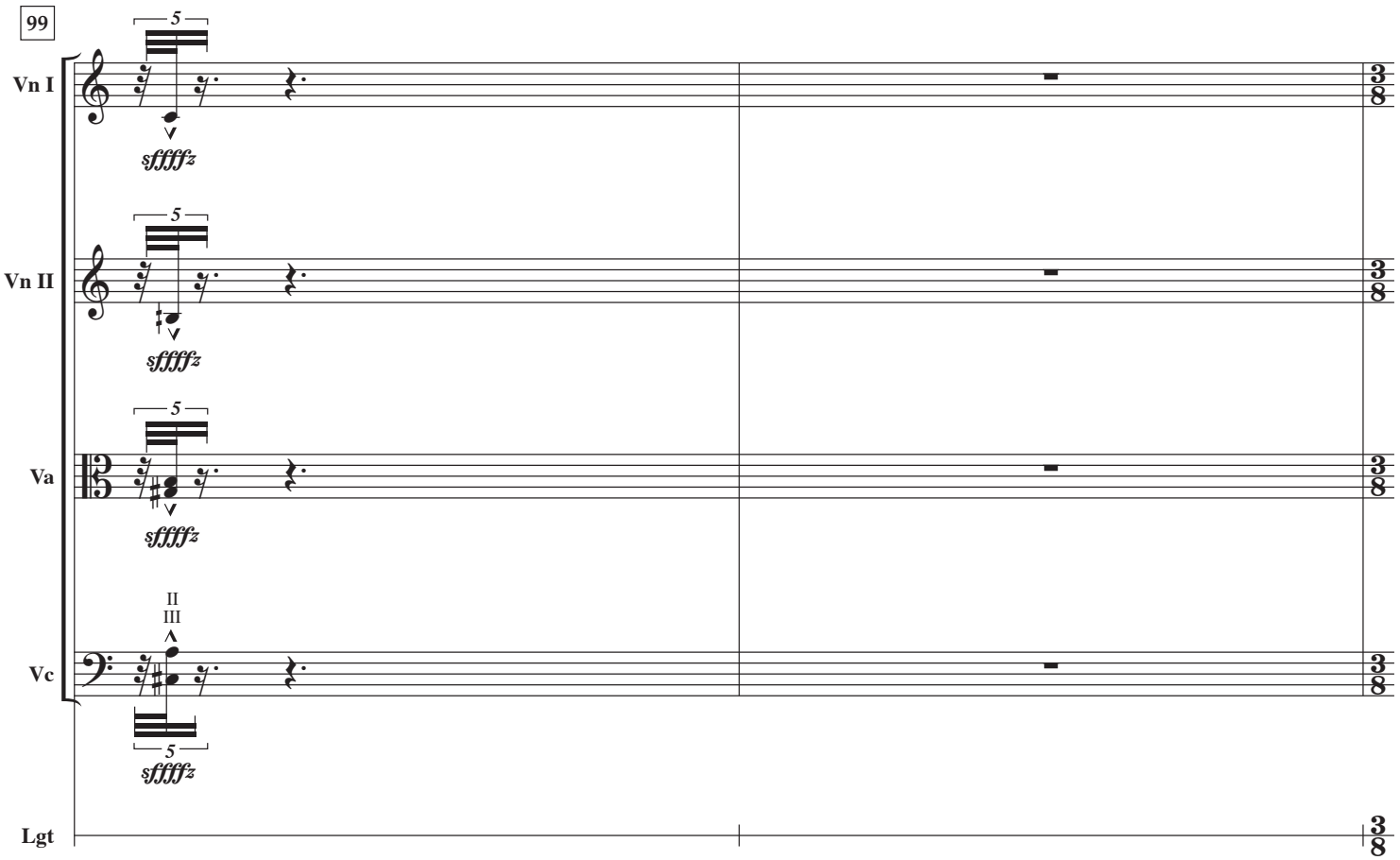

89
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
IV

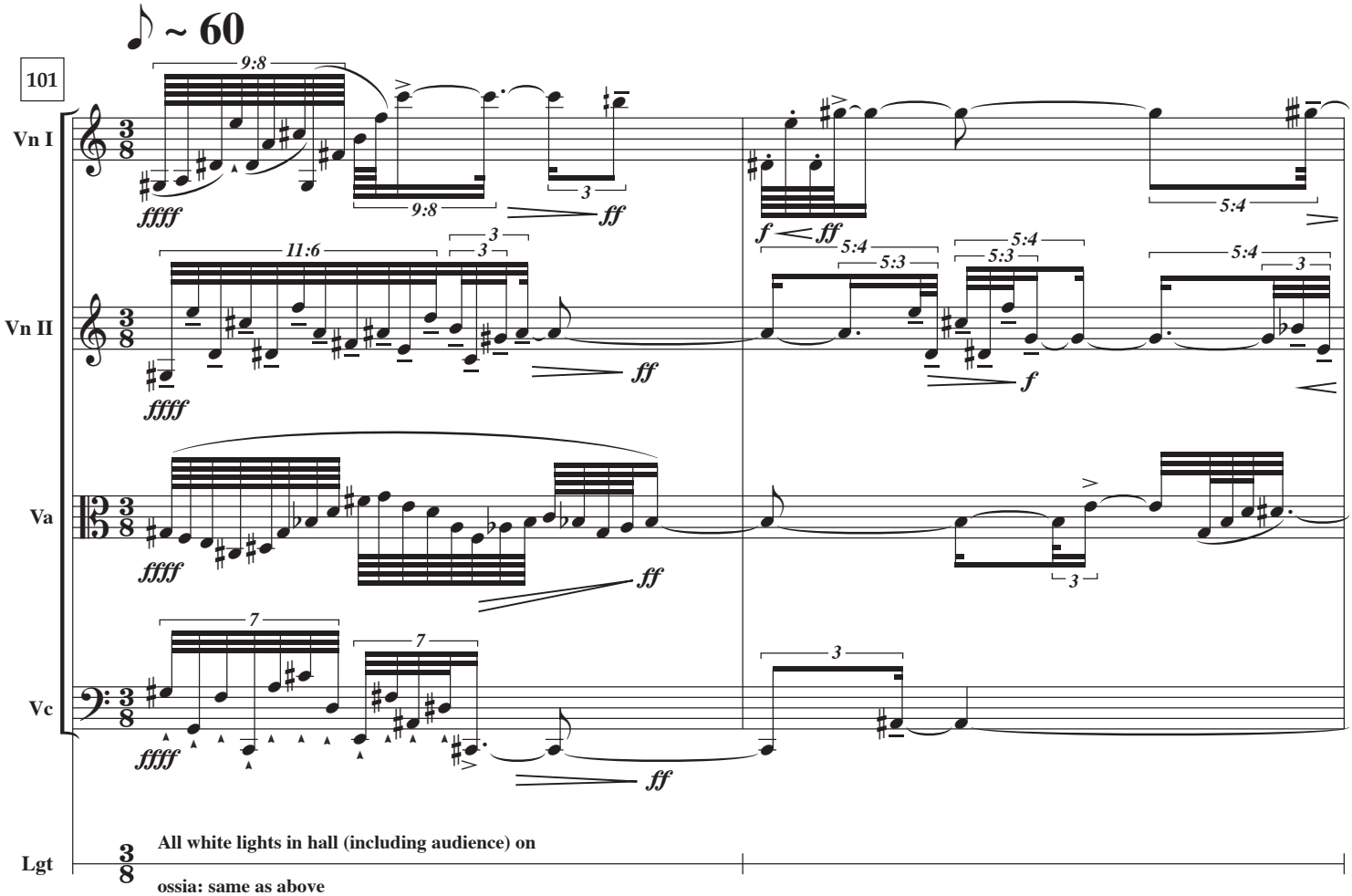

91
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III
5/8
4/8

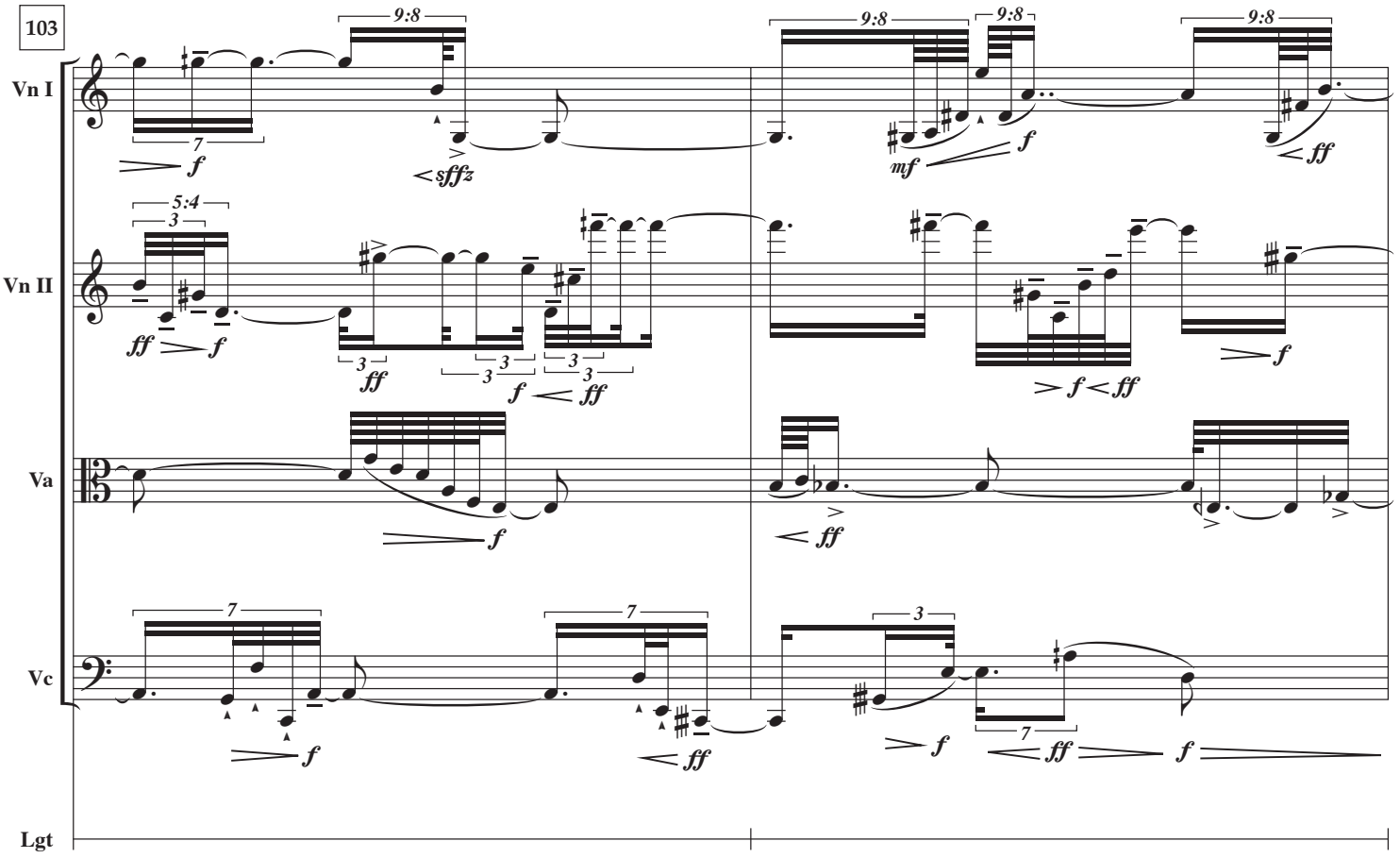

93
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
IV
4/8

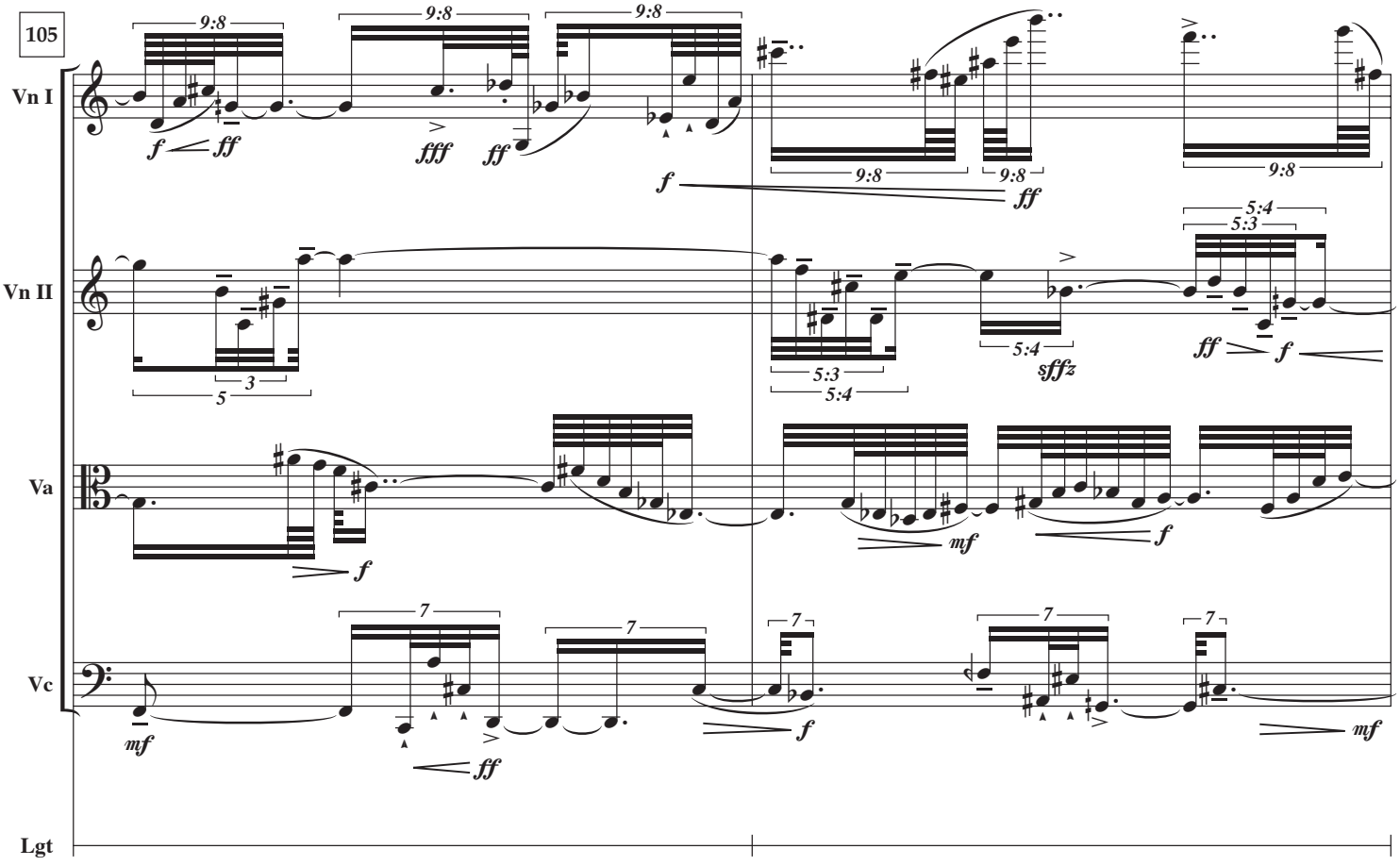

95
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
IV
II
III

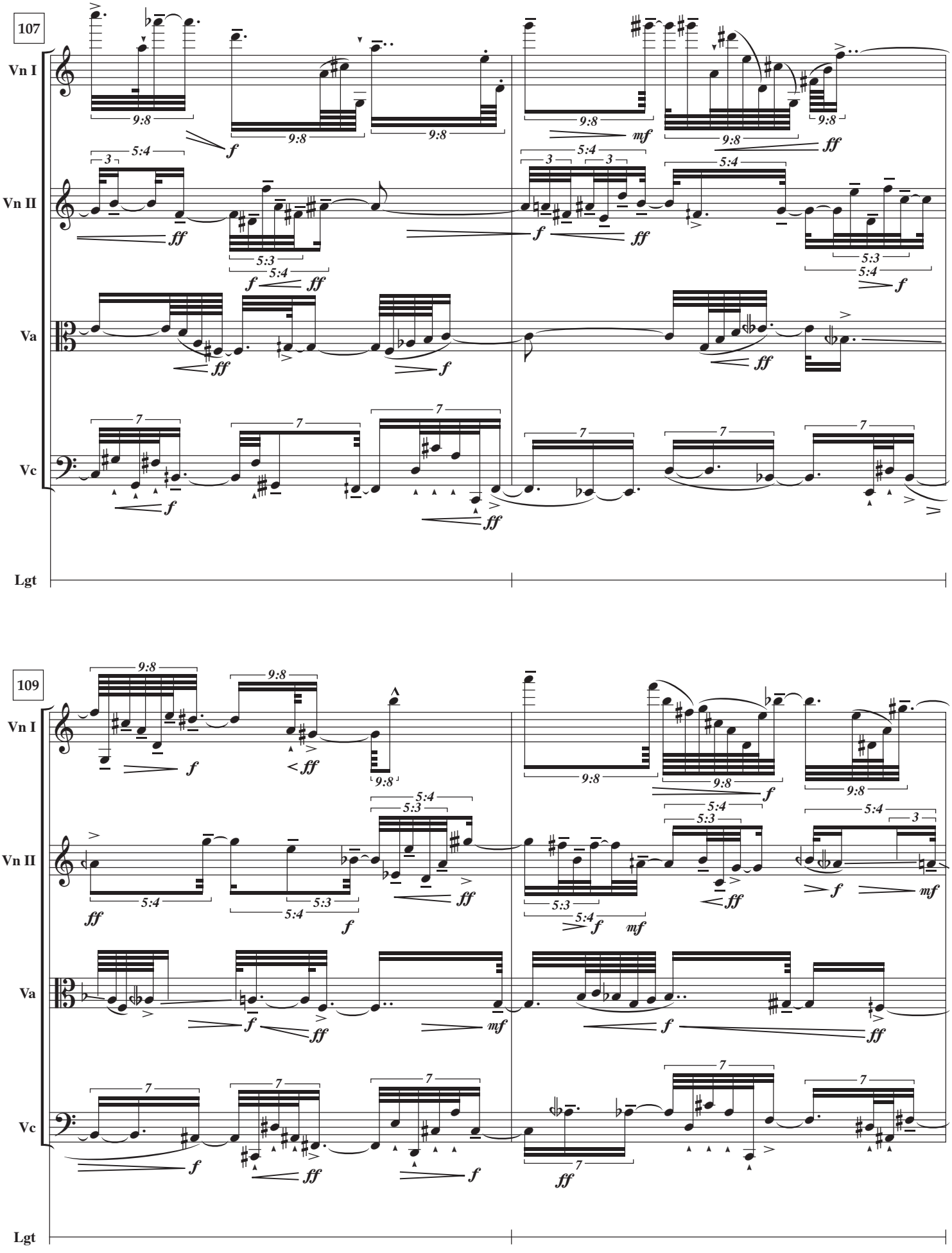

97
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
IV

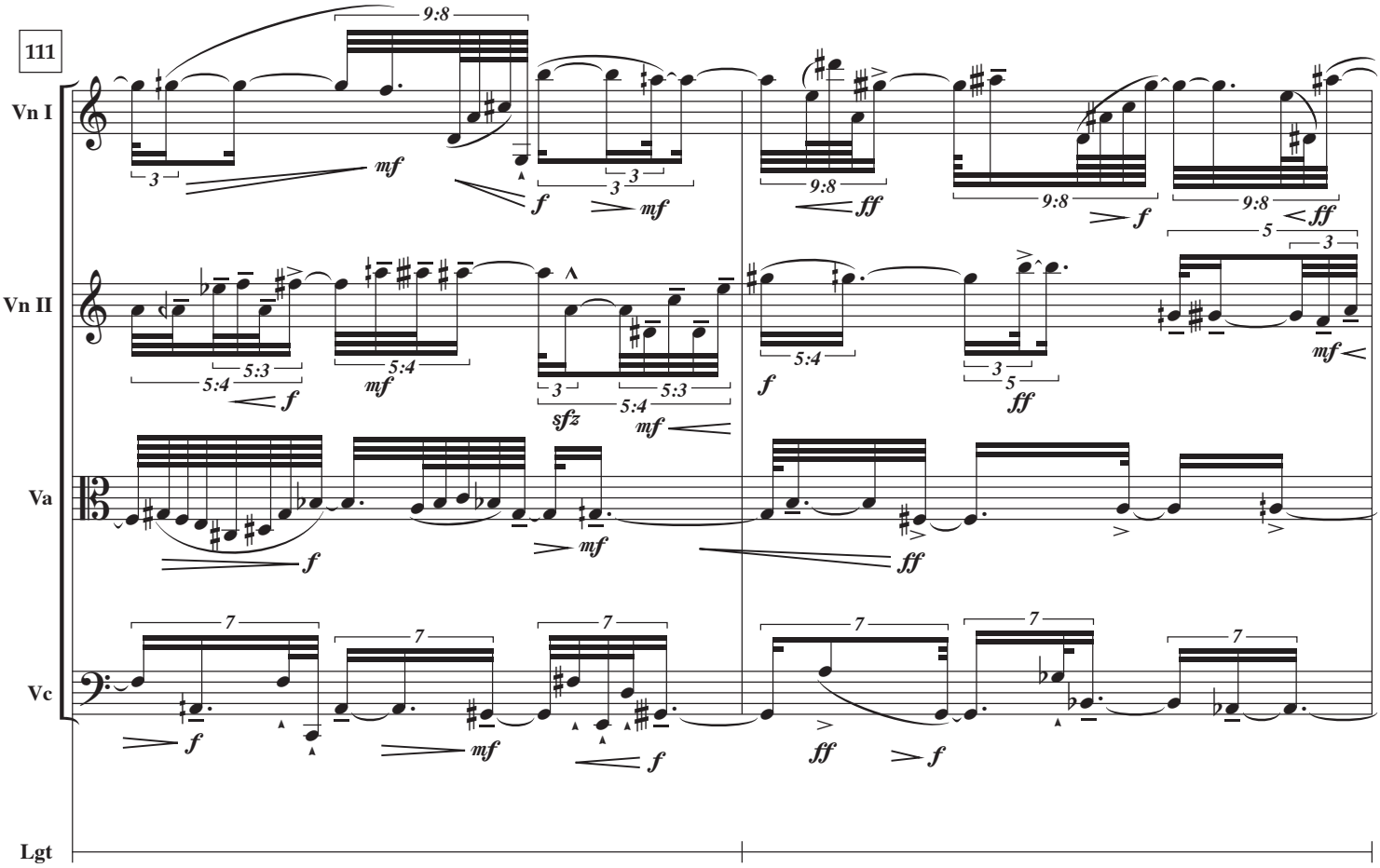

99
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III
3/8

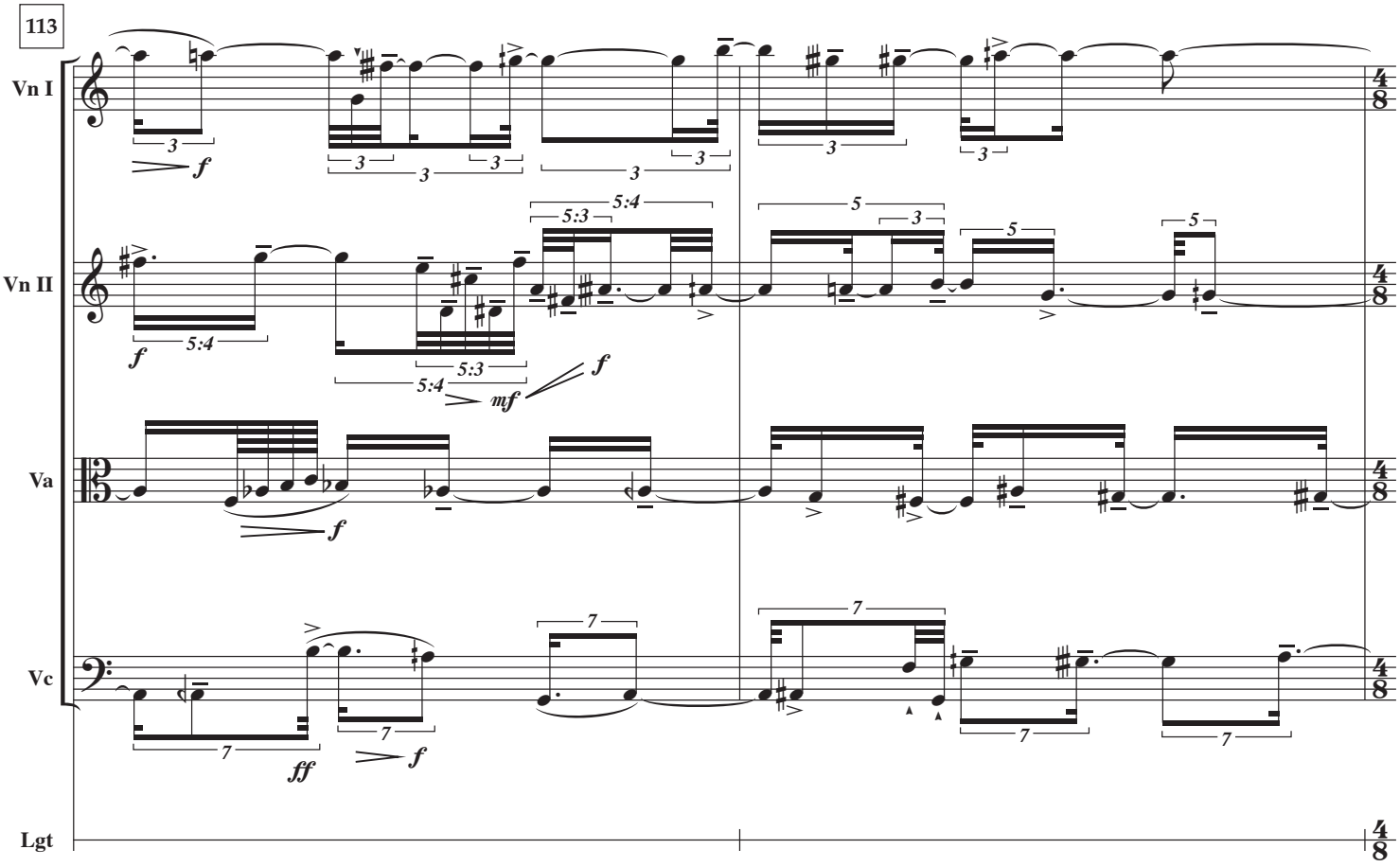

♪ ~ 60
101
Vn I
Vn II
Va
Vc
Lgt
3/8
9:8
11:6
5:4
5:3
7
3
ffff
ff
f
All white lights in hall (including audience) on
ossia: same as above

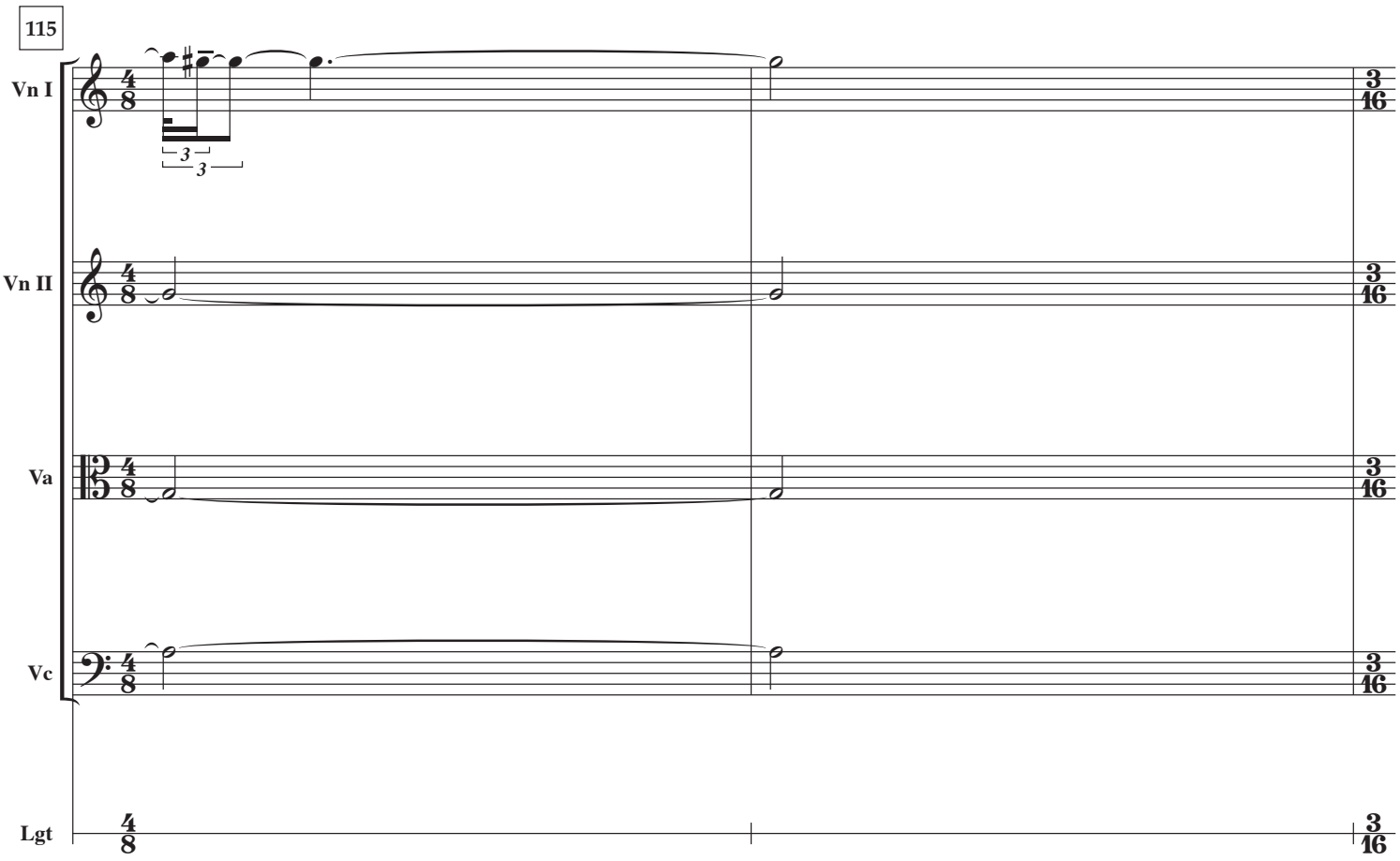

103
Vn I
Vn II
Va
Vc
Lgt
9:8
5:4
3
7
f
sffz
ff
mf

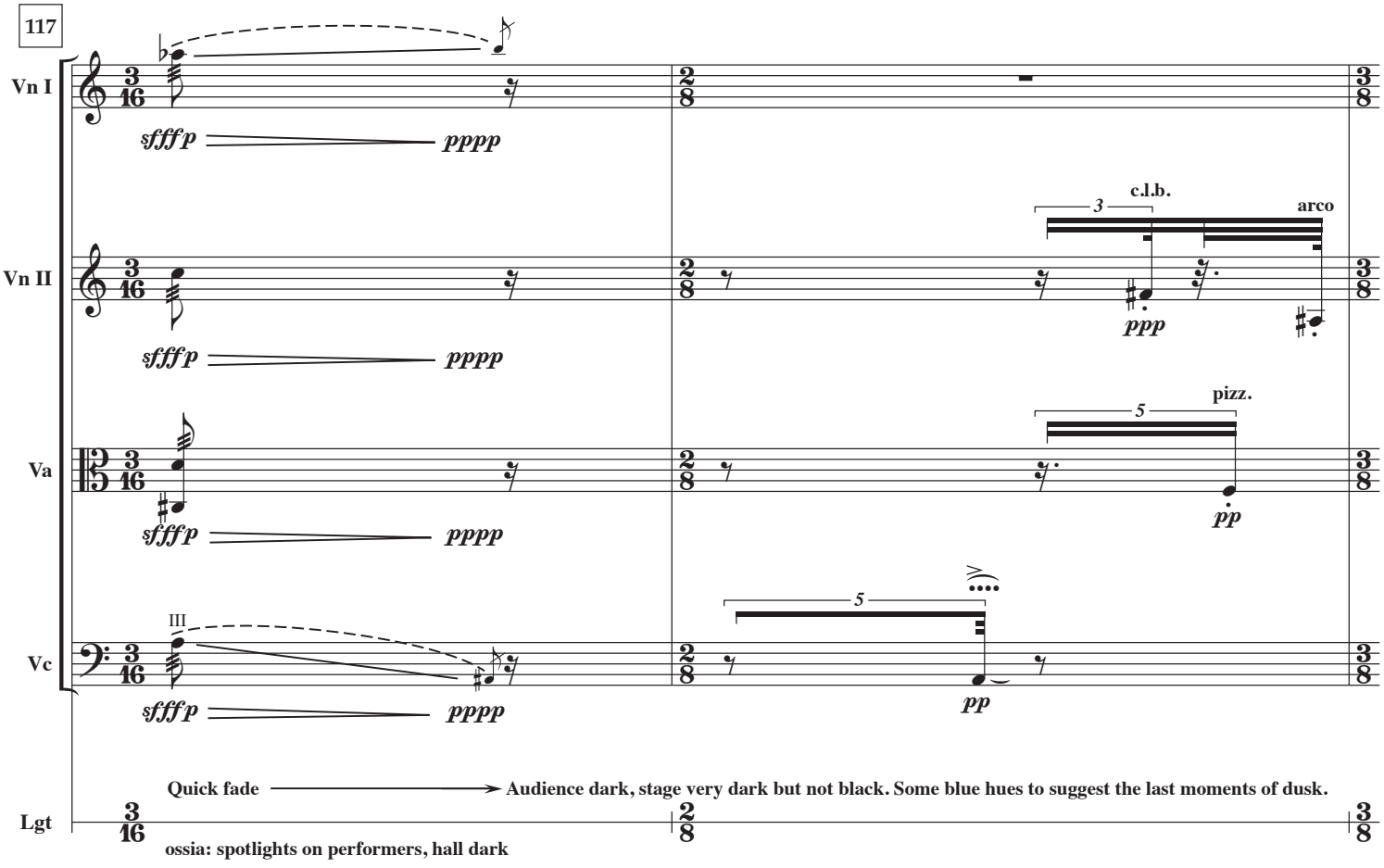

105
Vn I
Vn II
Va
Vc
Lgt
9:8
5:4
5:3
3
5
7
f
ff
fff
sffz
mf

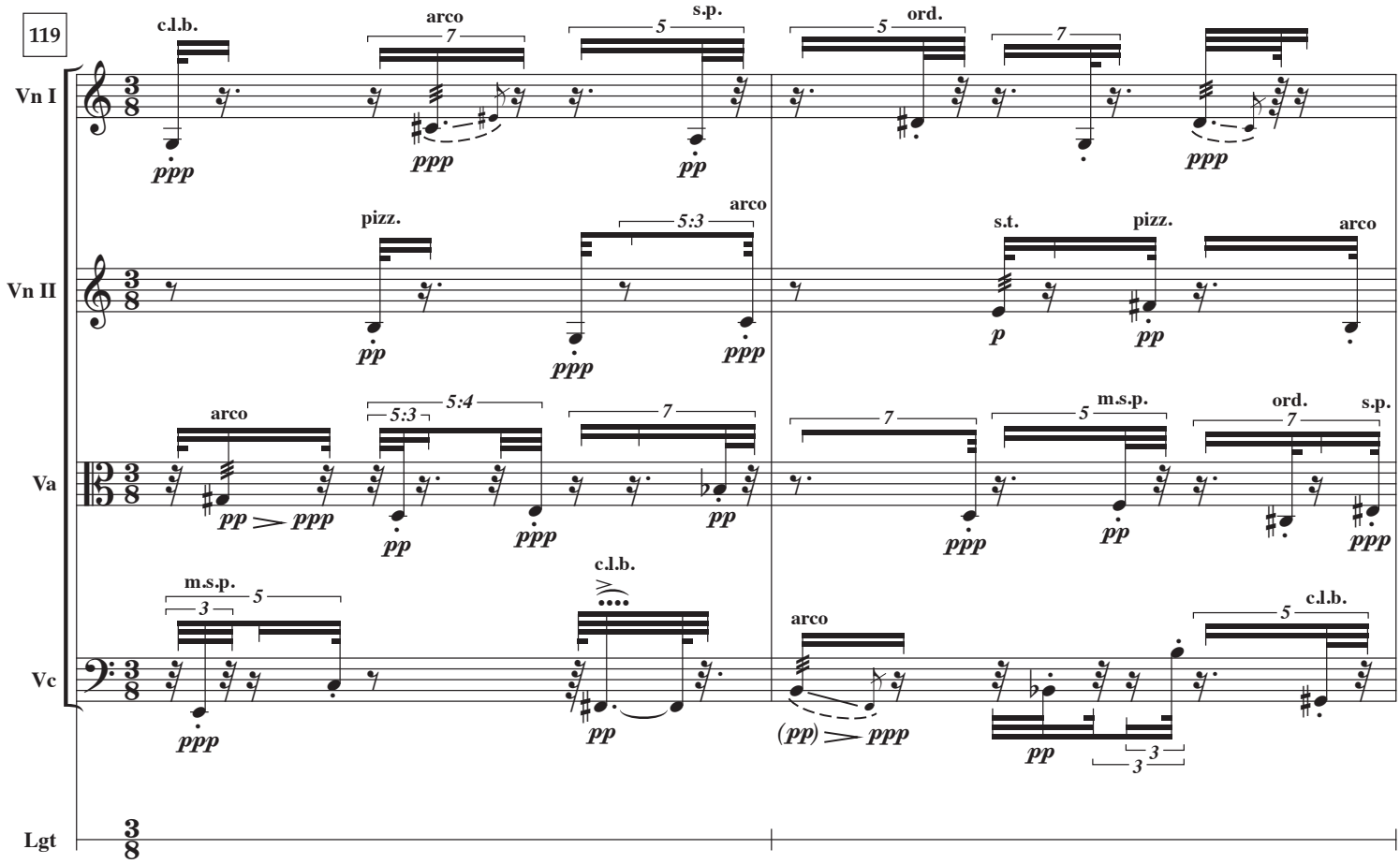

107
Vn I
Vn II
Va
Vc
Lgt
109
Vn I
Vn II
Va
Vc
Lgt

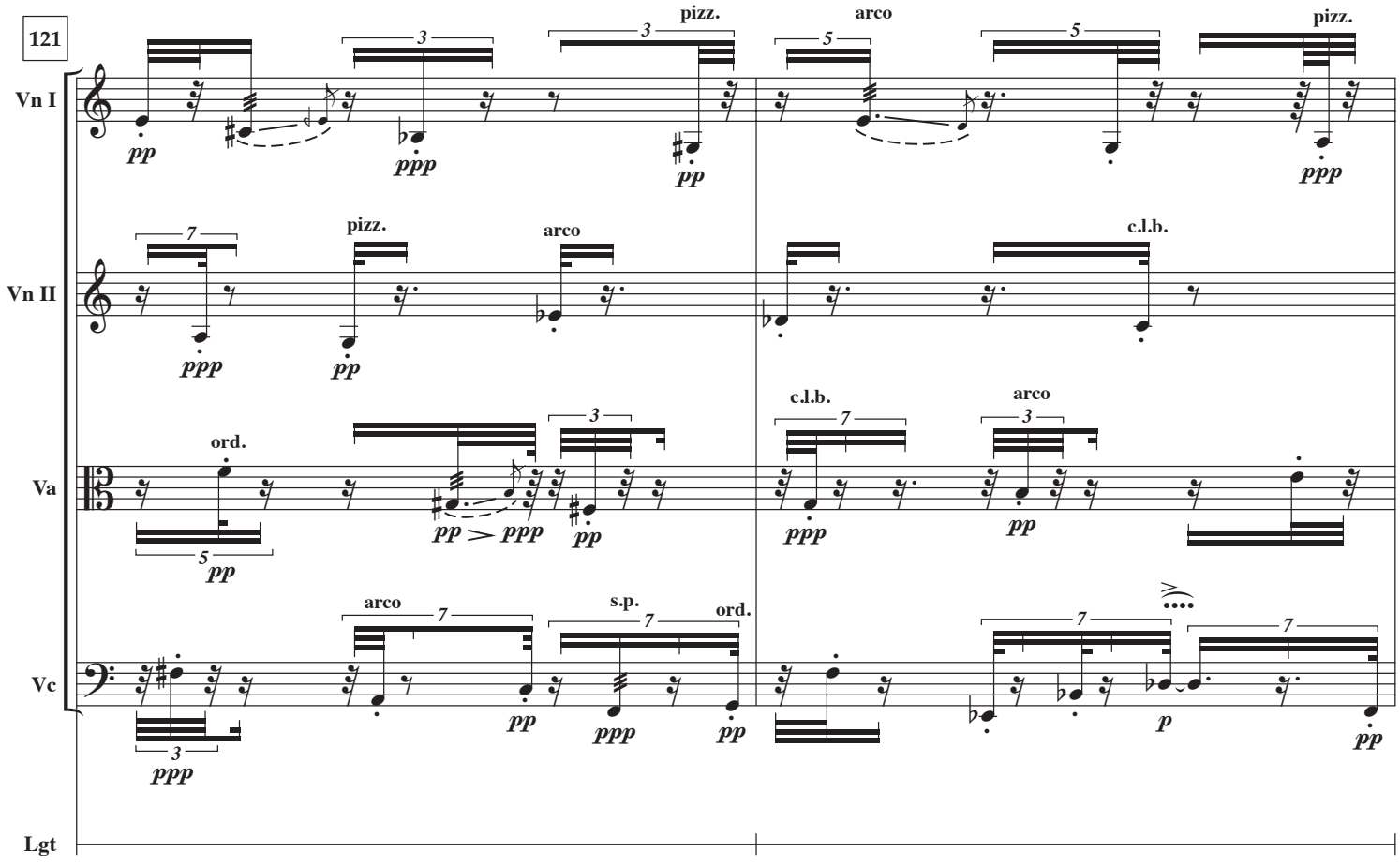

111
Vn I
Vn II
Va
Vc
Lgt

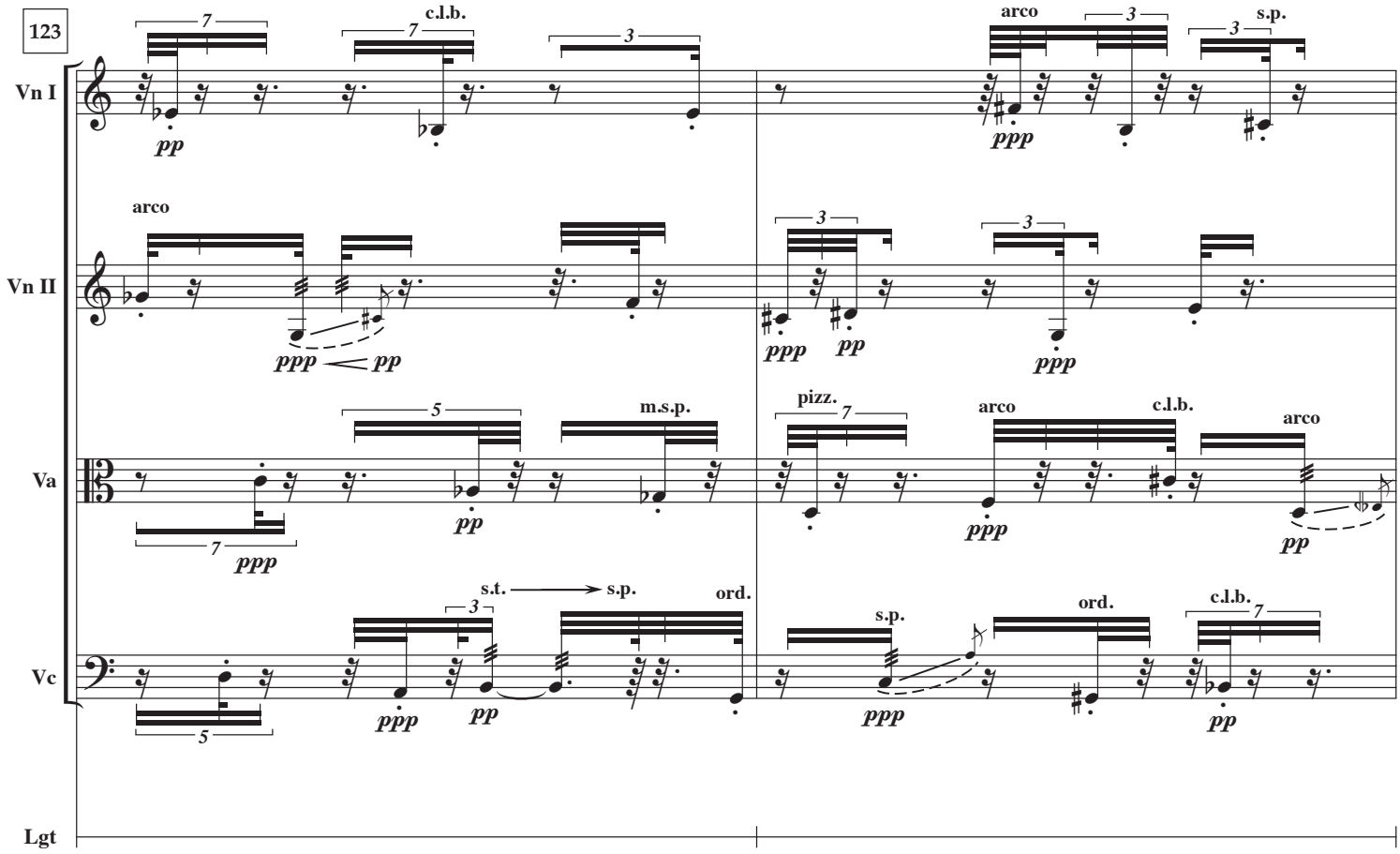

113
Vn I
Vn II
Va
Vc
Lgt

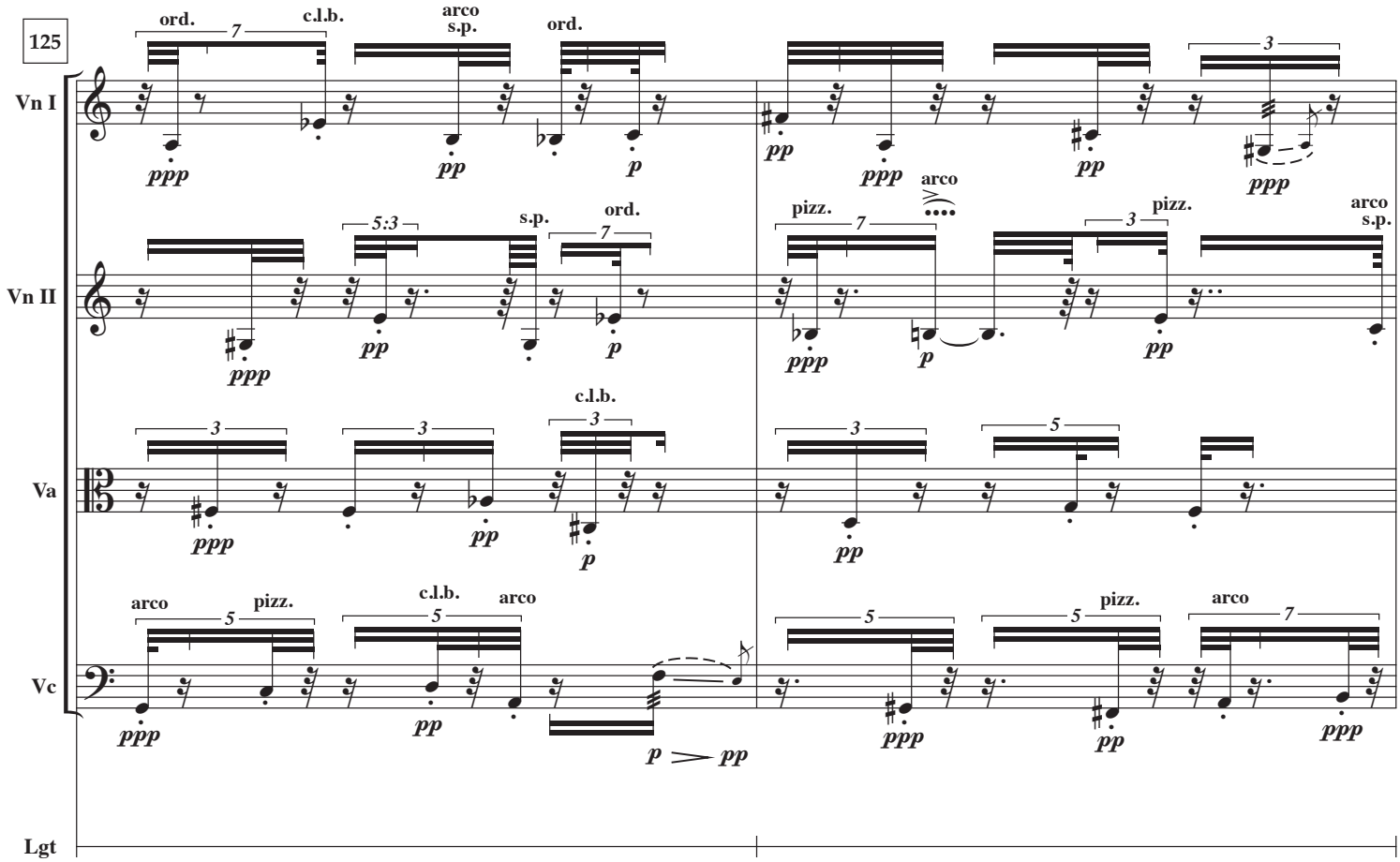

115
Vn I
Vn II
Va
Vc
Lgt
4/8
3/16
3
3

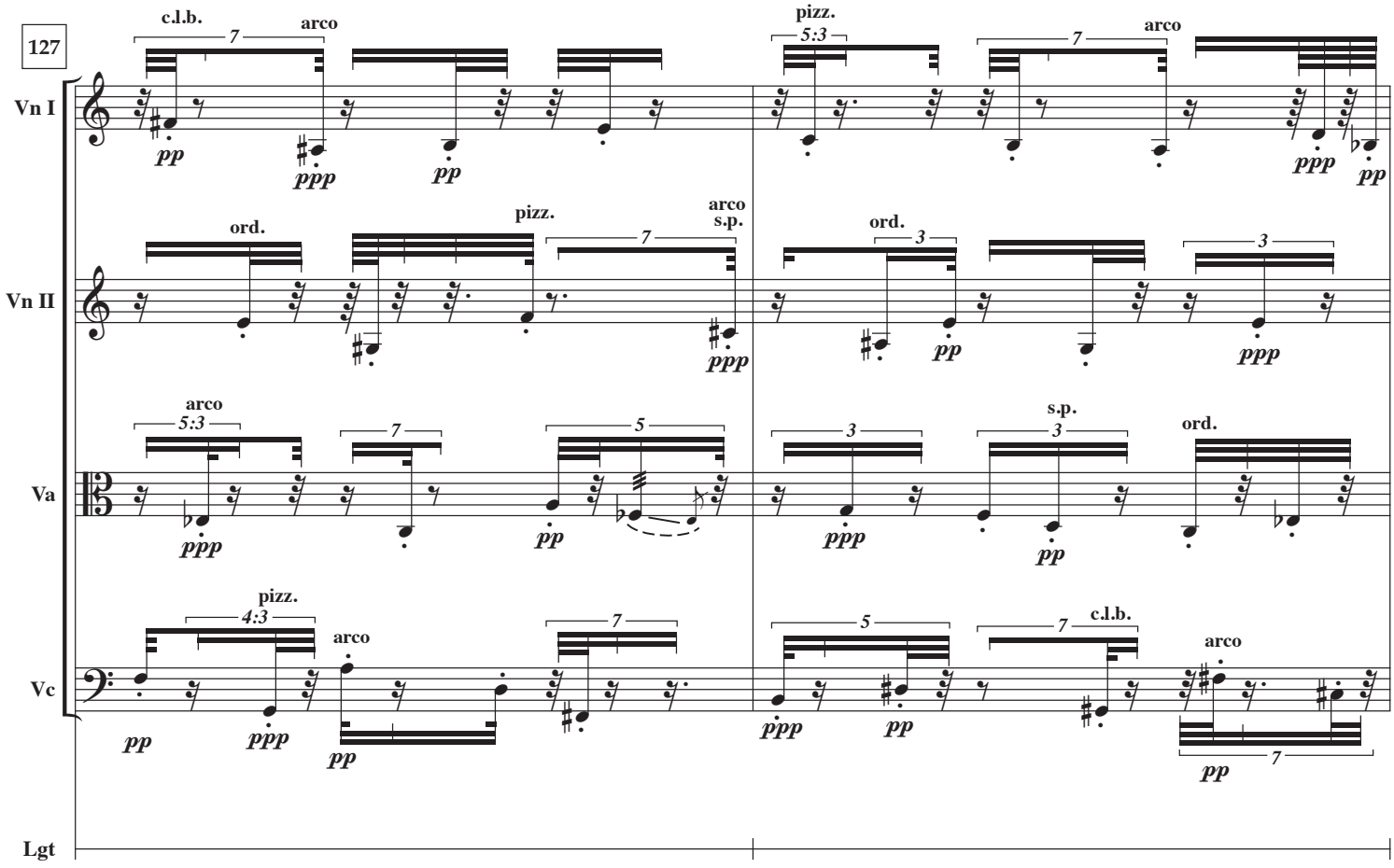

117
Vn I
Vn II
Va
Vc
Lgt
sfff p
pppp
c.l.b.
arco
ppp
pizz.
pp
III
Quick fade
Audience dark, stage very dark but not black. Some blue hues to suggest the last moments of dusk.
ossia: spotlights on performers, hall dark

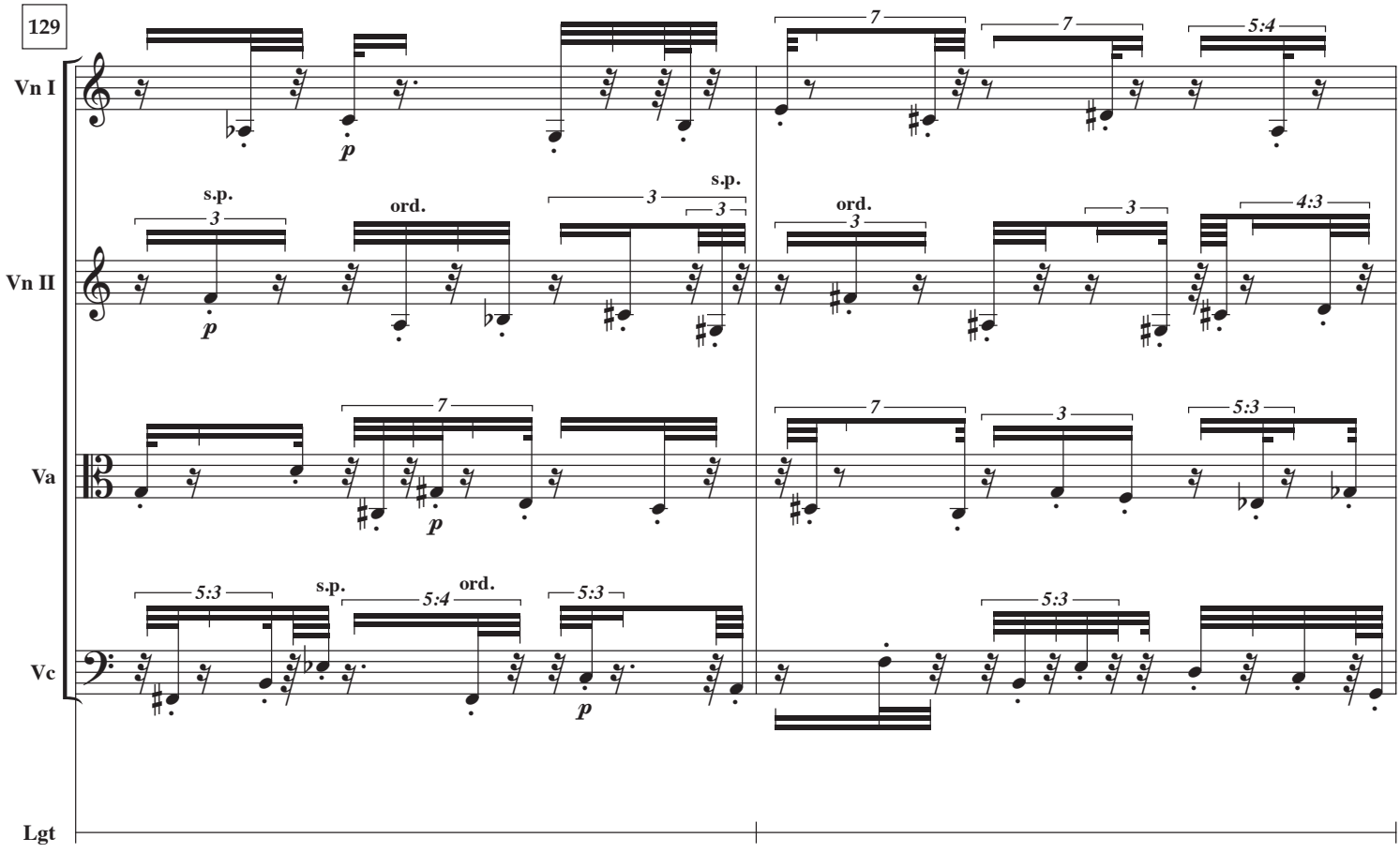

119
Vn I
Vn II
Va
Vc
Lgt
c.l.b.
arco
s.p.
ord.
pizz.
s.t.
m.s.p.

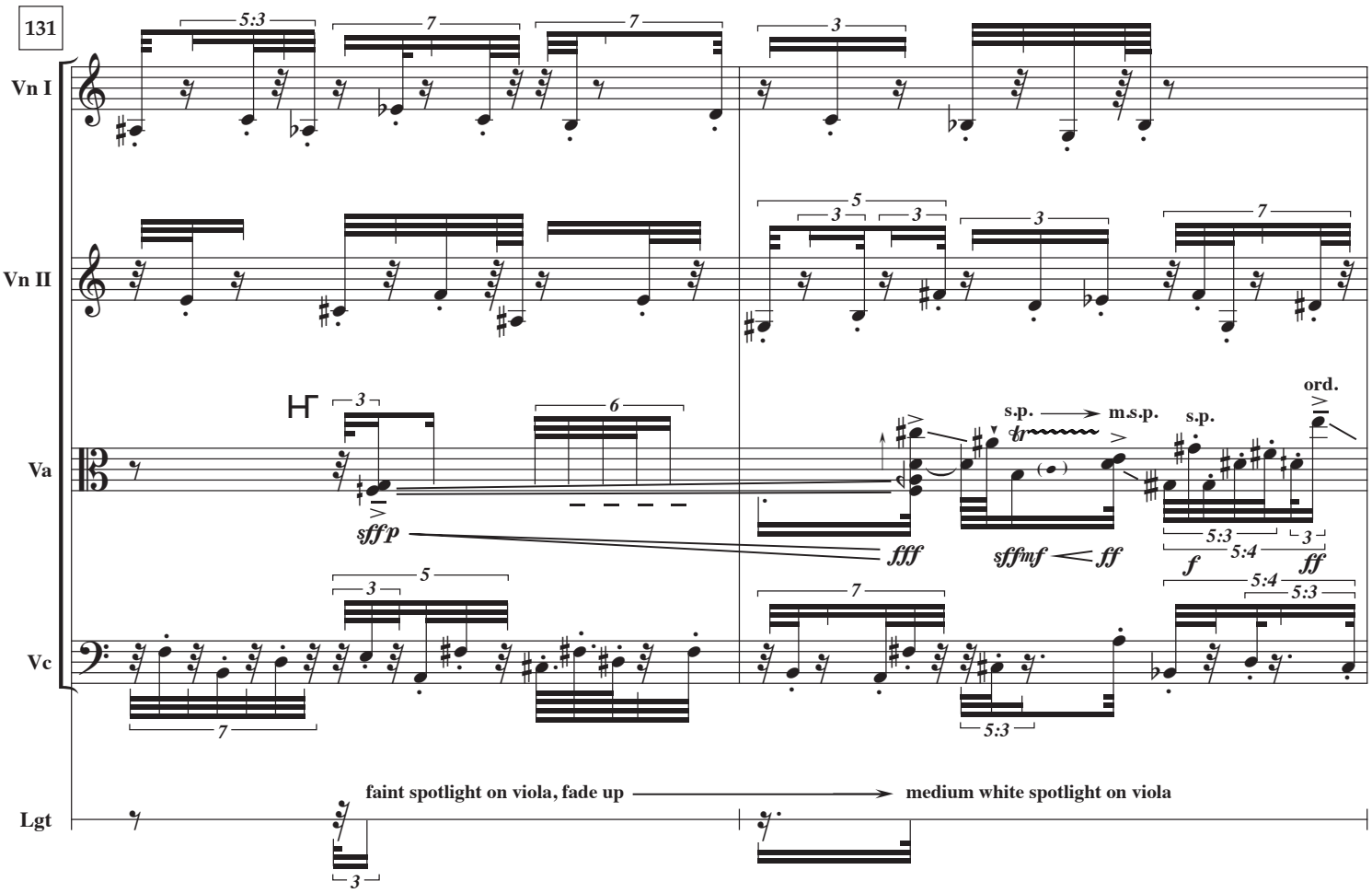

121
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
c.l.b.
ord.
s.p.

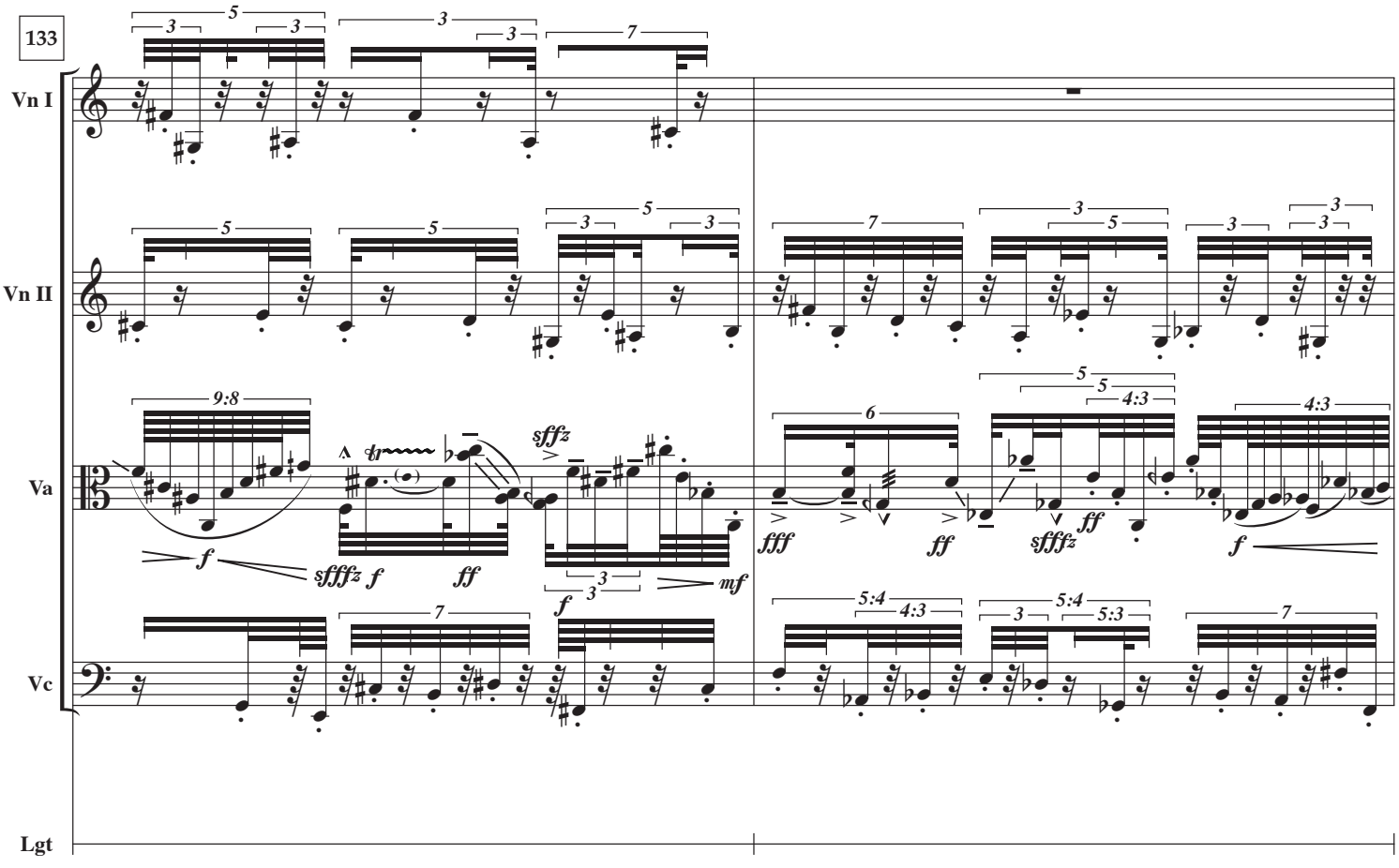

123
Vn I
Vn II
Va
Vc
Lgt
c.l.b.
arco
s.p.
m.s.p.
pizz.
s.t.
ord.
pp
ppp

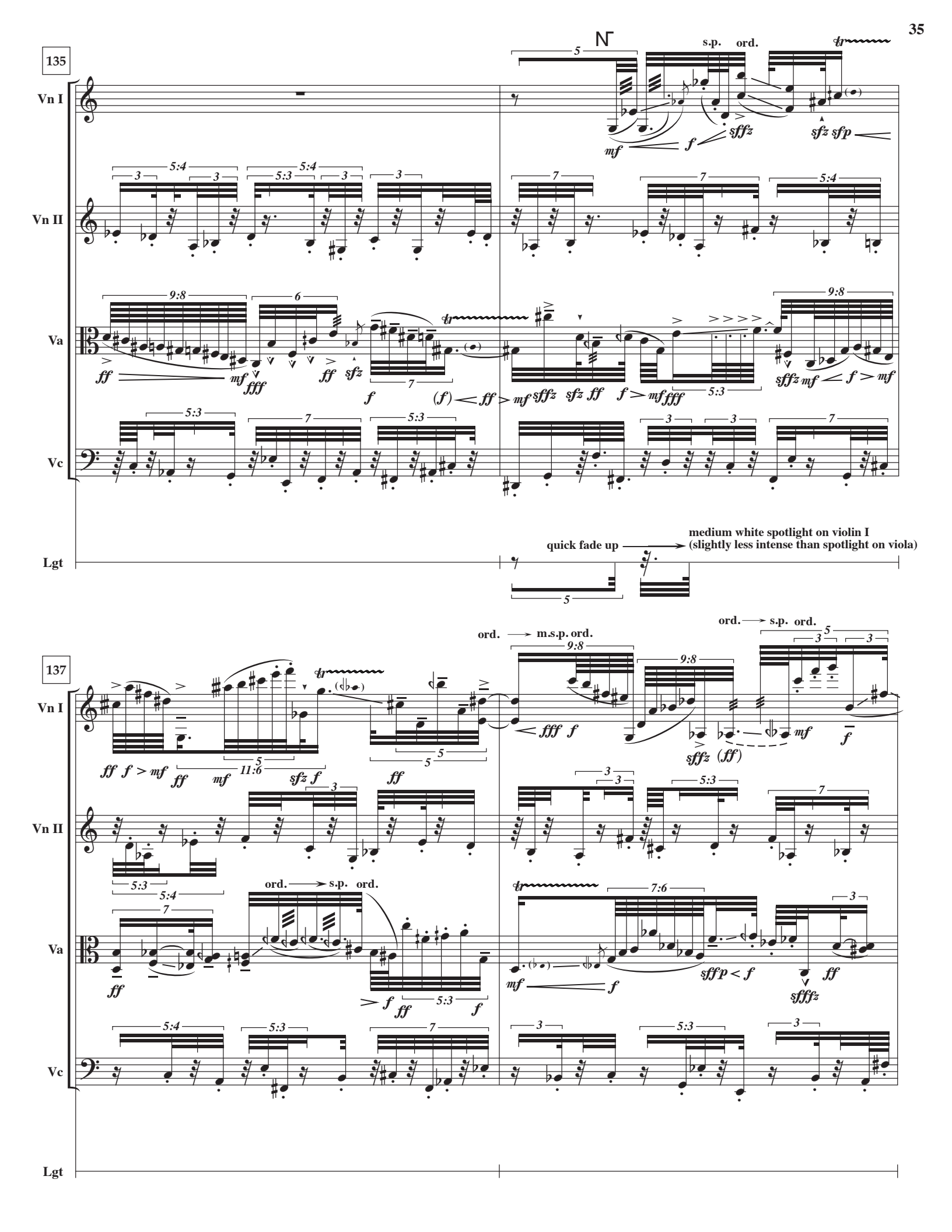

125
Vn I
Vn II
Va
Vc
Lgt
ord.
c.l.b.
arco
s.p.
pizz.
5:3
p
pp
ppp

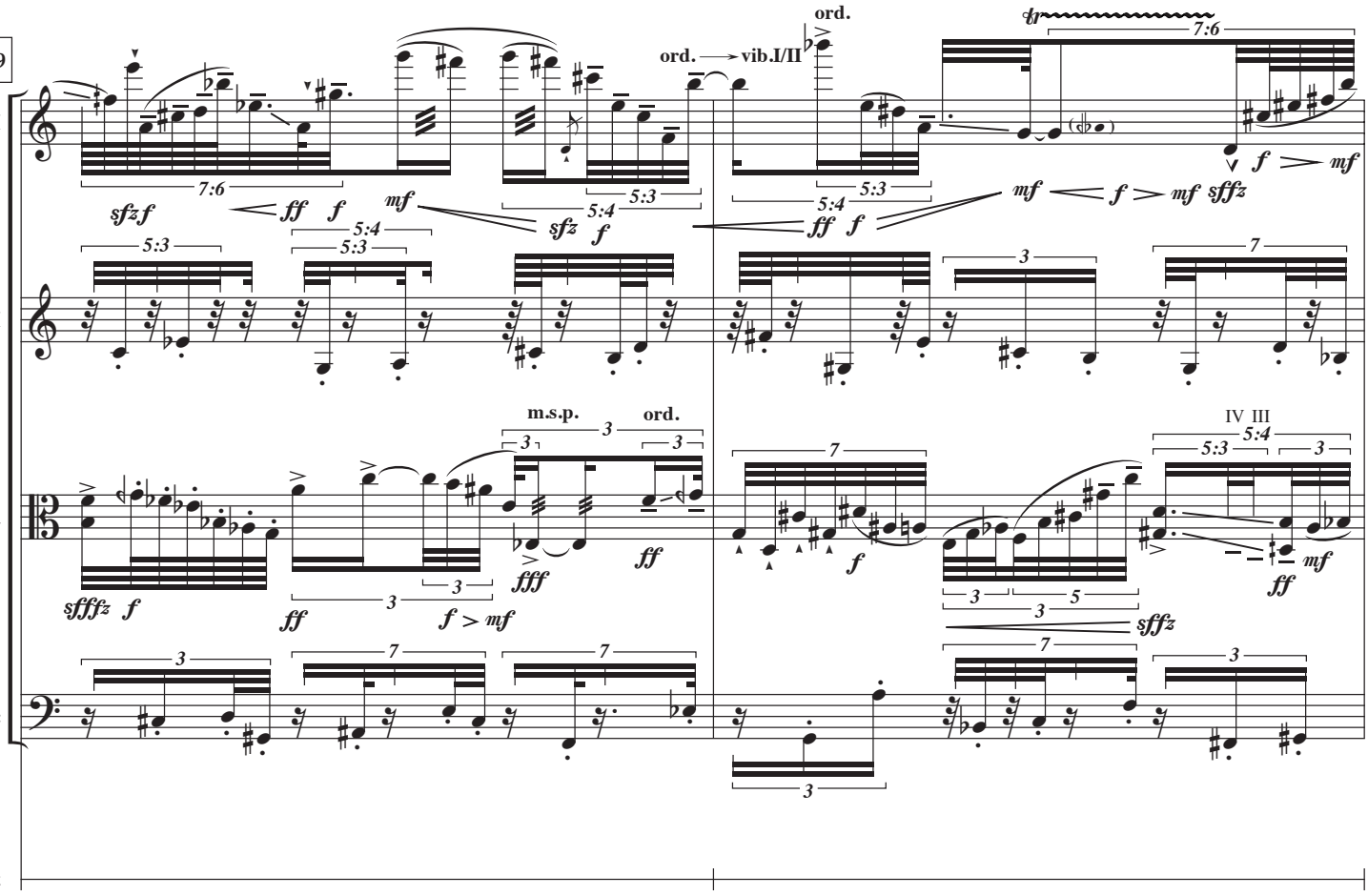

127
Vn I
Vn II
Va
Vc
Lgt
c.l.b.
arco
pizz.
ord.
s.p.
pp
ppp

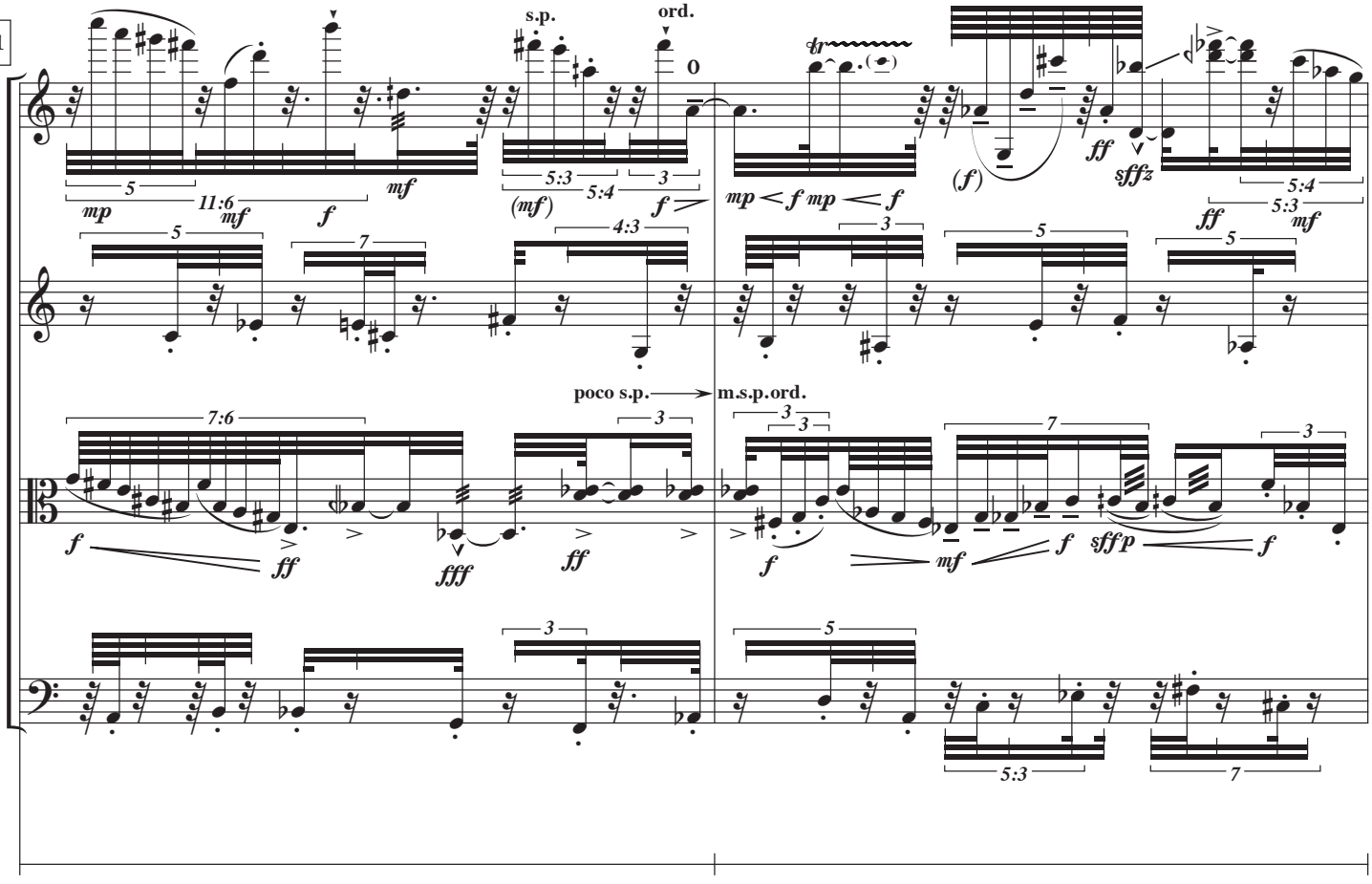

129
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
p

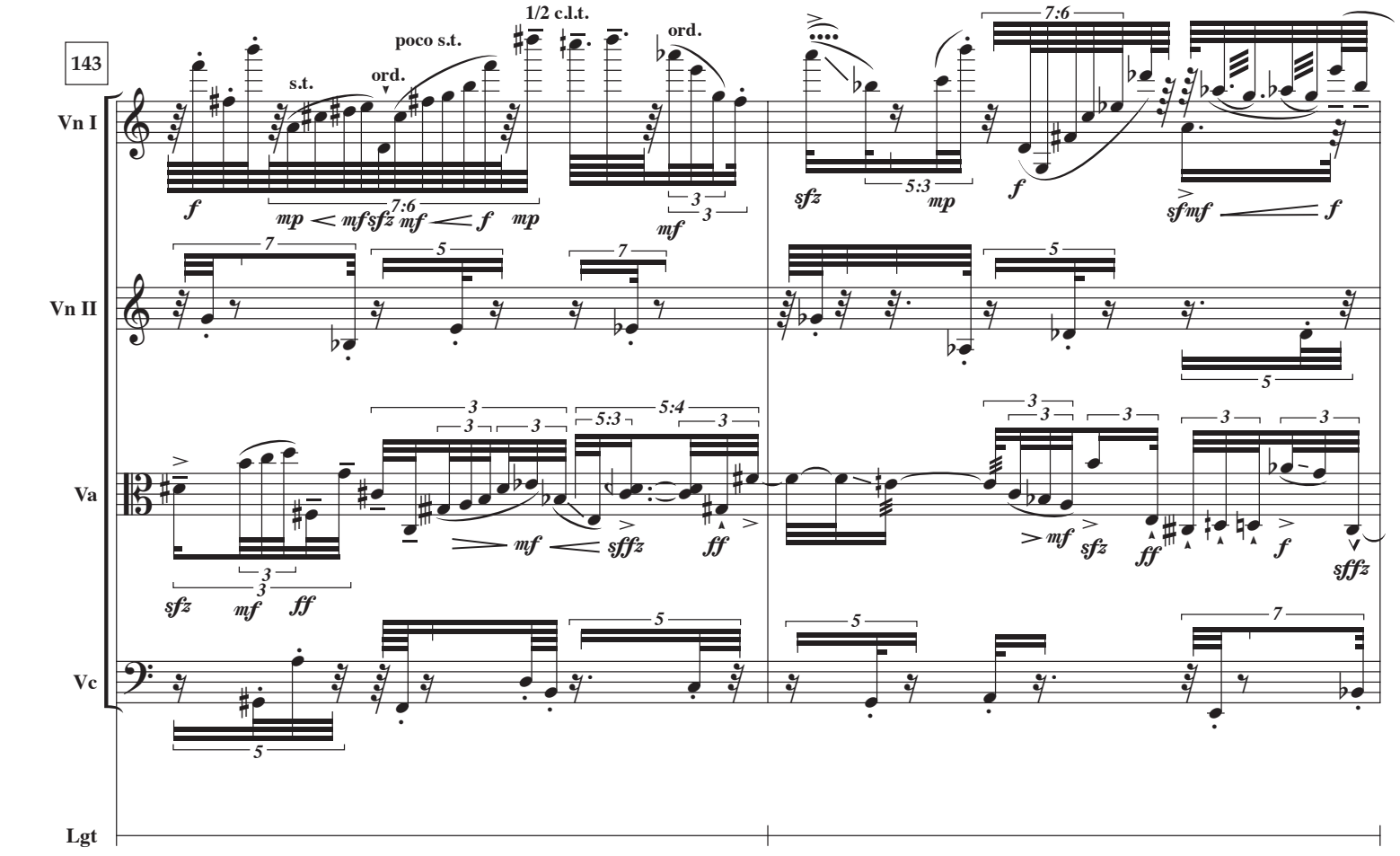

131
Vn I
Vn II
Va
Vc
Lgt
sffp
fff
sffmf
ff
f
ff
s.p.
m.s.p.
s.p.
ord.
faint spotlight on viola, fade up
medium white spotlight on viola

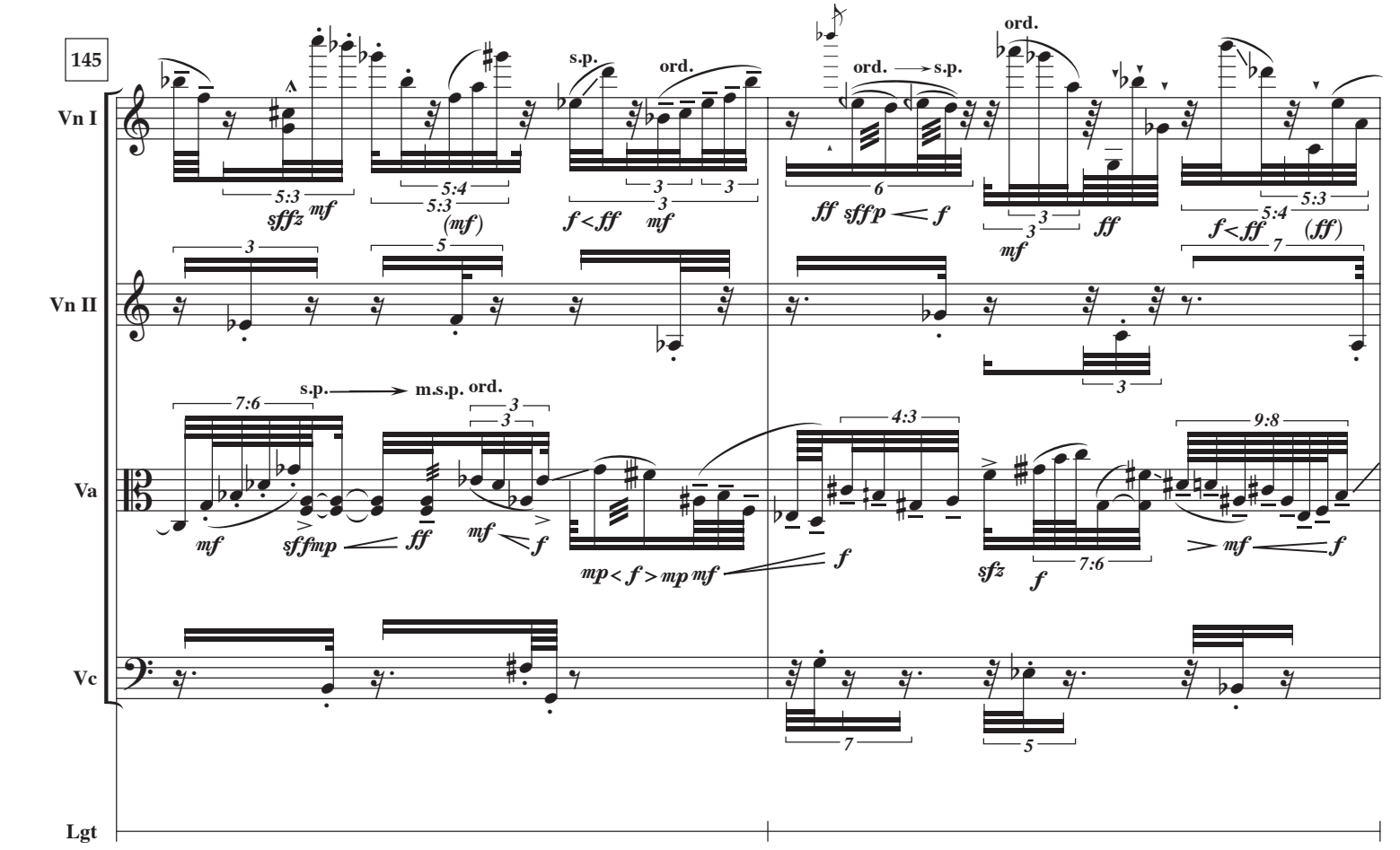

133
Vn I
Vn II
Va
Vc
Lgt
f
sffffz
f
ff
sffz
f
mf
fff
ff
sffffz
ff
f

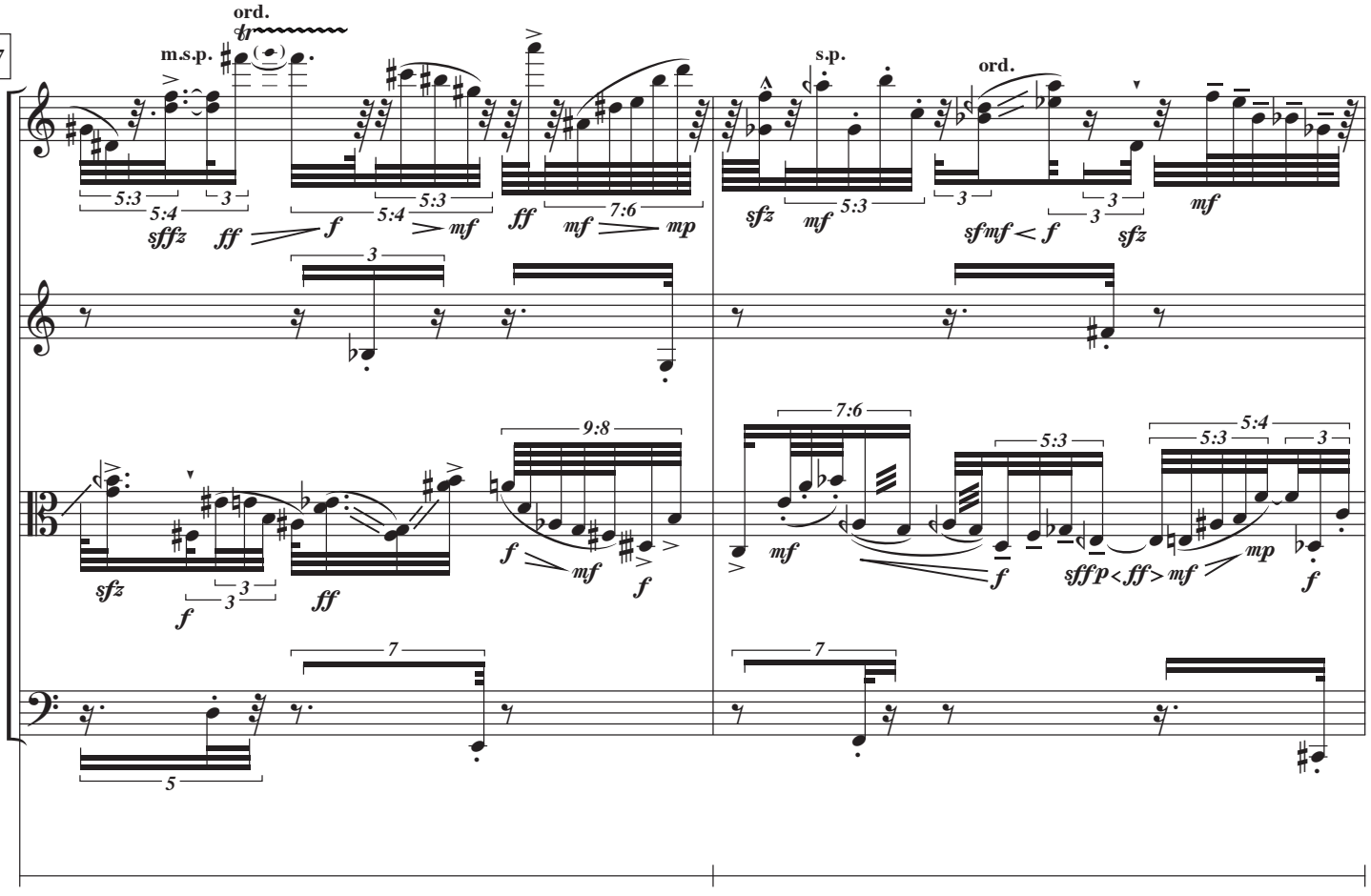

135
Vn I
Vn II
Va
Vc
Lgt
s.p. ord.
quick fade up
medium white spotlight on violin I
(slightly less intense than spotlight on viola)
137
ord. → m.s.p. ord.
ord. → s.p. ord.
ord. → s.p. ord.

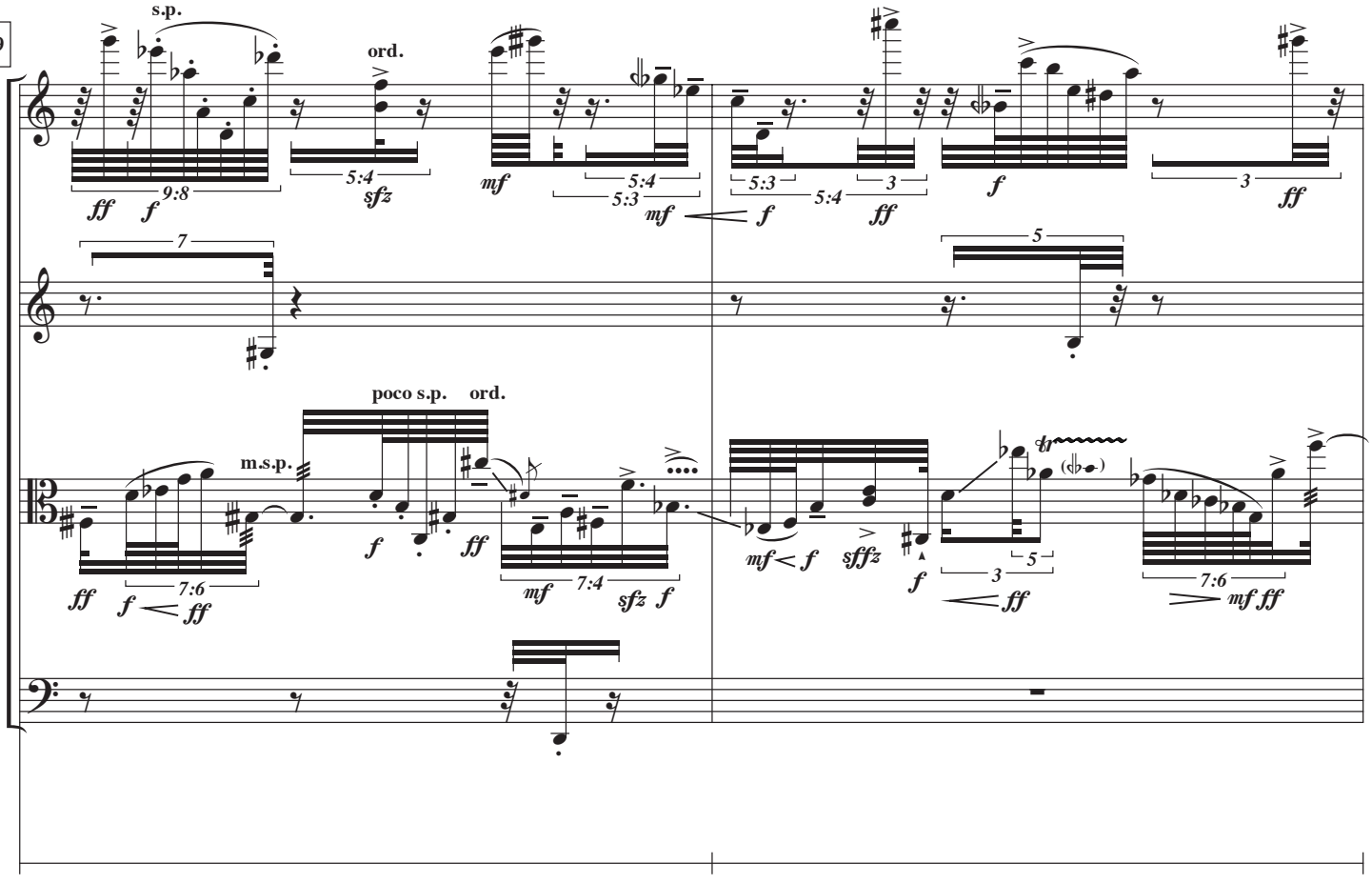

139
Vn I
Vn II
Va
Vc
Lgt
ord.
ord. → vib.I/II
m.s.p.
ord.
IV III

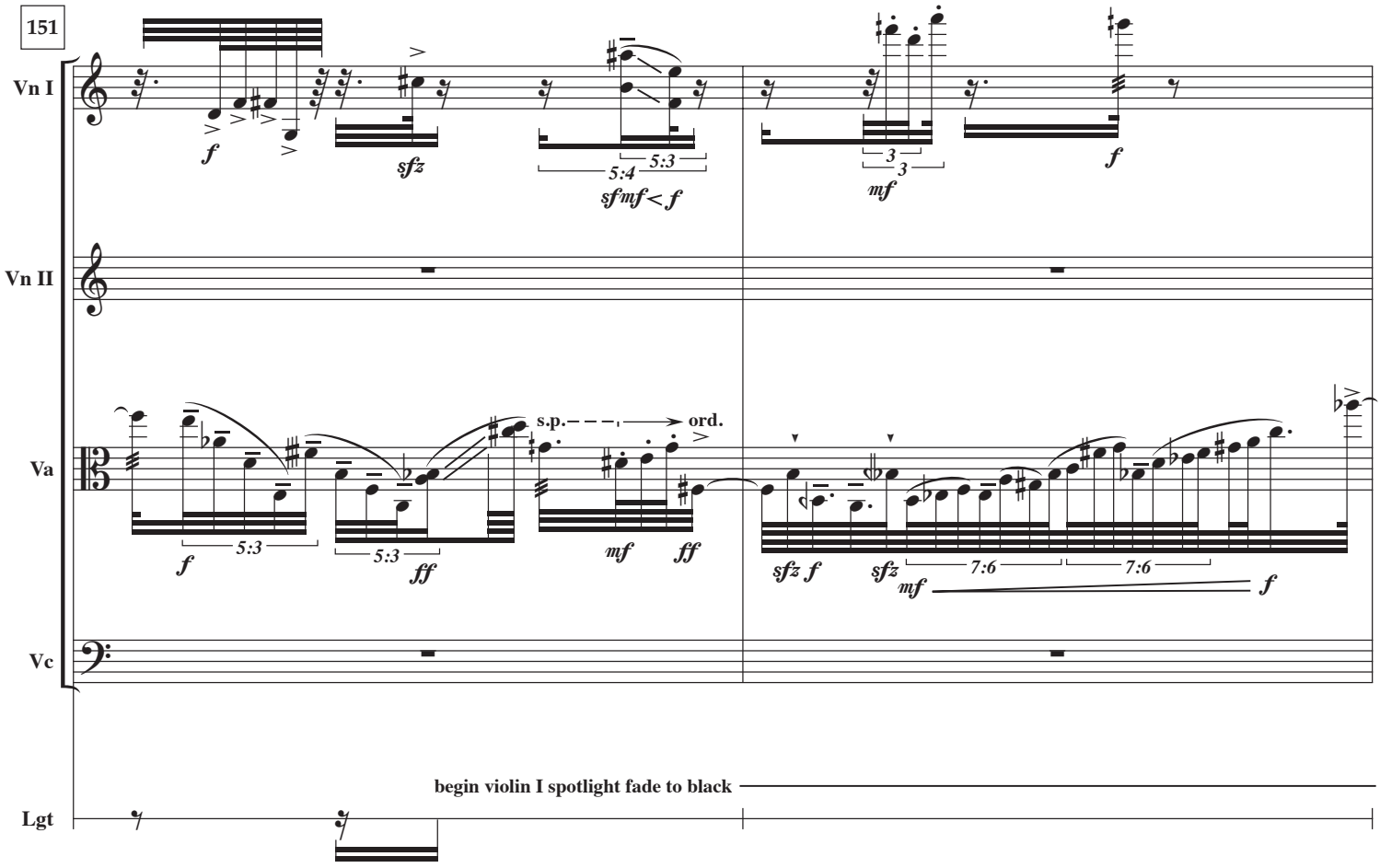

141
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
poco s.p. → m.s.p.ord.

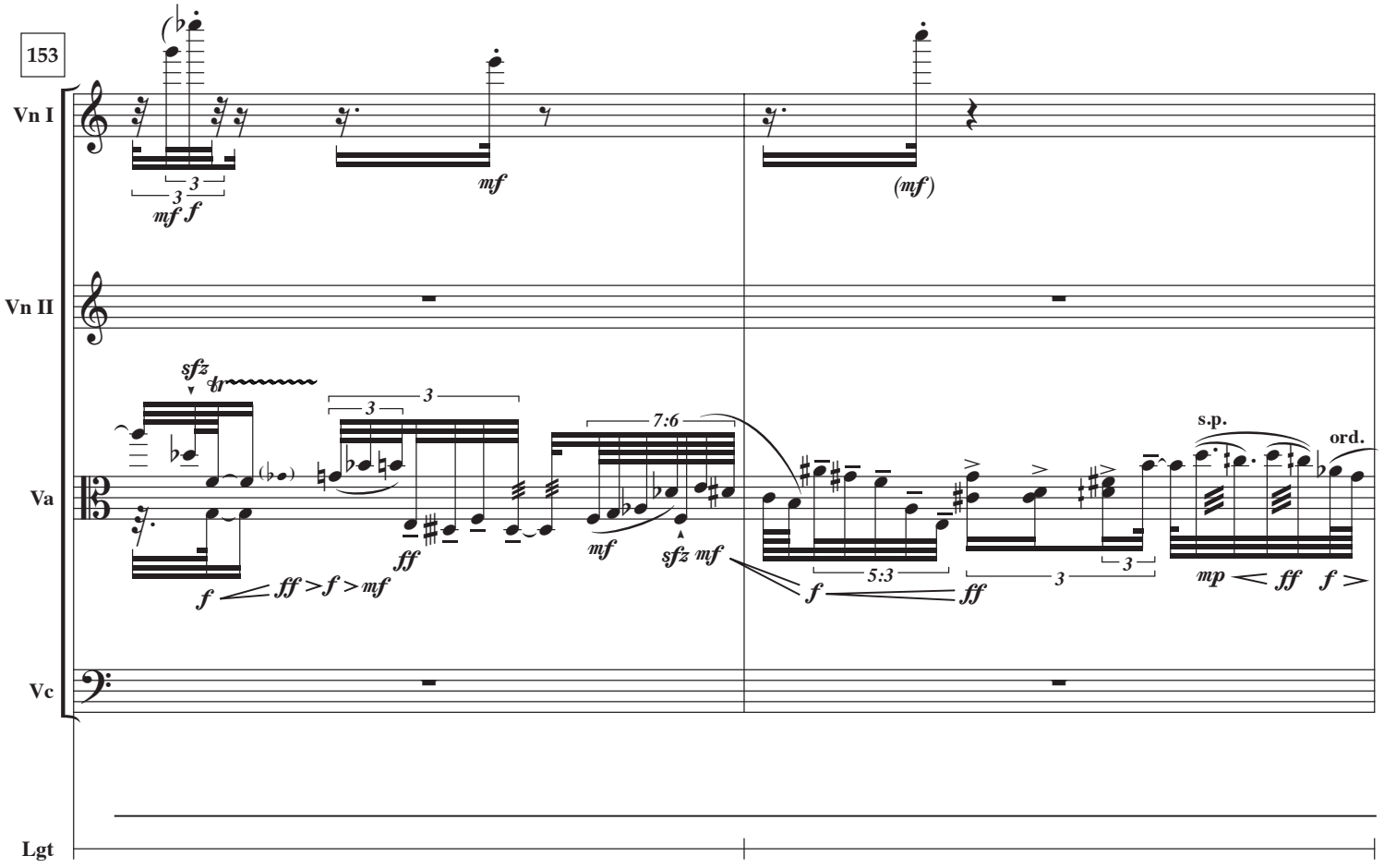

143
Vn I
Vn II
Va
Vc
Lgt
1/2 c.l.t.
poco s.t.
s.t.
ord.
ord.
7:6
5:3
5:4

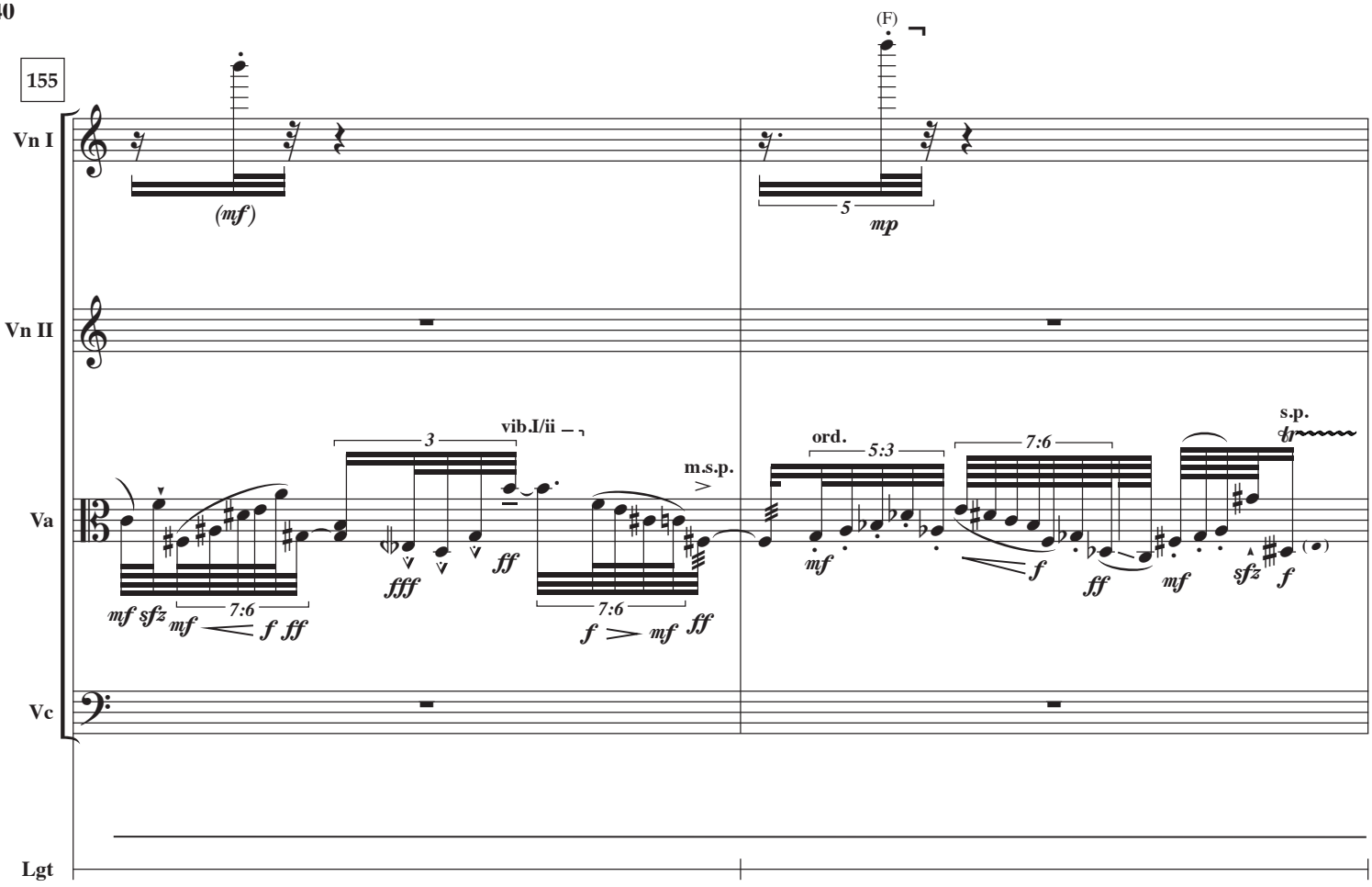

145
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
ord. → s.p.
ord.
s.p. → m.s.p. ord.
7:6
4:3
9:8
5:3
5:4

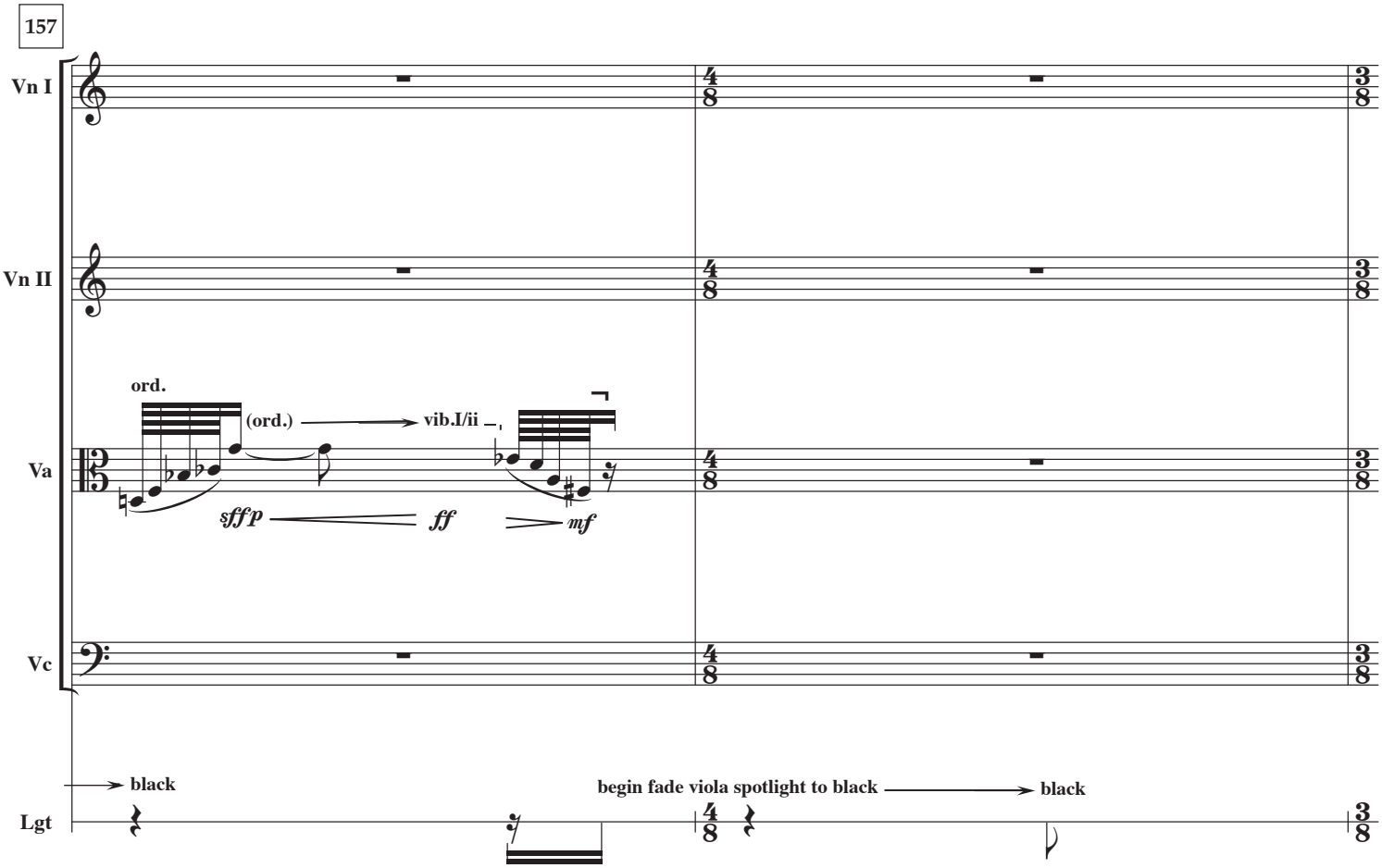

147
ord.
m.s.p.
s.p.
ord.
Vn I
Vn II
Va
Vc
Lgt

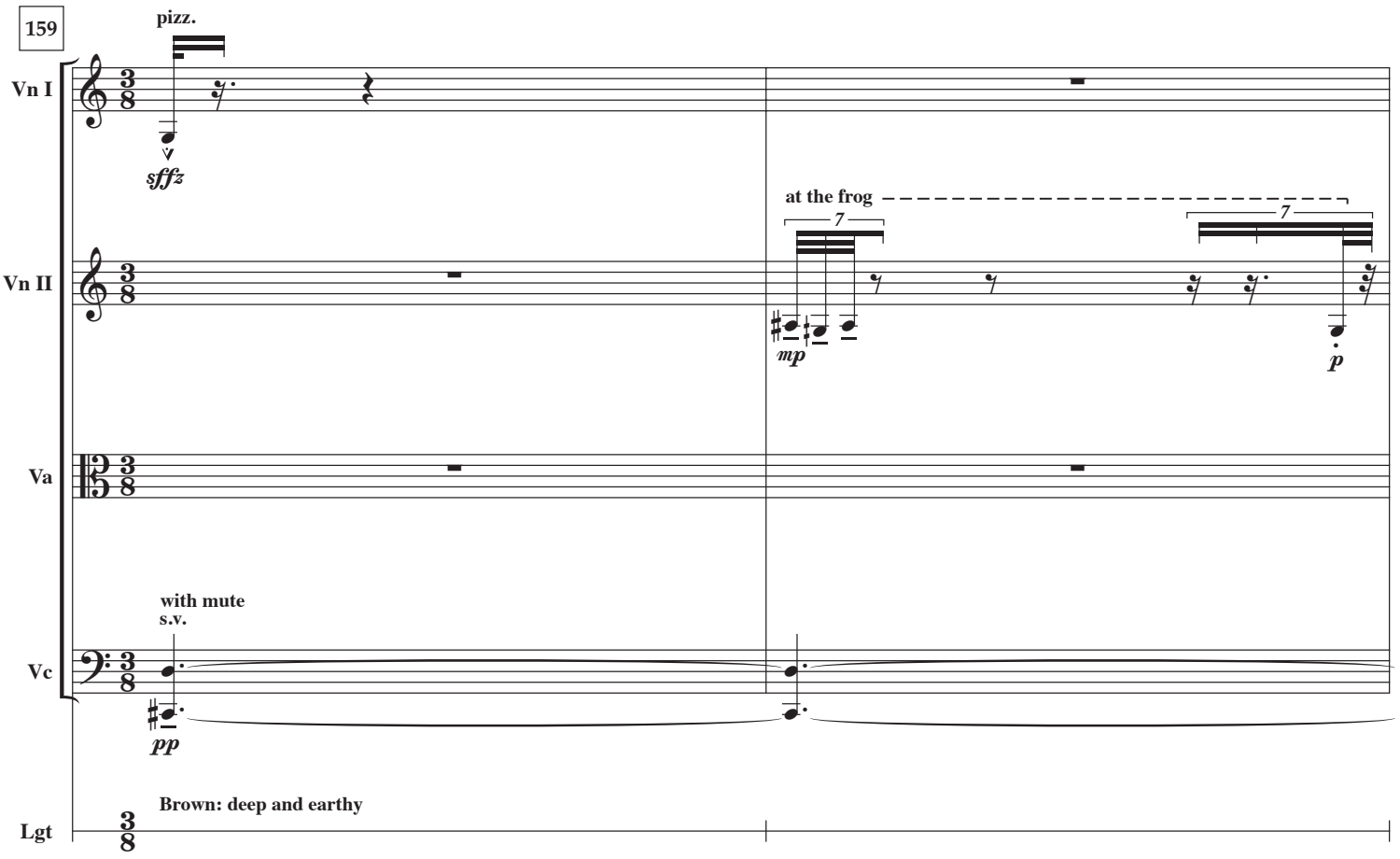

149
s.p.
ord.
poco s.p.
ord.
m.s.p.
Vn I
Vn II
Va
Vc
Lgt

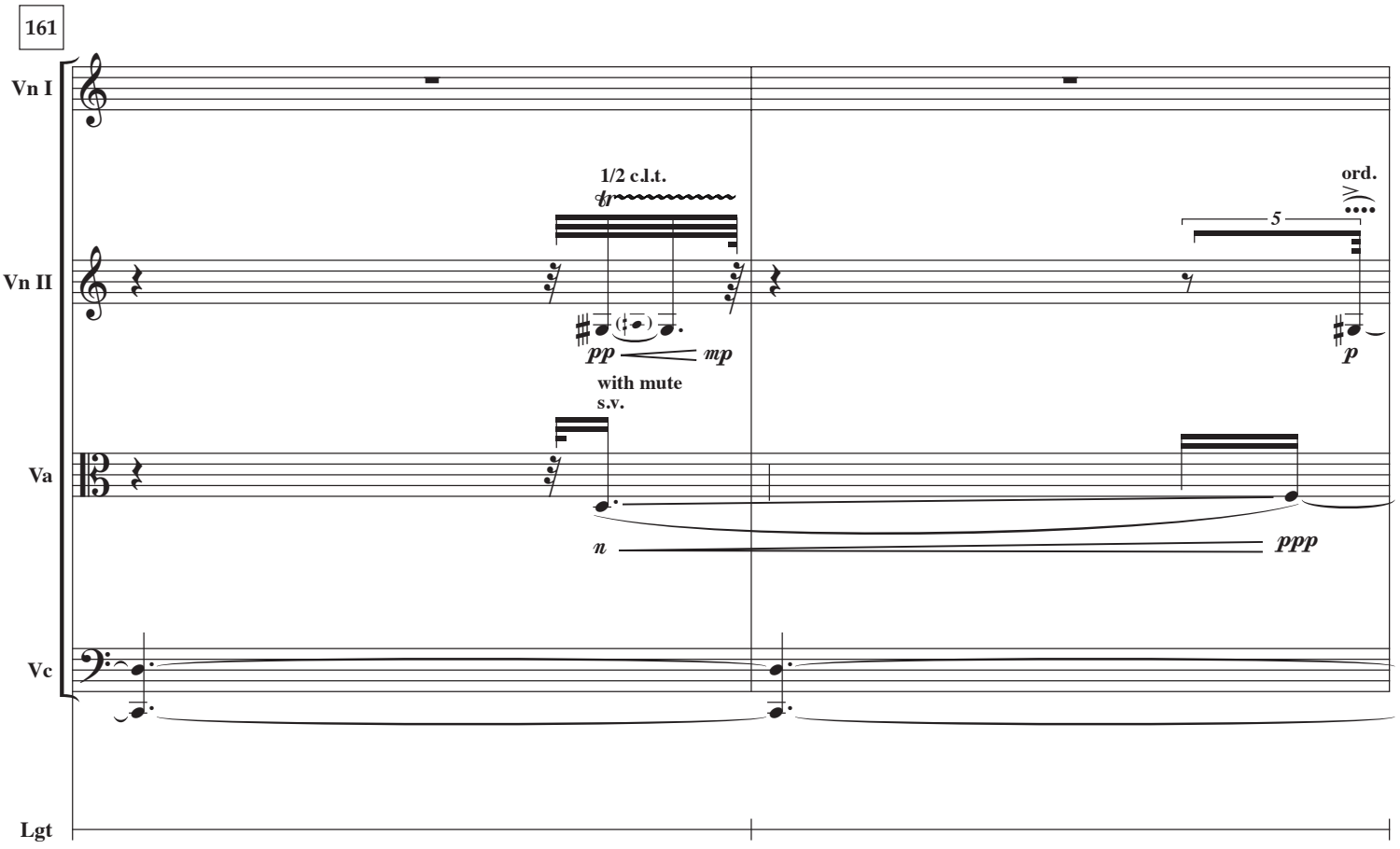

151
Vn I
Vn II
Va
Vc
Lgt
f
sfz
5:4
5:3
sf mf < f
3
mf
f
s.p.
ord.
5:3
5:3
f
ff
mf
ff
sfz f
sfz
7:6
7:6
mf
f
begin violin I spotlight fade to black

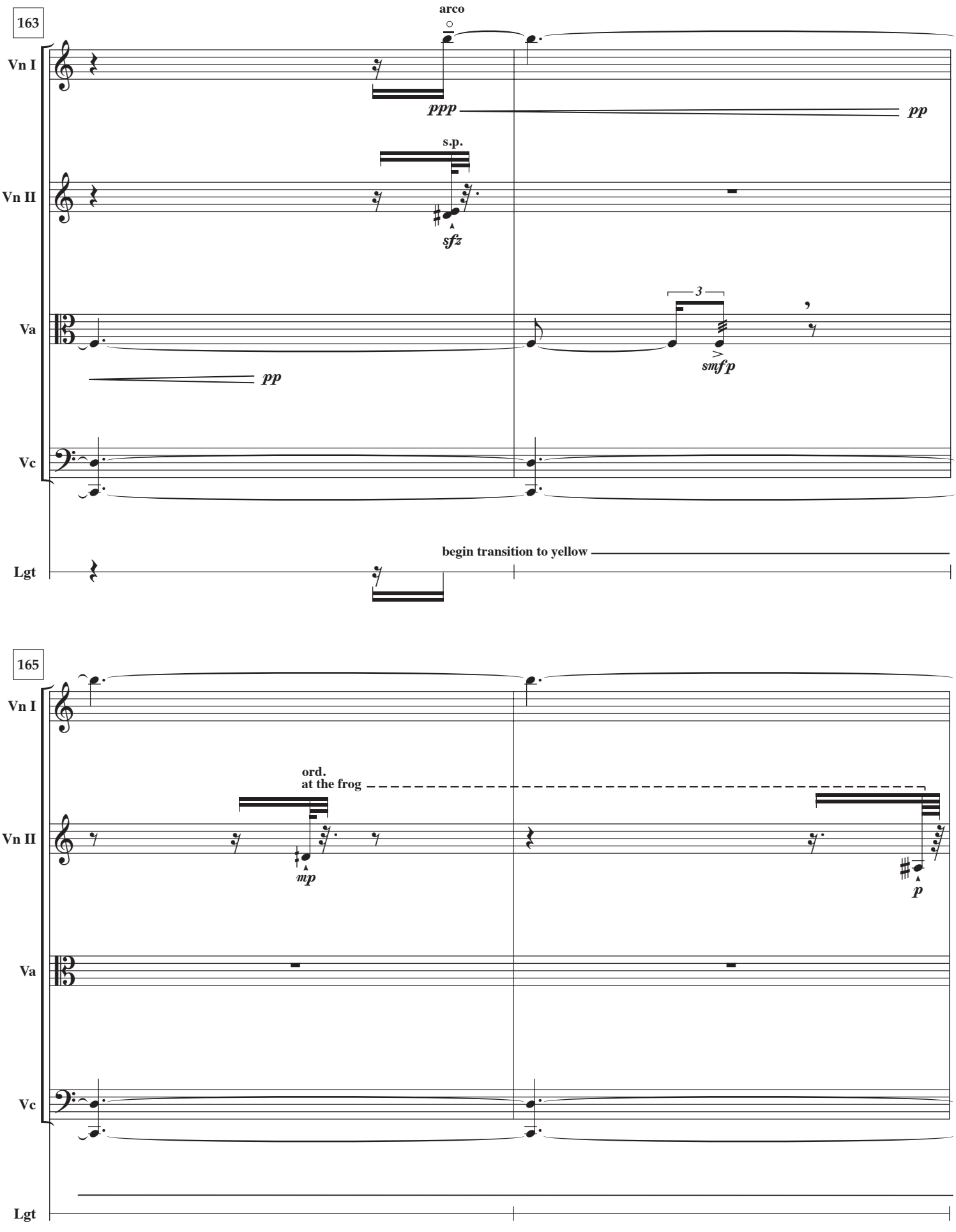

153
Vn I
Vn II
Va
Vc
Lgt
3
3
mf f
mf
(mf)
sfz
3
3
7:6
f
ff > f > mf
ff
mf
sfz mf
f
ff
5:3
3
3
s.p.
ord.
mp < ff f >

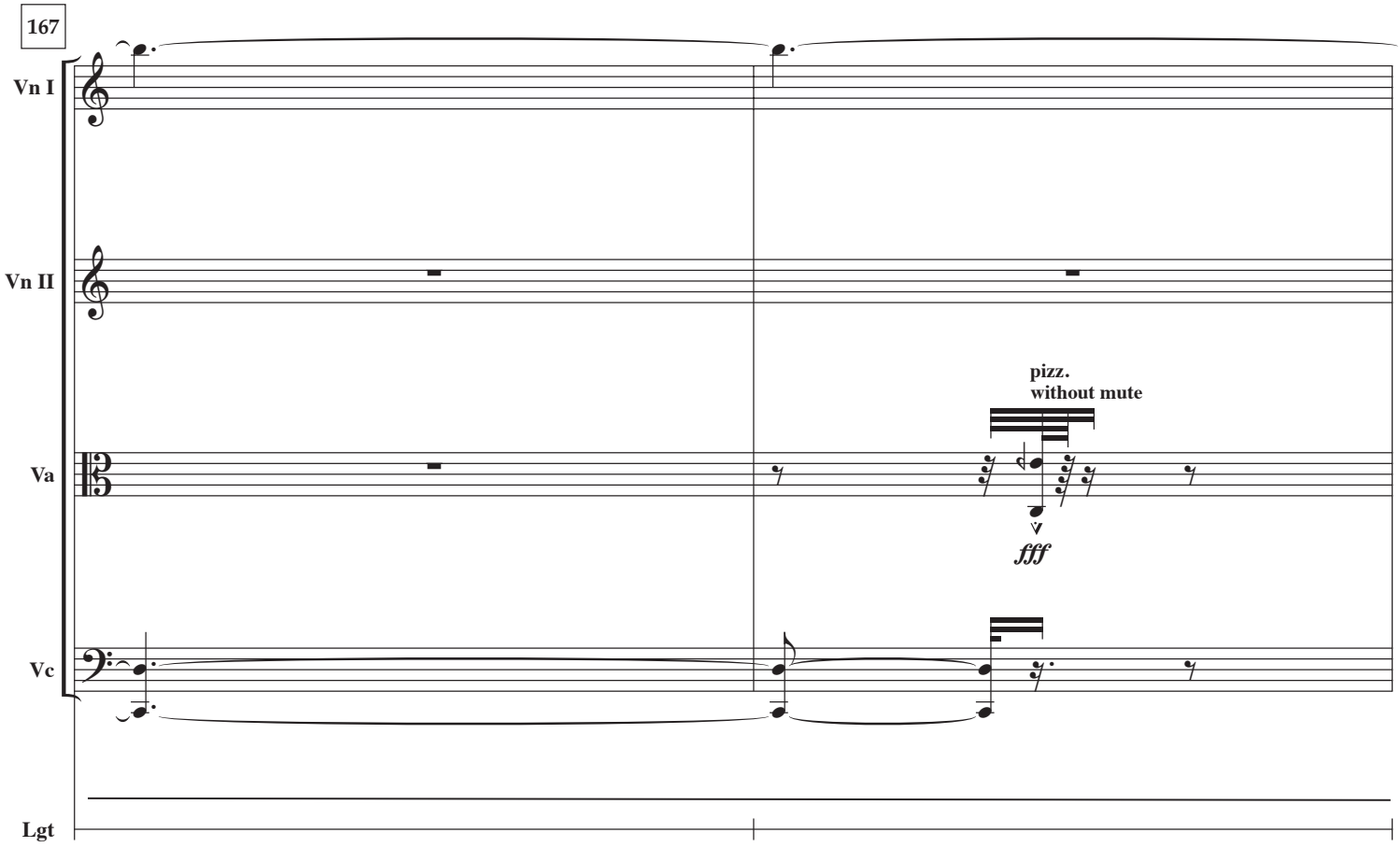

155
(F)
Vn I
(mf)
5
mp
Vn II
3
vib.I/ii
m.s.p.
ord.
5:3
7:6
s.p.
Va
mf sfz mf f ff
7:6
fff ff
7:6
f mf ff
mf f ff mf sfz f
Vc
Lgt

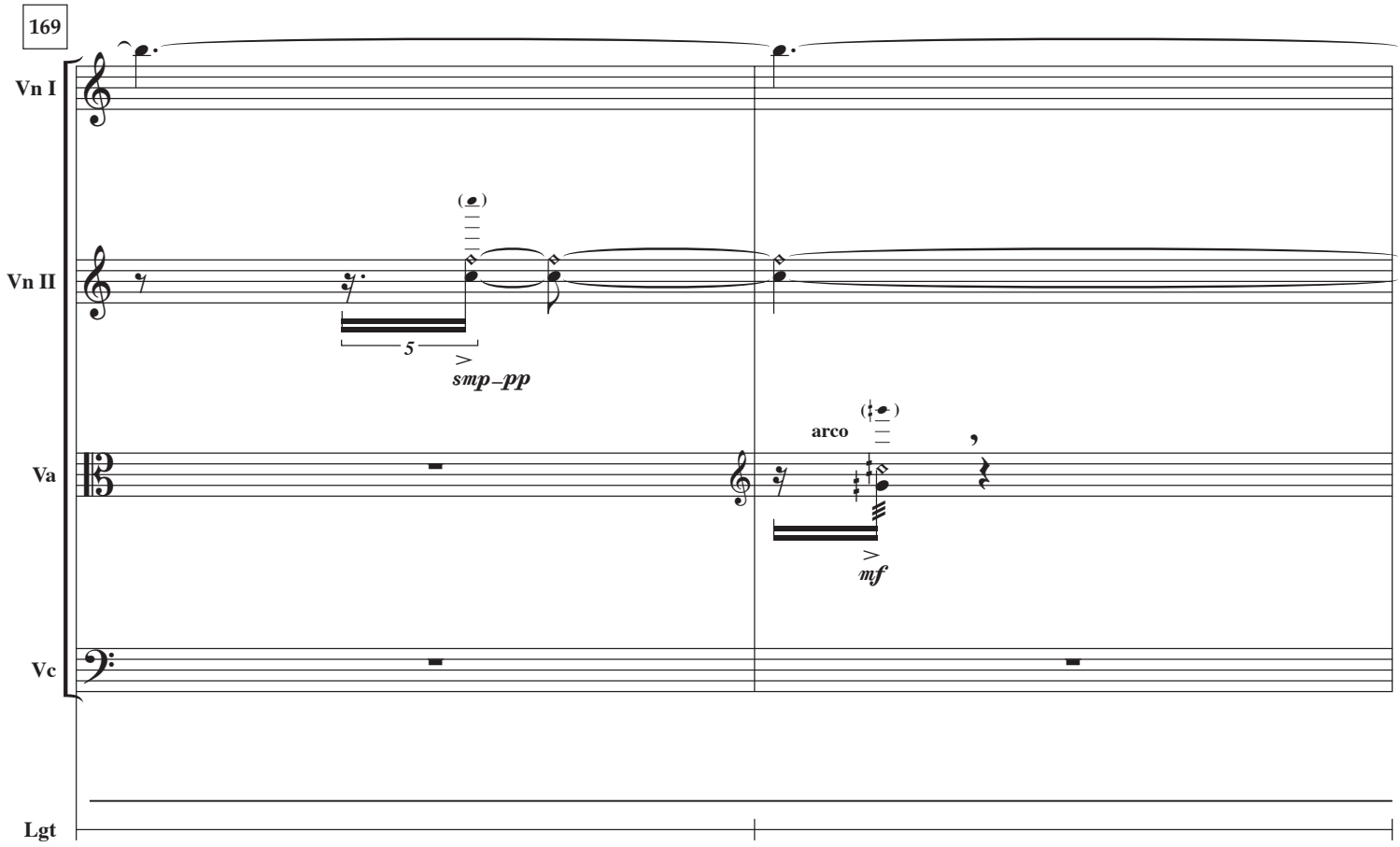

157
Vn I
Vn II
ord.
(ord.)
vib.I/ii
Va
sfffp ff mf
Vc
black
begin fade viola spotlight to black
black
Lgt

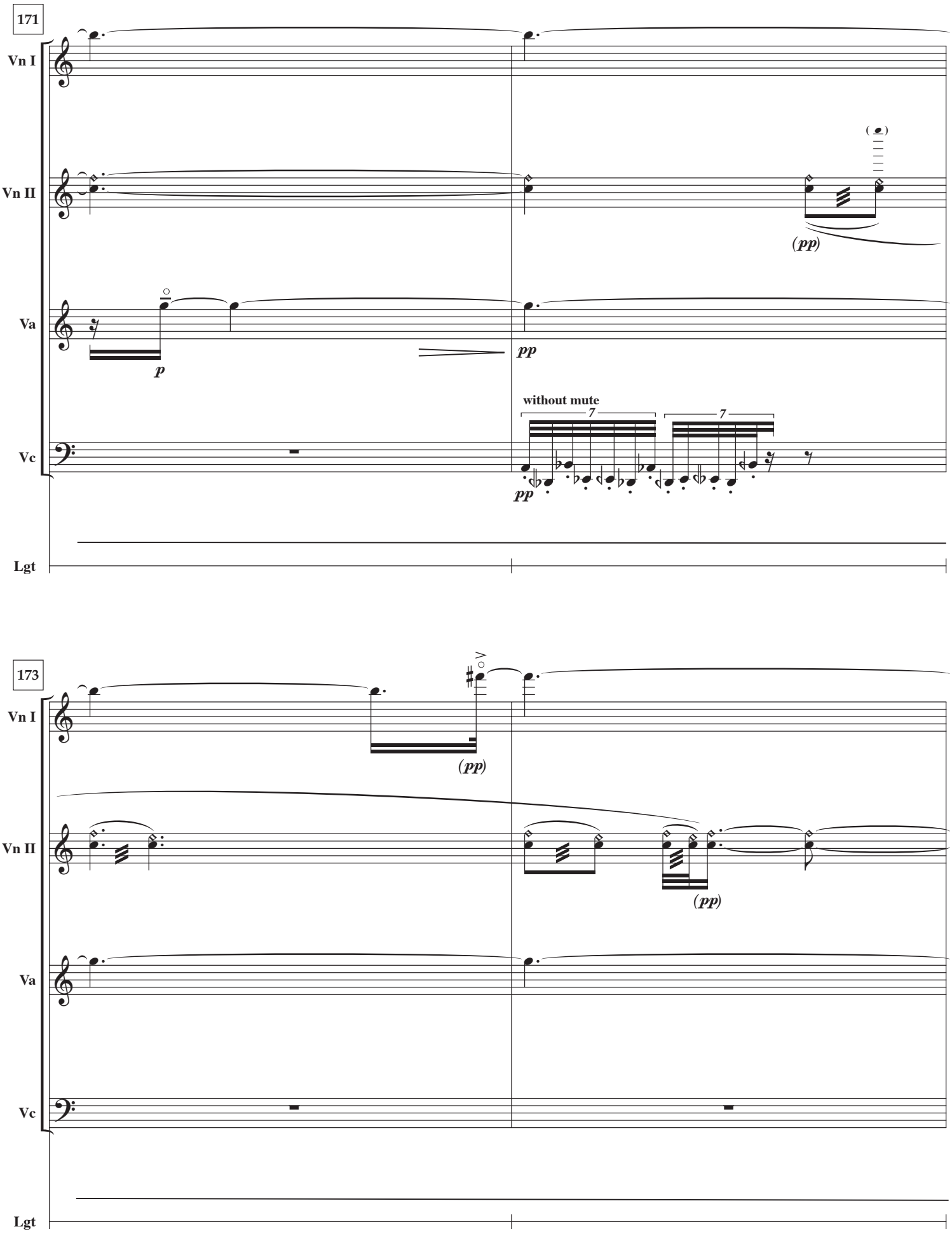

159
pizz.
Vn I
sffz
at the frog
7
7
Vn II
mp
p
Va
with mute
s.v.
Vc
pp
Brown: deep and earthy
Lgt

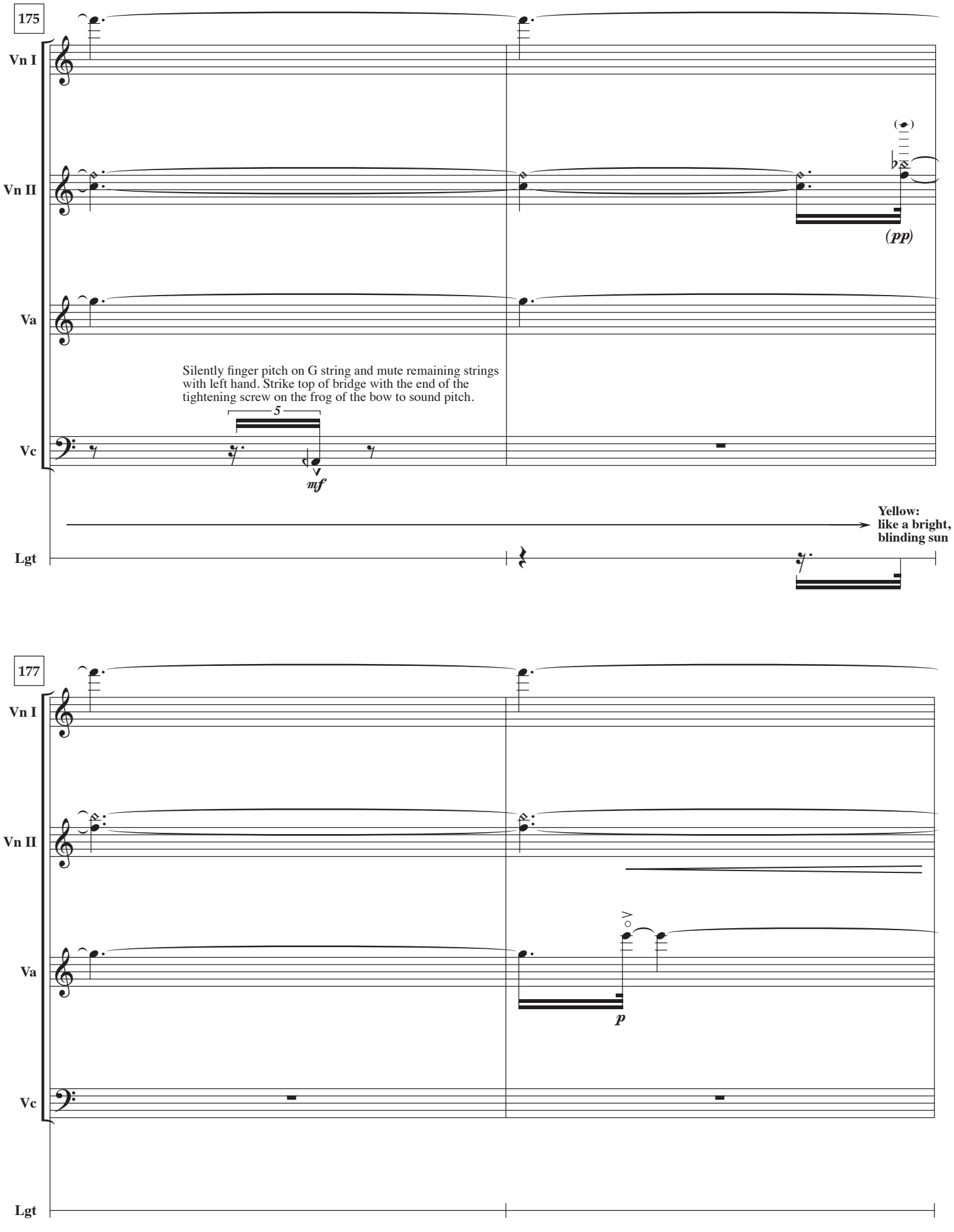

161
Vn I
1/2 c.l.t.
ord.
5
Vn II
pp
mp
p
with mute
s.v.
Va
n
ppp
Vc
Lgt

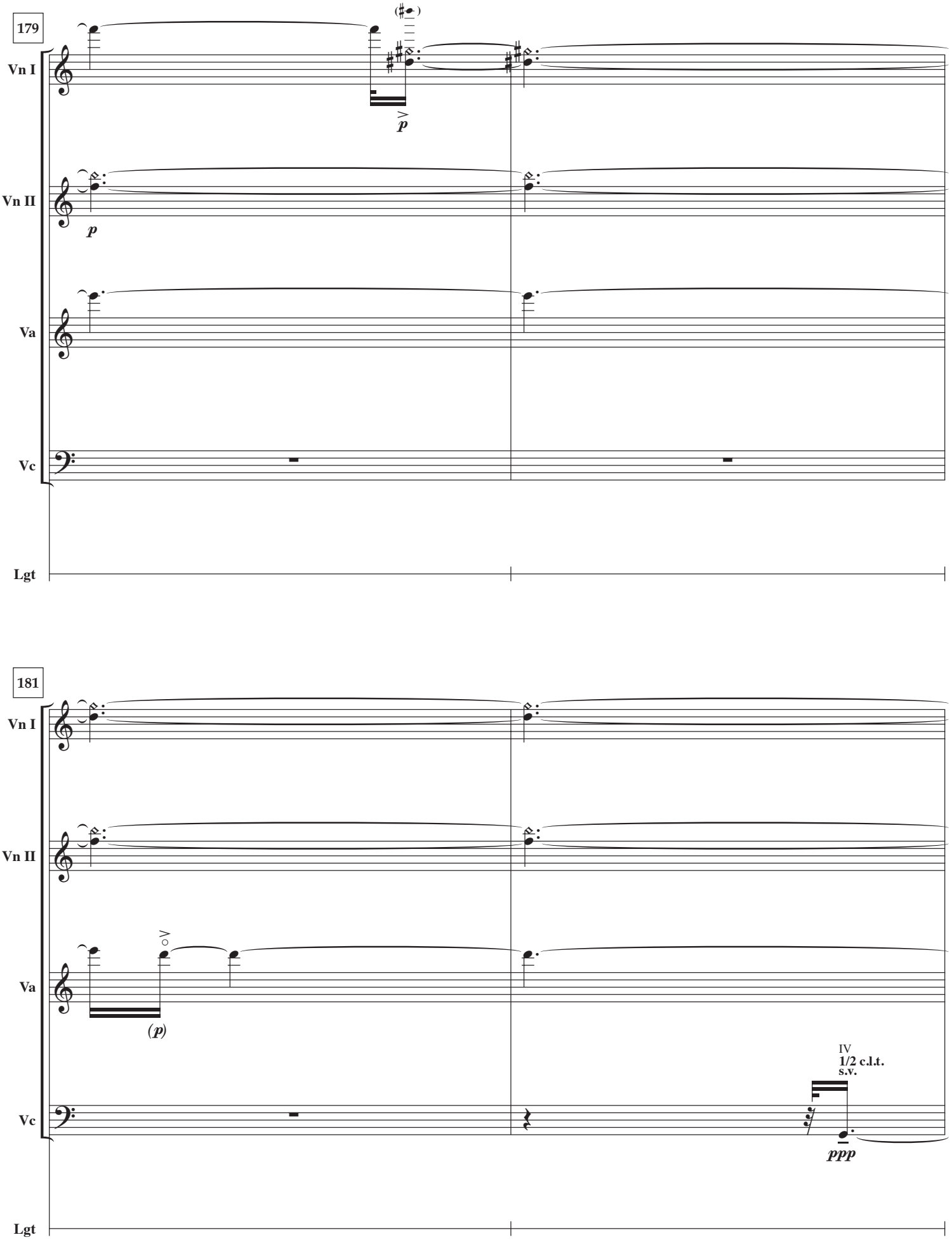

163
arco
Vn I
ppp
pp
s.p.
Vn II
sfz
3
Va
smfp
pp
Vc
begin transition to yellow
Lgt
165
Vn I
ord.
at the frog
Vn II
mp
p
Va
Vc
Lgt

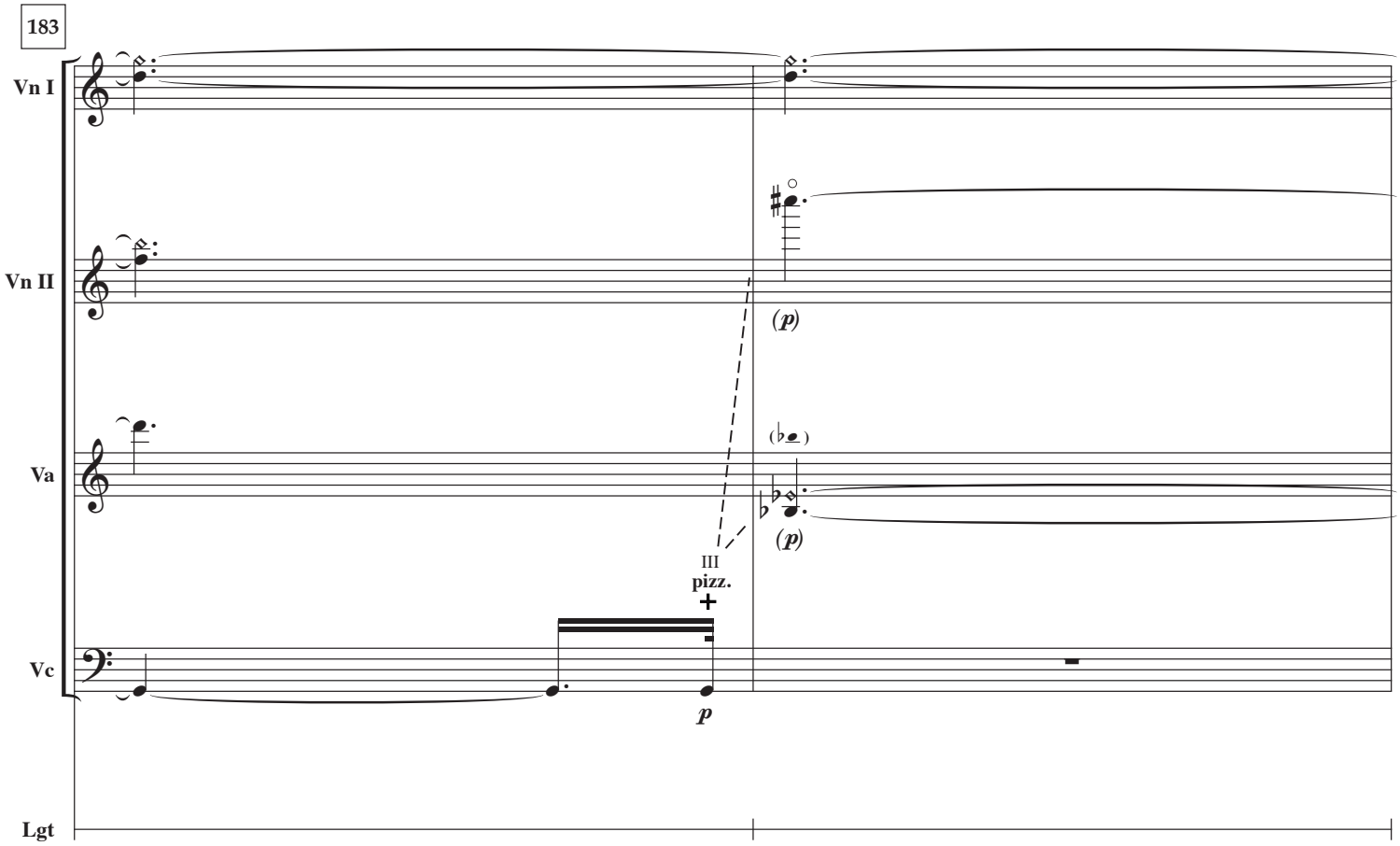

167
Vn I
Vn II
Va
Vc
Lgt
pizz.
without mute
fff

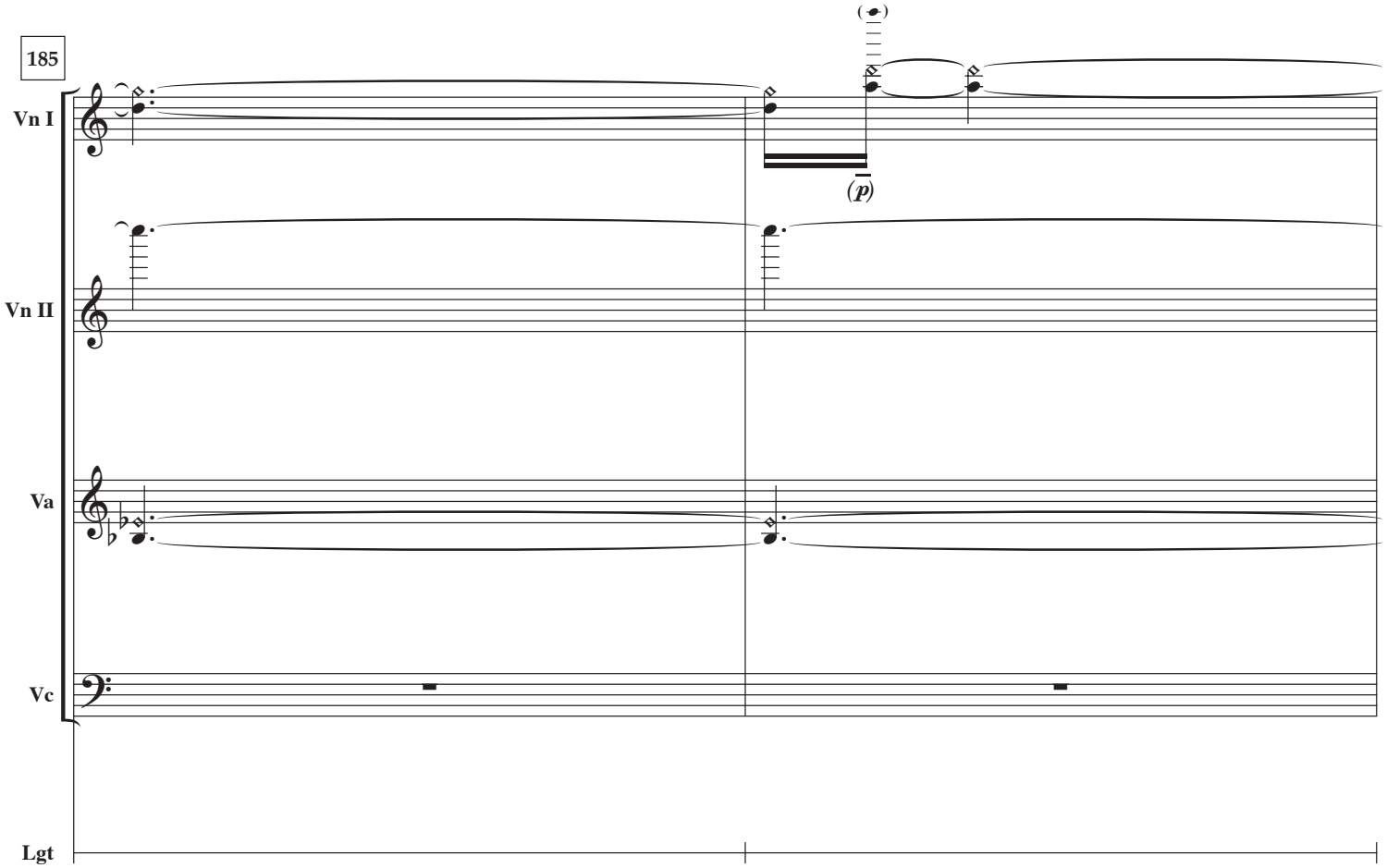

169
Vn I
Vn II
Va
Vc
Lgt
5
smp–pp
arco
mf

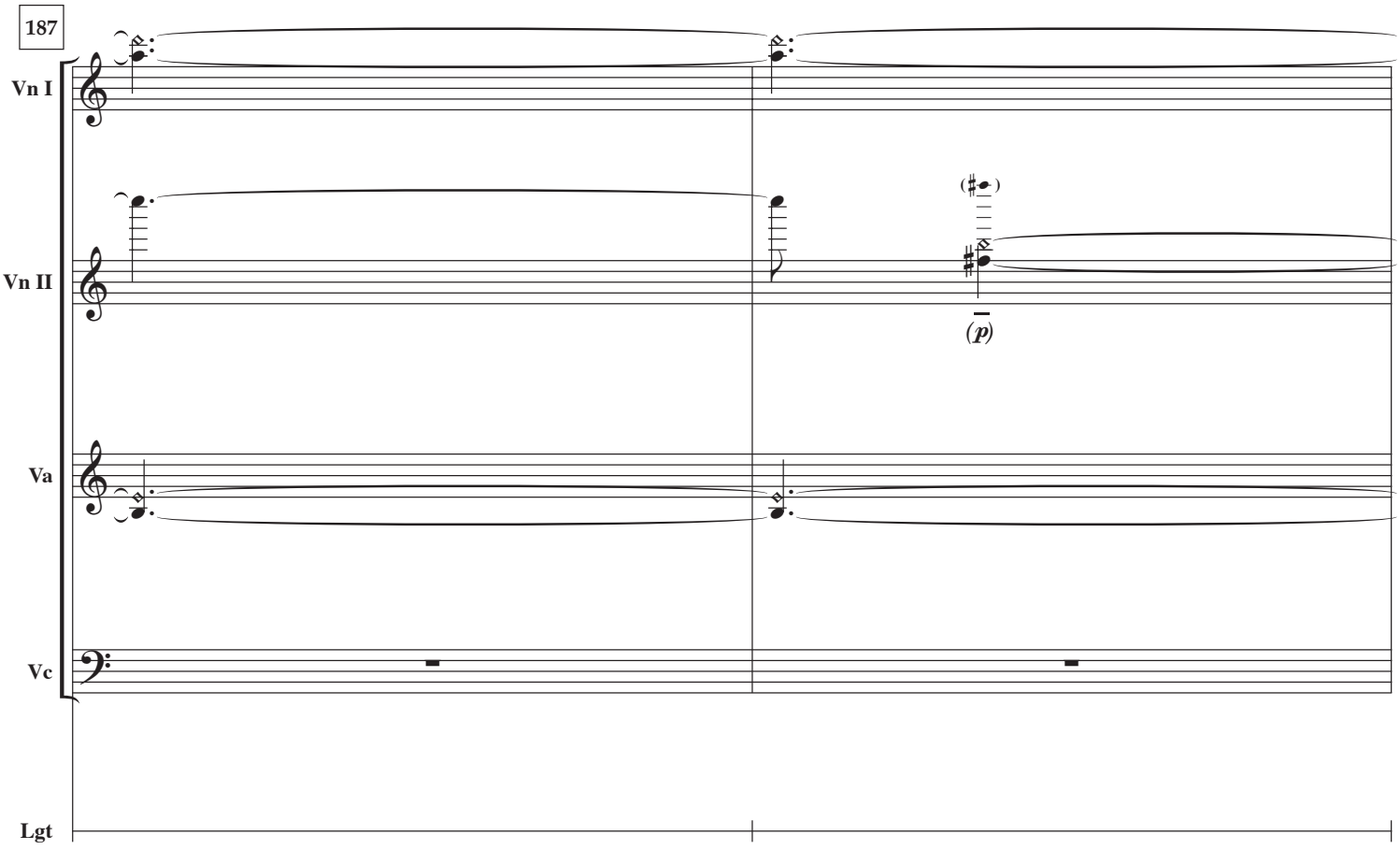

171
Vn I
Vn II
Va
Vc
Lgt
(pp)
p
pp
without mute
7
7
173
(pp)
(pp)

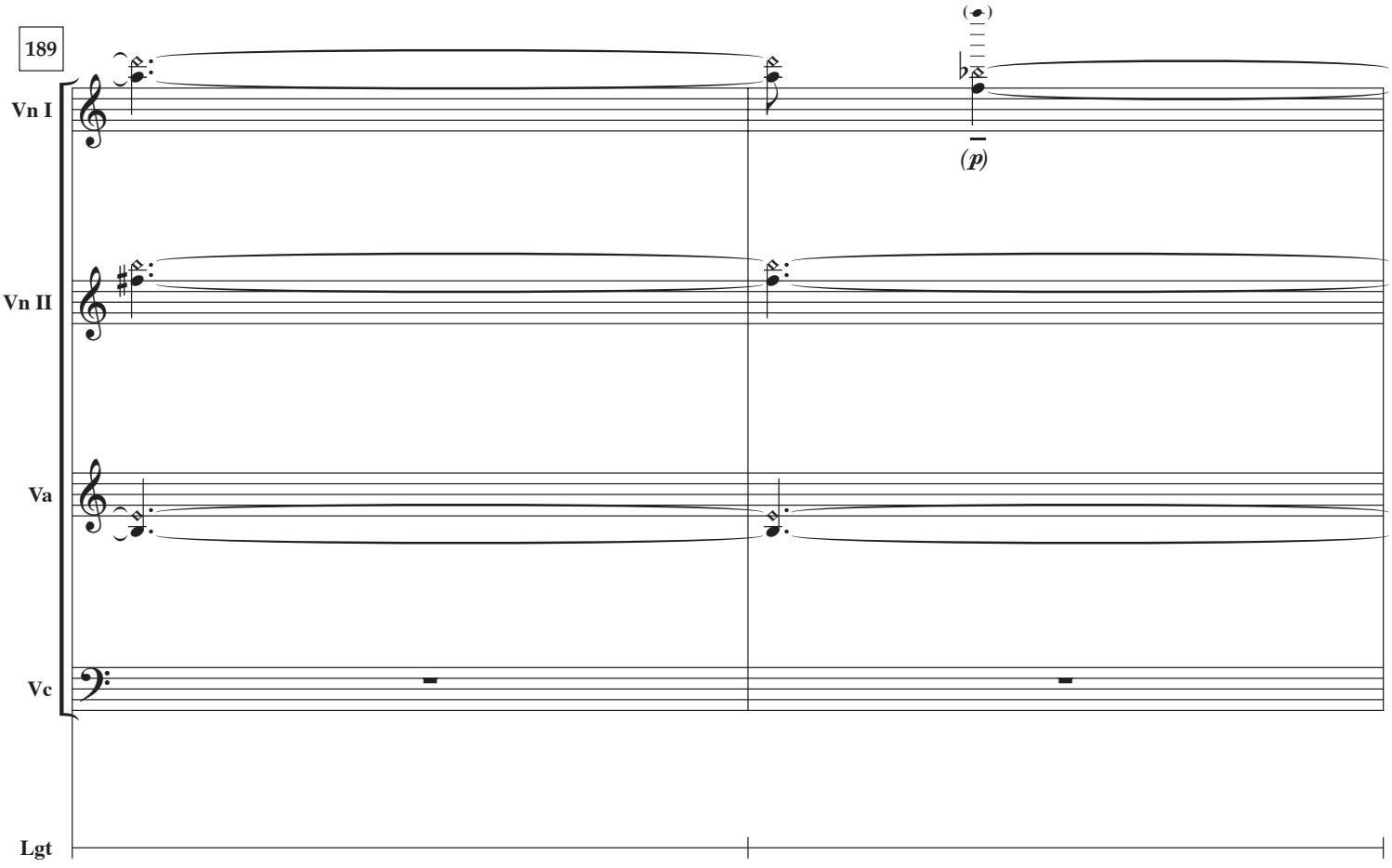

175
Vn I
Vn II
Va
Vc
Lgt
(pp)
Silently finger pitch on G string and mute remaining strings with left hand. Strike top of bridge with the end of the tightening screw on the frog of the bow to sound pitch.
5
mf
Yellow:
like a bright,
blinding sun
177
Vn I
Vn II
Va
Vc
Lgt
p

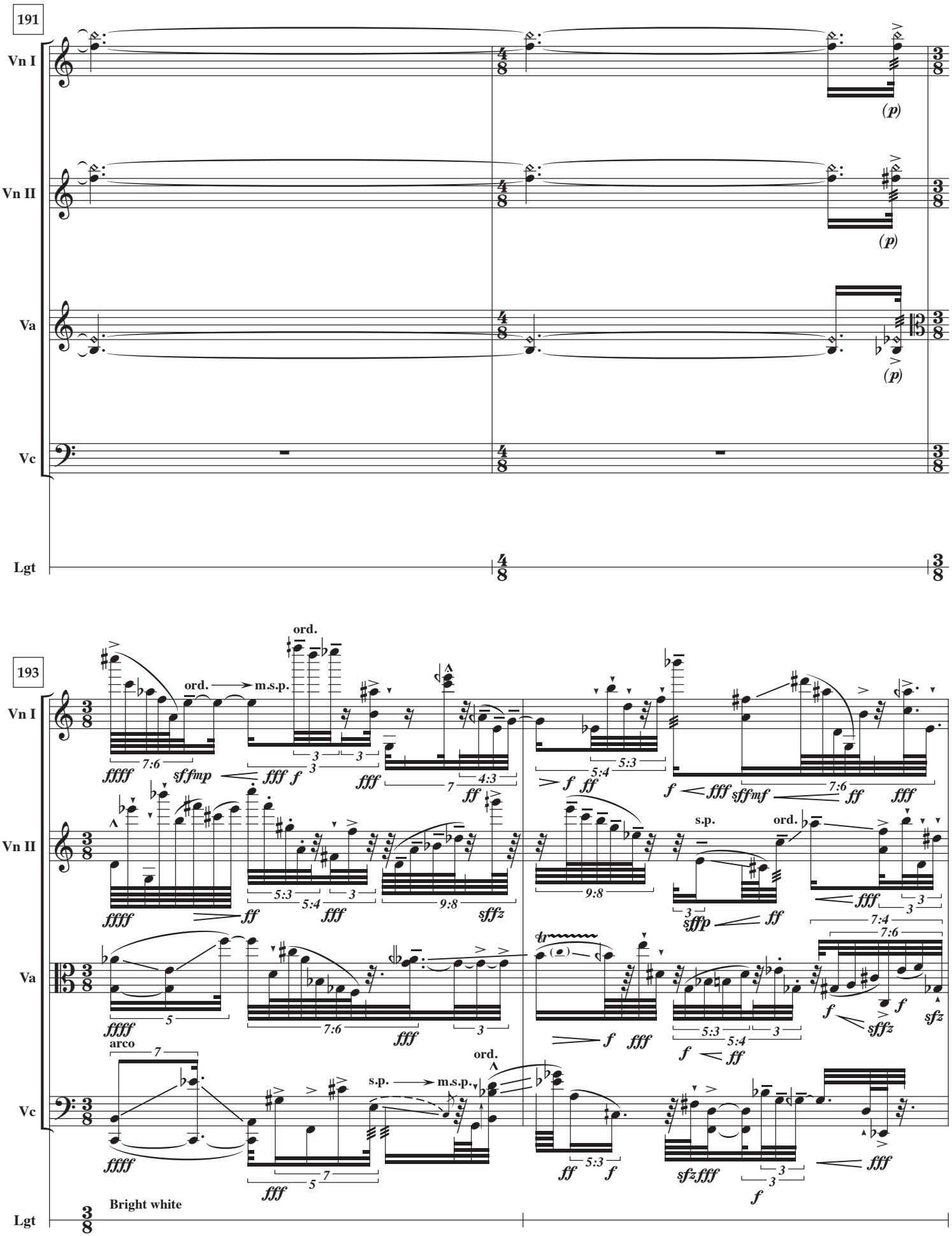

179
Vn I
Vn II
Va
Vc
Lgt
p
p
181
Vn I
Vn II
Va
Vc
Lgt
(p)
IV
1/2 c.l.t.
s.v.
ppp

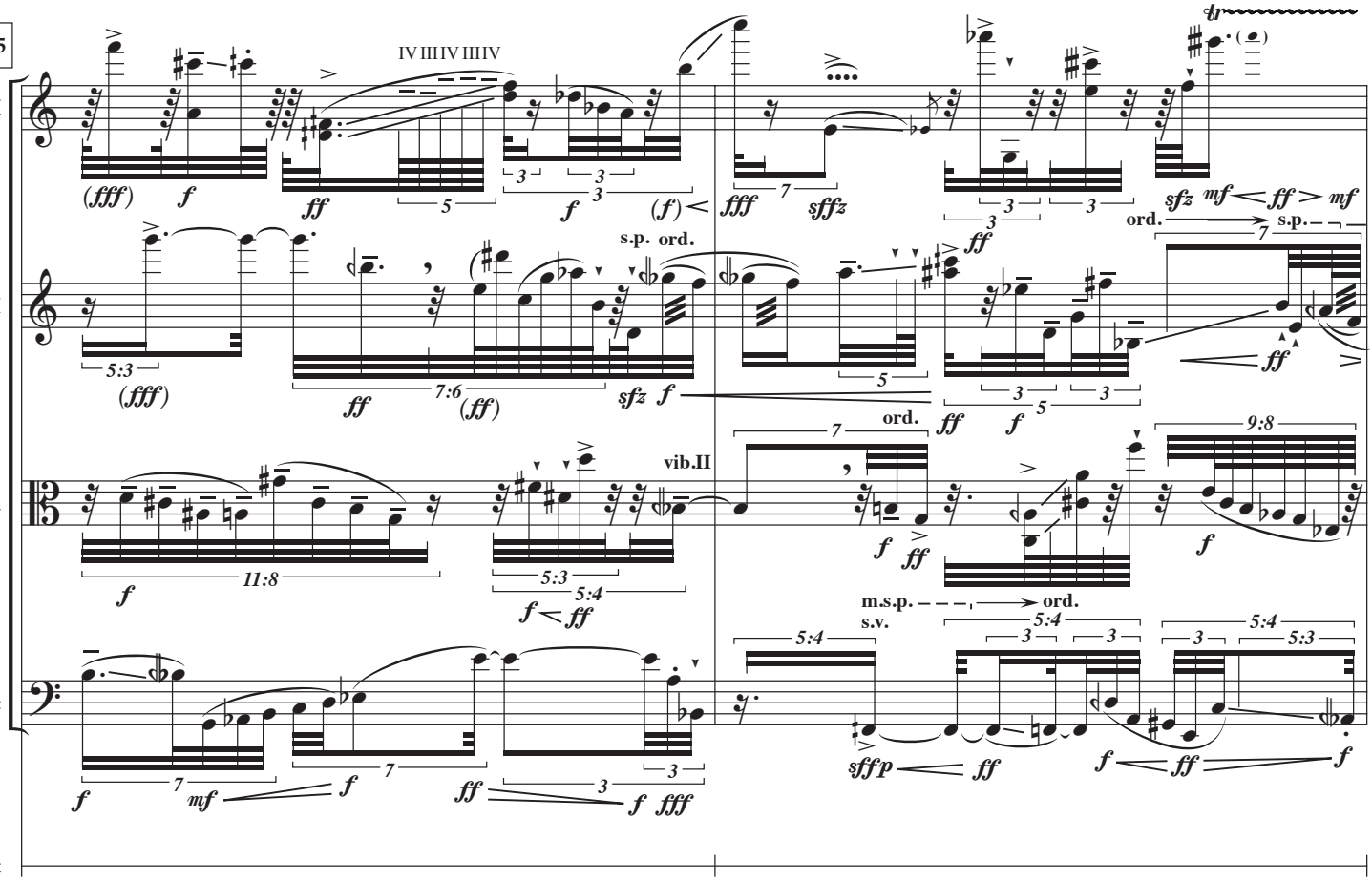

183
Vn I
Vn II
Va
Vc
Lgt
(p)
(p)
III
pizz.
p

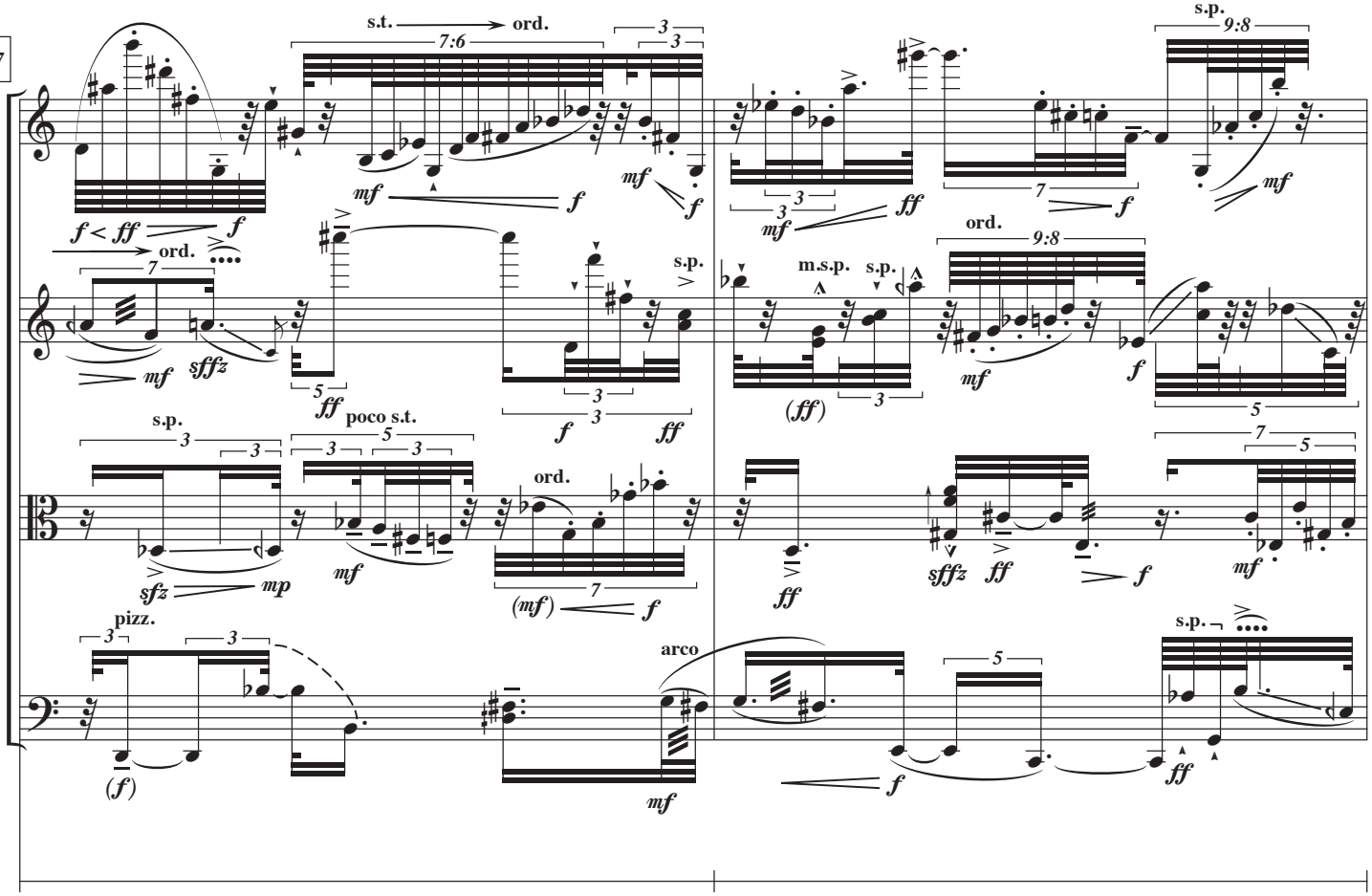

185
Vn I
Vn II
Va
Vc
Lgt
(p)

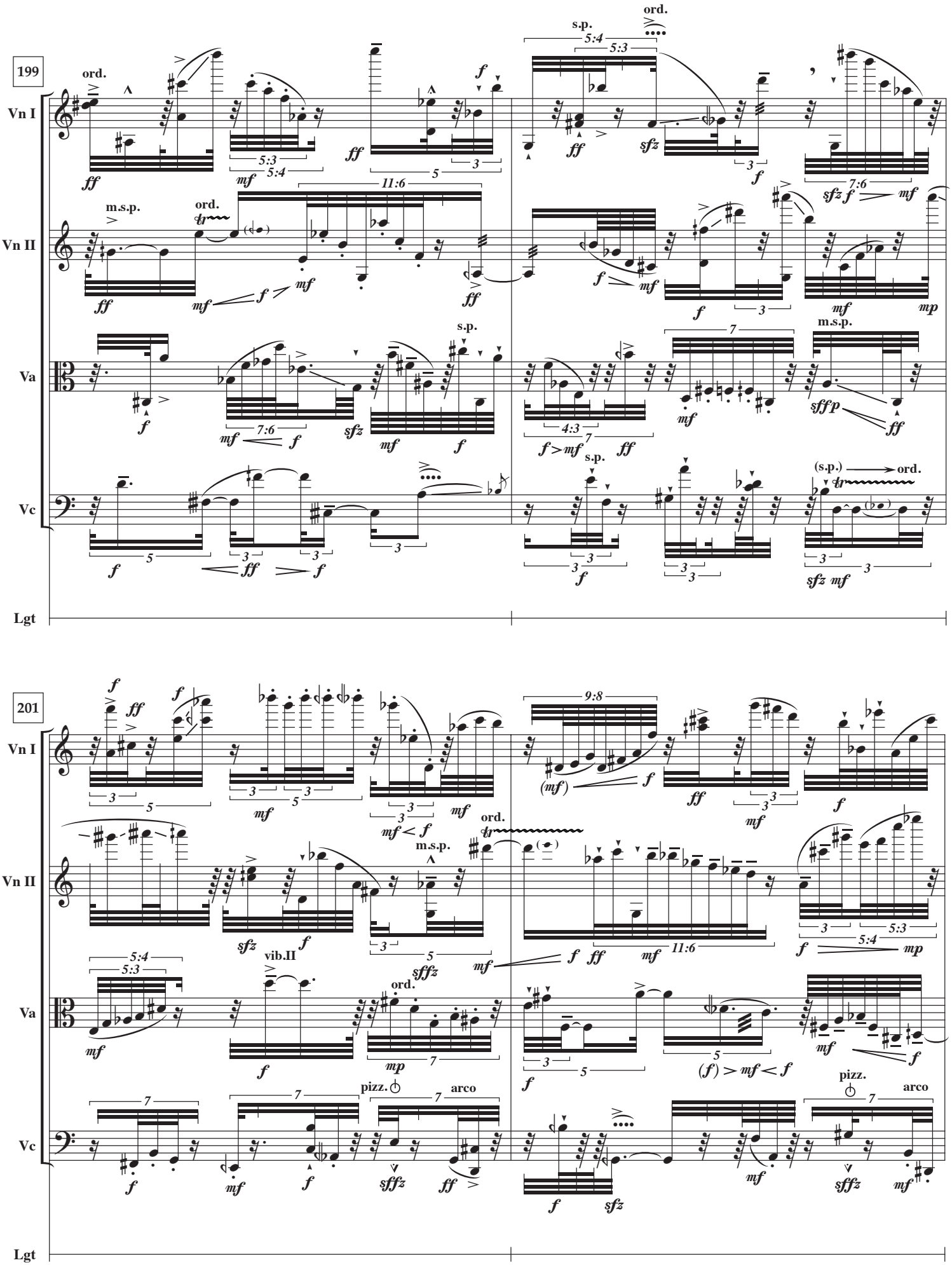

187
Vn I
Vn II
Va
Vc
Lgt
(p)

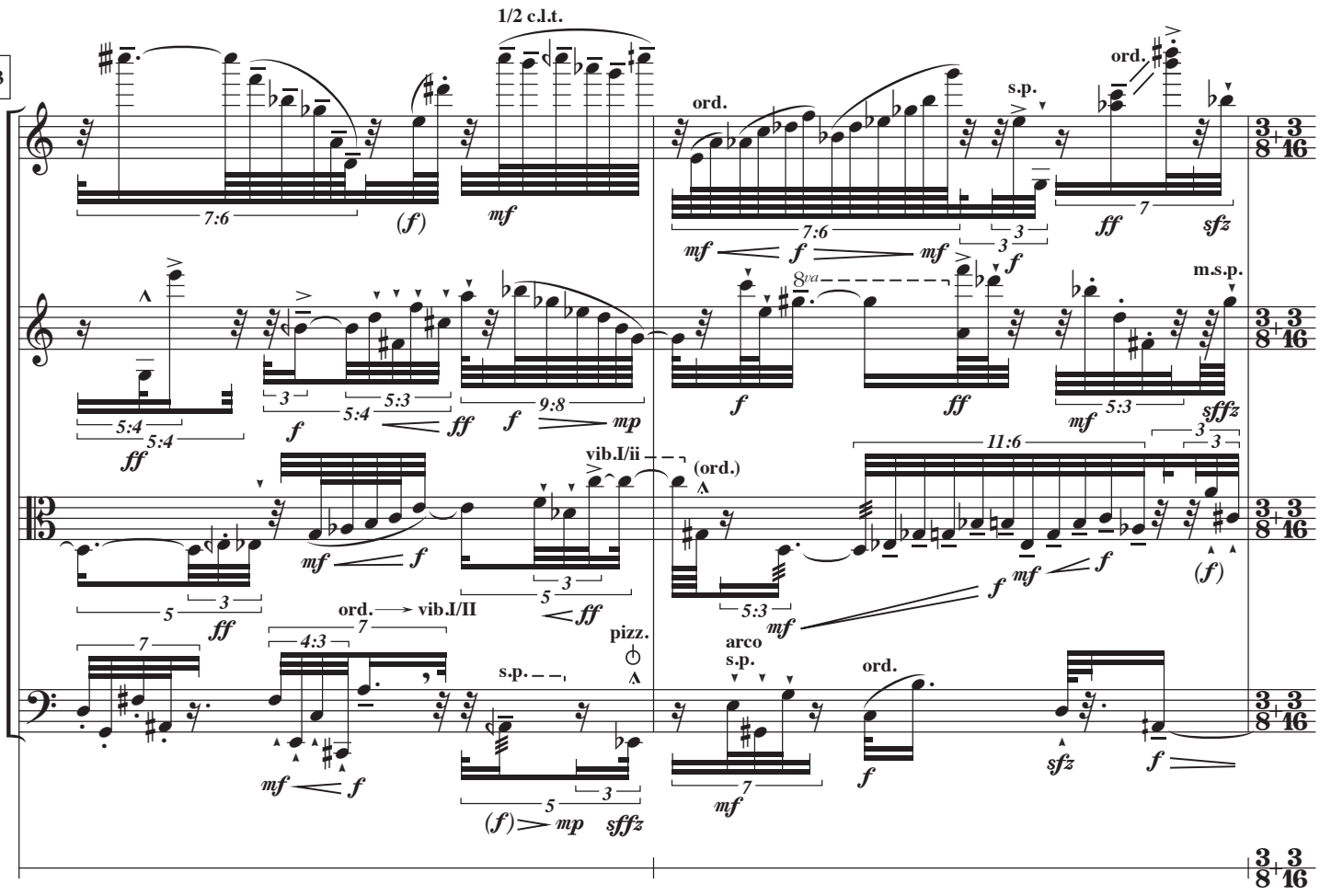

189
Vn I
Vn II
Va
Vc
Lgt
(p)

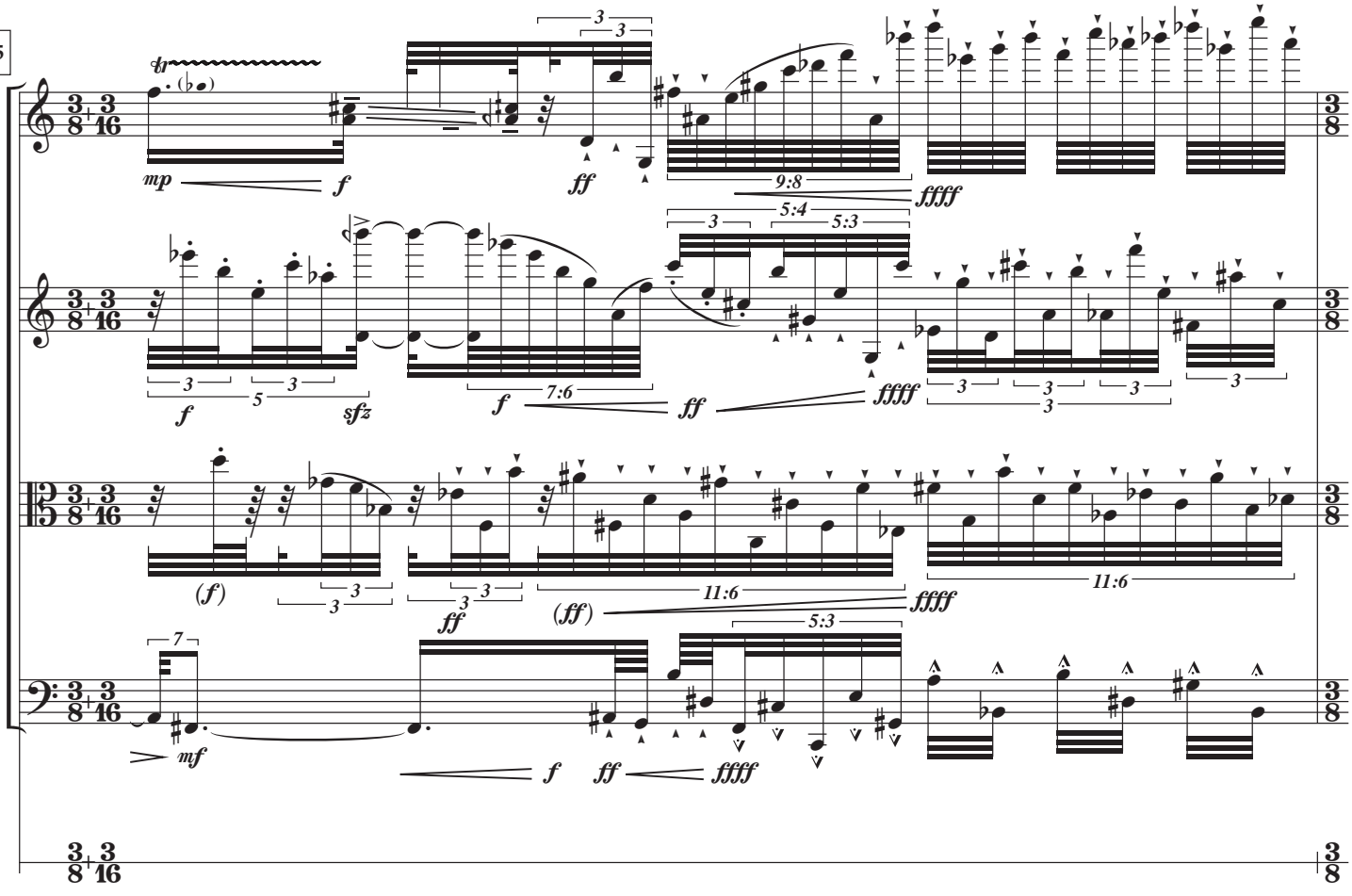

191
Vn I
Vn II
Va
Vc
Lgt
(p)
193
ord.
m.s.p.
s.p.
arco
Bright white

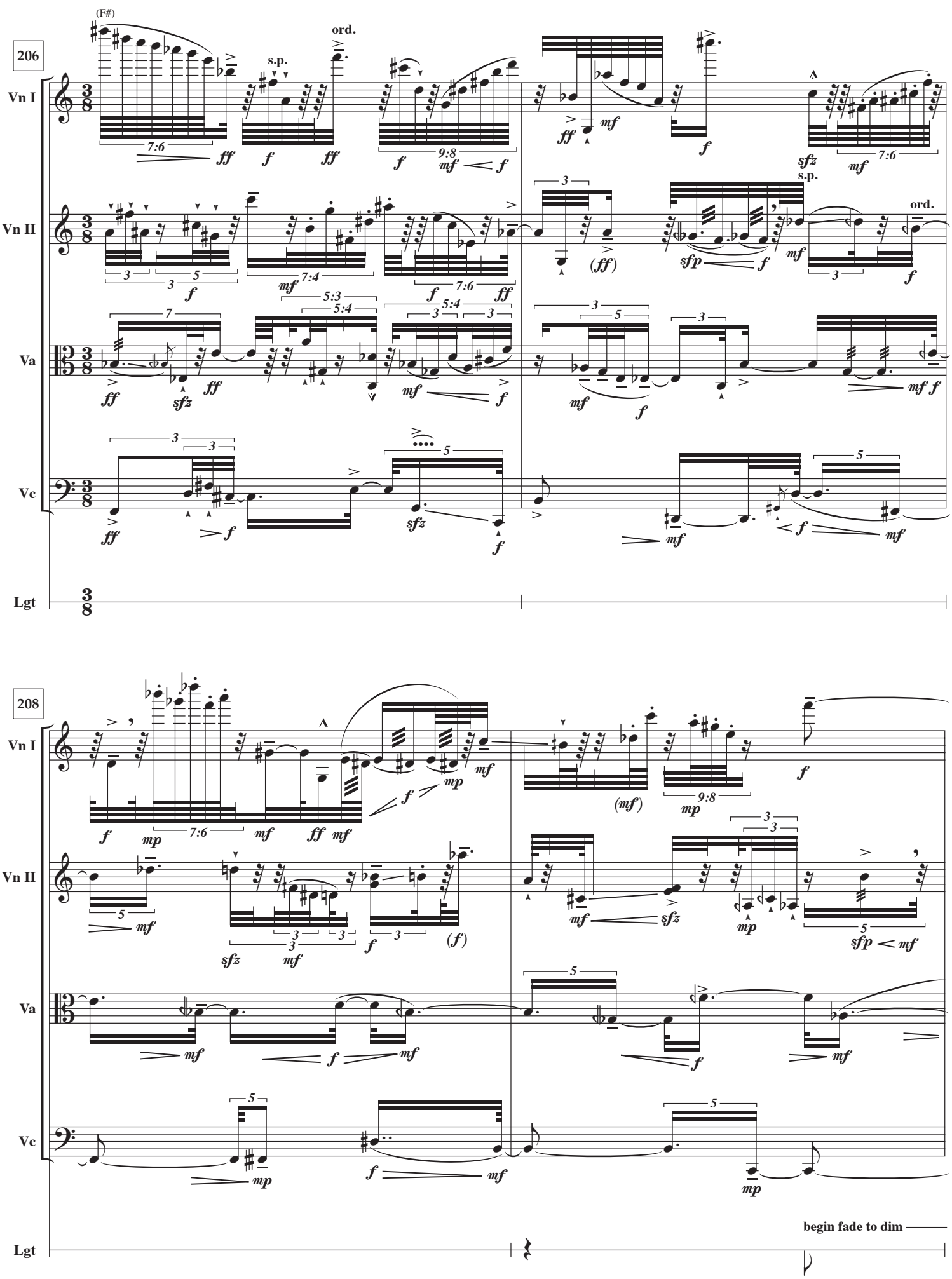

195
Vn I
Vn II
Va
Vc
Lgt
IV III IV IIIIV
s.p. ord.
vib.II
m.s.p. ord.
s.v.

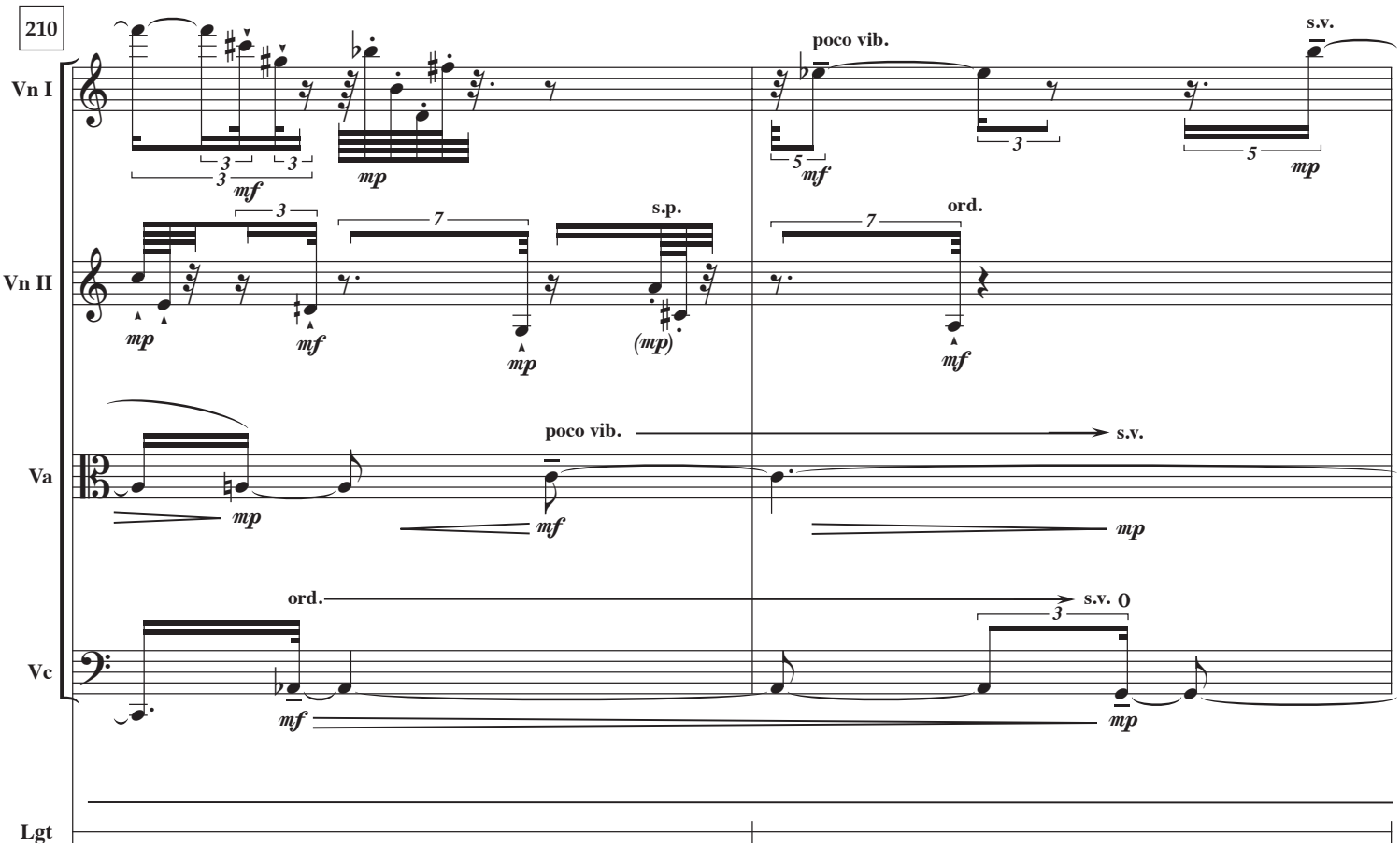

197
Vn I
Vn II
Va
Vc
Lgt
s.t. ord.
s.p.
ord.
m.s.p. s.p.
poco s.t.
pizz.
arco

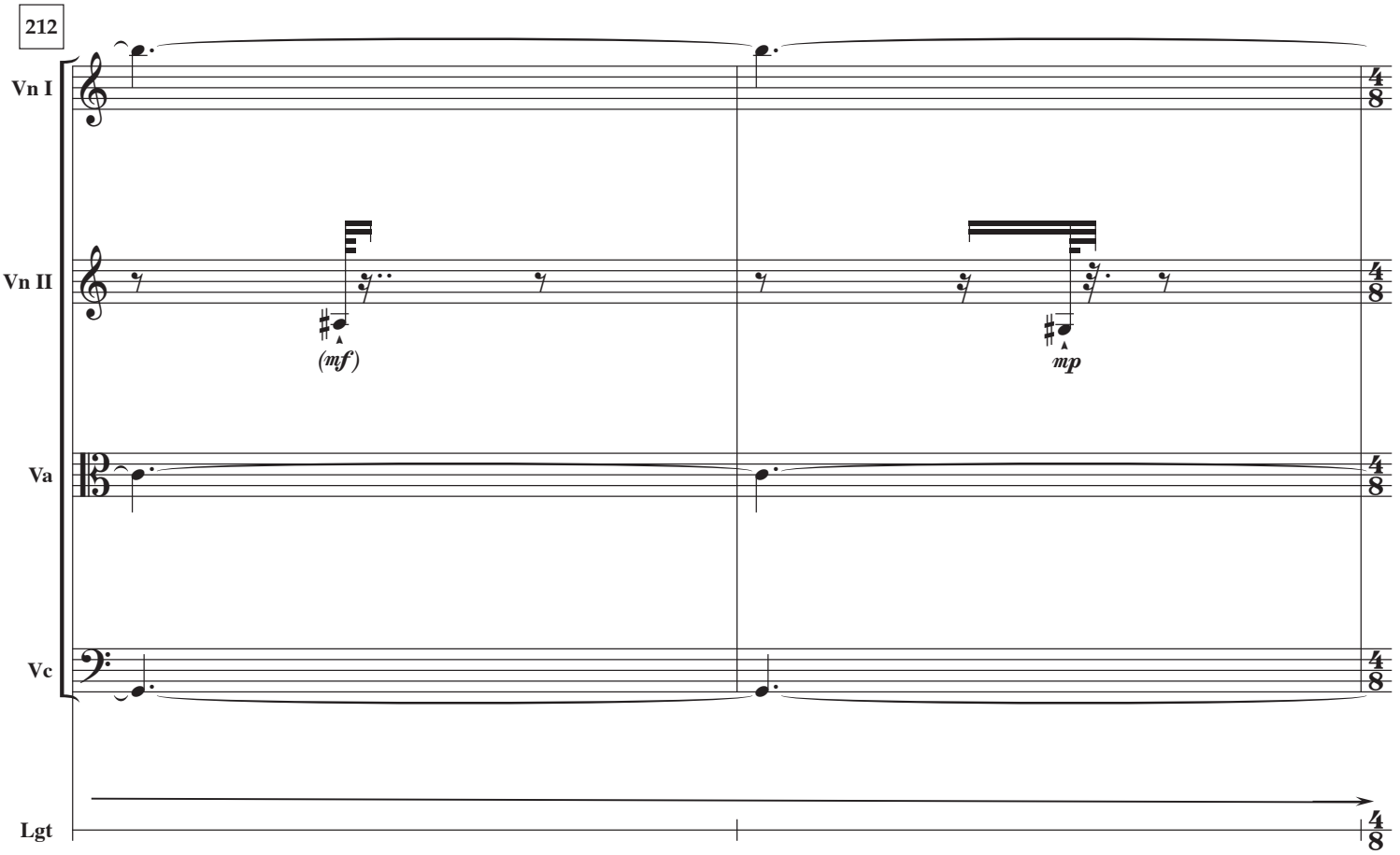

199
Vn I
Vn II
Va
Vc
Lgt
ord.
m.s.p.
s.p.
(s.p.)
201
vib.II
pizz.
arco

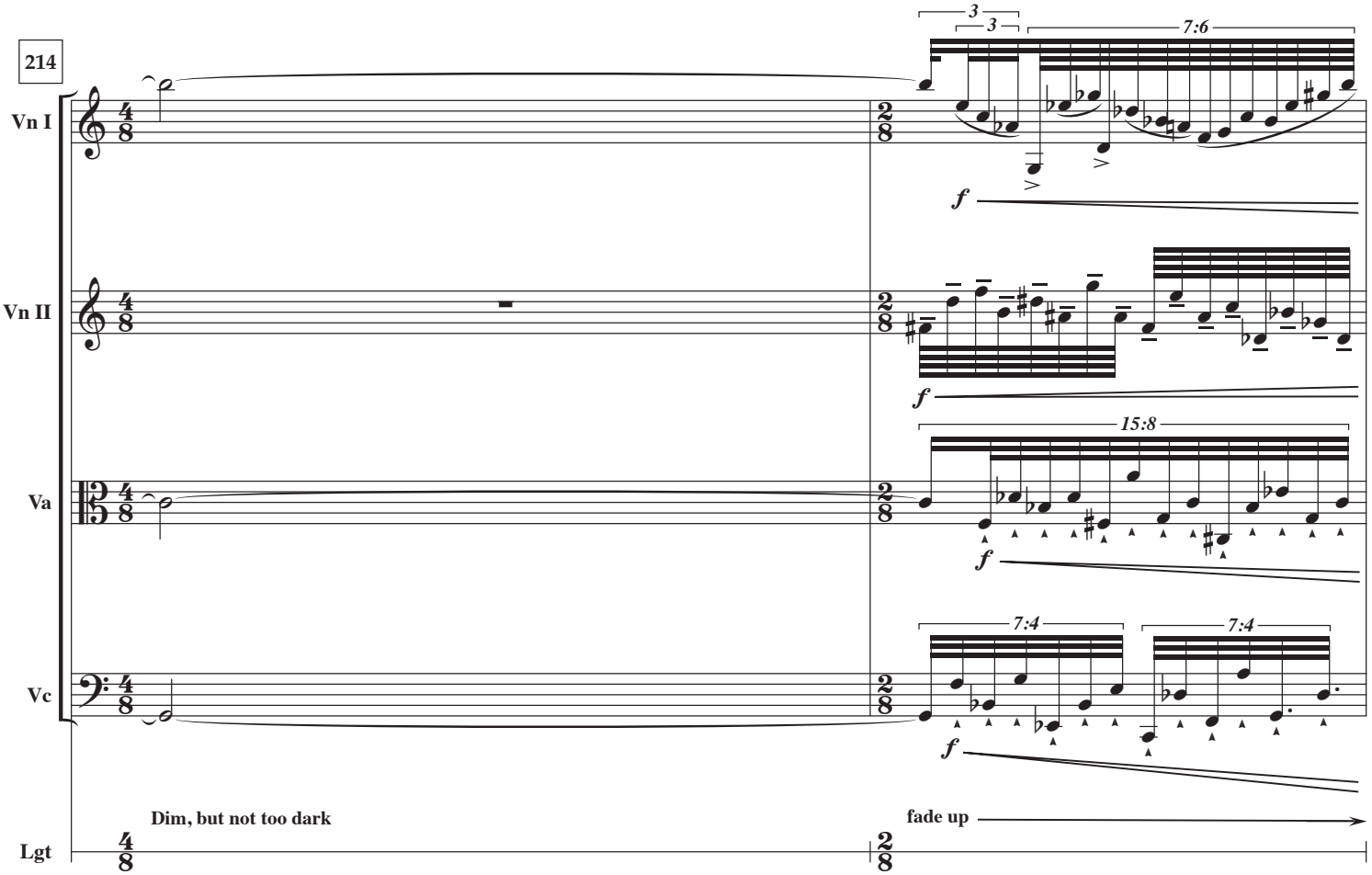

1/2 c.l.t.
203
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.
m.s.p.
vib.I/ii
(ord.)
ord. → vib.I/II
pizz.
arco
s.p.
ord.

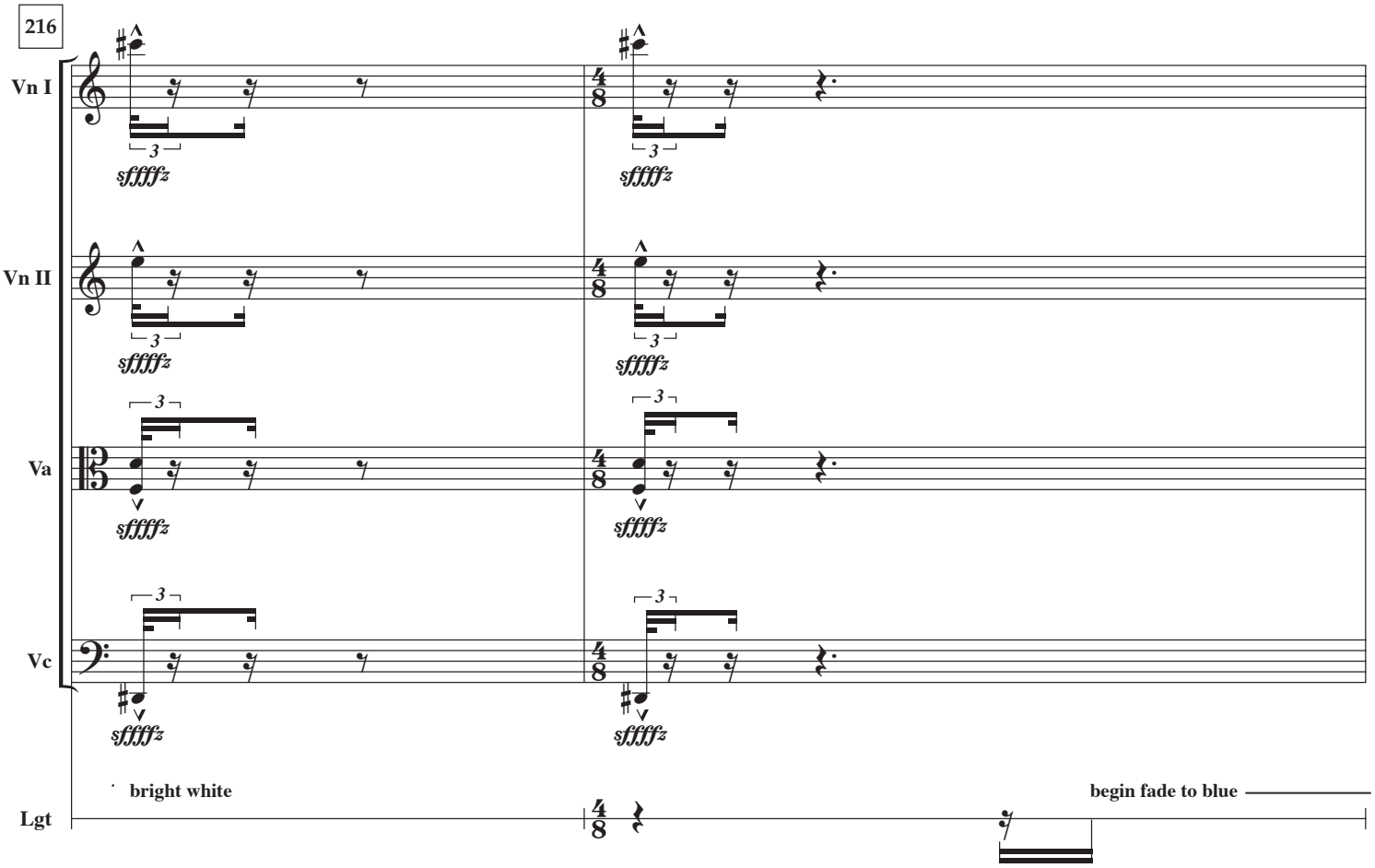

205
Vn I
Vn II
Va
Vc
Lgt

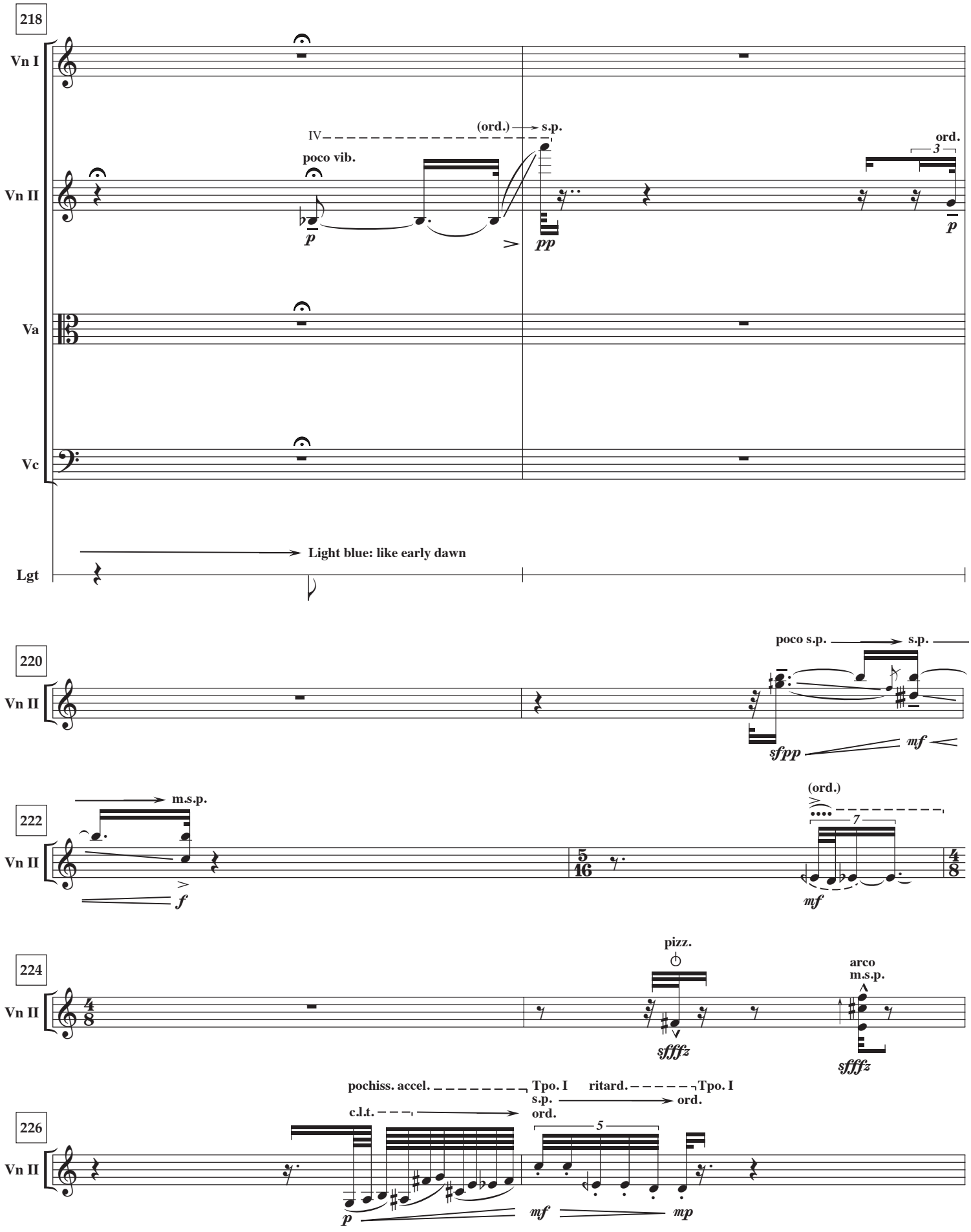

206
(F#)
ord.
s.p.
Vn I
Vn II
Va
Vc
Lgt
208
begin fade to dim

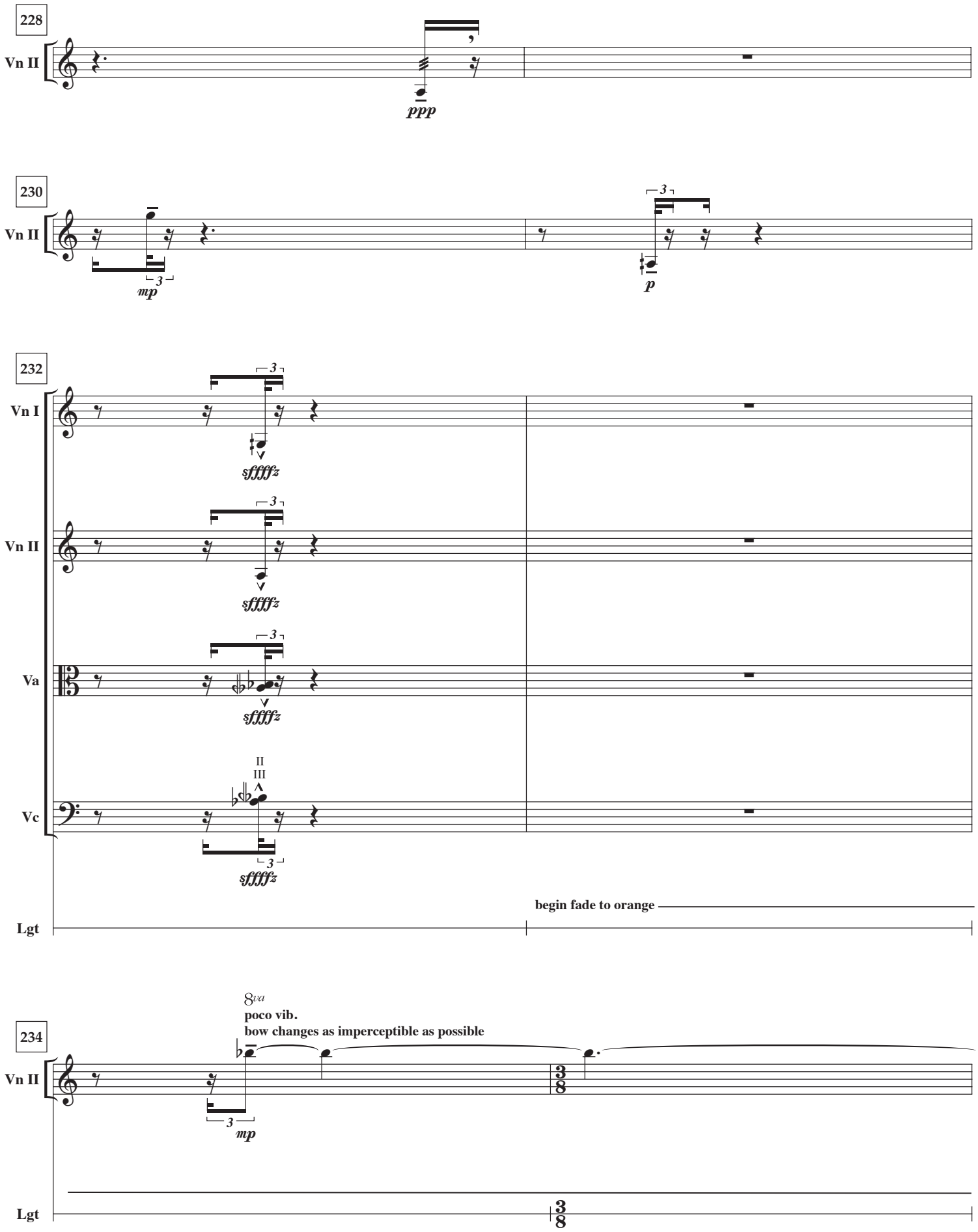

210
Vn I
Vn II
Va
Vc
Lgt
poco vib.
s.v.
s.p.
ord.
mp
mf
(mp)
(mf)
3
5
7

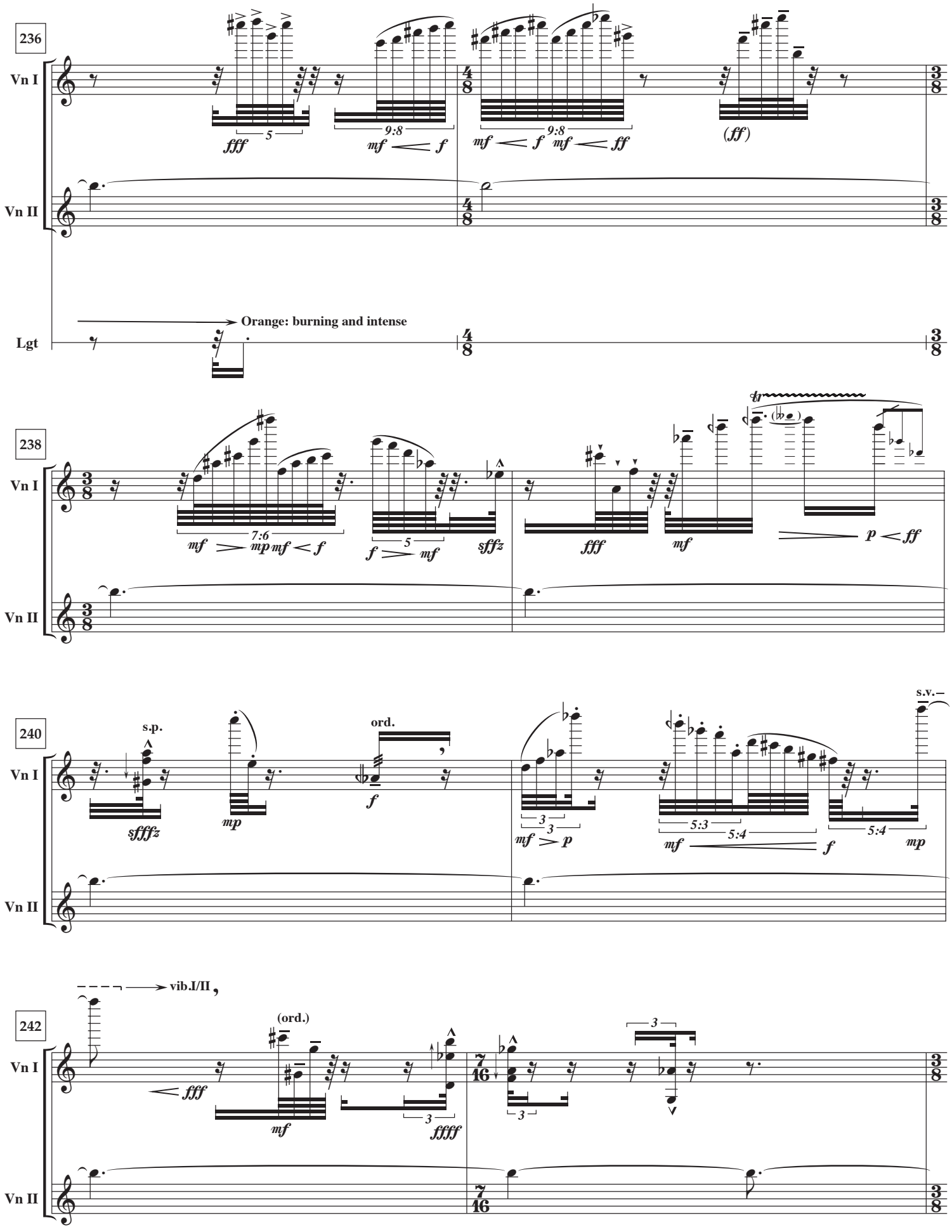

212
Vn I
Vn II
Va
Vc
Lgt
(mf)
mp
4/8

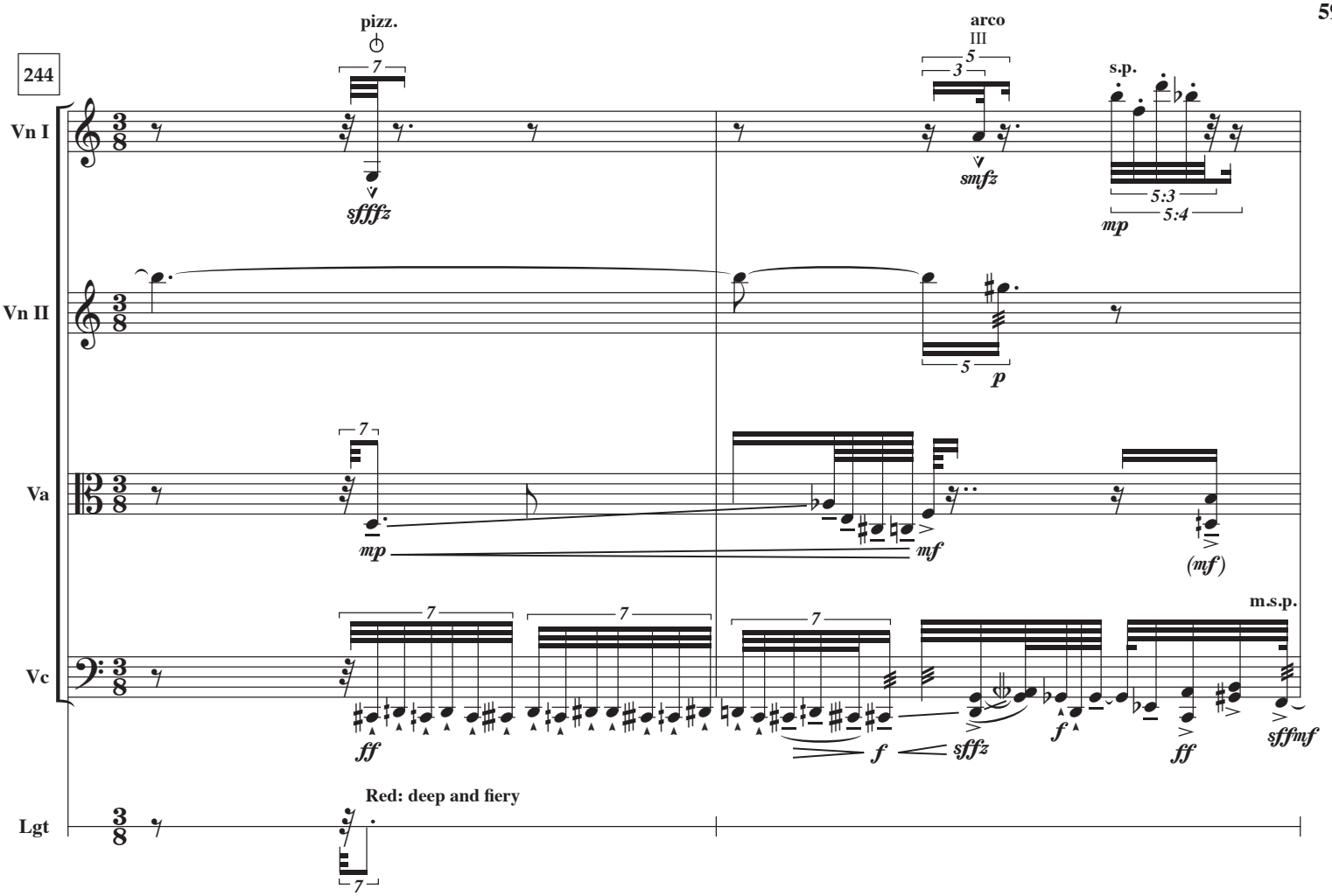

214
Vn I
Vn II
Va
Vc
Lgt
3
3
7:6
15:8
7:4
7:4
f
Dim, but not too dark
fade up

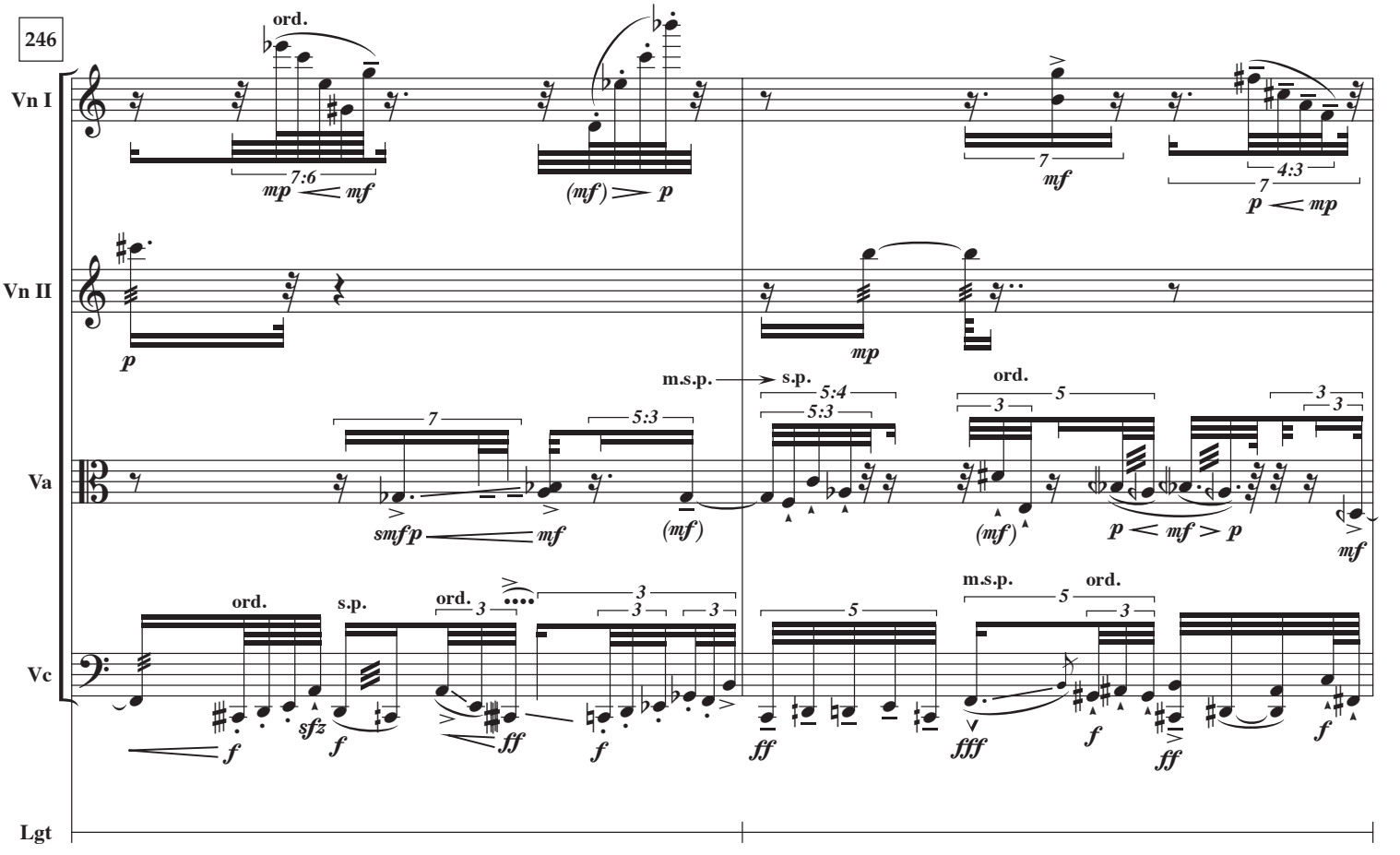

216
Vn I
Vn II
Va
Vc
Lgt
3
sffffz
bright white
begin fade to blue

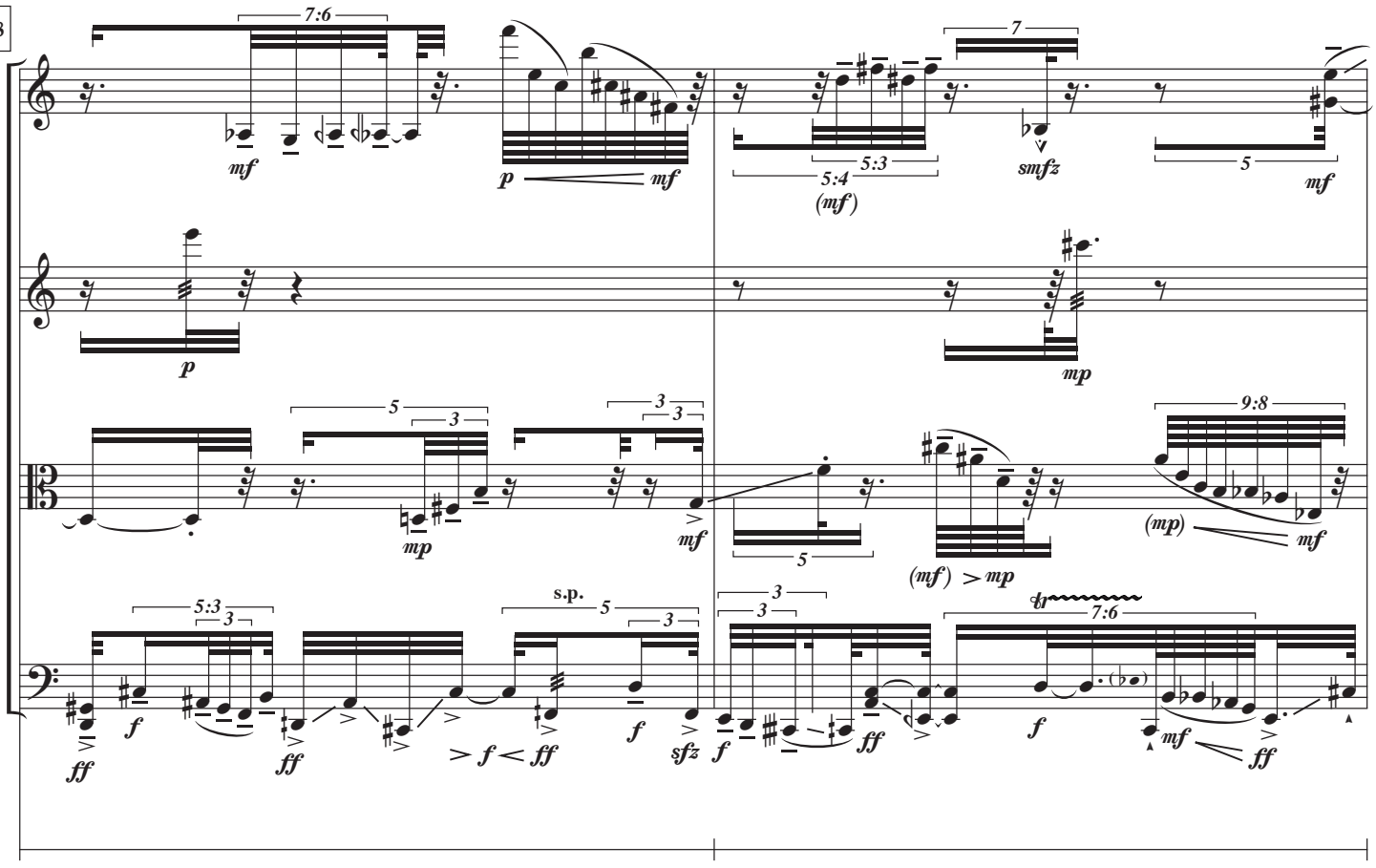

218
Vn I
Vn II
Va
Vc
Lgt
IV
(ord.) → s.p.
poco vib.
ord.
3
p
pp
p
Light blue: like early dawn
220
Vn II
poco s.p. → s.p.
sfpp
mf
222
Vn II
m.s.p.
f
5/16
(ord.)
7
mf
4/8
224
Vn II
4/8
pizz.
sffz
arco
m.s.p.
sffz
226
Vn II
pochiss. accel.
Tpo. I
s.p.
ord.
ritard.
Tpo. I
c.l.t.
ord.
5
p
mf
mp

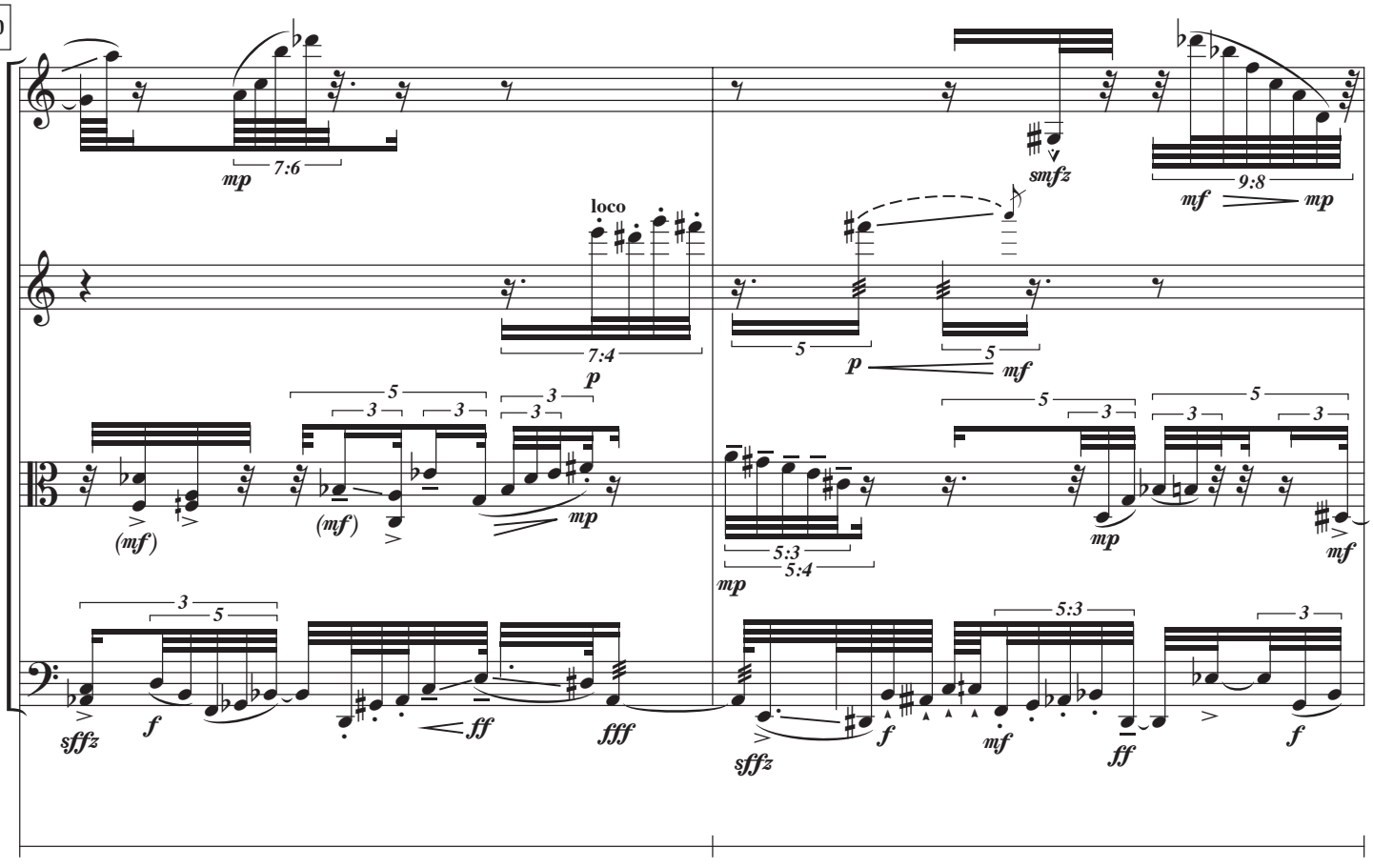

228
Vn II
ppp
230
Vn II
mp
p
232
Vn I
Vn II
Va
Vc
sfffffz
II
III
Lgt
begin fade to orange
234
Vn II
8va
poco vib.
bow changes as imperceptible as possible
mp
Lgt

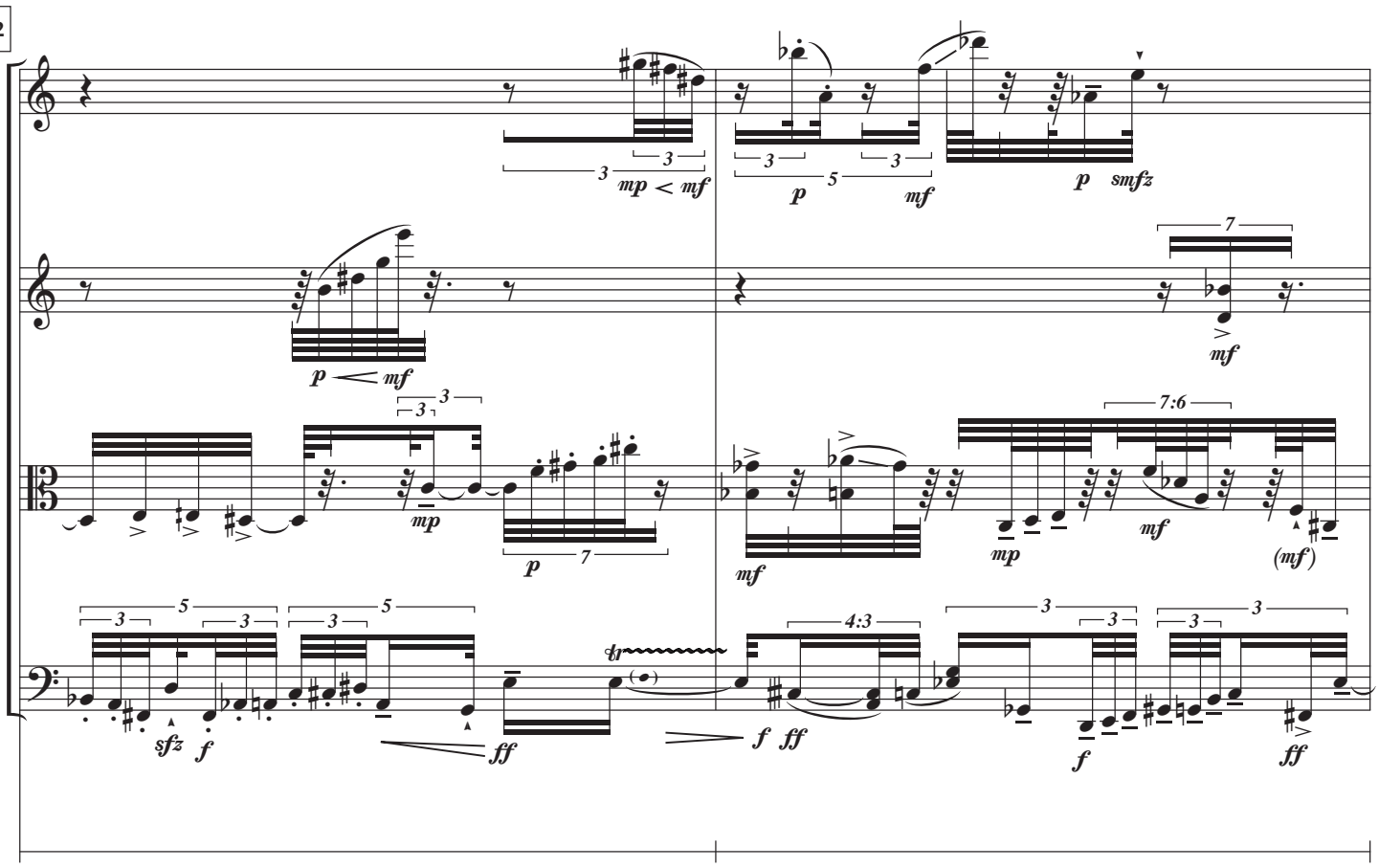

236
Vn I
Vn II
Lgt
Orange: burning and intense
238
240
242
s.p.
ord.
s.v.
vib.I/II
(ord.)

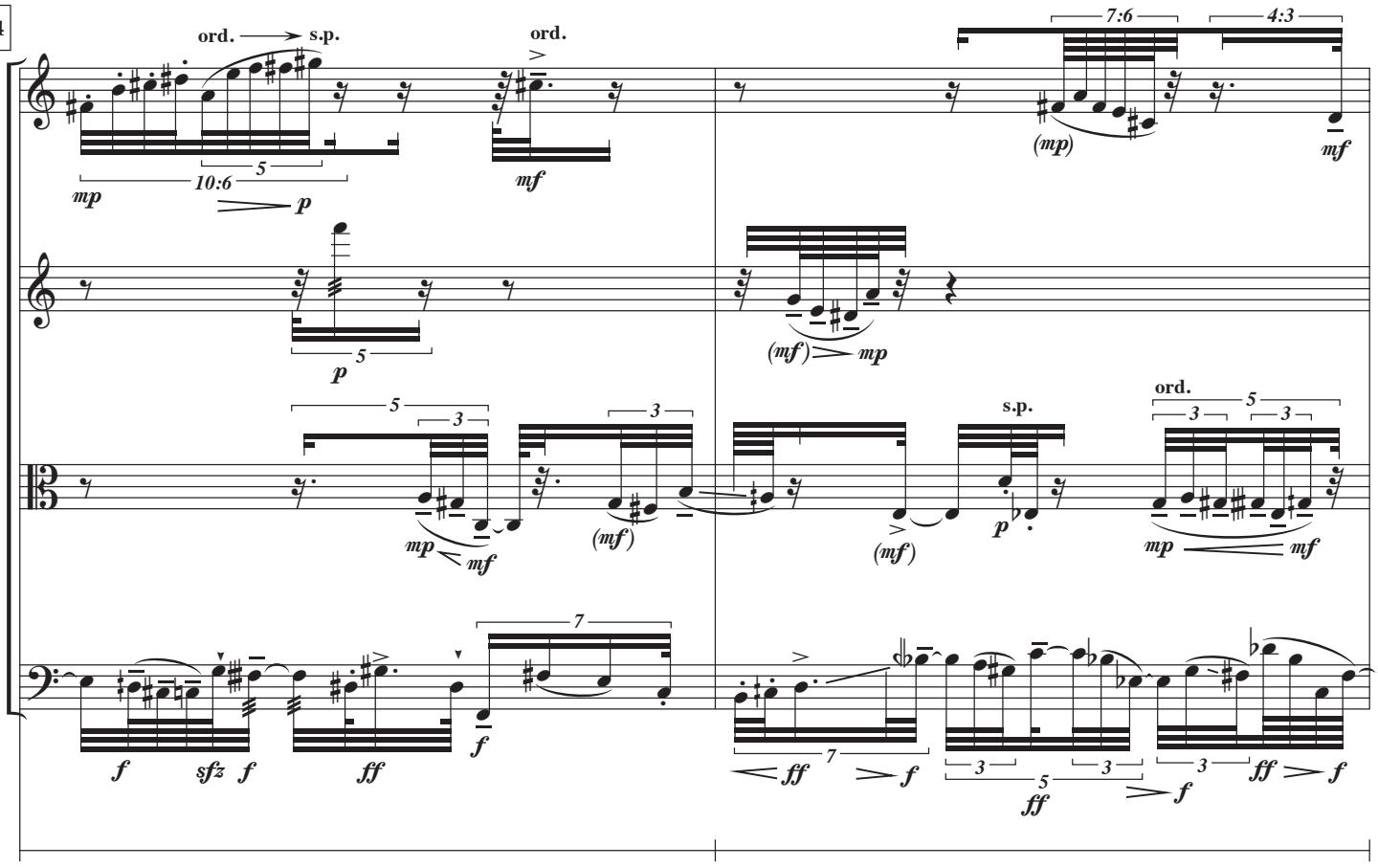

244
pizz.
arco
III
s.p.
Vn I
Vn II
Va
Vc
Lgt
sffffz
smfz
mp
mf
(mf)
p
ff
f
sffz
m.s.p.
sffmf
Red: deep and fiery

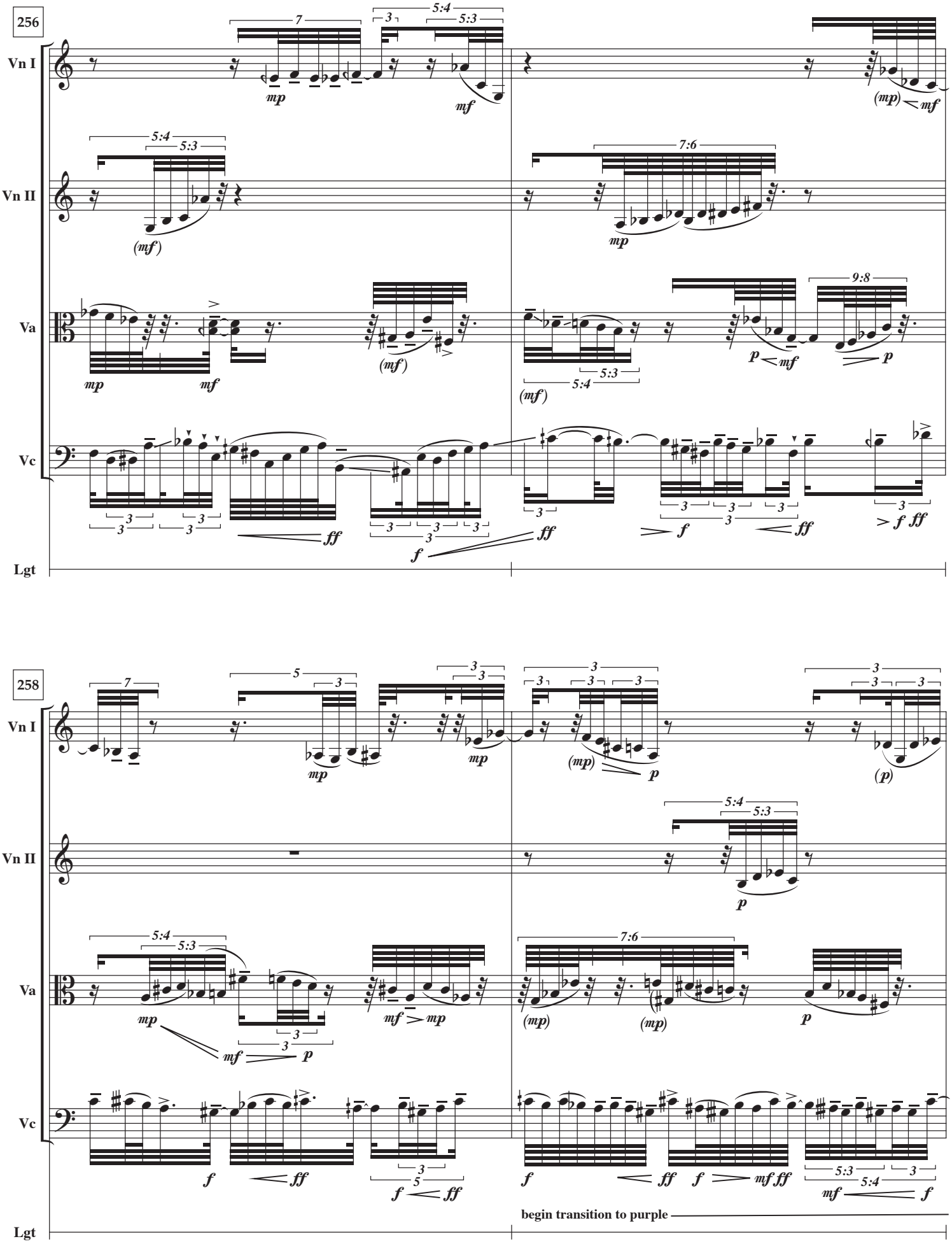

246
ord.
Vn I
Vn II
Va
Vc
Lgt
mp
mf
(mf)
p
smfp
s.p.
m.s.p.
sfz
ff
fff

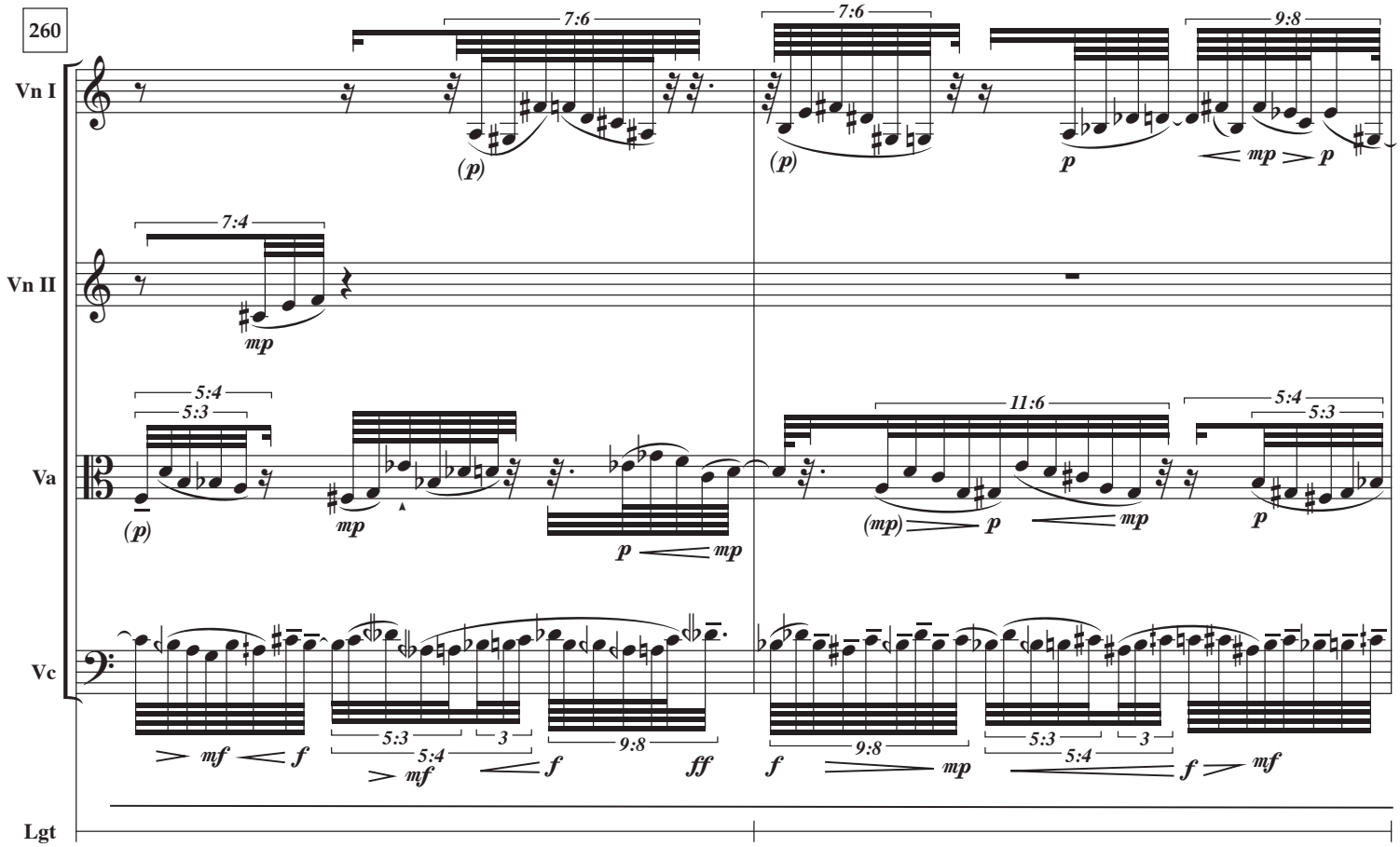

248
Vn I
Vn II
Va
Vc
Lgt
7:6
mf
p
mf
7
5:4
5:3
(mf)
smfz
5
mf
p
mp
5
3
3
3
mp
mf
5
(mf) > mp
9:8
(mp)
mf
5:3
3
s.p.
5
3
ff
f
ff
> f < ff
sfz
3
3
f
ff
7:6
f
mf
ff

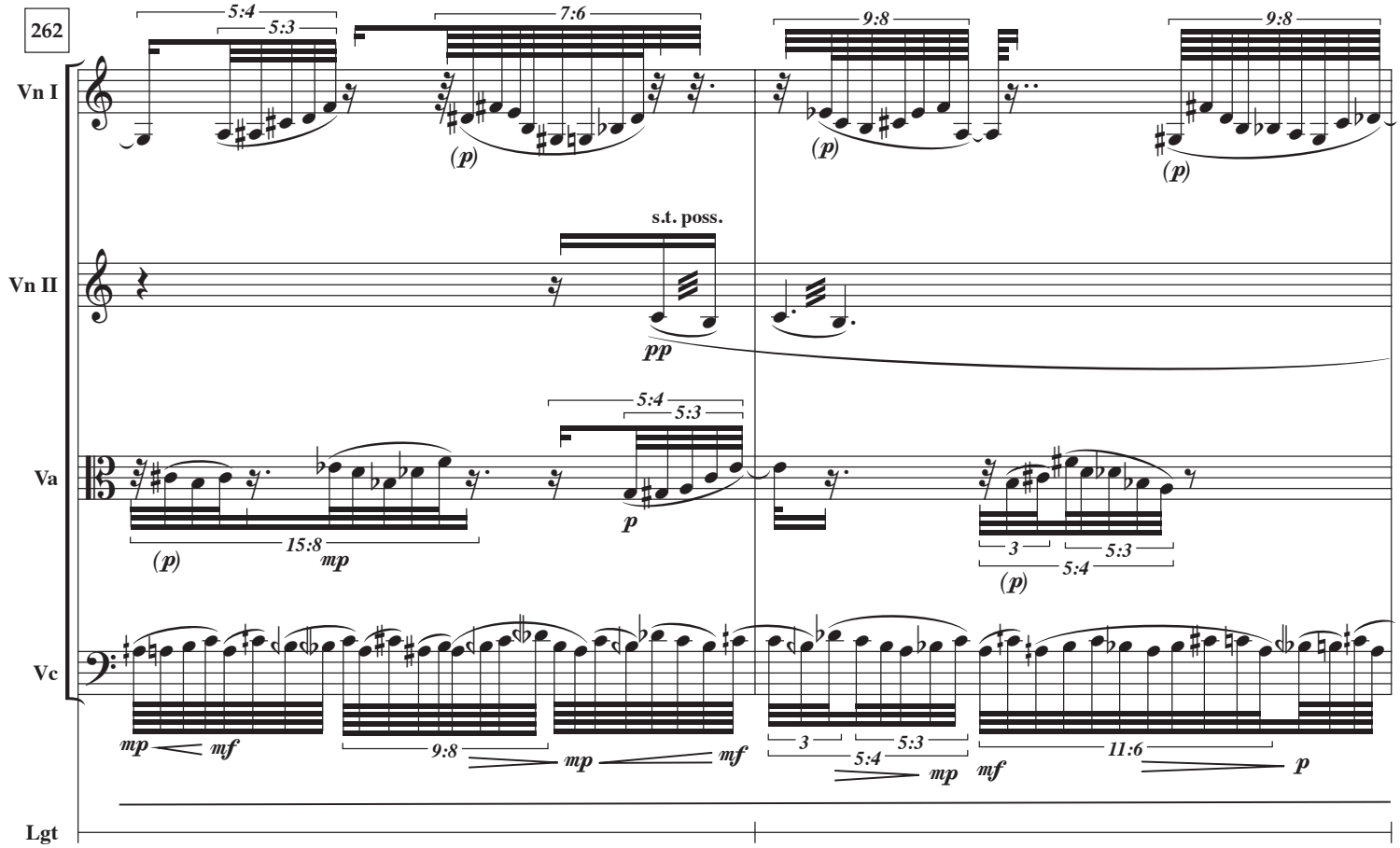

250
Vn I
Vn II
Va
Vc
Lgt
mp
7:6
smfz
9:8
mf
mp
loco
7:4
p
5
p
mf
5
3
3
3
(mf)
(mf)
mp
5:3
5:4
mp
mp
mf
3
5
sffz
f
ff
fff
5:3
sffz
f
mf
ff
3
f

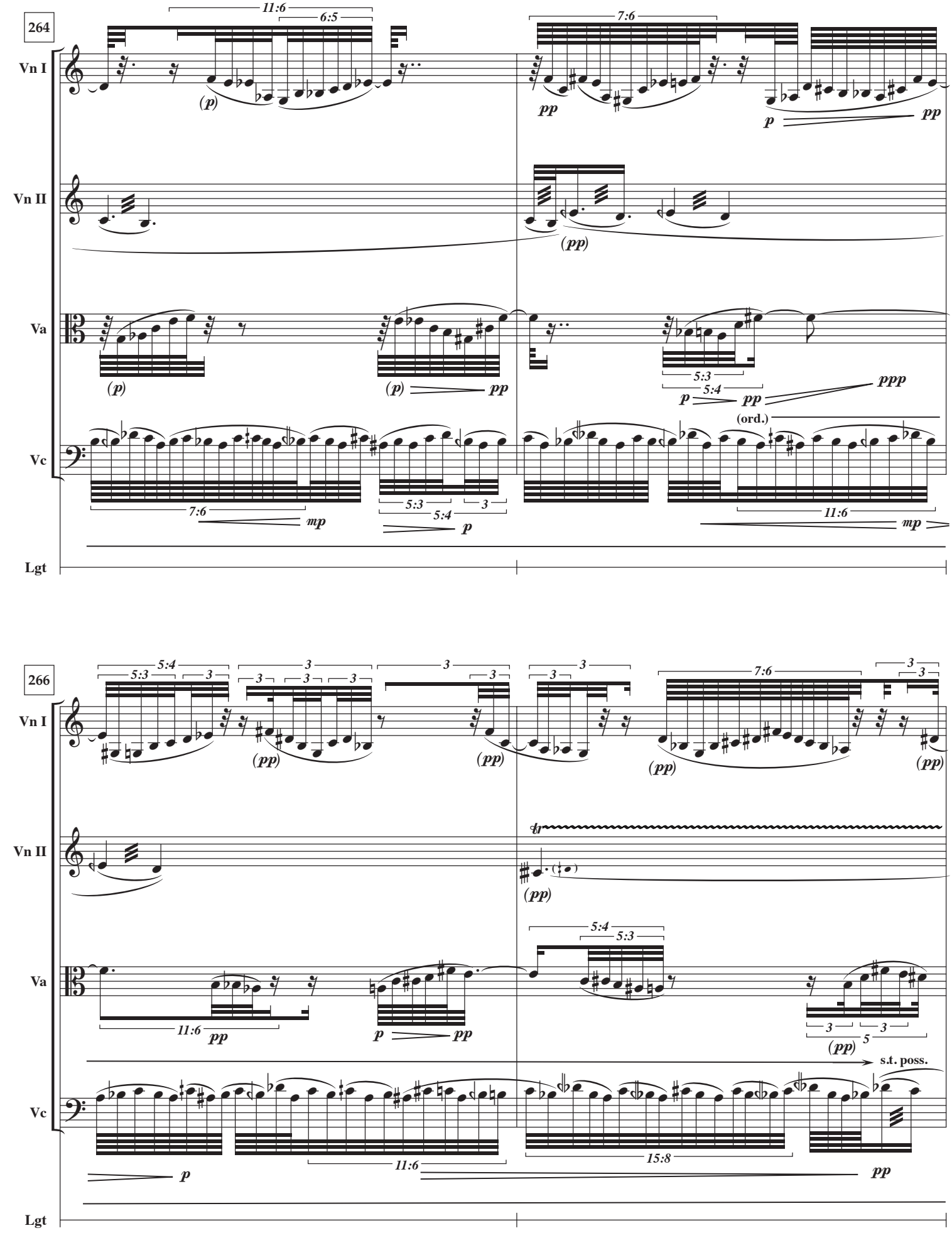

252
Vn I
Vn II
Va
Vc
Lgt

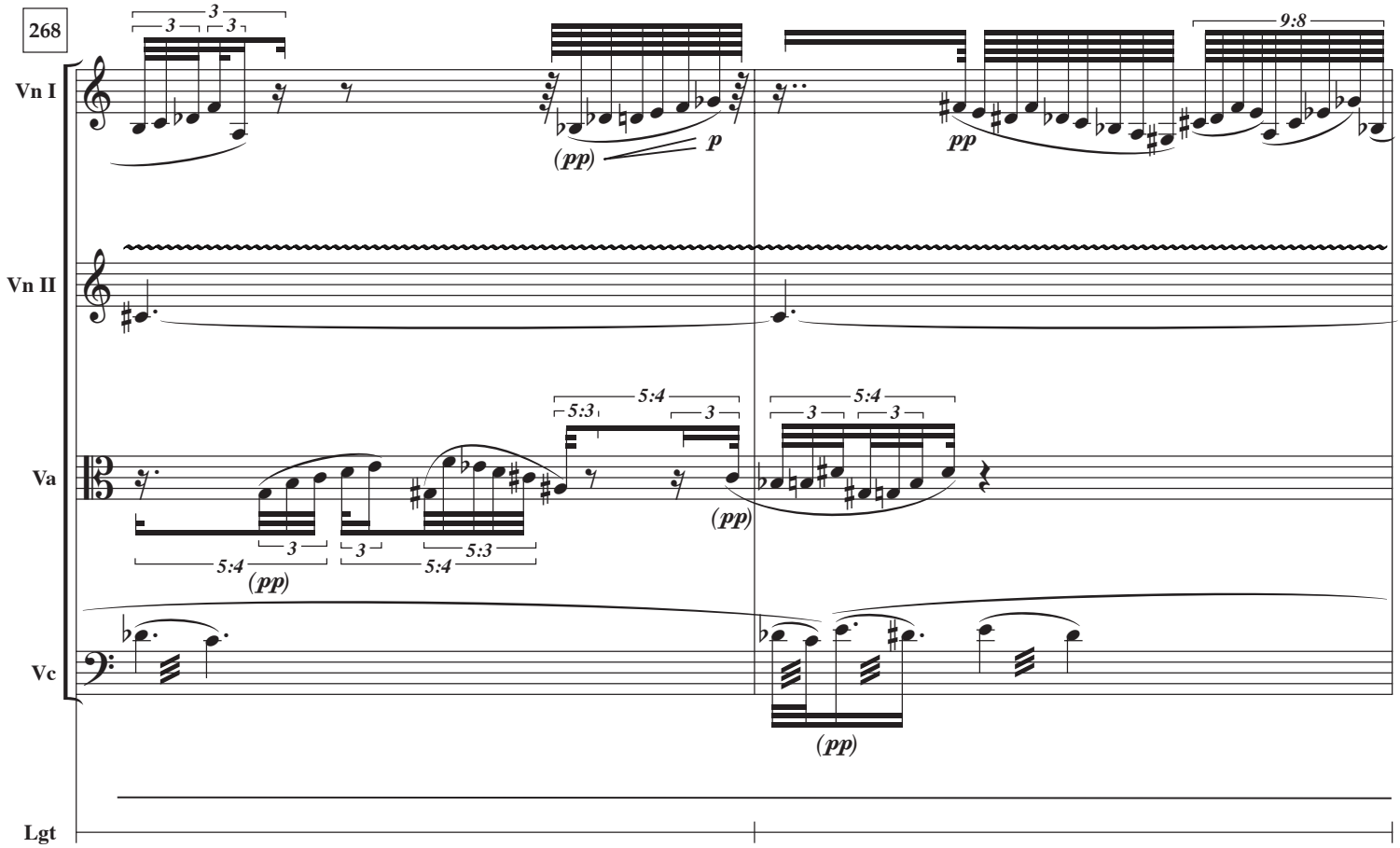

254
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.

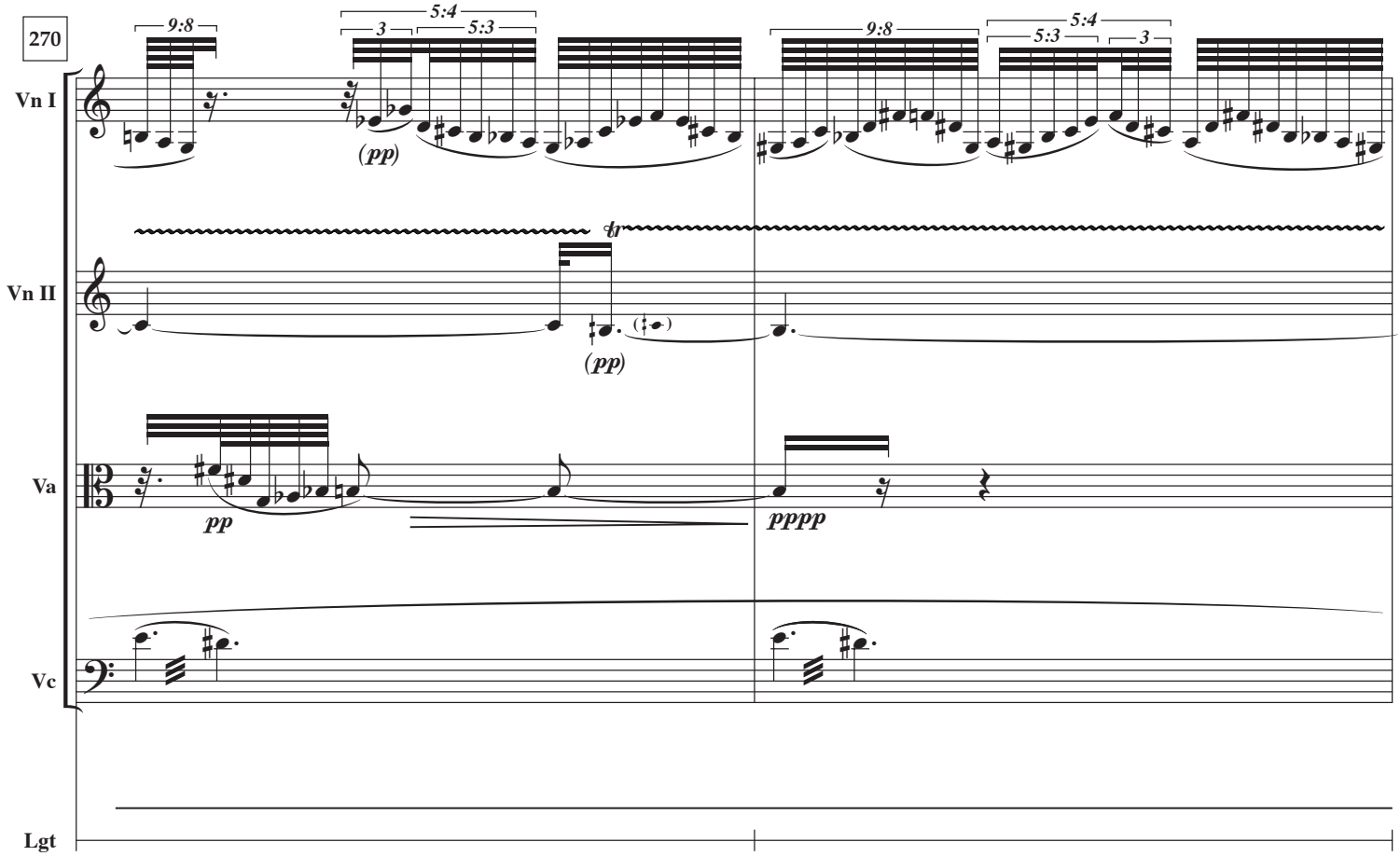

256
Vn I
Vn II
Va
Vc
Lgt
258
begin transition to purple

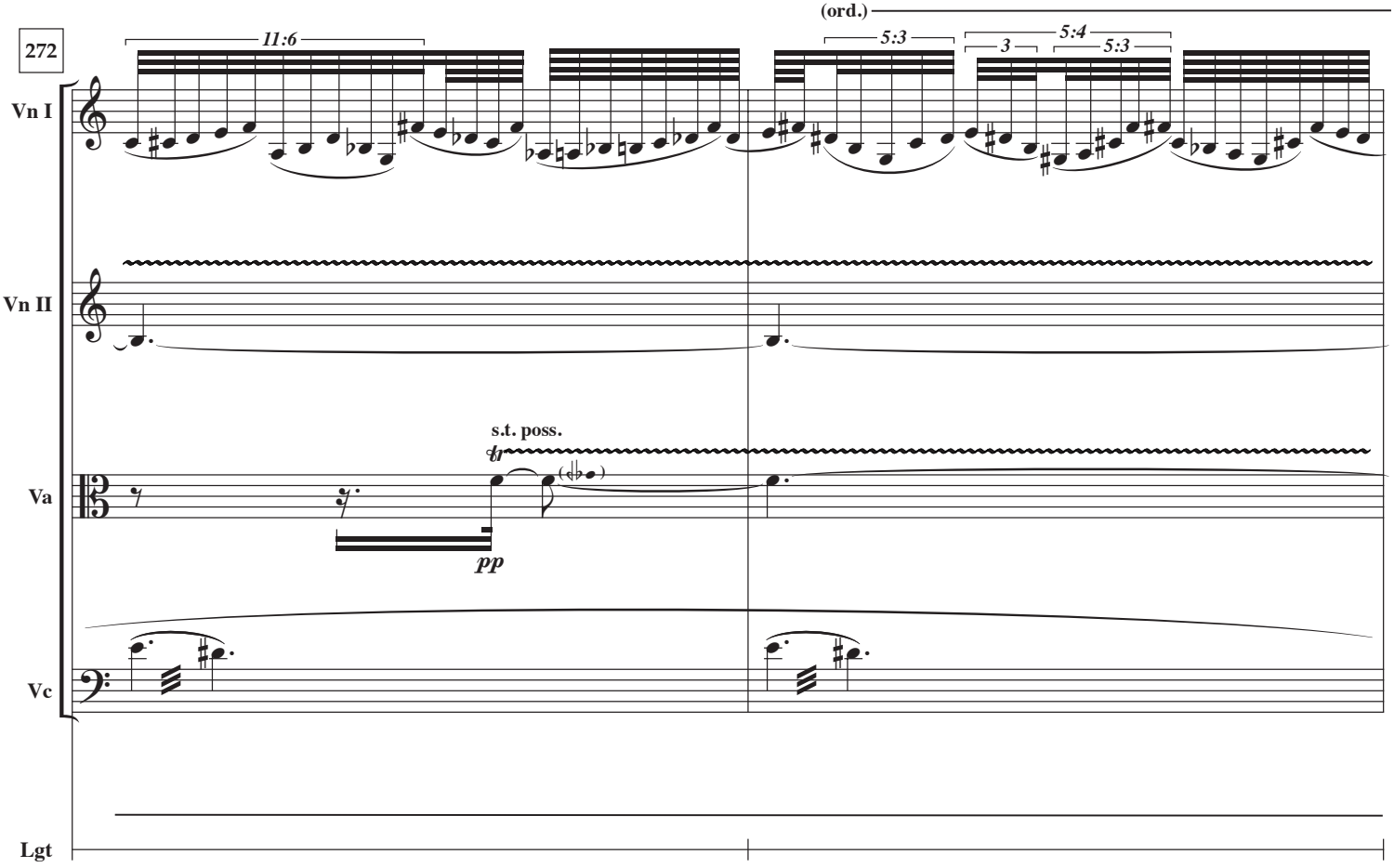

260
Vn I
Vn II
Va
Vc
Lgt
7:6
7:6
9:8
7:4
5:4
5:3
11:6
5:4
5:3
3
9:8
15:8

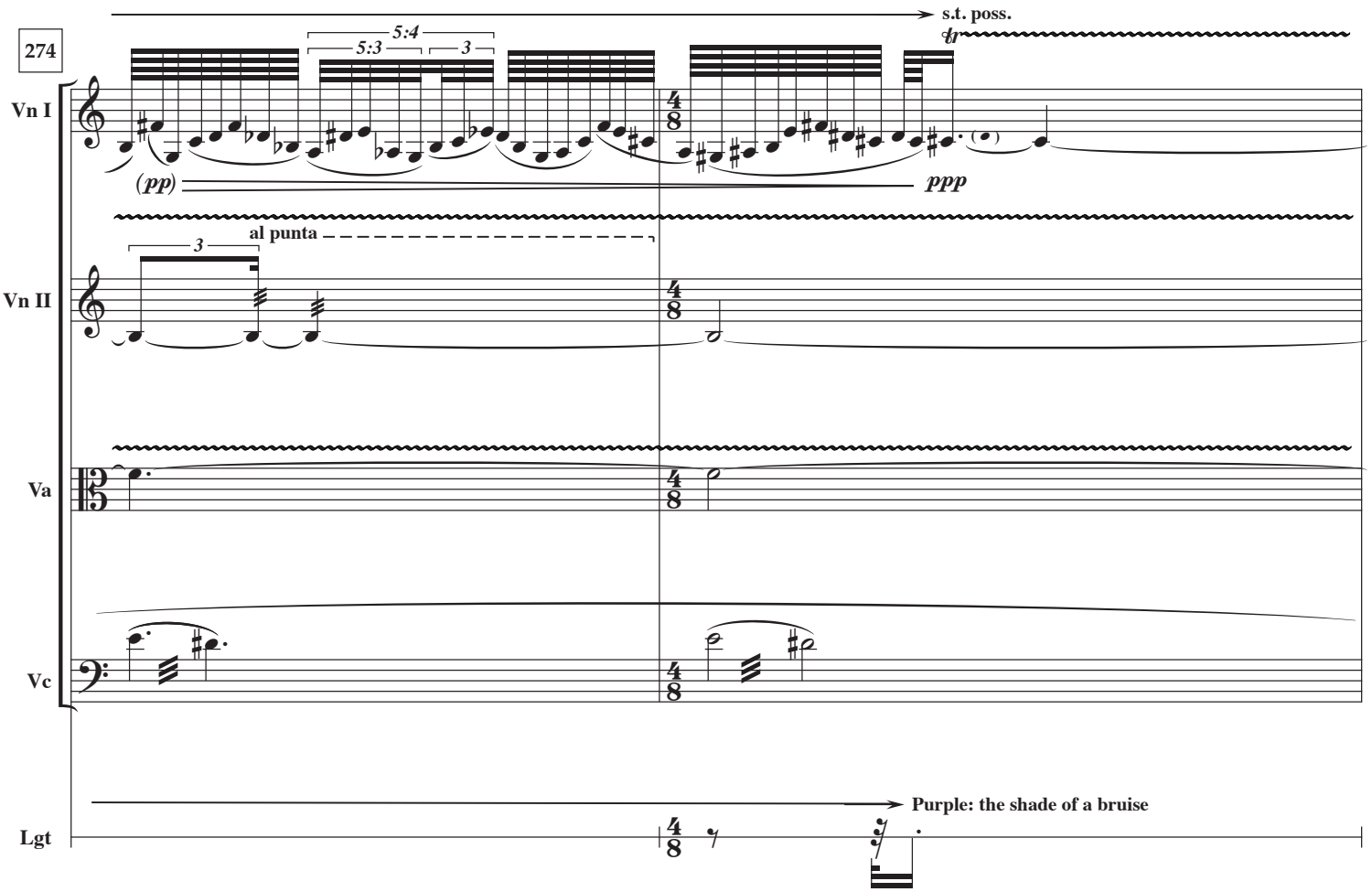

262
Vn I
Vn II
Va
Vc
Lgt
s.t. poss.
5:4
5:3
7:6
9:8
9:8
15:8
3
5:3
5:4
11:6

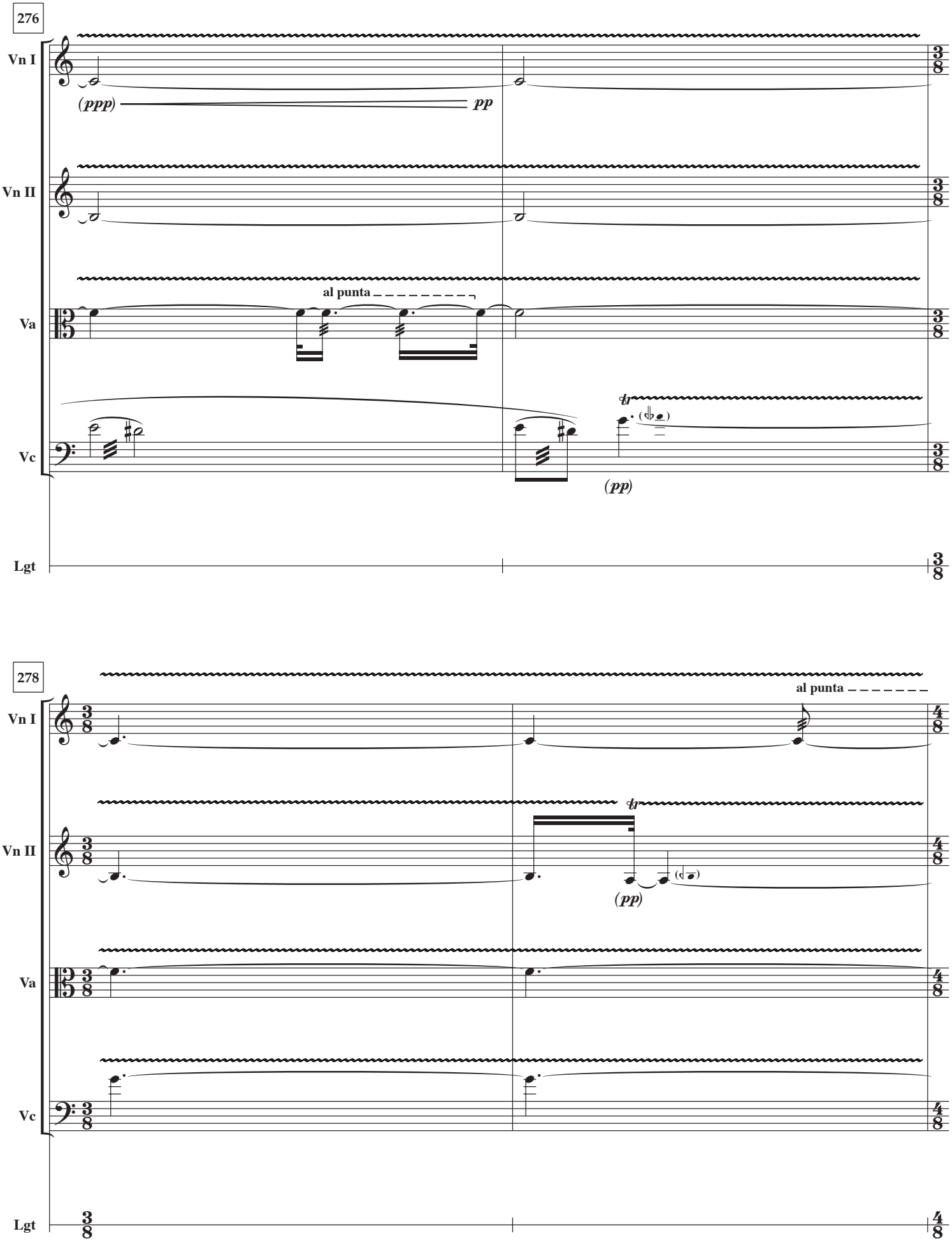

264
Vn I
Vn II
Va
Vc
Lgt
11:6
6:5
7:6
(p)
pp
p
(pp)
5:3
5:4
ppp
(ord.)
3
mp
266
s.t. poss.
15:8

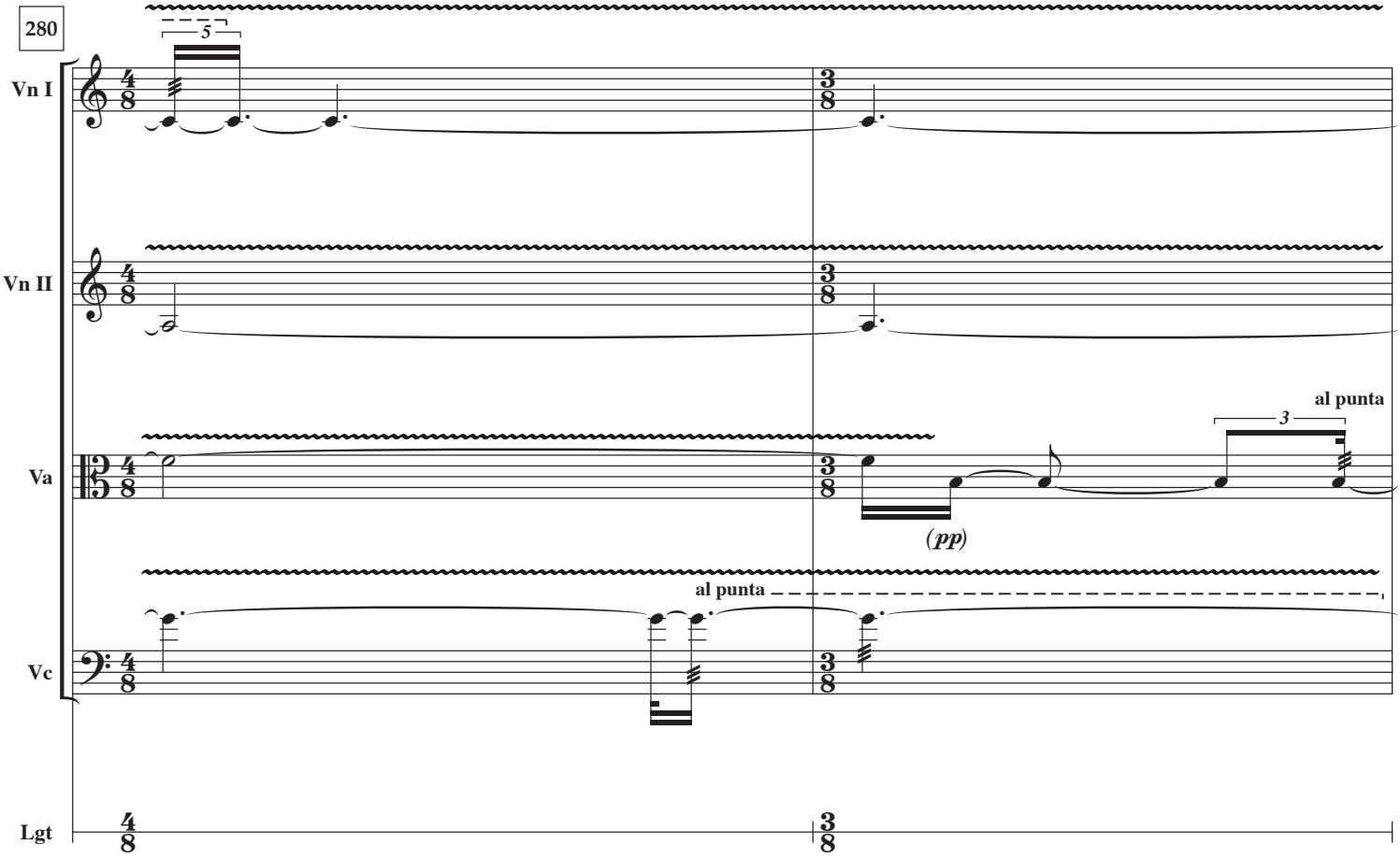

268
Vn I
Vn II
Va
Vc
Lgt
(pp)
p
pp
(pp)
(pp)
(pp)

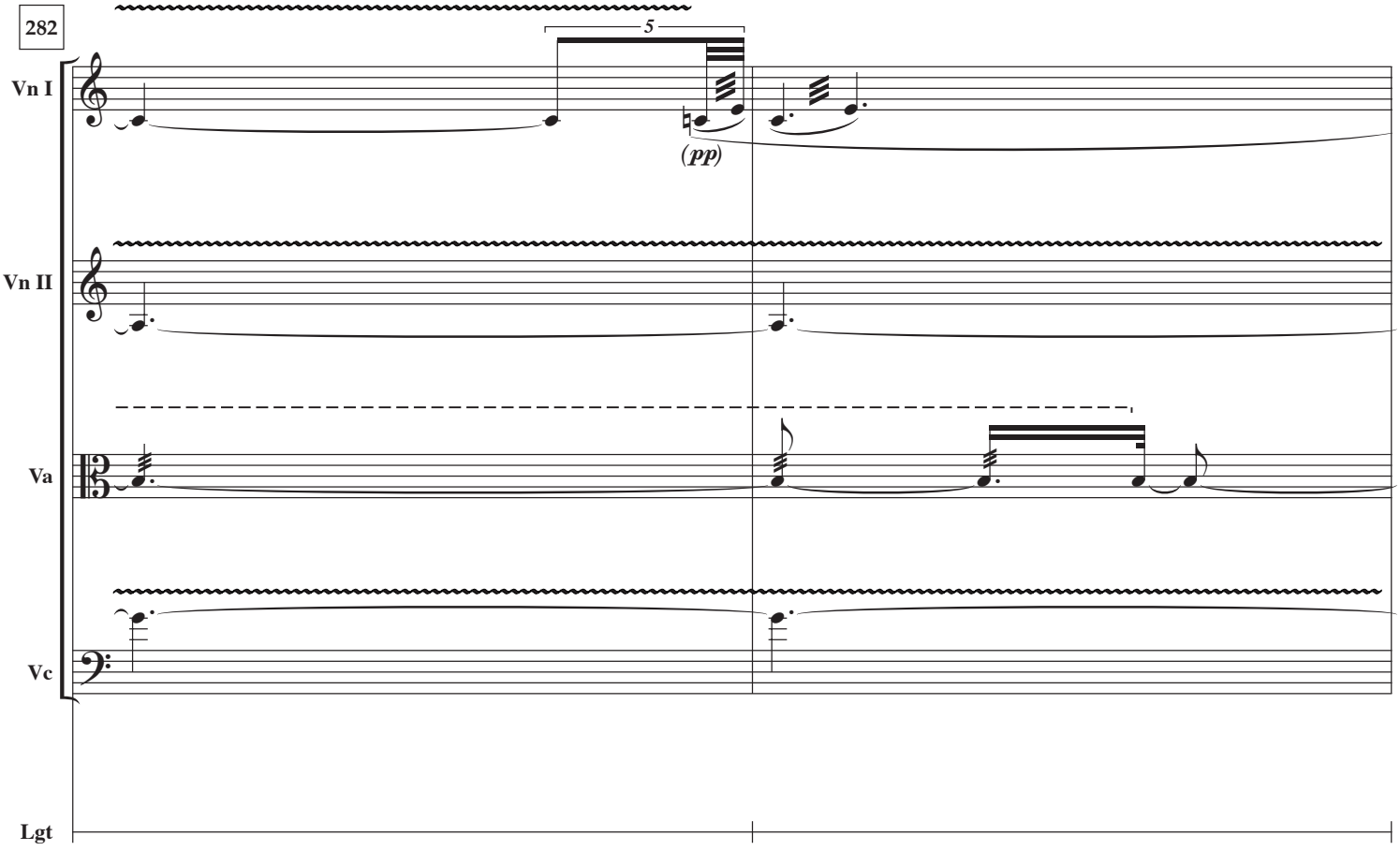

270
Vn I
Vn II
Va
Vc
Lgt
(pp)
(pp)
pp
pppp

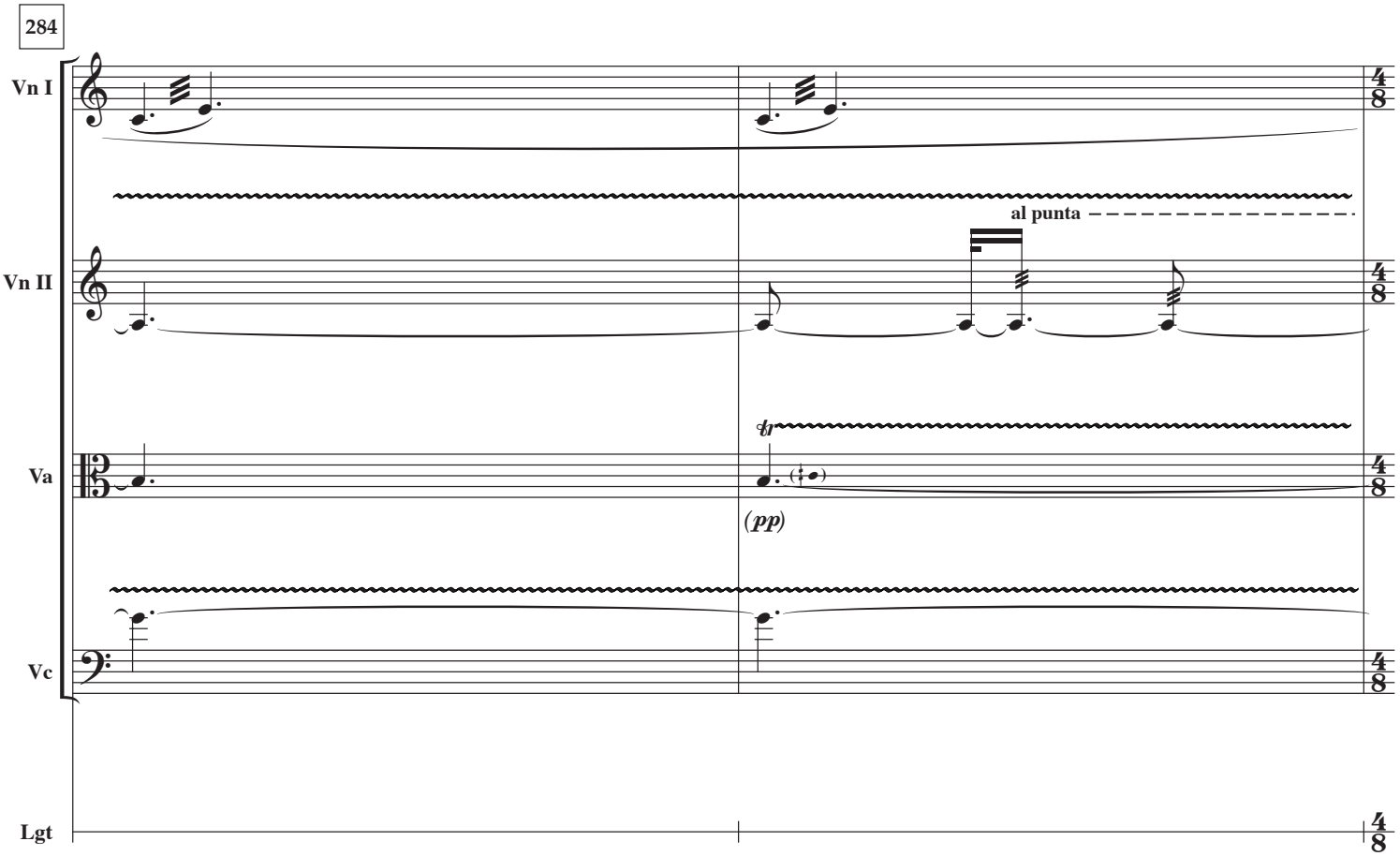

272
(ord.)
11:6
5:3
3
5:4
5:3
Vn I
Vn II
s.t. poss.
tr
Va
pp
Vc
Lgt

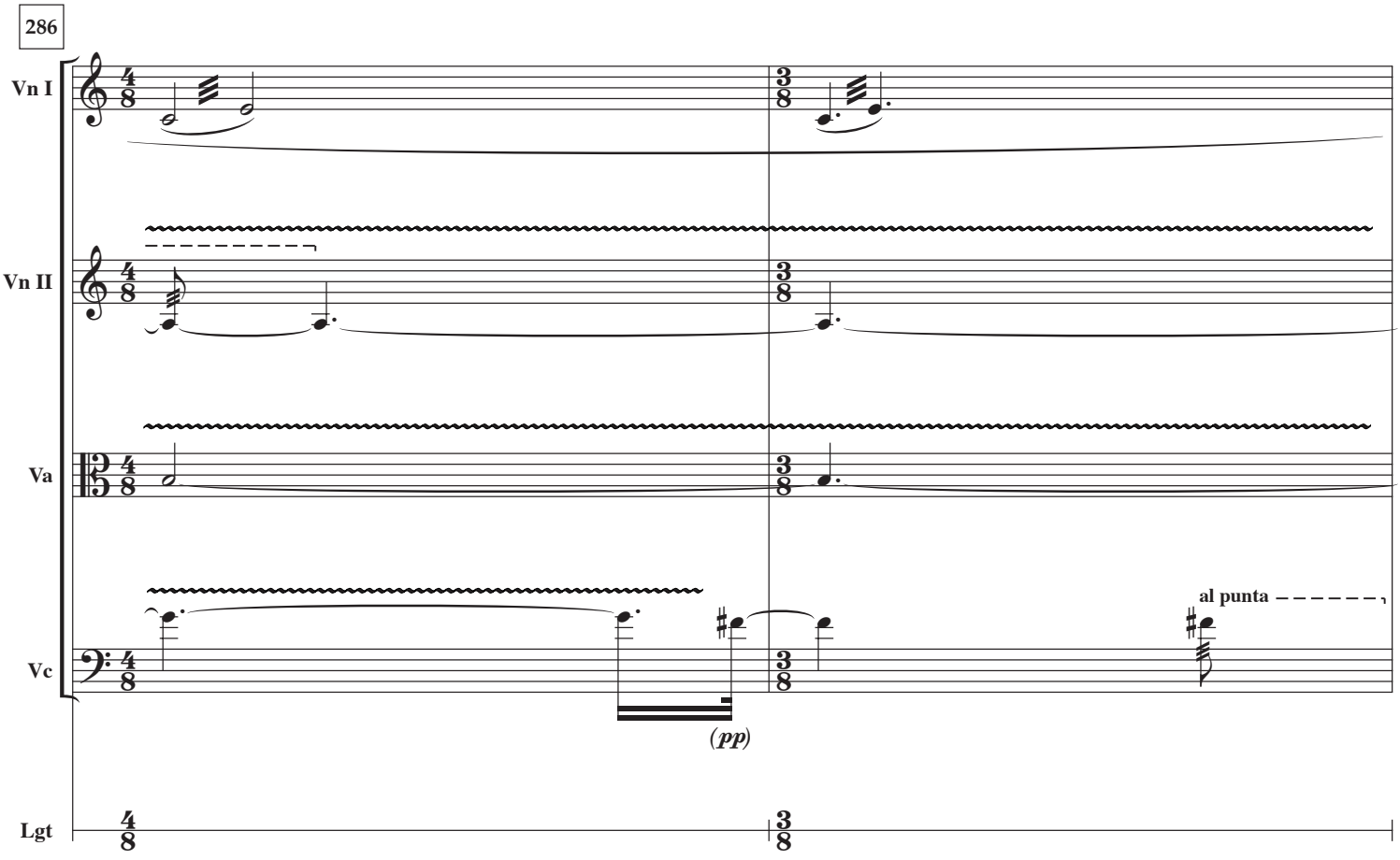

s.t. poss.
tr
274
5:4
5:3
3
Vn I
(pp)
ppp
al punta
3
Vn II
Va
Vc
Purple: the shade of a bruise
Lgt

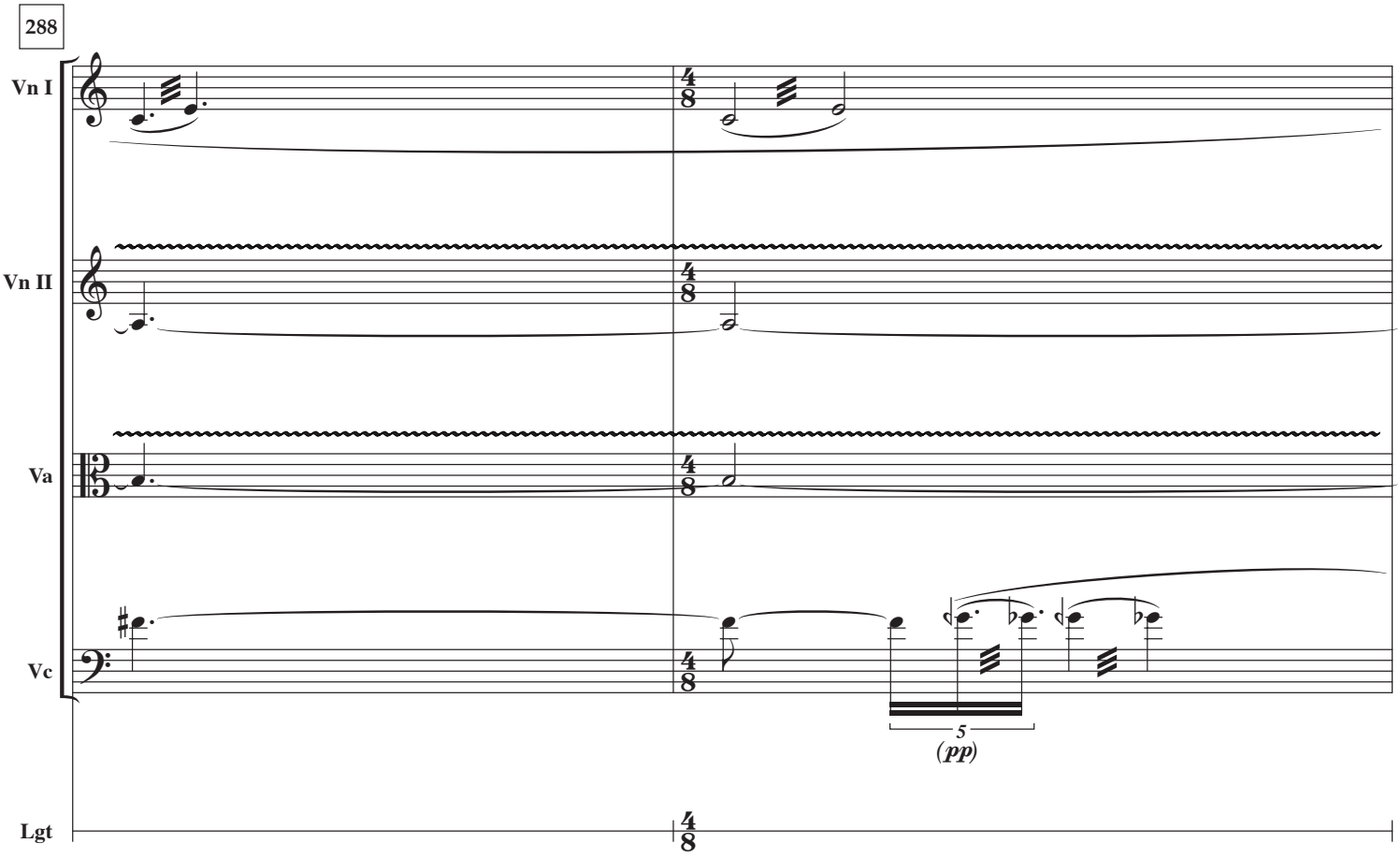

276
Vn I
(ppp)
pp
Vn II
Va
al punta
Vc
tr
(pp)
Lgt
278
al punta
Vn I
Vn II
tr
(pp)
Va
Vc
Lgt

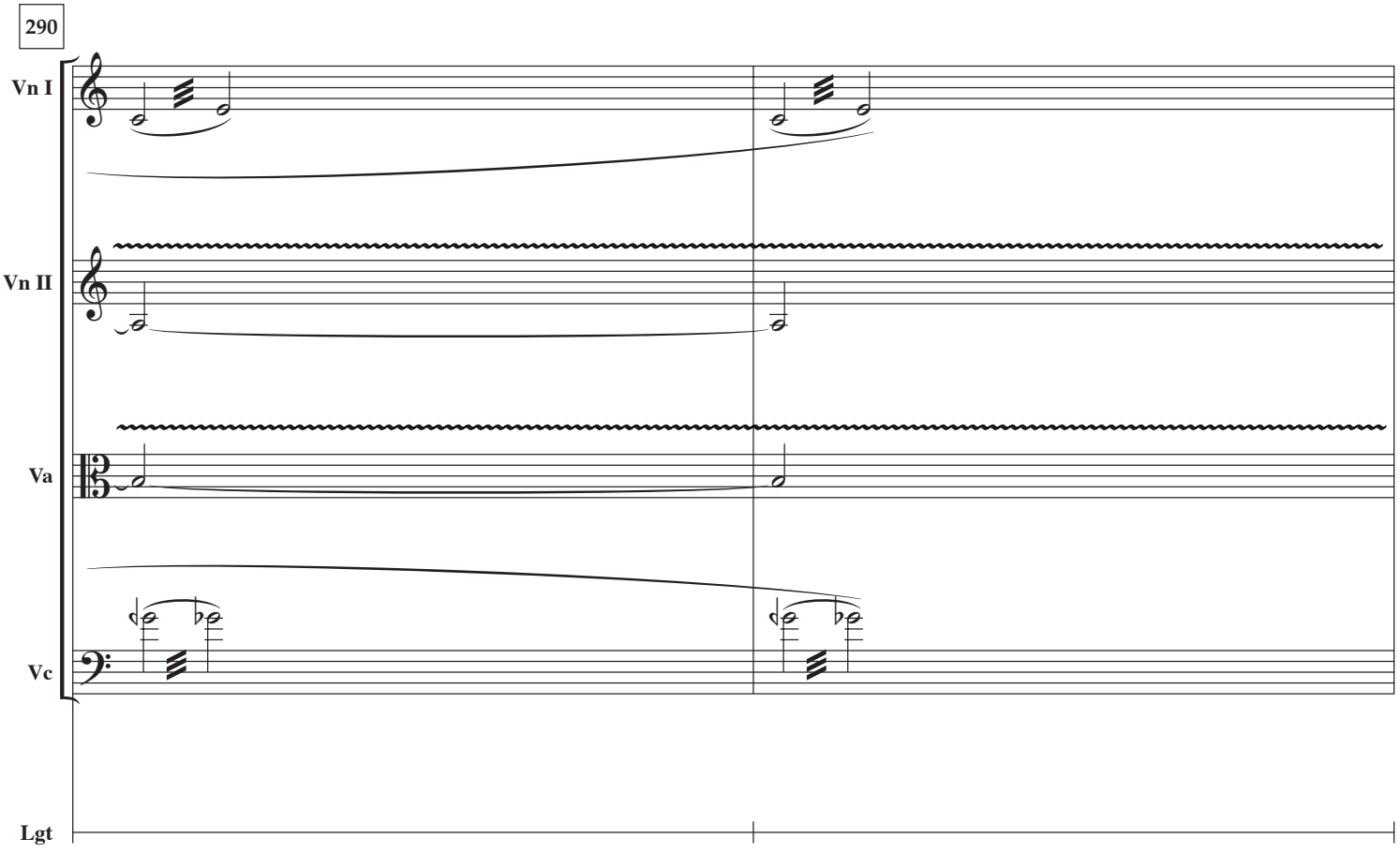

280
Vn I
Vn II
Va
Vc
Lgt
5
al punta
3
(pp)
al punta

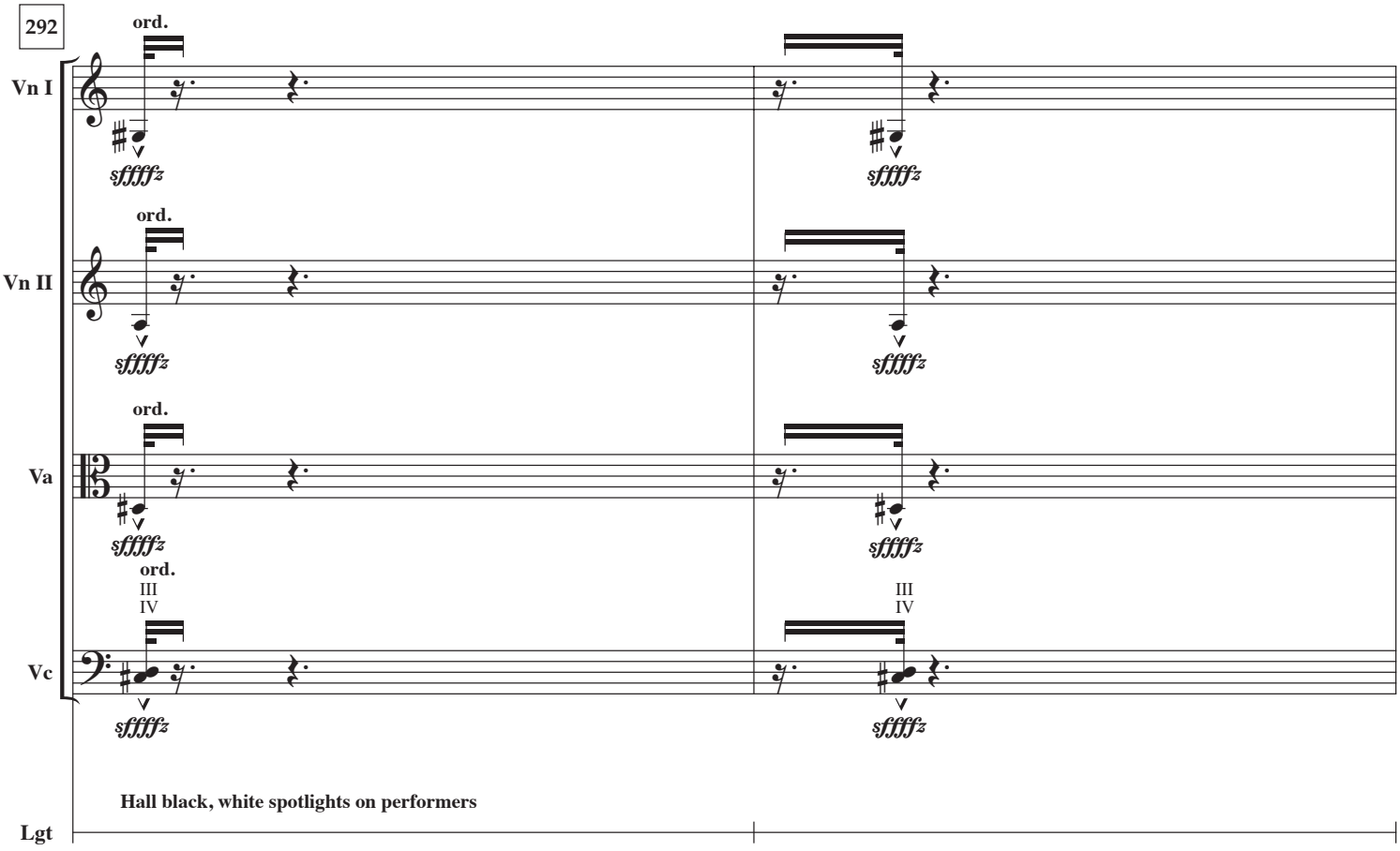

282
Vn I
Vn II
Va
Vc
Lgt
5
(pp)

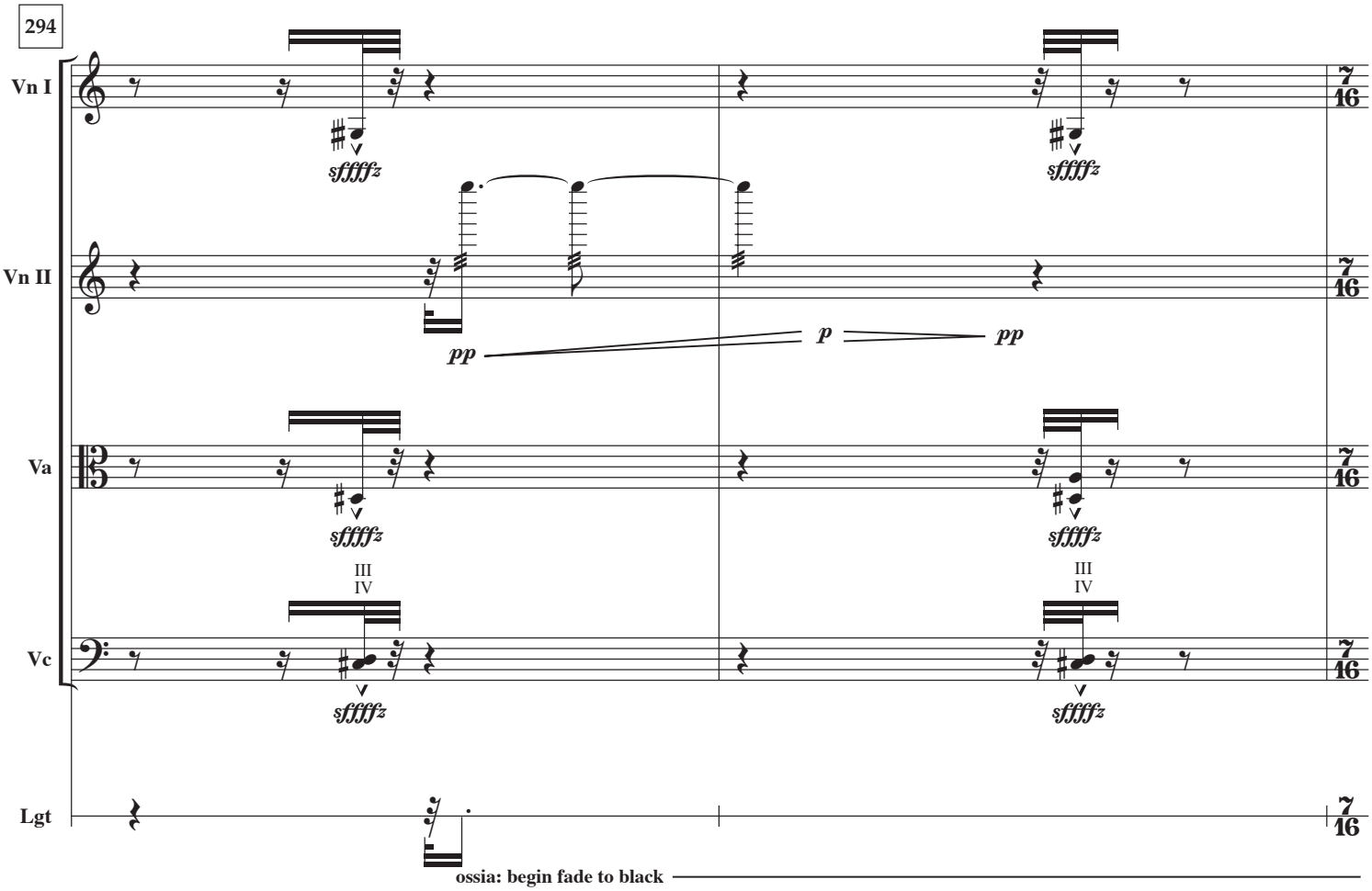

284
Vn I
Vn II
Va
Vc
Lgt
al punta
tr
(pp)
4/8

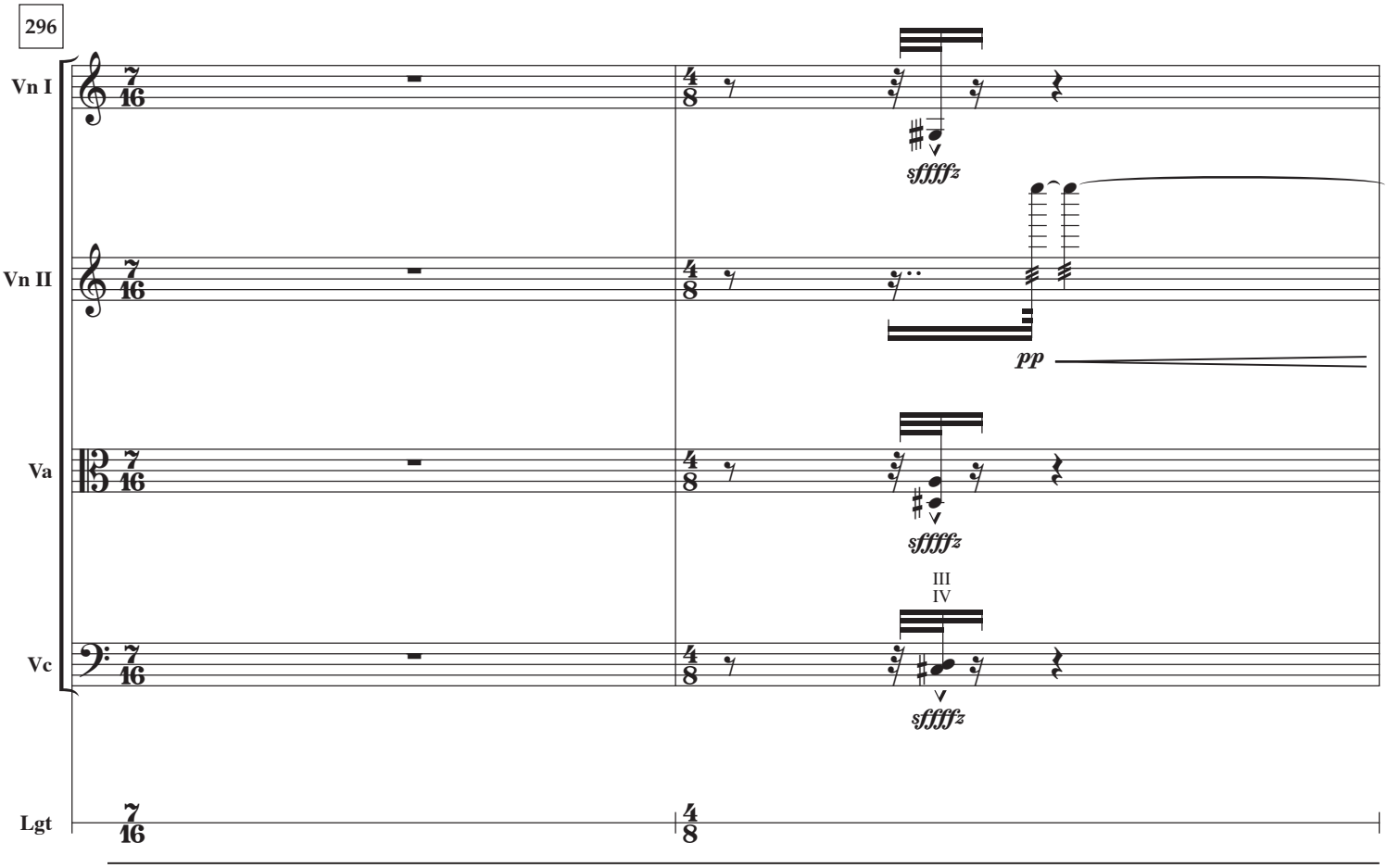

286
Vn I
Vn II
Va
Vc
Lgt
al punta
(pp)
4/8
3/8

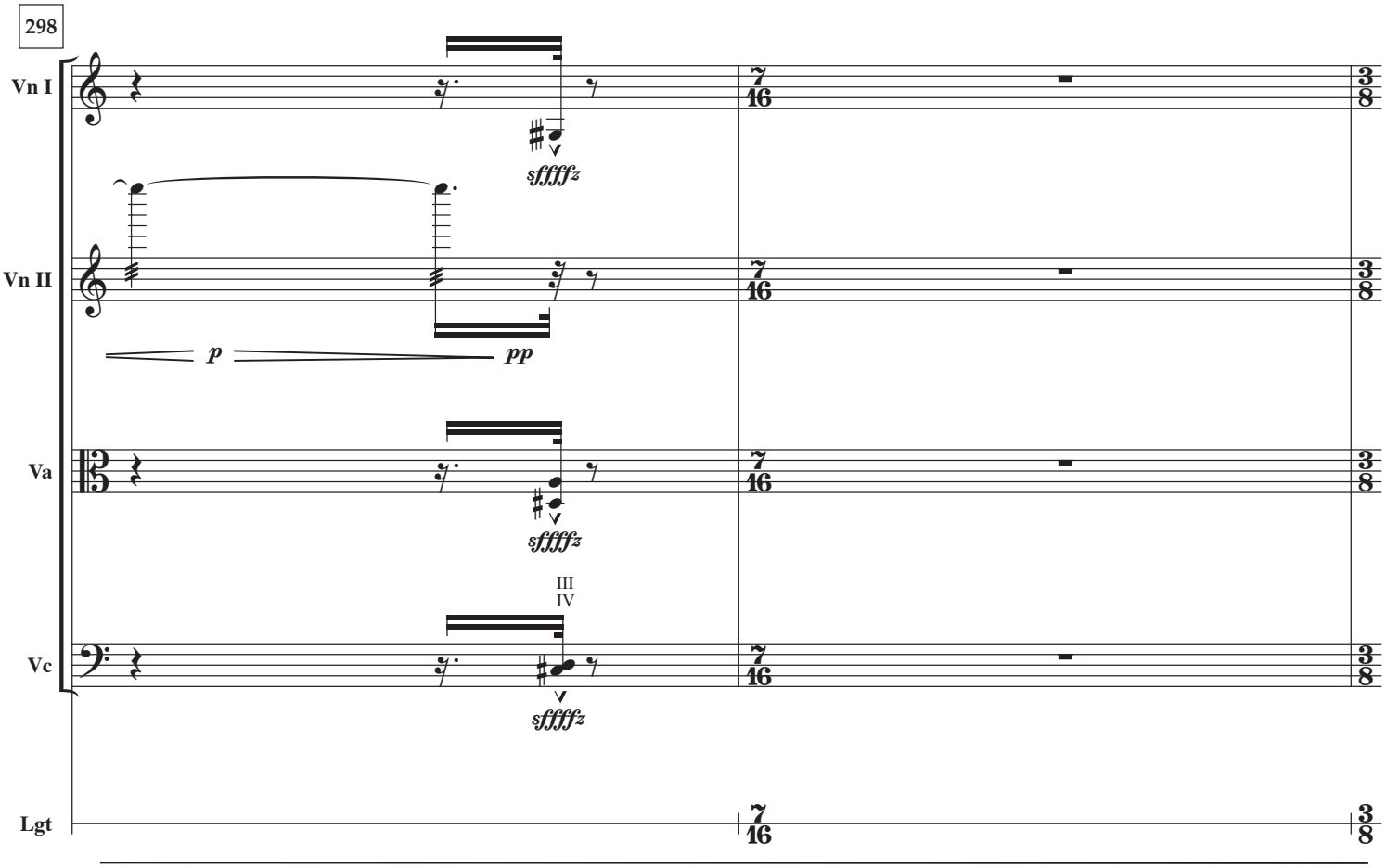

288
Vn I
Vn II
Va
Vc
Lgt
5
(pp)

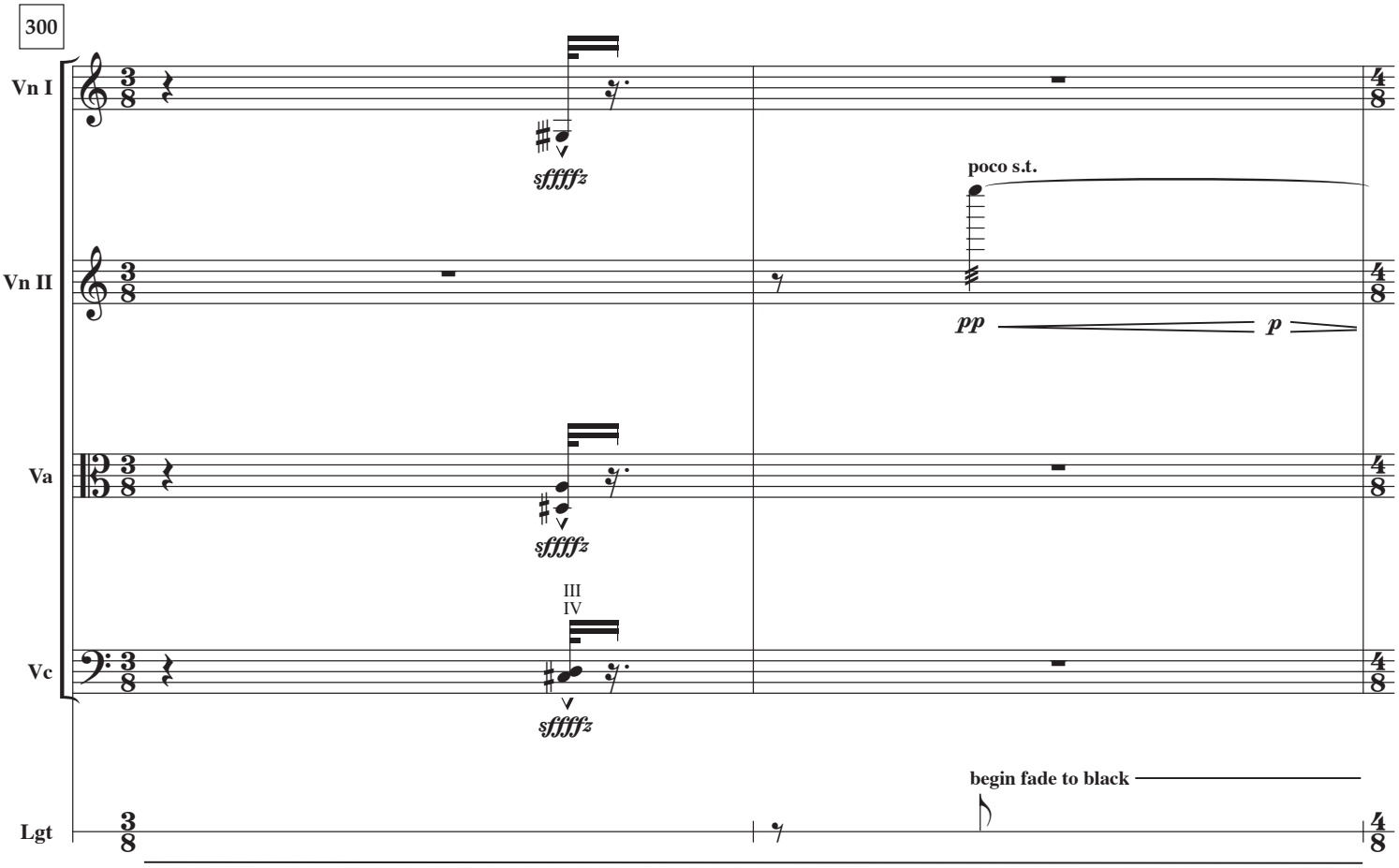

290
Vn I
Vn II
Va
Vc
Lgt

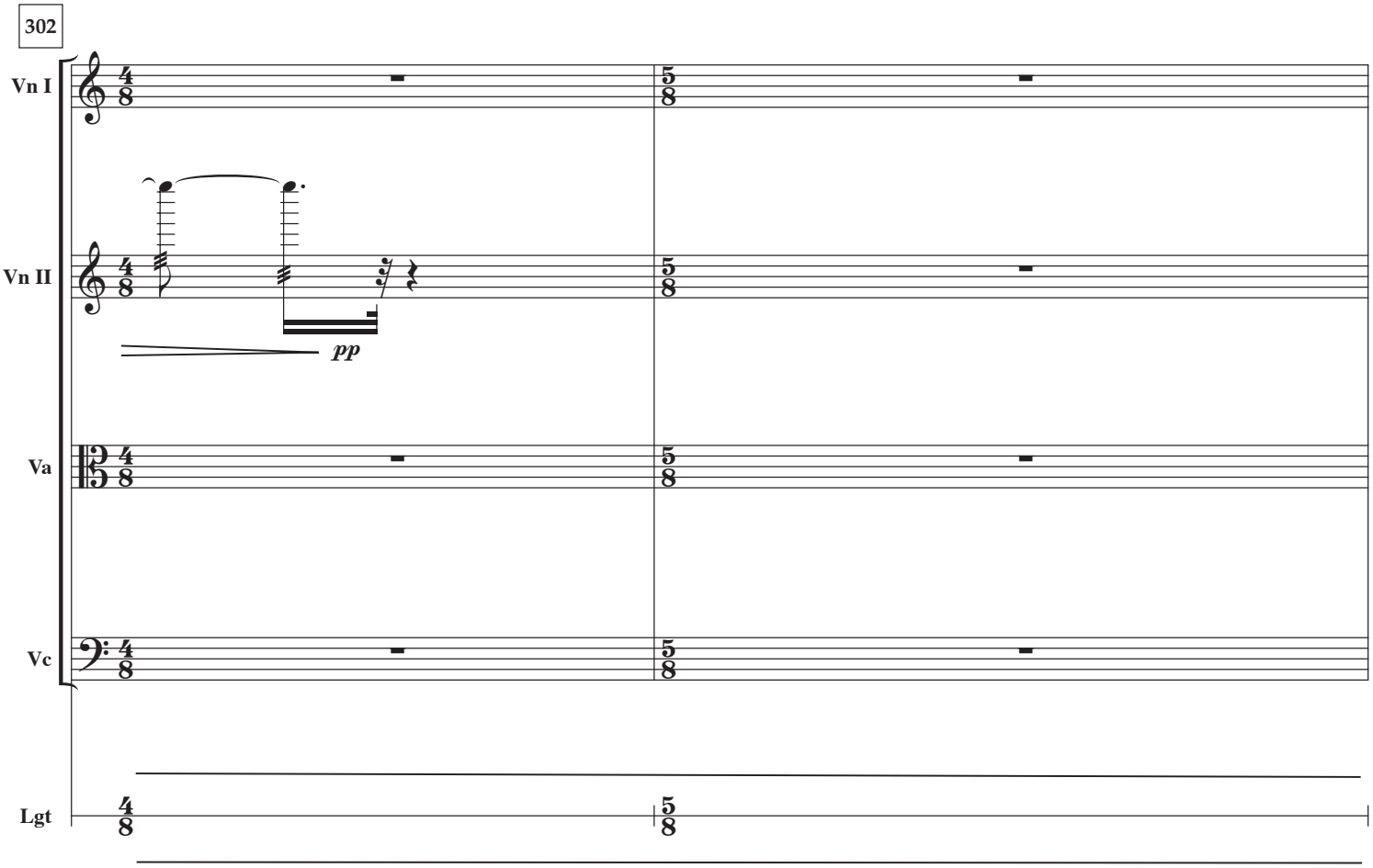

292
ord.
Vn I
sffffz
ord.
Vn II
sffffz
ord.
Va
sffffz
ord.
III
IV
Vc
sffffz
Hall black, white spotlights on performers
Lgt

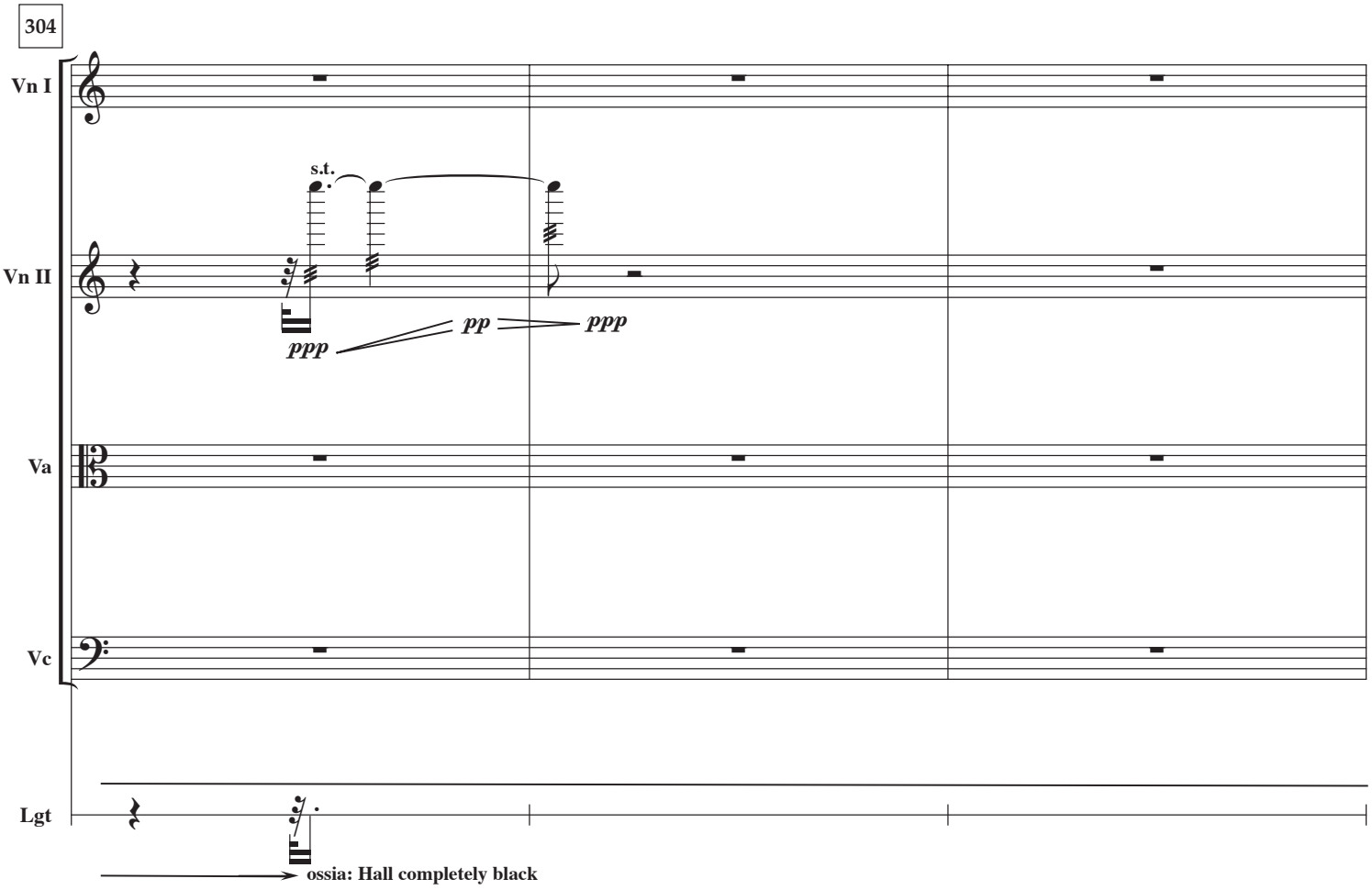

294
Vn I
sffffz
7
16
Vn II
pp
p
pp
Va
III
IV
Vc
Lgt
ossia: begin fade to black

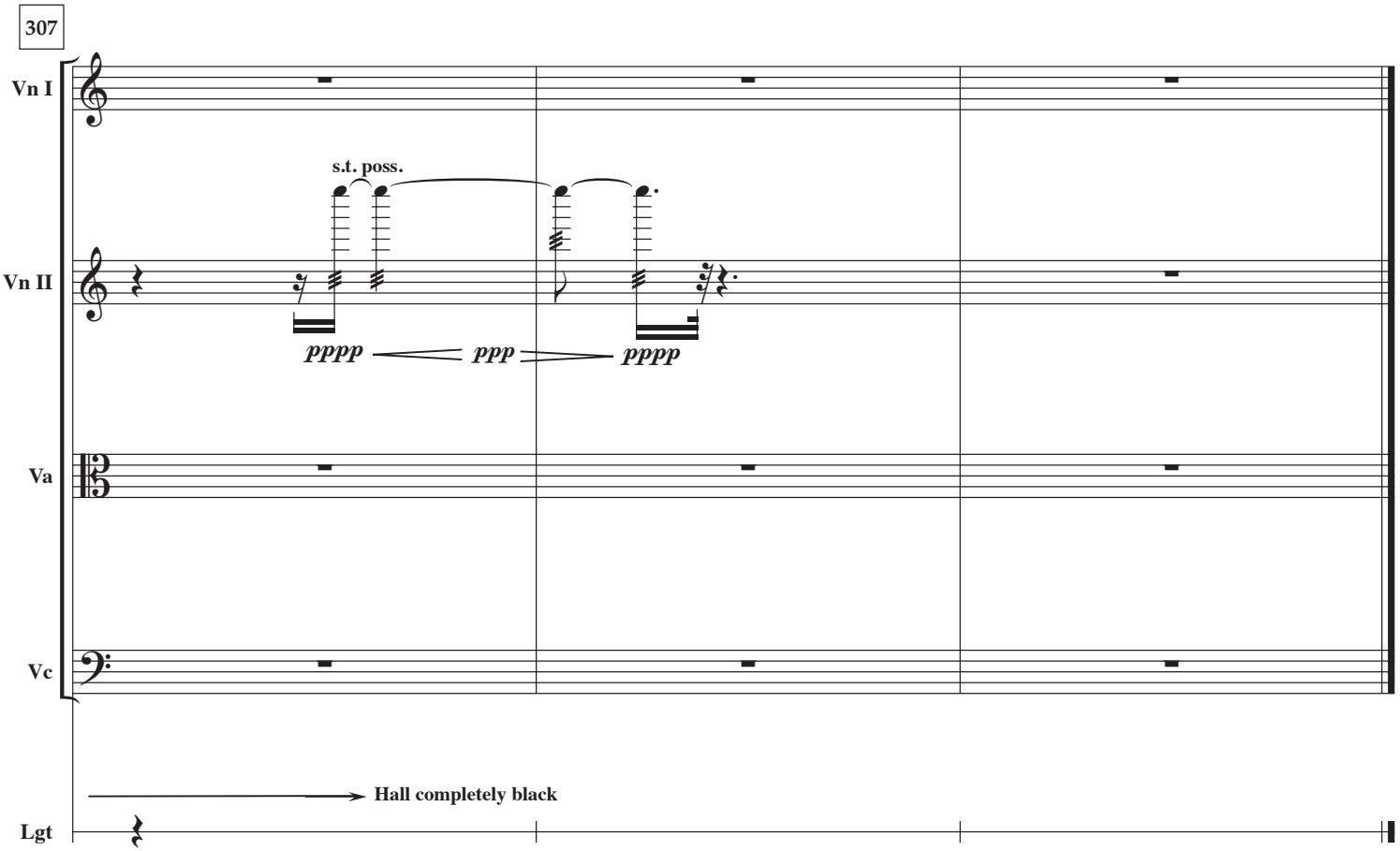

296
Vn I
Vn II
Va
Vc
Lgt
sffffz
pp
III
IV


298
Vn I
Vn II
Va
Vc
Lgt
sffffz
p
pp
III
IV


300
Vn I
Vn II
Va
Vc
Lgt
sffffz
poco s.t.
pp
p
III
IV
begin fade to black


302
Vn I
Vn II
Va
Vc
Lgt
pp


304
Vn I
Vn II
Va
Vc
Lgt
s.t.
ppp
pp
ppp
ossia: Hall completely black


307
Vn I
Vn II
Va
Vc
Lgt
s.t. poss.
pppp
ppp
pppp
Hall completely black