Passage

(2010-18)

string quartet and lighting

Jason Eckardt

PERFORMANCE NOTES

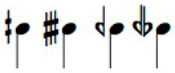
Accidentals apply only to notes they immediately precede with the exception of tied or consecutively repeated notes.

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

Approximate duration: 48 minutes

SPECIAL MARKINGS

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

 Quartertone sharp, three quartertones sharp, one quartertone flat, three quartertones flat.

Glissando with re-attack on arrival note.

Glissando without re-attack on arrival note.

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

Snap pizzicato.

Thrown bow (jeté).

Exert excessive bow pressure to produce a distorted tone. Designations of "light," "moderate," and "heavy" indicate amount of bow pressure and corresponding distortion. Where these indications are absent, it is assumed that the bow pressure is "heavy."

Mute strings with left hand, eliminating pitch.

Lateral bowing. Bow parallel to the string to produce a distorted tone.

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

c.l.b. Col legno battuto.

c.l.t. Col legno tratto. Draw wood of bow across string.

½ c.l.t. Half col legno tratto. Draw half wood, half hair of bow across string.

s.p., m.s.p. Sul ponticello, molto sul ponticello (some distortion of tone).

s.t. Sul tasto. Bow as much over the fingerboard as possible.

b.pc. Body percussion. Striking areas are indicated in the score.

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 indicated.

m.v. Molto vibrato, equivalent to **vib.I/II** above.

più vib. More pronounced, slightly more intense vibrato.

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

s.v. Senza vibrato.

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

SPECIAL NOTES

In measures 1 through 100 of *Subject*, 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

Passage may be performed with the complete lighting design indicated in the score or with no special lighting at all. Whenever possible, the complete lighting design is strongly preferred. When performed with lighting, disregard the "ossia" lighting instructions in Subject.

If performing any one of the single pieces comprising *Passage*, only *Subject* should be performed with lighting, although *Subject* may be performed without lighting as well.

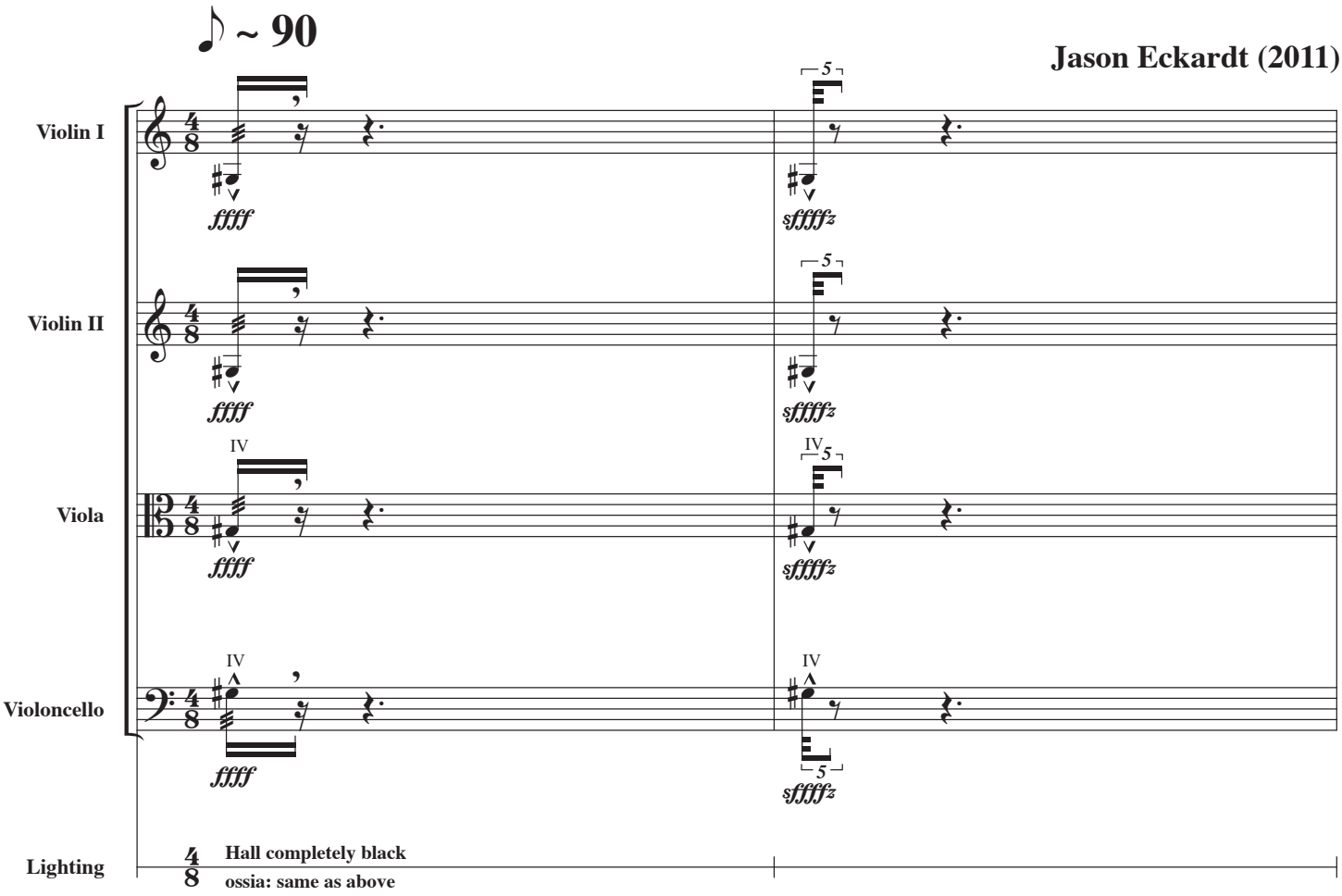
In addition to a lighting designer, it is required that someone following the score triggers the lighting cues. Specific cues initiate as notated in the score and sometimes are notated rhythmically. For the flash bursts in m. 4-93 of *Subject* and m. 1 of *Ascension*, indicated on the lighting stave with an "x" notehead, the first violinist should trigger the bursts via a footpedal or similar device. The flash bursts should be short and very intense, like an overwhelmingly powerful flashbulb. Two professional-grade photography flashes, mounted on stands with umbrellas on either side of the quartet and pointed at the audience, have proved effective.

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.

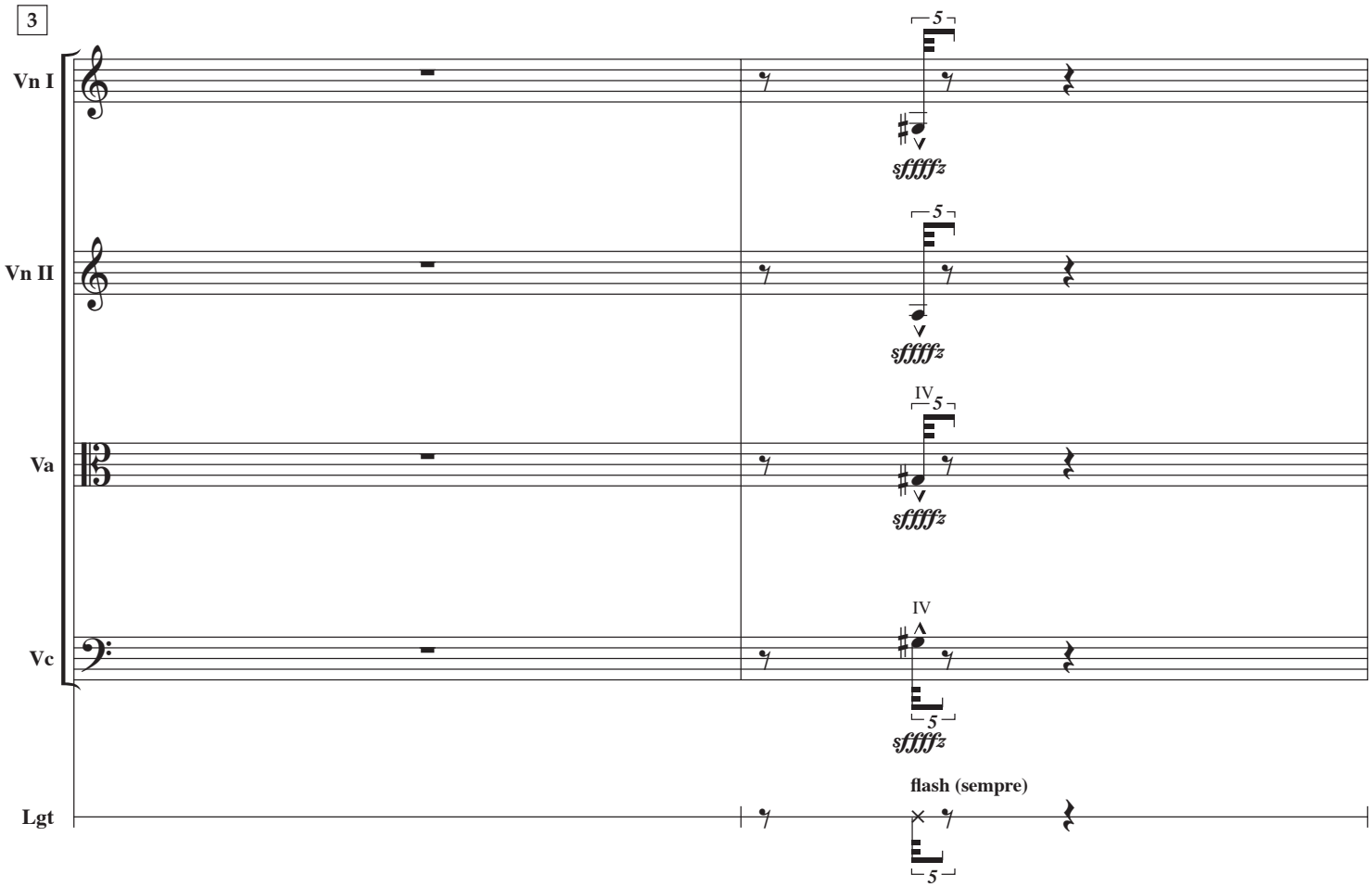
This commission has been made possible by the Chamber Music America Classical Commissioning Program
with generous funding provided by The Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund

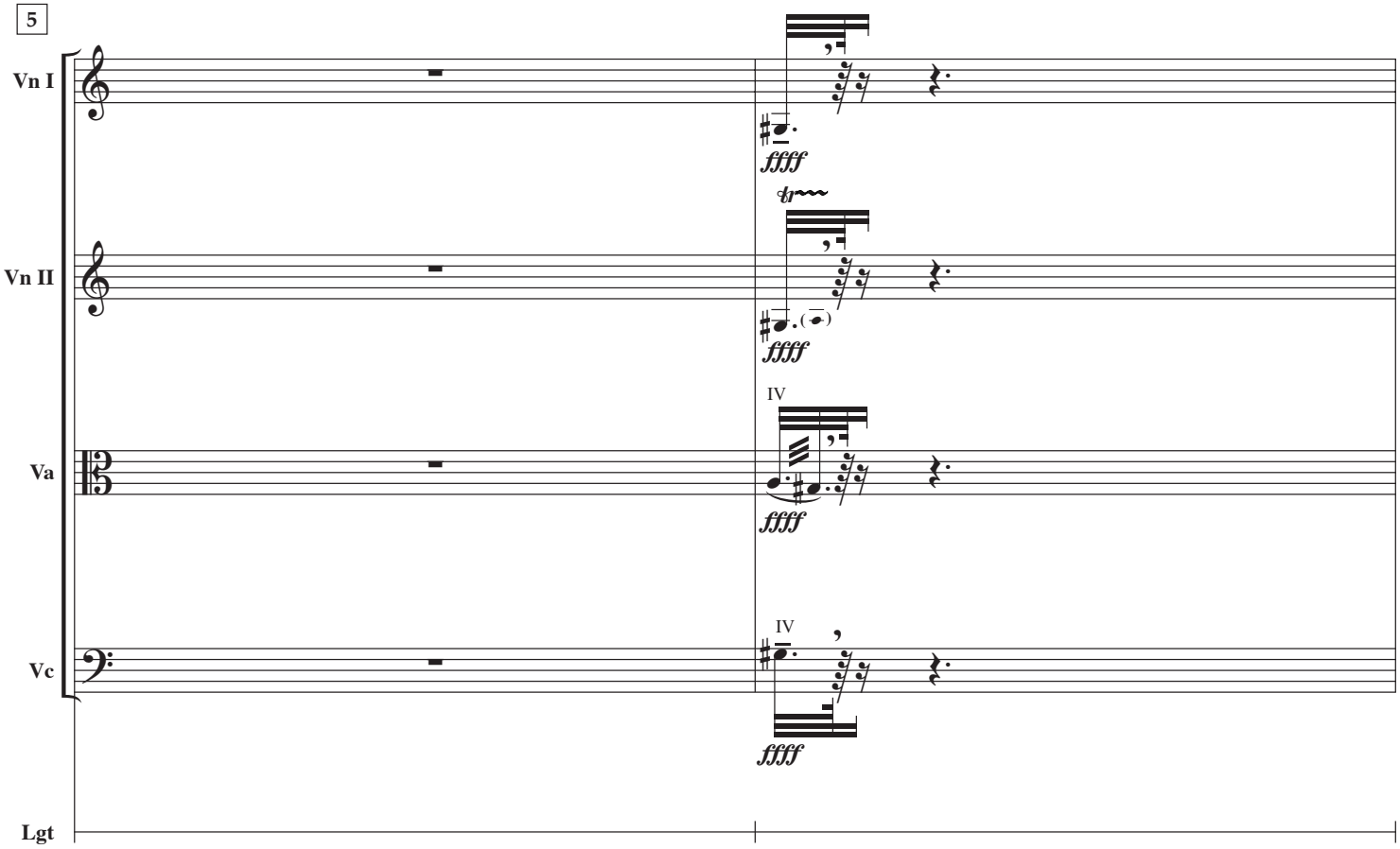
Dedicated to John, Ari, Chris, and Kevin

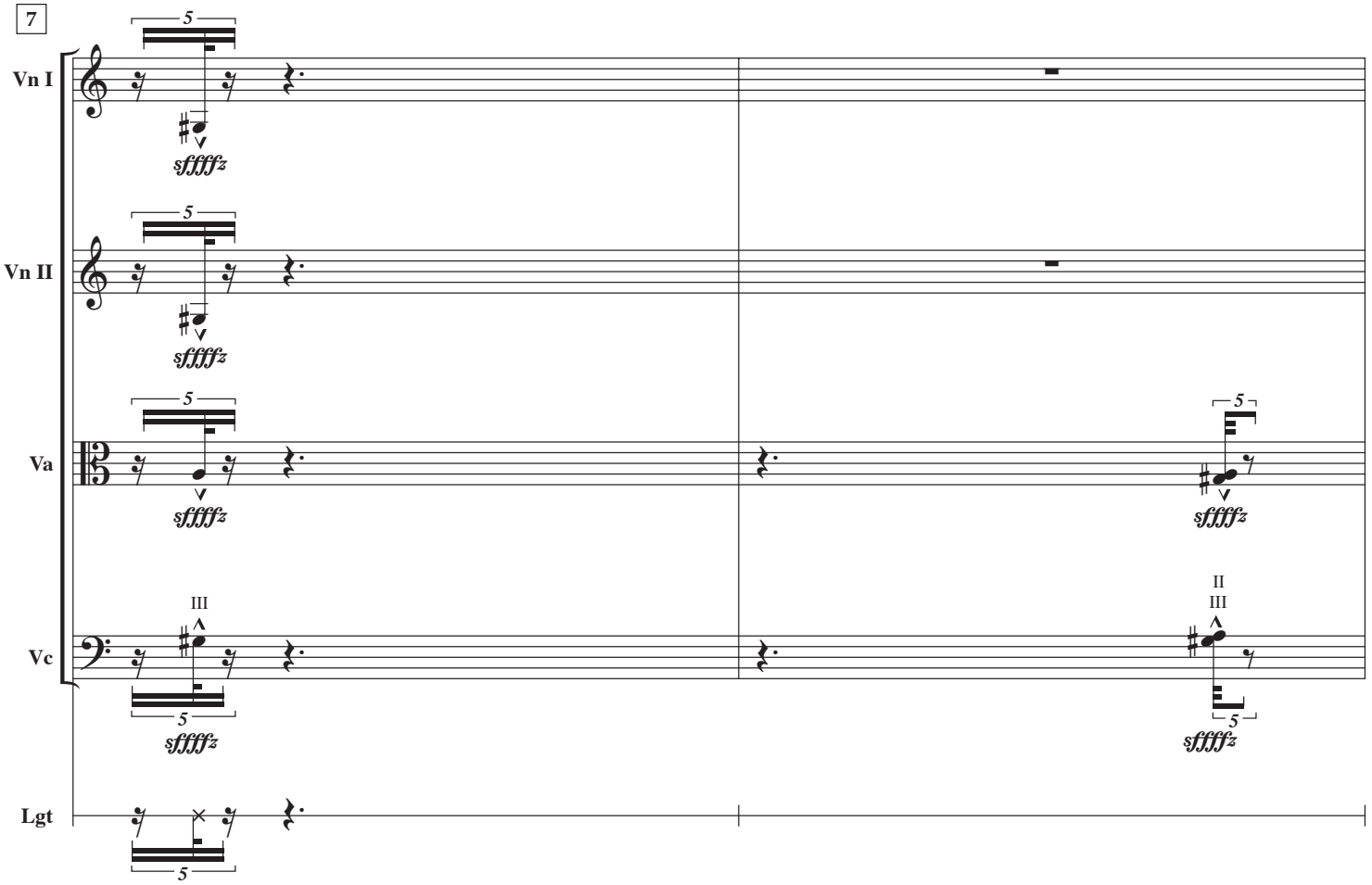
Subject

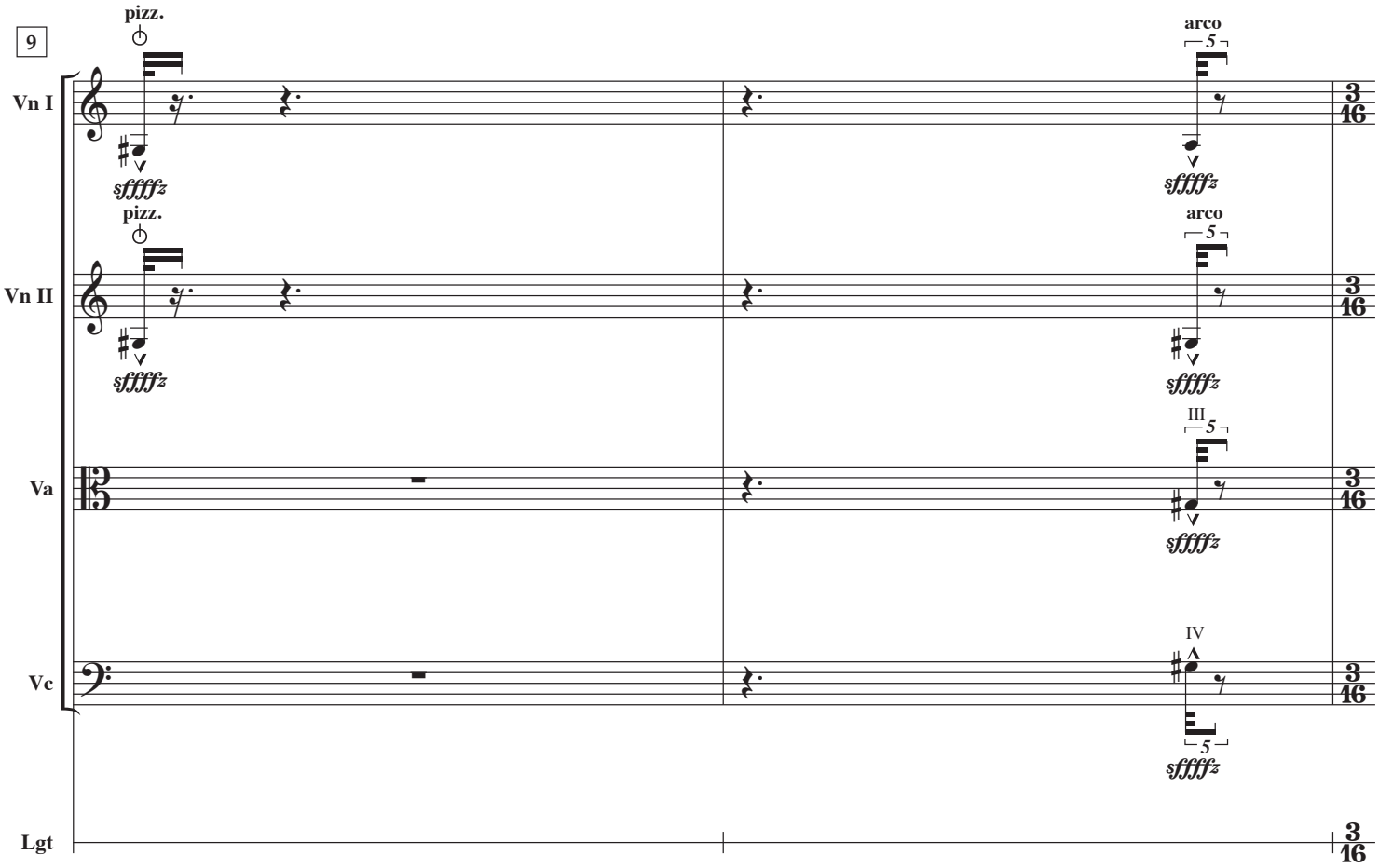


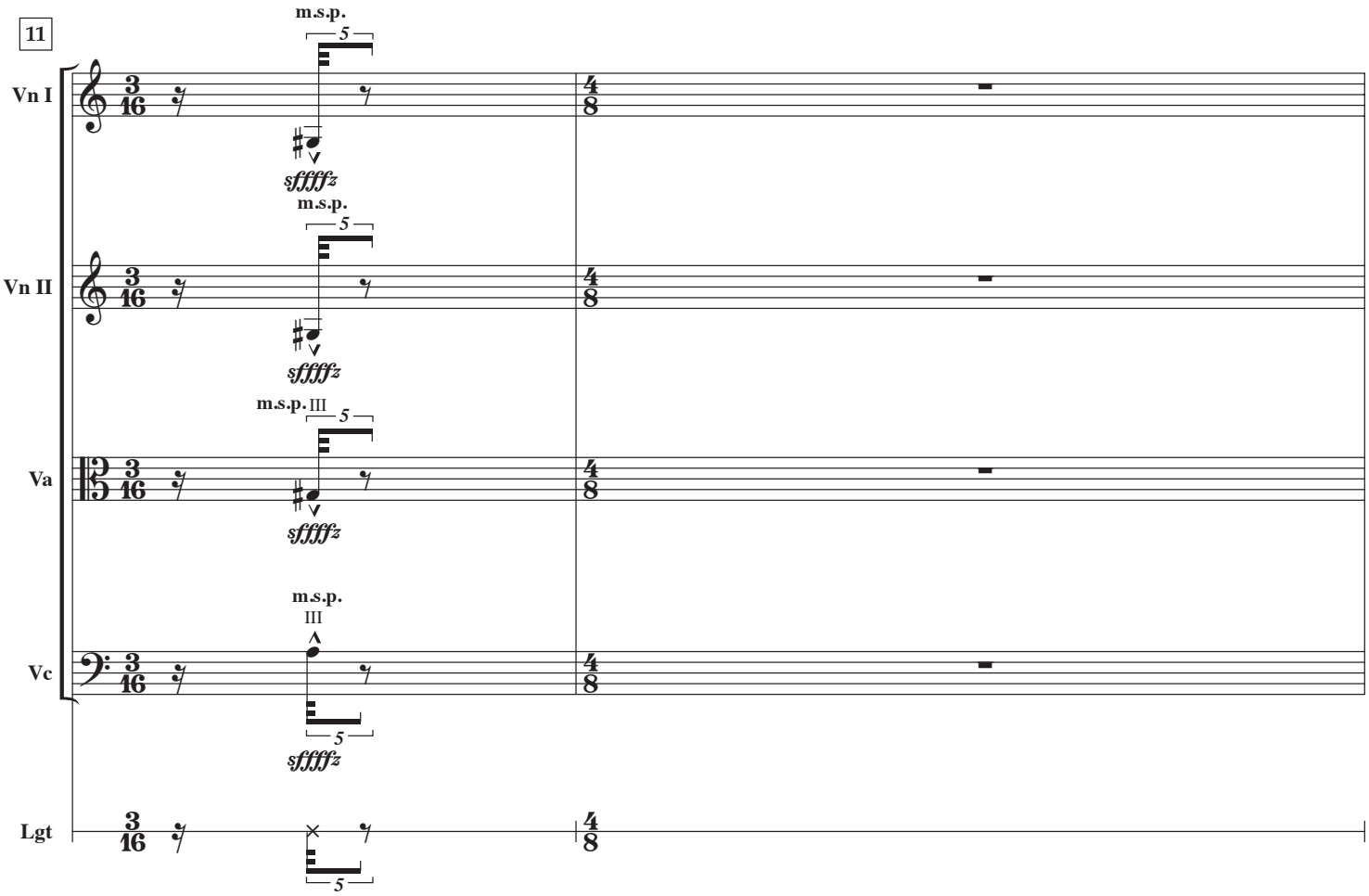
Copyright ©2011 Jason Eckardt. All rights reserved.

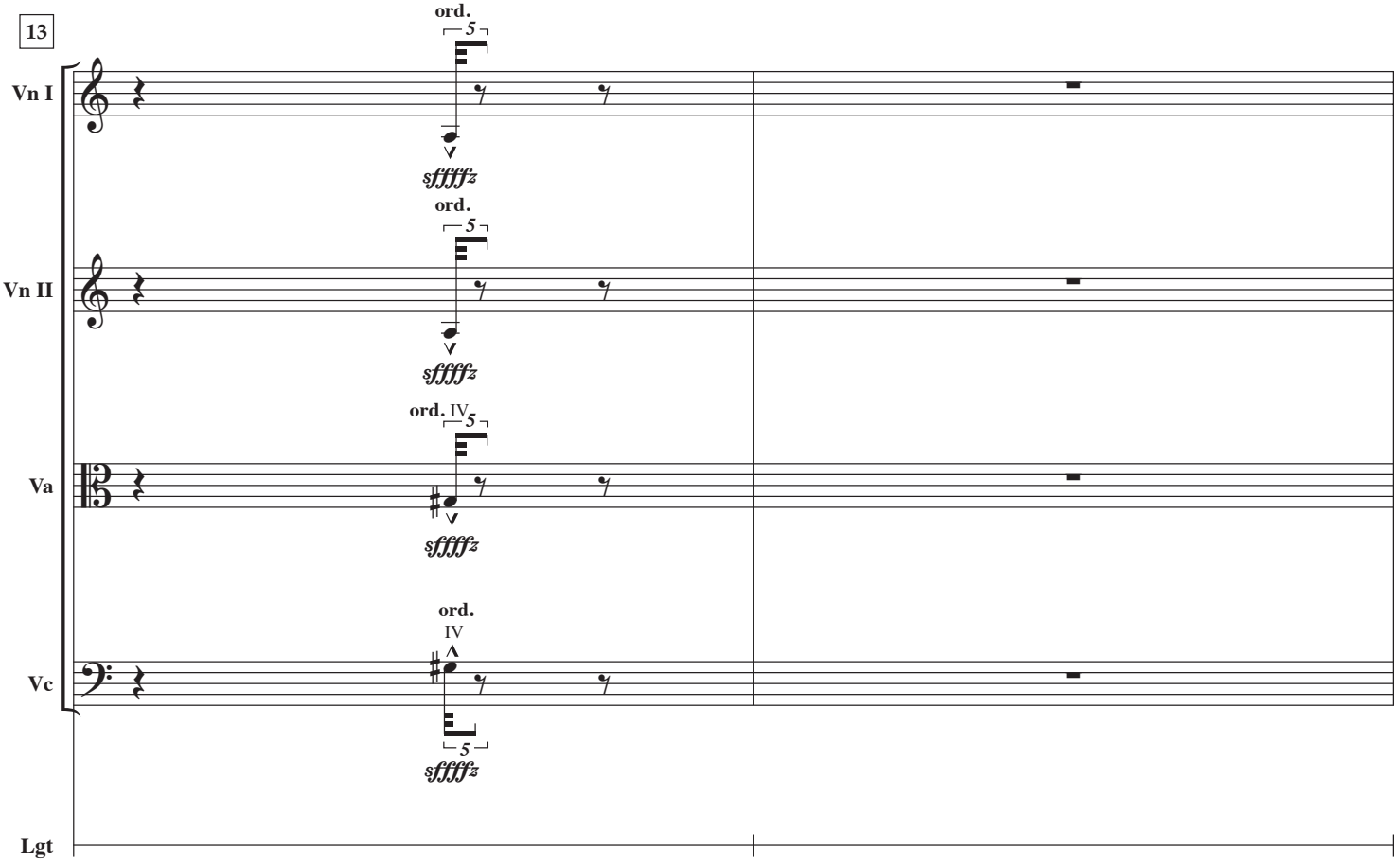

3
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
IV
flash (sempre)

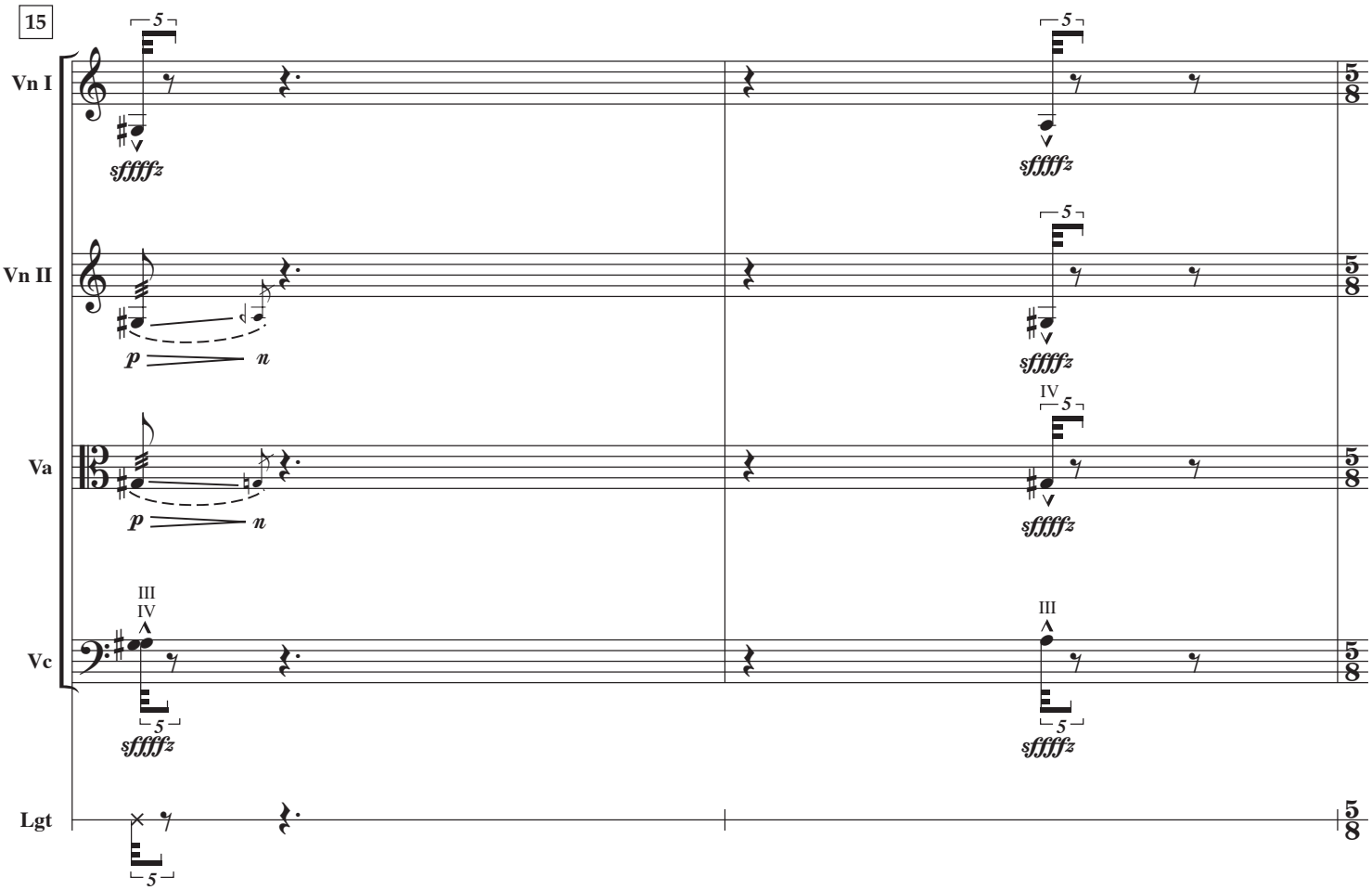

5
Vn I
Vn II
Va
Vc
Lgt
IV
ffff

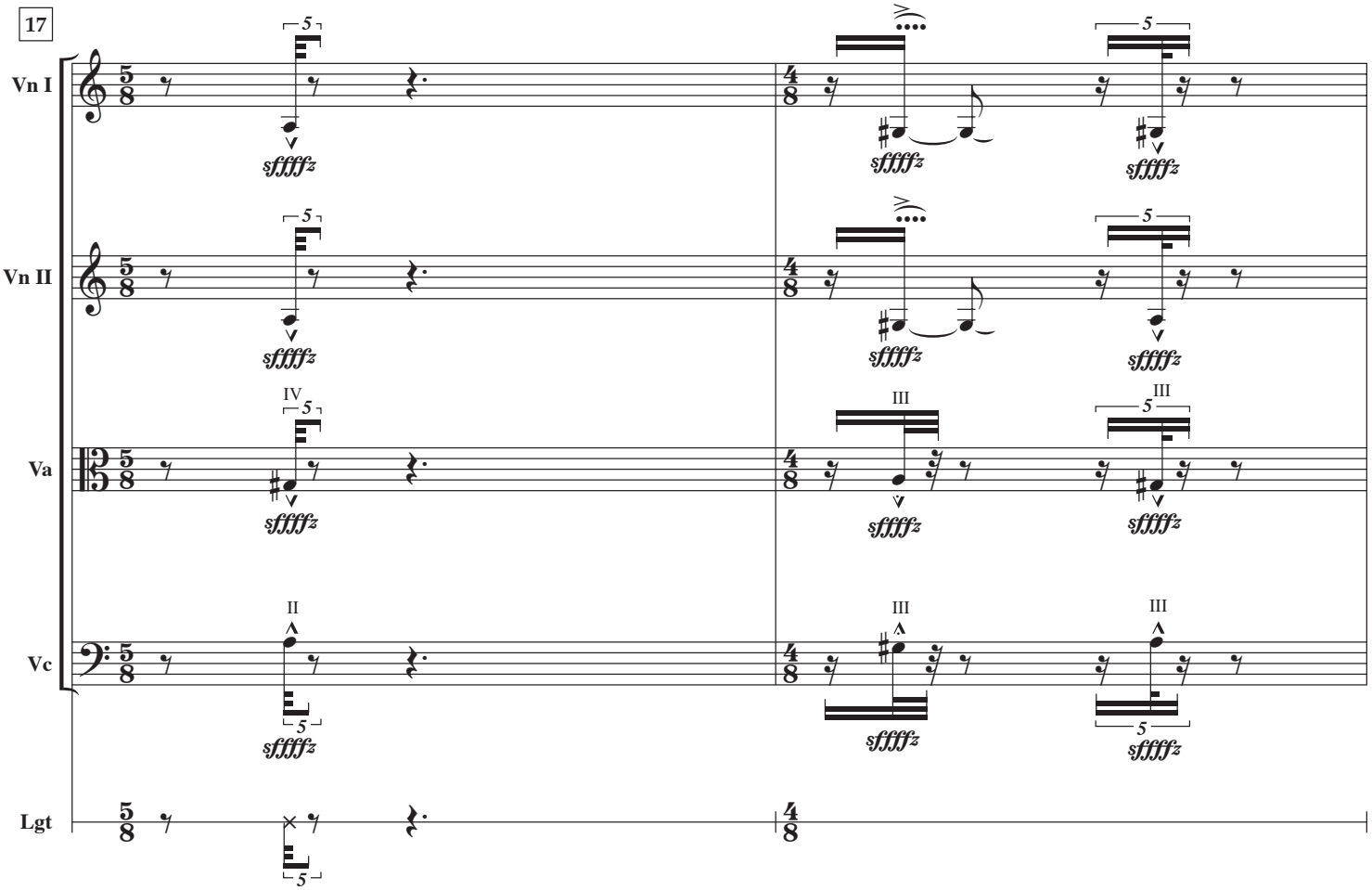

7
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
II
III

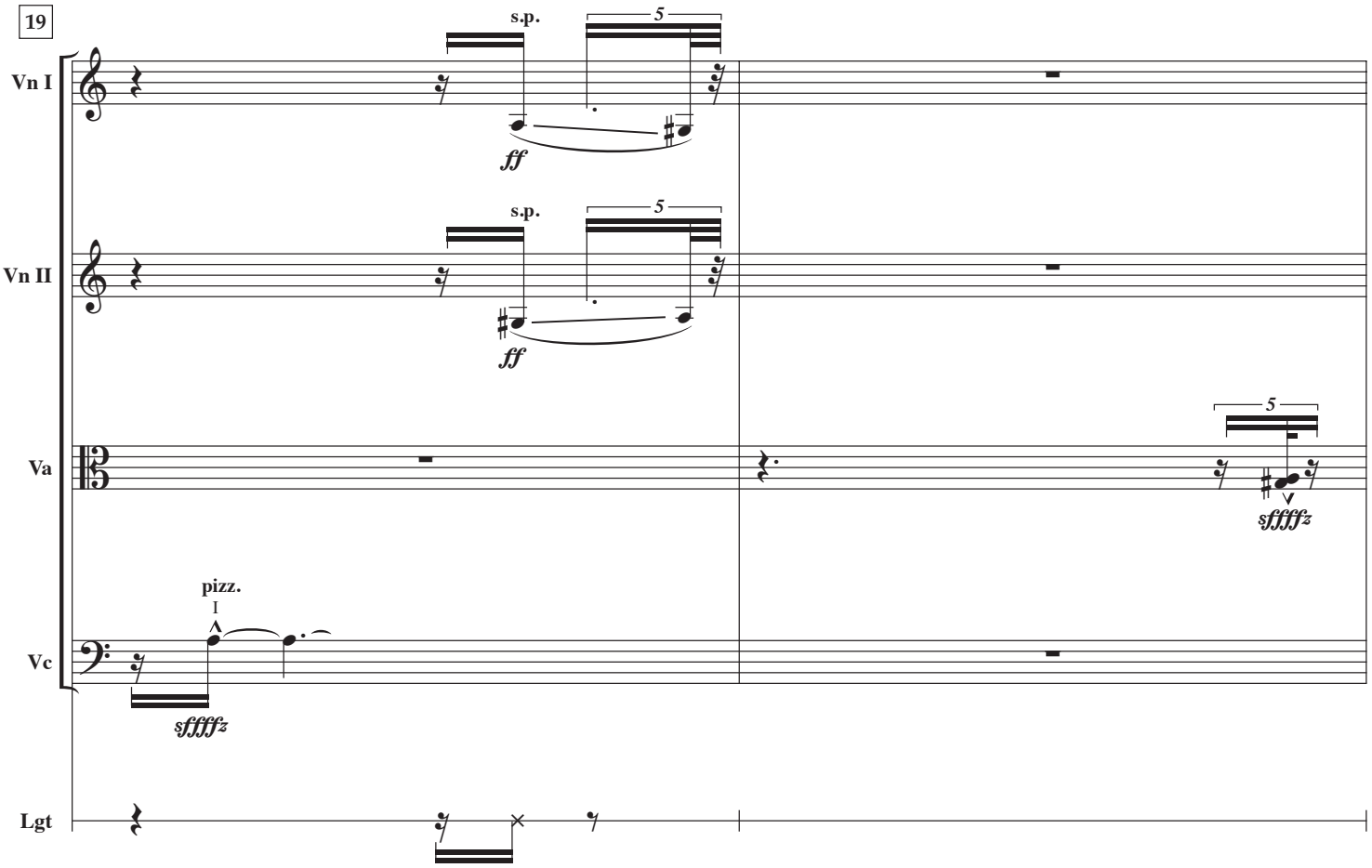

9
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
5
sffffz
III
IV
3
16

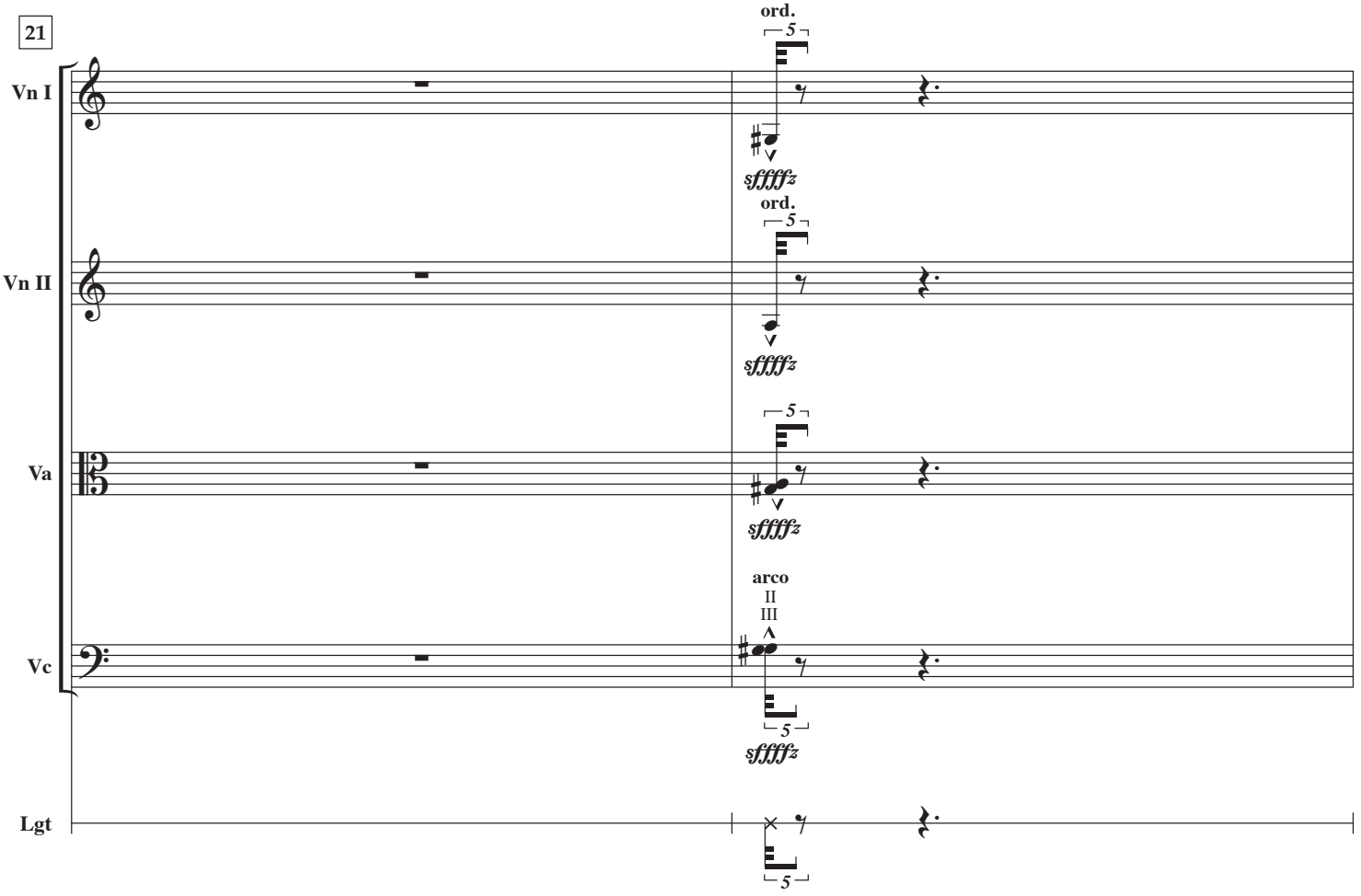

11
Vn I
m.s.p.
5
sffffz
Vn II
m.s.p.
5
sffffz
Va
m.s.p. III
5
sffffz
Vc
m.s.p.
III
5
sffffz
Lgt
5

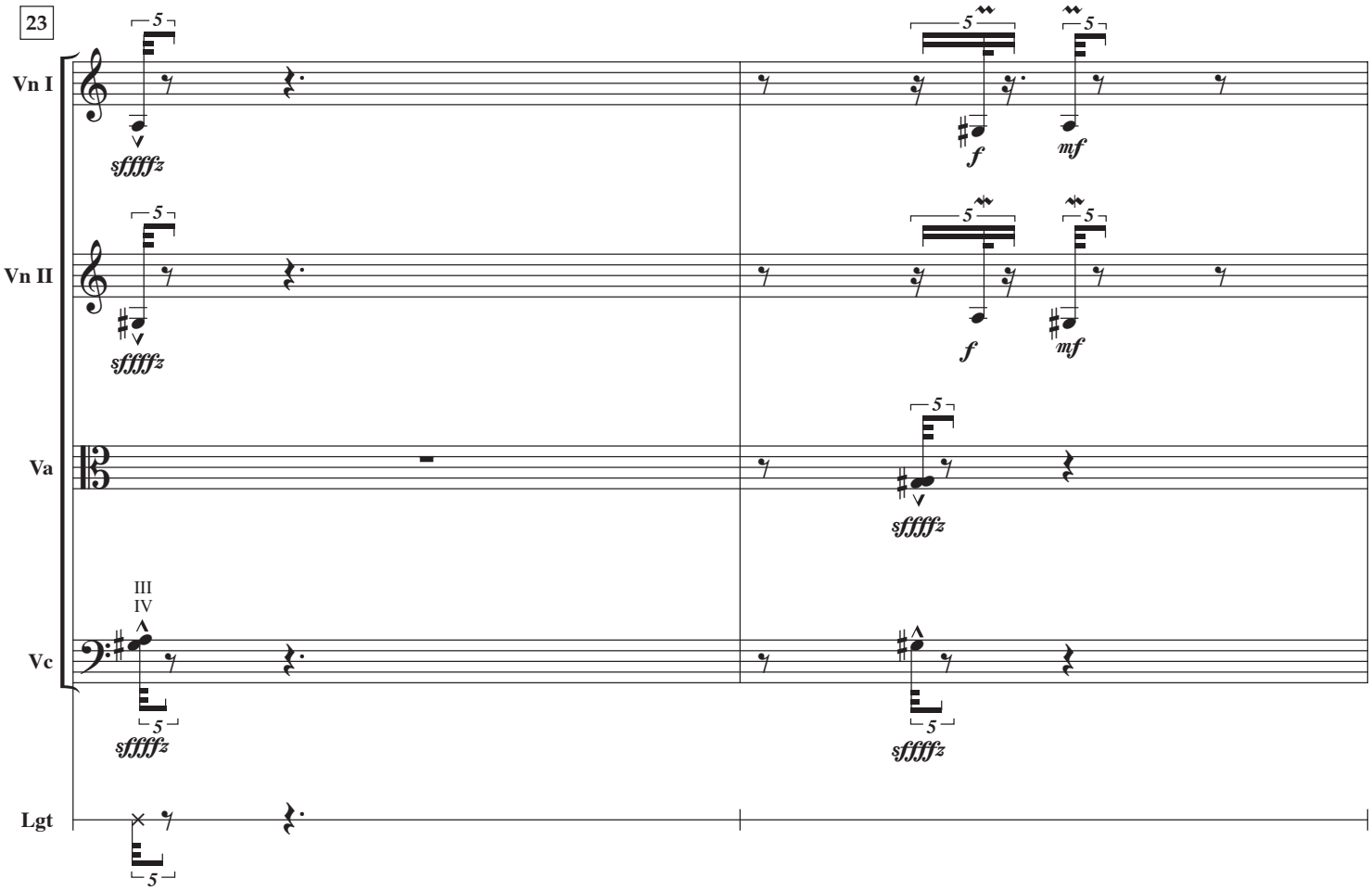

13
Vn I
ord.
5
sffffz
Vn II
ord.
5
sffffz
Va
ord. IV
5
sffffz
Vc
ord.
IV
5
sffffz
Lgt

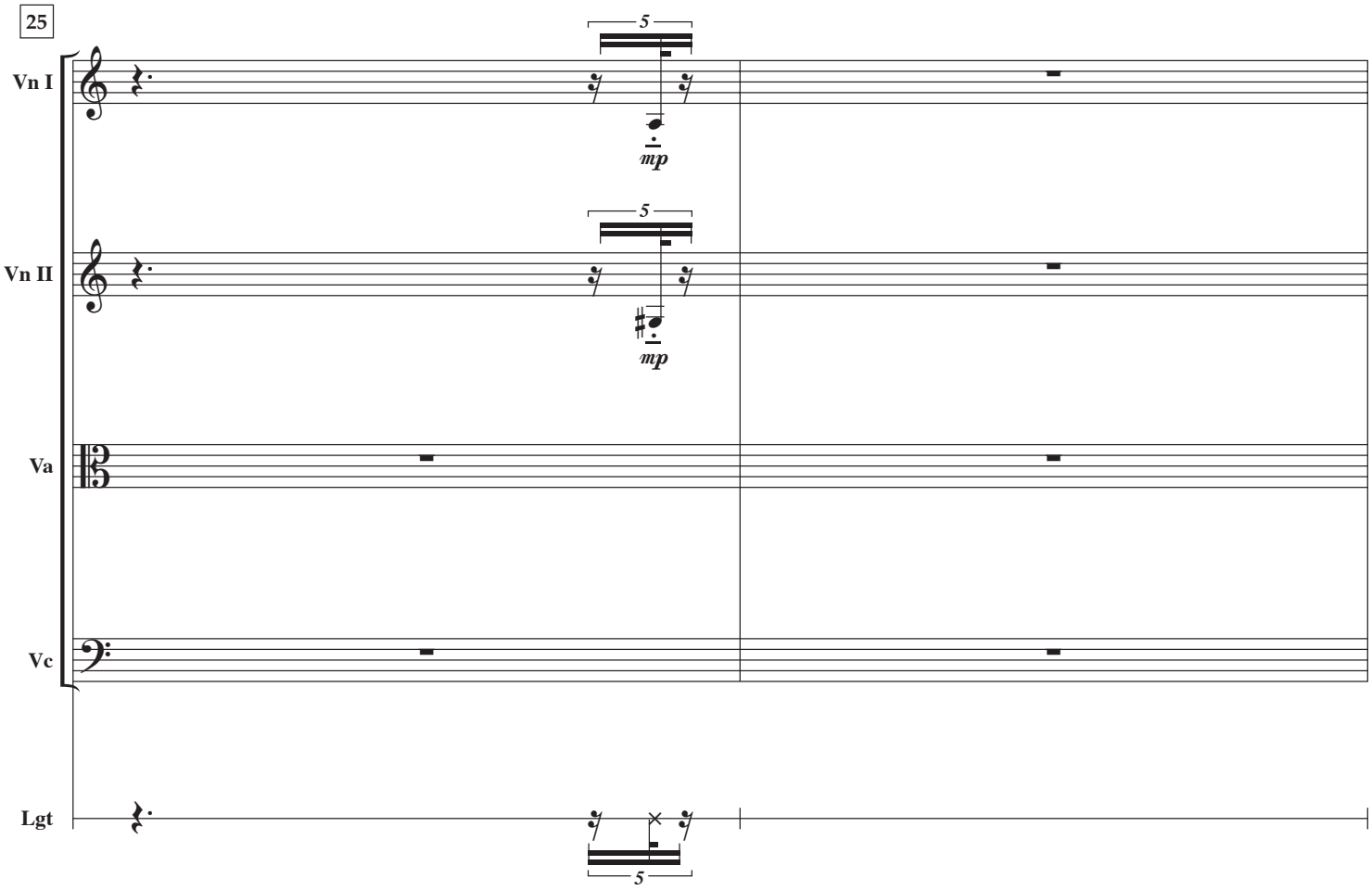

15
Vn I
Vn II
Va
Vc
Lgt
sffffz
p
n
III
IV
5

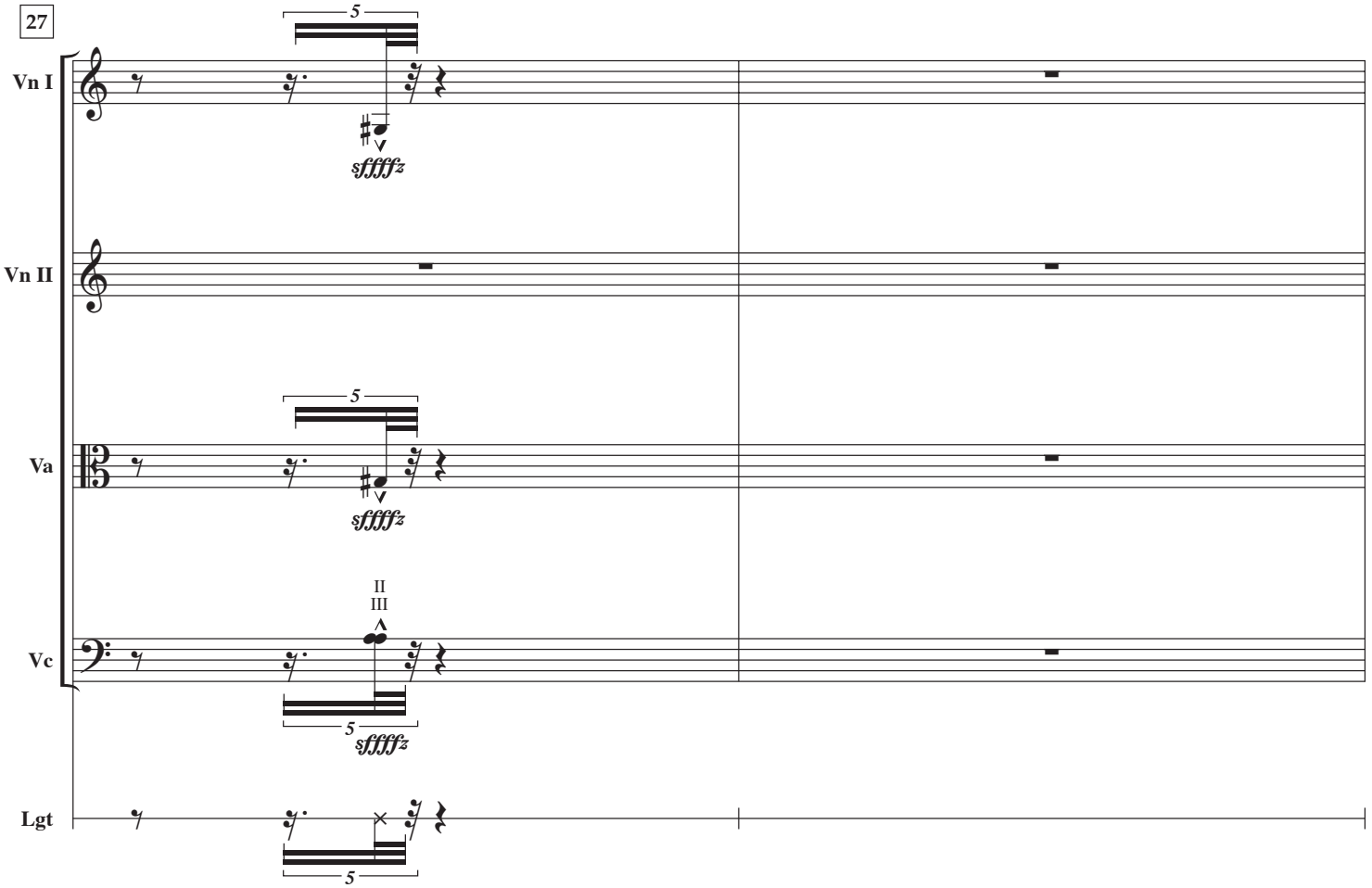

17
Vn I
Vn II
Va
Vc
Lgt
sffffz
II
III
IV
5

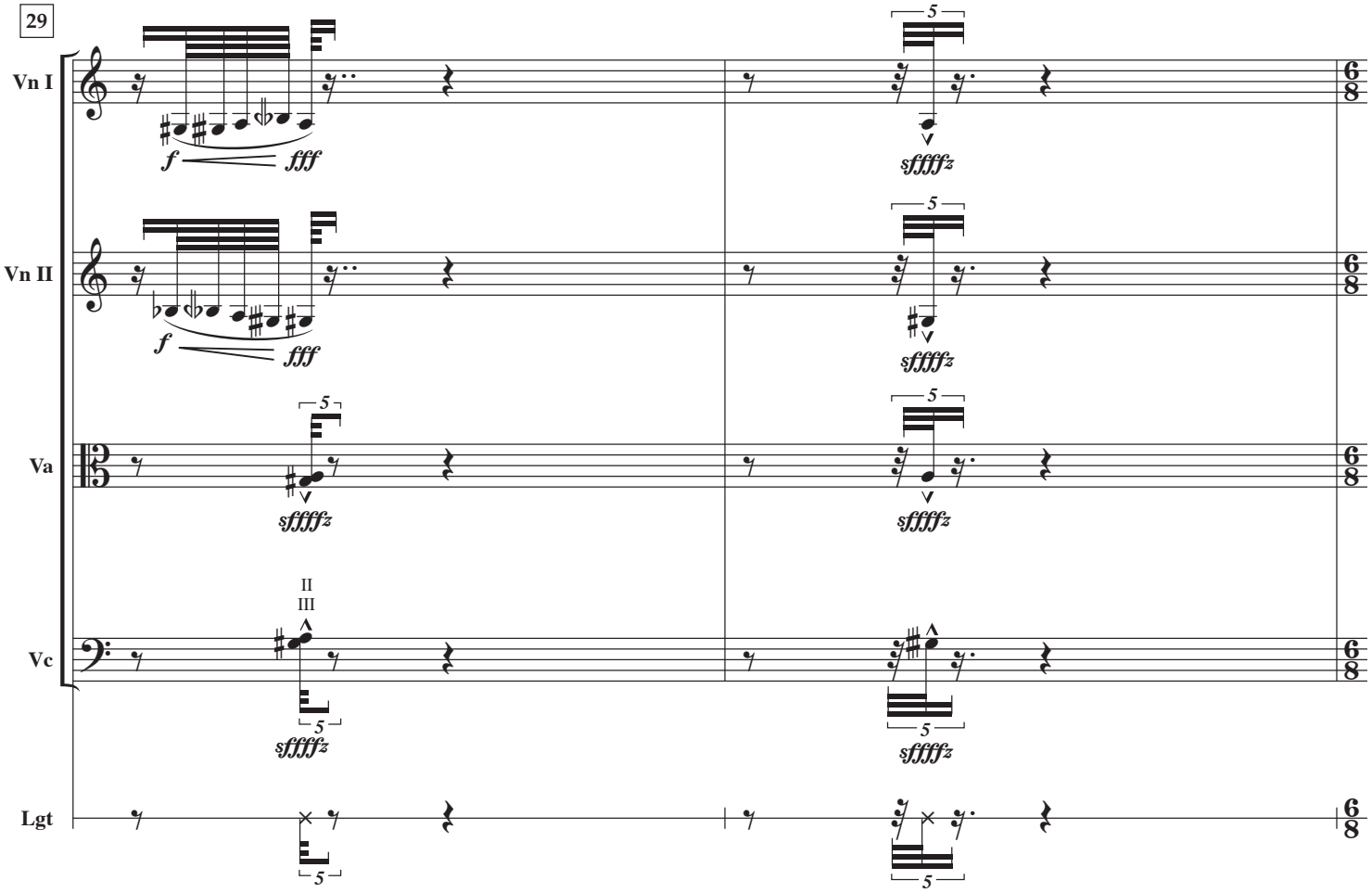

19
Vn I
s.p.
5
ff
Vn II
s.p.
5
ff
Va
5
sffffz
Vc
pizz.
I
sffffz
Lgt

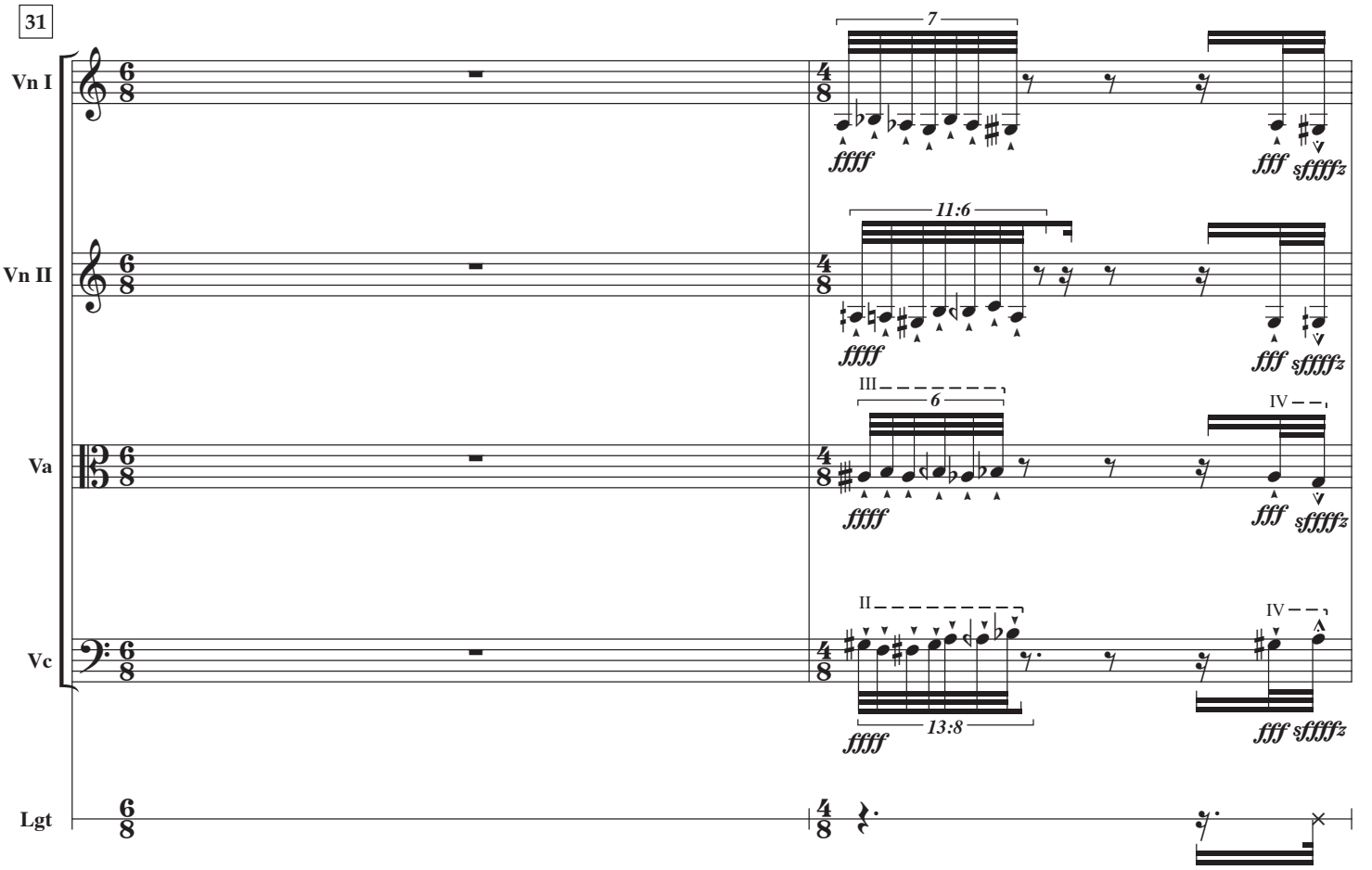

21
Vn I
ord.
5
sffffz
Vn II
ord.
5
sffffz
Va
5
sffffz
Vc
arco
II
III
5
sffffz
Lgt
5

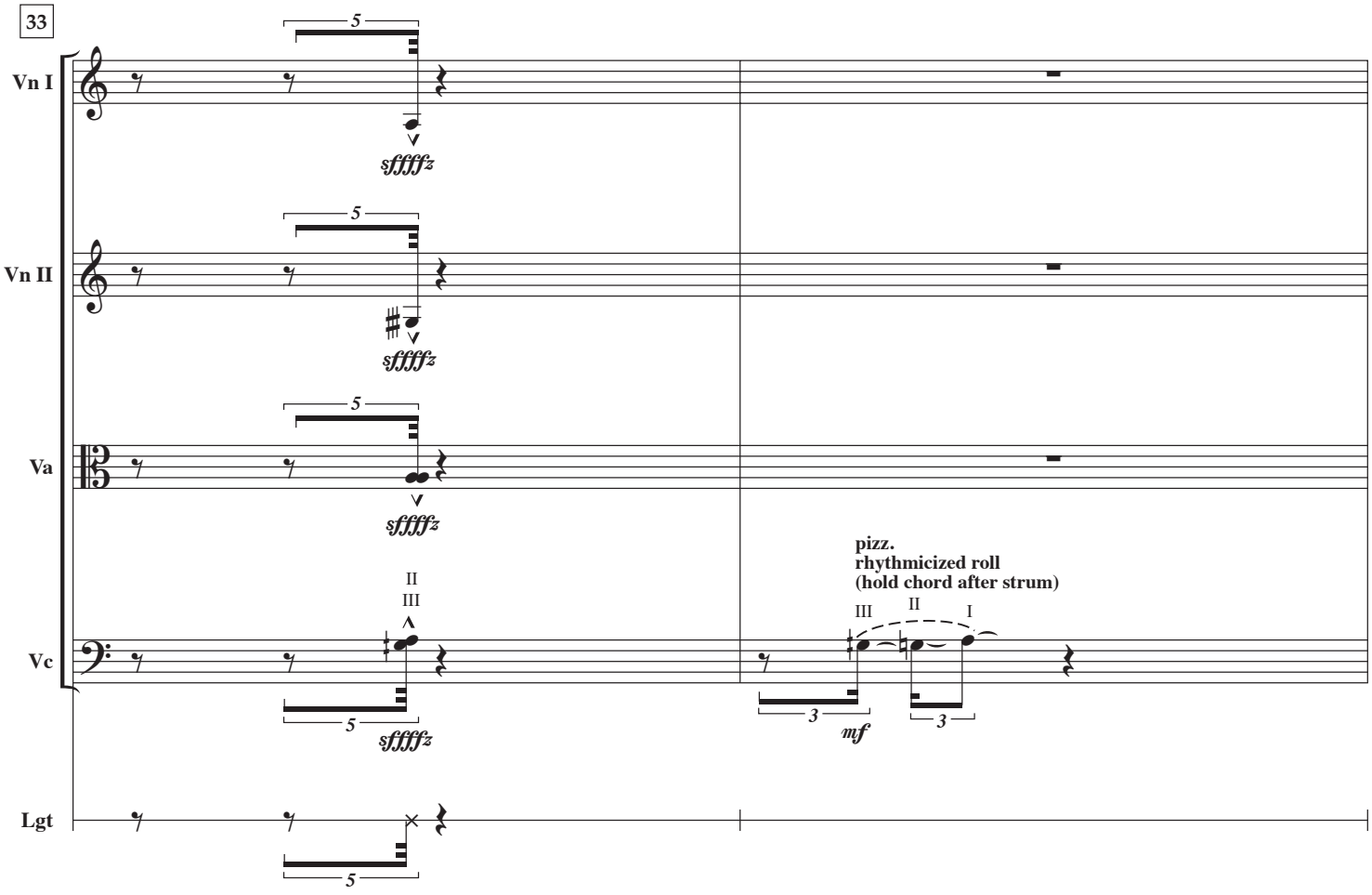

23
Vn I
Vn II
Va
Vc
Lgt
sffffz
f
mf
III
IV
5

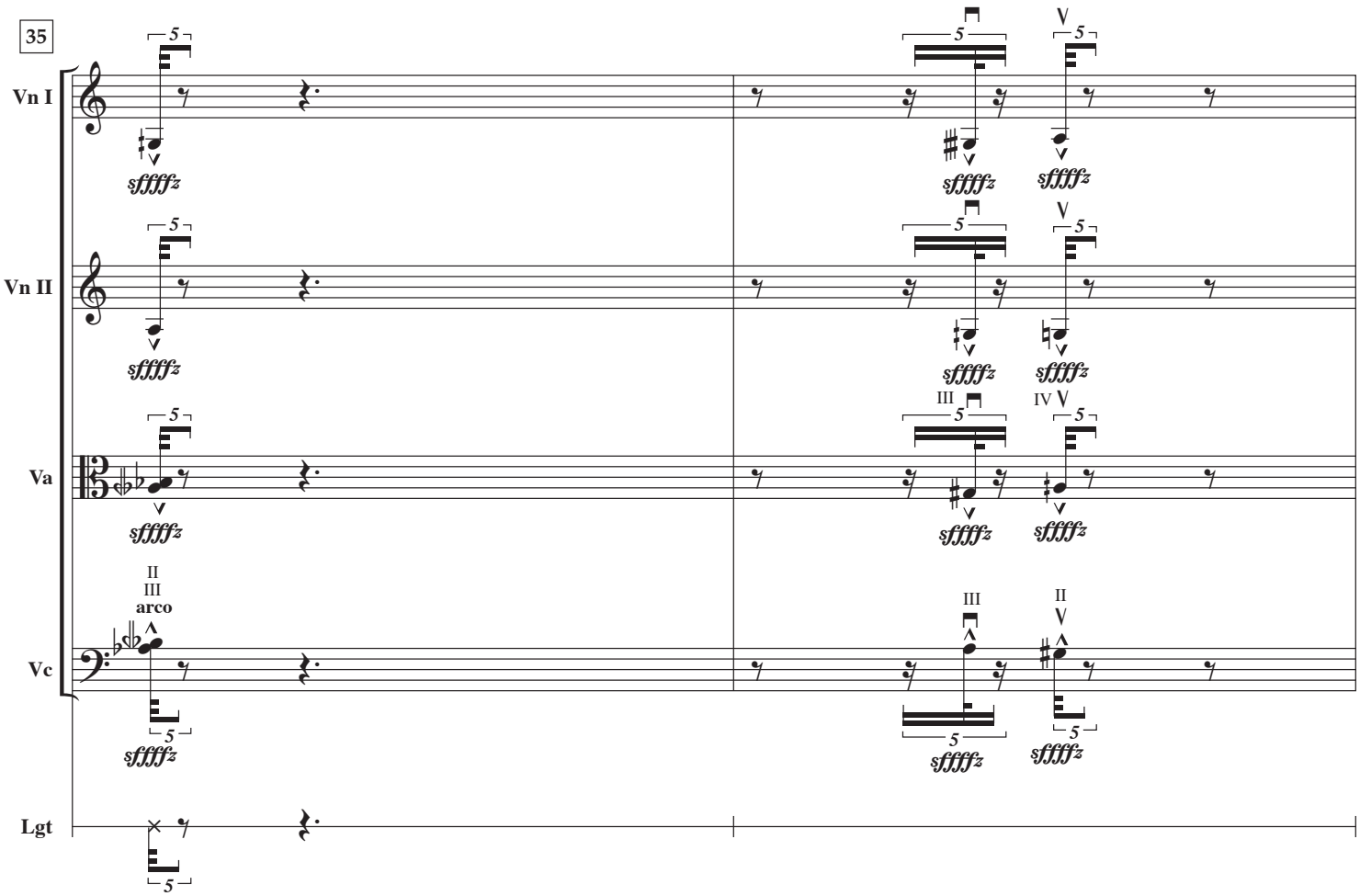

25
Vn I
Vn II
Va
Vc
Lgt
mp
5

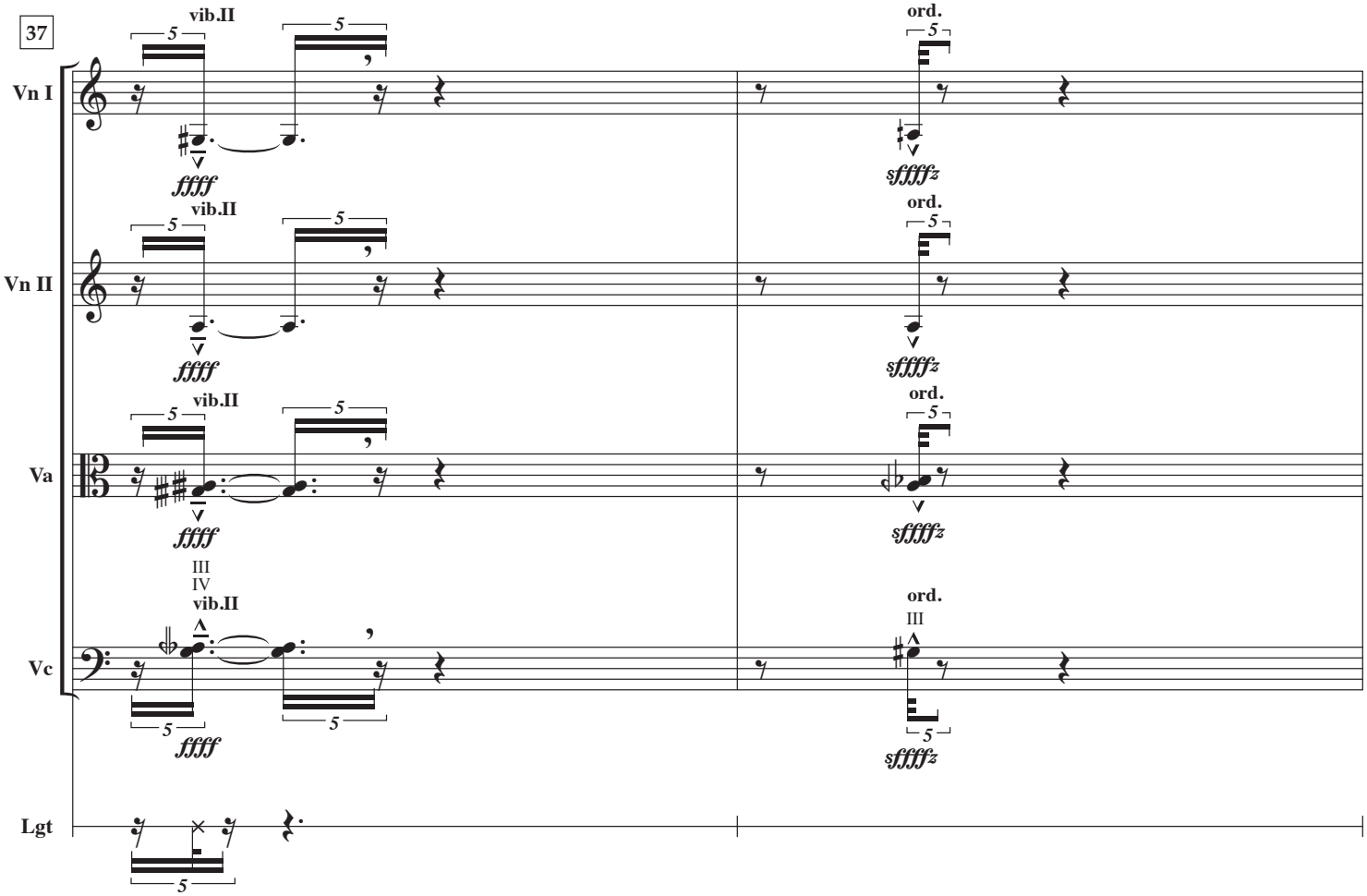

27
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III

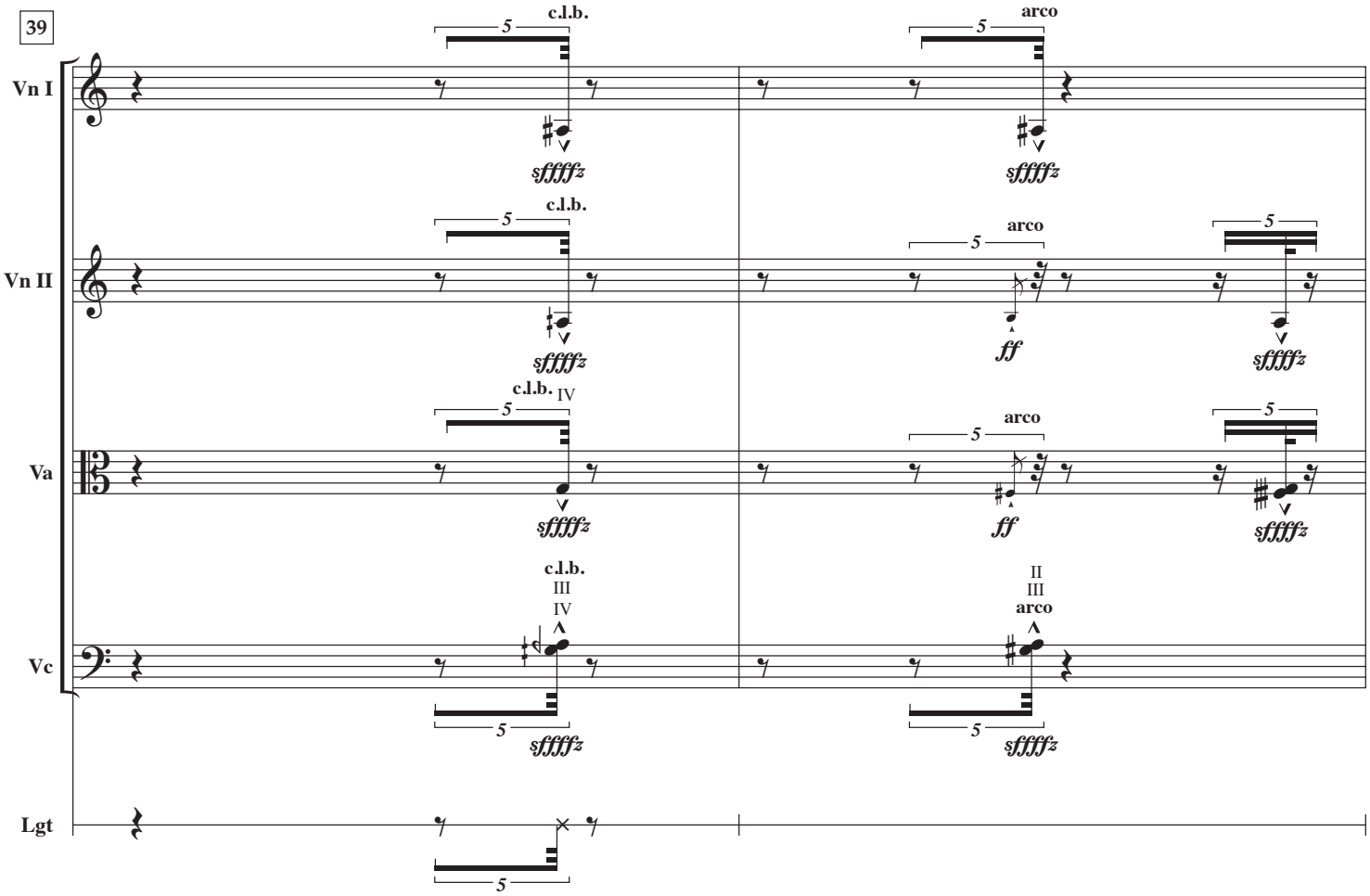

29
Vn I
Vn II
Va
Vc
Lgt
f
fff
5
sffffz
II
III
6
8

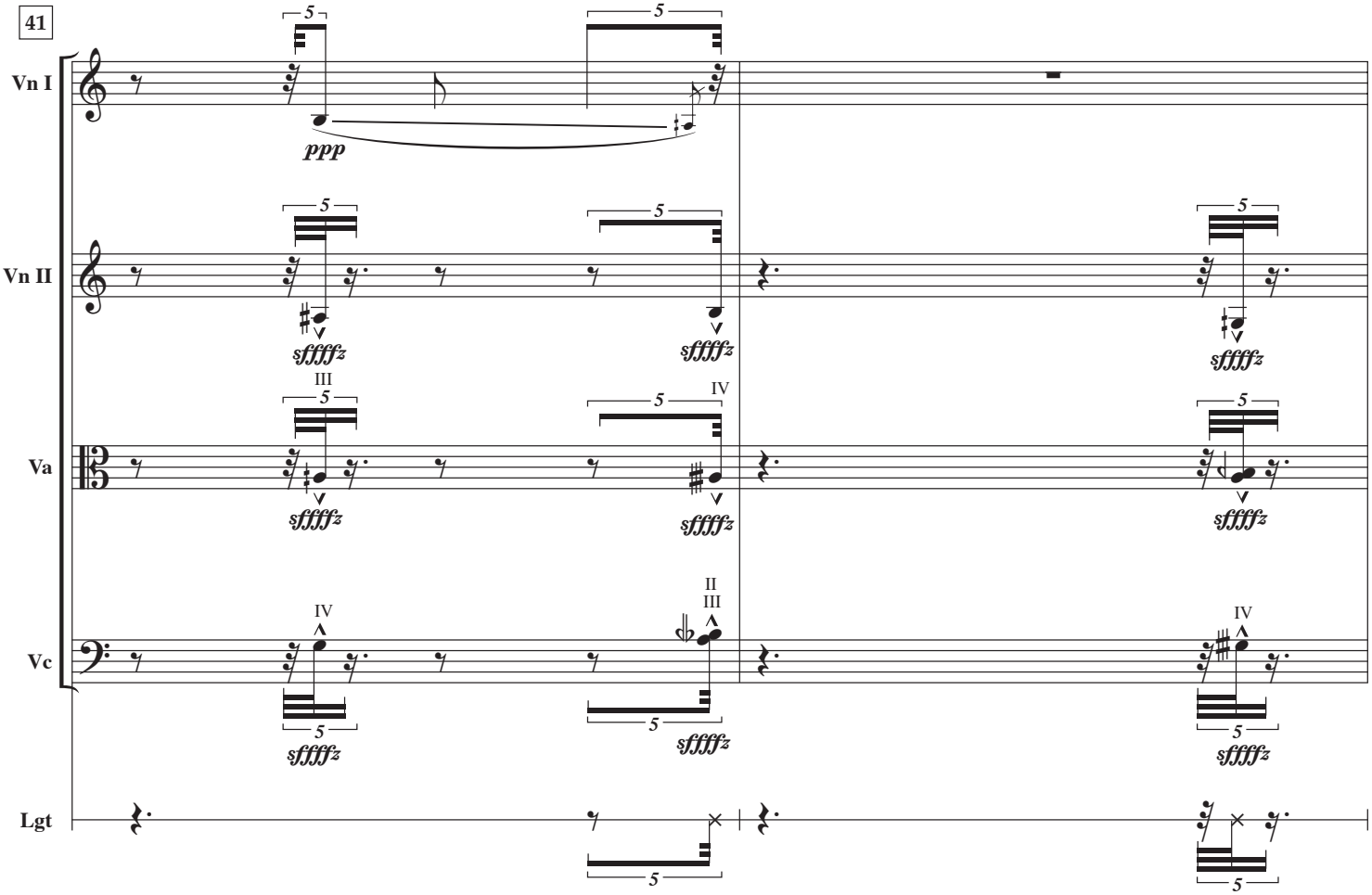

31
Vn I
Vn II
Va
Vc
Lgt
7
ffff
fff sffffz
11:6
III
6
IV
II
13:8

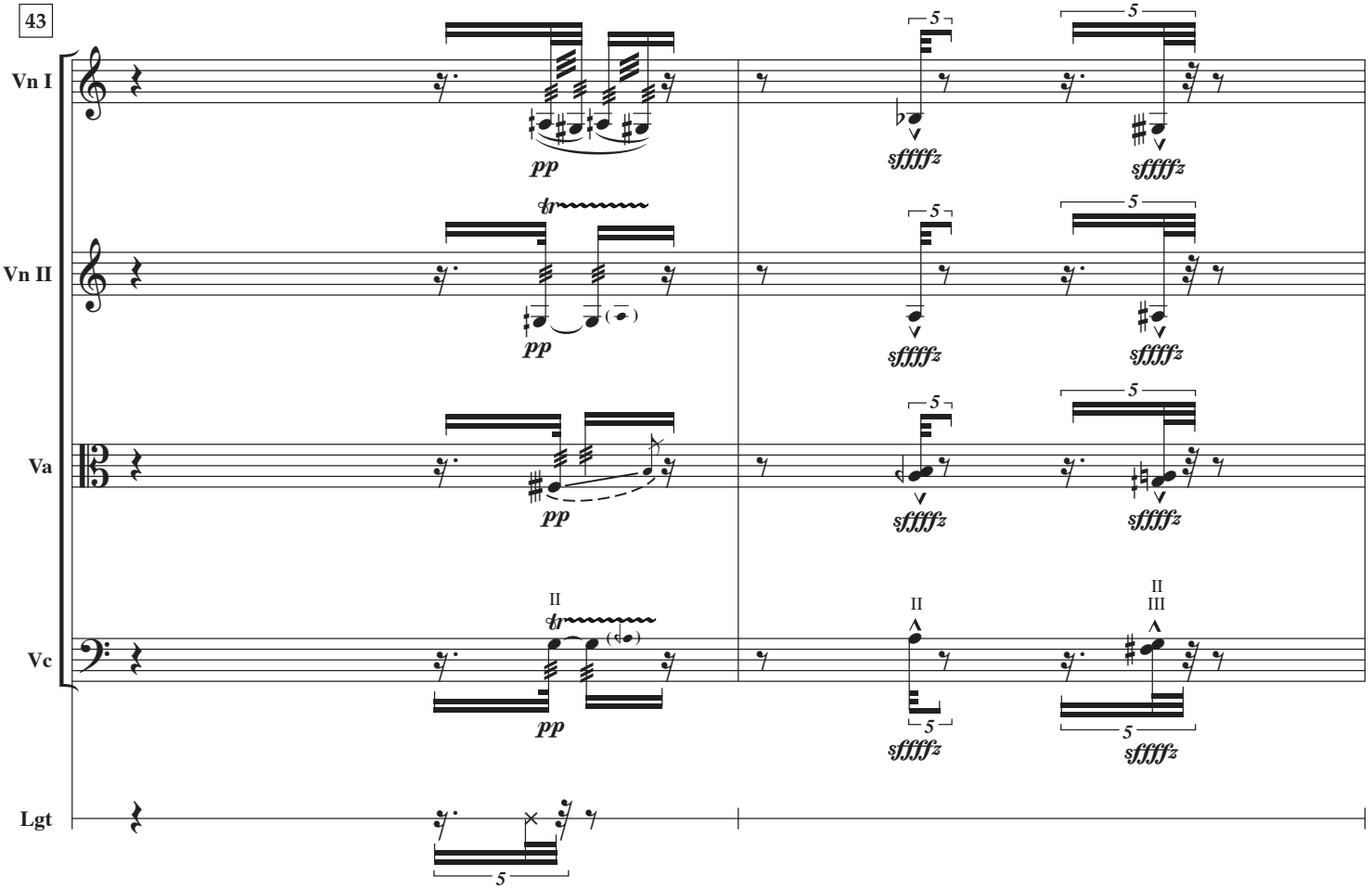

33
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III
pizz.
rhythmicized roll
(hold chord after strum)
III II I
3
mf

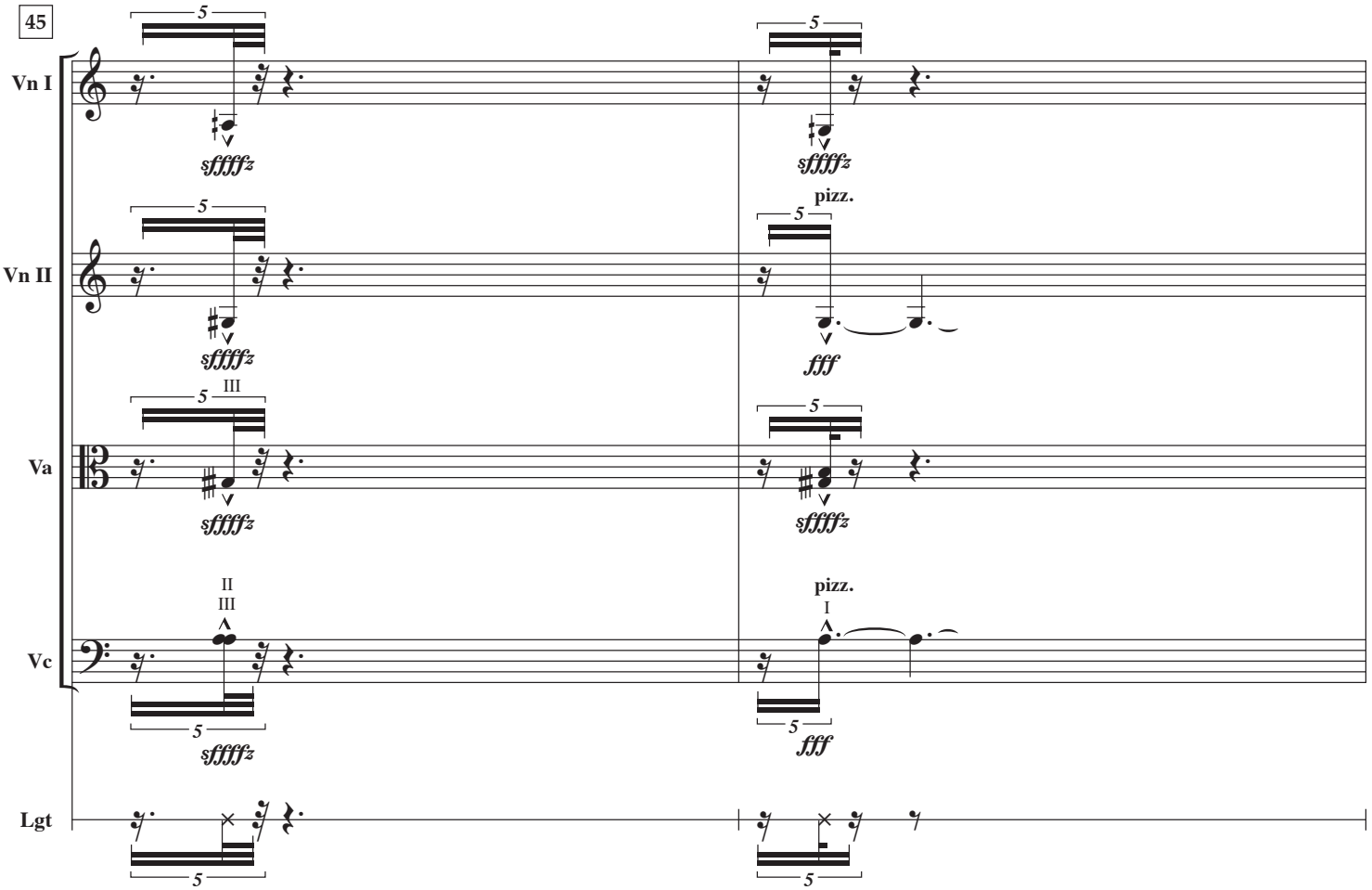

35
Vn I
Vn II
Va
Vc
Lgt
arco
sffffz

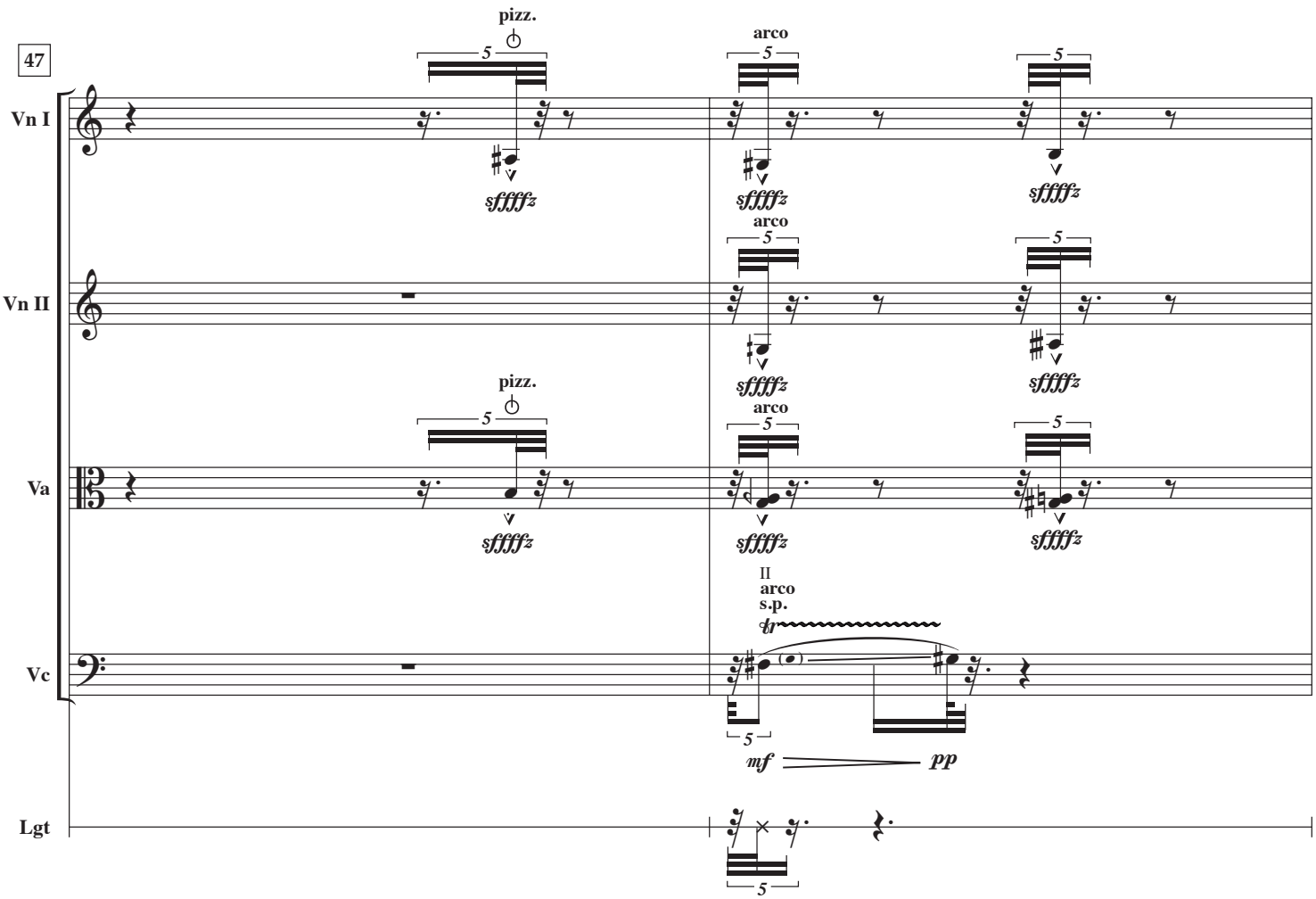

37
Vn I
Vn II
Va
Vc
Lgt
vib.II
ord.
ffff
sffffz

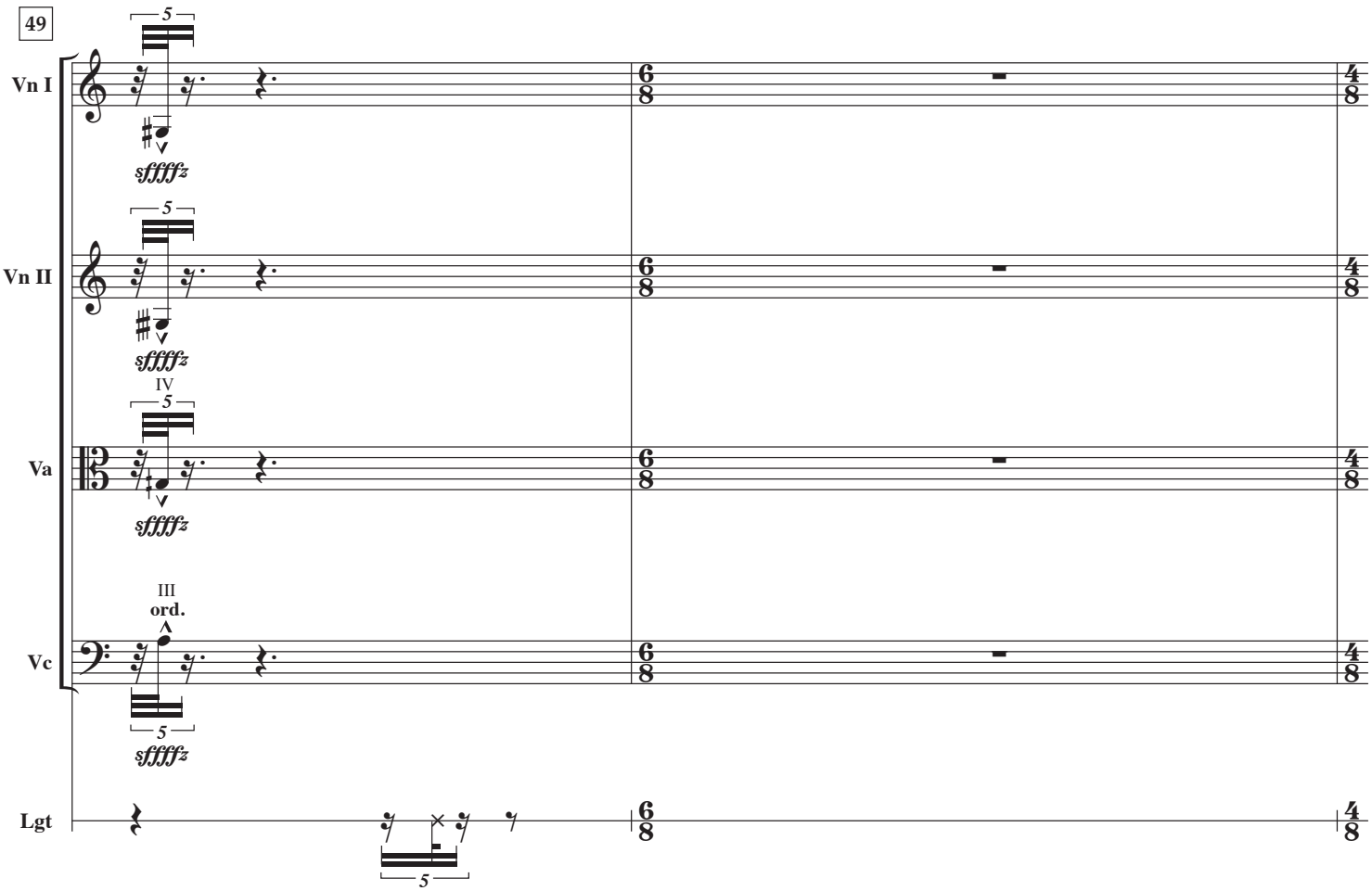

39
Vn I
Vn II
Va
Vc
Lgt
c.l.b.
arco
sffffz
ff
IV
III
II
5

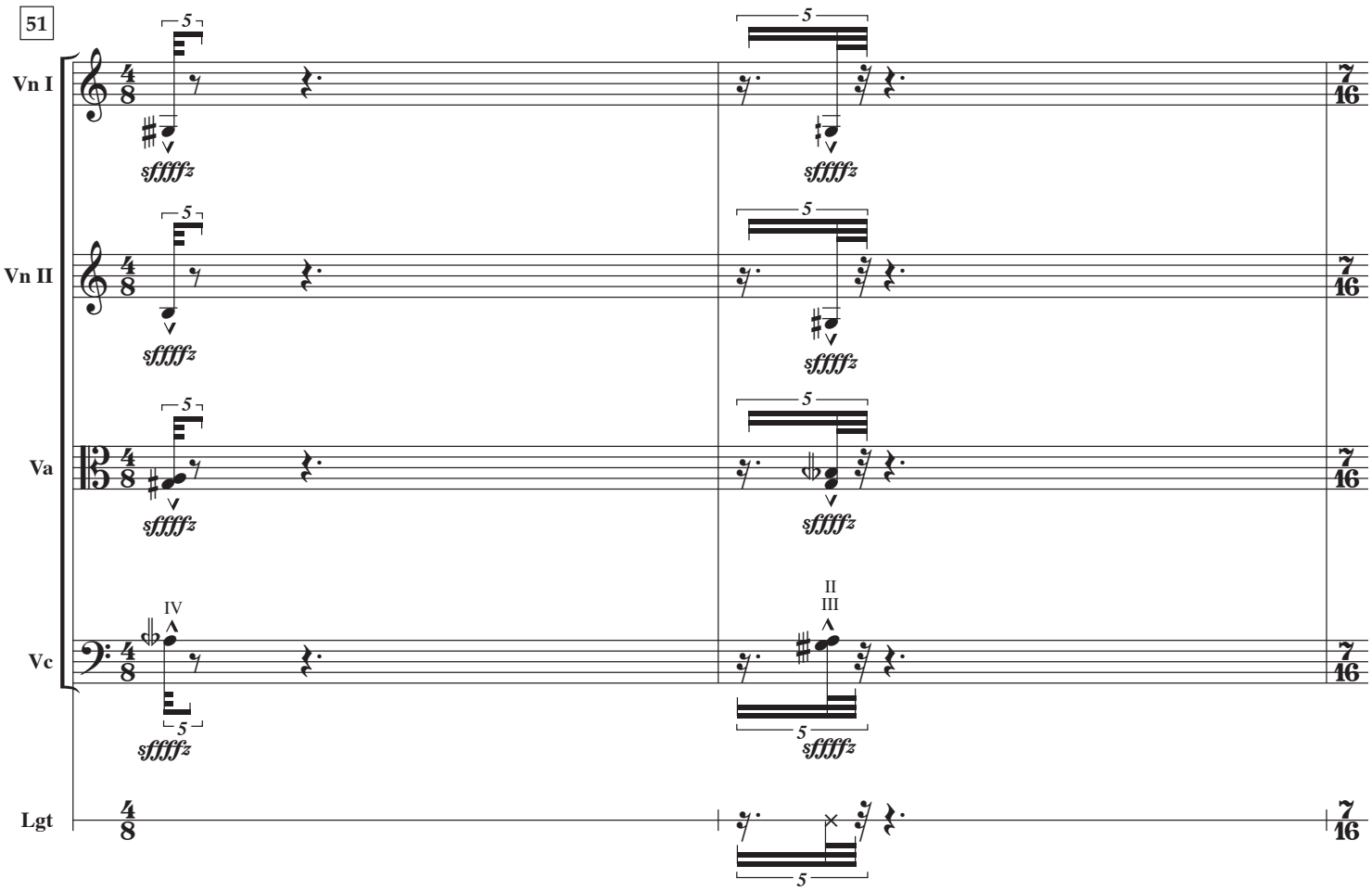

41
Vn I
Vn II
Va
Vc
Lgt
ppp
sffffz
III
IV
II
5

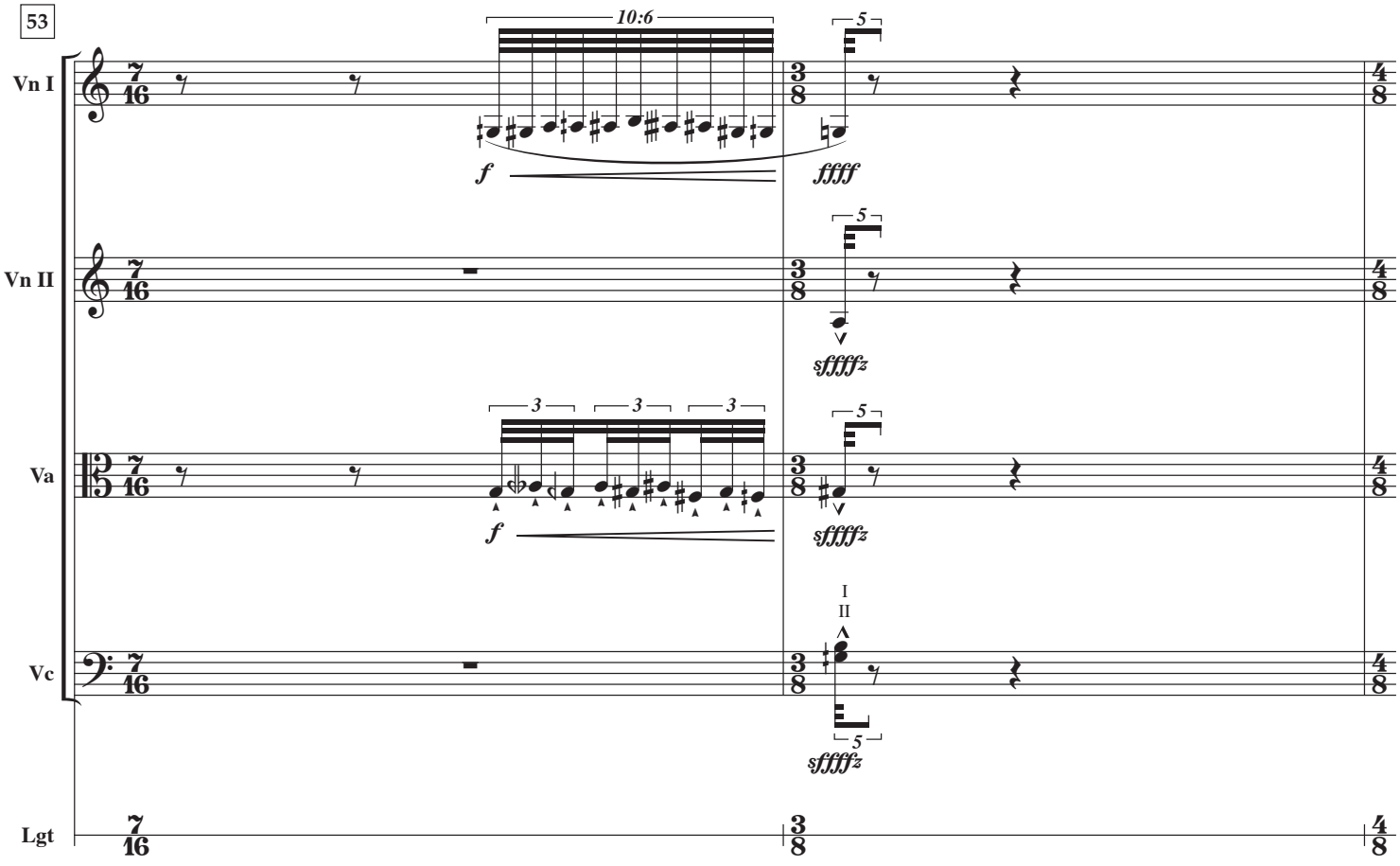

43
Vn I
Vn II
Va
Vc
Lgt
pp
sffffz
5
II
III

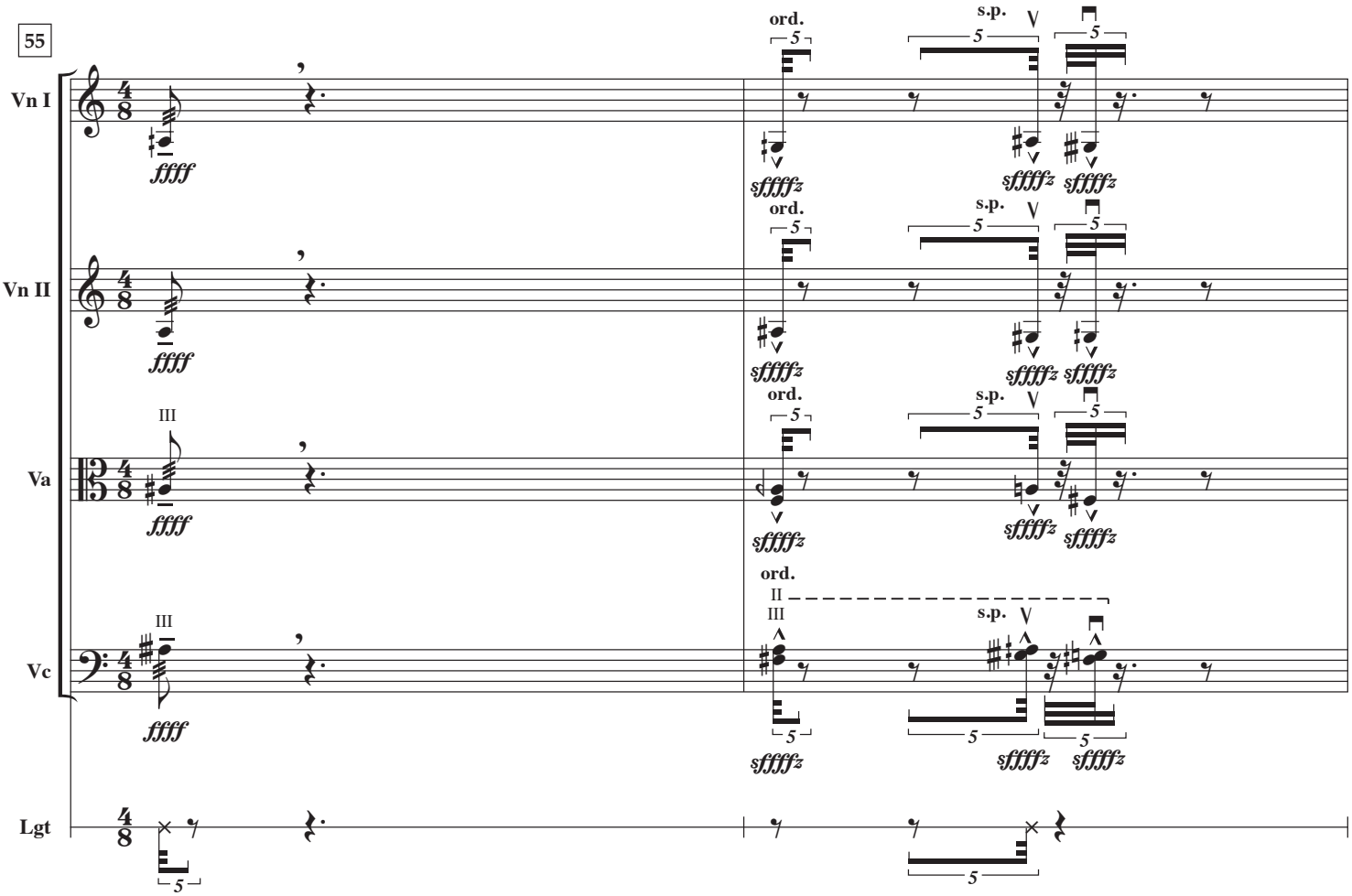

45
Vn I
Vn II
Va
Vc
Lgt
sffffz
fff
pizz.
5
II
III
I

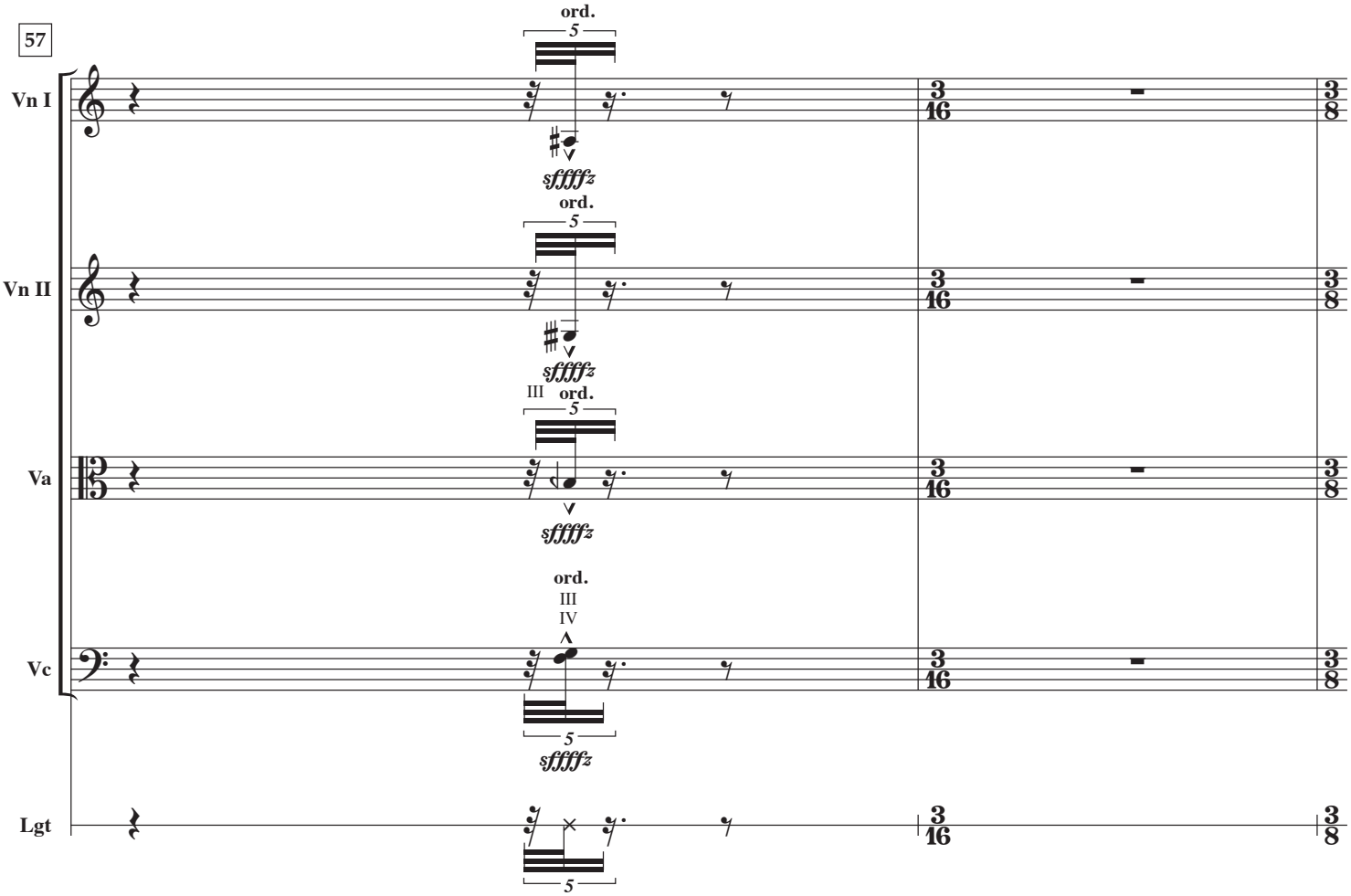

47
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
II
arco
s.p.
tr
5
sffffz
mf
pp

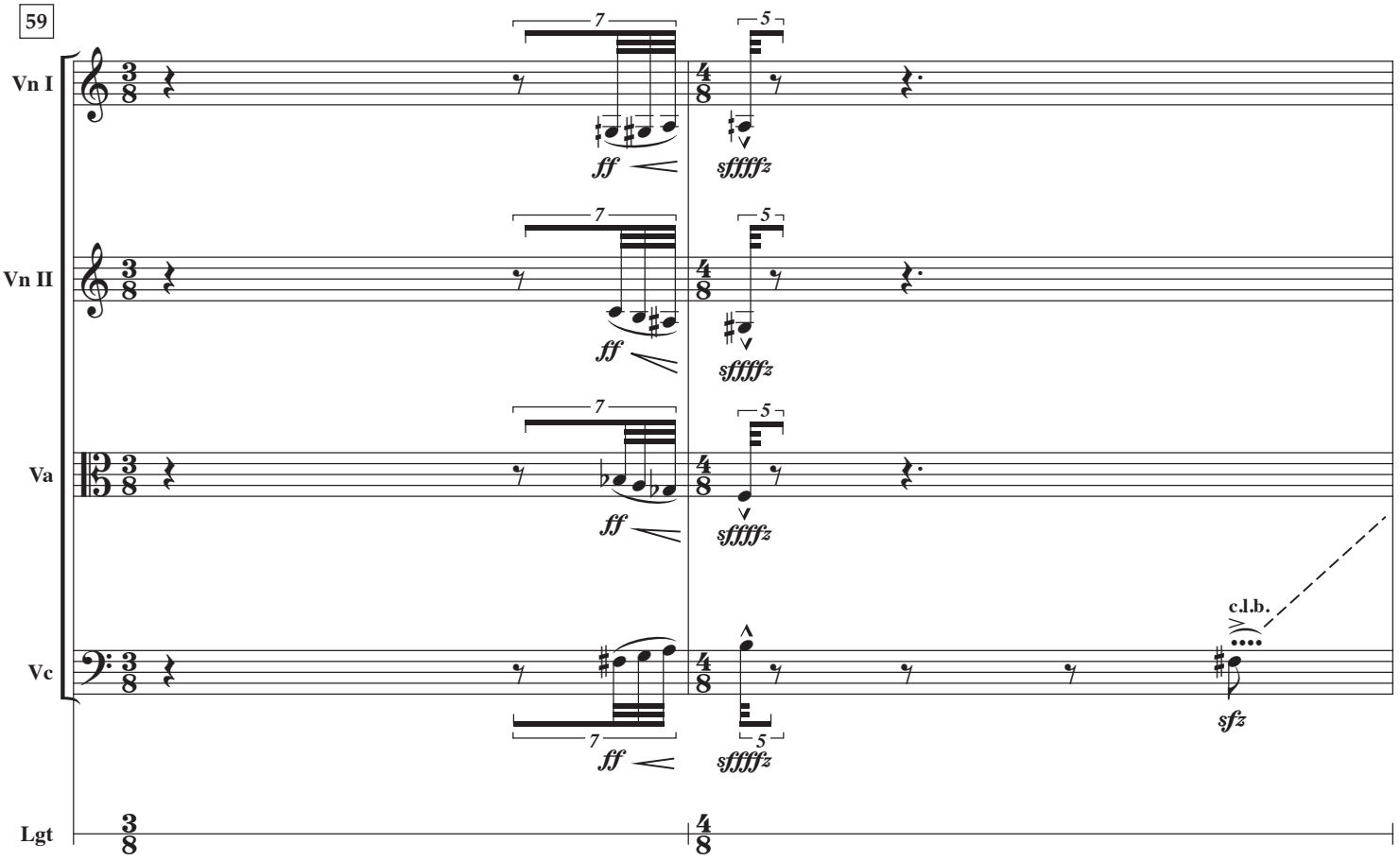

49
Vn I
Vn II
Va
Vc
Lgt
IV
III
ord.
5
sffffz
6/8
4/8

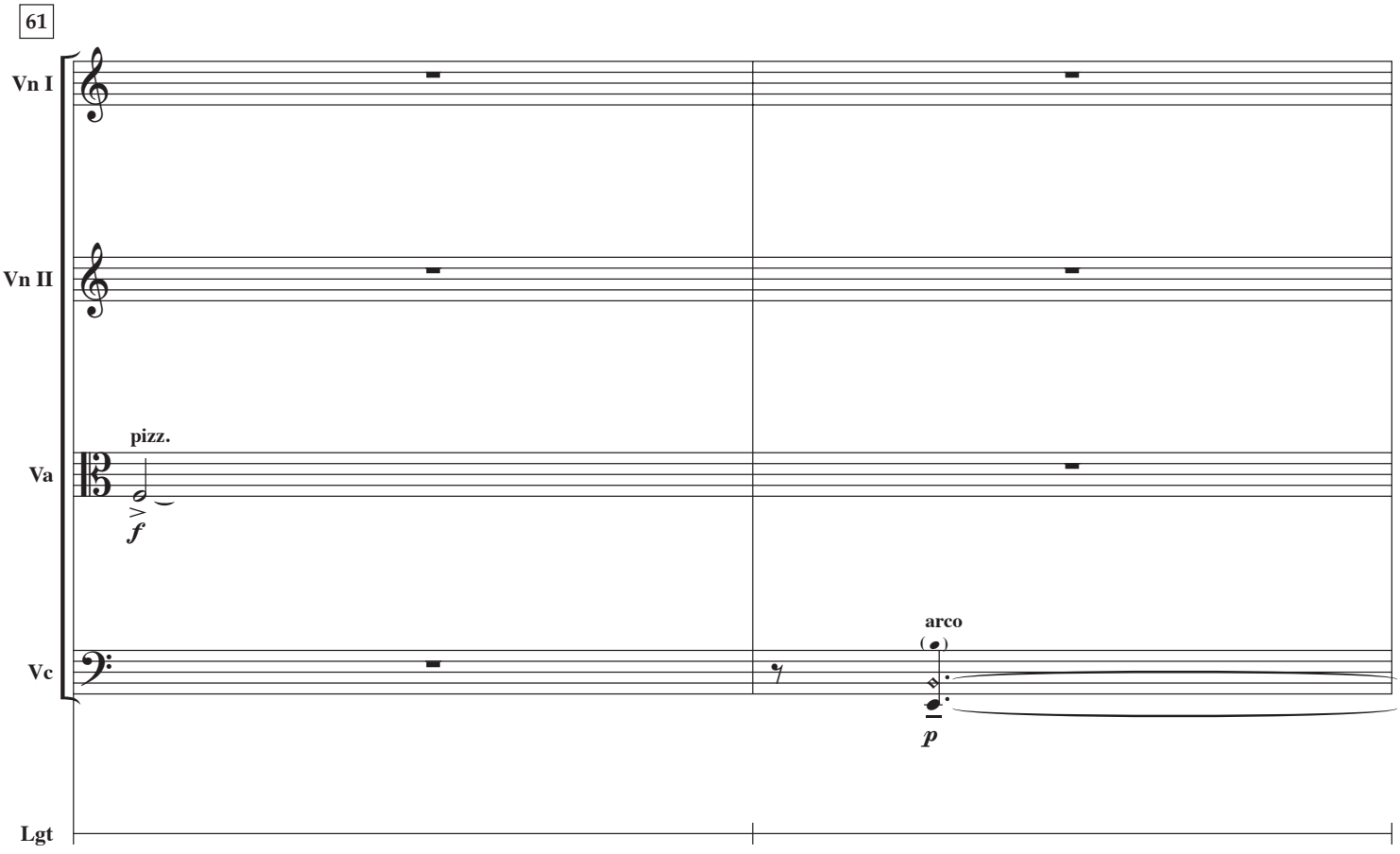

51
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
IV
II
III

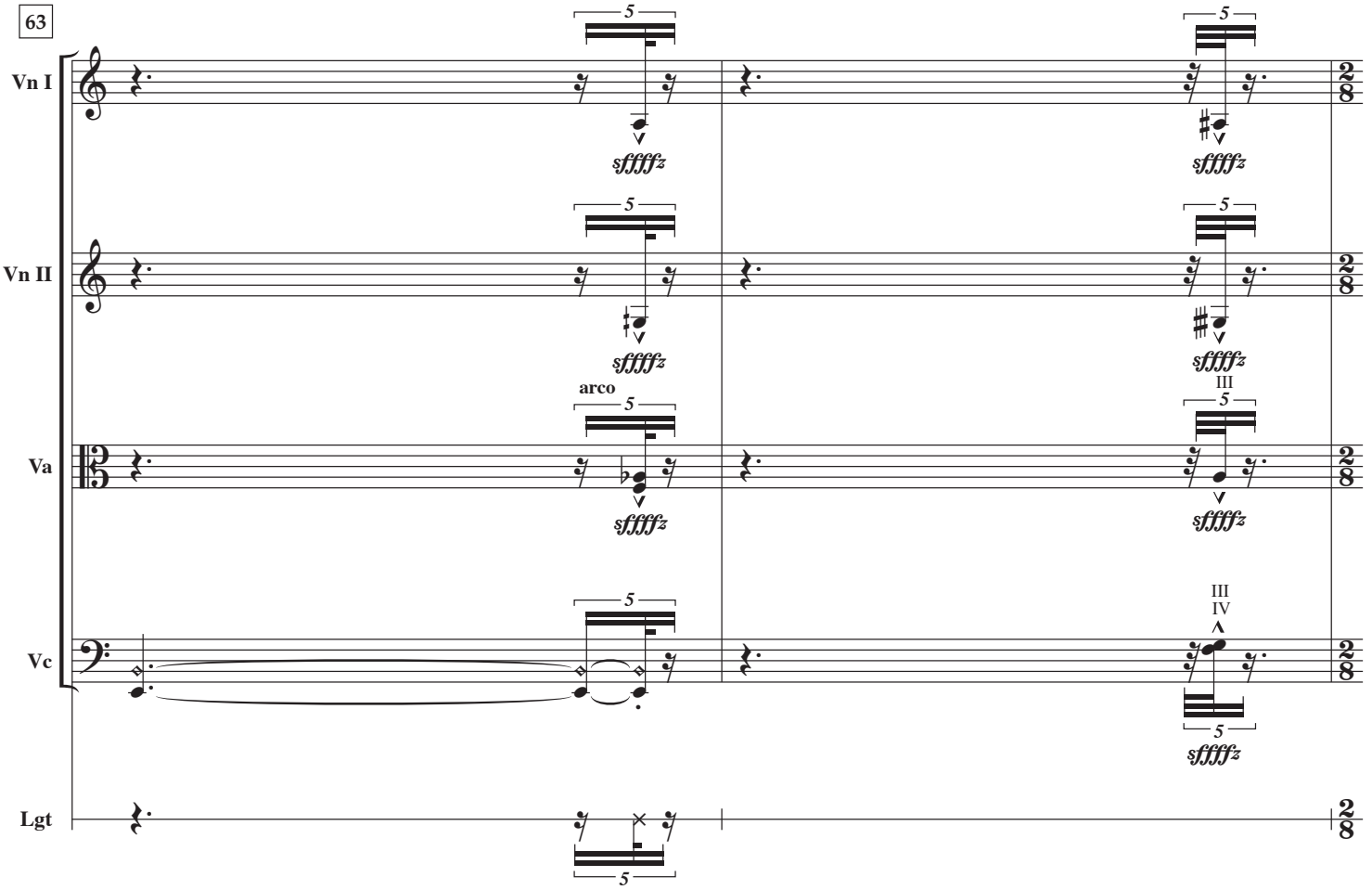

53
Vn I
Vn II
Va
Vc
Lgt
10:6
3
f
ffff
sffffz
I
II

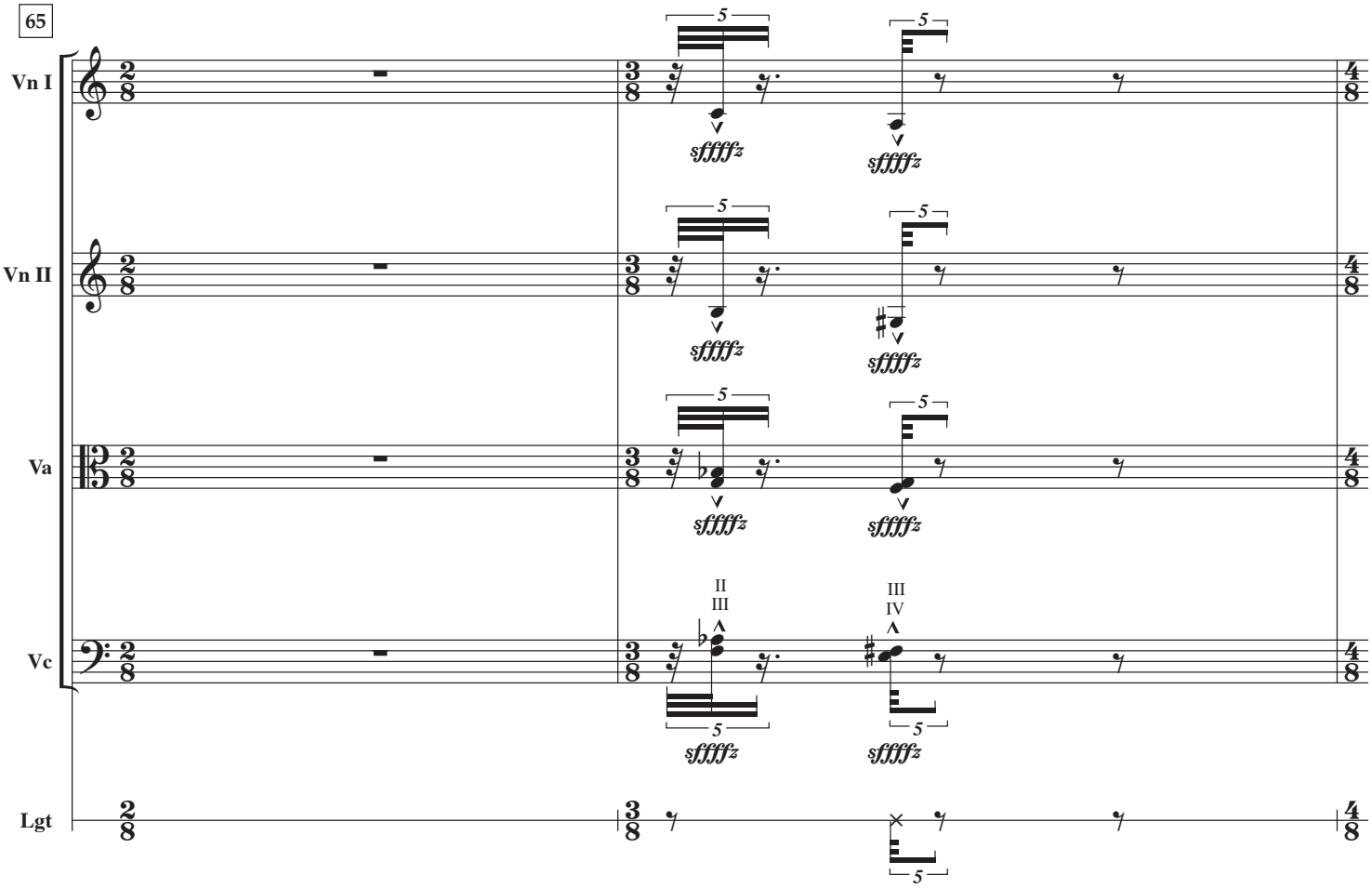

55
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.
ffff
sffffz

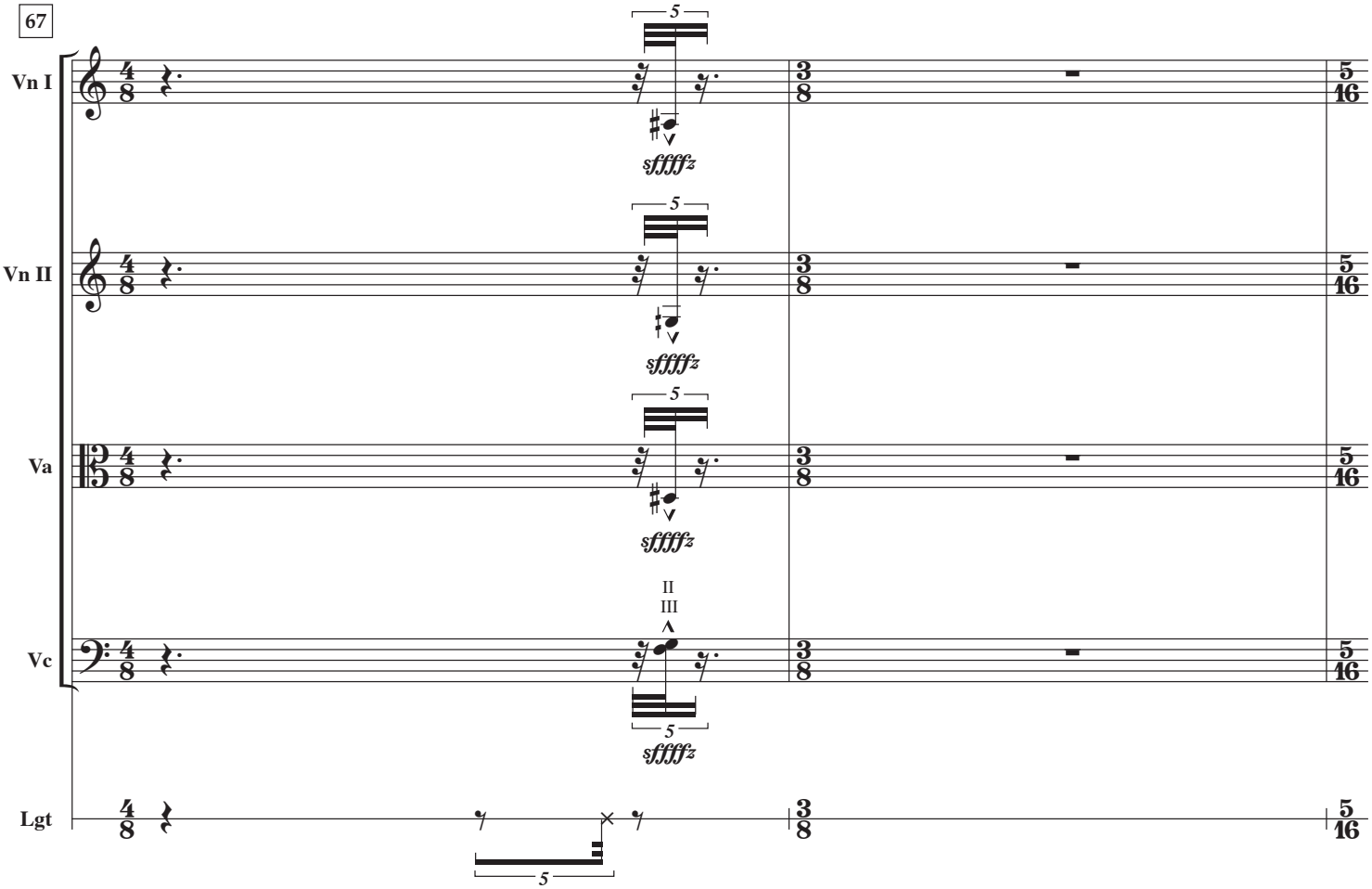

57
Vn I
Vn II
Va
Vc
Lgt
ord.
III
IV
sffffz

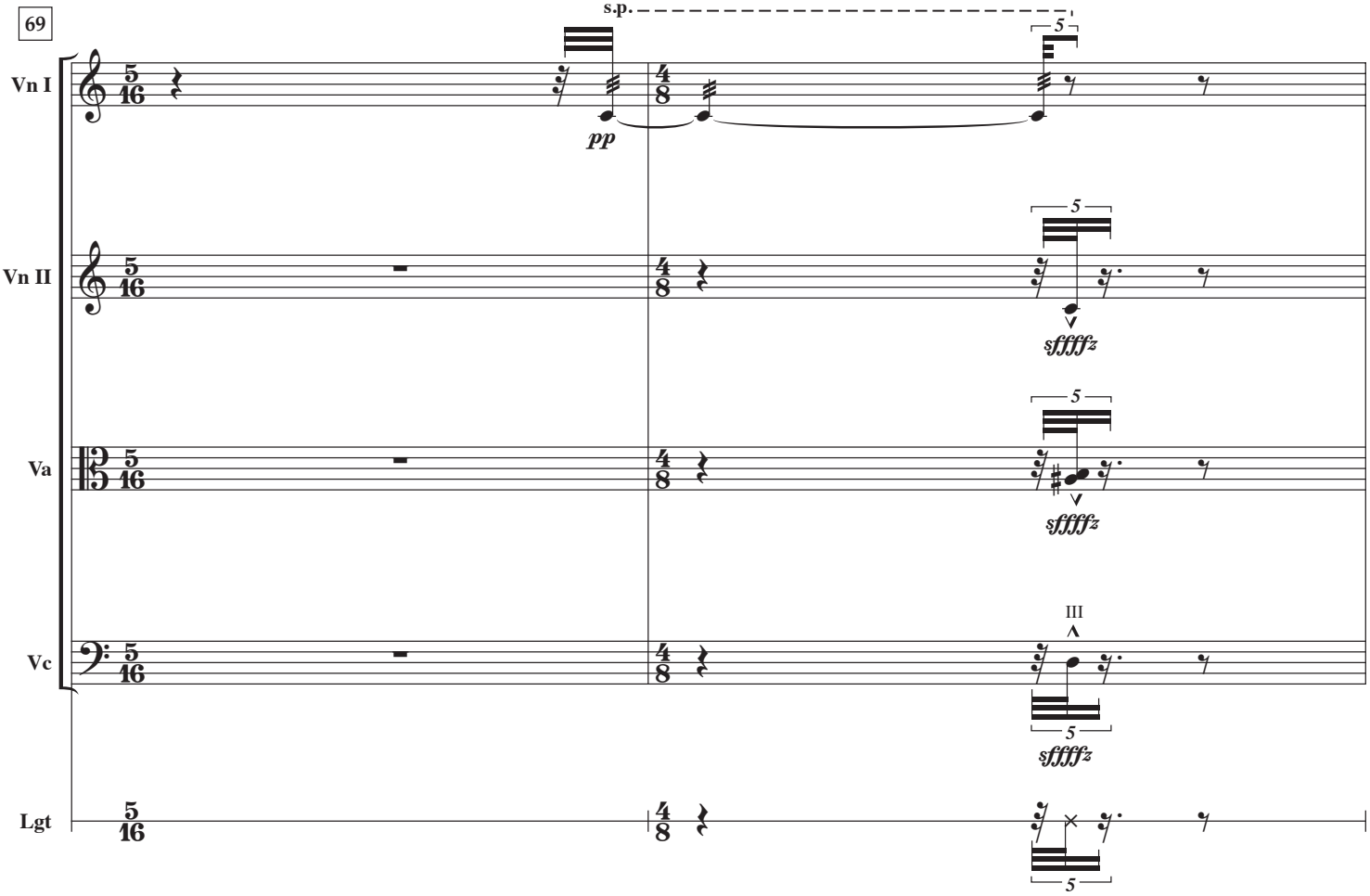

59
Vn I
Vn II
Va
Vc
Lgt
7
5
ff
sfffffz
c.l.b.
sfz

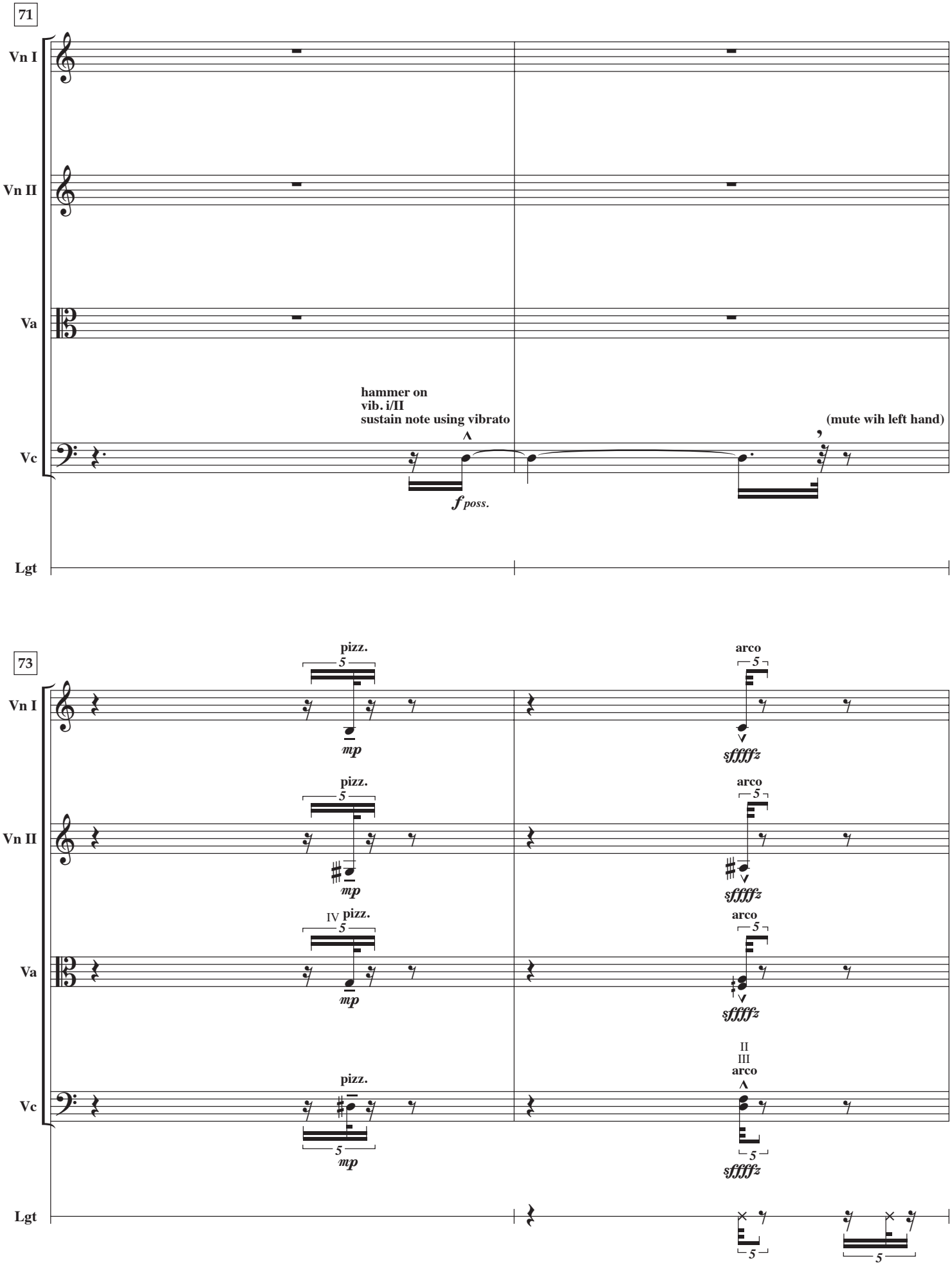

61
Vn I
Vn II
Va
Vc
Lgt
pizz.
f
arco
p

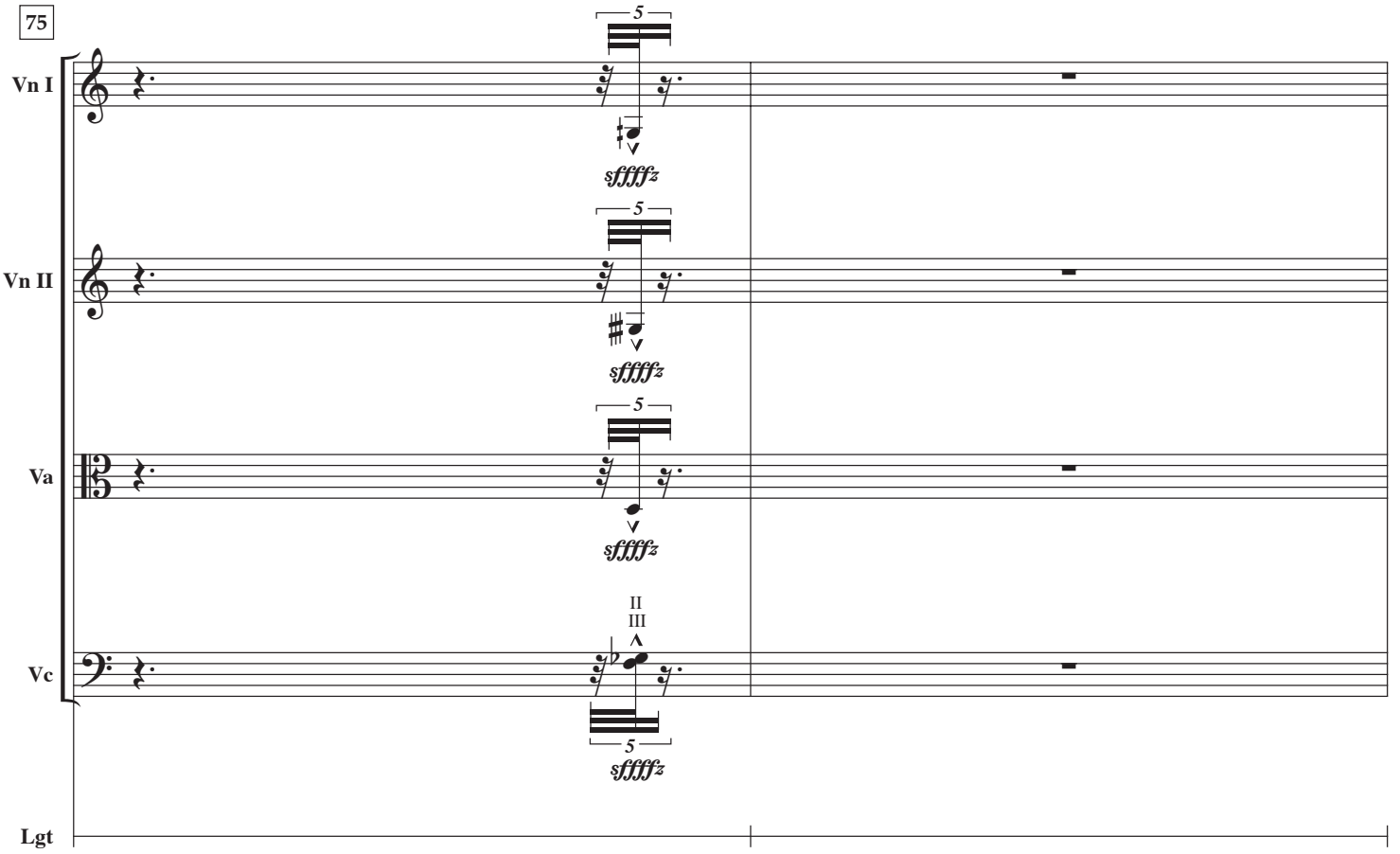

63
Vn I
Vn II
Va
Vc
Lgt
arco
III
III
IV
5
sffffz

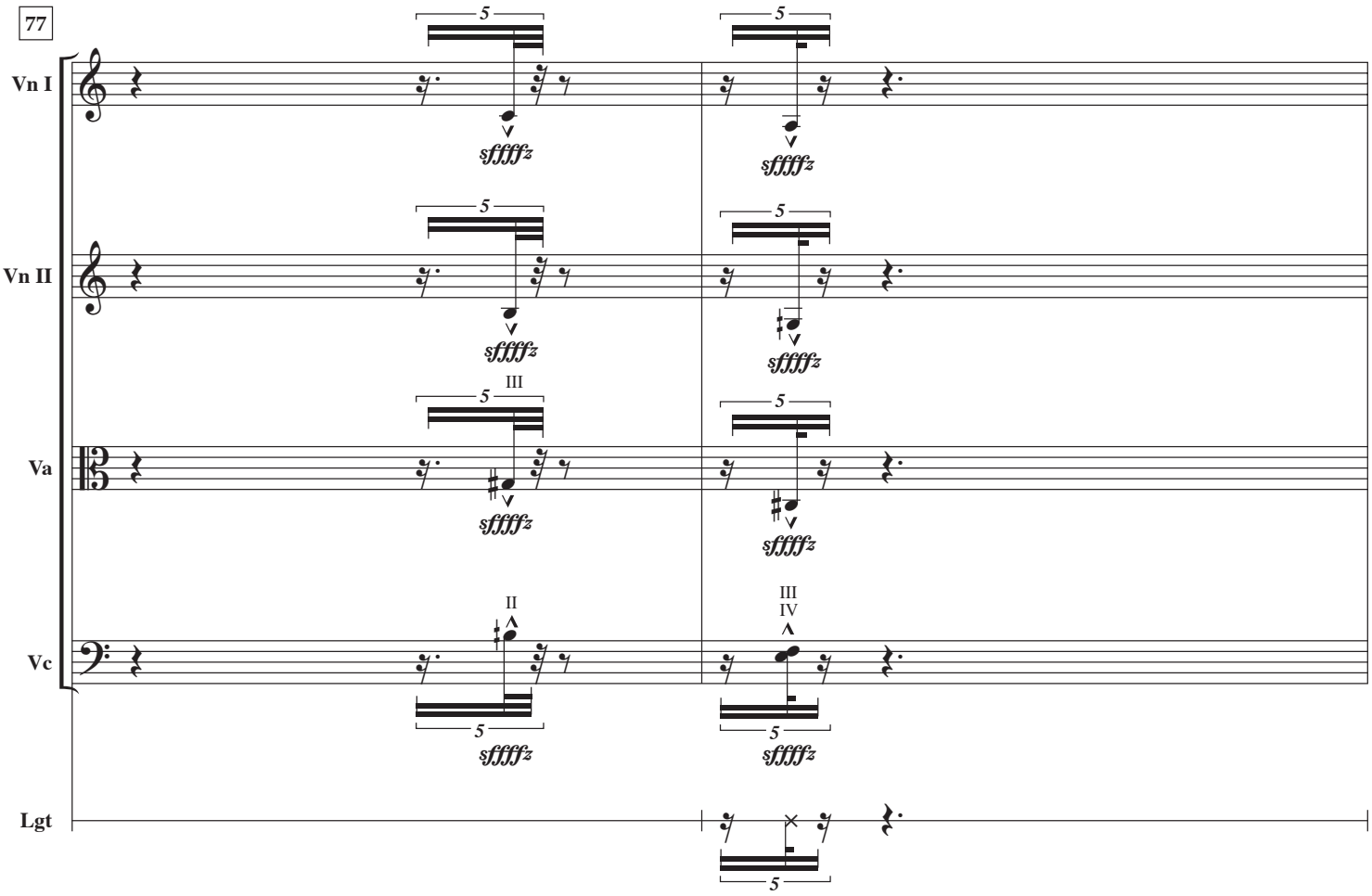

65
Vn I
Vn II
Va
Vc
Lgt
II
III
III
IV
5
sffffz

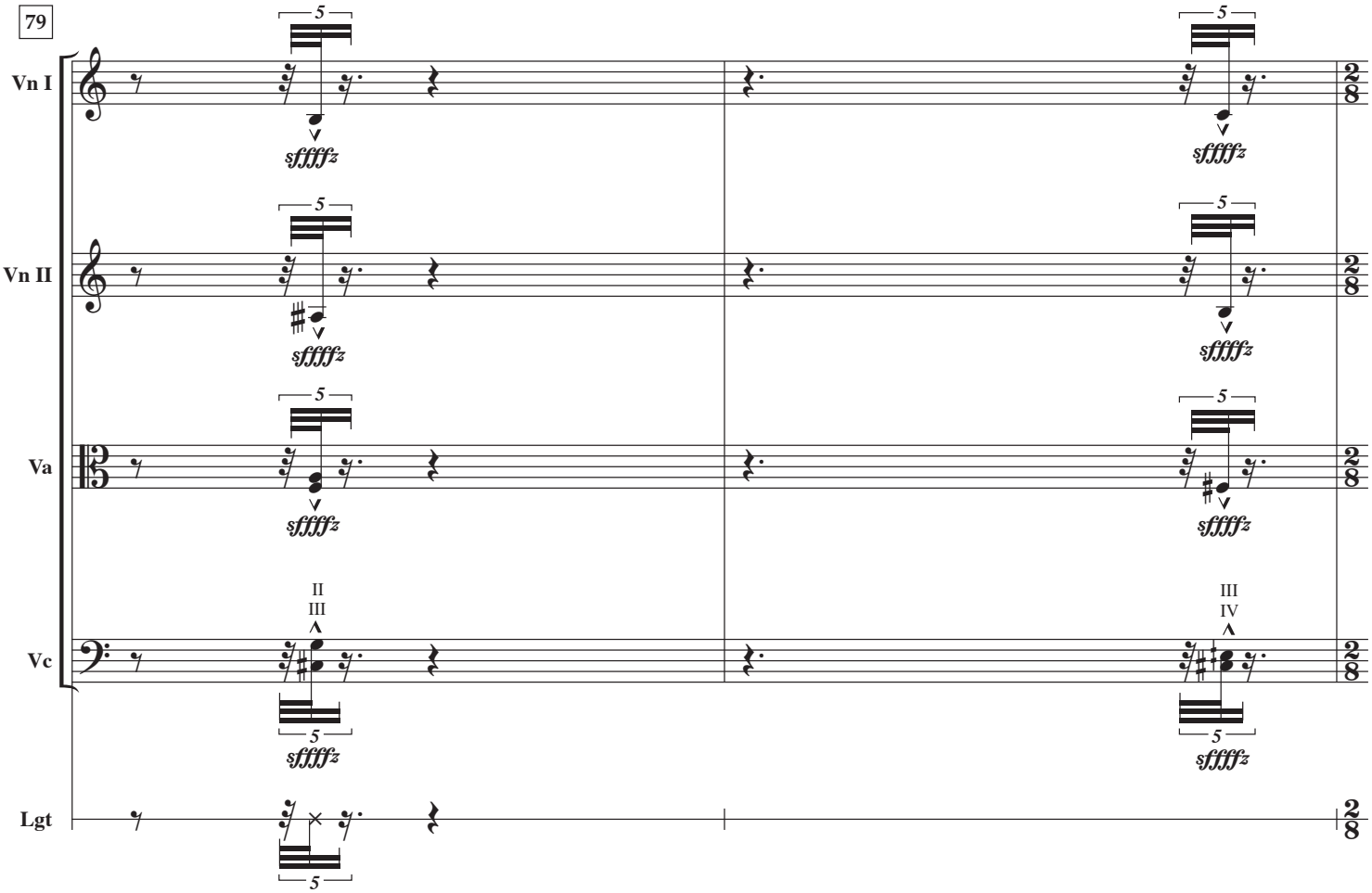

67
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III

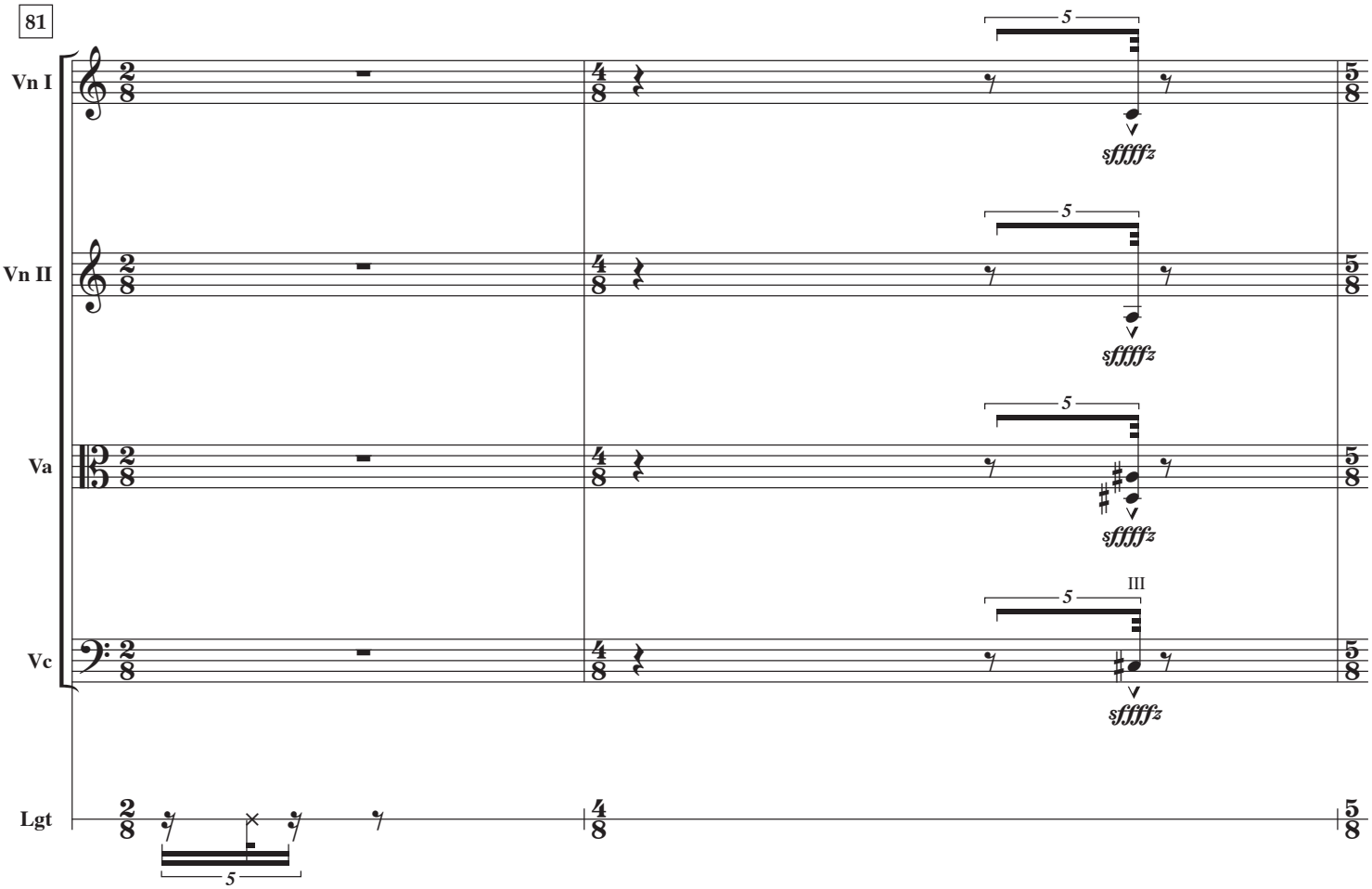

69
s.p.
pp
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III

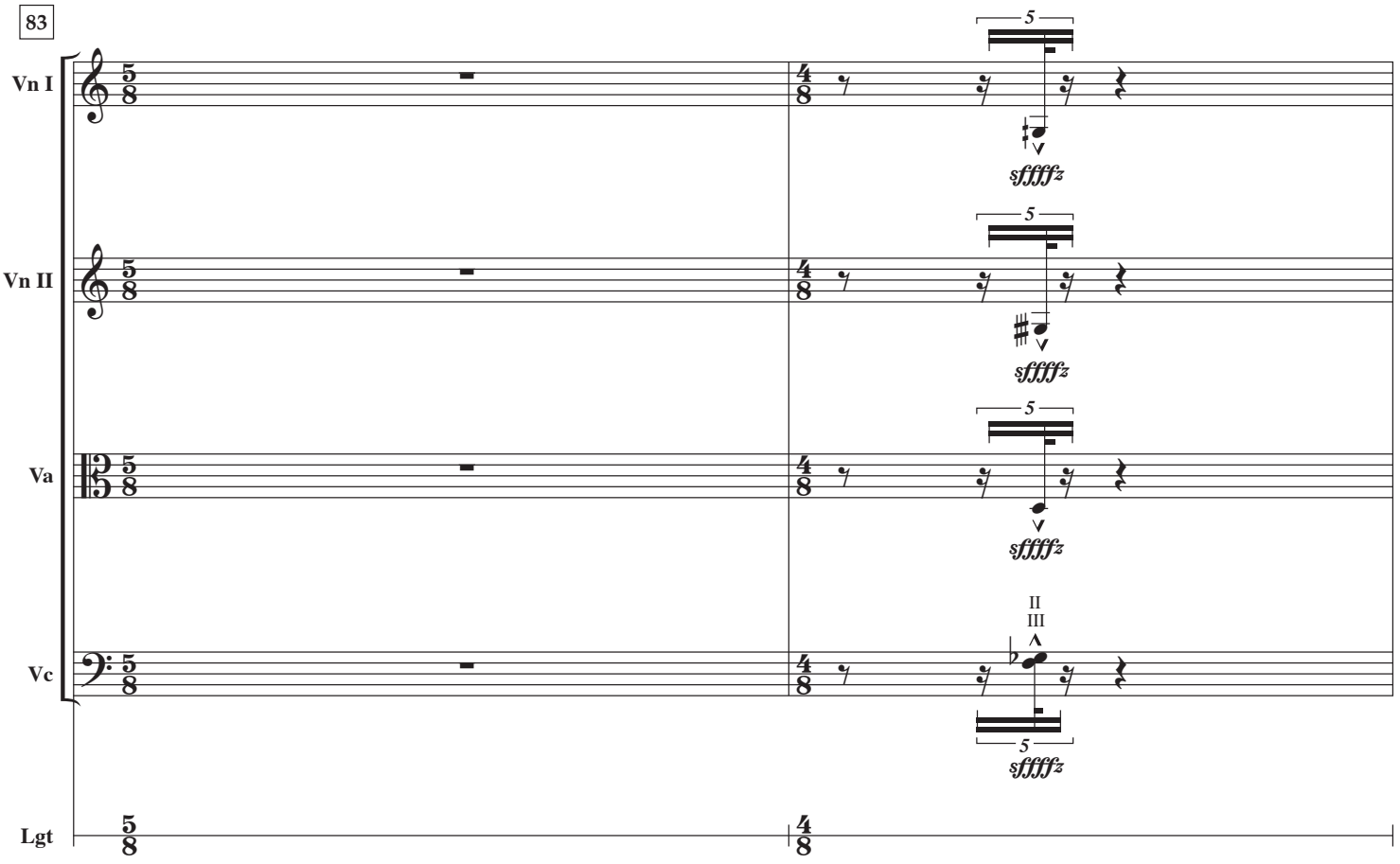

71
Vn I
Vn II
Va
Vc
Lgt
hammer on
vib. i/II
sustain note using vibrato
(mute wih left hand)
f poss.
73
pizz.
arco
mp
sffffz
IV pizz.
II
III
arco

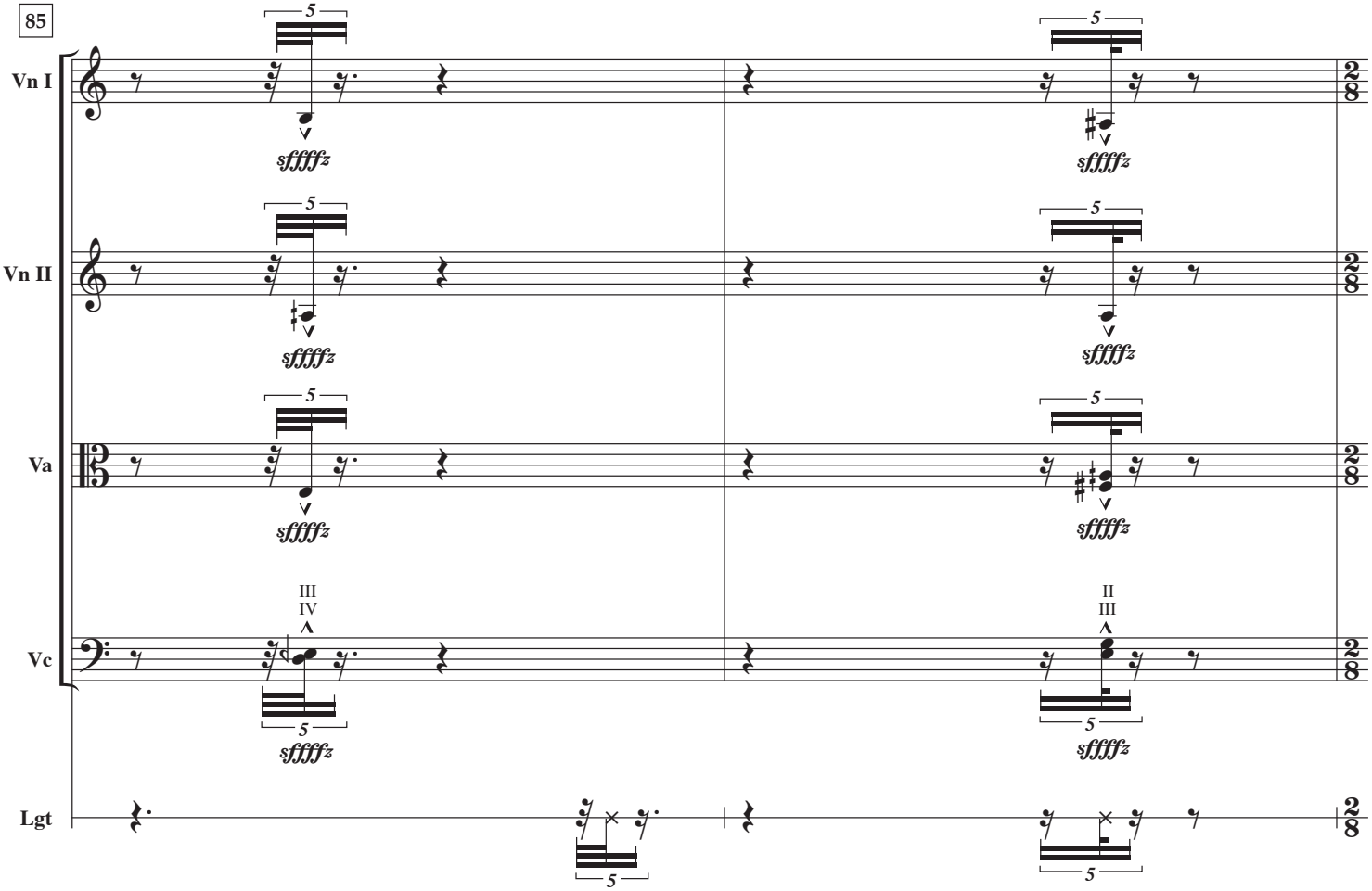

75
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III

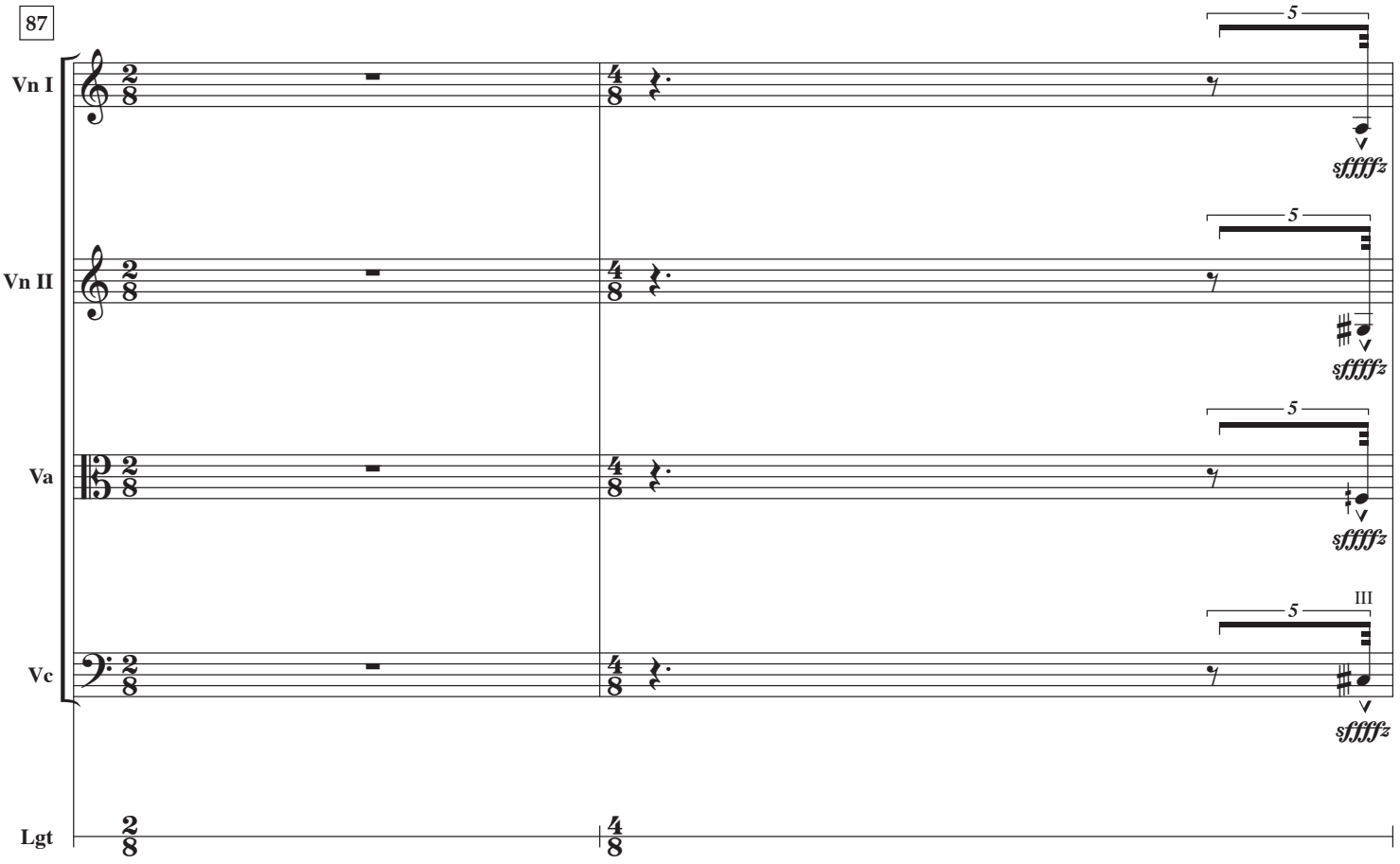

77
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
II
IV

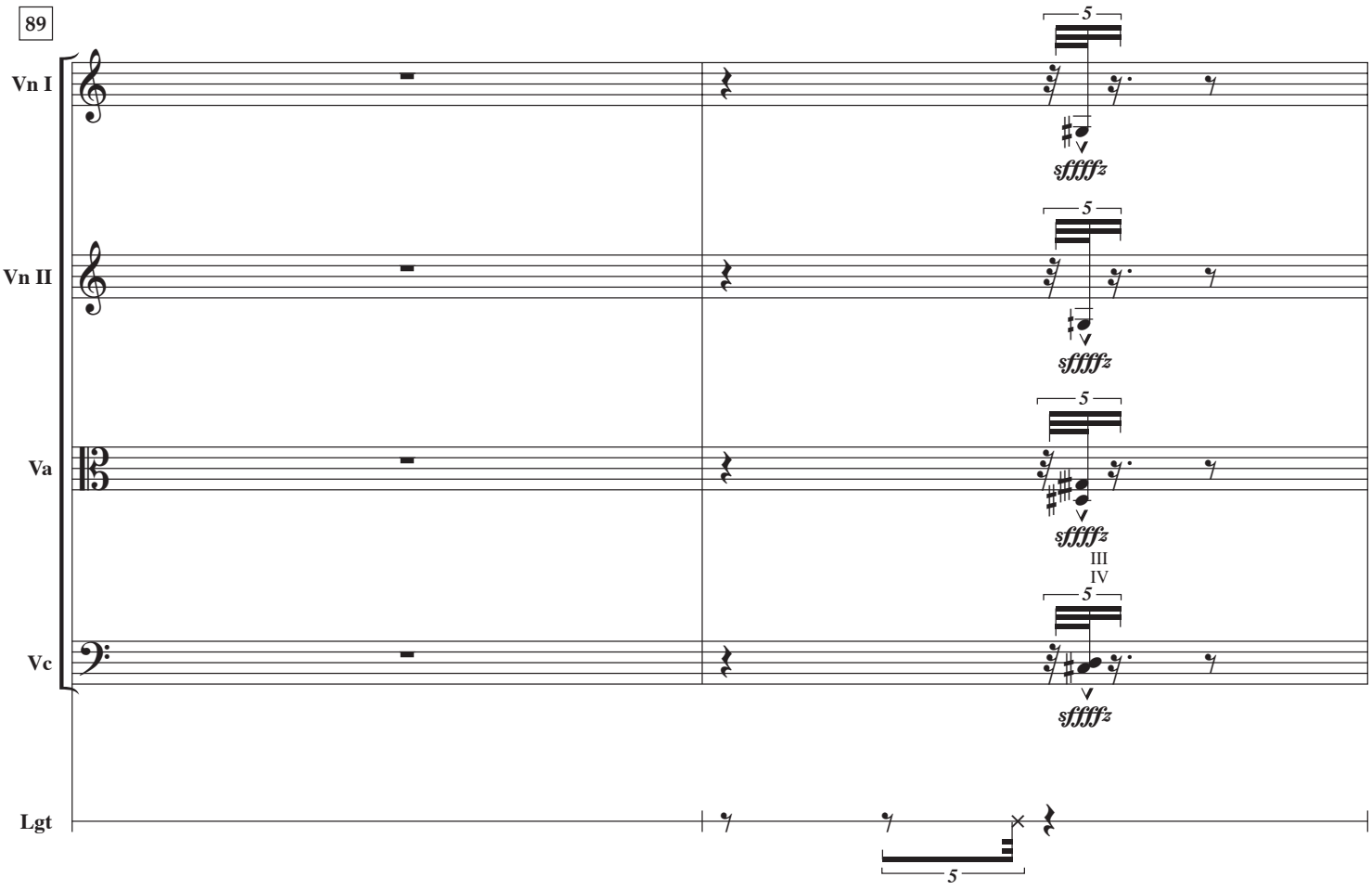

79
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III
III
IV

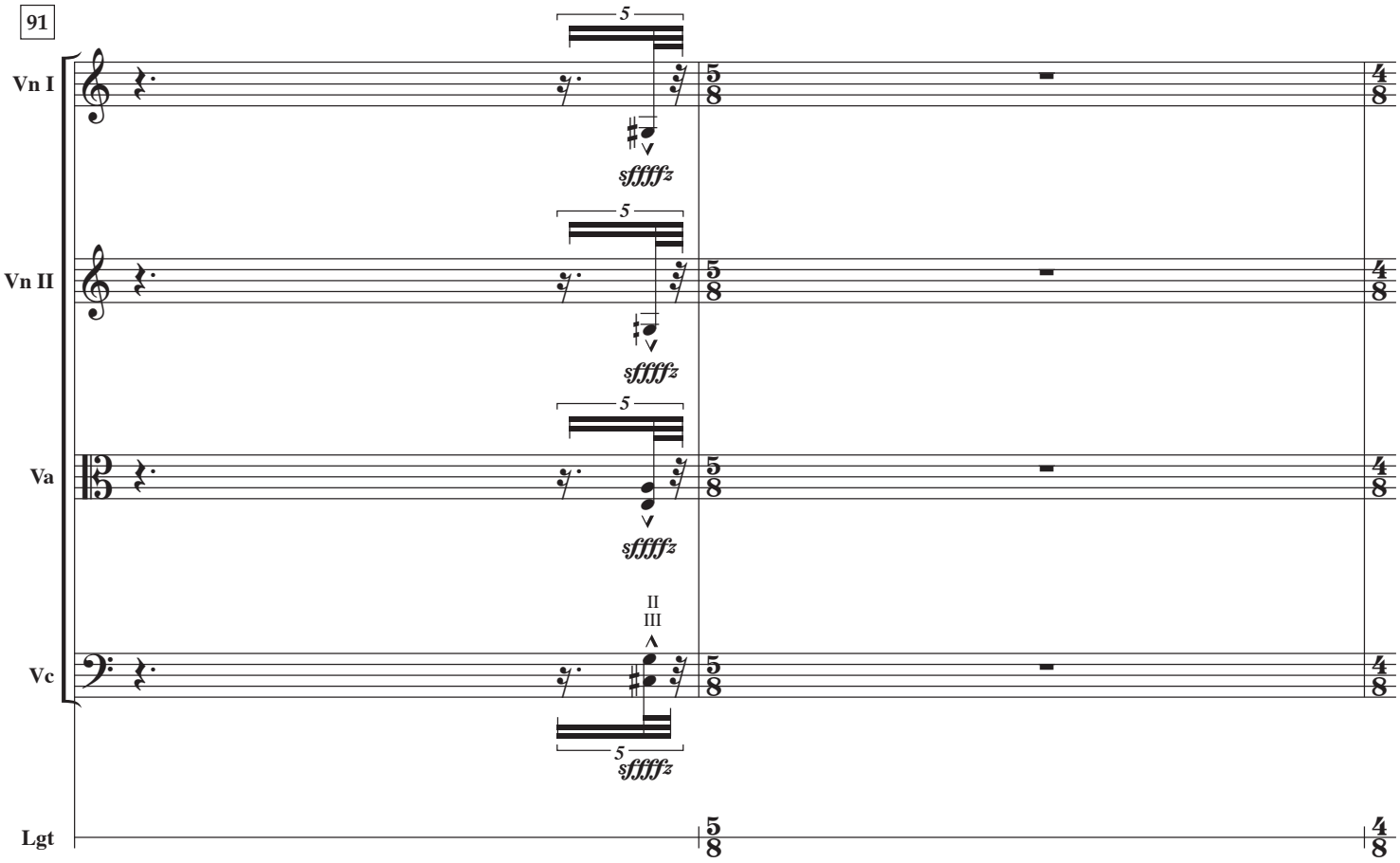

81
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III

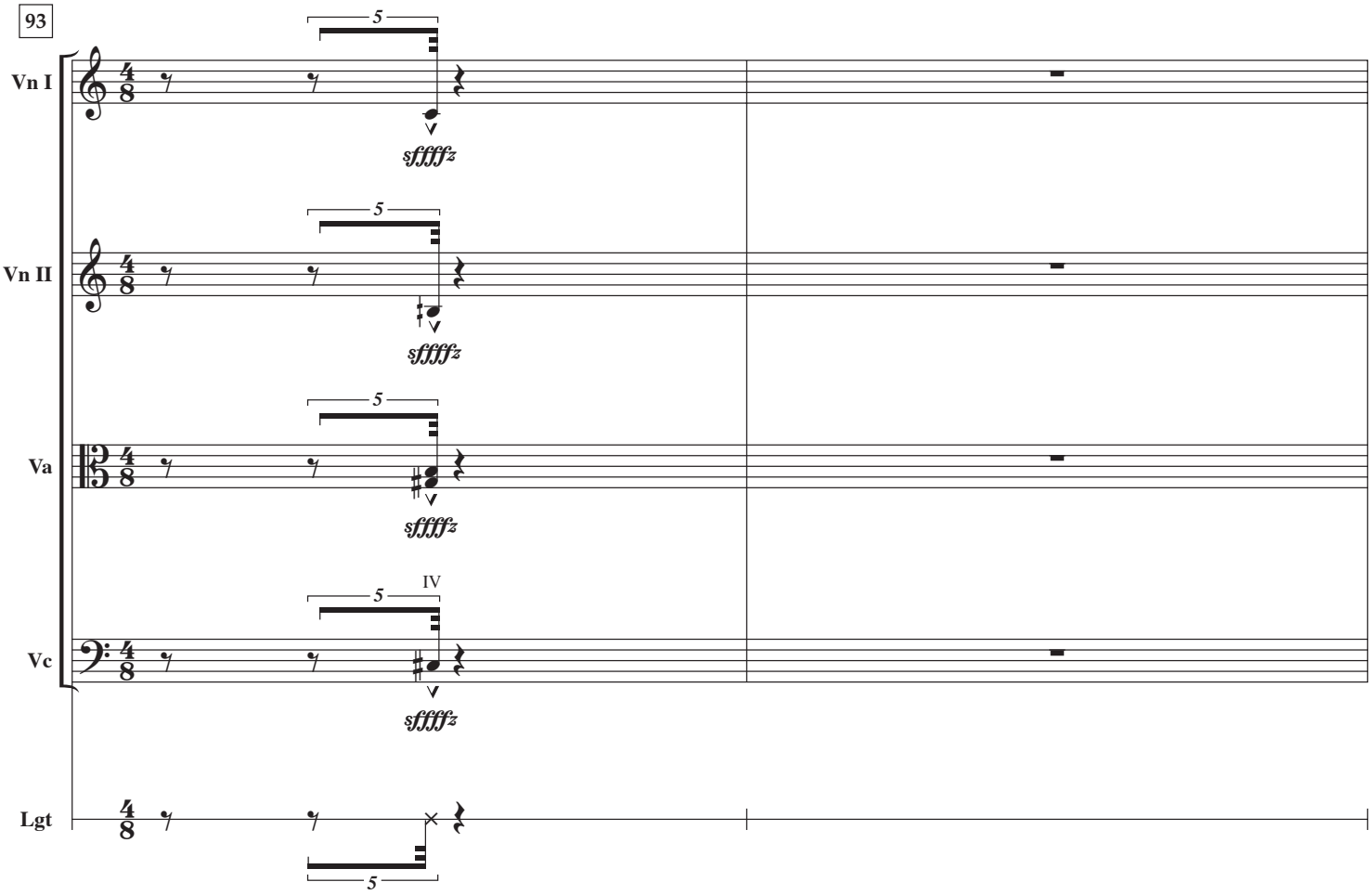

83
Vn I
Vn II
Va
Vc
Lgt
5
sfffffz
II
III

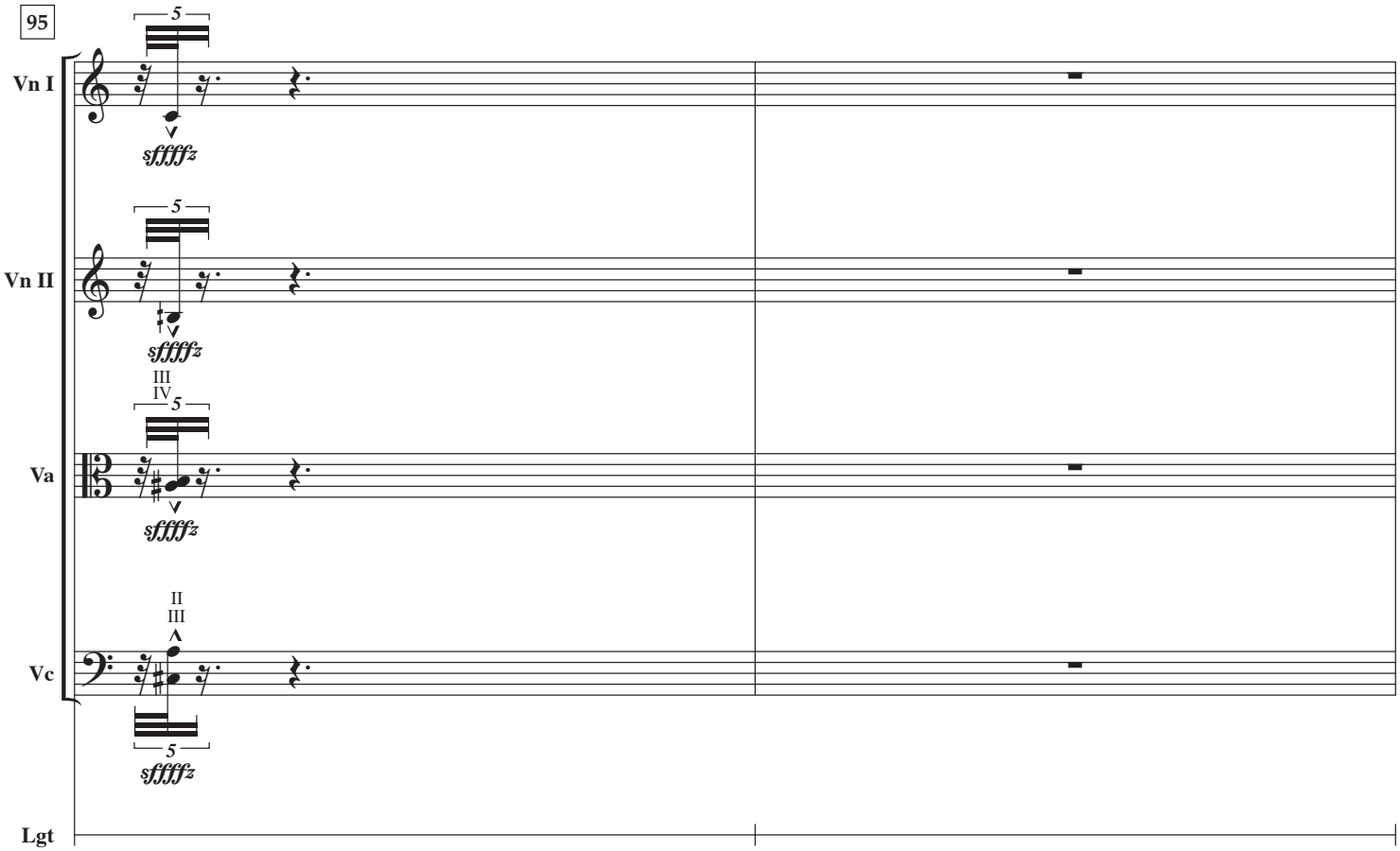

85
Vn I
Vn II
Va
Vc
Lgt
5
sfffffz
III
IV
II
III

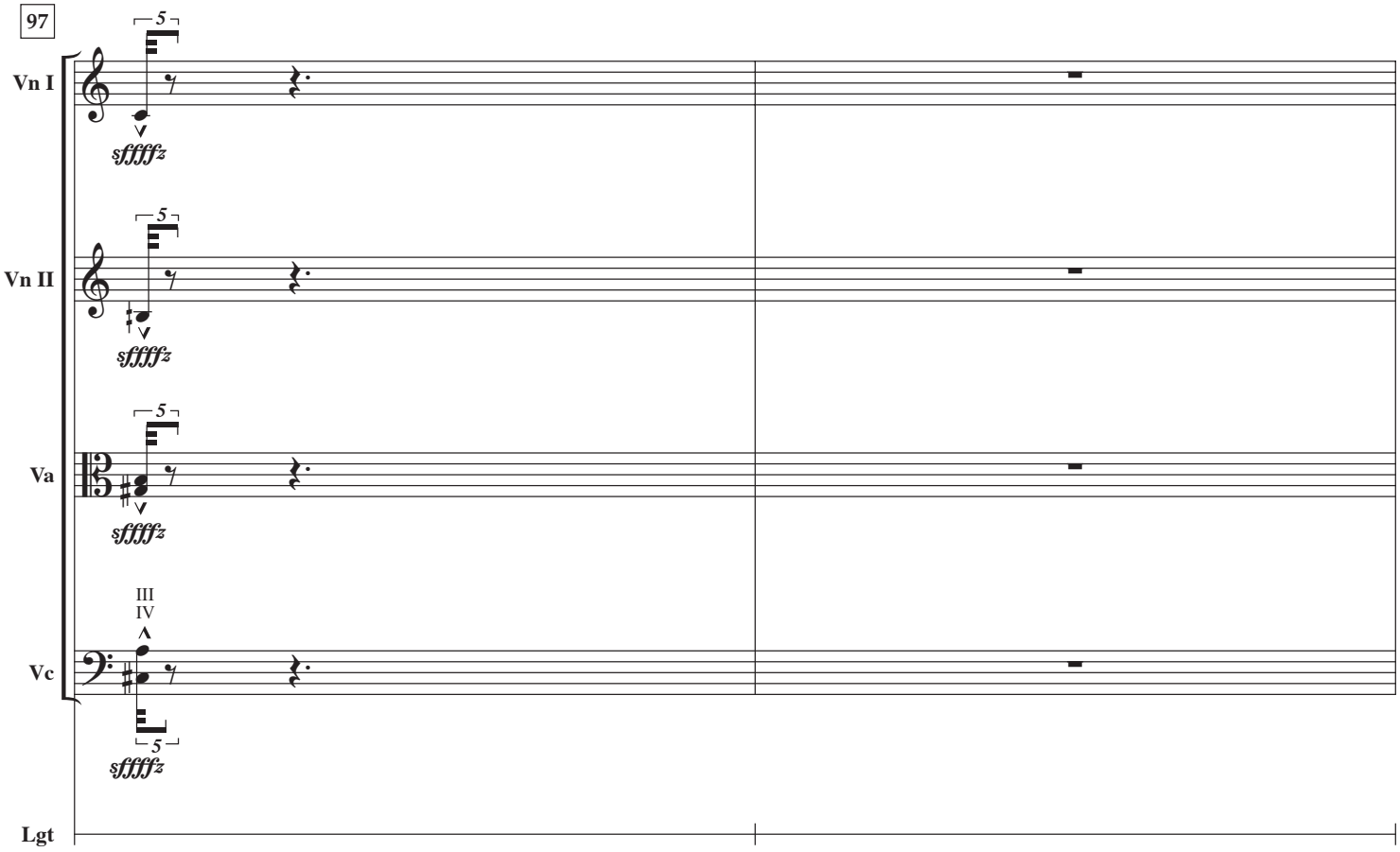

87
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III

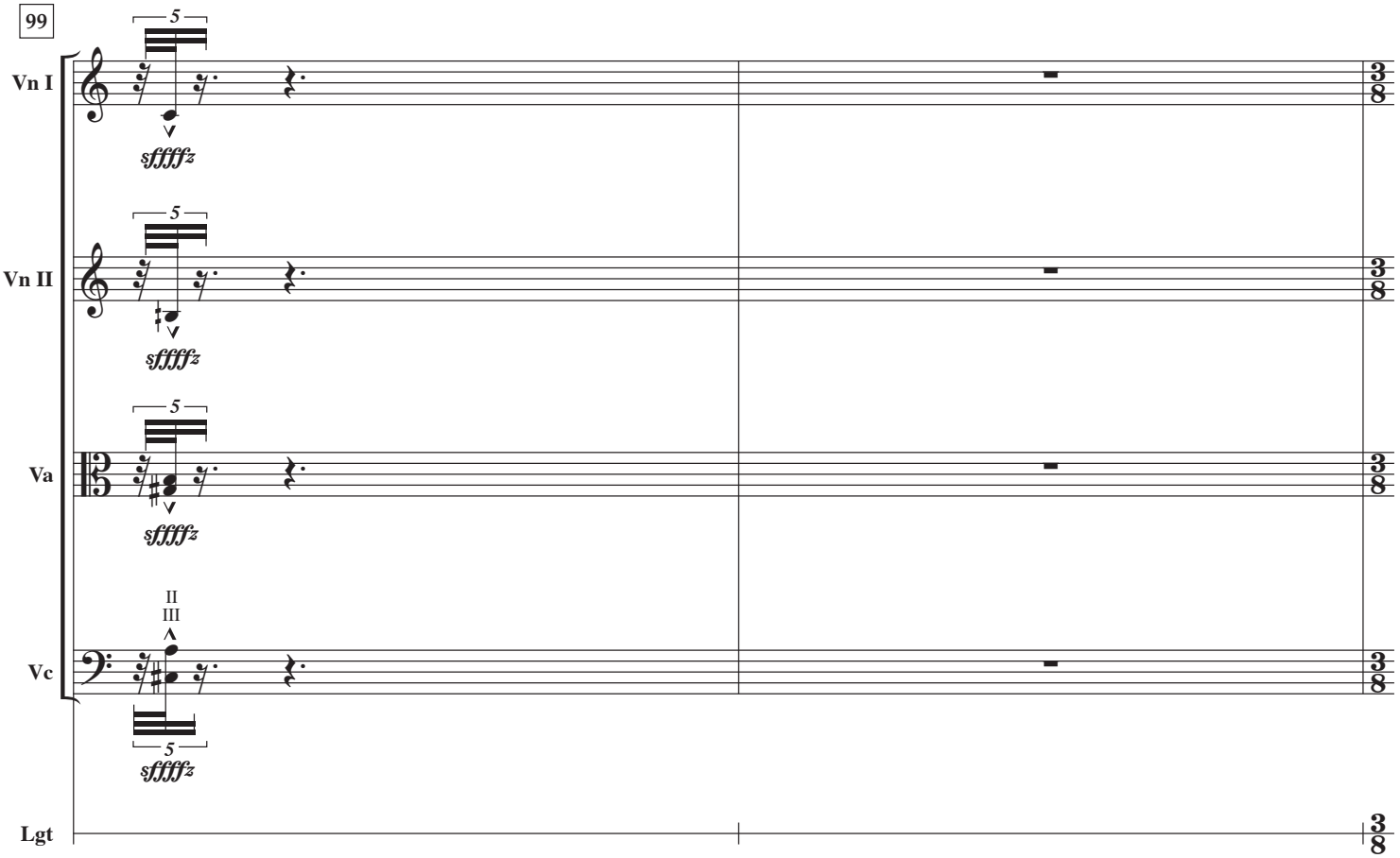

89
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
IV

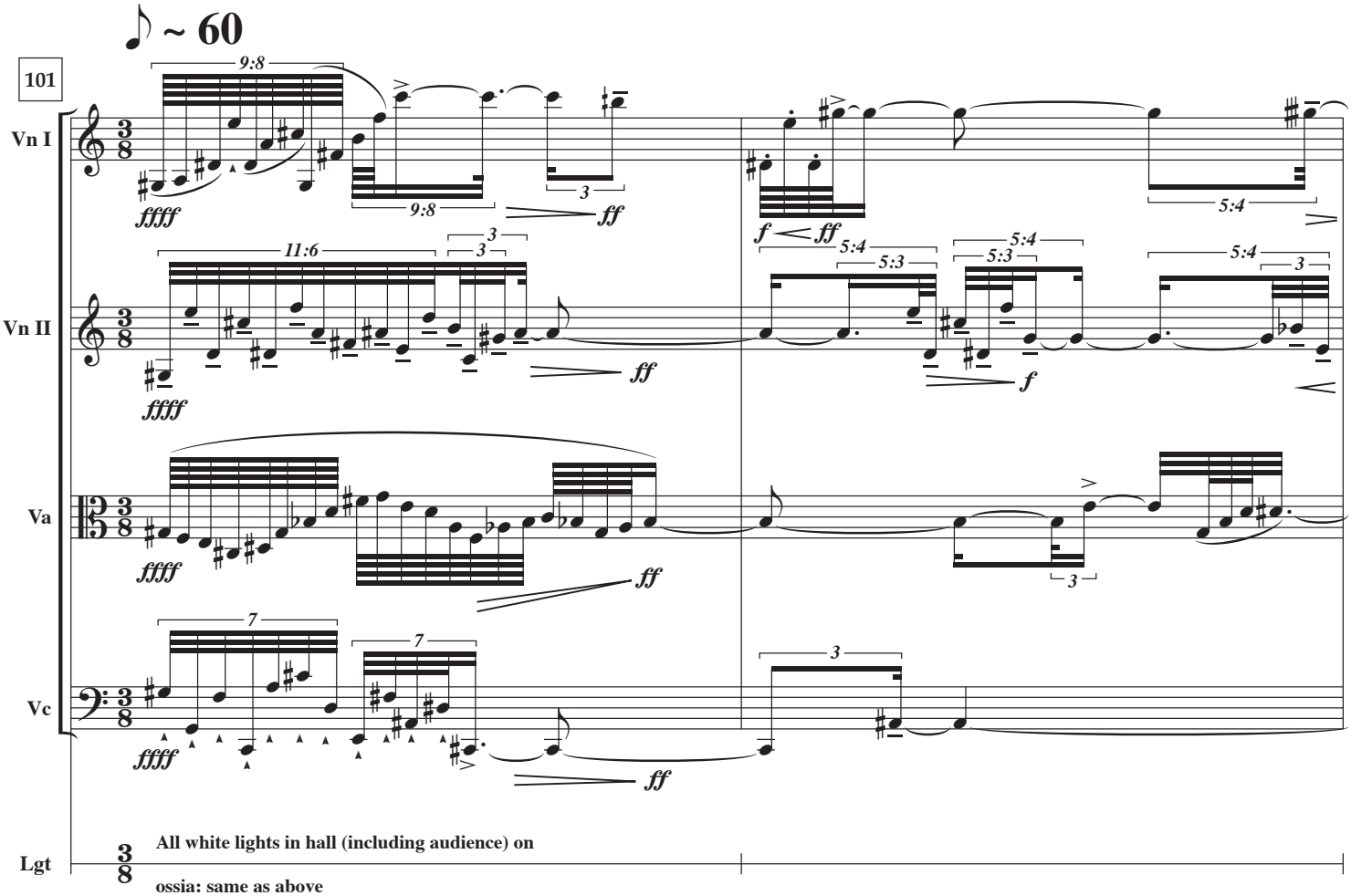

91
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III
5/8
4/8

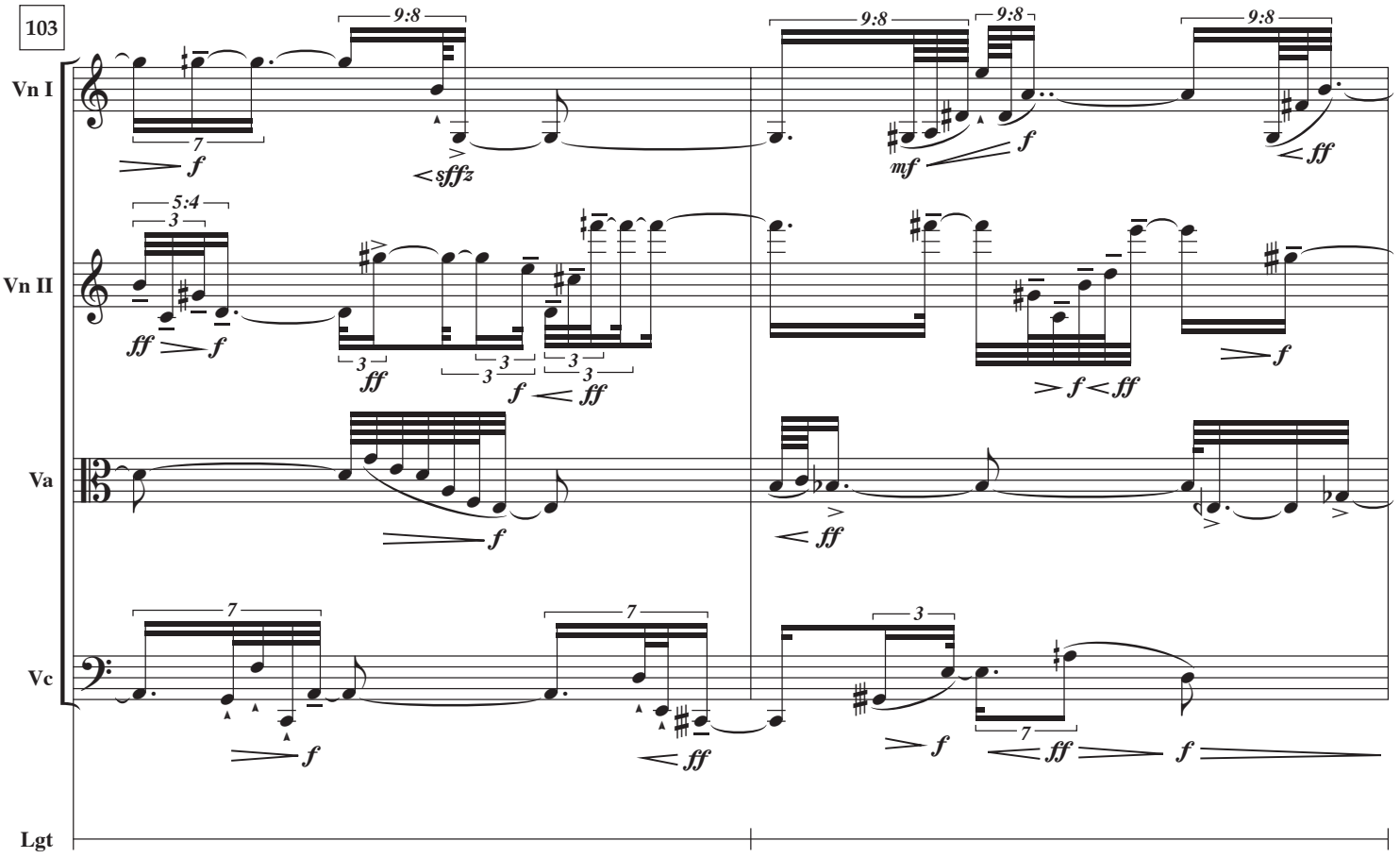

93
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
IV
4/8

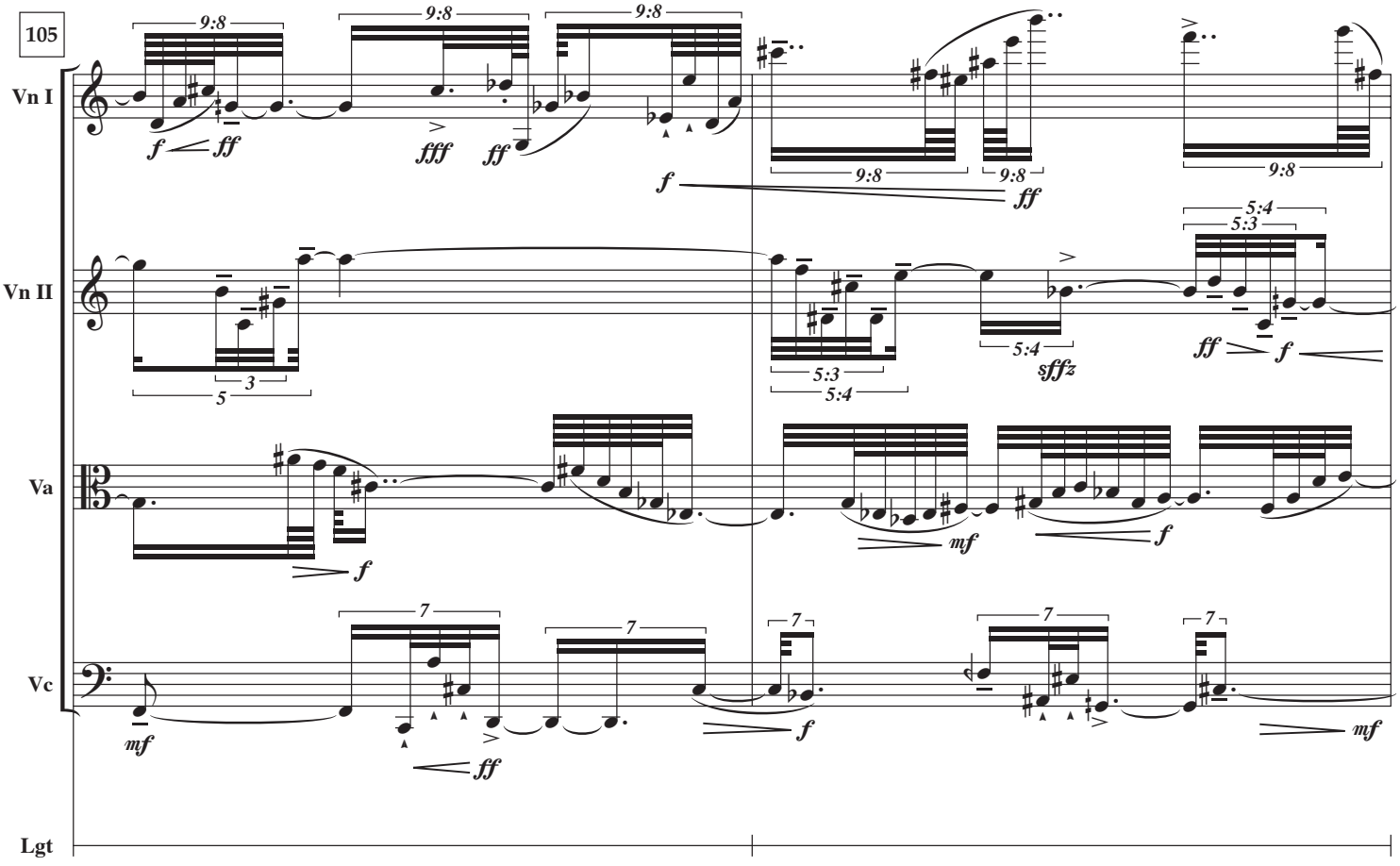

95
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
IV
II
III

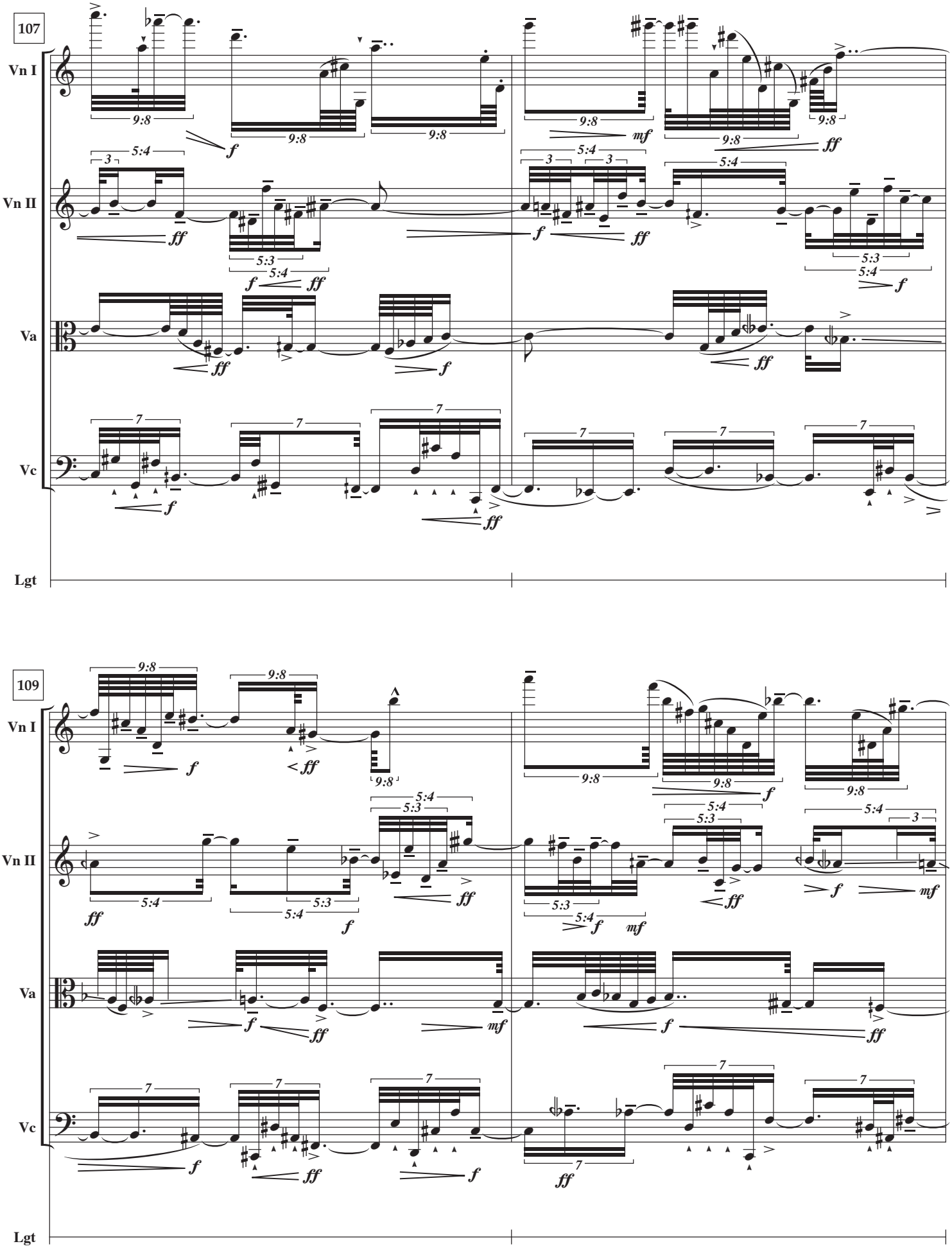

97
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
III
IV

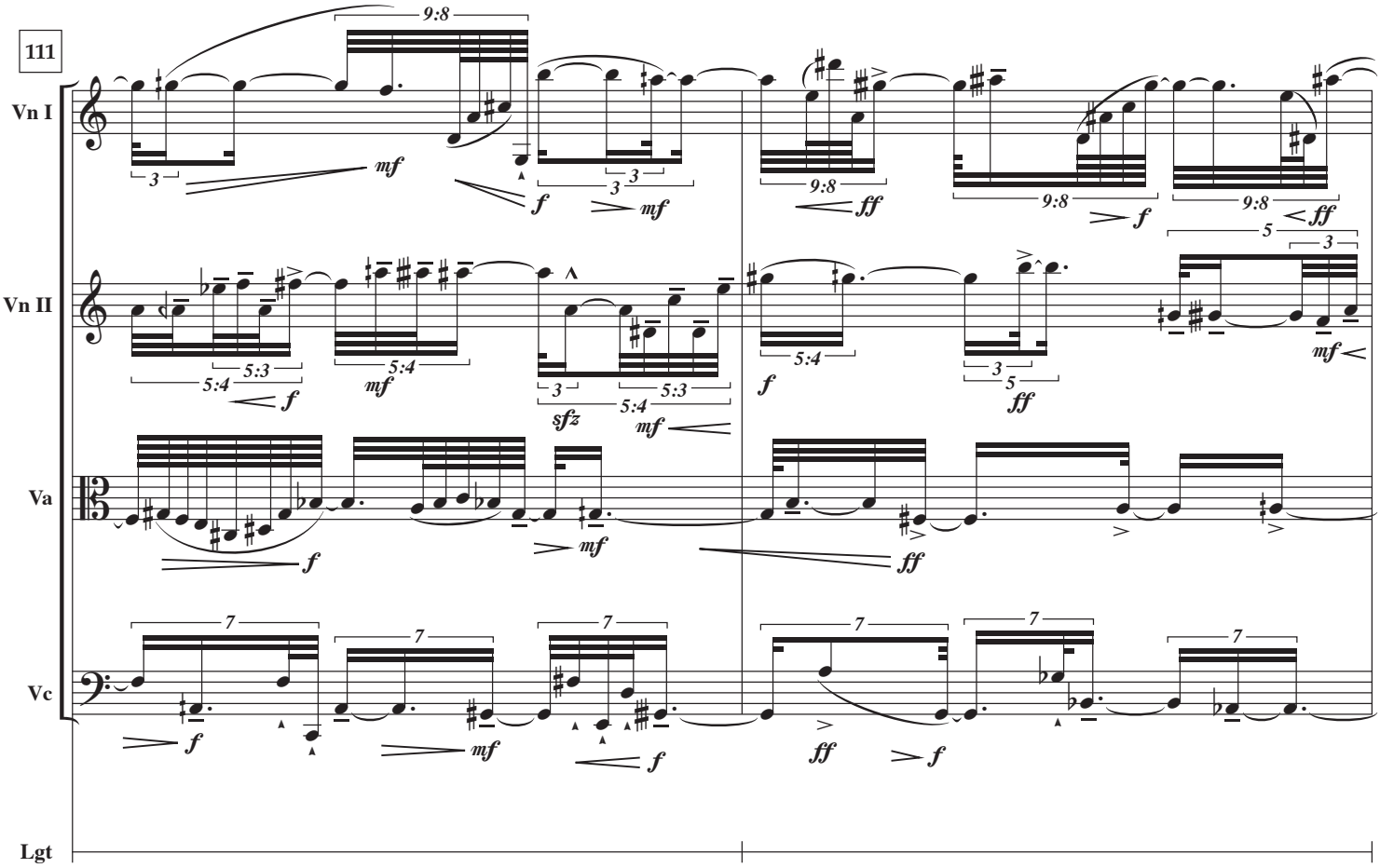

99
Vn I
Vn II
Va
Vc
Lgt
5
sffffz
II
III
3/8

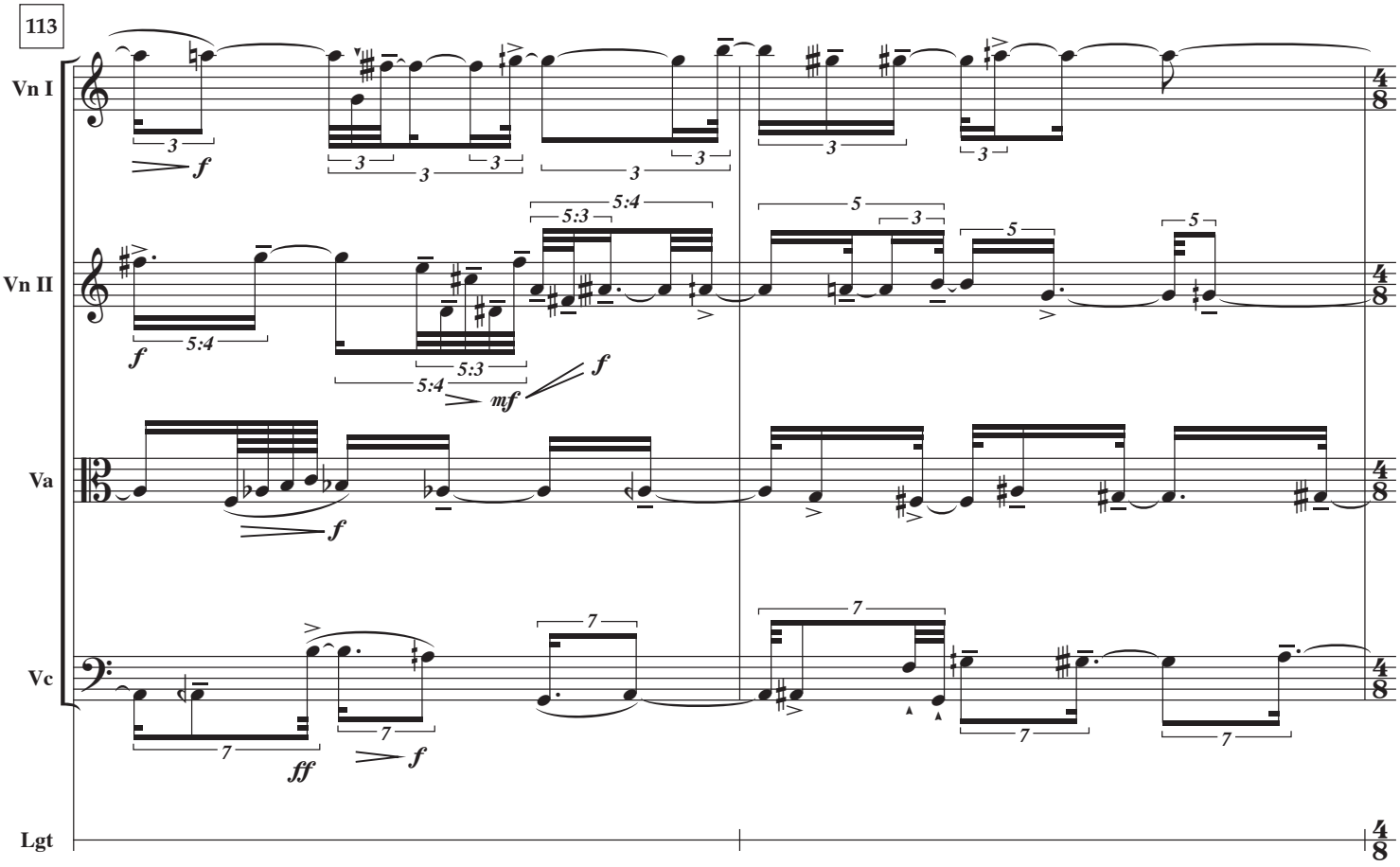

♪ ~ 60
101
Vn I
Vn II
Va
Vc
Lgt
9:8
11:6
5:4
5:3
7
3
ffff
ff
f
All white lights in hall (including audience) on
ossia: same as above

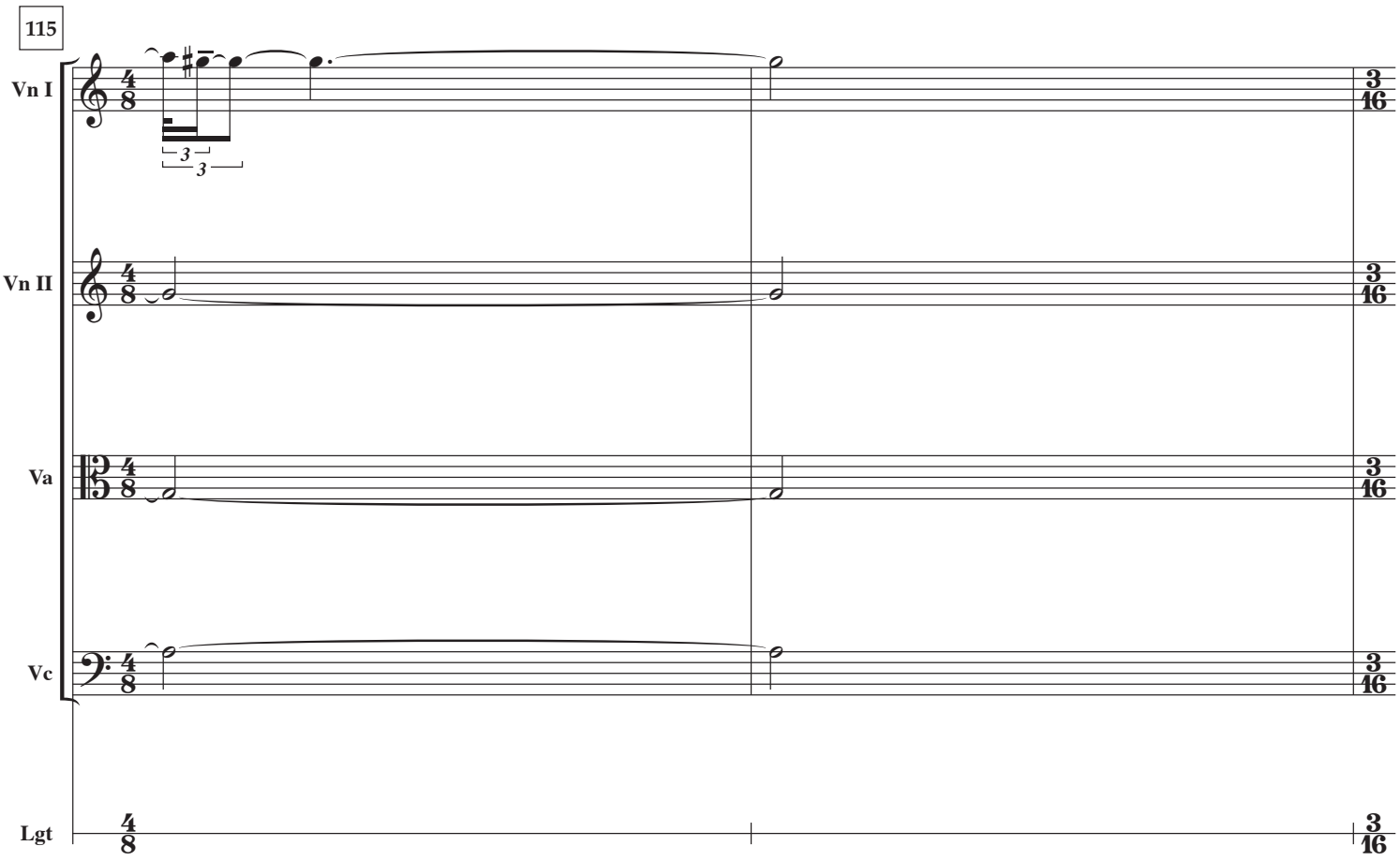

103
Vn I
Vn II
Va
Vc
Lgt

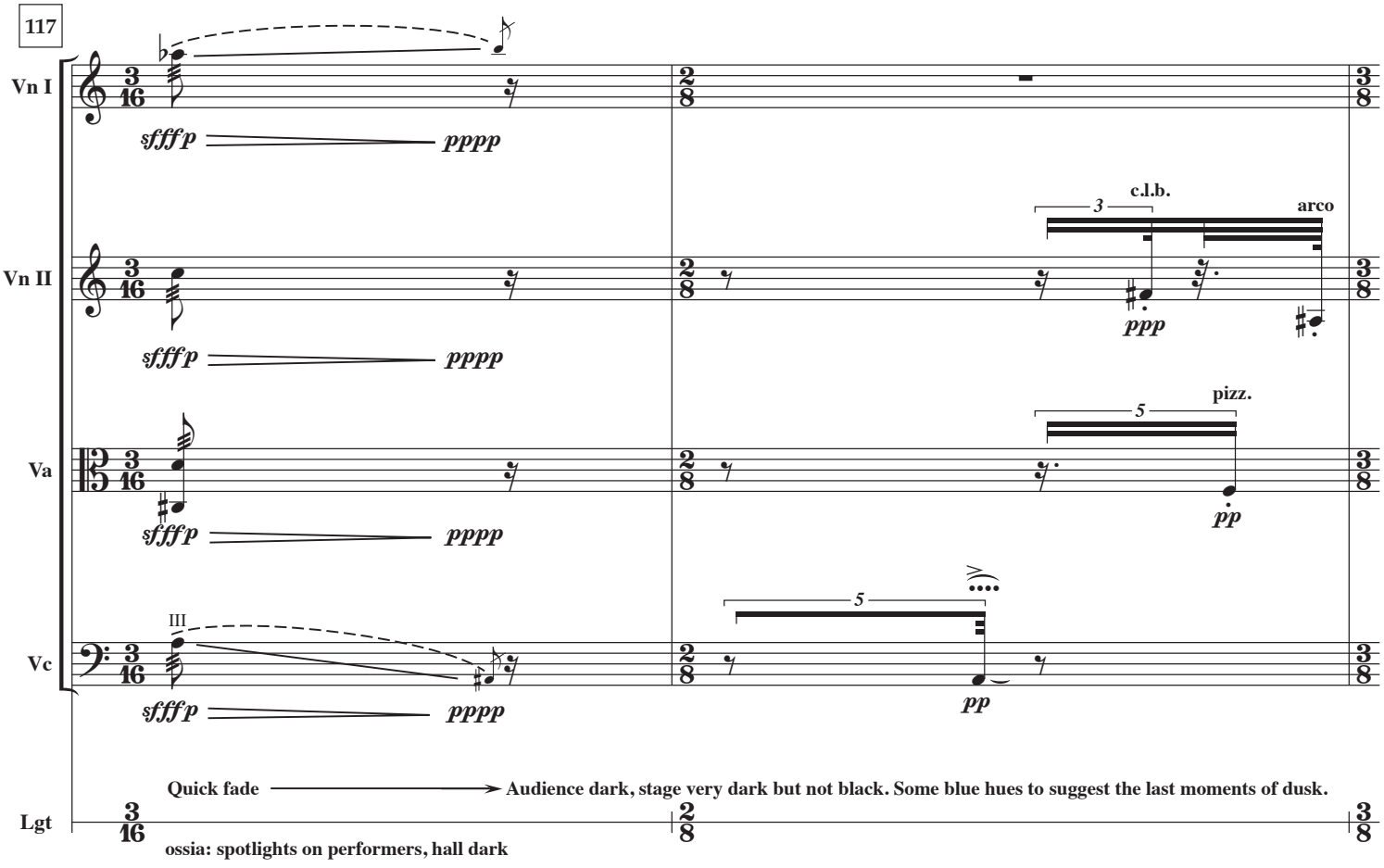

105
Vn I
Vn II
Va
Vc
Lgt

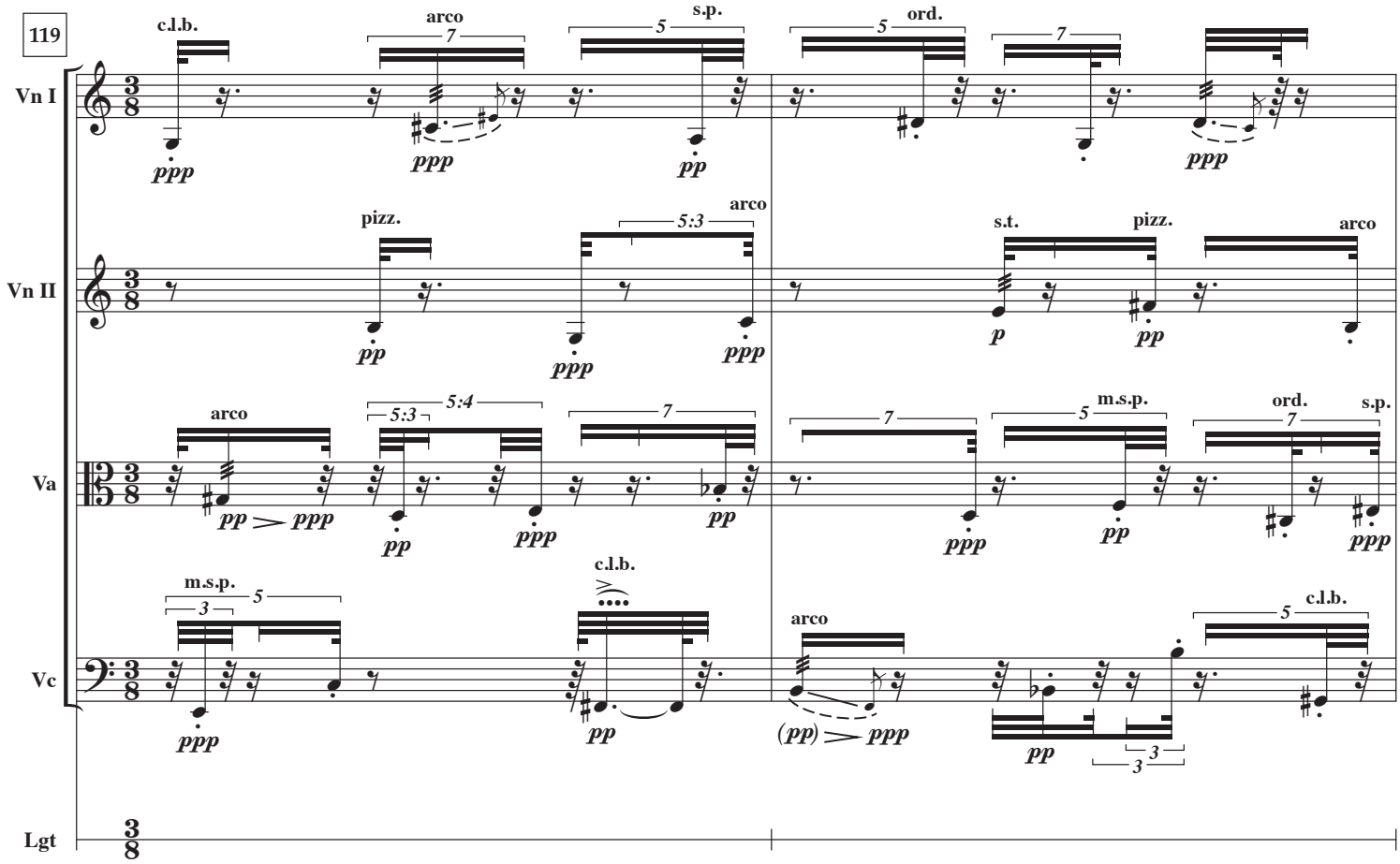

107
Vn I
Vn II
Va
Vc
Lgt
109
Vn I
Vn II
Va
Vc
Lgt

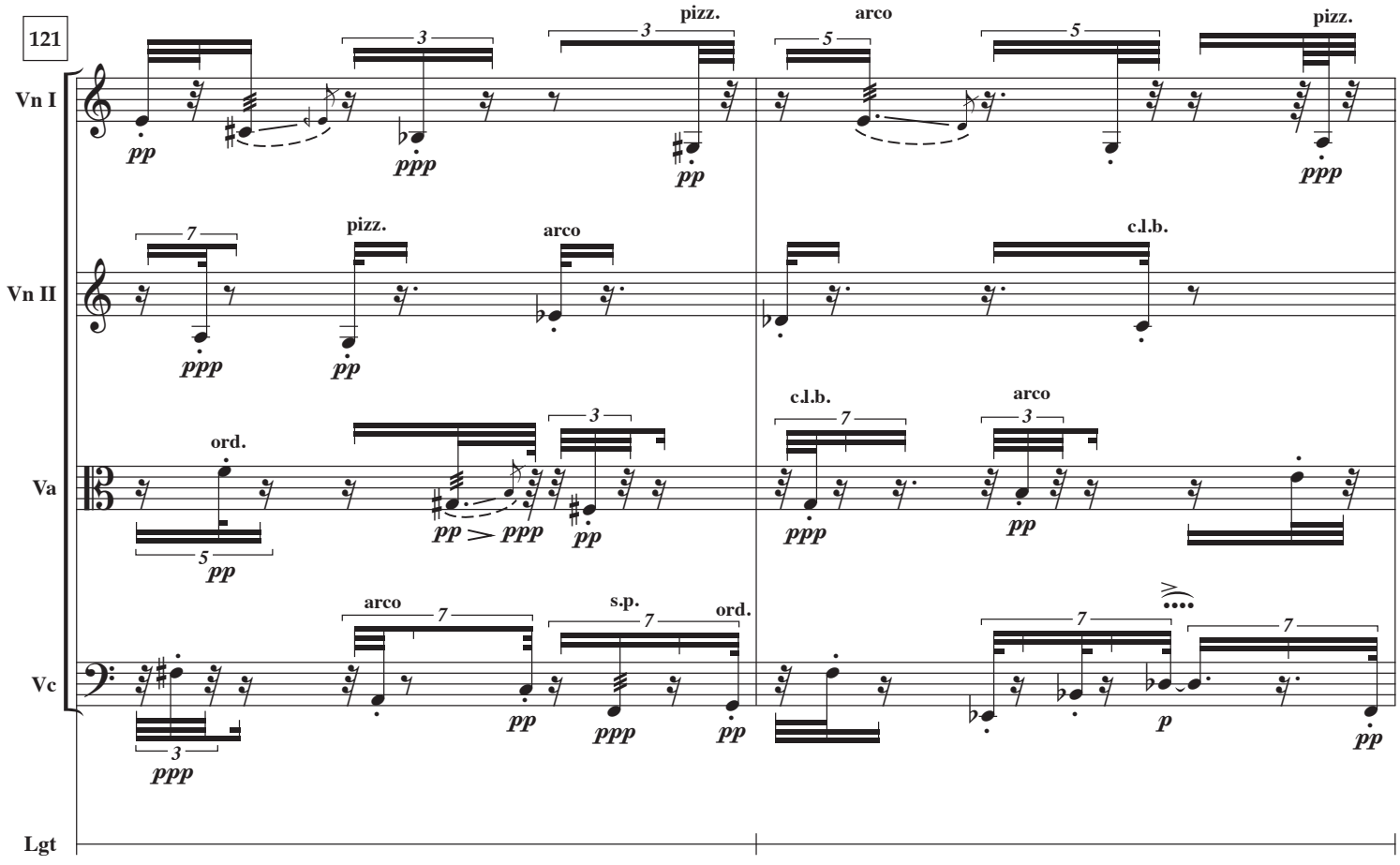

111
Vn I
Vn II
Va
Vc
Lgt
9:8
5:4
5:3
7
3
5
mf
f
ff
sfz

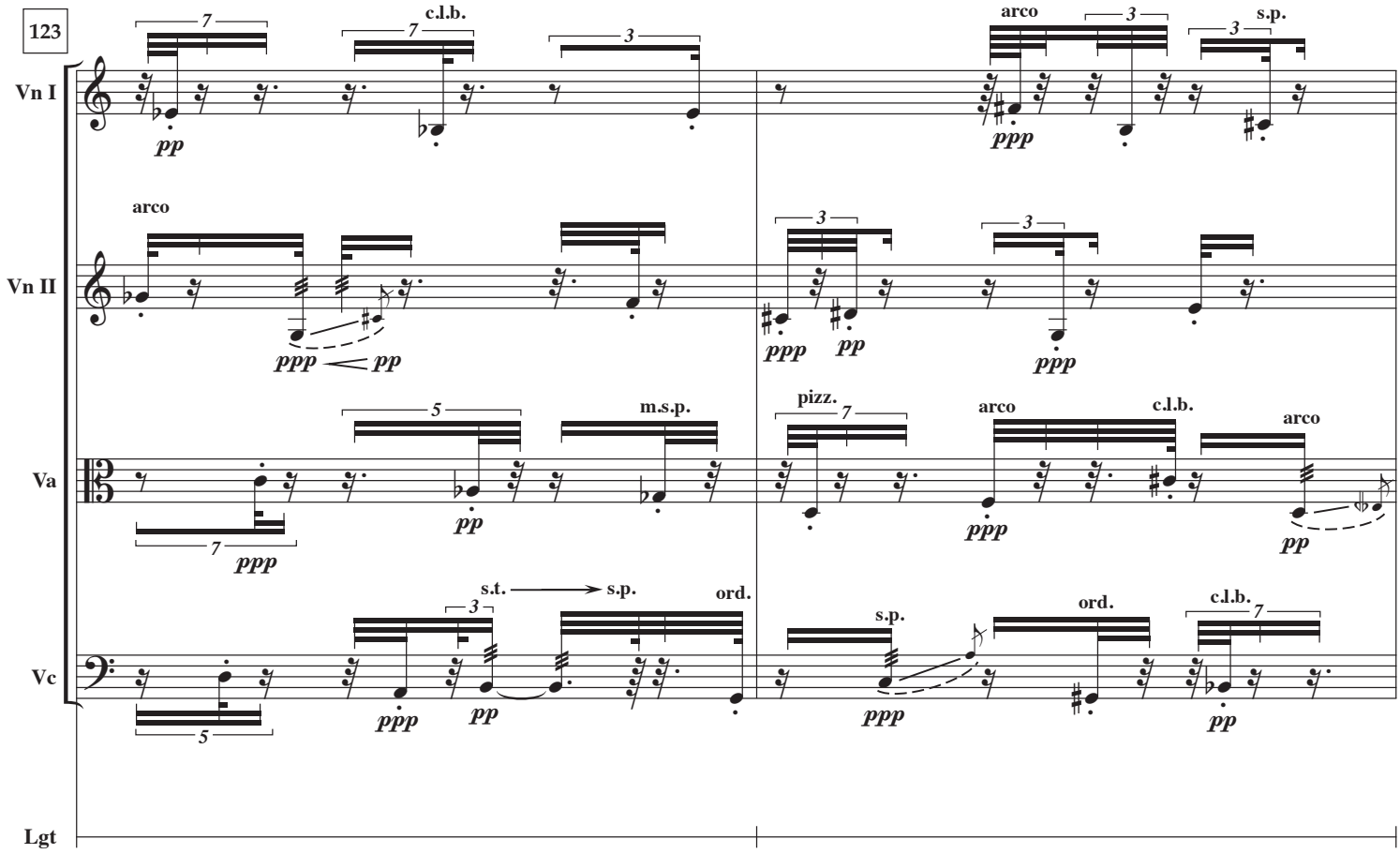

113
Vn I
Vn II
Va
Vc
Lgt
5:4
5:3
7
3
5
f
mf
ff
4/8

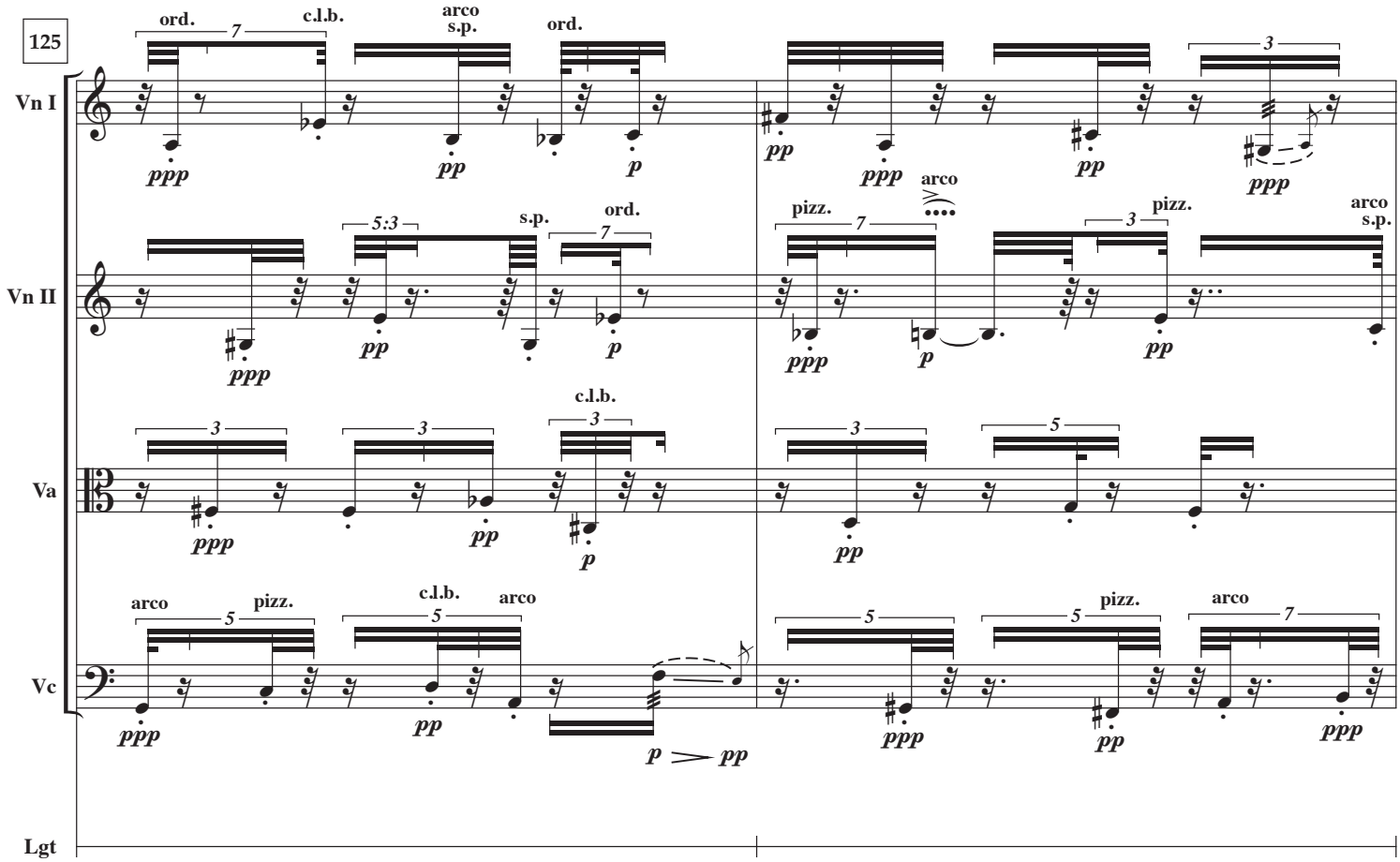

115
Vn I
Vn II
Va
Vc
Lgt
3
3

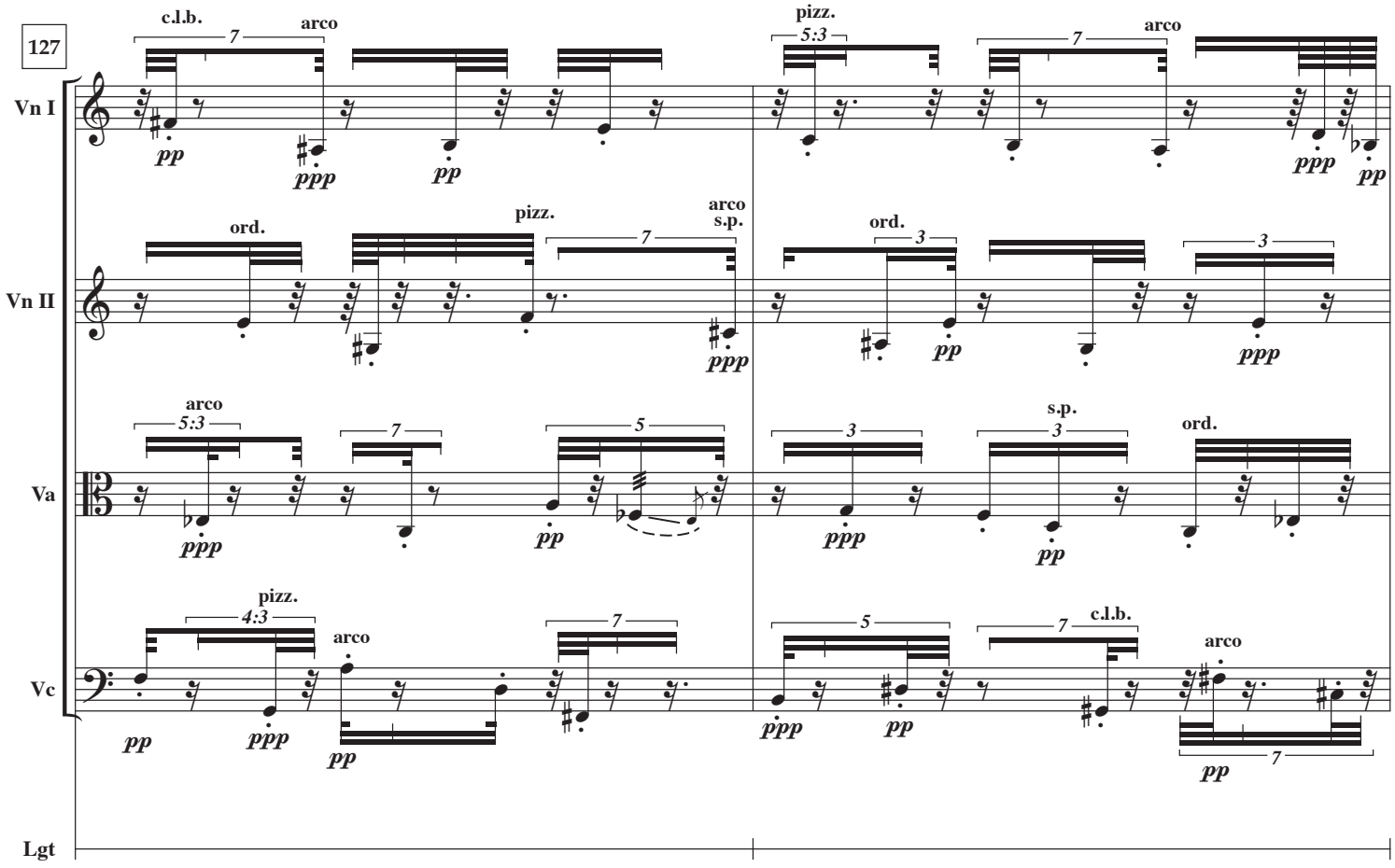

117
Vn I
Vn II
Va
Vc
Lgt
sfff p
pppp
c.l.b.
arco
ppp
pizz.
pp
III
Quick fade
Audience dark, stage very dark but not black. Some blue hues to suggest the last moments of dusk.
ossia: spotlights on performers, hall dark

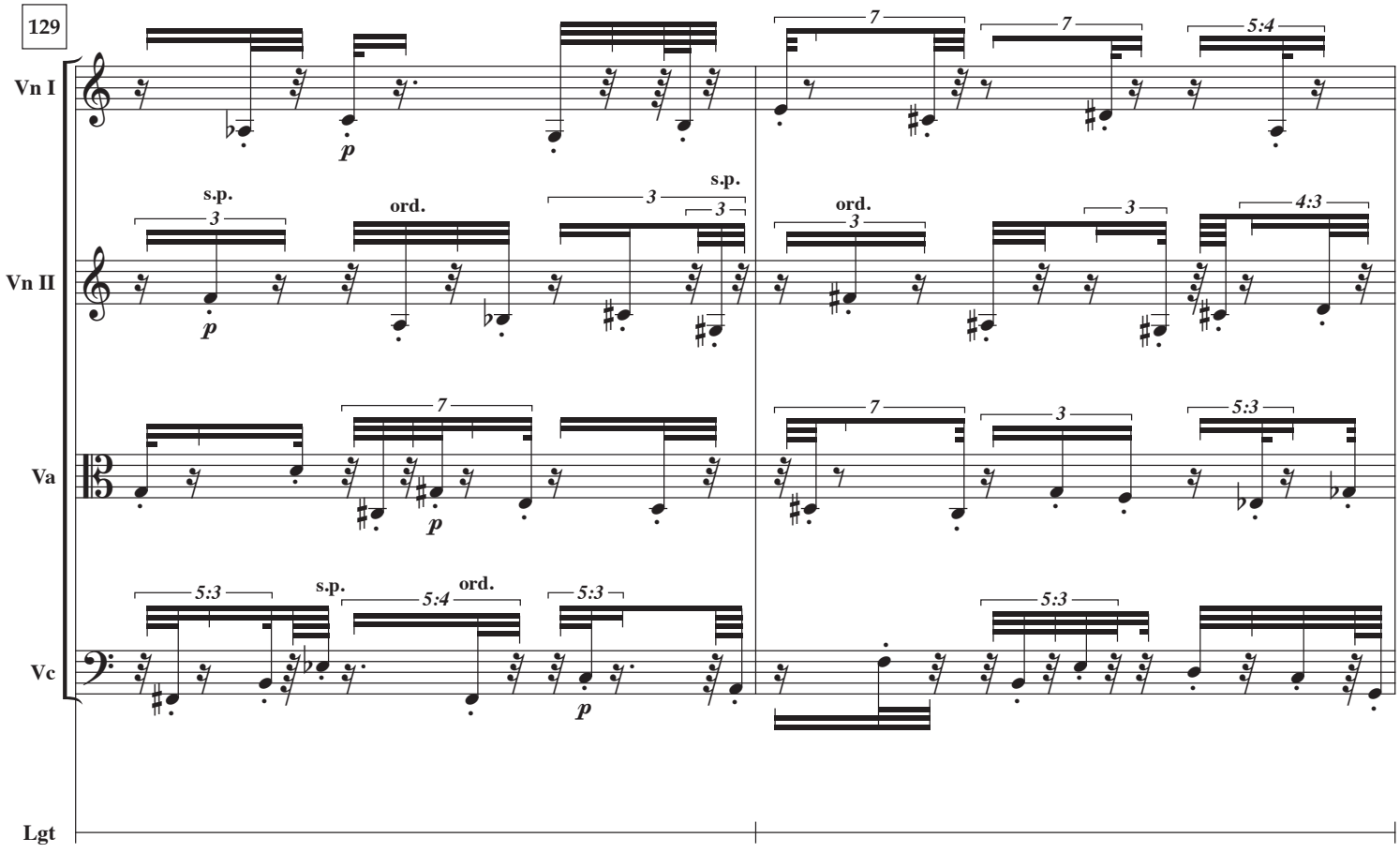

119
Vn I
Vn II
Va
Vc
Lgt
c.l.b.
arco
s.p.
ord.
pizz.
s.t.
m.s.p.
5:3
5:4

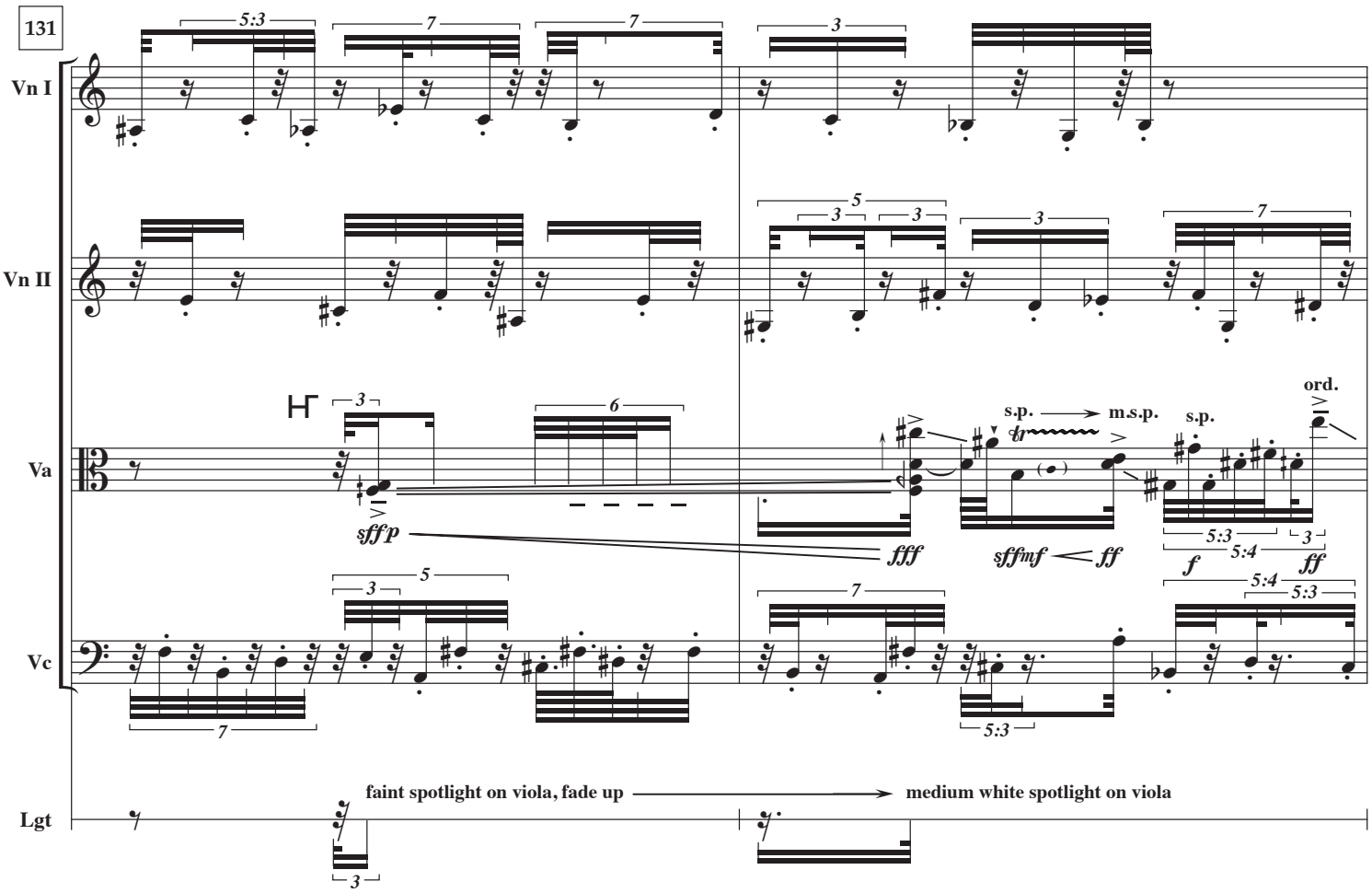

121
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
c.l.b.
ord.
s.p.

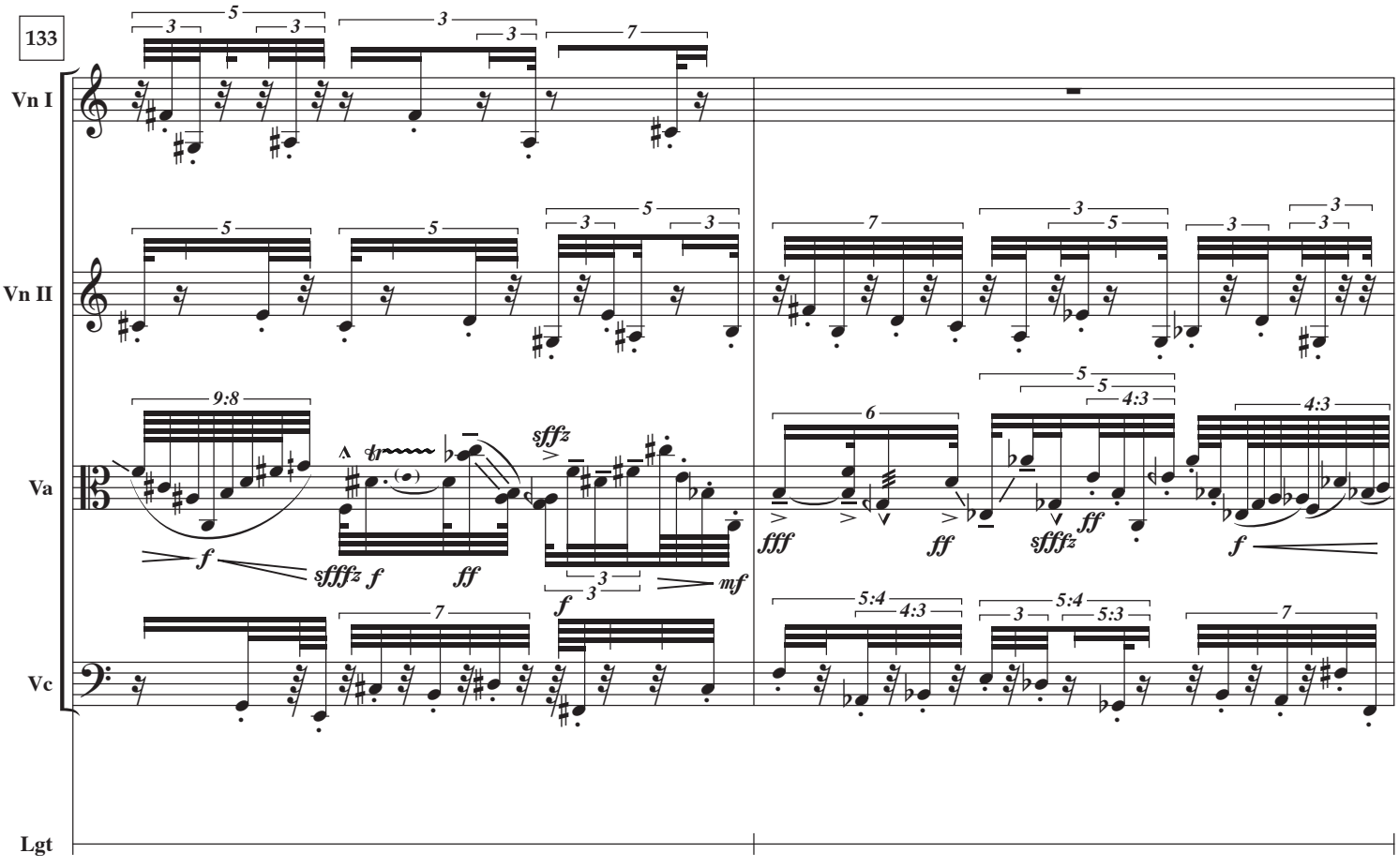

123
Vn I
Vn II
Va
Vc
Lgt
c.l.b.
arco
s.p.
m.s.p.
pizz.
s.t.
ord.
pp
ppp

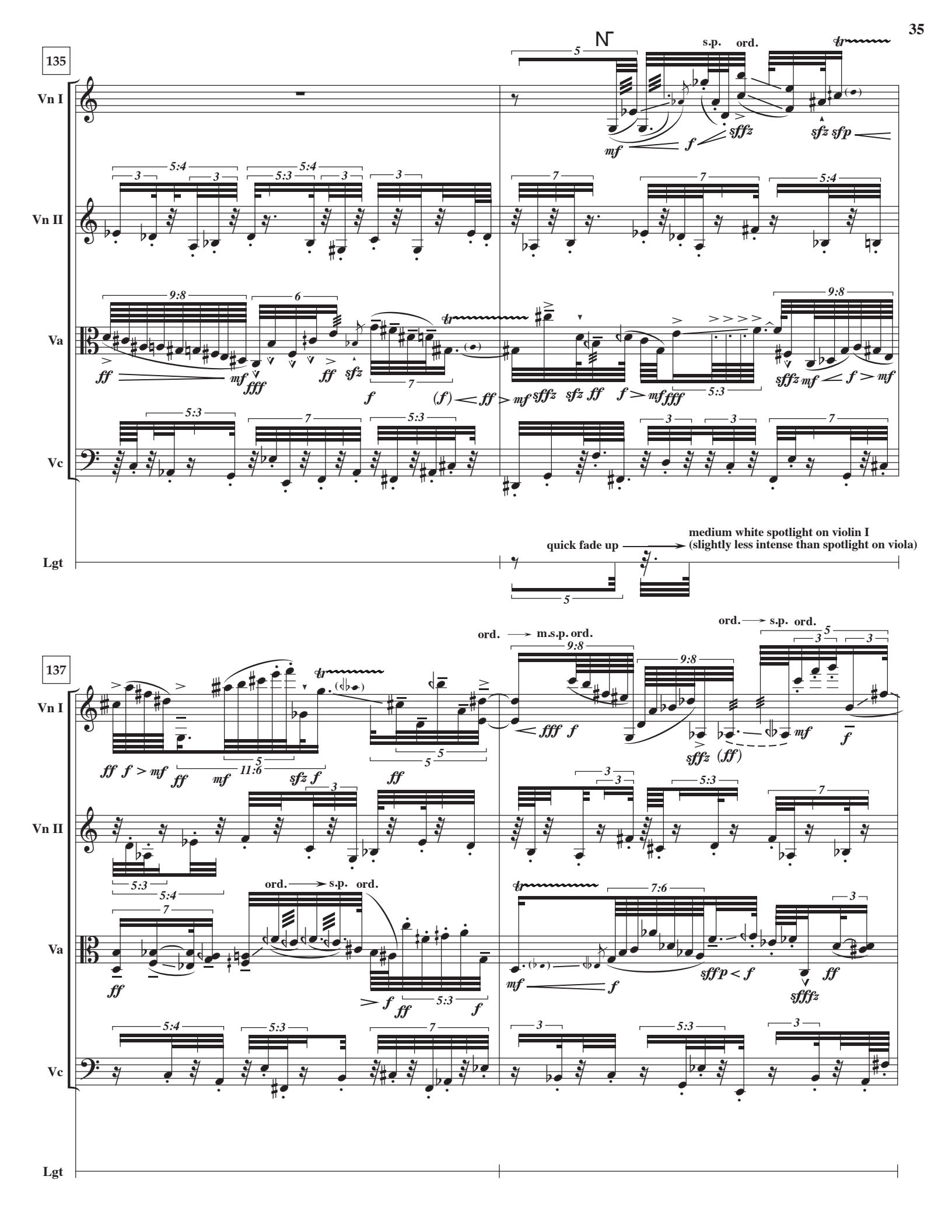

125
Vn I
Vn II
Va
Vc
Lgt
ord.
c.l.b.
arco
s.p.
pizz.
5:3
p
pp
ppp

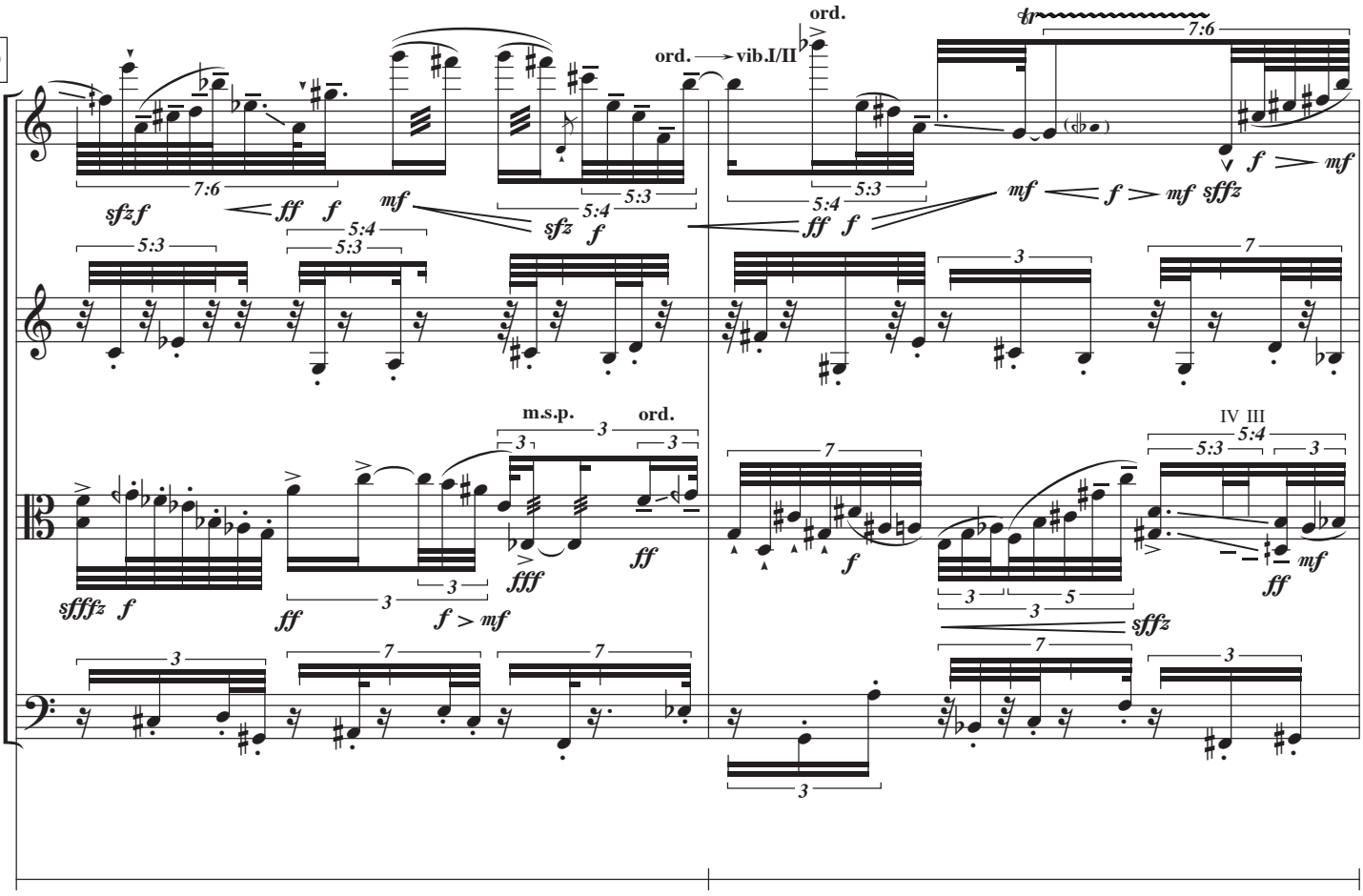

127
Vn I
Vn II
Va
Vc
Lgt
c.l.b.
arco
pizz.
ord.
s.p.
pp
ppp

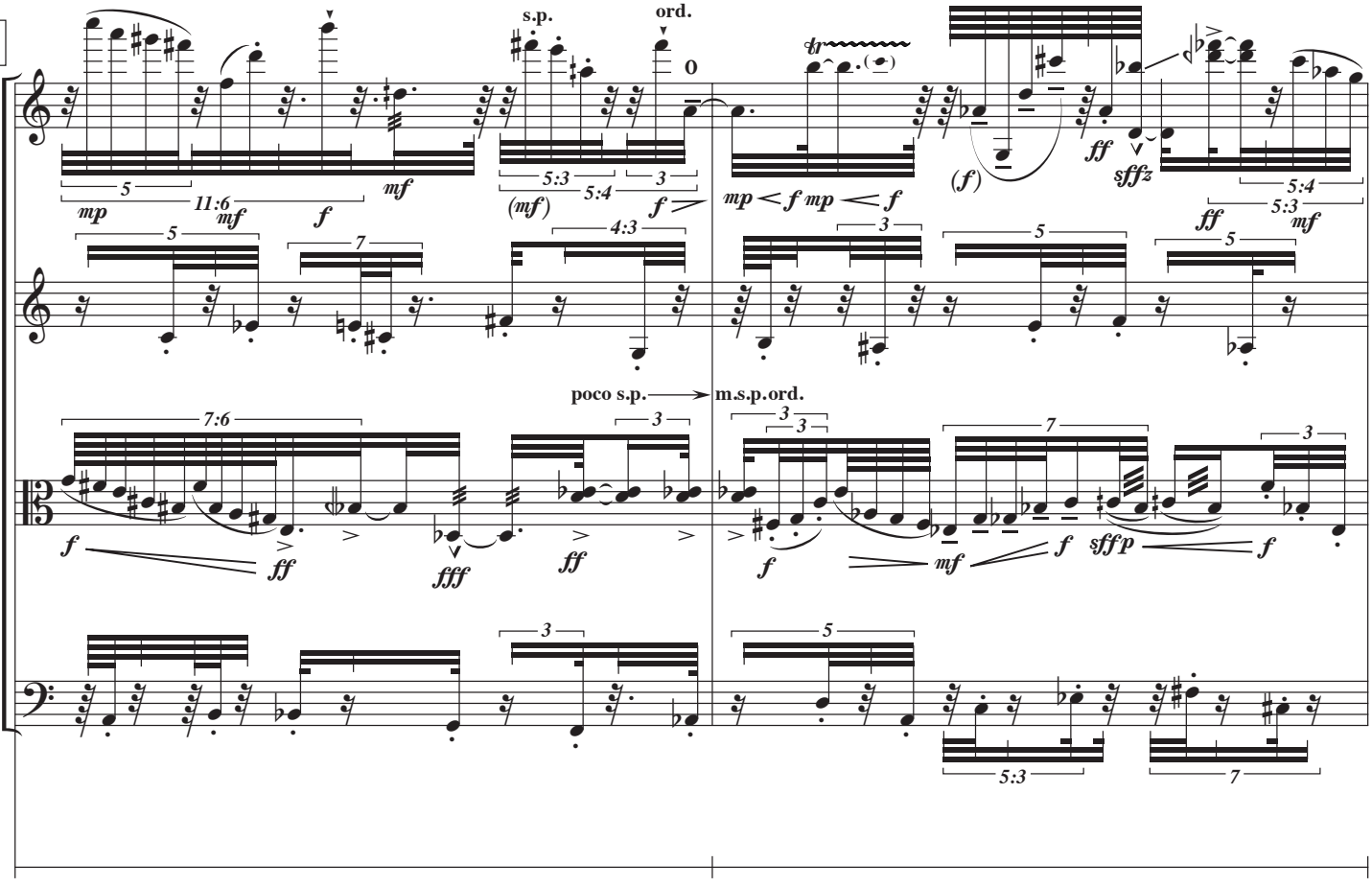

129
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
p

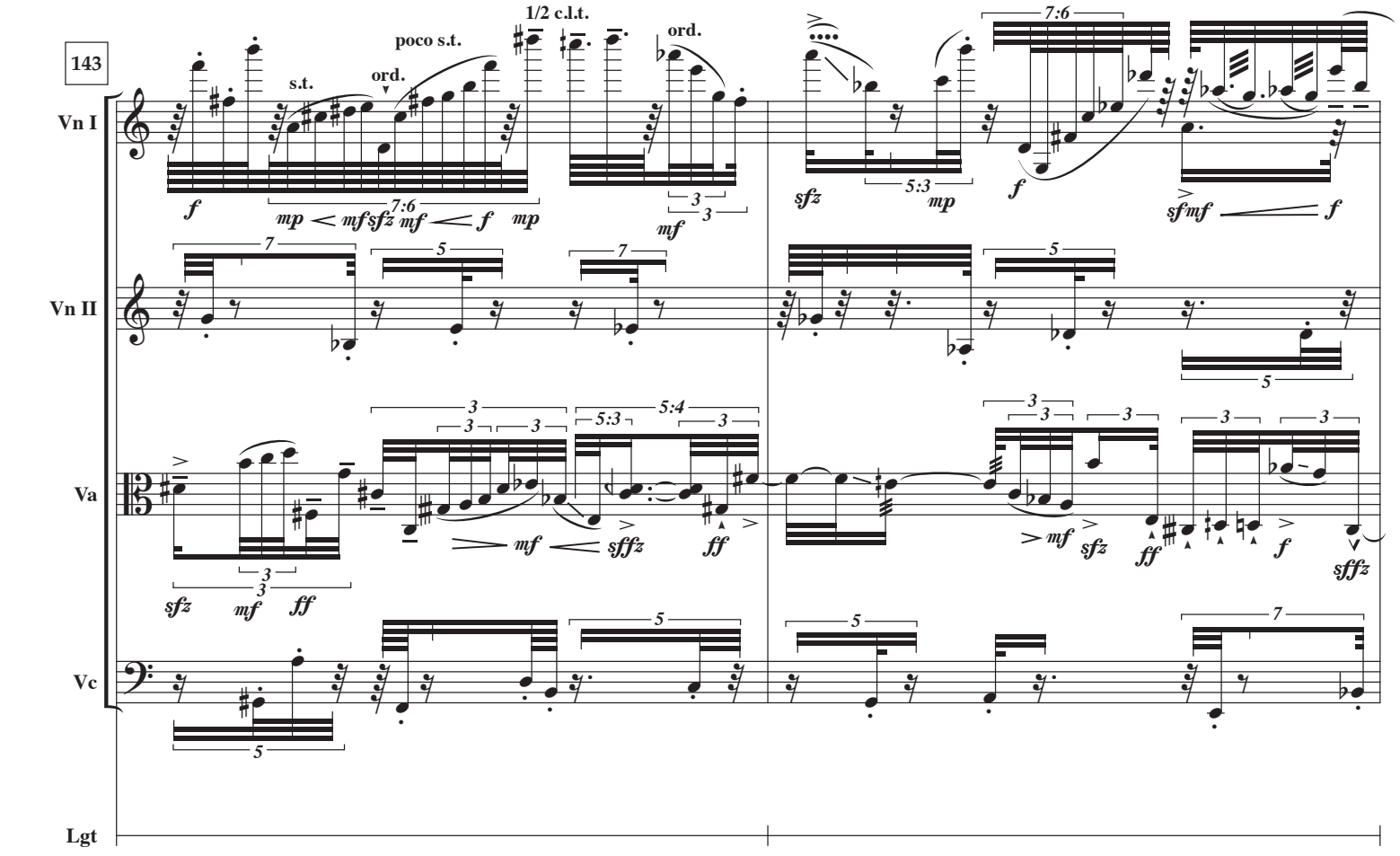

131
Vn I
Vn II
Va
Vc
Lgt
sffp
fff
sffmf
ff
f
ff
s.p.
m.s.p.
s.p.
ord.
faint spotlight on viola, fade up
medium white spotlight on viola

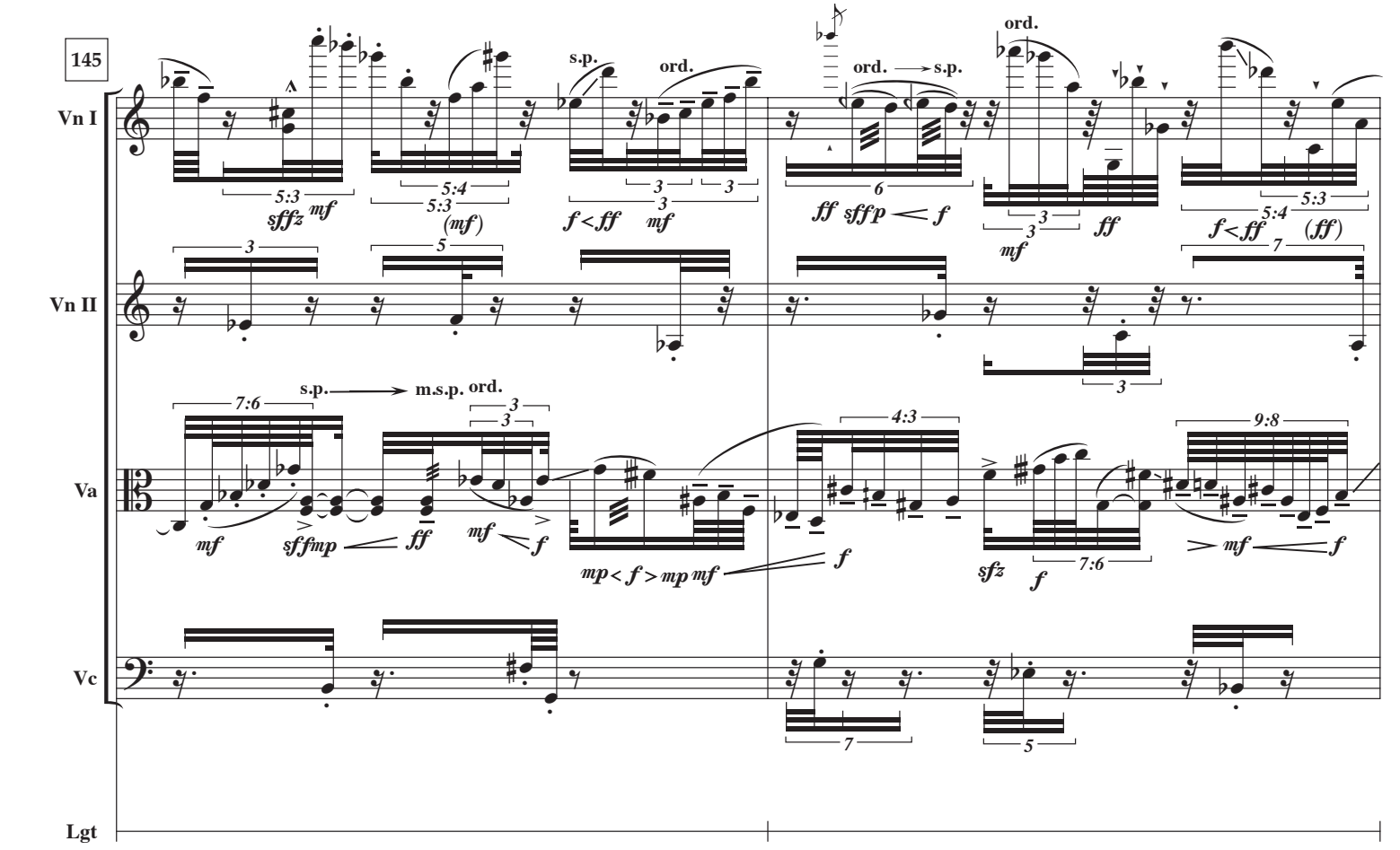

133
Vn I
Vn II
Va
Vc
Lgt
f
sffffz
f
ff
sffz
f
mf
fff
ff
sffffz
ff
f

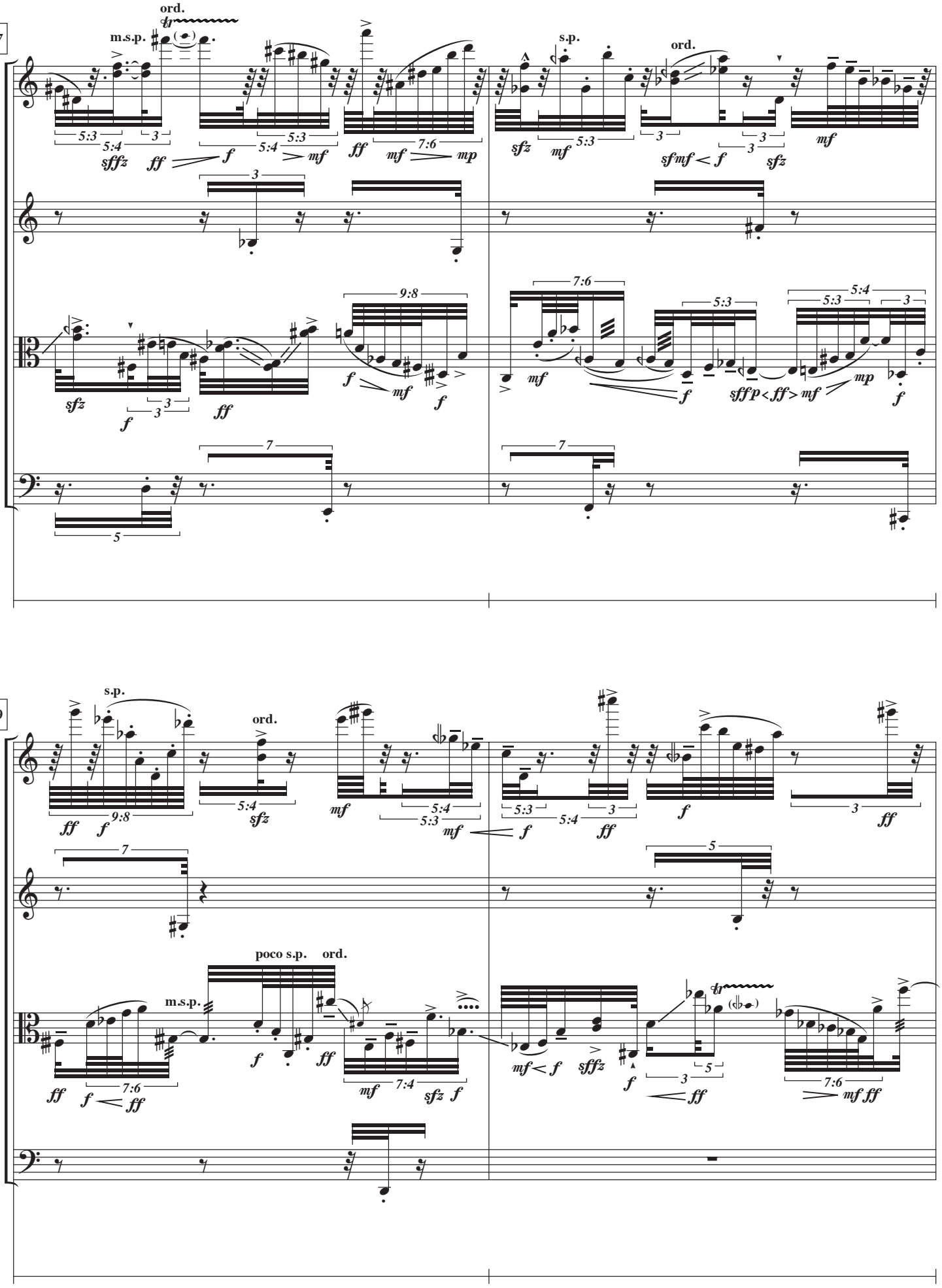

135
Vn I
Vn II
Va
Vc
Lgt
s.p. ord.
quick fade up
medium white spotlight on violin I
(slightly less intense than spotlight on viola)
137
ord. → m.s.p. ord.
ord. → s.p. ord.
ord. → s.p. ord.

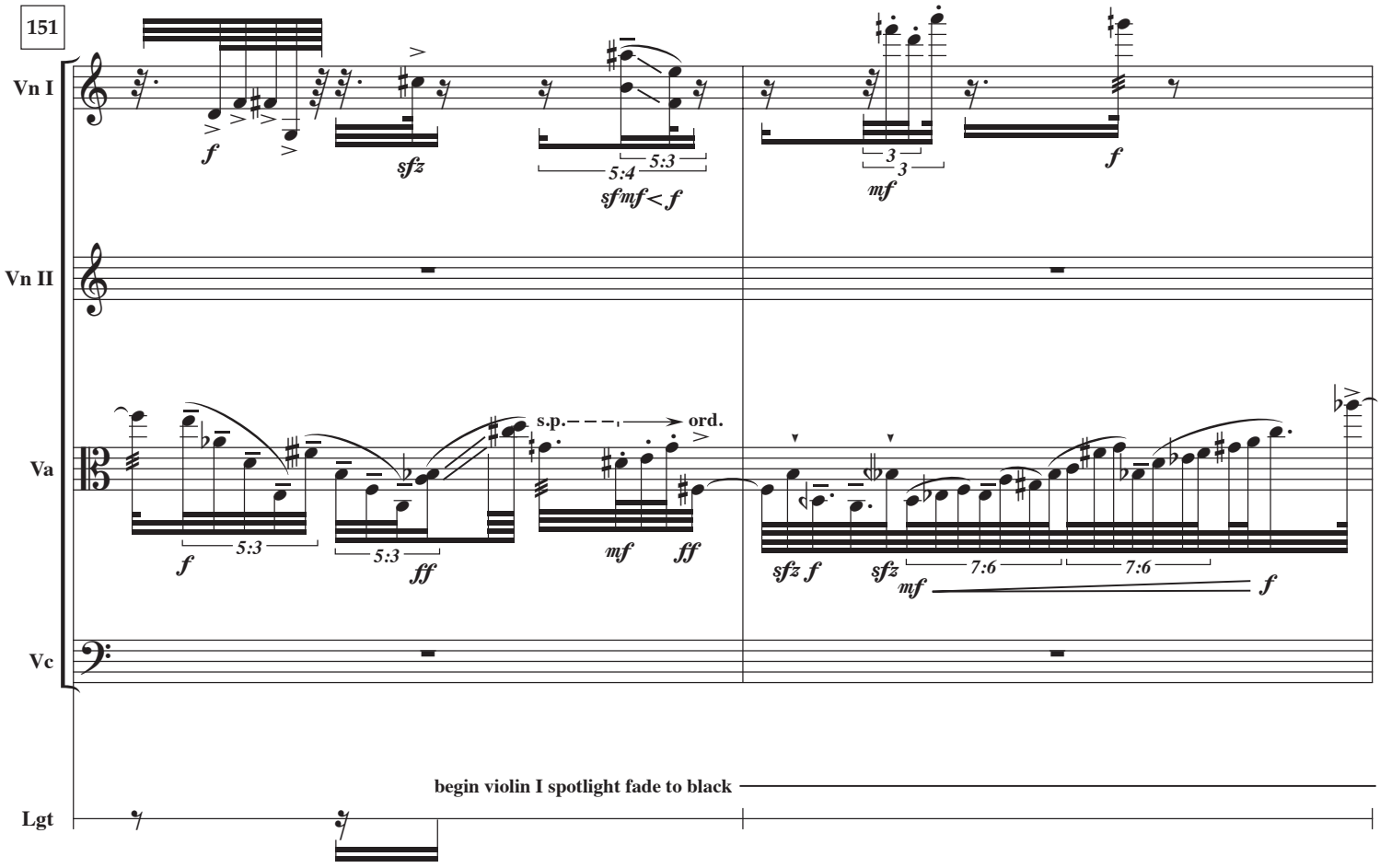

139
Vn I
Vn II
Va
Vc
Lgt
ord.
ord. → vib.I/II
m.s.p.
ord.
IV III

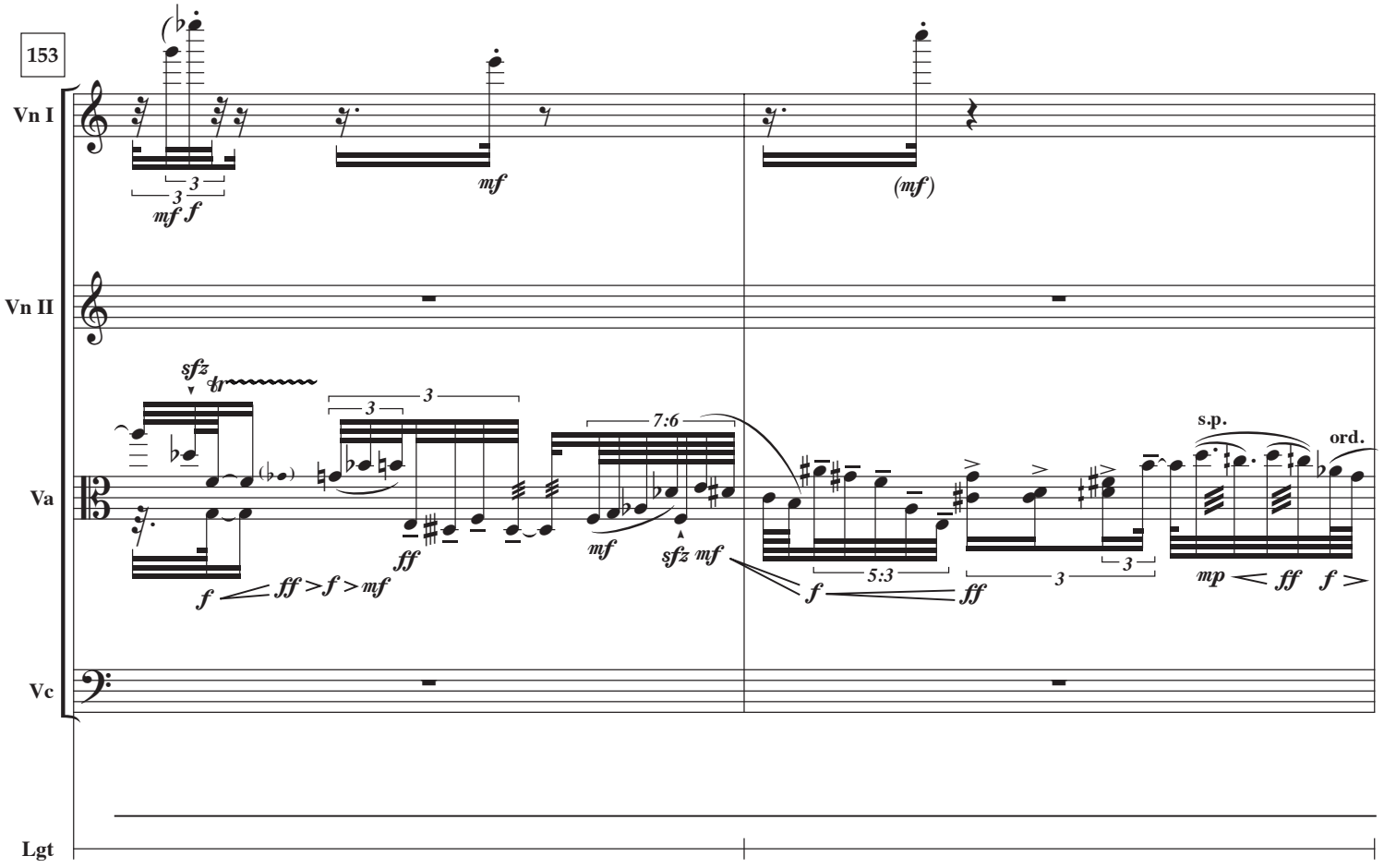

141
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
poco s.p. → m.s.p.ord.

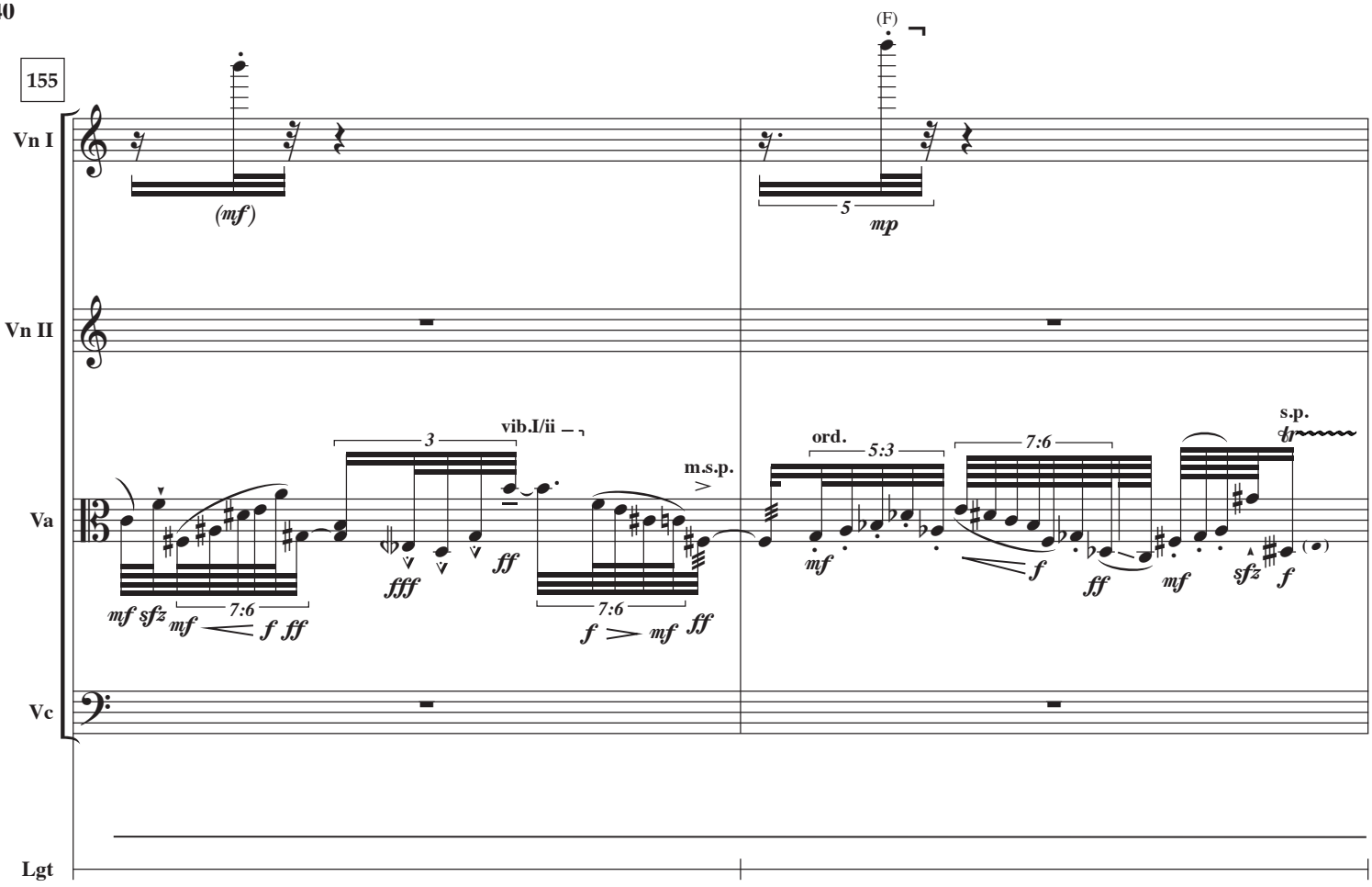

143
Vn I
Vn II
Va
Vc
Lgt
1/2 c.l.t.
poco s.t.
s.t.
ord.
ord.
7:6
5:3
5:4

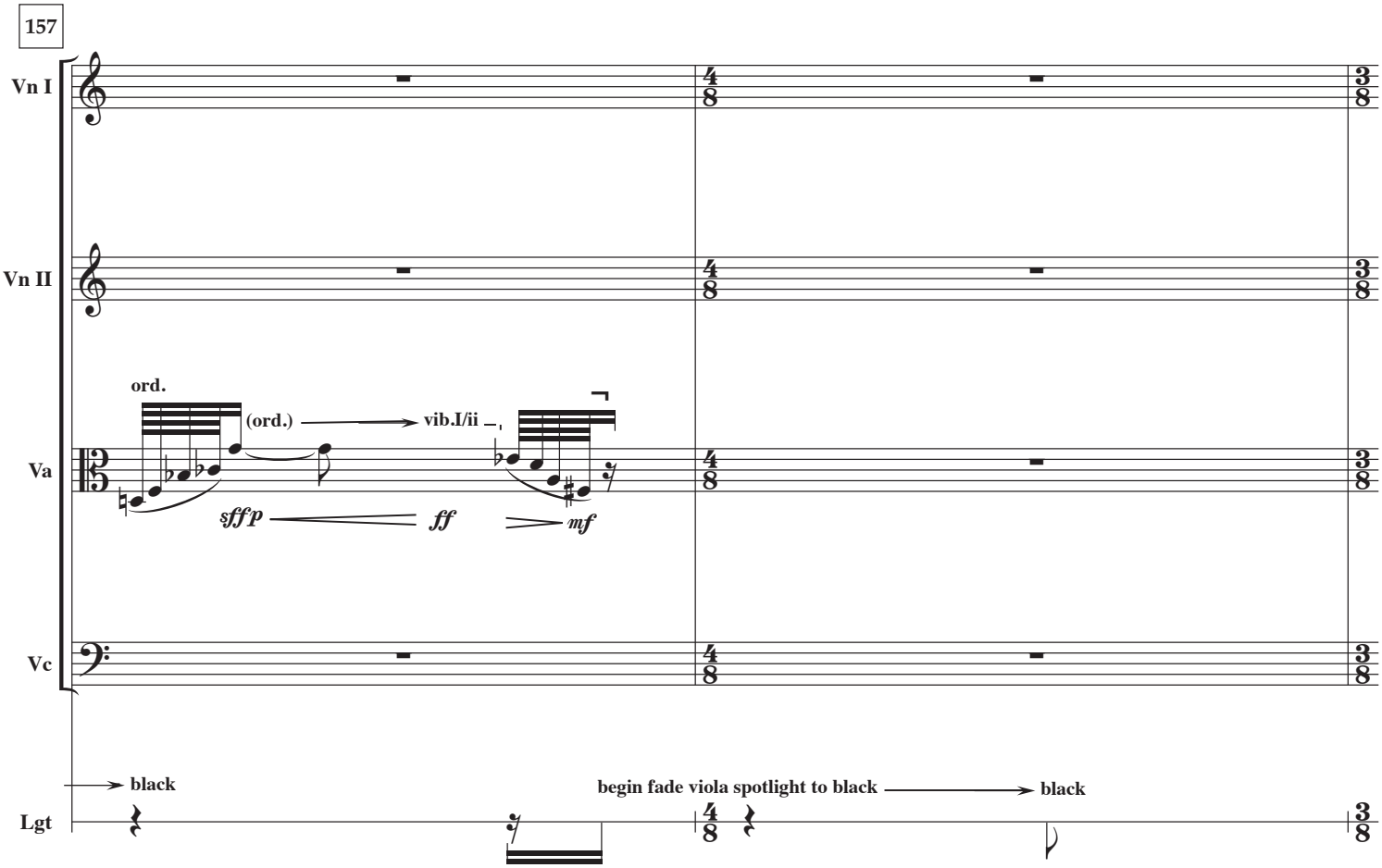

145
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
ord. → s.p.
ord.
s.p. → m.s.p. ord.
7:6
4:3
9:8
5:3
5:4

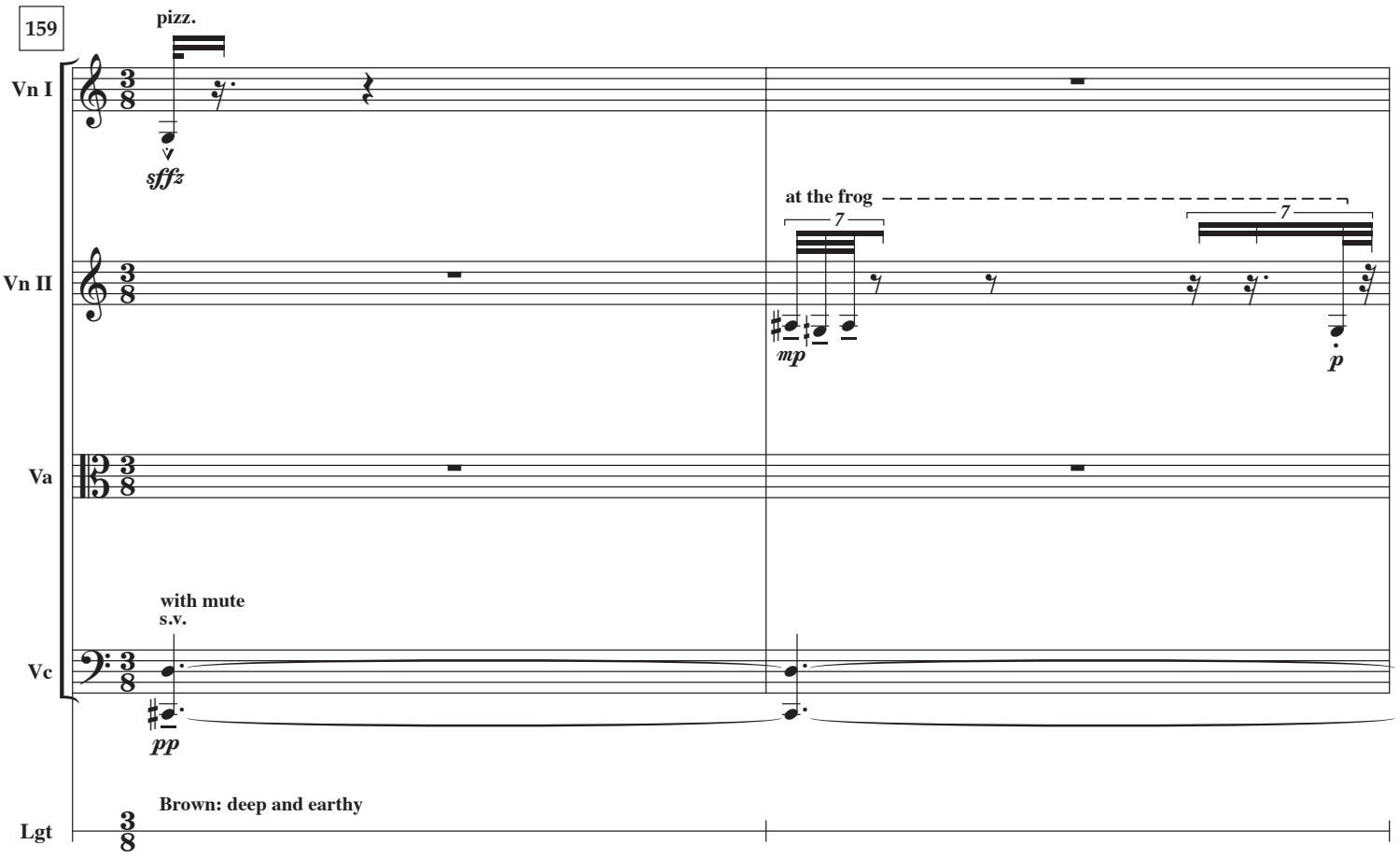

147
ord.
m.s.p.
s.p.
ord.
Vn I
Vn II
Va
Vc
Lgt
149
s.p.
ord.
poco s.p.
ord.
m.s.p.

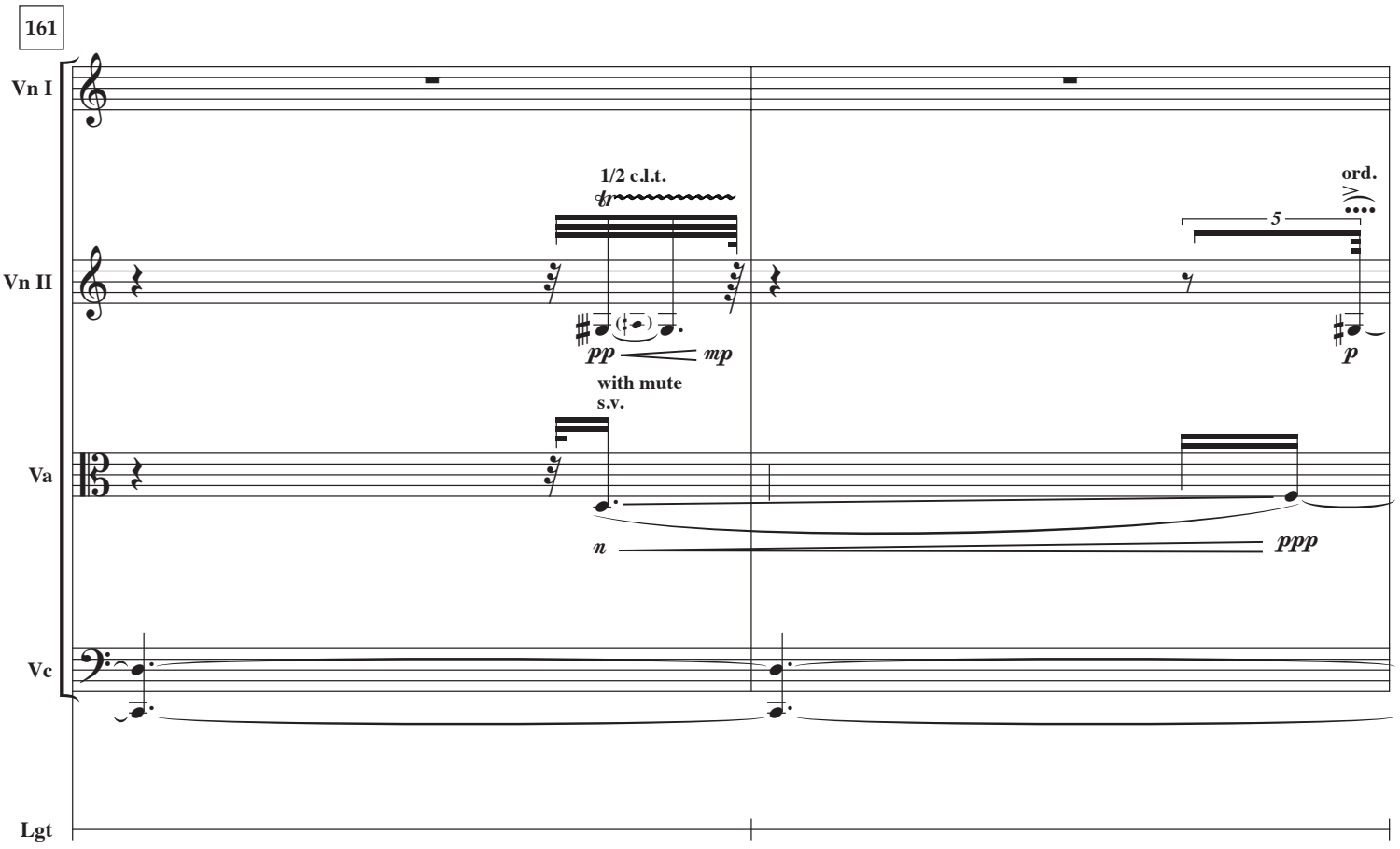

151
Vn I
Vn II
Va
Vc
Lgt
f
sfz
5:4
5:3
sf mf < f
3
mf
f
s.p.
ord.
5:3
5:3
f
ff
mf
ff
sfz f
sfz
7:6
7:6
mf
f
begin violin I spotlight fade to black

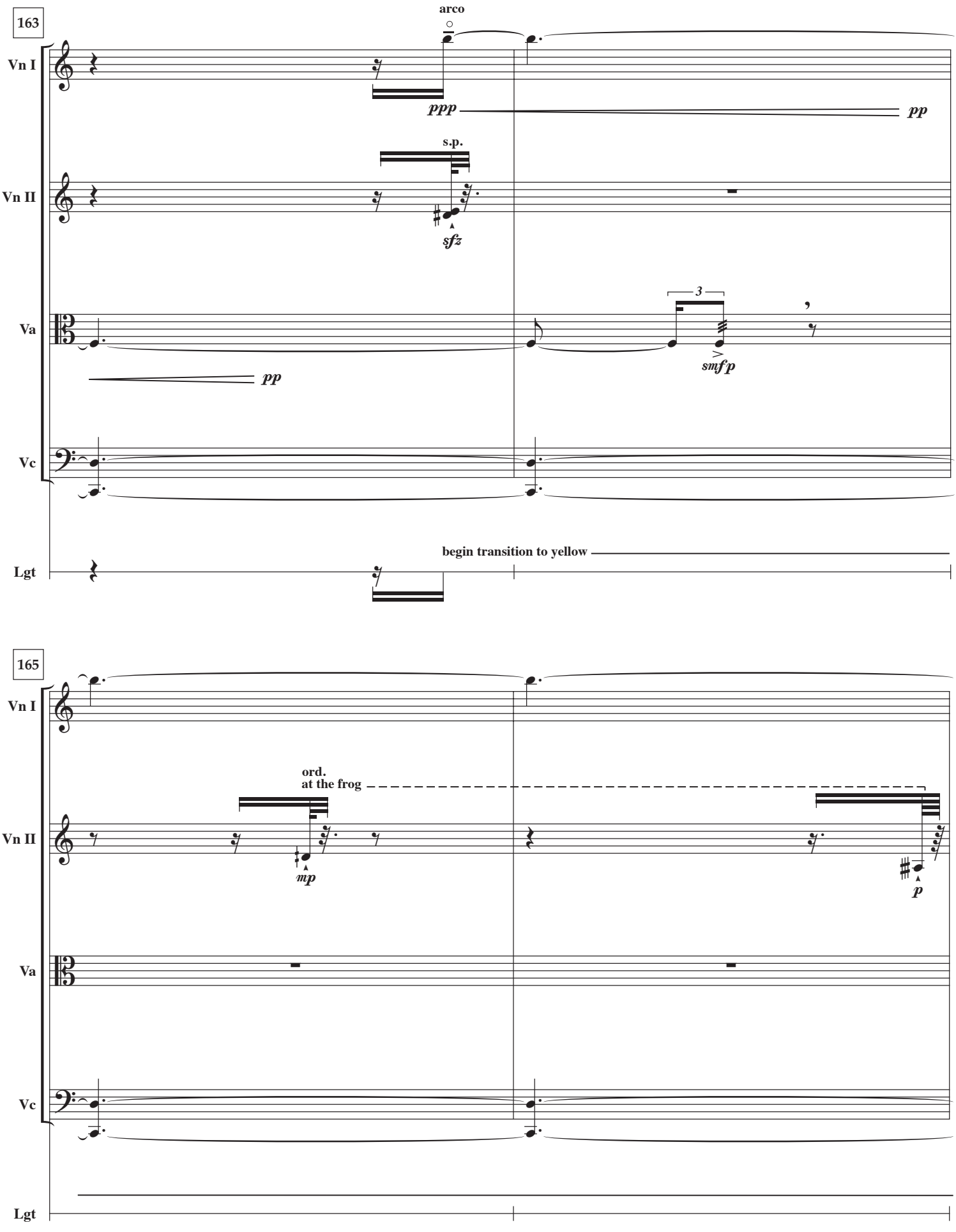

153
Vn I
Vn II
Va
Vc
Lgt
3
3
mf f
mf
(mf)
sfz
3
3
7:6
f
ff > f > mf
ff
mf
sfz mf
f
ff
5:3
3
3
s.p.
ord.
mp < ff f >

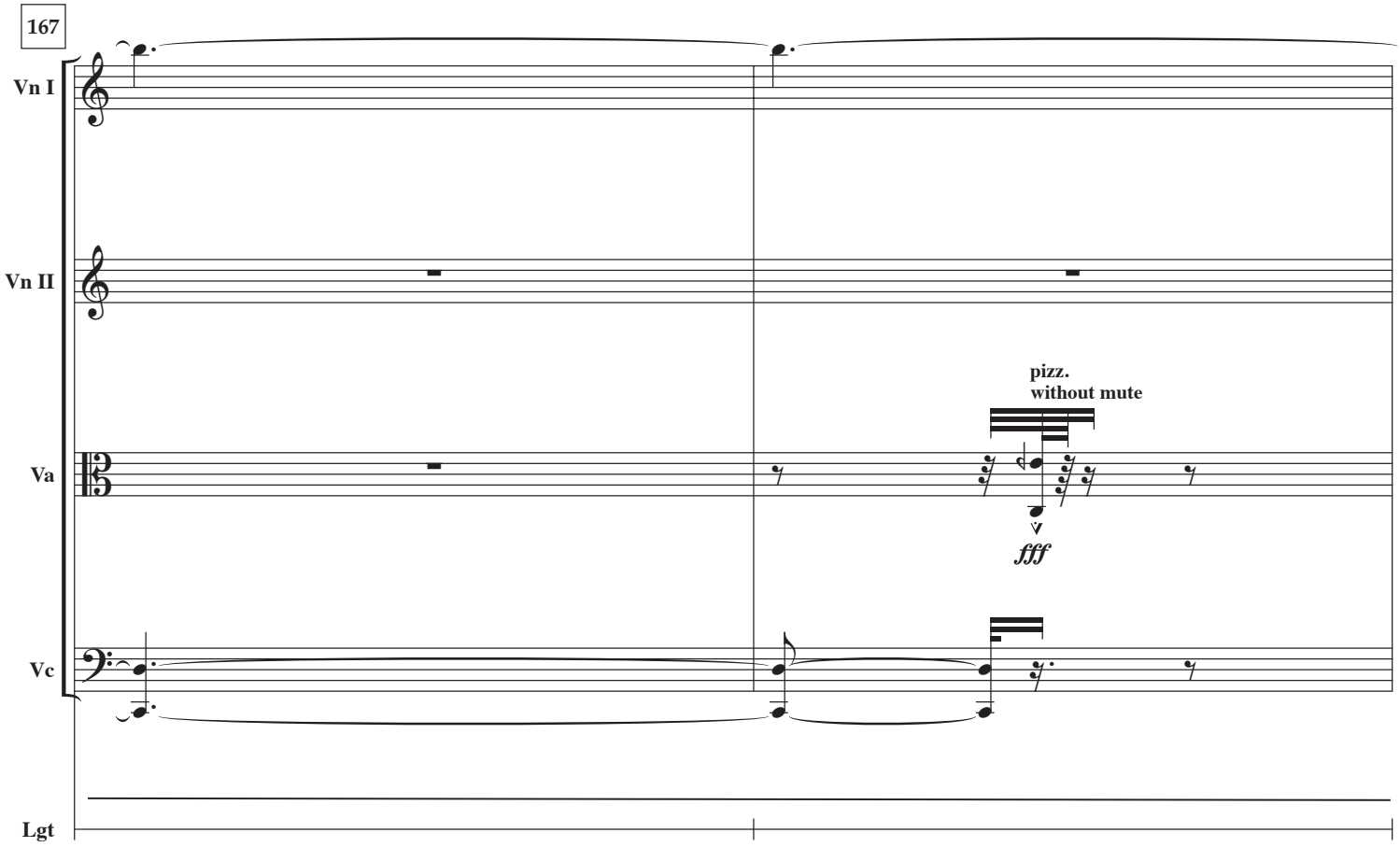

155
(F)
Vn I
(mf)
5
mp
Vn II
3
vib.I/ii
m.s.p.
ord.
5:3
7:6
s.p.
Va
mf sfz mf f ff
7:6
fff ff
7:6
f mf ff
mf f ff mf sfz f
Vc
Lgt

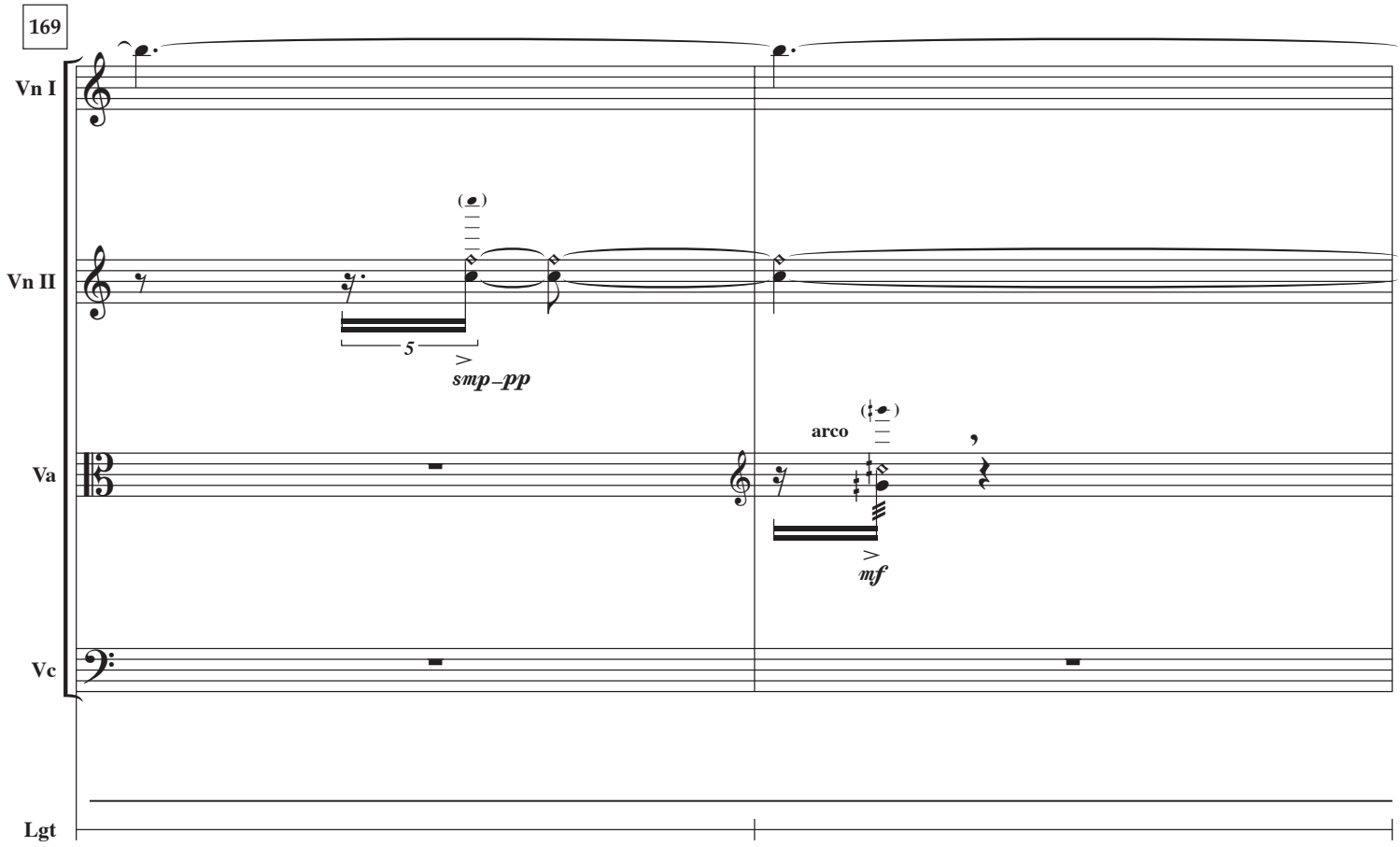

157
Vn I
Vn II
ord.
(ord.)
vib.I/ii
Va
sfffp ff mf
Vc
black
begin fade viola spotlight to black
black
Lgt

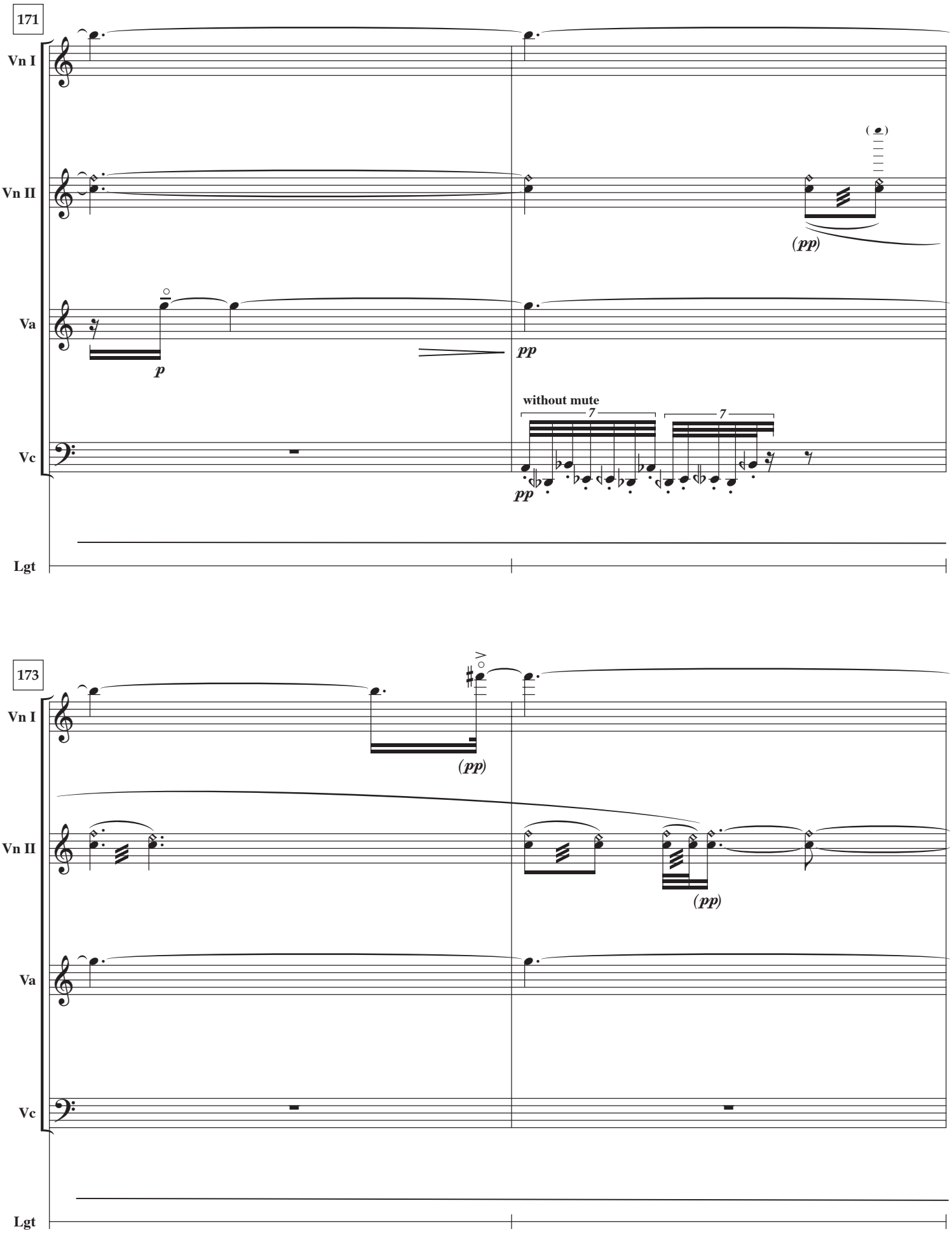

159
pizz.
Vn I
sffz
at the frog
7
7
Vn II
mp
p
Va
with mute
s.v.
Vc
pp
Brown: deep and earthy
Lgt

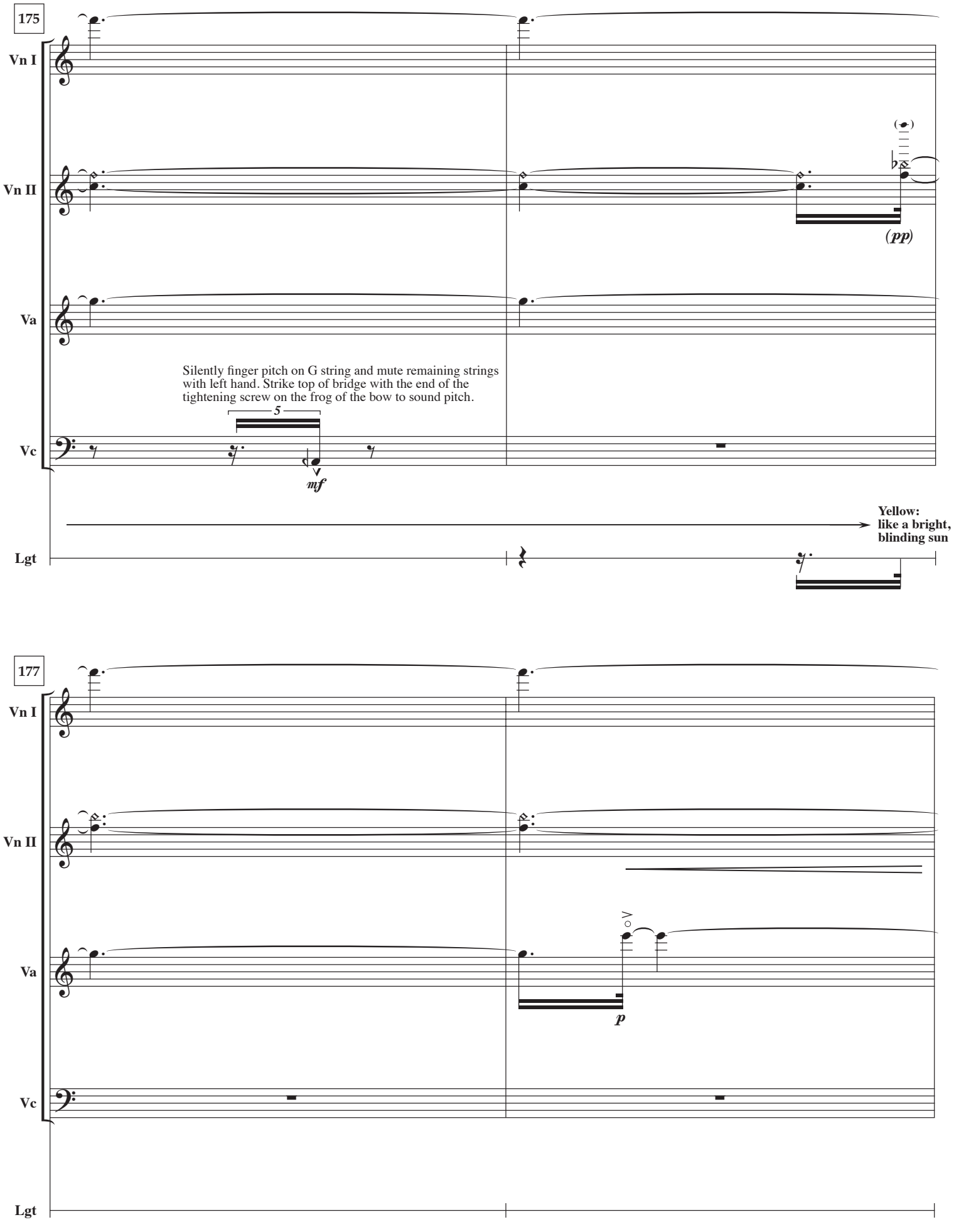

161
Vn I
1/2 c.l.t.
ord.
5
Vn II
pp
mp
p
with mute
s.v.
Va
n
ppp
Vc
Lgt

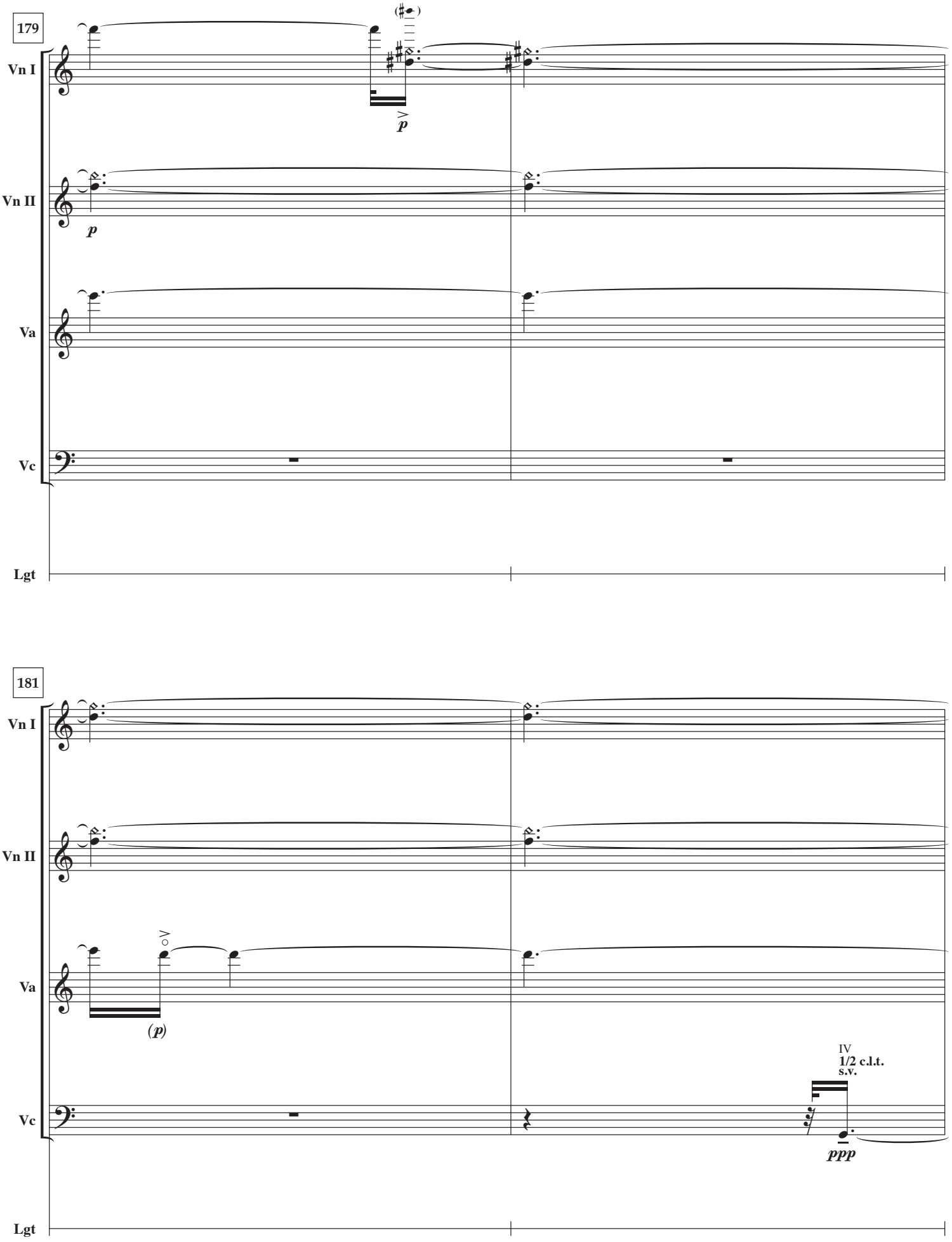

163
arco
Vn I
ppp
pp
s.p.
Vn II
sfz
3
Va
smfp
pp
Vc
begin transition to yellow
Lgt
165
Vn I
ord.
at the frog
Vn II
mp
p
Va
Vc
Lgt

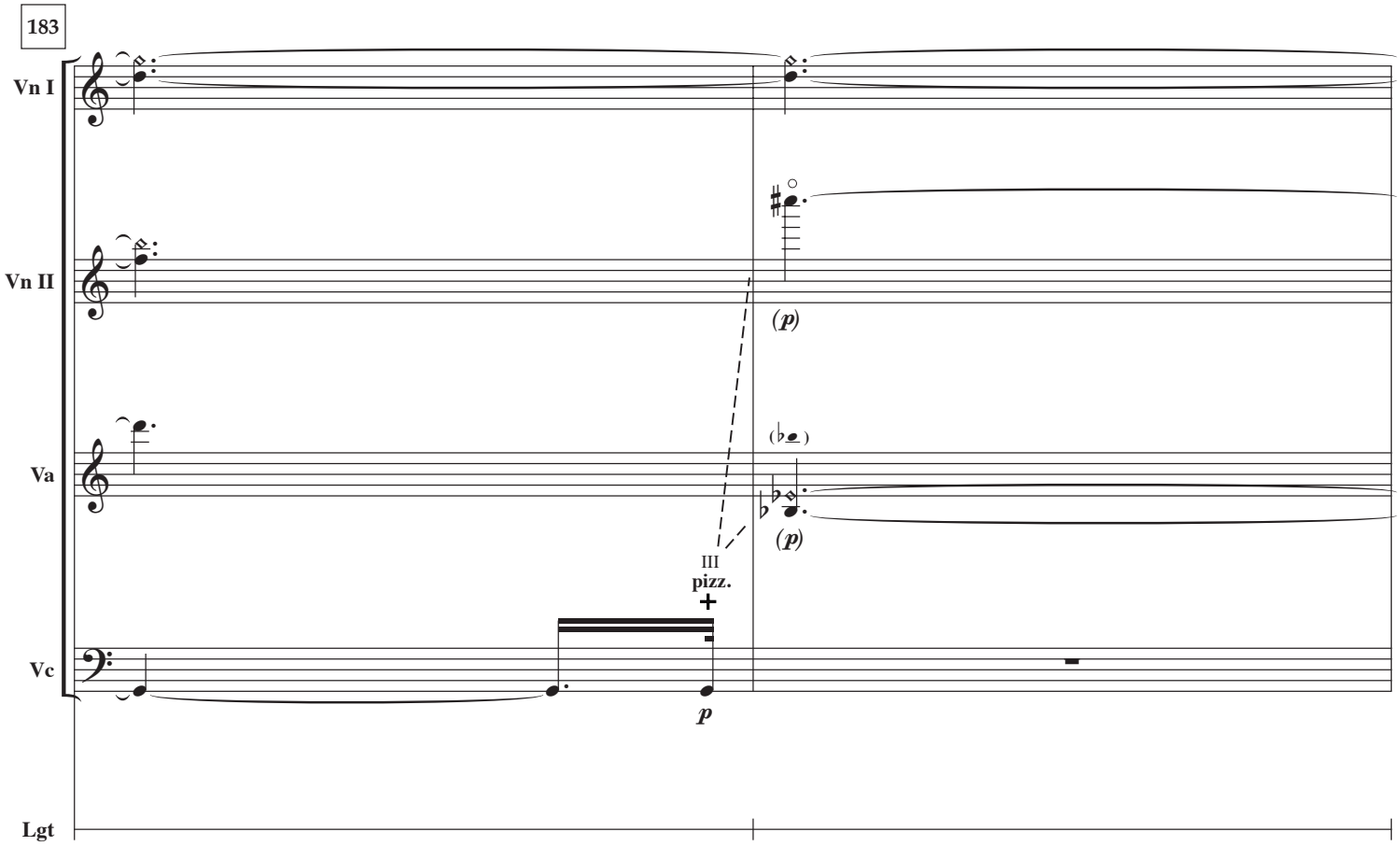

167
Vn I
Vn II
Va
Vc
Lgt
pizz.
without mute
fff

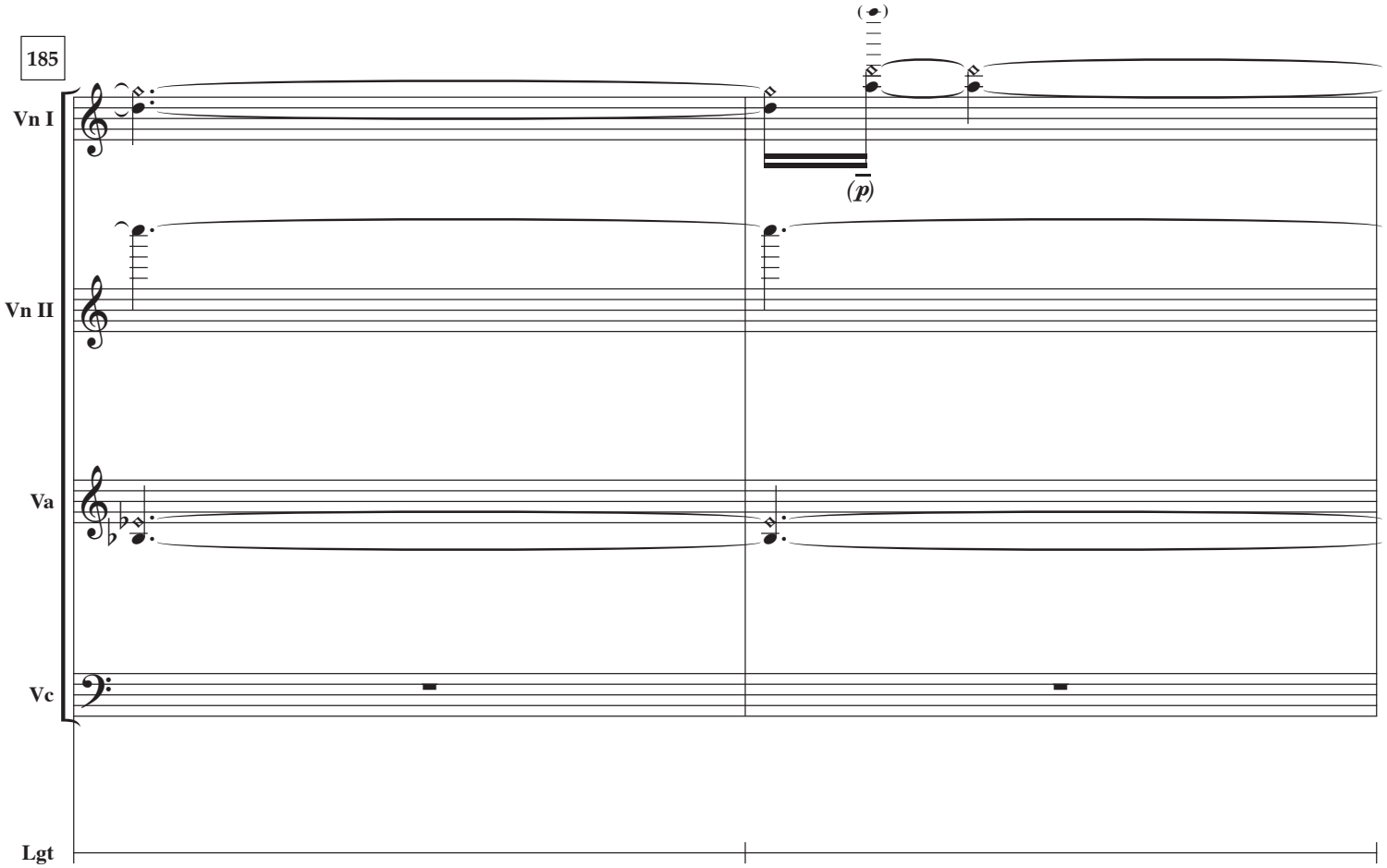

169
Vn I
Vn II
Va
Vc
Lgt
5
smp–pp
arco
mf

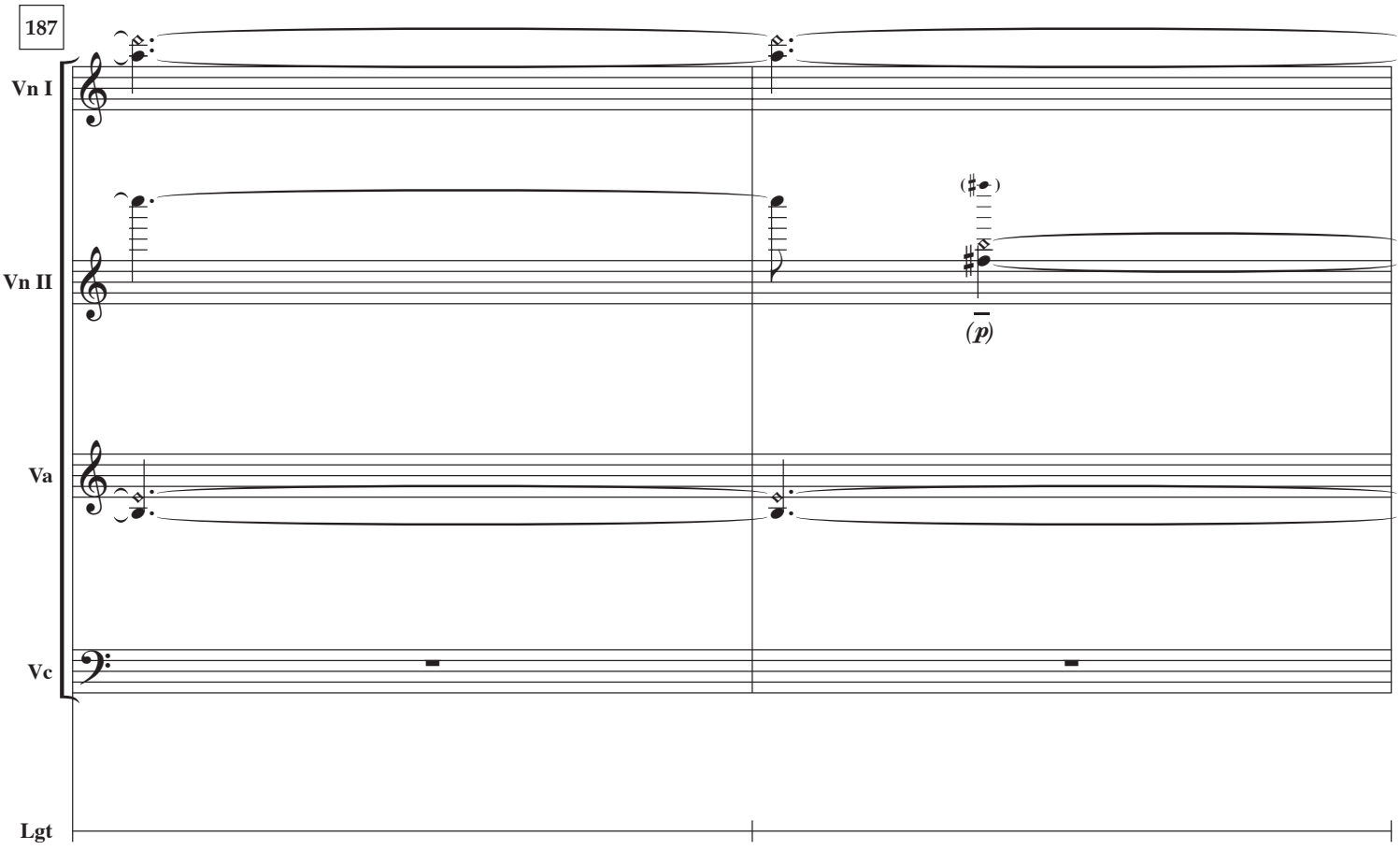

171
Vn I
Vn II
Va
Vc
Lgt
(pp)
p
pp
without mute
7
7
173
(pp)
(pp)

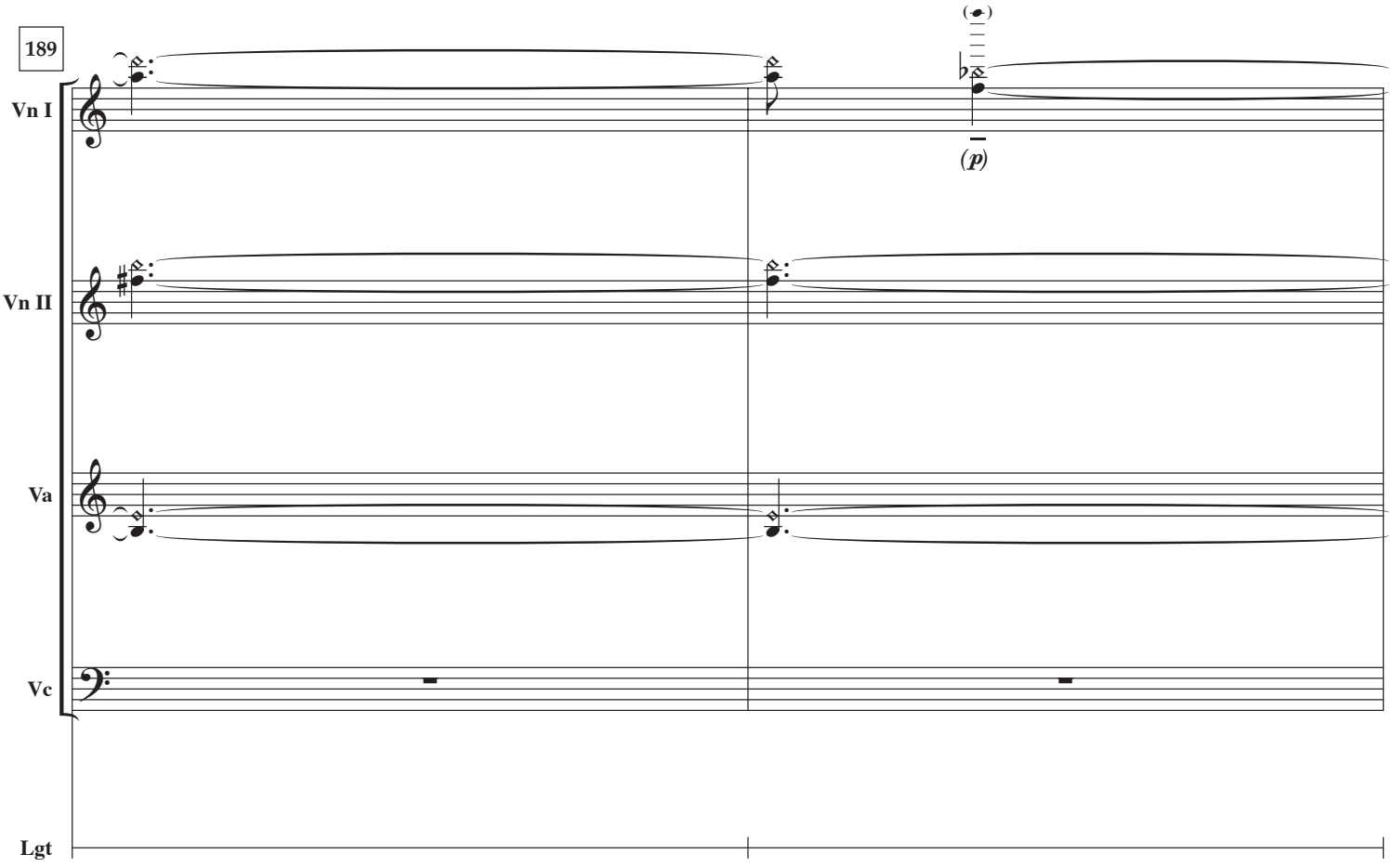

175
Vn I
Vn II
Va
Vc
Lgt
(pp)
Silently finger pitch on G string and mute remaining strings with left hand. Strike top of bridge with the end of the tightening screw on the frog of the bow to sound pitch.
5
mf
Yellow:
like a bright,
blinding sun
177
Vn I
Vn II
Va
Vc
Lgt
p

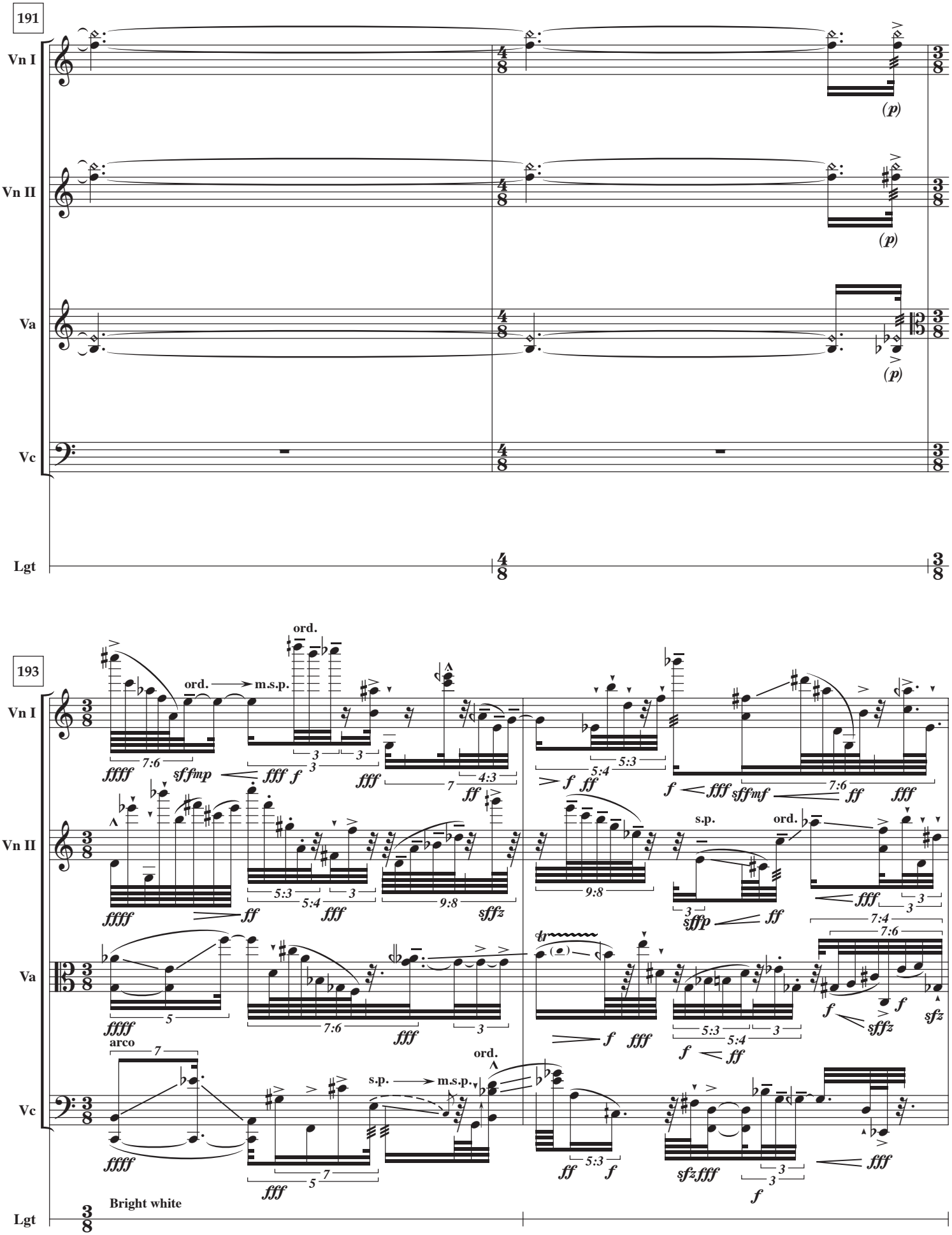

179
Vn I
Vn II
Va
Vc
Lgt
p
p
181
Vn I
Vn II
Va
Vc
Lgt
(p)
IV
1/2 c.l.t.
s.v.
ppp

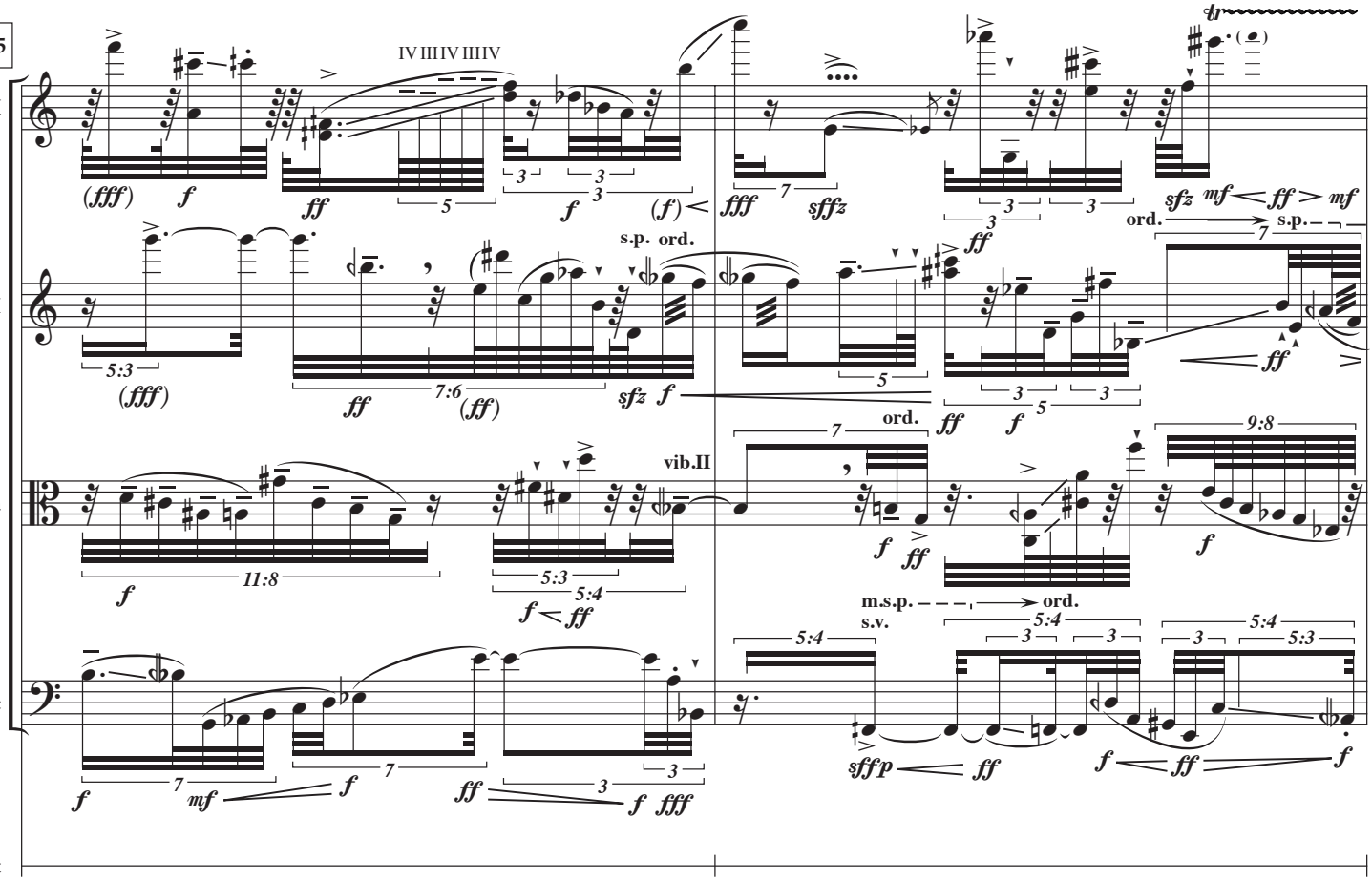

183
Vn I
Vn II
Va
Vc
Lgt
(p)
(p)
III
pizz.
p

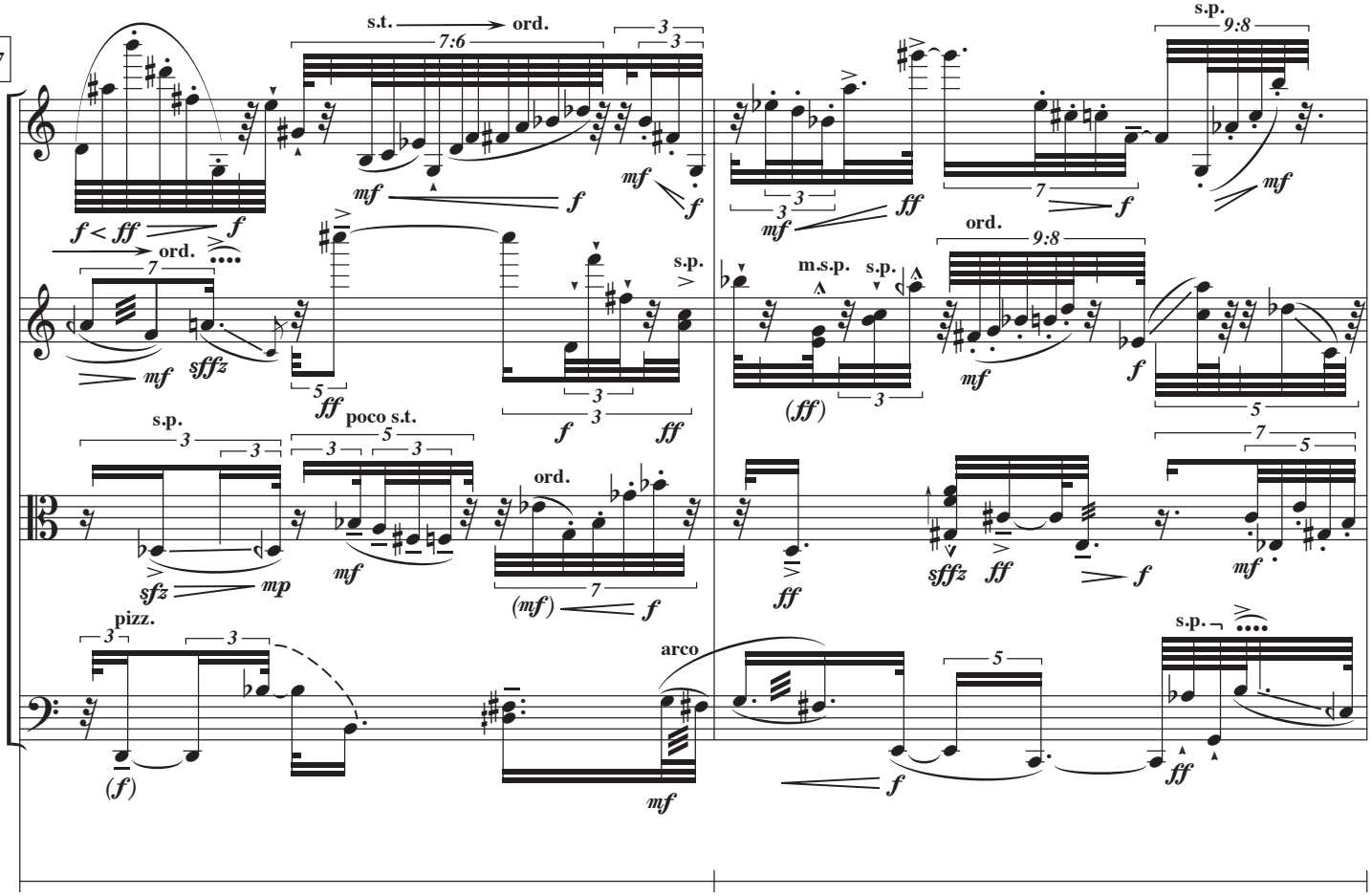

185
Vn I
Vn II
Va
Vc
Lgt
(p)

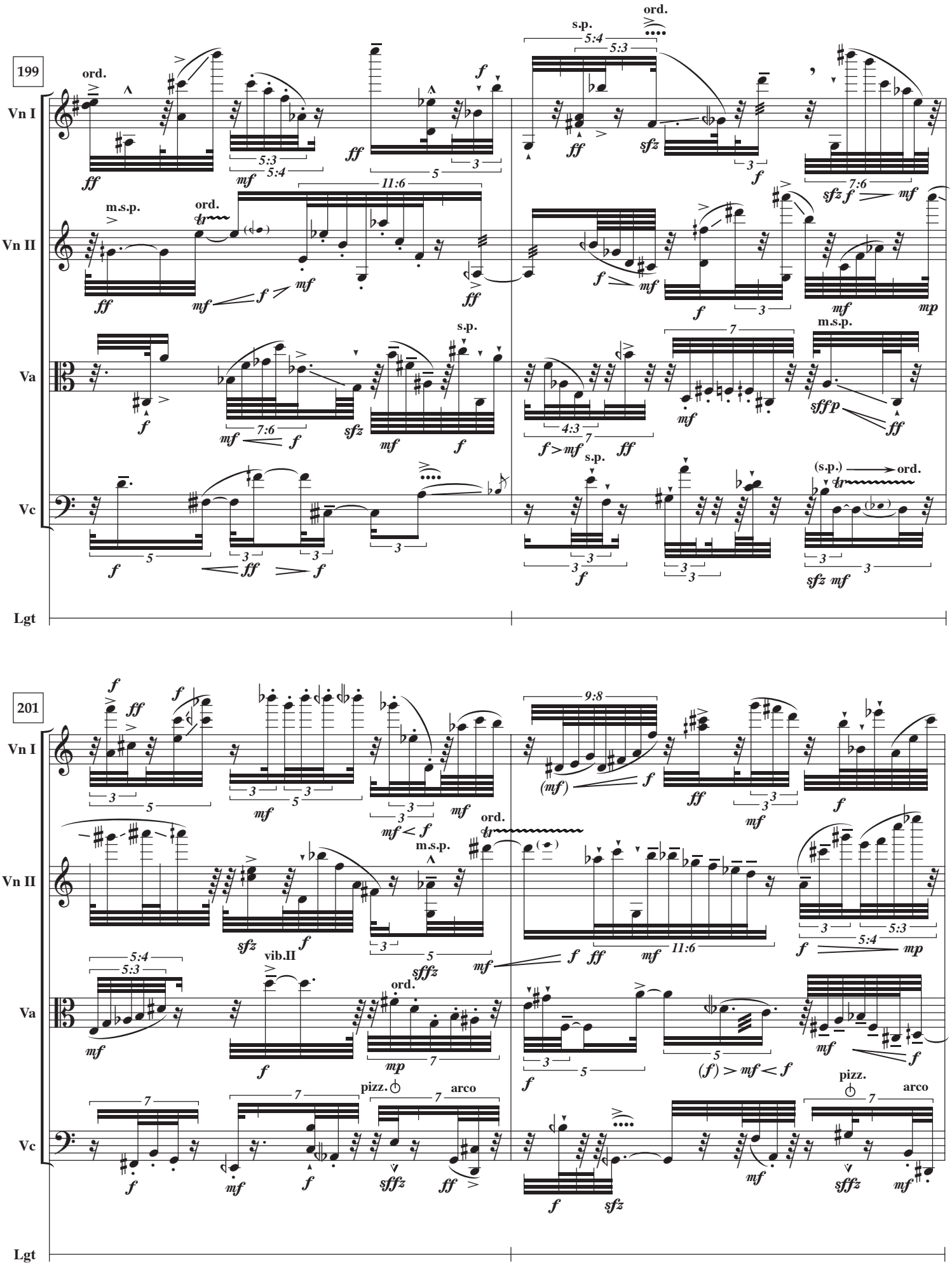

187
Vn I
Vn II
Va
Vc
Lgt
(p)

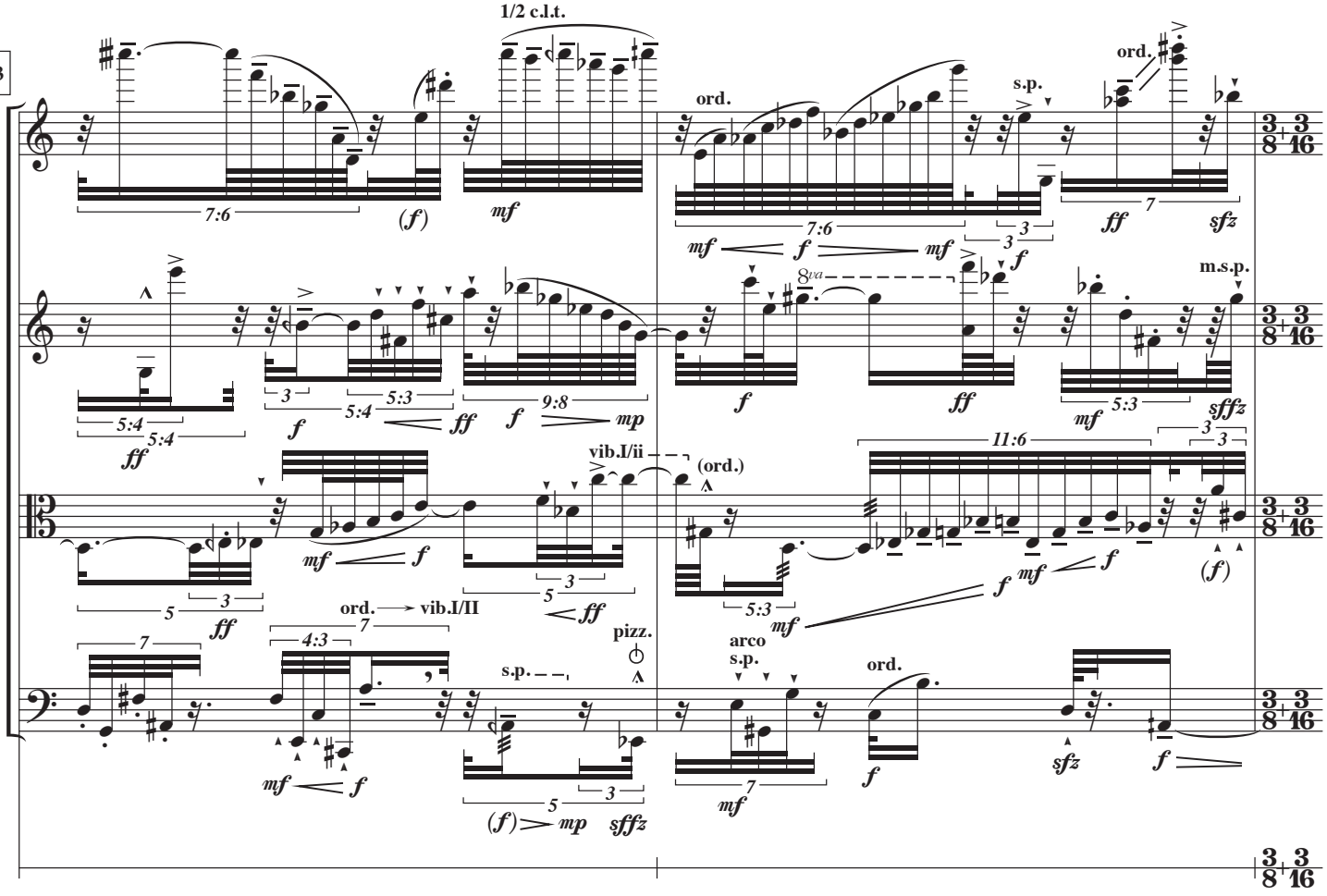

189
Vn I
Vn II
Va
Vc
Lgt
(p)

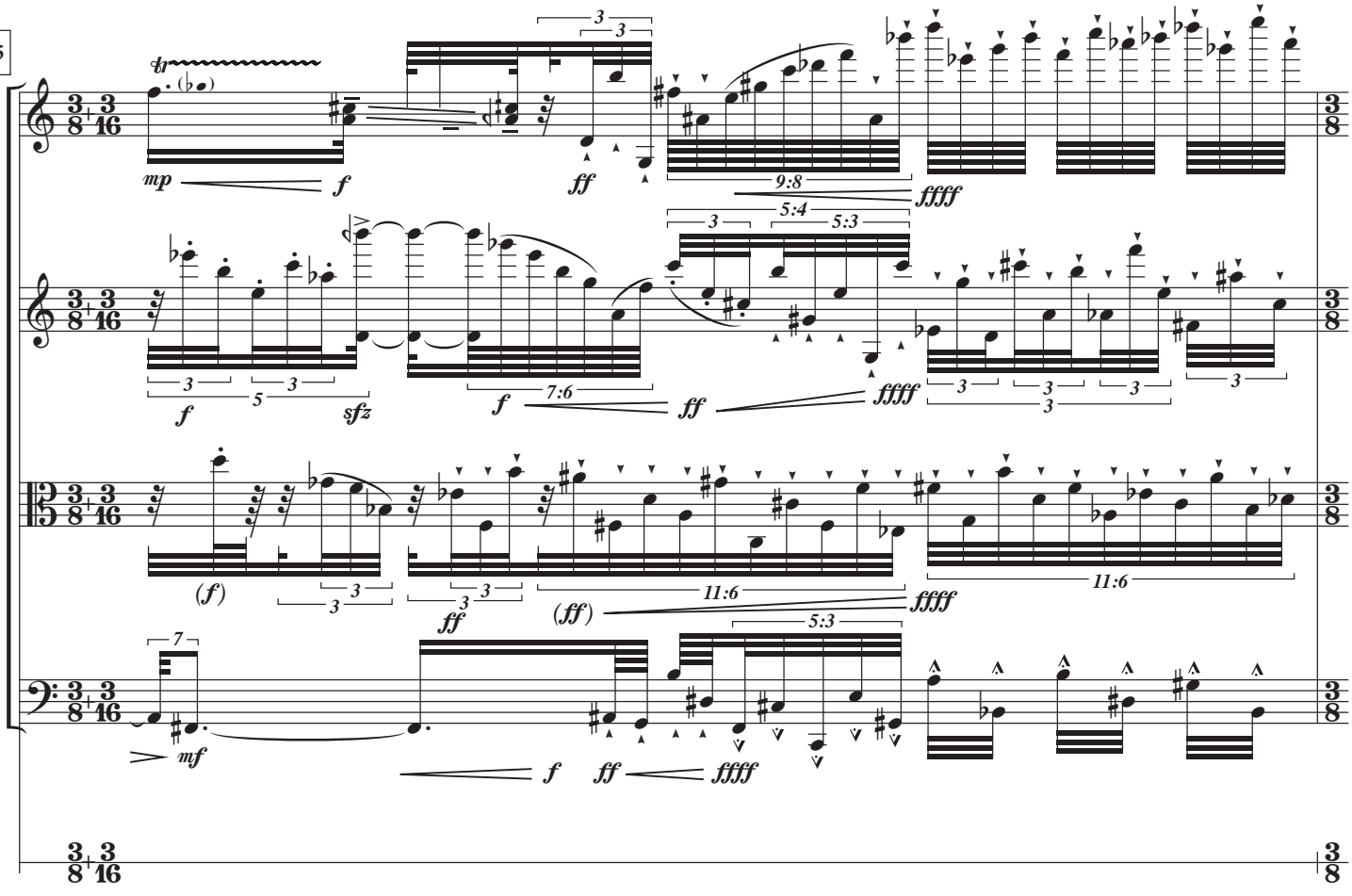

191
Vn I
Vn II
Va
Vc
Lgt
(p)
193
ord.
m.s.p.
s.p.
arco
Bright white

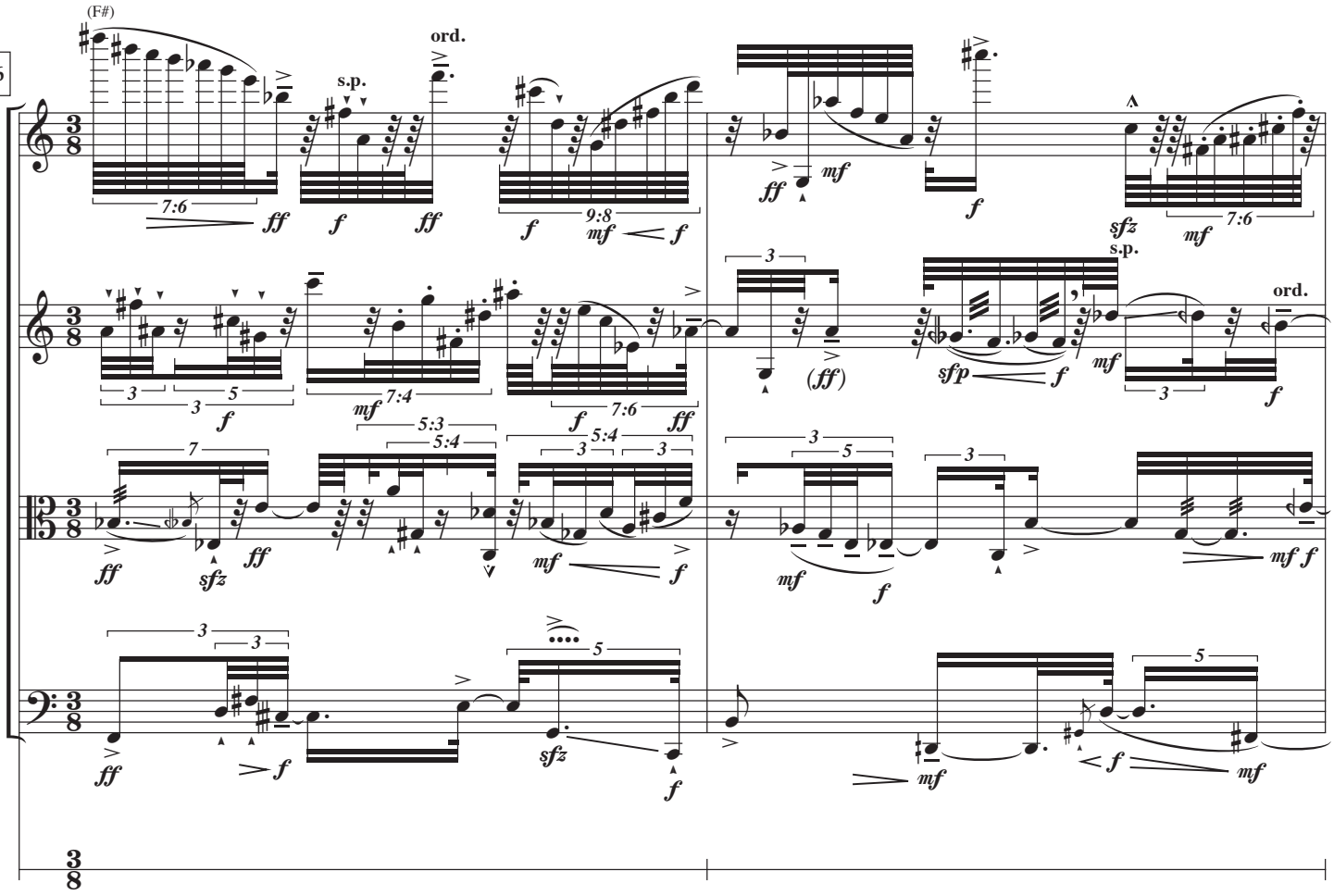

195
Vn I
Vn II
Va
Vc
Lgt
IV III IV IIIIV
s.p. ord.
vib.II
m.s.p.
ord.
s.v.

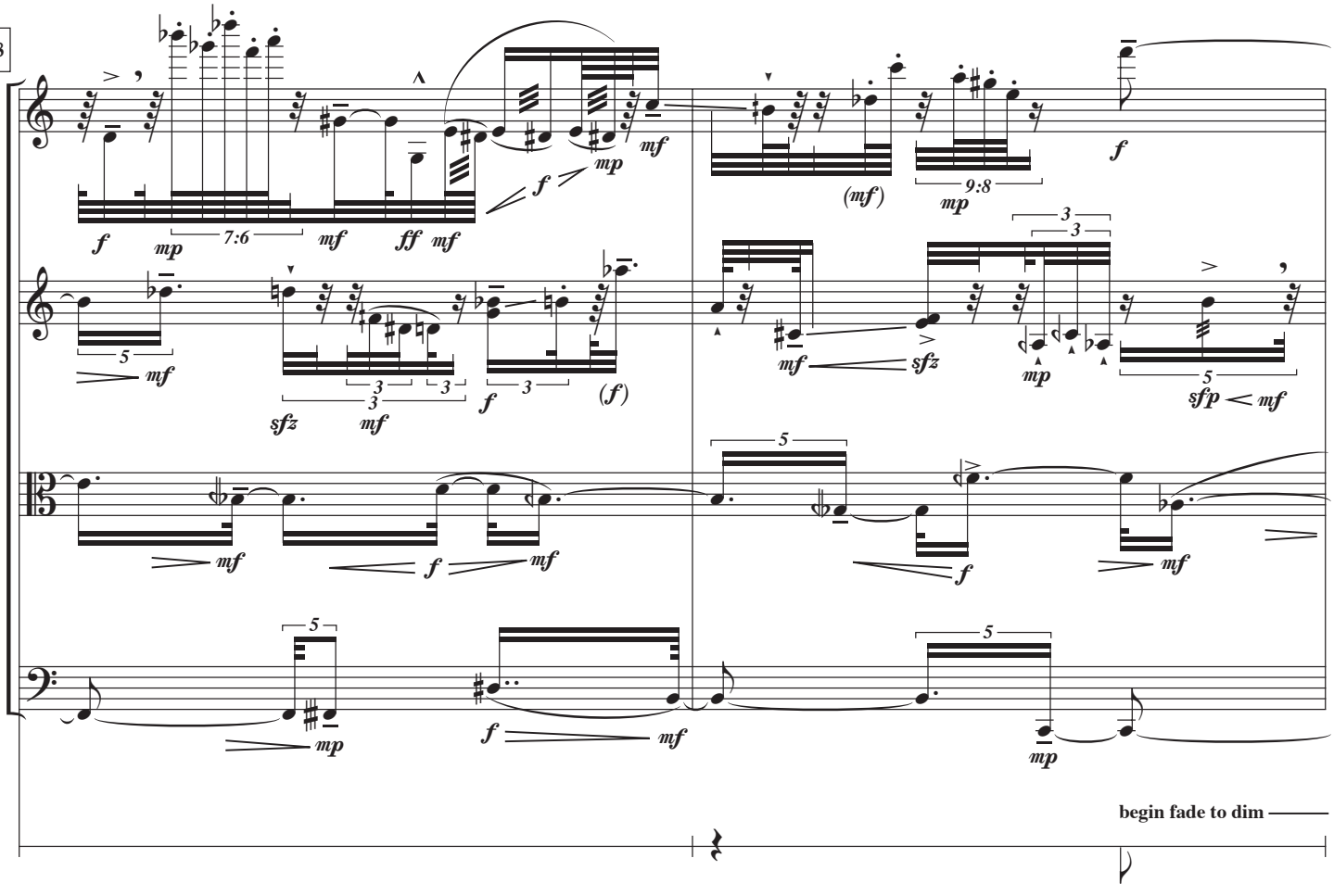

197
Vn I
Vn II
Va
Vc
Lgt
s.t.
ord.
s.p.
m.s.p.
poco s.t.
pizz.
arco

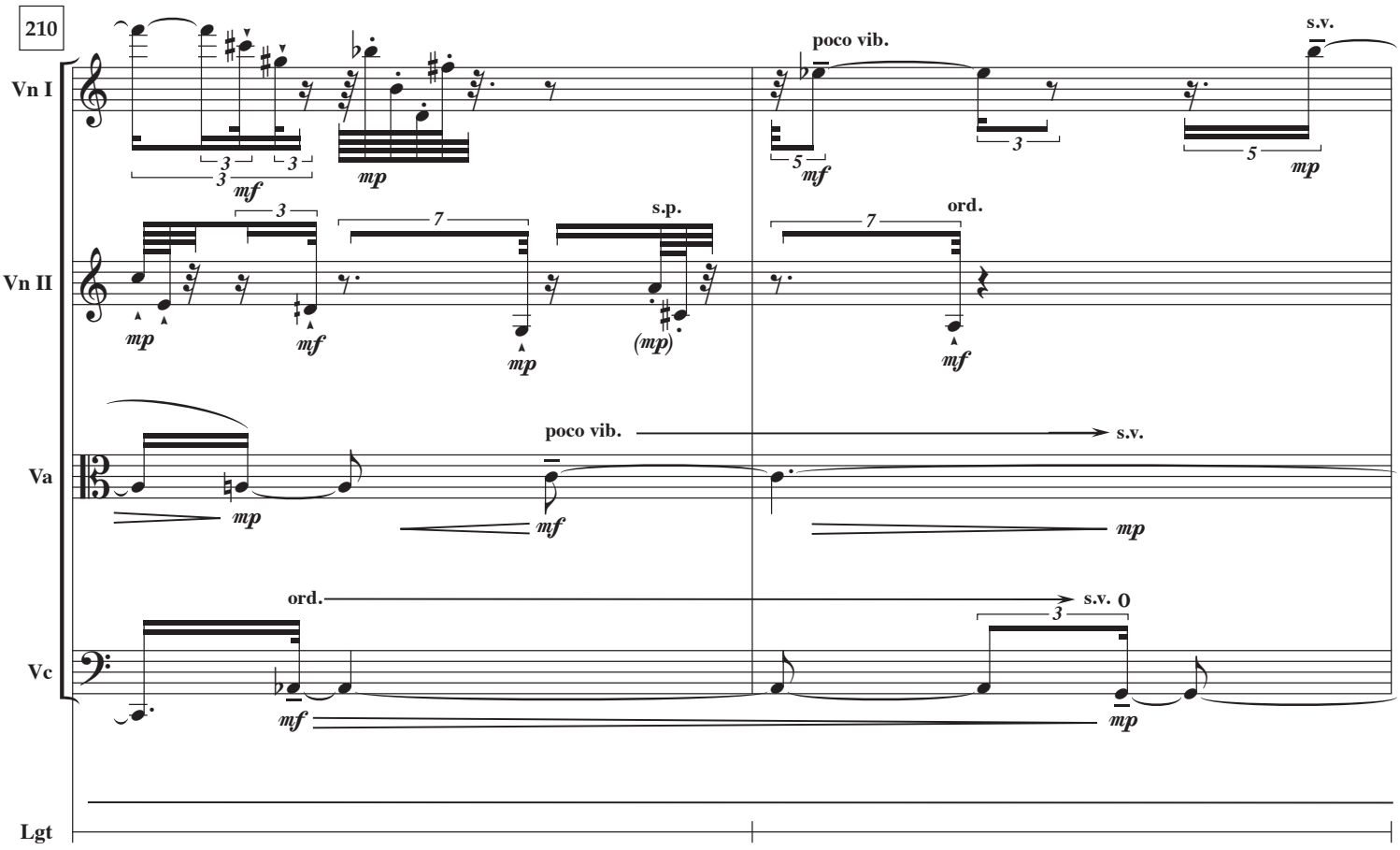

199
Vn I
Vn II
Va
Vc
Lgt
ord.
m.s.p.
s.p.
(s.p.)
201
vib.II
pizz.
arco

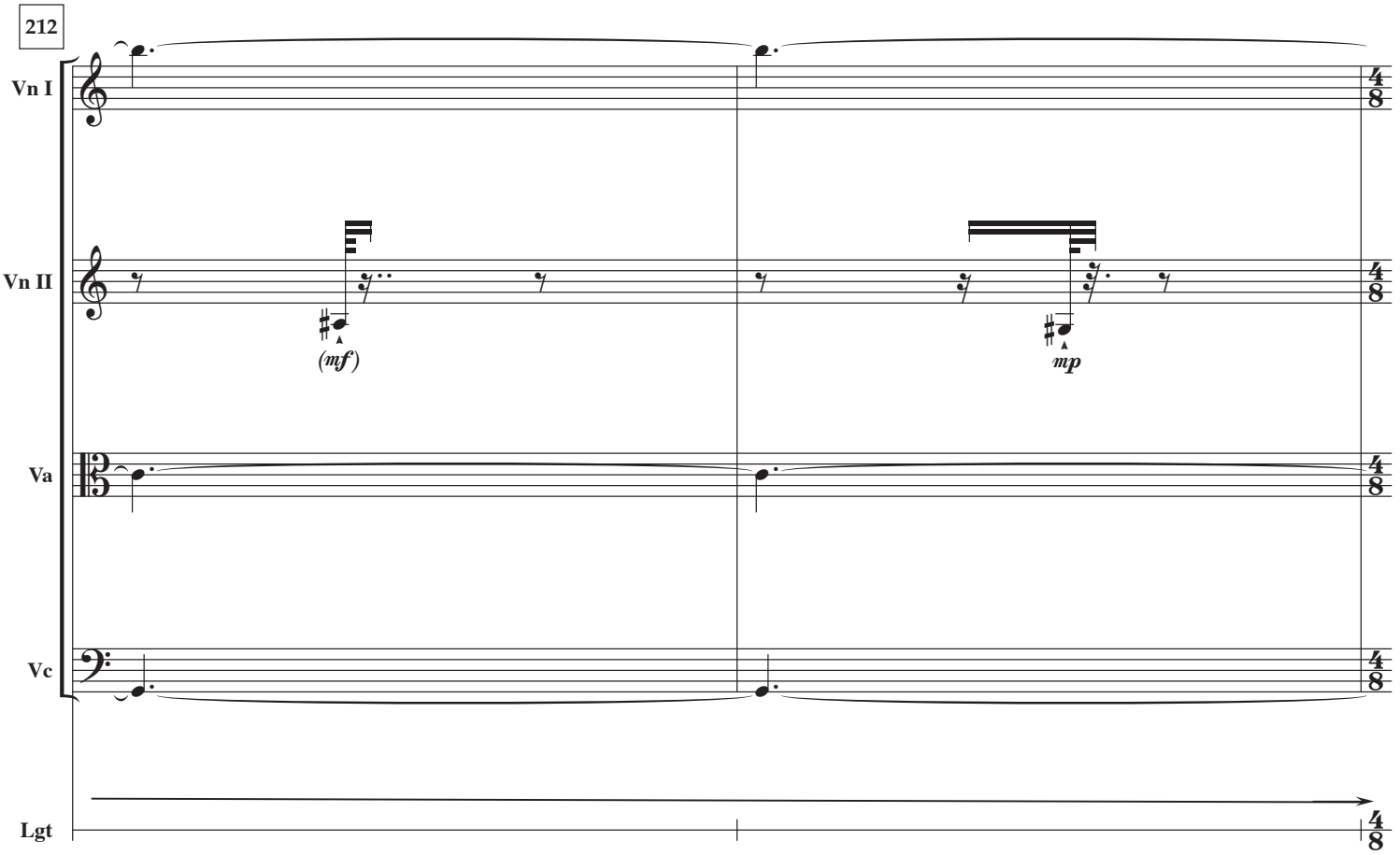

1/2 c.l.t.
203
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.
m.s.p.
vib.I/ii
(ord.)
ord. → vib.I/II
pizz.
arco
s.p.
ord.

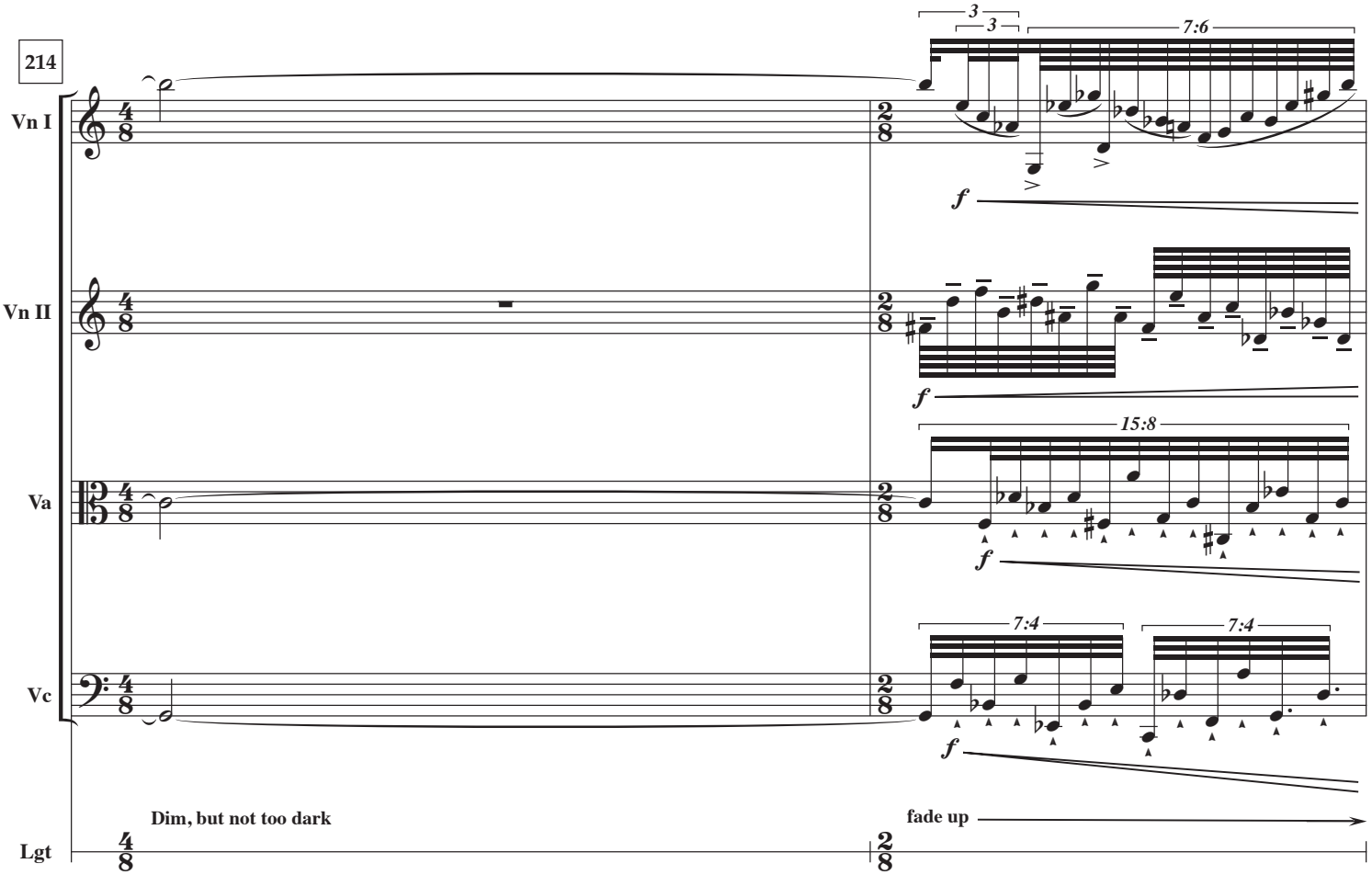

205
Vn I
Vn II
Va
Vc
Lgt

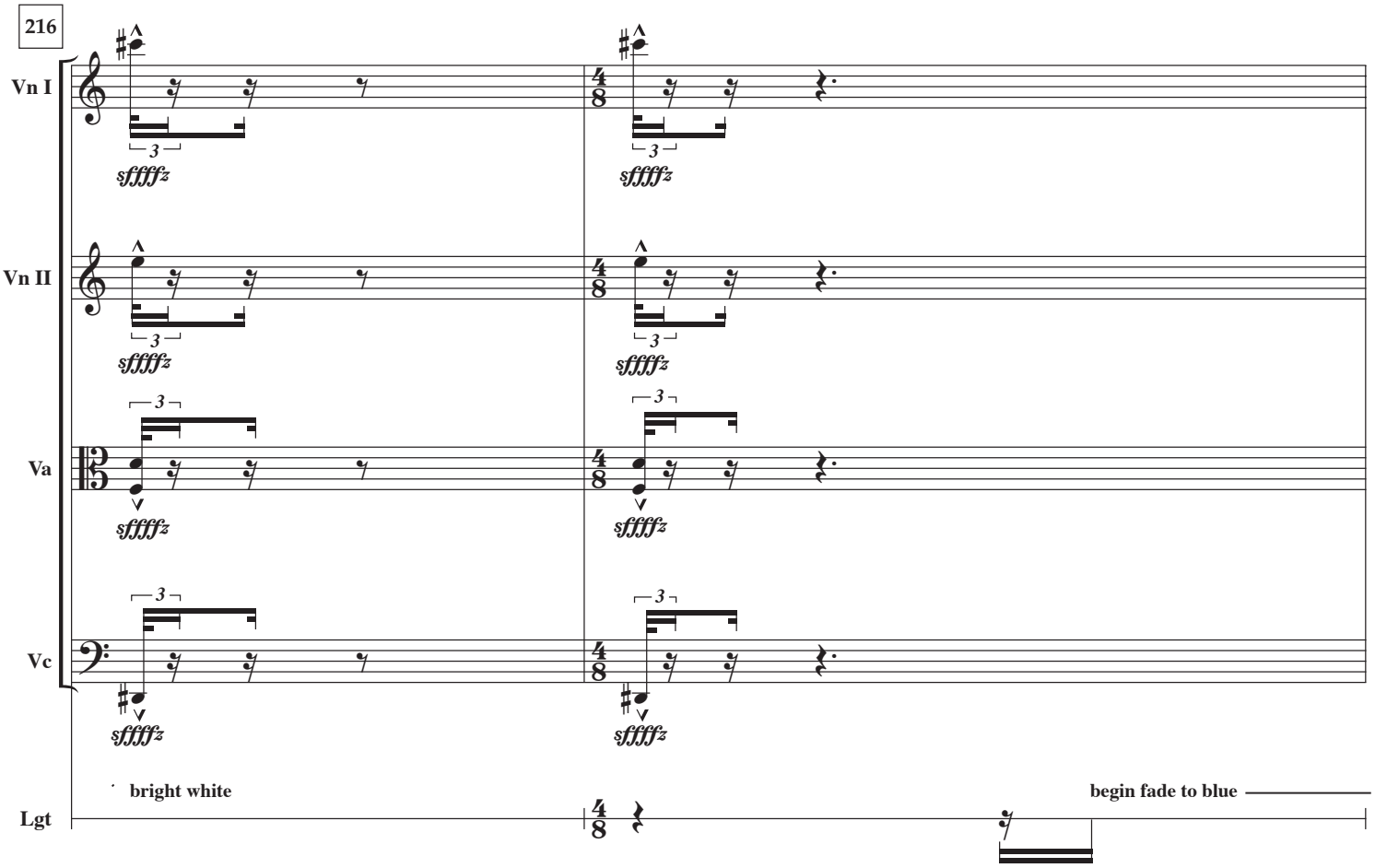

206
Vn I
Vn II
Va
Vc
Lgt
(F#)
ord.
s.p.
ff
f
mf
sfz
sfp
(ff)
7:6
9:8
7:4
5:3
5:4

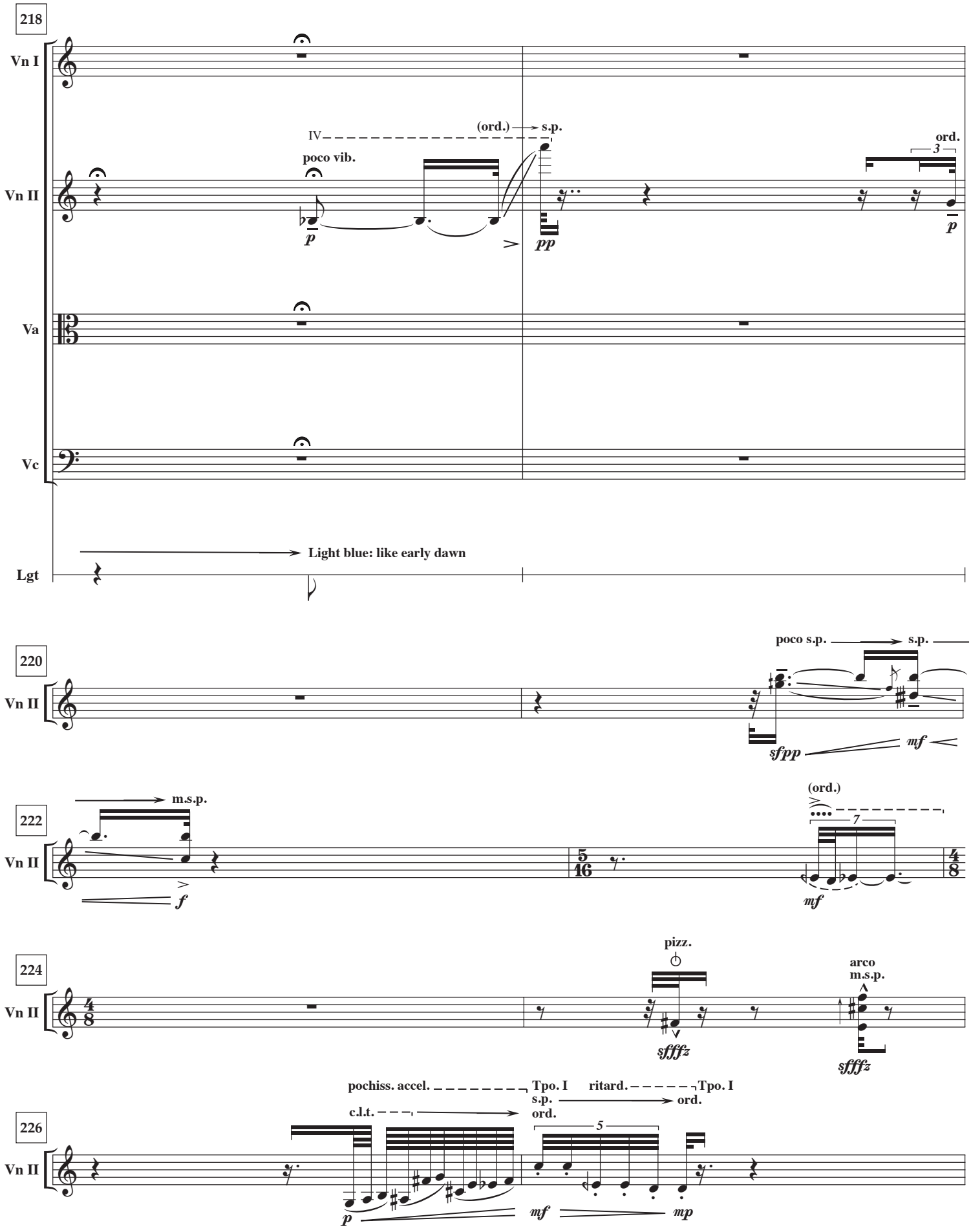

208
Vn I
Vn II
Va
Vc
Lgt
mp
(mf)
(f)
sfz
sfp
7:6
9:8
begin fade to dim

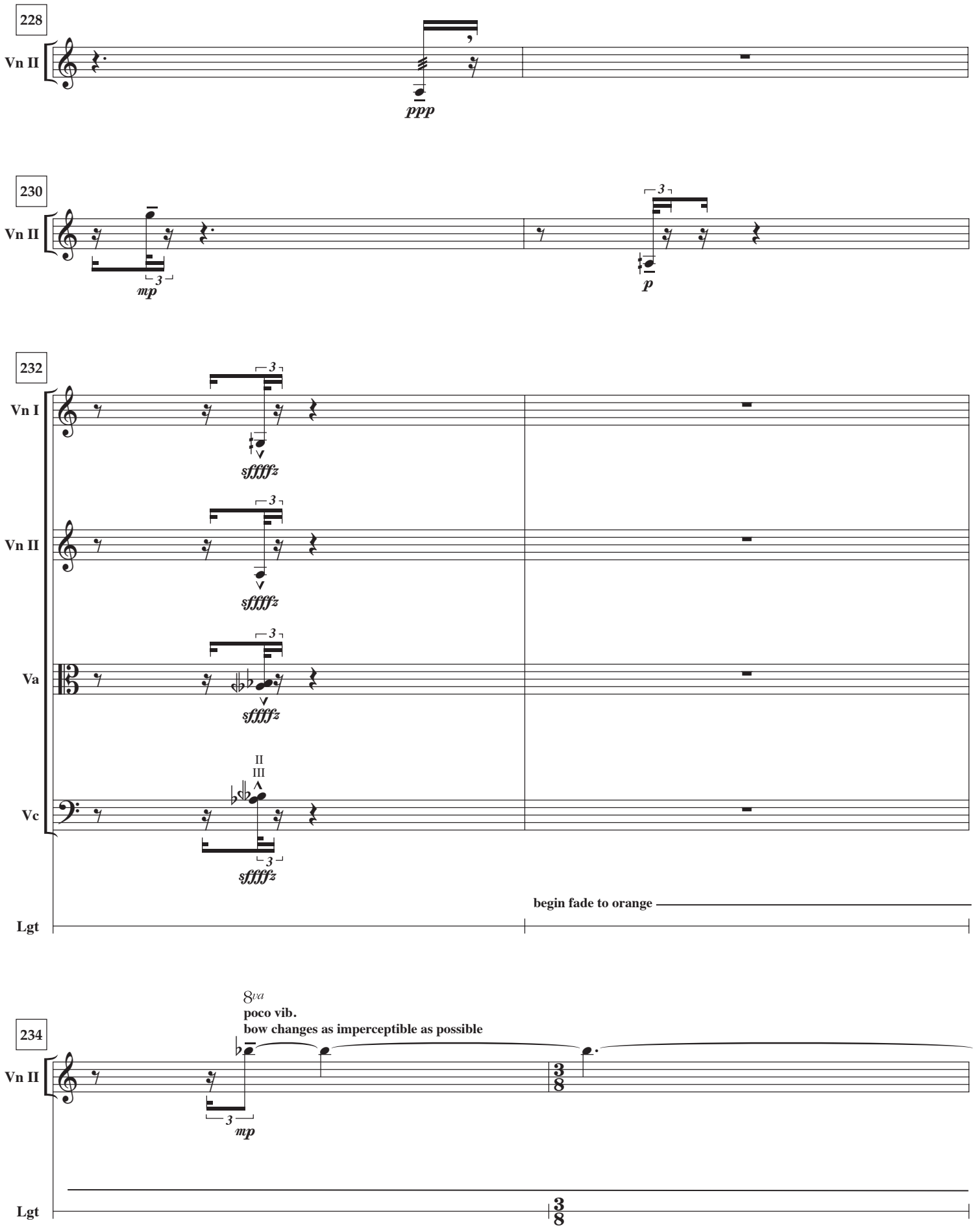

210
Vn I
Vn II
Va
Vc
Lgt
poco vib.
s.v.
s.p.
ord.
mp
mf
(mp)
(mf)
3
5
7

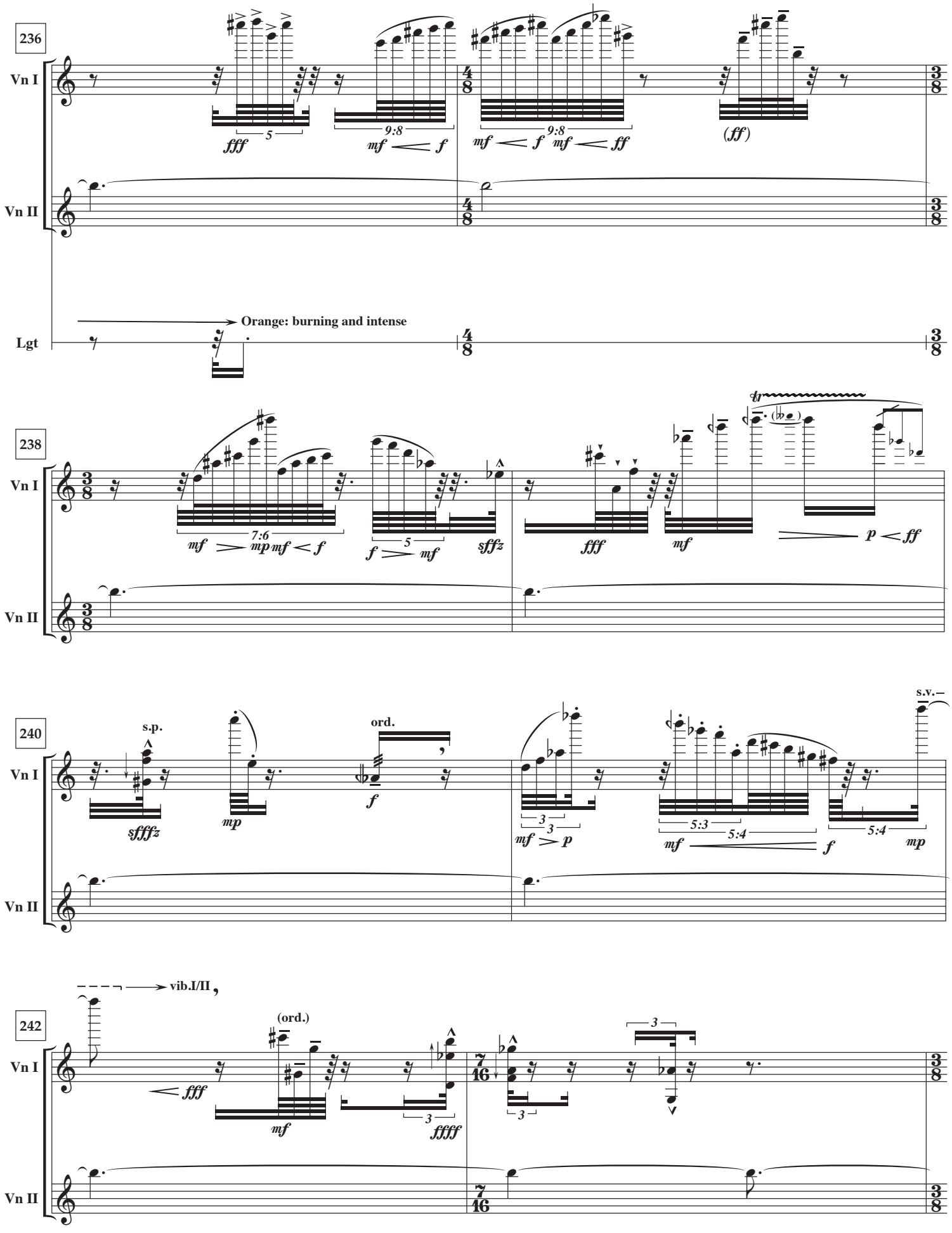

212
Vn I
Vn II
Va
Vc
Lgt
(mf)
mp
4/8

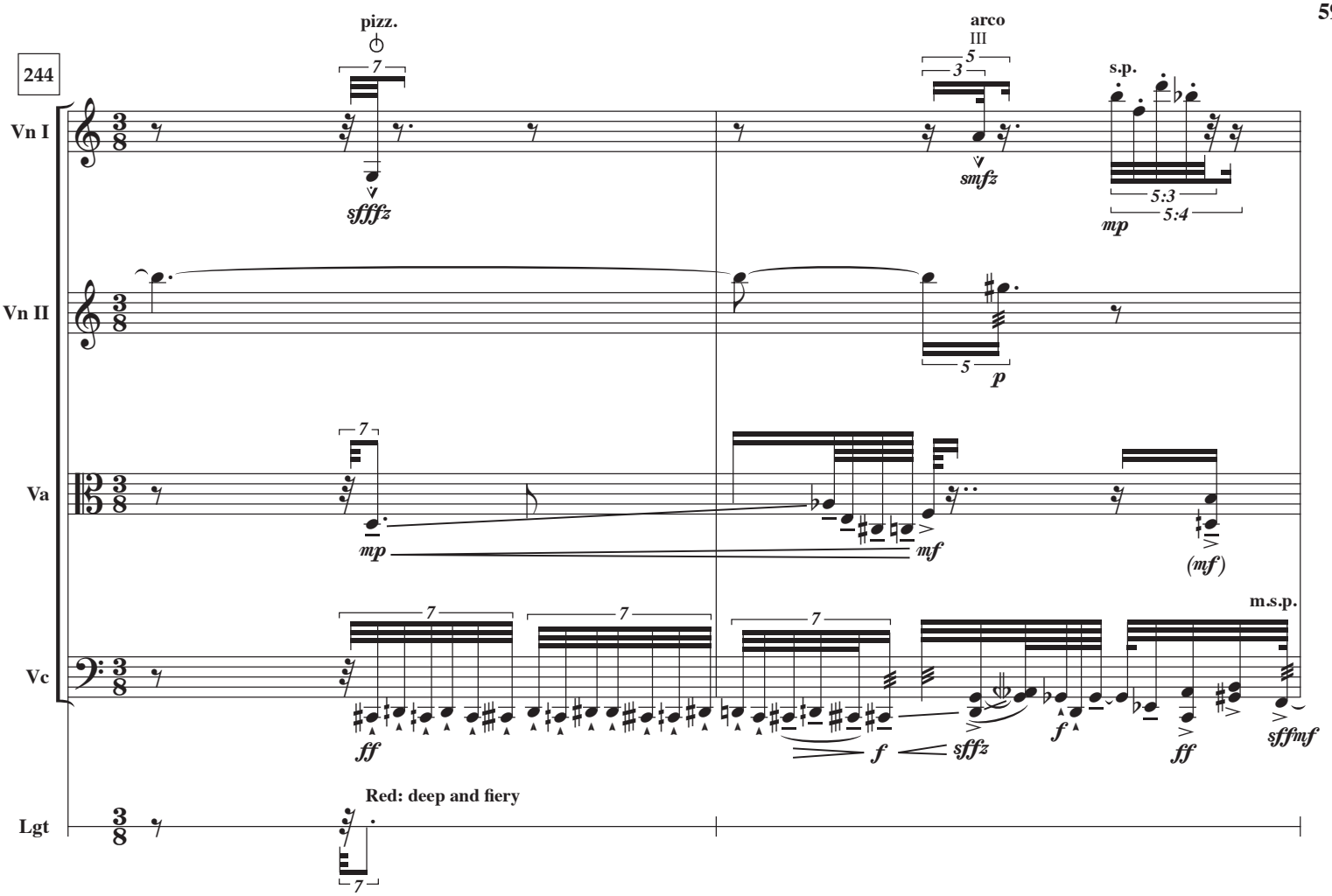

214
Vn I
Vn II
Va
Vc
Lgt
3
3
7:6
15:8
7:4
7:4
f
Dim, but not too dark
fade up

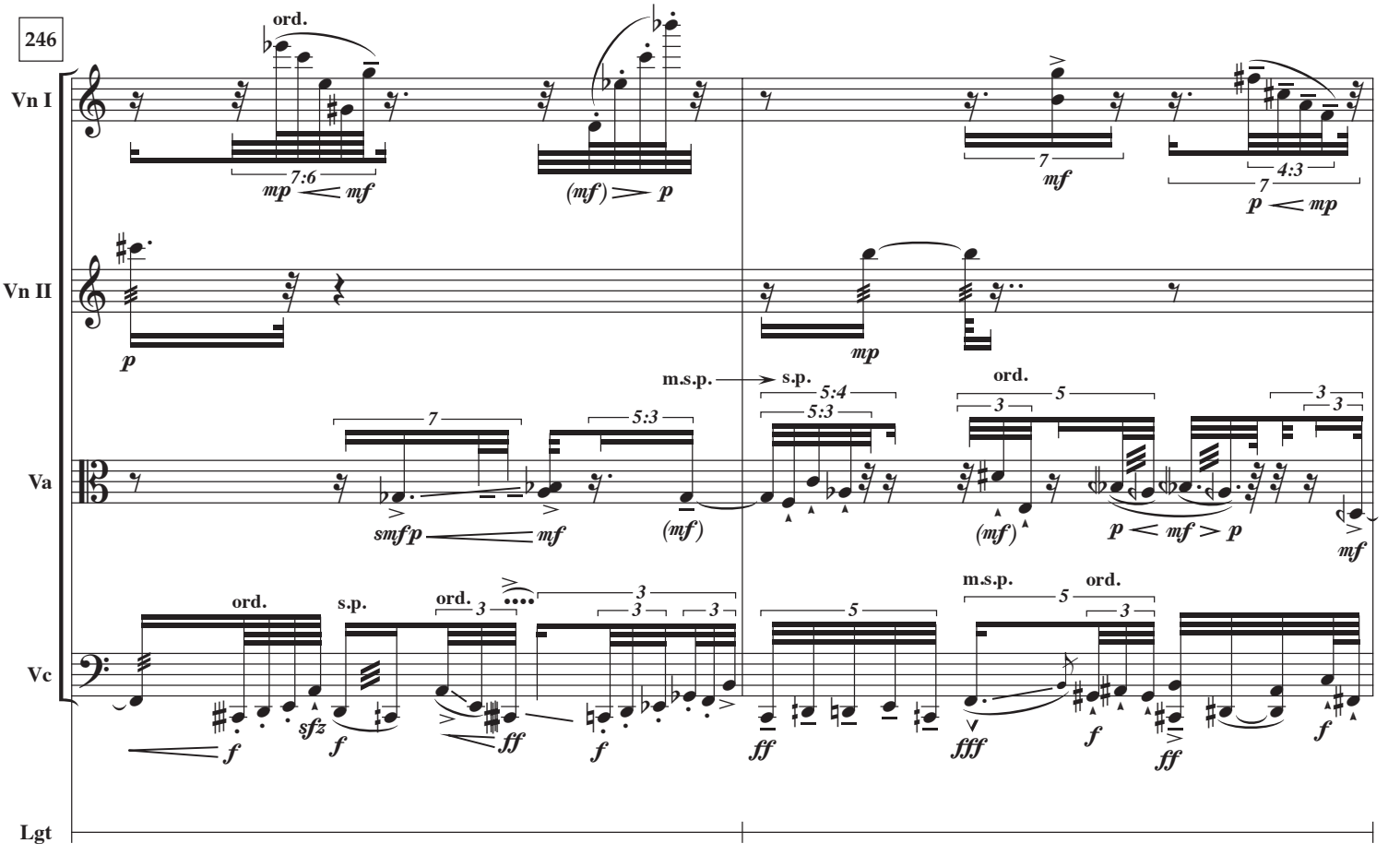

216
Vn I
Vn II
Va
Vc
Lgt
3
sffffz
bright white
begin fade to blue

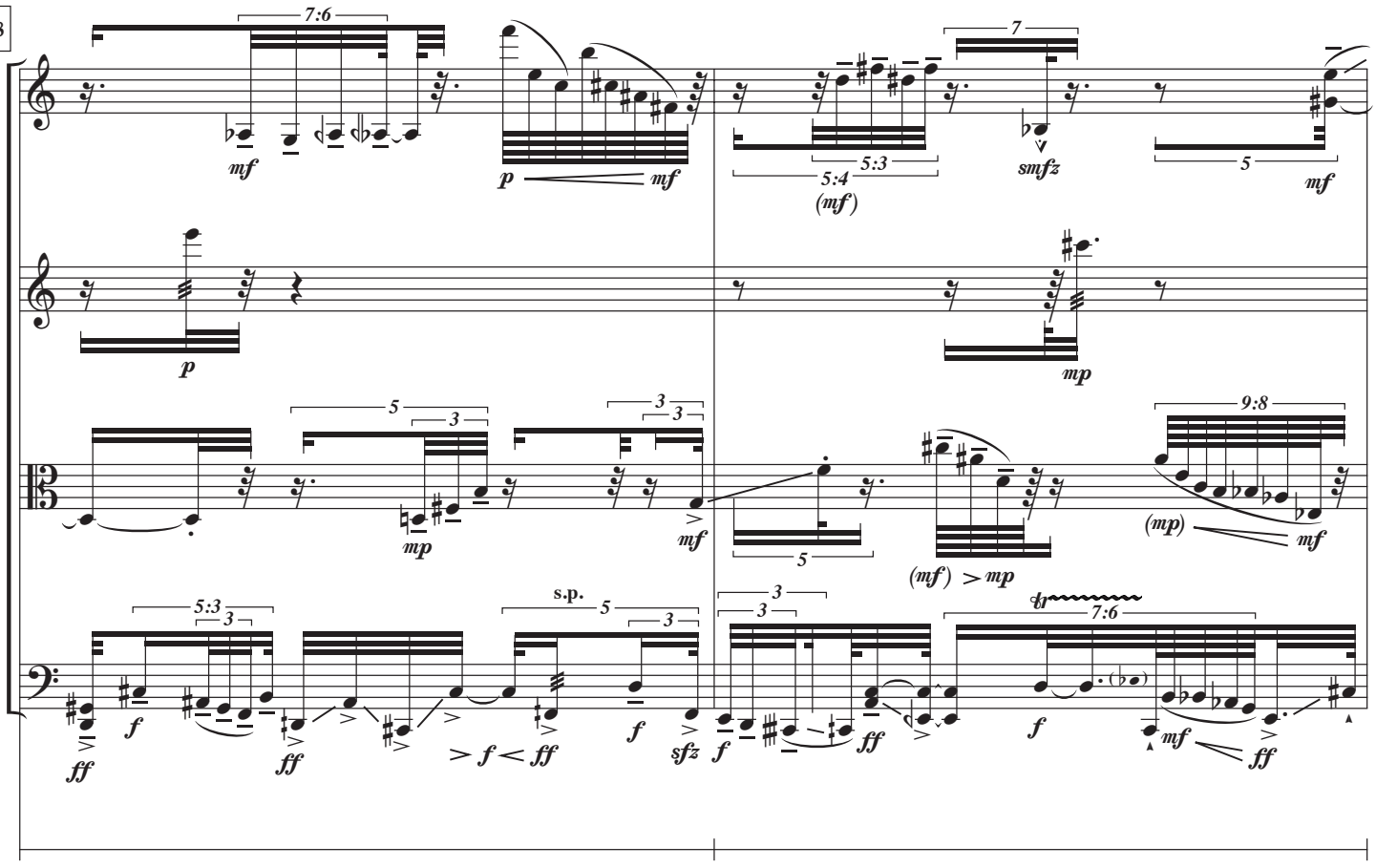

218
Vn I
Vn II
Va
Vc
Lgt
IV
(ord.) → s.p.
poco vib.
ord.
3
p
pp
p
Light blue: like early dawn
220
Vn II
poco s.p. → s.p.
sfpp
mf
222
Vn II
m.s.p.
f
5/16
(ord.)
7
mf
4/8
224
Vn II
4/8
pizz.
sffz
arco
m.s.p.
sffz
226
Vn II
pochiss. accel.
Tpo. I
s.p.
ord.
ritard.
Tpo. I
c.l.t.
ord.
5
p
mf
mp

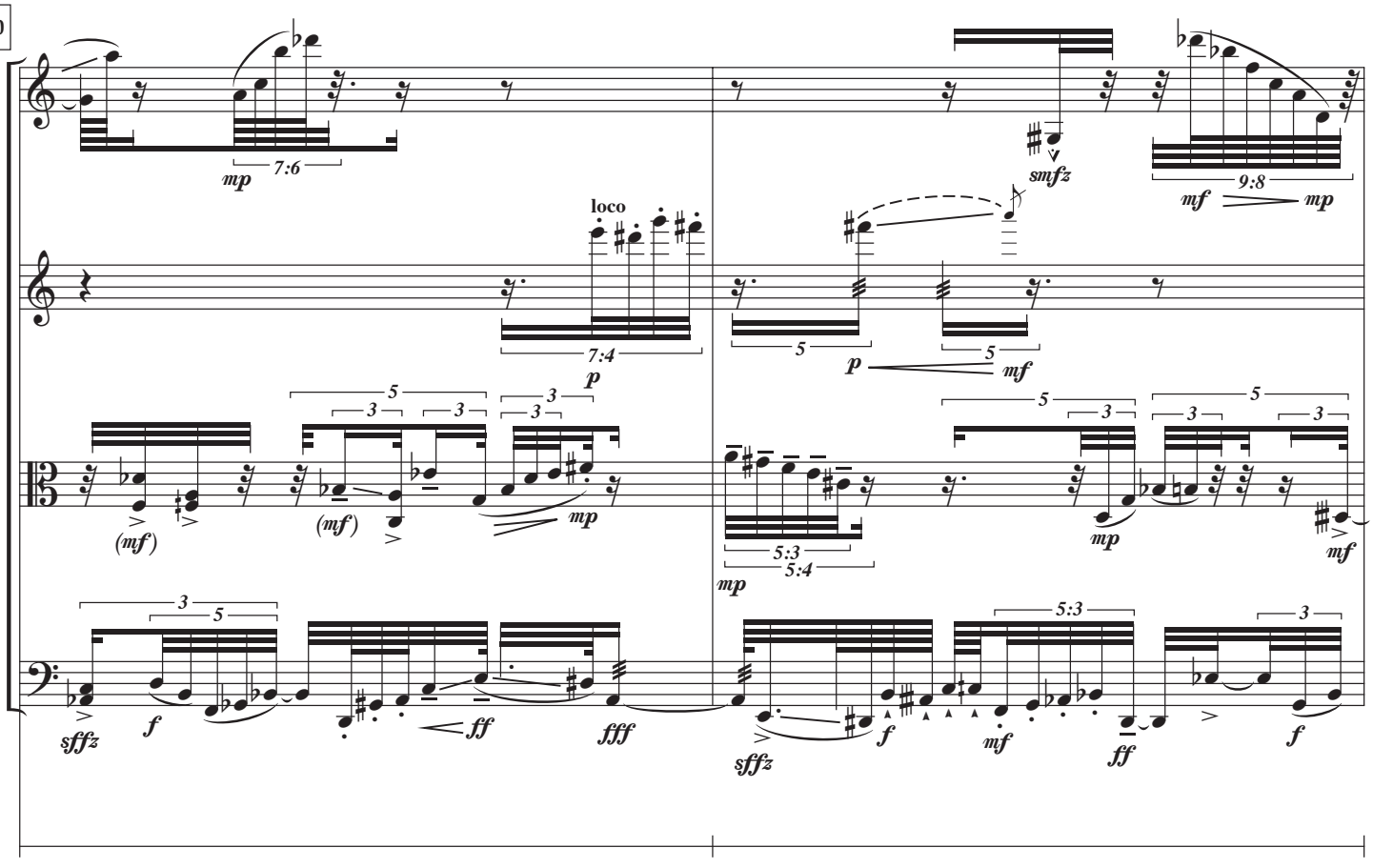

228
Vn II
ppp
230
Vn II
mp
p
232
Vn I
Vn II
Va
Vc
sfffffz
II
III
Lgt
begin fade to orange
234
Vn II
8va
poco vib.
bow changes as imperceptible as possible
mp
Lgt

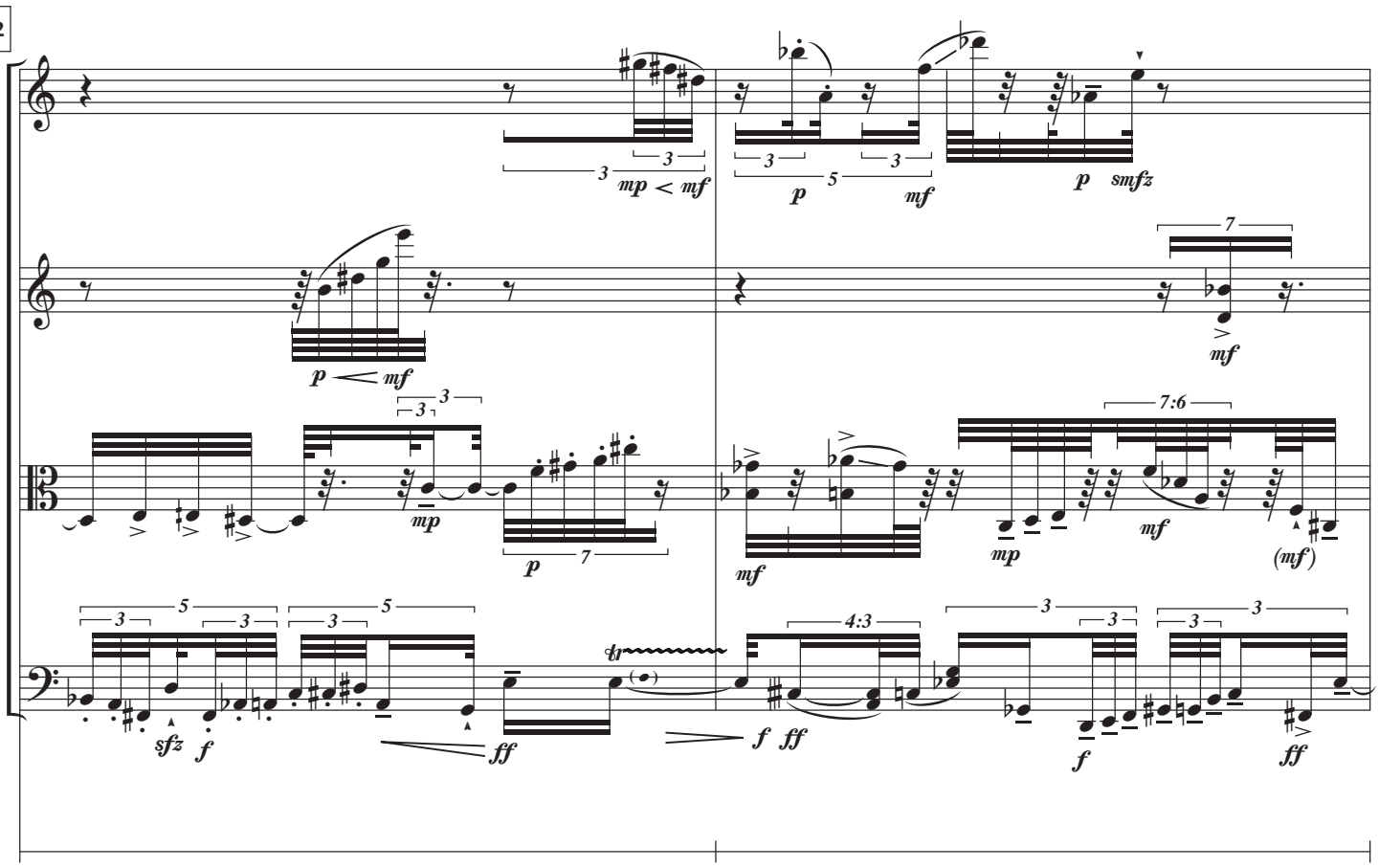

236
Vn I
Vn II
Lgt
Orange: burning and intense
238
240
242
s.p.
ord.
s.v.
vib.I/II
(ord.)

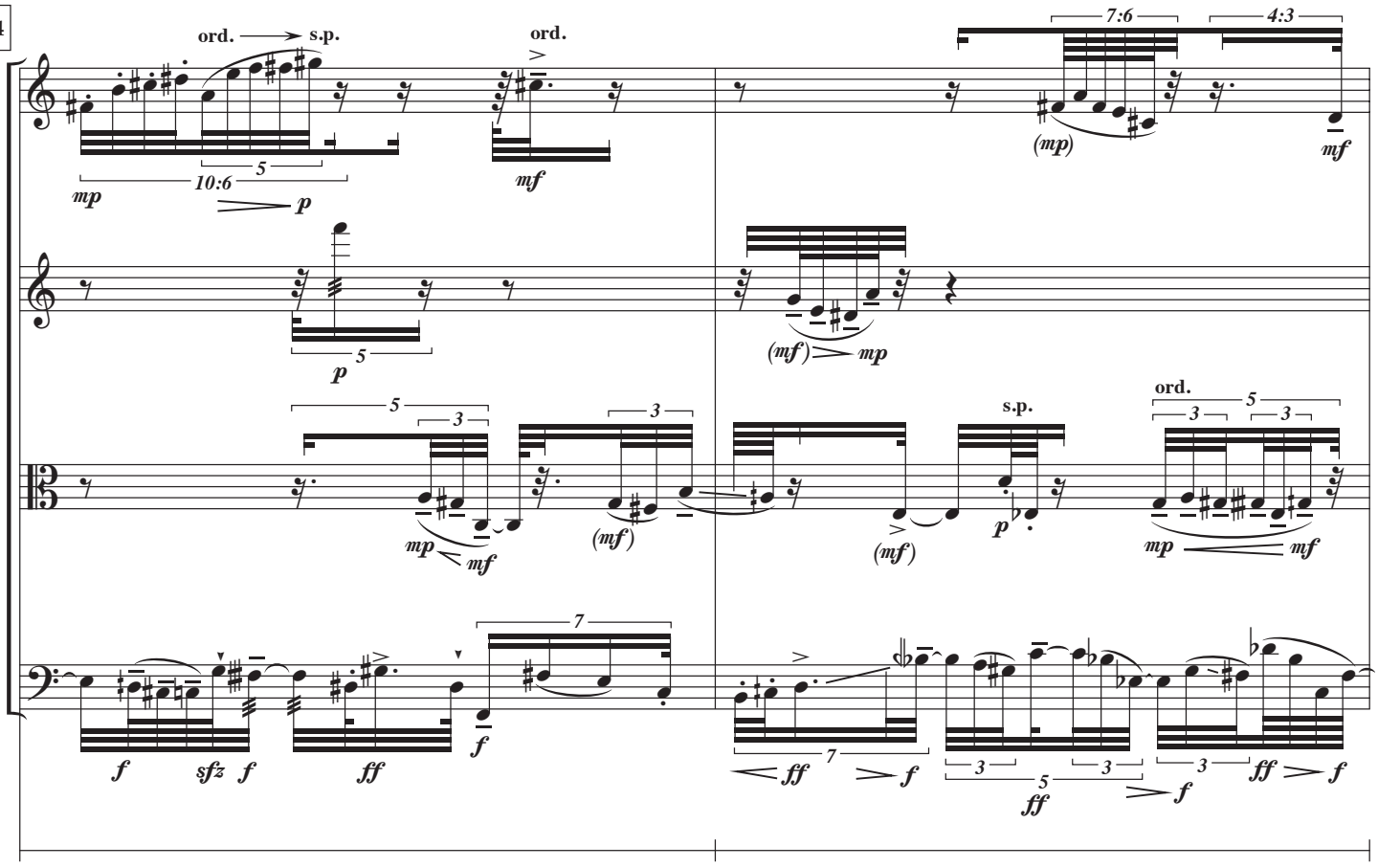

244
pizz.
arco
III
s.p.
Vn I
Vn II
Va
Vc
Lgt
sffffz
smfz
mp
mf
(mf)
p
ff
f
sffz
m.s.p.
sffmf
Red: deep and fiery

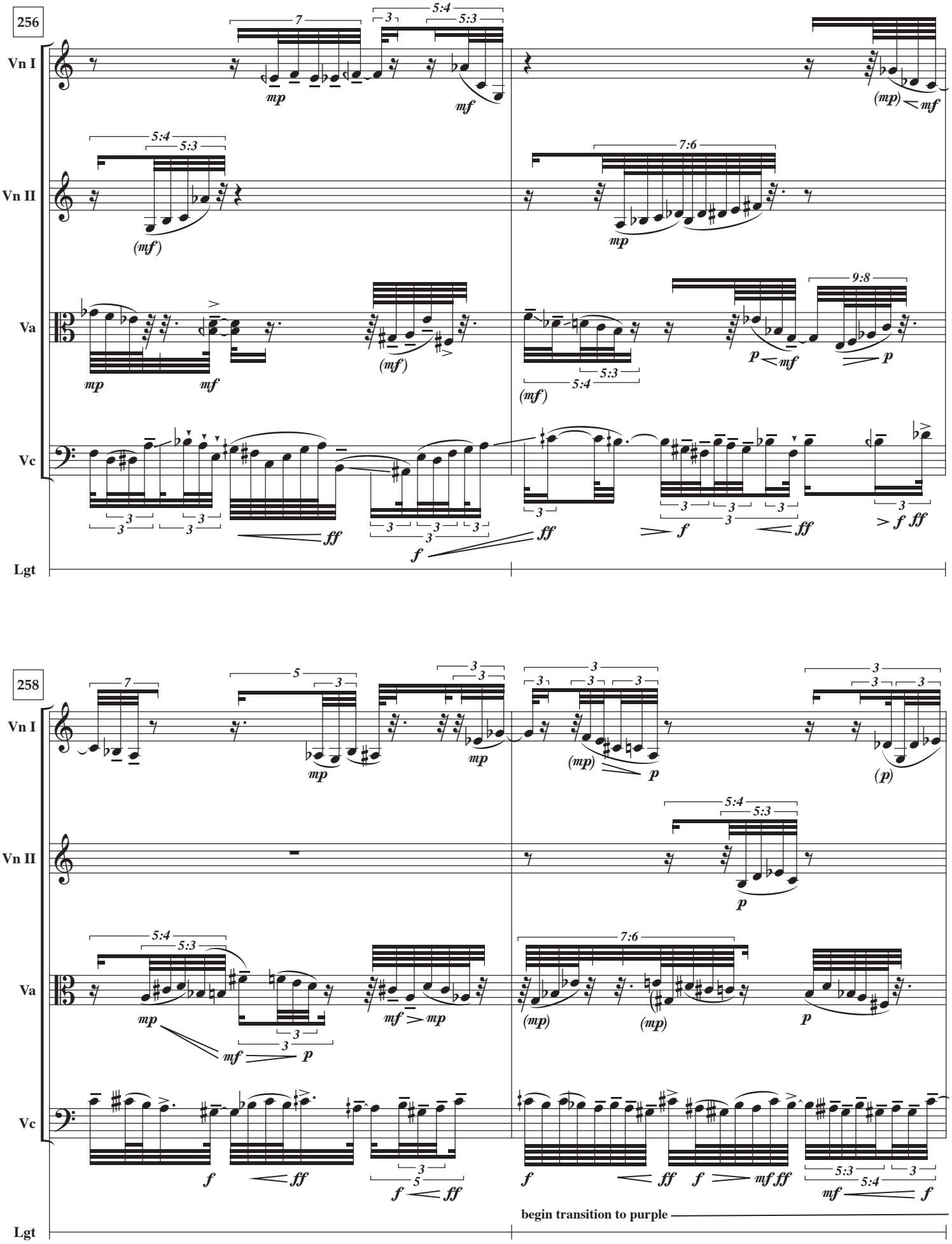

246
ord.
s.p.
m.s.p.
Vn I
Vn II
Va
Vc
Lgt
mp
mf
(mf)
p
smfp
sfz
ff
fff

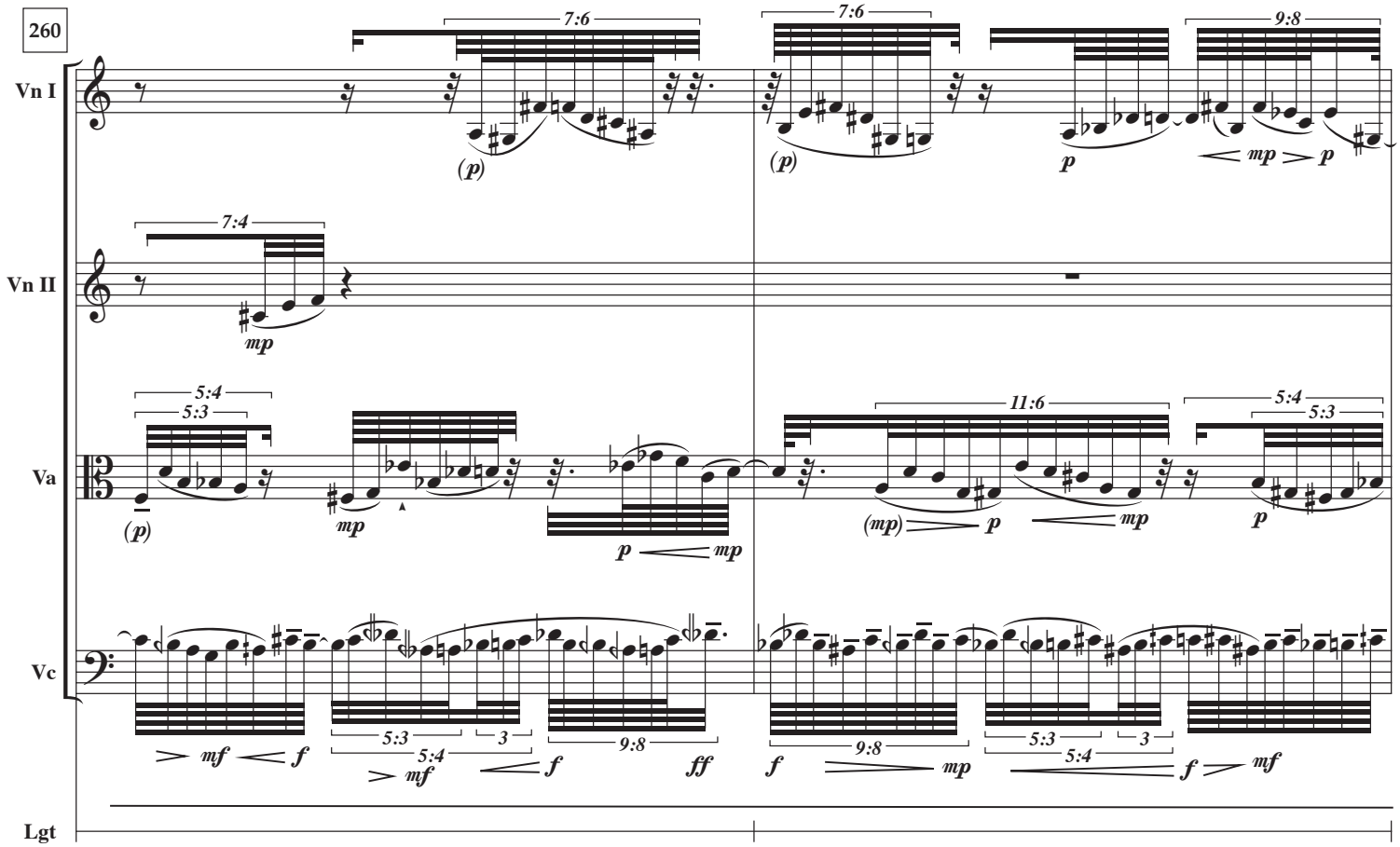

248
Vn I
Vn II
Va
Vc
Lgt
7:6
mf
p
mf
7
5:4
5:3
(mf)
smfz
5
mf
p
mp
5
3
3
3
mp
mf
5
(mf) > mp
9:8
(mp)
mf
5:3
3
s.p.
5
3
ff
f
ff
> f < ff
sfz
3
3
f
ff
7:6
f
mf
ff

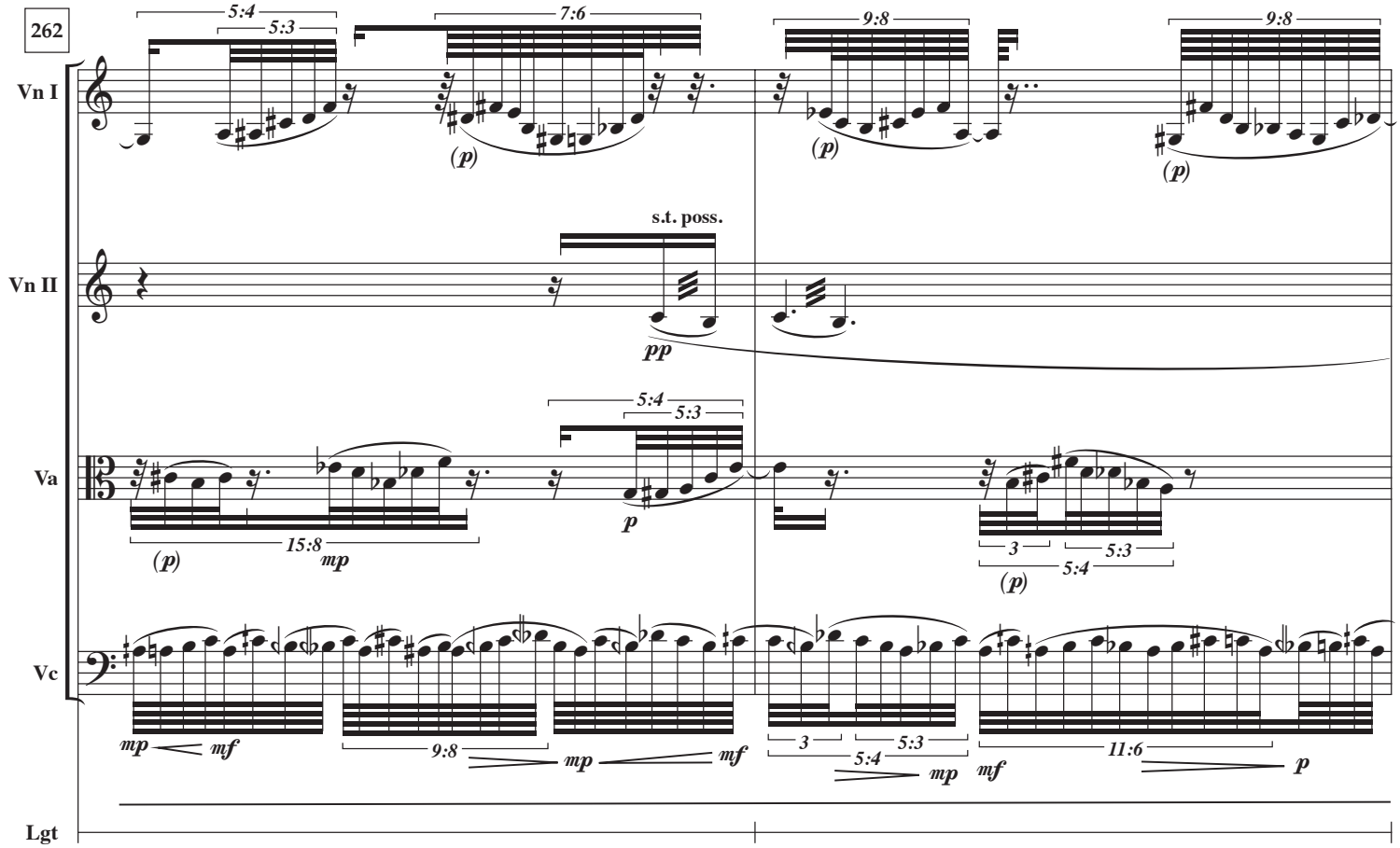

250
Vn I
Vn II
Va
Vc
Lgt
mp
7:6
smfz
9:8
mf
mp
loco
7:4
p
5
p
5
mf
5
3
3
3
(mf)
(mf)
mp
5:3
5:4
mp
mp
mf
3
5
sffz
f
ff
fff
5:3
sffz
f
mf
ff
3
f

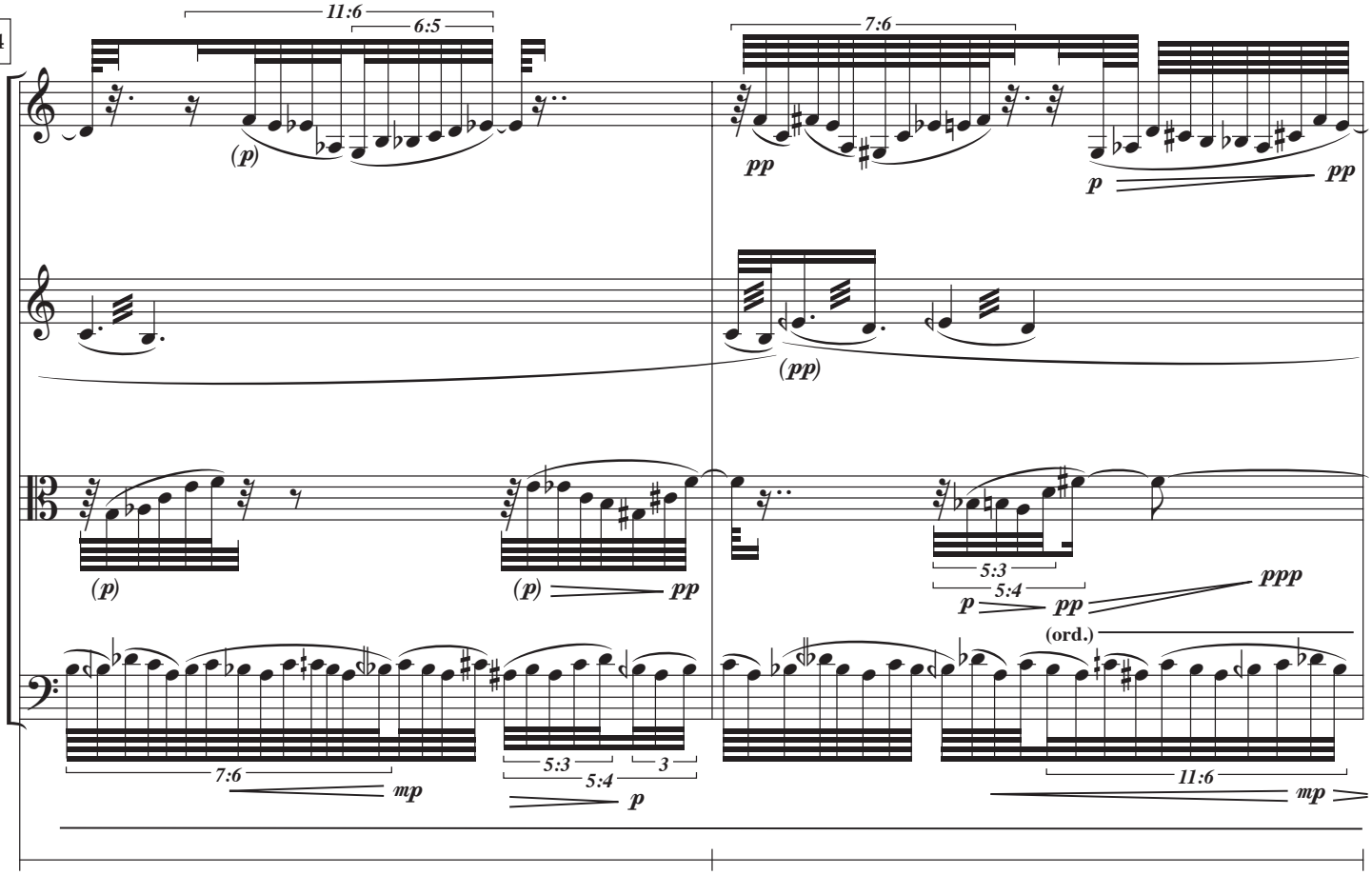

252
Vn I
Vn II
Va
Vc
Lgt

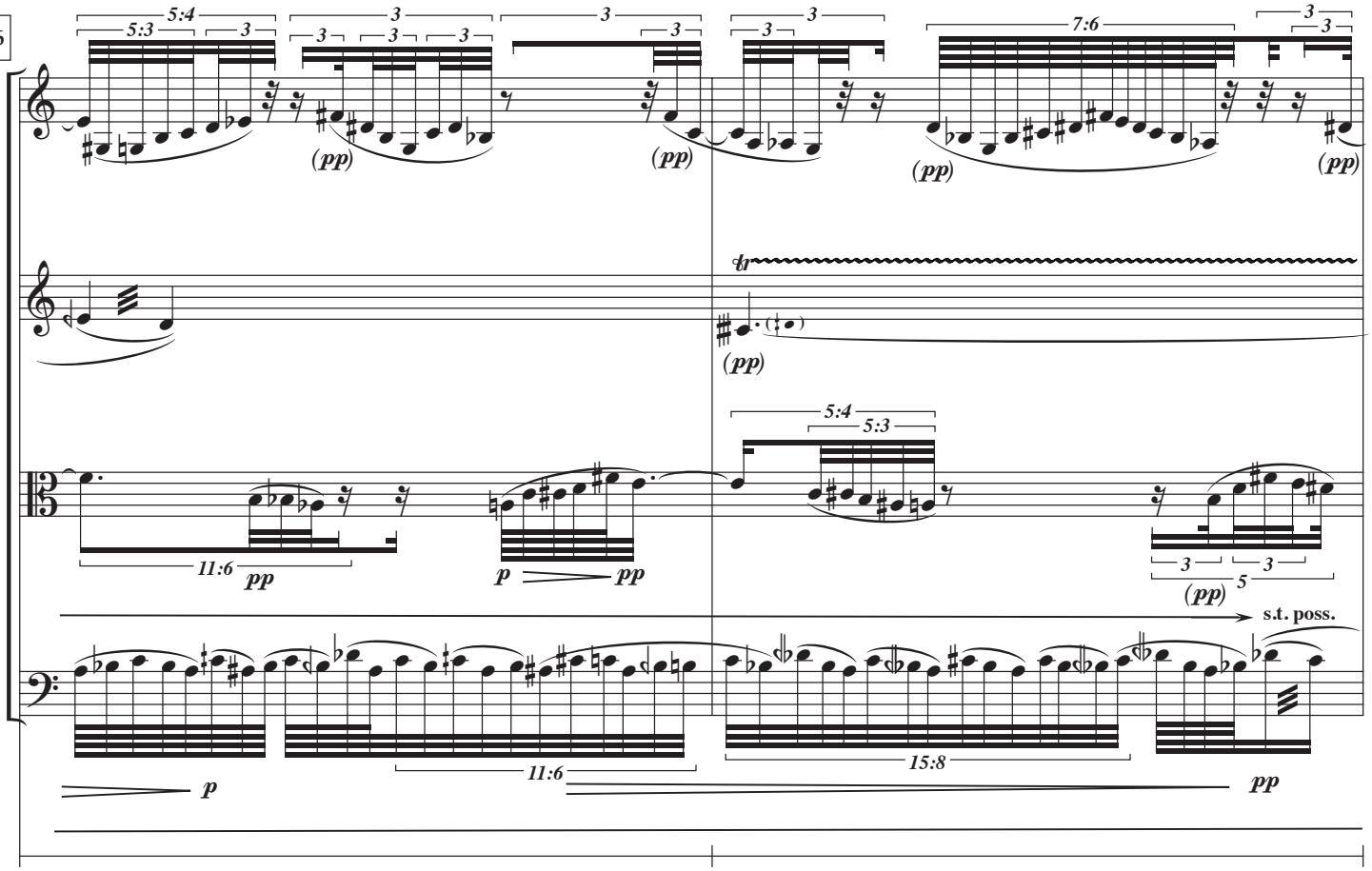

254
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.

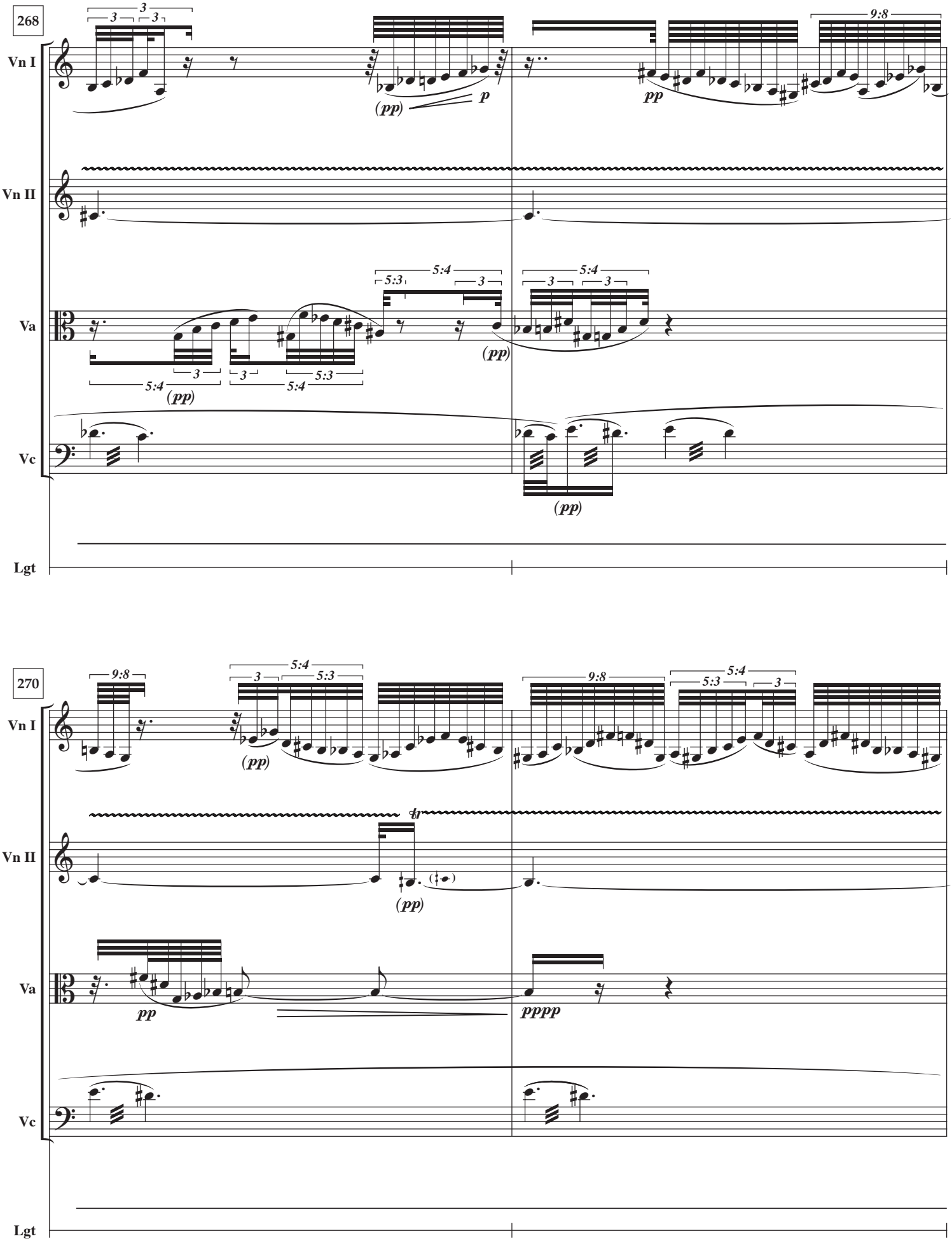

256
Vn I
Vn II
Va
Vc
Lgt
258
begin transition to purple

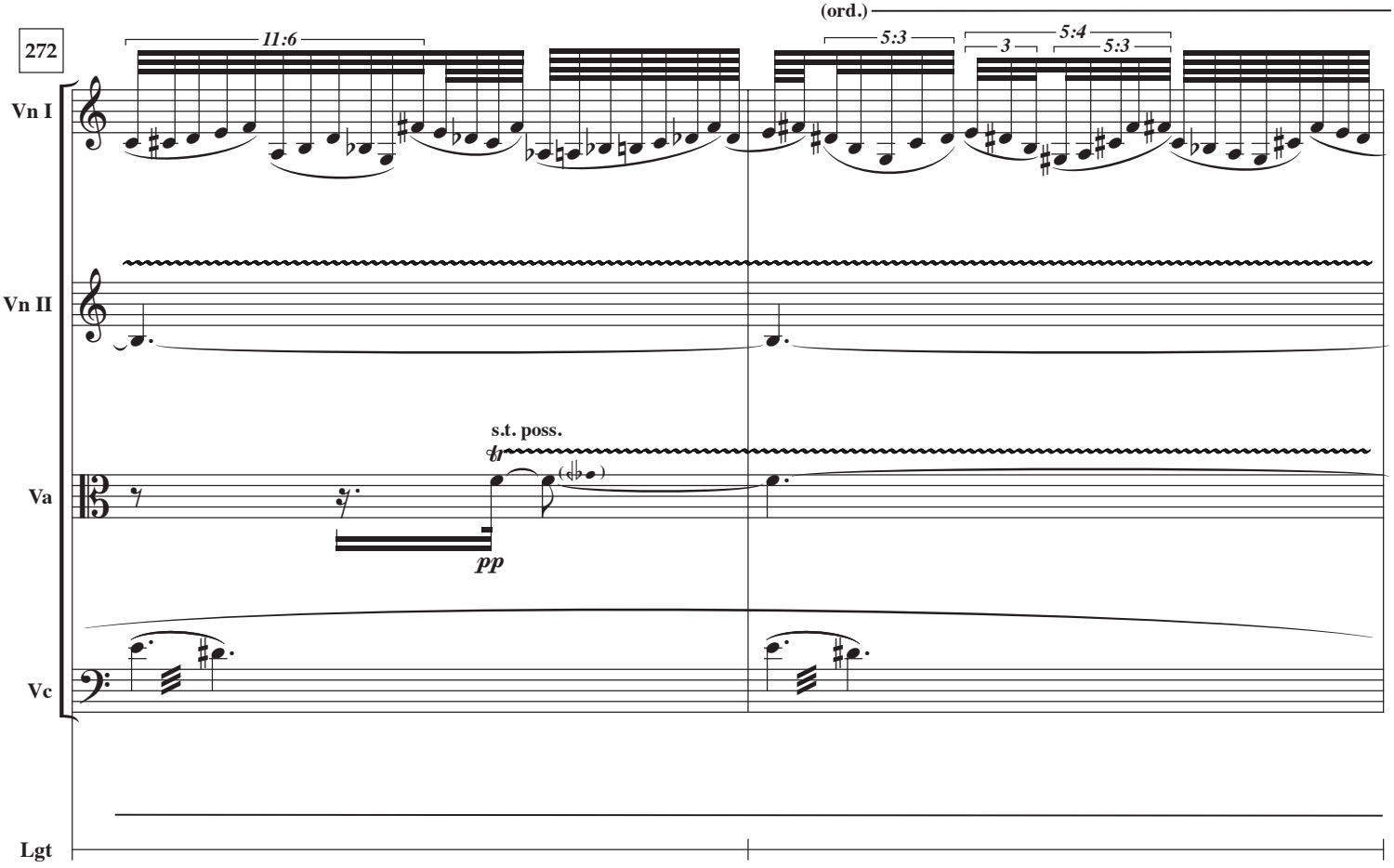

260
Vn I
Vn II
Va
Vc
Lgt
7:6
7:6
9:8
7:4
5:4
5:3
11:6
5:4
5:3
3
9:8
15:8

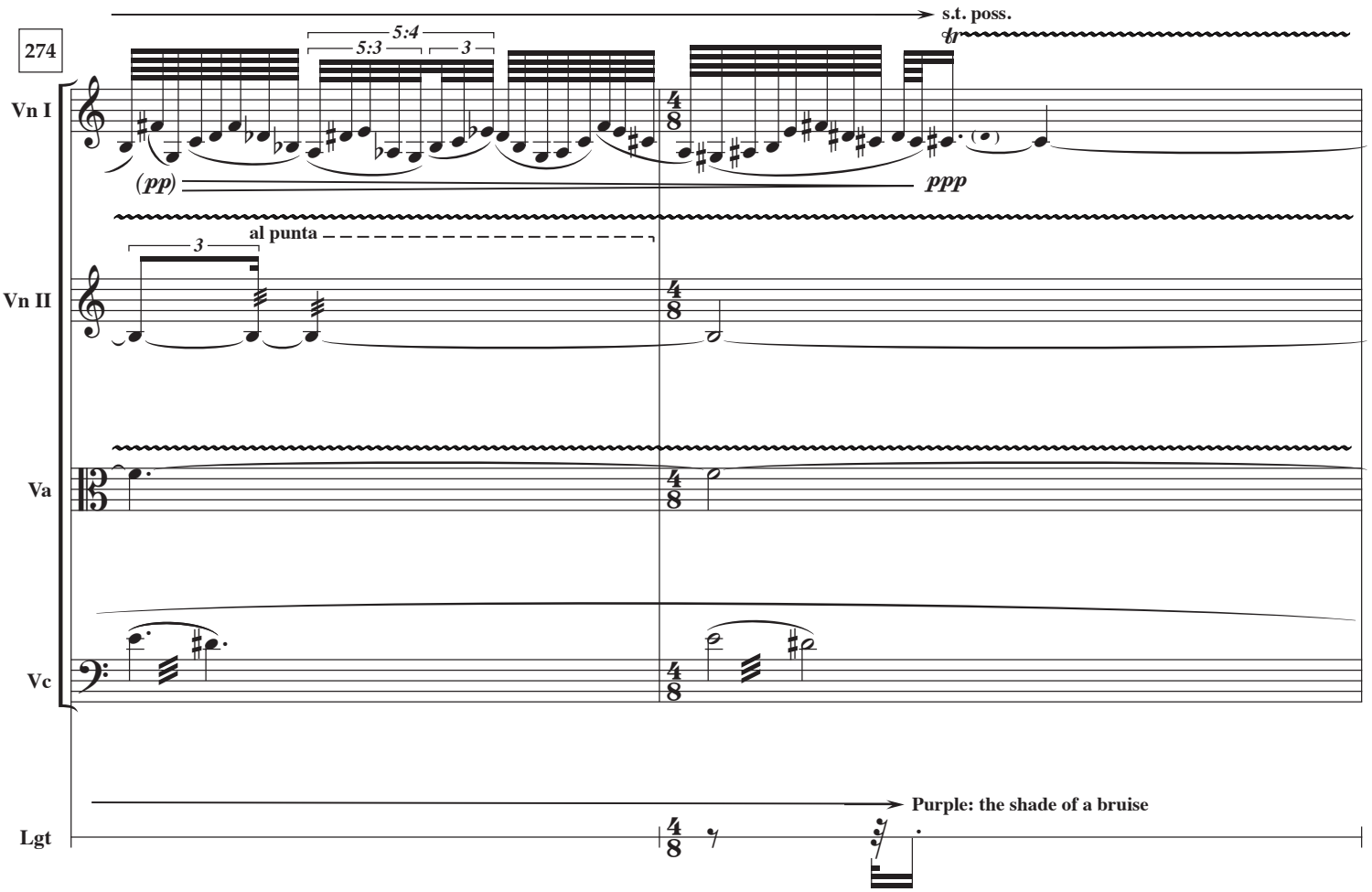

262
Vn I
Vn II
Va
Vc
Lgt
s.t. poss.
5:4
5:3
7:6
9:8
9:8
15:8
3
5:3
5:4
11:6

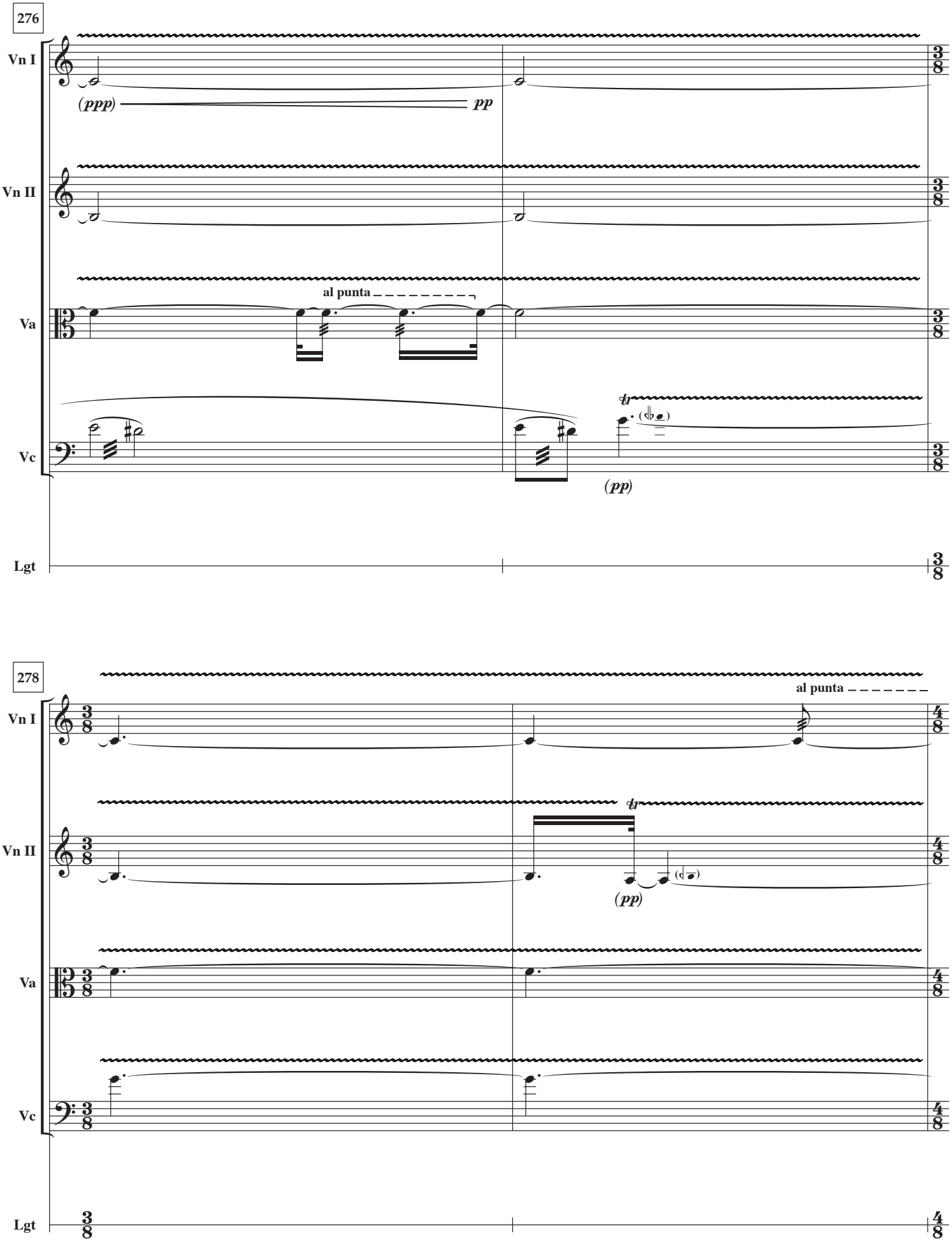

264
Vn I
Vn II
Va
Vc
Lgt
11:6
6:5
7:6
(p)
pp
p
(pp)
5:3
5:4
ppp
(ord.)
3
mp

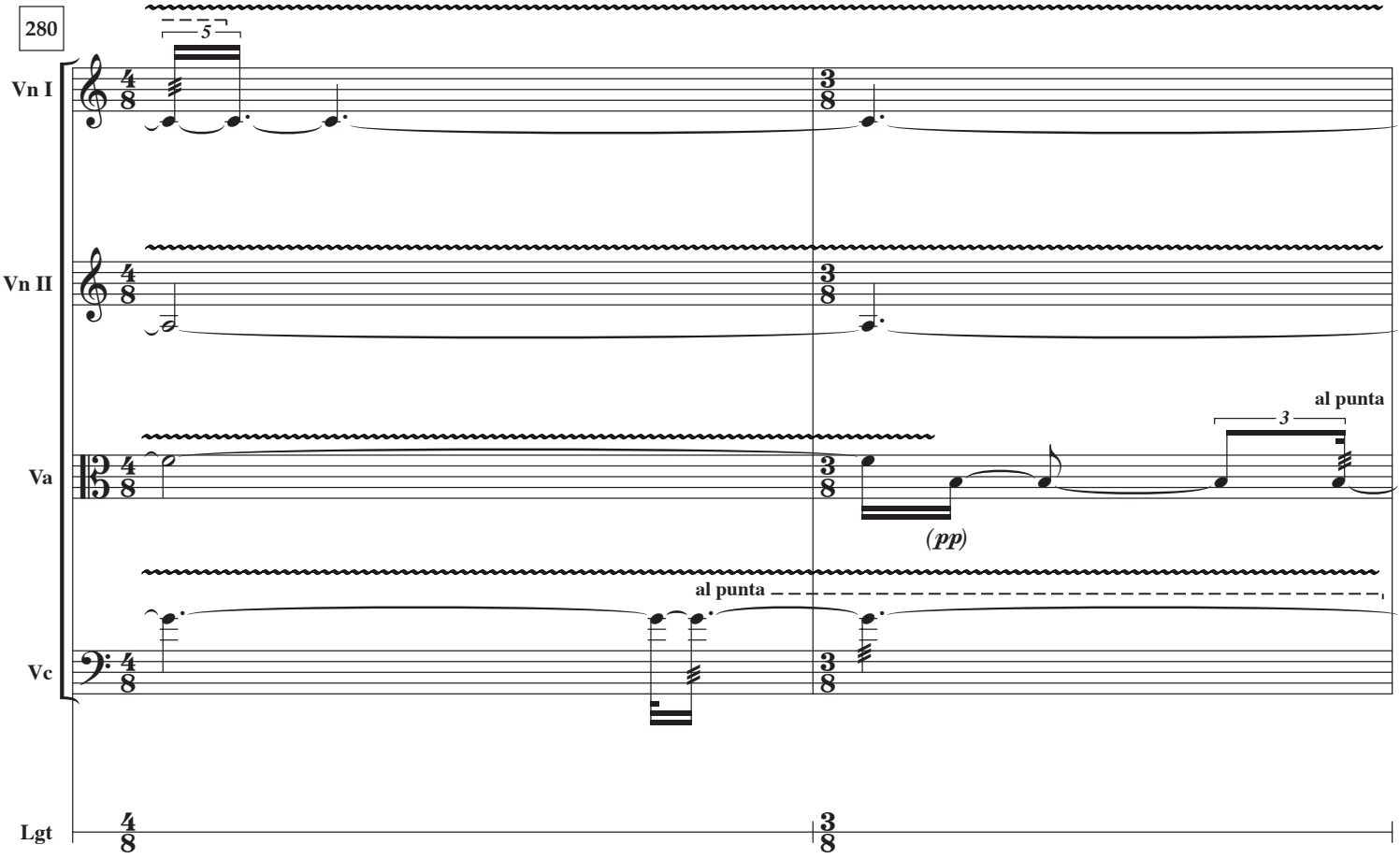

266
Vn I
Vn II
Va
Vc
Lgt
5:4
5:3
3
7:6
(pp)
tr
11:6
pp
p
15:8
5
s.t. poss.

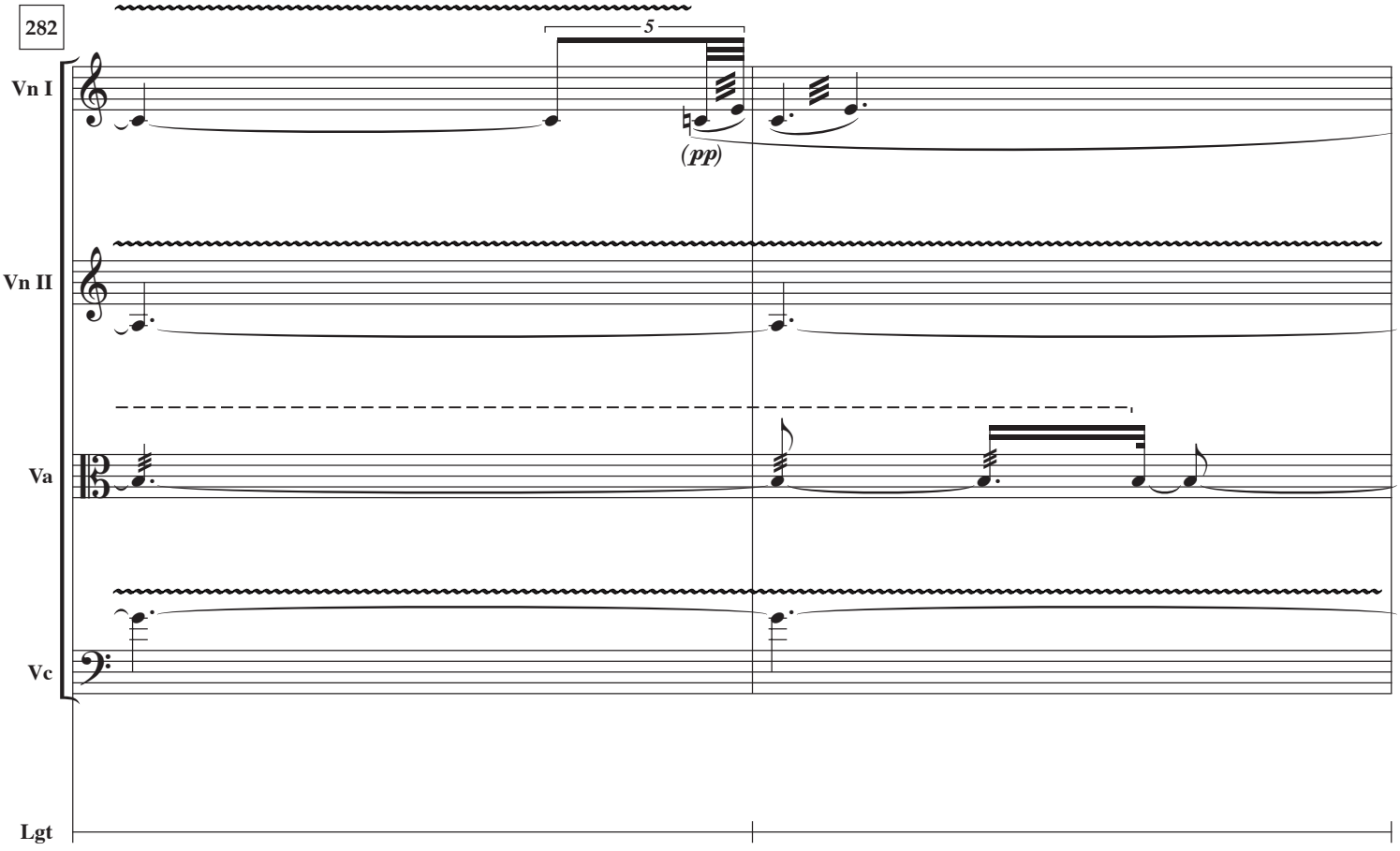

268
Vn I
Vn II
Va
Vc
Lgt
(pp)
p
pp
9:8
5:4
5:3
3
270
tr
pppp

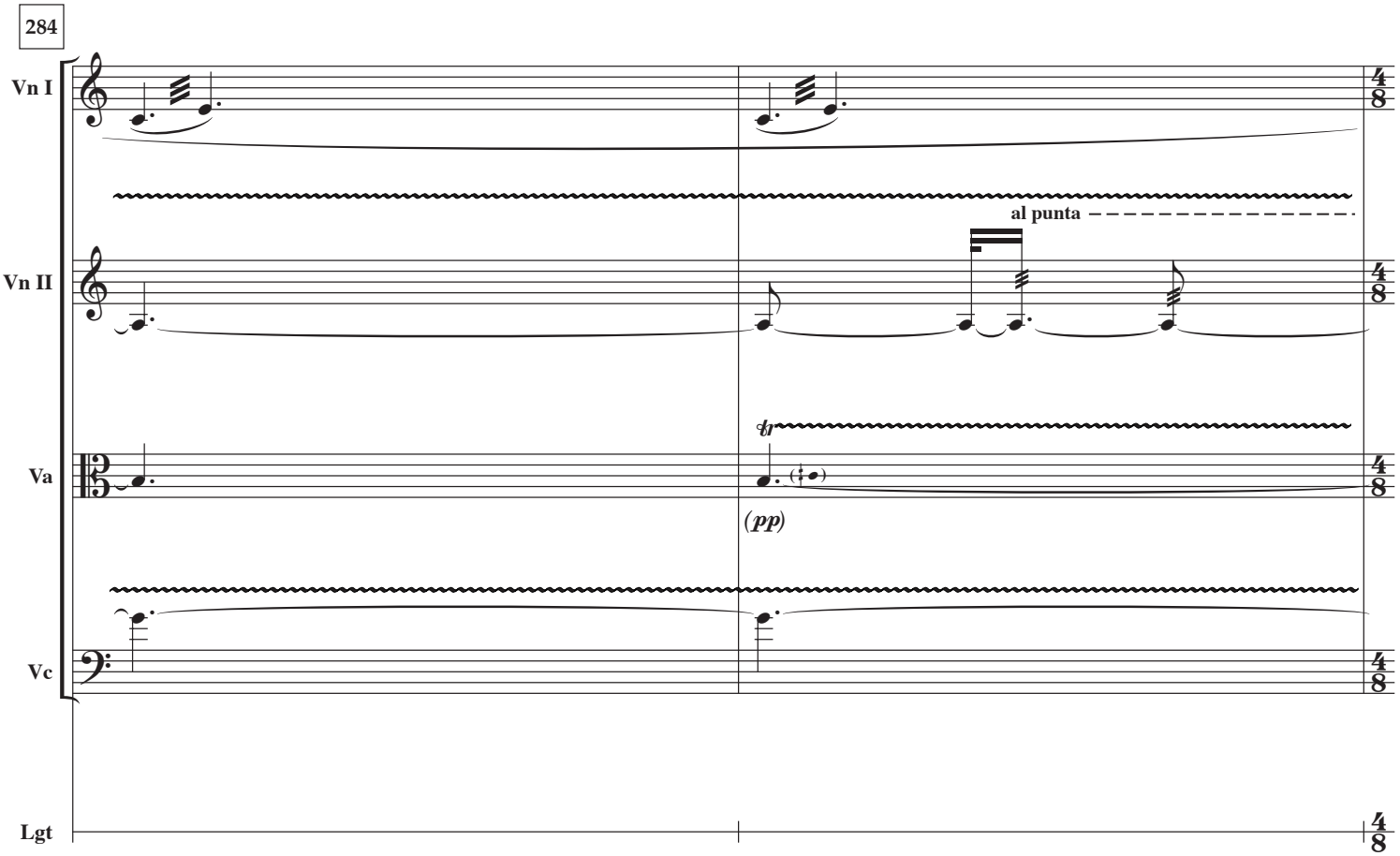

272
(ord.)
11:6
5:3
3
5:4
5:3
Vn I
Vn II
s.t. poss.
Va
pp
Vc
Lgt

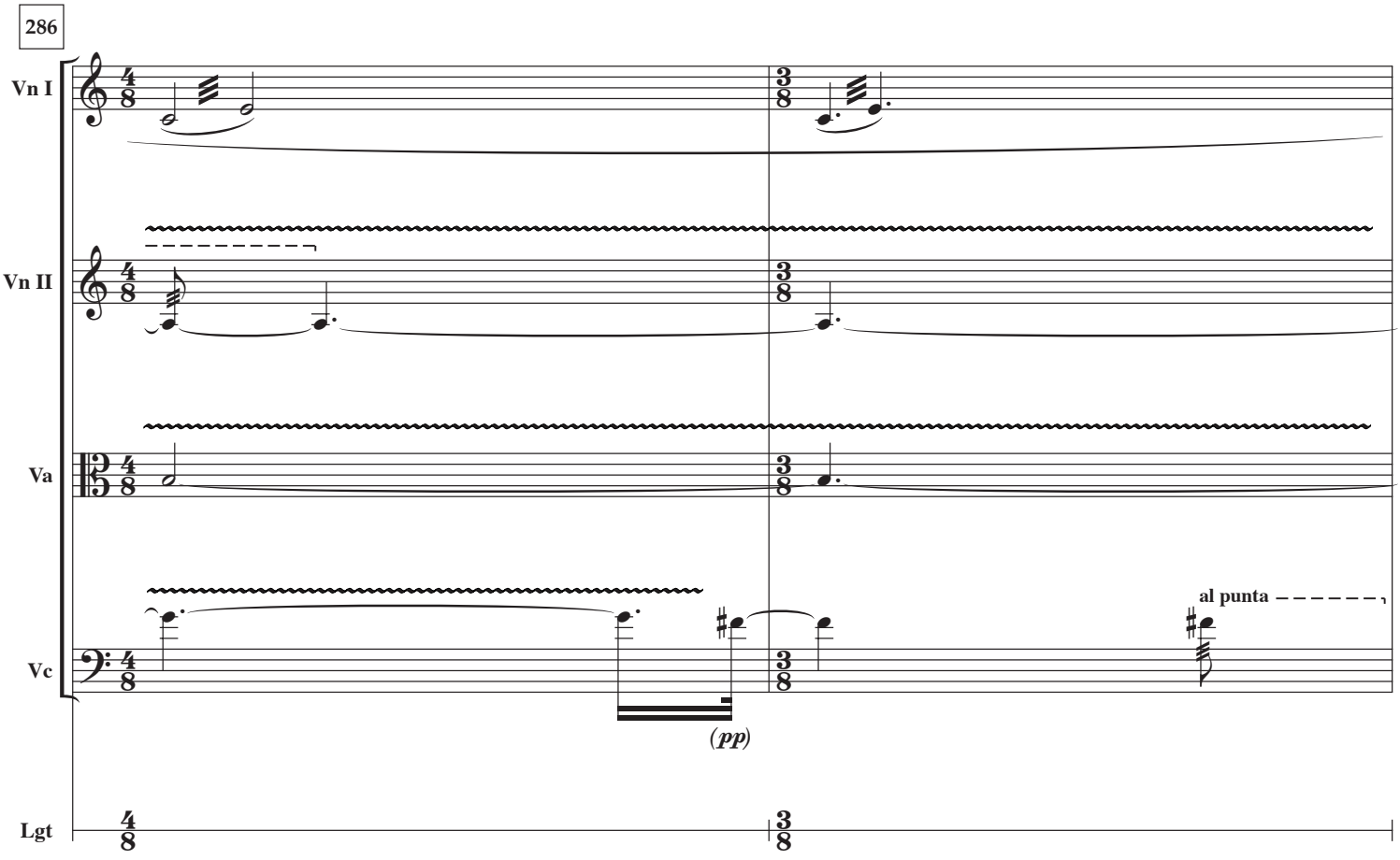

s.t. poss.
274
5:4
5:3
3
Vn I
(pp)
ppp
al punta
3
Vn II
Va
Vc
Purple: the shade of a bruise
Lgt

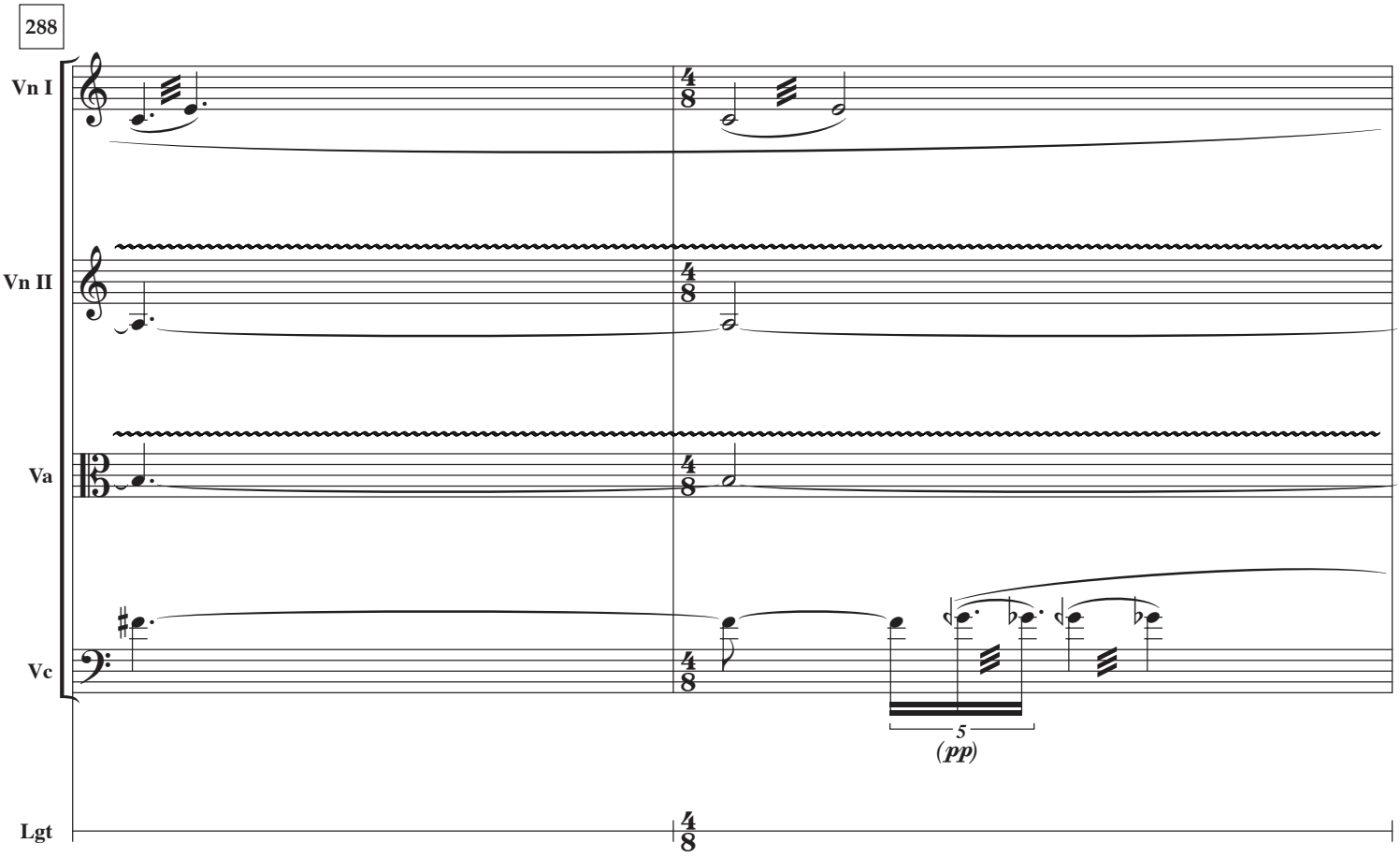

276
Vn I
(ppp)
pp
Vn II
Va
al punta
Vc
tr
(pp)
Lgt
278
Vn I
al punta
Vn II
tr
(pp)
Va
Vc
Lgt

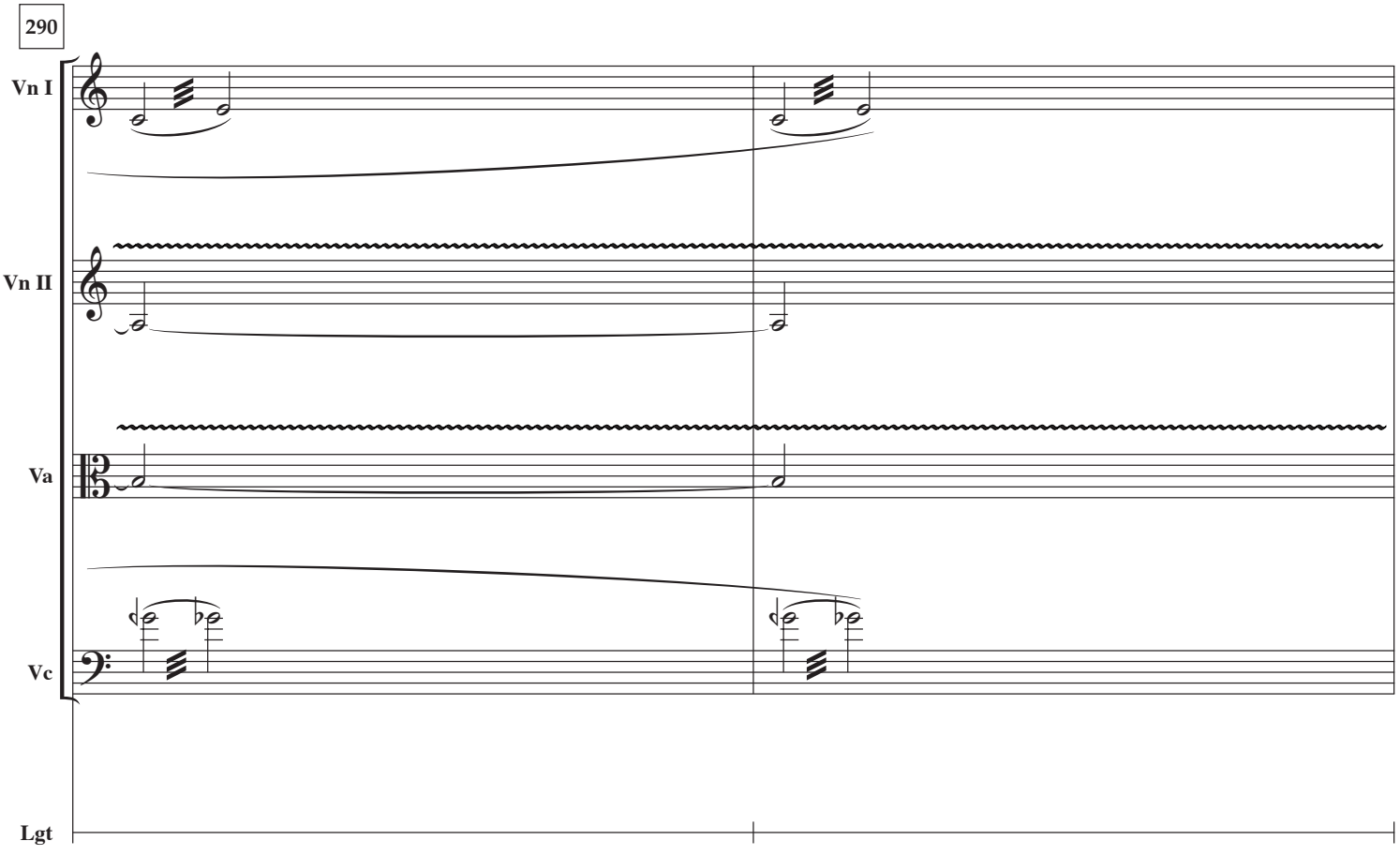

280
Vn I
Vn II
Va
Vc
Lgt
5
al punta
3
(pp)
al punta

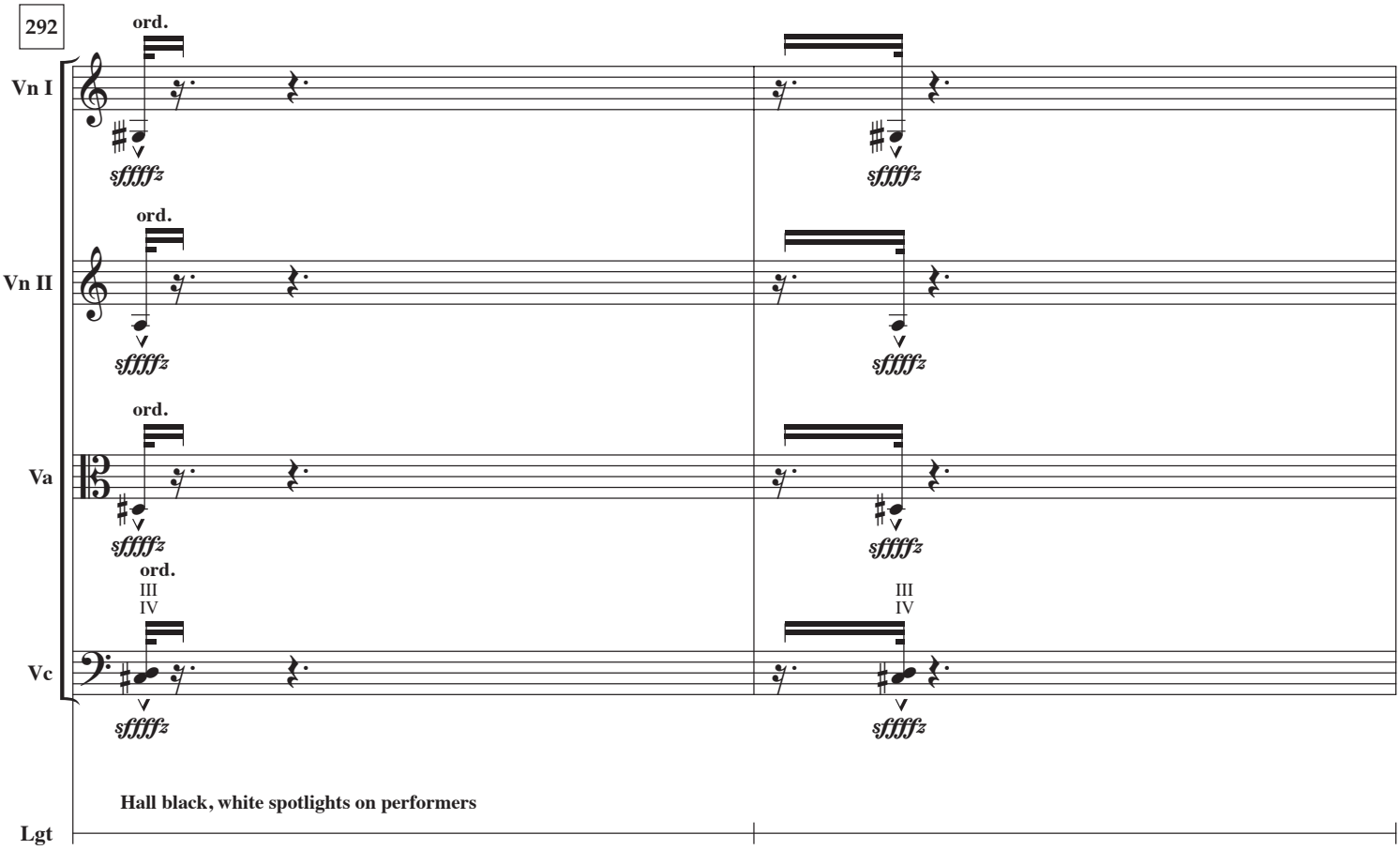

282
Vn I
Vn II
Va
Vc
Lgt
5
(pp)

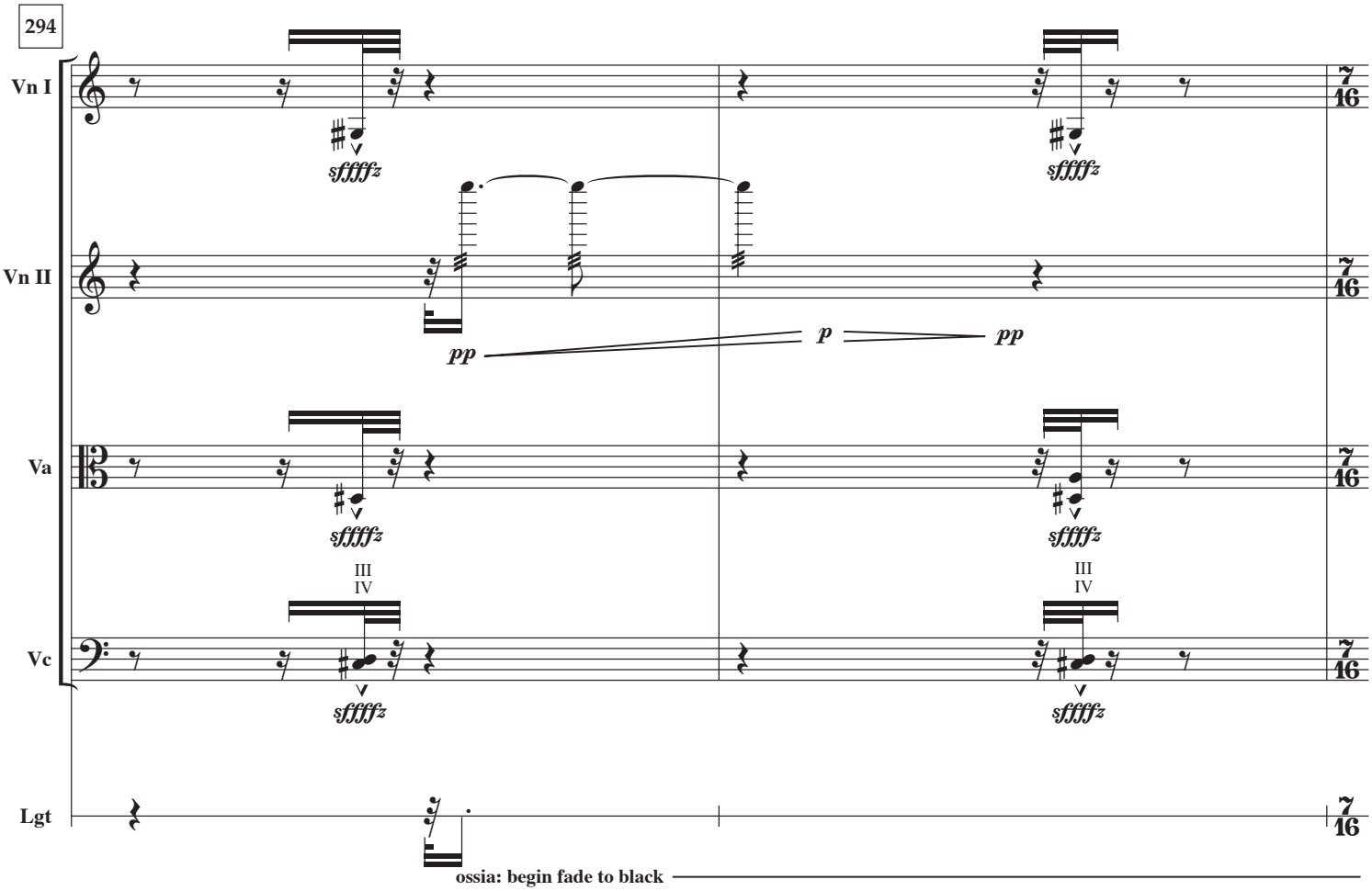

284
Vn I
Vn II
Va
Vc
Lgt
al punta
tr
(pp)

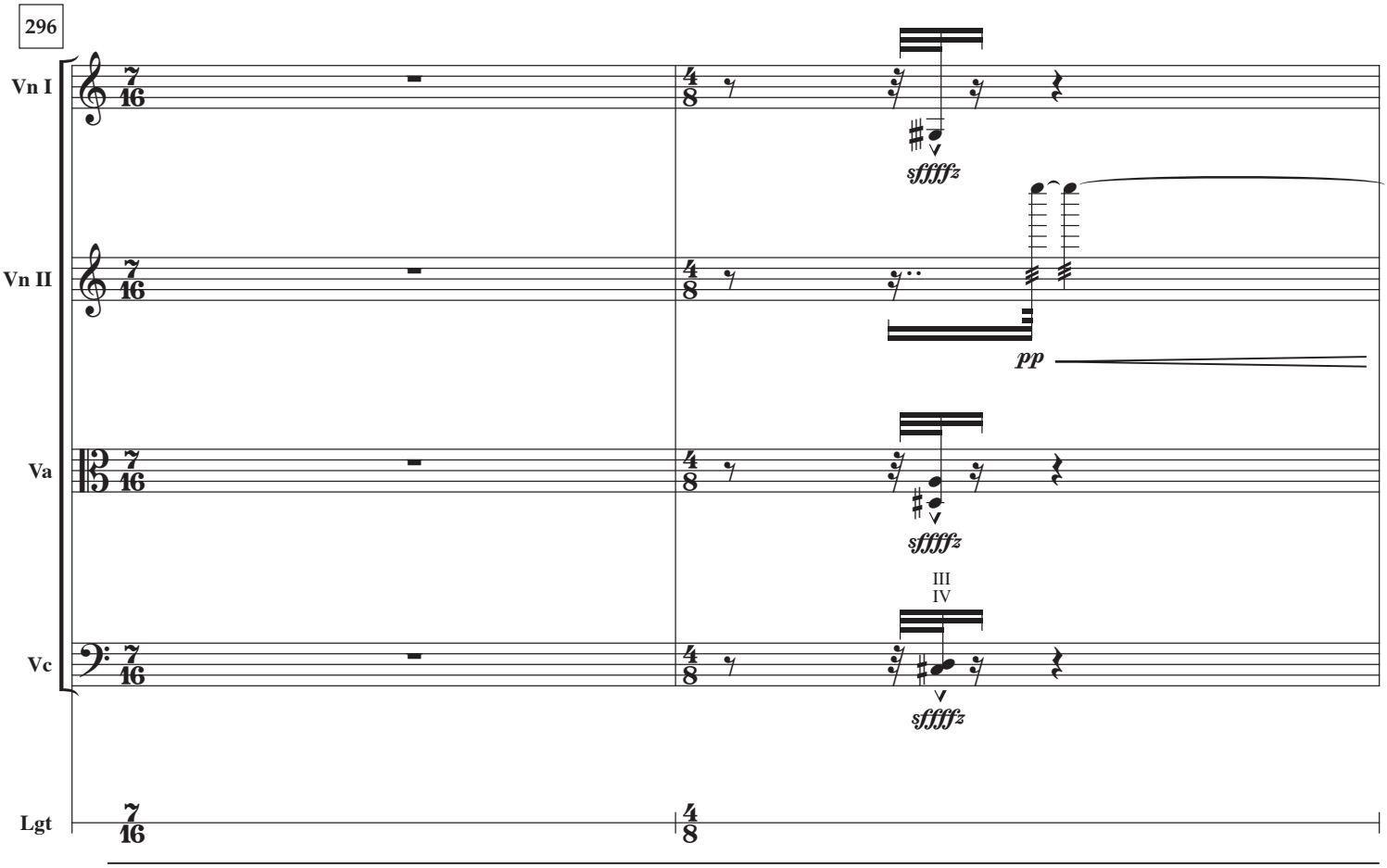

286
Vn I
Vn II
Va
Vc
Lgt
al punta
(pp)

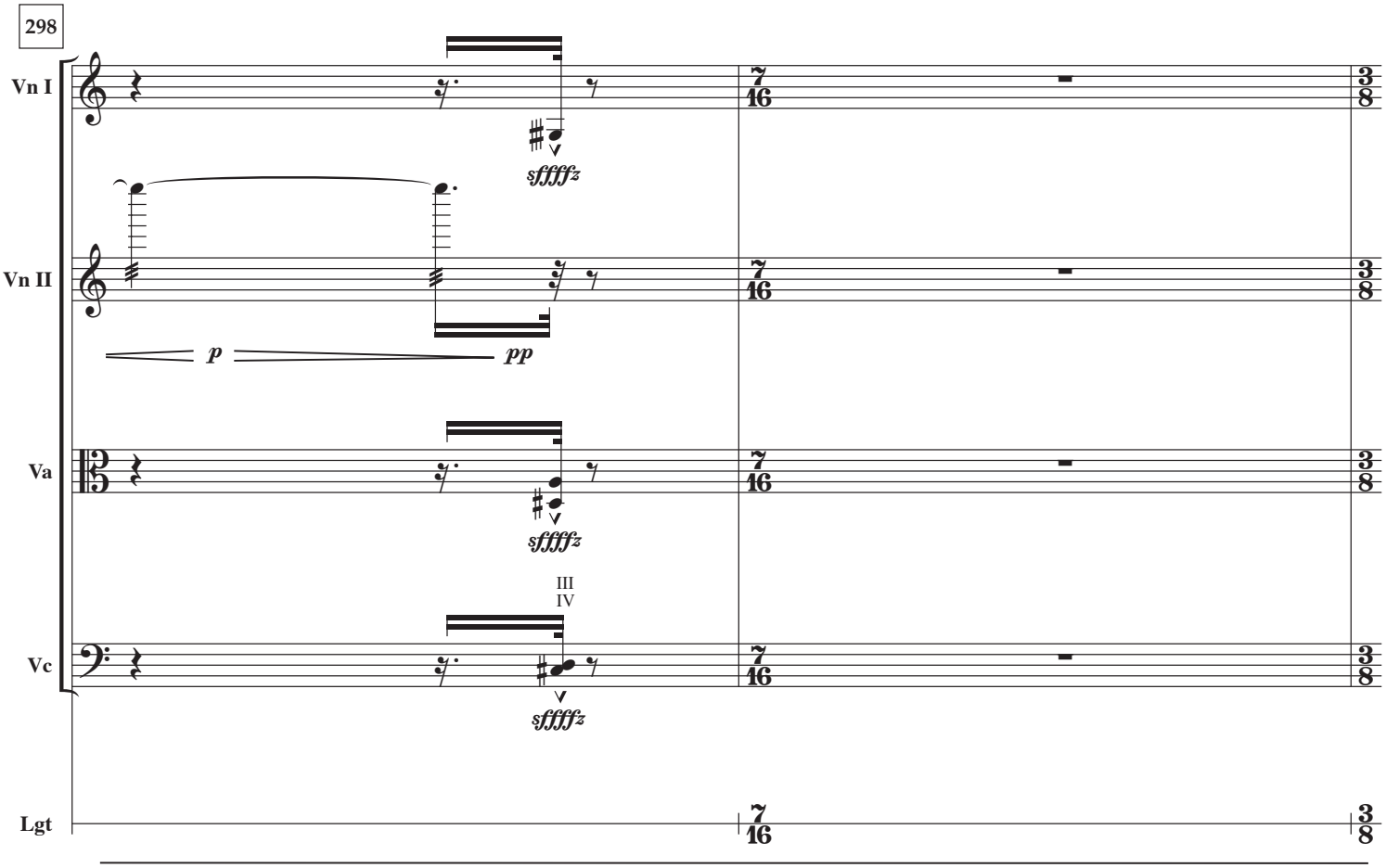

288
Vn I
Vn II
Va
Vc
Lgt
5
(pp)

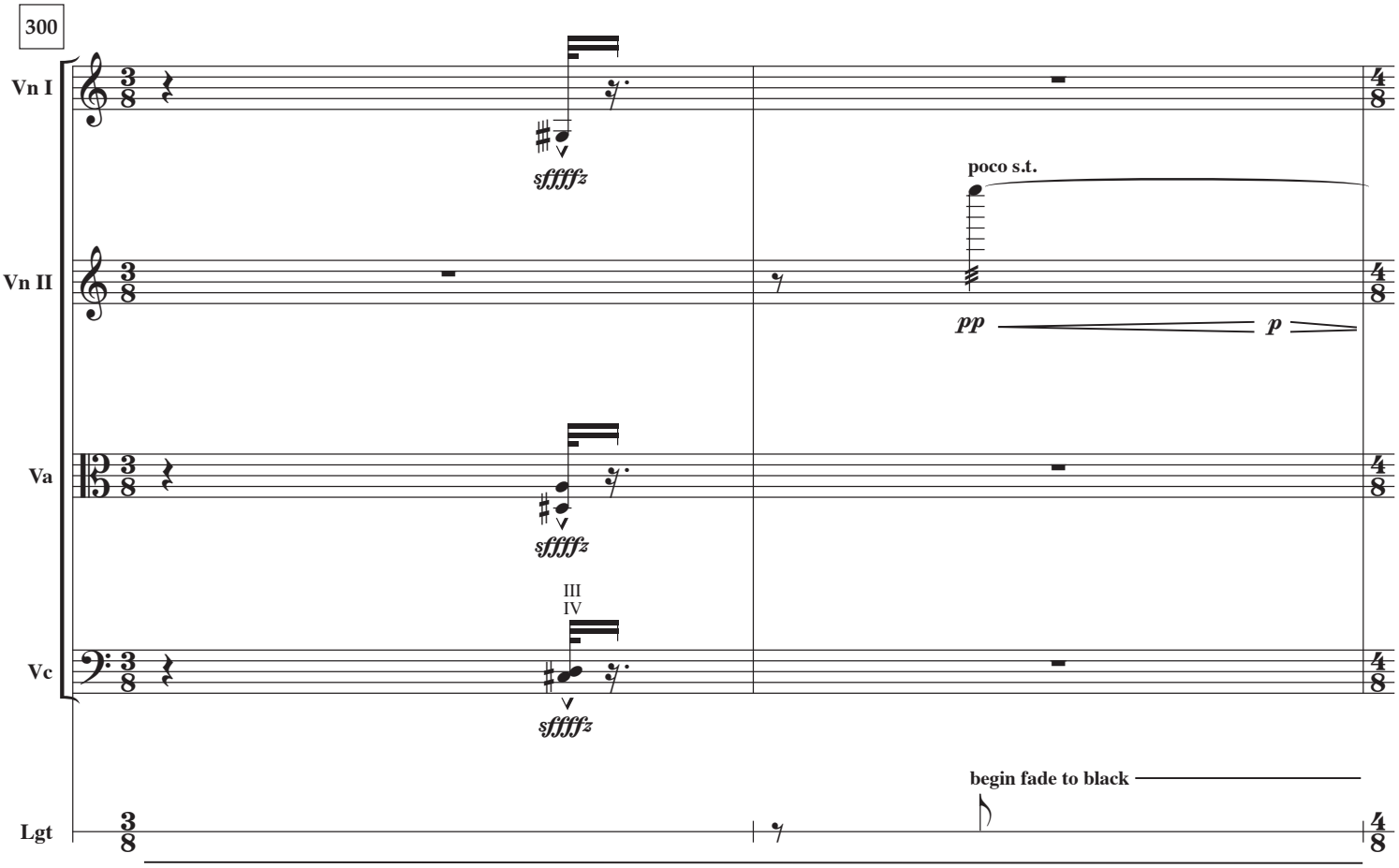

290
Vn I
Vn II
Va
Vc
Lgt

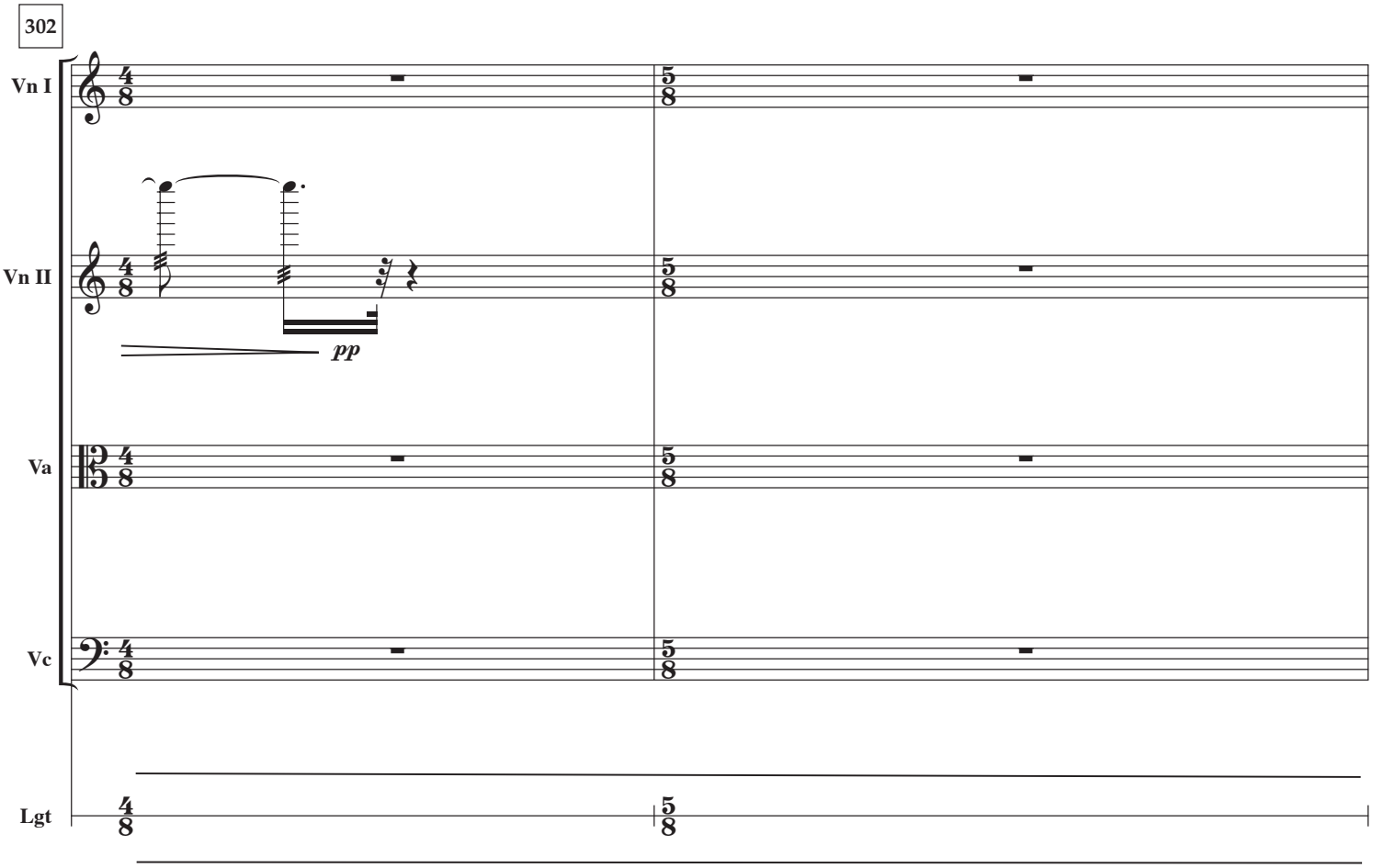

292
Vn I
Vn II
Va
Vc
Lgt
ord.
III
IV
sffffz
Hall black, white spotlights on performers

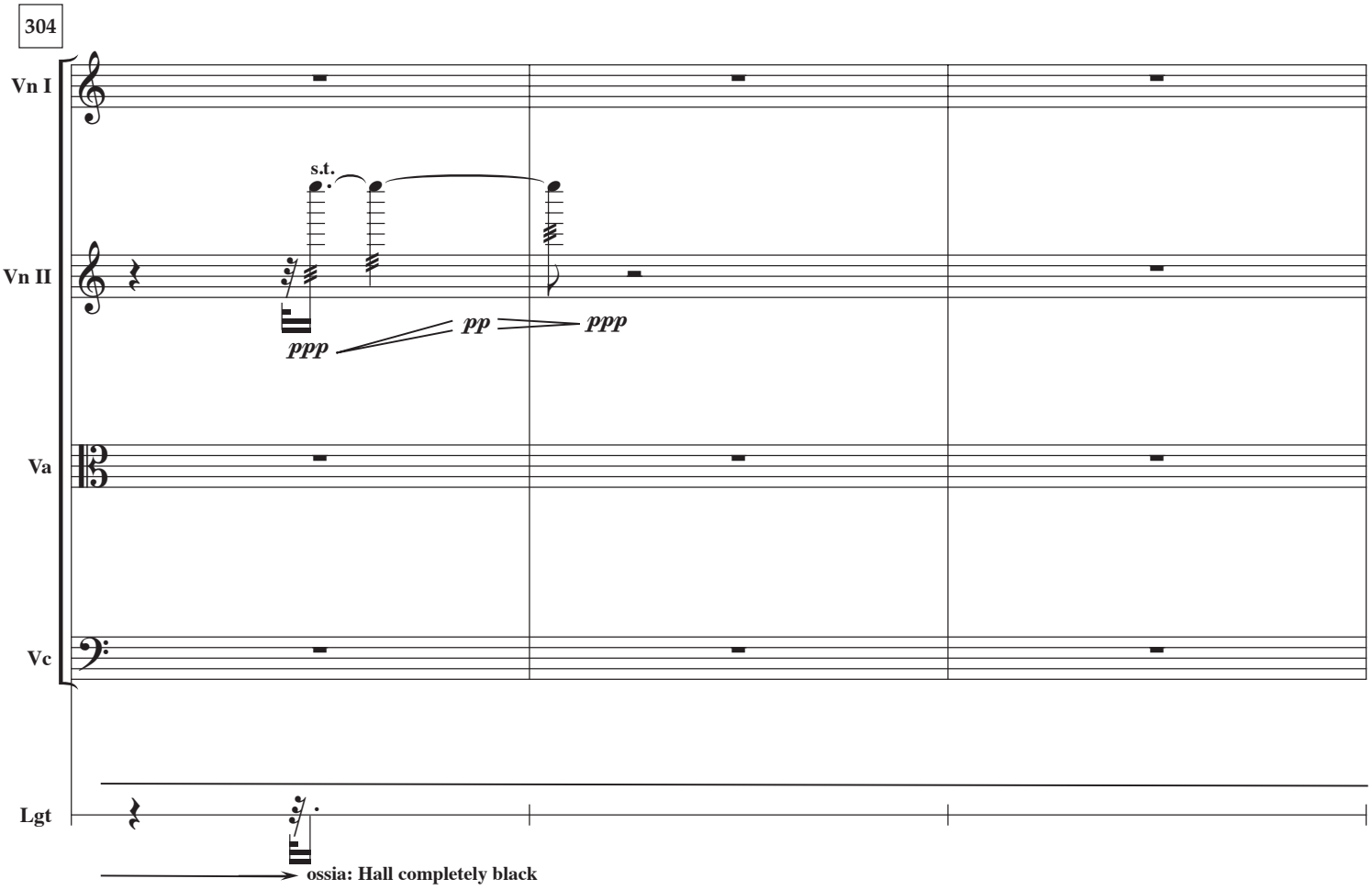

294
Vn I
Vn II
Va
Vc
Lgt
sffffz
pp
p
pp
III
IV
7
16
ossia: begin fade to black

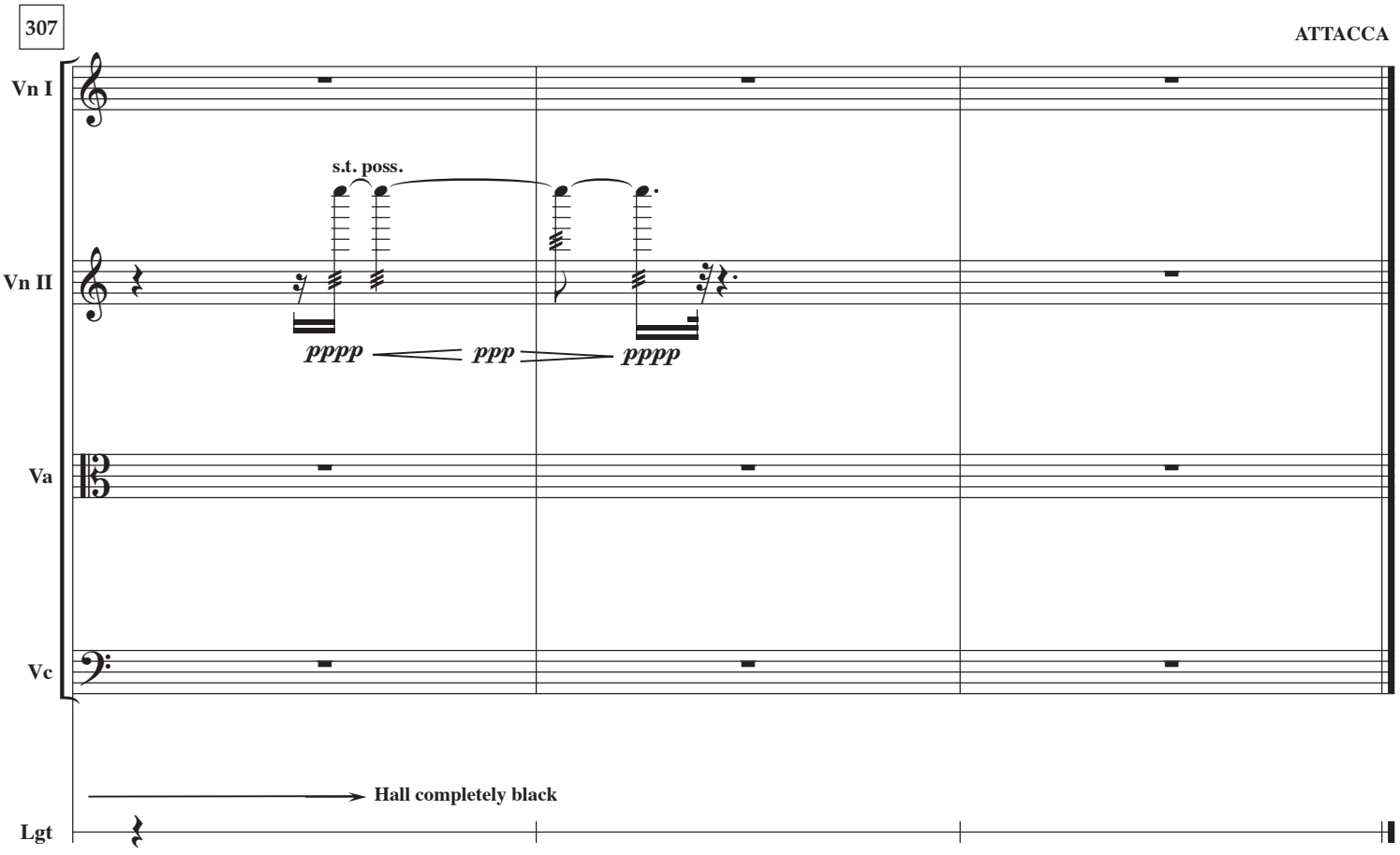

296
Vn I
Vn II
Va
Vc
Lgt
sffffz
pp
III
IV


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

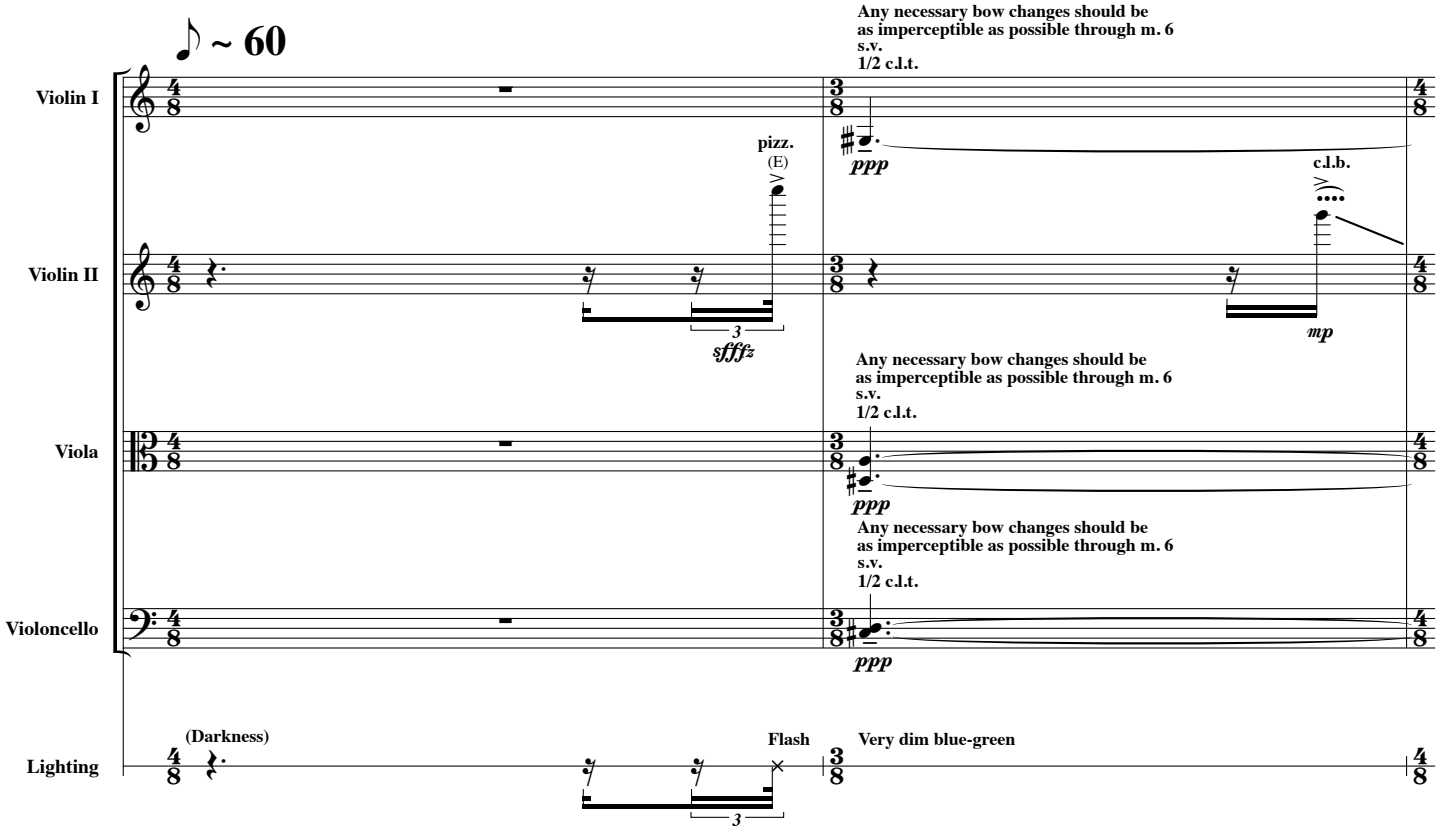

304
Vn I
Vn II
Va
Vc
Lgt
s.t.
ppp
pp
ppp
ossia: Hall completely black

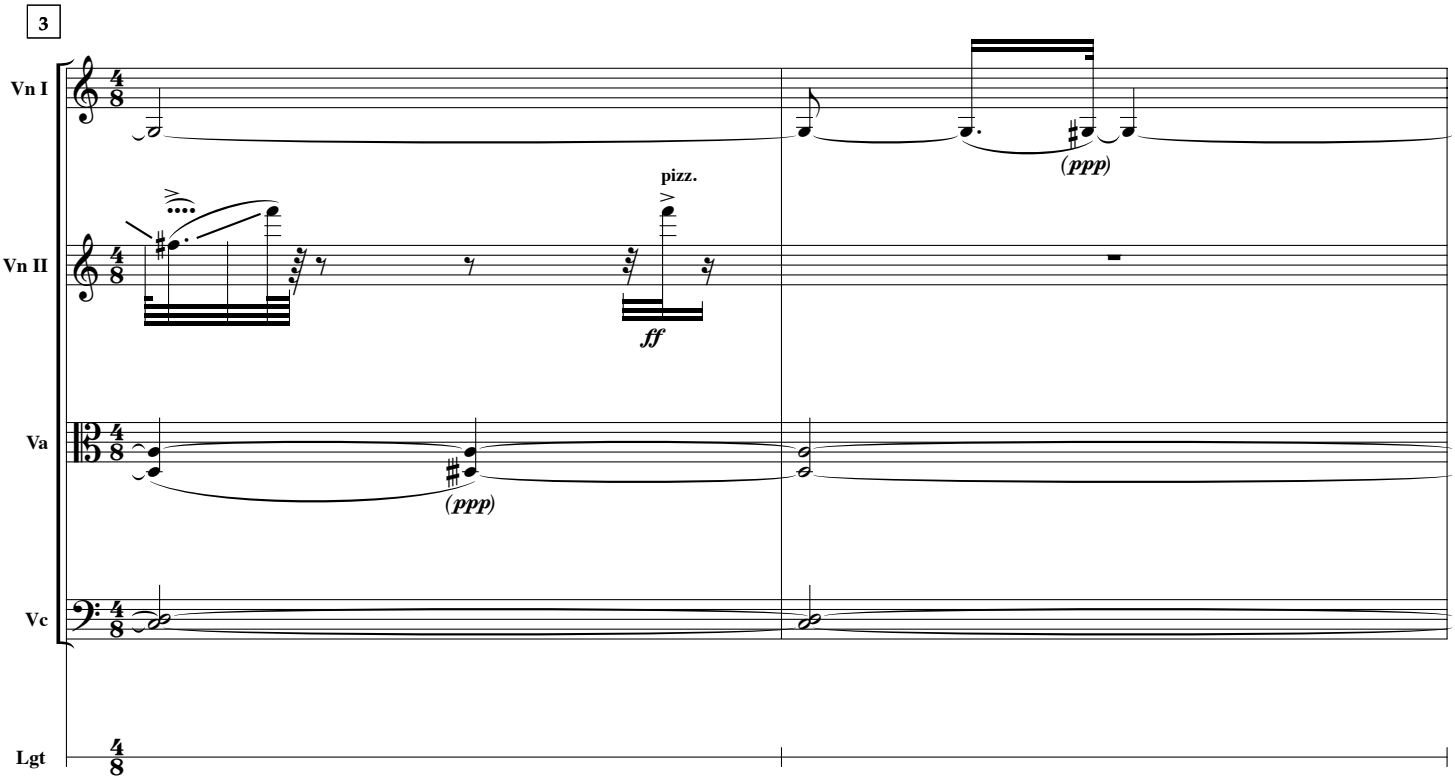

307
ATTACCA
Vn I
Vn II
Va
Vc
Lgt
s.t. poss.
pppp
ppp
pppp
Hall completely black

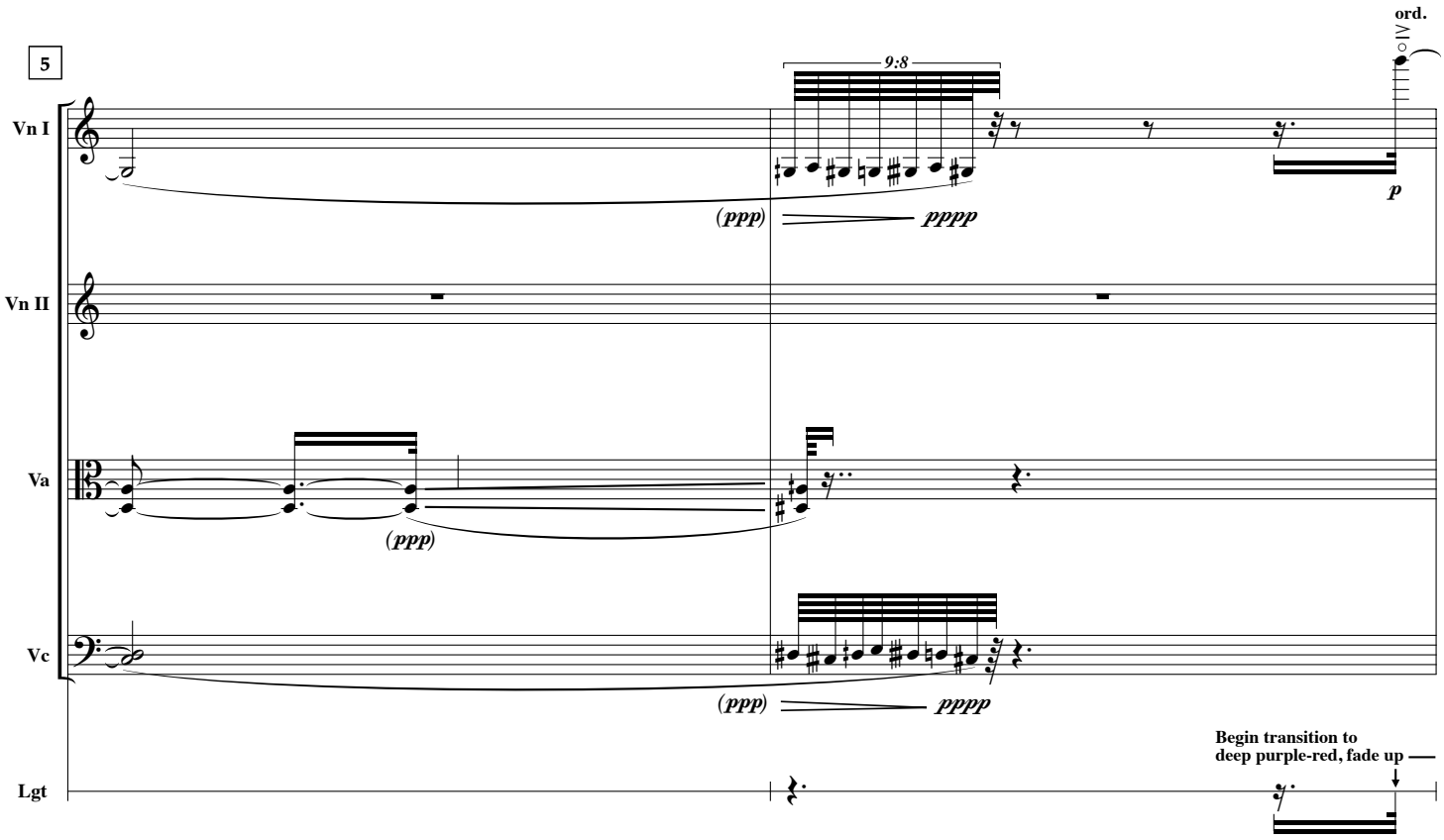
Commissioned by Purchase College, S.U.N.Y.
with generous support from the Marx Family Foundation
Dedicated to Mario Davidovsky on his 80th birthday

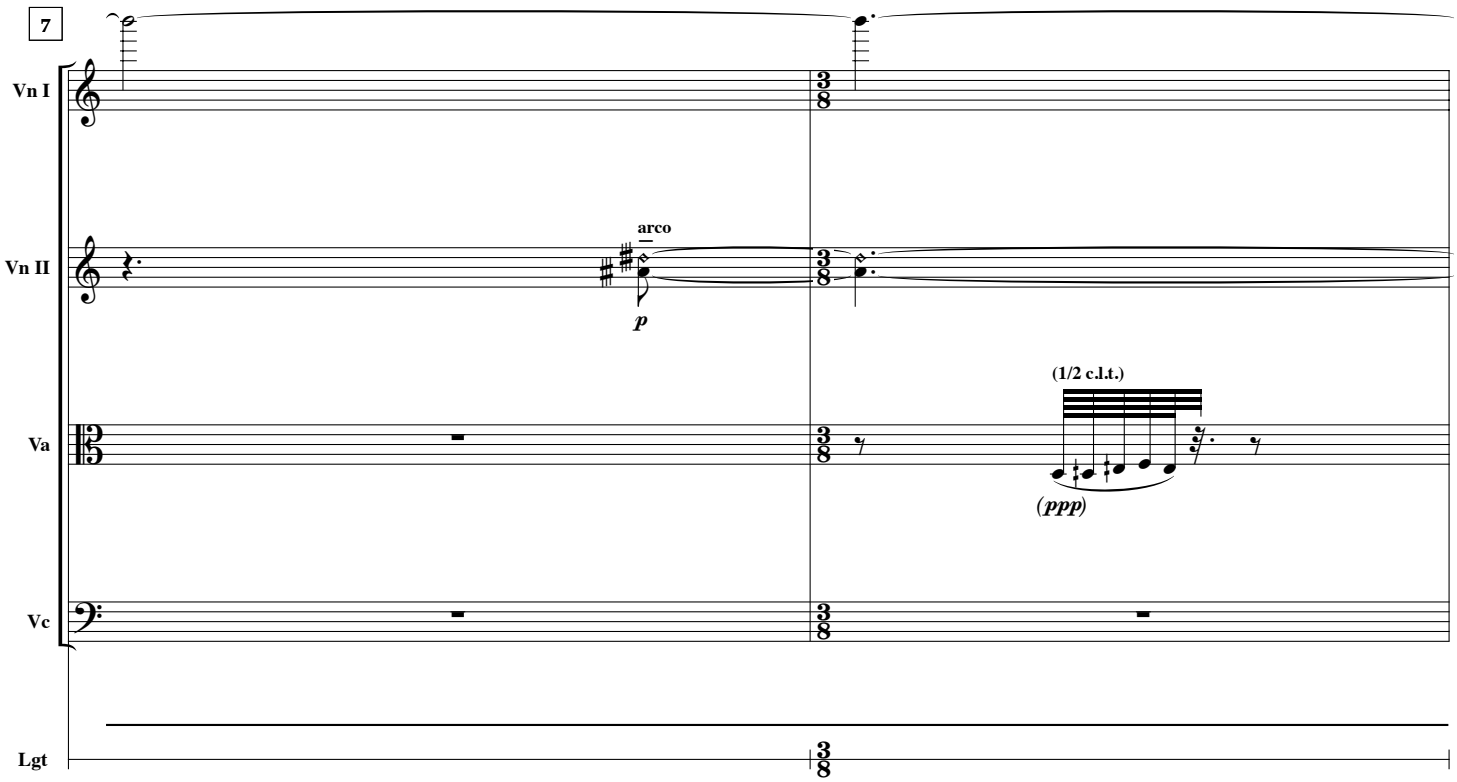
Ascension

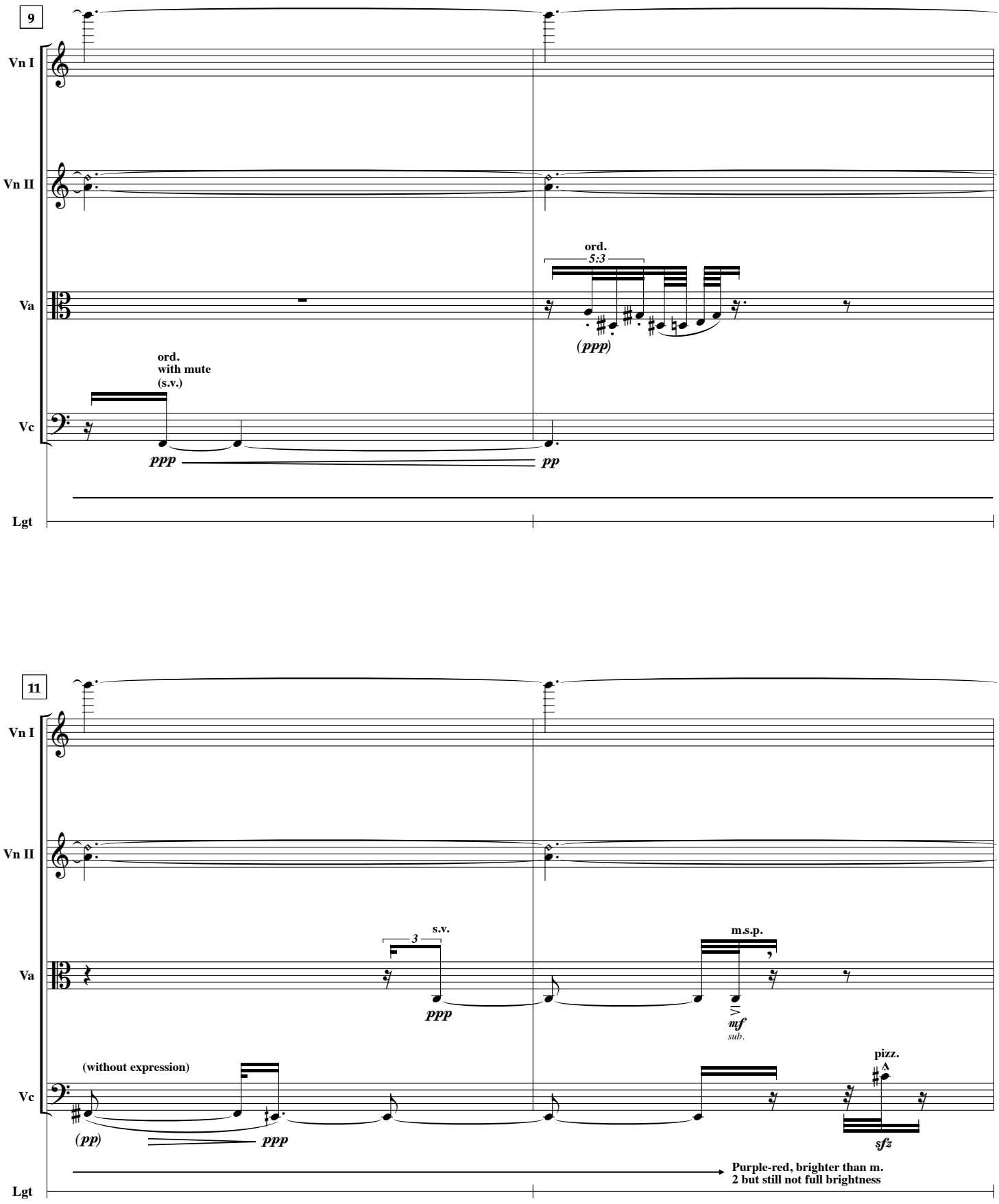
Jason Eckardt (2014)

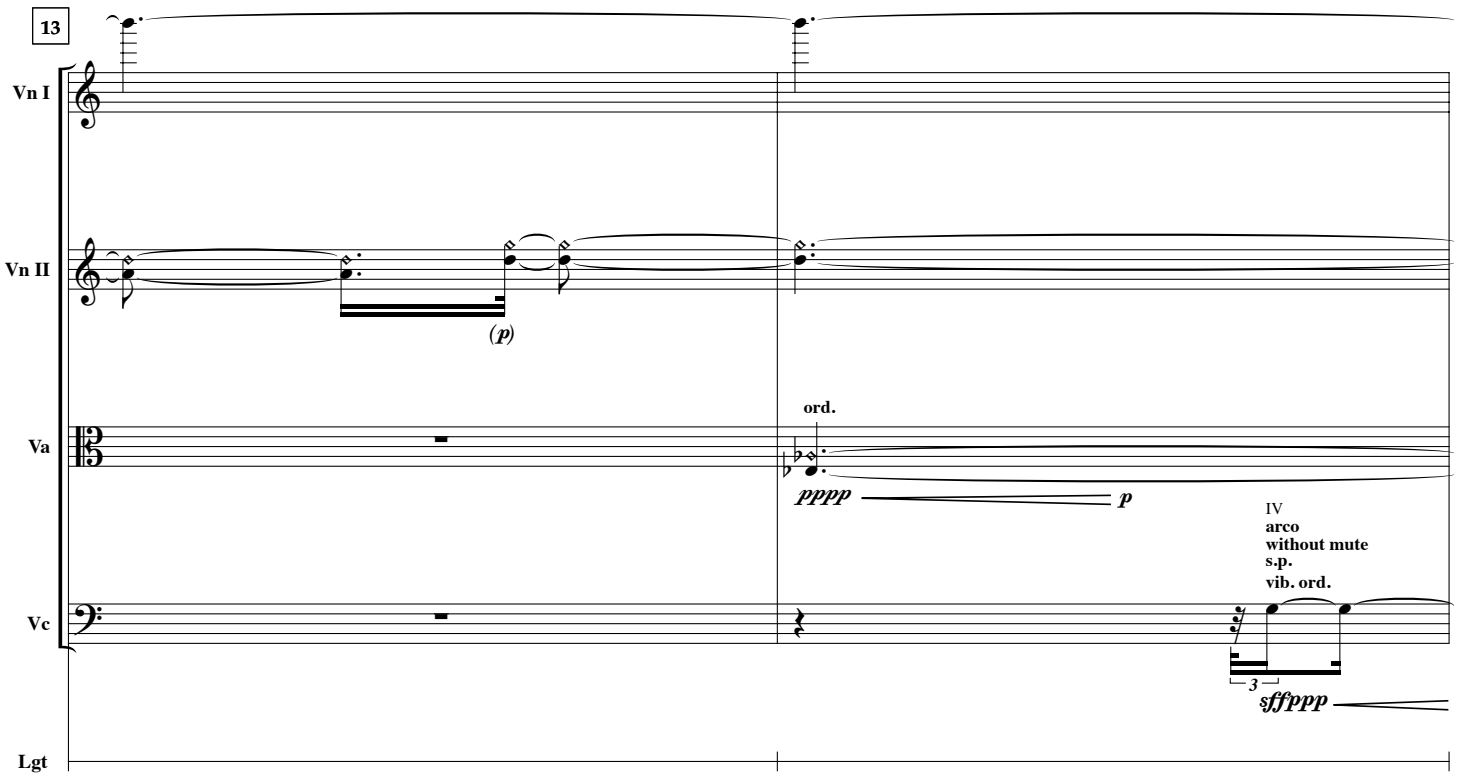


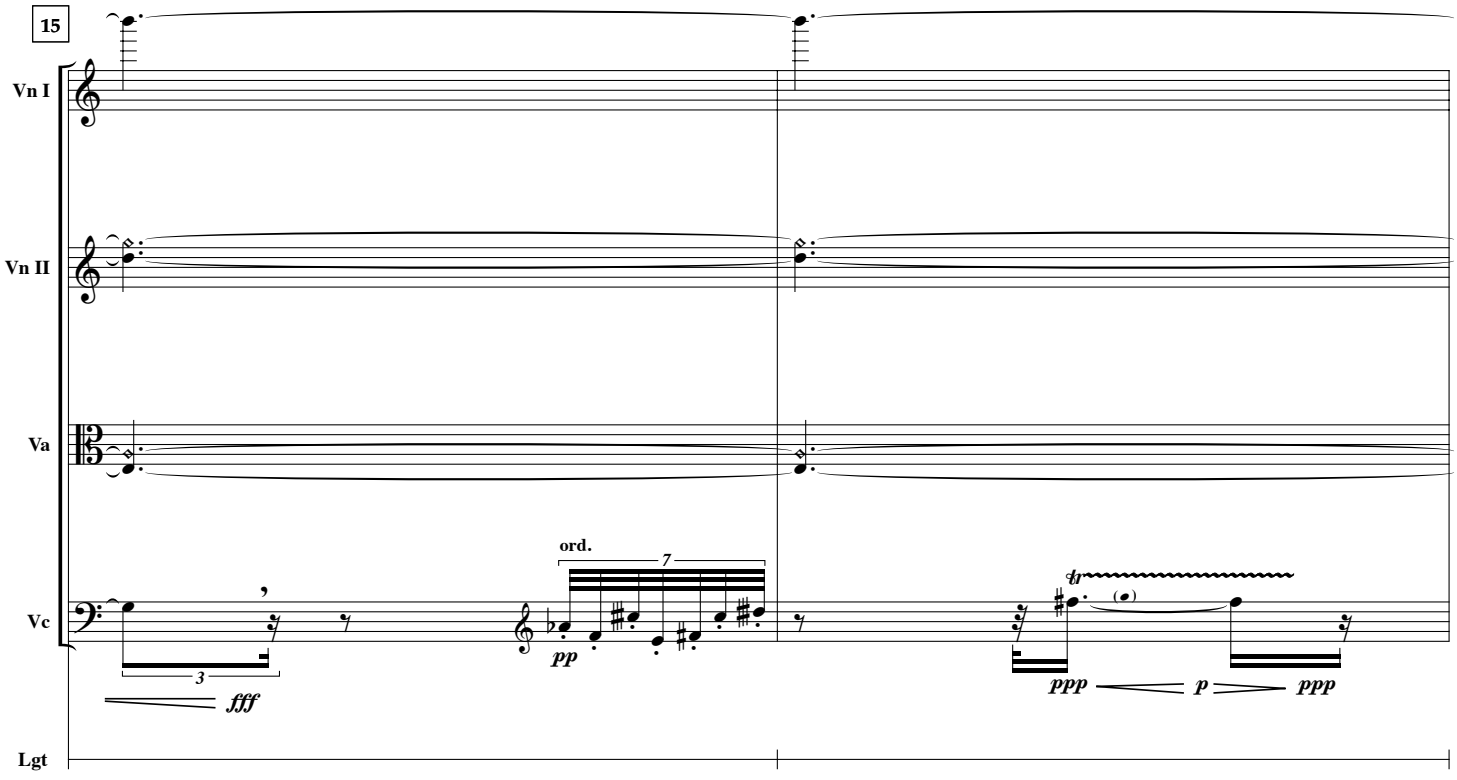


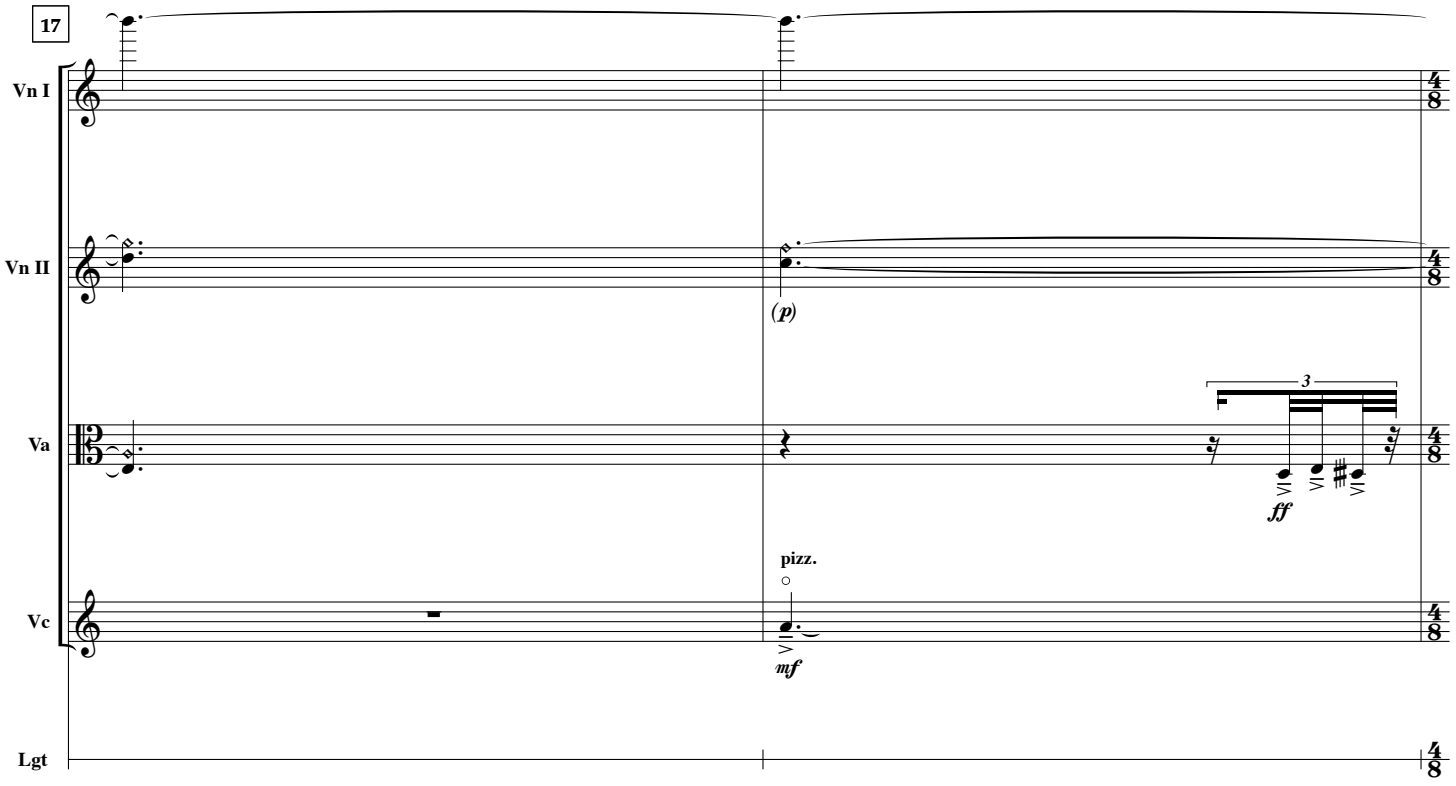

5
Vn I
Vn II
Va
Vc
Lgt
9:8
(ppp)
pppp
ord.
IV
p
(ppp)
(ppp)
pppp
Begin transition to
deep purple-red, fade up

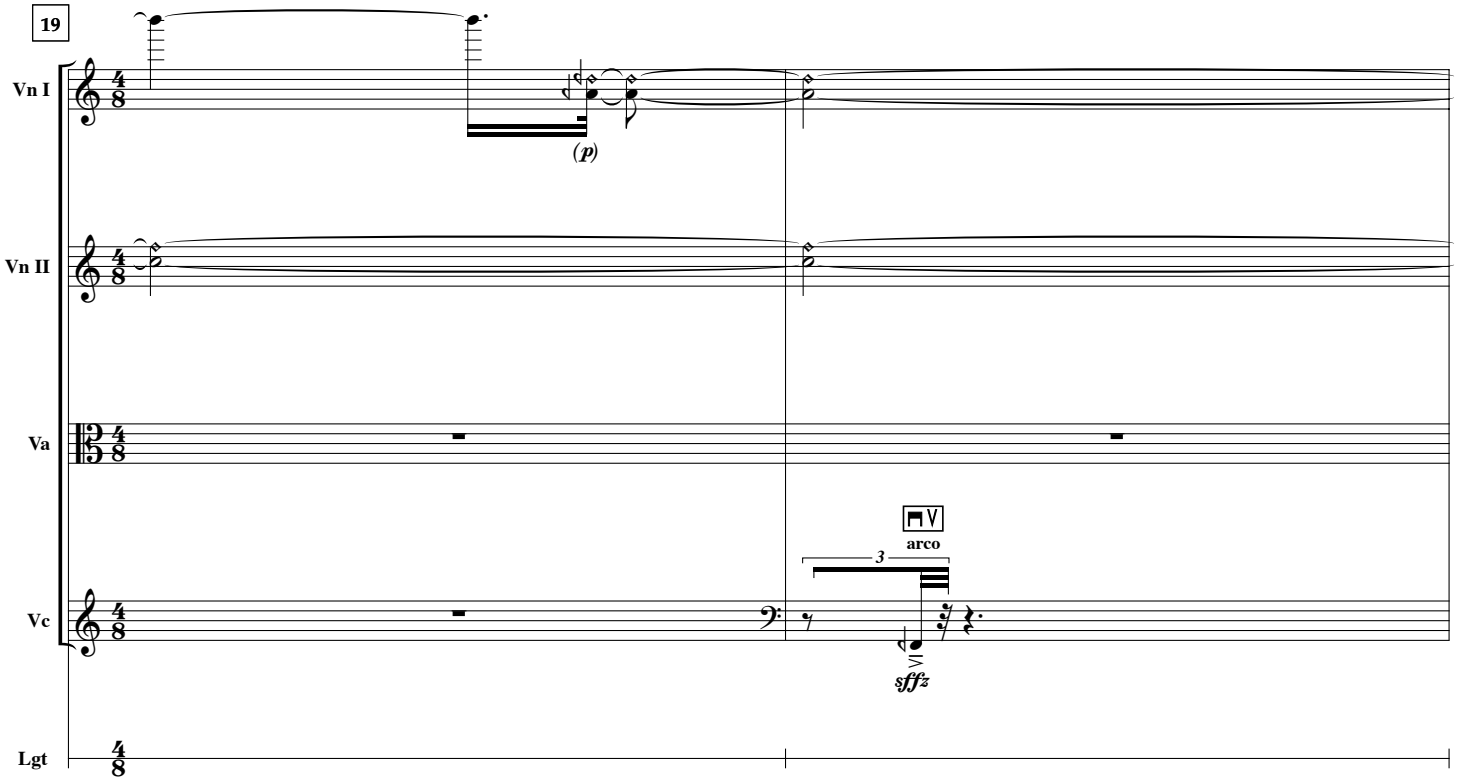

7
Vn I
Vn II
Va
Vc
Lgt
arco
p
(1/2 c.l.t.)
(ppp)

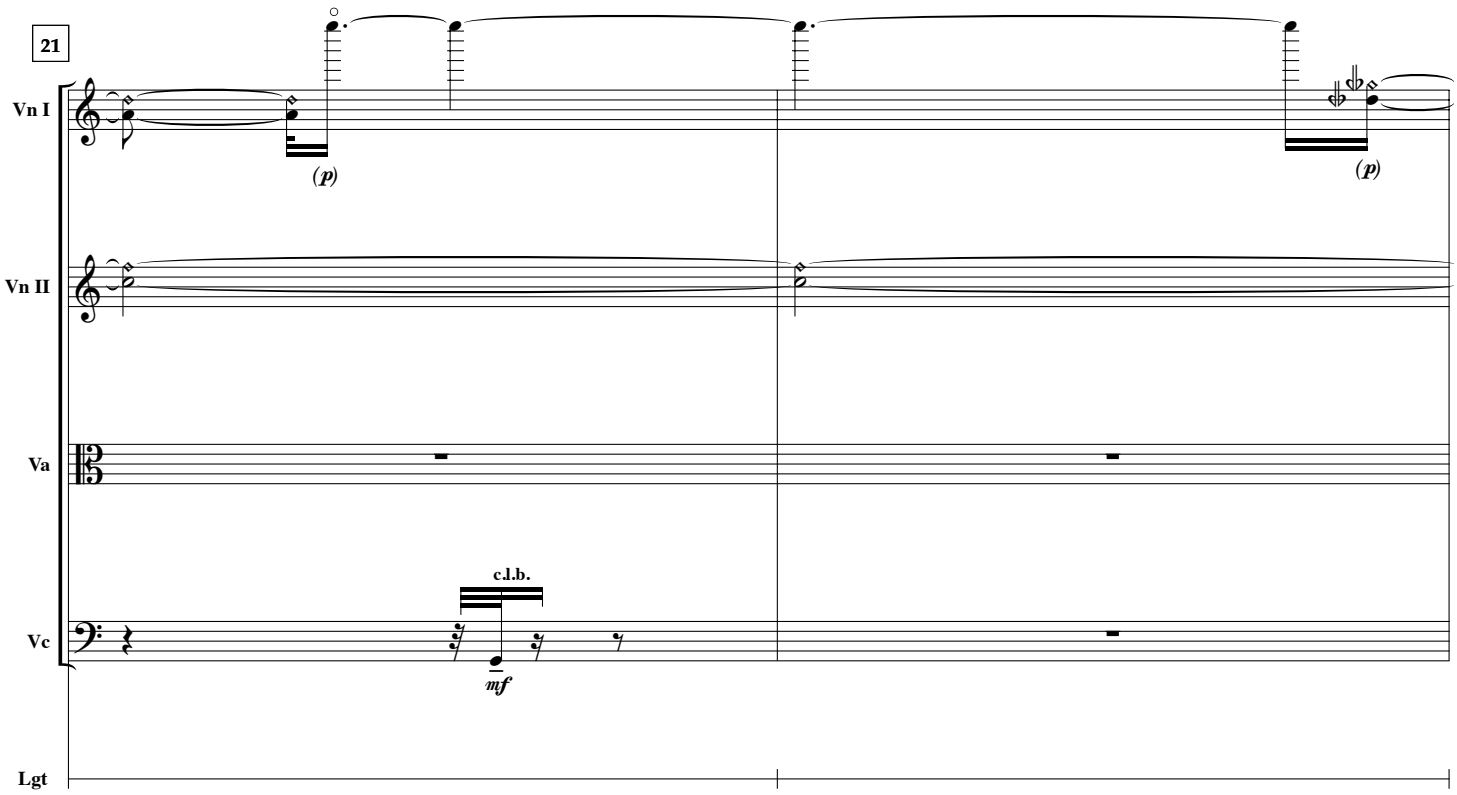

9
Vn I
Vn II
Va
Vc
Lgt
ord.
5:3
(ppp)
ord.
with mute
(s.v.)
ppp
pp
11
Vn I
Vn II
Va
Vc
Lgt
3
s.v.
ppp
m.s.p.
mf
sub.
(without expression)
(pp)
ppp
pizz.
sfz
Purple-red, brighter than m.
2 but still not full brightness

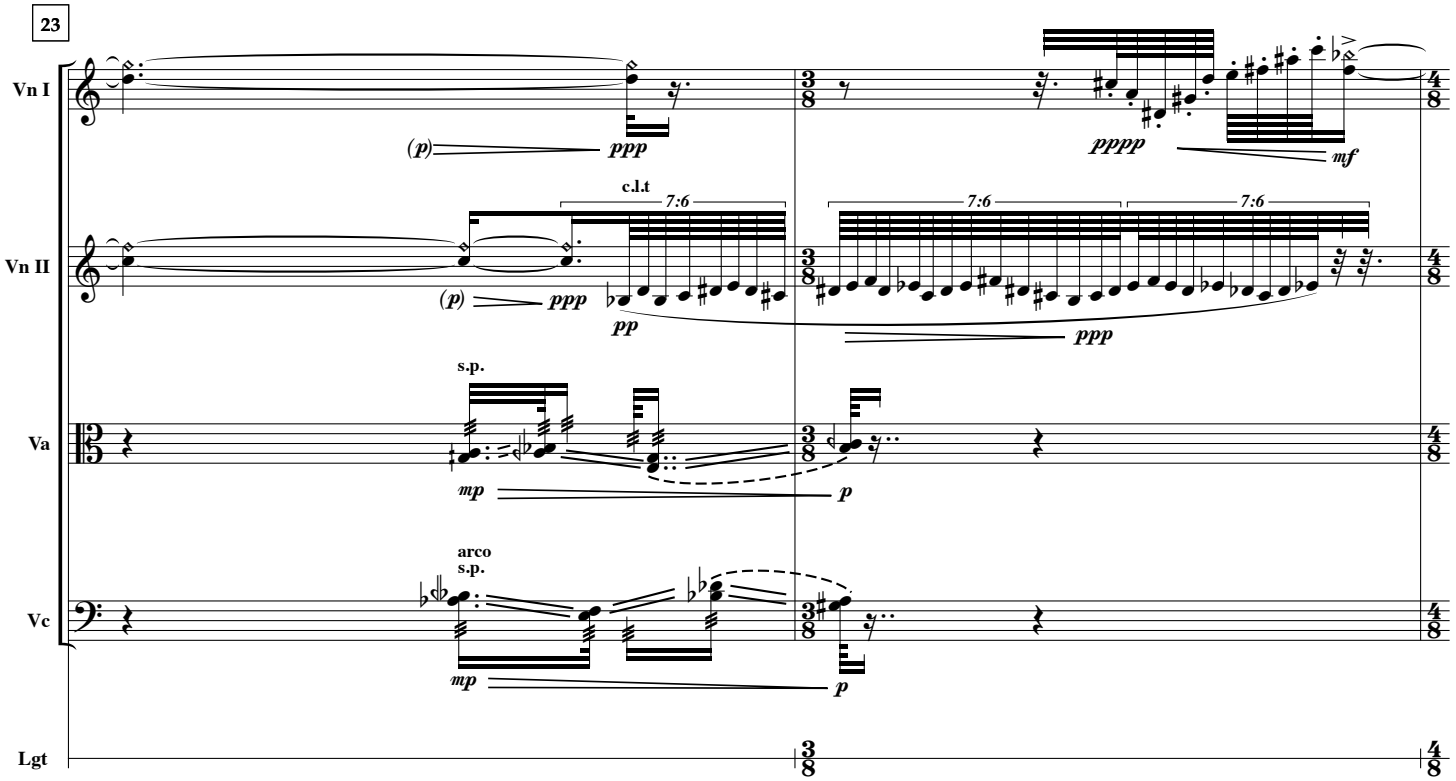

13
Vn I
Vn II
Va
Vc
Lgt
(p)
ord.
pppp
p
IV
arco
without mute
s.p.
vib. ord.
3
sffppp

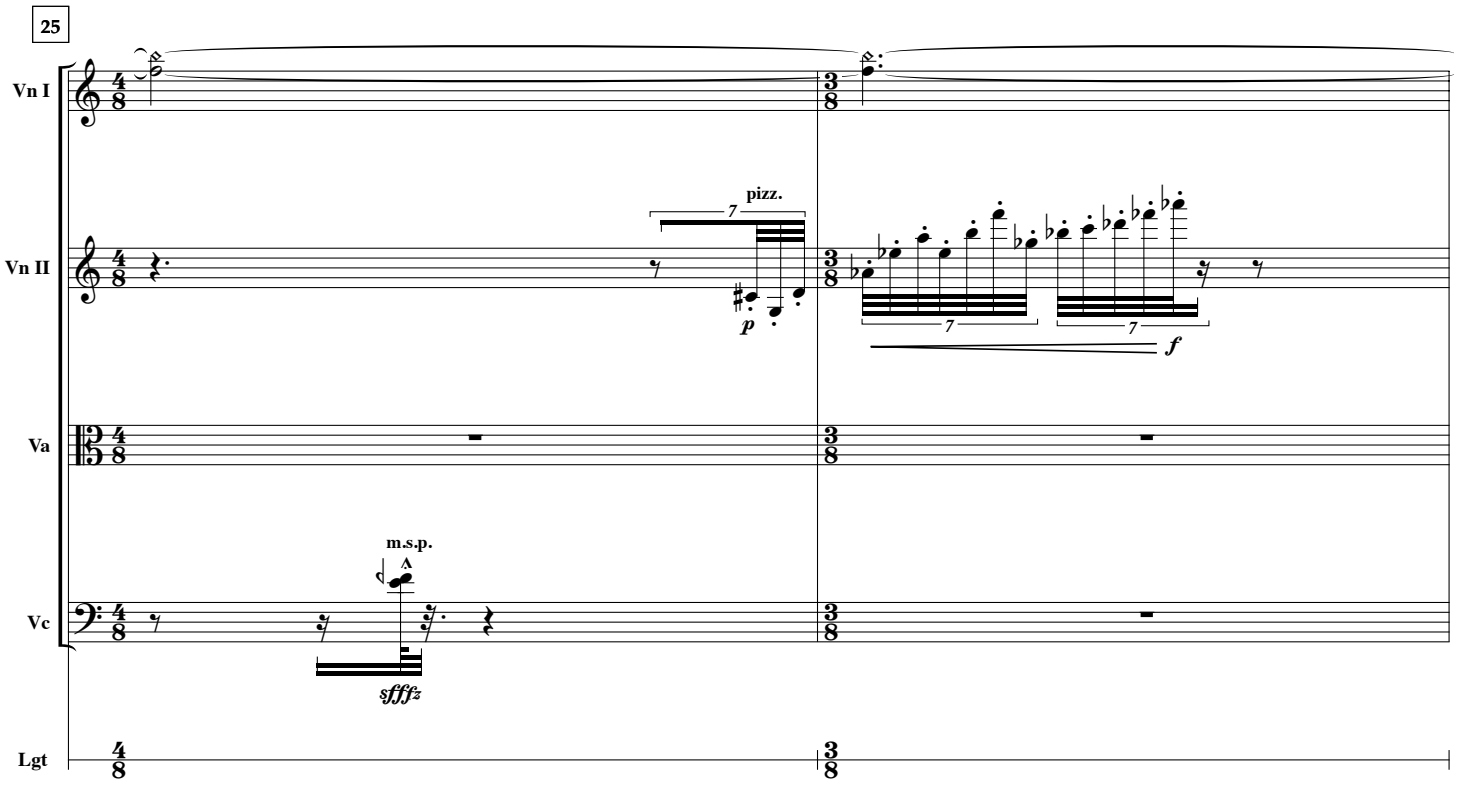

15
Vn I
Vn II
Va
Vc
Lgt
3
fff
ord.
7
pp
tr
ppp
p
ppp

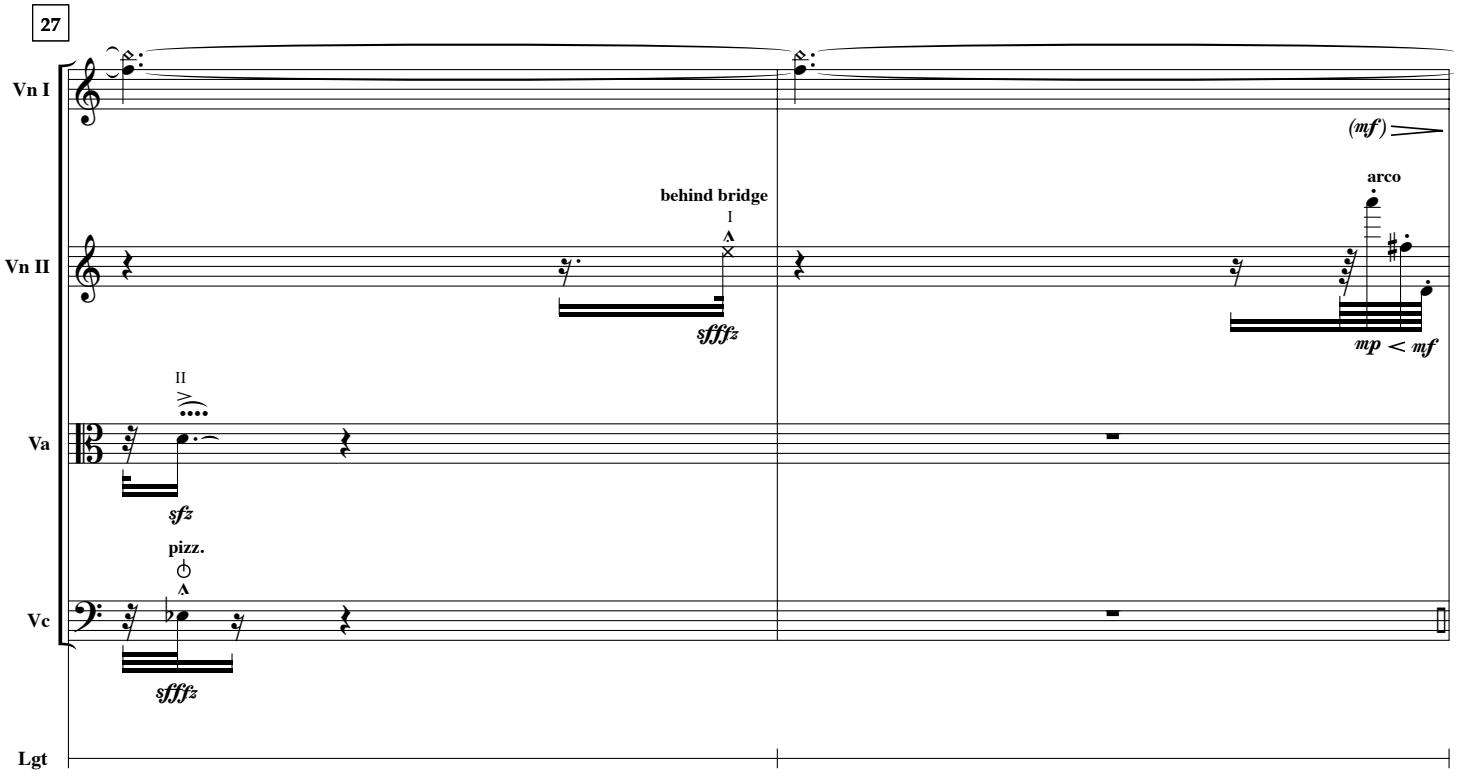

17
Vn I
Vn II
Va
Vc
Lgt
(p)
3
ff
pizz.
mf

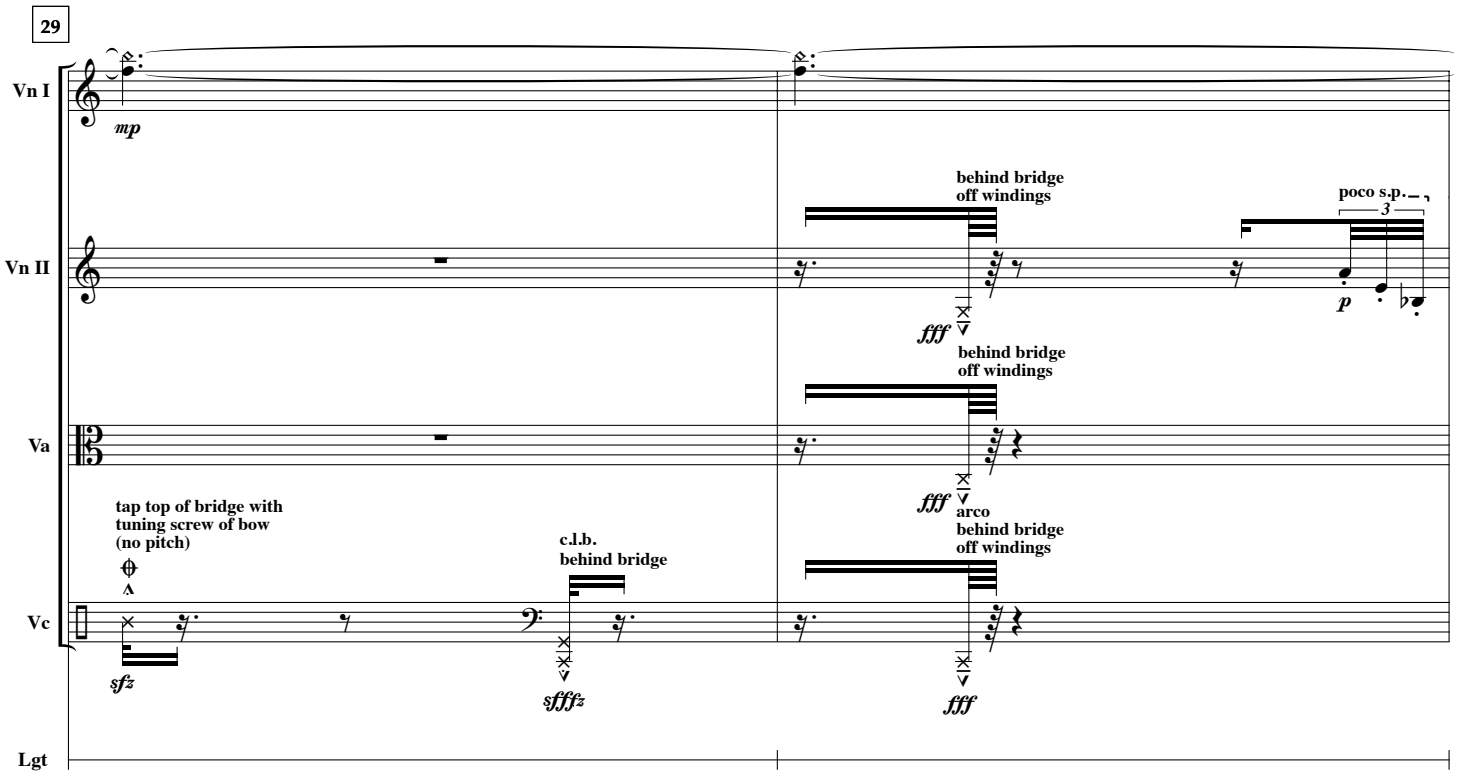

19
Vn I
Vn II
Va
Vc
Lgt
(p)
arco
3
sffz

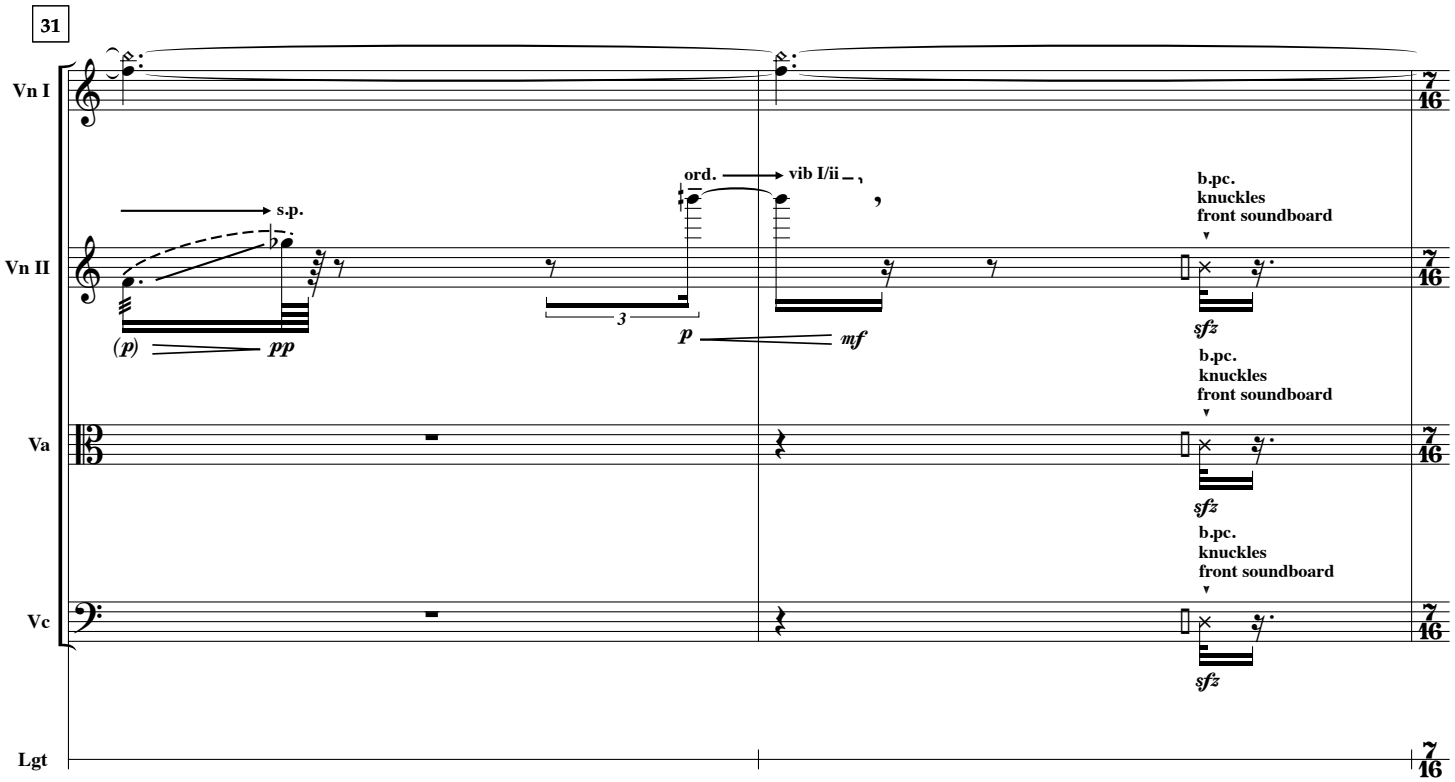

21
Vn I
(p)
(p)
Vn II
Va
c.l.b.
Vc
mf
Lgt

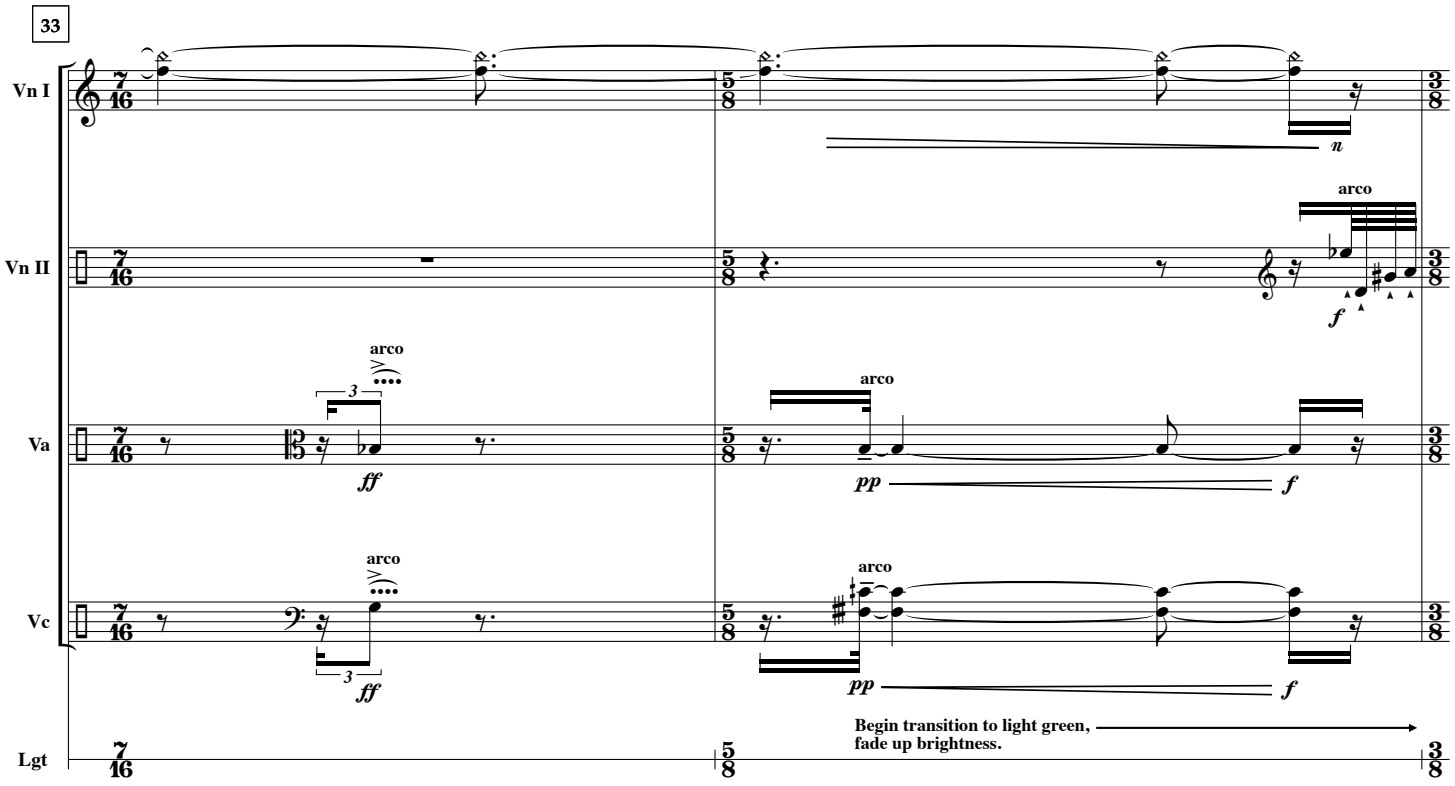

23
Vn I
(p)
ppp
pppp
mf
Vn II
c.l.t
7:6
7:6
7:6
(p)
ppp
pp
ppp
Va
s.p.
mp
p
Vc
arco
s.p.
mp
p
Lgt
3/8
4/8

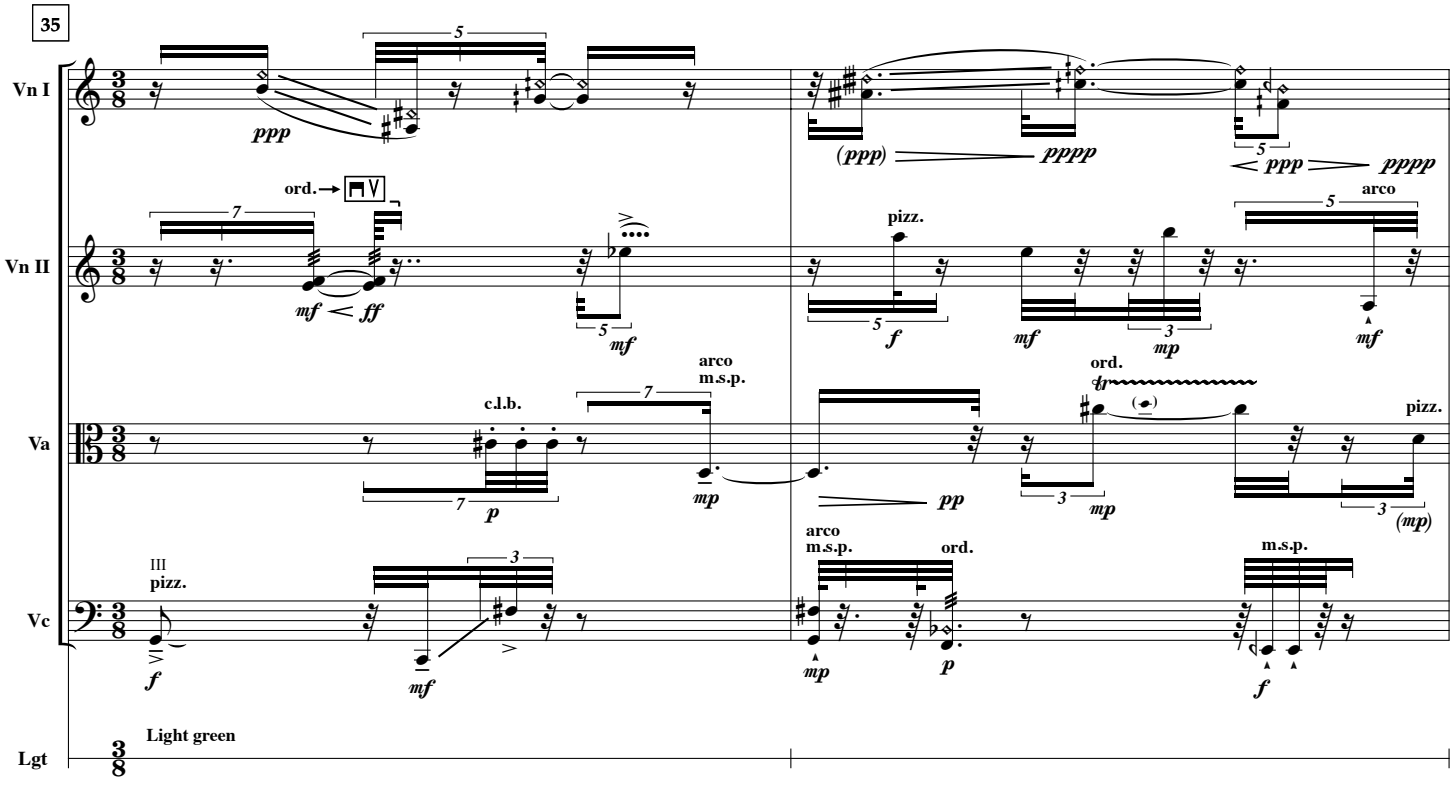

25
Vn I
Vn II
Va
Vc
Lgt
pizz.
7
p
7
7
f
m.s.p.
sffz

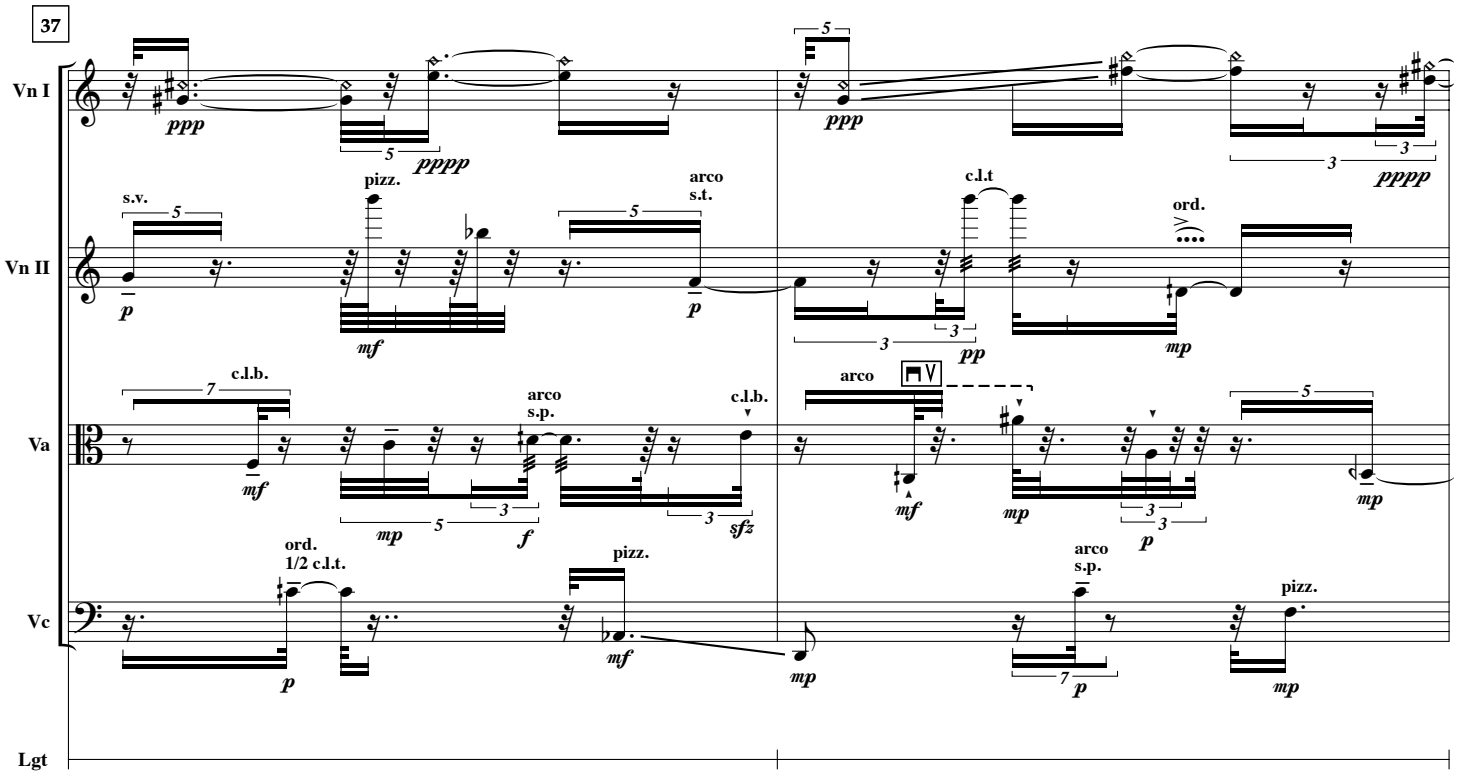

27
Vn I
Vn II
Va
Vc
Lgt
behind bridge
I
sffz
(mf)
arco
mp < mf
II
sfz
pizz.
sffz

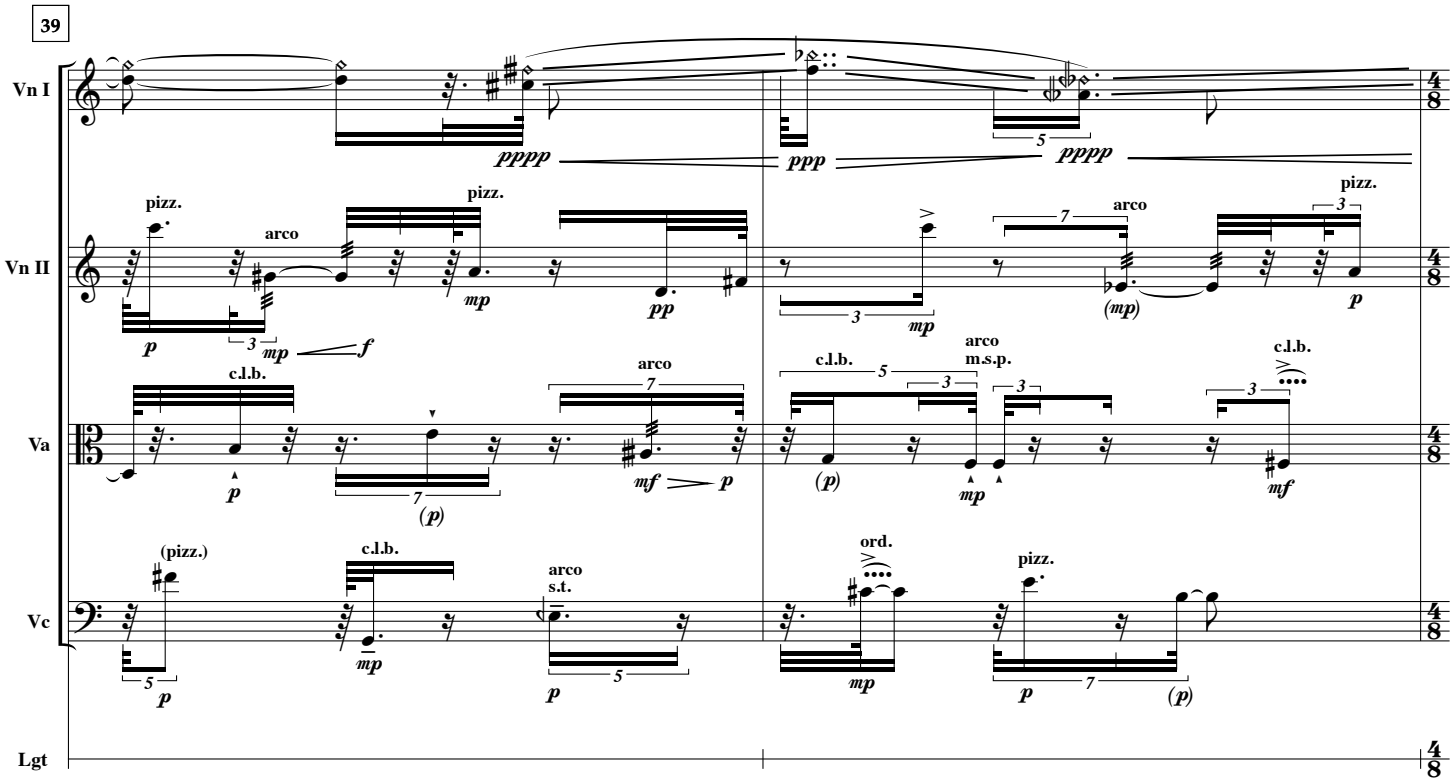

29
Vn I
Vn II
Va
Vc
Lgt
mp
behind bridge
off windings
fff
poco s.p.
3
p
behind bridge
off windings
fff
tap top of bridge with
tuning screw of bow
(no pitch)
sfz
c.l.b.
behind bridge
sfffz
arco
behind bridge
off windings
fff

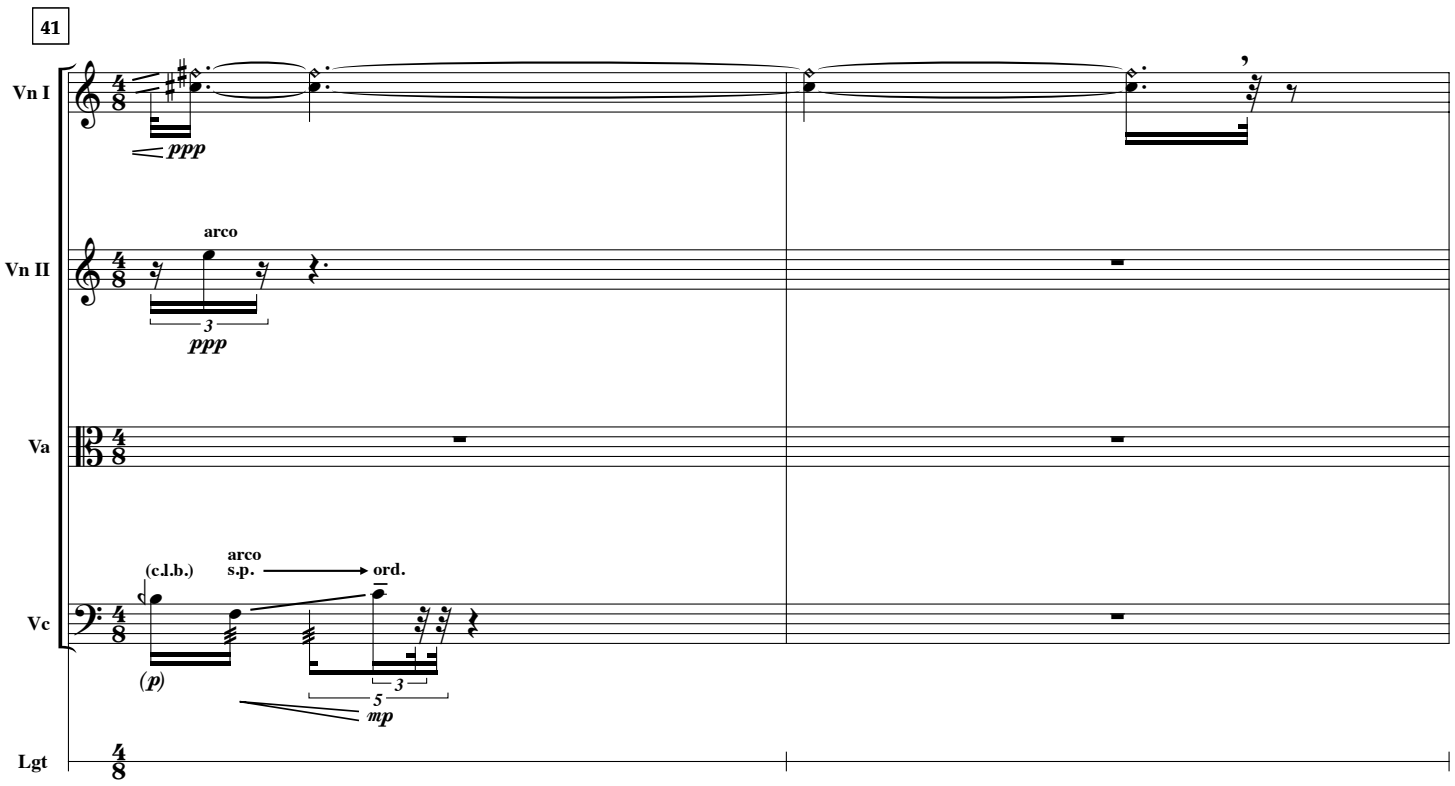

31
Vn I
Vn II
Va
Vc
Lgt
7
16
s.p.
(p)
pp
ord.
vib I/ii
3
p
mf
b.pc.
knuckles
front soundboard
sfz
b.pc.
knuckles
front soundboard
sfz
b.pc.
knuckles
front soundboard
sfz

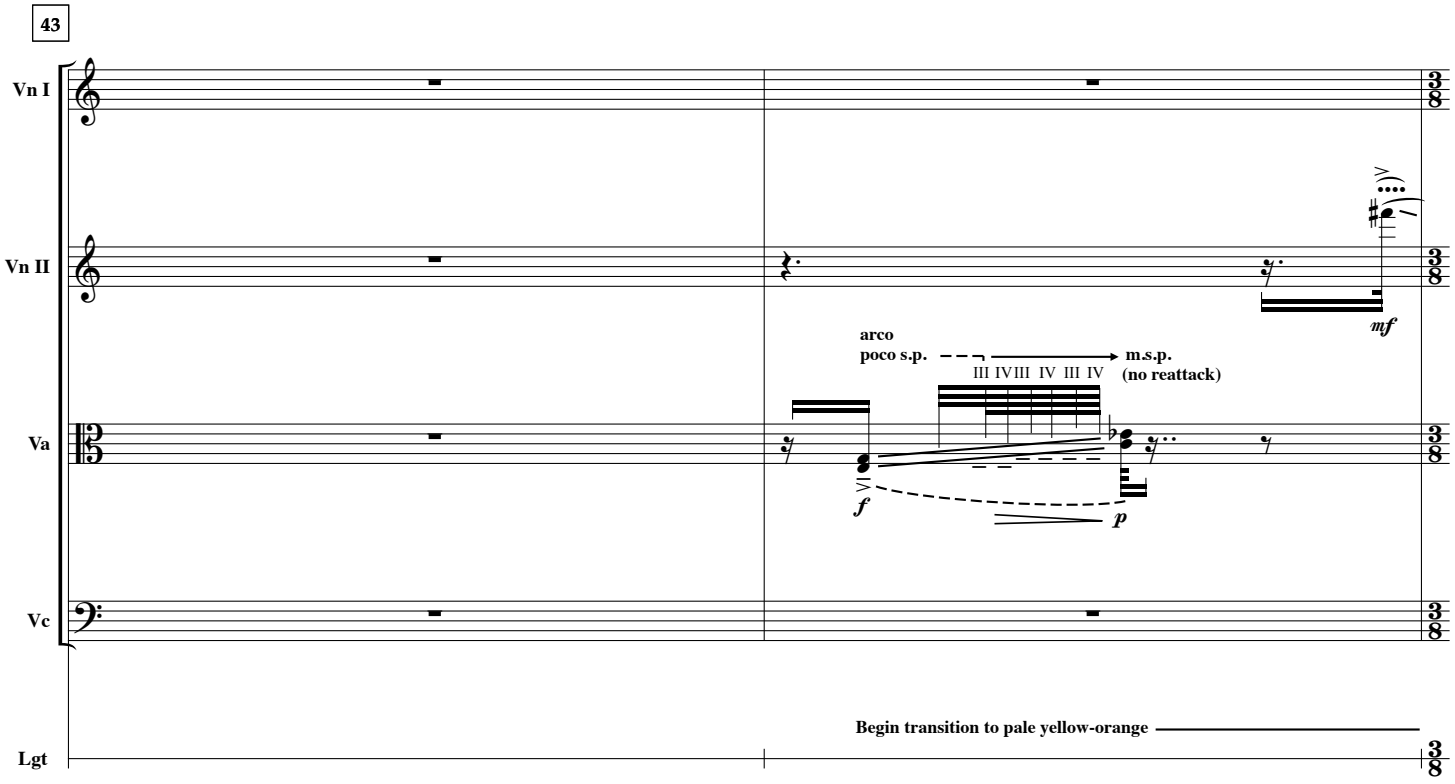

33
Vn I
Vn II
Va
Vc
Lgt
arco
ff
pp
f
n
Begin transition to light green,
fade up brightness.

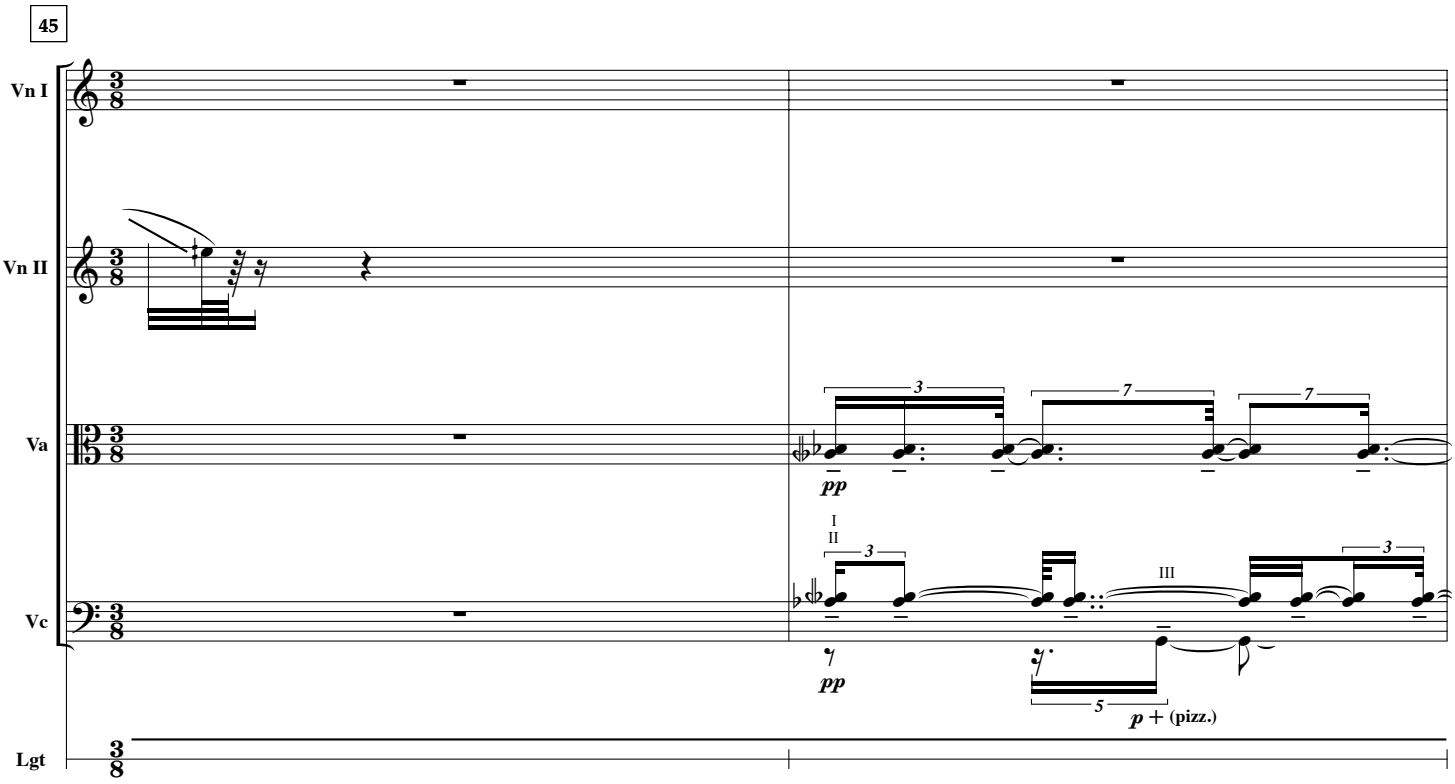

35
Vn I
Vn II
Va
Vc
Lgt
ppp
(ppp)
pppp
ord.
mf
ff
pizz.
arco
m.s.p.
c.l.b.
p
mp
III
Light green

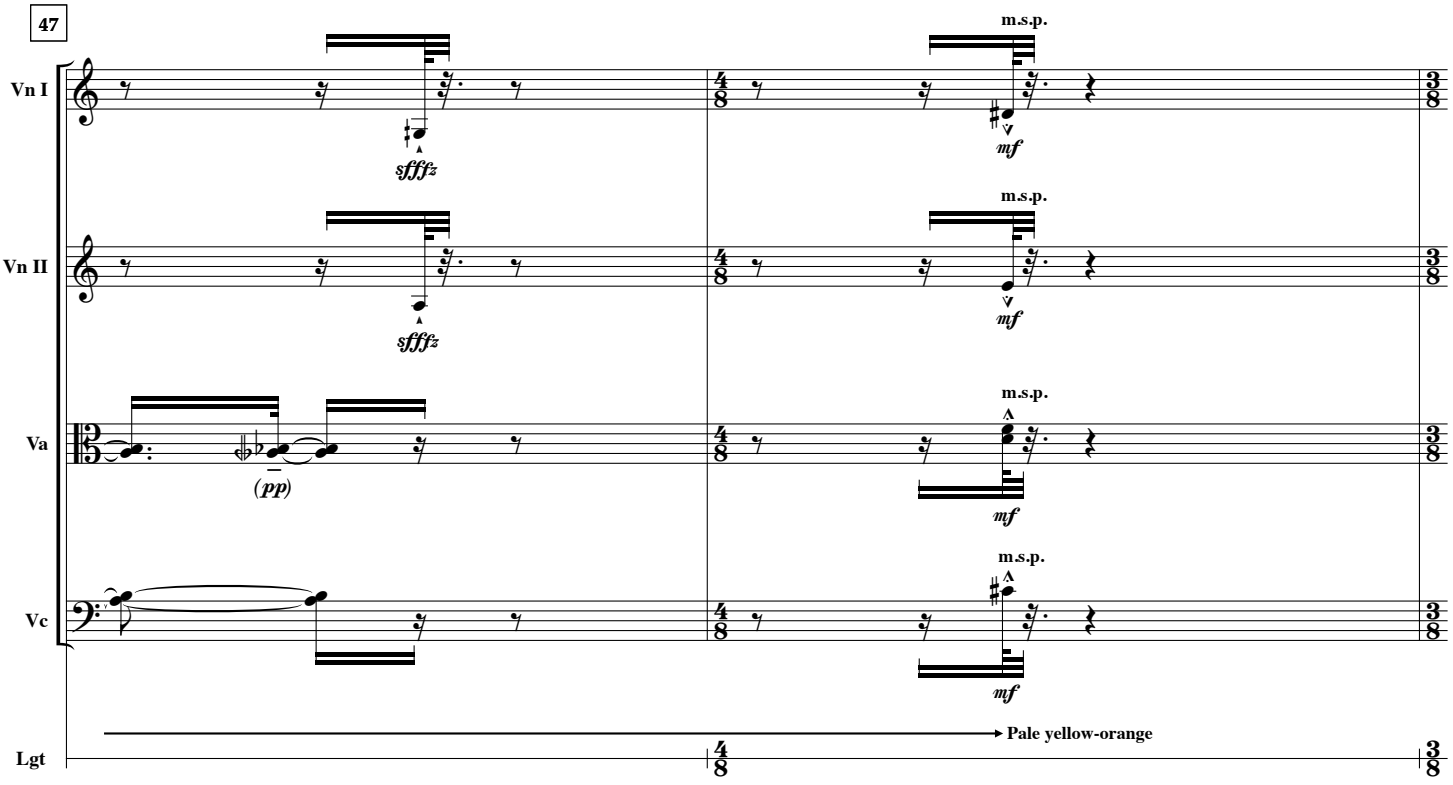

37
Vn I
Vn II
Va
Vc
Lgt
s.v.
pizz.
arco
s.t.
c.l.t
ord.
c.l.b.
arco
s.p.
c.l.b.
arco
ord.
1/2 c.l.t.
pizz.
arco
s.p.
pizz.

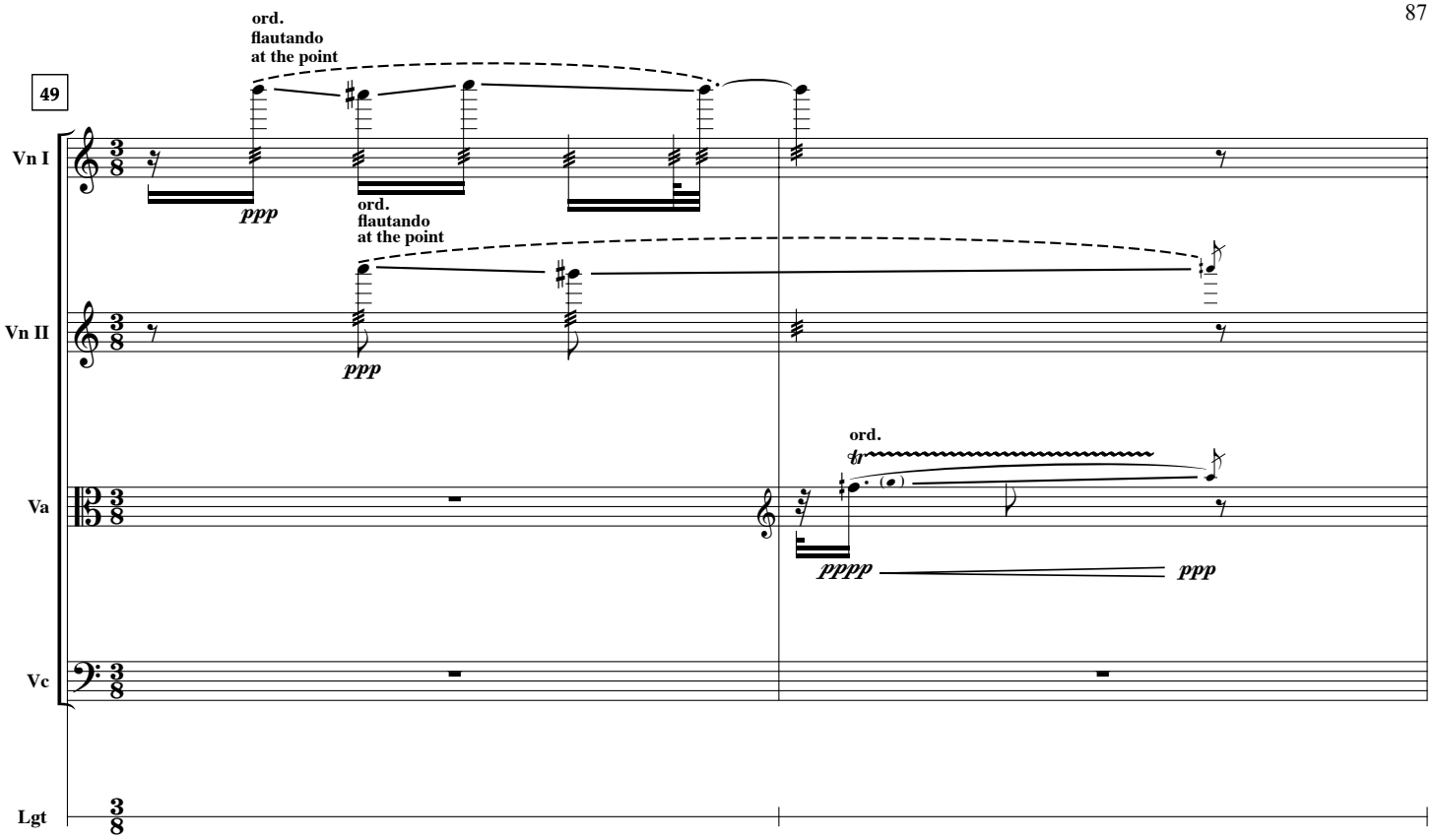

39
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
pizz.
arco
pizz.
c.l.b.
arco
c.l.b.
arco
m.s.p.
c.l.b.
(pizz.)
c.l.b.
arco
s.t.
ord.
pizz.

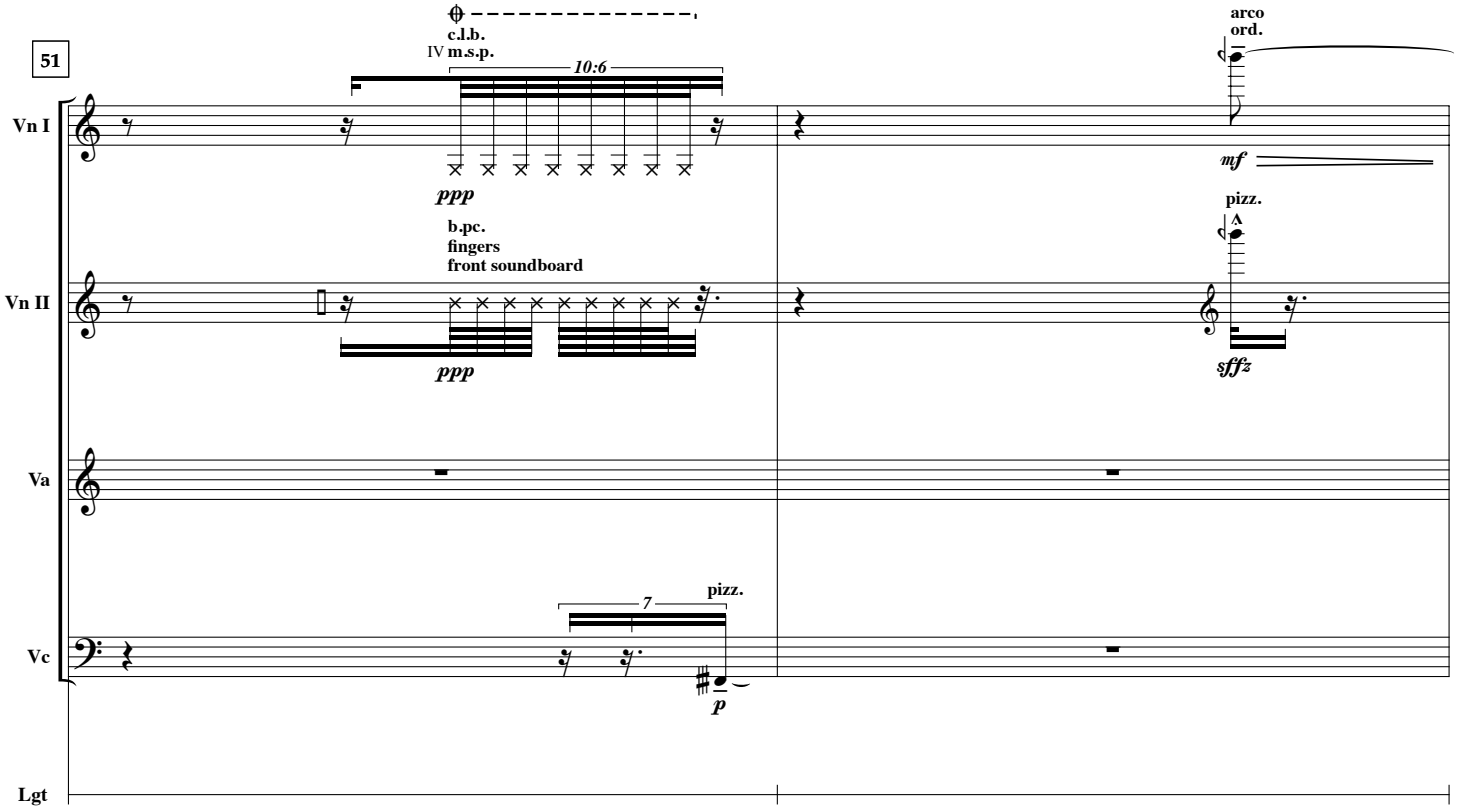

41
Vn I
ppp
Vn II
arco
3
ppp
Va
Vc
(c.l.b.)
arco
s.p.
ord.
(p)
3
5
mp
Lgt

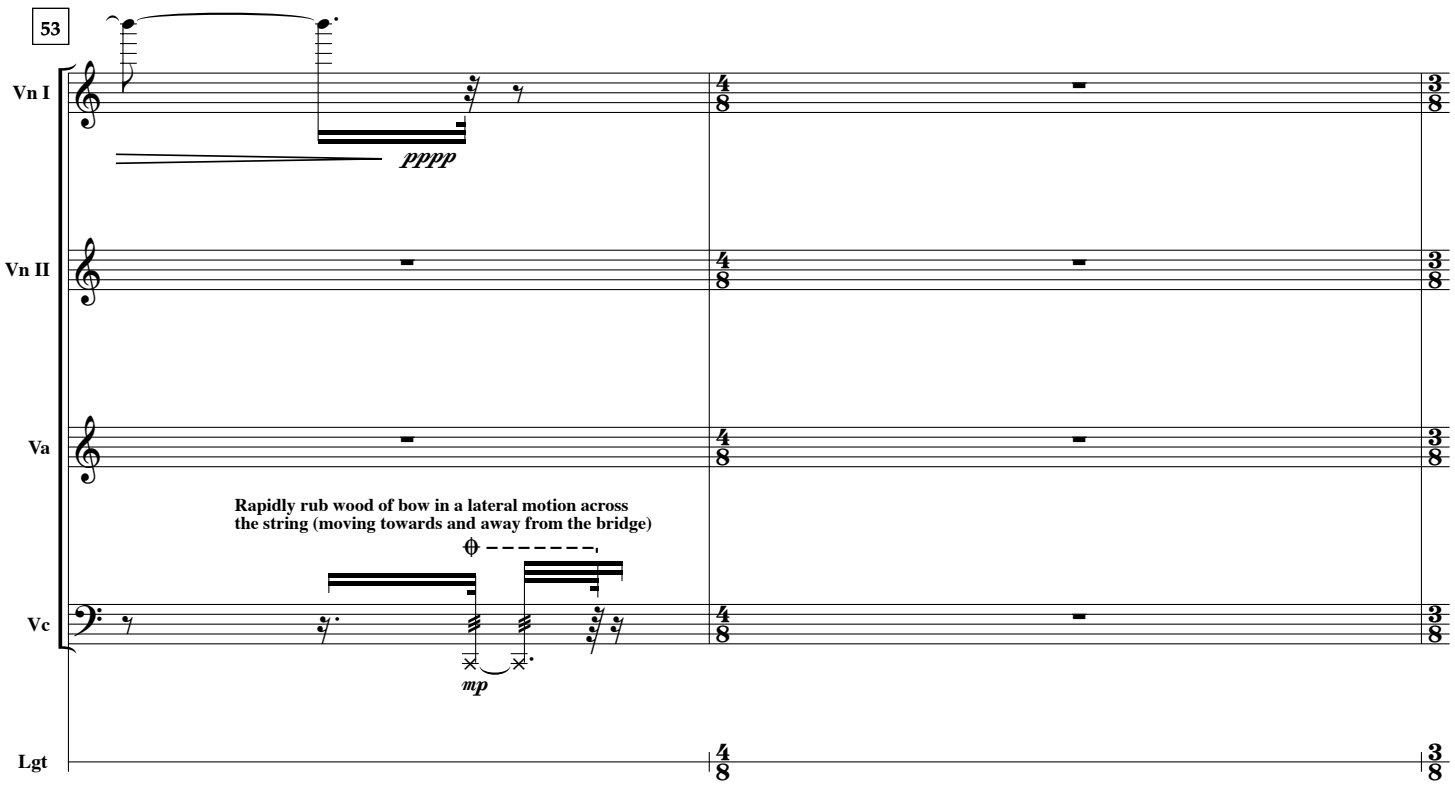

43
Vn I
Vn II
mf
arco
poco s.p.
m.s.p.
III IV III IV III IV
(no reattack)
Va
f
p
Vc
Begin transition to pale yellow-orange
Lgt

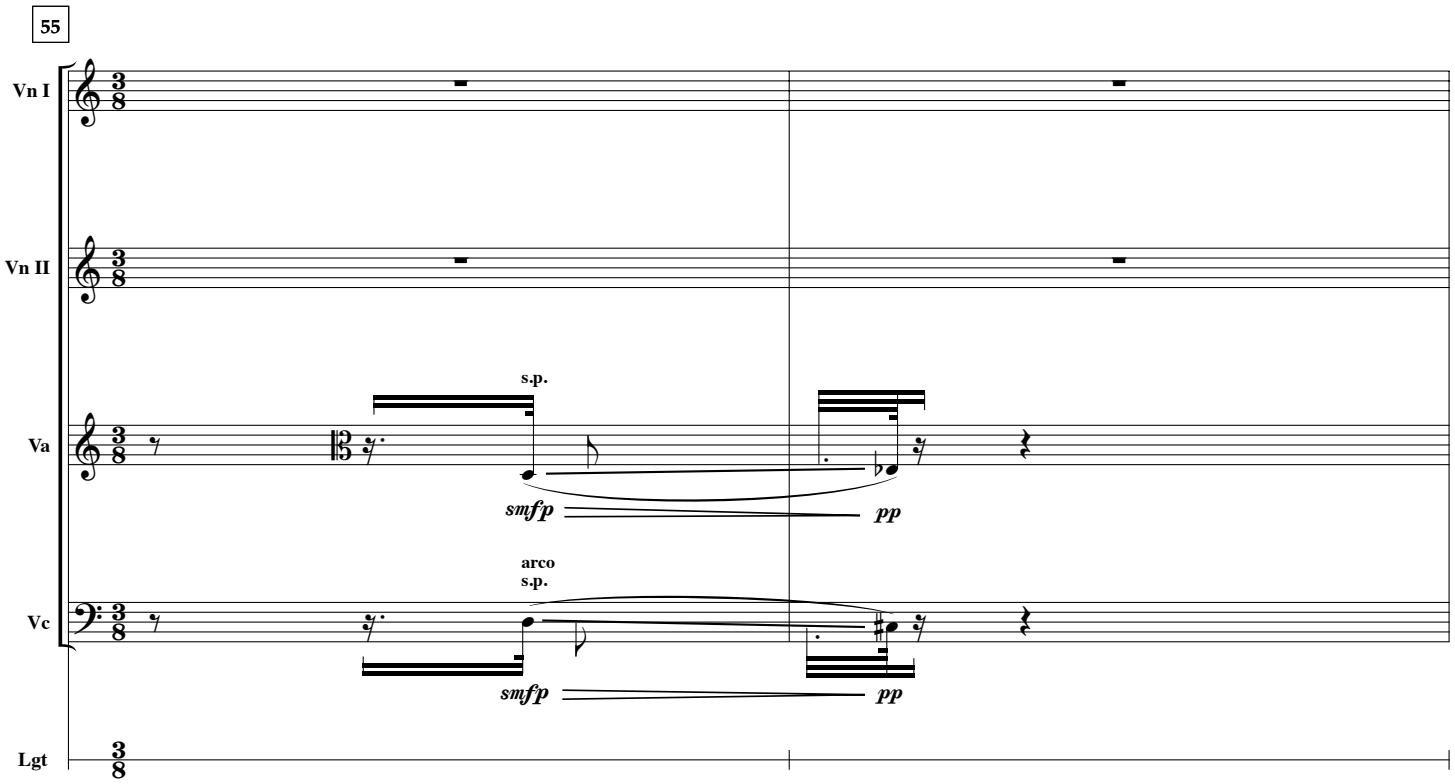

45
Vn I
Vn II
Va
Vc
Lgt
pp
I
II
III
p + (pizz.)

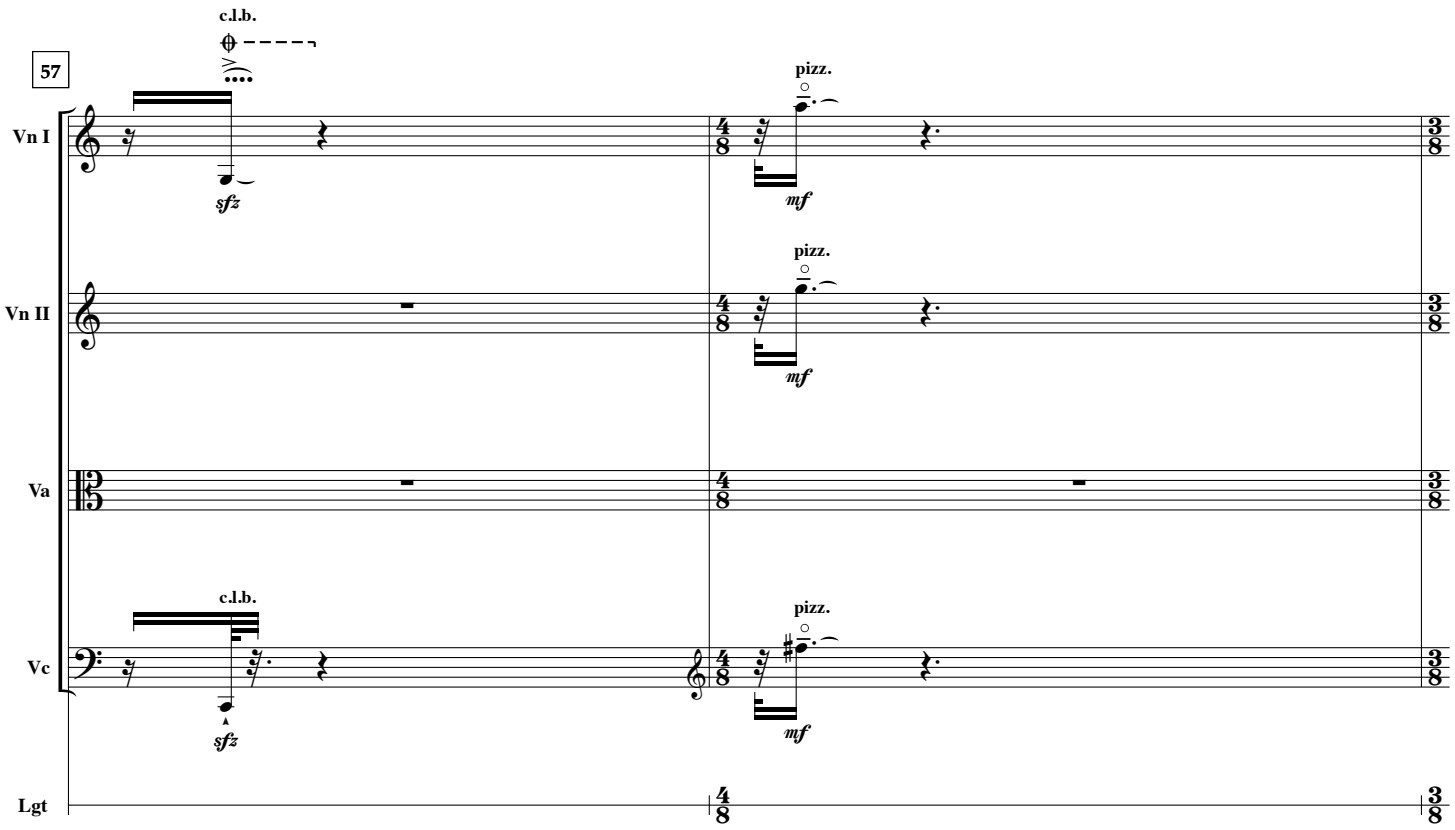

47
Vn I
Vn II
Va
Vc
Lgt
sffffz
(pp)
m.s.p.
mf
Pale yellow-orange

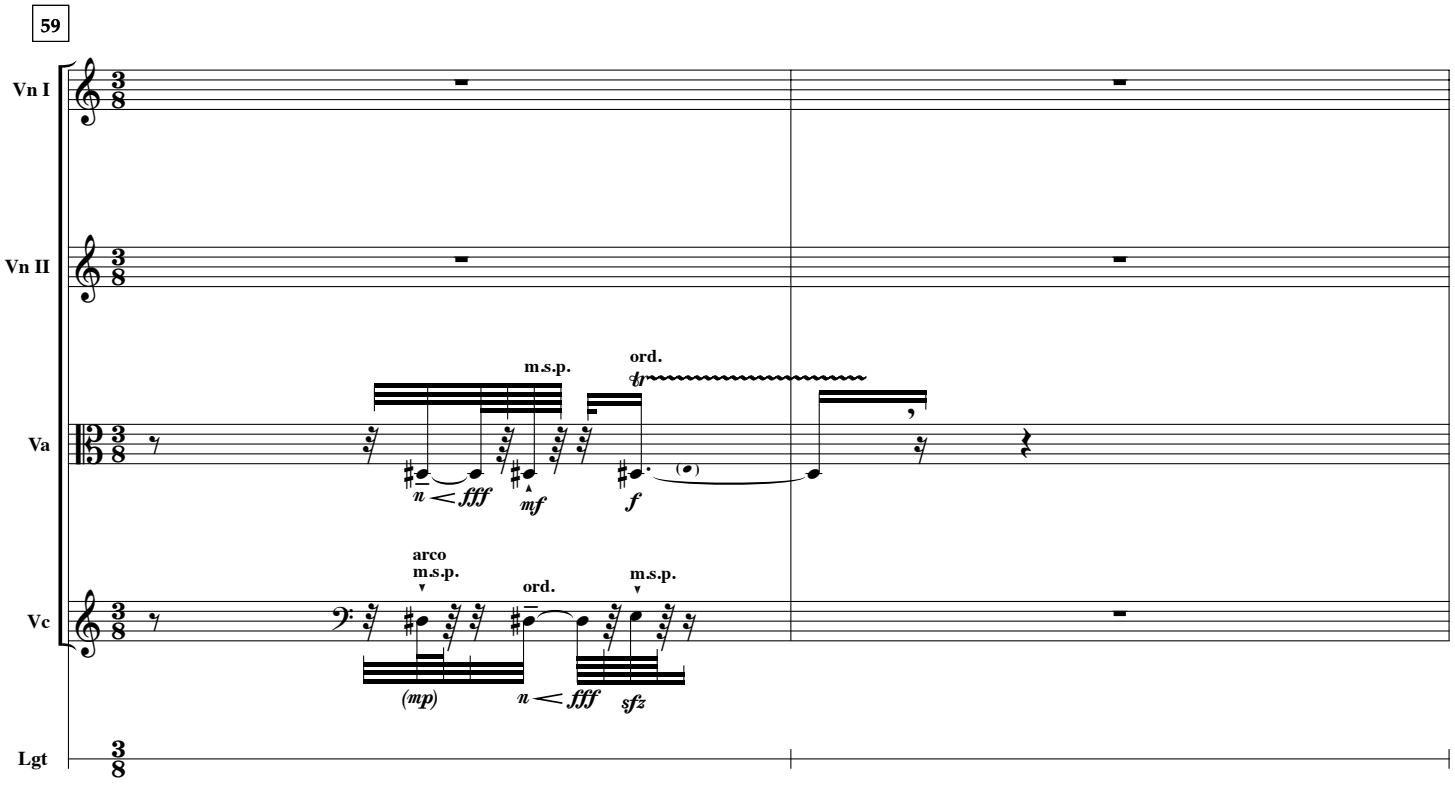

49
ord.
flautando
at the point
ppp
ord.
flautando
at the point
ppp
ord.
pppp
ppp
Vn I
Vn II
Va
Vc
Lgt

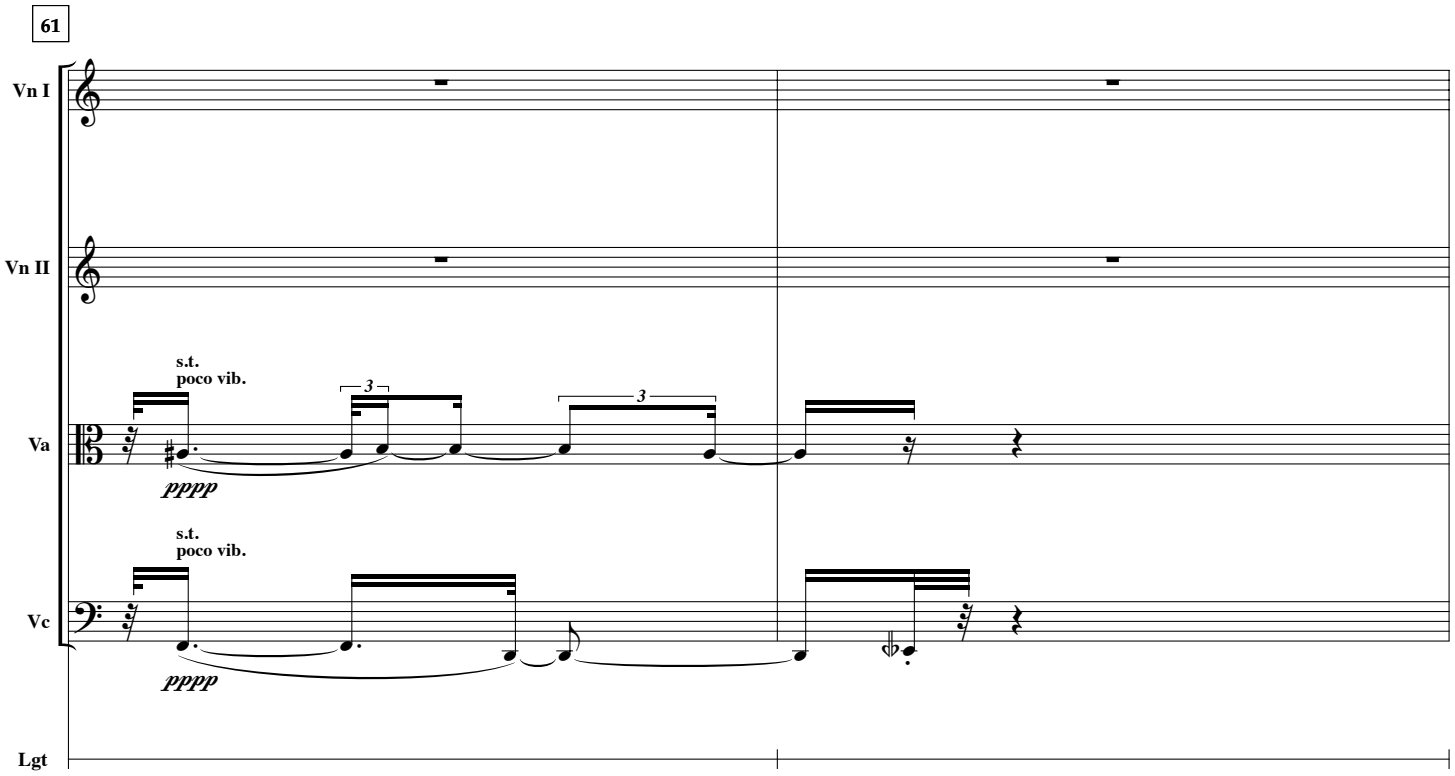

51
c.l.b.
IV m.s.p.
10:6
ppp
b.pc.
fingers
front soundboard
ppp
arco
ord.
mf
pizz.
sffz
7
pizz.
p
Vn I
Vn II
Va
Vc
Lgt

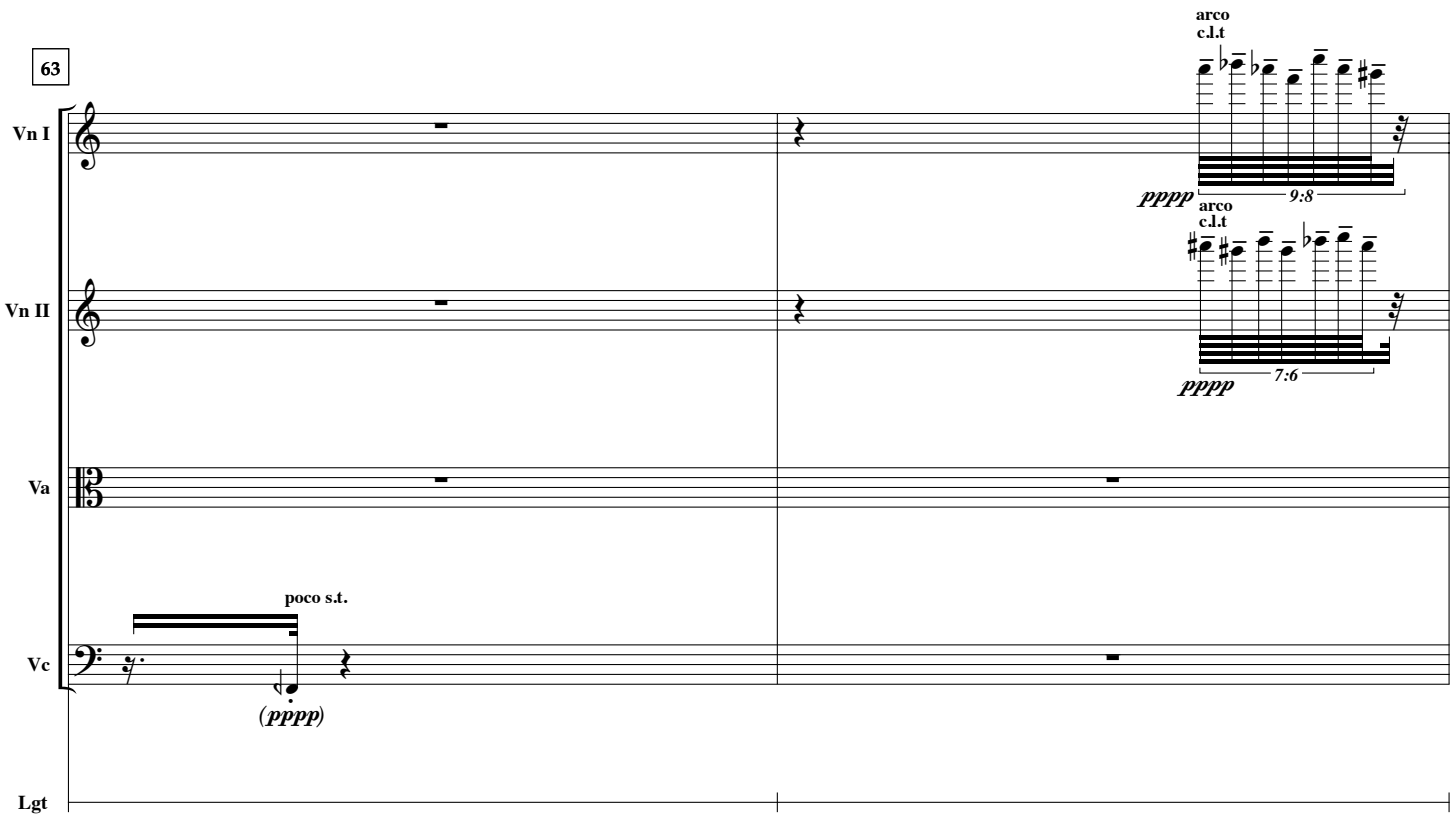

53
Vn I
Vn II
Va
Vc
Lgt
pppp
Rapidly rub wood of bow in a lateral motion across
the string (moving towards and away from the bridge)
mp

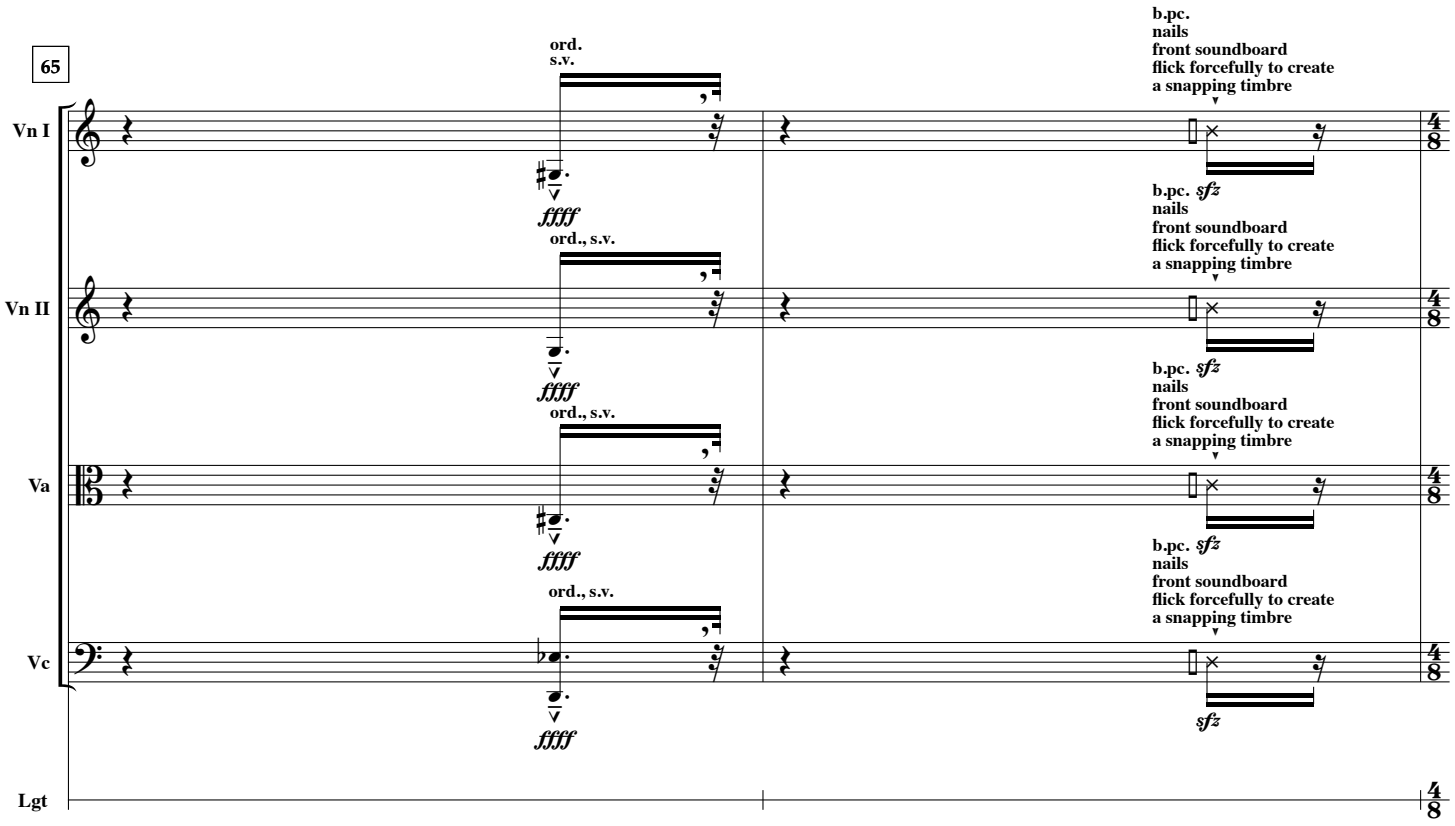

55
Vn I
Vn II
Va
Vc
Lgt
s.p.
smfp
pp
arco
s.p.
smfp
pp

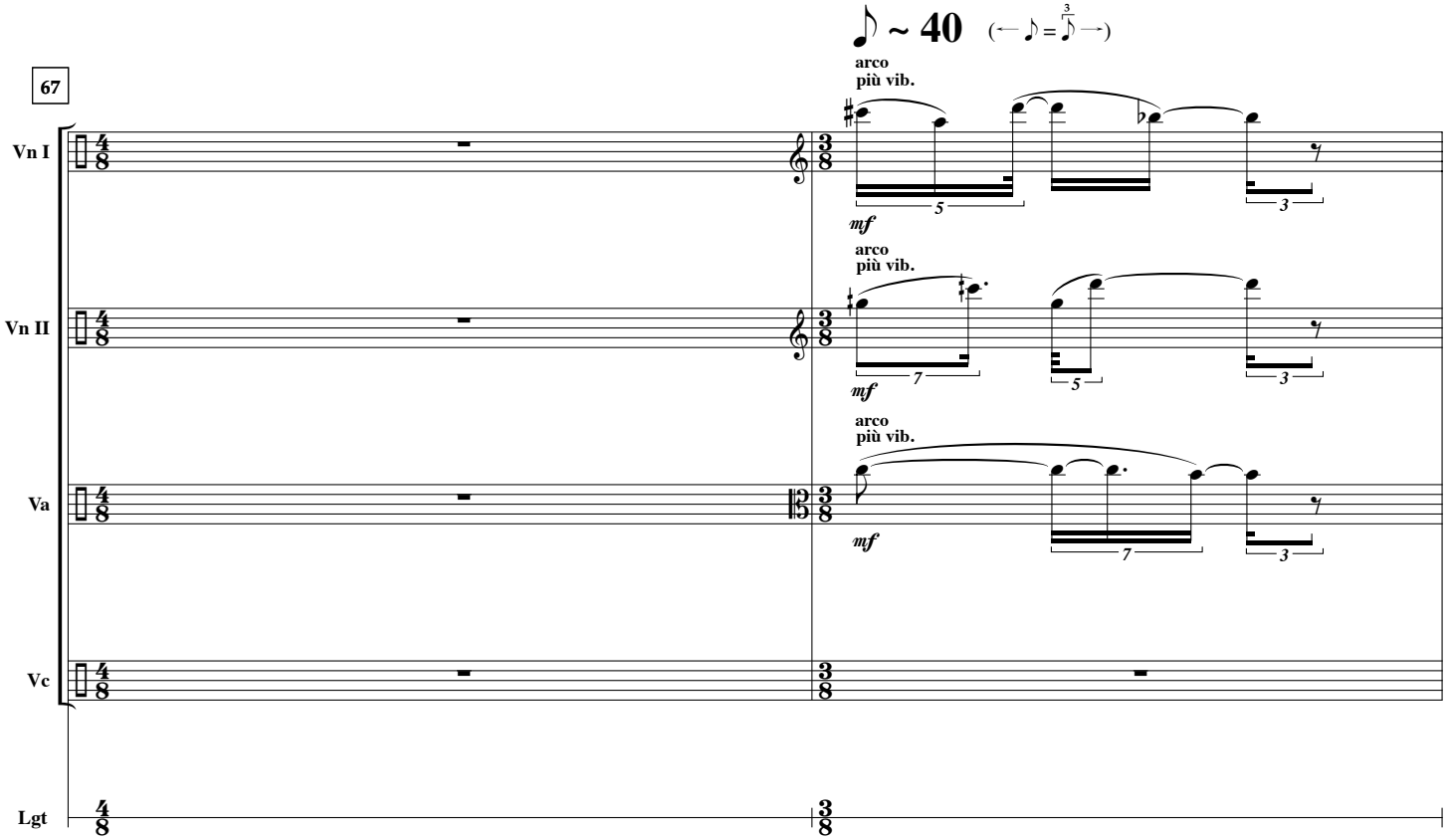

57
c.l.b.
sfz
pizz.
mf
Vn I
Vn II
Va
Vc
Lgt
4/8
3/8

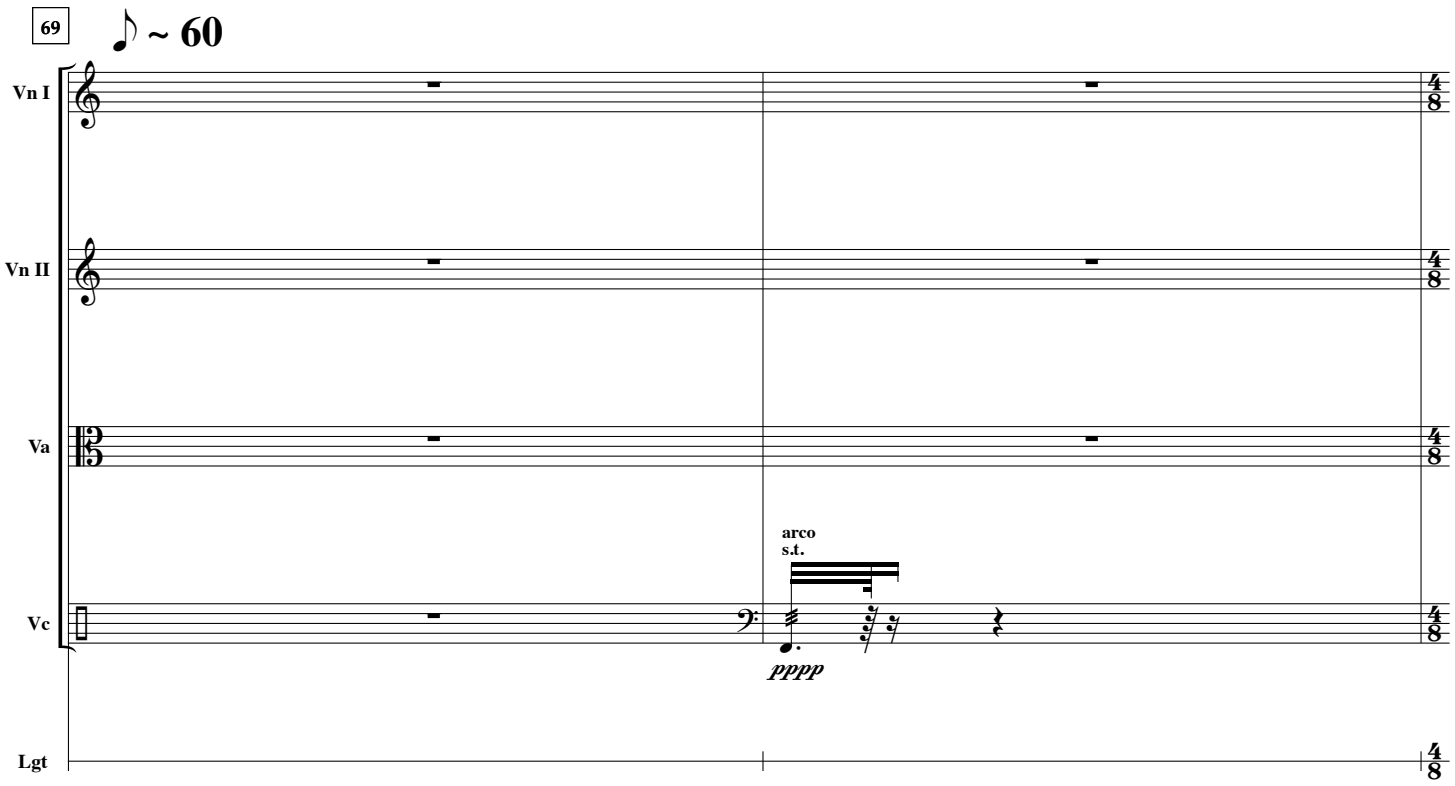

59
Vn I
Vn II
Va
Vc
Lgt
3/8
m.s.p.
ord.
n
fff
mf
f
arco
m.s.p.
ord.
m.s.p.
(mp)
n
fff
sfz

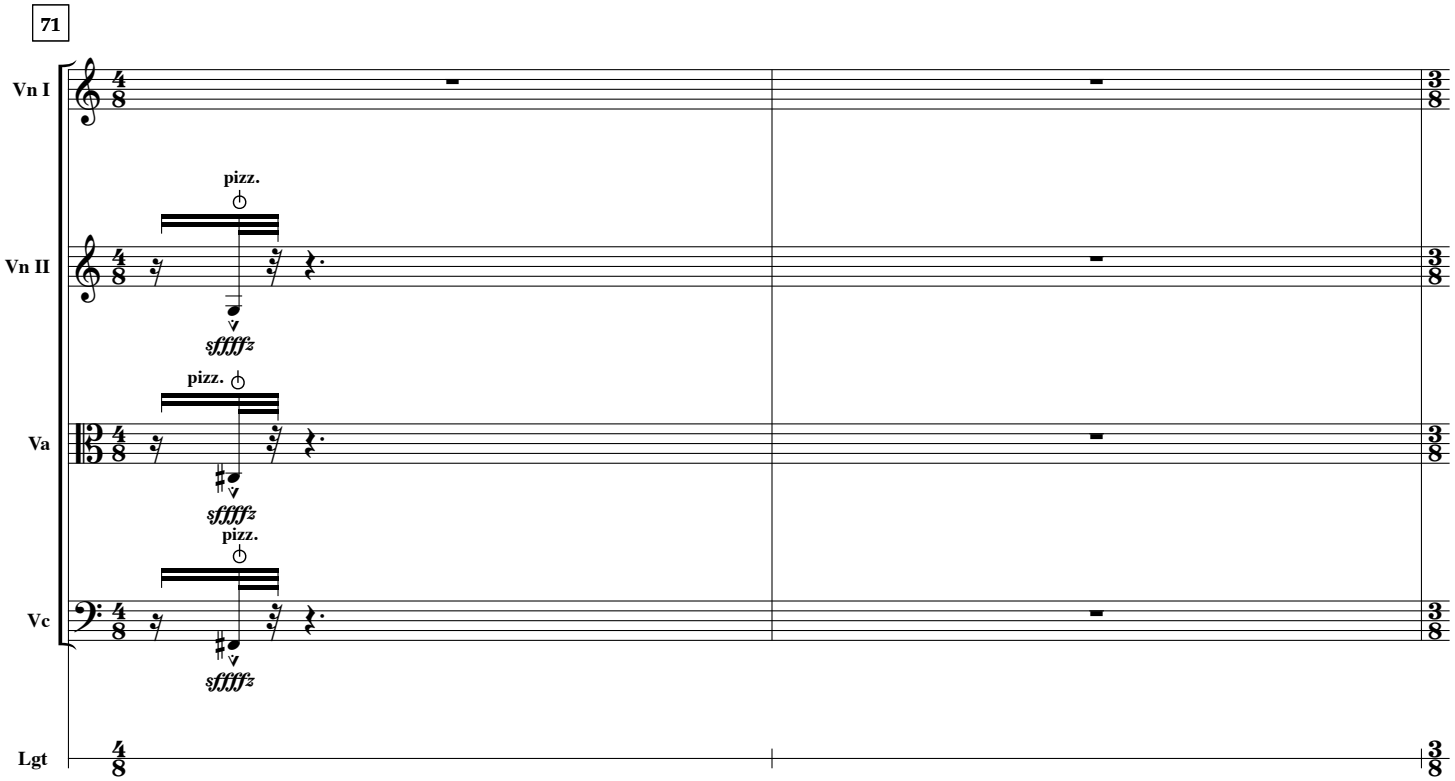

61
Vn I
Vn II
s.t.
poco vib.
3
3
Va
pppp
s.t.
poco vib.
Vc
pppp
Lgt

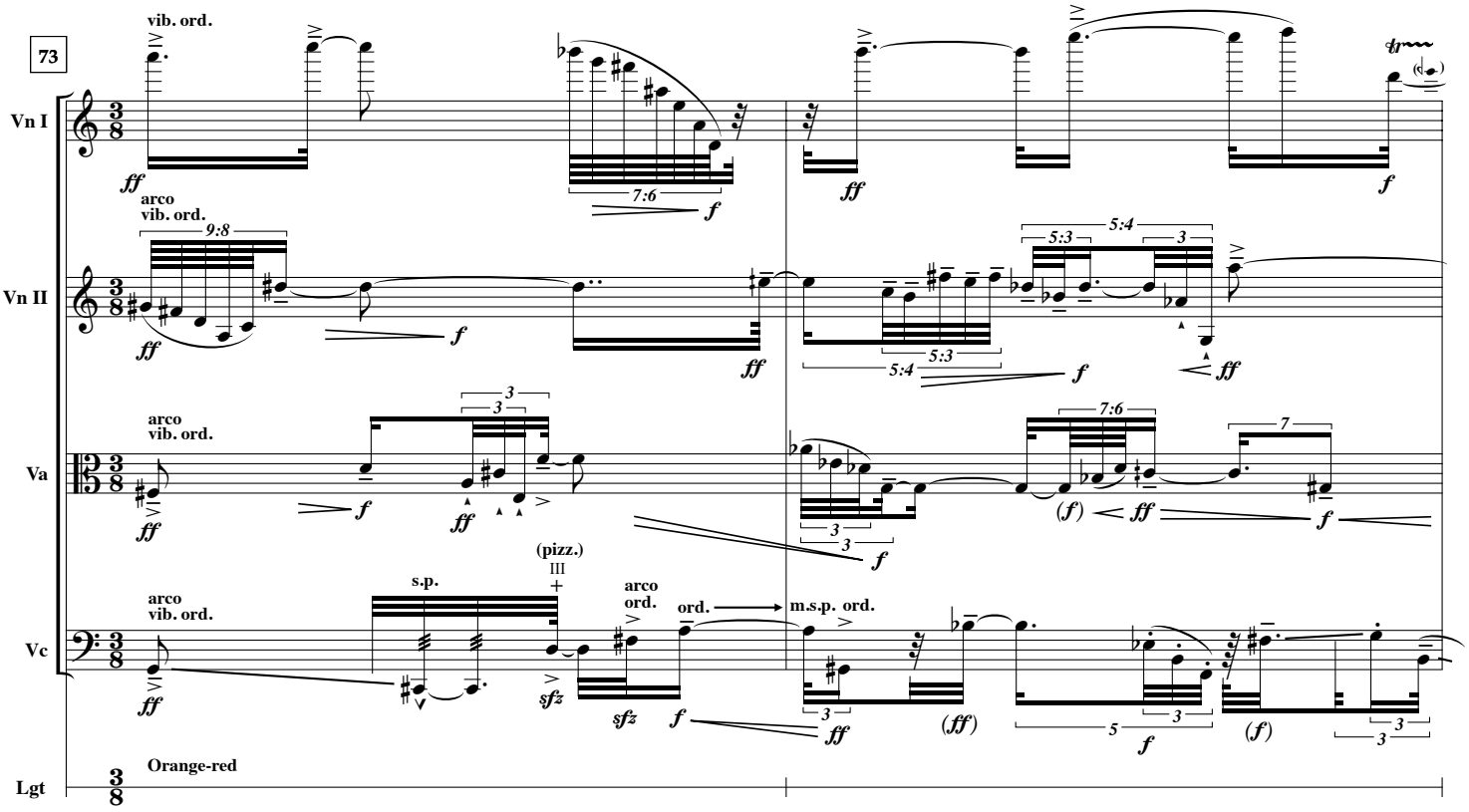

63
Vn I
arco
c.l.t
pppp
9:8
Vn II
arco
c.l.t
pppp
7:6
Va
poco s.t.
Vc
(pppp)
Lgt

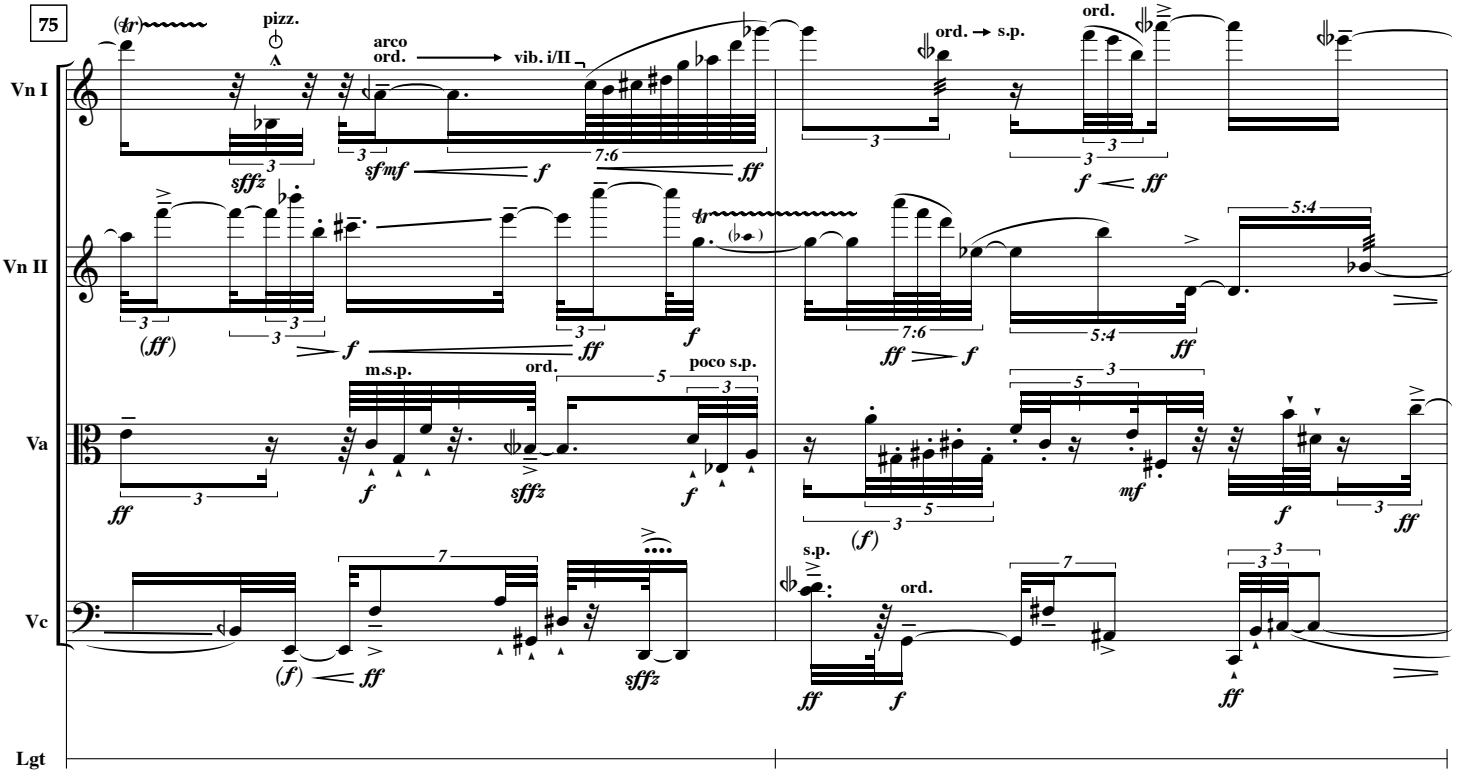

65
Vn I
Vn II
Va
Vc
Lgt
ord.
s.v.
ord., s.v.
ffff
b.pc.
nails
front soundboard
flick forcefully to create
a snapping timbre
sfz

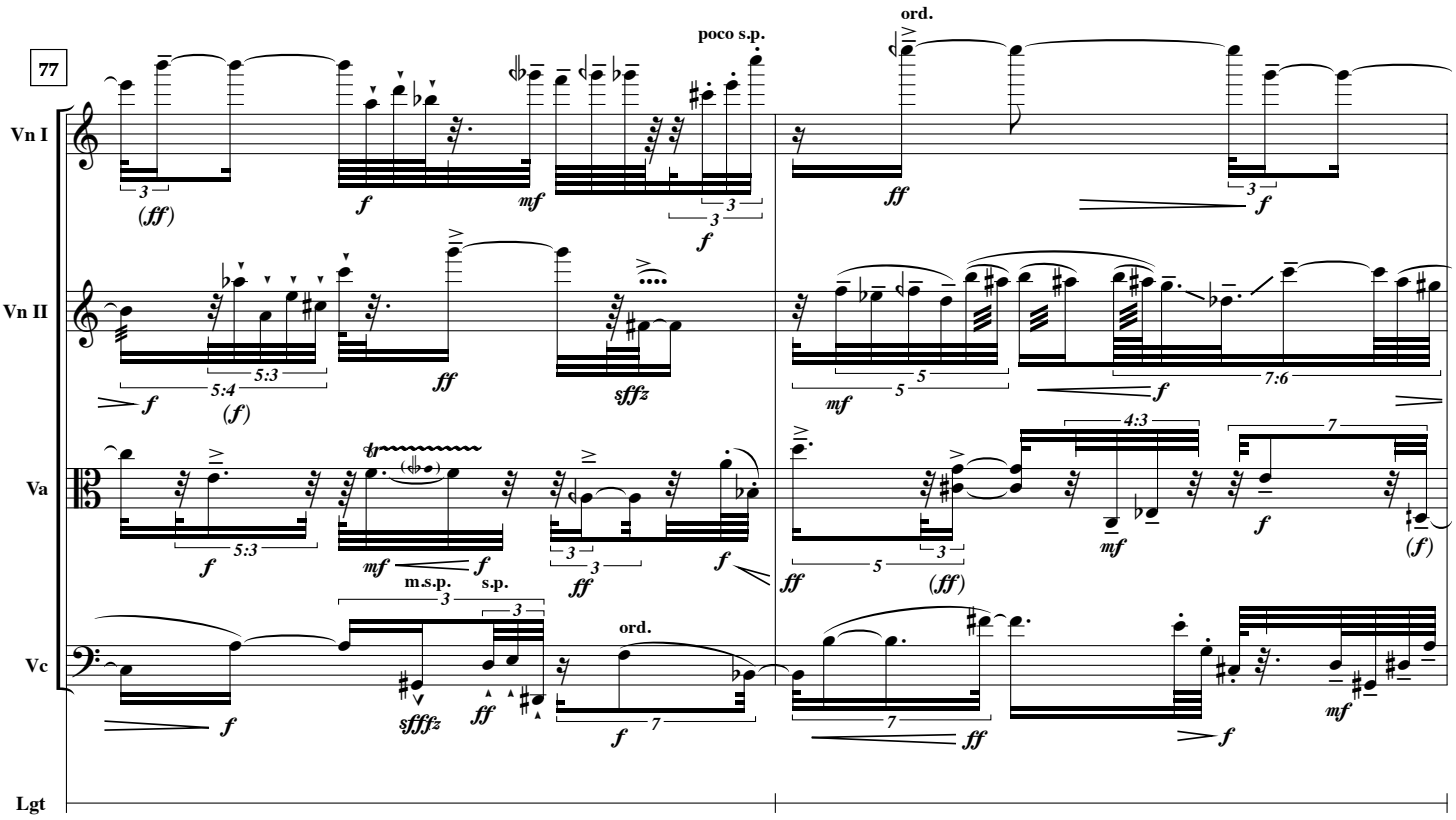

67
~ 40
Vn I
Vn II
Va
Vc
Lgt
arco
più vib.
mf

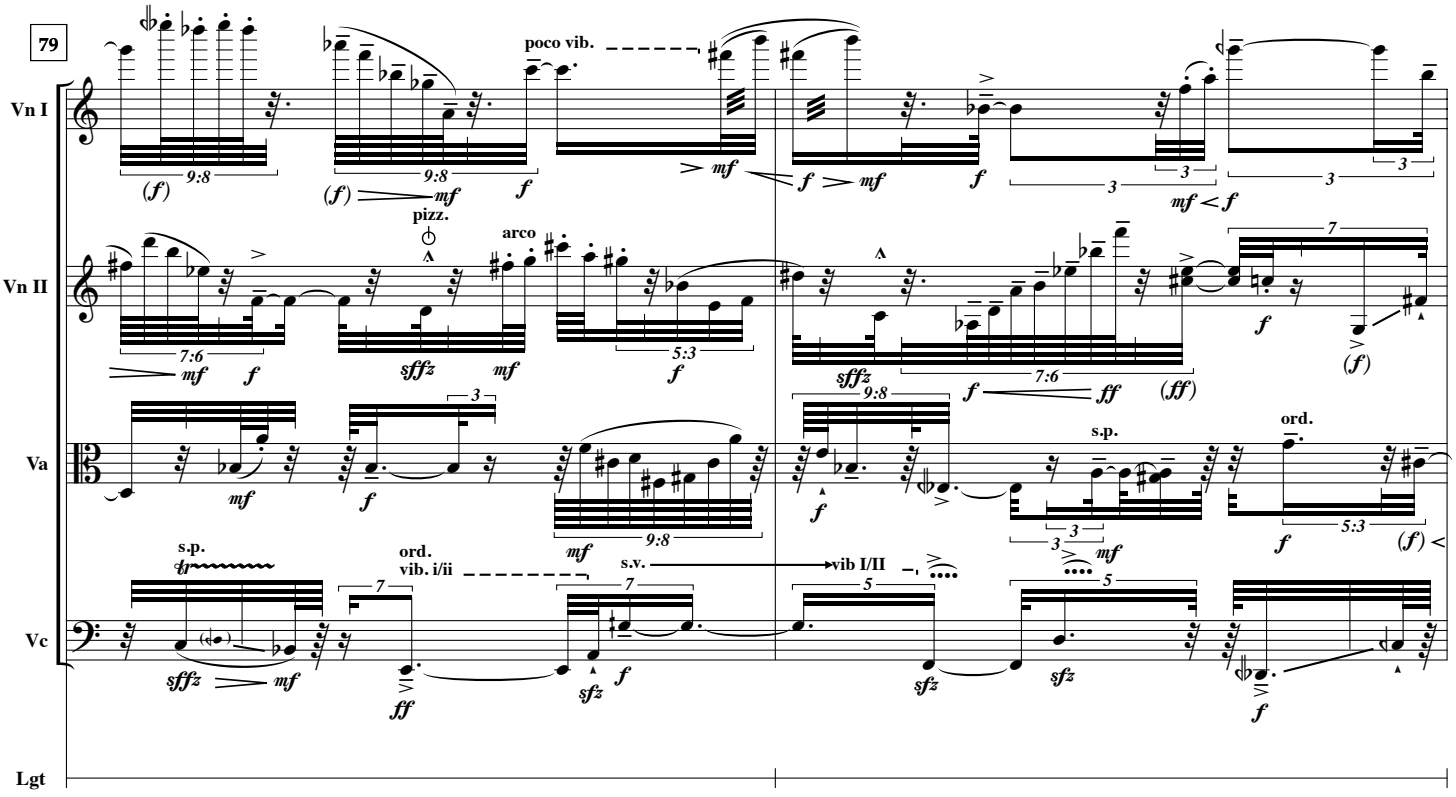

69
♪ ~ 60
Vn I
Vn II
Va
Vc
Lgt
arco
s.t.
pppp

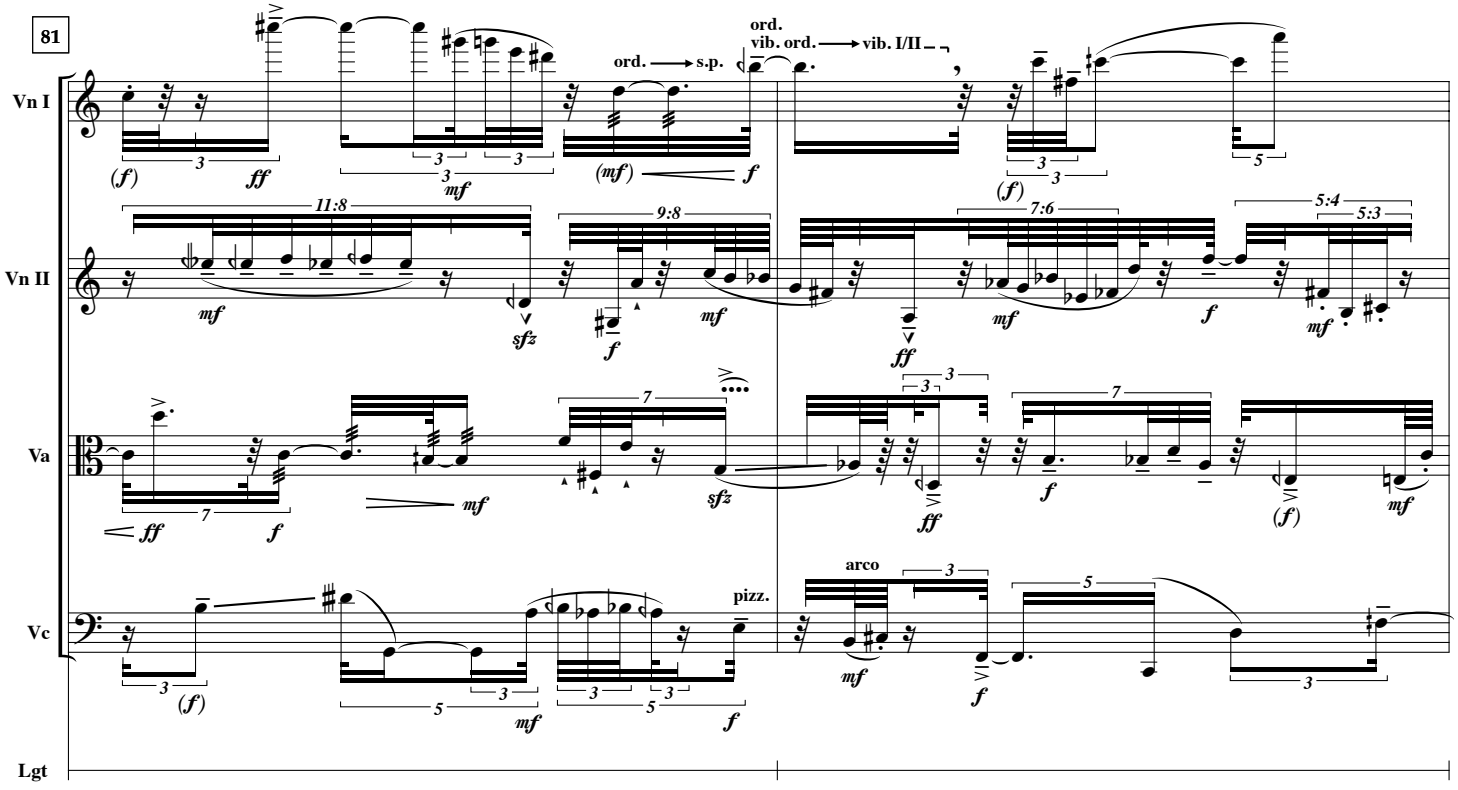

71
Vn I
Vn II
Va
Vc
Lgt
pizz.
sffffz
pizz.
sffffz
pizz.
sffffz

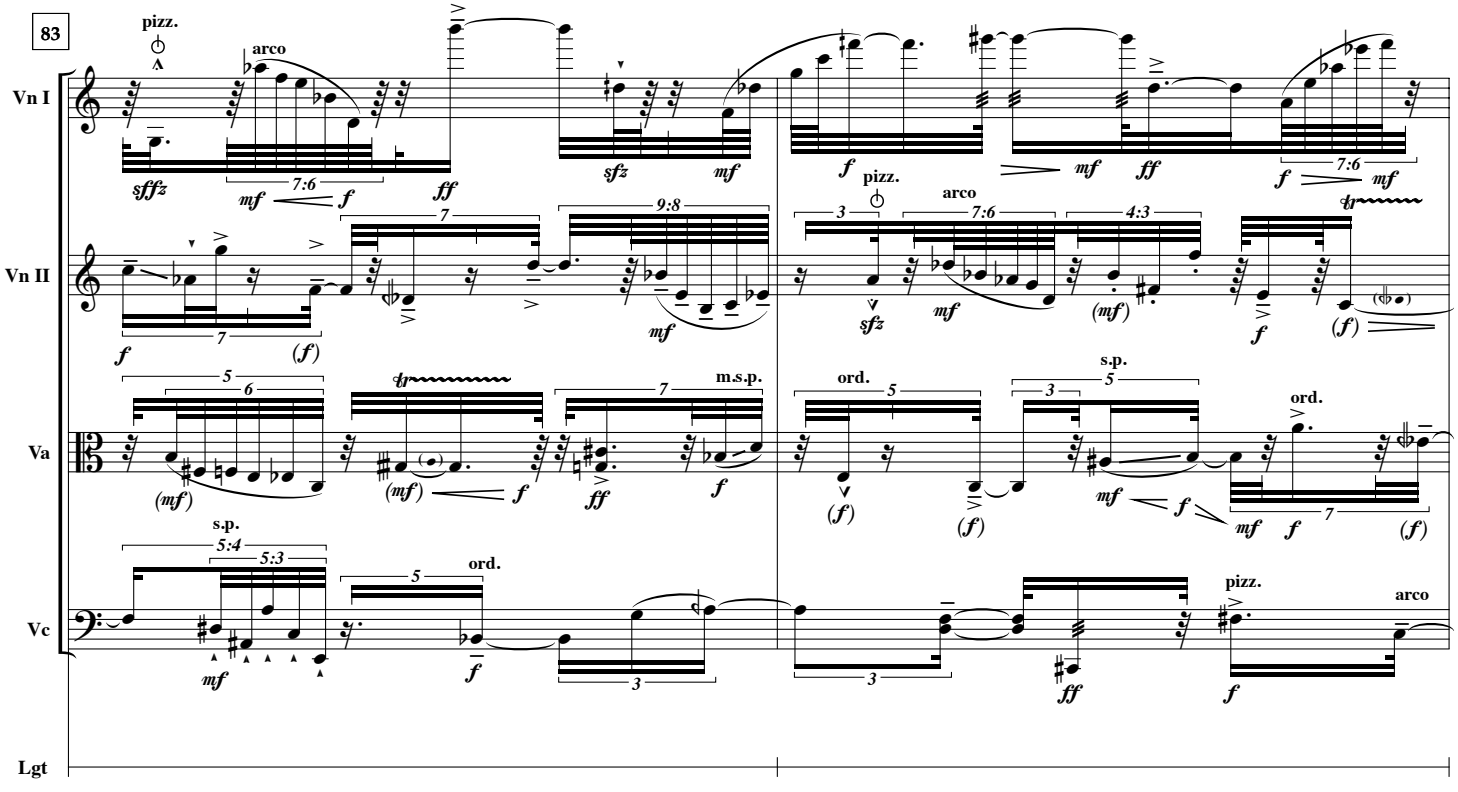

73
Vn I
Vn II
Va
Vc
Lgt
vib. ord.
arco
vib. ord.
(pizz.)
III
s.p.
arco
ord.
ord.
m.s.p. ord.
Orange-red

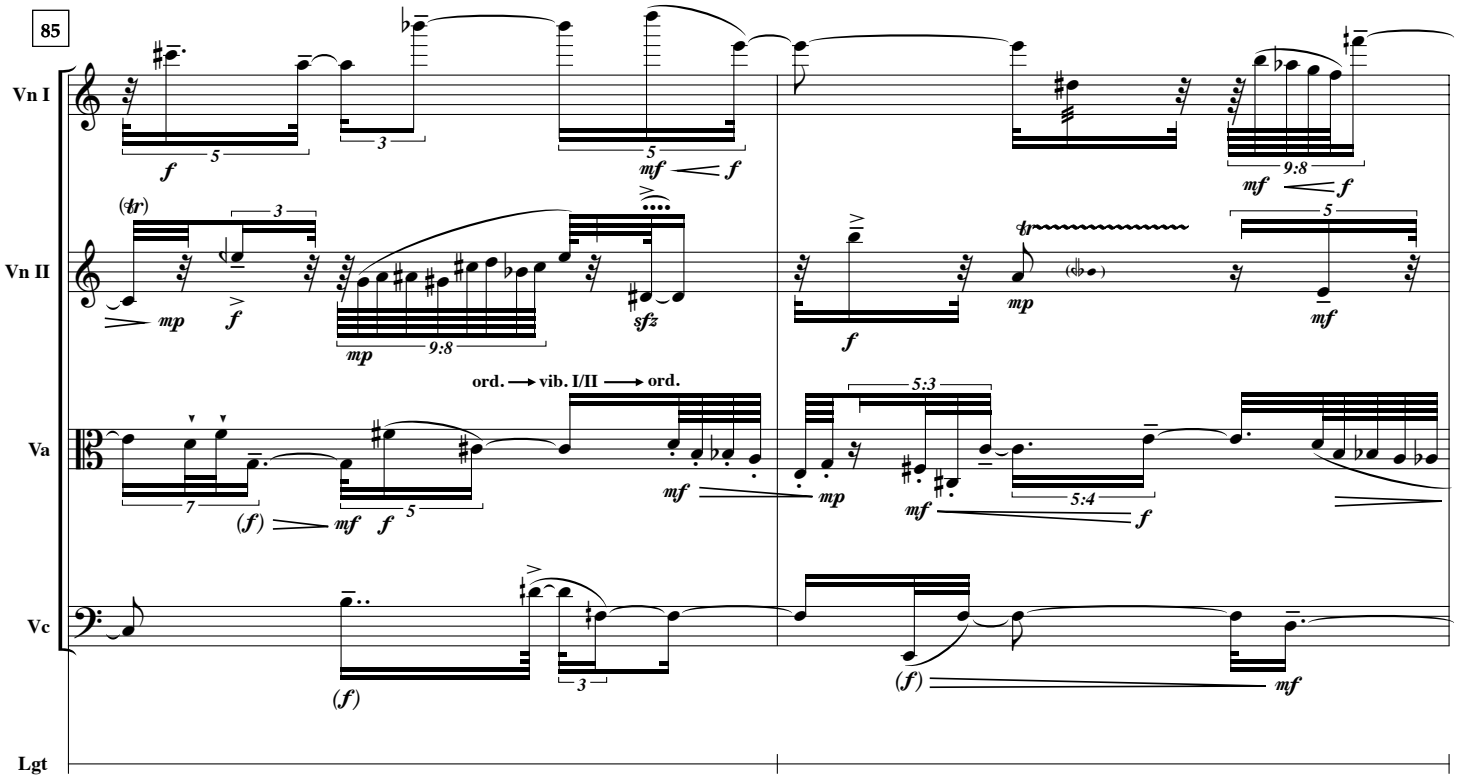

75
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
ord.
vib. i/II
ord. → s.p.
ord.
m.s.p.
ord.
poco s.p.
s.p.
ord.

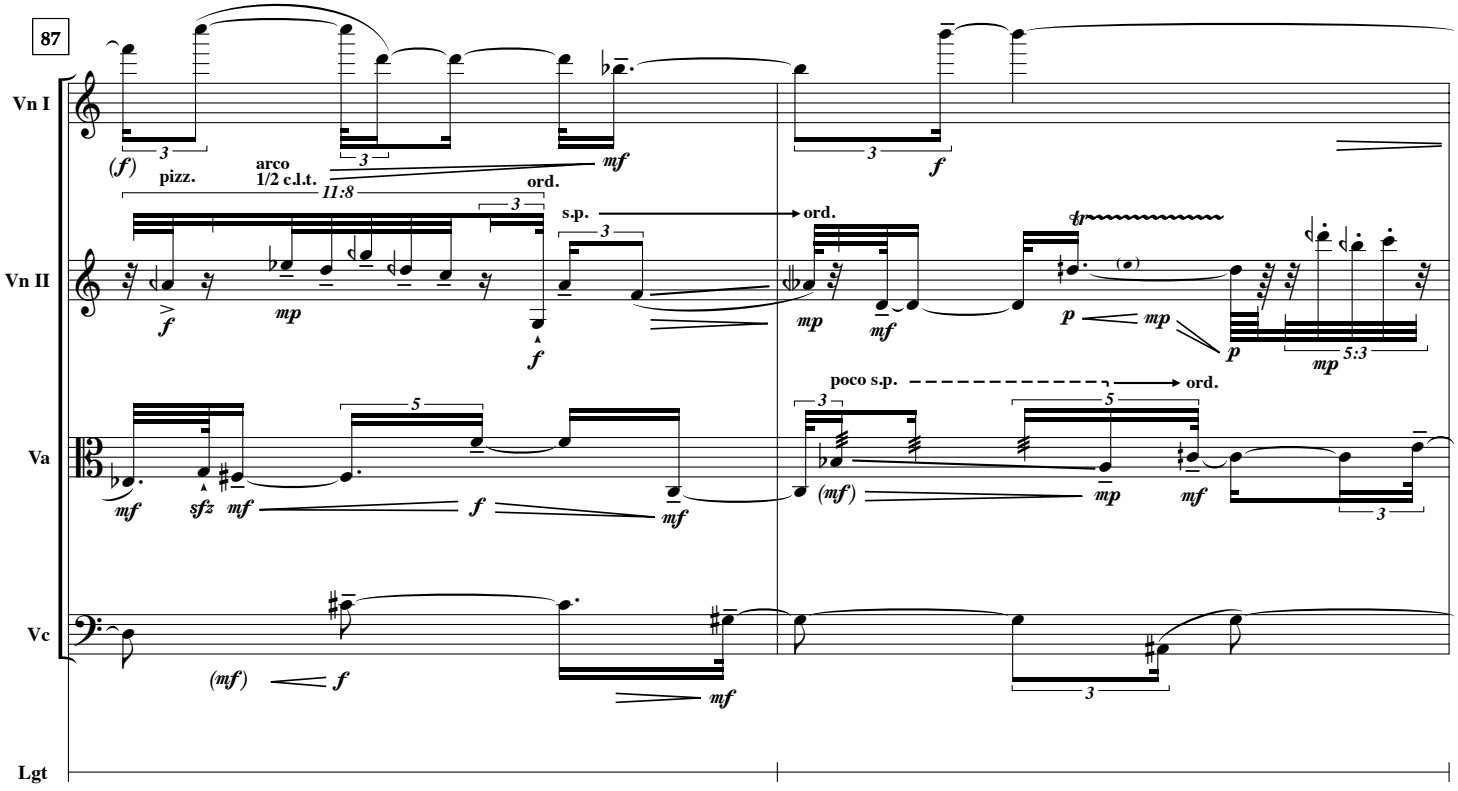

77
Vn I
Vn II
Va
Vc
Lgt
poco s.p.
ord.
m.s.p.
s.p.
ord.

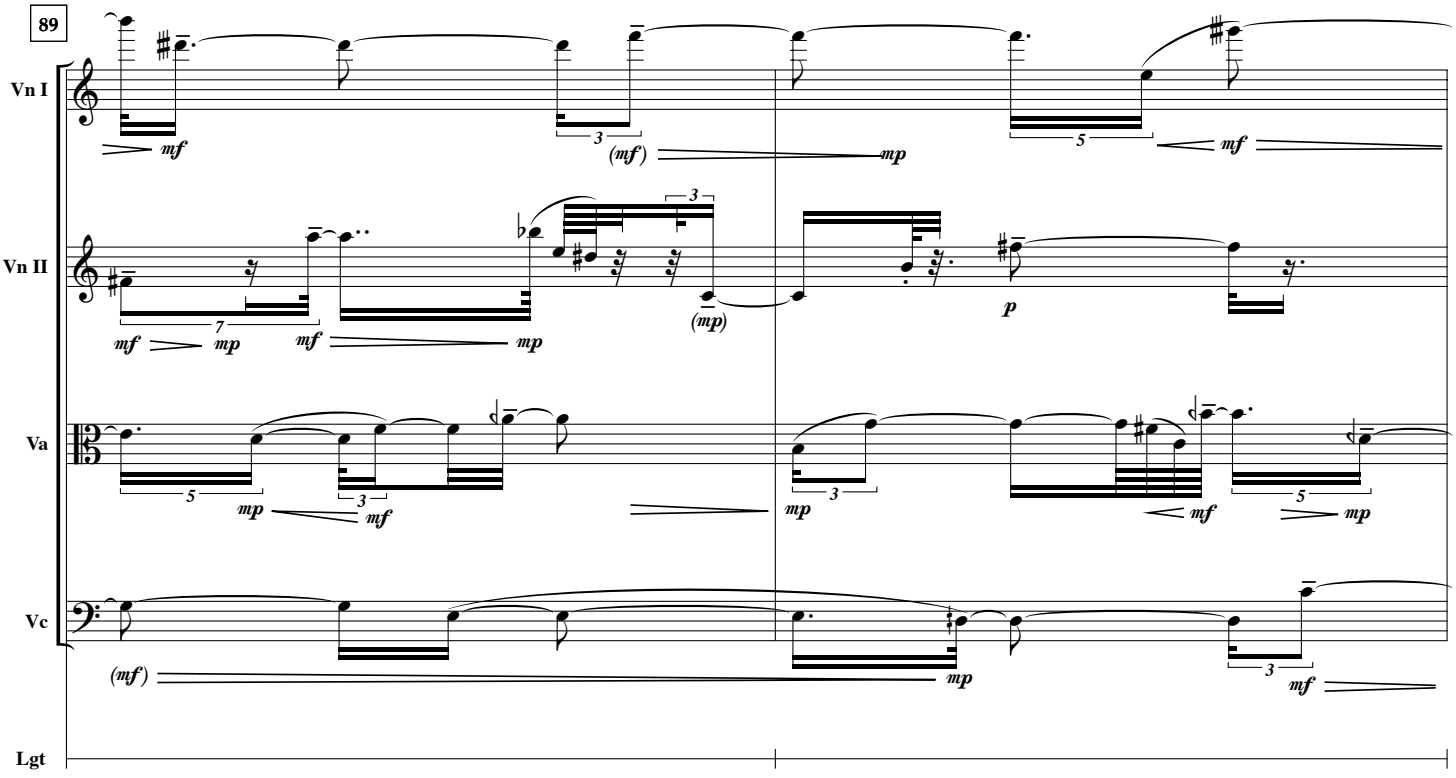

79
Vn I
Vn II
Va
Vc
Lgt
poco vib.
pizz.
arco
s.p.
ord.
vib. i/ii
s.v.
vib I/II
s.p.
ord.

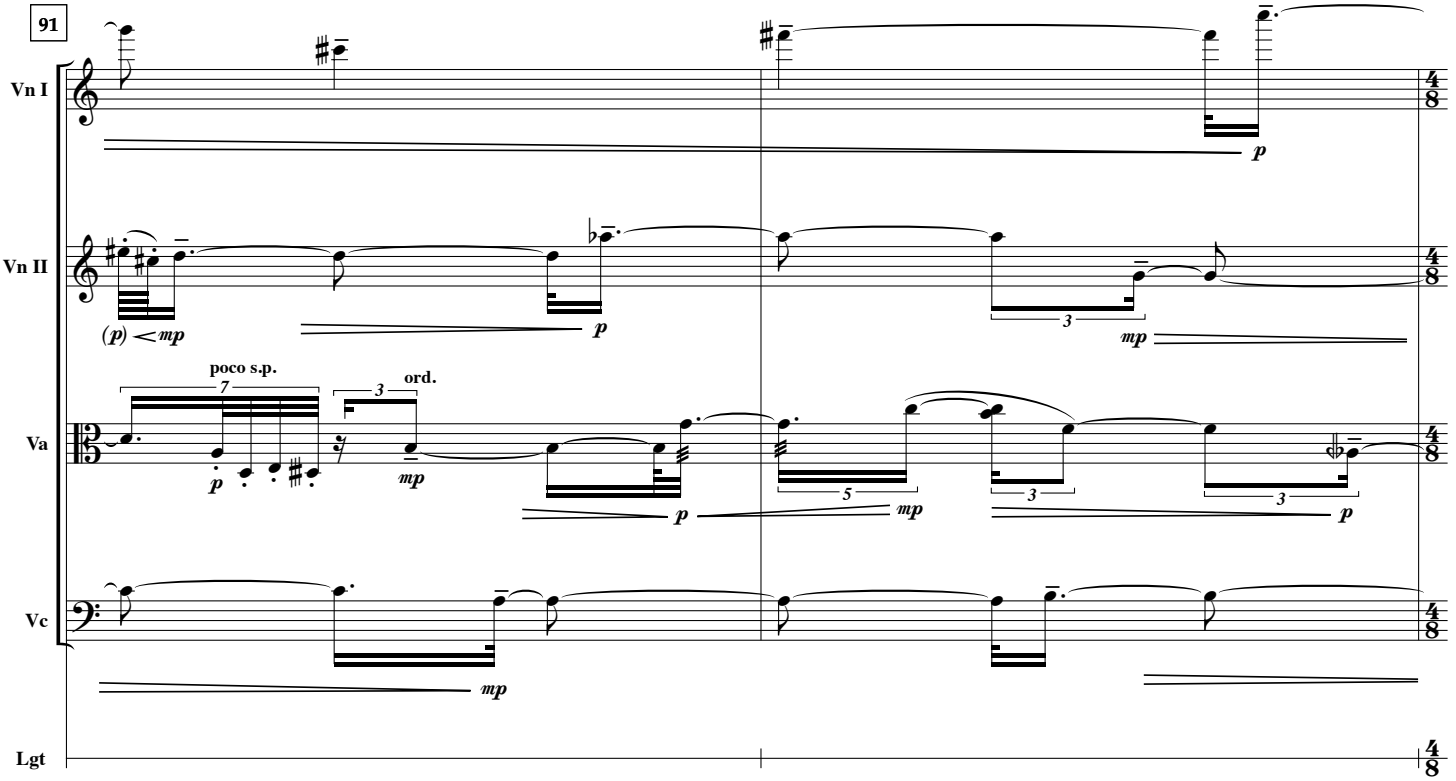

81
Vn I
Vn II
Va
Vc
Lgt
ord. → s.p.
ord.
vib. ord. → vib. I/II
pizz.
arco

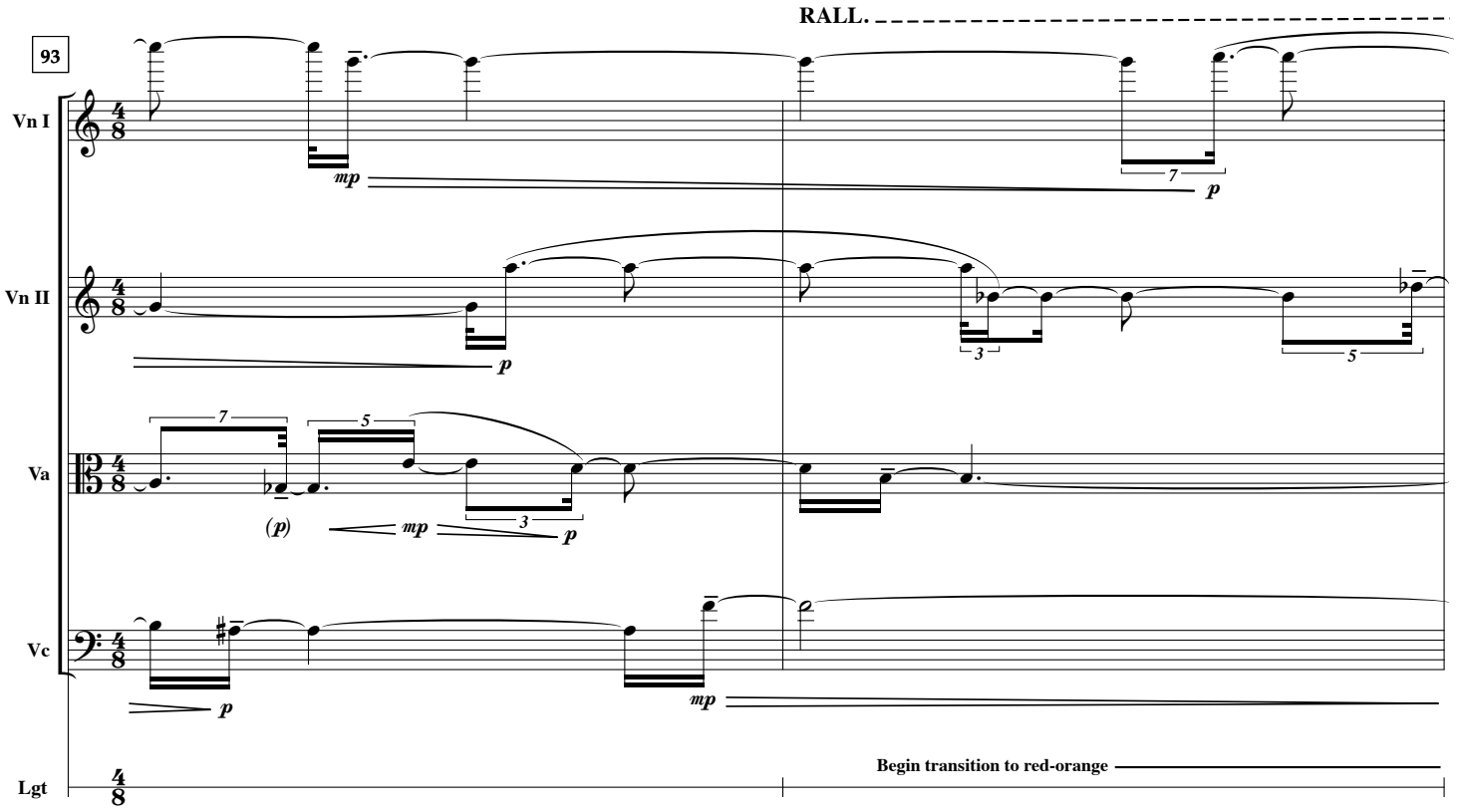

83
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
s.p.
m.s.p.
ord.
pizz.
arco

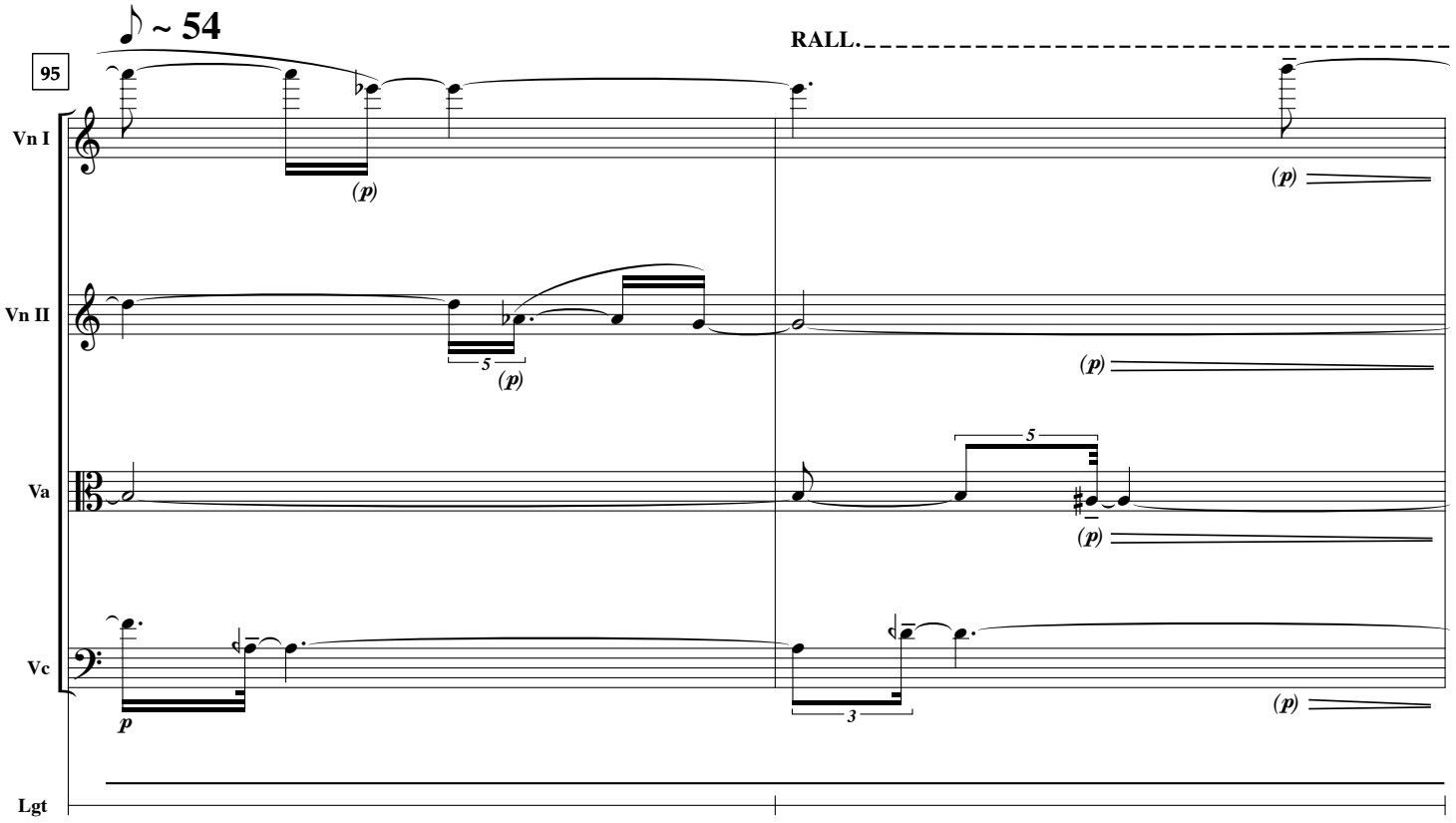

85
Vn I
Vn II
Va
Vc
Lgt
ord. → vib. I/II → ord.

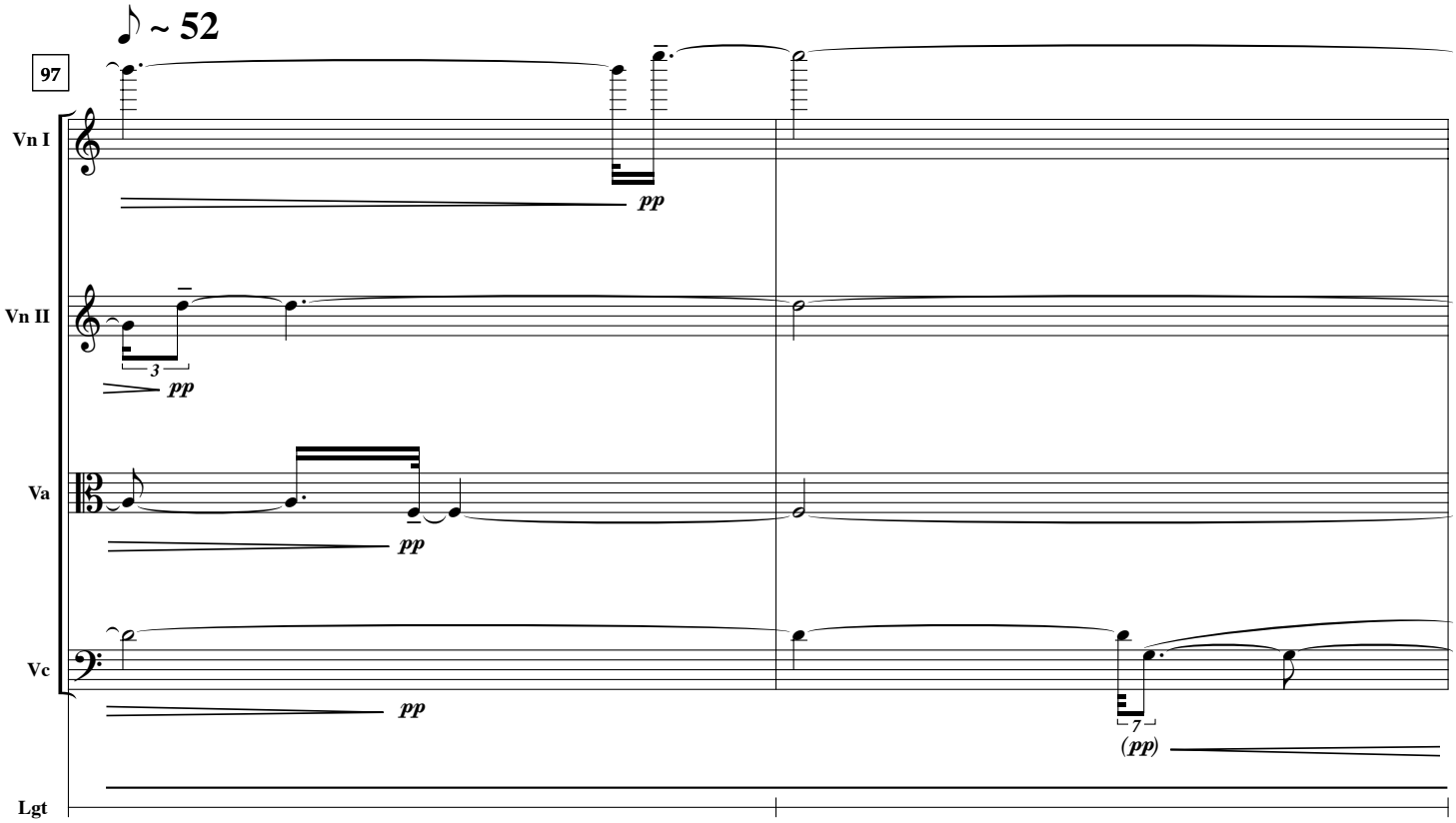

87
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
1/2 c.l.t.
ord.
s.p. → ord.
poco s.p. → ord.

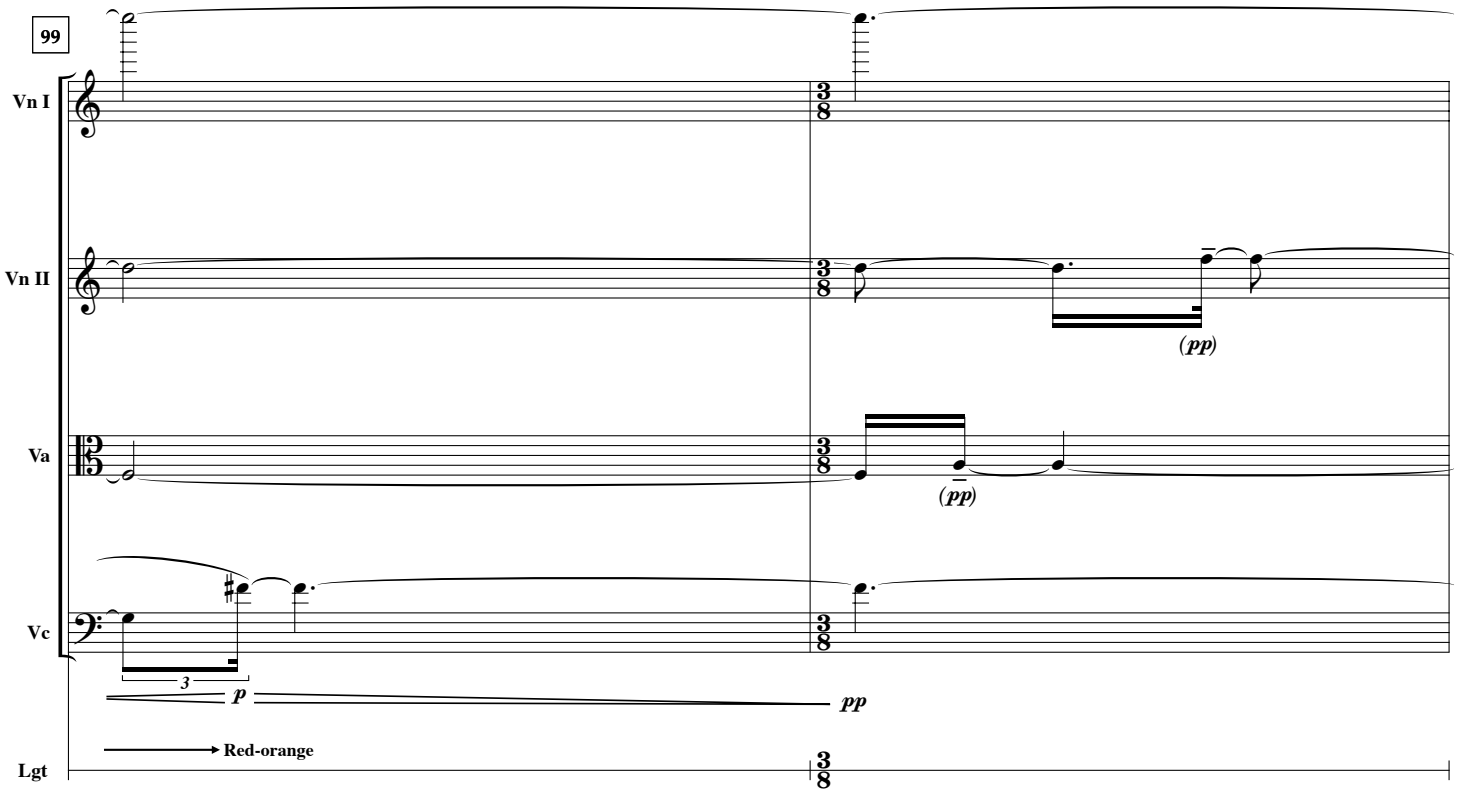

89
Vn I
Vn II
Va
Vc
Lgt

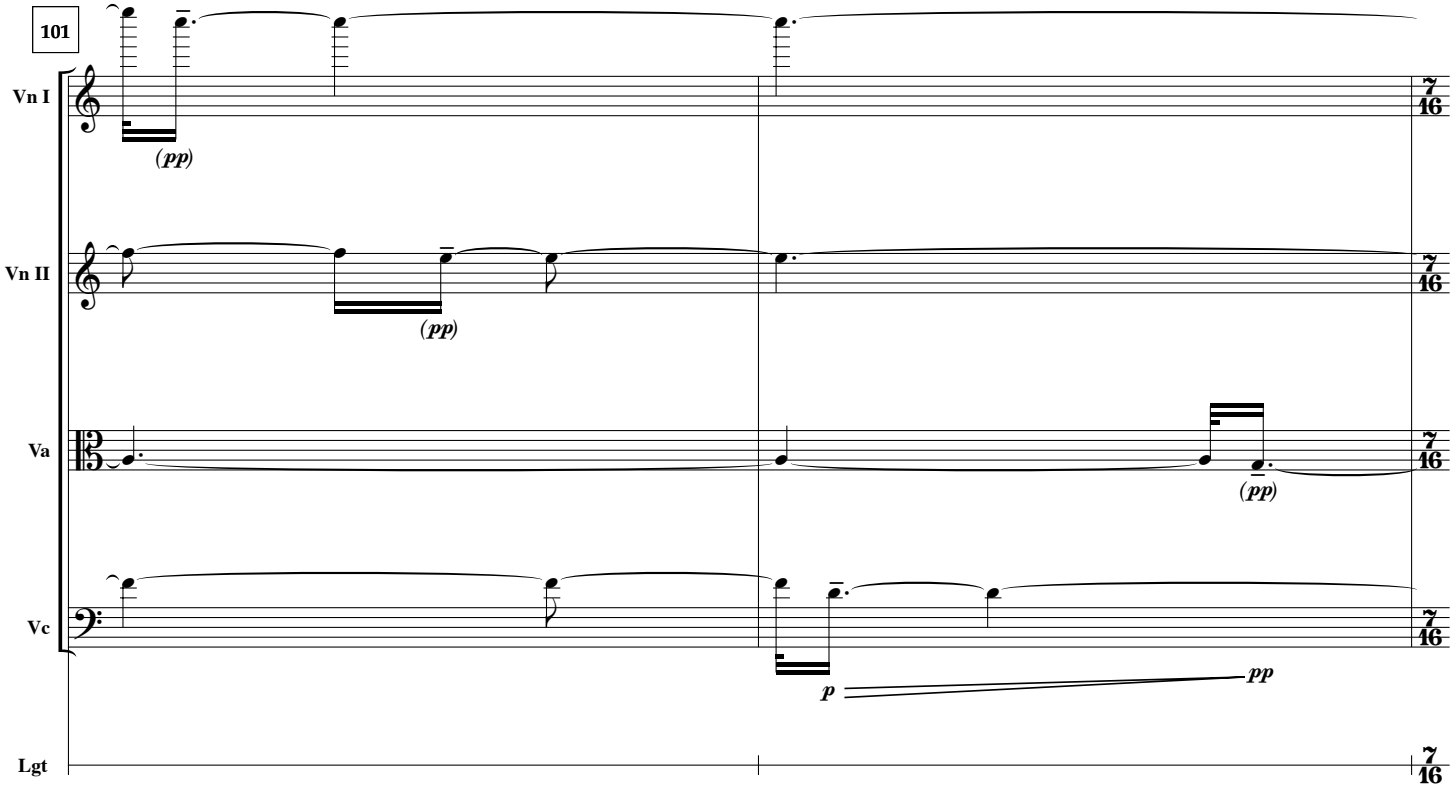

91
Vn I
Vn II
Va
Vc
Lgt
poco s.p.
ord.

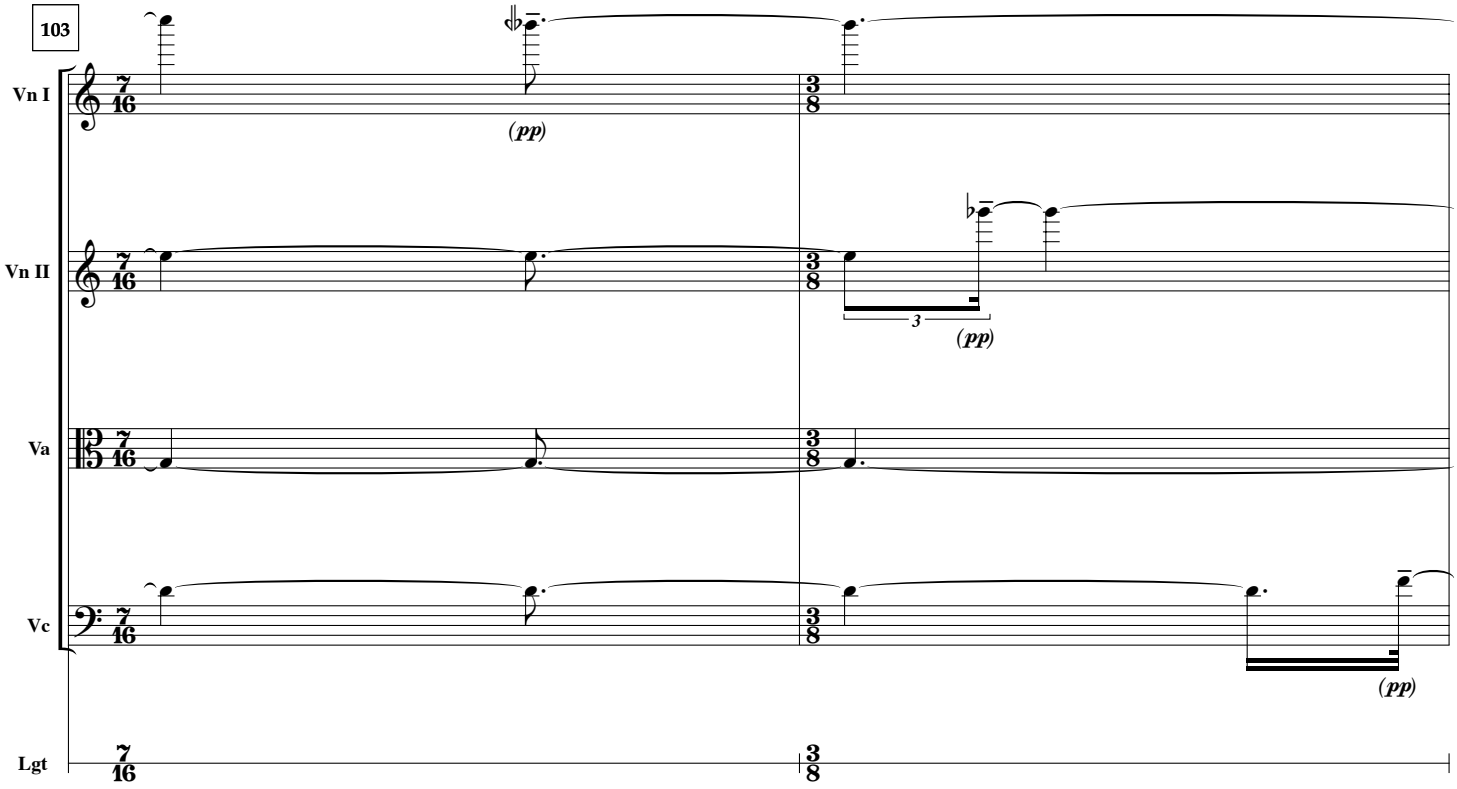

RALL.
93
Vn I
Vn II
Va
Vc
Lgt
Begin transition to red-orange

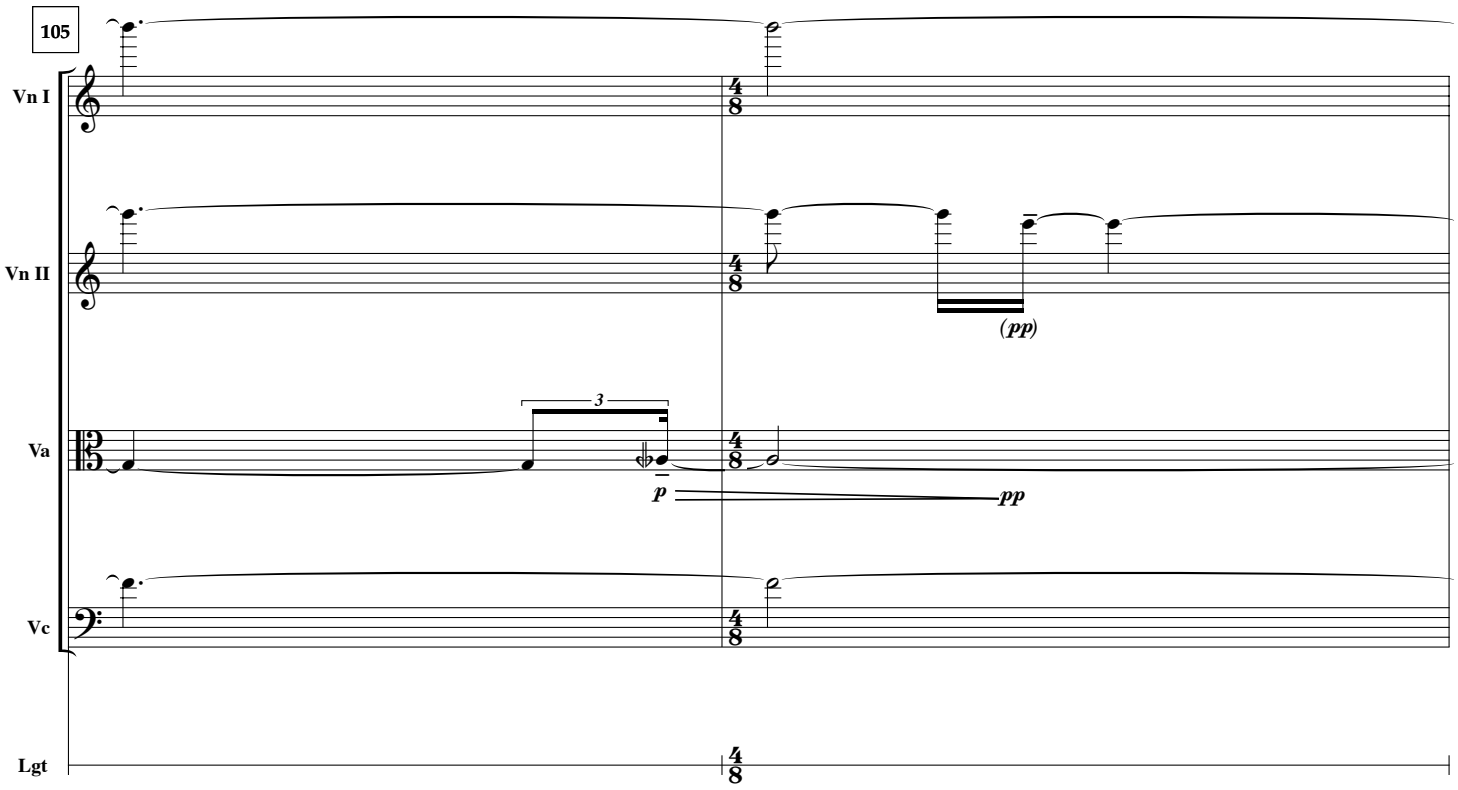

~ 54
RALL.
95
Vn I
Vn II
Va
Vc
Lgt

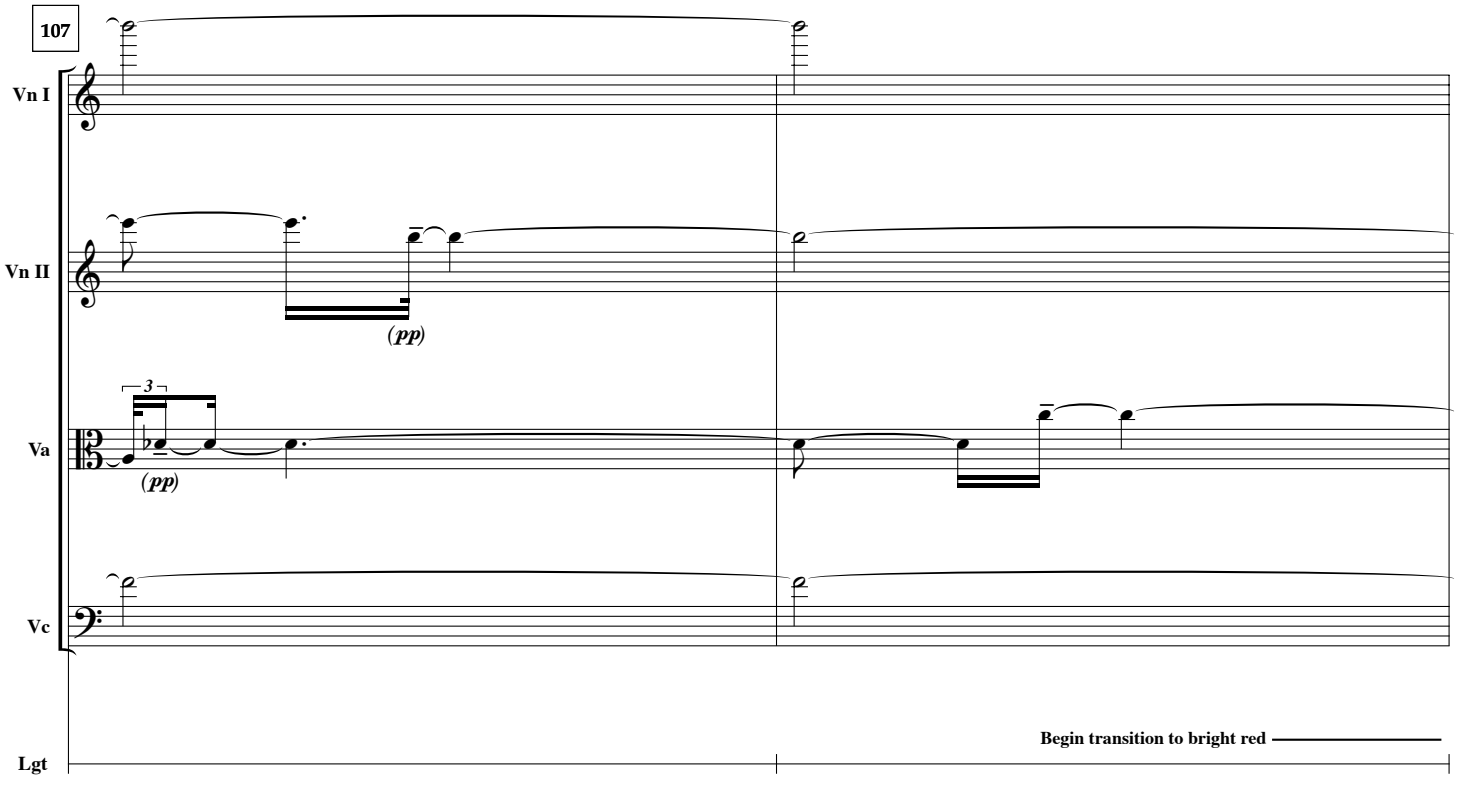

♪ ~ 52
97
Vn I
Vn II
Va
Vc
Lgt
pp
pp
pp
pp
(pp)
3
7

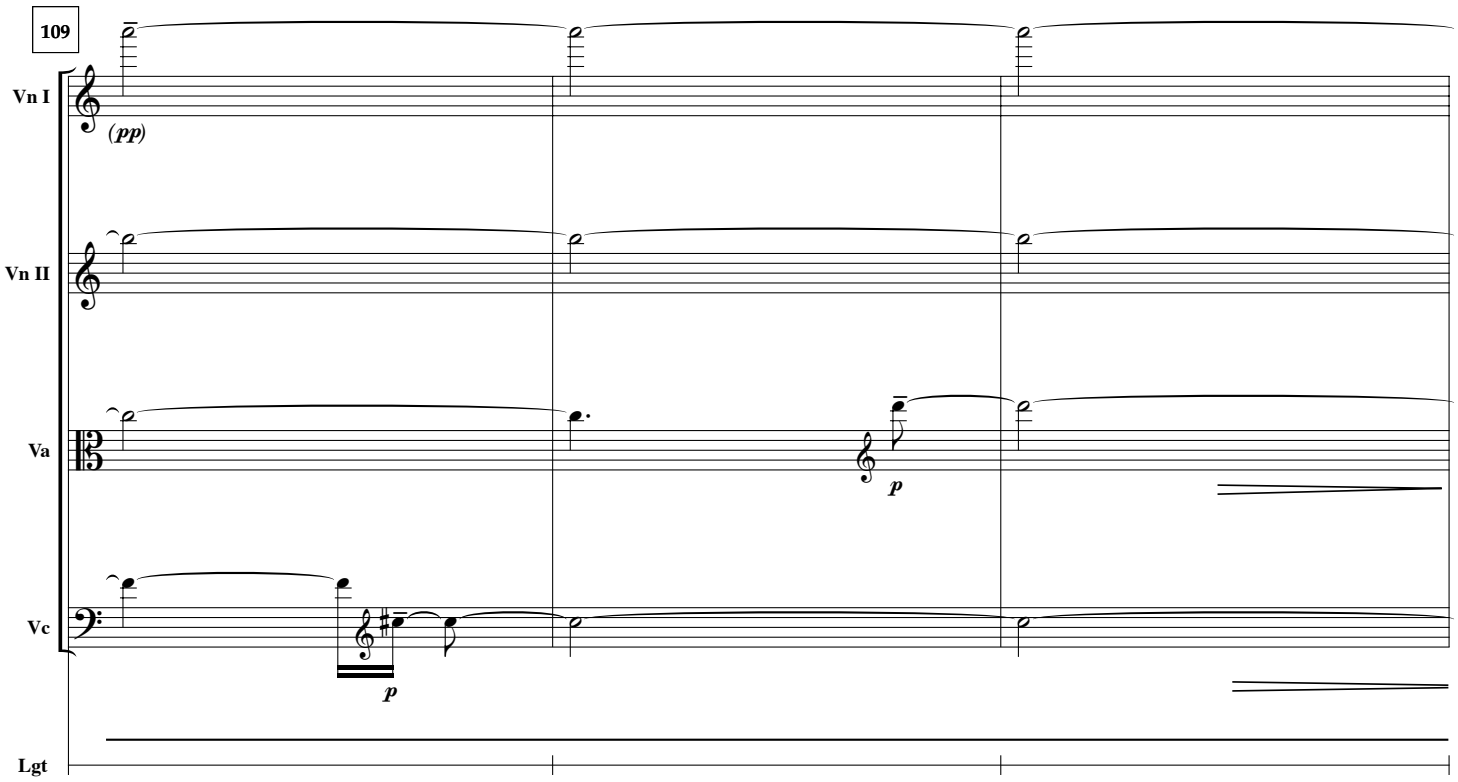

99
Vn I
Vn II
Va
Vc
Lgt
(pp)
(pp)
p
pp
3
Red-orange

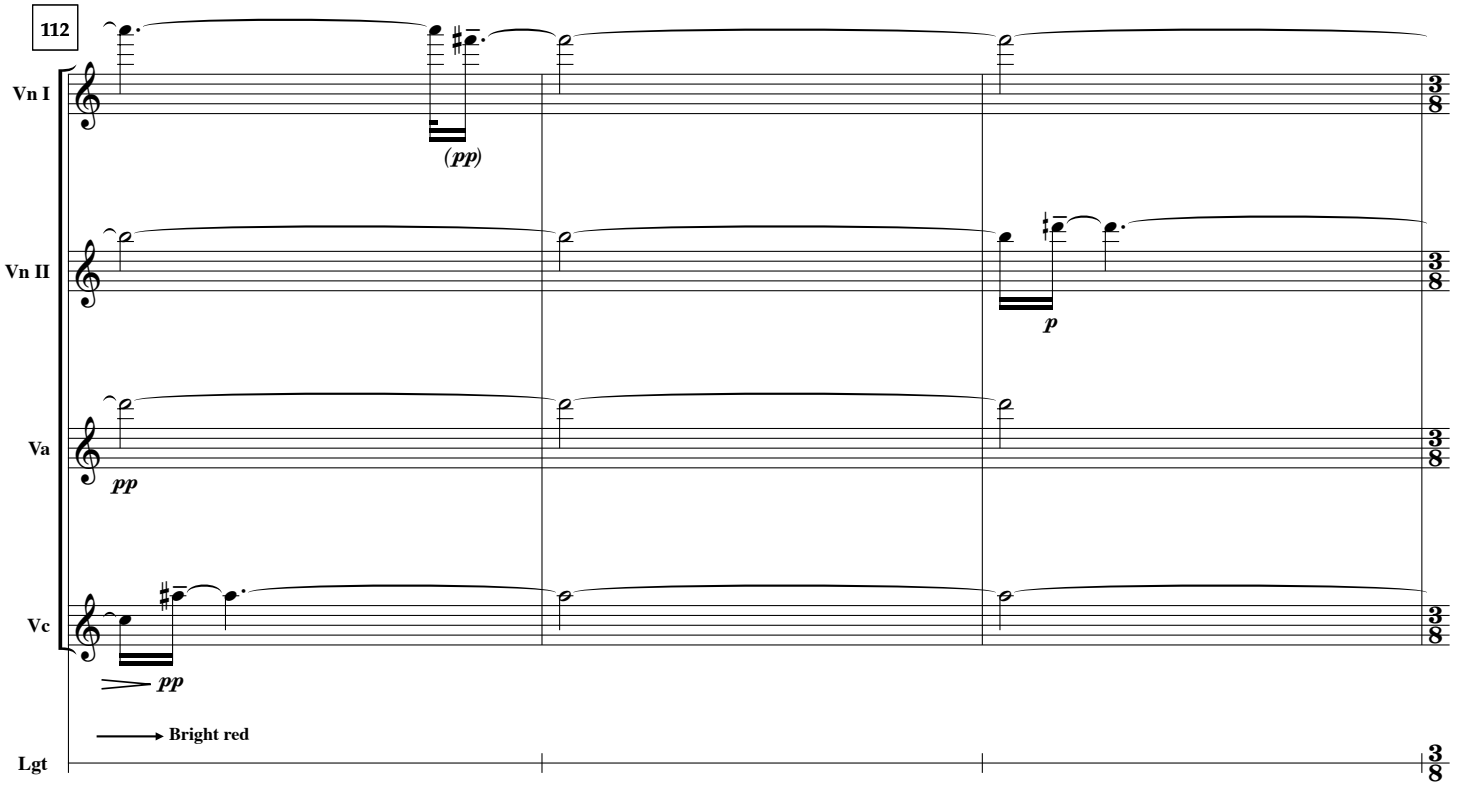

101
Vn I
Vn II
Va
Vc
Lgt
(pp)
(pp)
(pp)
p
pp
7/16

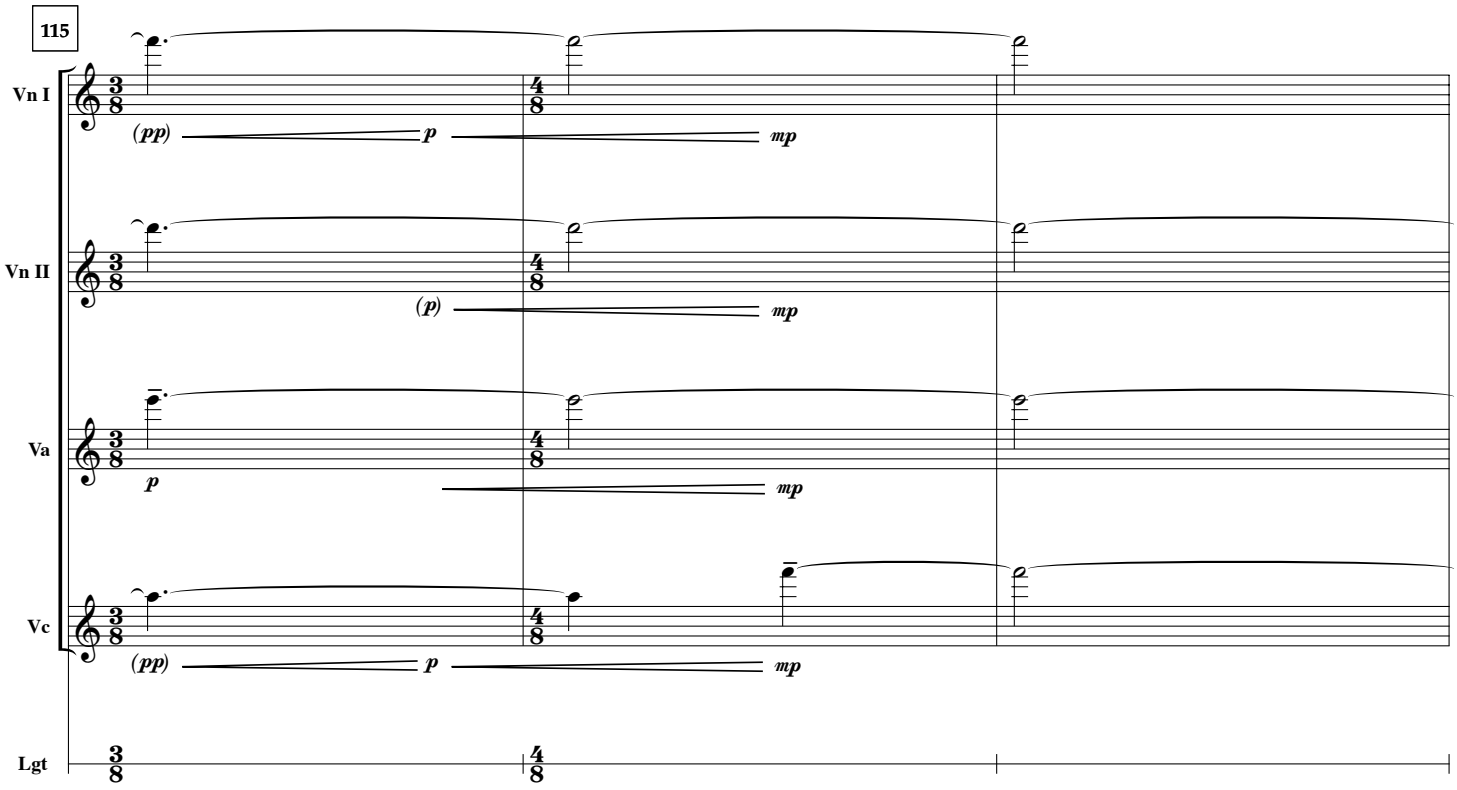

103
Vn I
Vn II
Va
Vc
Lgt
(pp)
3
(pp)
(pp)
7/16
3/8

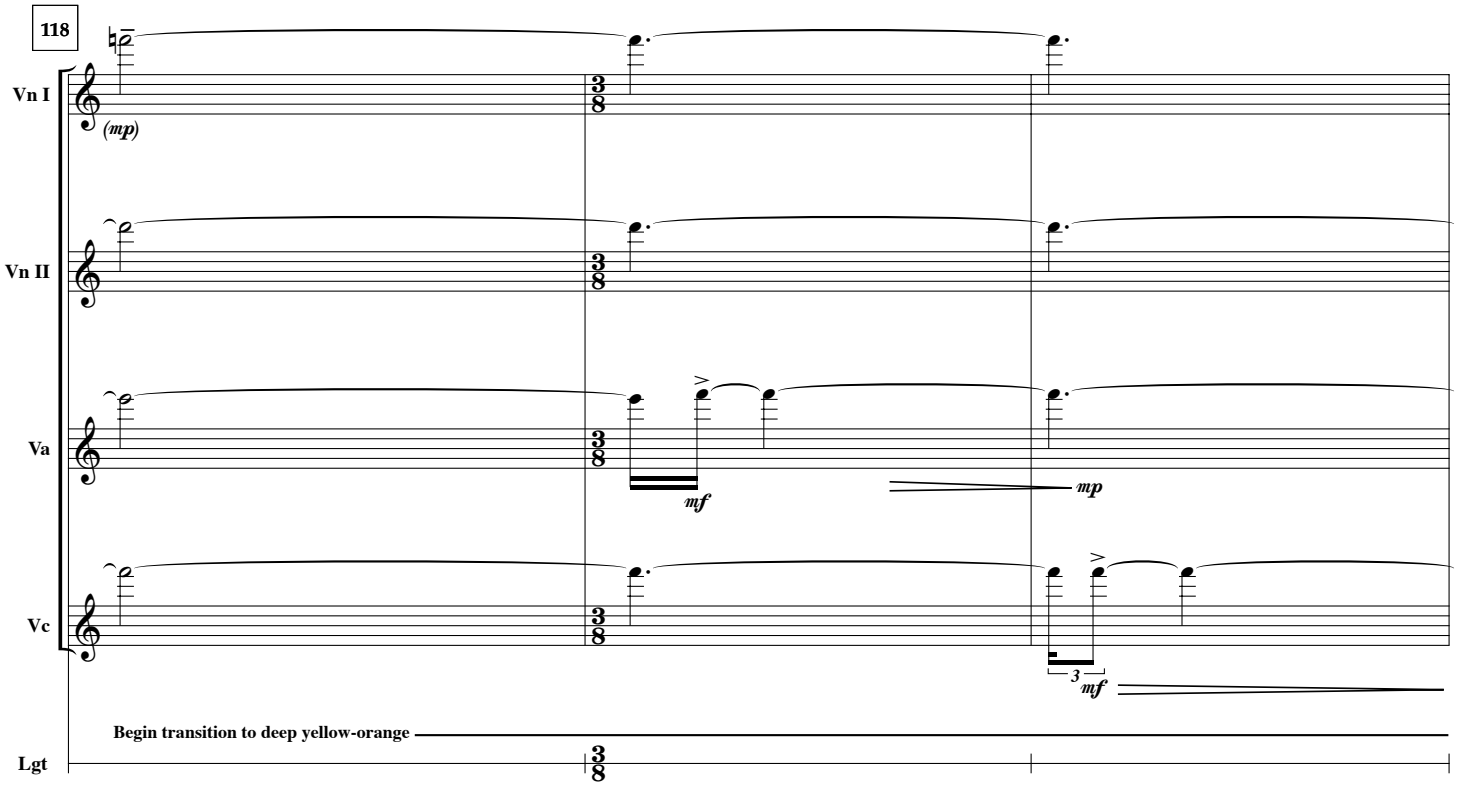

105
Vn I
Vn II
Va
Vc
Lgt
3
(pp)
p
pp
4
8

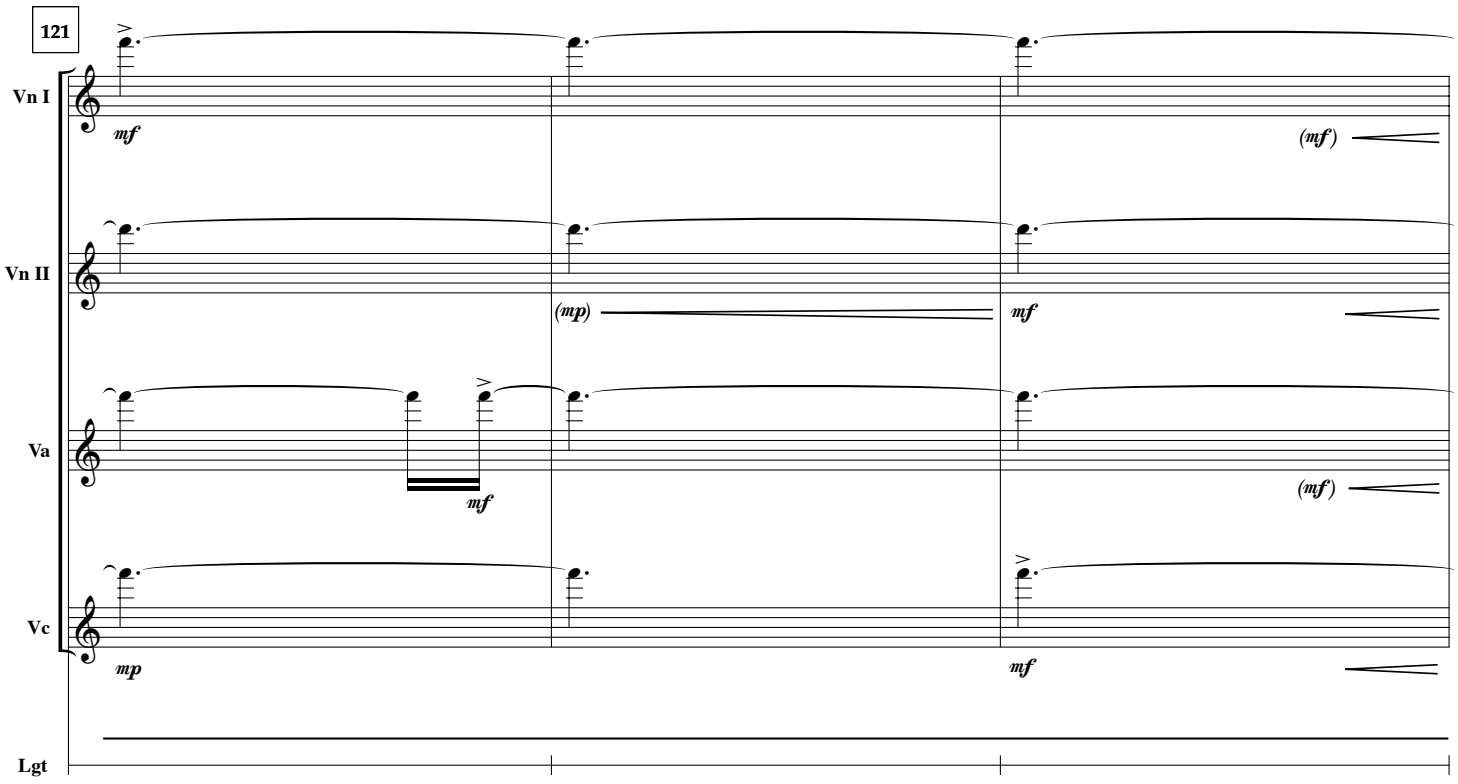

107
Vn I
Vn II
Va
Vc
Lgt
3
(pp)
(pp)
Begin transition to bright red

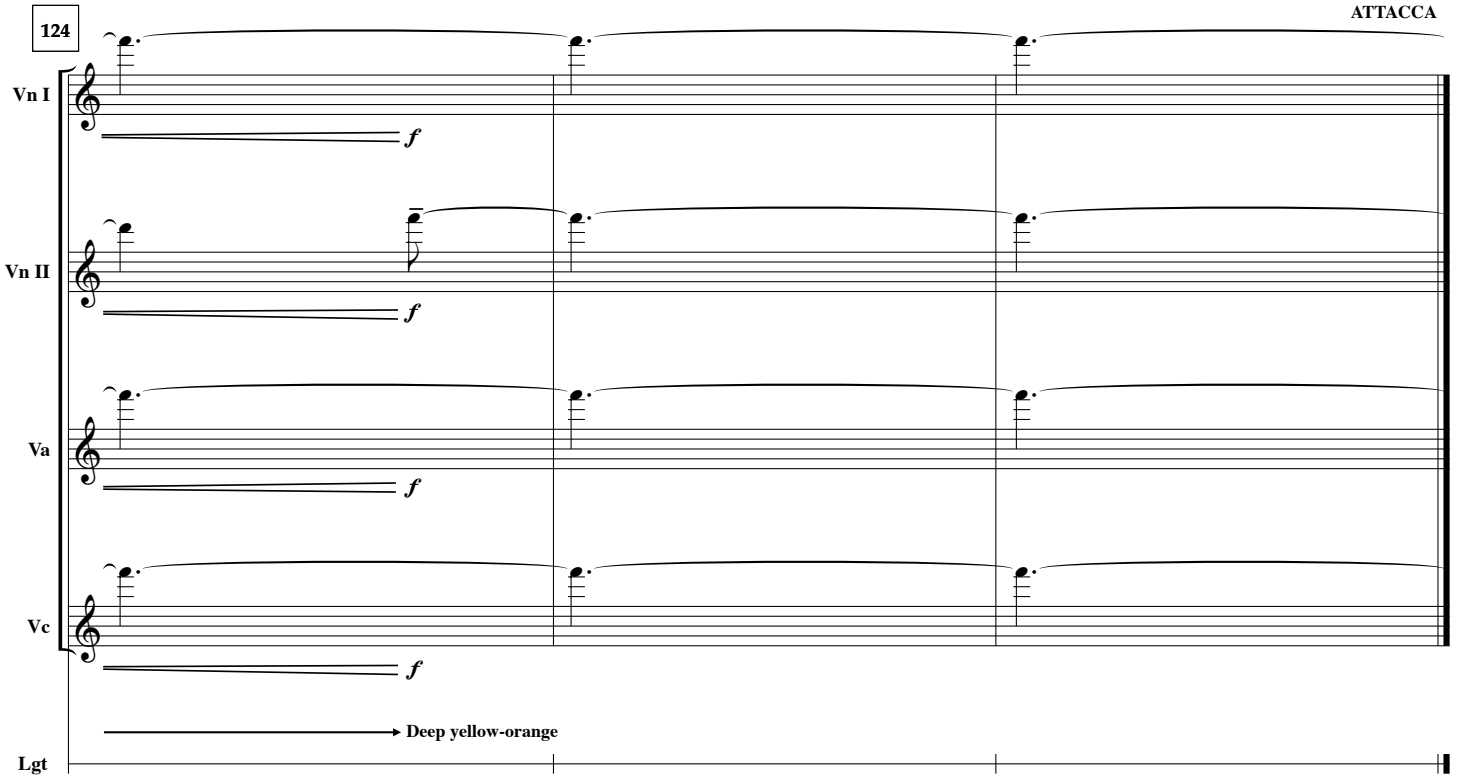

109
Vn I
(pp)
Vn II
Va
p
Vc
p
Lgt


112
Vn I
(pp)
Vn II
p
Va
pp
Vc
pp
Bright red
Lgt


115
Vn I
Vn II
Va
Vc
Lgt
(pp)
p
mp
(p)
p
(pp)
p
mp


118
Vn I
Vn II
Va
Vc
Lgt
(mp)
mf
mp
3
mf
Begin transition to deep yellow-orange

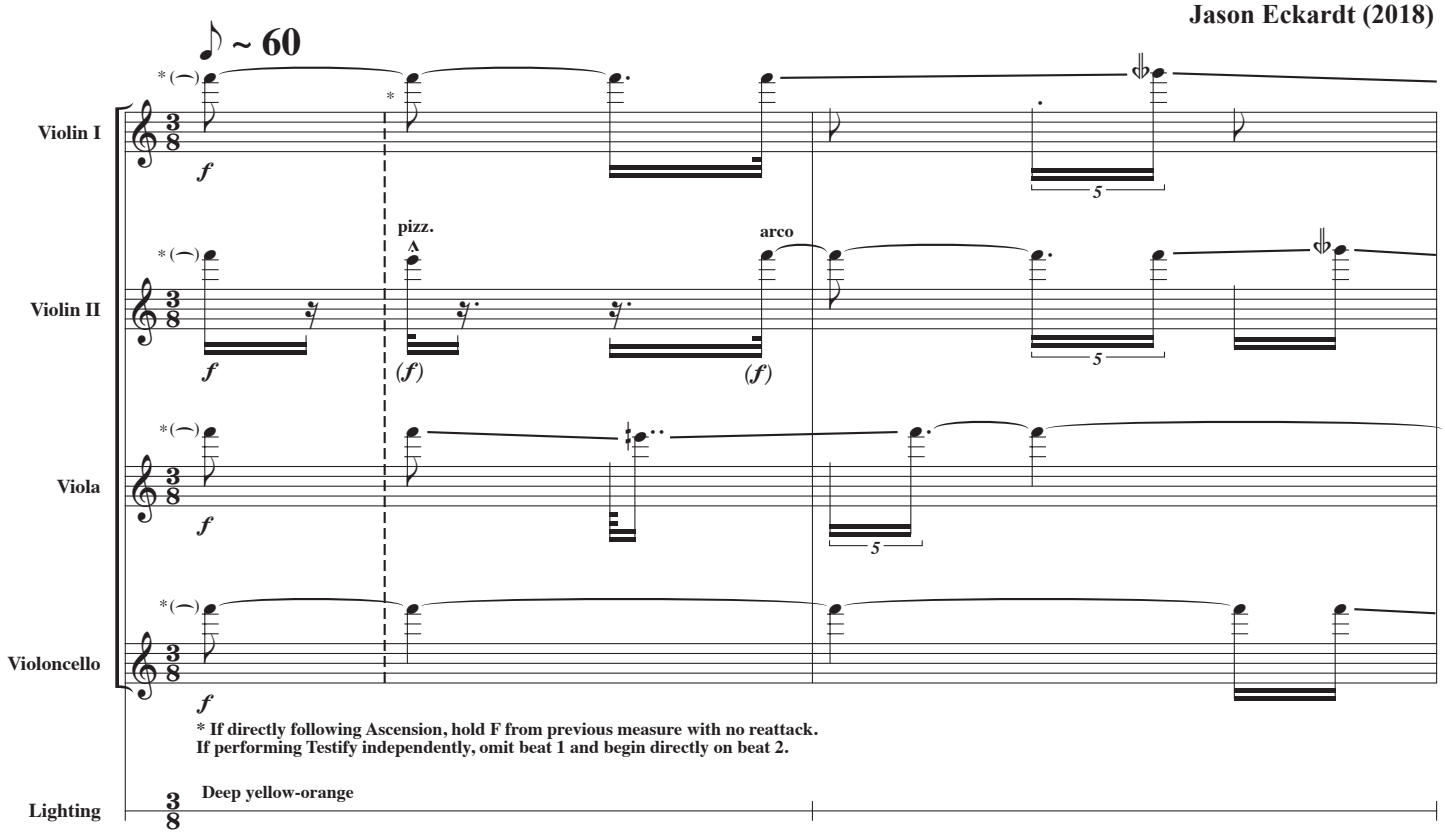

121
Vn I
mf
(mf)
Vn II
(mp)
mf
Va
mf
(mf)
Vc
mp
mf
Lgt

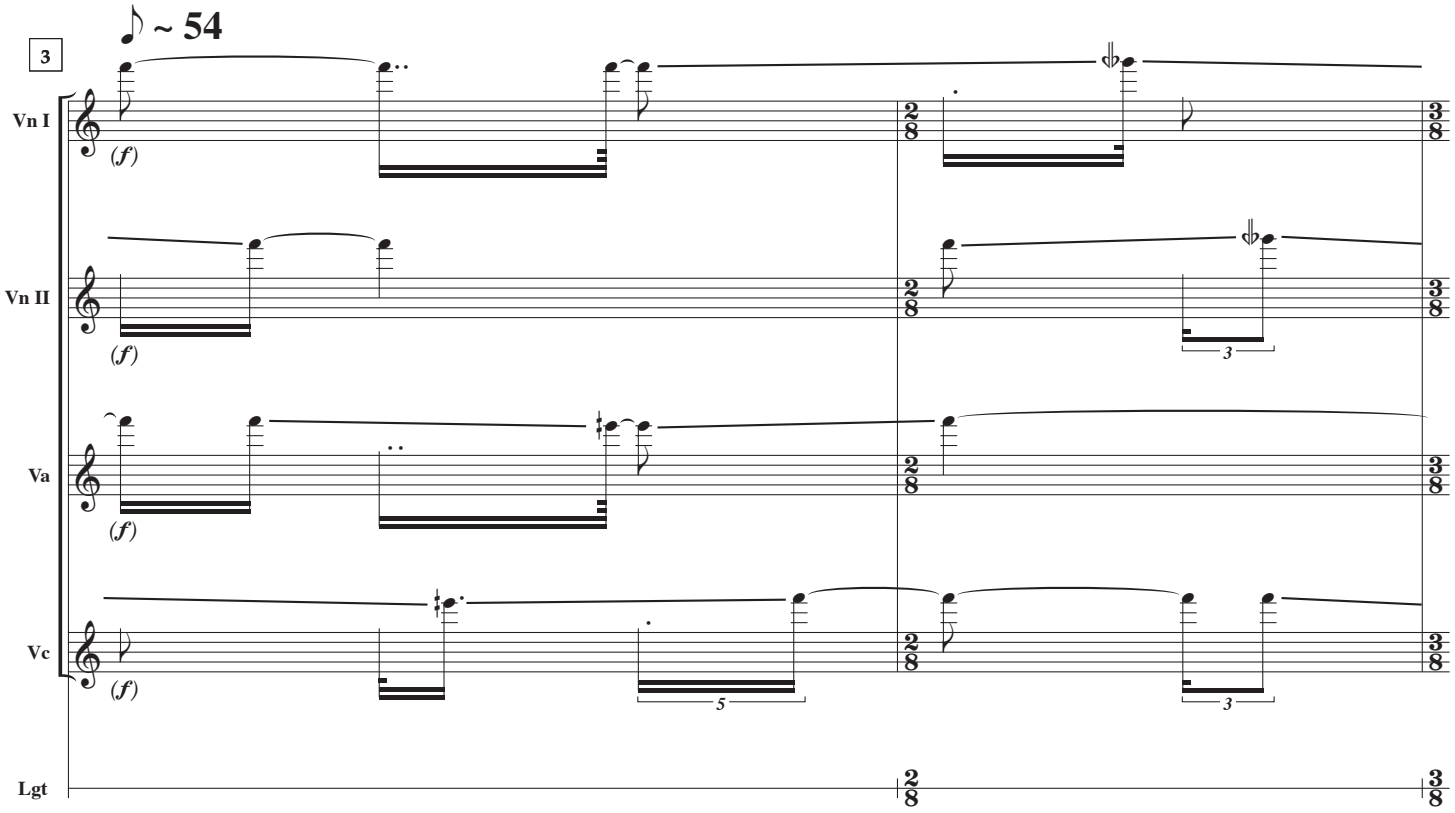

124
ATTACCA
Vn I
f
Vn II
f
Va
f
Vc
f
Deep yellow-orange
Lgt

Commissioned by the JACK Quartet with funding from New Music USA
Dedicated to Lewis Nielson

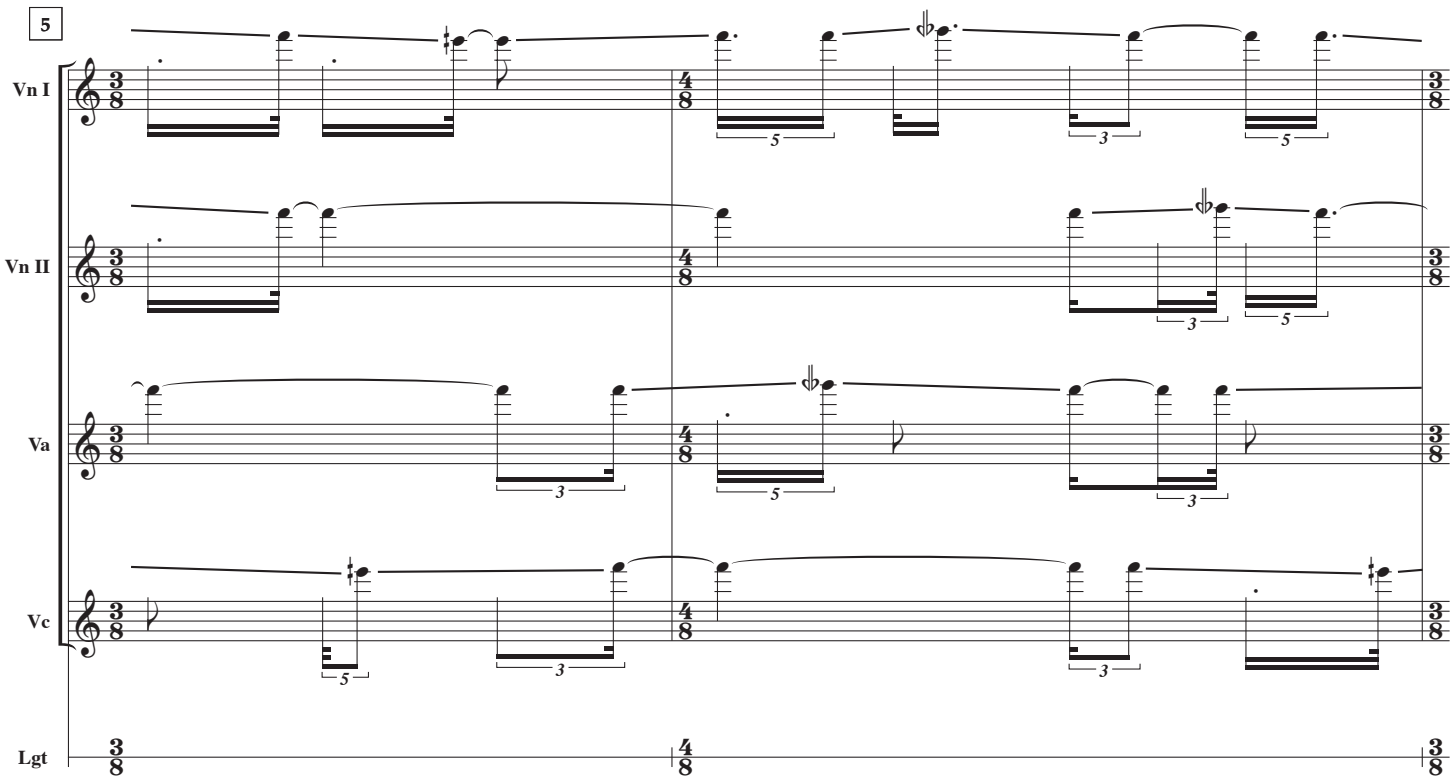
Testify

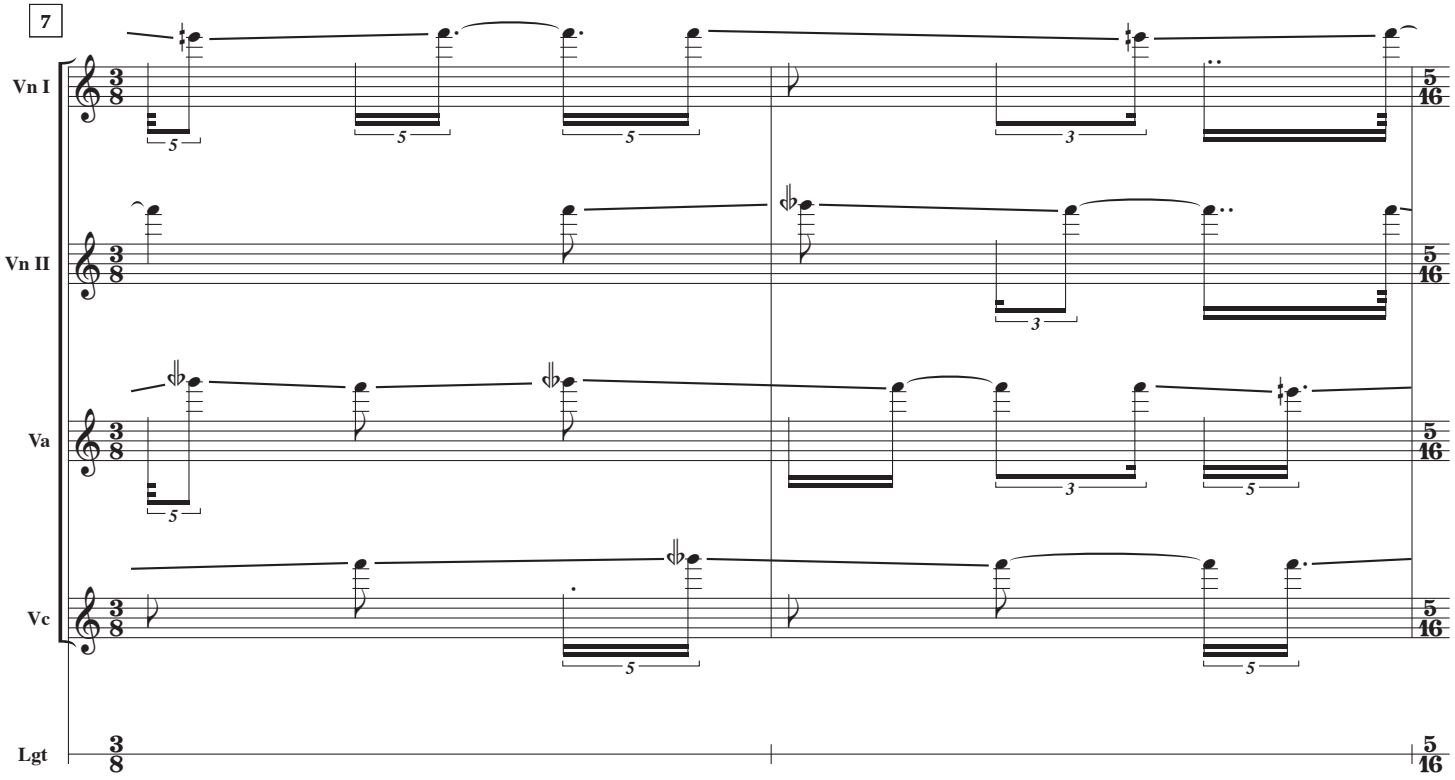
Jason Eckardt (2018)

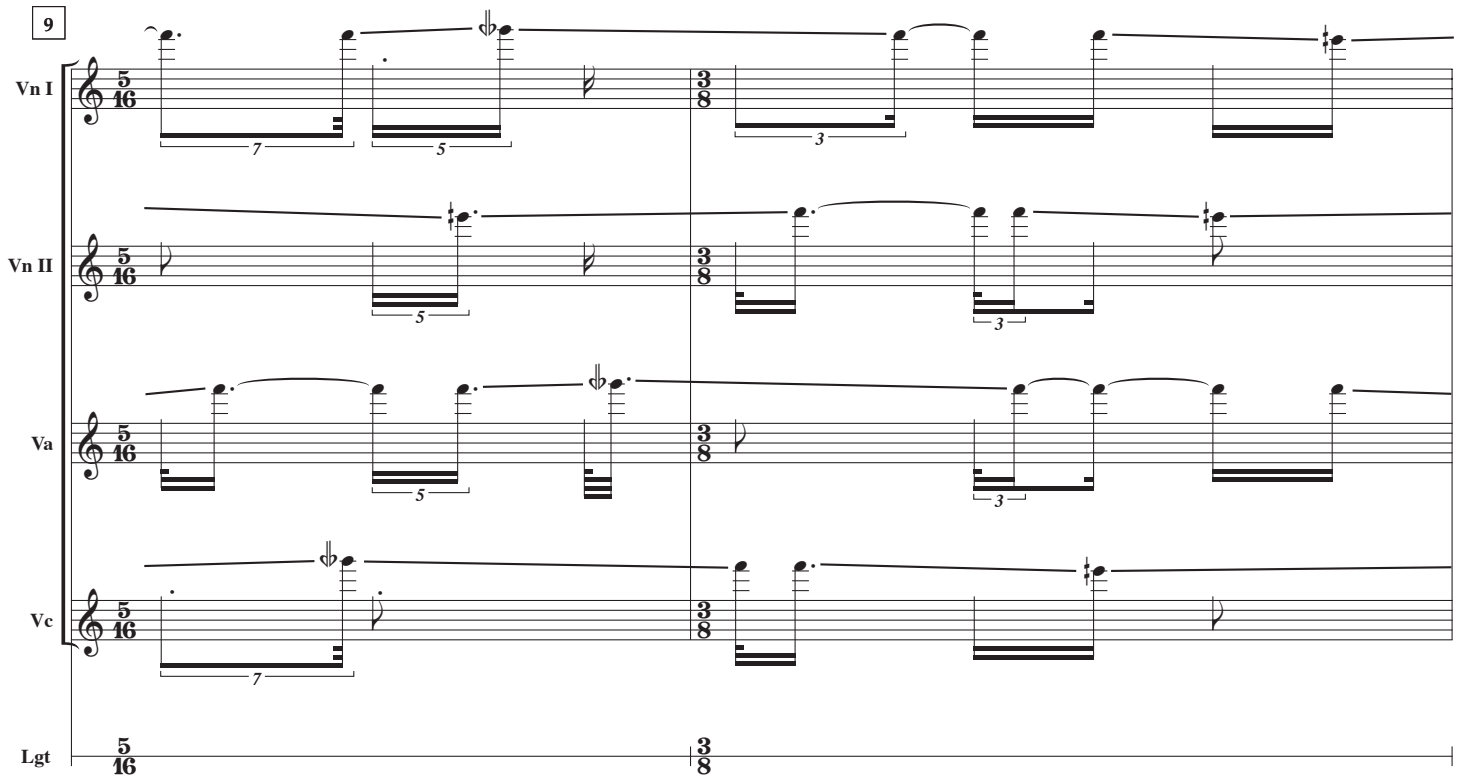


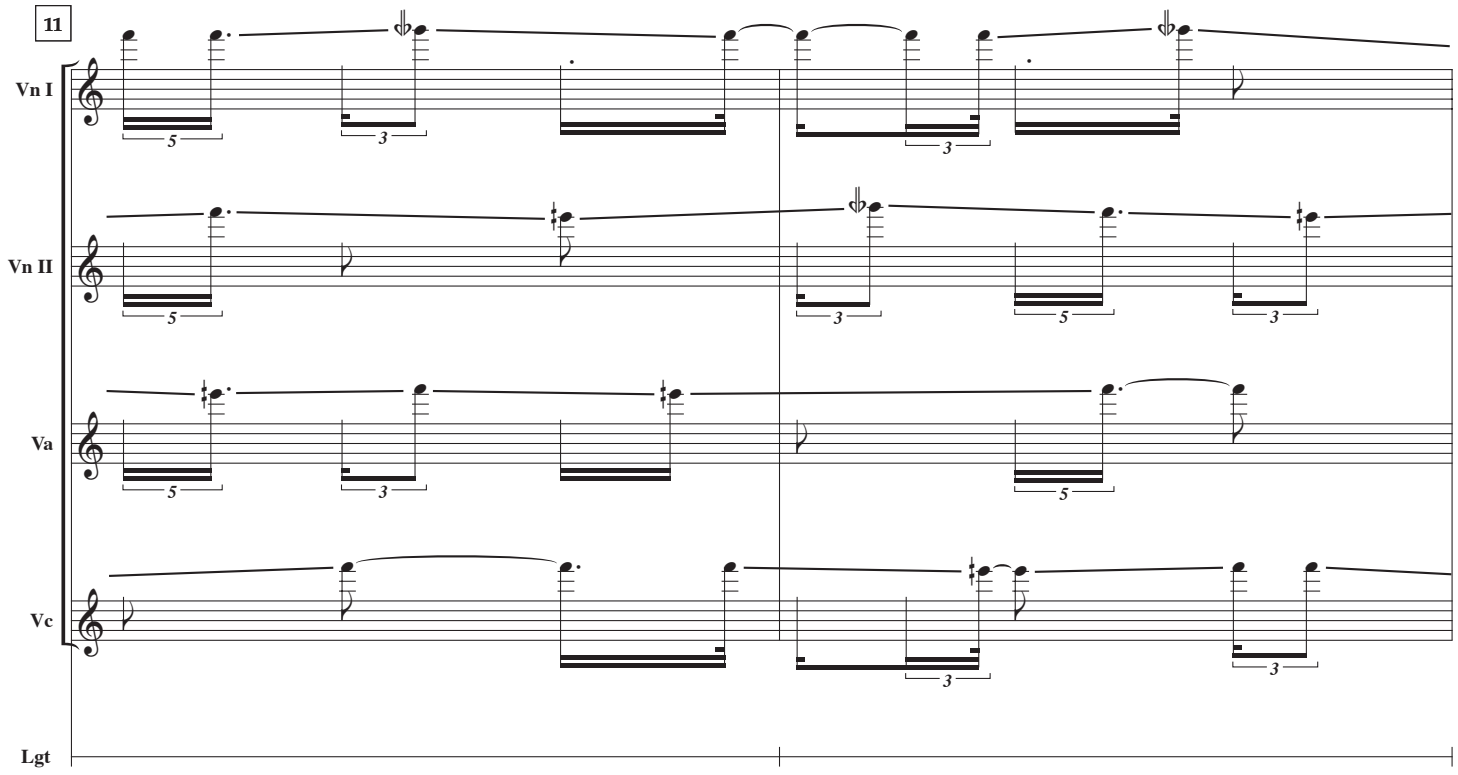


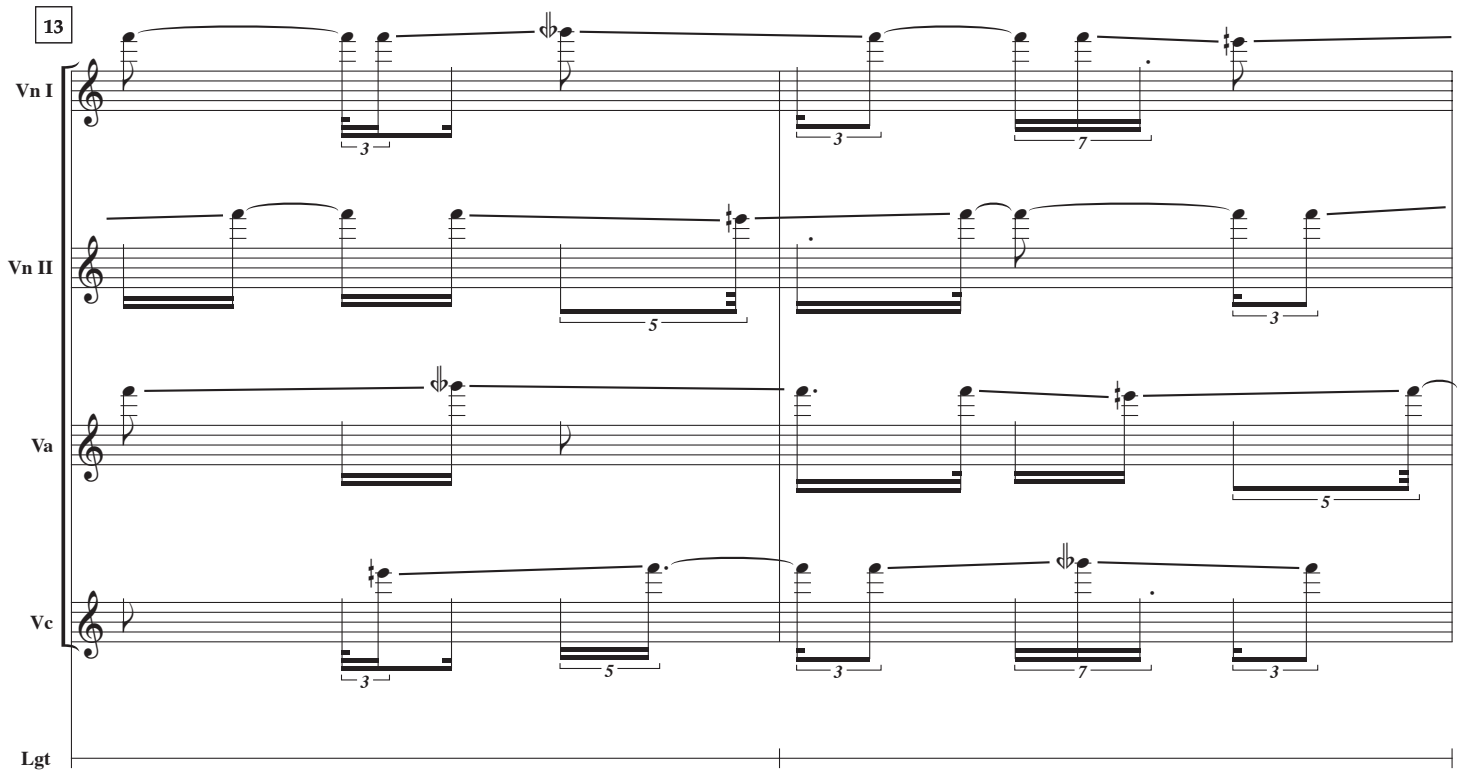
© 2018 Jason Eckardt. All rights reserved.

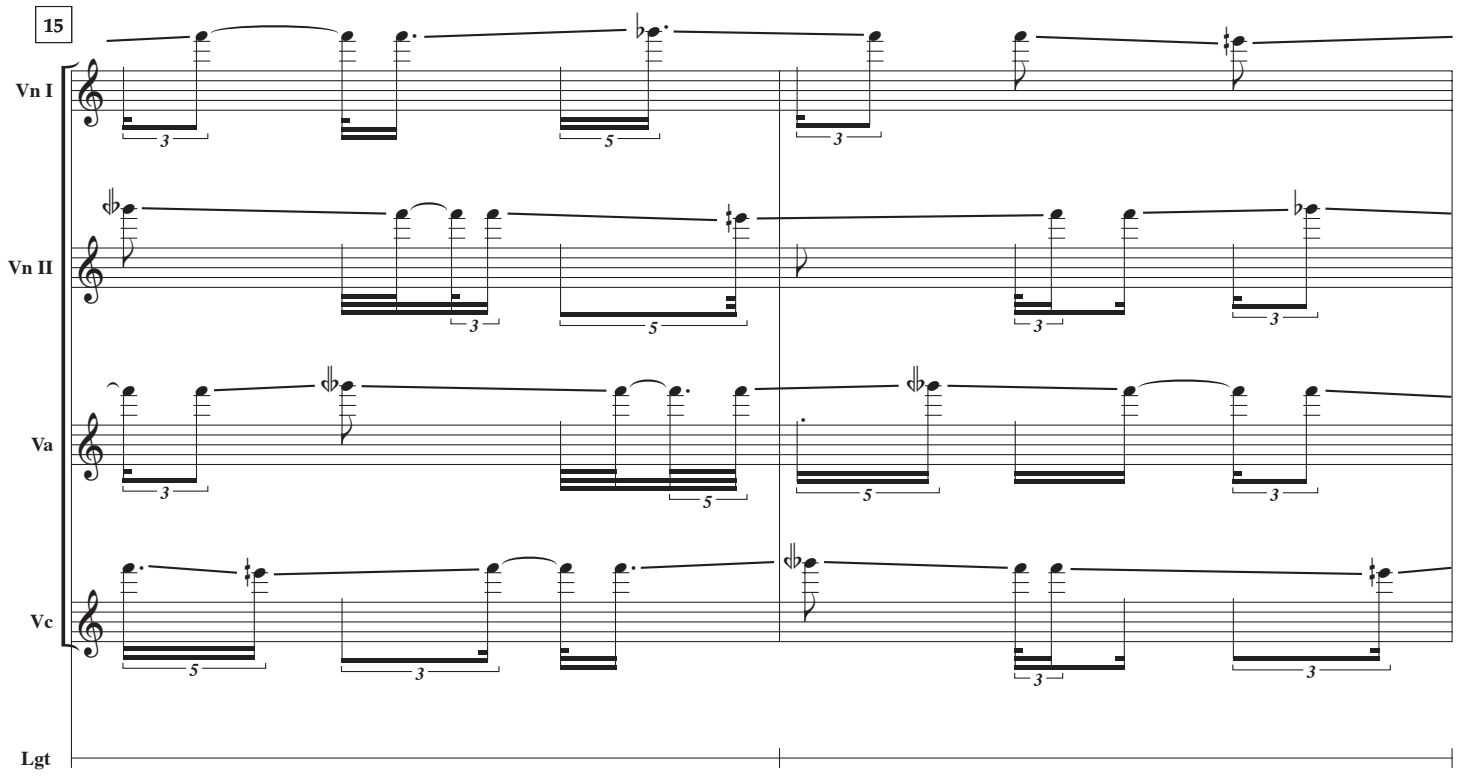

5
Vn I
Vn II
Va
Vc
Lgt

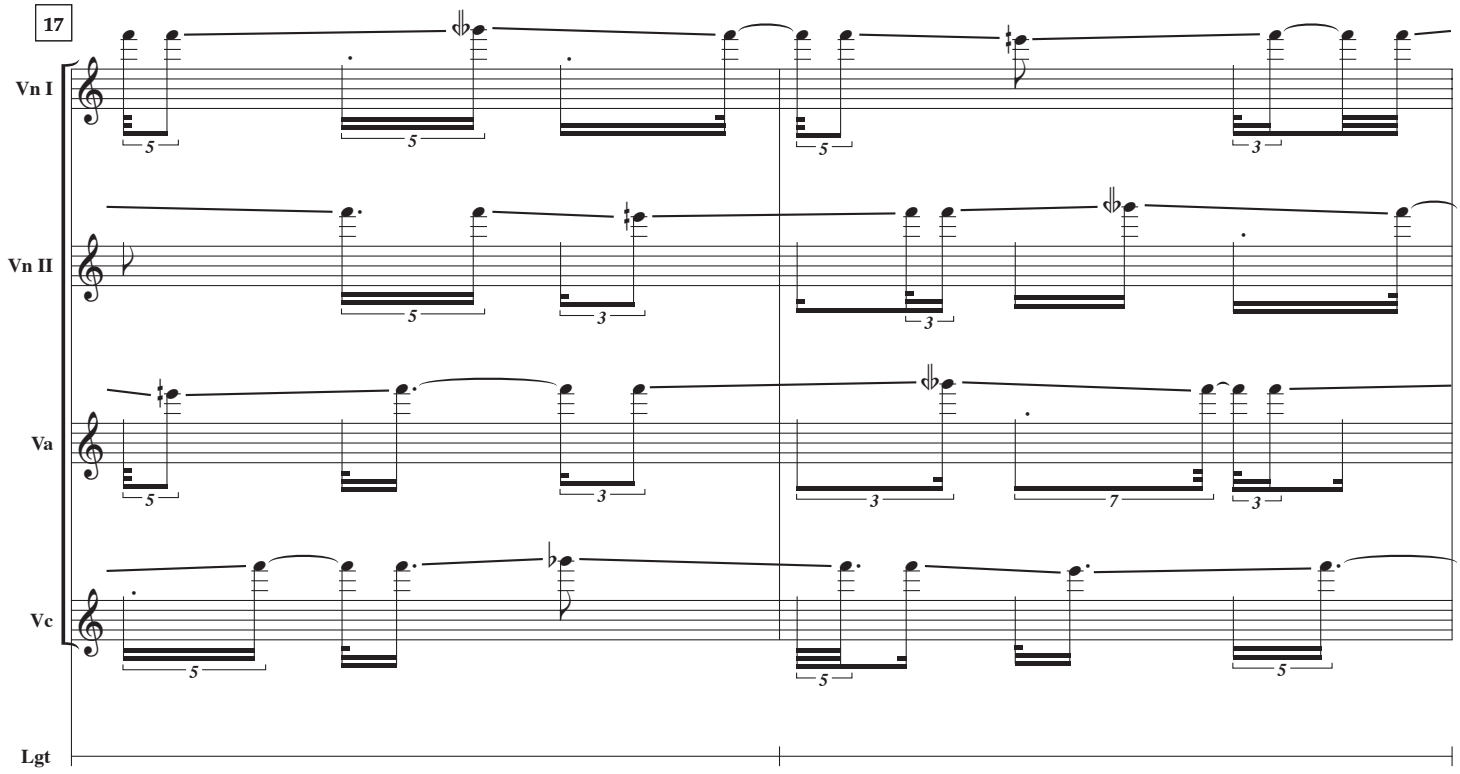

7
Vn I
Vn II
Va
Vc
Lgt

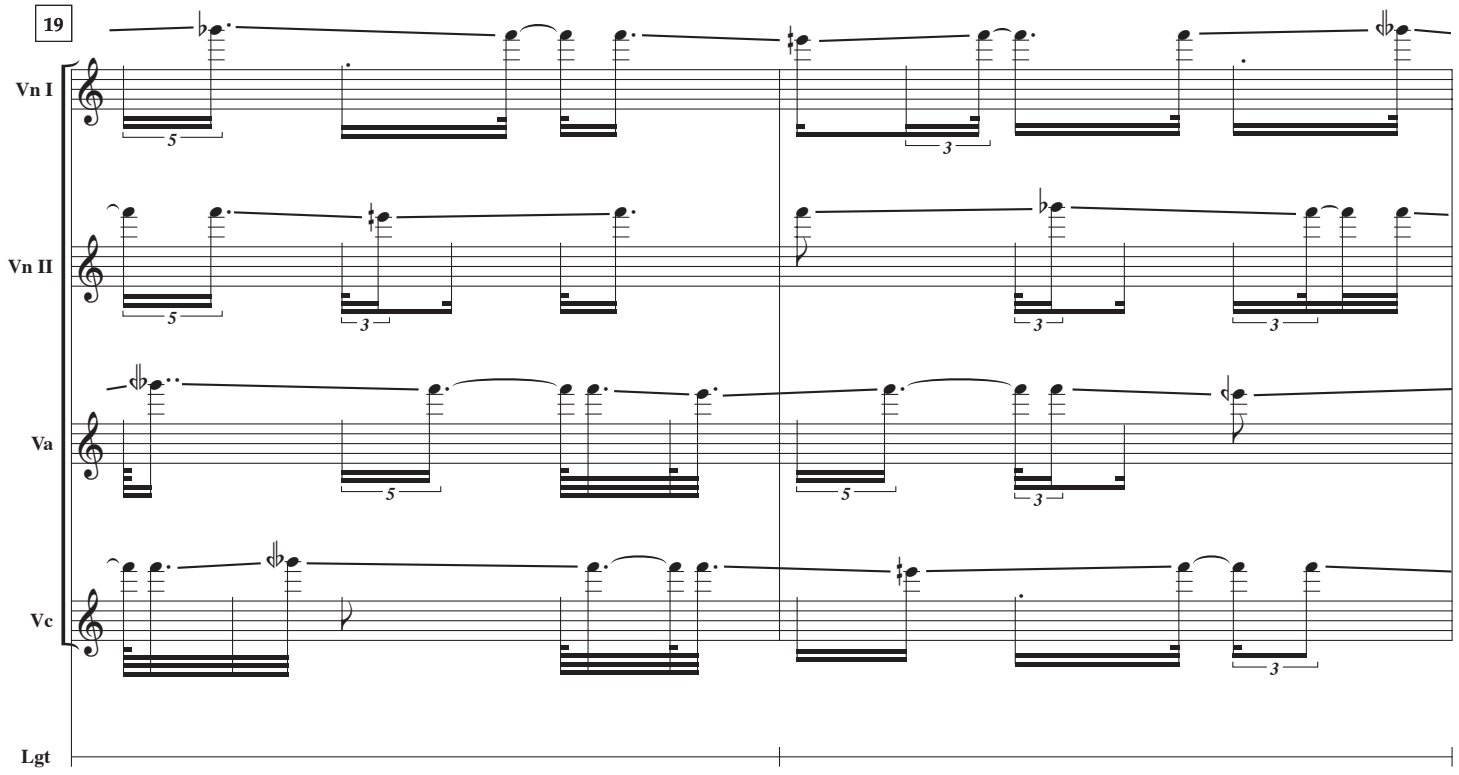

9
Vn I
Vn II
Va
Vc
Lgt
5/16
3/8

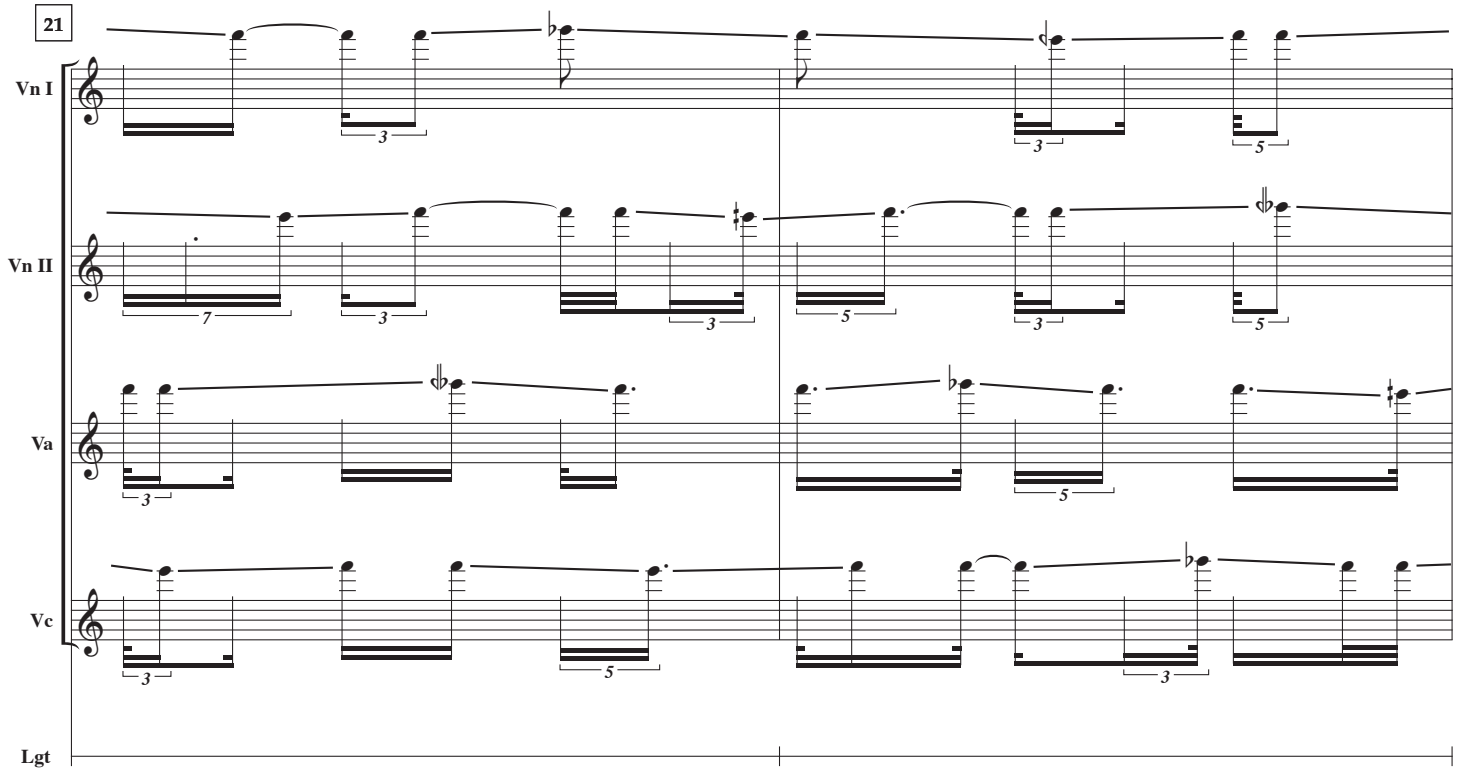

11
Vn I
Vn II
Va
Vc
Lgt

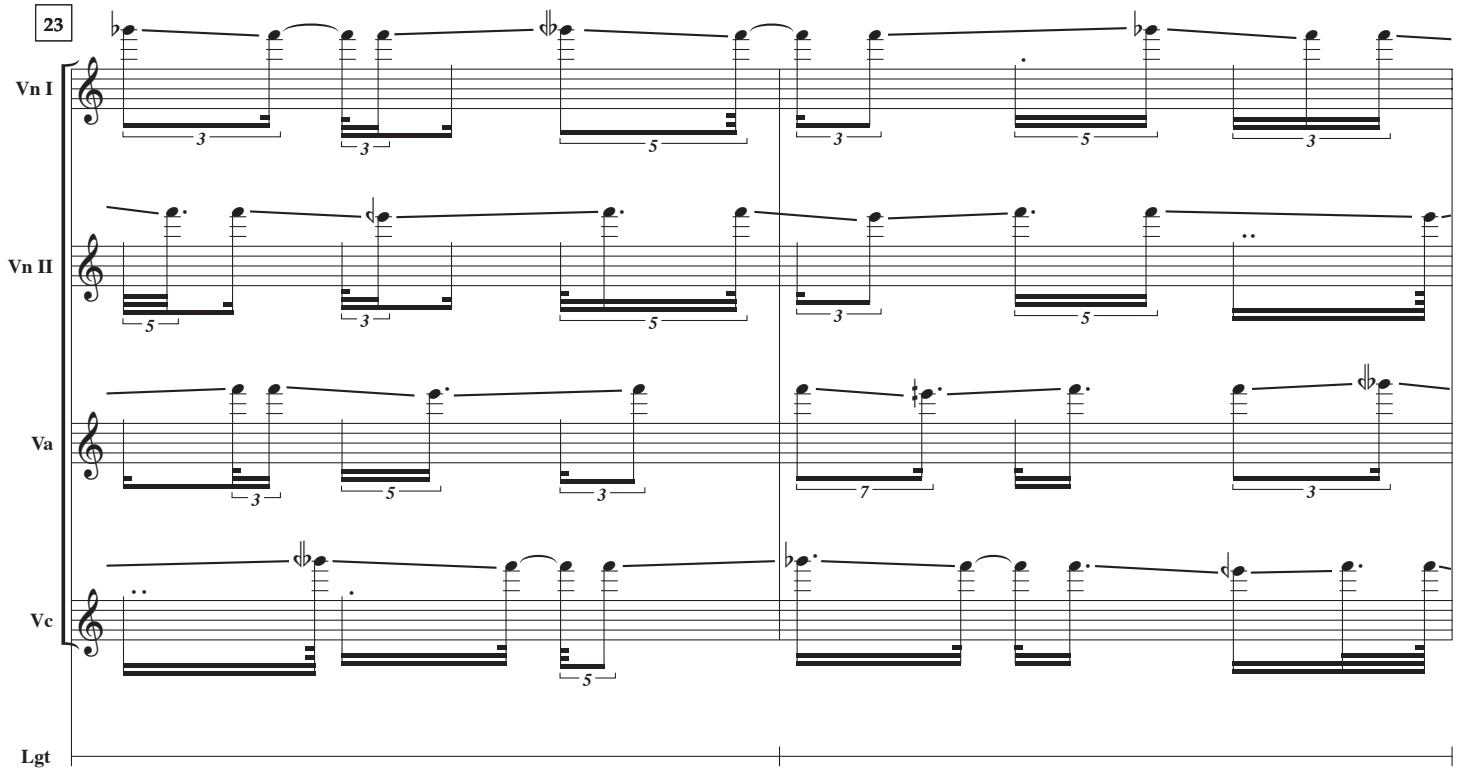

13
Vn I
Vn II
Va
Vc
Lgt

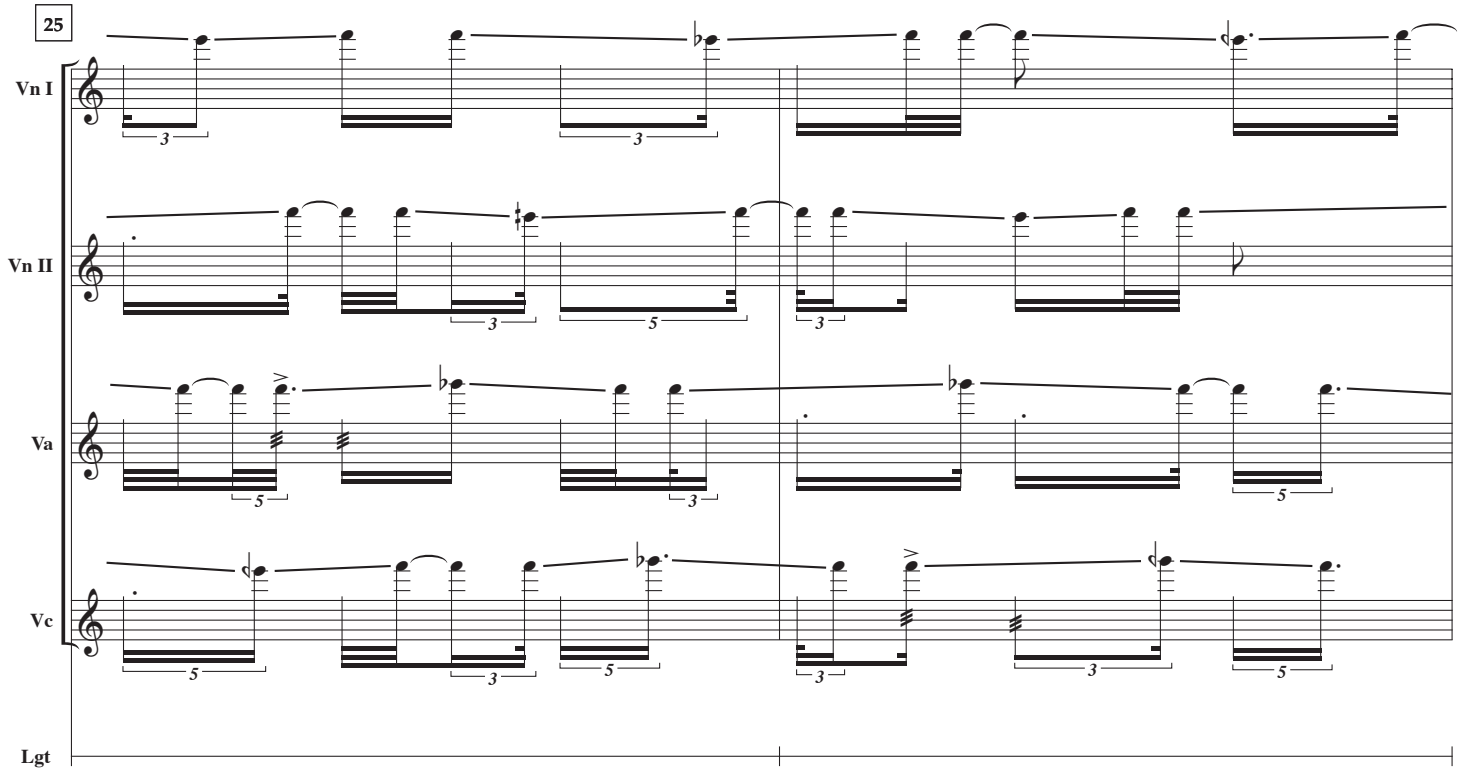

15
Vn I
Vn II
Va
Vc
Lgt

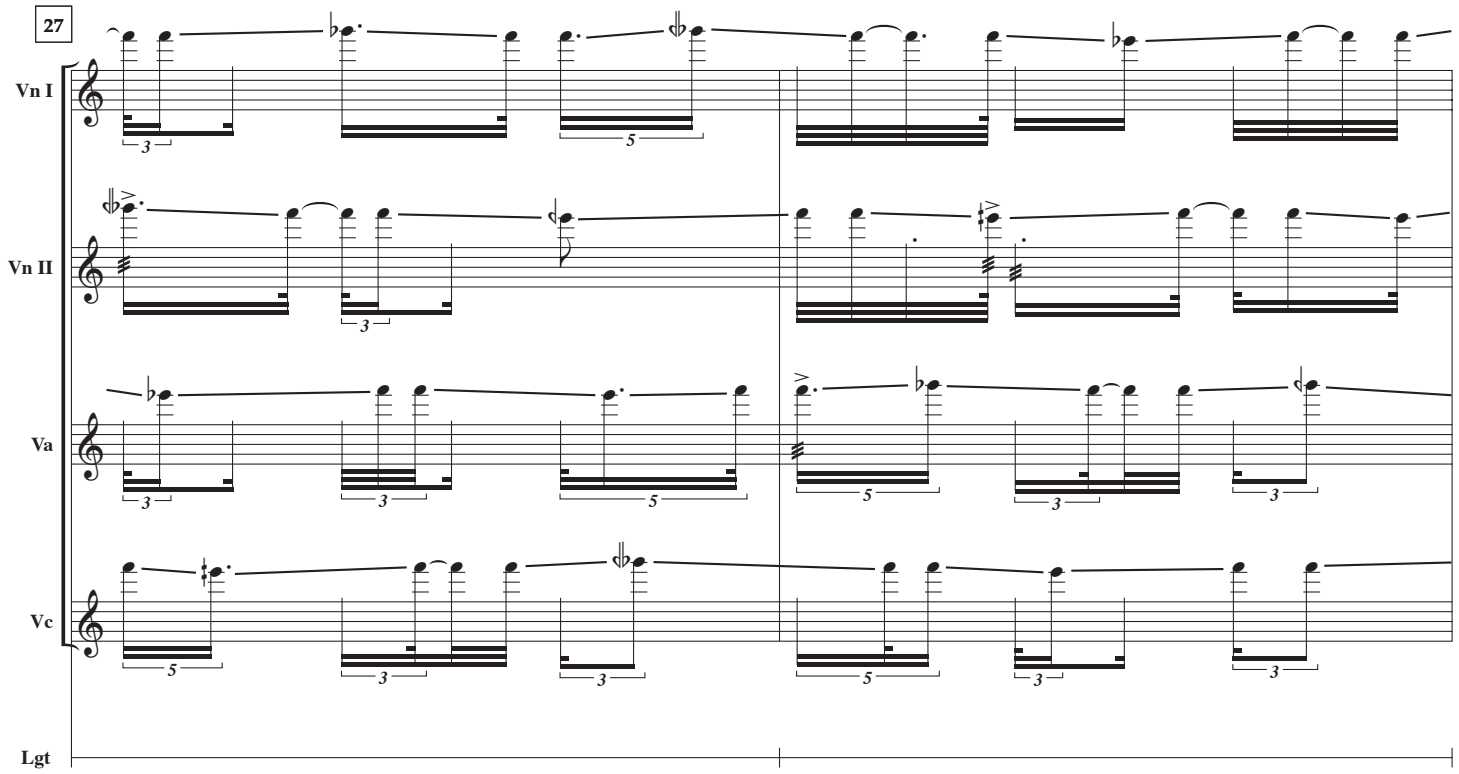

17
Vn I
Vn II
Va
Vc
Lgt

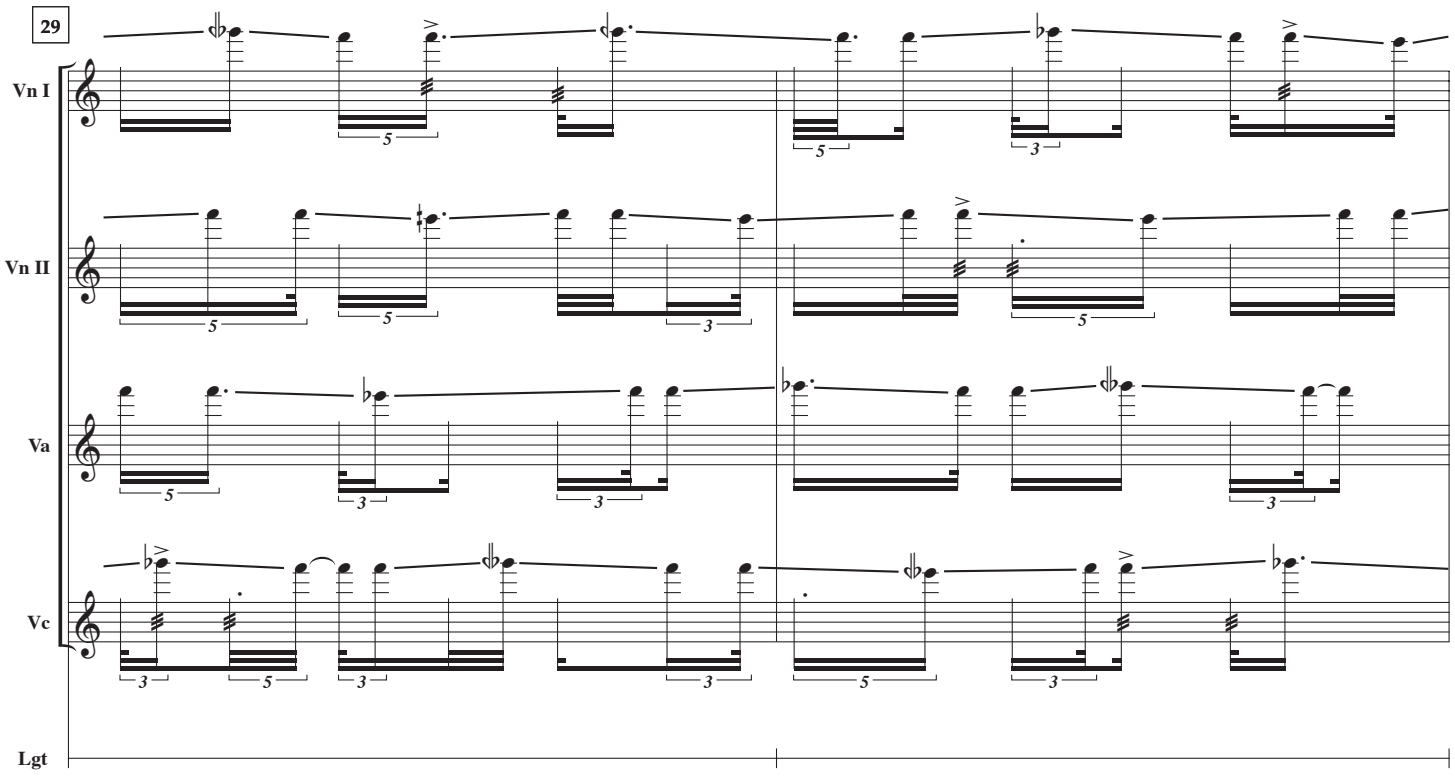

19
Vn I
Vn II
Va
Vc
Lgt

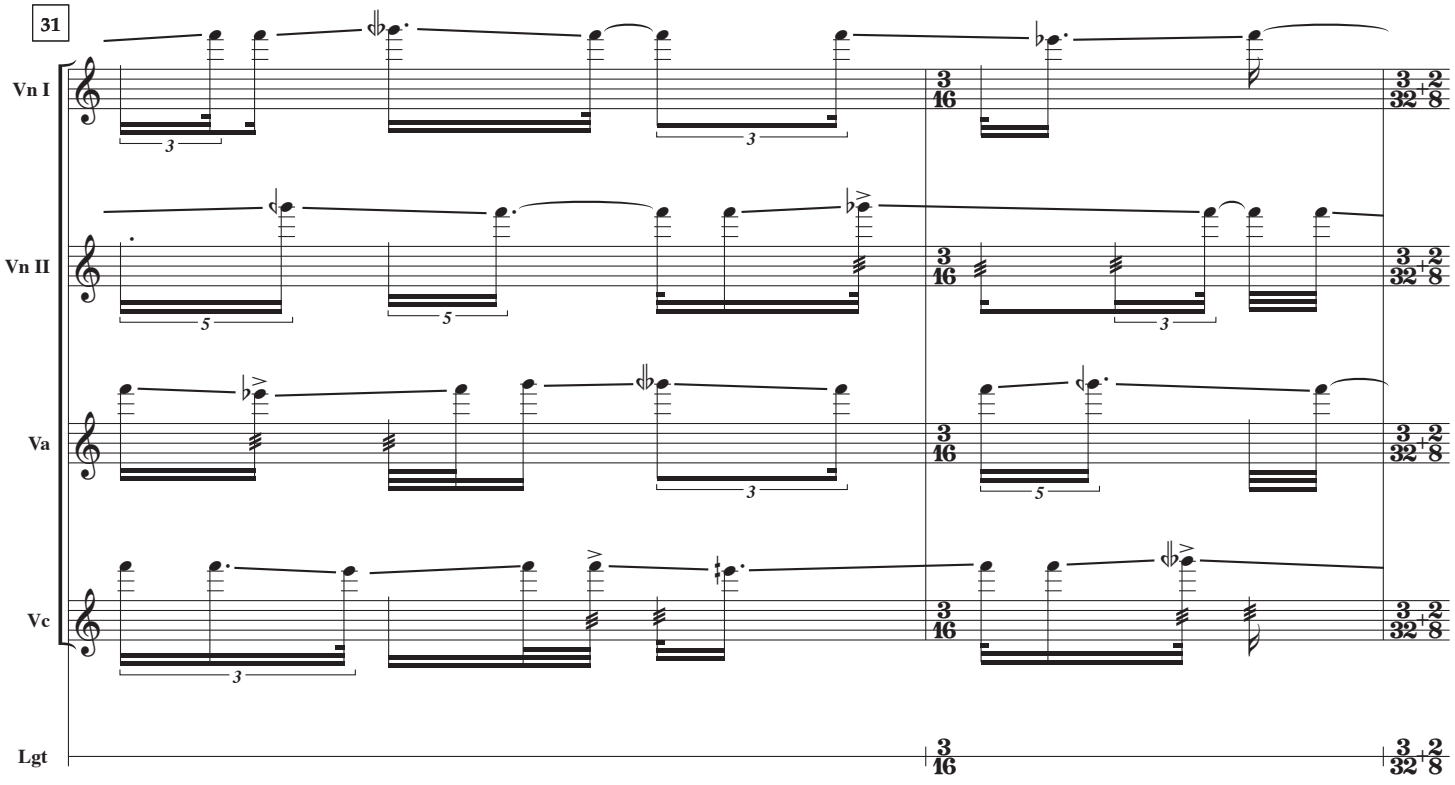

21
Vn I
Vn II
Va
Vc
Lgt

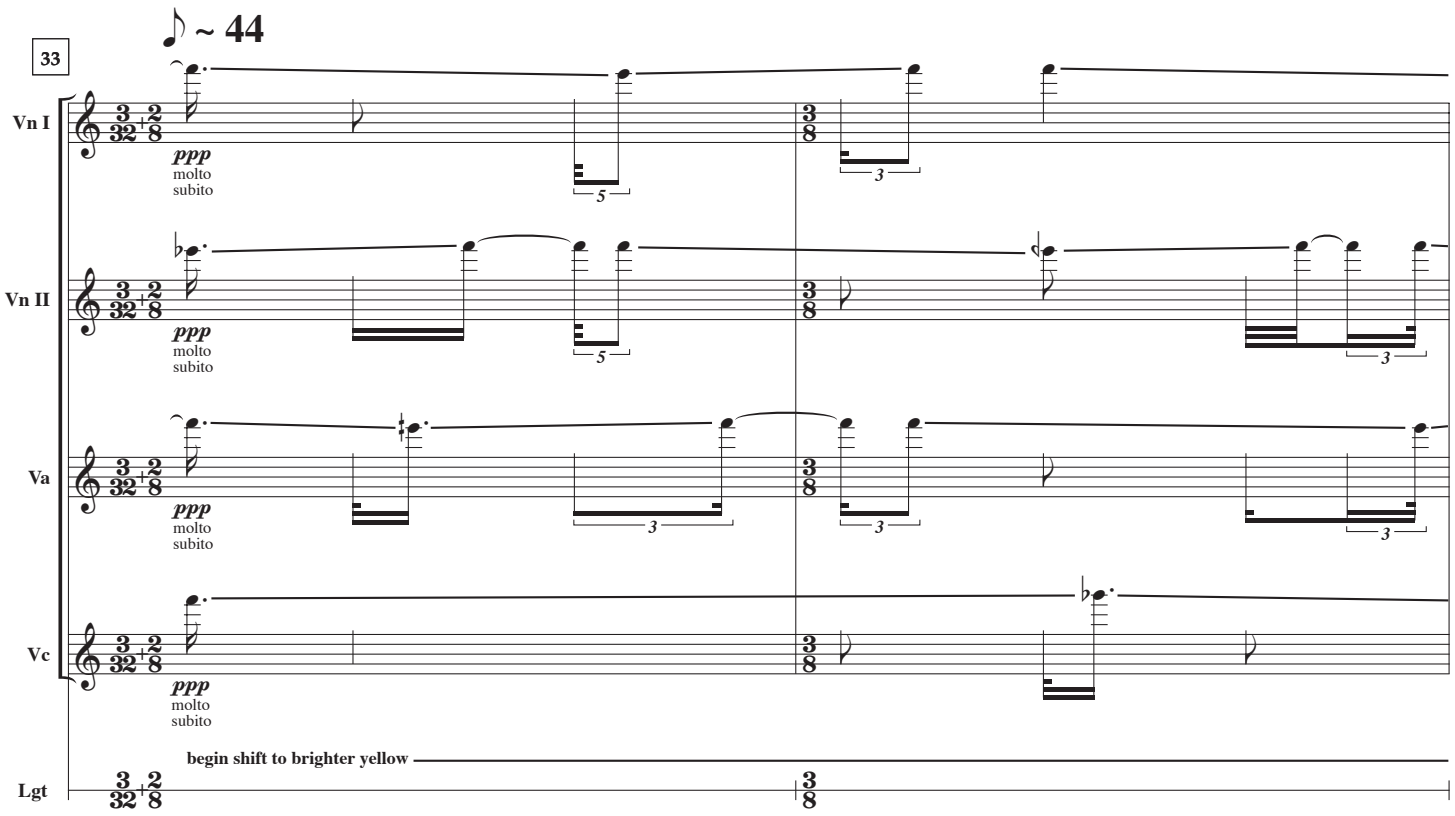

23
Vn I
Vn II
Va
Vc
Lgt

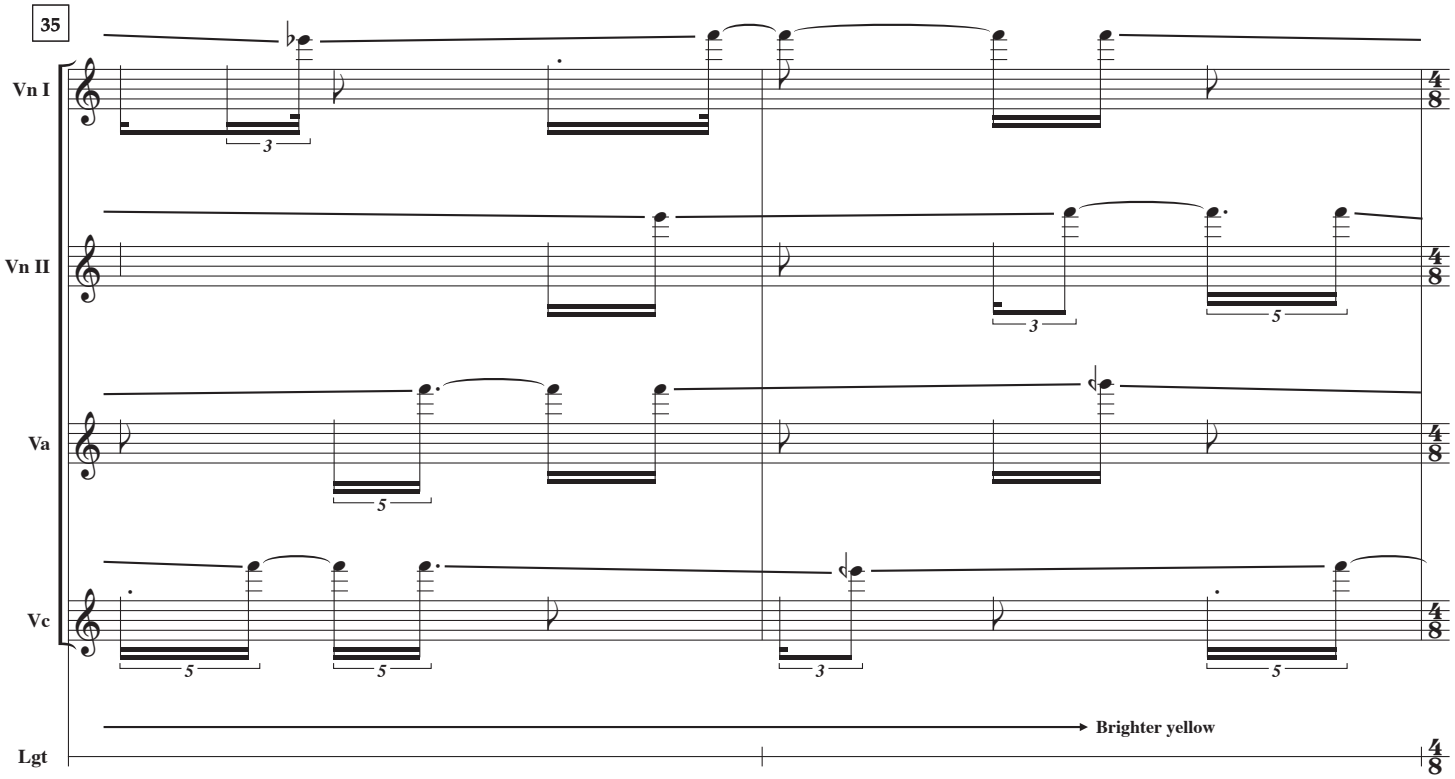

25
Vn I
Vn II
Va
Vc
Lgt

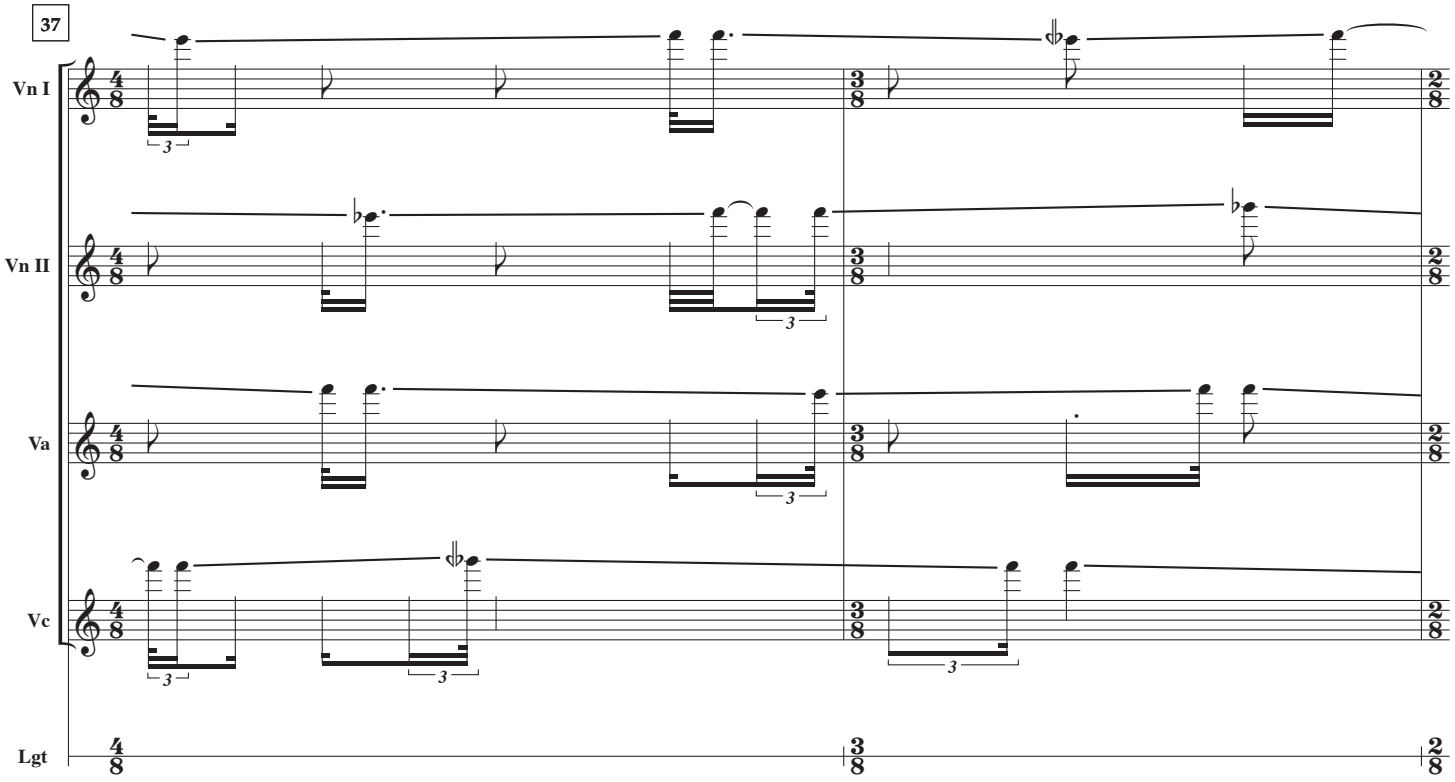

27
Vn I
Vn II
Va
Vc
Lgt


29
Vn I
Vn II
Va
Vc
Lgt

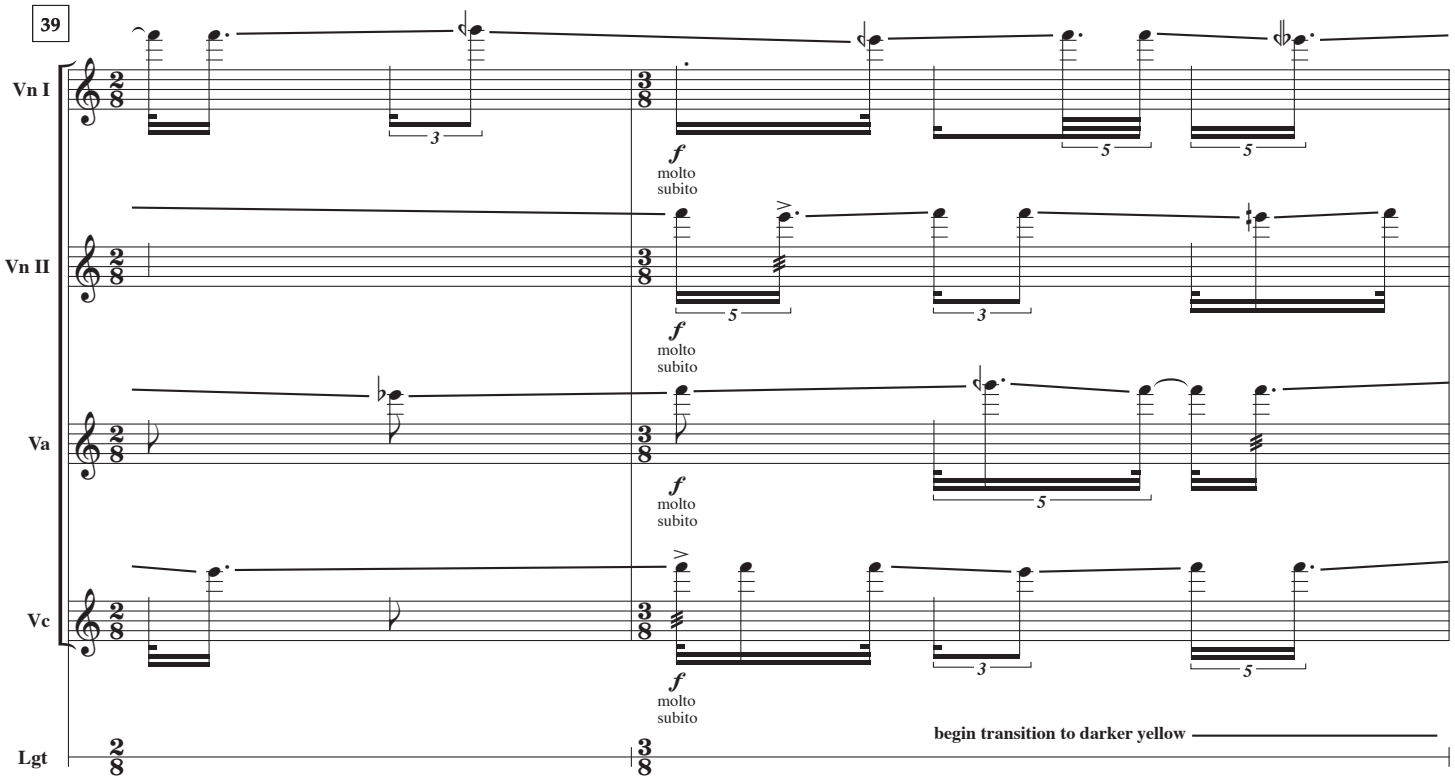

31
Vn I
Vn II
Va
Vc
Lgt
3/16
3/32 2/8

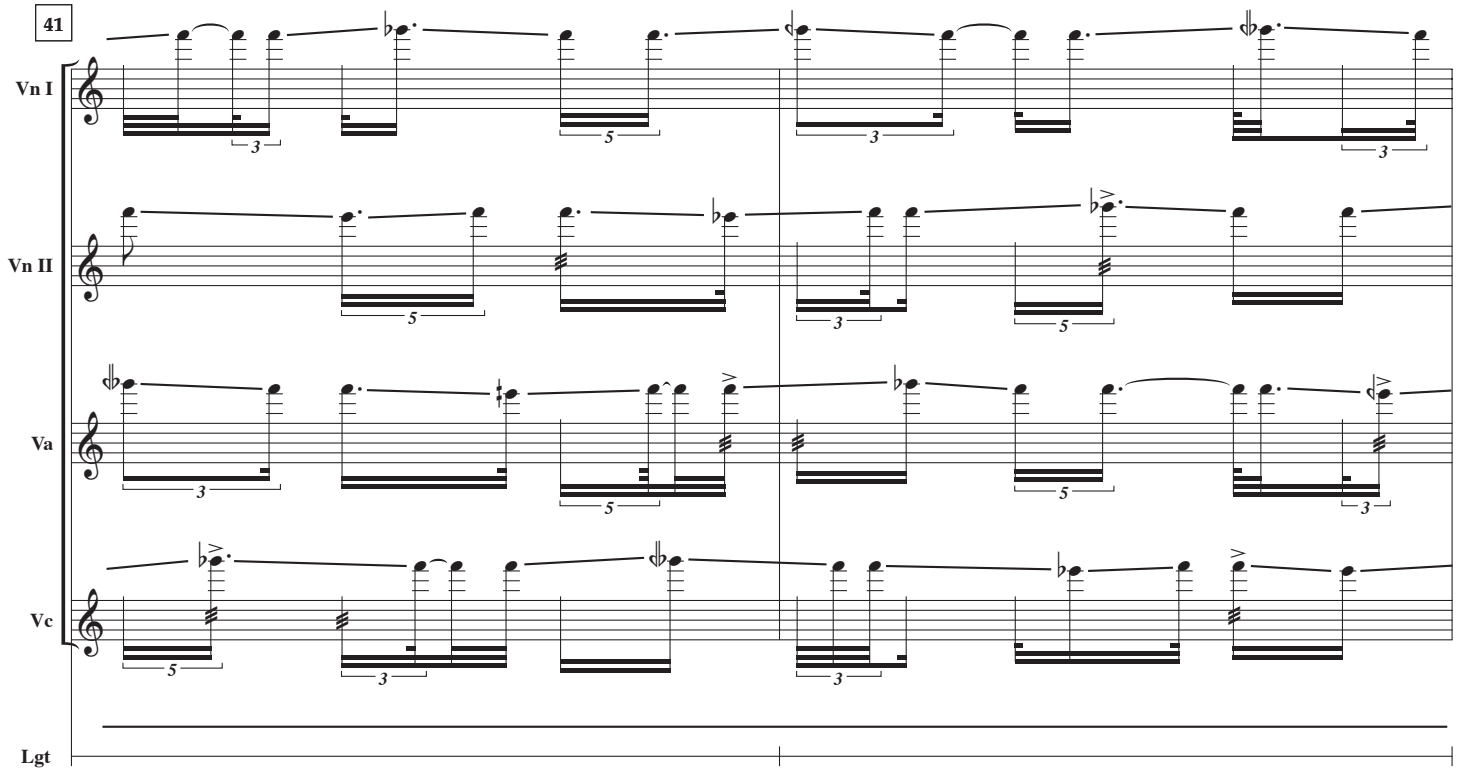

♪ ~ 44
33
Vn I
Vn II
Va
Vc
Lgt
ppp
molto
subito
begin shift to brighter yellow

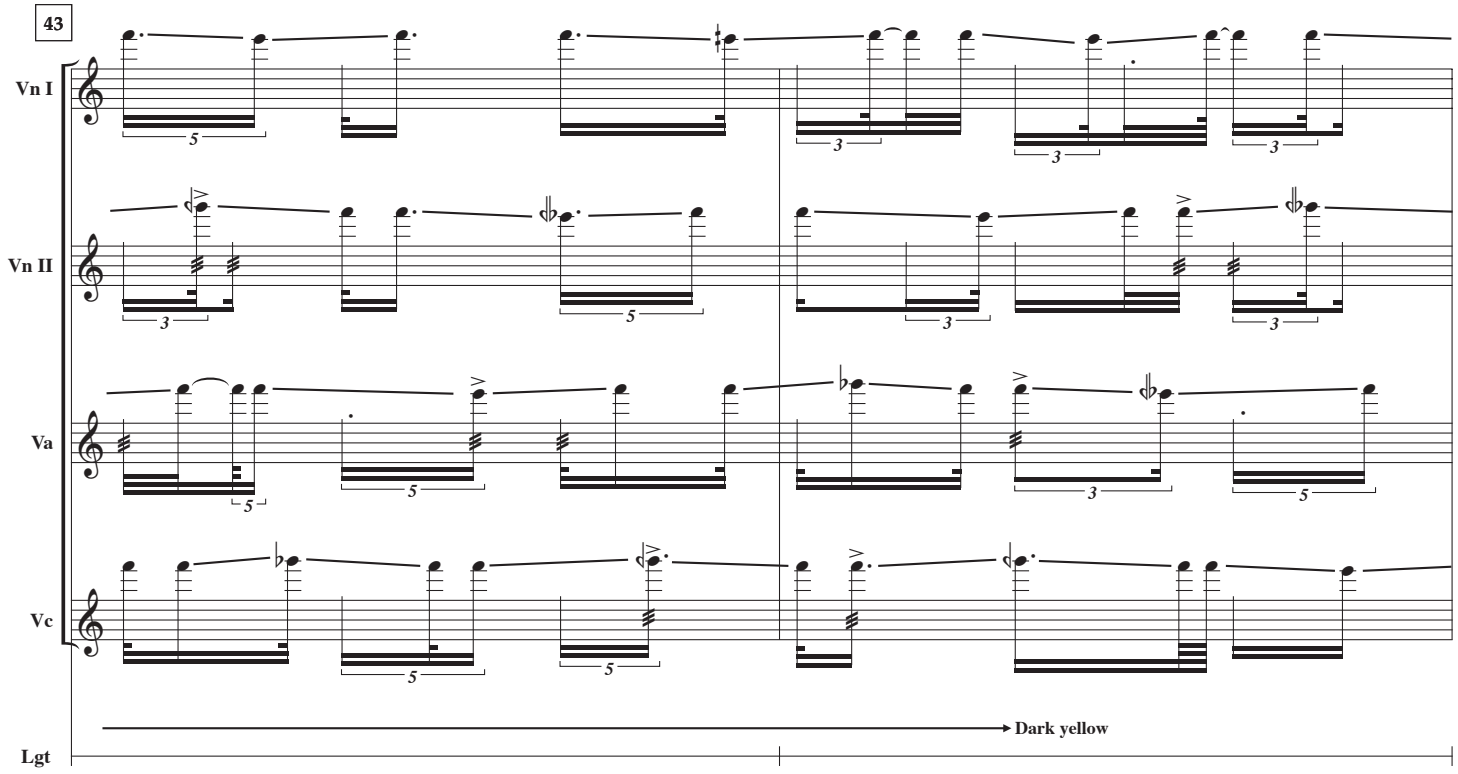

35
Vn I
Vn II
Va
Vc
Lgt
Brighter yellow

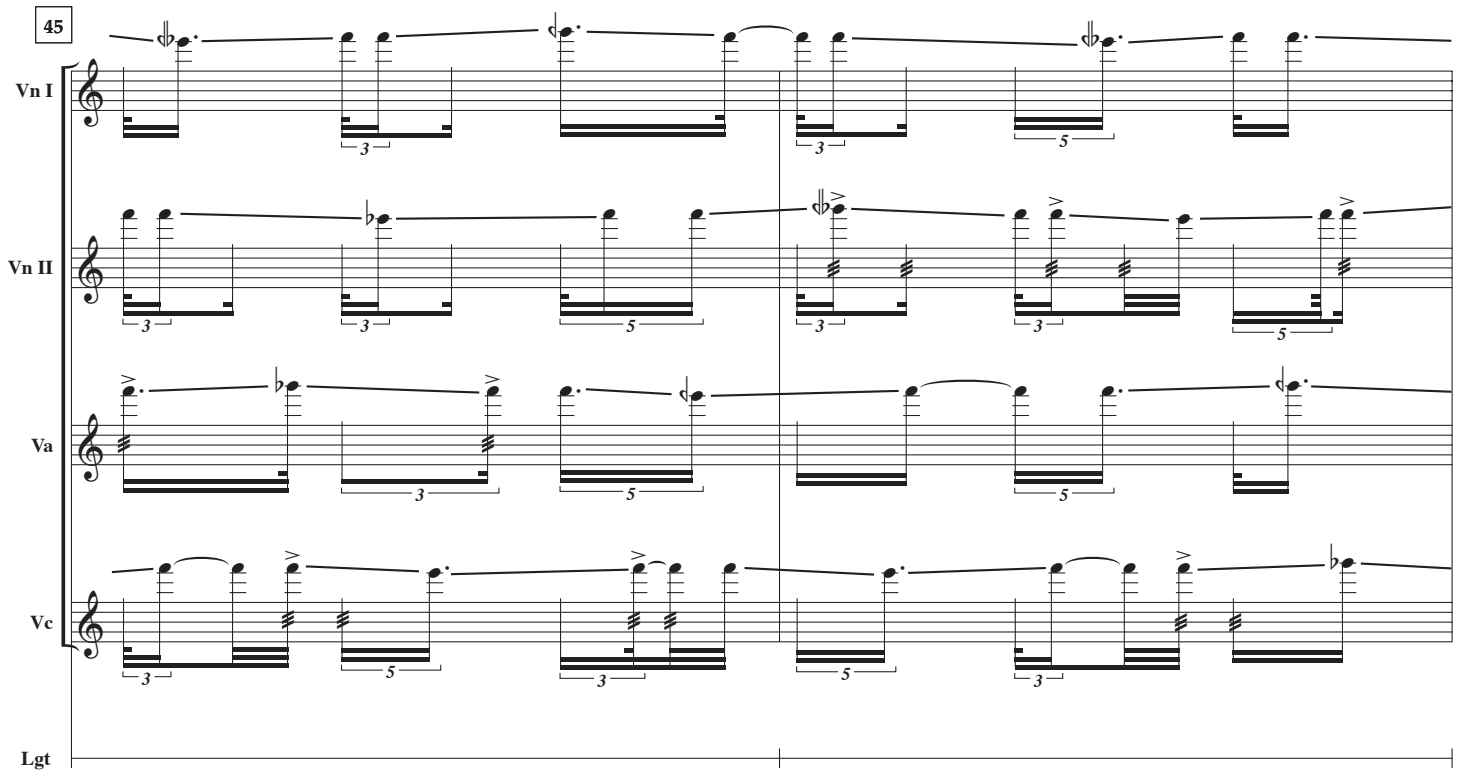

37
Vn I
Vn II
Va
Vc
Lgt

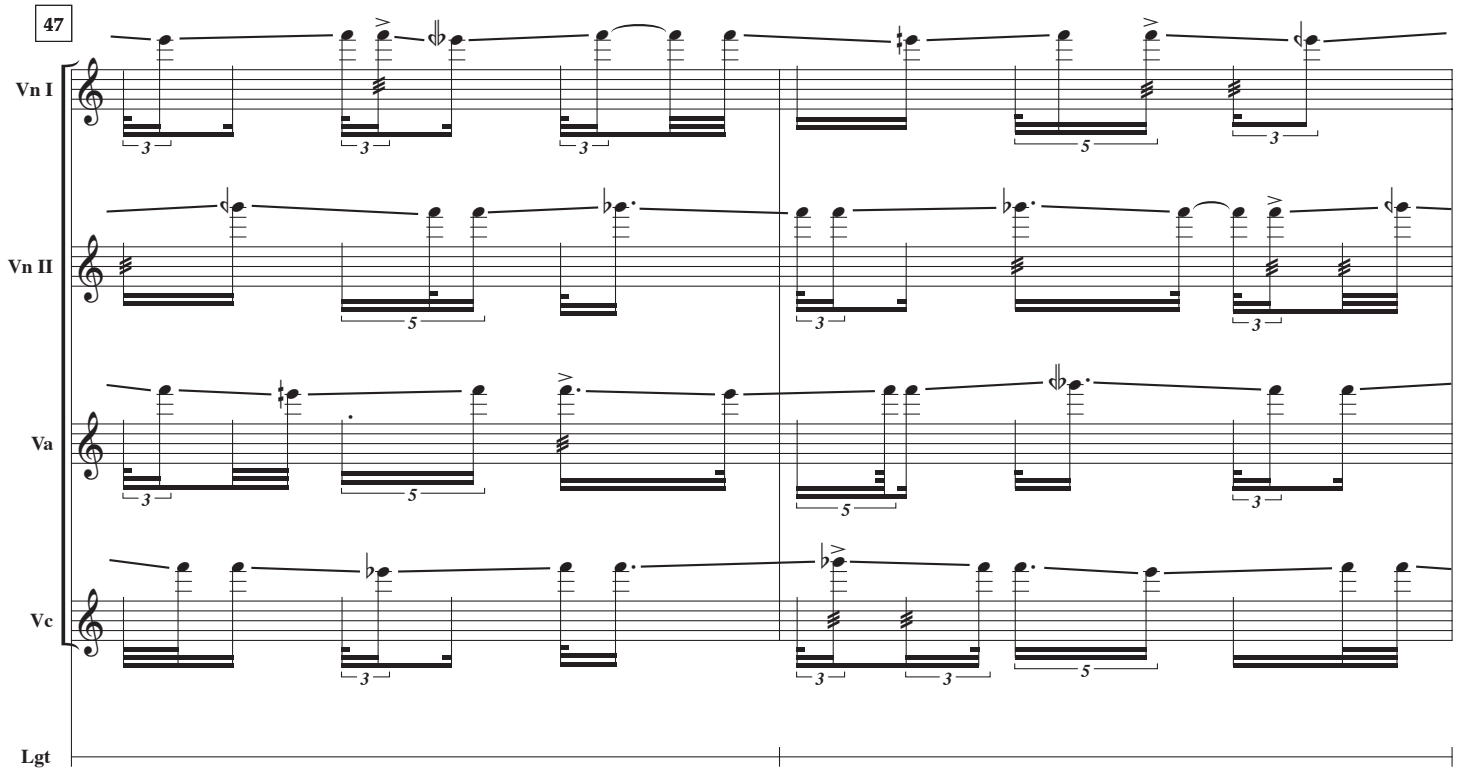
♪ ~ 54

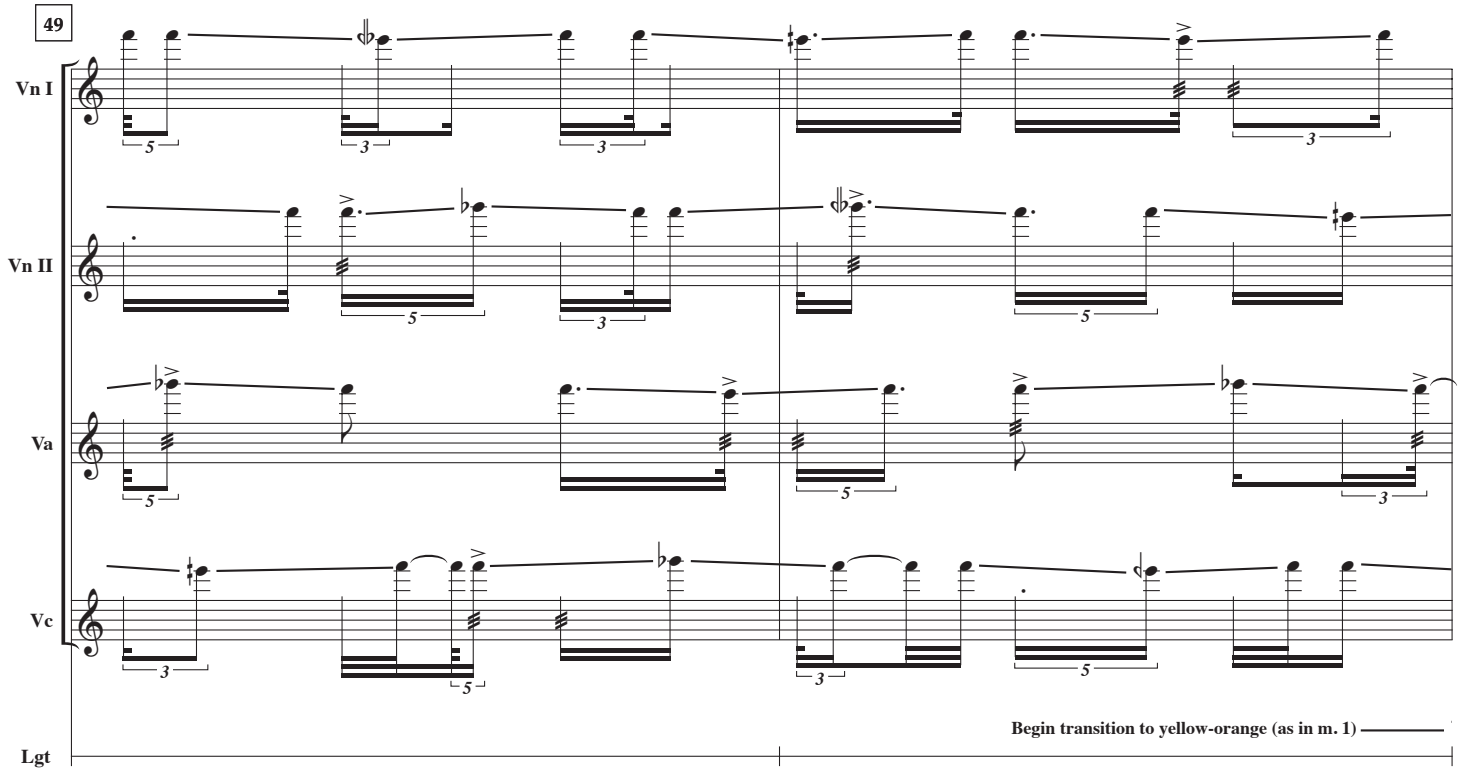

39
Vn I
Vn II
Va
Vc
Lgt
f
molto
subito
begin transition to darker yellow

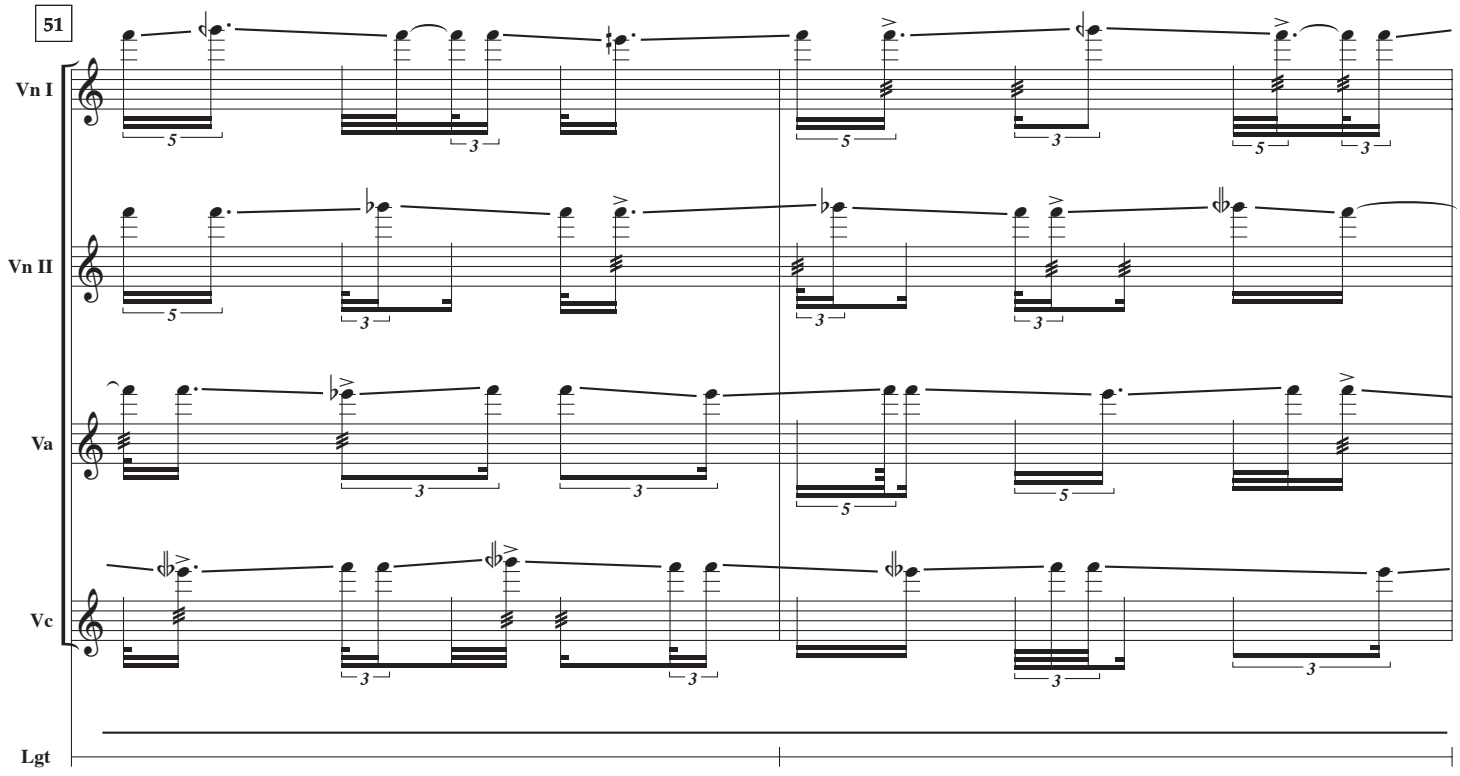

41
Vn I
Vn II
Va
Vc
Lgt

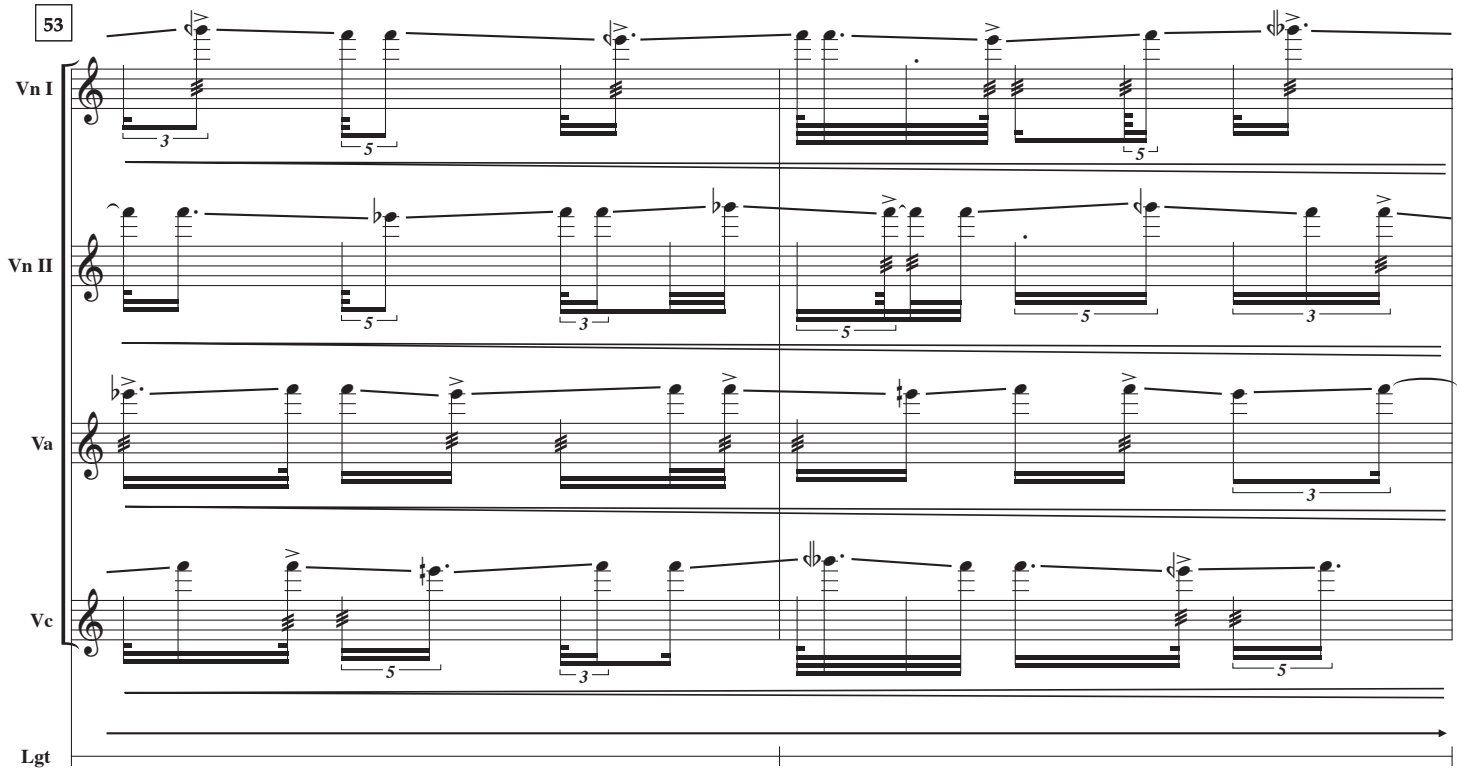

43
Vn I
Vn II
Va
Vc
Lgt
Dark yellow

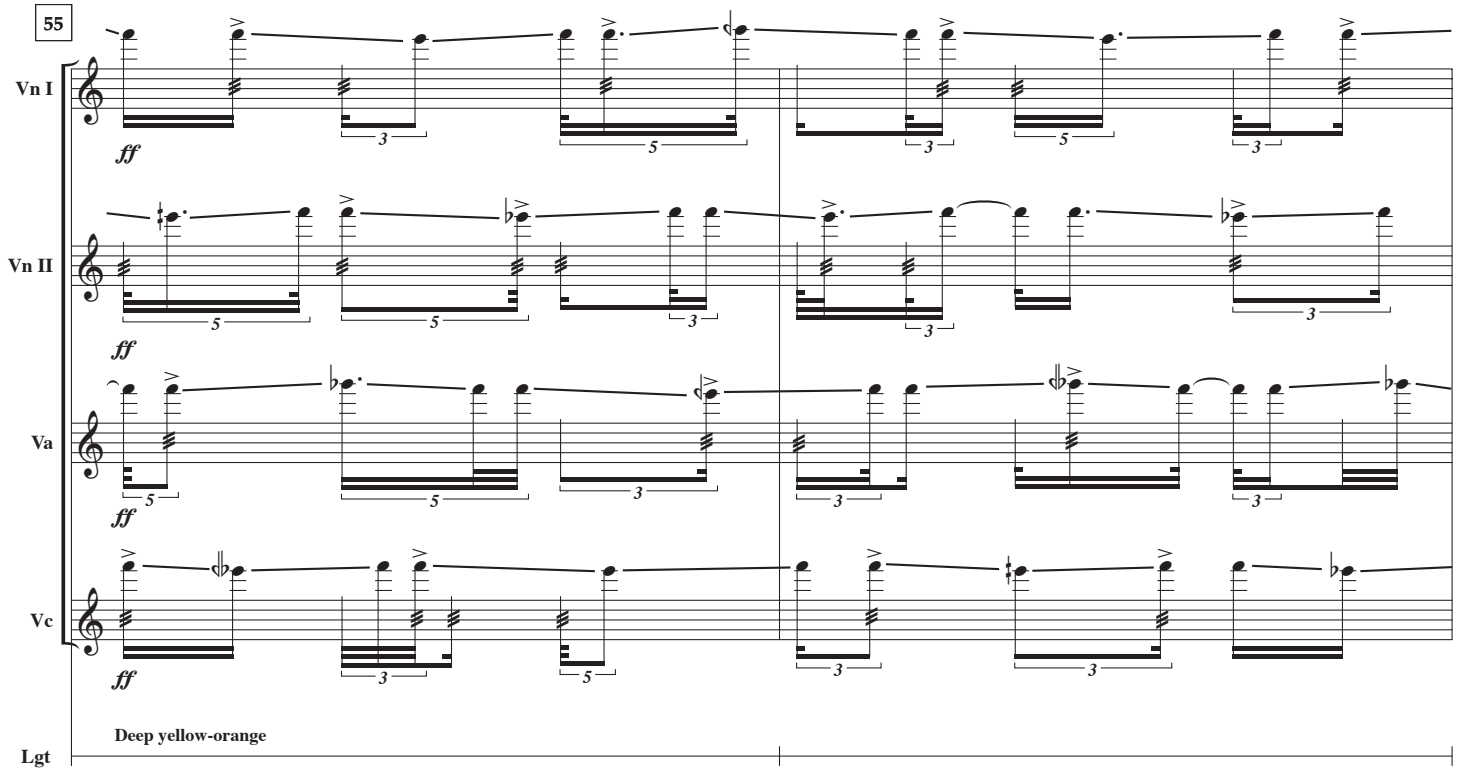

45
Vn I
Vn II
Va
Vc
Lgt

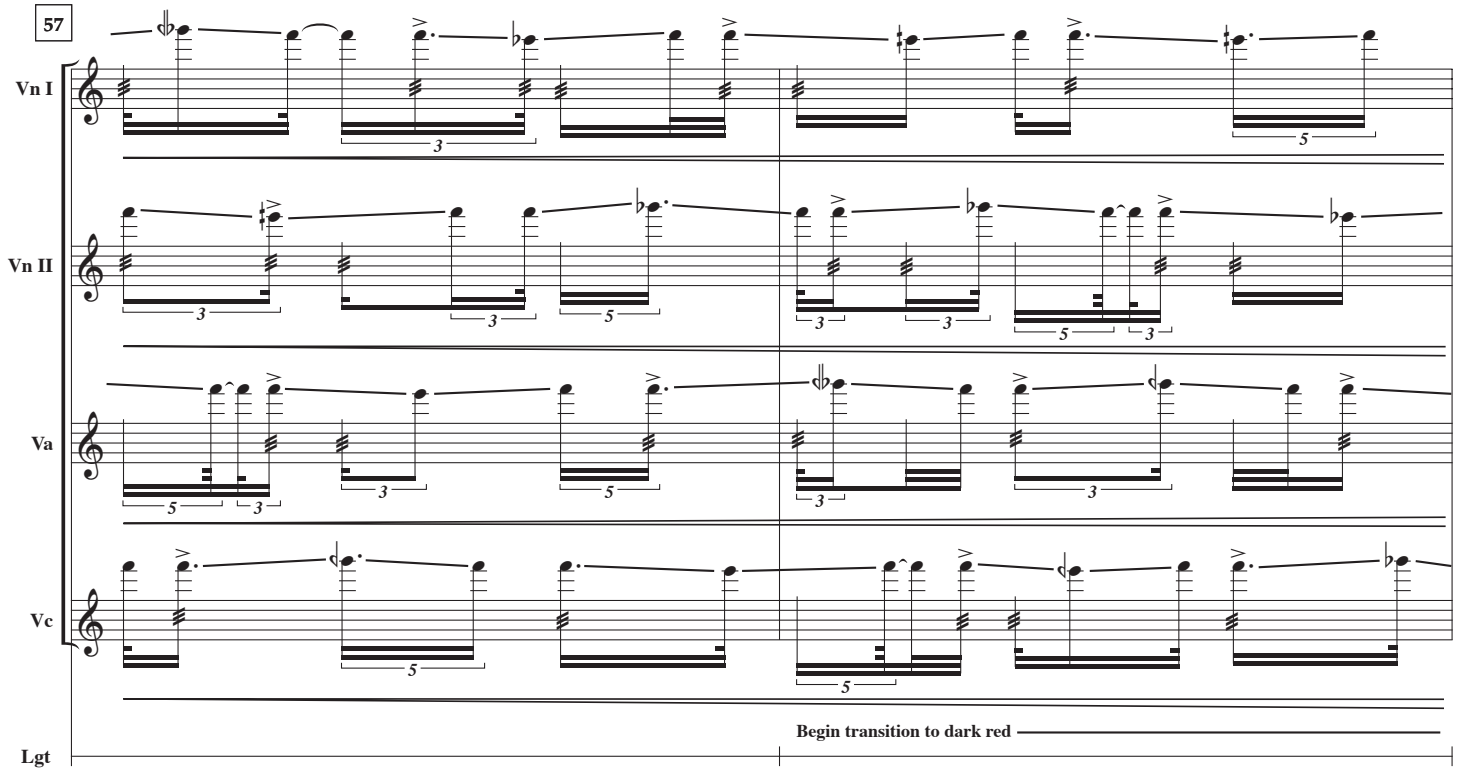

47
Vn I
Vn II
Va
Vc
Lgt

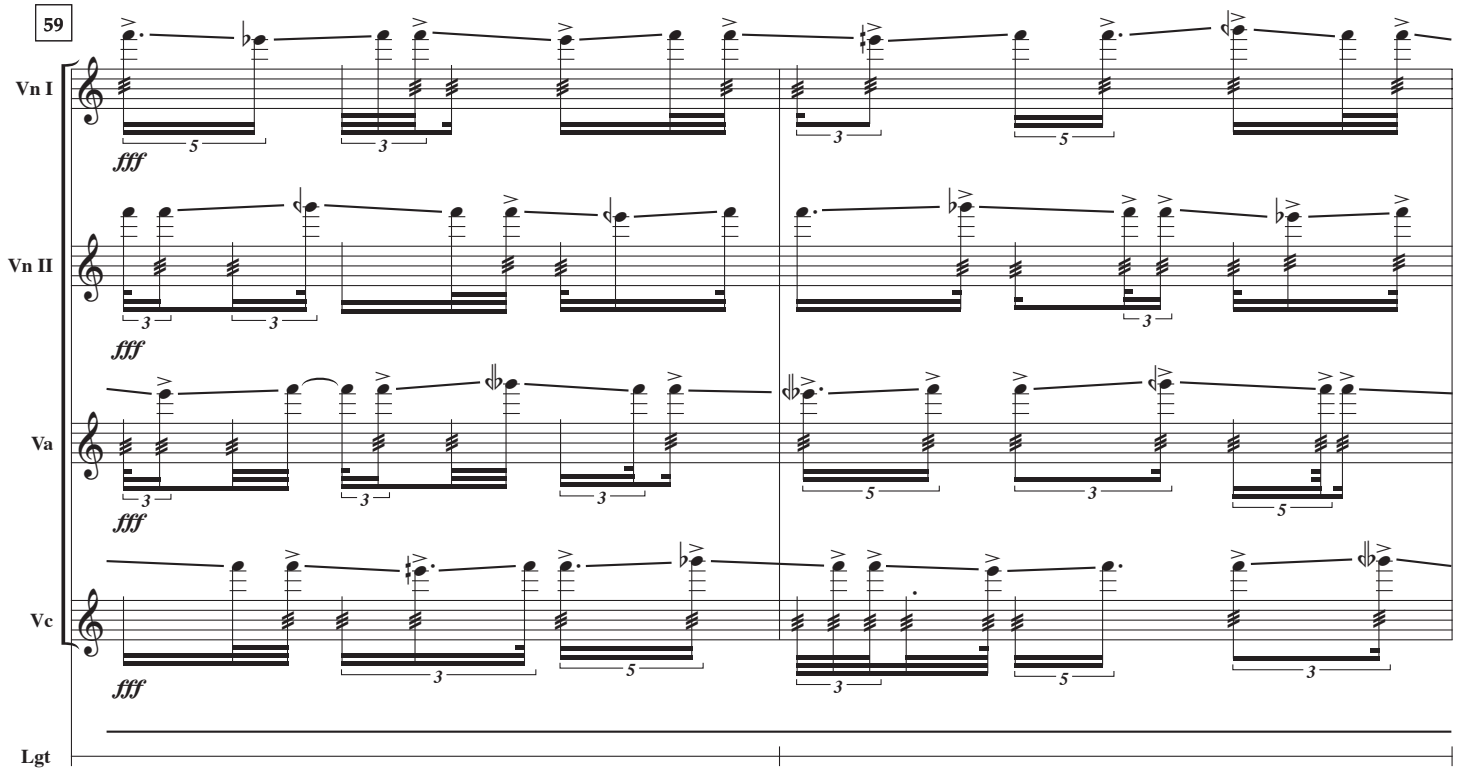

49
Vn I
Vn II
Va
Vc
Lgt
Begin transition to yellow-orange (as in m. 1)

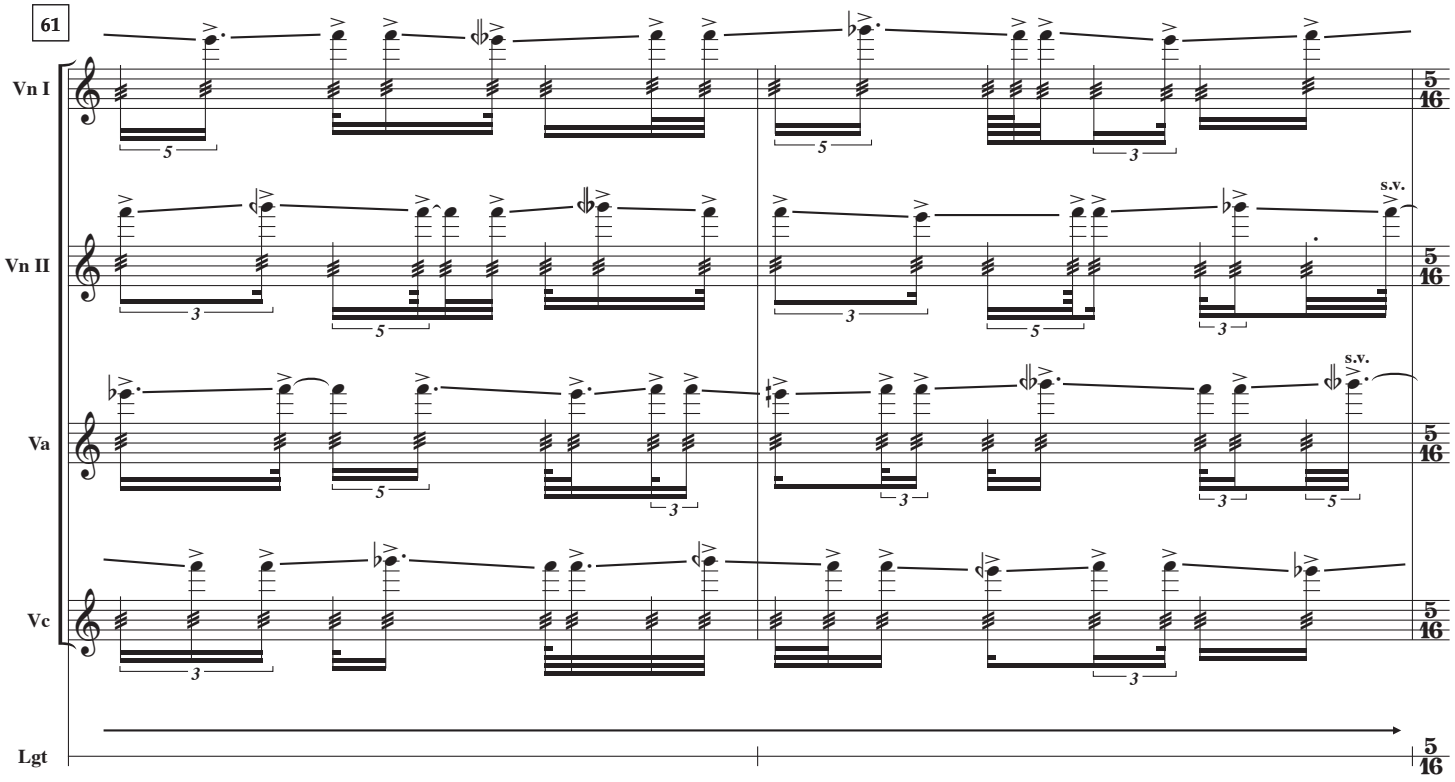

51
Vn I
Vn II
Va
Vc
Lgt

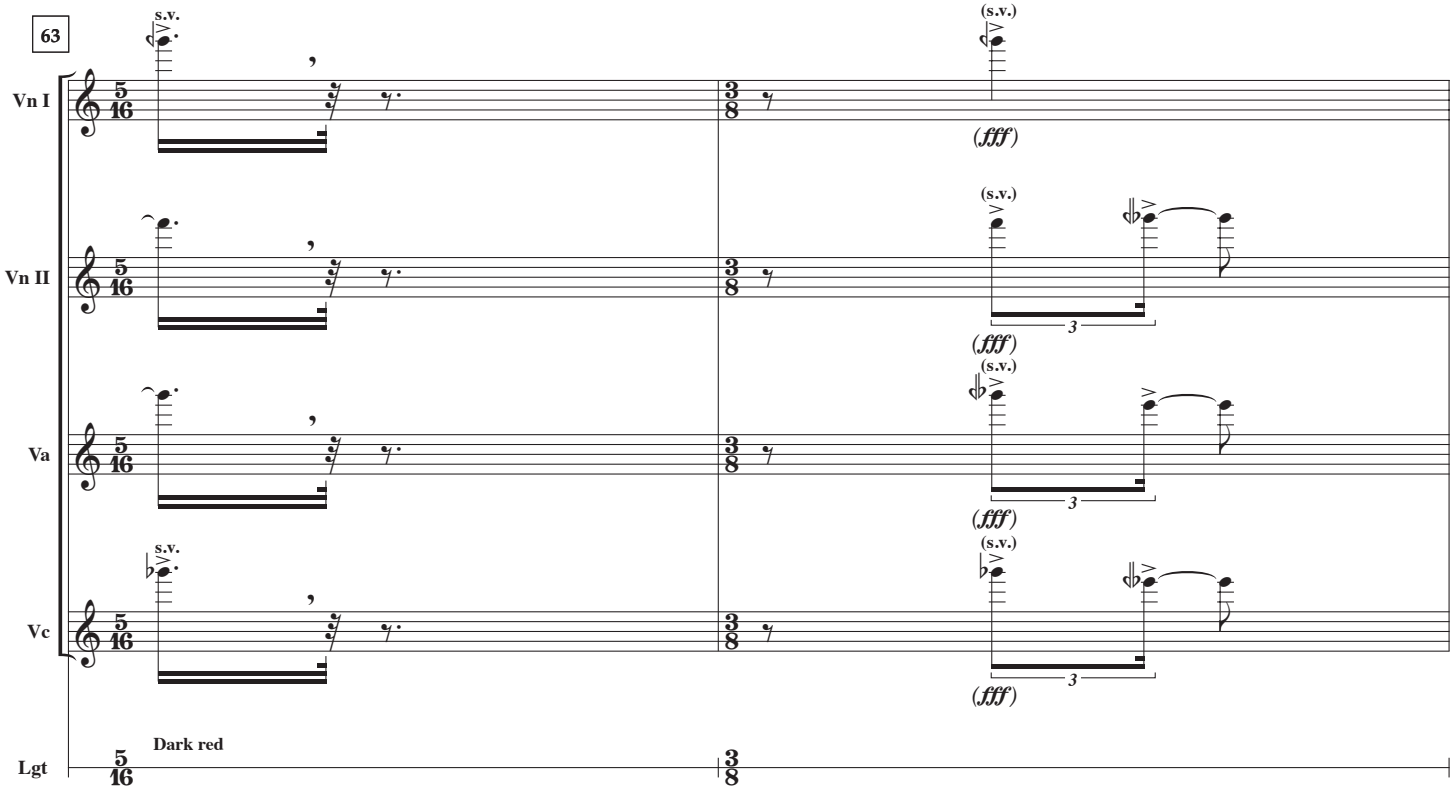

53
Vn I
Vn II
Va
Vc
Lgt

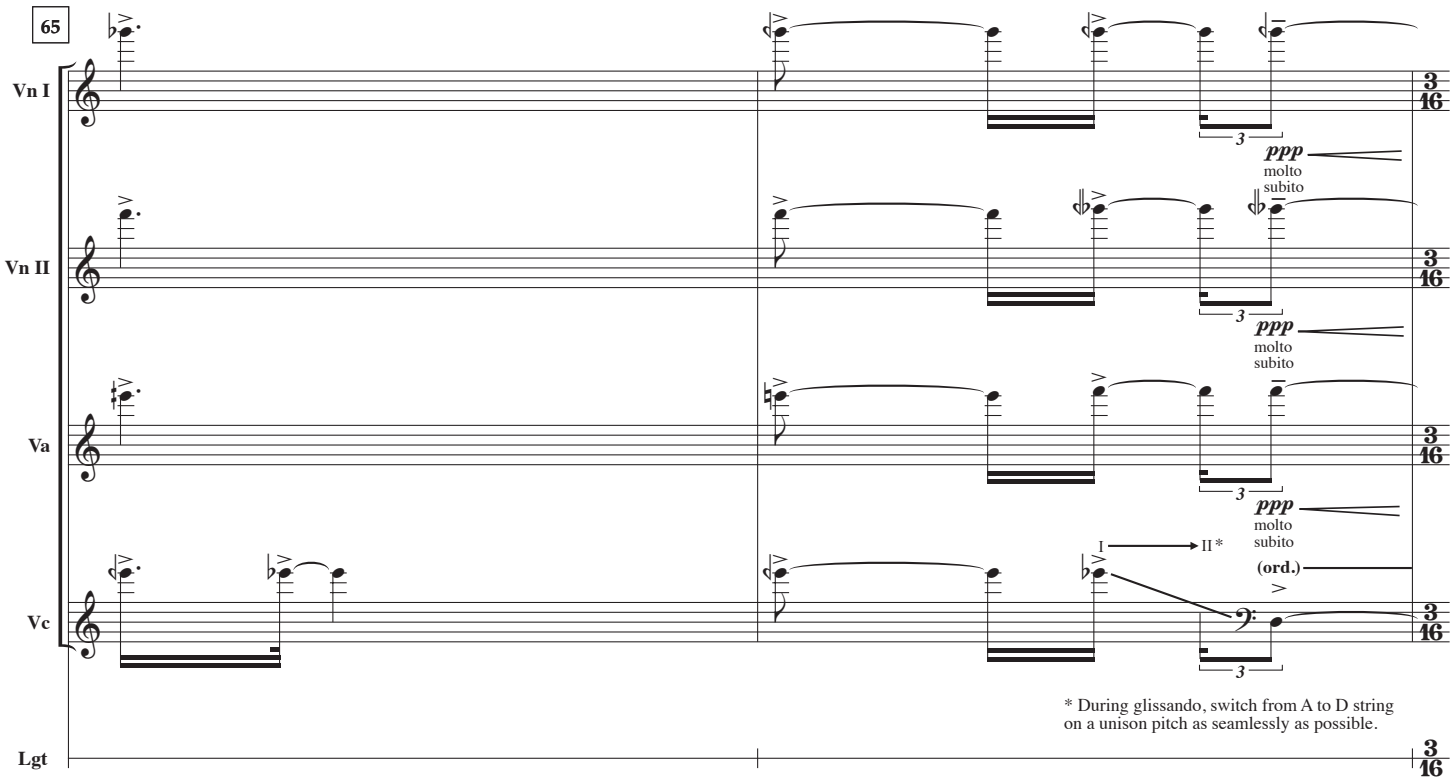

55
Vn I
Vn II
Va
Vc
Lgt
ff
Deep yellow-orange

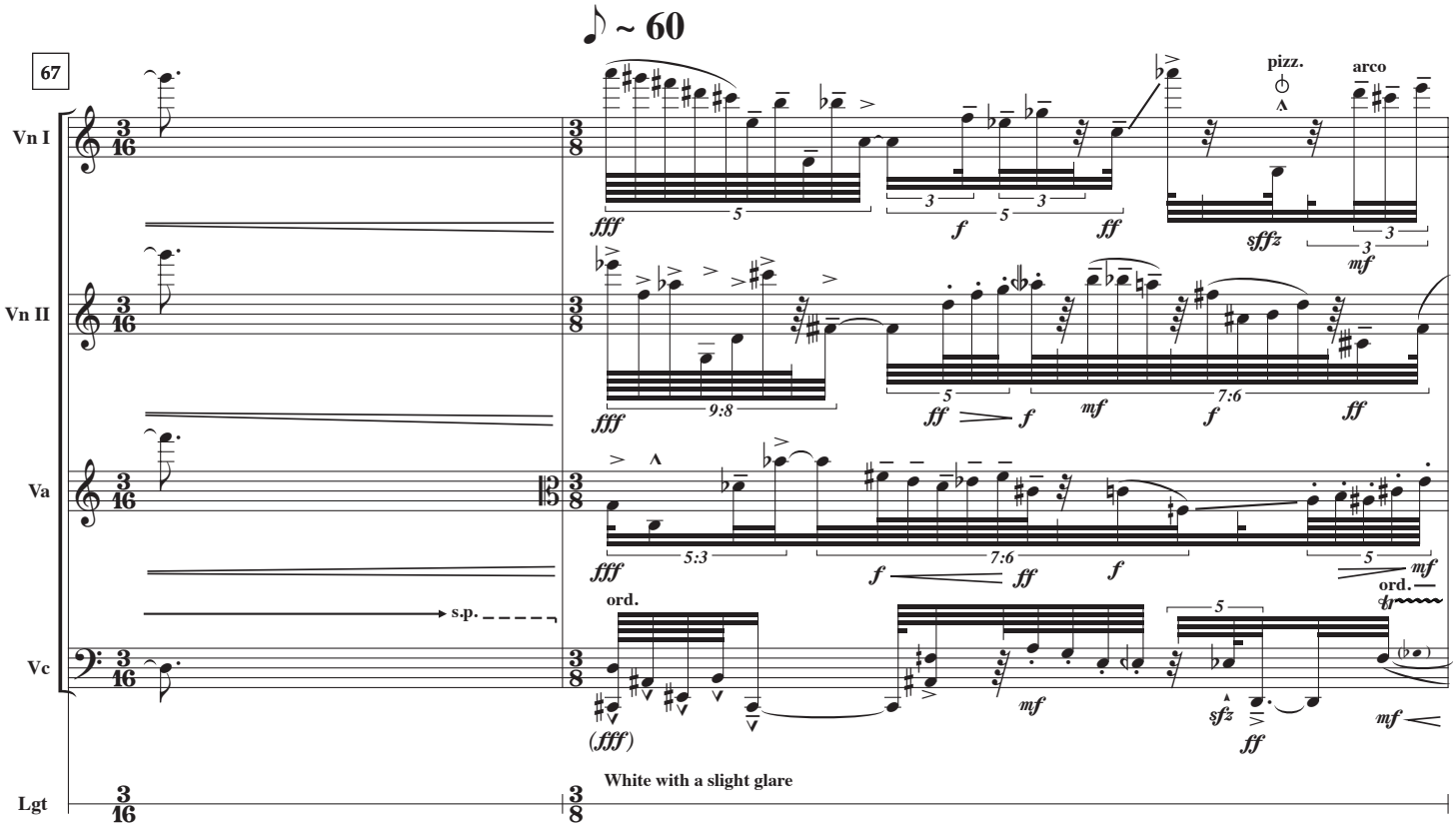

57
Vn I
Vn II
Va
Vc
Lgt
Begin transition to dark red

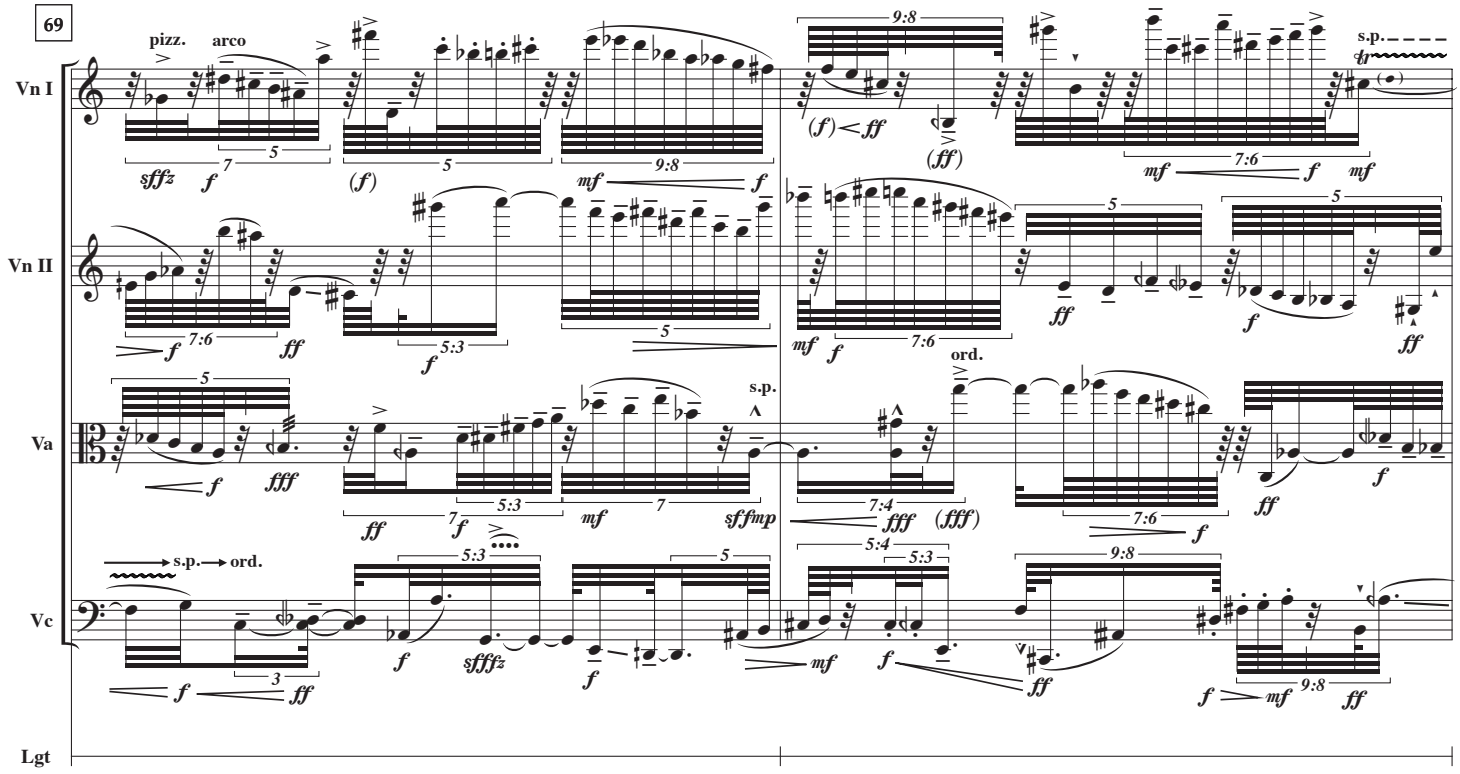

59
Vn I
Vn II
Va
Vc
Lgt
fff

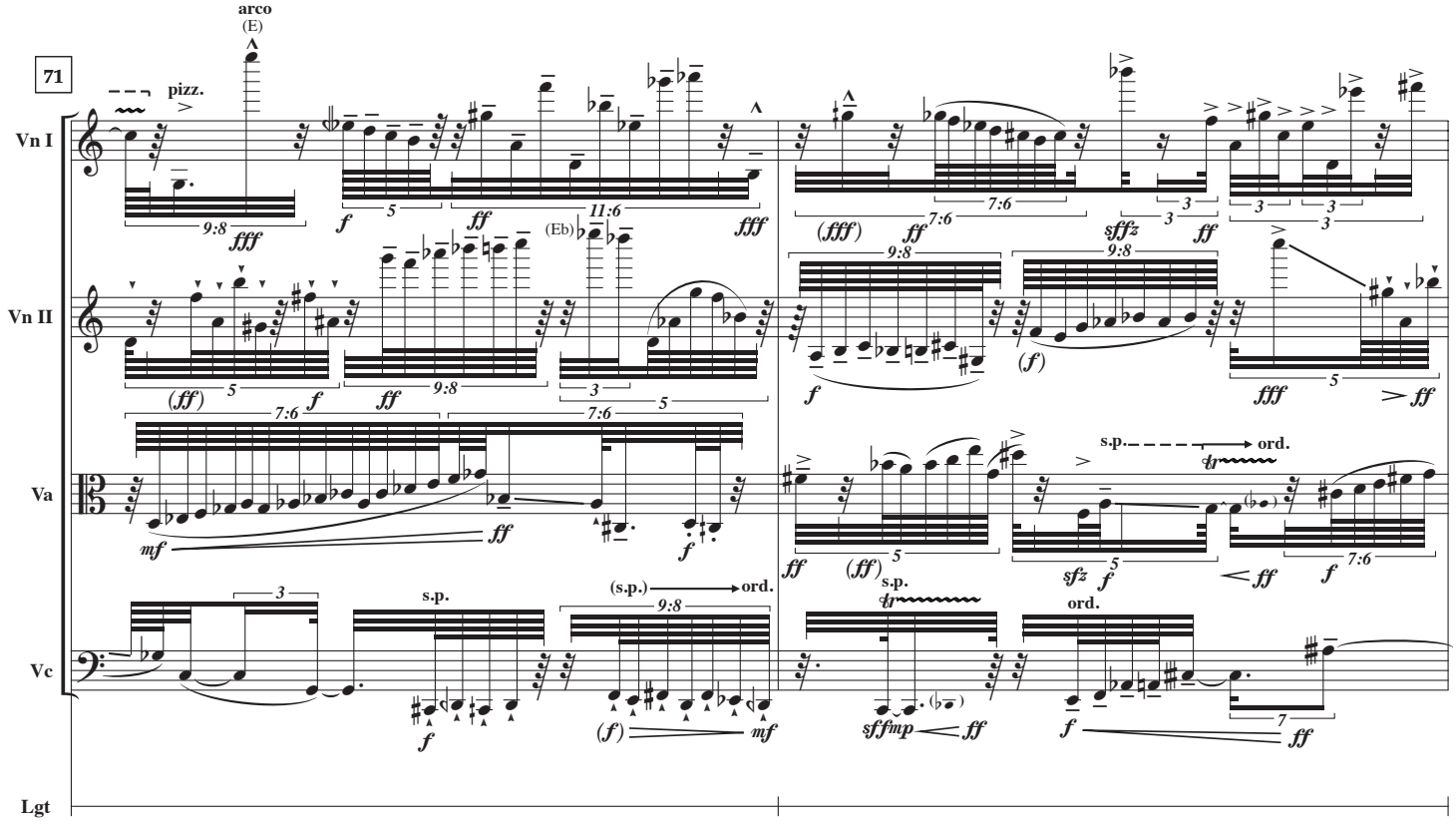

61
Vn I
Vn II
Va
Vc
Lgt
s.v.
5
16

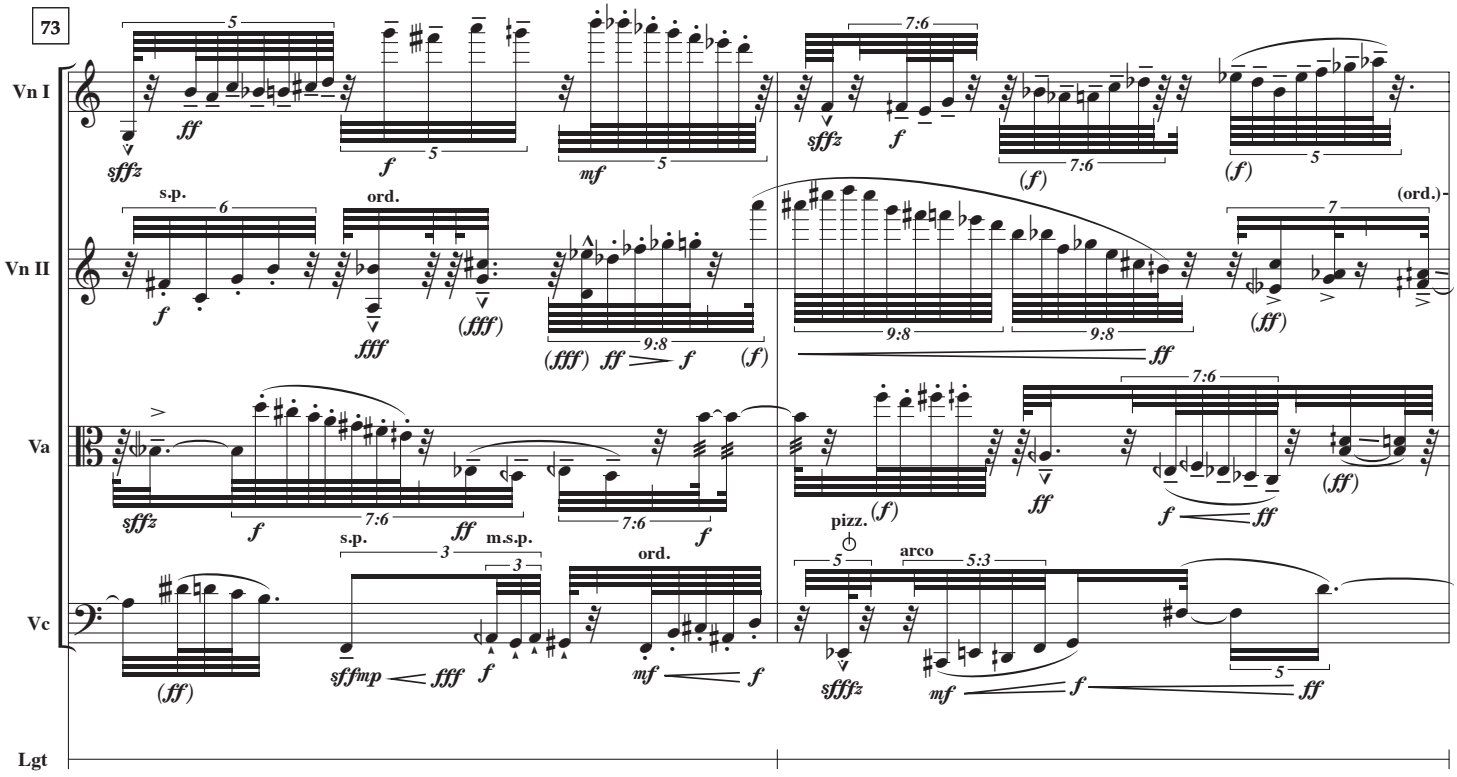

63
Vn I
Vn II
Va
Vc
Lgt
s.v.
(s.v.)
(fff)
Dark red
5
16
3
8

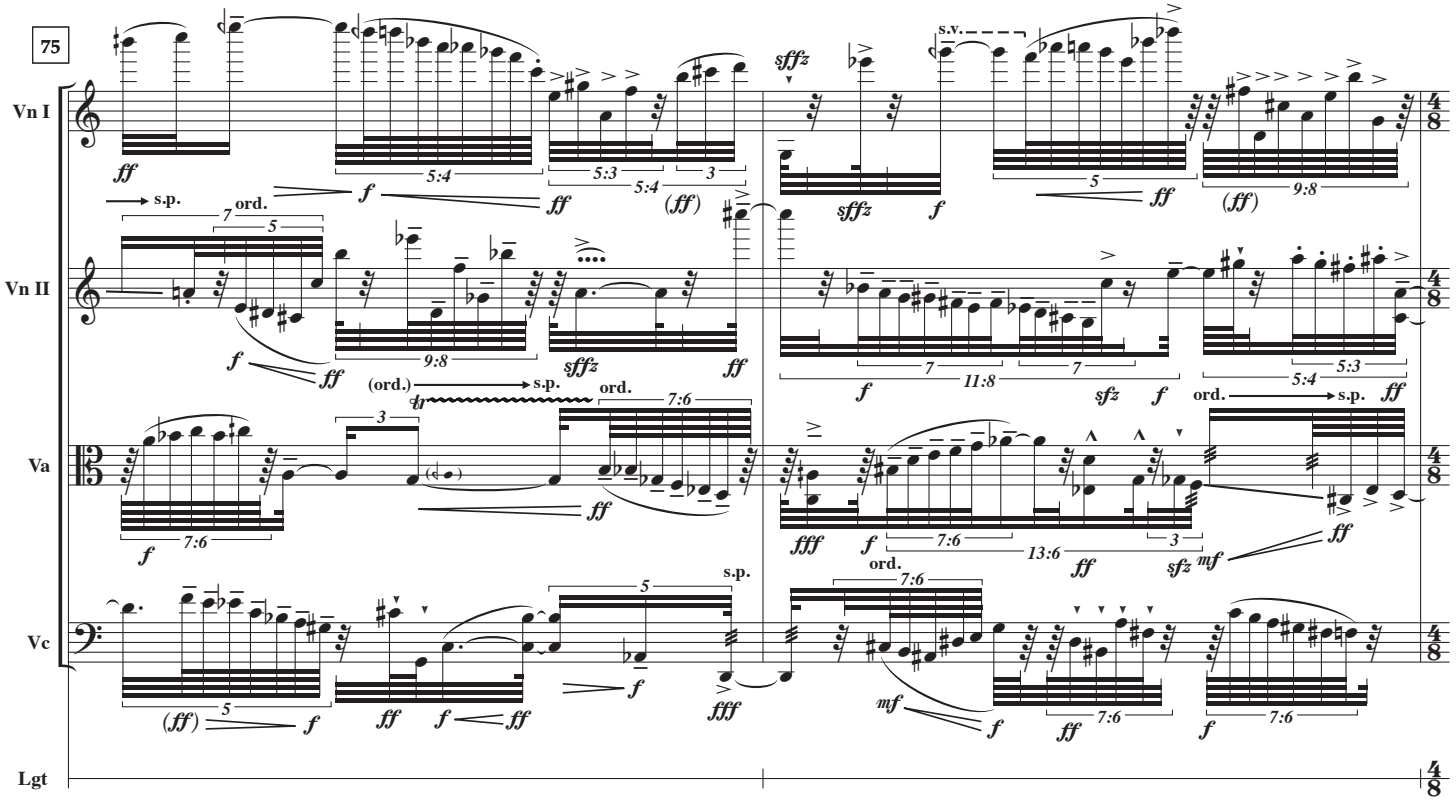

65
Vn I
Vn II
Va
Vc
Lgt
ppp
molto
subito
I → II *
(ord.)
* During glissando, switch from A to D string
on a unison pitch as seamlessly as possible.

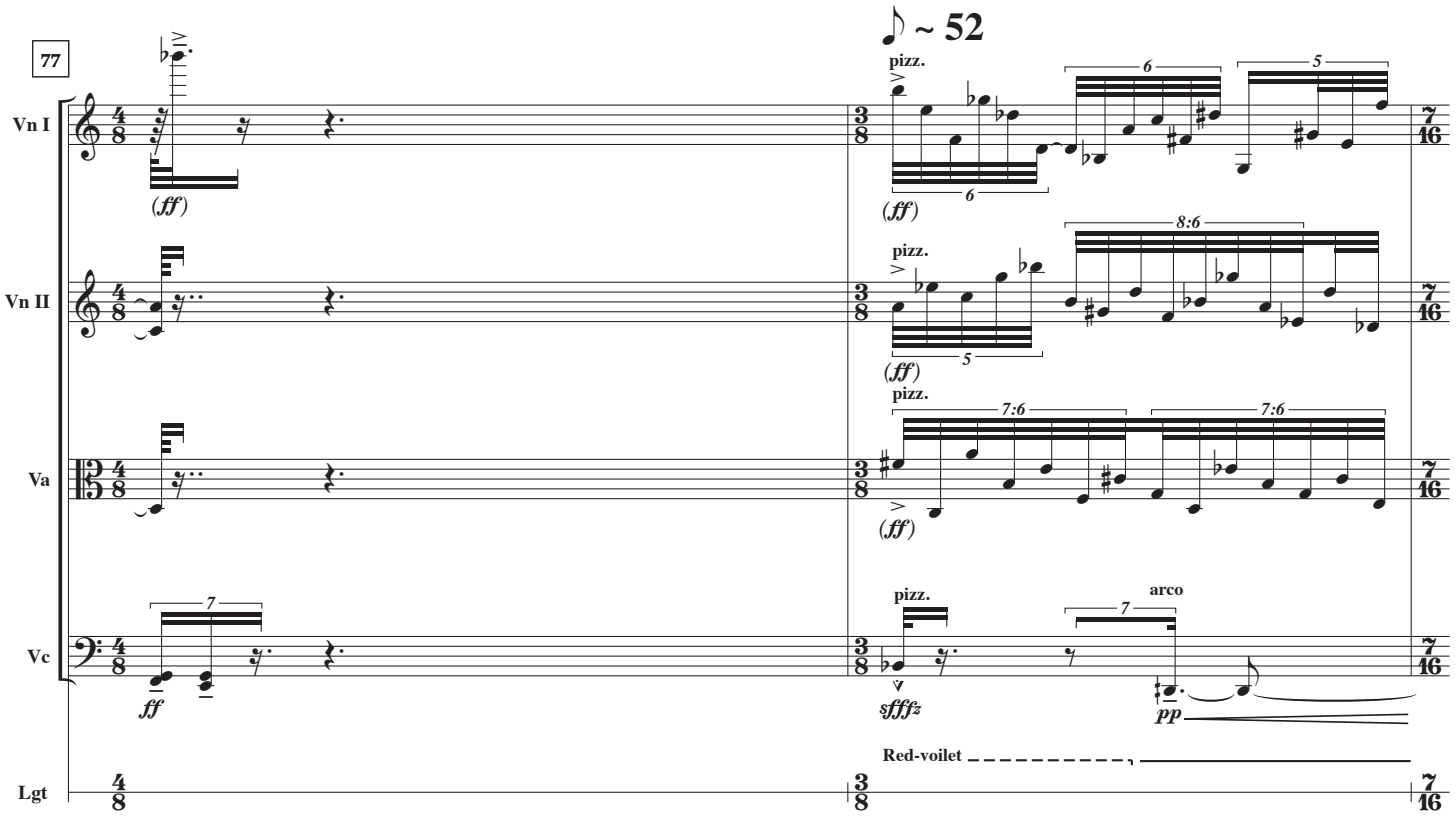

♪ ~ 60
67
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
s.p.
ord.
White with a slight glare

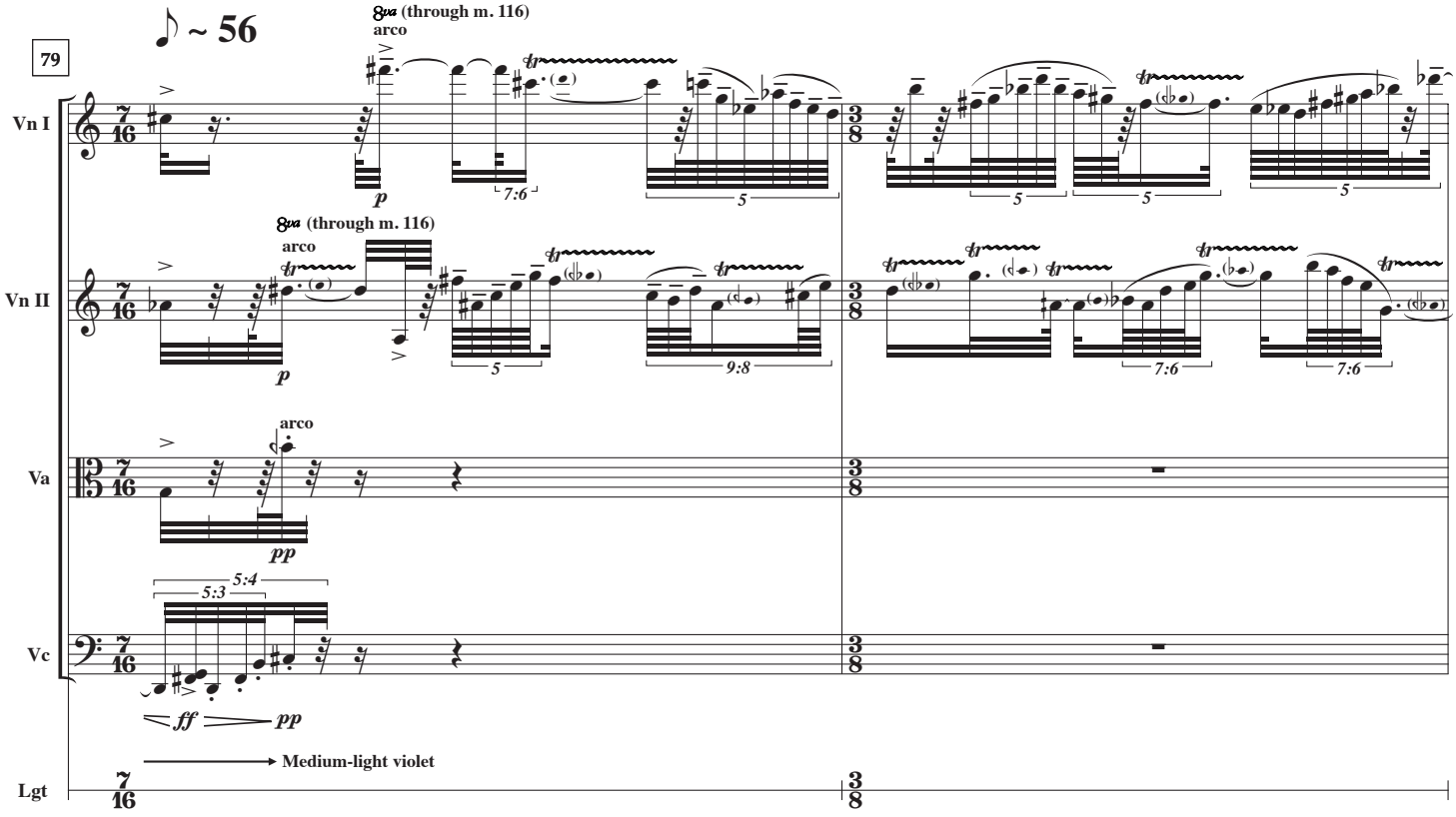

69
pizz.
arco
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.

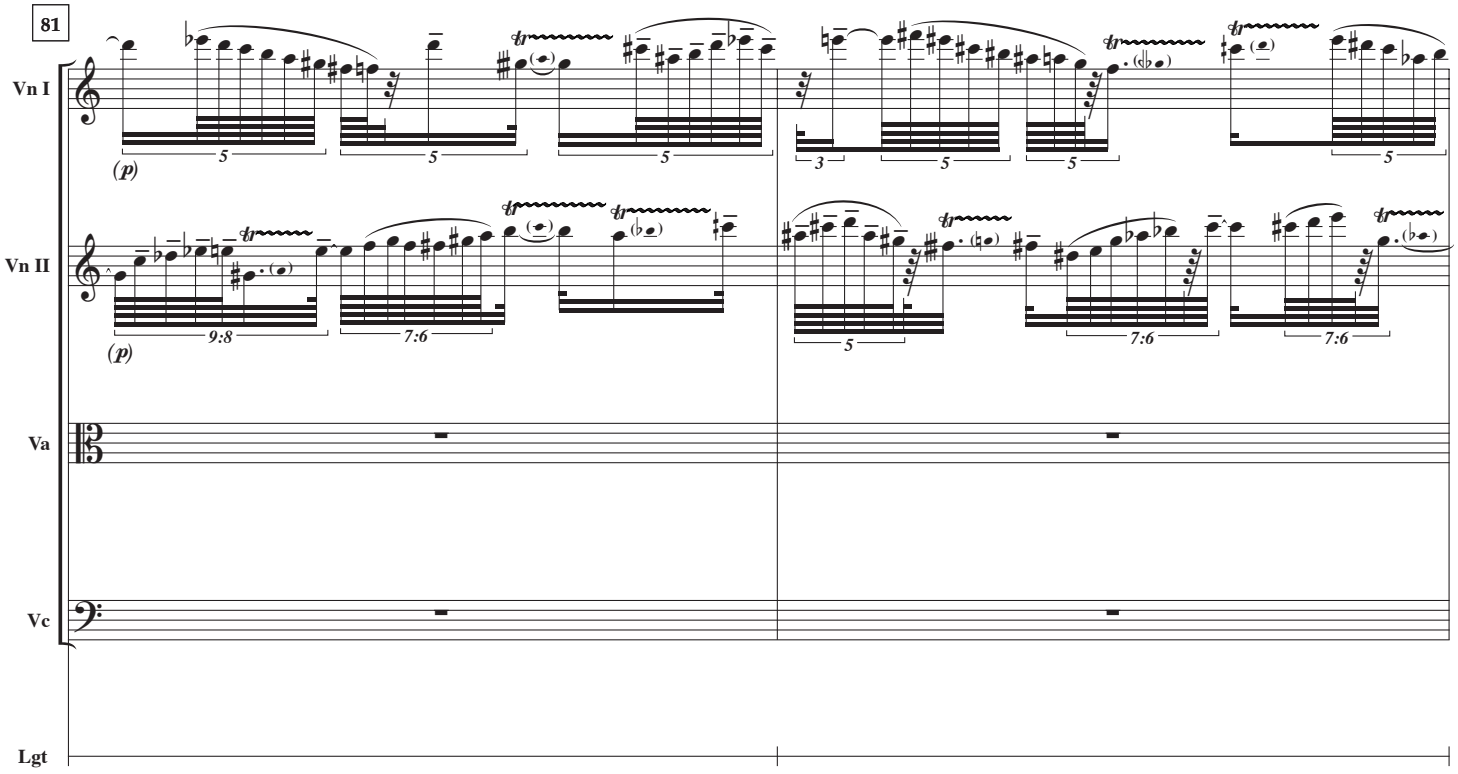

71
arco
(E)
pizz.
(Eb)
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
(s.p.)

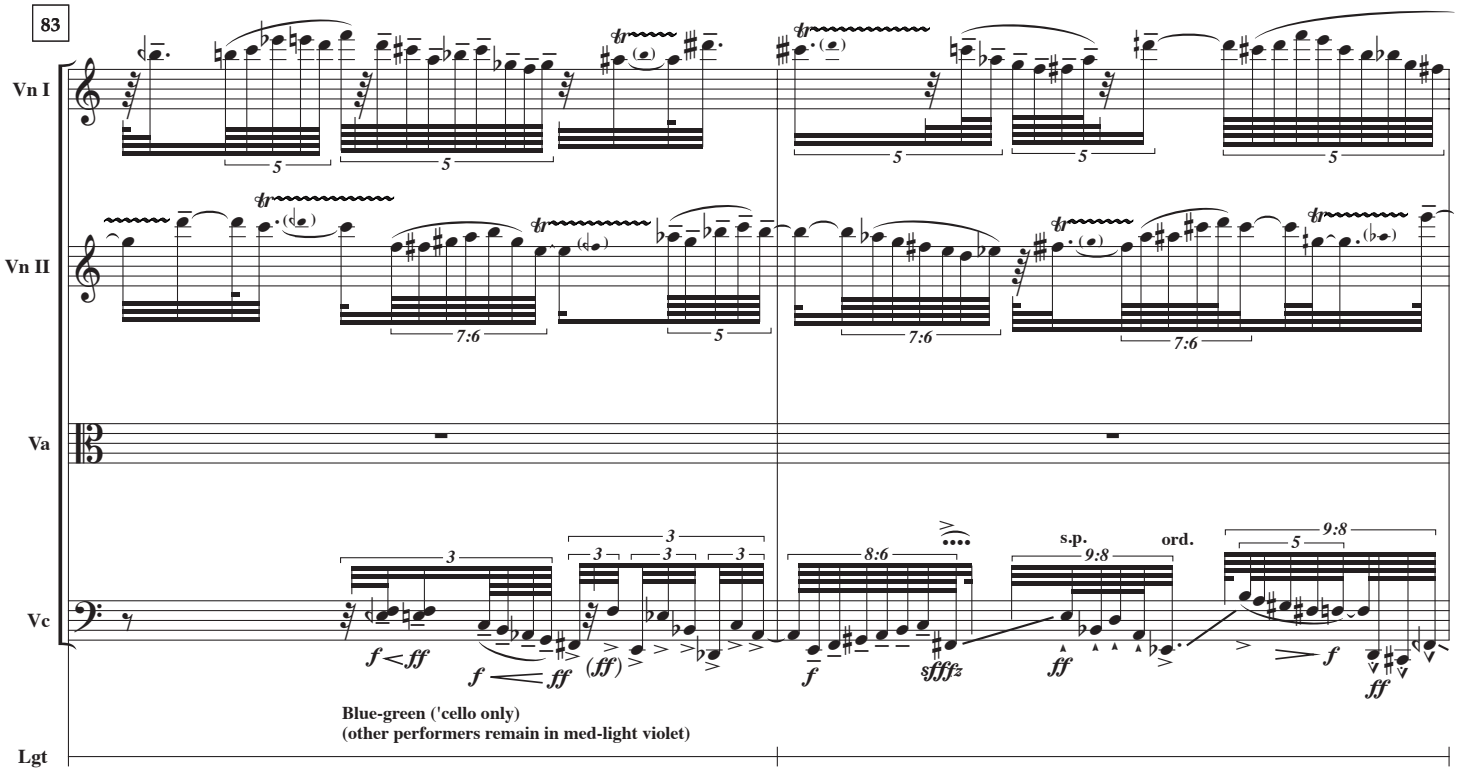

73
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
pizz.
arco
m.s.p.
(ord.)

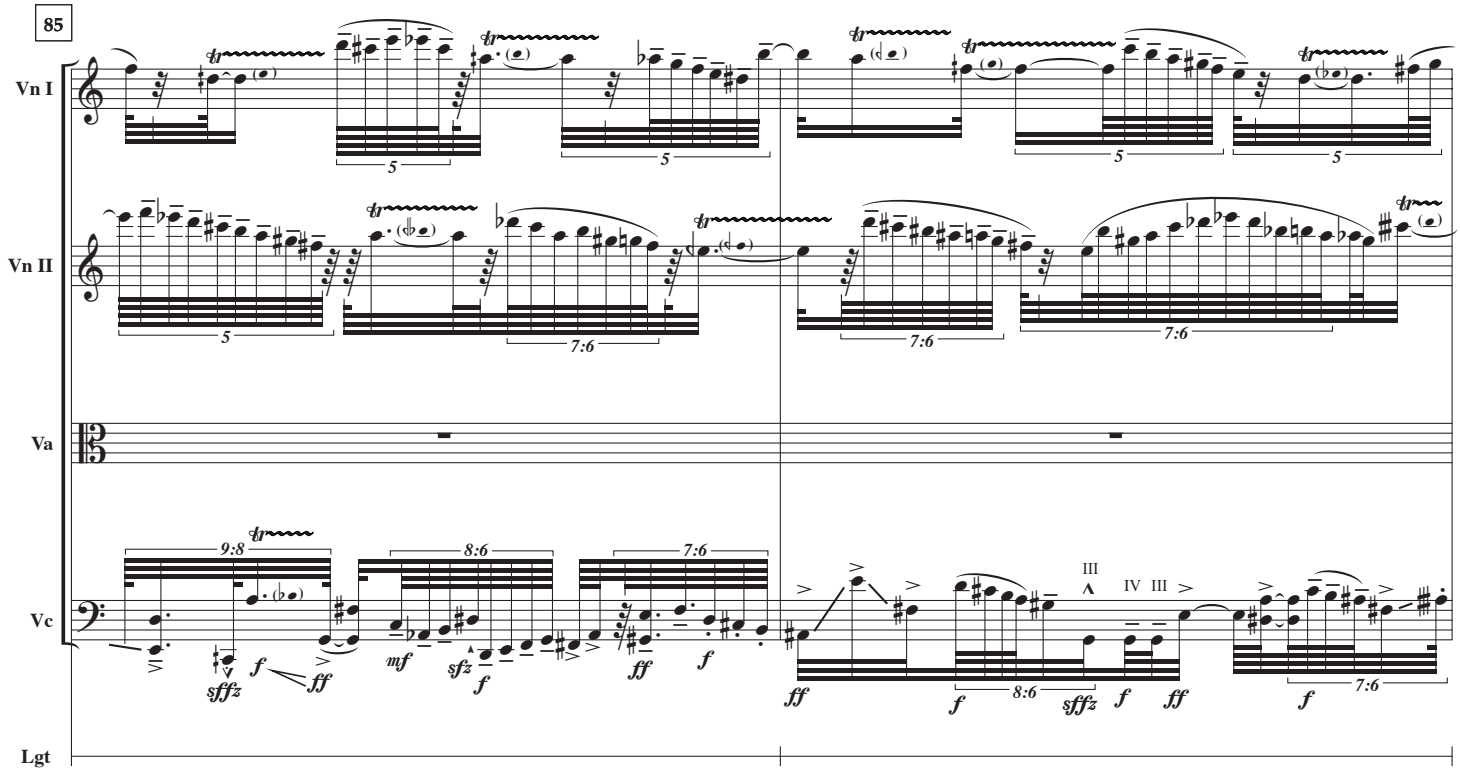

75
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
s.v.
(ord.)

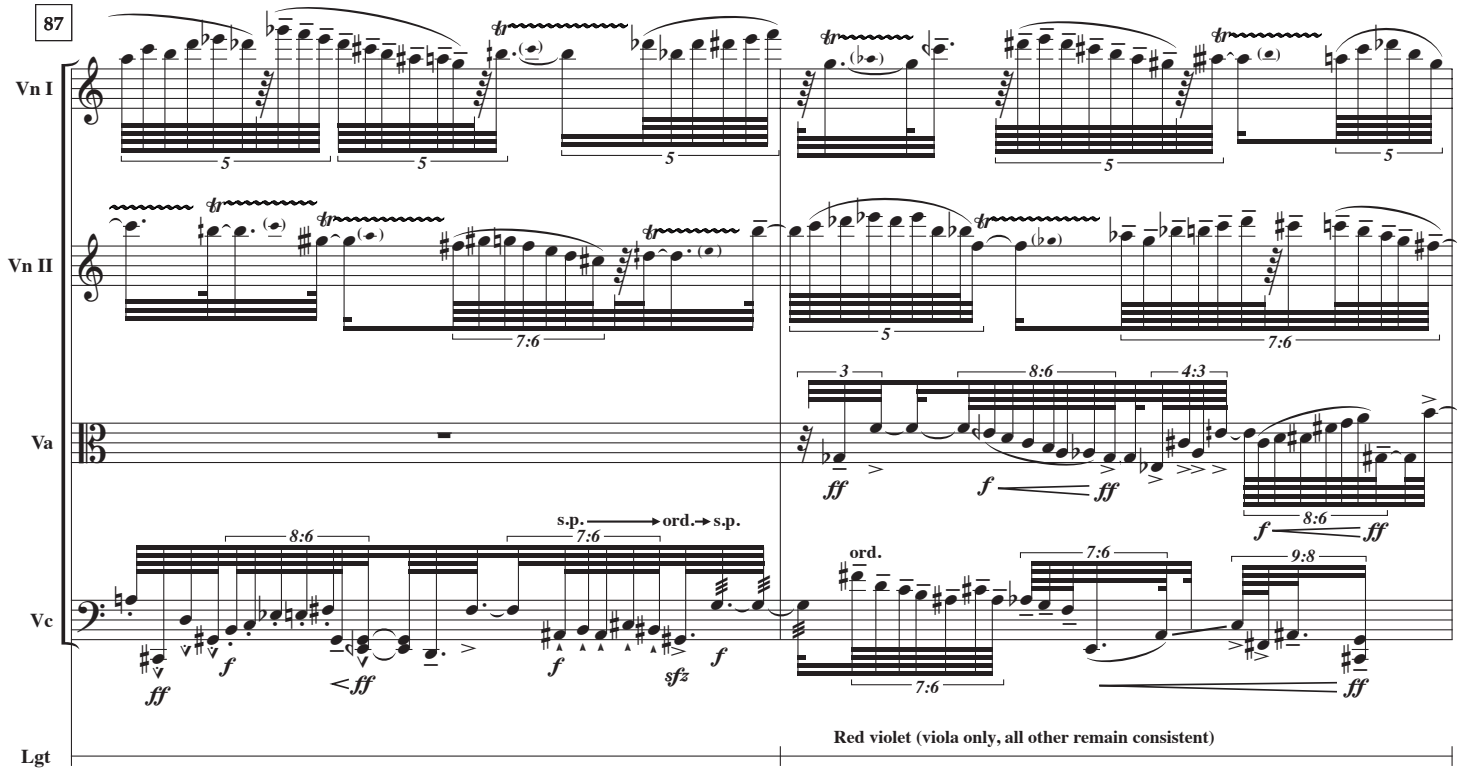

77
♪ ~ 52
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
(ff)
ff
sffffz
pp
Red-voilet

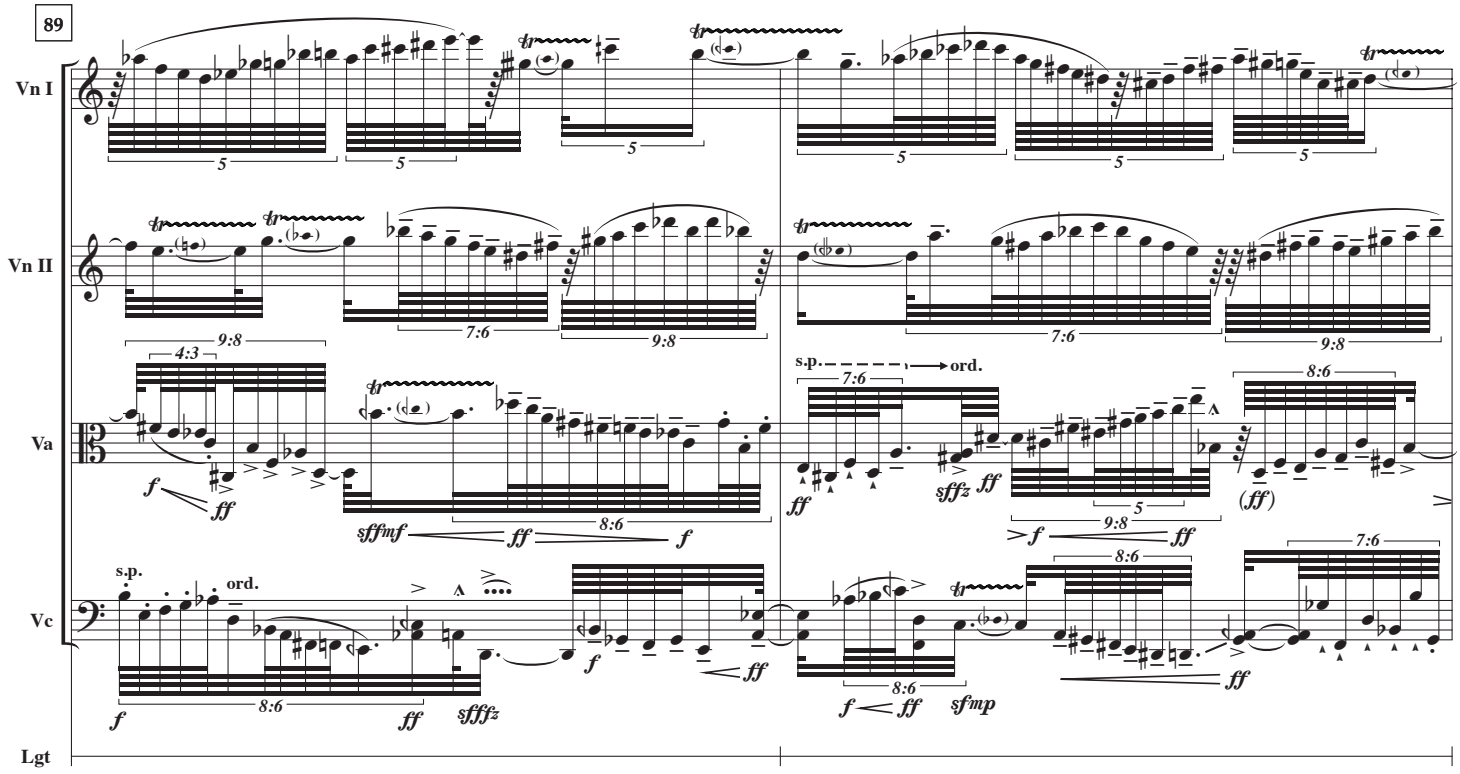

79
♪ ~ 56
8va (through m. 116)
arco
Vn I
Vn II
Va
Vc
Lgt
p
pp
ff
Medium-light violet

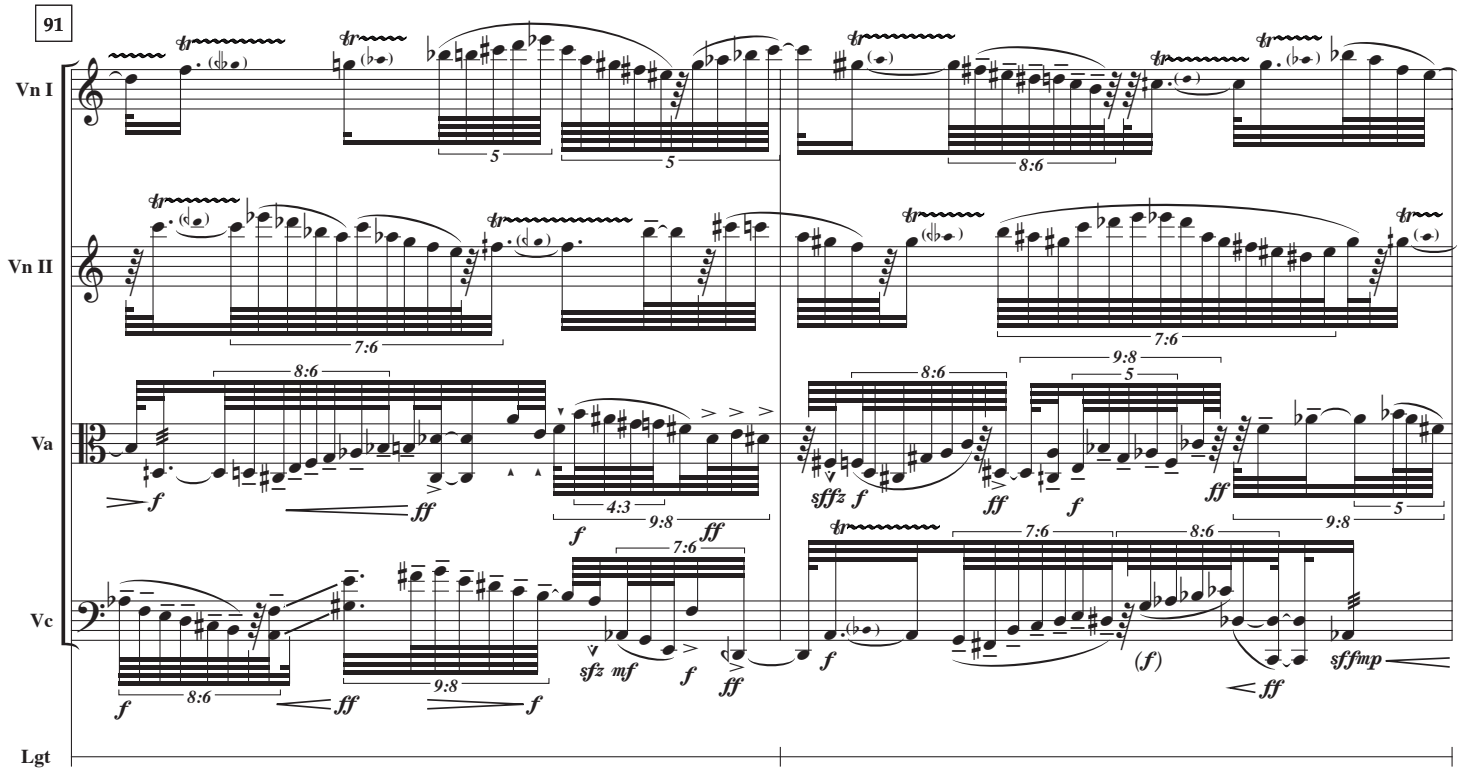

81
Vn I
Vn II
Va
Vc
Lgt
(p)
(p)
5
9:8
7:6
3

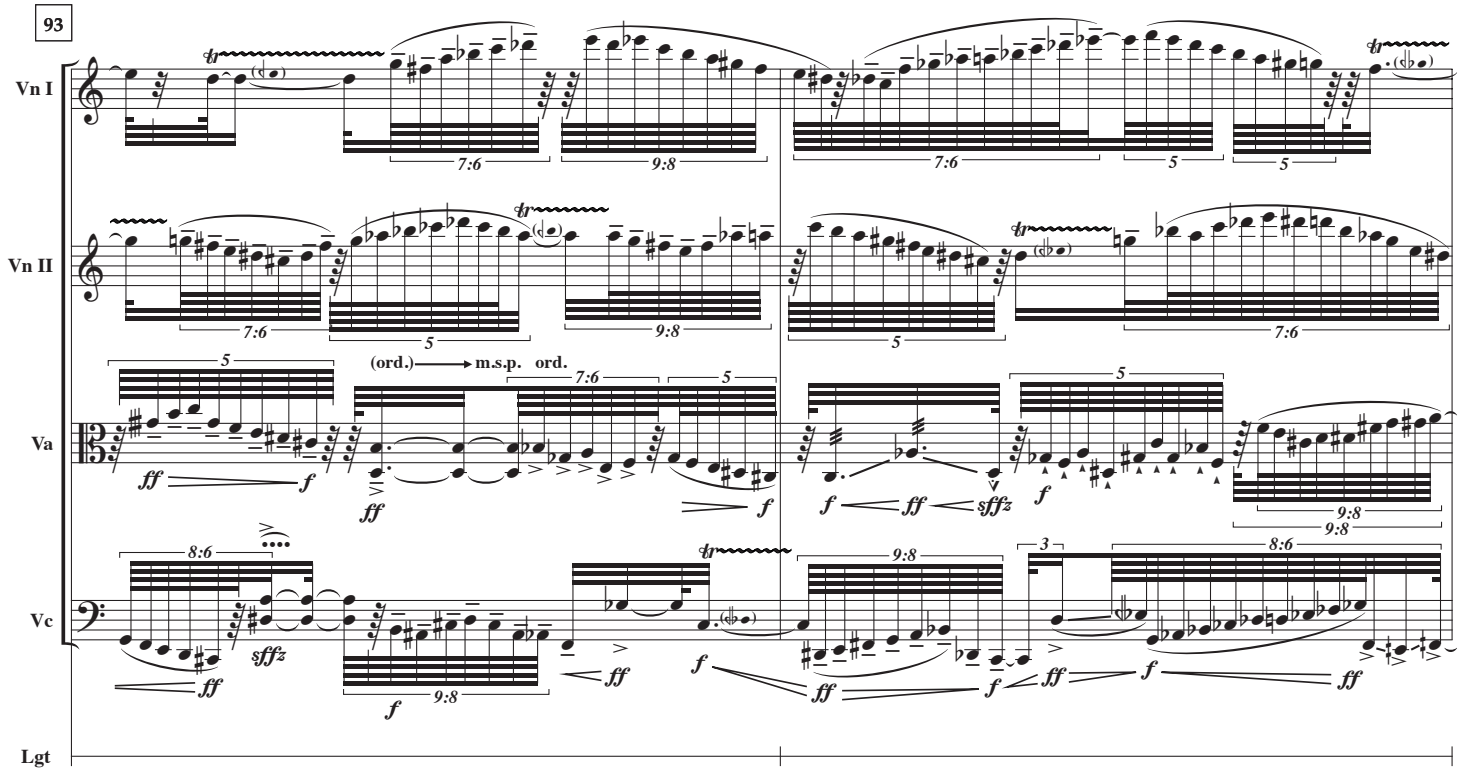

83
Vn I
Vn II
Va
Vc
Lgt
f < ff
f < ff
(ff)
f
sfffz
ff
s.p.
ord.
ff
8:6
9:8
Blue-green ('cello only)
(other performers remain in med-light violet)

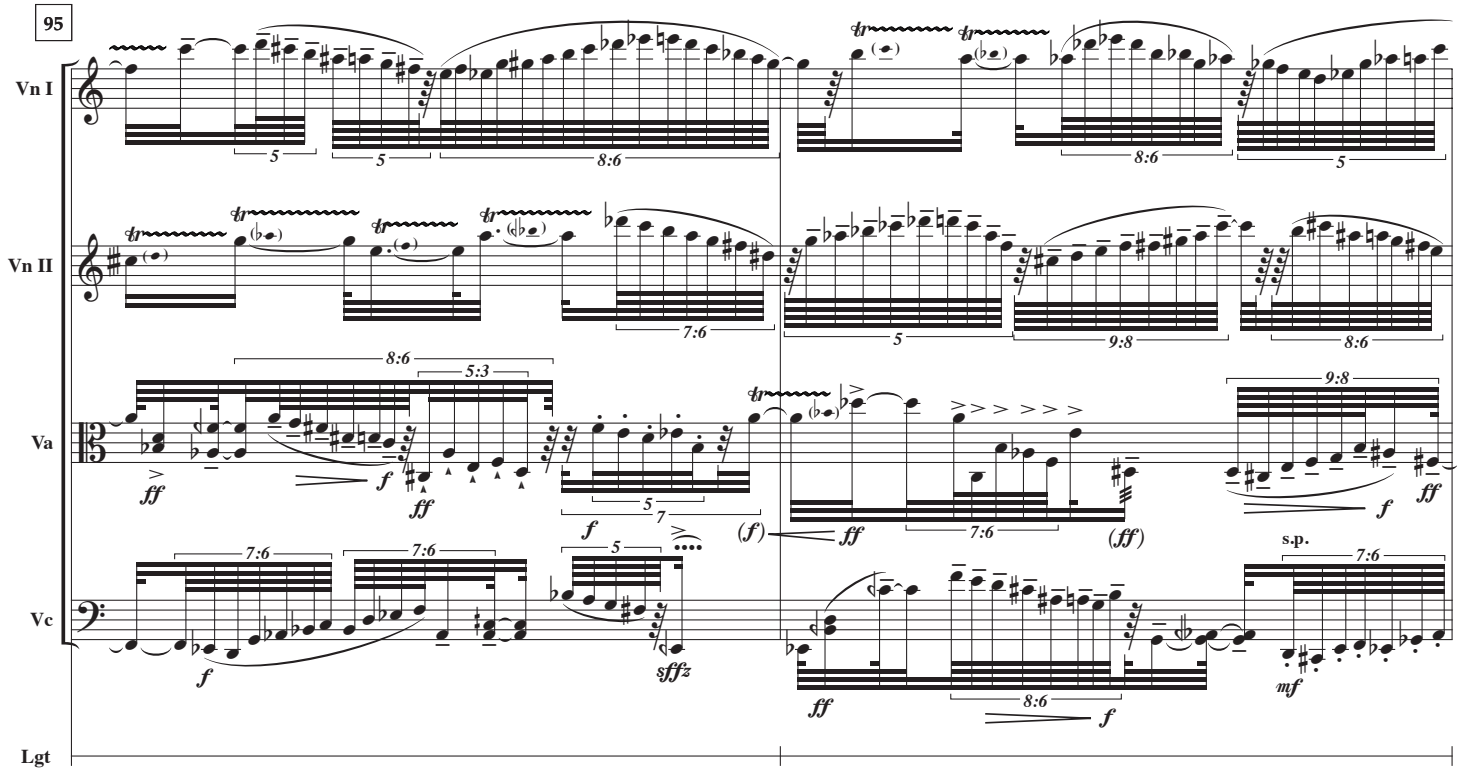

85
Vn I
Vn II
Va
Vc
Lgt
III
IV III

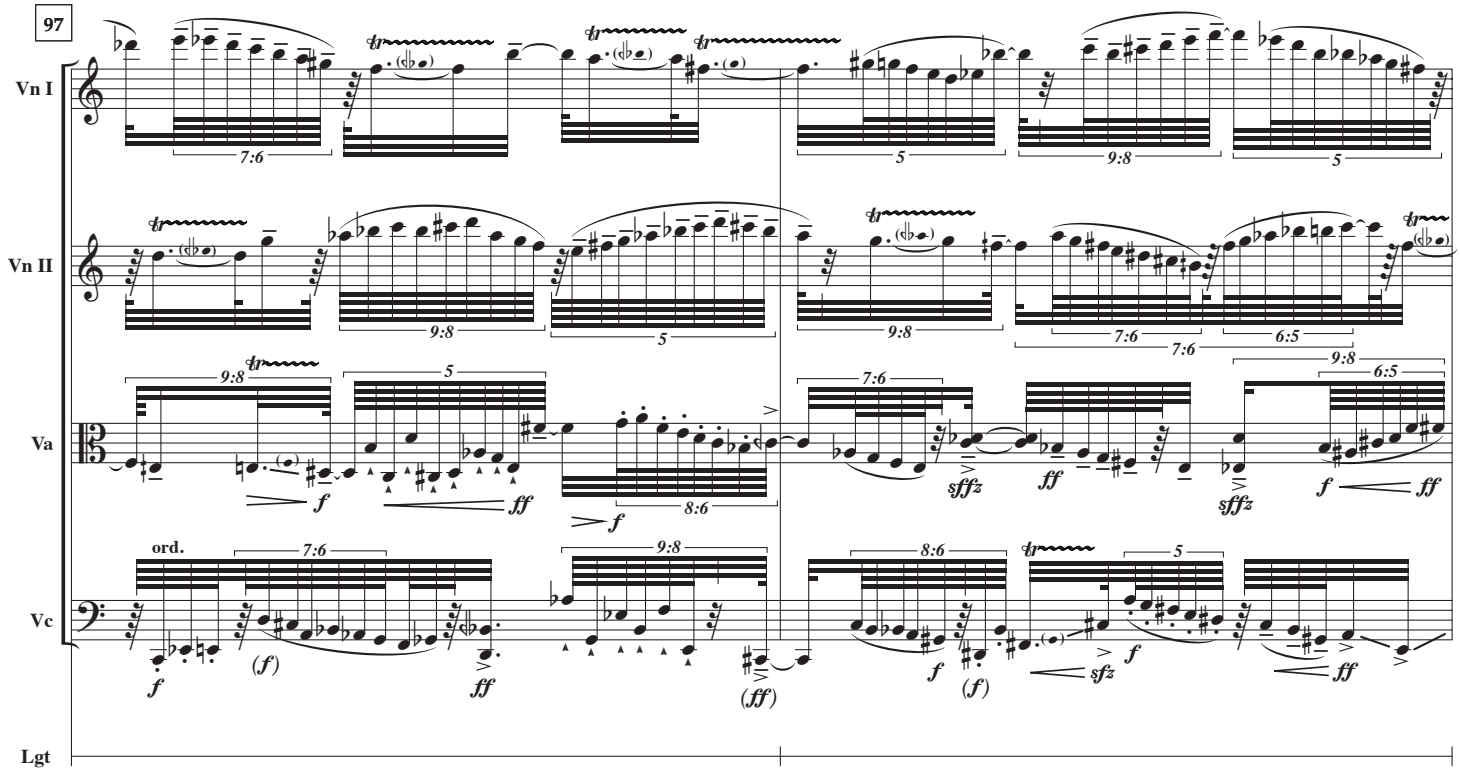

87
Vn I
Vn II
Va
Vc
Lgt
s.p. → ord. → s.p.
ord.
Red violet (viola only, all other remain consistent)

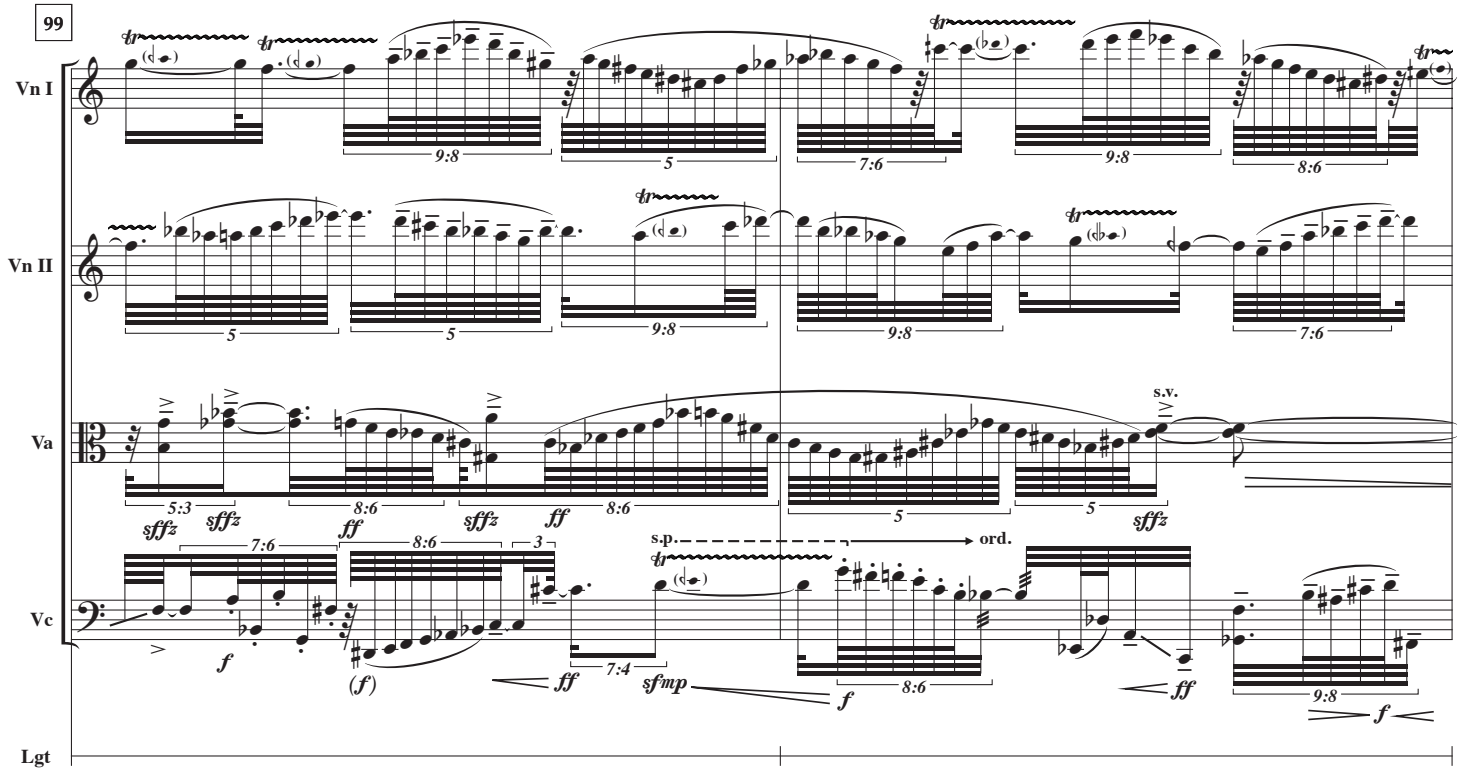

89
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.

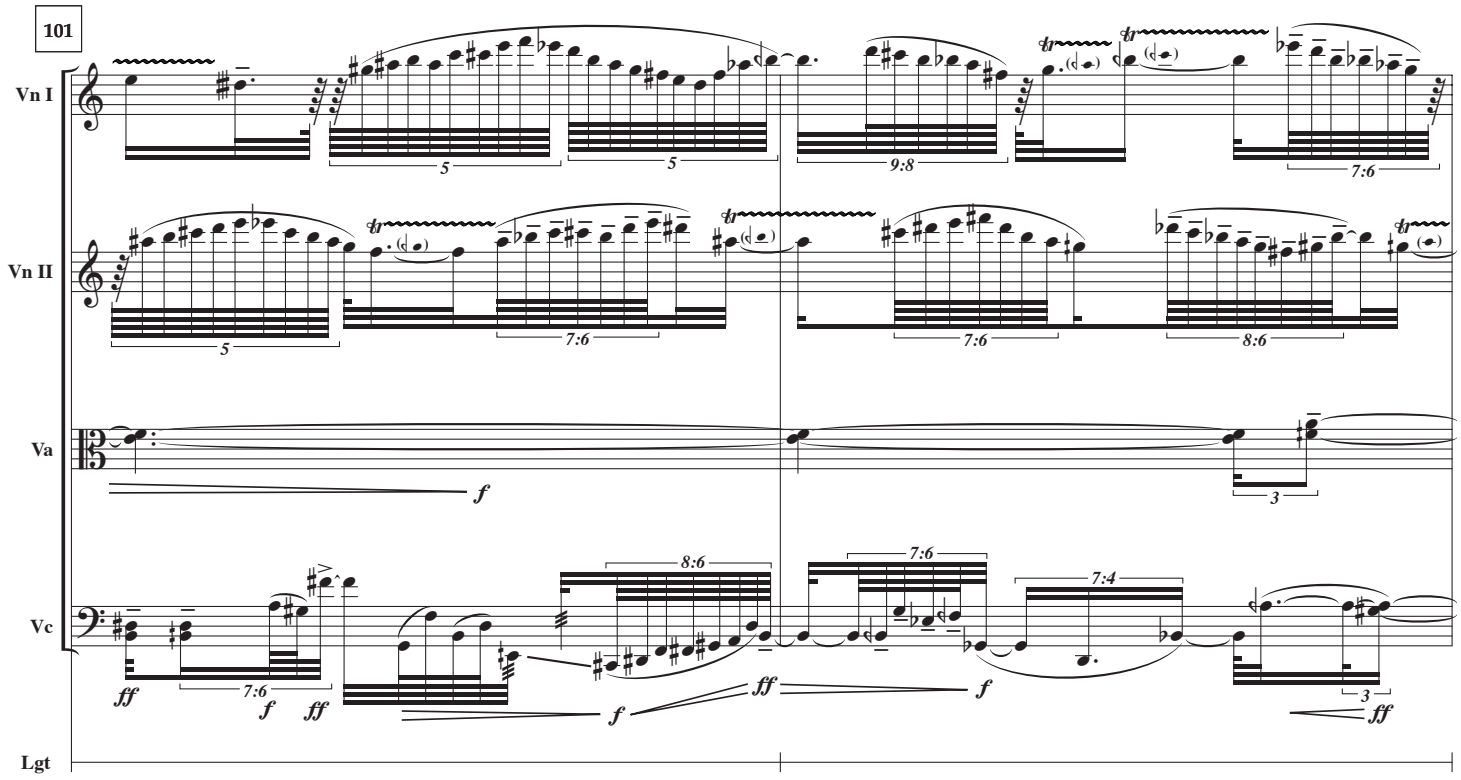

91
Vn I
Vn II
Va
Vc
Lgt

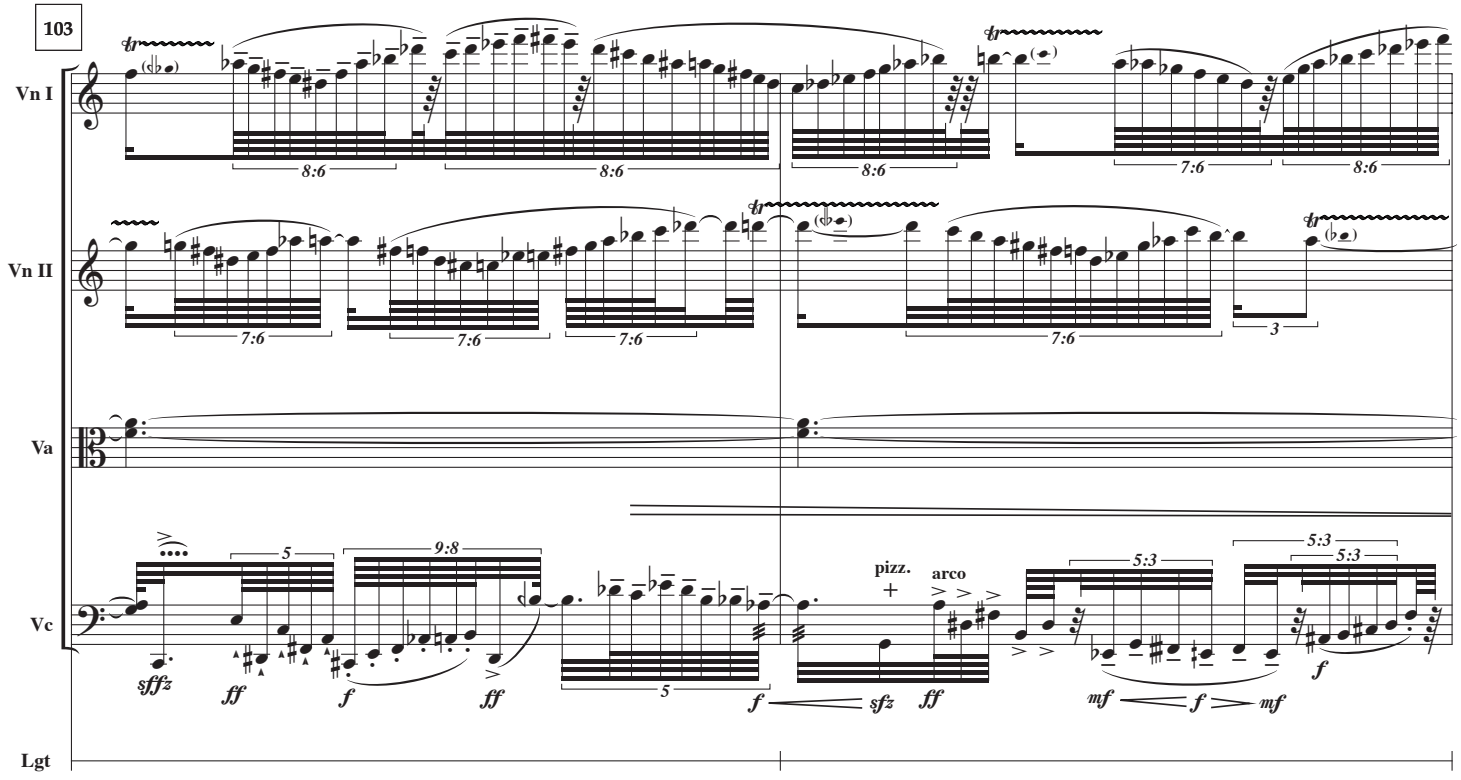

93
Vn I
Vn II
Va
Vc
Lgt
(ord.) m.s.p. ord.

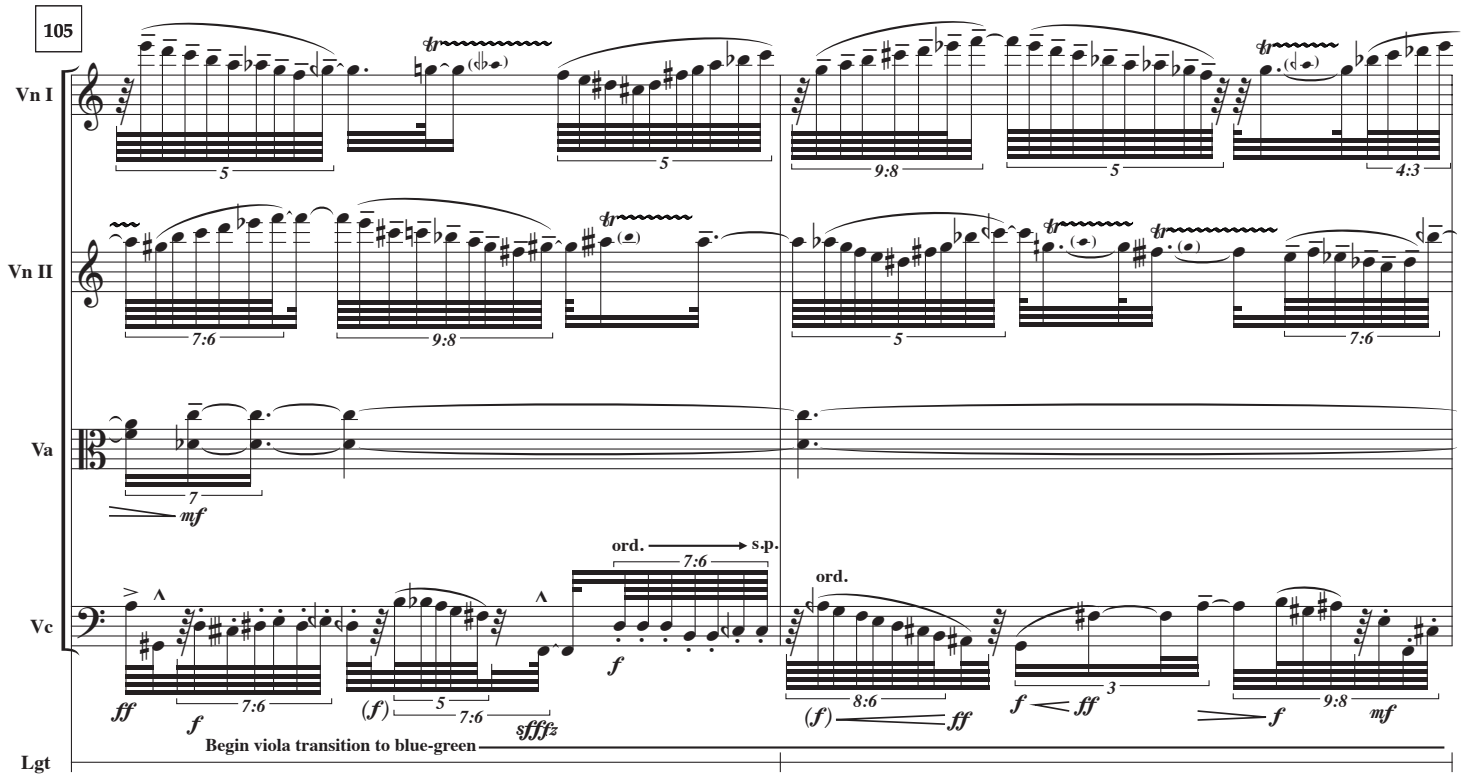

95
Vn I
Vn II
Va
Vc
Lgt
s.p.

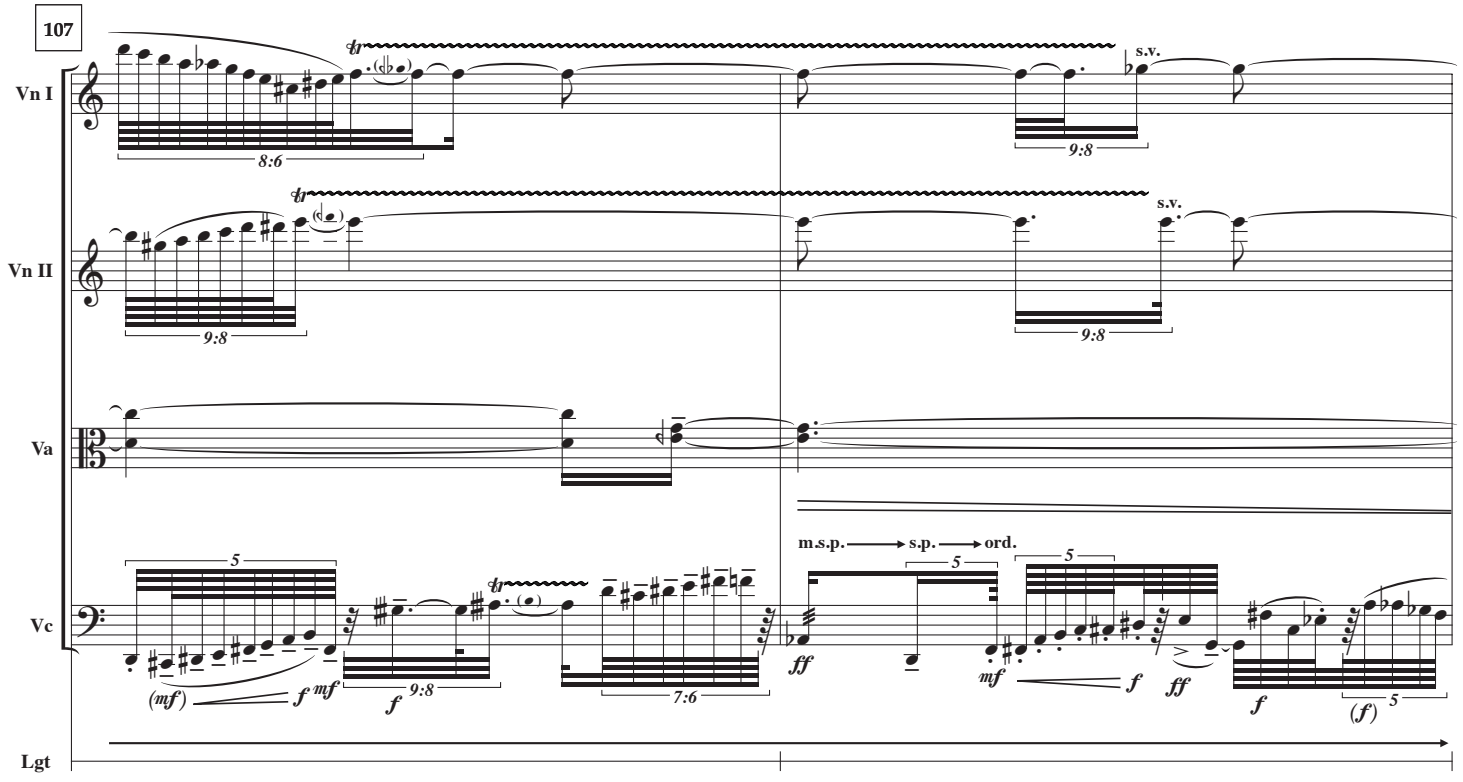

97
Vn I
Vn II
Va
Vc
Lgt
ord.

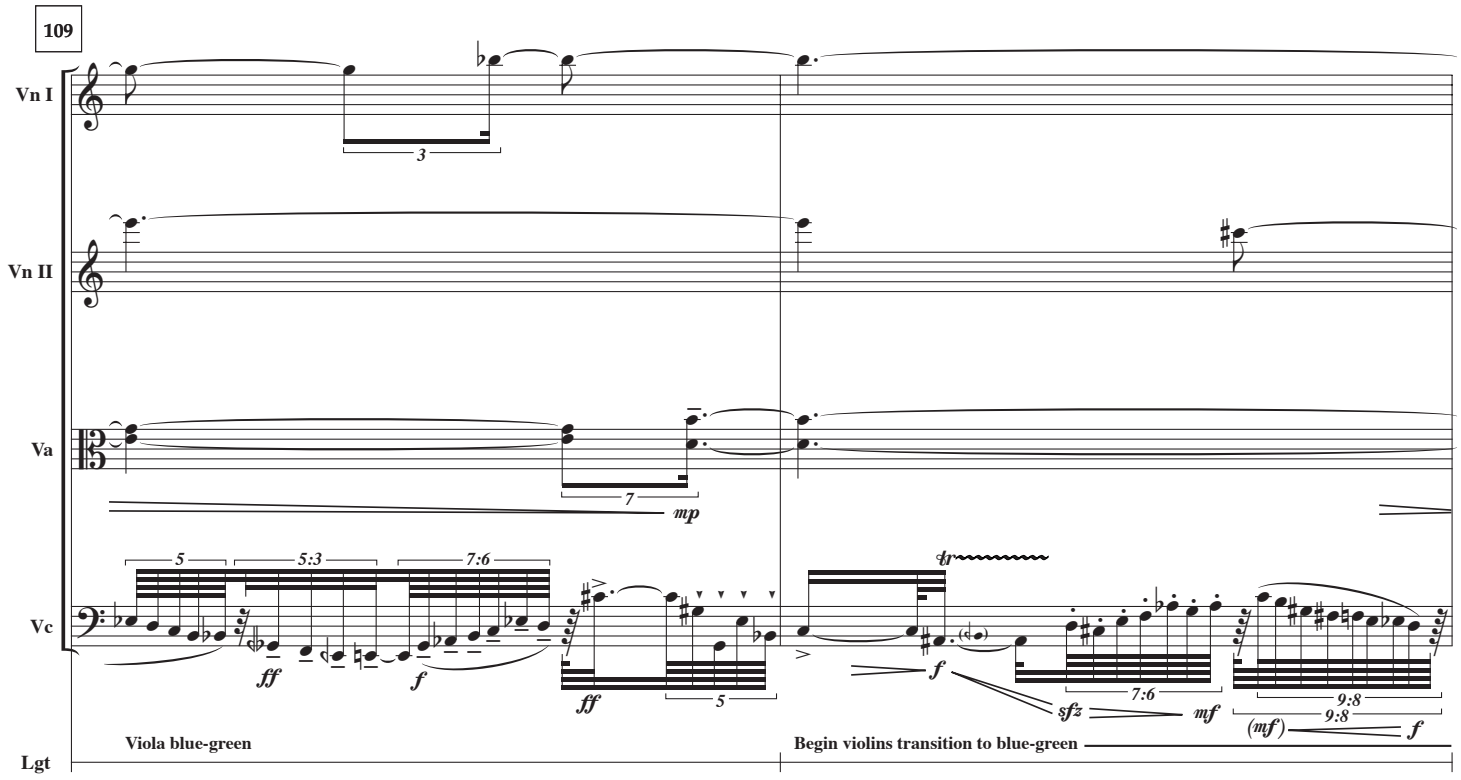

99
Vn I
Vn II
Va
Vc
Lgt
s.v.
s.p.
ord.

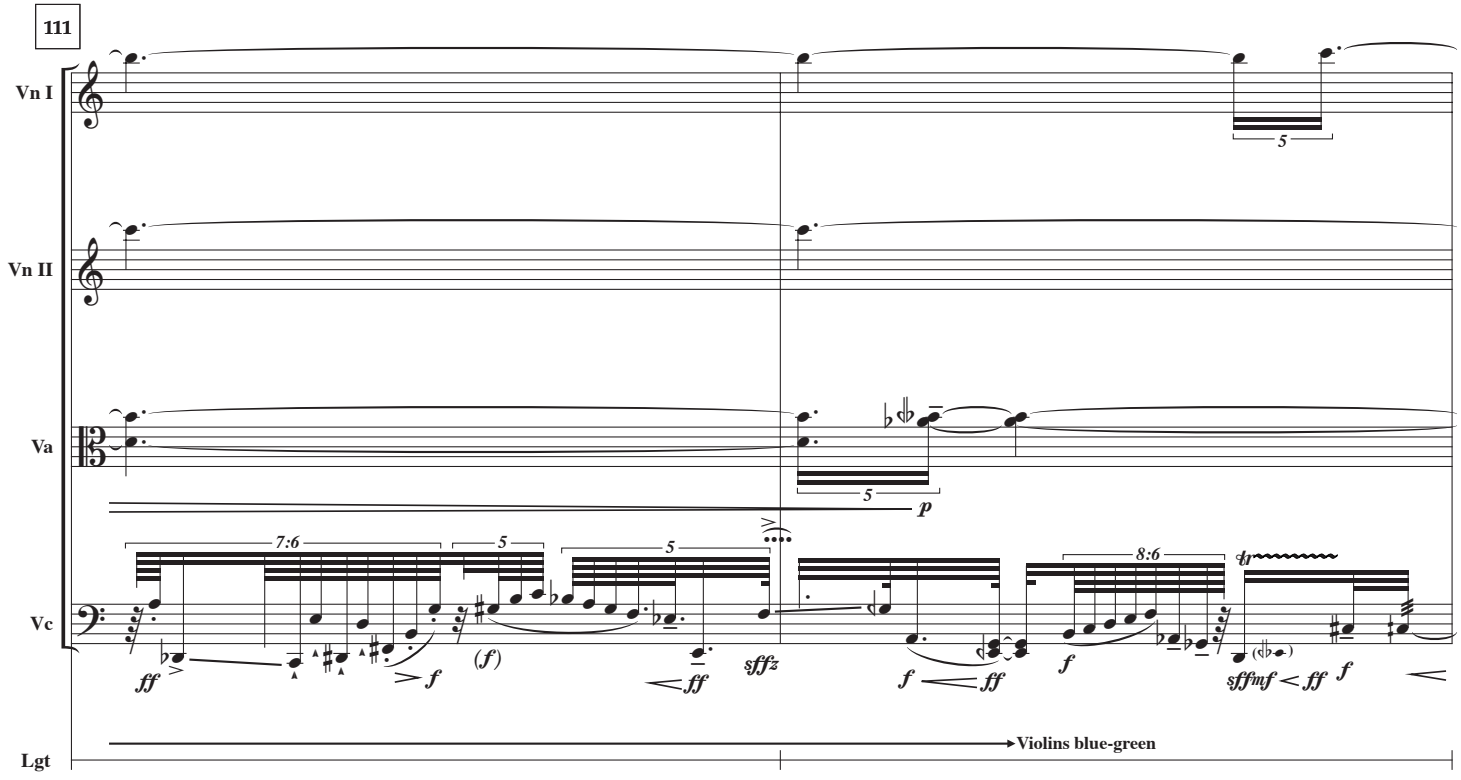

101
Vn I
Vn II
Va
Vc
Lgt

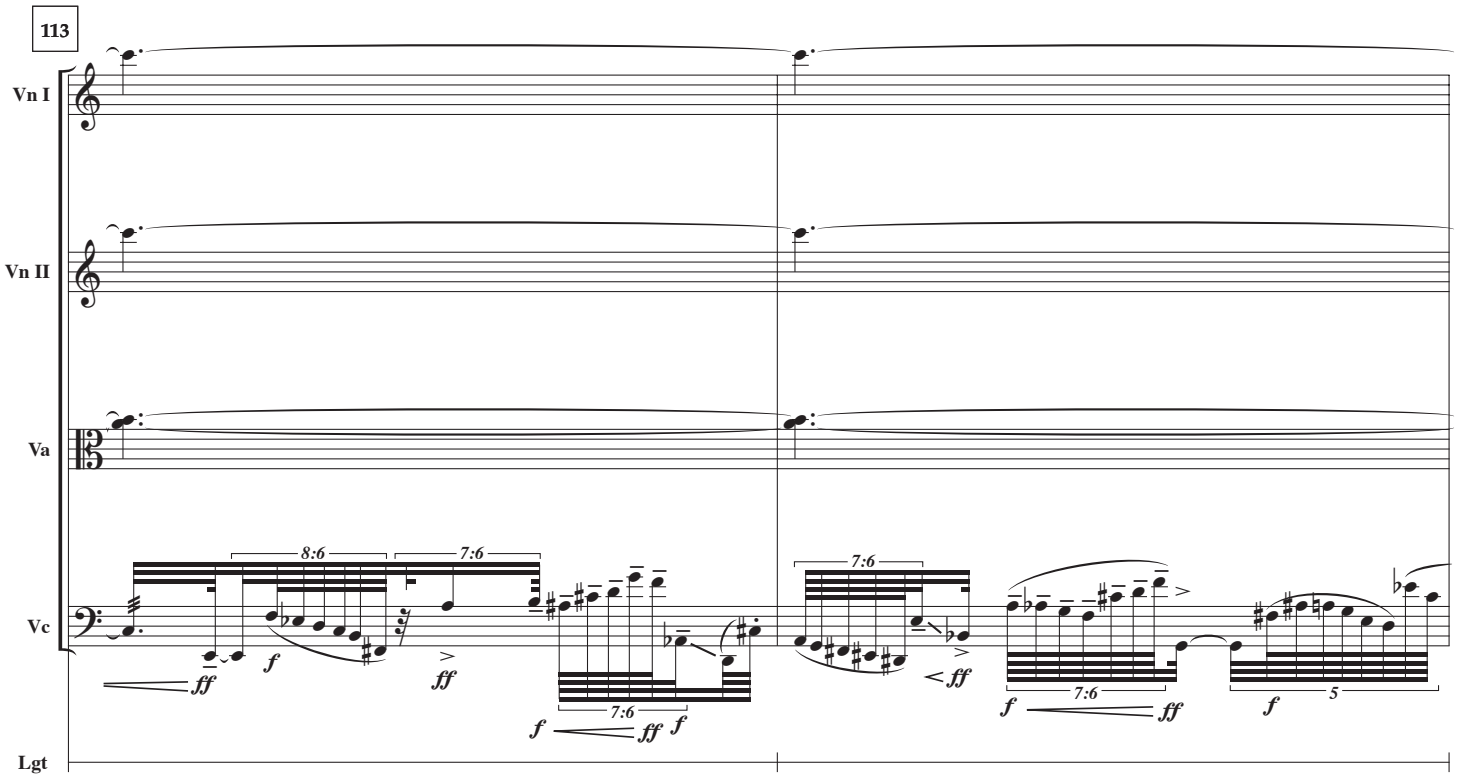

103
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco

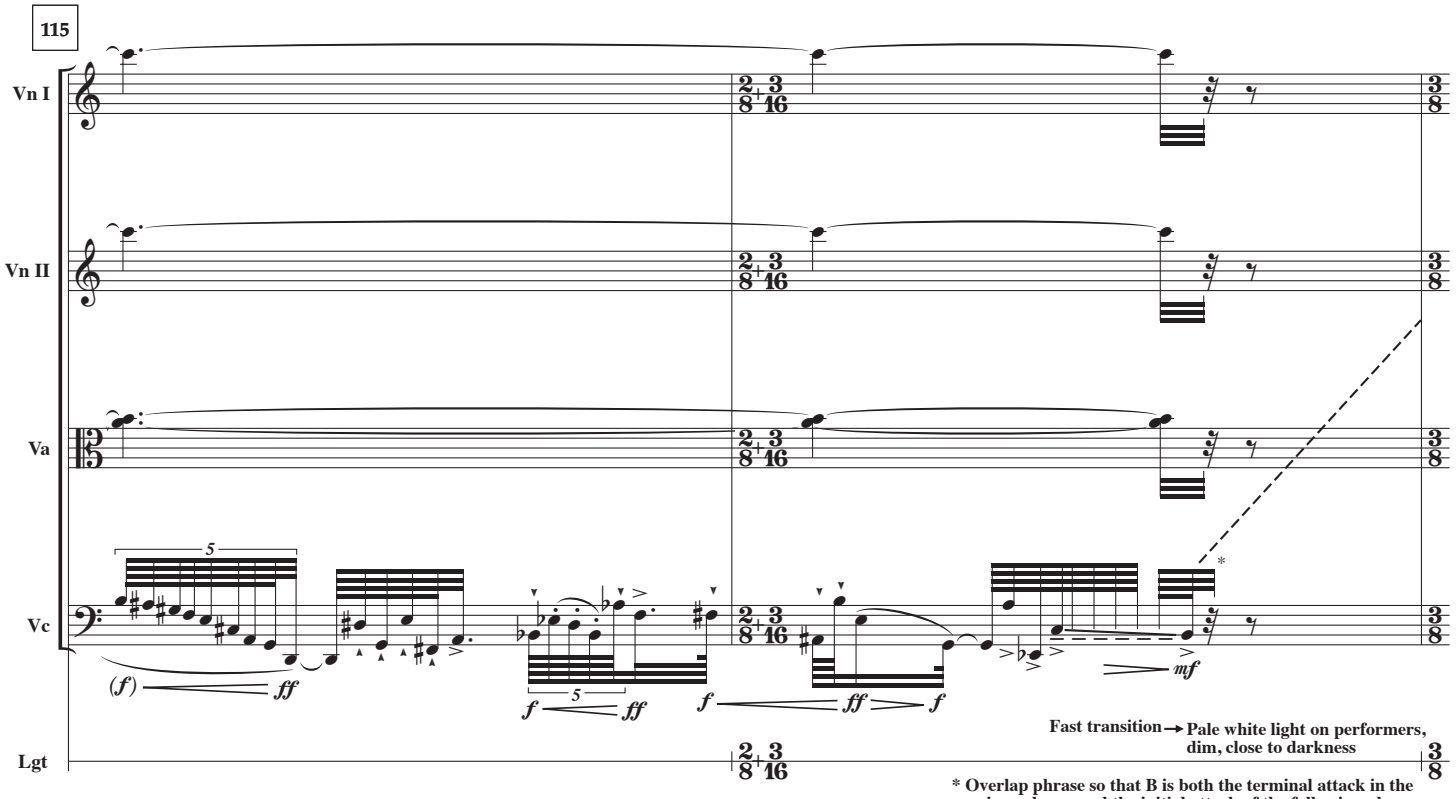

105
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.
Begin viola transition to blue-green

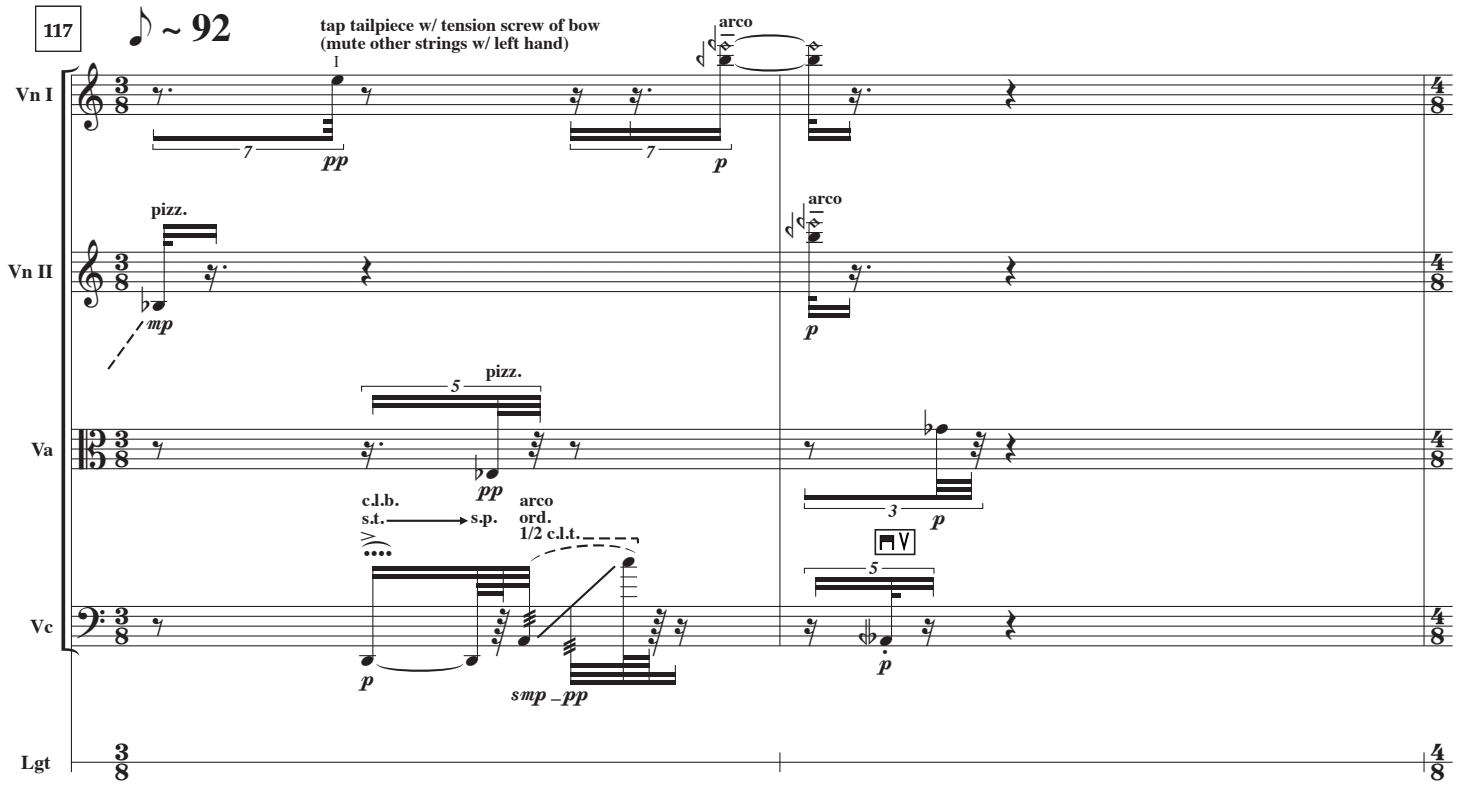

107
Vn I
Vn II
Va
Vc
Lgt
s.v.
m.s.p.
s.p.
ord.

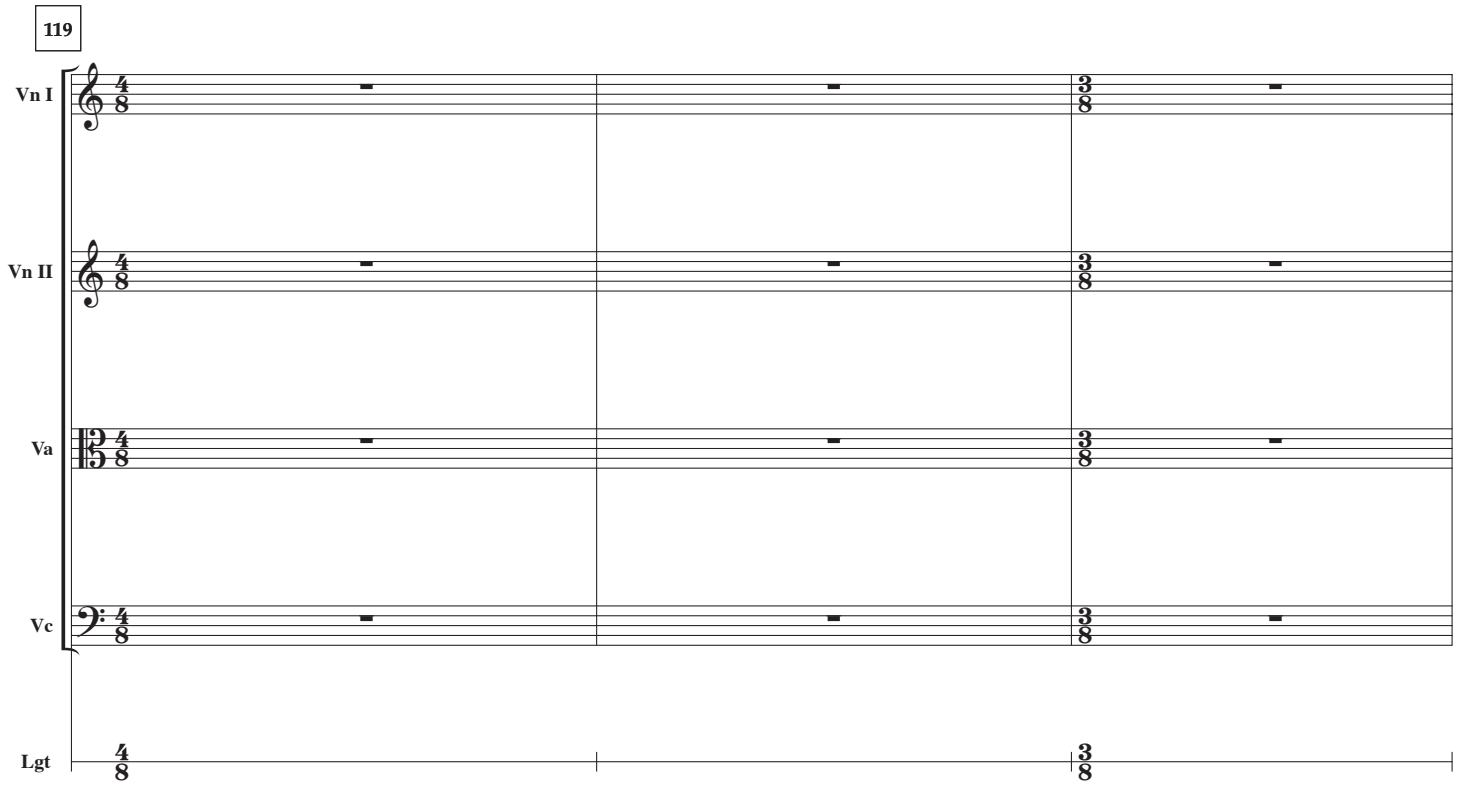

109
Vn I
Vn II
Va
Vc
Lgt
Viola blue-green
Begin violins transition to blue-green

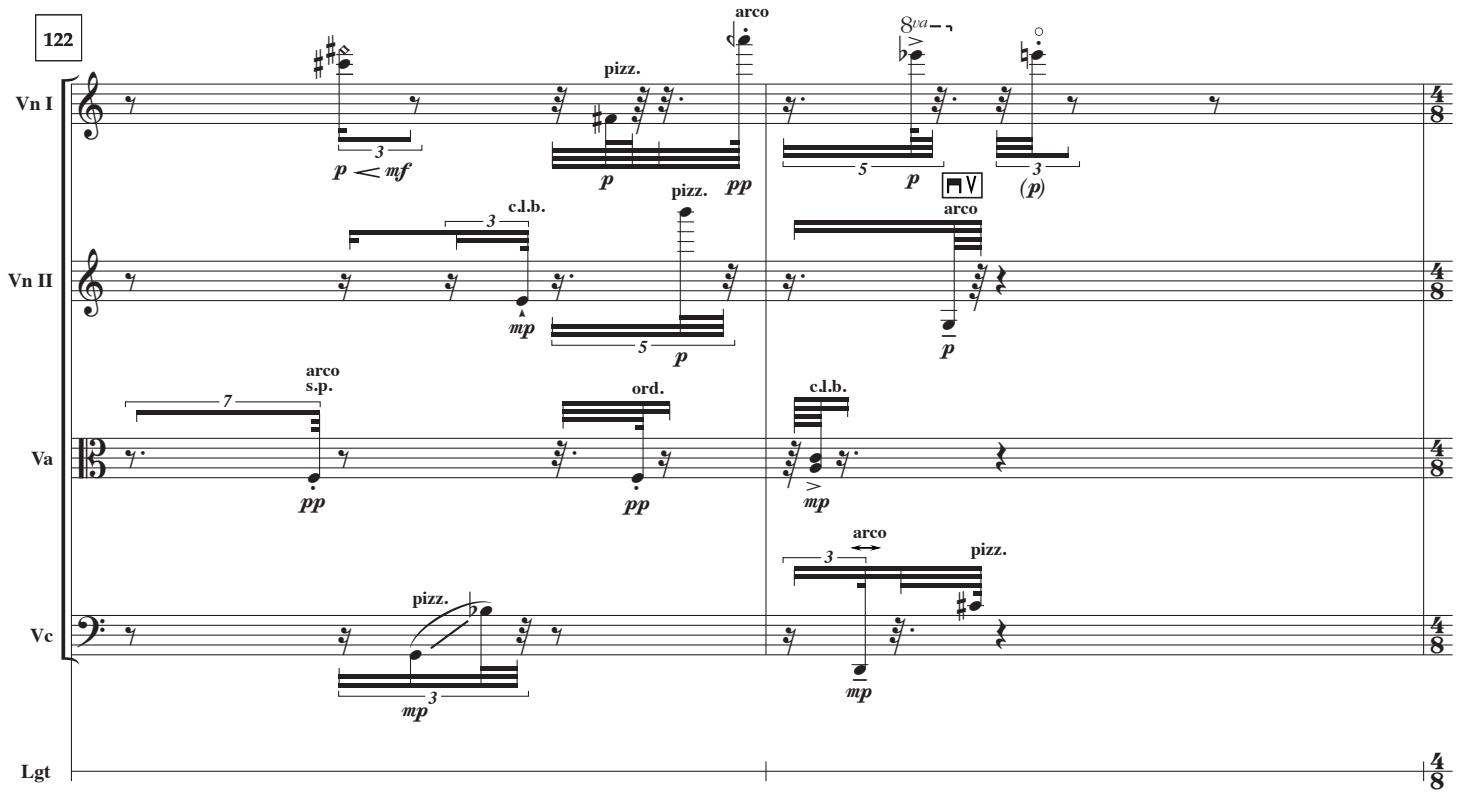

111
Vn I
Vn II
Va
Vc
Lgt
Violins blue-green

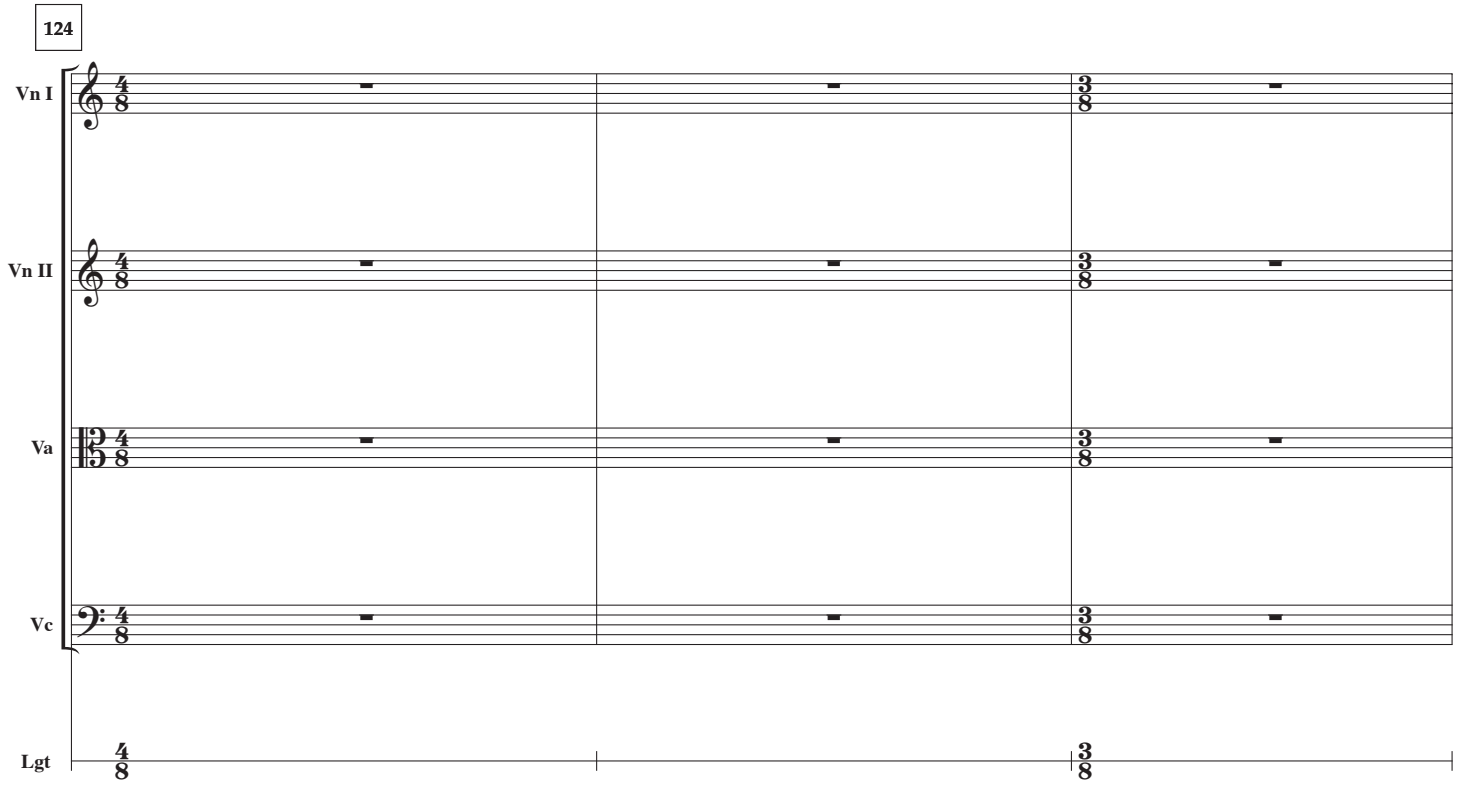

113
Vn I
Vn II
Va
Vc
Lgt
8:6
7:6
7:6
7:6
5
ff
f
ff
f
ff
f
ff
f
ff
f
ff
f

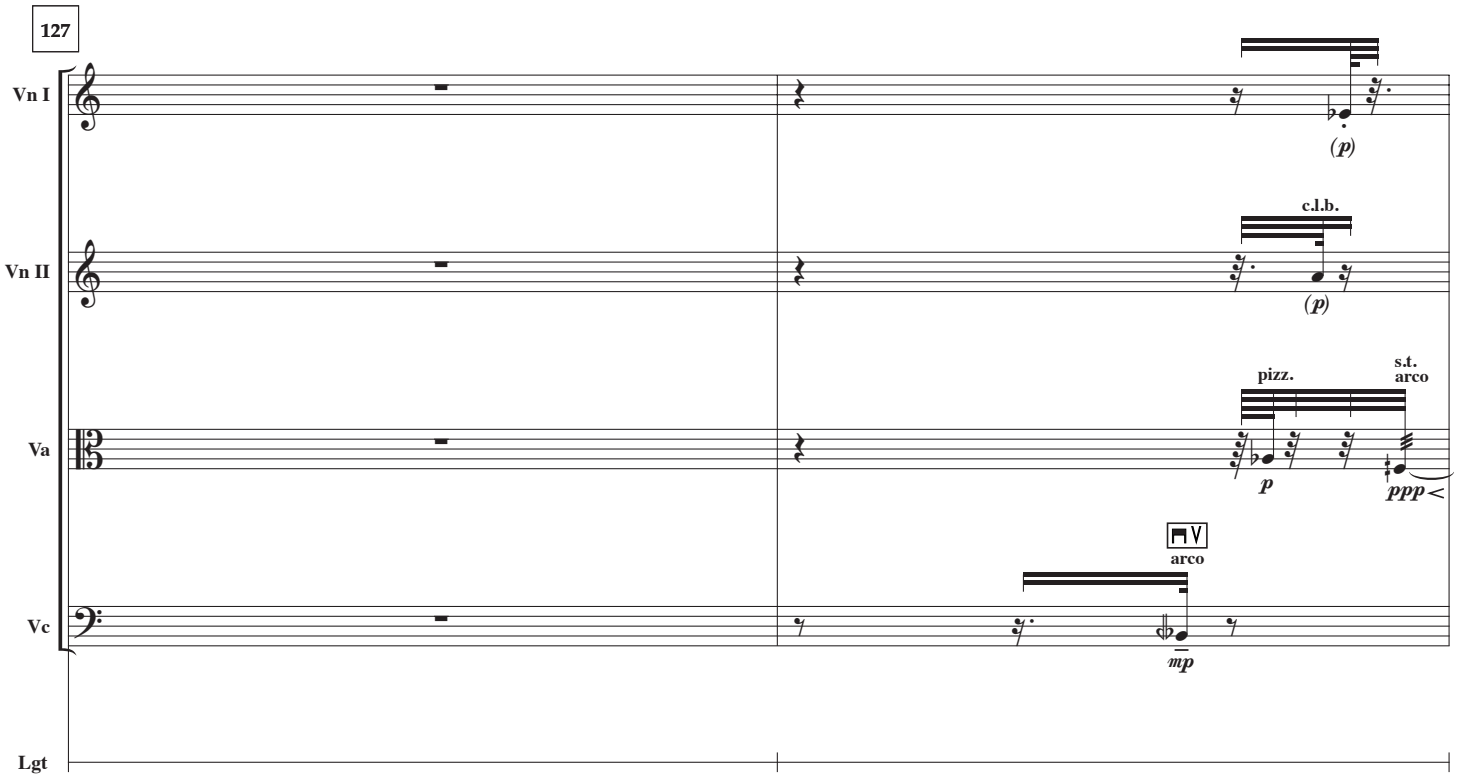

115
Vn I
Vn II
Va
Vc
Lgt
5
5
(f)
ff
f
ff
f
ff
f
mf
Fast transition → Pale white light on performers, dim, close to darkness
* Overlap phrase so that B is both the terminal attack in the previous phrase and the initial attack of the following phrase

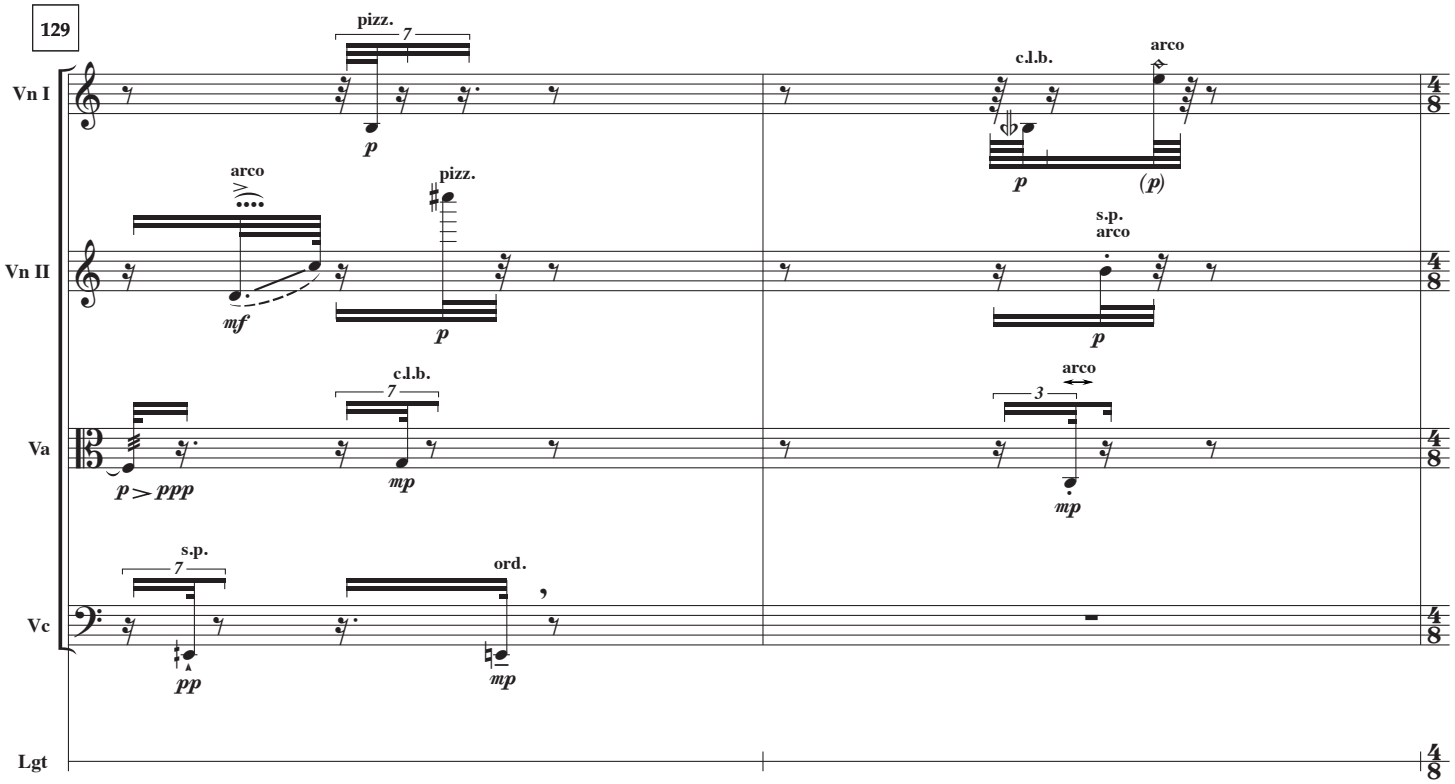

117
♪ ~ 92
tap tailpiece w/ tension screw of bow
(mute other strings w/ left hand)
arco
pizz.
arco
pizz.
c.l.b.
s.t.
s.p.
arco
ord.
1/2 c.l.t.
Vn I
Vn II
Va
Vc
Lgt

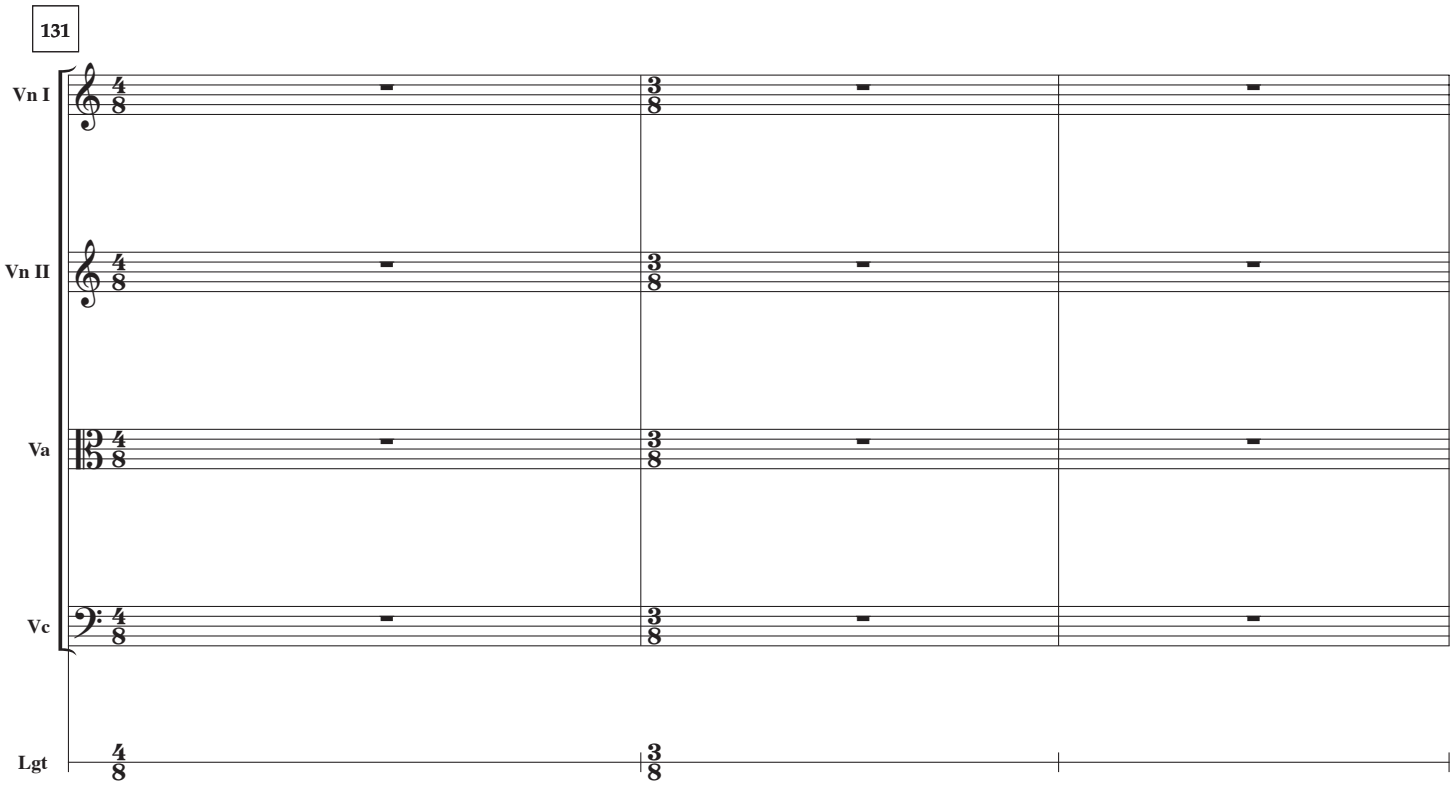

119
Vn I
Vn II
Va
Vc
Lgt

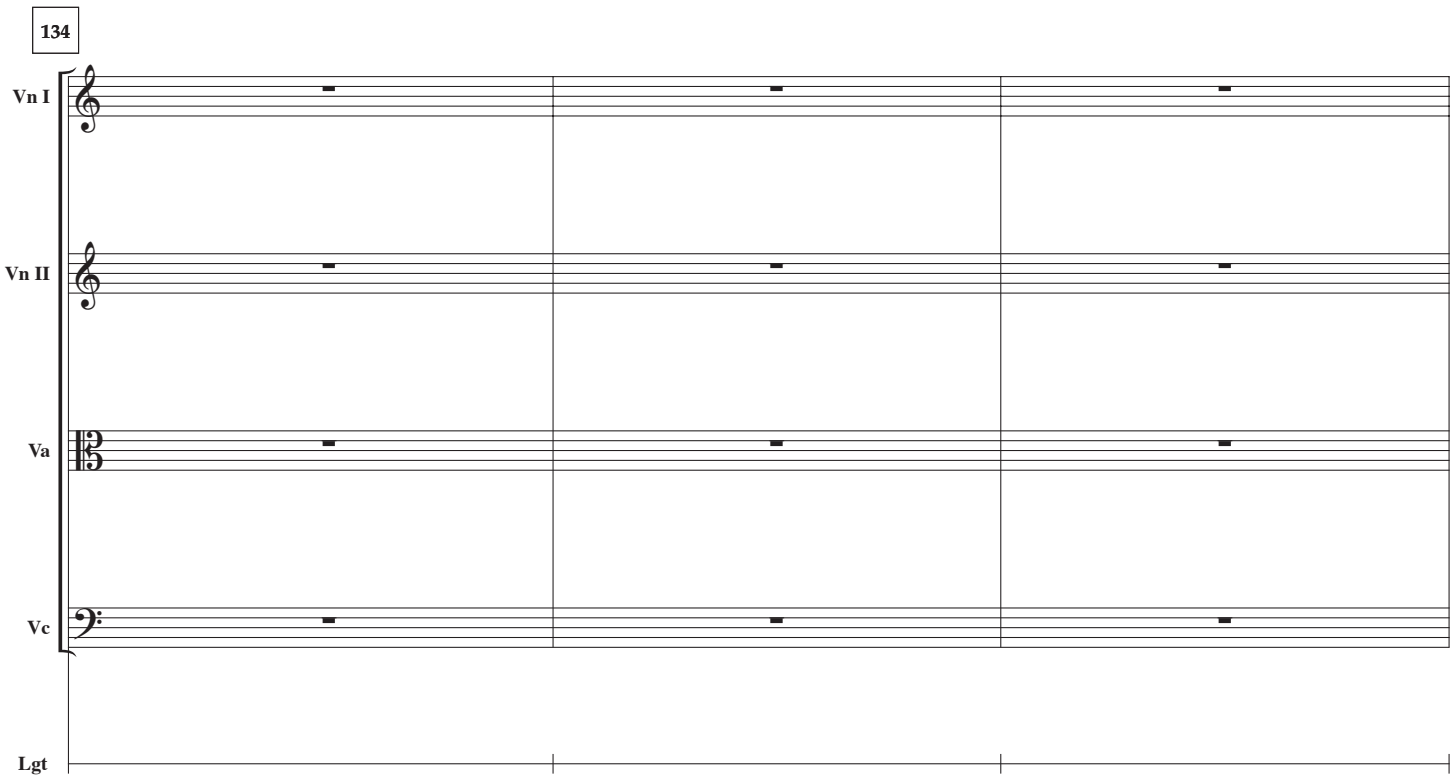

122
Vn I
Vn II
Va
Vc
Lgt
arco
pizz.
8va
c.l.b.
arco
arco
s.p.
ord.
c.l.b.
arco
pizz.
pizz.

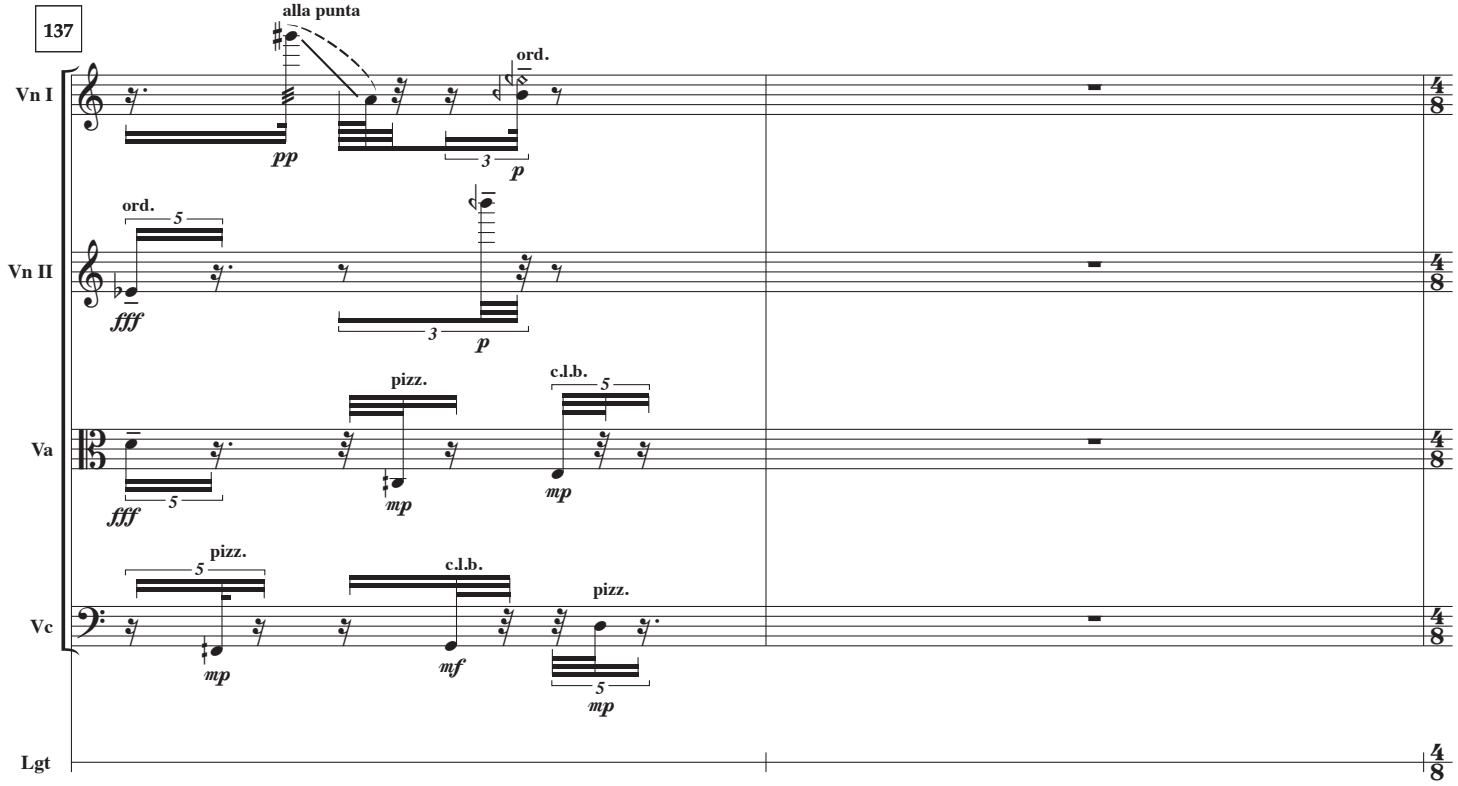

124
Vn I
Vn II
Va
Vc
Lgt

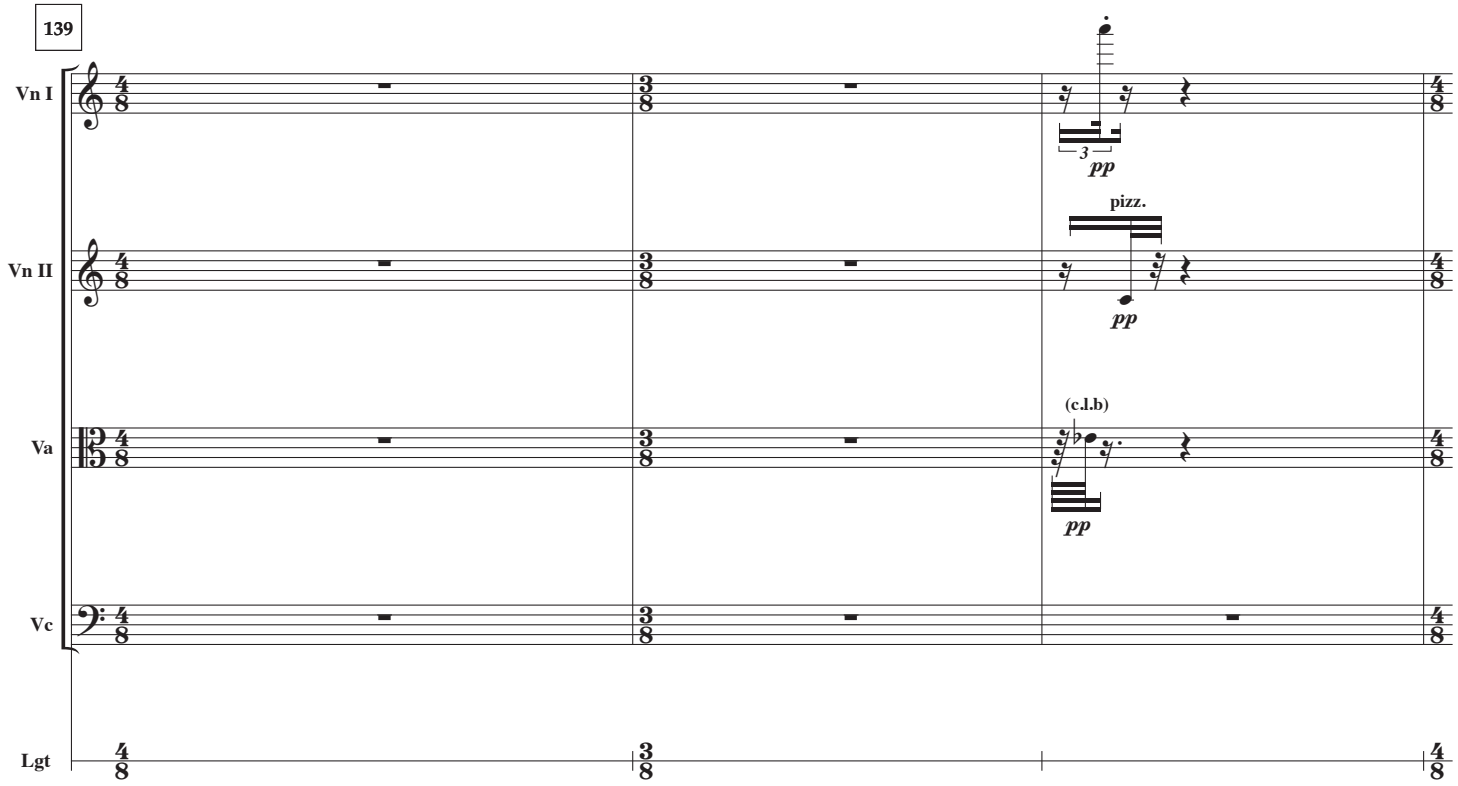

127
Vn I
Vn II
Va
Vc
Lgt
(p)
c.l.b.
(p)
pizz.
s.t.
arco
p
ppp
arco
mp

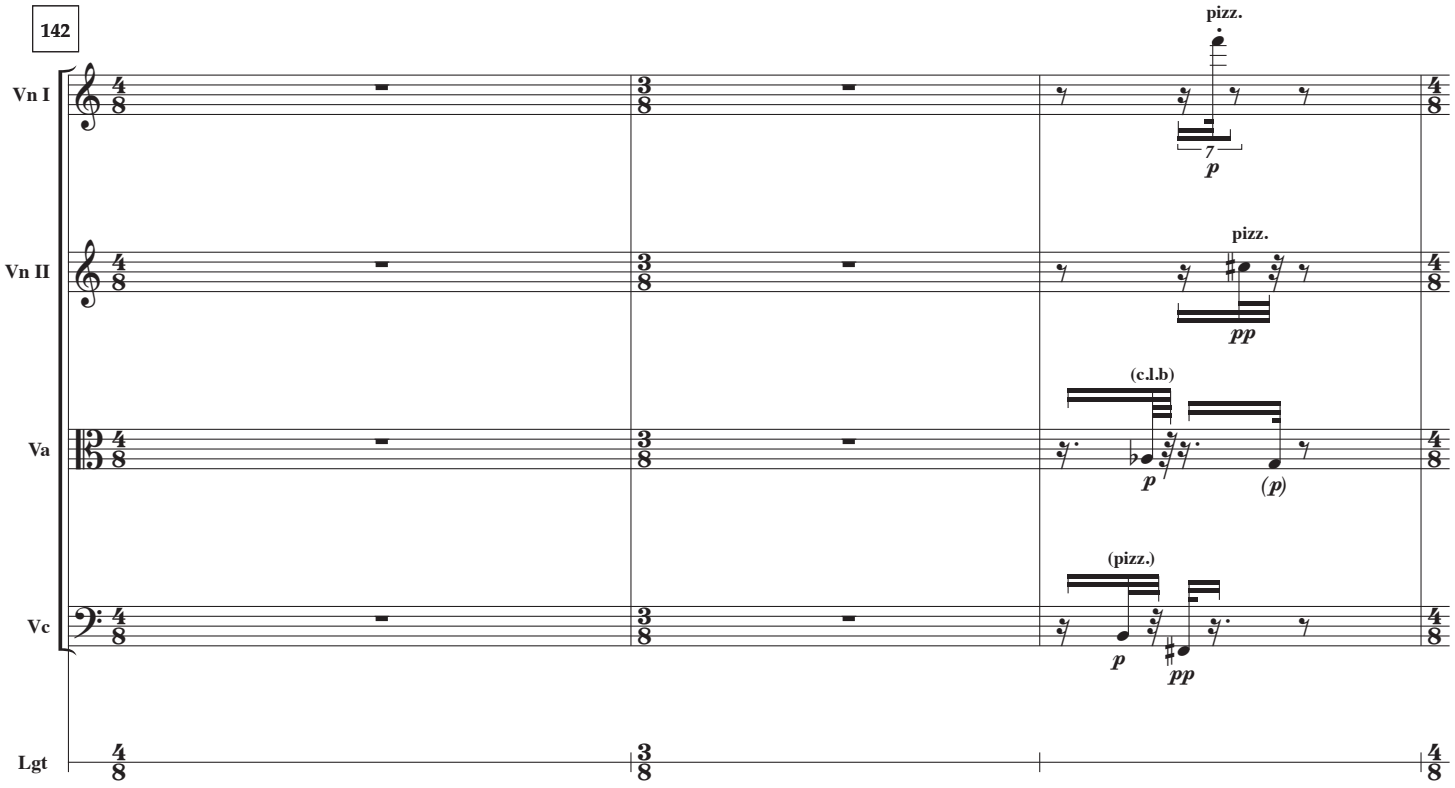

129
Vn I
Vn II
Va
Vc
Lgt
pizz.
7
p
c.l.b.
arco
p
(p)
arco
pizz.
mf
p
s.p.
arco
p
c.l.b.
7
mp
arco
3
mp
p > ppp
s.p.
7
pp
ord.
mp
4/8

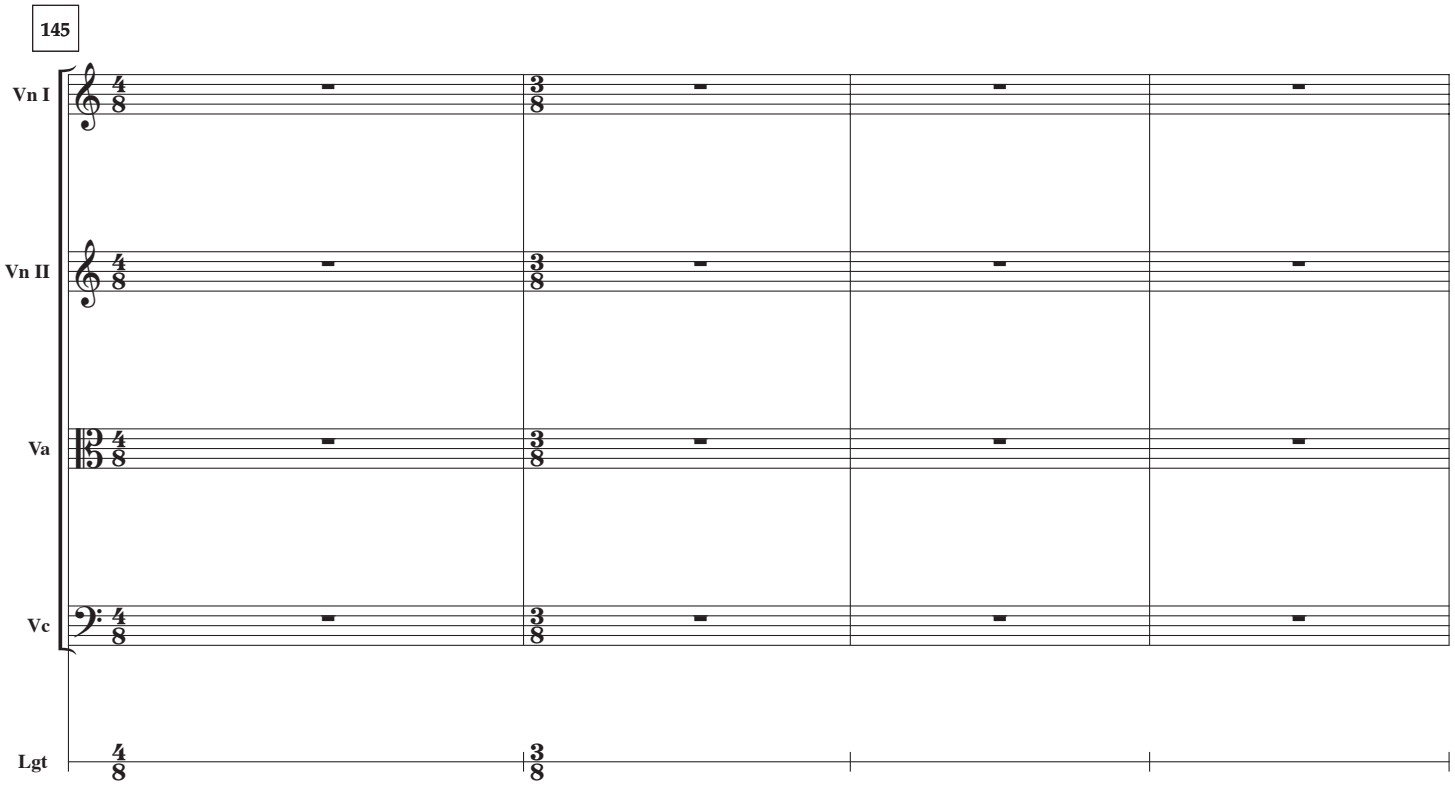

131
Vn I
Vn II
Va
Vc
Lgt

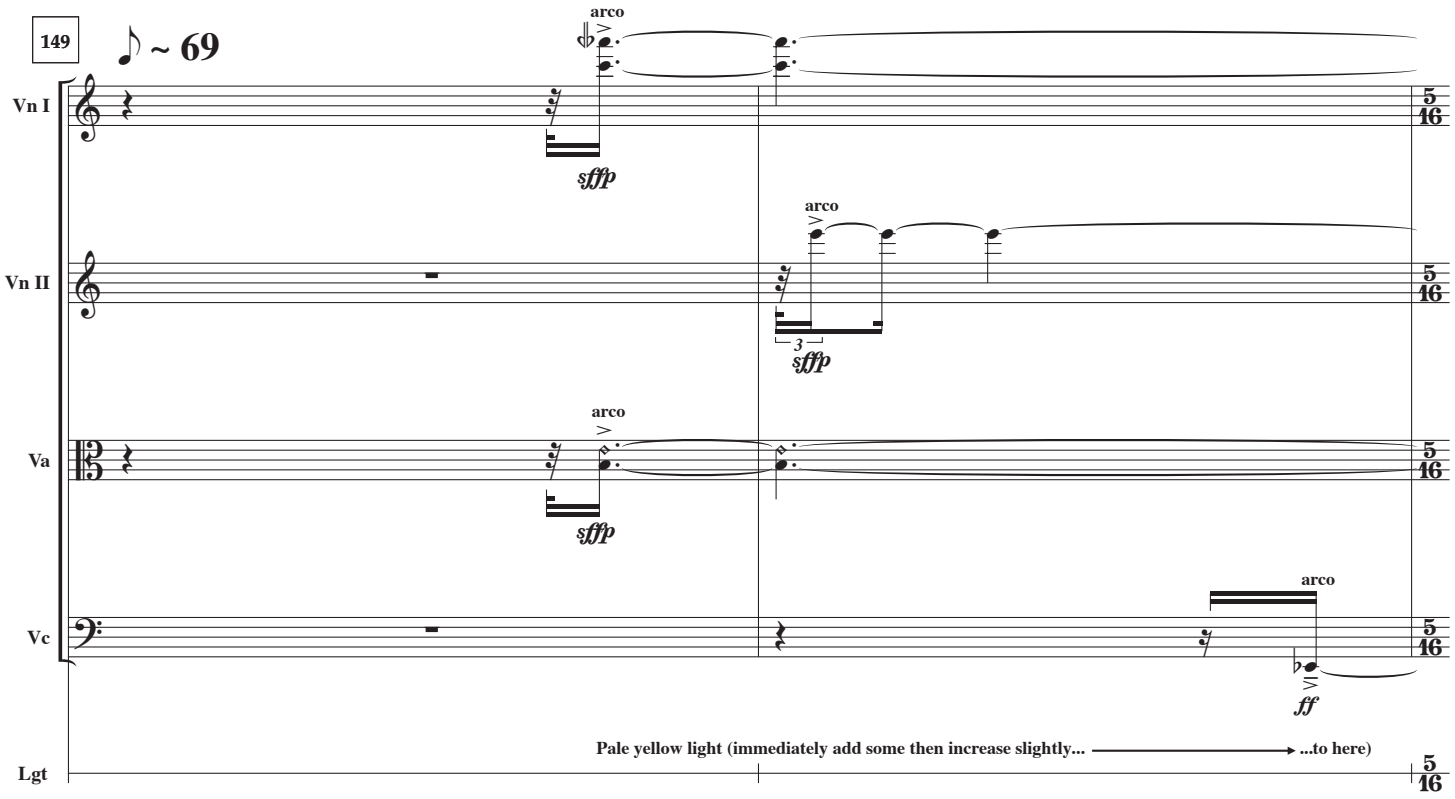

134
Vn I
Vn II
Va
Vc
Lgt

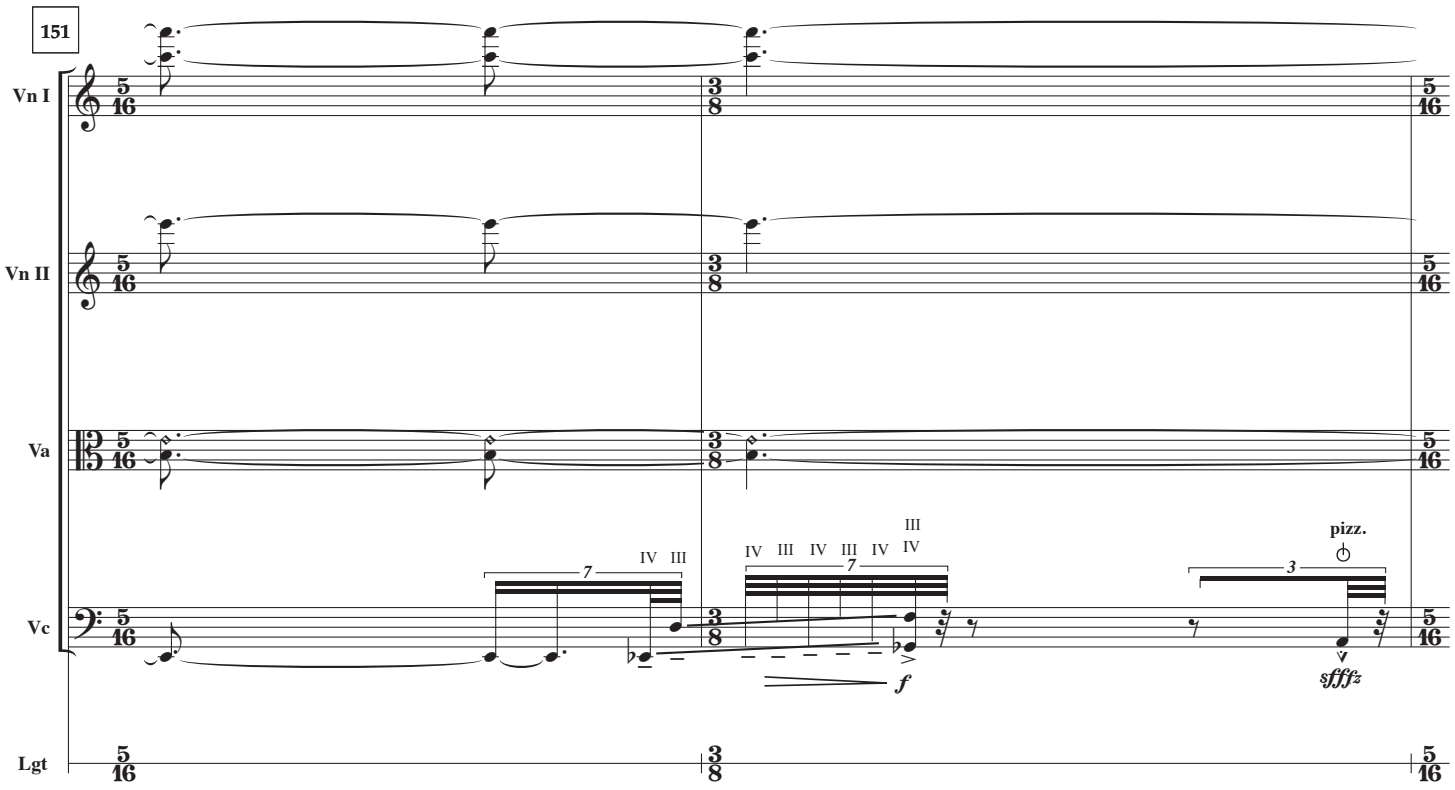

137
alla punta
ord.
Vn I
pp
3
p
ord.
5
Vn II
fff
3
p
pizz.
c.l.b.
5
Va
fff
5
mp
mp
pizz.
5
c.l.b.
pizz.
Vc
mp
mf
5
mp
Lgt

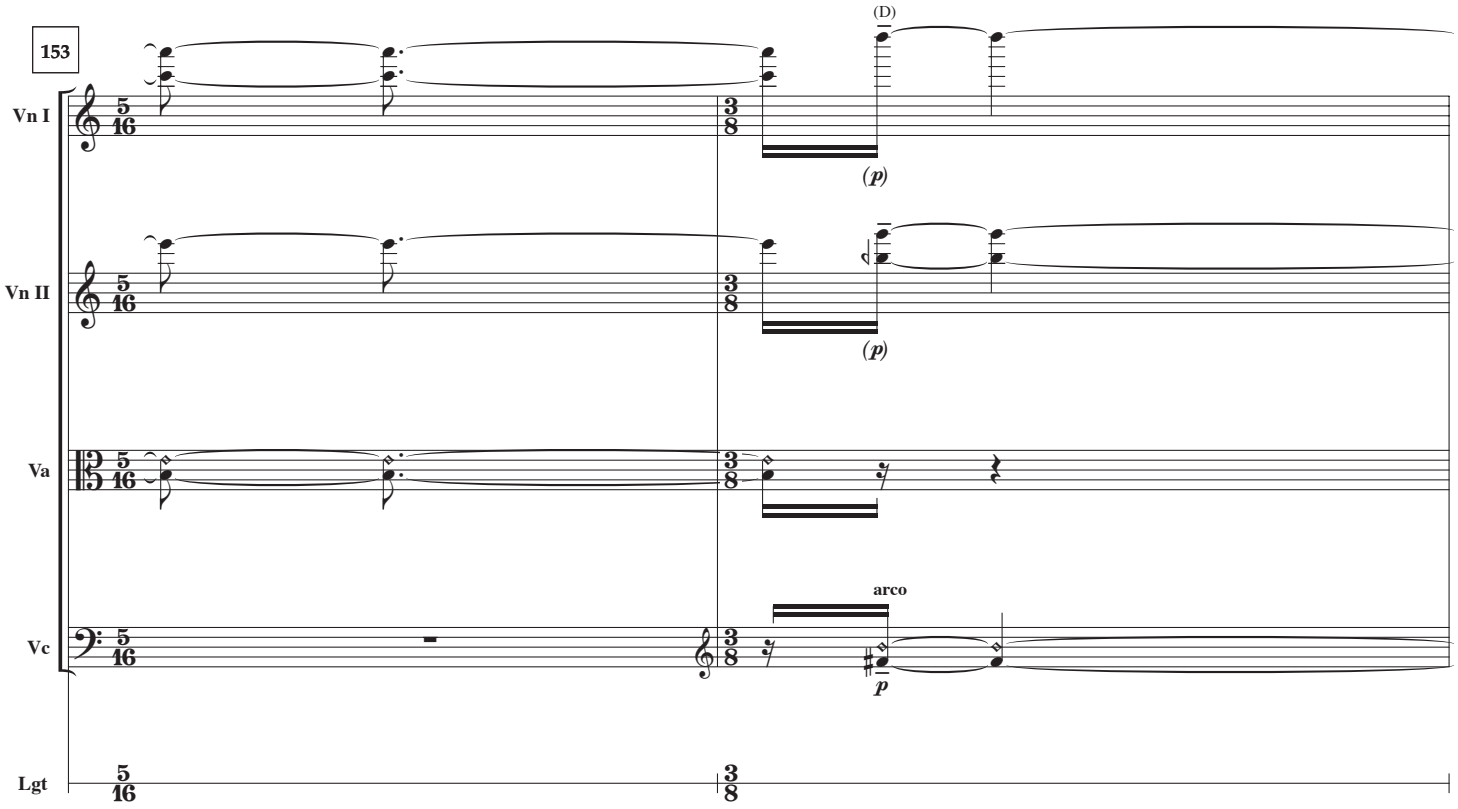

139
Vn I
3
pp
pizz.
Vn II
pp
(c.l.b)
Va
pp
Vc
Lgt

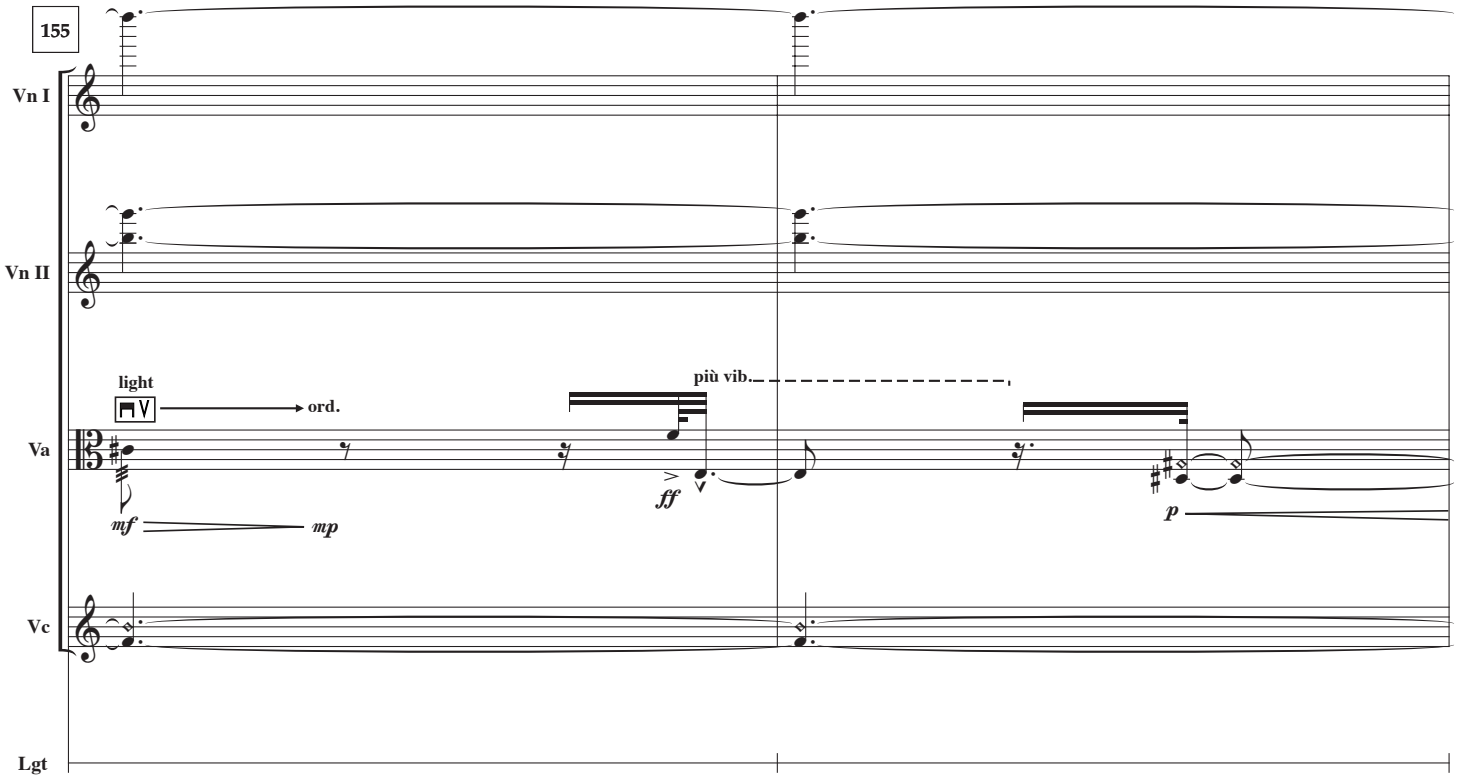

142
Vn I
Vn II
Va
Vc
Lgt
pizz.
7
p
pizz.
pp
(c.l.b)
p
(p)
(pizz.)
p
pp

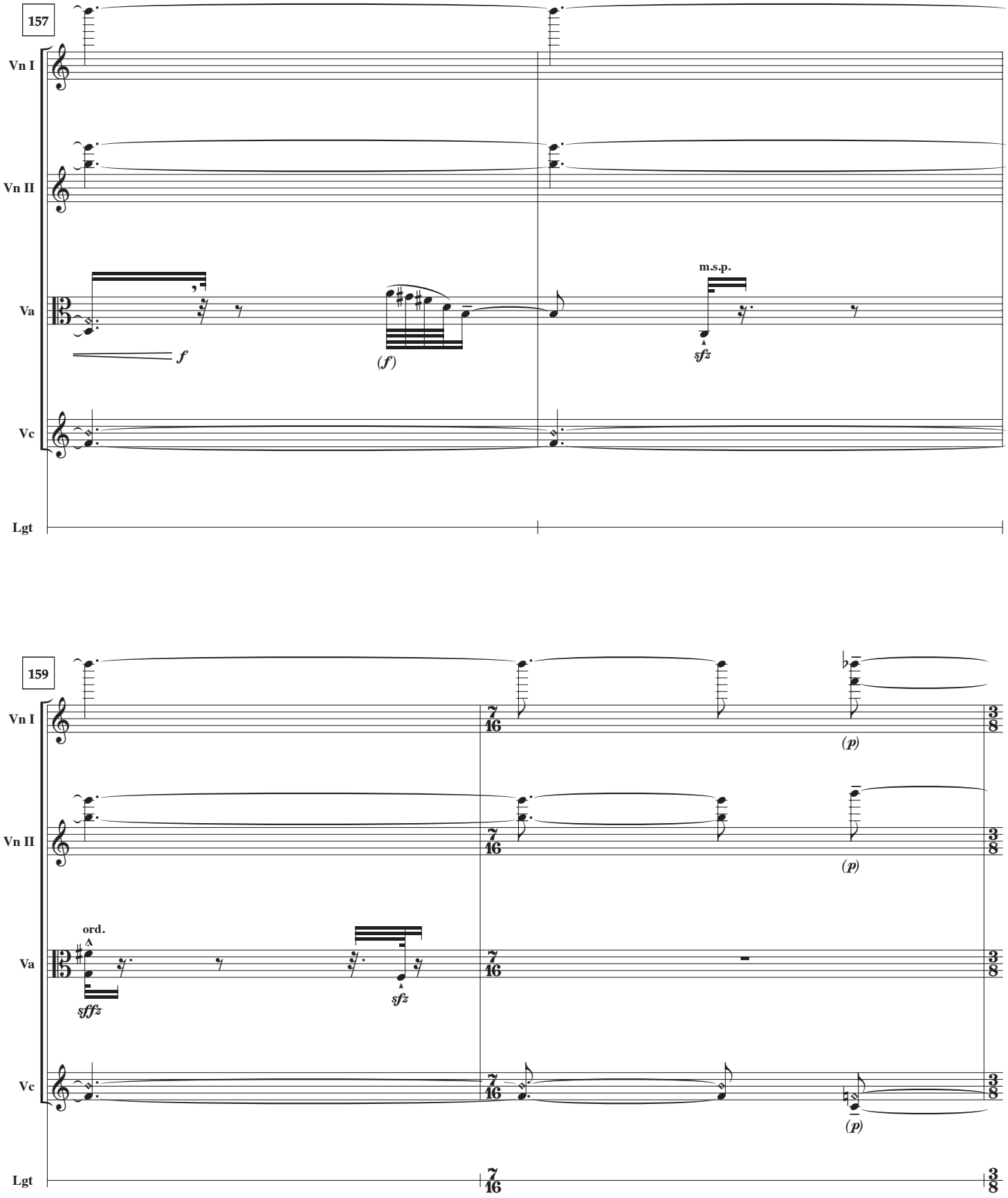

145
Vn I
Vn II
Va
Vc
Lgt

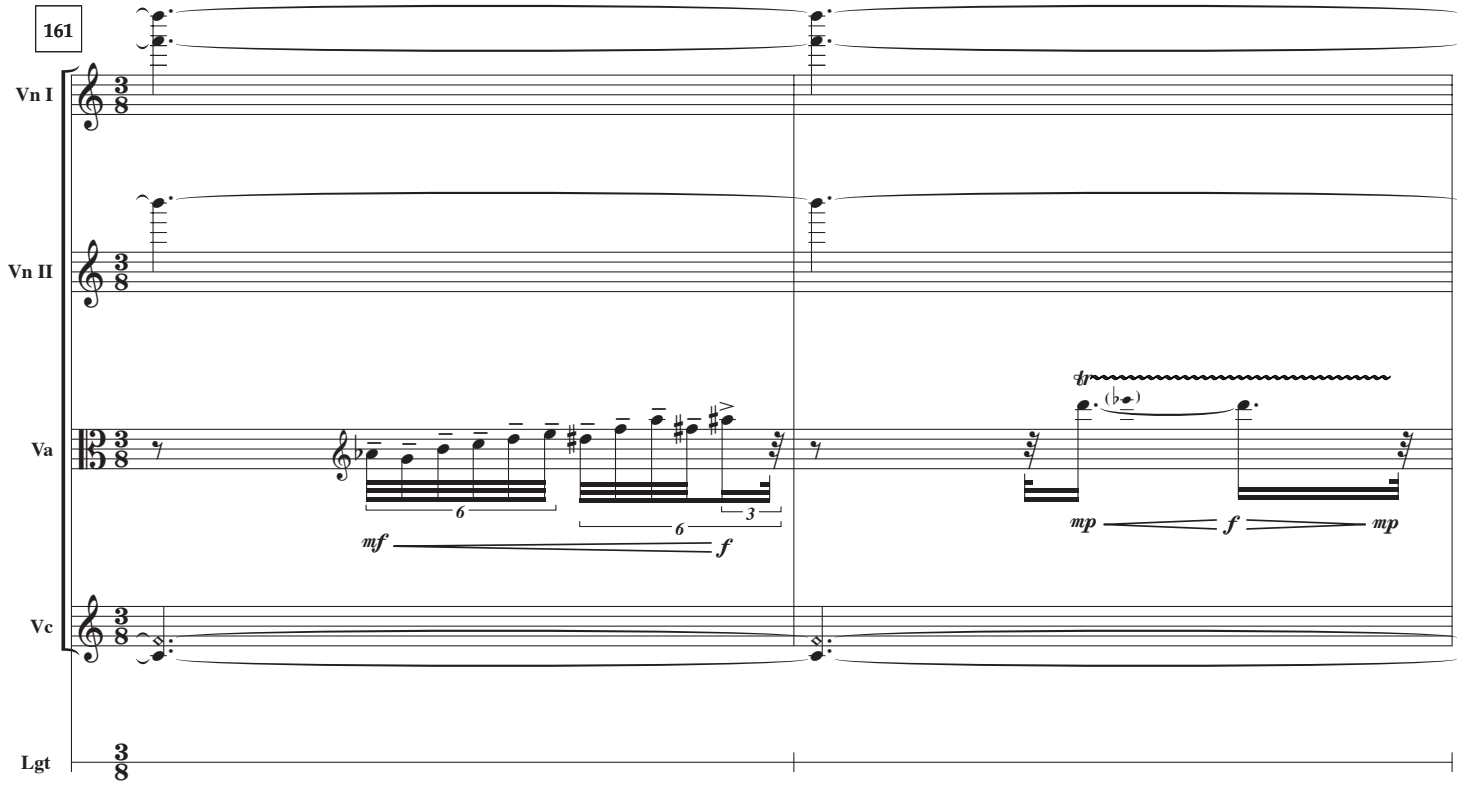

149
♪ ~ 69
Vn I
Vn II
Va
Vc
Lgt
arco
sfffp
arco
sfffp
arco
sfffp
arco
ff
Pale yellow light (immediately add some then increase slightly...
...to here)

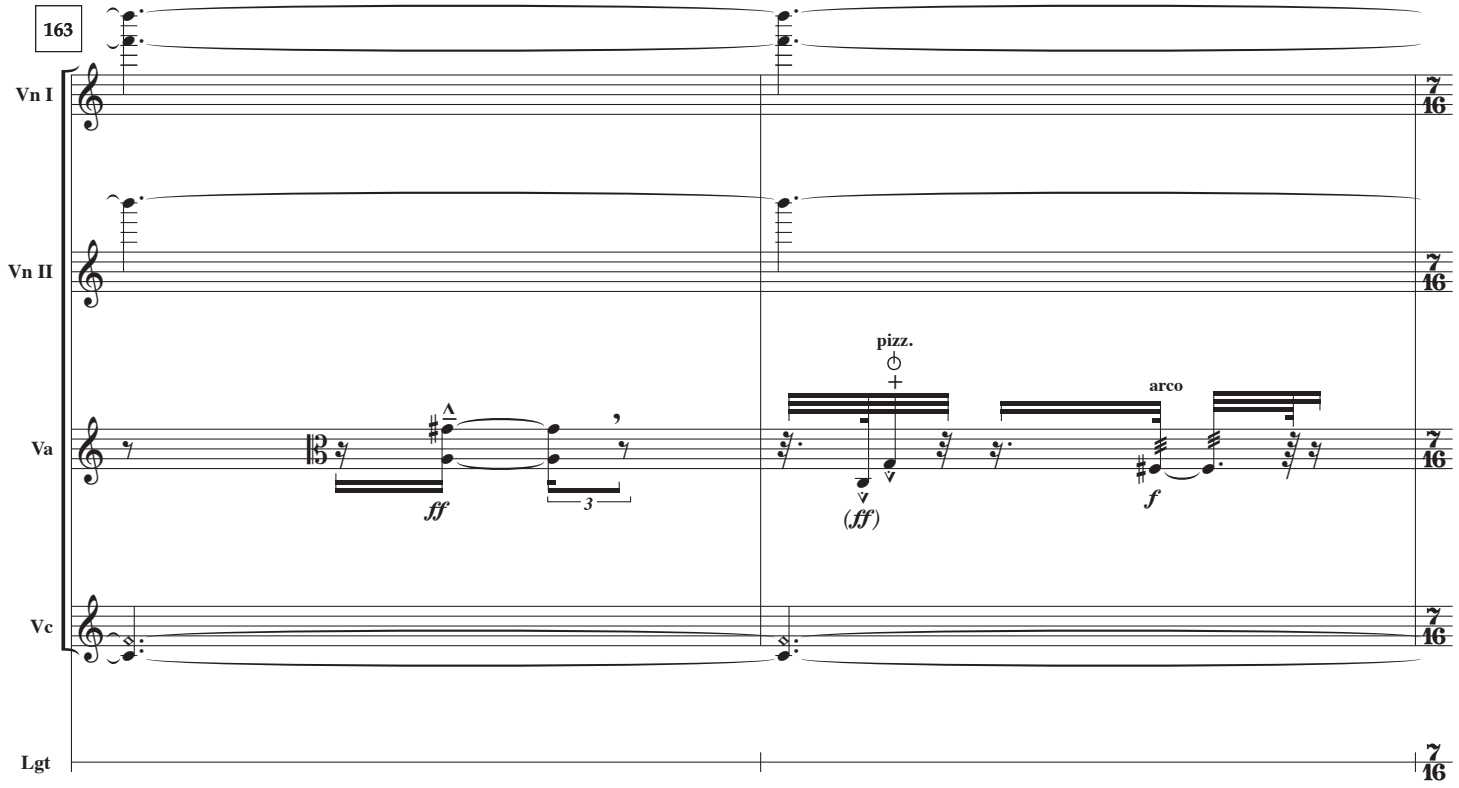

151
Vn I
Vn II
Va
Vc
Lgt
IV III
IV III IV III IV III IV
f
pizz.
sfffz

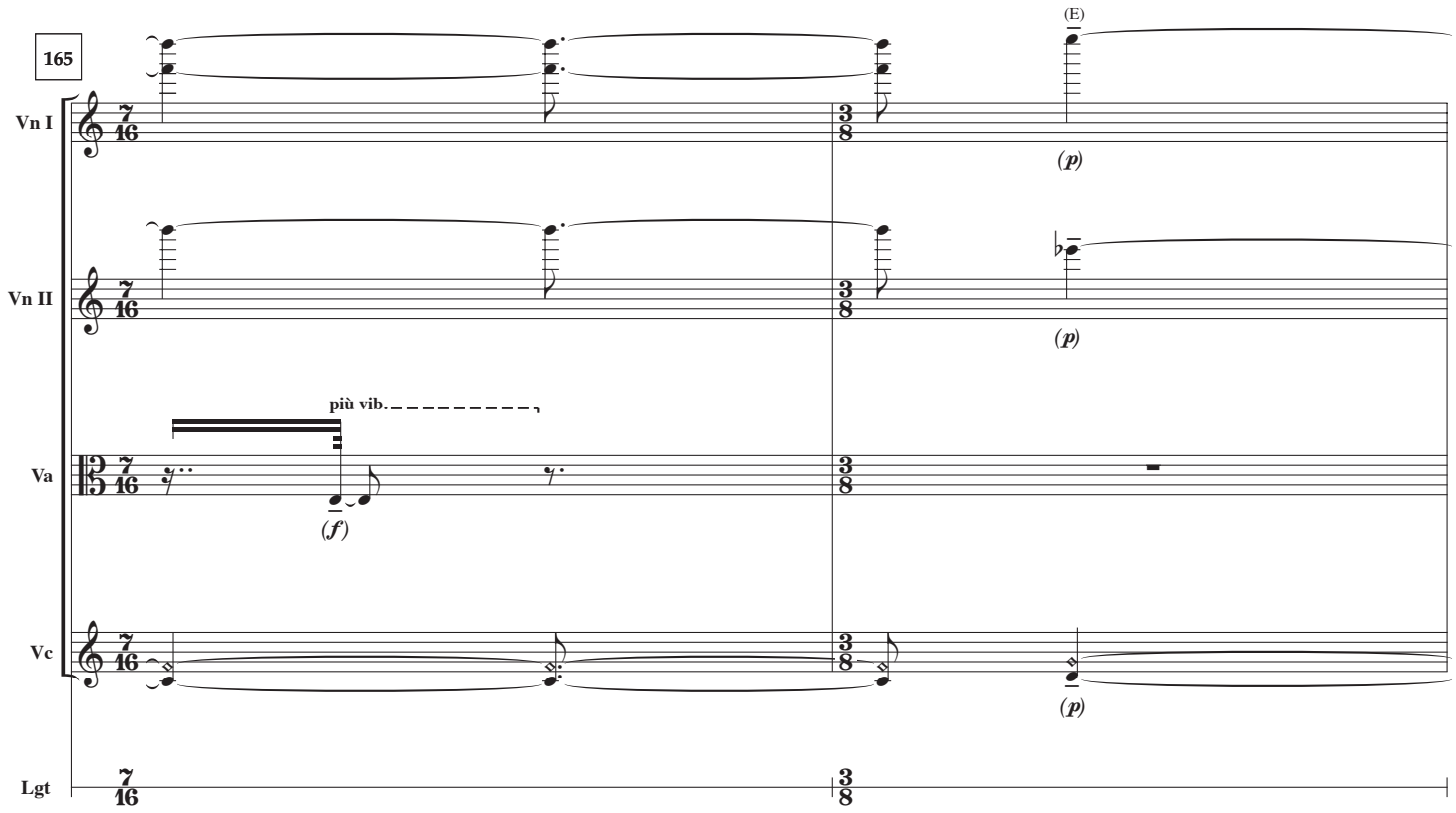

153
(D)
Vn I
Vn II
Va
Vc
Lgt
5/16
3/8
(p)
arco
p

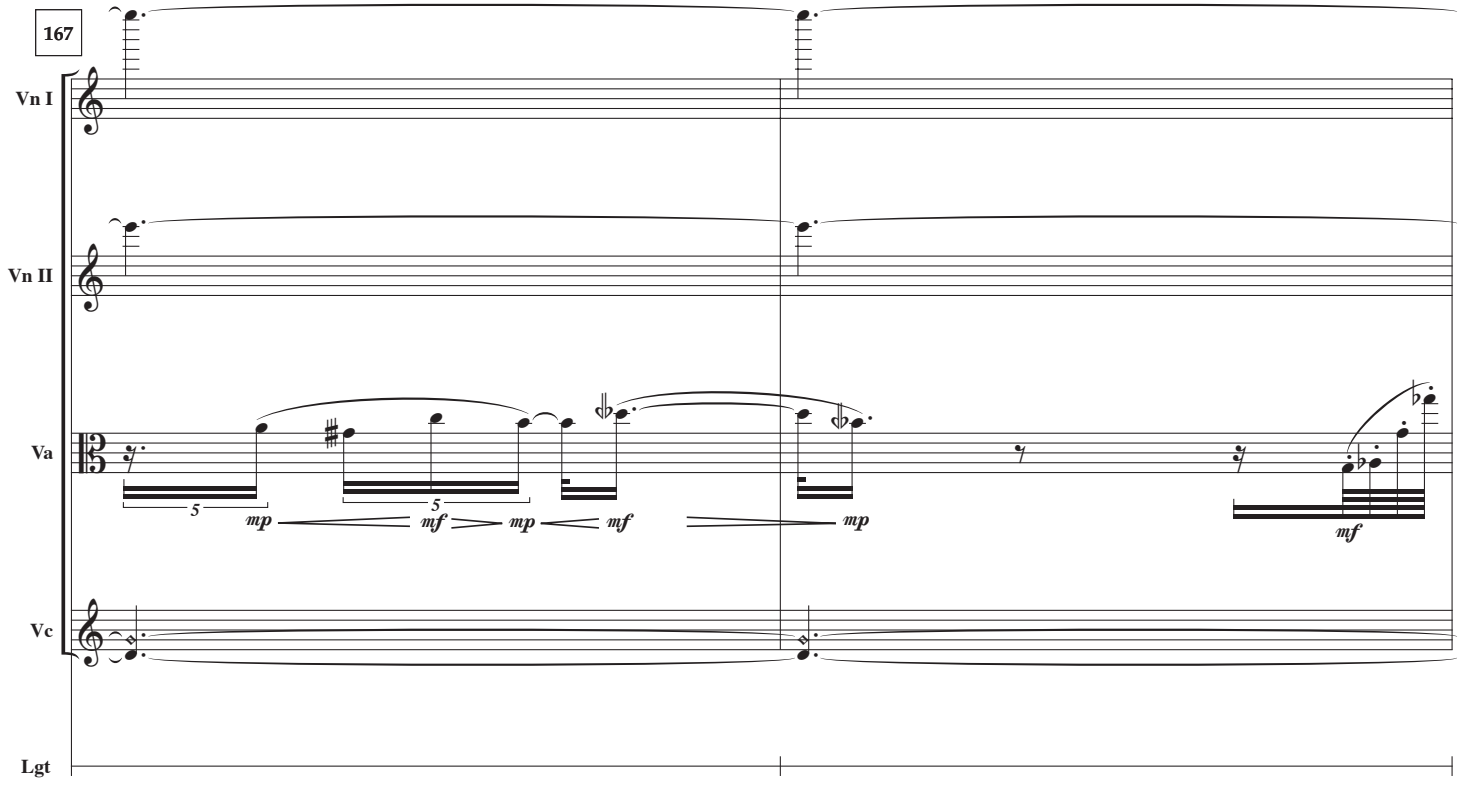

155
Vn I
Vn II
Va
Vc
Lgt
light
ord.
più vib.
mf
mp
ff
p

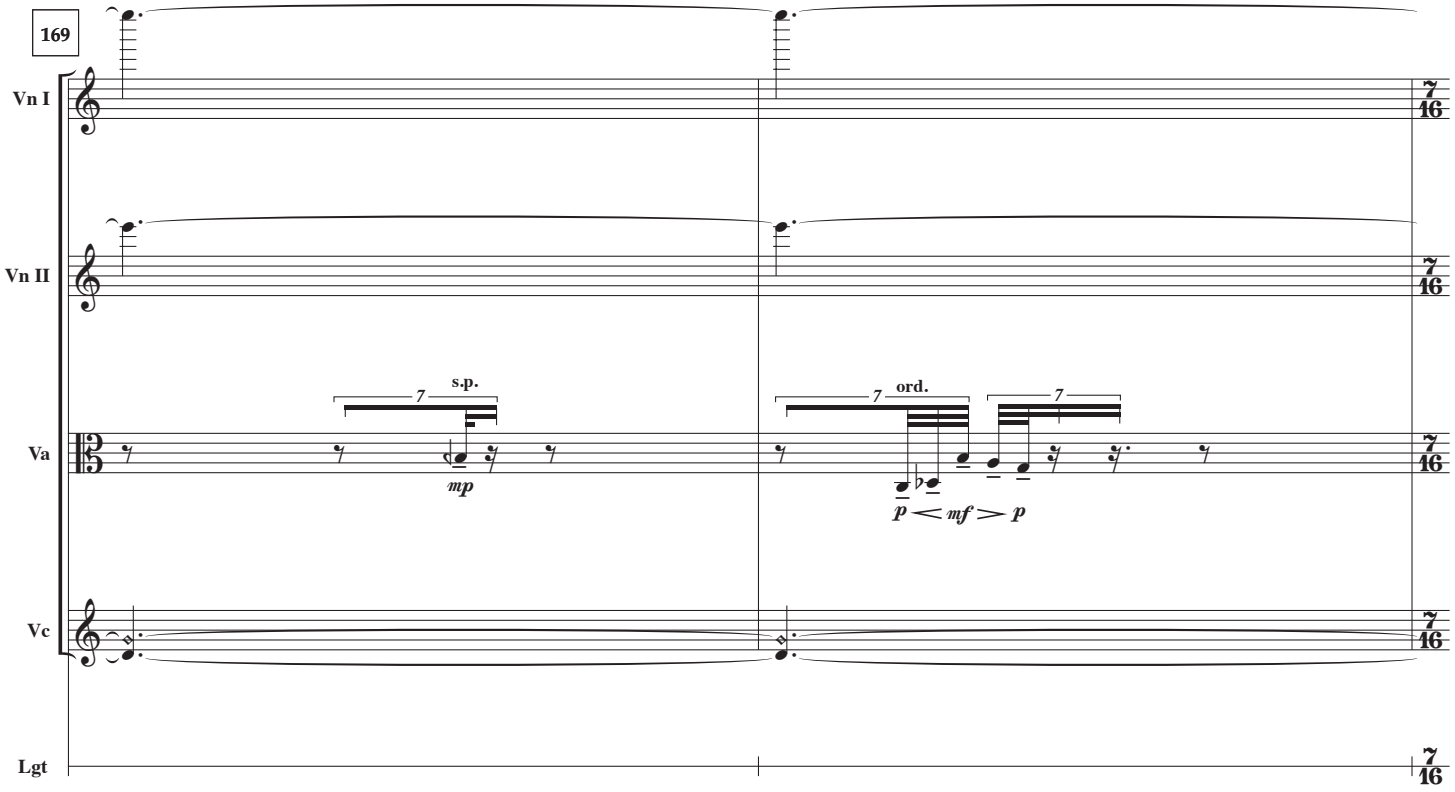

157
Vn I
Vn II
Va
Vc
Lgt
f
(f)
m.s.p.
sfz
159
Vn I
Vn II
Va
Vc
Lgt
ord.
sffz
sfz
(p)
(p)
(p)
7/16
3/8

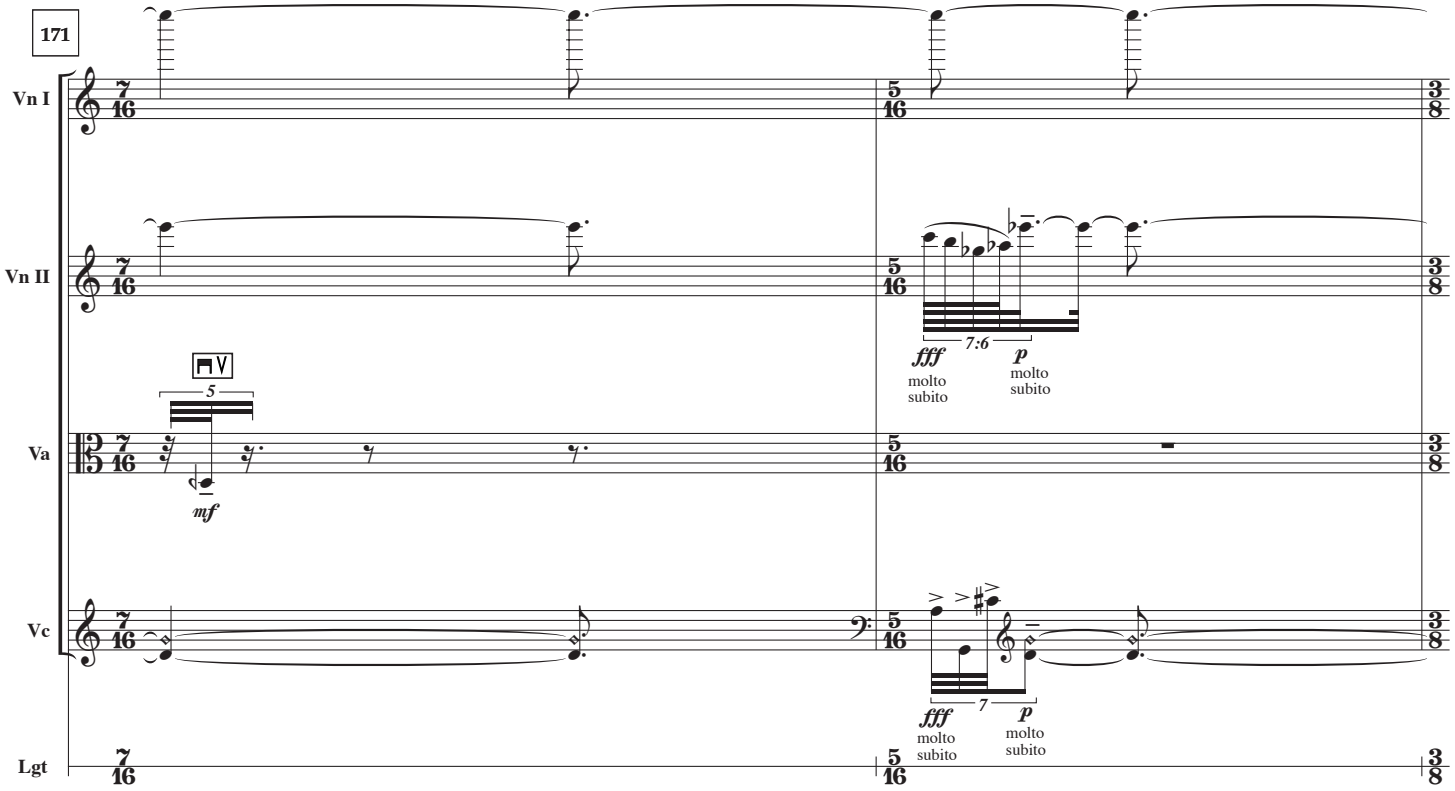

161
Vn I
Vn II
Va
Vc
Lgt
3/8
6
6
3
mf
f
tr
(♭)
mp
f
mp

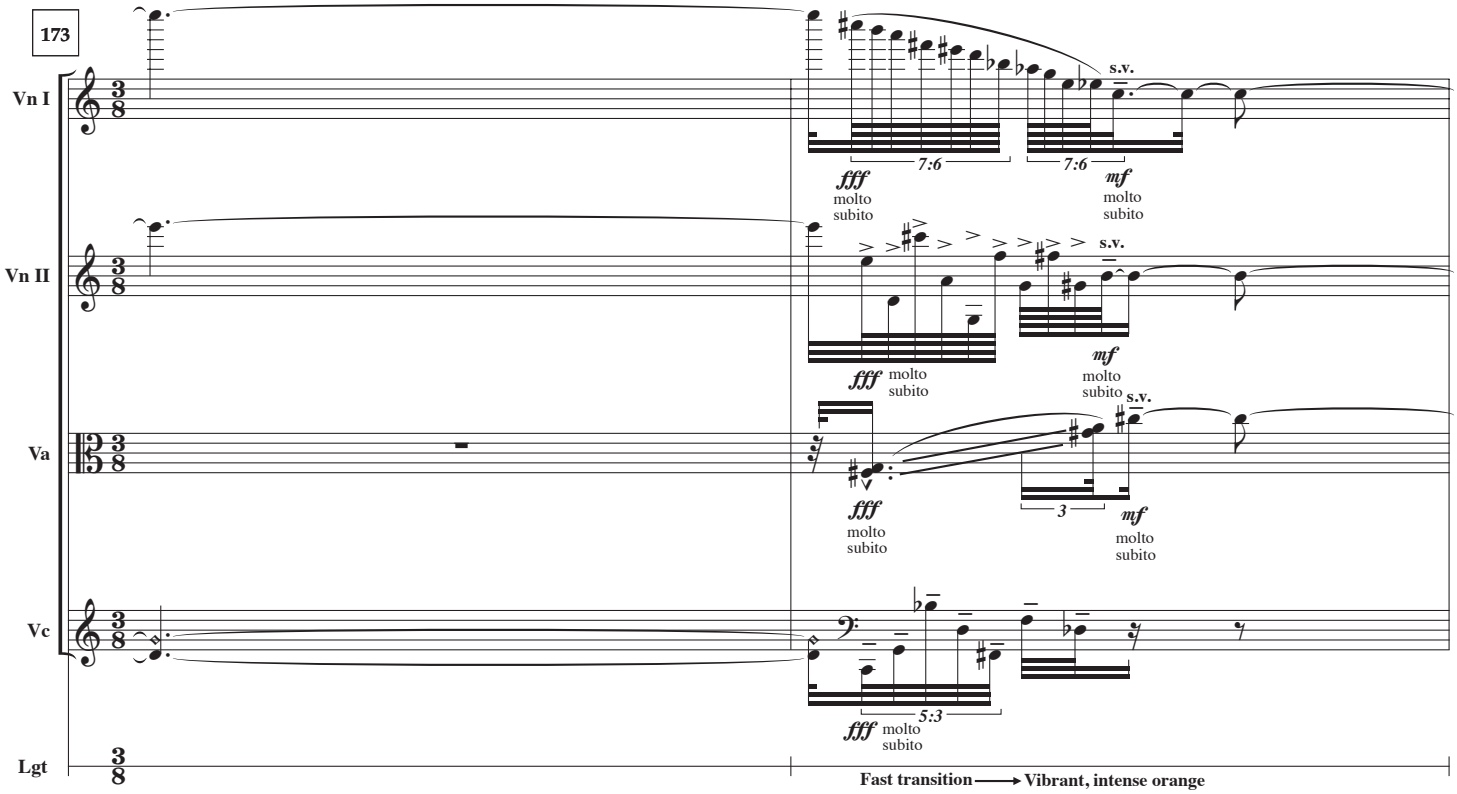

163
Vn I
Vn II
Va
Vc
Lgt
7/16
ff
3
pizz.
(ff)
arco
f

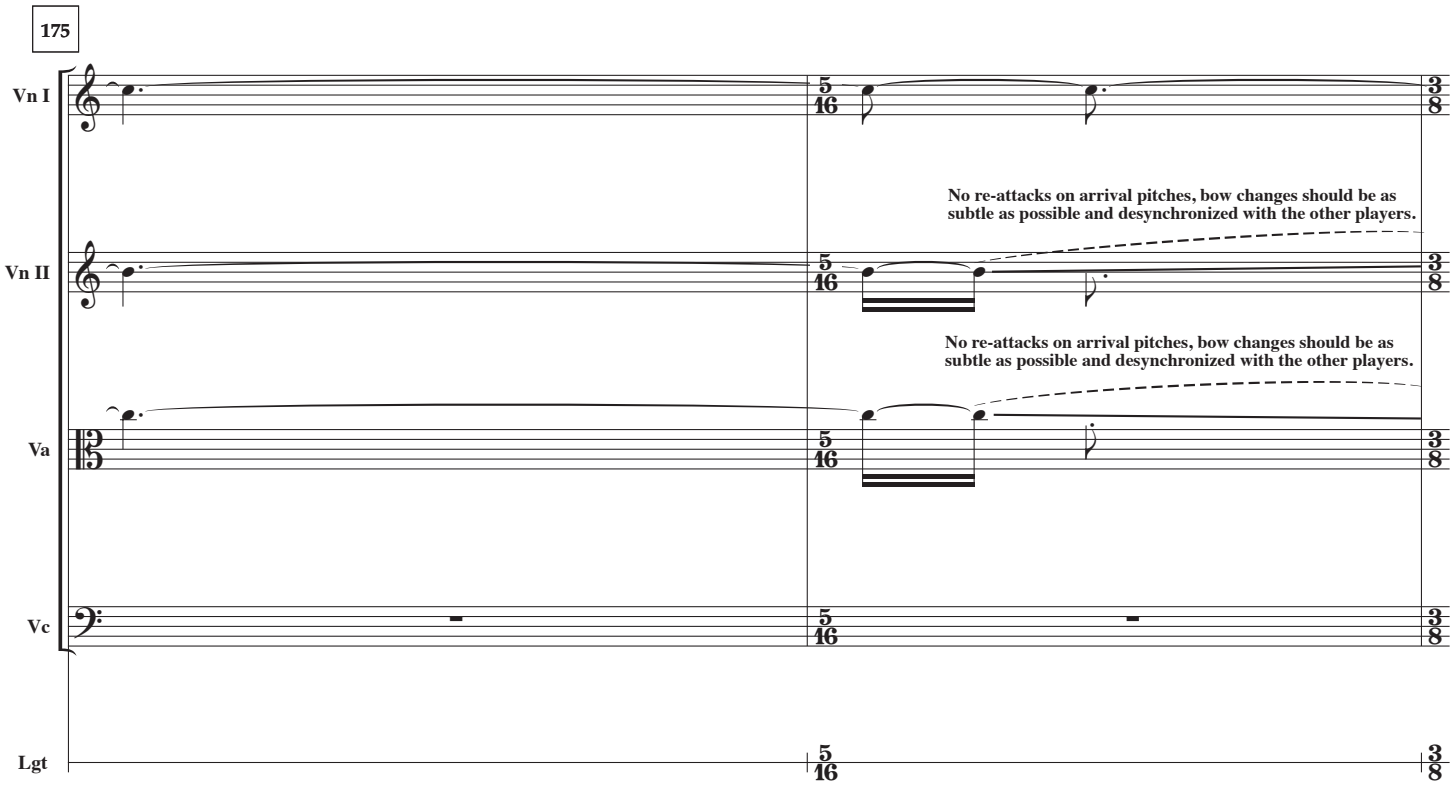

165
(E)
Vn I
Vn II
Va
Vc
Lgt
più vib.
(f)
(p)
(p)
(p)

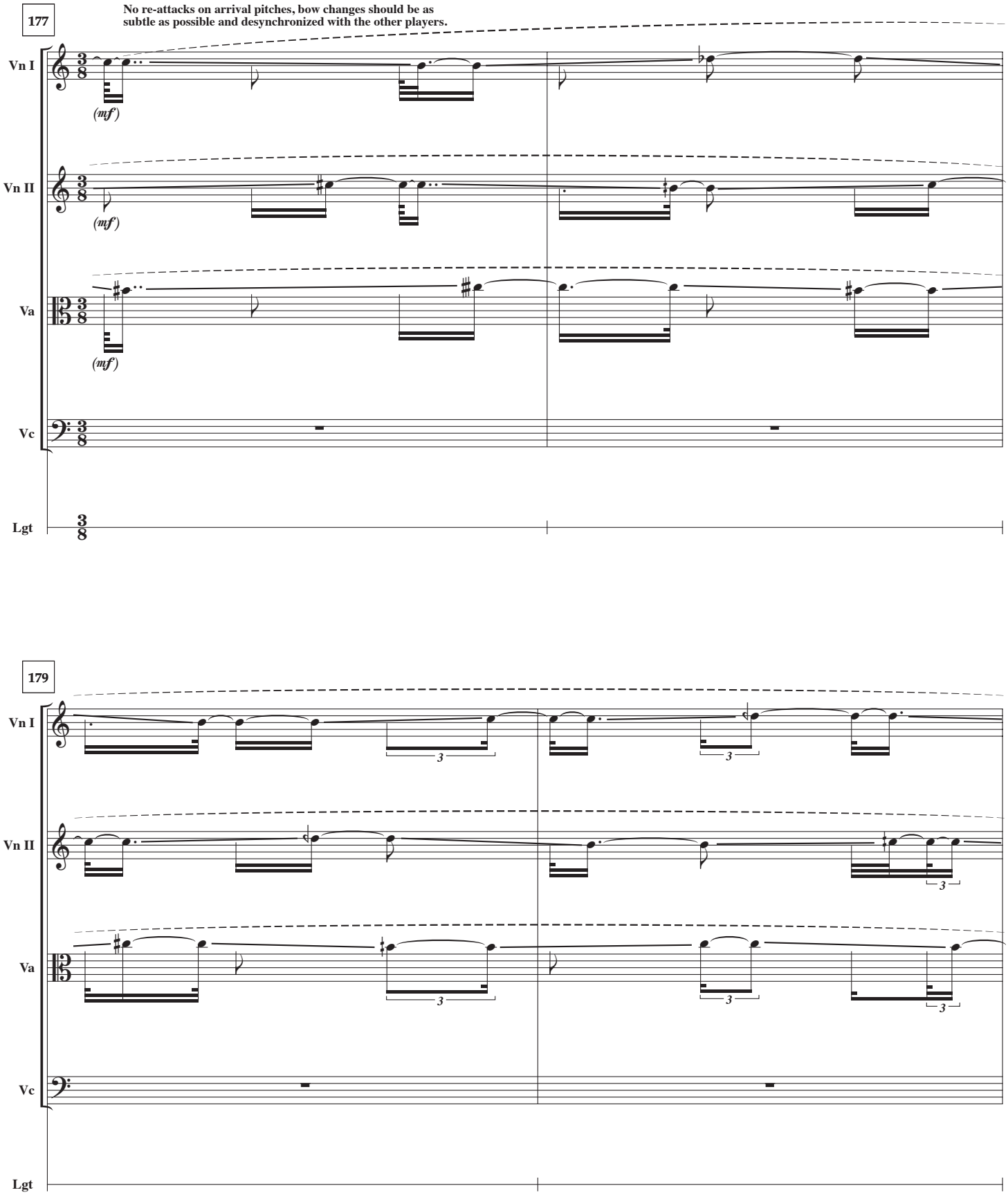

167
Vn I
Vn II
Va
Vc
Lgt
5
5
mp
mf
mp
mf
mp
mf

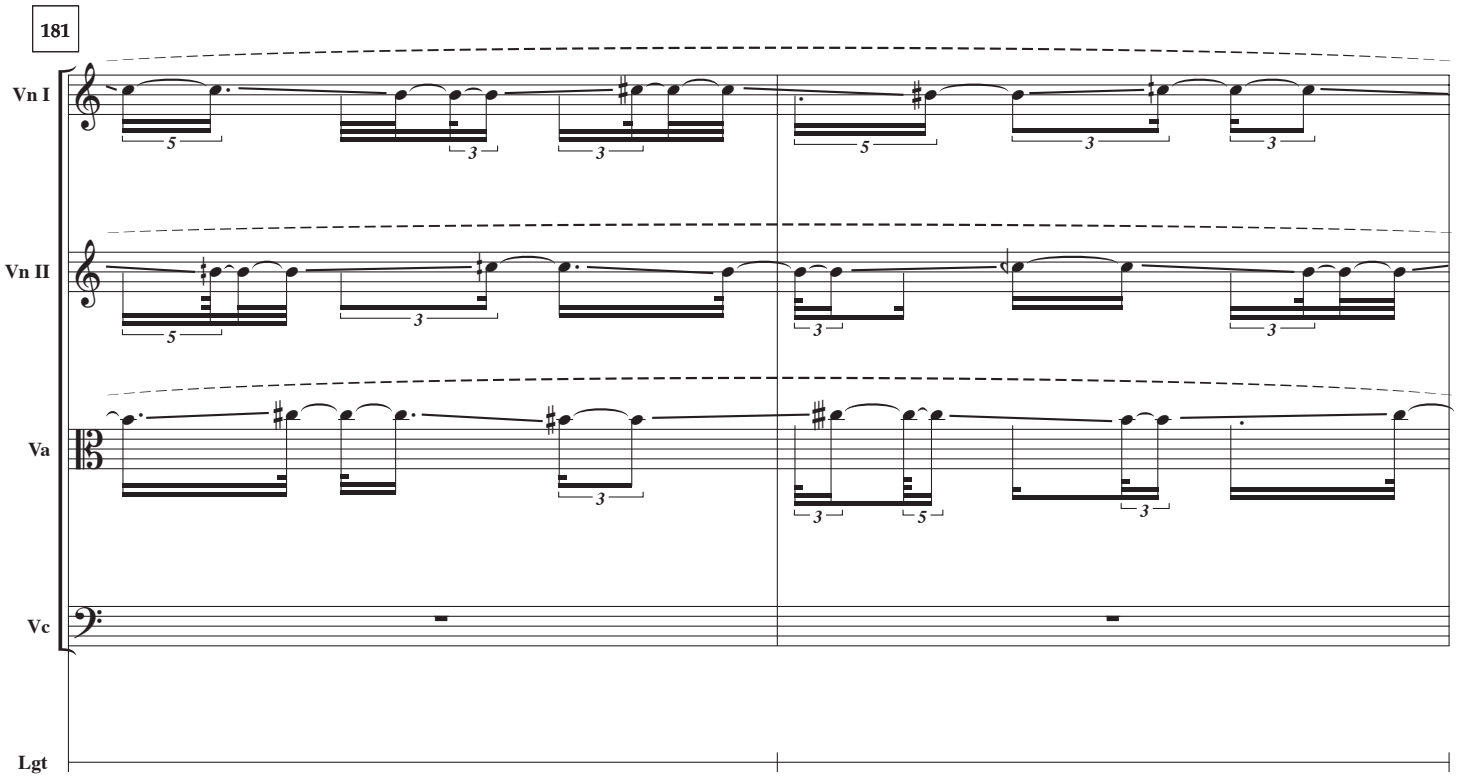

169
Vn I
Vn II
Va
Vc
Lgt
7
s.p.
mp
ord.
p < mf > p
7/16

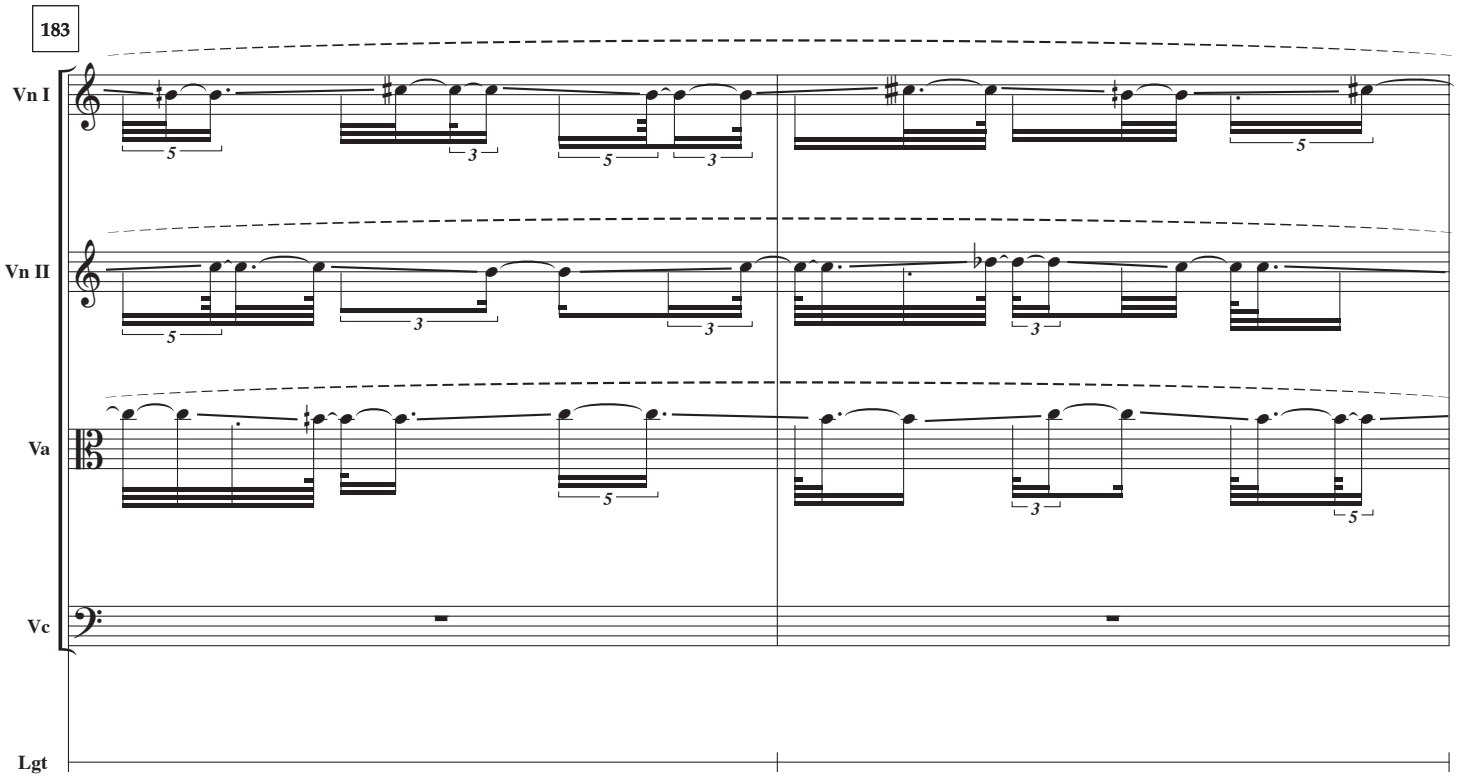

171
Vn I
Vn II
Va
Vc
Lgt
7/16
5/16
3/8
5
mf
7:6
fff
molto subito
p
molto subito
7

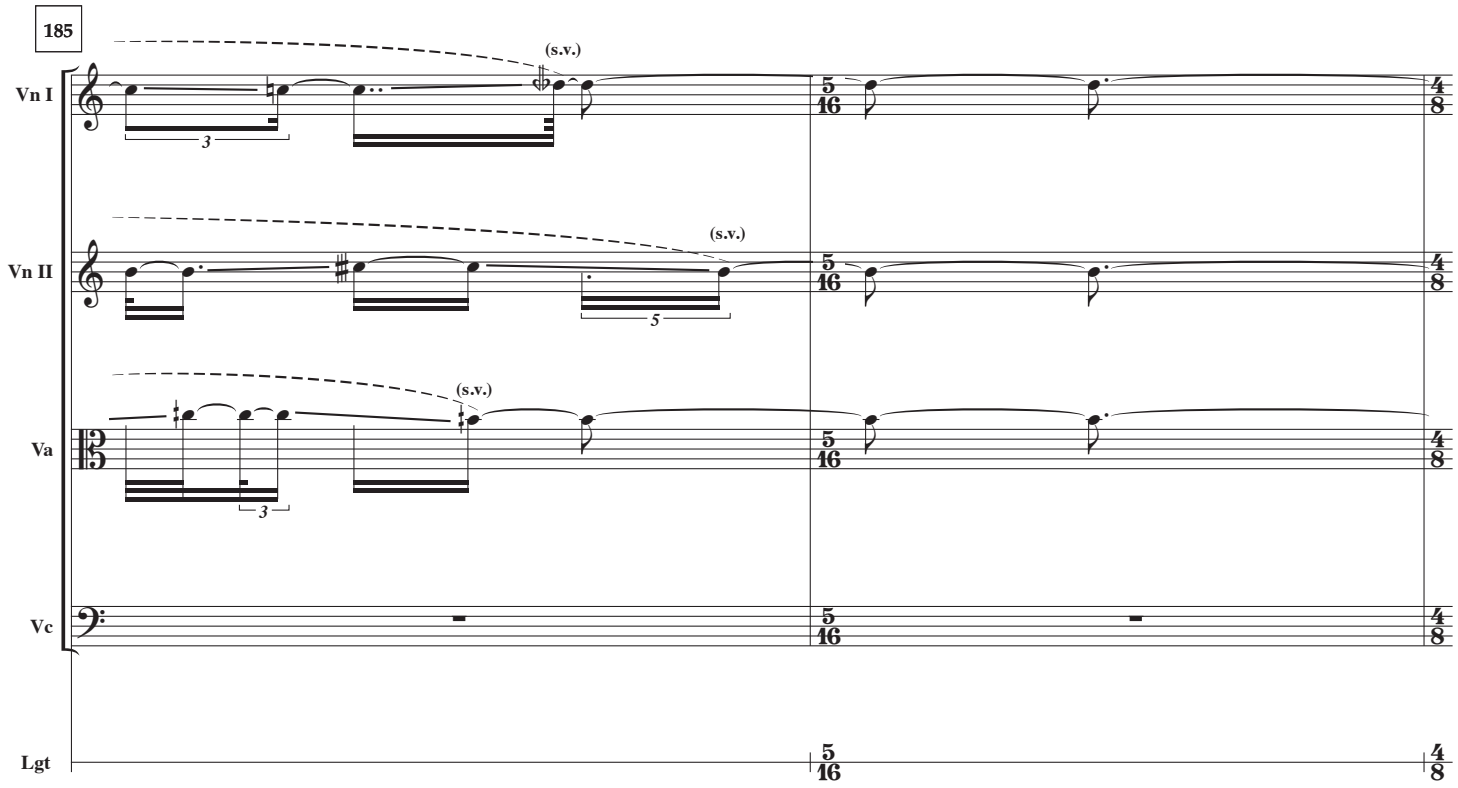

173
Vn I
Vn II
Va
Vc
Lgt
s.v.
7:6
7:6
fff molto subito
mf molto subito
s.v.
fff molto subito
mf molto subito
s.v.
3
fff molto subito
mf molto subito
5:3
fff molto subito
Fast transition → Vibrant, intense orange

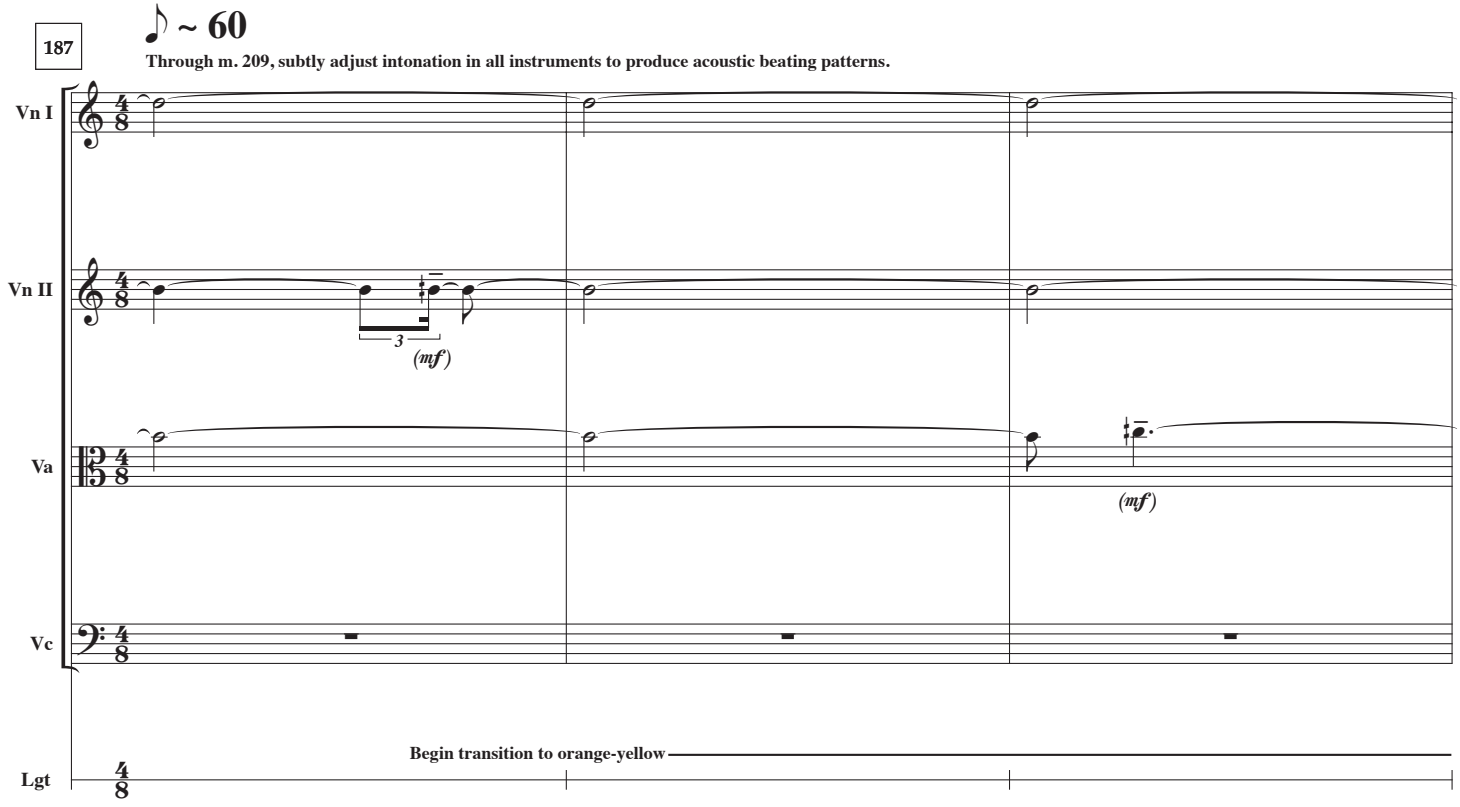

175
Vn I
Vn II
Va
Vc
Lgt
5/16
3/8
No re-attacks on arrival pitches, bow changes should be as subtle as possible and desynchronized with the other players.
No re-attacks on arrival pitches, bow changes should be as subtle as possible and desynchronized with the other players.

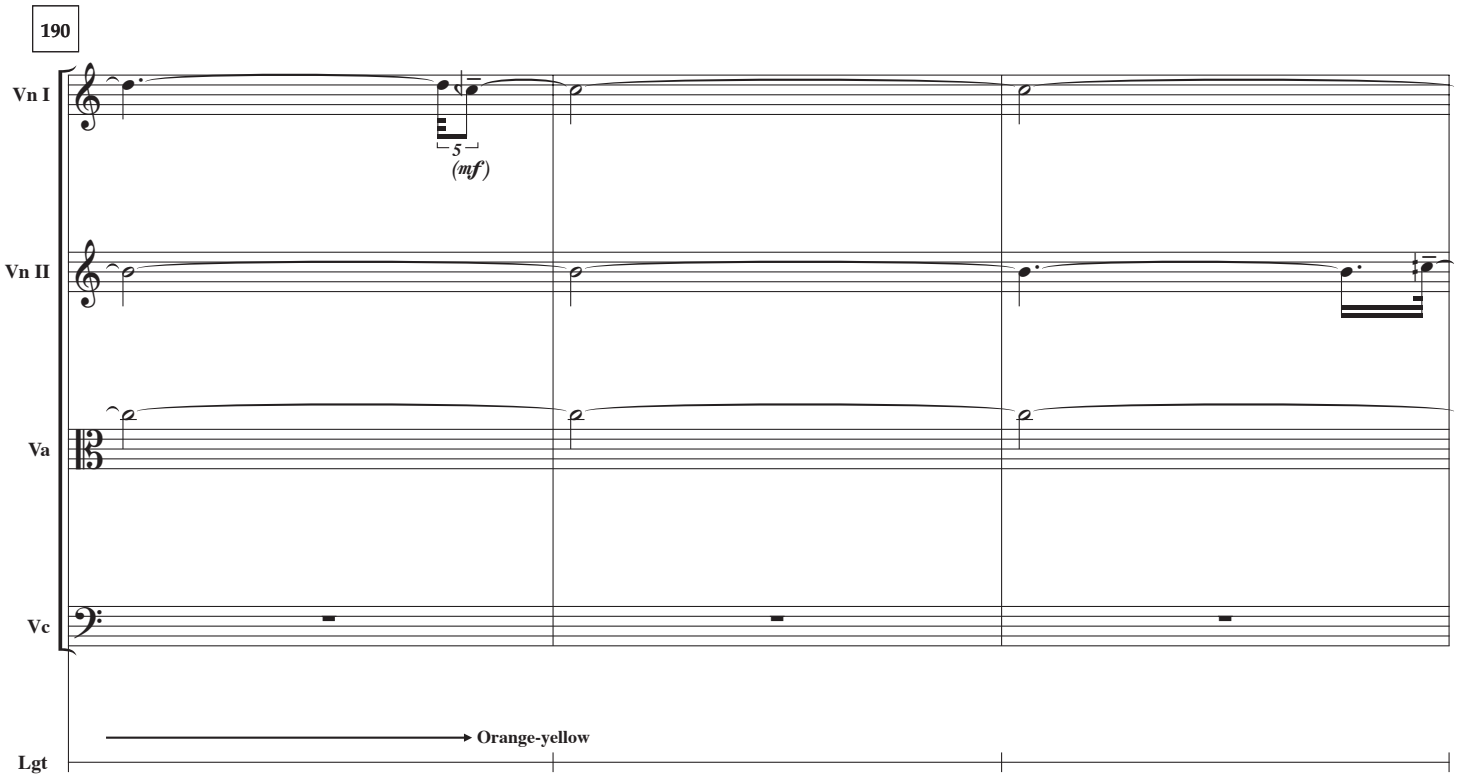

177
No re-attacks on arrival pitches, bow changes should be as subtle as possible and desynchronized with the other players.
Vn I
Vn II
Va
Vc
Lgt
(mf)
179
3

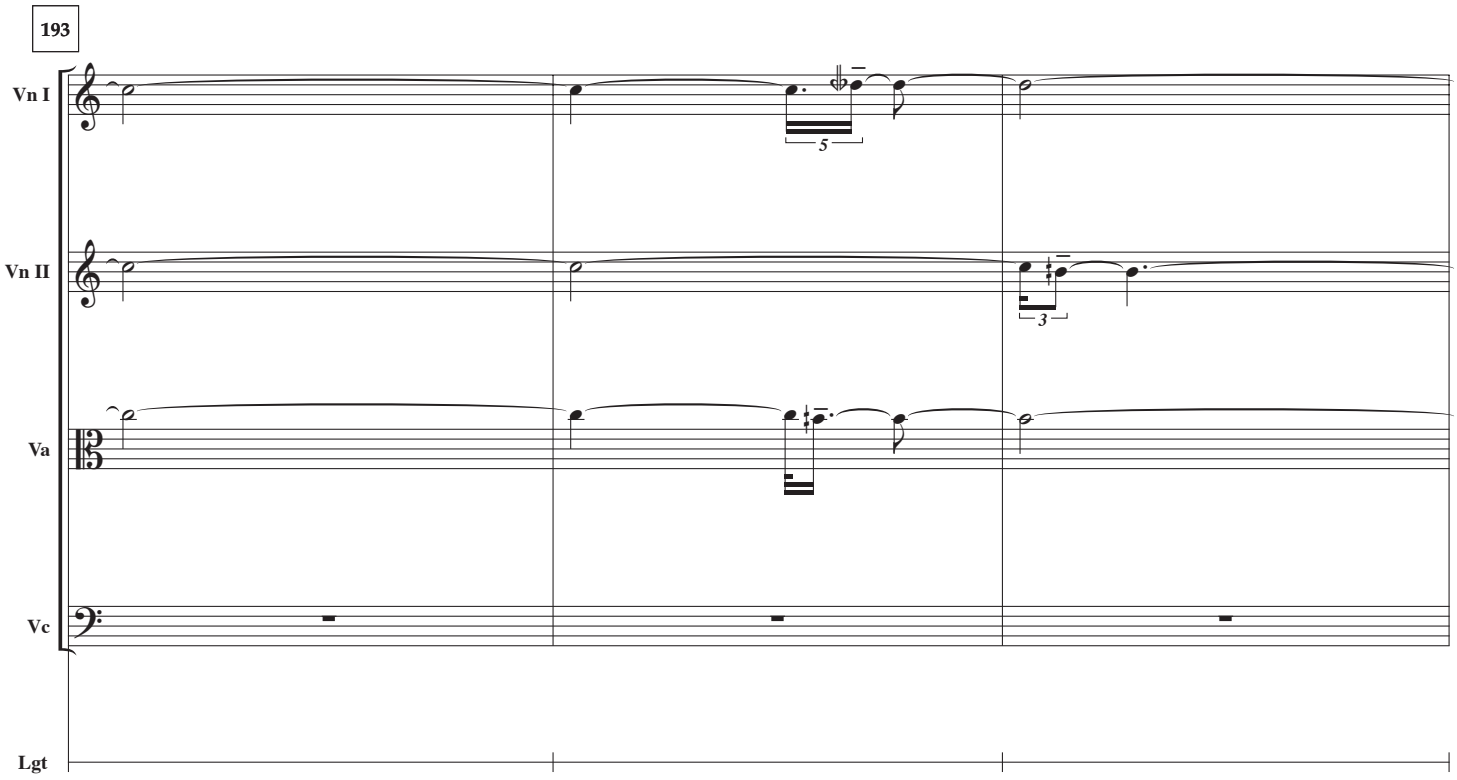

181
Vn I
Vn II
Va
Vc
Lgt

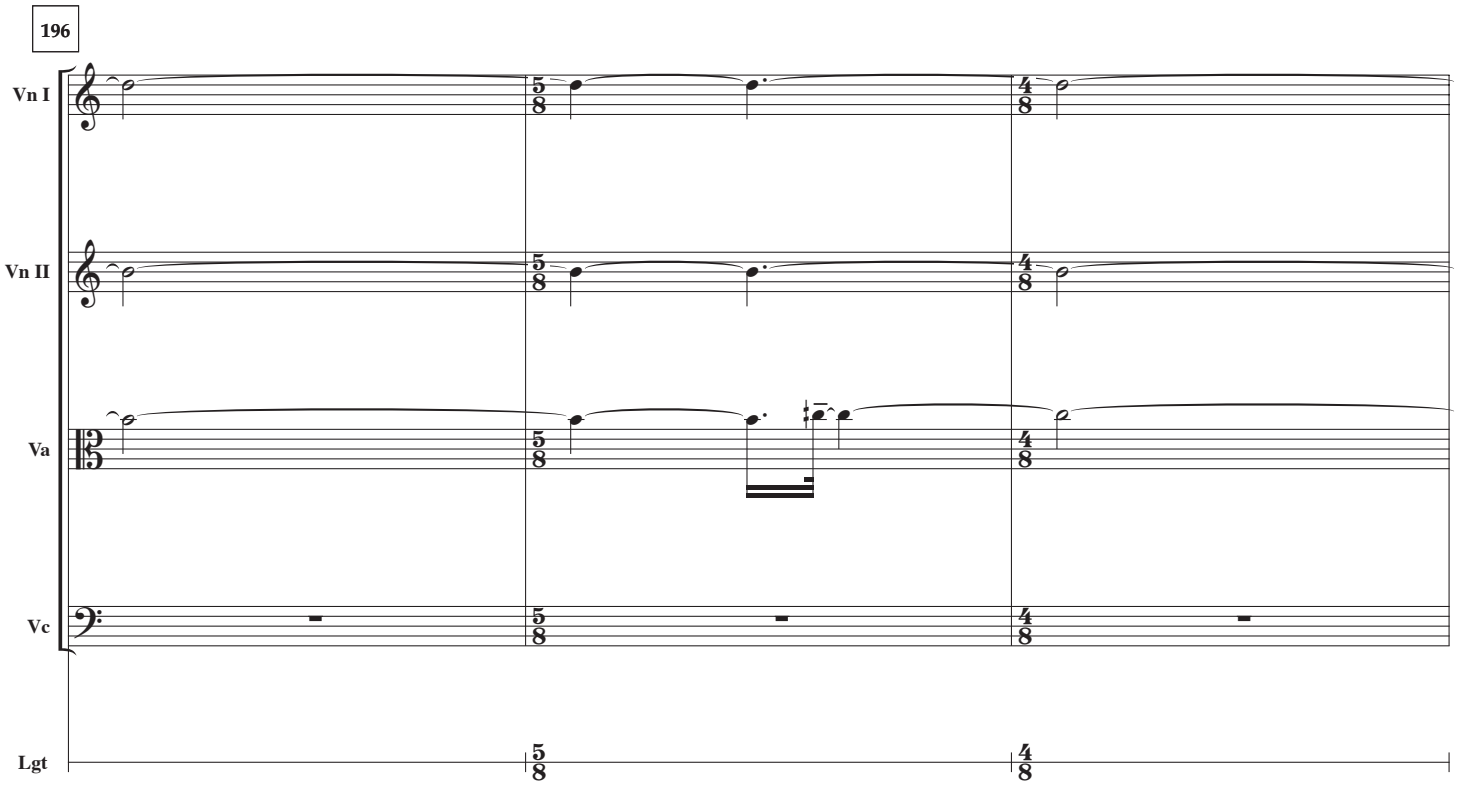

183
Vn I
Vn II
Va
Vc
Lgt

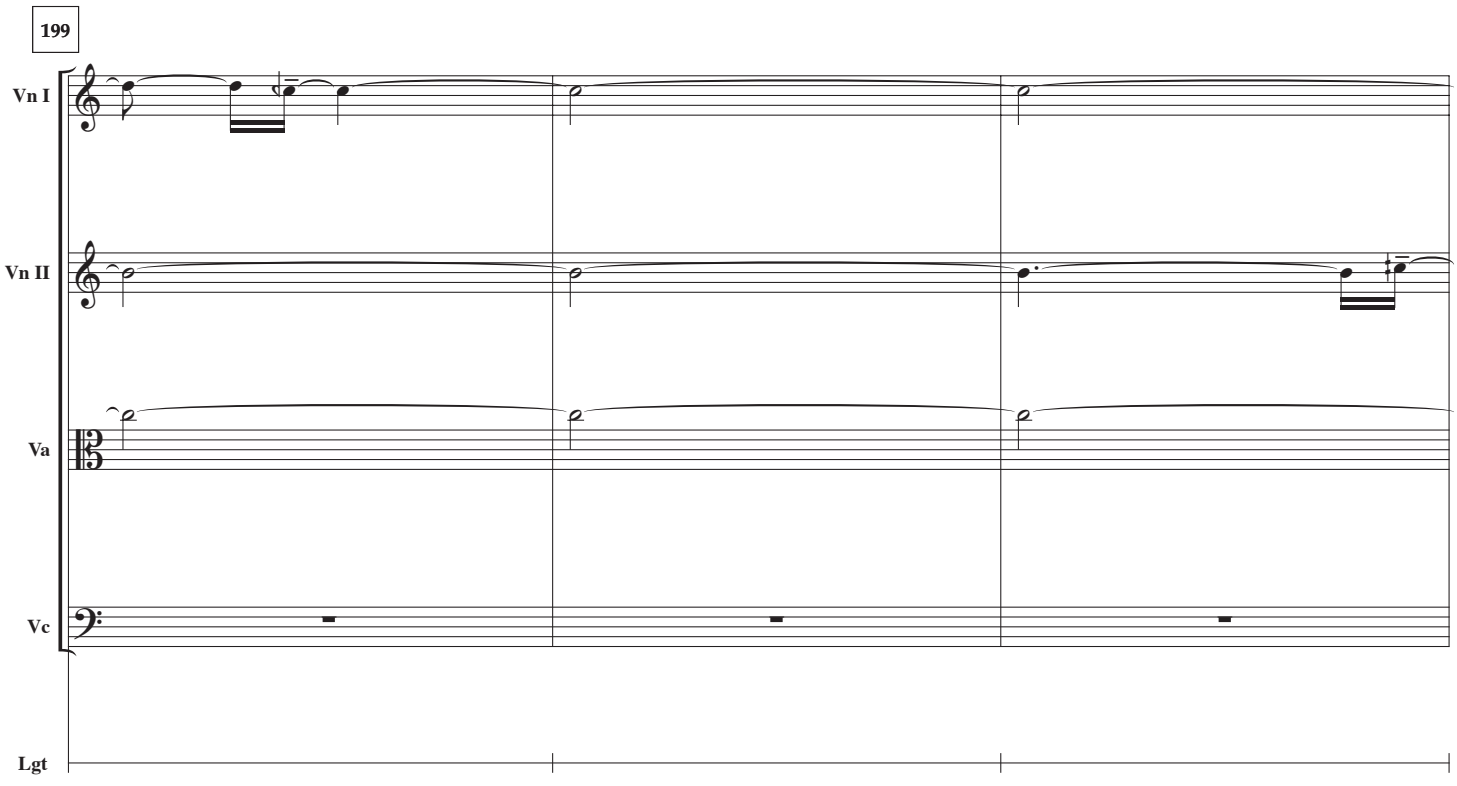

185
Vn I
Vn II
Va
Vc
Lgt
(s.v.)
(s.v.)
(s.v.)
3
5
3
5/16
4/8

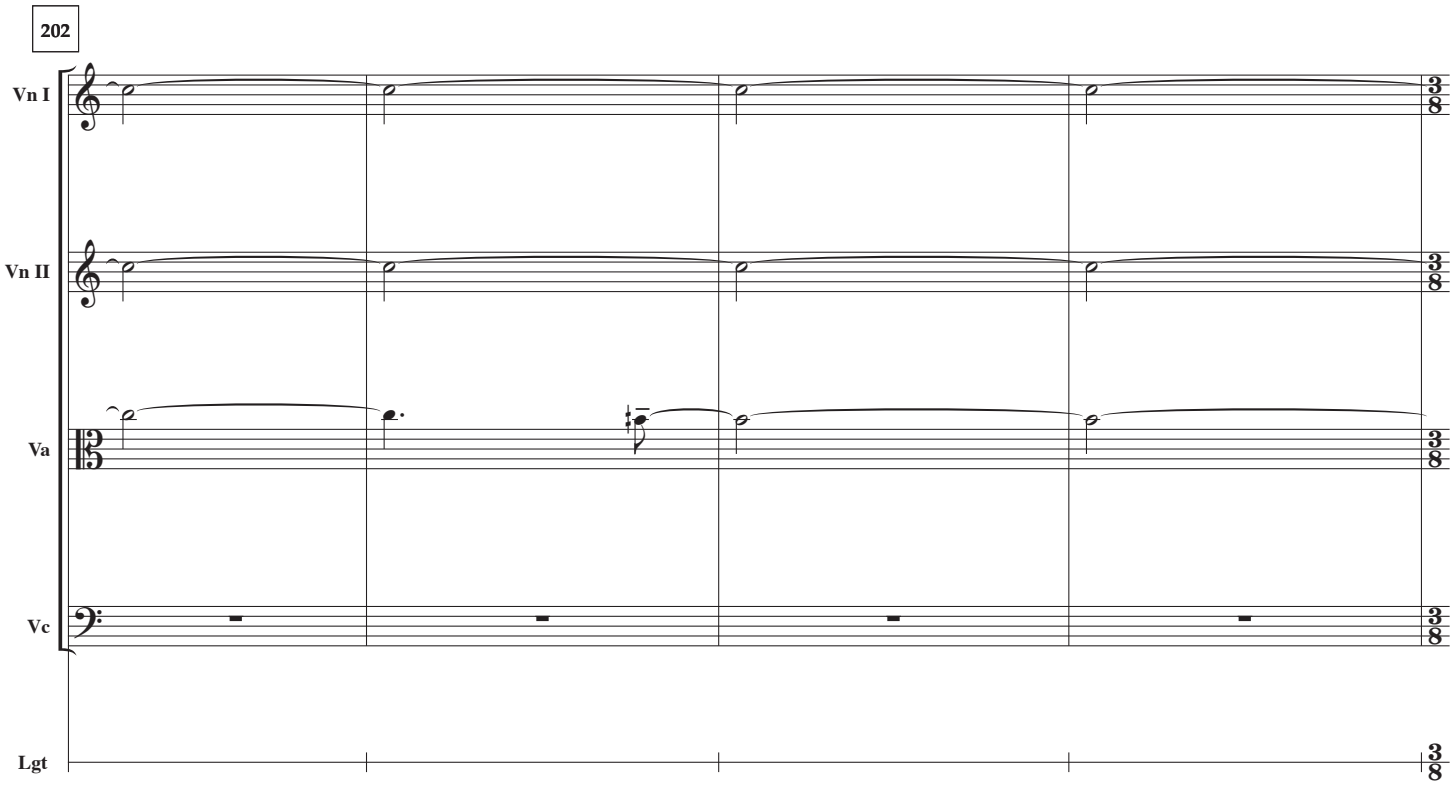

187
♪ ~ 60
Through m. 209, subtly adjust intonation in all instruments to produce acoustic beating patterns.
Vn I
Vn II
Va
Vc
Lgt
3
(mf)
(mf)
Begin transition to orange-yellow
4/8

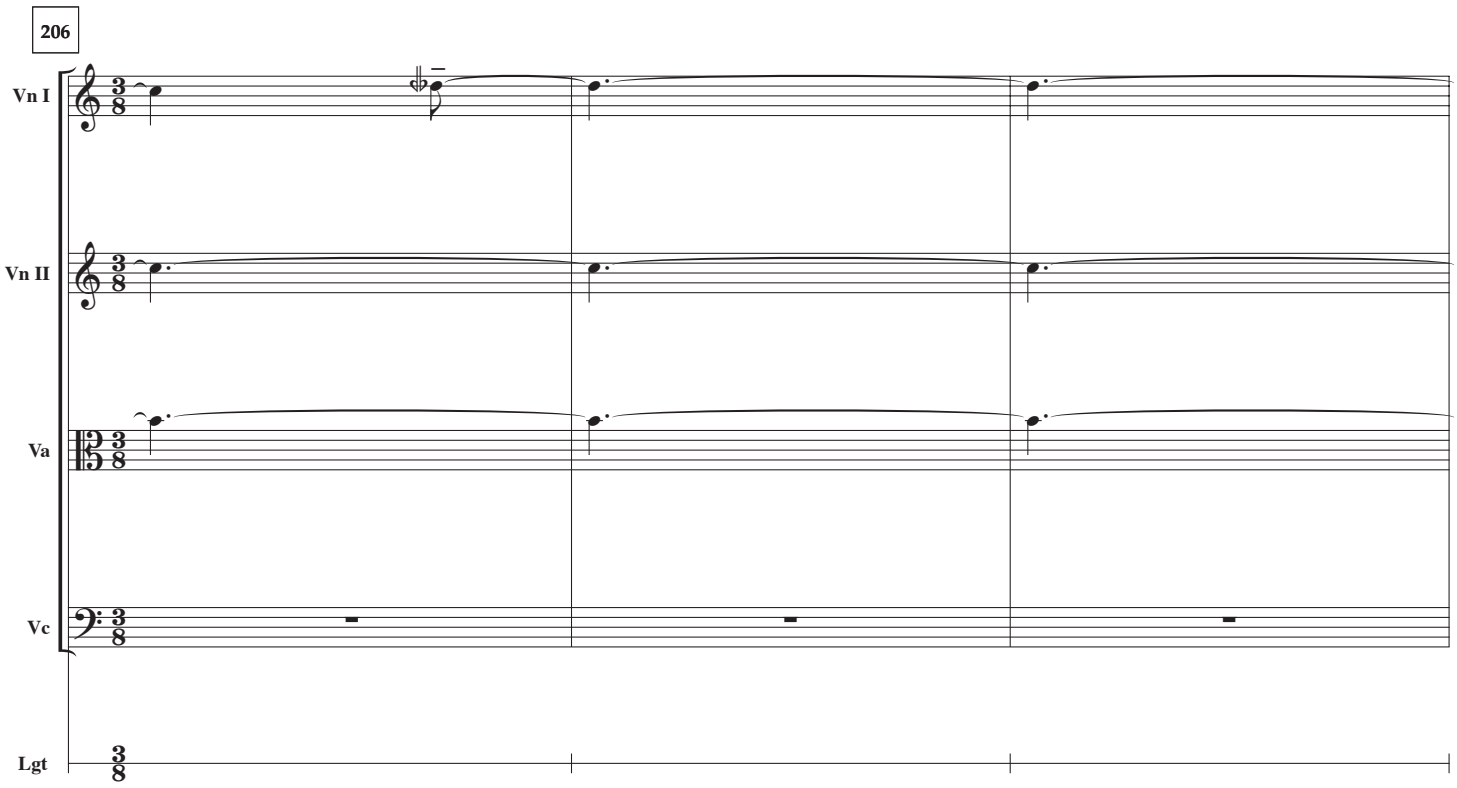

190
Vn I
5
(mf)
Vn II
Va
Vc
Orange-yellow
Lgt

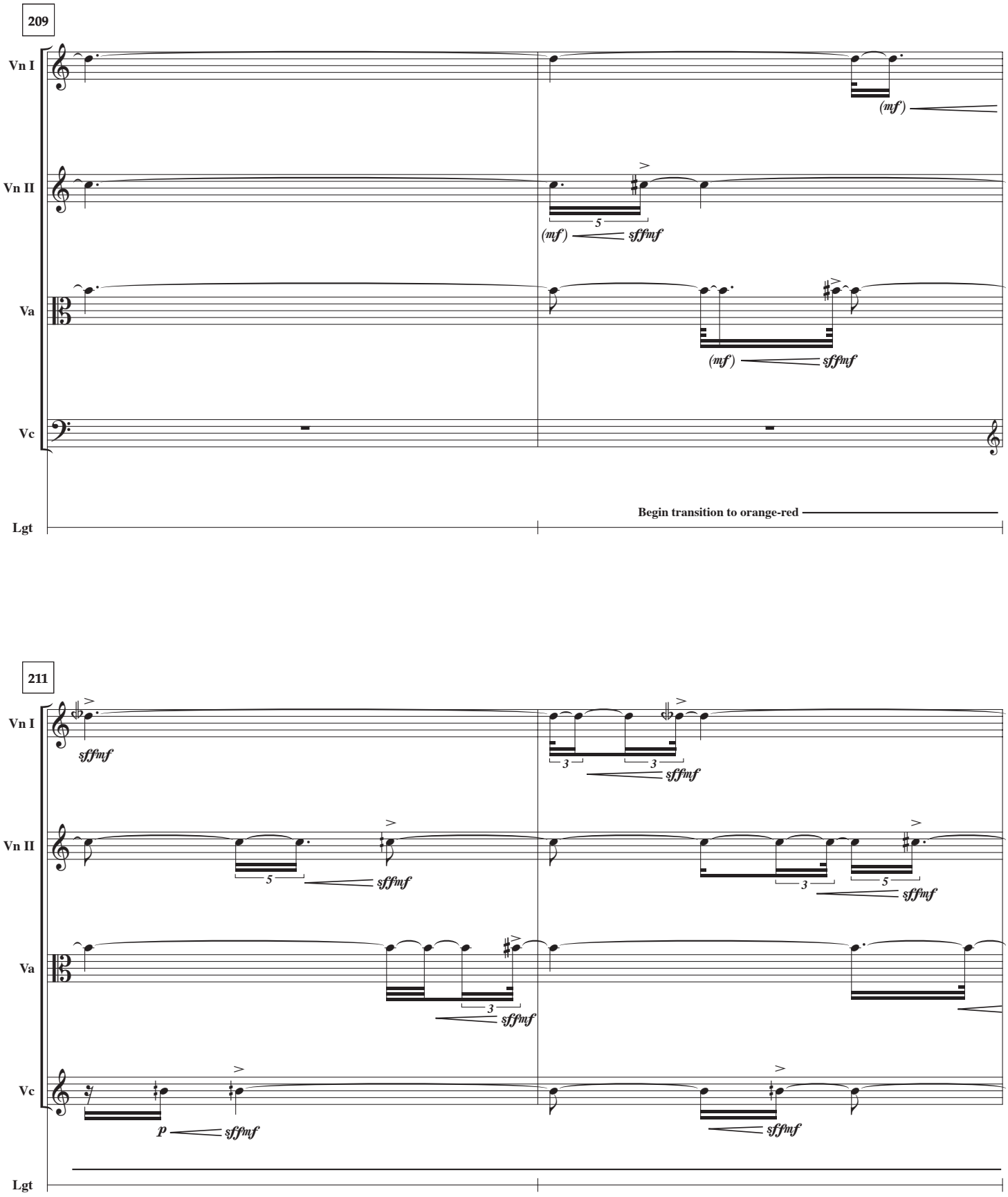

193
Vn I
5
Vn II
3
Va
Vc
Lgt

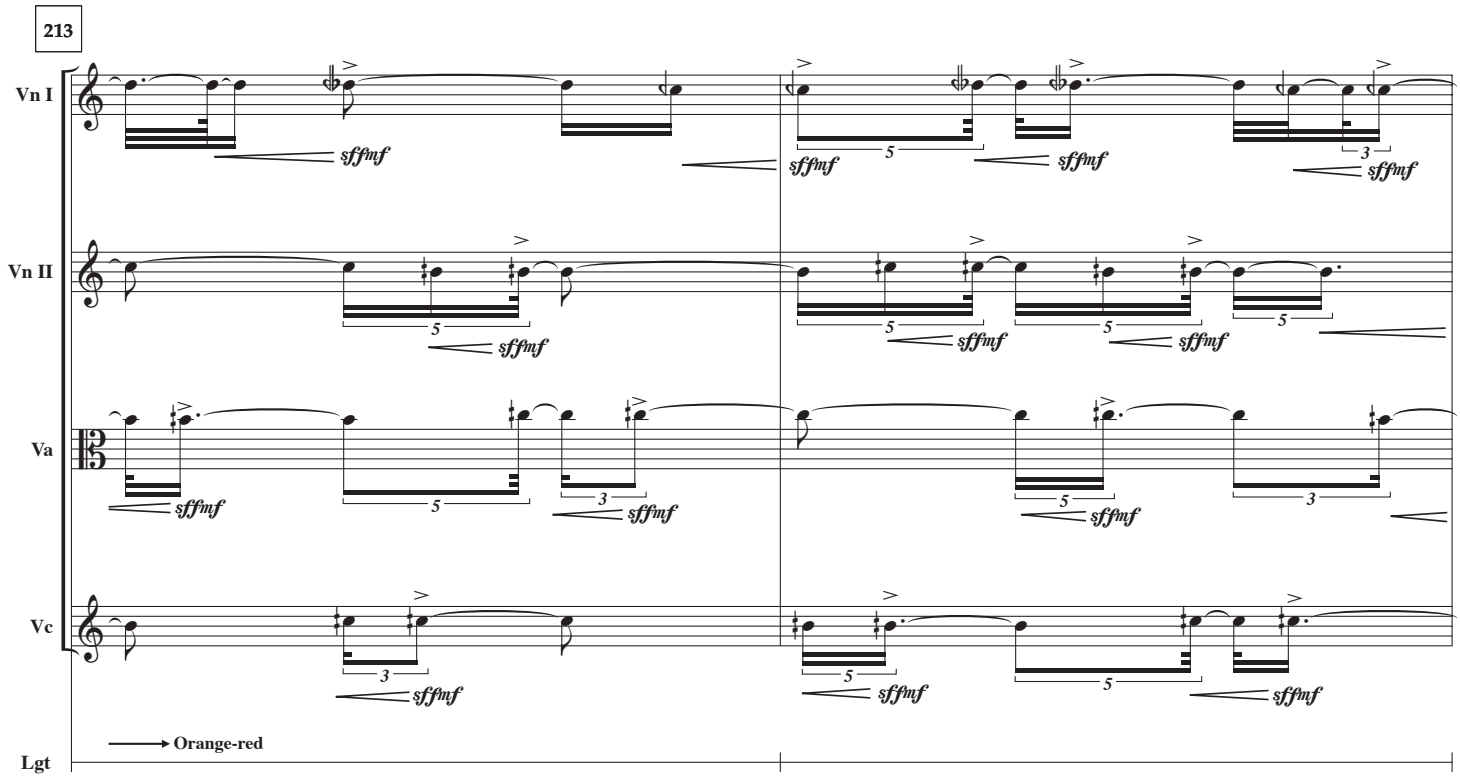

196
Vn I
Vn II
Va
Vc
Lgt
5/8
4/8

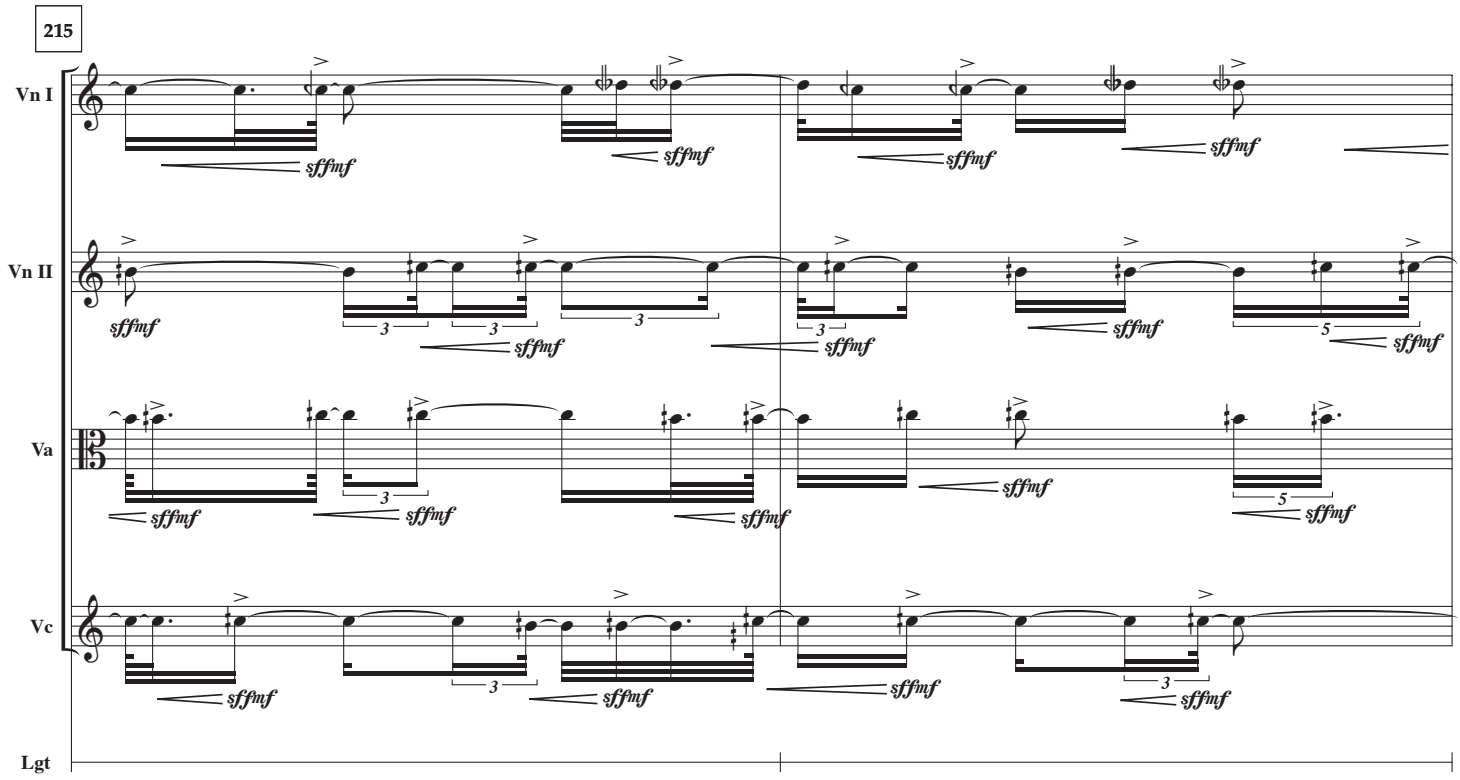

199
Vn I
Vn II
Va
Vc
Lgt

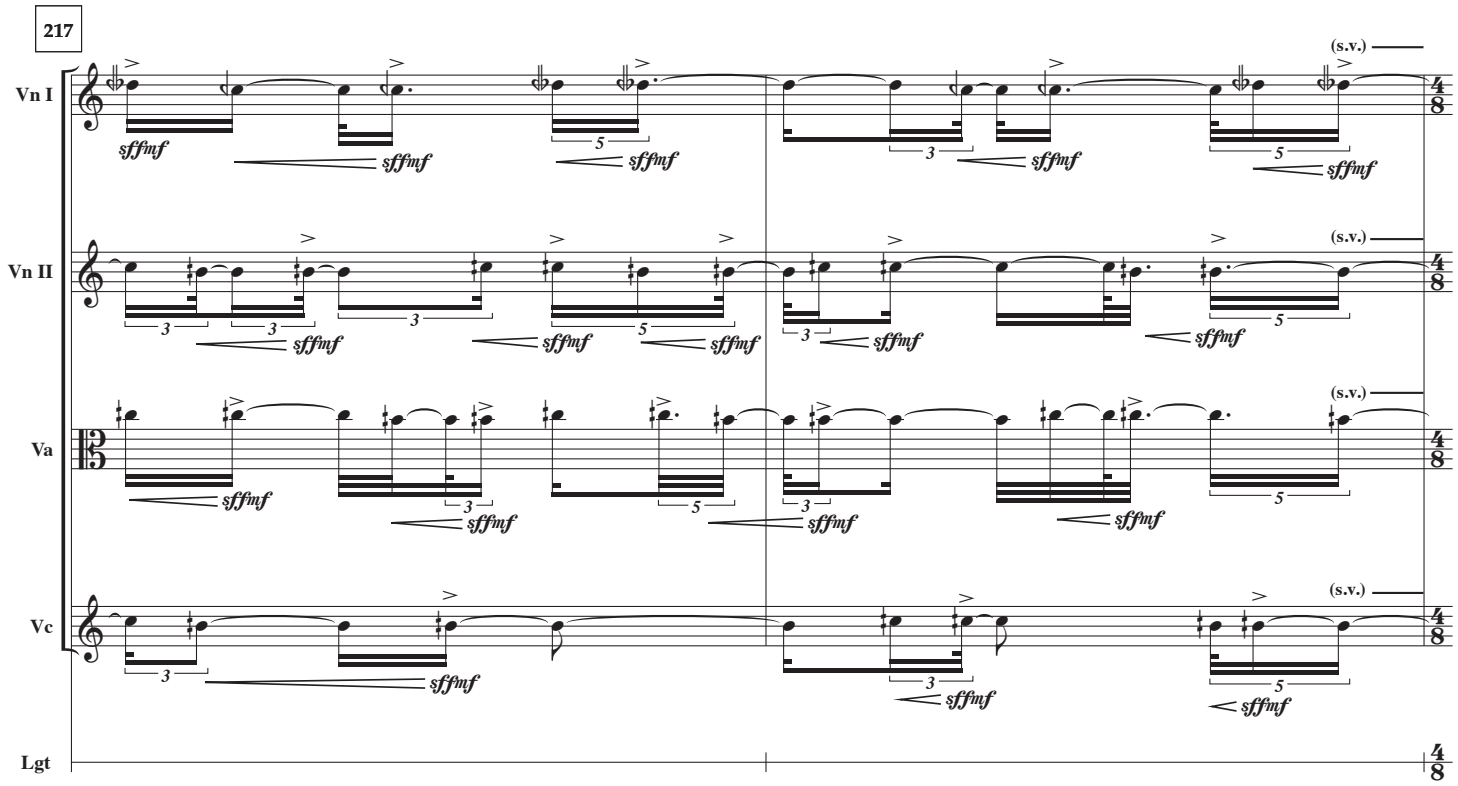

202
Vn I
Vn II
Va
Vc
Lgt

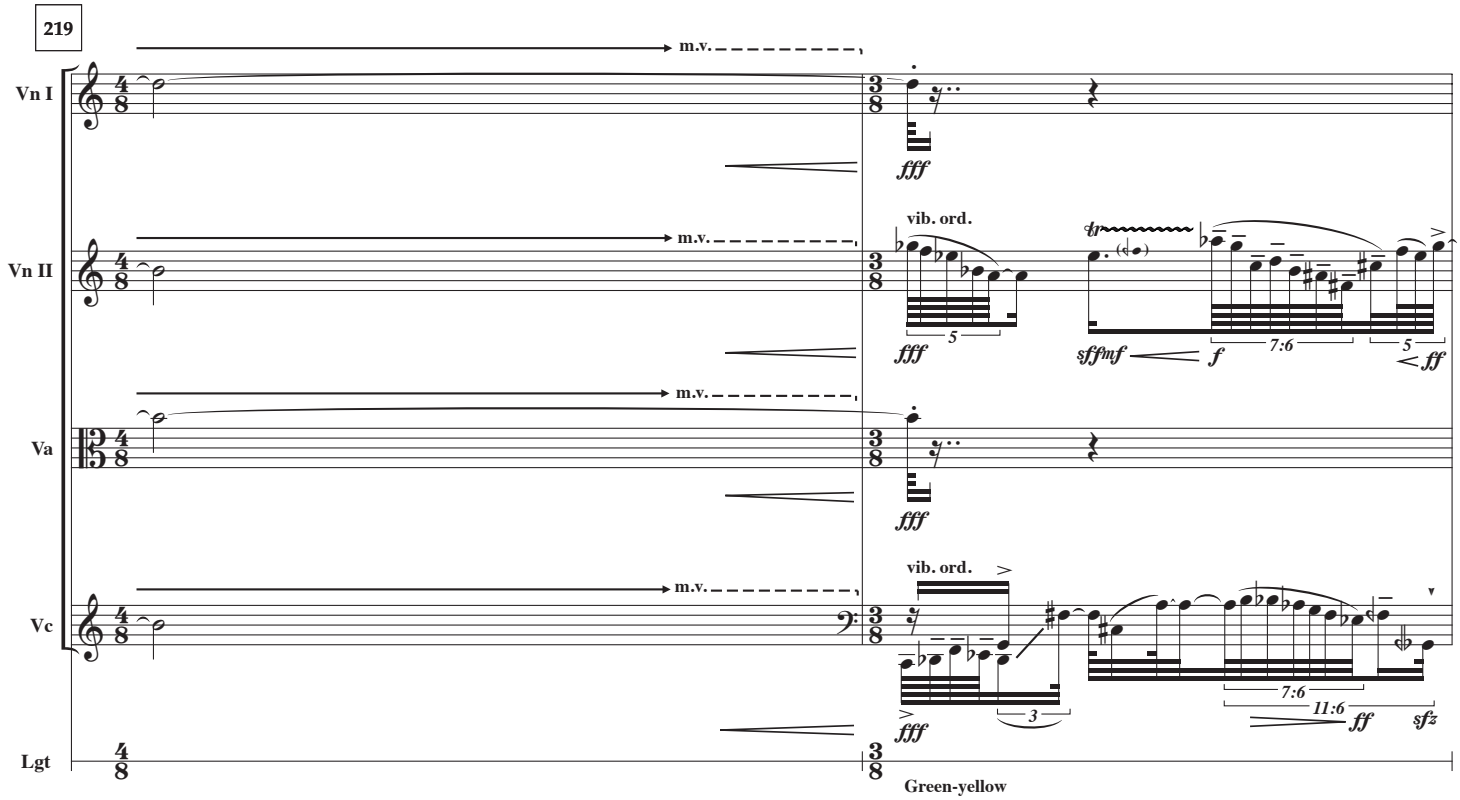

206
Vn I
Vn II
Va
Vc
Lgt

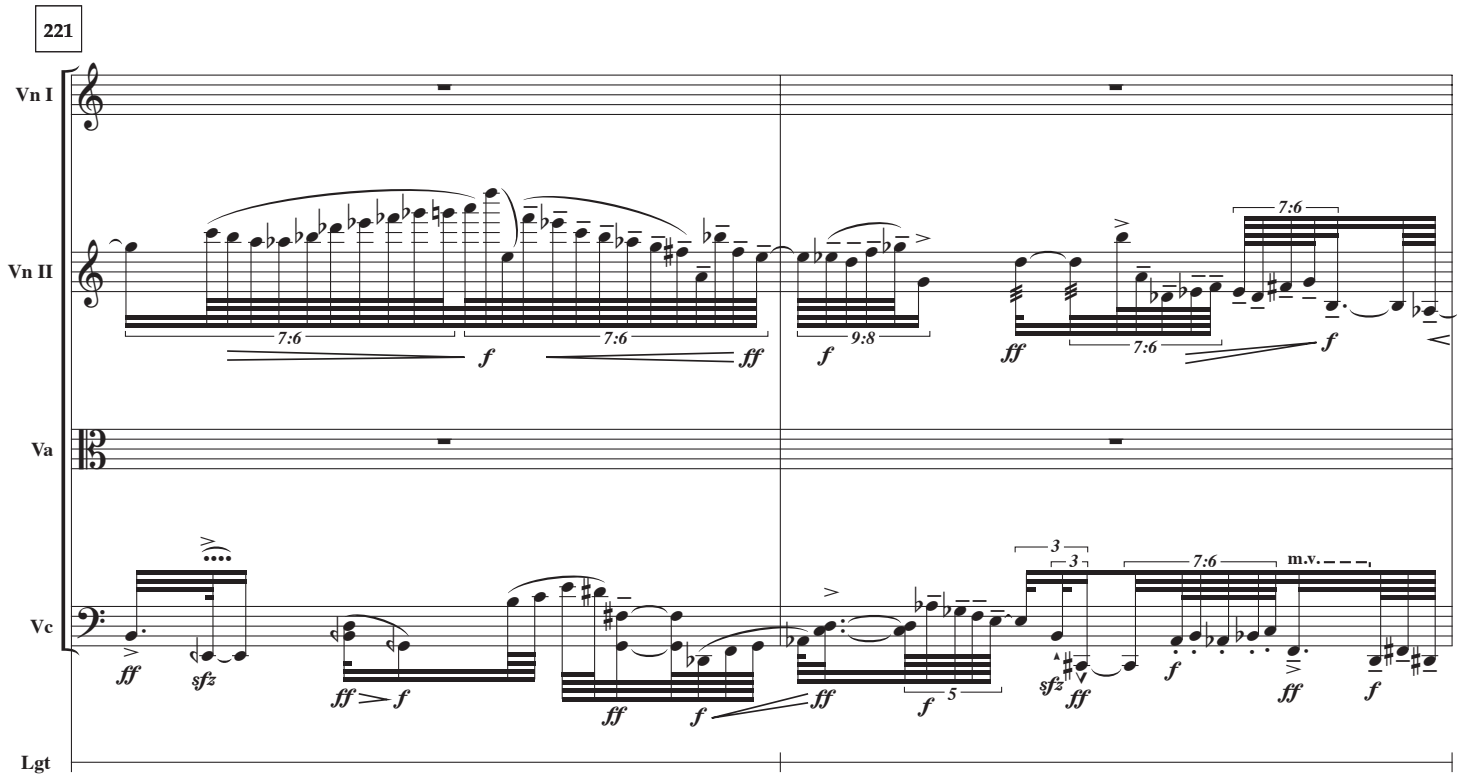

209
Vn I
Vn II
Va
Vc
Lgt
(mf)
5
(mf) sffmf
(mf) sffmf
Begin transition to orange-red
211
Vn I
Vn II
Va
Vc
Lgt
sffmf
3
3
sffmf
5
sffmf
3
5
sffmf
3
sffmf
p sffmf
sffmf

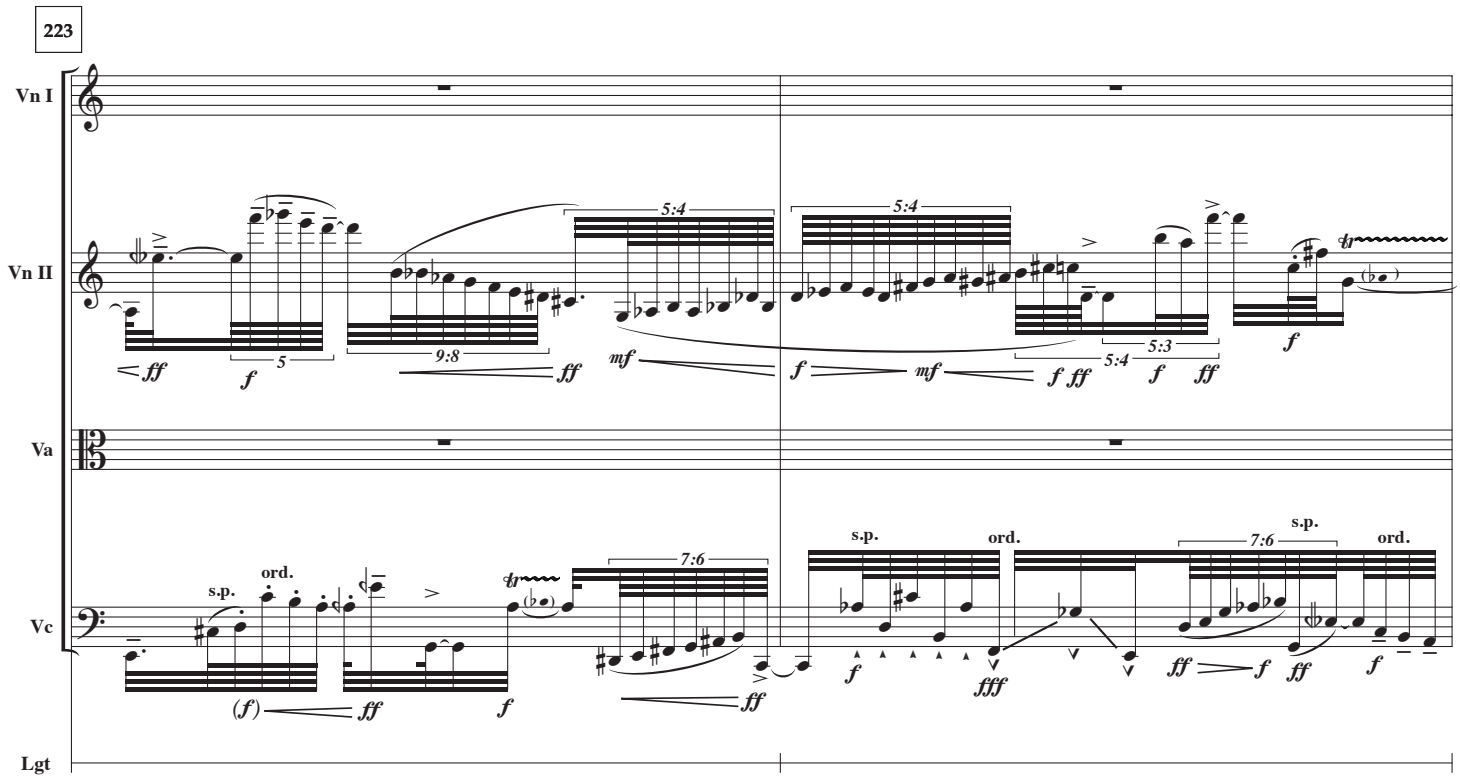

213
Vn I
Vn II
Va
Vc
Lgt
sffmf
Orange-red

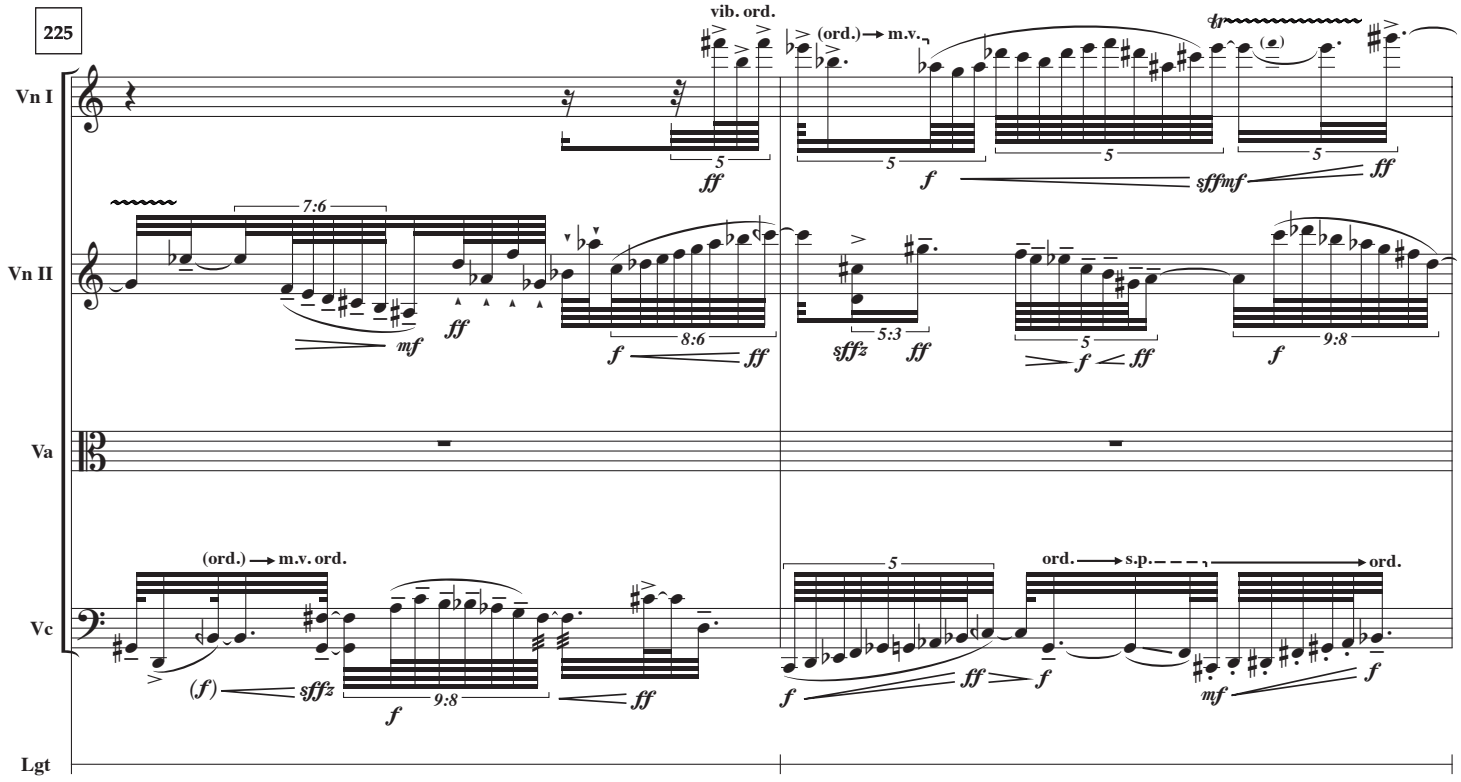

215
Vn I
Vn II
Va
Vc
Lgt
sffmf

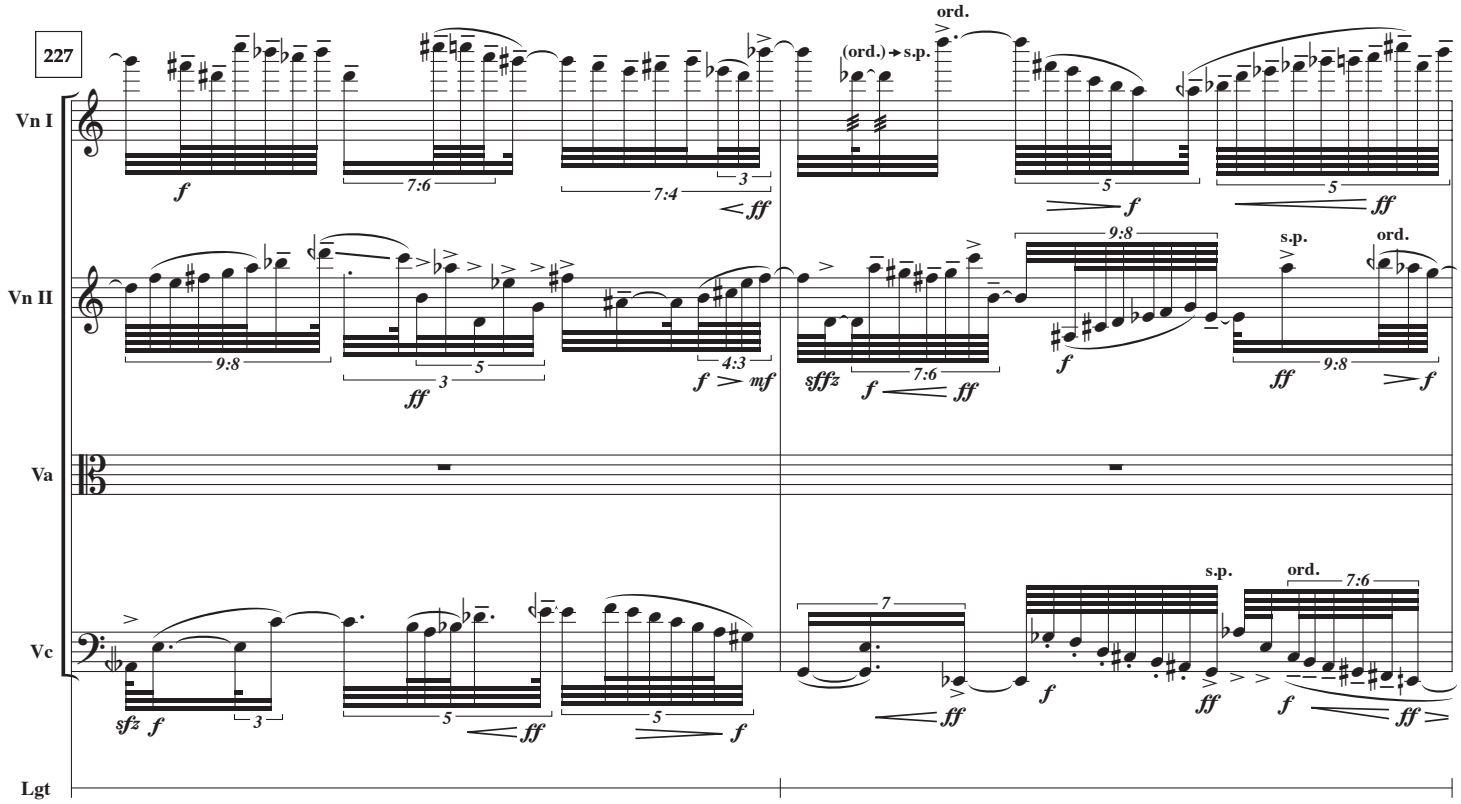

217
Vn I
Vn II
Va
Vc
Lgt
(s.v.)
sffmf
3
5

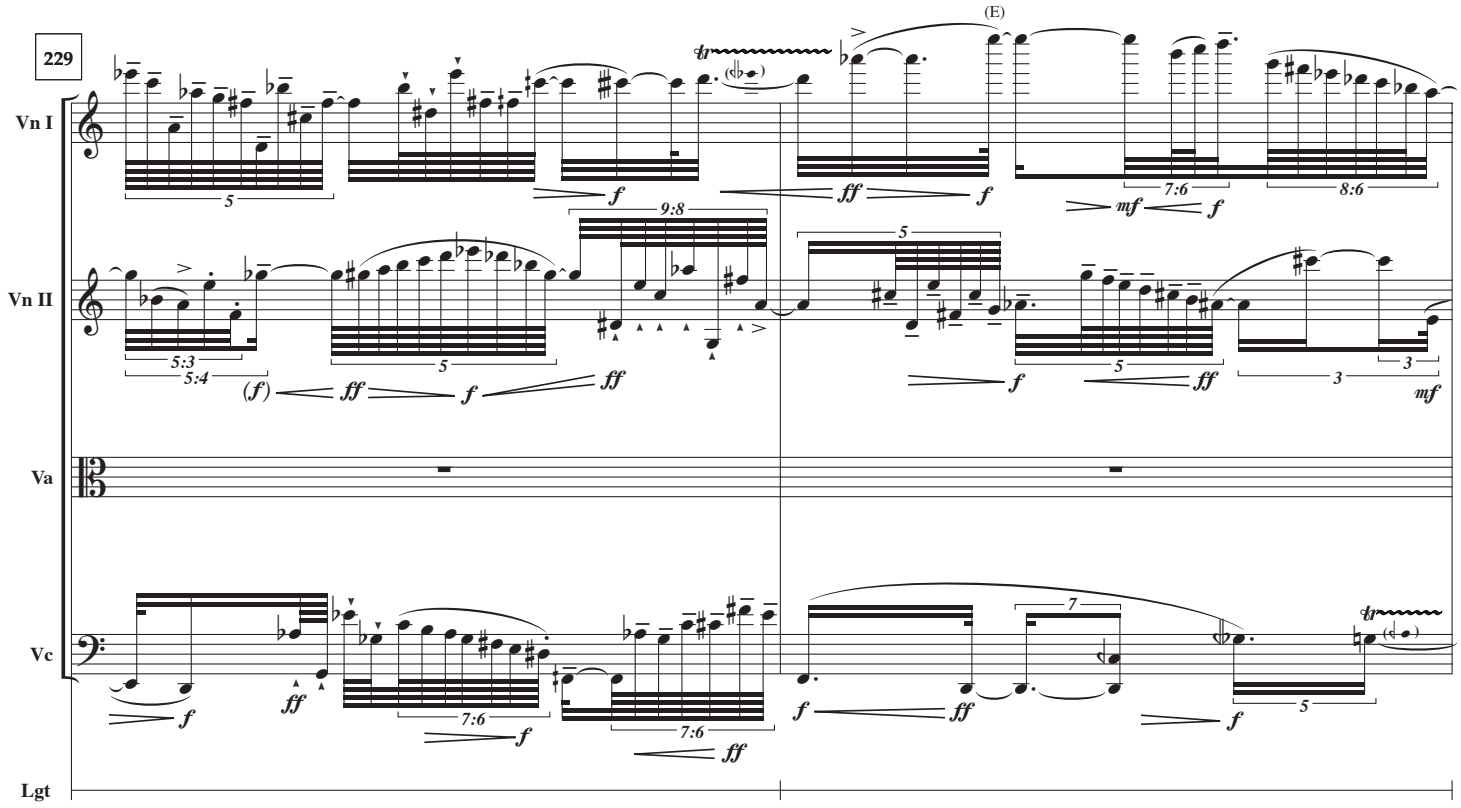

219
Vn I
Vn II
Va
Vc
Lgt
m.v.
vib. ord.
fff
sffmf
f
ff
7:6
11:6
sfz
3
5
Green-yellow

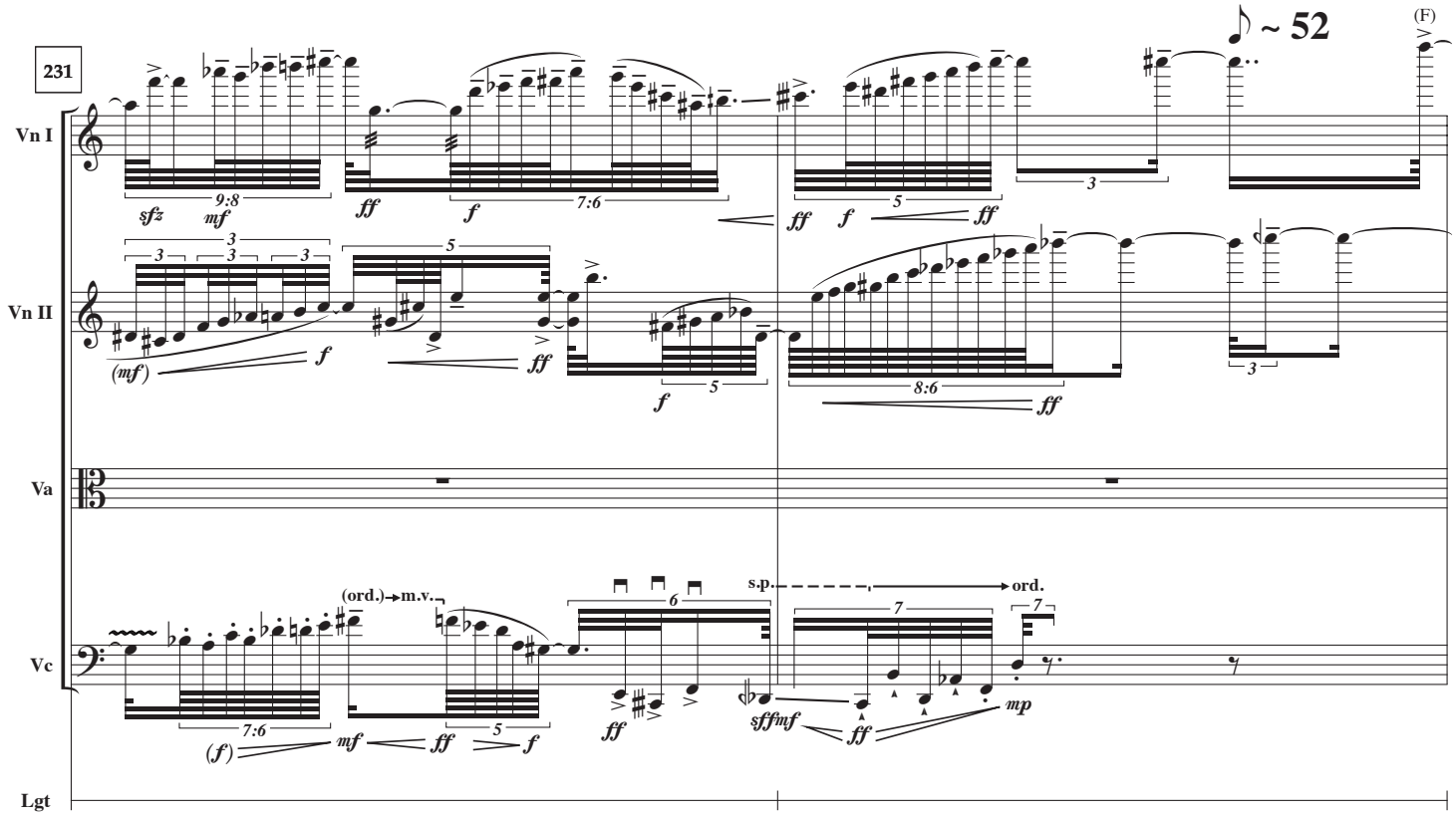

221
Vn I
Vn II
Va
Vc
Lgt
7:6
9:8
m.v.
sfz

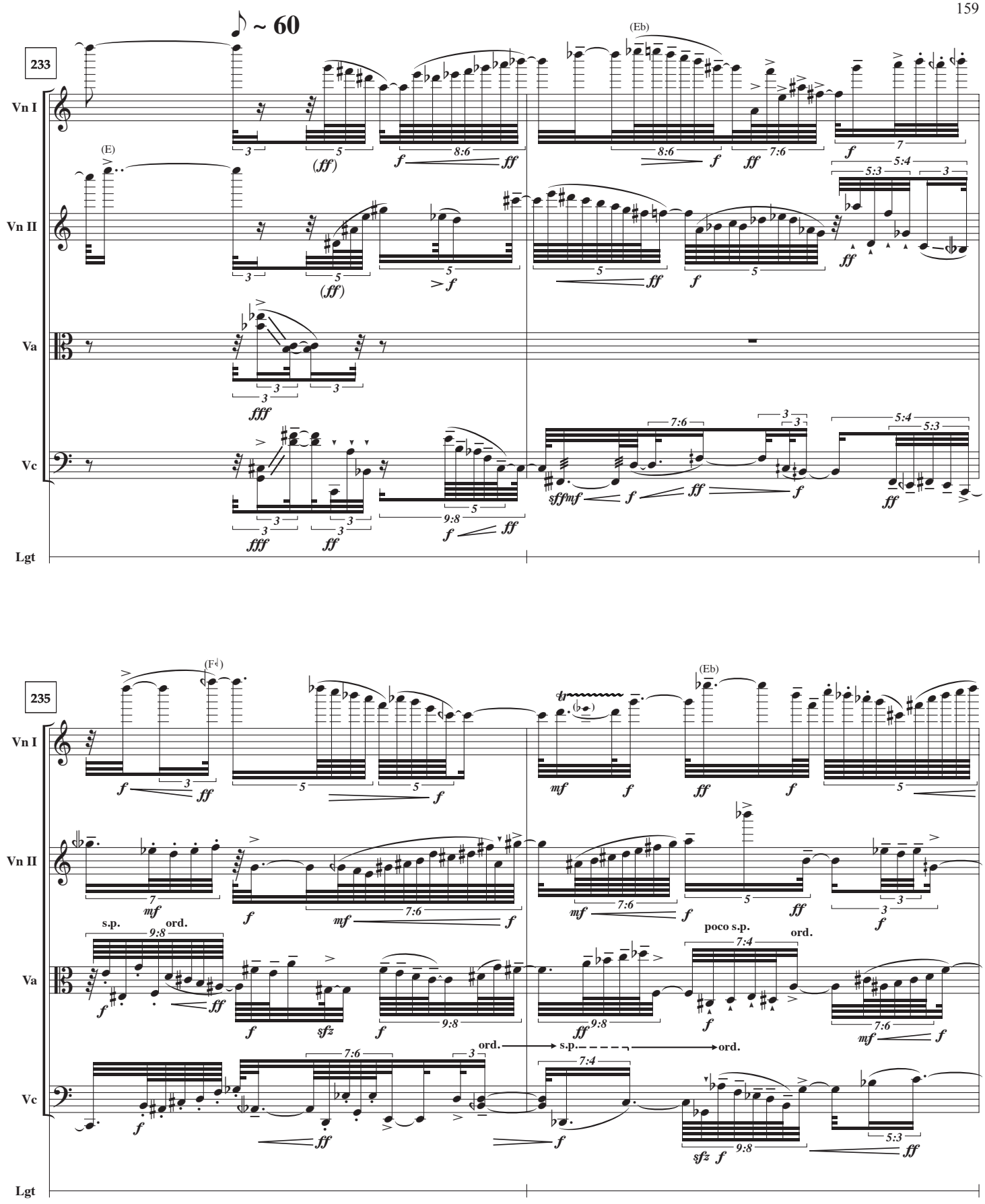

223
Vn I
Vn II
Va
Vc
Lgt
5:4
5:3
7:6
9:8
s.p.
ord.
sfz

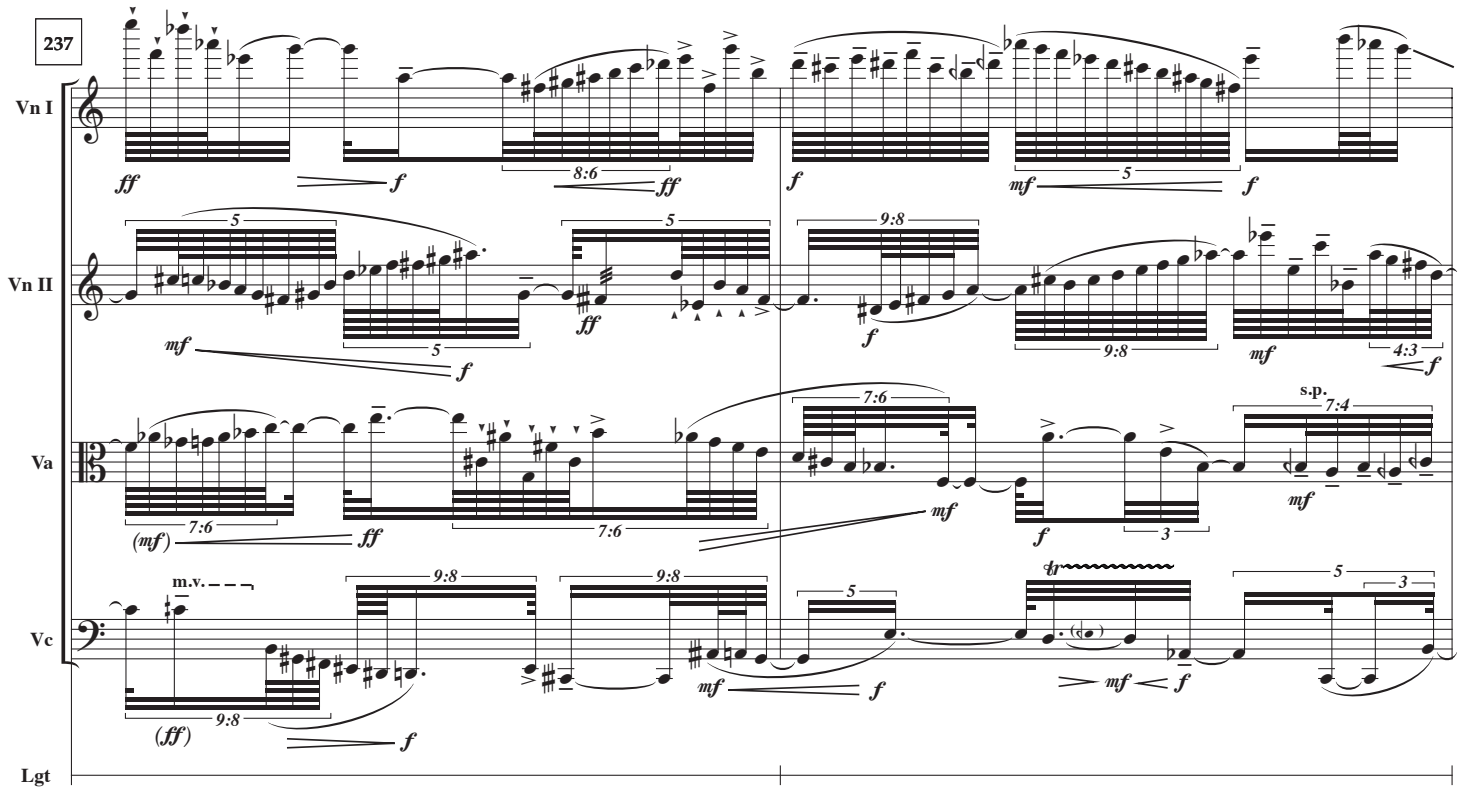

225
Vn I
Vn II
Va
Vc
Lgt
vib. ord.
(ord.) → m.v.
(ord.) → m.v. ord.
ord. → s.p.
ord.

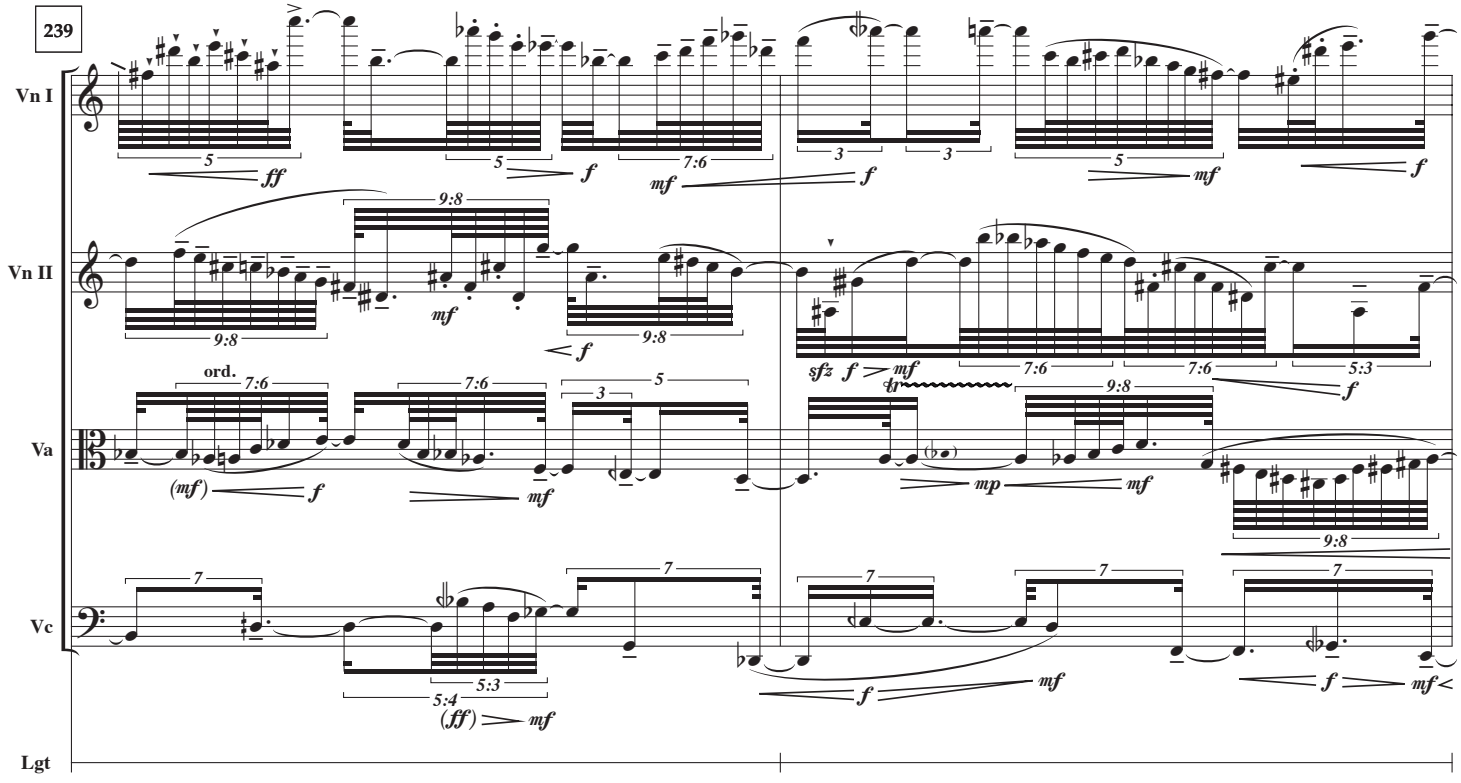

227
Vn I
Vn II
Va
Vc
Lgt
ord.
(ord.) → s.p.
s.p.
ord.

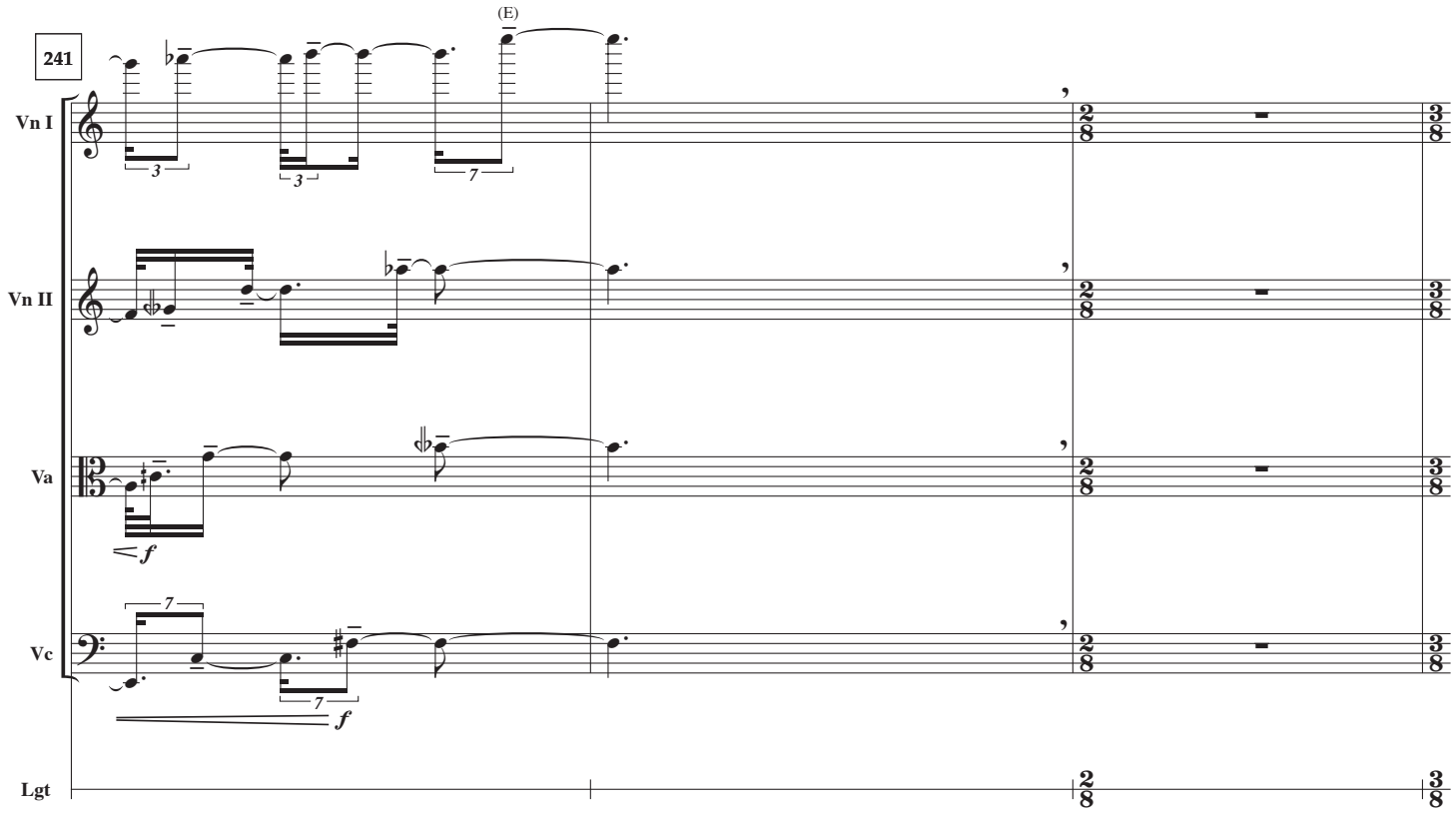

229
(E)
Vn I
Vn II
Va
Vc
Lgt

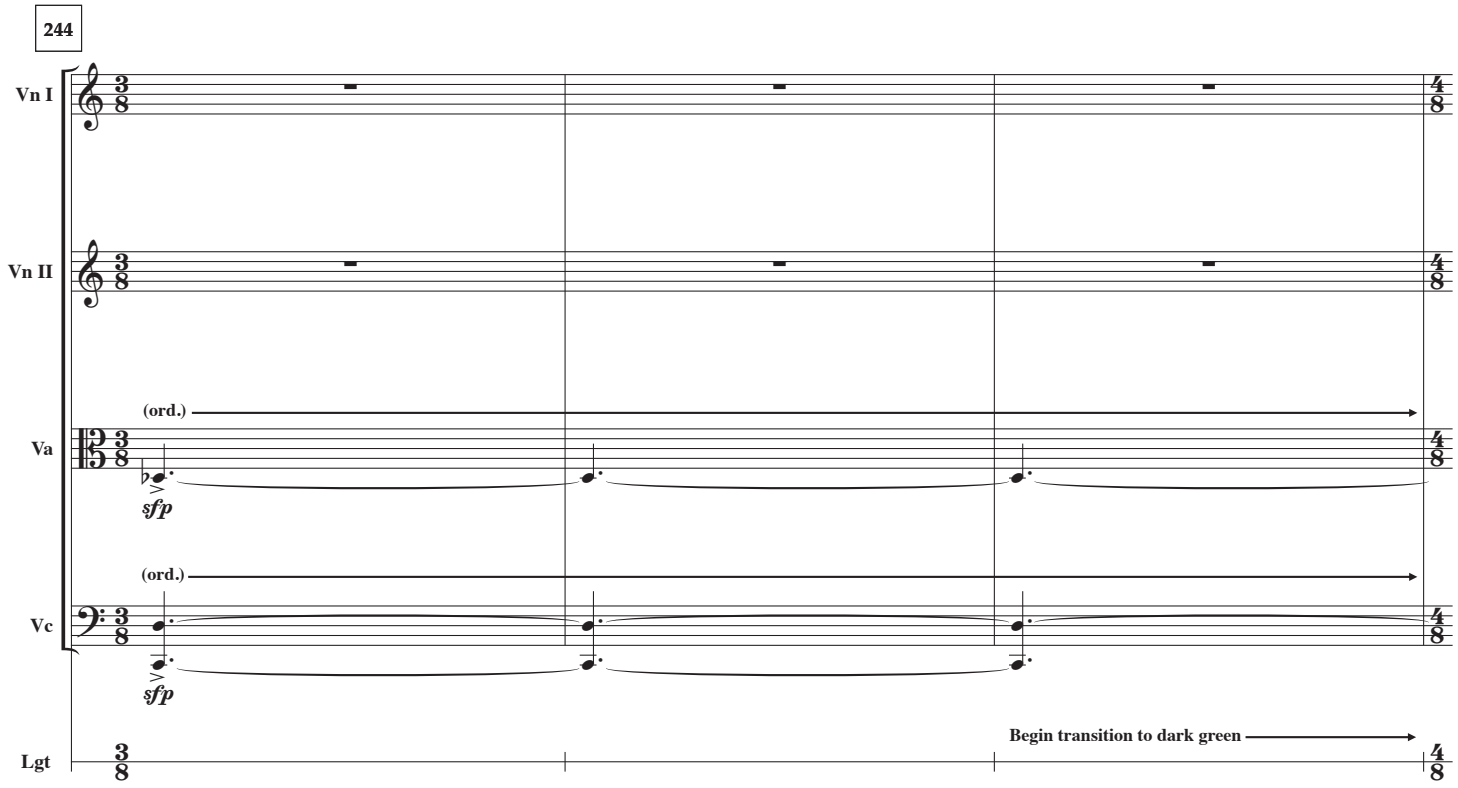

231
~ 52
(F)
Vn I
Vn II
Va
Vc
Lgt
(ord.)→m.v.
s.p.
ord.

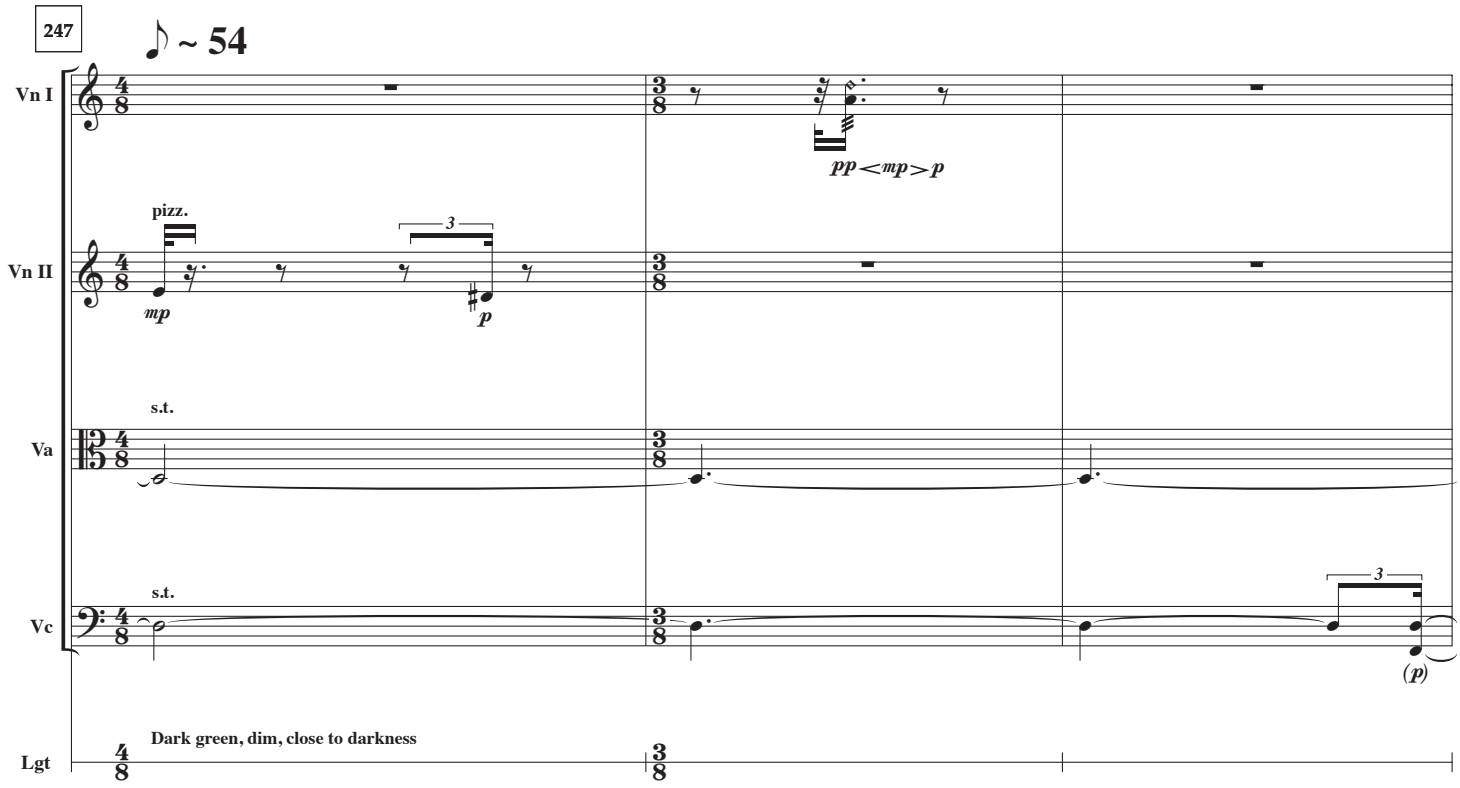

♪ ~ 60
233
Vn I
Vn II
Va
Vc
Lgt
(E)
(Eb)
235
(F♮)
(Eb)
s.p.
ord.
poco s.p.
ord.
ord.
s.p.
ord.

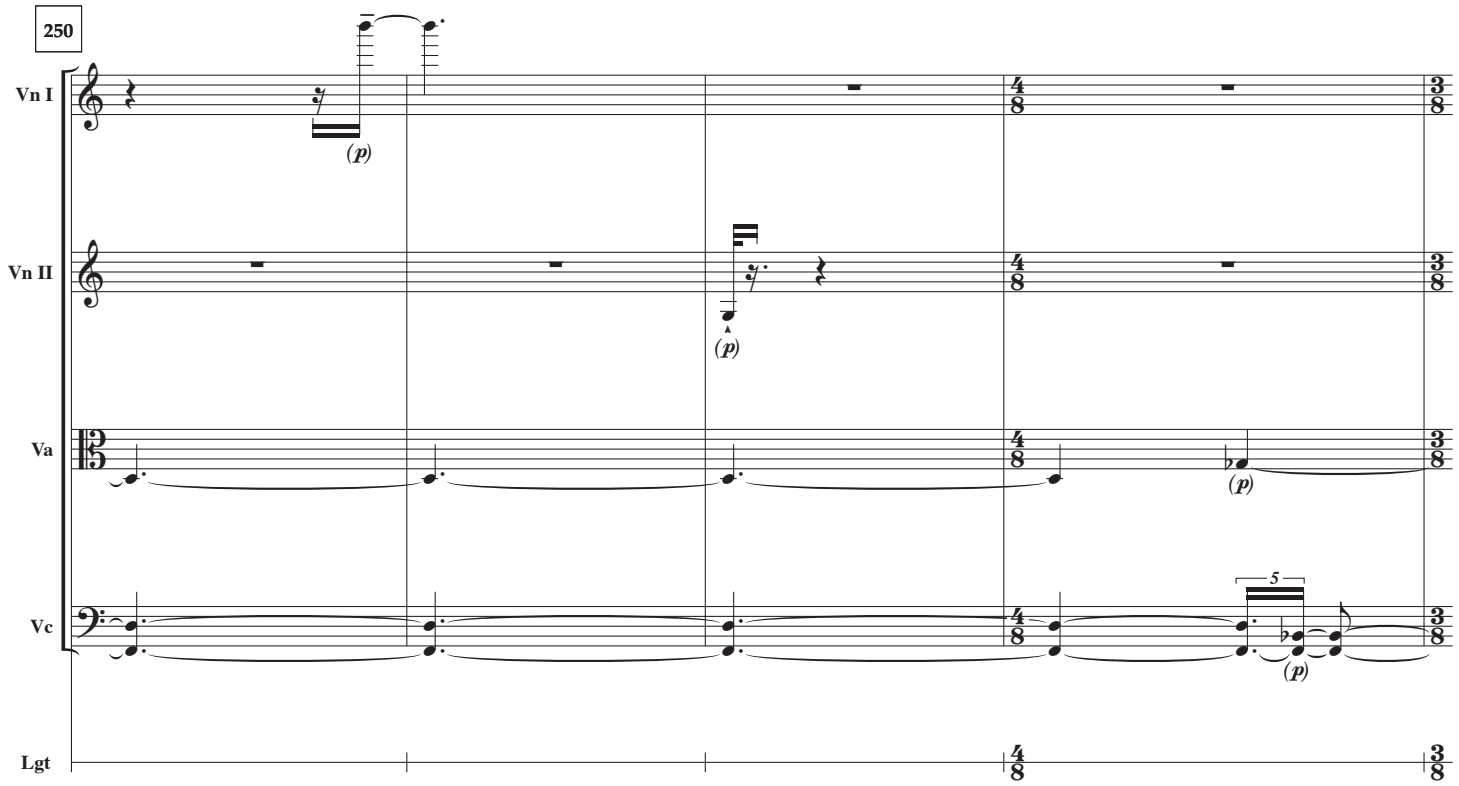

237
Vn I
Vn II
Va
Vc
Lgt
m.v.
s.p.

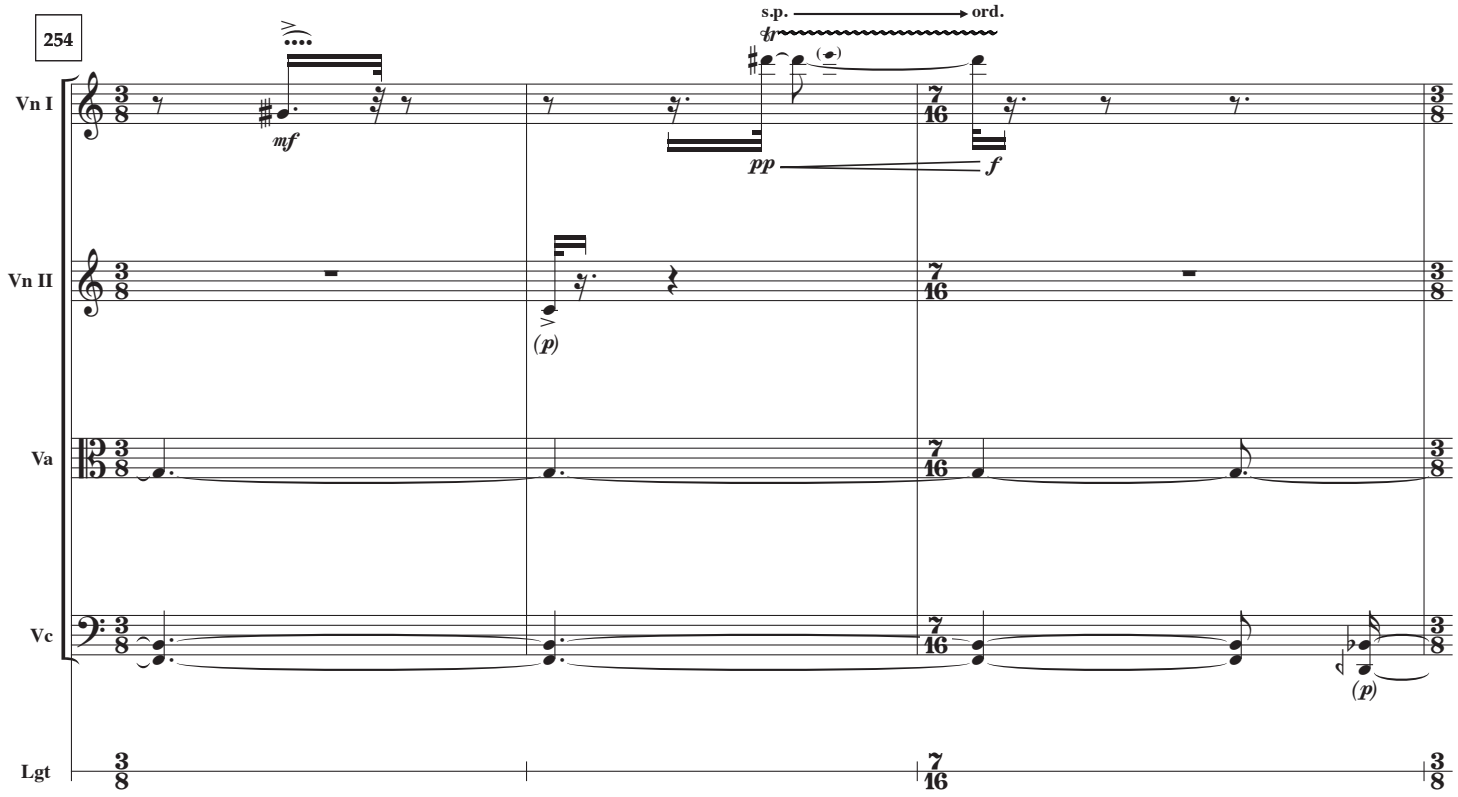

239
Vn I
Vn II
Va
Vc
Lgt
ord.

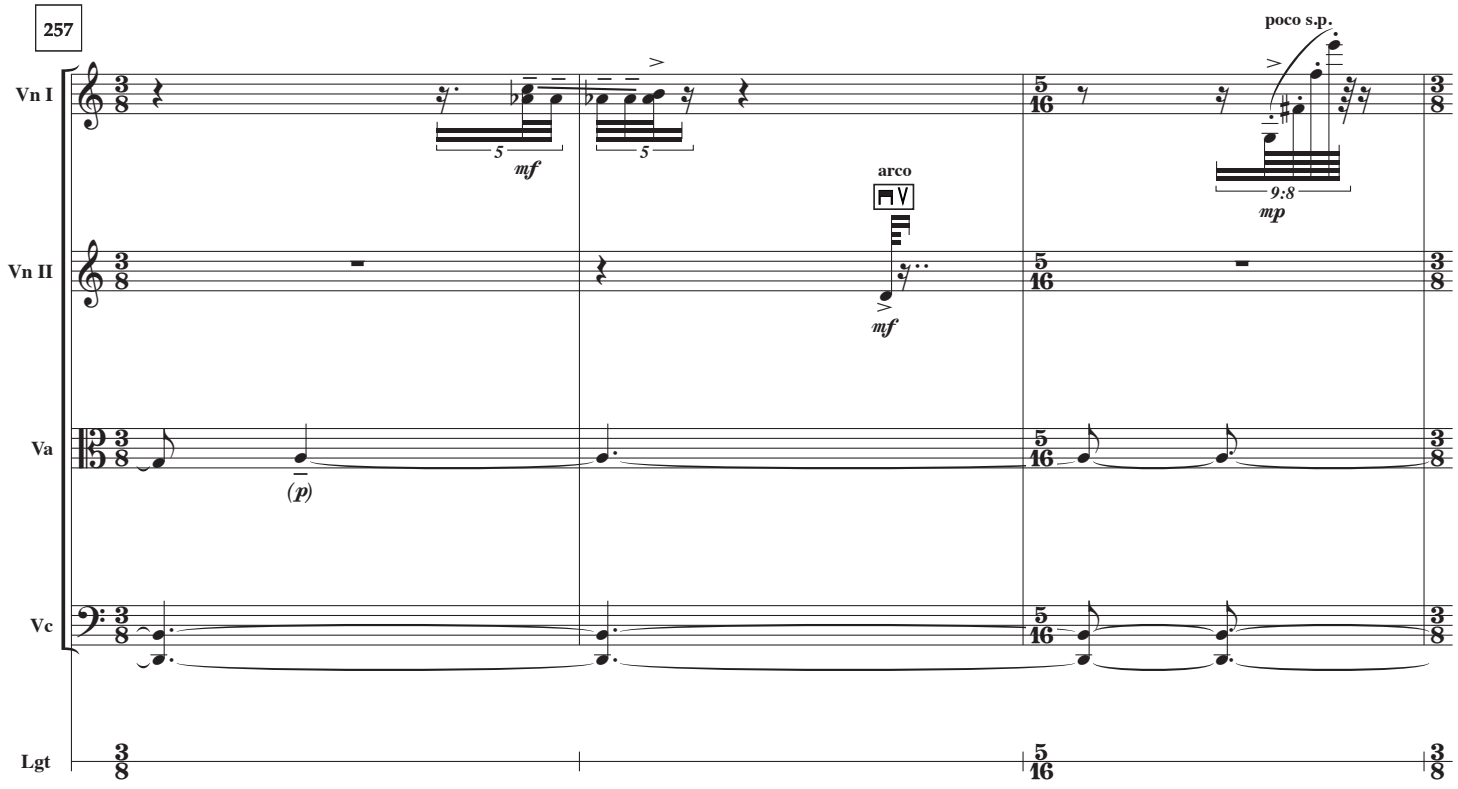

241
(E)
Vn I
Vn II
Va
Vc
Lgt
f
f

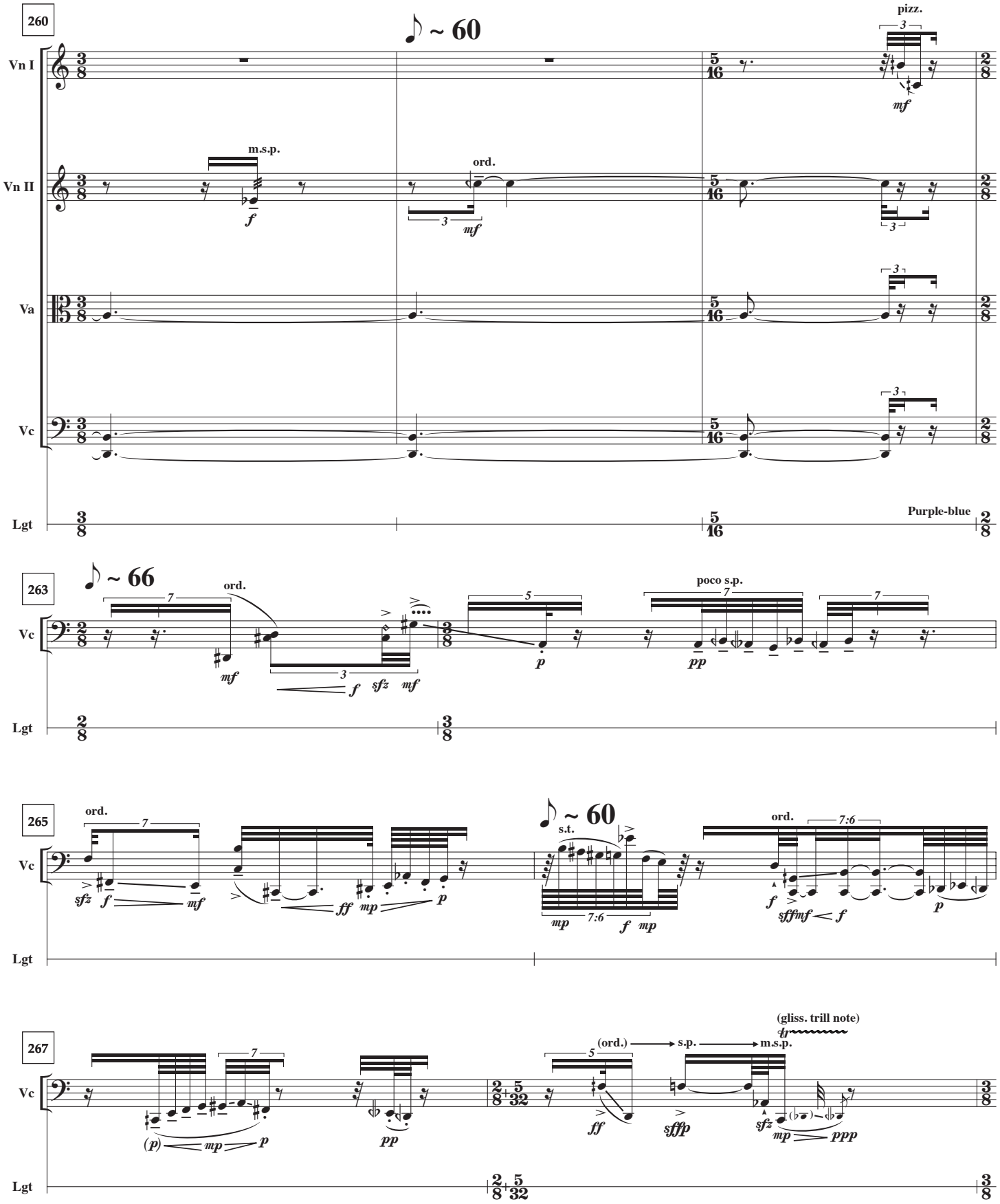

244
Vn I
Vn II
Va
Vc
Lgt
(ord.)
sfp
(ord.)
sfp
Begin transition to dark green

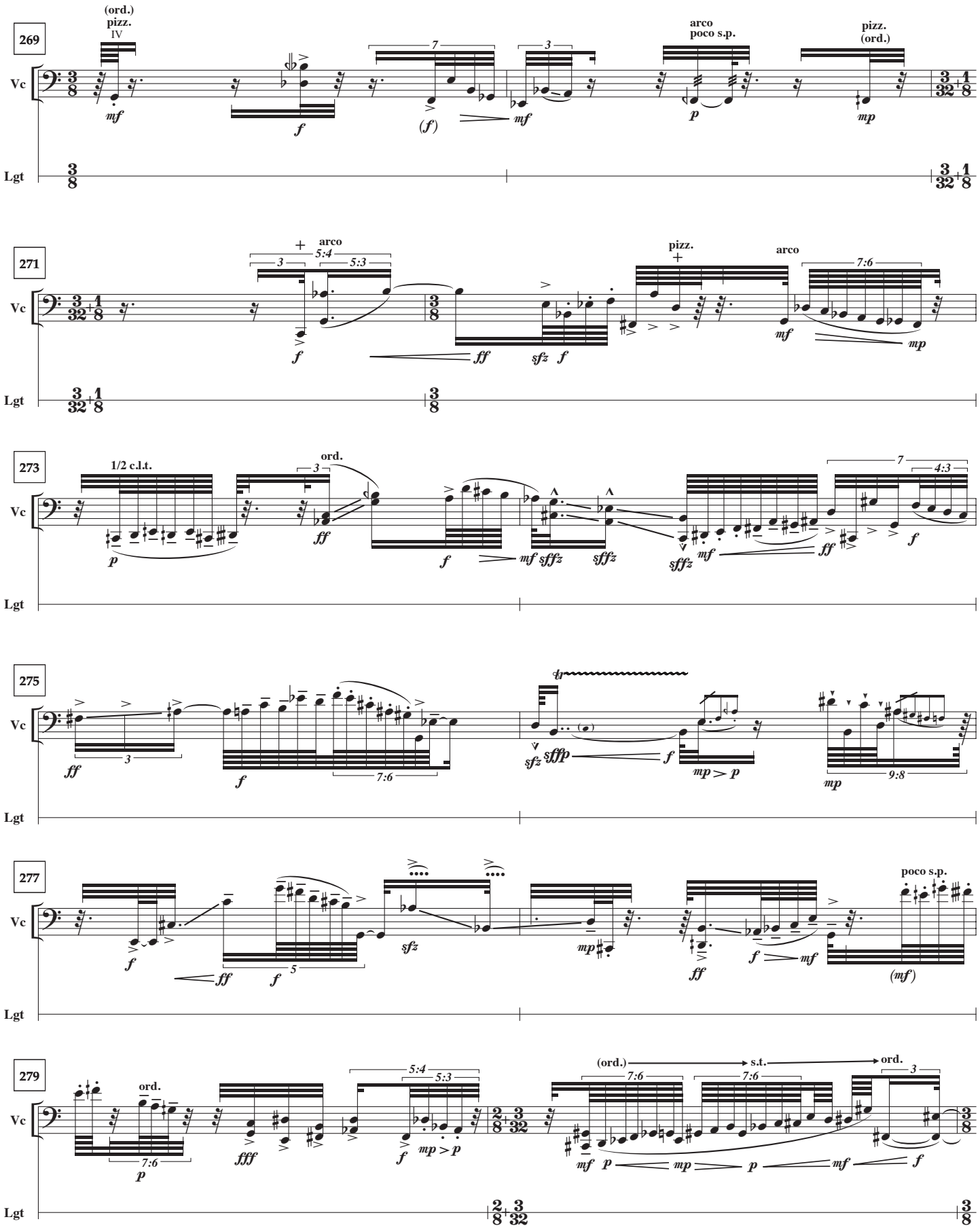

247
♪ ~ 54
Vn I
pp < mp > p
pizz.
Vn II
mp
3
p
s.t.
Va
s.t.
Vc
3
(p)
Lgt
Dark green, dim, close to darkness

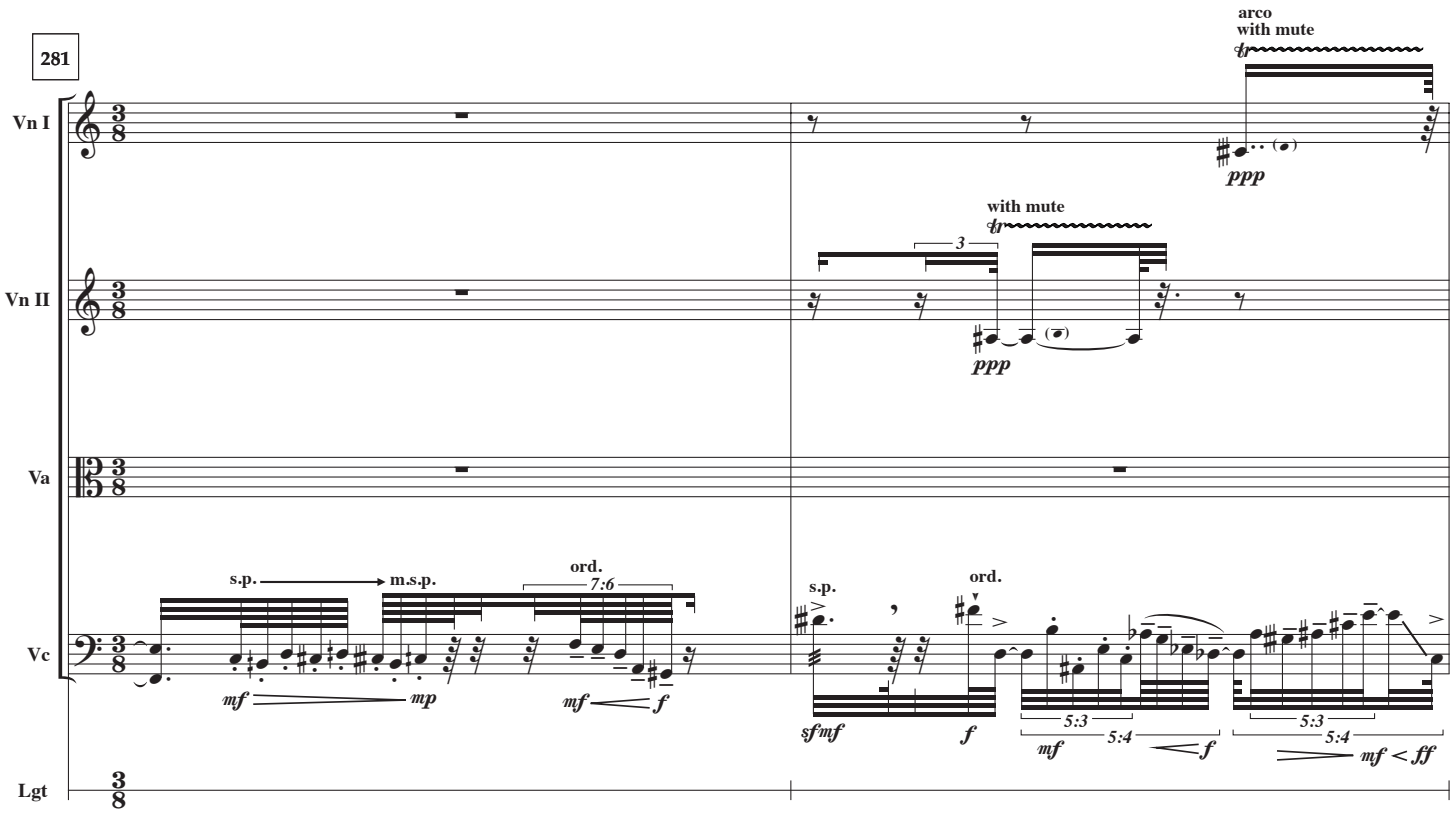

250
Vn I
(p)
Vn II
(p)
Va
(p)
Vc
5
(p)
Lgt

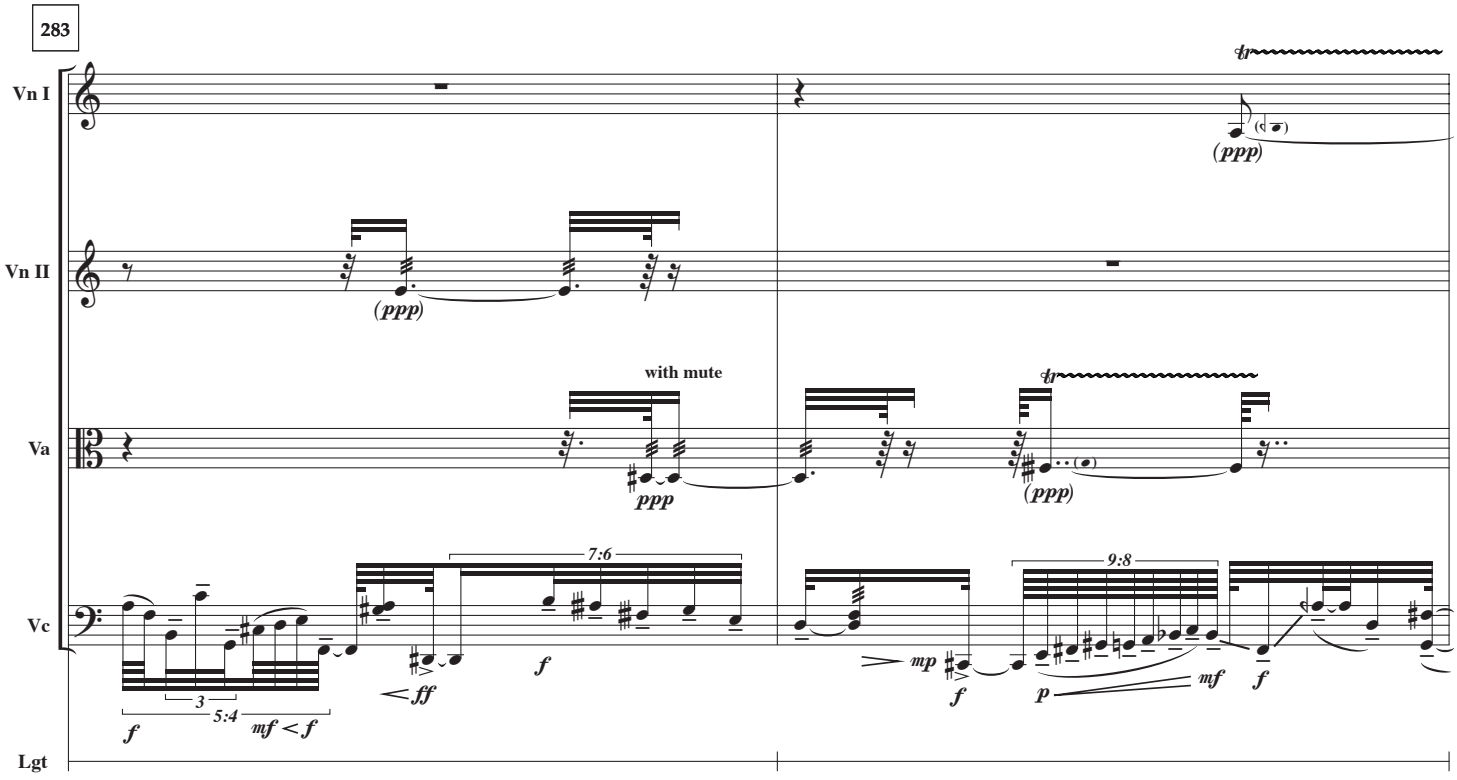

254
s.p.
ord.
tr
Vn I
Vn II
Va
Vc
Lgt
mf
pp
f
(p)
(p)

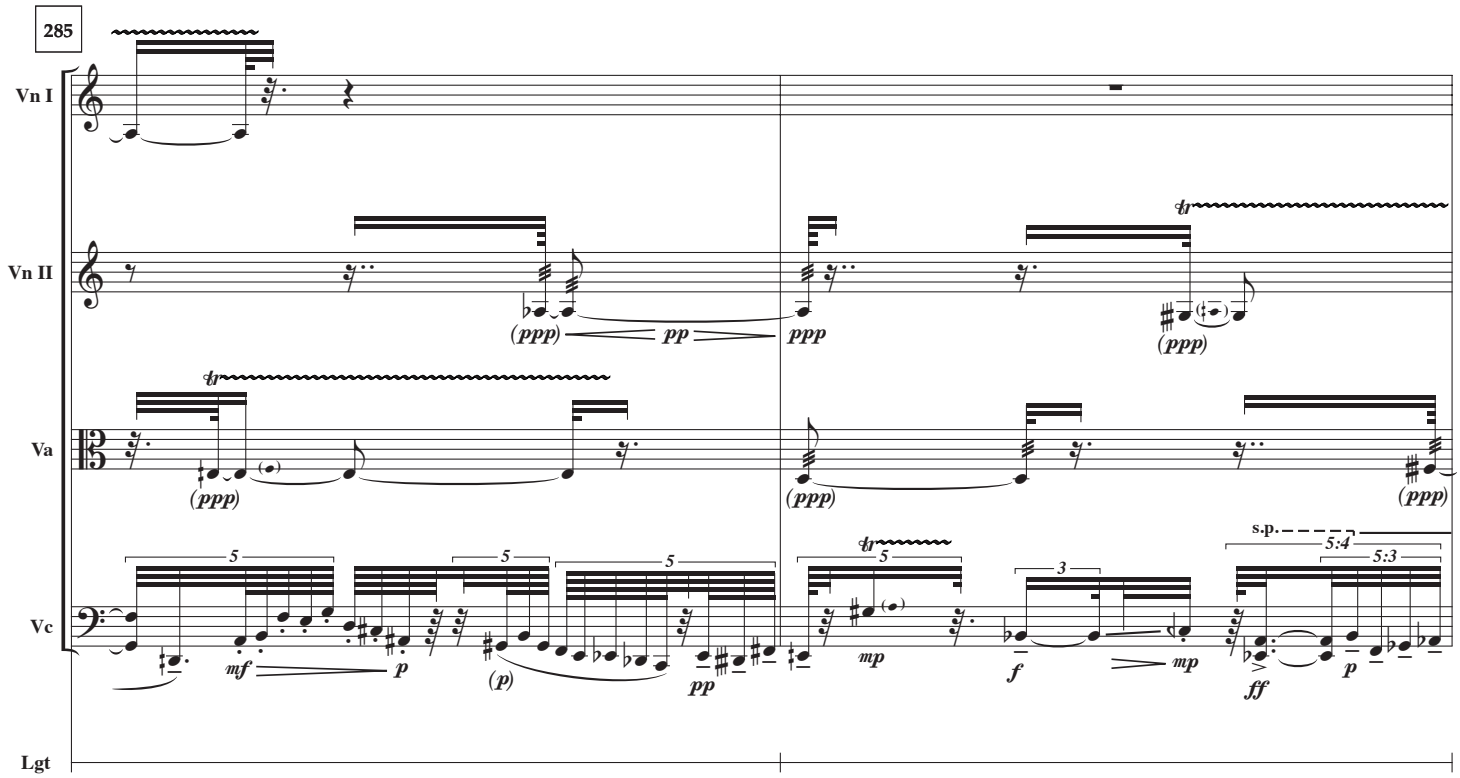

257
poco s.p.
arco
Vn I
Vn II
Va
Vc
Lgt
5
mf
5
mf
9:8
mp
(p)

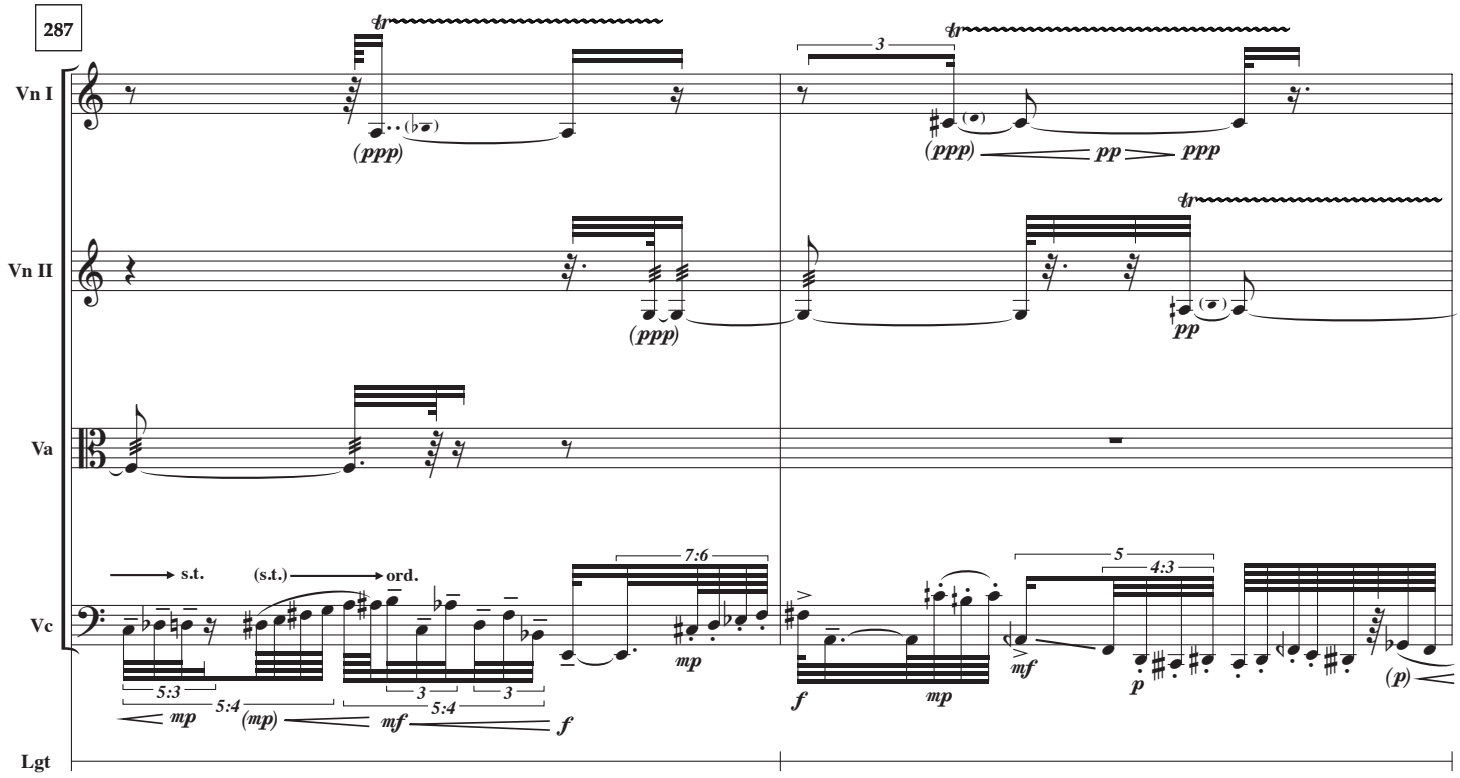

260
♪ ~ 60
pizz.
Vn I
Vn II
Va
Vc
Lgt
m.s.p.
ord.
Purple-blue
263
♪ ~ 66
ord.
poco s.p.
265
ord.
♪ ~ 60
s.t.
ord.
267
(gliss. trill note)
(ord.) → s.p. → m.s.p.

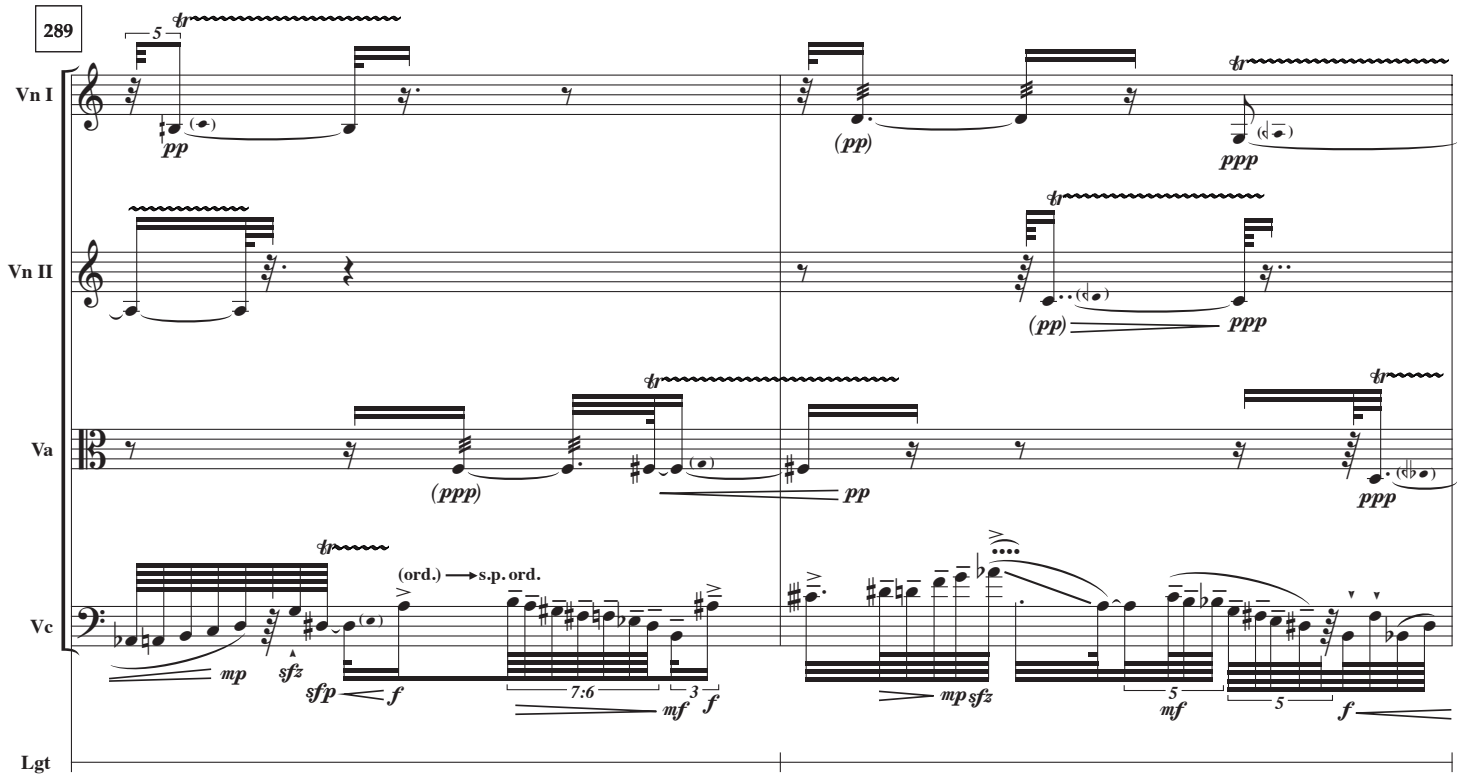

269
(ord.)
pizz.
IV
arco
poco s.p.
pizz.
(ord.)
Vc
Lgt
271
arco
5:4
5:3
pizz.
arco
7:6
273
1/2 c.l.t.
ord.
4:3
275
poco s.p.
277
poco s.p.
279
ord.
5:4
5:3
(ord.)
s.t.
ord.
7:6

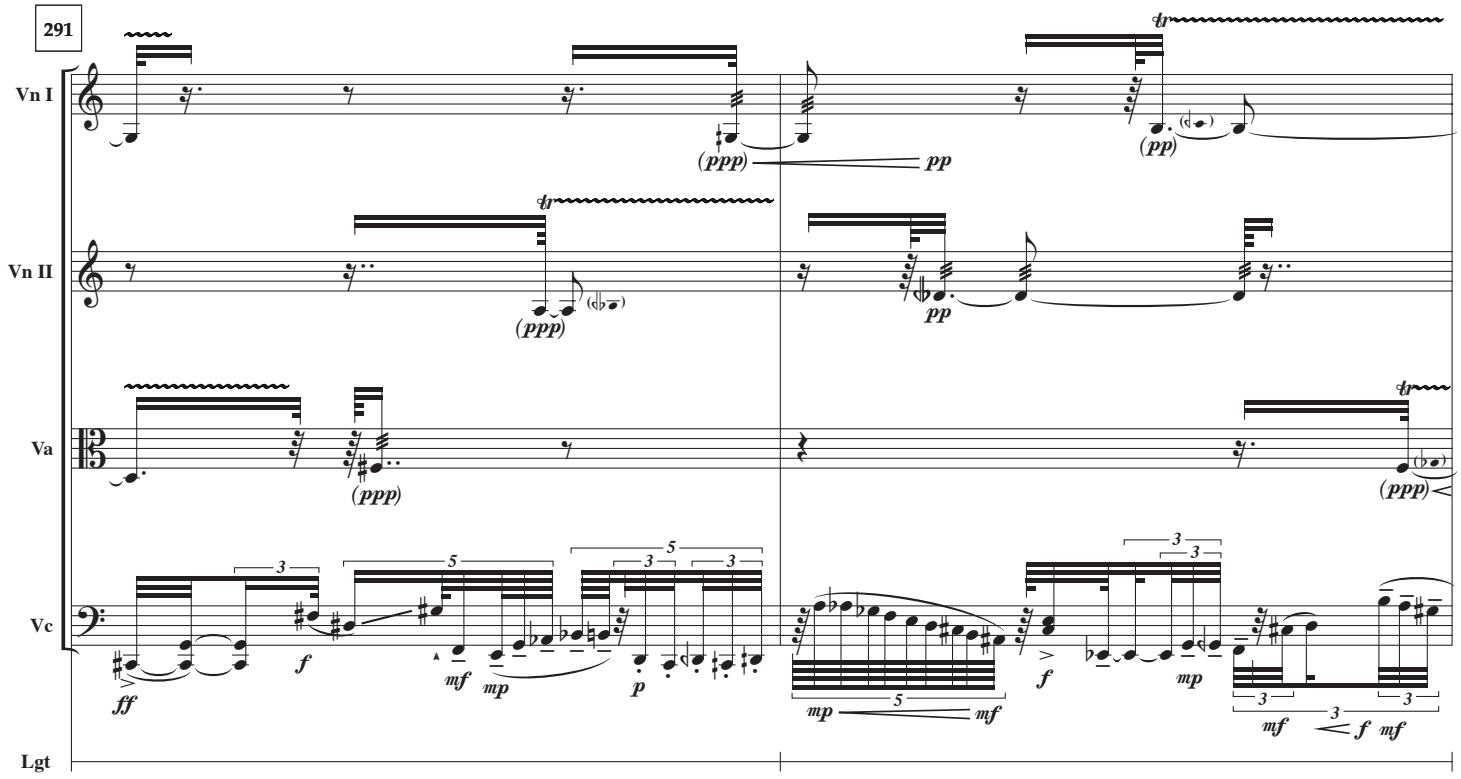

281
Vn I
Vn II
Va
Vc
Lgt
arco
with mute
ppp
with mute
3
ppp
s.p.
m.s.p.
ord.
7:6
mf
mp
mf
f
s.p.
ord.
sf mf
f
5:3
5:4
mf
f
5:3
5:4
mf < ff

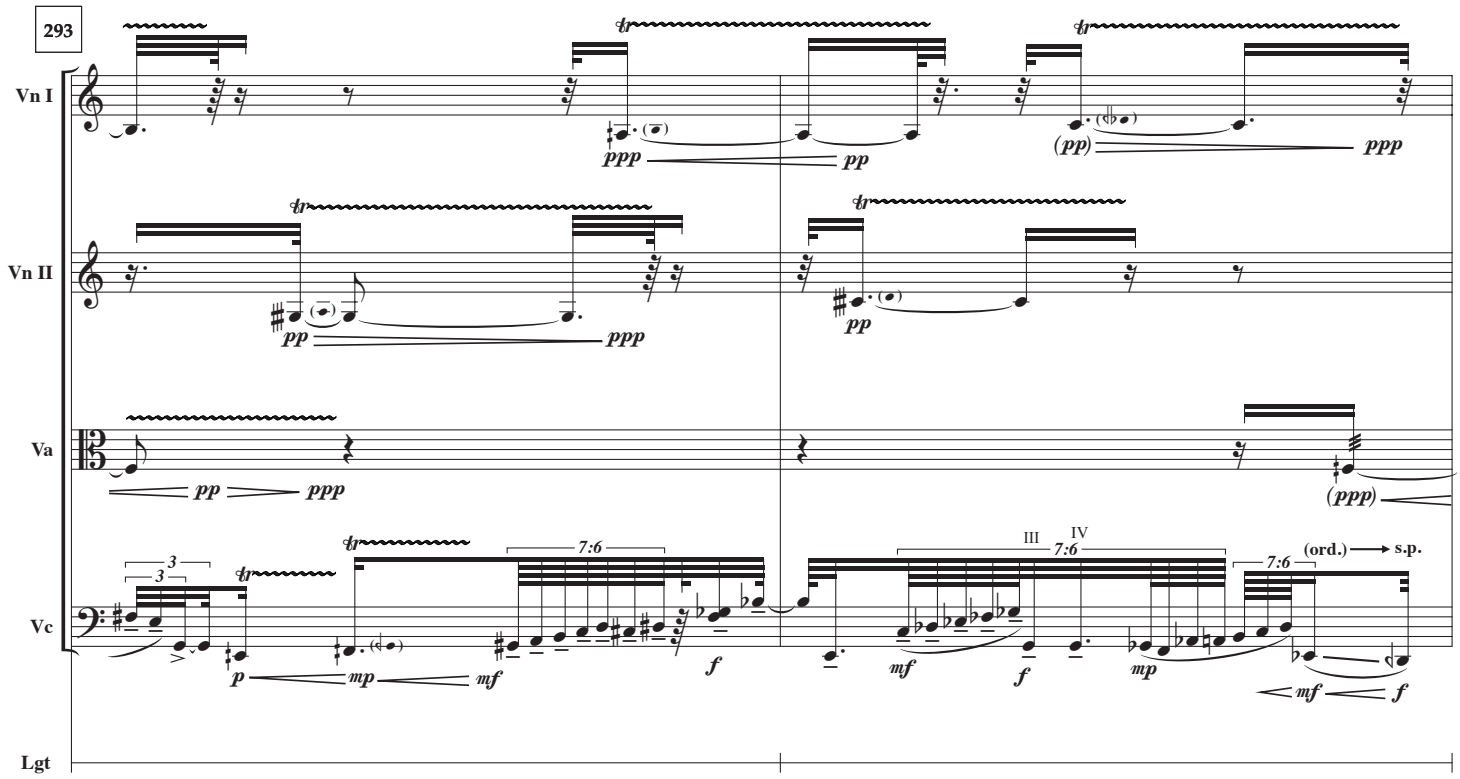

283
Vn I
Vn II
Va
Vc
Lgt
(ppp)
(ppp)
with mute
ppp
(ppp)
7:6
3
5:4
f
mf < f
< ff
f
mp
f
9:8
p
mf
f

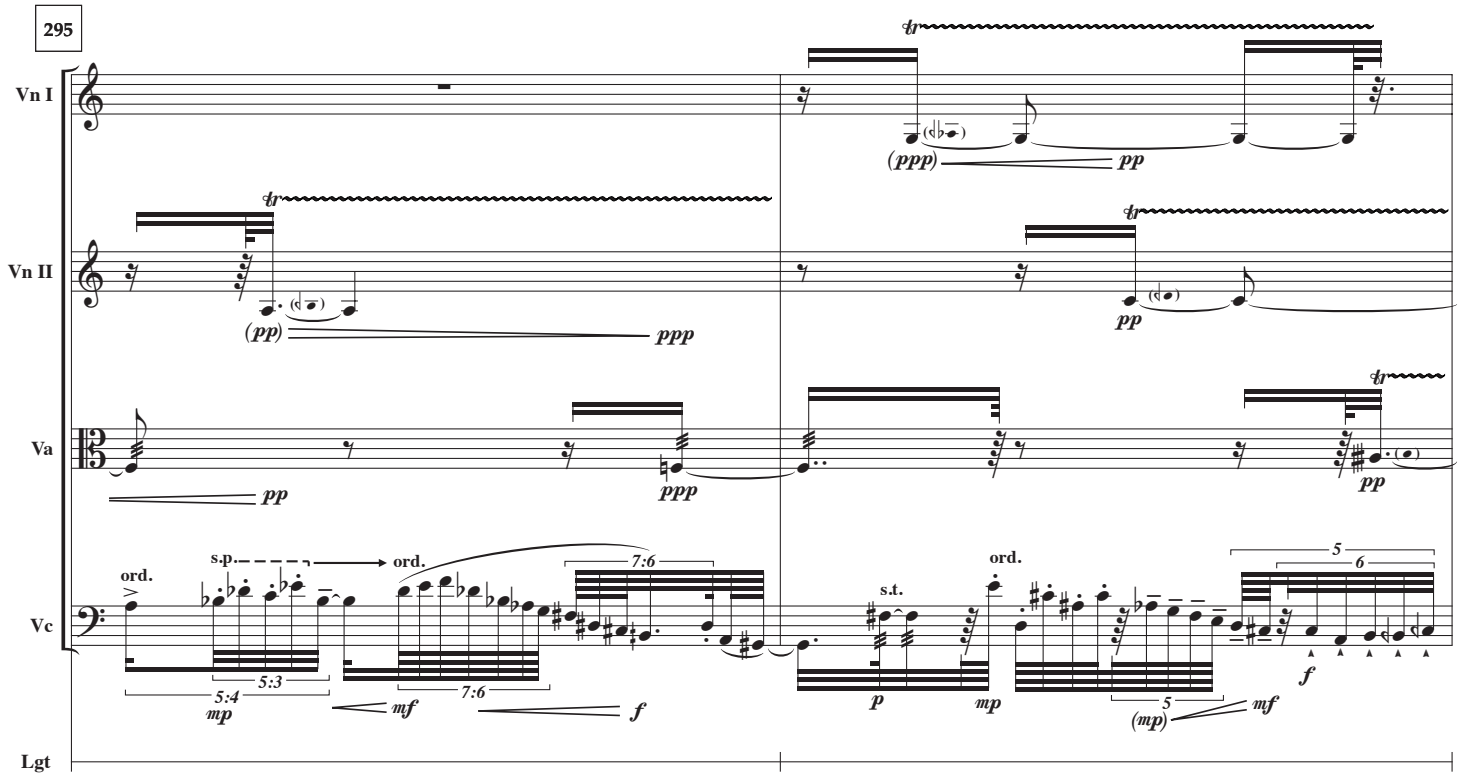

285
Vn I
Vn II
Va
Vc
Lgt
(ppp)
pp
ppp
mf
p
(p)
mp
f
ff
s.p.
5:4
5:3

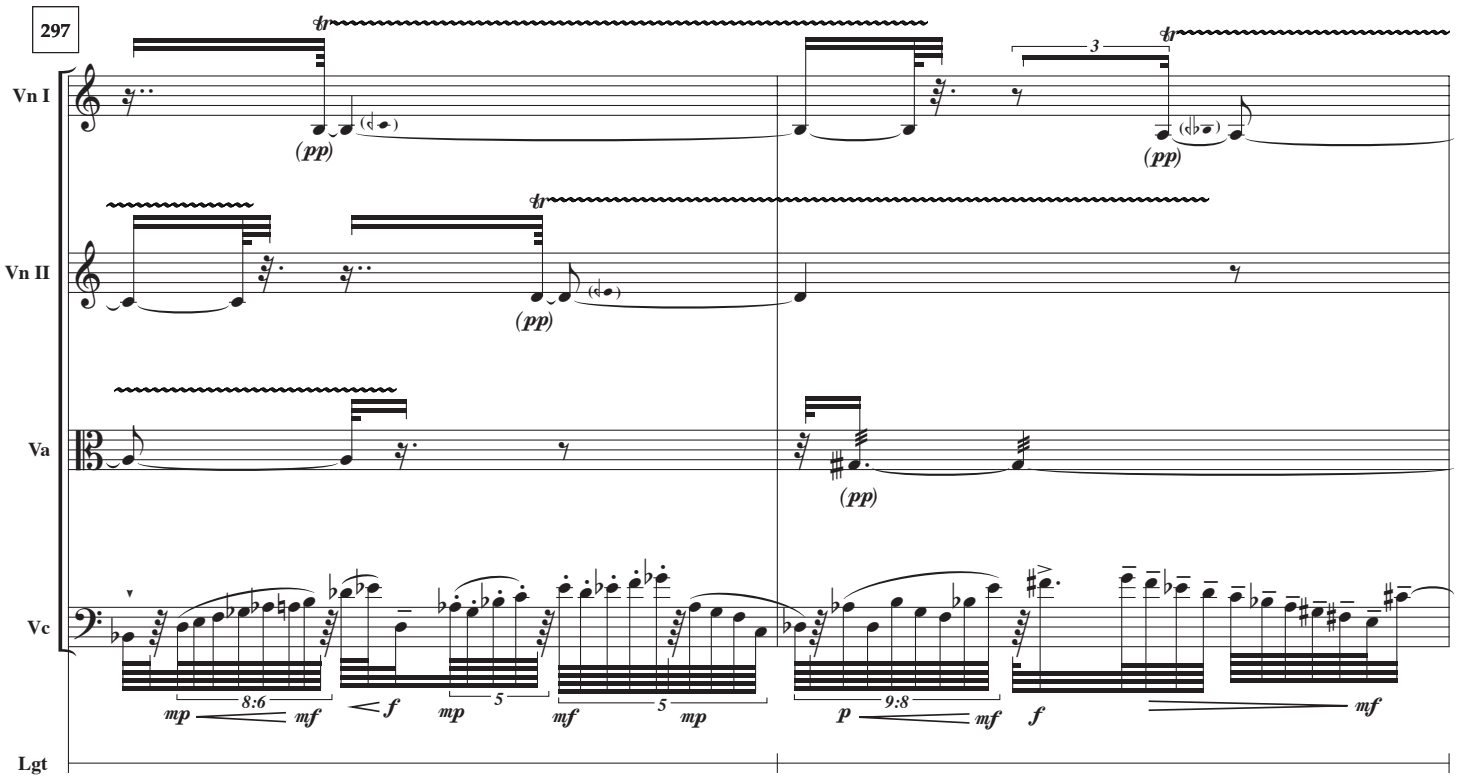

287
Vn I
Vn II
Va
Vc
Lgt
(ppp)
pp
ppp
s.t.
(s.t.)
ord.
mp
(mp)
mf
f
7:6
5:3
5:4
4:3

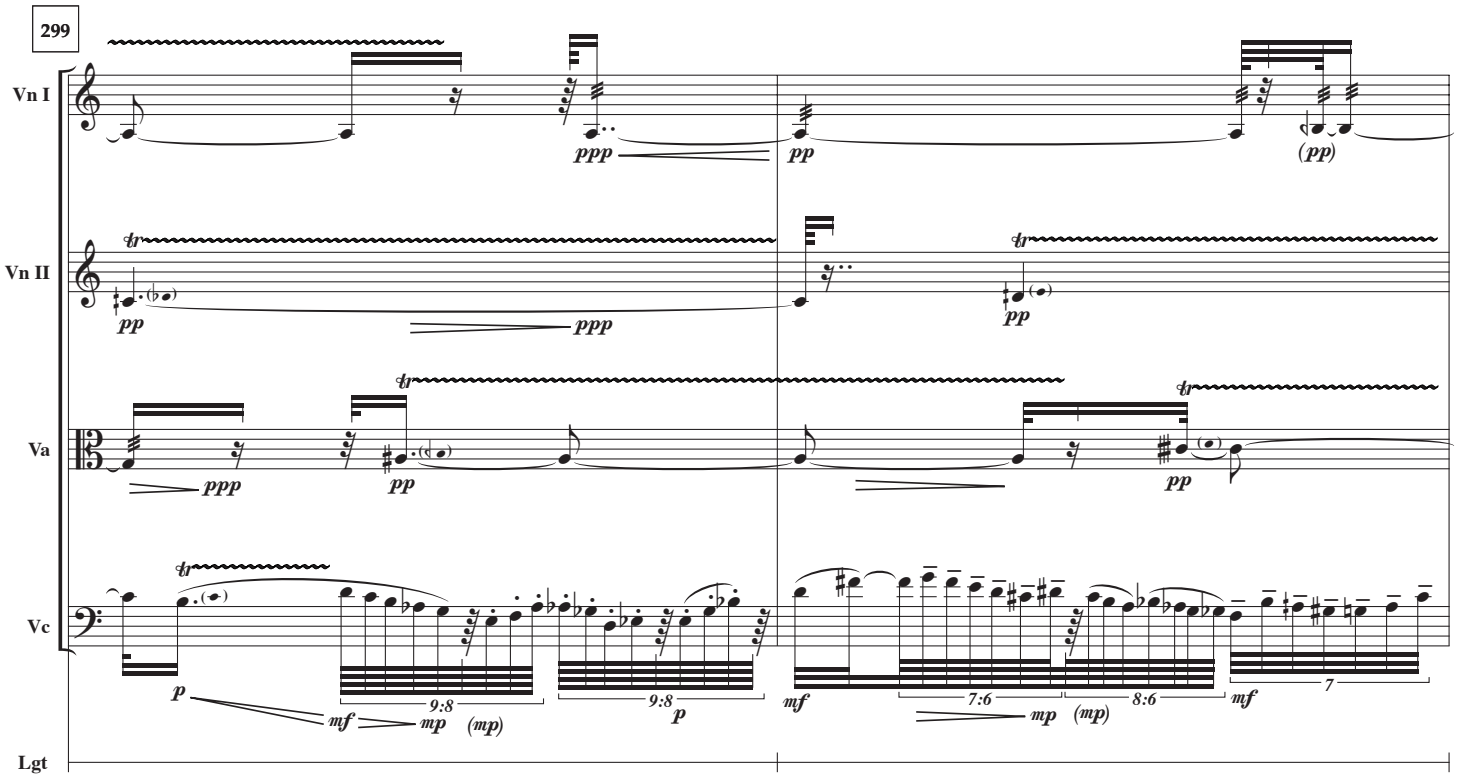

289
Vn I
Vn II
Va
Vc
Lgt
(ord.) → s.p. ord.

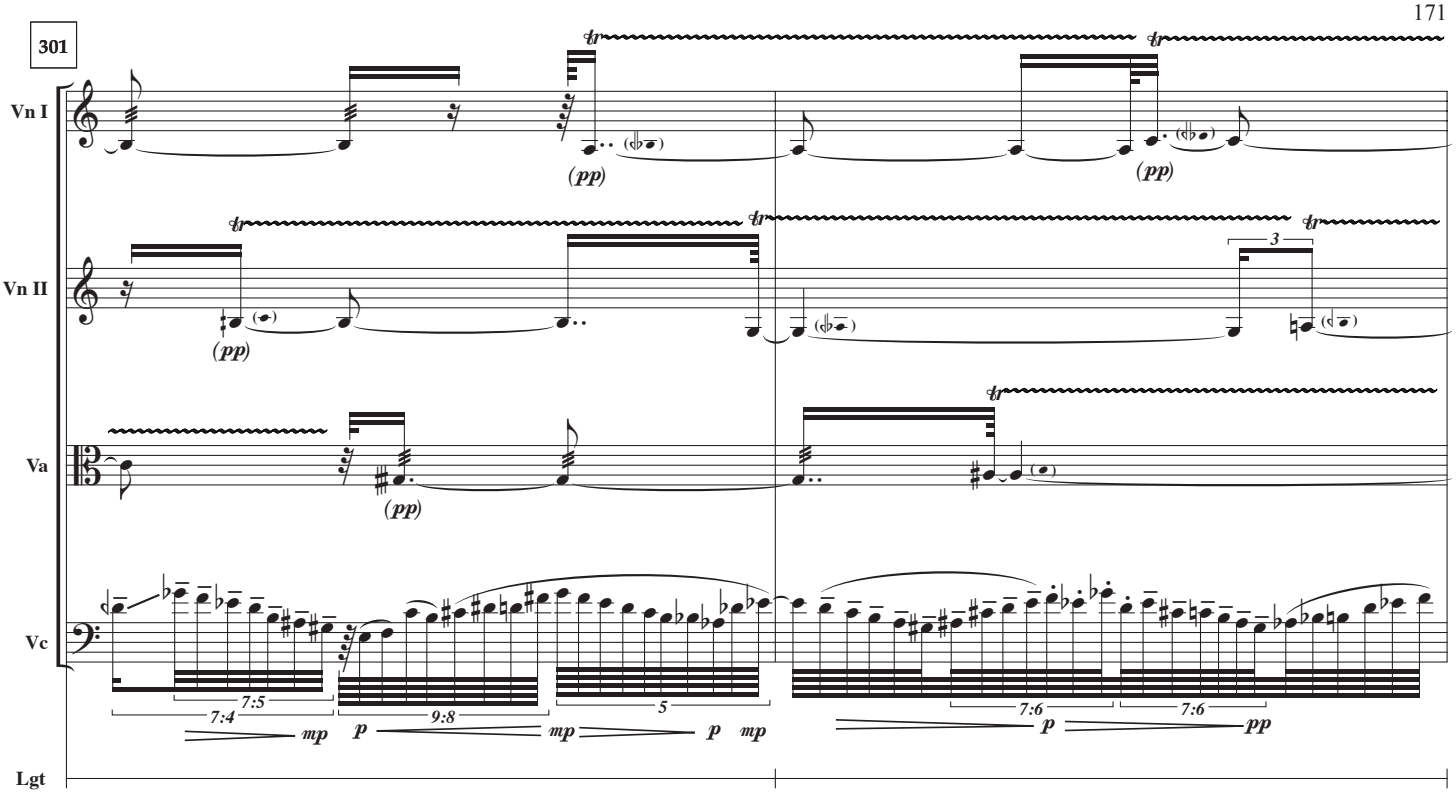

291
Vn I
Vn II
Va
Vc
Lgt

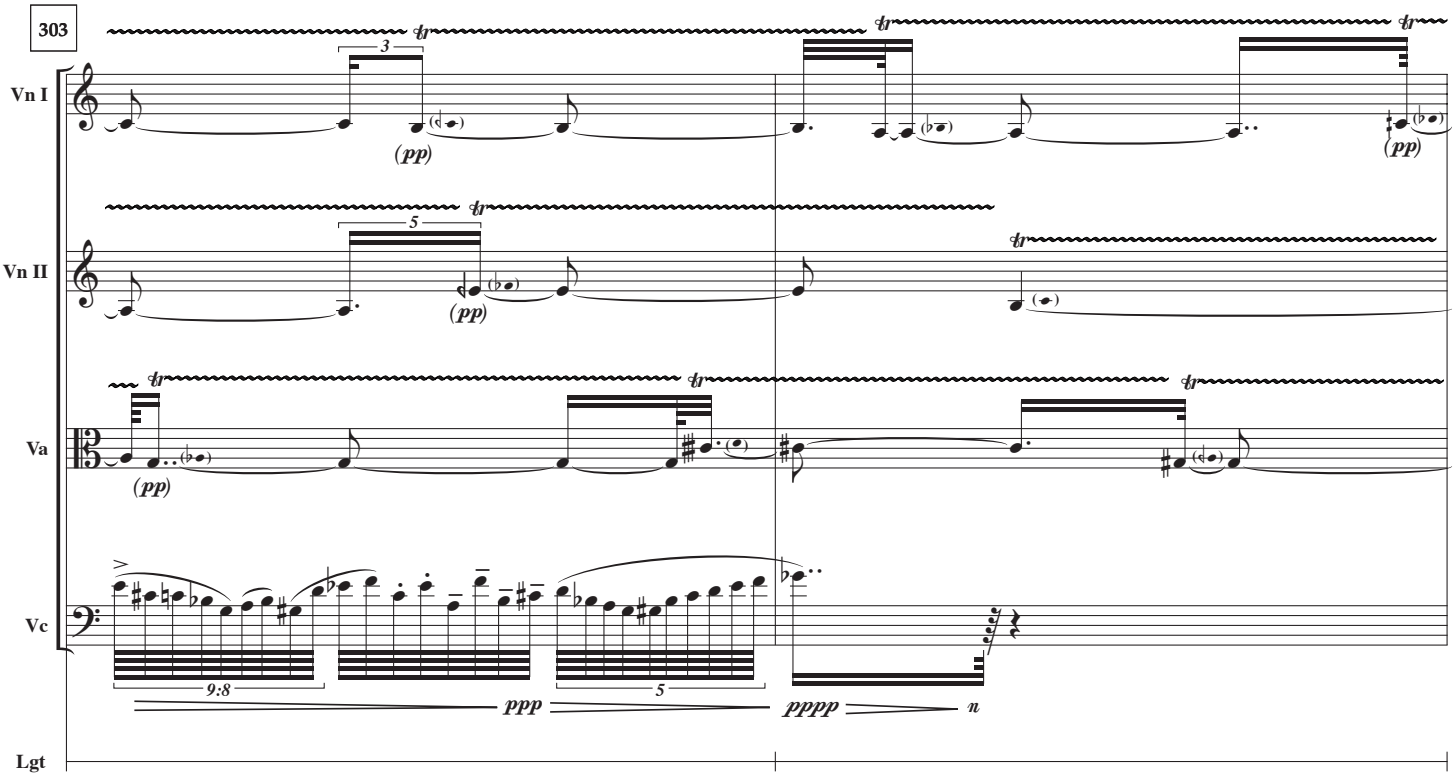

293
Vn I
Vn II
Va
Vc
Lgt
ppp
pp
(pp)
(ppp)
mp
mf
f
III
IV
7:6
3
(ord.)
s.p.

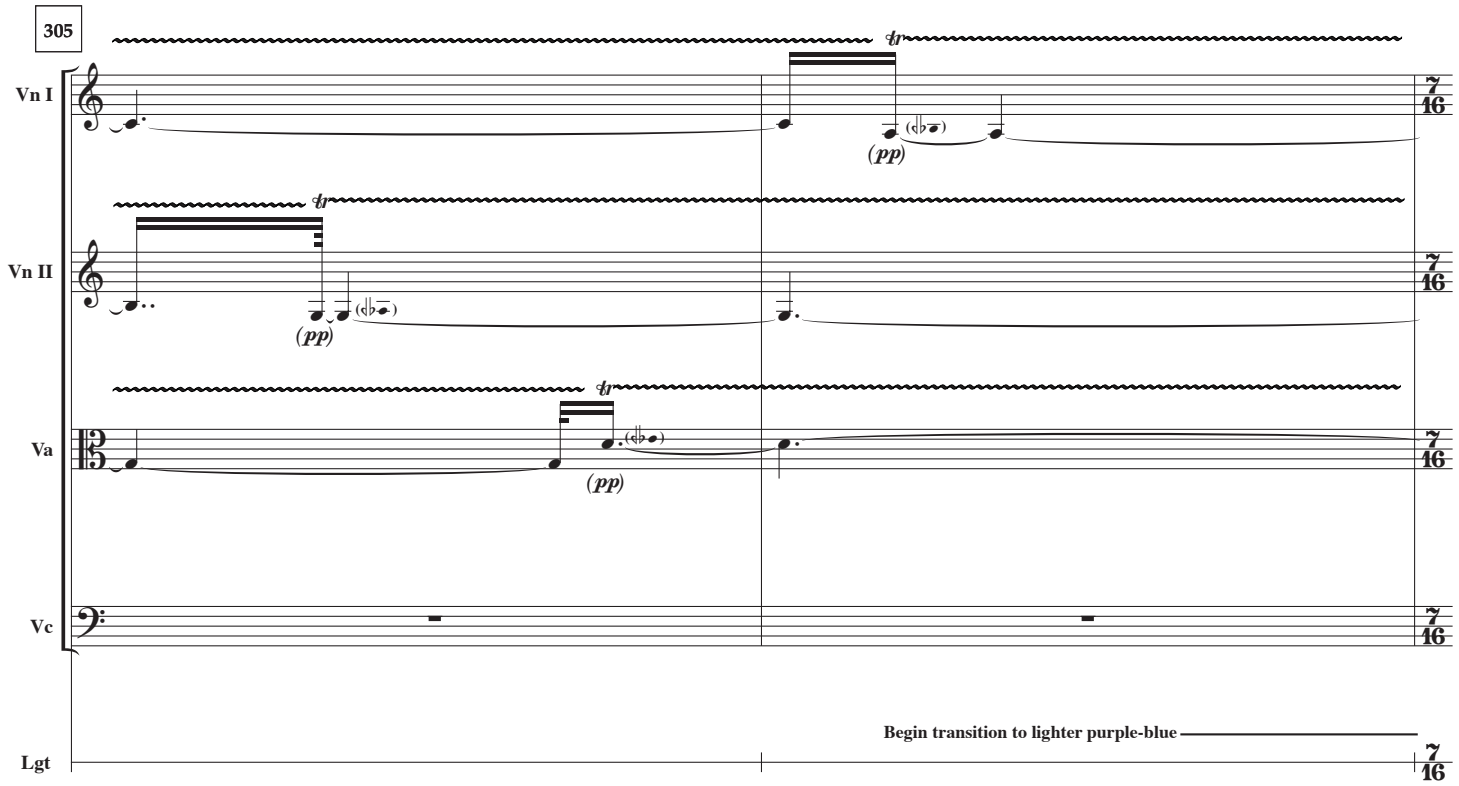

295
Vn I
Vn II
Va
Vc
Lgt
(ppp)
(pp)
pp
ppp
ord.
s.p.
s.t.
5:4
5:3
7:6
5
6
(mp)

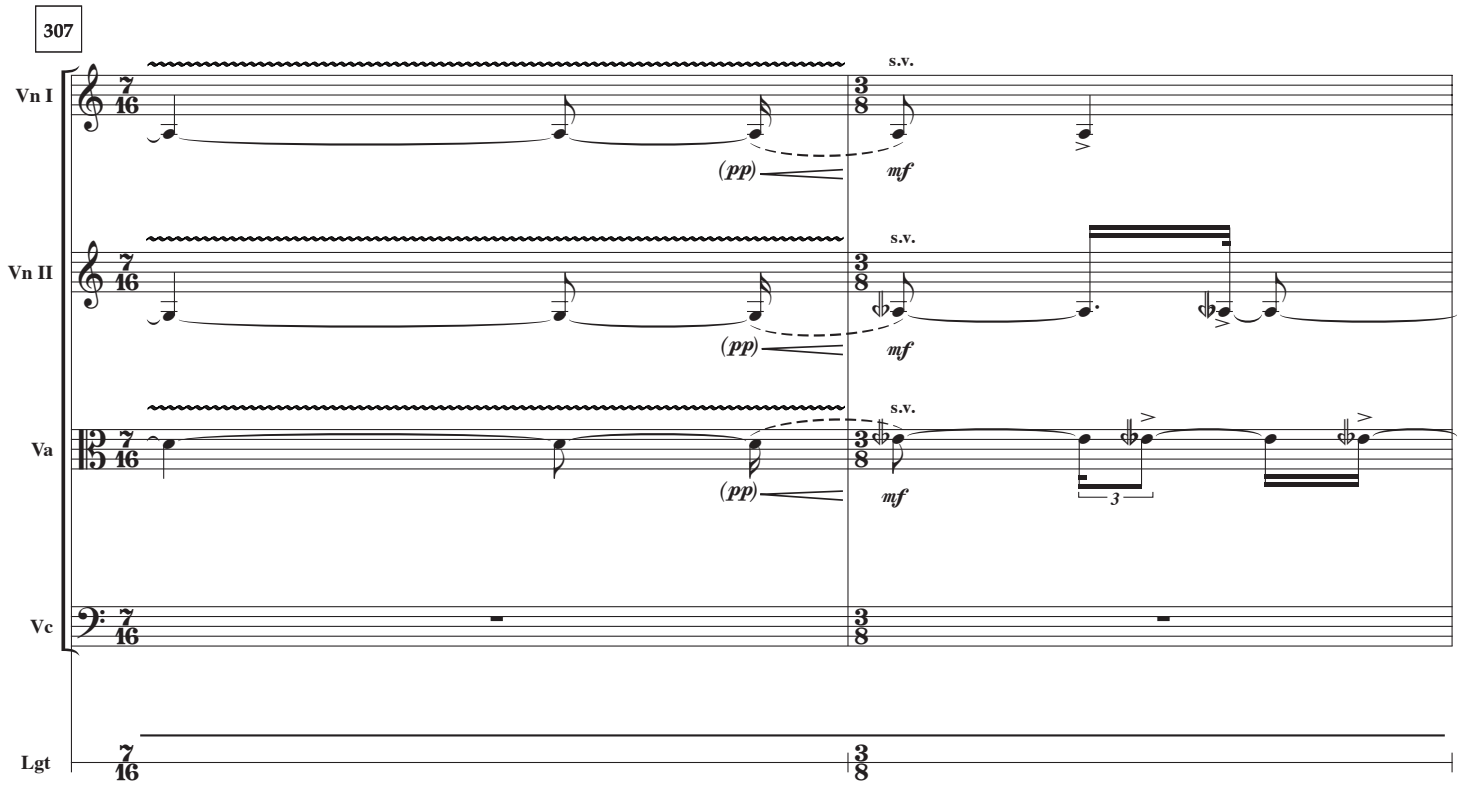

297
Vn I
Vn II
Va
Vc
Lgt
tr
(pp)
3
8:6
mp
mf
f
5
9:8
p

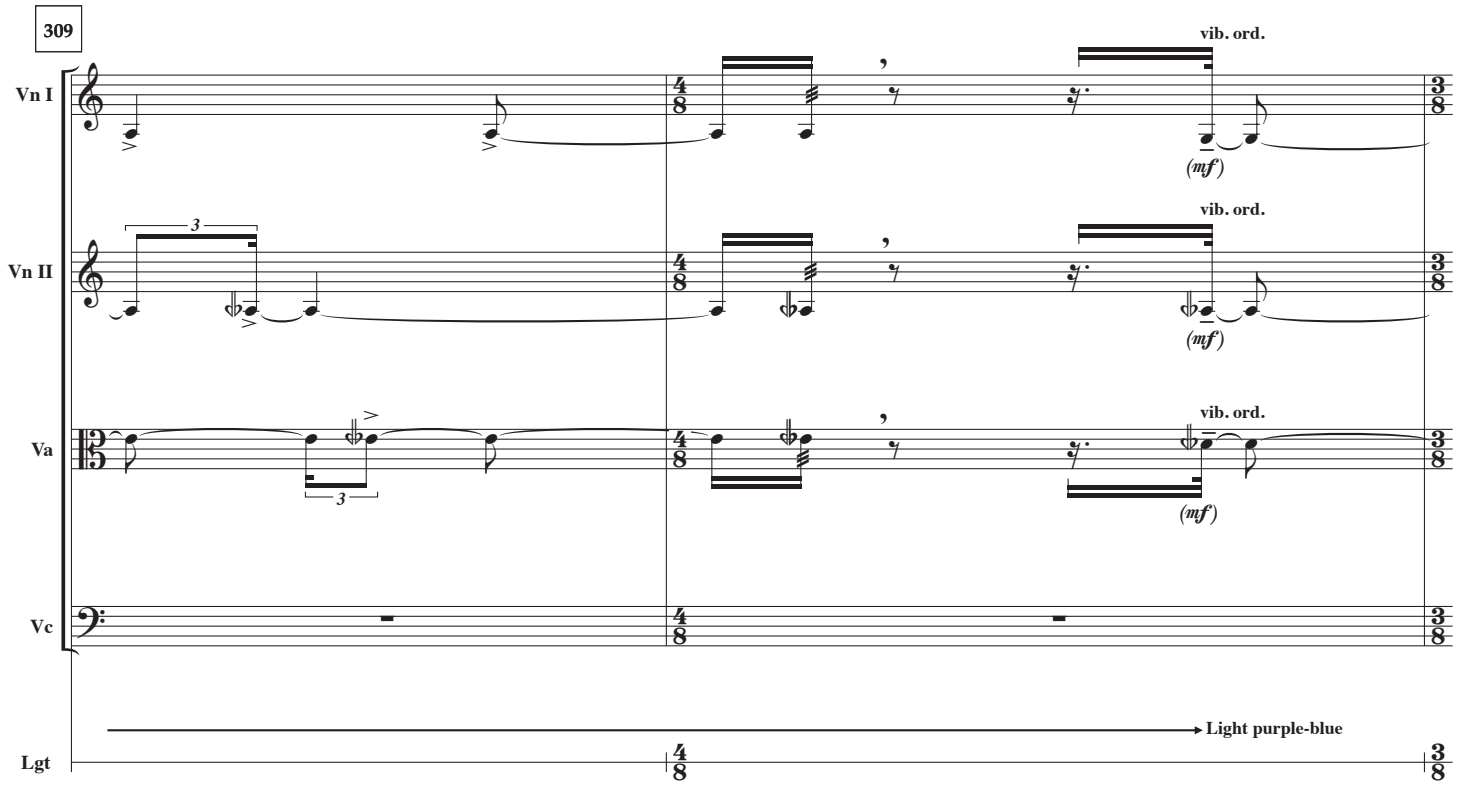

299
Vn I
Vn II
Va
Vc
Lgt
tr
ppp
pp
(pp)
9:8
mf
mp
(mp)
7:6
8:6
7

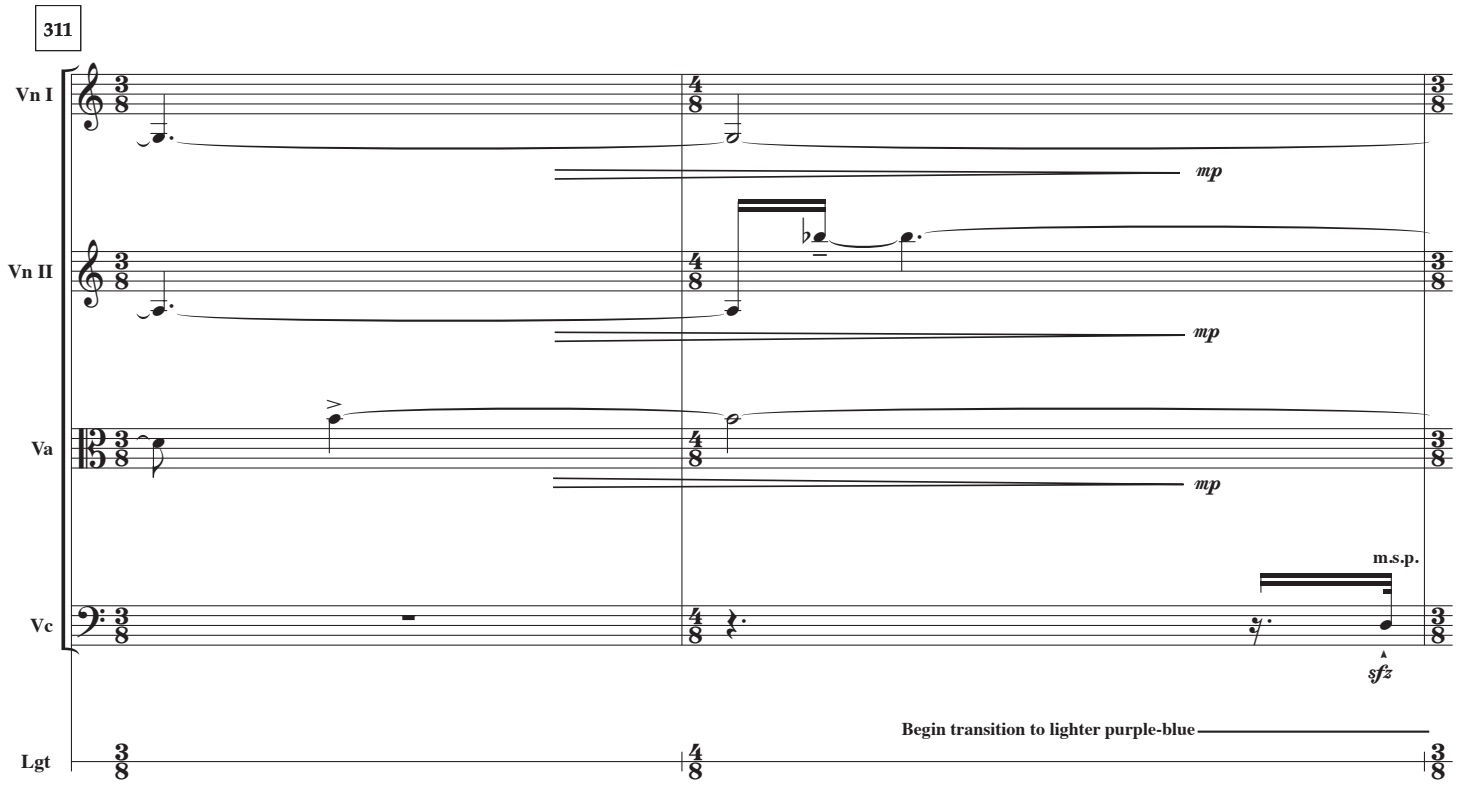

301
Vn I
Vn II
Va
Vc
Lgt
tr
(pp)
3
7:5
7:4
9:8
5
7:6
7:6
mp
p
mp
p
mp
p
pp

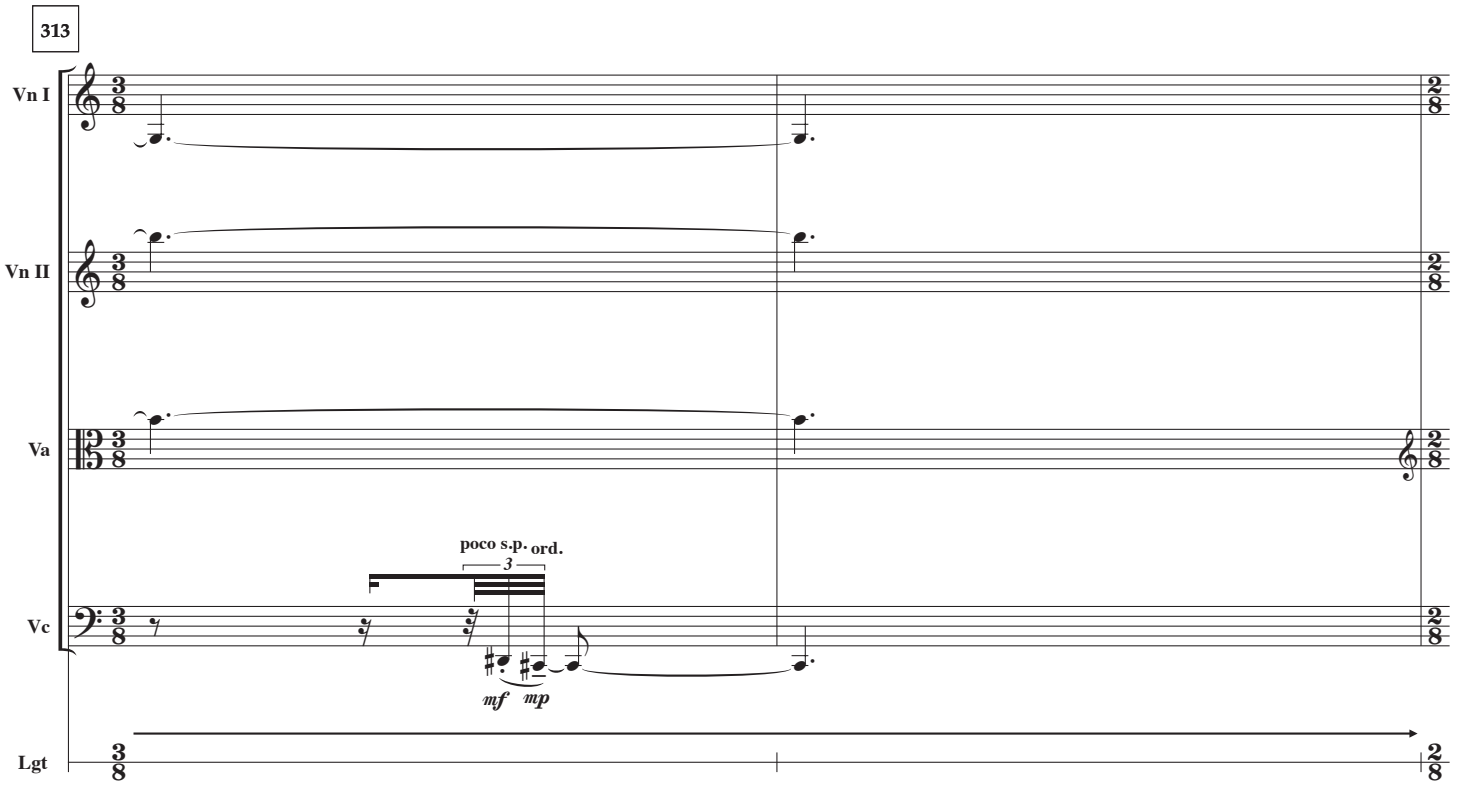

303
Vn I
Vn II
Va
Vc
Lgt
tr
3
5
(pp)
9:8
5
ppp
pppp
n

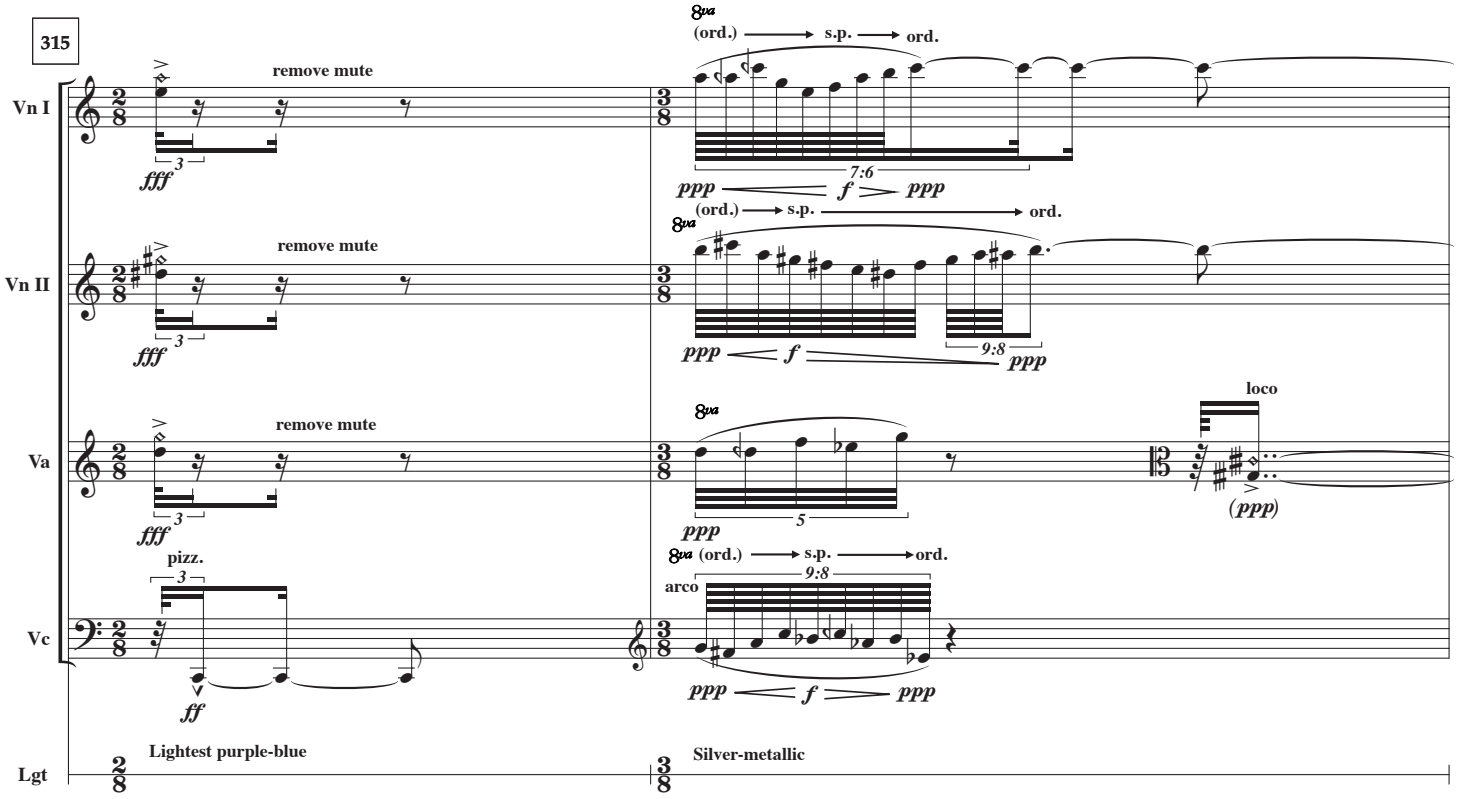

305
Vn I
Vn II
Va
Vc
Lgt
tr
(pp)
Begin transition to lighter purple-blue
7
16

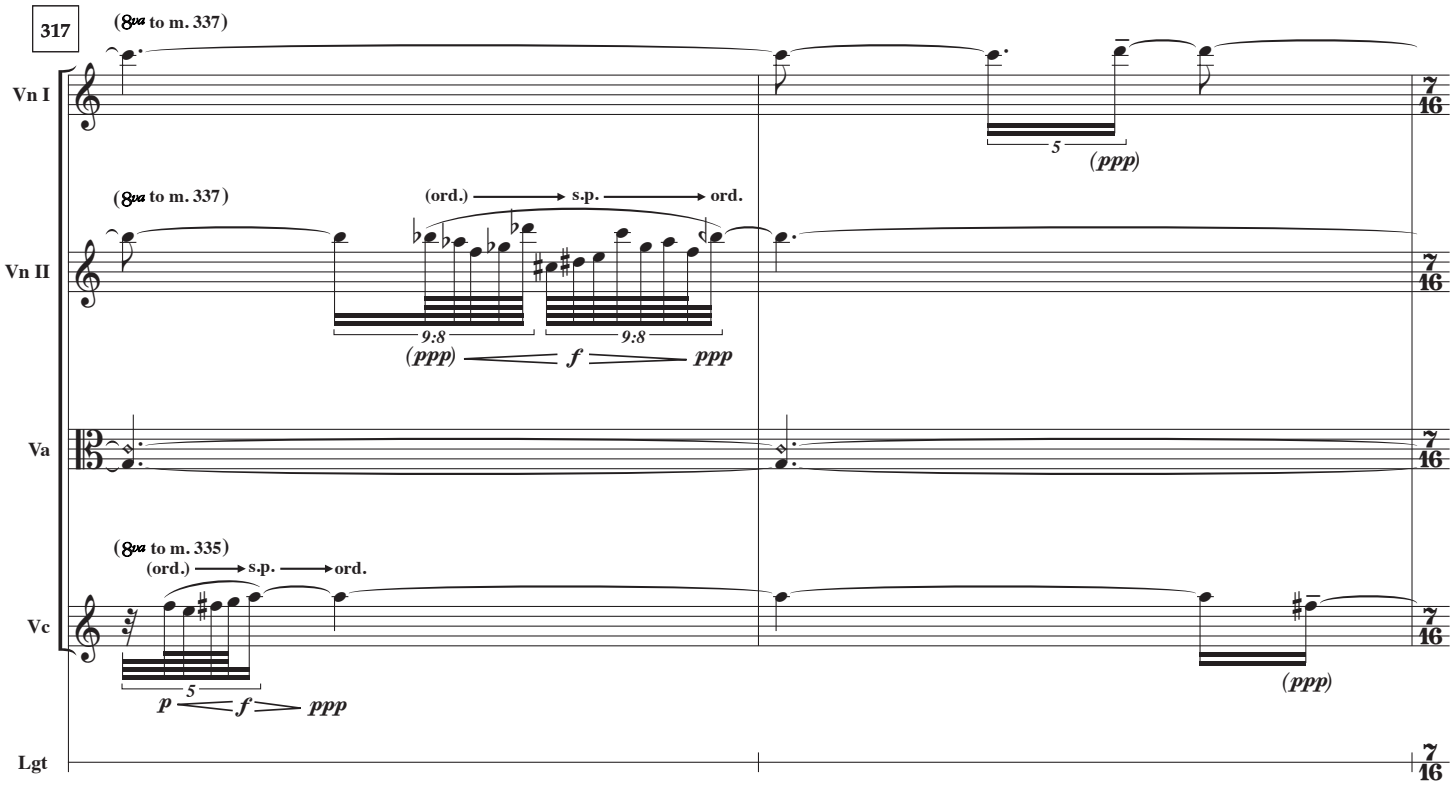

307
Vn I
Vn II
Va
Vc
Lgt
s.v.
(pp)
mf
3
7
16
3
8

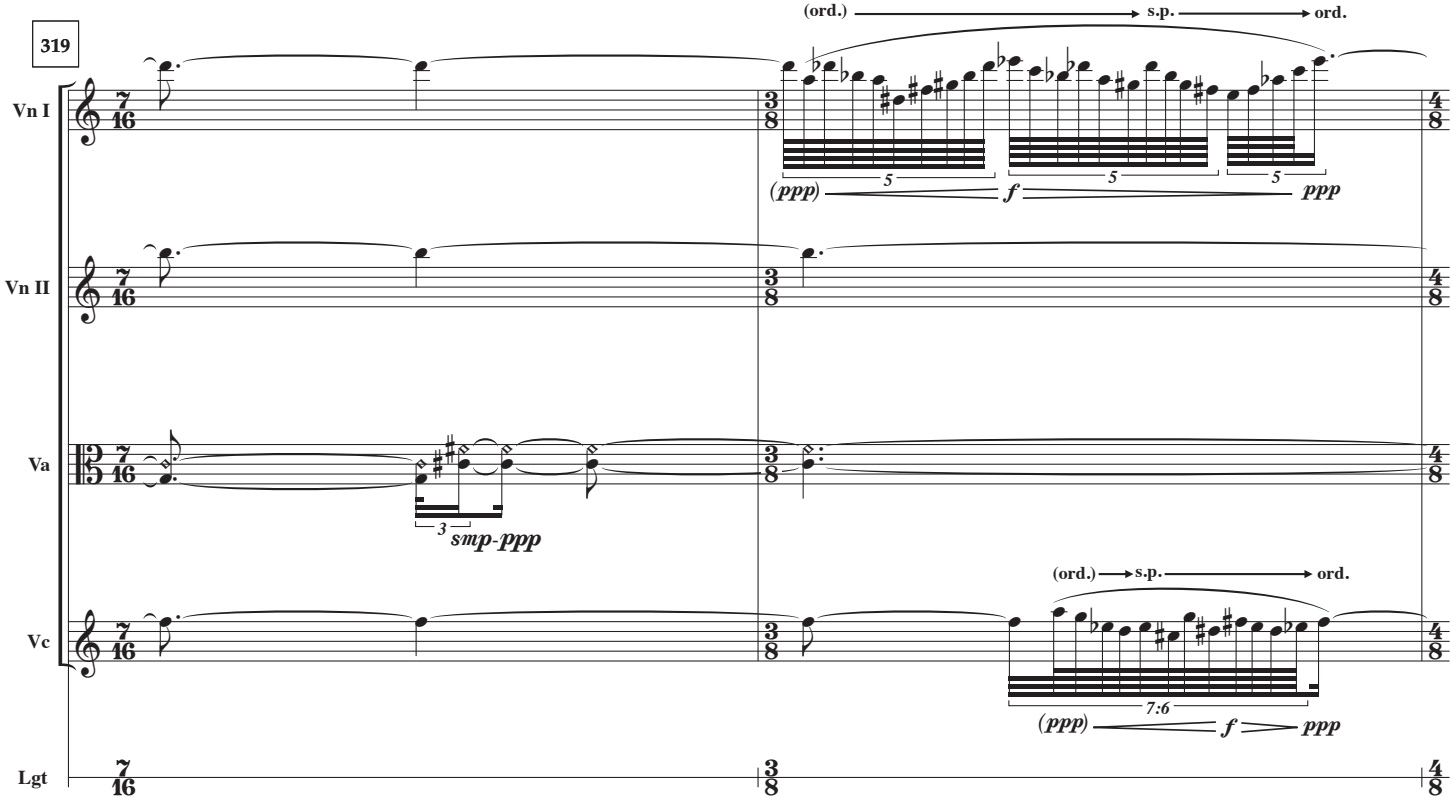

309
Vn I
Vn II
Va
Vc
Lgt
vib. ord.
(mf)
Light purple-blue

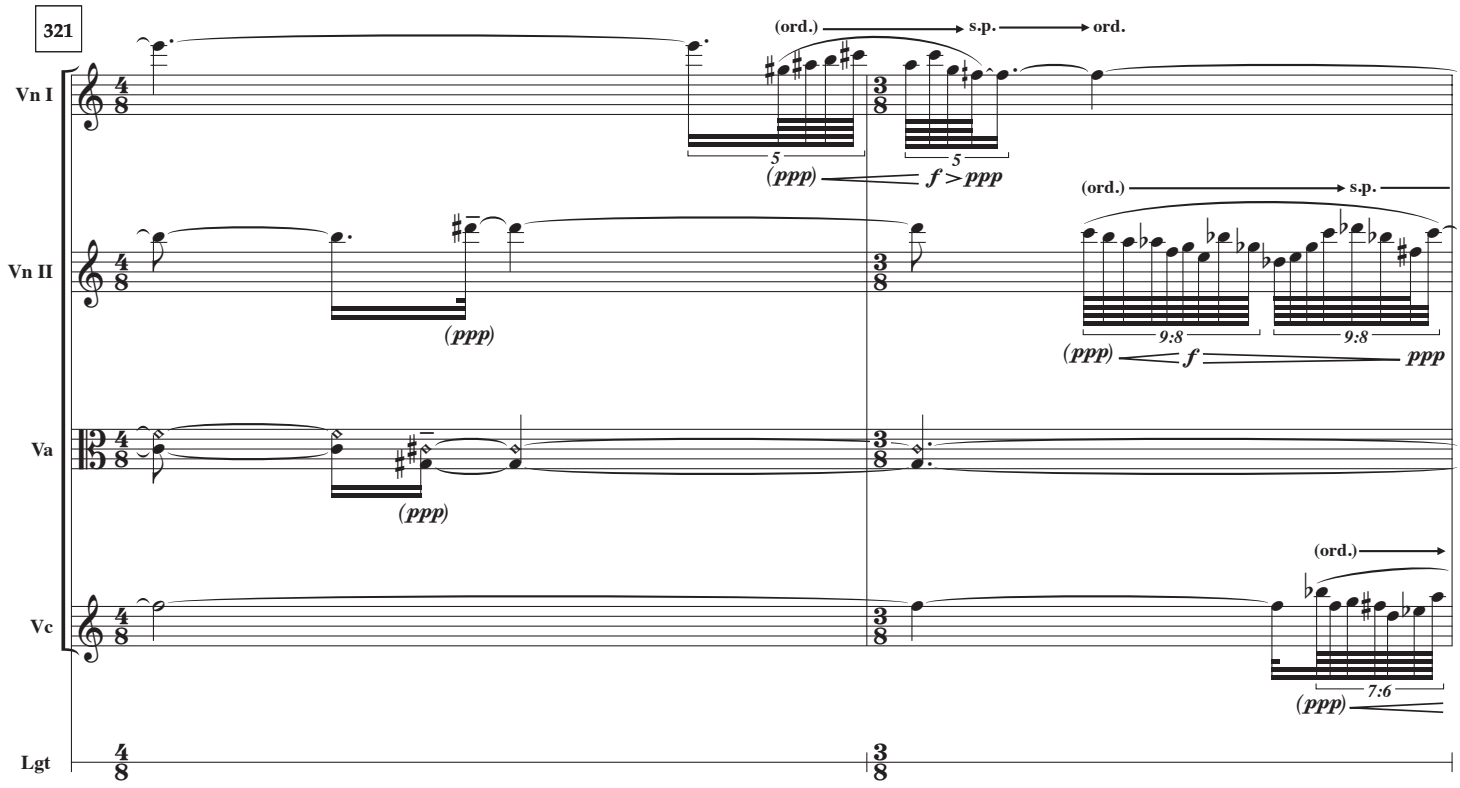

311
Vn I
Vn II
Va
Vc
Lgt
mp
m.s.p.
sfz
Begin transition to lighter purple-blue

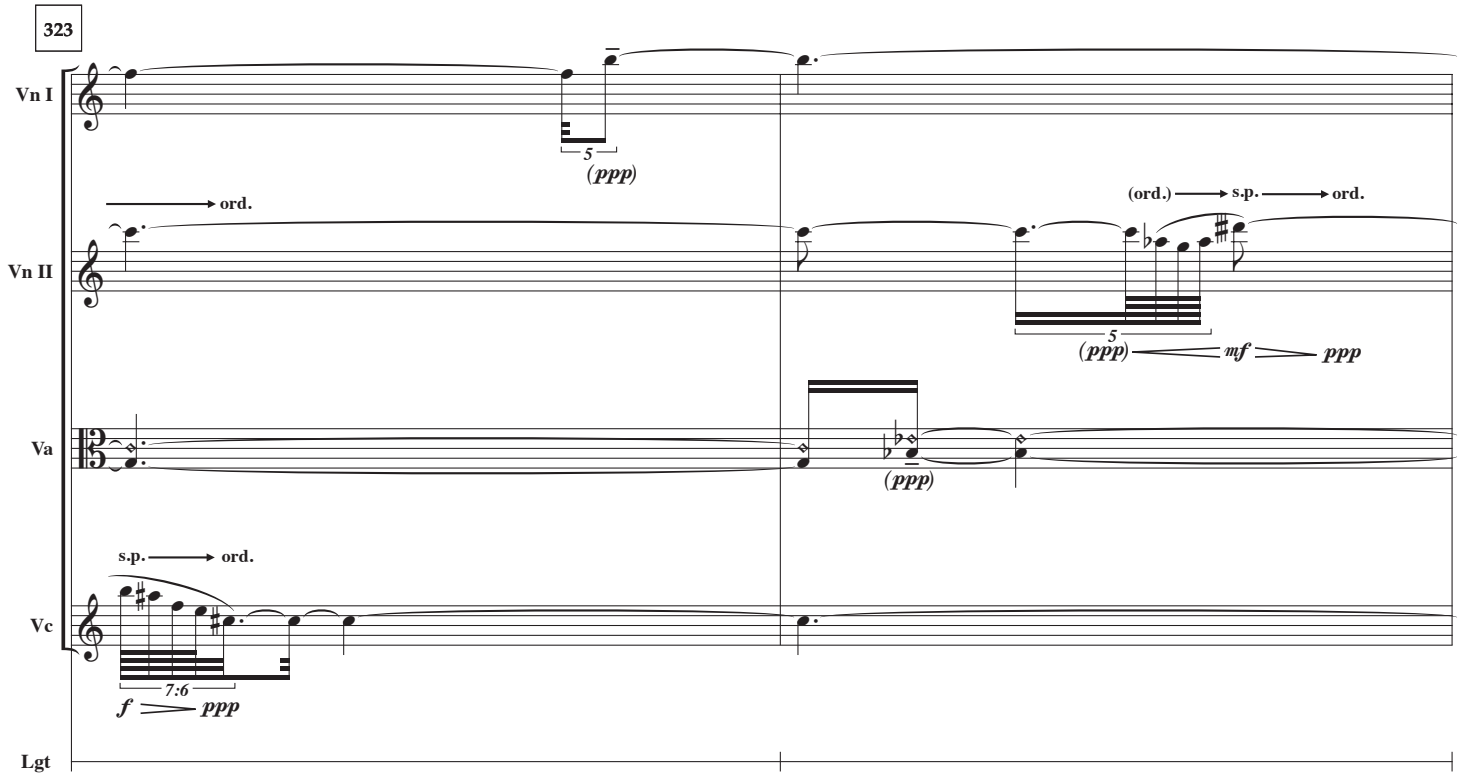

313
Vn I
Vn II
Va
Vc
Lgt
poco s.p.
ord.
3
mf
mp

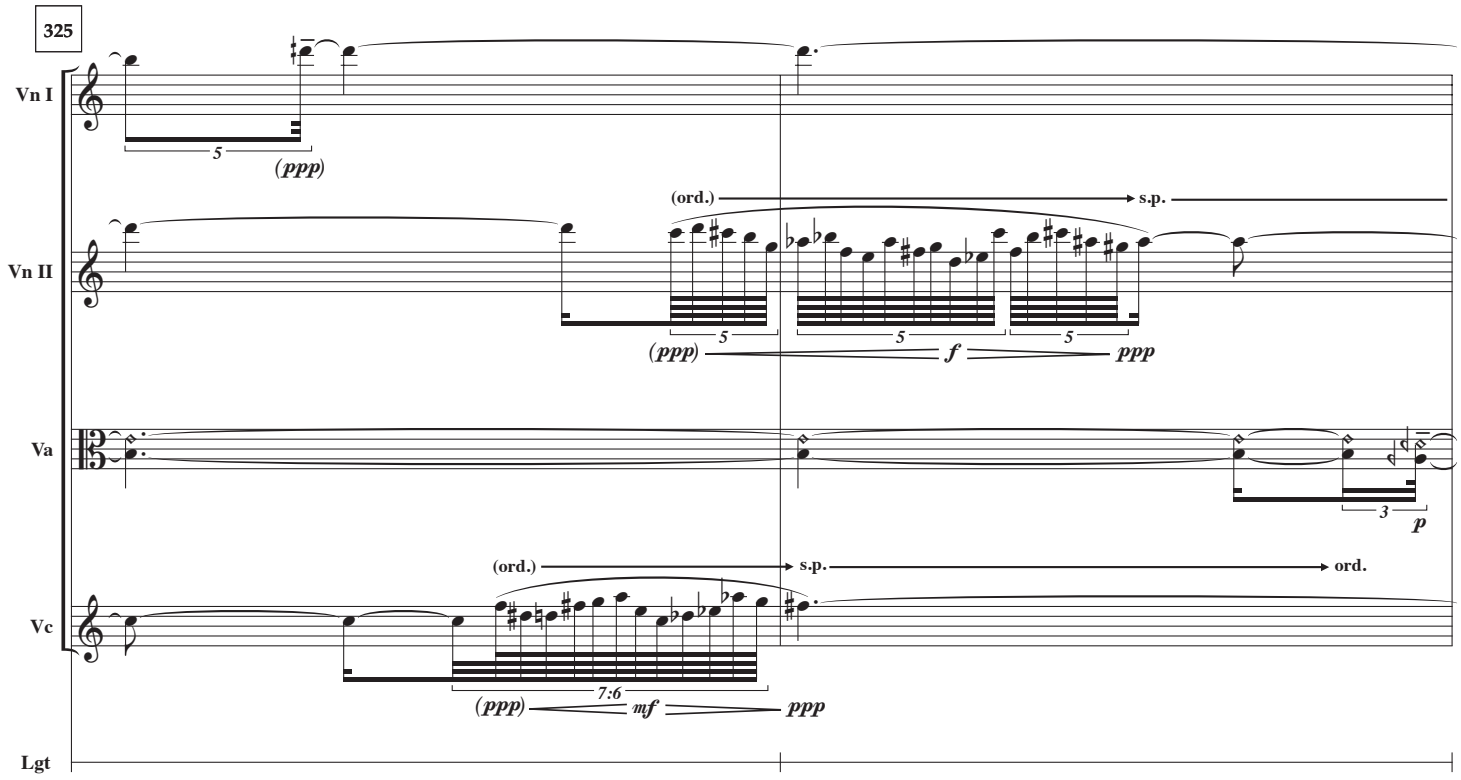

315
Vn I
Vn II
Va
Vc
Lgt
remove mute
fff
8va
(ord.)
s.p.
ord.
7:6
ppp
f
9:8
loco
(ppp)
pizz.
ff
arco
Lightest purple-blue
Silver-metallic

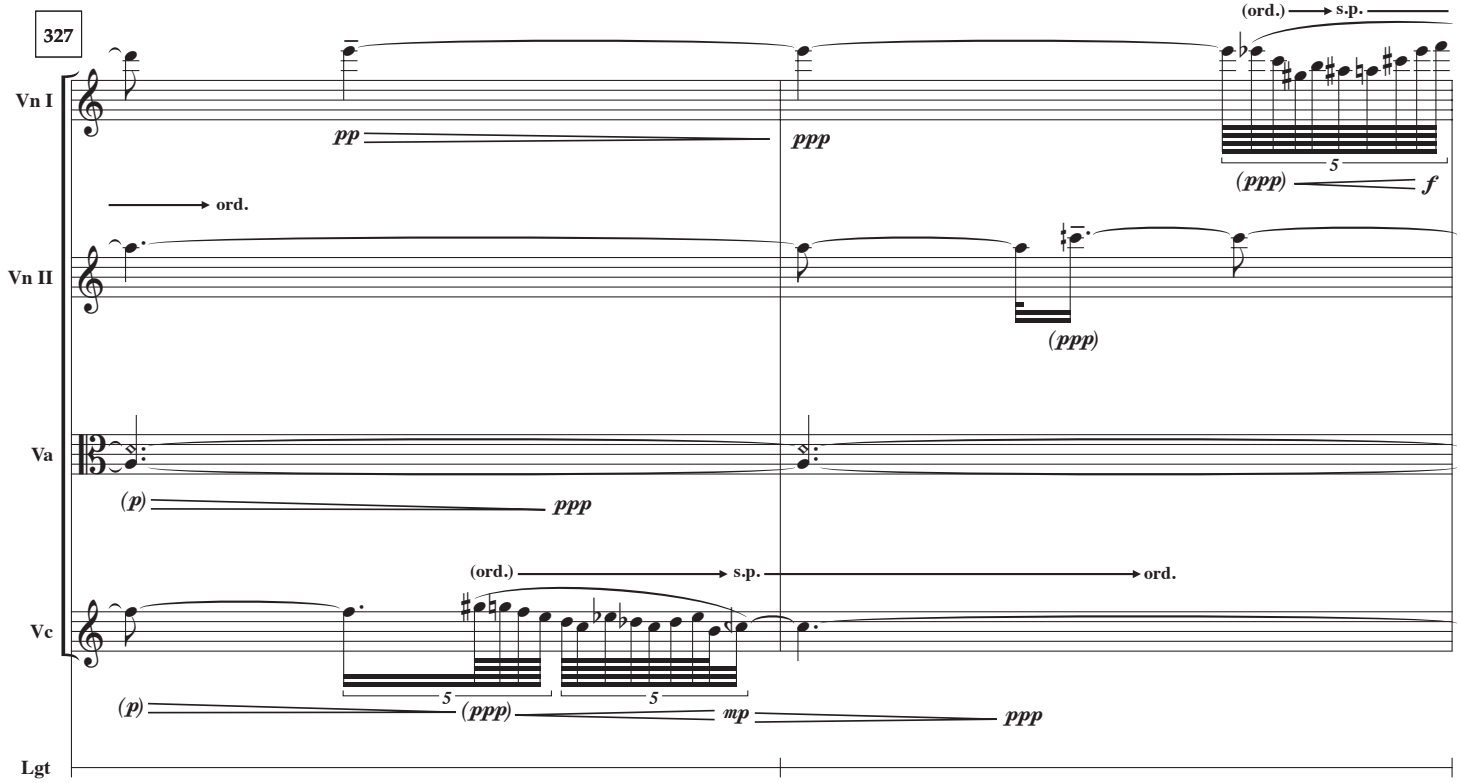

317
(8va to m. 337)
Vn I
5
(ppp)
(8va to m. 337)
(ord.) s.p. ord.
Vn II
9:8
9:8
(ppp) f ppp
Va
(8va to m. 335)
(ord.) s.p. ord.
Vc
5
p f ppp
(ppp)
Lgt
7/16

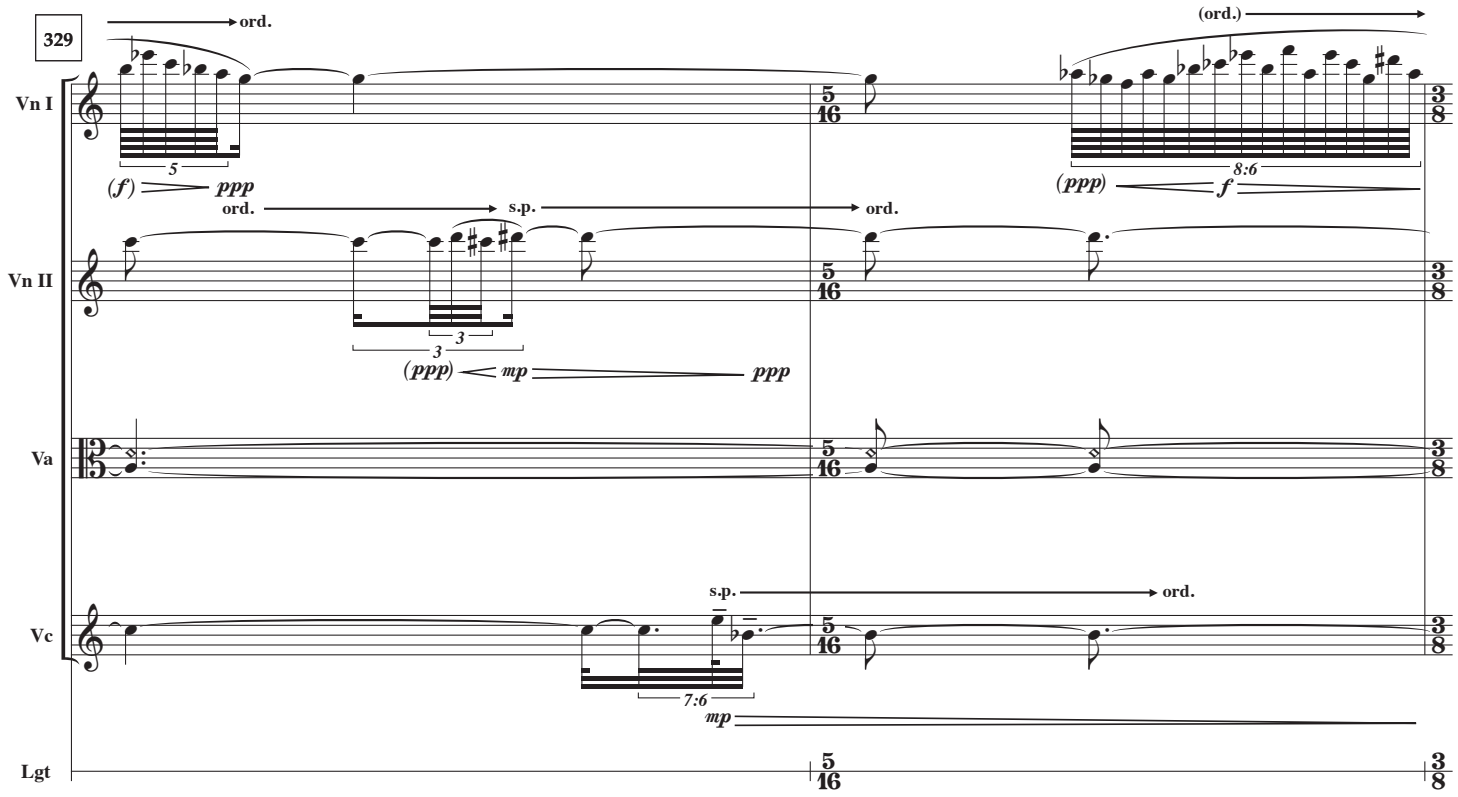

319
(ord.) s.p. ord.
Vn I
7/16
3/8
4/8
5
5
5
(ppp) f ppp
Vn II
Va
3
smp-ppp
(ord.) s.p. ord.
Vc
7:6
(ppp) f ppp
Lgt

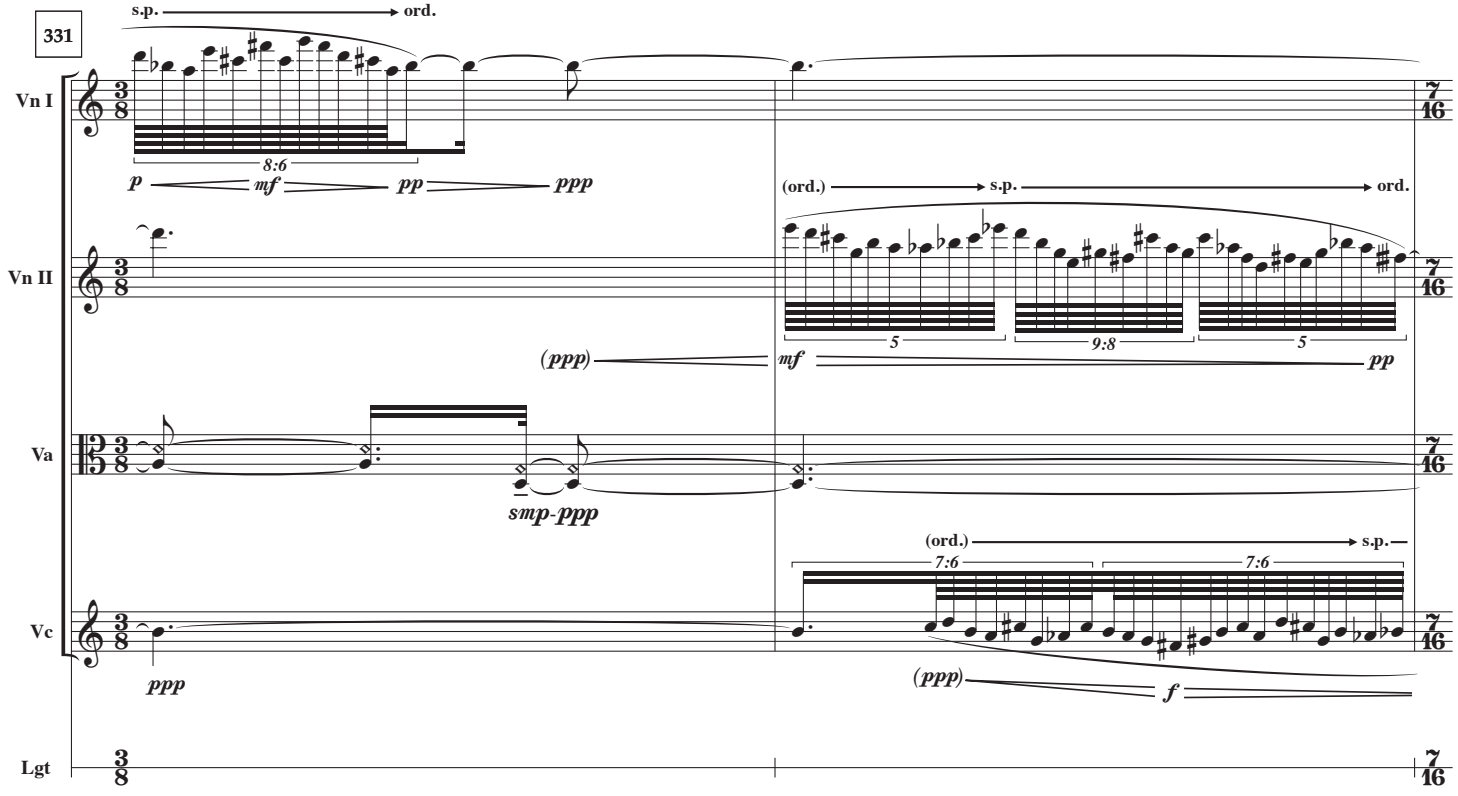

321
Vn I
Vn II
Va
Vc
Lgt
(ord.)
s.p.
ord.
5
(ppp)
f > ppp
9:8
f
ppp
7:6

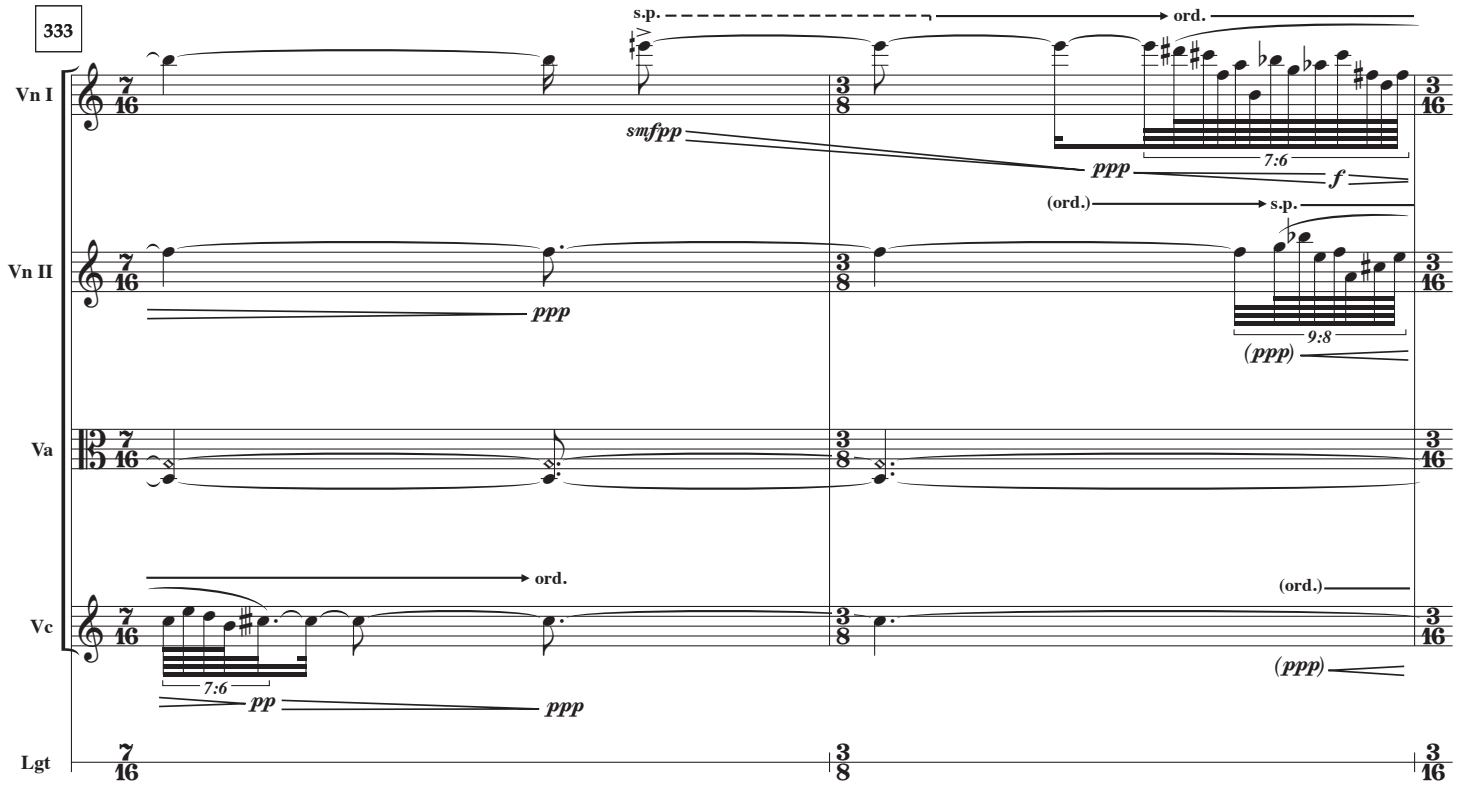

323
Vn I
Vn II
Va
Vc
Lgt
ord.
(ord.)
s.p.
5
(ppp)
mf
ppp
s.p.
7:6
f
ppp

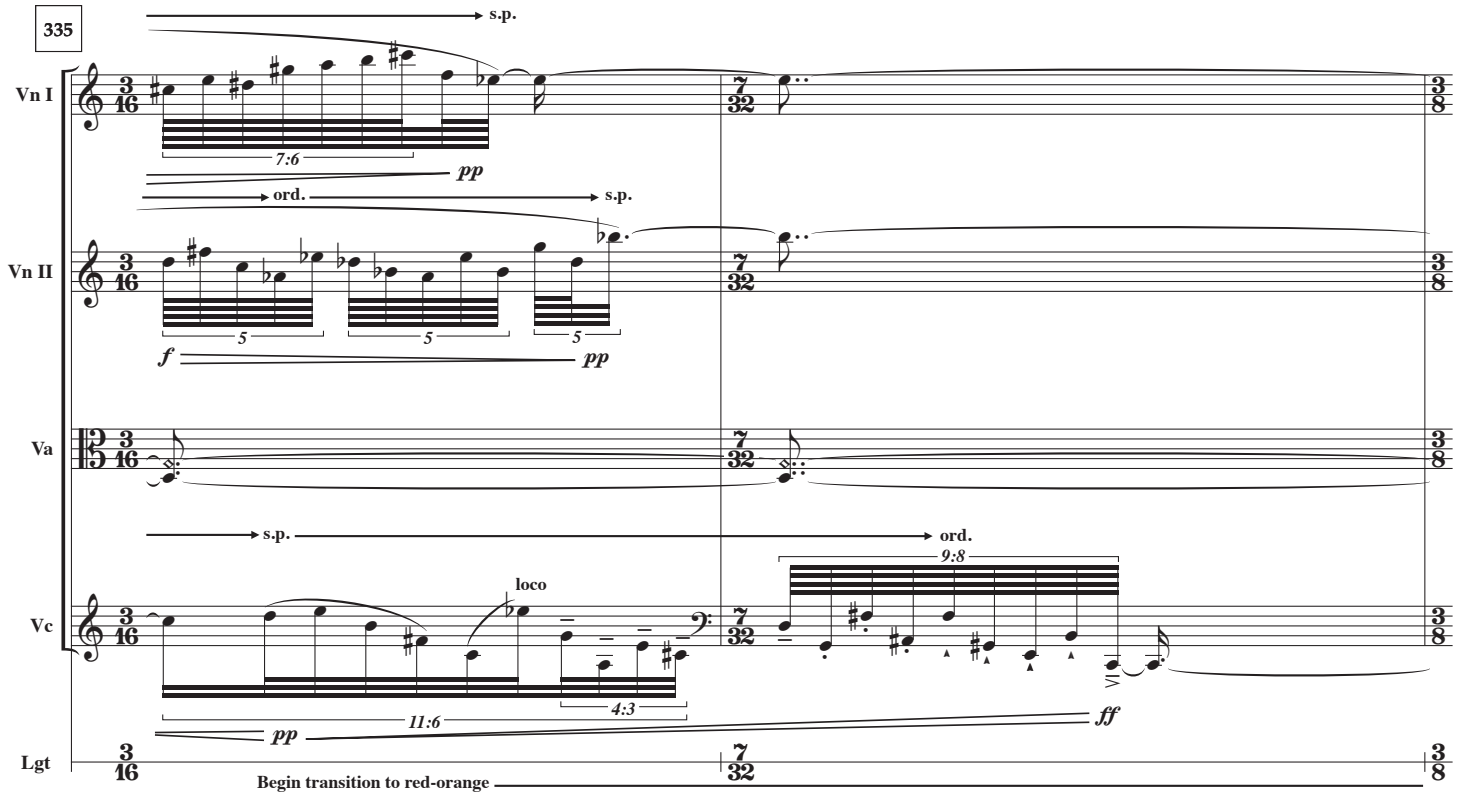

325
Vn I
Vn II
Va
Vc
Lgt
5
(ppp)
(ord.)
s.p.
5
5
5
(ppp)
f
ppp
3
p
(ord.)
s.p.
ord.
7:6
(ppp)
mf
ppp

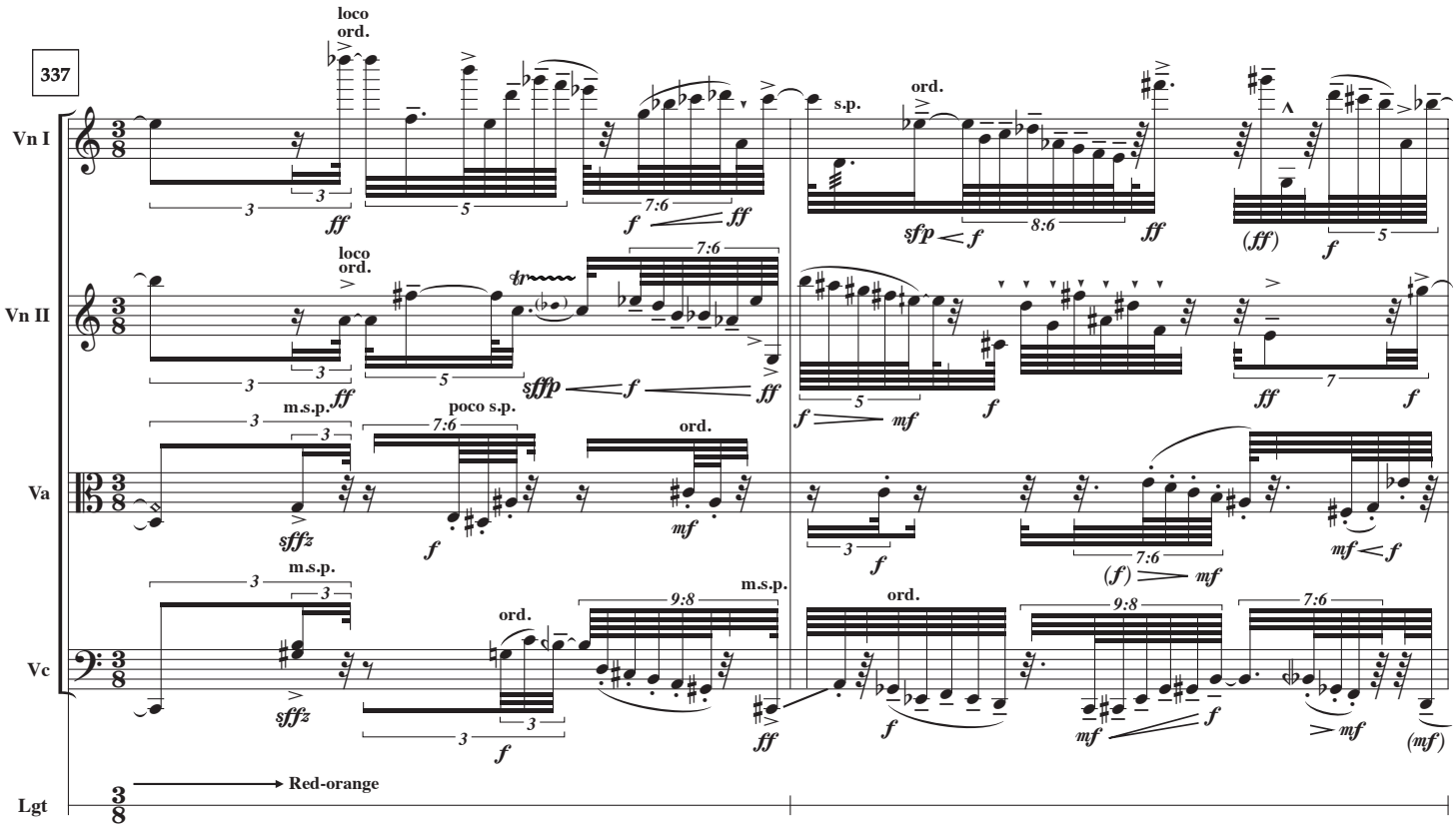

327
Vn I
Vn II
Va
Vc
Lgt
pp
ppp
(ord.)
s.p.
5
(ppp)
f
ord.
(ppp)
(p)
ppp
(ord.)
s.p.
ord.
(p)
5
(ppp)
5
mp
ppp

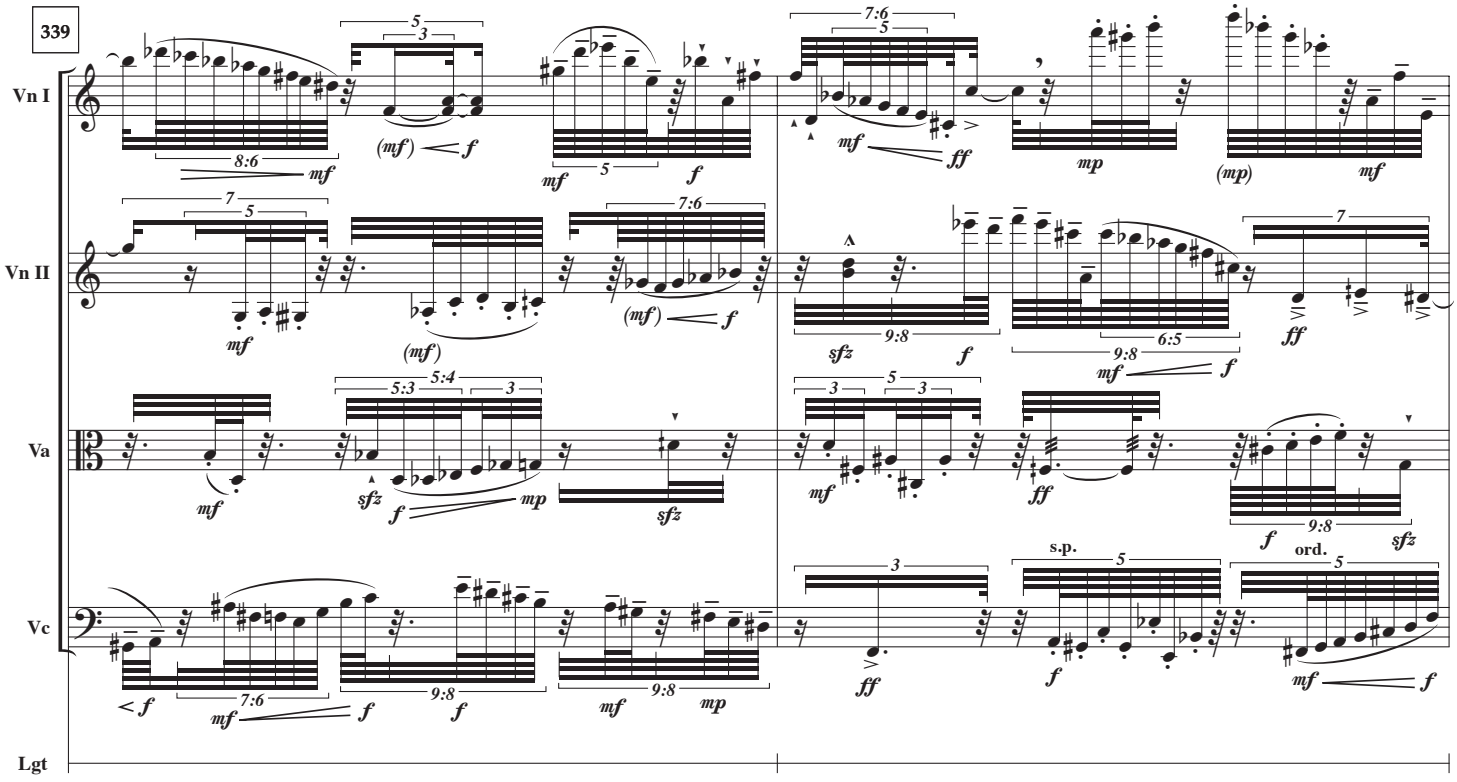

329
ord.
(ord.)
Vn I
5
(f) ppp
8:6
(ppp) f
ord.
s.p.
ord.
Vn II
3
3
(ppp) mp ppp
Va
s.p.
ord.
Vc
7:6
mp
Lgt

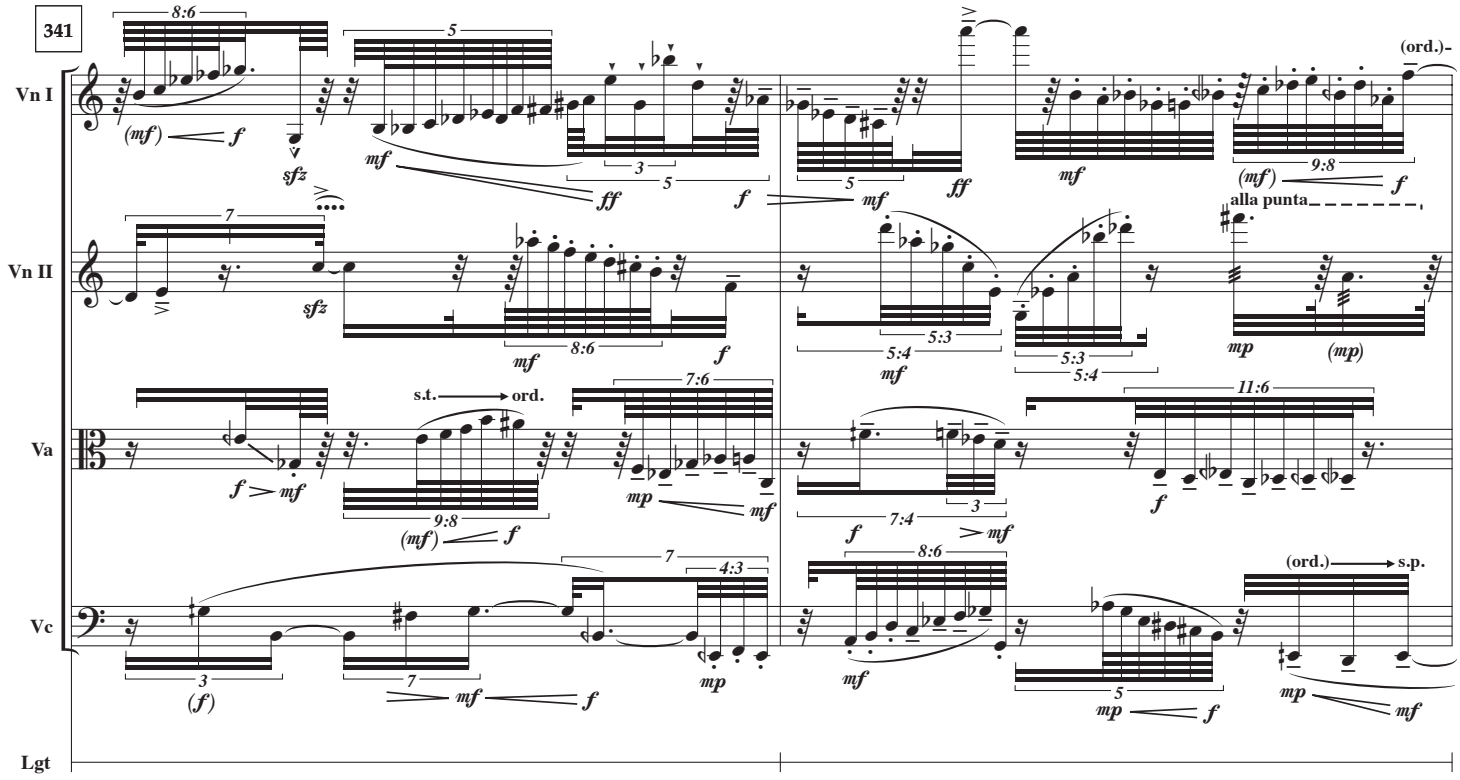

331
s.p.
ord.
Vn I
8:6
p mf pp ppp
(ord.)
s.p.
ord.
Vn II
5
9:8
5
(ppp) mf pp
Va
smp-ppp
(ord.)
s.p.
7:6
7:6
Vc
ppp
(ppp) f
Lgt

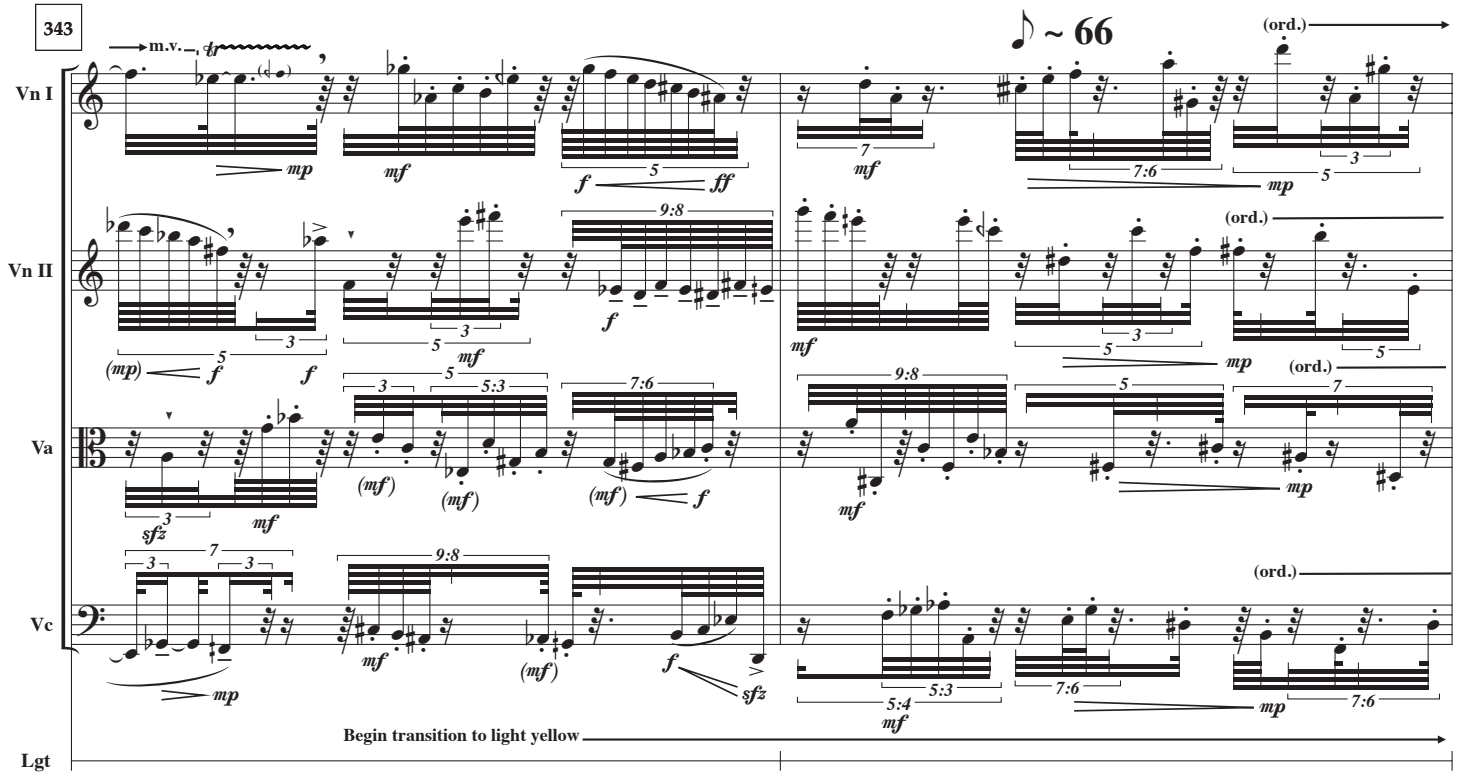

333
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
smfpp
ppp
f
7:6
(ord.)
s.p.
ppp
9:8
(ppp)
ord.
(ord.)
7:6
pp
ppp
(ppp)

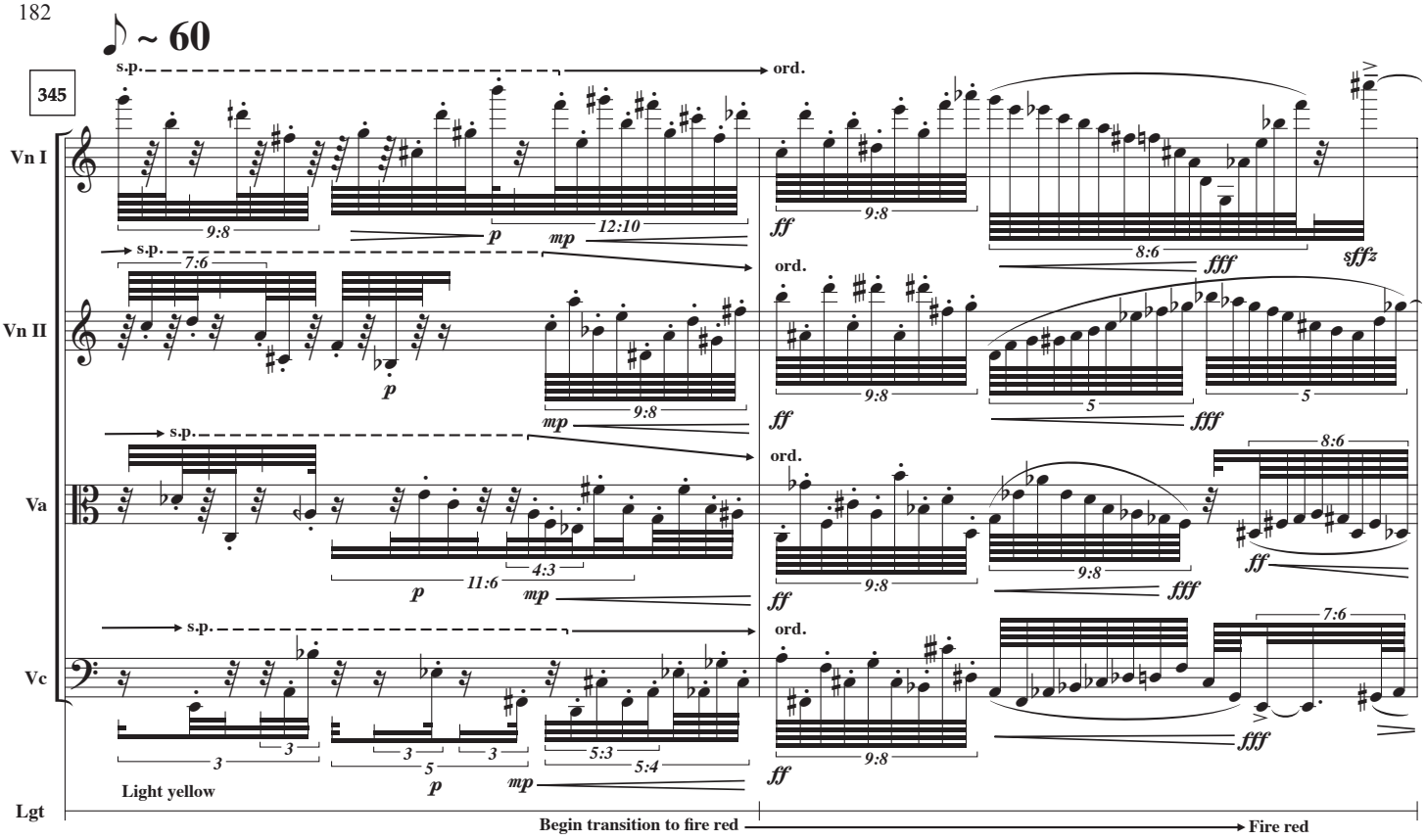

335
Vn I
Vn II
Va
Vc
Lgt
s.p.
7:6
pp
ord.
s.p.
5
5
5
f
pp
s.p.
ord.
9:8
loco
4:3
11:6
pp
ff
Begin transition to red-orange

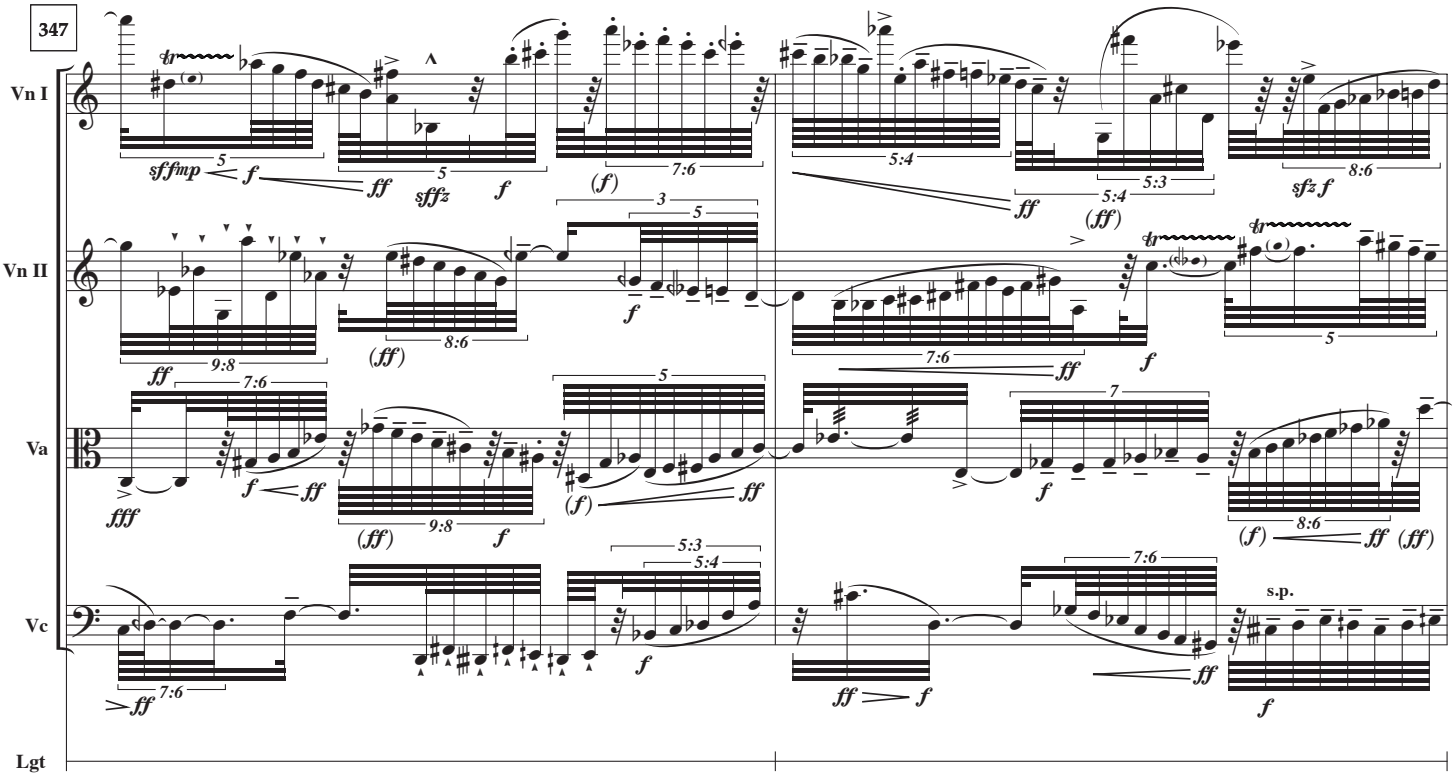

337
Vn I
Vn II
Va
Vc
Lgt
loco ord.
s.p.
ord.
m.s.p.
poco s.p.
Red-orange

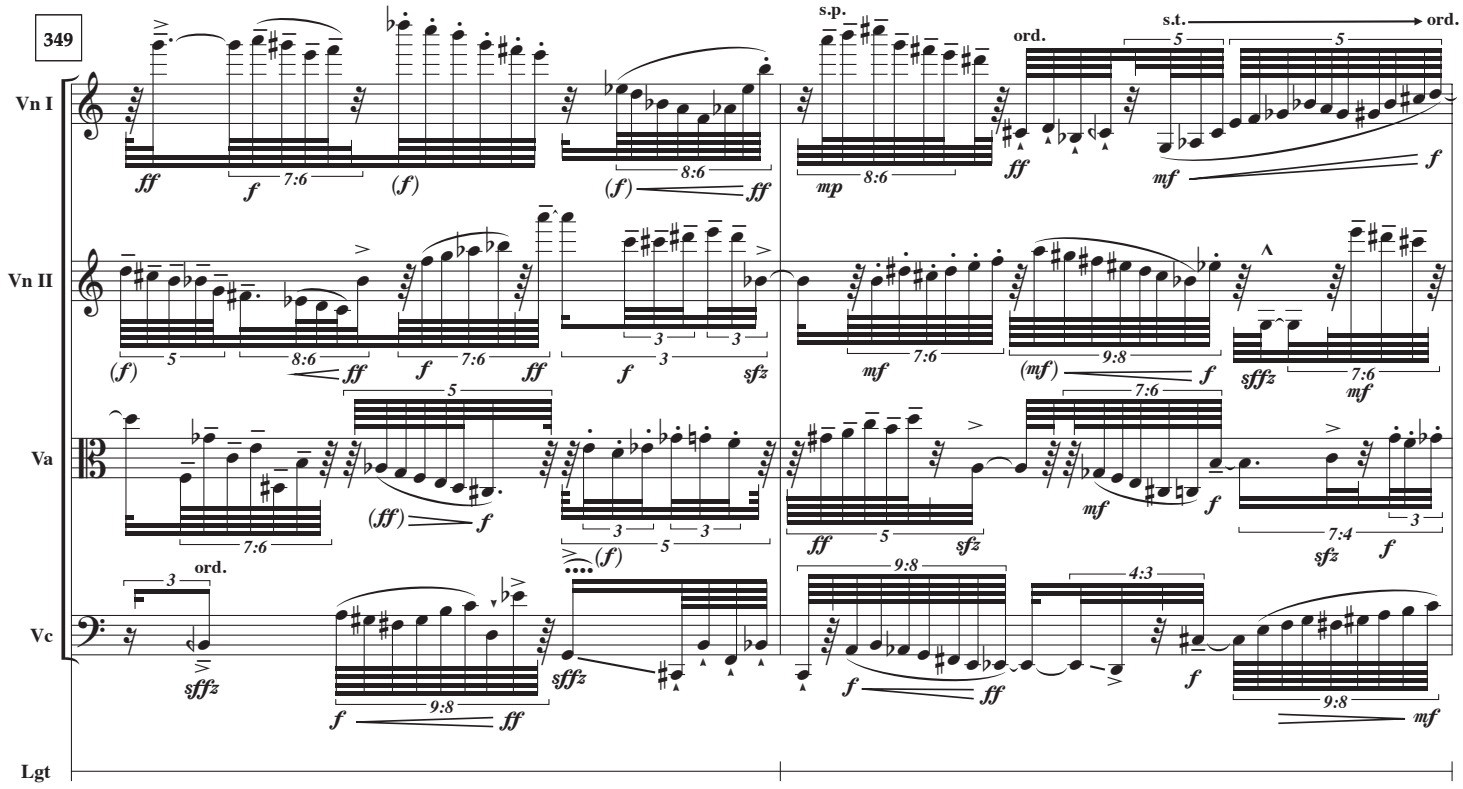

339
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.

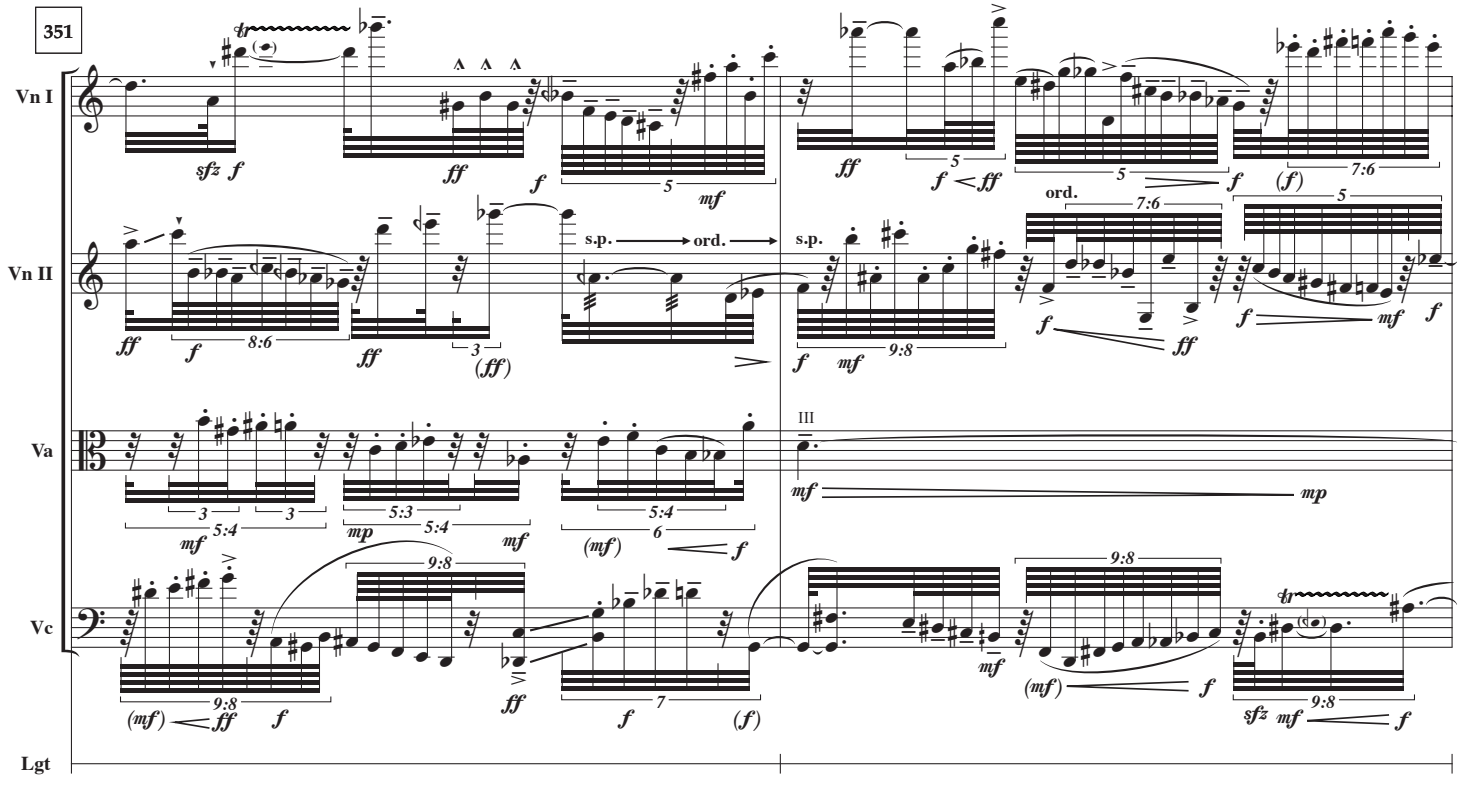

341
Vn I
Vn II
Va
Vc
Lgt
(ord.)
alla punta
s.t.
ord.
(ord.)
s.p.

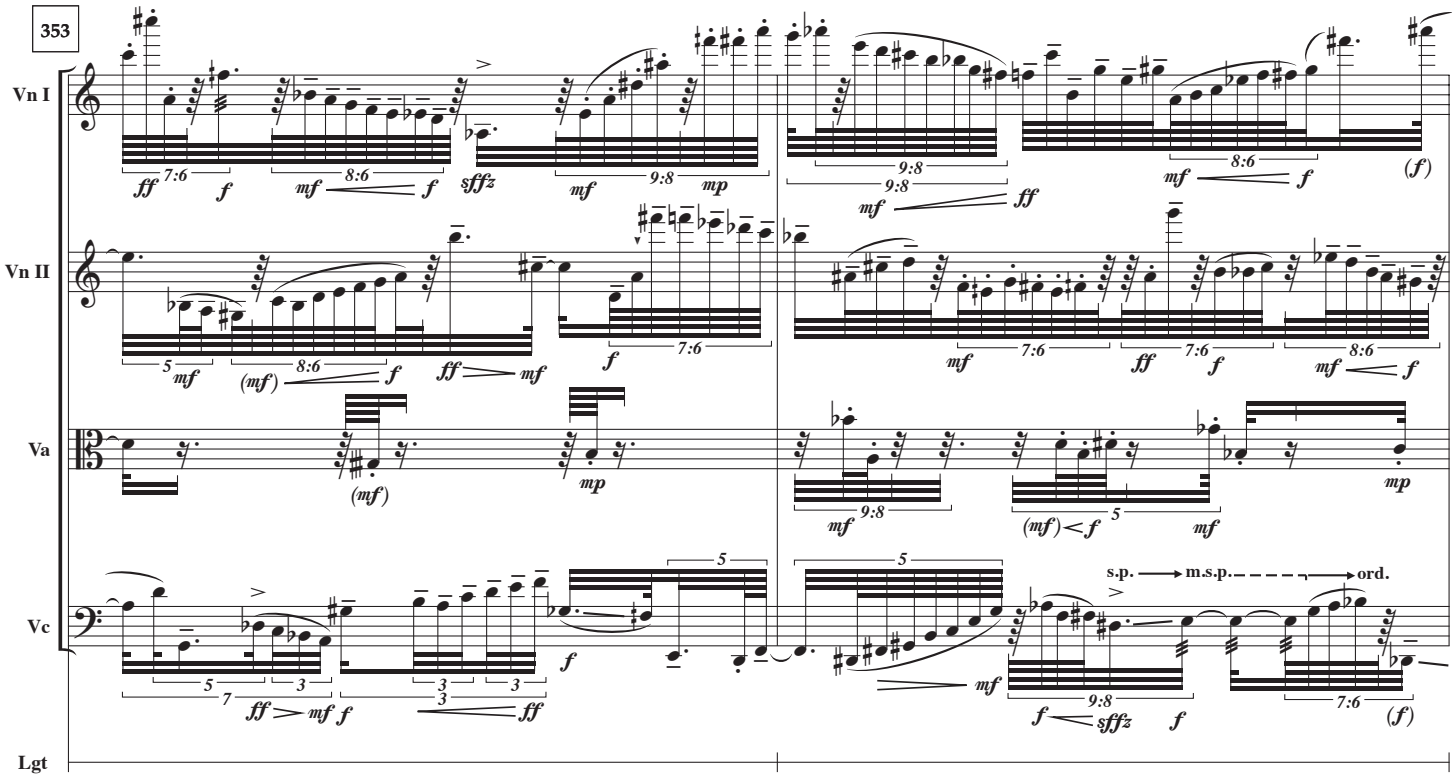

343
m.v.
♪ ~ 66
(ord.)
Vn I
Vn II
Va
Vc
Lgt
Begin transition to light yellow

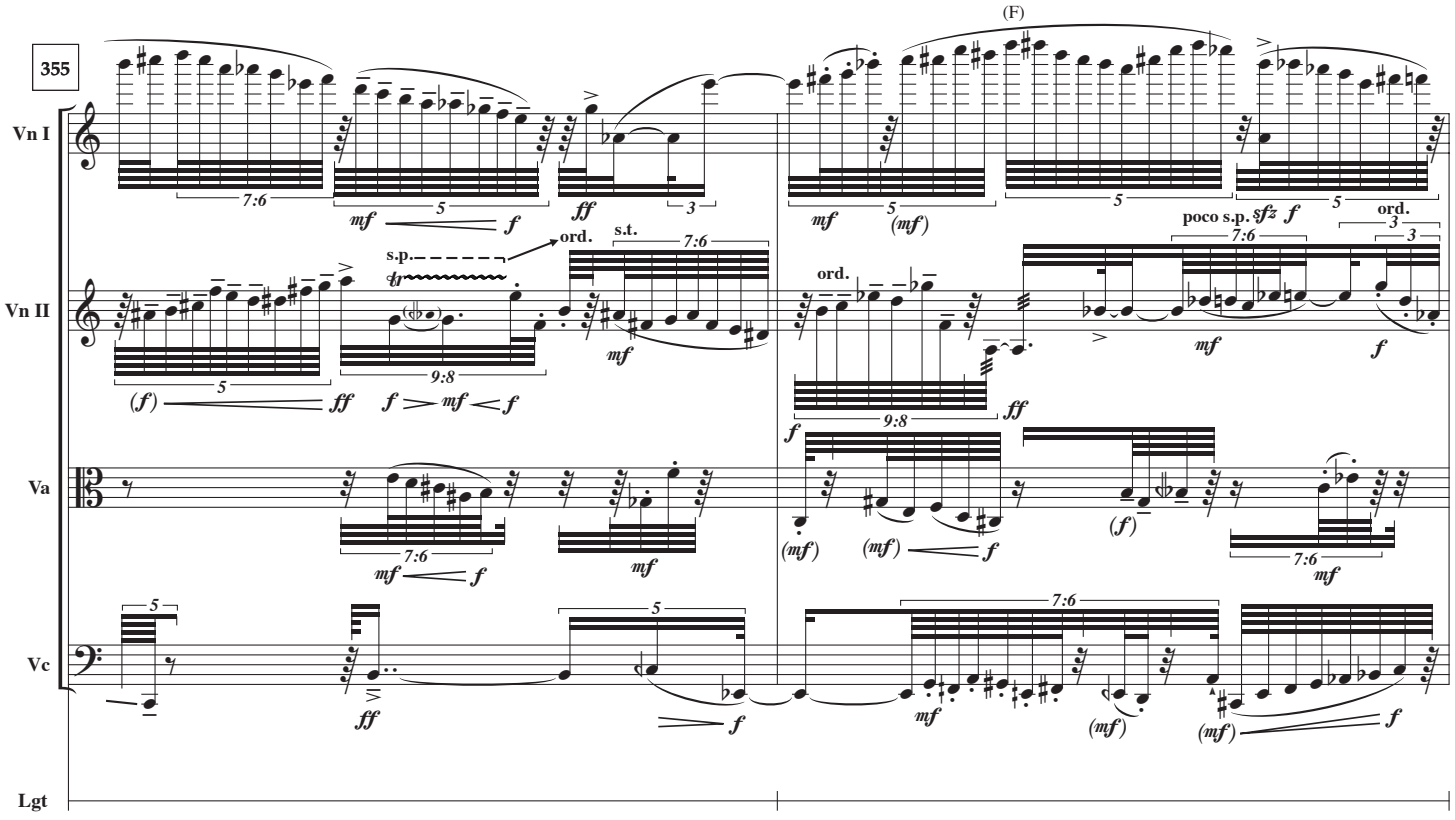

♪ ~ 60
345
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
Light yellow
Begin transition to fire red
Fire red

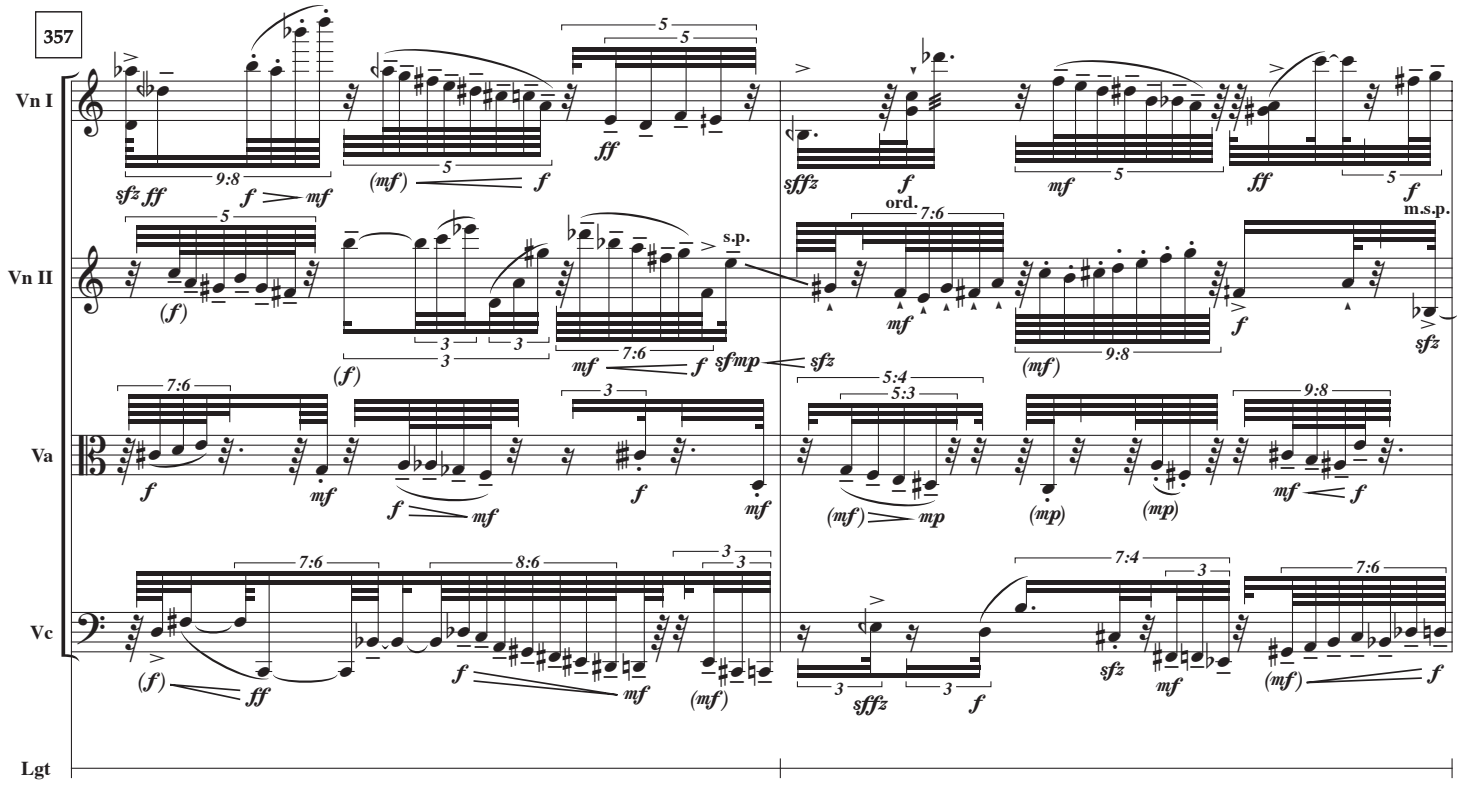

347
Vn I
Vn II
Va
Vc
Lgt
s.p.

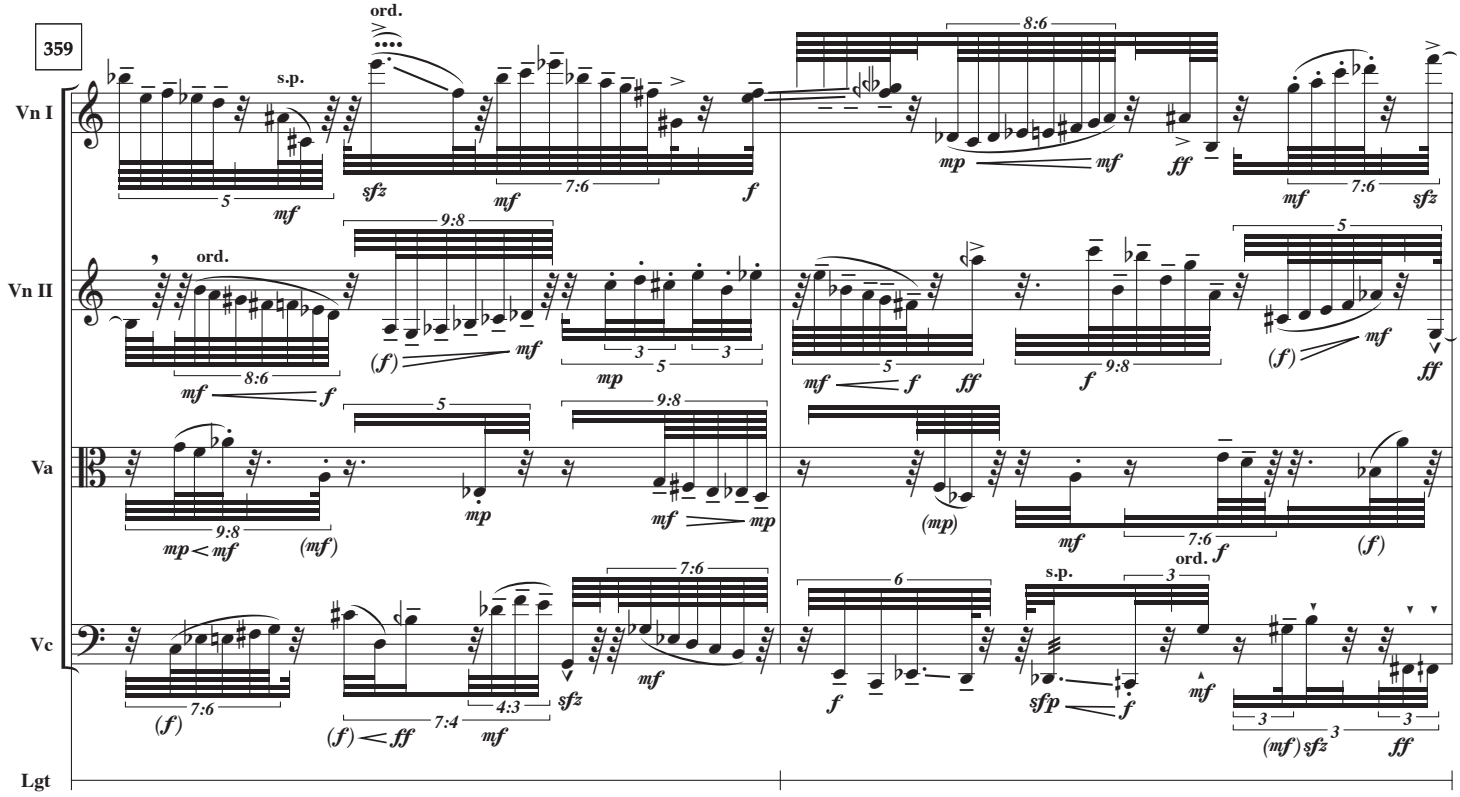

349
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
s.t.
ord.

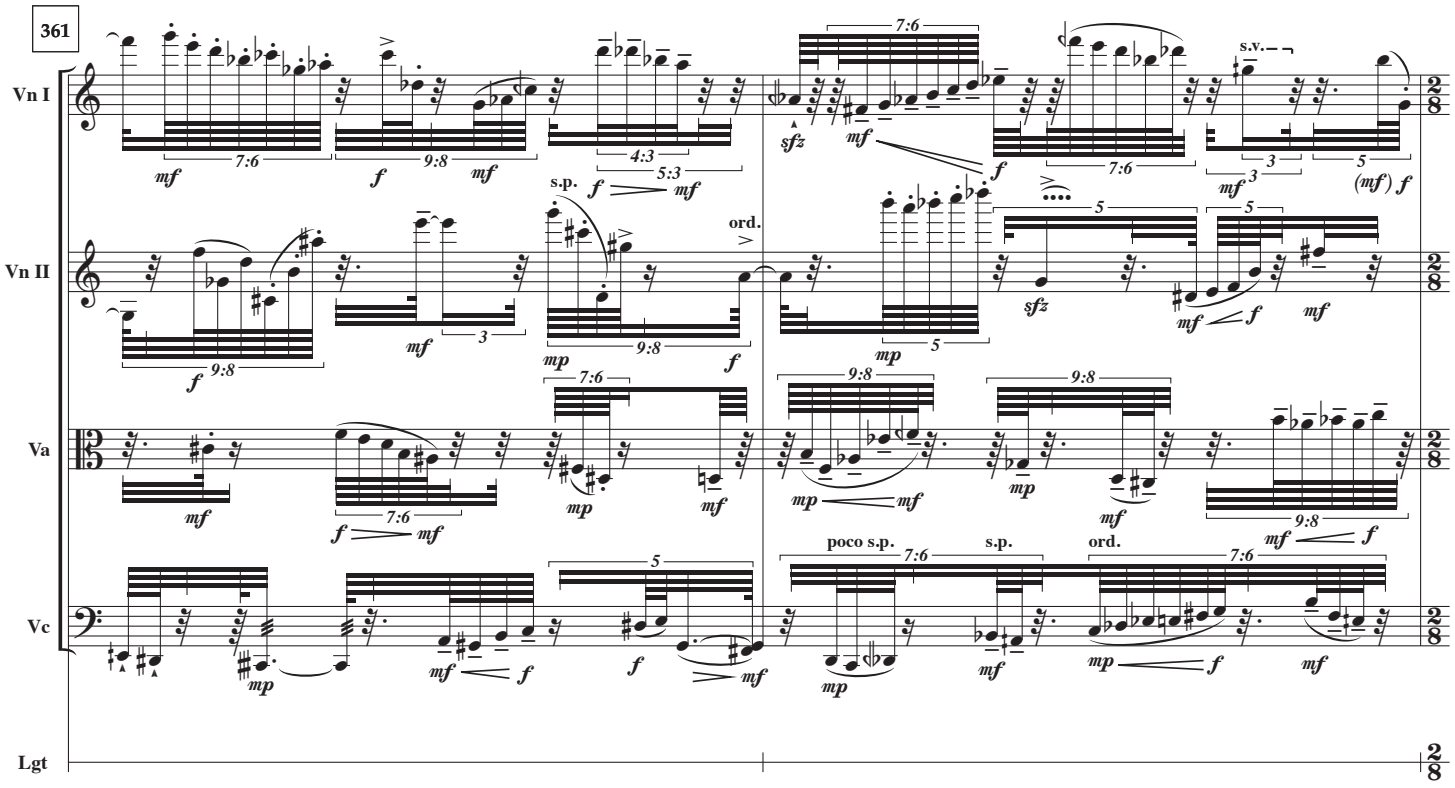

351
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
III

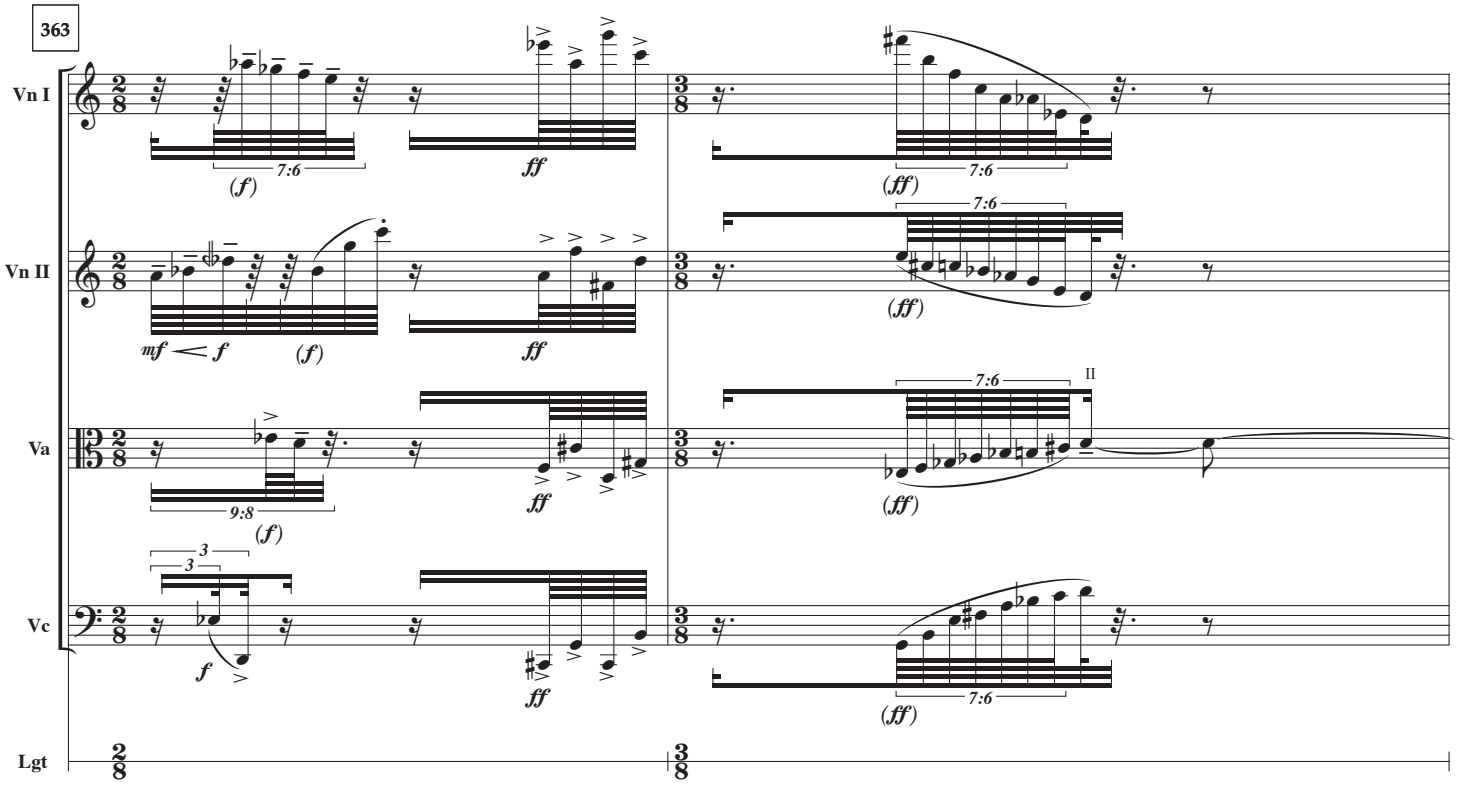

353
Vn I
Vn II
Va
Vc
Lgt
s.p.
m.s.p.
ord.

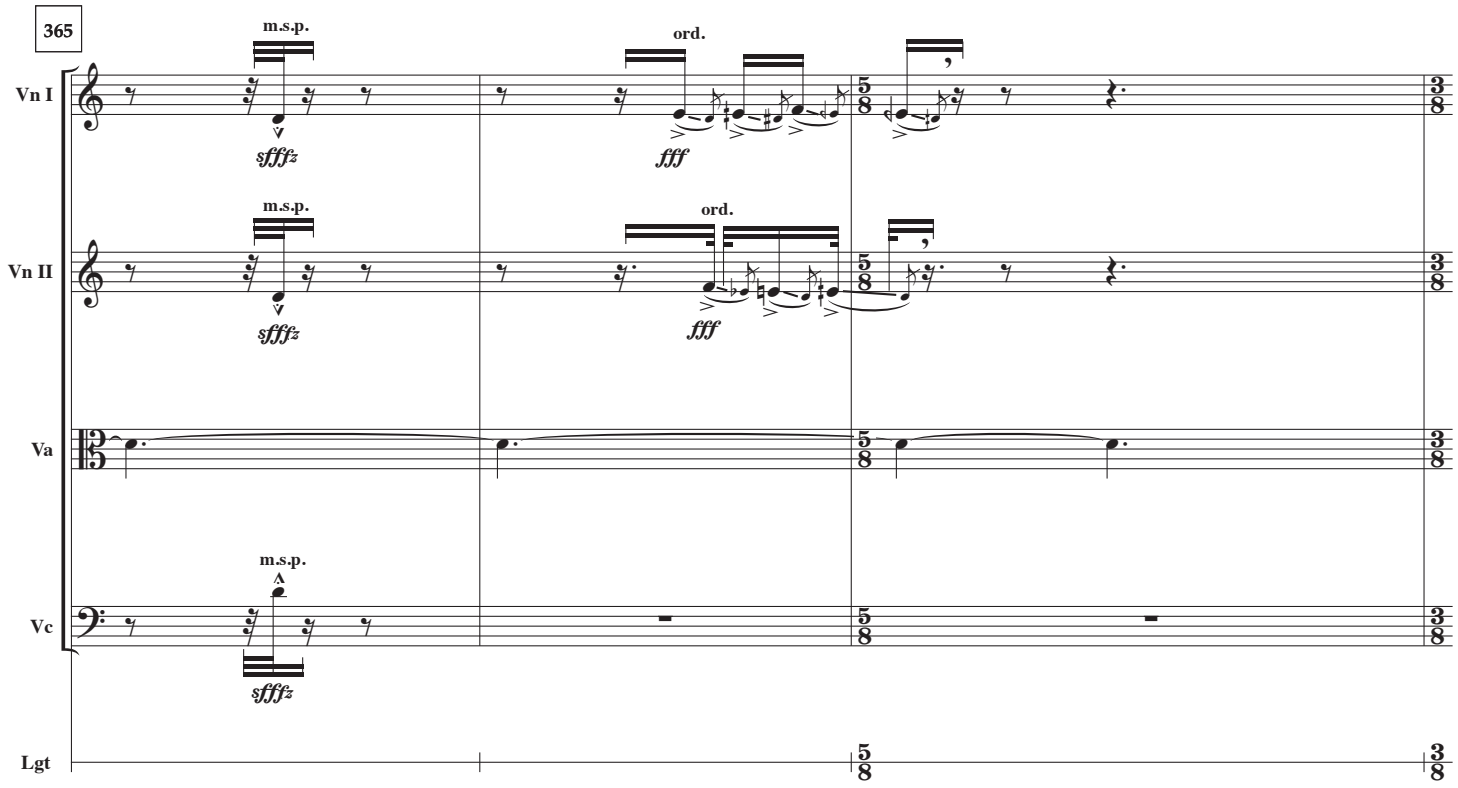

(F)
355
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
s.t.
poco s.p.

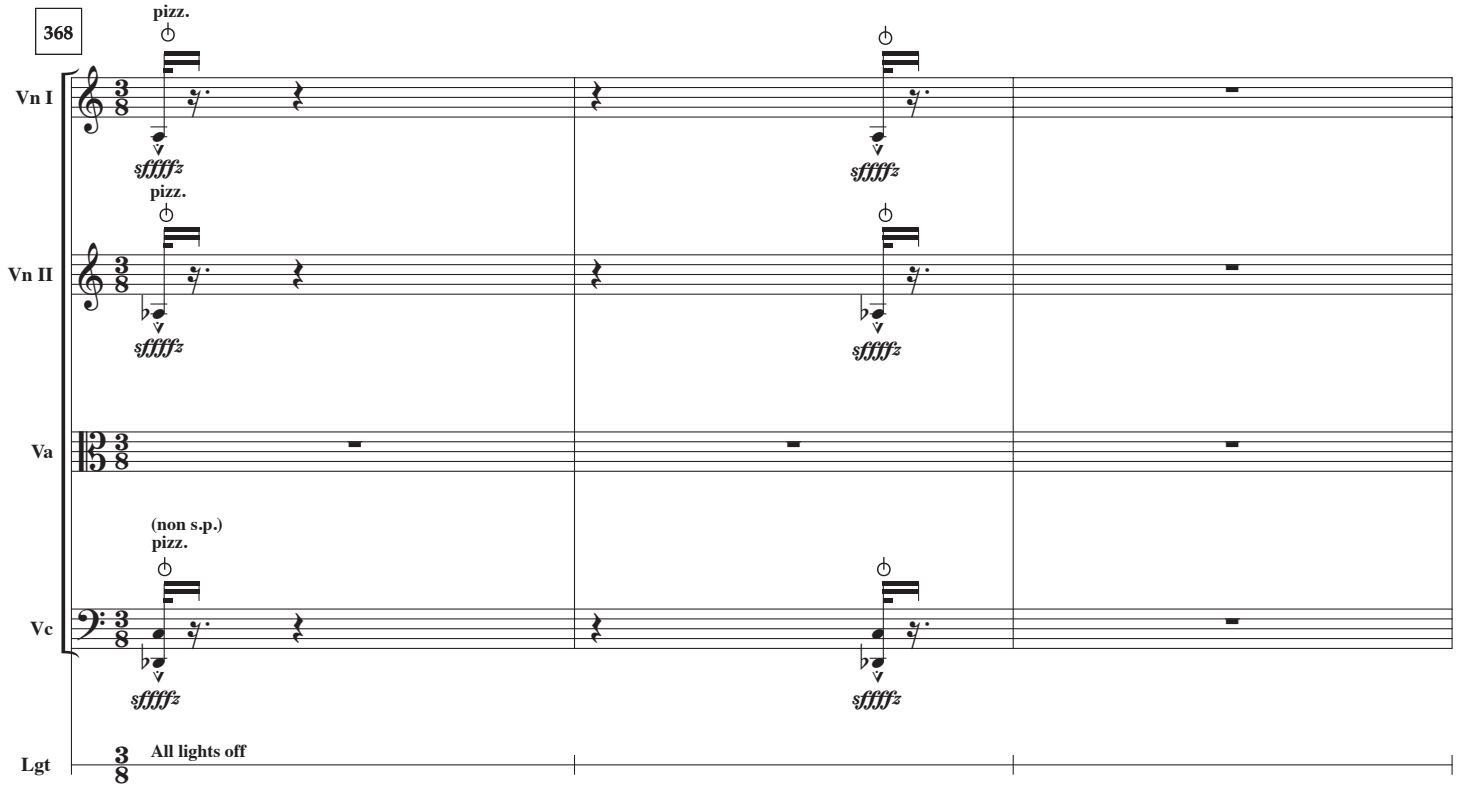

357
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
m.s.p.

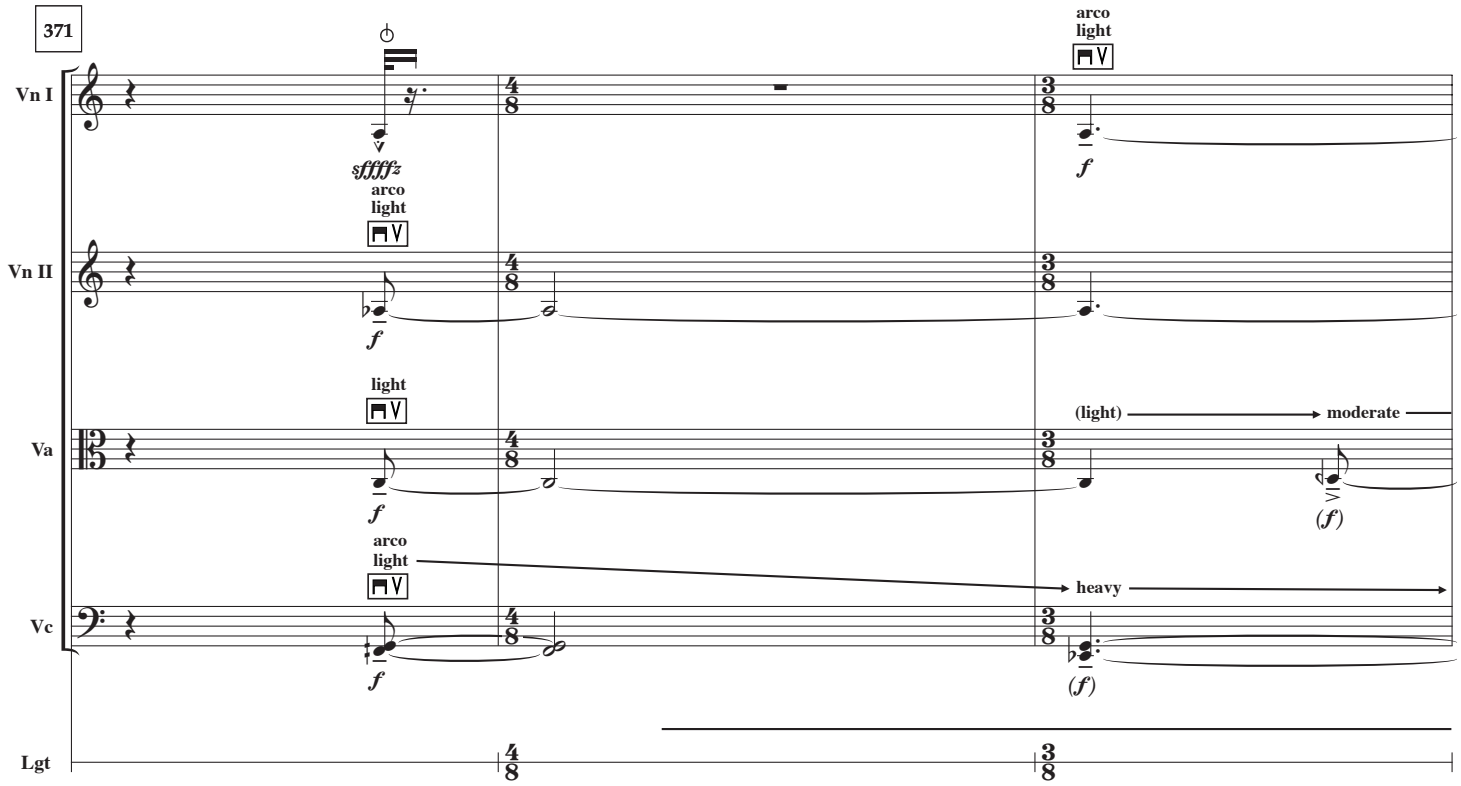

359
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.


361
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
s.v.
poco s.p.

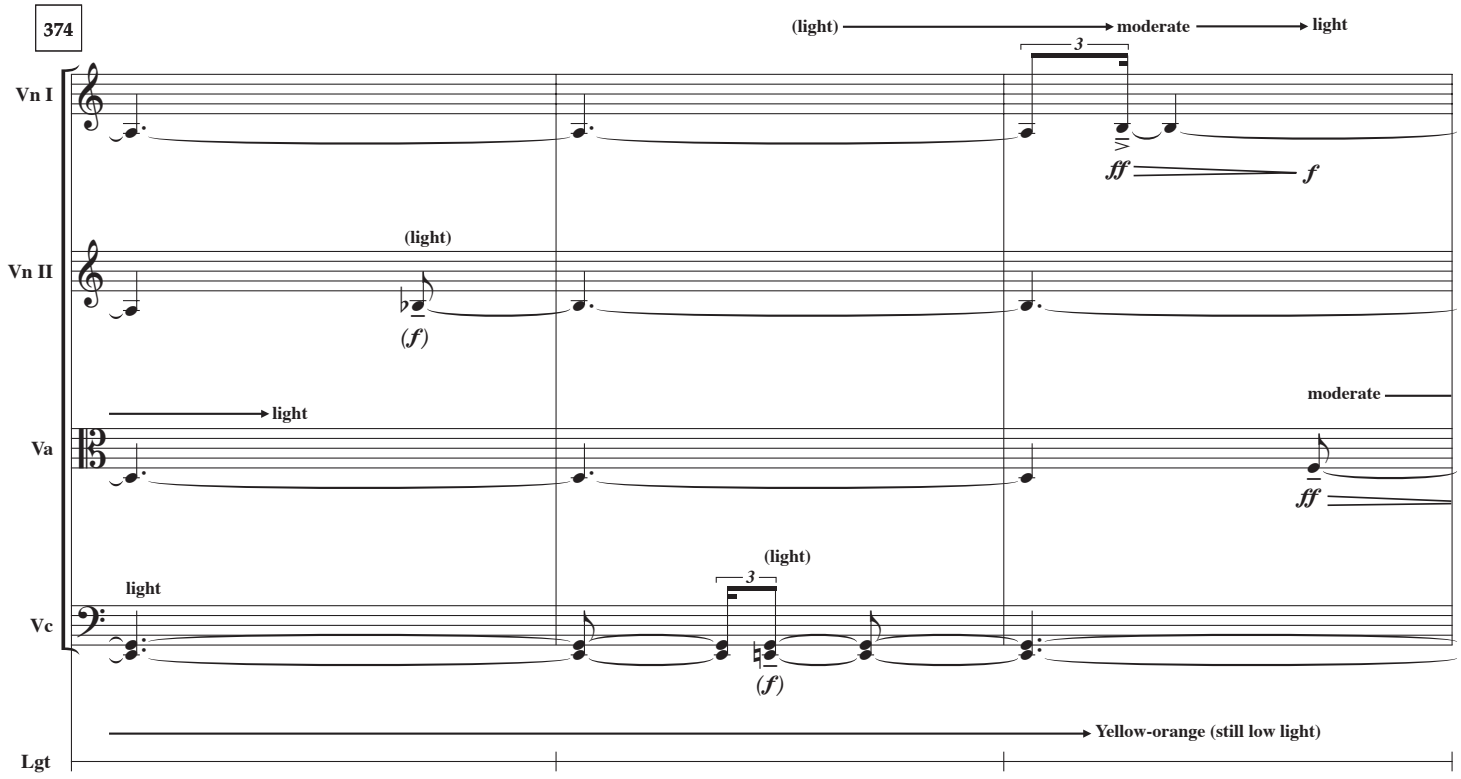

363
Vn I
Vn II
Va
Vc
Lgt

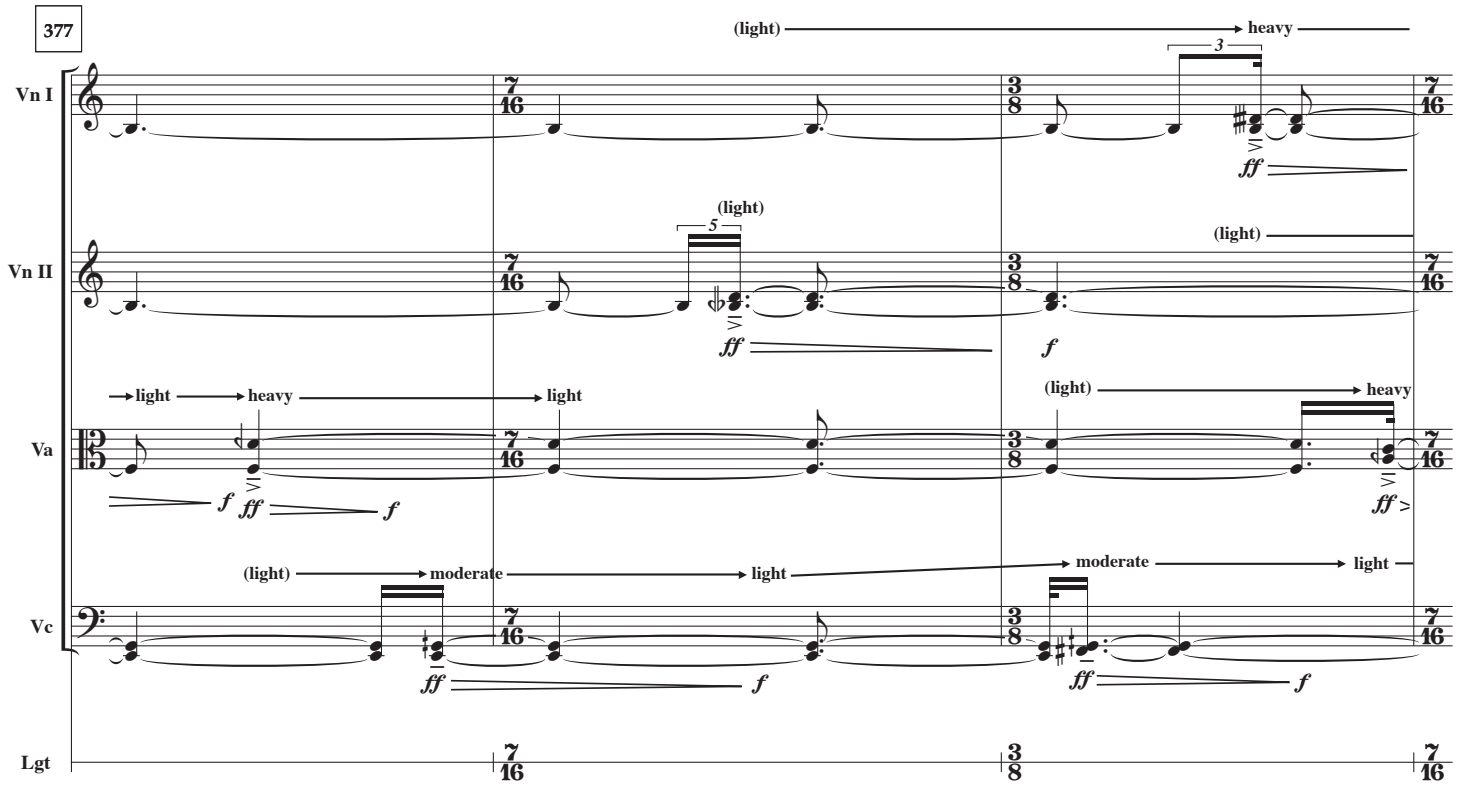

365
Vn I
Vn II
Va
Vc
Lgt
m.s.p.
ord.
sfffz
fff
5/8
3/8

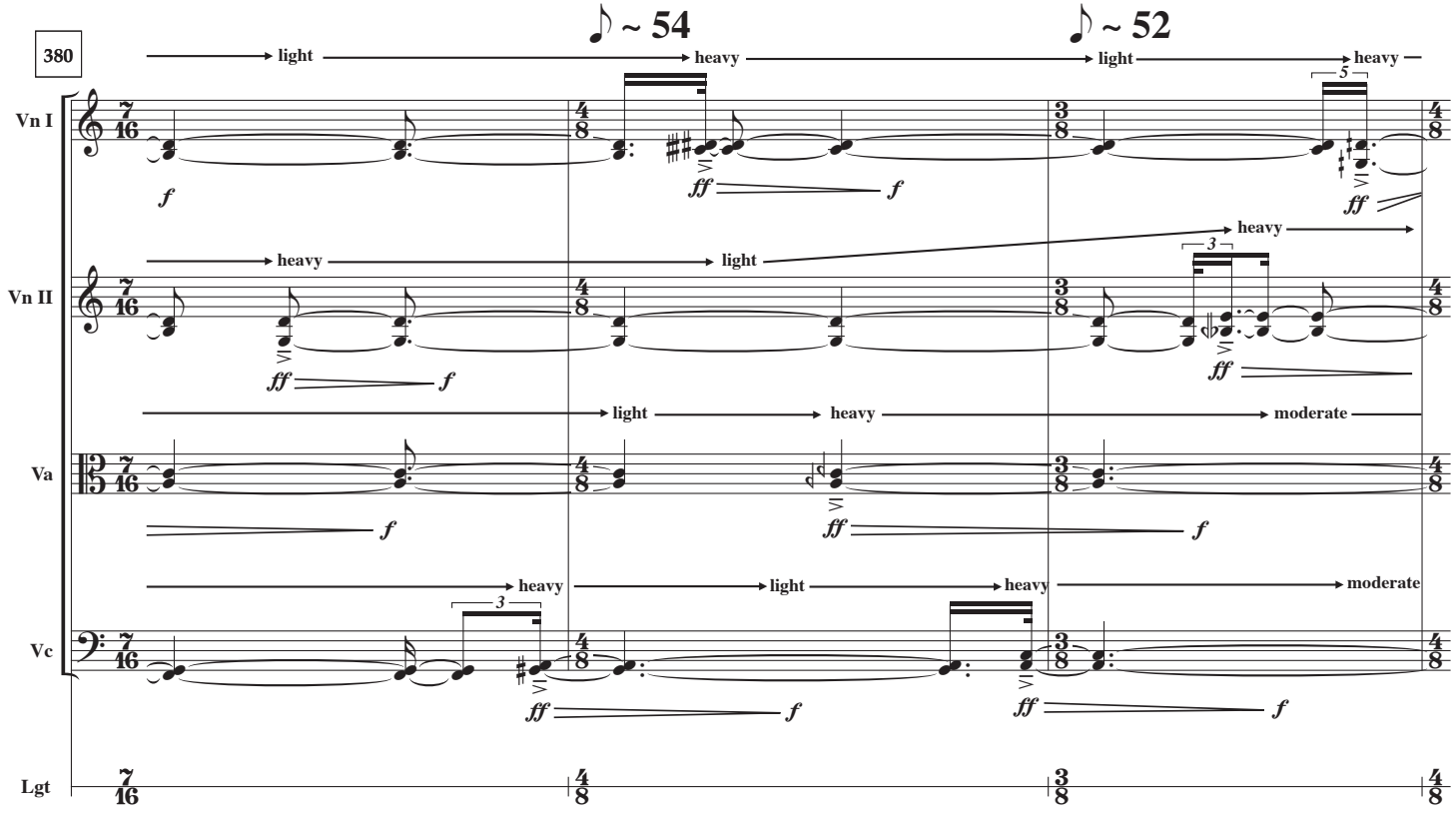

368
Vn I
Vn II
Va
Vc
Lgt
pizz.
(non s.p.)
pizz.
sffffz
All lights off
3/8

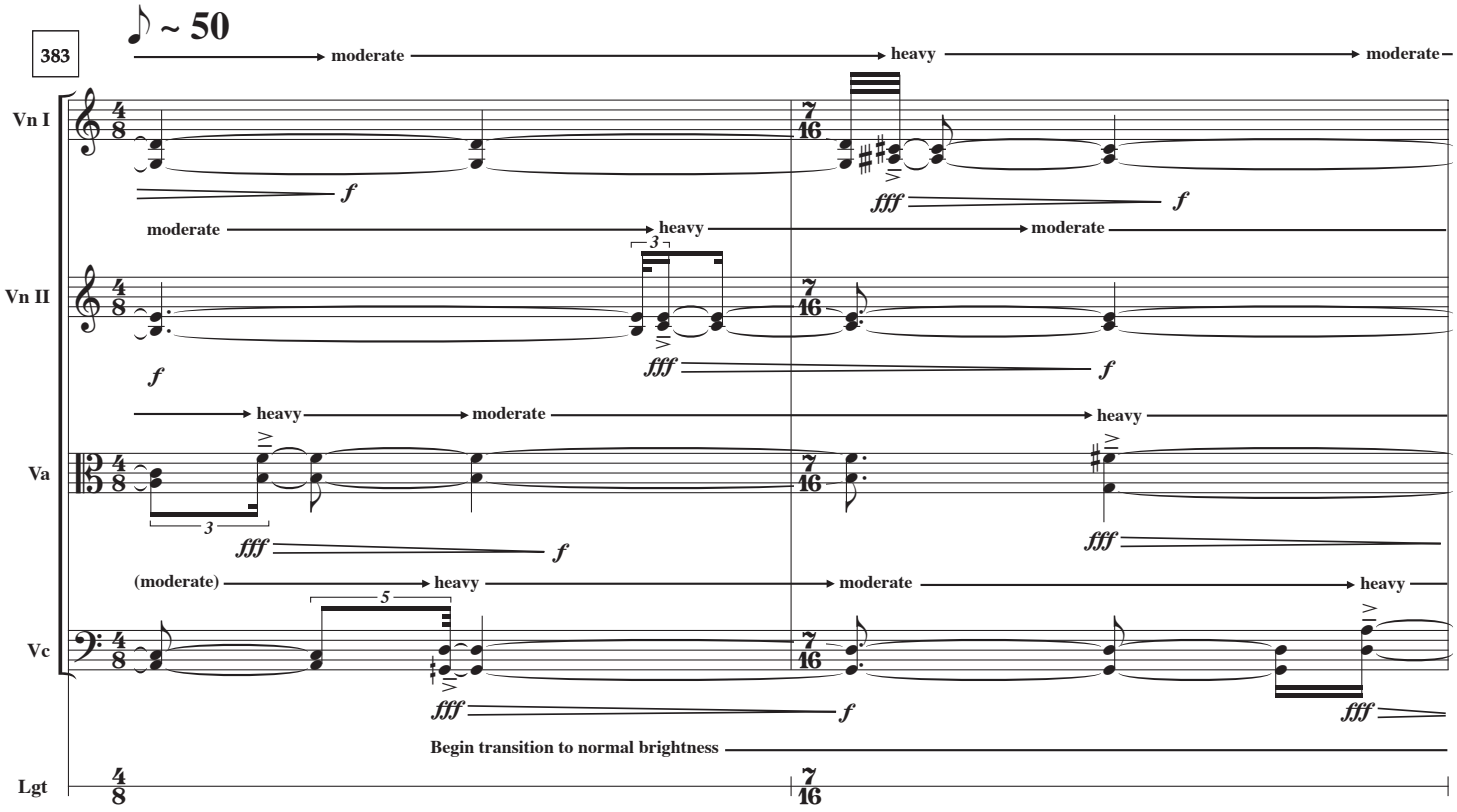


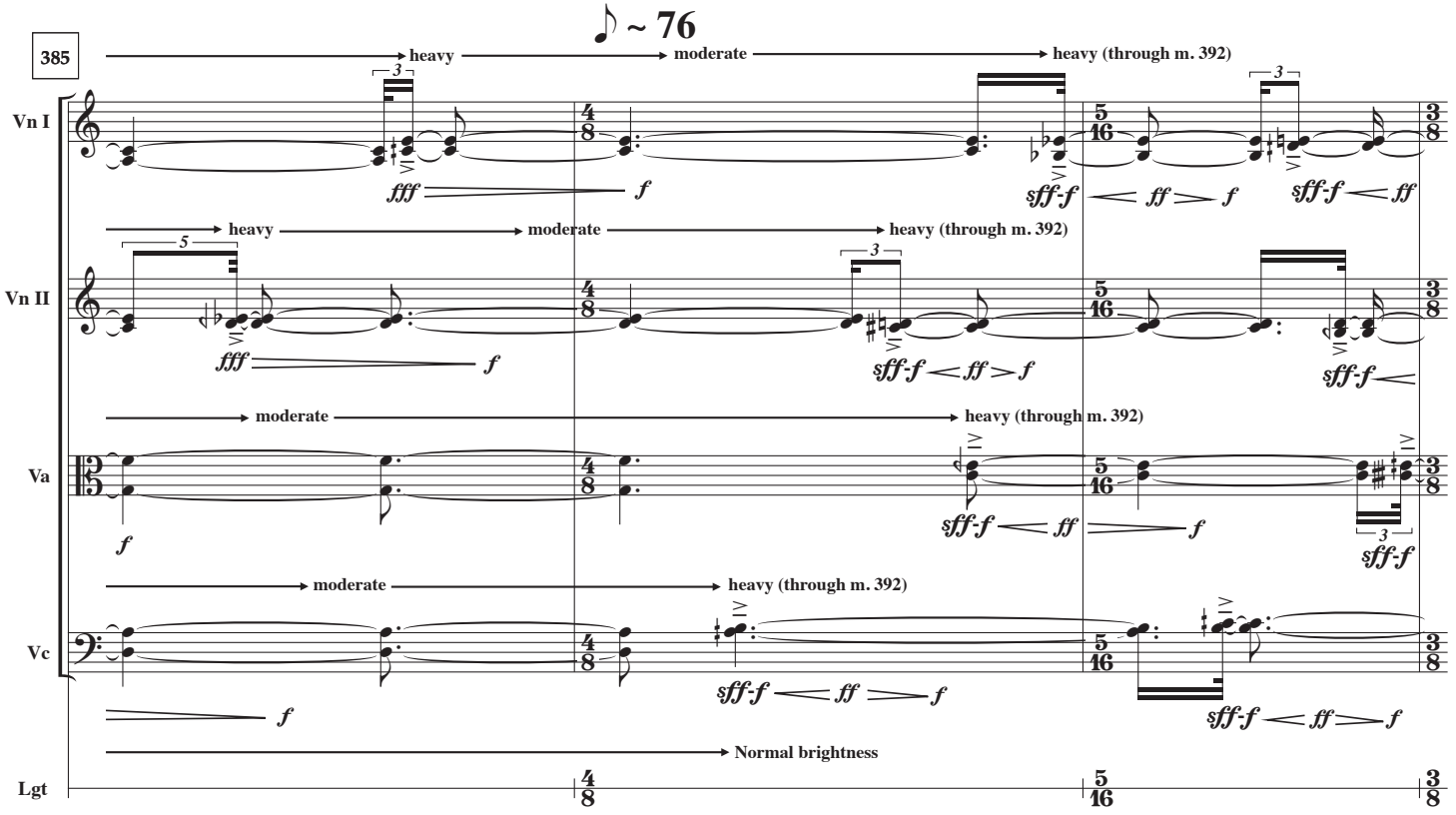
"Light" sound should be achieved through slow bow speed with little or no extra pressure, "choking" the string to produce a slightly distorted tone. "Moderate" and "heavy" sounds require somewhat slow bow speeds with heavier pressure to produce distorted and heavily distorted tones, respectively. Pitch should be audible throughout this section, ending in m. 403.

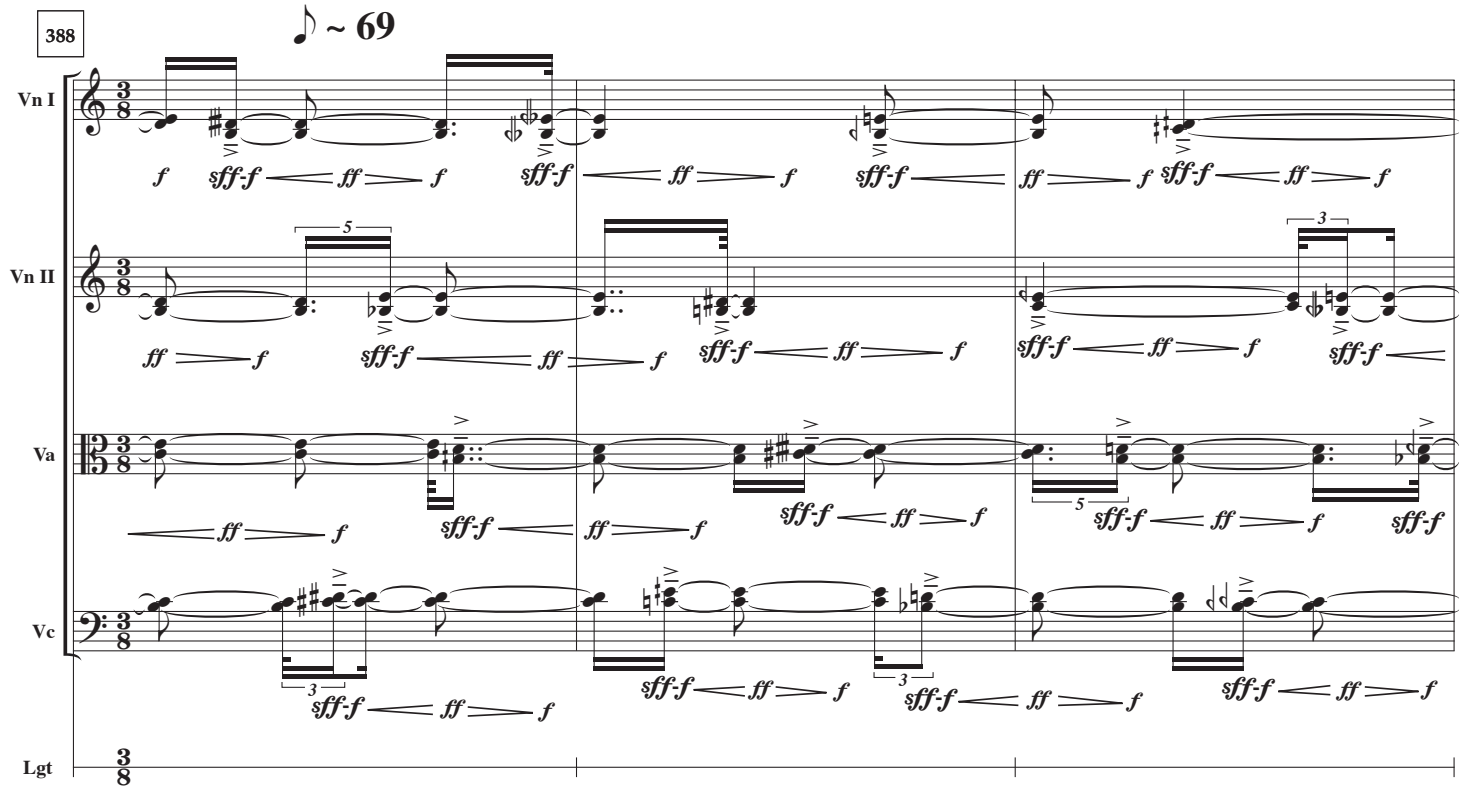


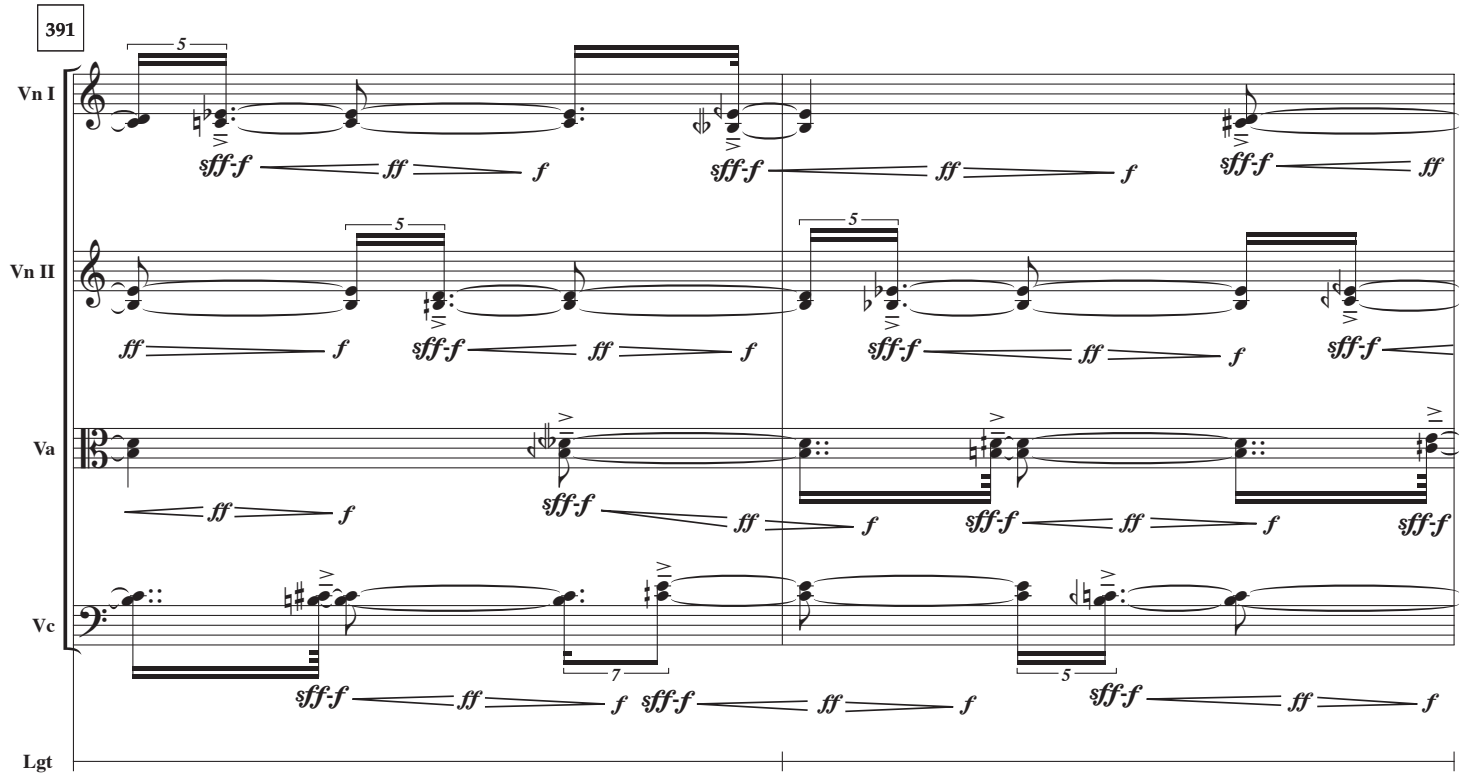

377
Vn I
Vn II
Va
Vc
Lgt
(light)
heavy
light
moderate
3
5
ff
f

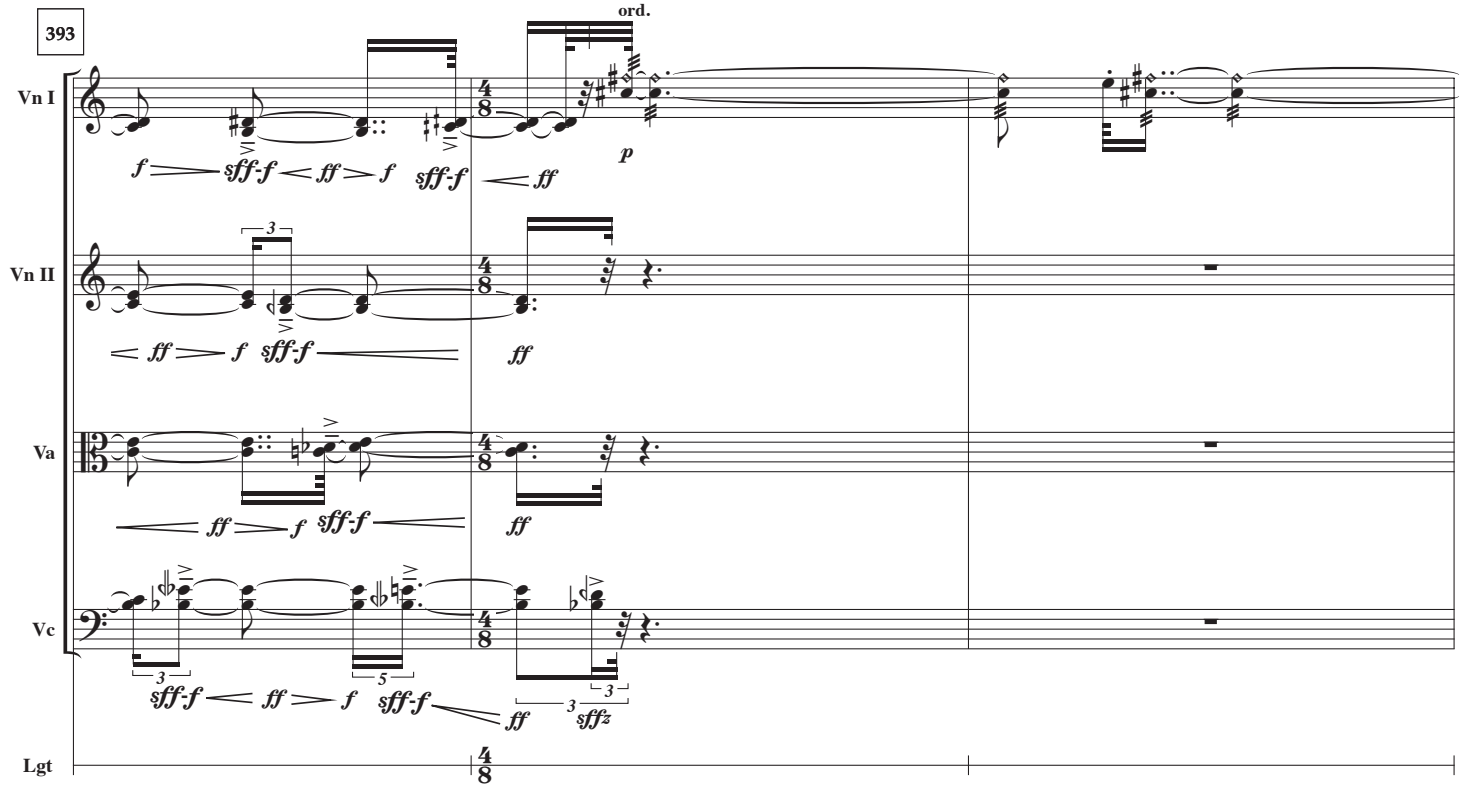

380
♪ ~ 54
♪ ~ 52
Vn I
Vn II
Va
Vc
Lgt
light
heavy
moderate
3
5
ff
f

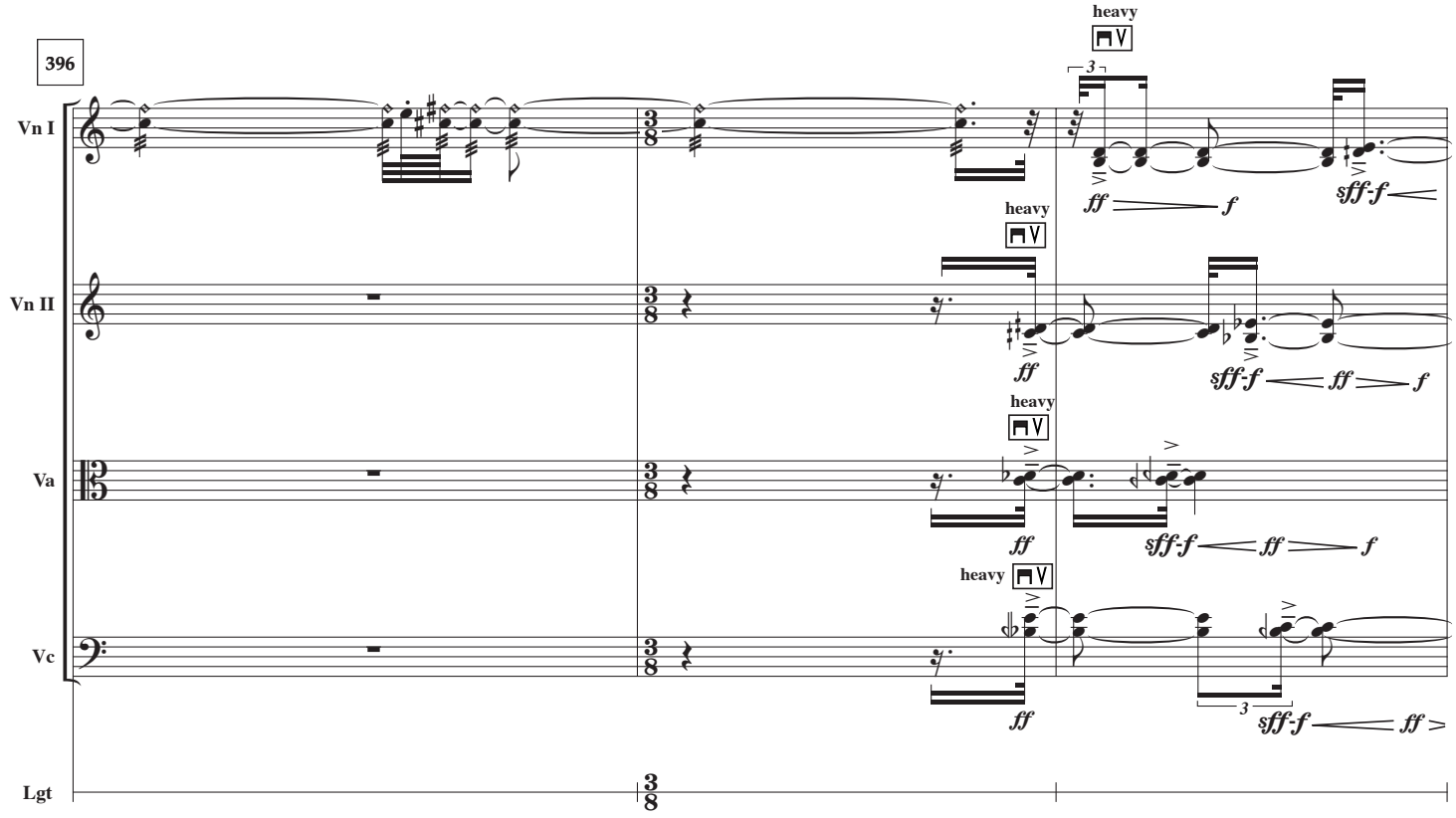

383
♪ ~ 50
moderate
heavy
moderate
Vn I
Vn II
Va
Vc
(moderate)
Begin transition to normal brightness
Lgt

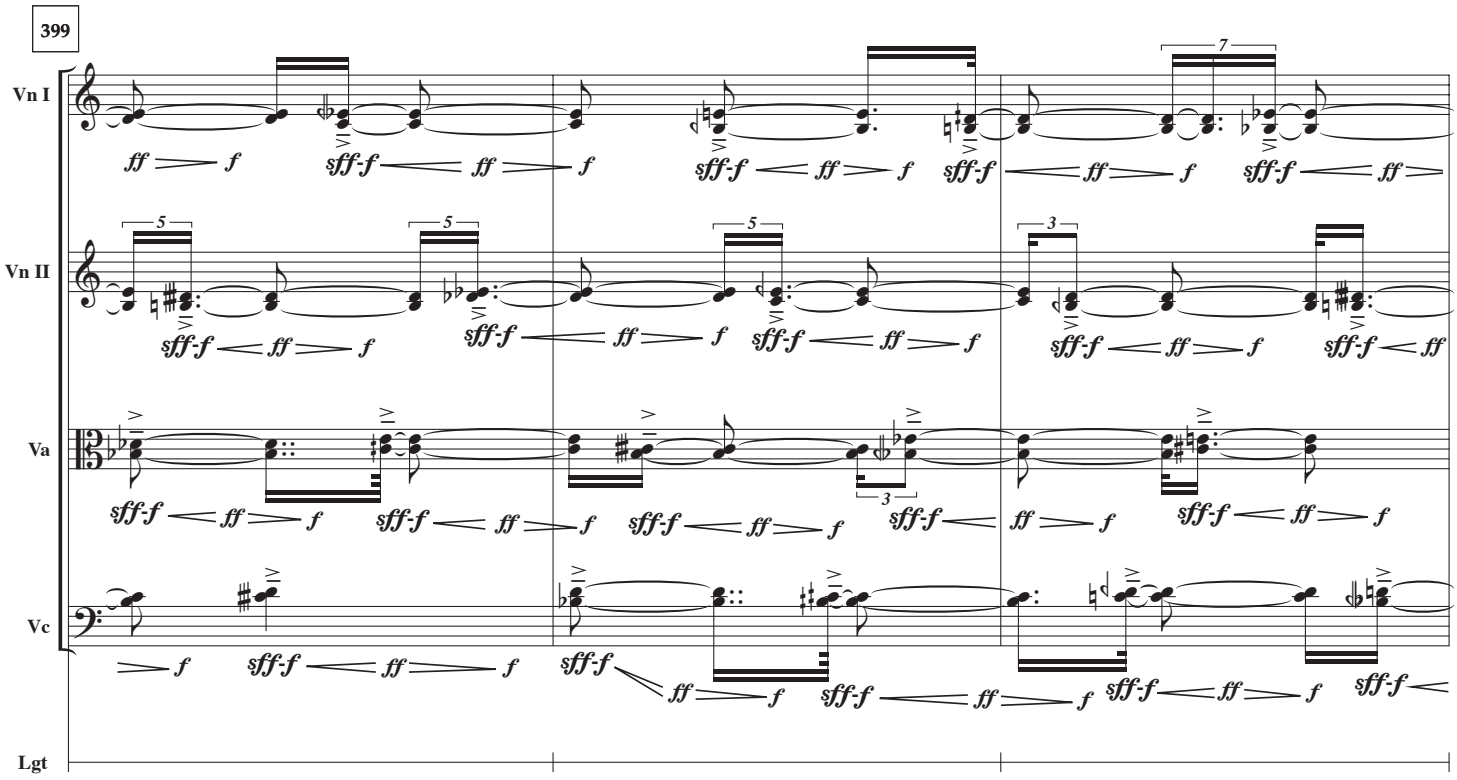

385
♪ ~ 76
heavy
moderate
heavy (through m. 392)
Vn I
Vn II
Va
Vc
Normal brightness
Lgt

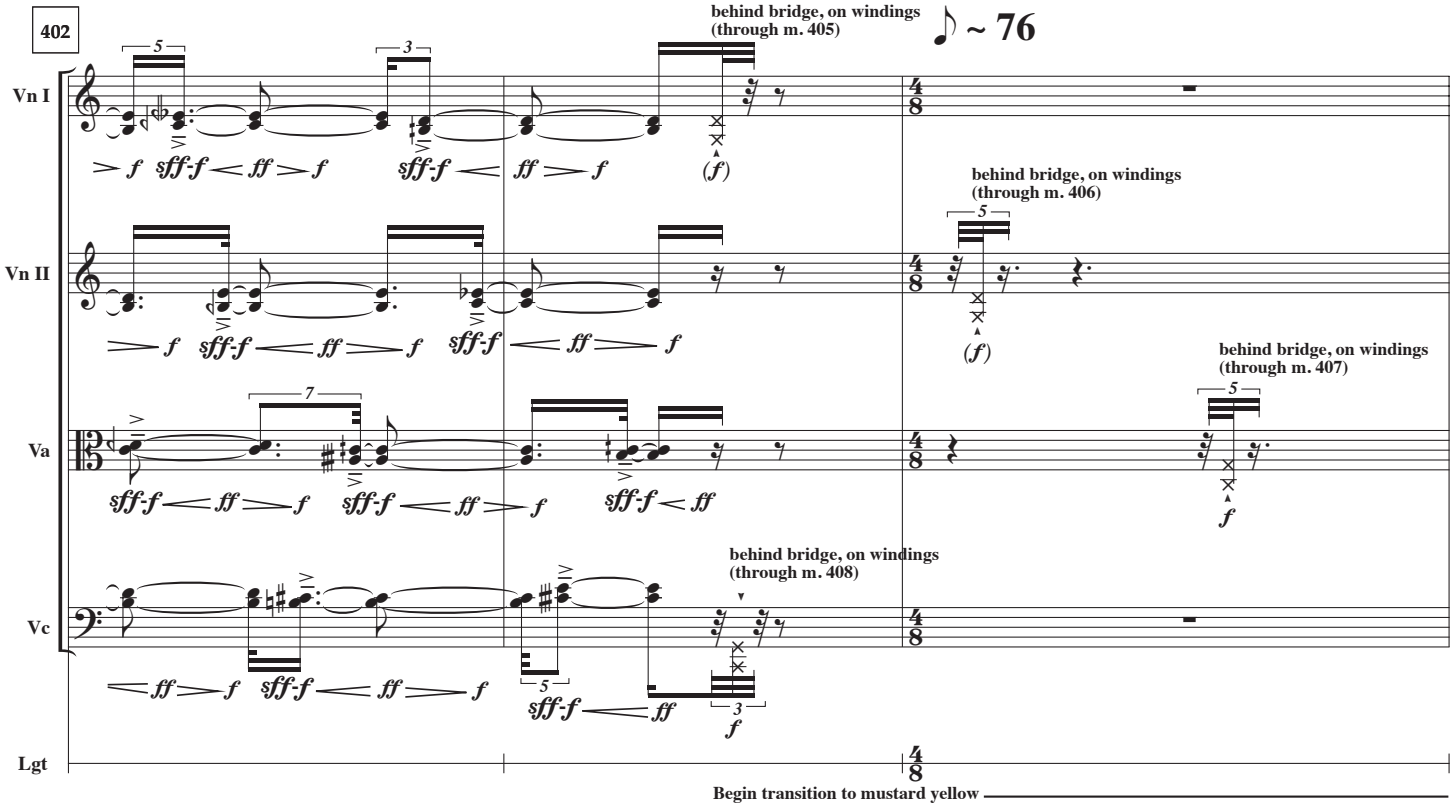

388
♪ ~ 69
Vn I
Vn II
Va
Vc
Lgt

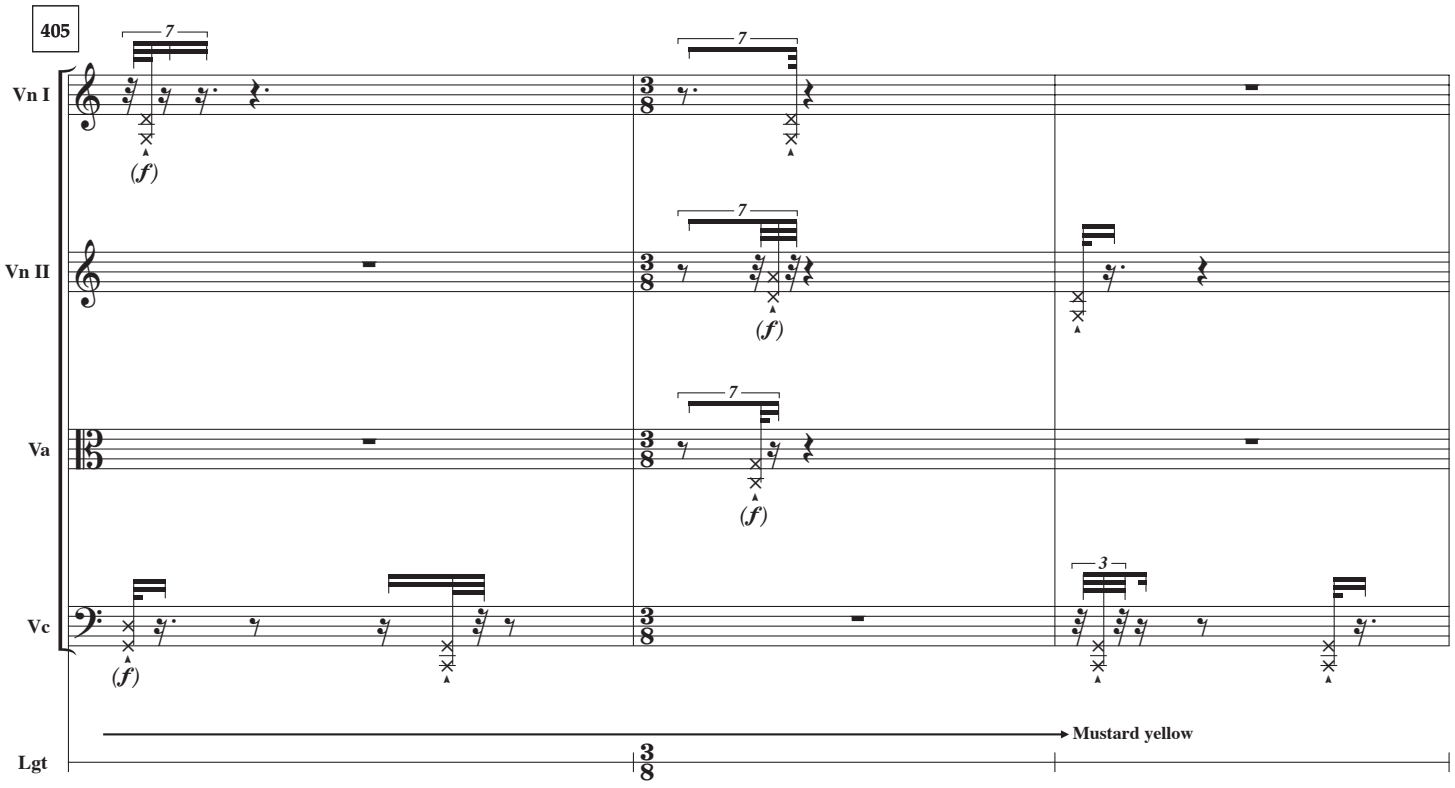

391
Vn I
Vn II
Va
Vc
Lgt

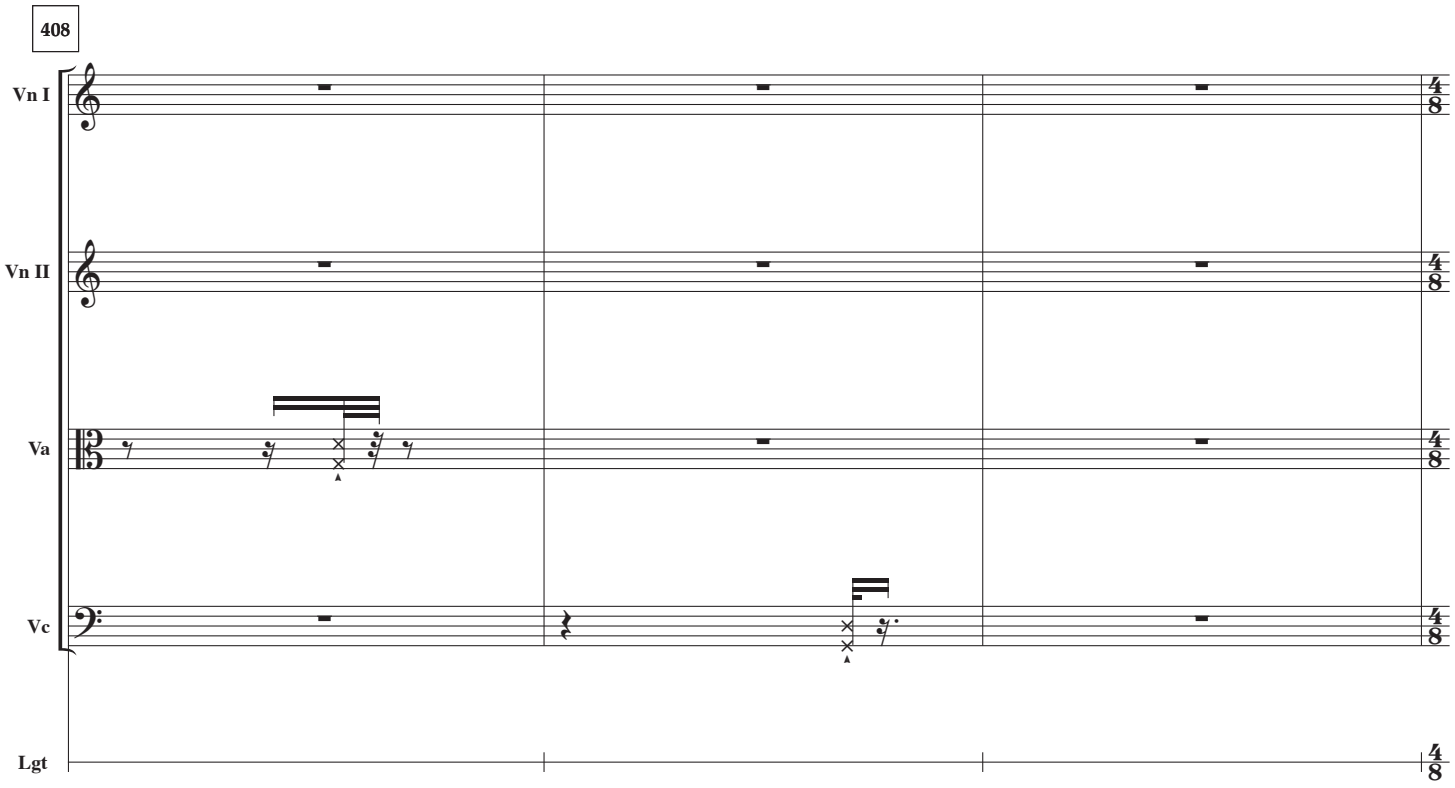

393
ord.
Vn I
Vn II
Va
Vc
Lgt

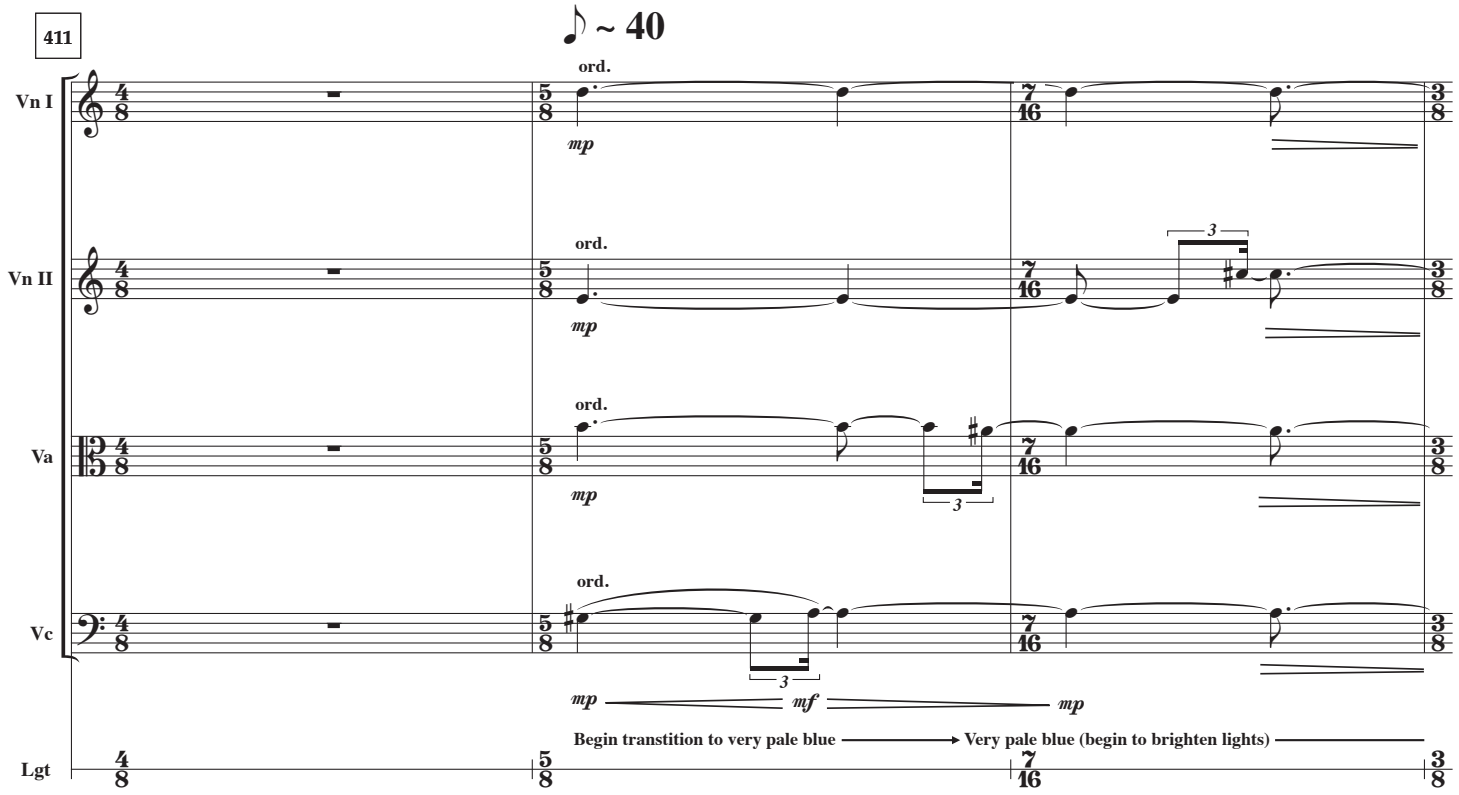

396
heavy
Vn I
Vn II
Va
Vc
Lgt

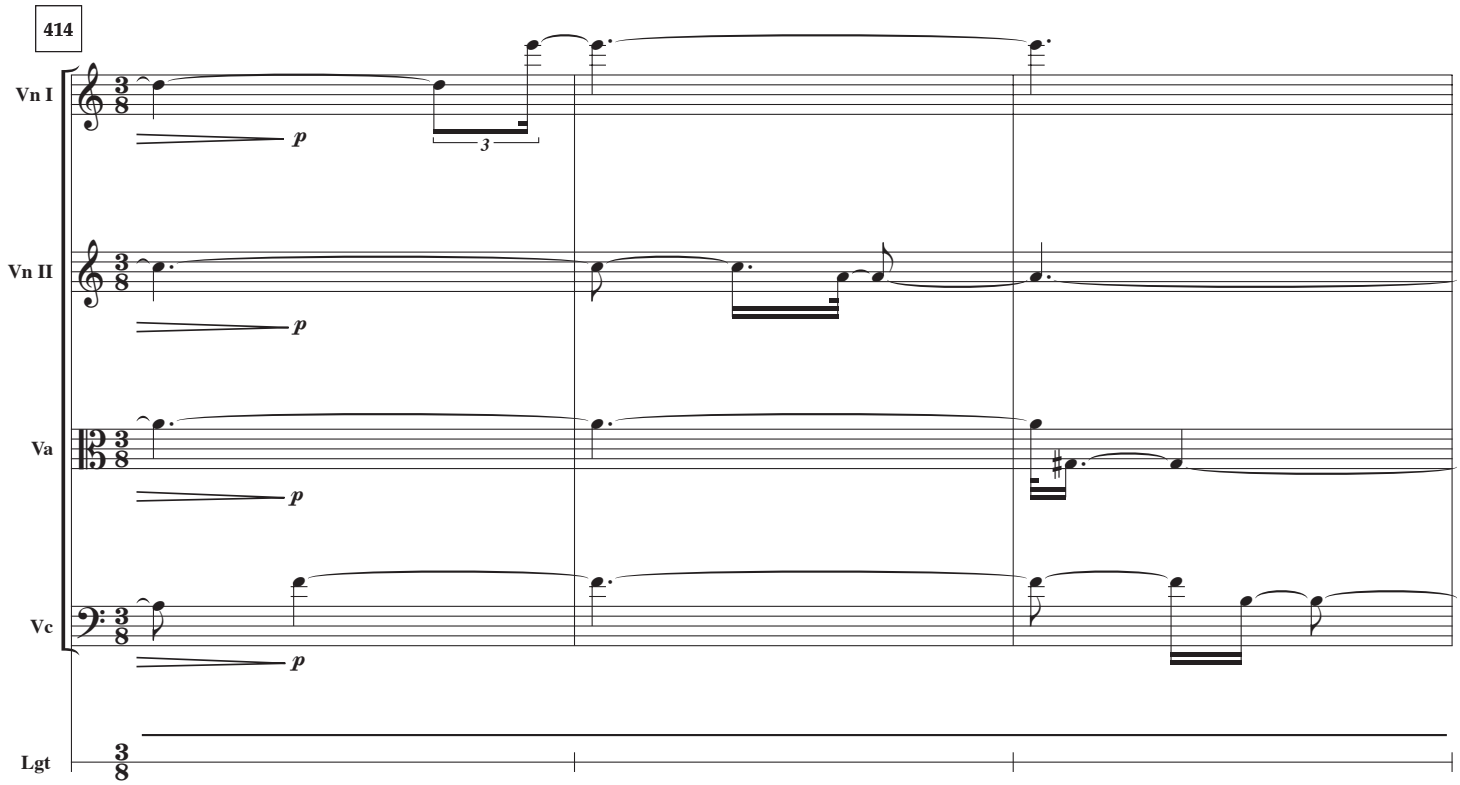

399
Vn I
Vn II
Va
Vc
Lgt

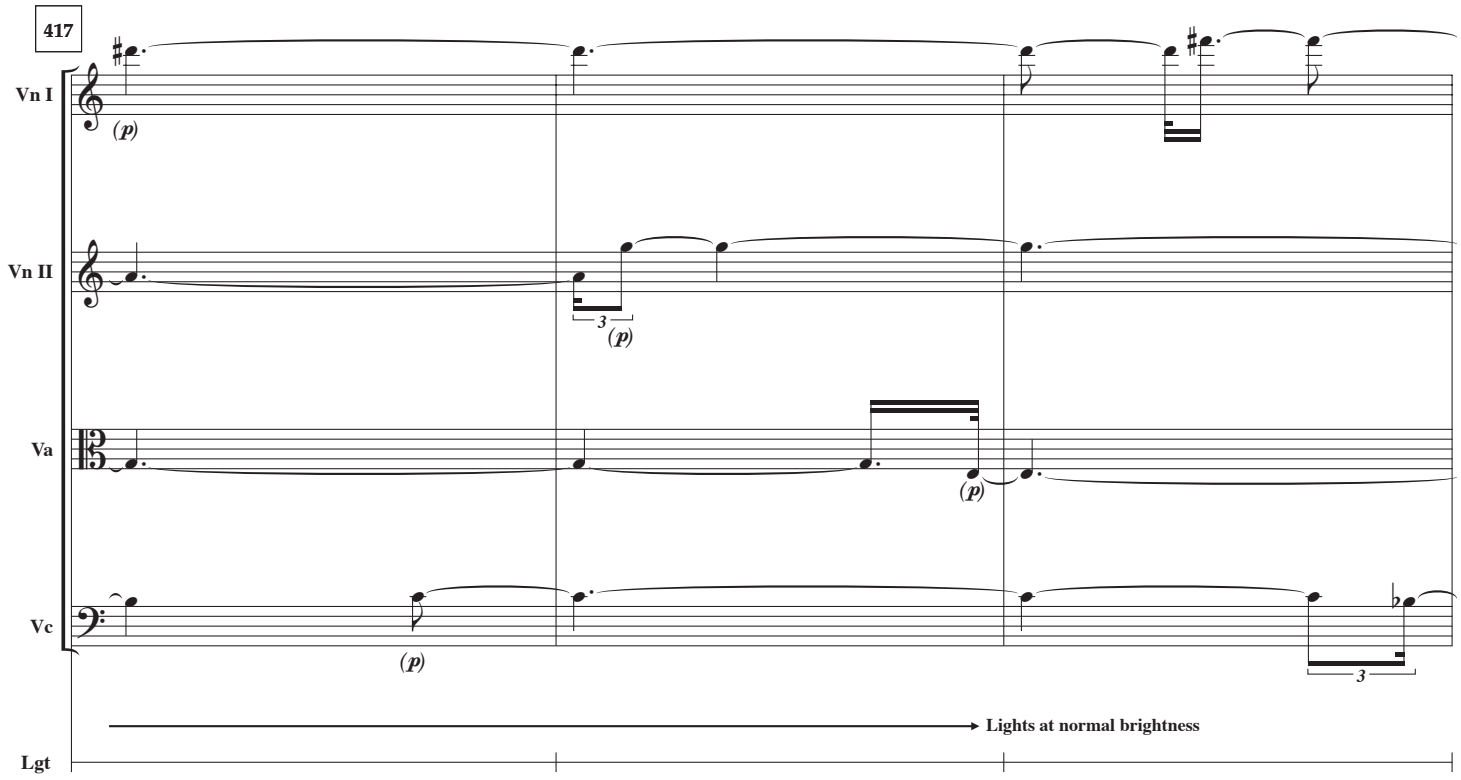

402
behind bridge, on windings
(through m. 405)
~ 76
behind bridge, on windings
(through m. 406)
behind bridge, on windings
(through m. 407)
behind bridge, on windings
(through m. 408)
Vn I
Vn II
Va
Vc
Lgt
Begin transition to mustard yellow

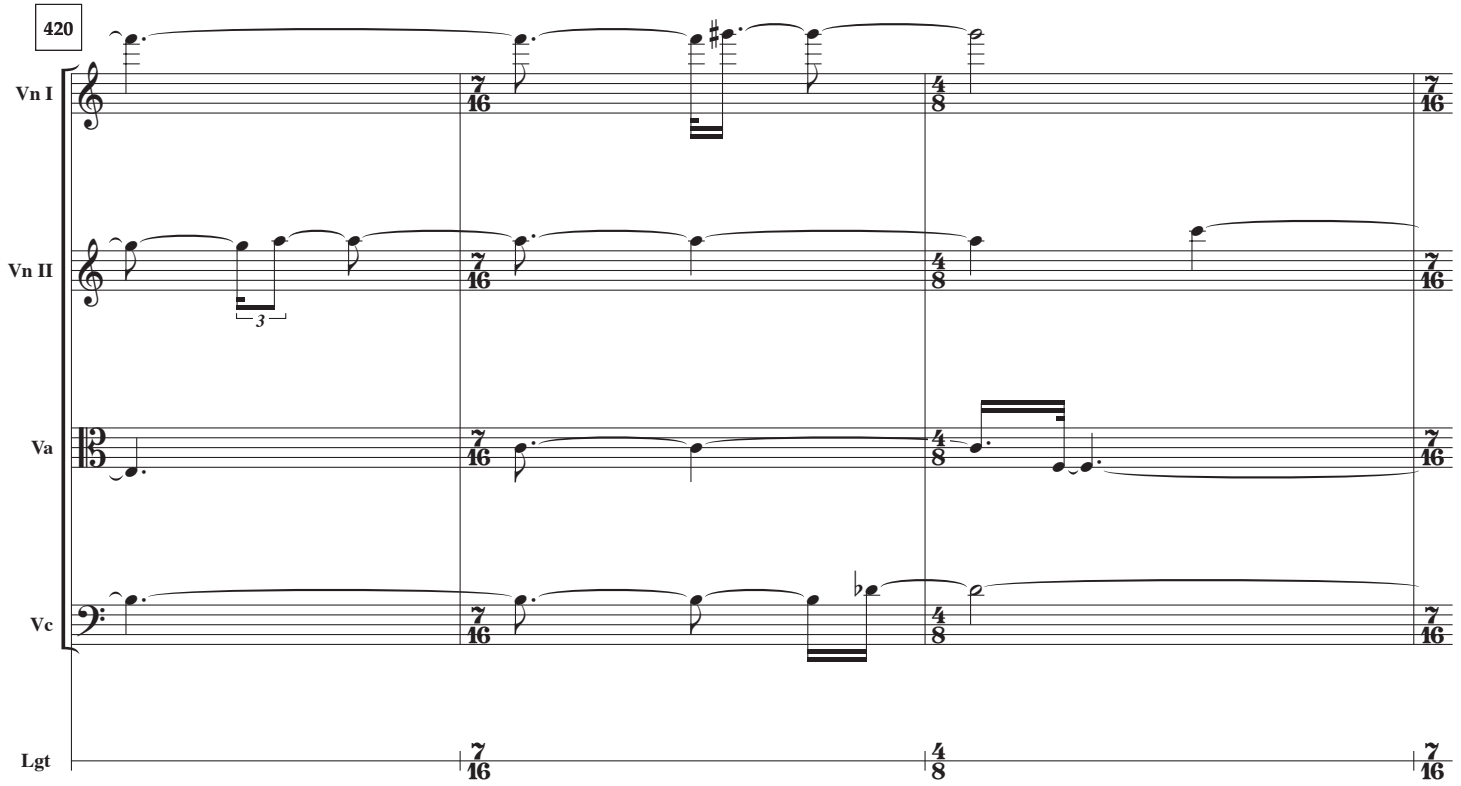

405
Vn I
Vn II
Va
Vc
Lgt
7
3
(f)
Mustard yellow

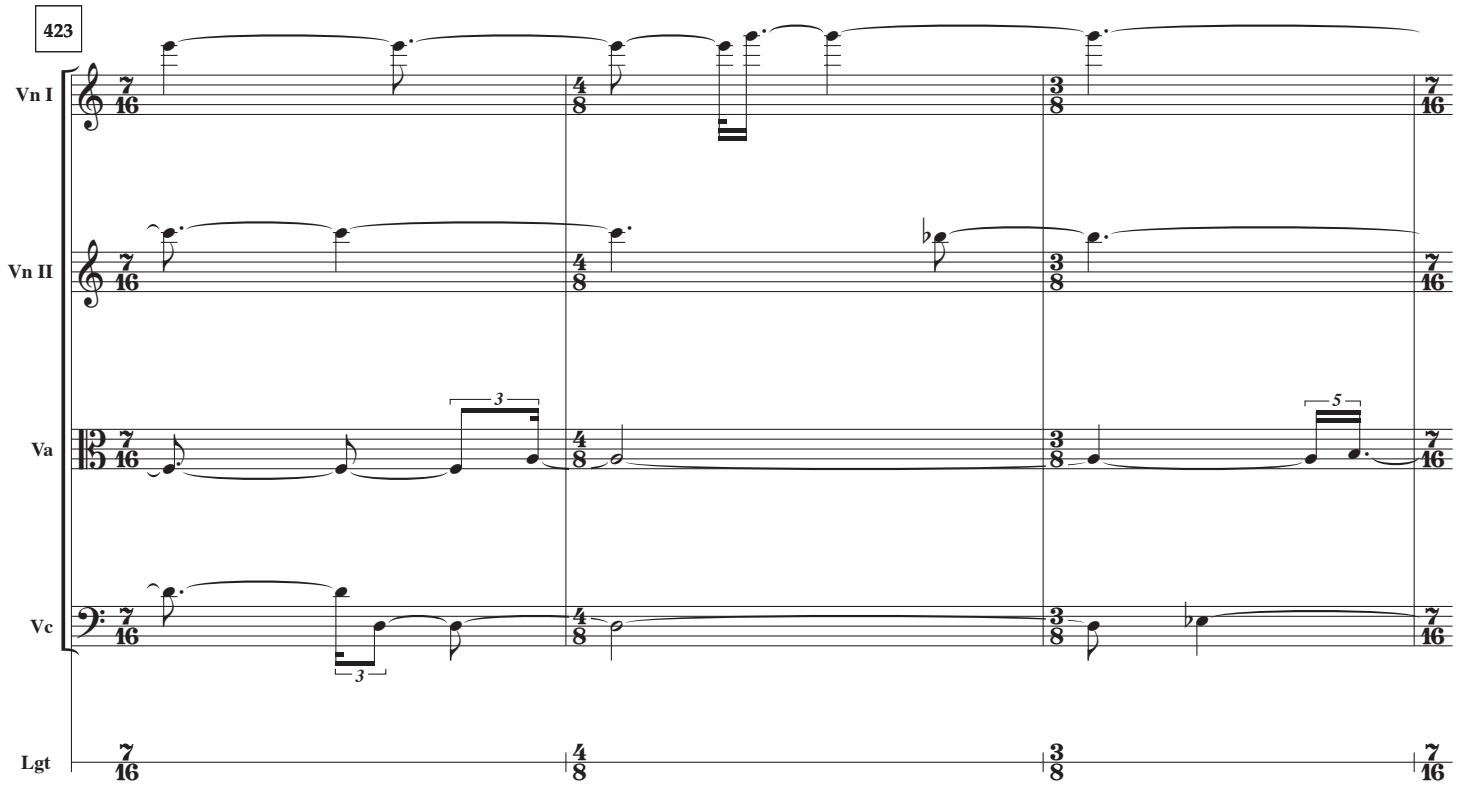

408
Vn I
Vn II
Va
Vc
Lgt

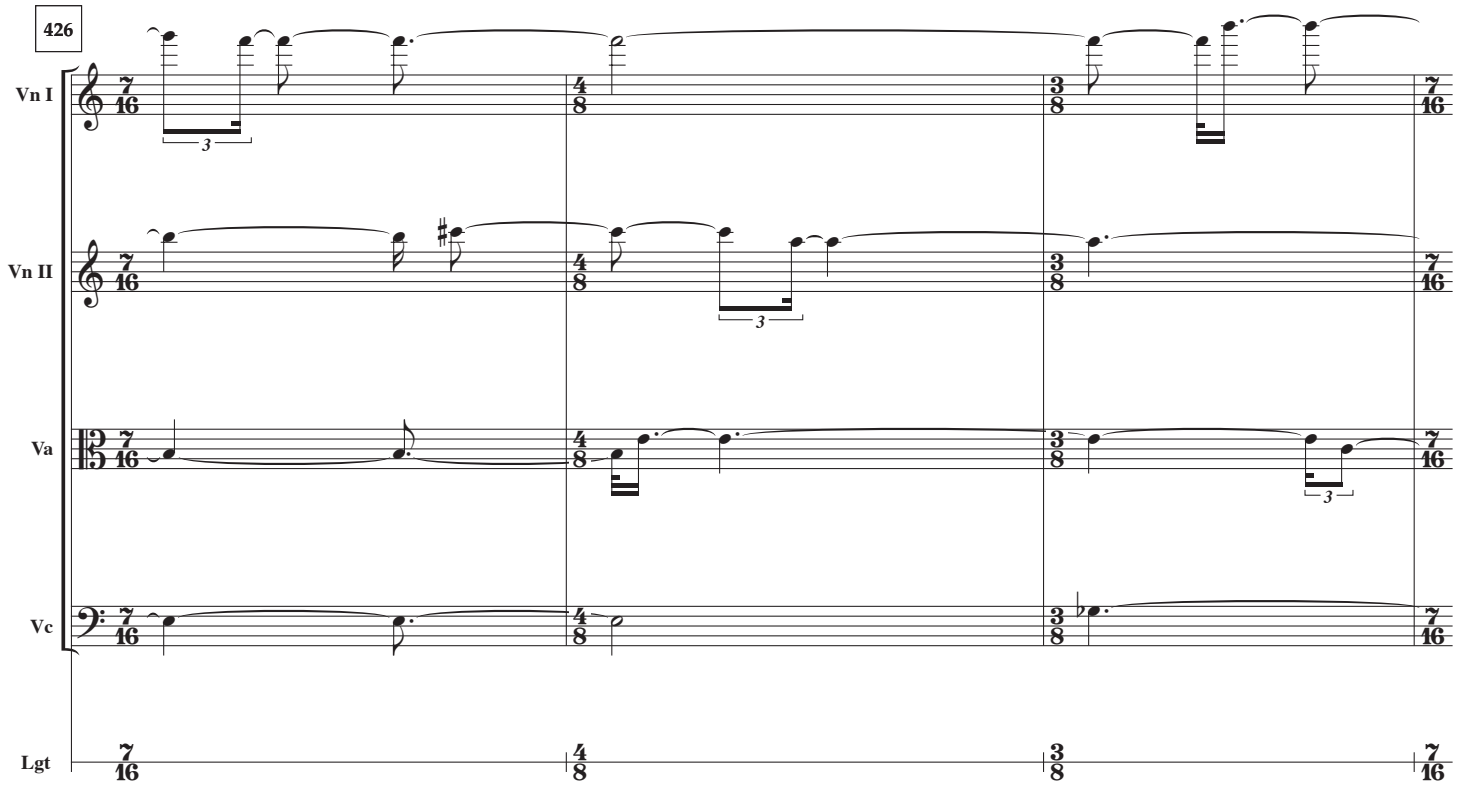

411
♪ ~ 40
Vn I
Vn II
Va
Vc
Lgt
ord.
mp
mf
3
Begin transtition to very pale blue
Very pale blue (begin to brighten lights)

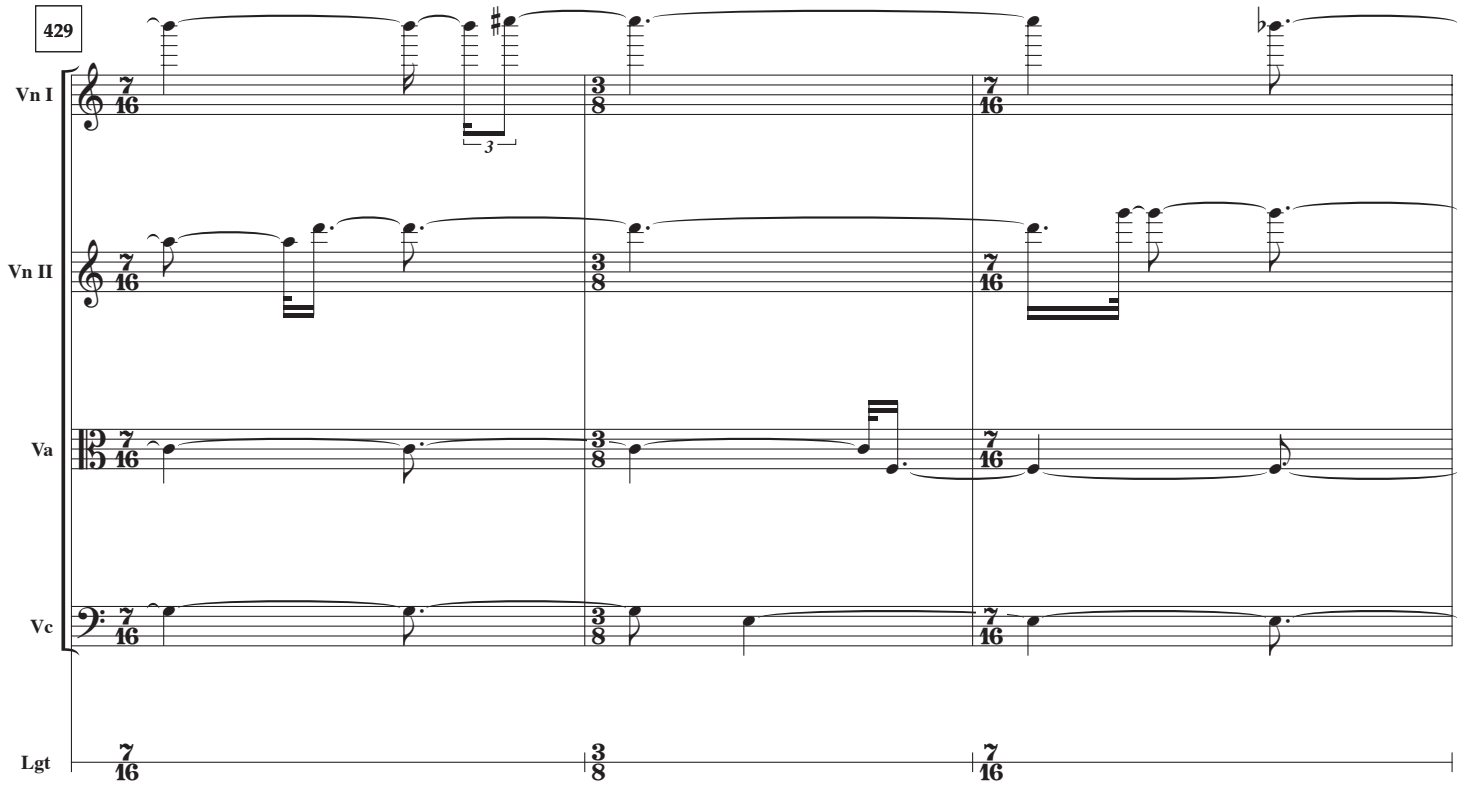

414
Vn I
Vn II
Va
Vc
Lgt
p
3

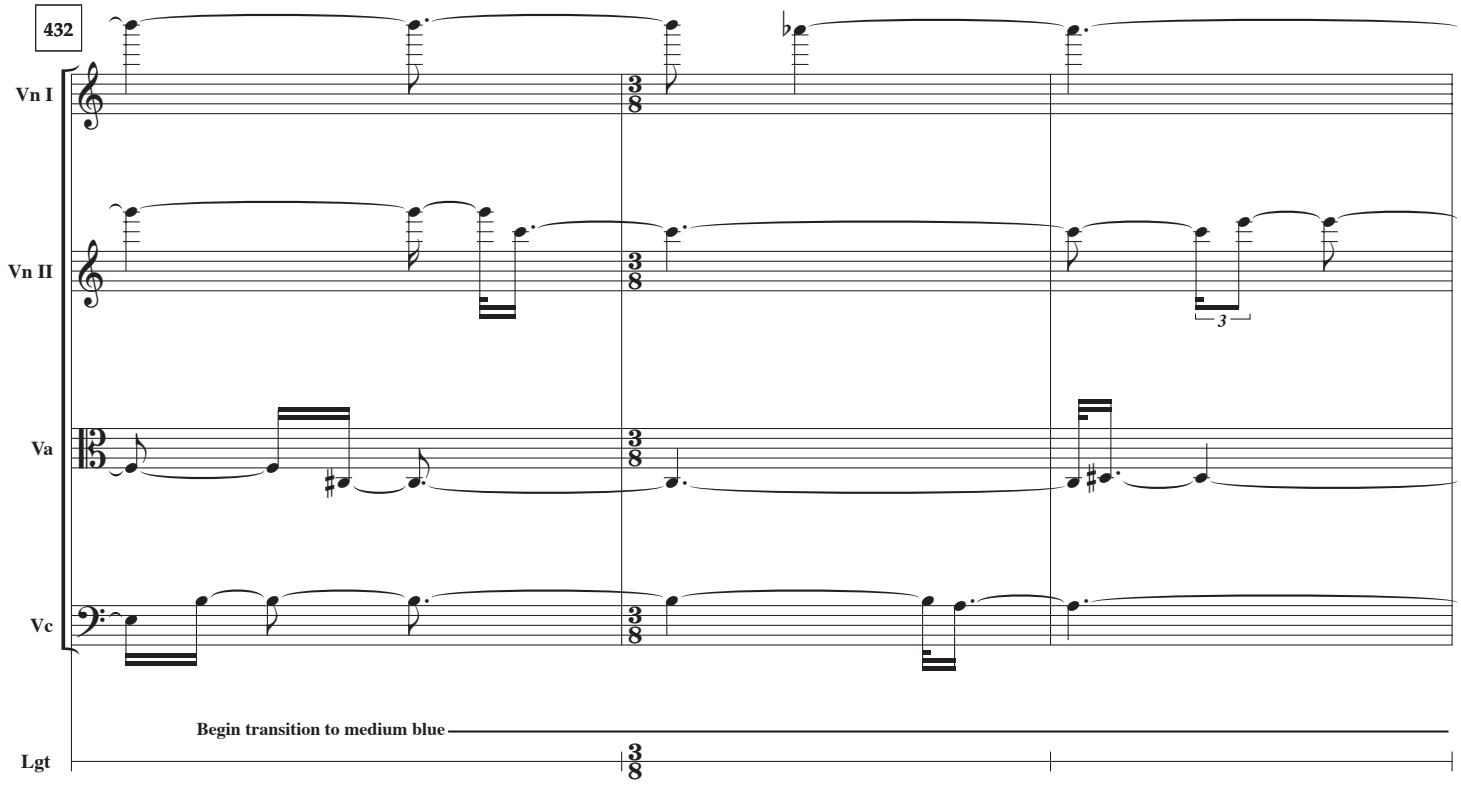

417
Vn I
Vn II
Va
Vc
Lgt
(p)
3
Lights at normal brightness

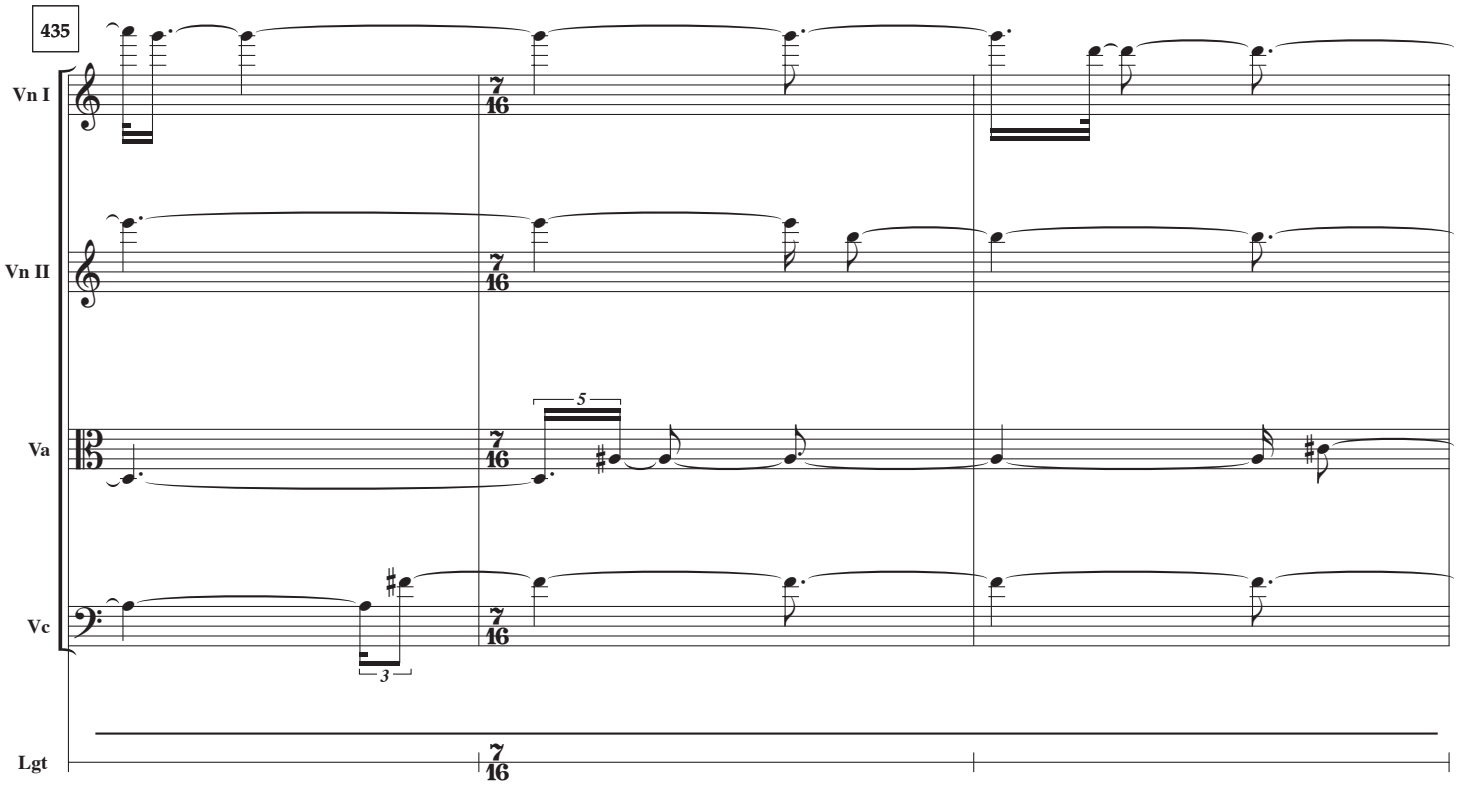

420
Vn I
Vn II
Va
Vc
Lgt
3
7/16
4/8

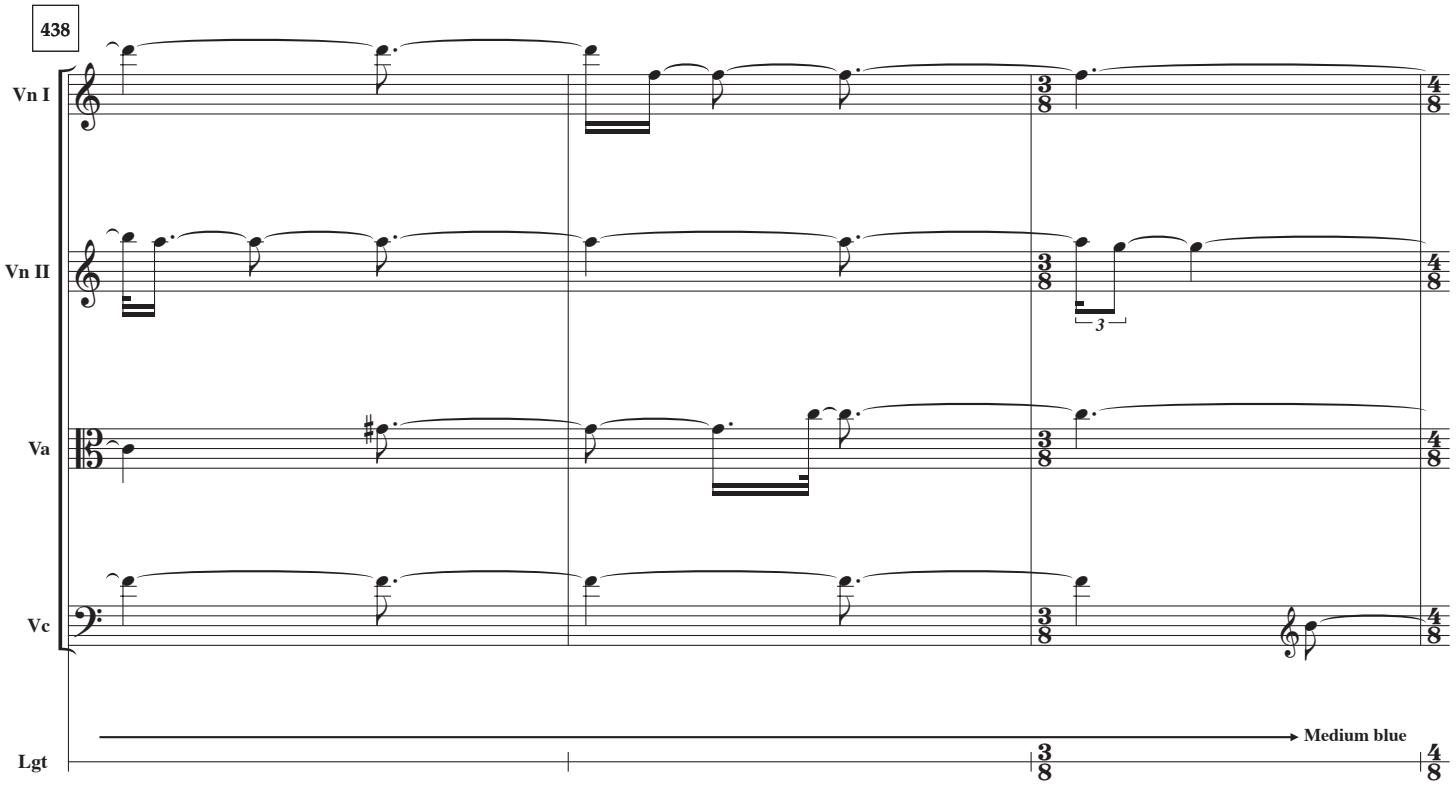

423
Vn I
Vn II
Va
Vc
Lgt
7/16
4/8
3/8
7/16
3
3
5

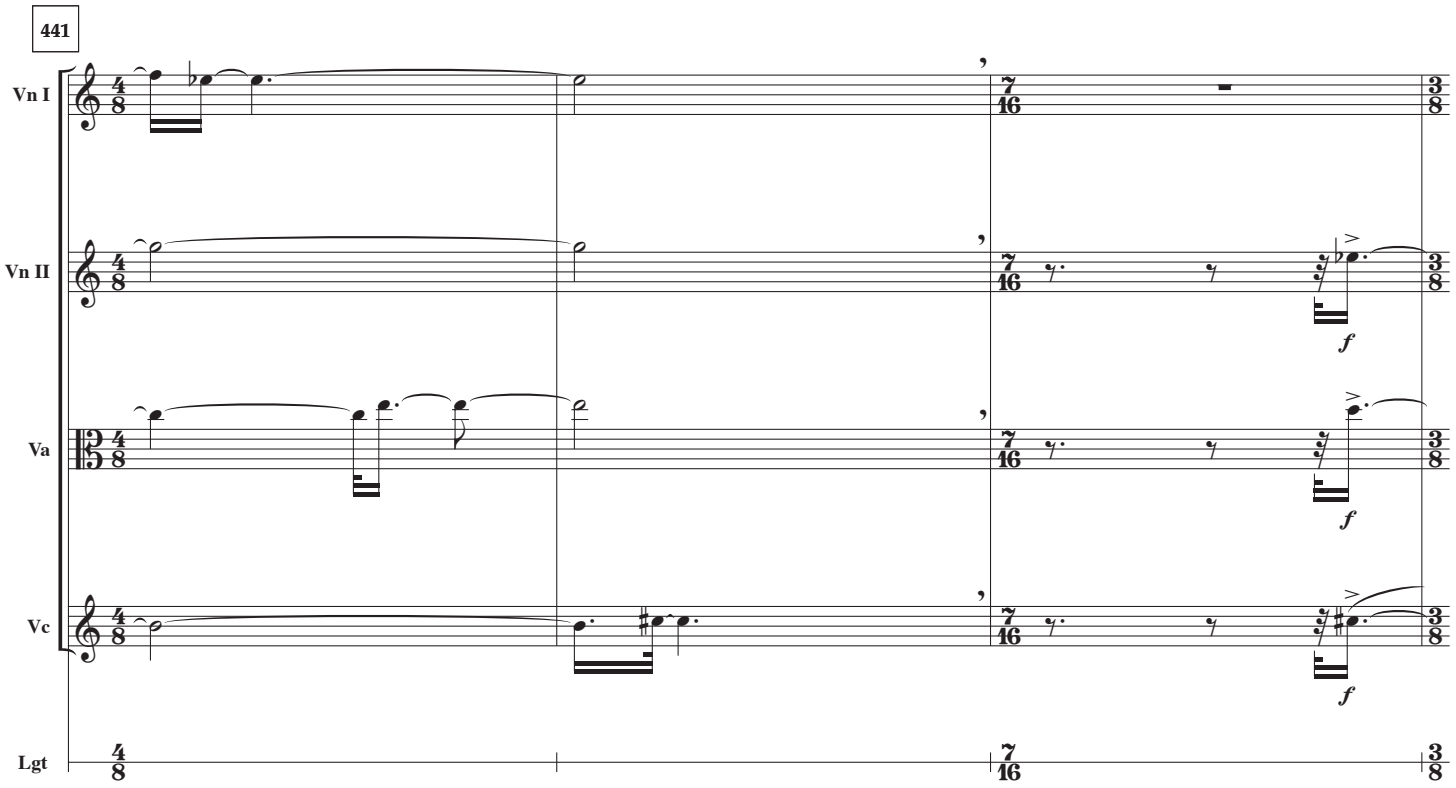

426
Vn I
Vn II
Va
Vc
Lgt
7/16
4/8
3/8
7/16
3
3
3

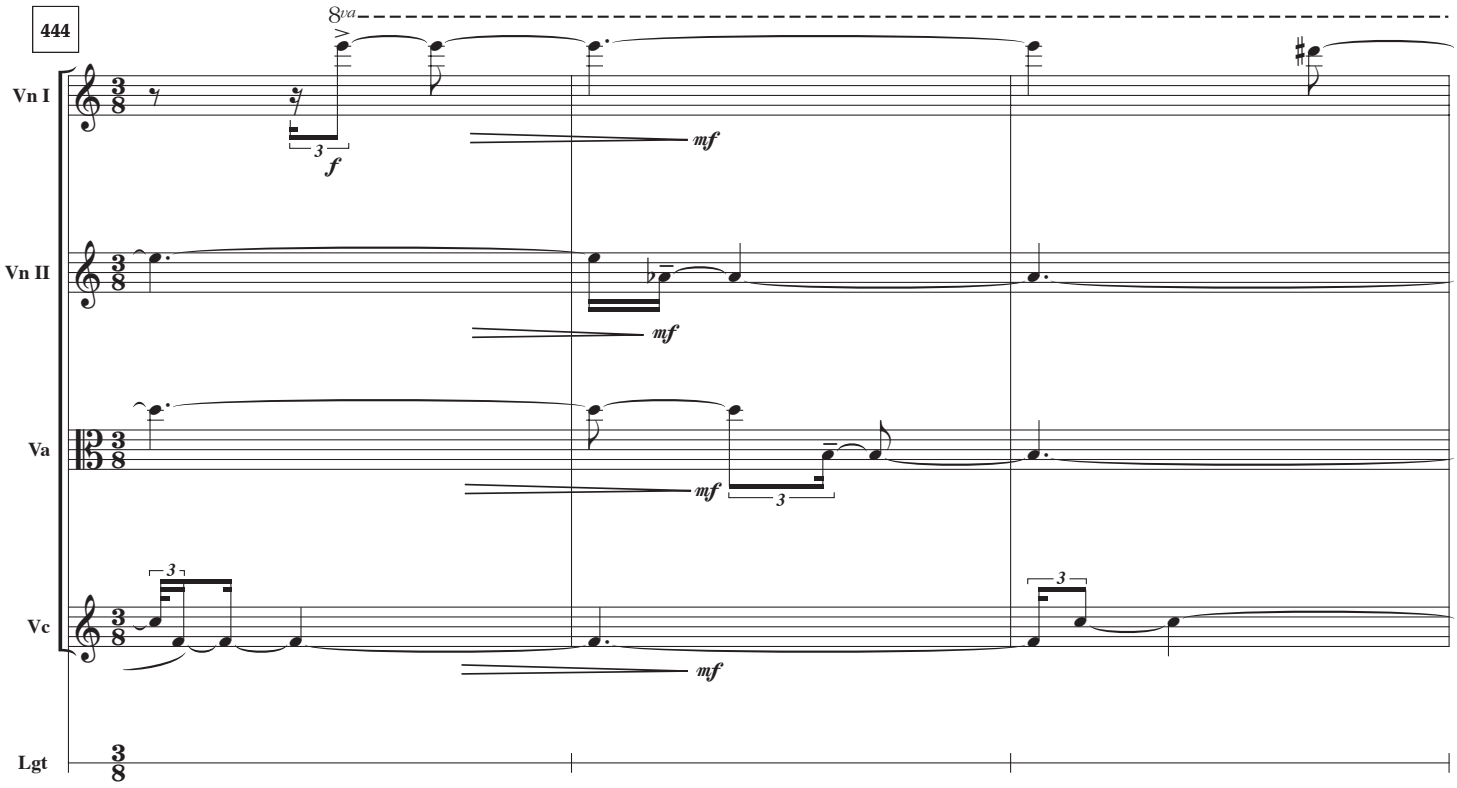

429
Vn I
Vn II
Va
Vc
Lgt
7/16
3/8
7/16
3

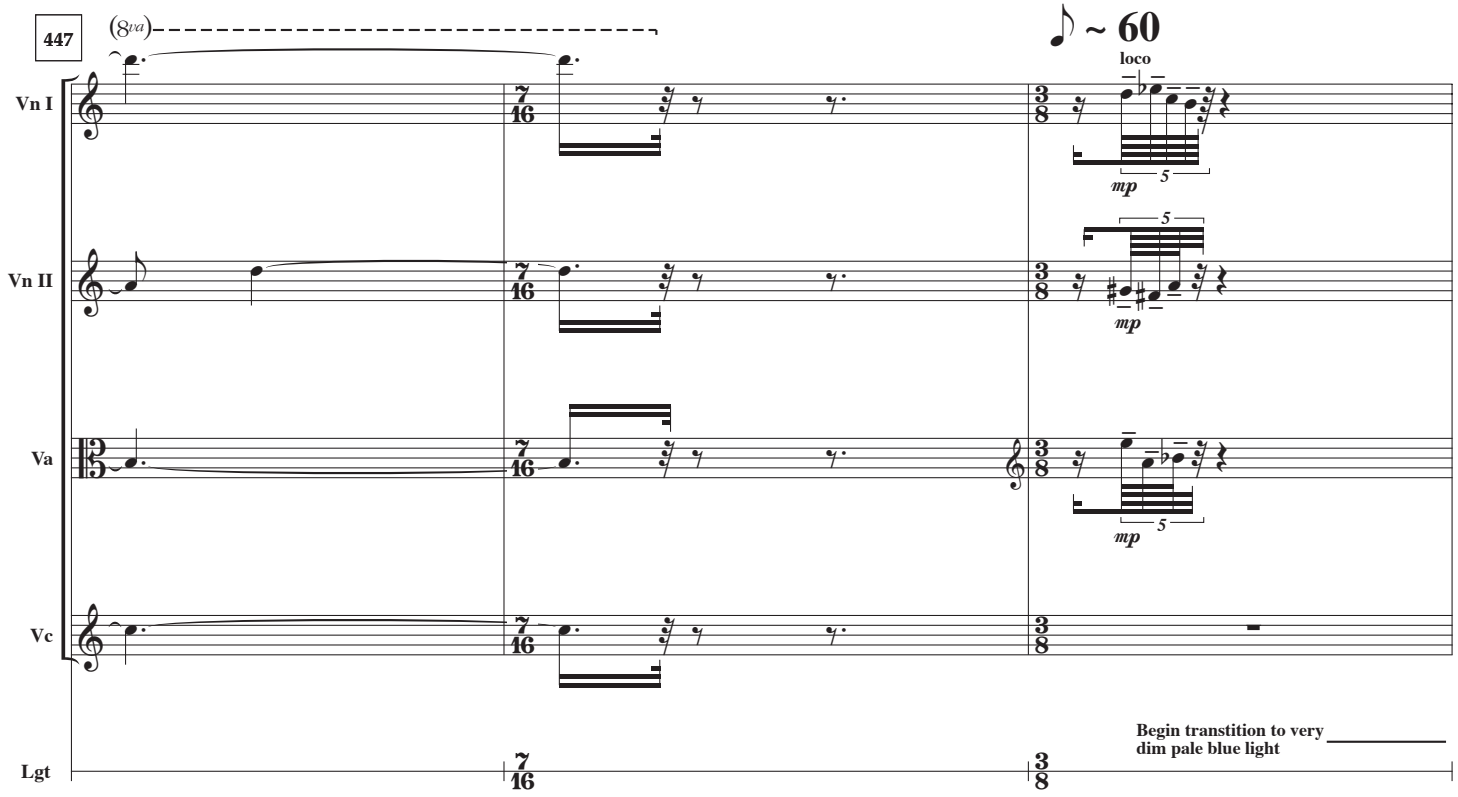

432
Vn I
Vn II
Va
Vc
Lgt
3/8
3
Begin transition to medium blue

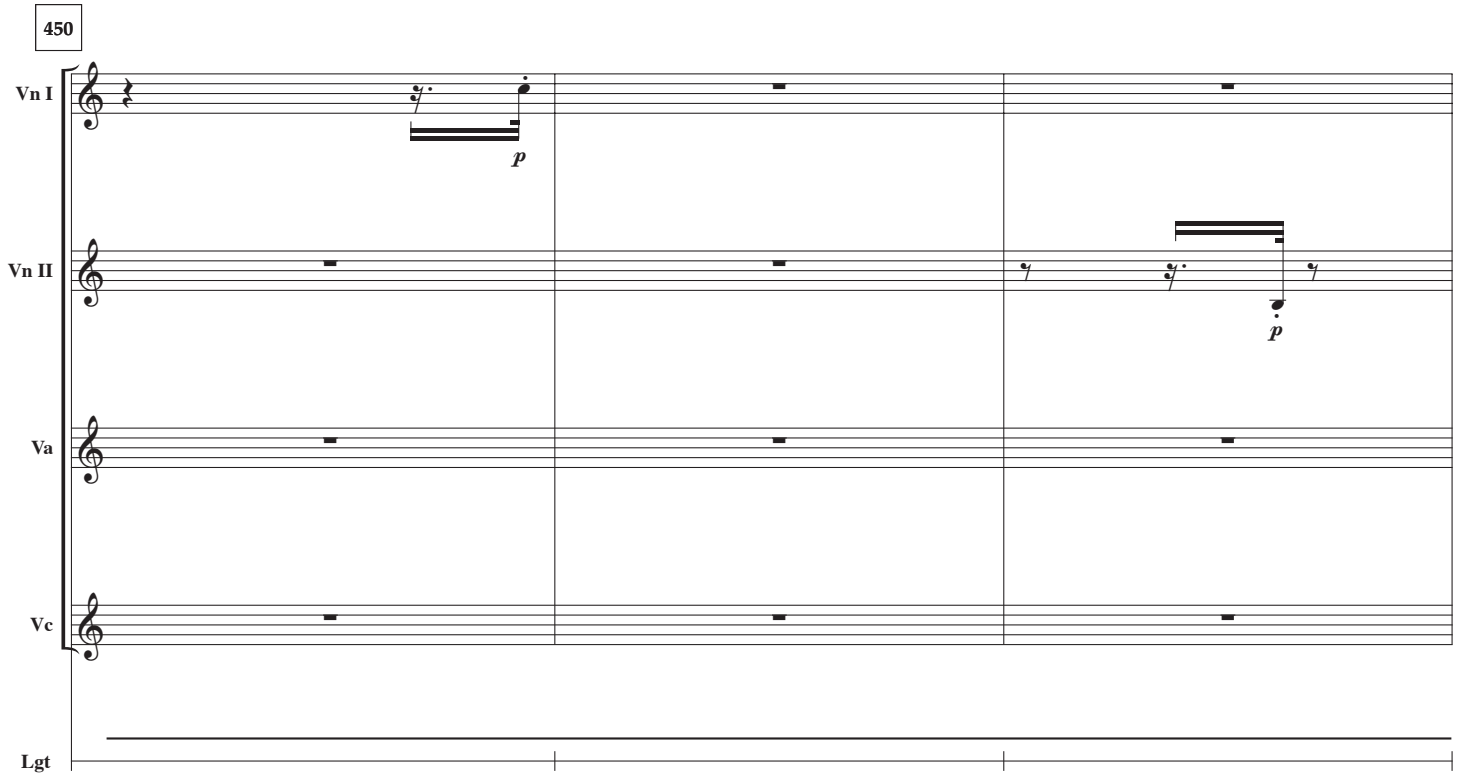

435
Vn I
Vn II
Va
Vc
Lgt
7/16
5
3

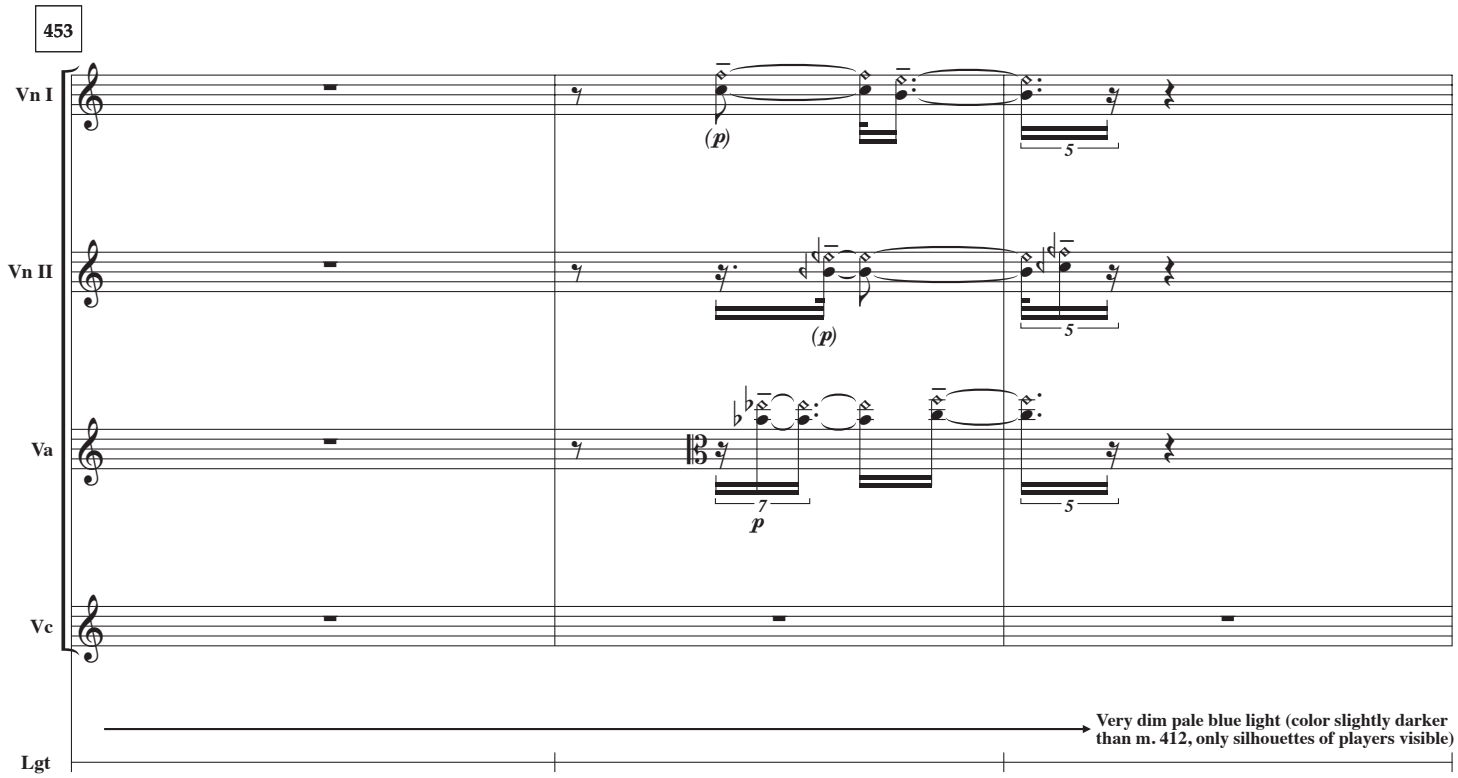

438
Vn I
Vn II
Va
Vc
Lgt
3/8
4/8
3
Medium blue

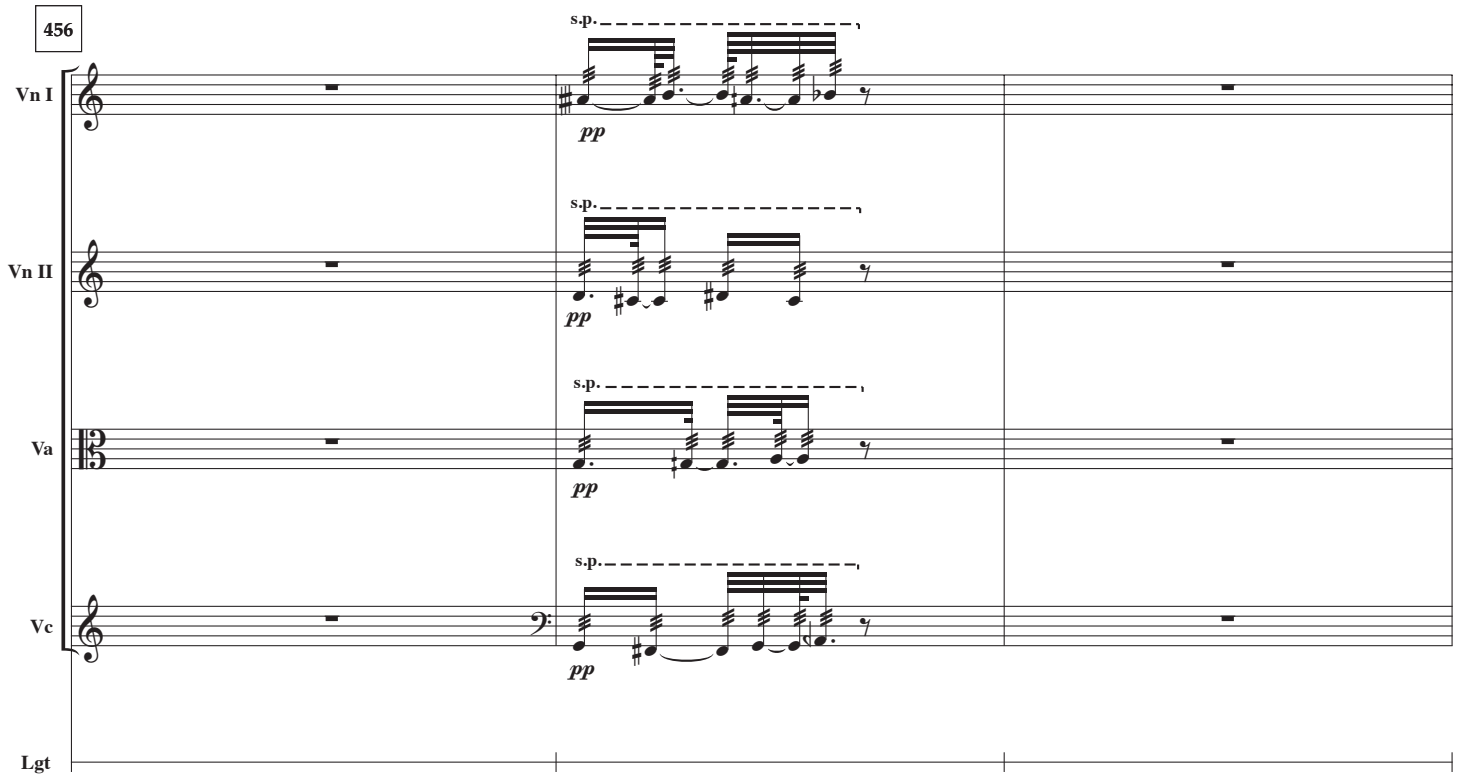

441
Vn I
Vn II
Va
Vc
Lgt
f
f
f

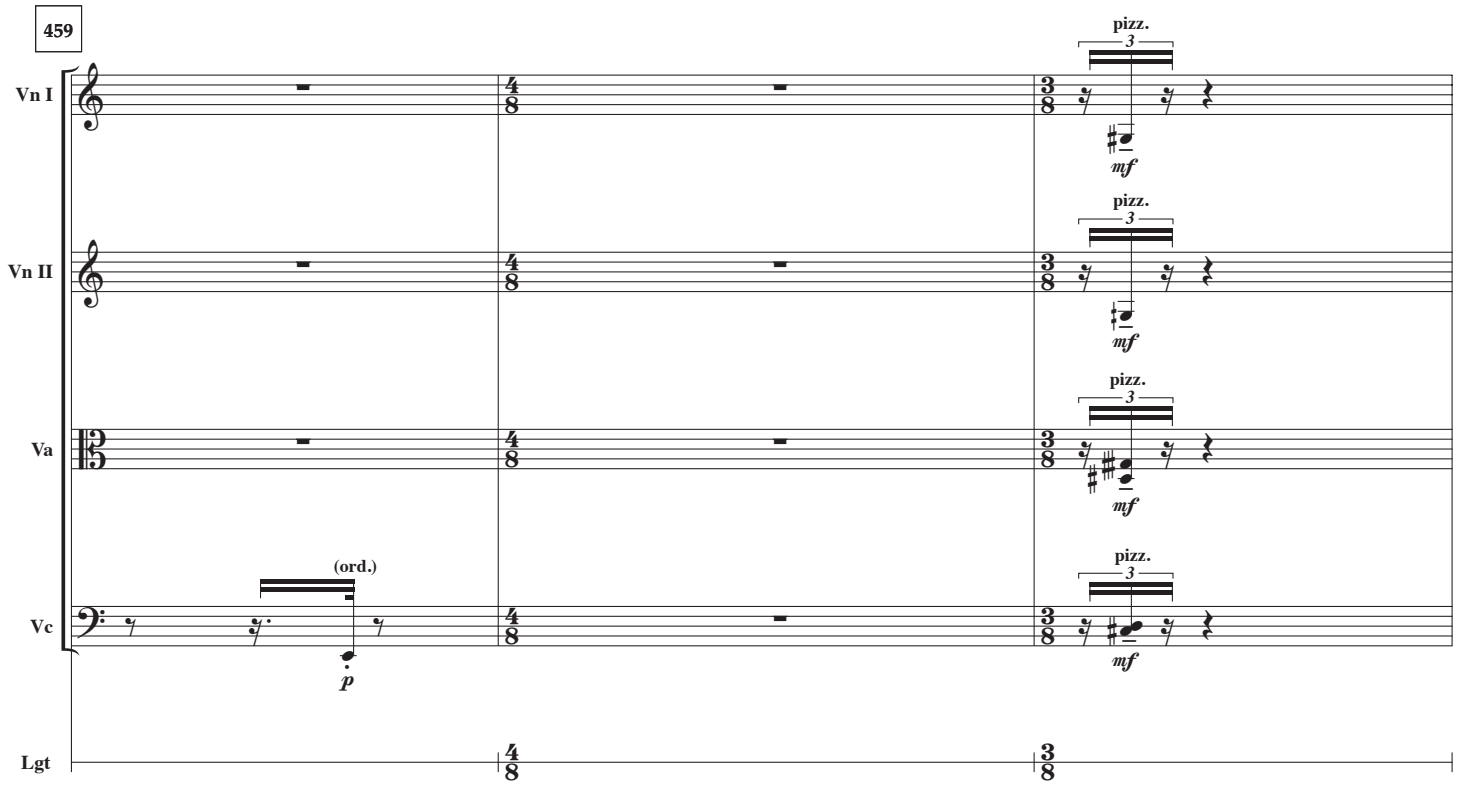

444
8va
Vn I
Vn II
Va
Vc
Lgt
f
mf
mf
mf
mf
3
3
3

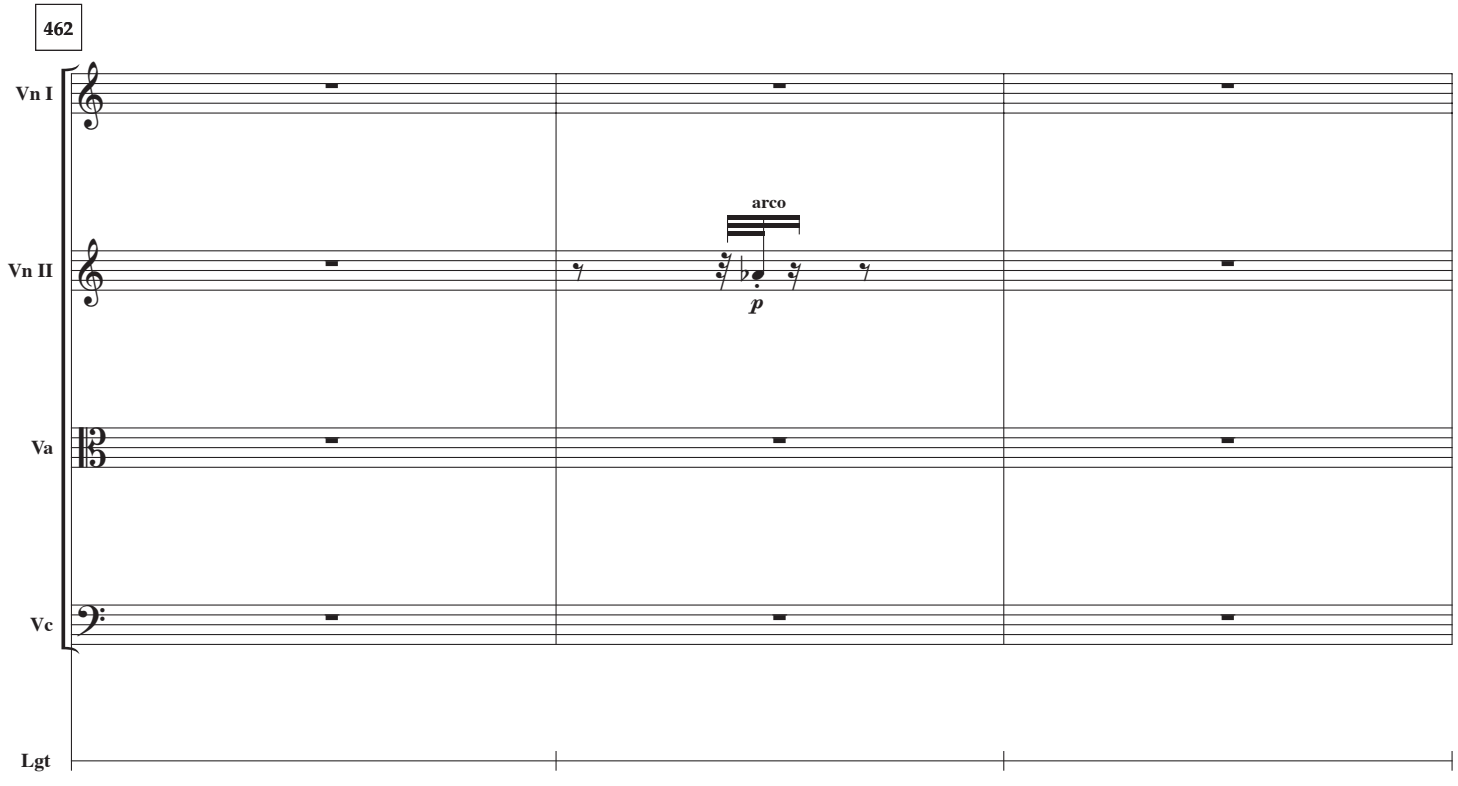

447
(8va)
♪ ~ 60
loco
Vn I
Vn II
Va
Vc
Lgt
mp
5
Begin transtition to very dim pale blue light

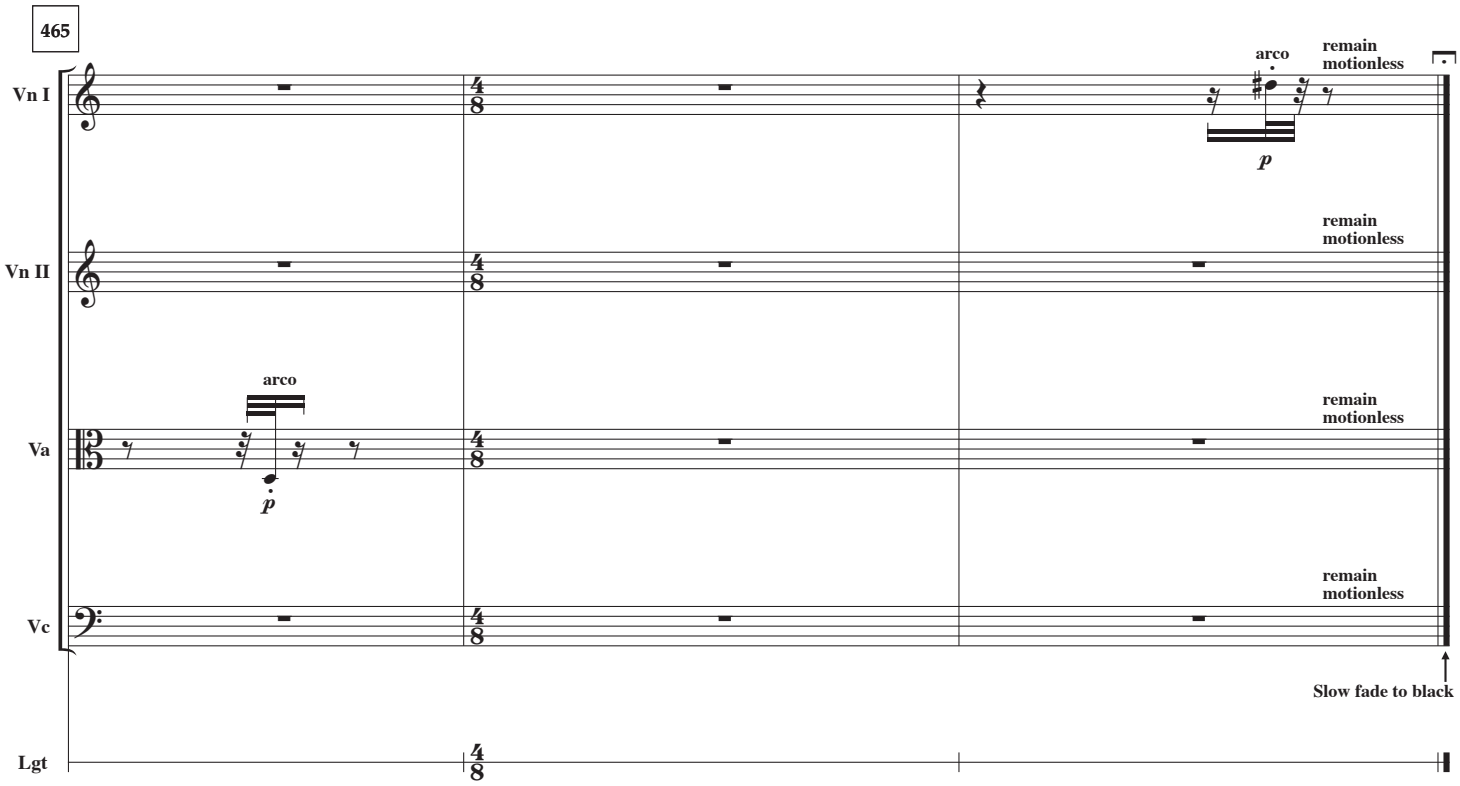

450
Vn I
Vn II
Va
Vc
Lgt
p


453
Vn I
Vn II
Va
Vc
Lgt
(p)
(p)
p
5
5
5
7
Very dim pale blue light (color slightly darker than m. 412, only silhouettes of players visible)


456
Vn I
Vn II
Va
Vc
Lgt
s.p.
pp


459
Vn I
Vn II
Va
Vc
Lgt
pizz.
3
mf
(ord.)
p


462
Vn I
Vn II
Va
Vc
Lgt
arco
p


465
Vn I
Vn II
Va
Vc
Lgt
arco
p
remain motionless
arco
p
remain motionless
remain motionless
remain motionless
Slow fade to black