Testify

(2018)

string quartet

part III of *Passage*

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.).

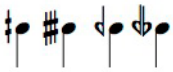
Testify may be performed independently or, along with *Subject* and *Ascension*, as the concluding section of the triptych *Passage*. When following *Ascension*, the final unison F should be held without pause, into beat 2 of the first measure of *Testify,* with the exception of Violin II in preparation for the pizzicato. If performing *Testify* independently, omit beat 1 of measure 1 and begin directly on beat 2.

Lighting indications for *Testify* are intended to relate to other pieces the *Passage* triptych. When *Testify* is performed independently, the lighting should be omitted. In addition to a lighting designer, it is required that someone following the score triggers the lighting cues. 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.

Approximate duration: 25 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.”

Lateral bowing. Draw bow towards or away from bridge to produce a distorted tone.

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.

m.v. Molto vibrato (fast and wide)

più vib. More pronounced, slightly more intense vibrato.

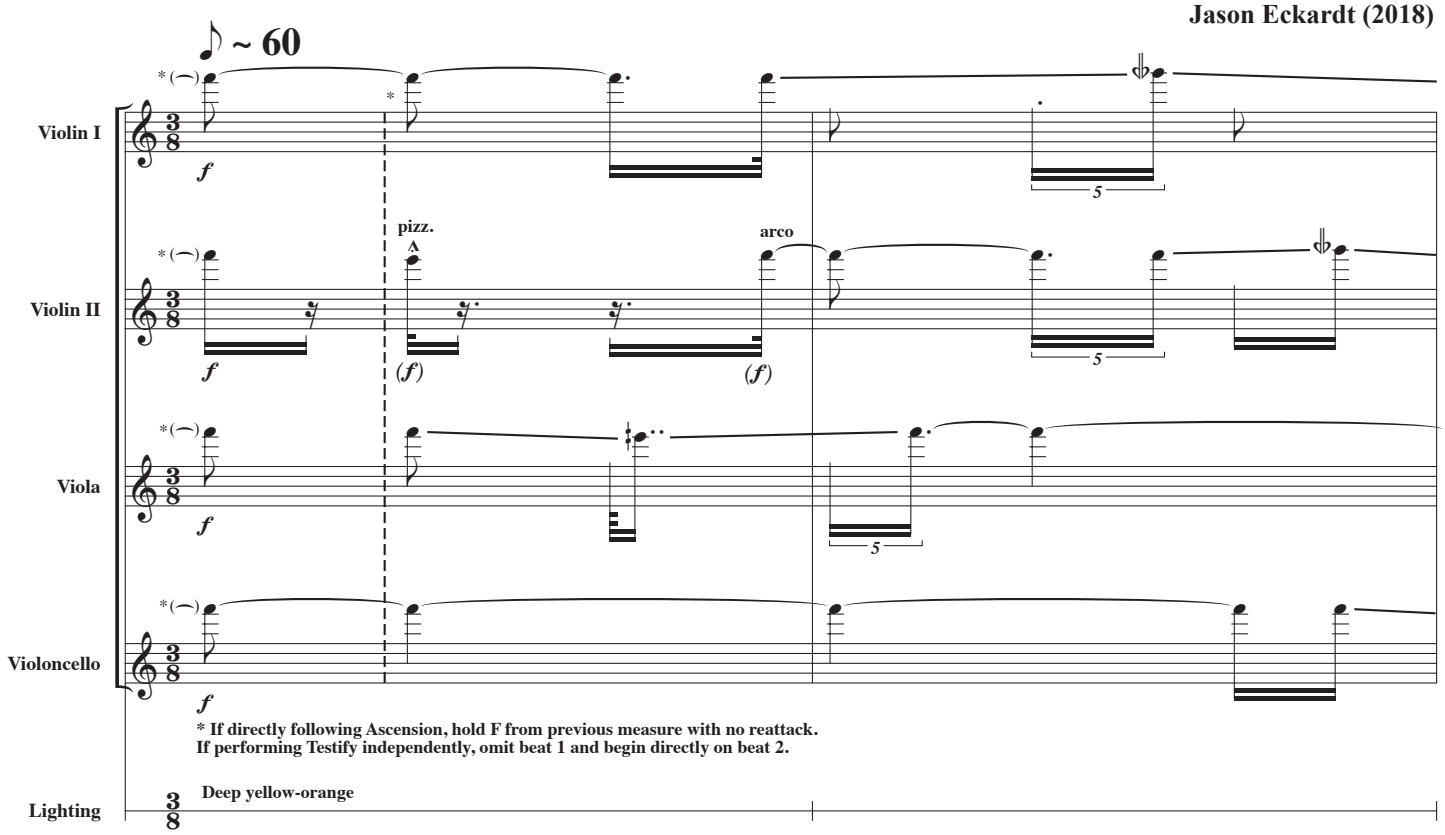
poco vib. Poco vibrato. More subtle, less pronounced, ordinary vibrato.

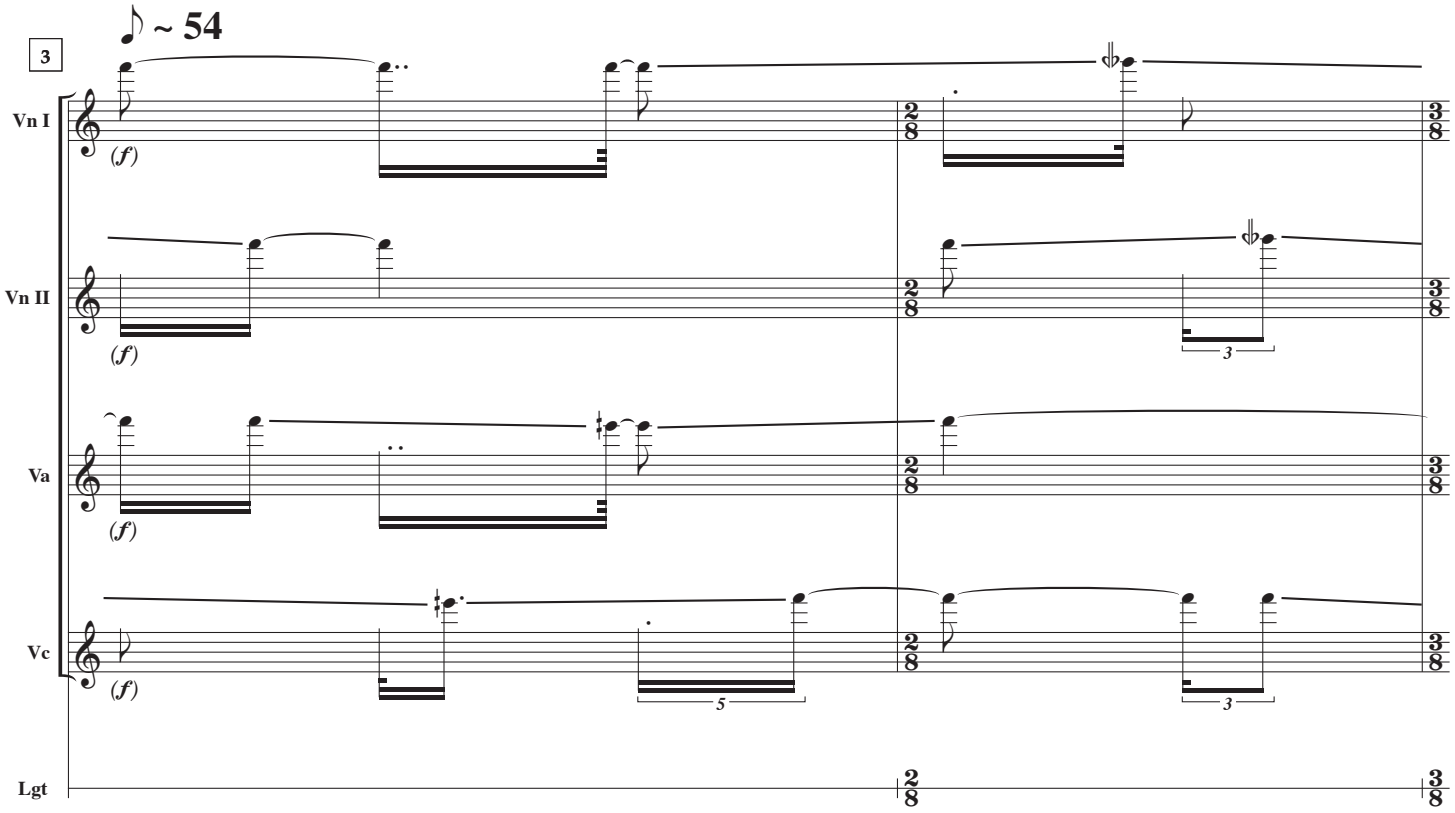
s.v. Senza vibrato.

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

Testify

Jason Eckardt (2018)





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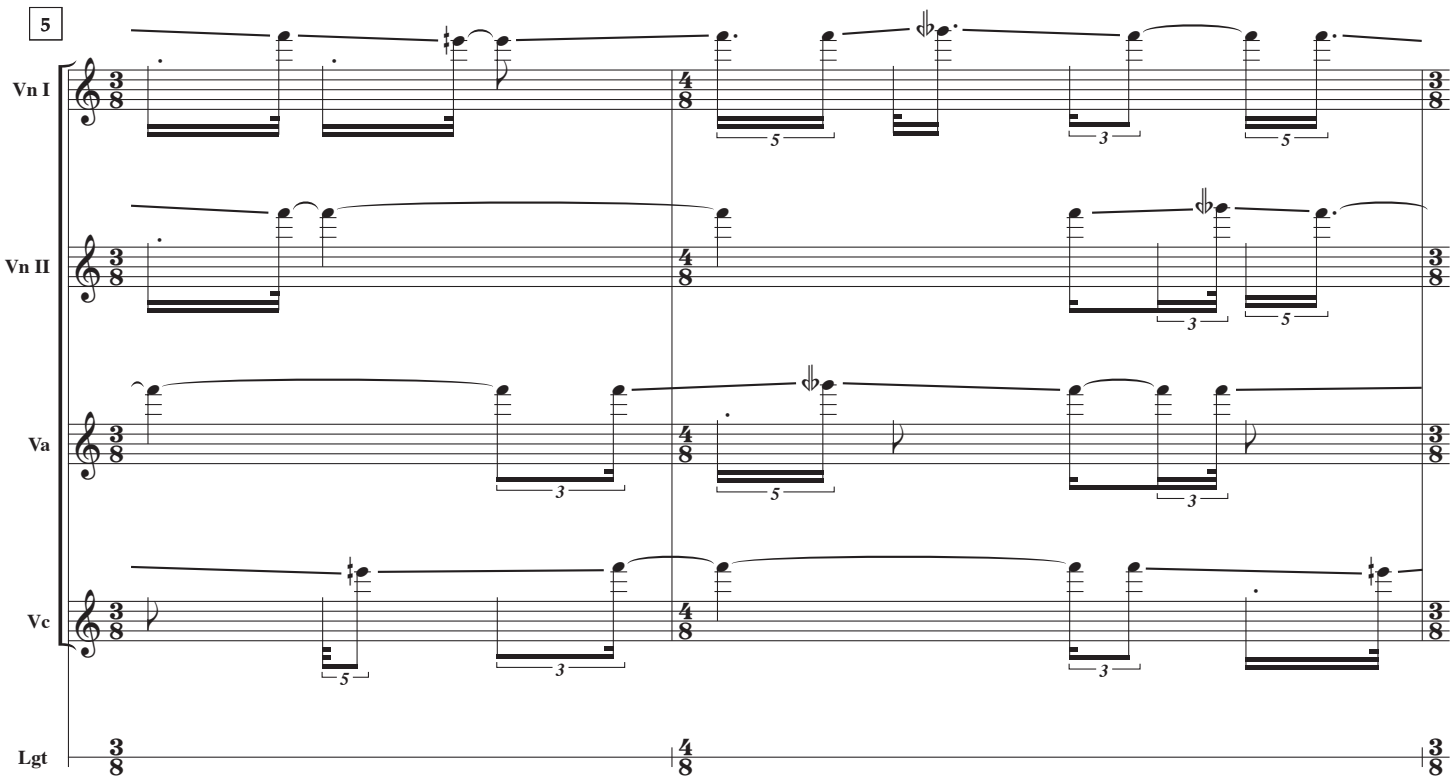
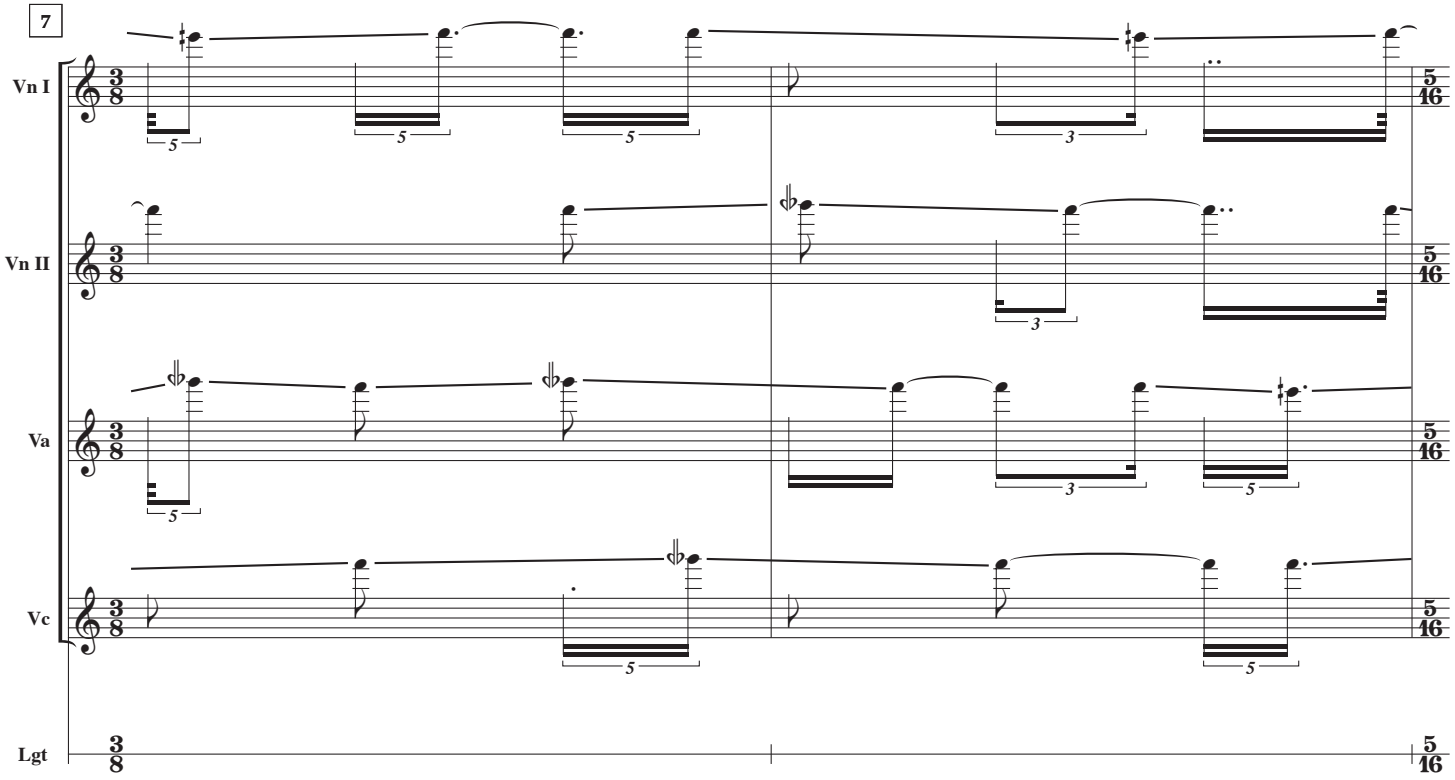
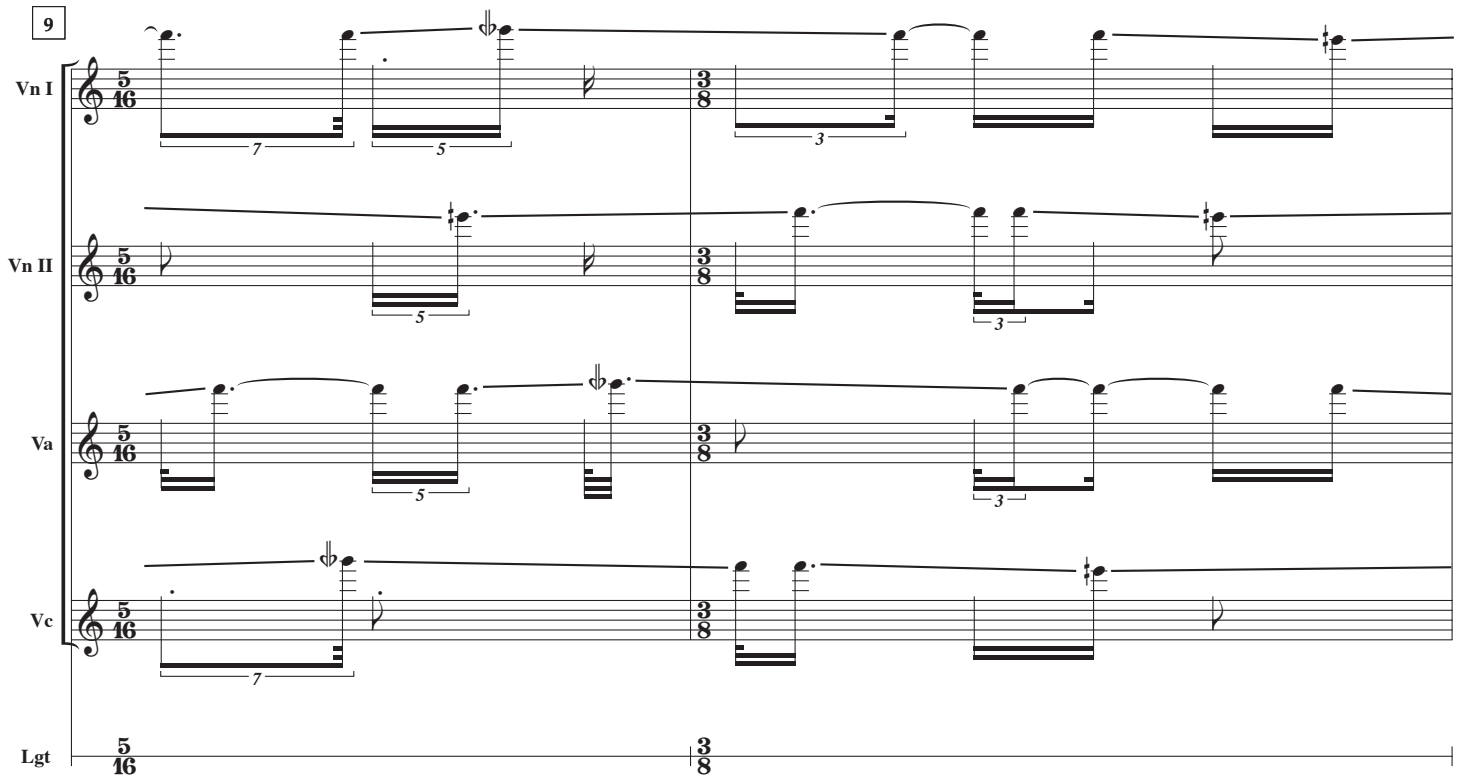
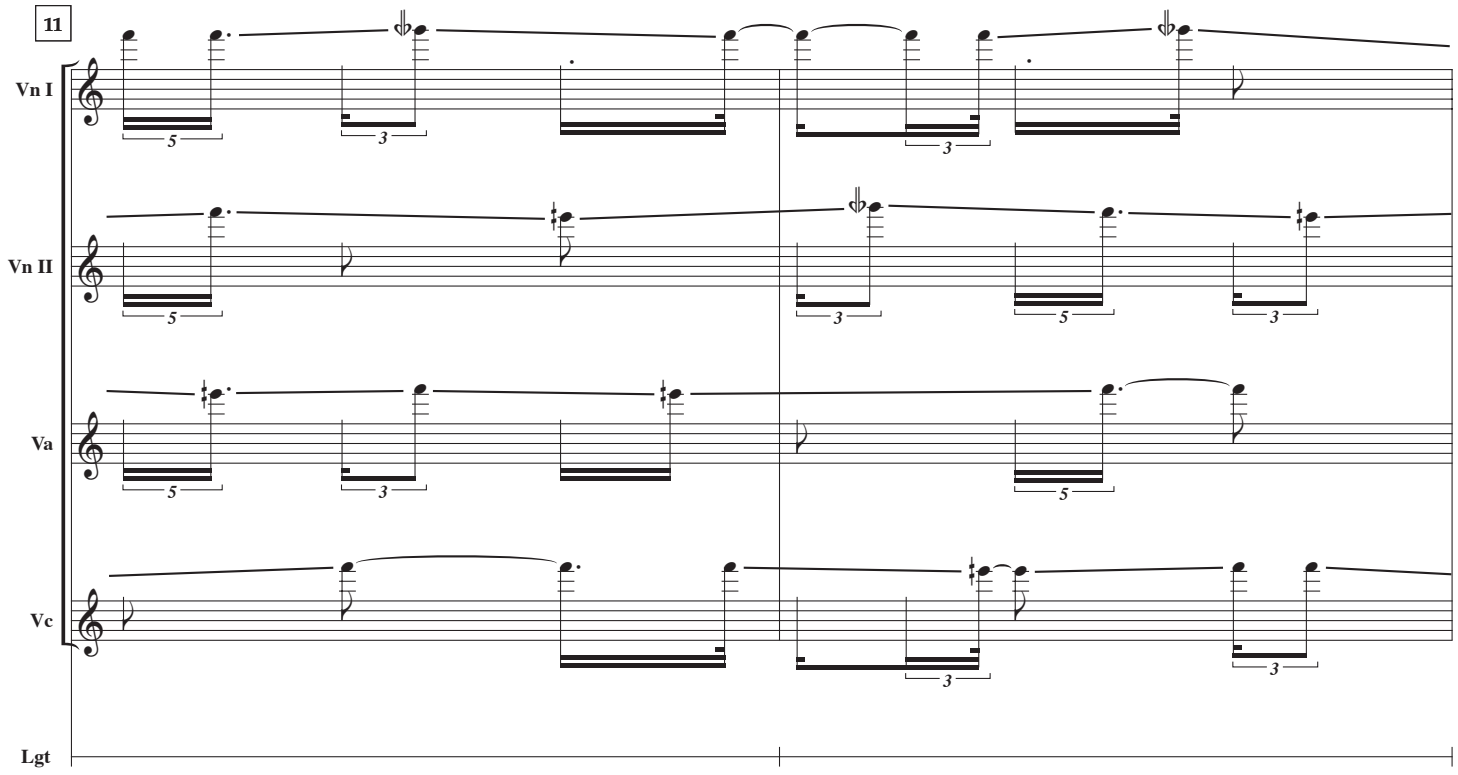
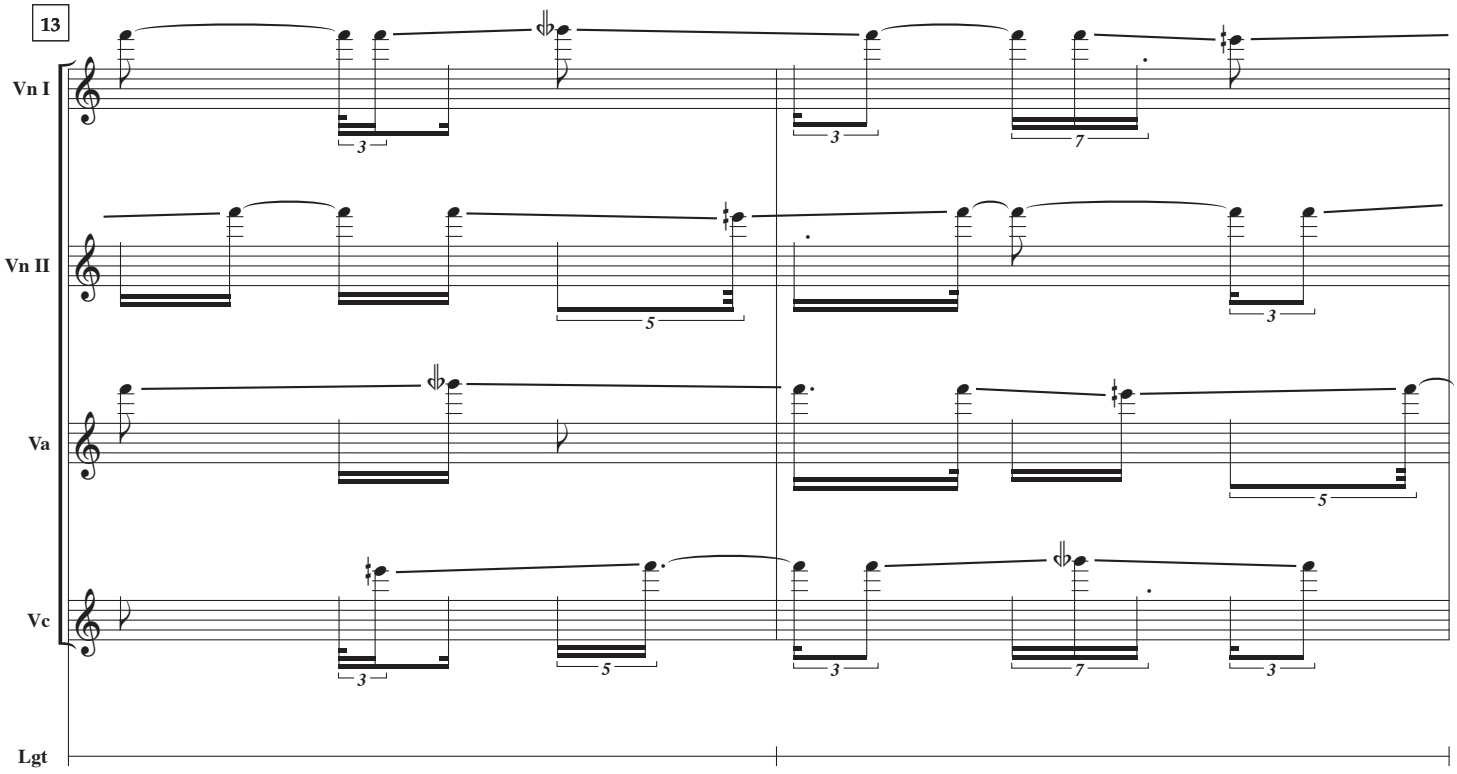
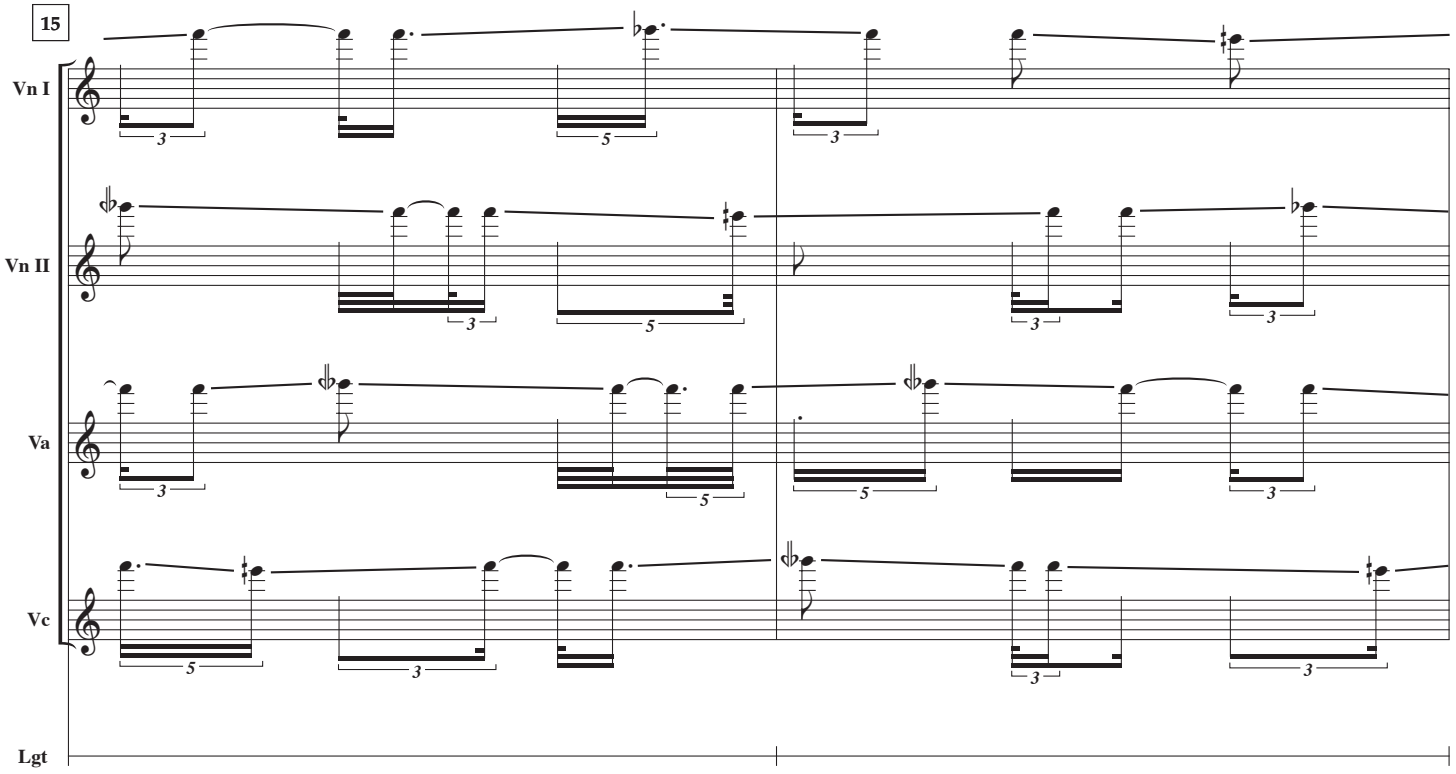

5
Vn I
Vn II
Va
Vc
Lgt

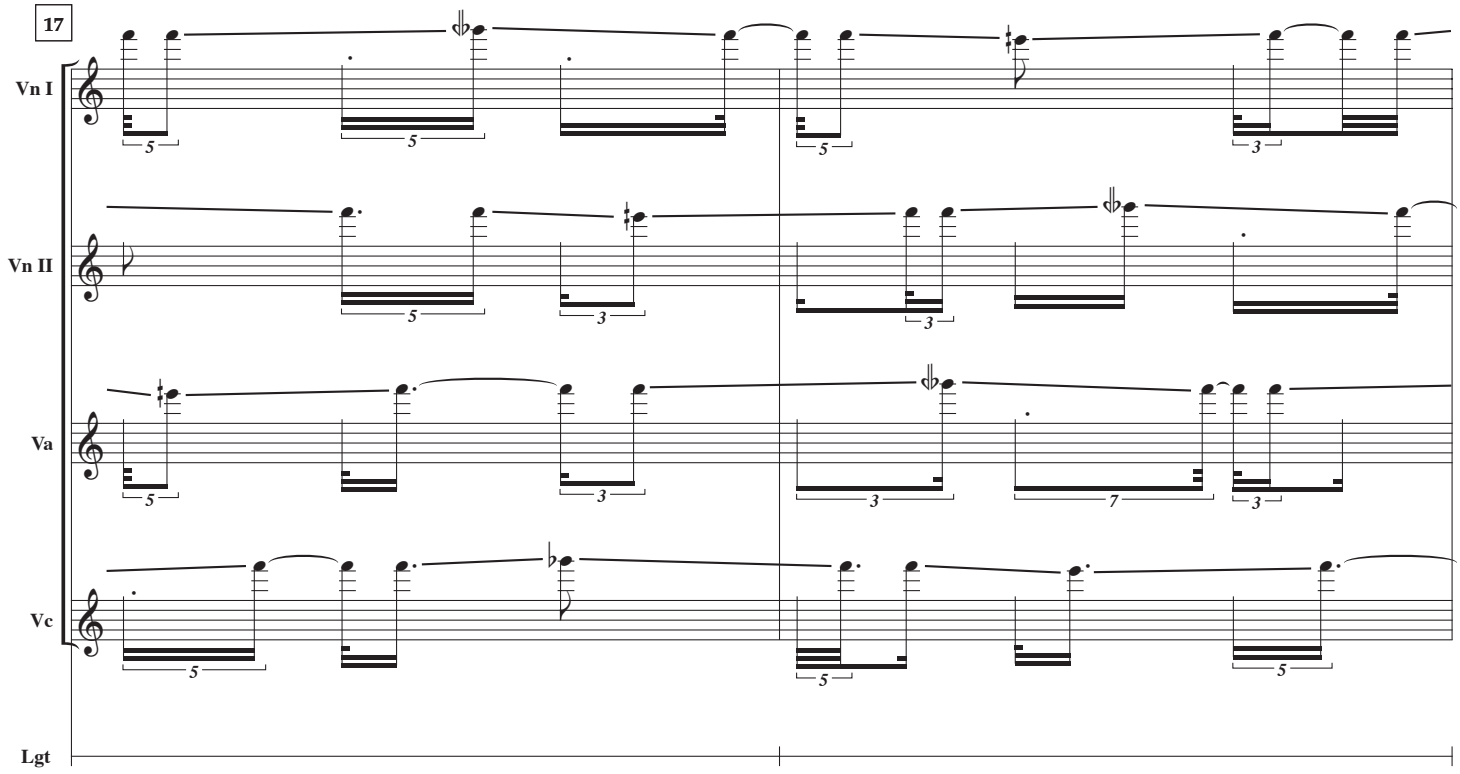

7
Vn I
Vn II
Va
Vc
Lgt

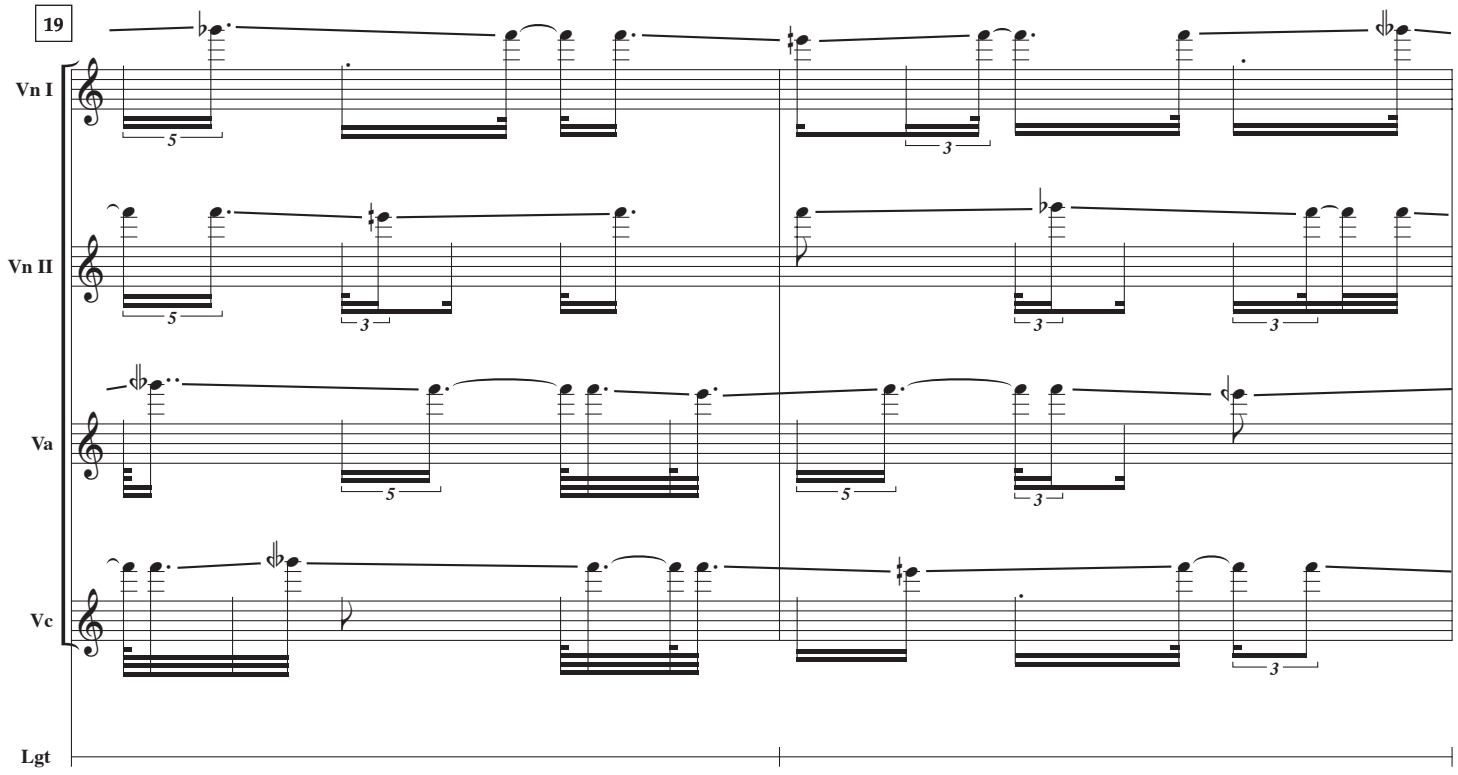

9
Vn I
Vn II
Va
Vc
Lgt
5/16
3/8

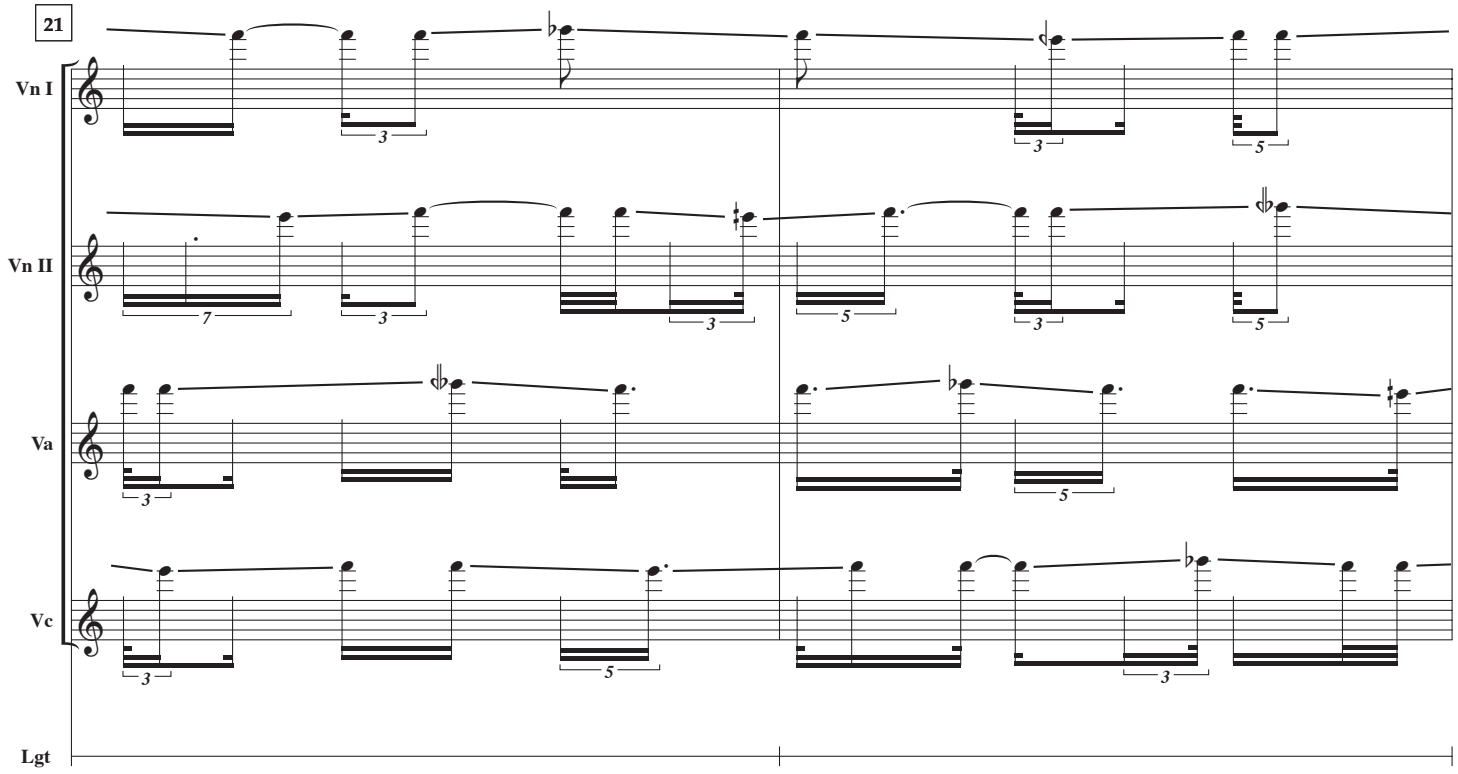

11
Vn I
Vn II
Va
Vc
Lgt

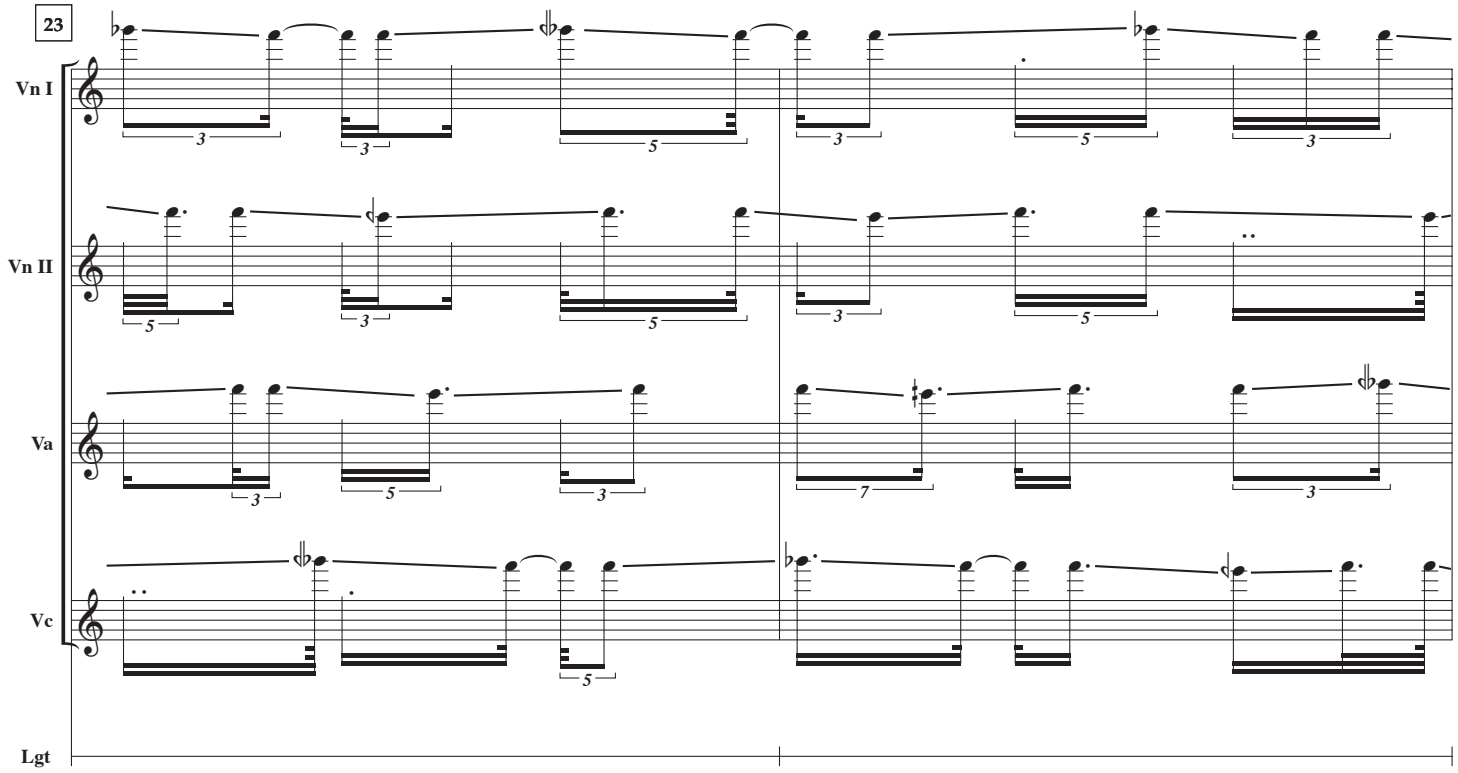

13
Vn I
Vn II
Va
Vc
Lgt

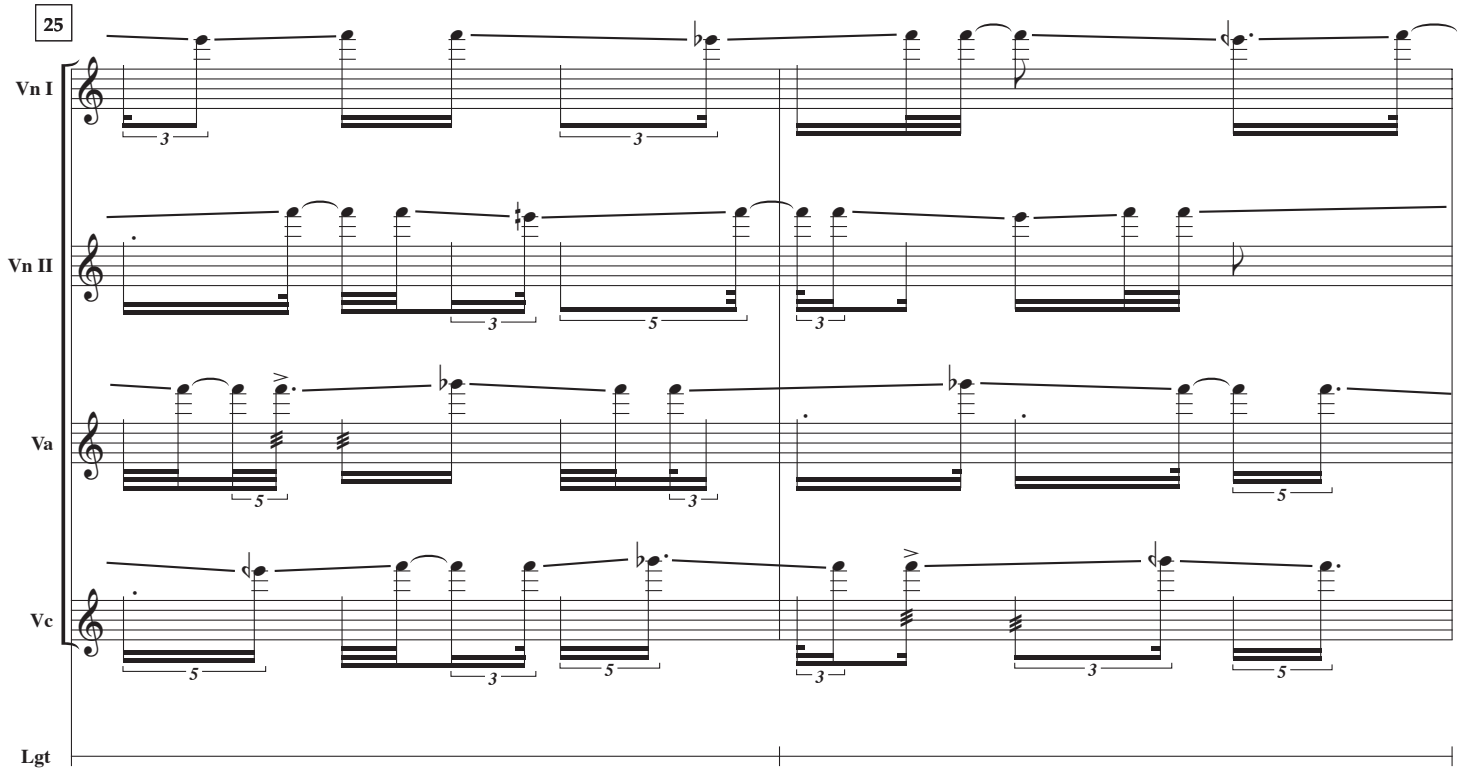

15
Vn I
Vn II
Va
Vc
Lgt

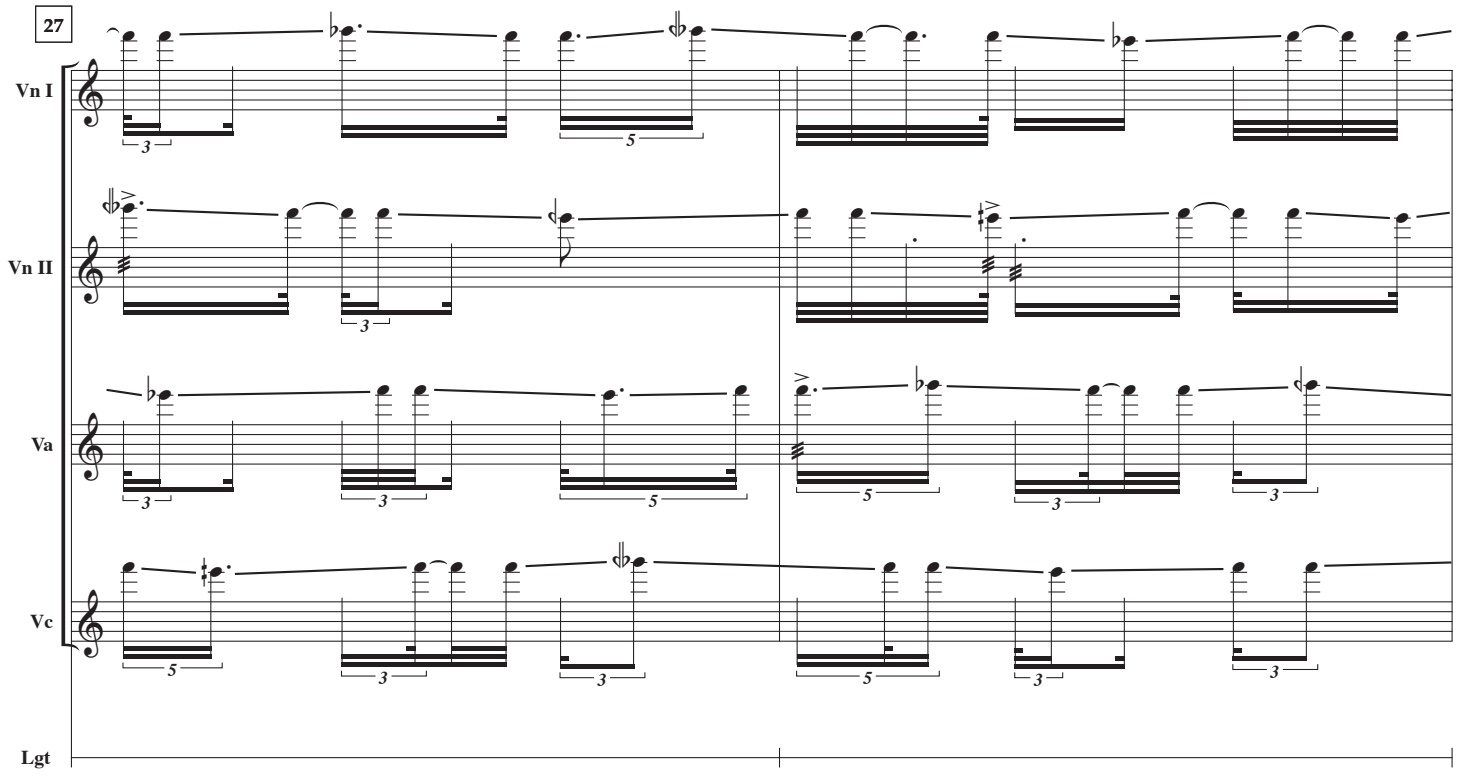

17
Vn I
Vn II
Va
Vc
Lgt

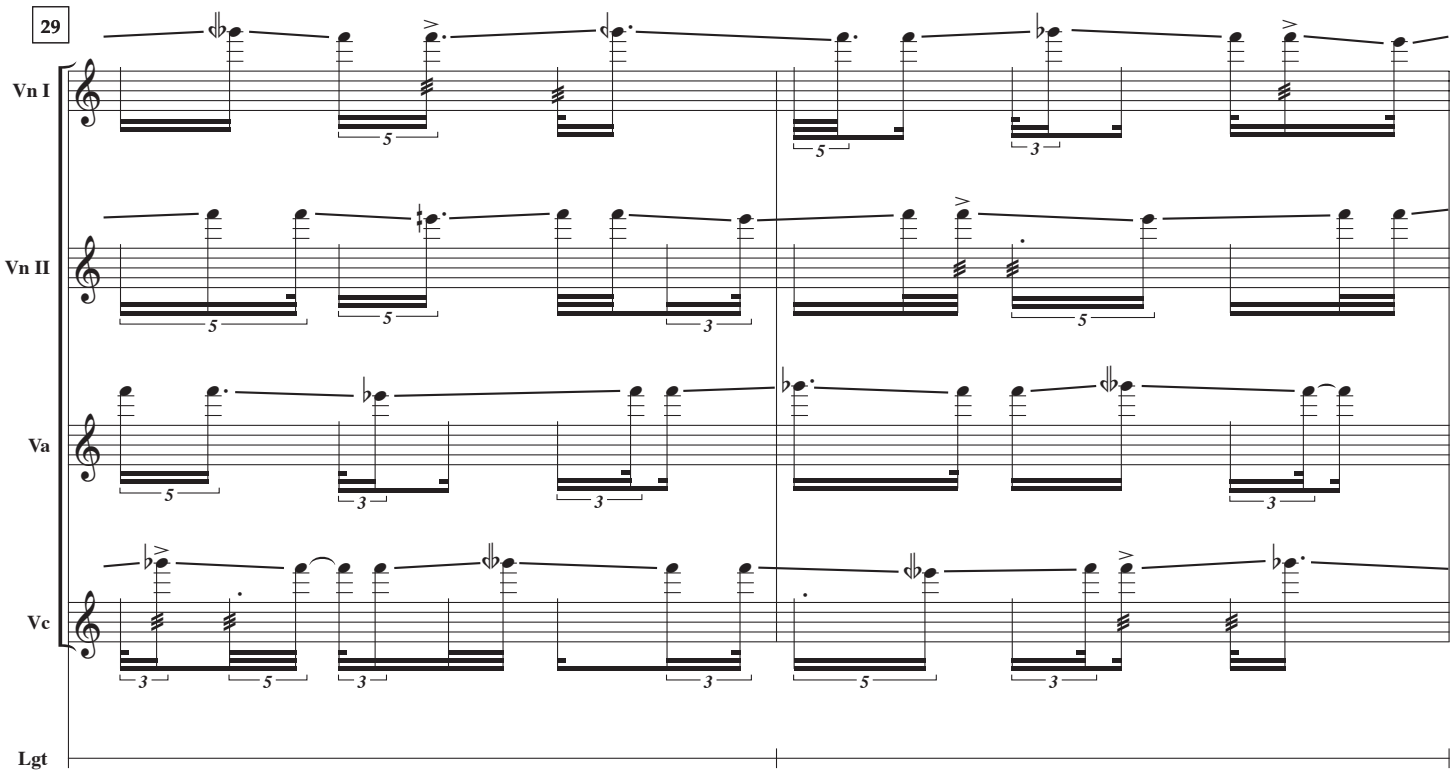

19
Vn I
Vn II
Va
Vc
Lgt

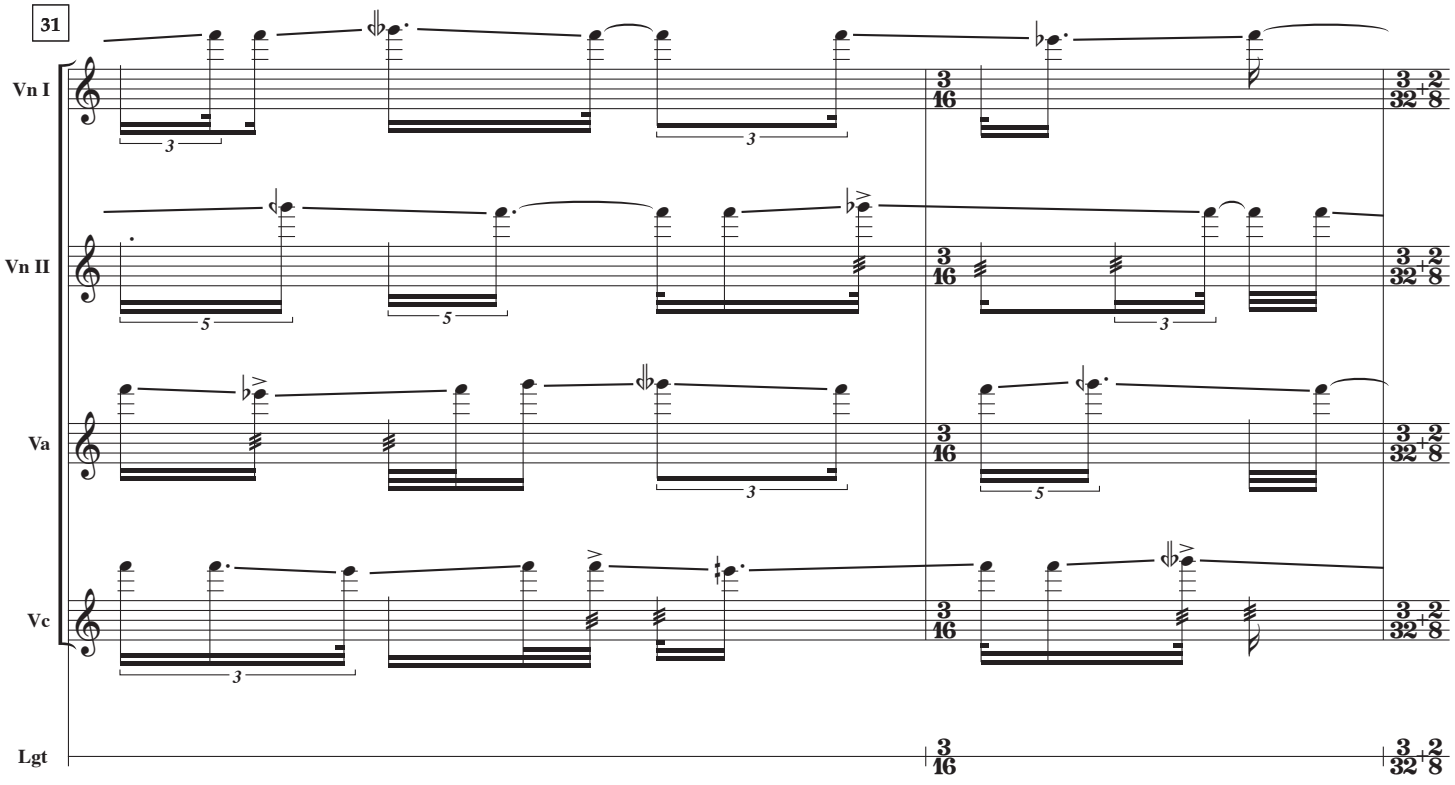

21
Vn I
Vn II
Va
Vc
Lgt

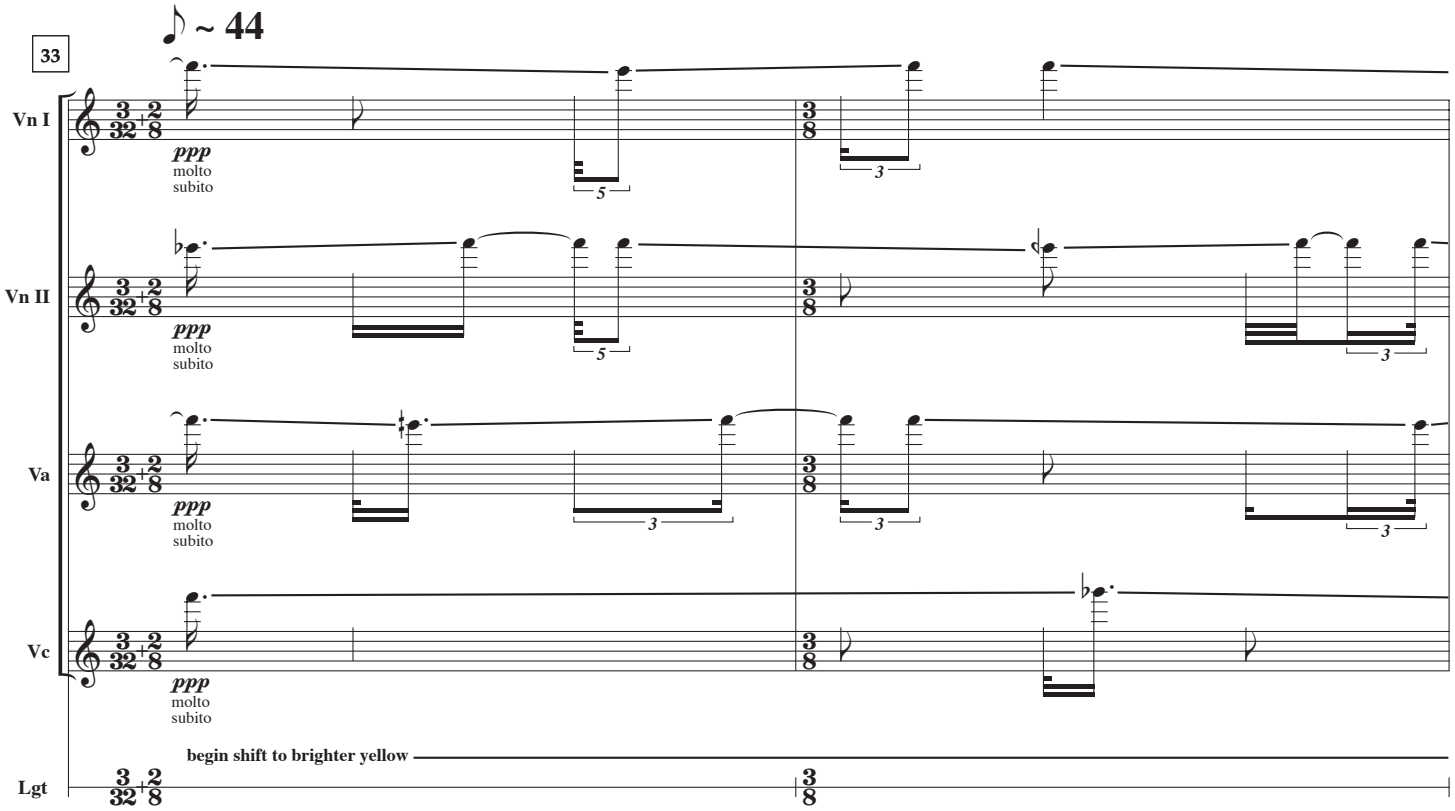

23
Vn I
Vn II
Va
Vc
Lgt

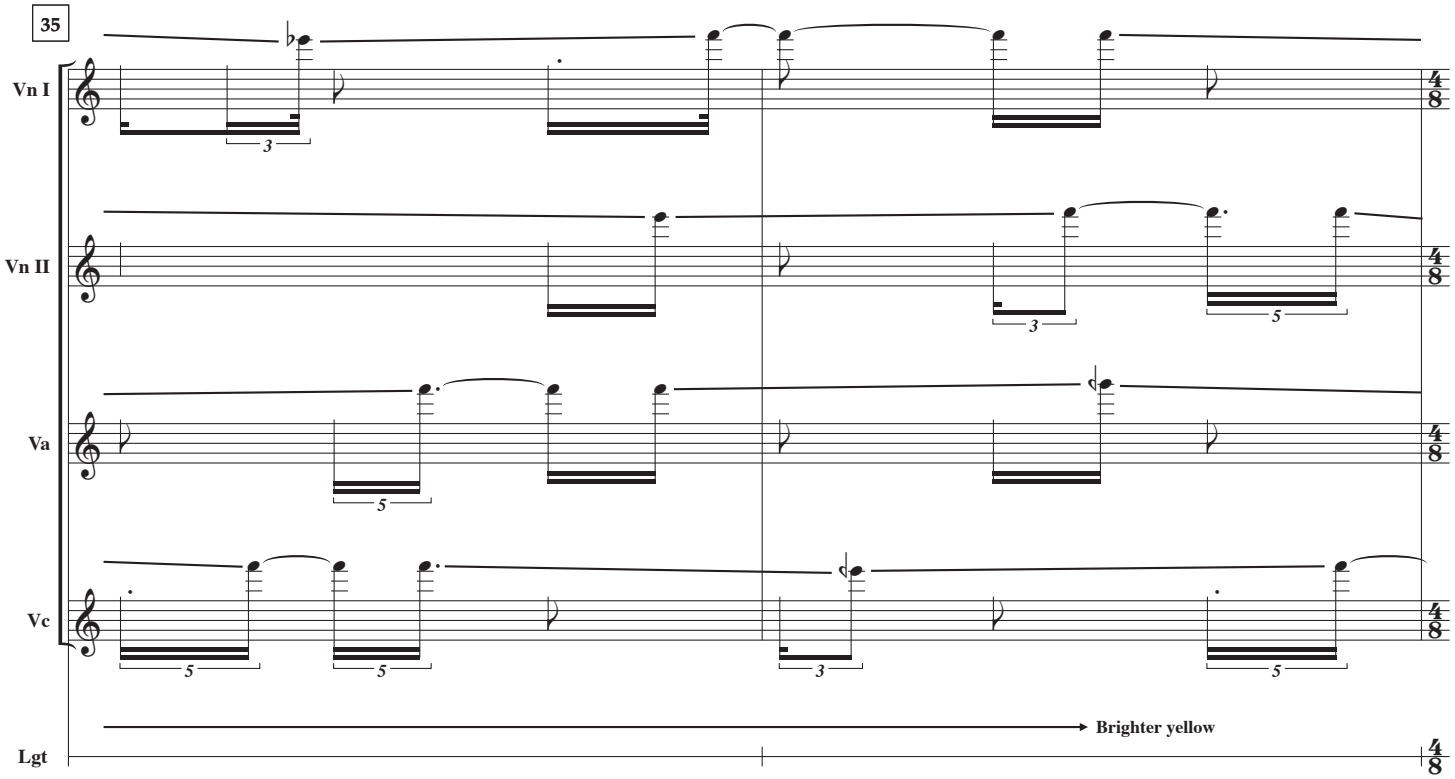

25
Vn I
Vn II
Va
Vc
Lgt

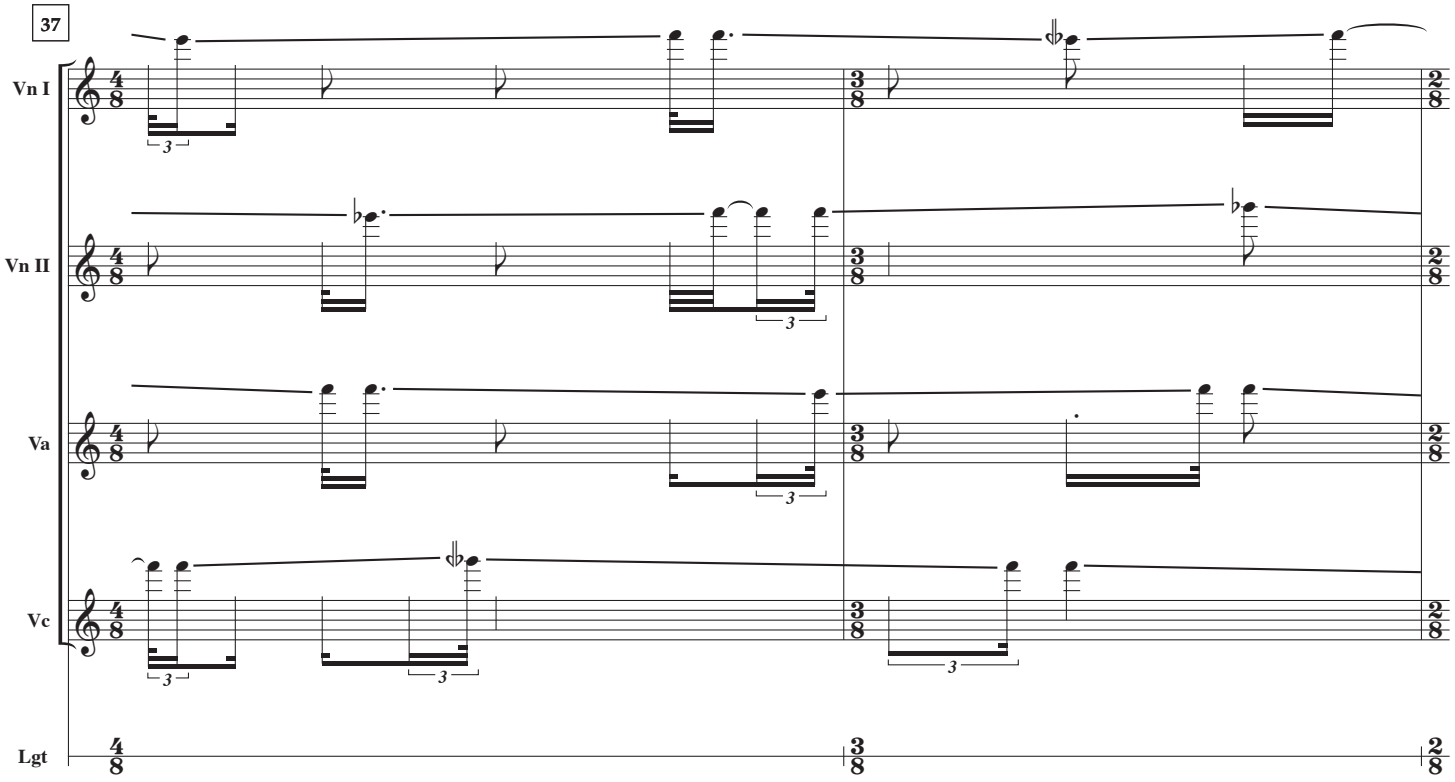

27
Vn I
Vn II
Va
Vc
Lgt


29
Vn I
Vn II
Va
Vc
Lgt

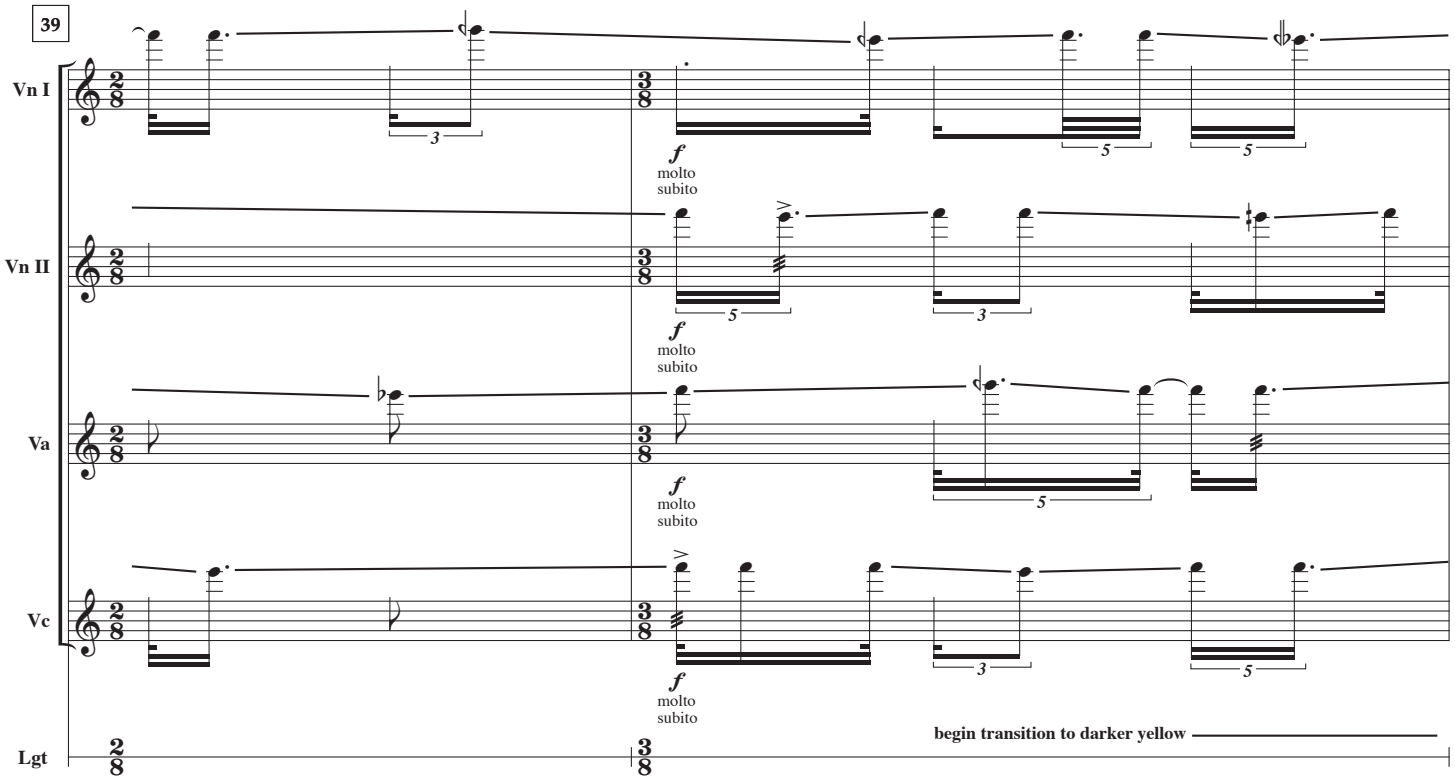

31
Vn I
Vn II
Va
Vc
Lgt
3/16
3/32 + 2/8

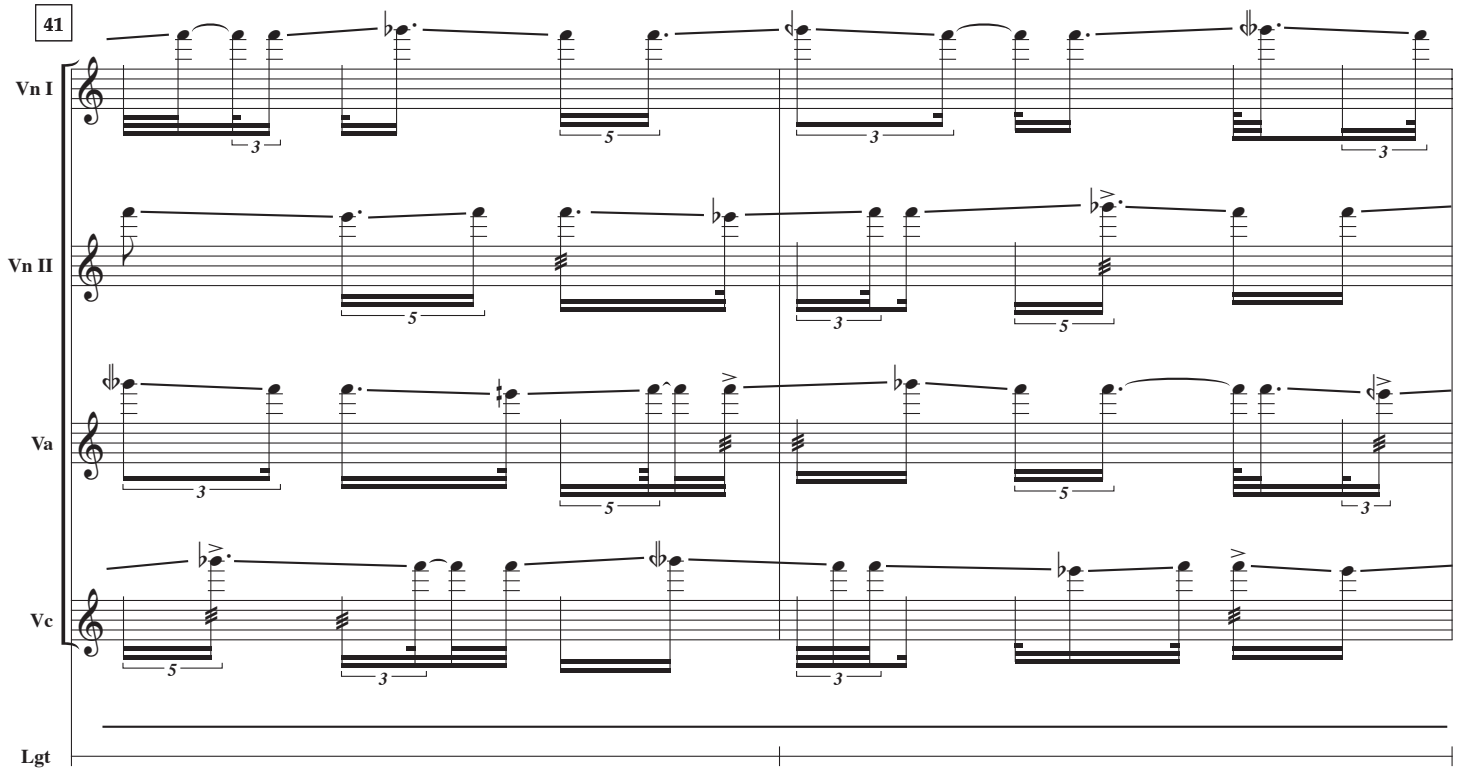

♪ ~ 44
33
Vn I
Vn II
Va
Vc
Lgt
ppp
molto
subito
begin shift to brighter yellow

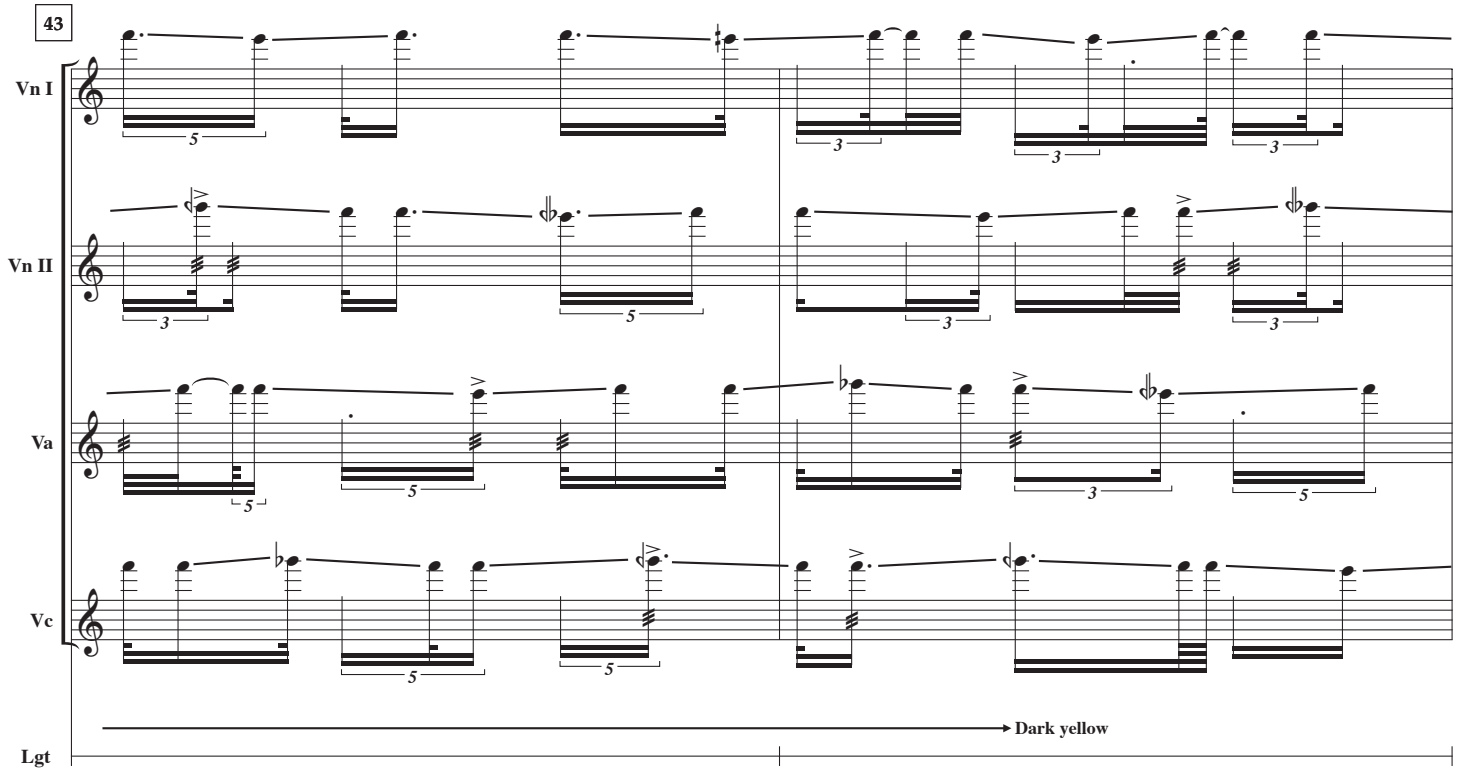

35
Vn I
Vn II
Va
Vc
Lgt
Brighter yellow

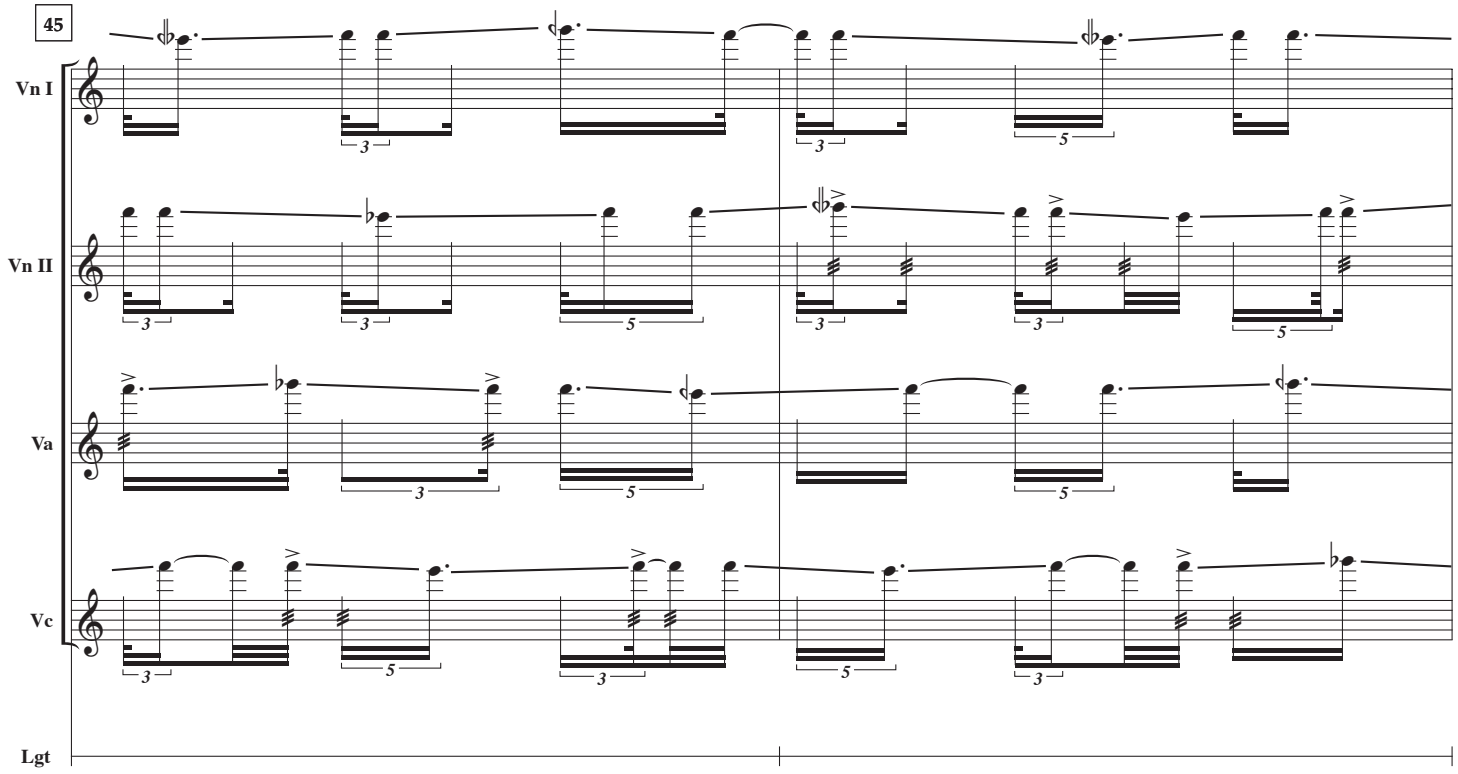

37
Vn I
Vn II
Va
Vc
Lgt

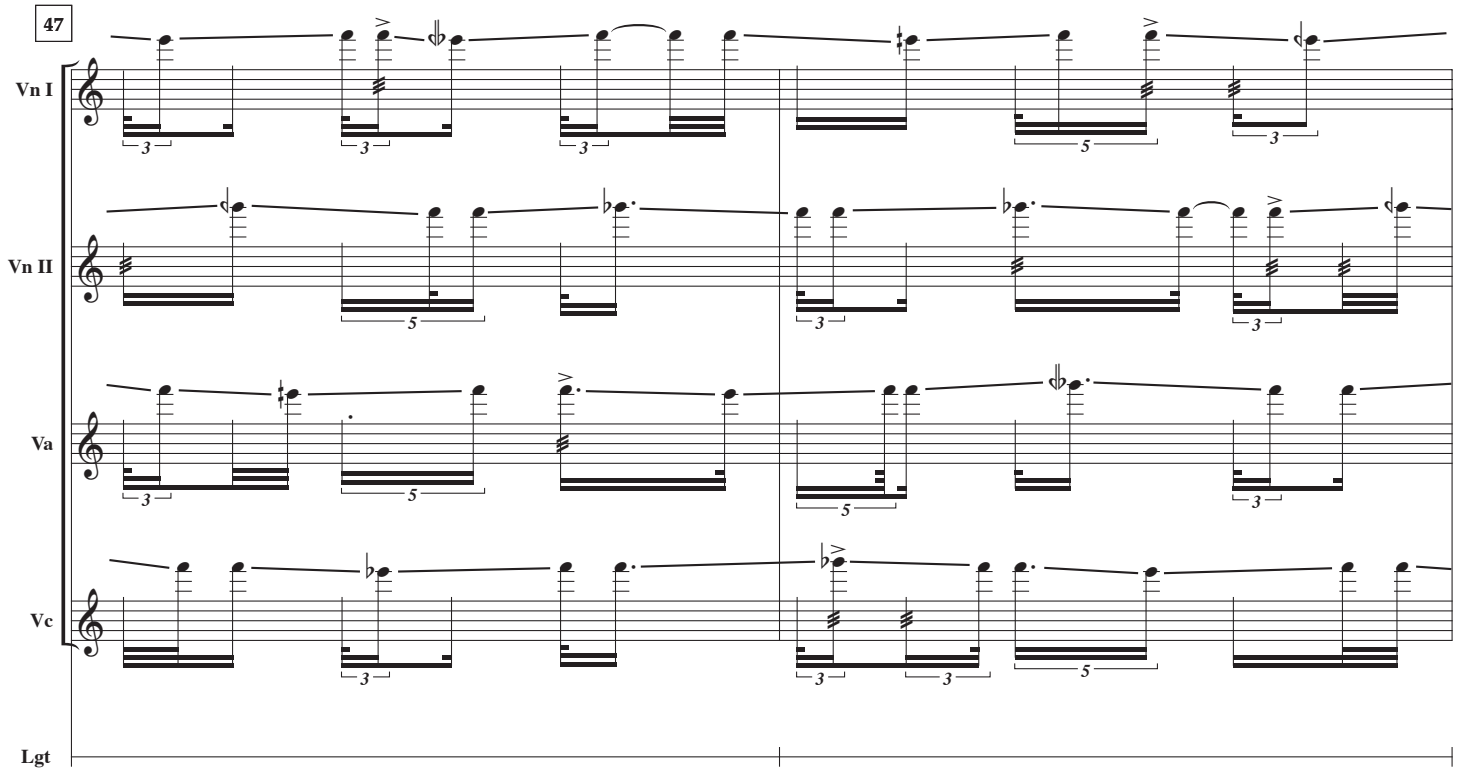
♪ ~ 54

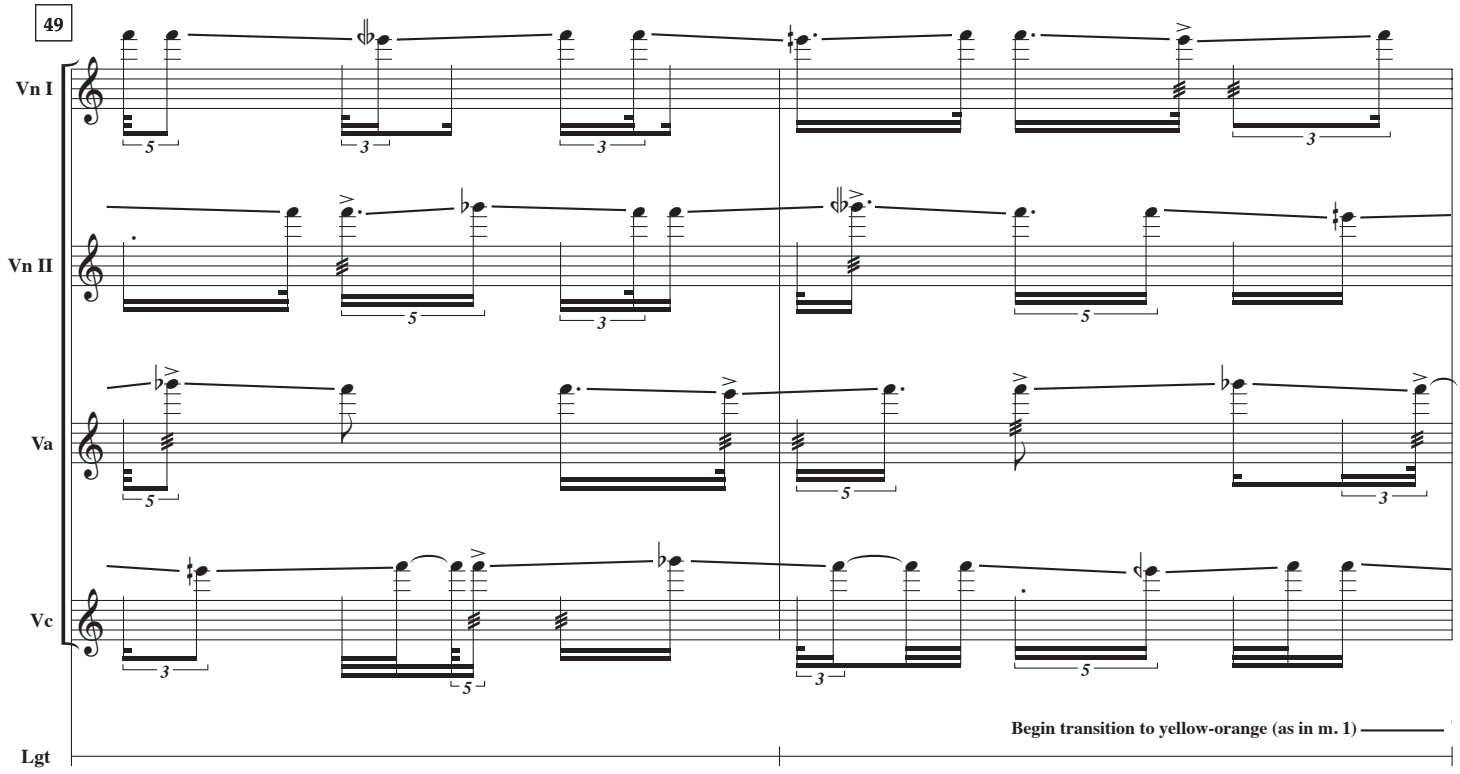

39
Vn I
Vn II
Va
Vc
Lgt
f
molto
subito
begin transition to darker yellow

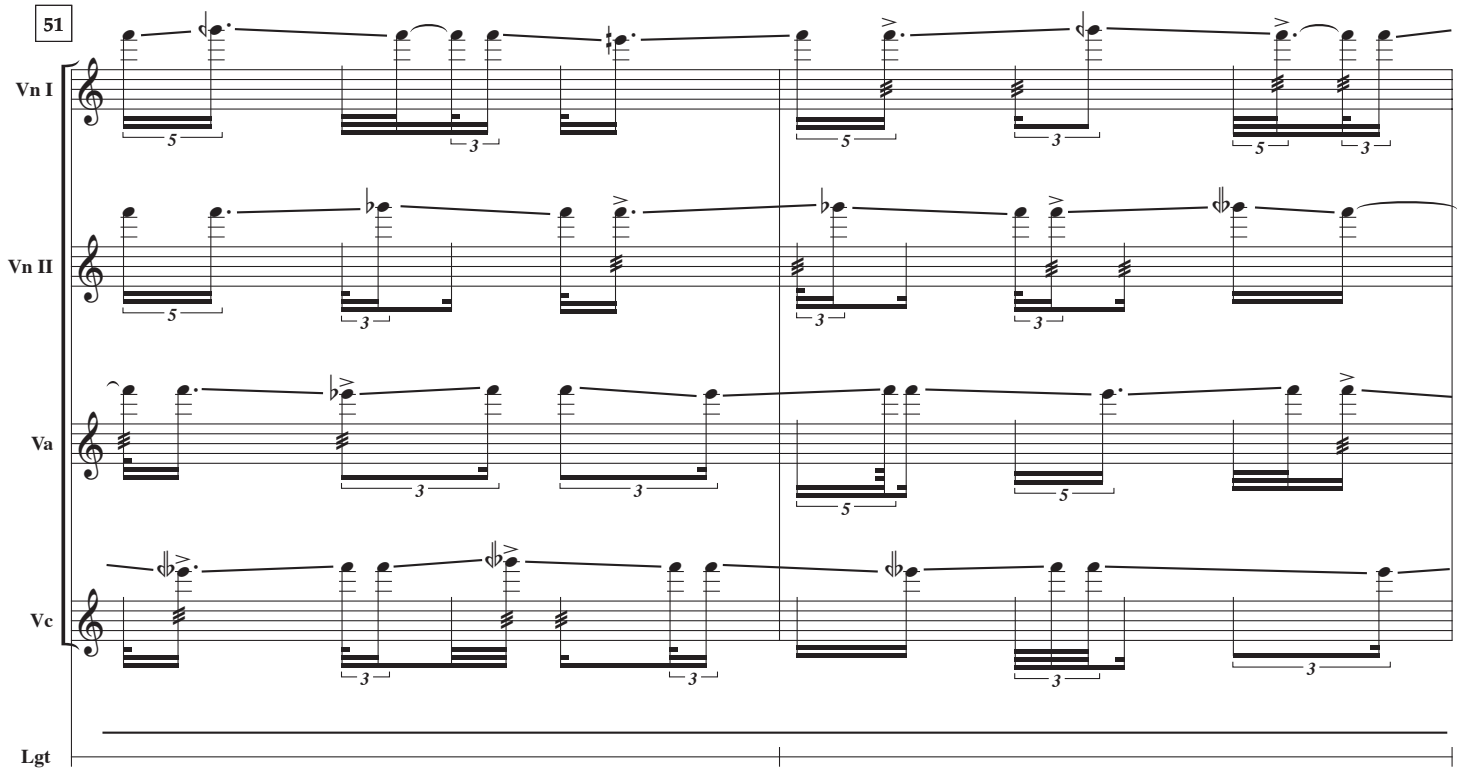

41
Vn I
Vn II
Va
Vc
Lgt

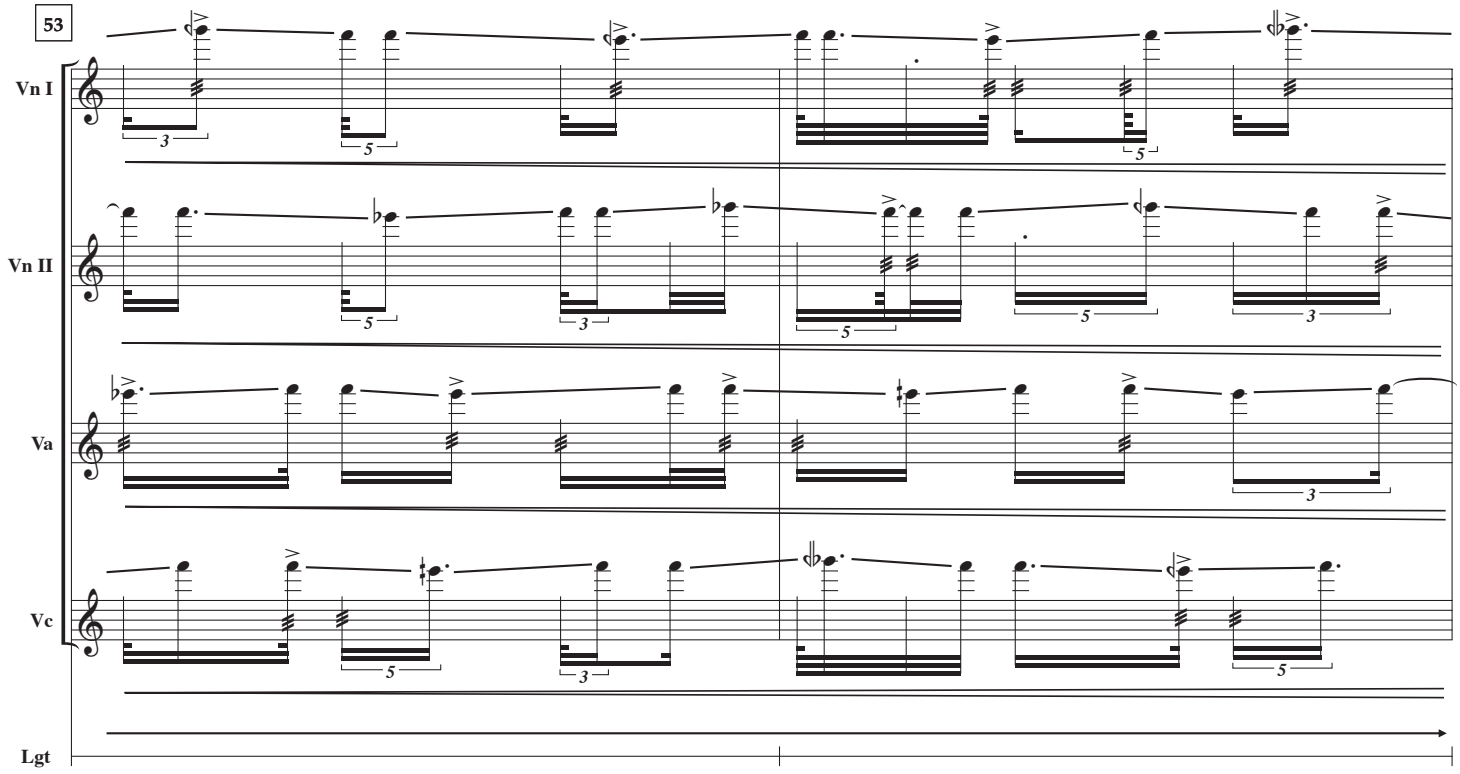

43
Vn I
Vn II
Va
Vc
Dark yellow
Lgt

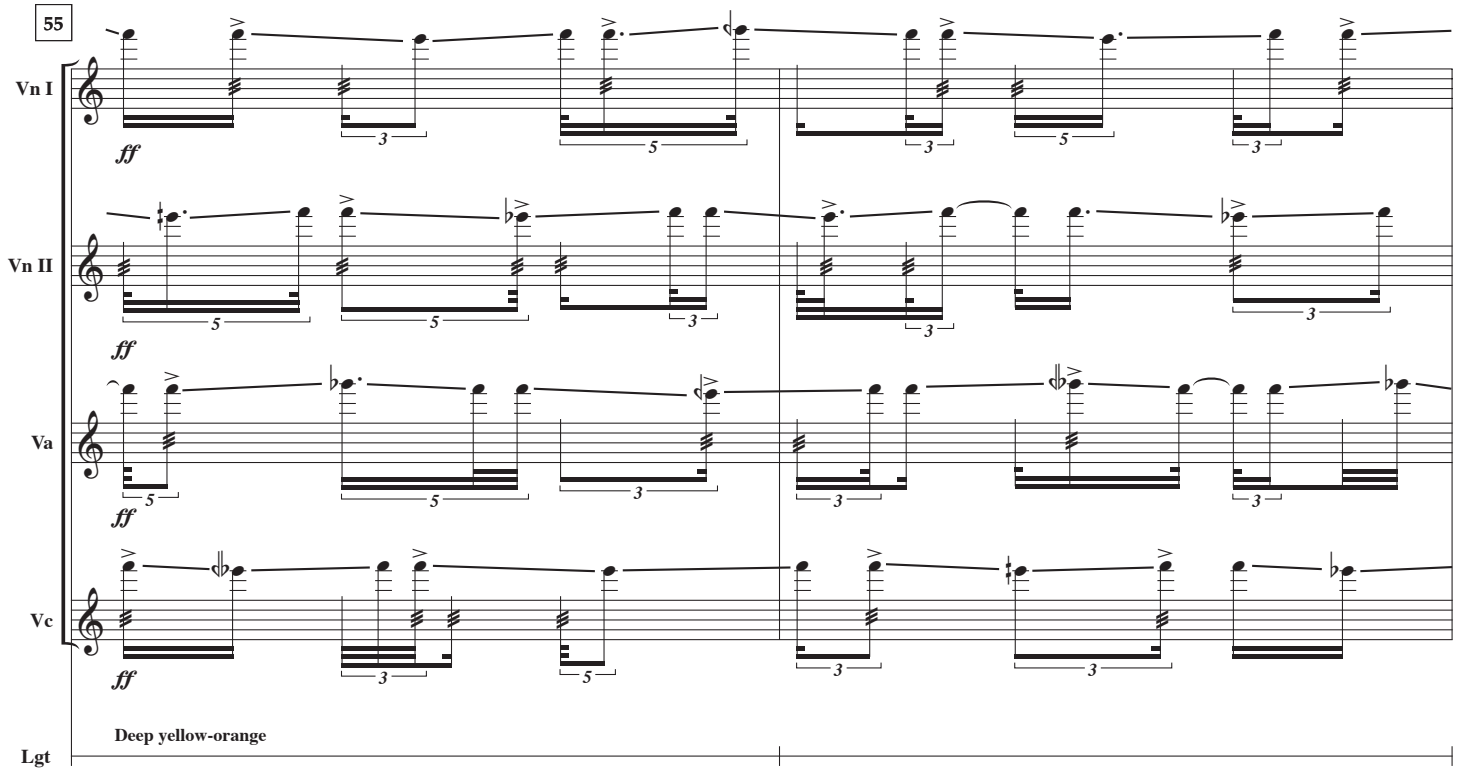

45
Vn I
Vn II
Va
Vc
Lgt

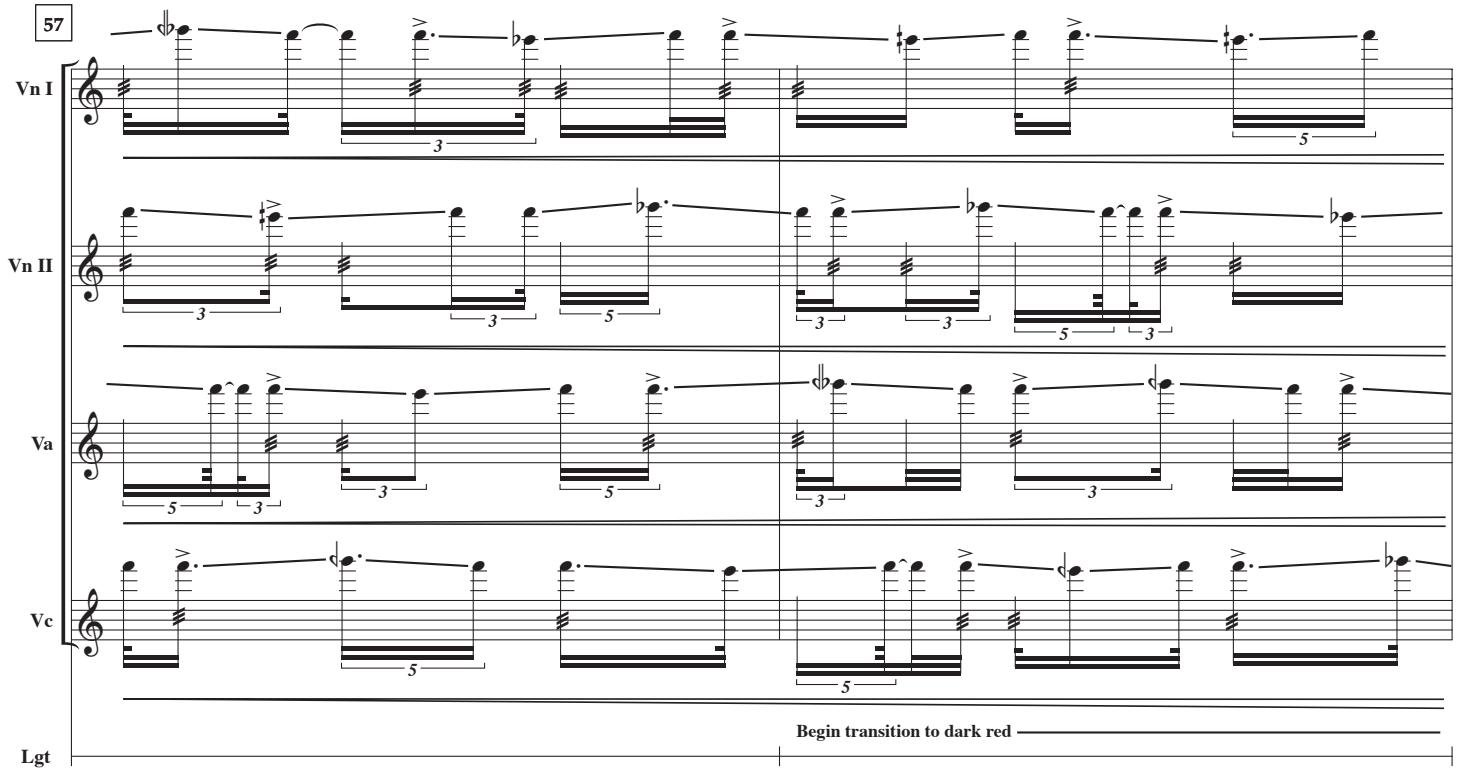

47
Vn I
Vn II
Va
Vc
Lgt

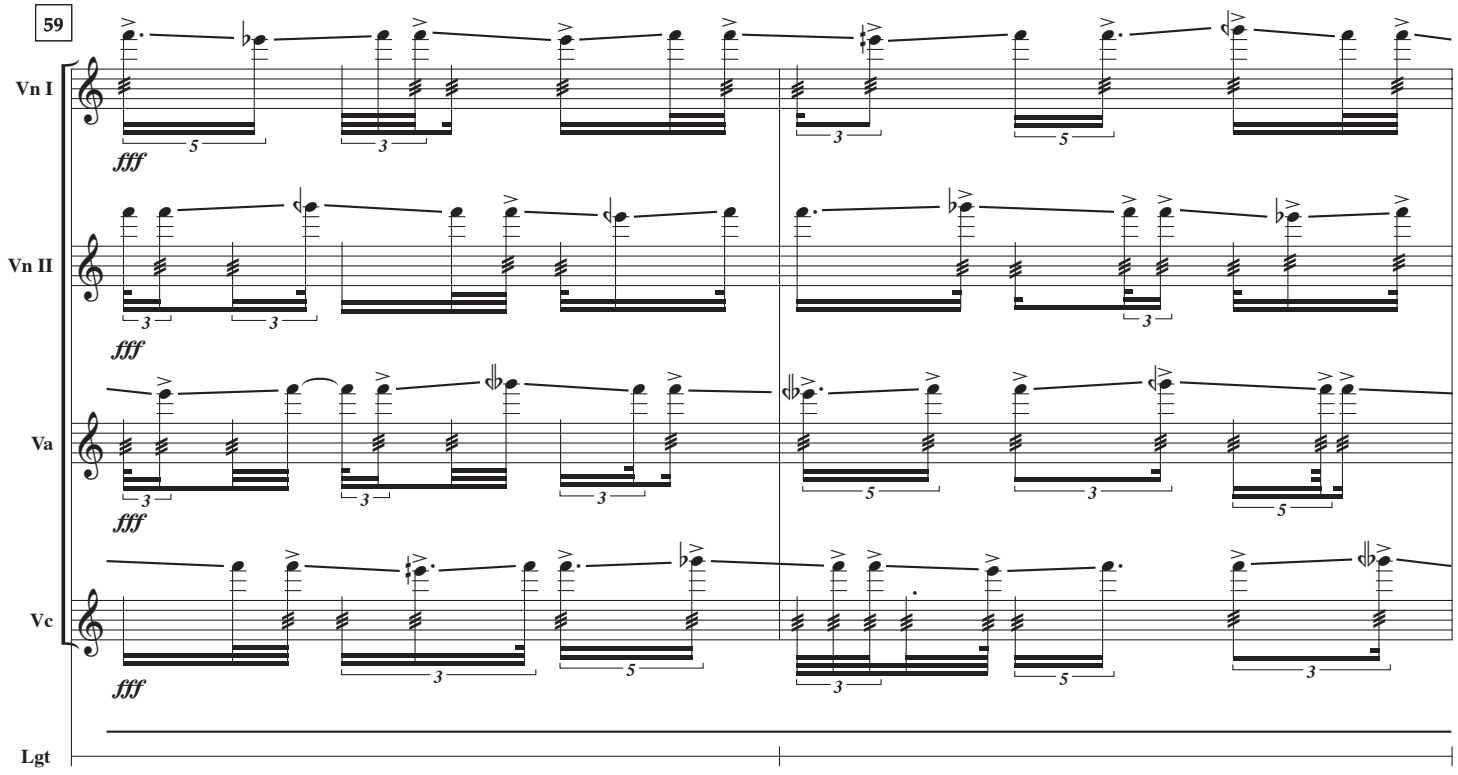

49
Vn I
Vn II
Va
Vc
Lgt
Begin transition to yellow-orange (as in m. 1)

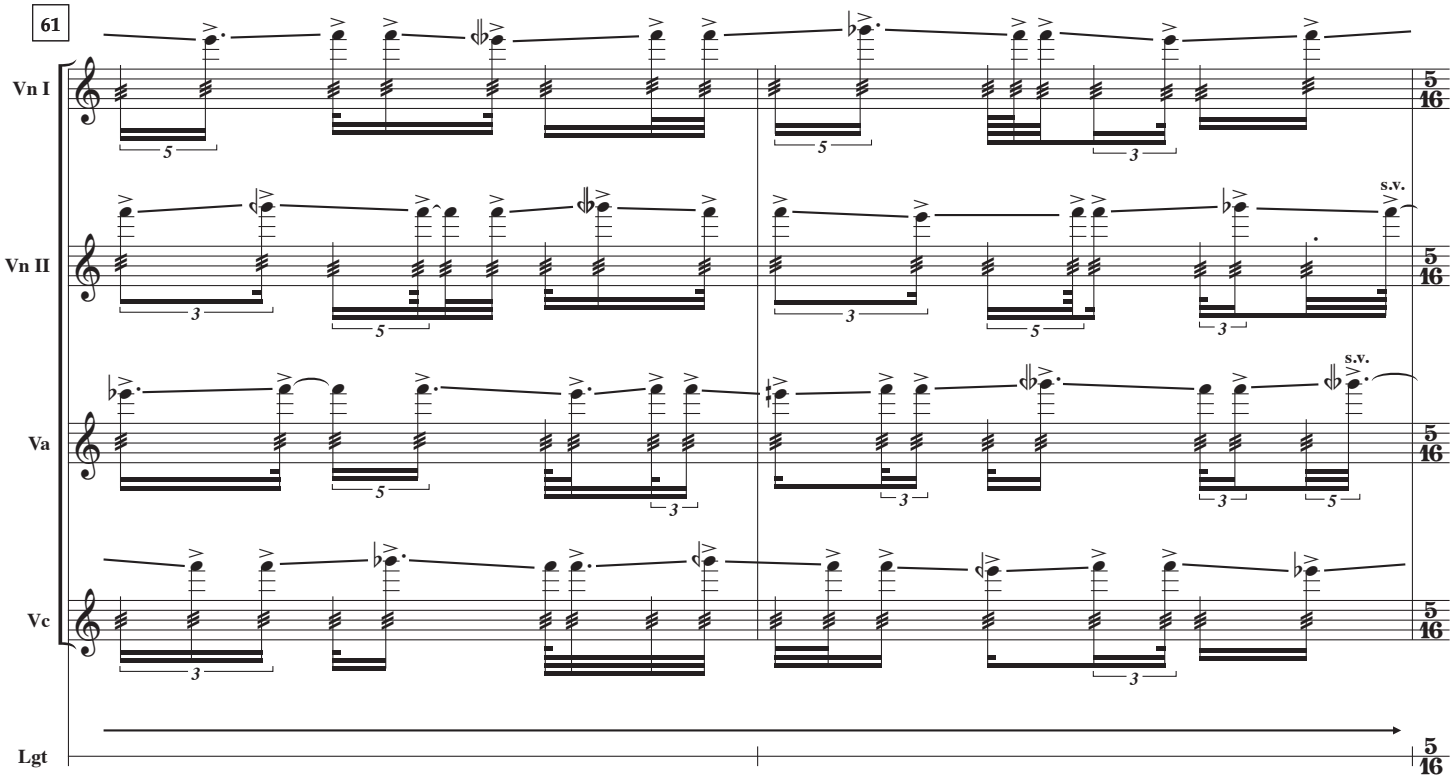

51
Vn I
Vn II
Va
Vc
Lgt

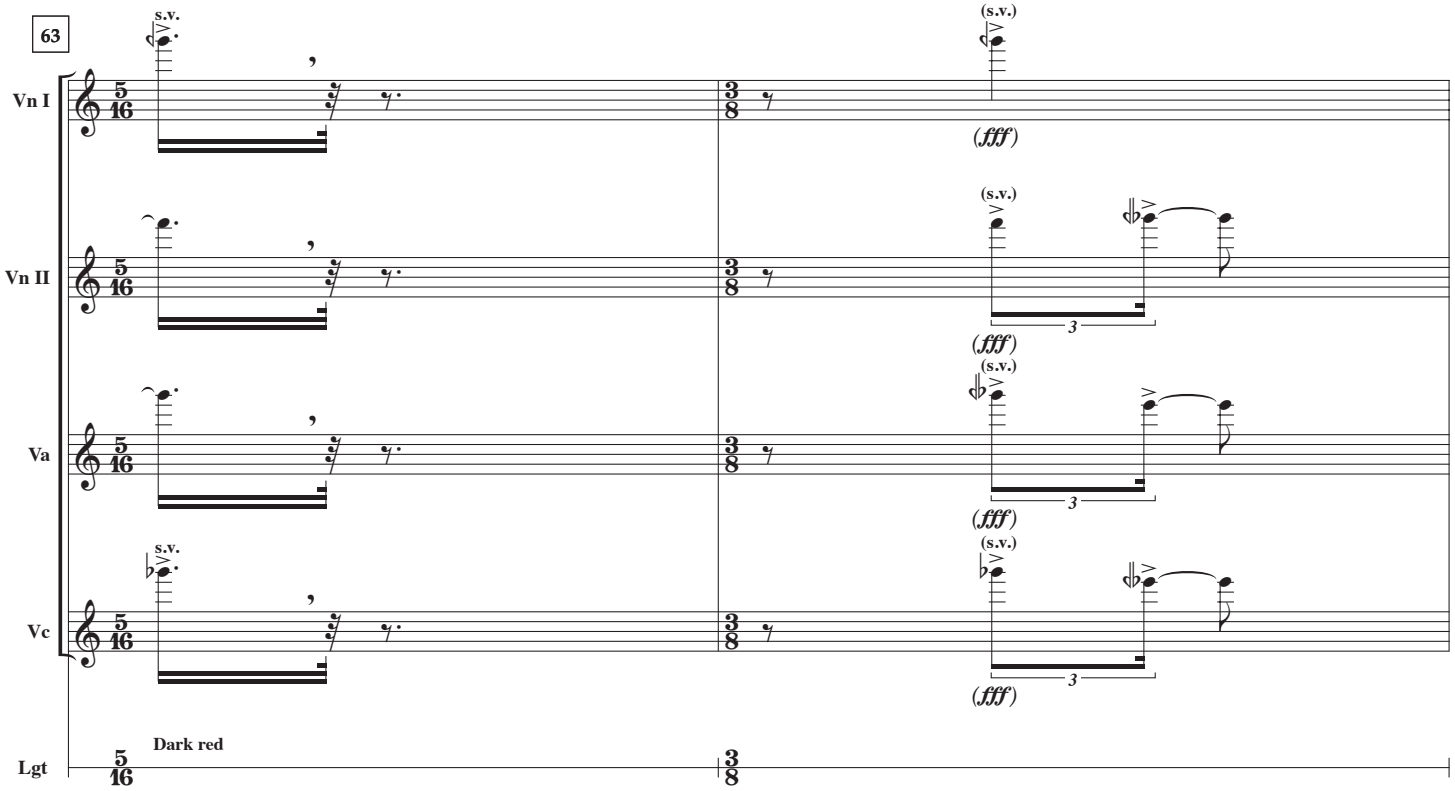

53
Vn I
Vn II
Va
Vc
Lgt

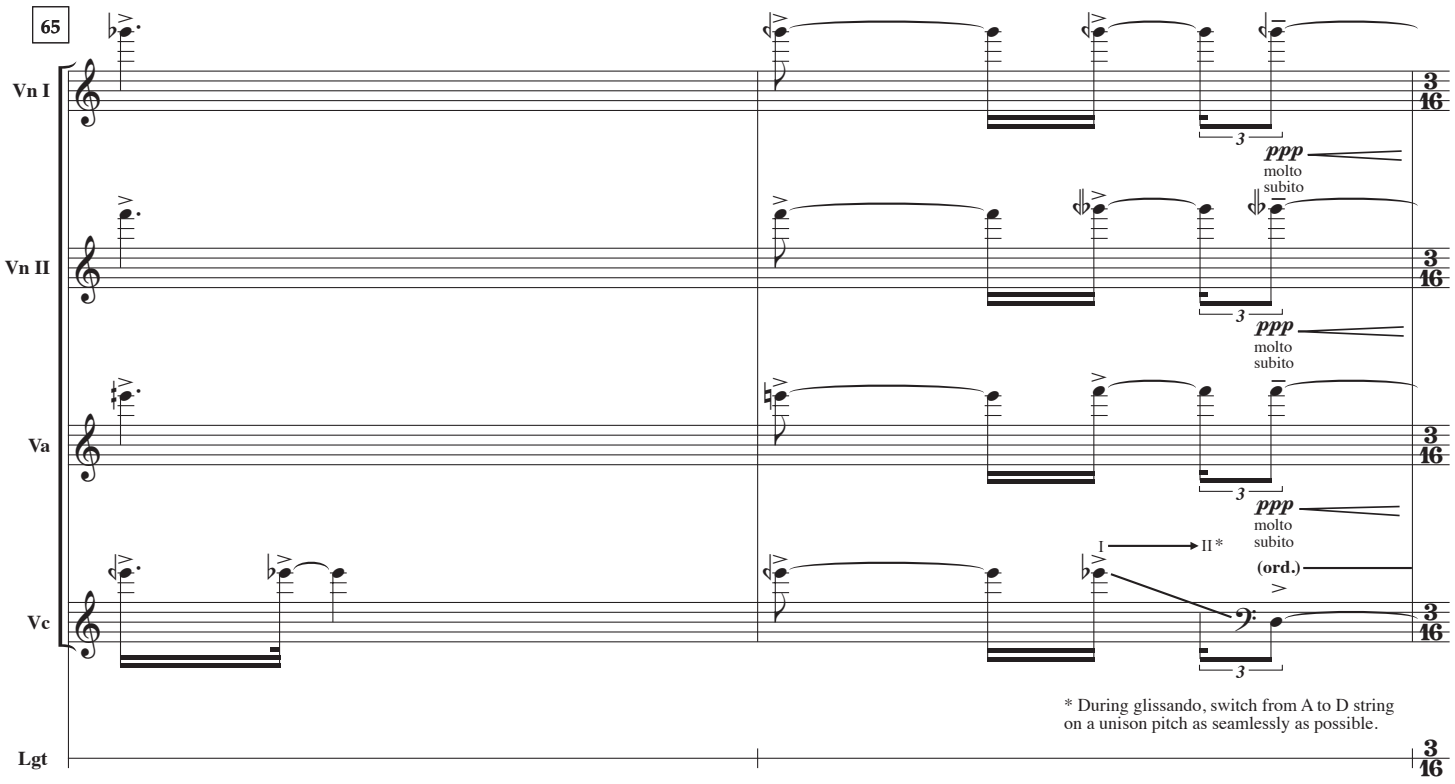

55
Vn I
Vn II
Va
Vc
ff
Deep yellow-orange
Lgt

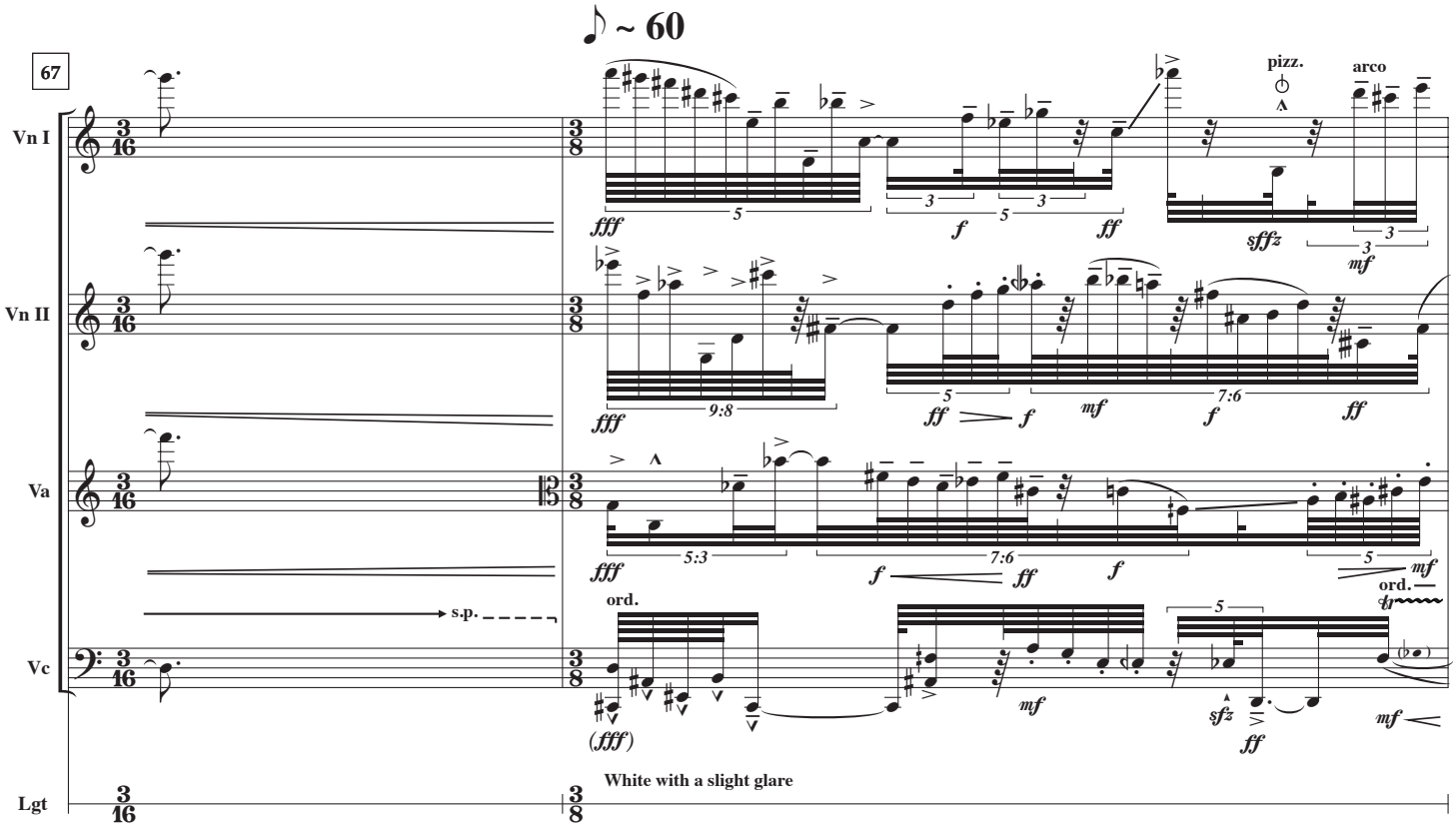

57
Vn I
Vn II
Va
Vc
Lgt
Begin transition to dark red

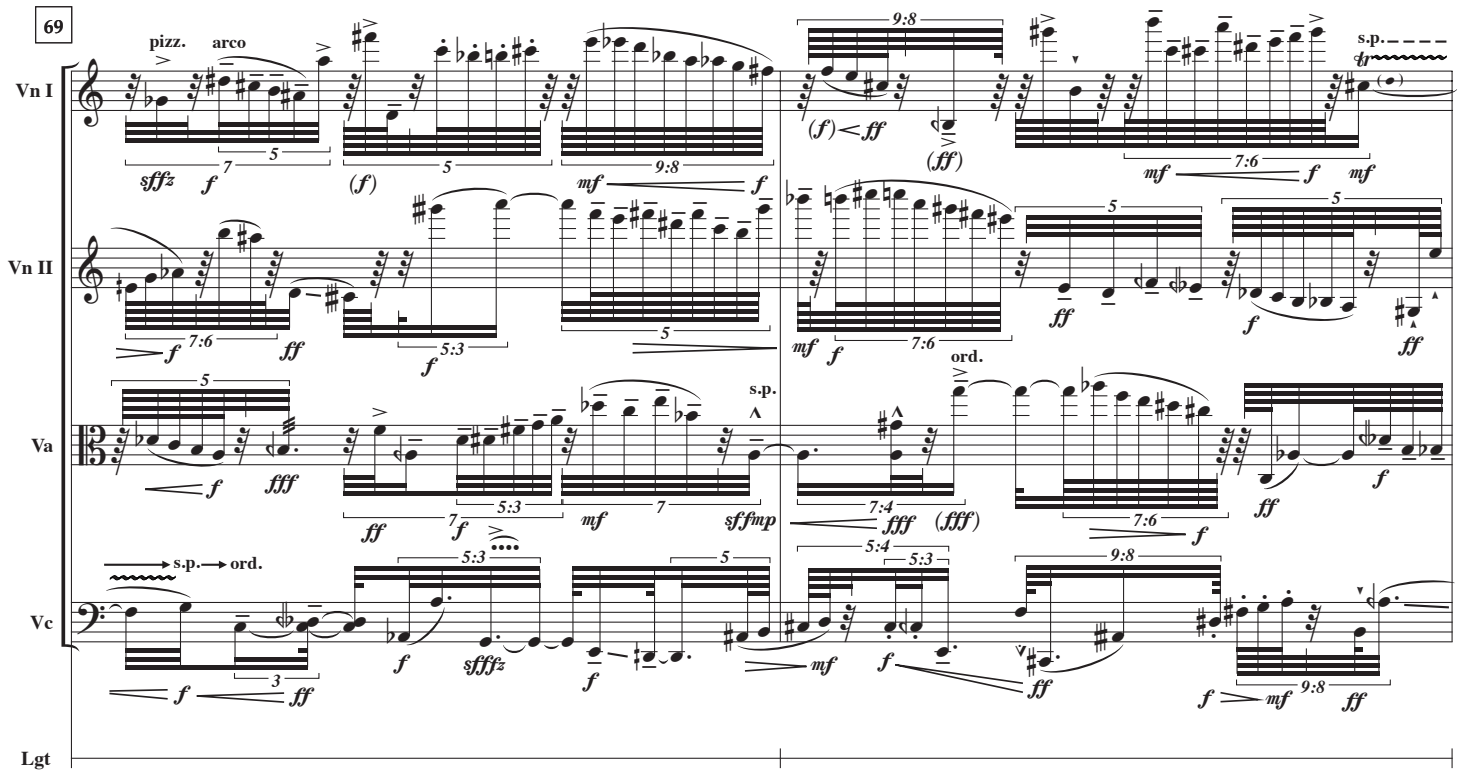

59
Vn I
Vn II
Va
Vc
Lgt
fff

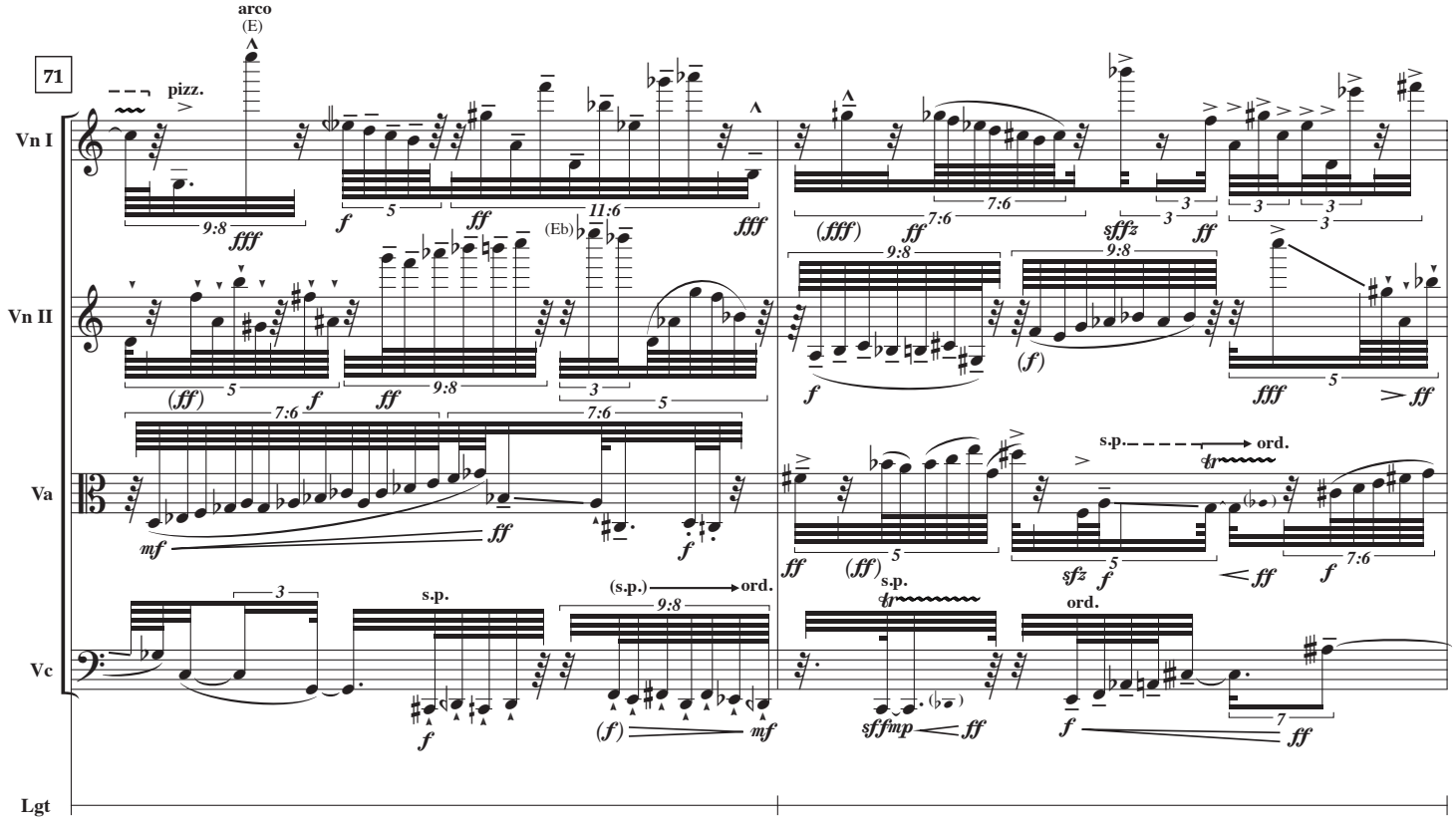

61
Vn I
Vn II
Va
Vc
Lgt
s.v.
5
16

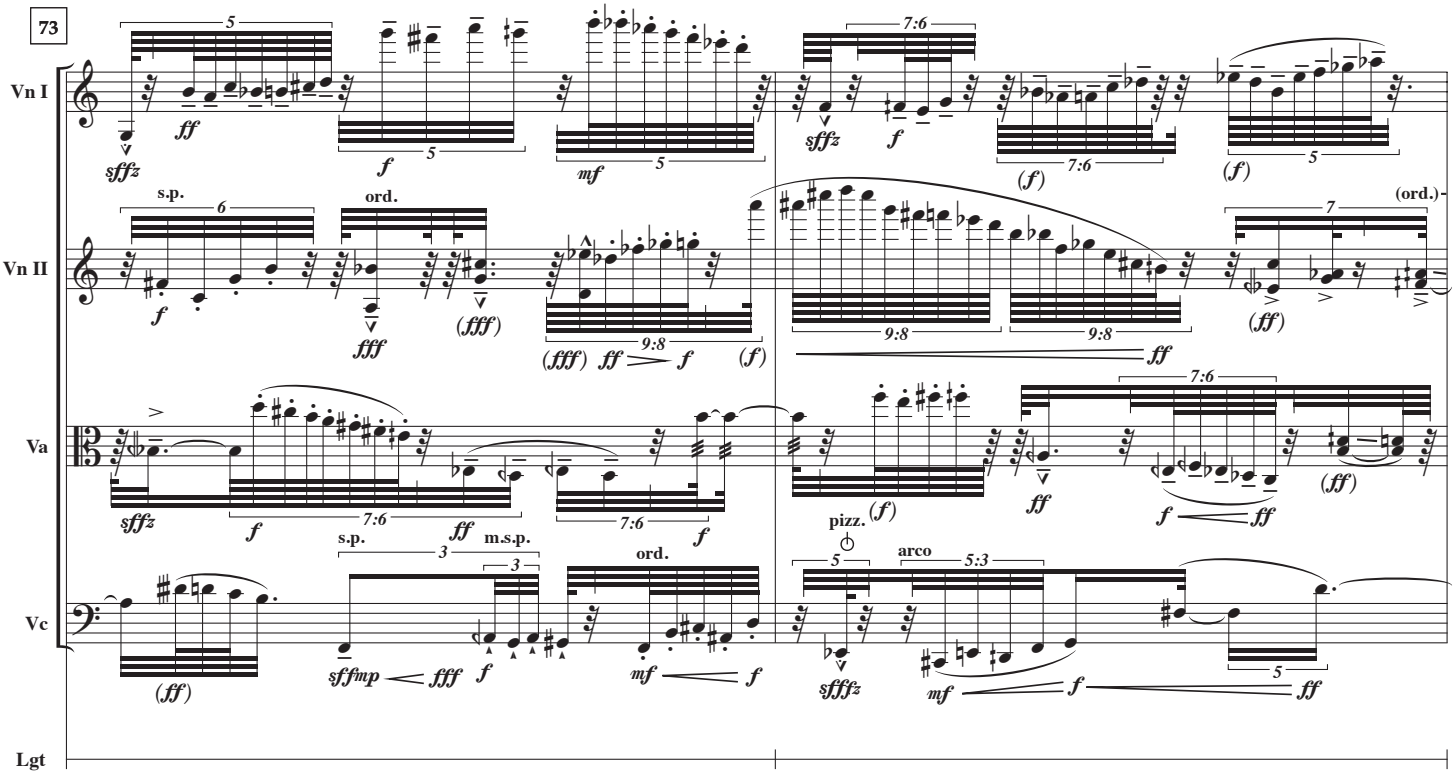

63
Vn I
Vn II
Va
Vc
Lgt
s.v.
(s.v.)
(fff)
Dark red
5
16
3
8

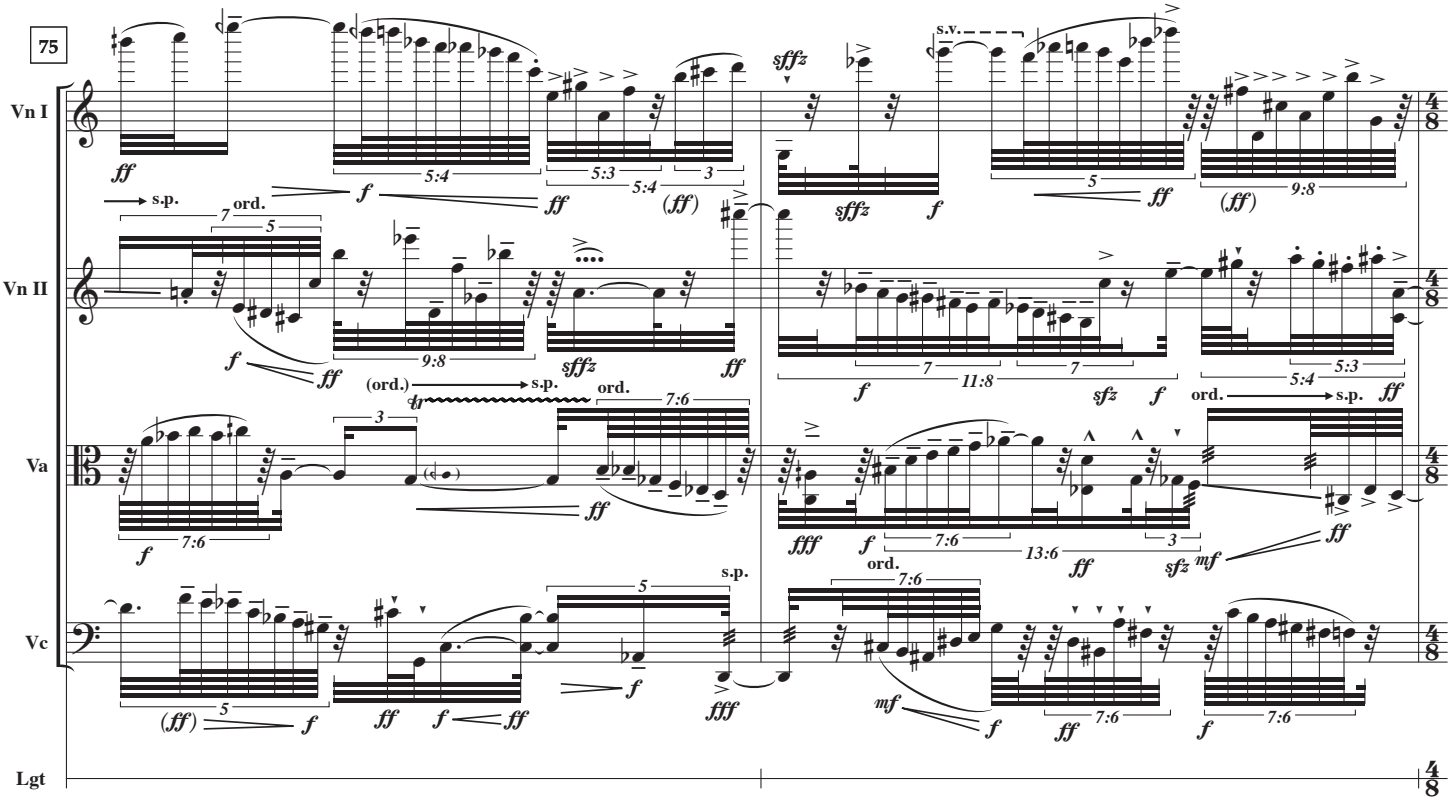

65
Vn I
Vn II
Va
Vc
Lgt
ppp
molto subito
I → II *
(ord.)
* During glissando, switch from A to D string on a unison pitch as seamlessly as possible.

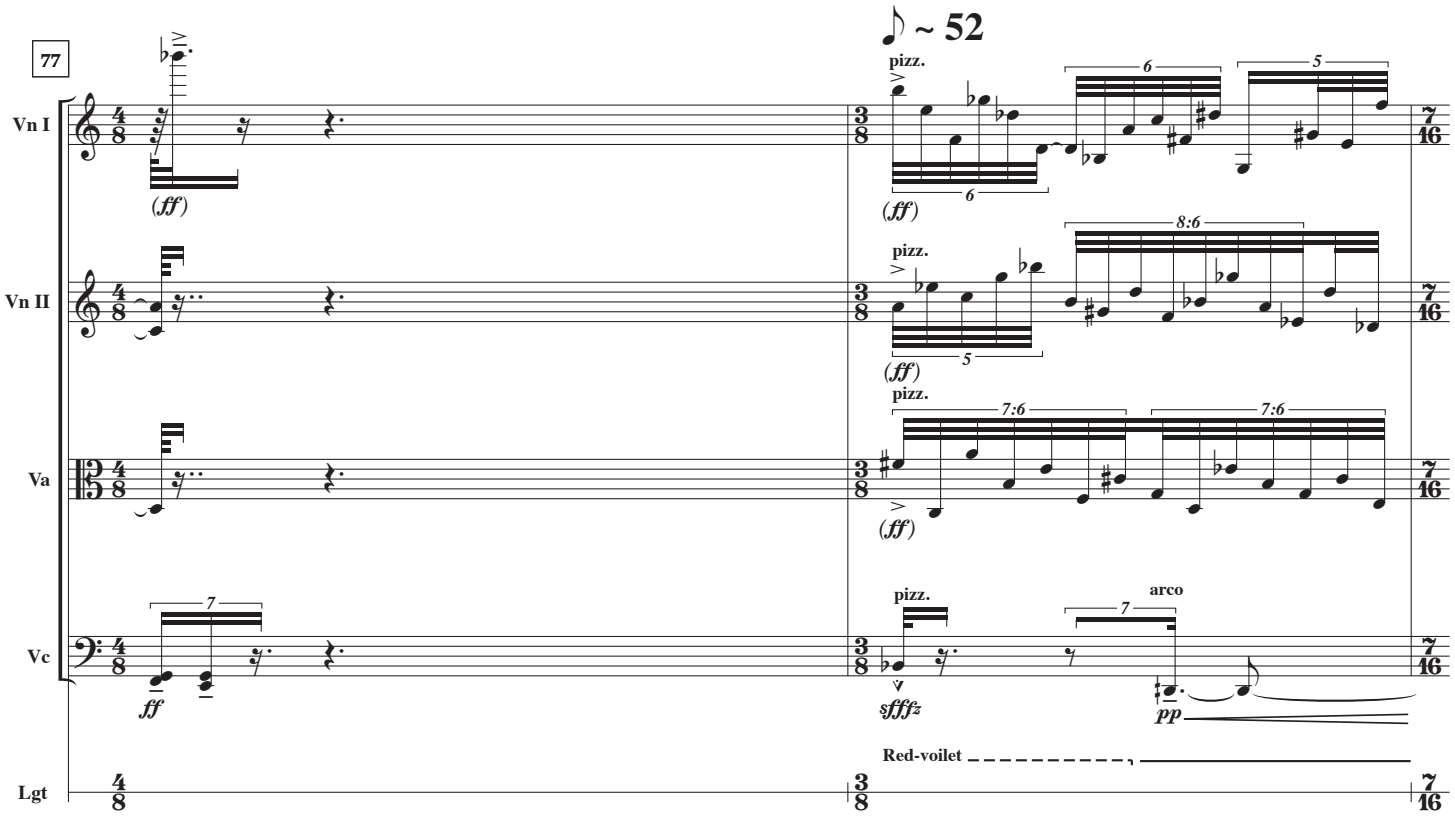

♪ ~ 60
67
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
s.p.
ord.
White with a slight glare

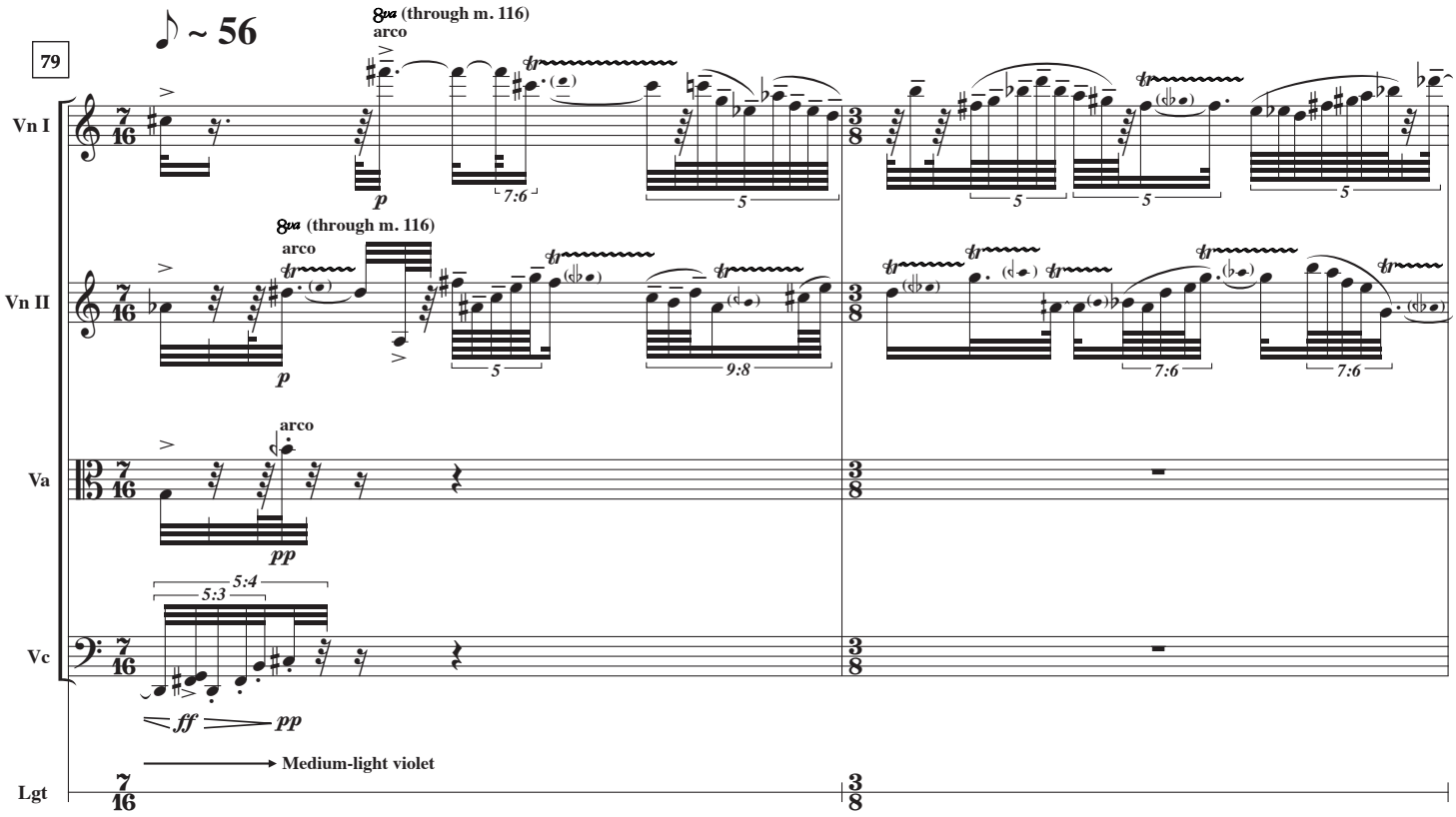

69
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
s.p.
ord.
s.p. → ord.

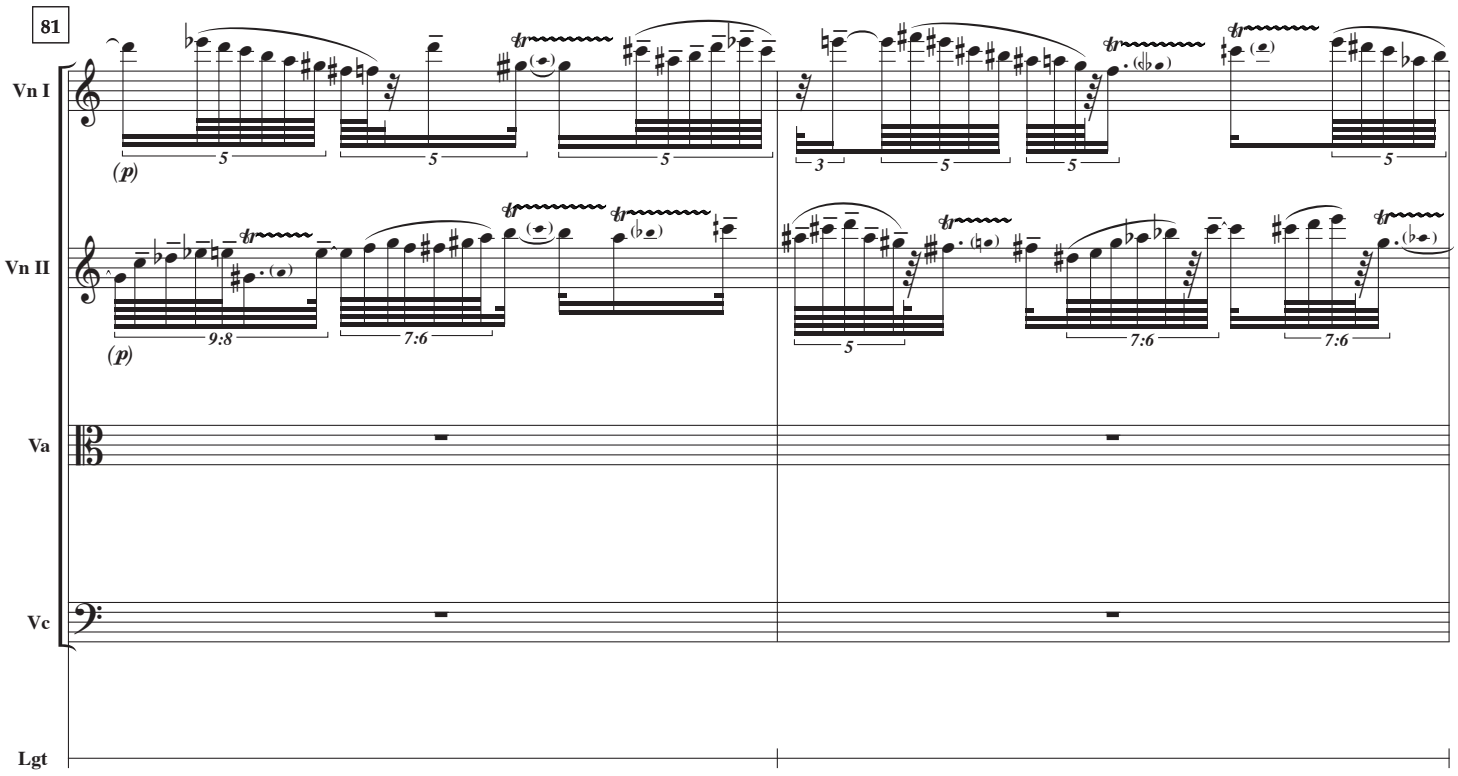

71
Vn I
Vn II
Va
Vc
Lgt
arco
(E)
pizz.
(Eb)
s.p.
ord.
(s.p.) → ord.

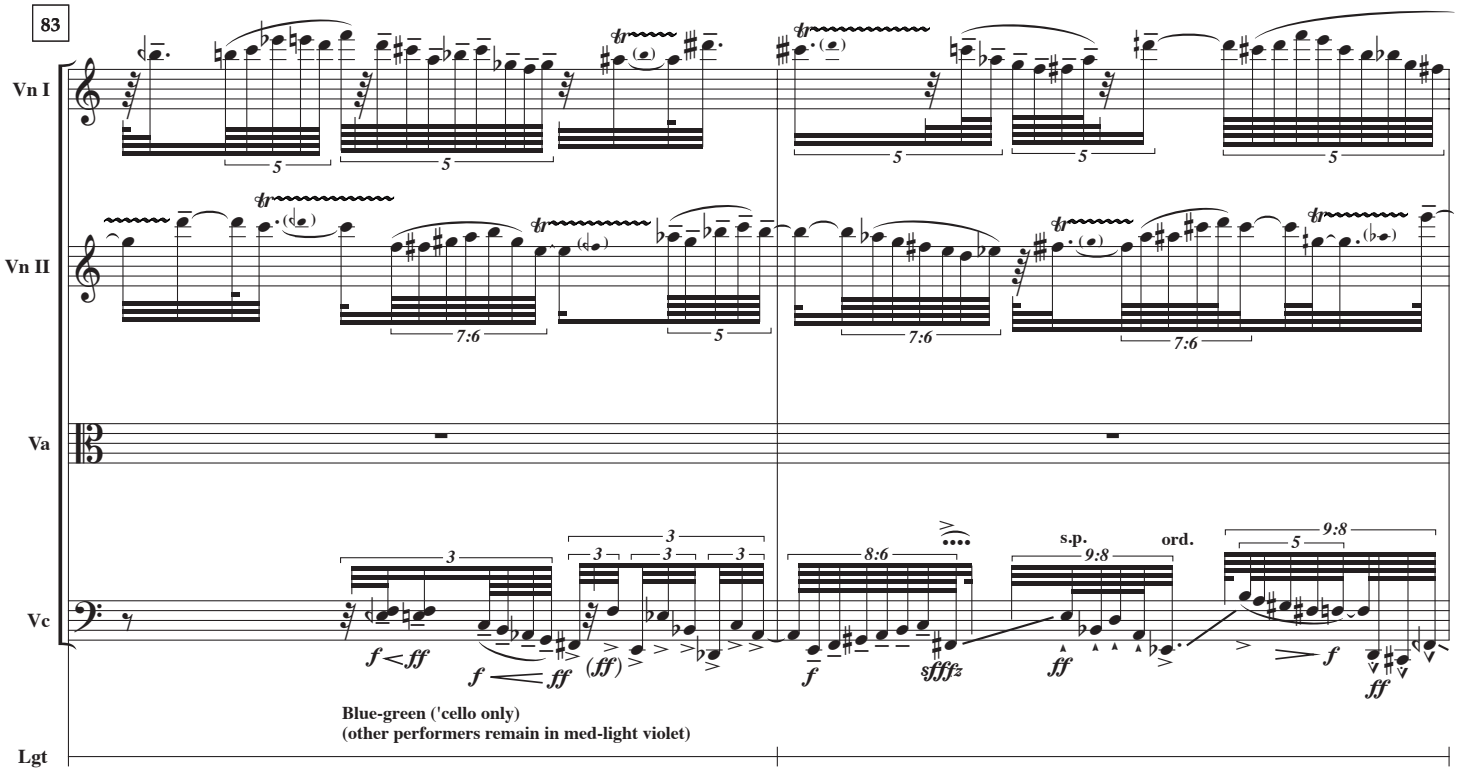

73
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
pizz.
arco
m.s.p.

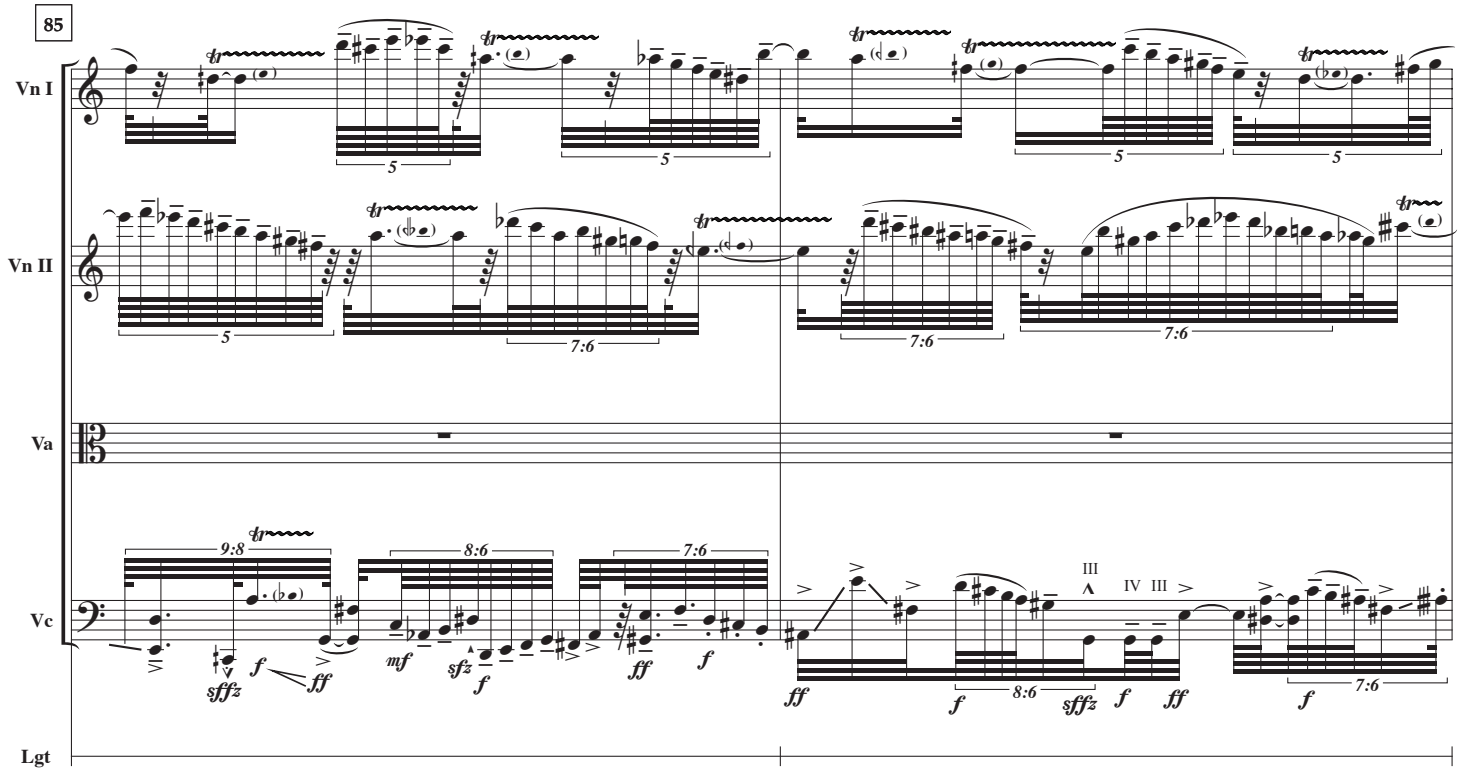

75
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
s.v.

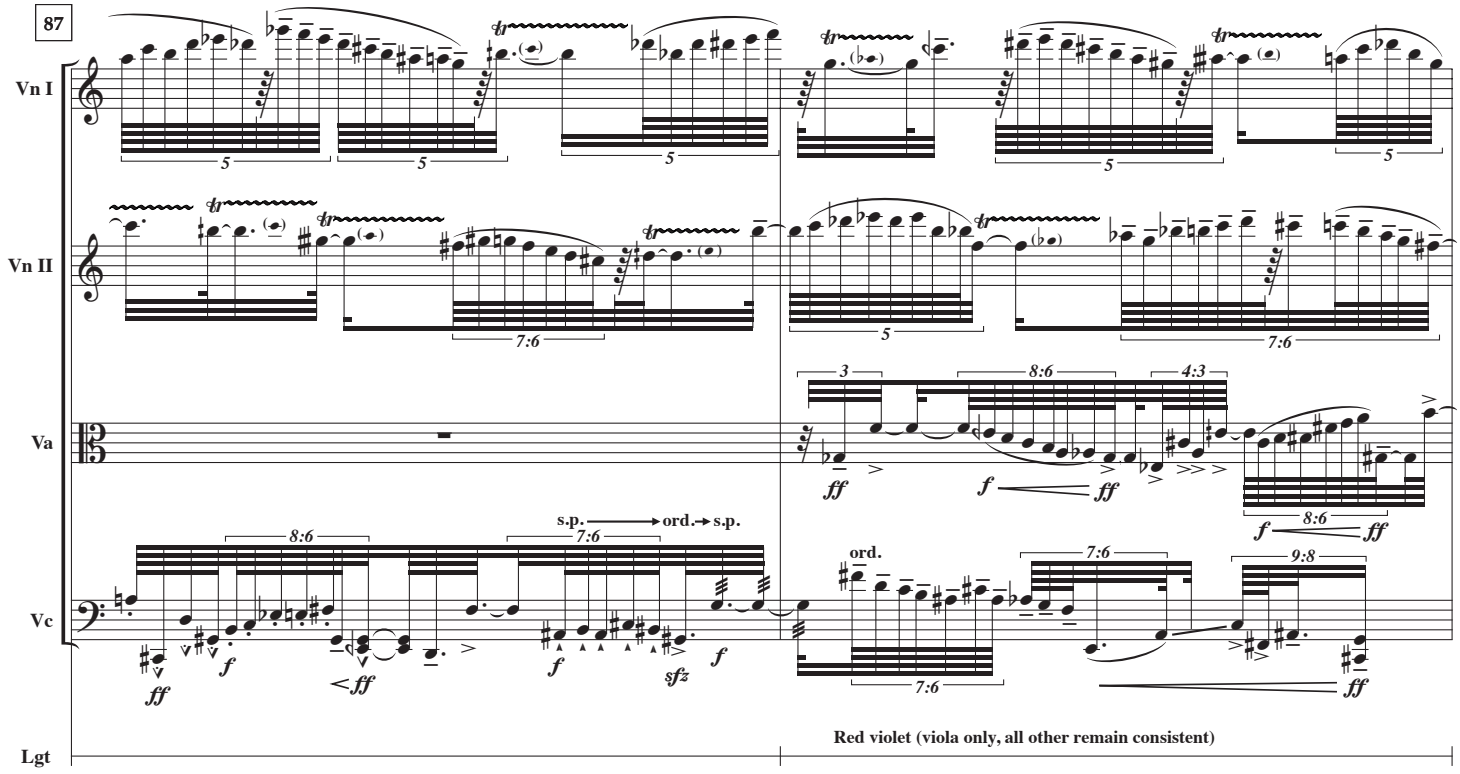

77
♪ ~ 52
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco
(ff)
ff
sffffz
pp
Red-voilet

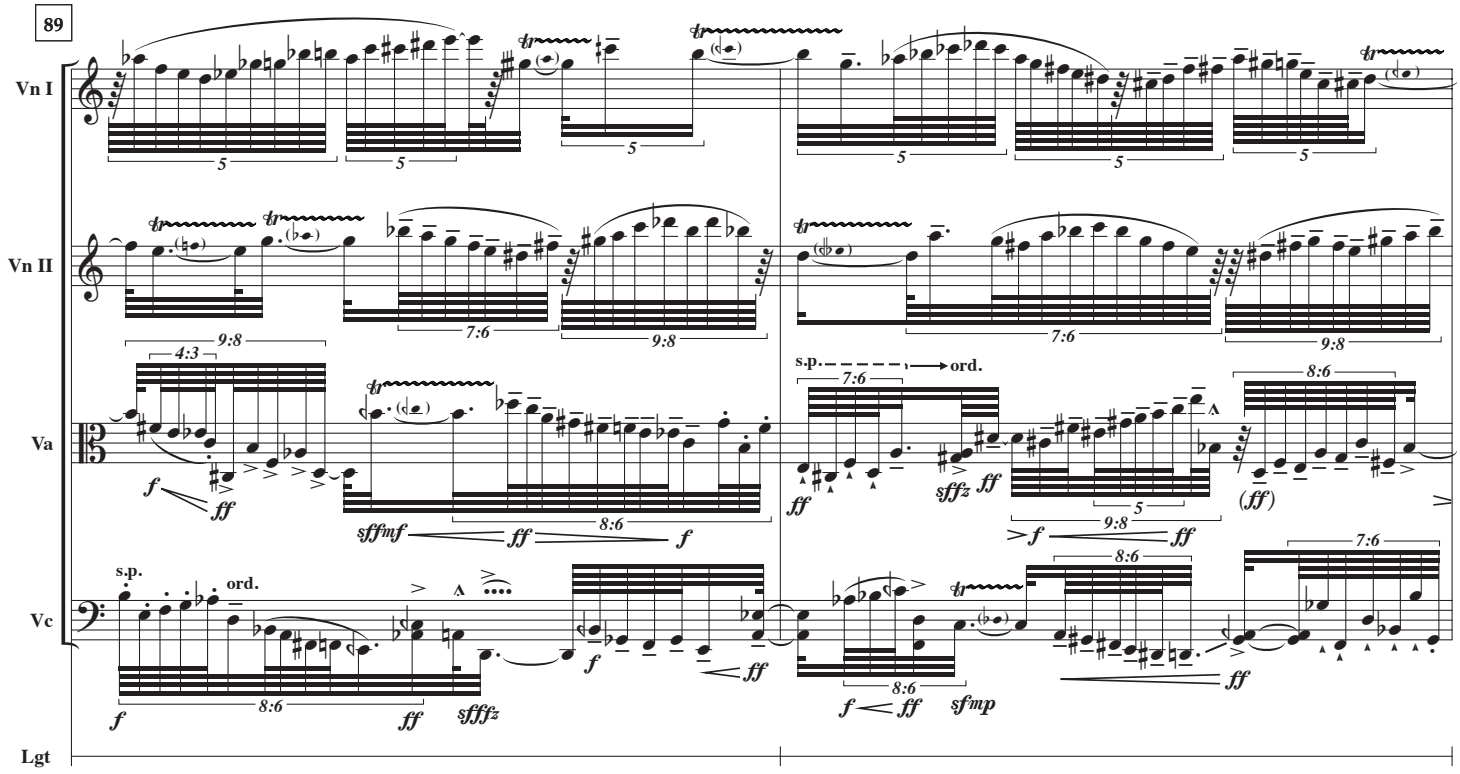

79
♪ ~ 56
8va (through m. 116)
arco
Vn I
Vn II
Va
Vc
Lgt
p
pp
ff
Medium-light violet

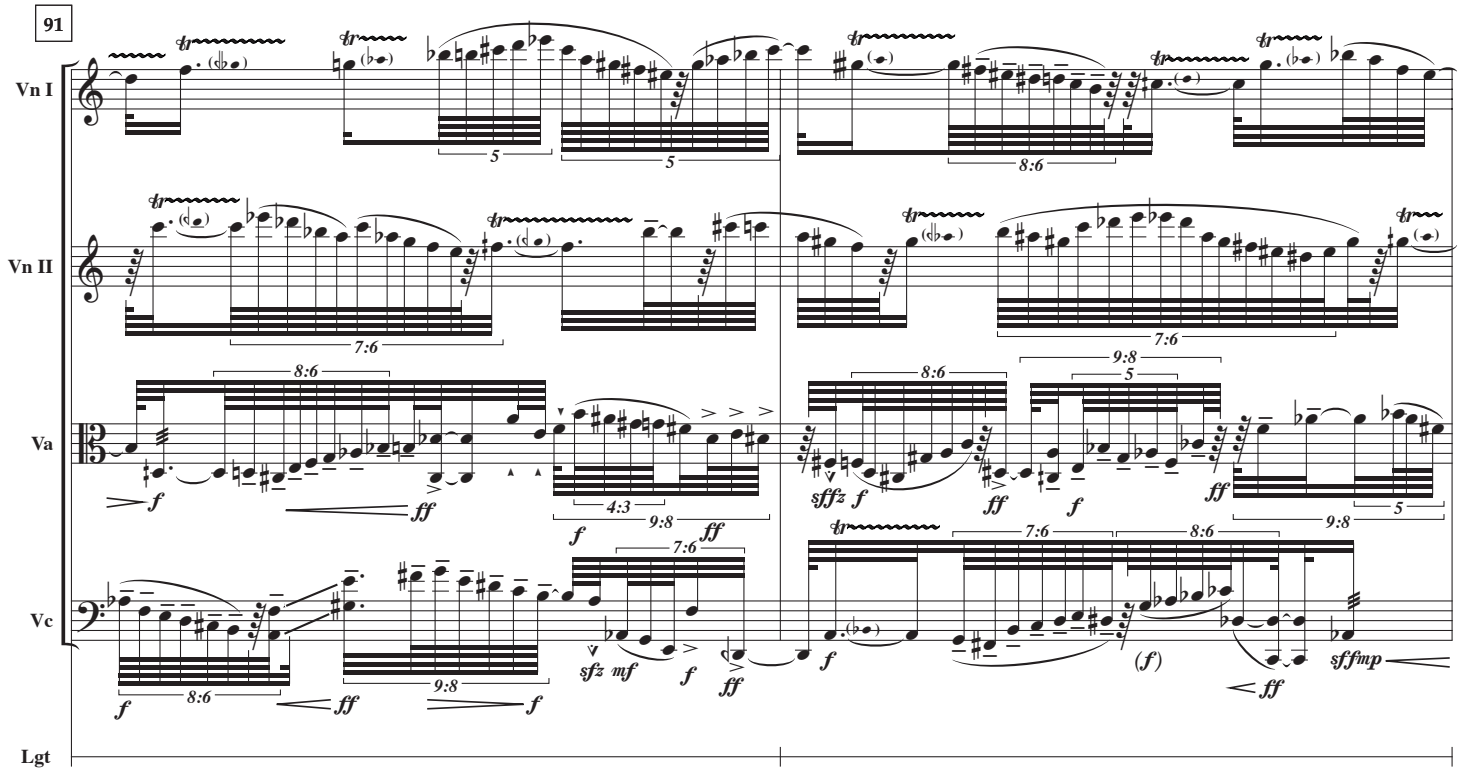

81
Vn I
Vn II
Va
Vc
Lgt
(p)
(p)
5
9:8
7:6
3

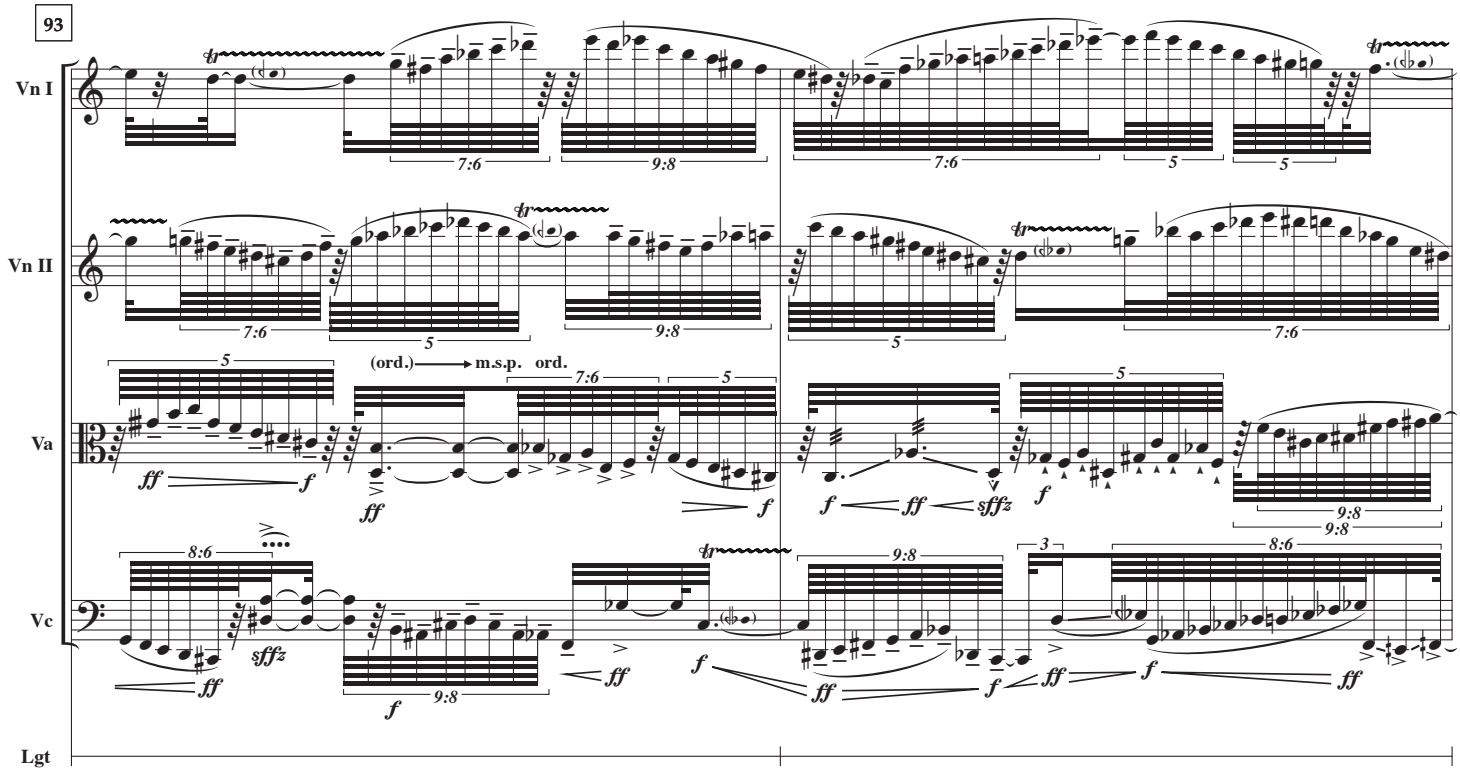

83
Vn I
Vn II
Va
Vc
Lgt
f < ff
f < ff
(ff)
f
sffffz
ff
s.p.
ord.
f
ff
8:6
9:8
Blue-green ('cello only)
(other performers remain in med-light violet)

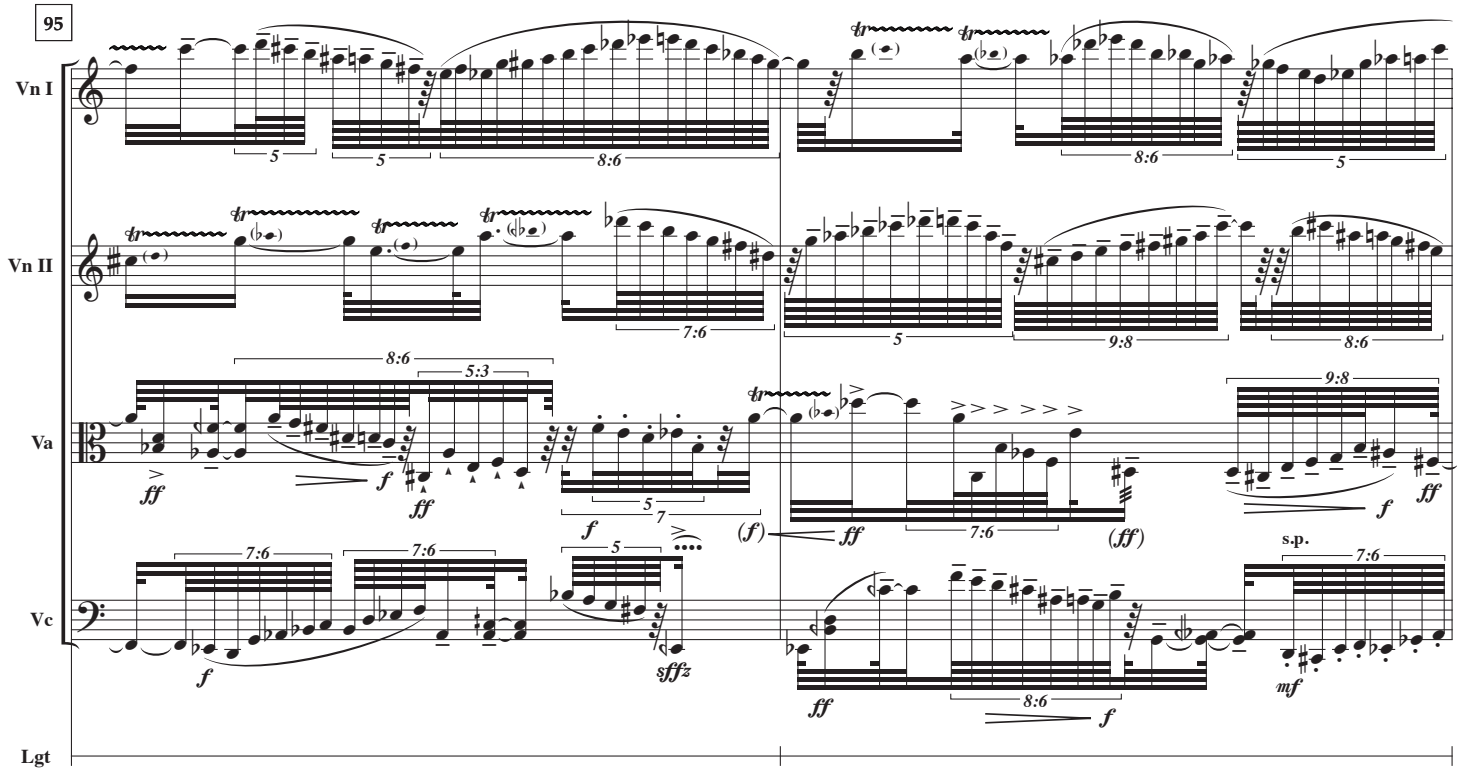

85
Vn I
Vn II
Va
Vc
Lgt
III
IV III

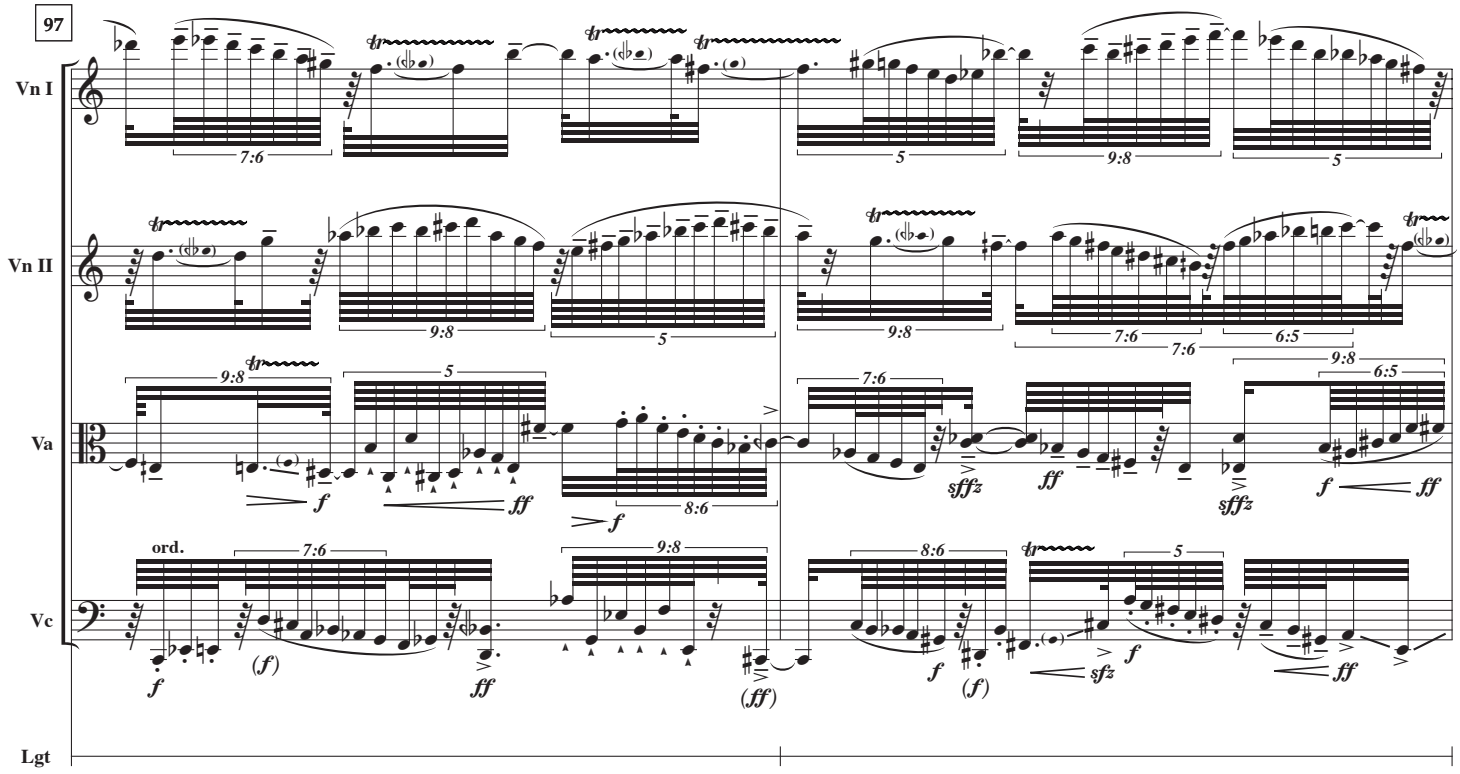

87
Vn I
Vn II
Va
Vc
Lgt
s.p. ord. s.p.
ord.
Red violet (viola only, all other remain consistent)

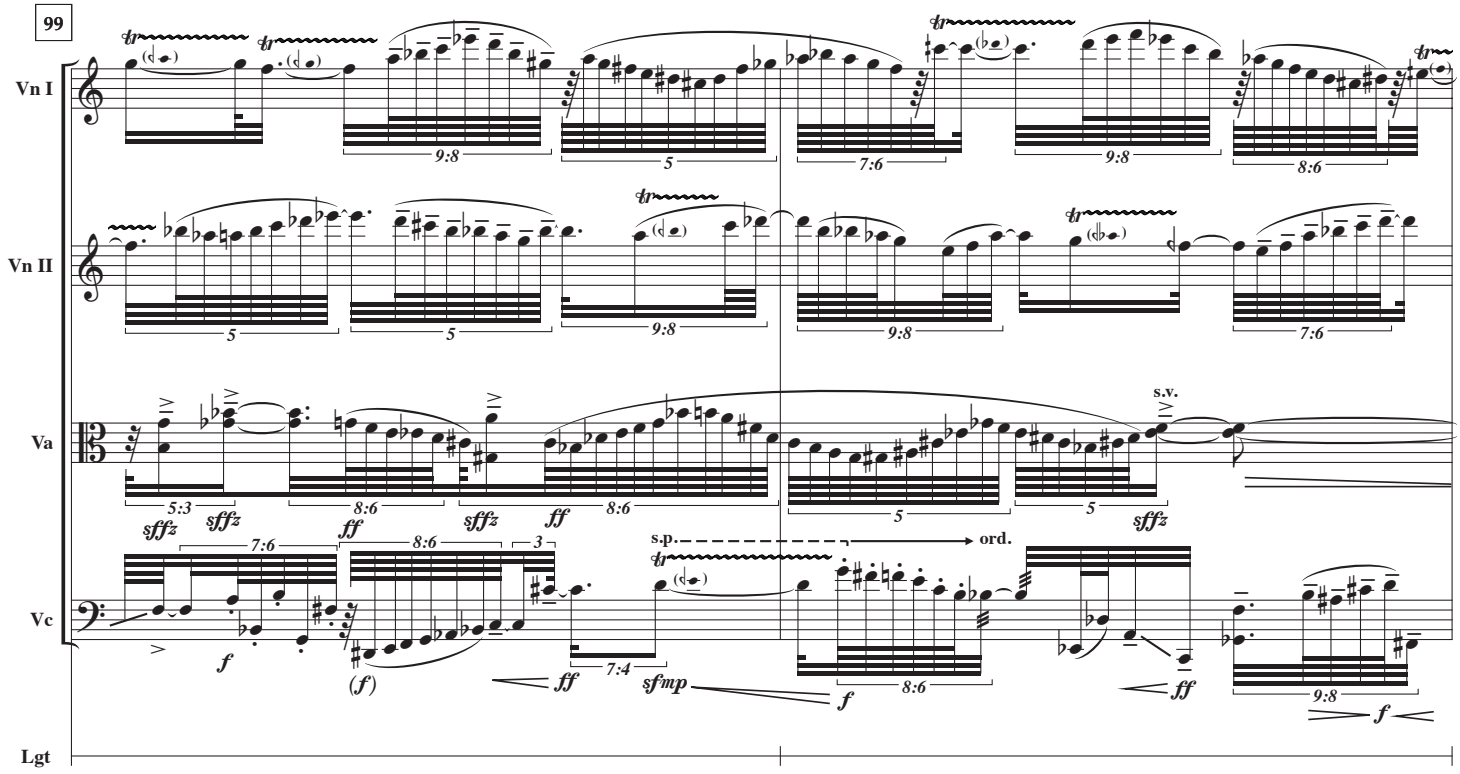

89
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.

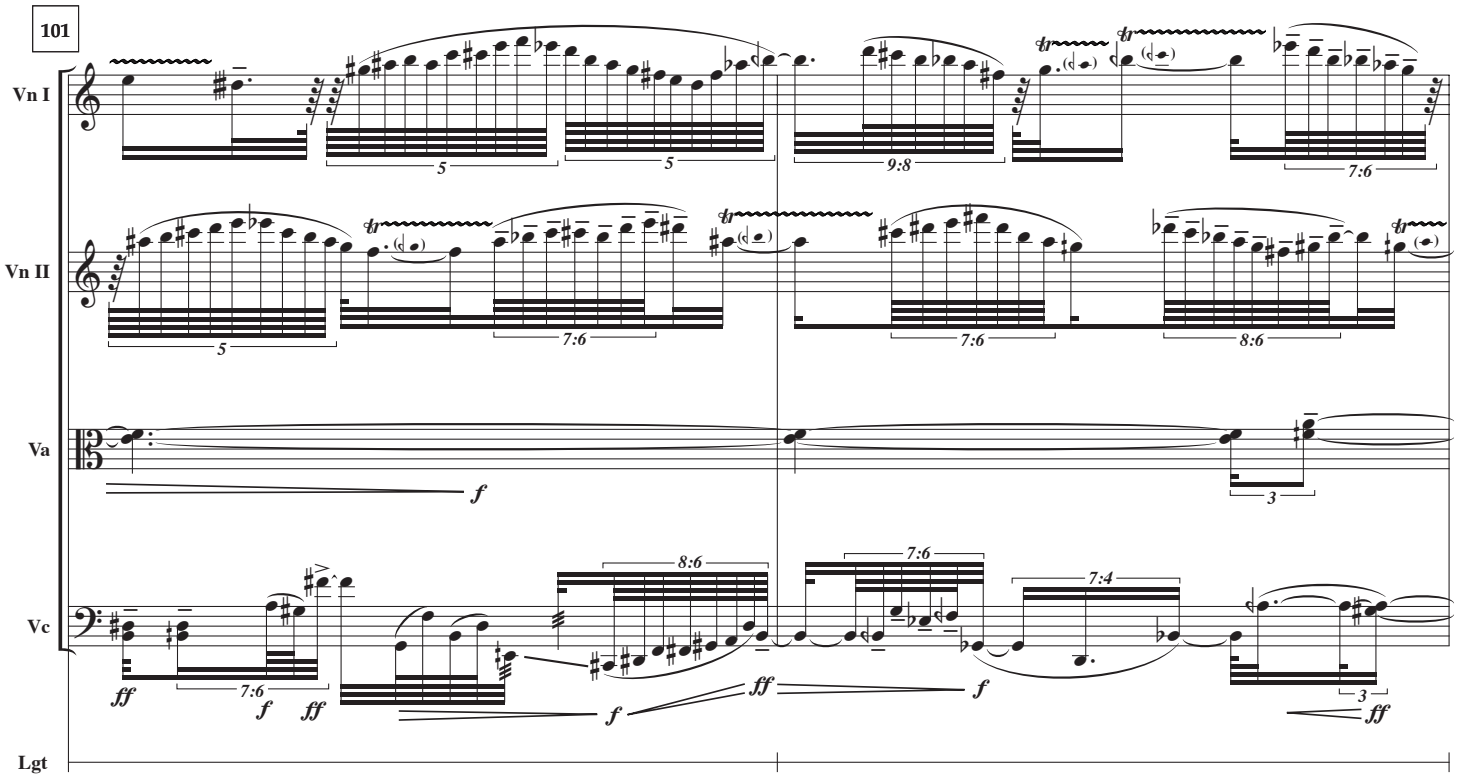

91
Vn I
Vn II
Va
Vc
Lgt

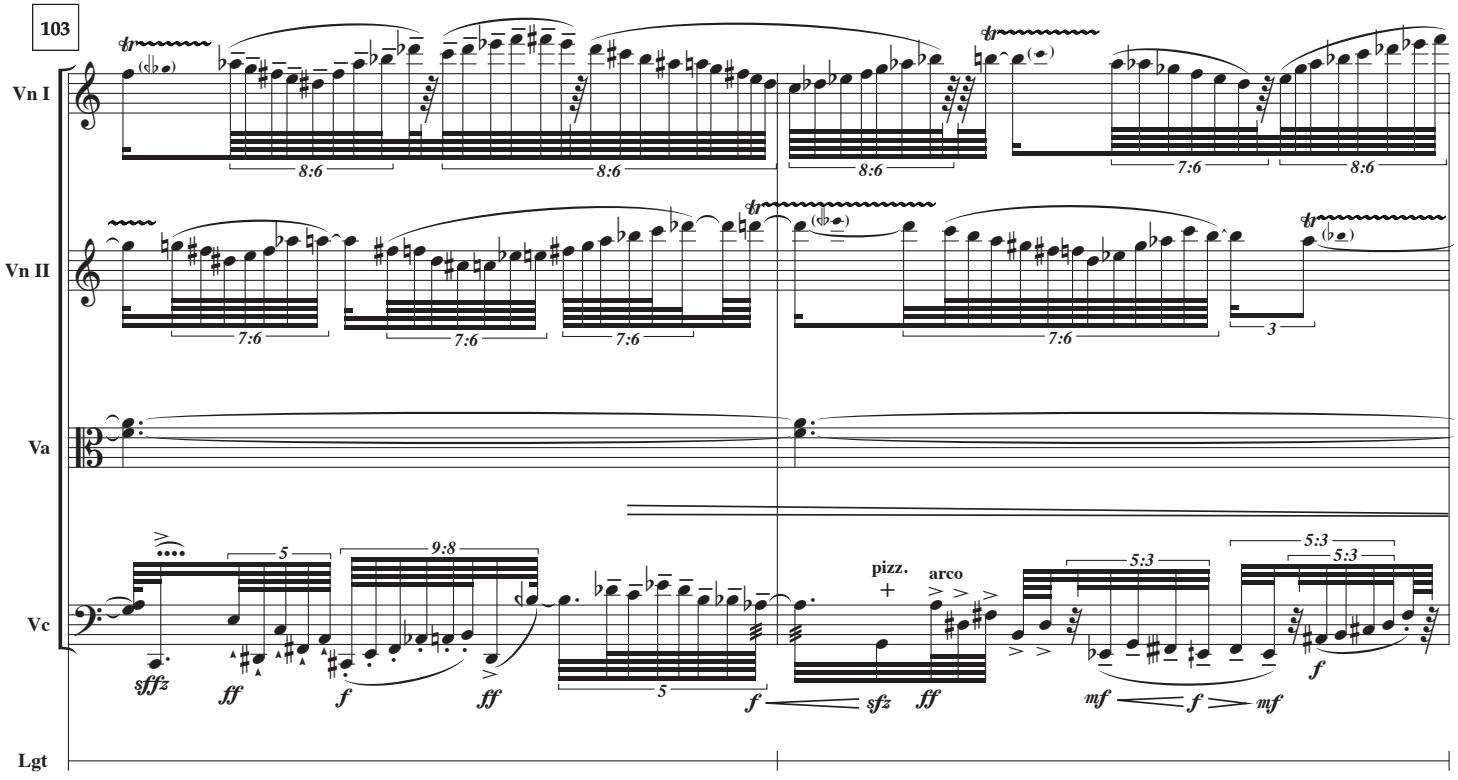

93
Vn I
Vn II
Va
Vc
Lgt
(ord.) m.s.p. ord.

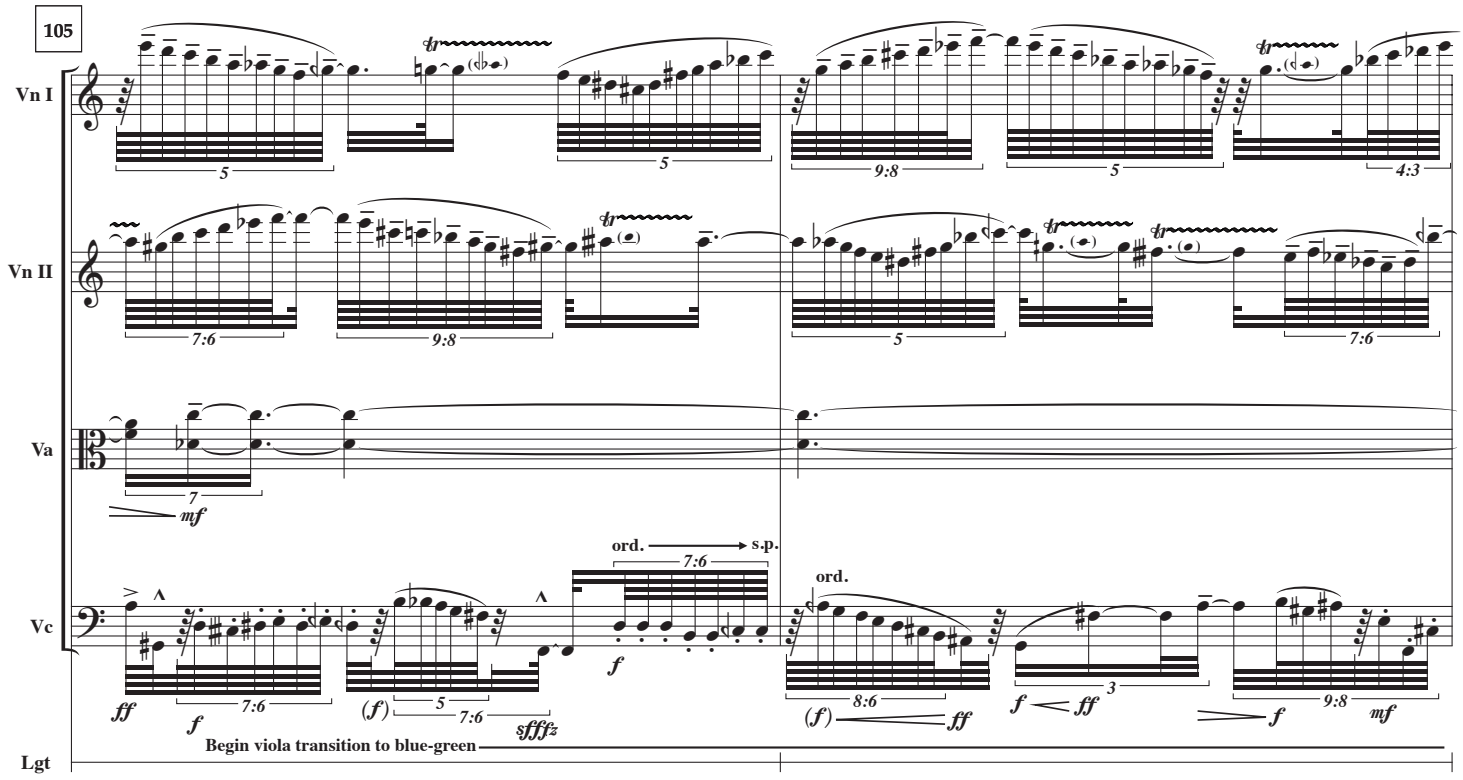

95
Vn I
Vn II
Va
Vc
Lgt
s.p.

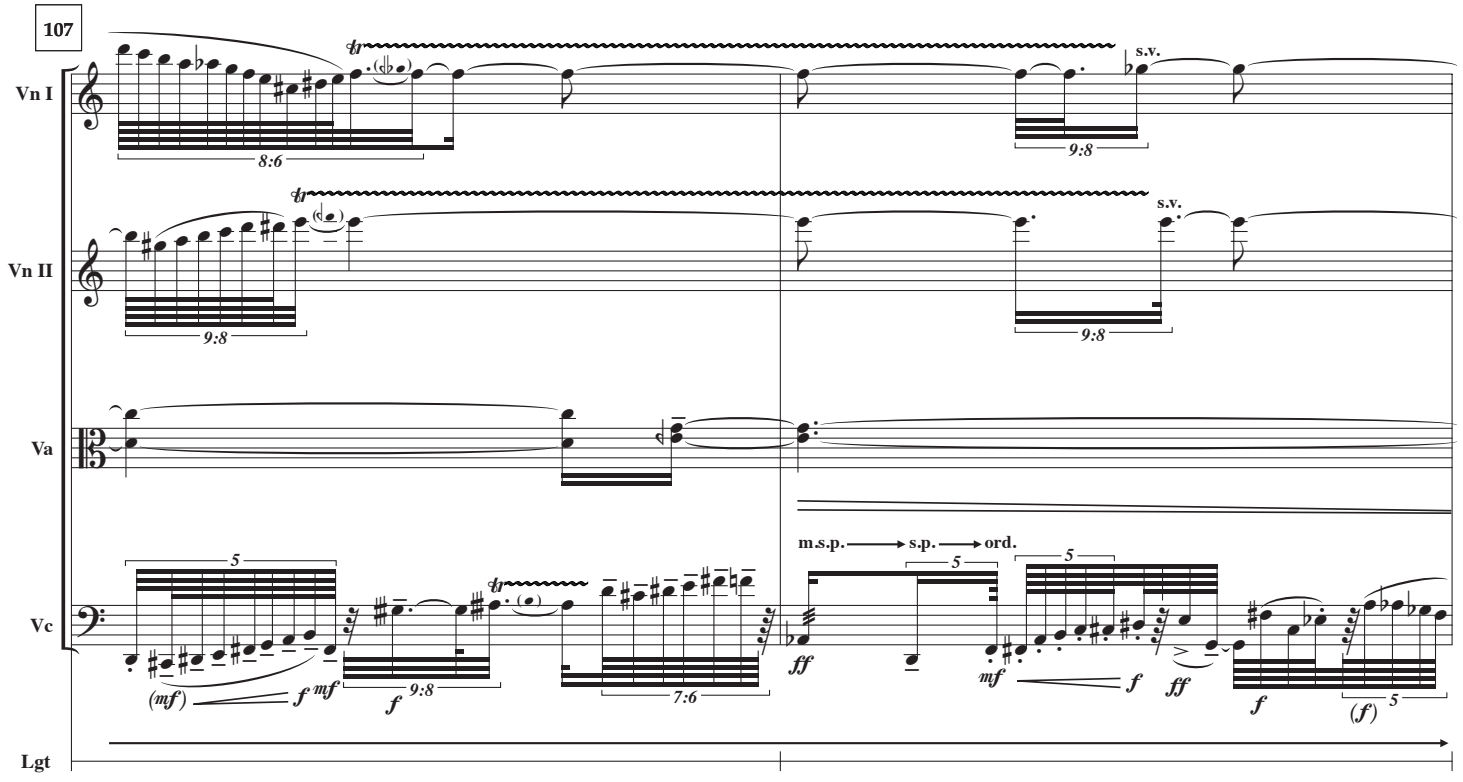

97
Vn I
Vn II
Va
Vc
Lgt
ord.

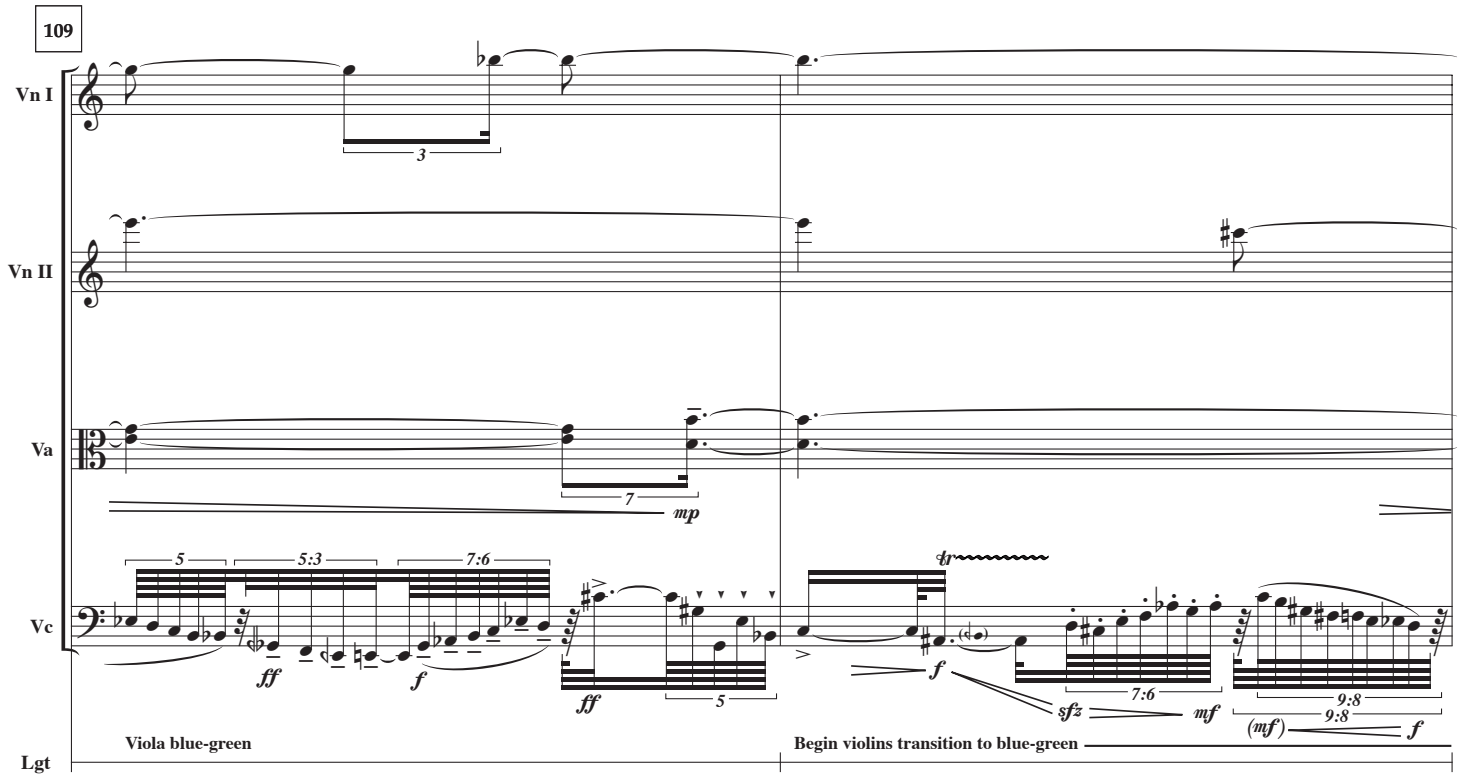

99
Vn I
Vn II
Va
Vc
Lgt
s.v.
s.p.
ord.

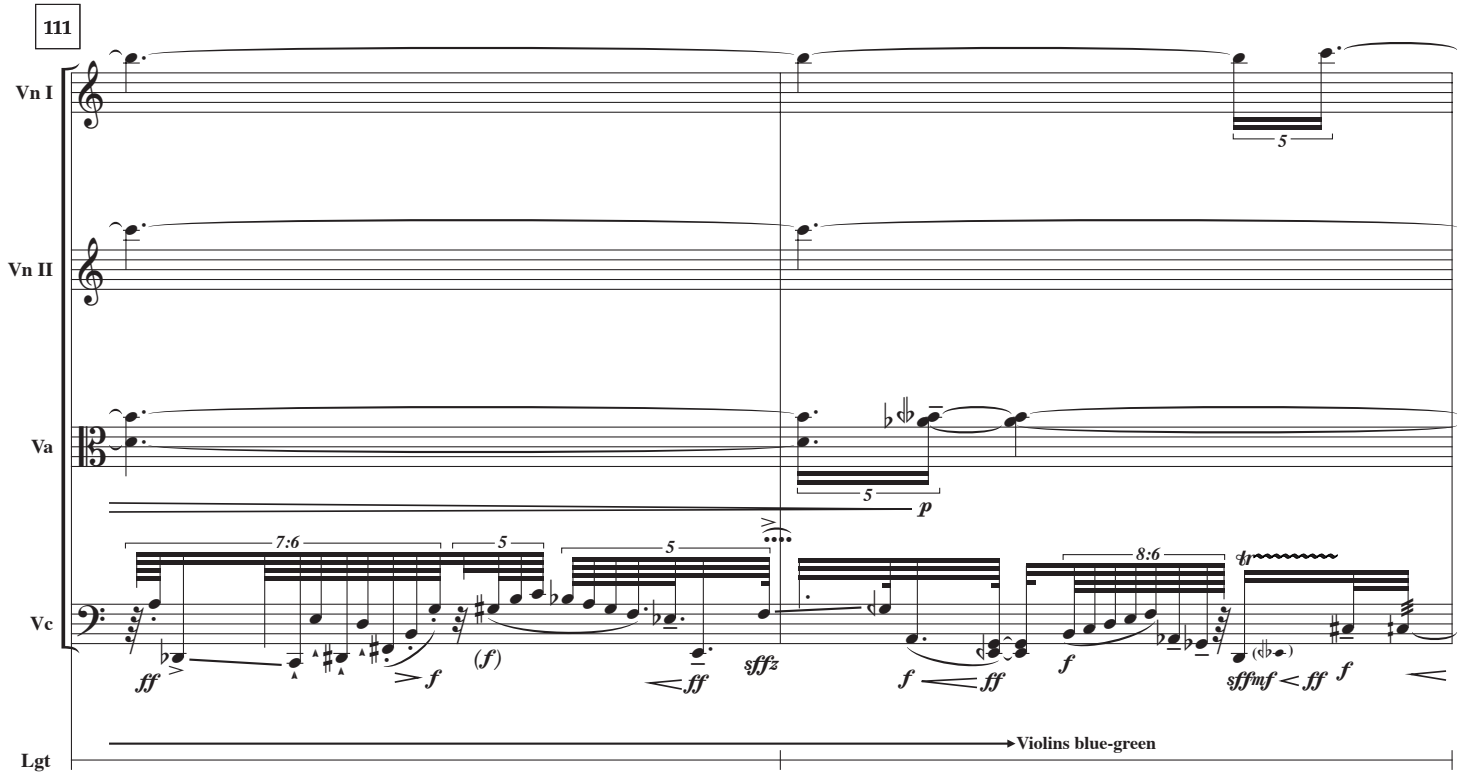

101
Vn I
Vn II
Va
Vc
Lgt

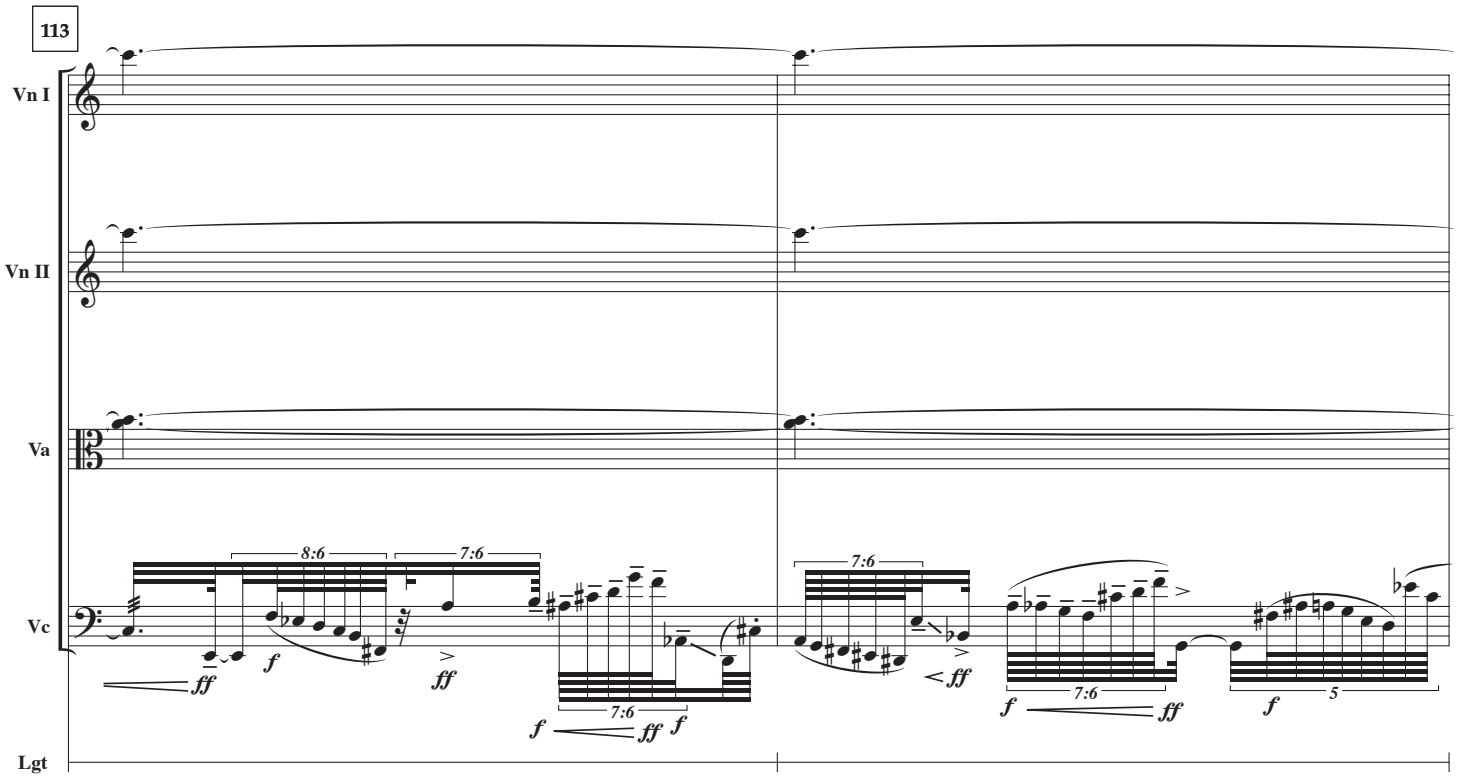

103
Vn I
Vn II
Va
Vc
Lgt
pizz.
arco

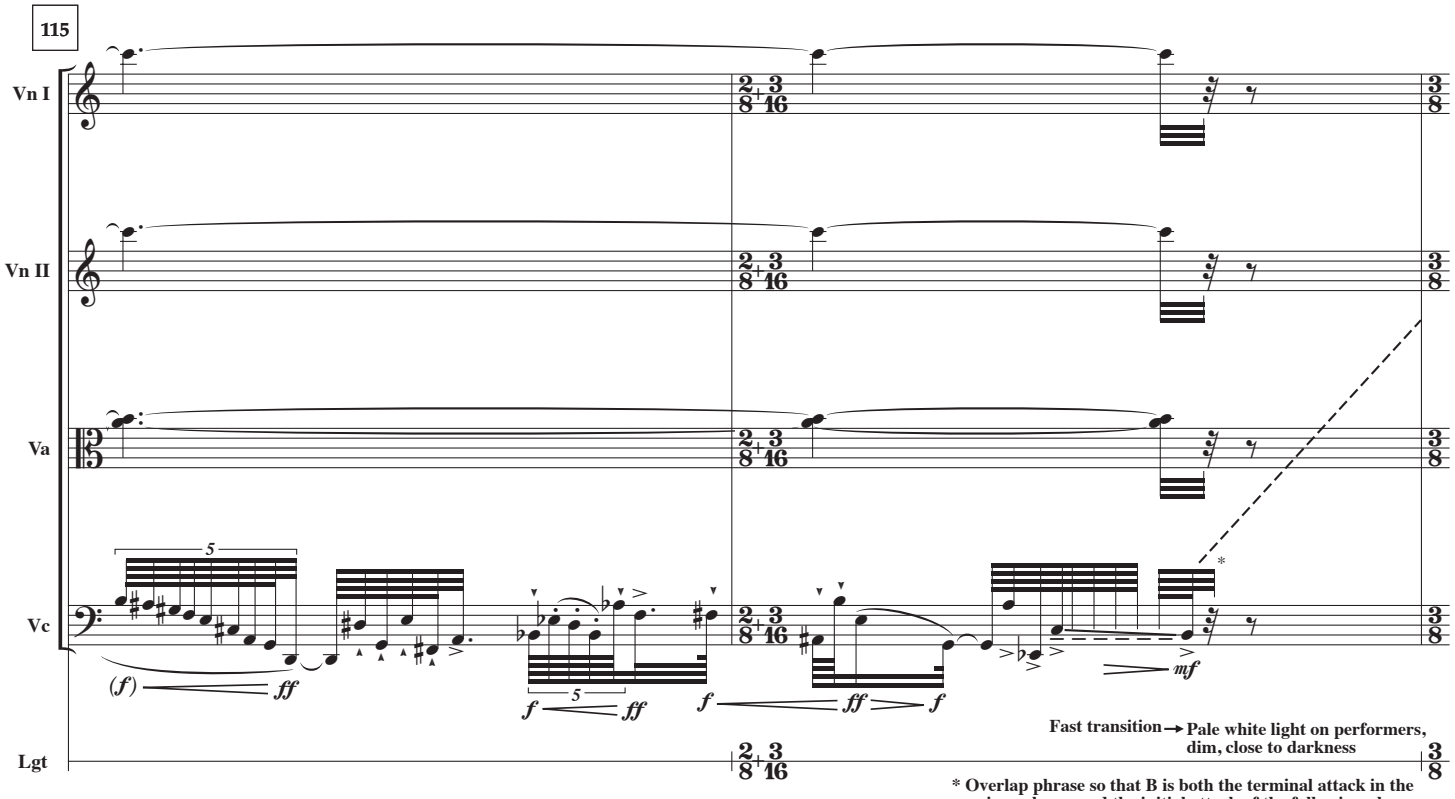

105
Vn I
Vn II
Va
Vc
Lgt
ord.
s.p.
ord.
Begin viola transition to blue-green


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

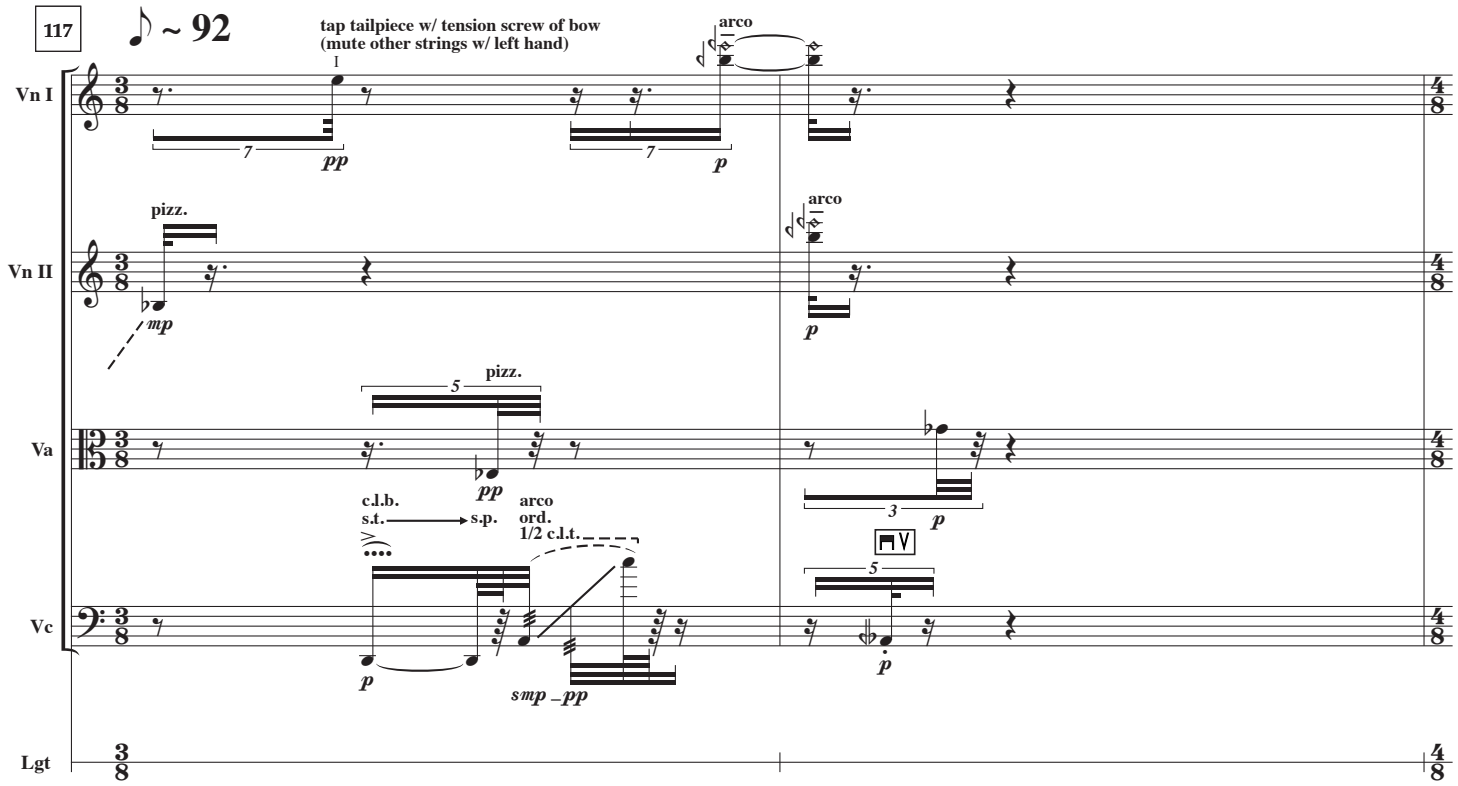

109
Vn I
Vn II
Va
Vc
Lgt
3
7
mp
5
5:3
7:6
ff
f
ff
5
tr
f
sfz
7:6
mf
9:8
9:8
(mf)
f
Viola blue-green
Begin violins transition to blue-green

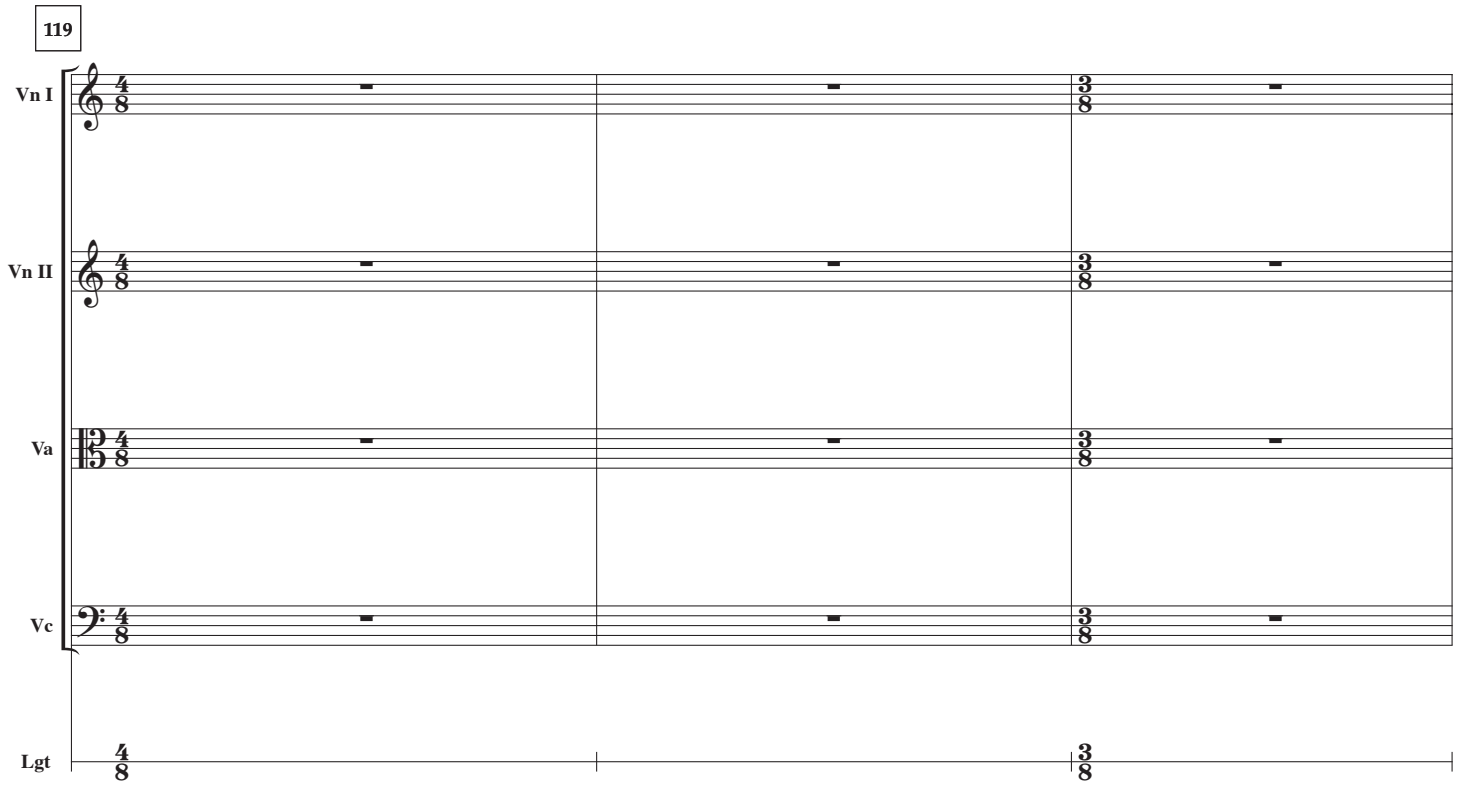

111
Vn I
Vn II
Va
Vc
Lgt
5
5
p
7:6
5
5
ff
f
(f)
ff
sffz
f
ff
8:6
f
tr
sffmf
ff
f
Violins blue-green

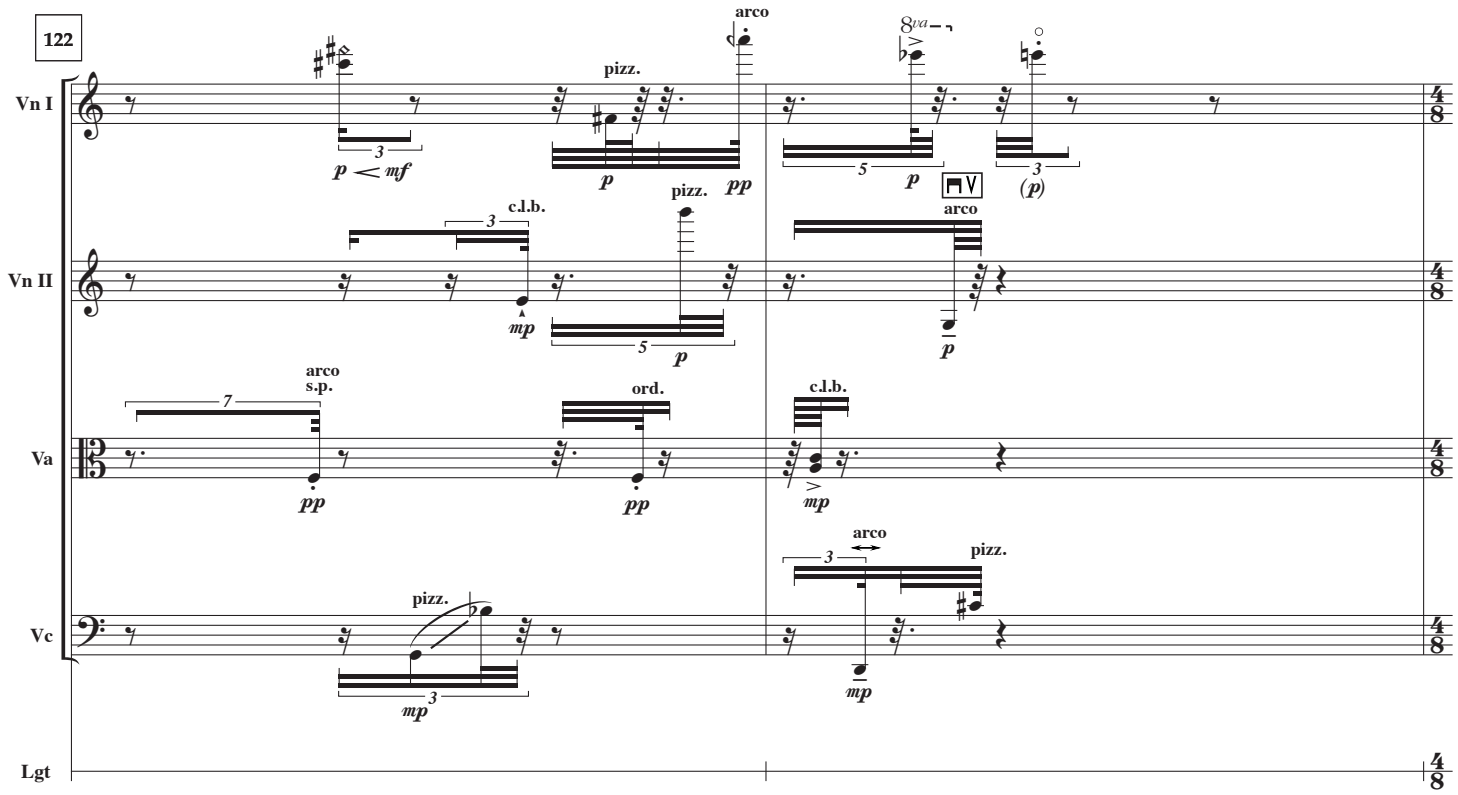


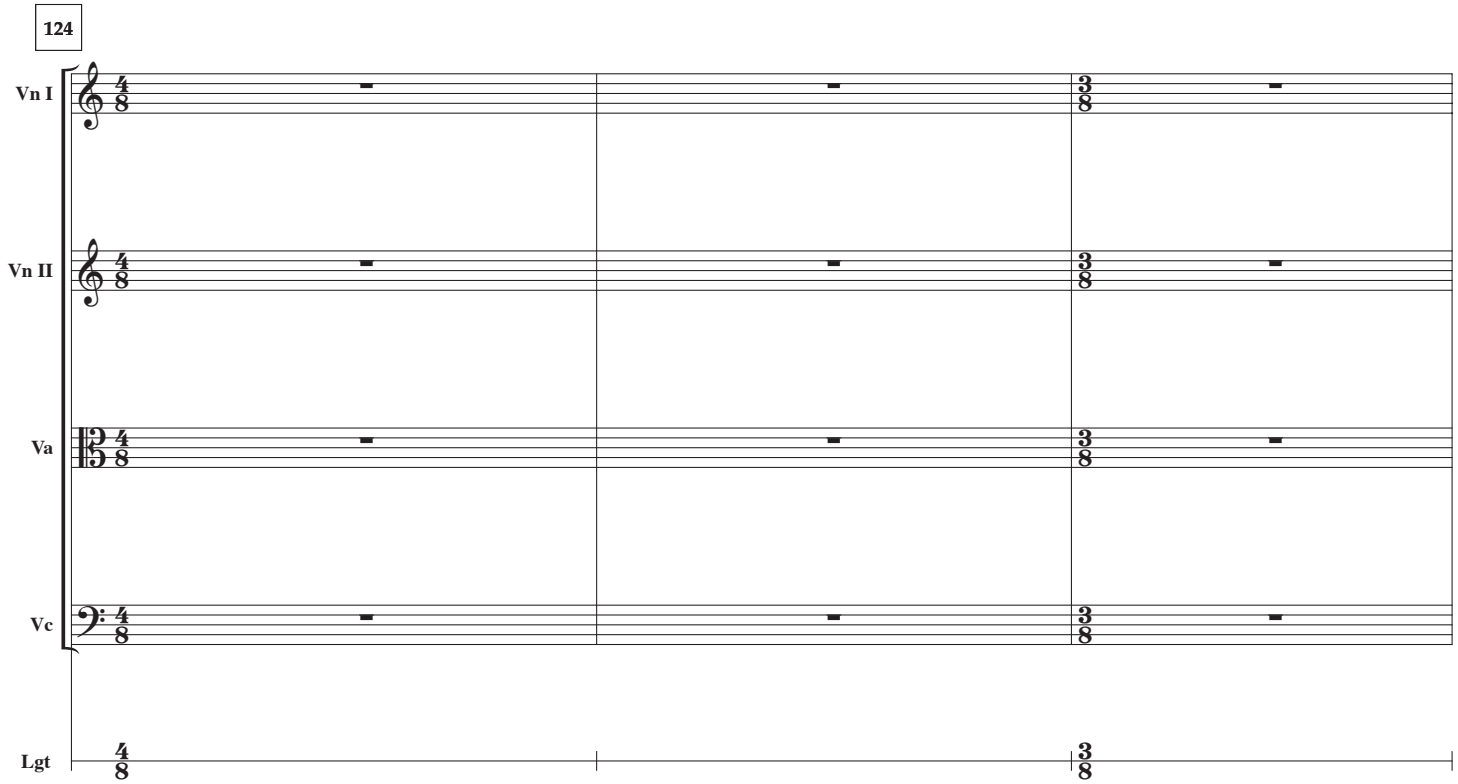


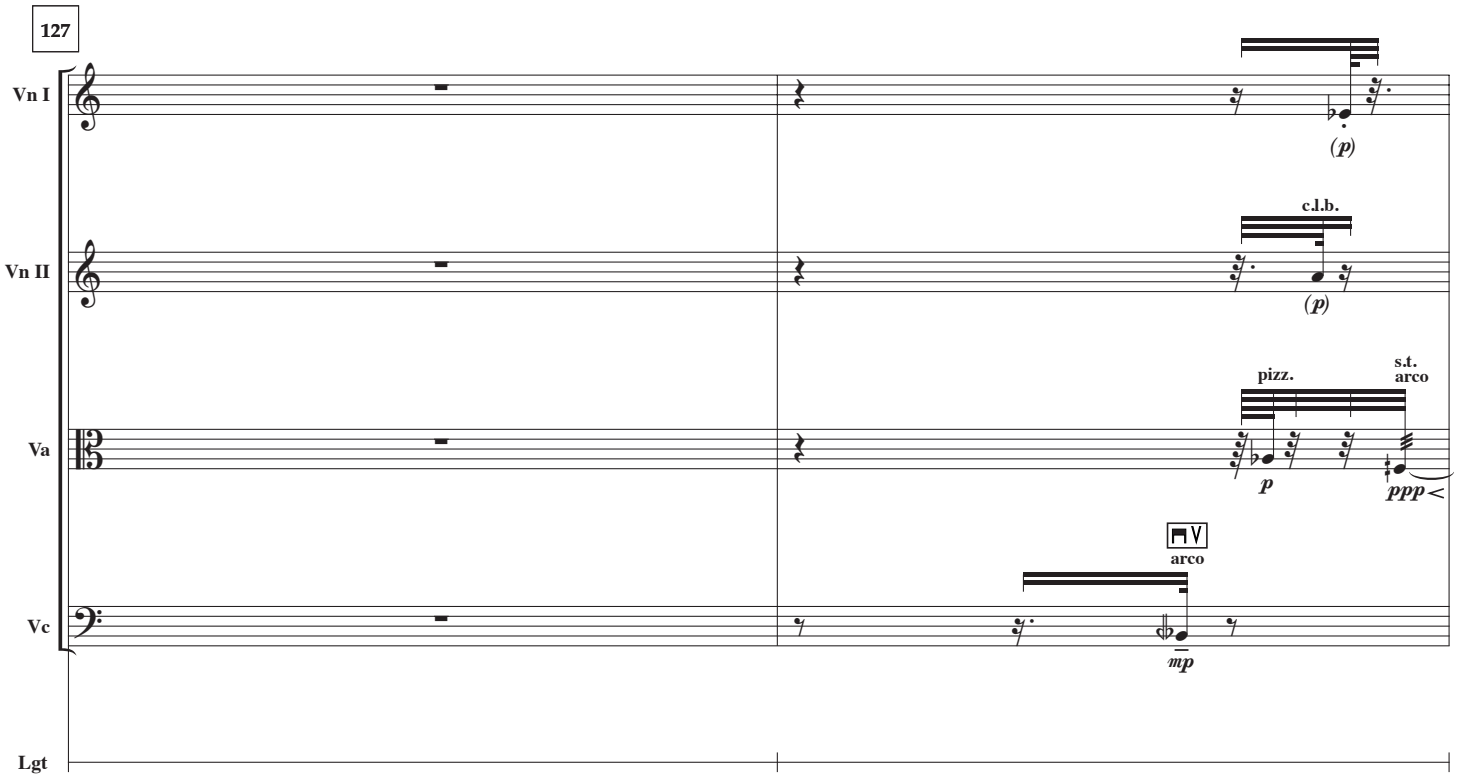
* Overlap phrase so that B is both the terminal attack in the previous phrase and the initial attack of the following phrase

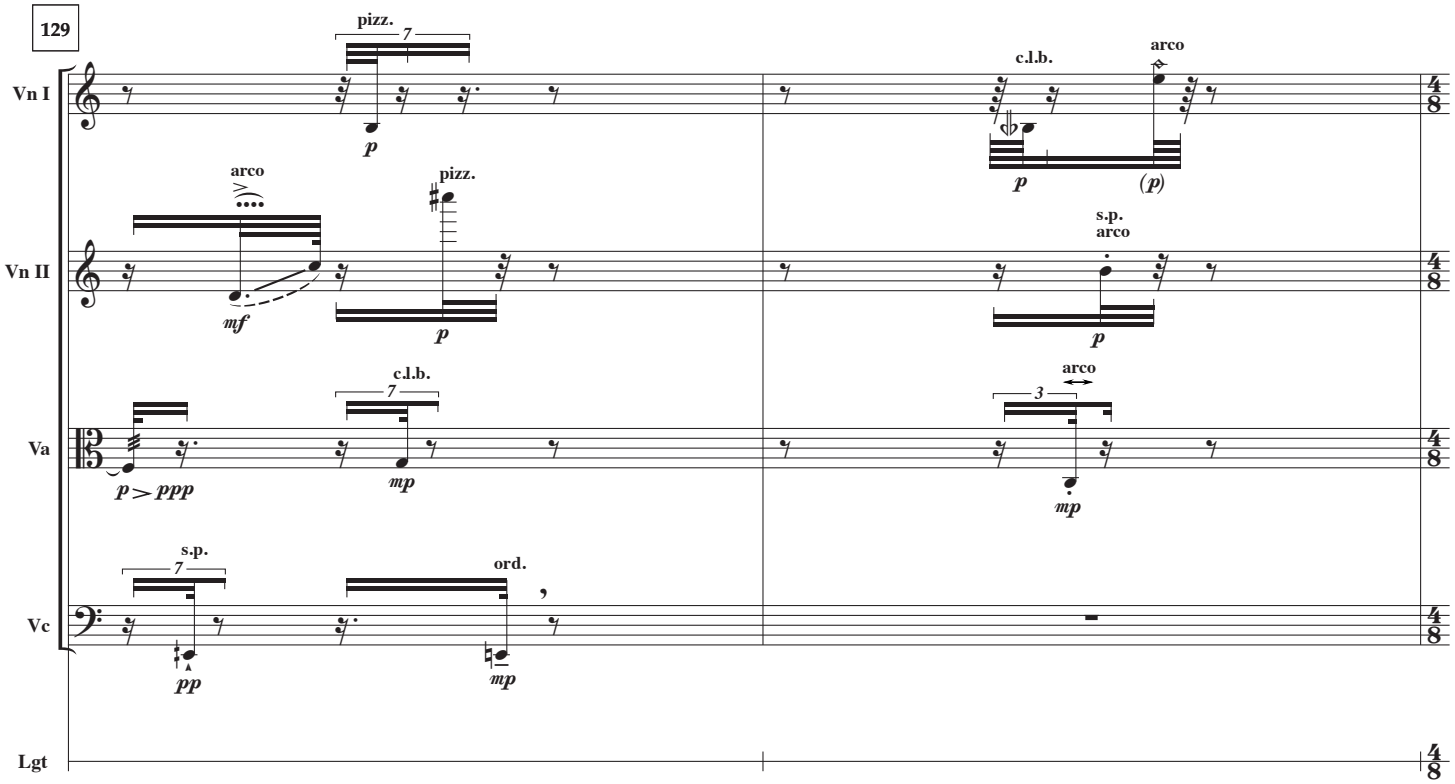

117
♪ ~ 92
tap tailpiece w/ tension screw of bow
(mute other strings w/ left hand)
arco
pizz.
arco
pizz.
c.l.b.
s.t.
s.p.
arco
ord.
1/2 c.l.t.
Vn I
Vn II
Va
Vc
Lgt

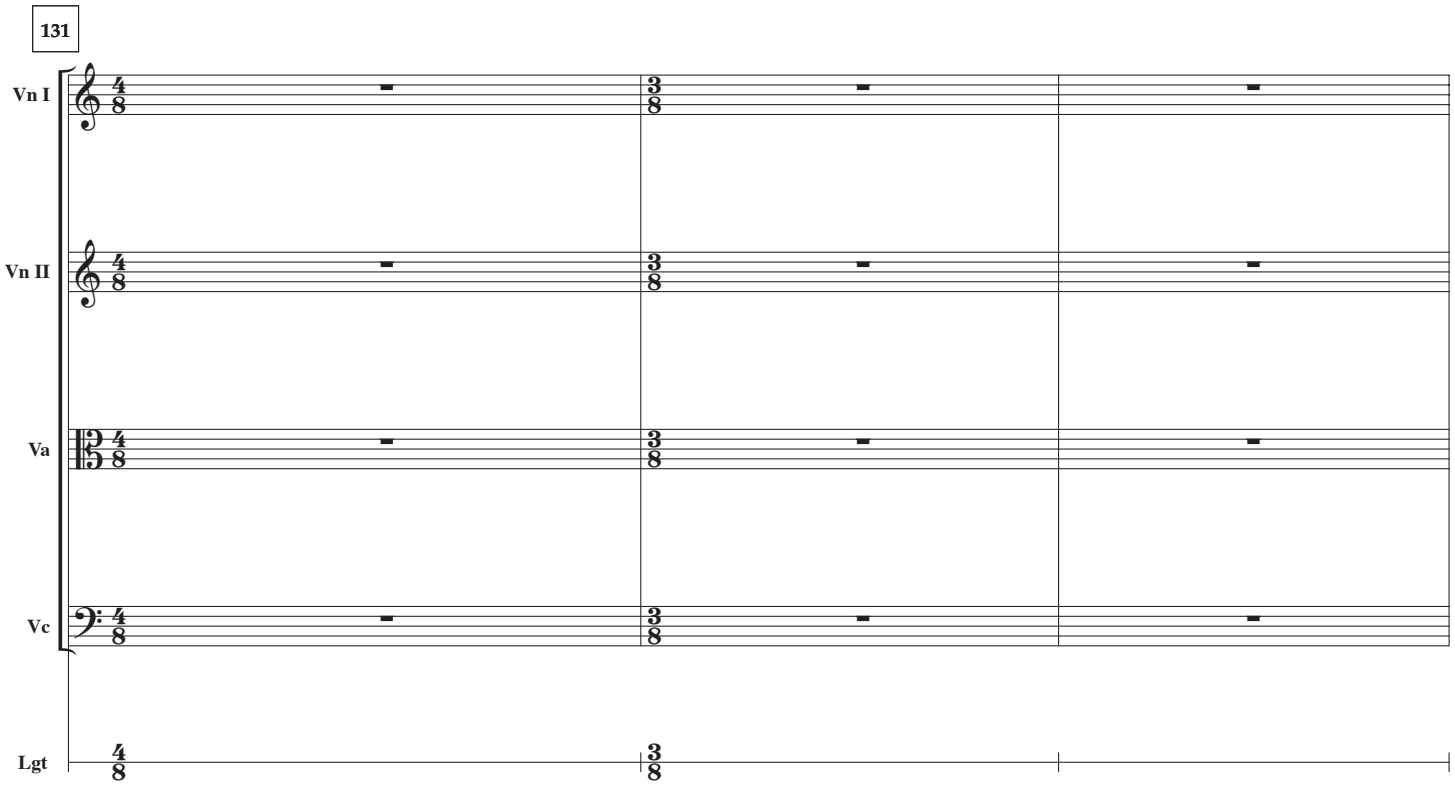

119
Vn I
Vn II
Va
Vc
Lgt

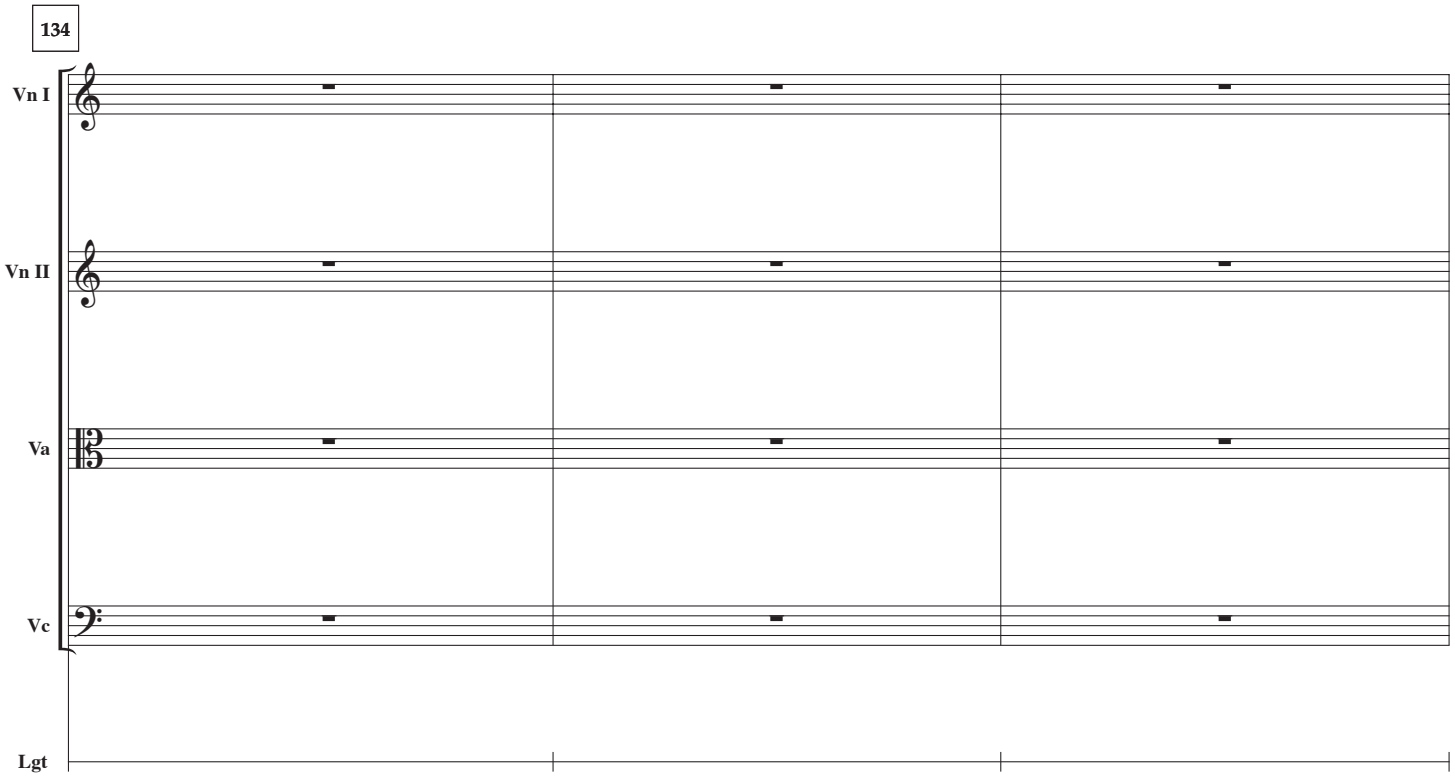

122
Vn I
Vn II
Va
Vc
Lgt
arco
pizz.
8va
c.l.b.
arco
arco
s.p.
ord.
c.l.b.
arco
pizz.
pizz.

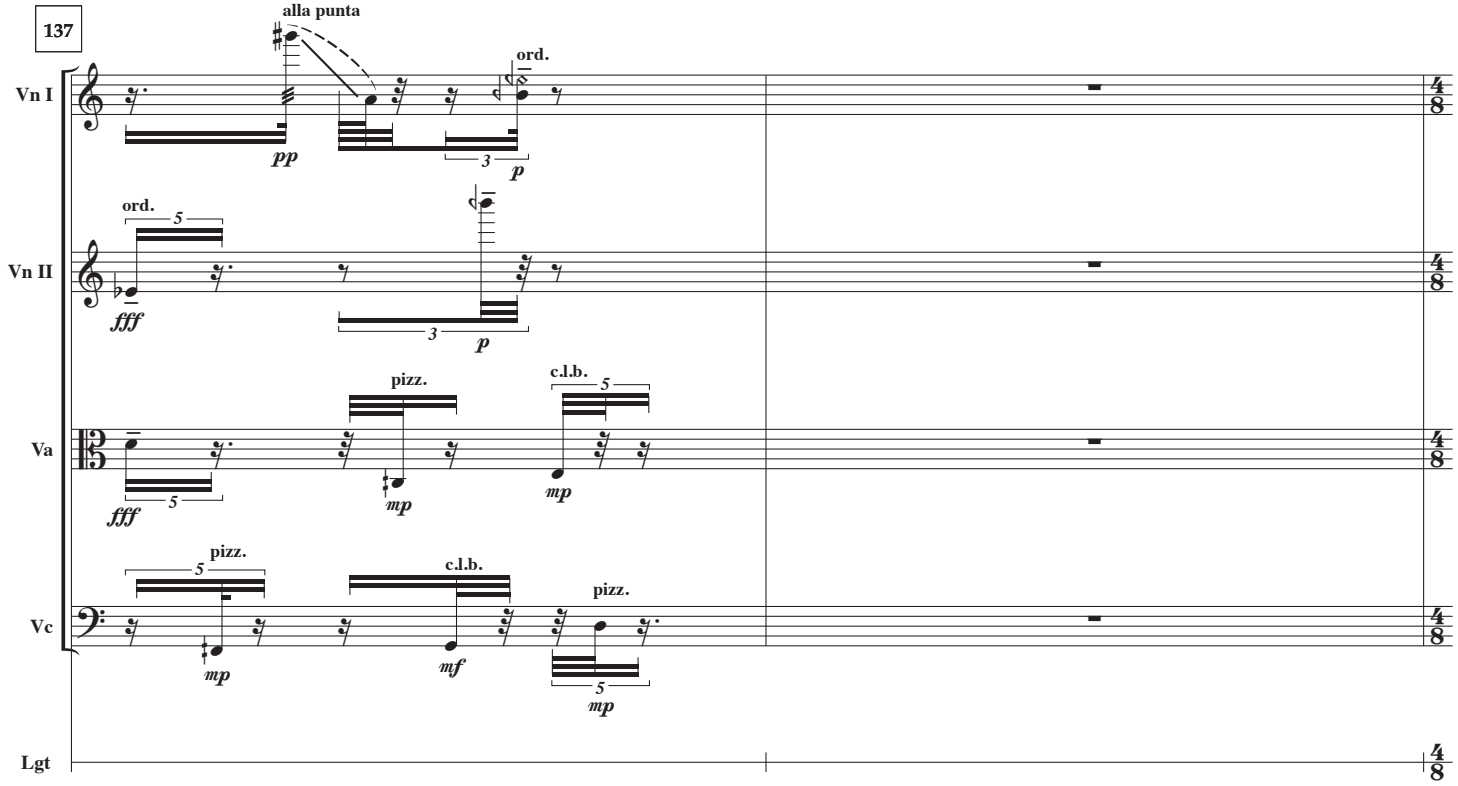

124
Vn I
Vn II
Va
Vc
Lgt

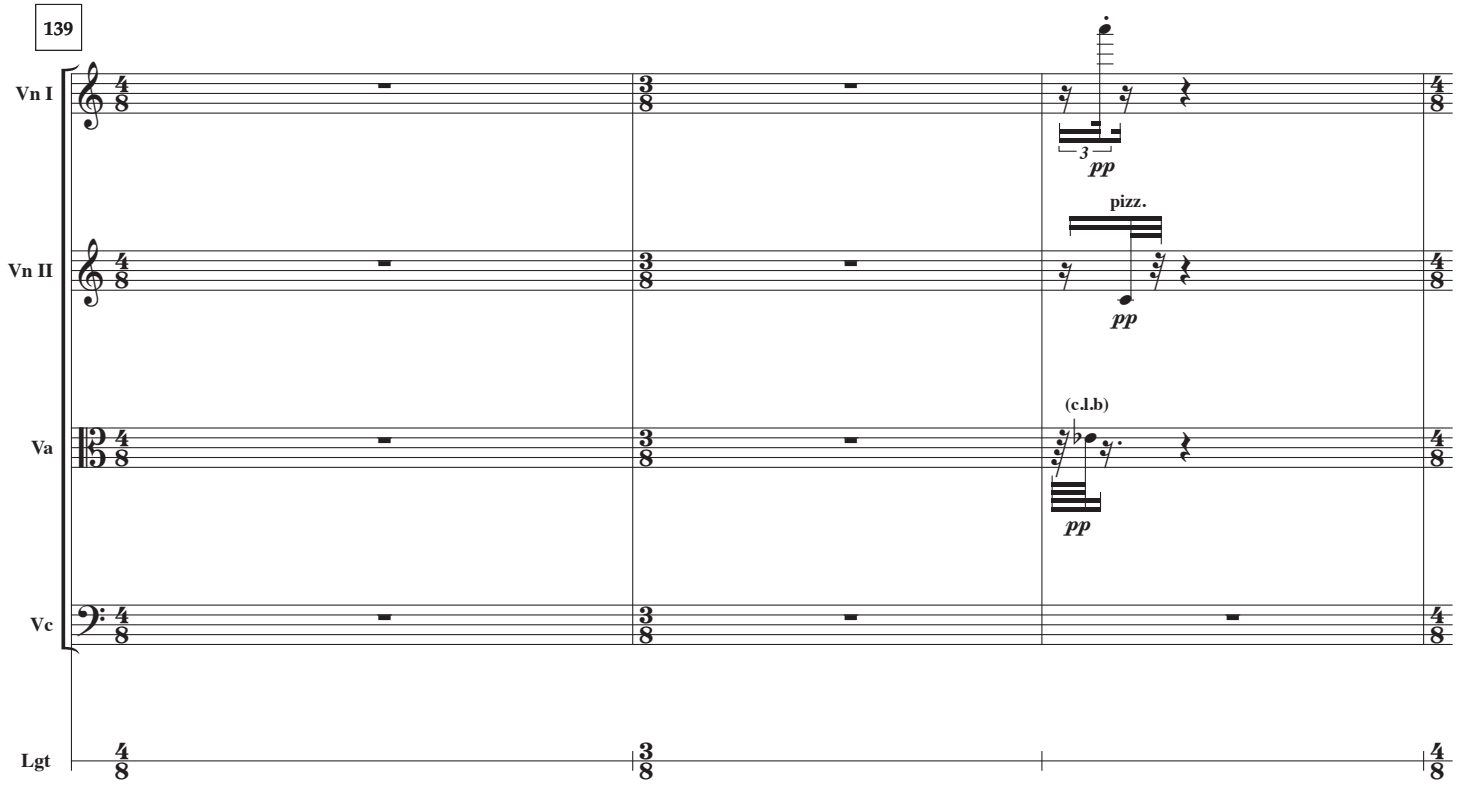

127
Vn I
Vn II
Va
Vc
Lgt
(p)
c.l.b.
(p)
pizz.
s.t.
arco
p
ppp
arco
mp

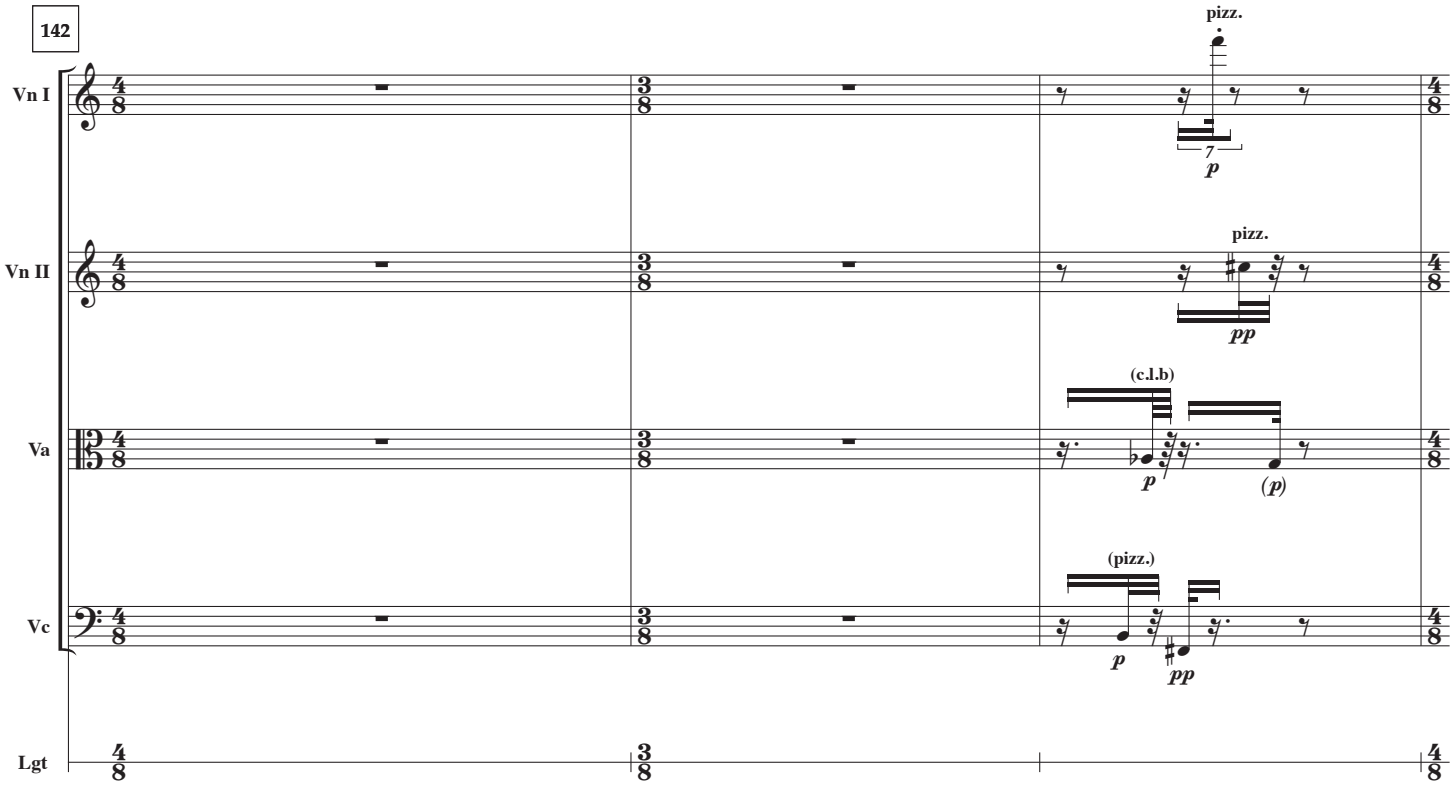

129
Vn I
Vn II
Va
Vc
Lgt
pizz.
7
p
c.l.b.
arco
p
(p)
arco
pizz.
mf
p
s.p.
arco
p
c.l.b.
7
mp
arco
3
mp
p > ppp
s.p.
7
pp
ord.
mp
4/8

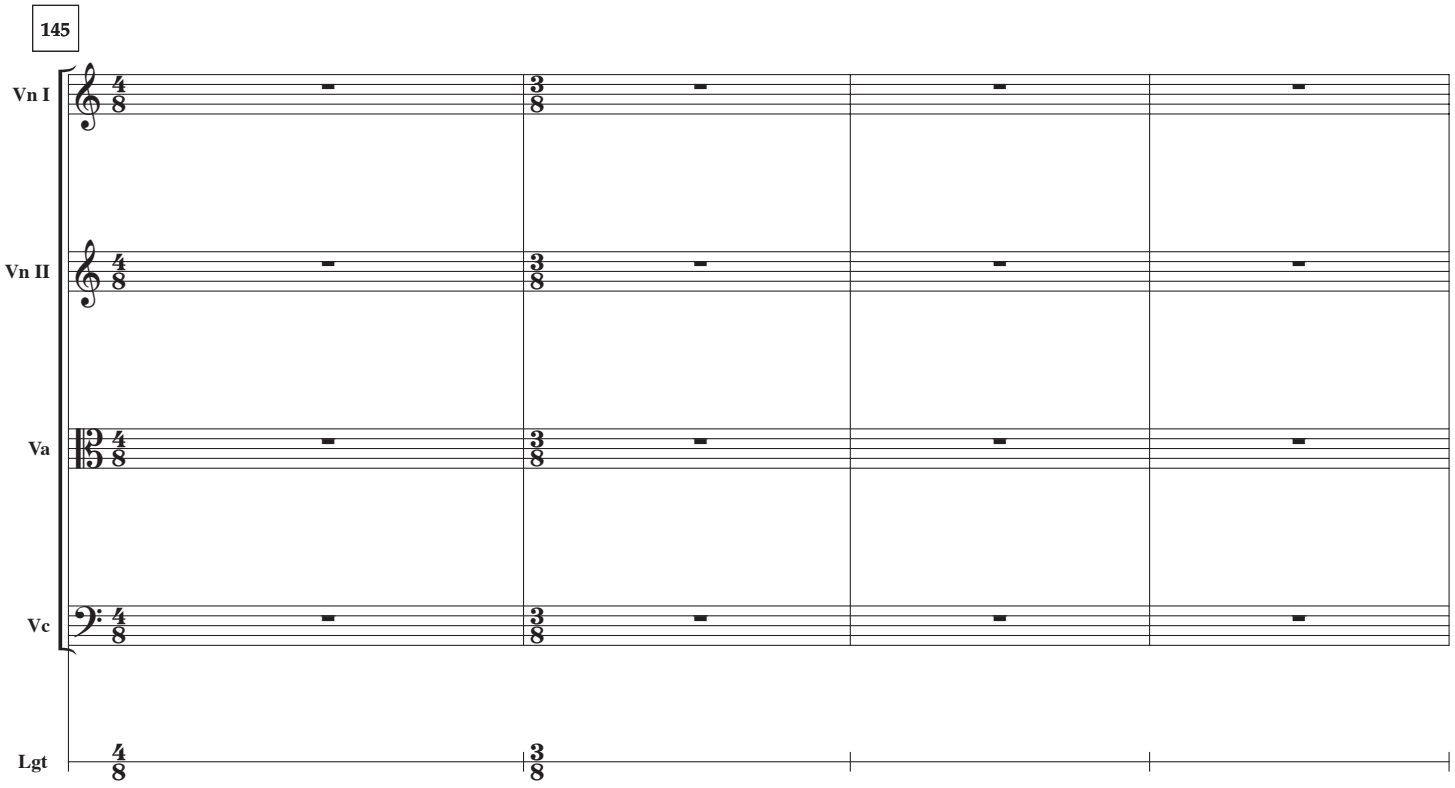

131
Vn I
Vn II
Va
Vc
Lgt

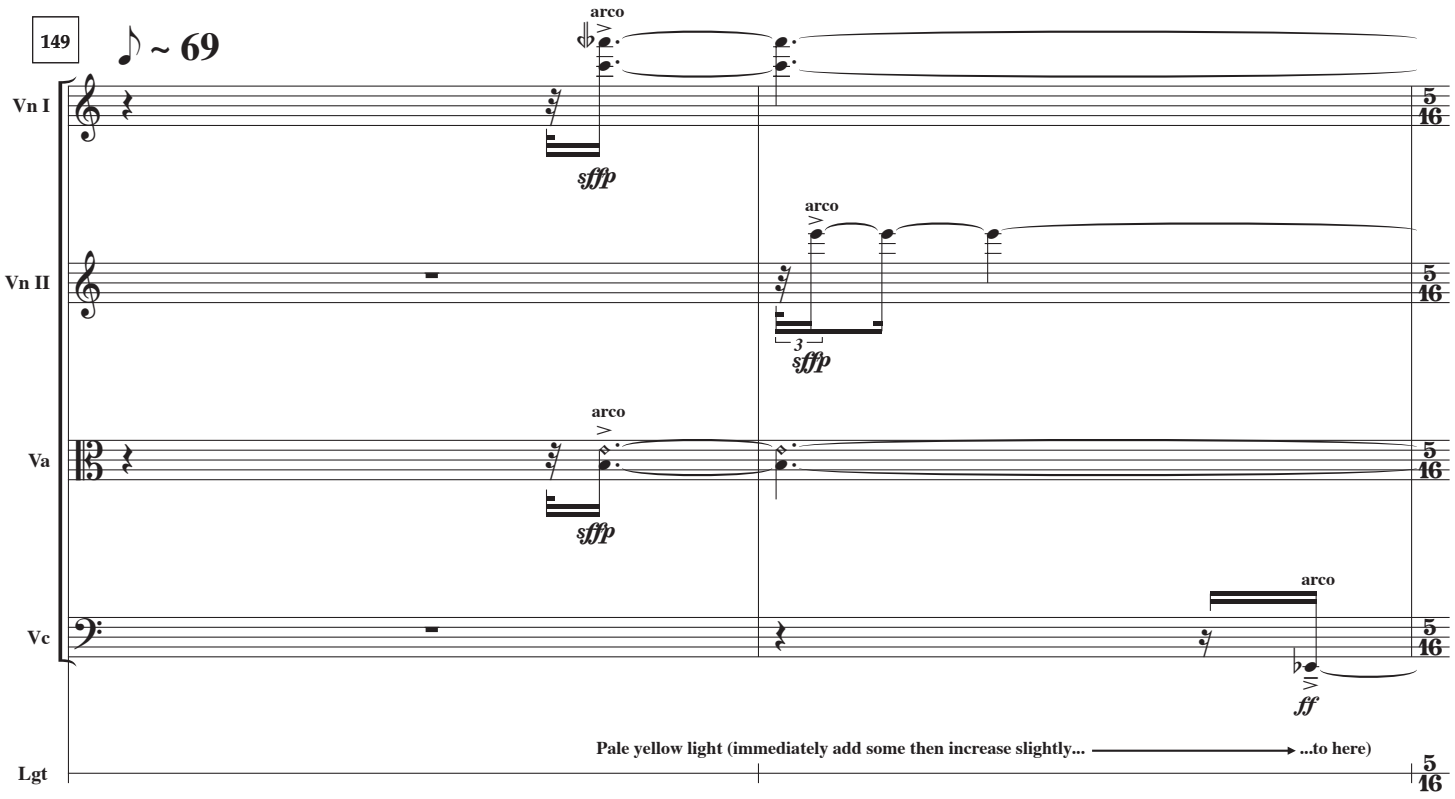

134
Vn I
Vn II
Va
Vc
Lgt

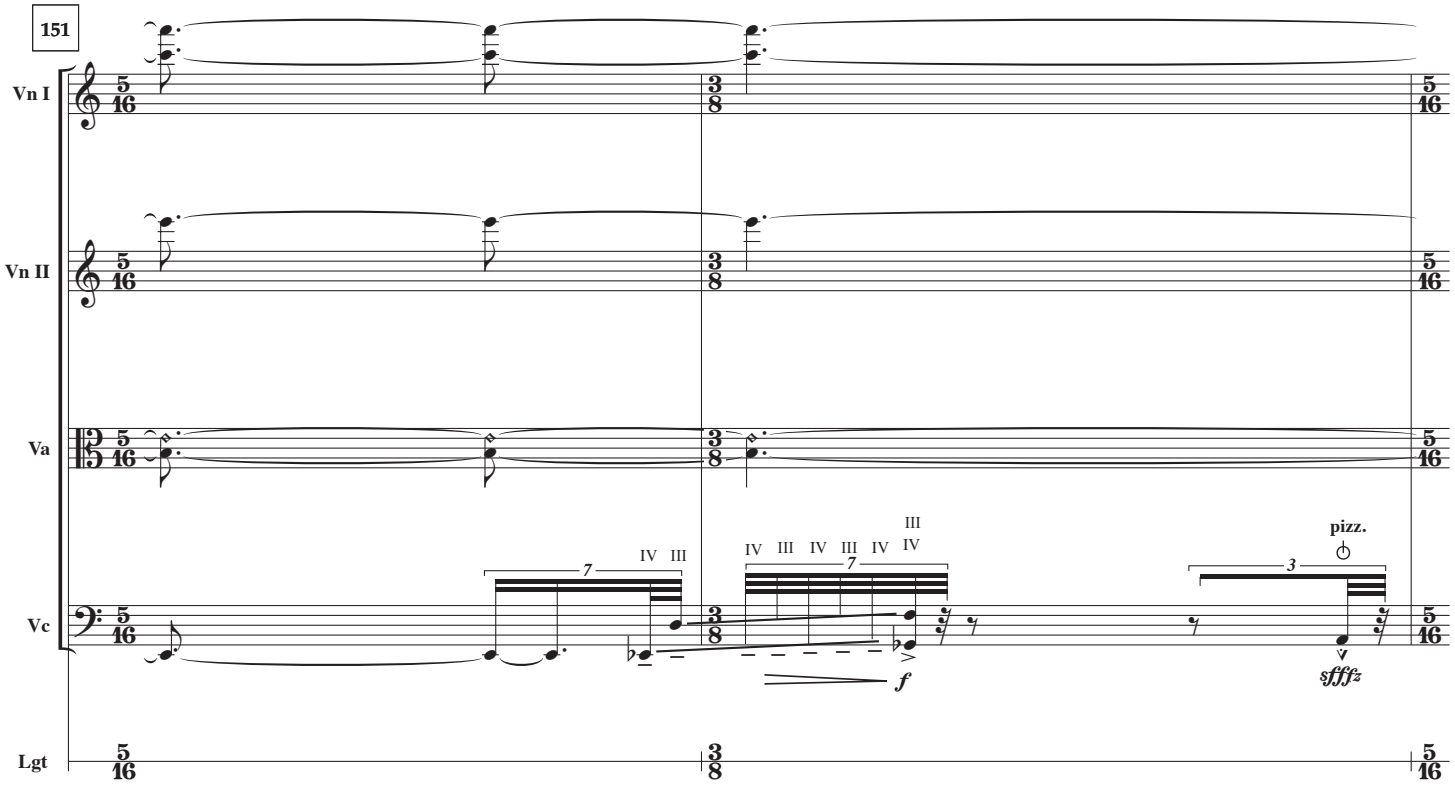

137
alla punta
ord.
Vn I
pp
3
p
ord.
5
Vn II
fff
3
p
pizz.
c.l.b.
5
Va
fff
5
mp
mp
pizz.
c.l.b.
pizz.
5
Vc
mp
mf
5
mp
Lgt

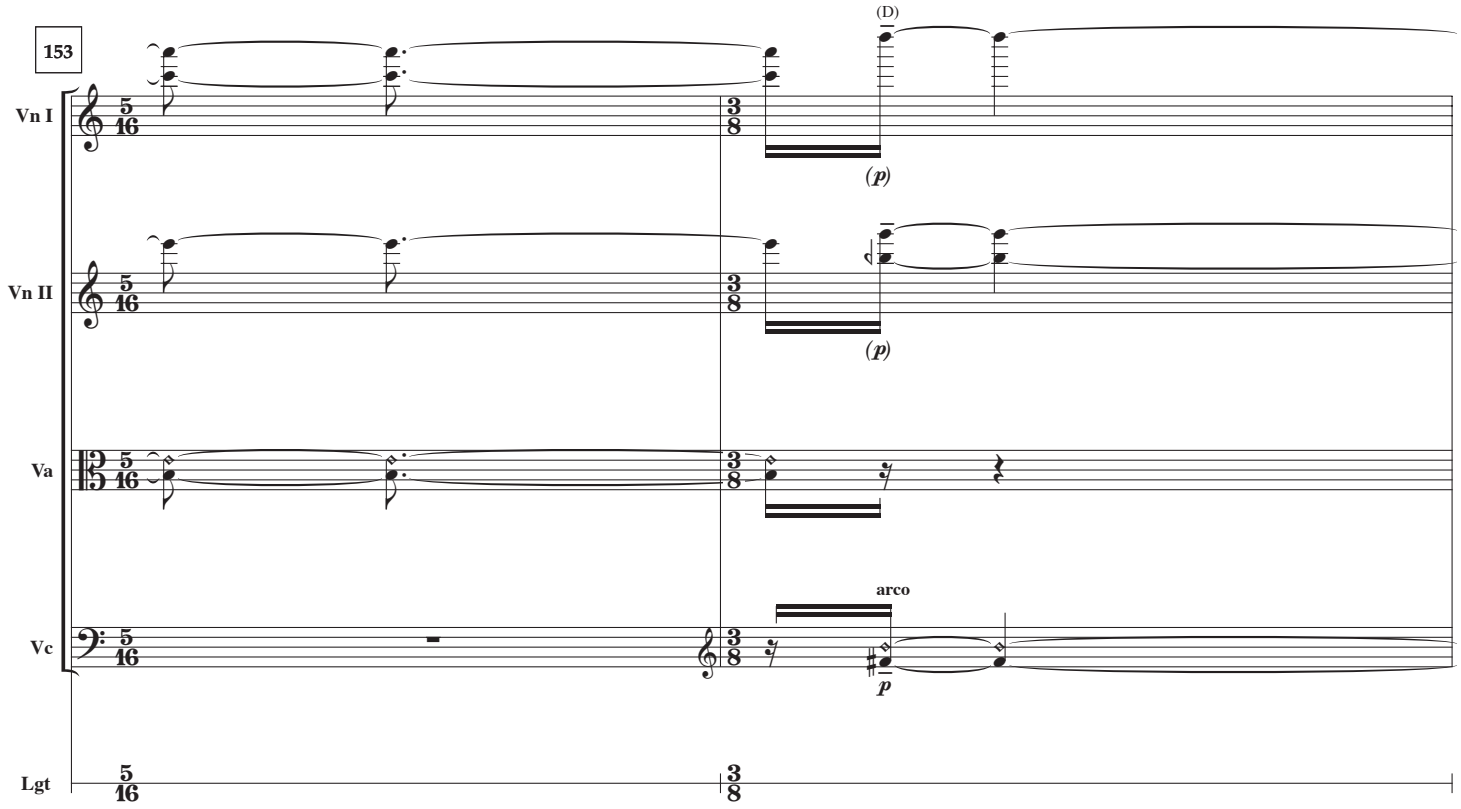

139
Vn I
3
pp
pizz.
Vn II
pp
(c.l.b)
Va
pp
Vc
Lgt

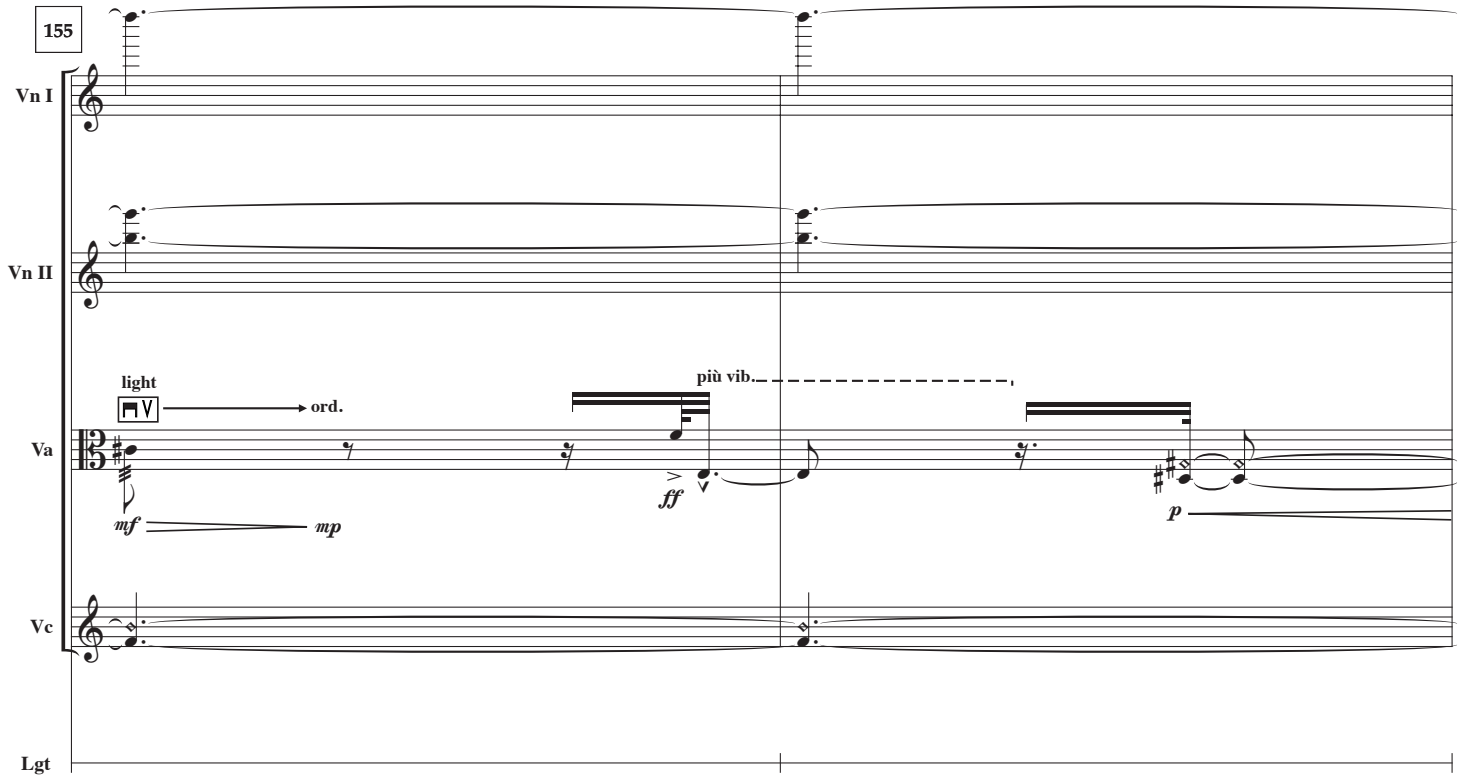

142
Vn I
Vn II
Va
Vc
Lgt
pizz.
7
p
pizz.
pp
(c.l.b)
p
(p)
(pizz.)
p
pp

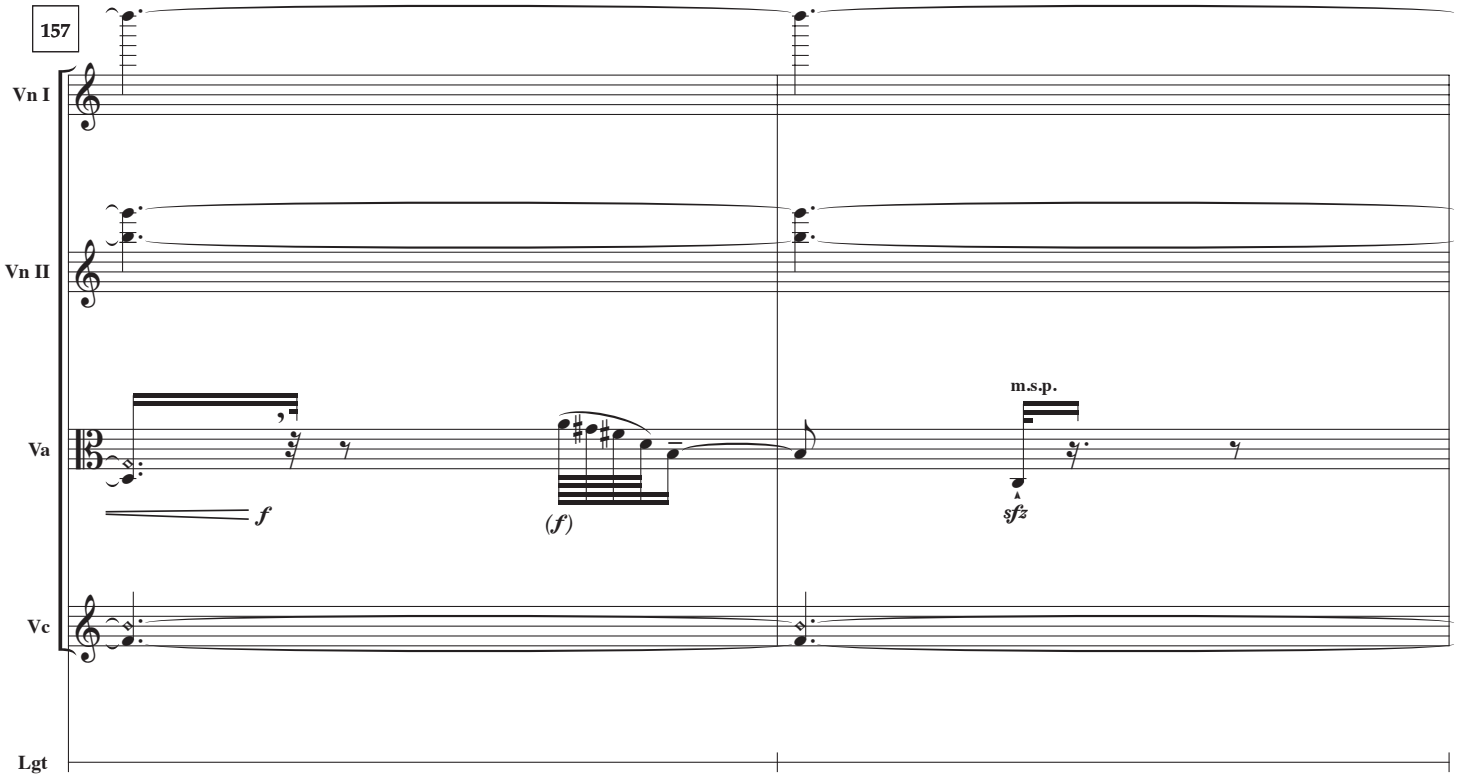

145
Vn I
Vn II
Va
Vc
Lgt

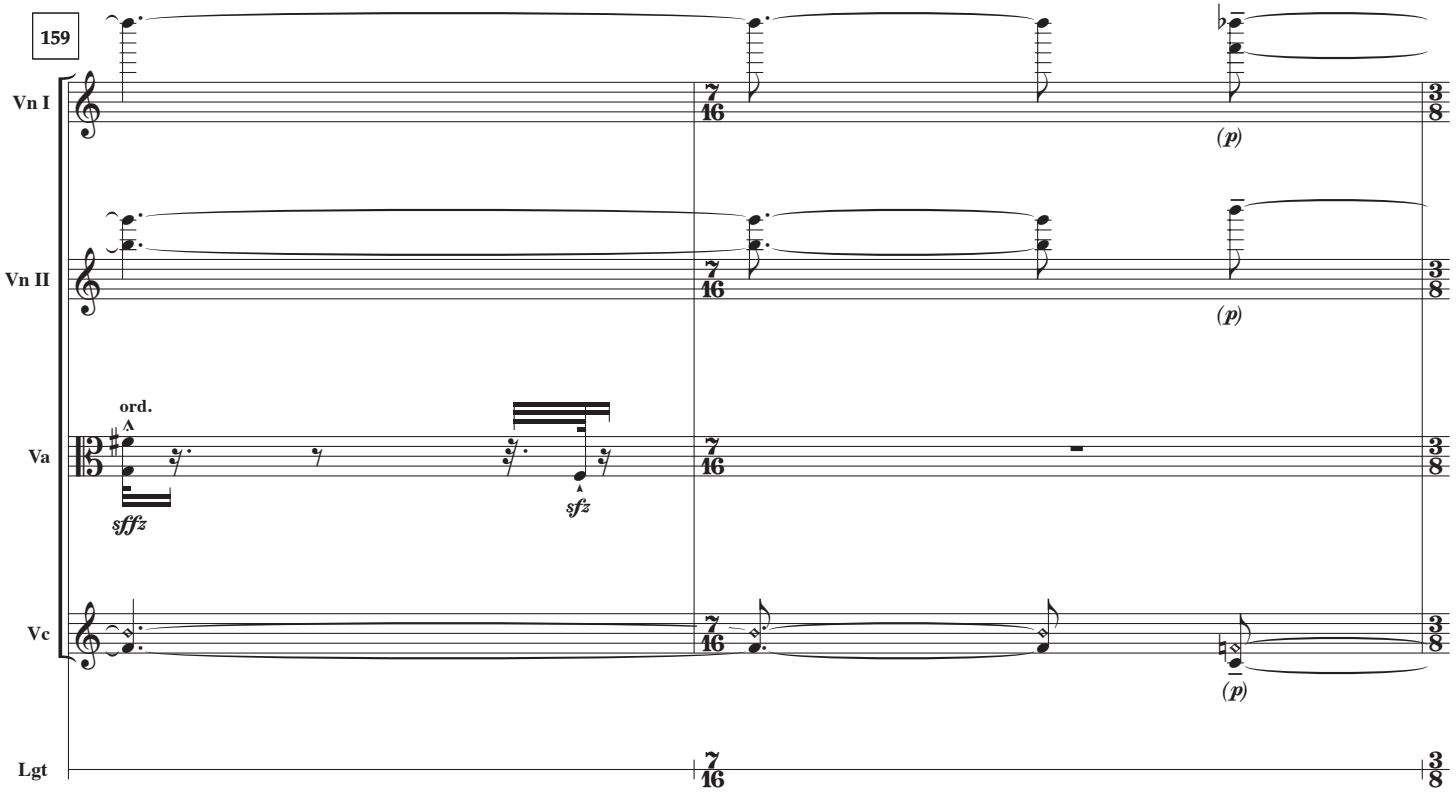

149
♪ ~ 69
Vn I
Vn II
Va
Vc
Lgt
arco
sfffp
ff
Pale yellow light (immediately add some then increase slightly...
...to here)

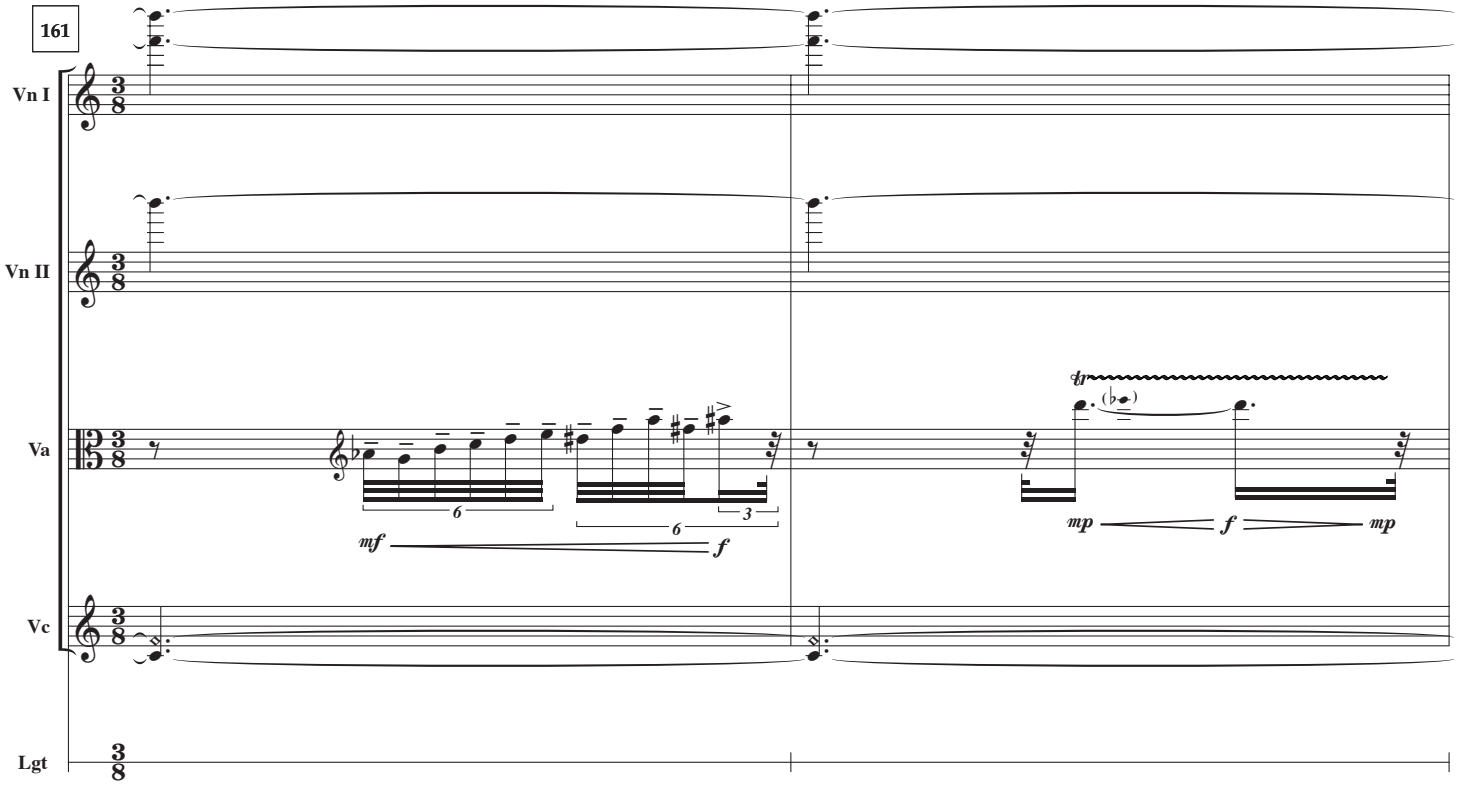

151
Vn I
Vn II
Va
Vc
Lgt
IV III
IV III IV III IV III IV
pizz.
f
sfffz

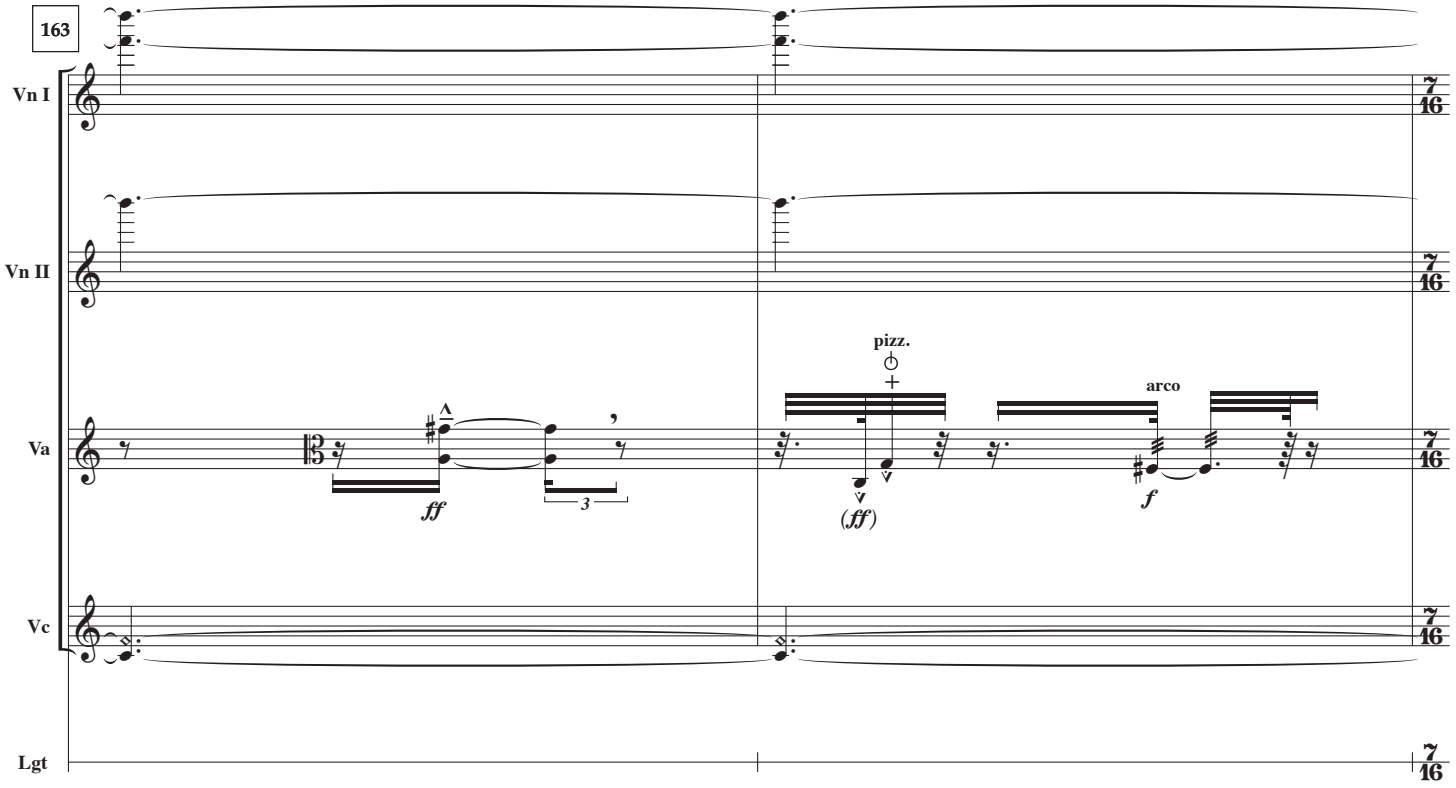

153
(D)
Vn I
Vn II
Va
Vc
Lgt
5/16
3/8
(p)
arco
p

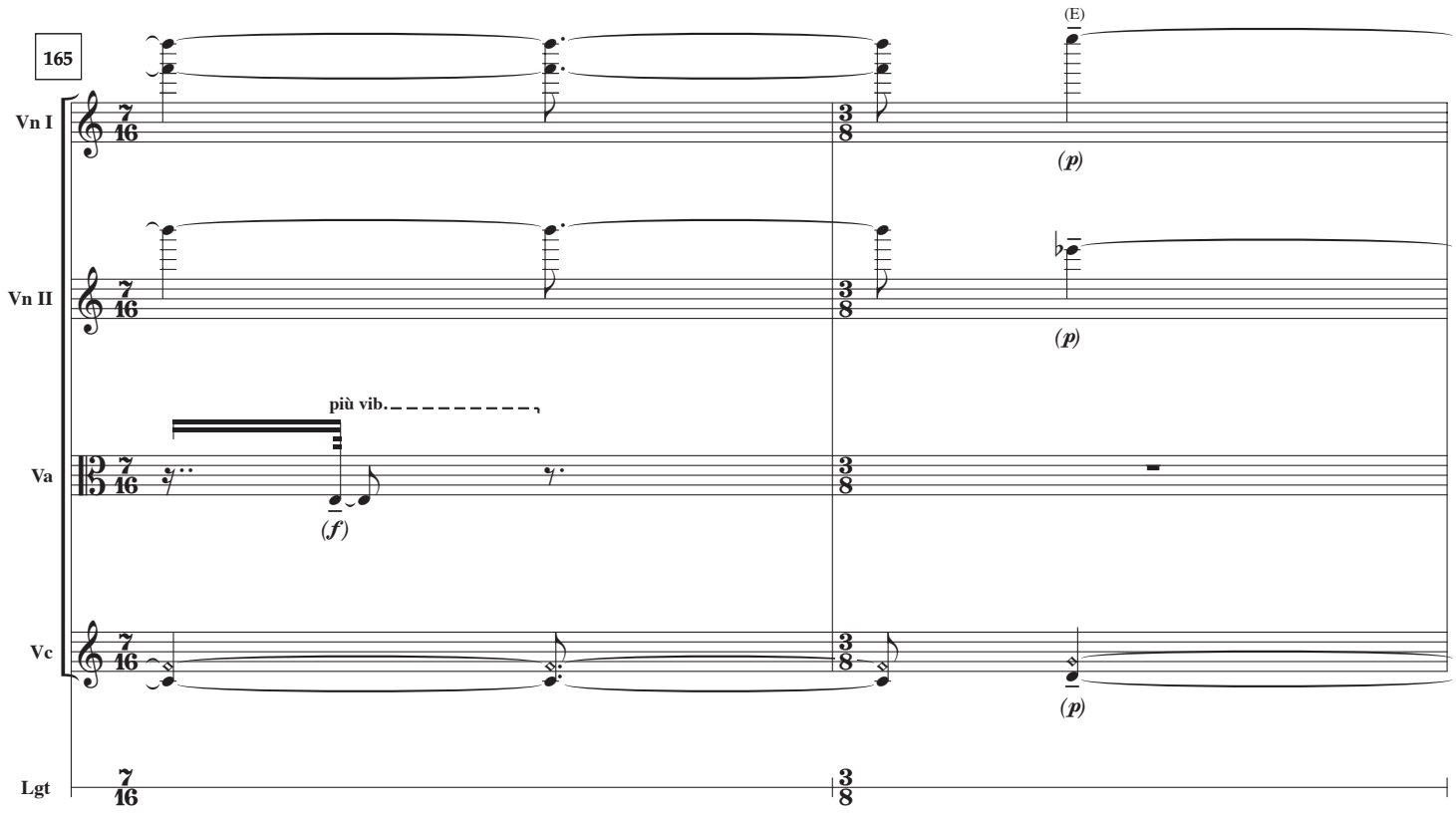

155
Vn I
Vn II
Va
Vc
Lgt
light
ord.
più vib.
mf
mp
ff
p

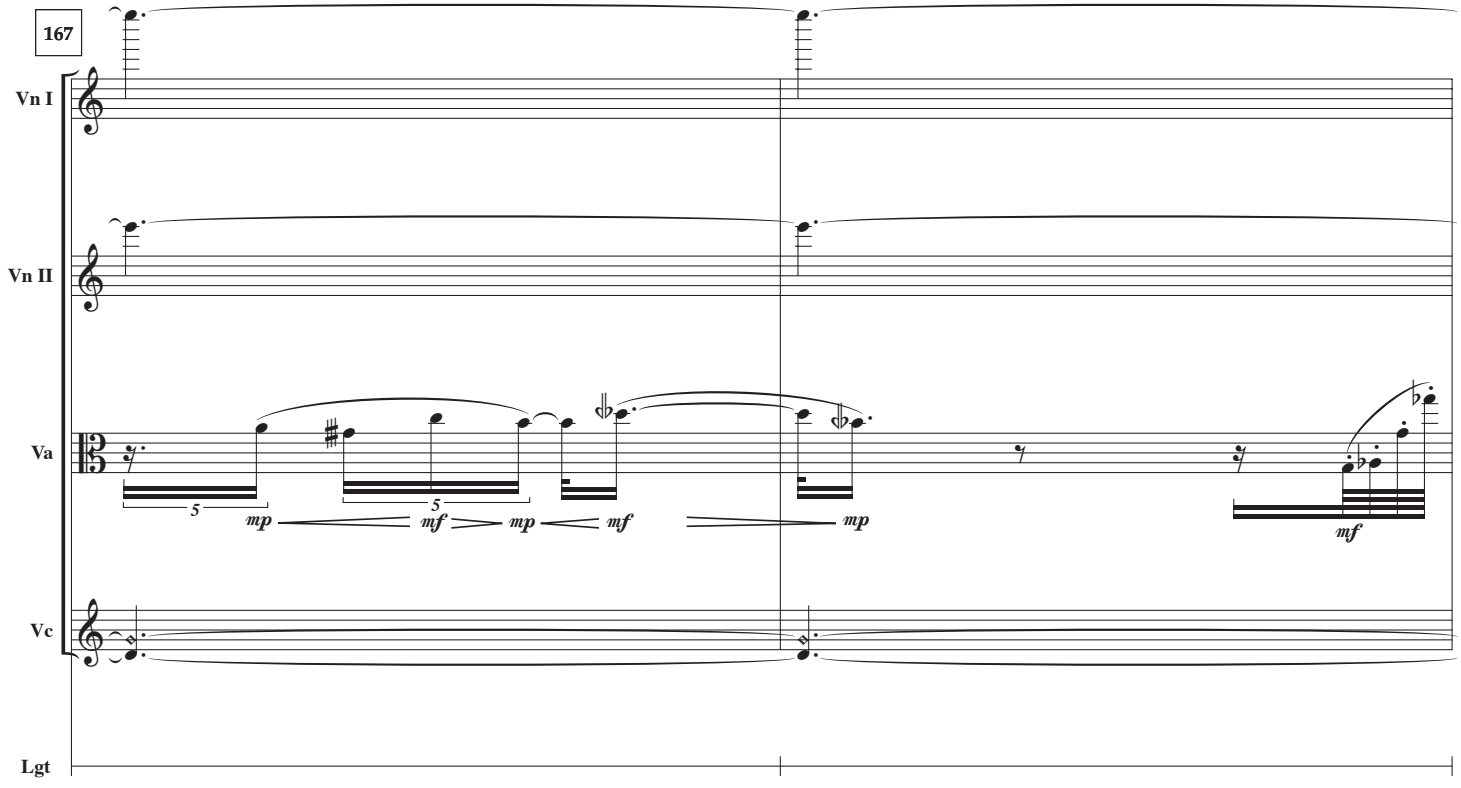

157
Vn I
Vn II
Va
Vc
Lgt
f
(f)
m.s.p.
sfz

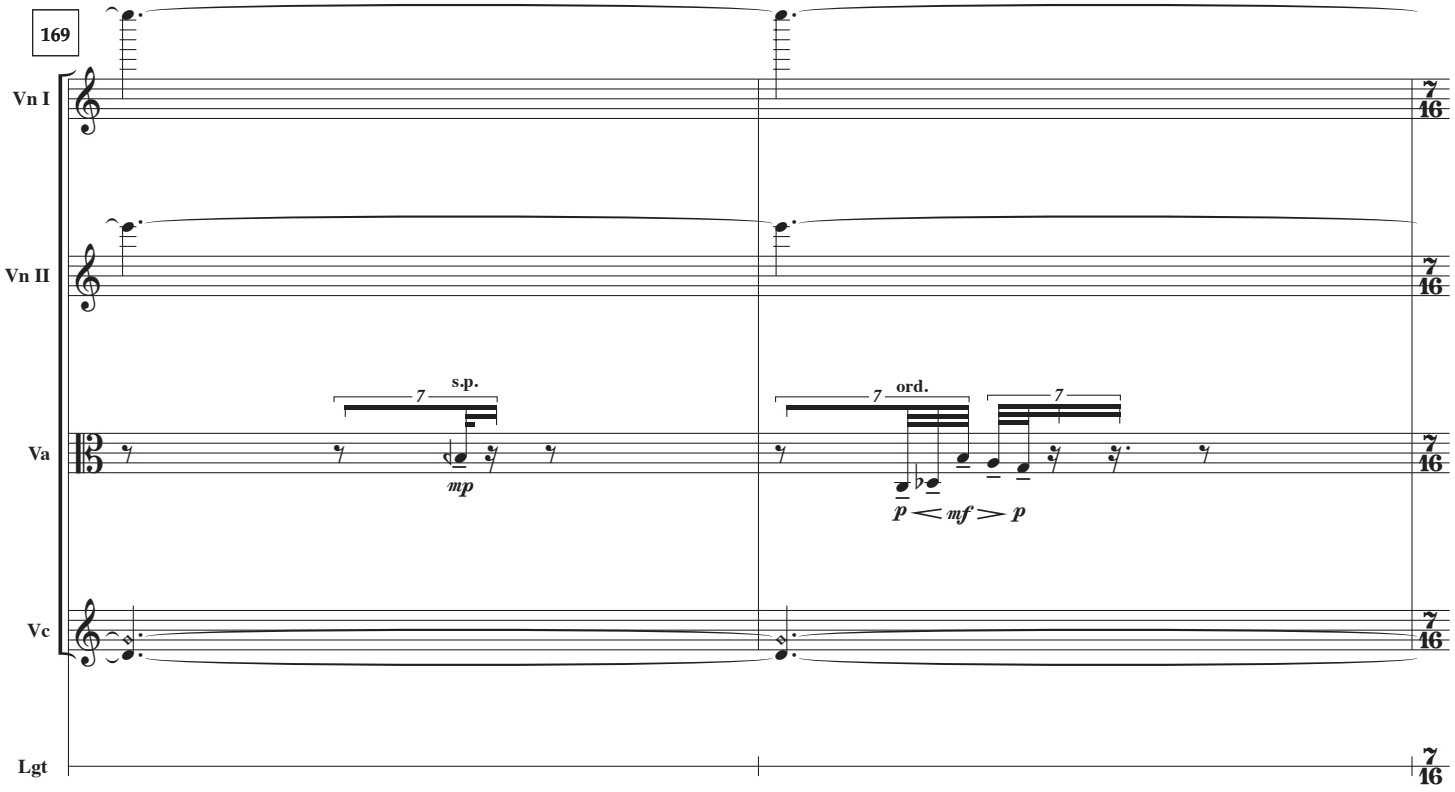

159
Vn I
Vn II
Va
Vc
Lgt
ord.
sffz
sfz
(p)
(p)
(p)
7/16
3/8

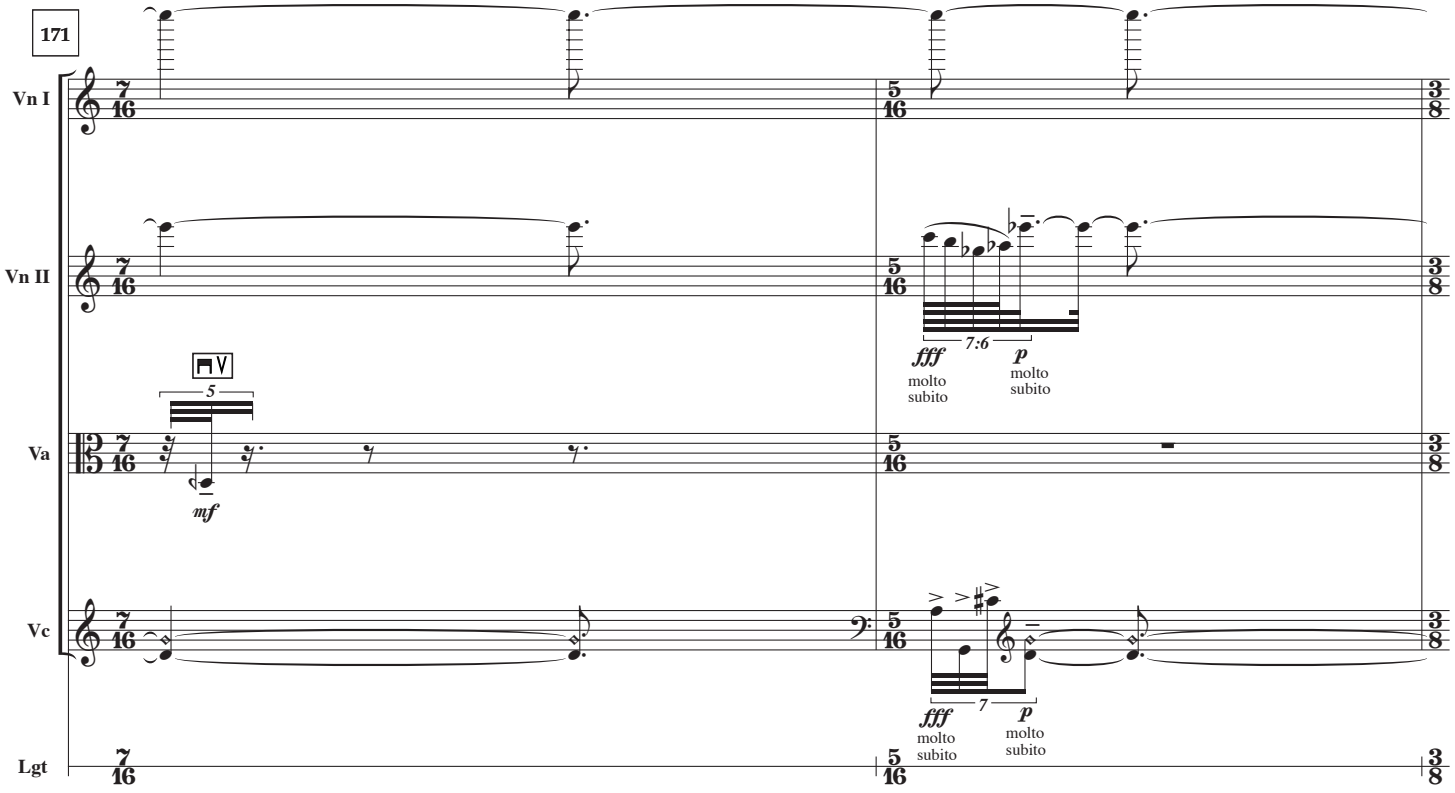

161
Vn I
Vn II
Va
Vc
Lgt
3/8
6
6
3
mf
f
tr
mp
f
mp

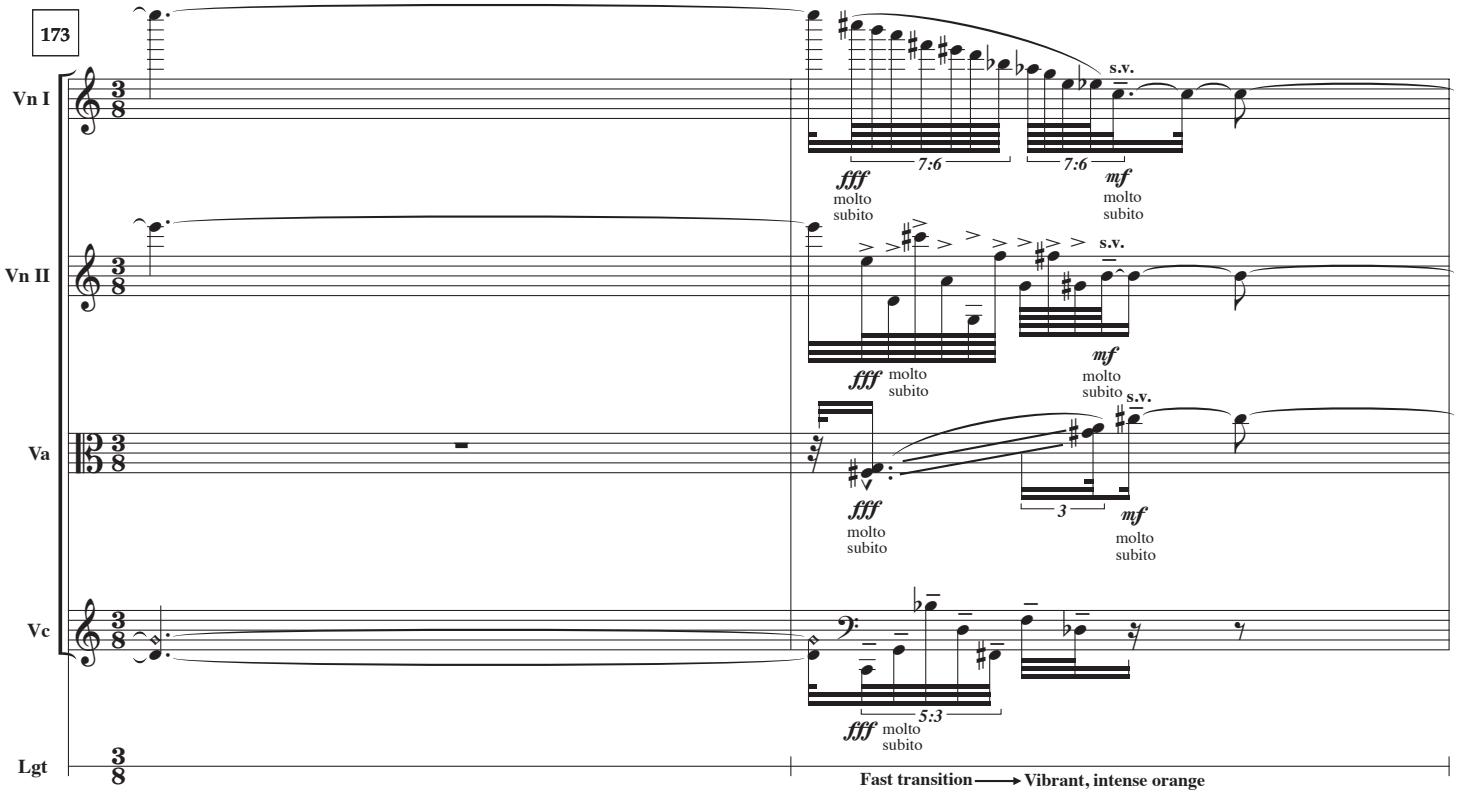

163
Vn I
Vn II
Va
Vc
Lgt
7/16
ff
3
pizz.
(ff)
arco
f

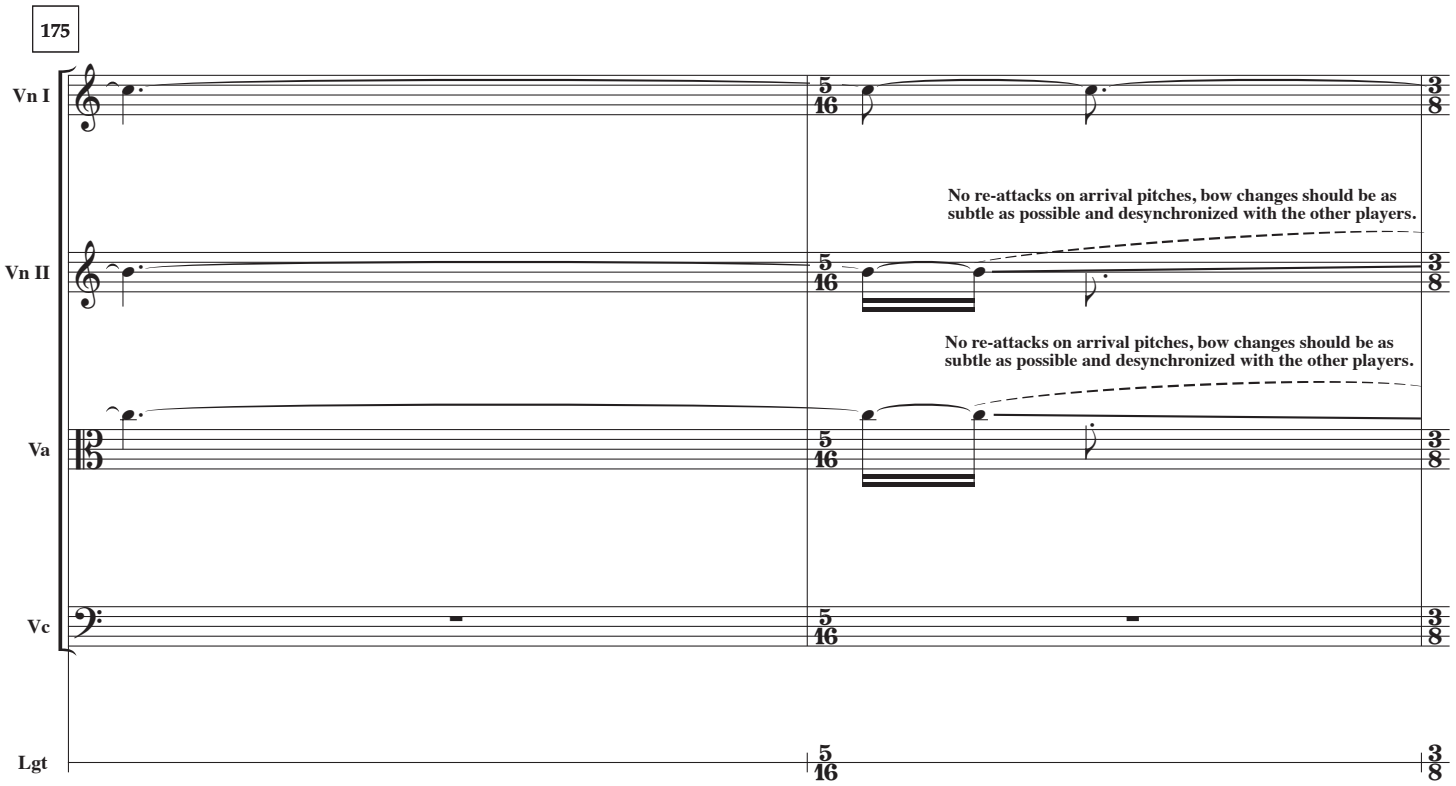

165
(E)
Vn I
Vn II
Va
Vc
Lgt
più vib.
(f)
(p)
(p)
(p)


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

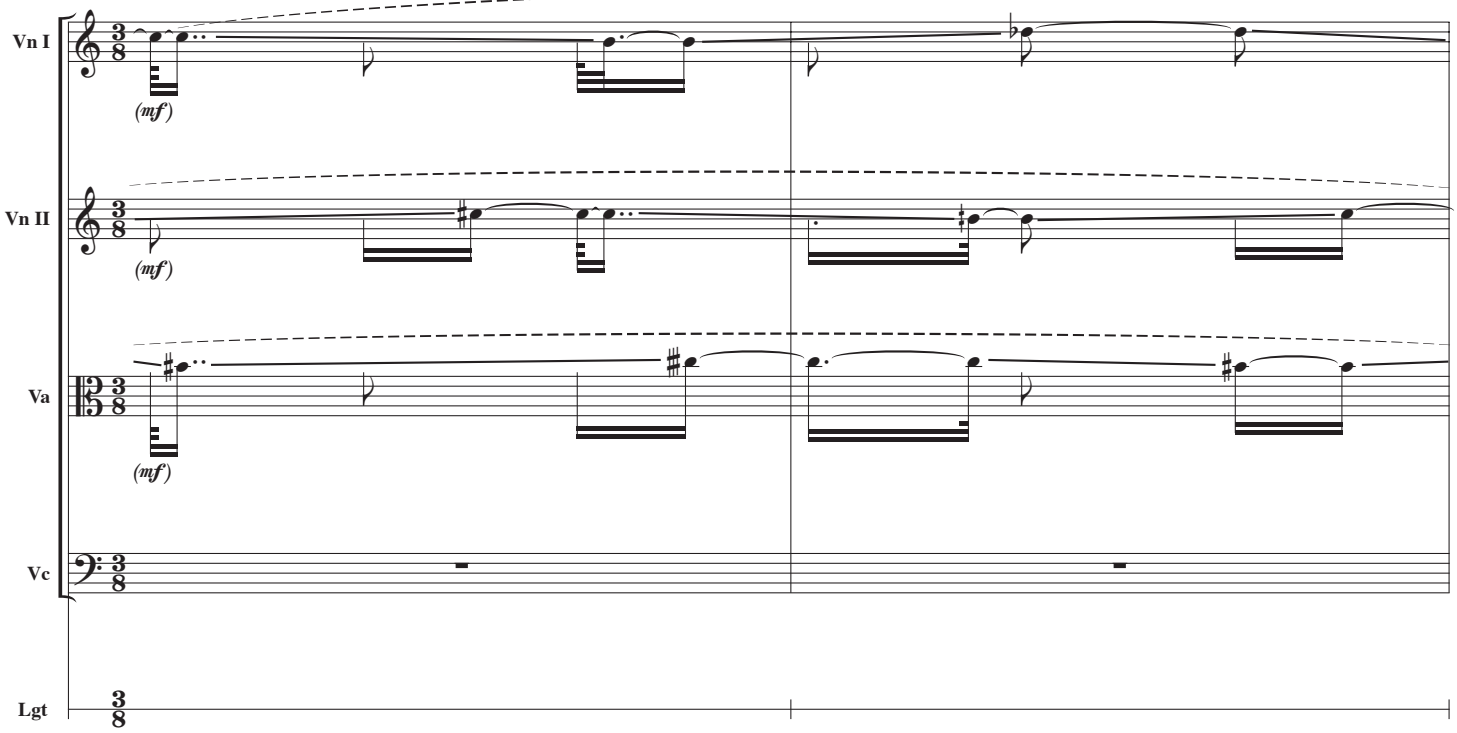

171
Vn I
Vn II
Va
Vc
Lgt
7/16
5/16
3/8
5
mf
7:6
fff
molto
subito
p
molto
subito
7


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

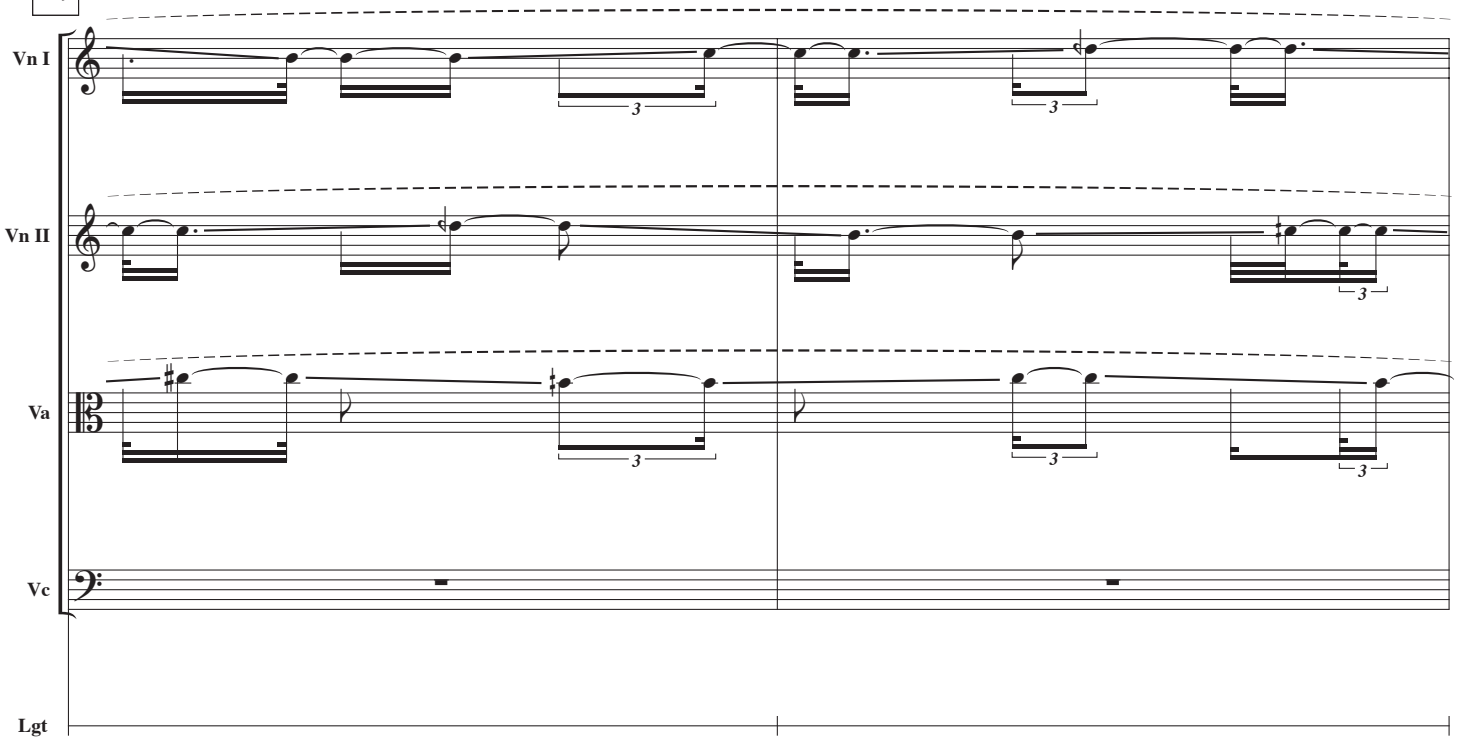

175
Vn I
Vn II
Va
Vc
Lgt
5
16
3
8
No re-attacks on arrival pitches, bow changes should be as subtle as possible and desynchronized with the other players.
No re-attacks on arrival pitches, bow changes should be as subtle as possible and desynchronized with the other players.

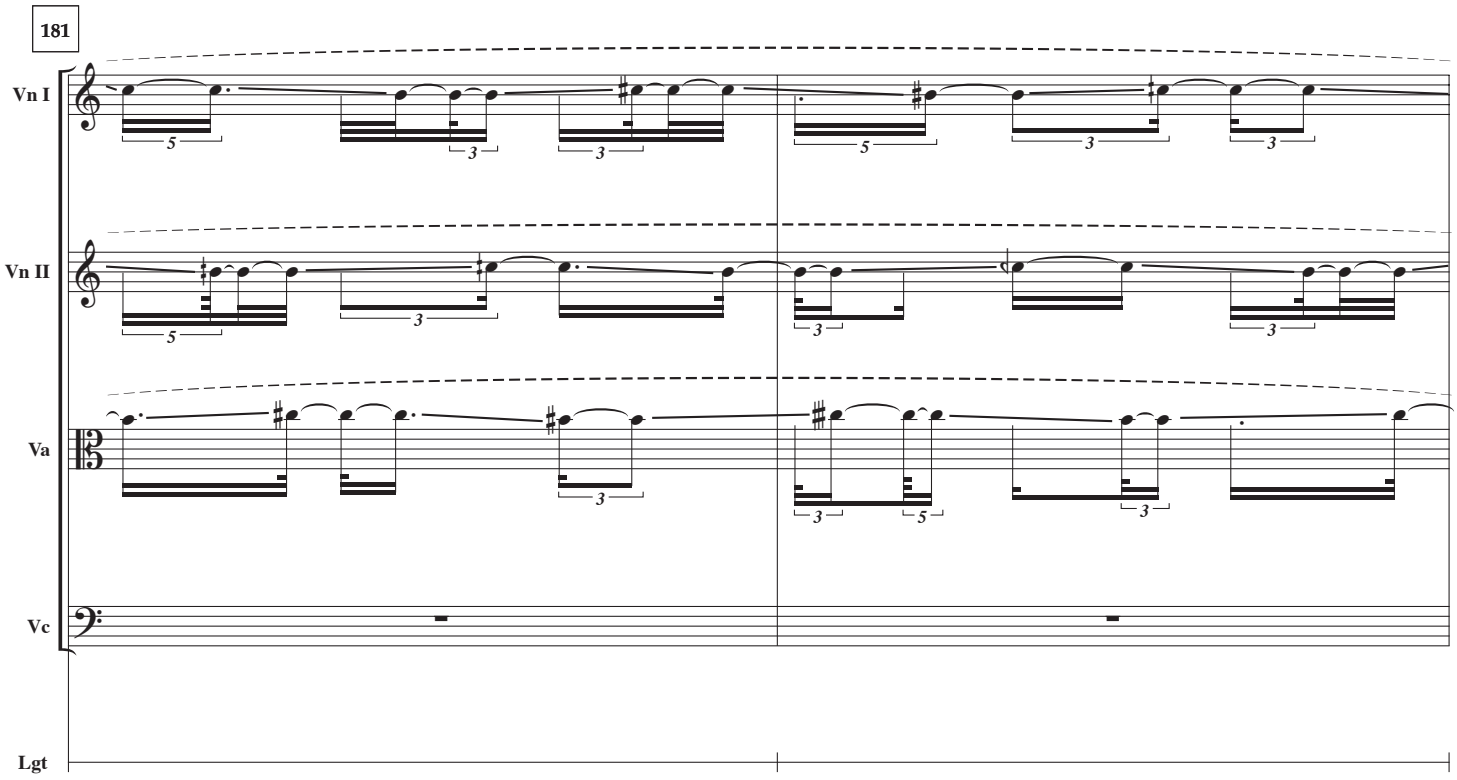
177

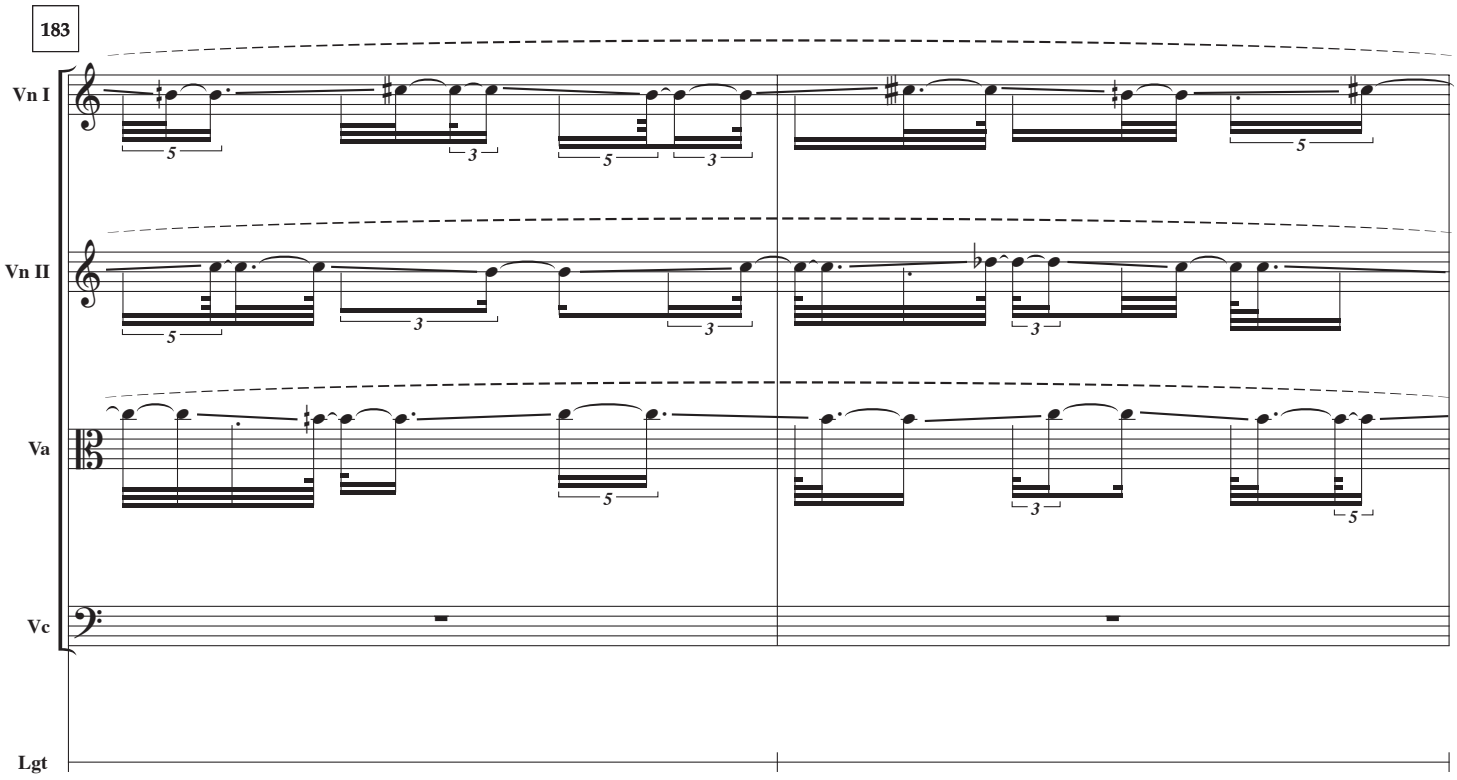
No re-attacks on arrival pitches, bow changes should be as subtle as possible and desynchronized with the other players.

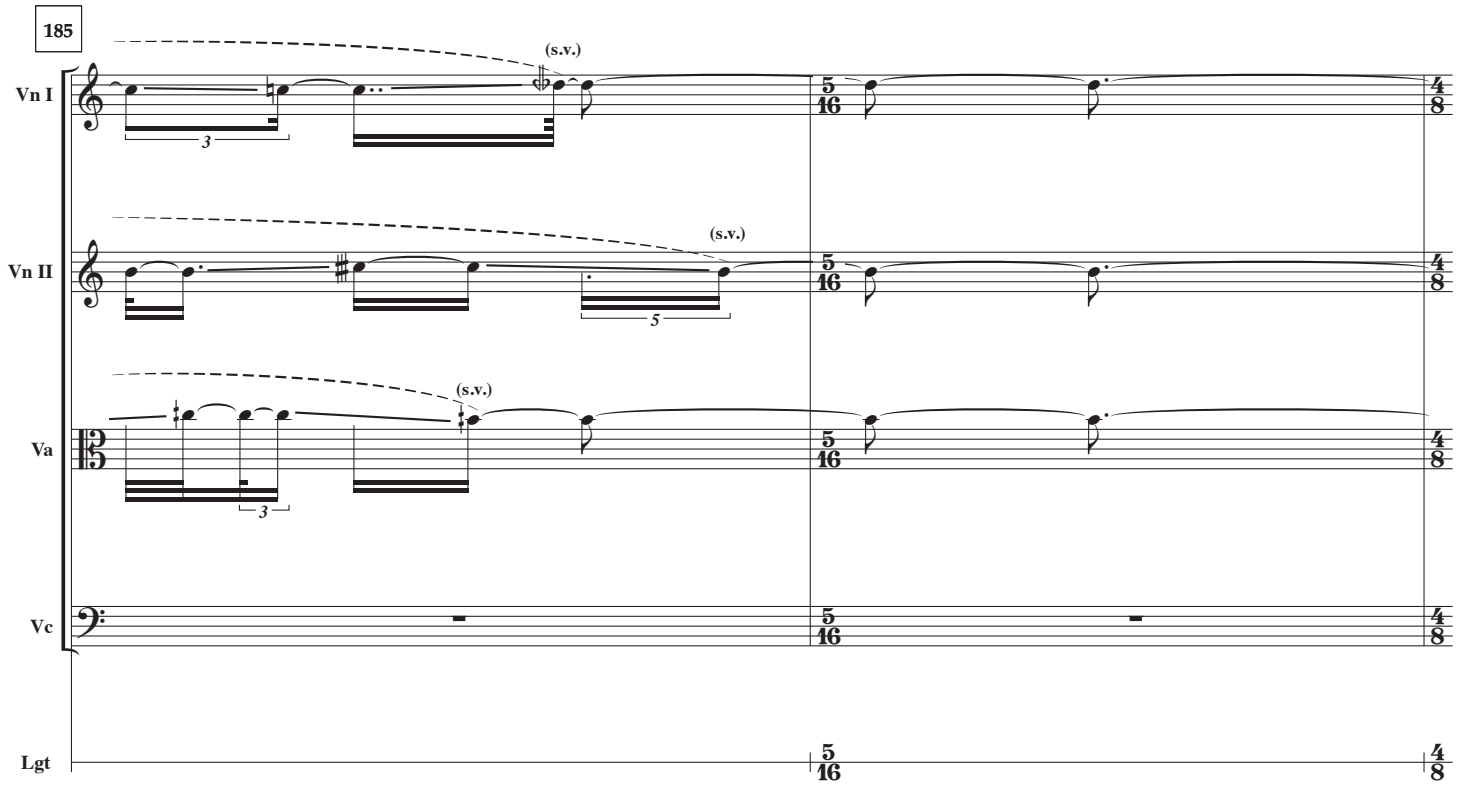


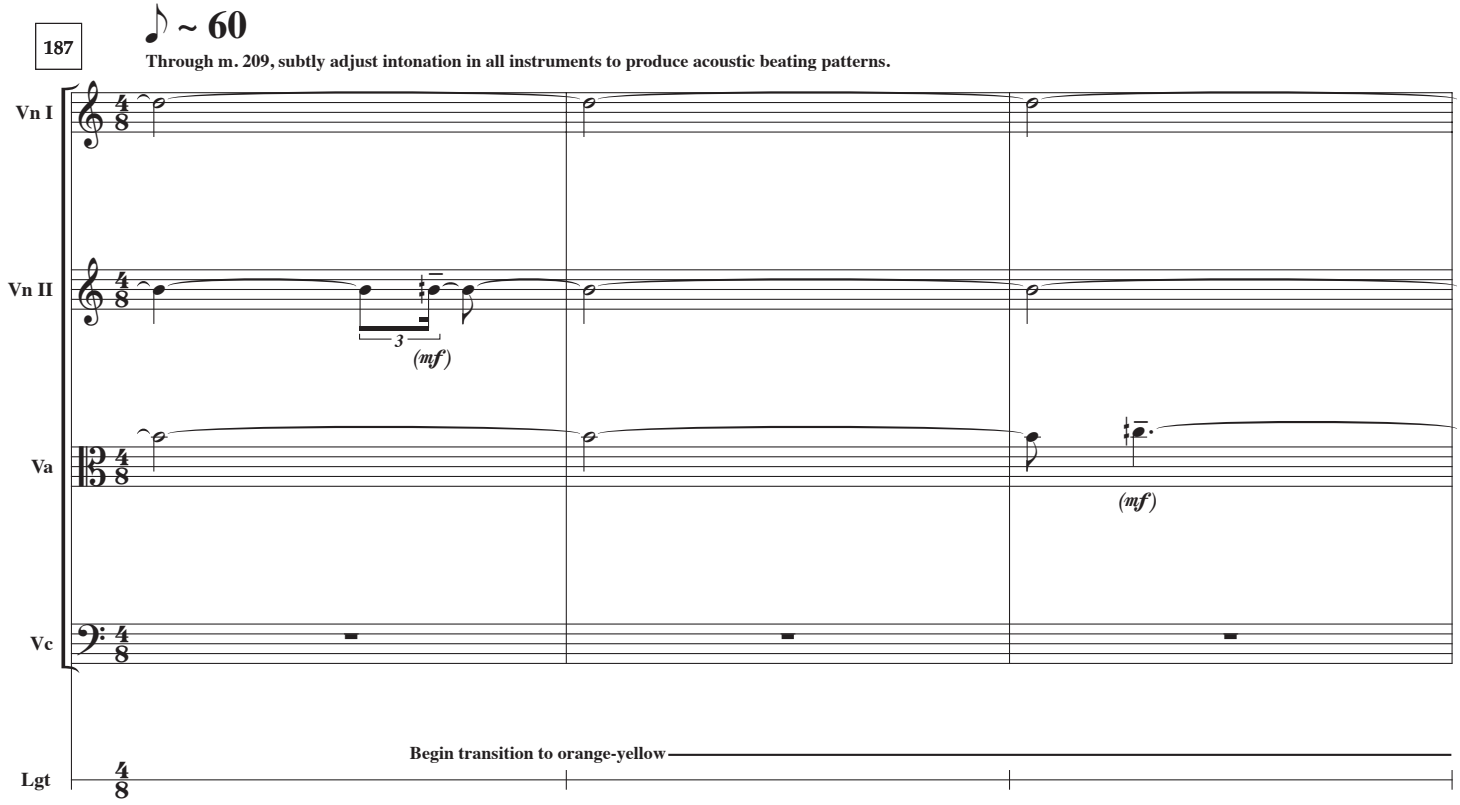
179

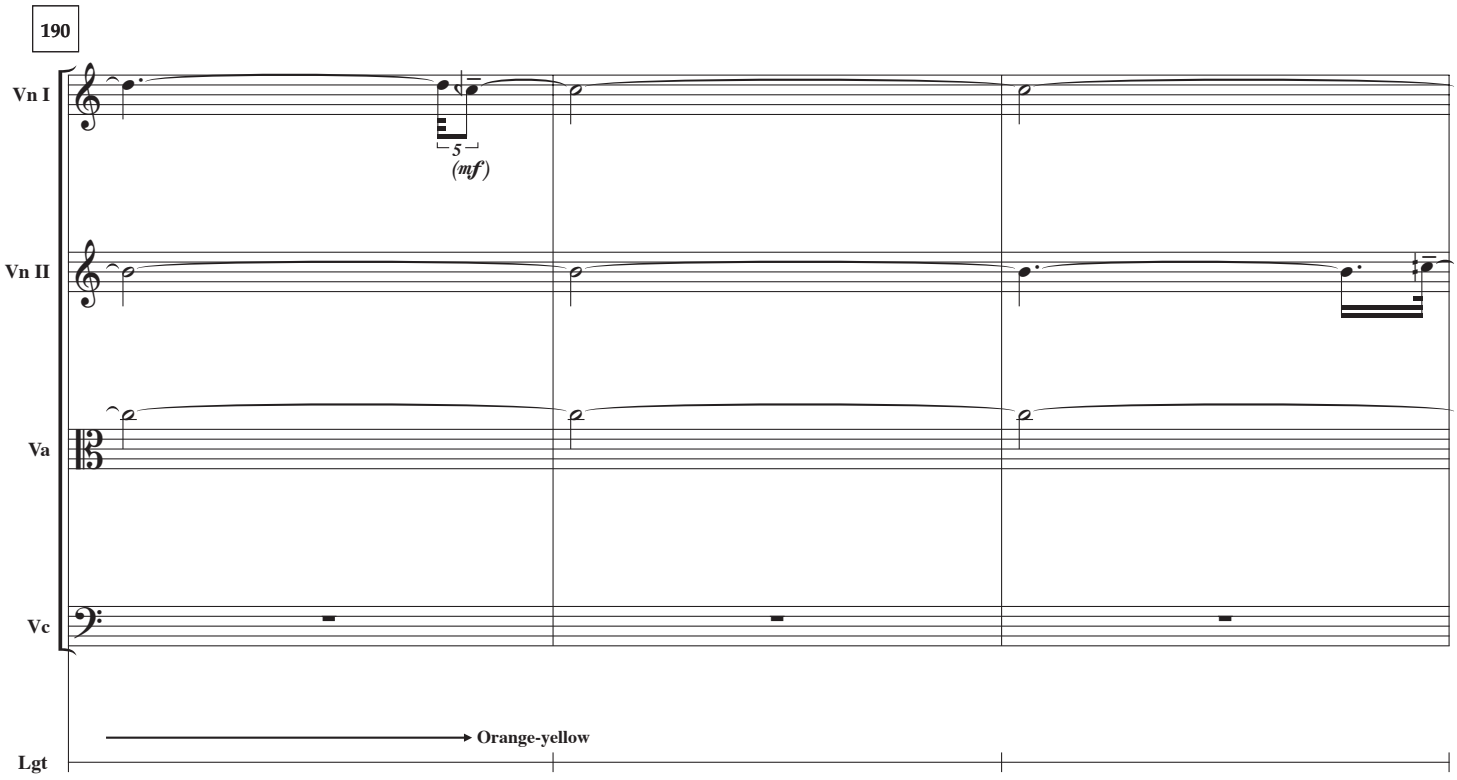


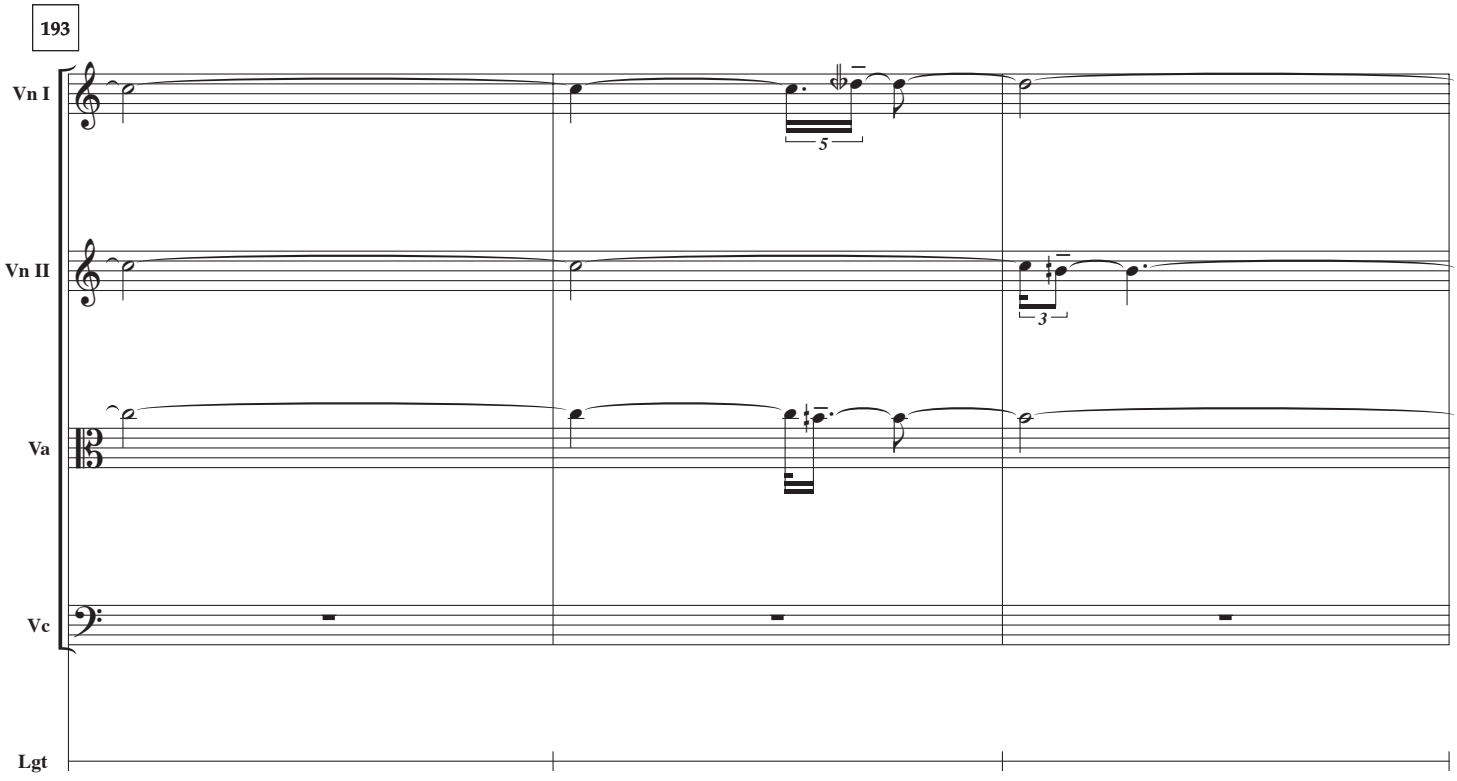

181
Vn I
Vn II
Va
Vc
Lgt

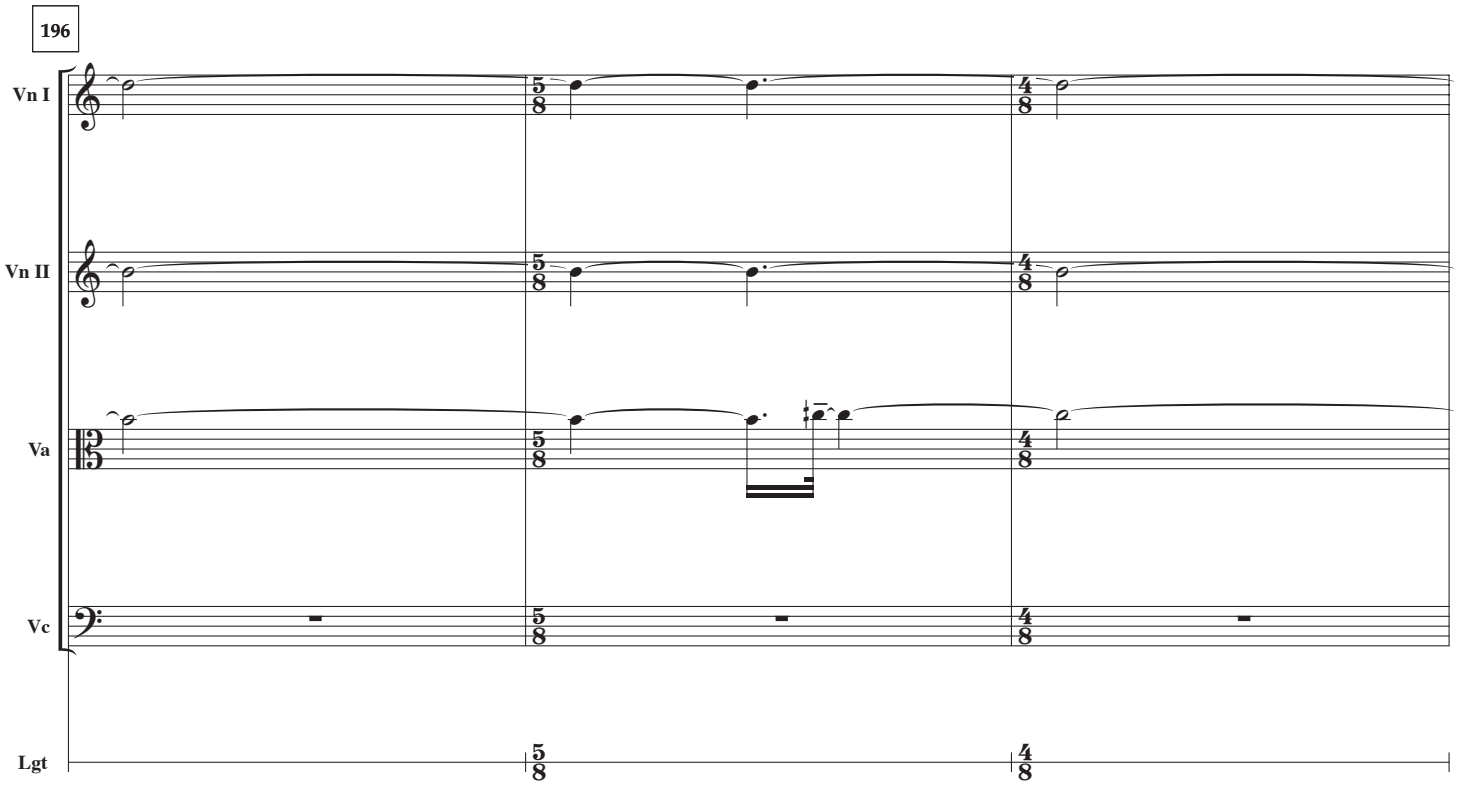

183
Vn I
Vn II
Va
Vc
Lgt

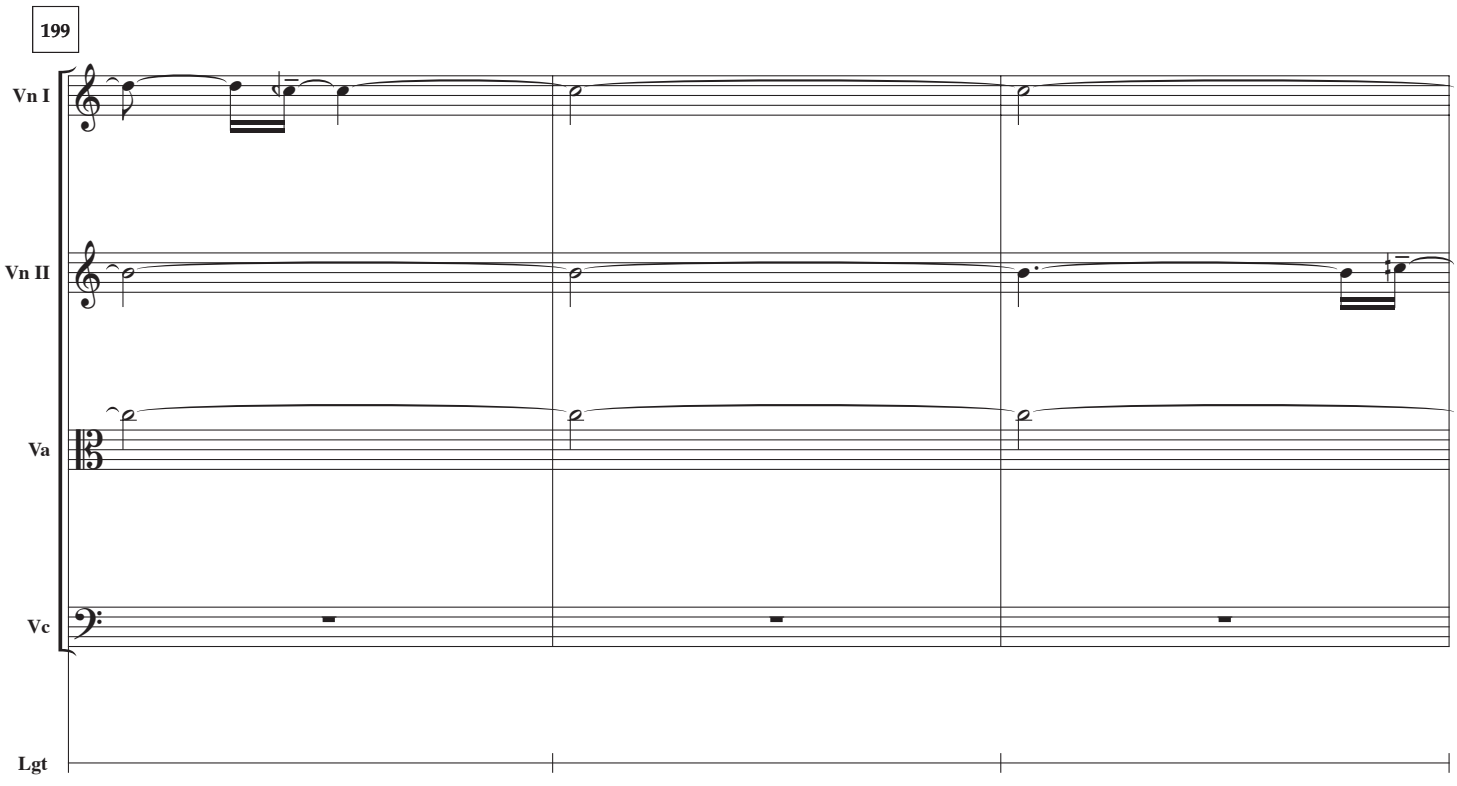

185
Vn I
Vn II
Va
Vc
Lgt
(s.v.)
(s.v.)
(s.v.)
3
5
3
5/16
4/8

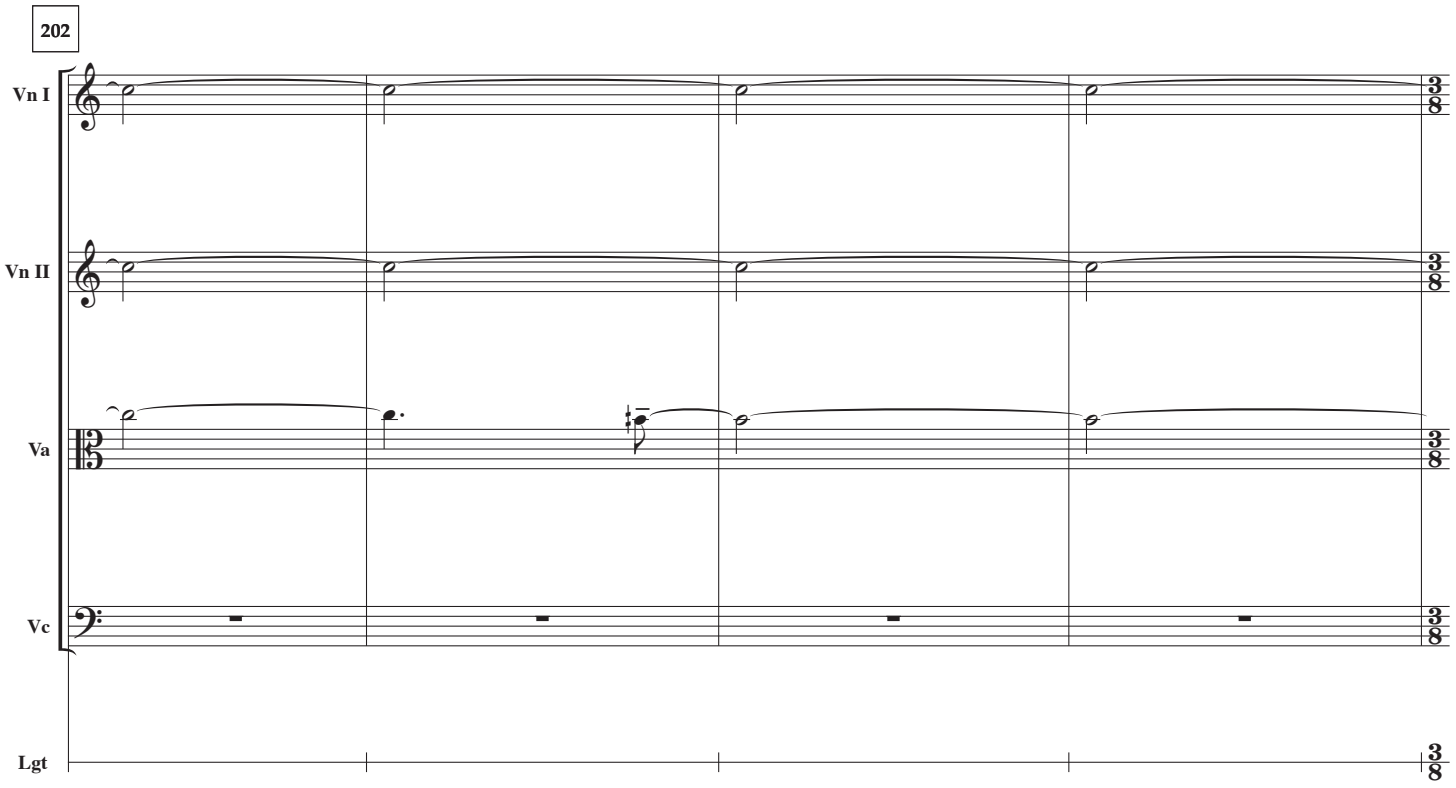

187
♪ ~ 60
Through m. 209, subtly adjust intonation in all instruments to produce acoustic beating patterns.
Vn I
Vn II
Va
Vc
Lgt
3
(mf)
(mf)
4/8
Begin transition to orange-yellow

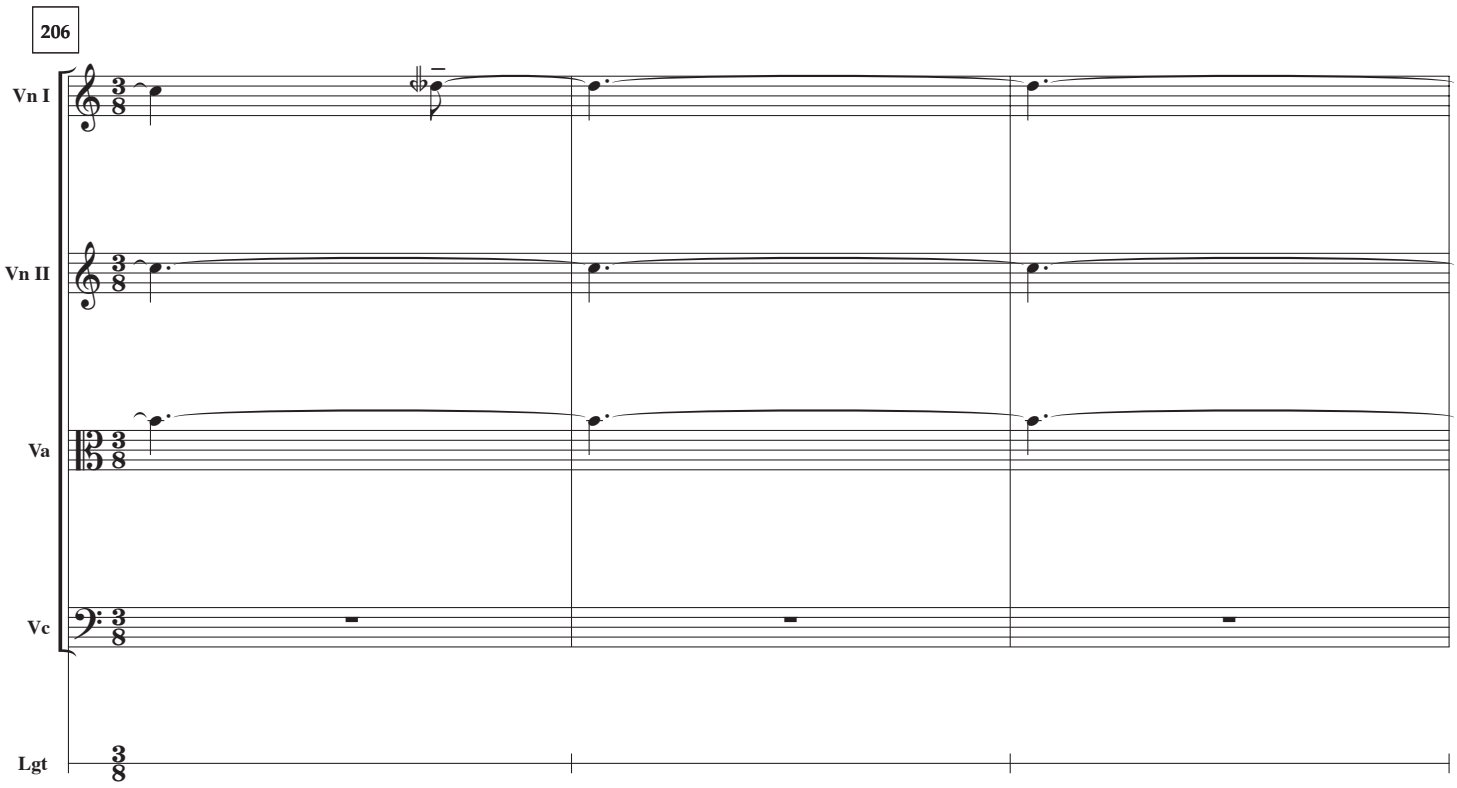

190
Vn I
5
(mf)
Vn II
Va
Vc
Orange-yellow
Lgt

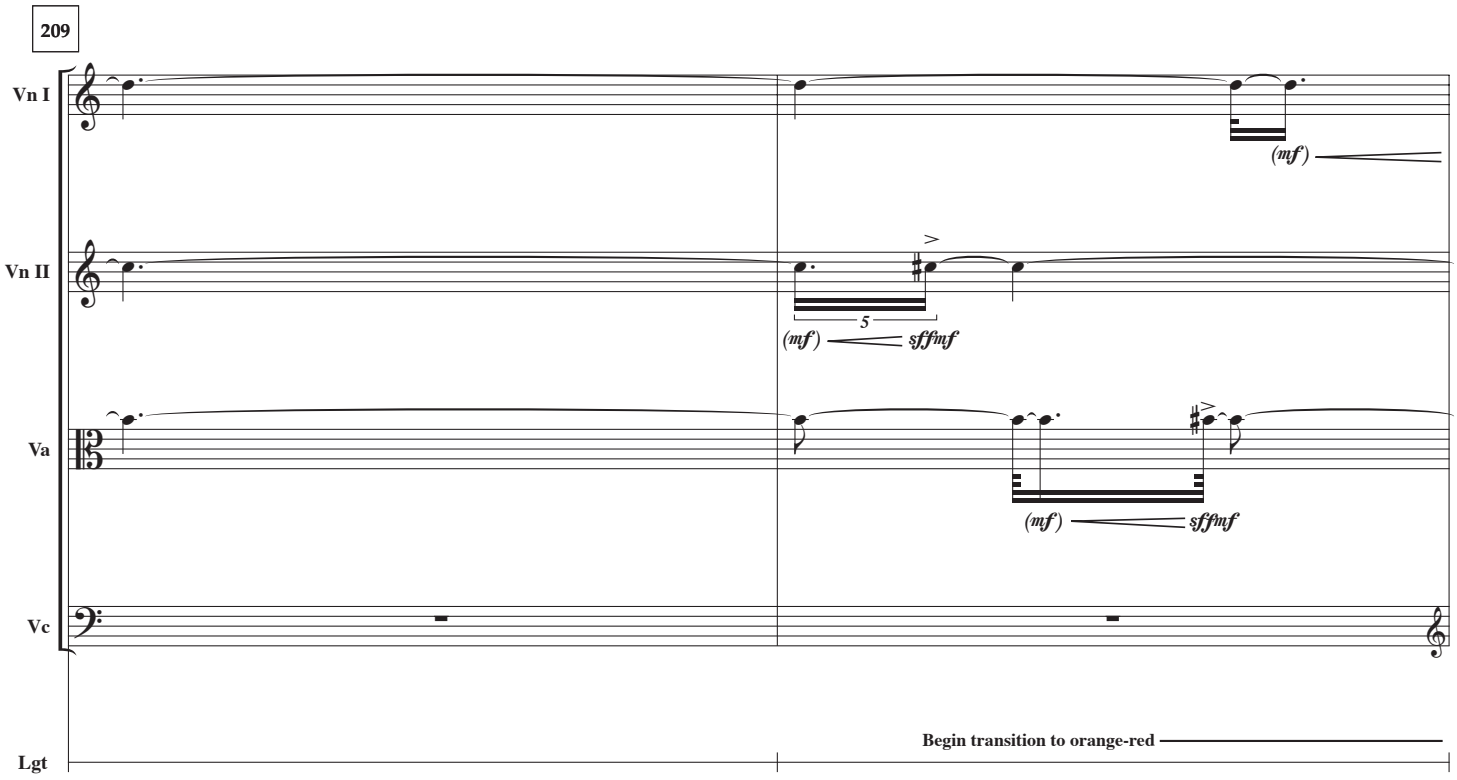

193
Vn I
5
Vn II
3
Va
Vc
Lgt

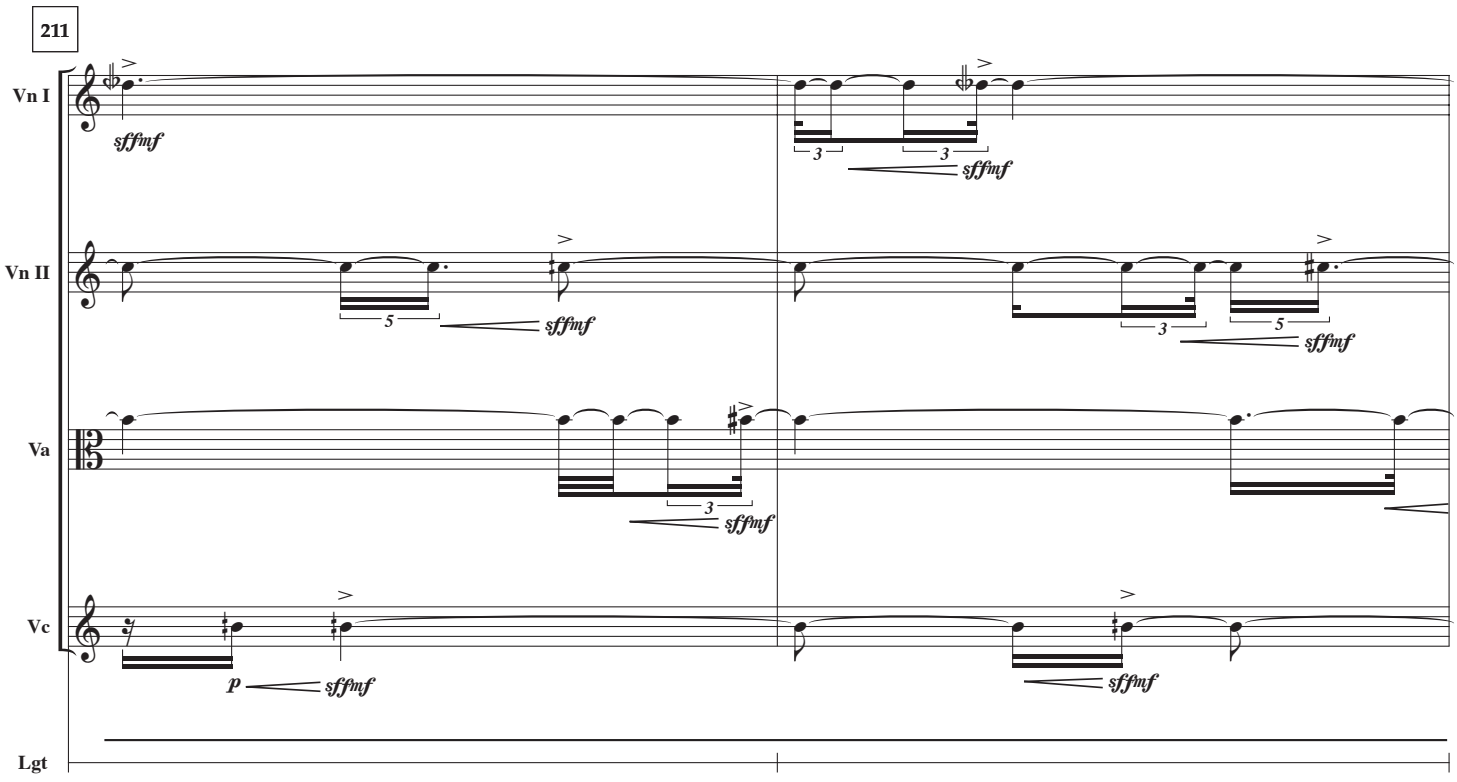

196
Vn I
Vn II
Va
Vc
Lgt
5/8
4/8

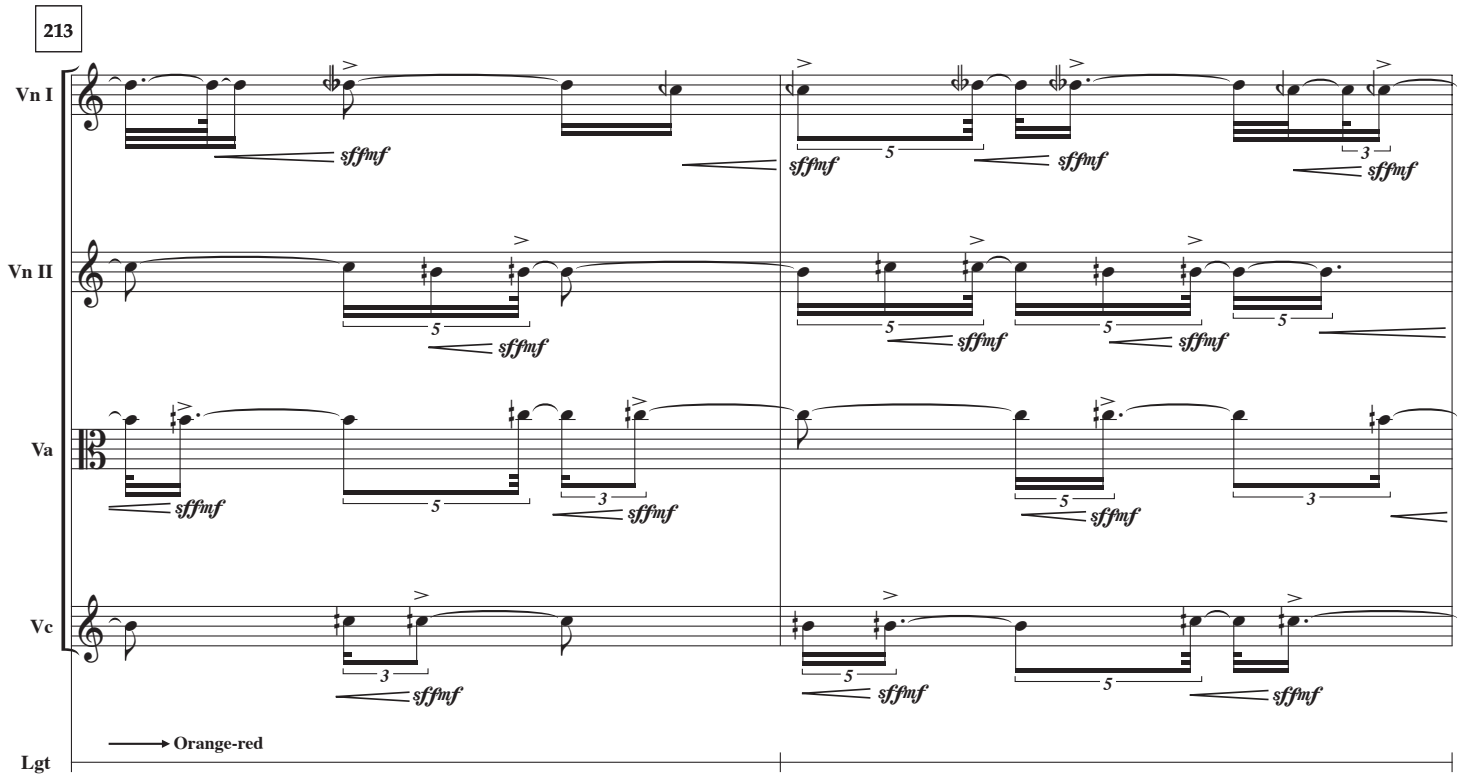

199
Vn I
Vn II
Va
Vc
Lgt

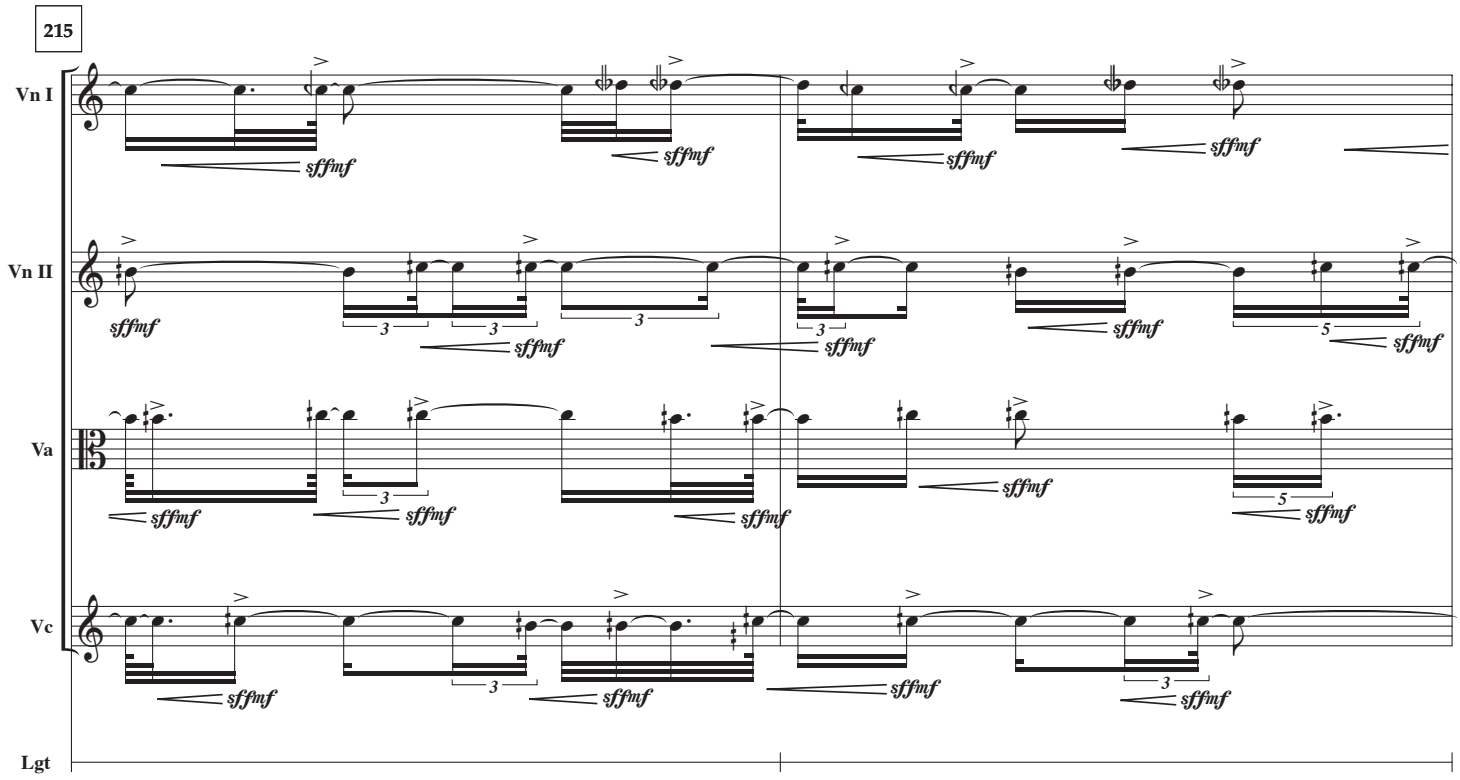

202
Vn I
Vn II
Va
Vc
Lgt

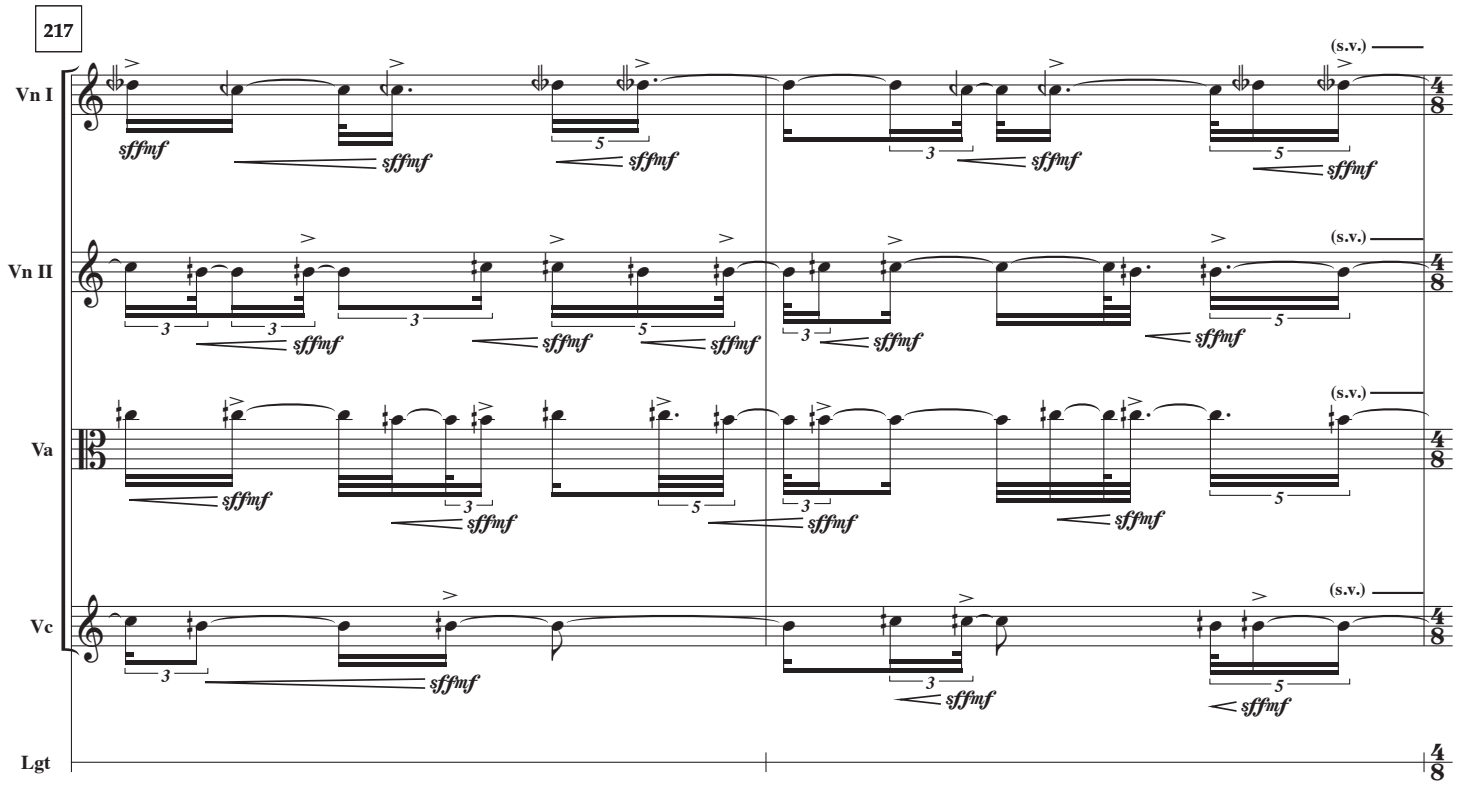

206
Vn I
Vn II
Va
Vc
Lgt

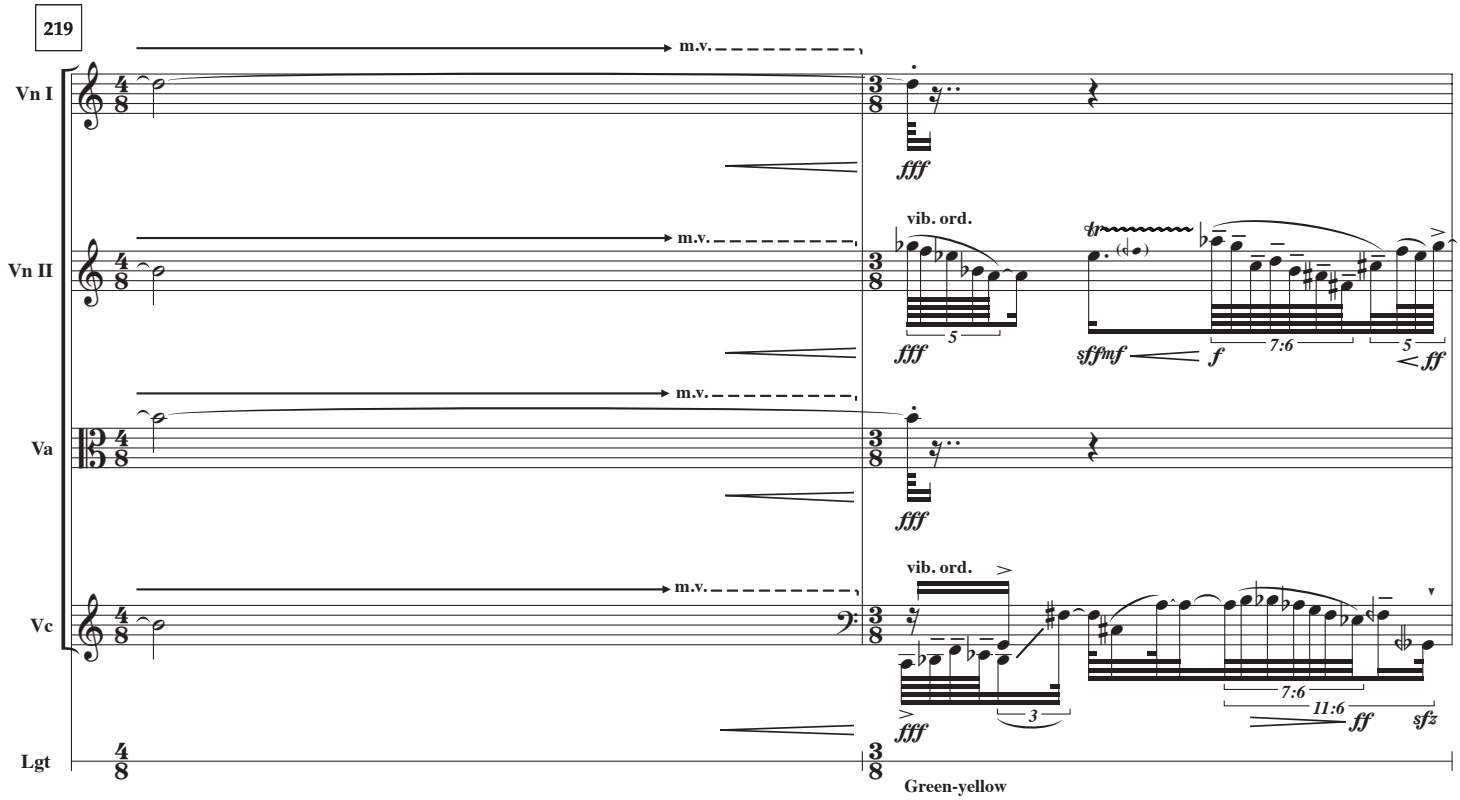

209
Vn I
Vn II
Va
Vc
Lgt
(mf)
5
(mf) sffmf
(mf) sffmf
Begin transition to orange-red

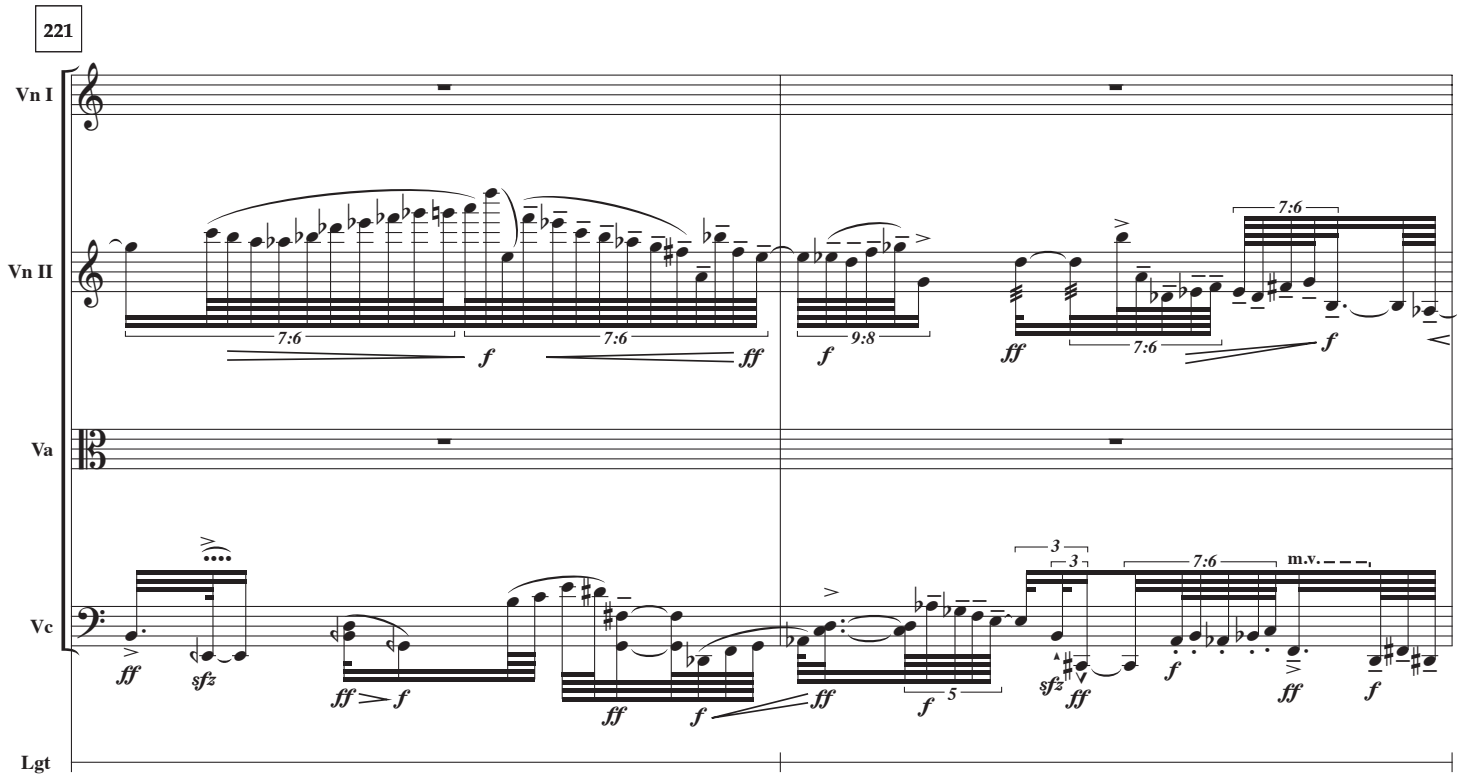

211
Vn I
Vn II
Va
Vc
Lgt
sffmf
3
sffmf
5
sffmf
3
5
sffmf
3
sffmf
p sffmf
sffmf

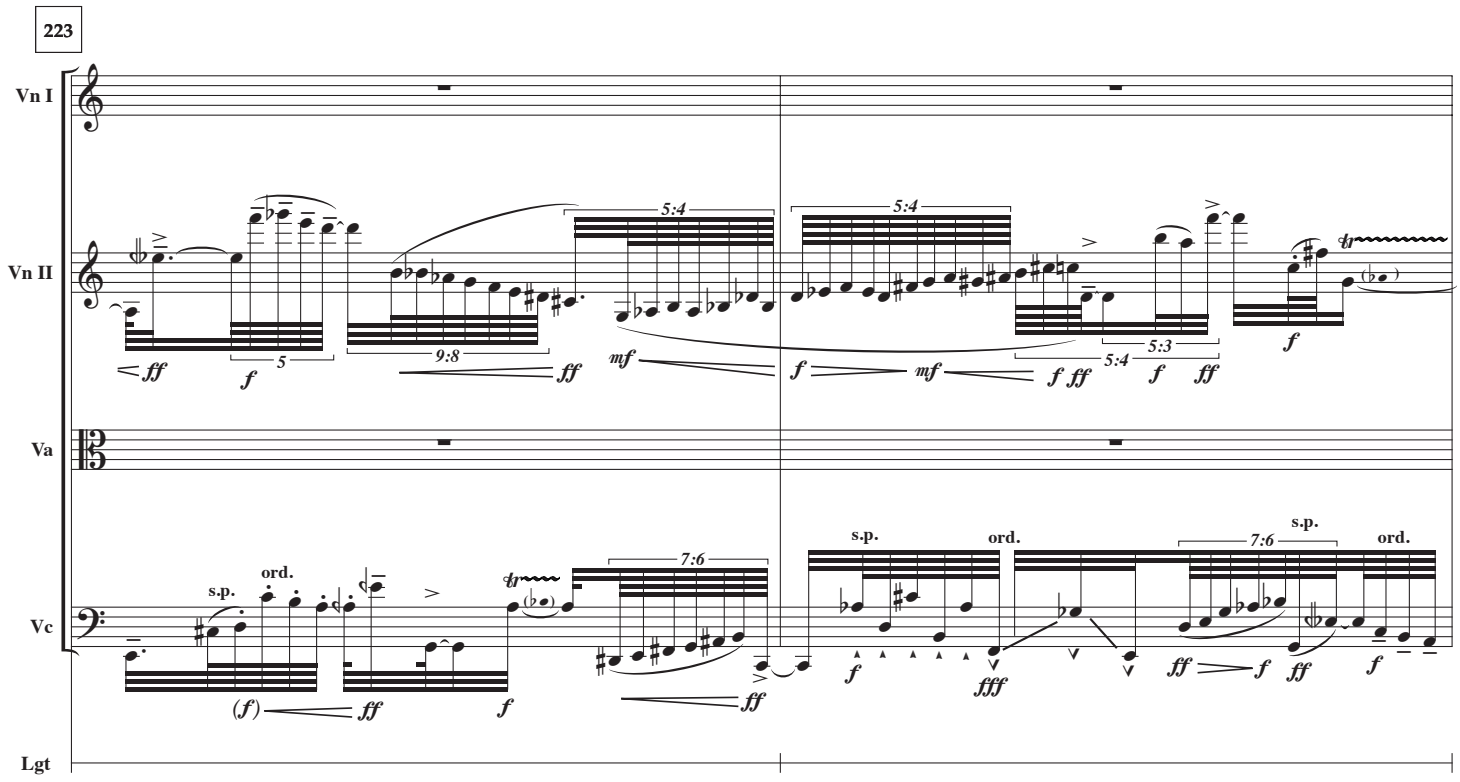

213
Vn I
Vn II
Va
Vc
Lgt
sffmf
Orange-red

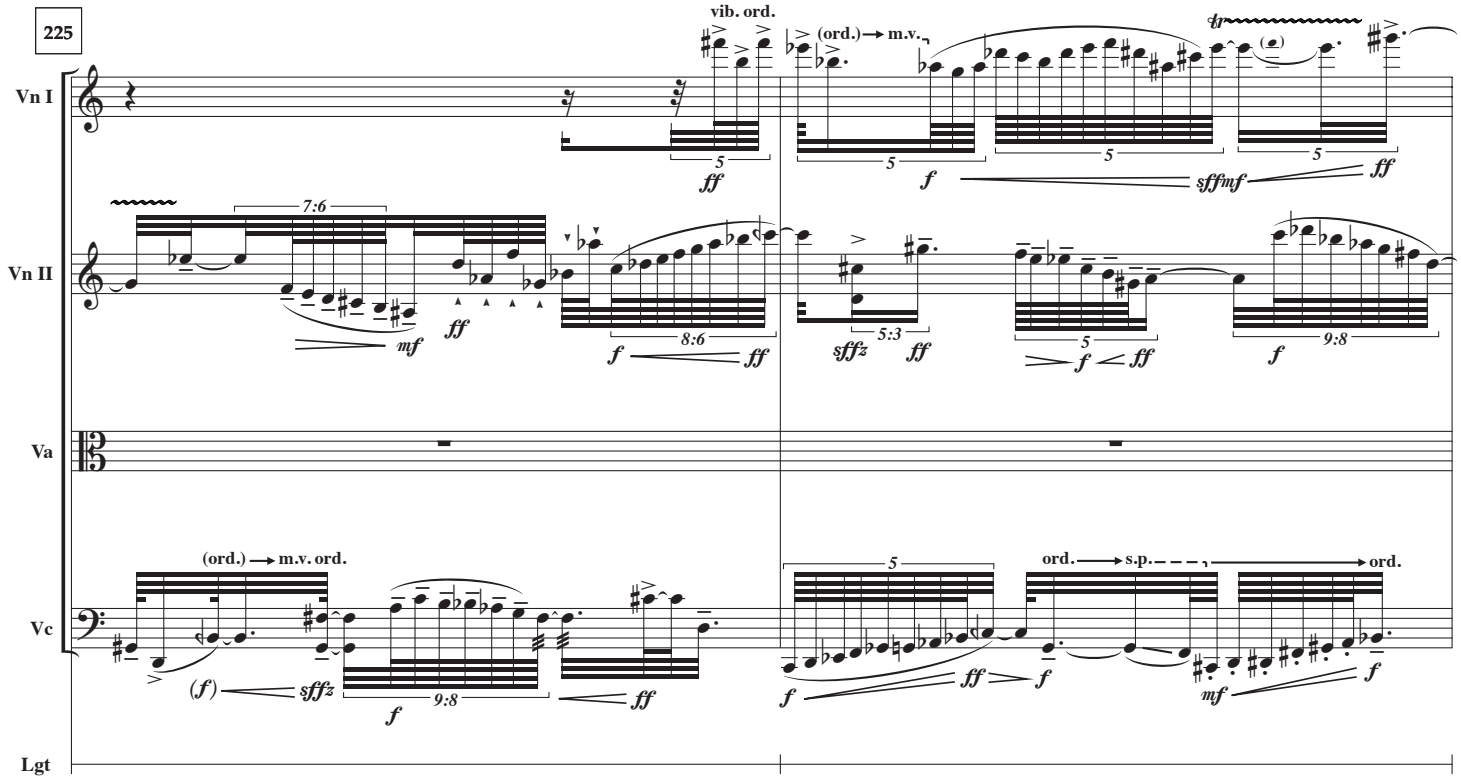

215
Vn I
Vn II
Va
Vc
Lgt
sffmf

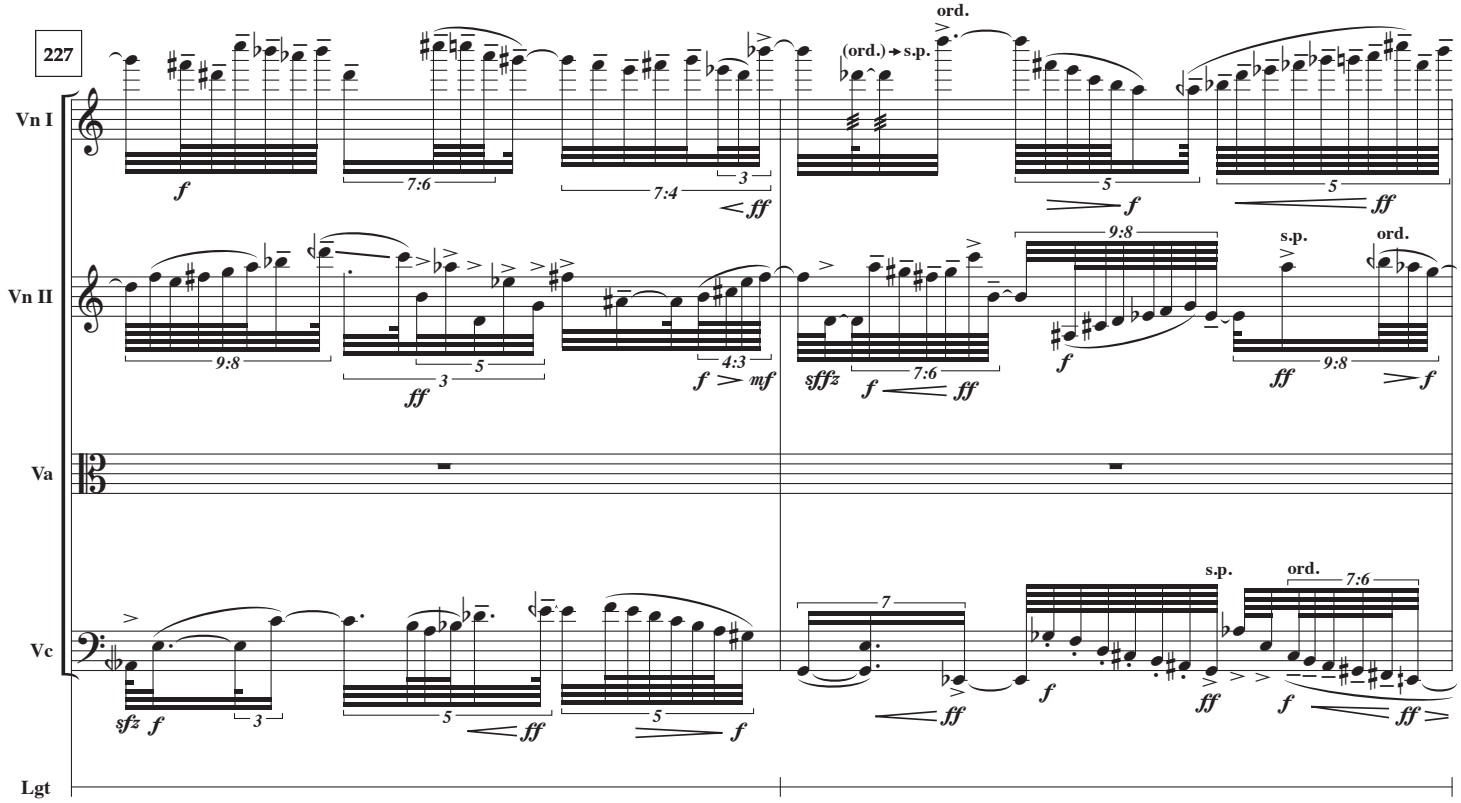

217
Vn I
Vn II
Va
Vc
Lgt
(s.v.)
sffmf

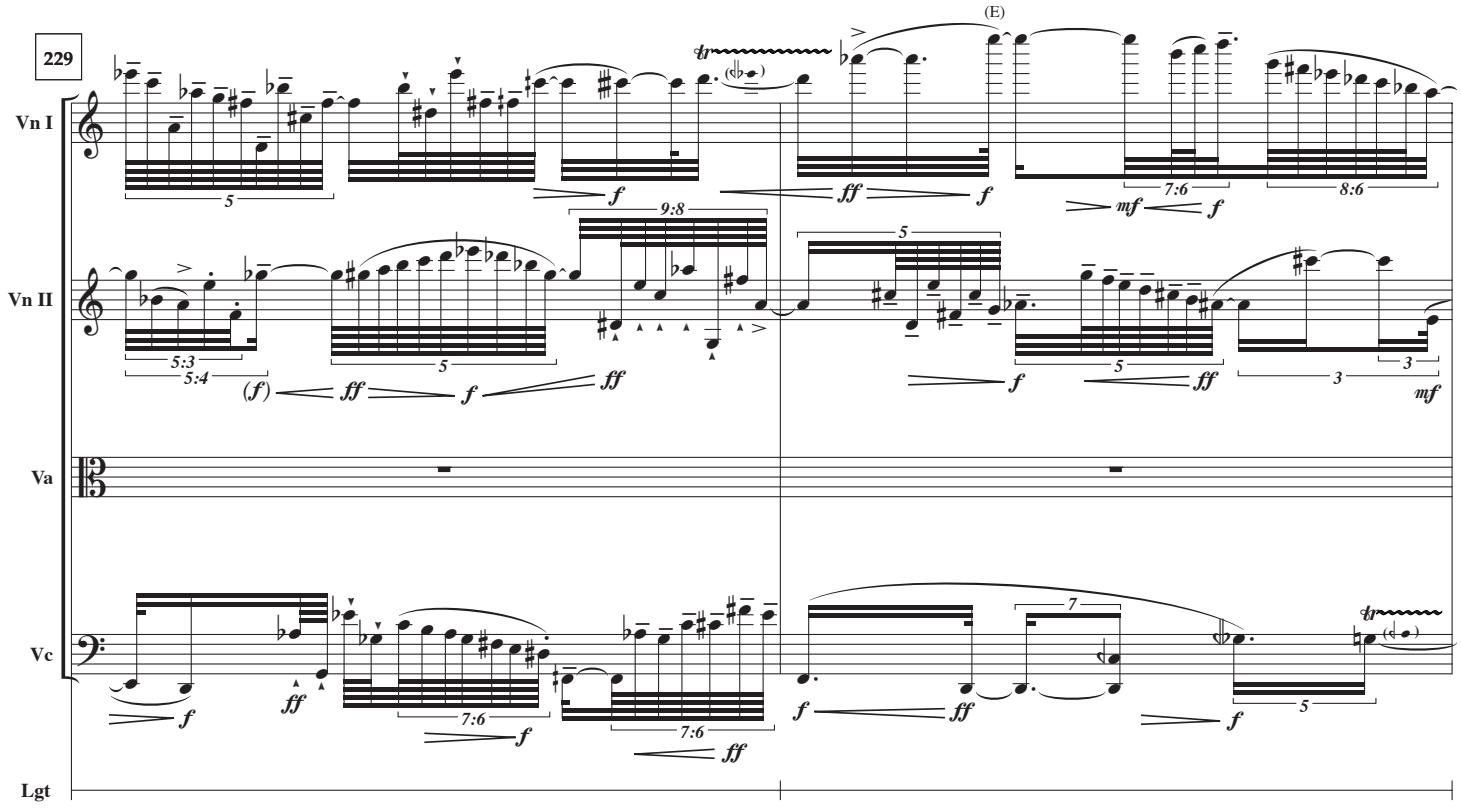

219
Vn I
Vn II
Va
Vc
Lgt
m.v.
vib. ord.
fff
sffmf
f
ff
sfz
7:6
11:6
Green-yellow

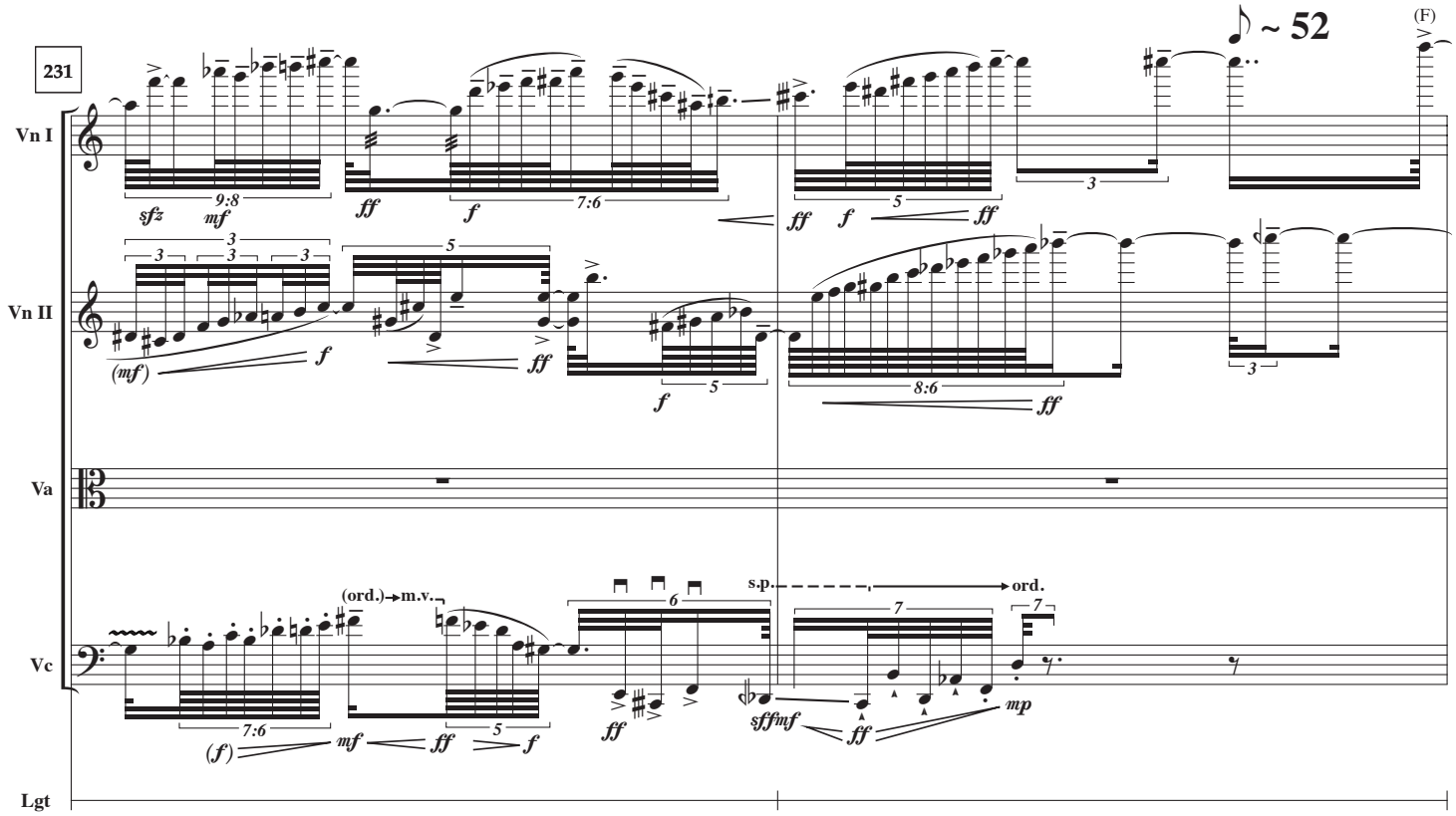

221
Vn I
Vn II
Va
Vc
Lgt
7:6
9:8
m.v.

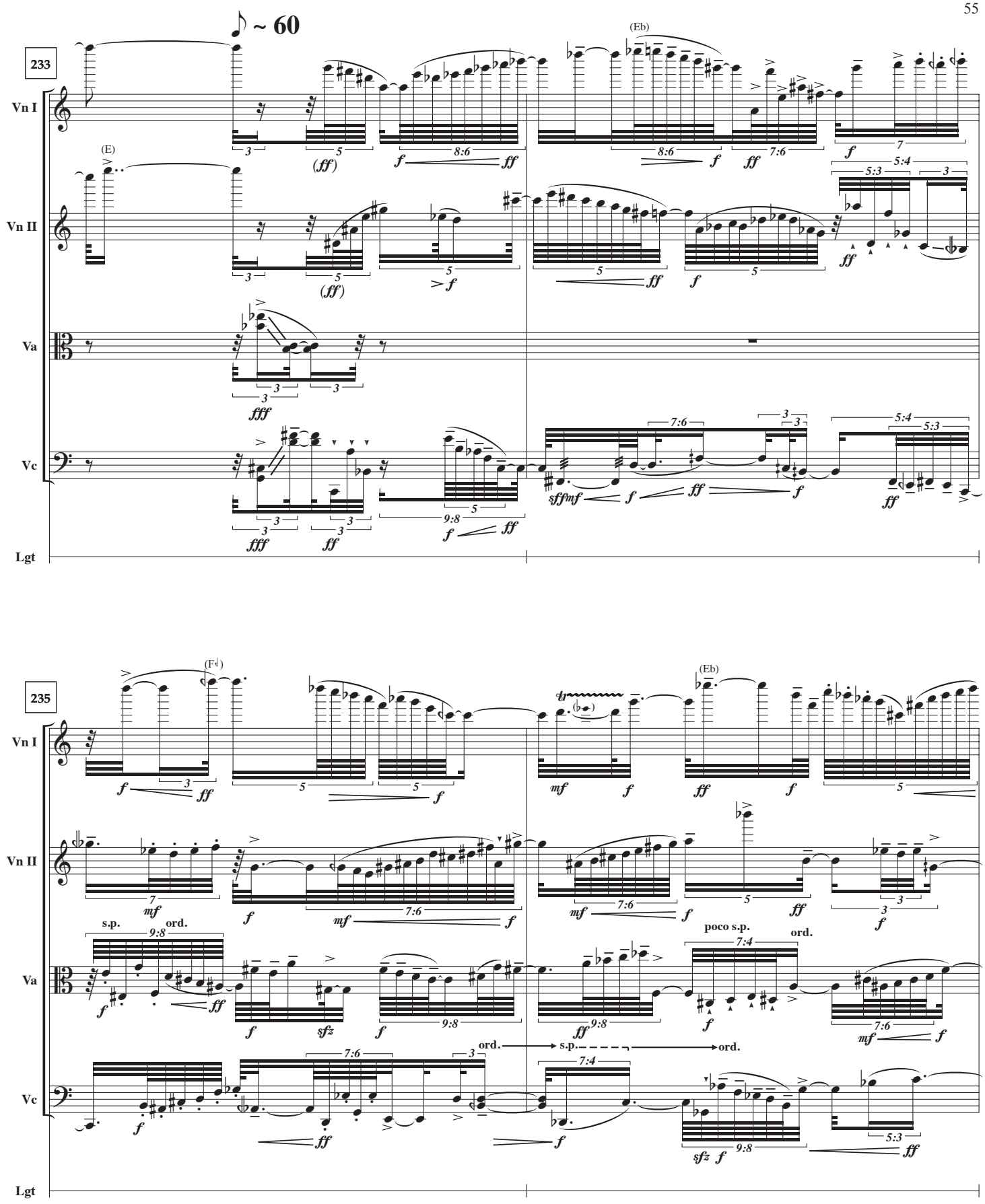

223
Vn I
Vn II
Va
Vc
Lgt
5:4
5:3
7:6
s.p.
ord.

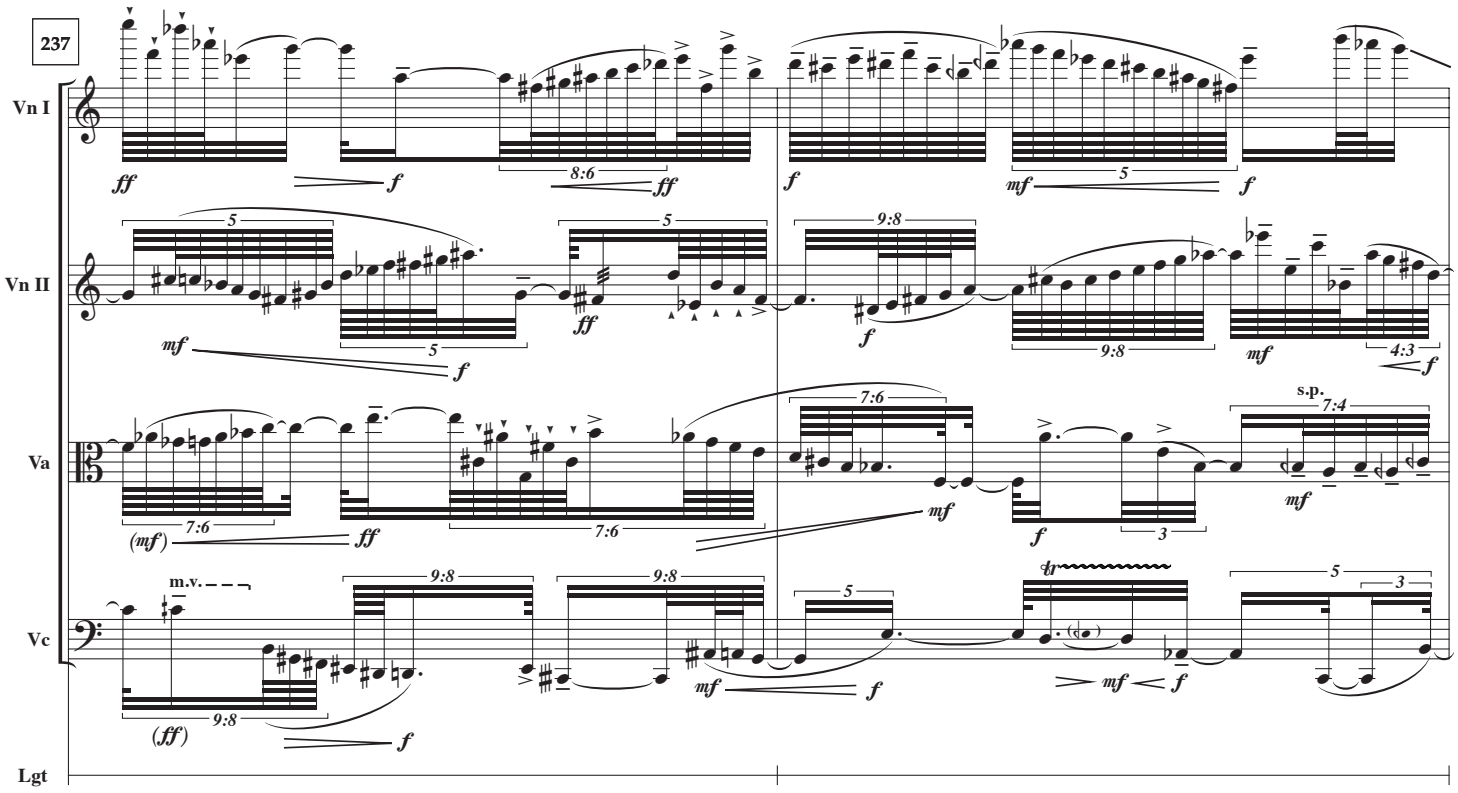

225
Vn I
Vn II
Va
Vc
Lgt
vib. ord.
(ord.) → m.v.
(ord.) → m.v. ord.
ord. → s.p.
ord.

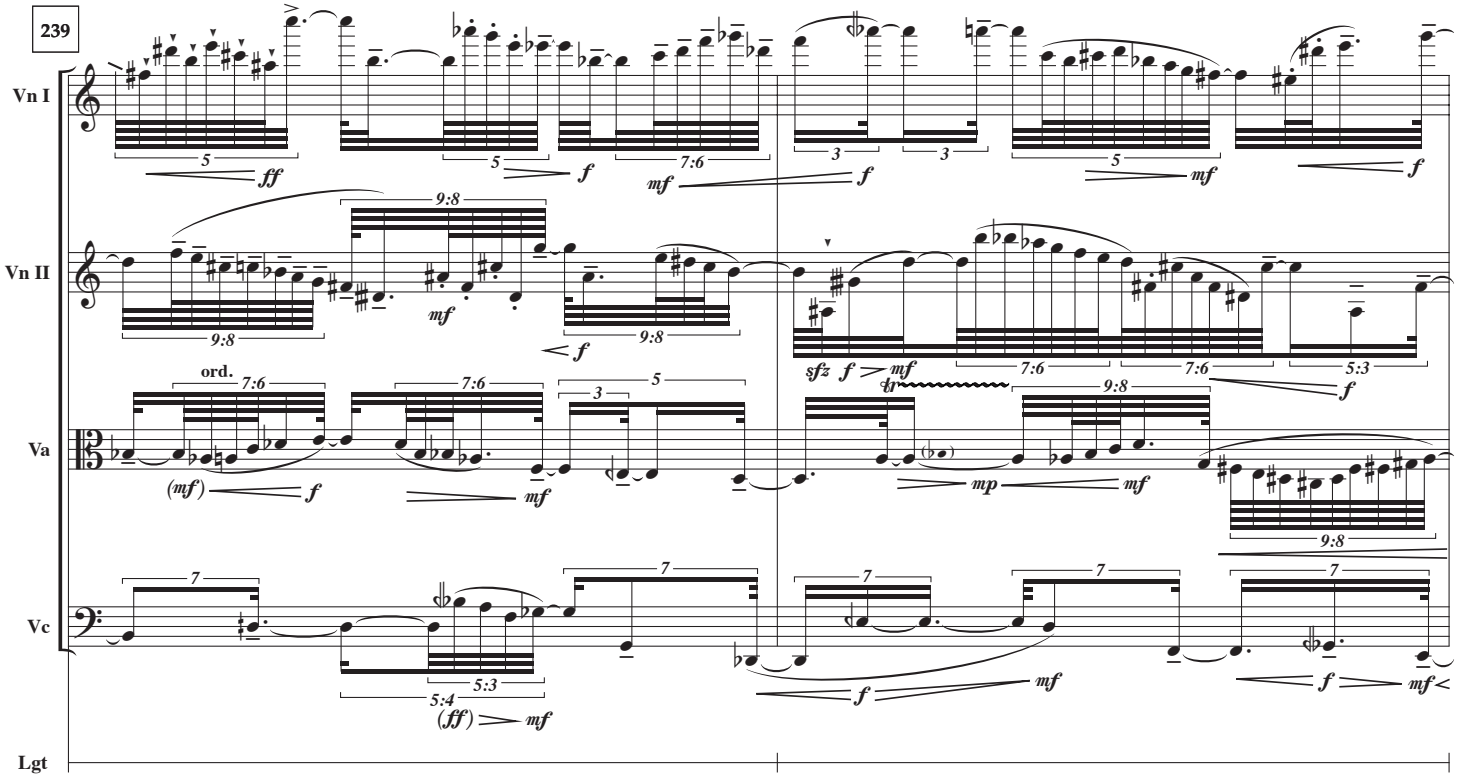

227
Vn I
Vn II
Va
Vc
Lgt
ord.
(ord.) → s.p.
s.p.
ord.

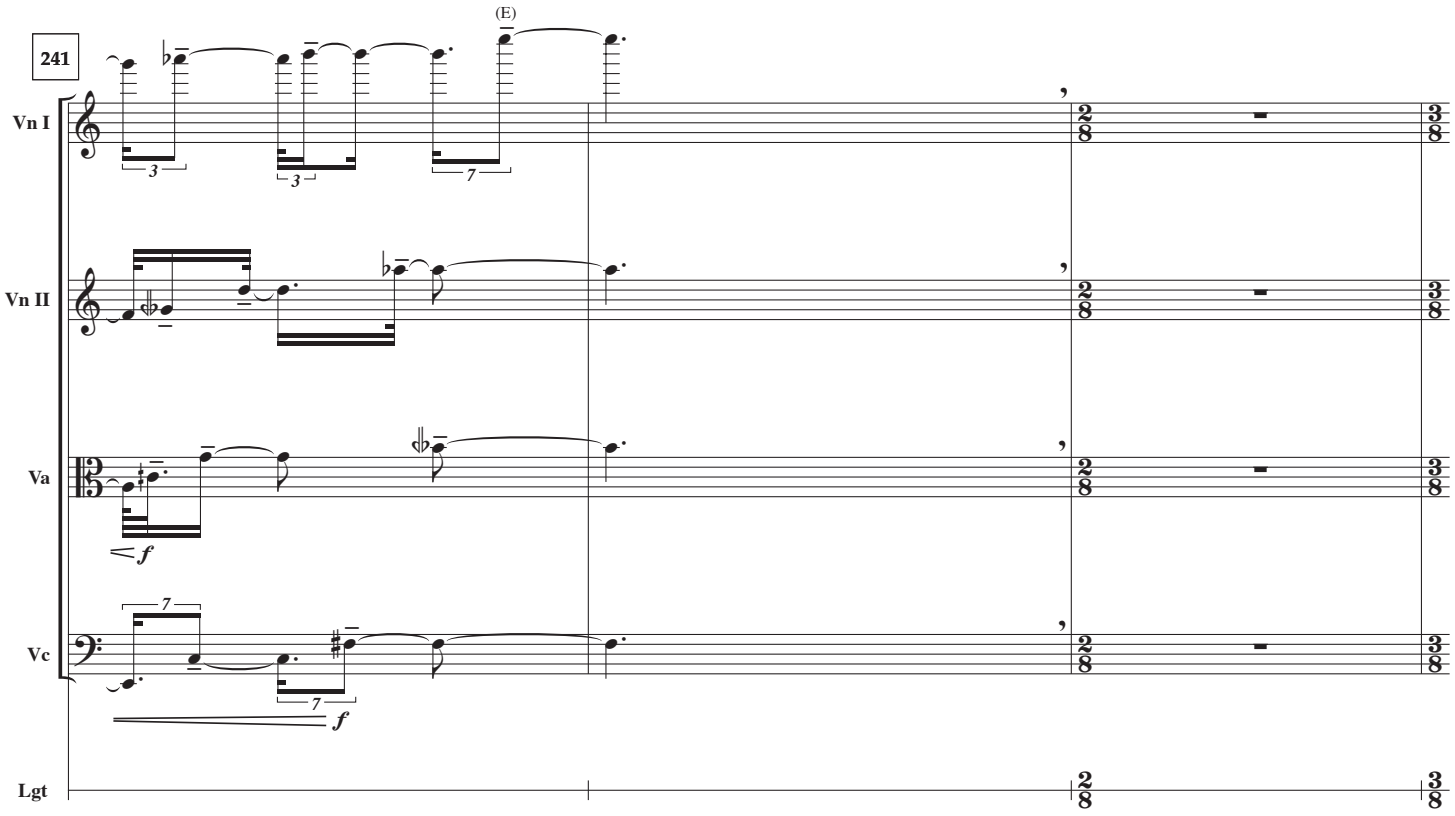

229
(E)
Vn I
Vn II
Va
Vc
Lgt

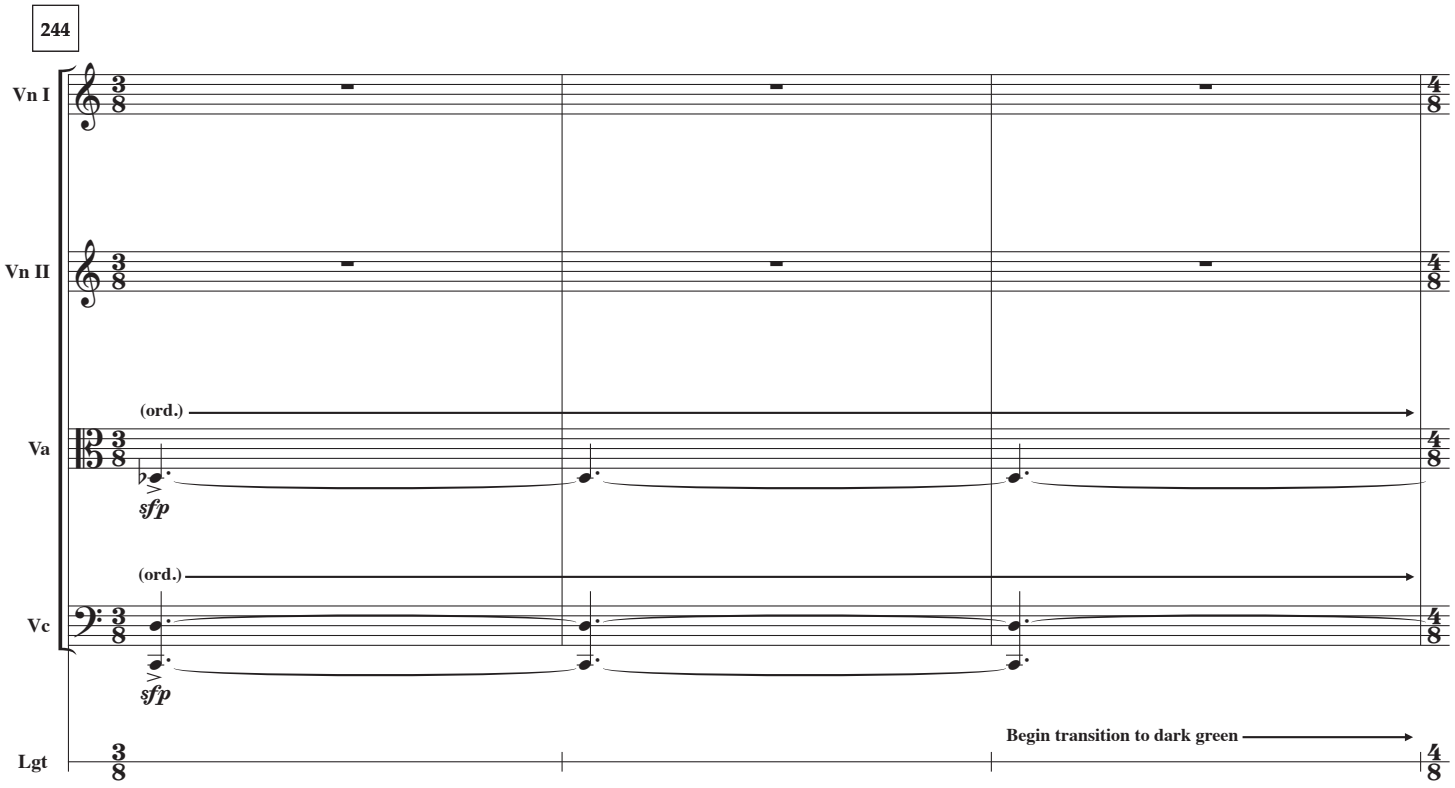

231
~ 52
(F)
Vn I
Vn II
Va
Vc
Lgt
(ord.)→m.v.
s.p.
ord.

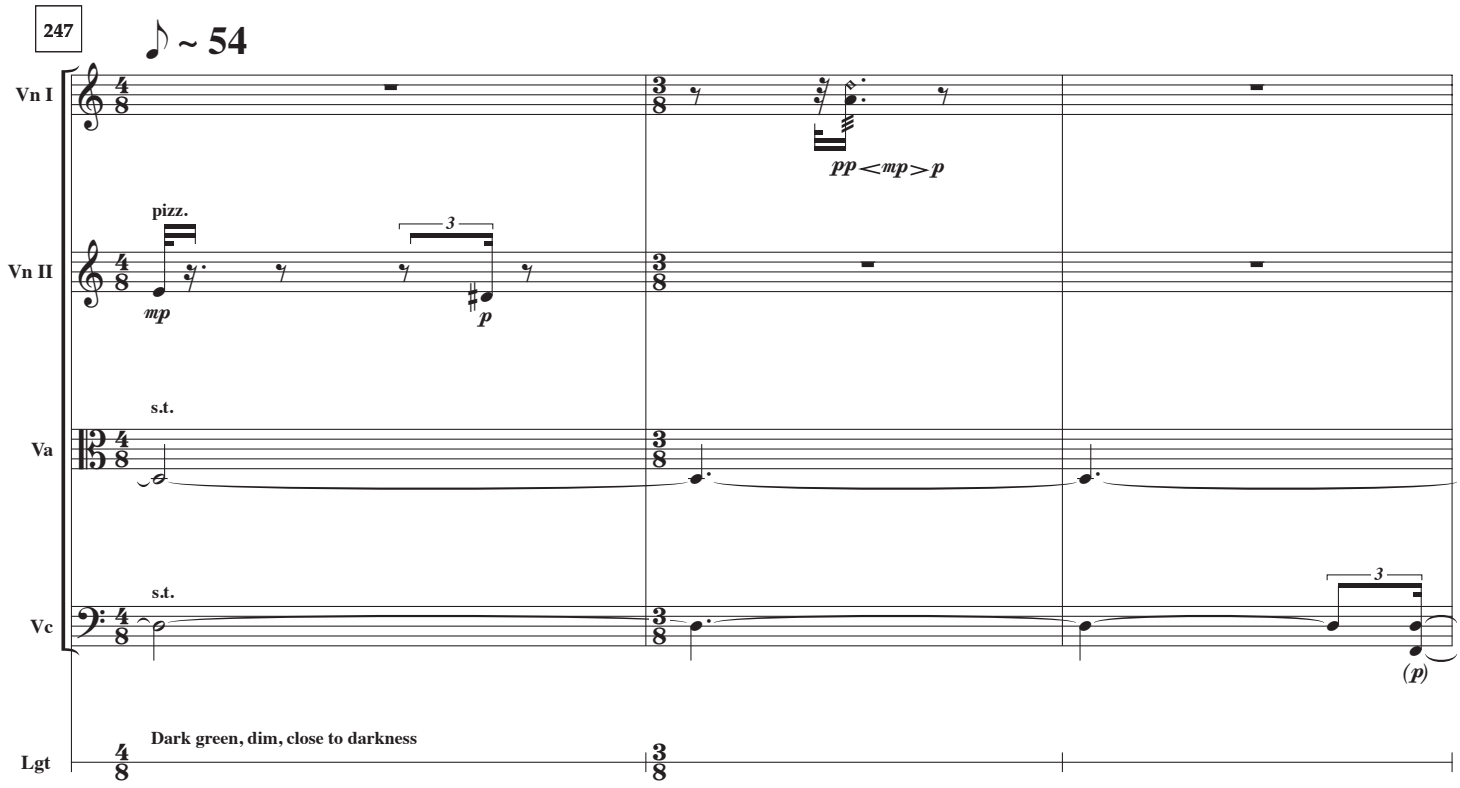

♪ ~ 60
233
Vn I
Vn II
Va
Vc
Lgt
(E)
(Eb)
235
(F♮)
(Eb)
s.p.
ord.
poco s.p.
ord.
ord.
s.p.
ord.

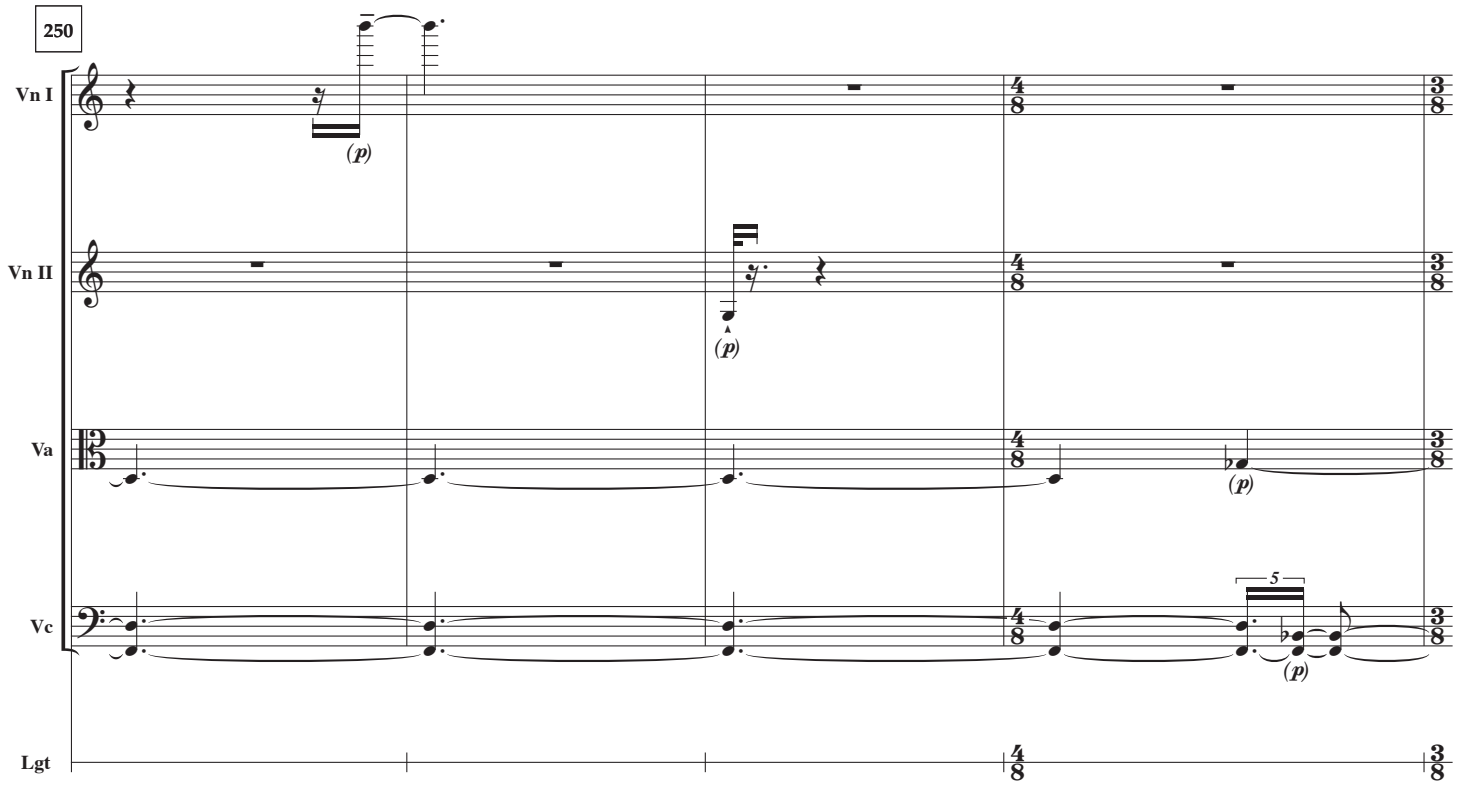

237
Vn I
Vn II
Va
Vc
Lgt
m.v.
s.p.

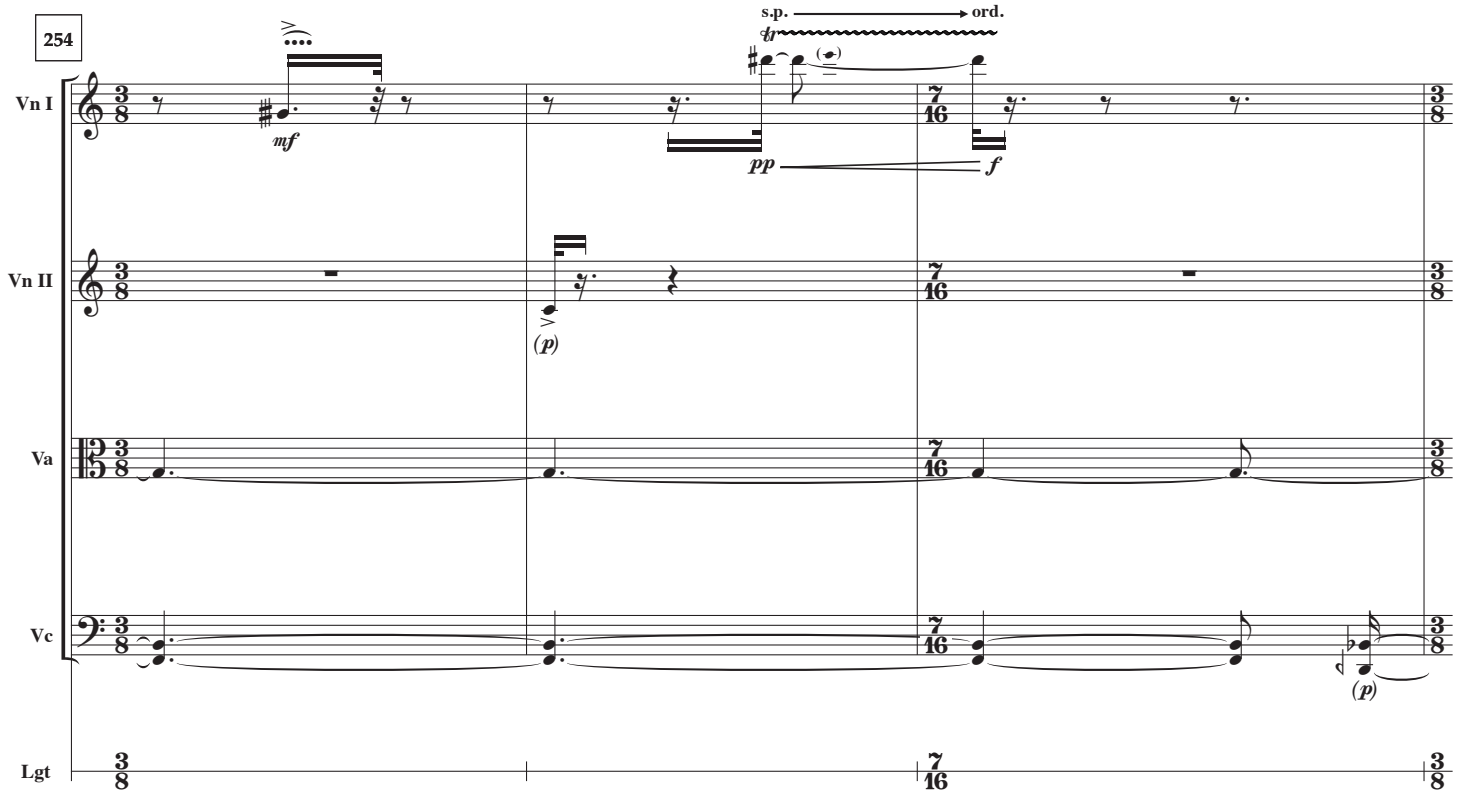

239
Vn I
Vn II
Va
Vc
Lgt
ord.

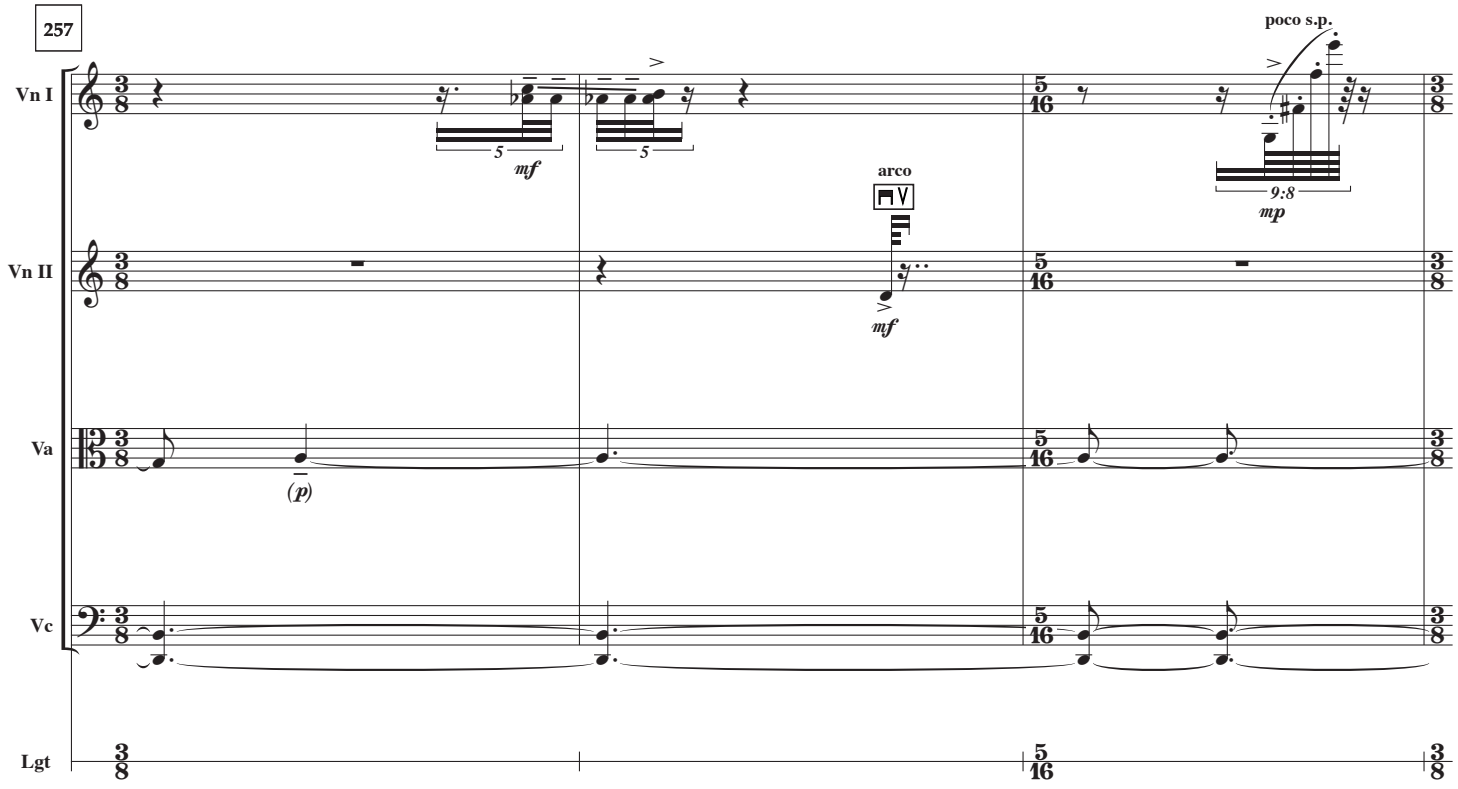

241
(E)
Vn I
Vn II
Va
Vc
Lgt
f
f

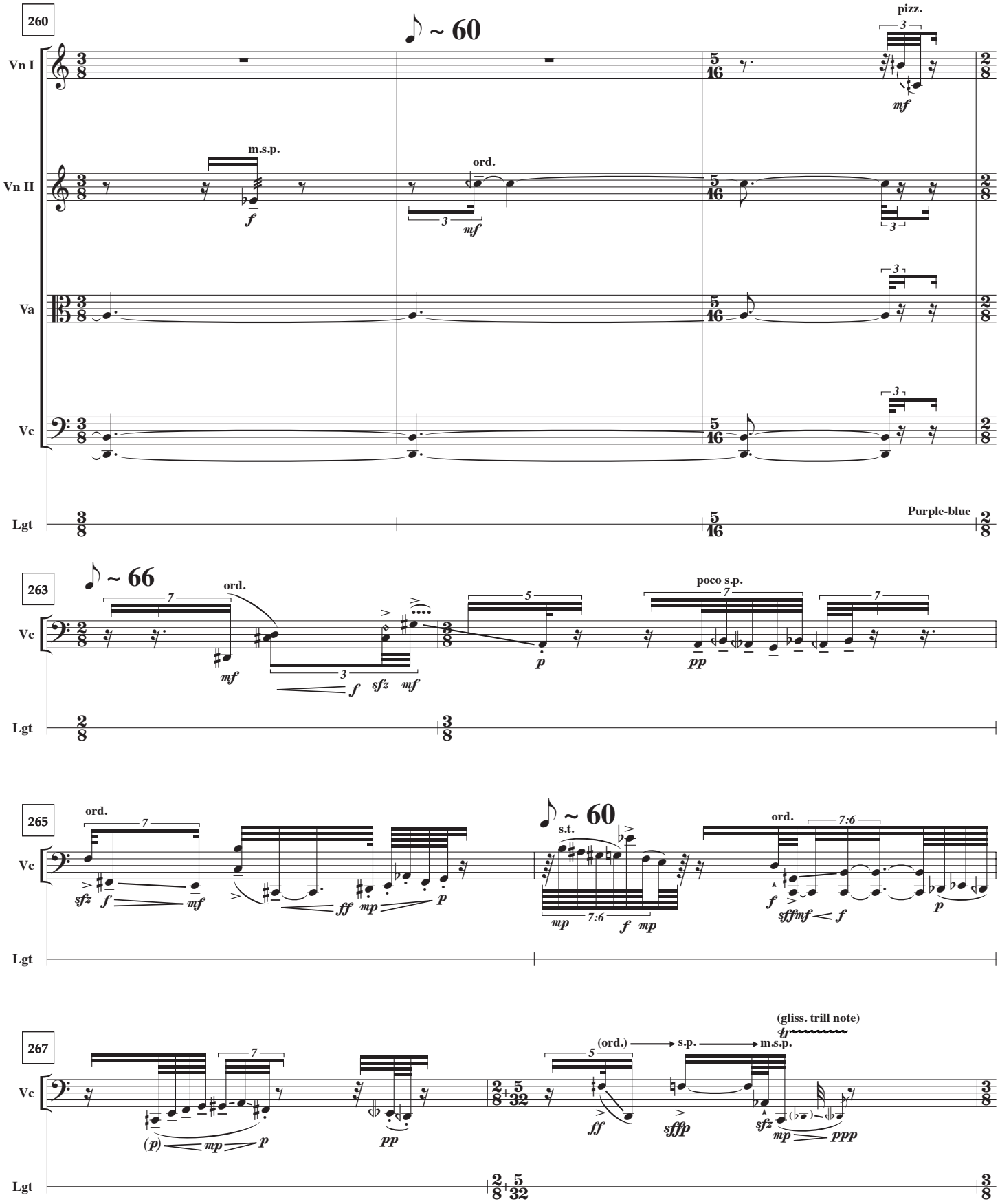

244
Vn I
Vn II
Va
Vc
Lgt
(ord.)
sfp
(ord.)
sfp
Begin transition to dark green

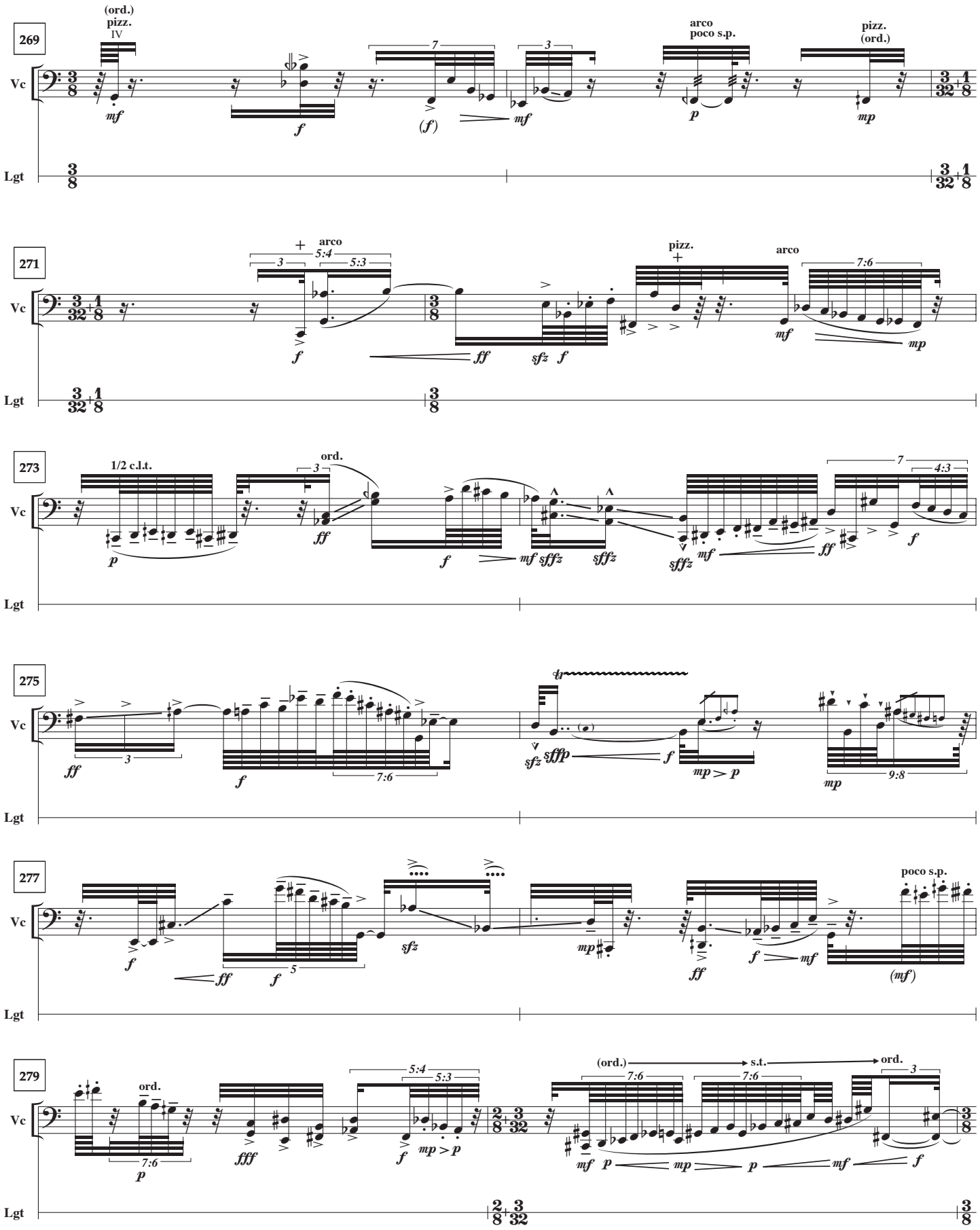

247
♪ ~ 54
Vn I
pp < mp > p
pizz.
Vn II
mp
3
p
s.t.
Va
s.t.
Vc
3
(p)
Lgt
Dark green, dim, close to darkness

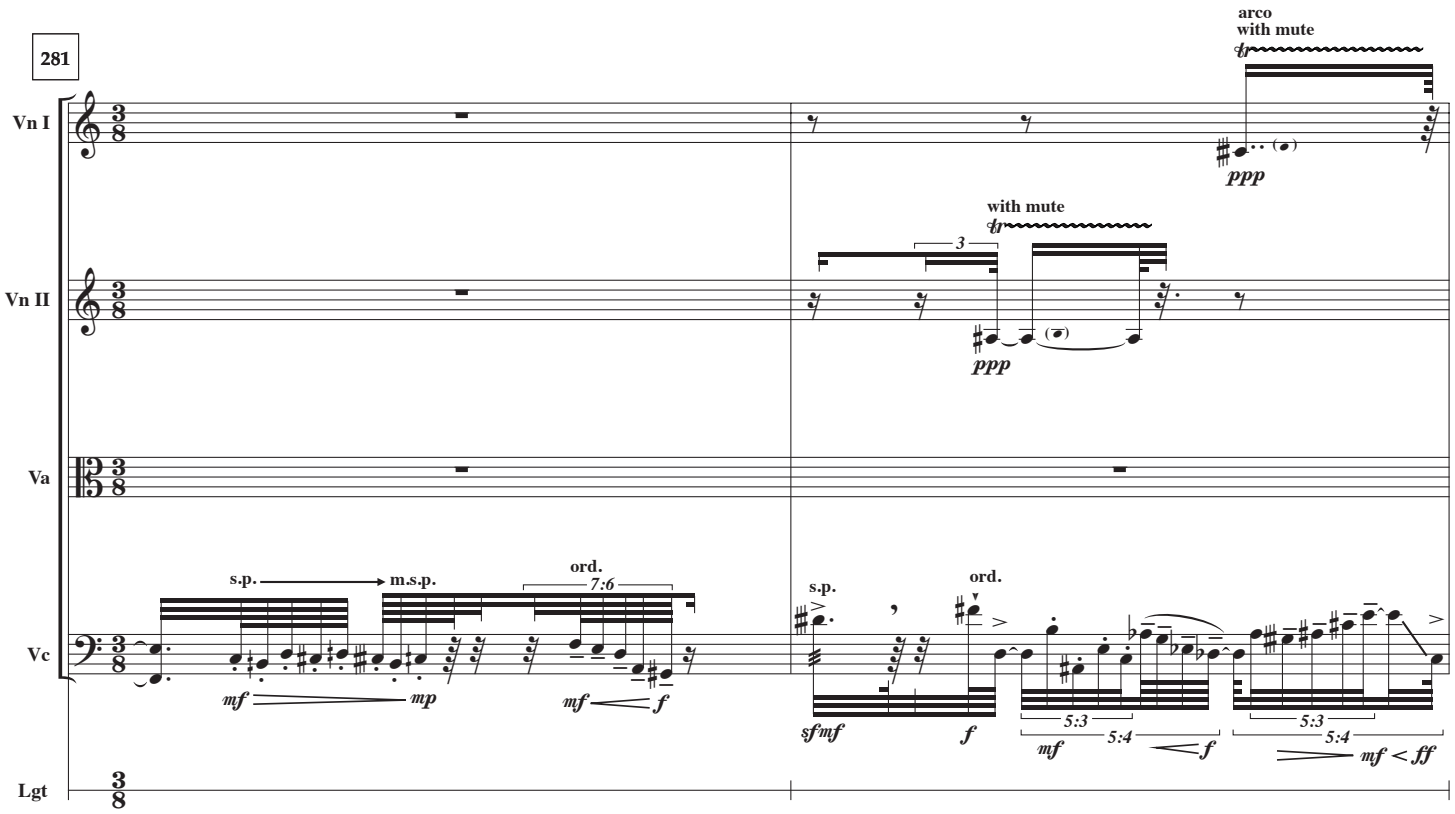

250
Vn I
(p)
Vn II
(p)
Va
(p)
Vc
5
(p)
Lgt

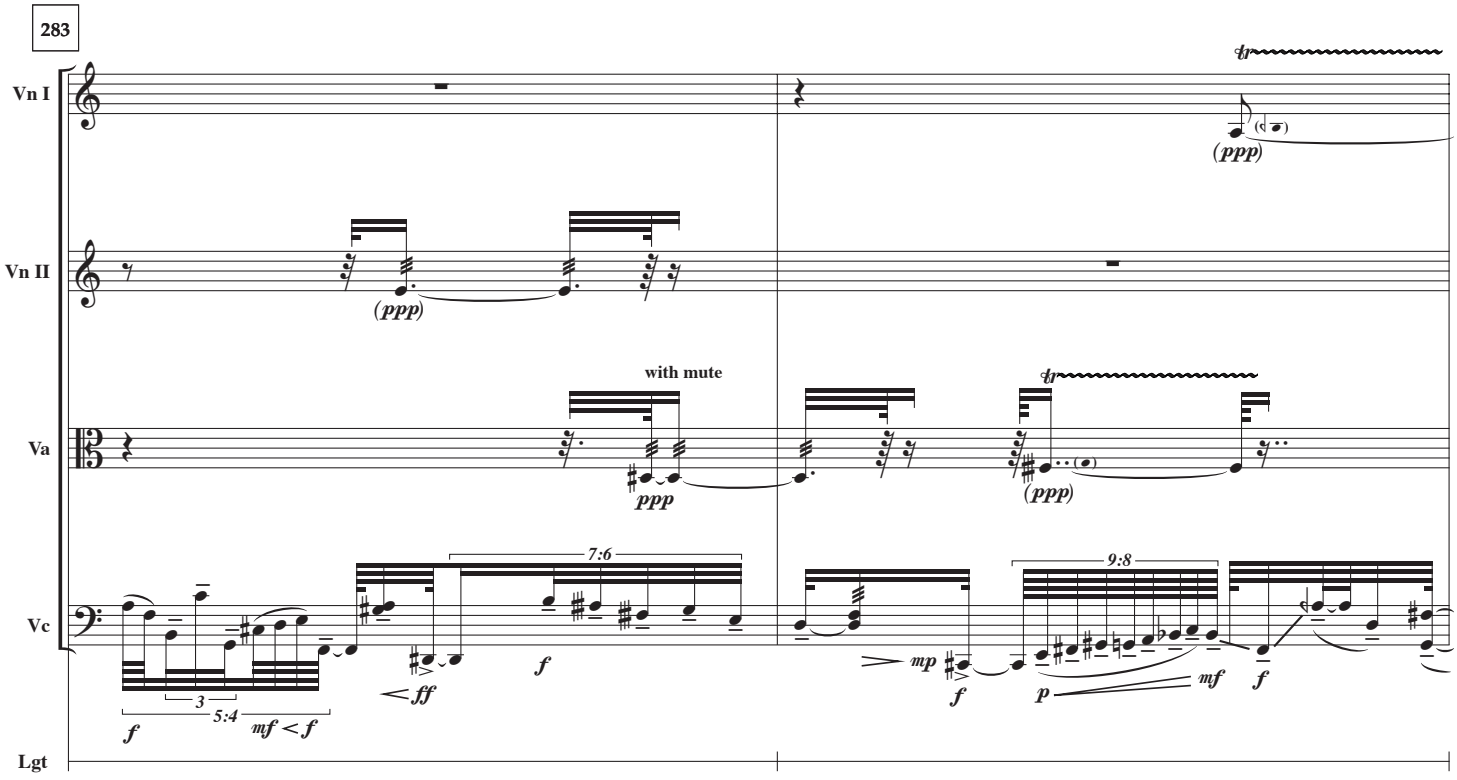

254
s.p.
ord.
tr
Vn I
Vn II
Va
Vc
Lgt
mf
pp
f
(p)
(p)

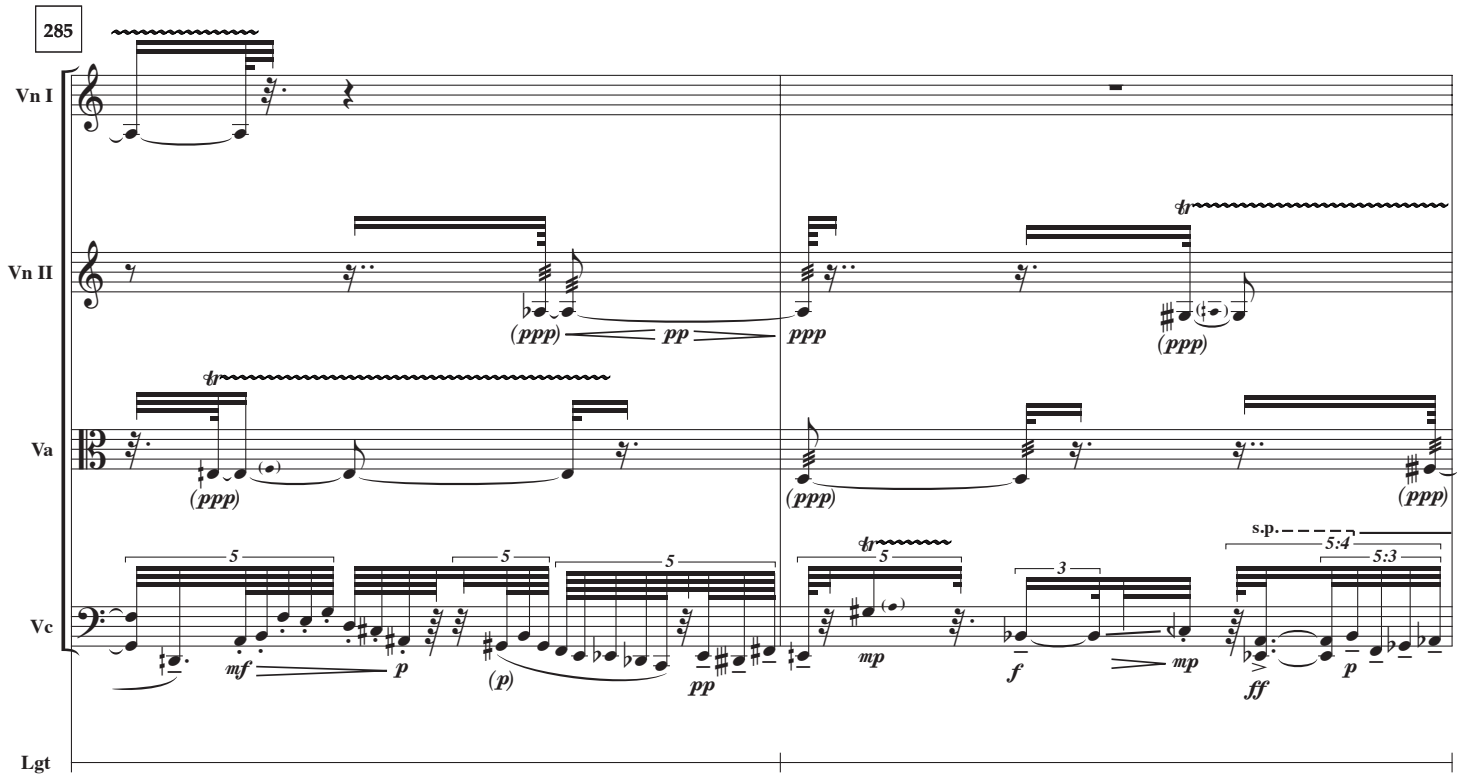

257
poco s.p.
arco
Vn I
Vn II
Va
Vc
Lgt
5
mf
5
mf
(p)
9:8
mp

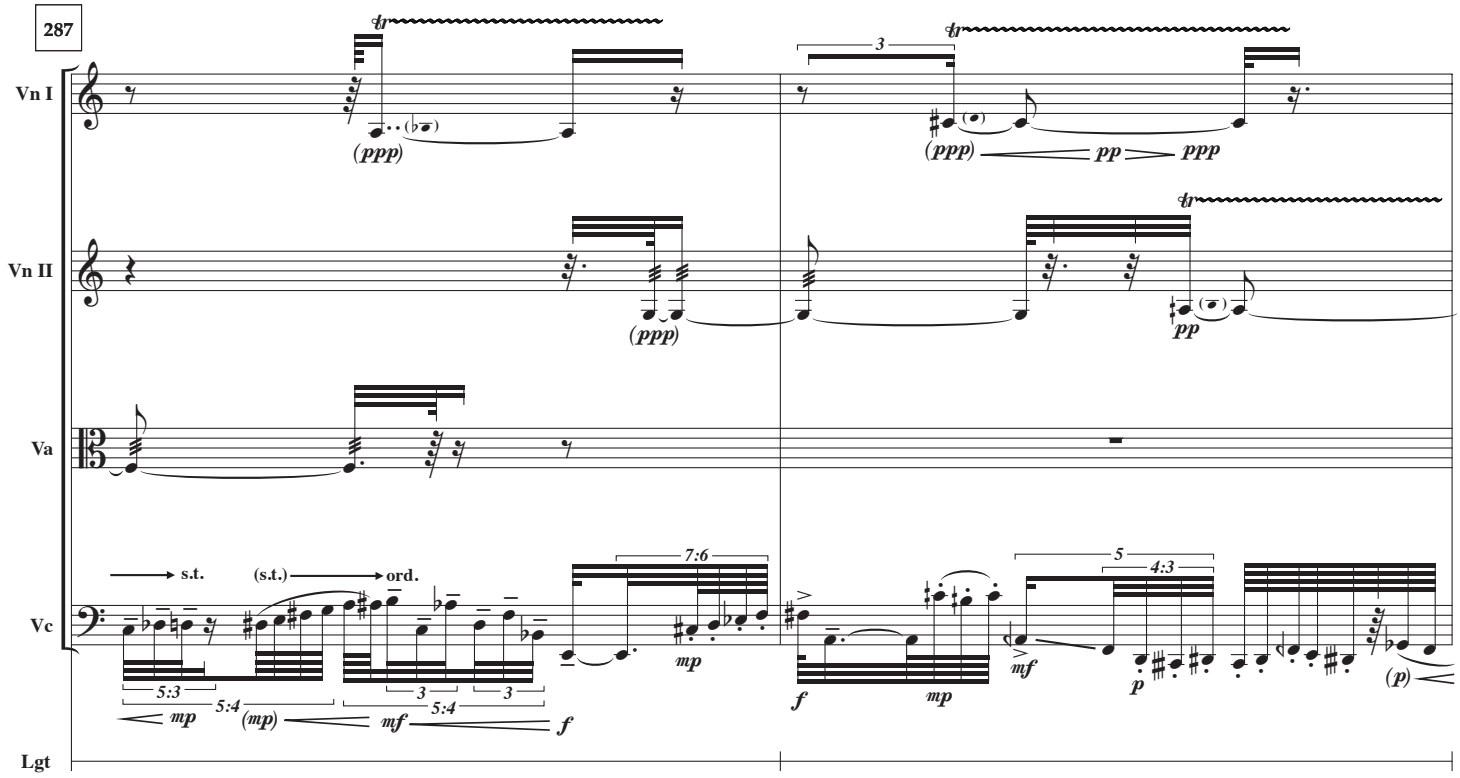

260
♪ ~ 60
pizz.
Vn I
Vn II
Va
Vc
Lgt
m.s.p.
ord.
Purple-blue
263
♪ ~ 66
ord.
poco s.p.
265
ord.
♪ ~ 60
s.t.
ord.
267
(gliss. trill note)
(ord.) → s.p. → m.s.p.

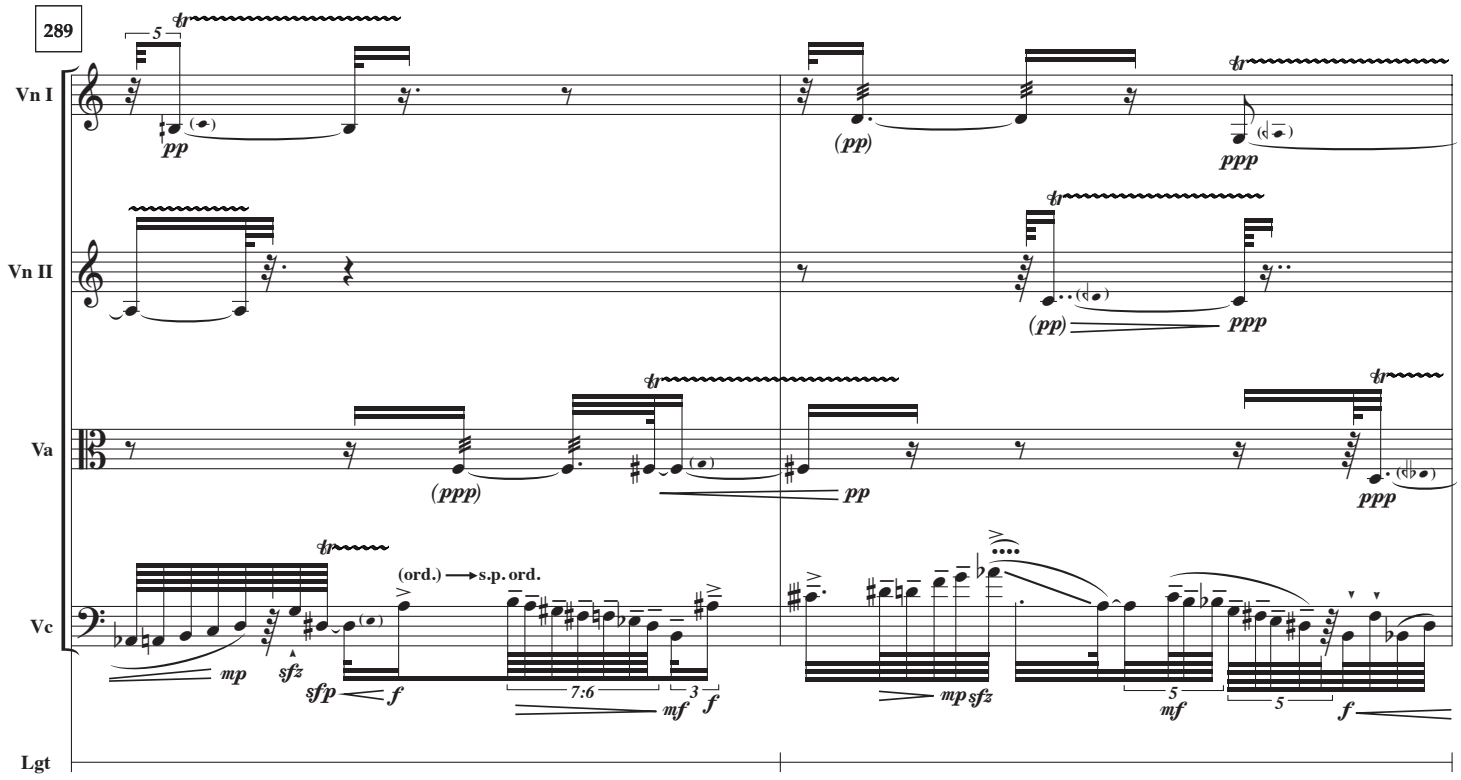

269
(ord.)
pizz.
IV
arco
poco s.p.
pizz.
(ord.)
Vc
Lgt
271
arco
5:4
5:3
pizz.
arco
7:6
273
1/2 c.l.t.
ord.
4:3
275
9:8
277
poco s.p.
279
ord.
5:4
5:3
(ord.)
s.t.
ord.
7:6

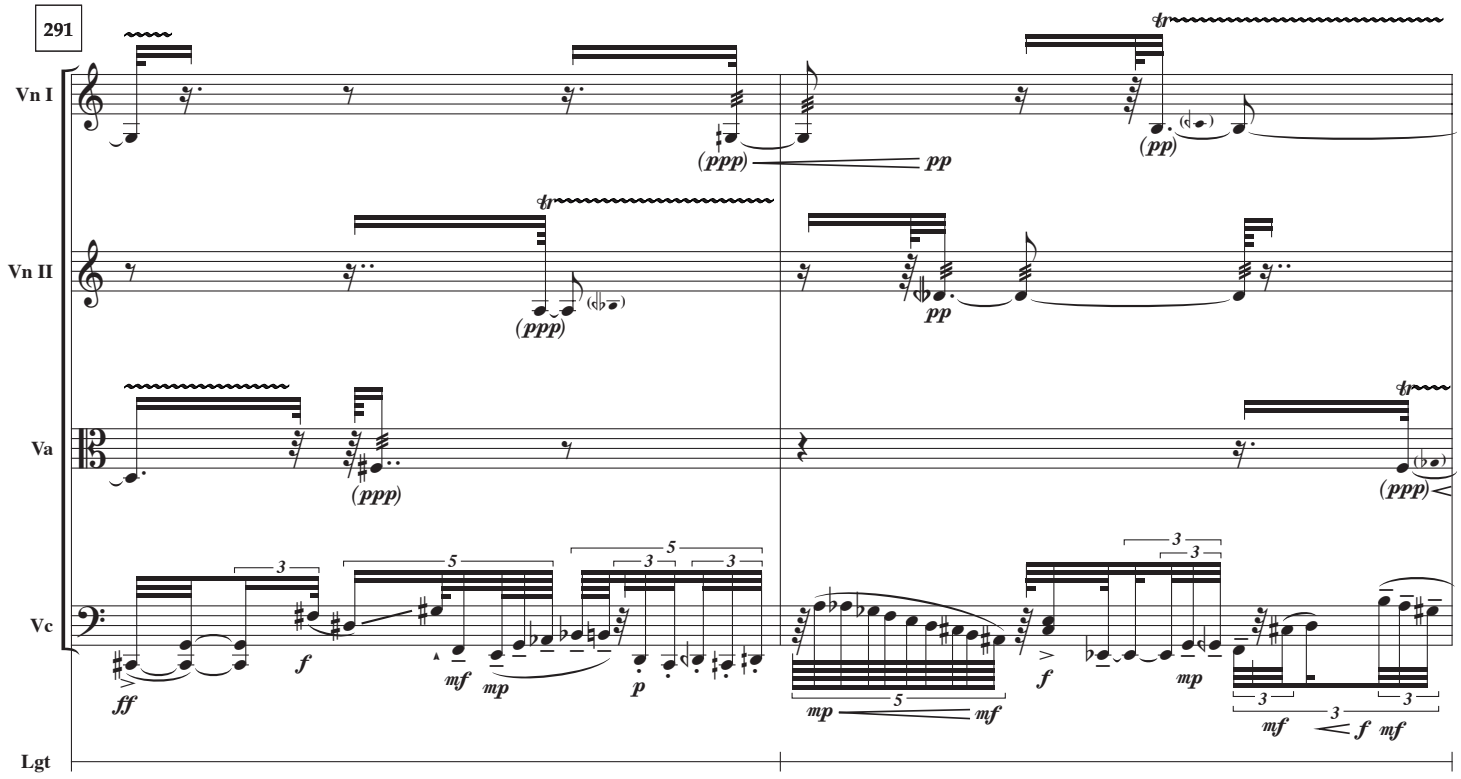

281
Vn I
Vn II
Va
Vc
Lgt
arco
with mute
ppp
with mute
3
ppp
s.p.
m.s.p.
ord.
7:6
mf
mp
mf
f
s.p.
ord.
sf mf
f
5:3
5:4
mf
f
5:3
5:4
mf < ff

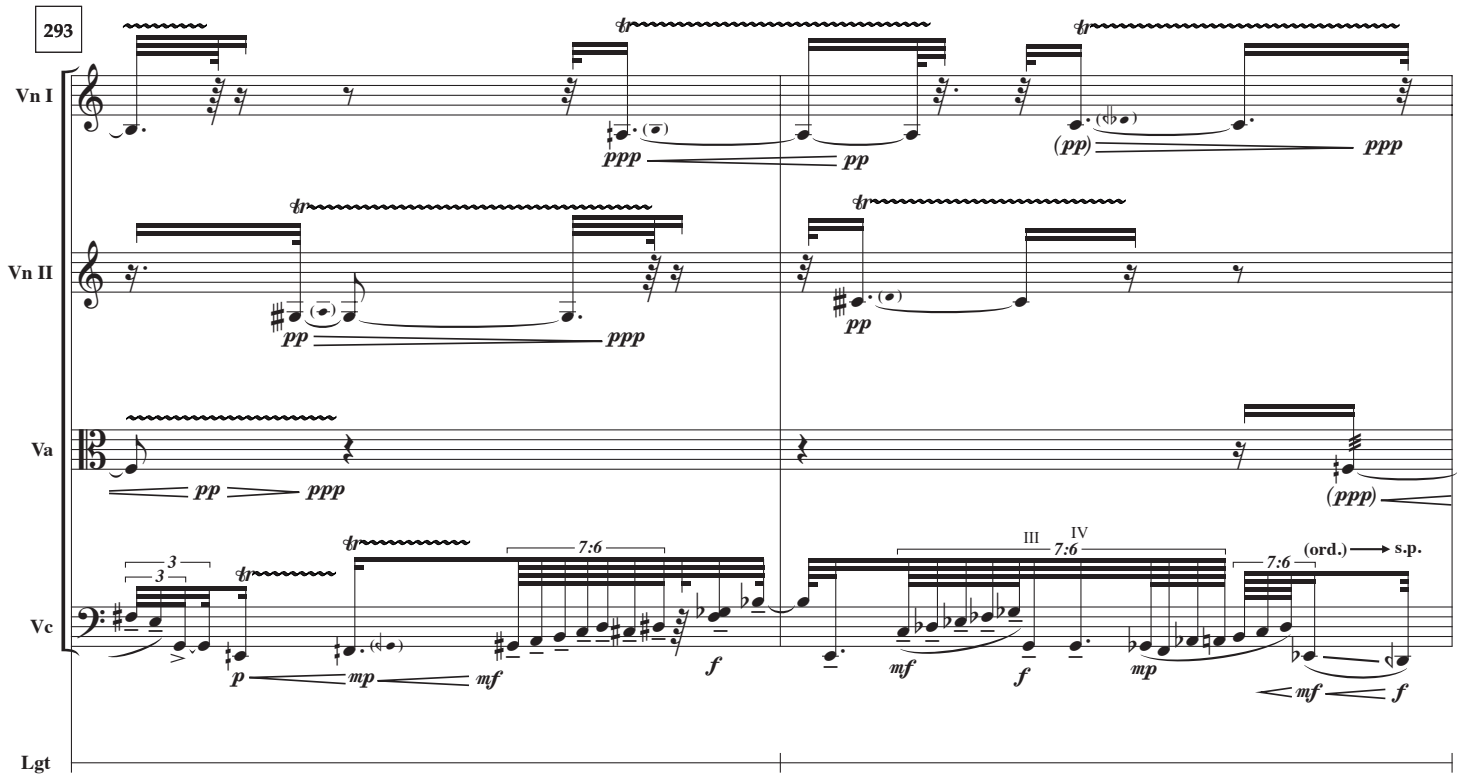

283
Vn I
Vn II
Va
Vc
Lgt
(ppp)
(ppp)
with mute
ppp
(ppp)
7:6
3
5:4
f
mf < f
< ff
f
mp
f
9:8
p
mf
f

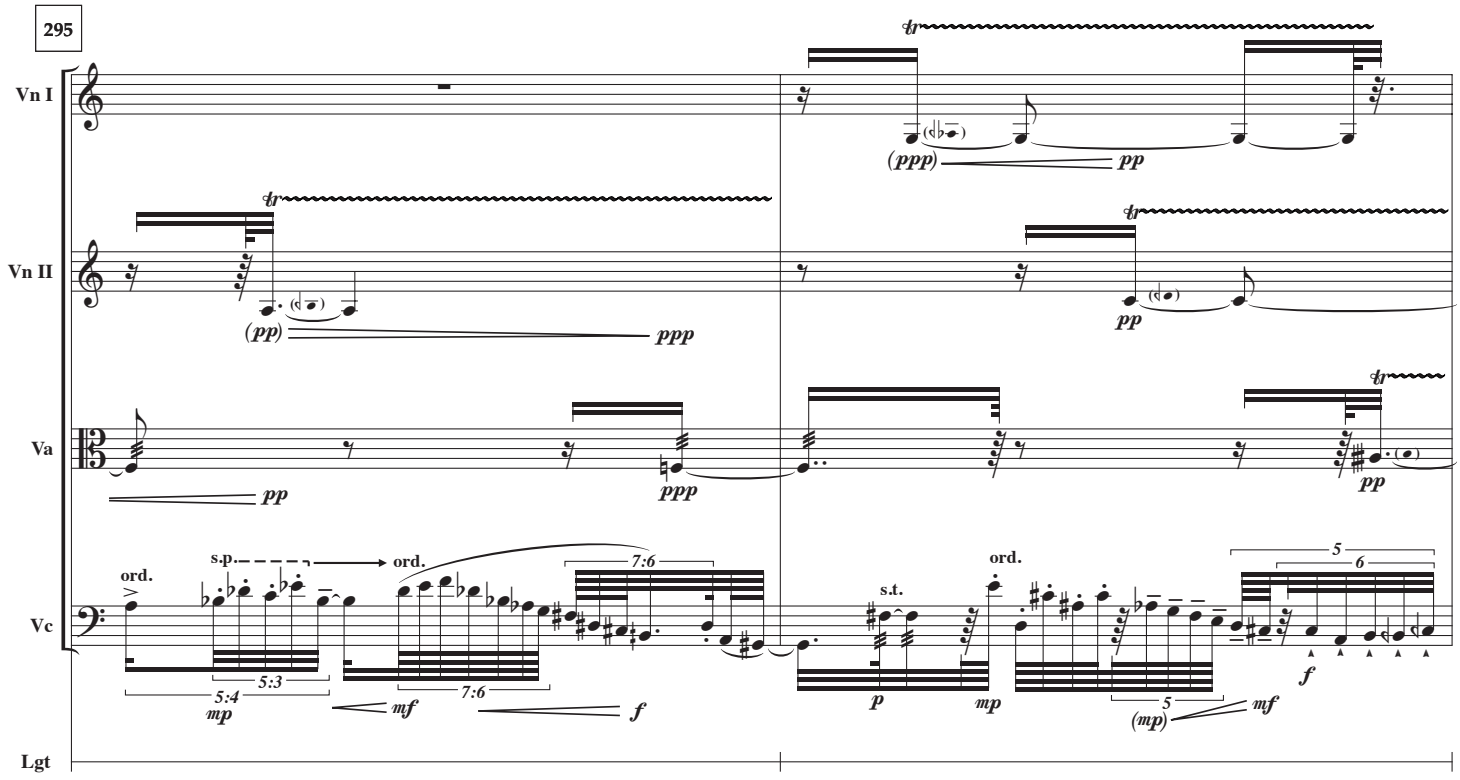

285
Vn I
Vn II
Va
Vc
Lgt
tr
(ppp)
pp
ppp
mf
p
(p)
mp
f
ff
s.p.
5:4
5:3

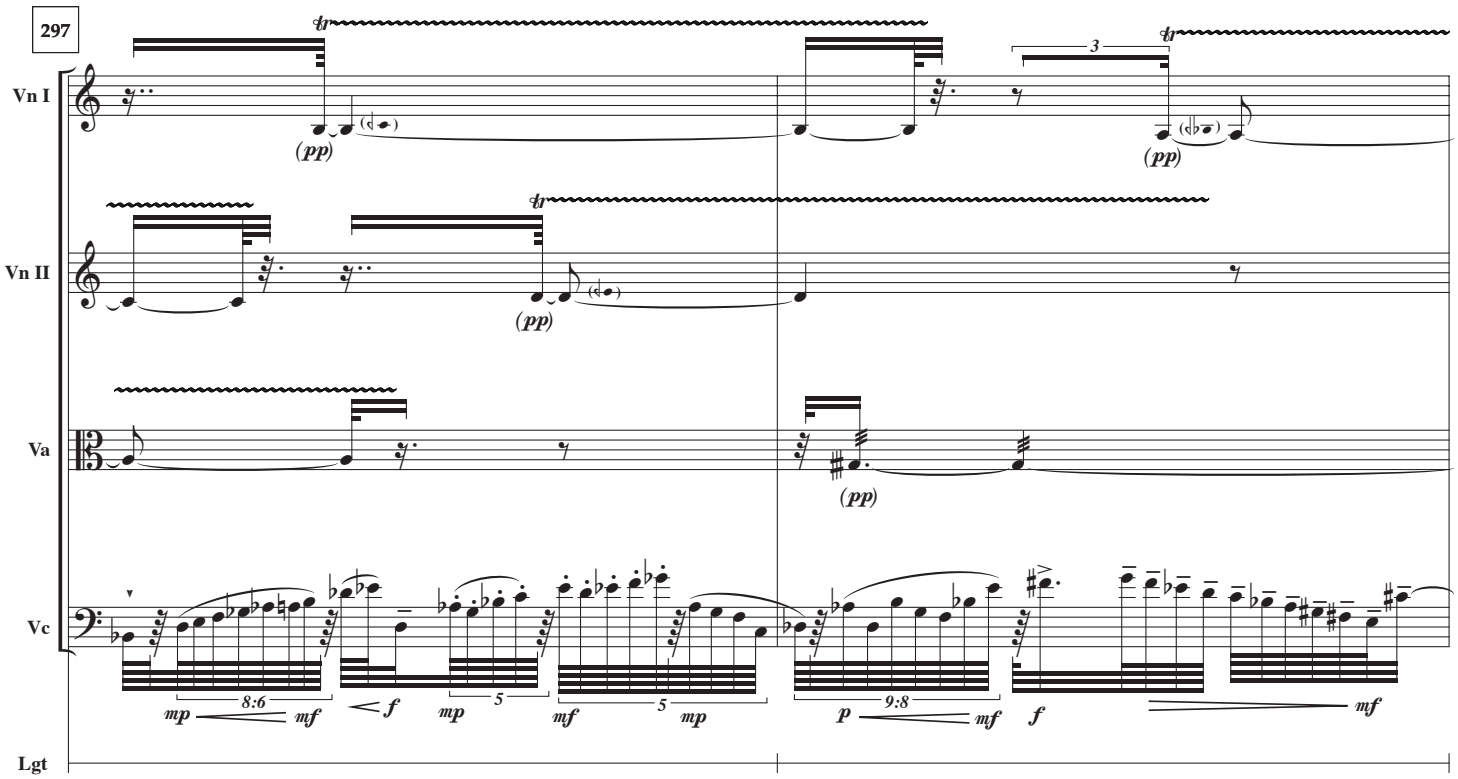

287
Vn I
Vn II
Va
Vc
Lgt
tr
(ppp)
pp
ppp
s.t.
(s.t.)
ord.
7:6
4:3
mp
(mp)
mf
f
p
(p)

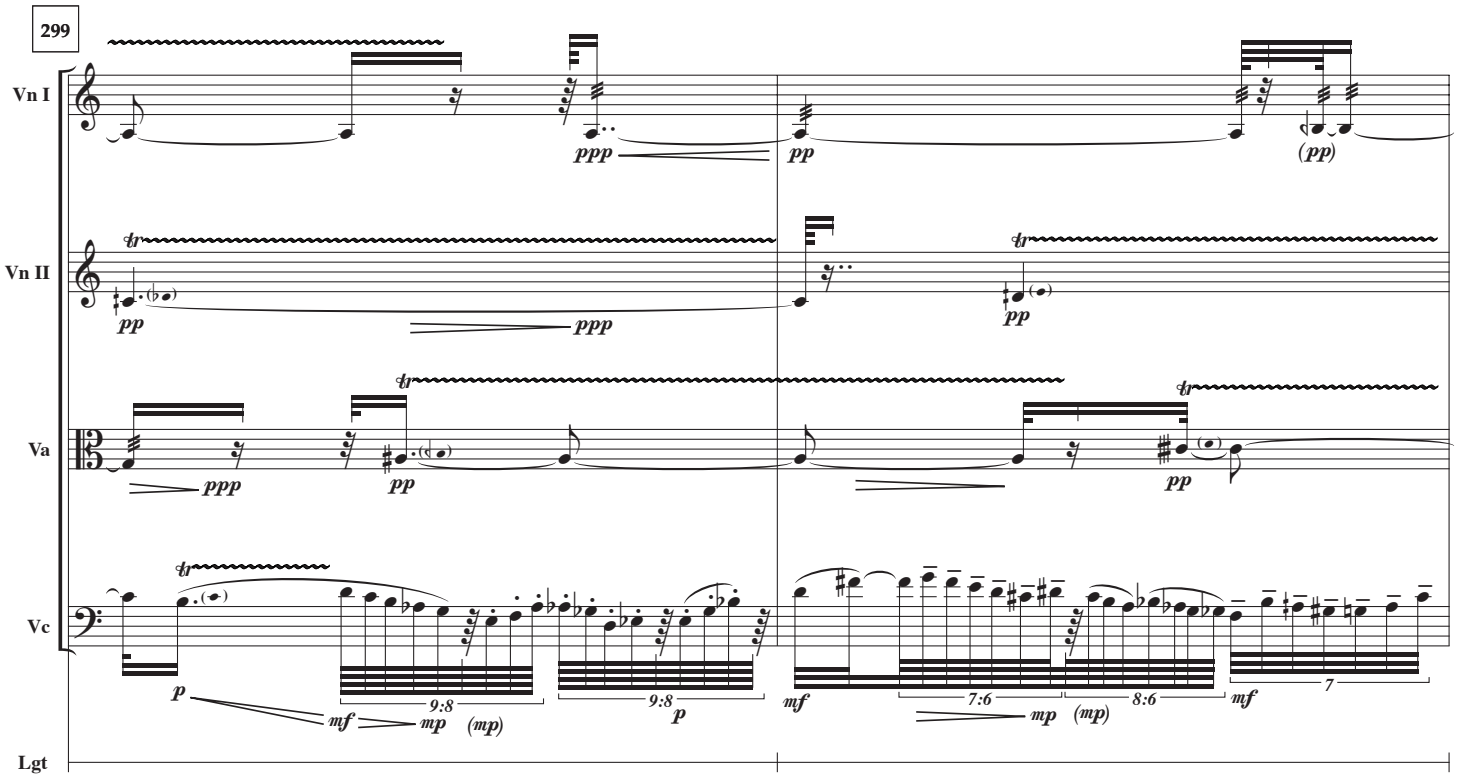

289
Vn I
Vn II
Va
Vc
Lgt
(ord.) → s.p. ord.
7:6

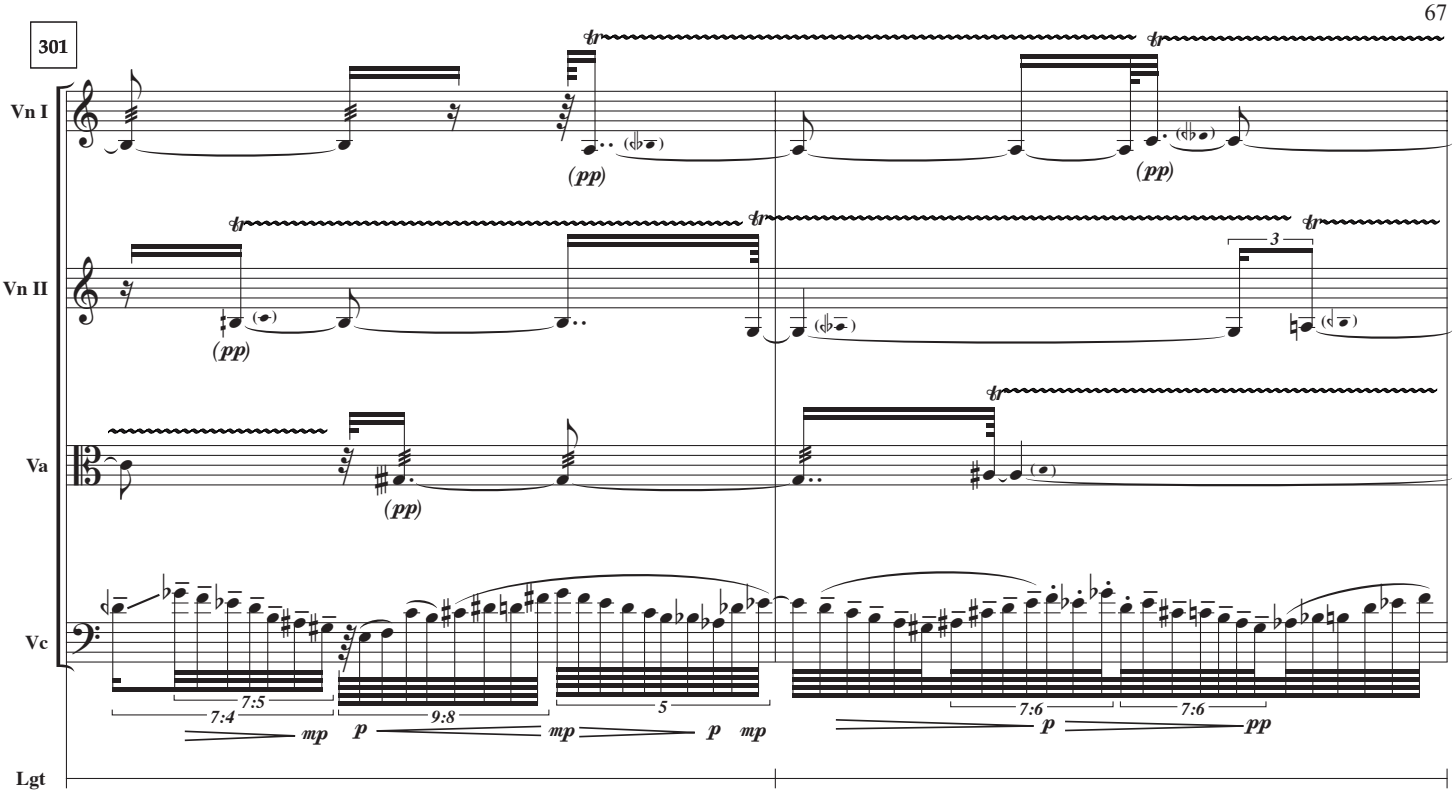

291
Vn I
Vn II
Va
Vc
Lgt

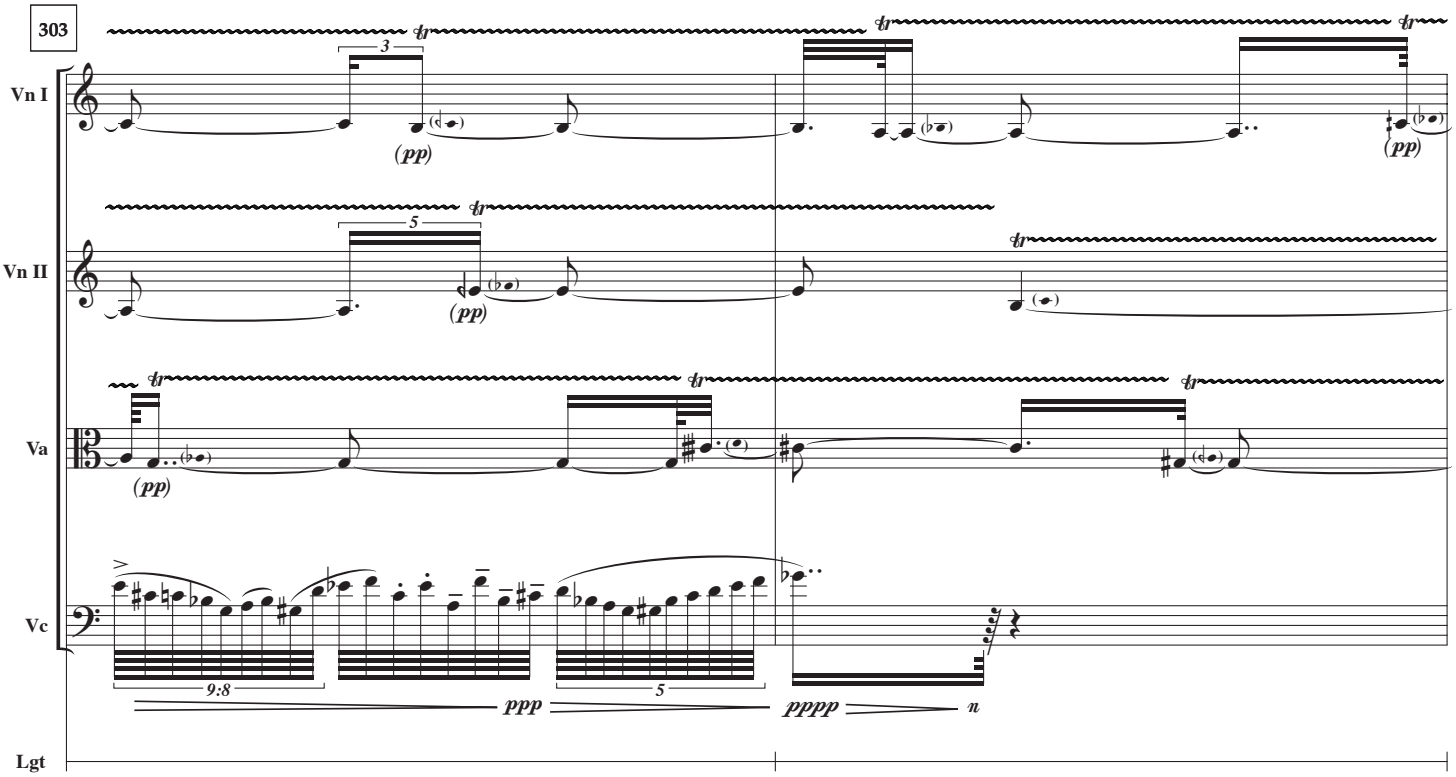

293
Vn I
Vn II
Va
Vc
Lgt
ppp
pp
(pp)
ppp
pp
ppp
pp
ppp
(ppp)
3
3
7:6
III
IV
7:6
7:6
(ord.)
s.p.
p
mp
mf
f
mf
f
mp
mf
f

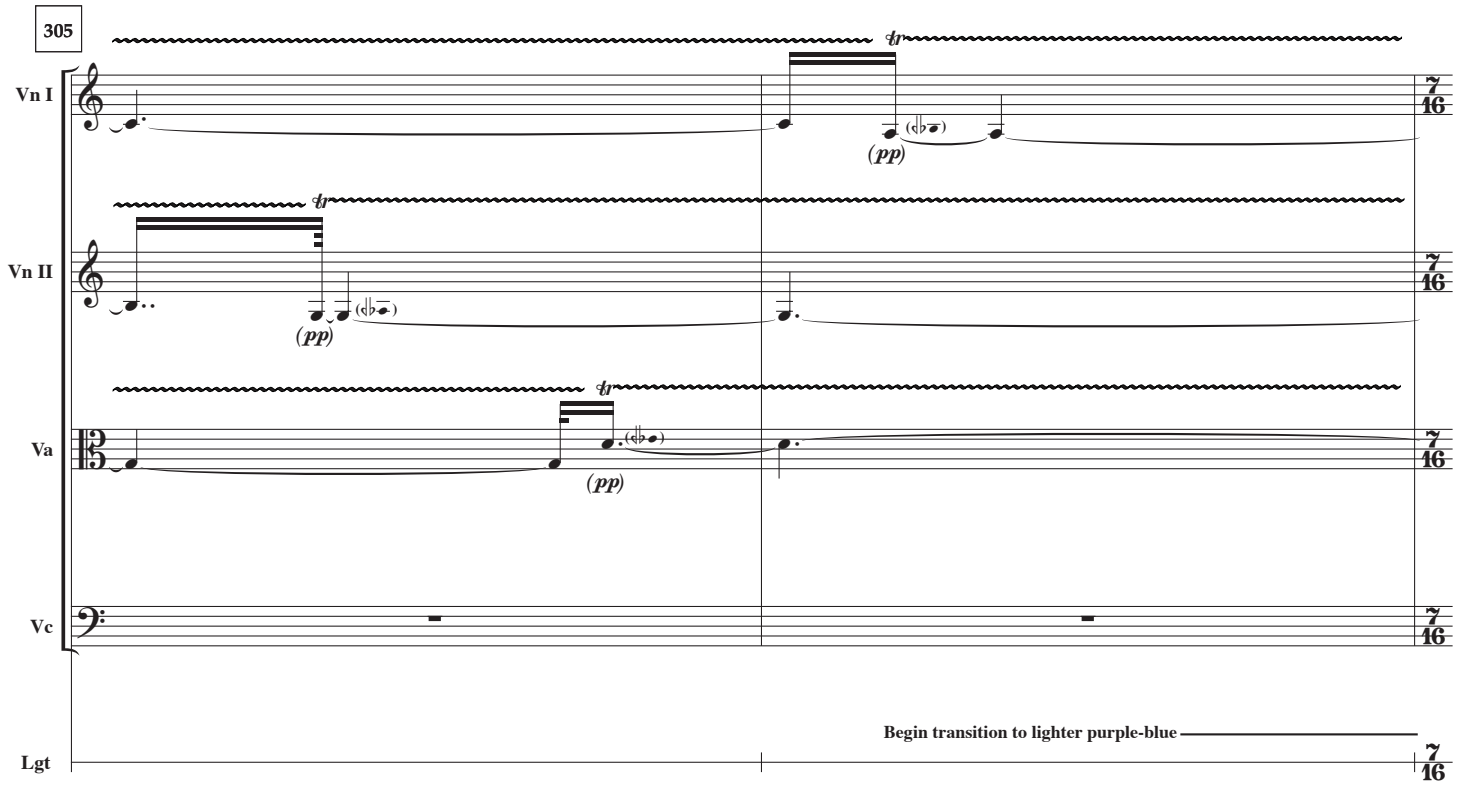

295
Vn I
Vn II
Va
Vc
Lgt
(ppp)
pp
(pp)
ppp
pp
pp
ppp
pp
ord.
s.p.
ord.
7:6
5:4
5:3
7:6
mp
mf
f
s.t.
ord.
5
6
p
mp
5
(mp)
mf
f

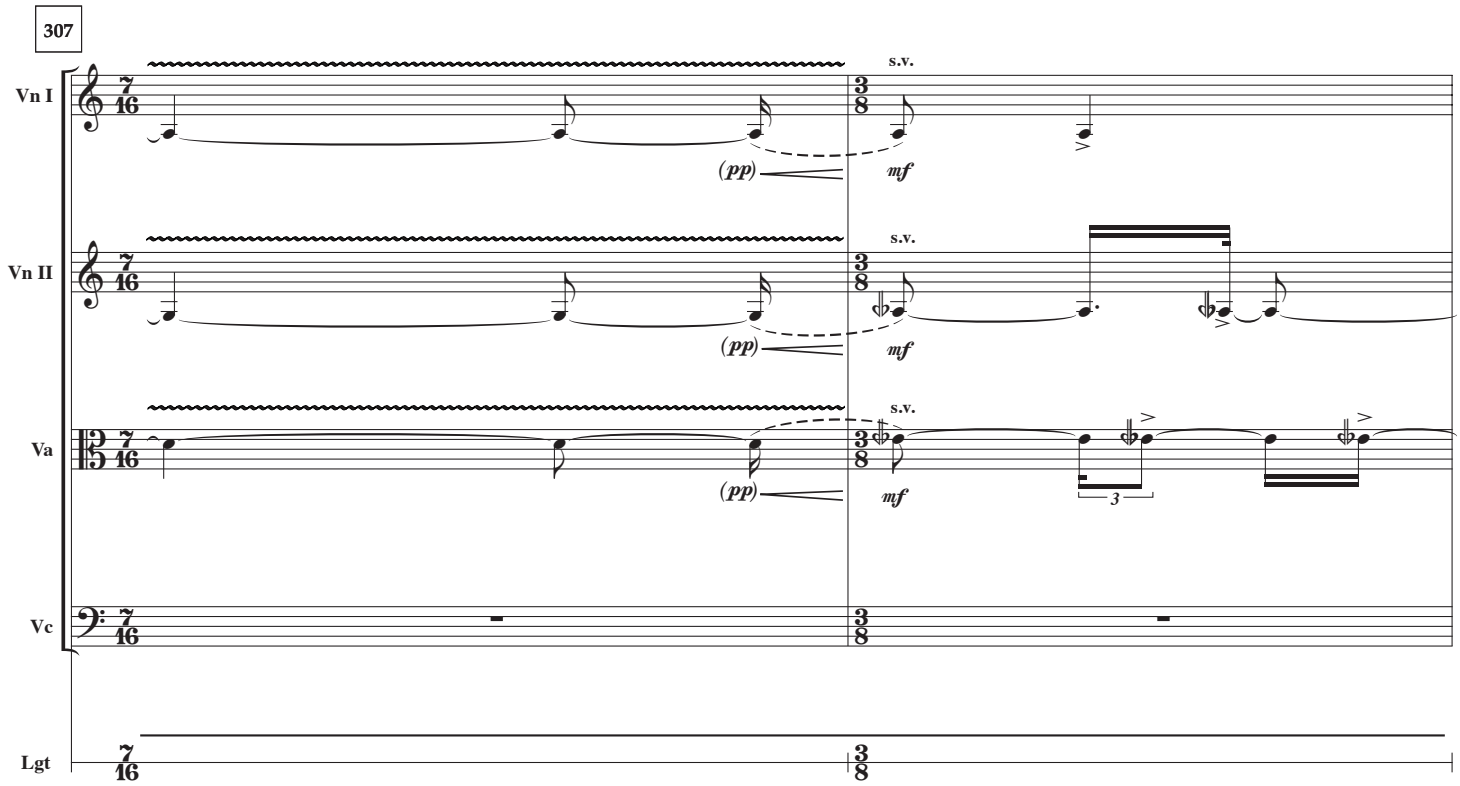

297
Vn I
Vn II
Va
Vc
Lgt
tr
(pp)
3
8:6
mp
mf
f
5
9:8
p

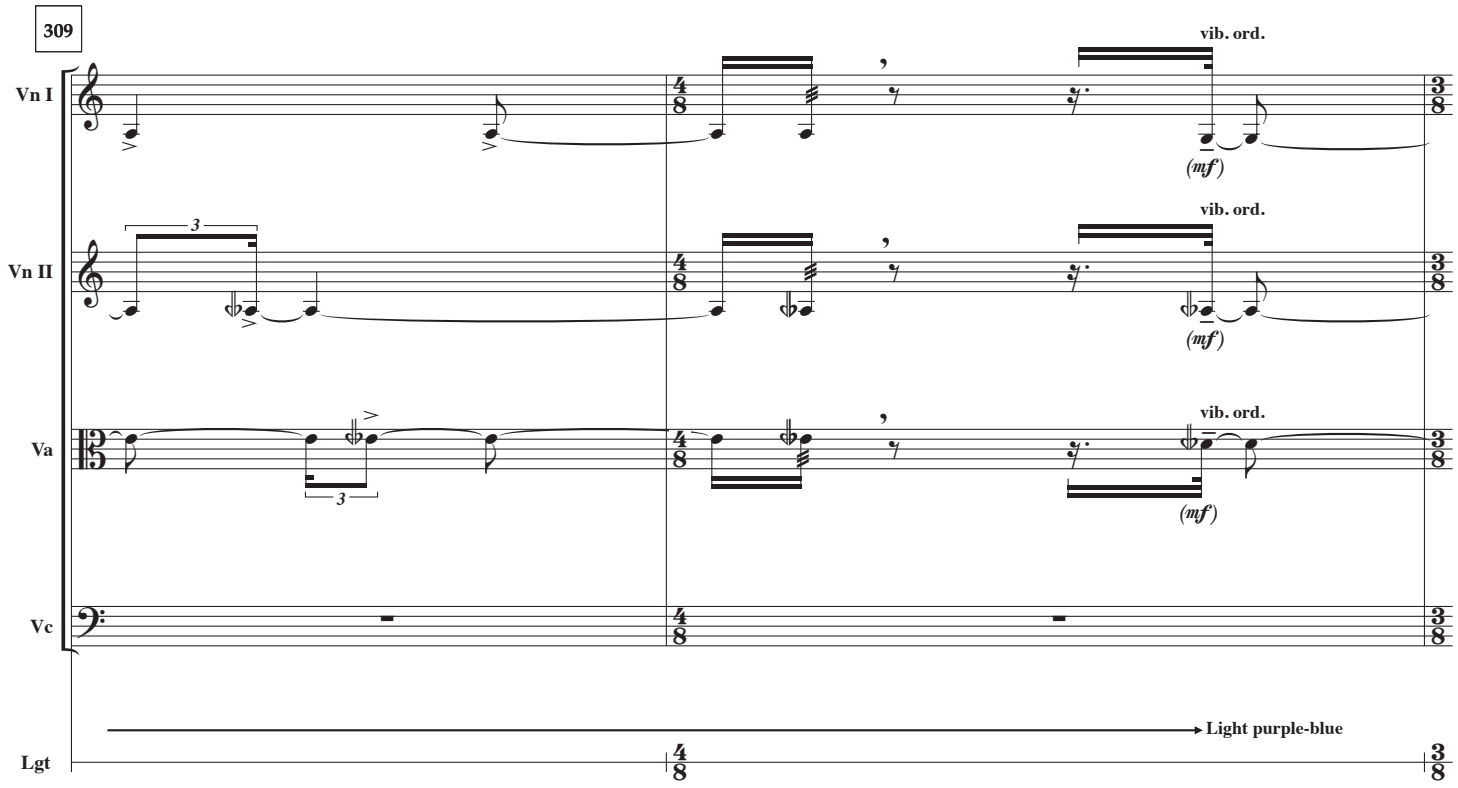

299
Vn I
Vn II
Va
Vc
Lgt
tr
ppp
pp
(pp)
9:8
mf
mp
(mp)
7:6
8:6
7

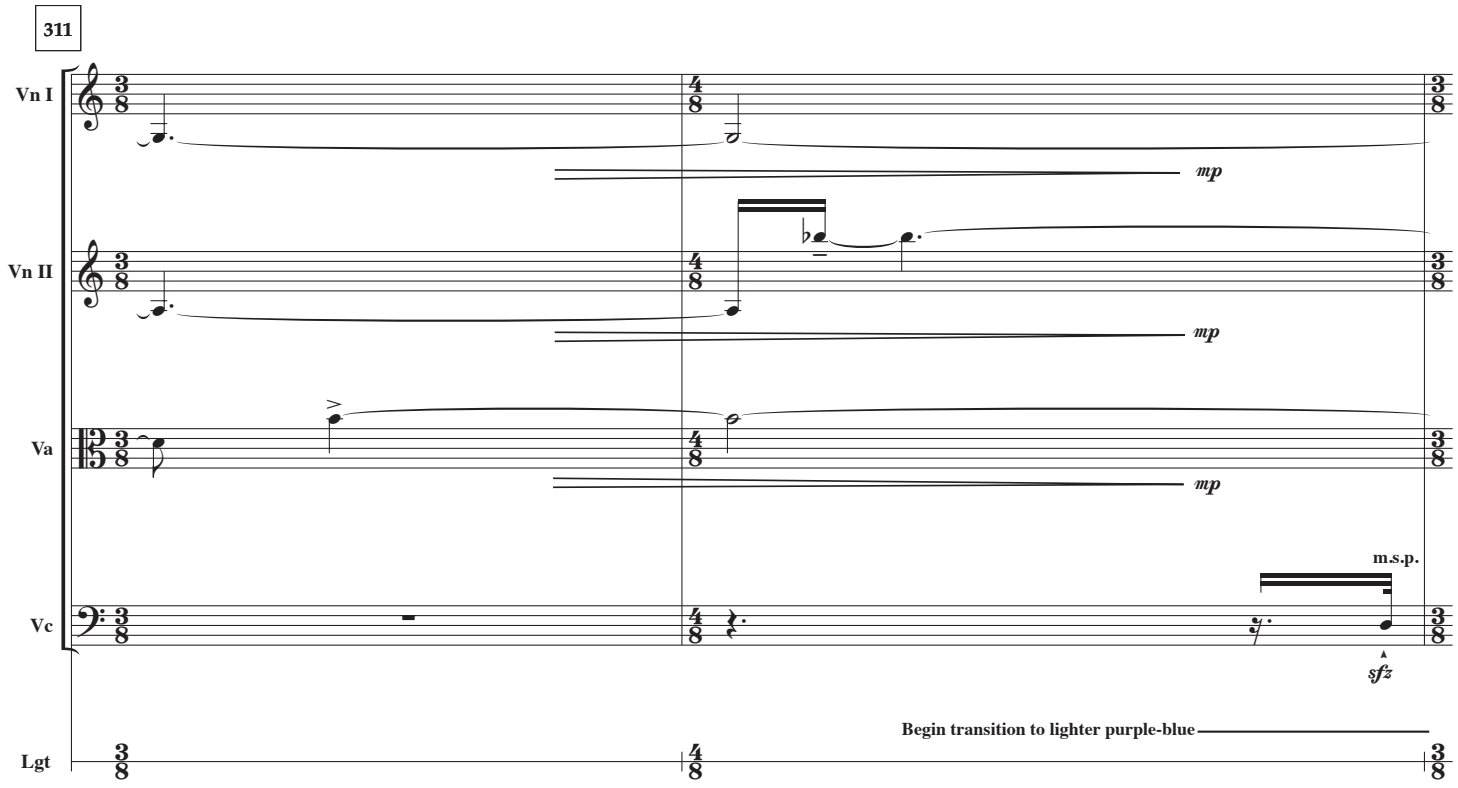

301
Vn I
Vn II
Va
Vc
Lgt
(pp)
3
7:5
9:8
5
7:6
7:6
mp
p
mp
p
mp
p
pp

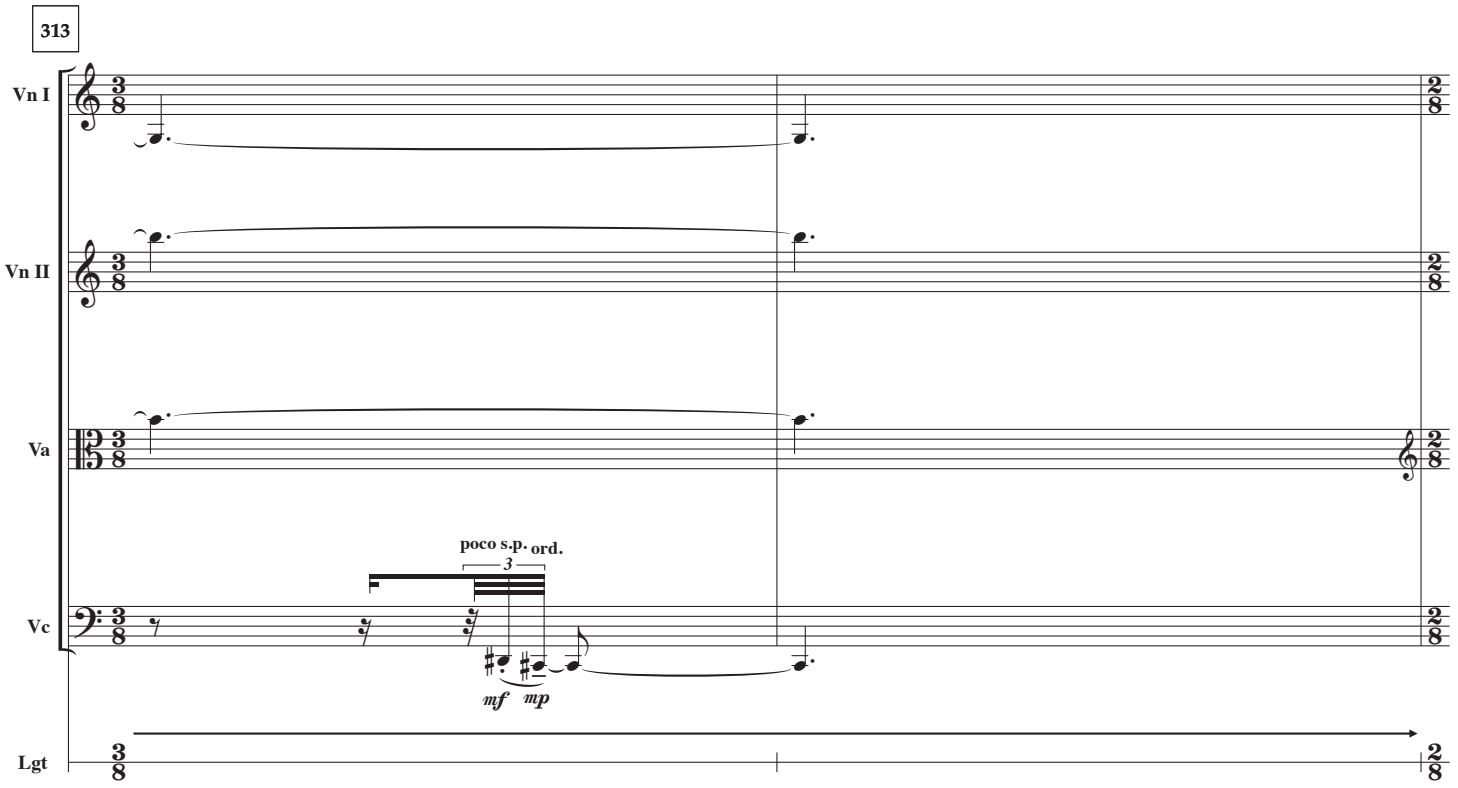

303
Vn I
Vn II
Va
Vc
Lgt
(pp)
3
5
9:8
5
ppp
pppp
n

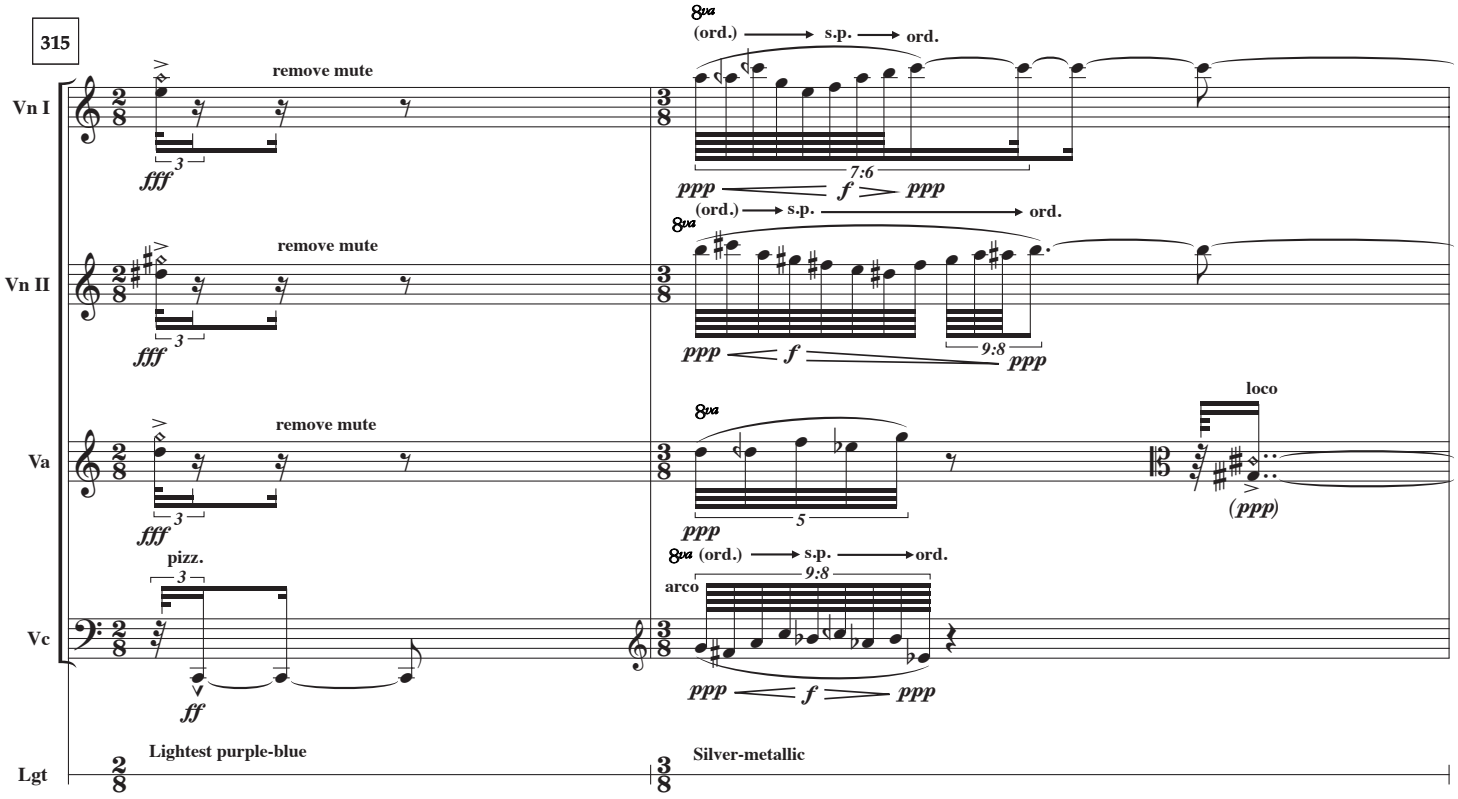

305
Vn I
Vn II
Va
Vc
Lgt
tr
(pp)
Begin transition to lighter purple-blue
7/16

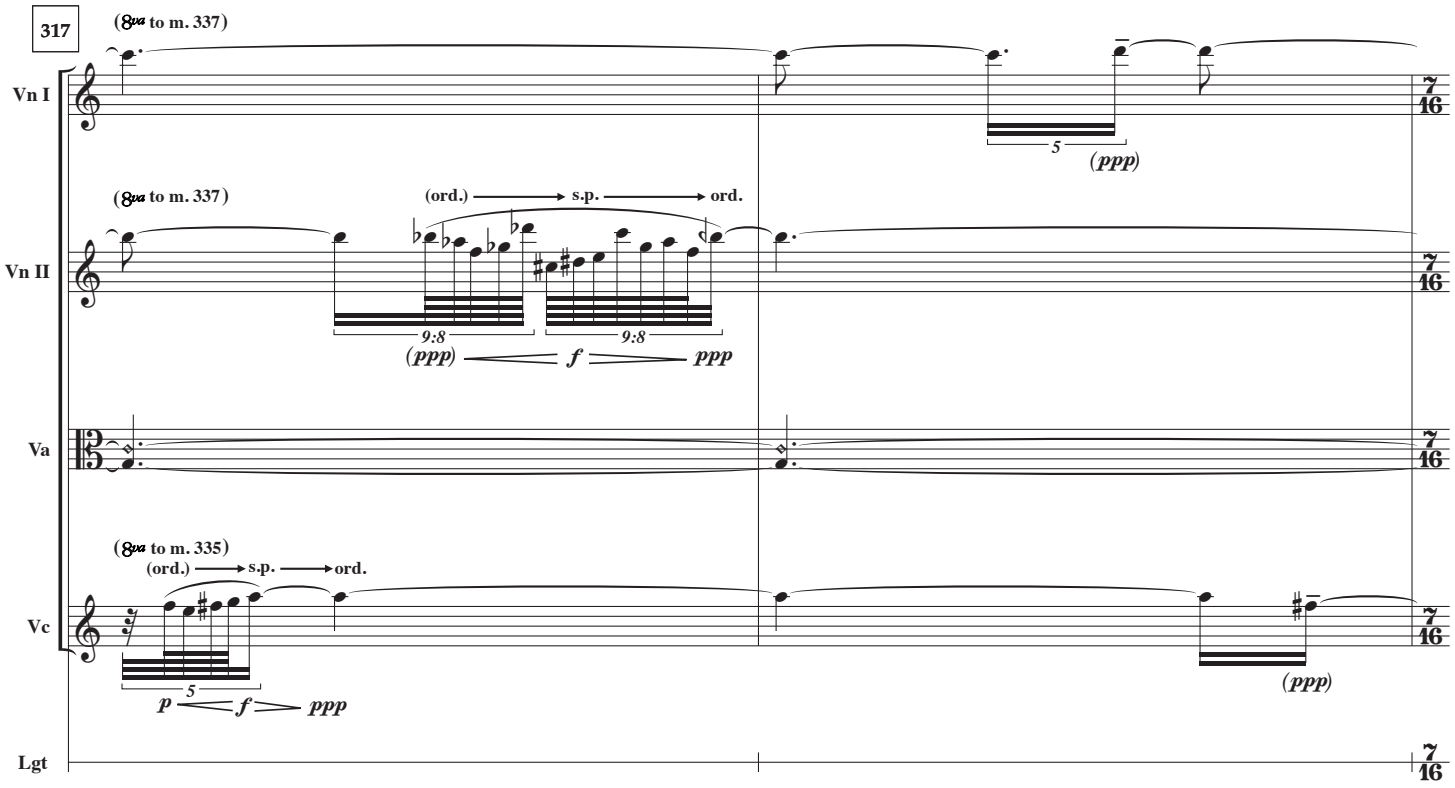

307
Vn I
Vn II
Va
Vc
Lgt
s.v.
(pp)
mf
3
7/16
3/8

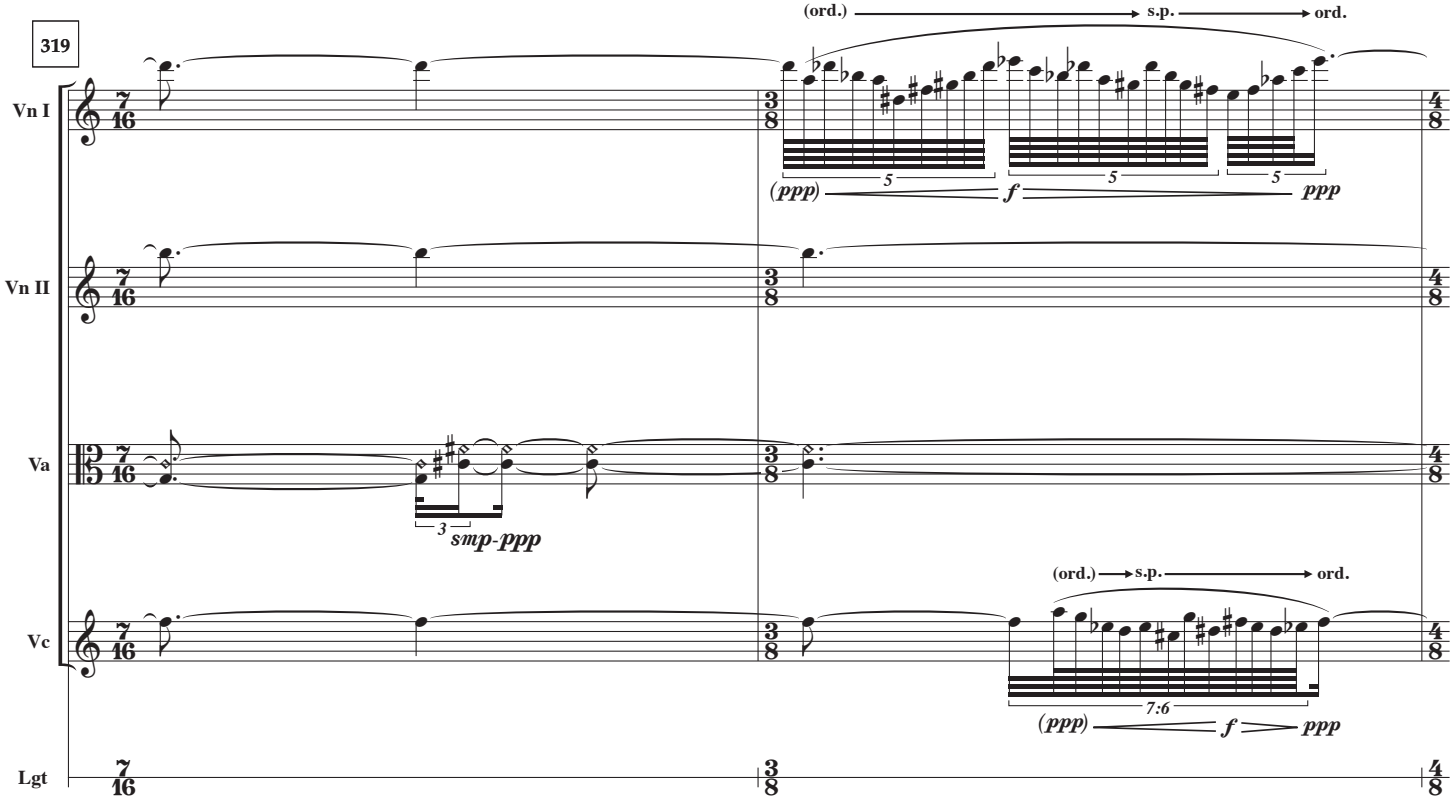

309
Vn I
Vn II
Va
Vc
Lgt
vib. ord.
(mf)
3
Light purple-blue

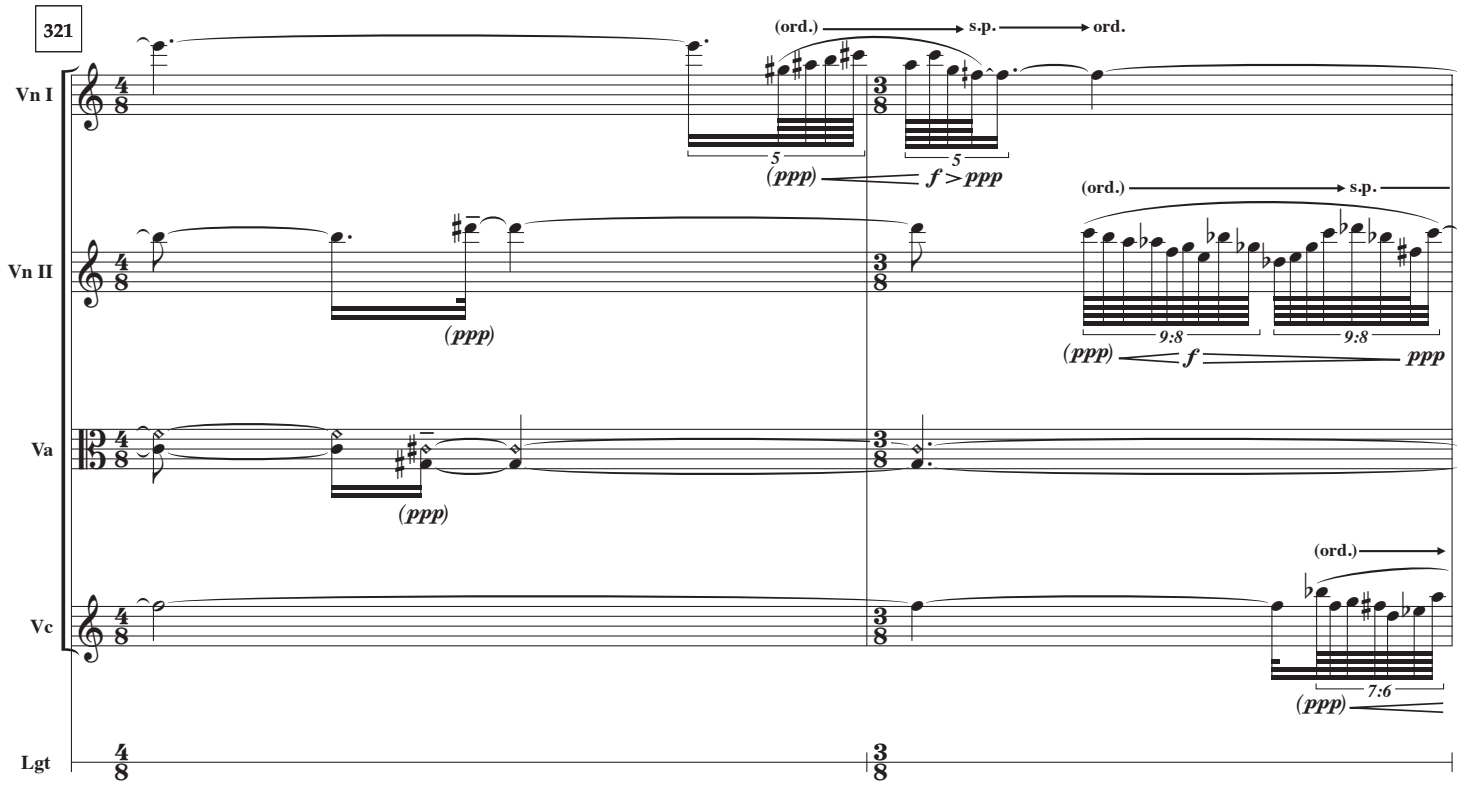

311
Vn I
Vn II
Va
Vc
Lgt
mp
m.s.p.
sfz
Begin transition to lighter purple-blue

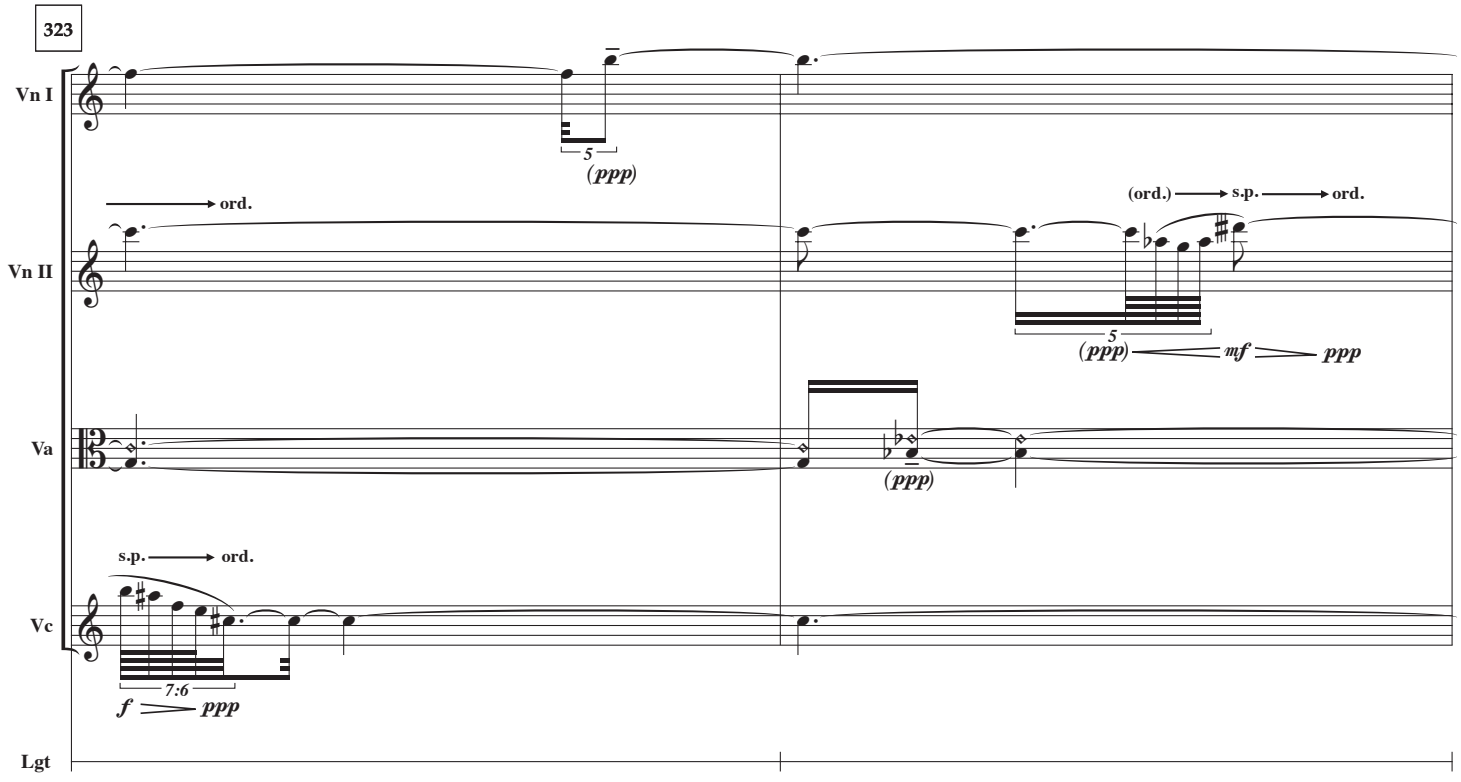

313
Vn I
Vn II
Va
Vc
Lgt
poco s.p.
ord.
3
mf
mp

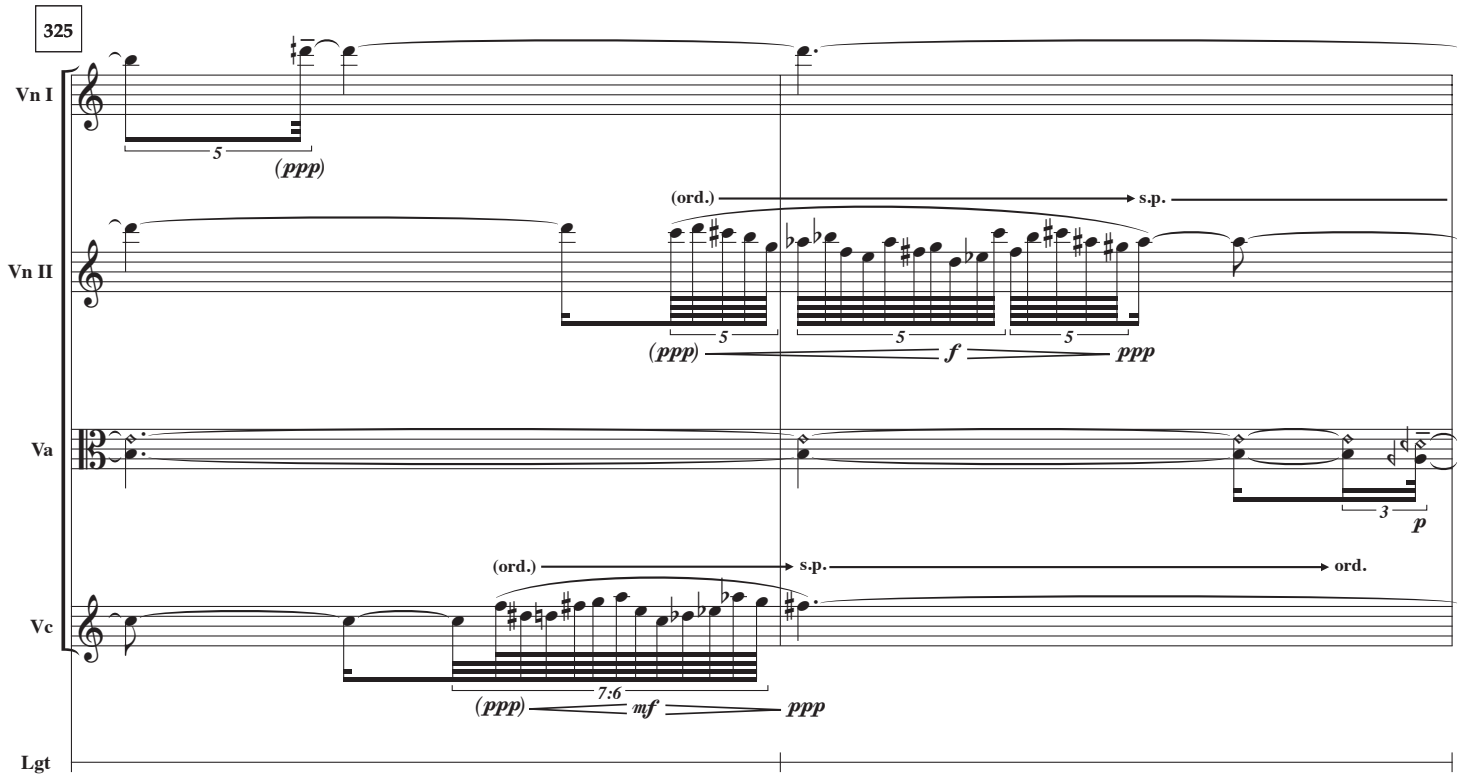

315
Vn I
Vn II
Va
Vc
Lgt
remove mute
fff
8va
(ord.)
s.p.
ord.
7:6
ppp
f
9:8
loco
(ppp)
pizz.
ff
arco
Lightest purple-blue
Silver-metallic

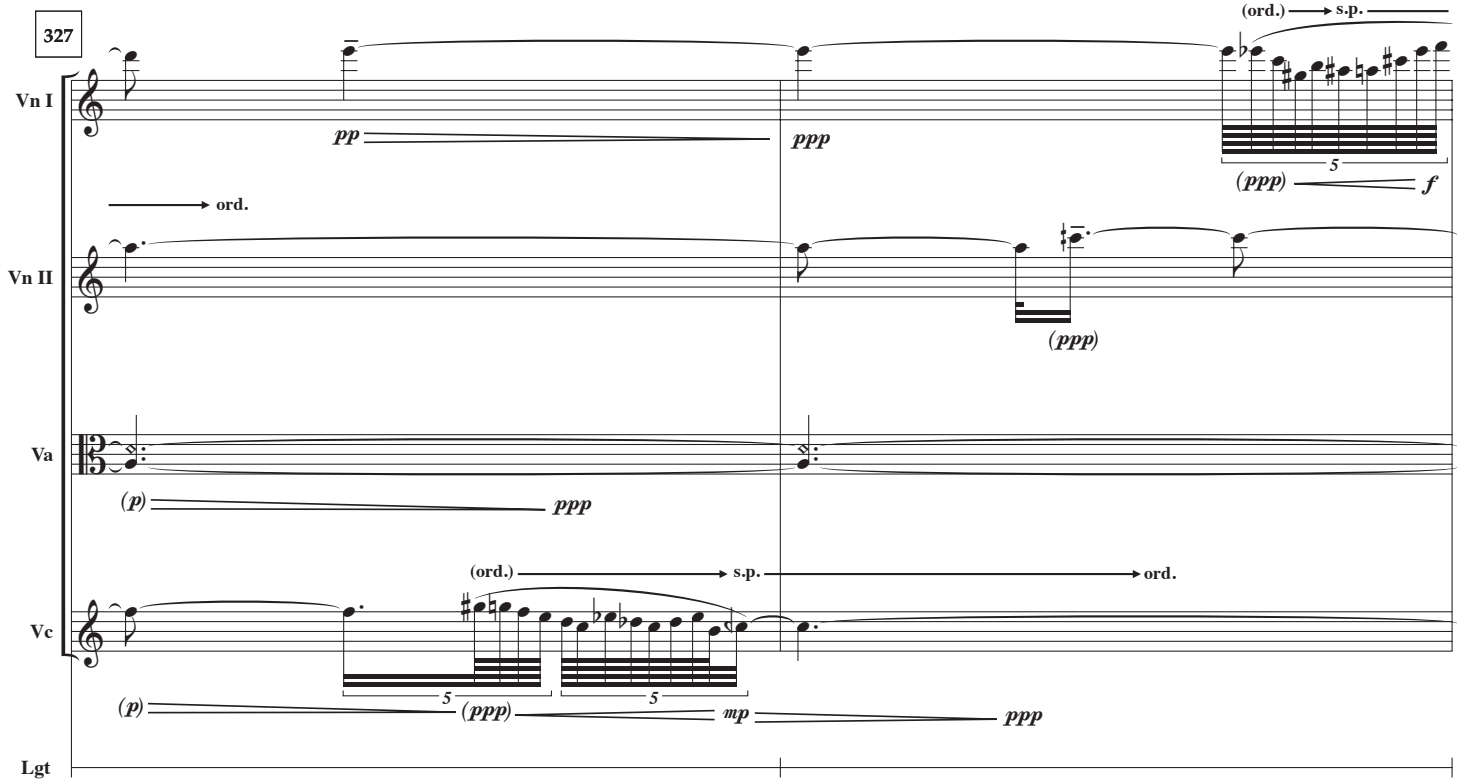

317
(8va to m. 337)
Vn I
5
(ppp)
(8va to m. 337)
(ord.) s.p. ord.
Vn II
9:8
9:8
(ppp) f ppp
Va
(8va to m. 335)
(ord.) s.p. ord.
Vc
5
p f ppp
(ppp)
Lgt
7/16

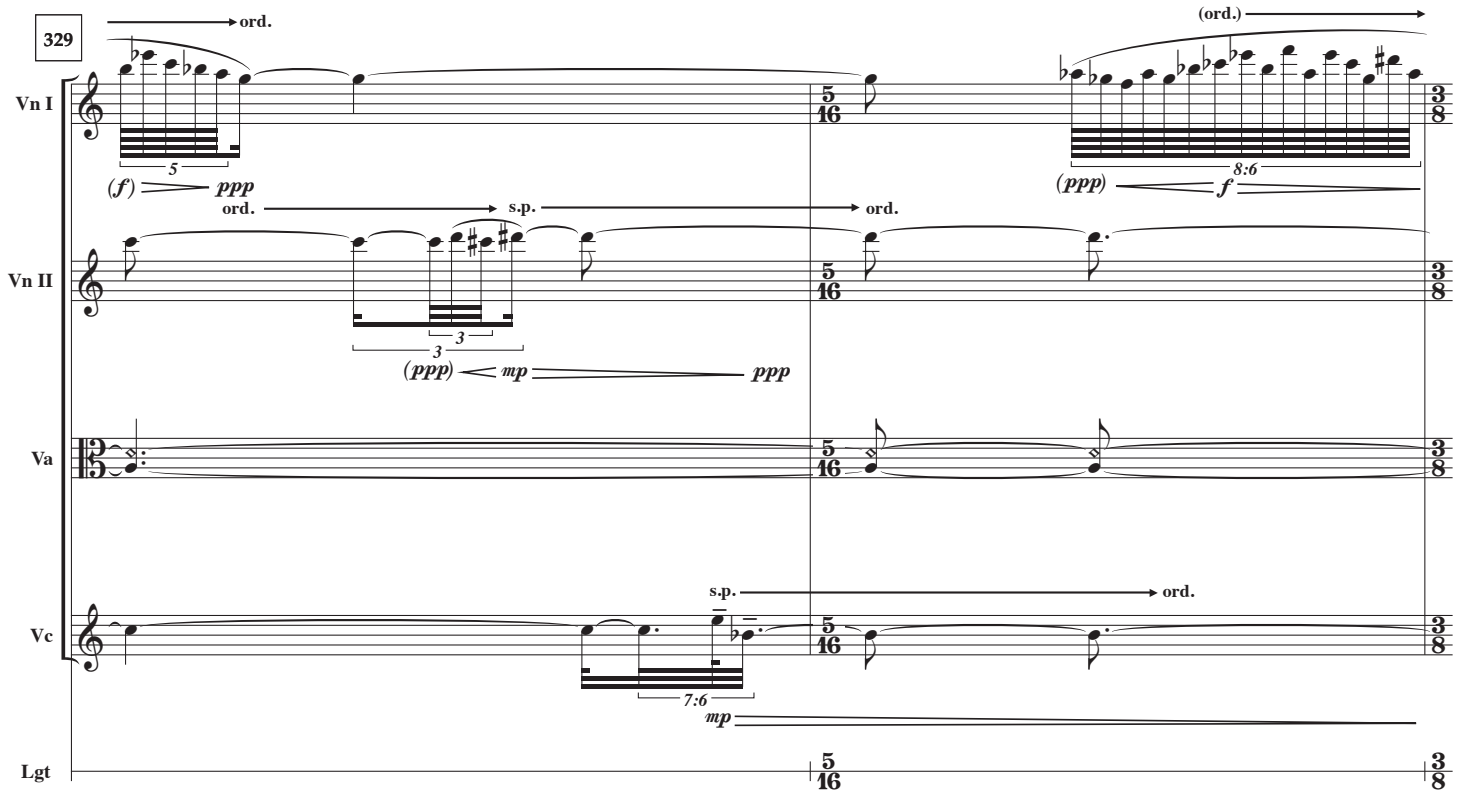

319
(ord.) s.p. ord.
Vn I
7/16
3/8
4/8
5
5
5
(ppp) f ppp
Vn II
Va
3
smp-ppp
(ord.) s.p. ord.
Vc
7:6
(ppp) f ppp
Lgt

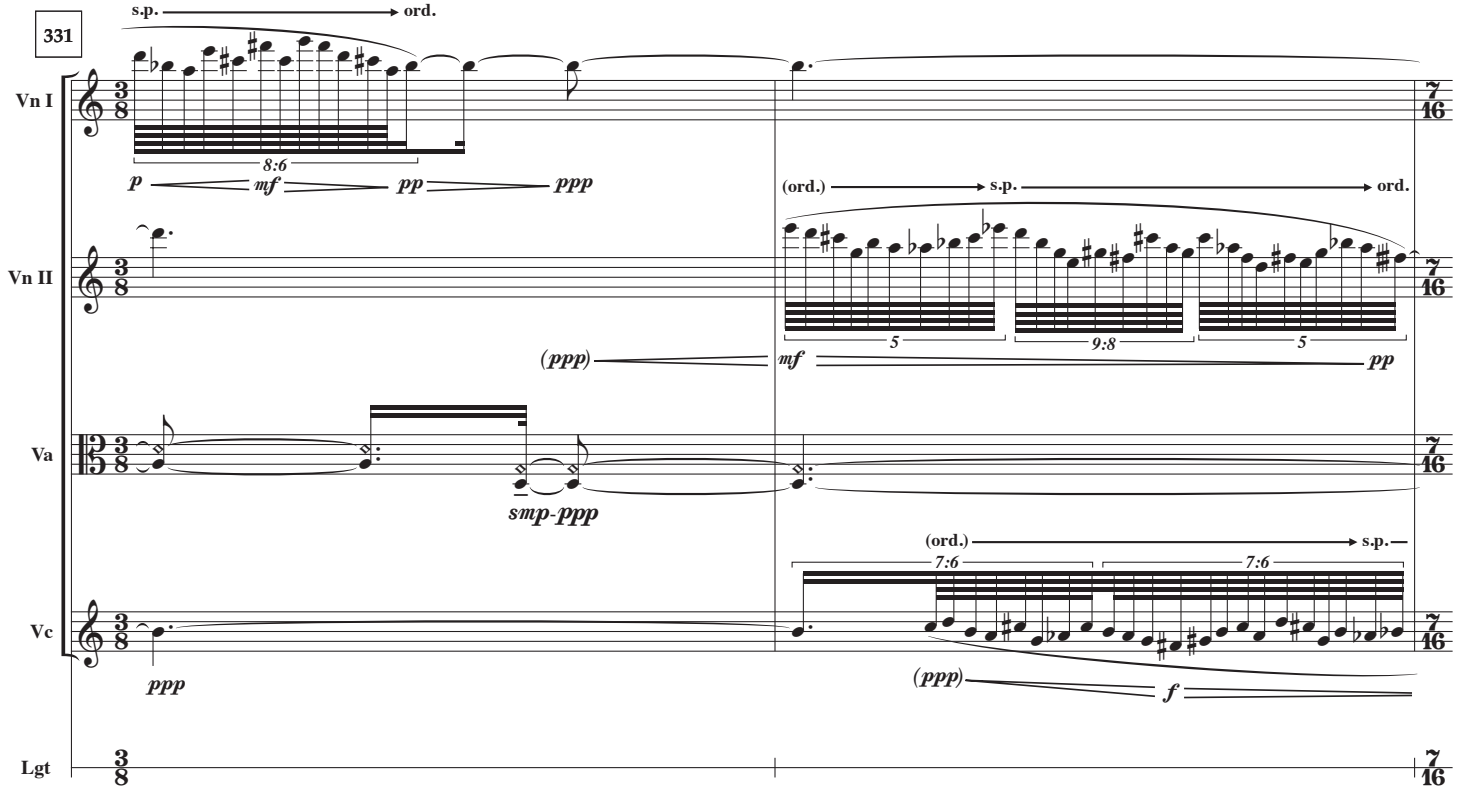

321
Vn I
Vn II
Va
Vc
Lgt
(ord.) s.p. ord.
5
(ppp) f > ppp
(ppp)
(ord.) s.p.
9:8
9:8
(ppp) f ppp
(ppp)
(ord.)
7:6
(ppp)

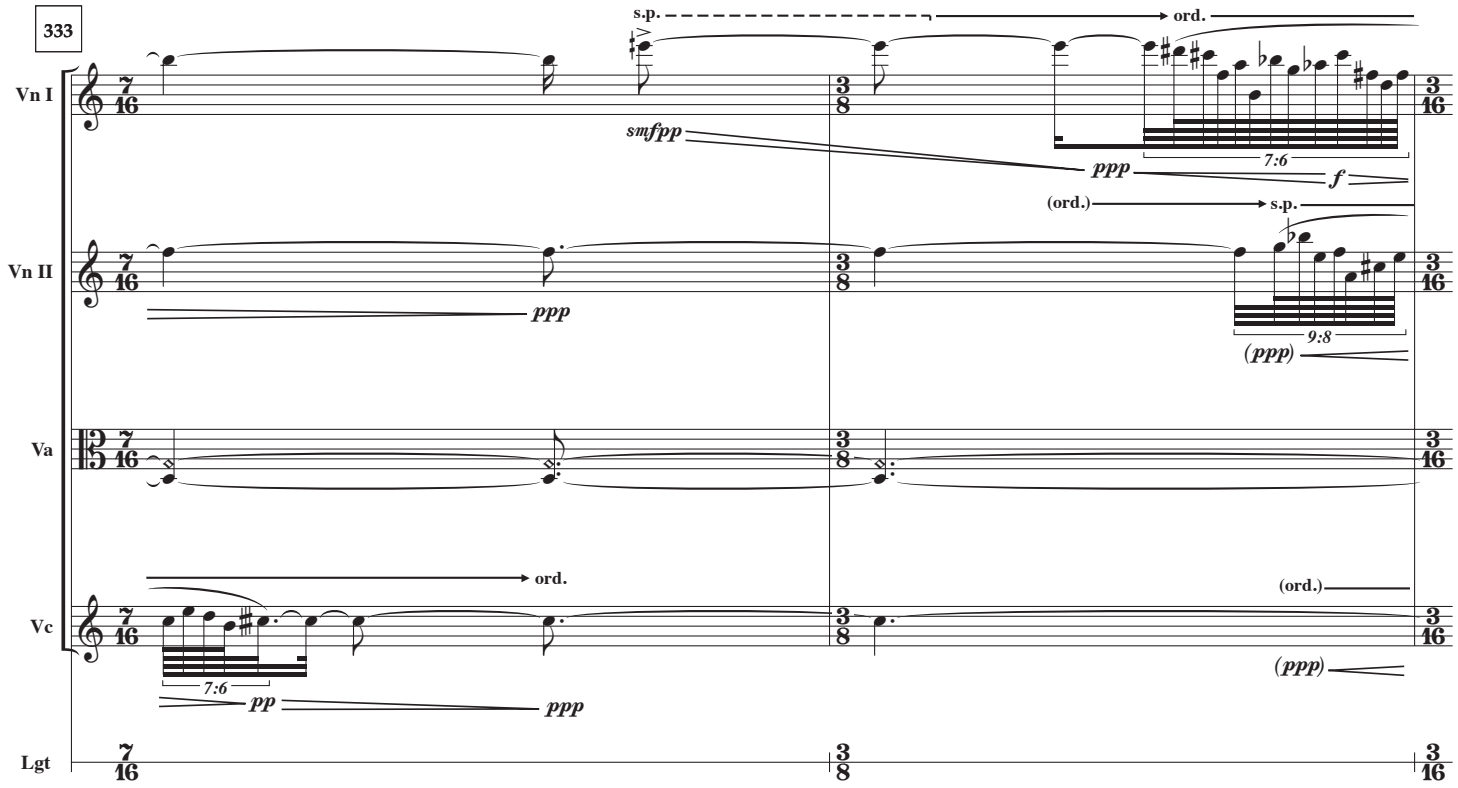

323
Vn I
Vn II
Va
Vc
Lgt
5
(ppp)
ord.
(ord.) s.p. ord.
5
(ppp) mf ppp
(ppp)
s.p. ord.
7:6
f ppp

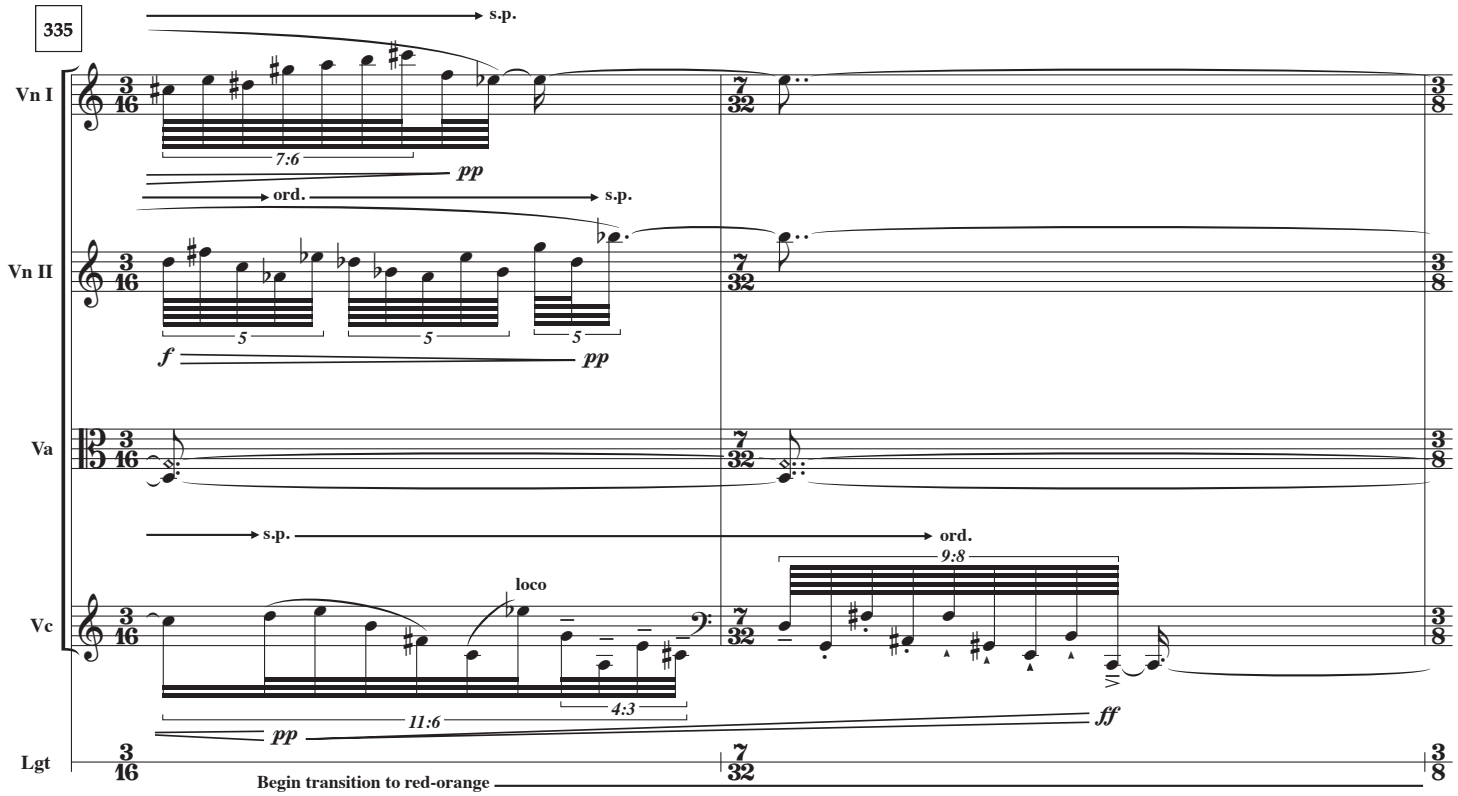

325
Vn I
Vn II
Va
Vc
Lgt
5
(ppp)
(ord.)
s.p.
5
5
5
(ppp)
f
ppp
3
p
(ord.)
s.p.
ord.
7:6
(ppp)
mf
ppp

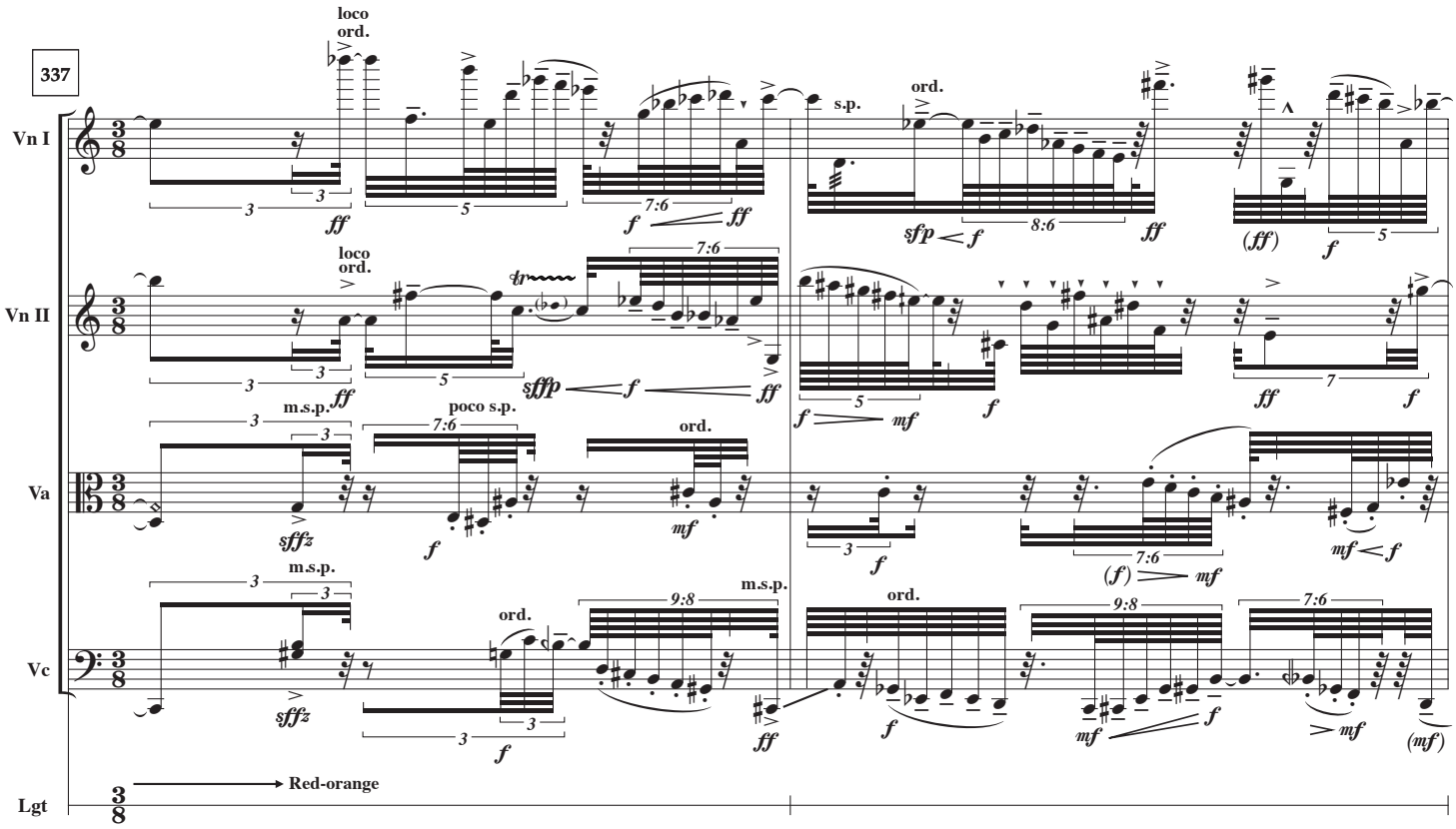

327
Vn I
Vn II
Va
Vc
Lgt
pp
ppp
(ord.)
s.p.
5
(ppp)
f
ord.
(ppp)
(p)
ppp
(ord.)
s.p.
ord.
(p)
5
(ppp)
5
mp
ppp

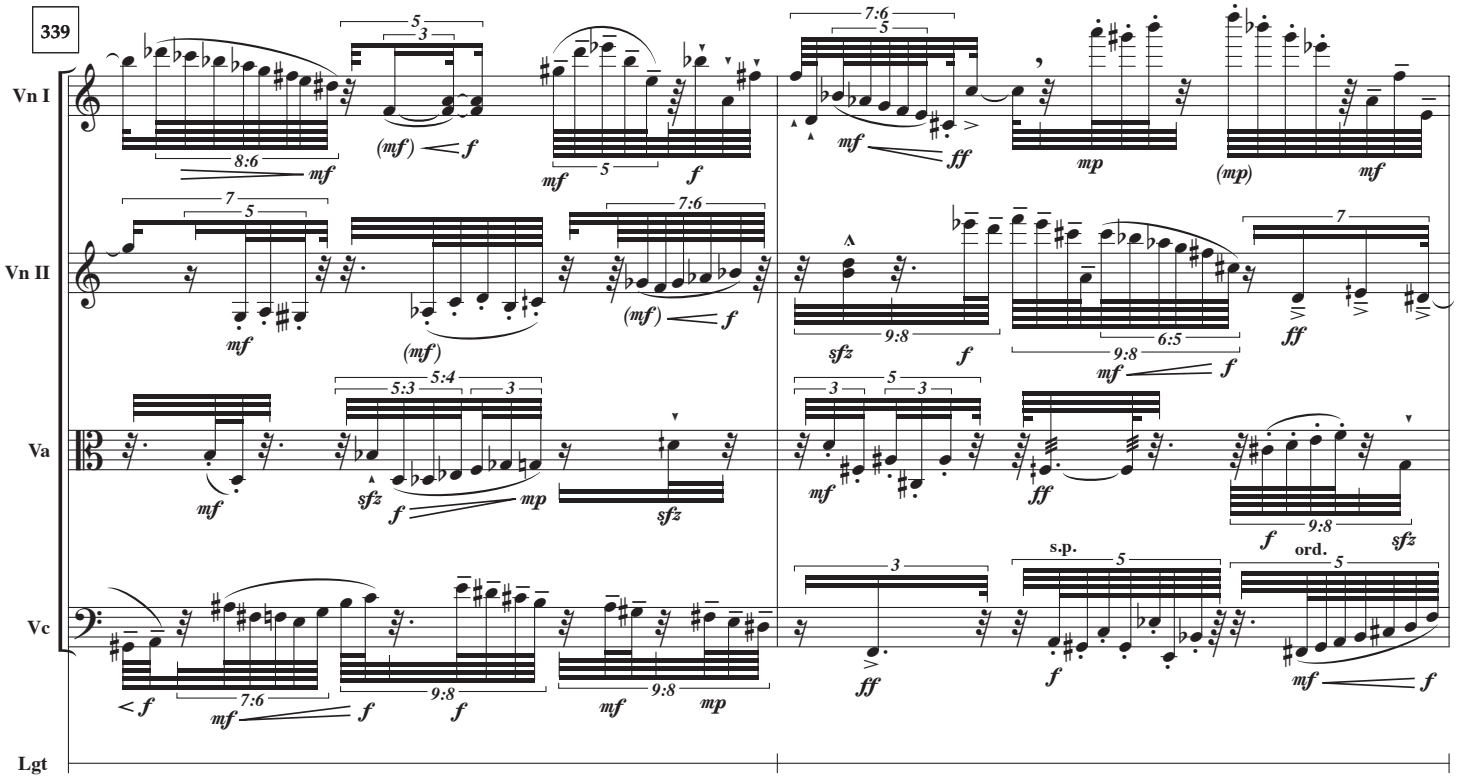

329
ord.
(ord.)
Vn I
5
(f) ppp
8:6
(ppp) f
ord.
s.p.
ord.
Vn II
3
3
(ppp) mp ppp
Va
s.p.
ord.
Vc
7:6
mp
Lgt
5/16
3/8

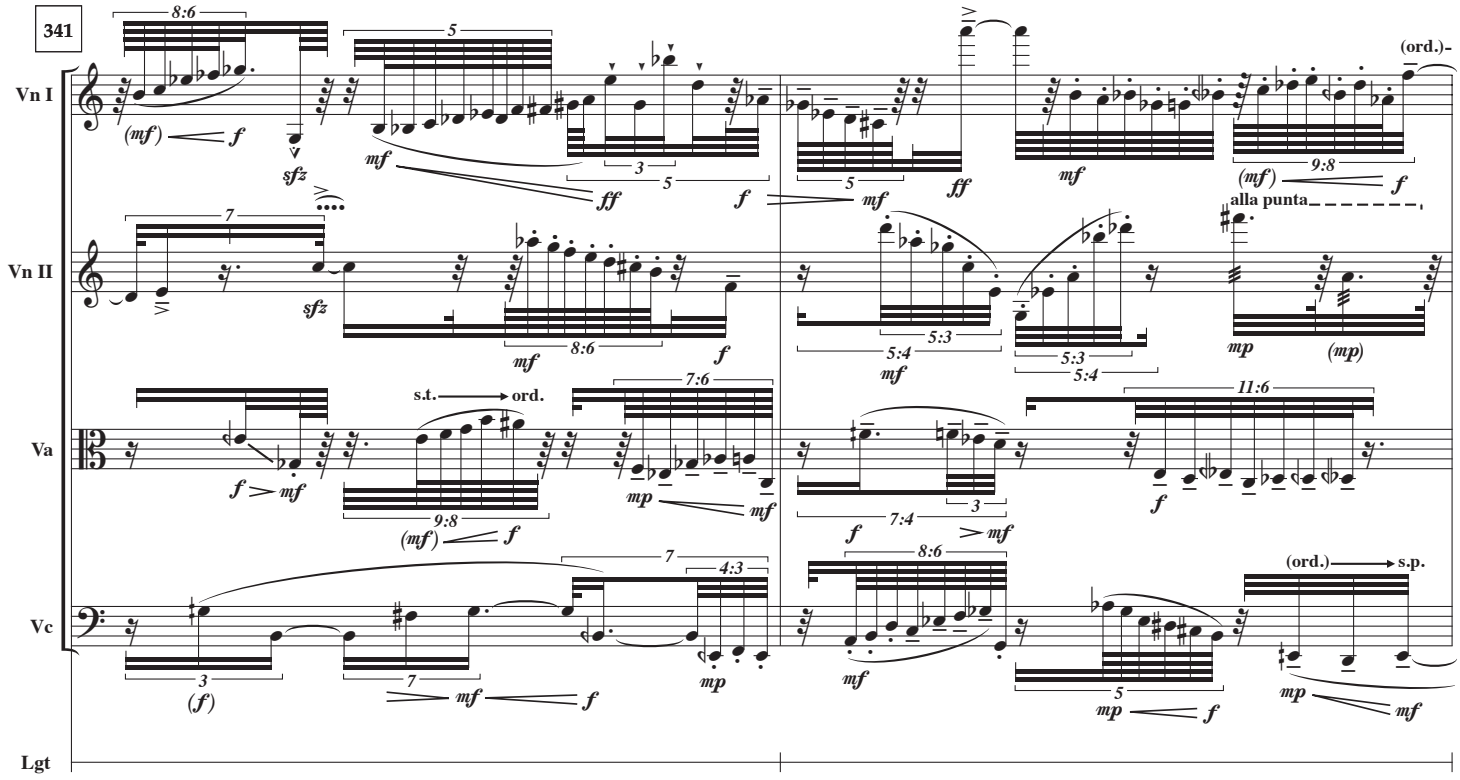

331
s.p.
ord.
Vn I
3/8
8:6
p mf pp ppp
(ord.)
s.p.
ord.
7/16
Vn II
(ppp)
5
9:8
5
mf pp
Va
smp-ppp
(ord.)
s.p.
Vc
7:6
7:6
ppp
(ppp) f
Lgt

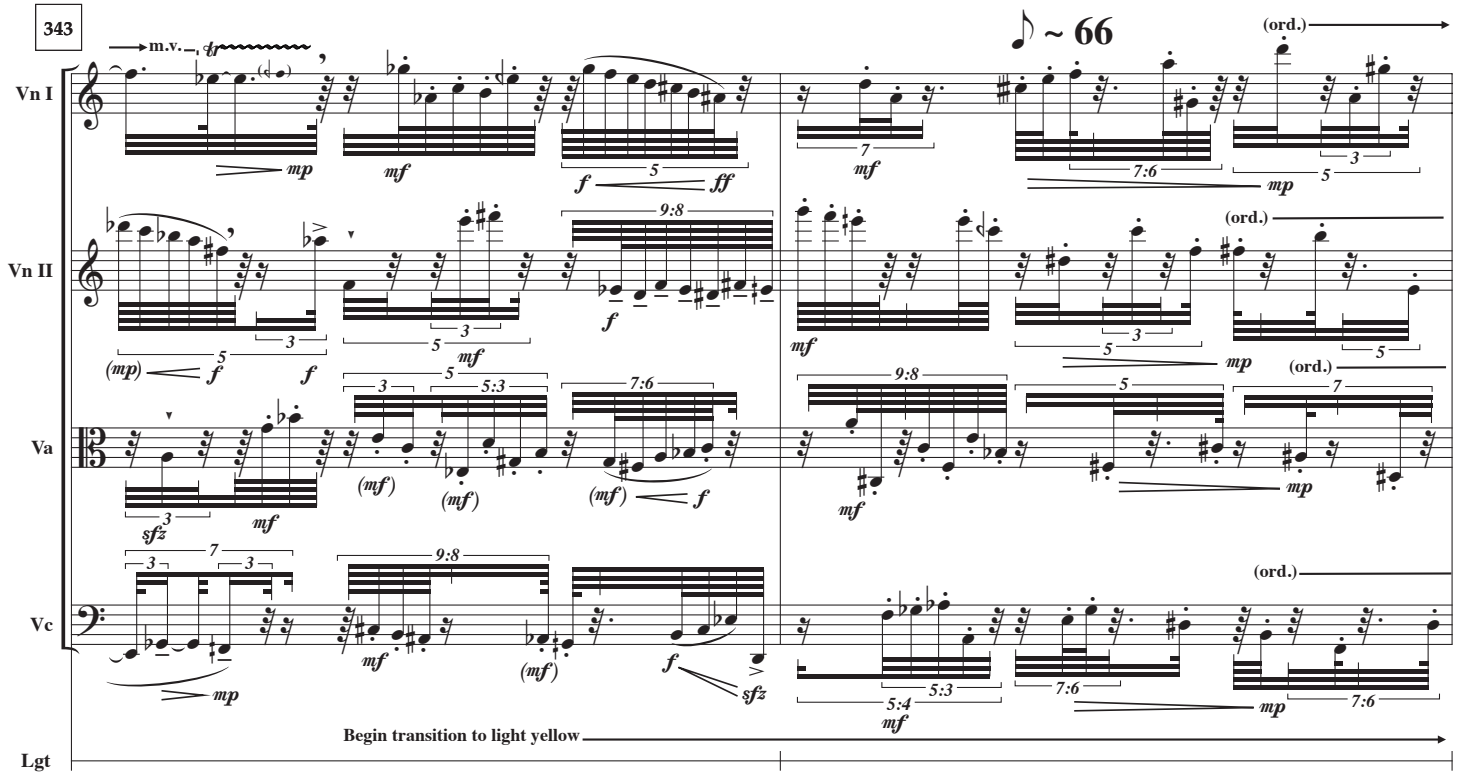

333
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
smfpp
ppp
f
7:6
(ord.)
s.p.
ppp
9:8
(ppp)
ord.
(ord.)
7:6
pp
ppp
(ppp)

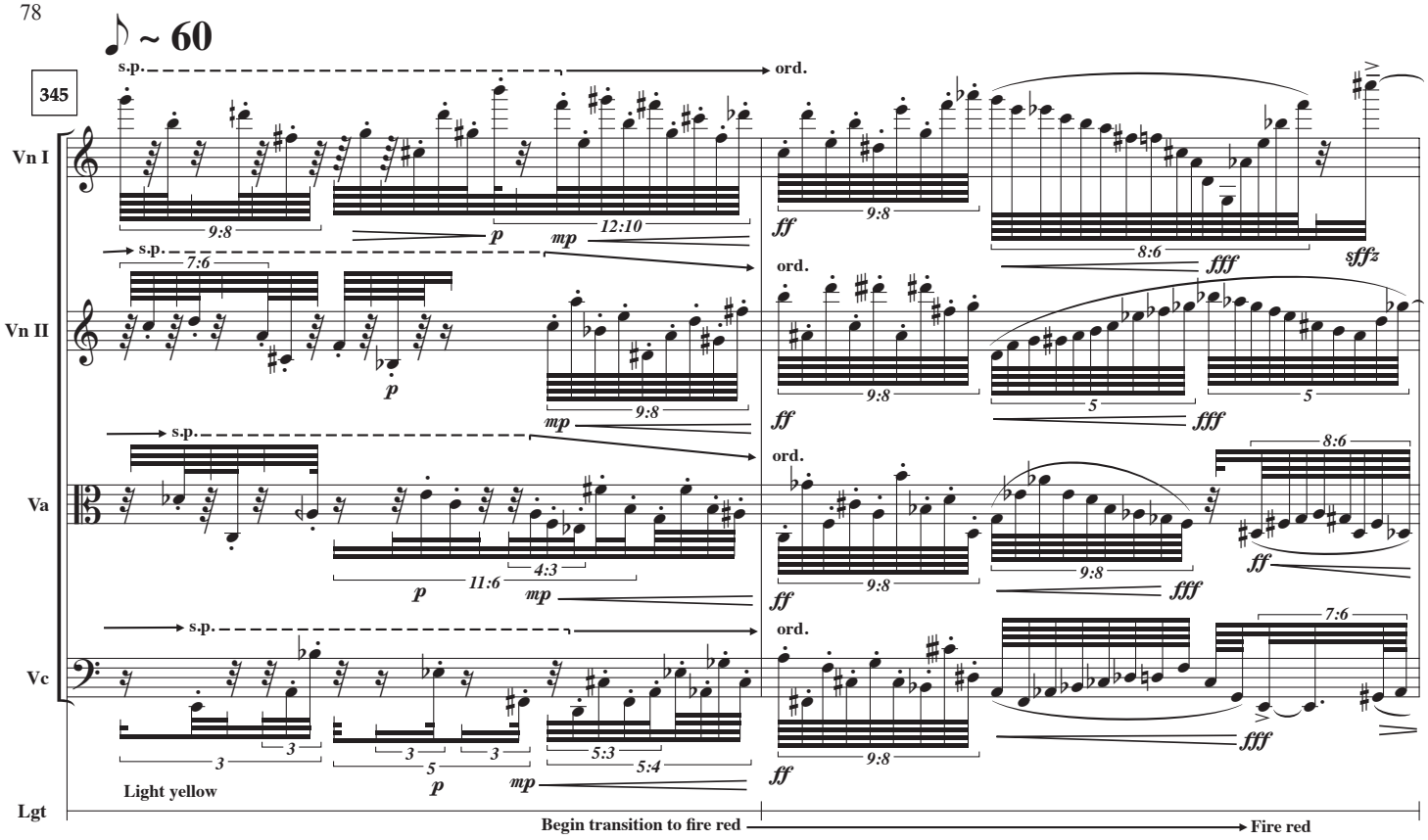

335
Vn I
Vn II
Va
Vc
Lgt
s.p.
7:6
pp
ord.
s.p.
5
5
5
f
pp
s.p.
ord.
9:8
loco
4:3
11:6
pp
ff
Begin transition to red-orange

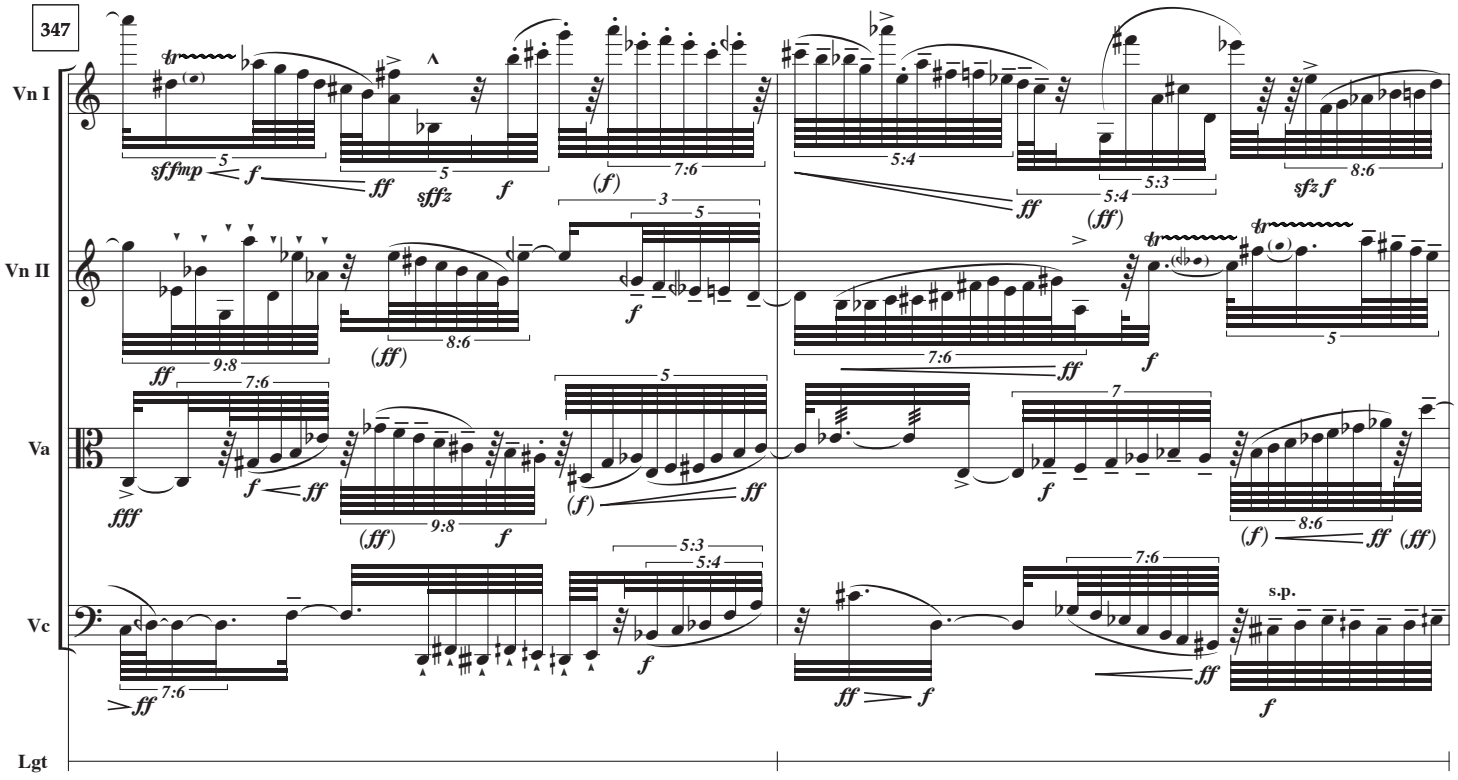

337
Vn I
Vn II
Va
Vc
Lgt
loco ord.
s.p.
ord.
m.s.p.
poco s.p.
Red-orange

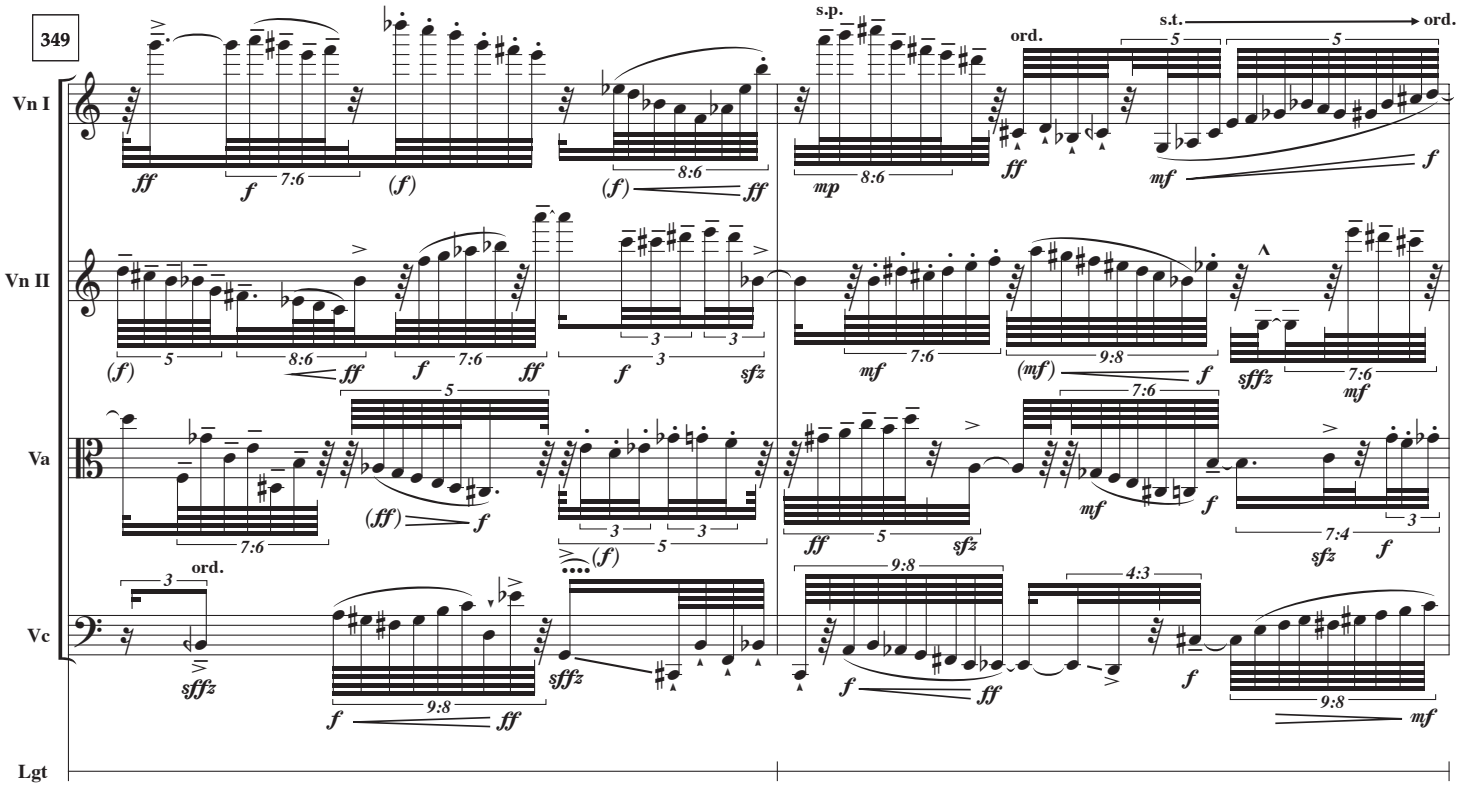

339
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.

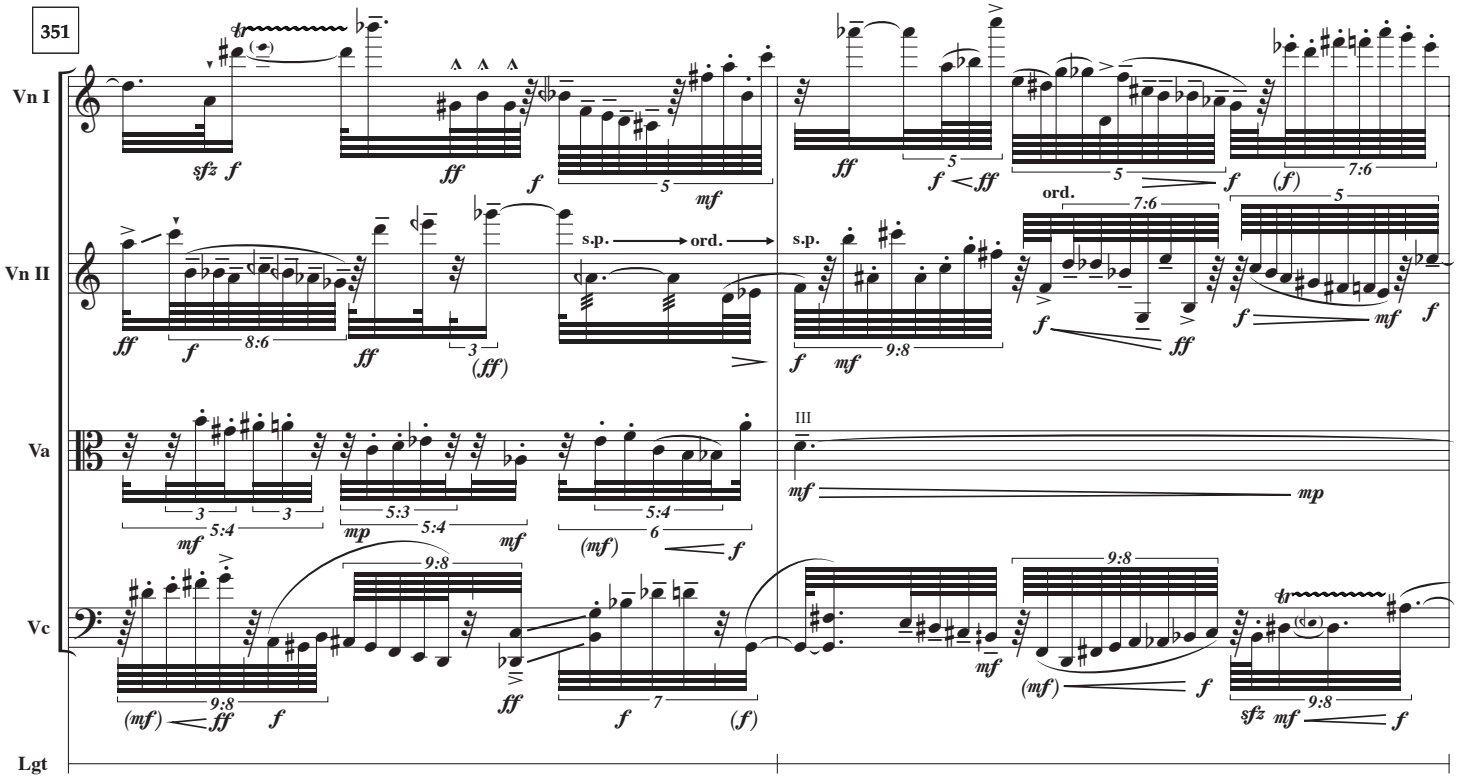

341
Vn I
Vn II
Va
Vc
Lgt
(ord.)
alla punta
s.t.
ord.
(ord.)
s.p.

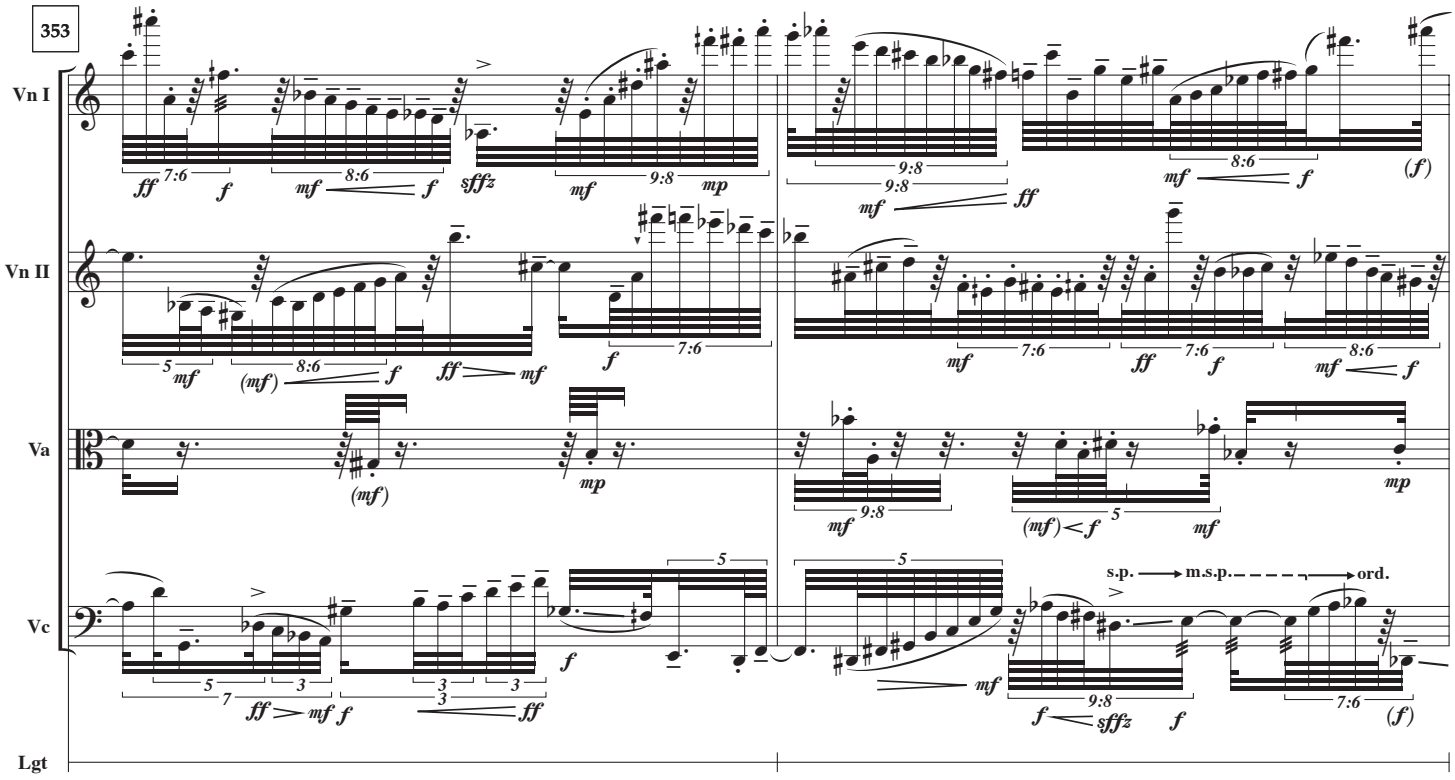

343
m.v.
♪ ~ 66
(ord.)
Vn I
Vn II
Va
Vc
Lgt
Begin transition to light yellow

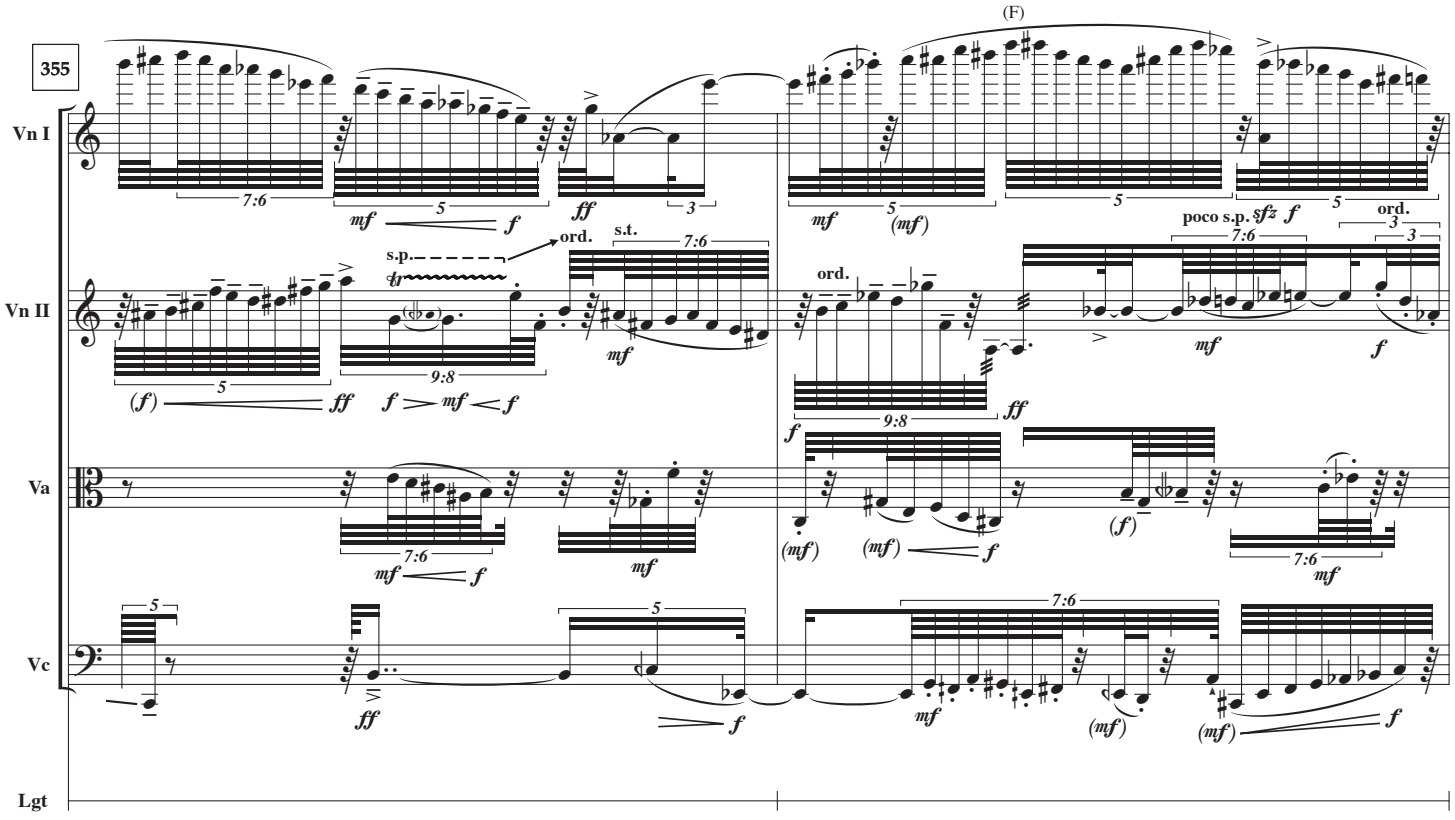

♪ ~ 60
345
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
Light yellow
Begin transition to fire red
Fire red

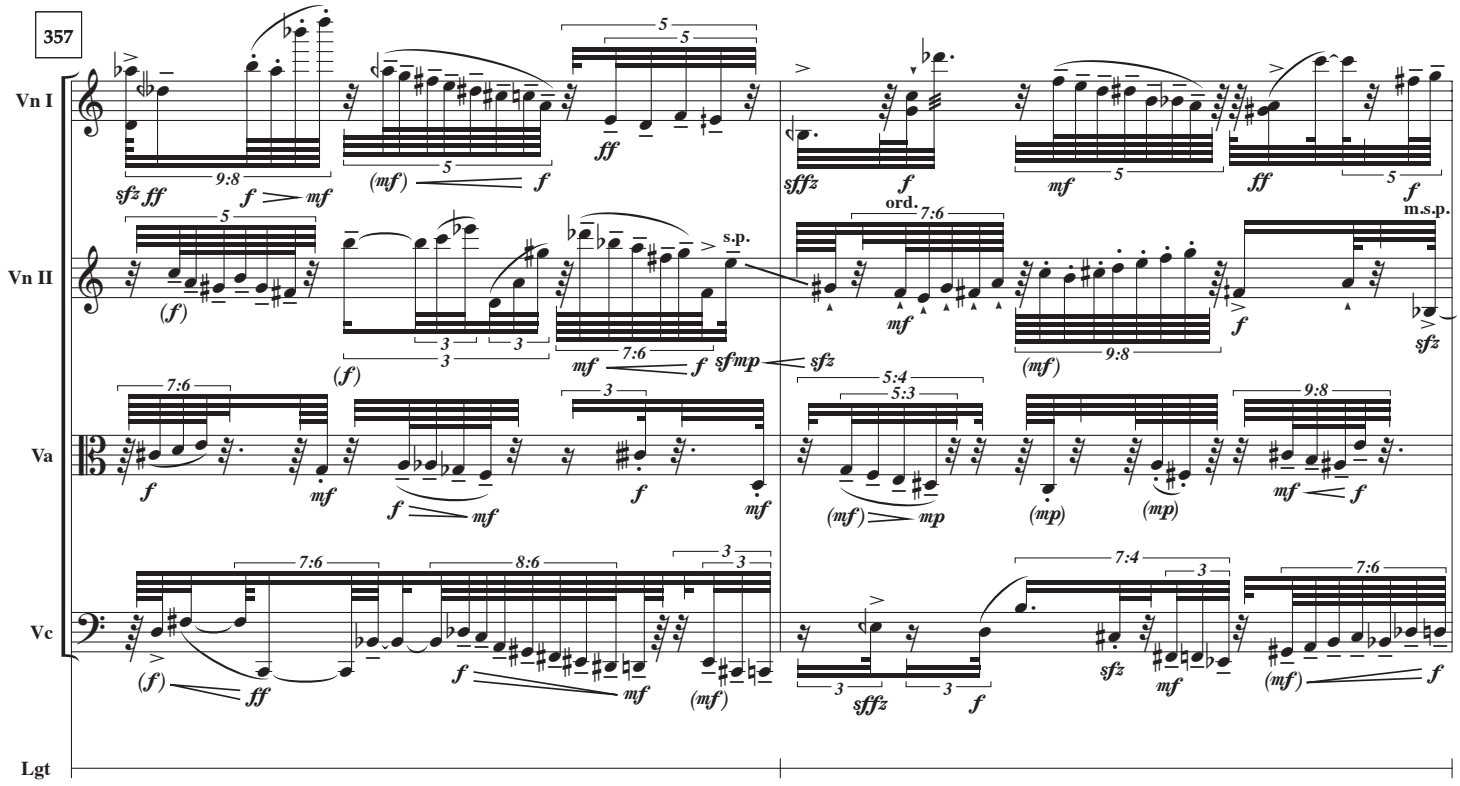

347
Vn I
Vn II
Va
Vc
Lgt
s.p.

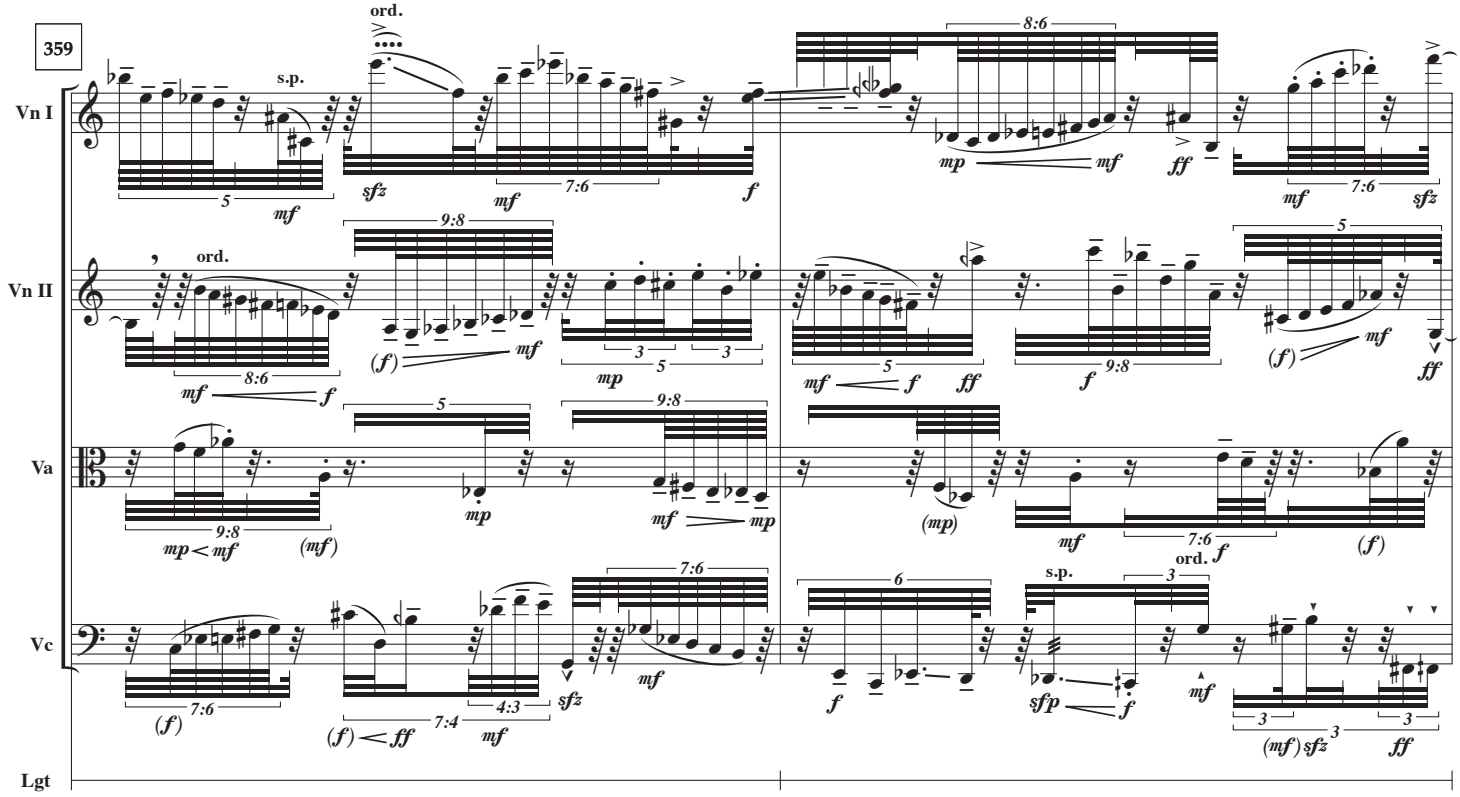

349
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
s.t.
ord.

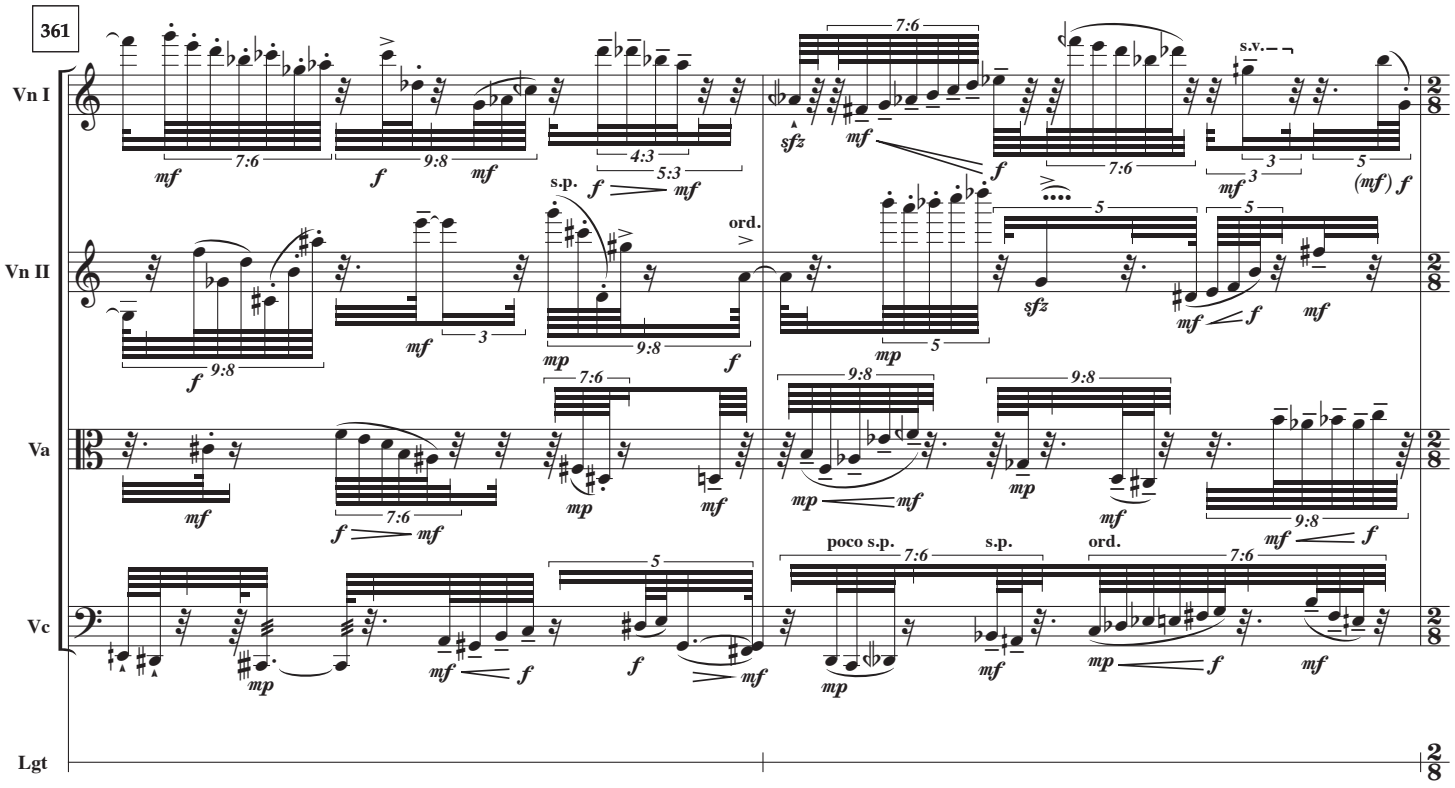

351
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
III

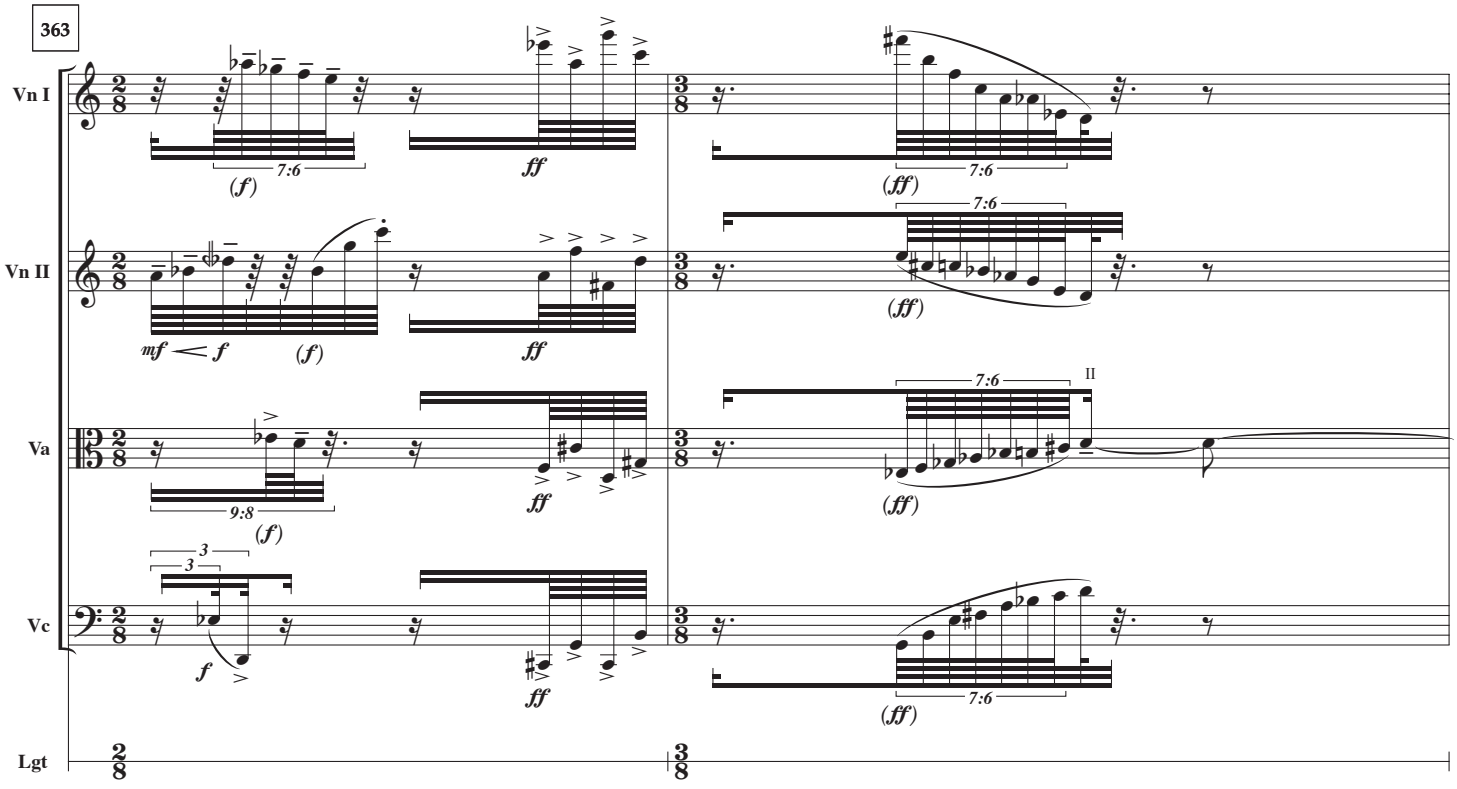

353
Vn I
Vn II
Va
Vc
Lgt
s.p.
m.s.p.
ord.

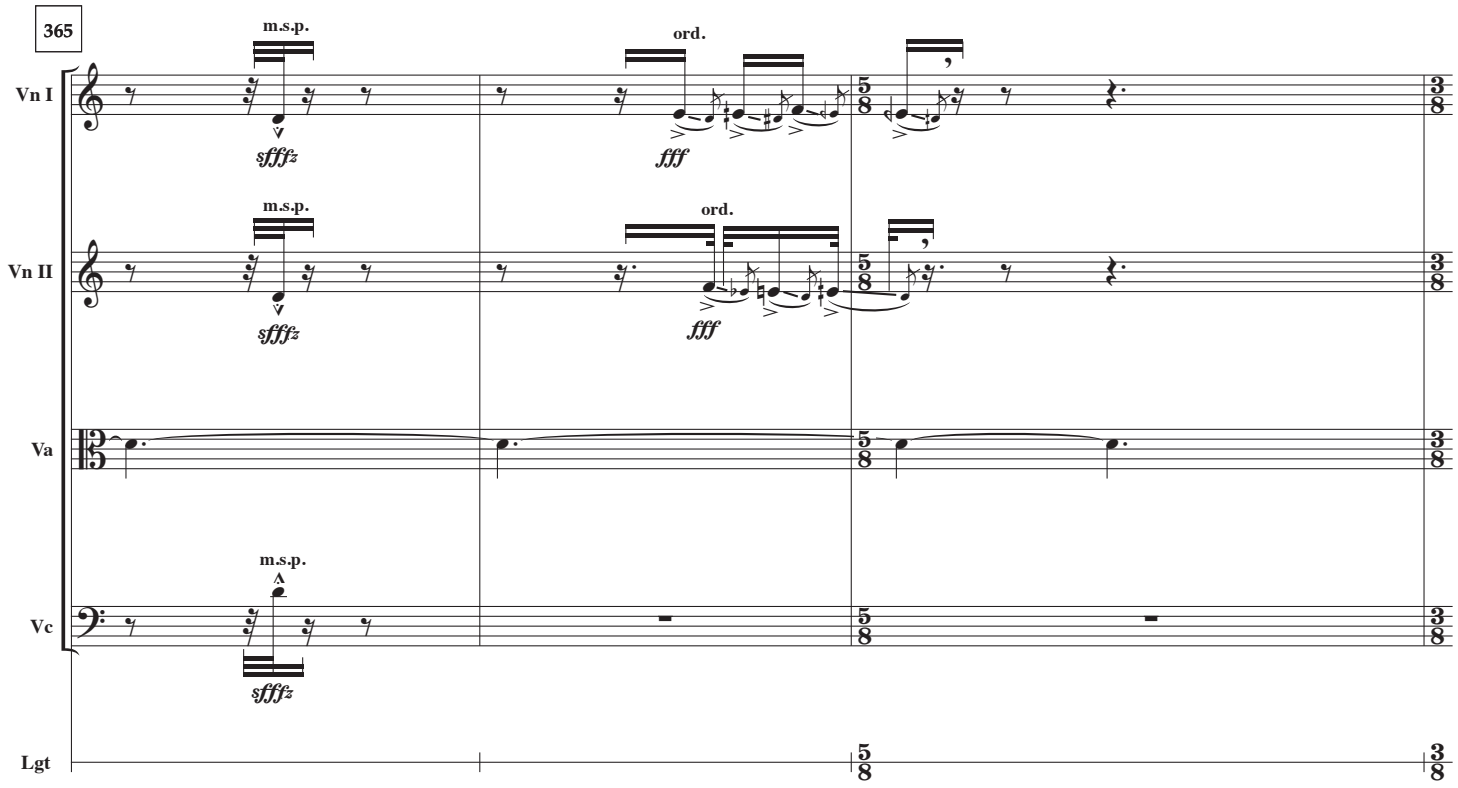

(F)
355
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
s.t.
poco s.p.

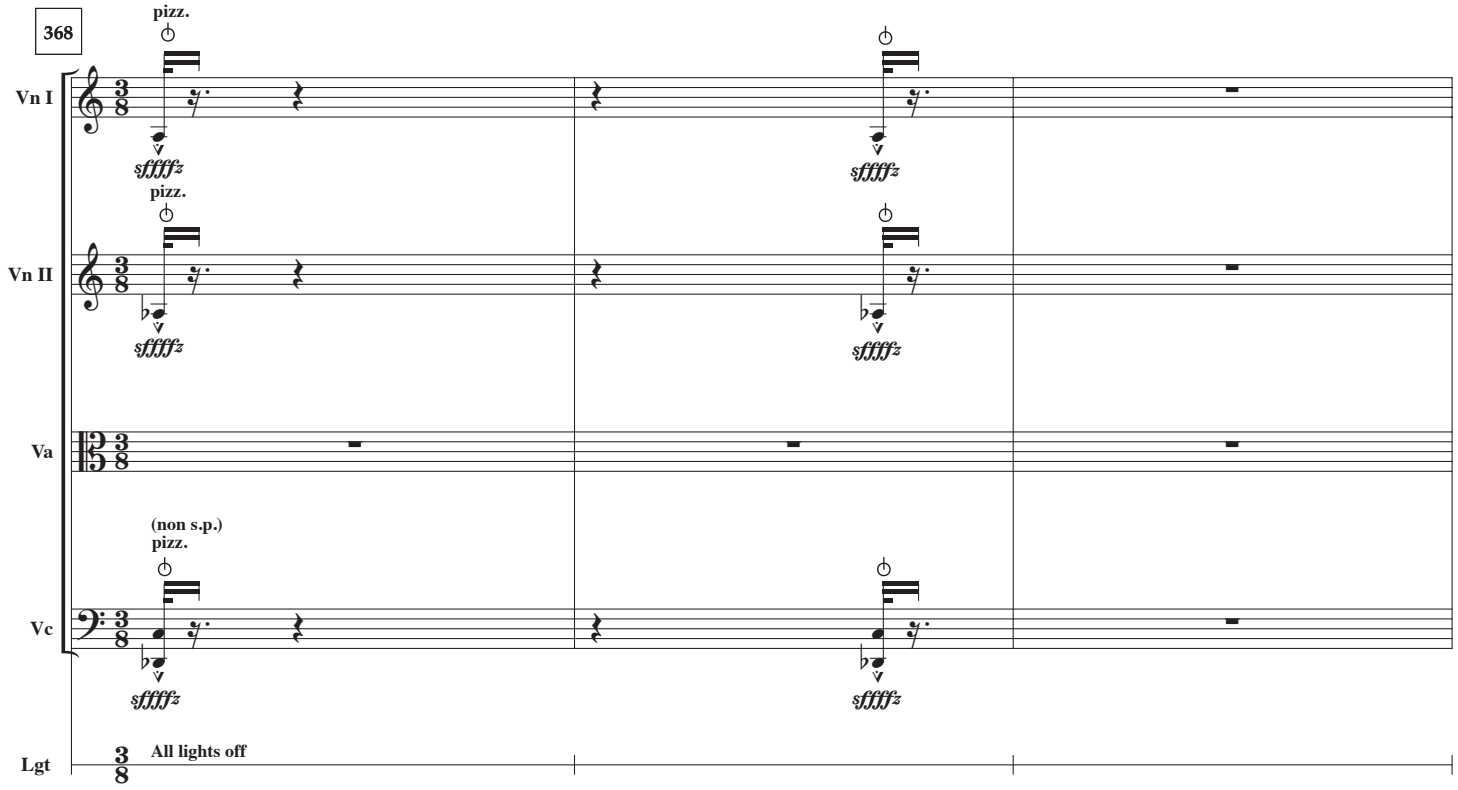

357
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.
m.s.p.

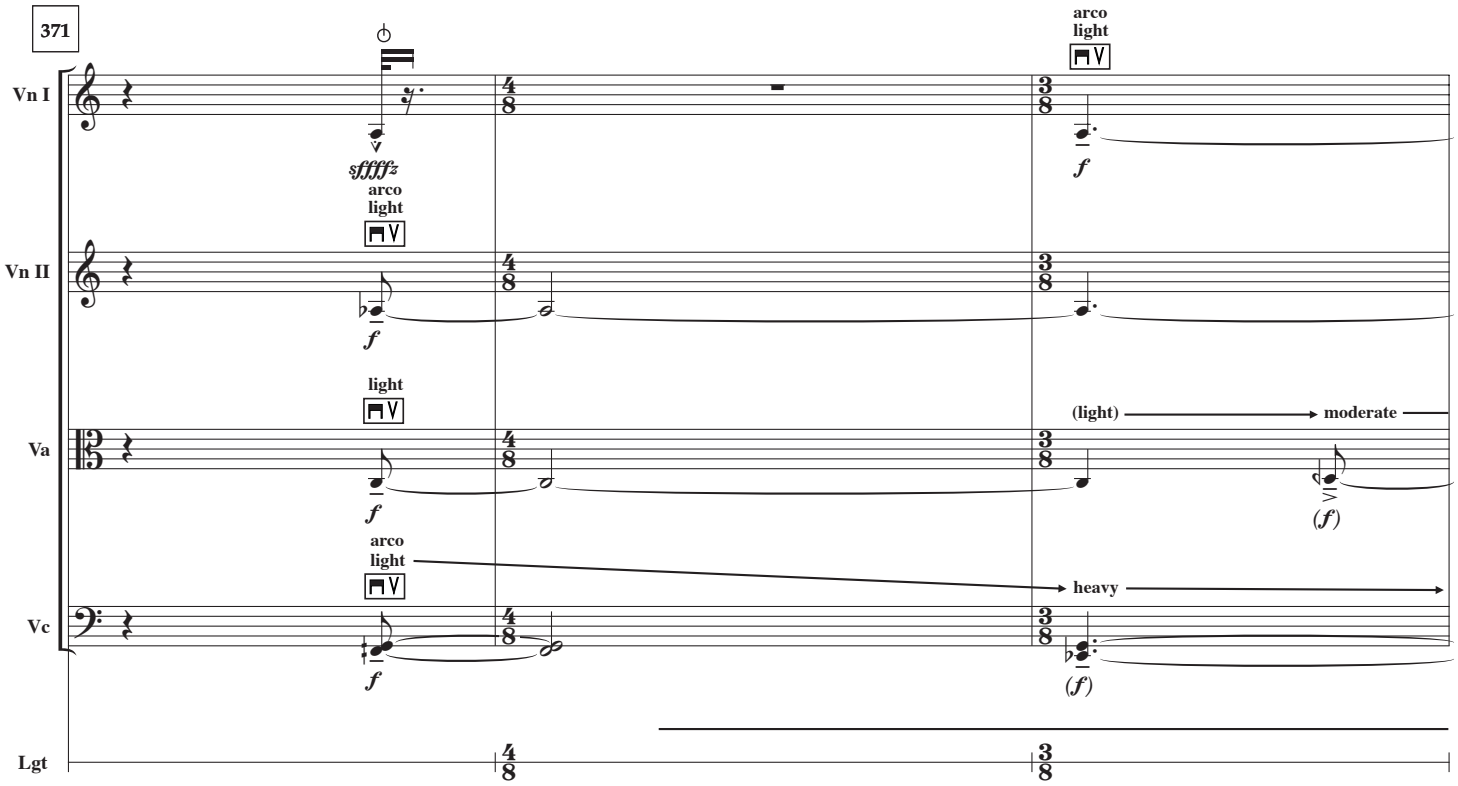

359
Vn I
Vn II
Va
Vc
Lgt
s.p.
ord.


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

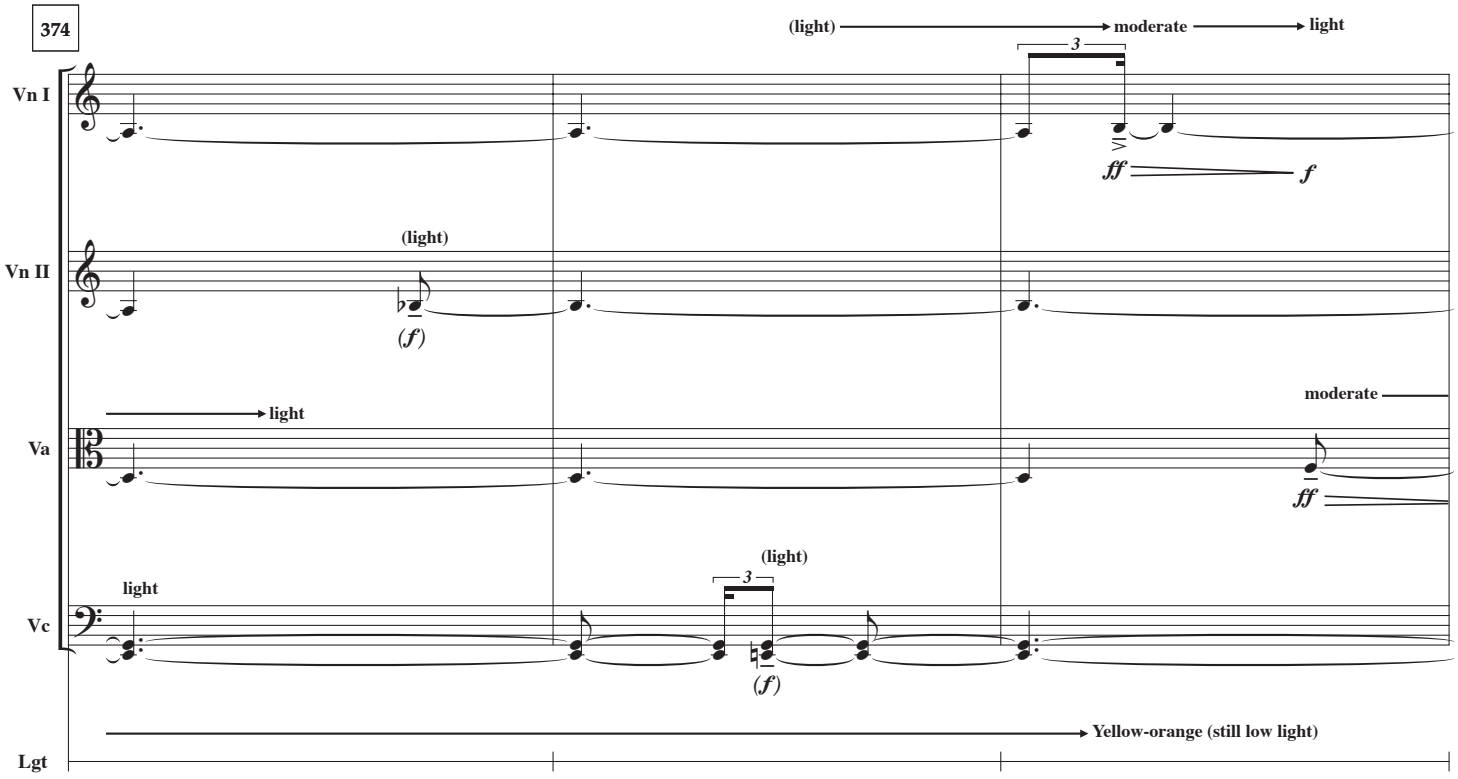

363
Vn I
Vn II
Va
Vc
Lgt
II

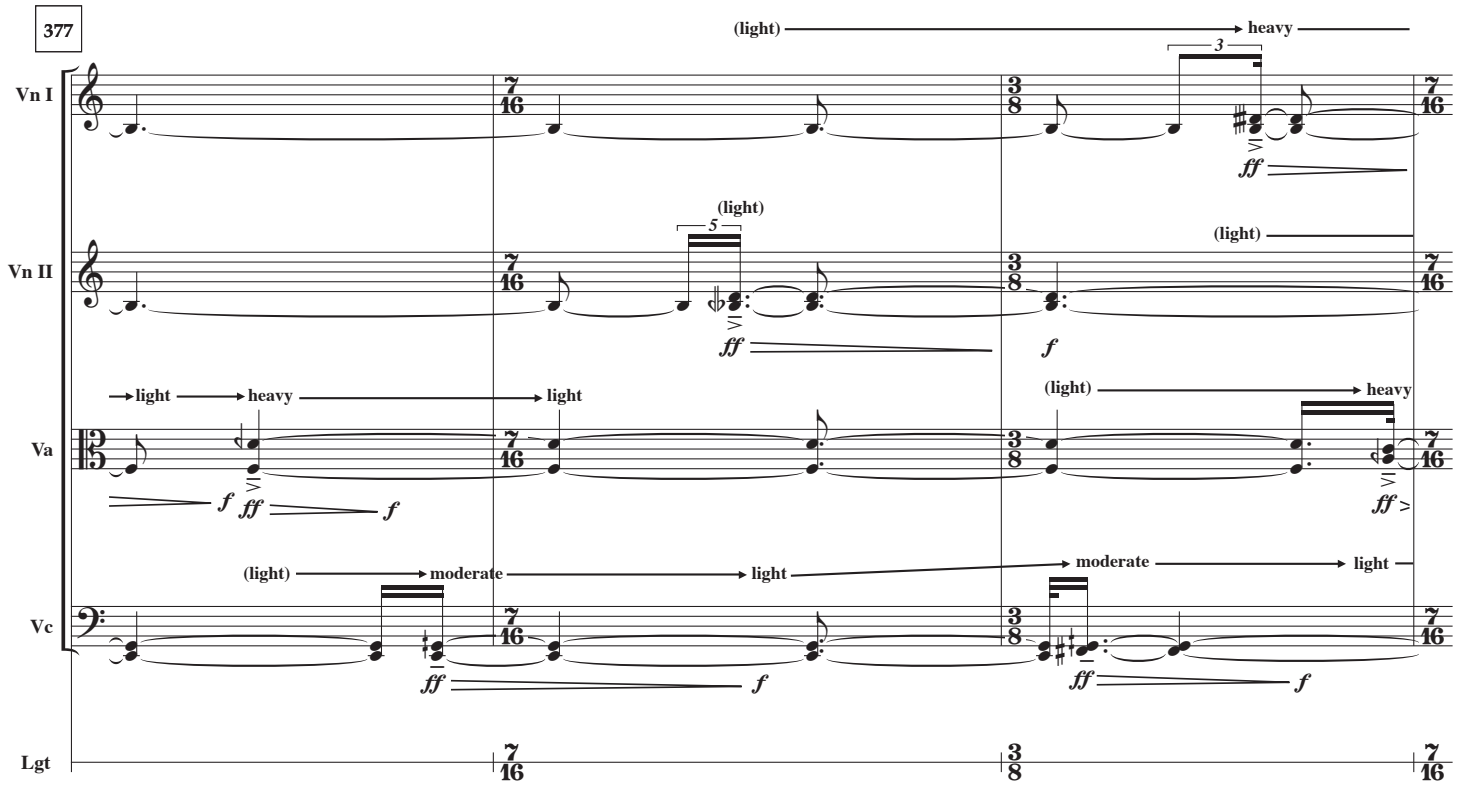

365
Vn I
Vn II
Va
Vc
Lgt
m.s.p.
ord.
sfffz
fff
5/8
3/8

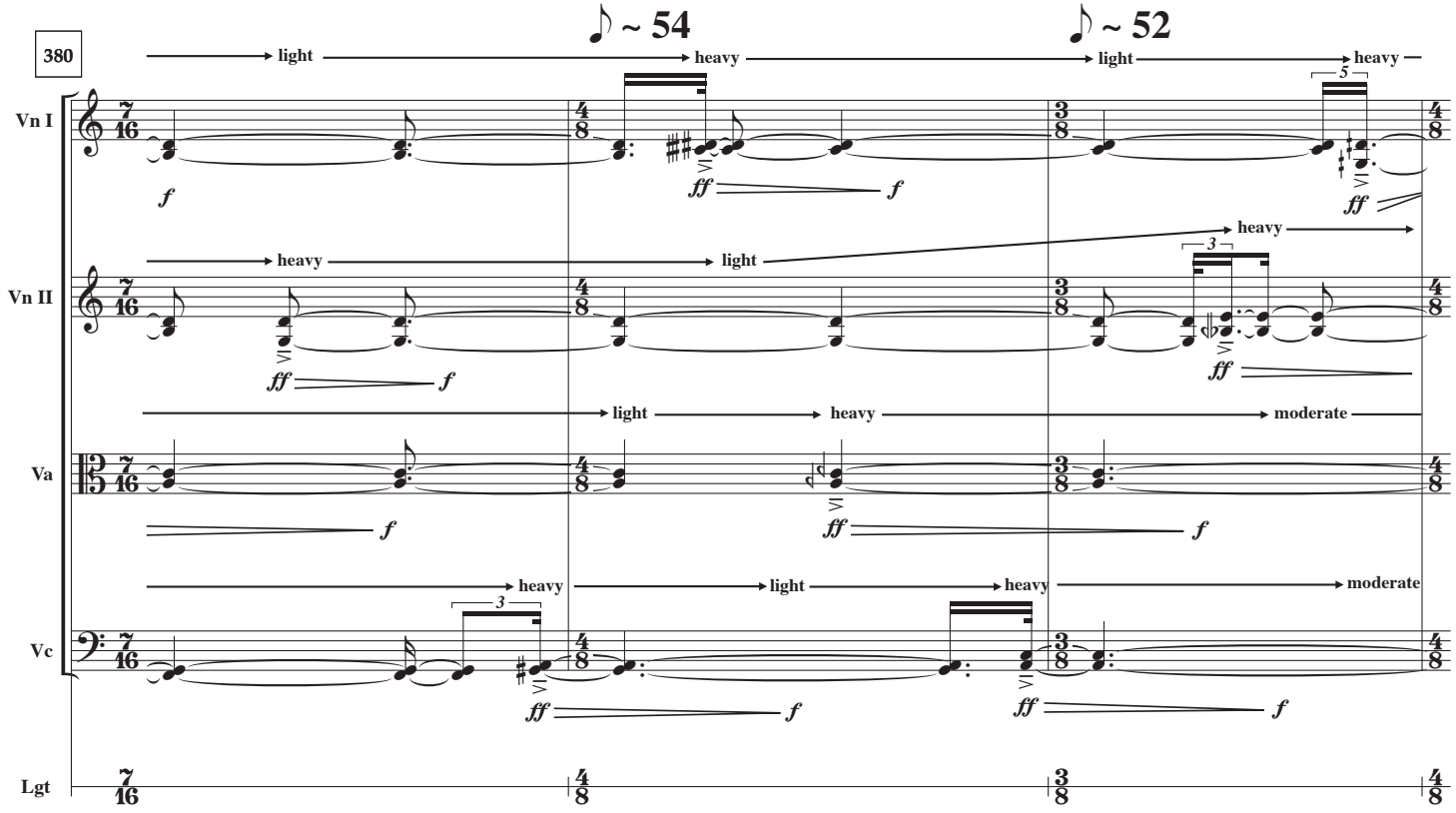

368
Vn I
Vn II
Va
Vc
Lgt
pizz.
(non s.p.)
pizz.
sffffz
All lights off
3/8

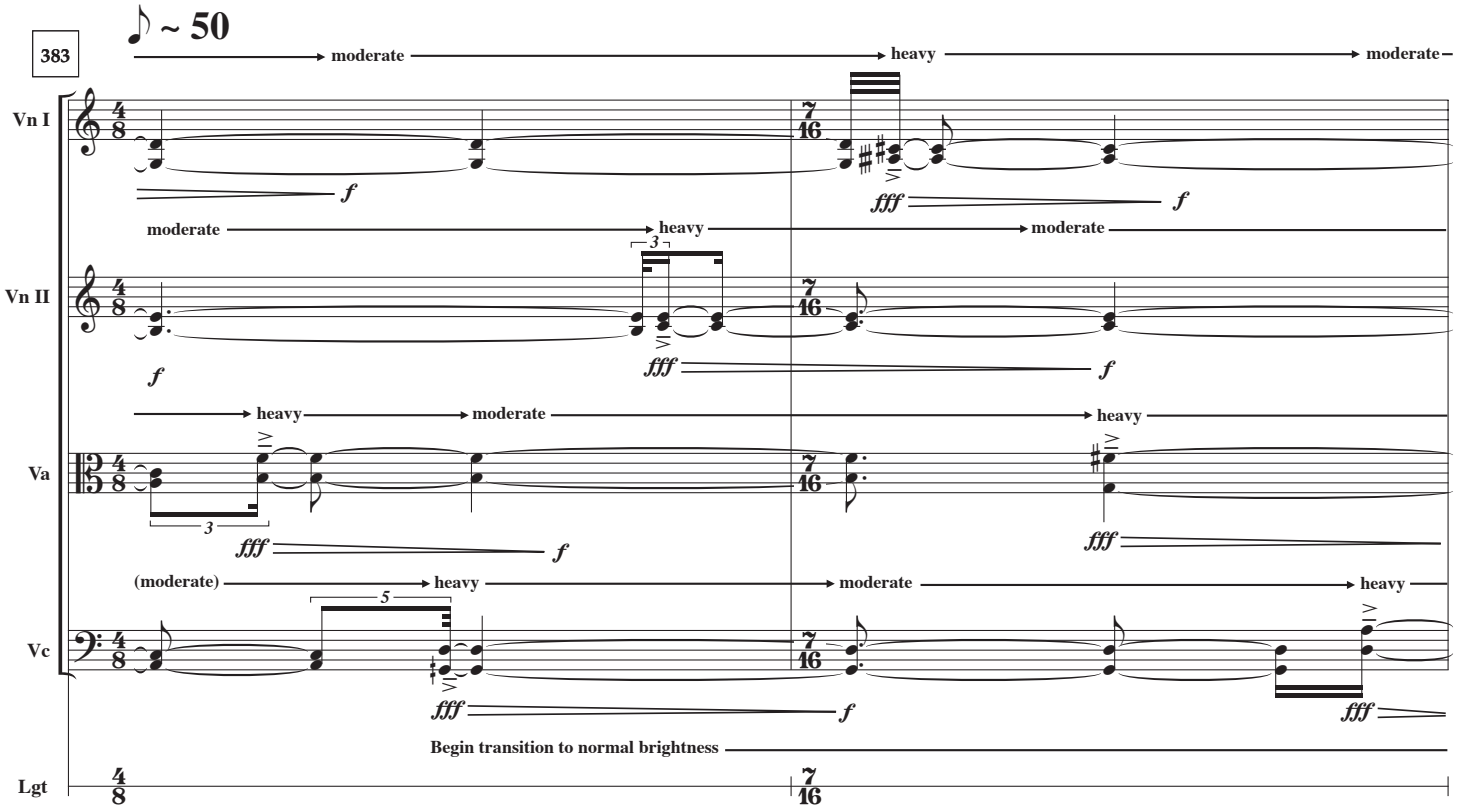


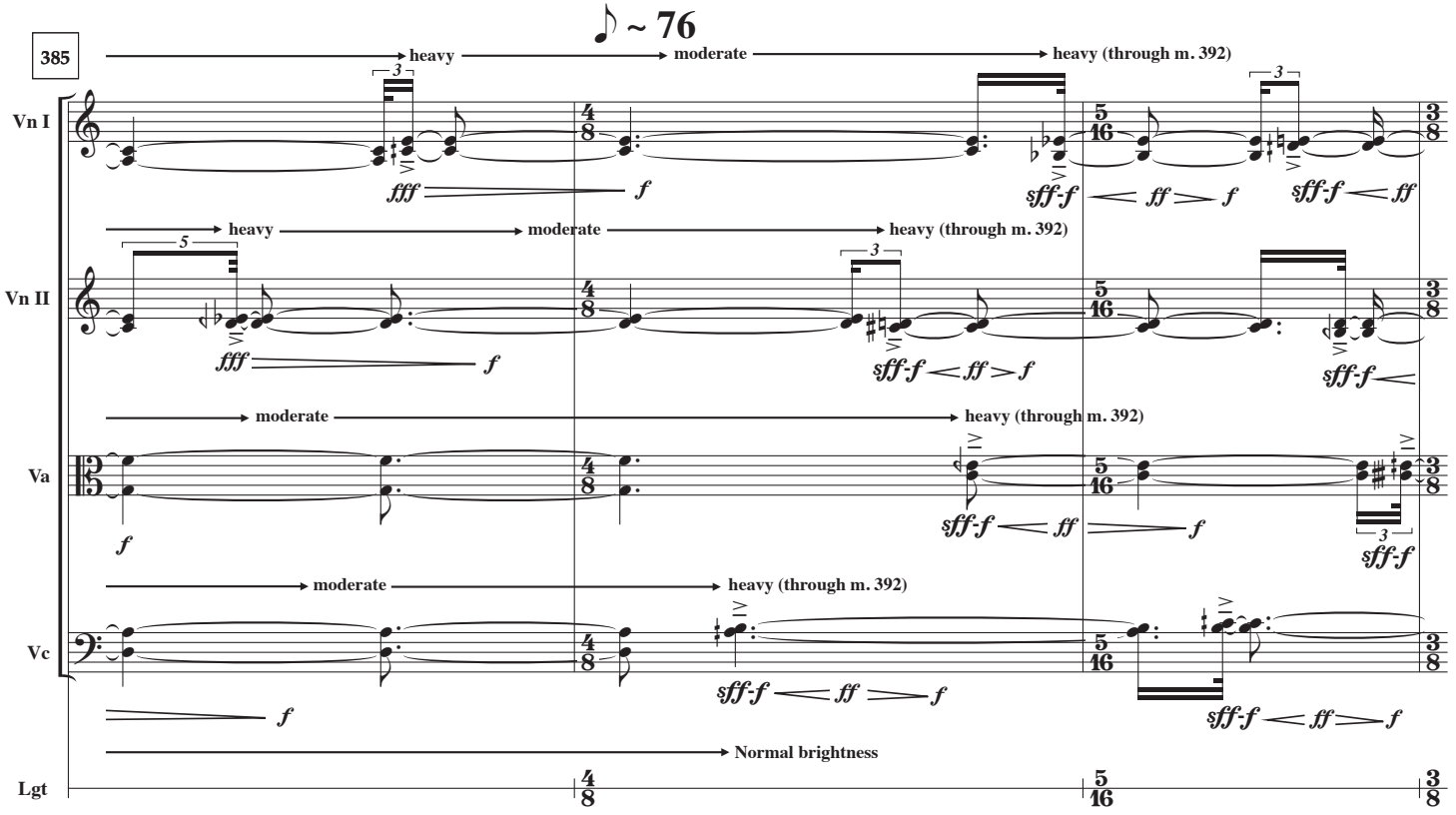
"Light" sound should be achieved through slow bow speed with little or no extra pressure, "choking" the string to produce a slightly distorted tone. "Moderate" and "heavy" sounds require somewhat slow bow speeds with heavier pressure to produce distorted and heavily distorted tones, respectively. Pitch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

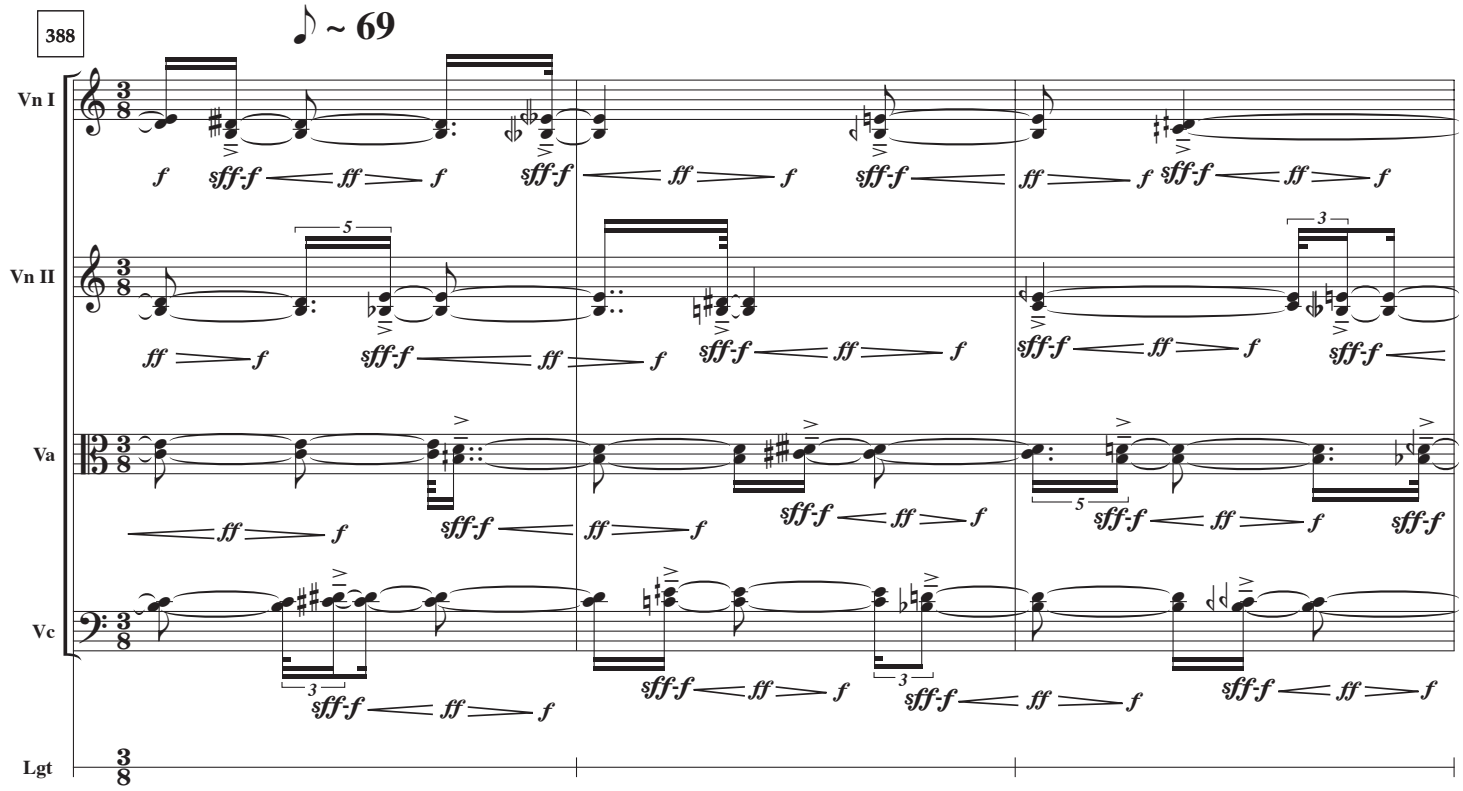


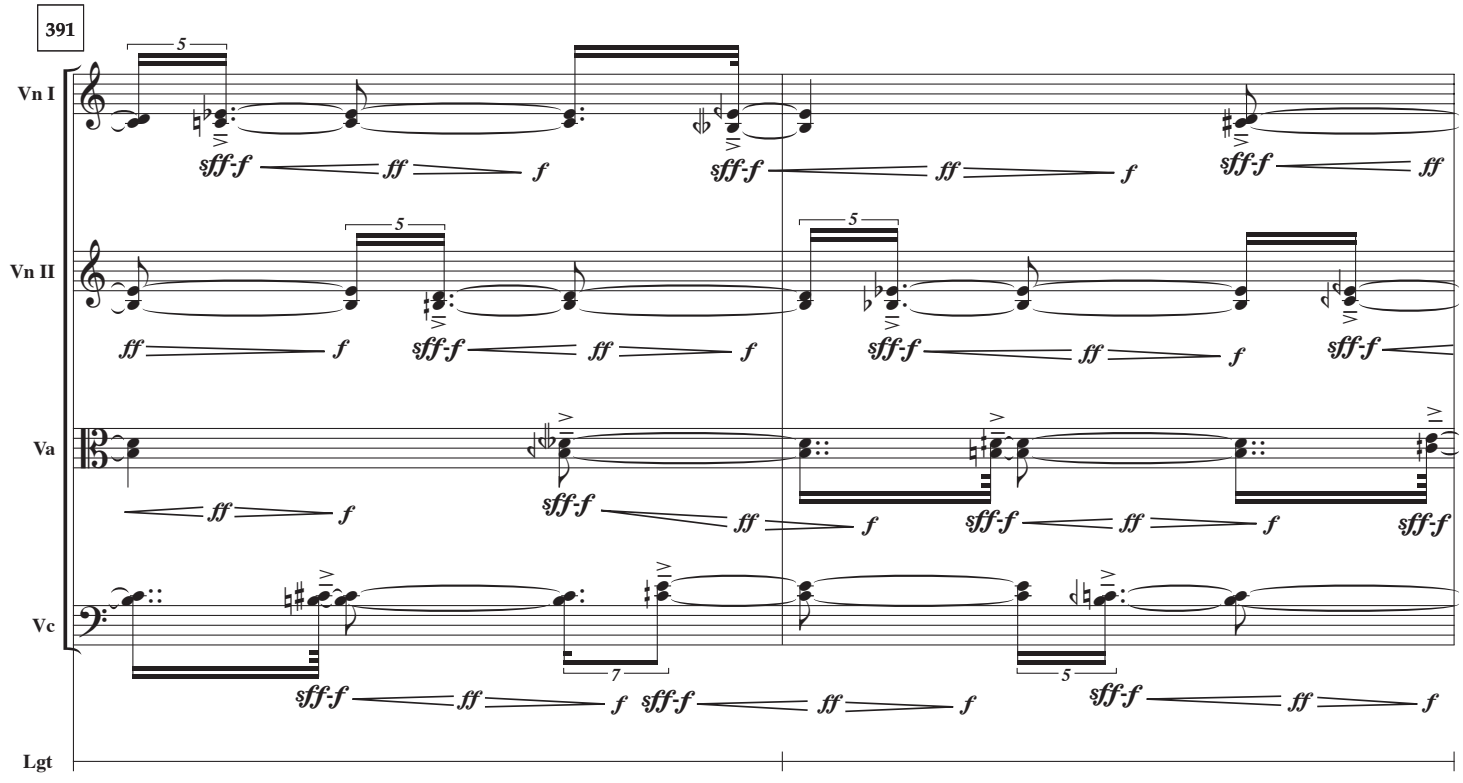

377
Vn I
Vn II
Va
Vc
Lgt
(light) heavy
(light)
light heavy light
(light) heavy
(light) moderate light
moderate light
ff
f

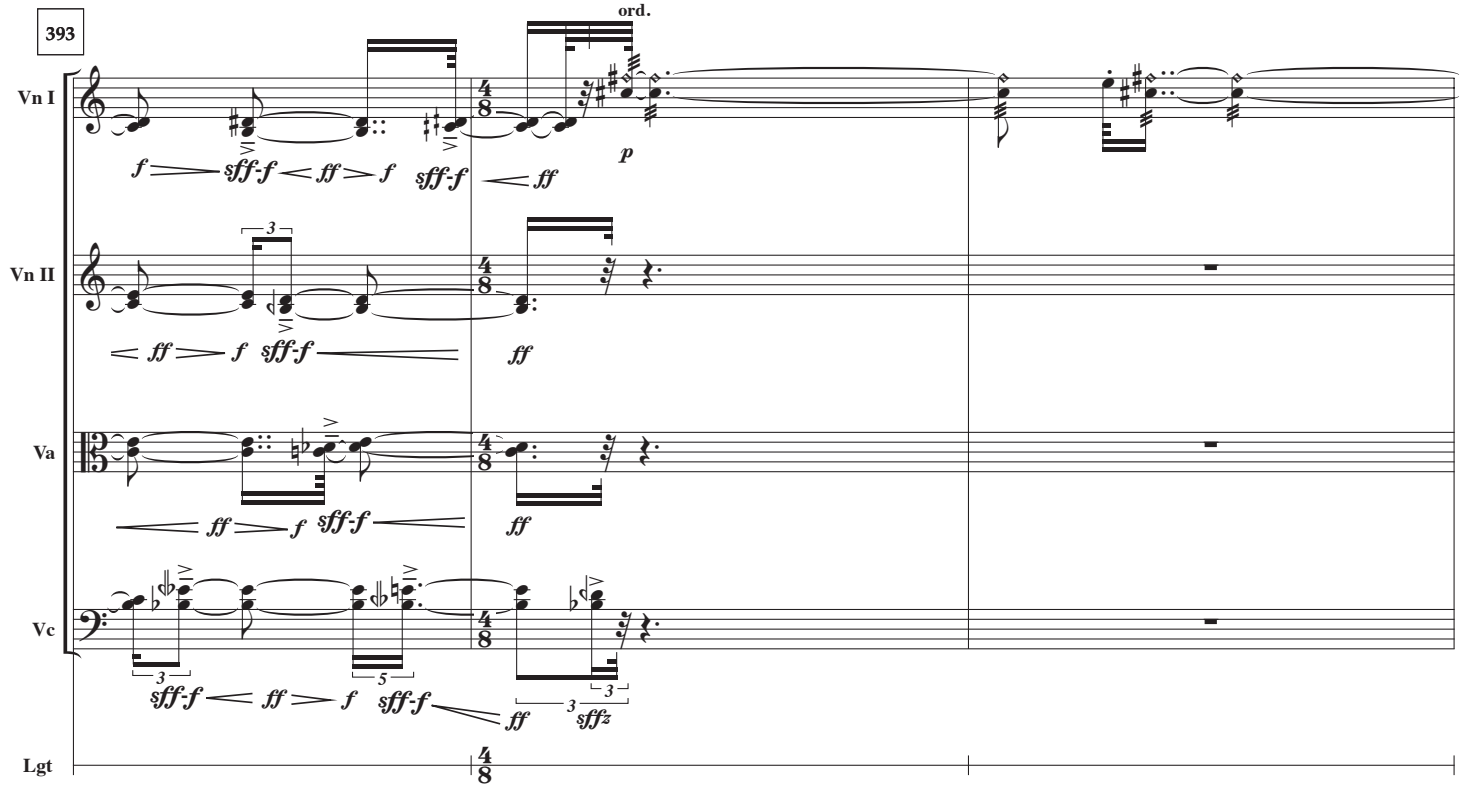

380
♪ ~ 54
♪ ~ 52
Vn I
Vn II
Va
Vc
Lgt
light heavy
light heavy
heavy light
heavy
light heavy moderate
heavy light heavy moderate
ff
f

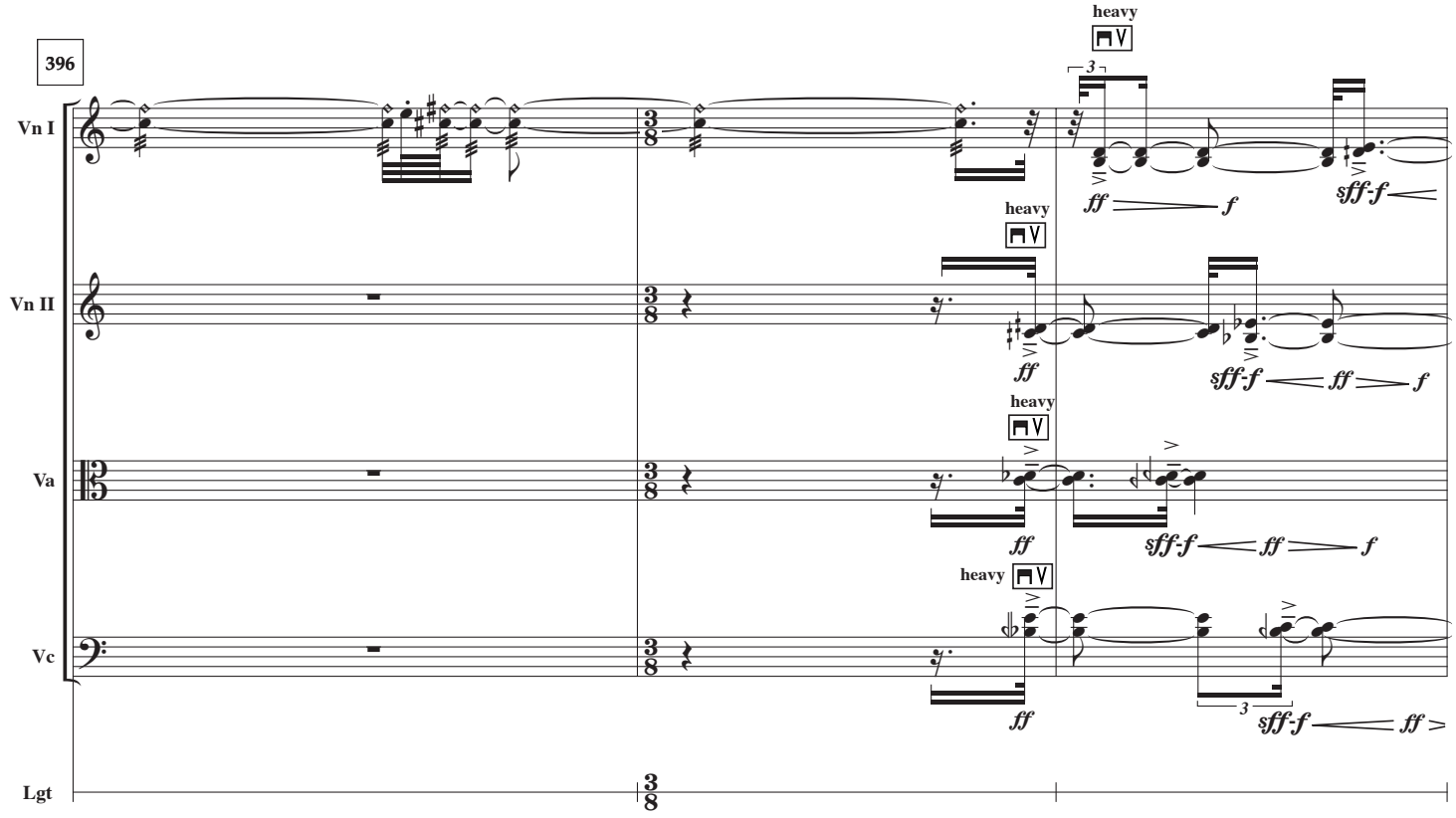

383
♪ ~ 50
moderate
heavy
moderate
Vn I
Vn II
Va
Vc
(moderate)
Begin transition to normal brightness
Lgt

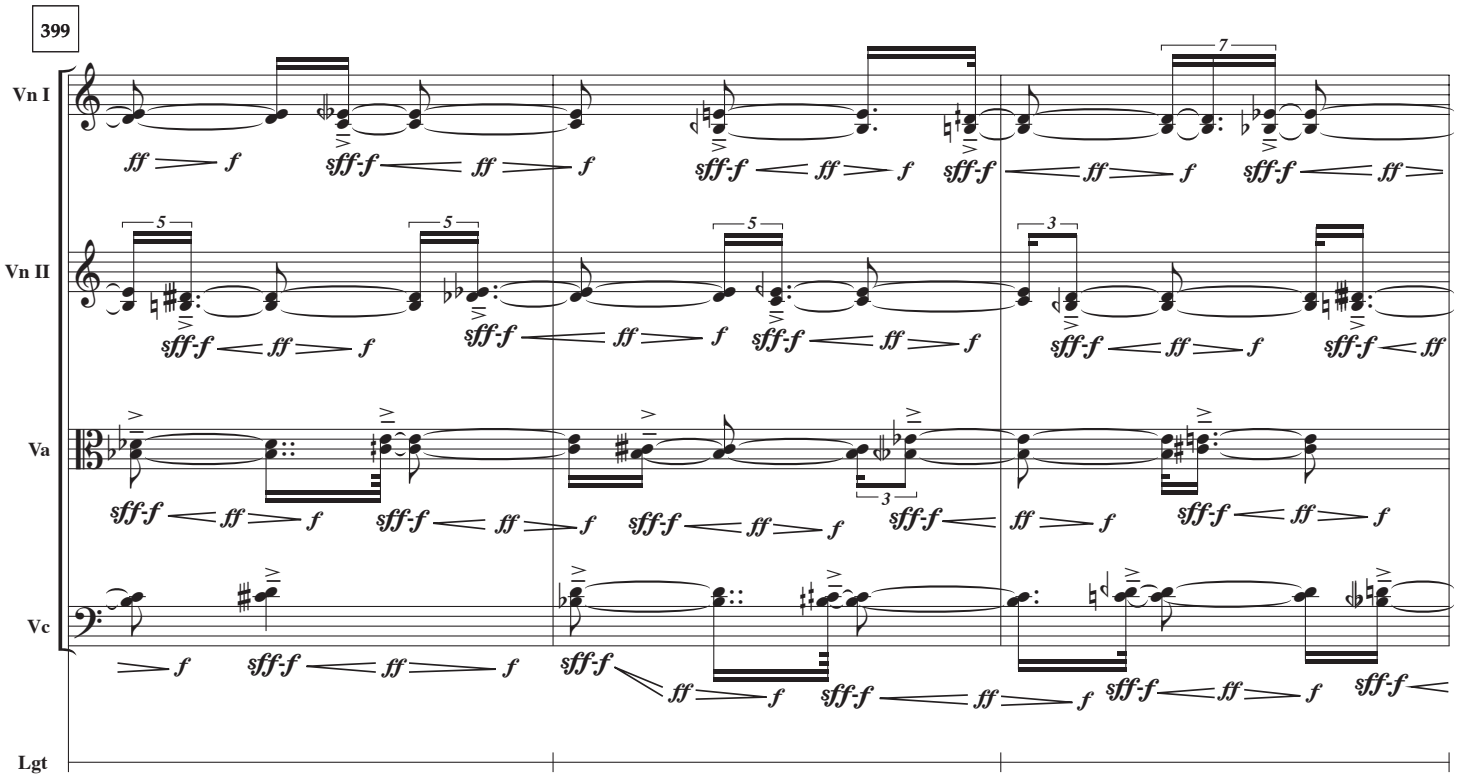

385
♪ ~ 76
heavy
moderate
heavy (through m. 392)
Vn I
Vn II
Va
Vc
Normal brightness
Lgt

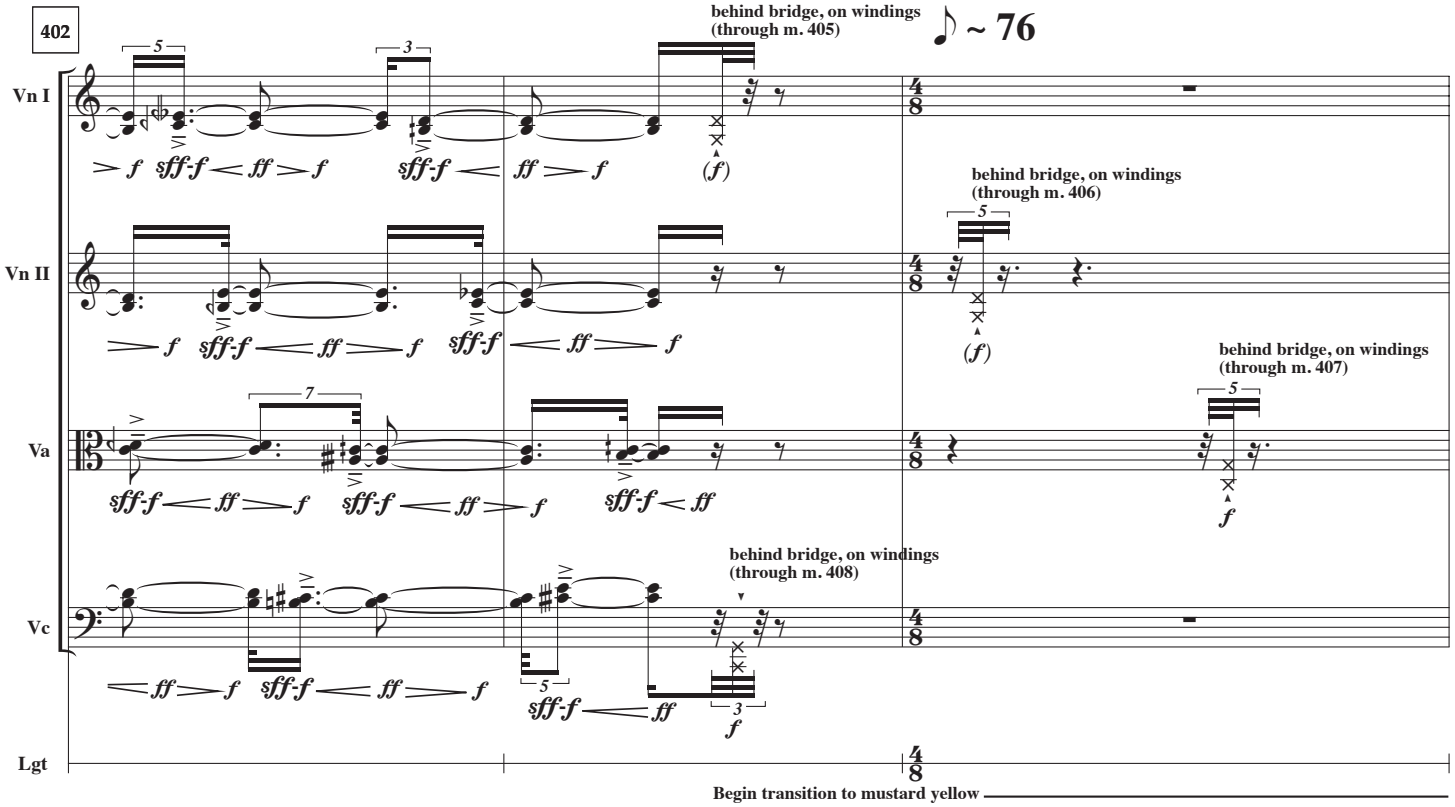

388
♪ ~ 69
Vn I
Vn II
Va
Vc
Lgt

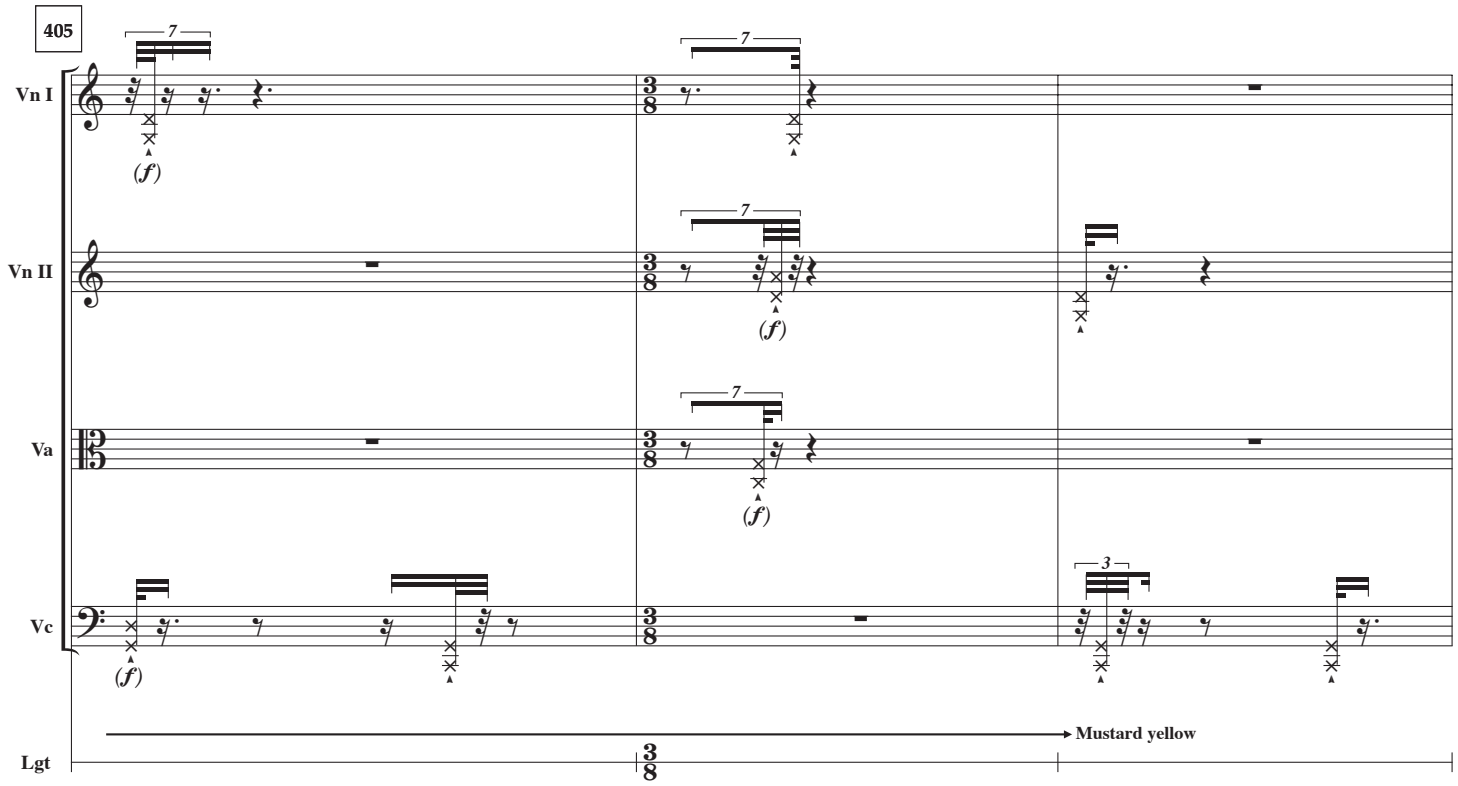

391
Vn I
Vn II
Va
Vc
Lgt

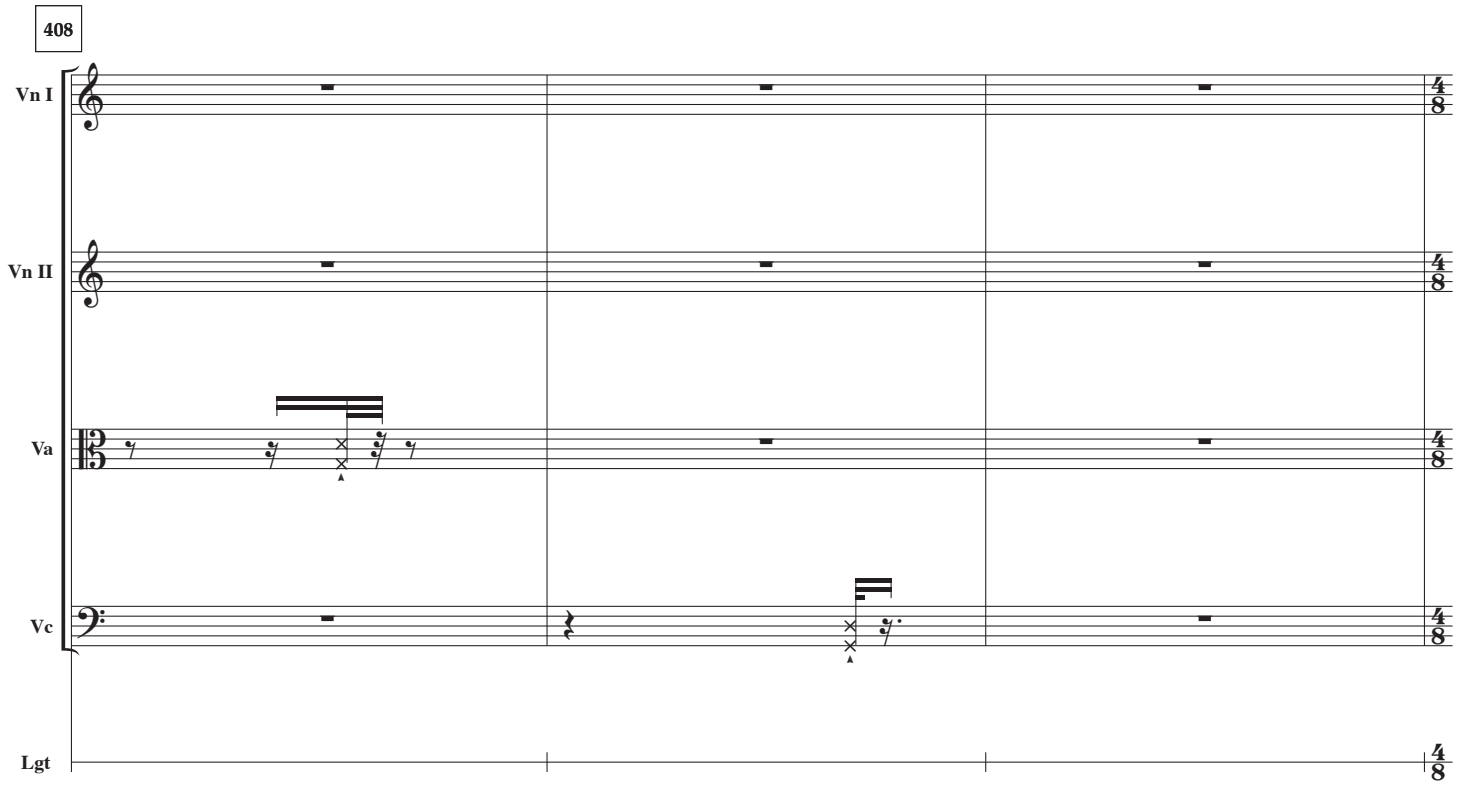

393
ord.
Vn I
Vn II
Va
Vc
Lgt


396
heavy
Vn I
Vn II
Va
Vc
Lgt


399
Vn I
Vn II
Va
Vc
Lgt

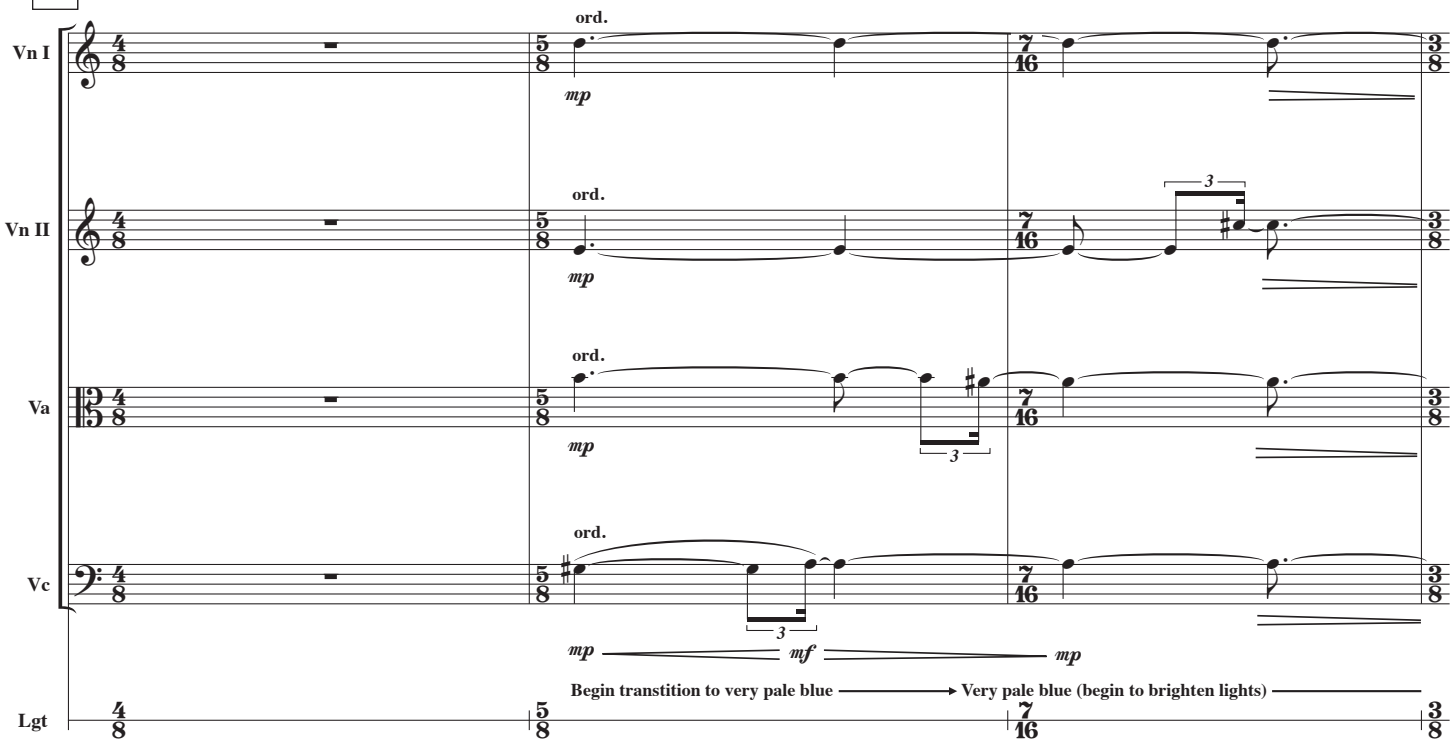

402
behind bridge, on windings
(through m. 405)
♪ ~ 76
behind bridge, on windings
(through m. 406)
behind bridge, on windings
(through m. 407)
behind bridge, on windings
(through m. 408)
Vn I
Vn II
Va
Vc
Lgt
Begin transition to mustard yellow


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

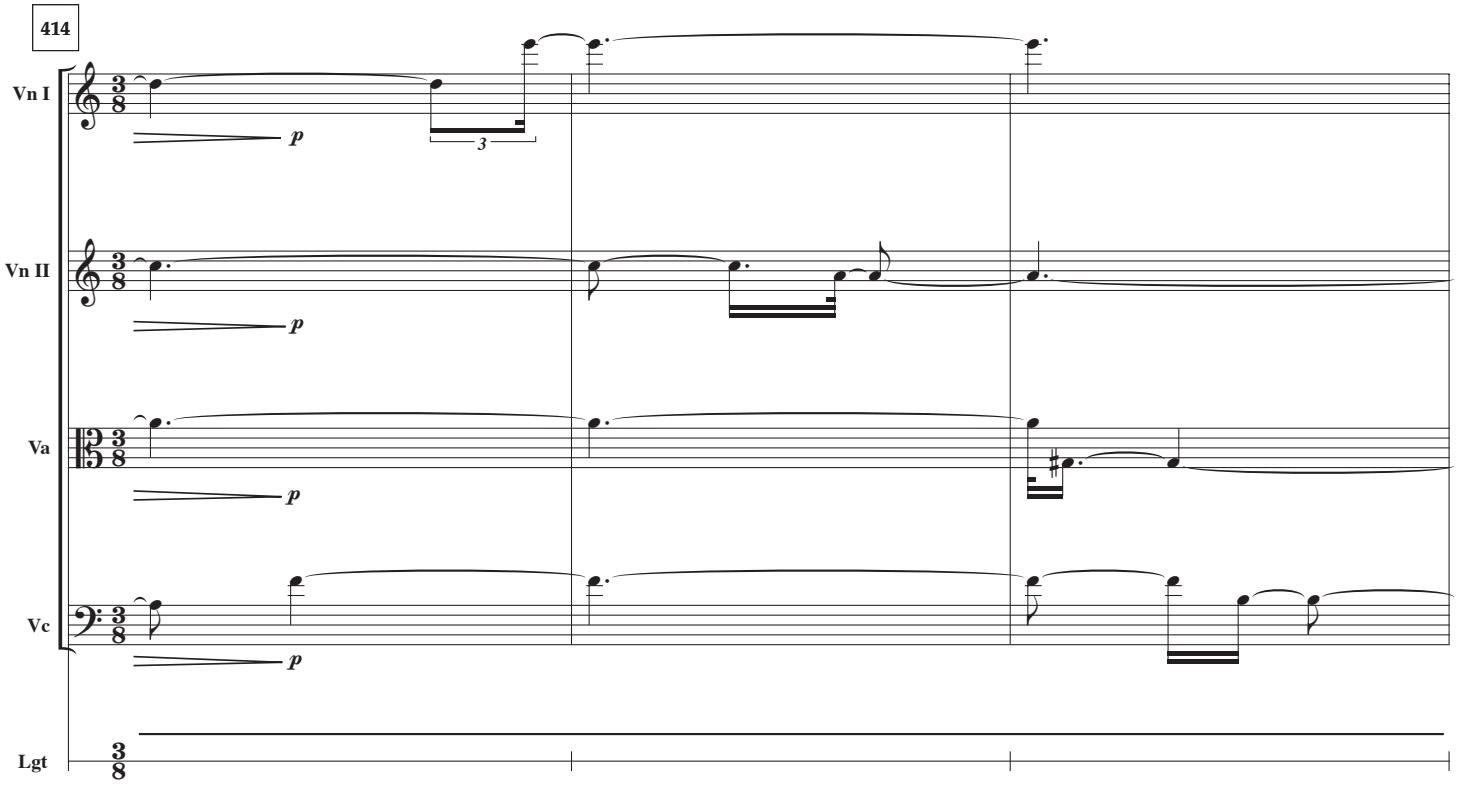

408
Vn I
Vn II
Va
Vc
Lgt

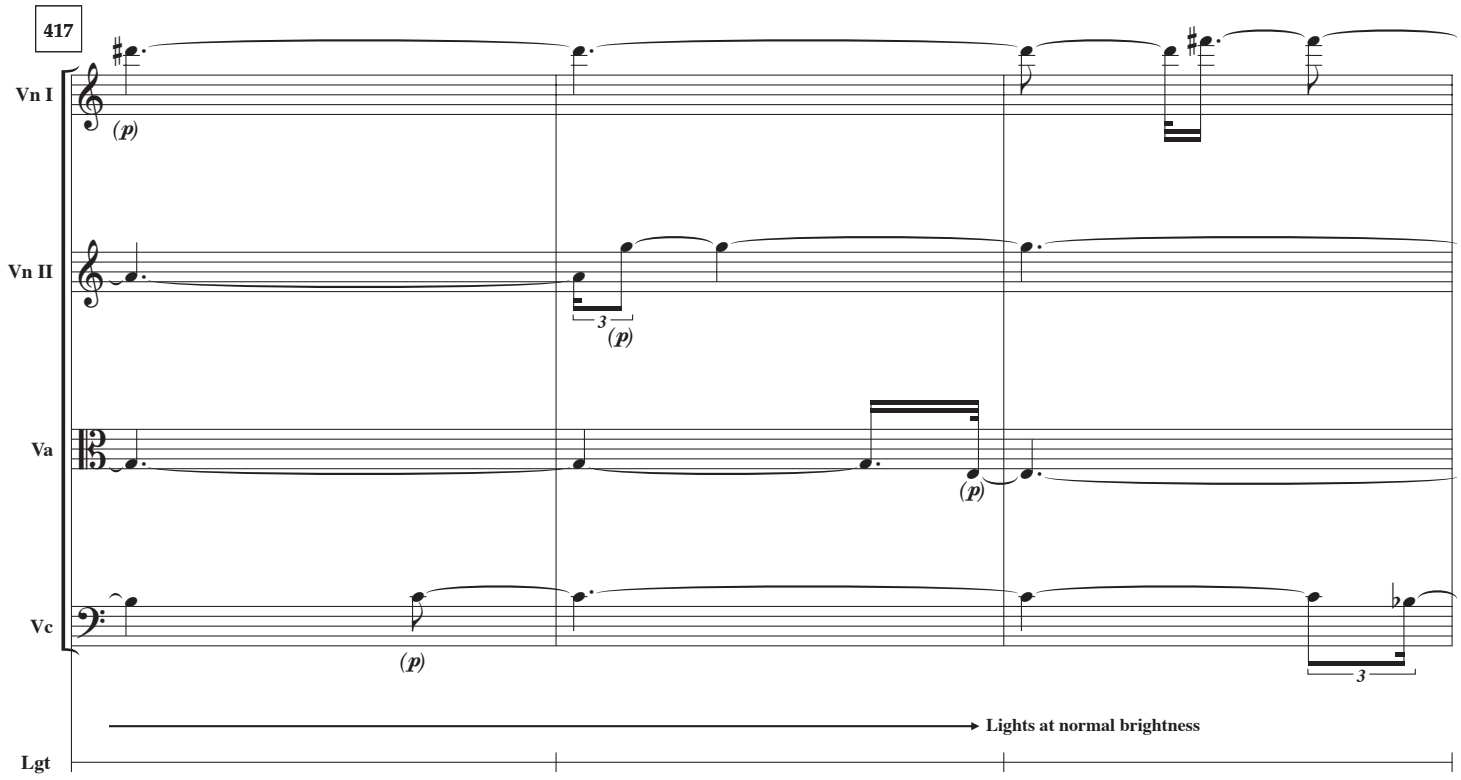
411

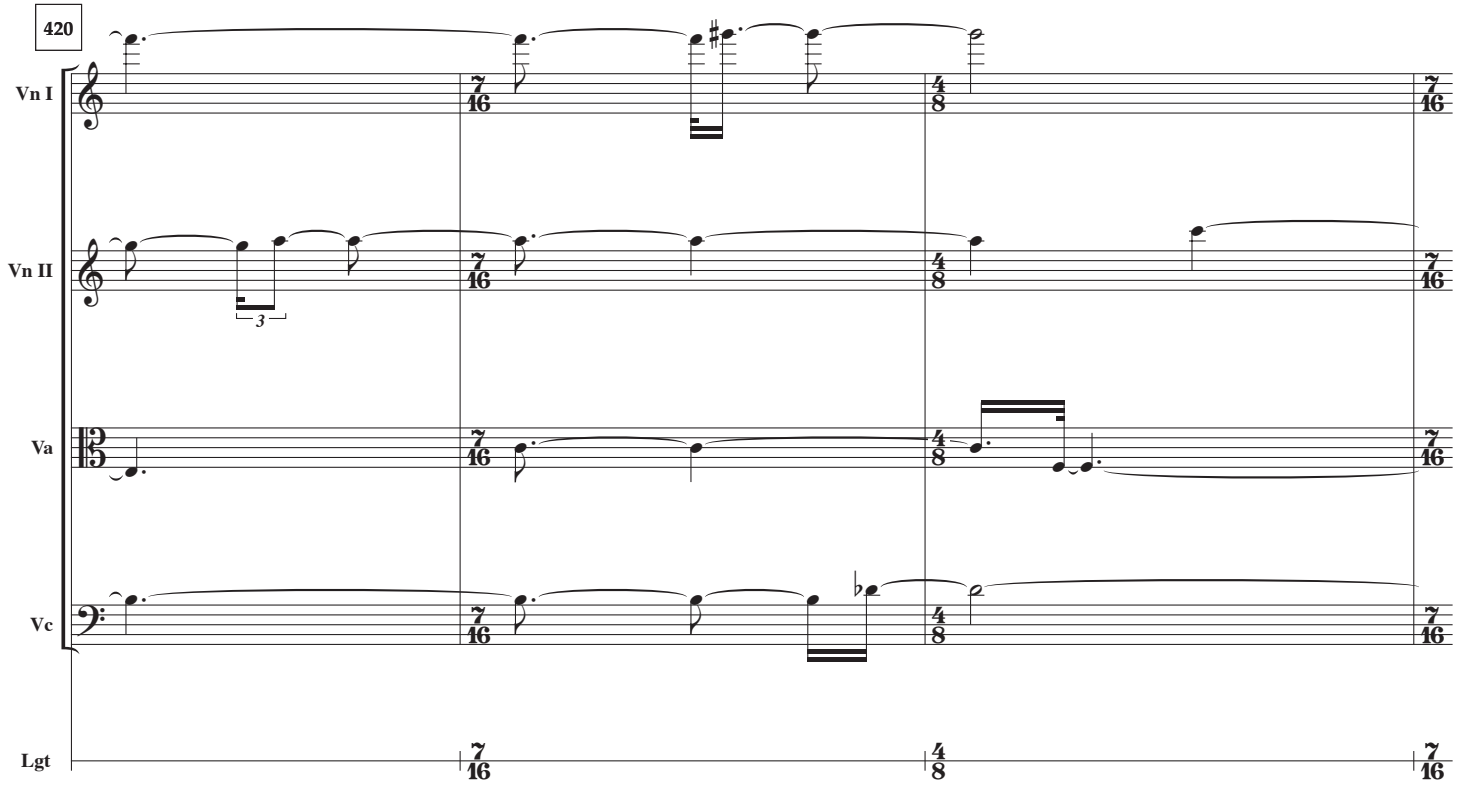
♪ ~ 40

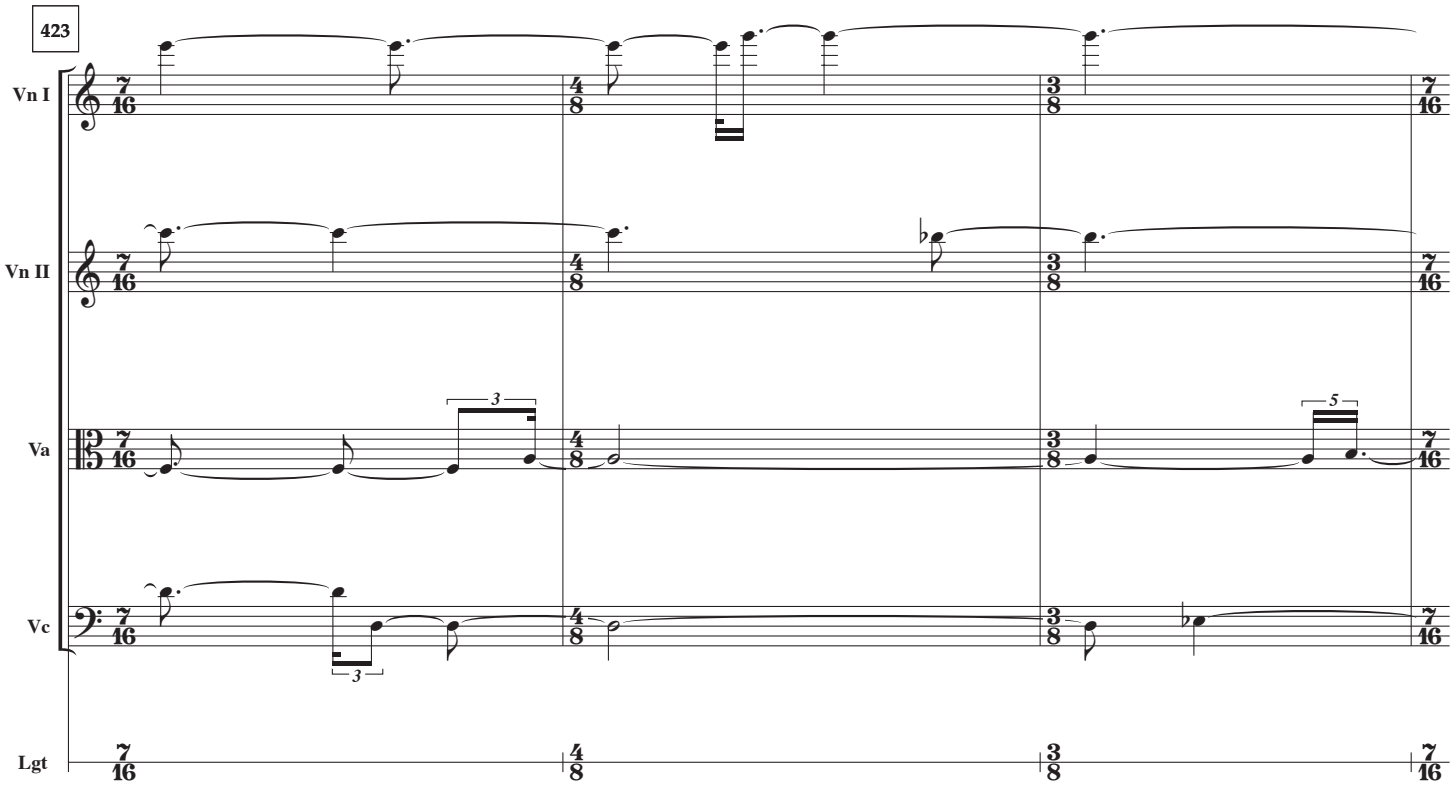

Vn I
Vn II
Va
Vc
Lgt
ord.
mp
mf
3
Begin transtition to very pale blue
Very pale blue (begin to brighten lights)

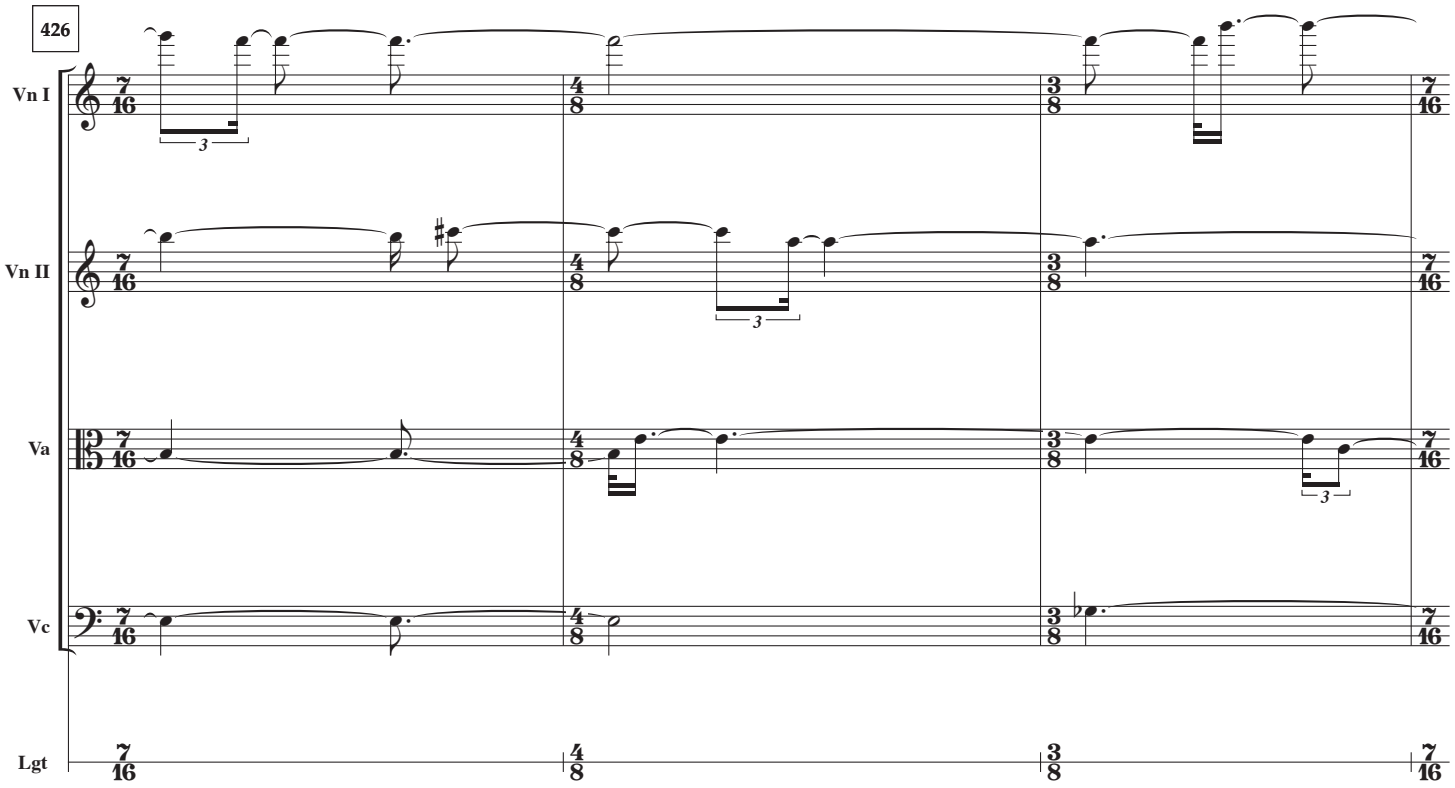
414

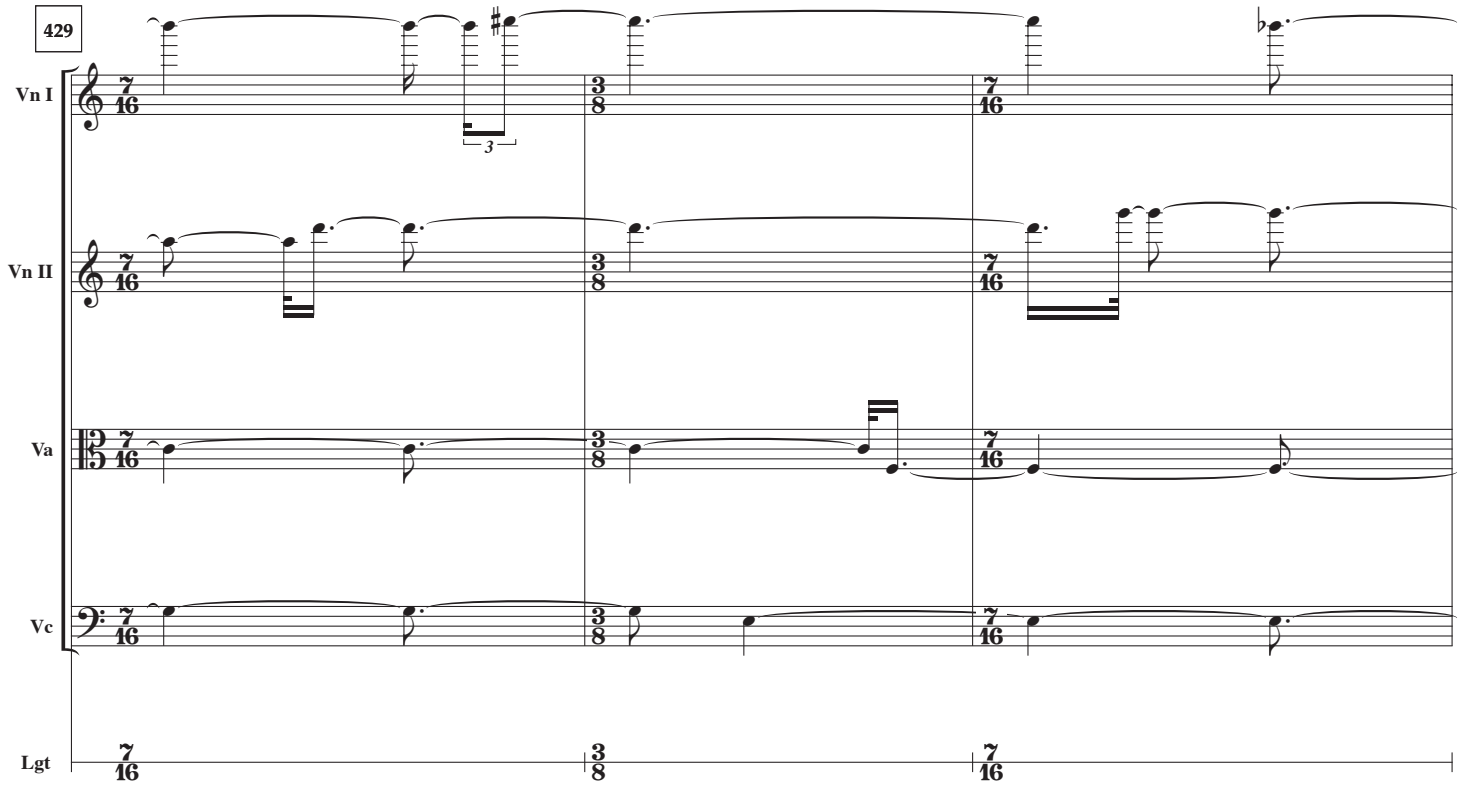

Vn I
Vn II
Va
Vc
Lgt
p
3

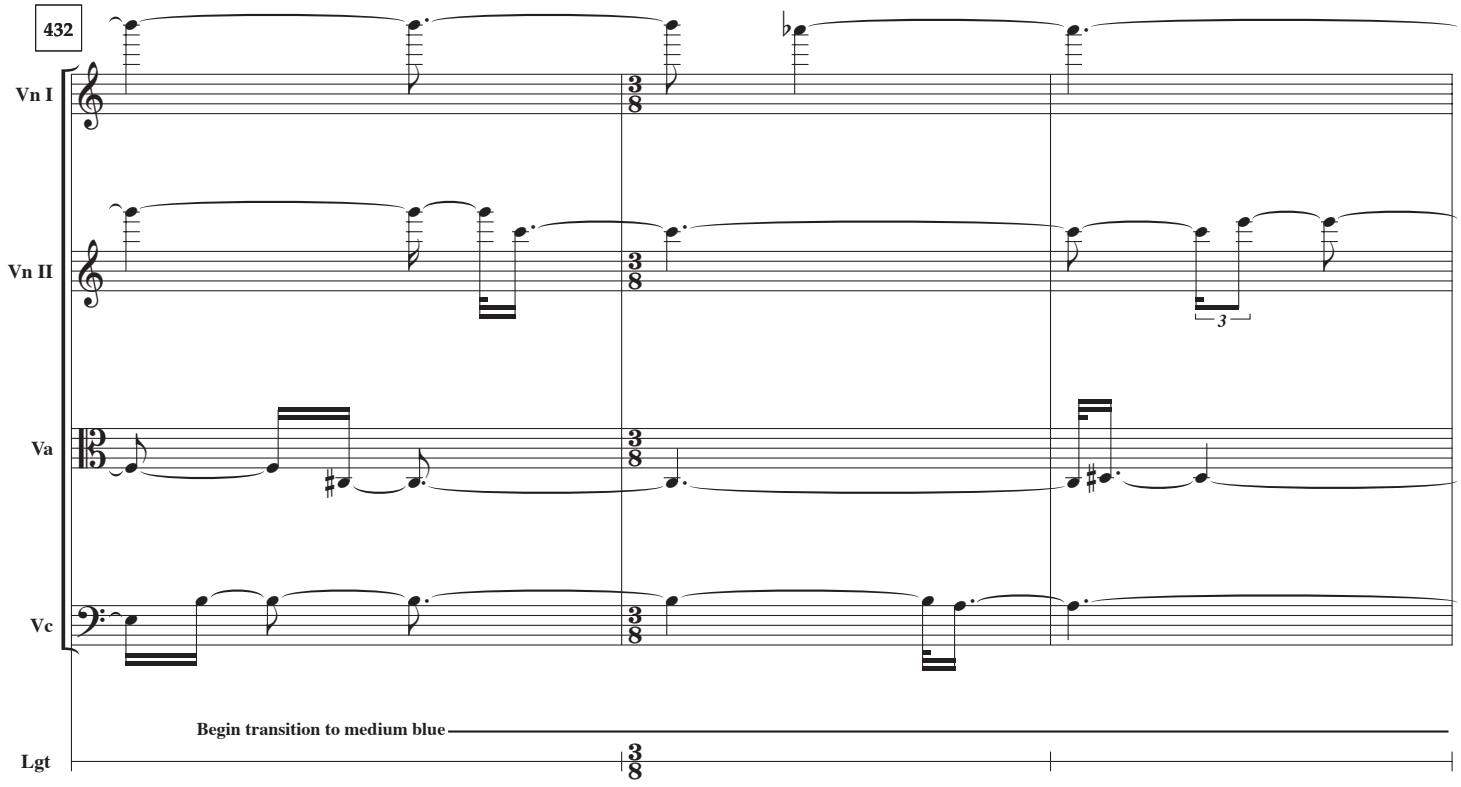

417
Vn I
(p)
Vn II
3
(p)
Va
(p)
Vc
(p)
3
Lights at normal brightness
Lgt

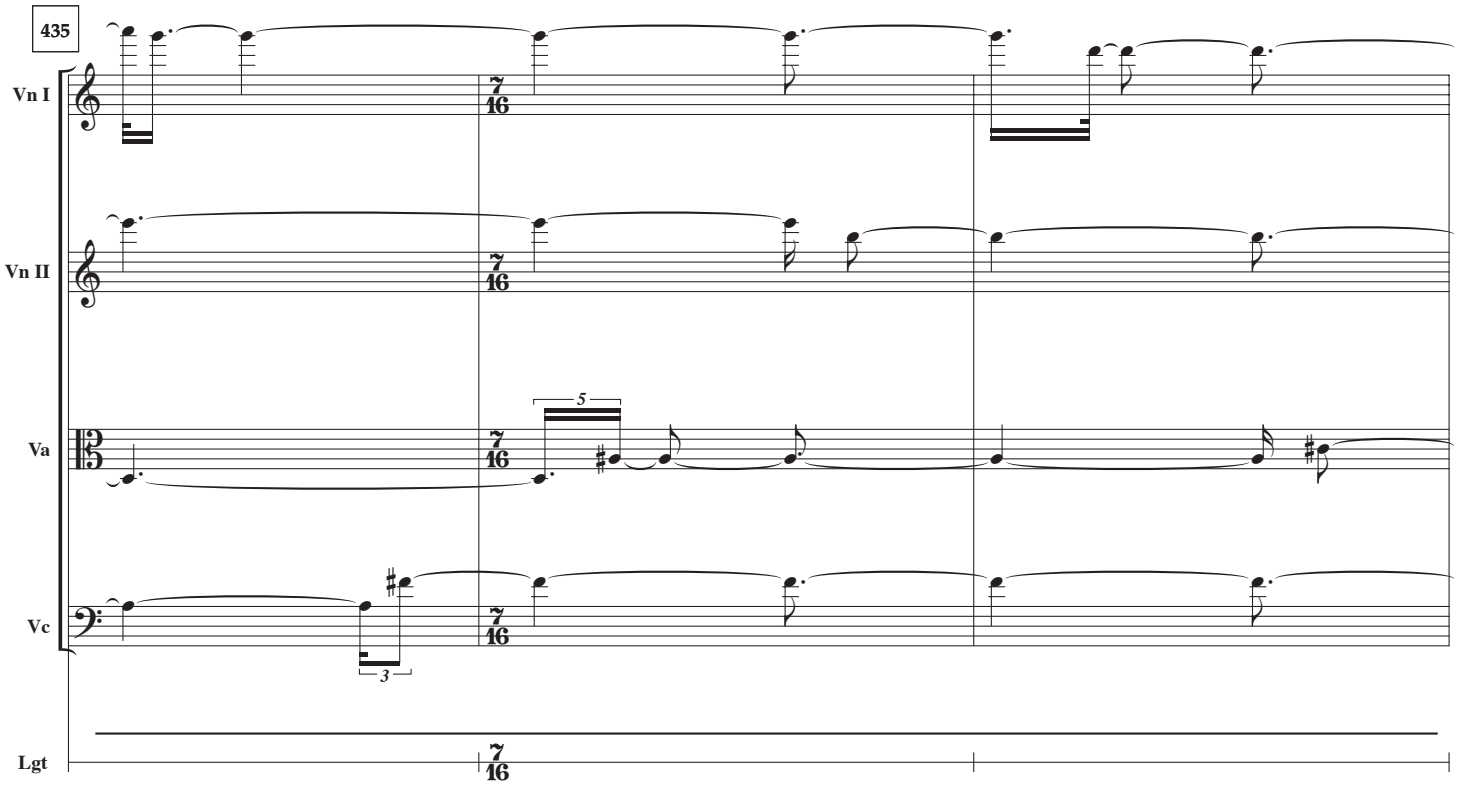

420
Vn I
Vn II
3
Va
Vc
Lgt
7/16
4/8
7/16

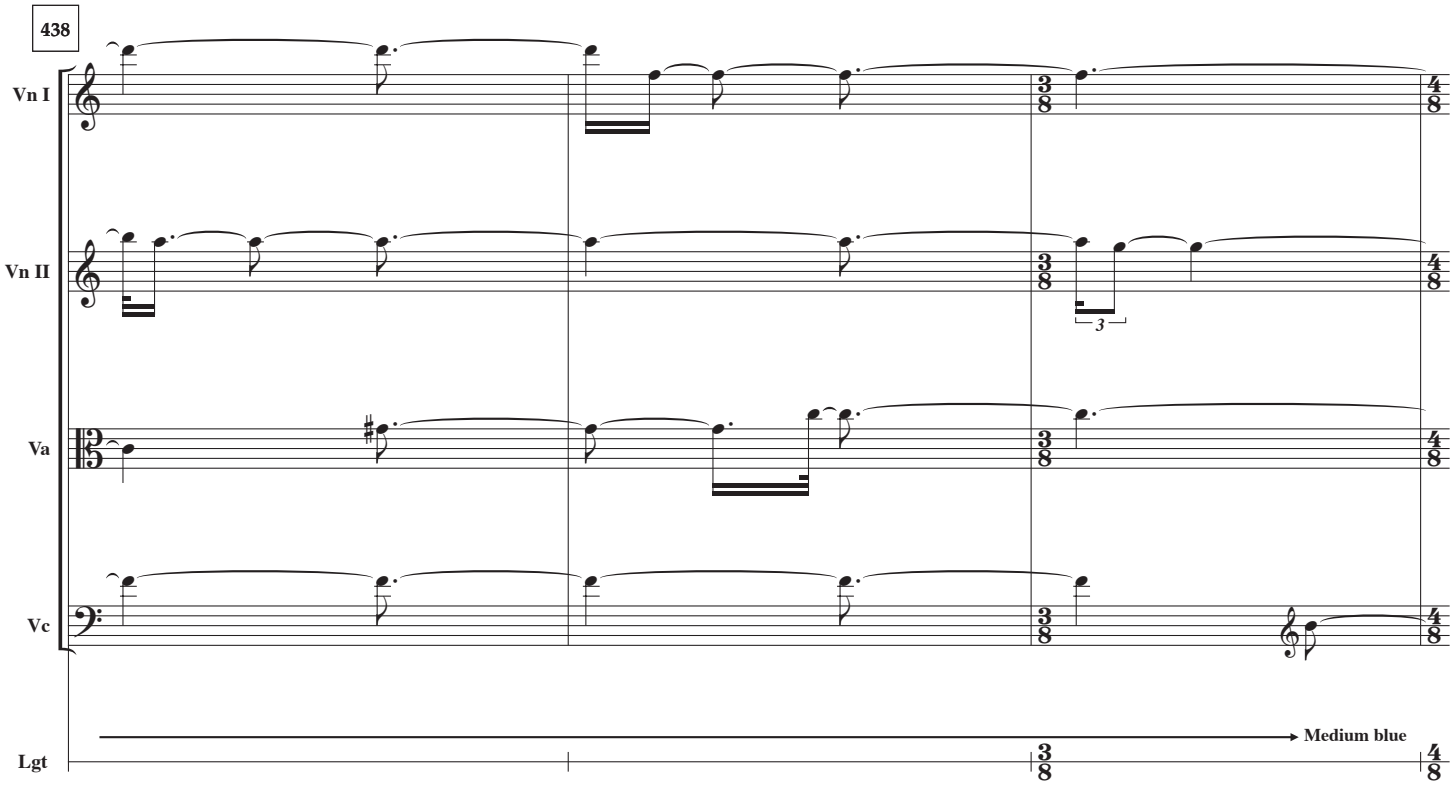

423
Vn I
Vn II
Va
Vc
Lgt
7/16
4/8
3/8
7/16
3
3
5

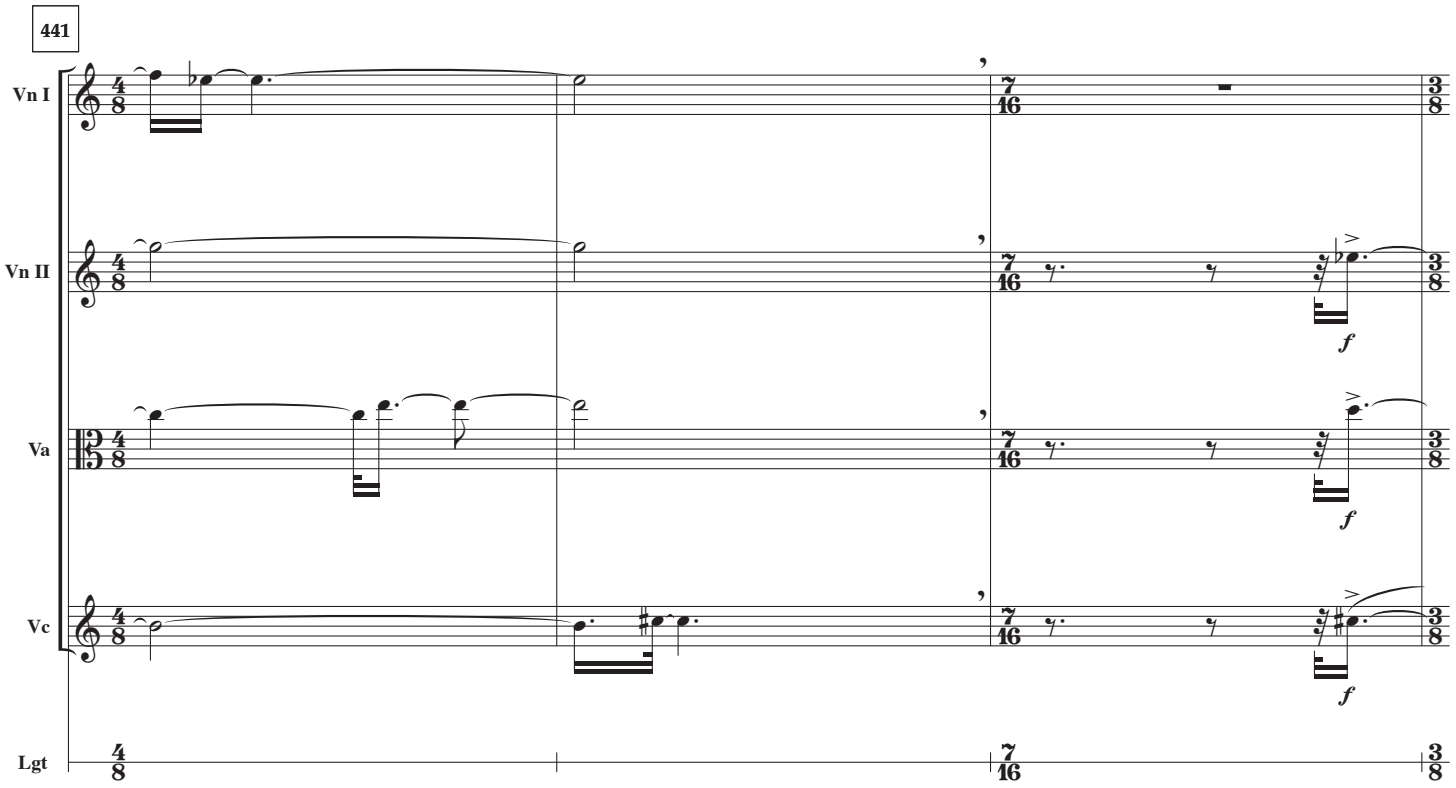

426
Vn I
Vn II
Va
Vc
Lgt
7/16
4/8
3/8
7/16
3
3
3

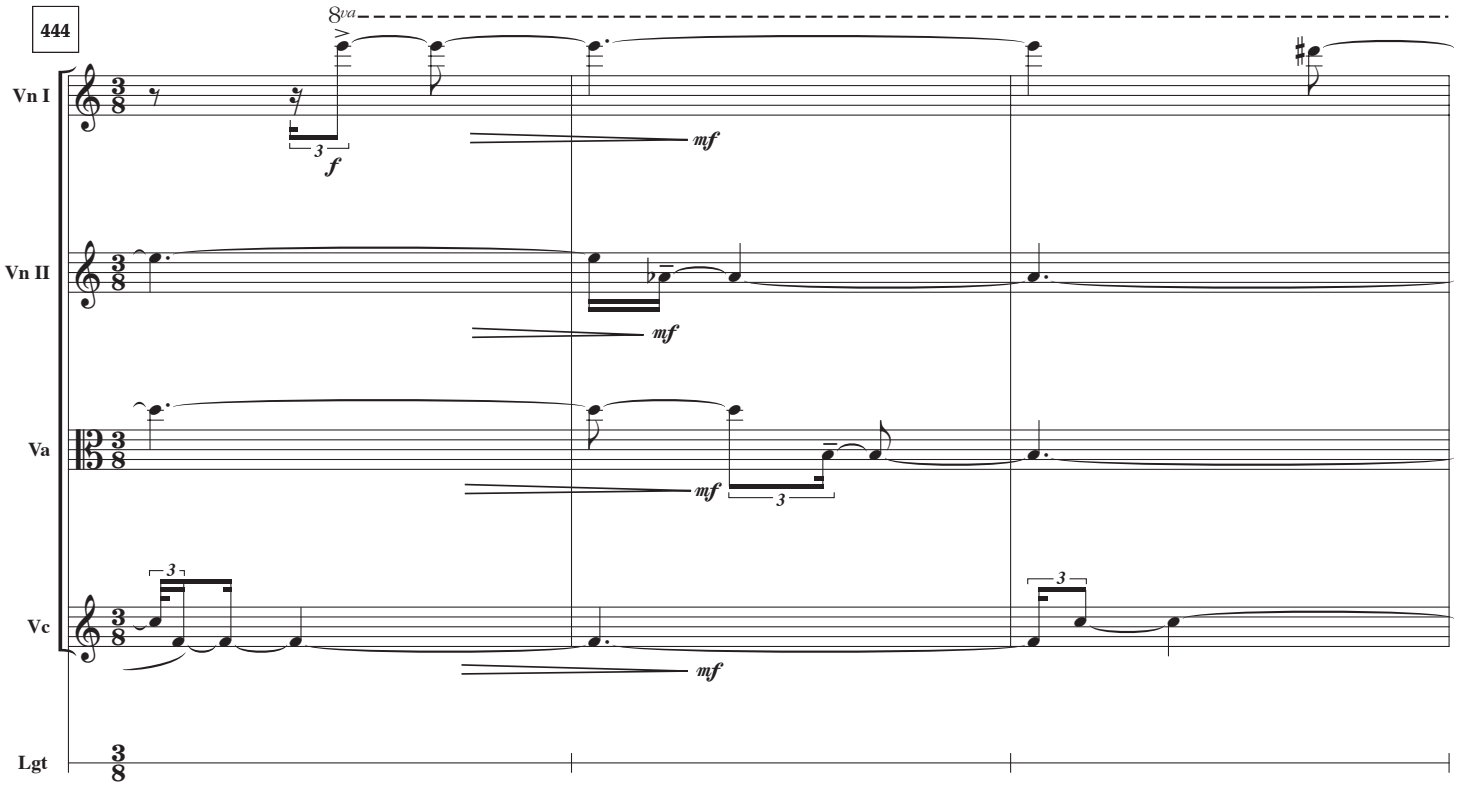

429
Vn I
Vn II
Va
Vc
Lgt
7/16
3/8
7/16
3

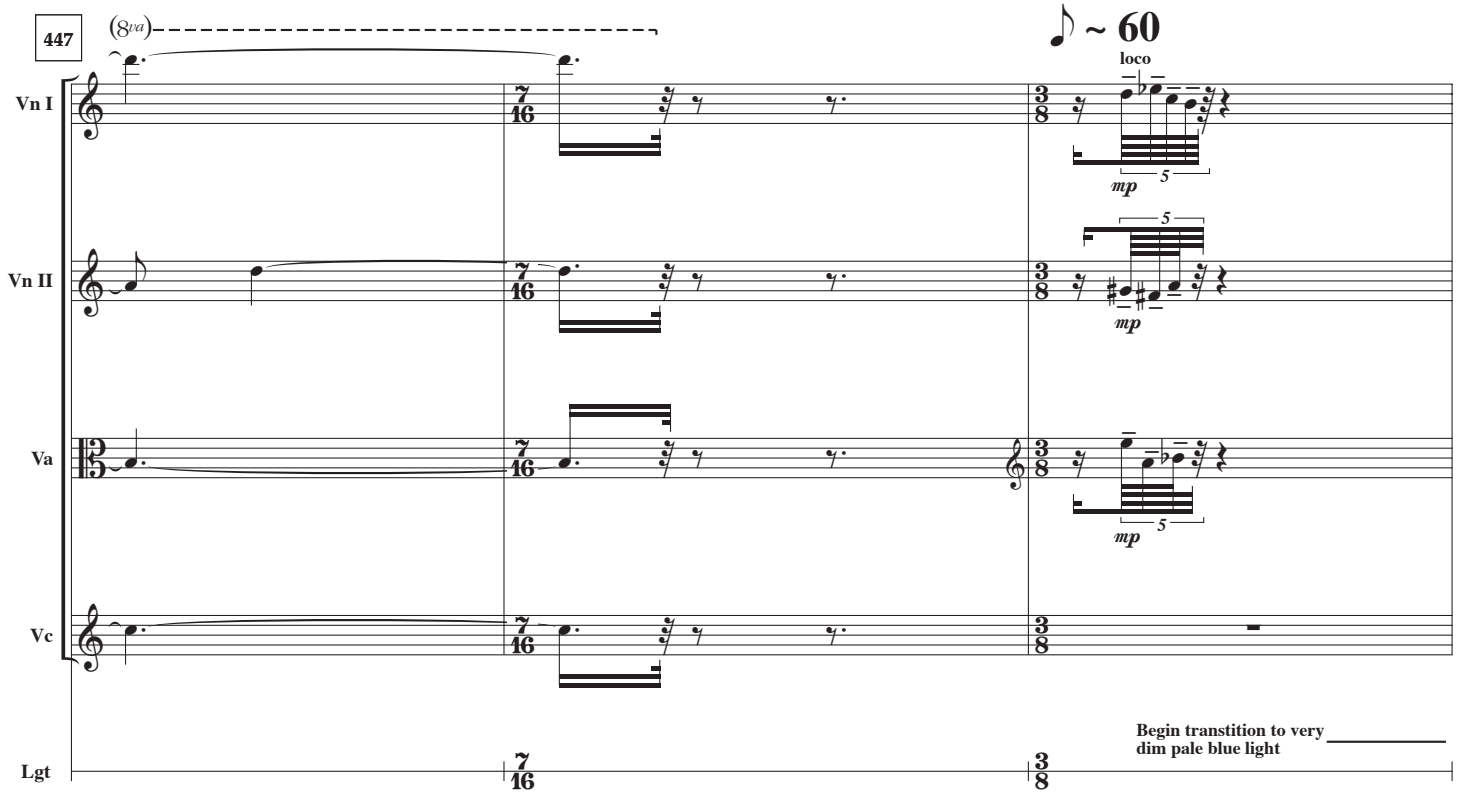

432
Vn I
Vn II
Va
Vc
Lgt
3/8
3
Begin transition to medium blue

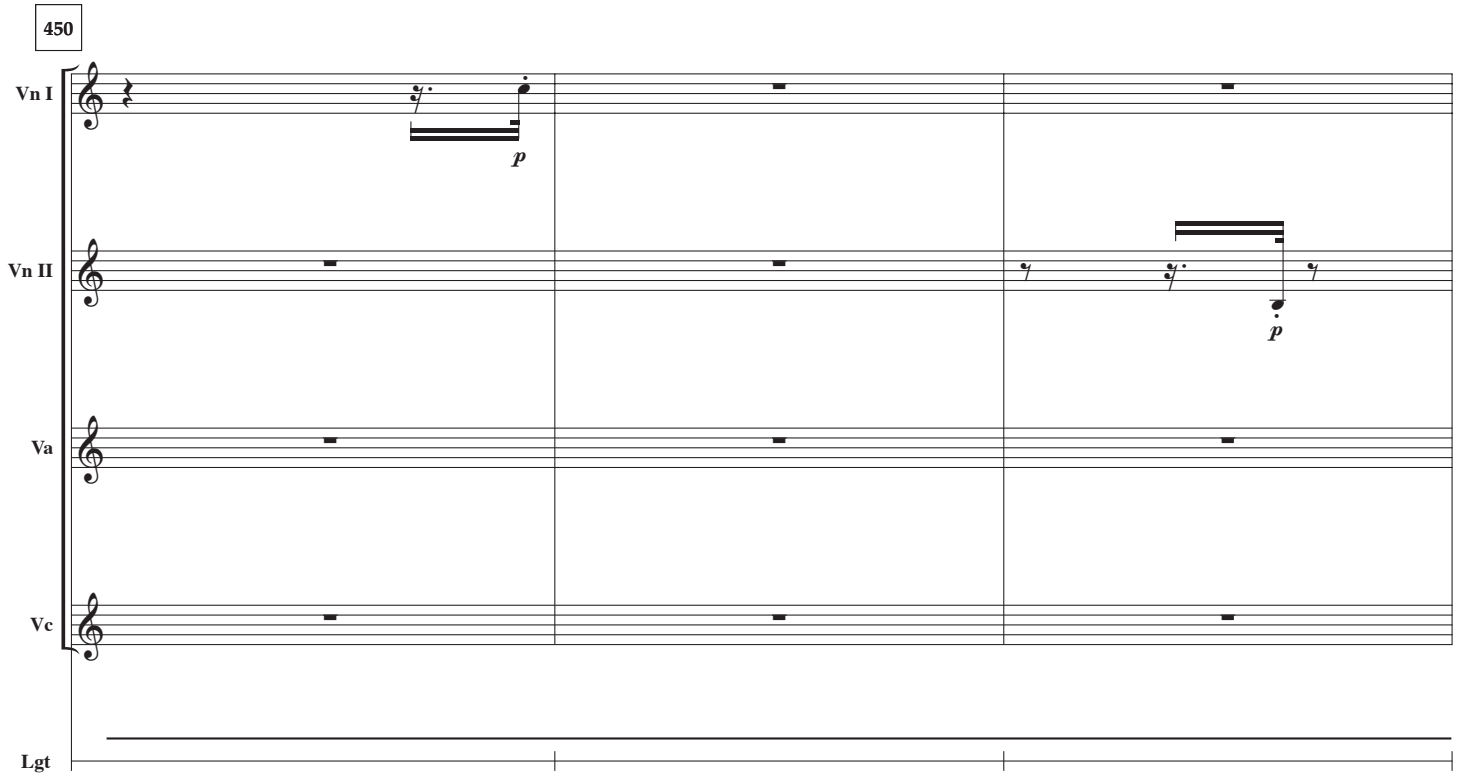

435
Vn I
Vn II
Va
Vc
Lgt
7/16
5
3

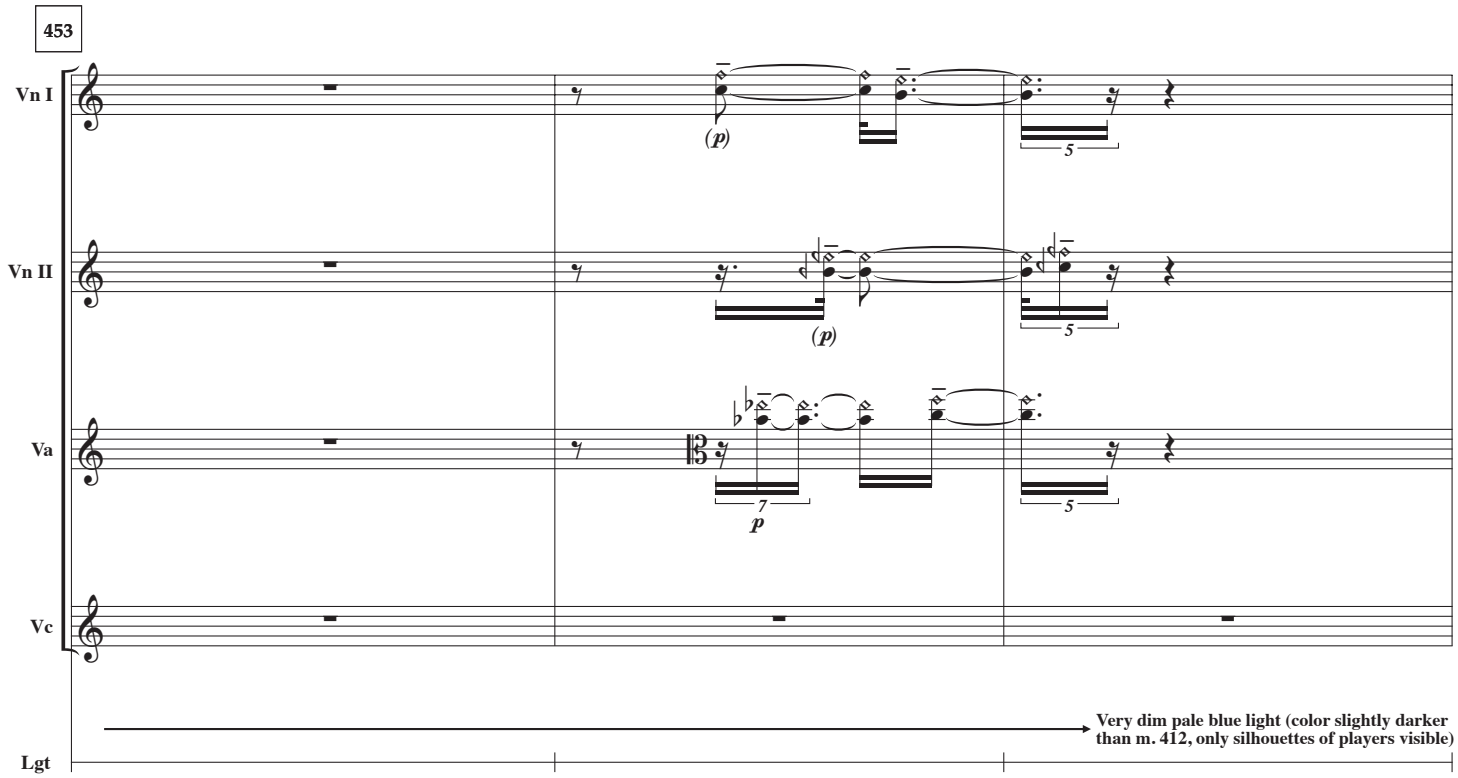

438
Vn I
Vn II
Va
Vc
Lgt
3/8
4/8
3
Medium blue

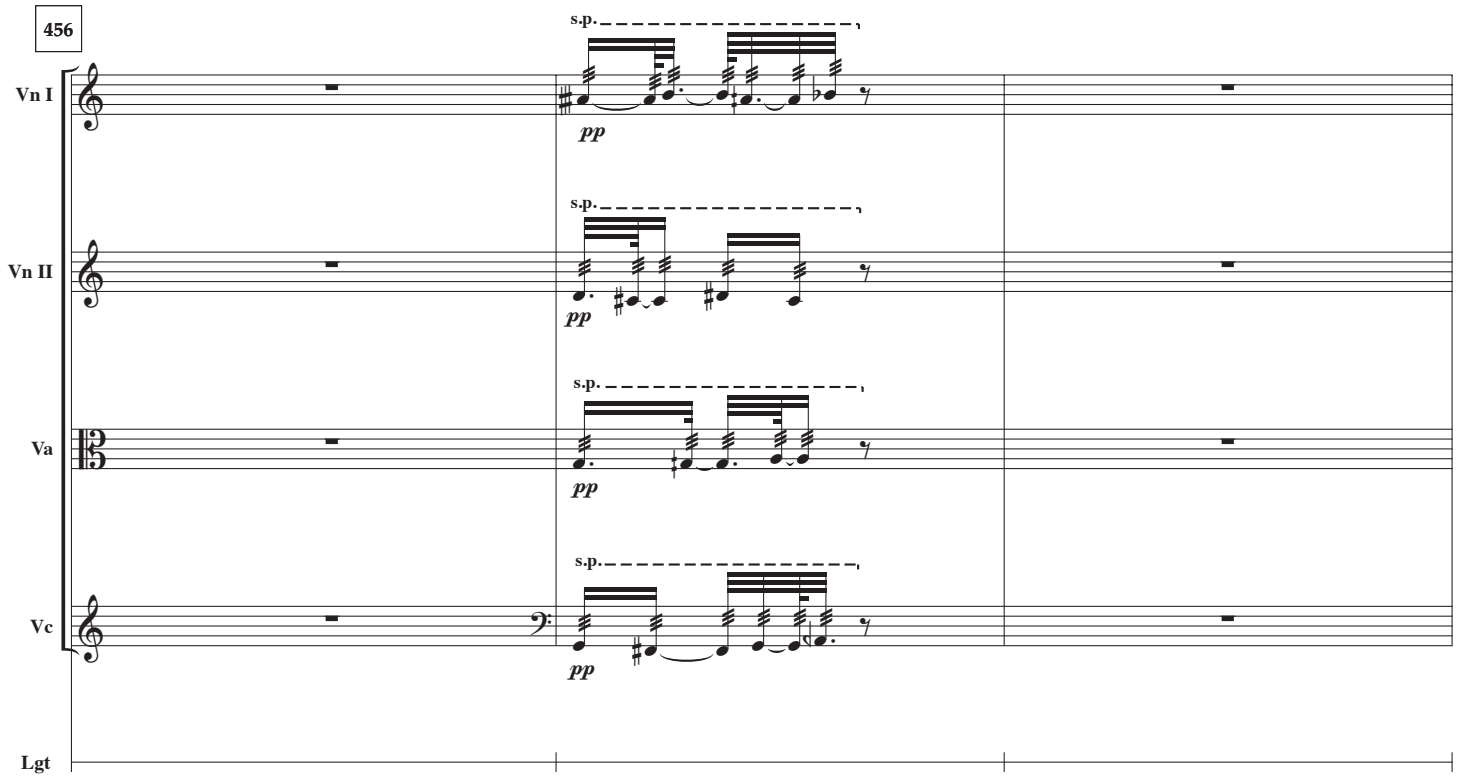

441
Vn I
Vn II
Va
Vc
Lgt
f
f
f

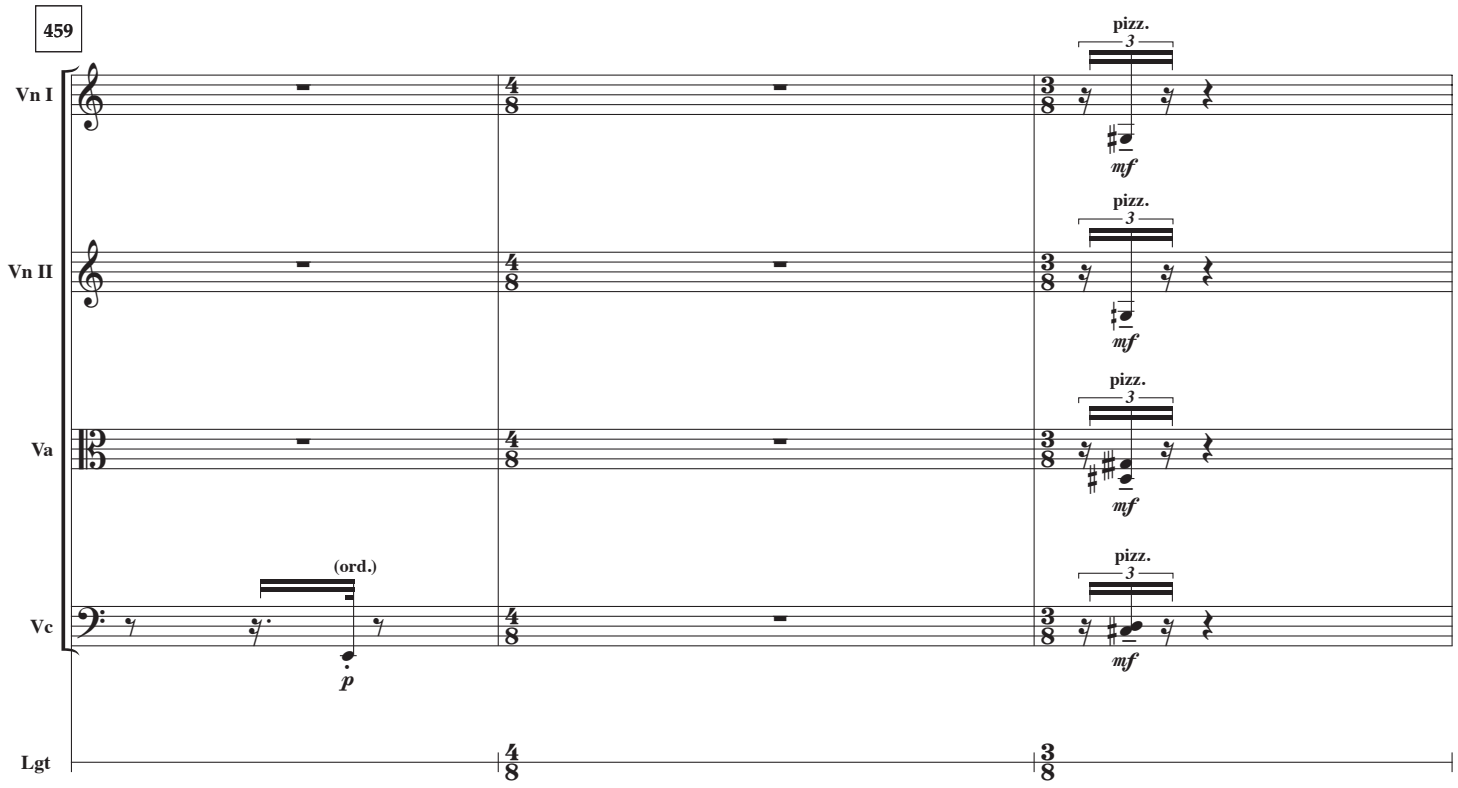

444
8va
Vn I
Vn II
Va
Vc
Lgt
f
mf
mf
mf
mf
3
3
3
3

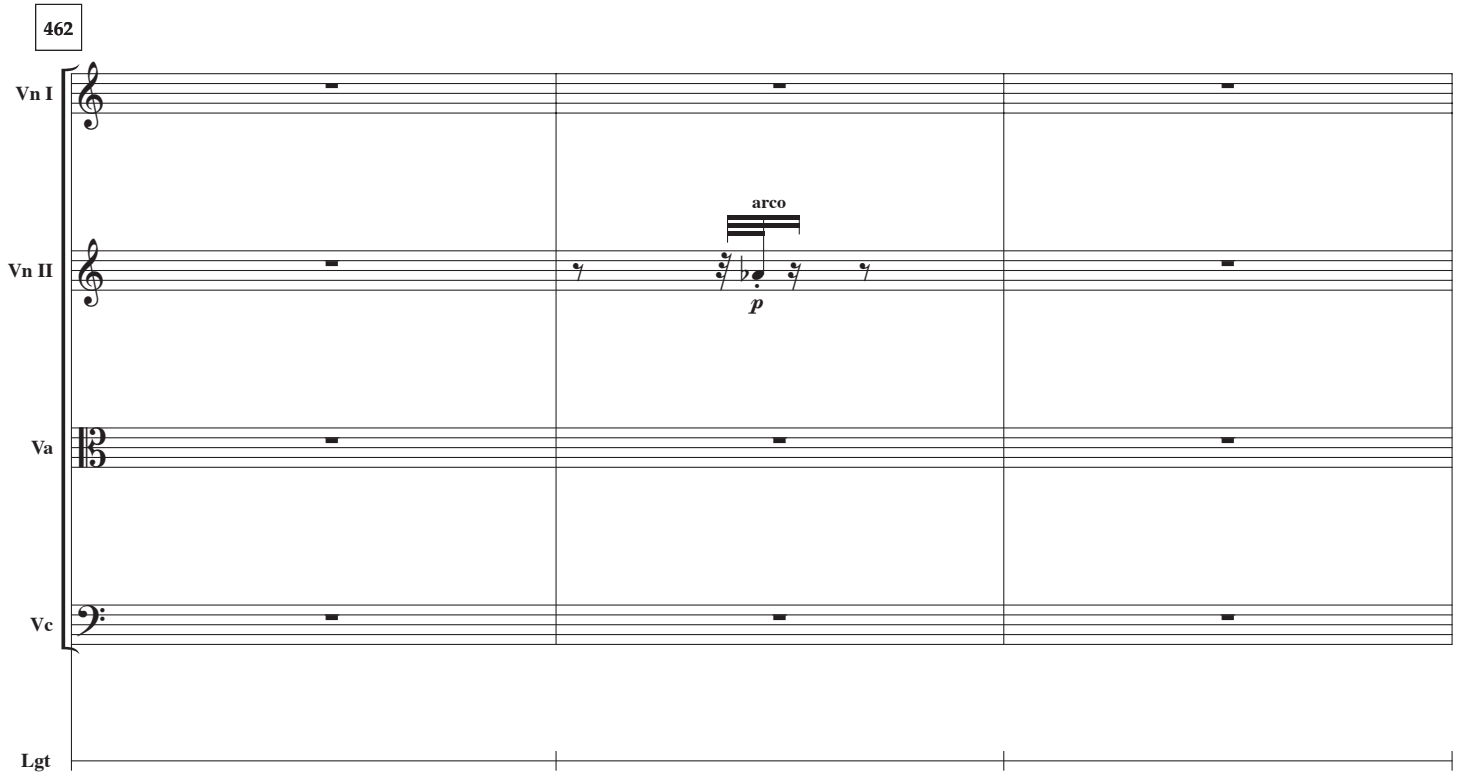

447
(8va)
♪ ~ 60
loco
Vn I
Vn II
Va
Vc
Lgt
mp
5
7/16
3/8
Begin transtition to very dim pale blue light

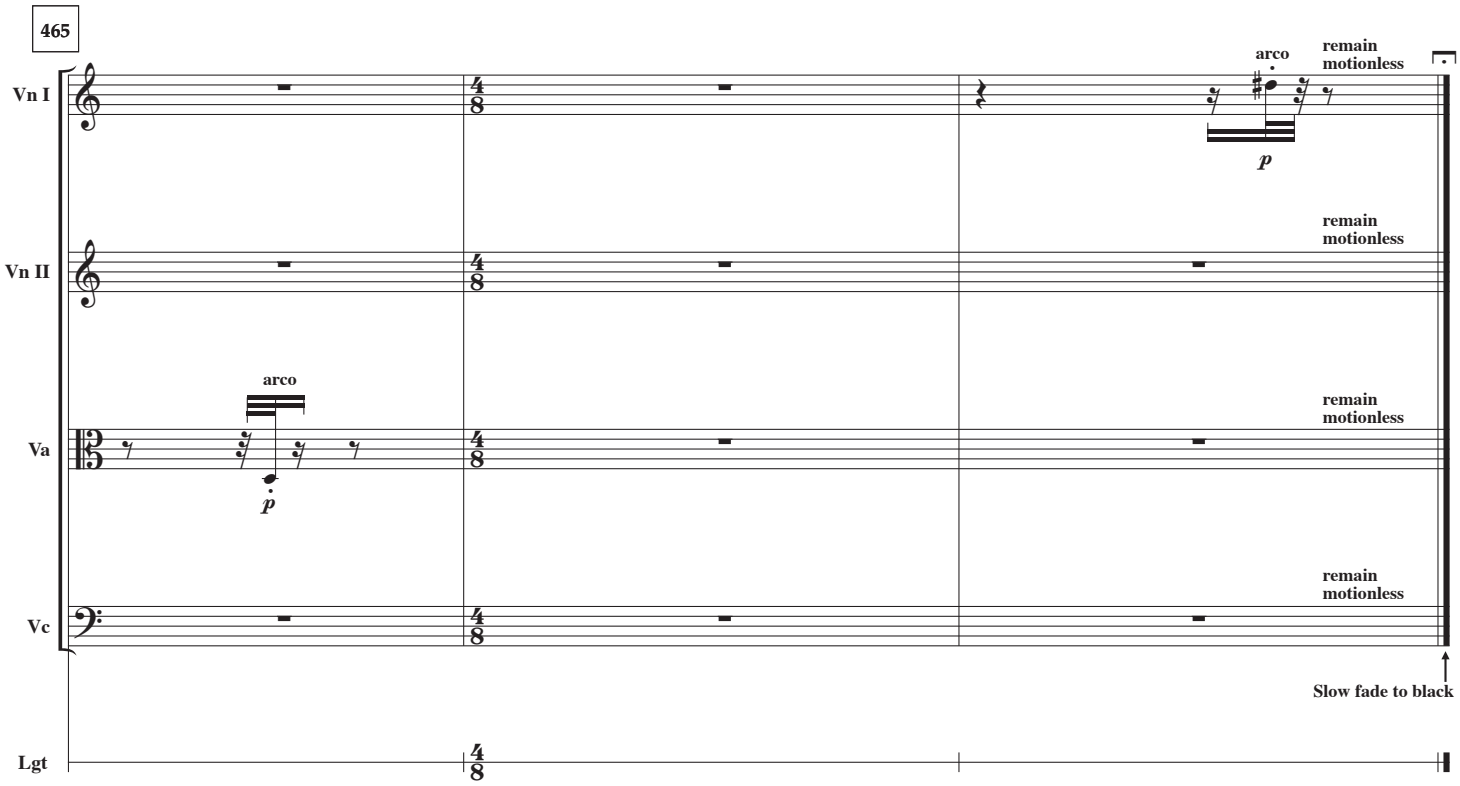

450
Vn I
Vn II
Va
Vc
Lgt
p


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