

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.

$\frac{1}{2}$ **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)

Violin I $\text{♩} \sim 60$

Violin II

Viola

Violoncello

Lighting $\frac{3}{8}$ Deep yellow-orange

f *pizz.* *arco*

* If directly following Ascension, hold F from previous measure with no reattack.
If performing Testify independently, omit beat 1 and begin directly on beat 2.

Vn I $\text{♩} \sim 54$

Vn II

Va

Vc

Lgt

f

3

5

Vn I

Vn II

Va

Vc

Lgt

3/8 4/8 3/8

7

Vn I

Vn II

Va

Vc

Lgt

3/8 5/16 3/8

9

Vn I

Vn II

Va

Vc

Lgt

5/16

7 5 3

11

Vn I

Vn II

Va

Vc

Lgt

5/16

5 3 3 5 3

13

Vn I

Vn II

Va

Vc

Lgt

This musical score block contains measures 13 and 14 of a piece. It features five staves: Vn I, Vn II, Va, Vc, and Lgt. The key signature has one flat (B-flat). Measure 13 shows Vn I with a triplet of eighth notes and a half note; Vn II with a half note and a triplet of eighth notes; Va with a half note and a triplet of eighth notes; Vc with a triplet of eighth notes and a half note; and Lgt with a whole note. Measure 14 continues the patterns with various triplets and half notes across the staves.

15

Vn I

Vn II

Va

Vc

Lgt

This musical score block contains measures 15 and 16 of a piece. It features five staves: Vn I, Vn II, Va, Vc, and Lgt. The key signature has one flat (B-flat). Measure 15 shows Vn I with a triplet of eighth notes and a half note; Vn II with a half note and a triplet of eighth notes; Va with a half note and a triplet of eighth notes; Vc with a triplet of eighth notes and a half note; and Lgt with a whole note. Measure 16 continues the patterns with various triplets and half notes across the staves.

17

Vn I

Vn II

Va

Vc

Lgt

This musical system contains measures 17 and 18. It features five staves: Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Violoncello), and Lgt (Ligature). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 under notes. Slurs are used to group notes across measures. Measure 17 shows a complex rhythmic pattern with many beamed notes. Measure 18 continues this pattern with some changes in note values and accidentals.

19

Vn I

Vn II

Va

Vc

Lgt

This musical system contains measures 19 and 20. It features the same five staves as the previous system: Vn I, Vn II, Va, Vc, and Lgt. The notation continues the musical piece, with measures 19 and 20 showing further development of the themes. Fingerings and slurs are used to guide the performer through the complex passages. Measure 19 has a lot of beamed sixteenth notes, while measure 20 has more sustained notes with some grace notes.

21

Vn I

Vn II

Va

Vc

Lgt

This musical system contains measures 21 and 22. It features five staves: Vn I, Vn II, Va, Vc, and Lgt. The Vn I staff has a treble clef and a key signature of one flat. The Vn II staff has a treble clef and a key signature of one flat. The Va staff has a treble clef and a key signature of one flat. The Vc staff has a treble clef and a key signature of one flat. The Lgt staff is empty. The music consists of eighth and sixteenth notes, with various accidentals and fingerings indicated. Measure 21 shows a sequence of notes in Vn I, Vn II, Va, and Vc, with fingerings 3, 5, 3, and 5 respectively. Measure 22 continues the sequence with fingerings 3, 5, 3, and 5.

23

Vn I

Vn II

Va

Vc

Lgt

This musical system contains measures 23 and 24. It features five staves: Vn I, Vn II, Va, Vc, and Lgt. The Vn I staff has a treble clef and a key signature of one flat. The Vn II staff has a treble clef and a key signature of one flat. The Va staff has a treble clef and a key signature of one flat. The Vc staff has a treble clef and a key signature of one flat. The Lgt staff is empty. The music consists of eighth and sixteenth notes, with various accidentals and fingerings indicated. Measure 23 shows a sequence of notes in Vn I, Vn II, Va, and Vc, with fingerings 3, 5, 3, and 5 respectively. Measure 24 continues the sequence with fingerings 3, 5, 3, and 5.

25

Vn I

Vn II

Va

Vc

Lgt

Measure 25: Vn I (treble clef, one flat) has a triplet of eighth notes, a quarter note, and a triplet of eighth notes. Vn II (treble clef, one flat) has a quarter note, a triplet of eighth notes, a quarter note, and a quintuplet of eighth notes. Va (treble clef, one flat) has a quarter note, a triplet of eighth notes, a quarter note, and a quintuplet of eighth notes. Vc (treble clef, one flat) has a quarter note, a triplet of eighth notes, a quarter note, and a quintuplet of eighth notes. Lgt (bass clef, one flat) has a quarter note, a triplet of eighth notes, a quarter note, and a quintuplet of eighth notes.

Measure 26: Vn I (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Vn II (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Va (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Vc (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Lgt (bass clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note.

27

Vn I

Vn II

Va

Vc

Lgt

Measure 27: Vn I (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Vn II (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Va (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Vc (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Lgt (bass clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note.

Measure 28: Vn I (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Vn II (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Va (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Vc (treble clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note. Lgt (bass clef, one flat) has a quarter note, a quarter note, a quarter note, and a quarter note.

29

Vn I

Vn II

Va

Vc

Lgt

31

Vn I

Vn II

Va

Vc

Lgt

33 $\text{♩} \sim 44$

Vn I *ppp* molto subito

Vn II *ppp* molto subito

Va *ppp* molto subito

Vc *ppp* molto subito

Lgt $\frac{3}{32} + \frac{2}{8}$ begin shift to brighter yellow $\frac{3}{8}$

35

Vn I

Vn II

Va

Vc

Lgt → Brighter yellow $\frac{4}{8}$

37

Vn I

Vn II

Va

Vc

Lgt

4/8

3/8

~ 54

39

Vn I

Vn II

Va

Vc

Lgt

2/8

3/8

f
molto
subito

f
molto
subito

f
molto
subito

f
molto
subito

begin transition to darker yellow

41

Vn I

Vn II

Va

Vc

Lgt

Measure 41: Vn I has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Vn II has a quintuplet of eighth notes (G4, A4, B4, C5, B4) and a triplet of eighth notes (A4, G4, F#4). Va has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Vc has a quintuplet of eighth notes (G4, A4, B4, C5, B4) and a triplet of eighth notes (A4, G4, F#4). Lgt is empty.

Measure 42: Vn I has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Vn II has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Va has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Vc has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Lgt is empty.

43

Vn I

Vn II

Va

Vc

Lgt

Dark yellow

Measure 43: Vn I has a quintuplet of eighth notes (G4, A4, B4, C5, B4) and a triplet of eighth notes (A4, G4, F#4). Vn II has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Va has a quintuplet of eighth notes (G4, A4, B4, C5, B4) and a triplet of eighth notes (A4, G4, F#4). Vc has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Lgt is empty.

Measure 44: Vn I has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Vn II has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Va has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Vc has a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (C5, B4, A4, G4, F#4). Lgt has a 'Dark yellow' instruction.

45

Score for measures 45 and 46. The system includes staves for Vn I, Vn II, Va, Vc, and Lgt. The music features complex rhythmic patterns with triplets and quintuplets, and various articulations like accents and slurs. The key signature has one flat (B-flat).

Vn I

Vn II

Va

Vc

Lgt

47

Score for measures 47 and 48. The system includes staves for Vn I, Vn II, Va, Vc, and Lgt. The music continues with complex rhythmic patterns, including triplets and quintuplets, and various articulations like accents and slurs. The key signature has one flat (B-flat).

Vn I

Vn II

Va

Vc

Lgt

49

Vn I

Vn II

Va

Vc

Lgt

Begin transition to yellow-orange (as in m. 1)

Measure 49: Vn I (5th, 3rd, 3rd), Vn II (5th, 3rd, 3rd), Va (5th, 3rd, 3rd), Vc (3rd, 5th, 3rd), Lgt (empty).

Measure 50: Vn I (5th, 3rd, 3rd), Vn II (5th, 3rd, 3rd), Va (5th, 3rd, 3rd), Vc (3rd, 5th, 3rd), Lgt (empty).

51

Vn I

Vn II

Va

Vc

Lgt

Measure 51: Vn I (5th, 3rd, 3rd), Vn II (5th, 3rd, 3rd), Va (5th, 3rd, 3rd), Vc (3rd, 5th, 3rd), Lgt (empty).

Measure 52: Vn I (5th, 3rd, 3rd), Vn II (5th, 3rd, 3rd), Va (5th, 3rd, 3rd), Vc (3rd, 5th, 3rd), Lgt (empty).

53

Vn I

Vn II

Va

Vc

Lgt

55

Vn I

Vn II

Va

Vc

Lgt

ff

ff

ff

ff

Deep yellow-orange

57

Vn I

Vn II

Va

Vc

Lgt

Begin transition to dark red

57

58

59

Vn I

Vn II

Va

Vc

Lgt

fff

59

60

63

63

Vn I

Vn II

Va

Vc

Lgt

5/16

3/8

Dark red

(s.v.)

(fff)

(s.v.)

(fff)

(s.v.)

(fff)

(s.v.)

(fff)

3

3

3

* During glissando, switch from A to D string on a unison pitch as seamlessly as possible.

67

Vn I

Vn II

Va

Vc

Lgt

♩ ~ 60

White with a slight glare

Lgt

Lgt

73

Vn I

Vn II

Va

Vc

Lgt

75

Vn I

Vn II

Va

Vc

Lgt

77

Vn I $\frac{4}{8}$ $\frac{3}{8}$ $\frac{7}{16}$
(ff) *pizz.* *(ff)* 6 5

Vn II $\frac{4}{8}$ $\frac{3}{8}$ $\frac{7}{16}$
(ff) *pizz.* *(ff)* 5 8:6

Va $\frac{12}{15}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{7}{16}$
(ff) *pizz.* 7:6 7:6

Vc $\frac{4}{8}$ $\frac{3}{8}$ $\frac{7}{16}$
ff *pizz.* *fff* 7 *arco* *pp*

Lgt $\frac{4}{8}$ $\frac{3}{8}$ $\frac{7}{16}$
 Red-violet -----

~ 52

79

Vn I $\frac{7}{16}$ $\frac{3}{8}$ $\frac{7}{16}$
p *arco* *8va* (through m. 116) *ff* 7:6 5 5 5

Vn II $\frac{7}{16}$ $\frac{3}{8}$ $\frac{7}{16}$
p *arco* *8va* (through m. 116) *ff* 5 9:8 7:6 7:6

Va $\frac{12}{15}$ $\frac{7}{16}$ $\frac{3}{8}$ $\frac{7}{16}$
pp *arco*

Vc $\frac{7}{16}$ $\frac{3}{8}$ $\frac{7}{16}$
ff *pp* 5:3 5:4

Lgt $\frac{7}{16}$ $\frac{3}{8}$
 Medium-light violet

~ 56

81

Vn I

Vn II

Va

Vc

Lgt

83

Vn I

Vn II

Va

Vc

Lgt

Blue-green ('cello only)
(other performers remain in med-light violet)

85

Vn I

Vn II

Va

Vc

Lgt

87

Vn I

Vn II

Va

Vc

Lgt

Red violet (viola only, all other remain consistent)

91

91

Vn I

Vn II

Va

Vc

Lgt

93

Vn I
 Vn II
 Va
 Vc
 Lgt

7:6 9:8 7:6 5 5
 7:6 5 9:8 5 7:6
 5 (ord.) → m.s.p. ord. 7:6 5
 ff f ff f ffz f 9:8 9:8
 8:6 9:8 9:8 3 8:6
 ff f 9:8 ff f ff f ff

95

Vn I
 Vn II
 Va
 Vc
 Lgt

5 5 8:6 8:6 5
 7:6 5 9:8 8:6
 8:6 5:3 5 7 7:6 9:8
 ff f ff f ffz f ffz f
 7:6 7:6 5 7 8:6 7:6
 f ffz ff ff mf

97

Vn I

Vn II

Va

Vc

Lgt

99

Vn I

Vn II

Va

Vc

Lgt

101

Vn I

Vn II

Va

Vc

Lgt

5 5 9:8 7:6

5 7:6 7:6 8:6

f

3

7:6 8:6 7:6 7:4

ff f ff f ff

3

103

Vn I

Vn II

Va

Vc

Lgt

8:6 8:6 8:6 7:6 8:6

7:6 7:6 7:6 7:6 3

sf ff f ff

5 9:8 5

f sf ff

pizz. + arco

5:3 5:3

mf f mf

105

Vn I

Vn II

Va

Vc

Lgt

mf

ff *f* *(f)* *5* *7:6* *7:6* *ff* *ord.* *7:6* *s.p.* *ord.* *8:6* *ff* *f* *ff* *3* *f* *9:8* *mf*

Begin viola transition to blue-green

107

Vn I

Vn II

Va

Vc

Lgt

mf *f* *9:8* *7:6* *ff* *m.s.p.* *s.p.* *ord.* *5* *5* *f* *ff* *f* *(f)* *5*

s.v. *s.v.*

[illegible]

113

Vn I

Vn II

Va

Vc

Lgt

8:6 7:6 7:6 7:6 7:6 5

ff *f* *ff* *f* *ff* *f*

115

Vn I

Vn II

Va

Vc

Lgt

5 5 5 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

tap tailpiece w/ tension screw of bow
(mute other strings w/ left hand)

119

[illegible]

122

Vn I

Vn II

Va

Vc

Lgt

124

Vn I

Vn II

Va

Vc

Lgt

4/8

3/8

127

Vn I

Vn II

Va

Vc

Lgt

(p)

c.l.b.

pizz.

s.l. arco

p

ppp <

arco

mp

129

Vn I

Vn II

Va

Vc

Lgt

pizz. 7

p

c.l.b.

arco

p

(p)

s.p. arco

p

c.l.b. 7

mp

s.p. 7

p > ppp

pp

ord.

mp

arco 3

mp

4/8

131

Score for measures 131-133, featuring Vn I, Vn II, Va, Vc, and Lgt.

Measures 131-133 are marked with a 4/8 time signature. Measure 132 is marked with a 3/8 time signature.

Measures 131-133 are marked with a 4/8 time signature. Measure 132 is marked with a 3/8 time signature.

Measures 131-133 are marked with a 4/8 time signature. Measure 132 is marked with a 3/8 time signature.

Measures 131-133 are marked with a 4/8 time signature. Measure 132 is marked with a 3/8 time signature.

Measures 131-133 are marked with a 4/8 time signature. Measure 132 is marked with a 3/8 time signature.

134

Score for measures 134-136, featuring Vn I, Vn II, Va, Vc, and Lgt.

Measures 134-136 are marked with a 4/8 time signature.

Measures 134-136 are marked with a 4/8 time signature.

Measures 134-136 are marked with a 4/8 time signature.

Measures 134-136 are marked with a 4/8 time signature.

Measures 134-136 are marked with a 4/8 time signature.

137

alla punta

ord.

Vn I

Vn II

Va

Vc

Lgt

pp

p

ord.

5

3

fff

pizz.

c.l.b.

5

mp

mf

pizz.

5

mp

4/8

139

Vn I

Vn II

Va

Vc

Lgt

pp

pizz.

(c.l.b.)

pp

4/8

3/8

4/8

142

Vn I

Vn II

Va

Vc

Lgt

pizz.

p

pizz.

pp

(c.l.b)

p

(*p*)

(pizz.)

p

pp

$\frac{4}{8}$

$\frac{3}{8}$

$\frac{4}{8}$

145

Vn I

Vn II

Va

Vc

Lgt

$\frac{4}{8}$

$\frac{3}{8}$

$\frac{4}{8}$

$\frac{3}{8}$

149 $\text{♩} \sim 69$

Vn I *arco* *sfpp* 5/16

Vn II *arco* *sfpp* 5/16

Va *arco* *sfpp* 5/16

Vc *arco* *ff* 5/16

Lgt Pale yellow light (immediately add some then increase slightly... → ...to here) 5/16

151

Vn I 5/16 3/8 5/16

Vn II 5/16 3/8 5/16

Va 5/16 3/8 5/16

Vc 5/16 3/8 5/16

Lgt 5/16 3/8 5/16

f

pizz. *sfpp*

153

Vn I

Vn II

Va

Vc

Lgt

(p)

(p)

arco

p

155

Vn I

Vn II

Va

Vc

Lgt

light

ord.

mf

mp

ff

p

più vib.

157

Vn I

Vn II

Va

Vc

Lgt

f

(f)

sfz

m.s.p.

159

Vn I

Vn II

Va

Vc

Lgt

ord.

sfz

sfz

(p)

(p)

(p)

7/16

7/16

7/16

7/16

3/8

3/8

3/8

3/8

161

Vn I

Vn II

Va

Vc

Lgt

mf *f* *mp* *f* *mp*

163

Vn I

Vn II

Va

Vc

Lgt

ff *(ff)* *f*

pizz. *(ff)* arco *f*

7 16 7 16 7 16

165

Vn I

Vn II

Va

Vc

Lgt

7/16

3/8

(p)

(p)

(f)

più vib.-----,

167

Vn I

Vn II

Va

Vc

Lgt

5

mp

mf

mp

mf

mp

mf

[illegible]

171

Vn I

Vn II

Va

Vc

Lgt

7/16

5/16

3/8

mf

fff molto subito

7:6

p molto subito

7

p molto subito

[illegible]

181

Score for measures 181-182. The score is for five staves: Vn I, Vn II, Va, Vc, and Lgt. The key signature has one sharp (F#). The time signature is 12/8. The Vn I and Vn II parts feature complex rhythmic patterns with triplets and quintuplets. The Va part has a more melodic line with some triplets. The Vc and Lgt parts are mostly rests.

Vn I

Vn II

Va

Vc

Lgt

183

Score for measures 183-184. The score is for five staves: Vn I, Vn II, Va, Vc, and Lgt. The key signature has one sharp (F#). The time signature is 12/8. The Vn I and Vn II parts continue with complex rhythmic patterns. The Va part has a more melodic line with some triplets. The Vc and Lgt parts are mostly rests.

Vn I

Vn II

Va

Vc

Lgt

185

Vn I

Vn II

Va

Vc

Lgt

5/16

4/8

187

$\text{♩} \sim 60$

Through m. 209, subtly adjust intonation in all instruments to produce acoustic beating patterns.

Vn I

Vn II

Va

Vc

Lgt

4/8

Begin transition to orange-yellow

190

Score for measures 190-192, featuring Vn I, Vn II, Va, Vc, and Lgt.

Vn I: Treble clef. Measure 190: Quarter note G4, quarter note A4, quarter note B4, quarter note C5 (marked *mf*). Measure 191: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 192: Quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Vn II: Treble clef. Measure 190: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 191: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 192: Quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Va: Alto clef. Measure 190: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 191: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 192: Quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Vc: Bass clef. Measure 190: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 191: Quarter note D2, quarter note E2, quarter note F2, quarter note G2. Measure 192: Quarter note G2, quarter note F2, quarter note E2, quarter note D2.

Lgt: Measure 190: Orange-yellow. Measure 191: Orange-yellow. Measure 192: Orange-yellow.

193

Score for measures 193-195, featuring Vn I, Vn II, Va, Vc, and Lgt.

Vn I: Treble clef. Measure 193: Quarter note G4, quarter note A4, quarter note B4, quarter note C5 (marked *mf*). Measure 194: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 195: Quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Vn II: Treble clef. Measure 193: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 194: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 195: Quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Va: Alto clef. Measure 193: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 194: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 195: Quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Vc: Bass clef. Measure 193: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 194: Quarter note D2, quarter note E2, quarter note F2, quarter note G2. Measure 195: Quarter note G2, quarter note F2, quarter note E2, quarter note D2.

Lgt: Measure 193: Orange-yellow. Measure 194: Orange-yellow. Measure 195: Orange-yellow.

196

Score for measures 196-198. The score is written for five staves: Vn I, Vn II, Va, Vc, and Lgt. The key signature is one flat (B-flat). The time signature changes from 5/8 to 4/8 between measures 197 and 198.

Measure 196: Vn I and Vn II play a half note G4. Va plays a half note G4. Vc and Lgt are silent.

Measure 197: Vn I and Vn II play a half note G4. Va plays a half note G4. Vc and Lgt are silent.

Measure 198: Vn I and Vn II play a half note G4. Va plays a half note G4. Vc and Lgt are silent.

199

Score for measures 199-201. The score is written for five staves: Vn I, Vn II, Va, Vc, and Lgt. The key signature is one flat (B-flat). The time signature is 4/8.

Measure 199: Vn I plays a half note G4. Vn II plays a half note G4. Va plays a half note G4. Vc and Lgt are silent.

Measure 200: Vn I plays a half note G4. Vn II plays a half note G4. Va plays a half note G4. Vc and Lgt are silent.

Measure 201: Vn I plays a half note G4. Vn II plays a half note G4. Va plays a half note G4. Vc and Lgt are silent.

202

Score for measures 202-205. The score is written for five staves: Vn I, Vn II, Va, Vc, and Lgt. The key signature is one flat (B-flat) and the time signature is 3/8. The Vn I and Vn II parts play a melodic line with a slur over measures 202-205. The Va part plays a melodic line with a slur over measures 202-205. The Vc part plays a sustained note (B-flat) with a slur over measures 202-205. The Lgt part is a single line with a 3/8 time signature at the end.

206

Score for measures 206-209. The score is written for five staves: Vn I, Vn II, Va, Vc, and Lgt. The key signature is one flat (B-flat) and the time signature is 3/8. The Vn I and Vn II parts play a melodic line with a slur over measures 206-209. The Va part plays a melodic line with a slur over measures 206-209. The Vc part plays a sustained note (B-flat) with a slur over measures 206-209. The Lgt part is a single line with a 3/8 time signature at the beginning.

209

209

Vn I

Vn II

Va

Vc

Lgt

Begin transition to orange-red

(*mf*)

(*mf*) *sfmf*

(*mf*) *sfmf*

211

211

Vn I

Vn II

Va

Vc

Lgt

sfmf

sfmf

sfmf

sfmf

p sfmf

sfmf

sfmf

sfmf

sfmf

sfmf

p sfmf

sfmf

213

Score for measures 213-214, featuring Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Light (Lgt).

Measure 213:

- Vn I:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *sf*mf.
- Vn II:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *sf*mf.
- Va:** Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *sf*mf.
- Vc:** Treble clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *sf*mf.
- Lgt:** Orange-red light cue.

Measure 214:

- Vn I:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *sf*mf.
- Vn II:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *sf*mf.
- Va:** Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *sf*mf.
- Vc:** Treble clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *sf*mf.
- Lgt:** Orange-red light cue.

215

Score for measures 215-216, featuring Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Light (Lgt).

Measure 215:

- Vn I:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *sf*mf.
- Vn II:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *sf*mf.
- Va:** Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *sf*mf.
- Vc:** Treble clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *sf*mf.
- Lgt:** Orange-red light cue.

Measure 216:

- Vn I:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *sf*mf.
- Vn II:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *sf*mf.
- Va:** Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *sf*mf.
- Vc:** Treble clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *sf*mf.
- Lgt:** Orange-red light cue.

219

Green-yellow

221

Vn I
 Vn II
 Va
 Vc
 Lgt

7:6 f 7:6 ff f 9:8 ff 7:6 f
 ff sfz $ff > f$ ff f ff f 5:4 sfz ff f ff f m.v.

223

Vn I
 Vn II
 Va
 Vc
 Lgt

ff f 5:4 ff mf f mf f ff 5:4 f ff f
 s.p. ord. f ff 7:6 ff s.p. ord. 7:6 s.p. ord.

225

Vn I

vib. ord.

(ord.) → m.v.

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

Vn II

7:6

mf *ff* *f* *ff* *sfz* *f* *f* *f* *9:8*

Va

Vc

(ord.) → m.v. ord.

f *sfz* *f* *9:8* *ff* *f* *ff* *f* *mf* *f*

Lgt

227

Vn I

ord.

(ord.) → s.p.

f *7:6* *7:4* *3* *< ff* *f* *ff*

Vn II

9:8

ff *3* *5* *f* *4:3* *mf* *sfz* *f* *7:6* *ff* *f* *9:8* *s.p.* *ord.* *ff* *9:8* *> f*

Va

Vc

sfz *f* *3* *5* *ff* *f* *7* *ff* *f* *s.p.* *ff* *f* *ord.* *7:6* *ff*

Lgt

229

Vn I

Vn II

Va

Vc

Lgt

(E)

5

9:8

ff

mf

f

7:6

8:6

5:3

5:4

(f)

ff

f

ff

f

5

ff

3

mf

7:6

f

7:6

ff

f

ff

f

5

231

Vn I

Vn II

Va

Vc

Lgt

~ 52

(F)

sfz

mf

ff

f

7:6

ff

f

5

ff

3

(mf)

f

ff

f

5

ff

8:6

ff

3

(ord.) → m.v.

6

s.p.

7

ord.

7

(f)

mf

ff

f

ff

sfzmf

ff

mp

233 ~ 60

Vn I

Vn II

Va

Vc

Lgt

235

Vn I

Vn II

Va

Vc

Lgt

237

Vn I

Vn II

Va

Vc

Lgt

239

Vn I

Vn II

Va

Vc

Lgt

Vn I

Vn II

Va

Vc

Lgt

4/8

3

pp < mp > p

pizz.

mp

p

s.f.

s.f.

Dark green, dim, close to darkness

(p)

250

250

Vn I

Vn II

Va

Vc

Lgt

254

Vn I

Vn II

Va

Vc

Lgt

mf

pp

f

(p)

(p)

s.p. → ord.

7/16

3/8

257

Vn I

Vn II

Va

Vc

Lgt

mf

arco

mf

(p)

mp

poco s.p.

5/16

3/8

263

265

267

267

Vc

(p) mp p pp ff $sfzp$ mp ppp (gliss. trill note) s.p. m.s.p.

7 5 (ord.)

Lgt

$\frac{2}{8}$ $\frac{5}{32}$ $\frac{3}{8}$

269

(ord.) pizz. IV

Vc

mf *f* (*f*) *mf* *p* *mp*

arco poco s.p. pizz. (ord.)

Lgt $\frac{3}{8}$ $\frac{3}{32} + \frac{1}{8}$

271

Vc

f *ff* *sfz* *f* *mp*

+ arco 5:4 5:3 pizz. + arco 7:6

Lgt $\frac{3}{32} + \frac{1}{8}$ $\frac{3}{8}$

273

Vc

p *ff* *f* *mf sfz* *sfz* *sfz mf* *ff* *f*

1/2 c.l.t. ord. 3 7 4:3

Lgt

275

Vc

ff *f* *sfz sfz* *f* *mp > p* *mp*

3 7:6 9:8

Lgt

277

Vc

f *ff* *f* *sfz* *mp* *ff* *f* *mf* *(mf)*

poco s.p.

Lgt

279

Vc

p *fff* *f* *mp > p* *mf* *p* *mp* *p* *mf* *f*

(ord.) 7:6 s.t. 7:6 ord. 3

Lgt $\frac{2}{8} + \frac{3}{32}$ $\frac{3}{8}$

281

Vn I

Vn II

Va

Vc

Lgt

arco with mute

with mute

s.p.

m.s.p.

ord.

7:6

mf

mp

mf

f

s.p.

ord.

5:3

5:4

mf

f

mf

ff

mf < ff

283

Vn I

Vn II

Va

Vc

Lgt

(ppp)

(ppp)

with mute

ppp

(ppp)

7:6

9:8

f

mp

f

p

mf

f

f

5:4

mf < f

ff

285

Vn I

Vn II

Va

Vc

Lgt

Measure 285: Vn I plays a short melodic phrase. Vn II and Va play sustained chords with tremolos. Vc has a complex bass line with triplets and various dynamics. Lgt is silent.

Measure 286: Vn I is silent. Vn II and Va continue with sustained chords. Vc continues with a complex bass line, including triplets and various dynamics. Lgt is silent.

287

Vn I

Vn II

Va

Vc

Lgt

Measure 287: Vn I and Vn II play sustained chords with tremolos. Va is silent. Vc has a complex bass line with various intervals and dynamics. Lgt is silent.

Measure 288: Vn I and Vn II continue with sustained chords. Va is silent. Vc continues with a complex bass line, including various intervals and dynamics. Lgt is silent.

Lgt

Lgt

293

Vn I

Vn II

Va

Vc

Lgt

ppp pp (pp) ppp

pp ppp pp

pp ppp (ppp)

3 7:6 III IV 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 ord. s.t. 5 6

5:4 5:3 7:6 p mp (mp) mf

297

Vn I

Vn II

Va

Vc

Lgt

(pp)

(pp)

(pp)

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

8:6 5 5 9:8

3

299

Vn I

Vn II

Va

Vc

Lgt

ppp *pp* *(pp)*

pp *ppp* *pp*

ppp *pp* *pp*

p *mf* *mp* *(mp)* *p* *mf* *mp* *(mp)* *mf*

9:8 9:8 7:6 8:6 7

301

Vn I

Vn II

Va

Vc

Lgt

302

303

Vn I

Vn II

Va

Vc

Lgt

Begin transition to lighter purple-blue _____ **7**
| **16**

[illegible]

309

Vn I

Vn II

Va

Vc

Lgt

vib. ord.

(*mf*)

vib. ord.

(*mf*)

vib. ord.

(*mf*)

Light purple-blue

311

Vn I

Vn II

Va

Vc

Lgt

mp

mp

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
 3
 pizz.
 3
 ff
 Lightest purple-blue

8va (ord.) → s.p. → ord.
 7:6
 ppp f ppp
 8va (ord.) → s.p. → ord.
 9:8
 ppp f ppp
 8va
 5
 ppp
 8va (ord.) → s.p. → ord.
 9:8
 arco
 ppp f ppp
 loco
 (ppp)
 Silver-metallic

317 (8^{va} to m. 337)

Vn I

Vn II

Va

Vc

Lgt

(8^{va} to m. 337)

(ord.) → s.p. → ord.

9:8 (ppp) f ppp

5 (ppp)

(ppp)

7 16

7 16

7 16

7 16

7 16

319

Vn I

Vn II

Va

Vc

Lgt

(ord.) → s.p. → ord.

(ppp) f ppp

5

3 smp-ppp

(ord.) → s.p. → ord.

(ppp) f ppp

7:6

7 16

3 8

4 8

4 8

4 8

7 16

3 8

4 8

4 8

7 16

321

Vn I

Vn II

Va

Vc

Lgt

(ord.) → s.p. → ord.

(ppp)

$f > ppp$

(ord.) → s.p.

(ppp) f ppp

9:8 9:8

(ord.)

7:6

(ppp)

4/8 3/8

323

Vn I

Vn II

Va

Vc

Lgt

ord.

(ppp)

(ord.) → s.p. → ord.

(ppp) mf ppp

(ppp)

s.p. → ord.

f 7:6 ppp

325

Vn I

Vn II

Va

Vc

Lgt

(ppp)

5

(ord.)

s.p.

(ppp)

5

f

ppp

3

p

(ord.)

s.p.

ord.

(ppp)

7:6

mf

ppp

327

Vn I

Vn II

Va

Vc

Lgt

pp

ppp

ord.

(ord.)

s.p.

(ppp)

5

f

(ppp)

p

ppp

(ord.)

s.p.

ord.

(p)

ppp

5

(ppp)

mp

ppp

329

ord. →

(f) *ppp* ord. → s.p. → ord.

(*ppp*) *f* 8:6

5 16 3

3

(*ppp*) *mp* *ppp*

s.p. → ord.

7:6 *mp*

5 16 3

Lgt 5 16 3

331

s.p. → ord.

8:6 *p* *mf* *pp* *ppp*

(ord.) → s.p. → ord.

(*ppp*) *mf* 5 9:8 5 *pp*

smp-ppp

(ord.) 7:6 7:6 s.p.

(*ppp*) *f*

5 16 7 16 7 16

Lgt 3 8 7 16

333

Vn I

Vn II

Va

Vc

Lgt

smfpp

ppp

f

pp

ppp

s.p.

ord.

(ord.)

(ppp)

7:6

9:8

7/16

3/8

3/16

335

Vn I

Vn II

Va

Vc

Lgt

pp

f

pp

s.p.

ord.

loco

pp

ff

7:6

11:6

4:3

9:8

3/16

7/32

3/8

Begin transition to red-orange

337

loco ord.

Vn I

Vn II

Va

Vc

Lgt

Red-orange

3

3

ff

5

f

7:6

ff

s.p.

ord.

sfp < f

8:6

ff

(ff)

f

5

3

3

loco ord.

m.s.p.

ff

5

sfp

poco s.p.

f

7:6

ord.

mf

3

3

m.s.p.

ffz

f

ord.

9:8

m.s.p.

ord.

(f)

mf

7:6

mf < f

3

f

ff

f

mf

f

mf

> mf

(mf)

339

Vn I

Vn II

Va

Vc

Lgt

5

3

8:6

mf

(mf) < f

mf

5

f

7:6

mf

ff

mp

(mp)

mf

7

5

7:6

mf

(mf) < f

sfz

9:8

f

9:8

6:5

ff

7

5:3

5:4

3

mf

sfz

f

mp

sfz

mf

ff

f

9:8

sfz

3

5

s.p.

ord.

5

mf

f

mf

f

9:8

mf

mp

ff

f

mf

f

341

Vn I

Vn II

Va

Vc

Lgt

(mf) *f* *sfz* *mf* *ff* *f* *mf* *ff* *mf* *(mf)* *9:8* *f* *alla punta* *(mp)* *(mp)*

sfz *mf* *8:6* *f* *5:4* *5:3* *5:3* *5:4* *11:6*

f *mf* *9:8* *(mf)* *f* *mp* *mf* *f* *7:4* *3* *8:6* *mf* *5* *mp* *f* *mp* *mf*

s.t. *ord.* *7:6* *7* *4:3* *ord.* *s.p.*

343

Vn I

Vn II

Va

Vc

Lgt

m.v. *mp* *mf* *f* *5* *ff* *7* *mf* *7:6* *mp* *5* *3*

(mp) *f* *5* *3* *5* *3* *mf* *f* *9:8* *mf* *(ord.)* *mp* *(ord.)* *5*

sfz *mf* *3* *7* *3* *9:8* *(mf)* *(mf)* *(mf)* *f* *mf* *9:8* *5* *3* *mp* *(ord.)* *7*

mp *mf* *(mf)* *f* *sfz* *5:4* *5:3* *7:6* *mp* *7:6*

Begin transition to light yellow

♩ ~ 60

345

s.p. → ord.

Vn I

9:8 p mp 12:10 ff 9:8 8:6 fff sfz

Vn II

7:6 p 9:8 mp ff 9:8 8:6 fff 5 fff 5

Va

s.p. p 11:6 4:3 mp ff 9:8 9:8 fff 8:6 ff

Vc

s.p. 3 3 3 5 3 5:3 5:4 p mp ff 9:8 7:6 fff

Lgt

Light yellow

Begin transition to fire red

→ Fire red

347

Vn I

sfz mp f ff sfz f (f) 7:6 5:4 ff 5:4 5:3 sfz f 8:6

Vn II

ff 9:8 7:6 (ff) 8:6 5 f 7:6 ff f 5 ff (ff) 9:8 f 5:3 5:4 7:6 f 8:6 ff (ff)

Va

fff f ff (ff) 9:8 f (f) ff 7 f 8:6 (f) 8:6 ff (ff)

Vc

$> ff$ 7:6 f ff f ff f s.p. f

Lgt

349

Vn I

Vn II

Va

Vc

Lgt

ff f 7:6 (f) (f) 8:6 ff mp 8:6 ff mf f

(f) 5 8:6 ff f 7:6 ff f 3 3 sfz mf 7:6 (mf) 9:8 f sfz 7:6 mf

7:6 (ff) f 3 5 3 ff 5 sfz mf f 7:4 3 sfz f

ord. 3 sfz f 9:8 ff f 4:3 9:8 mf

351

Vn I

Vn II

Va

Vc

Lgt

sfz f ff f 5 mf ff f < ff ord. 5 f (f) 7:6

ff f 8:6 ff (ff) s.p. ord. s.p. f mf 9:8 f ff f mf f

mf 5:4 3 mp 5:3 5:4 mf (mf) 6 f III mf mp

(mf) 9:8 ff f ff f 7 (f) mf (mf) 9:8 f sfz mf 9:8 f

Lgt

Lgt

357

Vn I

Vn II

Va

Vc

Lgt

359

Vn I

Vn II

Va

Vc

Lgt

361

Vn I

Vn II

Va

Vc

Lgt

363

Vn I

Vn II

Va

Vc

Lgt

365

Vn I

m.s.p.

ord.

fffz

fff

Vn II

m.s.p.

ord.

fffz

fff

Va

Vc

m.s.p.

fffz

Lgt

5/8

3/8

368

Vn I

pizz.

fffz

pizz.

Vn II

fffz

fffz

Va

Vc

(non s.p.) pizz.

fffz

fffz

Lgt

3/8

All lights off

371

Vn I

Vn II

Va

Vc

Lgt

arco light

light

moderate

heavy

Yellow-orange (still low light)

"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.

374

Vn I

Vn II

Va

Vc

Lgt

light

moderate

light

Yellow-orange (still low light)

377

(light) —————> heavy

Vn I

Vn II

Va

Vc

Lgt

7/16 3/8 7/16

ff *f* *ff* *f*

(light) *ff* *f* (light) *ff* *f*

→ light → heavy → light

(light) → moderate → light → moderate → light

7/16 3/8 7/16

380

~ 54 ~ 52

light —————> heavy —————> light —————> heavy

Vn I

Vn II

Va

Vc

Lgt

7/16 4/8 3/8 4/8

f *ff* *f* *ff* *f*

→ heavy → light → heavy → moderate

→ light → heavy → light → moderate

→ heavy → light → heavy → moderate

7/16 4/8 3/8 4/8

383 $\text{♩} \sim 50$

moderate → heavy → moderate

Vn I f fff f

Vn II f fff f

Va fff f fff

Vc fff f fff

Lgt $\frac{4}{8}$ $\frac{7}{16}$

Begin transition to normal brightness

385 $\text{♩} \sim 76$

heavy → moderate → heavy (through m. 392)

Vn I fff f $fff-f < ff > f$ $fff-f < ff$

Vn II fff f $fff-f < ff > f$ $fff-f < ff$

Va f $fff-f < ff$ f $fff-f$

Vc f $fff-f < ff > f$ $fff-f < ff > f$

Lgt f Normal brightness

388 $\text{♩} \sim 69$

Vn I *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f*

Vn II *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f*

Va *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f*

Vc *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f*

Lgt $\frac{3}{8}$

391

Vn I *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff*

Vn II *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f*

Va *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f*

Vc *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f* *sfz-f* *ff* *f*

Lgt

393

ord.

Vn I

f *sfz* *f* *ff* *f* *sfz* *f* *ff* *p*

Vn II

ff *f* *sfz* *f* *ff*

Va

ff *f* *sfz* *f* *ff*

Vc

sfz *f* *ff* *f* *sfz* *f* *ff* *sfz*

Lgt

4/8

396

heavy

V

Vn I

ff *f* *sfz* *f*

Vn II

ff *sfz* *f* *ff* *f*

Va

ff *sfz* *f* *ff* *f*

Vc

ff *sfz* *f* *ff* *f*

Lgt

3/8

399

Vn I *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow

Vn II *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow

Va *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f*

Vc \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow

Lgt

402

Vn I *> f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* (f) *behind bridge, on windings (through m. 405)* *~ 76*

Vn II \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *behind bridge, on windings (through m. 406)*

Va *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* *behind bridge, on windings (through m. 407)*

Vc \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *fff-f* \leftarrow *ff* \rightarrow *f* *behind bridge, on windings (through m. 408)*

Lgt *Begin transition to mustard yellow*

408

408

Vn I

Vn II

Va

Vc

Lgt

411

$\text{♩} \sim 40$

ord.

mp

Vn I

Vn II

Va

Vc

Lgt

4/8

5/8

7/16

3/8

ord.

mp

ord.

mp

ord.

mp

3

3

3

mp *mf* *mp*

Begin transition to very pale blue → Very pale blue (begin to brighten lights)

414

Vn I

Vn II

Va

Vc

Lgt

p

p

p

p

3

3/8

417

Vn I *(p)*

Vn II *(p)*

Va *(p)*

Vc *(p)*

Lgt → Lights at normal brightness

420

Vn I $\frac{7}{16}$

Vn II $\frac{7}{16}$

Va $\frac{7}{16}$

Vc $\frac{7}{16}$

Lgt $\frac{7}{16}$ $\frac{4}{8}$ $\frac{7}{16}$

423

Score for measures 423-426, measures 1-4 of a system. The score is for five staves: Vn I, Vn II, Va, Vc, and Lgt. The time signature changes from 7/16 to 4/8 at measure 424, then to 3/8 at measure 425, and back to 7/16 at measure 426. The Vn I staff features a melodic line with slurs and a triplet in measure 424. The Vn II staff has a similar melodic line with a slur and a triplet in measure 424. The Va staff has a melodic line with a slur and a triplet in measure 424. The Vc staff has a melodic line with a slur and a triplet in measure 424. The Lgt staff has a melodic line with a slur and a triplet in measure 424.

Vn I

Vn II

Va

Vc

Lgt

426

Score for measures 426-429, measures 5-8 of a system. The score is for five staves: Vn I, Vn II, Va, Vc, and Lgt. The time signature changes from 7/16 to 4/8 at measure 427, then to 3/8 at measure 428, and back to 7/16 at measure 429. The Vn I staff features a melodic line with slurs and a triplet in measure 427. The Vn II staff has a similar melodic line with a slur and a triplet in measure 427. The Va staff has a melodic line with a slur and a triplet in measure 427. The Vc staff has a melodic line with a slur and a triplet in measure 427. The Lgt staff has a melodic line with a slur and a triplet in measure 427.

Vn I

Vn II

Va

Vc

Lgt

429

Vn I

Vn II

Va

Vc

Lgt

7/16

3/8

7/16

7/16

3/8

7/16

432

Vn I

Vn II

Va

Vc

Lgt

Begin transition to medium blue

7/16

3/8

7/16

7/16

3/8

7/16

435

Vn I

Vn II

Va

Vc

Lgt

7/16

5

3

438

Vn I

Vn II

Va

Vc

Lgt

3/8

4/8

Medium blue

441

Score for measures 441-443. The score is for five parts: Vn I, Vn II, Va, Vc, and Lgt. The time signature is 4/8. Measure 441 shows Vn I and Vn II with a half note, Va with a half note, and Vc with a half note. Measure 442 shows Vn I and Vn II with a half note, Va with a half note, and Vc with a half note. Measure 443 shows Vn I and Vn II with a half note, Va with a half note, and Vc with a half note. The Lgt part has a 4/8 time signature in measure 441, a 7/16 time signature in measure 442, and a 3/8 time signature in measure 443. The Vn I and Vn II parts have a 7/16 time signature in measure 442. The Va and Vc parts have a 7/16 time signature in measure 442. The Vn I and Vn II parts have a 7/16 time signature in measure 443. The Va and Vc parts have a 7/16 time signature in measure 443. The Lgt part has a 3/8 time signature in measure 443.

444

Score for measures 444-446. The score is for five parts: Vn I, Vn II, Va, Vc, and Lgt. The time signature is 3/8. Measure 444 shows Vn I with a half note, Vn II with a half note, Va with a half note, and Vc with a half note. Measure 445 shows Vn I with a half note, Vn II with a half note, Va with a half note, and Vc with a half note. Measure 446 shows Vn I with a half note, Vn II with a half note, Va with a half note, and Vc with a half note. The Lgt part has a 3/8 time signature in measure 444, a 3/8 time signature in measure 445, and a 3/8 time signature in measure 446. The Vn I and Vn II parts have a 3/8 time signature in measure 444. The Va and Vc parts have a 3/8 time signature in measure 444. The Vn I and Vn II parts have a 3/8 time signature in measure 445. The Va and Vc parts have a 3/8 time signature in measure 445. The Vn I and Vn II parts have a 3/8 time signature in measure 446. The Va and Vc parts have a 3/8 time signature in measure 446. The Lgt part has a 3/8 time signature in measure 446.

447 (8^{va})

Vn I

Vn II

Va

Vc

Lgt

7/16

3/8

loco

mp

5

Begin transition to very
dim pale blue light

450

Vn I

Vn II

Va

Vc

Lgt

p

453

Very dim pale blue light (color slightly darker than m. 412, only silhouettes of players visible)

Score for measures 453-455. The score includes staves for Vn I, Vn II, Va, Vc, and Lgt. The Vn I and Vn II parts feature a melodic line with a *p* dynamic marking. The Va part features a melodic line with a *p* dynamic marking. The Vc part is silent. The Lgt part is silent.

456

Score for measures 456-458. The score includes staves for Vn I, Vn II, Va, Vc, and Lgt. The Vn I, Vn II, Va, and Vc parts feature a melodic line with a *pp* dynamic marking. The Lgt part is silent.

459

Vn I

Vn II

Va

Vc

Lgt

(ord.)

p

pizz. 3

mf

pizz. 3

mf

pizz. 3

mf

pizz. 3

mf

462

Vn I

Vn II

Va

Vc

Lgt

arco

p

465

Score for Vn I, Vn II, Va, Vc, and Lgt. The score is in 4/8 time and consists of three measures.

Vn I: Treble clef. Measure 1: whole rest. Measure 2: whole rest. Measure 3: *arco*, *p*, quarter note G#4, quarter note A4, quarter note B4, quarter note C5. *remain motionless*.

Vn II: Treble clef. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. *remain motionless*.

Va: Bass clef. Measure 1: quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. *arco*, *p*, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 2: whole rest. Measure 3: whole rest. *remain motionless*.

Vc: Bass clef. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. *remain motionless*.

Lgt: Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. *Slow fade to black*.