

post tenebras spero lucem

Mark Chambers (b. 1969)

♩=50 3:2 very still; timeless

Violin *ppp*

Viola 5:4 very still; timeless *ppp*

Violoncello

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

HARM.* 3:2 5:4 5:4 5:4 *pp* *p* *mf* *p*

* slowly apply and release pressure to D string with left hand as rhythm is played allowing for variations in harmonic content.

6

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Pno. *p* *mf* *p* *mf* *mp* *p* *pp* HARM.

ORD. *mf* *ppp*

freely alternate between S.P. and S.T. slowly over time.

4

10 **4**

Vln. *Touch the harmonic so lightly that the open D fundamental begins to sound. Attempt to make both sound together accepting whatever rhythmic alterations may occur.*

Vla.

Vc. **4** **5** **4**

(S.P. → S.T.)

S.P.

mf *5:4* *ppp* *mp* *5:4* *ppp*

Pno. **4** **5** **4**

ppp *f* *HARM.* *3:2* *3:2* *5:4* *f* *5:4* *ORD.* *6:4* *3:2* *pp* *HARM.* *mf* *mp*

p *mf* *ppp*

$\text{D}^{\flat} \text{E}^{\flat} \text{D}$ $\text{D}^{\flat} \text{E}^{\flat} \text{D}$

13 **4**

Vln.

Vla. *ORD.* *3:2* *pp* *5:4* *S.P.* *mf* *harmonic gliss.* *S.P.* *mf*

Vc. *pp* *5:4* *5:4* *5:4* *5:4* *5:4*

Pno. *mf* *3:2* *3:2* *5:4* *HARM.* *pp* *3:2*

$\text{D}^{\flat} \text{E}^{\flat} \text{D}$