

UCLA

Contemporary Music Score Collection

Title

Then Came Death and Took the Butcher

Permalink

<https://escholarship.org/uc/item/0qd8q8z5>

Author

Rapaport-Stein, Jeremy

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution License, available at <https://creativecommons.org/licenses/by/4.0/>

THEN CAME DEATH AND TOOK THE BUTCHER

Instructions

Accidentals are repeated within the bar for clarity, except in the case of immediate repetition.

The duets at D1 and D2 are meant to be played simultaneously, with no alignment between the two pairs. Each musician should be in the same tempo as their duet partner, however.

The 4 solos at K1-4 are meant to be played simultaneously, with no alignment among the parts.

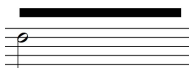
There are many moments where the texture or mood switches abruptly. In all these fast switches and cuts, make the transitions as sudden as possible - imagine a quickly turning radio dial.

Legend

A.F.A.P. - As Fast As Possible



- "Fingered Glissando" -- a smeary, approximate, fast run, halfway between a true gliss. and a fingered chromatic scale. Play as if "faking" a chromatic scale.



- overpressure

SP / MSP - sul ponticello / molto sul ponticello

ST / MST - sul tasto / molto sul tasto



- any extremely high sound on the given string. If no particular string is given, assume I.



- approximate or indeterminate pitches

Program Notes

Then Came Death and Took the Butcher was inspired by Frank Stella's vibrant, collage-like print of the same title, which is from a series of his works inspired in turn by El Lissitzky's illustrations of *Had Gadya*, a Passover song. *Had Gadya* is a cumulative children's rhyme in which one character after another is "taken" by a successively larger creature, from a small goat all the way up to G-d. Extrapolating metaphorically from Stella's work and the original poem, my piece plays with formal and emotional themes that struck me about both the source material and the process of multiple adaptations: transcendence, collage, loss, and recursive forms.

With thanks to Mark, Josh, Andrea, and Judy.

10.28.18 // Boston, MA

THEN CAME DEATH AND TOOK THE BUTCHER

Jeremy Rapaport-Stein

c. ♩. = 124 - 136 (the faster the better)

neon blues and yellows, lines and curves crossing from every direction

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 6/16 time and consists of three measures. The first measure is in 6/16, the second in 5/16, and the third in 7/16. The key signature has one sharp (F#). The dynamics are *pp*, *f*, *pp*, *ff*, *pp*, *mf*, *p*, and *fff*. The Violoncello part includes a triplet in the third measure.

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 5/16 time and consists of two first endings and one second ending. The first ending is in 5/16, the second in 2/8, and the third in 7/16. The key signature has one sharp (F#). The dynamics are *pp*, *f*, *pp*, *ff*, *pp*, *mf*, *p*, and *fff*. The Violoncello part includes a triplet in the second ending.

8 (0) (scratch)

Vln. I *mf*

Vln. II (0) *mf*

Vla. non-vib. *mf*

Vc. non-vib. *mf*

11 *f pos.* *8va- (jete)*

Vln. I *f pos.*

Vln. II *f pos.*

Vla.

Vc.

13 ORD *mp* *f* *pp* *f*

Vln. I

Vln. II *mp* *f* *pp* *f*

Vla. *mp* *f* *pp* *f*

Vc. *mp* *f* *pp* *f*

16

Vln. I

Vln. II

Vla.

Vc.

SP

ORD

p

pp

mf

19

Vln. I

Vln. II

Vla.

Vc.

non vib.

ORD non vib.

pp

mf

pp

23

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

f

pp

f

pp

f

f

27

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*
highest sul A

Vc. *f* *pp*
pizz. *ff* *f*
arco 3 3 3

31

Vln. I ST ORD ST ORD ST ORD
mp *mf* *mp* *mf* *mp* *mf*

Vln. II ST ORD ST ORD ST ORD
mp *mf* *mp* *mf* *mp* *mf*

Vla. ST ORD ST ORD ST ORD
mp *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

35

Vln. I ST *mp*

Vln. II ST *f*

Vla. ST *f*

Vc. *p*

38

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *pp* *mf*

pizz. col legno battuto pizz. col legno battuto

pizz. arco col legno battuto pizz. arco

pp *mf* *pp* *mf*

pizz. col legno battuto pizz. col legno battuto

pp *mf* *pp* *mf*

42

Vln. I

Vln. II

Vla.

Vc.

f *mf* *mp*

pizz. pizz. pizz.

MSP

f *mf* *p* *mf*

f *mf* *p* *mf*

46

Vln. I

Vln. II

Vla.

Vc.

ff *ff* *ff*

arco (ORD) arco arco arco

49 arco

Vln. I

Vln. II

Vla.

Vc.

IV (sempre)

mp f

mp f mp

mp f

mp f mp

52

Vln. I

Vln. II

Vla.

Vc.

III (sempre)

p

ff mp f p

p

ff mp f p

55 **C**

Vln. I *ff* *mp* *mp*

Vln. II highest sul D SP

Vla. *ff* *mp* *mp*

Vc. highest sul C *f* *SP*

58

Vln. I *mf* *mp* *mp* *mf* *f* *ff*

Vln. II *f* *ff* *f* *MSP*

Vla. *mf* *mp* *mp* *mf* *fp*

Vc. *f* *ff* *fp* *f* *MSP*

ORD

70

Vln. I

Vln. II

Vla.

Vc.

ORD

pp mp pp mp > pp < mp pp mp pp

74

Vln. I

Vln. II

Vla.

Vc.

mp pp fpp mp mp mp mp pp

II III sim. I II III sim.

III II sim. I II sim. III II sim.

II III sim. I II sim. III IV sim.

II I sim. IV III sim.

D1

78a

Vln. I

Vln. II

mp *f* *pp*

81a

Vln. I

Vln. II

accel.

mf *p* *mf* *pp*

85a

Vln. I

Vln. II

ff *mp* *ff* *mp*

88a

Vln. I

Vln. II

8va

ff *mp*

D2

78b

Vla. *mf* *f* *f* *ff* 3X

Vc. *ff* *f* *p* *p* *ff*

pizz. arco

80b

Vla. *mf* *pp* *fp* *pp* *mp* *p* *f*

Vc. *mf* *pp* *fp* *pp* *mp* *p* *f*

83b

Vla. *p* *fp* *fp*

Vc. *p* *fp* *fp*

molto accel.

86b

Vla. *8va* 3

Vc. 3

E high as possible, fast as possible, loud as possible, wild indeterminate scrambling
once all four instruments have caught up to this point, continue for c. 8 second before moving on at cue from vln 1.

92

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

tempo primo
c. ♩ = 92-100

93

Vln. I *ff* *mp* *ff*

Vln. II *ff* *mp* *ff*

Vla. *ff* *mp* *ff*

Vc. *ff* *mp* *ff*

97

Vln. I *mf* *ff* 5 5 5 5 *f*

Vln. II *mf* *ff* 5 5 5 5 *f*

Vla. *mf* *ff* 5 5 5 5 *f*

Vc. *mf* *ff* 5 5 5 5 *f*

100

Vln. I non vib. *fff*

Vln. II non vib. *fff*

Vla. non vib. *fff*

Vc. non vib. *fff*

102

Vln. I add pressure

Vln. II add pressure

Vla. add pressure

Vc. add pressure

105

Vln. I

Vln. II

Vla.

Vc.

pp

MSP

pp

pizz.

mp

pizz.

mp

5

5

7/16

7/16

7/16

F high as possible, fast as possible, loud as possible, wild indeterminate scrambling
continue for c. 5 second before moving on at cue

107

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

arco

arco

A.F.A.P., independent tempi (unaligned)

Musical score for measures 108-111. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The music is in treble clef with a key signature of one flat. The dynamic marking is *fff* for all instruments. The Vln. I and Vln. II parts have an *8va* marking above the staff in measure 111. The Vln. II part has an *(ORD)* marking above the staff in measure 108. The Vc. part has a *fff* marking below the staff in measure 108.

wait until all four have reached this measure
then, hold for about 3 seconds and move on at cue

Musical score for measures 109-111. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The music is in treble clef with a key signature of one flat. The dynamic marking is *mp* for all instruments. The Vln. I and Vln. II parts have an *8va* marking above the staff in measure 109. The Vln. II part has an *(ORD)* marking above the staff in measure 109. The Vc. part has an *mp* marking below the staff in measure 109.

A.F.A.P., independent tempi (unaligned)

110

Vln. I *f*

Vln. II (all harmonic touch, need not be nodal point) *f* *ppp*

Vla. (all harmonic touch, need not be nodal point) *f* *ppp*

Vc. (all harmonic touch, need not be nodal point) *f* *ppp*

wait until all four have reached this measure
then, hold for about 3 seconds
don't move on at cue, move on independently
try to move as soon as you hear the first person break

111

Vln. I *ppp*

Vln. II

Vla.

Vc.

c. ♩ = 92-100 (tempo primo), independent tempi (unaligned)

112

Vln. I

Vln. II

Vla.

Vc.

5

5

5

5

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

3

3

3

3

3

3

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

3

3

3

3

3

3

pizz.

pizz.

pizz.

pizz.

wait until all four have reached the fermata, then continue on cue

Vln. I *p* *PPP* $\frac{6}{16}$

Vln. II *p* *PPP* $\frac{6}{16}$

Vla. *p* *PPP* $\frac{6}{16}$

Vc. *p* *PPP* $\frac{6}{16}$

G

c. ♩ = 124-136 (tempo primo), tempo giusto (aligned)

Vln. I *arco* *ppp* $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{8}$
MSP → ORD → MSP → ORD → SP → ORD → MSP

Vln. II *arco* *ppp* $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{8}$
MSP → ORD → MSP → ORD → SP → ORD → MSP

Vla. *arco* *ppp* $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{8}$
MSP → ORD → MSP → ORD → SP → ORD → MSP

Vc. *arco* *ppp* $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{8}$
MSP → ORD → MSP → ORD → SP → ORD → MSP

molto ff

Vln. I *ppp* $\frac{4}{8}$ $\frac{5}{16}$ $\frac{4}{8}$
SP

Vln. II *ppp* $\frac{4}{8}$ $\frac{5}{16}$ $\frac{4}{8}$
ST

Vla. *mp* $\frac{4}{8}$ $\frac{5}{16}$ $\frac{4}{8}$
IV II 3 III IV 3 III II II

Vc. *ppp* $\frac{4}{8}$ $\frac{5}{16}$ $\frac{4}{8}$
5 5

mf < ff > mf

122

Vln. I II MSP → ORD

Vln. II IV MSP → ORD

Vla. MSP → ORD

Vc. MSP → ORD

mp

126

Vln. I

Vln. II II

Vla. III IV (III)

Vc. (IV)

pp

130

Vln. I *f* $\xrightarrow{3}$ *p*

Vln. II *f* $\xrightarrow{3}$ *p*

Vla. *f* $\xrightarrow{3}$ *p*

Vc. *f* $\xrightarrow{3}$ *p*

134

Vln. I

Vln. II

Vla.

Vc.

ff *fp* *ff* *fp* *3 pp*

ff *fp* *ff* *fp* *3 pp*

ff *fp* *ff* *fp* *3 pp*

ff *fp* *ff* *fp* *3 pp*

MSP

138

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *f* *p* *pp*

f *p* *f* *p* *f* *pp*

p *f* *p* *f* *p* *pp* *mf*

f *p* *f* *p* *f* *pp*

ORD

ORD

ORD

pizz.

pizz.

arco

141

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

arco

arco

ORD

3

5

5

3

3

144

Vln. I (harm. gliss.) III *mf*

Vln. II

Vla. 3 *mf* *fff*

Vc. *mf* *fff* II (harm. gliss.) *mf*

148

Vln. I *pp*

Vln. II *pp* col legno battuto

Vla. *pp* col legno battuto arco (ord.) *mf*

Vc. *pp* col legno battuto

I

151 arco (ord.) *fff* sempre

3 5

155 *pp* long (c. 8")

5

very slowly, rubato

II (sempre)
ST (until it becomes impossible)

159

163 less long (c. 5") heavy, exaggerated vibrato *fff*

166

Vln. I

Vln. II

Vla.

Vc.

(molto vib.)

fff

3

3

169

Vln. I

Vln. II

Vla.

Vc.

(gliss. with molto vib.)

fff

3

repeat c. 9 seconds
move on at cue from vln. 1

independent tempi, unaligned

173

(highest sul E)
gliss. with molto vib.

ppp

Vln. I

(highest sul E)
gliss. with molto vib.

ppp

Vln. II

(highest sul A)
gliss. with molto vib.

ppp

Vla.

(highest sul A)
gliss. with molto vib.

ppp

Vc.

Detailed description: This block contains the musical score for measures 173 to 175. It features four staves: Vln. I, Vln. II, Vla., and Vc. Each staff begins with a glissando starting from the highest sul E or A, marked with 'gliss. with molto vib.' and a dynamic of 'ppp'. The glissandos are unaligned, with independent tempi. The Vln. I staff has a measure rest in the second measure. The Vln. II staff has a measure rest in the second measure. The Vla. staff has a measure rest in the second measure. The Vc. staff has a measure rest in the second measure. The time signature is 4/8.

J

174 tempo giusto

very long (c. 15")

Vln. I

pp

Vln. II

pizz. *pp*

Vla.

pizz. *pp* arco *mf*

Vc.

pizz. *pp*

Detailed description: This block contains the musical score for measures 174 to 175. It features four staves: Vln. I, Vln. II, Vla., and Vc. The tempo is 'tempo giusto'. The Vln. I staff has a melodic line starting in measure 174, marked with 'pp'. The Vln. II staff has a pizzicato line, marked with 'pizz.' and 'pp'. The Vla. staff has a pizzicato line, marked with 'pizz.' and 'pp', and an arco line in measure 175, marked with 'arco' and 'mf'. The Vc. staff has a pizzicato line, marked with 'pizz.' and 'pp'. The time signature is 4/8.

176

Vln. I

pp

Vln. II

pp

Vla.

pizz. *pp* pizz. arco *mf*

Vc.

pp

Detailed description: This block contains the musical score for measures 176 to 178. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff has a melodic line starting in measure 176, marked with 'pp'. The Vln. II staff has a pizzicato line, marked with 'pp'. The Vla. staff has a pizzicato line, marked with 'pizz.' and 'pp', and an arco line in measure 178, marked with 'arco' and 'mf'. The Vc. staff has a pizzicato line, marked with 'pp'. The time signature is 3/4.

179

Vln. I
Vln. II
Vla.
Vc.

pizz.
pp
pp

Detailed description: This system contains measures 179, 180, 181, and 182. Vln. I has a melodic line with slurs and ties. Vln. II has a simple melodic line. Vla. and Vc. play pizzicato chords, with dynamic markings of *pp* and *pp* respectively.

183

Vln. I
Vln. II
Vla.
Vc.

arco
mf

Detailed description: This system contains measures 183, 184, and 185. Vln. I and Vln. II are silent. Vla. and Vc. are silent until measure 185, where they play an *arco* chord with a dynamic marking of *mf*.

186

Vln. I
Vln. II
Vla.
Vc.

pizz.
pp
mf

arco

Detailed description: This system contains measures 186, 187, and 188. Vln. I has a melodic line. Vln. II has a simple melodic line. Vla. and Vc. play pizzicato chords with a dynamic marking of *pp*. In measure 187, Vla. and Vc. play an *arco* chord with a dynamic marking of *mf*.

189

Vln. I

Vln. II

Vla. pizz. *pp*

Vc.

192

Vln. I

Vln. II

Vla. arco *mf* col legno battuto *pp*

Vc. col legno battuto

K1

A.F.A.P.

frenetic improv

follow the shapes/contours indicated by the noteheads

196a

Vln. I

1st time: *f pos.*
 2nd time: *ff*
 3rd time: *mf*
 4th time: *f pos.*
 5th time: *mp*

197a

Vln. I

207a

Vln. I

208a

Vln. I

(very high sul D)

209a

Vln. I

210a

Vln. I

(very high sul E)

K2

Vln. II 196b arco *fff* *vic* *vic* *vic* *vic*

Vln. II 200b *vic* *vic* *vic* *vic*

Vln. II 204b *vic* *vic* *vic*

Vln. II 208b *mf* *mf* *fff*

Vln. II 212b *mf* *fff*

Vln. II 216b *mf* *mp* *mf* *vic*

Vln. II 220b *mp* *mp*

K3

A.F.A.P.

frenetic improv

follow the shapes/contours indicated by the noteheads

196c

ORD
(very high sul A)

Vla.

1st time: *f pos.*
 2nd time: *ff*
 3rd time: *mf*
 4th time: *f pos.*
 5th time: *mp*

197c

Vla.

198c

Vla.

199c

(very high sul D)

Vla.

200c

Vla.

201c

(very high sul A)

Vla.

5X (in total)

K4

A.F.A.P.

frenetic improv

follow the shapes/contours indicated by the noteheads

196d

Vc.

ORD

I II

III IV

I II (sim.)

III IV

- 1st time: *f pos.*
- 2nd time: *ff*
- 3rd time: *mf*
- 4th time: *f pos.*
- 5th time: *mp*

(very high sul A)

197d

Vc.

198d

Vc.

(very high sul A)

199d

Vc.

200d

Vc.

5X (in total)

L _____ once all four have arrived, repeat for a long time (c. 15") _____
 then, move on at cue

c. ♩ = 80, independent tempi

Musical score for measures 226-230. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The tempo is marked as c. ♩ = 80, independent tempi. The score includes performance instructions such as *pp*, *p*, and *ppp*. Fingerings and bowings are indicated with Roman numerals (I, II, III, IV) and letters (ST, ORD, MSP). The Vln. I part starts with a *p* dynamic and includes a *ppp* section. Vln. II has a *pp* section. Vla. has a *p* section. Vc. has a *pp* section. The score is divided into two systems by a double bar line.

still independent tempi
 begin each of these measures together on cue, then play without alignment

Musical score for measures 227-230. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The tempo is marked as c. 2". The score includes performance instructions such as *mp*, *p*, *pp*, and *mf*. Fingerings and bowings are indicated with Roman numerals (I, II, III, IV) and letters (ST, ORD, MSP). The Vln. I part starts with a *mp* dynamic and includes a *pp* section. Vln. II has a *p* section. Vla. has a *p* section. Vc. has a *mf* section. The score is divided into two systems by a double bar line. A dashed box encloses measures 229-230, indicating a 15-measure repeat.

230

c. 4"

8^{va}

Vln. I

Vln. II

Vla.

Vc.

ppp

p

ST
II
III

ORD
III
IV

c. 6"

233

8^{va}

Vln. I

Vln. II

Vla.

Vc.

ppp

pp

SP

SP
III

SP
III

SP
III

c. 8"

c. 10"

p

pp

M

Slower, c. ♩ = 69, independent tempi
begin independently (no need for cue)

237

Vln. I: *ppp* (IV III II I (sim.))

Vln. II: *ppp* (ST)

Vla.: *ppp* (SP IV (alternate between normal and harmonic touch) III)

Vc.: *ppp* (SP III.IV MSP)

Vln. I: *mp* → *ppp* (gliss. up while continuing harmonic tremolo (highest sul E) *ppp* *8va*)

Vln. II: *ppp* (III II (alternate between normal and harmonic touch))

Vla.: *p*

Vc.: *p* (alternate between normal and harmonic touch) *ppp*

repeat until all four have arrived
then, continue for c. 5 more seconds
violin I, viola, and cello move to N1 on cue
violin II moves independently to N2 (meditation)

Slower, c. ♩ = 60, independent tempi

238

Vln. I: *ppp* (SP I)

Vln. II: *ppp* (ST)

Vla.: *ppp*

Vc.: *ppp* (SP III)

N1

tempo primo c. ♩ = 94
tempo giusto

239

ORD (to III) (to II) (to I)

c. 4" 3X (in total)

Vln. I

Vla.

Vc.

p *f*

243

con sord. IV (sempre)

con sord. III (sempre)

con sord. II (sempre)

Vln. I

Vla.

Vc.

ppp *mp* *ppp* *mf*

245

highest sul G

highest sul G

highest sul D

Violin I & Cello to O1
Viola to O2 (Game)

c. 6"

Vln. I

Vla.

Vc.

ppp *p* *ppp* *pp* *f* *ppp*

N2

Violin II

Scale Meditation, for Judy

Starting on the open G string, play an ascending G major scale.

Each note should be a full quarter-note in duration at c. ♩ = 80-84. Pause for 2-8 seconds between each note. Try to vary the lengths of the spaces between notes.

With each progressive note of the scale, vary one or more of the following parameters:

- Dynamic
- Intensity and/or width of vibrato
- Bow placement (ord, al pont., tasto, or on the bridge)
- Level of bow pressure (flautando vs. almost overpressure)

Using these parameters, aim for contrast with each note.

End very high on the E string. Your last note should be a C# (i.e., end the scale by going B-C#, then stop). This should be the last thing that happens in the piece. Once everyone else is done, continue playing the scale. When you get to a B, end the piece by having the next note be a C#.

For instance, say everyone's finished playing and you've just played the pitch E. You would then continue up the scale in the same manner as you've done so far, except on the fourth degree of the scale you play a C# to end things. You'd play E-F#-G-A-B-C#.

If the others are taking longer than anticipated and you're already extremely high up the E string, just keep repeat the scale at the highest octave you can until it's time to finish.

Except for noting when the others have finished, pay no attention to what's going on around you. Tune them out. Focus on the scale, your breath, and the differences in sound that occur through your actions to vary the modes of playing.

O1

Slower, c. ♩ = 80

248 ST

Vln. I *p* *n* *pp* *n*

Vc. *p* *n* *pp* *n*

252

Vln. I *p* *n*

Vc. *p*

256

Vln. I *ppp* *n*

Vc. *ppp* *n*

MST

MST

Violin I to P1
Cello to P2 (Seurat Bach)

O2**Viola****Harmonics Game, for Mark**

At a tempo of c. ♩ = 72-76, play a constant stream of eighth notes.

Each note must be a natural harmonic. No consecutive repeated notes. Pitches may be repeated if they are produced by different fingerings.

You must change strings at least once every 3 notes.

Aim to avoid patterns and sequences. Aim to cycle through every natural harmonic you're able to sound before repeating any.

Stay at a dynamic level between pianississimo and piano

Continue playing until you hear violin I finish their part. Then, keep going for about 20" and find a nice ending.

P1

Slower, c. ♩ = 69 (rubato)

260 senza sord.

Vln. I

mp *mf* *pp*

Vln. I

mp *p*

P2**Cello**

Seurat Bach, for Josh

Play the prelude to the 2nd Bach solo cello suite as best as you remember it.

Play each pitch in a different register (i.e., displace by octaves). Don't play any two consecutive notes in the same register.

Play each note staccato.

Keep the rhythm from the original roughly the same, with lots of rubato. Play slightly undertempo from the original.

Staying in a volume range from pianississimo to piano, shape the phrasing and dynamics as you would normally.

Keep the bow over the fingerboard, between sul tasto and molto sul tasto.

Continue until the violist stops playing. Then keep going 10-15" and find a nice stopping place.