

Jianing  
**Song**

**RE-**

for violin, cello, and piano

**Full Score**

# RE-

RE- is an English prefix that stands for “re”, “opposite”, “more” ..... For the composer, this work is a process of restart, release and recreate. It is also the name of the D note, which is emphasized or hidden to varying degrees by the composer in the pitch design of the three movements.

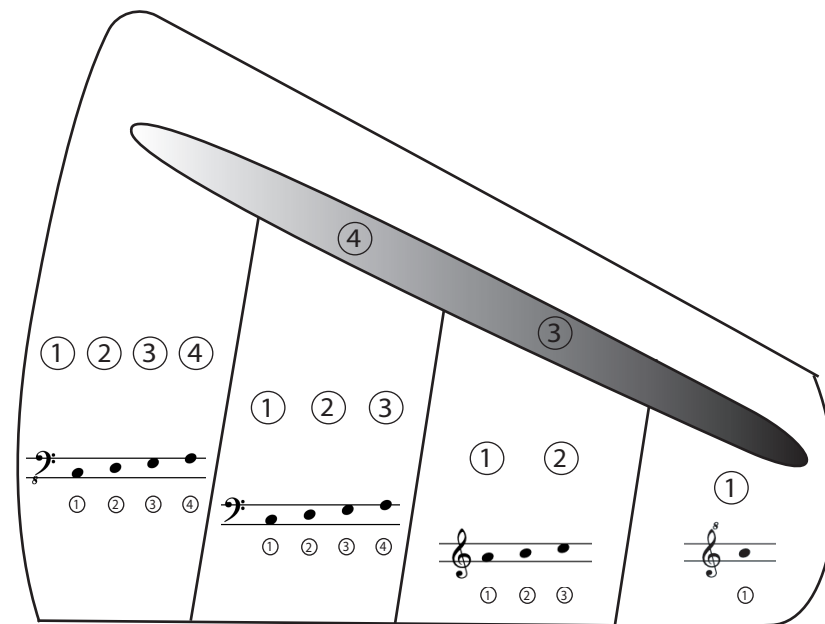
# Performance Notes

For piano:




















Tone cluster

Tap position:



# Performance Notes

For strings:

	As high/low as possible		Vertical bow (towards the fingerboard/bridge)
	Uncertain pitch		Vibrato amplitude
	Play behind the bridge		Harmonic Glissando
	Col legno		Accelerando
	Finger tap front board	s.t.	Sul tasto (Darker, softer timbre)
	Tap the side board	s.p.	Sul ponticello
	Snapping the strings against the fingerboard	m.s.p.	Molto sul ponticello (distored tone)
	Gradually change to	c.l.b.	Half col legno tratto. (Draw half wood ,half bow over string)
	Crescendo from nothing		Bartok pizzicato
	Diminuendo to nothing		Harmonic
			Circular bowing

I

Largo ♩=50 *Espressivo.*

Violin

ord. III/IV *gliss.* s.p. ord. *gliss.* s.p. ord. II/III *gliss.* s.p.

pp *fff* pp *ff* pp *ff*

Cello

ord. 6 III/IV ord. *fff* *f* *ff* pp

Piano

Largo ♩=50 *Espressivo.*

*fff* 8<sup>vb</sup>

Vln.

3 ord. I/II *gliss.* s.p. ord. 6 II/III *fff* *f* *ff*

Vc.

s.p. ord. s.p. ord. *fff* *pp* *ff* *pp*

Pno.

I/II/III/IV  
R.H.(bow)

Vln.

L.H. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

*f* *ff* (*simile*)

I/II/III/IV  
R.H.(bow)

Vc.

L.H. *gliss.* *gliss.* *gliss.*

*ff* *mf* *f* (*simile*)

10 10 10 10 10 10

Pno.

*sff* *mf* *cresc.*

Vln.

7R.H.

L.H.

*gliss.*

*gliss.*

Vc.

R.H.

6

6

6

6

6

6

6

6

L.H.

*gliss.*

*gliss.*

*gliss.*

*gliss.*

Pno.

10

10

10

10

10

10

10

10

8<sup>va</sup>

This musical score page features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** The upper staff shows the right hand (R.H.) with a melodic line of eighth and sixteenth notes, and the left hand (L.H.) with a supporting bass line. A dynamic marking of *mf* is present, along with a triplet of notes and a *s.t.* (sordano) marking.
- Viola (Vc.):** The middle staff mirrors the Violin's right hand part. The left hand (L.H.) features a *fff* dynamic marking and a complex bass line with trills and slurs. Dynamics range from *mf* to *p* to *mf*. Fingerings I/II and *ord.* to *s.p.* are indicated.
- Piano (Pno.):** The lower staff has a *ff* dynamic marking. The right hand (R.H.) contains two ten-measure passages (marked '10') and a triplet. The left hand (L.H.) has a triplet and a dynamic range from *f* to *p* to *fff*. An *8<sup>vb</sup>* marking is at the bottom.

At the bottom of the page, there is a *Red.* (Reduction) line.



12

Vln. *f* *pizz.* *arco* *pp* *p* *mp*

Vc. *ord.* *pizz.* *arco* *f mp* *p* *ord.* *s.p. (bow tip)* *pizz.* *f mf*

Pno. *f mp* *pp* 10 *mp p* *p* *f* *mf*

8<sup>vb</sup>  
Ped.

18

Vln. *s.p. (bow tip)* *pp* *mf* *f* *ord.* *f sp* *mf*

Vc. *ord. (whole bow)* *arco* *p* *gliss.* *tr* *gliss.* *mf* *(bow tip)* *ppp* *pp* 3

Pno. *p* *mp* *mp* *p* *f* *f p* *pp* 7 *f* *pp*

Ped.

22

Vln. *gliss.* *f* *pp* *gliss.*

Vc. *mp* *p* *f* *mp* *f* *mf* *pp* *pizz.* *arco*

Pno. *mf* *f* *mf* *mp* *pp* *mf* *f* *ff*

*Red.*

27

Vln. *gliss.* *fp* *mf* *pp* *f* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *f* *pp* *I* *II I (simile)*

Pno. *mf* *fff* *p* *sfz* *p*

*Red.*

32

Vln. *gliss.* *gliss.* *p* *f* *gliss.*

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

Pno. *p* *mp* *mf* *p* *mp*

Ped. Ped. Ped. Ped.

36

Vln. *gliss.* *p* *mp* *f* *mp* *gliss.*

Vc. *mf* *mp* *gliss.* *pp* *gliss.* *f* *f* *gliss.*

Pno. *f* *p* *mp* *f* *6* *6*

Ped. Ped.

39

Vln. *f* (simile) *pppp*

Vc. *mp* *f* (simile) *f*

Pno. *f* *p* *mf* *mp* *f*

Ped.

(R.H. gliss. on the strings)

43

Vln. *p* *pp* *mp* *pp* *mp*

Vc. *pp* *f* *pp* *f* *p* *gliss.* *pp* *gliss.* *p* *gliss.*

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

Ped.

49

Vln. I II

Vc.

Pno.

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

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

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

Ped. Ped. Ped. Ped. Ped.

54

Vln.

Vc.

Pno.

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

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

*f* *p* *f* *p* *f* *p* *f* *p* *f* *f*

Ped. Ped. Ped. Ped.

Vln. 58 *gliss.* *p* *pp* *mp* *pp*

Vc. *p* *pp* *pp* *mp* *pp*

Vln. 65 *mp* *pp*

Vc. *s.p.* *pp*

Pno. *pp* *mp*

63 *accel.* I/II/III/IV R.H.(bow) ord. → s.p. ♩=104

Vln. L.H. *f* *poco cresc.* *molto cresc.* *fff* *gliss.*

Vc. I/II/III/IV R.H.(bow) L.H. *mf* *poco cresc.* *molto cresc.* *fff* *gliss.*

Pno. *mf* *fff* ♩=104

8<sup>vb</sup>

**A tempo** (♩=50)

Vln. 71 *pp*

Vc. *gliss.* *pp*

**A tempo** (♩=50)

Pno. *sppp* approx. 4" fade away

*f* *attacca*



# II

♩=44 Tender

(s. v.)  
s.t. → ord. → s.t. → ord.

III V *gliss.* → s.p. → *gliss.* → s.t. → *gliss.* → ord.

Violin

pp ppp pp

*p* *pp* *p*

(s. v.)  
s.t. → ord. → s.p. → s.t. → ord. → s.t.

I V *gliss.* → *gliss.* → ord. → s.t.

Cello

pp ppp pp ppp

ebow (standard)

Piano

*pp* *p* *pp*

M.Ped. →  
R.Ped. →

8

*gliss.* → *s.t.* → *ord.* → *gliss.* → *s.p.* → *gliss.* → *s.t.*

Vln. *ppp* *pp* *ppp*

*mp* *pp* *p* *mp p*

Vc. *pp* *ppp* *pp* *ppp*

*p* *pp*

Pno. *ppp* *pp* *pp* *mp*

*p tap* *ppp* *ppp*

(M.Ped.)  
(R.Ped.)

Detailed description: This musical score page features three systems of staves. The first system is for Violin (Vln.) and Viola (Vc.). The Violin part has a treble clef and a glissando line above the staff. The Viola part has a treble clef and a glissando line below the staff. The second system is for Piano (Pno.), consisting of three staves (treble, middle, and bass clefs). Performance instructions include dynamics (ppp, pp, p, mp, mp p), articulation (gliss., s.t., ord., s.p.), and specific techniques (tap). Pedal markings (M.Ped., R.Ped.) are located at the bottom left.

15

Vln.

Vc.

Pno.

(M.Ped.)  
(R.Ped.)

gliss. ord. s.p. ord. s.p.

*pp* *p* *pp* *p*

*p* *pp* *mp*

s.p. gliss. s.t. gliss.

*pp* *ppp*

*p* *p mp* *p* *p mp*

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

*ppp* *p* *p*

21

*gliss.* → *ord.* → *gliss.* → *s.t.* → *gliss.*

Vln.

Vc.

Pno.

(M.Ped.)  
(R.Ped.)

8

Detailed description of the musical score: The score consists of three systems. The first system (measures 21-24) features Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part has a long glissando across measures 21-24, with dynamics *pp*, *ppp*, and *pp*. The Viola part has a long glissando across measures 21-24, with dynamics *pp*, *pp*, and *p*. The Piano part has a long glissando across measures 21-24, with dynamics *pp*, *mp*, *p*, *pp*, and *p*. The second system (measures 25-28) features Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part has a long glissando across measures 25-28, with dynamics *pp*, *ppp*, and *pp*. The Viola part has a long glissando across measures 25-28, with dynamics *pp*, *pp*, and *p*. The Piano part has a long glissando across measures 25-28, with dynamics *ppp*, *p*, *ppp*, and *pp*. The third system (measures 29-32) features Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part has a long glissando across measures 29-32, with dynamics *pp*, *ppp*, and *pp*. The Viola part has a long glissando across measures 29-32, with dynamics *pp*, *pp*, and *p*. The Piano part has a long glissando across measures 29-32, with dynamics *ppp*, *p*, *ppp*, and *pp*. The score includes various musical notations such as glissandos, accents, and dynamic markings.

26 *ord.* *s.t.* *s.t.* *gliss.* *s.p.* *sempre*

Vln. *pp* *p* *pp*

Vc. *s.p.* *s.t.* *gliss.* *s.p.* *sempre* *gliss.* *pp*

*p* *pp* *pp*

Pno. *f* *ppp* *p* *ppp* *p*

(M.Ped.) R.Ped. R.Ped. R.Ped.

29 *gliss.* *gliss.* *gliss.*

Vln. *pp* *pp* *pp*

Vc. *gliss.* *pp* *gliss.* *pp* *gliss.* *pp* *gliss.*

*pp* *pp* *pp*

Pno. *ppp* *p* *ppp* *p* *ppp*

(M.Ped.) R.Ped. R.Ped. R.Ped.

32

*gliss.*

*pp*

*gliss.*

*mp*

*pp*

*accel.* → *ord.*

*s.p.*

*gliss.*

*f*

*pp*

*f*

Vln.

*gliss.*

*pp*

*gliss.*

*mp*

*pp*

*f*

*mf*

*p*

*mf*

*s.p.* → *ord.*

*gliss.*

Vc.

*p*

*pp*

*pp*

*mp*

*pp*

*f*

*mf*

*p*

*mf*

Pno.

*p*

*ppp*

*f*

*pp*

*f*

*pp*

*f*

M.Ped. \_\_\_\_\_

R.Ped. \_\_\_\_\_

R.Ped. \_\_\_\_\_

R.Ped. \_\_\_\_\_

37  $\text{♩} = 66$

Vln. *pizz.* *ppp* *f* *ppp* *f* *pizz.* *ppp* *f* *ppp* *f* *arco*

Vc. *ppp* *f* *pizz.* *ppp* *f* *arco* *ppp* *f* *pizz.* *ppp* *f*

Pno. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

L.Ped. → R.Ped. R.Ped.

40

Vln. *f* *pizz.* *ppp* *f* *arco* *ppp* *f* *pizz.* *ppp* *f* *ppp* *f*

Vc. *arco* *ppp* *f* *pizz.* *ppp* *f* *arco* *ppp* *f* *pizz.* *ppp* *f*

Pno. *f* *f* *f* *f* *f* *f*

(L.Ped.) R.Ped. R.Ped. R.Ped.

43

Vln. arco pizz. arco

Vc. 3 6 arco pizz. 6 3

Pno. (R.Ped.) (L.Ped.)

45

Vln. pizz. arco

Vc. arco pizz. 3 6 3

Pno. (L.Ped.)



47 arco

Vln. *pp* *mp* *p* *pp* *f* *pp* *gliss.*

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

Pno. *f* *ppp* *ff* *p* *mp* *ff* *8<sup>ub</sup>*

Detailed description: This system covers measures 47 to 49. The Violin and Viola parts are marked 'arco'. The Violin part starts with a *pp* dynamic, moves to *mp* at measure 48, then *p* at the start of measure 49, followed by *pp*, *f*, and *pp*. Glissandos are indicated in measures 49 and 50. The Viola part follows a similar dynamic path: *pp*, *mp*, *pp*, *f*, *pp*, *f*. The Piano part begins with a *f* dynamic, then *ppp* for a triplet in measure 48, followed by *ff* in measure 49, and *p* in measure 50. A dynamic marking of *mp* is shown below the piano part in measure 49, and *ff* is shown below in measure 50. An *8<sup>ub</sup>* marking is present in measure 49.

50

Vln. *f* *pp* *f* *pp* *f* *pp* *gliss.*

Vc. *pp* *f* *pp* *f* *pp* *f* *gliss.*

Pno. *mf* *mp* *f*

Detailed description: This system covers measures 50 to 52. The Violin part starts with *f* in measure 50, then *pp* in measure 51, and *f* in measure 52. Glissandos are marked in measures 50, 51, and 52. The Viola part follows: *pp* in measure 50, *f* in measure 51, *pp* in measure 52, and *f* in measure 53. The Piano part begins with *mf* in measure 50, then *mp* in measure 51, and *f* in measure 52. A triplet is marked in measure 51, and a sextuplet (6) is marked in measure 52.

52

Vln. *gliss.*

*f pp f pp ff*

Vc. *gliss.*

*f pp f pp ff*

Pno.

*pp f mp f mf ff*

*pp f p ff*

1. press some pressure on ebow  
 2. finger press B♭ silently  
 3. press the sustain pedal (M.Ped.)

R.Ped. \_\_\_\_\_ M.Ped. \_\_\_\_\_  
 R.Ped. \_\_\_\_\_

**A tempo** ♩=44

Vln. *ord.* → *s.p.* *IV* *col legno* *III/IV* *s.t.* → *s.p.* *3* *pizz.* *arco* *s.p.*

Vc. *pizz.* *gliss.* *mf* *p* *f* *pp* *p* *pp* *mp* *p* *f* *pp* *arco* *s.p.*

*sp* *mf* *p* *mf* *pp* *p* *pp* *mp* *p* *f* *pp*

*gliss.* *gliss.* *gliss.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

**A tempo** ♩=44

Pno. *pp* *pp* *mp*

(M.Ped.) R.Ped.

Vln. *ord.* → *s.p.* *I* *gliss.* *II* *tr* *tr* *tr* *tr* *gliss.* *gliss.* *ord.* → *s.p.* *tr* *tr* *tr* *tr*

Vc. *ord.* → *s.p.* *I* *gliss.* *col legno* *s.t.* → *s.p.* *III/IV* *gliss.* *I* *gliss.* *gliss.* *I* *tr* *tr* *tr* *tr*

*p* *mf* *pp* *p* *pp* *mp* *p* *mp* *pp* *mf* *pp* *pp* *mp* *pp*

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

Pno. *mf* *p* *f*

(M.Ped.) R.Ped.

61 s.p. I/II pizz. arco II/III gliss. gliss. (cut) pizz. I II (ring) arco s.p. I V gliss. p

Vln. *pp* *ppp* *ff* *ff* *ppp* *fff* *ff* *p*

Vc. *mf* *p* *pp* *ff* *ff* *ppp* *fff* *ff* *p*

Pno. (R.Ped.) *ff* *p* *ff* *f* *p* *5* *gliss.* *p* *mf* *attacca*

Detailed description: This page of a musical score, numbered 12, contains measures 61 through 68. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin and Viola parts are written in treble clef with a key signature of one flat. The Piano part is in a grand staff (treble and bass clefs). The score includes various performance instructions such as *s.p.* (sul ponticello), *pizz.* (pizzicato), *arco* (arco), *gliss.* (glissando), *(cut)*, *(ring)*, and *gliss.* (glissando). Dynamic markings range from *ppp* to *fff*. The Piano part includes a right pedal marking (R.Ped.), a *sub.* marking, and a *5* fingering. The piece concludes with the instruction *attacca*.

# III

♩. = 60 Intense

Violin

Cello

Piano

Violin: *ff*, *f*, *mp*, *f*, *p* → *f*

Cello: *ff*, *ff*, *mf*, *mf*, *p* → *f*

Piano: *ff*, *f*, *pp* → *mf*

5

Vln.

Vc.

Pno.

Vln.: *mf*, *f*, *mf*, *f*, *p* → *f*, *mp*, *f*, *mp*, *f*

Vc.: *ff*, *ff*, *mf*, *p* → *f*, *mf*, *mf*

Pno.: *pp* → *mf*, *f*, *mp* → *f*, *mp*

10

Vln. *pizz. arco* *f mp* *f* *pizz. arco* *pizz.* *arco* *pizz.* *arco* *5* *ppp mf* *f* *f* *3*

Vc. *gliss.* *mf* *ff* *f* *pizz.* *f* *pizz.* *arco* *f* *ff*

Pno. *p* *f* *mf* *pp* *3* *3* *f* *mf* *5*

15

Vln. *pizz.* *arco* *mf* *pizz. arco* *5* *f mp* *f* *pizz.* *arco* *gliss.* *p* *f* *p* *f* *f* *p* *gliss.*

Vc. *gliss.* *p* *f* *gliss.* *mf* *gliss.* *p* *f* *p* *f* *gliss.* *p* *gliss.*

Pno. *p* *f* *p* *f* *mf* *p* *p* *f* *mp* *5* *4* *3*

20

Vln. *ff* *mf* *f* *mp* *p* *f* *mp* *f* *mp* *f*

Vc. *ff* *mf* *mf* *p* *ff* *mp*

Pno. *ff* *mp* *f* *mp* *p*

25

Vln. *mp* *p* *f* *mf* *f*

Vc. *ff* *f* *mf* *p* *f* *mp*

Pno. *p* *f* *mp* *f* *mf*

Musical score for measures 30-33, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measure 30:** Vln. starts with *pizz.* and *f*. Vc. has *f* with a 5-fingered scale. Pno. has *p*.
- Measure 31:** Vln. has *gliss.* and *p*. Vc. has *gliss.* and *f*. Pno. has *f*.
- Measure 32:** Vln. has *gliss.* and *p*. Vc. has *ff*. Pno. has *p* and *f*.
- Measure 33:** Vln. has *pizz.* and *f*. Vc. has *pizz.* and *mf*. Pno. has *f*.

Musical score for measures 34-37, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measure 34:** Vln. has *arco* and *mp*. Vc. has *gliss.* and *f*. Pno. has *mf* with triplets.
- Measure 35:** Vln. has *gliss.* and *mf*. Vc. has *gliss.* and *f*. Pno. has *ff*.
- Measure 36:** Vln. has *gliss.* and *ff*. Vc. has *mp*. Pno. has *p*.
- Measure 37:** Vln. has *gliss.* and *ff*. Vc. has *mp* with a triplet. Pno. has *ff* with a triplet.



40 *gliss.*

Vln. *mp* *f* *mf* *gliss.*

Vc. *f* *p* *ff* *mp* *mf*

Pno. *mp* *f* *p* *f* *mf* *p* *f*

ord. → s.p.

pizz. arco I

47 *ord.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. *f* *ppp* *pp*

Vc. *gliss.* *ord.* *s.p.* *ord.* *gliss.*

*f* *ppp* *pp*

ord. → s.p. → ord. → m.s.p.

58 *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *mp* *pp* *pppp*

s.t. → s.p. → ord. → s.p. → ord.

c.l.t → bow hair → c.l.t → bow hair → ord.

70

Vln. I *ppp* *pp* *ppp* *p*

Vc. *pp* *ppp* *p* *ppp*

s.p. → ord. → s.p. → s.p.

I I/II I/II ord. s.p. ord. s.t.

81

Vln. *pp* *ppp* *p* *pp* *mp* *ppp* *p* *ppp*

Vc. *pp* *ppp* *p* *pp* *fpp* *mf*

ord. → s.t. s.t. → ord. ord. → s.p. s.p. pizz.

Vib. Vib.

93

Vln. *fpp* *p* *ppp* *fpp*

Vc. *ppp* *p* *pp* *p* *pp* *fpp*

Pno. *ppp* *fpp* *p*

tr. fast to slow tr. fast to slow tr. fast to slow

Vib. arco

104 (tr) I/II

Vln. *p* 3 5 2 3 3 *mf*

Vc. (tr) I/II *p* 3 3 5 5 2 3 *mf*

Pno. 3 3 5 2 3 3 2 3 3 *ppp* *p*

111 III/IV II/III I/II

Vln. *sp* 2 5 5 *arco* II *gliss.* *mf* *p* *f* 5

Vc. I/II II/III III/IV *sp* *f* *mp* 4 3 3 *mf* 2

Pno. *sp* 4 3 5 3 3 3 *f* *p* *mp* *mp* 3

118 (similar to guitar holding position)

Vln. *p*

Vc. *p* pizz. II III

Pno. *pp* put elbow on the string (harmonic mode)

124

Vln. L.H. pizz. III III/IV *p* R.H. pizz. I/II/III 2 2

Vc. *p* 2 2

Pno. *pp* 8<sup>nb</sup>

Tap *pp*

131

Vln. *mf* *mp* *gliss.* *mf* *gliss.*

Vc. *mf* *arco* *pp* *p* *gliss.* *mp* *p* *mf*

Pno. *ppp* *p* *pp*

Tap *f*

approx. 4"

arco

gliss.

gliss.

arco

gliss.

ppp

p

pp

f

139

Vln. *p* *mf* *mp* *p* *mf* *f* arco *gliss.* pizz.

Vc. *p* *mf* *mf* *p* *pizz.* *arco* *p* *gliss.*

Pno. *mp* *p* *p* *mf* *p*

145

Vln. arco *gliss.* *f* *p* *f* *p* *gliss.* *p* *mf* *pizz.* *f* II/III

Vc. *gliss.* *mp* *mp* *pp* *f* *pizz.*

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

150

Vln.

pizz.

arco III/IV

II/III

I/II

gliss.

mf

mp

p

mf

f

mp

Vc.

arco

pizz.

p

mf

mp

mf

f

Pno.

p

f

mp

mf

Tap

8

Detailed description: This musical score page, numbered 150, features four staves: Violin (Vln.), Viola (Vc.), Piano (Pno.), and Tap. The Violin part begins with a *mf* dynamic and includes a glissando. The Viola part starts with *p* dynamics, followed by *mf*, *mp*, *mf*, and *f*. The Piano part has a *p* dynamic in the right hand and a dynamic range from *p* to *mf* in the left hand. The Tap part consists of a rhythmic line starting with a '8' time signature. Performance instructions include 'pizz.' (pizzicato), 'arco' (arco), and specific fingerings (III/IV, II/III, I/II). Slurs and glissando markings are used throughout the Violin and Viola parts.

156

Vln.

pizz. *f*

(keep the bowing tempo)  
arco  
gliss. *mf* — *p* — *f*

arco *mf*

pizz. *f*

Vc.

pizz. *f*

arco s.p. *ppp* — *f*

gliss. *mf* — *f*

gliss. *mf* < *f* >

I/II *f*

Pno.

put elbow aside

*f*

*mp*

Tap



161

Vln. *pizz.* *f* *arco* *mf* *3* *I/II* *gliss.* *f* *ff* *pizz.* *f*

Vc. *f* *arco gliss.* *gliss.* *pizz.* *mf* *f* *arco I/II* *gliss.* *f* *ff* *mf* *ff* *pizz.* *f*

Pno. *mf* *f* *3* *f* *ff* *mf* *3* *3*

165

Vln. *arco* *mf* *4* *pizz.* *f* *arco* *f* *gliss.* *f* *ff* *f* *mf* *f* *pizz.* *f* *arco* *pizz.* *f*

Vc. *arco* *f* *pizz.* *mf* *f* *arco* *mf* *gliss.* *ff* *mf* *f* *gliss.* *gliss.* *mf*

Pno. *mf* *f* *mp* *3* *f* *mp* *3* *3* *3* *3* *f* *mp* *3*

169

Vln. arco *mp* < *f* pizz. arco pizz. arco pizz. arco 5 *f* *ff*

Vc. *mf* *mf* *f* *mf* *ff* pizz. arco 7

Pno. *mf* *f* *mf* *mp* *p* *mp* *f* *mf*

173

Vln. *mf* pizz. arco *mf* *f* arco *mf* gliss. *mp* *mf* *f* gliss. *mf* gliss.

Vc. pizz. arco *f* *ff* *f* gliss. gliss. gliss. *mf* *f* gliss. *f*

Pno. *f* *f* *f* *f* *f* *f* *f* *f*

178

Vln. arco pizz. arco

Vc.

Pno.

This musical system covers measures 178 to 181. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).  
- **Violin (Vln.):** Starts at measure 178 with a forte (*ff*) dynamic and an *arco* instruction. It moves to *mf*, then *f* with a *pizz.* instruction, and returns to *arco*. It includes a quintuplet (5) and a triplet (3).  
- **Viola (Vc.):** Starts with *ff*, then *mf*, *f*, *mf*, and *f*. It features a quintuplet (5) and a triplet (3).  
- **Piano (Pno.):** Starts with *f*, then *mf*, and *f*. It includes a triplet (3) and a quintuplet (5).  
- **Measures 180-181:** The piano part features a *pp* dynamic and a triplet (3). The violin and viola parts continue with their respective dynamics and articulations.

182

Vln.

Vc.

Pno.

This musical system covers measures 182 to 185. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).  
- **Violin (Vln.):** Starts at measure 182 with a *ff* dynamic. It includes a septuplet (7) and a sextuplet (6). It features a *cresc.* instruction and an *arco* instruction.  
- **Viola (Vc.):** Starts with a *ff* dynamic and a septuplet (7). It includes a *cresc.* instruction and an *arco* instruction.  
- **Piano (Pno.):** Starts with a *ff* dynamic. It includes a quintuplet (5), a sextuplet (6), and a triplet (3).  
- **Measures 184-185:** The piano part features a *ff* dynamic and a quintuplet (5). The violin and viola parts continue with their respective dynamics and articulations.

Musical score for measures 186-190, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The score includes dynamic markings such as *fff*, *ppp*, and *gliss.*, as well as fingering and performance instructions like *s.p.*, *III/IV*, and *II/III*. The piano part features complex triplet patterns in both hands. A dashed line labeled *8<sup>va</sup>* indicates an octave transposition for the piano part.

Musical score for measures 190-194, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The score includes dynamic markings such as *pppp*, *mp*, and *gliss.*, as well as fingering and performance instructions like *I/II* and *I*. The piano part features complex triplet patterns in both hands. A dashed line labeled *8<sup>va</sup>* indicates an octave transposition for the piano part.