

Full Score

Gilad Cohen

# Moonrhymes

for 3 violins, viola and piano

(2018)

Commissioned by Parlance Chamber Concerts

for Kerry McDermott, Oliver Neubauer, Clara Neubauer,  
Paul Neubauer, and Anne-Marie McDermott

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# Gilad Cohen

# Moonrhymes

## Program notes:

Written with the theme of family in mind, *Moonrhymes* is based on nursery rhymes from different cultures.

The piece is comprised of three movements (, in addition to an introduction and a finale, all played without a break): each of them focuses on a traditional song from a different origin: the English-Irish “Danny Boy,” the Latin “A La Nanita Nana,” and the Israeli-Yiddish “Numi Numi.”

While such tunes have been sung as lullabies for many years, their lyrics are often more bleak than what might seem appropriate for bedtime. My treatment of these melodies takes them thus to mysterious, reflective, and dark places, using folk elements from various cultures.

*Moonrhymes* plays with the question of what rhyming could mean in instrumental music. Literal rhymes feature similarities in sound between words: the endings of rhyming words usually sound identical, while the beginnings are different. Likewise, the themes of the piece are very similar to the original tunes, but each carries a significant musical difference in pitch, rhythm etc. Additionally, many moments in the piece “rhyme” with one another: Accompaniment figurations reoccur while supporting different tunes (such as a repeated arpeggiated minor-7<sup>th</sup> chord), sounds and textures repeat through the piece (such as “glassy” chords in the violins using harmonics), and musical themes float again and again into the surface (such as the melody of “Rock-a-bye Baby,” another popular lullaby that features disturbing lyrics and serves as a transition between the movements).

In the finale, all tunes—and cultures—join together: The Yiddish-based “Numi Numi”, with its Phrygian mode, is heard in the bass and provides the foundation for “Danny Boy” and its iconic English-American use of the pentatonic scale, while also supporting figurations from both “Nanita” (featuring a highly-embellished minor-scale Spanish melody) and “Rock-a-bye Baby” (whose sweet melody is disguised under darker harmonies).

## Performance notes:

In all solos, performers may embellish the melodies and modify current embellishments as desired; in these sections, treat glissandos and small-font notes as suggestions.

# Moonrhymes

for 3 violins, viola and piano

(est. duration: 19 minutes)

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for Kerry McDermott, Oliver Neubauer, Clara Neubauer, Paul Neubauer, and Anne-Marie McDermott

## Introduction

Gilad Cohen 2018

Revised March 2023

**Presto** (♩=220), energetic and very steady

Violin I *ff*

Violin II *ff*

Violin III *ff*

Viola *ff*

Piano *ff*

**Presto** (♩=220), energetic and very steady

The musical score is written for five instruments: Violin I, Violin II, Violin III, Viola, and Piano. The key signature has one flat (B-flat), and the time signature is 5/4. The tempo is marked 'Presto' with a quarter note equal to 220 beats per minute. The dynamics are consistently 'ff' (fortissimo). The score is divided into three measures. The Viola part includes glissando markings and a 1/2 note instruction. The Piano part features a complex rhythmic pattern with triplets and slurs.

4

Vn. I

Vn. II

Vn. III

Va.

Pno.

IV -----

gliss. 1/2

gliss. 1/2



7

Vn. I

Vn. II

Vn. III

Va.

Pno.

IV -----

10

Vn. I

Vn. II

Vn. III

Va.

Pno.

The musical score consists of five staves. The top four staves are for Violins I, Violins II, Violins III, and Viola. The bottom staff is for Piano. The key signature has one sharp (F#) and the time signature is 3/4. Measure 10 starts with a dynamic marking of  $\text{b}f$ . The Violin I part has a measure rest in the first measure. The Viola part has a triplet of eighth notes in the second measure. The Piano part has a complex accompaniment with slurs and dynamic markings. A large red watermark 'FOR PERUSAL USE ONLY' is overlaid diagonally across the page.

13

Vn. I

Vn. II

Vn. III

Va.

Pno.

*submf* *f* *p*

*submf* *f* *p*

*submf* *f* *p*

*submf* *f* *subp*

Rubato

Rubato

bell-like

8va

Detailed description of the musical score: The score is for measures 13-16. It features five staves: Vn. I, Vn. II, Vn. III, Va., and Pno. The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. Measure 13 starts with a rehearsal mark '13'. The Vn. I part has a dynamic of *f* in measure 13, *p* in measure 14, and *subp* in measure 15. The Vn. II part has a dynamic of *submf* in measure 13, *f* in measure 14, and *p* in measure 15. The Vn. III part has a dynamic of *submf* in measure 13, *f* in measure 14, and *p* in measure 15. The Va. part has a dynamic of *submf* in measure 13, *f* in measure 14, and *p* in measure 15. The Pno. part has a dynamic of *submf* in measure 13, *f* in measure 14, and *subp* in measure 15. There are performance instructions: 'Rubato' above the Vn. I staff in measure 14 and above the Pno. staff in measure 15. A 'bell-like' instruction is written above the Pno. staff in measure 15, with a dashed line indicating an 8va octave. A large red watermark 'FOR PRACTICE' is overlaid on the score.

**A** Allegro (♩=150)  
Assertive, rhythmic  
and very steady, don't rush

17 3+2

Vn. I *p* *IV* 3 wide vib. ord. 3

Vn. II *p*

Vn. III pizz. *f* rhythmic, decisive

Va. pizz. *f* rhythmic, decisive

**A** Allegro (♩=150)  
Assertive, rhythmic  
and very steady, don't rush

3+2

Pno.

22 simile

Vn. I *f* SOLI spiccato poco sul pont.

Vn. II *f* SOLI pizz.

Vn. III

Va.

Pno.

**B** ricochet

26

Vn. I

Vn. II

Vn. III

Va.

Pno.

*pp*

IV

arco sul pont.

pizz.

*f*

*f*

*back to f*

**B** ricochet

29

Vn. I

Vn. II

Vn. III

Va.

Pno.

III

arco sul pont.

pizz.

*f*

*f*

IV



32 *ricochet*

Vn. I *ord.*

Vn. II *arco sul pont.* *III* *pizz.* *f* *f*

Vn. III *arco* *f*

Va. *f* *arco*

Pno. *mp* *8<sup>va</sup>*



36 *wide vib.* *ord.*

Vn. I *subp* *p* *3* *3*

Vn. II

Vn. III *subp pizz.* *f* *pizz.*

Va. *mf*

Pno. *p* *p*

41 simile

Vn. I *p* *f* ord.

Vn. II arco *f*

Vn. III *f*

Va. *f*

Pno. *mp*

45

Vn. I *f* *tr*

Vn. II *f* *tr*

Vn. III arco *f* arco

Va. *f*

Pno. *mf*

non-legato

49

Vn. I

Vn. II

Vn. III

Va.

Pno.

52

Vn. I

Vn. II

Vn. III

Va.

Pno.

*ff*

*ff*

*ff*

*f*

Più mosso ♩=180

SOLI

Vn. I *fp*

Vn. II *pp espress.* *ff aggressive* *f*

Vn. III *pp espress.* *f*

Va. *pp espress.*

Pno. *pp* *ff* *8va* *3*

**D**

Vn. I

Vn. II *ff* *3*

Vn. III *ff* *3*

Va. *ff aggressive*

Pno. *p* *r.h.* *sfz* *l.h.* *8vb*

**D**

60

Vn. I

Vn. II

Vn. III

Va.

Pno.

*sfz*

*sfz*

8<sup>vb</sup>

8<sup>vb</sup>



63

Vn. I

Vn. II

Vn. III

Va.

Pno.

*aggressive*

*aggressive*

*ff*

*p*

*sfz*

l.h.

r.h.

l.h.

r.h.

8<sup>va</sup>

8<sup>vb</sup>

66

Vn. I

Vn. II

Vn. III

Va.

Pno.

l.h.-r.h.

69

**E** Rubato

Vn. I

Vn. II

Vn. III

Va.

Pno.

*p*

*pp dolce*

*pp dolce*

SOLO

*p gently*

*pp*

*pp dolce*

**E** Rubato

73

Vn. I *pp*

Vn. II *pp*

Vn. III

Va.

Pno. *p espress.*

79

**F** Allegro ♩=150  
Steady as before

Vn. I

Vn. II *pizz.*  
*f* rhythmic, decisive

Vn. III

Va. *pizz.*  
*f* rhythmic, decisive

**F** Allegro ♩=150  
Steady as before

Pno. *p*

83

Vn. I

Vn. II

Vn. III

Va.

Pno.

IV 3

wide vib.

*p*



86

Vn. I

Vn. II

Vn. III

Va.

Pno.

ord.

*f*

*mp*



G

88

Vn. I

Vn. II

Vn. III

Va.

Pno.

arco

f

arco

f

8va

G

91

Vn. I

Vn. II

Vn. III

Va.

Pno.

94

Vn. I

Vn. II

Vn. III

Va.

Pno.



97

Vn. I

Vn. II

Vn. III

Va.

Pno.

**Più mosso**  
♩=180  
SOLI

*ff* aggressive

*mf* *p* *pp espress.* *f*

*mf* *p* *pp espress.* *f*

*mf* *p* *pp espress.*

**Più mosso**  
♩=180

*p* *pp* *ff*

8va 3

3

**H**

100

Vn. I

Vn. II

Vn. III

Va.

Pno.

SOLI  
IV

*ff* aggressive

*ff*

*ff*

*sfz*

r.h.

l.h.

8<sup>vb</sup>

103

Vn. I

Vn. II

Vn. III

Va.

Pno.

*sfz*

l.h.

r.h.

*sfz*

8<sup>vb</sup>

106

Vn. I

Vn. II

Vn. III

Va.

Pno.

*p*

*ff*

l.h. r.h.

8<sup>va</sup>



108

Vn. I

Vn. II

Vn. III

Va.

Pno.

*sfz*

*p*

l.h. r.h.

l.h.-r.h.

8<sup>va</sup>

**I** Lighter, rubato

112

Vn. I *p* pizz. *p* pizz.

Vn. II *p* pizz. *p* pizz.

Vn. III *p* pizz. *p* pizz.

Va. *p* pizz. *p* pizz.

*rit.*

**I** Lighter, rubato

Pno. *p dolce* *rit.*

**J** Andante (♩=100) misterioso

120

Vn. I arco *pp* slow down tremolo

Vn. II arco *pp* slow down tremolo

Vn. III arco *pp* slow down tremolo

Va. arco *pp* slow down tremolo

**ATTACCA**

**J** Andante (♩=100) misterioso

Pno. *p espress., rubato*

**ATTACCA**

## II

**Senza misura, fast and blurry (around ♩=150)**

alternate between these  
three figurations ad lib.

1

Vn. I *pp* simile

Vn. II *pp* alternate between these three figurations ad lib.

Vn. III keep changing colors using bow position, vibrato levels etc.

Va. keep changing colors using bow position, vibrato levels etc.

Pno. **Senza misura, fast and blurry (around ♩=150)**

The musical score is written for five staves: Violin I, Violin II, Violin III, Viola, and Piano. The key signature has one flat (B-flat). The tempo and performance instructions are 'Senza misura, fast and blurry (around ♩=150)'. The first measure is marked with a '1' and a 'pp' dynamic. The second measure is marked 'simile'. The third measure is marked 'pp' and contains a box with three musical figurations. The fourth, fifth, and sixth measures contain long, horizontal lines with a wavy, undulating shape, indicating sustained notes with varying timbre. The piano part is marked 'Senza misura, fast and blurry (around ♩=150)' and contains six measures of rests.

2

Vn. I simile

Vn. II

Vn. III

alternate between these three figurations ad lib.

Va. *pp* simile

Pno.

3

Vn. I

Vn. II

Vn. III

Va.

Piano independently ♩=150

Pno. *p cantabile*

24

Vn. III and piano independently:  
Andante Rubato ♩=110

4

Vn. I *simile*

Vn. II

Vn. III *p ruminating* *Violin III continues independently* *tr* *b* *tr* *b* *tr* *b* *tr* *b*

Va. *simile*

Vn. III and piano independently:  
Andante Rubato ♩=110

*fast, independently*  
*ppp legato*  
*8va* repeat

Pno.

Ped.



Piano L.H.  
independently ♩=150

6

Vn. I

Vn. II

Vn. III *tr* *b*

Va.

Piano L.H.  
independently ♩=150

Pno. *p cantabile*



Vn. III independently: 25  
Andante ♩=110

7

Vn. I simile

Vn. II simile

Vn. III

Va. simile

Pno.

around 10 seconds after piano's line is over

*mp*

Vn. III independently:  
Andante ♩=110

9

Vn. I simile *mp*

Vn. II simile *mp*

Vn. III

Va. simile *mp*

Pno. *mf* rich and full  
with generous pedal ad lib.

10

Vn. I

Vn. II

Vn. III

Va.

Pno.

**A** Moderato poco rubato ♩=110  
Melancholic

sul pont.

Vn. I

Vn. II

Vn. III

Va.

Pno.

11

*ppp*

sul pont.

*ppp*

*pp*

*p* light, relaxed but rhythmic

**A** Moderato poco rubato ♩=110  
Melancholic

SOLO

*p* ruminating, melancholic

(8)-----

18

Vn. I non vib. shrieking *fp*

Vn. II non vib. shrieking *fp*

Vn. III shrieking *fp*

Va. +

Pno.

23

Vn. I *fp*

Vn. II ord. vib. *fp*

Vn. III *fp*

Va. +

Pno.

**B**

29 pizz. arco pizz.

Vn. I *mf* *f* *p*

Vn. II *f* *p*

Vn. III *f* *p* *f* *p*

Va. *f* *p* ord. *p relaxed*

like a bomb falling into the sea

like a bomb falling into the sea

harm. gliss. sul G ad lib. sul pont.

sul pont. III

**B**

Pno. *f* *p* *pp*

like a bomb falling into the sea

freely, calm

*8<sup>va</sup>*

*8<sup>vb</sup>*

Ped.

35

Vn. I

Vn. II

Vn. III

Va.

Pno. *ppp*

(8)

C

arco  
non vib. 29

39

Vn. I

Vn. II

Vn. III

Va.

Pno.

*p* ruminating,  
melancholic

44

Vn. I

Vn. II

Vn. III

Va.

Pno.

*fp*

*f*

*fp*

*f*

*fp*

*f*

*fp*

*f*

3

**D** With a sad smile

The musical score is arranged in five staves. The top four staves are for Violins I, Violins II, Violins III, and Viola. The bottom staff is for Piano. The score is divided into six measures.   
 - **Violin I:** Measure 1: *pp*, *8va*, *I*. Measure 2: *pp*. Measure 3: *pizz.*. Measure 4: *p*, *SOLO*, *arco*. Measure 5: *p*. Measure 6: *p*, *arco*.   
 - **Violin II:** Measure 1: *pizz.*. Measure 2: *p*. Measure 3: *p*, *simple*, *3*. Measure 4: *p*, *with a sad smile*. Measure 5: *p*. Measure 6: *p*.   
 - **Violin III:** Measure 1: *ord vib.*, *pp*. Measure 2: *pp*. Measure 3: *p*, *gentle*. Measure 4: *p*, *ord vib.*. Measure 5: *p*. Measure 6: *p*.   
 - **Viola:** Measure 1: *p*. Measure 2: *p*. Measure 3: *p*. Measure 4: *p*, *gentle*. Measure 5: *p*. Measure 6: *p*.   
 - **Piano:** Measure 1: *p*. Measure 2: *p*. Measure 3: *p*. Measure 4: *p*. Measure 5: *ppp*, *8va*. Measure 6: *ppp*, *8va*, *3*.   
 A large red watermark "FOR PERUSAL USE ONLY" is overlaid diagonally across the page.

This musical score page contains two systems of music, measures 55 through 60. The first system (measures 55-59) features four string staves (Vn. I, Vn. II, Vn. III, Va.) and a piano (Pno.) staff. The Vn. I part begins with a *ppp* dynamic and includes a *pizz.* instruction. The Vn. II part has a *p* dynamic and contains a triplet. The Vn. III part provides harmonic support with chords. The Va. part features a triplet and a trill. The Pno. part has a steady eighth-note accompaniment. The second system (measures 60-64) continues the string parts and piano accompaniment. The Vn. I part starts with an *arco* instruction and a *p* dynamic, followed by *ppp* and *pizz.* dynamics. The Vn. II part has a *p* dynamic. The Vn. III part continues with chords. The Va. part includes a triplet and a trill. The Pno. part continues with eighth notes and includes an *8va* marking. The piece concludes with a *poco rit.* instruction.

**E** Rubato

65 arco (switch to IV)

Vn. I *pp* mysterious SOLO

Vn. II *p* espress.

Vn. III *pp* mysterious

Va. *pp* mysterious gliss.

**E** Rubato

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



**F** Senza misura, blurry  
Piano L.H.: Andante ♩=70-80

Vn. I

Vn. II

Vn. III

Va.

**F** Senza misura, blurry  
Piano L.H.: Andante ♩=70-80

Pno. independently repeat

*p* flowing generous pedal ad lib.



Each violin independently, like rain  
slightly slower than piano's left hand (around  $\text{♩}=60$ )

72

Vn. I *pizz.*  
*p*

Vn. II *pizz.*  
*p*

Vn. III *pizz.*  
*p*

Va. SOLO, independently and rubato,  
faster than violins (around  $\text{♩}=140$ )  
start 5-7 seconds after violins  
third descending line begins  
*p espress.*

Each violin independently, like rain  
slightly slower than piano's left hand (around  $\text{♩}=60$ )

start 2-3 notes after violin 1, independently,  
slightly slower than violins (around  $\text{♩}=50$ ) - play only once

Pno. *pp*

73

Vn. I

Vn. II

Vn. III

Va.

Pno.

take cue from viola

repeat

(p)

(pp)

74

Vn. I

Vn. II

Vn. III

Va.

Pno.

start a few seconds after piano's descending line

pp

p

75

Vn. I *mp*

Vn. II *mp*

Vn. III

approximately match this downbeat

Va.

Pno. take cue from violins *mp*

*p*

76

Vn. I

Vn. II

Vn. III

Va. wait a few seconds

3

Pno. take cue from violins repeat take cue from viola repeat

Piano: poco accel.

36 77

Vn. I

Vn. II

Vn. III

Va.

Pno.

take cue from viola

Piano: poco accel.

Moderato poco rubato ♩=110

As before

78

Vn. I

Vn. II

Vn. III

Va.

arco

*fp* warm

*f*

gradually to

*p* pizz.

sul pont. weird, with scratchy sounds

SOLO

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

Moderato poco rubato ♩=110

As before

Pno.

*f* falling bomb

*sfz*

*p*

3 freely mysterious

8<sup>va</sup>

Ped.

84

Vn. I

Vn. II

Vn. III

Va.

Pno.

sul pont., weird, scratchy sounds

**H** Violins: independently as a group, slightly faster than viola

87

Vn. I

Vn. II

Vn. III

Va.

Pno.

SOLO

*mp* light, dance-like

*mp* light, dance-like

arco

*mp* light, dance-like

pizz.

*f* warm

**H** Violins: independently as a group, slightly faster than viola

independently, rubato

*f* painful

3

Ped.

All strings in tempo

88

Vn. I

Vn. II

Vn. III

Va.

All strings in tempo

Pno.



94

Vn. I

Vn. II

Vn. III

Va.

Pno.

*f*

*p*

*fp*

*fp*

arco

*espress.*

*f*

*pp*

3

3

3

3

3

8<sup>vb</sup>

Vn. I *f* *ff*

Vn. II *espress.* *f* *ff*

Vn. III *f* *ff*

Va. *f* *ff*

Pno. *f*

(8)

**I**

100

Vn. I *pp* *mf espress.*

Vn. II *pp* *mf espress.*

Vn. III *pp* *mf espress.*

Va. *pizz.* *mf warm*

Pno. *p* *ppp*

**I**

*tr*

(8)

106

Vn. I

Vn. II

Vn. III

Va.

Pno.

*pp*

3

111

Vn. I

Vn. II

Vn. III

Va.

Pno.

*f*

*mf*

*mf*

*f*

*ppoco rit.*

*A tempo*

*special*



117

Vn. I

Vn. II

Vn. III

Va.

Pno.

*mf*

3

3

(8)

(tr)

*ppp*

121

Vn. I

Vn. II

Vn. III

Va.

Pno.

*f* *mf* *f*

*f* *mf* *f*

*f* *mf* *f*

SOLO IV

arco

*f* *mf* *f*

*f* *mf* *f*

15<sup>ma</sup>

*pp*

l.h.

*mf*

*pp*

8<sup>vb</sup>

Ped.

**J With a sad smile**

129 con sord.

Vn. I

Vn. II

Vn. III

Va.

light (harm.) touch, sul pont., "whispering" weird sound ad lib. con sord.

While glissing gradually switch to harm. gliss.

*p* *subp* *p* *p* *mf cantabile* *ppp* *p* *SOLO* *mf cantabile* *3*

**J With a sad smile**

Pno.

*fp*

pedal ad lib.

134

Vn. I

Vn. II

Vn. III

Va.

Pno.

espress.

137

Vn. I

Vn. II

Vn. III

Va.

Pno.

espress

140

Vn. I

Vn. II

Vn. III

Va.

Pno.

3 3

espress.

3 3

(poco rit.)

143

Vn. I

Vn. II

Vn. III

Va.

Pno.

con sord.

(poco rit.)

**K** Mysterious

145

Vn. I *pp*

Vn. II *pp*

Vn. III *pp espress.* 3 3 3

Va.

**K** Mysterious

Pno. *p SOLO*



147

Vn. I 5 6 3 3 rit. . . . .

Vn. II 3 7

Vn. III 3 3 3

Va.

Pno. *8va* rit. . . . .

**L** Andante rubato ♩=80, dark and ominous

149

Vn. I *p* *pp* *simile*

Vn. II *mf full*

Vn. III *p*

Va. *p* *f* *p* *f* *p* *f*

**L** Andante rubato ♩=80, dark and ominous

Pno. *mp espress., sad*

*8vb*  
*p deep and special*

152

Vn. I *p* *f* *p* *f* *p* *f*

Vn. II *p* *f* *p* *f* *p* *f*

Vn. III *p* *f* *p* *f* *p* *f*

Va. *p* *f* *p* *f* *p* *f*

Pno. *mp espress., sad*

155

Vn. I

Vn. II

Vn. III

Va.

Pno.

arco

pizz.

*p*

*f*

8<sup>vb</sup>...

158

Vn. I

Vn. II

Vn. III

Va.

Pno.

arco

pizz.

*p*

*f*

rit. senza sord.

ATTACCA rit.

ATTACCA

8<sup>vb</sup>...

III

Moderato ♩=90, gentle and blurry

1

Vn. I *p*

Vn. II *p* arco

Vn. III *p*

Va.

Moderato ♩=90, gentle and blurry

Pno. *p*

*pp* *ppp*

4

Vn. I *f* *p*

Vn. II *f* *p*

Vn. III *f* *p*

Va.

Pno. *f* *p*

6 6 6 6



6

Vn. I

Vn. II

Vn. III

Va.

Pno.

*p*

*f* *p*

9

**A**

Vn. I

Vn. II

Vn. III

Va.

*p* warm and lyrical

SOLO  
arco, sul C

**A**

Pno.

*p*

*8va*

Piano: Independently, slightly faster than strings

13

Vn. I

Vn. II

Vn. III

Va.

Pno.

*f* *p*

loco

16

Vn. I

Vn. II

Vn. III

Va.

Pno.

*f* *p*

18

Vn. I

Vn. II

Vn. III

Va.

Pno.

20

**B**

SOLI

Vn. I

*mp cantabile*

Vn. II

arco

*pp*

little to no vib. a la baroque

Vn. III

*p* SOLI

Va.

*mp cantabile*

**B**

bell-like

*15ma*

Pno.

*p* legato

22

Vn. I

Vn. II *p*

Vn. III

Va.

Pno.

*pp*  
15<sup>ma</sup>

25

Vn. I

Vn. II *pp* SOLO *espress.*

Vn. III

Va.

Pno.

*pp*

(rit.)

(rit.)

**C** Allegro ♩=120, mysterious  
very steady, don't rush

30

Vn. I

Vn. II

Vn. III

Va.

*mp*

Detailed description: This system contains measures 30 through 33. It features four staves for strings: Violin I, Violin II, Violin III, and Viola. The Violin I, II, and III staves are empty, each with a whole rest. The Viola staff has a whole rest in measure 30, followed by a quarter note in measure 31, and whole rests in measures 32 and 33. The piano part is in the bass clef, starting with a quarter note in measure 30, followed by eighth notes in measures 31 and 32, and a quarter note in measure 33. The piano part includes a dynamic marking of *mp* and a slur over the eighth notes in measures 31 and 32.

**C** Allegro ♩=120, mysterious  
very steady, don't rush

Pno.

*p tense*

Detailed description: This system contains measures 30 through 33 for the piano. The piano part is in the bass clef. It begins with a quarter note in measure 30, followed by eighth notes in measures 31 and 32, and a quarter note in measure 33. A dynamic marking of *p tense* is present. A slur covers the eighth notes in measures 31 and 32.



34

Vn. I

Vn. II

Vn. III

Va.

Detailed description: This system contains measures 34 through 37 for the strings. All four staves (Violin I, Violin II, Violin III, and Viola) are empty, each with a whole rest.

Pno.

Detailed description: This system contains measures 34 through 37 for the piano. The piano part is in the bass clef. It begins with a quarter note in measure 34, followed by eighth notes in measures 35 and 36, and a quarter note in measure 37. A dynamic marking of *p* is present. A slur covers the eighth notes in measures 35 and 36.

54

**D**

spiccato while harm.  
gliss. ad lib. sul D

38

Vn. I *ppp*

Vn. II change bows seamlessly  
*ppp*

Vn. III sul pont.  
*pp* dragging

Va. gliss. while wide vib. sul pont.  
*ppp* ominous

Pno.

**D**

||

42

Vn. I *pp*

Vn. II

Vn. III

Va. spiccato, ever-changing colors, e.g. jump to harmonics using bow etc.

Pno.

46 **E** IV *f* *espress.*

Vn. I

Vn. II

Vn. III

Va. *pp* **E**

Pno.

50 *5* *5* *5* *5* SOLO *mp*

gradually to ord.

*espress.*

Pno. *espress.*

**F**

54

Vn. I *p*

Vn. II *p*

Vn. III *simple and beautiful*

Va. *subp*

**F** *p*

*pp bell-like*

Pno. *subpp*  
*Ped.*

||

59

Vn. I

Vn. II

Vn. III

Va.

Pno.



62

Vn. I

Vn. II

Vn. III

Va.

Pno.

pedal ad lib.

**G** Più mosso subito ♩=130, decisive

col legno battuto

65

Vn. I

Vn. II

Vn. III

Va.

Pno.

*f* lead into

*p*

*f*

*f*

SOLO

(1/4 tone sharp)

*mf* Middle-Eastern, rhythmic and expressive

*tr*

non vib.

**G** Più mosso subito ♩=130, decisive

*mf*

69 pizz. con legno battuto

Vn. I  
Vn. II  
Vn. III  
Va.  
Pno.



73 pizz. con legno battuto

Vn. I  
Vn. II  
Vn. III  
Va.  
Pno.

77 *pizz.* con legno battuto

Vn. I *f* *p*

Vn. II *f* *f cantabile*

Vn. III *f cantabile*

Va. *cantabile*

Pno. *espress.*

81 **H** *ricochet* *arco*

Vn. I *arco*

Vn. II *pizz.* *f* *arco* *p*

Vn. III *pp* *p*

Va. *arco*

Pno. *8va* *p*

85 *ricochet* *accel.*

Vn. I *pp* *ord.*

Vn. II *pizz.* *f* *arco* *mf*

Vn. III *vib. while gliss.* *p* *mf*

Va. *accel.*

Pno.

**I** Più mosso ♩=170, energetic

89 *4+3* *f* *tr*

Vn. I *f* *tr*

Vn. II *f* *tr*

Vn. III *f* *tr*

Va. *ff* *aggressive*

**I** Più mosso ♩=170, energetic

*4+3* *f*

Pno.

91

Vn. I

Vn. II

Vn. III

Va.

Pno.



93

Vn. I

Vn. II

Vn. III

Va.

Pno.

*ff*

*ff*

*ff*

*ff*

*fp non legato*

(8)

95

Vn. I

Vn. II

Vn. III

Va.

Pno.

*espress.*

*espress.*

*espress.*

*espress.*

(8)

98

Vn. I

Vn. II

Vn. III

Va.

Pno.

*f cantabile*

*f cantabile*

*f cantabile*

*f cantabile*

*mf*

8<sup>vb</sup>

100

Vn. I

Vn. II

Vn. III

Va.

Pno.

(8).....| loco

102

Vn. I

Vn. II

Vn. III

Va.

Pno.

*f cantabile*

*f cantabile*

IV

*f cantabile*

*f cantabile*

*mf*

8<sup>vb</sup>

104

Vn. I

Vn. II

Vn. III

Va.

Pno.

accel.

*ff*

IV

(8)



**K** Più mosso ♩=220

106

Vn. I

Vn. II

Vn. III

Va.

*ff*

3

**K** Più mosso ♩=220

Pno.



Vn. I 110

Vn. II

Vn. III

Va.

Pno.

||

Vn. I 114

Vn. II

Vn. III

Va.

Pno.

117

Vn. I

Vn. II

Vn. III

Va.

Pno.



119

Vn. I

Vn. II

Vn. III

Va.

Pno.

*ff*

121

Vn. I

Vn. II

Vn. III

Va.

Pno.



125

Vn. I

Vn. II

Vn. III

Va.

Pno.

M

128

Vn. I *ff*

Vn. II *ff*

Vn. III *ff*

Va. *ff* gliss. 1/2

Pno. *ff*



131

Vn. I

Vn. II

Vn. III

Va. gliss. 1/2

Pno.

134

Vn. I

Vn. II

Vn. III

Va.

Pno.

69

137

Vn. I

Vn. II

Vn. III

Va.

Pno.

139

Vn. I

Vn. II

Vn. III

Va.

Pno.

7/4

3

sul G

3

sul G

142

Vn. I

Vn. II

Vn. III

Va.

Pno.

7/4

**f**

**mp** shrilling

sul pont.

**mp** shrilling

sul pont.

**mp** shrilling

**f**

**N**

145

Vn. I

Vn. II

Vn. III

Va.

Pno.



148

Vn. I

Vn. II

Vn. III

Va.

Pno.

sul pont., soft touch, almost pitch-less  
very fast figurations using these pitches ad lib.

*pp*

Andante Rubato

♩=60

150

Vn. I

Vn. II

Vn. III

Va.

Andante Rubato

♩=60

Pno.

*p* *espress.*



IV. Finale

1 Like a life summary

Vn. I

Vn. II

Vn. III

Va.

Like a life summary

Pno.

8<sup>va</sup>



7

Vn. I

Vn. II

Vn. III

Va.

Pno.



12

Vn. I

Vn. II

Vn. III

Va.

Pno.

con sord.  
flautanto  
minimal vibrato

*p*

*pp*

**A** Rubato, like floating memories

18

Vn. I independently, faster than others

Vn. II con sord. flautanto *pp*

Vn. III arco con sord. *p cantabile*

Va. con sord. *p warm*

**A** Rubato, like floating memories

Pno. *p cantabile a la Debussy*

22

Vn. I simile

Vn. II simile

Vn. III simile

Va. simile

Pno. simile

26

Vn. I

Vn. II

Vn. III

Va.

Pno.

airy, almost nothing,  
like a whisper

*ppp*

*p*

29

Vn. I

Vn. II

Vn. III

Va.

Pno.

rit.

*pp*

*pp*

*pp*

*p* espress. but  
introverted

**B** A tempo, rubato

34

Vn. I *pp glassy*

Vn. II *pp glassy*

Vn. III *pp glassy*

Va.

throughout this section,  
match regular notes to harmonics  
in terms of timbre, volume etc.

**B** A tempo, rubato

8<sup>va</sup>

Pno. *pp*

40

Vn. I

Vn. II

Vn. III

Va.

Pno.

45

**Più mosso, lighter** (♩=80)

Vn. I

Vn. II

Vn. III

Va.

Pno.

C

51

Vn. I

Vn. II

Vn. III

Va.

Pno.

*p*

*pp*

*p espress.*

*pp*

*pp*

*pp*

||

59

Vn. I

Vn. II

Vn. III

Va.

Pno.

slow down tremolo

slow down tremolo

slow down tremolo

*pp*

*pp*

*pp*

*pp*

*pp*

*ppp*

*pp*

*ppp*

gliss.

gliss.

gliss.

8va

8vb

Ped.