

2022 PROCEEDINGS  
*of the*  
EMERGING COMPOSERS INTENSIVE

---

*Presented by*

HIDDEN VALLEY MUSIC SEMINARS

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# FOREWARD

We believe composition cannot thrive in a vacuum. In theory, composers labor alone behind closed doors, producing sheet music that reads like a book. But the book is silent, and so too are composers, until musicians practice, rehearse and perform the annotated byproduct of their creativity. Until about a century ago, aspiring composers would grow naturally from the ranks of instrumentalists. Some pianists and violinists in particular, might evolve into an interest in composition, and their creations would naturally be informed by their intimate knowledge of instrumental practice. As instrumental technique has become more and more refined, a separate practice of composition has grown from the idea that there isn't enough time in one life for an individual to be both a top-notch instrumentalist and a top-notch composer, except in very rare cases. The void that has grown between composers and instrumentalists has resulted in a loss of expression for composers. Compositional creativity is fully realized through the experience of performance on real instruments played by highly skilled performers. The natural feedback loop that is formed between composition and performance is vital for composers to internalize the power of their own expression as they are composing.

The premise of ECI is that the world does not have to be this way. This void does not have to exist. Typically, the only way for young composers to cross the void is to work with student musicians. But for world-class talents, the only way for them to get an accurate sense of their expressive power, is to walk out from behind closed doors and to collaborate with world-class musicians in performance. At ECI, we've created a space where young composers can engage in a collaborative and iterative workflow with world-class instrumentalists. Instrumentalists who can help composers realize the full power of their creative voices, by sharing the infinite expressive possibilities of their instrumental technique. This has the potential to revolutionize the path of our art form - sharing with composers who have already been selected as the most creative of their generation, the tools to bring their unique voices to full fruition.

The inaugural Emerging Composers intensive was full of challenges and remarkable accomplishments. With only three months of remote preparation and a one week in-person intensive, our composers had to balance creative design against practical performance realities. By actively engaging with their peers, composition faculty and performance faculty - they were forming the crucial connection between individual creativity and effective collaboration throughout their writing process, strengthening the necessary foundations of instrumental understanding, notation, and communication skills. Keeping an open mind to revision under such a tight deadline and an overwhelming amount of feedback was a great challenge for the young composers. In the face of all these challenges, what the composers ultimately produced represents an incredible breadth of different approaches, musical imagination, raw talent, and critically - a major step forward with a milestone piece for each young composer.

We are extremely proud of our young composers and the works that they have produced at ECI this year. What follows are the Proceedings of the Emerging Composers Intensive 2022. This includes the final scores of each work produced, combined with a few words from each composer. We look forward to seeing these works performed out in the world. To see the debut performances, please check back with program website <https://www.eci.hiddenvalleymusic.org>.

Program Director  
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Composition Faculty  
Nick DiBerardino  
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# PRESENTED WORKS

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# SALT

for violin and piano

*Mieke Doezeema*

When I first wrote Salt, nothing I wrote on the page seemed good enough for a tribute to Beethoven, let alone for the highly esteemed musicians I was to meet. However, upon arriving at the Emerging Composer Intensive, I found that the talent, intellect, and genuine passion that the performers and composers brought with them gave life to each piece beyond the page. Salt became something much more profound than I had imagined through a network of musicians and music enthusiasts. Suddenly, the art of composing seemed less lonely and consequently limitless.

# Salt

for Violin and Piano

Mieke Johanna Doezena  
2022

**Rubato**

Violin

Piano

*Gentle, somber*  
**Rubato**

*pp* — *p*

*3*



*q = 72*

6

Vln.

Pno.

*8va*

*mf*

*p*

*mf*

*f*



12

Vln.

Pno.

*f*



**rit.** - - - a tempo

16

Vln.

Pno.

p

*8va*

*8va*

pp

21

Vln.

Pno.

3

*p espr.*

(8)

*8va*

*8va*

p

25

Vln.

Pno.

*Intensifies*

6

*8va*

*p sub*

3

*8va*

mf

29

Vln.

f

Pno.

p

32

Vln.

f

Pno.

mf

f

ff

**A***Aggravated*  
q = 120

35

accel.

Vln. 

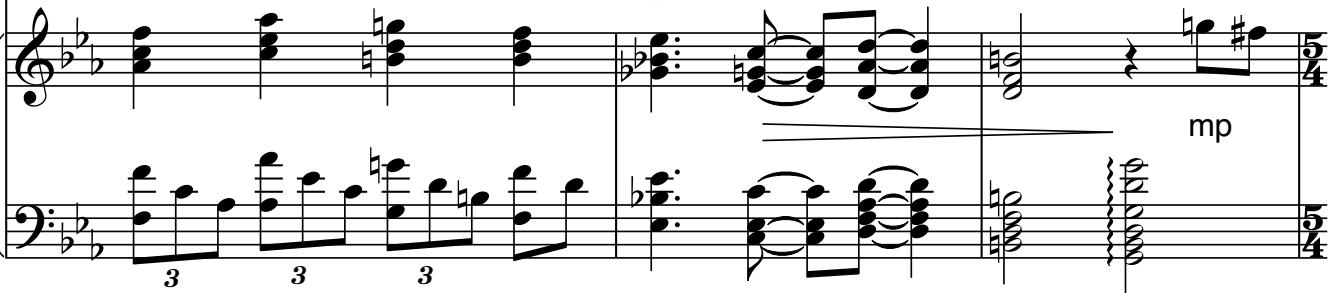
Pno. 

37

poco rit.

q = 112

Vln. 

Pno. 

40

Vln. 

Pno. 

42

Vln.

*q = 126*

Pno.

Playful, Taunting

45

Vln.

Pno.

48

Vln.

Pno.

51

Vln.

mf

Pno.

54

Vln.

f

Pno.

57

Vln.

Pno.

59

Vln.

Pno.

61

Vln.

Pno.

64

Vln.

Pno.

*senza misura*

68

Vln.

Pno.

*senza misura*

Pno.

Pno.

69

Vln.

Pno.

70       $q = 104$

Vln.

Pno.

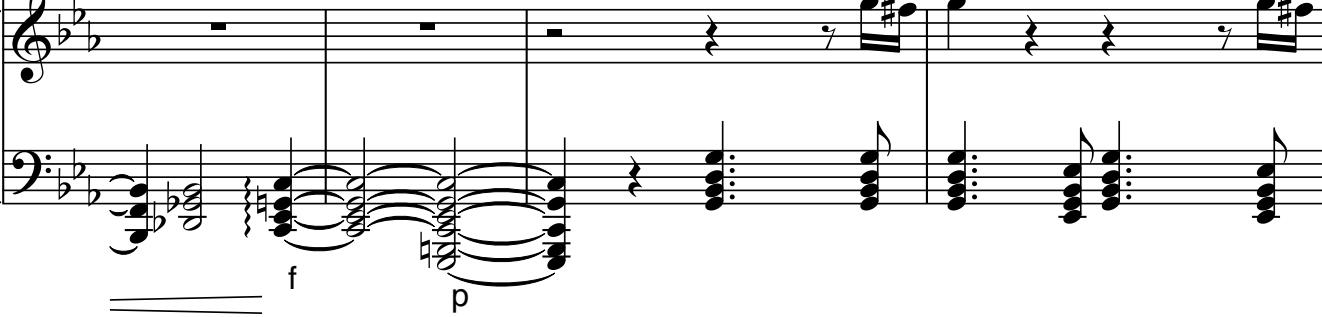
**B***Appassionato*

rit.

q = 88

73

Vln. 

Pno. 

77

Vln. 

Pno. 

80

Vln. 

Pno. 

83

Vln.

*p espr*

Pno.

87

Vln.

*f*

*mf*

Pno.

91

Vln.

*p*

*p*

Pno.

95

Vln.

Pno.

98      **accel.**

**C** *Rageful*

q = 120

Vln.

Pno.

101

Vln.

Pno.

D

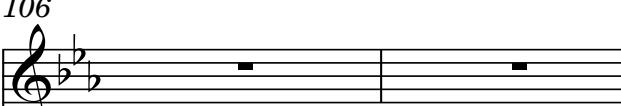
q = 73

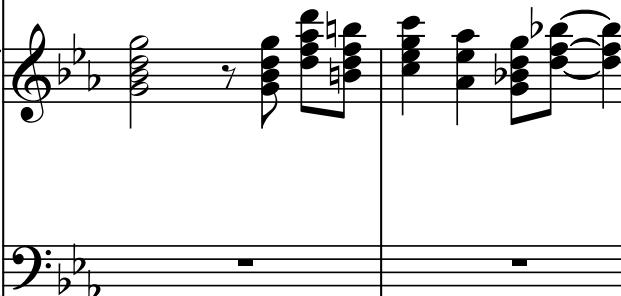
103 rit.

Vln. 

Pno. 

106

Vln. 

Pno. 

110 Poco meno moso

Vln. 

Pno. 



# THE BELL TOWER

for violin, viola and piano

*Sophie Fay*

When I first arrived at the ECI, my piece was fairly close to it's final version. However, during my time at this wonderful event I learned some invaluable lessons on writing idiomatically – from Cindy, I learned how performers rehearse, helping for a much smoother experience for everyone involved. From Drew, I learned piano writing techniques that maximize the instrument's power. From Wang Jie and Nick, I discovered new ways to apply elements of theatre and emotion to my music. And from everyone who showed up, I grew, became comfortable speaking, and walked away with a newfound sense of pride.

## COMPOSITION NOTES

### Strings

Glissandi/Portamenti are to be executed towards the end of a note's duration.

### Piano

Noteheads with crosses inside circles are to be played by stroking the strings inside the piano. When playing passages with marked glissandos, the notated pitch ranges to strum are simply suggestions and do not need to be strictly followed.

Throughout the piece is a number of tones that are meant to emulate the sounds of bells. These take the form of rolled octaves, rolled octaves with a fifth, and large open fifth chords (specifically at U) all with ties at the end.

At rehearsal K, the pianist is to 'bow' a D5 by running either a rosined string or a bow on the desired string inside the piano. If this cannot be done on the specific instrument in use, then the viola should play a D5 harmonic instead.

# The Bell Tower

Sophie Fay

**Eerie**  $\text{♩} = 42$

The musical score consists of two systems of music. The first system, labeled "Eerie" with a tempo of  $\text{♩} = 42$ , includes parts for Violin, Viola, and Piano. The Violin and Viola parts are mostly silent, indicated by dashes. The Piano part begins with a dynamic of *mf*, followed by eighth-note chords. The second system starts at measure 5, with dynamics *sul pont.* and *pp*. The Violin and Viola parts play eighth-note chords, while the Piano part continues its eighth-note pattern from the previous system.

Violin

Viola

Piano *mf*

Vln *sul pont.* *pp*

Vla *sul pont.* *pp*

Pno

**A**

9

Vln

Vla

Pno

This section contains three staves. The top staff is for the Violin (Vln), the middle for the Viola (Vla), and the bottom for the Piano (Pno). Measure 9 starts with eighth-note chords on the Vln and Vla. Measure 10 continues with eighth-note chords. Measure 11 begins with a single eighth note on the Vln followed by eighth-note chords. Measure 12 concludes with eighth-note chords. Measure 13 starts with eighth-note chords on the Vln and Vla.

13

Vln

Vla

Pno

This section contains three staves. The top staff is for the Violin (Vln), the middle for the Viola (Vla), and the bottom for the Piano (Pno). Measure 13 starts with eighth-note chords on the Vln and Vla. Measure 14 begins with eighth-note chords on the Vln and Vla. Measure 15 starts with eighth-note chords on the Vln and Vla. Measure 16 concludes with eighth-note chords. Measure 17 starts with eighth-note chords on the Vln and Vla.

17

Vln

Vla

Pno

*mp*

*p*

*p*

*8ba*

*8ba*

20

B

Vln

Gradually move away from bridge

*f*

*dim.*

Vla

ord.

*3*

*3*

*lunga*

Pno

*pp*

23

**C** Graceful  $\text{♩} = 52$

Vln

Vla

Pno

ord.

*p*  $\swarrow \searrow$  *ppp*  $\swarrow \searrow$

26

**D**

Vln

Vla

Pno

pizz. *p* *pp*  $\swarrow \searrow$  *p* *pp*  $\swarrow \searrow$  *p* *pp*  $\swarrow \searrow$  *p* *pp*  $\swarrow \searrow$

arco *tr*  $\sim$  *pp*  $\swarrow \searrow$  *p* *pp*  $\swarrow \searrow$  *p* *pp*  $\swarrow \searrow$

E

29

Vln pizz. *p* arco *pp*

Vla pizz. arco *p* *pp*

Pno *p*

32

Vln *mf* *f* *p*

Vla *mf*

Pno *mp* *mf* *p*

**F**

34

Vln      arco  
pp      mp      f      mp

Vla      arco  
p      mf

Pno      pp      mf

**G**

string.....

36

Vln      p sub. <>  
mf

Vla      pp <> mf

Pno      p      p sub.      mf >

simile

39

Vln

arco

*p cresc.*

Vla

*mf cresc.*

Pno

*mf*

*cresc.*

41

Vln

*ff*

*rit.*.....

*mf*

Vla

*ff*

Pno

*ff*

*f*

*mf*

43

**H**

Vln

Vla

Pno

*mf*

*p*

*p*

46

**I**

Vln

Vla

Pno

*pp*

*ppp*

*ppp*

50

Vln

sul pont.

Vla

pp

Pno

53

Vln

J arco

p

Vla

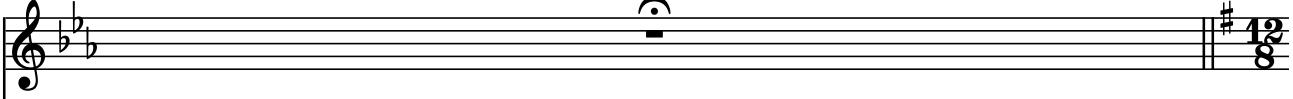
(Only if pianist does not play)  
(ord.)

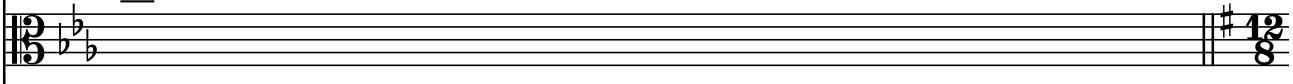
Pno

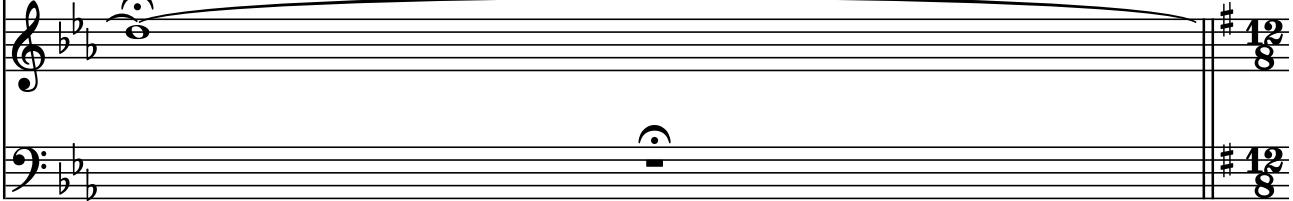
*<Bow string>*

p

55 **K**

Vln 

Vla 

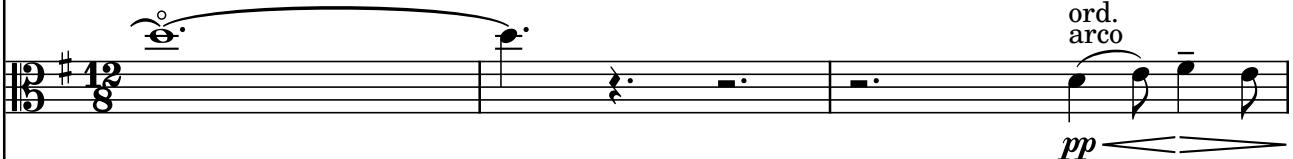
Pno 

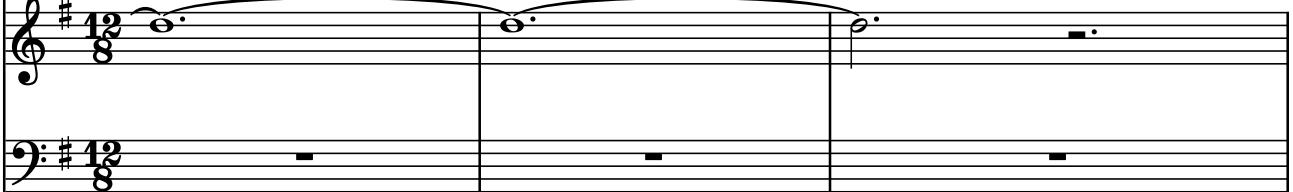
**# 12**

**# 8**

56 **L** **Playful**  $\text{♩} = 112$

Vln 

Vla 

Pno 

**# 12**

**# 8**

**ord.  
arco**

**pp**

59

**M**

Vln

Vla

Pno

62

Vln

Vla

Pno

65

Vln

Vla

Pno

*cresc.*

67

Vln

Vla

Pno

*f*

*f*

69

Vln

Vla

Pno

71

Vln

Vla

N

p

Pno

p

73

Vln

Vla

Pno

76

Vln

Vla

Pno

O

**rit.**.....**a tempo**

79

Vln

Vla

Pno

This musical score page contains two staves for the Violin (Vln) and one staff for the Viola (Vla). The Violin staff begins with eighth-note pairs followed by sixteenth-note pairs. The Viola staff has a single eighth note. The piano part (Pno) consists of two staves: the upper staff shows a series of eighth-note chords, and the lower staff shows sustained notes with grace notes. Measure 79 ends with a dynamic ff. Measure 80 begins with a ritardando (rit.) and ends with a tempo marking (a tempo). The piano dynamic changes from ff to f.

81

Vln

Vla

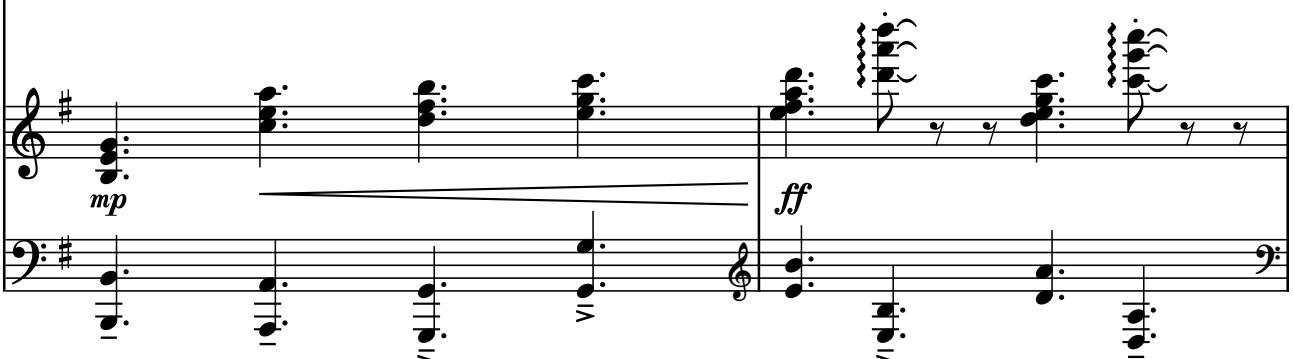
Pno

This musical score page contains two staves for the Violin (Vln) and one staff for the Viola (Vla). The Violin staff features eighth-note pairs and sixteenth-note pairs. The Viola staff has eighth-note pairs. The piano part (Pno) includes two staves: the upper staff shows eighth-note chords with grace notes, and the lower staff shows sustained notes. Measure 81 ends with a dynamic ff. Measure 82 begins with a dynamic ff.

83

Vln      

Vla      

Pno      

85

Vln      

Vla      

Pno      

87

Vln

Vla

Pno

89

string.....

Vln

Vla

Pno

91

Vln

Vla

Pno

*tr*

Measure 91: Violin (Vln) sustained note, Cello (Vla) sustained note, Piano (Pno) sustained note.

Measure 92: Violin (Vln) sustained note, Cello (Vla) sustained note, Piano (Pno) sustained note.

93

Vln

Vla

Pno

**Q** Agitated  $\text{♩} = 132$

Measure 93: Violin (Vln) sustained note, Cello (Vla) sustained note, Piano (Pno) sustained note.

Measure 94: Violin (Vln) sustained note, Cello (Vla) sustained note, Piano (Pno) sustained note.

Measure 95: Violin (Vln) sustained note, Cello (Vla) sustained note, Piano (Pno) sustained note.

*p*

95

Vln

Vla

Pno

97

Vln

Vla

Pno

99

Vln

Vla

Pno

*mf*

*mp*

*pp cresc.*

98

101

R

Vln

*arco*

*f* ————— *ff*

Vla

*arco*

*ff*

Pno

*ff*

98

12

98

103

Vln

Vla

Pno

105

Vln

Vla

Pno

107

Vln

Vla

Pno

109

Vln

Vla

Pno

III

Vln

2 2

*mp*

Vla

*arco*

*mp*

Pno

III

Vln

*pizz.*

*ff*

*f*

*arco*

*ff*

Vla

*gliss.*

*f sub.*

*ff*

*f*

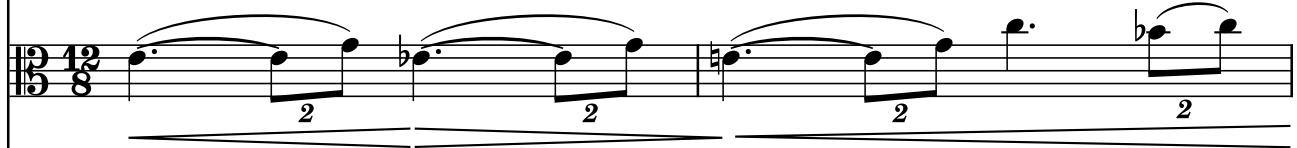
Pno

*ff sub.*

*ff*

115

Vln 

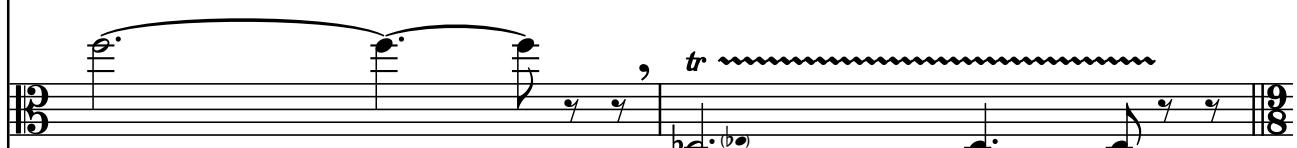
Vla 

Pno   
*mf*

**T**

117

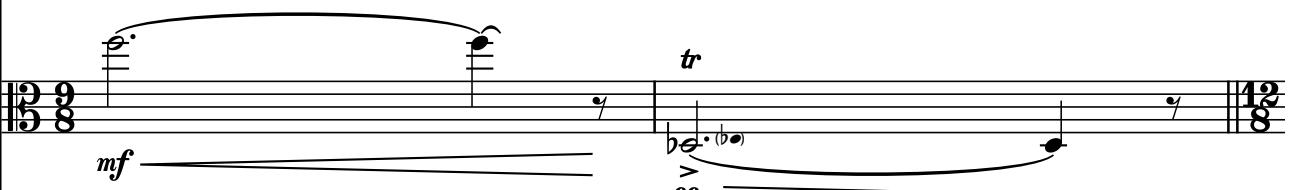
Vln 

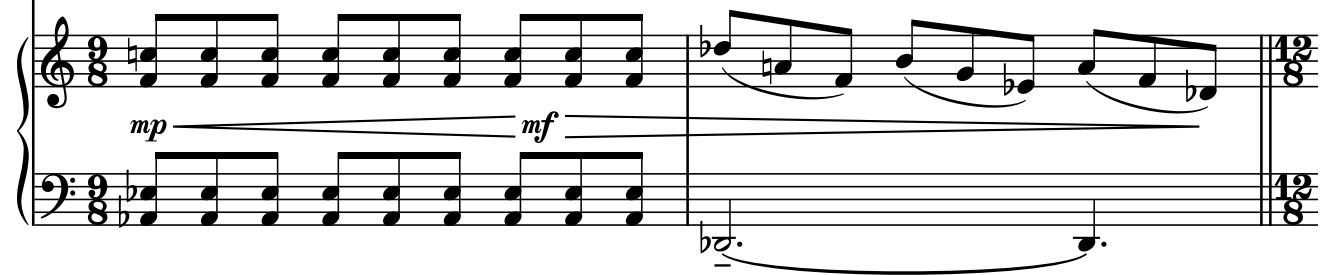
Vla 

Pno 

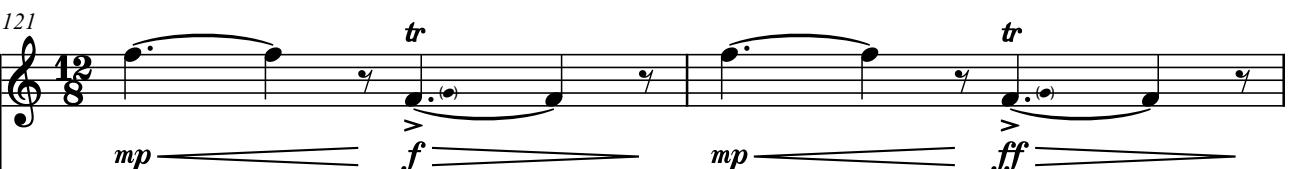
119

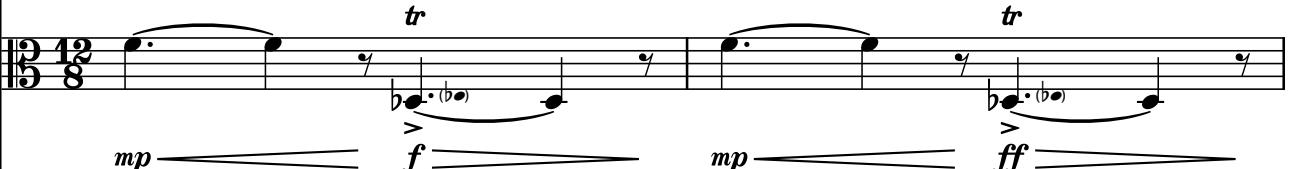
Vln  $\frac{9}{8}$  

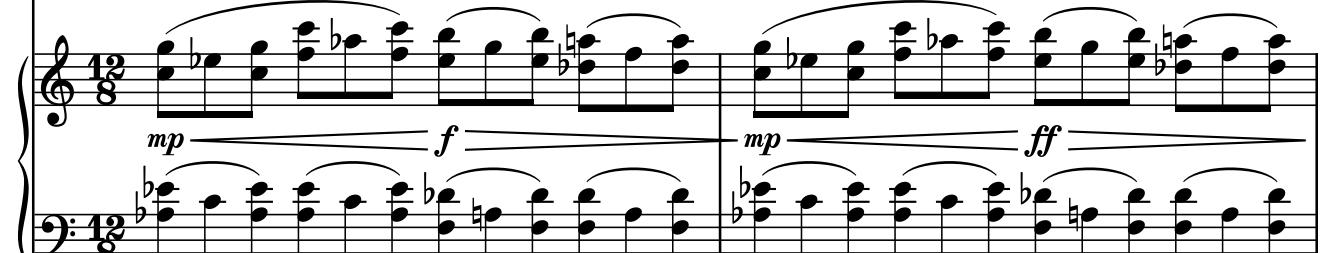
Vla  $\frac{9}{8}$  

Pno  $\left\{ \begin{array}{l} \frac{9}{8} \\ \frac{12}{8} \end{array} \right.$  

121

Vln  $\frac{12}{8}$  

Vla  $\frac{12}{8}$  

Pno  $\left\{ \begin{array}{l} \frac{12}{8} \\ \frac{12}{8} \end{array} \right.$  

123

Vln *tr* *rall.*

Vla *tr*

Pno *mp cresc.* *mp cresc.*

125

Bells ringing  $\text{♩} = 84$

Vln *tr* **U** *fff*

Vla *tr* *fff*

Pno *fff*

128

Vln

Vla

Pno

This musical score page contains three staves. The top staff is for the Violin (Vln), the middle for the Viola (Vla), and the bottom for the Piano (Pno). Measure 128 begins with eighth-note pairs in the Vln and Vla. The Vln has a dynamic marking of *fff*. Measure 129 continues with eighth-note pairs, with the Vla having a dynamic marking of *fff*. Measure 130 features sixteenth-note patterns in the Vln and Vla, with the Vln ending with a sustained note.

131

Vln

Vla

Pno

This musical score page contains three staves. The top staff is for the Violin (Vln), the middle for the Viola (Vla), and the bottom for the Piano (Pno). Measure 131 starts with eighth-note pairs in the Vln and Vla, followed by a sustained note. The Vln has a dynamic marking of *p*. Measure 132 begins with eighth-note pairs in the Vln and Vla, followed by a sustained note. The Vln has a dynamic marking of *ff*. The piano part includes measure numbers 6 and 7, and a tempo marking of  $\frac{3}{4}$ .

134

Vln

ff

Vla

ff

Pno

ff

137

Vln

tr

p sub.

Vla

ffff

p sub.

Pno

meno f

p sub.

140

Vln f **W**

Vla

Pno

**fff**

**fff**

**fff** **f**

142

Vln Legato **f** **rall.**

Vla Legato **f** **mf**

Pno **mf**

145

**X** ♩ = 76

Vln

Vla

Pno

148

rit.

Vln

pizz.

Vla

Pno

**Y**  $\text{♩} = 80$   
 151 Violin solo arco  
 Vln  $\text{♩} = 80$   
 $p$   
 3

Vla  $\text{tr}$  ~~~~~

Pno

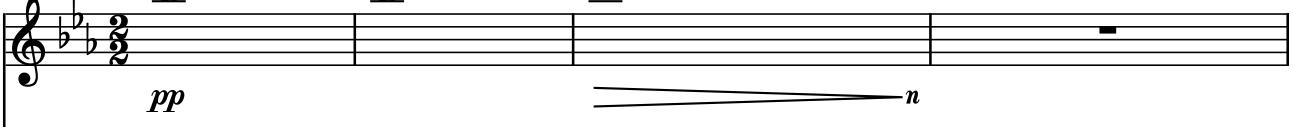
152 rit. ....  
 Vln \* 3  
 $8va$

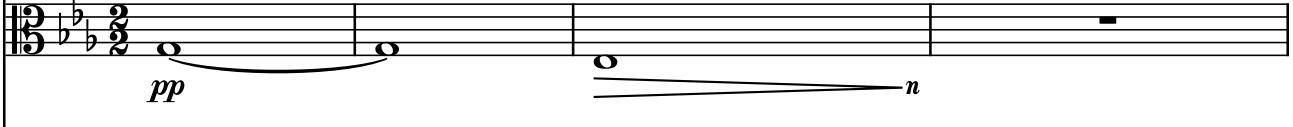
Vla

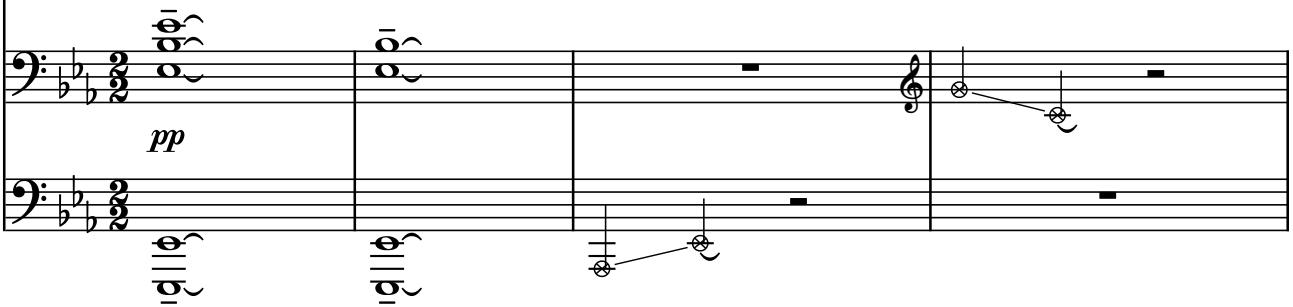
Pno

**Z**  $\text{♩} = 42$   
*8va*

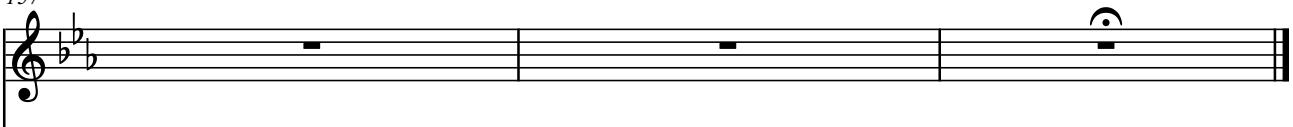
153

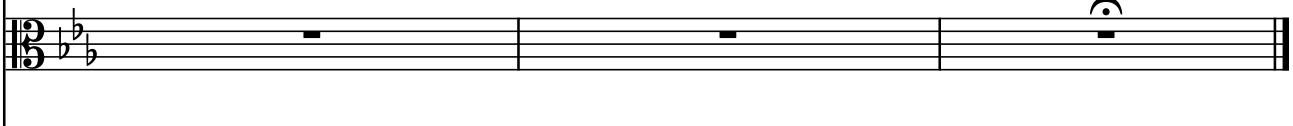
Vln 

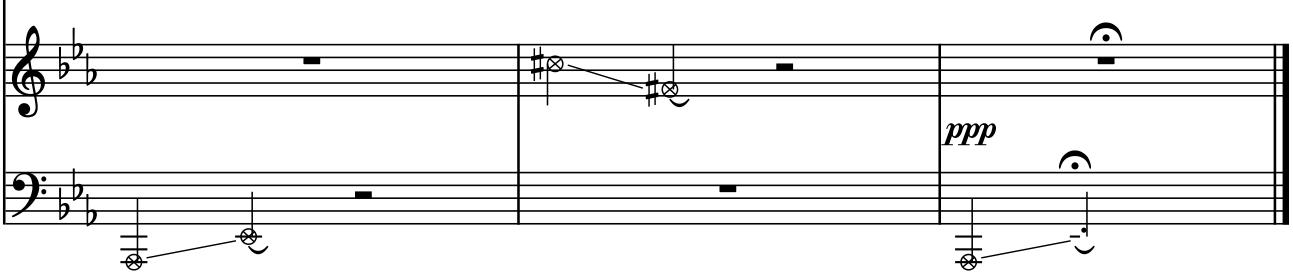
Vla 

Pno 

157

Vln 

Vla 

Pno 



# PLEASE SEE ME INVISIBLE

for violin and cello

*Alexa Letourneau*

In writing my piece, “please see me invisible,” I grappled with the idea of creating grandeur within the context of a string duet. I find that often, this instrumentation is difficult to work with, since creating rich chords with more than two pitches requires a delicate balancing act defined by what strings are available, and what fingerings are possible and comfortable for the players. When I arrived at ECI with the finished piece in hand, I found another delicate balancing act: that between the player’s ideas for the music, and my own artistic vision for the work. All in all, the week was an incredible experience learning how to write for professional musicians, and I learned so much about portraying the grand music I was after through both verbal and musical communication with the phenomenal performers.

# please see me invisible

for violin and cello

Alexa Letourneau

**Largo**  $\text{♩} = 48$

Violin

Violoncello

**Asynchronous**

14

*mp*

16

*mp*

17

*fp*

*ff*

*fp*

*ff*

18

**Allegro  $\text{J} = 112$**

*p sub.*

$\frac{5}{4}$

20 (3+2)

23 (3+2)

25 (2+3)

Poco Meno Mosso  $\text{♩} = 108$

pizz. (3+2)

29

32

arco

$(3+2)$

$f$

$f$

35

pizz.

$p$

pizz.

$pp$

arco

38

$f$

$p$

$pp$

41

$pp$

$p$

$pp$

44

*p*

47

*f*

*mp*

*f*

*mp*

50

*p*

*pp*

*p*

*pp*

54

*arco*

*f*

*arco*

*f*

*mp*

58

*pizz.*

*p*

*f*

*pizz.*

*p*

*f*

*arco*

61

*mp*

*mp*

63

*ff*

*pizz.*

*ff*

*arco*

*5*

66

**Cadenza**

*f* dynamics ad lib.

**Moderato ♩ = 96**

in time

67

pizz.

arco

in time *f*

70

non. dim.

*p sub.*

72 (2+3)

*p*

*pp*

*mp*

74

(2+3) (3+2)

79

82

85

pizz.

*p*

pizz.

*v*

accel.  
arco

*v*

Stringendo  $\text{J} = 112$

88

(2+3)

*f*

*f*

92

(3+2)

*ritardando*

*p*

*p*

96 Meno Mosso  $\text{J} = 88$

*f*

*f*

98 (3+2)

101

$\text{♪} = \text{♪}$

105

$\rightarrow$  sul pont.

$\text{ppp}$

$\rightarrow$  sul pont.

$\text{ppp}$

108

pizz.

$p$

pizz.

$p$

$\text{pp}$

110

*p*      *pp*

*p*      *pp*

113

*p*

*p*

*pp*

*p*

*p*

arco  
ord.

*gliss.*

pizz.

119

*pp*

arco  
ord.

*gliss.*

*pp*

123

*mp*

pizz.

*mp*

8

(2+2+3)

arco  
ord.

*3*

8

128

131 (2+3)

133

136 (2+3)

140

*f dolce*

*f dolce*

*ritardando poco a poco*  
molto rubato

145

**Maestoso ♩ = 66**

148

*f*

*f*

(2+3)

152

*ff*

*ff*

# SONG FOR A SWALLOW

for viola and cello

*Jonathan Wu*

It was a great pleasure to be able to work closely with David and Chia Ling throughout ECI. One of the best things that could've happened to my piece is connecting with the performers and getting timely feedback. With the many rehearsal opportunities, I was able to get a better sense of their musical energy and character; to which I shaped my piece in an attempt to allow the performers plenty of expressive freedom. My lovely mentors and peers also gave me a wide array of new perspectives and I found various new approaches to my music.

# Song for a Swallow

Duet for Viola and Violoncello

Jonathan Wu  
(2022)

**Andante, pesante q = 84**

Musical score for Viola and Violoncello duet, composed by Jonathan Wu (2022). The score consists of four systems of music.

**System 1:** Viola (G clef) and Violoncello (C clef) in 4/4 time. The Viola part starts with a single note followed by a long rest. The Violoncello part begins with a bass note at dynamic **p**, followed by eighth-note pairs. Measures 3-4 show eighth-note pairs in the Violoncello.

**System 2:** Viola (G clef) and Violoncello (C clef) in 3/4 time. The Viola part has eighth-note pairs. The Violoncello part has eighth-note pairs with dynamics **pp** and **mp**. Measure 6 ends with a fermata over the Violoncello's eighth-note pair.

**System 3:** Viola (G clef) and Violoncello (C clef) in 3/4 time. The Viola part has eighth-note pairs. The Violoncello part has eighth-note pairs with a dynamic **f**. Measure 10 ends with a fermata over the Violoncello's eighth-note pair.

**System 4:** Viola (G clef) and Violoncello (C clef) in 3/4 time. The Viola part has sixteenth-note patterns. The Violoncello part has eighth-note pairs. Measure 13 is marked **sul pont.** and **gradually away from the bridge**. Measure 14 ends with a dynamic **pp**.

17 ord.

Vla.

29

Vla.

Vc.

**5**

**3**

**3**

32

Vla.

Vc.

**b**

**3**

**3**

**3**

**3**

35

Vla.

Vc.

**b**

**3**

**p cresc.**

**p cresc.**

37

Vla.

Vc.

**#**

**#**

**A Cadenza, con fuoco**

39

Vla. ff

Vc. ff

40

Vla.

Vc.

41

Vla.

Vc.

42

Vla. fff

Vc.

43

Vla. p espressivo ppp con sord.

Vc. p espressivo ppp

45 **B** Più vivo q = 108

Vla.  $\begin{smallmatrix} \text{B} \\ 3 \end{smallmatrix}$  Vc.  $\begin{smallmatrix} \text{B} \\ 3 \end{smallmatrix}$

p dolce p

Vla. Vc.

pp 3 pp

48

Vla. Vc.

p 3

51

Vla. Vc.

mp p pp

54

Vla. Vc.

p 3 p pp

58

Vla.

Vc.

p

61

Vla.

Vc.

mp p

64

Vla.

Vc.

f mp p

67

Vla.

Vc.

3 3 p

70

Vla.

Vc.

6 6

71

Vla.  $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix} \frac{4}{4}$

Vc.  $\begin{smallmatrix} \text{C} \\ \text{2} \end{smallmatrix} \frac{4}{4}$

f

*3*      *f*      *3*      *3*      *3*      *3*      *3*

73

Vla.  $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix} \frac{4}{4}$

Vc.  $\begin{smallmatrix} \text{C} \\ \text{2} \end{smallmatrix} \frac{4}{4}$

*3*      *3*      *3*      *p*      *senza sord.*      *6*

*3*      *3*      *3*      *6*      *5*      *5*

*pp*

75

Vla.  $\begin{smallmatrix} \text{B} \\ \text{5} \end{smallmatrix} \frac{4}{4}$

Vc.  $\begin{smallmatrix} \text{C} \\ \text{5} \end{smallmatrix} \frac{4}{4}$

*6*      *6*

rit.

76

Vla.  $\begin{smallmatrix} \text{B} \\ \text{6} \end{smallmatrix} \frac{4}{4}$

Vc.  $\begin{smallmatrix} \text{C} \\ \text{6} \end{smallmatrix} \frac{4}{4}$

*3*      *C A tempo*      *6*

*mp dolce*

78

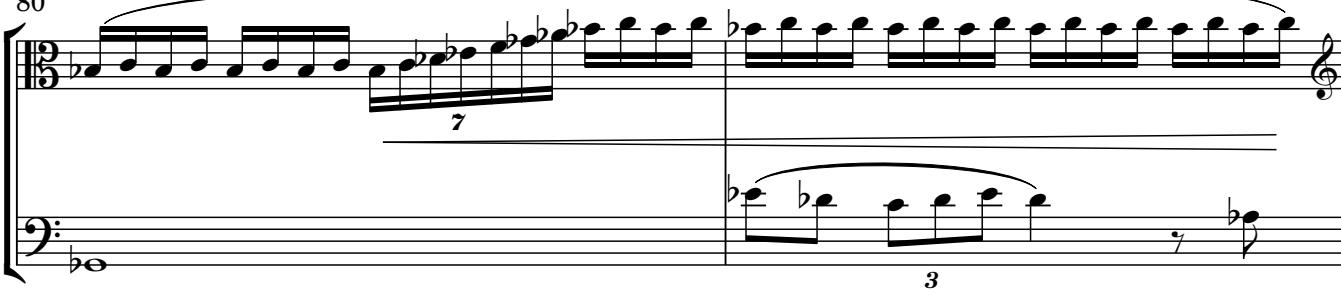
Vla.  $\begin{smallmatrix} \text{B} \\ \text{4} \end{smallmatrix} \frac{4}{4}$

Vc.  $\begin{smallmatrix} \text{C} \\ \text{4} \end{smallmatrix} \frac{4}{4}$

*mp*      *p*

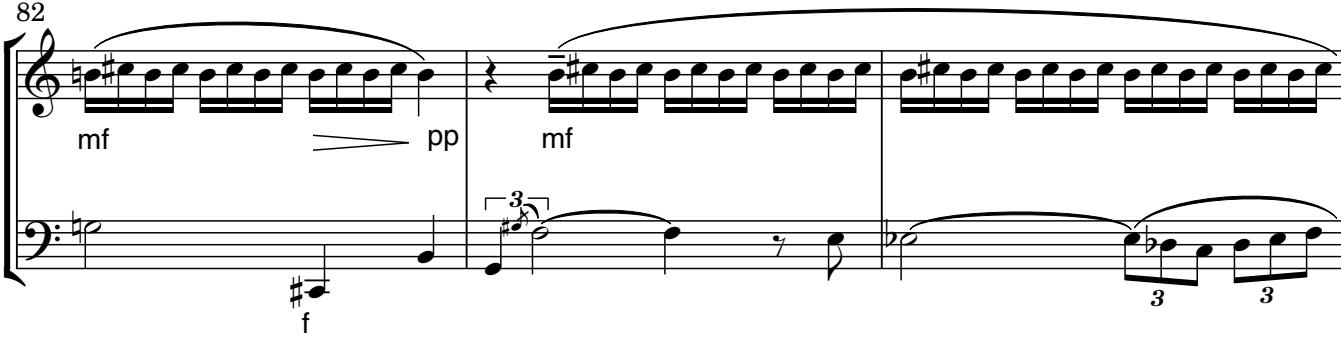
*3*

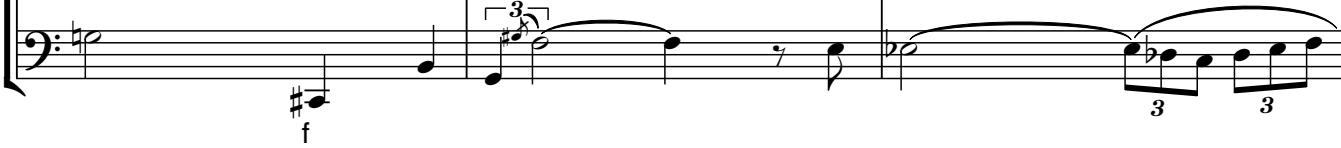
80

Vla. 

Vc. 

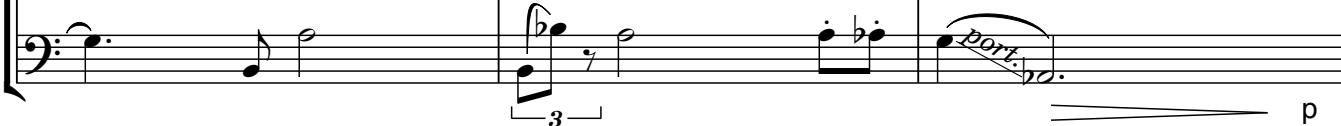
82

Vla. 

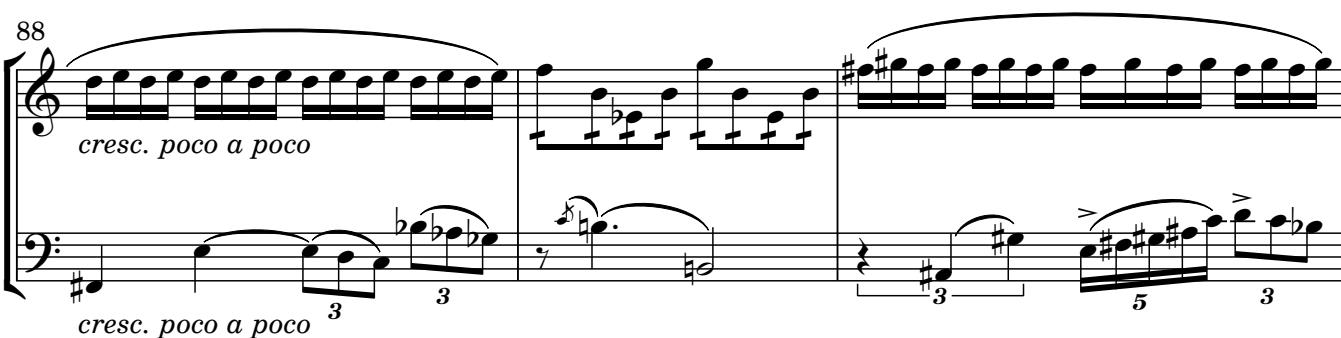
Vc. 

85

Vla. 

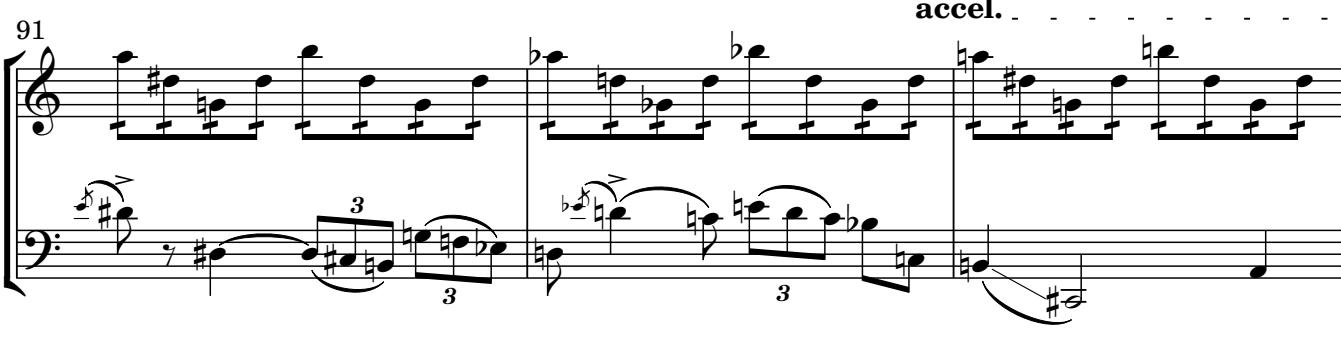
Vc. 

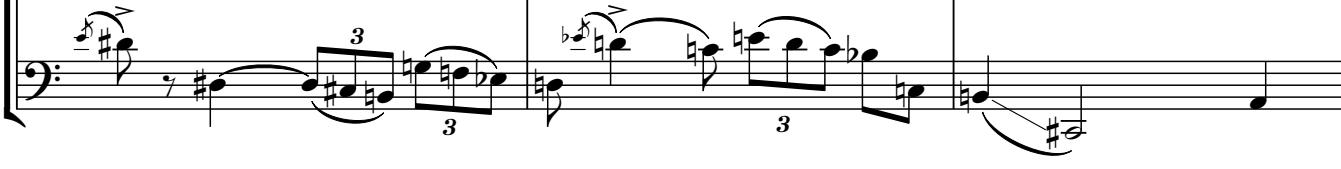
88

Vla. 

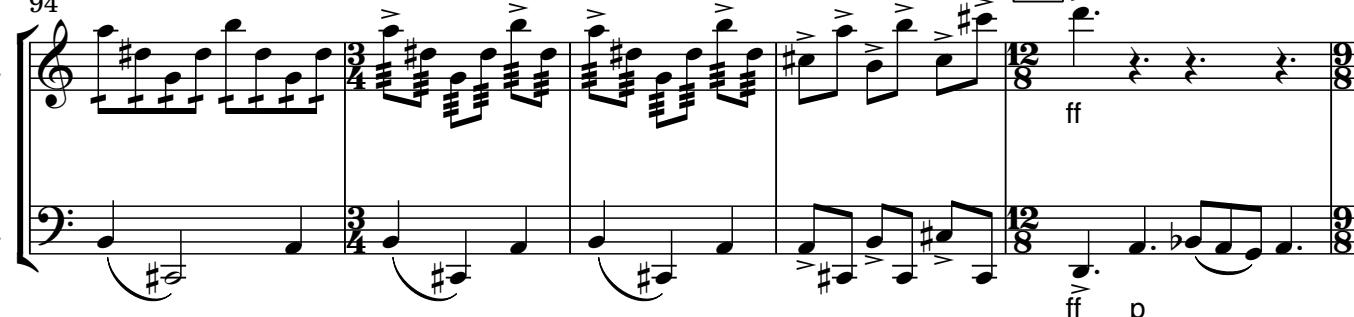
Vc. 

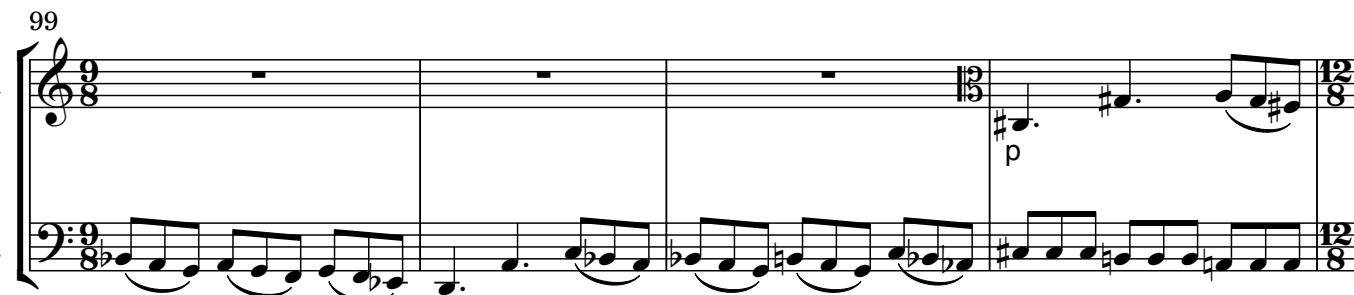
91

Vla. 

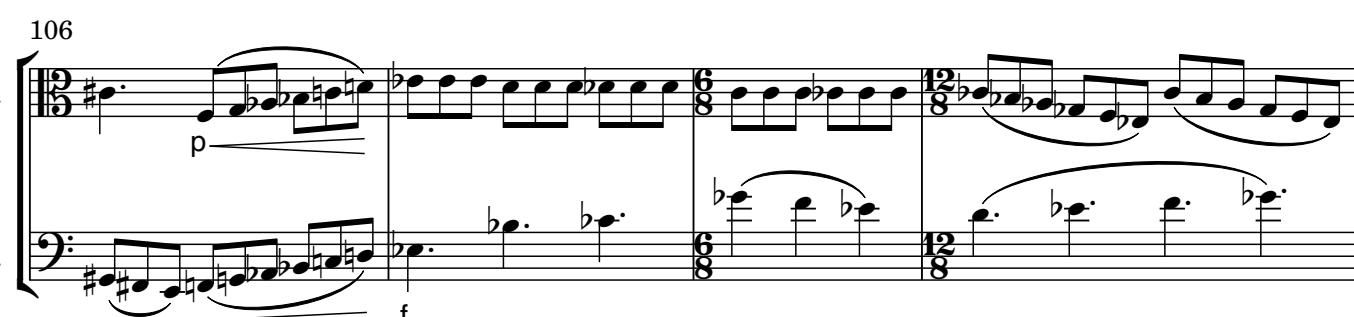
Vc. 

D Allegro q. = 132

94 Vla. 

99 Vla. 

103 Vla. 

106 Vla. 

110 Vla. 

113

Vla.

arco

Vc.

p

116

Vla.

f

Vc.

f

119

Vla.

#

Vc.

#

p

122

Vla.

f

Vc.

f

125

Vla.

#

Vc.

#

129

Vla.

Vc.

*cresc. poco a poco*

*cresc. poco a poco*

133

Vla.

Vc.

138

Vla.

Vc.

*ff*

*ff*

141

Vla.

Vc.

*ff*

144 [E] Furioso q = 132

Vla.

Vc.

147

Vla.

Vc.

149

Vla.

Vc.

152

Vla.

Vc.

155

Vla.

Vc.

157

Vla.

Vc.

159

Vla.

Vc.

ff

162

Vla.

Vc.

164

Vla.

Vc.

fff

# FANTASY VARIATIONS

for violin, viola and piano

*Kian Ravaei*

Rehearsing my piece with the musicians at ECI taught me the importance of anticipating every question a performer might ask before handing them your sheet music. Every second spent in rehearsal deciphering an ambiguous tempo marking is a second that could be spent making the performance better. The musicians at ECI helped me revise the score to make my musical intentions unmistakable. When I give Fantasy Variations to future ensembles, the score will be so clear that the musicians can just focus on the music, instead of wondering what the composer was trying to communicate.

## COMPOSITION NOTES

Near the end of Dvořák's forty-minute Piano Quintet in A major, there emerges a beautiful and plainspoken melody, almost childlike in its simplicity. I was so moved by this simple four-bar tune when I first heard it at a concert that, upon arriving home, I immediately wrote it down in my sketchbook. When asked to compose a piece that would be performed on a concert featuring a work by Dvořák, I knew at once that I would compose a fantasy inspired by this melody, and hopefully prolong its beauty beyond the four measures it is allotted in the Quintet.

# Fantasy Variations

(On a Theme by Dvořák)

Kian Ravaei  
(2022)

**Grave  $\text{♩} = \text{ca. } 40$**

Musical score for Violin and Viola in 3/4 time. The Violin part consists of two measures of rests followed by a measure of eighth notes. The Viola part consists of two measures of rests followed by a measure of eighth notes. Dynamics: *pp*, *#*, *pp*.

**Grave  $\text{♩} = \text{ca. } 40$**

Musical score for Piano in 3/4 time. The piano part consists of four measures of eighth-note chords. Dynamics: *ff pesante*, *ff*.

Musical score continuation for Violin and Viola in 3/4 time. The Violin part consists of two measures of rests followed by a measure of eighth notes. The Viola part consists of two measures of rests followed by a measure of eighth notes. Dynamics: *pp*, *#*, *pp*.

Musical score continuation for Piano in 3/4 time. The piano part consists of four measures of eighth-note chords. Dynamics: *ff*, *ff*.

allarg.

**A**

**A**

allarg.

Giocoso (ben misurato)  $\text{♩} = 116$

**B**

**B**

Giocoso (ben misurato)  $\text{♩} = 116$

**B**

35

**C**

**C**

*sff*      *fff*

*sff*      *mf*      *bluesy*

42

**D**

*mf*

*ff sub.*      *mf sub.*

**D**

50

**E**

*mf*      *f*      *p*      *mf*

*f*      *p*      *f*

**E**

58

**F**

f

fp f

**F**

f

(f)

63

bluesy

70

pizz.

ff

pizz.

ff

**G**

ff

78

**H** arco

*mf*

**H**

*mf non legato*

84

89

*bluesy*

*8va*

*8va.*

93 pizz.  
I

arco  
p  
arco  
f  
ff  
p

(8) I

f  
p  
f  
ff  
p sub.

100

f  
ff  
ff  
p

f  
sff  
sff  
p sub.

105

f  
ff  
ff  
p  
f

f  
ff  
ff  
p sub.  
f  
sff  
sff

**Theme: Tranquillo  $\text{♩} = \text{ca. } 60$**

110

**Theme: Tranquillo  $\text{♩} = \text{ca. } 60$**

*sff*      *pp dolciss.*

*sff*      *pp dolciss.*

117

*f*

*pp*

*f*

*f sub.*

*pp sub.*

*f sub.*

124

*pp*

*> pp*

*pp sub.*

**K accel.**

**K accel.**

*cresc.*

..... Wild and uninhibited ♩ = 72

130

mf

f

..... Wild and uninhibited ♩ = 72

f

135

85

144

Tempo II ( $\text{J} = 116$ ) $\frac{3}{8}$ 

(8)

148

**M**

155

**Allegro vivace ♩ = 144**

163

**f**      **p leggiero**

**p leggiero**

**Allegro vivace ♩ = 144**

171

**N**

**p leggiero**

**N**

**p leggiero**

178

**cresc.**

**cresc.**

**cresc.**

Musical score for Oboe (O) showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *mf*. The bottom staff also uses a treble clef. Measure 11 starts with a sixteenth-note pattern of  $\# \cdot \# \cdot \# \cdot \# \cdot \# \cdot \#$ , followed by eighth-note pairs of  $\# \#$ . Measure 12 begins with eighth-note pairs of  $\# \#$ , followed by a sixteenth-note pattern of  $\# \# \# \# \# \# \# \#$ .

A musical score for piano, page 190. The top staff shows two hands playing eighth-note patterns with grace notes and dynamic markings P and ff. The bottom staff shows a bass line with dynamic ff.

**molto accel. poco a poco.**

**molto accel. poco a poco.**

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The vocal parts consist of eighth-note patterns primarily consisting of quarter note rests followed by eighth-note grace notes. The vocal parts are labeled 'V' below them. The piano part consists of eighth-note chords and sustained notes, also labeled 'V' below them. The piano part includes a dynamic instruction 'p' (piano) at the beginning of the second measure.

(♩ = ca. 200) (accel.)

206 (8)

(♩ = ca. 200) (accel.)

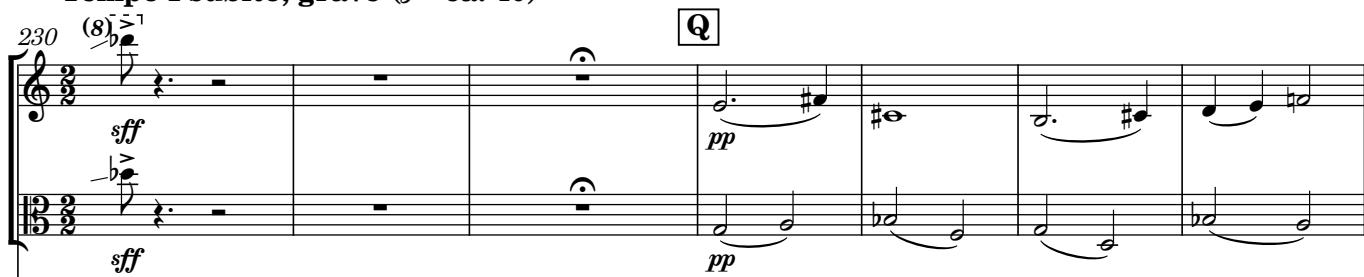
214 (8)

Prestissimo ♩ = 144

222 (8)

Prestissimo ♩ = 144

**Tempo I subito, grave ( $\text{J} = \text{ca. } 40$ )**

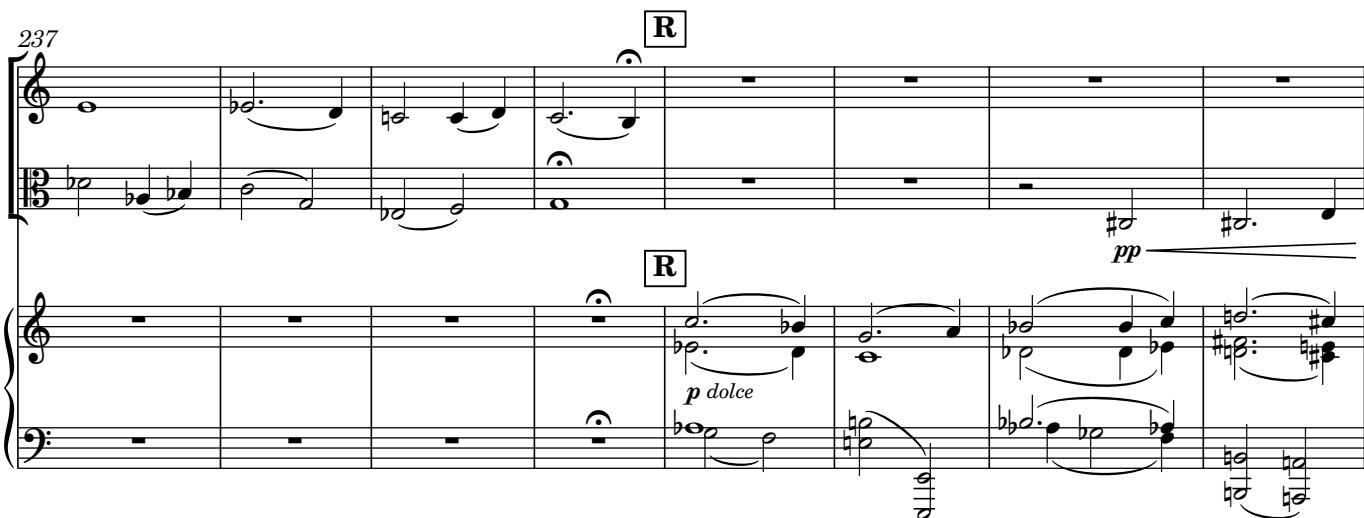
230 (8) 

**Tempo I subito, grave ( $\text{J} = \text{ca. } 40$ )**

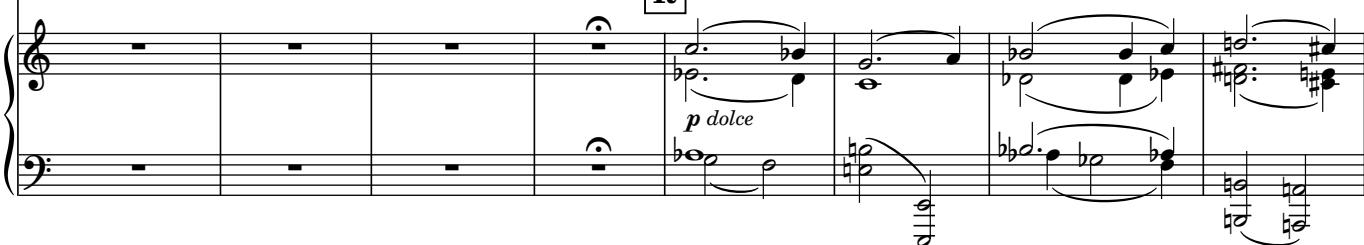


**Q**

**R**

237 

**R**



**molto rit.**

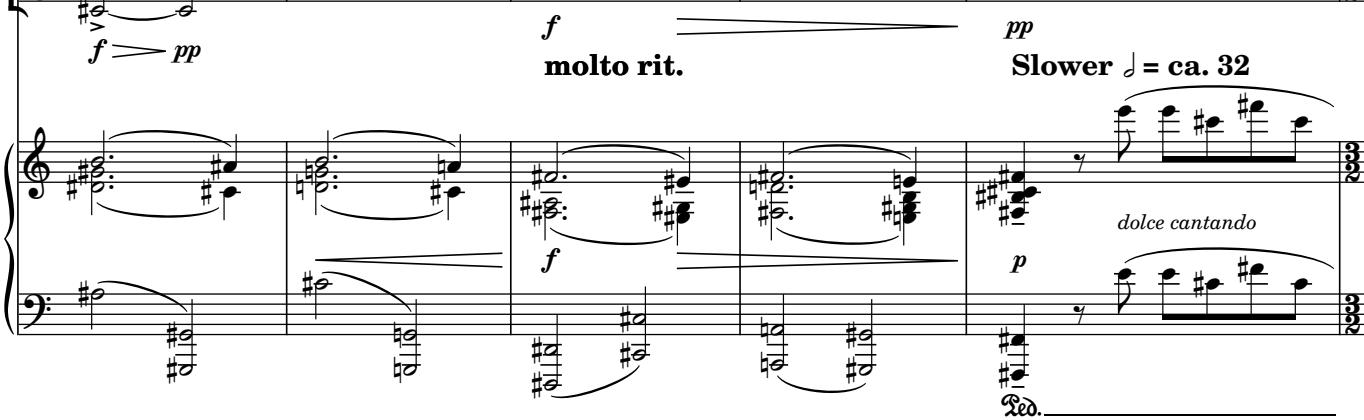
**Slower  $\text{J} = \text{ca. } 32$**

245 

$f = pp$

**molto rit.**

**Slower  $\text{J} = \text{ca. } 32$**



*dolce cantando*

**Slower  $\text{J} = \text{ca. } 32$**

*ped.*

250

rit. al fine

rit. al fine

*8va*

*pp*

*Rit.*



# GRAY LIMA

for string trio

*Diego Berrospi*

I consider this one of the best experiences of my life as a musician. Since the admission, I received a lot of help from the organizers to be able to arrive safely, since I traveled for the first time outside my country. There I met composers and performers of the highest level, being the perfect place to deeply reflect on my work, achievements, goals and artistic vision. The beautiful landscapes could not be more inspiring. Definitely, this was not just another festival where I have participated, but a great moment and reason to continue creating music, help others to do so, and improve day by day as a composer and human being.

## COMPOSITION NOTES

**Four scenes from Lima** is the result of a series of personal reflections on Lima, the most cosmopolitan city in Peru. Briefly and dynamically addresses some concepts that may arise from the daily life of this city.

**Dan-za** reflects a combination of everything: some upbeat ‘scissor dance’ rhythms mixed with disco elements and laced with a slightly ‘Bartokian’ aggressive language. **Little Rhapsody** is a kind of short horror story, thinking of the famous “Matusita house” that, from becoming a demonic place in the city, one day in 2016 was demolished for accumulating fines and debts, ending in a goofy episode. **Pacific** is the oldest of the pieces, and briefly covers the bleak thoughts and reflections of a young man facing the Peruvian sea. Finally, Gray Lima (a nickname that the city has for its gray clouds), encompasses the mixed emotions and disappointment of an Andean person who arrives in the capital, which seems to offer more opportunities than living in the countryside, but whose reality can be painful and tired.

The four pieces are not enough to describe a city as varied and beautiful as it is sad, but it can be considered that there are four scenes that take place, perhaps, at the same time at this moment.

Four scenes from Lima  
 IV.  
**Gray Lima**  
 for string trio

Diego Berrospi  
 Lima, June 2022

**Moderato**  $\text{♩} = 100$

**Cadenza ad lib.**

Violin      *mp dolce*

Viola      *pp*

Violoncello      *pp*

Vln.      *p*

Vla.      *mf*

Vc.      *mf*

Vln.      *pp*

Vla.      *mf*

Vc.      *mf*

Vln.      *pp*

Vla.      *f*

Vc.      *f*

23

Vln. 

Vla.

Vc.

**B**

$\text{♩} = 120$  Piu mosso

29

Vln. 

Vla.

Vc.

36

Vln. 

Vla.

Vc.

**C**

$\text{♩} = 100$  Tempo primo

43

Vln. 

Vla.

Vc.

51

Vln.

Vla.

Vc.

*pp*

ord.

ord.

56

Vln.

Vla.

Vc.

*f*

D

61

Vln.

Vla.

Vc.

*f*

65

Vln.

Vla.

Vc.

69

Vln.

Vla.

Vc.

E

72

Vln.

Vla.

Vc.

78

Vln.

Vla.

Vc.

F

*Adagio*  $\text{♩} = 75$

89

Vln.

Vla.

Vc.

Adagio  $\text{♩} = 75$

p

f

mf

pizz.

mf

96

Vln. pizz. *mf*

Vla. arco *mf* 3

Vc. *pizz.* *mf*

arco *p* col legno batuto

*fp* < *ff* ord. *ff*

*fp* < *ff* arco *ff*

*fp* < *ff*

# STARS REMEMBRANCE

for viola and cello

*Cixian Lu*

This piece is based on a four-note motif from Dvorak's Piano Quartet No.2 in E flat Major. And it is commissioned by ECI. When I first knew I am going to compose a piece echo to Dvorak's music for hidden valley, I totally freaked out. For the reason that my extreme introverted personality has nothing in common with this passionate music, that not hesitate to give his all in his music. However, after listening to Dvorak's music, again and again, I did discover my hidden passionate voice of myself. Through this piece, I show you that am a living example of how great music changes the perspective of our lives. I am inspired by Dvorak's musical creativity and free spirit. I wonder what would be in his musical dream.

# Stars Remembrance

Cixian Lu

**A Andante**

Viola      f *absolute*

Violoncello      f *absolute*

Vla.      3      ff      gradually tremolo      3

Vc.      3      ff

24.8"  
9.2.2  
Hit 01

Vla.      f      3 p      mf      dim. *poco a poco*

Vc.      f      3 p      mf      3      dim. *poco a poco*

100

10

Vla.

Vc.

p

3

13

Vla.

Vc.

mf

f

mf

*mf con fuoco*

f

mf

15

Vla.

Vc.

f

6

mf

f

mp

3

17

Vla.

Vc.

f

3

mf

f

mp

3

3

f

19

Vla. *mf agitamente*

Vc. *mp agitamente*

ff

f

22

Vla.

Vc.

ff

gradually tremolo

3 mf *dim. poco a poco*

ff

mf *dim. poco a poco*

26

Vla. *pesante* p

Vc. *pesante* p

3/4

3/4

29 **B** Maestoso q = 88

Vla. *p Leggiero*

Vc. *p Leggiero*

mf

mf

34

Vla.

Vc.

40

Vla.

Vc.

47

Vla.

Vc.

**C Allegretto q = ca. 104**

54

Vla.

Vc.

mp *passionate*

cresc.

cresc.

57

Vla. 

Vc. 

60

Vla. 

Vc. 

62

Vla. 

Vc. 

64

Vla. 

Vc. 

67

Vla.  $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

Vc.  $\begin{smallmatrix} \text{D} \\ \text{4} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

mp    *expressive*

69

Vla.  $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

Vc.  $\begin{smallmatrix} \text{D} \\ \text{5} \end{smallmatrix} \begin{smallmatrix} 4 \\ 5 \end{smallmatrix}$

*tr*     $\begin{smallmatrix} \text{B} \\ \text{4} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

mf    mp

mf    *expressive*

71

Vla.  $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

Vc.  $\begin{smallmatrix} \text{D} \\ \text{5} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

*cresc.*    *tr*     $\begin{smallmatrix} \text{B} \\ \text{4} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

mf

*cresc.*

74

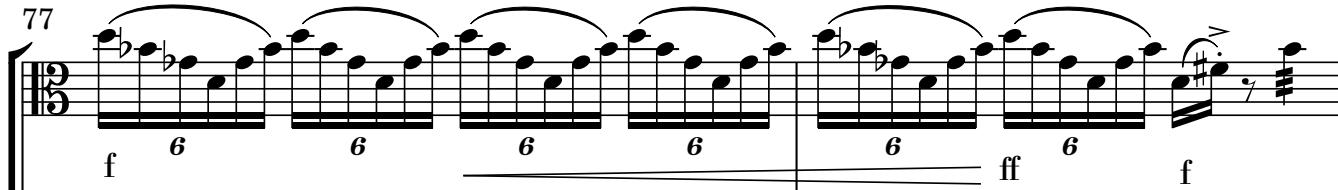
Vla.  $\begin{smallmatrix} \text{B} \\ \text{3} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

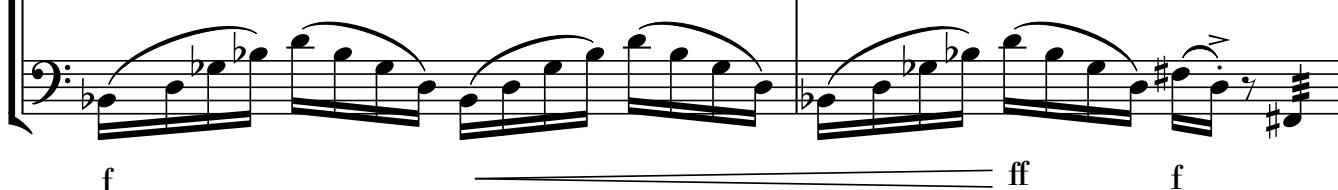
Vc.  $\begin{smallmatrix} \text{D} \\ \text{5} \end{smallmatrix} \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

f    mf

f    mf

77

Vla. 

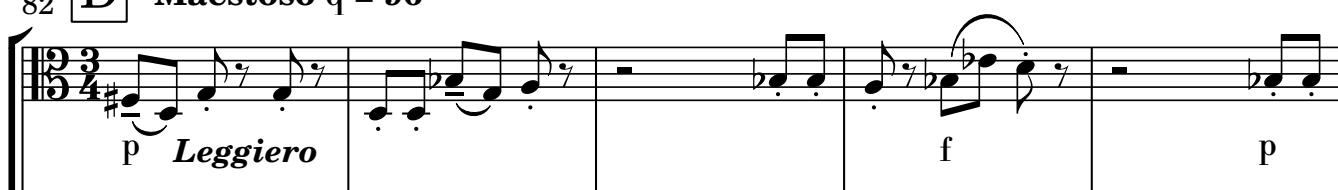
Vc. 

79

Vla. 

Vc. 

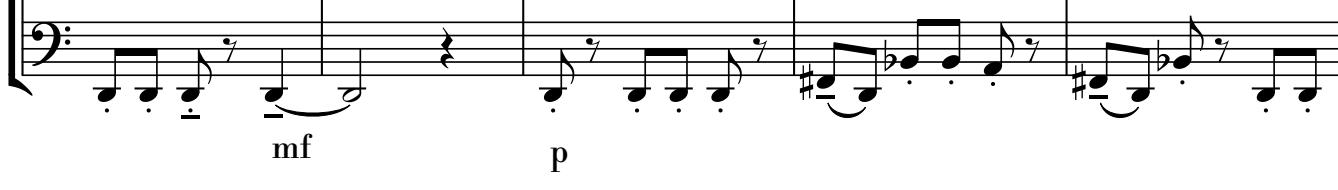
82 **D** Maestoso q = 96

Vla. 

Vc. 

87

Vla. 

Vc. 

92

Vla.

Vc.

mf p f p f

96

Vla.

Vc.

p f p p

100

Vla.

Vc.

f > p  
f mp f

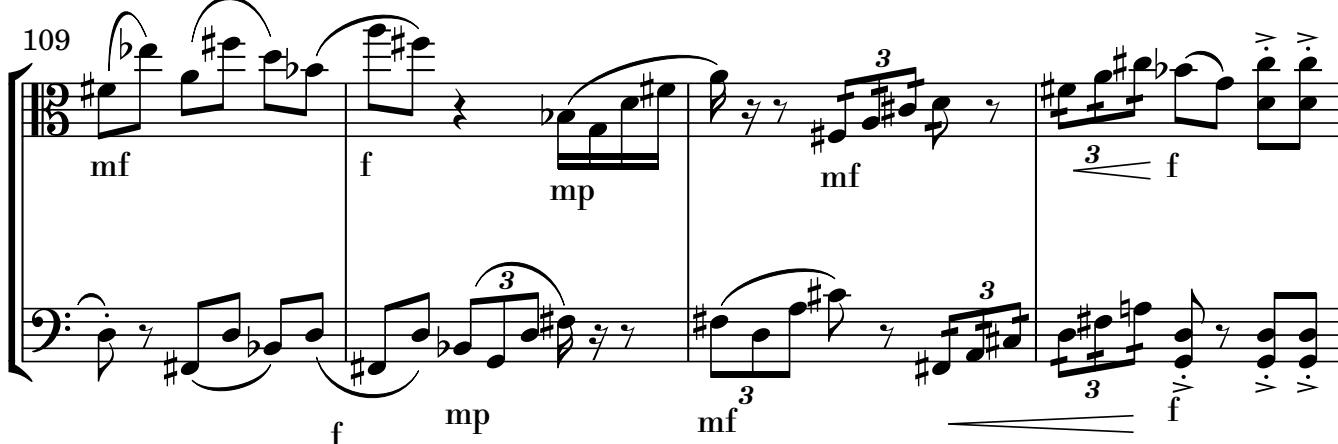
105

Vla.

Vc.

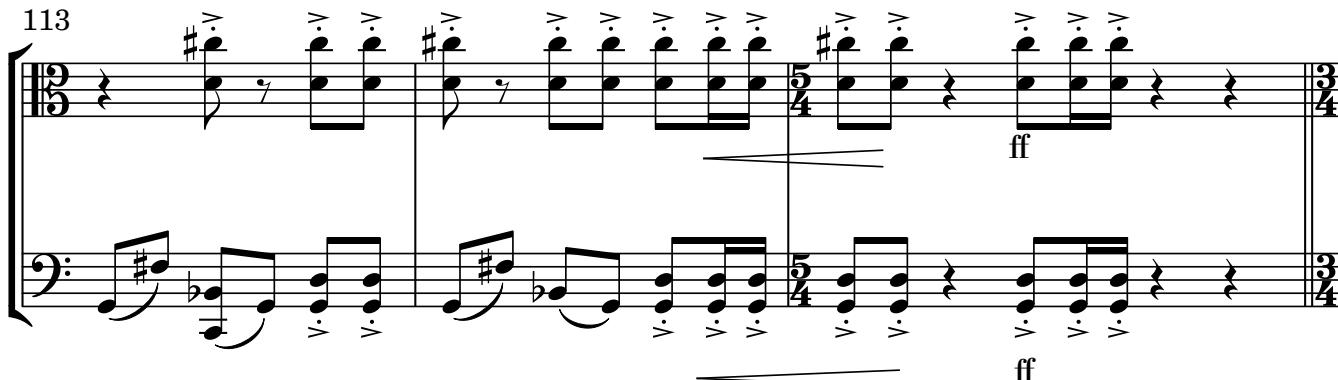
f p f p f p mf

109

Vla. 

Vc.

113

Vla. 

Vc.

116 **E** **Presto**

Vla. 

Vc.

121

Vla. 

Vc.

126

Vla.

Vc.

130

Vla.

Vc.

135

Vla.

Vc.

139

Vla.

Vc.

142

Vla.

Vc.

144

Vla.

Vc.

*mf*

*dim.*

*mf*

*dim.*

147

Vla.

Vc.

*p*

*f*

151

Vla.

Vc.

*mf*

*f*

155

Vla.

Vc.

*p f*

*p f*

Musical score for strings (Vla. and Vc.) showing measures 158-159. The score consists of two staves. The top staff is for the Violin (Vla.) and the bottom staff is for the Cello (Vc.). Measure 158 starts with eighth-note pairs in sixteenth-note patterns. The dynamic is *mf*. Measure 159 begins with eighth-note pairs, followed by a sixteenth-note pattern with a fermata over the first note. The dynamic changes to *pp*. The bassoon part continues below the cellos.

Musical score for Violin (Vla.) and Cello (Vc.) at measure 160. The Violin part consists of eighth-note patterns with slurs, dynamic markings 'mf' and 'f', and a tempo of 160. The Cello part consists of sixteenth-note patterns with slurs, dynamic marking 'mp', and a tempo of 6.

Musical score for strings (Vla., Vc.) showing measures 162-163. The score consists of two staves. The top staff is for the Violin (Vla.) and the bottom staff is for the Cello (Vc.). Measure 162 starts with a dynamic ff. The violins play eighth-note patterns with grace notes, while the cellos provide harmonic support. Measure 163 begins with a dynamic mf. The violins continue their rhythmic pattern, and the cellos play sixteenth-note patterns.

Musical score for strings (Vla., Vc.) showing measures 164-165. The score includes dynamic markings (f, mf, s.p., mp) and performance instructions (s.t.). Measure 164 starts with a forte dynamic (f) for the violins, followed by a measure of eighth-note patterns. Measure 165 begins with a mezzo-forte dynamic (mf), followed by sustained notes and sixteenth-note patterns.

166

Vla.

Vc.

f

ord. 3 3 ff

ord. 3 3 ff

s.t.

168

Vla.

mf f

ord. 3 3

s.p.

Vc.

mp f

ord. 3 3

s.p.

170

Vla.

3 ff mp 6 6 f

ord. 3 3

s.t.

Vc.

ff mf f

ord. 3 3

172

Vla.

3 ff

Vc.

3 ff

**F**

q = 72

174

Vla. mp *pesante* p pp

Vc. mp *pesante* p pp

179 **Presto** q =

Vla. f *abruptly* mp tr~~~ tr~~ 3 f *con fuoco* mp tr~~~ tr~~

Vc. f *abruptly* mp f *con fuoco* mp

183

Vla. mf cresc. accel.

Vc. (tr) tr~~~ 3 f mf cresc. accel.

186

Vla. poco a poco ff f ff

Vc. poco a poco ff f ff

190 **Maestoso q = 88**

Vla. 
  
p *a tempo* *pesante*  
  
pp *ff con fuoco*

Vc.

195 **Maestoso q = 88**

Vla. 
  
p *pesante*  
  
pp

Vc.

198 **Presto q =**

Vla. 
  
*ff con fuoco*  
  
*ff con fuoco*

Vc.

201 **Moderato q = 100**

Vla. 
  
*mp pesante*  
  
pp

Vc.

# EARLY LOVES

for violin and piano

*James Pecore*

Thank you to the virtuosity of performers violinist Tien-Hsin Cindy Wu and pianist Drew Petersen, as well as 2022 ECI faculty Nick DiBerardino and Wang Jie, for your investment in this piece and in us as young composers.

I hope that you feel enabled to fall as deeply in love with this music as I have.

Thank you to The 2022 Emerging Composer's Institute of Carmel Valley, California for commissioning this work. I feel deeply honored to be able to share my emotions with you through music. Thank you.

Finally, thank you to my mentor for this piece, Columbia University Professor Peter Susser, for a thoughtful dialogue on the development of motivic cells (harmonic, melodic, rhythmic, timbral, gestural, and otherwise) towards completion.

## COMPOSITION NOTES

Inspired by my own experiences with love from age 12 to age 22, "Early Loves" for Piano and Violin reimagines the emotional transformation of a child's relationship with romance from youth into adulthood. From furtive and curious glances during woodland hikes, to the nervous delight of kisses in the winter snow, "Early Loves" reimagines how my relationship with love has matured with memories from my own development.

The main melodic theme originates from the slur for gay men—the word "F – A – G"—rendered into musical notes. In this way, I hope to neutralize the slur from a term of fear and shame into an emblem of pride and placid acceptance. By transforming shame into joy, love has a beautiful way of making you grow as a person.

for Violinist Cindy Wu (吳天心)  
and Pianist Drew Petersen  
ca. 5'

# "Early Loves"

for Violin and Piano

James Pecore (\*1999)

*J = 100, quick, pointillist*  
*pizz.*

Violin

Piano

*mp let ring*

*p*

*simile*

*sost. pedal*

silently use both arms to suppress chromatic cluster  
with sost. pedal, sempre until start of mm. 11

3

Vln.

Pno.

*arco*

*sost. pedal*

5

Vln.

Pno.

*spiccato, bouncing*

*mf*

*p*

*sost. pedal*

7

Vln.

Pno.

*rallentando colla voce*

*f*

*mf (playful)*

*mp*

*sost. pedal*

116

**Senza Misura, Quite Slow >> Vivace**

*blossoming Romantic cadenza, repeat each X section ad libitum (as many times as you want) while continuing to accelerate and crescendo*

10

Vln. **X** **X** **X**

*p*

slowly, as if a harp play notes in random order and legatissimo, accelerate and crescendo alongside Violinist

Pno.

*mf* *pp*

*ad pedale sempre ad libitum*

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The top staff is for the Violin, which starts with a dynamic of *fp*. The bottom staff is for the Piano, which starts with a dynamic of *mp*. The key signature is one sharp (F#), and the time signature is common time (indicated by '12'). The piano staff includes a brace and a repeat sign.

$\text{♩} = 63$ , Lento daydreaming

Musical score for Violin (Vln.) and Piano (Pno.). The score is in 12/8 time, with a key signature of one sharp. The tempo is indicated as Lento, daydreaming. The Violin part consists of sustained notes with dynamic markings of  $\text{e}^{\circ}$  and  $\text{p}^{\circ}$ . The Piano part features two staves: the upper staff shows eighth-note chords with dynamic *mp*, and the lower staff shows eighth-note chords with dynamic *pp*.

pizz. (solo), free and gentle

14

Vln.

Pno.

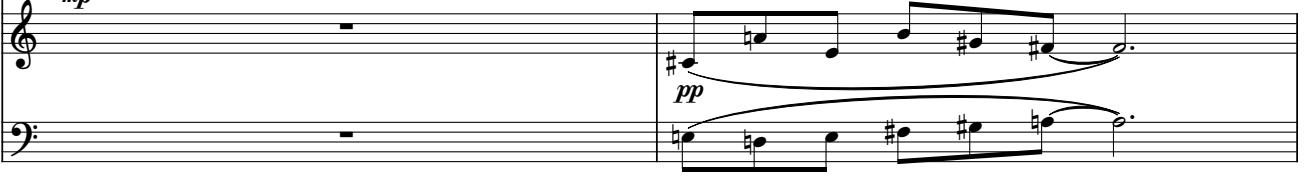
pizz. (scrl), ffcc and gentrie

mp

p

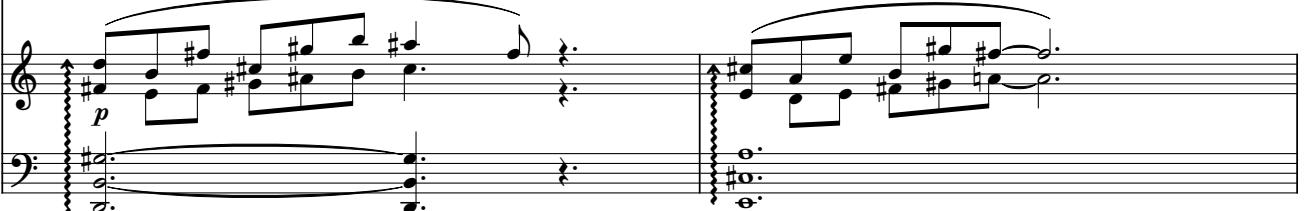
16

Vln. 

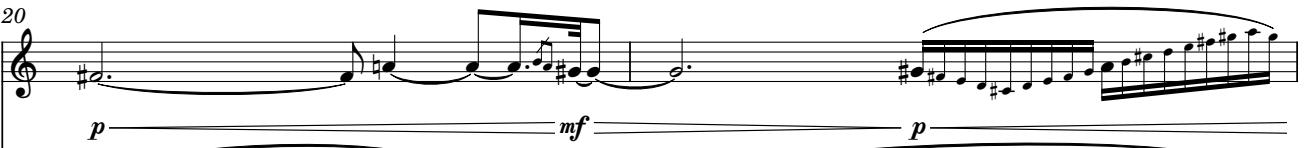
Pno. 

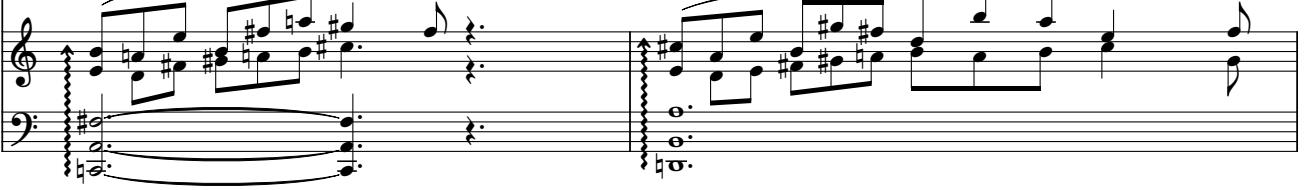
18 *arco, espressivo*

Vln. 

Pno. 

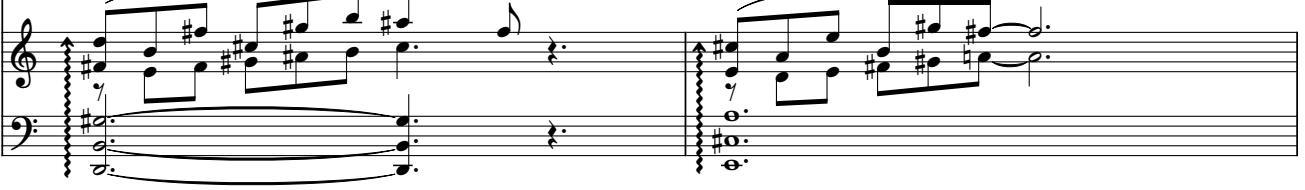
20

Vln. 

Pno. 

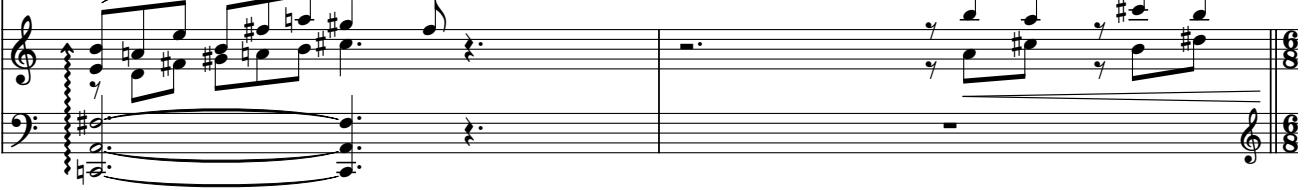
22

Vln. 

Pno. 

24

Vln. 

Pno. 

*(J = J), leggiéro*  
*sempre spiccato, bouncing*

**B**

26

Vln.      Pno.

28

Vln.      Pno.

30

Vln.      Pno.

32

Vln.      Pno.

The score continues with measure 32, where the violin's eighth-note patterns become more complex, featuring grace notes and slurs. The piano maintains its harmonic function with sustained notes and eighth-note chords. Measure 33 follows, continuing the established pattern. Measure 34 concludes the section, with the piano's eighth-note chords providing a harmonic foundation for the violin's rhythmic patterns.

**C** ca.  $\text{J} = 112$ , overflowing Allegro

34 Vln. 

35 Vln. 

36 Vln. 

37 Vln. 

Pno. 

38

Vln. *ff*  
Pno.

*gradually reduce vibrato*

40

Vln. *8*  
Pno.

*gradually more flautando*

D  $\text{J} = 68$ , subdued Adagio

42

Vln. *p* *mf* *p* *port.*  
Pno. *pp*

*silently use both arms to suppress chromatic cluster with sost. pedal, sempre until start of mm. 47*

43

Vln. *8* *pp*  
Pno. *p*

*delicate, tremulous*

*sost. pedal*

44

Vln.

*tr #*

(brief fermata)

*f*

8

Pno.

sost. pedal

(brief fermata)

45 *sempre delicate*

Vln.

Pno.

(end 8ve)

sost. pedal

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The top staff is for the Violin, which starts with a fermata over a note. The bottom staff is for the Piano, with both hands playing. Measure 47: Violin has eighth-note pairs with a fermata over the second pair. Piano has eighth-note pairs in the right hand. Measure 48: Violin has sixteenth-note pairs in groups of three. Piano has eighth-note pairs in the right hand. Measure 49: Violin has sixteenth-note pairs in groups of three. Piano has eighth-note pairs in the right hand. Measure 50: Violin has sixteenth-note pairs in groups of three. Piano has eighth-note pairs in the right hand. Measure 51: Violin has sixteenth-note pairs in groups of three. Piano has eighth-note pairs in the right hand.

49 *réligieux, poco rubato*

Vln. Pno.

51 *glinting* *réligieux, poco rubato*

Vln. Pno.

54

Vln. Pno.

56 pizz. "hammer-on pizz. into next" arco, light staccato

Vln. Pno.

58 (♩ = ♩)

Vln. Pno.

**F** ca.  $\text{\textit{J}} = 144$ , glinting Allegretto ( $\text{\textit{J}} = \text{\textit{J}}$ )

**F** ca.  $\text{♪} = 144$ , glinting Allegretto ( $\text{♪} = \text{♪}$ )

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The top staff is for the Violin, which starts with a sixteenth-note pattern followed by eighth-note pairs with grace notes. The bottom staff is for the Piano, featuring eighth-note pairs with grace notes. Measure 62 ends with a fermata over the piano's eighth note. Measure 63 begins with a sixteenth-note pattern on the violin, followed by eighth-note pairs with grace notes. The piano staff continues with eighth-note pairs with grace notes. The score includes dynamic markings such as  $\text{f}$  (fortissimo) and  $\text{p}$  (pianissimo), and performance instructions like "ricochet, however many notes played naturally is fine".

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The top staff is for the Violin, which starts with a grace note followed by eighth-note pairs. The bottom staff is for the Piano, which plays eighth-note pairs. Measure 64 ends with a fermata over the piano's eighth-note pair. Measure 65 begins with a dynamic *p*. The Violin continues with eighth-note pairs, and the Piano follows with eighth-note pairs. Measure 65 ends with a fermata over the piano's eighth-note pair.

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The top staff is for the Violin, which starts with a sixteenth-note grace note followed by a quarter note. The bottom staff is for the Piano, which plays eighth-note chords. Measure 66 ends with a repeat sign and a double bar line. Measure 67 begins with a piano dynamic (p) and continues the piano's eighth-note pattern.

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The top staff is for the Violin, which starts with a grace note followed by a eighth note. The bottom staff is for the Piano, indicated by a brace. The piano part includes eighth notes and sixteenth-note patterns. Measure 68 ends with a repeat sign and a double bar line. Measures 69 and 70 continue the melodic line, with the piano providing harmonic support.

70

Vln.

Pno.

This musical score page contains two staves. The top staff is for the Violin (Vln.), which plays eighth-note patterns. The bottom staff is for the Piano (Pno.), which also plays eighth-note patterns. Measure 70 consists of two measures of music. Measure 1 starts with a quarter note followed by an eighth note, then a sixteenth-note pattern. Measure 2 starts with a half note followed by an eighth note, then a sixteenth-note pattern. Measures 71-72 are identical to measures 70-71, respectively.

accelerando

72

Vln.

Pno.

This musical score page contains two staves. The top staff is for the Violin (Vln.), which plays eighth-note patterns. The bottom staff is for the Piano (Pno.), which also plays eighth-note patterns. Measure 72 consists of two measures of music. Measure 1 starts with a quarter note followed by an eighth note, then a sixteenth-note pattern. Measure 2 starts with a half note followed by an eighth note, then a sixteenth-note pattern. Measures 73-74 are identical to measures 72-73, respectively.

74

Vln.

Pno.

This musical score page contains two staves. The top staff is for the Violin (Vln.), which plays eighth-note patterns. The bottom staff is for the Piano (Pno.), which also plays eighth-note patterns. Measure 74 consists of two measures of music. Measure 1 starts with a quarter note followed by an eighth note, then a sixteenth-note pattern. Measure 2 starts with a half note followed by an eighth note, then a sixteenth-note pattern. Measures 75-76 are identical to measures 74-75, respectively.

G

ca.  $\zeta = 100$ , unraveling (continuous accelerando into H)

76 *martelé*      *skipping*      *flowing*

Vln. 12  
*ff*  
*cont. legatissimo*

Pno. 6  
*f*  
*sff*

77

Vln. 12  
*ff*

Pno. 6  
*sff*      *f*

78

Vln. 12  
*ff*

Pno. 6  
*sff*      *f*

79

Vln. 12  
*ff*

Pno. 6  
*sff*      *f*

**H**ca.  $\text{J} = 108$ , delighted and manic  
*martelé*

80

Vln. *f* *sfp*

Pno. *mp*

81

Vln. *sfp*

Pno. *sfp*

82

Vln. *sfp*

Pno. *sfp*

83

Vln. *sfp*

Pno. *sfp*

84

Vln. *sfp*

Pno. *sfp*

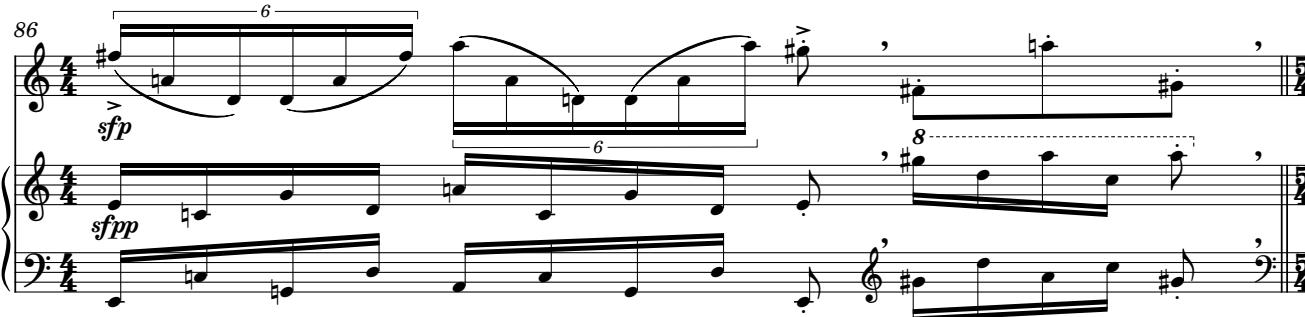
85

Vln.

Pno.

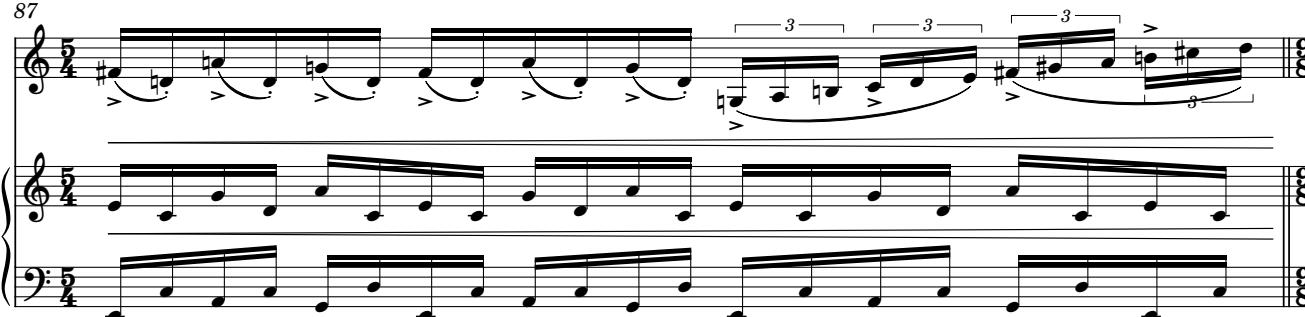
127

86

Vln. 

Pno. 

87

Vln. 

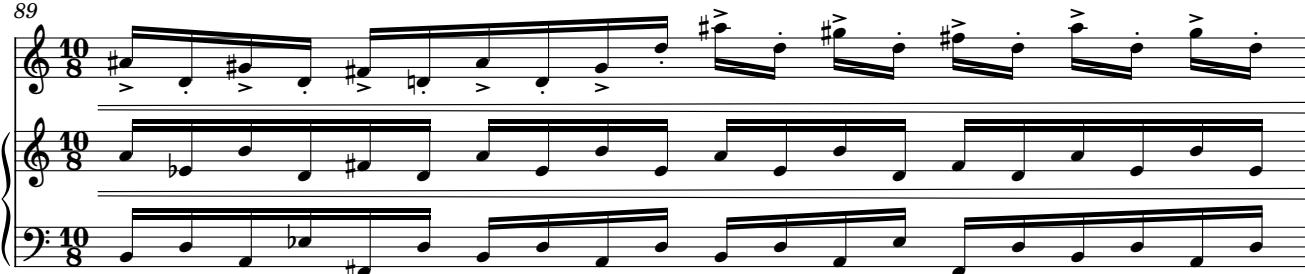
Pno. 

88

Vln. 

Pno. 

89

Vln. 

Pno. 

90

Vln. 

Pno. 

**Vivace**

91

Vln. *f*

Pno. *mf*

This section consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Piano (Pno.). The key signature changes from 3/8 to 2/8 at the beginning of measure 95. Measure 91 starts with a dynamic *f*. Measures 92-94 show eighth-note patterns. Measure 95 begins with a dynamic *ff*, followed by a piano dynamic *fff* and a violin dynamic *pizz.* The piano part continues with eighth-note patterns throughout the section.

95

Vln. *ff*

Pno. *f*

*pizz.*

*fff*

*mf*

*ff*

*\**

This section continues from measure 95. The Violin (Vln.) plays eighth-note patterns with dynamics *ff*, *pizz.*, *fff*, and *mf*. The Piano (Pno.) also plays eighth-note patterns with a dynamic *f*. The section concludes with a piano dynamic *ff* and an asterisk (\*) indicating the end of the page.

