

Full score

***A Step-By-Step Guide
to Making Friends***

for Piano Trio

by Aidan Gold

Written for the Juilliard 2025 Gena Raps Piano Chamber
Music Prize

Duration: 10 min.

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Instrumentation

Violin (mutes required: practice mute)

Cello (mutes required: practice mute)

Piano (with sostenuto pedal)

Program Note

“Why do you have such an elaborate plan?”

“I don’t know.”

“It’s just very...conceptual? Why don’t you try just going with the flow, seeing where it takes you?”

“That just feels...like I’d always choose wrong.”

Step one: we set the stage. Our characters are not so much part of the sound (themes, melodies) but act upon the sound – they are simply (played by?) the people you see in front of you. Three symmetrical [people] ((major) thirds).

Second, we get our characters to talk to one another. Maybe one interrupts the other. (Oh great, socialization.) Well clearly, we’re at an impasse. Everyone has their own idea of what kind of music they should be playing. And they just keep interrupting each other! And now playing on top of each other all at once! Is this what they call “chamber music”? It’s all falling apart.

Step...three? We stop, take some deep breaths. Take stock of our (symmetrical) situation. Why can’t we get along? What are we missing? Why is one of us just...stuck in place?

Oh right! Teamwork! That was the answer all along. We’ve got to join in with them! Now that our friends have learned to work together, we proceed to the last step: happily ever after. Nothing could possibly go wrong as we approach the end of the piece. Let’s celebrate by giving each of them a solo!

“What are you afraid of?”

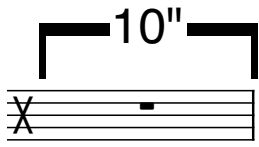
“...that everyone else already knows who they are.”

Performance Information

Independent bar numbers:

At certain points in the piece (rehearsals **D**, **P**, **W**, and **KK**), the performers split into different meters and/or tempi. Because of this, barlines do not line up in these sections. In these sections, secondary bar numbers are used in the following way:

All **numbered bars** are always aligned between all instruments. **Lettered bars** are not in sync between the instruments, and details as to their synchronization is given at those specific sections in the score. As an example, rehearsal **D** begins on bar *21*, and the piano slows down while the violin and cello maintain a steady tempo. Because of this, the barlines do not align, and each player uses their own "bar letters" instead (*21a*, *21b*, *21c*, *21d*). Then, at rehearsal **E**, when everyone lines up again, it is labelled as bar *22* for everyone.



Notation
All Instruments

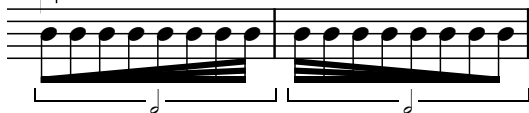
– open meter (approx. duration given above). Many open bars consist of a series of small figures, with no staff lines between them (like a cutaway score), meant to evoke the sound and pacing of a spoken conversation. These figures should be played (roughly) proportionally to their written position within the open bar, and should flow freely from one instrument to the next, potentially overlapping slightly. The exact pacing of these figures and sections is up to the ensemble.

Tempo marks in bold ♩ = 120 apply to everyone.

Tempo marks in non-bold ♩ = 120 only apply to the instrument they are above. These are often used in the context of open bars or within sections with independent bar numbers (see pg. 2)



– repeat the figure throughout the duration of the solid line.



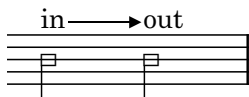
– accel./rit. freely for the given duration (doesn't have to be the exact number of notes written).



– (with a slash) play these notes extremely quickly, quasi grace notes.



– headless notes inside gliss. lines should only be re-articulated if there is no slur.



– breathe in and out. Exhale forcefully – the "out" portion should be audible.

Strings

I, II, III, IV – string indicators (I = highest string; IV = lowest string); + = left hand pizz.
sp = sul pont.; st = sul tasto; msp = molto sul pont.; mst = molto sul tasto; clb = col legno battuto
(*f*) (*p*) – dynamics in parenthesis are used during the section with practice mutes (rehs. **K–O**). These reflect the played dynamics. Since the practice mutes significantly dampen the instrument, the resultant (sounding) dynamics will be much softer.

bow screw gliss – pluck the open string with the left hand. Place the bow screw against the string and slide it up and down to bend the pitch.

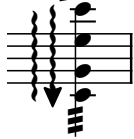
☞ – fast ricochet (indeterminate number of bounces)



– play a very high indeterminate pitch



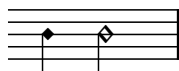
– when no staff lines are given, follow approx. contour (any pitches).



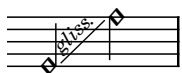
– repeatedly strum back and forth very quickly



– mute strings by lightly touching with fingers (scratchy, pitchless sound)



– harmonics always use open diamonds unless the duration would be ambiguous, in which case I use a closed diamond to specify a quarter note

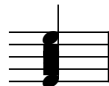


– natural harmonic gliss. It should sound less like a continuous slide and more like an arpeggio of overtones.

Piano



– cluster with palm (approx. register)



– play outer notes with fingers and inner cluster with palm



– silently press keys in approx. register

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Stately ♩ = 76
 sul tasto
 senza vib.

Violin

p

Cello

sul tasto
 senza vib.

p

pizz.

arco

Piano

silently depress keys

8^{ba} Sost.



A Out of time, like a spoken conversation (why did the pianist interrupt us?)

10"

pizz.
 bow screw gliss.

Freely ♩ = 90-108

Vln

f confused

pizz.
 bow screw gliss.

Freely ♩ = 90-108

Vc

f speech-like

Freely ♩ = 90-108

f speech-like

Pno

mf

8^{va} *f* aggressive

chord resonates in low strings

(Sost.)

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B Dreamily ♩ = 40

turn towards pianist, look at them in confusion
(as if they are playing the wrong thing)

Vln

p *gliss.* *ppp* (pick up bow)

Vc

p *gliss.* *ppp*

Pno

p molto espr. *rubato* *3* *f*

Red.



Discussion (what kind of music should we play?)



10"

Freely ♩ = 90-108

Vln

f *speech-like* *pizz.* *bow screw gliss.* *ff* *arco sp* *mf* *hesitant* *clb* *p*

Vc

ff *pizz.* *mute str.* *sfz* *ff* *pizz.* *f* *hesitant* *mp* *pizz.*

Pno

8va *Freely ♩ = 90-108* *15ma* *(white keys)* *ppp*

C Cheerful, with a touch of macabre ♩ = 168

Musical score for measures 10-14. The score is for Violin (Vln), Viola (Vc), and Piano (Pno). The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked as ♩ = 168. The Vln part starts at measure 10 with a *pp* dynamic and includes markings for *ord. sp.* and *clb*. The Vc part starts at measure 10 with a *pizz.* marking and a *p* dynamic. The Pno part starts at measure 10 with a *p playful* marking. The Vln part has a crescendo leading to a *f* dynamic at measure 12, followed by a *pp* dynamic at measure 13. The Vc part has a *clb* marking at measure 12. The Pno part has a *clb* marking at measure 12. The Vln part has a *sim.* marking at measure 14. The Vc part has a *clb* marking at measure 14. The Pno part has a *clb* marking at measure 14. The Vln part has a *pp* dynamic at measure 14. The Vc part has a *clb* marking at measure 14. The Pno part has a *clb* marking at measure 14.

Musical score for measures 15-19. The score is for Violin (Vln), Viola (Vc), and Piano (Pno). The key signature has one flat (B-flat) and the time signature is 3/4. The Vln part starts at measure 15 with a *p* dynamic and includes markings for *clb*, *ord. sp.*, and *clb*. The Vc part starts at measure 15 with a *p* dynamic and includes markings for *clb*, *ord. sp.*, and *clb*. The Pno part starts at measure 15 with a *p* dynamic and includes markings for *clb*, *ord. sp.*, and *clb*. The Vln part has a *f* dynamic at measure 16, followed by a *pp* dynamic at measure 17. The Vc part has a *clb* marking at measure 16. The Pno part has a *clb* marking at measure 16. The Vln part has a *sim.* marking at measure 18. The Vc part has a *clb* marking at measure 18. The Pno part has a *clb* marking at measure 18. The Vln part has a *pp* dynamic at measure 19. The Vc part has a *clb* marking at measure 19. The Pno part has a *clb* marking at measure 19.

D remain at ♩ = 168 (in sync with cello)

Violin (Vln) and Cello (Vc) parts are marked with measures 20, 21a, 21b, 21c, 21d, and 21e. The Piano (Pno) part includes markings for *molto rit. (piano only!)*, *Passionate ♩ = 80*, *p*, *cresc.*, *f longingly*, and a triplet. The score includes dynamic markings like *dim.* and *f*.



Violin (Vln) and Cello (Vc) parts are marked with measures 21f and 21g. The Piano (Pno) part includes markings for 21d, 21e, 21f, 21g, and *ff*. The score includes dynamic markings like *f* and *ff*.

once again look at pianist in frustration
(as if they are playing the wrong thing)

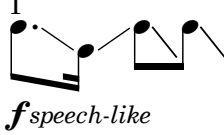
once again look at pianist in frustration
(as if they are playing the wrong thing)

E Angry at the pianist?

4"

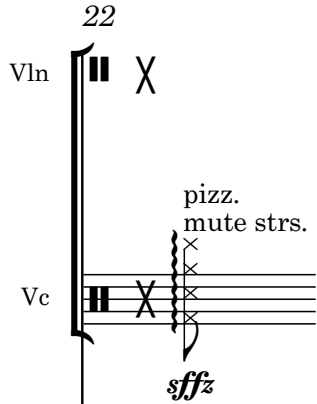
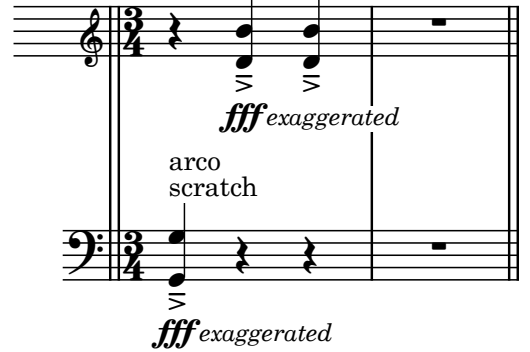
Freely ♩ = 90–108

pizz.
bow screw gliss.



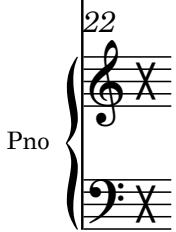
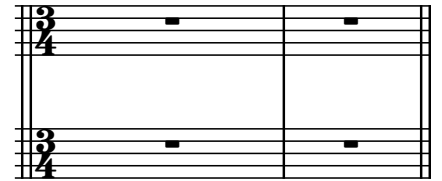
Exasperated ♩ = 76

arco
scratch



(pick up bow)

15^{ma}

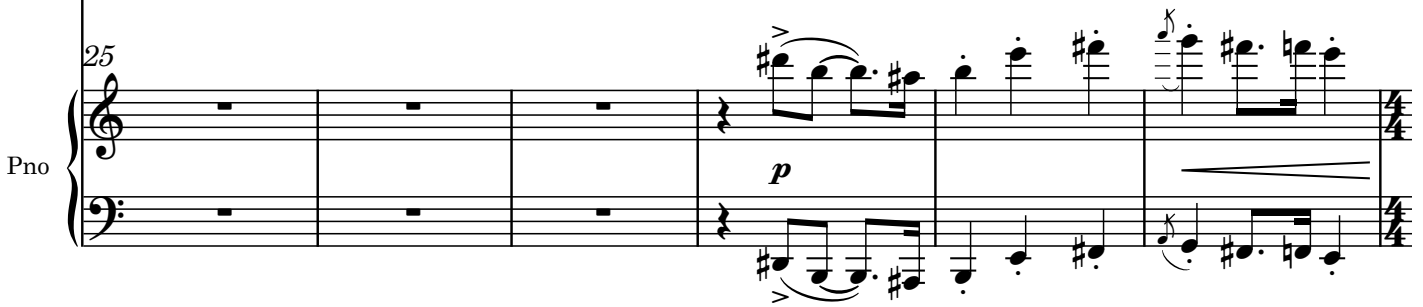
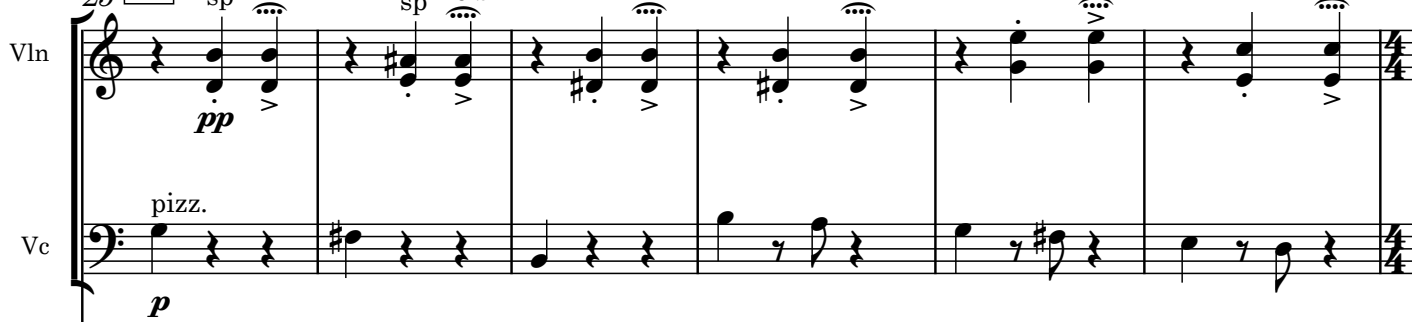


F Cheerful ♩ = 168

ord. sp. clb

ord. sp. clb

sim.



Passionate ♩ = 80

31

ord. sp. 5

p stumbling to a halt

31

rubato

ff

p

Red.

35

G Cheerful ♩ = 168

ord. sp. clb sim.

ff insistent *pp*

arco pizz.

ff insistent *p* *pp*

35

p *pp*

H

Passionate ♩ = 80 poco rit. Cheerful ♩ = 168

Vln 41 *clb* *ord. sp. clb* *sim.*

Vc *pizz.* *p*

Pno 41 *rubato* *p* *pp* *Red.*

Vln 46 *molto accel.*

Vc *II*

Pno 46 *cresc.* *mf* *molto cresc.*

I

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.....Furiously ♩ = 148

Vln

Vc

Pno

ff violently



J

(take time, as if briefly stunned into silence by the pianist's outburst)

pizz.
bow screw gliss.
I
p shocked

6"

♩ = 90-108

Vln

Vc

(take time, as if briefly stunned into silence by the pianist's outburst)

♩ = 90-108
arco
pp shocked

Pno

Cheerful ♩ = 168

K Furiously ♩ = 148

62

Vln arco clb sp ord. sp

Vc pizz.

p trying to restart the dance

62

Pno

ff interrupt!



69

Vln

Vc

poco rit.....

69

Pno

dim.

f losing energy

.....Out of breath ♩ = 120

75

Vln practice mute

Vc arco practice mute

Pno *dim.* *mf* *exhausted* *p*



L Solemn ♩ = 80

82

Vln Hum (in most comfortable octave) *p* like a subtle glow beneath the string sound

Vc Hum (in most comfortable octave) *p* like a subtle glow beneath the string sound

Pno

Furiously ♩ = 148

(f - resultant dynamic softer because of mute)

(p)

ff

poco rit...... **Tired** ♩ = 120

Musical score for measures 86-91. The score is for Violin (Vln), Viola (Vc), and Piano (Pno). The tempo is marked *poco rit.* and the mood is **Tired** with a tempo of ♩ = 120. The key signature has one flat (B-flat). The time signature changes from 5/16 to 7/16, then 5/16, 9/16, 5/16, 2/4, and finally 4/4. The Violin part consists of a melodic line with slurs and accents. The Viola part has a similar melodic line with slurs. The Piano part features a rhythmic accompaniment with slurs and accents, including a *mf* dynamic marking.

Musical score for measures 92-96. The score is for Violin (Vln) and Viola (Vc). The tempo is marked **M** **Solemn** ♩ = 80. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4 and finally 5/16. The Violin part has a melodic line with dynamics *(f)* and *(ff)*, and a *p* marking. The Viola part has a similar melodic line with dynamics *(f)* and *(ff)*, and a *p* marking. The Piano part is silent. The score includes the instruction "Hum (in most comfortable octave)" and "p like a subtle glow beneath the string sound".

N Solemn $\text{♩} = 80$
Hum (in most comfortable octave)

95 **Fragmented** $\text{♩} = 120$

Vln *(p)* *(f)*

Vc *(p)* *(f)*

Pno *f dim.* *p*

100

Vln *(mp)*

Vc *(mp)*

Pno *p* *pp*

accel..... O March ♩ = 108

103

Vln

Vc

Pno

senza sord.

p *gruff* *cresc.* *f*

p *mf* *gruff*

106

Vln

Vc

Pno

Solemn ♩ = 80

senza sord.

p *5*

109 $\text{♩} = 168$ *sp* *clb* **March** $\text{♩} = 108$

Vln *mf*

Vc *pizz.* *arco* *mf* *f*

Pno *p* *mf*

113 **P** $\text{♩} = 90-108$ *ord.* *gliss.* *f*

Vln

Vc $\text{♩} = 90-108$ *f*

Pno $\text{♩} = 148$ (piano only!) *f* *mf*

113a 113b 113c 113d 113e 113f 113g 113h

114 **Q** Vacillating ♩ = 92

Vln *f* dark, passionate *f* suddenly playful

Vc *f* dark, passionate *fp*

Pno *ff* *mf* suddenly playful

118 **R**

Vln *mf* dark, passionate

Vc *ff* dark, passionate

Pno

121

Vln *f* playful

Vc *ffpp* *f* playful pizz.

Pno *mf* playful

124

Vln *f* *p* *ord. sp.* *clb* *ord. sp.*

Vc *p* *pizz.*

Pno *pp* *pp* *p*

8va

3" *S* *Cl* *Cherful* ♩ = 168

♩ = 90-108

♩ = 90-108

arco

Solemn ♩ = 80
ord.

T March ♩ = 108

Vln *mf*

Vc *arco* *mf* *f* *gruff* *f* *dark, passionate*

Pno *mf*

Furiously ♩ = 148

Vln *f* *dark, passionate*

Vc

Pno *ff*

U Cheerful ♩ = 168

139

Vln

Vc

Pno

pizz.
bow screw gliss.
I

f

p

sp
arco

pizz.

p

p playful

146

Vln

Vc

Pno

Playful ♩ = 92

f playful

f

p

arco

p

mf

V Solemn ♩ = 80

150 **March** ♩ = 108

Vln *f* pizz. bow screw gliss.

Vc *f* *gruff* *sfz*

Pno *p* *f* *passionate* *mf*

Red. 3

154 **Furiously** ♩ = 148

Vln *mf* *pp* gliss.

Vc *f* *p* gliss.

Pno *f*

W

159a ♩ = 80 (in sync with cello) *f*

159b *f* 5

pizz. bow screw gliss. I gliss. gliss.

Vln

♩ = 80 (in sync with violin) *f*

Vc

♩ = 168 (piano only!) accel. (piano only!)..... ♩ = 184

159a 159b 159c 159d 159e 159f

Pno

159c pizz. *ff*

159d arco *f* dark, passionate

pizz. mute str. *sfz*

pizz. bow screw gliss. I gliss.

♩ = 92 (in sync with cello)

♩ = 92 (in sync with violin)

Vln

Vc

♩ = ♩ (♩ = 92 – piano only!)

159g 159h *mf*

Pno

159e 159f 159g

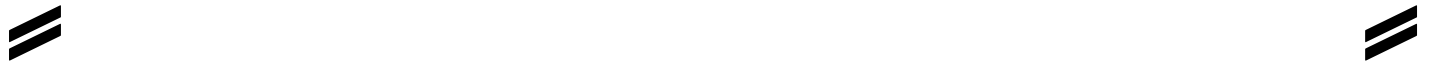
Vln

Vc arco
mf *f* dark, passionate

accel. (piano only!)..... ♩ = 148 (piano only!) rit. (piano only!).

159i 159j 159k 159l 159m 159n 159o 159p

Pno
cresc. *ff*



Repeat until piano is also in their repeated bar, then go on to reh. X

159h 159i

Vln *f* gliss. cresc.

Vc gliss. cresc.

Repeat until violin and cello are also in their repeated bar, then go on to rehearsal X

..... ♩ = 108 (piano only!)

159q 159r 159s 159t

Pno *f* cresc.

X What happens if we mash everything together?

Repeat & freely alternate between figures A, B, and C (completely uncoordinated)

10"

A ♩ = 168 **B** ♩ = 92 **C** ♩ = 80

Vln *ff* arco *ff* *gliss.* *ff*

Vc *ff* *ff* *ff* arco

Pno *ff* *ff* *ff* 3 3 3 3

Y Collapsing 4" 4"

D

Stop figures A, B, and C – only repeat figure D

Vln *pp* ghostly

Vc cont. figures A, B, and C *ff* sempre

Pno cont. figures A, B, and C *ff* sempre *ppp* ghostly

D Stop figures A, B, and C – only repeat figure D

Red.

163

4''

8''

Vln

ord. → sp

Vc

D

pp ghostly

ord. → sp

Stop figures A, B, and C – only repeat figure D

163

8^{va}

15^{ma}

Pno

ppp quasi cadenza (very fast)

(Led.)

8''

[164]

Vln

msp → on bridge (no pitch)

Vc

msp → on bridge (no pitch)

[164]

(15)

Pno

(Led.)

Z Distant, desolate ♩ = 60

165 breathe in —————> breathe out (audible)

Vln $\frac{4}{4}$ □
x
on bridge (mute str., no pitch) p

Vc $\frac{4}{4}$ □
x
on bridge (mute str., no pitch) p

Pno $\frac{4}{4}$ $pppp$ breathe in —————> breathe out (audible)
15^{ma} 8^{va}
 ppp delicate
Red. breathe in —————>

mute strings with hand
place bow on strings and slowly rotate bow
so that it "catches" on the string, producing
a series of short sounds

168 out —————> in —————> out rotate bow

Vln ppp □
x

Vc out in —————> out
□
x p

Pno 168 (8) 5
8^{va} ppp even more distant
8^{va}
out in —————> out
Red.

AA Radiant ♩ = 92

171 in out

Vln *pppp* barely perceptible light

Vc *ppp*

ord. *gliss.*

sp III

p *ppp*

171 *gva*

Pno *pppp* from another world

gva

in out

sed.

175 sp III

Vln *pp* *mp* *cresc.* **molto accel.**

Vc *p* *mp* *cresc.*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

175 *gva*

Pno *pp* distant bells

gva

sed.

179

Vln *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

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

Pno *p* gradually getting closer *mp*

(Led.)

BB Double tempo ♩ = 184 **molto rit.**.....

grad.press fingers down →

182

Vln *mf* *cresc.* *grad.press fingers down*

Vc *mf* *cresc.* *grad.press fingers down*

Pno *mf*

(Led.)

.....

(grad.press fingers down) → ord. gliss (no harmonics)

Vln 185 *f*

Vc (grad.press fingers down) → ord. gliss (no harmonics) *f*

Pno 185 *f* *cresc.*

(Seq.)

CC a tempo ♩ = 92 poco accel.

Vln 188 *ff* grad. lift fingers → harm. gliss.

Vc 188 *ff* grad. lift fingers → harm. gliss.

Pno 188 *ff* *clanging*

.....♩ = 108

191 *accel.*.....

Vln *dim.*

Vc *dim.*

Pno *dim. poco a poco*

(Ped.)

DD

..... Weirdly cheerful ♩ = 132

195

Vln *p*

Vc *p*

Pno *mf rapidly lightening* *p mechanically*

Oh no, it looks like the pianist is frozen in time

10"

throughout this bar, act increasingly concerned that the pianist is "stuck". Look around, look in your music, look at the pianist, etc.

Vln

Vc

Repeat at ♩ = 132

198 move your body as little as possible, as if you are frozen in time

Pno

6"

Discussing what to do about the frozen pianist

199 pizz. bow screw gliss. **ff**

Vln

Freely ♩ = 90-108

gliss. *gliss.* *gliss.* **3** *ff* speech-like

Vc

pizz. bow screw gliss. **ff**

pizz. mute str. **sffz**

Pno

Trying to snap the pianist out of it

But it didn't work

try to get the pianist's attention – lean in their direction, or even get up and walk over to them if the setup allows

8" 6"

200

Vln

arco

fff Freely ♩ = 90–108 *fff*

pizz.
bow screw gliss.

I

ffff poss.

mute str.
scratch

pizz.
bow screw gliss.

I

mf defeated

Vc

ff speech-like

sffz

Pno

200

EE But what if we joined in? ♩ = 132

202

Vln

absent-mindedly joining in with piano

arco

p

Vc

202

Pno

202

as if jolted by something

ffp

Woah, the pianist changed chords! We did it!

5"

Freely ♩ = 90–108

arco point excitedly at the pianist (you got them to change chords!!)

Employing our new strategy ♩ = 132

Vln

205

ff ecstatic

Vc

13

pizz. bow screw gliss.

ff giddy

arco gliss.

f < *ff* triumphant

Repeat at ♩ = 132, as if frozen again

Pno

205

207

Vln

p < *f*

Vc

p < *f*

ff

Pno

207

Musical score for Violin (Vln), Viola (Vc), and Piano (Pno) from measures 211 to 214. The Vln part starts at measure 211 with a *fp* dynamic and features a melodic line with triplets and accents. The Vc part also starts at measure 211 with a *fp* dynamic and includes triplets and a *f* dynamic. The Pno part features a dense accompaniment with triplets and a *cresc.* marking.

FF Ecstatic, a bit unhinged $\text{♩} = 99$

Musical score for Violin (Vln), Viola (Vc), and Piano (Pno) from measures 214 to 217. The Vln part starts at measure 214 with a *f* dynamic, followed by *p* and *sfz* dynamics. The Vc part starts at measure 214 with a *f* dynamic and includes a *pizz.* marking. The Pno part starts at measure 214 with a *f* dynamic and features a complex accompaniment.

217

Vln

Vc

Pno

f

ff

gliss.

pizz.

sfz

GG

220

Vln

Vc

Pno

fp

p

p solo

ped.

I

II

III

223

Vln

Vc

Pno

p longingly

Red.

226

Vln

Vc

Pno

p

229

Vln

Vc

Pno

HH

arco

f *p* *sfz*

p *f* *p* *sfz*

mf

232

Vln

Vc

Pno

sfz *sfz* *sfz* *f*

sfz *sfz* *sfz* *f*

ff *dim.*

(black keys)

gliss.

Red.

Vln

236

II

pizz.
bow screw gliss.

I

f

Vc

mf solo

Pno

236

p

Vln

240

Vc

sfz

Pno

240

243

Vln

Vc

f

This block contains the musical notation for measures 243 to 245 for the Violin (Vln) and Violoncello (Vc) parts. The Vln part is in treble clef and features a series of eighth notes with accents. The Vc part is in bass clef and features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The key signature has one flat (B-flat).

243

Pno

This block contains the musical notation for measures 243 to 245 for the Piano (Pno) part. It is written in grand staff (treble and bass clefs). The right hand plays chords and dyads, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

246

Vln

Vc

arco

This block contains the musical notation for measures 246 to 248 for the Violin (Vln) and Violoncello (Vc) parts. In measure 246, the Vln part is silent. In measure 247, the Vln part begins with a melodic line marked "arco". The Vc part continues with a melodic line in the bass clef. The key signature has one flat (B-flat).

246

Pno

This block contains the musical notation for measures 246 to 248 for the Piano (Pno) part. It is written in grand staff. The right hand plays chords and dyads, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

248 JJ

Vln *mf*

Vc *mf*

Pno *f p sfz sfz sfz sfz*



251

Vln

Vc *f*

Pno *f mp* *8va*

KK crazy out of time solo (should last about 10–12 sec.) All pitch is relative – follow contour. Feel free to embellish, using the notation as a basic guide.

254

Vln

scratch

light finger pressure

msp

3

heavy & slow bow

(random harms.)

3

5

5

ffff ridiculously over the top

Vc

remain at $\text{♩} = 99$ (in sync with piano)

f arco

arco

arco

sim.

remain at $\text{♩} = 99$ (in sync with cello)

254b

254c

Pno

254a

mf

Vln

[254]

ord. pos.

msp

strs. behind bridge

msp

pizz.

Vc

254d

254e

Pno

arco msp scratch

[254]

Vln

Vc

Pno

254f 254g 254h

tr

gliss.

3

gliss.

very fast & wide vib.

[254]

Vln

Vc

Pno

255

(put down bow)

fff poss.

if necessary, loop until violin finishes solo

254i

8

f

LL Significantly more unhinged

Vln *pizz.*
257 *fff* strum wildly like a guitar

Vc *pizz.*
fff strum wildly like a guitar

Pno
257 *ff*
fff quasi drumset
15^{ma}
8^{ba}

Vln (pick up bow)
259

Vc (pick up bow)

Pno
259 (15)
(8)
Red.

262 arco

Vln

Vc

262

Pno

ff

(15)

(8)

Red.

Detailed description: This system of music covers measures 262 to 265. The Violin (Vln) and Viola (Vc) parts are written in treble and bass clefs respectively, both marked 'arco' and 'fff'. The Piano (Pno) part is in grand staff with a 15-measure first ending (indicated by a dashed line and '(15)') and an 8-measure second ending (indicated by a dashed line and '(8)'). The piano part features a series of chords and rests. A 'Red.' marking is located at the end of the system.

266

Vln

Vc

266

Pno

(15)

(8)

Detailed description: This system of music covers measures 266 to 269. The Violin (Vln) and Viola (Vc) parts continue with similar rhythmic patterns. The Piano (Pno) part continues with its 15-measure first ending and 8-measure second ending. The piano part features a series of chords and rests.

269

MM

Vln

Vc

Pno

fff drum fill!

f

with palm

8^{va}

8^{ba}

Red.

273

Vln

Vc

Pno

rubato

ffff searing

273

276

Vln

Vc

Detailed description: This system contains the Violin (Vln) and Viola (Vc) parts for measures 276, 277, and 278. The Violin part is written in a treble clef and features a melodic line with eighth and sixteenth notes, including slurs and accents. The Viola part is written in a treble clef and provides harmonic support with chords and moving lines, also featuring accents. The key signature has one sharp (F#).

276

Pno

Detailed description: This system contains the Piano (Pno) part for measures 276, 277, and 278. The right hand is in a treble clef and plays a complex texture of chords and moving lines, marked with a forte (*ff*) dynamic. The left hand is in a bass clef and plays a more rhythmic accompaniment. A circled '8' is present in both hands at the beginning of the system. The key signature has one sharp (F#).

279

Vln

Vc

Detailed description: This system contains the Violin (Vln) and Viola (Vc) parts for measures 279, 280, and 281. Both parts are marked with a fortissimo (*fff*) dynamic. The Violin part continues its melodic line with slurs and accents. The Viola part provides harmonic support with chords and moving lines. The key signature has one sharp (F#).

279

Pno

Detailed description: This system contains the Piano (Pno) part for measures 279, 280, and 281. The right hand is in a treble clef and features complex chordal textures and moving lines, marked with a fortissimo (*fff*) dynamic. The left hand is in a bass clef and plays a rhythmic accompaniment. Triplet markings are present in both hands in the final measure. The key signature has one sharp (F#).

Spiraling into chaos $\text{♩} = 99$

296

Vln *fff* *ord.* *ff*

Vc *fff* *f* *cresc.* *ord.*

Pno *fffp* *molto cresc.* *Red.*

299

Vln *fff* *molto vib.* *gliss.*

Vc *fff* *molto vib.* *gliss.*

Pno *ff* *sfz* *sfz*

play octaves with fingers
cluster with the palm between

302

Vln

Vc

Pno

gliss.

ord.

sfz

8ba

Detailed description: This system covers measures 302 to 304. The Violin (Vln) part starts with a glissando in measure 302, followed by a series of notes in measure 303, and then a series of notes in measure 304. The Viola (Vc) part also features a glissando in measure 302 and ordered notes in measures 303 and 304. The Piano (Pno) part consists of a complex chordal texture in the right hand and a rhythmic bass line in the left hand. The right hand has *sfz* markings in measures 302 and 303. The left hand has *8ba* markings in measure 304. The system is flanked by double bar lines.

305

Vln

Vc

Pno

sfz

(8)
(Led.)

Detailed description: This system covers measures 305 to 307. The Violin (Vln) part continues with rhythmic patterns in measures 305, 306, and 307. The Viola (Vc) part also continues with rhythmic patterns. The Piano (Pno) part features a complex chordal texture in the right hand and a rhythmic bass line in the left hand. The right hand has *sfz* markings in measures 305, 306, and 307. The left hand has *(8)* and *(Led.)* markings in measure 305. The system is flanked by double bar lines.

308

Vln

Vc

Pno

fff *sffz* *sffz* *sffz* *sffz*

play octaves with fingers
cluster with the palm between

(8)

PP

311

Vln

Vc

Pno

sffz *sffz* *fff* *p* *fff* *p* *fff*

sffz *fff* *p* *fff* *mp*

(8)
(20.)

Musical score for measures 314-323. The score is for Violin (Vln), Viola (Vc), and Piano (Pno).
- **Vln:** Treble clef. Measures 314-323. Dynamics: *mp*, *fff*, *mp*, *fff*, *mf*, *fff*, *mf*.
- **Vc:** Bass clef. Measures 314-323. Dynamics: *mp*, *fff*, *mp*, *fff*, *mf*, *fff*, *mf*.
- **Pno:** Grand staff (treble and bass clefs). Measures 314-323. Dynamics: *fff*, *mp*, *fff*, *mf*, *fff*, *mf*, *fff*, *f*.
- **Annotations:** A horizontal arrow spans from measure 314 to the end of the system with the text "smoothly transition from octaves to plam clusters".
- **Other:** A double bar line with a repeat sign is located below measure 314. A *(2ed.)* marking is present below the piano part.

Musical score for measures 317-323. The score is for Violin (Vln), Viola (Vc), and Piano (Pno).
- **Vln:** Treble clef. Measures 317-323. Dynamics: *fff*, *f*, *fff*, *f*, *fff*, *ff*, *fff*, *ff*.
- **Vc:** Bass clef. Measures 317-323. Dynamics: *fff*, *f*, *fff*, *f*, *ffff*, *ff*, *ffff*.
- **Pno:** Grand staff (treble and bass clefs). Measures 317-323. Dynamics: *fff*, *f*, *fff*, *ff*, *fff*.
- **Annotations:** A horizontal arrow spans from measure 317 to the end of the system with the text "(smoothly transition from octaves to plam clusters) → palm clusters".
- **Other:** A double bar line with a repeat sign is located below measure 317. A *(2ed.)* marking is present below the piano part.

Musical score for measures 320-324, featuring Violin (Vln), Viola (Vc), and Piano (Pno) parts. The score includes dynamic markings such as *fff*, *ff*, and *fff poss.*, along with performance instructions like *cresc.* and *(Ped.)*. The Piano part includes specific fingering and articulation markings: *8va*, *15ma*, and *8ba*. The key signature is one flat (B-flat).

Musical score for measures 324-328, featuring Violin (Vln), Viola (Vc), and Piano (Pno) parts. The score includes dynamic markings such as *fff* and performance instructions like *(15)* and *(8)*. The Piano part includes specific fingering and articulation markings: *(15)* and *(8)*. The key signature is one flat (B-flat).

QQ Stately ♩ = 76

rit.....a tempo

as if picking up from m.3, and the rest of the piece *never happened*.....

sul tasto
senza vib.

The musical score consists of three staves: Violin (Vln), Viola (Vc), and Piano (Pno). The Violin staff begins at measure 328 with a treble clef, 3/4 time signature, and a tempo of ♩ = 76. It features a triplet of eighth notes, followed by a half note, and then a series of quarter notes. A dynamic marking of *p* is present, along with the instruction "content and oblivious". The Viola staff also begins at measure 328 with a bass clef, 3/4 time signature, and a tempo of ♩ = 76. It features a half note, followed by a quarter note, and then a series of quarter notes. A dynamic marking of *p* is present, along with the instruction "content and oblivious". The Piano staff begins at measure 328 with a grand staff (treble and bass clefs), 3/4 time signature, and a tempo of ♩ = 76. It features a series of quarter notes, followed by a half note, and then a series of quarter notes. A dynamic marking of *pppp* is present. The score concludes with a double bar line and a fermata over the final note. The tempo marking "rit.....a tempo" is positioned above the score, and the instruction "as if picking up from m.3, and the rest of the piece never happened....." is written below the staves. The instruction "sul tasto senza vib." is written above the Violin and Viola staves. The dynamic marking *pp* is written below the Violin staff, and *pizz.* is written above the Viola staff. The dynamic marking *pppp* is written below the Piano staff. The measure number 328 is written above the first measure of each staff. The instruction "15^{ma}" is written above the final measure of the Piano staff.