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### *Shaping Time in Music: Explorations in Localised Temporalities: A Portfolio of Compositions with Accompanying Commentaries*

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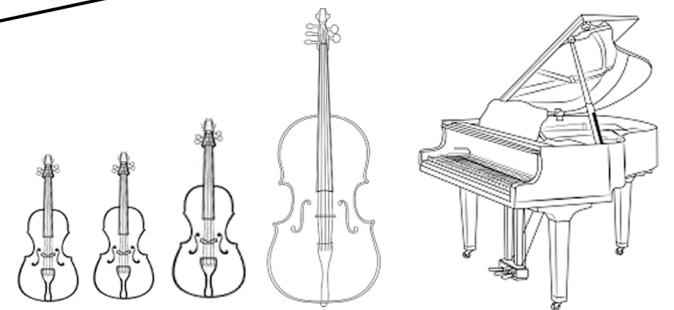
# DARYN DAWSON-JONES

PIANO/ QUARTET(S) (2017)

*For Piano Quintet*

Duration: 10 Minutes

**Violin I Part (No Score)**



## About this Piece

Duration – 10' minimum.

*Piano/Quartet(S)* for piano and string quartet is an indeterminate piece during performance. The piece centres on a cyclical four-chord progression that upon each permutation will present a different timbral colour. The duration of the piece provided is a minimum length; it can be as long as the performers desire.

Each player is free to choose a wide spectrum of pitch, register and extended techniques for each chord. This should create a stasis of ever-changing surface-level colours. There is no resolution in the piece, just the re-ordering of a chordal pattern where chords have limited connection. The aesthetic of the piece is to provide listeners with the opportunity to reflect introspectively and engage with each change of chord differently.

## Performance Directions

This piece consists of four sets of chords, each of which is presented with a wide variety of permutations in each part, and numbered from 1-4. The performers move through the chords of the piece sequentially (from 1-4), playing one note from each set before moving on to the next, then repeats this sequence over an extended duration. Performers can choose any pitch, at any register, using any of the extended techniques noted. They can change technique on every chord; however it is recommended that the degree of change in register/technique is spaced out according to the length of the performance. Nevertheless, if the performer wants a high degree of change for each new chord, they are welcome to do so.

The duration of each chord is left to the performers. Each individual player should play each note for as long as they feel is appropriate; upon finishing their note, they should rest until all players have finished. Once the final performer has ended their pitch, the ensemble will move onto the next chord together, following the cue of the next 'leader'. This leader will either choose the length of the pause after the preceding chord, or interrupt a player with an "attacca" alteration; in both scenarios a simple downbeat with the head, using eye contact, will suffice.

An "attacca" alteration is an opportunity given to leaders to interrupt the remaining held note of a chord in order to move the chord cycle forward in an abrupt manner. This must be used sparingly throughout the piece; once every 10 minutes.

The dynamic level of the piece should never exceed ***pp***. However to create a variety in the music, each instrument can include a ***fp*** attack occasionally, though they must do this sparingly; no more than twice during a 10 minute performance, and no more than once every 10 minutes during a longer performance of the work (more than 20 minutes).

Each part in this piece is self-contained, and the focus of the work is the change in surface texture. Performers should not rehearse in a way that would determine a unified approach to vibrato or bow placement for sul ponticello or sul tasto. This is because the parts are self-contained and the focus of the piece is the change in musical surface.

Duration - 10' Minimum

# PIANO/QUARTET(S)

DARYN DAWSON-JONES

## 1 Leader: Violin II

Natural Harmonics

Violin I

Artificial Harmonics

(ord./s.p./s.t.)

Normal Pitch

The musical score for Violin I consists of two staves. The top staff, labeled 'Violin I', shows a sequence of natural harmonics. Above the staff, Roman numerals IV, IV, IV, IV, III, III, III, III, II, II, and II are placed above specific notes. The bottom staff shows artificial harmonics, with notes in parentheses above the staff. At the end of the piece, there is a section labeled '(ord./s.p./s.t.)' and 'Normal Pitch' with a complex chordal structure.

- To be played ***pp*** throughout, except for singular moments of ***fp*** as described in the performance directions,
- At the players discretion, a pitch can be played normale, as a natural or artificial harmonic, sul ponticello or sul tasto
- Violin I will decide the entry of chord 4, this means that they will decide the length of the pause after chord 3. As directed in the performance directions, the choice for “attacca” can be used only once every 10 minutes.

## 2 Leader: Cello

Natural Harmonics

(ord./s.p./s.t.)

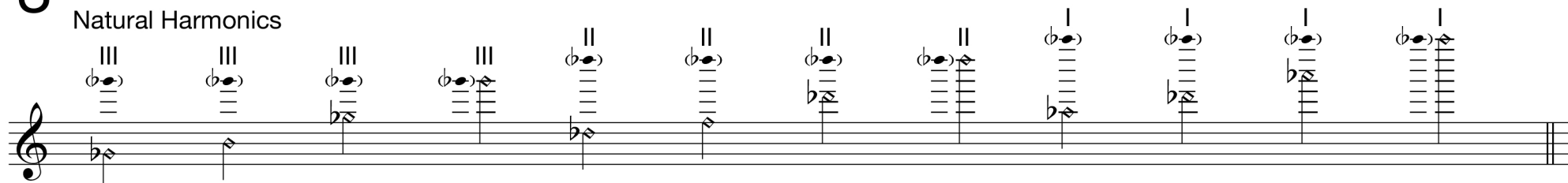
Normal Pitch

The musical score for Cello consists of two staves. The top staff shows a sequence of natural harmonics, with Roman numerals IV, IV, IV, IV, IV, IV, III, III, II, II, I, I, I, and I placed above specific notes. The bottom staff shows artificial harmonics, with notes in parentheses above the staff. At the end of the piece, there is a section labeled '(ord./s.p./s.t.)' and 'Normal Pitch' with a complex chordal structure.

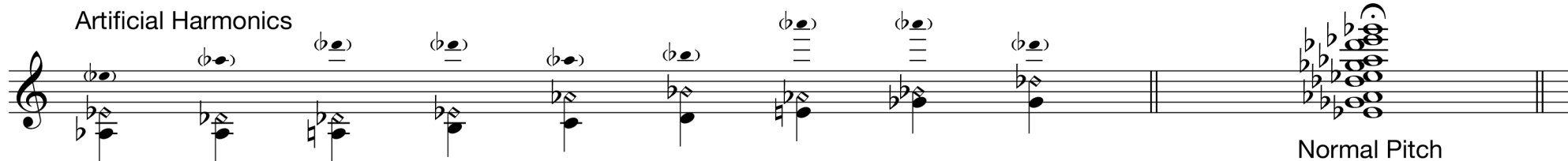


### 3 Leader: Piano

Natural Harmonics



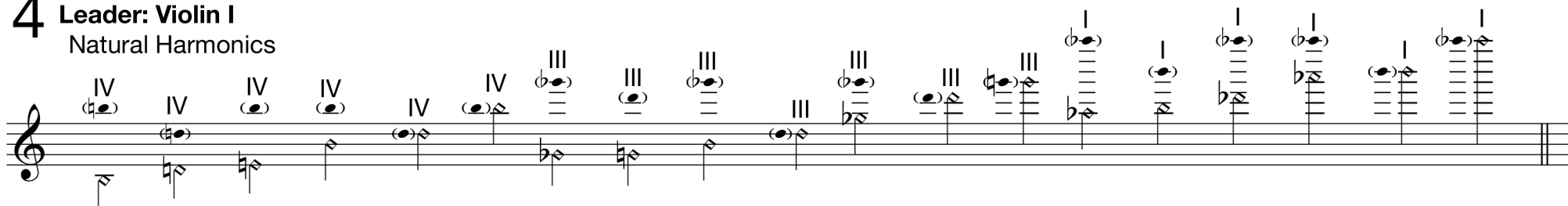
### Artificial Harmonics



Normal Pitch

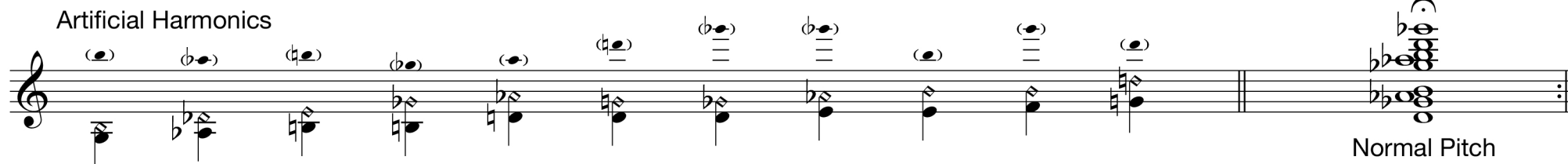
### 4 Leader: Violin I

Natural Harmonics



(ord./s.p./s.t.)

### Artificial Harmonics



Normal Pitch

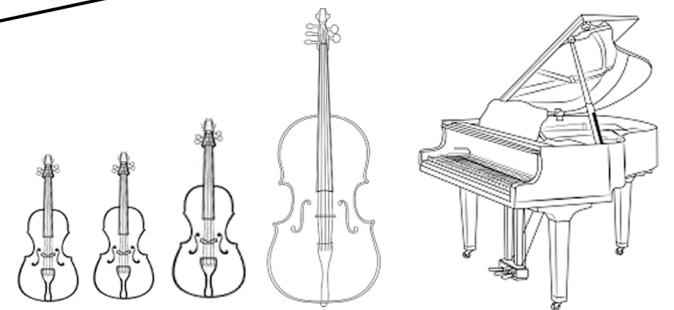
# DARYN DAWSON-JONES

PIANO/ QUARTET(S) (2017)

*For Piano Quintet*

Duration: 10 Minutes

**Violin II Part (No Score)**



## About this Piece

Duration – 10' minimum.

*Piano/Quartet(S)* for piano and string quartet is an indeterminate piece during performance. The piece centres on a cyclical four-chord progression that upon each permutation will present a different timbral colour. The duration of the piece provided is a minimum length; it can be as long as the performers desire.

Each player is free to choose a wide spectrum of pitch, register and extended techniques for each chord. This should create a stasis of ever-changing surface-level colours. There is no resolution in the piece, just the re-ordering of a chordal pattern where chords have limited connection. The aesthetic of the piece is to provide listeners with the opportunity to reflect introspectively and engage with each change of chord differently.

## Performance Directions

This piece consists of four sets of chords, each of which is presented with a wide variety of permutations in each part, and numbered from 1-4. The performers move through the chords of the piece sequentially (from 1-4), playing one note from each set before moving on to the next, then repeats this sequence over an extended duration. Performers can choose any pitch, at any register, using any of the extended techniques noted. They can change technique on every chord; however it is recommended that the degree of change in register/technique is spaced out according to the length of the performance. Nevertheless, if the performer wants a high degree of change for each new chord, they are welcome to do so.

The duration of each chord is left to the performers. Each individual player should play each note for as long as they feel is appropriate; upon finishing their note, they should rest until all players have finished. Once the final performer has ended their pitch, the ensemble will move onto the next chord together, following the cue of the next 'leader'. This leader will either choose the length of the pause after the preceding chord, or interrupt a player with an "attacca" alteration; in both scenarios a simple downbeat with the head, using eye contact, will suffice.

An "attacca" alteration is an opportunity given to leaders to interrupt the remaining held note of a chord in order to move the chord cycle forward in an abrupt manner. This must be used sparingly throughout the piece; once every 10 minutes.

The dynamic level of the piece should never exceed ***pp***. However to create a variety in the music, each instrument can include a ***fp*** attack occasionally, though they must do this sparingly; no more than twice during a 10 minute performance, and no more than once every 10 minutes during a longer performance of the work (more than 20 minutes).

Each part in this piece is self-contained, and the focus of the work is the change in surface texture. Performers should not rehearse in a way that would determine a unified approach to vibrato or bow placement for sul ponticello or sul tasto. This is because the parts are self-contained and the focus of the piece is the change in musical surface.

Duration - 10' Minimum

# PIANO/QUARTET(S)

DARYN DAWSON-JONES

## 1 Leader: Violin II Natural Harmonics

Violin I

(ord./s.p./s.t.)

Normal Pitch

- To be played ***pp*** throughout, except for singular moments of ***fp*** as described in the performance directions,
- At the players discretion, a pitch can be played normale, as a natural or artificial harmonic, sul ponticello or sul tasto
- Violin II will decide the entry of chord 1, this means that they will decide the length of the pause after chord 4. As directed in the performance directions, the choice for 'attacca' can be used only once every 10 minutes

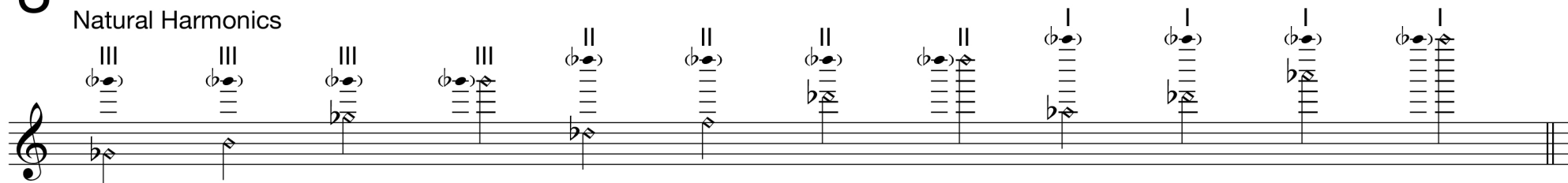
## 2 Leader: Cello Natural Harmonics

(ord./s.p./s.t.)

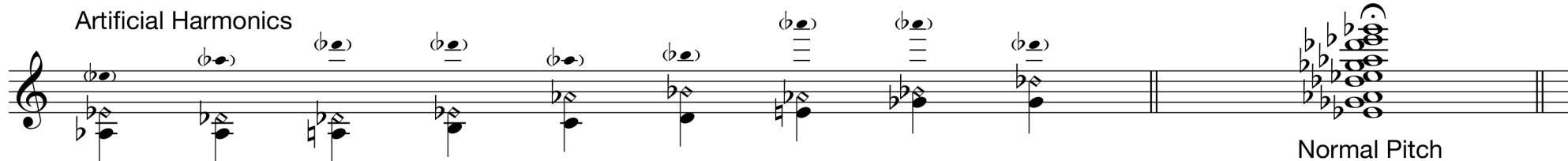
Normal Pitch

### 3 Leader: Piano

Natural Harmonics



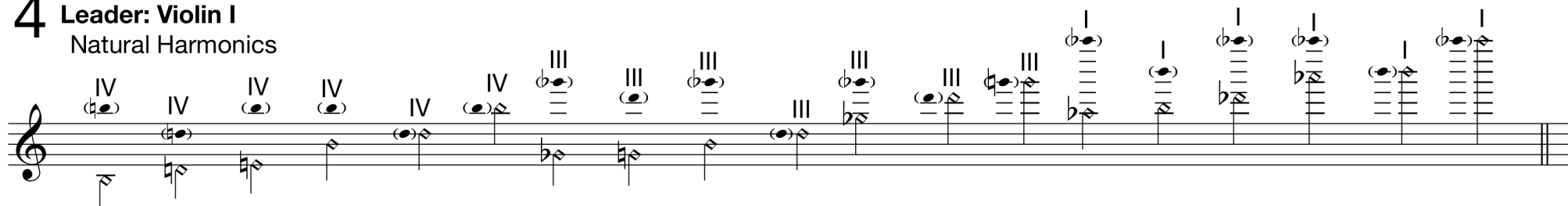
### Artificial Harmonics



Normal Pitch

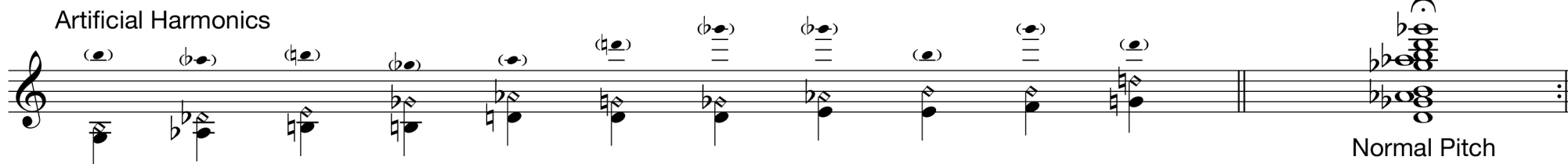
### 4 Leader: Violin I

Natural Harmonics



(ord./s.p./s.t.)

### Artificial Harmonics



Normal Pitch

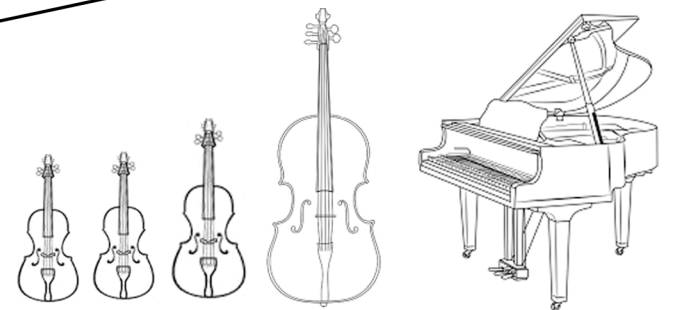
# DARYN DAWSON-JONES

PIANO/ QUARTET(S) (2017)

*For Piano Quintet*

Duration: 10 Minutes

**Viola Part (No Score)**



## About this Piece

Duration – 10' minimum.

*Piano/Quartet(S)* for piano and string quartet is an indeterminate piece during performance. The piece centres on a cyclical four-chord progression that upon each permutation will present a different timbral colour. The duration of the piece provided is a minimum length; it can be as long as the performers desire.

Each player is free to choose a wide spectrum of pitch, register and extended techniques for each chord. This should create a stasis of ever-changing surface-level colours. There is no resolution in the piece, just the re-ordering of a chordal pattern where chords have limited connection. The aesthetic of the piece is to provide listeners with the opportunity to reflect introspectively and engage with each change of chord differently.

## Performance Directions

This piece consists of four sets of chords, each of which is presented with a wide variety of permutations in each part, and numbered from 1-4. The performers move through the chords of the piece sequentially (from 1-4), playing one note from each set before moving on to the next, then repeats this sequence over an extended duration. Performers can choose any pitch, at any register, using any of the extended techniques noted. They can change technique on every chord; however it is recommended that the degree of change in register/technique is spaced out according to the length of the performance. Nevertheless, if the performer wants a high degree of change for each new chord, they are welcome to do so.

The duration of each chord is left to the performers. Each individual player should play each note for as long as they feel is appropriate; upon finishing their note, they should rest until all players have finished. Once the final performer has ended their pitch, the ensemble will move onto the next chord together, following the cue of the next 'leader'. This leader will either choose the length of the pause after the preceding chord, or interrupt a player with an "attacca" alteration; in both scenarios a simple downbeat with the head, using eye contact, will suffice.

An "attacca" alteration is an opportunity given to leaders to interrupt the remaining held note of a chord in order to move the chord cycle forward in an abrupt manner. This must be used sparingly throughout the piece; once every 10 minutes.

The dynamic level of the piece should never exceed ***pp***. However to create a variety in the music, each instrument can include a ***fp*** attack occasionally, though they must do this sparingly; no more than twice during a 10 minute performance, and no more than once every 10 minutes during a longer performance of the work (more than 20 minutes).

Each part in this piece is self-contained, and the focus of the work is the change in surface texture. Performers should not rehearse in a way that would determine a unified approach to vibrato or bow placement for sul ponticello or sul tasto. This is because the parts are self-contained and the focus of the piece is the change in musical surface.

Duration - 10' Minimum

## PIANO/QUARTET(S)

DARYN DAWSON-JONES

# 1 Leader: Violin II

Leader: Violin II

Natural Harmonics

Viola

Artificial Harmonics

(ord./s.p./s.t.)

Normal Pitch

- To be played ***pp*** throughout, except for singular moments of ***fp*** as described in the performance directions,
- At the players discretion, a pitch can be played normale, as a natural or artificial harmonic, sul ponticello or sul tasto

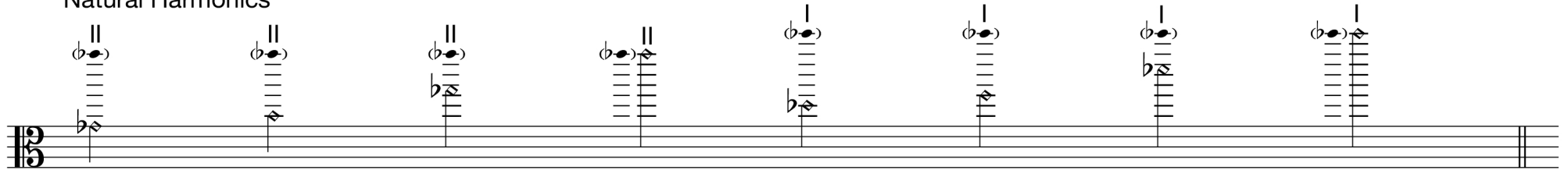
## 2 Leader: Cello

The image displays two musical staves in bass clef, illustrating natural and artificial harmonics. The top staff, titled "Natural Harmonics", shows a sequence of notes with Roman numerals (IV, III, II, I) indicating the harmonic series. The bottom staff, titled "Artificial Harmonics", shows a sequence of notes with Roman numerals (IV, III, II, I) indicating the harmonic series. The notes are written on a five-line staff, and the Roman numerals are placed above the notes. The bottom staff also includes the text "(ord./s.p./s.t.)" and "Normal Pitch" at the end.

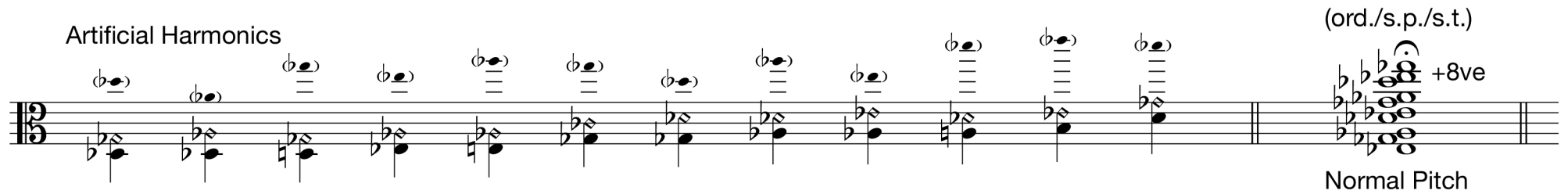


### 3 Leader: Piano

Natural Harmonics

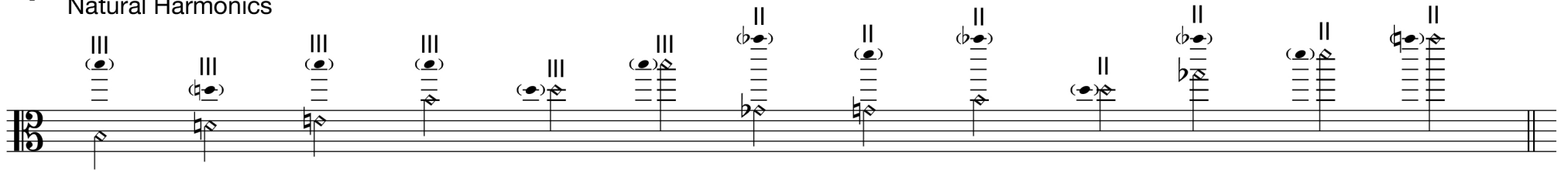


#### Artificial Harmonics

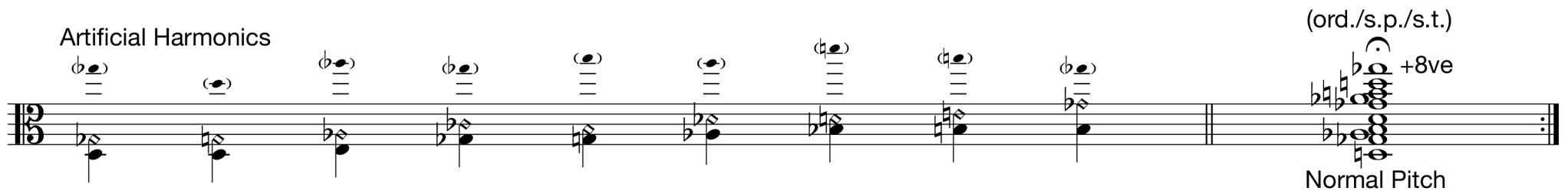


### 4 Leader: Violin I

Natural Harmonics



#### Artificial Harmonics



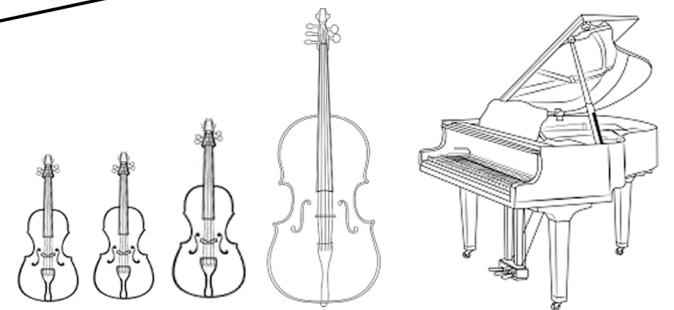
# DARYN DAWSON-JONES

PIANO/ QUARTET(S) (2017)

*For Piano Quintet*

Duration: 10 Minutes

**Cello Part (No Score)**



## About this Piece

Duration – 10”

*Piano/Quartet(S)* for piano and string quartet is an indeterminate piece during performance. The piece centres on a cyclical four-chord progression that upon each permutation will present a different timbral colour. The duration of the piece provided is a minimum length; it can be as long as the performers desire.

Each player is free to choose a wide spectrum of pitch, register and extended techniques for each chord. This should create a stasis of ever-changing surface-level colours. There is no resolution in the piece, just the re-ordering of a chordal pattern where chords have limited connection. The aesthetic of the piece is to provide listeners with the opportunity to reflect introspectively and engage with each change of chord differently.

## Performance Directions

This piece consists of four sets of chords, each of which is presented with a wide variety of permutations in each part, and numbered from 1-4. The performers move through the chords of the piece sequentially (from 1-4), playing one note from each set before moving on to the next, then repeats this sequence over an extended duration. Performers can choose any pitch, at any register, using any of the extended techniques noted. They can change technique on every chord; however it is recommended that the degree of change in register/technique is spaced out according to the length of the performance. Nevertheless, if the performer wants a high degree of change for each new chord, they are welcome to do so.

The duration of each chord is left to the performers. Each individual player should play each note for as long as they feel is appropriate. Once the final performer has ended their pitch, the ensemble will move onto the next chord together. Each new chord is cued by a different player; as such they will choose the length of the pause after the preceding chord.

The dynamic level of the piece should never exceed *pp*. However to create a variety in the music, each instrument can include a *fp* attack occasionally, though they must do this sparingly; no more than twice during a 10 minute performance, and no more than once every 10 minutes during a longer performance of the work (more than 20 minutes). Additionally, the leader of a new chord has the option to interrupt a chord with an “attacca” alteration; however this should also be done sparingly, with a similar frequency to the *fp* attacks.

Each part in this piece is self-contained, and the focus of the work is the change in surface texture. Performers should not rehearse in a way that would determine a set approach to vibrato or other expressive features.

The players should not rehearse in a way that would indicate any unified forms of vibrato. The parts are self-contained and the focus of the piece is the change in surface.

Duration - 10' Minimum

# PIANO/QUARTET(S)

DARYN DAWSON-JONES

**1 Leader: Violin II**  
Natural Harmonics

Cello

Artificial Harmonics

(ord./s.p./s.t.)

Normal Pitch

## Artificial Harmonics

[illegible]

## 4 Leader: Violin I

## Artificial Harmonics

The image shows two musical staves. The top staff is labeled 'Artificial Harmonics' and the bottom staff is labeled 'Normal Pitch'. Both staves are in bass clef. The 'Artificial Harmonics' staff shows a sequence of notes with natural harmonics indicated by a circle with a dot above the note. The 'Normal Pitch' staff shows the same sequence of notes without harmonics. The notes are: B1, C1, D1, E1, F1, G1, A1, B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F

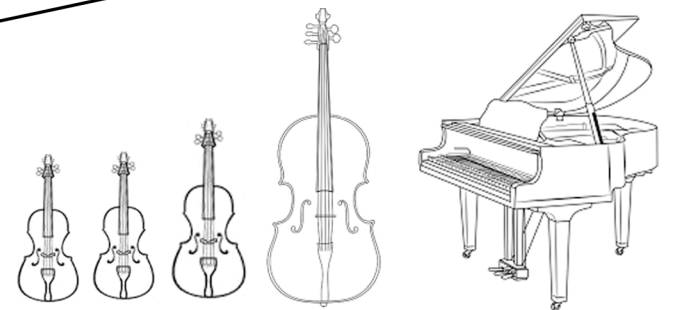
# DARYN DAWSON-JONES

PIANO/ QUARTET(S) (2017)

*For Piano Quintet*

Duration: 10 Minutes

**Piano Part (No Score)**



## About this Piece

Duration – 10' minimum.

*Piano/Quartet(S)* for piano and string quartet is an indeterminate piece during performance. The piece centres on a cyclical four-chord progression that upon each permutation will present a different timbral colour. The duration of the piece provided is a minimum length; it can be as long as the performers desire.

Each player is free to choose a wide spectrum of pitch, register and extended techniques for each chord. This should create a stasis of ever-changing surface-level colours. There is no resolution in the piece, just the re-ordering of a chordal pattern where chords have limited connection. The aesthetic of the piece is to provide listeners with the opportunity to reflect introspectively and engage with each change of chord differently.

## Performance Directions

This piece consists of four sets of chords, each of which is presented with a wide variety of permutations in each part, and numbered from 1-4. The performers move through the chords of the piece sequentially (from 1-4), playing one note from each set before moving on to the next, then repeats this sequence over an extended duration. Performers can choose any pitch, at any register, using any of the extended techniques noted. They can change technique on every chord; however it is recommended that the degree of change in register/technique is spaced out according to the length of the performance. Nevertheless, if the performer wants a high degree of change for each new chord, they are welcome to do so.

The duration of each chord is left to the performers. Each individual player should play each note for as long as they feel is appropriate; upon finishing their note, they should rest until all players have finished. Once the final performer has ended their pitch, the ensemble will move onto the next chord together, following the cue of the next 'leader'. This leader will either choose the length of the pause after the preceding chord, or interrupt a player with an "attacca" alteration; in both scenarios a simple downbeat with the head, using eye contact, will suffice.

An "attacca" alteration is an opportunity given to leaders to interrupt the remaining held note of a chord in order to move the chord cycle forward in an abrupt manner. This must be used sparingly throughout the piece; once every 10 minutes.

The dynamic level of the piece should never exceed ***pp***. However to create a variety in the music, each instrument can include a ***fp*** attack occasionally, though they must do this sparingly; no more than twice during a 10 minute performance, and no more than once every 10 minutes during a longer performance of the work (more than 20 minutes).

Each part in this piece is self-contained, and the focus of the work is the change in surface texture. Performers should not rehearse in a way that would determine a unified approach to vibrato or bow placement for sul ponticello or sul tasto. This is because the parts are self-contained and the focus of the piece is the change in musical surface.

Duration - 10' Minimum

# Piano/Quartet(S)

DARYN DAWSON-JONES

1 Leader: Violin II      2 Leader: Cello      3 Leader: Piano      4 Leader: Violin I

The score consists of four measures, each representing a different leader's part. Each measure contains a chord for the Violin II, Cello, Piano, and Violin I. The chords are written on a grand staff (treble and bass clefs) with a brace on the left labeled 'Piano'. The chords are as follows:

- Measure 1: Violin II (C4, E4, G4, B4), Cello (C3, E3, G3, B3), Piano (C2, E2, G2, B2), Violin I (C5, E5, G5, B5).
- Measure 2: Violin II (C4, E4, G4, B4), Cello (C3, E3, G3, B3), Piano (C2, E2, G2, B2), Violin I (C5, E5, G5, B5).
- Measure 3: Violin II (C4, E4, G4, B4), Cello (C3, E3, G3, B3), Piano (C2, E2, G2, B2), Violin I (C5, E5, G5, B5).
- Measure 4: Violin II (C4, E4, G4, B4), Cello (C3, E3, G3, B3), Piano (C2, E2, G2, B2), Violin I (C5, E5, G5, B5).

con Ped.

- To be played at ***pp*** throughout, except for singular moments of ***fp*** as described in the performance directions.
- At the player's discretion, a chord can be arpeggiated or broken. This must not be overused and should be limited to a maximum of once every 5 minutes.
- The pedal is to be used as the piano's sustained note. However, at the discretion of the player, he/she can choose to use a half pedal technique (if possible), or alternatively, an una corda pedal if the piano has one.
- The pianist will decide the entry of chord 3, this means that they will decide the length of pause after chord 2. As directed in the performance directions, the choice for 'attacca' can be used only once every 10 minutes.