



ROXANI
CHATZIDIMITRIOU

Alive

for piano, violin & cello



panas music
PAPAGRIGORIOU - NAKAS

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PANAS MUSIC
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ROXANI CHATZIDIMITRIOU

ALIVE for piano, violin & cello

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Ρωξάνη Χατζηδημητρίου

Η Ρωξάνη Χατζηδημητρίου (1992-) είναι Ελληνίδα συνθέτρια. Η λίστα έργων της περιλαμβάνει πάνω από 50 συνθέσεις που αφορούν μουσική για ορχήστρα, μικρότερα σύνολα, ηλεκτροακουστική μουσική και μουσική για κινηματογράφο, θέατρο και σύγχρονο χορό. Ξεκίνησε τις σπουδές της στο Εθνικό Ωδείο Αθηνών, όπου σπούδασε ανώτερα θεωρητικά και πιάνο. Το 2013 της απονεμήθηκε δίπλωμα πιάνου με Άριστα και Β΄ Βραβείο. Είναι απόφοιτος του τμήματος Μουσικής Επιστήμης και Τέχνης του Πανεπιστημίου Μακεδονίας (2011 - 2015) και κάτοχος μεταπτυχιακού διπλώματος του Τμήματος Μουσικών Σπουδών με κατεύθυνση στη Σύνθεση για Κινηματογράφο, Θέατρο και Παραστατικές Τέχνες (2015-2017). Στη συνέχεια φοίτησε στο μεταπτυχιακό πρόγραμμα Σύνθεσης στο Πανεπιστήμιο Royal Holloway του Λονδίνου (2016 - 2017) με τον καθηγητή Mark Bowden, από όπου αποφοίτησε με διάκριση τον Σεπτέμβριο του 2017. Έχει παρακολουθήσει μαθήματα σύνθεσης με τη Λίνα Τόνια και τζαζ πιάνο με τον Σταύρο Λάτσια και τον Γρηγόρη Σημαδόπουλο.

Η Ρωξάνη έχει συμμετάσχει σε διάφορα εργαστήρια σύνθεσης, όπως στο εργαστήριο «σύνθεσης επί σκηνής» στο Μουσικό Χωριό (Αύγουστος, 2019) υπό την καθοδήγηση των συνθετών Περικλή Λιακάκη και Νίκου Κυπουργού καθώς και στο εργαστήριο σύνθεσης στα πλαίσια του Φεστιβάλ Mixtur (Απρίλιος, 2019) με τους συνθέτες Michael Obst και Stefano Gervasoni.

Έχει παρακολουθήσει, επίσης, πολλές διαλέξεις και σεμινάρια σύνθεσης στο Λονδίνο, που παρουσιάστηκαν, μεταξύ άλλων, από τους συνθέτες Edmund Finnis, Marco Stroppa, Jonathan Cole, Vasco Hexel, Errollyn Wallen, Michael Finnissy, Orlando Garcia, Aaron Holloway και Harry Gregson Williams (2017-2018).

Τον Νοέμβριο του 2018 επιλέχτηκε για να συμμετάσχει στο εργαστήριο Σύνθεσης για Έλληνες συνθέτες και αρχιμουσικούς, όπου και παρουσιάστηκε το ορχηστρικό της έργο «Κονιάκ Μηδέν Αστέρων» από την Συμφωνική ορχήστρα Δήμου Θεσσαλονίκης. Τον Μάρτιο του 2019 παρουσίασε, κατόπιν επιλογής, το ορχηστρικό της έργο στο εργαστήριο σύνθεσης BSO Composer's Day 2019 υπό την καθοδήγηση της συνθέτριας Sally Beamish στο Bournemouth της Αγγλίας. Επίσης, το ίδιο έργο επιλέχτηκε να ηχογραφηθεί από την Εθνική Συμφωνική Ορχήστρα της ΕΡΤ στο Ραδιομέγαρο Αθήνας (Ιανουάριος, 2019).

Τον Οκτώβριο του 2011 η Ρωξάνη απέσπασε το Β΄ Βραβείο για το χορωδιακό της έργο «Όσο μπορείς» στον Εθνικό Διαγωνισμό Σύνθεσης που διοργάνωσε το North College of Greece. Τον Ιούλιο του 2016 επιλέχθηκε να συμμετάσχει στον τελικό γύρο του Διεθνούς Διαγωνισμού Σύνθεσης "Antonin Dvorzak" που πραγματοποιήθηκε στην Πράγα (Ιούλιος, 2016). Η μουσική της για την ταινία «Το φύλλο της λεύκας» της Ειρήνης Βιανέλλη προβλήθηκε στην αίθουσα συναυλιών του Μεγάρου Μουσικής της Αθήνας στις 17 Μαΐου 2017 στα πλαίσια του τελικού γύρου του Διεθνούς Διαγωνισμού Κινηματογραφικής Μουσικής. Τον Ιούλιο του 2019 η Ρωξάνη έλαβε το Α΄ Βραβείο για τη σύνθεσή της «Alive» για πιάνο, τσέλο και βιολί στον 2ο Διεθνή Διαγωνισμό Σύνθεσης ACT στη Θεσσαλονίκη. Τον Οκτώβριο του 2019 η ταινία "So what?" της Δήμπρας Μαργαριτίδου, πάνω στην οποία η Ρωξάνη συνέθεσε πρωτότυπη μουσική, κέρδισε βραβείο για το καλύτερο ντοκυμαντέρ στο Athens Marathon International Film Festival. Επιπλέον, έχει λάβει συμμετοχή ως συνθέτρια στο εργαστήριο για το ανέβασμα του έργου "Énumérations" του Γιώργου Απέργη από μια ομάδα μουσικών, ηθοποιών και χορευτών υπό την καθοδήγηση του συνθέτη Νικόλα Τζώρτζη (Στέγη, Ωδείο Αθηνών, Μάρτιος, 2020).

Ένα από τα κύρια ενδιαφέροντά της επικεντρώνεται σε projects που αφορούν την συνέργεια μεταξύ μουσικής, σύγχρονου χορού και βίντεο. Ο πρώτος προσωπικός της δίσκος, με δικές τις πρωτότυπες συνθέσεις, πρόκειται να κυκλοφορήσει το 2020, μέσα από τον οποίο επιθυμεί να αναδείξει τη συνέργεια και αλληλεπίδραση αυτών των τεχνών.

Roxani Chatzidimitriou

Roxani Chatzidimitriou (1992-) is a Greek composer. Her compositional work includes more than 50 pieces for orchestra, ensembles, electroacoustic music and music for film, theatre and contemporary dance. She embarked her music studies at the National Conservatory of Athens where she studied Music Theory, Harmony and Piano Performance. In 2013 she was awarded the professional diploma as piano soloist with excellence and the second Award for Outstanding Performance. She holds a bachelor degree in Applied Music Studies from the Department of Music Art and Science at the University of Macedonia (2011 - 2015). She continued her studies in the Music Department of Ionian University where she studied Composition for Film, Theatre and Performing Arts in a postgraduate level (2015-2017). She has also completed with distinction a postgraduate degree in Music Composition in the Royal Holloway University of London (2016 – 2017) under the supervision of Mark Bowden. She has attended composition classes with Lina Tonia and jazz piano classes with Stavros Lantsias and Grigoris Simadopoulos.

Roxani has participated in the composition workshop “music for stage” in Music Village (August, 2019) with the composers Periklis Liakakis and Nikos Kypourgos, as well as in the composition workshop in the Festival Mixtur with the composers Michael Obst and Stefano Gervasoni (April, 2019). She has also been selected to participate in the composition workshop for orchestral pieces from young composers and conductors by Thessaloniki City Symphony Orchestra (November, 2018). Roxani has also presented her orchestral piece “Zero Star Cognac” in the BSO Composer’s Day 2019 with the lead Composer Sally Beamish in Bournemouth, England (March, 2019). Her orchestral piece was also recorded by the ERT National Symphony Orchestra with the Conductor Zoe Zeniodi in Radiomegaro (January, 2019). She has also attended many composition lectures and seminars in London presented by the composers Edmund Finnis, Marco Stroppa, Jonathan Cole, Vasco Hexel, Errollyn Wallen, Michael Finnissy, Orlando Garcia, Aaron Holloway and Harry Gregson Williams among others (2017 – 2018).

In October 2011 Roxani received the Second Prize for her piece “As much as you can” for choir in the National Composition Competition organized by North College of Greece. In July 2016 she has been selected to participate in the final round of the International Composition Competition “Antonin Dvorzac” held in Prague (July, 2016). She has also been selected between 12 finalists composers, among 154 participants, in the final round of the International Animated Film Music Competition organized by Megaron - Athens Concert Hall. Her music for the animation “The leaf of the Poplar” by Eirini Vianelli was projected in Megaron - Athens Concert Hall on May 17th 2017. In July 2019 Roxani received the First Prize for her piece “Alive” for piano, cello and violin in the 2nd International Composition Competition at ACT in Thessaloniki, Greece. In October 2019 the film “So what?” of Dimitra Margaritidou, on which Roxani composed the original soundtrack, won the prize for best documentary at Athens Marathon International Film Festival. She has also participated as a composer in the workshop for the performance of Aperghis’s *Énumérations*, by a group of musicians, actors and dancers, under the guidance of the composer Nicolas Tzortzis (Stegi and Athens Conservatoire, March, 2020).

Roxani’s current explorations concern the interaction between music, contemporary dance and moving image. She is about to release her debut album with which she wants to feature, through her compositions, the synergy of these art forms.

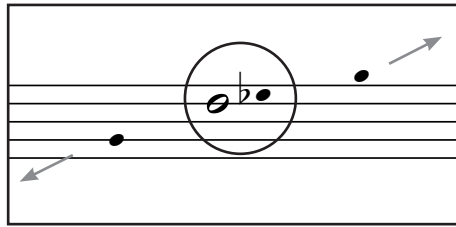
PROGRAMME NOTE

The piece “Alive” draws inspiration from the poem “Muere Lentamente” (“Dying slowly”) by Pablo Neruda. The importance of leading a meaningful life is the central idea of the poem. To truly live and experience life, you must follow your passions. You should escape from the restraints of habits that don’t allow you to live and change your old paths and attitude of inner self by taking risks and chasing your dreams. You will then start to feel “Alive”, as the title of the piece suggests.

In my composition, I tried to depict the power of habit through specific characteristic motifs that are based on the interval of a semitone as well as repetition (“stasis”).

The effort to escape from old habits and our desire to take risks is depicted musically in the sections where the melodic material is more prominent (“movement”).


Through the use of glissandi, I wanted to express musically a sort of weakness and the fear to take risks (return back to old habits).



The note D depicts the “habit” and functions as a magnet. The longer the distance from this note (bigger interval) the strongest the effort to escape from a “habit”.

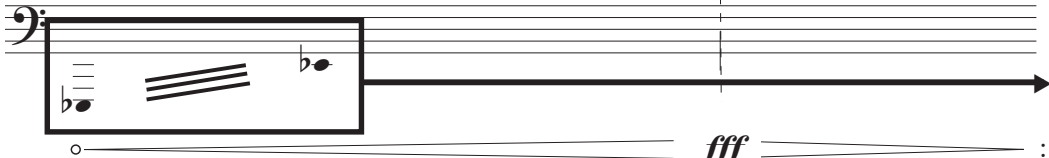
PERFORMANCE NOTES FOR PIANO

gliss. at strings



p : Glissando at strings.

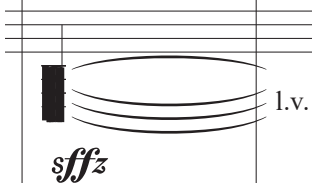
Detailed description: A musical staff with five lines. A curved line starts on the top line and descends to the bottom line, representing a glissando. A piano dynamic marking *p* is placed below the staff.



fff : Repeat the pattern inside the box as indicated by the extended arrow.

Detailed description: A musical staff in bass clef. A rectangular box encloses the first few notes of a pattern. An arrow extends from the right side of the box across the rest of the staff, indicating repetition. A fortissimo dynamic marking *fff* is placed below the staff.


hit at string with your fist (lower register)



sfz : Hit at strings with your fist at the lowest register of the piano.

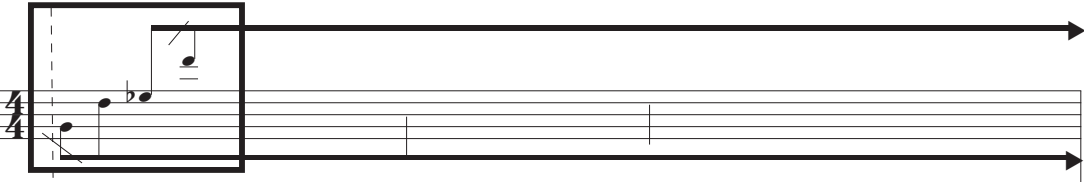
Detailed description: A musical staff with five lines. A thick vertical bar is drawn on the left side, representing a fist hitting the strings. A curved line above the staff indicates the sound. A fortissimo dynamic marking *sfz* is placed below the staff.

damp the string



f : Damp the string of the piano with one hand while the other plays on the key.

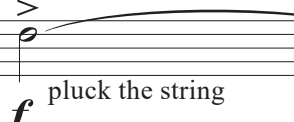
Detailed description: A musical staff with five lines. A series of notes is shown with a downward-pointing arrow above each note, indicating damping. A fortissimo dynamic marking *f* is placed below the staff.



p mp p : Repeat the pattern inside the box as indicated by the extended line.

Detailed description: A musical staff in 4/4 time. A rectangular box encloses the first few notes of a pattern. A long horizontal arrow extends from the right side of the box across the rest of the staff, indicating repetition. Dynamic markings *p*, *mp*, and *p* are placed below the staff.

pluck the string




f : pluck the string (pizzicato) with fingertip, producing a deep and resonant sound.

Detailed description: A musical staff with five lines. A note is shown with a curved line above it, representing a plucked string. A fortissimo dynamic marking *f* is placed below the staff.

PERFORMANCE NOTES FOR STRINGS

trem. min. → max. → min.



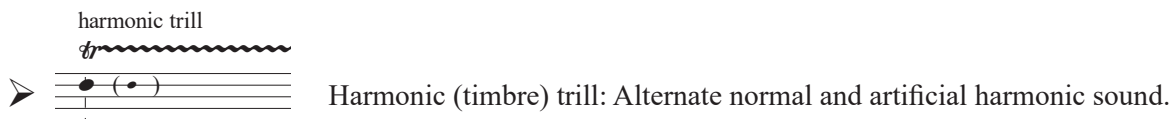
f : Unmeasured tremolo. A gradual transition from minimum tremolo to maximum tremolo and then back to minimum tremolo.



sffp *mp* *p*

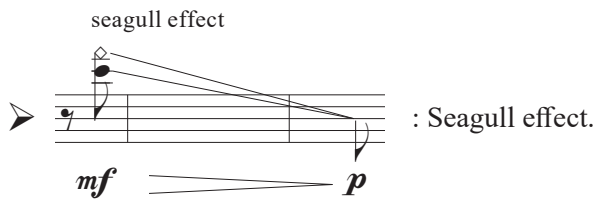
Space notation: the distance between the notes corresponds with their duration. The bigger the distance, the longer the duration will be.

harmonic trill



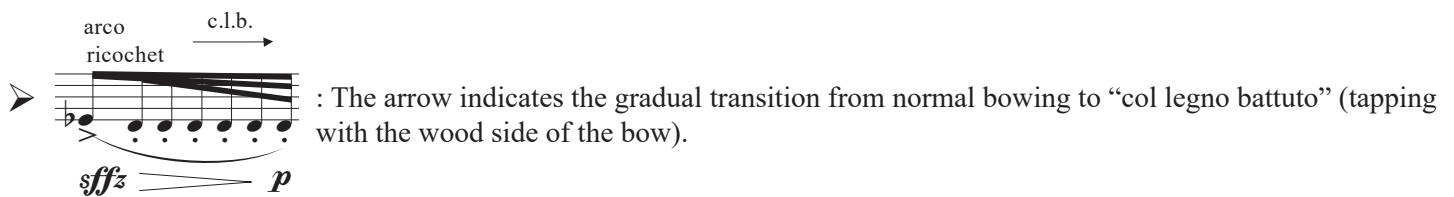
Harmonic (timbre) trill: Alternate normal and artificial harmonic sound.

seagull effect



mf *p* : Seagull effect.

arco c.l.b.
ricochet →



sffz *p* : The arrow indicates the gradual transition from normal bowing to “col legno battuto” (tapping with the wood side of the bow).

s.t. : sul tasto

s.p. : sul ponticello

Muere lentamente

He who becomes the slave of habit,
who follows the same routes every day,
who never changes pace,
who does not risk and change the color of his clothes,
who does not speak and does not experience,
dies slowly.

He or she who shuns passion,
who prefers black on white,
dotting ones "it's" rather than a bundle of emotions, the kind that make your eyes
glimmer,
that turn a yawn into a smile,
that make the heart pound in the face of mistakes and feelings,
dies slowly.

He or she who does not turn things topsy-turvy,
who is unhappy at work,
who does not risk certainty for uncertainty,
to thus follow a dream,
those who do not forego sound advice at least once in their lives,
die slowly.

He who does not travel, who does not read,
who does not listen to music,
who does not find grace in himself,
she who does not find grace in herself,
dies slowly.

He who slowly destroys his own self-esteem,
who does not allow himself to be helped,
who spends days on end complaining about his own bad luck, about the rain that never
stops,
dies slowly.

He or she who abandon a project before starting it, who fail to ask questions on subjects
he doesn't know, he or she who don't reply when they are asked something they do know,
die slowly.

Let's try and avoid death in small doses,
reminding oneself that being alive requires an effort far greater than the simple fact of
breathing.

Only a burning patience will lead
to the attainment of a splendid happiness.

Pablo Neruda

Score

ALIVE

for piano, violin & cello
dur. ca. 8'

Roxani Chatzidimitriou

A

Senza Tempo

Cello

Piano

ca. 10" ca. 5"

fff

Ped.

Vc.

s.p.

slowly and continuously vary overtones by altering position and pressure of bow

Pno.

ca. 5" ca. 9"

gradually slow down the tremolo

ff *mf* *f*

Vc.

s.t.

Pno.

ca. 7" ca. 4"

p *mp* *p*

B ♩=ca.120

First system of the musical score, measures 1-4. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The time signature is 4/8. The key signature has one flat (B-flat).
- Vln.: Measures 1-2 are rests. Measure 3 starts with a *pp* dynamic, marked *s.t.* (sordid), and a crescendo to *p*. Measure 4 continues with a similar texture.
- Vc.: Measure 1 is marked *ord.* (ordinario) and *mf*. Measure 2 has a slur. Measure 3 is marked *pp* and *s.t.*. Measure 4 is marked *f*.
- Pno.: Right hand (RH) starts with *mf*. Measure 3 has a slur and *pp*. Measure 4 has a slur and *f*. Left hand (LH) has a steady accompaniment of chords, marked *f* in measure 4.
- Dynamics: *mf*, *pp*, *p*, *f*.
- Performance markings: *s.t.*, *ord.*, *8va* (octave up), slurs, and crescendo/decrescendo lines.

Second system of the musical score, measures 5-8. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The time signature is 4/8. The key signature has one flat (B-flat).
- Vln.: Measure 5 starts with a slur and *pp*. Measure 6 has a slur and *sf mp*. Measure 7 is marked *s.p.* (sordid) and *mp*. Measure 8 has a slur and *f*.
- Vc.: Measure 5 is marked *ord.* and *mp*. Measure 6 has a slur. Measure 7 is marked *s.p.* and *pp*. Measure 8 is marked *f*.
- Pno.: Right hand (RH) starts with *mp* and triplets (3). Measure 6 has a slur and *pp*. Measure 8 has a slur and *f*. Left hand (LH) has a steady accompaniment of chords, marked *f* in measure 8.
- Dynamics: *mp*, *pp*, *sf mp*, *f*.
- Performance markings: *s.p.*, *ord.*, *8va*, slurs, and crescendo/decrescendo lines.
- Additional markings: ** Ped.* (pedal) in the LH of measure 8.

9 s.t. *pp*

Vln.

ord. *mf* *p*

Vc.

8va *mf*

Pno.

ped. * *ped.*

Detailed description: This system contains measures 9, 10, and 11. The Violin part (Vln.) starts with a fermata and a breath mark (s.t.) at measure 9, then plays a series of notes in measure 10 and 11, ending with a *pp* dynamic. The Viola part (Vc.) plays a melodic line starting in measure 9, with dynamics *mf* and *p*. The Piano part (Pno.) features a complex texture with a right-hand part (8va) and a left-hand part. The right hand has a melodic line with dynamics *mf* and *p*. The left hand has a rhythmic accompaniment with triplets and dynamics *mf*. Pedal points are marked with *ped.* and * *ped.* at the end of measures 9 and 11.

poco rit. ----- Meno Mosso
Sostenuto ♩=ca.108

12 s.p. s.t. *sf* *mf*

Vln.

f

Vc.

8va *p* *f*

Pno.

ped. * *ped.* * *ped.* * *ped.* *

Detailed description: This system contains measures 12, 13, 14, and 15. The Violin part (Vln.) starts with a breath mark (s.p.) and a fermata at measure 12, then plays notes in measure 13 and 14, ending with a breath mark (s.t.) and a *mf* dynamic. The Viola part (Vc.) plays a melodic line starting in measure 12, with a *f* dynamic. The Piano part (Pno.) features a complex texture with a right-hand part (8va) and a left-hand part. The right hand has a melodic line with dynamics *p* and *f*. The left hand has a rhythmic accompaniment with triplets and dynamics *f*. Pedal points are marked with * *ped.* at the end of measures 13, 14, and 15.

Piu Mosso $\text{♩} = \text{ca. } 132$

16 s.t. ord.

Vln. *p* poco a poco cresc.

Vc. *p* poco a poco cresc.

Pno. *p* poco a poco cresc. always legato

19

Vln.

Vc. s.p.

Pno.

C

rall.-----

23

Vln. *sffz*

Vc. ord. *sffz* s.t. gliss. *ppp*

Pno. *sffz*

l.v.

26

Vln. *mp* *sfp* *mp* *sfp* *fp*

Vc. ord. *sfp* *mp* *sf mp* gliss. s.p. s.t.

Pno. *p*

♩=ca.92

Vln. *ord.*
mp
3

Vc. *s.t.*

Pno.

* *Red.*

Vln. *rall.*
3

Vc. *s.p.*
p

Pno.

* *Red.* * *Red.*

D ♩=ca.96

Vln. *mf espress.* con vib.

Vc. *sffzp* *mp* *sf* *p* con vib. ricochet

Pno. *fp* *mf* always legato

* *ped.*

* simile

Vivace

Vln. *f* *mp* con vib.

Vc. *mf* *mp* gliss. con vib. > ricochet gliss.

Pno. *p* *f* *p*

47

Vln. *f* *p* *sf*

Vc. gliss. *p*

Pno. *mf* *p*

Red. * Red. * Red. * Red. *

accel.

50

Vln. *mp* *sf* *p* *sf* *fp* *sf*

Vc. *sf* *fp* *sf* *sf* *sf* *sf* *p* *ff*

Pno. *f* *mp* *ff*

Red. * Red. 3 3 3 3 *

Piu Mosso
Con fuoco ♩=ca.108

Vln. *mp* *mf* *mp*

Vc. *f espress.* *mp* *f*

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

3 *3* *3* *3* *3* *3*

allegro *allegro* *allegro* *allegro* *allegro* *allegro*

always legato

simile *simile* *simile* *simile* *simile* *simile*

ped. **simile*

Vln. *mf* *f* *mp*

Vc. *mf* *f* *mf*

Pno. *mf* *f* *mf*

3 *3* *3*

59

Vln. *fp* con vib.

Vc. *fp* con vib.

Pno. *fp*

Leo. * Leo. *

62

Vln. *mf* poco a poco cresc.

Vc. *mf* poco a poco cresc.

Pno. *mf* poco a poco cresc.

Leo. * Leo. * Leo. * Leo. * Leo. * Leo. *

66

Vln. *sf* *sf* trem. gliss. *sf* *sf*

Vc. trem. gliss. *sf* *sf* bartok pizz. *sfz* *p*

Pno. 66 3 *ffp*

Red. * Red. *



69

Vln. bartok pizz. *sfz* *p* bartok pizz. *sfz*

Vc. bartok pizz. *sfz*

Pno. 69 gliss. at strings *p* hit at string with your fist (lower register) *sfz* l.v. damp the string simile *f* *8va*

79 ord. pizz

Vln. *sf* *sf* *sf*

Vc. *sf* *sf* ord. pizz *sf*

Pno. *p* *sf* *p* *sf*

(8^{va})

81 ricochet ricochet pizz.

Vln. *sfz* *p* *sfz* *p*

Vc. *sf* *sfz*

Pno. *p* *sf* *p sf* *p sf*

(8^{va})

83

Vln. *ricochet* *pizz.* *ricochet* *arco*
sffz *p* *sffz* *p*

Vc. *pizz.* *ricochet* *pizz.* *simile*
p *sffz* *p*

Pno. *psffp* *sff* *p* *sffp* *sffp*

(8va)

86

Vln. *gliss.* *s.t.* *trem. min.* *max.* *min.*
pp *mp* *pp*

Vc. *sffp*

Pno. *sffp* *sffp* *sffp* *sffp* *sffp*

90

Vln. trem. min. → max. → min. s.p.

p *mf* *pp*

Vc. arco gradually get faster *pp*

Pno. *sffp* *sffp sffp* *sffp* *sffp* *sffp*

94

Vln. ord. trem. min. → max. → min.

mp *f*

Vc. continue getting faster while gradually speed up the tremolo *fp*

Pno. *p* *sffp* *sffp* *sffp* *sffz*

F

s.t.
Sul G

Vln. *p* *pp* *mf*

Vc. s.p. harmonic tremolo *pp*

Pno. *sffp* *sffsffp* *< sf* *sffz* *f* pluck the string l.v.

Red. *

Vln. harmonic tremolo *pp* *mf*

Vc. Sul D *mf* *pp* harmonic tremolo

Pno. *f* simile l.v. *f* l.v.

Red. * Red. *

rall.-----

gradually slow down the tremolo

106 harmonic tremolo s.p. 3 3

Vln. *f* *p*

gradually slow down the pattern

Sul C Sul G s.p. 5 5

Vc. *f* *p*

106 *f* l.v.

Pno. *Leg.*

----- *Meno Mosso* ♩=ca.84

111

Vln. *ord.*

Vc. *8va*

111 *ord.* *p*

Pno. ** Leg.* ** simile*

115

Vln.

Vc.

Pno.

pp

mp

(8va)

119

Vln.

Vc.

Pno.

seagull effect

mf

p

mf

s.p.

ff

mf

p

(8va)

123

Vln. *p* *mf* seagull effect

Vc. *mf* *p* seagull effect

Pno. *f*

126

Vln. *p* *f* rit. seagull effect

Vc. *f* *p* seagull effect

Pno. *p*

Ped. * Ped. * Ped. 3 3 *

G Senza tempo

Musical score for measures 128-130. The score is in 4/4 time and marked "Senza tempo". It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** Measure 128 starts with a half note G4, marked *p*. A dashed vertical line indicates the start of a section.
- Viola (Vc.):** Measure 128 starts with a half note G3, marked *f* and *pizz.* (pizzicato). A dashed vertical line indicates the start of a section.
- Piano (Pno.):** Measure 128 starts with a half note G3, marked *p*. A dashed vertical line indicates the start of a section. A box highlights the first two notes of the piano part in measure 128. A long horizontal arrow above the piano staff indicates a duration of "ca. 10''".

Below the piano staff, there are dynamic markings: *p*, *mp*, and *p*, with a crescendo hairpin connecting *p* to *mp* and a decrescendo hairpin connecting *mp* to *p*. The word "Ped." is written below the piano staff. The system ends with a double bar line and an asterisk symbol.

Musical score for measures 130-131. The score is in 4/4 time. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** Measure 130 starts with a half note G4, marked *sffp* and *tr* (trill). A dashed vertical line indicates the start of a section. A wavy line above the staff indicates a trill. A dynamic hairpin shows a transition from *sffp* to *mp* and then to *p*. Measure 131 starts with a half note G4, marked *p*. A dashed vertical line indicates the end of a section.
- Viola (Vc.):** Measure 130 starts with a half note G3, marked *f*. A dashed vertical line indicates the start of a section.
- Piano (Pno.):** Measure 130 starts with a half note G3, marked *f*. A dashed vertical line indicates the start of a section. A box highlights the first two notes of the piano part in measure 130. A long horizontal arrow above the piano staff indicates a duration of "ca. 6''". Measure 131 starts with a half note G3, marked *p*. A dashed vertical line indicates the end of a section. A dynamic hairpin shows a transition from *f* to *p*. The word "Ped." is written below the piano staff. The system ends with a double bar line and an asterisk symbol.

harmonic trill

Vln. *f* *p*

Vc. *sfzp* *mp* *p*

ca. 6" ca. 6"

Pno. *f* *p* *mf* gradually slow down

harmonic tremolo

Vln. *f* *mp* harmonic pizz.

Vc. slowly and continuously vary overtones by altering position and pressure of bow harmonic gliss. *f* *pp* *mf* *p*

ca. 6" ca. 7"

Pno. *pp* *mf* *mp* pluck the string

l.v.

