

THE LITHUANIAN ACADEMY OF MUSIC AND
THEATRE
FACULTY OF MUSIC
CHAMBER ENSEMBLE DEPARTMENT

XIAOYU LIU

**The Collaboration Problems Solving Between Partners in the
Chamber Music using Toru Takemitsu's works**

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Master's Thesis

Advisor:

Assoc. Prof., dr. Eglė Šeduikytė Korienė

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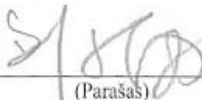
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INTRODUCTION

In general, talking chamber music, which is a small music group are playing in the small auditorium. During the performing of chamber music, what we hear is the overall effect of various musical resonances. But actually, a single instrument is the independent part, and often with accompaniment or ensemble, etc. For chamber music ensemble can be the coordination of the same kind of instruments, it can also be a common sound of different types of instruments. In chamber music ensemble, musical instruments can have multiple combinations, for example there has a string quartet, piano quintet, piano and string, woodwind quintet, brass quintet or woodwinds, etc. But no matter what type of ensemble, the concept of cooperation always runs through it, each chamber music part is entirely independent and full of individuality, so it also shows its unique and delicate creation techniques. It requires that the performance effect not only reflects the difference of each instrument but also reflects the artistic impact of a variety of instruments as a whole.

As a student who are majoring in chamber music, we will participate in the ensemble. During the ensemble we must pay attention to restrain and regulate our behavior, because the music ensemble is different to compare with a solo performance. In chamber music group which requires each player to show their ability of cooperation in the limit space, while are require players to show their personal characters, but this personality must be unified with the group and try to show the best quality of sound for the audience. In the process of performing chamber music if they are play their own part without cooperation, the music would sounds not united and order less while the audience would see disorderly and unbalanced performance.

The first chapter of this master work will emphasizes the importance of cooperation in chamber music performance to give the difference between piano chamber music and piano accompaniment which to make musicians to realize the importance of cooperation in the chamber music performance and pointed out the difference between the current studying environment of learning in China and Europe in recent years. And

problems, which are existing in the playing chamber music.

The second chapter focuses on specific chamber music works of Toru Takemitsu "Between Tides" as an example, experience from past practical process and research of literature, directly solve practical problems in cooperative practice in the performance, to give practical suggestions for cooperation in piano chamber music performance.

Research Object: "The Collaboration Problems Solving Between Partners in the Chamber Music using Toru Takemitsu's works"

Research Aim: Explain the importance of cooperation in chamber music through Toru Takemitsu's work "Between the Tides".

Research Objectives:

1. Explain the importance of cooperation in chamber music through the literature and individual learning experience.
2. Analyse the current situation of chamber music learning in China and suggestions for future development;
3. A short introduction about Toru Takemitsu and his piano trio "Between the Tides"

Employed method:

The research done by following these steps:

1. The research will contain interview with Chinese musicians and some students from different Conservatory in China;
2. Literature review of the articles and works done about Cooperation problems between partners in chamber music performance introduce Toru Takemitsu and his

works, they will be some main articles and thesis selected for analysing the difference between the current learning situation in China and Europe;

3. Explain the importance of chamber music cooperation through Toru Takemitsu's "Between the Tides".

The structure of the work consists of three parts, conclusions and Appendix.

1. THE IMPORTANCE AND CURRENT SITUATION OF PIANO CHAMBER MUSIC COOPERATIVE LEARNING

Chamber music is a very comprehensive music art, playing chamber music requires us to feel the language of the music in the dialogue of different musical instrument parts, organization of learning music, mastery the balance between the various instruments. Therefore, learning chamber music performance is very important for all instrumental performance students.

1.1 The importance of cooperative learning in piano chamber music.

Piano chamber music refers to a chamber music collaboration consisting of a piano and one or more musical instruments (piano or orchestra), various combinations of piano chamber music, such as the piano duo, duet of piano and violin or cello, piano quartet and piano quintet, etc.

In piano chamber music, each musical instrument represents a voice; each voice is independent, equal and important, they can maintain their own unique personality, and cooperate with each other in dialogue, against each other, constant pursuit of balance in practice, to jointly promote the development of music. So in the piano chamber music works, every collaborator needs to play his voice, at the same time listen carefully to the performance of other parts, only then can achieve a tacit cooperation. Chamber music brings together the superb skills of each player, and their cooperative spirit and full of emotions. In chamber music ensemble, players must fully realize their limited playing space, in that small space, they must show their playing style as much as possible, but don't forget to work smartly with them, in the process of cooperation, they must be able to feel the friendly relationship of others, appreciate the creation of others, at the same time, we also give certain affirmation to our creation, and can deeply feel

the connotation of music art.

The piano as the most commonly used harmony instrument, is often used as an accompaniment part for orchestral instruments and vocals. But when the piano accompanies orchestral instruments, these are two ways of cooperation are not in common which can not be compare. The main function of piano parts as accompaniment is provide harmony color and rhythm support for solo instruments and vocals, as a primer, connection to lead melody, make a background for the melody, etc. Are designed to set off and assist solo instruments. For works where the piano accompanies solo instruments, often requires piano accompanists to follow, to set off and lead the solo instrument players when collaborating, and so as to highlight the melody of solo instruments. Of course, in the piano chamber music, you may also encounter the paragraph where the piano accompanies other musical instrument parts. At this time, the piano part may just play the role of accompaniment, provide harmony or rhythm support for other parts, but these paragraphs usually don't continued very long time. So in the piano chamber music performance, the difficulties of cooperation are much harder than when the piano as an accompaniment.

First, for the piano part in chamber music, pay special attention to the following points in cooperative exercises: a) communication with collaborators; b) understand the characteristics of musical instruments; c) listen to the performance of collaborators and breathe together. Many piano students who lack cooperation experience, whether they are practicing or playing, they usually enjoy it alone, have their own opinion on music, and rarely communicate with others. Therefore, it is easy to highlight in the cooperation, or just take care of themselves and ignore other partners; it could lead to unpleasant cooperation. Most piano players who love piano chamber music cooperation or piano accompaniment and insist on always accepting cooperation invitations, will accumulate experience through every cooperation, trying to make own self more aware of cooperative instruments and works, whatever the age, personality, and performance levels, players can quickly find the right communication method, and cooperative practice methods that can make efficiency more efficient. For example, to understand

the background of the work in advance, analyze harmony and music form and not forget to analyze other instrument parts when practicing alone, master the sentence division of each voice; performance method, music image and levels between each part, etc. in advance. These include music history theory, work analysis, and instrument performance, even involves the learning process of psychology, it is indispensable for every student who wants to become a piano chamber music player or piano accompanist.

For orchestral students, because they often need to participate in the cooperation as a part of the band or ensemble, most of the cooperation experience is relatively rich, but also because of this monophonic characteristic, it is easy to cause these orchestral students to only practice their parts during their usual practice, while ignoring the integrity of other parts and works, and it is easy to have a strong melody, not sensitive enough to longitudinal harmony, can't balance with other parts, so for students learning chamber music performance, must clearly understand where he is in the ensemble, and the role it should play in such a position, we should recognize the characteristics of each instrument in the voice, including score reading; harmony analysis should be systematically studied in chamber music cooperative learning.

As we can be seen, piano chamber music cooperative learning is very important and necessary for piano and all orchestral students.

1.2. Differences in chamber music teaching in Europe and China

Because I am studying chamber music in Europe now , according to my understanding and discovery , most countries with well-developed classical music abroad attach great importance to the education and cultivation of chamber music. Like Europe and the United States, including most Russian music schools, specialize in teaching chamber music as a required course in the bachelor level, and started a special chamber music major from the master level, and offer many related courses. For me, I will study the duet, trio and quartet courses at the master degree. In our academy, has a

professional piano chamber music teacher to responsible for teaching chamber music students, the professional repertoire studied is also different from piano solo, mostly ensemble tracks with other instruments, each semester will be assigned by the school to cooperate with orchestral students. In addition, there are many important international music competitions that include chamber music performances, and many instrumental competitions have set up the "Best Chamber Music Performance Award". Such a wealth of chamber music practice activities and teaching modes have made music education in Europe and the United States cultivate many excellent chamber music performance talents, and as they are active in the world's music stage and music education, further promote the development of European and American chamber music art.

1.2.1 The current situation of learning in China

The development of chamber music has a history of one hundred years, piano chamber music is one of the important forms of chamber music, but chamber music started late in China, especially the piano chamber music. Until 1930s and 1940s, a duet of piano and flute created by Zhao Yuanren's (1892.11.3—1982.2.24)"Song without Words" appeared in China. The education of major domestic colleges and universities attaches great importance to the cultivation of individual solo ability, in some master classes, many performers will point out the obvious lack of music literacy among Chinese students, the reason is that the Chinese piano teaching emphasizes solo and despise the educational philosophy of cooperation, the Chinese music industry has insufficient awareness of the necessity of piano chamber music development, inadequate understanding of the relationship between piano solo and cooperation. Although solo is the basis of all performance situations, players must master the very good solo technique, but solo technique is also narrow, some students often show off their skills and have no sense of cooperation, the music played is boring and lacks

emotional expression. During my study in European, I found that in the training of piano chamber music, when the piano is played with several musical instruments, it is required that all musical instruments must achieve harmony in harmonious, fit tones, unity of rhythm, and consistent performance of musical colors, therefore, the training of piano chamber music allows piano players to realize their own shortcomings and problems that may be overlooked in normal practice, this will improve the piano player's mastery of pitch, timbre, rhythm, and musical color, it can also cultivate the player's sense of cooperation and ability, then improve the piano player's music literacy and overall quality.

However, the current situation of piano chamber music cooperation has been greatly improved compared with before, especially for piano students, in the most of music conservatory in China, most music colleges have established piano art instruction majors at the undergraduate or graduate degree, the Central Conservatory of Music, Shanghai Conservatory of Music, China Conservatory of Music and Xinghai Conservatory of Music all offer piano chamber music courses as compulsory courses for undergraduate students in the piano department, the cooperation category not only ranges from vocal music to instrumental duet, to piano trio, etc. The requirements for performances have gradually expanded from the classicist period to all musical styles, it can give students more exposure to chamber music training.¹ However, the Chamber Music and Piano Art Instruction majors are still just starting new majors in China, In most conservatory and colleges' music departments, it's not fully popularized yet, and still not taken seriously by most students. Through interviews and research with Chinese students, I came to a conclusion, even now most students still believes that learning solo is the most important things, he think when people lack their piano solo skills therefore to choose chamber music instead, but he don't know that learning chamber music requires higher professional requirements for players. Unfortunately,

¹ Zhu, Mei. (2013) The Practice of Teaching Chamber Music in Higher Professional Music Colleges, Xinghai Conservatory of Music, page 162-166,Guangzhou, China

this is not his opinion alone, chamber music is still not valued by most students. The piano chamber music subject, who needs to be completed in cooperation with orchestral instruments, is more difficult to develop due to its strong professionalism. “Accompaniment is by no means a second-class citizen, we should pay attention to the cultivation of collaborative ability, this is essential for musicians, Chinese music academies should also improve the setting of such courses. At present, our emphasis is still lacking.”²

Because my bachelor degree was completed at Sichuan Conservatory of Music in China, and i studied in Lithuania at the master degree. Throughout the entire learning process, from the perspective of the education I received, combined with Chinese and Western perspectives, there are still many problems in the teaching of chamber music in China:

A. Students do not pay enough attention to piano chamber music

Through my interviewed with Chinese pianist’s student, most students think when people lack their piano solo skills therefore to choose chamber music instead, many Chinese students sometimes play some chamber music just because of they are interested, or because a friend who is in orchestra needs help to play the duet with piano, they started practicing just a week before the performance. They think these repertoires are different from their professional solo repertoire, and they can just play it. Just match the rhythm with the partner; just let the piano parts followed like accompaniment, many students in orchestral instruments only pay attention to their own performance skills when they are performing, and rarely pay attention to other voices, even watch the score once in the whole process.

B. There are too many students but insufficient teachers

During my bachelor degree study, our department has more than 200 students, the number of the students is too large and the level is uneven, the piano department did not study piano accompaniment courses, we only have one course on improvisational

² Ye, Liu. (2016) our piano age, Beijing, China, [viewed: 2020-12-20]

accompaniment, and only one year of study time, students cannot access a large number of works and long-term cooperation training, large numbers of people cannot be taught in groups, teaching can only be done in the form of collective teaching, and teachers cannot guide every student.

1.2.2 Suggestions for the development of piano chamber music teaching in China

A. Improve the curriculum

I really hope that universities in China can set the courses of piano accompaniment and piano chamber music as compulsory subjects for piano specialized. Most piano students do used to listening and cooperating with others, they can learn how to cooperate with vocal students in the first, compared to cooperation with musical instruments, vocal works are small, as an accompanist of vocal music, it will have time to listen to the singer's voice, so they should learn to cooperate with vocal students at first. Because instrumental accompaniment is relatively complicated, the piano accompanist needs to be more focused on listening, so based on the ability to cooperate with vocals, students can be exposed to piano trio, quartet, etc.

B. Establish a correct understanding

Students who are study in piano specialized should truly realize the value and significance of piano chamber music courses, piano performance is generally based on solo works, long time to practice in solo is not conducive to the cultivation of students' collective awareness of cooperation, is very important to set of piano chamber music courses, it can enhance students' team consciousness and collaboration ability, it can also broaden students' understanding of various aspects of the field of music, and cultivate students' good performance literacy.

C. Hold a concert and enjoy the stage

Chamber music was originally a form for performers to share music in their leisure time, chamber music is also called "music among friends". During my master degree

study time, there are many student concerts in the academy every semester, even during the epidemic this year, also held the concert online. Personally speaking that major colleges and universities in China should also provide more performance opportunities for students, this can not only cultivate students' teamwork ability, but also stimulate students' enthusiasm for the form of cooperative performance, it is also possible to deepen the Chinese public's understanding of piano chamber music through chamber music concerts, make piano chamber music have a better development future in China.

1.3 The basic steps for the completion of piano trio works

When you get a piece of chamber music, the first thing you need to do is to understand it from a macro perspective. For example, Toru Takemitsu's "between tides" which I will write about later, this piece is composed of three musical instruments, which means that there are at least three people playing, in addition to their own playing habits, players will inevitably have deviations in their understanding of the same piece, so when analyzing and performing works, is must have the most basic and correct sense of cooperation. No matter what kind of cooperation, the most basic team spirit is that everyone can freely express opinions or suggestions, everyone can speak freely and express their understanding of the work, but in the end, the performers must cooperate on this basis. Don't deprive the performer of the right to express his opinions just because the "task" of an instrument is small, since the composer put them together, there is a certain intention. The so-called "important" can have primary and secondary, but there is absolutely no distinction between high and low.

In the process of playing practice, in addition to being based on a sense of cooperation, pay attention to the way each instrument is played and the performance constraints of each instrument, the materials used for musical instruments are different in nature and have a direct connection with the sound effects, should be

aware of this in practice and mutual running-in, the performance will be perfect.

The performers need to understand the relative objective factors such as the creative background of the work, the author and the analysis of the chart, and these will affect the performers' understanding of the work.

The basic steps in the performance of chamber music works start from the independent practice of each part, before that, it's best that everyone can unify the audio version, when I was studying Mendelssohn's Viola Sonata in c minor in the first semester, because it's not unified to the audio version in the practice alone, so when rehearsing, there are differences in the understanding of speed, it's best for everyone to unify the audio version, so as to avoid unnecessary troubles during the ensemble. After unifying the sound version, it is time to practice independently, when practicing, it should practice strictly according to the chart like practicing solo performance, where there are rests and where other musical themes appear, focus on the intersection of voices as a whole.

After practicing the parts, it should be practicing together, tuning is the first step of the ensemble. The standard tone of the piano trio is based on the piano's A, but most pianos don't have precise pitch, and string instruments that are easy to tune at this time should adjust their pitch to the piano, in the process of practicing, it is also necessary to judge whether to re-proof according to the sound effect, at the concert, it is possible to proofread again if necessary after each movement.

In the cooperative practice, the first thing to do is to accurately align the voice with the voice, playing at a slower speed with expression, this way can well avoid the false sense of music brought by rough music during cooperation, if only pursue the performance of speed, it will lead to the final failure of the work. The problematic part can be marked first, after the whole is closed, the marked areas will be picked out and resolved, most of the reasons for failure are often affected by skill and rhythm, in terms of rhythm, the piano sometimes corresponds to the rhythm of other instruments irregularly, or the player is easily influenced by other parts, to solve this problem, in addition to practice, it is also necessary to memorize

the scores. Although chamber music does not require memorization, but in some passages where the sound type is denser, the speed is faster, and the technique is difficult, in this time you should pay attention to other instruments and perform accurately, recitation is the most direct and effective method. When a piano player is playing chamber music or other instrumental accompaniment, visual attention mainly observes three parts: The keyboard, sheet music and collaborators. Therefore, the piano player memorizes the more difficult passages and can save the observation point of the score, in this way can make you focus your thoughts on the keys, when observing other players, just need to observe the collaborator at the point where the key ports are connected or where the speed is faster. in this way, it can achieve real tacit cooperation.

After solving common technical problems, it is necessary to run in details such as breath, timbre and strength, the process of running in some songs even exceeds the time of practicing alone, the success of the music depends on whether it is handled properly.

The breathing effect of music and the connection between the various movements, changes in speed, between phrases, crescendo and diminuendo, etc. can be said to everywhere. breath is literally understood as the transformation of gas, in performance, the role of breathing outside of physical skills is to drive music and predict the audience, the urgency of breathing is materialized in the chest cavity to tell the collaborator to alternate speed, all these tacit understandings come from the usual practice, the coordination of the body and music tips also need to have a certain understanding of the collaborators.

From my experience, I played with violinists from the beginning, because the violin is a singing melody instrument, the sound is very expressive, and the effect is relatively high-pitched, the piano is not as melodic as the violin, therefore, when playing together, the piano should make up for the insufficiency of the bass in the string, and to show the characteristics of a harmonic instrument. In terms of strength, pianos are inherently louder than other instruments, It's very important to grasp the

strength when is in performing, especially when working with bass instruments, the good players are not just explosive, it also needs to have a delicate and gentle singing ability, and it can be extremely penetrating in very weak sentences.

The performer also needs to have a certain adaptability and stage experience. The most common stage accident is that the concert does not fit together, there are many reasons for accidents, most of the time the performer is not focused, and play wrong tone, wrong rhythm, etc. In order to avoid musical errors, occasional mispronunciation during collaboration can be ignored, if you lose the rhythm because of the wrong tone, it's not worth the candle, if the rhythm is not closed, get ready to enter correctly before the next phrase arrives. For example, in the performance, the piano parts are relatively dense due to the sound pattern, if there is a rhythm error, in order not to affect the overall rhythm, the piano should discard unimportant notes and return to the original speed in time to keep up with the rhythm; There is also a situation where the piano part has already been played, but the other voice players did not show up in time, at this time, the piano can't stop, have to continue playing, you can also play it again at the appropriate joint. as for the wrong sound, the piano rarely pays attention to the keys when the score can be read, the most basic thing to reduce the wrong sound is to be familiar with the distance between the keys, in the place of big jump, is should look at the position of hand appropriately, so as to reduce the probability of wrong sound.

1.4 The significance of learning chamber music for piano players

Based on the previous analysis, beginner piano players of piano chamber music don't have to worry about it, just follow the steps and research it. As an excellent piano chamber music player, in the end, whom can have a certain understanding of

the sounding methods of various instruments and the playing skills of other instruments, have a general grasp of the styles of chamber music works by composers in various periods, I think learning chamber music is especially suitable for piano players, because orchestral players have a lot of opportunities to participate in orchestra rehearsals, and piano is always practiced and performed alone, at most, it is only playing double piano or as accompaniment, lacking experience in chamber music cooperation and performance experience, when the piano player cooperates with other instrument players to rehearse, it can make the piano player discover problems that are difficult to find when playing solo. From a technical point of view, the piano needs to be pierced when playing because of its dense keys, which sometimes slows down the playing speed, however, other instruments do not have this technical difficulty, and will play the part naturally and smoothly. At this time, the piano player should strengthen the practice to ensure the same speed as the collaborator. From the perspective of musical performance, each performer has different personalities and performances, and they can learn from each other and learn new performance techniques, for example, string music is rich in singing, which is a good inspiration for piano. From the perspective of the score, when playing chamber music, only the piano is looking at the full score, to a certain extent, the piano plays the role of conductor and leadership, this also allows piano players to take a more objective and macro view of the overall situation when playing chamber music, and become an excellent artist.

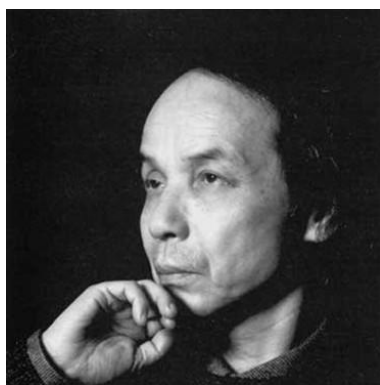
Excellent piano chamber music players change their timbre, the logic between the parts is clear, and the structure is clear, just like a dialogue from life, natural and arbitrary.

2. TORU TAKEMITSU AND HIS PIANO TRIO “BETWEEN TIDES”

2.1 Toru Takemitsu's life and creation

Japanese composer Toru Takemitsu was born in Tokyo on October 8, 1930. He is an outstanding representative of modern music in the 20th century, he moved to Dalian, China with his family a month later, and then returned to Japan. When he was young, he was conscripted and did not receive a complete education. He became interested in Western classical music in the army, after the defeat of Japan, he worked for the US Army, which gave him the opportunity to listen to classical music. He has hardly received formal music education, and almost relies on self-study to compose.

In the late 1950s, composer Stravinsky visited Japan, at that time, NHK Radio chose to broadcast some Japanese works to him, due to a mistake, the staff broadcasted the string "Requiem" by Toru Takemitsu, which was not originally planned, Stravinsky insisted on listening to the complete song after hearing it, and thought it was an



outstanding piece, and invited Toru Takemitsu to have a meal, Stravinsky got to know his music works and ideas of his music creative. Since then, Toru Takemitsu has become one of Japan's most famous composers.³ Since Takemitsu Toru learned composition, he was deeply influenced by western modern music, after the war, musical thoughts began to become active again, which had a profound

impact on the composers of the time, young composers have a great interest in emerging music creation, the works of Debussy, Olivier Messiaen and other composers had a great influence on Takemitsu's creation at that time.

³ <https://baike.baidu.com/item/%E6%AD%A6%E6%BB%A1%E5%BD%BB/1409546?fr=aladdin> [viewed: 2020-12-20]

In his life, Toru Takemitsu composed a large number of orchestral music, chamber music, concertos, instrumental music and vocal music and other musical works in various genres. In his creation, western modern music is combined with Japanese traditional music and traditional culture, incorporating traditional Japanese music and traditional cultural elements into his creations, and at the same time combining with the creative techniques of modern music to establish a unique personal style.

As an accomplished Japanese modernist composer in the 20th century, his creative personality is distinctive and his musical language is novel and unique. Takemitsu's music has been influenced in many ways, such as specific music and electronic music, Debussy and Messianic style, jazz etc. he is also deeply influenced by Japanese traditional music, and some of his works use ethnic instruments, basically his works are slow, in his works, everything in nature is often referred to as the material he used to create, flowing water, trees, rain, and wind are all used as creative materials and are named after all things in nature.

Takemitsu's works contain the meaning of "Zen"⁴, "Zen" plays an extremely important role in shaping the character of Japanese people. The ancient Japanese people still maintained their belief in natural pantheistic worship, so there is a simple sense of intimacy with natural beauty. Expressed in art, it is to have a non-decorative, non-pretentious lyrical expression, reflect a natural and free style.

Takemitsu Toru's creation is mainly instrumental music; the effect of orchestral works is quite unique, there are also some works involving electronic music technology, he is a music master who is very familiar with the essence of Eastern traditional culture and is proficient in modern Western composition techniques. "As a Japanese, Toru

⁴ It is one of the major sects of Buddhism, Zen Buddhism spread from India to Japan via China in 1192, it sparked the tea ceremony, aesthetics of simplicity, emphasize strong self-control, it can be said that Zen is the soul of Japan. **Japanese Zen** refers to the Japanese forms of Zen Buddhism, an originally Chinese Mahāyāna school of Buddhism that strongly emphasizes dhyāna, the meditative training of awareness and equanimity. This practice, according to Zen proponents, gives insight into one's true nature, or the emptiness of inherent existence, which opens the way to a liberated way of living.

Takemitsu is also influenced by the Zen culture of his own nation. He is sensitive to pitch and timbre, and the melody pattern always emerges on a semitone background."⁵ The perfect fusion of multiple cultures, formed Takemitsu's unique music style, pursue pure artistic expression skills, express personal feelings, chant the landscape, and express the pursuit of pure beauty.

2.2 The creative background of "Between Tides"

"Between Tides" is an ambitious piece for piano trio that advanced chamber musicians will certainly welcome. It was premiered at the forty-third Berliner Festwochen on 20 September 1993 by violinist Pamela Frank, cellist Yo-Yo Ma, and Peter Serkin, the foremost interpreter of Takemitsu's piano music. Eighteen minutes in length, "Between Tides" is a complex work in the form of a continuous narrative, without obvious sectional divisions. It is chamber music at its best, with passages in freely independent counterpoint contrasting with more homogenous textures. In this piece, Takemitsu has intermingled his personalized approach to abstract chromaticism with explicit tertian harmony.

"Between Tides" is the last in the lineage of Takemitsu's many works inspired by water imagery, including *Coral Island* (1962), *Garden Rain* (1974), *Rain Tree* (1981), and *Rain Coming* (1982). If some enthusiasts of modern music should find "Between Tides" conservative in its use of tertian harmony, others will appreciate its almost improvisatory character, as the composer explores freely changing chromatic contexts for the major triad. Takemitsu's musical aesthetic has evolved consistently from the abstract tonality and experimentalism found in his music of the 1960s, influenced by the post-Webern school and John Cage, toward a richly sonorous, almost neo-Romantic expressivity. "Between Tides" clearly reflects this mature style and marks a significant

⁵ XianWei Cheng: "A Preliminary Study on the Performance of "Continuous Rest" in Early Piano Works by Toru Takemitsu" 2010

addition to his late chamber works and to the piano trio repertory.⁶

2.21 The style of “Between Tides”

There is an article saying that Toru Takemitsu’s music is like "Japanese wine" in a "foreign bottle", the inside is the thinking and musical techniques of Japanese national culture, and the outside is the skilled western music theory and techniques.⁷

Takemitsu's creation can be divided into three stages, the first stage is from the 1950s to the early 1960s, this is a period of exploration and learning, influenced by Debussy, Messiaen and others, the shadow of French Impressionism can be found in many of Takemitsu's works, it was also during this period that I gradually explored and established my own unique style; the second stage is from the 1960s to the 1970s, during this period the creative techniques are more skilled; the third stage, from the mid-1970s to the mid-1990s, during this period, the signs of tonality return were obvious, and the previous avant-garde music styles gradually returned to tranquility.

"Between tides" is the third stage of work, the overall style is ethereal and illusory, between the imaginary and the reality, it is full of poetry, making people infinitely reverie, as if you are in the tides. "Between tides" just from the name, already feels poetic and see the illusory and ethereal style of Impressionism, it’s like coming to a small island off the coast in early spring, looking at the endless sea, it feels very broad, the waves are coming, it is roaring and surging; gone again, walking quietly and shyly.

⁶TIMOTHY KOOZIN: book review, notes.1997. [viewed: 2020-12-20]

<https://www.thefreelibrary.com/Between+Tides+for+Violin,+Cello,+and+Piano.-a020191742> [viewed: 2020-12-20].

⁷ Zhong Huang: The Features of Toru Takemitsu's Piano Music "Zen Wen" and Its Performance, Wuhan Conservatory of Music,2014

3. Toru Takemitsu's "Between Tides" performance cooperation issues

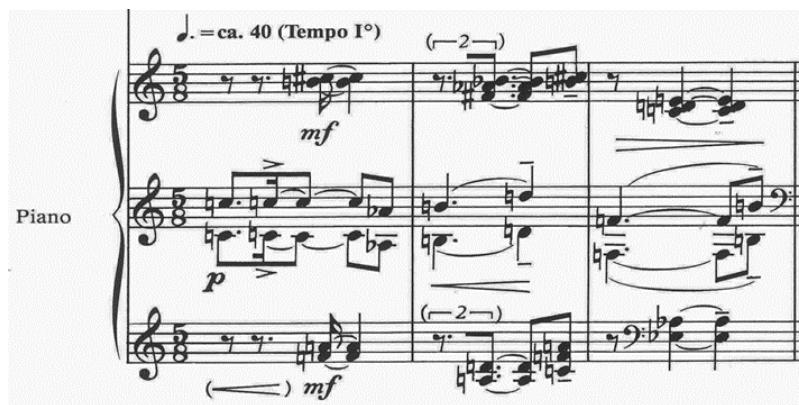
3.1 Preparation and practice before cooperation

This work was created by Toru Takemitsu in 1993, in this work, whether it is the violin part, the cello part or the piano part, the roles of the three are completely equal. However, the piano part that are usually considered "accompaniment", the technique and musicality in this chamber music work are not simple, piano player should be fully prepared, including understanding the composer and the background of creation, find video data and listen to the score, and do basic music analysis, such as speed changes, expression terms, and the most critical solo exercises.

Be careful when practicing ensemble works alone, what we practice is only part of the whole musical composition, this part sometimes is the main melody player, sometimes is the accompaniment, and also sometimes it is a polyphony with another instrument. from my own experience, when I first came into contact with chamber music, I only practiced my own part and ignored the parts of other instruments, this caused me to rehearse with my partner, the melody that I was familiar with when I was practicing alone became very strange, and I didn't know where the melody was, sometimes I don't even know where the music is going, so when we practice ensemble works alone, we can't just focus on our own part of the practice, instead, get into the habit of reading scores and sing all parts of the music in your heart at any time.

After I got the score of the "between tides", at first, I read the overall structure of the work, in the performance technique of "between tides", the piano part uses a lot of double tones to express the outstanding character, for example, as showing in example 1. At the beginning of the music, the first three bars, here you should pay special attention to the rhythm, because the piano is used as a solo and introduction, it needs to guide the rhythm of the violin and cello. if you don't pay

attention to the rhythm here, it will mislead the rhythm of the whole song when the violin and cello enter. moreover, the structure of the whole music is roughly the same, all of which are based on the piano and lead the violin and cello. The question that needs to be emphasized is violin and cello players need to keep in mind the melody of each piano solo in this piece, don't just look at the own sheet music to count the bars and beats, it can avoid if the piano player makes a mistake during the performance, when a missed measure or a wrong beat is played, other players can still appear in time in their own performance, avoid stage accident.



Example 1. Toru Takemitsu. *Between tides* 1-3 bars

As showing in example 2, when the meter is switching to 8/9, the piano needs to play a note in the first beat, at this time, violin and cello players should concentrate and place their hands where they need to be played in the first bar. The cello player has to enter after a half beat under the piano tribe, here both players should pay attention because in terms of velocity, the piano part is marked with "p" velocity. this intensity is the overall tone of the first phrase, the melody is in the cello and violin parts, here we can understand that the author is actually saying to the piano player: "You are the background, please keep a low profile." Because the piano should play "p" velocity, therefore, even if the cello is downbeat, if the piano has no sound, it is within the scope of active preparation, in this way, the embarrassment of not closing due to rushing in is avoided. Piano parts also need attention, after the first upbeat chord is dropped, the pedal should be keeping, and both hands should be ready for the next note immediately, here the player

should focus on the violin part, at this time, the piano player should observe the movements of the violin player, including the breathing of the player's body, the ready state of the right hand holding the bow and the physiological breath, because the melody of the piano part and the violin part are the same here, the volume must be controlled to a short, strong and weak like a mountain shape, the string part usually also reflects the concept of harmony, like depicting the turbulence under the calm surface of the sea.

Example 2. Toru Takemitsu. *Between tides* 1-4 bars

Then the music entered the piano solo introduction part, back to the original rhythm, the general structure of this piece is very similar, therefore, violin and cello players need to keep in mind the melody of each piano solo in this piece to avoid entering the wrong timing, in this part, the piano player will play the melody together with the cello player. It should be observing the cello player with eyes to make it exactly the same.

Next, the music enters the first climax of the whole piece, as showing in example 3, the mood of the music becomes very enthusiastic, we can imagine that if the first few bars of the tune depict the calm of the sea, then here is like depicting the turbulence under the calm appearance of the sea. In this part, the three players will play the melody together, because there is no slowdown in the previous bar for the players to prepare, players need to be highly concentrated and make eye contact, piano players should pay attention to the preparation state of cello and violin players holding their bows, the three players need to play this section very consistently and firmly, at the same time, they

[illegible]

As showing in example 4, in the 14th bar, because some of the piano notes are on holding, here the cello is played as the main melody, piano players need to hum the cello melody during practice, that make piano player accurately follow the cello melody when working together, don't just practice the own part of the rhythm, or even ignore the practice of these few bars because of the state of the tone.



26

In the next, I think it's the part of the whole song that needs more practice, here the rhythm pattern of piano and violin is four to three, this kind of rhythm pattern is very common in the whole piece, as showing in example 5, the author connects the dashed line between the violin and the piano with a three-beat last beat, signal the players should play together in this beat, afterwards, the rhythm pattern of the piano is triplet, it should be noted here that the rhythm pattern is four-on-three should except for the first beat falling together, the rest are completed in mutual interlacing, so in the last beat of the first three beats, the piano and violin need to play very consistently, the piano part is a triplet rhythm, piano players need to play very evenly. In the 18th bar, the cello enters. In this part, the three players have to play three completely different rhythm patterns, it is necessary for three players to accurately master their own rhythms, but also to take care of the other two's rhythms, and they need to work harder in each rehearsal. In this piece, the rhythm of three-to-two and four-to-three appeared many times, when rehearsing these parts, the three players should drag each other forward, rhythm should not be counted like a machine, it will destroy the rhythm and mood, it is recommended to be relatively free in the big beat.

Example 5. Toru Takemitsu. *Between tides* 17-18 bars

In terms of rhythm, starting from the 44th bar, the author began to use compound rhythms frequently, like $4/4+8/3$, $4/4+8/8$ or $8/3+16/2+16/3$, as showing in example 6, I think the piano part is very important in controlling the rhythm, the piano part is gradually strengthened from *pp* to *mf* in the 43rd bar, it should be noted here that the piano should focus on the last chord in the $4/4$ time, and the

accent should be very clear and direct, because this can be used as a reminder to the violin and cello players, the violin player can better grasp the changing rhythm. And here, the piano player is always playing chords, at this time, the focus should be on the violin and cello players, and always pay attention to the direction of the music.



Example 6. Toru Takemitsu. *Between tides* 43 bar.

Start at bar 59, as showing in example 7, the rhythm changes a lot, and here the author wrote *poco accel.* to remind the performers to speed up, because three players are playing at the same time, it is impossible for anyone to use as an introductory to shown the rhythm, therefore, it is very important to unify the speed change in the usual cooperation, the piano part is divided into four lines in here, with a slightly larger span, and most of the subsequent chords, it is recommended that the piano player can memorize the score a little, so that the attention on the score can be transferred to the keys, ensure the accuracy of the large span and the melody trend of the string part.

example 7. Toru Takemitsu. Between tides 59-62 bars

From the 104th bar, the music will lead to a big climax, at bar 107, as showing in example 8, the three players need to play very consistently, after the 106th bar, the three players need to look at each other, because whether it's a violin or a cello, it's exactly the same as the piano, pay attention to breath, timbre, color, strength, rhythm, speed, all must be completely integrated, need to perform bars 107 and 108 firmly and consistently, in the last note at bar 108, the author uses the Fermata to keep the music, this is consistent with what I said earlier, three players should focus on the other two players, and finish at the same time. They should be clean and decisive.



example 8. Toru Takemitsu. Between tides 107-108 bars

In the end of this music, as showing in example 9, piano player and cello player play arpeggios together, and will played the high-pitched melody with the violinist. Immediately, three performers in here must concentrate, echo and cooperate with each other until the last bar, the two string players should wait for the piano part to finish, make sure they breathe in unison.

N.B.P.
 P.O. (b2) (2)
 pizz.
p dolce
p
p dolce

L.B.P.
 poco i.p.
 197
p
 arco
p
pp
 N.B.P.
 P.O. (b2) (2)
p
pp
p
p
pp

example 9. Toru Takemitsu. *Between tides* 196-200 bars

Conclusion

1. In chamber music, cooperation is the foundation. First of all, the performance level of several players should be quite same, their personalities also need to be brought together in the process of getting along.

2. The performance process emphasizes the overall effect, it does not rule out the need to show individual characteristics in some cases, but as far as the whole show is concerned, too prominent is affecting the overall effect, therefore, in the performance process, we should emphasize the unity of personality and integrity.

3. Chamber music players must be familiar with the entire performance; they are not only familiar with own performance section, should remember the paragraph of others, and appreciate the performance of the partners. The core of piano chamber music performance is cooperation between players, so learning and practice about cooperation, it is essential for students learning to play piano chamber music.

4. Japanese composer Toru Takemitsu is an outstanding representative of modern music in the 20th century, his creative personality is distinct, freshness of the times, “Between Tides” is an ambitious piece for piano trio that advanced chamber musicians will certainly welcome, “Between Tides” is the last in the lineage of Takemitsu's many works inspired by water imagery, is clearly reflects this mature style and marks a significant addition to his late chamber works and to the piano trio repertory.

5. Thus it can be seen, one of the most important processes in piano chamber music performance during cooperative practice, in order to achieve the balance and unity of the whole work the collaborators of piano chamber music only listen to each other learn from each other and imitate each other in cooperation.

6. In China, due to the performance of piano chamber music, both teaching and music started very late, I hope that through this article, the majority of music lovers can have a better understanding of piano chamber music works, provide reference for future Chinese piano chamber music creation and performance.

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APPENDIX

Toru Takemitsu. Between tides

武満 徹



ヴァイオリン、チェロ、ピアノのための

ビトウーン・タイズ

10/9627
+ 28 Stimmen

TORU TAKEMITSU BETWEEN TIDES

for violin, cello and piano

SJ 1091

Piano

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ZB/N 81246

 **SCHOTT**

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ヴァイオリン、チェロ、ピアノのための《ビトゥイーン・タイズ》は、ベルリン・フェスティヴァルの委嘱によって作曲され、パメラ・フランク、ヨー＝ヨー・マ、ピーター・ゼルキンに捧げられている。

1993年9月20日、ベルリン芸術週間で、パメラ・フランクのヴァイオリン、ヨー＝ヨー・マのチェロ、ピーター・ゼルキンのピアノによって初演された。

演奏時間——18分

"Between Tides" for violin, cello and piano was commissioned by the Berliner Festspiele and is dedicated to Pamela Frank, Yo-Yo Ma and Peter Serkin.

The first performance was given by Pamela Frank, violin; Yo-Yo Ma, cello and Peter Serkin, piano at the 43rd Berliner Festwochen on September 20, 1993.

Duration: 18 minutes

ABBREVIATIONS:

c.v.	= con vibrato
n.v.	= non vibrato
N.B.P.	= Normal bow pressure
L.B.P.	= Light bow pressure
s.p.	= sul ponticello
s.t.	= sul tasto
P.O.	= Position (or Play) ordinary
l.v.	= Let vibrate

Between Tides

for violin, cello and piano

Violin

Cello

Piano

♩. = ca. 40 (Tempo I°)

poco riten. short

p

short

p

mf

p

mf

p

poco riten. short

più p

5 in Tempo

N.B.P.

L.B.P.

p

p

in Tempo

(r 2 —)

p

mf

R.H.

L.H.

poco mf

mf

p

poco mf

p

Red.

Red.

Red.

Red.

9 *poco sosten.* *poco riten.* in Tempo

poco mf *f* *mf*

N.B.P. *poco sosten.*

poco mf *f* *mf*

poco sosten. *poco riten.* in Tempo

p *p* *poco mf*

poco mf *f* *mf*

p *poco mf*

Red. Red. Red. Red.

13 *poco riten.* in Tempo

p *mf* *poco sf p* *poco* *poco mf*

poco riten. in Tempo

p *più p* *pp* *p* *poco mf* *più p*

(Red. /)

17 *poco stringendo*
s.p. *p* *poco mf* *mf* *mf*
III (♯2) (♯2) P.O. *poco rall.* (♯2)

poco stringendo. 3 3 3 *poco rall.*

p *poco mf* *mf* *mf*

[illegible]

23

poco riten.

in Tempo
Tranquillo

P.O. *p*

L.B.P.
Tranquillo P.O. *poco p mf p*

poco più p

poco più mf

poco più p

p *mf* *p*

poco mf *poco f* *p*

p *poco*

26

as echo L.B.P. *poco p mf p*

N.B.P. *mf pp*

N.B.P. *poco p mf p*

più p

mf *3*

mf

simile *p* *mf*

poco mf

29

poco riten. ← $\text{♩} = \text{♩}$ → *in Tempo*

L.B.P. (4♯) (4♯) III

pp

p *mf* *p* *mf* *p* *pp*

poco riten. ← $\text{♩} = \text{♩}$ → *in Tempo*

p *pp* *più p* *p*

32

N.B.P. *p*

poco riten. *as echo* *pp* III

Slightly slower $\text{♩} = \text{ca. } 52$

p *poco* *mf* *3*

N.B.P. *p* *as echo* *pp* *trem.* *s.p.* *arco ord.* *3* *poco* *mf* *p* *3*

poco riten. *Slightly slower* $\text{♩} = \text{ca. } 52$

p *poco* *mf* *p*

pp *p* *pp*

35

n.v.
s.t.

short

P.O.

p

p

5

short

9

5:4

P.O.

s.t.

p

poco mf

3

3

short

2

3:2

p

mf (*>*) *p*

poco (*p*)

poco

3:2

poco mf

38

poco riten.

Tempo I°
(♩. = ca. 40)

p

mf

p

P.O.

p

mf

p

pp

poco riten.

Tempo I°
(♩. = ca. 40)

mf

p

pp

p

mf

p

mf

41

$\leftarrow \text{♪} = \text{♪} \rightarrow$

p *p*

Harm. ord.

p *pp* *poco mf*

$\leftarrow \text{♪} = \text{♪} \rightarrow$

p

mf (*mf*) *pp* *poco mf*

44

poco mf *p* *pp* *p*

(*b₂*)

p *p* *poco sfz*

leggiere

p *mf* *p*

p (*mf*) *poco mf*

47

mf *poco mf* *p* *poco riten.* *in Tempo* *p* *poco*

mf *pizz.* *p dolce* *I* *arco* *p* *poco*

mf *poco riten.* *poco mf* *in Tempo*

poco f *p* *p* *poco*

50

simile *flautando* *p* *loco* *P.O.* *pp*

simile *flautando* *p* *loco* *P.O.* *pp*

pp *p* *pp*

simile

53 flautando ----- loco poco riten. short

flautando *pp* ----- loco short

pp *p* *l.v.* *poco riten.* *short*

poco mf *p*

sotto voce *pp* 3

pp *Red.*

57 in Tempo poco accel.

pp cresc. gradually ----- (*mf*) ----- *f*

pp cresc. gradually ----- (*mf*) ----- *f*

in Tempo poco accel.

pp cresc. gradually ----- (*mf*) ----- *f*

f *Red.*

in Tempo

60

f *poco f* *mf*

poco f *mf* *mf* $\frac{3}{2}$ *mf*

II (2) III II (2)

(3+2+3) (3+2+3) (3+2+3)

in Tempo

f *dim. gradually*

f

(3+2+3) (3+2+3) (3+2+3)

63

lontano

poco
riten.

in Tempo

p *poco poco* *f* *mf* *pp* *p*

p *poco poco* *f* *mf* *pp* *p*

II III I II

(3+2+3) (3+2+3) (3+2+3)

più p *pp* *poco mf* *f*

p *poco poco* *f* *mf* *poco f*

poco mf *f*

(3+2+3) (3+2+3) (3+2+3)

in Tempo

poco
riten.

poco riten. - - - - -

66

in Tempo

poco
riten.

poco riten. - - - - -

poco mf *f* *p* *più p* *ppp* *p* (*pp*) *pp* *p* *pp*

69

-----in Tempo

trem. *ppp* *mf* *p* *poco mf*

arco ord.

espr. *pp* *mf p* *poco mf* *pp* *poco mf* *p*

s.p. trem. arco ord.

-----in Tempo

pp (*pp*) *p* *pp* *poco mf* *p*

75

75 $\leftarrow \text{half note} = \text{half note} \rightarrow$ in Tempo

Violin I: *p*, *poco mf*, *mf*, *p*, *poco mf*

Violin II: *arco*, *ord.*, *p*, *poco mf*, *mf*, *p*, *poco mf*

Tempo: *in Tempo*

Key signature: D major

Measures: 75, 76, 77, 78, 79, 80, 81

Rehearsal mark: II

Dynamic markings: *p*, *poco mf*, *mf*, *p*, *poco mf*

Performance instructions: *arco*, *ord.*

78

poco riten. $4''-5''$ *short* *in Tempo* 9 (in 3)

p *mf* *p* *mf*

p *mf* *p* *mf*

poco riten. *short* *in Tempo* 9 (in 3)

p *mf* *p* *mf*

p *mf* *p* *mf* *pp* *p* *poco* *mf*

Red. *Red.*

81

pp *p*

poco *mf* *p* *pp* *poco* *mf*

Red. *Red.* *Red. (ad lib)*

84

Andante

p *mf* *p* *p*

p *poco* *mf*

6 : 4

8va

p

mf *p* *p*

7(3+2+2)

7(3+2+2)

7(3+2+2)

7(3+2+2)

87

poco mf *p* *poco riten.* *in Tempo* *p*

poco mf *p* *poco riten.* *in Tempo* *p*

p *mf* *p* *p* *pp* *p*

90 (in 2)

poco f p

p poco mf p

(in 2)

poco f p

s.p. trem. P.O. (4/4) ord. trem. poco mf molto dim.

(in 2)

mf p

p

poco mf

più p

94 (in 3)

(\flat°) (\sharp°)

$\leftarrow \text{♪} = \text{♪} \rightarrow$

p

s.p.

poco

p mf

P.O. (\flat°)

(in 2)

(in 3)

arco ord.

mf

pp

(in 2)

II

I II I

pp

(in 3)

$\leftarrow \text{♪} = \text{♪} \rightarrow$

(in 2)

p poco mf

p

98

p *p* *mf* *p*

mf *p* *mf* *p*

mf

poco mf

p

101

pp *mf* *p* *p* *L.B.P.*

p *p* *p* *L.B.P.*

p *mf* *p* *mf* *p*

p *pp*

[illegible]

[illegible][illegible]

♩ = ca. 60 (♩. = ca. 40)

117 (in 3)

p *poco mf* *poco* *mf* *p* *poco riten.* *in Tempo* *G.P.* *flautando* *pp*

(in 3)

p *poco mf* *p* *poco mf* *p* *G.P.* *flautando* *pp*

♩ = ca. 60 (♩. = ca. 40)

(in 3)

poco mf *poco riten.* *in Tempo* *G.P.* *(sf in p)* *pp* *Red.*

120

P.O. (♯2) (♯2) (♭2) (♭2) *pp* *Harm. III* *p* *G.P.* *7(3+2+2)*

P.O. *pp* *Harm. II* *p* *G.P.* *7(3+2+2)*

L.H. *pp* *poco* *p* *poco* *G.P.* *7(3+2+2)*

123

riten. — — — — —

7/8 (3+2+2) 8/8 (3+2+3) 3/8 5/4

poco mf *f* *mf* *p*

p cresc. *mf* *poco f* *f* *poco mf* *pp*

poco mf *f* (Ped. 1/2)

in Tempo

126 (♩ = ca. 60)

poco riten.

in Tempo

5/4 4/4 3/4 4/4

p *mf* *poco mf* *poco riten.* *L.H.* *in Tempo*

p *mf* *poco mf* *poco f* *pp* *p*

(Ped.) *poco f*

in Tempo

129

poco riten.

(♩ = ca. 60)

*sostenuto**vividly*

(12)

*poco mf**p**mf**vividly**p**poco mf**poco riten.**p*

in Tempo

(♩ = ca. 60)

*vividly**p**p**sostenuto**p* (—)*poco mf**p*

Slightly faster

(♩ = ca. 60)

132

*poco riten.**short**poco mf**p**mf**short**p**poco mf**p*

Slightly faster

short (♩ = ca. 60)*poco riten.**più p**p**p*

135

Slower (Tempo I°)

♩. = ca. 40

poco f

più p

mf

pp

p

poco mf

s.p.

P.O.

Slower (Tempo I°)

♩. = ca. 40

mf

p

mf

poco mf

p

pp

più p

poco mf

138

Slightly faster

♩. = ca. 60

p

p

poco mf

pp

s.p. trem.

poco (♩) arco

riten. II = ord.

Slightly faster

♩. = ca. 60

p

poco mf

p

pp

poco riten.

l.v.

(2ed.)

in Tempo

(♩. = ca. 60, ♩ = ca. 90)

141 ← ♩ = ♩ →

s.p. P.O.

pp *poco mf* *pp* *mf*

poco mf *pp* *pp* *mf*

in Tempo
(♩. = ca. 60, ♩ = ca. 90)

← ♩ = ♩ →

pp *pp* *mf* *f*

pp *pp*

145

(rall.)
slow down

Slightly slower again
♩ = ca. 60

p *poco f* *p* *p*

p *poco f* *p* *p*

(rall.)
slow down

Slightly slower again
♩ = ca. 60

più p *p* *p*

p dolce *p* *p*

p *poco f* *p*

[illegible]

154

poco riten. **in Tempo** *flautando*

G.P. P.O. (♯ \dot{e}) (♯ \dot{e}) (b \dot{e}) (b \dot{e})

poco mf \Rightarrow *p* \Rightarrow *pp* \Rightarrow *pp*

G.P. *pp* *pp*

poco riten. **in Tempo**

(*sf* in *p*)

G.P. L.H. *pp* *pp*

poco mf *p* *pp*

Red.

157

Harm. III *p* *G.P.* *Slightly slower* $\text{♩} = \text{ca. } 48$ *pp*

Harm. II *p* *G.P.* *pizz.* *l.v.* *pp dolce* *p*

Slightly slower $\text{♩} = \text{ca. } 48$

G.P. *poco* *poco* *pp* *p*

160

L.B.P.

p

(L.B.P.)

p *poco mf* pizz. L.B.P.

p *arco* *più p* *pp* *p*

pp

poco mf

poco mf *più p*

163

N.B.P.

pp

L.B.P.

p

N.B.P.

(b[♭]) (h[♯])

p

pizz. *l.v.*

pp *p* *p* *p*

p

pp *p* *p* *p*

Tempo I°

(♩. = ca. 40)

166 L.B.P.

p

l.v.

Tempo I°

(♩. = ca. 40)

p *mf* *p*

p *mf* (*mf*)

mf

170

N.B.P.

p *p* *poco mf* *p*

Harm. ord. (*b*)

arco *p* *pp* *poco mf* *p* *p*

pp *poco mf* *p*

173

173

pp *p* *mf* *poco mf*

pp *p* *sfp* *mf*

leggiere *p* *mf p* *mf*

più p *p* *poco mf* *poco f*

175

poco riten. *p* *poco* *simile*

pizz. *III* *IV* *III* *II* *I* *arco* *p* *poco* *simile*

dolce *poco riten.* *poco mf* *in Tempo*

p *p* *poco* *simile*

178

flautando ----- loco

P.O.

p *pp*

flautando ----- loco

p *pp*

pp

p *pp*

pp

181

----- loco

poco riten. *short*

p *l.v.* *poco riten.* *short*

poco mf *p* *short*

sotto voce *pp*

3

Leg.

184

in Tempo

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a 2/4 time signature. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The dynamics are marked *pp* (pianissimo) and *mf* (mezzo-forte). The tempo is marked *in Tempo*. The key signature has one flat (B-flat). The measure numbers 184 and 185 are indicated at the beginning and end of the system respectively.

pp cresc. gradually - - - - - (*mf*) - - - - -

pp cresc. gradually - - - - - (*mf*) - - - - -

in Tempo

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a 2/4 time signature. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The dynamics are marked *pp* (pianissimo) and *mf* (mezzo-forte). The tempo is marked *in Tempo*. The key signature has one flat (B-flat). The measure numbers 186 and 187 are indicated at the beginning and end of the system respectively.

pp cresc. gradually - - - - - (*mf*) - - - - -

186

poco accel.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a 2/4 time signature. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The dynamics are marked *f* (forte). The tempo is marked *poco accel.* (poco accelerando). The key signature has one flat (B-flat). The measure numbers 188 and 189 are indicated at the beginning and end of the system respectively.

f - - - - - *f*

poco accel.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a 2/4 time signature. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The dynamics are marked *f* (forte). The tempo is marked *poco accel.* (poco accelerando). The key signature has one flat (B-flat). The measure numbers 190 and 191 are indicated at the beginning and end of the system respectively.

f - - - - - *f*

Red.

in Tempo

f dim. gradually –

191

poco riten.

Slightly slower
♩ = ca. 48

L.B.P.

pp *p* *pp* *p*

pizz. *lv.* *lv.*

pp dolce *p*

poco riten.

Slightly slower
♩ = ca. 48

più p *pp* *pp*

p *poco mf*

pp *p*

194 (L.B.P.)
s.t. 3

N.B.P.
(b²) (2)

P.O.

p *poco mf* *pizz.* *arco* *L.B.P.* *pizz.* *p dolce*

p *più p* *pp* *3:2* *3:2* *p*

poco mf *più p*

p

p dolce

197 L.B.P.
poco s.p.

N.B.P.
(b²) (2)

P.O.

p *p* *arco* *p* *pp*

p (*—*) *p* *pp*

p *p* *pp*