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**Title**

Trio

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# *Trio*

for string quartet

**Yu-Chun Chien**

(2018)



**Regarding the Composition:**

The composition *Trio* for string quartet was written for the Iceberg New Music concert, and is dedicated to the Mivos Quartet. Inspired by the nature of the instrumental combination in a string quartet – three kinds of instruments as violin, viola and cello – the piece centers around the number “three,” on the basis of which the musical content and the formal structure is established. The piece also explores a sonic world which is not only created by the instruments themselves but is triggered by the essential movements as well as the surroundings.

**Regarding the Performance:**

Regarding the seating: face to the audience, from right to left is violin I, violin II, viola and cello.

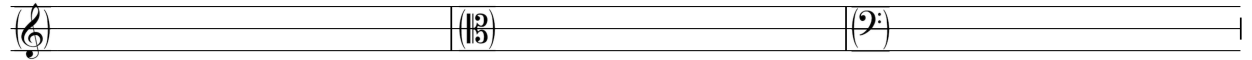
The performers need to play from the printed parts.

Each part shall be included 33 sheets of paper.

A separate sheet of paper is clipped on each music stand.

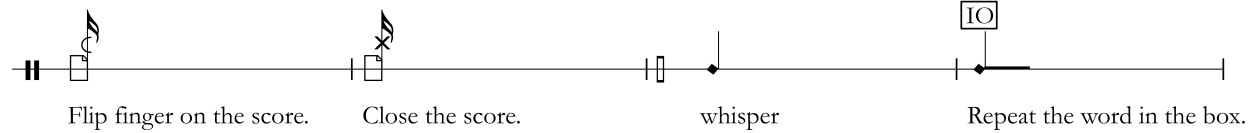
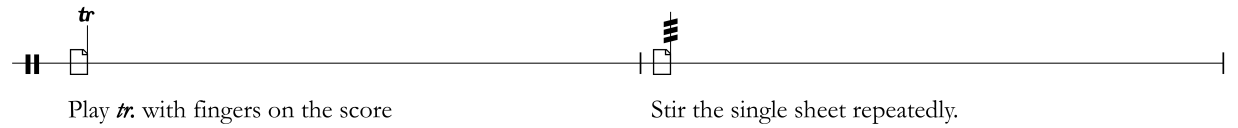
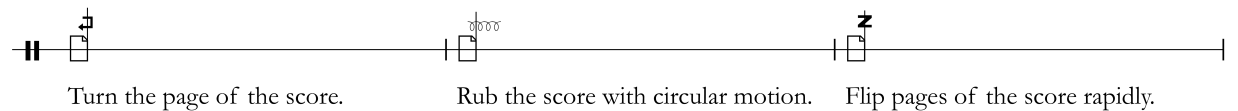
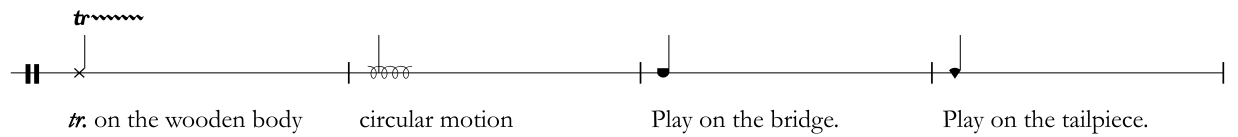
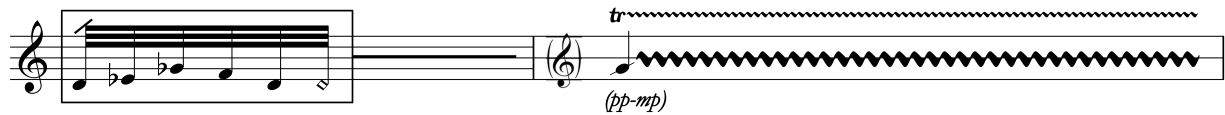
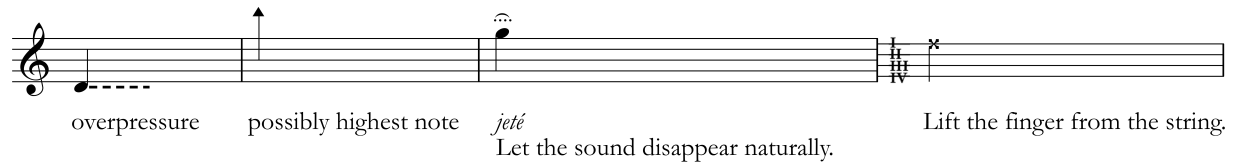
The spoken words included in the music are pronounced in German.

**Regarding the Staves:**



Three lines of the staff indicate the playing position of the instrument: top to bottom, high to low.

**Regarding the Notation:**



**P:** press the strings fully

**T:** touch the strings lightly

**O:** open strings

**f:** fingerboard

**b:** bridge

**bb:** behind the bridge

**mst:** molto sul tasto

**st:** sul tasto

**ord:** ordinario

**sp:** sul ponticello

**mstp:** molto sul ponticello

# Trio

Yu-Chun Chien

♩ = 66

4  
4

3  
4

Violin I  
Violin II  
Viola  
Violoncello

ppp p pp

tr

tr

tr

tr

pp

pp

Vln. I  
Vln. II  
Vla.  
Vc.

4 (tr)

cl P

pp mp

(tr)

pp mp

clb bb

mp

tr

cl P

pp mp pp

pizz. bb

mp

tr

pp mp pp

tr

3

p <

Musical score for measures 8-11, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings (pp, mp, mf), articulation (tr, pizz.), and performance instructions (T, slide). Measure numbers 8, 4, and 5 are indicated at the top.

Musical score for measures 12-15, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings (mf, pp, mp, p, mf), articulation (tr), and performance instructions (pizz., cl ord, T, O, 1/2clb, II/III, I/II). Measure numbers 12, 4, and 5 are indicated at the top.





20  $\frac{2}{4}$  pizz. II I II I II I II I  $\frac{4}{4}$  II I II I II I II I

Vln. I *mp*

Vln. II *mp* arco mst *p*

Vla. *mf* *mp* *pp* arco mst

Vc. *mp* *mf* *mp* clb 5 5 5 5

23 arco sp st 1/2clb st sp 3 4 I/II 2 4

Vln. I *p* *f* *mf* *f*

Vln. II *f* *mp* *f* msp pizz. II I II I II 1/2clb st sp I/II

Vla. *f* *mp* *f* msp 1/2clb ord II/I 6 6 6 6 6 6

Vc. *f* *mp* *f* 1/2clb ord III/IV 5 5 5 5 5 5

26

Vln. I

Vln. II

Vla.

Vc.

1/2clb ord

clb cl mst

6 4 3

*mp* *pp* *ppp* *p* *pp*

1/2clb sp

st

clb st

mst

5 5 6 6

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

pizz.

*f* *mf*

pizz.

cl mst

*f* *mp*

29

Vln. I

Vln. II

Vla.

Vc.

arco mst II

clb bb

arco bb

1/2clb mst → sp

clb sp

arco I

arco mst I

ord mst I/II

6 4 5

*ppp* *p* *ppp* *p* *ppp* *mp* *ppp*

*♩* = 66

mst II/III tr

6

32  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Vln. I  
 (tr)  $\xrightarrow{\text{st}}$   $\xrightarrow{\text{mst}}$   $\xrightarrow{\text{II/III}}$   $\xrightarrow{\text{ord}}$   
*mp*  $\xrightarrow{\text{pp}}$   $\xrightarrow{\text{mp}}$

Vln. II  
 II/III  $\xrightarrow{\text{mst}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{mst}}$   $\xrightarrow{\text{II/III}}$   $\xrightarrow{\text{ord}}$   $\xrightarrow{\text{mst}}$   
*pp*  $\xrightarrow{\text{mp}}$   $\xrightarrow{\text{pp}}$   $\xrightarrow{\text{mp}}$   $\xrightarrow{\text{pp}}$

Vla.  
 I/II  $\xrightarrow{\text{mst}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{mst}}$   $\xrightarrow{\text{I/II}}$   $\xrightarrow{\text{ord}}$   $\xrightarrow{\text{mst}}$   
*pp*  $\xrightarrow{\text{mp}}$   $\xrightarrow{\text{pp}}$   $\xrightarrow{\text{mp}}$   $\xrightarrow{\text{p}}$

Vc.  
 I/II  $\xrightarrow{\text{mst}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{mst}}$   $\xrightarrow{\text{I/II}}$   $\xrightarrow{\text{ord}}$   $\xrightarrow{\text{mst}}$   
*pp*  $\xrightarrow{\text{mp}}$   $\xrightarrow{\text{pp}}$   $\xrightarrow{\text{ppp}}$   $\xrightarrow{\text{mp}}$

35  $\frac{3}{4}$   $\frac{5}{4}$

Vln. I  
 $\xrightarrow{\text{st}}$   $\xrightarrow{\text{sp}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{mst}}$   
*pp*  $\xrightarrow{\text{mf}}$   $\xrightarrow{\text{p}}$   $\xrightarrow{\text{mf}}$   $\xrightarrow{\text{pp}}$

Vln. II  
 $\xrightarrow{\text{sp}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{mst}}$   
*mf*  $\xrightarrow{\text{pp}}$

Vla.  
 $\xrightarrow{\text{sp}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{mst}}$   
*mf*  $\xrightarrow{\text{pp}}$

Vc.  
 arco  $\text{II I II II I I II}$   
 $\xrightarrow{\text{mst}}$   $\xrightarrow{\text{ord}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{sp}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{sp}}$   $\xrightarrow{\text{st}}$   $\xrightarrow{\text{mst}}$   
*pp*  $\xrightarrow{\text{mp}}$   $\xrightarrow{\text{pp}}$   $\xrightarrow{\text{mf}}$   $\xrightarrow{\text{p}}$   $\xrightarrow{\text{mf}}$   $\xrightarrow{\text{pp}}$

♩ = 66

39  $\frac{5}{4}$  sp I/II 7 8  $\frac{1}{2}$ clb sp → st 4 4 pizz. 8va 7 3 4

Vln. I

Vln. II

Vla.

Vc.

*mp* *p* *p* *mp*

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

*mp* *pp* *mf* *mp*

*pp* *mp*

1/2clb sp  
clb ord  
arco st → sp  
pizz.  
clb bb  
1/2clb  
arco

42  $\frac{3}{4}$  arco st → sp ord 7 8 pizz. 5 8 3 8

Vln. I

Vln. II

Vla.

Vc.

*mf* *pp* *mf* *mf*

*mf* *mp* *p*

*mf* *mf* *mp* *mp*

*mf* *mp* *p* *p*

arco ord  
III  
II/III  
1/2clb clb st  
1/2clb ord  
pizz.  
arco ord  
pizz.  
arco  
pizz.  
arco st →

45  $\frac{3}{8}$  arco sp  $\frac{2}{4}$  msp III/IV st → sp pizz.  $\frac{3}{4}$

Vln. I *f* *pp* *f* *mf*

Vln. II *mf* *p* *f* *mp* *f* *f* *mf*

Vla. *mp* *f* *pp* *f* *pp* *f*

Vc. *mf* *f* *f* *pp* *f* *p*

1/2clb ord III

II/III st → sp

I/II

48  $\text{♩} = 99$   $\frac{3}{4}$  arco II st → ord II/III

Vln. I *f* *pp* *f*

Vln. II *pp* *f* *pp*

Vla. *pp* *f* *f* *sp*

Vc. *f* *f* *pp*

1/2clb arco ord → sp pizz. arco ord → I/II

4/4

50

Vln. I

Vln. II

Vla.

Vc.

st → I/II → sp → st → sp

pp f pp f mf pp

IV st → ord st

pp f pp

ord st

pp f

pp f

pp

ord → sp → st

pp f

ord → sp → st

pp f

pp

52

Vln. I

Vln. II

Vla.

Vc.

pp fpp

sp → sp

p f

sp → st sp

mf pp f fpp

II msp

pp

sp → sp

p f fpp

5 4

54 **5/4** **2/4** II III mst IV III **3/4**

Vln. I *f* *fmp* *fmp*

Vln. II *pp* *f* *fmp* *fmp* *fmp*

Vla. *fmp* *fmp*

Vc. (seagull) *p* *f* *fmp* *fmp*

mst msp 3 3 3 3 3

58 **3/4** ord sp sp 7 7

Vln. I *f* *mf* *pp*

Vln. II *f* *mf* *pp*

Vla. *p* *fp* *mf* *mf*

Vc. *p* *f* *mf* *mf* *pp*

ord sp sp st msp ord sp 3 7 7

61

msp → ord

2/4 5/8 2/4 5/8 3/4

mst (subharmonic)

Vln. I

*p* → *mf*

*ff* > *mf* *ff* > *mf* *ffmf*

Vln. II

msp → ord

*mp* → *f*

mst (subharmonic)

*ff* > *mf* *ff* > *mf* *ffmf*

Vla.

IV msp → ord

st → mst → st → mst

*pp* *mp* → *f* *ff* > *mf* *ff* > *mf* *ff* > *mf* *ffmf*

Vc.

III msp → ord

(without harmonics)

*p* → *ff* > *mf* *ff* > *mf* *ff* > *mf* *ffmf*

66

3/4

III IV st → sp

IV III st → sp

IV III st → sp

Vln. I

*f* → *fff* *f* → *fff* *f* → *fff*

Vln. II

*f* → *b* → *f* → *b* → *f*

*fff* → *f* → *fff* → *f* → *fff*

Vla.

sp ord → sp → ord → sp → ord

*fff* → *f* → *fff* → *f* → *fff*

Vc.

sp ord → sp → ord → st

*fff* → *f* → *fff* → *f* → *fff*



III/IV

70

Vln. I: *pp* *mp < f* *mp* *f*

Vln. II: *fff* *pp* *mp* *f* *mp* *mf*

Vla.: *fff* *pp* *ff* *f*

Vc.: *pp* *f* *ff* *f* *ff*

Annotations: *st*, *sp*, *msp*, *mst*, *ord*, *bb*, *3*, *7*, *1/2clb*, *II/III*, *sp*, *ord*, *sp*

73

Vln. I: *mp < mf* *f* *f* *f*

Vln. II: *ff* *ff* *mp < mf > mp* *f*

Vla.: *mp* *f* *f* *ff*

Vc.: *f* *mp* *f* *f*

Annotations: *bb*, *3*, *7*, *1/2clb*, *I/II*, *st*, *arco*, *sp*, *mst (subharmonic)*, *sp*, *st*

♩ = 66

75  $\frac{2}{4}$   $\frac{4}{4}$  st msp

Vln. I *p* *ppp*

Vln. II *ppp* msp st

Vla. arco *mp* cl st *ppp* *p* *pp* *p*

Vc. *pp* tr *ppp* (*ppp-p*)

77 st msp  $\frac{3}{4}$  st sp st

Vln. I *ppp* I/II sp st

Vln. II *p* cl st *pp* *p*

Vla. arco st sp st cl st *p* *pp* *p*

Vc. *mp* *ppp* *p* clb bb *mp* *pp* tr *ppp* *p*

IV  
sp → st

III  
4 st

→ sp → ord 3 4 5

79

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp*

*p*

*pp*

*mp*

*f*

*(pp-mf)*

*(p-mf)*

*(p-mf)*

*(p-mf)*

*mf*

*f*

*f*

1/2clb  
bb

1/2clb  
bb

1/2clb  
bb

1/2clb  
bb

arco  
III  
st

→ sp → st

arco  
II II/III  
st → sp → st

→ msp

arco  
st → sp → ord

(seagull)

II/III  
ord

*mp*

*(ppp-p)*

*pp*

*mp*

*f*

*mf*

*(pp-mp)*

♩ = 66

3  
4

4  
4

3  
4

82

5  
4 (tr)

cl  
st

5 3 3

*pp* *p* *pp* *p* *ppp*

Vln. I

Vln. II

cl  
st

5 3 3 5

*pp* *p* *pp* *p*

arco  
mst → st

*ppp* *p*

Vla.

pizz.  
bb

*mf*

arco  
1/II  
st

3

*pp*

*p* *ppp*

Vc.

(tr)

arco  
st

tr

3

msp  
(bow on the bridge to create air sound)

*pp* *ppp*

*p* *ppp*

Vln. I

Vln. II

Vla.

Vc.

85  $\frac{3}{4}$

**Vln. I**  
Measures 85-88: Treble clef, 3/4 time. Measure 85: Rest. Measure 86: *ppp* (pizzicato), quarter note G4, quarter rest. Measure 87: *mp* (mezzo-piano), quarter note G4, quarter rest. Measure 88: *mp*, quarter note G4, quarter rest. First fingerings (I, O) and accents are shown above the notes.

**Vln. II**  
Measures 85-88: Treble clef, 3/4 time. Measure 85: *pp* (pianissimo), quarter note G4, quarter rest. Measure 86: *p* (piano), quarter note G4, quarter rest. Measure 87: *pp*, quarter note G4, quarter rest. Measure 88: *pp*, quarter note G4, quarter rest. First fingerings (I, O) and accents are shown above the notes.

**Vla.**  
Measures 85-88: Bass clef, 3/4 time. Measure 85: *p* (piano), quarter note G2, quarter rest. Measure 86: *ppp* (pianissimo), quarter note G2, quarter rest. Measure 87: *p*, quarter note G2, quarter rest. Measure 88: *f* (forte), quarter note G2, quarter rest. First fingerings (I, O) and accents are shown above the notes.

**Vc.**  
Measures 85-88: Bass clef, 3/4 time. Measure 85: *p*, quarter note G2, quarter rest. Measure 86: *ppp*, quarter note G2, quarter rest. Measure 87: *p*, quarter note G2, quarter rest. Measure 88: *ppp*, quarter note G2, quarter rest. First fingerings (I, O) and accents are shown above the notes.

**Other parts:**  
- **mst** (Mandolin): Treble clef, 3/4 time. Measure 85: *pp*, quarter note G4, quarter rest. Measure 86: *p*, quarter note G4, quarter rest. Measure 87: *pp*, quarter note G4, quarter rest. Measure 88: *pp*, quarter note G4, quarter rest. Includes markings for *mst* and *st* (stopped).  
- **arco** (Arco): Bass clef, 3/4 time. Measure 85: *ppp*, quarter note G2, quarter rest. Measure 86: *p*, quarter note G2, quarter rest. Measure 87: *p*, quarter note G2, quarter rest. Measure 88: *f*, quarter note G2, quarter rest. Includes markings for *arco* and *st*.

89

arco I/II  
st → sp   st → sp   st → sp   st → sp

Vln. I

Vln. II

Vla.

Vc.

pp < f   pp < f   pp < f   pp < f

pp < f   pp < f   f > pp   f > pp

sp ord   sp ord   sp ord   sp ord

sp ord   sp ord   1/2clb sp → st   arco II/III sp → ord

msp

3   3   3   3

2   4   3   4

$\text{♩} = 99$   
III/IV  
st → sp → st → sp

92  $\frac{3}{4}$  5 8

Vln. I

Vln. II

Vla.

Vc.

96

5/8

3/4

Vln. I

*pp* *f* *p* *f*

TOTIRI

(*pp-mp*)

TO *f*

Vln. II

*pp* *f*

TIRITO

(*pp-mp*)

TI *f*

Vla.

st

*pp* *f*

ROTOTI

(*pp-mp*)

TRO *f*

*p* bb (close to the bridge)

Vc.

*pp* *f* *p*

RITORO

(*pp-mp*)

TRI *f*

Detailed description of the musical score: The score is for a string quartet, specifically measures 96-99. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings such as *pp* (pianissimo), *f* (forte), *p* (piano), and *pp-mp* (pianissimo-mezzo piano). There are also articulation symbols like accents and slurs. Specific notes are marked with 'TOTIRI', 'TIRITO', 'ROTOTI', and 'RITORO' in boxes. The Viola part includes a 'st' (staccato) marking. The Violoncello part includes a '*p* bb (close to the bridge)' marking. The bottom of the page shows a 'TRI' marking with an accent and *f* dynamic.





♩ = 66

4  
4

104

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *mf* *mp*

*f* *mf*

*f* *p* *mf*

*p* *mf*

*pp* *mf* *p > pp*

*f* *mf*

*p* *mf*

*mf* *pp*

(tr)

(tap)

R T

ord → st → mst

II/III II IV III II III IV II IV III II

3 3 3 3

3

tr

108

Vln. I

Vln. II

Vla.

Vc.

clb II 3

1/2clb 3

III IV II IV III II III IV 3 II IV III II

T T T T T T T T T T

T T T T

pizz. mf mp

5/4

1/2clb 3

1/2clb 3 IV

III IV II

(tr) pizz. bb mf mp

(pp-mp) pizz. IV mf p

T T T T

111

Vln. I

Vln. II

Vla.

Vc.

RIO

RIO

clb st 3

7 7 7 7

pizz. p mf

5 5 5 5

p mf

p mf p

mf mf

I/II bb clb f

1/2clb III/IV sp 4 4  
 1/2clb III/IV st  
 ord st

113  $\frac{3}{4}$

Vln. I *mp* *mp* *p* *mp*

Vln. II *mp* *mp* *p* *mf* *pp* *f* *mp*

Vla. *mp* *mp* *p* *mf* *p*

Vc. *mf* *mf* *p* *mp* *pp*

pizz. arco ord sp bb

115  $\frac{3}{8}$

Vln. I *mf* *mp* *ord* *sp* *ord* *sp* *st*

Vln. II *mf* *p* *f*

Vla. *mf* *p* *mf* *mp*

Vc. *mf* *p* *mf* *mp*

I/II I/II

ord sp ord sp st

bb bb bb bb R

5 5 bb 5 bb

7 7

116  $\frac{3}{8}$  *pizz. bb*  $\frac{7}{8}$  *clb bb*  $\frac{4}{4}$

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *f* *mp* *f* *mp* *f* *p* *mf*

Vc. *f*

1/2clb I/II ord I/II sp st sp

*p* arco bb I *f*

118  $\frac{4}{4}$

Vln. I *p* *mf* *mf* *f* *ff* *f*

Vln. II *mp* *p* *mf* *mf* *ff* *f*

Vla. *mf* *mf* *mf* *ff*

Vc. *mf* *mp* *mp* *f* *ff*

1/2clb st *ff*

