

And I Made My Own Way.  
Deciphering That Fire

*for violin, violoncello and piano*

PERUSAL ONLY

Ursula Kwong-Brown  
August 2025

URSA  
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MUSIC 

*Commissioned by Ensemble for These Times*

*First performance on November 8, 2024, by Ensemble for These Times  
(Lylia Guion, violin, Megan Chartier, cello, and Margaret Halbig, piano)*

Duration: c. 14 minutes

The title “And I Made My Own Way, Deciphering That Fire” is taken from Pablo Neruda’s 1964 anthology *Memorial de la isla negra*, which is a collection of over 100 poems fashioned into a kind of poetic autobiography. The poem that this line is taken from is titled, simply, “La Poesía,” which describes his process of discovering himself as a poet. It resonates deeply with my own experience as a composer, trying to express myself through melodies and rhythms, textures and timbres. Sometimes it feels like I am taking dictation – like I am inscribing something predetermined, something of a divine order that needs to be apprehended and deciphered, and yet is somehow totally mine.

This is from the second stanza of the poem:

Yo no sabía qué decir, mi boca  
no sabía  
nombrar,  
mis ojos eran ciegos,  
y algo golpeaba en mi alma,  
fiebre o alas perdidas,  
y me fui haciendo solo,  
descifrando  
aquella quemadura,  
y escribí la primera línea vaga,  
vaga, sin cuerpo, pura  
tontería,  
pura sabiduría  
del que no sabe nada,

I did not know what to say, my mouth  
had no way  
with names.  
My eyes were blind,  
and something started in my soul,  
fever or forgotten wings,  
and I made my own way,  
deciphering  
that fire,  
and I wrote the first faint line,  
faint, without substance, pure  
nonsense,  
pure wisdom  
of someone who knows nothing,

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Please report performances at [www.ursaminormusic.com](http://www.ursaminormusic.com)

# PERFORMANCE NOTES

Accidentals follow conventional rules: they apply throughout the bar to notes in the same octave and the same staff.

## Piano:

Pedal markings are suggestions only: in general, try to use as much pedal as possible without allowing the sound to become muddy.

## Strings:

All *tremolo* markings are unmeasured and fast as possible.

Start all *glissandi* and *portamenti* immediately at the beginning of the note value.

Please contact the publisher with any questions:

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# And I Made My Own Way, Deciphering That Fire

for Piano Trio

## I.

Sparkling

♩ = c 72

The musical score is for a Piano Trio, consisting of Violin, Violoncello, and Piano. The piece is in 4/4 time with a tempo of quarter note = 72. The key signature has two flats (B-flat and E-flat). The score is divided into systems. The first system shows the Violin and Violoncello parts with rests, and the Piano part with a *p legato* marking. The second system continues the Piano part with a triplet of eighth notes. The third system shows the Violin and Violoncello parts with notes and rests, and the Piano part continuing. The Violoncello part includes a *zz.* marking. The Piano part continues with a *Red.* marking and a *simil.* marking. A large diagonal watermark 'PERUSAL ONLY' is overlaid on the score.

7

Vn.

Vc.

P.

Musical score for measures 7-8. The system includes three staves: Violin (Vn.), Viola (Vc.), and Piano (P.). The key signature is B-flat major (two flats). Measure 7 features a violin melody with eighth-note patterns and slurs, a viola accompaniment with quarter notes, and a piano accompaniment with a complex sixteenth-note texture. Measure 8 continues these patterns with some rests in the violin and viola parts.

9

Vn.

Vc.

P.

*mp*

Musical score for measures 9-10. The system includes three staves: Violin (Vn.), Viola (Vc.), and Piano (P.). The key signature is B-flat major. Measure 9 features a violin melody with eighth-note patterns and slurs, a viola accompaniment with quarter notes, and a piano accompaniment with a complex sixteenth-note texture. Measure 10 continues these patterns. The dynamic marking *mp* (mezzo-piano) is present in both the violin and viola parts.

11

Vn.

Vc.

P.

Musical score for measures 11-12. The system includes three staves: Violin (Vn.), Viola (Vc.), and Piano (P.). The key signature is B-flat major. Measure 11 features a violin melody with eighth-note patterns and slurs, a viola accompaniment with quarter notes, and a piano accompaniment with a complex sixteenth-note texture. Measure 12 continues these patterns with some rests in the violin and viola parts.

13

Vn. *mf*

Vc.

P.

15

Vn.

Vc. *f*

P.

17

Vn.

Vc.

P.

19

Vn.

Vc.

P.

**A** 1st: Tempo primo ( $\text{♩} = \text{c } 72$ )  
2nd: A bit faster ( $\text{♩} = \text{c } 76$ )

21

Vn.

Vc.

P.

*mp*

(pizz.)

*mp*

*And.*

22

Vn.

Vc.

P.

23

Vn. *mf*

Vc. *mf*

P. *mf*

24

Vn.

Vc.

P.

25

Vn. *f*

Vc. *arco* *f*

P. *f*

27 rit.

Vn.

Vc.

P.

**C** A tempo

29

Vn.

Vc.

P.

31

Vn.

Vc.

P.

**D**

33

Vn. *f* *ff* *f* *ff*

Vc. *f*

P. *f*

*And.*

*poco accel.*

35

Vn. *f* *ff* *f* *ff*

Vc. *f* *ff*

P. *f*

**E** Gentle Little Raster  
 (♩ = c 80)  
 (2-4 + 2)

37

Vn. *pp* *p*

Vc. *pp* *p*  
*sul tasto*

P.

38

Vn. *pp*

Vc. *pp*

P. *p* *mf*

39

Vn. *p*

Vc. *p*

P. *p* *mf*

40

Vn. *mp*

Vc. *mp*

P. *p* *mf*

41

Vn. *p*

Vc. *p*

P. *mp* *f*

42

Vn. *mp*

Vc. *mp*

P. *mp* *f*

43

*poco rit.*

**F** **Tempo primo**  
(♩ = c 72)

Vn. *p* *mf*

Vc. *p* *f* *p* *f*

P. *mp* *f* *fp* *ff* *p*

*Red.*

45

Vn. *pp* *f* *pp* *f* *pp* *f*

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

P. *fp* *ff* *p* *fp* *ff* *p* *fp* *ff* *p*

**G** A little faster (♩ = c 80)

48

Vn. *mf* *f*

Vc. *f* *p* *mf*

P. *mp* *mf*

49

Vn. *m* *f*

Vc. *f* *p* *mf* *molto vibr.*

P. *f*

50

Vn. *mf* *f*

Vc. *f* *p* *f*

P. *mp* *mf*

51

Vn. *mf*

Vc. *f* *p* *f*

P. *f*

52

Vn. *ff*

Vc. *f*

P. *ff*

53

Vn.

Vc.

P.

*poco accel.*

*molto vibr.*

54

Vn.

Vc.

P.

*ff*

55

Vn.

Vc.

P.

*fff*

Poignant (♩ = c 66) II.

57 P. *p* *mp* *p* *mp* *pp*  
*Ad. freely*

65 Vc. ord. *p* *mp* *p* *mp* *p*  
*p espressivo*

P. *p* *mp* *p* *mp* *pp*

73 Vn. sul E *p* *mp* *p* *mp* *pp*

Vc. ord. *p* *mp* *p* *mp* *pp*

P. *p* *mp* *p* *mp* *pp*

81 Vn. *p* *mp* *p* *mp* *mp* *pp*  
*... notes before beat* *sul A*

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

P. *p* *mp* *p* *mp* *pp*

88 **H** **Meno Mosso**

Vn. *pp* *mf* *port.* *molto espressivo sul tasto* *port.*

Vc. *pp* *p steady*

P. *pp* *p serene*

Vn. *port.*

Vc.

P.

Vn. *3* *port.*

Vc. *port.* *mf*

P.

I

97 *sul tasto*  
Vn. *p steady*  
Vc. *molto espressivo*  
P. *mp serene*  
*port.*

99  
Vn.  
Vc. *port.*  
P.

101  
Vn.  
Vc. *3*  
P.

103

Vn. 

Vc.  *port.*

P. 

**J** Majestic (Same tempo)

105

Vn.  *ord.* *mf*

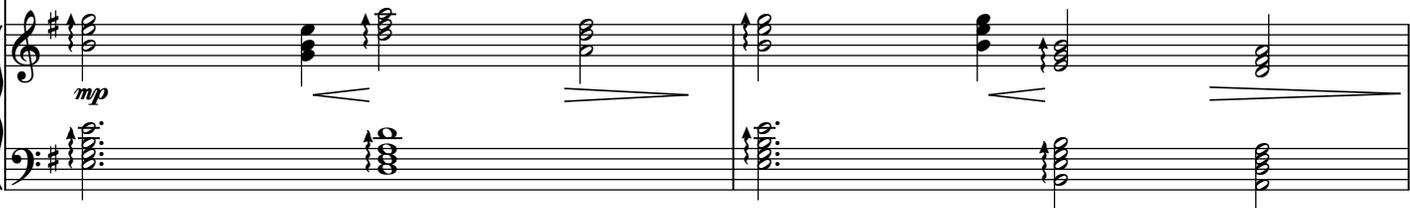
Vc.  *pizz.* *mf*

P.  *mf*

107

Vn.  *mf* *port.*

Vc.  *mp*

P.  *mp*

109

Vn. *f* 3 *port.*

Vc. *f*

P. *f*

111

Vn. *mp* 3 *port.*

Vc. *mp*

P. *mp*

**K** A tempo (♩ = 66)

113

Vn. *p* *mp*

Vc. *mp espressivo*

P. *p* *mp*

sul tast.

115

Vn. *pp*

Vc. *mf*

P. *p*

117

Vn. *p*

Vc. *mp*

P. *mp*

119

Vn. *pp* *ppp*

Vc. *p*

P. *pp*

121

Vn.

Vc.

P.

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

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

PERUSAL ONLINE

Flowing ♩ = c 80

III.

(5+4)

129

Vn.

P.

132

Vn.

Vc.

P.

136

Vn.

Vc.

P.

141

Vn.

Vc.

P.

142

Vn. *mp* *f* *mp* *f* *mp* *f* *mp*

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

P. *mf* *f* *mf* *f*

*Red.*

146

Vn. *ff* *pizz.*

Vc. *ff* *mf* *arco*

P. *f*

*Red.*

148

Vn. *pizz.*

Vc. *arco*

P. *f*

150

Vn. *pizz.*

Vc. *arco*

P. *f*

152

Vn. *pizz.* arco

Vc.

P.

154

Vc. *pizz.* arco

P.

156

Vn. *pizz.* arco

Vc.

P.

158

Vn. *pizz.* arco

Vc.

P.

160

Vn. *pizz.* arco

Vc.

P.

162

Vn. *mf* *ff* *mf* *ff* *mp* *ff* *mp*

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

P. *mf* *ff* *mf* *ff*

*Red.*

*attacca*

## IV.

Furious ( $\text{♩} = c 80$ )

M

166

Vn. *ff*

Vc. *ff*

P. *ff* (non accented notes *mf*)

*ff* fast roll

169

Vn.

Vc. *simile*

P.

171

Vn.

Vc.

P.

The image shows a page of a musical score for a piece titled 'Furious' (IV.). The score is for three parts: Violin (Vn.), Viola (Vc.), and Piano (P.). The tempo is marked as 'Furious' with a quarter note equal to a common time signature of 80 (♩ = c 80). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system starts at measure 166 and ends at measure 168. The second system starts at measure 169 and ends at measure 170. The third system starts at measure 171 and ends at measure 173. A large, diagonal watermark reading 'PERUSAL ONLY' is overlaid across the entire page. The score includes various musical notations such as dynamics (ff, mf, simile), accents, and articulation marks.

173

Vn.

Vc.

P.

**N**

*ff strongly accented*

176

Vc.

P.

*ff*

179

Vn.

Vc.

P.

*ff*

Vn.

Vc.

P.

185

Vn.

Vc.

P.

O

*ff*

188

Vn.

Vc.

P.

191

Vn.

Vc.

P.

P

*ff*

194

Vn. *subp* *ff*

Vc. *subp* *ff*

P.

198

Vn. *subp* *ff*

Vc. *subp* *ff*

P. *fff*

Q

201

Vn. *subp* *ff*

Vc. *subp* *ff*

P. *fff*

204 **R**

Vn. *sub p* *ff*

Vc. *sub p* *ff*

P. *ff*

207

Vn.

Vc.

P.

210 **S**

Vn. *ff*

Vc. *fast roll simile*

P. *fff*

