

JAMES SELLARS

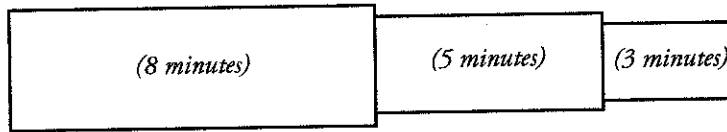
Trio

for Violin, Clarinet, and Violoncello

HOG RIVER MUSIC
HARTFORD, CONNECTICUT

PROGRAM NOTES

Formally, my *Trio* for violin, clarinet, and cello can be represented by a telescope of three sections:



These three sections are an analogue of the three movements in the *Trio*, performed here without pause. In the first movement (the large section of the telescope), the tempo is slow, and melodic leaps are large. The second movement (middle section of the telescope) is twice as fast as the first, and the melodic intervals are smaller. The third movement is half again as fast, and the melodic intervals are yet smaller. The first movement runs some eight minutes, at a tempo of $\text{♩}=50$; the second, approximately five minutes, at $\text{♩}=100$; the third, around three minutes, at a tempo of 150 beats per minute.

The content within this telescopic form consists of sustained melodic lines and short, gestural comments, each instrument singing and commenting in its own idiomatic way. There is, to my mind, a certain, ongoing, dramatic confrontation between the melodic and the gestural. Indeed, the instruments and their individual capabilities directly influenced most of the musical material. This highly individualized material is but an extension of the supreme tenet of counterpoint: that each line remain distinct in the musical texture and independently audible.

Thus, one approach the listener may take to this music is to focus on a single instrumental line; yet, although the separate lines may be independently audible, each of the three instruments is interwoven into an intricate textural whole. Each is heard in the context of the other. As composition, the resulting harmonic and rhythmic complexity demands from the performers a precision in ensemble playing, which, I hope, provides for the listener a high degree of musical immediacy.

The *Trio* was commissioned by the Society for Commissioning New Music and is dedicated to John W. Petersen. The first performance took place at University of North Texas on April 26, 1975, with the following performers:

Kenneth Schanewerk, violin
John Petersen, clarinet
Monte Knutson, cello

James Sellars

PERFORMANCE NOTES

This is a C score.

The following pizzicato signs are used:

- ♯ slapped against fingerboard (Bartók pizzicato)
- ☺ pizzicato with fingernail
- + pizzicato with left hand

Parts are available from the publisher.

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TRIO

James Sellars

Eloquemmente (♩=50)

I

Violin

Clarinet

Violoncello

p *sfz* *ff* *ff* *ff* *p* *ff*

p *f* *mp* *f* *p* *p sempre*

5

accel. *8^{va}* a tempo *molto rit.* a tempo *al tallone*

Vln.

Cl.

Vcl.

p *f* *ff* *molto* *espr.* *mf* *f* *ff sempre*

10

Vln.

Cl.

Vcl.

p *ff* *mf* *ff*

14

Vln.

Cl.

Vcl.

p *f* *ff* *p sub.* *mf* *p sempre*

19

Vln. *scherzando*

Cl. *f* *p cresc.* *f* *ff*

Vcl. *(in mf)* *(in mf)* *(in mf) p* *f* *ff* *sfz*

22

Vln. *riten. to accel. a tempo* *sord.* *mp espressivo*

Cl. *sfz* *sfz* *3 sfz sfz* *mp*

Vcl. *mf* *ff sub.* *con bravura* *mp* *pizz.* *mf*

26

Vln. *senza* *sfz* *sfz* *p* *f* *p* *ff sub.*

Cl. *mf* *f* *p*

Vcl. *mf* *f* *p* *arco*

31

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

Cl. *p* *mp* *f* *p*

Vcl. *mp* *pizz.*

35

Vln. *mf*

Cl. *mp* *mf*

Vcl. *arco legato* *ff* *sfz* *f* *p* *mf* *pizz. 5* *arco* *mf*

41

Vln. *mf* *ff*

Cl. *f*

Vcl. *f*

43

Vln. *ff* *sfz* *rough*

Cl. *ff sempre*

Vcl. *ff sempre* *sfz*

45

$\text{♩} = \text{ca. } 50$

Vln. *ff sempre* *espr.*

Cl. *ff sempre*

Vcl. *ff sempre*

61

L.h. nail pizz. riten. a tempo

molto rit. a tempo

sonoro

arco 5

Vln. *< p* *f* *sfz* *p* *f* *mp* *molto f* *p*

Cl.

Vcl. *ff* *mf* *p* *espr.* *mp* *poco*

65

L.h. pizz. (in mf) sfz

sul pont.

pos. ord. 6

Vln. *mf* *sfz* *ff* *p* *vib.* *ff* *senza vib.* *ff* *mf*

Cl.

Vcl. *pp* *sfz ff* *p* *(in mf)* *+* *ff* *senza vib.* *vib.* *ff* *mf*

L.h. pizz.

69

pp sempre

sul G

Vln. *pp sempre* *sfz* *p*

Cl. *p* *(in p)* *sempre espr.*

Vcl. *pizz* *arco* *pp sempre* *p* *sfz* *p*

73

agitato

p espr.

poco

ff

sfz

(in p)

agitato

calma

molto

Vln. *p espr.* *poco* *ff* *sfz* *(in p)* *agitato* *calma* *molto*

Cl. *(in p)* *agitato* *ff* *sfz* *p*

Vcl. *agitato* *ff* *pizz.* *p*

2 of 3

77

Vln.

Cl.

Vcl.

f

ff

mp

ff

p *molto*

arco

ff intenso

f

80

Vln.

Cl.

Vcl.

f

mf

mf

warmly

f

mf

83

Vln.

Cl.

Vcl.

mp

molto

ff

ppp

f

ff

sfz

86

Vln.

Cl.

Vcl.

ppp dolce

ppp

Musical score for measures 91-98. The Vln. part features a melodic line with dynamic markings *molto*, *ff*, and *f*. There are trills and triplets indicated. The Cl. and Vcl. parts are mostly silent in this system.

Musical score for measures 99-105. The Vln. part includes the tempo markings "rush" and "a tempo". Dynamics include *ff*, *sfz*, *p*, and *pp*. The Cl. and Vcl. parts are mostly silent.

Musical score for measures 106-110. The Vln. part features the instruction "8^{va}" and various dynamics: *pizz.*, *p*, *arco*, *mf*, *f*, and *ff*. It also includes "lunga", "pizz.(+) arco (spring)", and "3". The Cl. and Vcl. parts are mostly silent.

Musical score for measures 111-114. The Vln. part includes the tempo markings "rit.", "accel.", and "stringendo poco a poco". Dynamics include *sfz*, *f*, and *ff sempre*. It also features "3", "5", and a "+" marking. The Cl. and Vcl. parts are mostly silent.

Musical score for measures 115-118. The Vln. part includes the tempo markings "poco rit.", "molto accel.", and "rushing". Dynamics include *ff* and *8^{va}*. It also features "3", "6", "7", "(rough)", and "3". The Cl. and Vcl. parts are mostly silent.

attacca subito

II

Scherzando (♩=ca.100)

Vln. *sfz*

Cl. *ff*

Vcl. *ff* *pizz.* *3* *(non arpegg.)* *arco* *f* *pizz.*

6 Vln. *f* *3* *5* *5* *5* *f* *pizz. (non arpegg.)*

Cl. *f* *5*

Vcl. *sfz* *f* *arco* *ff*

11 Vln. *f* *p* *sfz* *sfz*

Cl. *mp* *ff* *sfz* *sfz*

Vcl. *f*

17 Vln. *sfz* *sfz* *sfz* *f* *(pizz.) sfz* *f* *ff* *arco* *3* *6* *7*

Cl. *sfz* *sfz* *sfz* *ff* *5*

Vcl. *f* *ff*

21

Vln. *ff* *mp*

Cl. *ff* *p* *mp*

Vcl. *ff* *mp* *pizz.*

25

Vln. *mp* *p* *f* *mp* *sfz* *sfz* *p*

Cl. *mf* *mp* *f* *p*

Vcl. *arco* *sfz* *sfz* *pizz. (non arpegg.)* *f* *p*

30

Vln. *p* *pizz. (non arpegg.)* *f* *mp*

Cl. *ff subito* *p* *mp*

Vcl. *p* *sfz* *pizz.* *p* *mp*

34

Vln. *ff* *sfz* *f* *sfz* *f* *mp* *ff*

Cl. *ff* *p* *f* *f* *f* *ff* *p* *ff*

Vcl. *ff* *sfz* *f* *f* *p* *f* *mp* *ff*

38

Vln. *arco* *p* *(pizz.) sfz* *arco* *pp*

Cl. *mp* *mp* *f* *pp* *arco* *pp*

Vcl. *mf* *p* *pp*

Measures 38-43. Violin: 7, 7, 3, arco p, (pizz.) sfz, arco pp. Clarinet: 3, 3, 3, 3, mp, mp, f, pp, arco pp. Violoncello: mf, p, pp.

44

Vln. *sfz*

Cl. *pp*

Vcl. *pizz. pp* *3* *(non arpegg.)* *arco* *pizz.* *f*

Measures 44-48. Violin: sfz. Clarinet: pp. Violoncello: pizz. pp, 3, (non arpegg.), arco, pizz., f.

49

Vln. *f* *3* *3* *5* *5* *5* *5* *f* *(pizz. non arpegg.)*

Cl. *f* *5*

Vcl. *sfz* *arco* *f* *ff*

Measures 49-53. Violin: f, 3, 3, 5, 5, 5, 5, f, (pizz. non arpegg.). Clarinet: f, 5. Violoncello: sfz, arco, f, ff.

54

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

Cl. *mp* *ff* *sfz* *sfz*

Vcl. *f*

Measures 54-58. Violin: f, p, sfz, sfz. Clarinet: mp, ff, sfz, sfz. Violoncello: f.

60

Vln. *sfz* *sfz* *sfz* *arco* *f* *pizz* *sfz* *arco* *f* *ff* 3 6 7

Cl. *sfz* *sfz* *sfz* *ff*

Vcl. *f* *ff* 5

64

Vln. 6 7 0 *mp*

Cl. *ff* 3 *p* *mp*

Vcl. *ff* 3 *pizz* *mp*

68

Vln. *mp* *p* *f* *mp* *sfz* *sfz* *p* *pizz.*

Cl. *mf* *mp* *f* *p*

Vcl. *arco* *sfz* *pizz. (non arpegg.)* *sfz*

73

Vln. *p* *pizz. (non arpegg.)* *f* *mp*

Cl. *ff subito* 6 6 6 *p* *mp*

Vcl. *p* *sfz* *pizz* *p* *mp*

77

Vln. *ff sfz f sfz f mp ff* 7

Cl. *ff p f f* 3 3 3 3 3 *ff p ff*

Vcl. *ff sfz f f p f mp ff*

81

Vln. 7 7 3 arco *p mf sfz pp* (pizz.) arco

Cl. 3 3 3 3 3 *mp mp f* *pp arco*

Vcl. 3 *mf p* *pp*

87

Vln. *p sempre*

Cl. *p sempre*

Vcl. *p sempre* pizz. *sfz*

96

Vln. *p pizz. sfz arco ppp p ff*

Cl. *p ppp p ff*

Vcl. *arco p sfz p ff*

105

Vln. *pizz.* *sfz* *ff* *arco* *p* *ff* *legato* *ff* 3

Cl. *ff* 3 *p* *ff* *ff*

Vcl. *pizz.* *sfz* *ff* *arco* *ff* *sfz* *sfz* *sfz*

110

Vln. *sfz* *pp*

Cl. *pp* *cantabile*

Vcl. *sfz* *pp* *(in p)*

117

Vln. *ppp* *mp* *pizz.*

Cl. *ppp* 5

Vcl. *ppp*

125

Vln. *mp* *(pizz.)* *mf*

Cl.

Vcl. *espr.* *mp* *pizz.* 3 *(in mp)* *mf*

132 (non arpegg.)

Vln. *sfz* *mp*₃

Cl. *espr.* *mp*

Vcl. *f* *sfz* *mp* *f* *ff* *mp*₅

137 (non arpegg.) (non arpegg.)

Vln. *mf* *mf* *sfz*

Cl. *mf* *sfz*

Vcl. *poco* *mf* *f* *mf* *mf*

143 (non arpegg.)

Vln. *sfz* *mf* *ff* *mf* *mp* *sfz* *p*

Cl. *mf* *p* *p* *sfz*

Vcl. *mf* *mf* *p* *mp* *f*

149

Vln. *arco* *ff intenso* *legato* *espr.*

Cl. *ff intenso* *espr.* *mf*

Vcl. *arco* *sfz* *mf*

157

Vln. *fff sempre*

Cl. *fff sempre*

Vcl. *fff sempre*

165

Vln. *poco rit.*

Cl. *fff*

Vcl.

174

Vln.

Cl. *ff sempre*, *mf*, *f*, *ff*, *p subito*, *breve*

Vcl.

181

Vln.

Cl. *ff*, *p*, *mp*, *mf*, *pp*, *ff*, *p*, *f*, *espr.*, *p*

Vcl.

188

Vln.

Cl. *ff*, *sfz*, *mp*

Vcl.

193

Vln.

Cl.

Vcl.

p *ff* *calmo* *p*

201

Vln.

Cl.

Vcl.

f *ff* *calmo* *mp* *ff* *calmo* *p*

208

Vln.

Cl.

Vcl.

f *ff* *mf* *ff*

216

Vln.

Cl.

Vcl.

fff

224

Vln.

Cl.

Vcl.

attaca

III

♩ (or ♪) = 150
pizz. (non arpegg.)
con tutta forza

Vln. *(non arpegg.)*

Cl. *poco legato*

Vcl. *pizz. (non arpegg.)*
con tutta forza

6

Vln. *arco*
sfz > f *mf* *ff subito*

Cl. *mf*

Vcl. *arco*
sfz > f *mf* *pizz.*
sfz

11

Vln. *f sempre*

Vcl. *arco*
sfz *sfz* *f sempre* *sfz*

16

Vln. *ff* *f*

Cl. *ff*

Vcl. *pizz.* *arco* *5* *5* *5*
ff *5* *5*

20

Vln. *ff*

Cl. 5 5 5 5 5 5

Vcl. 5 5 *sfz sfz sfz sfz sfz sfz*

25

Vln. *f mf f mf*

Cl. *f 3 mf sfz f sfz f mf* 6 5

Vcl. *sfz f* 3 3 *pizz. arco mf sfz f sfz mf*

31

cantabile

Vln. *f*

Cl. 5 *sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz*

Vcl. 0 *sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz*

39

(♩=♩)

Vln. 0

Cl. *ff sempre*

Vcl. *ff sempre*

46

Vln. *pizz.* *ff*

Cl. *ff*

Vcl. *pizz.* *ff*

52

Vln. *arco* *sfz*

Cl. *sfz*

Vcl. *arco* *sfz*

58

Vln. *mp*

Cl. *mp*

Vcl. *pizz.* *mp*

63

Vln. *ff pizz.* *pp*

Cl. *ff* *f*

Vcl. *ff* *arco* *pp*

69

Vln.

Cl.

Vcl.

77

Vln.

Cl.

Vcl.

niente

fff

ff

83

Vln.

Cl.

Vcl.

88

Vln.

Cl.

Vcl.

pizz

arco

pizz

arco

94

Vln. *f*

Cl. *ff*

Vcl. *f*

99

Vln. *poco staccato*

Cl.

Vcl.

sul D

104

Vln.

Cl.

Vcl.

110

Vln. *sfz*

Cl.

Vcl. *sfz sfz*