

JAMES SELLARS

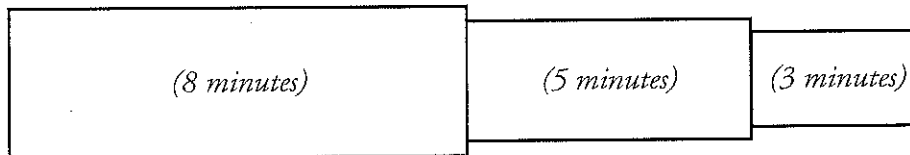
Trio

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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♩ = 50

2 (clar.) 3 2 of 3 1 (vln.) 5 (vln.)

3 2 of 3 1

10

15

20

25

30

35

clar. (rit.)

(vln.)

5

10

15

20

25

30

35

in mf

cresc. molto

p sub.

mf

p sempre

con bravura

mf

cresc.

ff

pizz.

mp

5=d.

arco

poco détaché

legato

arco

7=d.

cresc. poco a poco

Vc.-1-

sfz f *p.* *cresc. agitato poco a poco* 5=d. pizz.

40 arco *cresc.* 7=d. f *cresc.*

5 6 7 12 *ff sempre 3* sfz

45 5=d.

7 6

50 5=d. 3 *in mf dim.* *sempre ppp*

5=d. 5 7 *cresc.* ff

55 *mp* *p* 3

mp *espressivo* 3 *mf* *mf* *dim.*

60 *in p*

Vc.-2-

3/4 **ff** **mf** **p** *ritard*

a tempo **mp** *espres.* **65**

sfz **p** *L.H. pizz.* **f** *senza vibrato* **pp** *con vib.*

ff **mf** **70** *pizz.* *arco* **pp** *sempre* *esp.*

sempre p **sfz** **p**

75 **p** **sfz**

ff *(pizz)* *(arco)* **p** **80** *pizz* *arco* **ff** *intenso*

f **ff** *intenso* **f** *warmly*

mf

Vc.-3-

85 *(Normal v.b.)*
f *cresc.* *ff*
sfz *ppp*
♩ = ♩ = mm. 25

90
(Normal v.b.) *vln. cadenza* *♩ = 100c.* *pizz.*
mf *pizz.*

non arpeg. *(clar.)*

5 *arco*
sfz *f*

10

15 *(clar.)* *ff*
f

f

20 *5 = ♩* *3 = ♩*
ff *ff*

Vc.-4-



pizz. 25

mp

arco non arpegg. 30 2

sfz

(cl.) pizz. 35

f mp sfz

f mp

40

mf p

arco 45 p sempre

pp p sempre

50

pizz arco 55

sfz p

60

p sfz pp ff

pizz. 65

sfz ff ff-arco

Vc.-5-

70

pizz.

sfz

pp

75

mp

piu f

80

PPP

mp espress.

85

pizz.

laisser vibrer

mf

90

sfz

mf

f

7=d

95

ff

mp

5=d

poco

quickly arpeggiated

100

mp

5=d

p

mp

f

Vc.-6-



105

arco *ff intenso*

110

sfz *mf*

115

fff

120

125

(♩ = c. 100) clar. cad.

clar. 8-

con tutta forza poco rit.

♩ = 150 pizz. non arpeg.

5=1

5

non arpeg.

arco sfz

10

poco

f

mf

pizz.

sempre f

arco

ff sonoro

sfz *f* *sfz*

15

pizz. *arco*

Vc.-7-



20

sfz

sfz

25

mf

pizz.

arco

mf

sfz

f

30

sfz

35

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sempre ff

40

sfz

45

sfz

3

vln.

sfz

pizz.

ff

5=J

50

55

sfz

arco

sfz

sfz

sfz

sfz

sfz

60

sfz

stacc.

sfz

sfz

sfz

Vc.-8-



Handwritten musical score for a single bass line. The score consists of ten staves of music. The first staff begins with a *pizz.* (pizzicato) instruction and a dynamic marking of *mp* (mezzo-piano). The tempo is marked *5=d*. The score includes various musical notations such as slurs, accents, and dynamic markings like *sfz* (sforzando) and *stacc.* (staccato). Measure numbers 65, 70, 75, 80, 85, and 90 are enclosed in boxes. The word *niente* is written above a measure, and the number *2* is written above a double bar line. The score concludes with the instruction *V.S.* (Vice Versa).

Vc.-9-



Handwritten musical score for a single voice part, consisting of five staves. The notation includes various rhythmic values, accidentals, and performance markings.

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes such as G4, A4, B4, and C5. A box labeled "100" is placed above the staff.
- Staff 2:** Continues the melodic line. A box labeled "105" is placed above the staff.
- Staff 3:** Features a more complex rhythmic pattern with triplets and slurs. A box labeled "110" is placed above the staff.
- Staff 4:** Continues the melodic and rhythmic development. It includes dynamic markings such as *sfz* (sforzando).
- Staff 5:** Ends with a final chord and a double bar line.

Four sets of empty musical staves, each consisting of five lines, provided for accompaniment or other parts.

Vc.-10-