

JAMES SELLARS



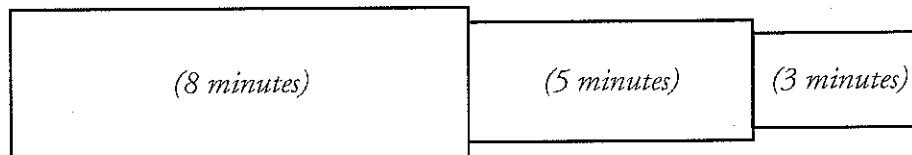
*Trio*

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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1=50  
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 249 <img alt="Continuation of the handwritten musical score for Bb Clarinet, page 1. It

30

3

4

mp

40

cresc.

6

f cresc.

6

6

ff semper

45

12

8

5=d.

50

d=d

tr.

55

ffff stacc.

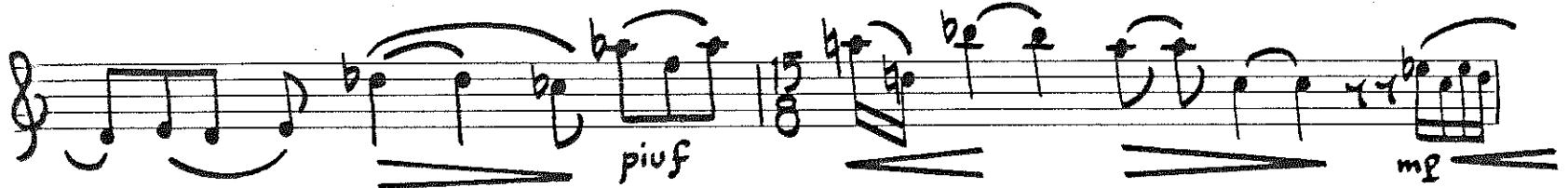
mf

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The score is handwritten on eight staves of music. It includes the following elements:
 

- Staff 1:** Measures 1-4. Time signature changes between common time and 12/8. Dynamics: *p*, *mp*, *P leggiero*. Measure 4 ends with a fermata.
- Staff 2:** Measures 5-8. Dynamics: *mp*, *mf*, *mp*.
- Staff 3:** Measures 9-12. Dynamics: *mp*.
- Staff 4:** Measures 13-16. Includes a tempo change to *a tempo 65*. Measure 16 ends with a fermata.
- Staff 5:** Measures 17-20. Dynamics: *p*.
- Staff 6:** Measures 21-24. Dynamics: *in mp*, *sempre espressivo*, *in p*.
- Staff 7:** Measures 25-28. Dynamics: *ff*, *sforzando*, *p*.
- Staff 8:** Measures 29-32. Dynamics: *ff*, *dim. poco a poco*.
- Staff 9:** Measures 33-36. Dynamics: *poco*, *80*, *f*.
- Staff 10:** Measures 37-40. Dynamics: *mf*.

**B<sup>b</sup> Clar. - 3 -**



11 = d = mm. 25

85

vln. cadenza 3

$\text{J} = \text{c.} 100$

mf

10

2

$mp$  cresc.

15

$sfz$

$sfz$

$sfz$

$sfz$

20

$f$

$ff$

$ff$

$ff$

$w$

B<sup>b</sup> Clar.-4-

Handwritten musical score for Bb Clarinet, page 5. The score consists of eight staves of music with various dynamics, articulations, and performance instructions like ff-subito and ff-sempre.

**Staff 1:** 3/4 time, key signature of one sharp. Dynamics: mp, mf. Articulation: b. Measure 25: ff-subito. Measure 30: ff.

**Staff 2:** 3/4 time, key signature of one sharp. Measure 35: f, ff, ff, ff. Measure 40: 3=8, ff. Measure 45: ff, ff, ff, ff. Measure 50: ff, ff, ff, ff.

**Staff 3:** 3/4 time, key signature of one sharp. Measure 35: ff, ff, ff, ff. Measure 40: ff, ff, ff, ff. Measure 45: ff, ff, ff, ff. Measure 50: ff, ff, ff, ff.

**Staff 4:** 3/4 time, key signature of one sharp. Measure 35: ff, ff, ff, ff. Measure 40: ff, ff, ff, ff. Measure 45: ff, ff, ff, ff. Measure 50: ff, ff, ff, ff.

**Staff 5:** 3/4 time, key signature of one sharp. Measure 35: ff, ff, ff, ff. Measure 40: ff, ff, ff, ff. Measure 45: ff, ff, ff, ff. Measure 50: ff, ff, ff, ff.

**Staff 6:** 3/4 time, key signature of one sharp. Measure 35: ff, ff, ff, ff. Measure 40: ff, ff, ff, ff. Measure 45: ff, ff, ff, ff. Measure 50: ff, ff, ff, ff.

**Staff 7:** 3/4 time, key signature of one sharp. Measure 35: ff, ff, ff, ff. Measure 40: ff, ff, ff, ff. Measure 45: ff, ff, ff, ff. Measure 50: ff, ff, ff, ff.

**Staff 8:** 3/4 time, key signature of one sharp. Measure 35: ff, ff, ff, ff. Measure 40: ff, ff, ff, ff. Measure 45: ff, ff, ff, ff. Measure 50: ff, ff, ff, ff.

B<sup>b</sup> Clar.-5-

**55**  
  
**60**  
**65**  
**70**  
**75**  
*5=d.*  
**80**  
**85**  
**90**  
*espress.*  
**95**  
*mp*

B<sup>b</sup>C1.-6-

100  
 cresc.  
 105 sfz  
 mp cresc.  
 110  
 > mf-espress.  
 115 fff  
 120  
 125 poco rit.  
 (d=100c)  
 130 fff  
 135 mf  
 ff breve  
 mp-sub.  
 B♭ Clar.-7- J.=100 ff

140  $\text{d} = \text{d} = 150$   
 $\text{mp}$   $\text{mf}$   $\text{pp}$   $\text{ff}$   
 144 *espress.*  
 $\text{f}$   $\text{ff}$   
 $\text{sfz}$   
 150  $\text{mp} \# \ddot{\text{o}}$   
 16  
 $\text{ff}$   $\text{p}$  *calmo*  
 155  $\text{ff-furioso}$   
 160  $\text{mp-calmo}$   
 $\text{ff} \# \ddot{\text{o}}$   $\text{p}$  *calmo*  
 165  $\text{ff-furioso}$   
 170  $\text{Bb Clar.-8-}$

175 *fff*  
 180 *ff*  
 185 *poco legato*  
 5 *mf*  
 10 *mf*  
 15 2 *ff*  
 20 *w*  
 25 *f*  $\text{3=}\pi$   
 30 *sfp > f* *sfp > mf*  
*poco dim.* *mf* *Bb Clar.-9-*

5  
*sfp* > *sfp* >  
 35 *sfp* > *sfp* > *sfp* > *sfp* >  
 40 *sempre ff*  
 45  
 50  
 stacc.  
*ff sempre*  
 55 *sfp* > *sfp* >  
 60  
 65  
*B♭ Clar.-10-*

B<sup>b</sup> Clar.-11-

B<sup>b</sup> Clar.-12-



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