

An object of  
some concern

*for piano trio*

Dayton Hare

## Performance Notes

Trills larger than a step are used throughout, with the secondary note indicated in parenthesis.

In general, trills should be interpreted as a rapid flurry between notes, not necessarily exactly even.

Trill placement above or below the staff indicates which voice is trilling.



change bow placement very gradually from one technique to another

ord.

normal bow placement

tasto

sul tastò

poco pont.

slightly sul ponticello

pont.

sul ponticello

msp

molto sul ponticello



scratch tone produced by bow overpressure, increase with wedge thickness

Glissandi should begin at the start of each note value and continue until their destination.

All of the many slow glissandi throughout the piece should be played as gradually and evenly as possible.

Stems during a single-voice slow glissando either indicate a simple rhythmic marker or a bow change using the indicated rhythm, depending on whether the phrase is slurred or not.

During the slow sections, the multi-leveled dynamics in the upper piano staff are emphasized by using smaller noteheads for the tremelo voice playing pianissimo

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## Program Notes

Most of my friends could tell you that I have a tendency towards understatement, especially when it comes to talking about my inner life. When I say, then, that something is “an object of some concern,” you can be sure it’s actually quite a large point of worry for me, the kind of anxiety-inducing thing I often become fixated on, turning around and around in my mind and worrying myself more all the while. This piece is about that experience of becoming stuck on a troubling feeling, in general, and about a specific worrisome fixation of mine in particular, the climate crisis. The piece opens with a violent plunge in the strings that mimics the feeling of suddenly awakening in the middle of the night, unable to breath. From there the trio propels itself forward with music that is unrelenting and obsessive, constantly straining higher and higher, threatening to snap, until finally it reaches its breaking point. This, of course, represents the experience of mounting anxiety, of becoming consumed by the feeling. But more than that, at the risk of being a bit too on the nose, I find that it also mimics the trajectory of global temperatures and the climate emergency.

# An object of some concern

*for the Mammoth Trio*

Score

Dayton Hare

**Tightly wound, anxious** ♩ = 112

Violin

Violoncello

Piano

*ffp* *ff* overpressure msp

*ffp* *ff* overpressure msp

**Tightly wound, anxious** ♩ = 112

bring out the pattern without excessively accentuating it

*ff* detached but non-staccato sim. *mp*

5

Vln

Vc.

Pno

*f* *mp* *f* *mp*

10

Vln

Vc.

Pno

*f* *mf*

15

Vln

ord. → pont. → ord. →

*f* *sfp* *ff* *mf* *sfp* *mf*

Vc.

ord. →

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

Pno

*ff* *mf*

20

Vln

pont. → msp → poco pont. →

*f* *ff* *sfp* *sfp* *sfp*

Vc.

msp →

*p* *ff* *sfp* *sfp* *sfp*

Pno

*sim. f* *mp* *sim. f*

25

Vln

msp →

*f* *sfp* *mf* *sfp* *mf* *sfp* *f* *sfp* *f* *sfp*

Vc.

msp →

*f* *sfp* *mf* *sfp* *sfp* *f* *sfp* *sfp* *f* *sfp*

Pno

*mf* *f*

Detailed description: This musical score is for a piece titled 'An object of some concern'. It features three staves: Violin (Vln), Viola (Vc.), and Piano (Pno). The score is divided into three systems, with measures 15, 20, and 25 marked at the beginning of each. The Violin part includes dynamic markings such as *f*, *sfp*, *ff*, *mf*, and *p*, along with performance instructions like 'pont.' (ponticello) and 'ord.' (ordinaire). The Viola part uses dynamics like *f*, *mp*, *sfp*, and *p*, with 'ord.' and 'poco pont.' (poco ponticello) markings. The Piano part features a consistent eighth-note accompaniment with dynamics ranging from *ff* to *mf*, and includes 'sim.' (simile) markings. The score concludes with a change in time signature to 2/4 in the final measures.

msp  
tr

30

Vln

*ff*

A

tasto

(change bow as needed)

*p*

Vc.

*ff*

tasto

(tasto) → pont. → tasto

A *ppp sub.*

*mf*

*ppp*

Pno

*sim.*

*ff*

*ppp sub.*

*sim.*

35

Vln

msp

*mf*

Vc.

(tasto) → msp → tasto

*f*

*pp*

Pno

*mp* → *ppp*

*mp* → *pp*

*sim.*

*f* → *pp*

40

Vln

*p*

*p*

Vc.

→ pont. → tasto

(tasto) → *3* → *3* → *3*

*mf* → *pp*

Pno

*sim.*

*ff* → *sim. p*

Detailed description: This musical score is for a piece titled 'An object of some concern'. It features three staves: Violin (Vln), Viola (Vc.), and Piano (Pno). The score is divided into three systems, each starting with a measure number (30, 35, and 40). The Violin part begins with a measure of rest, followed by a series of notes, including a trill (tr) and a dynamic marking of *ff*. A section marked 'A' follows, with a dynamic of *p* and a bowing instruction '(change bow as needed)'. The Viola part starts with a measure of rest, followed by a series of notes, including a trill (tr) and a dynamic marking of *ff*. A section marked 'A' follows, with a dynamic of *ppp sub.* and a series of notes. The Piano part begins with a measure of rest, followed by a series of notes, including a trill (tr) and a dynamic marking of *ff*. A section marked 'A' follows, with a dynamic of *ppp sub.* and a series of notes. The score includes various musical notations such as dynamics (*ff*, *ppp*, *mf*, *f*, *pp*, *sim.*), articulation (*tasto*, *pont.*), and bowing (*tr*). The key signature is one flat (B-flat), and the time signature is 2/4.

45

Vln

msp

ord.

ord.

f

p

p

Vc.

msp

tasto

3

3

3

f

pp

Pno

f

sim.

p

sim.

50 (ord.)

Vln

poco pont.

ord.

f

ff

mf

fff

Vc.

(tasto)

poco pont.

3

f

ff

Pno

f

p

f

ff

55

B

Vln

poco pont.

p sub.

f

p

f

p

Vc.

tasto

poco pont.

tasto

p sub.

f

Pno

p sub.

69 *poco pont.*

Vln

Vc. *ord.* *msp* *ord.* *(ord.)*

Pno

*f* *p* *f* *p* *f*

*pp sub.*

*f* *pp* *sim.*

74

Vln

*p* *f* *p* *f* *p* *f* *sub.*

pont. msp

ord. 3 3

Vc.

*f* *pp*

3 3

Pno

*sim.* *f* *pp* *sim.*

79

Vln

(ord.) msp *pp* *sub.* *mf* *pp* *f* *tr* *mf*

tasto poco pont.

(ord.) msp ord.

Vc.

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

3 3

Pno

*f* *sim.* *pp* *f*

84

Vln

*tr* *pp* *mf* *pp* *mf* *pp* *f* *sub.*

poco pont. *tr* *mf* *pp* *f*

(ord.) msp ord.

Vc.

*f* *p* *f*

3 3 3

Pno

*pp* *f* *p* *sim.*



[illegible]

This musical score is for measures 101 through 114 of a piece, featuring Violin (Vln), Viola (Vc), and Piano (Pno) parts. The score is divided into four systems, each containing staves for the three instruments.

**Measure 101:** The Violin part begins with a melodic line marked *mp* and *f*. The Viola part has a rhythmic accompaniment marked *mp*. The Piano part features a complex texture with *mp* and *f* dynamics.

**Measure 102:** The Violin part has a melodic line marked *p sub.* and *f*. The Viola part has a rhythmic accompaniment marked *f*. The Piano part features a complex texture with *f* and *p* dynamics.

**Measure 103:** The Violin part has a melodic line marked *f*. The Viola part has a rhythmic accompaniment marked *mp*. The Piano part features a complex texture with *p* and *sim.* dynamics.

**Measure 104:** The Violin part has a melodic line marked *f*. The Viola part has a rhythmic accompaniment marked *p*. The Piano part features a complex texture with *sim.* and *p* dynamics.

**Measure 105:** The Violin part has a melodic line marked *f*. The Viola part has a rhythmic accompaniment marked *p*. The Piano part features a complex texture with *sim.* and *p* dynamics.

**Measure 106:** The Violin part has a melodic line marked *mp* and *mf*. The Viola part has a rhythmic accompaniment marked *mp*. The Piano part features a complex texture with *mp* and *ff* dynamics.

**Measure 107:** The Violin part has a melodic line marked *mp*. The Viola part has a rhythmic accompaniment marked *mp*. The Piano part features a complex texture with *mp* and *ff* dynamics.

**Measure 108:** The Violin part has a melodic line marked *p*. The Viola part has a rhythmic accompaniment marked *p*. The Piano part features a complex texture with *p* and *ff* dynamics.

**Measure 109:** The Violin part has a melodic line marked *p*. The Viola part has a rhythmic accompaniment marked *p*. The Piano part features a complex texture with *p* and *ff* dynamics.

**Measure 110:** The Violin part has a melodic line marked *p*. The Viola part has a rhythmic accompaniment marked *p*. The Piano part features a complex texture with *p* and *ff* dynamics.

**Measure 111:** The Violin part has a melodic line marked *pp*. The Viola part has a rhythmic accompaniment marked *pp*. The Piano part features a complex texture with *pp* and *f* dynamics.

**Measure 112:** The Violin part has a melodic line marked *pp*. The Viola part has a rhythmic accompaniment marked *pp*. The Piano part features a complex texture with *pp* and *f* dynamics.

**Measure 113:** The Violin part has a melodic line marked *pp*. The Viola part has a rhythmic accompaniment marked *pp*. The Piano part features a complex texture with *pp* and *f* dynamics.

**Measure 114:** The Violin part has a melodic line marked *pp*. The Viola part has a rhythmic accompaniment marked *pp*. The Piano part features a complex texture with *pp* and *f* dynamics.

The score includes various musical notations such as dynamics (*mp*, *f*, *p*, *ff*, *pp*), articulation (*tr*, *ord.*, *msp*), and performance instructions (*sim.*, *poco pont.*).

116

Vln *ff* *sub.* (ord.) *pp*

Vc. *poco pont.* *ff* *mp* *ff* *mp* *ff* *mp* *pp*

Pno *p* *sim.* *pp*

Vln *msp* *f* *sub.* *mf* *expressive, soloistic* *ff*

Vc. *msp* *f* *sub.* *ord.* *mp* *mf* *poco pont.*

Pno *f* *mf* *sim.* *f* *mp*

127

Vln *mf* *f*

Vc. *f* *pont.*

Pno *f* *sim.* *mp* *f* *mf* *f* *mp* *f* *mf*

131

Vln

Vc.

Pno

*ff*

*f* *sim.* *mp* *sim.* *f*

136

Vln

Vc.

Pno

*mf*

*ord.*

*mp*

*f*

*poco pont.*

*sim.* *mp*

D

140

Vln

Vc.

Pno

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

*msp*

*poco pont.*

*ff* *sim.* *mf* *f* *sim.* *mp*

144

Vln

Vc.

Pno

*f* *mf* *f* *mf* *f*

*p* *ff* *p sub.*

*f* *sim.* *mp* *f* *mf* *f*

tr msp ord. tr

148

Vln

Vc.

Pno

*mf* *f* *mp sub.*

*mf* *f* *mp*

*sim.* *mp* *f* *mp*

pont. tr ord.

153

Vln

Vc.

Pno

*ff* *mf*

(ord.) msp ord.

*ff* *mf*

*sim.* *f sub.* *sim.* *mp* *f sub.*

E E

157

Vln

Vc.

Pno

*mf*

*f*

pont.

ord.

*p*

*sim.*

161

Vln

Vc.

Pno

*mf*

*f*

pont.

*ff*

*mp*

*mp*

*sim.*

165

Vln

Vc.

Pno

*mf*

*f*

*mp*

*f*

*mp*

*mp*

170 *poco pont.*

Vln

ord.

Vc.

*p*

Pno

*p*

174 *poco pont.* (2nd time only)

Vln

*p* *f* *mp*

Vc.

*p* *f* *mp*

Pno

*p* *sim.* *f* *mp* *sim.*

179 *tasto*

Vln

*f* *p sub.* *f*

Vc.

*f* *p sub.* *f*

Pno

*f* *p sub.* *f*

184

(2nd time only)

G

poco pont.

Vln

Vc.

Pno

mp sub.

f

p sub.

f

sim.

f

189

pont.

ff pont.

ff

mp sub.

sim.

ff

194

(2nd time only)

(2nd time only)

ff

ff

mf sub.

ff

mf sub.

ff



198 msp

Vln

Vc.

Pno

sim.

fff

fff

fff

H

203 Much slower, floating ♩ = 56  
as if suddenly frozen in place

Vln

Vc.

Pno

Ped. una corda u.c. u.c. u.c. u.c.

ffpp mp ffpp shimmering mp pp ffpp mf

ffpp ffpp ffpp f ff pp mf ff pp

ff

u.c. u.c.

211

Vln

Vc.

Pno

tasto —————> ord.

*p* *mf* *p* *ffpp*

*mf* *p* *ffpp* shimmering *mp* *p* ord. *mp* emerge from the texture, expressive

I

ff *pp* *f* *ffpp* *f* *pp*

*mf* *mf*

*mf* *mp* *mf*

8<sup>ba</sup> *ff*

(u.c.) u.c. u.c. u.c.

219

Vln

Vc.

Pno

*mp* *p*

*mf* *mp* *f*

*f* *pp* *ff* *pp* *ff* *ff* *pp* *mp*

*mp* 8<sup>ba</sup>

(u.c.) u.c. u.c.

223

Vln

*mf* *p* *mf* *p sub.*

Vc.

*mf* *ff* *mp sub.*

as if straining to reach

ord. *IV*

J pont. *IV*

Pno

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

*mf*

(8) (u.c.) u.c. u.c. u.c. u.c.

229

Vln

*mp* *p* *ff*

(ord.) pont.

Vc.

*p* *mp* *p* *ff*

Pno

*mf pp mf pp mf pp*

*8va* *ff*

*mf* (u.c.) u.c. u.c. u.c.



248

Vln

Vc.

Pno

ord.

III IV

mp

msp

ff

M

(Ped.)

No ped.  
pp sub.

sim.

253

Vln

Vc.

Pno

ord.

sfp

msp

f

sim.

mf

pp

sim.

258

Vln

Vc.

Pno

ord.

sfp

msp

f

ff

pp

**262**

Vln *mp* *ff* *pp* *tasto*

Vc. *mp* *ff* *pp* *poco pont.* *mf*

Pno *sim.* *ff* *pp sub.* *sim.*

**266**

Vln *f* *pont.*

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

Pno *ff sub.* *sim.*

**270**

Vln *p* *ord.*

Vc. *pp* *mf* *p* *ff sub.* *ord.*

Pno *pp sub.* *sim.* *mf* *mp*

Detailed description: This musical score page contains three systems of music for Violin (Vln), Viola (Vc.), and Piano (Pno). The first system starts at measure 262. The Violin part begins with a mezzo-piano (*mp*) dynamic, followed by a fortissimo (*ff*) crescendo, then a piano (*pp*) section marked 'tasto'. The Viola part also starts at *mp*, has an *ff* crescendo, and then a piano (*pp*) section marked 'poco pont.', which transitions to mezzo-forte (*mf*). The Piano part features a 'sim.' (sustained) section with a fortissimo (*ff*) crescendo, followed by a piano (*pp*) section marked 'sub.', and then returns to 'sim.'. The second system starts at measure 266. The Violin part has a fortissimo (*f*) dynamic with a 'pont.' (ponte) marking. The Viola part has a piano (*pp*) section, a fortissimo (*f*) section, and then a piano (*p*) section that transitions to mezzo-forte (*mf*). The Piano part continues with a fortissimo (*ff*) section marked 'sub.', followed by a 'sim.' section. The third system starts at measure 270. The Violin part begins with a piano (*p*) dynamic and then a section marked 'ord.' (ordine). The Viola part has a piano (*pp*) section, a mezzo-forte (*mf*) section, a piano (*p*) section, a fortissimo (*ff*) section marked 'sub.', and then a section marked 'ord.'. The Piano part starts with a piano (*pp*) section marked 'sub.', followed by a 'sim.' section, a mezzo-forte (*mf*) section, and ends with a mezzo-piano (*mp*) section. The score includes various musical notations such as slurs, ties, and dynamic markings.



285 *ord.*

Vln

Vc.

Pno

*p* *mf* *f* *ff*

*sim.* *f* *mp*

289 *tasto* *poco pont.*

Vln

Vc.

Pno

*mf* *p* *f*

*sim.* *ff sub.* *sim.*

293

Vln

Vc.

Pno

*mp* *f*

*p sub.* *sim.* *f*



297 **P** ord.

Vln *mp*

Vc. *mp* *f* pont.

Pno **P** *p*

302 pont.

Vln *f*

Vc. *f* ord.

Pno *sim.* *f* *mp* *sim.*

306 ord. *ff* *msp*

Vln *ff*

Vc. ord. *ff* *msp*

Pno *sim.* *ff*

**Q** Much slower, floating ♩ = 56

Vln 310 *tasto* *pp* *shimmering* *mp* *pp* *mp* *pp*

Vc. *tasto* *pp* *shimmering* *mp* *pp*

**Q** Much slower, floating ♩ = 56

Pno *8va* *ff pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Ped. u.c. u.c. u.c.

u.c. *mf*

Vln 318 *IV* *mf* *p* *ff*

Vc. *I* *mf* *p* *ff*

Pno (8) *pp* *mf* *f* *mf* *ff* *pp* *mf* *8va* *ff*

u.c. *f* *mf* u.c.

**R** Fast again, barely controlled ♩ = 132

poco pont.

*sfp* *ff* *sfp*

**R** Fast again, barely controlled ♩ = 132  
extremely anxious now

*8va* both staves

*f* *sim.* *ff* *sim.*

**S** poco pont.

*msp* *ff* *f* *ff*

*msp* *ff* *f* *43* *43*

**S**

(8) *mf* *ff sub.* *sim.* *mf* *sim.*

**S** pont.

*f* *ff* *3* *3* *3* *3* *3* *3*

*ff* *f* *3* *3* *3* *ff*

(8) *ff sub.* *sim.* *f* *sim.*

342

Vln *like an ever-tightening cord about to snap*

Vc. *like an ever-tightening cord about to snap*

Pno

*ff* *f* *sim.*

346

Vln *msp*

Vc. *msp*

Pno

*mf sub.* *sim.* *ff* *mf sub.* *ff* *mf sub.* *fff*

349

Vln *pont.* *fp* *ff* *fp* *ff* *fp* *fff* *fp* *ffff*

Vc. *pont.* *fp* *ff* *fp* *ff* *fp* *fff* *fp* *ffff*

Pno *fp* *ff* *fp* *ff* *fp* *fff* *fp* *fff* *fp* *ffff*

T

T

(8)