

Cuimhní cinn ar an seanfhuaim

Piano Trio No. 2

Adam McCartney



Pangur
Éire - Österreich

Memoirs of the old sound

For Violin, Cello and Piano

Duration ca. 8'

Notes on performance

Tuning

The piece uses a combination of 12/24-tone equal temperament and just intonation.

Piano is tuned in 12-tone equal temperament. This is extended to 24-tone equal temperament by the violin at specific sections for instance:

A $\text{♩} = 40$
Ord.

Violin

ppp *p*

Vln.

Standard quarter-tone notation is used

A musical staff in treble clef with a common time signature (C). The staff contains seven measures, each with a half note. The notes and their accidentals are: C (natural), C-flat, B-flat, B-natural, A-sharp, A-natural, and C-sharp. Above the staff, the durations are indicated: 3/4, 1/2, 1/4, 1/4, 1/2, 3/4. Above the notes, the accidentals are labeled: Flat, Flat, Flat, Sharp, Sharp, Sharp.

The overtone series of C, G, D A are produced by playing natural harmonics on the cello. The notation used to represent these pitches is not totally accurate and deviates considerably at two points namely, at the 5th and 7th partials. The 5th partial sounds 14cent lower and the 7th partial sounds 19cent higher than notated. The 3rd and 6th partials sound 2cent higher than notated.

Dynamics

There are just four dynamic levels used in the piece

- ppp*** – at the limits of audibility, a mixture of white noise and tone
- pp*** – very quiet tone, clear and delicate
- p*** – soft and clear
- mp*** – full tone, to the fore of the sound

Violin and Cello

Bowing

Flautando indicates a rapid bow movement with very little pressure, producing an airy sound

Ord. is shorthand for *ordinario*, and indicates a neutral bowing position that produces a balanced tone

Sul Pont. is an abbreviation for *sul ponticello* and indicates a bowing position that is very close to the bridge, producing a tone that emphasises the higher partials

Piano

Pedal

Use of the sustain pedal is indicated at specific points using brackets below the staff. The *una corda* pedal can be used at the discretion of the pianist to articulate some of the quieter dynamics.

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AMCC203

This musical score is for a section of a piece, measures 1 through 12. The tempo is marked as $\text{♩} = 80$ and the mood is *Flautando*. The instrumentation includes Violin, Cello, and Piano. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three systems, each containing staves for Violin, Cello, and Piano. The first system (measures 1-4) features the Violin and Cello playing sustained notes with dynamics *ppp* and *pp*, while the Piano plays a melodic line starting with *ppp*. The second system (measures 5-8) shows the Violin and Cello with dynamics *pp* and *pp*, and the Piano continuing its melodic development. The third system (measures 9-12) includes the Violin and Cello with dynamics *pp* and *pp*, and the Piano with a more complex melodic and harmonic texture. The score uses various musical notations including notes, rests, slurs, and dynamic markings to convey the intended performance.

2
17

Vln.

Vlc.

Pno.

22

Vln.

Vlc.

Pno.

26

A $\text{♩} = 40$
Ord.

Vln.

Vlc.

Pno.

28

Vln.

Vlc.

Pno.

30

Vln.

Vlc.

Pno.

pp

6

6

6

10

10

10

32

Vln.

Vlc.

Pno.

mp

10

10

10

10

10

10

34

Vln.

Vlc.

Pno.

10

10

10

10

10

10

36

B

Vln.

Vlc.

Pno.

p

10

10

10

10

10

10

4
38

Vln.

Vlc.

Pno.

ppp

mp

10

10

10

6

6

6

40

Vln.

Vlc.

Pno.

p

p

p

6

6

6

6

6

6

42

Vln.

Vlc.

Pno.

pp

pp

10

10

10

10

10

10

C
44

Vln.

Vlc.

Pno.

ppp

ppp

mp

10

10

10

6

6

6

46

Vln.

p

Vlc.

p

Pno.

p

This musical score shows measures 46, 47, and 48 of 'The Swan' from 'The Nutcracker'. The Violin I part features a melodic line with slurs and a dynamic marking of *p*. The Violoncello part plays a continuous sixteenth-note accompaniment, also marked *p*. The Piano part consists of a melodic line with slurs and a dynamic marking of *p*, and a right-hand accompaniment of sixteenth-note chords. The score is written for Violin I, Violoncello, and Piano.

49

Vln.

Vlc.

Pno.

mp

52 **D**

Vln. *pp*

Vlc. *pp* 8va 10 10 10

Pno. *p*

54

Vln.

8va

10

Vlc.

10

Pno.

mp

3/4

6 **E**

56

Vln.

Vlc.

Pno.

p

59

Vln.

Vlc.

Pno.

62

Vln.

Vlc.

Pno.

$\text{♩} = 80$ **F** Flautando

64

Vln.

Vlc.

Pno.

pp

p

pp

pp

Sul Pont.

69

Vln.

Vlc.

Pno.

pp

p

74

Vln.

Vlc.

Pno.

pp

pp

p

pp

p

pp

79

Vln.

Vlc.

Pno.

pp

pp

pp

p

pp

p

84

Vln.

Vlc.

Pno.

pp

pp

pp

p

pp

p

8

89

G = 40
Ord.

Vln.

Vlc.

Pno.

ppp

p

6

6

6

6

6

6

mp

91

Vln.

Vlc.

Pno.

6

6

6

6

6

6

p

93

Vln.

Vlc.

Pno.

6

6

6

pp

8va

10

10

10

mp

95

Vln.

Vlc.

Pno.

8va

10

10

10

10

10

10

97 **H**

Vln.

Vlc.

Pno.

p

10

10

10

8va

10

10

10

99

Vln.

Vlc.

Pno.

ppp

p

ppp

6

6

6

p

6

6

6

mp

101 **E**

Vln.

Vlc.

Pno.

pp

8va

10

10

10

pp

p

103

Vln.

Vlc.

Pno.

10

10

10

10

10

113 **J**

Vln.

Vlc.

Pno.

pp

ppp — *p*

10

10

10

10

10

10

115

Vln.

Vlc.

Pno.

mp

10

10

10

10

10

10

117

Vln.

Vlc.

Pno.

10

10

10

10

10

10

119

Vln.

Vlc.

Pno.

10

10

10

10

10

10

12

121

K ♩ = 80
Flautando

Vln.

Vlc.

Pno.

ppp

pp

ppp

pp

p

p

mp

p

Sul Pont.

124

Vln.

Vlc.

Pno.

pp

p

126

Vln.

Vlc.

Pno.

pp

128

Vln.

Vlc.

Pno.

pp

pp

p

131

Vln.

Vlc.

Pno.

pp

pp

p

136

Vln.

Vlc.

Pno.

pp

pp

mp

139

Vln.

Vlc.

Pno.

p

141

Vln.

Vlc.

Pno.

pp

pp

p

pp

14
146

Vln.

Vlc.

Pno.

pp

p

pp

p

pp

150

Vln.

Vlc.

Pno.

pp

p

pp