PIANO TRIO

for Violoncello, Contrabass, *and* Piano

PIANO

TRINTON

2021-2022

FOREWORD

". . . alone in my room, I am the last of a lost civilization, and I vanish into the dark . . ." - John Darnielle

"The series of energy transformations in the hierarchies formed by self-organization are cascades of successive energy fractions, which explains why Mandelbrot's fractals often describe nature." - Howard T. Odum

". . . Ihr sanget nur von meiner Leiben; nun spricht sie meiner Treue Hohn. Ihr wart ins Wasser eingeschrieben, so fliesst den auch mit ihm davon." - Johann Wolfgang von Goethe

". . . In pieces unfamiliar, it shatters all the world, crashing down moments . . ." - Warren Defever

"Accustomed to traveling along underground veins, they found it easy to enter the new aquatic realm, to burst from multiple fountains, to find new mirrors, new games, new ways of enjoying the water." - Italo Calvino

With ineffable and affectionate thanks to Natasia Reinhardt, for her contagious empowerment, and her mystification of the once demystified.

NOTES FOR THE INTERPRETERS

General: 1.) Dynamics in this score are effort dynamics, representing the physical force behind an action rather than the sounding dynamic. **2.)** Stem tremoli are to be performed as quickly as possible, and do not represent a subdivision of a note. **3.)** Dashed arrows above the staff indicate a gradual transition from one technique to another. **4.)** Playing techniques persist until cancelled by another technique, with the exception of the sul IV direction in the cello at measure 37, which is terminated in the following section after the double bar line. **5.)** All instruments read two staves, with the top stave indicating the actions of the right hand and the bottom stave indicating the actions of the left hand. If one of the staves is empty, the division of the hands is at the discretion of the interpreter. **6.)** Stemless note heads enclosed in a duration bracket are to be performed in free rhythm, so long as all the notes are played within the duration indicated by the bracket. **7.)** Time signatures whose denominators are not a power of two are to be understood as a type of metric modulation wherein the pulse shifts to a prolation indicated by the denominator. For example, **1/6** will contain one "sixth" note, which is one-sixth of a whole note, or, a triplet quarter note. When these time signatures are active, tuplet brackets which are open on the right side similarly indicate the prolation of a note alone, rather than the number of beats in the prolation. **8.)** Sections delineated by double bar lines and rehearsal marks are to be understood as separate movements, but should be played attacca, especially maintaining the dynamic transitions between the movements. **9.)** Accidentals apply only to the note to which they are attached.

Strings: 1.) The actions of the right hand are indicated by a four-line stave, wherein the top line indicates to play on string I, the next indicates to play on string II, and so on. **2.)** The bow speed indications in this score are **extra fast bow, or XFB,** which indicates almost an irregular tremolo, moving the bow as quickly and with as full strokes as possible, **fast bow, or FB,** which indicates to bow at flautando speed, though not necessarily sul tasto, **normale bow, or NB,** which indicates normale bow speed, and **extra slow bow, or XSB,** which indicates to bow as slowly as possible, generating scratch tone at higher bow pressures. **3.)** The horizontal angle of the bow is indicated by degree articulations, wherein -45° indicates pointing the tip of the bow as far downward as is comfortable, and 45° indicates pointing the tip as far upward as is comfortable. This notation is used most in the movement, "in th posession of nymphs and naiads," to create a tasto/ponticello contrast between the strings being alternated. In the absence of these indications, bow angle is left to the discretion of the interpreter. **4.)** When performing the "Pull" direction, interpreters should hook their finger around the string at the pitch indicated, and pull the string upwards until the pitch is bent to the pitch of the following note, after which releasing the string to create a snap pizzicato. **5.)** Flat glissandi are sometimes used for the same function as ties. **6.)** Dashed slurs indicate to play a passage legato without indicating a particular bowing. **7.)** Spectral microtones are indicated by a cent-deviation articulation printed above an equally tempered note. In the absence of electric tuners, approximations of these deviations are acceptable. **8.)** Finger pressure of the left hand is indicated by note head shape, wherein traditional note heads indicate a fully closed string, triangle-shaped note heads indicate a pressure half-way between harmonic pressure and fully closing the string, and diamond-shaped note heads indicate to touch the notated pitch with pressure as if playing a harmonic, whether a harmonic sounds or not. **9.) Molto sul ponticello, or MSP** indicates to play with half of the bow hair directly on the bridge and half of the hair on the string, **sul ponticello, or SP** indicates to bow near the bridge, **sul tasto, or ST** indicates to bow above the edge of the fingerboard, **molto sul tasto, or MST** indicates to bow as close to the fingers as possible, **1/2 col legno tratto, or 1/2 CLT** indicates to bow with both the hair and the wood touching the string, and **Crine** cancels 1/2 col legno tratto. **10.)** Circular bowing is indicated by a circled arrow articulation, such as the articulation at measure 71.

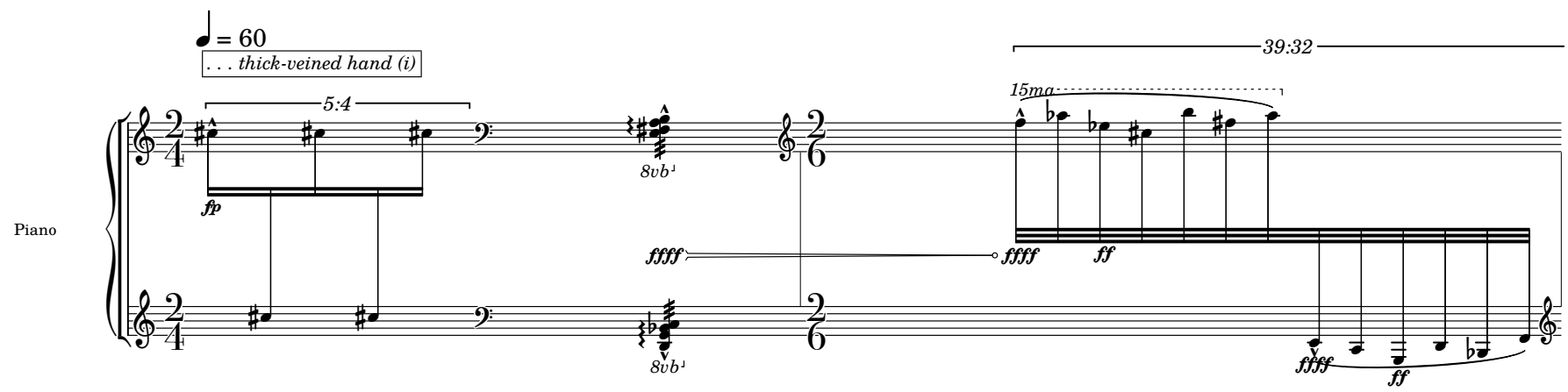
Piano: 1.) Liberal use of the sustain pedal is encouraged, so long as rests remain silent. **2.)** Arpeggi are not to be performed in any given direction or order. Instead, the interpreter should choose a sporadic order which should differ from one chord to the next. When combined with a stem tremolo this should create an unpredictable rumbling or bubbling affect.

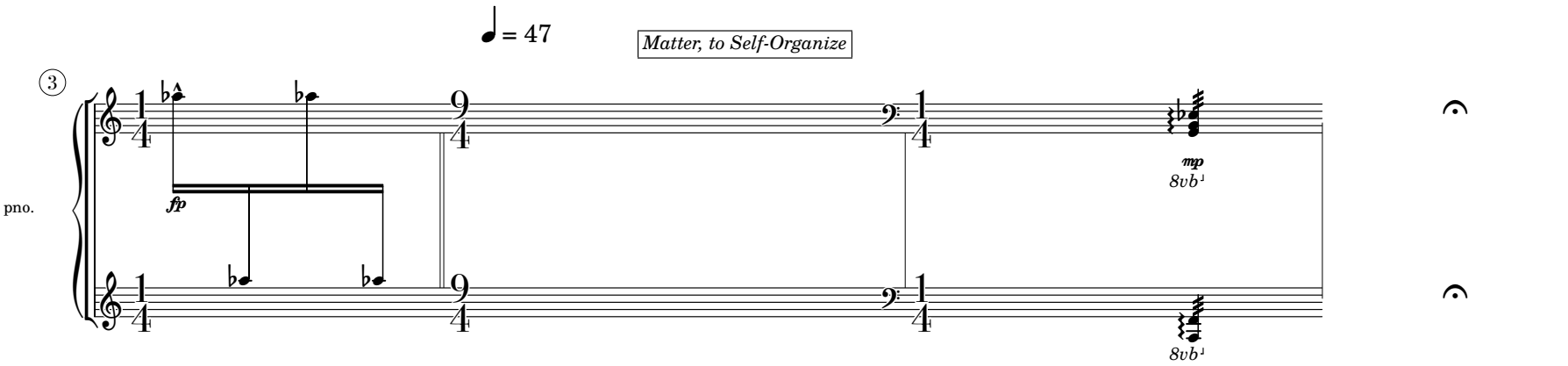
to Natasia Reinhardt

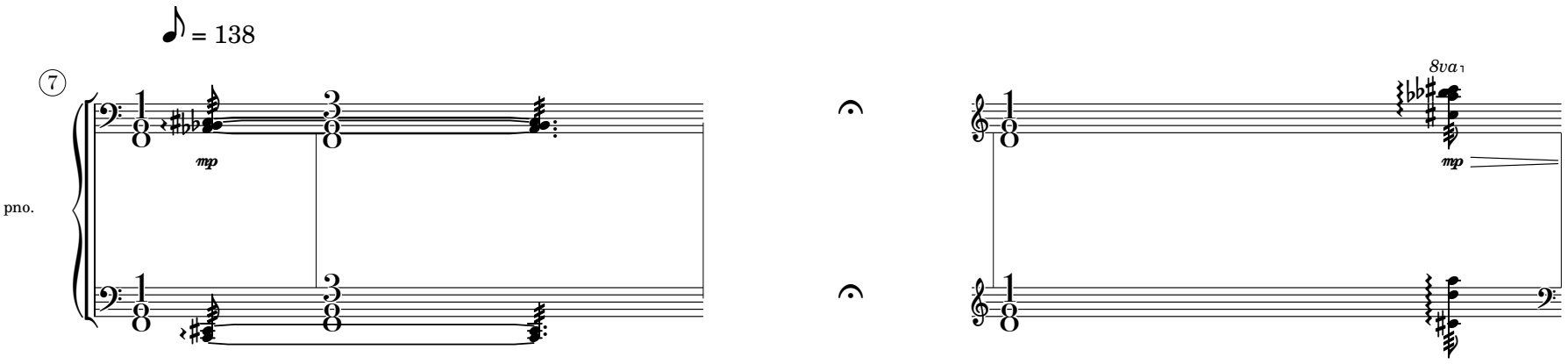
PIANO TRIO

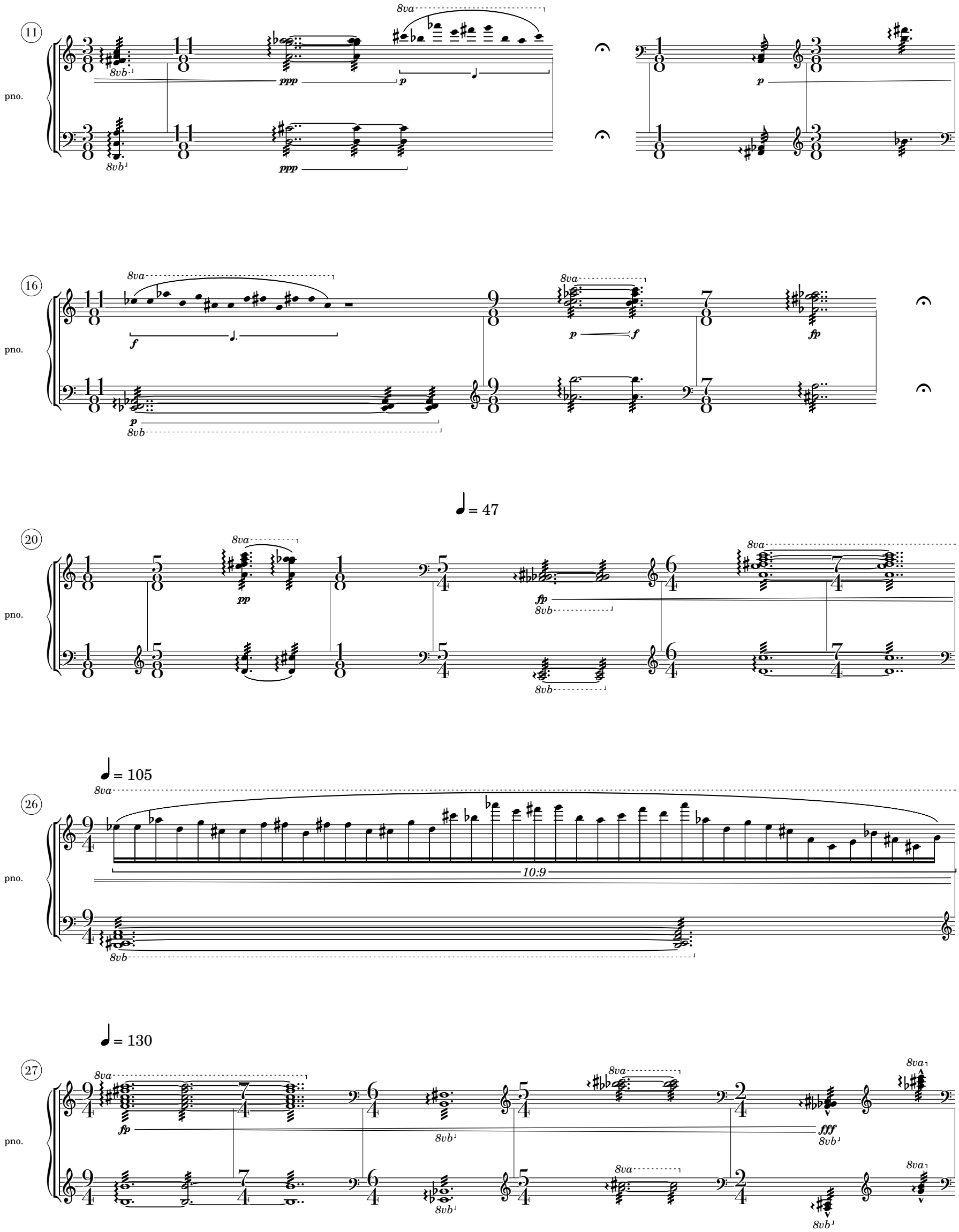
for Violoncello, Contrabass, and Piano

Trinton (*2000)








11
pno.
8va
8vb
ppp
p
16
f
fp
20
pp
♩ = 47
26
♩ = 105
10:9
27
♩ = 130
fff

♩ = 60

32

Skyward, {diagonal moves} (i)

pno.

8va *5:4* *5:4* *3:2* *5:4*

p

8va

8vb

fff

34

5:6 *3:2* *3:2*

pno.

8va

8va

35

3:2

4:5

pno.

ppp

♪ = 130

Toccata

♪ = 69

40

15ma *15ma*

pno.

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

15ma

f *f* *f* *f* *f* *f*

13:12

43

pno.

♪ = 105

♪ = 60

mp

48

pno.

♪ = 69

15ma

p *mf* *p* *mf* *p* *mf* *p*

13:12

Accel. poco a poco (to approx. 135 BPM)

49

pno.

15ma

mf *p* *mf* *p* *mf* *ppp*

13:11

50

pno.

10:9

15ma

mp

fff

51

pno.

a tempo

15ma

mf *mp* *mf* *p* *f* *p* *f* *pp*

5:4

52

pno.

15ma

ff *pp* *ff* *ppp* *fff*

8:7

♩ = 130

♩ = 69 *in th posession of nymphs and naiads*

53

pno.

15ma

ppp *ppp* *ppp* *ppp* *ppp*

15ma

fff *fff* *fff* *fff*

58

pno.

61

pno.

♩ = 130

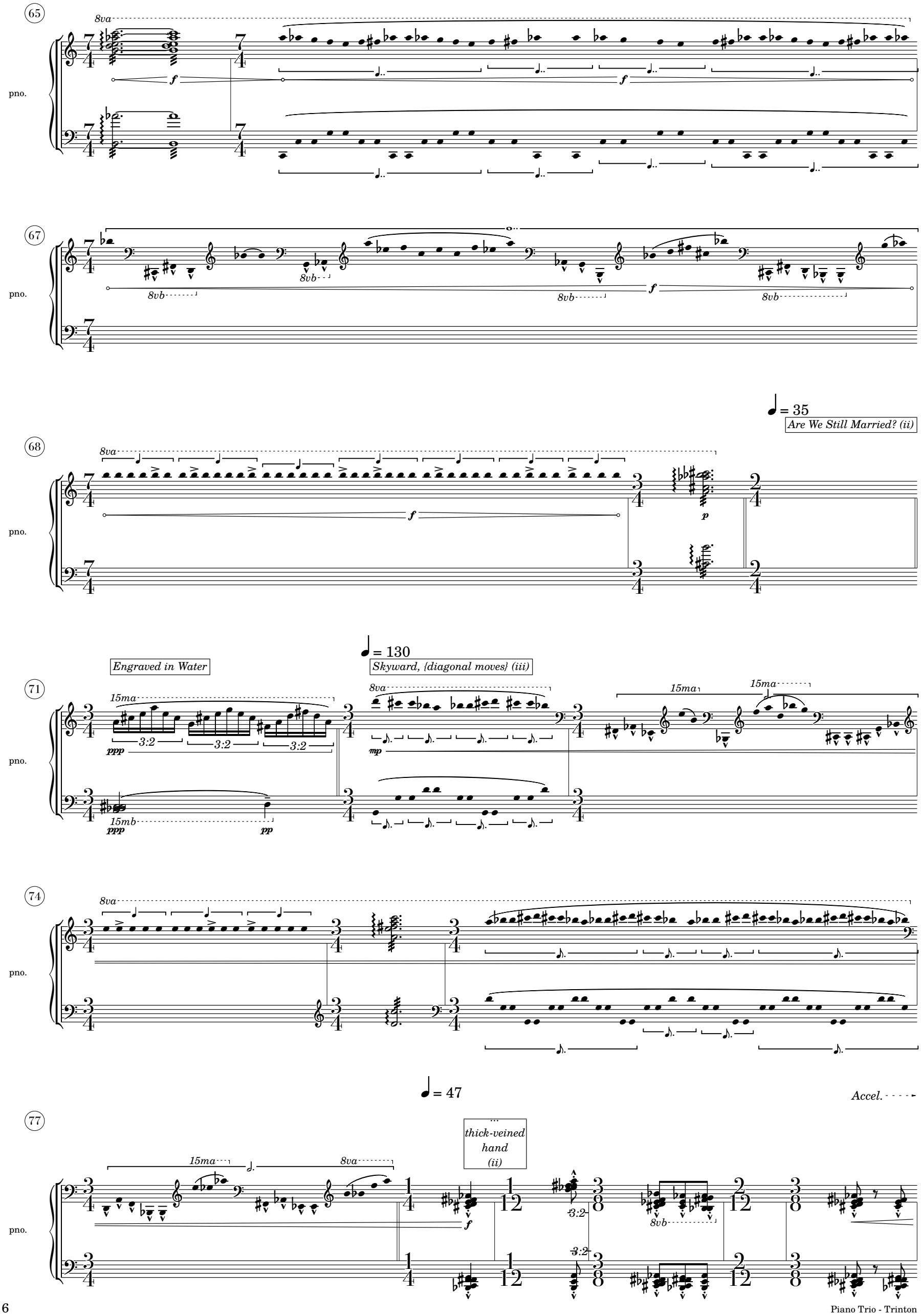
Skyward, {diagonal moves} (ii)

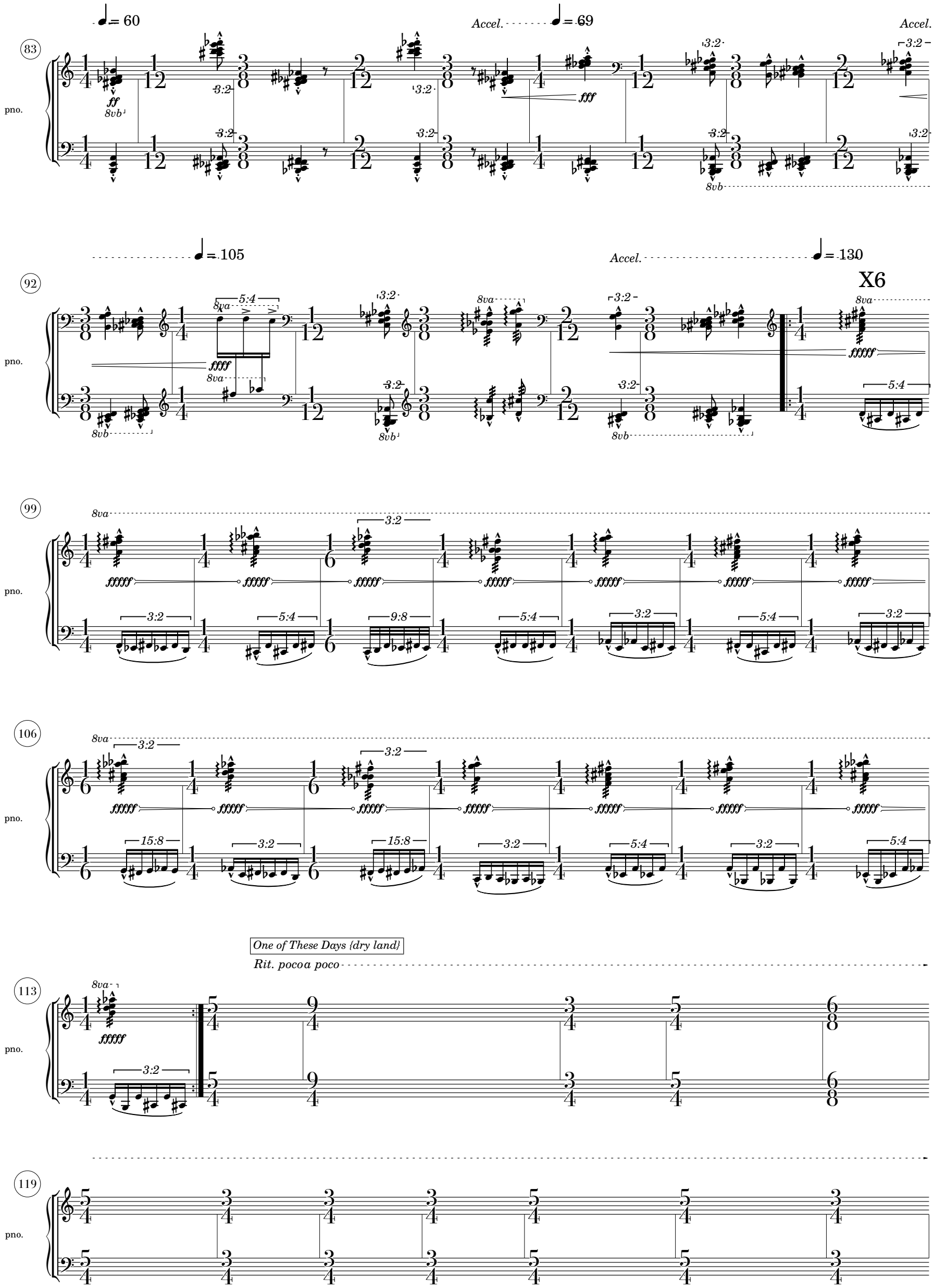
64

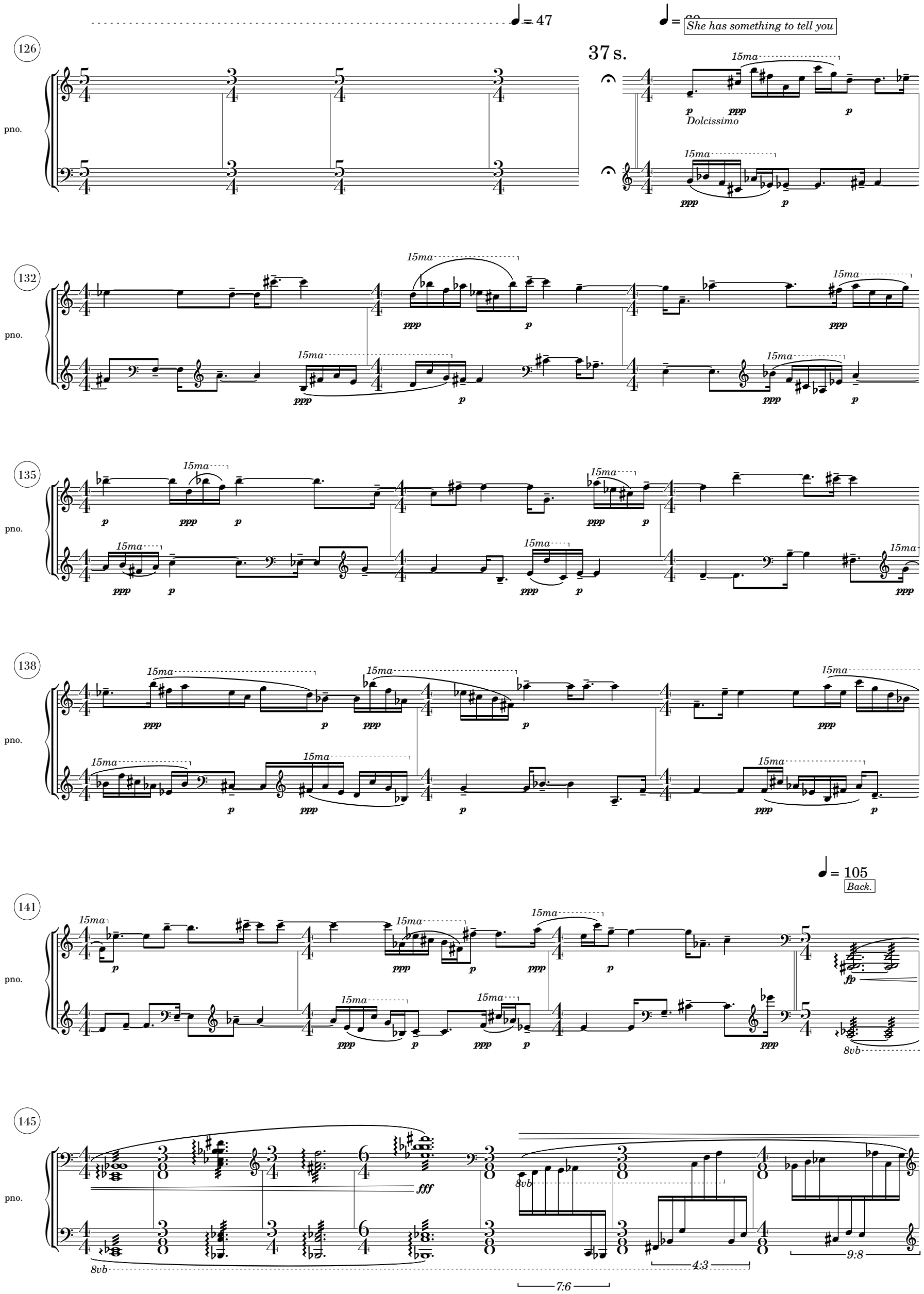
8va

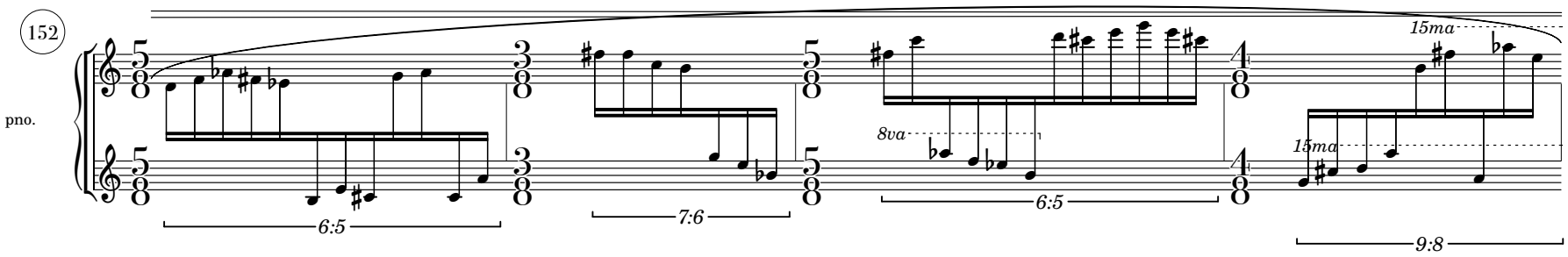
pno.

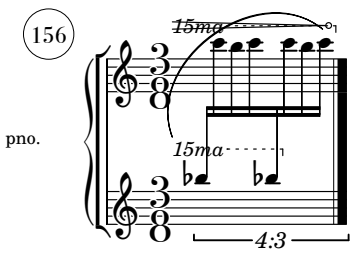
f


65
8va
pno.
67
8vb
68
♩ = 35
Are We Still Married? (ii)
71
♩ = 130
Engraved in Water
Skyward, {diagonal moves} (iii)
15ma
15mb
3:2
74
♩ = 47
Accel.
77
...
thick-veined
hand
(ii)


83
♩= 60
Accel.
♩= 69
Accel.
pno.
ff
8vb
fff
3:2
92
♩= 105
Accel.
♩= 130
X6
8va
5:4
ffff
ffff
99
8va
ffffff
3:2
5:4
9:8
106
8va
ffffff
15:8
One of These Days {dry land}
Rit. poco a poco
113
8va
ffffff
119


♩= 47
♩= 60
She has something to tell you
126
37 s.
pno.
15ma
p
ppp
Dolcissimo
132
135
138
141
♩= 105
Back.
fp
8vb
145
fff
7:6
4:3
9:8


152
pno.
6:5
7:6
8va
6:5
15ma
15ma
9:8


156
pno.
15ma
15ma
4:3

AFTERWORD

"I couldn't seem to speak, cut . . . bleeding . . . and sad. When you dream of things you don't understand, you can't live here . . ." - Warren Defever

"In the connectedness with other processes within an overall evolution, there is a meaning which is the meaning of life. We are not the helpless subjects of evolution. We *are* evolution." - Erich Jantsch

"Held under these smothering waves by your strong and thick-veined hand . . . one of these days I'm going to wriggle up on dry land." - John Darnielle

"Flow away, well-loved songs, off to the sea of forgetfulness. No boy will delightedly sing you again, nor any girl in the time of blossoms." - Johann Wolfgang von Goethe (English approximation)

". . . In any case, now they seem content, these maidens: in the morning you hear them singing." - Italo Calvino