

BRANDON VACCARO

TRIO

For

Clarinet, Cello, and Piano

- I. With Vigor ♩ = 140 +
- II. Mysterious and Eerie ♩ ≈ 60
- III. With Subdued Intensity ♩ ≈ 40;
Lively and Moving ♩ ≈ 150

STUDY SCORE

Parts available upon request

MYSTERY CABAL

Denver CO, USA

www.mysterycabal.com

TRIO

For
Clarinet, Cello, and Piano

By
Brandon Vaccaro

Performance Time: Approx. 27 min.

I - 9'00" ±

II - 9'00" ±

III - 8'00" ±

Notes to Performers

Cello Notation

In this work, a distinction is made between *glissando* (with the slide lasting the duration notated) and *portamento* (notated pitch is held most of duration followed by a quick slide into the next pitch). In cases where no indication is given, a true *glissando* is assumed.

Piano Notation

Boxed notation is used for notes inside piano. The pizzicato should be played with the fleshy part of the finger or thumb unless nail is indicated (\smile). Very few specific pizzicato pitches are called for; the specific pitches that are called for (indicated on a grand staff) are on the bottom five strings and should be easy to locate by counting from the low *A*.

There are a few large stretches in the first movement that may be unreachable for some players. I have provided alternatives in ossia measures.

Thanks:

William Hill, Richard vonFoerster, Chris Malloy

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Program Notes

Trio for Clarinet, Cello, and Piano was composed from April to November of 2003. It was premiered on April 12th, 2005 by Michelle Eudeikis, Richard vonFoerster, and Theodor Lichtmann in Hamilton Hall at the Newman Center for the Performing Arts in Denver, Colorado.

My interest in the “large work” as a compositional medium is the result of my fascination with synthesis. Much of my work combines the many musical styles that have influenced me (hopefully into a cogent and unified whole). The forms traditionally used in longer pieces usually result from the interplay and synthesis of contrasting themes and tonal areas. I have adapted a traditional formal design to serve as a venue for my stylistic exploration.

The Trio follows the traditional fast-slow-fast formula, with the fast movements involving a more linear and contrapuntal style. The forms of each movement are driven by the thematic content.

The two contrasting thematic areas in the fast (first and last) movements unfold and interact in quasi-Sonata form. There are many internal references in the piece, and the relation of the themes of these two movements is one of the most important. The first theme of the last movement is related to the countersubject to the first movement’s second theme. The second theme of the last movement is a thematic transformation of the first movement’s first theme, and in the climax of the last movement, it mutates to encompass both themes from the first movement.

The slow movement is a seven-part Rondo (A B A’ C A’’ B’ A’’’). The A sections make prominent use of an augmented triad, and the form of this movement is the result of the tonal motion through this triad, with each refrain using a different member of the triad as the root.

The Trio is dedicated to Donald Keats, who was my composition teacher during my undergraduate studies. There are a number of subtle references in the Trio to my favorite piece of Don’s, his Piano Sonata (Boosey & Hawkes, 1961). Don has continued to be an influence on my work, and I am deeply indebted to his patience and dedication as a teacher and advisor.

for Donald Keats

TRIO

for Clarinet, Cello, and Piano

Transposed Score

Brandon Vaccaro

(2003)

I.

With Vigor ♩ = 140 +

Clarinet in B \flat

Cello

Piano

mf flowing

6

f bold

Vc.

f bold

6

mf

f sub. bold

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Trio for Clarinet, Cello, and Piano

I

11

B \flat Cl. *mp* lightly pizz. arco

Vc. *mp* lightly

Pno. *mp* lightly *f* sub. bold

16

B \flat Cl. *f*

Vc.

Pno. *mf* *p* sub.

21

B \flat Cl. *p* pizz. arco

Vc. *p* *p*

Pno. *p* *mp* 25

Trio for Clarinet, Cello, and Piano

I

3

27

B \flat Cl.

Vc.

Pno.

p *passionate* *f*

mf *f*

32

B \flat Cl.

Vc.

Pno.

f *p* *pizz.* *p*

p

37

B \flat Cl.

Vc.

Pno.

f *f* *pp*

f *f* *pp*

f *pp*

Trio for Clarinet, Cello, and Piano
I

41 42

B \flat Cl. *f* *mf*

Vc.

Pno. *f* *mf*

47

B \flat Cl. *p* *pizz.* *mp*

Vc. *p* *mp*

Pno. *p* *mp*

53

B \flat Cl. *f* *fp* *f dramatic* *fp*

Vc. *f* *fp* *f dramatic* *fp*

Pno. *f* *mp*

Trio for Clarinet, Cello, and Piano
I

59 2 + 2 + 3 3 + 2 + 2

B \flat Cl.

Vc.

Pno.

f

64

B \flat Cl.

Vc.

Pno.

mf

f

70

B \flat Cl.

Vc.

Pno.

f

p

mf

f

mp

Trio for Clarinet, Cello, and Piano
I

94

B \flat Cl. *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff*

96

99

B \flat Cl.

Vc.

Pno.

99

104

B \flat Cl. *pp* *f* *ff*

Vc. *pp* *f* *ff*

Pno. *ff* *pp* *ff*

104

2 + 2 + 3

Trio for Clarinet, Cello, and Piano

I

109 112

B \flat Cl. *mf*

Vc. *mf* *p*

Pno. *p*

115

B \flat Cl. *mp* *mf*

Vc. *mf*

Pno.

121

B \flat Cl. *ff*

Vc. *p* *p* *f*

Pno. *f*

Trio for Clarinet, Cello, and Piano
I

127 128

B \flat Cl. *f* *p*

Vc. *p* *pizz.* *p*

Pno. *pp* *f*

134

B \flat Cl. *mf* *f*

Vc. *arco* *mf* *f*

Pno. *mf* *f*

140

B \flat Cl. *p*

Vc. *p*

Pno. *p*

Trio for Clarinet, Cello, and Piano
I

146

B \flat Cl. *mf*

Vc. *mp* *pizz.*

Pno. *p* *f*

152

B \flat Cl. *mf*

Vc. *mf* *arco*

Pno. *p* *mf*

156

B \flat Cl. *f* *mf*

Vc. *f* *p* *mf*

Pno. *f* *pp*

157

Trio for Clarinet, Cello, and Piano
I

159

B \flat Cl. *ff*

Vc. *ff* *fff*

Pno. *ff* *fff*

164

B \flat Cl. *f* *fff*

Vc. *f* *fff*

Pno. *f* *fff*

169

B \flat Cl. *p*

Vc. *p*

Pno. *p sub. loco*

I

175

B \flat Cl. *mp* *mp*

Vc. *mp*

Pno. *mp*

181

B \flat Cl. *mf* *mp*

Vc. *mf*

Pno.

187

B \flat Cl. *mf*

Vc. *f* *mf*

Pno. *mf* *f*

Trio for Clarinet, Cello, and Piano
I

193

B \flat Cl. *mf* *mf*

Vc. *mf*

Pno. *mf* *ff* *mp* *mf* *mf*

199

B \flat Cl. *f*

Vc. *mf* *f*

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

205

B \flat Cl. *mf* *f* *mf* *f*

Vc. *f* *f*

Pno. *mp* *f* *mp*

210 215

B \flat Cl. *f*

Vc. *mp* *f*

Pno. *mf* *f* *mp*

216 3/4

B \flat Cl. *f*

Vc. *f* *f* *f* *pizz.*

Pno. *mf* *f* *f* *f*

221

B \flat Cl. *mp* *f*

Vc. *mp* *f* *arco* *pizz.*

Pno. *mp* *f* *mp*

Trio for Clarinet, Cello, and Piano
I

227

B \flat Cl. *p*

Vc. *p*

Pno. *p* *f* *ff*

233

B \flat Cl. *mf*

Vc. *arco* *mf*

Pno. *mf*

234

238

B \flat Cl. *ff*

Vc. *ff*

Pno. *ff*

244

B \flat Cl.

Vc.

Pno.

250

B \flat Cl.

Vc.

Pno.

256 *rit.* *a tempo*

Vc.

Pno.

Trio for Clarinet, Cello, and Piano
I

262

B \flat Cl. *f* *p* *mf*

Vc. *mp*

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

268

B \flat Cl. *f*

Vc. *mf* *mf*

Pno. *f*

8 \uparrow

268 269

273

B \flat Cl. *mf*

Vc. *f*

Pno. *mp*

279

B \flat Cl. *mf* *f*

Vc. *mf* *mf*

Pno. *mp* *f*

And.

286

B \flat Cl. *ff*

Vc. *p* *ff*

Pno. *p* *ff*

8 \uparrow

293

B \flat Cl. *p* *pp* *mf*

Vc. *p* *pp* *mf* arco

Pno. *mf*

298

Trio for Clarinet, Cello, and Piano
I

300

B \flat Cl. *mf*

Vc.

Pno. *p* *f*

305

B \flat Cl. *f*

Vc. *f*

Pno. *p* *f* *mp* *f*

310

B \flat Cl. *f*

Vc. *f*

Pno.

315 320

B \flat Cl. 

Vc. 

Pno. 


321

B \flat Cl. 

Vc. 

Pno. 

327

B \flat Cl. 

Vc. 

Pno. 

Trio for Clarinet, Cello, and Piano

I

332 334

B \flat Cl. *ff*

Vc. *ff*

Pno. *p* *f* *ff*

337 $\text{-- } \text{♪} \text{-- } 2+2+3+3$

B \flat Cl. $\frac{10}{8}$

Vc. $\frac{10}{8}$

Pno. *ff* $\frac{10}{8}$ $\text{-- } \text{♪} \text{-- } 2+2+3+3$

341

B \flat Cl.

Vc.

Pno. $\frac{10}{8}$

345

B \flat Cl.

Vc.

Pno.

349

B \flat Cl.

Vc.

Pno.

II.

Mysterious and Eerie $\text{♩} = 60$
Tempo I

Clarinet in B \flat

Cello

Piano

p gentle and expressive

7

B \flat Cl.

Vc.

7

Pno.

Trio for Clarinet, Cello, and Piano
II

13 grace notes always before beat

B♭ Cl. *mp*

Vc.

Pno.

19

B♭ Cl. *p* blow air through instrument

Vc. *p* tap on body of cello (low resonant sound)

Pno. 19 grace notes always before beat *mp* *mf* *mp*

25

B♭ Cl. *p* *p* 30

Vc. *pizz.* *mp* 30

Pno. 25 *mf* *p* 30 *mp*

Trio for Clarinet, Cello, and Piano
II

31 *shawm-like* *p* *mf* *p*

B \flat Cl.

Vc.

Pno.

35 *pp* *p*

B \flat Cl.

Vc.

Pno.

40 *mp* *f* *n* *p* **45** Slightly Faster

40 *f* *p* **45** Slightly Faster

B \flat Cl.

Vc.

Pno.

Trio for Clarinet, Cello, and Piano
II

63 Tempo I

B \flat Cl. $\frac{3}{4}$ $\frac{4}{4}$ *mp* \curvearrowright *mf*

Vc.

Pno. $\frac{3}{4}$ $\frac{4}{4}$ *p* *mp* *loco*

(*And.*) \wedge

68

B \flat Cl. *p* *mf*

Vc.

Pno. 68 *mf*

72

B \flat Cl. *p* *mf* *grace notes always before beat*

Vc. *mf*

Pno. 72 *mf* *f* 75 *p* *mf*

Trio for Clarinet, Cello, and Piano
II

77

B \flat Cl. *pp* *p* *pizz.*

Vc. *mf* *p*

Pno. *p* *mp*

8↑

8↓

82

B \flat Cl. *mp* *p* *arco*

Vc. *p*

Pno. *mf*

83 Slightly Slower

Sost. Ped.

86

B \flat Cl. *mf* *pizz.*

Vc. *p* *mf*

Pno. *p* *f* *p* *mf* *p*

Trio for Clarinet, Cello, and Piano
II

90

B \flat Cl. *mf* arco *f* *mf*

Vc. *mf*

Pno. *mf* *loco* *f* *mf*

95

B \flat Cl. *p* *mp*

Vc. *f espr.* arco *port.* *p* *mf*

Pno. *f* *p*

100

103 Tempo I

B \flat Cl. *mp* *mf* *p*

Vc. *port.* *pp*

Pno. *mp*

Trio for Clarinet, Cello, and Piano
II

105

B \flat Cl. *mp*

Vc. *mp* *simile*

105

Pno. *mp*

111

113 Slightly Faster

B \flat Cl. *mf* *f*

Vc. *port.* *p* *mp*

111

113 Slightly Faster

Pno. *mf* *f* *ff*

116

118 Tempo I

B \flat Cl. *p* *n* *p*

Vc. *f*

116

118 Tempo I

Pno. *p* *gentle and expressive*

Trio for Clarinet, Cello, and Piano
II

121 122

B \flat Cl. *p* *pp*

Vc. *p*

Pno.

126

B \flat Cl. *pp*

Vc. *pp*

Pno. *mp*

131

B \flat Cl. *n*

Vc. *n*

Pno. *ppp as gently as possible*

8 \uparrow

Ad.

III

With Subdued Intensity $\text{♩} \approx 40$

Clarinet in B \flat

Cello

Piano

With Subdued Intensity $\text{♩} \approx 40$
Music rack down

p *mp* *p*

INSIDE PIANO
pizz.

10 sec. \pm

HIGH pizz.
VI
V
IV
p
LOW

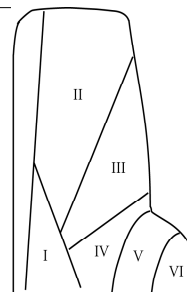
gliss.

Lead.

All boxed sections are INSIDE PIANO

* pizz. with fleshy part of finger unless nail is indicated (\smile)

The six lines of these two staves represent the following areas between piano braces. Notes between the lines signify contours within the previous area.



4 *a tempo*

B \flat Cl.

Vc.

Pno.

4 *a tempo*

mp *mf* *p*

p
slow gliss.

8 \downarrow

(*Lead.*)

Trio for Clarinet, Cello, and Piano
III

7

B \flat Cl.

Vc.

15 sec. \pm

Pno.

7 pizz. HIGH VI IV

LOW III II

pp ff sffz

Music rack up

(*And.*)

9 a tempo

B \flat Cl.

Vc.

Pno.

9 a tempo

p mp mf mp p f loco

8 \uparrow

13 Lively and Moving $\bullet \approx 150$
Tempo I

B \flat Cl.

Vc.

Pno.

13 Lively and Moving $\bullet \approx 150$
Tempo I

(f)

Trio for Clarinet, Cello, and Piano
III

19

B \flat Cl.

Vc.

Pno.

23

B \flat Cl.

Vc.

Pno.

mp *mp* *f*

mp *f*

27

B \flat Cl.

Vc.

Pno.

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

mp *f* *mp*

mf

Trio for Clarinet, Cello, and Piano
III

31

B \flat Cl. *pizz.* *p* *mf* *f* *f*

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

Pno. *mp f sub.* *f*

36

B \flat Cl. *fff* *mf*

Vc. *fff* *mf*

Pno. *ff* *f* *fff mf*

41

B \flat Cl. *n*

Vc. *mp espr.*

Pno.

44 A Little Slower; Very Lyric

Trio for Clarinet, Cello, and Piano
III

47

B \flat Cl. *mf*

Vc. *f* *mf* *mp* *p*

Pno. *p gently*

54

B \flat Cl. *f* *mf* *mp* *mf*

Vc. *mf*

Pno.

60

B \flat Cl. *mp* *p* *mf*

Vc. *p* *p*

Pno. *mp* *mp* *mf*

Trio for Clarinet, Cello, and Piano
III

66

B \flat Cl.

Vc.

Pno.

mf

lh. pizz

p

5
4

71

72 Tempo I

B \flat Cl.

Vc.

Pno.

f

f

5
4

4
4

75

B \flat Cl.

Vc.

Pno.

(arco)

fp

5
4

Trio for Clarinet, Cello, and Piano
III

79

B \flat Cl. *f*

Vc.

Pno.

83

B \flat Cl. *rit.*

Vc.

Pno. *mp sub.* *rit.*

And.

87 *molto rit.*

B \flat Cl. *f* 90 *a tempo*

Vc. *f*

Pno. *molto rit.* 90 *a tempo*

And.

Trio for Clarinet, Cello, and Piano
III

91

B \flat Cl. 

Vc. 

Pno. 

96

B \flat Cl. 

Vc. 

Pno. 

102

B \flat Cl. 

Vc. 

Pno. 

Trio for Clarinet, Cello, and Piano
III

107

B♭ Cl. *f* *mp* *f* *p*

Vc. *mp sub.* *gliss.* *... sul pont. ...* *ff* *mp* *mf*

Pno.

112

B♭ Cl. *p* *fp* *f* *mp* *dim. poco a poco*

Vc. *f* *mp* *dim. poco a poco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Pno. *3* *4*

118

B♭ Cl. *p* *mp* *p*

Vc. *arco* *pizz.* *arco* *p*

Pno.

Trio for Clarinet, Cello, and Piano
III

125

B \flat Cl. *p* *f* *p sub.* *f* *f*

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

Pno. *f*

131

B \flat Cl. *ffz p* *ff*

Vc. *ffz p* *ff* ... sul pont. ...

Pno. *ff*

132

8 \uparrow

5/16

5/16

8 \downarrow

136

B \flat Cl. *ff*

Vc. *ff*

Pno. *ff*

136

8 \uparrow 15 \uparrow 8 \uparrow

8 \uparrow 6/16 *loco*

Trio for Clarinet, Cello, and Piano
III

155 *gliss.* *fff* *f* 158 **Tempo I**

B \flat Cl.

Vc.

Pno.

Detailed description: This system covers measures 155 to 158. The B \flat Clarinet and Cello parts begin with a glissando (marked 'gliss.') and a long note, both with a fortissimo (fff) dynamic. The Piano part features triplets of eighth notes in both hands, marked with an '8' and an upward arrow. Dynamics transition from fff to f. At measure 158, the tempo changes to 'Tempo I'.

160 *f* *f*

B \flat Cl.

Vc.

Pno.

Detailed description: This system covers measures 160 to 164. The B \flat Clarinet and Cello parts play eighth-note patterns with a forte (f) dynamic. The Piano part consists of chords in the right hand and eighth-note accompaniment in the left hand, also marked f.

165 *f* *f*

B \flat Cl.

Vc.

Pno.

Detailed description: This system covers measures 165 to 169. The B \flat Clarinet and Cello parts continue with eighth-note patterns. The Piano part features chords in the right hand and eighth-note accompaniment in the left hand, maintaining a forte (f) dynamic.

Trio for Clarinet, Cello, and Piano
III

169

B \flat Cl.

Vc.

Pno.

mf *f* *mf* *f*

173

B \flat Cl.

Vc.

Pno.

f *mp* *f*

177

B \flat Cl.

Vc.

Pno.

f *fff* *mp* *l.h. pizz* *f* *fff*

Trio for Clarinet, Cello, and Piano
III

182

B \flat Cl.

Vc.

Pno.

178 A Little Slower ($\text{♩} = 144$)

p

n

(arco)

p espr.

189

B \flat Cl.

Vc.

Pno.

189

p

196

B \flat Cl.

Vc.

Pno.

196

Trio for Clarinet, Cello, and Piano
III

201 *poco accel.* 197 **Tempo I**

B \flat Cl. *mf* *ff*

Vc.

Pno. *poco accel.* *ff* 197 **Tempo I**

206

B \flat Cl.

Vc.

Pno.

210

B \flat Cl.

Vc.

Pno.

Trio for Clarinet, Cello, and Piano
III

214

B \flat Cl.

Vc.

Pno.

218

B \flat Cl.

Vc.

Pno.

fff ferocious

8 \uparrow -