

PIANO TRIO NO. 1 - "EMBER"

Vln.

62

mf con brio

14/16

V

>

The image shows a musical score for the Violin part of Piano Trio No. 1, titled "EMBER". The score is written on a single staff in treble clef. It begins at measure 62, marked with a fermata. The tempo and dynamics are indicated as *mf con brio*. The music features a series of eighth and sixteenth notes, some beamed together, and a few quarter notes. A dynamic hairpin (crescendo) is shown above the staff, starting at measure 62 and ending at measure 64. A fermata is placed over the first note of measure 64. The time signature changes to 14/16 at the start of measure 65. The music continues with a mix of eighth and sixteenth notes, including a triplet of eighth notes in measure 66. A dynamic hairpin (crescendo) is also present above the staff in measure 67. The score ends with a fermata over the final note.

ANDREW JAMES CLARK

Piano Trio No. 1

I

Andrew James Clark

Allegro - (♩ = 144-152)

The score is written for Cello, Piano, and Violin. The time signature is 8/16. The key signature has one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 144-152 beats per minute. The score is divided into systems, with measure numbers 12 and 13 indicated. The Cello part begins with a *ppp* dynamic and 'senza vibrato' instruction. The Piano part starts with a *p* dynamic and includes a *poco cresc.* marking. The Violin part enters at measure 12 with a *mp* dynamic. The score includes various performance instructions such as *slide*, *cresc.*, and *f marcato*. The dynamics range from *ppp* to *ffz*.

Pno.

First system of the piano part, featuring a complex rhythmic pattern with slurs and accents.

Vc.

First system of the violin part, starting with a *p* dynamic and transitioning to *mf*.

Pno.

Second system of the piano part, continuing the rhythmic texture.

Vc.

Second system of the violin part, marked with a forte *f* dynamic.

Pno.

Third system of the piano part, showing a change in the rhythmic pattern.

Vc.

Third system of the violin part, marked with a forte *f* dynamic.

Pno.

Fourth system of the piano part, featuring a more active rhythmic line.

Vln.

Fifth system of the violin part, starting at measure 58 and marked *mf con brio*.

Pno.

Fifth system of the piano part, marked with a *cresc.* dynamic.

63

Vln. *mf cantabile*

Vc. *mp* *mf*

Pno. *mp marcato*

66

Vln. *mp* *mf*

Vc. *mp*

Pno.

69

Vln. *slide*

Vc. *mf cresc.*

Pno.

73

Vln. *gliss.*

Vc. *pp faintly*

Pno. *f* *subito pp* *pp ethereal*

79

Vln. *pp* *p*

Vc. *gliss.* *mf* *pp* *p*

Pno. *p* *mp*

85

Vln. *f cresc.*

Vc. *f cresc.*

Pno. *p* *f cresc.*

90

Vln. *p* *mf cresc.*

Vc. *f marcato* *mp agitato*

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

95

Vln. *f* *mp* *cresc.*

Vc. *mf*

Pno. *mf*

101

B

Vln. *p* *pp dolce*

Vc. *pizz.* *arco sul pont.* *sfz* *pp dolce*

Pno. *pp dolce*

106

Vln.

Vc.

Pno.

mp sparkling

Detailed description: This system covers measures 106 to 110. The Violin (Vln.) part features a melodic line with slurs and accents. The Viola (Vc.) part provides a rhythmic accompaniment with slurs. The Piano (Pno.) part has a melodic line with slurs and accents, starting with a dynamic marking of *mp sparkling*.

111

Vln.

Vc.

Pno.

mp resntfully

poco cresc.

Detailed description: This system covers measures 111 to 115. The Violin (Vln.) part continues with a melodic line. The Viola (Vc.) part has a rhythmic accompaniment. The Piano (Pno.) part features a melodic line with slurs and accents, starting with a dynamic marking of *mp resntfully*. A *poco cresc.* marking is present at the end of the system.

116

Vln.

Vc.

Pno.

Detailed description: This system covers measures 116 to 120. The Violin (Vln.) part features a melodic line with slurs and accents. The Viola (Vc.) part provides a rhythmic accompaniment with slurs. The Piano (Pno.) part has a melodic line with slurs and accents.

121

Vln.

Vc.

Pno.

126

Vln.

Vc.

mp *p*

normale (arco)

mp cantabile

126

Pno.

130

Vln.

Vc.

p *gracefully*

poco cresc.

130

Pno.

p *gracefully*

p *gracefully*

C

sul pont.

Vln. *dim.* *ppp* *p leggiero*

Vc. *(dim.)* *pp leggiero* *sul pont.*

Pno. *(dim.)* *p leggiero*

Vln. *mp*

Vc. *mp cresc.*

Pno. *mf*

Vln. *mf forceful*

Vc. *mf forceful*

Pno. *mf forceful*

152

Vln. *mf cresc.* *sfz*

Vc. *mp cresc.* *sfz* *mf concerningly*

Pno. *p* *cresc.* *sfz*

159

Vln. *mf concerningly*

Vc. *mf concerningly*

Pno. *mf con brio*

164

Vln. *mp from a distance* *pp*

Vc. *mp urgently*

Pno. *mp urgently* *sfz*

171

Vln. *mf con brio*

Vc.

Pno. *f maliciously*

175

Vln.

Vc. *f agitato*

Pno.

181

Vln. *mf whimpering*

Vc.

186

Vln. *mf urgently*

Vc. *mp poco cresc.*

Pno. *mf urgently* *f*

D

192

Vln. *f con fuoco* *p* *f*

Vc. *f*

Pno. *mf*

198

Vln. *p* *mp* *mf*

Vc. *p infuriated* *mp* *p* *mf* *p*

Pno. *mp* *mp* *mf*

mp marked

E

203

Vln. *mf cresc.* *ff dim.*

Vc. *mf cresc.* *ff dim.*

Pno. *(cresc.)* *ff dim.*

Vln. *pp*

Vc. *pp*

Pno. *pp dolce*
(con Ped.)

Vln. *pp senza vibrato*

Vc. *pp senza vibrato*

Pno.

Vln. *p from a distance*

Vc. *pp senza vibrato*

Pno. *pp dolce*

227

Vln. *p*

Vc.

Pno. *pp dolce*

8va

233

Vln. *p intensify*

Vc. *p intensify*

Pno. *poco cresc.*

239

Vln.

Vc. *p agitato* *cresc.*

Pno. *mp cantabile* *pp marcato*

244

Vln. *f con fuoco*

Vc. *f*

Pno. *ppp cresc. ----- mp*

249

Vln. *intensify ----- sfz* *f*

Vc. *ff dance*

Pno. *f explosively*

255

Vln. *mf agitato*

Vc. *mf agitato*

Pno. *f punctured*

259

Vln. *f singing*

Vc. *ff*

Pno. *f*

263

Vln. *mf agitato*

Vc. *mf agitato*

Pno. *f punctured*

8va

267

Vln. *mf* *f* *legato*

Vc. *ff*

Pno. *f*

271

Vln. *mp*

Vc. *mp less energy* *mf legato* *p*

Pno. *mp less energy* *p dolce*

276

Vln. *ppp ethereal*

Vc. *ppp ethereal*

Pno. *mp legato* *ppp ethereal*

G

281

Vln. *sfz*

Vc. *sfz*

Pno. *sfz* *sfz*

285 Vln. *sfz*

Vc.

Violin and Viola parts for measures 285-289. The Violin part starts with a sforzando (sfz) dynamic and features a melodic line with slurs and accents. The Viola part provides a rhythmic accompaniment with eighth and sixteenth notes.

Pno.

Piano part for measures 285-289. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

290 Vln. *sfz*

Vc. *sfz*

Violin and Viola parts for measures 290-294. Both parts feature sforzando (sfz) dynamics and melodic lines with slurs and accents. The Viola part has a more rhythmic character.

Pno. *sfz*

Piano part for measures 290-294. The right hand features a melodic line with sforzando (sfz) dynamics and slurs, while the left hand provides a rhythmic accompaniment.

295 Vln. *sfz*

Vc. *sfz*

Violin and Viola parts for measures 295-299. Both parts feature sforzando (sfz) dynamics and melodic lines with slurs and accents. The Viola part has a more rhythmic character.

Pno. *sfz*

Piano part for measures 295-299. The right hand features a melodic line with sforzando (sfz) dynamics and slurs, while the left hand provides a rhythmic accompaniment.

300 Vln. *p cresc.*

Vc. *p cresc.*

Violin and Viola parts for measures 300-304. Both parts feature piano (p) dynamics with a crescendo (cresc.) and melodic lines with slurs. The Viola part has a more rhythmic character.

Pno. *p cresc.*

Piano part for measures 300-304. The right hand features a melodic line with piano (p) dynamics and a crescendo (cresc.), while the left hand provides a rhythmic accompaniment.

305

Vln.

Vc.

Pno.

f

f

fffz

309

Vln.

Vc.

Pno.

fff jubilantly

fff jubilantly

fff jubilantly

314

Vln.

Vc.

Pno.

intensify

intensify

319

Vln.

Vc.

Pno.

f sparkling

323

Vln.

Vc.

Pno.

fff maliciously

326

Ped. Lightly to Create Crescendo... ----- *

Pno.

fffz

II

Andrew James Clark

Largo (♩ = 52 - 60)

sul pont.

Violin *mp senza vibrato*

Cello *mp senza vibrato*

p leggiero

Vln. *8*

Vc.

Pno. *mf espress.*

Vln. *14*

Vc.

Pno.

poco rit...

(normale) sul. A

n *p (vibrato)*

mp

mp calm with great depth

romantically with extreme rubato

Vln. *22*

Vc. *16*

Pno. *22*

n *mf assertive* *(normale)*

Vln. *18*

Vc. *16*

Pno. *16*

f *pp dolce* *mf leggero* *poco dim.* *mp*

mf *mp legato*

Vln. *35*

Vc. *16*

Pno. *16*

mf *cresc.* *mp* *f con brio*

poco cresc. *mf con brio*

Vln. *41*

Vc. *41*

Pno. *41*

Vc. *46*

Pno. *46*

cresc.

marcato

Vc. *50*

Pno. *50*

mp

ppp leggero

Vln. *mf cantabile*

Pno. *p sparkling*

Vln.

Pno.

Vln.

Vc. *mf espress.*

Pno. *dim.*

65

Vln. *mp* *p* *mf cresc.*

Vc. *mf poco cresc.*

Pno. *pp cresc. gradually to bar 78*

68

Vln. *f espress.*

Vc.

Pno.

71

Vln. *f*

Vc.

Pno.

74

Vln.

Vc.

Pno.

77

Vln.

Vc.

f

cresc.

Pno.

mf

80

Vln.

Vc.

ff

a tempo

mp

sul pont.

p ghostly

mp

Pno.

ff

f abrupt

86

Vln. *poco dim.*

Vc. *poco dim.*

Pno. RH *mf* *marked*
LH *pp* *leggiero*

92

Vln. *mf* *agitato*

Vc. *mf* *agitato*

Pno. RH *pp* *leggiero*
LH *mp* *marked*
mf *abrupt*

99

Vln. *mp* *pp*

Vc. *mp* *pp*

Pno. *mp* *leggiero*
p

107

Vln. *mp* *p*

Vc. *mp* *p*

Pno. *p meno mosso*

romantically with extream rubato

112

Vln. *mf assertive*

Vc. *p* *n*

Pno. *mp calm with great depth*

118

Vln. *rubato* *f espress.* *mp reserved* *agitato cresc.*

Vc. *mp espress.*

Pno. *p dolce* *cresc.*

124

Vln. *f*

Vc. *mf*

Pno. *mf espress.*

129

Vln. *f con brio* *poco dim.*

Vc.

Pno. *dim.*

133

Vln. *cresc.* *marcato*

Vc.

Pno. *poco cresc.*

137

Vln.

Vc.

Pno.

fp conjuring
half ped. for effect

141

Vln.

Vc.

Pno.

pp unearthly
p dim.
mp dim.

pp unearthly
p dim.
mp dim.

pp unearthly
p dim.
mp dim.

146

Vln.

Vc.

Pno.

pp dim.
p dim.
mp dim.

pp dim.
p dim.
mp dim.

pp dim.
p dim.
mp dim.

150

Vln.

Vc.

Pno.

mf
mf
f assertive
f cantabile

154

Vln. *(normale)*
f aggravated

Vc. *mf* *dim.*

Pno. *mp sparkling*
mf dim. *dim.*

158

Vln. *slide*
mp legato

Vc. *mp legato*

Pno. *pp* *eerily growing cresc.*

162

Vln.

Vc.

Pno. *(cresc.)* *f*

166

Vln. *p marked* *pp legato*

Vc. *mp somber* *poco dim.*

Pno.

III

Moderato (♩ = c. 160-168)

The score is divided into five systems. The first system features Violin and Cello parts, both marked *pp agitato*. The second system features Violin and Viola parts, both marked *poco cresc.* and ending with a *p* dynamic. The third system features Violin and Viola parts, with the Viola part marked *p*. The fourth system features Piano parts, with the right hand marked *p groovy*. The fifth system features Violin and Viola parts, with the Viola part marked *mp legato*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Vln. 
Vc. 
Pno. 

Vln. 
Vc. 
Pno. 

Vln. 
Vc. 
Pno. 

48

Vln. *cresc.*

Vc. *mp agitato*

Pno. *mp marcato*

55

Vln. *f abrupt*

Vc. *mf espress.*

Pno. *f abrupt*

p from a distance *mp*

62

Vln. *f abrupt*

Vc. *mp dolce*

Pno. *f abrupt*

p dolce

p from a distance *mp*

69

Vln. *f* "tutti"

Vc. *f* firm

Pno. *f* "tutti"

76

Vln. *mp* *mf* *f* "tutti" *sfz*

Vc. *sfz*

Pno. *mp* *mf* *f* "tutti"

83

Vln. *p concentrated*

Vc. *mp* *sfz* *mp* *sfz* *mp*

Pno. *sfz* *p concentrated*

88

Vln. *dim.*

Vc. *sfz*

Pno. *p sparkling*

p groovy, even more so

95

Vln. *p concentrated*

Vc. *mp sfz mp sfz mp sfz*

Pno. *p concentrated*

99

Vln. *p sparkling*

Vc. *p especially groovy*

108

Vln.

Vc.

Pno.

p *leggiero*

116

Vln.

Vc.

Pno.

p *brooding*

123

Vln.

Vc.

Pno.

cresc. *mp* *mp* *argumentatively*

130

Vln. *p cantabile*

Vc.

Pno. *mp brooding*

mp marcato

136

Vln.

Vc. *mf agitato*

Pno. *f abrupt*

142

Vln. *cresc.*

Vc. *mf marked*

Pno. *f smoldering*

148

Vln. *f* marked *mf* agitato

Vc. *sfz* *mf* agitato

Pno. *mp* *f* smoldering

154

Vln.

Vc.

Pno.

161

Vln. *mf* poco cresc. *f* cresc.

Vc. *mf* poco cresc.

Pno. *p* cresc.

166

Vln. *cresc.*

Vc. *cresc.*

Pno.

172

Vln.

Vc. *f espress.*

Pno.

175

Vln. *f agitato*

Vc.

Pno.

Violin (Vln.) and Piano (Pno.) score for measures 177-180. The Violin part begins at measure 177 with a *cresc.* marking. The Piano part starts at measure 177 with a *mf firm* marking. Both parts feature complex rhythmic patterns and chromatic movement.

Piano (Pno.) score for measures 179-180. The piece is marked *f*. The score shows a dense texture with rapid sixteenth-note passages in both hands, connected by a long slur.

Violin (Vln.), Viola (Vc.), and Piano (Pno.) score for measures 181-182. The Violin and Viola parts are marked *f*. The Violin part is mostly silent, while the Viola plays a complex rhythmic pattern. The Piano part is also silent.

Violin (Vln.) and Viola (Vc.) score for measures 183-186. Both parts are marked *ff furioso*. The Violin part includes a *cresc.* marking. The score features intense, rapid sixteenth-note passages in both instruments.

186

Vln.

Vc.

Pno.

f con brio

189

Pno.

sfz

marcato

192

Pno.

mp cresc.

195

Vc.

Pno.

f

Musical score for Violin (Vln.) and Violoncello (Vc.) starting at measure 199. The Vln. part begins with a treble clef and a 4/16 time signature. The Vc. part begins with a bass clef and a 4/16 time signature. The Vln. part features a melodic line with a dynamic marking of *f dim.* starting at measure 201. The Vc. part provides a rhythmic accompaniment with eighth notes.

Musical score for Violin (Vln.) and Violoncello (Vc.) starting at measure 204. The Vln. part begins with a treble clef and a 4/16 time signature, marked *p*. The Vc. part begins with a bass clef and a 4/16 time signature. The Vc. part features a melodic line with a dynamic marking of *mp cresc.* starting at measure 206.

Musical score for Piano (Pno.) starting at measure 204. The Pno. part begins with a grand staff (treble and bass clefs) and a 4/16 time signature, marked *p*. The Pno. part features a complex accompaniment with chords and eighth notes.

Musical score for Violin (Vln.) and Violoncello (Vc.) starting at measure 207. The Vln. part begins with a treble clef and a 4/16 time signature. The Vc. part begins with a bass clef and a 4/16 time signature, marked *f*. The Vln. part features a melodic line with a dynamic marking of *f* starting at measure 209.

Musical score for Piano (Pno.) starting at measure 207. The Pno. part begins with a grand staff (treble and bass clefs) and a 4/16 time signature, marked *f*. The Pno. part features a complex accompaniment with chords and eighth notes. The bottom staff shows a *ff* dynamic marking.

210

Vln. *mp* *marked* *f* *p*

Vc. *mp marcato* *f* *p*

Pno. *p* *p*

215

Vln. *sfz* *mp tentatively* *pizz.*

Vc. *sfz* *mp tentatively*

Pno. *sfz*

223

Vln. *sfz*

Vc. *sfz*

Pno.

Vln. *arco*

Vc. *mf*

Pno. *ff con fuoco*

8^{va}-----

Vln. *ff inexorably*

Vc. *p agitato*

Pno.

8^{va}-----

Vln.

Vc.

Pno.

247 (8^{va}) - 7

Vln. *f con brio*

Vc.

Pno. *f con brio*

253

Vln.

Vc. *p agitato*

Pno.


259


Vln.

Vc.

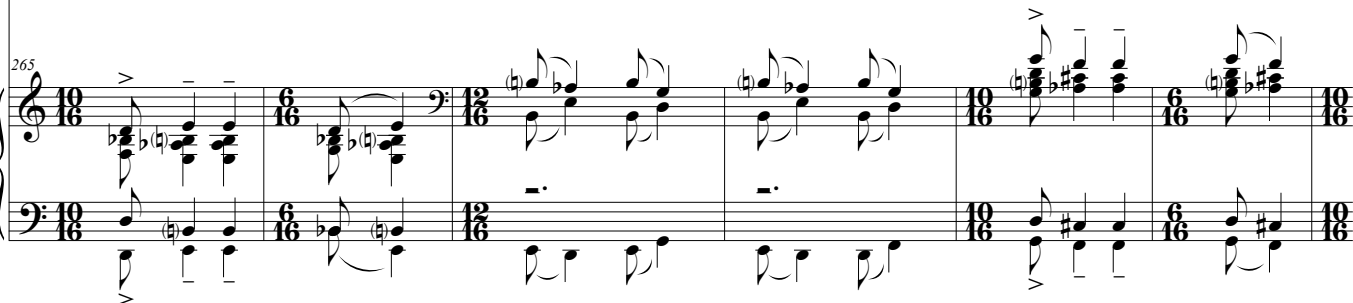
Pno.

265

Vln. 

Vc. 

265

Pno. 

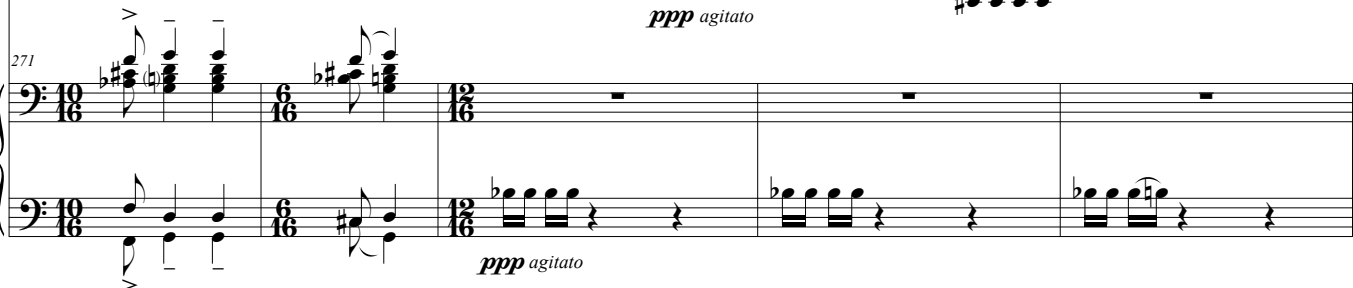
271

Vln. 

Vc. 


ppp agitato


271

Pno. 

ppp agitato

276

Vln. 

Vc. 

276

Pno. 

280

Vln. *p cresc.*

Vc. *p cresc.*

Pno. *pp cresc.*

284

Vln.

Vc.

Pno.

287

Vln.

Vc. *(cresc.)*

287

Pno. *(cresc.)*

sfz

Leo.

290

Vln.

Vc.

Pno.

293

Vln.

Vc.

Pno.

f

296

Vln.

Vc.

Pno.

ff

p from a distance

sfz

sfz

*