

T r i o

for Violin, Trombone and Piano

Don Freund

Trio for Violin, Trombone, and Piano examines how these three very unlike instruments can relate to each other; for example, how each in its own way handles such instrumental gestures as repeated notes, trills/tremolos, and glissandos.

The material of the piece is extremely focused: one three-note cell provides all the pitches, an 8-note rhythmic figure progressively becomes obsessive, and a crescendo gesture which transforms into a glissando is all that's left at the end of the piece.

Trio

for Violin, Trombone and Piano (1971)

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♩ = 120

Musical score for measures 1-4. The score is in 3/4 time. The Violin part starts with a whole note chord (F#2, C#3, G#3) marked *pp*, followed by a half note chord (F#2, C#3, G#3) marked *pp*, and ends with a quarter note chord (F#2, C#3, G#3) marked *f* with a *pizz.* instruction. The Trombone part has a quarter note chord (F#2, C#3, G#3) marked *f*, followed by a half note chord (F#2, C#3, G#3) marked *p*, and ends with a quarter note chord (F#2, C#3, G#3) marked *f*. The Piano part has a quarter note chord (F#2, C#3, G#3) marked *f*, followed by a half note chord (F#2, C#3, G#3) marked *pp*, and ends with a quarter note chord (F#2, C#3, G#3) marked *ff*.

5

Musical score for measures 5-8. The Violin part starts with a quarter note chord (F#2, C#3, G#3) marked *f*, followed by a half note chord (F#2, C#3, G#3) marked *pp*, and ends with a quarter note chord (F#2, C#3, G#3) marked *f* with an *arco* instruction. The Trombone part has a quarter note chord (F#2, C#3, G#3) marked *p*, followed by a half note chord (F#2, C#3, G#3) marked *f*, and ends with a quarter note chord (F#2, C#3, G#3) marked *f*. The Piano part has a quarter note chord (F#2, C#3, G#3) marked *f*, followed by a half note chord (F#2, C#3, G#3) marked *f*, and ends with a quarter note chord (F#2, C#3, G#3) marked *p*. There is an *8vb* instruction in the piano part.

10

Musical score for measures 9-12. The Violin part starts with a quarter note chord (F#2, C#3, G#3) marked *p*, followed by a half note chord (F#2, C#3, G#3) marked *ff*, and ends with a quarter note chord (F#2, C#3, G#3) marked *f*. The Trombone part has a quarter note chord (F#2, C#3, G#3) marked *p*, followed by a half note chord (F#2, C#3, G#3) marked *p*, and ends with a quarter note chord (F#2, C#3, G#3) marked *p*. The Piano part has a quarter note chord (F#2, C#3, G#3) marked *p*, followed by a half note chord (F#2, C#3, G#3) marked *p*, and ends with a quarter note chord (F#2, C#3, G#3) marked *p*. There is an *8va* instruction in the piano part.

16

Vln. *fp* *fp* *mp*

Tbn. *p* *p* *mp*

Pno. *f* *pp* *f* *mf* *mp* *8va*

22

Vln. *ff* *sempre ff* poco a poco piu sul ponticello

Tbn. *ffp*

Pno. *mf* *p* *p* *p* *(8va)-1*

27

Vln. *8va-1* sul ponticello molto s.p. between bridge and tailpiece

Tbn. open *f*

Pno. *p* *p* *mp*

32

Vln. *pizz.* *mp* *arco* *f*

Tbn. *p* *f* *p* *mf* *p* *f* *p* *f*

Pno. *mp* *8va*

37

Vln. *f* *pesante*

Tbn. *mp* *f* *f* *mp* *f* *mf* *f*

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

43

Vln. *ff*

Tbn. *ff* *sfzp*

Pno. *ff* *3* *3*

Ped.

64

Vln. *cresc.*

Tbn. *p mp mf*

Pno. *8va* *cresc.*

8va

8^{va}

Detailed description: This system covers measures 64 to 68. The Violin part features a melodic line with triplets and quintuplets, marked with a *cresc.* (crescendo) hairpin. The Trombone part has a bass line with dynamics *p*, *mp*, and *mf*. The Piano part consists of a complex texture with octaves in both hands, marked with *8va* and *cresc.* dynamics. Measure 68 includes a *8^{va}* marking.

69

Vln. *f*

Tbn. *f 8^{va} ad lib.*

Pno. *f* *15^{ma}* *8^{va}*

f

p

p

Detailed description: This system covers measures 69 to 72. The Violin part has a melodic line with a *f* (forte) dynamic. The Trombone part is marked *f 8^{va} ad lib.* (forte, octave above, ad libitum). The Piano part features octaves in both hands, with a *f* dynamic in the right hand and a *p* (piano) dynamic in the left hand. Measures 71 and 72 include *15^{ma}* and *8^{va}* markings.

73

Vln. *mp*

Tbn. straight mute *mp mp*

Pno. *8^{va}*

Detailed description: This system covers measures 73 to 76. The Violin part has a melodic line with a triplet and a *mp* (mezzo-piano) dynamic. The Trombone part is marked "straight mute" and has a *mp mp* dynamic. The Piano part consists of octaves in both hands, marked with *8^{va}* dynamics.

105

Vln. *ffp* *ff* *ff* *ff* *8va*

Tbn. *ffp* *ff* *ff* *open*

Pno. *ff* *ff* *8vb*

110

Vln. *ff* *8va*

Tbn. *f* *3:2* *3* *f*

Pno. *ff* *ff* *ff* *ff*

115

Vln. *pp* *sul tasto*

Tbn. *ff* *pp* *(flutter)* *cup mute*

Pno. *ff* *pp* *pp* *pp*

121

Vln. muted *pp* *8va*

Tbn. *pp*

Pno. *pp* *8va*

128

Vln. *pp* *8va* sul ponticello mute off *pp*

Tbn. *pp* *pp*

Pno. *pp* *pp*

135

Vln. normale *pp* *ff* *mp* niente *gliss.*

Tbn. *pp* *ff* *mp* niente *gliss.*

Pno. *pp* *ff* *pp*

142

Vln. *pp* *non vibrato*

Tbn. *open* *f* *f*

Pno. *pp* *fff* *pp* *fff*

8vb

149

Vln. *pp* *f* *ff* *pizz.*

Tbn. *p*

Pno. *f* *ff* *f*

154

Vln. *arco* *f* *pizz.* *f* *arco* *f* $\text{♩} = 80$

Tbn. *f* *fp* *f* $\text{♩} = 80$

Pno. *f* *articulate* *f* *f* *f* $\text{♩} = 80$

8vb

159

Vln. *f*

Tbn. *f*

Pno. *f* *tra-1*

162

Vln. *pizz.* *mp*

Tbn. *mp*

Pno. *ff* *pp*

166

Vln. *arco* *p* *pizz.*

Tbn. *p* *p*

Pno. *p* *p* *p*

171

Vln. arco pizz. arco

Tbn.

Pno.

f *f* *f*

175

Vln. pizz. *f*

Tbn. *f* *mp* *f*

Pno. *f* *mp* *f*

8va

f *mp* *f*

179

Vln. arco *ff*

Tbn. *mf*

Pno. *f* 5:4

mf *f* *ff*

182

Vln. pizz. arco between bridge and tailpiece *ff*

Tbn. (flutter) *ff*

Pno. *ff* *f*

185

Vln. normale *ff*

Tbn. *f* *ff* 8^{va} - ad lib

Pno. *f*

188

Vln. *ff*

Tbn. (8^{va}) 8^{vb-1} ad lib *f*

Pno. *ff* *ff* 15^{ma} 8^{vb}

192 $\text{♩} = \text{♩} (\text{♩} = 120)$

Vln. *ff* *8va*

Tbn. *f*

Pno. *f* *ff* *8va* *15ma* *8vb*

196 *8va*

Vln. *sempre ff*

Tbn. *sempre f*

Pno. *sempre ff* *8vb*

202

Vln.

Tbn.

Pno. *8va*

207

Vln.

Tbn.

Pno.

212

Vln.

Tbn.

Pno.

sempre ff

sempre f

fff

217

Vln.

Tbn.

Pno.

f *mf* *mp* *p*

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

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

begin to lightly dampen c# strings with l.h. index finger

$\frac{1}{2}$ damp

222

Vln. *col legno battute* *pizz.*
pp *ppp* *pppp* inaudible

Tbn. *sing and tongue* *tongue only*
pp *ppp*

Pno. *full damp*
 (press as firmly as possible)
mp *p* *pp*

227

Vln. *arco*
pp

Tbn. *plunger mute* *open slowly*
pp *pp* *f* *pp* *pp* *f*

Pno. *depress silently*
 (strum c# strings with finger)
p
8va
8vb

234

Vln. *pp* *f* *f* *p* *f* *gliss.*

Tbn. *pp* *pp*

Pno. *p* *p* *crescendo*
8vb

239

Vln. *fp* *f* *ffmf* *ff*

Tbn. *f* *p* *f* (lip & slide) VII *Bliss.*

Pno. *f* *f* *8va* *15ma* *8vb* *8vb*

244

Vln. *ffmf* *ff* *ff-f* *fff* *ff-f* *fff* *ff-f* *fff*

Tbn. *mp* *f* *mf* *f* *f* *ff* *f* *ff*

Pno. *ff*

249

Vln.

Tbn.

Pno.

