

Trio for Strings

for violin, viola and double bass

Robert Davidson

Program Note

I came to write a trio for violin, viola and double bass partly out of a desire to play in such a trio myself as a bassist. It is a particularly resonant ensemble, and the bass is free to occupy a wide range with no cello as competition.

Throughout the piece, several strands of time are heard simultaneously, marked out by the three players individually. Similarly, there are often several tonalities gently layered together in strata.

Each performer spends substantial time in improvisational flights, departing from the constraints of other sections. These constraints often take the form (in my mind) of small spinning cogs in a complex machine (the cogs being self-focused repeating figures).

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Trio for Strings

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$\text{♩} = 80$
poco marcato e tenuto

Violin
mf

Viola
mf

Double Bass
mf sim.

4

Vln. *cresc.*

Vla. *cresc.*

CB. *cresc.*

7

Vln. *f marc.*

Vla. *f marc.*

CB. *f marc.*

(A)

10

Vln.

Vla.

CB.

13 (B) legato, dolce

Vln. *dim.* *p* legato, dolce

Vla. *dim.* *p* legato, dolce

CB. *dim.* *p*

16

Vln. *cresc.* *mf*

Vla. *cresc.* *mf*

CB. *cresc.* *mf*

19

Vln. *dim.* *pp*

Vla. *dim.* *pp*

CB. *dim.* *pp*

II Allegro vivace ♩ = 176

23 dolce cantabile

Vln. *mp*

Vla. *mp*

CB. *pizz* *mp* *p* *mf*

28

Vln. 1
Vla.
Cb.

32

Vln. 1
Vla.
Cb.

36

Vln. 1
Vla.
Cb.

40

Vln. 1
Vla.
Cb.

Trio for Strings

6

45

Vln.

Vla.

CB.

f fp fp fp fp fp fp fp fp fp

49 (on the string)

Vln.

Vla.

CB.

fp fp fp fp f p

54

Vln.

Vla.

CB.

f marcato con brio ffp ffp ffp ffp ffp ffp

60

Vln.

Vla.

CB.

ff dim. pp stacc. al tallone f

66

(E) stacc. al tallone

Vln. *ff* savage

Vla. *ff* *mp* accomp. pizz

CB. *mf* accomp.

71

Vln.

Vla.

CB.

74

(off the string)

Vln. *fp* cresc.

Vla. *fp* cresc.

CB. *fp* cresc.

78

(F)

Vln. *f* ritmico arco

Vla.

CB. *f*

85

Vln.

Vla.

CB.

f \leftarrow *fff* \rightarrow

91

Vln.

Vla.

CB.

fff

96

Vln.

Vla.

CB.

ff *pp* *pp*

dim. *p*

Solo

101

Vln.

Vla.

CB.

mp *pp* *mp* *pp*

pp esp., cantabile, with warmth

mp pizz

mp each tenuto note is *mp* molto legato ma ritmico

106

Vln. Vla. CB.

f *p*

f

Detailed description: This system contains measures 106 through 111. The Violin part (Vln.) features a continuous eighth-note pattern. The Viola (Vla.) and Cello (CB.) parts provide harmonic support with sustained notes and some rhythmic patterns. Dynamic markings include *f* and *p* with hairpins, and a *f* marking at the end of the system.

112

Vln. Vla. CB.

(H)

f *p* *f* *p* *f* *p* *fp* *f mp*

f *f* *pp*

Detailed description: This system contains measures 112 through 116. A circled 'H' is placed above the first measure. The Violin part continues with eighth notes. The Viola and Cello parts have more complex rhythmic patterns. Dynamic markings include *f*, *p*, *fp*, and *f mp* with hairpins, and *f* and *pp* markings below the Cello staff.

117

Vln. Vla. CB.

Detailed description: This system contains measures 117 through 121. The Violin part continues with eighth notes. The Viola and Cello parts have sustained notes and some rhythmic patterns. There are no dynamic markings in this system.

122

Vln. Vla. CB.

(I)

sfz *mp*

sfz arco *f* *p* *f* *p* *f* *p*

sfz stacc. *fp* *fp* *fp* *fp*

Detailed description: This system contains measures 122 through 126. A circled 'I' is placed above the first measure. The Violin part has a dotted eighth-note pattern. The Viola part starts with *sfz* and *arco*. The Cello part has a dotted eighth-note pattern. Dynamic markings include *sfz*, *mp*, *f*, *p*, and *fp* with hairpins, and *sfz* stacc. and *fp* markings below the Cello staff.

128

Vln.

Vla.

CB.

f *p* *f* *p*

p

pizz

f *mp*

agitato

132

Vln.

Vla.

CB.

mp dolce

legato molto, esp. Violinist is invited to add embellishments

sfz *p*

arco

sfz *p* tenuto e marcato

139

Vln.

Vla.

CB.

(K)

146

Vln.

Vla.

CB.

153

Vln.

Vla.

CB.

tr

mp

dim.

p

dim.

(L) *Piu mosso* ♩ = 184

160

Vln.

Vla.

CB.

pp delicate

pp delicate

pp

dim.

(M) Repeat for bass solo

167

Vln.

Vla.

CB.

Solo, very freely*

f

mf

mp

fp

sfz

3

(N) Bassist gives cue

Vln.

Vla.

CB.

x5

mp

x5

mp

x5

f

sfz

5

sfz

5

mp

* Play as written, or improvise a similar solo (ending at N)

169 



Vln.

Vla.

CB.

marcato con brio

ff

171




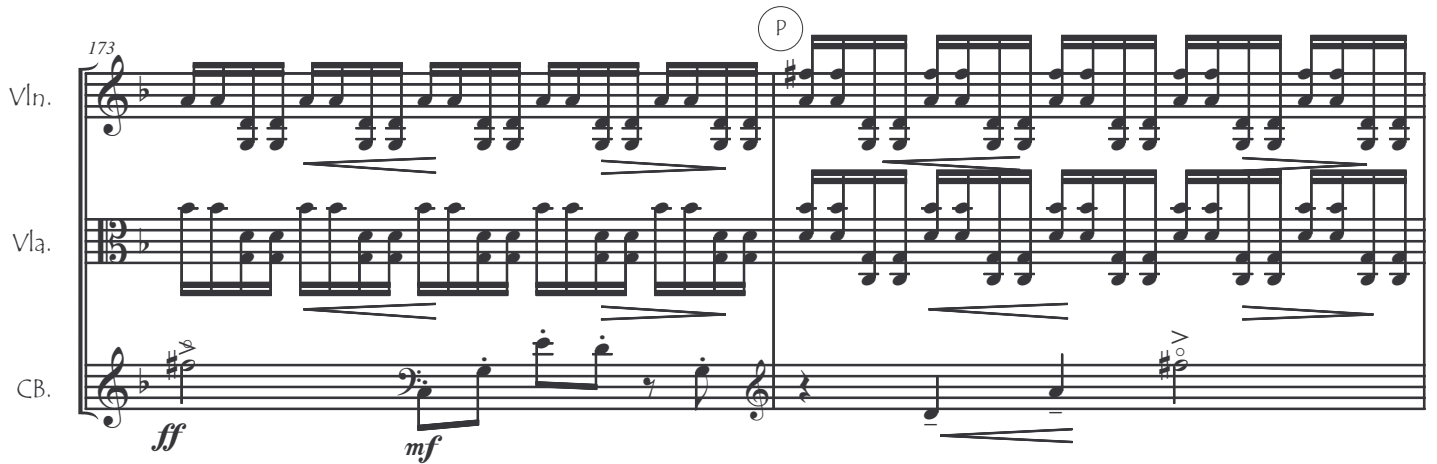
Vln.

Vla.

CB.

mf

173 



Vln.

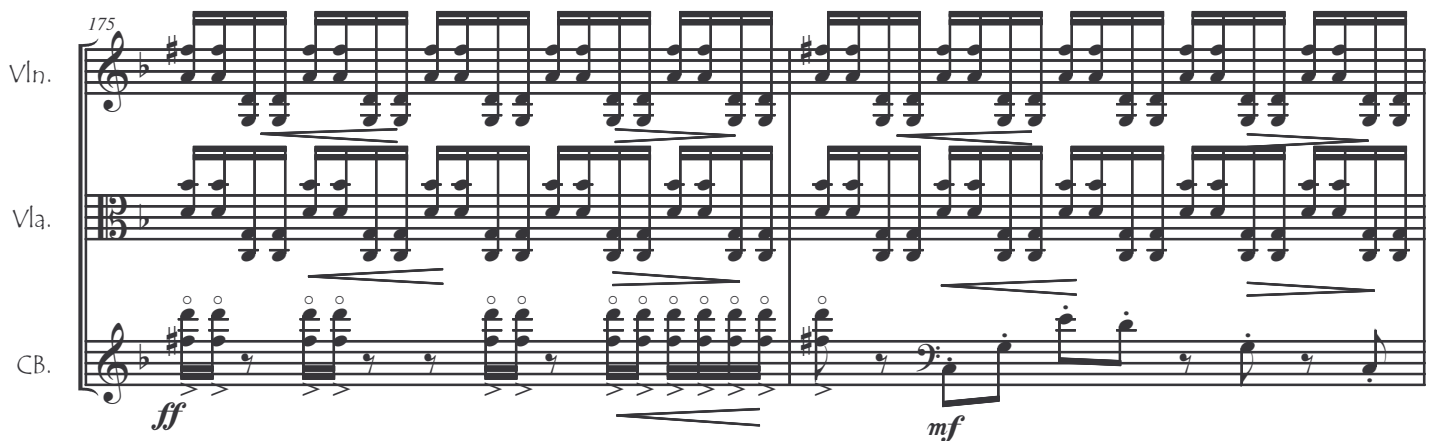
Vla.

CB.

ff

mf

175



Vln.

Vla.

CB.

ff

mf

177

Vln.

Vla.

CB.

f *f* *mp esp.*

legato

179

Vln.

Vla.

CB.

mp *mp*

begin stacc., each note longer than the last

182

Vln.

Vla.

CB.

gliss. dolce cantabile

185

Vln.

Vla.

CB.

effortless sound

187 (R) tenuto, senza vib., "authentic" Baroque bowing approach

Vln. *mf*
tenuto, senza vib., "authentic" Baroque bowing approach

Vla. *mf*

CB.

192 (S) *mp dim.*

Vln. *mp dim.*

Vla. dolce cantabile *mp dim.*

CB. *mp*

197 (T) Hold for viola solo

Vln. *pp*

Vla. *pp* Very freely, improvisatory*

CB. *p* *pp* Hold for viola solo

Vln.

Vla. *ppp* *f* *pp* *p* *pp* *p* (echo)

CB.

* Play as written, or improvise a similar solo (ending at U)

Vln.

Vla. *accel.*

CB.

Vln.

Vla.

CB.

200 (U)

Vln.

Vla. *pp* *cresc.*

CB.

slowly at first, gradually accelerating

201 (V) Violist gives cue

(W) Free tempo

Vln.

Vla. *mf*

CB.

Improvise a constant chain of quavers using varying combinations of these cellular patterns

continue in this manner

p Senza vibrato, glowing, candlelit sound

p ← → sim.

Senza vibrato, glowing, candlelit sound

(X)

Improvise a constant chain of quavers using varying combinations of these cellular patterns

203

Vln. *p* *sim.* *mp*

Vla.

CB. *mp*

(Y)

205

Vln. *p*

Vla.

CB. *mp*

Improvise a constant chain of quavers using varying combinations of these cellular patterns

Continue the chain of quavers with occasional interspersions of these harmonics in varying orders

(Z)

206

Vln. *mp*

Vla. *mp*

CB. *mp*

Continue the chain of quavers with occasional interspersions of these harmonics in varying orders

(AA)

All play together

207

Vln. *sfz p*

Vla. *sfz p*

CB. *sfz p*

sfz p *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p*

212

Vln. *sfz p*

Vla. *sfz p*

Cb. *sfz p*

217

Vln. *sfz p*

Vla. *sfz p*

Cb. *sfz p*

Ⓟ Solo, Very freely, improvisatory (not coordinated with bass rhythm)*

222

Vln.

Vla. (approximate duration)

Cb.

Vln. *pp*

Vla.

Cb. (continue the drone with similar rhythms)

* Play as written, or improvise a similar solo (ending atDD)

Vln. *f*

Vla.

CB.

Vln. *f* *f* *f* *ff*

Vla.

CB.

Vln. *f*

Vla.

CB.

223 *p*

Vln. *mp* *mp* *mp*

Vla. *pppp* *mp*

CB. *mf* *mp* *marcato*

228

Vln. *f* *trm* *trm*

Repeat for violin solo

Vla. *mp*

Repeat for violin solo

CB. *mp*

Vln. *f* *trm*

Vla.

CB.

Vln. *pp* *f* *trm* *trm* *trm*

Vla.

CB.

(DD) Violinist gives cue for DD

229

Vln. *p* *f esp.* *legato molto, esp. Violinist is invited to add embellishments*

Vla. *p* *mf*

CB. *p* *mf*

236

Violin (Vln.)

Viola (Vla.)

Celli (Cb.)

This system contains measures 236 through 242. The Violin part features a melodic line with slurs and accents. The Viola part plays a rhythmic accompaniment of eighth notes. The Cello part provides a harmonic foundation with chords and slurs.

243

Violin (Vln.)

Viola (Vla.)

Celli (Cb.)

This system contains measures 243 through 249. The Violin part continues its melodic line with slurs and accents. The Viola part maintains its eighth-note accompaniment. The Cello part continues with harmonic support through chords and slurs.

250

Violin (Vln.)

Viola (Vla.)

Celli (Cb.)

This system contains measures 250 through 256. The Violin part continues its melodic line with slurs and accents. The Viola part maintains its eighth-note accompaniment. The Cello part continues with harmonic support through chords and slurs.

257

Violin (Vln.)

Viola (Vla.)

Celli (Cb.)

This system contains measures 257 through 263. The Violin part continues its melodic line with slurs and accents. The Viola part maintains its eighth-note accompaniment. The Cello part continues with harmonic support through chords and slurs.

264

Vln.
Vla.
Cb.

271

Vln.
Vla.
Cb.

dim.
dim.
dim.

ⓔⓔ Tempo I (meno mosso), come supra

278

Vln.
Vla.
Cb.

ppp mp cantabile, esp.
ppp mp pizz
ppp mp p mf

283

Vln.
Vla.
Cb.

287

Vln. *mf*

Vla.

CB.

292

Vln. *mf* dim. poco a poco

Vla. *p*

CB. *p*

FF

296

Vln. *morendo* (senza rit.)

Vla. *morendo* (senza rit.)

CB. *morendo* (senza rit.)

p

300

Vln. *p* delicate

Vla. *p* delicate

CB. *p* pizz delicate

||| ♩ = 96

305

Violin (Vln.), Viola (Vla.), and Cello (Cb.) parts for measures 305-310. The score features a melodic line in the violin and viola, and a supporting bass line in the cello. Accents are present on several notes.

310

Fine GG

Violin (Vln.), Viola (Vla.), and Cello (Cb.) parts for measures 310-315. This system includes a double bar line and a key signature change from G major to F major. Dynamics include *mf* for the violin and *mp* for the viola and cello. Performance instructions include *arco poco marcato e tenuto* and *sim.* (sordina).

315

Violin (Vln.), Viola (Vla.), and Cello (Cb.) parts for measures 315-321. The music continues with a melodic focus in the upper strings and a rhythmic bass line.

321

HH

Violin (Vln.), Viola (Vla.), and Cello (Cb.) parts for measures 321-327. This system includes a double bar line and a key signature change from F major to E-flat major. Dynamics include *mf* for the violin and *f marcato* for the viola and cello.

327

Vln.
Vla.
Cb.

333

1. 2. poco rit. DC al Fine
dim. *p* dim. DC al Fine
1. 2. DC al Fine
dim. *p* dim. DC al Fine
1. 2. DC al Fine
dim. *p* dim. DC al Fine

Vln.
Vla.
Cb.