

Triptick
for piano trio

Daniel Trueman
2006

“verbing weirds language”
Calvin



these three pieces can be performed in any order, combination, or individually (though performing all three will naturally triptick the best).

Triptick

~ Left ~
(Foil/Clock)

Daniel Trueman

Score

♩ = 132

Vigorous ♩ = 132

rit.

♩ = 66

non vib.

Violin

Cello

Piano

mf *dissipating....* *f*

mp *And.* *

f *p*

Detailed description: This block contains the first system of the score for Violin, Cello, and Piano. The Violin part starts with a whole rest, followed by a series of chords in 3/4, 2/4, and 3/4 time signatures, marked with dynamics *f* and *non vib.*. The Cello part begins with a melodic line marked *mf* and *dissipating....*, followed by a whole rest and then a chord marked *f*. The Piano part has a whole rest, followed by a melodic line in the bass clef marked *mp* and *And.*, and then a chord marked *f* and *p*. A box labeled 'A' is positioned above the Piano part.

A

♩ = 92

Vln.

Vc.

Pno.

p

f

delicately, expressively; minimal vibrato

Detailed description: This block contains the second system of the score for Violin, Viola, and Piano. The Violin part has a whole rest. The Viola part has a melodic line marked *p* and *delicately, expressively; minimal vibrato*. The Piano part has a whole rest, followed by a chord marked *f*. A box labeled 'A' is positioned above the Viola part.

Triptick
~left~

13 delicately, expressively; minimal vibrato

Vln. *p*

Vc.

Pno.

f p f

19 non vib. **B** vib... *a tempo* *rit.* *rit.* ♩ = 132 *rit.* ----- ♩ = 42

Vln. *mf* *fp* *mf*

Vc. non vib. vib... non vib. *mf* *fp* *mf*

Pno. *mp*

rit. *rit.*

♩ = 132 *rit.* ----- ♩ = 42

Triptick
~left~

24 **C** non. vib; delicate **D** $\text{♩} = 108$ non. vib; lightly, tenuto

Vln. *p* *mf*

Vc. non vib. *f* *p* *mf*

Pno. *mp* *mf*

32

Vln.

Vc.

Pno.

Triptick
~left~

40

Vln.

Vc.

Pno.

47

Vln.

Vc.

Pno.

55

Vln.

Vc.

Pno.

fp

fp

mf *p*

64

Vln.

Vc.

Pno.

mp *mf*

mp *mf*

mf

mf

pizz. *mf*

mf

mf

vibrato, espressivo

E ♩ = 120

4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

Triptick
~left~

♩ = 60

71

Vln.

Vc.

Pno.

p *ped.* *rit.*

77

Vln.

Vc.

Pno.

mp *arco* *pizz.* *arco*

F ♩ = 132

Triptick
~left~

82

Vln.

Vc.

Pno.

pizz.

arco

84

Vln.

Vc.

Pno.

pizz.

arco

Triptick
~left~

G ♩ = 104

86

Vln.

Vc.

Pno.

pizz.

arco

f

sfz

f

8va

H (♩ = 104)

92

Vln.

Vc.

Pno.

pizz.

8va

Triptick
~left~

97

Vln.

Vc.

Pno.

arco

pizz.

arco

100

Vln.

Vc.

Pno.

pizz.

arco

Triptick
~left~

I ♩ = 92

Vln. ¹⁰²

Vc. pizz.

arco tentatively, with some rubato

p

Pno. ¹⁰² *sfz*

Vln. ¹⁰⁶ *p*

Vc. *p*

Pno. ¹⁰⁶ *mf* *pp*

Triptick
~left~

110

non vib.

Vln. *pp*

Vc. *pp*

legato *rit.* ♩ = 60

J ♩ = 54

8^{va}

Pno. *mp*

114

8^{va}

Vln.

Vc.

Pno.

Triptick
~left~

K ♩ = 69

Gently, rocking

120 ^(8va)

Vln. 1
Vln. 2
Pno.

127

Vln. 1
Vln. 2
Pno.

Triptick

~ Center ~
(Stretch/Steel)

Daniel Trueman

Score

Vigorous ♩ = 132 *rit.* ----- ♩ = 66 **legato** ♩ = 138

Violin

Cello

Piano

mf *dissipating....* *mp* *p*

mp *leg.* *

A (open E)

Vln.

Vc.

Pno.

mf *f* *mf* *f*

leg. *

Triptick
~center~

9 **B**

Vln. *mf*

Vc. *mf*

Pno. *mf*

21

Vln.

Vc. *f*

Pno.

35

Vln.

Vc.

Pno.

4:5 4:3 4:5

46

Vln.

Vc.

Pno.

4:3 4:5 4:3 4:5 4:3 4:5 4:3 4:5 4:3 4:5 4:3 4:5 4:3 4:5 4:3

Triptick
~center~

56

Vln.

Vc.

Pno.

65

Vln.

Vc.

Pno.

75 C ♩ = 46

Vln. *mp* wheedling

Vc. *mp*

Pno. *mp*

A bit slower...
♩ = 76 even; smooth; no accents

Vln. *p* 5:4 3:2 3:2 5:4

Vc. 5:4 3:2 5:4

Pno. *p*

Triptick
~center~

$\text{♩} = 90$

D

Vln. *f*

Vc. *f*

Pno. *f*

Vln. *mf* arco

Vc. *mf*

Pno. *mf*

(open E)

106

Vln.

Vc.

Pno.

3:5

3:4

3:5

3:4

3:5

3:4

3:5

4:3

4:5

tenuto

118

Vln.

Vc.

Pno.

E

f

f

4:5

4:5

ped.

Triptick
~center~

124 (open E)

Vln.

Vc.

Pno.

f

127

Vln.

Vc.

Pno.

F

ff

Triptick
~center~

134

Vln.

Vc.

Pno.

3:5 3:4 3:5 3:4 3:4 3:5 3:4

4:5 4:3 4:5 4:3 4:5

144

Vln.

Vc.

Pno.

tenuto

p 5:4 3:4

tenuto

p 5:4 3:4

p

10

Triptick
~center~

G

(♩ = ♩ = 45) ^{8^{va}}

Vln. ¹⁵⁰ *mp*

Vc. *mp*

Pno. *mp*

H

Freely, rubato,
gently expressive

A bit slower... (♩ = 69)

Vln. ¹⁵⁵ ^(8^{va})

Vc.

Pno.

160

Vln. pizz. slight rit.

Vc. pizz. l.v.

Pno. 8va- 8va-

165

Vln. accel. decel. I ♩ = 90 Full, smooth

Vc. mf 3:5

Pno. f

Triptick
~center~

171

Vln.

Vc.

Pno.

3:4 2:3 3:5 2:3 3:4 2:3 3:5 3:4

mf

mf

4:5 4:5 4:5

4:5

182

Vln.

Vc.

Pno.

4:5 *f* 2:3 4:5 2:3 4:5

3:5 3:4 3:5 3:4 2:3 3:5 3:4

4:5 3:4

190

Vln. *2:3*

Vc. *2:3*

Pno.

8va

195

Vln. **J**

Vc. *f*

Pno. *f*

8va

199

Vln.

Vc.

Pno.

(8va)

203

Vln.

Vc.

Pno.

(8va)

K

207

Vln.

Vc.

Pno.

(8va)

211

Vln.

Vc.

Pno.

(8va)

216

Vln.

Vc.

Pno.

(8^{va})

L

221

Vln.

Vc.

Pno.

227

Vln.

Vc.

Pno.

ff

ff

ff

$\text{♩} = \text{♪}$

235

Vln.

Vc.

Pno.

pp

pp

pp

N Gentle non vib.

246

Vln.

Vc.

Pno.

The musical score consists of three staves. The Violin (Vln.) staff is in treble clef and contains a melodic line with eighth and sixteenth notes, ending with a quarter rest. The Viola (Vc.) staff is in bass clef and contains a melodic line with eighth and sixteenth notes, ending with a quarter rest. The Piano (Pno.) part is written for two staves: the right hand in treble clef plays chords and the left hand in bass clef plays a rhythmic accompaniment of eighth notes. The piece concludes with a double bar line.

Triptick

~ Right~
(Keen/Hide)

Daniel Trueman

Score

Vigorous ♩ = 132 *rit.* ----- ♩ = 66

Keening, freely, with movement

Violin *mp* *mf*

Cello *mf* *mp* *pizz.* (damp immediately) *arco*

Piano *mp* *leg.* *

Quickly ♩ = 76 **A** **Freely, much rubato, keening**

Vln. *mp* *molto rit.* *pizz.* *arco*

Vc. *mf* *pizz.* *arco*

Pno. *mf* *p*

Triptick
~right~

6

Vln.

Vc.

Pno.

8

Vln.

Vc.

Pno.

B ♩ = 54

p

C

legato, gentle vib.

13

Vln. *mp*

Vc. *mp*

Pno. *tenuto mp*

D

$\text{♩} = 88$

warm, lyrical

24

Vln. *warm, lyrical mf*

Vc. *warm, lyrical mf*

Pno. *mf*

Triptick
~right~

32

Vln.

Vc.

Pno.

E *tenuto*

ff *f*

40

Vln.

Vc.

Pno.

F

p *15^{ma}* *f*

48

Vln.

Vc.

Pno.

58

Vln.

Vc.

Pno.

Triptick
~right~

68

Vln.

Vc.

Pno.

77

Vln.

Vc.

Pno.

G

legato

rit.

mf

legato

rit.

mf

84 Freely, keening ♩ = 58

Vln. **H** rich, expressive but languorous

Vc. rich, expressive but languorous 6:4

Pno. *mp* *mf* *f*

87 Luxurious ♩ = 52

Vln. *mf* *p* non vib.

Vc. *mp* *f* *p* non vib.

Pno. *mf* *f* *p* *8va*

I ♩ = 84

93

Vln.

Vc.

Pno.

mf

mp

8va

105

Vln.

Vc.

Pno.

pizz.

mf

f

J

115

Vln.

Vc.

Pno.

120

Vln.

Vc.

Pno.

Triptick
~right~

124

Vln.

Vc.

Pno.

129

Vln.

Vc.

Pno.

K

arco

8va

L ♩ = 76

134

Vln. *Keening, passionate*

Vc. *non vib.*

Pno. *mp*

0 0 0

3:2

p

141

Vln.

Vc.

Pno.

147

Vln.

Vc.

Pno.

153

Vln.

Vc.

Pno.

159

Vln.

Vc.

Pno.

This system contains measures 159 through 164. The Violin (Vln.) and Viola (Vc.) parts are written in treble and bass clefs respectively, featuring melodic lines with various slurs and accents. The Piano (Pno.) accompaniment is shown in grand staff notation, with both hands playing dense, rhythmic chordal textures.

165

Vln.

Vc.

Pno.

This system contains measures 165 through 170. The Violin (Vln.) and Viola (Vc.) parts are mostly rests, with some notes and dynamics markings (p, f) appearing in measure 165. The Piano (Pno.) accompaniment continues with dense, rhythmic chordal textures in both hands.



©2014 Many Arrows Music
Princeton, NJ
<http://manyarrowsmusic.com>
All Rights Reserved