

Violin

Trio for Strings

Robert Davidson

♩ = 80

poco marcato e tenuto

Musical notation for measures 1-3. The music is in 3/4 time and begins with a dynamic marking of *mf*. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical notation for measures 4-6. The music continues with a dynamic marking of *mf*. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 6 ends with a *cresc.* marking.

(A)

Musical notation for measures 7-9. The music is in a lower register, starting with a dynamic marking of *f marc.*. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Musical notation for measures 10-12. The music continues in the lower register with a dynamic marking of *f marc.*. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

(B)

Musical notation for measures 13-15. The music is in a higher register, starting with a dynamic marking of *dim.* and *p*. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 15 ends with a *legato, dolce* marking.

Musical notation for measures 16-18. The music continues with a dynamic marking of *cresc.* and *mf*. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical notation for measures 19-21. The music continues with a dynamic marking of *dim.* and *pp*. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

II Allegro vivace ♩ = 176

23 dolce cantabile

29

34

40

44

49 (on the string)

54

59

64 **5** (E) stacc. al tallone
ff savage

71

74 (off the string) (F)
fp cresc.

79

84

88 *f* \sphericalangle *fff*

92 *fff*

96 *ff* \sphericalangle *pp*

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

106

110

114 H

118

122 I

127

132 J dolce

139 K

149

159 (L) *Piu mosso* ♩ = 184
pp delicate

167 (M) Repeat for bass solo Bassist gives cue (N) **x5**
mp

169 (O)

174 (P)

179 (Q) begin stacc., each note longer than the last
mp

182

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

190

195 (S) *mp* dim.

199 (T) Hold for viola solo (U) (V) Violist gives cue
pp

Trio for Strings violin
Violin and bass play together
Senza vibrato, glowing, candlelit sound

202 (W) Free tempo

p *sim.*

204 (X) Improvise a constant chain of quavers using varying combinations of these cellular patterns (Y)

mp *p*

206 (Z) Continue the chain of quavers with occasional interspersions of these harmonics in varying orders

mp

207 (AA) All play together

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

212

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

217

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

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

pp *f*

f

ff

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

CC

f *p*

227

f

f

pp *f*

DD Violinist gives cue for DD legato molto, esp. Violinist is invited to add embellishments

p *f* esp.

238

252

266

dim. *ppp*

EE Tempo I (meno mosso), come supra

mp cantabile, esp.

285

FF

morendo (senza rit.)

mf dim. poco a poco

||| ♩ = 96

300

p delicate

306

Fine

GG

312

mf

317

HH

322

mf sim.

328

334

1. 2. poco rit.

dim. *p* dim. DC al Fine