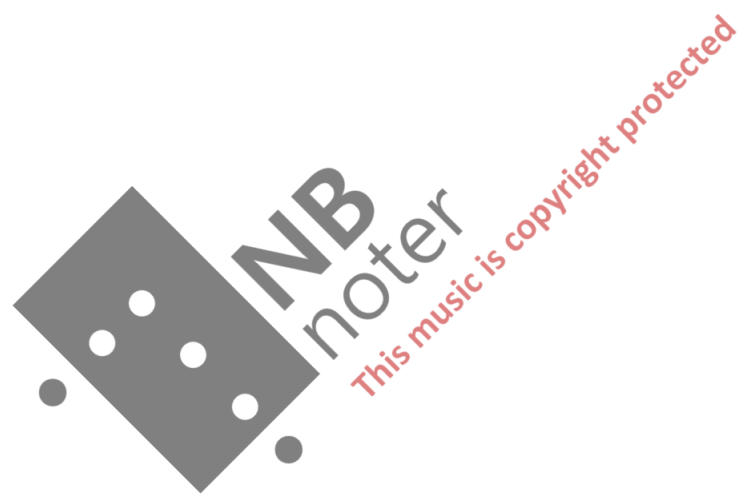


Nils Henrik Asheim

Game of three

piano trio



Nils Henrik Asheim

Game of three

for violin, cello and piano

composed 2011

Duration: 10 minutes

Commissioned by Trondheim International Chamber Music Competition
with support from the Norwegian Composers' Fund

Score and parts available from www.mic.no

Performance notes

pont = sul ponticello

tasto = sul tasto

an x across the note stem means: damp string (with two left hand fingers)

harmonics notation: diamond-shaped notes indicate the placement of the finger

Special techniques:

glissando on damped string (bar 10-11, violin): some pitch can be heard, but partly hidden in noise

fast & light bow (bar 22, violin) = light pressure and fast bow, resulting in a shimmering, overtone-rich sound

with 1 finger, portamento (bar 26-27, violin) = slide rapidly from one note to the other

pizz. on damped strings (bar 56, vln/vcl) = rip off the strings with your right hand finger, taking care to damp the strings so that no pitch is heard.

sweeping, circular bow, whispering sound (bar 74, vln/vcl) = run the bow lightly in circular movement over the string, like an upbow gradually turning to a downbow, creating a windy, whispering sound

dry rebounding sound without pitch (bar 130, violin) = rapid sautillé, damped string

These playing techniques are shown on video on the web page

<http://www.nilshenrikasheim.no/works/33-articles/405-game-of-three-instructions>

The piano part:

In arpeggio-style passages, the pedal should be shifted often to obtain transparency.

Game of three

Nils Henrik Asheim 2011

Violin
♩ = 84 flautando
p mf pp

Cello
flautando
p mf p mp p

Piano
♩ = 84
f mf pp

5
pont. f mf pp pizz. p mf

9
arco pont. II I tasto (x = damp string) pizz. 3 3 3 mp mp mf f

Detailed description: This is a musical score for three instruments: Violin, Cello, and Piano. The piece is in 4/4 time with a tempo of 84 beats per minute. The Violin and Cello parts are marked 'flautando'. The score is divided into measures, with measure numbers 5 and 9 indicated. Various dynamics such as piano (p), mezzo-forte (mf), piano-piano (pp), and fortissimo (f) are used throughout. Performance techniques like ponticello (pont.), pizzicato (pizz.), and tasto (damp string) are also specified. The score includes complex fingering (e.g., 5, 3) and articulation marks.

13 arco 3 pont. ord. pont. ord. pont. *f*

arco 3 3 3 3 pont. ord. 3 3 3 3 pont. pont. *f* 8va

mf *f* *mp* *f*

pp 3 3 3

16 pizz. 3 3 5 *f* *mf* *mf*

(x = damp string)
tasto *pp* *mf* *mf*

f *mf* *mf*

19 arco *p* *mf* *p* *mf* *f*

fast & light bow (x = damp string)

p *p* *mf*

pp *p*

24 ord. *mf* *p* *f* *p* *f* *p*

tasto with 1 finger, portamento

mf *f* *p*

harmonics, diamond-shape = placement of finger

mf *f* *p*

8va 8va

Score

28

pont. *mf* *f* *p* *ord.* *p*

flautando *p* *ord.*

8^{va}

senza ped

33

harmonics, diamond-shape = placement of finger *mf* *p* *sim.* *p* *mf* *sim.* *p*

fast & light bow

fast & light bow

37

pizz. *p* *f* *mp* *p* *mp* *p*

arco pont. *f* *mp* *p*

fast & light bow

fast & light bow

arco

8^{va}

sim.

40

ord. *p* *ord.* *p* *f*

ord. *p* *f*

8^{va}

42

Score for measures 42-46. The system includes a violin part, a viola part, and a piano part. The violin and viola parts feature complex rhythmic patterns with triplets and accents. Dynamics range from *f* to *pp*. The piano part has a sparse accompaniment with some sustained chords. Performance markings include *tasto* and *mf*.

47

Score for measures 47-50. The violin and viola parts have a melodic line with a *pont.* (ponticello) marking. The piano part features a more active accompaniment with some *ord.* (ordinate) markings. Dynamics include *p*, *mf*, and *f*.

51

Score for measures 51-53. The violin and viola parts continue with melodic lines. The piano part has a complex texture with some *ord.* markings. Dynamics range from *p* to *f*. A large watermark is present over this section.

54

Score for measures 54-57. The violin and viola parts feature melodic lines with *ord.* markings. The piano part includes complex textures with *7* and *5* fingerings. Performance markings include *pizz on damped string arpeggio*, *arco*, and *pizz.* Dynamics range from *mf* to *mp*.

57

Violin: *f*, *mf*, *mf*, *pizz.*, *arco*, *pizz.*

Cello: *f*, *mf*, *pizz.*

Piano: *p*, *f*, *p*, *mp*

60

Violin: *p*, *mf*, *p*, *mf*, *p*, *mf*

Cello: *arco*, *p*, *mf*, *mf*, *p*

Piano: *p*, *mf*, *mf*, *mf*, *p*, *mf*, *p*

63

Violin: *mf*, *p*, *p*, *p*, *p*

Cello: *mf*, *sim.*, *mf*

Piano: *f*, *f*, *f*

66

Violin: *p*, *mf*, *pp*, *mf*, *sim.*

Cello: *p*, *mf*, *mf*

Piano: *p*, *mp*

Violin: *fast & light bow*

69

1 finger

pp *mf* *sim.*

mf *pp* *mf* *sim.*

f *mp* *p*

poco ped.

72

ord. *p* *mf* *p* *pizz.*

ord. *p* *mf* *p* *pizz.*

8va *mp* *p* *mp*

sweeping, circular bow, whispering sound

sweeping, circular bow, whispering sound

76

arco *pizz.* arco *pizz.* arco *pizz.* stop bow

p *mf* *mf*

arco *pizz.* arco *pizz.* arco *pizz.*

p *mf* *mf*

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

80

fast & light bow

pont.

mp *p* *mp* *p* *mp* *p*

83

ord.

mf

p

f

86

mf

mp

f

89

dim.

irregular rhythmic feeling

pp

p

mf

92

pp

p

96 flautando $\text{♩} = 76$

ppp p pp ppp

ppp p pp

$\text{♩} = 76$

p pp

100

IV pont. flautando

ppp p

IV III pont. flautando

ppp p

senza ped

pp pp

104

pont. ord. p

II pont. knock with fingers on instrument, hollow sound

mp 3 3 3 3

arco mf

mf

3 p

8va - -

mp

108

knock with fingers on instrument, hollow sound

arco IV

pp

damp ----- ord. ----- damp

pp 8va - -

pp mp pp

senza ped

pp

Score

112

very high pitch

117

pizz. arco

mf *pp* *pp* *mp*

121

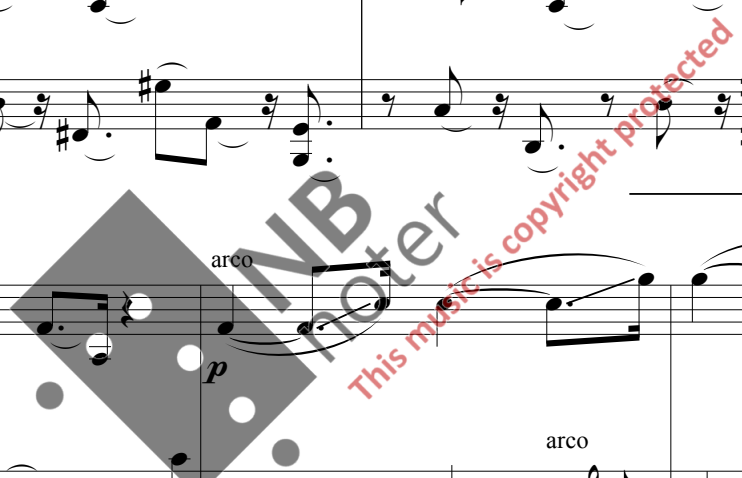
pizz. arco

pp *p* *f*

126

pont.

mp *p* *mp* *p* *mp* *p*



dry rebounding sound without pitch

129

pizz. arco

pizz. arco

8va

mp p mp p mp p mp p

p

133

p

stop bow

p

pp

138

p

f

f

f

f

sempre pp

8vb

143

arco

arco

8vb

Score

146 *pizz.* *f* *p* *arco*

149 *f* *p*

152 *p* *fp* *p*

155 *p* *p* *f* *p*

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158

158

161

161

164

164

167

167

Score

170

Measures 170-172. The score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. Dynamics include *p* and *f*. The left hand features a continuous sixteenth-note pattern with a '6' fingering.

173

Measures 173-175. The score consists of four staves. Dynamics include *mp*, *f*, and *p*. The left hand continues with sixteenth-note patterns, including triplets and a '3' fingering.

176

Measures 176-178. The score consists of four staves. Dynamics include *p*, *con ped.*, *sim.*, and *f*. The left hand features a complex sixteenth-note pattern with a '5' fingering and a 'con ped.' instruction.

179

Measures 179-181. The score consists of four staves. Dynamics include *mp* and *f*. The left hand features a complex sixteenth-note pattern with a '5' fingering.

182

Musical score for measures 182-184. The score is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand part features a melodic line with frequent use of the number '5' (fingerings) and some slurs. The left hand part consists of a steady accompaniment with frequent use of the number '5' (fingerings). The dynamic markings are *mf* at the beginning and *f* at the end of the section.

185

Musical score for measures 185-188. The score is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand part features a melodic line with frequent use of the number '5' (fingerings) and some slurs. The left hand part consists of a steady accompaniment with frequent use of the number '5' (fingerings). The dynamic markings are *piu f* at the beginning and *ff* at the end of the section. A *ff* marking is also present in the right hand part. A *8vb* marking is visible at the bottom right of the page.

