

PIANO TRIO

BY

HERMAN VOGT

WRITTEN FOR JON GJESME, ØYSTEIN BIRKELAND AND KRISTIAN LINDBERG

COMMISSIONED BY JOHAN HALVORSEN MUSIKKFEST

WITH SUPPORT FROM NORSK KULTURRÅD



Ensemble:

Violin
Cello
Piano

Duration: approximately 12'

2nd Version, August the 23rd 2012

Special remarks:

For all instruments:

Accidentals last throughout the bar, in the same octave only. At some places accidentals are repeated in the same bar to confirm, and avoid misunderstandings.

When an accelerando or ritardando beam on one bracket occurs, it should be performed as a gradual accelerando or ritardando in relation to both the previous and the succeeding durations. In other words the tempo in the beginning of an accelerando beam should be slightly faster than the previous duration. And in the end of an accelerando beam, the tempo should be slightly slower than the succeeding duration. The same principle applies to a ritardando beam (but with opposite duration values). The accelerando/ritardando beams should be regarded as gradual rhythmic transitions that come from one tempo and leads to another tempo.

1st movement: All tempo changes should be performed *subito*, except when there is a preceding accelerando or ritardando.

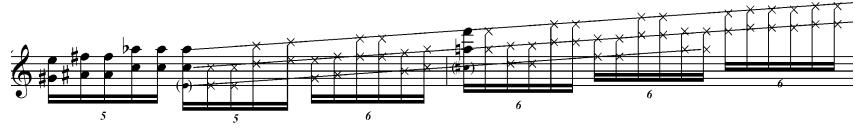
Violin and Cello:

Gradual transition: →

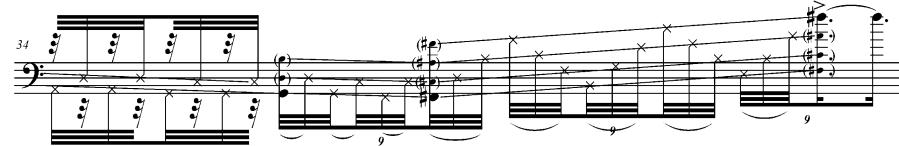
Crunch tone:  Play with hard bow pressure to achieve a noisy crunch effect. When the crunch tone is required on a harmonic, make sure that the actual pitches are still audible, but the sounding result should be more noisy and less tonic than a harmonic without crunch tone. In other words a crunch tone on a normal tone (not harmonic) should be more extreme and hash, and with harder bow pressure, than a harmonic with crunch tone.

When "ord." is required after a tone with both sul ponticello and crunch tone, it means that both effects should be stopped. But when "ord. ma sul pont." is required, only the crunch tone-effect should be stopped, and the sul ponticello should be maintained.

Fixed double- and multiple-stops with glissando:



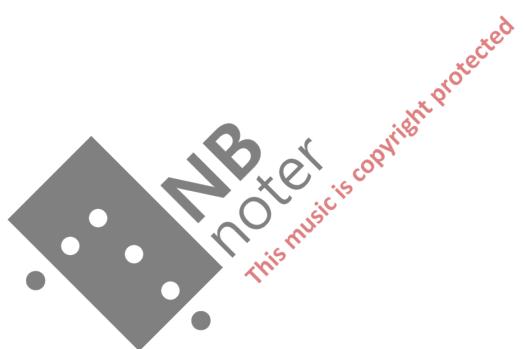
and



Maintain the same interval(s) between the strings throughout the whole glissando, or until new required double- or multiple-stop.

The small notes in parenthesis written in the double- and multiple-stop glissandi, should not be played, but show the placing of the finger(s) on the other string(s) than the string(s) played on the actual moment. At some places pitches are shown in the middle of a glissando, this serves only as a guide-line for approximate pitches at the given moment.

This notation should be regarded as a tablature notation applied on the normal note system (to avoid an extra note system in addition).





This music is copyright protected

I

Herman Vogt

Tempo I
 $\bullet = 124 - 128$

Violin
Cello
Piano

Vln.
Vc.
Pno.

Tempo II
 $\bullet = 54$ G.P.

Vln.
Vc.
Pno.

Tempo II
 $\bullet = 54$ G.P.

Tempo I, ma un poco ritenuto

Vln. *sul pont.* *p* *v* *crunch tone* *f* *p* *sul pont.*

Vc. *p* *(non cresc.)*

Pno. *p* *mf* *p* *5*

Vln. *sul pont.* *(non cresc.)* *crunch tone* *ord. ma sul pont.* *f* *p*

Vc. *v* *f*

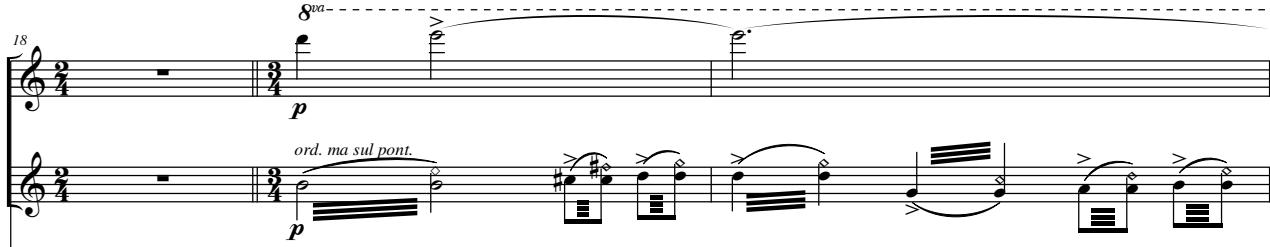
Pno. *mf* *p* *8va* *15ma* *8va* *15ma*

Vln. *(s. p.)* *ff* *ord.* **Tempo II** **G.P.**

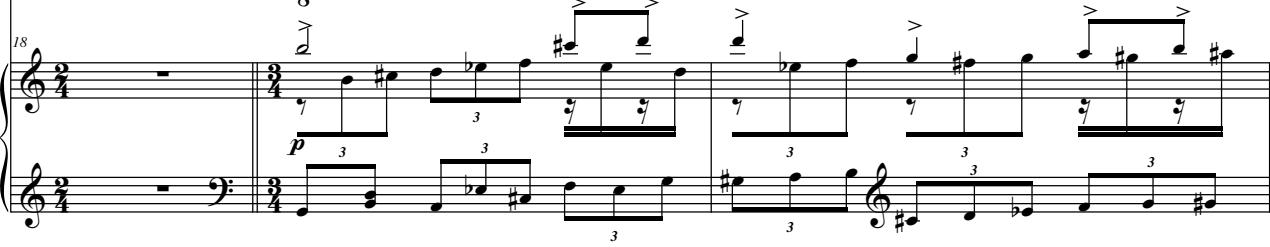
Vc. *v* *ff*

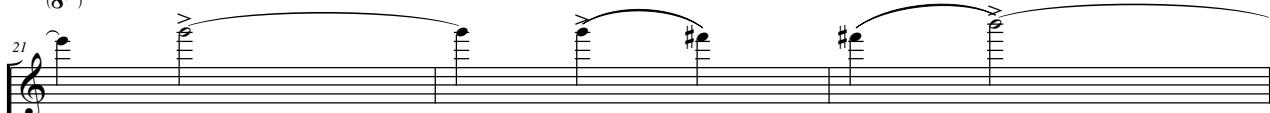
Pno. *14 (15ma)* *ff* **Tempo II** **G.P.**

Tempo I, ma un poco ritenuto

Vln. 18 

Vc. 

Pno. 18 

(8va) 

Vln. 21 

Vc. 

Pno. 21 

(8va) 

Vln. 24 

Vc. 

Pno. 24 

29

Vln. **Tempo II** **G.P.** **Tempo I** (s. p.)

Vc. (s. p.)

Pno. **Tempo II** **Tempo I** G.P.

Tempo II

ord. 3 *sul pont.*

ord. 3 *sul pont.*

p

33

Vln.

Vc.

Pno.

ord. *sul pont.*

ord. *sul pont.*

p

p

p

p

sub.

8va

37

Vln. (s. p.)

Vc. (s. p.)

Pno.

Tempo I, ma un poco ritenuto

Vln. *ord.* 3 *sul pont.* *p*

Vcl. *ord.* 3 *mf* *p* *mf* *p*

Pno. 40 *mf* *p* *p* *p*

Tempo I, ma un poco ritenuto

Pno. 40 *mf* *p* *p* *p*

Vln. *V* *ord. ma sul pont.* *f* *p* *f*

Vcl. *sul pont.* *V* *f* *(non cresc.)*

Pno. 43 *mf* *p* *mf*

Tempo II

Vln. *s.p.* *p sub.* *sul A* *V* *E*

Vcl. *ord. ma sul pont.* *p sub.* *sul A* *D* *V*

Pno. 46 **Tempo II**

ord. ○

Vln. *mf* *p*

Vc. *mf* *p*

Pno. *legato* *mf* *p*

con ped.

sul pont. ○

Vln. *mf* *p*

Vc. *sul pont.* *mf* *p*

Pno. *mf* *p*

molto accel. - - -

8va 3 *p*

15ma - - - *8va* *pp*

con ped. *8vb* - - -

Tempo I

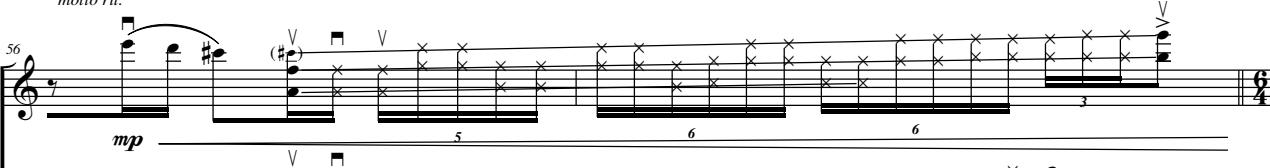
ord. 3

Vln. *f* *ord.* 3

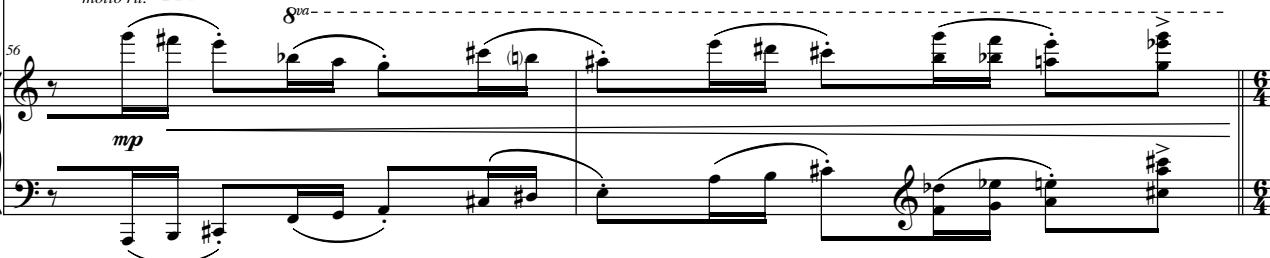
Vc. *f* 3

Pno. *f*

molto rit.

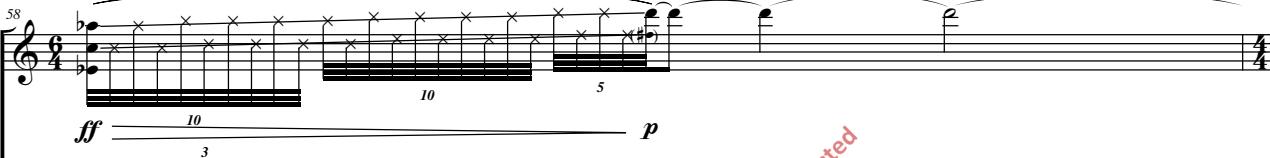
Vln. 56 

Vc. 

Pno. 56 

Tempo II

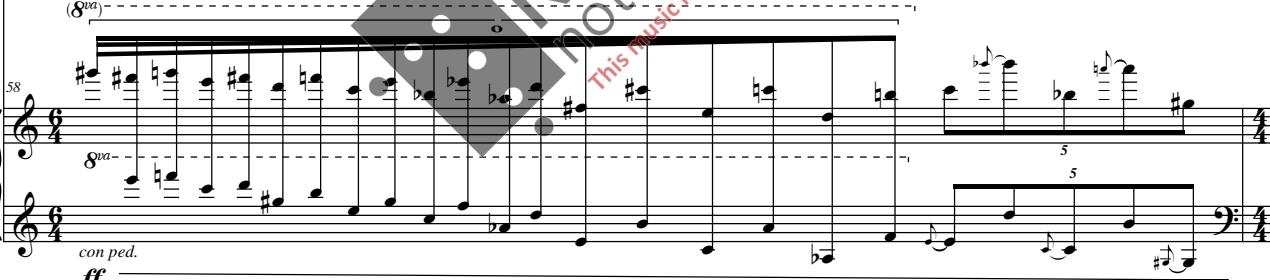
(8va)

Vln. 58 

Vc. 

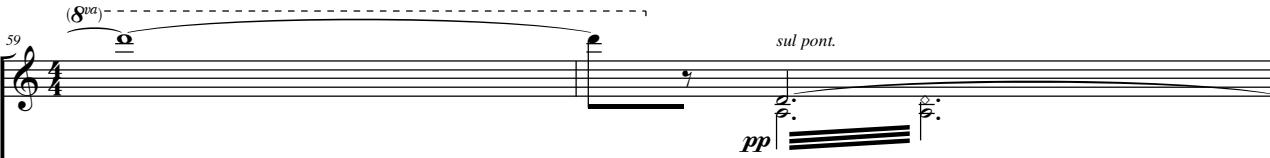
Tempo II

(8va)

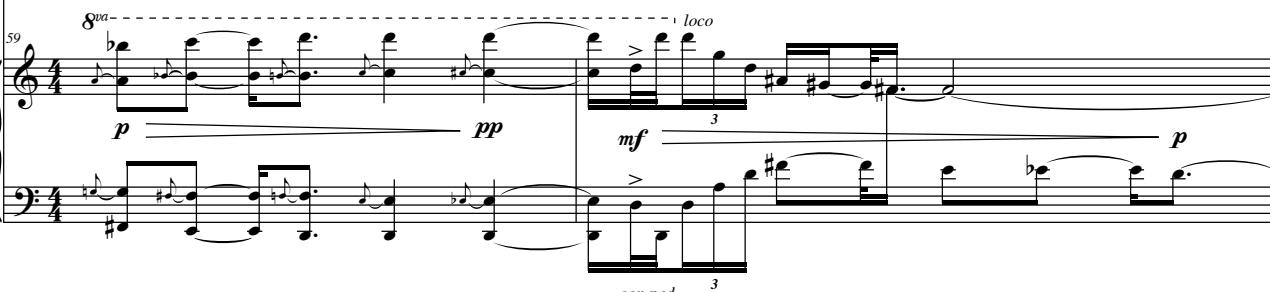
Pno. 58 

*NB Noter
This music is copyright protected*

(8va)

Vln. 59 

Vc. 

Pno. 59 

61

Vln.

Vc.

Pno.

Tempo I

(s. p.)

Vln.

Vc.

p cresc.

ord.

sul pont.

p (non cresc.)

Tempo I

(8va)

Vln.

Vc.

p cresc.

Pno.

66

Vln.

Vc.

Pno.

f

ord.

6

ord.

6

f

8va-

66

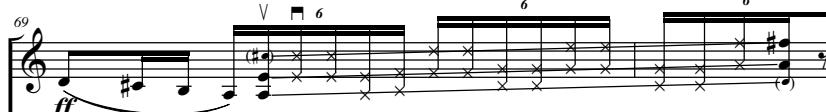
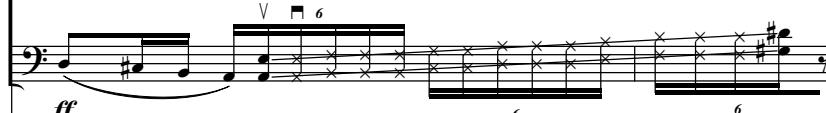
Vln.

Vc.

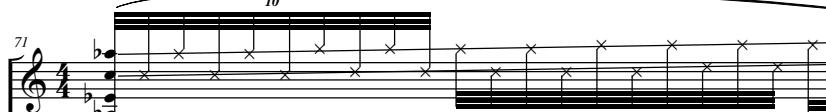
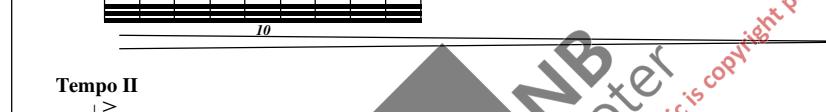
Pno.

f

rit.

Vln. 69 
Vc. 69 
Pno. 69 
rit.
Vln. 69 
Vc. 69 
Pno. 69 

Tempo II

Vln. 71 
Vc. 71 
Tempo II
Pno. 71 

*NB
noter
This music is copyright protected*

II

Herman Vogt

Herman Vogt

Violin

Cello

Piano

molto legato e misterioso

Violin

Cello

Piano

molto legato e misterioso

Violin

Cello

Piano

molto legato e misterioso

This image shows a musical score for three instruments: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by 'C'). The music is divided into measures, with measure numbers 6, 7, 8, 9, and 10 explicitly labeled.

- Vln. (Violin):** The violin plays eighth-note patterns with grace notes. In measure 6, it has six grace notes before the main notes. In measure 7, it has three grace notes. Measures 8, 9, and 10 each have three grace notes.
- Vc. (Cello):** The cello plays eighth-note patterns. In measure 6, it has six eighth notes. In measure 7, it has three eighth notes. Measures 8, 9, and 10 each have three eighth notes.
- Pno. (Piano):** The piano provides harmonic support. It features sustained notes and eighth-note chords. In measure 6, it has a sustained note with an eighth-note chord underneath. In measure 7, it has a sustained note with an eighth-note chord underneath. Measures 8, 9, and 10 each have a sustained note with an eighth-note chord underneath.

A large, semi-transparent watermark is overlaid on the score, reading "LIB Notes" vertically and "This music is copyright protected" horizontally.

Musical score for Violin (Vln.), Cello (Vc.), and Piano (Pno.) showing measures 5 through 9. The score consists of three staves. The Violin staff has six measures, the Cello staff has five measures, and the Piano staff has four measures. Measure 5 starts with six eighth-note chords in the Violin and Cello, followed by a piano bass line. Measures 6-9 continue this pattern with eighth-note chords and bass lines. Measure 8va (measures 8-9) begins with six eighth-note chords in the Violin and Cello, followed by a piano bass line. Measure 9 concludes with a piano bass line.

Musical score for strings and piano, page 7, measures 6-10. The score includes parts for Vln. (Violin), Vc. (Cello), and Pno. (Piano). The strings play eighth-note patterns with dynamic markings *p* and *pp*. The piano part features eighth-note chords. Measure 6 starts with a forte dynamic *f*. Measures 7-10 show a transition, indicated by a bracket labeled *(8va)*. The piano part includes a dynamic marking *pp* in measure 8.

Musical score for strings (Violin, Cello) and piano, page 9. The score shows three staves. The top staff is Violin (Vln.), the middle is Cello (Vc.), and the bottom is Piano (Pno.). The piano part features eighth-note patterns with grace notes and dynamic markings like pp and 3 . The violin and cello parts are mostly silent. A large red watermark "This music is copyright protected" is overlaid across the page.

Musical score for strings and piano, page 11. The score consists of three staves: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin and Cello staves begin with a dynamic of ***p***, followed by ***tenuto e cantabile***. The Violin has a sustained note with a grace note, while the Cello plays eighth-note pairs. The Piano staff begins with a dynamic of ***p***, followed by ***tenuto e cantabile***. The piano part includes bassoon entries marked ***Reed*** and ***Leopold***. The score concludes with dynamics ***pp*** and ***mf***.

Piano Trio

13

Vln. *pizz.* *pp* *p*

Vc. *pizz.* *pp* *p*

Pno. *pp* *con ped.*

16

Vln. arco *tr* *pizz.* 3 arco tenuto e cantabile
pp *mf* *pp* *p* *pp* *mf* *pp* *p*
Vc. arco *tr* *pizz.* 3 arco tenuto e cantabile
pp *mf* *pp* *p* *pp* *mf* *pp* *p*

Pno. 16 8 8: (con ped.) 3 8vb

19

This image shows a page from a musical score. The top staff is for the Violin (Vln.), the middle staff for the Cello/Bassoon (Vc.), and the bottom staff for the Piano (Pno.). The score is in common time, with a key signature of one sharp. Measure 19 begins with a dynamic of *mf*. The Violin and Cello play eighth-note patterns, while the Piano provides harmonic support. Measures 20 through 23 continue this pattern, with the Cello/Bassoon taking a more prominent role in the later measures.

21

Vln. Vc. Pno.

23

Vln. Vc. Pno.

8va

NB *This music is copyright protected*

25

Vln. Vc. Pno.

(8va)

pp

Vln. 27

mf > *pp*

Vc. *mf* > *pp*

Pno. 27 *mf* > *pp* *con ped.*

mf sub. > *pp*

Vln. 29 *mf* > *pp*

Vc. *mf* > *pp*

Pno. 29 *mf sub.* > *pp*

mf sub. > *pp*

mf sub. > *pp*

Vln. 31 *non marcato*

Vc. *non marcato*

Pno. 31 *con ped.*

mp

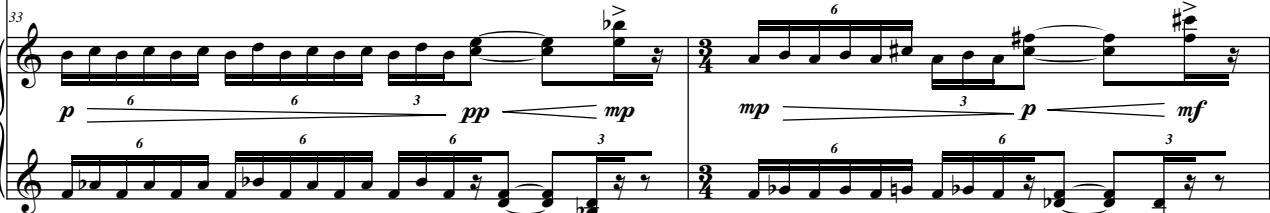
mp

mp

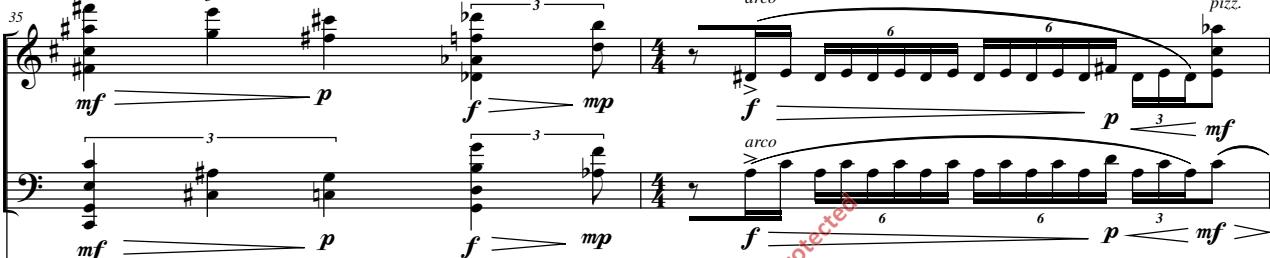
pizz.

Vln. 33 

Vc. 

Pno. 

(con ped.)

Vln. 35 

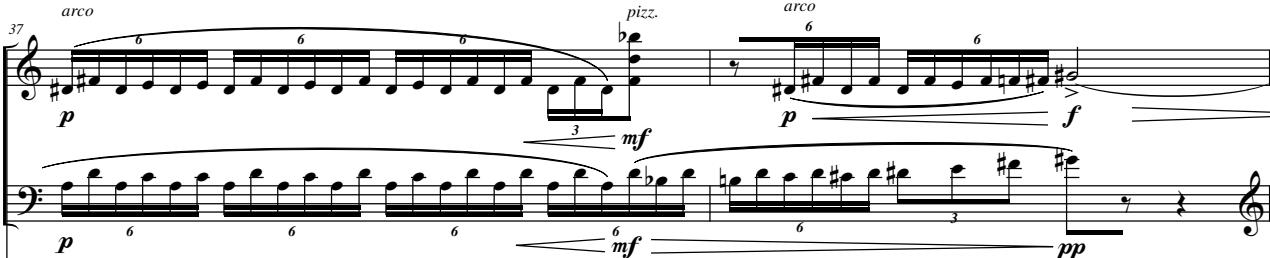
Vc. 

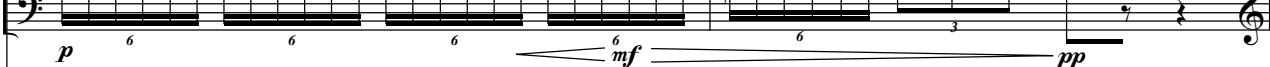
Pno. 35 

(con ped.)

This music is copyright protected

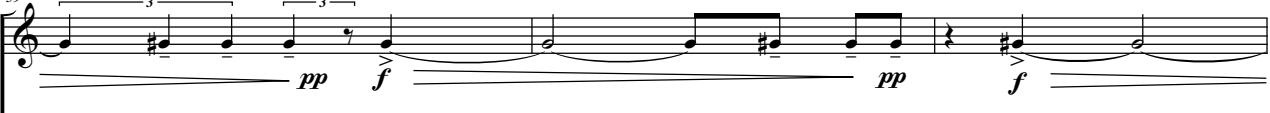
arco

Vln. 37 

Vc. 

Pno. 37 

39

Vln. 

Vc. 

Pno. 

con ped.

42

Vln. 

Vc. 

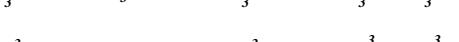
Pno. 

45

Vln. 

Vc. 

Pno. 

Vln. 47 
 Vc. 
 Pno. 47 

simile
simile

49

Vln.

Vc.

Pno.

NB noter

This music is copyright protected

Musical score for strings and piano. The score consists of three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). The score is in common time. The key signature changes from A major (no sharps or flats) to B major (one sharp) at measure 3. Measure 1: Vln. plays eighth-note chords (A, C#), Vc. plays eighth-note chords (A, C#), Pno. rests. Measure 2: Vln. plays eighth-note chords (A, C#), Vc. plays eighth-note chords (A, C#), Pno. rests. Measure 3: Key signature changes to B major (one sharp). Vln. plays eighth-note chords (B, D#), Vc. plays eighth-note chords (B, D#), Pno. rests. Measure 4: Vln. plays eighth-note chords (B, D#), Vc. plays eighth-note chords (B, D#), Pno. rests. Measure 5: Vln. plays eighth-note chords (B, D#), Vc. plays eighth-note chords (B, D#), Pno. rests. Measure 6: Vln. plays eighth-note chords (B, D#), Vc. plays eighth-note chords (B, D#), Pno. rests.

indiv. bow changes

Vln.

Vc.

Pno.

ff

indiv. bow changes

ff

ff

8va

8vb

3

indiv. bow changes

Vln.

Vc.

Pno.

indiv. bow changes

indiv. bow changes

(8va)

(8vb)

3

3

3

3

3

3

3

3

Vln.

Vc.

Pno.

(8va)

(8vb)

3

3

3

3

3

3

Musical score for strings and piano, page 10, measures 64-65. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The key signature changes between 3/4 and 4/4. Measure 64 starts with a forte dynamic for the strings. Measure 65 begins with a piano dynamic for the piano. The piano part features eighth-note chords in 3/4 time, with measure 65 divided into three groups of two measures each by vertical bar lines. The strings play eighth-note patterns throughout.

Musical score for Violin (Vln.), Cello (Vc.), and Piano (Pno.) showing measures 67-68. The score consists of three staves. The Violin staff (top) starts with a dynamic of ***ff*** and a tempo of **3**. The Cello staff (middle) starts with a dynamic of ***p sub.*** and a tempo of **3**. The Piano staff (bottom) starts with a dynamic of ***ff*** and a tempo of **3**. Measures 67-68 feature complex sixteenth-note patterns with grace notes and slurs. Measure 69 begins with a dynamic of ***p sub.*** and a tempo of **3**.

Musical score for strings and piano, page 10, measures 72-73.

Vln. (Violin) starts with *pizz.* (pizzicato), then changes to *arco* (bowing). Dynamics: *p*, *pp*.

Vc. (Cello) starts with *pizz.* (pizzicato), then changes to *arco* (bowing). Dynamics: *p*, *pp*.

Pno. (Piano) has a continuous bass line with various dynamics and articulations.

Measure 72 ends with a repeat sign and *(8th)*. Measure 73 begins with *Lea.* (Leap).

75

Vln. *pizz.*

Vc. *pizz.*

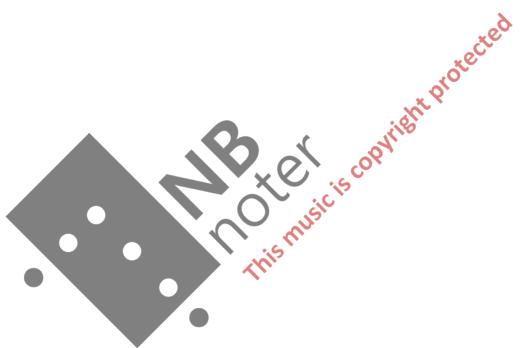
Pno. *rit.* *pp*

75

Vln. *pizz.*

Vc. *pizz.*

Pno. *rit.* *pp*



III

Herman Vogt

Violin *sul A* *A simile* *legato*

Cello *sul D* *A simile* *legato*

Piano *pp* *ff* *con ped.*

Vln. *p* *ff*

Vc. *p* *ff*

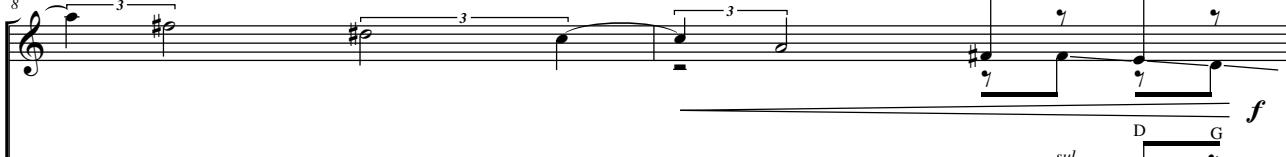
Pno. *p* *ff*

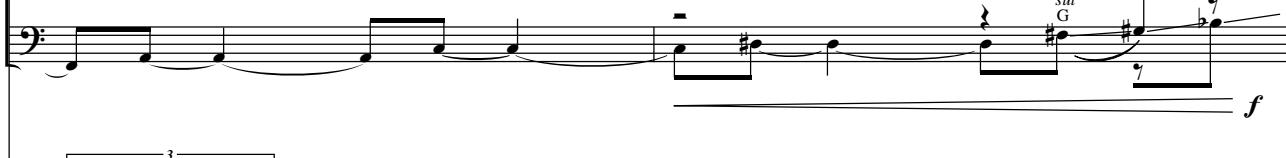
Vln. *pizz.* *arco*

Vc. *p* *arco*

Pno. *p*

8

Vln. 

Vc. 

Pno. 

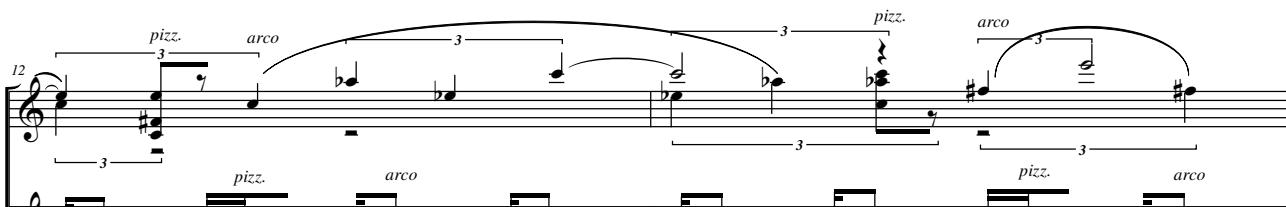
10

Vln. 

Vc. 

Pno. 

12

Vln. 

Vc. 

Pno. 

Piano Trio

28

Vln. arco pizz. arco pizz. arco pizz. arco

14 Vln. arco pizz. arco pizz. arco pizz. arco

Vc. pizz. arco pizz. arco pizz. arco pizz. arco

Pno. 3 3 3 3 3 3 3 3

(8va) Vln. cresc.

Vc. no grace notes cresc. ff

Pno. 3 3 3 3 3 3 3 3

(8va) Vln. ff

Vc. ff ff ff ff ff ff

Pno. ff p ff p p ff p ff p p < ff p ff p

8va Pno. 9 9 9 9 9 9 9

20

Vln. (8va) - - -

Vc.

Pno. (8va) - - - 1
ff 5

21

Vln. pp mp pp mp

Vc. p

Pno. p

23

Vln. pp mp pp non cresc. mp pp mp pp < 3

Vc. mp 3 mp

Pno. mp p mp 3

Piano Trio

30

Vln. 25 *mp* *pp* *mf p* 6 10

Vc. 3 3 3 3 *ff*

Pno. 25 *p* *mp* 3 3 3 *ff*

Vln. 27 *ff* 9 9 9 9

Vc. 9 9 9 3 3

Pno. 27 3 3 3 3 3 3 3

NB This music is copyright protected

Vln. 29 *sul A* D A *simile*

Vc. *sul A* D A D *simile*

Pno. 3 3 3 3 3 3 3

Piano Trio

31

minor 2nd distance
sul
A D A D simile

minor 3rd distance

4th distance
simile 5 5

p *minor 2nd distance*
sul
A D A D simile

major 2nd distance

minor 3rd distance
simile 5 5

p sub.

5th distance 6 6 7 major 6th distance

major 7th distance 9 9>

major 3rd distance 6 6 7 4th distance

8va- *major 7th distance* 9 9> f

8va- 3 3 3 3 f

un poco rit. (8va)

Vln. 35 3 3 3 3 ff

Vc. 3 3 3 3 ff

Pno. 35 3 3 5 6 7

Piano Trio

32

a tempo

Vln.

Vc.

Pno.

*legato**p sub.**legato**p*

Vln.

Vc.

Pno.

*loco**8vb-*

Vln.

Vc.

Pno.

42

Vln.

Vc.

Pno. *f* *pp*

43

simile

Vln.

Vc.

Pno. *f* *p* *f* *p* *f* *p* *f*

This music is copyright protected

45

Vln. *crunch tone* *ord.*

Vc. *crunch tone* *ord.*

Pno. *p* *f* *f* *p* *ff* *8va-* *pp* *f*

Piano Trio

34

Vln. 47 *f* 5 *p* 10 *pp* *f*

Vc. 47 *f* 5 *p* 10 *pp* *f*

Pno. 47 *p* *f* *pp* *f*

Vln. 50 10 *pp* *f*

Vc. 50 10 10 *pp* *f*

Pno. 50 *pp* *f*

Vln. 53 10 10 10 5 *pp*

Vc. 53 10 10 5 *pp*

Pno. 53 *pp*

8^{va}

Vln. 57

Vc. 57

Pno.

(8^{va}) 15^{ma}

15^{ma}

9 9

8^{va} 15^{ma}

6 9 9

NB noter
this music is copyright protected