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:

<u>For all instruments:</u>

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.

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

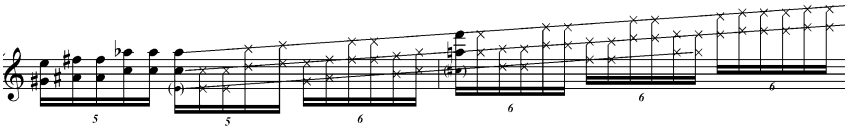
<u>Violin and Cello:</u>

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:



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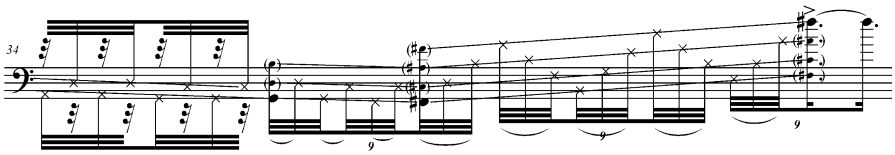

Maintain the same interval(s) between the strings throughout the whole glissando, or until new required double- or multiple-stop.
The small notes in parenthesis written in the double- and multiple-stop glissandi, should not be played, but show the placing of the finger(s) on the other string(s) than 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).

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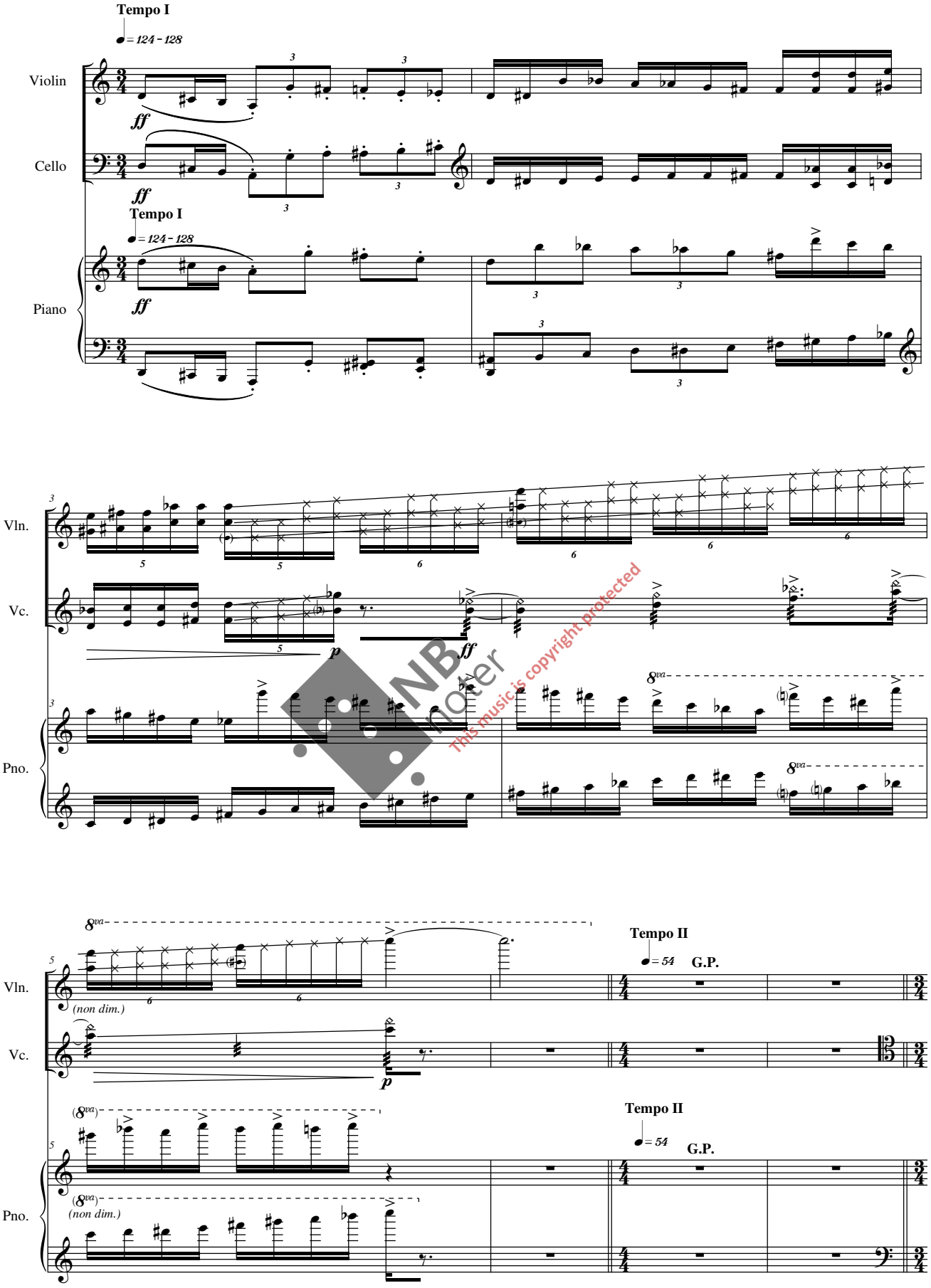
I

Herman Vogt



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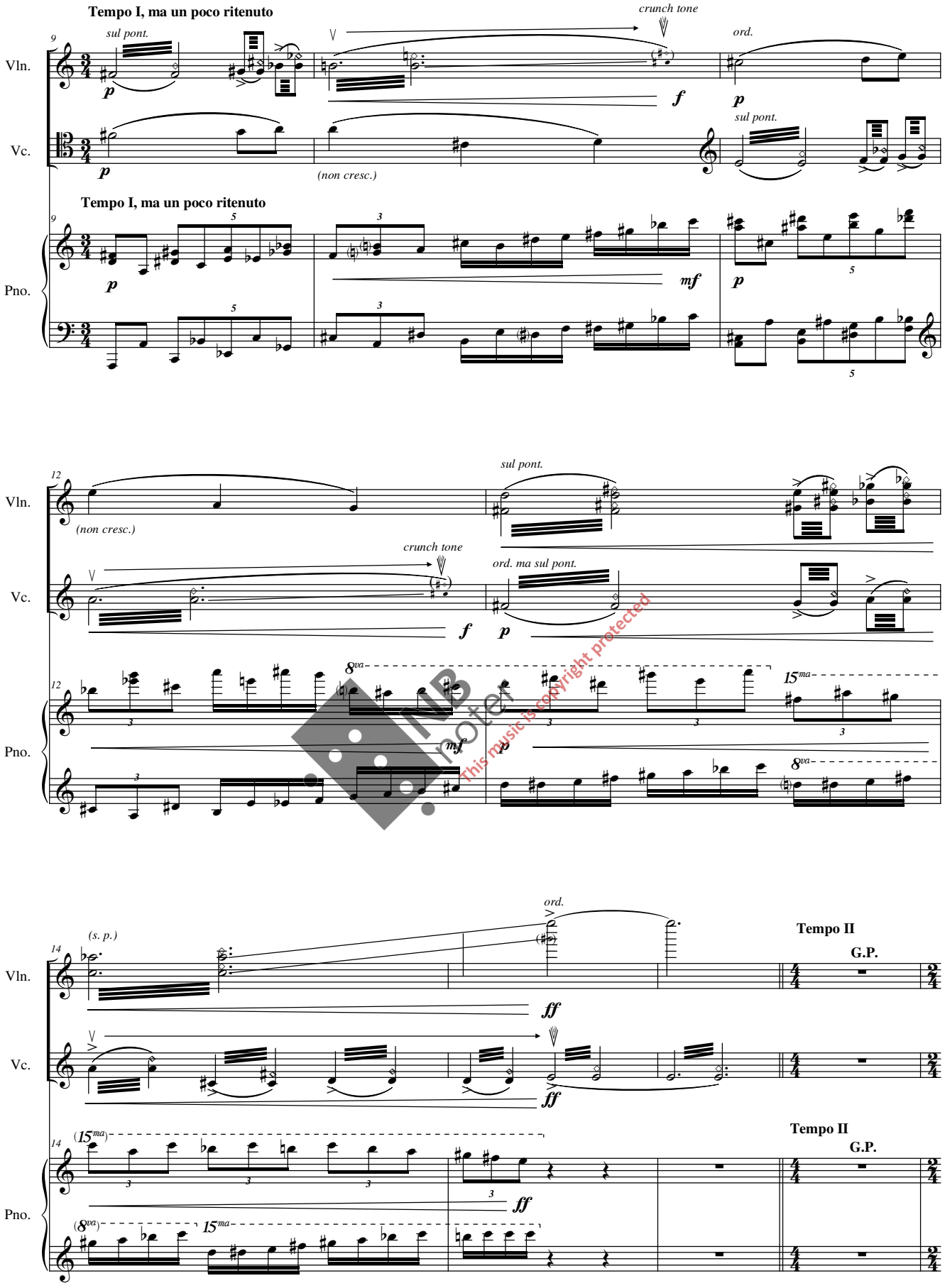

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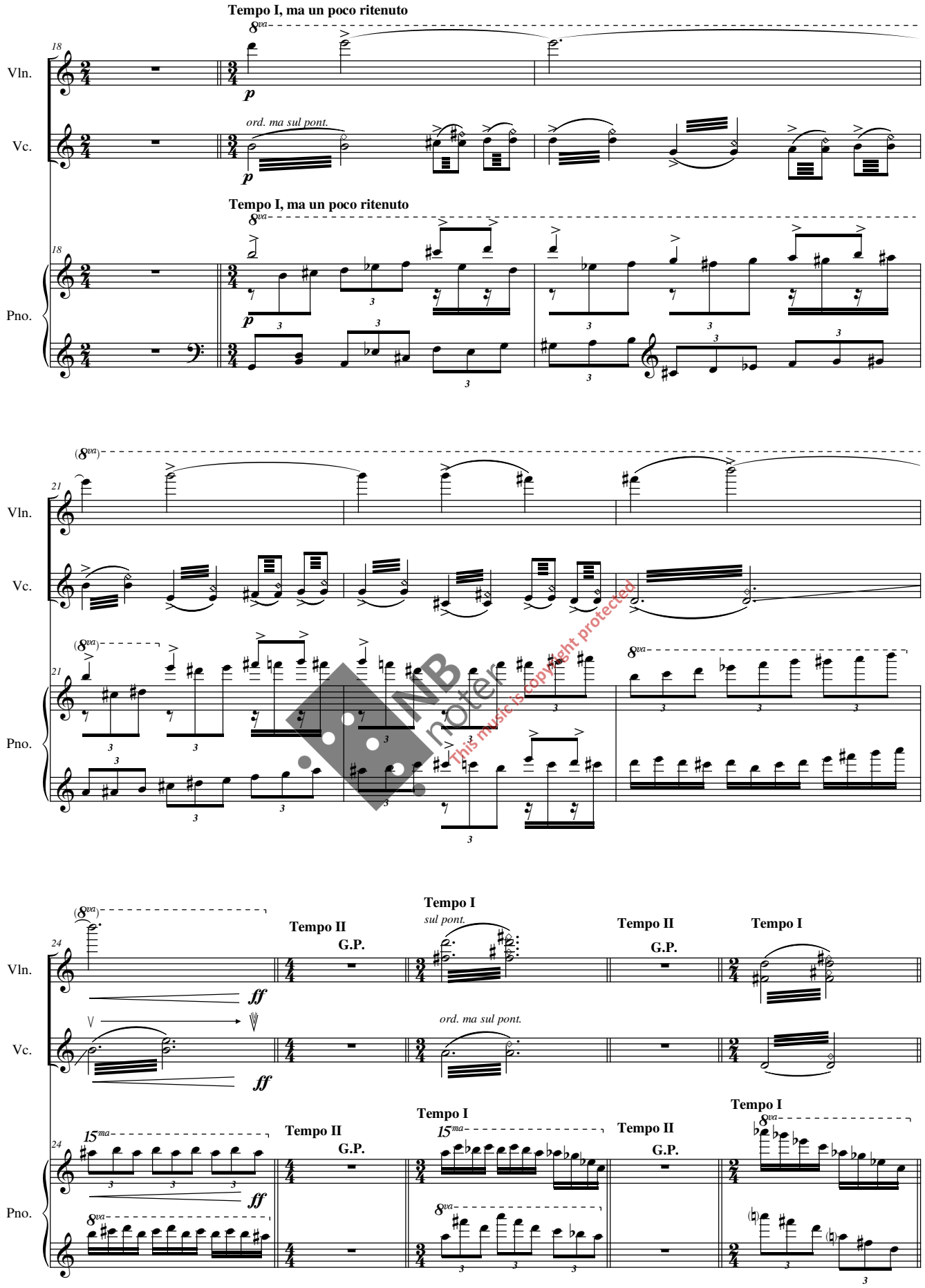

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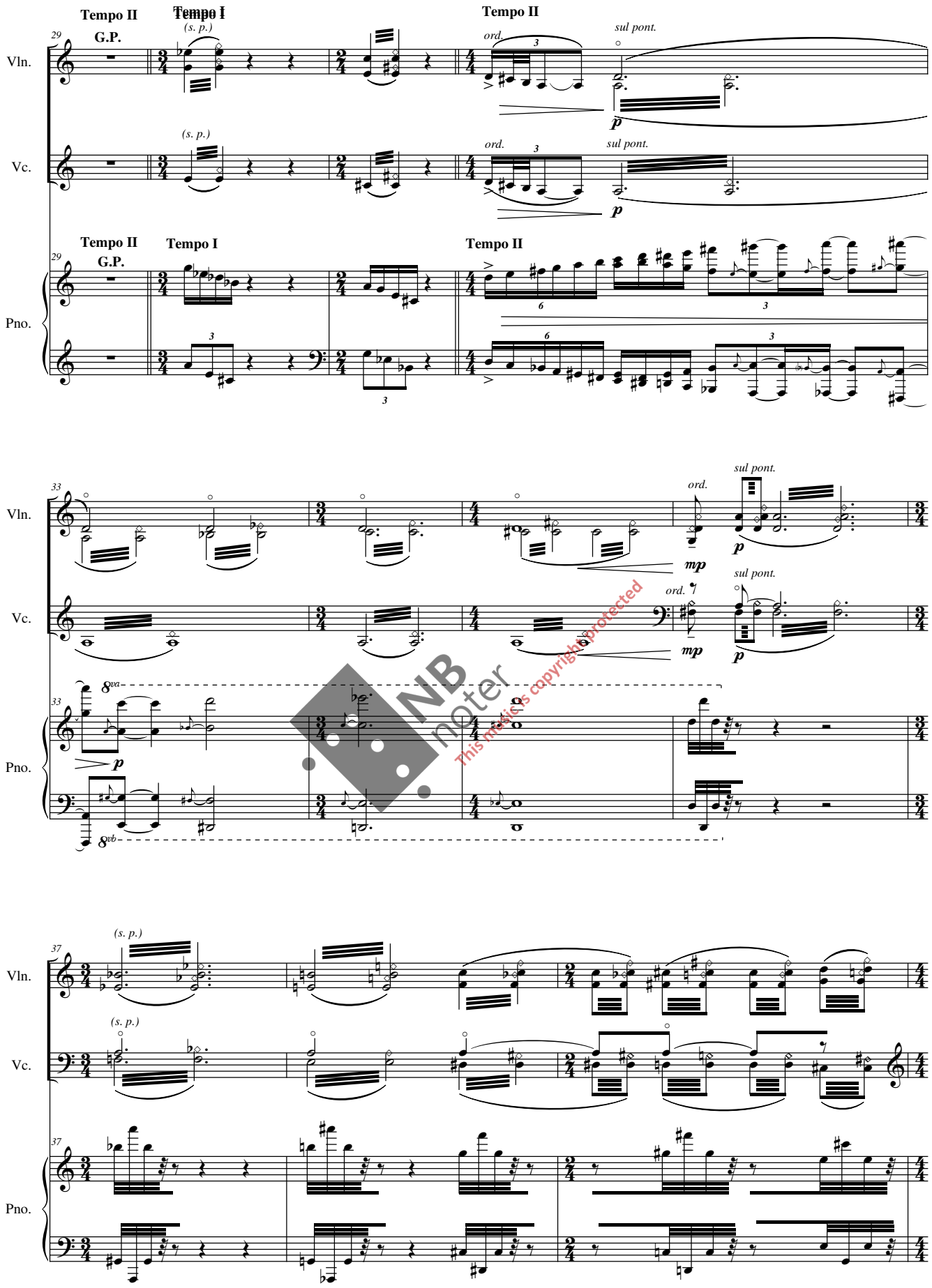

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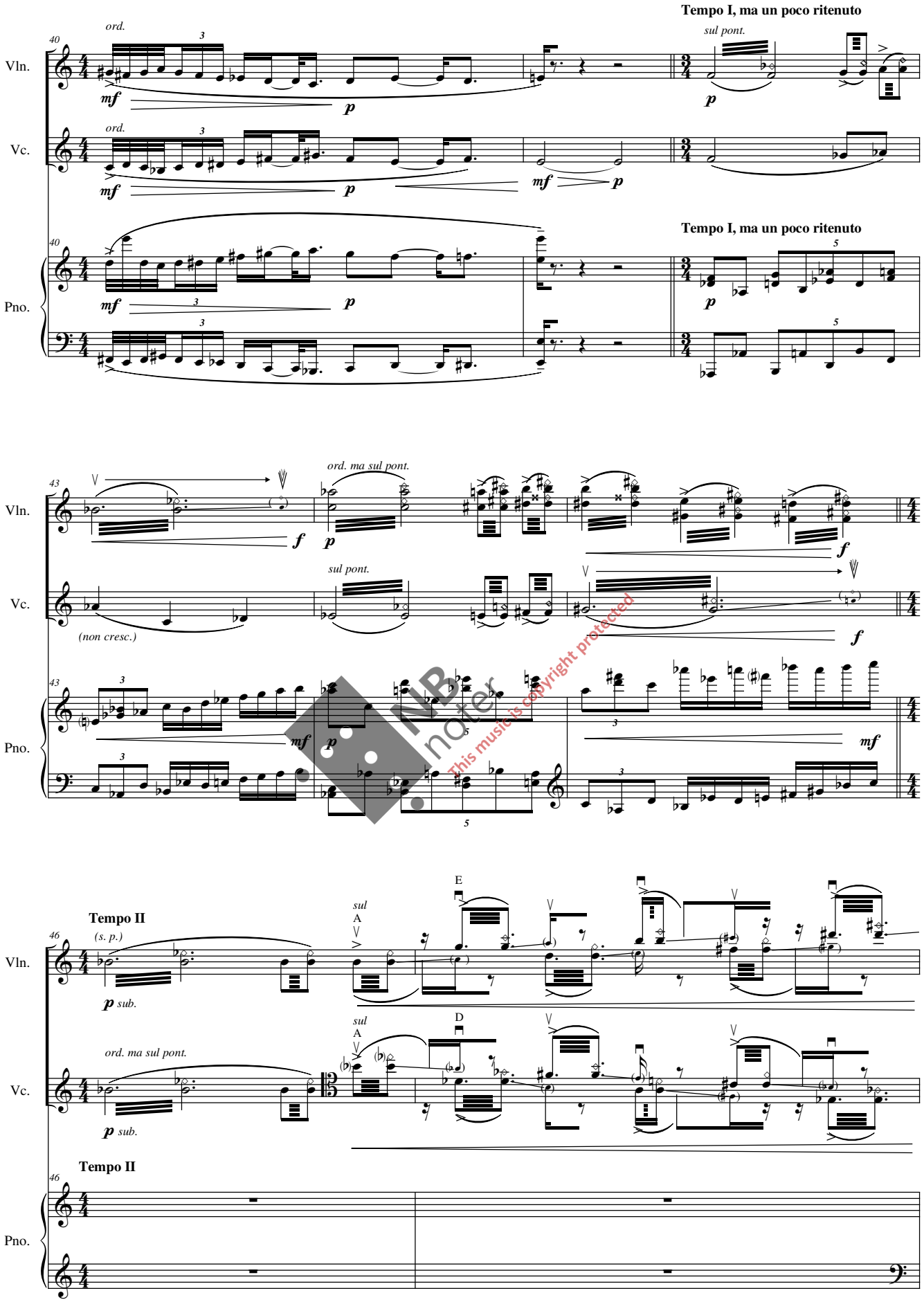

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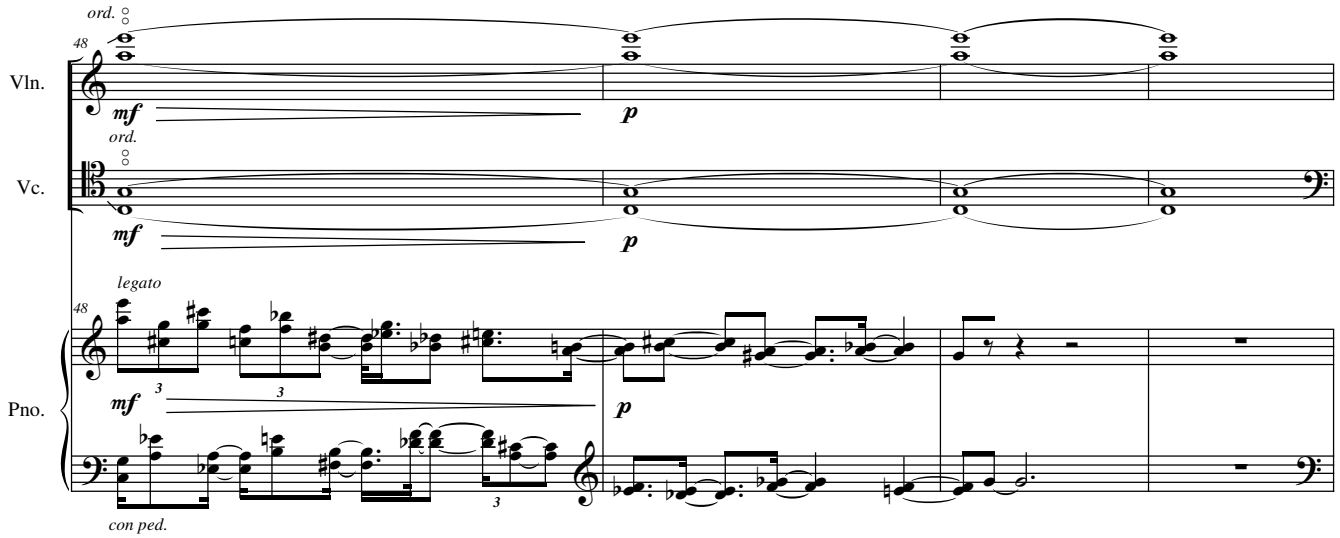

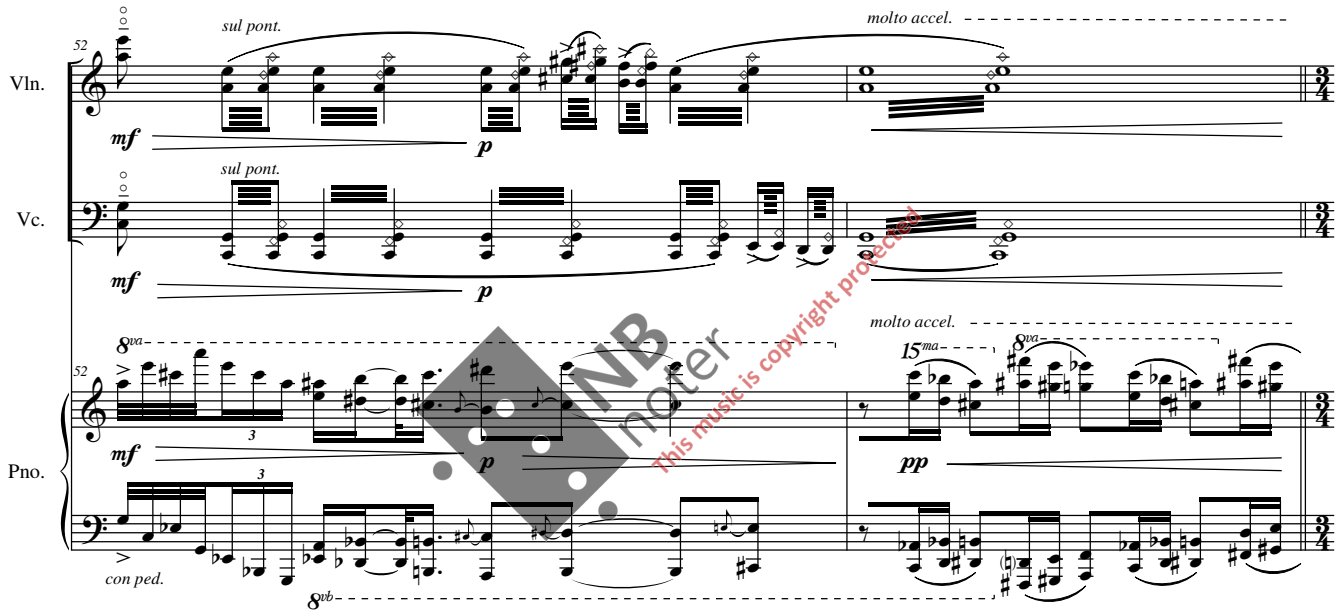

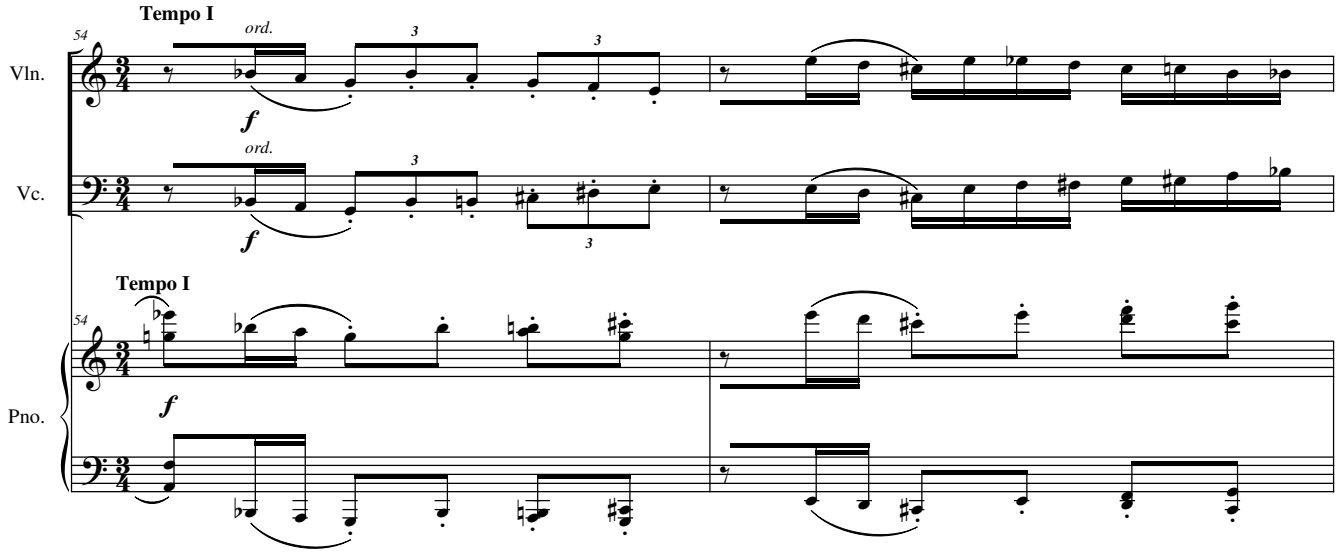

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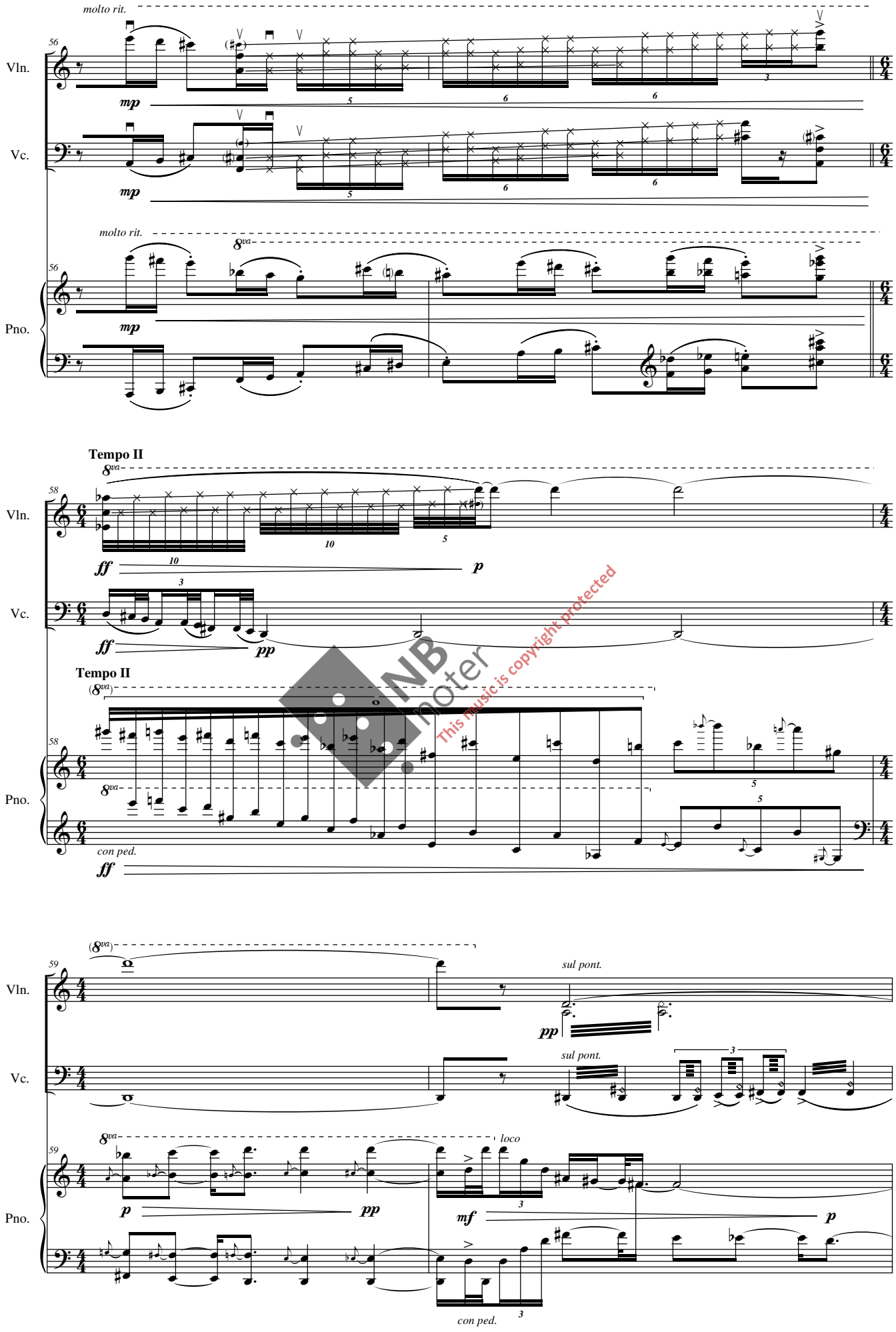

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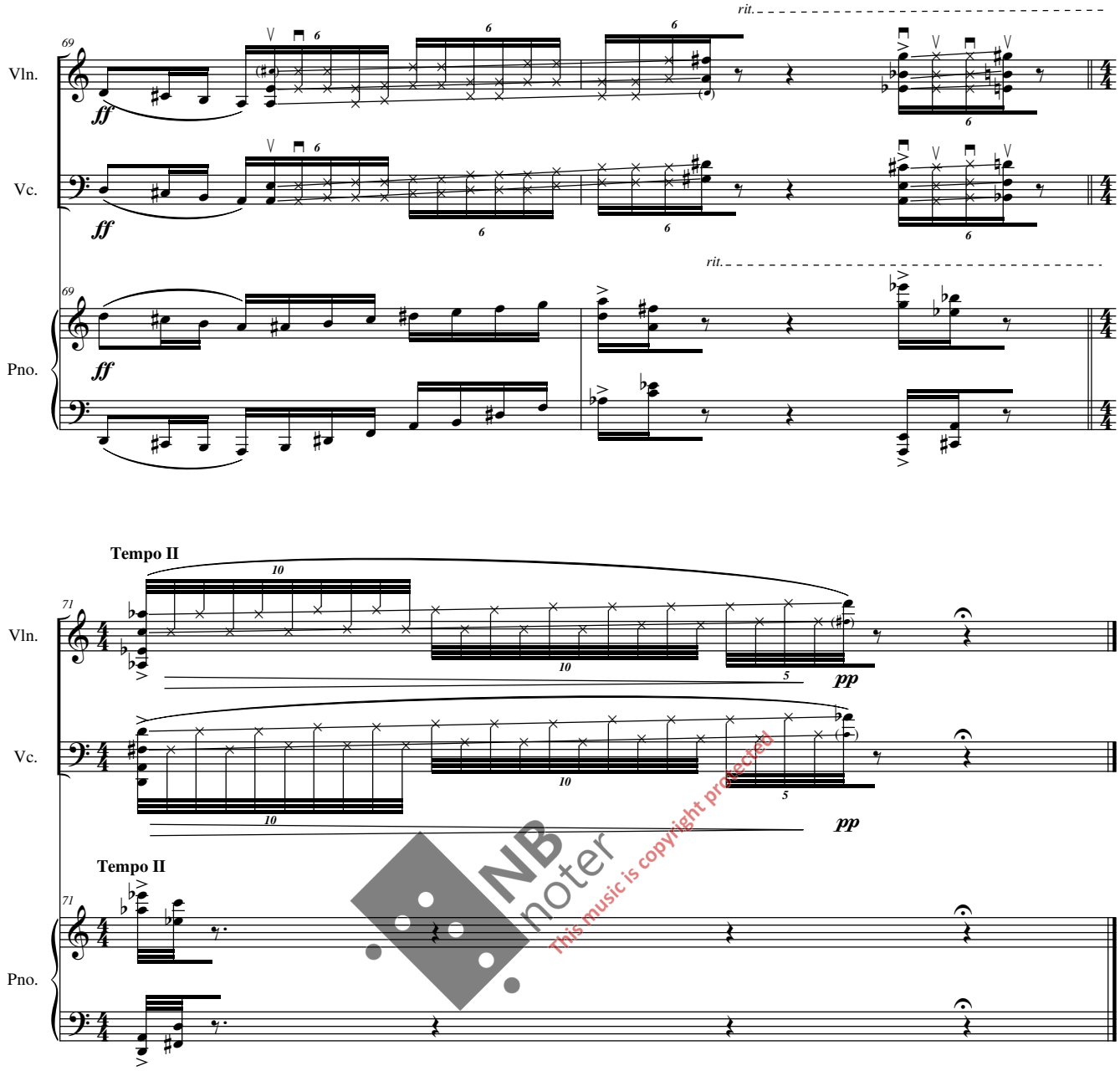

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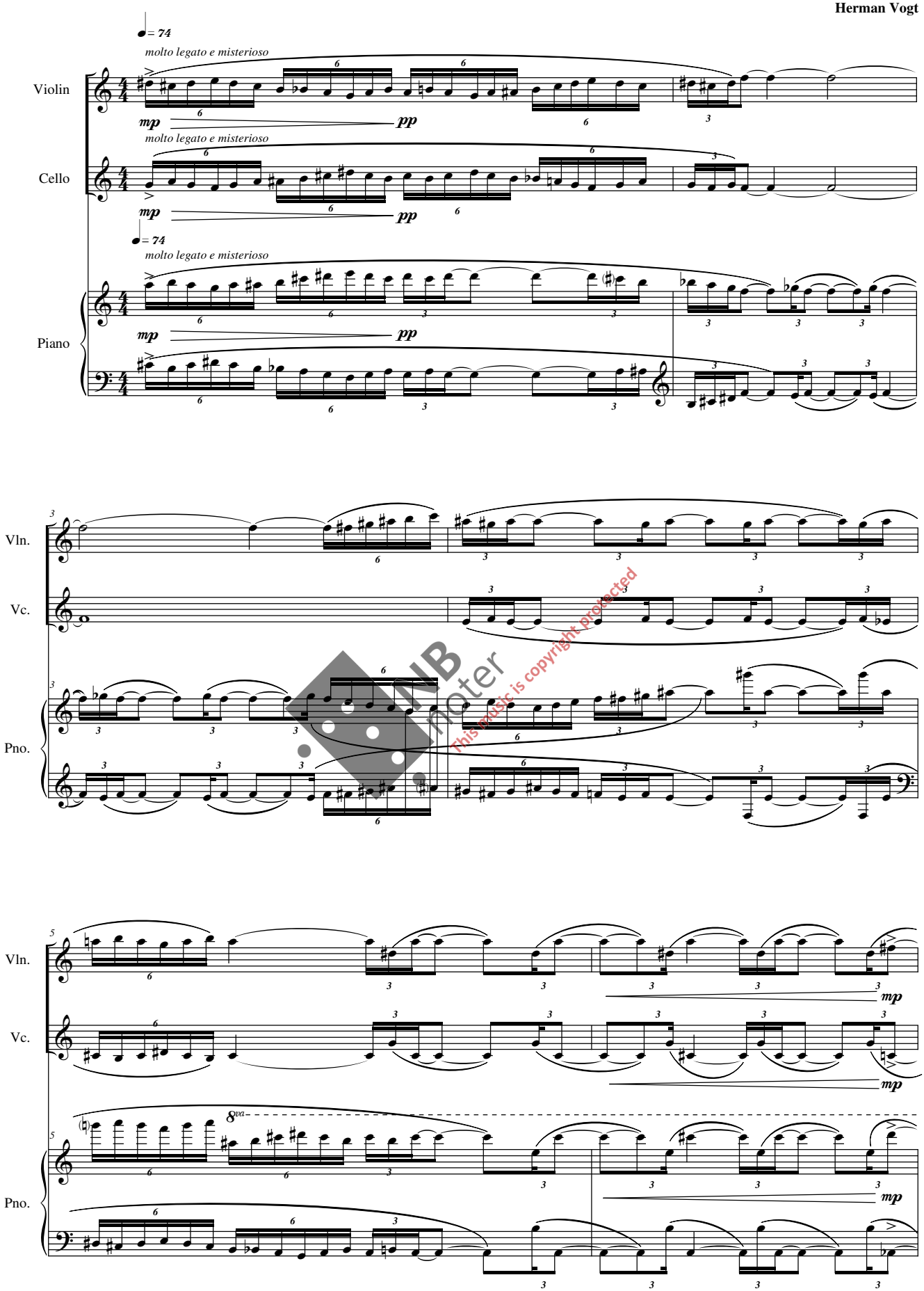

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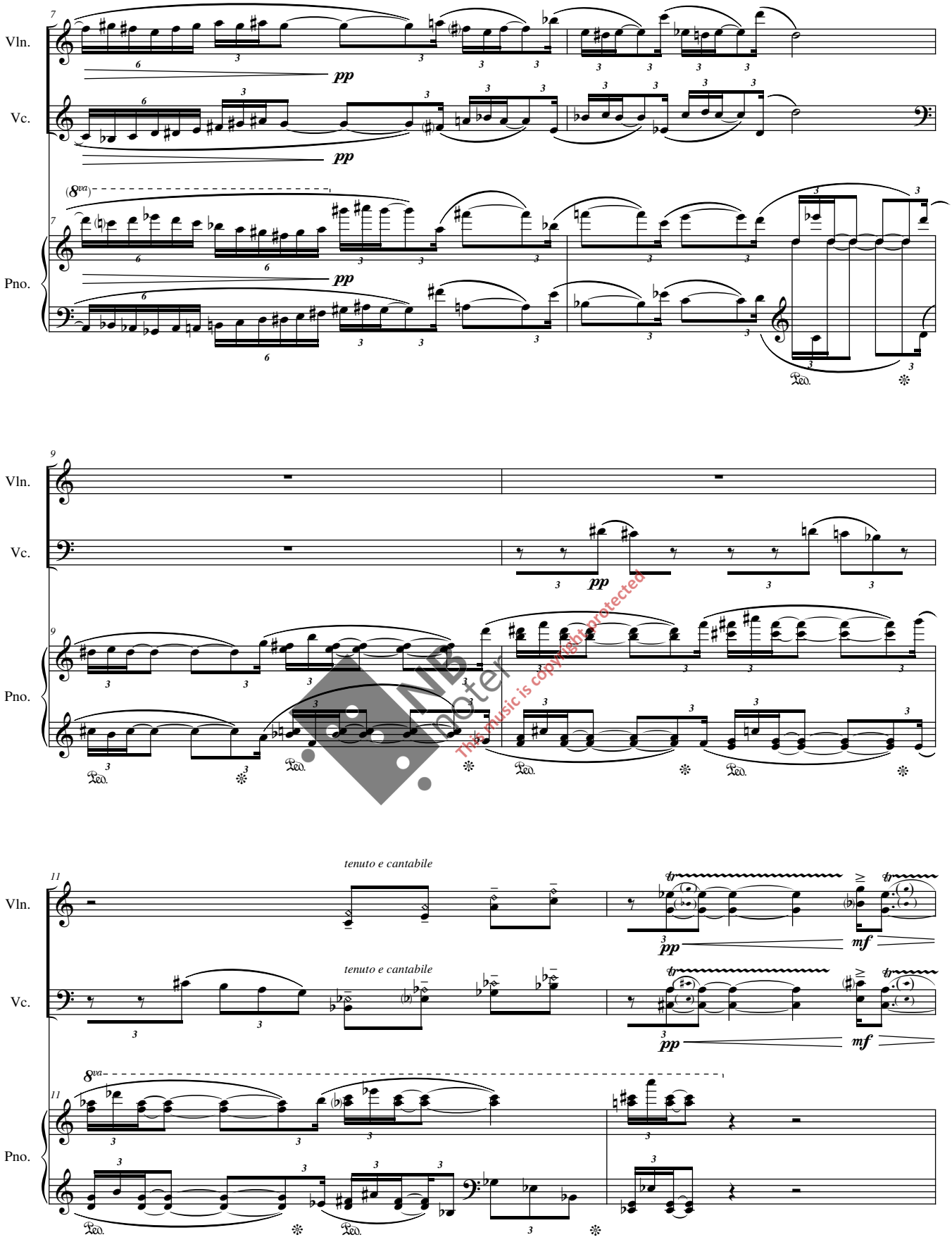

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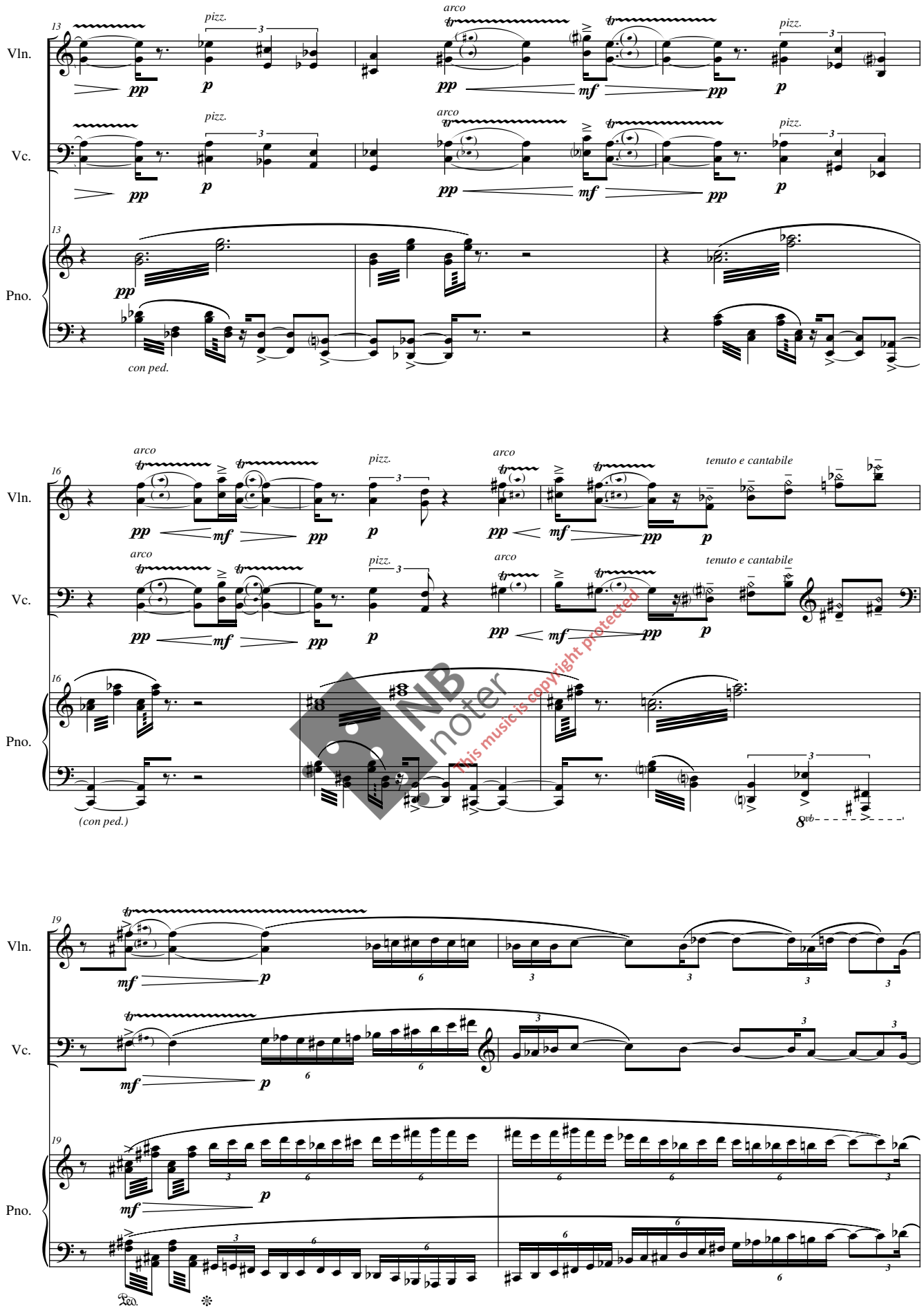

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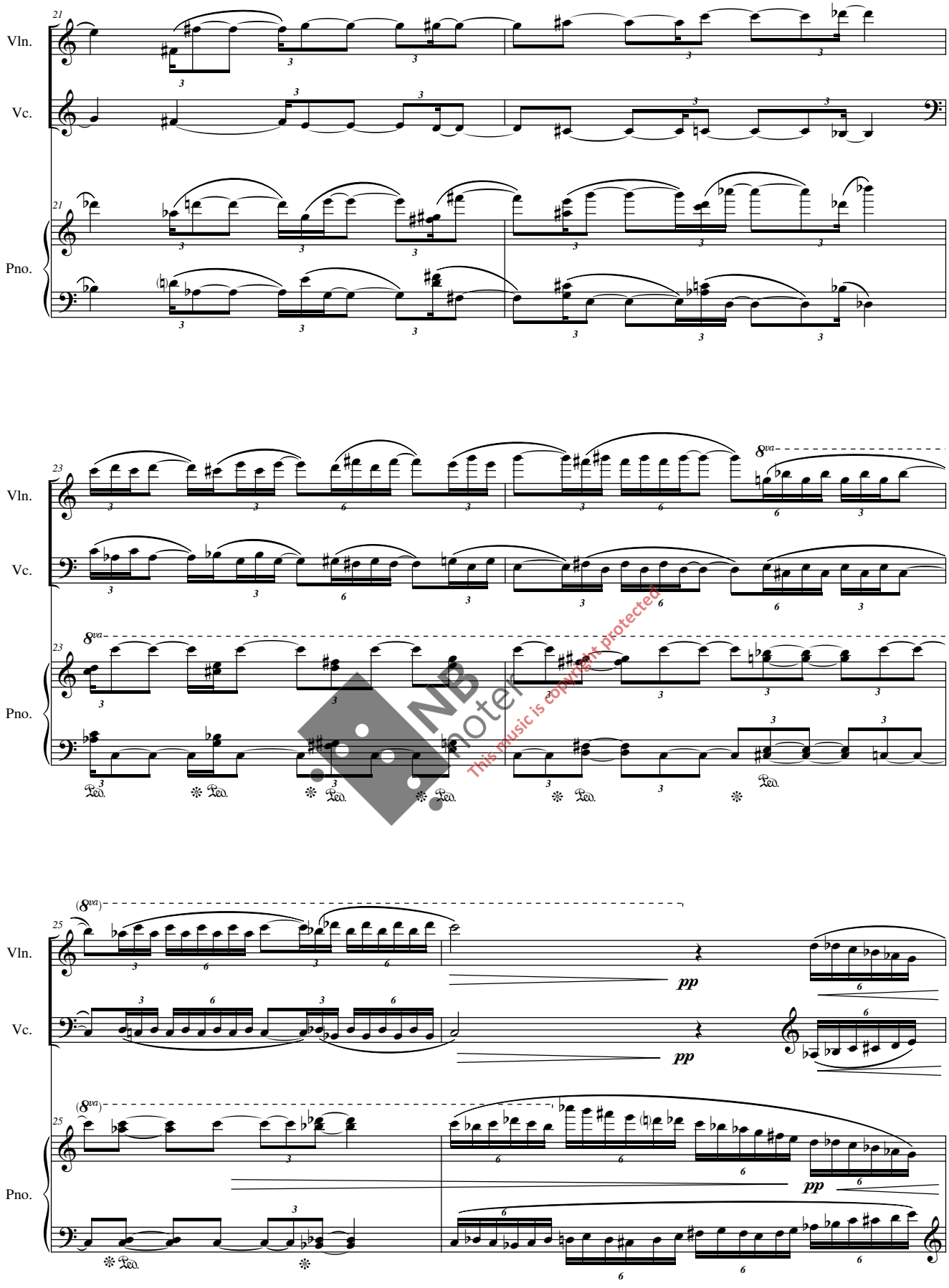

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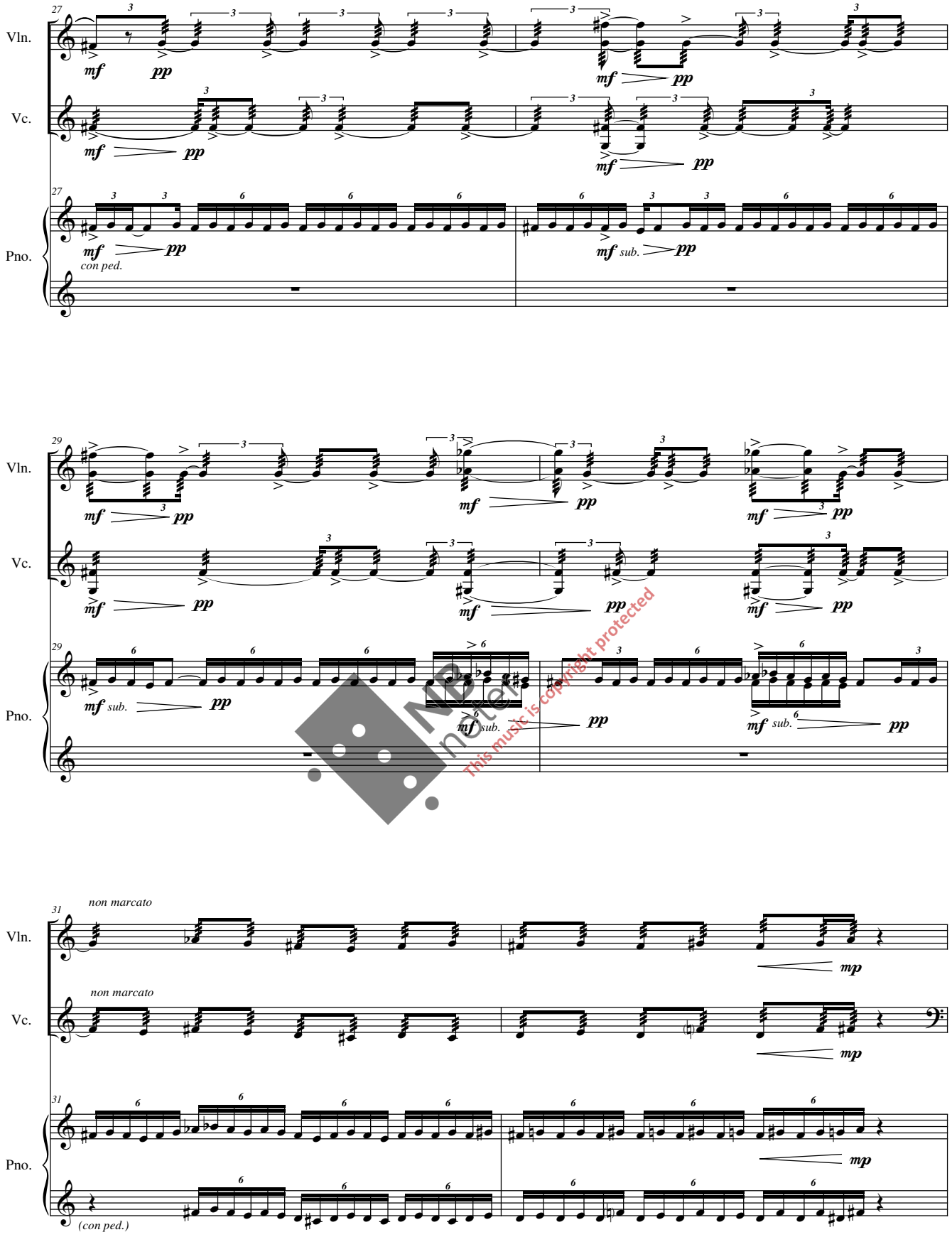

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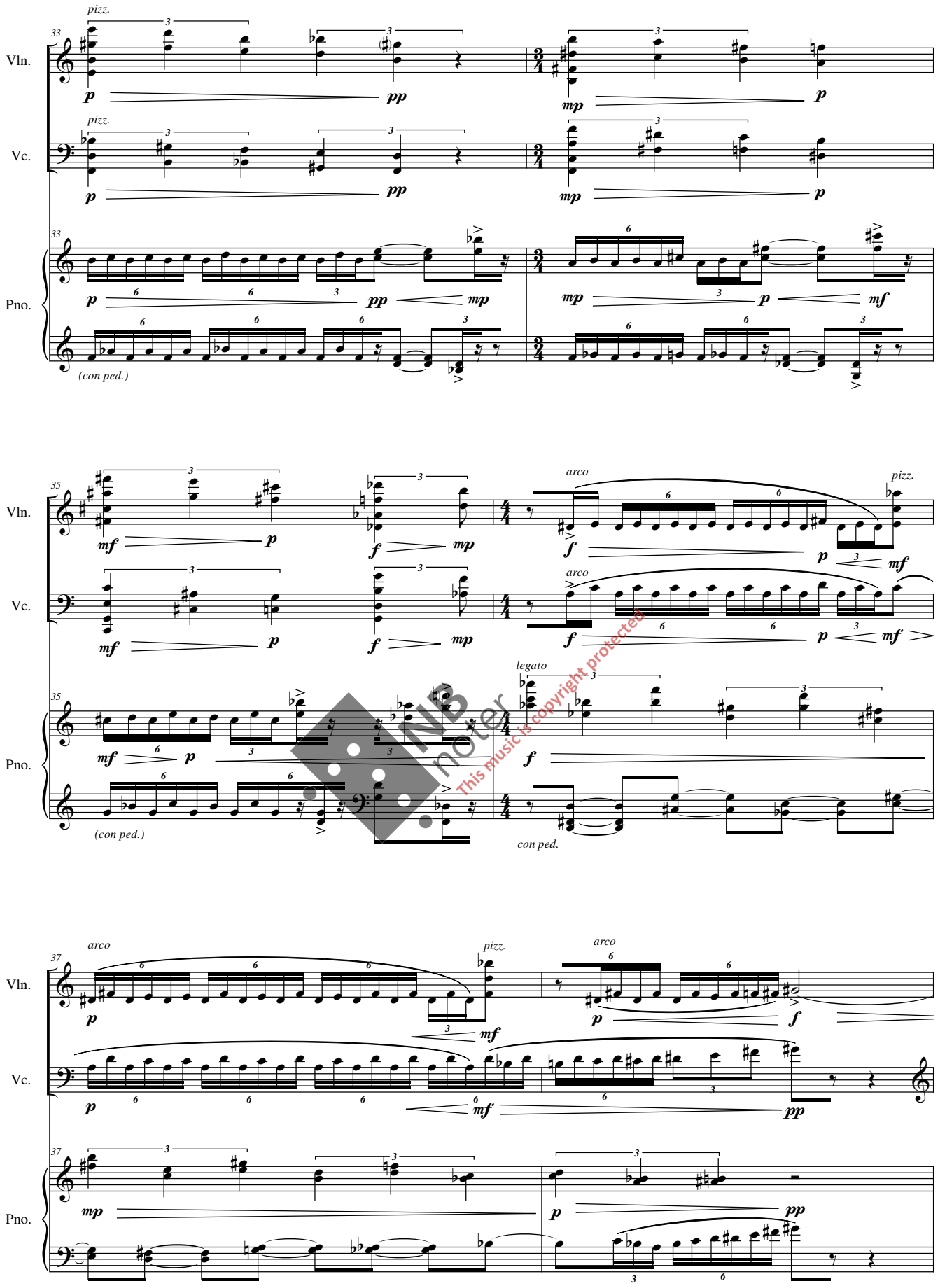

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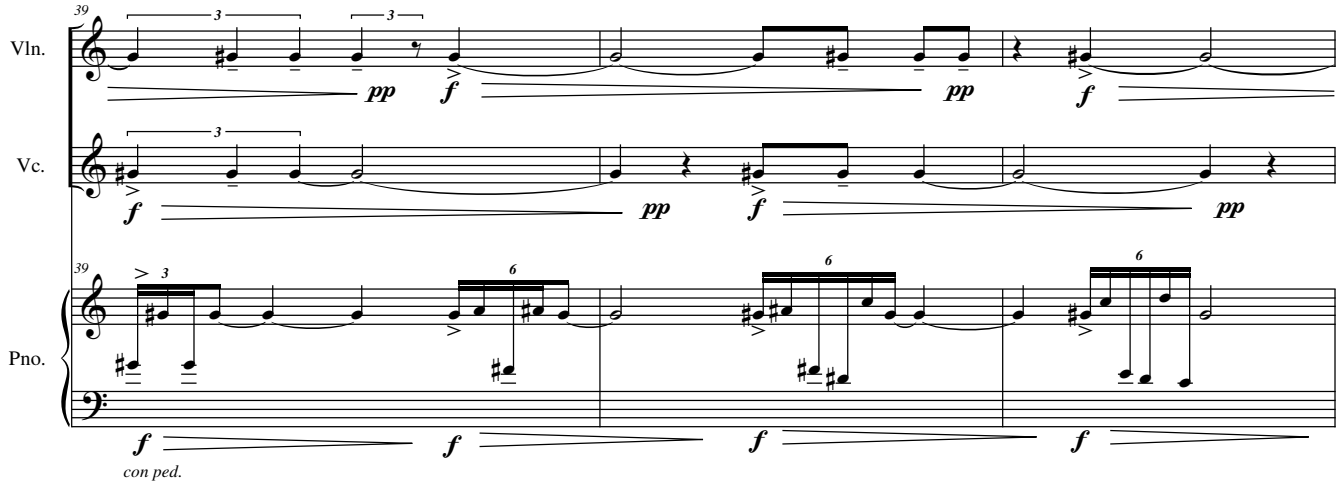

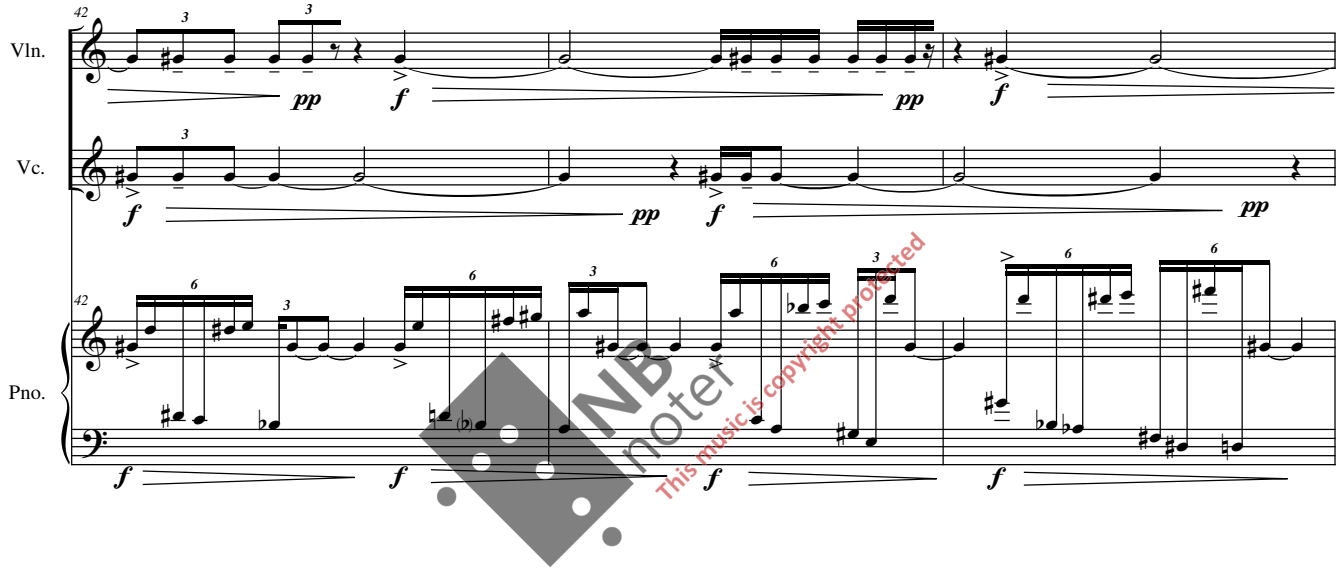

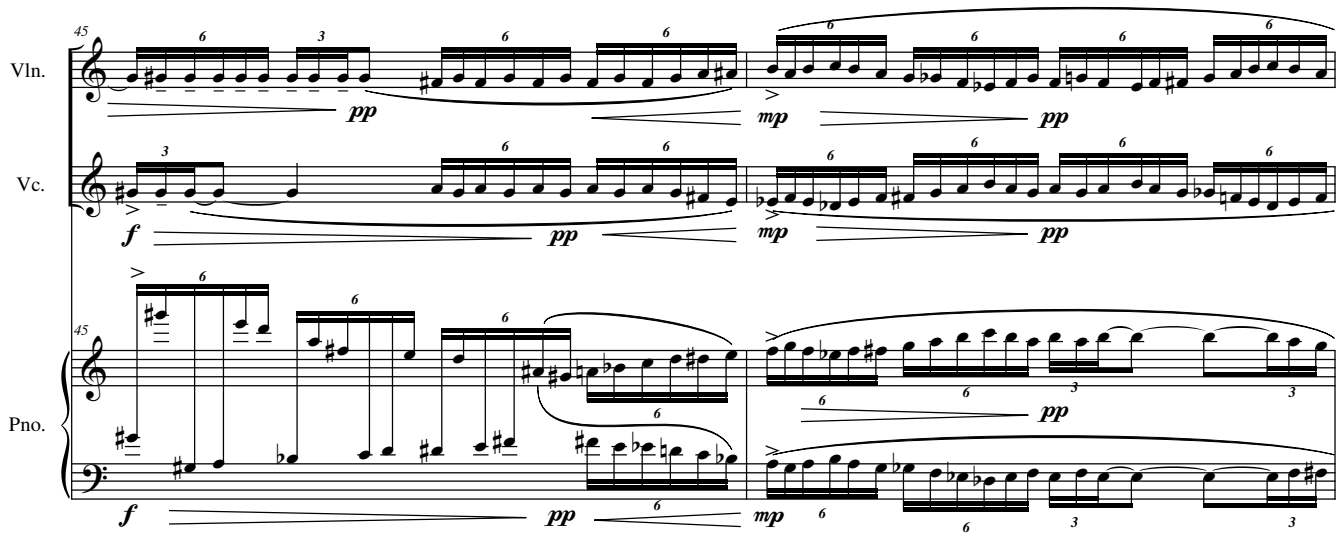

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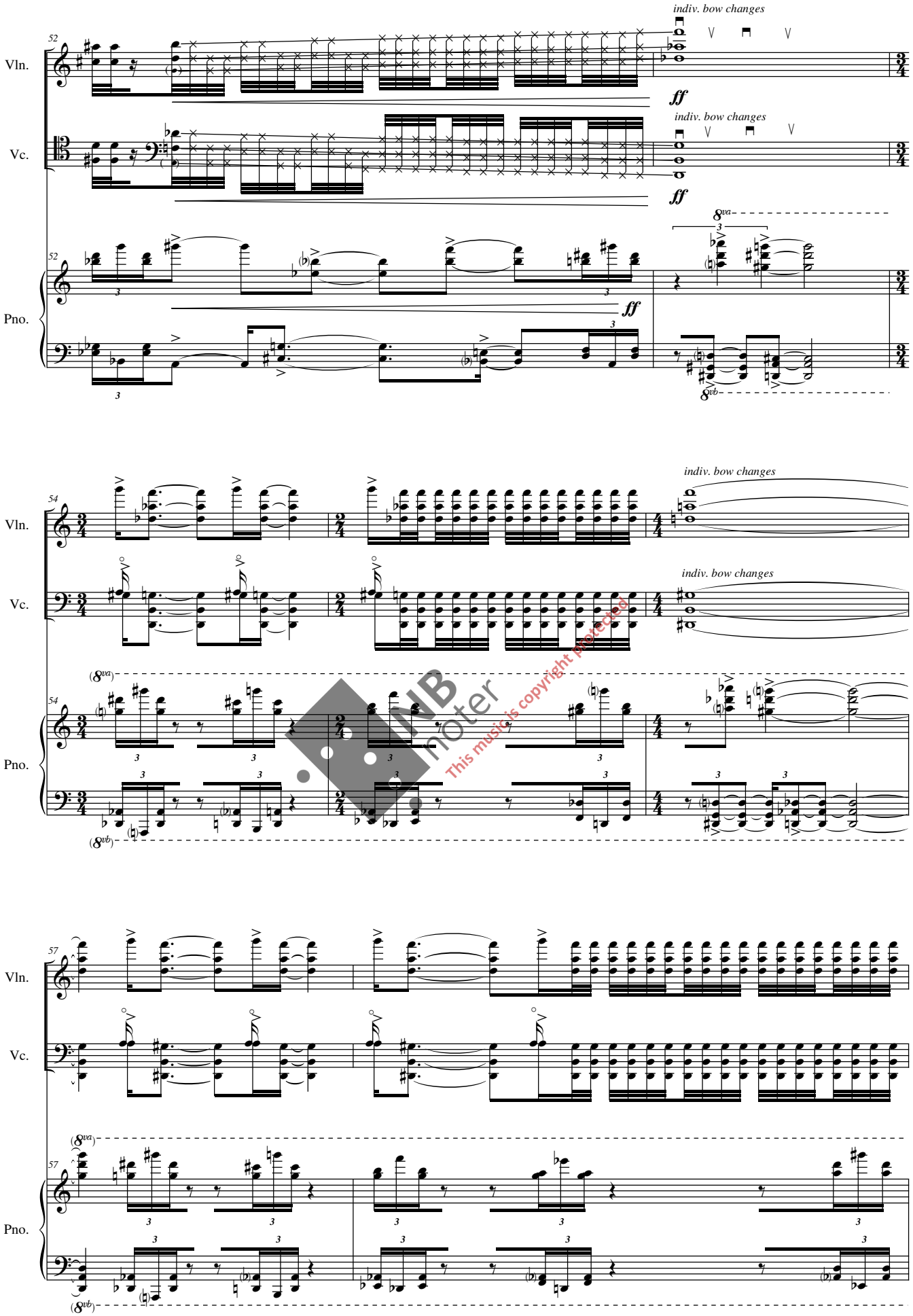

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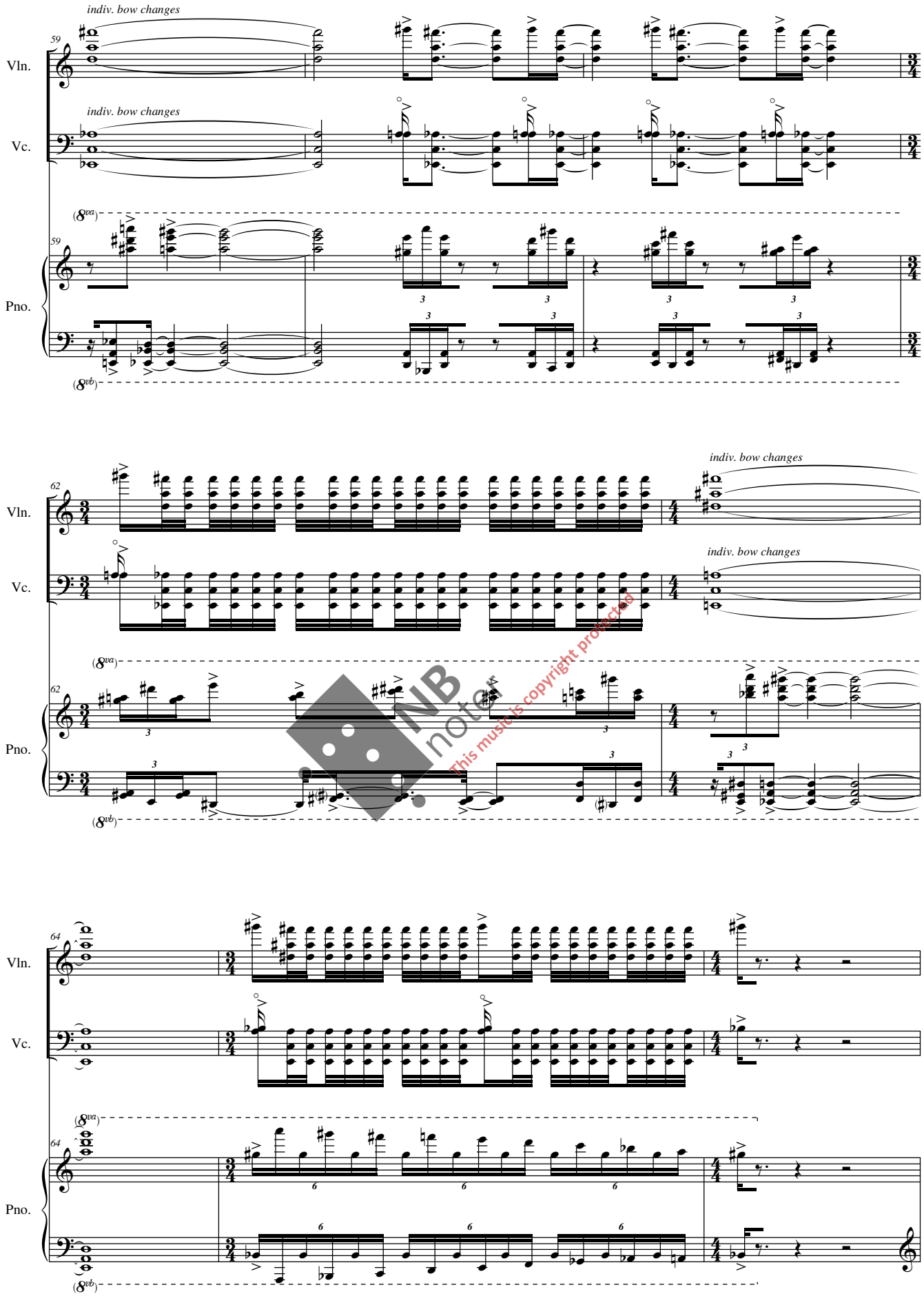

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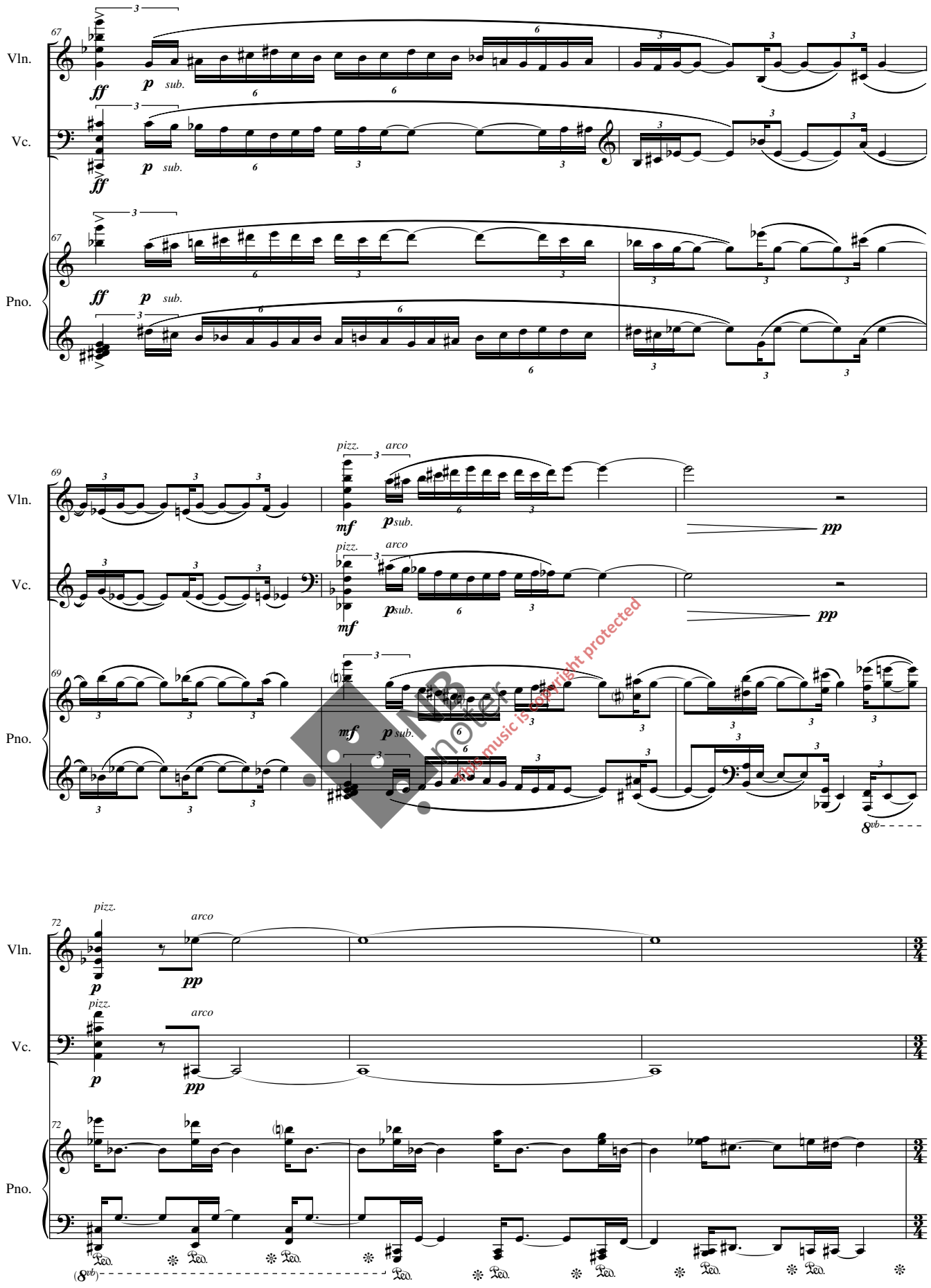

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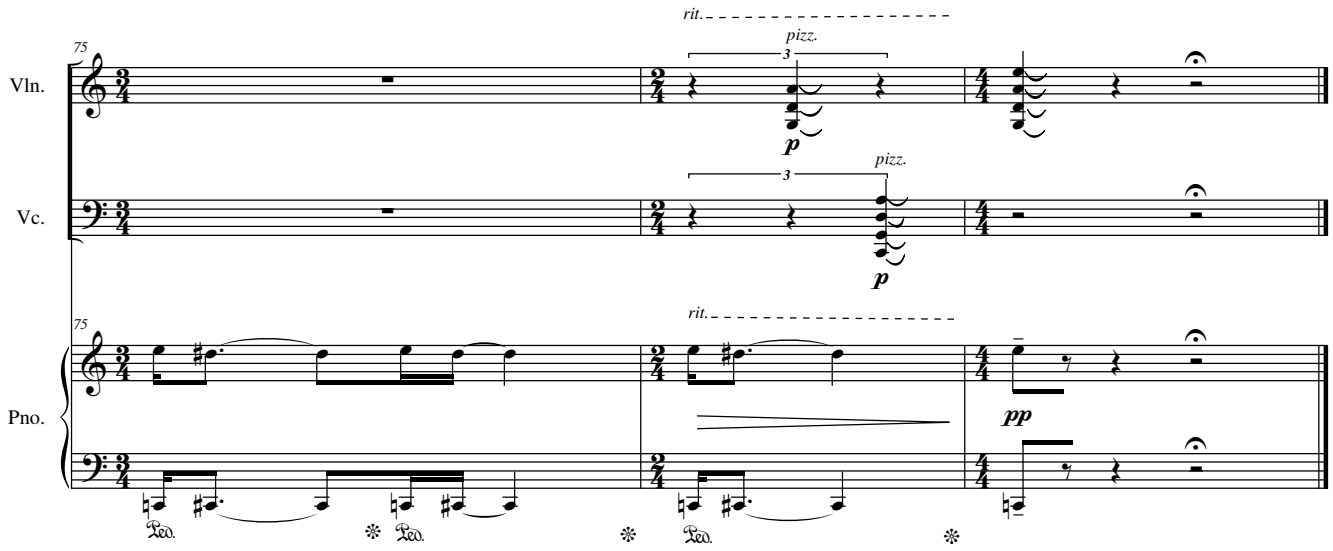

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III

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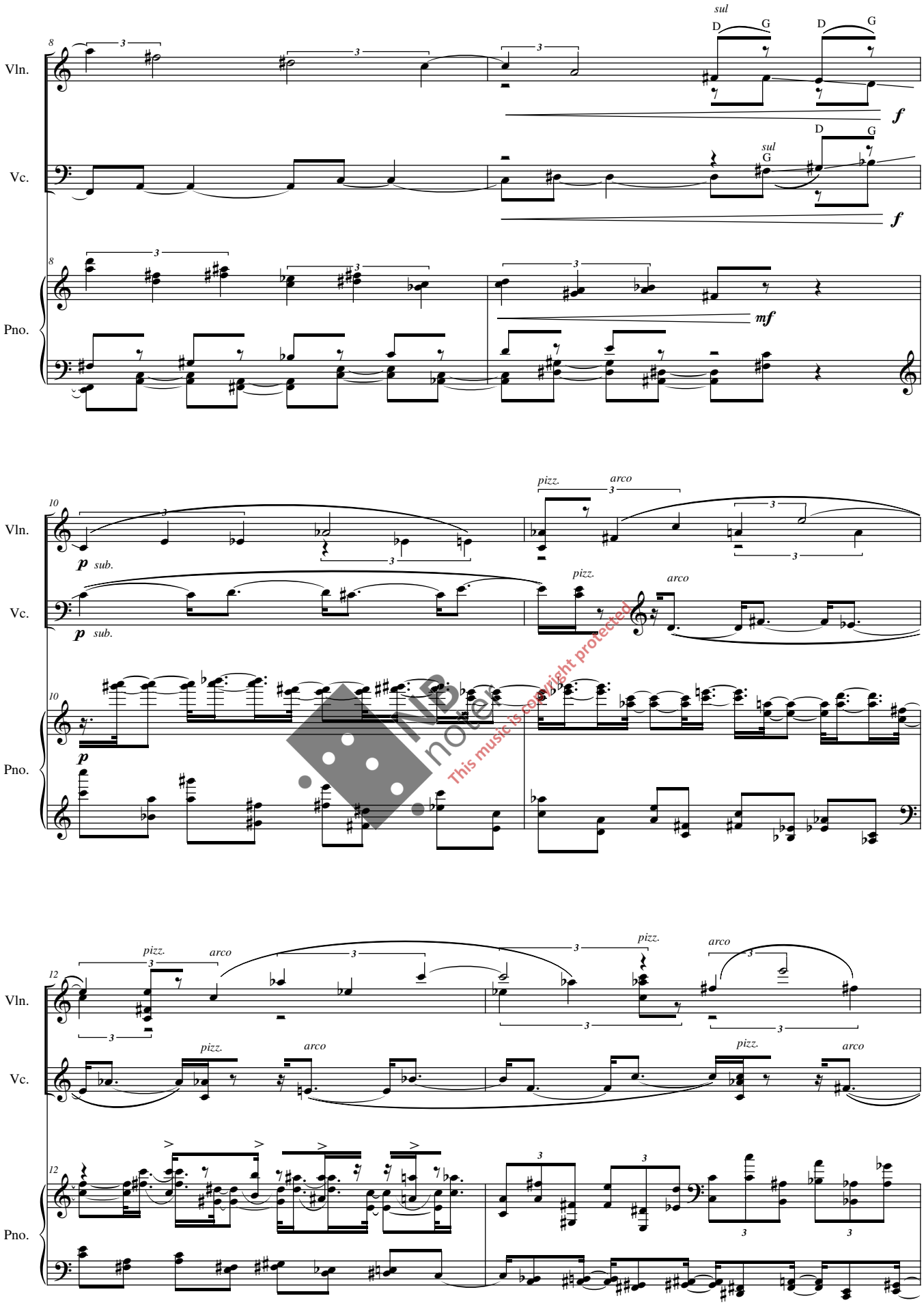

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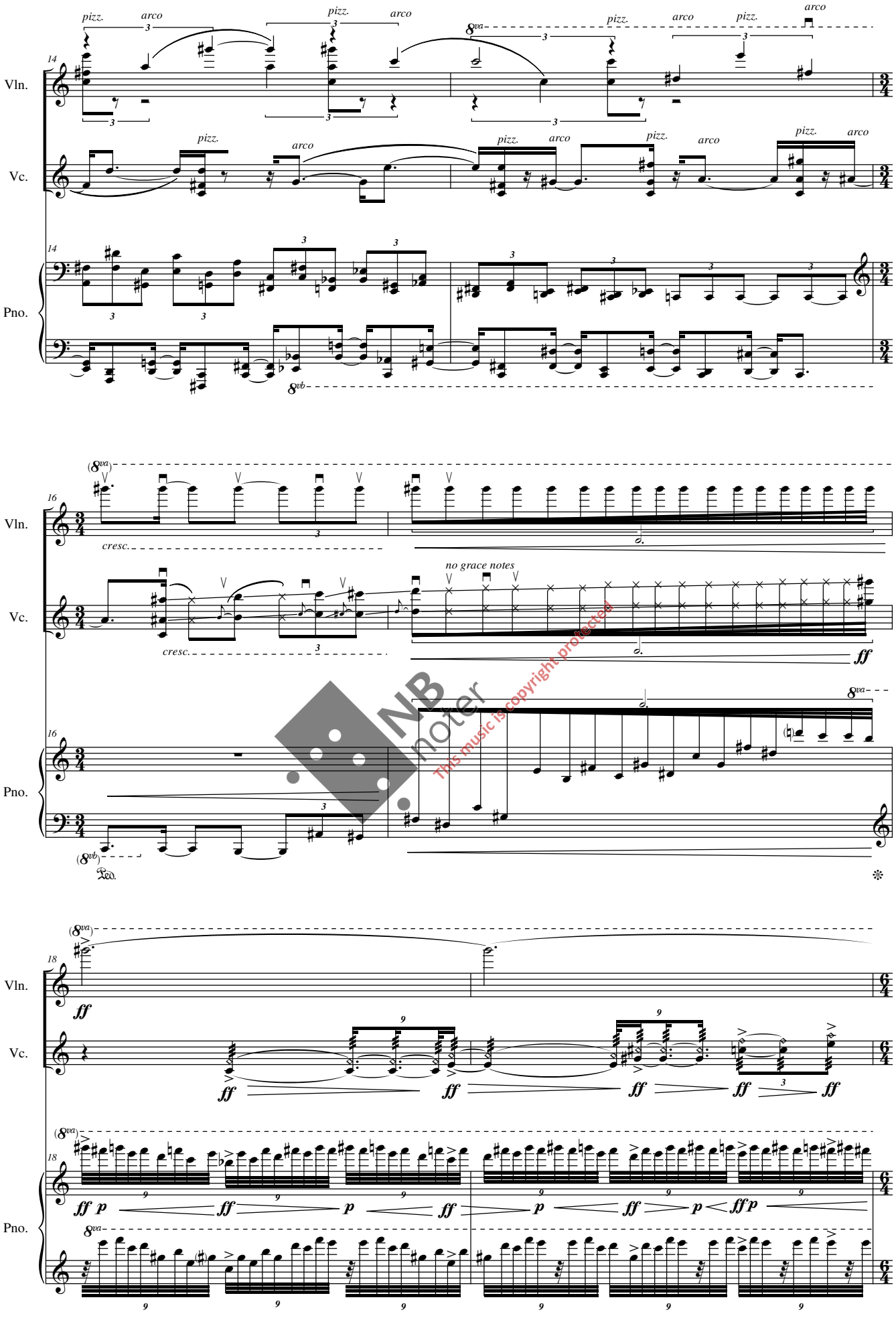

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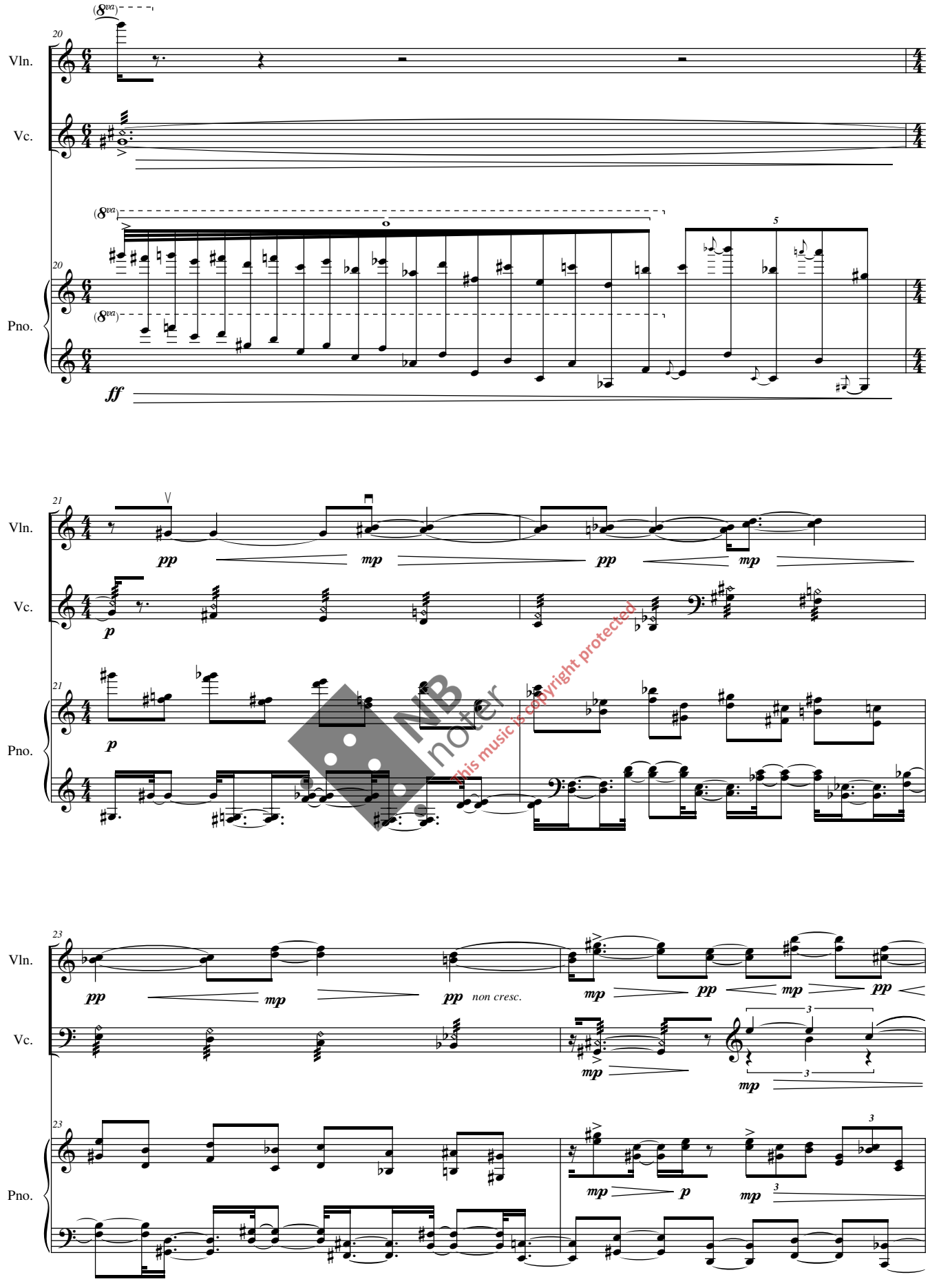

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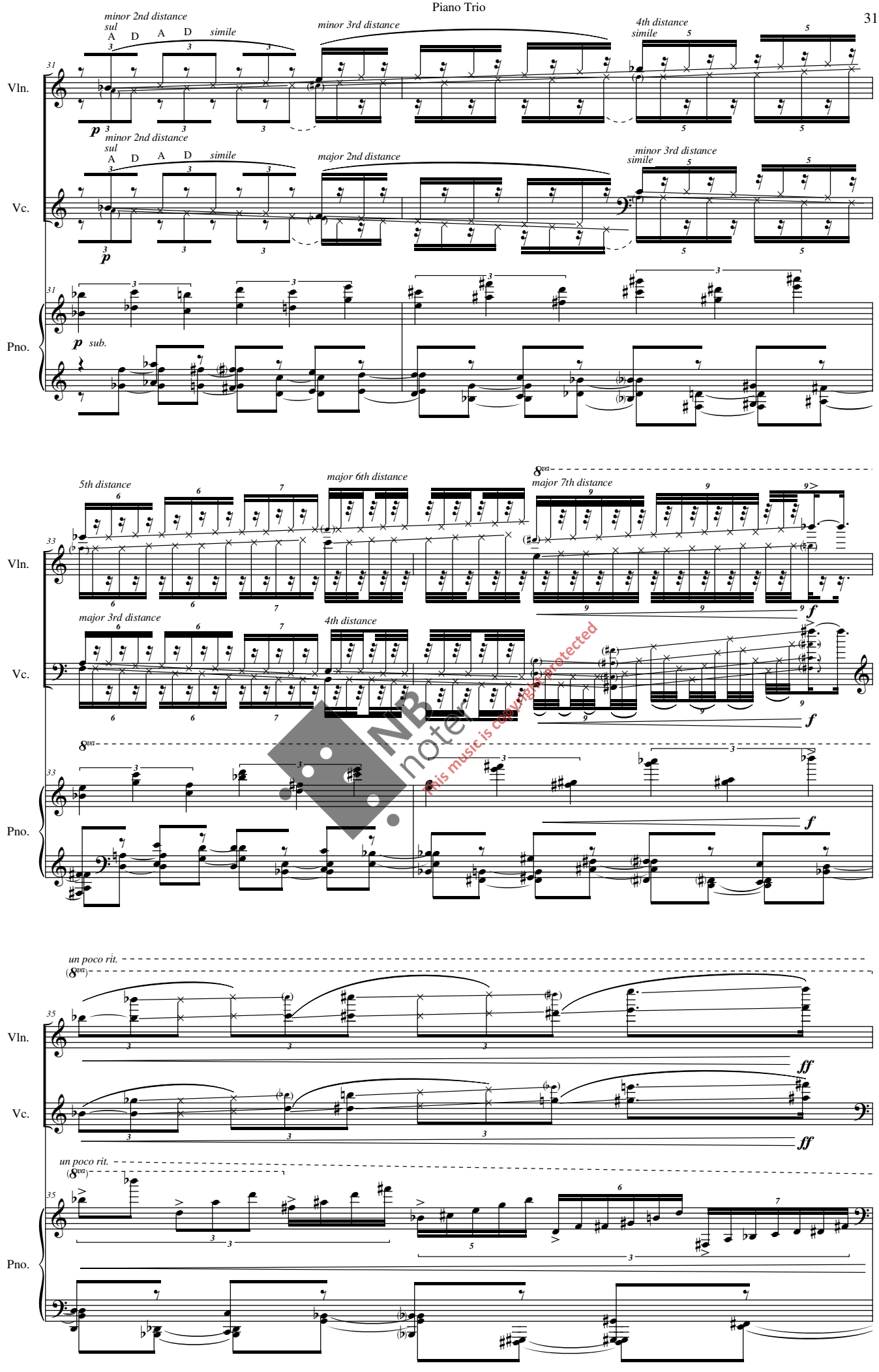

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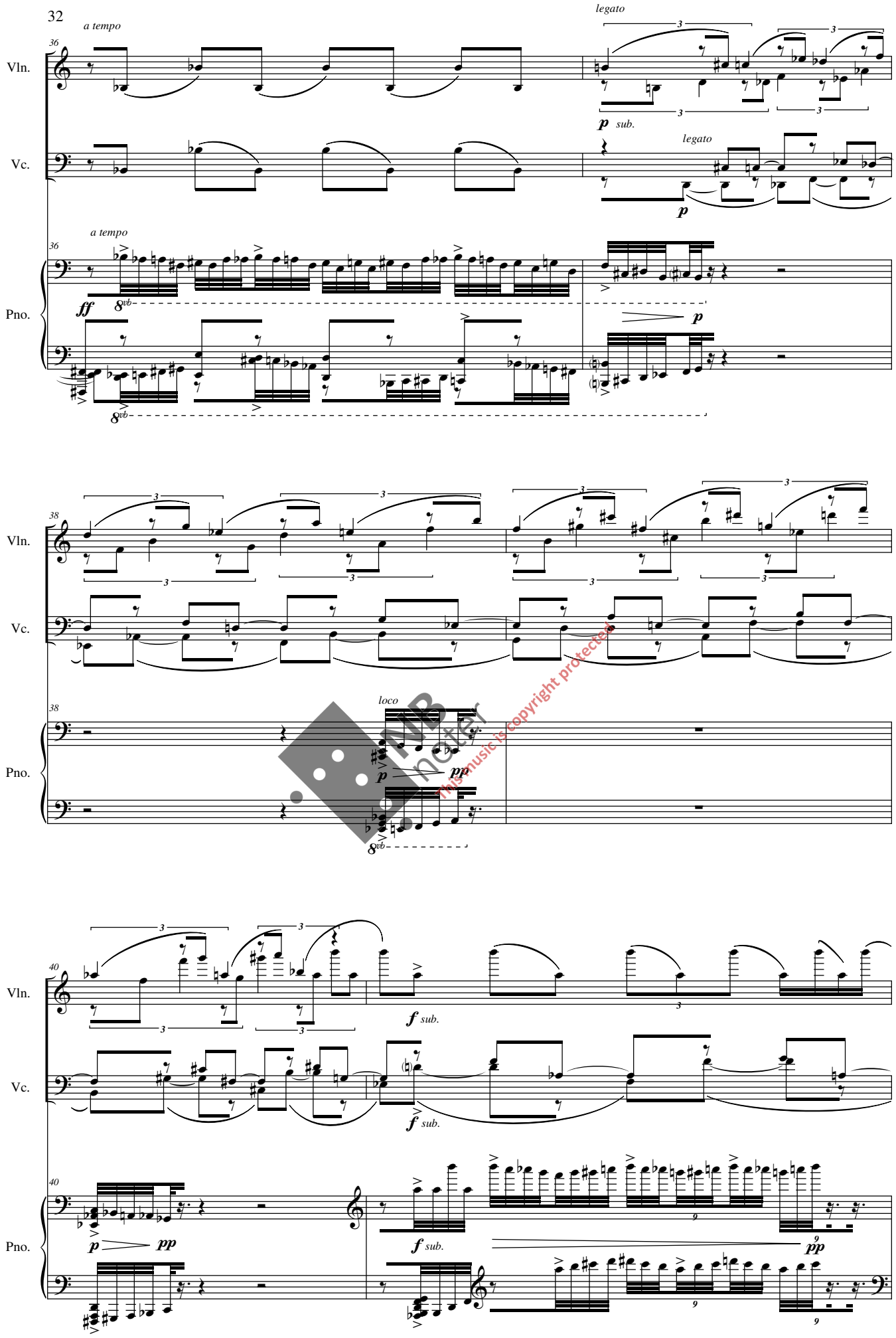

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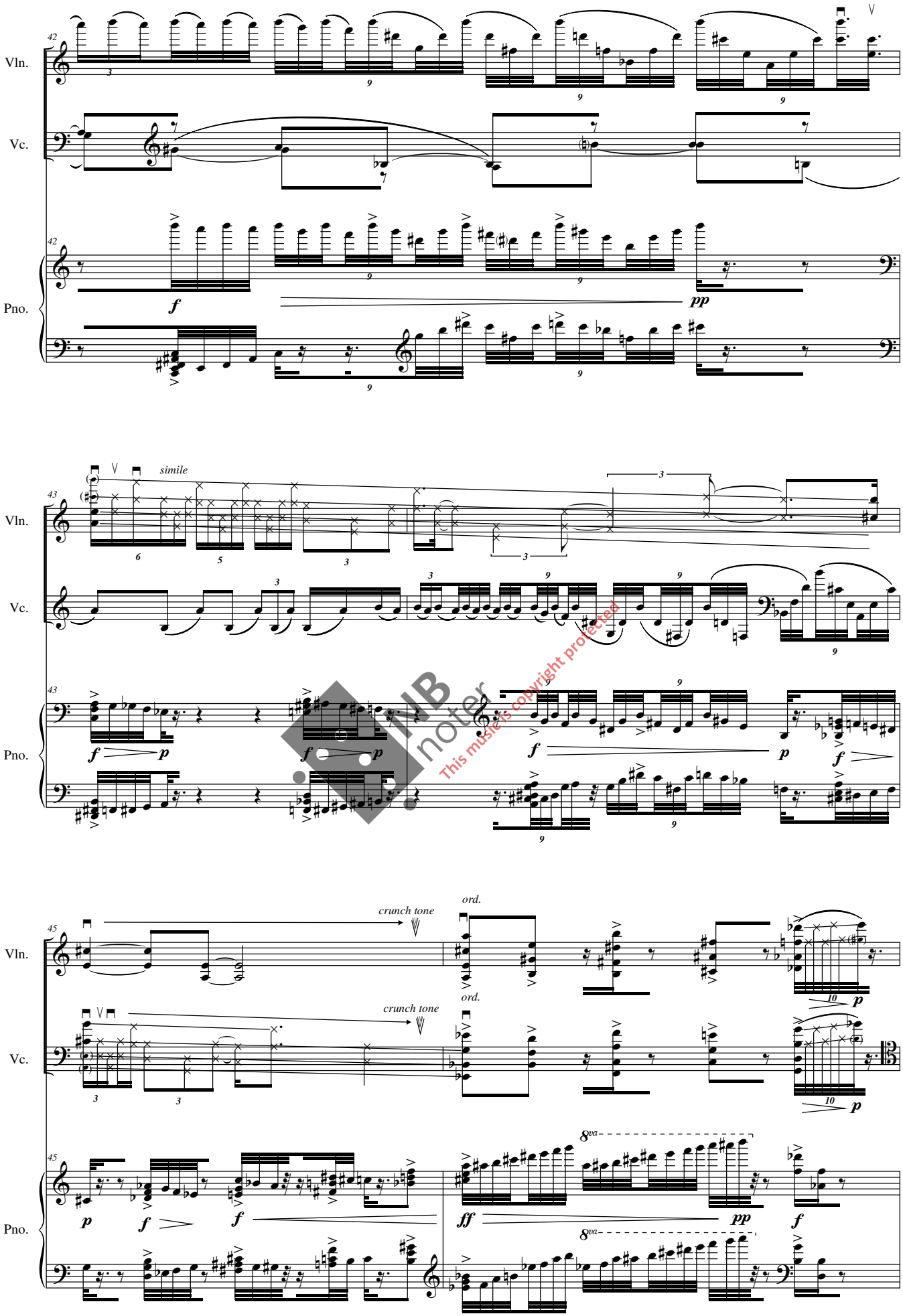

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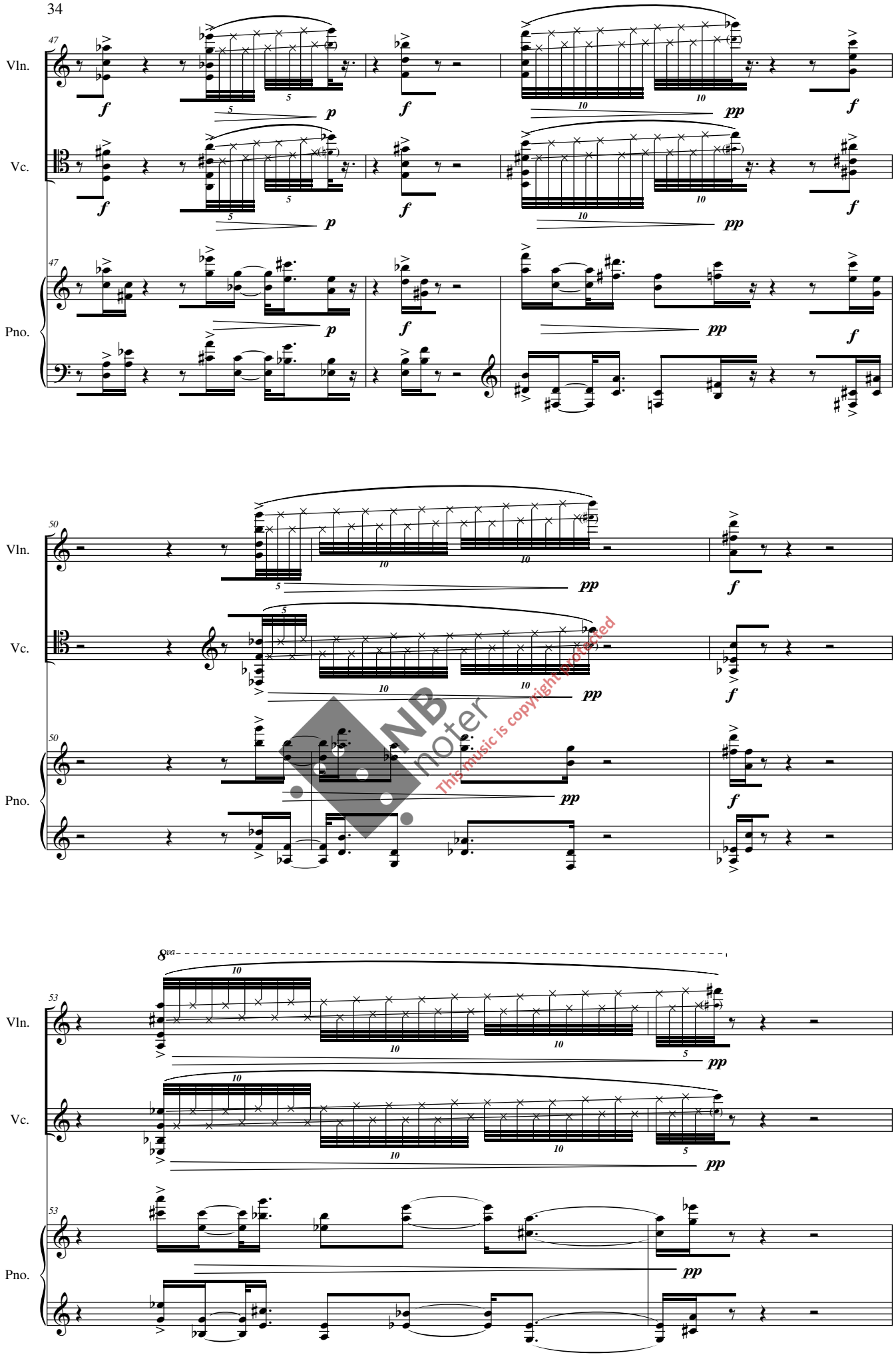
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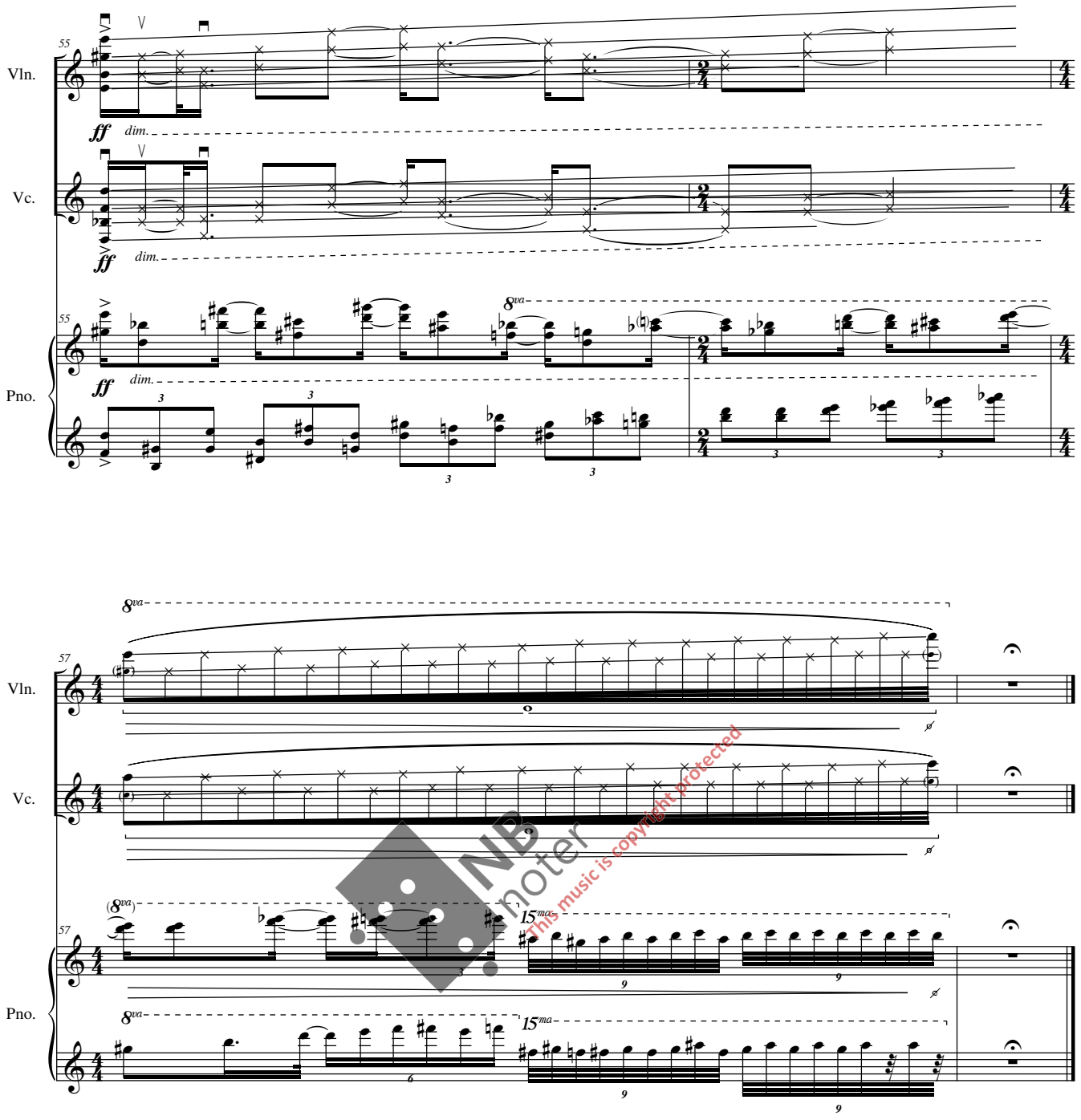

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