



Three Movements Reducing Time



Performance Notes for ‘THREE MOVEMENTS FOR THREE MUSICIANS’

This piece explores the idea of space. Across the movements there should be an increasing energy and pace.

Movement 1

This movement begins with staggered entries between the string players. Pauses marked in empty bars should be held to allow the held notes of the piano to die away. As the movement progresses, space gradually reduces and the two string players gradually congregate. This should result in an increasingly direct, expressive and louder interplay between all the instruments, reaching a climax in bar 15; there follows a calming of mood and all instruments playing calmly together for the final chord.

Movement 2

This movement is more energetic than the first and this should be reflected by the initial chromatic pizzicato of the strings. The movement focuses around the three bar melody introduced by the viola in bar 25 which is played in canon at numerous points in the movement.

When the piano introduces itself in bar 28 there should be a clear dichotomy of timbre between the pizzicato of the strings and melody on the piano. As the melody gets lower in the pianos register the music should get increasingly loud, and expressive all the way to the climax at bar 48. After the climax, the music appears as though it is settling into D major. At this the strings should emphasize their entry in bar 48 with a return to chromaticism.

Movement 3

This movement is the fastest of all the movements and the most intense. The melody introduced by the violin in bars 76 – 81 forms the melody. The violin can play this as slow and expressively as wanted. From bars 82 onwards however the violin becomes an accompanying instrument to the viola's entry of the melody. This builds up to a piano solo, which uses ideas from this initial melody. The piano solo should be focused on rhythm rather than pitch.

When the instruments all join together again in bar 103, there begins interplay between the piano and strings using fragments of the original melody. Whichever side has the melody should be the one heard above the other. This leads up to increasingly energetic music: the climax being the final chord.

A Short Composition Note for ‘THREE MOVEMENTS FOR THREE MUSICIANS’

This work was written as a way of exploring space: both horizontally (in terms of note length and pauses) and vertically (between high and low parts).

As the piece progresses, horizontal space constantly reduces. This can be seen from the breves and long pauses in ‘adagio’ at the beginning of the first movement to the allegro quavers with no rest at the end of the final movement.

At the same time as horizontal space is reducing, vertical space increases; with rich chords whose notes are spread fairly evenly from the highest to the lowest note in the first movement, to sparse chords at the end of the final movement with notes at either end of the piano with a large amount of space in between. This means that whilst one type of space is lost, another is created.

The whole piece is based on a motif of four notes: G,D,Eb,Bb



This motif can be found near the beginning of all the movements. In the first movement the motif is found as the first note for the first four string entries (bars 1,3,5 and 7). In the second movement it is found in the main three bar melody, first played by the viola in bar 25. It is also the first four notes of the melody introduced at the start of the third movement. This means that, with respect to the changes in space during the work, these four notes are present throughout the piece.

For Violin, Viola and Piano

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*Written for the Aberdeen Contemporary Music Ensemble,
Premiered March 2014*

I

$\text{♩} = 60$
Adagio

Violin

Viola

Piano

$\text{♩} = 60$
Adagio

p

p

p

Ped.

* Ped.

*

5

Vln.

Vla.

Pno.

p

Ped.

* Ped.

*

9

Vln.

Vla.

Pno.

piu espressivo

piu espressivo

mf

8va

Ped.

* Ped.

*

13

Vln.

Vla.

Pno.

mf

f

f

mf

f

Ped.

*

Ped.

*

17

Vln.

Vla.

Pno.

gliss.

19

Vln. *ppp*

Vla. *ppp*

Pno. *ppp*

Ped.

*
approx 1:30s

II

22 $\text{♩} = 144$
Allegretto
pizz. arco

Vln. *p*

Vla. pizz. arco *p* *mf*

Pno. $\text{♩} = 144$
Allegretto



28 pizz. *mf* *mf*

Vln. *mf* *mf*

Vla. pizz. *p* *mf*

Pno. *p* *8va*

33

Vln. arco *f*

Vla. arco *f* pizz. *p*

Pno. *f* *p*



39

Vln. pizz. *mp* arco *mf*

Vla. *mp* arco *mf*

Pno. *mp* *mf*

44

Vln. *f*

Vla. *f*

Pno. *f* *ff* *maestoso*



50 *maestoso*

Vln. *ff*

Vla. *ff* *maestoso*

Pno. *mp* *ff* *mp*

Ped. *

55

Vln.

Vla.

Pno.

dolce

f

mp

Ped.

*



60

Vln.

Vla.

Pno.

f

mp

Ped.

**Ped.*

65

Vln.

Vla.

Pno.

pizz.

p

pizz.

p

*Ped. hold pedal to the end

70

Vln.

Vla.

Pno.

arco

mf

mf

10/8

10/8

10/8

10/8

III

76 *Ad lib.*

Vln. *mf*

82 $\text{♩} = 112$
Allegro
molto ritmico

Vln. *fp*

Vla. *mf*

Pno. *pp* *sfz*

85

Vln.

Vla.

Pno.

88

Vln.

Vla.

Pno.

pp

Ped. *

92

Vln.

Vla.

Pno.

ff

Ped. * Ped. *

95

Pno.

100

Pno.

104

Pno.

108

Vln.

Vla.

Pno.

112

Vln.

Vla.

Pno.

115

Vln. *Marcato*

Vla. *ff Marcato*

Pno. *ff*

120

Vln.

Vla.

Pno.

124

Vln.

Vla.

Pno. *8va*

8vb

fff