

Kelvin Thomson

Montage

for piano trio

2015

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Montage was composed for a composition workshop with the *Fidelio Trio* at
Royal Holloway, University of London.

The first performance was given by *The Fidelio Trio*
Darragh Morgan (violin), Adi Tal (Cello), Mary Dullea (piano) at
The Boiler Room, Royal Holloway, University of London on 27th January 2015.

Duration: c. 11 minutes

Performance materials available from the composer

Performance instructions

The tempo instruction *Moderato Funktastico* at bar 103 refers to the popular music style known as funk, normally achieved with a strong bass and drum rhythm. Players should feel this rhythm inwardly.

Piano: the lid will need to be open in order to perform the glissando across strings with fingertips in bars 1-11.

Programme note

For the last time, maybe, upon the knoll
I stand. The eve is golden, languid, sad...
Day like a tragic actor plays his role
To the last whispered word and falls gold-clad.
I, too, take leave of all I ever had.

They shall not say I went with heavy heart :
Heavy I am, but soon I shall be free,
I love them all, but oh I now depart
A little sadly, strangely, fearfully,
As one who goes to try a mystery.

The bell is sounding down in Dedham vale :
Be still, O bell : too often standing here
When all the air was tremulous, fine and pale,
Thy golden note so calm, so still, so clear,
Out of my stony heart has struck a tear.

And now tears are not mine. I have release
From all the former and the later pain,
Like the mid sea I rock in boundless peace
Soothed by the charity of the deep-sea rain. . . .
Calm rain ! Calm sea ! Calm found, long sought in vain !

O bronzen pines, evening of gold and blue,
Steep mellow slope, brimmed twilit pools below,
Hushed trees, still vale dissolving in the dew,
Farewell. Farewell. There is no more to do.
We have been happy. Happy now I go.

Robert Nichols 'Farewell' (1915)

I was struck by the immediacy of the sentiments expressed in 'Farewell', a poem written during expeditionary force leave in 1915 and included in *Muse in Arms*, a collection of poems written by active WW1 servicemen, published in 1918. The poet expresses his fears of possibly not returning home from the front line, through a series of provocative scenes and memories. The last line 'Happy now I go.' indicates, like many other poems in the collection, a fatalistic yet peaceful acceptance of the poet's plight. The trio is both a montage-like sonic exploration of aspects of the poem's imagery and a meditative consideration of the poet's thoughts.

for Joy and Carmen

Montage

Kelvin Thomson

Andante con tenerazza ♩ = 68

The score is written for Violin, Violoncello, and Piano in 4/4 time. The tempo is Andante con tenerazza with a metronome marking of ♩ = 68. The key signature has one flat (B-flat).

Violin: Starts with a whole rest. Enters in the second measure with a half note G4, marked *con sord.* and *p*. It continues with a half note A4 in the third measure and a half note B4 in the fourth measure.

Violoncello: Starts with a whole rest. Enters in the second measure with a half note G3, marked *p*. It continues with a half note A3 in the third measure and a half note B3 in the fourth measure.

Piano: Features glissandos across the strings. The right hand glissandos from G4 to A4 in the second measure and from A4 to B4 in the third measure, marked *ppp* and "with fingertips (approx. range)". The left hand glissandos from G3 to A3 in the second measure and from A3 to B3 in the third measure, also marked *ppp* and "with fingertips (approx. range)".

Measures 4-7: The Violoncello plays a rhythmic pattern of eighth notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3. The Violin plays a half note G4 in measure 4, a half note A4 in measure 5, and a half note B4 in measure 6. The Piano continues with glissandos in the right hand and rests in the left hand. A *ppp* glissando in the right hand occurs in measure 7, marked "with fingertips (approx. range)".

Measures 8-11: The Violoncello continues its eighth-note pattern. The Violin plays a half note G4 in measure 8, a half note A4 in measure 9, and a half note B4 in measure 10. The Piano continues with glissandos in the right hand and rests in the left hand. A *pp* tenuto chord is played in the right hand in measure 11, marked "tenuto".

Measures 12-15: The Violoncello continues its eighth-note pattern. The Violin plays a half note G4 in measure 12, a half note A4 in measure 13, and a half note B4 in measure 14. The Piano continues with glissandos in the right hand and rests in the left hand. A *ppp* glissando in the right hand occurs in measure 15, marked "with fingertips (approx. range)".

Performance Instructions: The score includes a *8^{va} Ped.* instruction for the first system, a *15^{ma}* instruction for the second system, and a *una corda* instruction at the bottom right.

13

(u.c.)

17

poco espress.

22

(u.c.)

26

(u.c.)

pp

30

32 **Moderato** ♩ = 96

pp dolce

pp dolce

35

accompagnato

accompagnato

p espress.

5

5

3

3

tre corde

39

pizz.

p

mp

5

43

pp accompagnato

pizz.

p

mp

5

una corda

47

arco

mp

(u.c.)

52

cresc.

cresc.

senza sord.

f

f

tre corde

56

8va

3

3

Ped.

Più mosso serio $\text{♩} = 120$

senza sord.

59

59-62

f *p* *cresc.*

sf *p* *cresc.*

f *p* *cresc.*

Detailed description: This system contains measures 59 through 62. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 4/4 time. Measure 59 starts with a forte (*f*) dynamic. A piano (*p*) dynamic begins in measure 60. A crescendo (*cresc.*) is marked in measure 61. A sforzando (*sf*) dynamic occurs in measure 60 of the grand staff. The system concludes with a piano (*p*) dynamic in measure 62.

63

63-66

f *f*

Detailed description: This system contains measures 63 through 66. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 4/4 time. Measure 63 begins with a forte (*f*) dynamic. A change in time signature to 3/4 occurs at the start of measure 64. The system concludes with a forte (*f*) dynamic in measure 66.

67

67-70

f *p* *sf* *p*

f *p*

8^{vb}

Detailed description: This system contains measures 67 through 70. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 4/4 time. Measure 67 begins with a forte (*f*) dynamic. A piano (*p*) dynamic begins in measure 68. A sforzando (*sf*) dynamic occurs in measure 69. The system concludes with a piano (*p*) dynamic in measure 70. An 8^{vb} (8va) instruction is present at the bottom of the grand staff.

71

cresc. *f*

This system contains measures 71, 72, and 73. It features a grand staff with three parts: a right-hand treble clef, a left-hand bass clef, and a grand staff. The right-hand part has a melodic line with a crescendo and a forte dynamic. The left-hand part has a bass line with a crescendo and a forte dynamic. The grand staff part has a complex rhythmic pattern with a crescendo.

74

f

This system contains measures 74, 75, and 76. It features a grand staff with three parts: a right-hand treble clef, a left-hand bass clef, and a grand staff. The right-hand part has a melodic line with a forte dynamic. The left-hand part has a bass line with a forte dynamic. The grand staff part has a complex rhythmic pattern with a forte dynamic.

77 **Lento religioso** ♩ = 60

mp espress. *p* *Ped.*

This system contains measures 77, 78, 79, and 80. It features a grand staff with three parts: a right-hand treble clef, a left-hand bass clef, and a grand staff. The right-hand part has a melodic line with a mezzo-piano dynamic and an expressive marking. The left-hand part has a bass line with a piano dynamic. The grand staff part has a complex rhythmic pattern with a piano dynamic and a pedal marking.

81

mp espress.

86

Ped.

89

poco rall.

8va

Ped.

92 **Lento tranquillo** ♩ = 60

pizz. *p*

con sord. *ppp* misterioso, sempre senza vibr.
arco, con sord. *ppp* misterioso, sempre senza vibr.

p with pedal until bar 103

97

senza sord.

senza sord. pizz. *p*

102 **Moderato funktastico** ♩ = 96

pizz. *mf*

105

mf

108

arco

arco

mf

111

113

pizz.

116

arco

f

119

pizz.

arco

pizz.

f

122 pizz. arco pizz.

Musical score for measures 122-123. The score is in 4/4 time and consists of three systems. The first system has two staves: the upper staff is marked 'pizz.' and the lower staff is marked 'arco'. The second system has two staves: the upper staff is marked 'arco' and the lower staff is marked 'pizz.'. The third system is a grand staff with a treble and bass clef. The key signature has one sharp (F#).

124 arco sul pont. *p* *ff*

Musical score for measures 124-125. The score is in 4/4 time and consists of three systems. The first system has two staves: the upper staff is marked 'arco sul pont.' and the lower staff is marked 'arco sul pont.'. The dynamic markings *p* and *ff* are shown with a crescendo hairpin. The second system is a grand staff with a treble and bass clef. The key signature has one sharp (F#).

125 pizz. pizz.

Musical score for measures 125-126. The score is in 4/4 time and consists of three systems. The first system has two staves: the upper staff is marked 'pizz.' and the lower staff is marked 'pizz.'. The second system is a grand staff with a treble and bass clef. The key signature has one sharp (F#).

127 **Allegro vivace** $\text{♩} = 55$

127 **Allegro vivace** $\text{♩} = 55$

p

4/4 (3+3+2)/8

4/4 (3+3+2)/8

4/4 (3+3+2)/8

4/4 (3+3+2)/8

129

p

p leggiero

4/4 (3+3+2)/8

4/4 (3+3+2)/8

4/4 (3+3+2)/8

4/4 (3+3+2)/8

132

arco sul pont.

pp

pp

4/4 (3+3+2)/8

4/4 (3+3+2)/8

4/4 (3+3+2)/8

4/4 (3+3+2)/8

136 pizz. *p*

pp

140 arco *mf* *p leggerissimo*

mf *p leggerissimo*

143

p

146

mf *f*

150

mf *f*

154

pizz. *p* *arco* *ppp*

158 **Andante con tenerazza** ♩ = 68

p arco con sord.

p 3 3 5 5

162

8vb

167

cantabile

p *mp* 3 3

171

con sord.

ppp *mp*

pp *ppp*

175

p *pp*

← ♩ = ♩ →

l.v.

2 2 2

Red.

178

rall.

ppp

3 3

morendo