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Trios

William Wood

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WILLIAM WOOD

TRIOS

Flute - doubling Piccolo

Oboe - doubling English Horn

B^b Clarinet

Amplified Piano (played by The Three woodwind performers)

Performance Notes

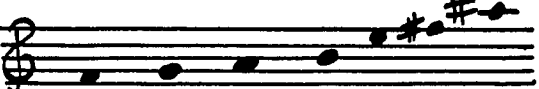
I

Woodwind - Percussion

Each woodwind player must also play the following percussion instruments:

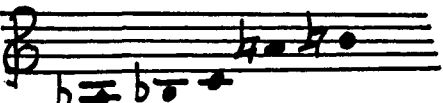
1. Flute: 5 small bells - suspended (untuned Asian ritual bells, or similar)
Large gong (soft beater)

2. Oboe: Triangle - medium size (nail beater)
Suspended cymbal (nail beater and cello bow)

Antique cymbals  (sounds 8va)

3. Clarinet: 5 metal washers - suspended (each a different size).

2 sets of glockenspiel plates; both sets same range.


(sounds 2 8va - written octave higher in score)

{ Set I: Suspended, played with hand on Sn. Dr. brush.
Set II: Ordinary, played with hard and soft beaters.

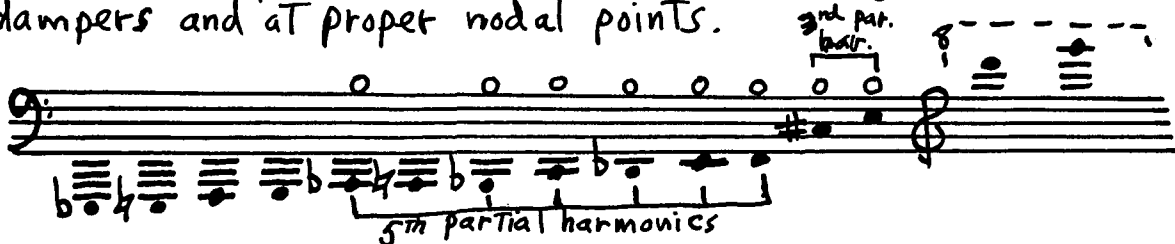
II

Amplified Piano

1. The microphone for amplification should be suspended over the bass strings.

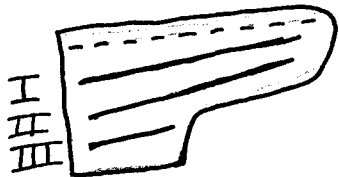
2. The damper pedal is to be kept depressed throughout "Trios" - sounds vibrate through pauses unless marked damp.

3. In order that the execution of the "interior" (on the strings) piano effects be as accurate as possible, the indicated strings should be clearly marked on dampers and at proper nodal points.



4. The metal crossbeams of the piano frame are numbered as follows:

3 shortest crossbeams




played with knuckles (or sides of thumbs) and 2 hard timpani sticks.


III

Fermatas

 = approx. 5 seconds

 = fermata lunga

 = normal fermata

 = slight pause or "breath"

I

Senza misura (freely)

Calmly ($\Delta = c. 40$)

* Clar is Transposed in Score

Fast, dance-like (♩ = c. 116-120)

Picc.

ob.

cl.

Picc.

ob.

cl.

Picc.

ob.

cl.



Picc. *cracc.*

Ob. *p* *mp* *mf* *f*

Cl. *p* *mp* *mf* *f*

20 Picc. *b7*

Ob. *p*

Cl. *p* *sub. p*

Picc.

Ob. *mp* *mf*

Cl. *mp*

30

Picc.

Ob.

Cl.

mp cresc. f mp

p mf f mp mf mp

mf mp mf mp

Picc.

Ob.

Cl.

p mf f mf f

mf f mf f mf

mf f mf f mf

40

Picc.

Ob.

Cl.

f f marc. mp

f f marc. mp

f f marc. mp

Picc. *p* *mp*

ob. *p*

cl. *p* sub.

50 $(\text{♩} = c. 76-80)$

Picc. *(mp)* *pp*

ob. *pp* *mp*

cl. *pp*

Senza misura (soft) Repeat notes in Box ad lib - any order; any uneven rhythm.

Glick. Pts. Set II

60

Picc. *p*

ob. *mf* *mp*

cl. - glick. pts. (cont. Sim.)

Picc.

ob.

Cl. -
gk. pfts.

(cont. sim.) (add B^b) sim. (pp)

mp

Picc.

ob.

Cl. -
gk. pfts.

(cont. sim.) (add A^b) sim. (pp)

mf

mp

70

Picc. *mf* *mp* 2 *b*

ob. *mf* *mp* 2 2

Cl. -
glk. pfts. (cont. sim.)

80 Senza misura ($\text{♩} = 72$)

Picc. marc. Semp. *mp* *f*

ob. *mf* *f* *mp*

Cl. -
glk. pfts. (cont. sim.)

Picc. *mp* *f* 90

ob. *cresc.* *poco* *a* *poco* *ff* (v.v.)

Cl. -
glk. pfts. (cont. sim.) *cresc.* *poco* *a* *poco* (To hard beaters)

Agitated: Repeat cell 3 Times - various rhythms, speeds, durations.

Picc. $(\text{♩} = c. 80)$ *ff* (marc.) 3 *ff marc.* *fff* $\# \text{b}$ 3 8

ob. *Senza misura* *ff marc.* *Agitated: Repeat cell 3 Times - various rhythms, speeds, durations.* *quickly to piano - with do.* *fff* 3 8

cl. - gk. pfs. *(cont. sim.)* *fff* *With hand* *olk. pfs. SET I* *fff* *(To clar.)*

Picc. $(\text{♩} = c. 80)$ 3 8 *p*

cl. *clar.* *mp*

ob. or pno. *(on keys)* *ff* 2 *ff* 2

100

Picc.

cl.

ob.
at
pno.

110

Picc.

cl.

ob.
at
pno.

(To Oboe)
(playing into pno. interion)

Picc.

ob.

cl.

* Play into piano (near strings)
To produce sympathetic vibrations

120

Picc.

ob.

cl.

f marc.

Picc.

ob.

cl.

f marc.

130

Picc.

ob.

cl.

f marc.

140

Picc.

ob.

cl.

(Return to normal Seated position)

(♩ = c. 120)

Picc.

ob.

cl.

150

Picc.

ob.

cl.

Picc.

mp

3

3

3

3

mf

dim.

ob.

p

mf

p

(To Engl. Hu.)

cl.

#

sf

p

sf

p

sf

p

Picc.

p

ob.

cl.

mp

dim.

pp

Slowly (♩ = c. 42-48)

II

Fl. - Bells
Engl. Hn.
Cl. - metal washers
g.k., set II

pp sempre

mp espr.

p

mp

poco

Fl. -

Engl. Hn.

Cl. -

poco rit.

Fl. -

Engl. Hn.

Cl. -

a Tempo

* gently brush bells/washers
with hand

Fl. - 4

Eng. Hu. f

Cl. - 4

20

(9)

mf

alk. (soft) SAT II (beater)

p

3/4

Fl. - 4

Eng. Hu. mp

Cl. - 4

meno mosso

30

(washers)

sim.

(pp)

3/4

Fl. - 4

Eng. Hu. mp

Cl. - 4

Rit.

(To above)

dim.

pp

III

Presto (d. = c. 80-84)

Fl.

ob.

cl.

The first system of musical notation for Flute, Oboe, and Clarinet. The Flute part begins with a whole rest, followed by a series of eighth notes with accidentals (flats and sharps) in the final two measures. The Oboe part has a whole rest in the first measure, then enters with a half note and continues with eighth notes. The Clarinet part starts with a half note and continues with eighth notes. Dynamics include a forte (f) marking under the Clarinet part.

Fl.

ob.

cl.

The second system of musical notation. The Flute part continues with eighth notes and includes a measure with a repeat sign. The Oboe part has a whole rest in the third measure. The Clarinet part continues with eighth notes. Dynamics include a forte (f) marking under the Clarinet part.

Fl.

ob.

cl.

The third system of musical notation. The Flute part features a long, complex melodic line with many accidentals. The Oboe part continues with eighth notes. The Clarinet part continues with eighth notes. The system ends with a double bar line.

Fl. 20

Ob.

Cl.

Fl.

Ob.

Cl.

30

Fl.

Ob.

Cl.

Fl. *mp* *ff*

Ob. *ff(poco)*

Cl. *mp* *ff(poco)*

40

Frantically

Fl. *ff*

Ob. *ff(poco)*

Cl. *ff(poco)*

Fl. *p*

Ob. *pp*

Cl. *pp*

50

ob.

cl.

Fl.

ob.

cl.

Fl.

ob.

cl.

Fl. *mf* *dim.* *pp* *dim.*

ob. *mf* *dim.* *pp* *dim.*

cl. *mf* *dim.* *pp* *dim.*

Fl. (Fl. To piano)

ob.

cl.

* Play These four bars 2 Times.
 1st Time - dim. To almost nothing.
 2nd Time - play with no perceptible Sound.

Cantando (1=c. 62-66)

- * Touch indicated strings at proper node to produce 5th partial harmonics.

20

ob. -
Ant. Cym.

Cl.

Fl. -
pno.

pp

mp

ob. -
Ant. Cym.

Cl.

Fl. -
pno.

pp

mp

ms

Take up hand beater

[hard beater]

cresc. e animando poco

a poco

5

4

5

4

ob. -
Ant. Cym.

Cl.

Fl. -
pno.

pp

p

a Tempo - Cantando

[soft beater]

(L.V.)

(L.V.)

pp

30

Molto Adagio (♩ = c. 44-46) V

Play into piano (near strings) To produce sympathetic vibrations

Fl. mp dolce-espr.

ob. mp dolce-espr.

cl. mp dolce-espr.

Fl. mp

ob. mp

cl. mp

Fl. mp

ob. mp

cl. mp

20 piu mosso (♩ = c. 47-50)

Fl. *mp* *pp* *p* (dry, non espr.) *f*

Ob. *pp* *mp* *f*

Cl. *p* *p* (dry, non espr.)

Fl. *p* *f* *p* *f* *p*

Ob. *f* *p* *(p)* *f*

Cl. *f* *p* *f* *p* *f*

30

Fl. *f* *mp dolce-espr.*

Ob. *p* *f* *mp dolce-espr.*

Cl. *f* *p* *f* *mp dolce-espr.*

7 a Tempo (♩ = c. 44-46)

Fl. 6

Ob.

Cl.

Fl. 5

Ob.

Cl.

Fl.

Ob.

Cl.

morendo

let sounds fade to
silence before
moving

Return to normal
seated position.

To piano keyboard.

VI

Allegro Scherzando (♩ = c. 112-116)

Fl. —

Ob. — Triangle x

Sus. Gym. x

(use 2 carpenter's nails (5.6") as beaters)

(on crown) mp

mp

mf

mp

Inside piano on cross beams

Cl. —

cb III x

cb II x pno.

cb I x

(Three shortest cross beams)

(Knuckles or hand)

Timp. STKS.

f

mp

f

mp

Fl. —

Ob. — Perc. —

Timp. mp

S. Gym. mp

Cl. — pno. —

p

mf

Fl. —

Ob. — Perc. —

cresc.

mf

mf

Cl. — pno. —

mp

p

mf



Fl. *mf* *cresc.*

ob.-perc. *Trlg.* *mf* *S. Cym.* *mf*

cl.-pno. *mp* *f* ***

Fl. *mf* *f* *(damp)* *quick motion scrape from crown to edge*

ob.-perc. *Trlg.* *f* *S. Cym.* *mf*

cl.-pno. *f* *** *f* *** *f* ***

Fl. *Flowing* *mf* *rit. a Tempo* *mf* *poco f*

ob.-perc. *(damp)* *(?)*

cl.-pno. *rit. a Tempo* *(lay beaters aside)* *(inside pno. on strings)* *(?)* *(damp)*

pp *b* *8* *-----* *1*

* Scrape fingernails along metal winding of string. Start about 4 inches from damper and make a quick "scrape + lift" motion toward bridge.

rit. a Tempo

Fl. *mf* *f* *mp* (on edge of cym.)

Ob. perc. *sim.* *mf* (damp.) *S. Cym.* *mp*

rit. a Tempo

Cl. pno. *sim.* (damp.)

Fl. *mp* *mf* *Thg.* *mp*

Ob. perc. *mp*

Cl. pno. *gliss with Thumbs on S. Strings.* *L. Thumb gliss* *R. Thumb damp* *ppp* (approx. pitches)

Misterioso, quasi lontano (♩ = c. 40-42)

Fl. *6* **[.]*

Ob. perc. *(L.V.)* *(Take up bow)* *S. Cym.* *pp semp.* ** Start counting (on cue) after cym begins to sound.* *[S. cym. bowed on edge]*

Cl. pno. *(L.V.)* *6* **[.]* *wooden end of Timp sticks on crossbars* *(dry, crisp sound)* *pp* *(Take up Timp. Stks.)*



Fl. *50* *ord.* *overblow-shrill sound* *ord.* *breathy* *(fl.)* *fade to nothing - non rit.* *6*

Ob. - perc. *stop bowing (L.V.)* *Take up "nail" beaters* *poco*

* Hold fingering for G⁴ while trilling rapidly the lower D⁴ trill key.

Cl. - pno. *pp* *poco* *Cl. To normal seated position* *6*

Allegro Scherzando
(♩ = c. 112-116)

Fl. *ord.*

Ob. - perc. *Trlg.* *mf* *mf* *S. Cym. (Crown)* *Ant. Cym.* *Ant. Cym.* *f*

Cl.

Fl. *cresc.* *ff*

Ob. - perc. *Ant. Cym.* *(To Oboe)*

Cl. *wildly* *f*



Fl. *ff* *mp* *cresc.* *ff* *mp* (*mp*) *mp*

Ob. *ff* *mp* *cresc.* *ff* *mp* (*mp*) *p*

Cl. *ff* *mp* *cresc.* *ff* *mp* (*mp*) *p*

Fl. *p* *mp* *p*

Ob. *pp* *mf espr.* *p*

Cl. *pp* *p*

Fl. *mp* *mp*

Ob. *poco f* *mf* *mp* *mf*

Cl. *p*

Fl.

ob.

Cl.

Fl.

ob.

Cl.

Fl.

Cl.

Eng. Hn.
at
pno.

To pno. - with Eng. Hn.

dim.

(mf)

(mp)

p

poco rit.

(To Picc.)

3

4

3

4

meno mosso (♩ = c. 104-108)
(Giocoso)

Picc. *flutter* *

Cl. *mp*

E.H. - *R.H. - Bolt head on string*

pno. *** Bolt Piano* *mp*

L.H. - play on keys

100

Picc. *mp*

Cl. *mp*

E.H. - *mp*

pno. *mp*

* Chromatic gliss., on combination of lip and chrom. gliss. if possible.

** This effect is produced by using the flat head of a steel bolt (large enough to make contact with all the strings of the unison) on the indicated string, and glissing (sliding) up and down with quick strokes. The middle line of the upper staff is the 3rd partial (5th) of the indicated string. Placing the bolt head at this point with enough pressure will produce the 3rd partial and its lower octave (a quasi multiphonic). Glissing upward (toward the bridge) causes the interval to decrease. Glissing downward (toward the damper) causes the interval to increase. Distances of glissandi are approximate.

Slowly, gently moving ($\text{♩} = \text{c. } 60$)

Fl. (multi phonics)

E.H. at pno.

Cl. (from a distance)

Fl.

E.H. at pno.

Cl.

Fl.

E.H. at pno.

Cl.

120

mp

Play into piano - near strings

mp espr.

pp

pp

mp



poco rit.

Fl. *p*

E.H. pno. *p*

Cl. *dim.* *pp*

meno mosso (♩ = c. 52)

rit.

Fl. *pp* *ppp* *pppp*

E.H. pno. *dim.* *ppp*

Cl. *pp* *p* *pppp* *ppp* *pppp*