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1999

String Trio II

Alan Schmitz

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String Trio (II)

To the Concordia String Trio
Marcia Henry, violin
Leslie Perna, viola
Darry Dolezal, cello

By Alan Schmitz

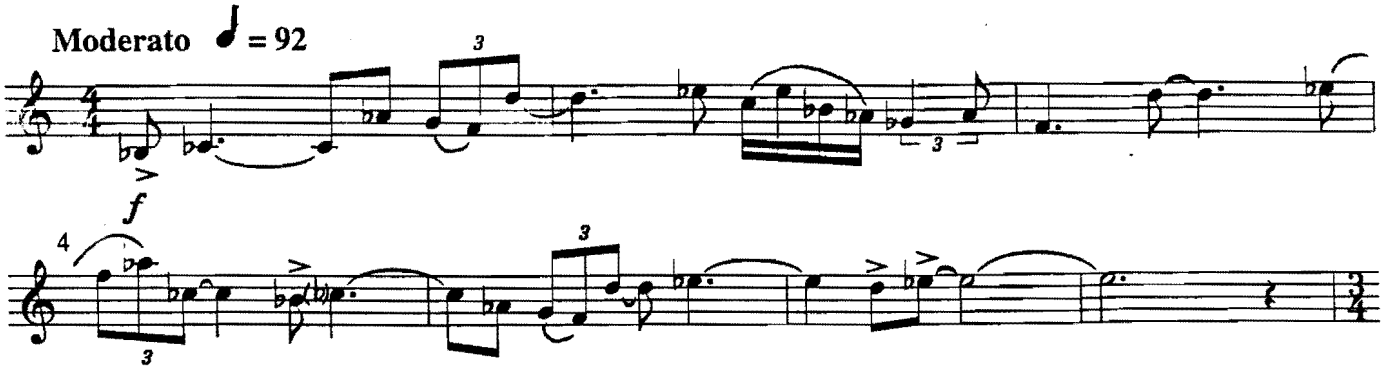
1999

A few comments about the String Trio
(for violin, viola and cello)

by Alan Schmitz

1999

This trio has three movements arranged in medium, slow, and fast tempos. The piece (all three movements) is built almost entirely from a single theme:



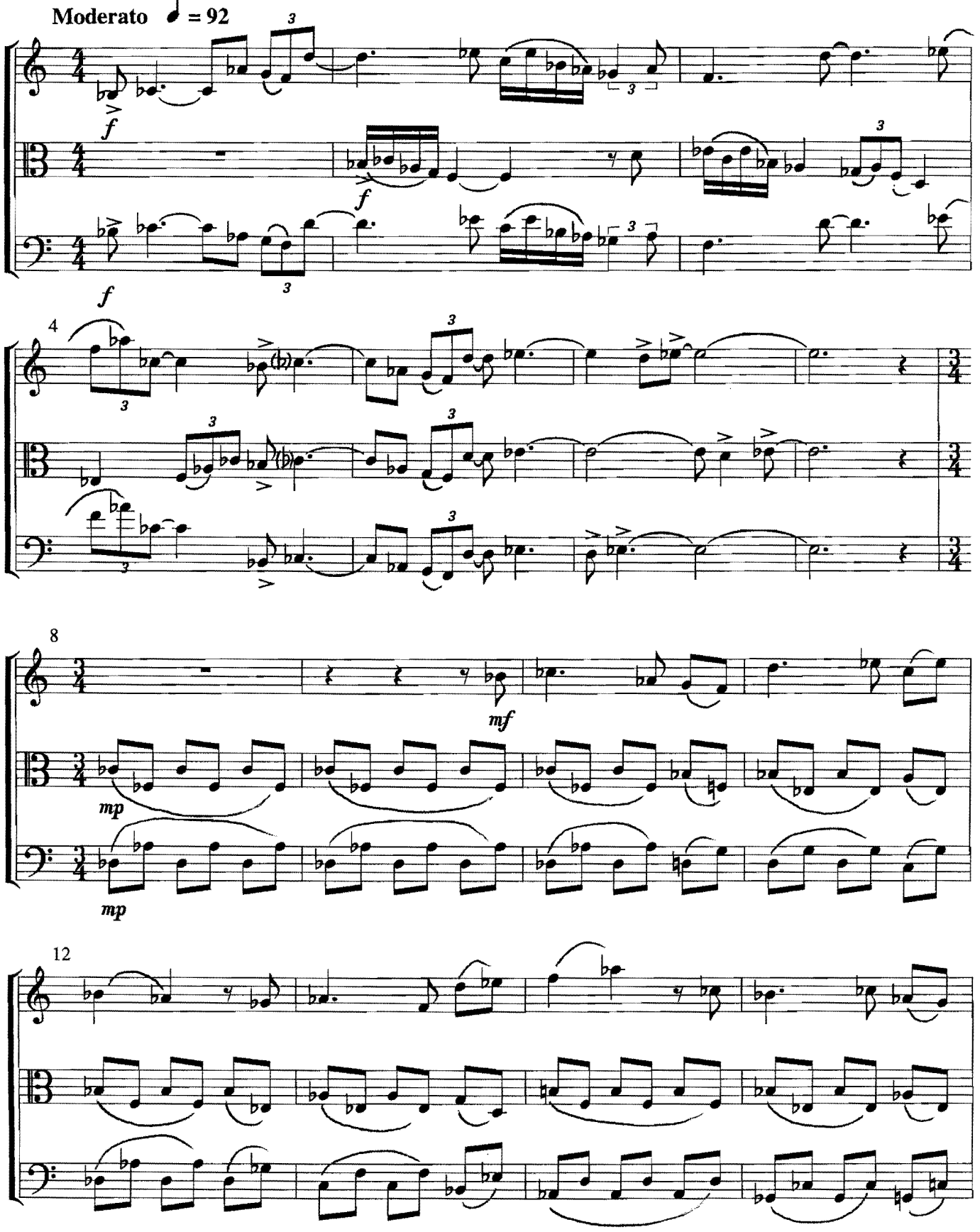
This theme is manipulated rhythmically to create different moods. In some places the theme's meter and rhythms are converted into a waltz, while in others a quick 6/8 (duple) feel is used. Also, the theme is presented in two different "keys," which are a tri-tone apart (instead of the tonic to dominant relationship associated with most tonal music). Many of the ideas introduced in the first movement return in the other two movements.

The third movement is longer and might bear a little explaining. It is constructed like an old-fashioned combined form piece from the Classical Era: the Rondo-Variation. All four "A" sections are in 6/8 meter (with the exception of a few bars of 4/4 in the finale). These constitute the "variations." The finale also uses the stretto technique found in Bach's fugues (another old-fashioned, but useful, technique). Between the "A" sections are three "B" sections that consist of short cadenzas (in 4/4), one for each of the trio members. In terms of "key" and accompaniment, these sections are developments of the second movement, while the "A" (variation) sections are derived, at least in terms of "key," from the first movement.

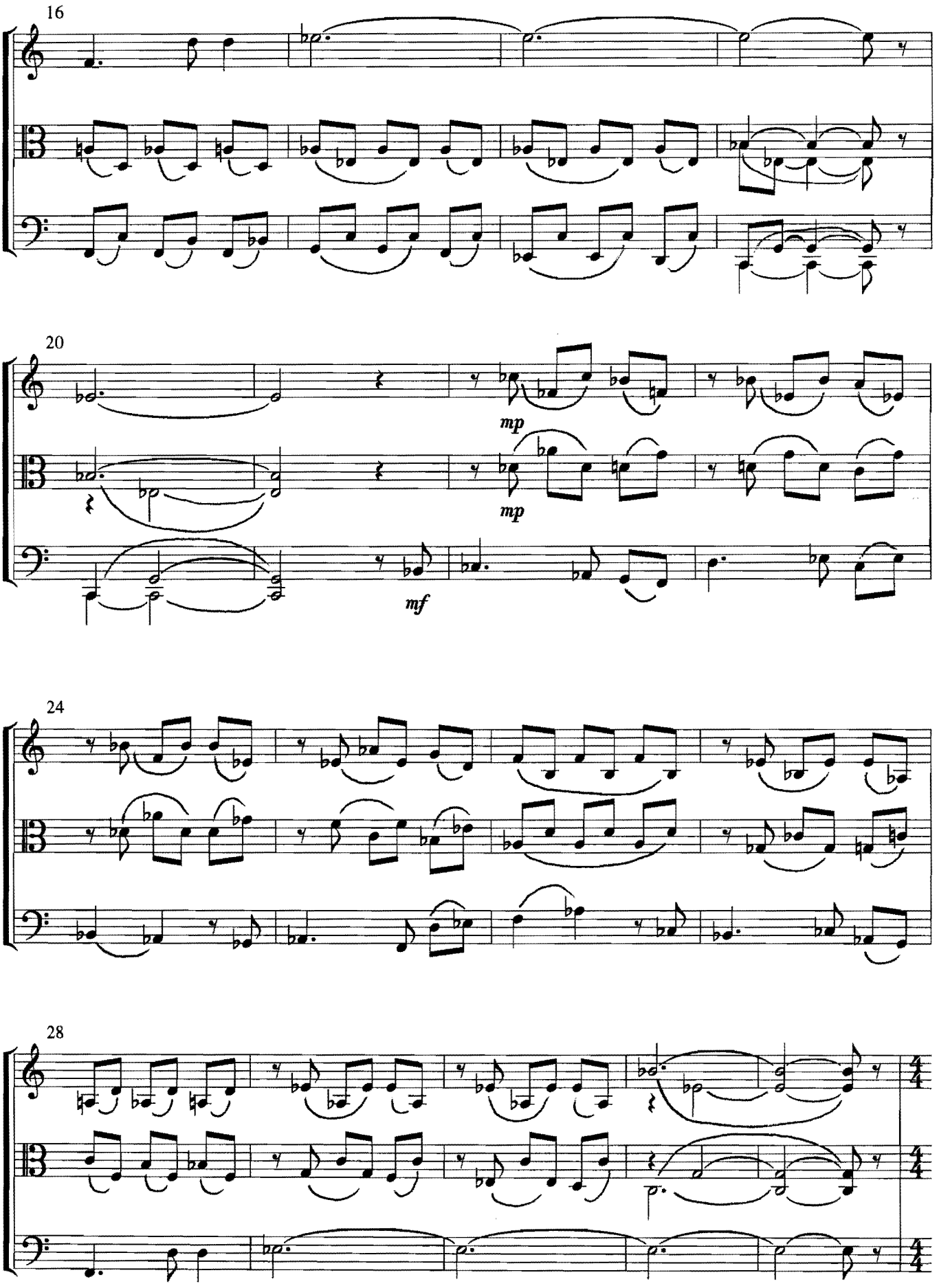
String Trio

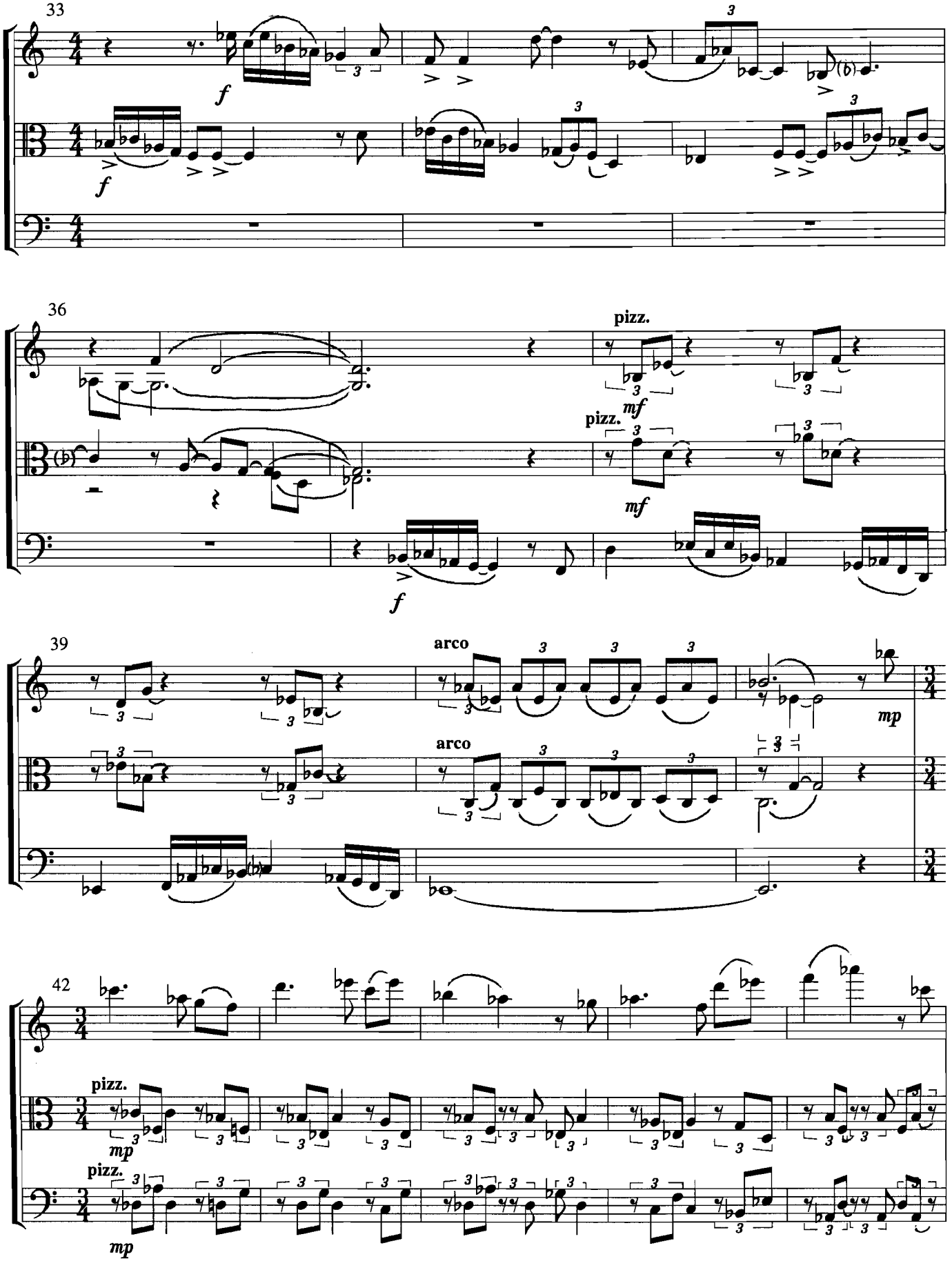
Alan Schmitz
1999

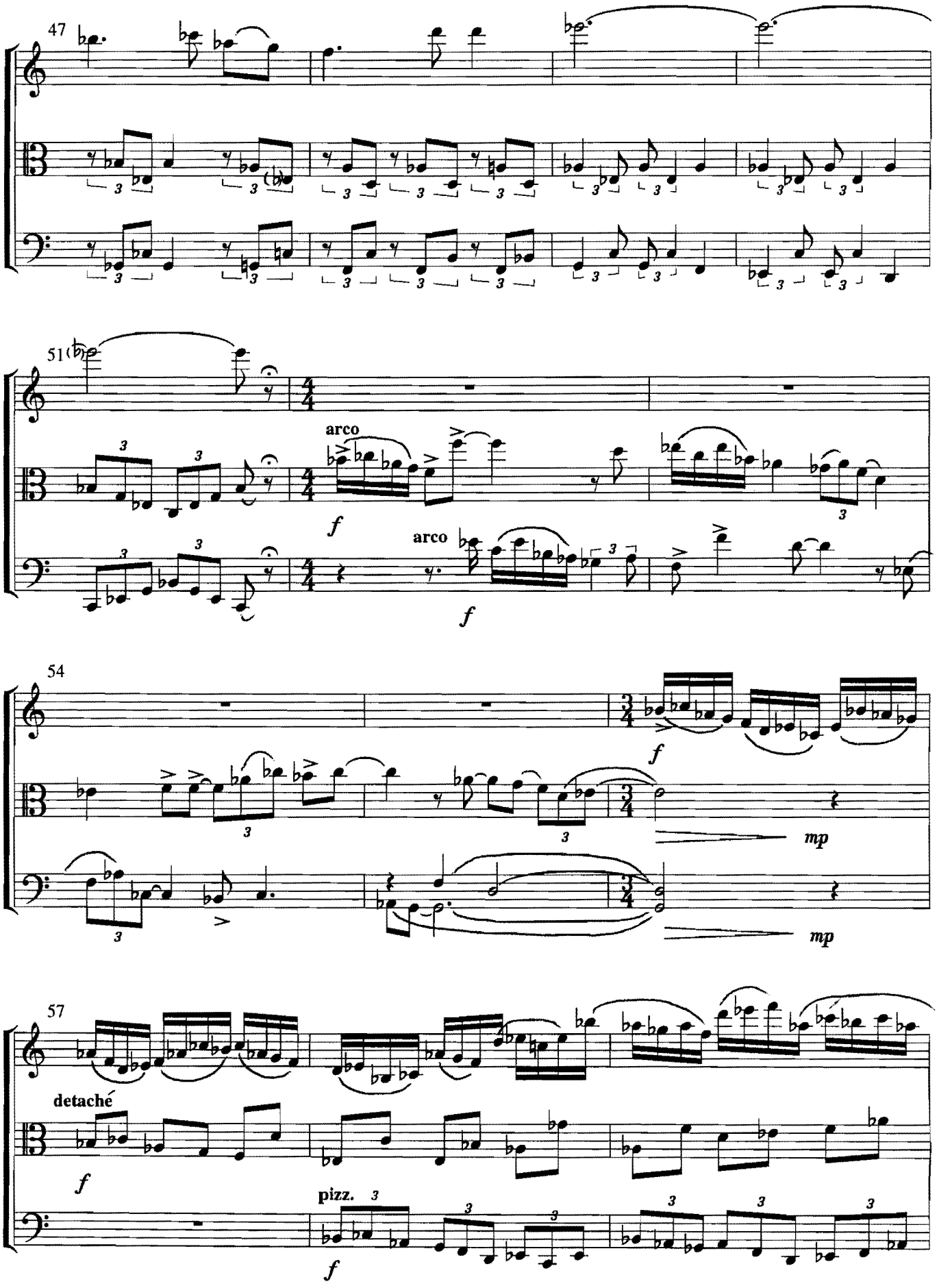
I

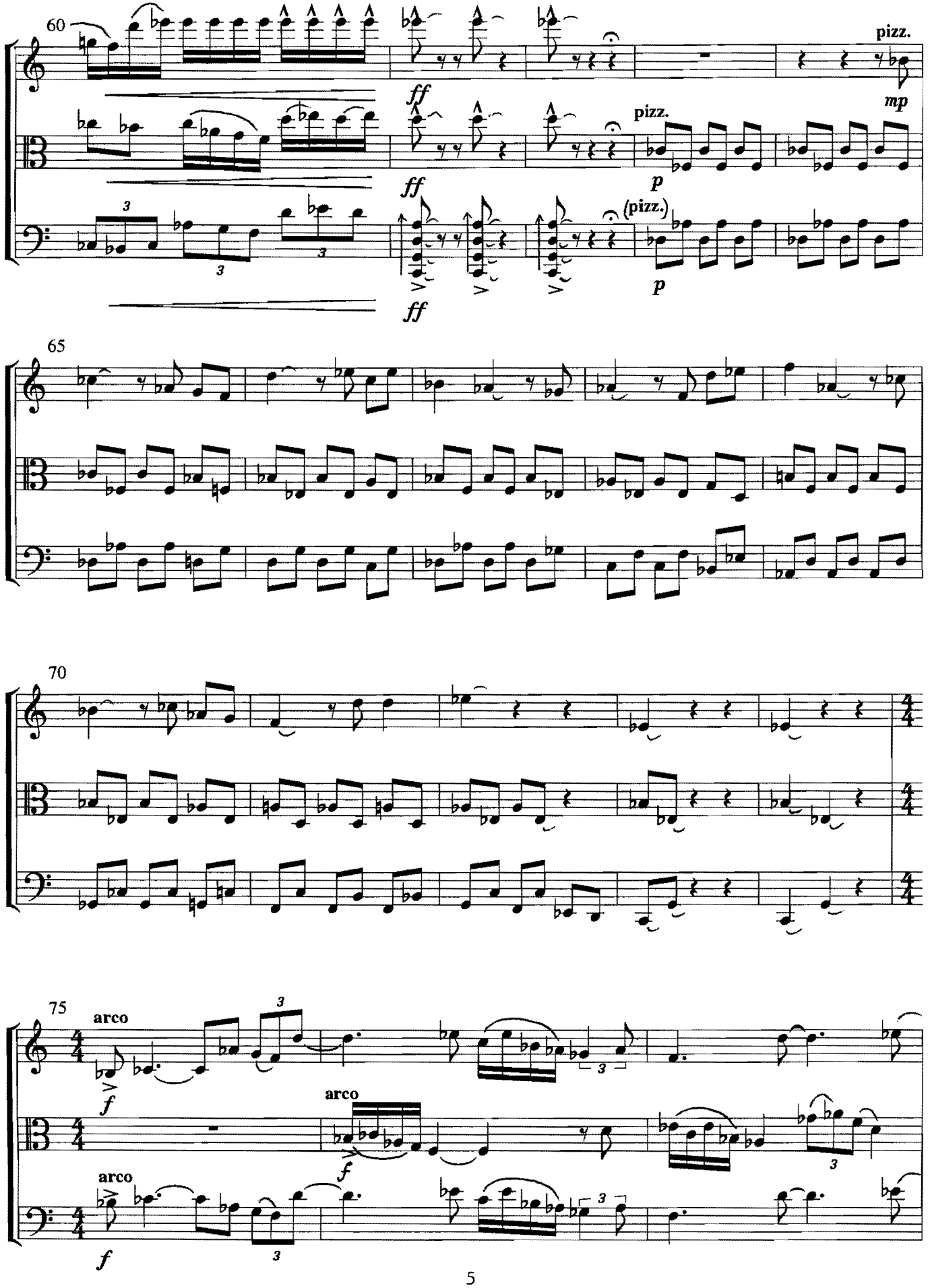


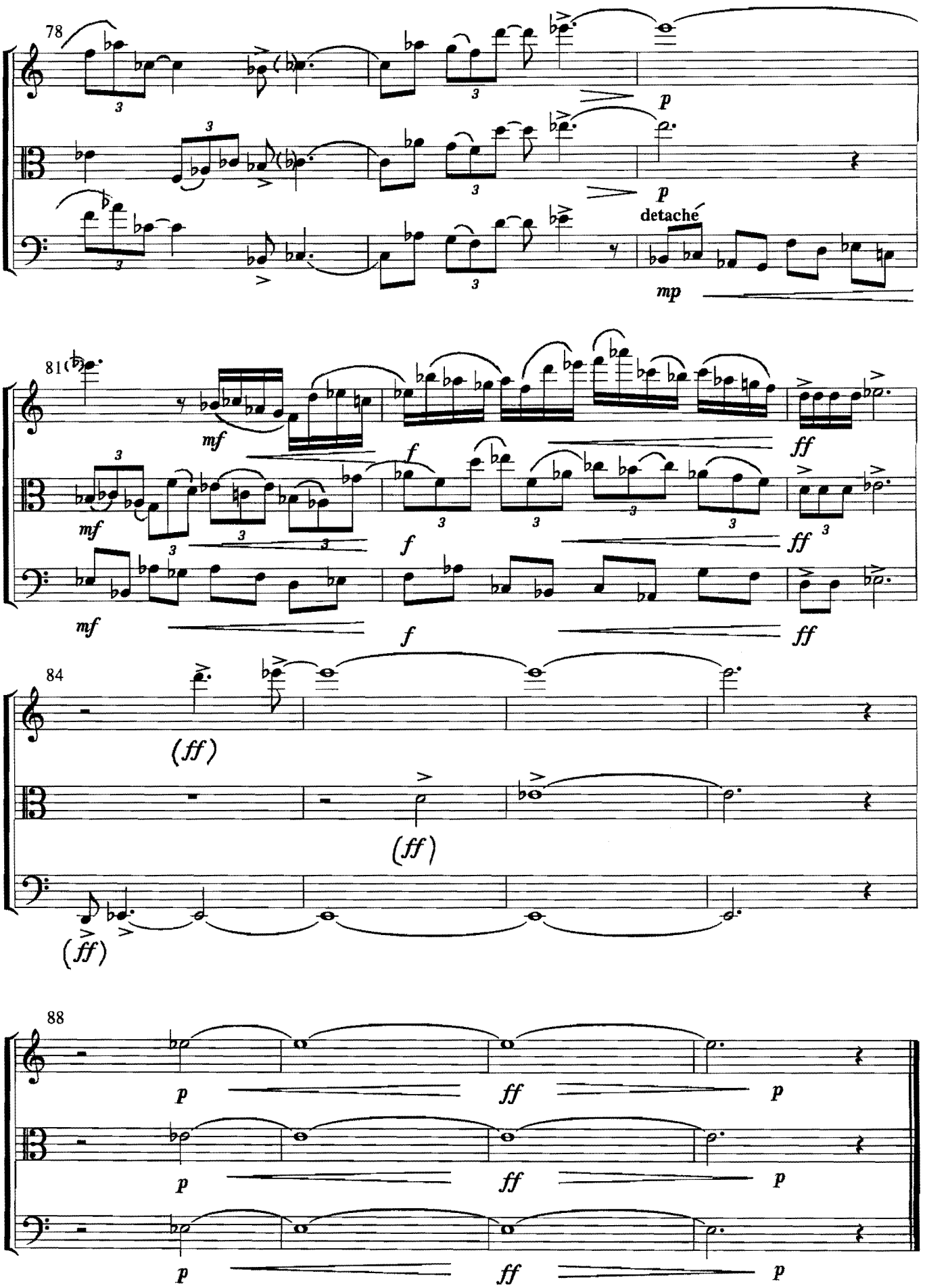
© 1999 Alan Schmitz


16
20
mp
mp
mf
24
28
4/4
4/4

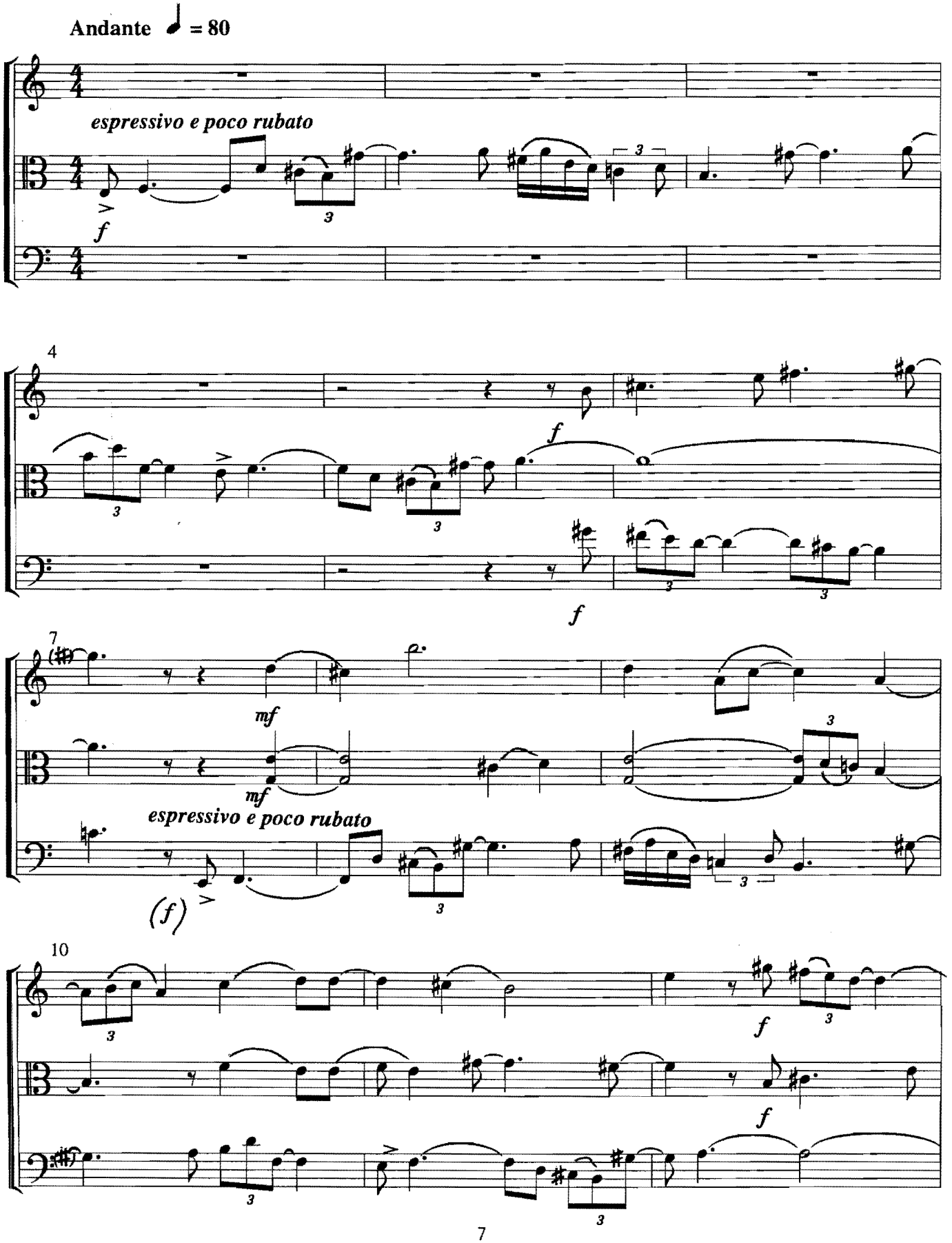

33
f
f
36
pizz.
mf
pizz.
mf
f
39
arco
arco
mp
42
pizz.
mp
pizz.
mp


47
51
arco
f
arco
f
54
f
mp
mp
57
detaché
f
pizz.
f


60
pizz.
mp
ff
pizz.
p
(pizz.)
65
70
75
arco
arco
arco


78
p
p
detaché
mp
81
mf
mf
mf
f
f
f
ff
ff
ff
84
(ff)
(ff)
(ff)
88
p
ff
p
p
ff
p
p
ff
p

II


Andante ♩ = 80
espressivo e poco rubato
f
4
f
f
7
mf
mf
espressivo e poco rubato
(f)
10
f
f
f

espressivo e poco rubato

13

(f)

mf

mf

16

f

f

19

Più mosso ♩ = 100

p

p

p

23

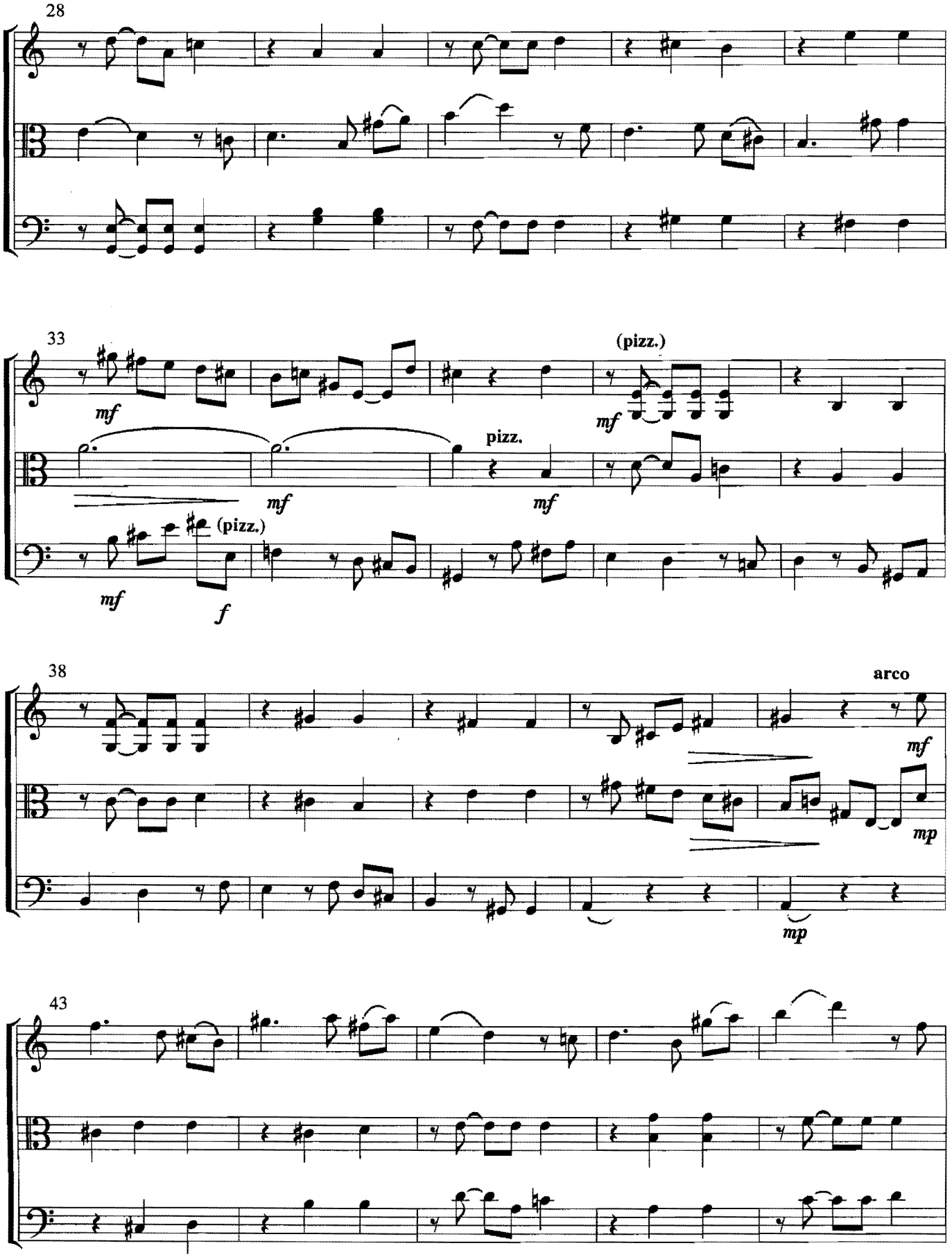
pizz.

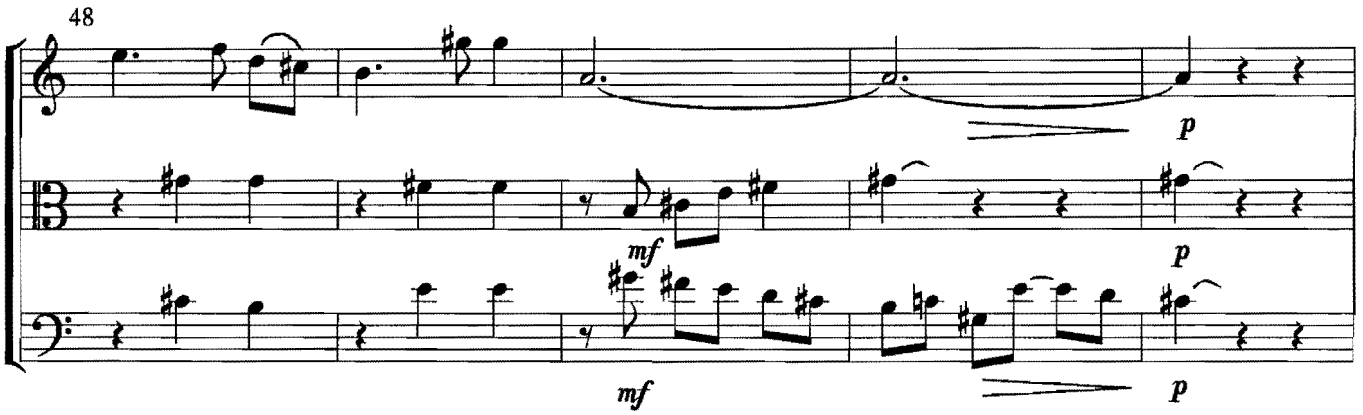
mp

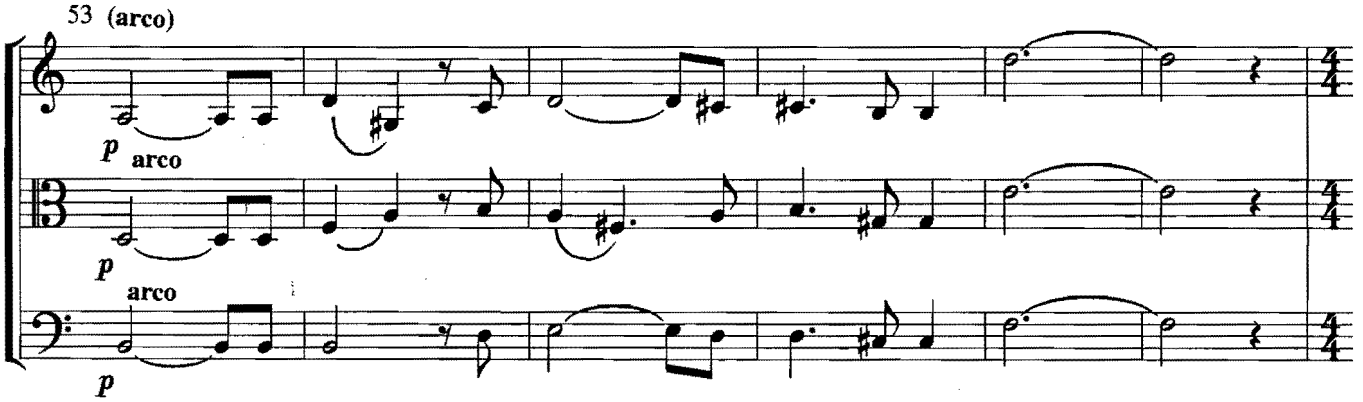
mf

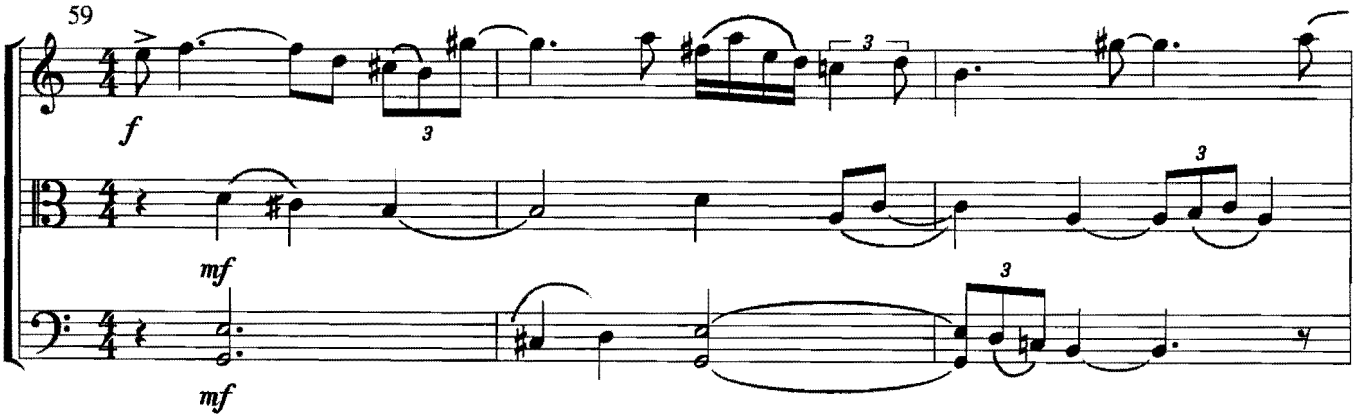
pizz.

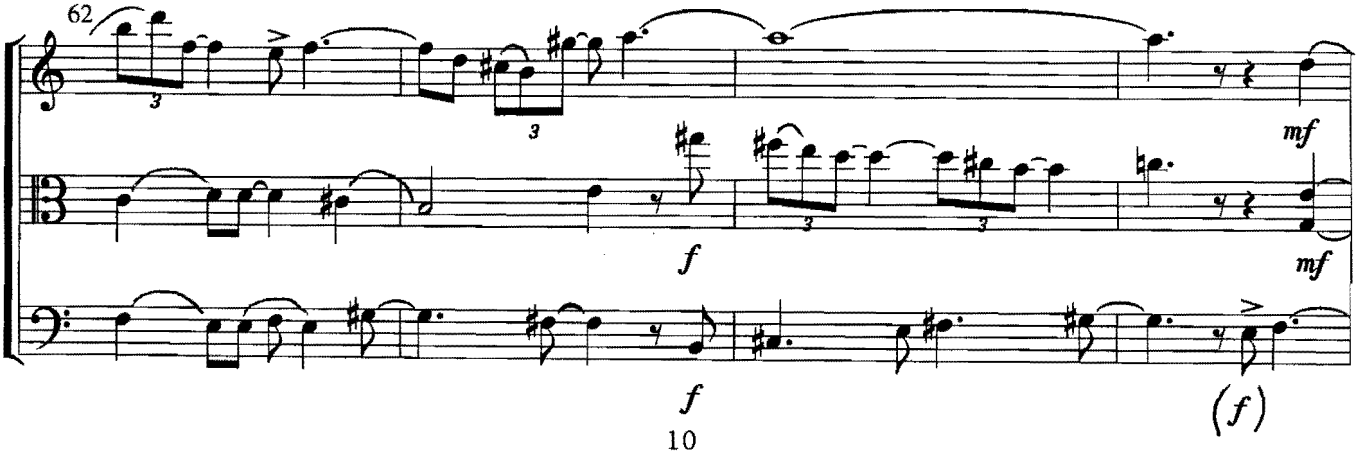
mp

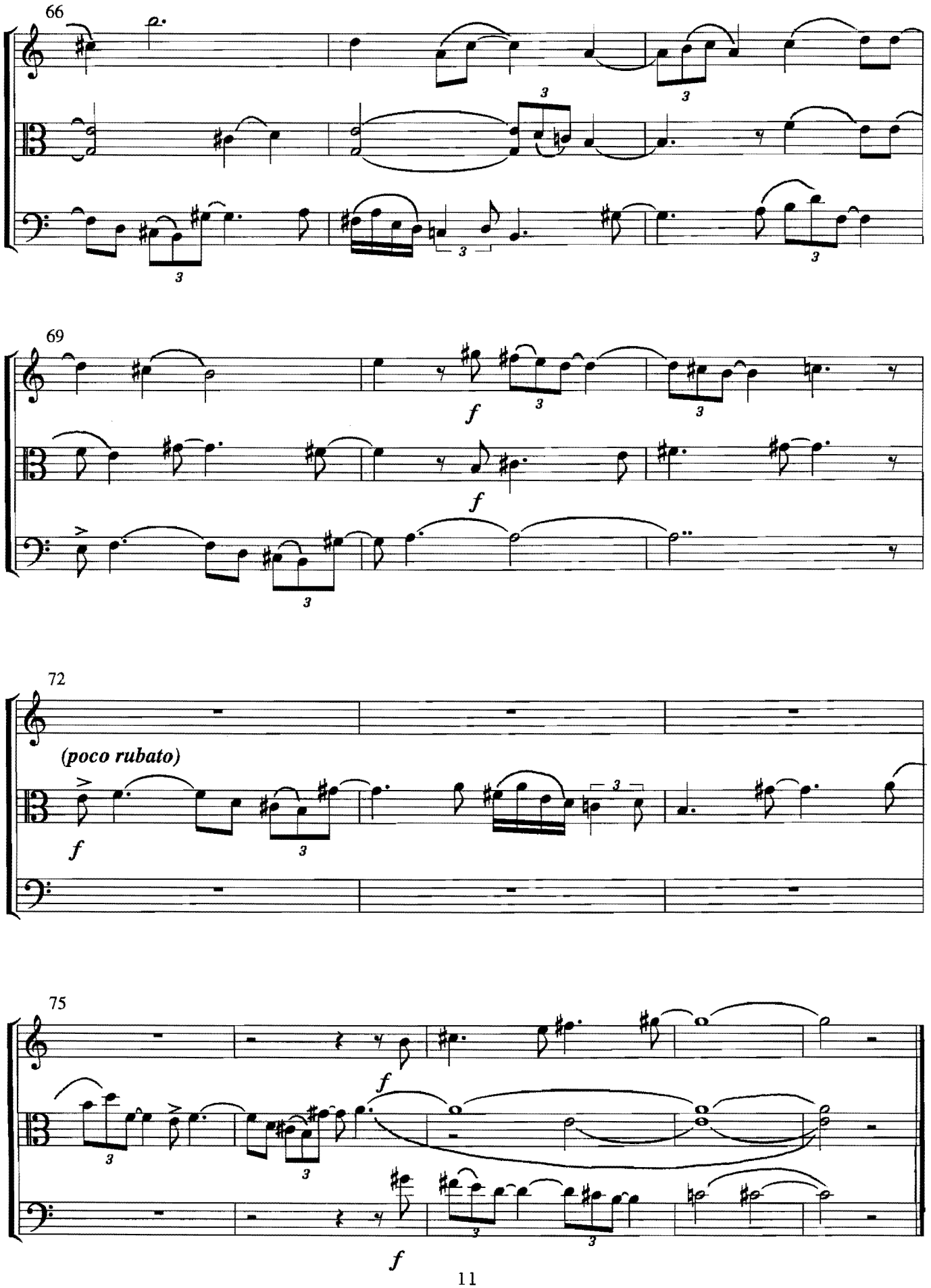

28
33
(pizz.)
mf
mf
pizz.
mf
mf
(pizz.)
mf
f
38
arco
mf
mp
mp
43


48
p
mf
p
mf
p

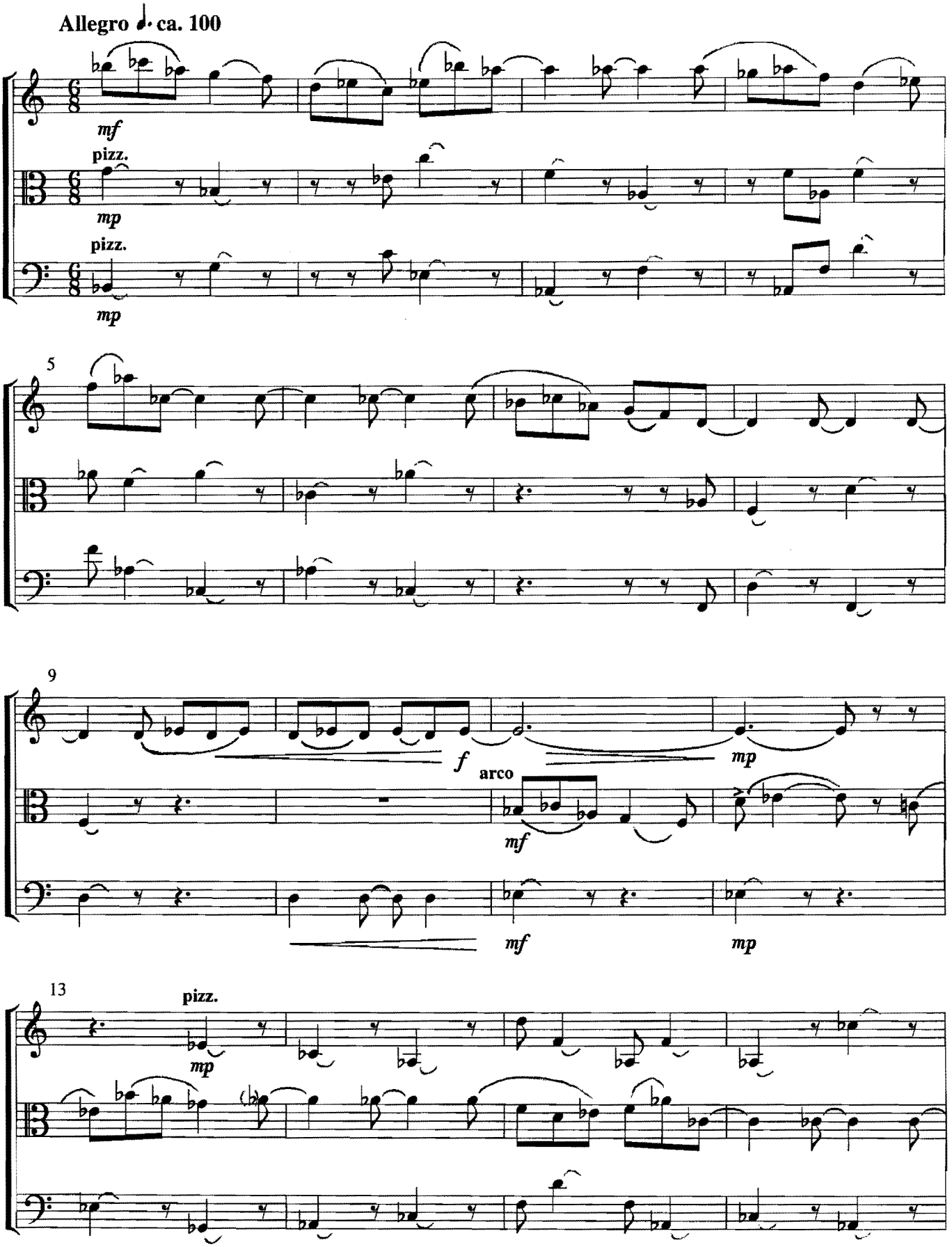

53 (arco)
p
arco
p
arco
p

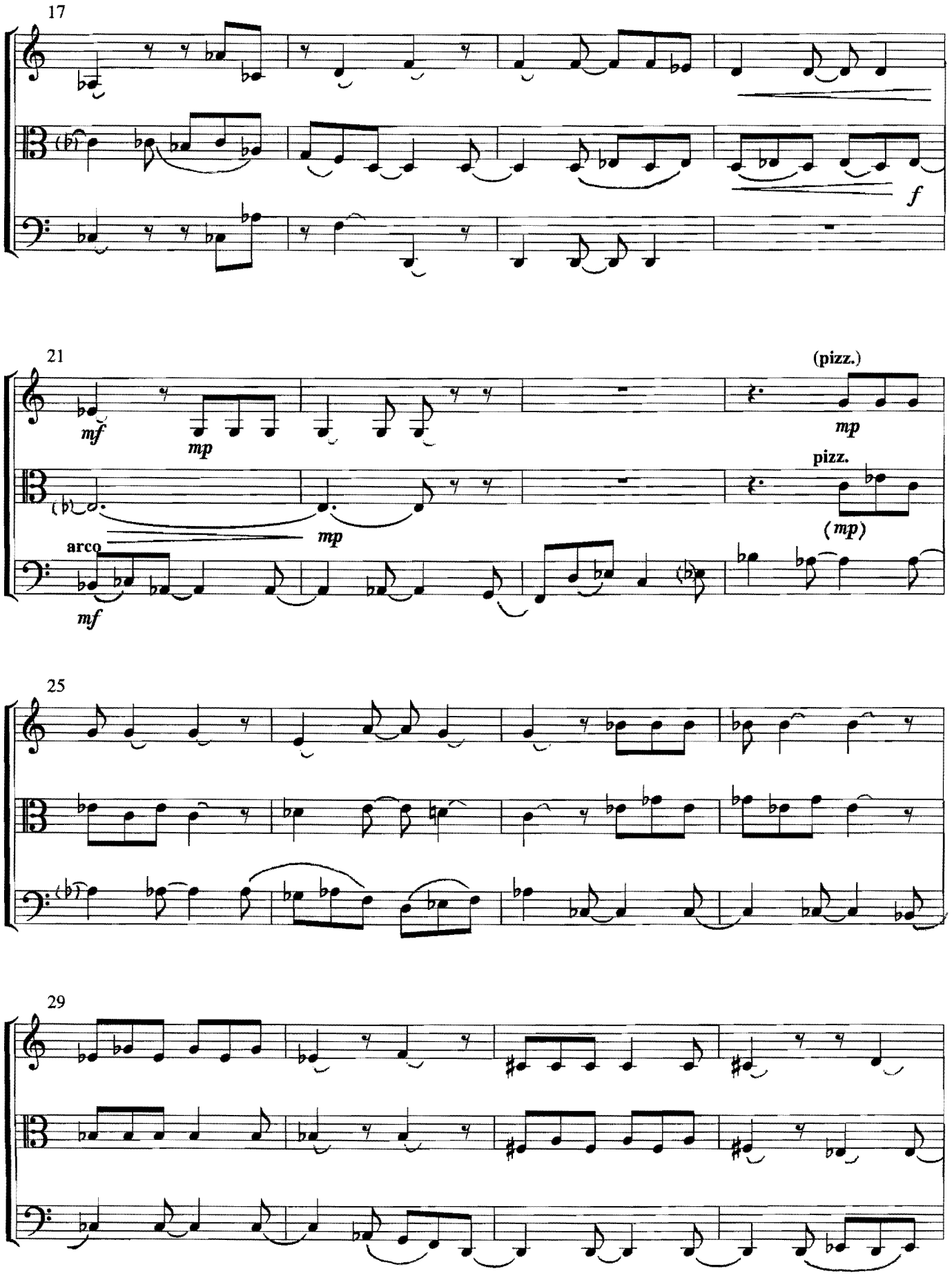

Tempo I (♩ = 80)
59
f
mf
mf

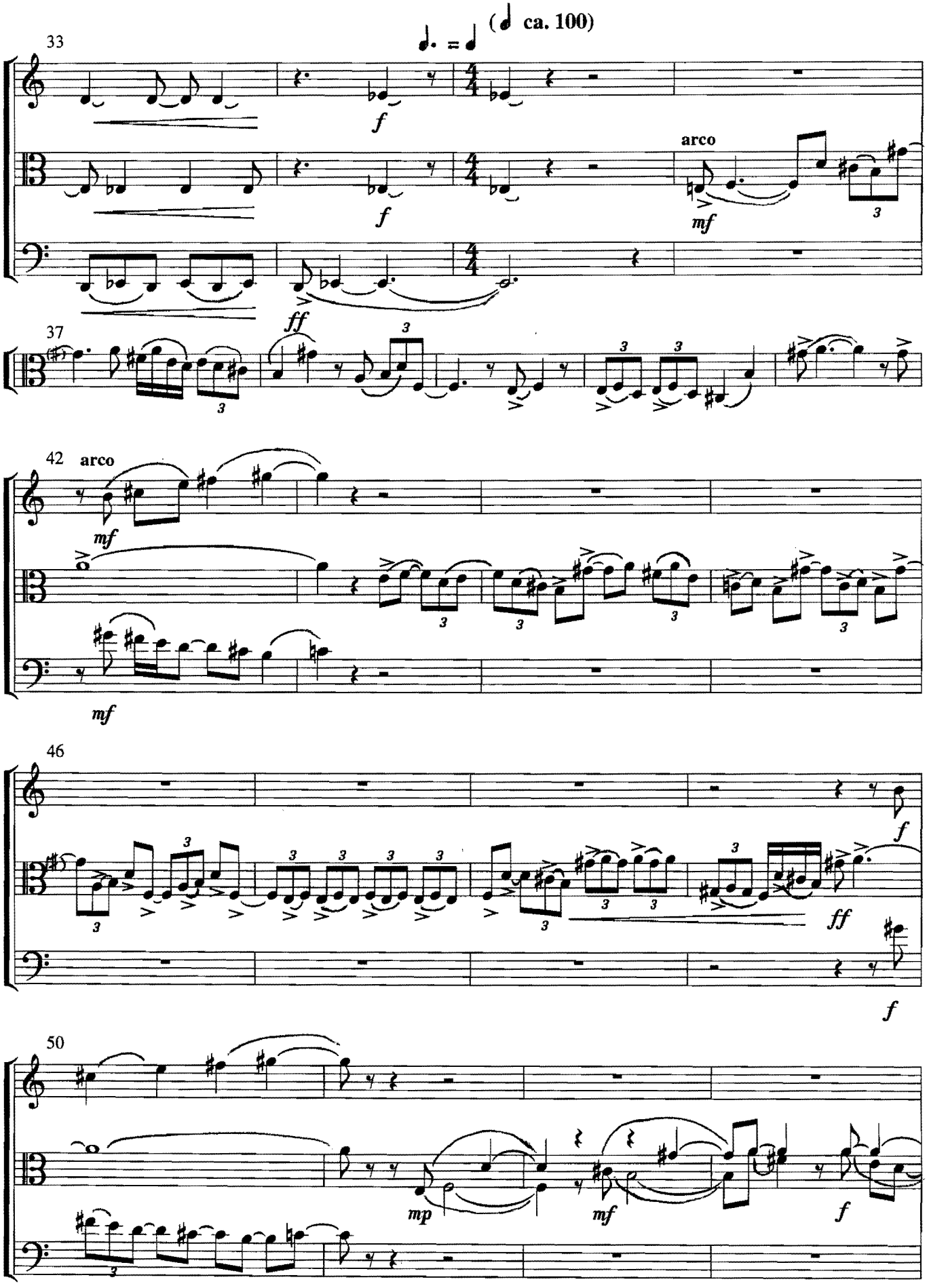

62
mf
f
mf
f
(f)

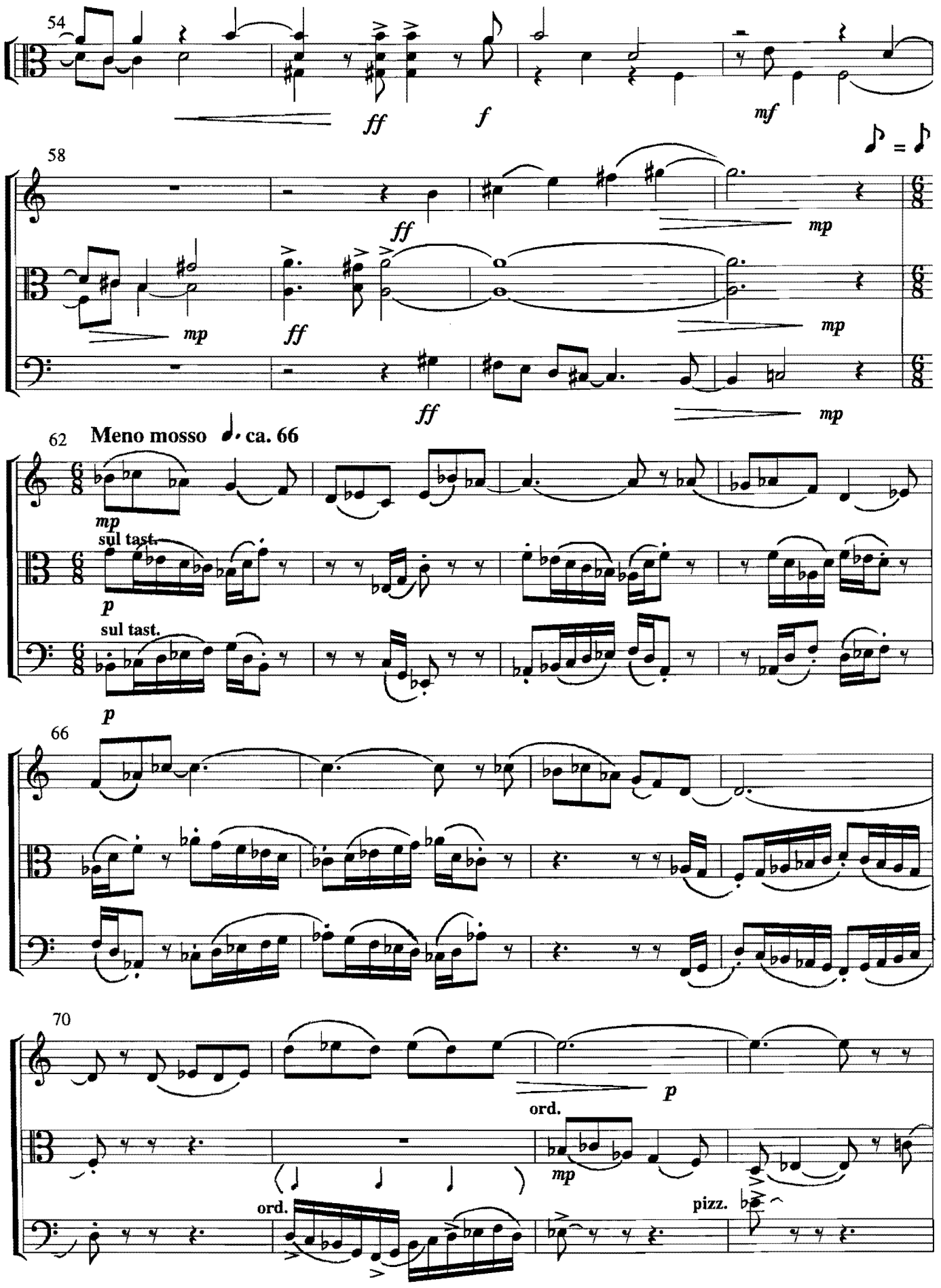

66
69
f
72
(poco rubato)
f
75
f
f

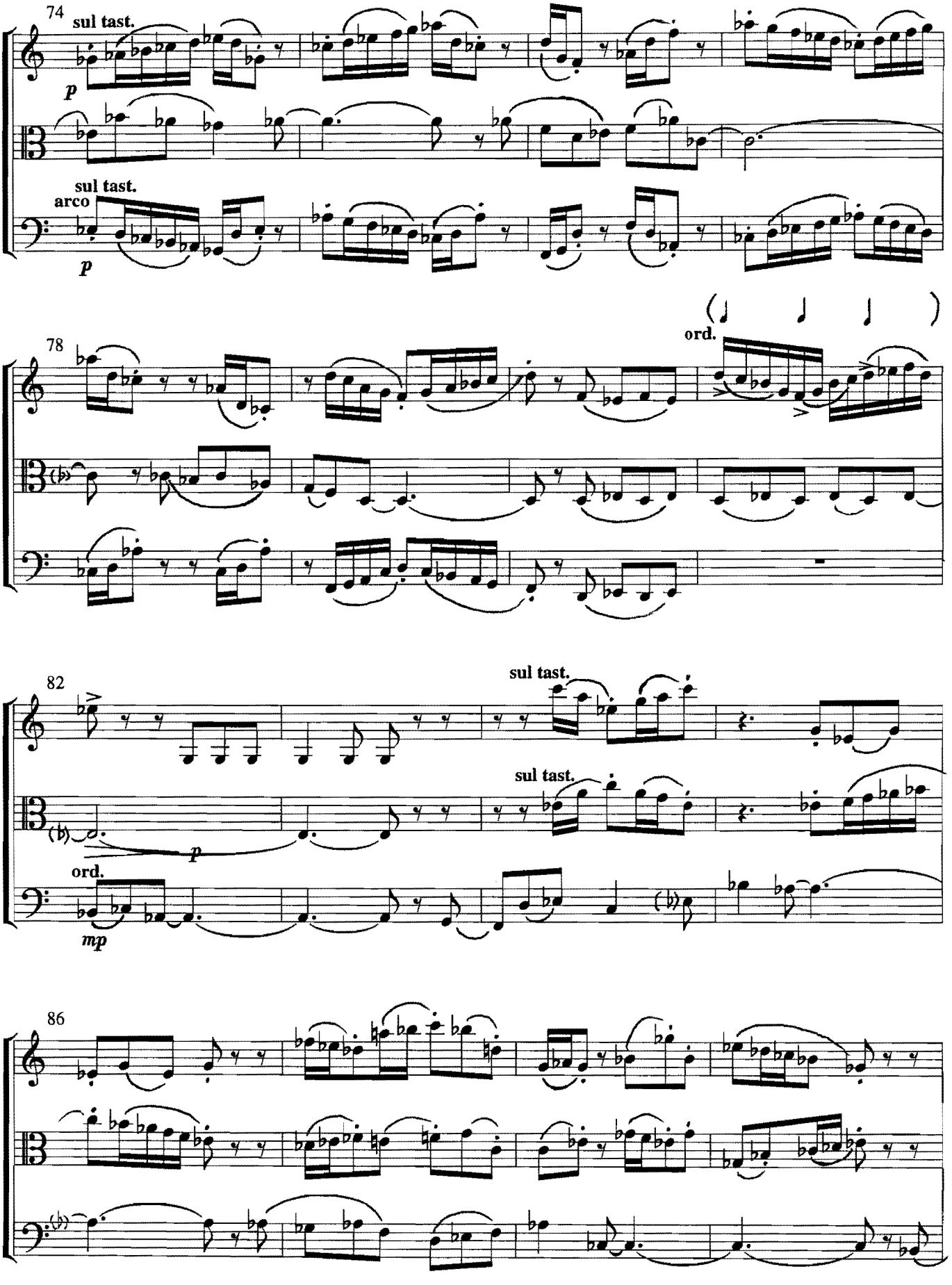
III

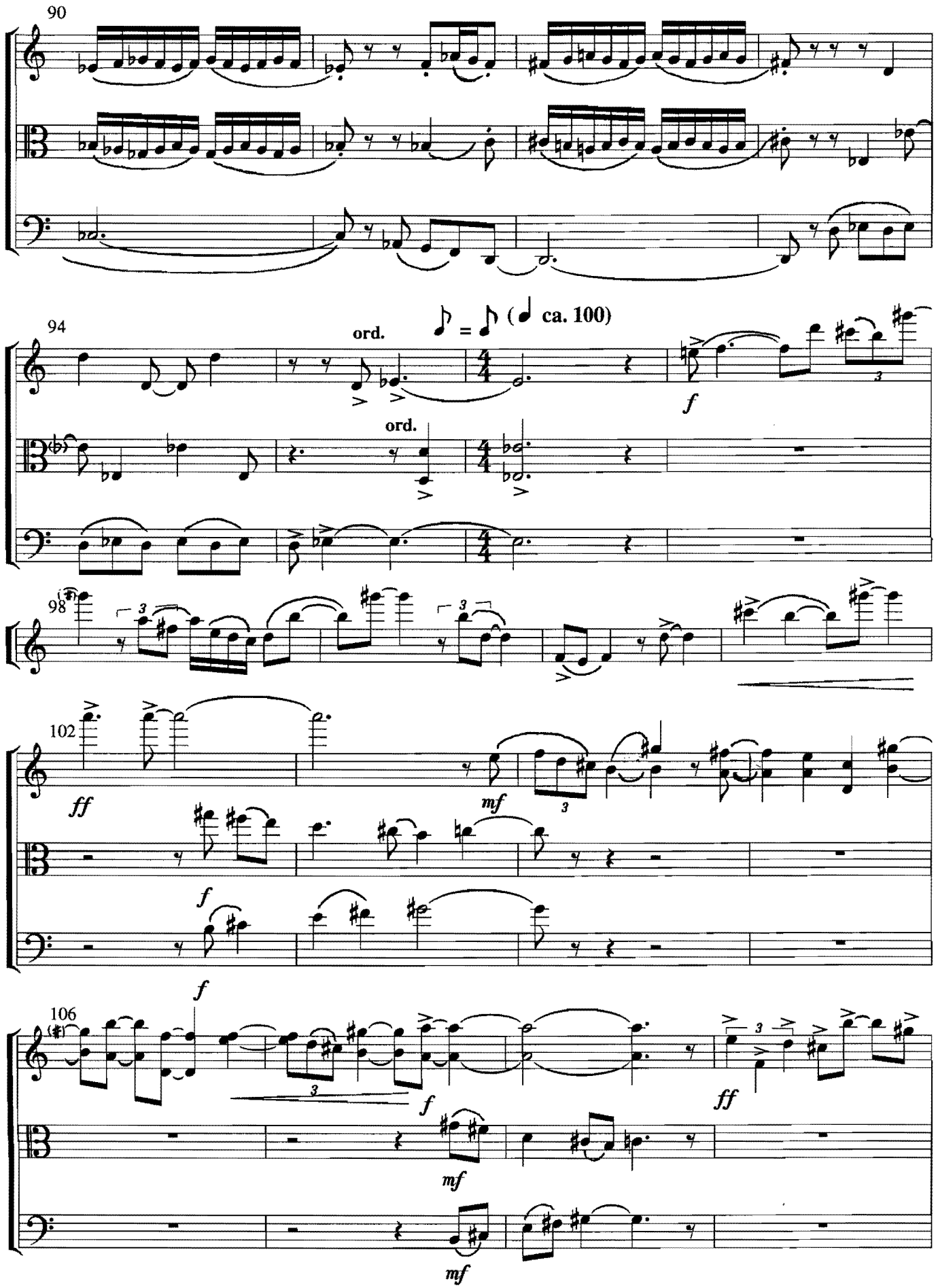


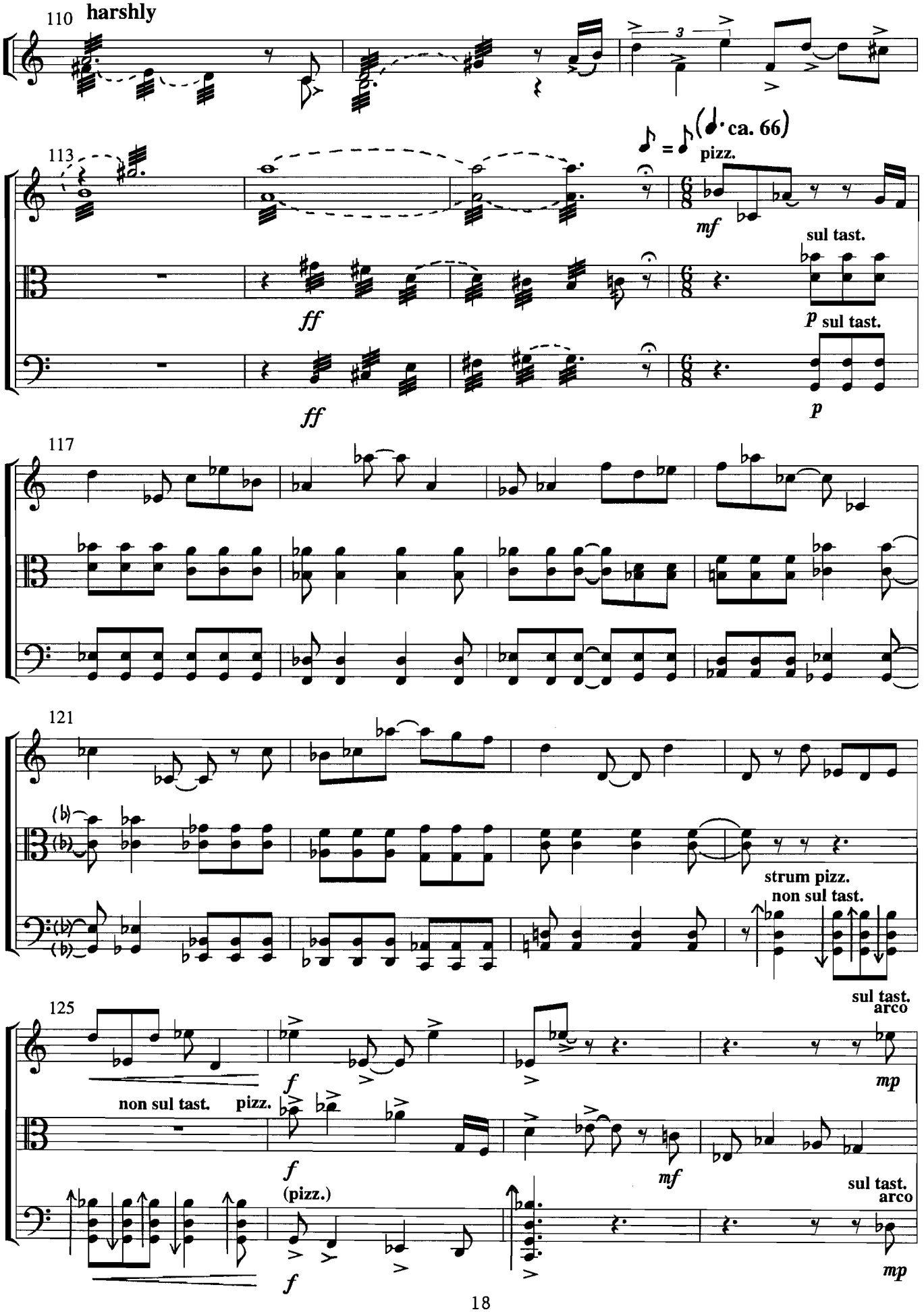

17
f
21
(pizz.)
mf
mp
mp
pizz.
(mp)
arco
mf
25
29

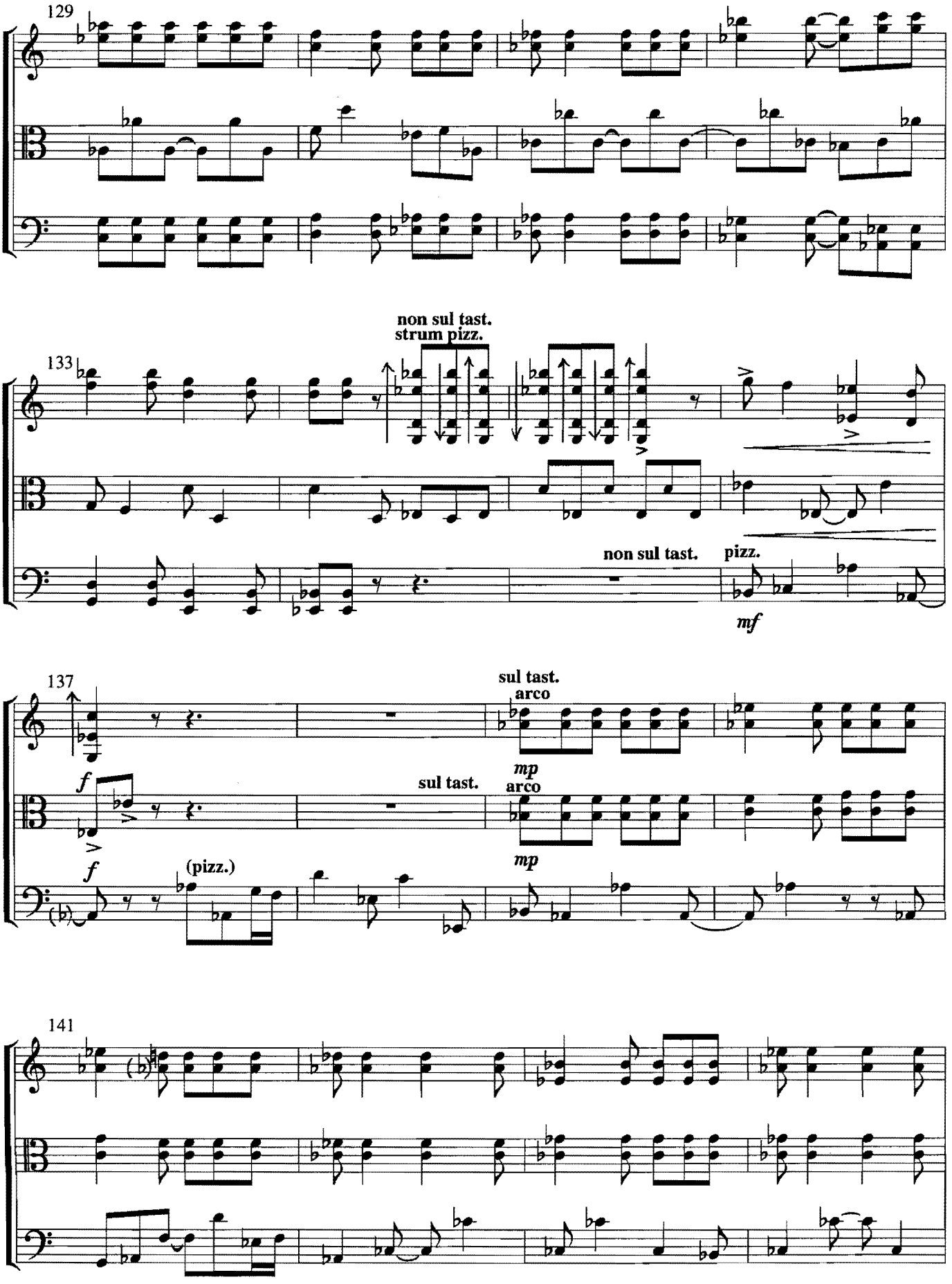

(♩ ca. 100)
33
arco
37
42
arco
46
50

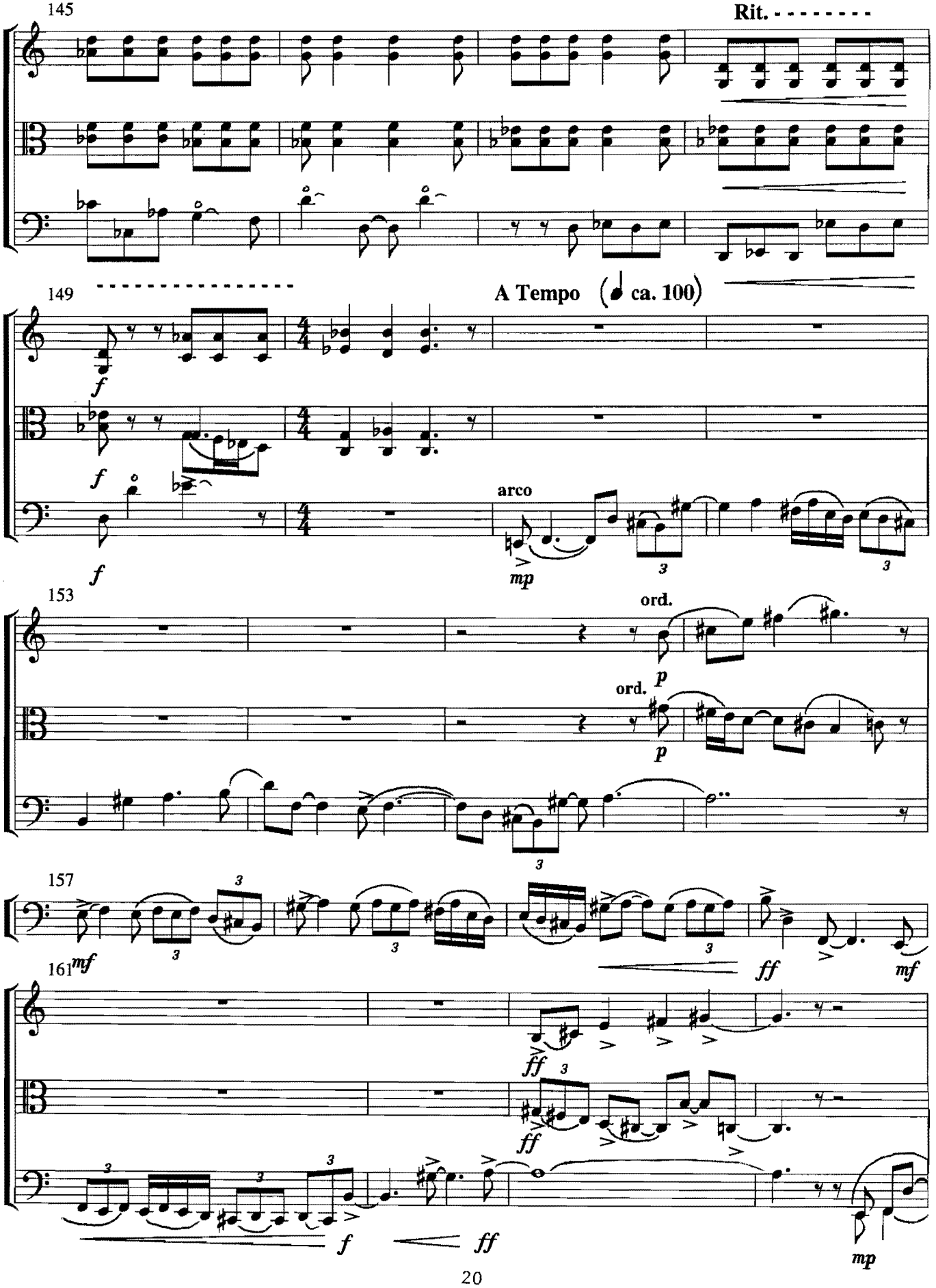

54
ff
f
mf
58
ff
mp
mp
ff
mp
ff
mp
62
Meno mosso
ca. 66
mp
sul tast.
p
sul tast.
p
66
70
p
ord.
mp
ord.
pizz.

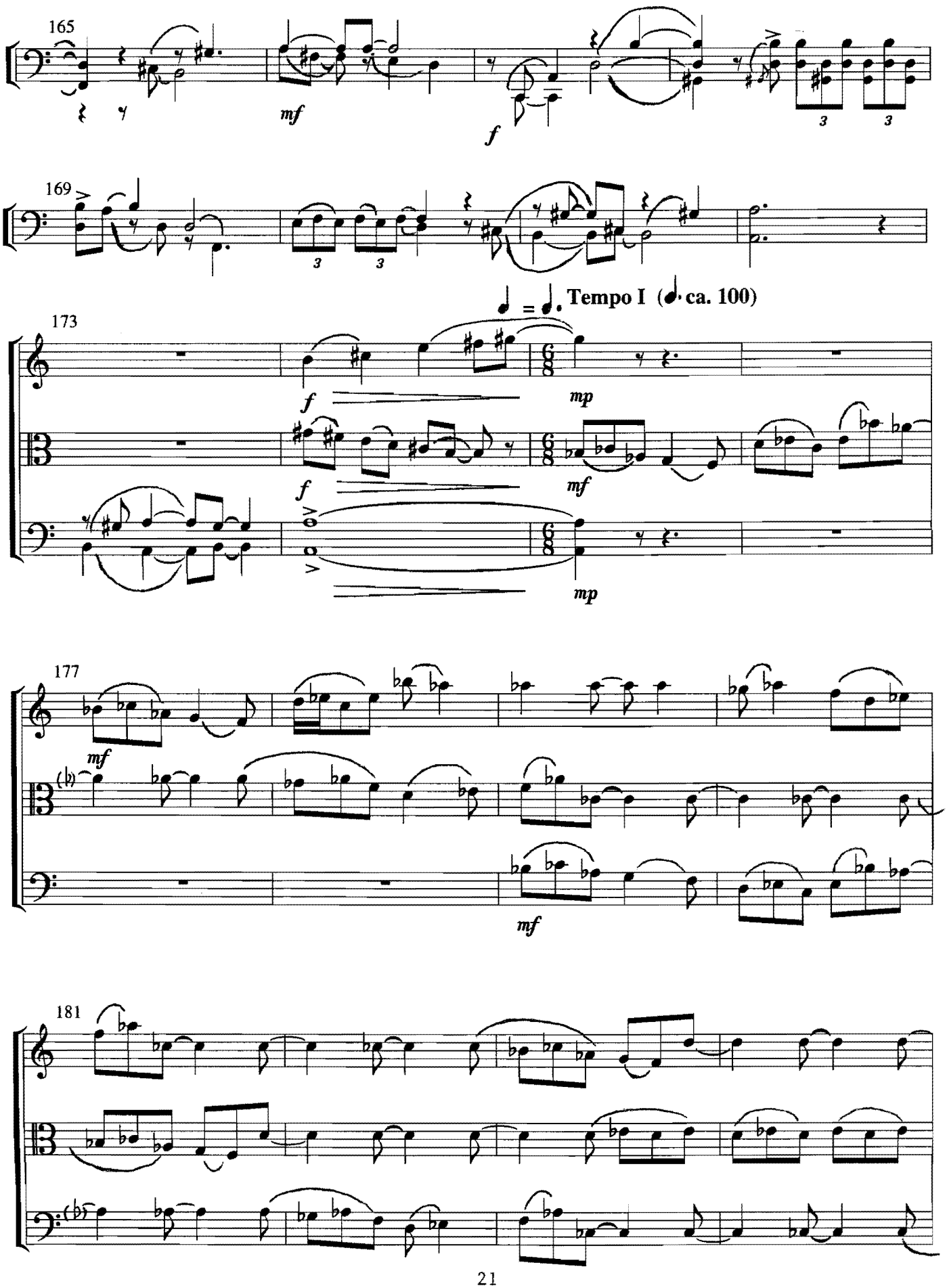

74
sul tast.
p
sul tast.
arco
p
78
ord.
82
sul tast.
sul tast.
p
ord.
mp
86

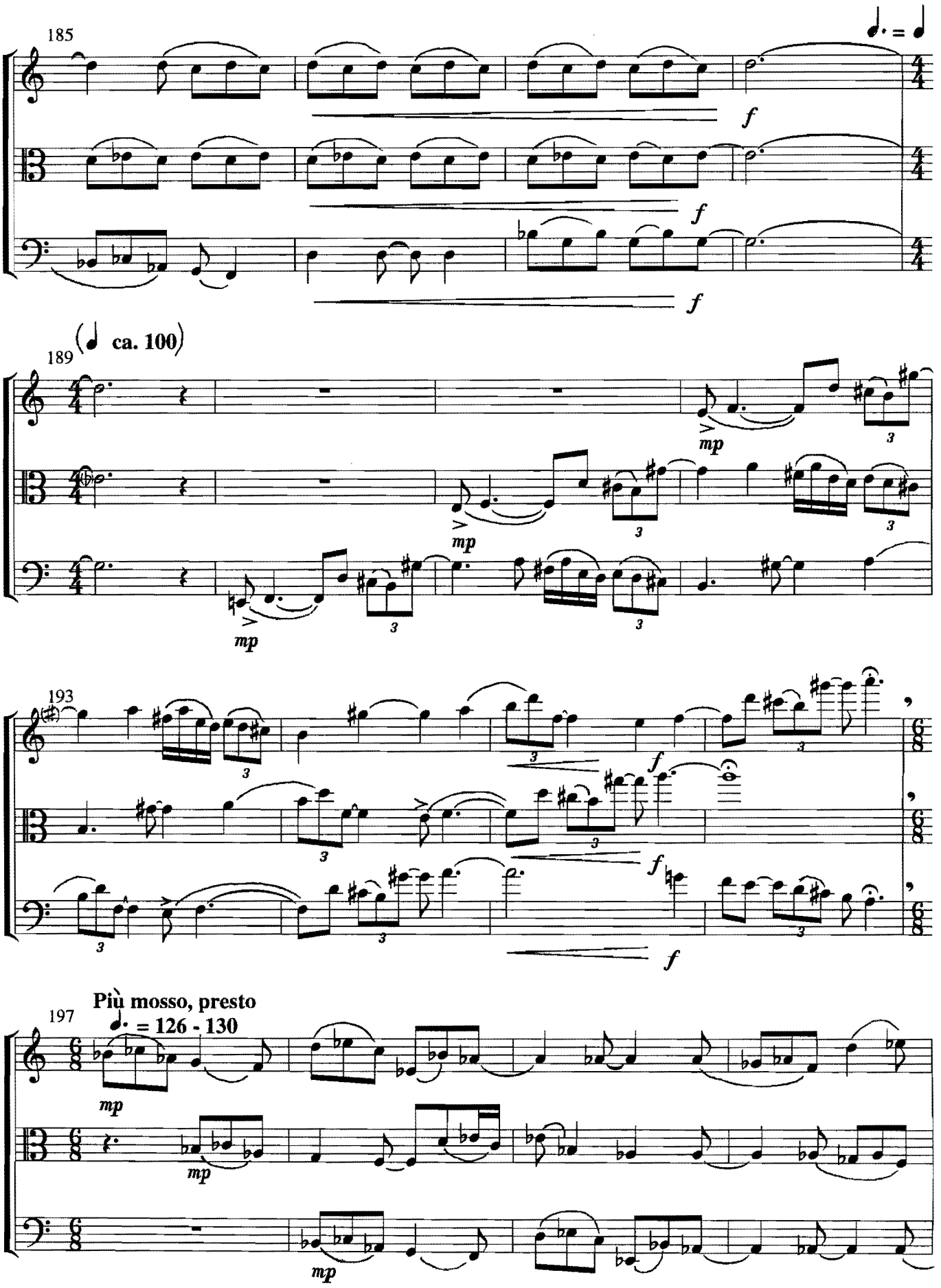

90
94
ord.
ca. 100)
ord.
f
98
102
ff
mf
f
106
f
f
mf
mf
ff

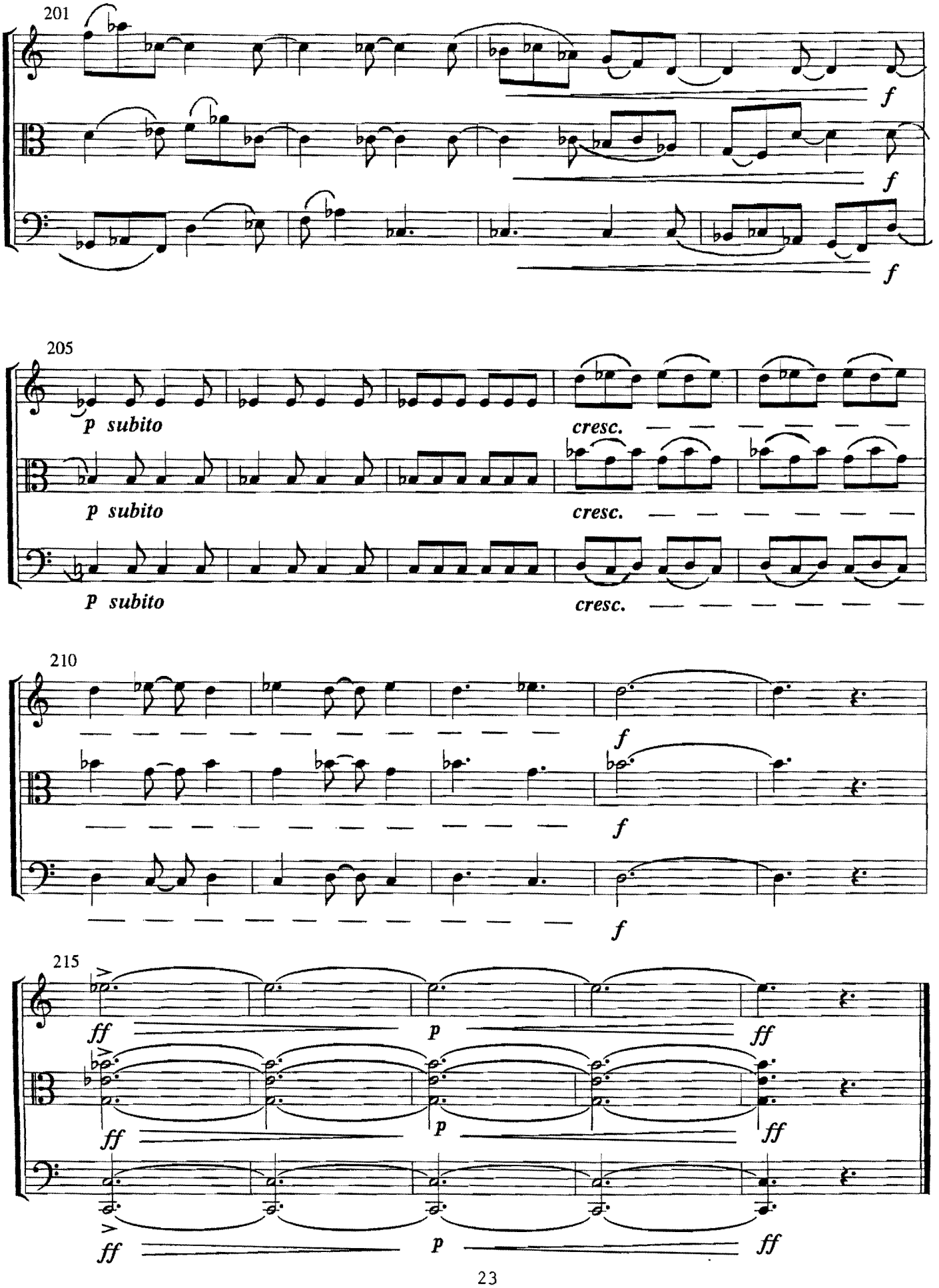

110
harshly
113
ca. 66
pizz.
mf
sul tast.
ff
p
sul tast.
ff
p
117
121
strum pizz.
non sul tast.
125
sul tast.
arco
f
mp
non sul tast.
pizz.
f
mf
(pizz.)
sul tast.
arco
f
mp


129
133
non sul tast.
strum pizz.
non sul tast.
pizz.
mf
137
sul tast.
arco
mp
sul tast.
arco
mp
f
f
(pizz.)
141


145
Rit.
149
A Tempo (♩ ca. 100)
arco
153
ord.
ord.
157
161


165
mf
f
169
3
3
Tempo I (ca. 100)
173
f
mp
f
mf
mp
177
mf
mf
181


185
f
f
f
189
ca. 100
mp
mp
mp
193
f
f
f
197
Più mosso, presto
= 126 - 130
mp
mp
mp


201
f
f
f
205
p subito
cresc.
p subito
cresc.
p subito
cresc.
210
f
f
f
215
ff
p
ff
ff
p
ff
ff
p
ff