

Symmetry Trio

for clarinet in Bb, cello and piano

Benjamin Gait (Autumn/Winter 2009)

In this short trio, two ideas are explored in turn, one becoming more prevalent as the piece progresses whilst the other diminishes.

At figures A, C and E, there are no time signatures or barlines - these are to be interpreted with a degree of freedom, in contrast to the rhythmically incisive sections between.

c. 6 minutes

Clarinet in Bb

Violoncello

Piano

♩ = 80

accel. rit.

mp f fp

pp p f mp f

nat. sul pont. pizz.

mp mf

Ped.

A tempo

Cl. *mp* *f* *pp* *arco* *1/2 col legno*

Vc. *mf* *p* *mp* *f*

Pno. *pp* *mf* *5* *3* *8va* *8vb* *p*

22 **B** ♩ = 80 with renewed vigour

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

Vc. *sul pont.* *p* *f* *mf* *5* *3* *ff* *mf* *f* *ppp* *8va* *3*

Pno. *mf* *f* *3* *mp* *ff* *3* *p*

tre corde *8va*

Ped. *pp*

28 - A tempo

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

Vc. *p* *mf* *f* *mp* *ppp*

1/2 col legno *pizz.* *arco*

Pno. (8) *mf*

Red.

34 C ♩ = 72 subdued, free

Cl. *f* *fff* *ppp* *p*

Vc. *molto vibrato* *sul pont.* *sul tasto* *change bow sparingly and without indicating a pulse*
sfz mp pp

Pno. *p una corda* *pp*
Ped.

D ♩ = 80

Cl. *mp* *mp* *sfz*

Vc. *non vibrato* *pizz.* *ff* *f*
mp

Pno. *tre corde* *f* *3*
Ped.

40 *mf* *ff* *ff* *fp* *accel.*

Cl. *mf* *mp* *f* *pp* *mf* *3* *5*

Vc. *arco* *pizz.* *arco* *poco sul pont.*
mf mp f pp mf 3 5

Pno. *ff* *f* *3* *3* *p*

A tempo

46

Cl.

Vc.

Pno.

pizz. *f* *pp* *ppp* *ff*

arco

Red.

54

Cl.

Vc.

Pno.

pizz. *mf* *ff* *pp* *ppp* *pp* *ppp*

arco

65

E ♩ = roughly 60, faint, tentative, free

Cl.

Vc.

Pno.

p *pp* *ppp* *pp* *pp*

Red.

Cl. *ppp* *pp* *f* *torn off*

Vc. *pp* *pp*

Pno. *ppp* *2do.*

F ♩ = 54 with slightly more purpose *rit.*

Cl. *p*

Vc. *p*

Pno. *pp* *p* *una corda*

72 (tremolo remains fast as possible)

Cl. *pp* *ppp*

Vc. *pppp*

Pno. *pp*