

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Short Stories

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# short stories

trio for clarinet, cello, and piano  
commissioned for Anthony McGill (clarinet),  
Alisa Weilerstein (cello), and Inon Barnatan (piano)  
by Music Accord, Inc.

Joseph Hallman

"short stories" is a trio for clarinet, cello, and piano  
commissioned for Anthony McGill (clarinet),  
Alisa Weilerstein (cello), and Inon Barnatan (piano)  
by Music Accord, Inc.

The work is in five movements. Each movement's title is meant to serve as a prompt for the listener.

The listener is called upon to imagine their own "story",  
inspired by the musical content of each movement and the prompt of the title.

Each member of the trio is a storyteller; equal in voice and perspective.

Using diverse emotive colors, each movement flits to and from myriad musical styles.

Simple lyricism, dissonant disorder, a rhythmic propulsion based on unison or near-unison figuration,  
and a heartbreaking/heartbroken pastiche are examples of a few of the shades utilized to create this collage.

The titles are as follows:

1. the Breakup
2. familial memories at a funeral
3. black-and-white noir: hardboiled with a heart of gold
4. regret is for the weak
5. the path of the curve



# short stories

## 1. the Breakup

Joseph Hallman

♩ = 132

Clarinet in Bb

Violoncello

Piano

6

Cl.

Vc.

Pno.

9

Cl.

Vc.

Pno.

13

Cl. *full-throated, almost hoarse*

Vc. *full-throated, almost hoarse*

Pno.

18

Cl. **A** *p, suddenly lighter*

Vc. *p, suddenly lighter*

Pno. **A** *p, suddenly lighter*

23

Cl.  $\text{♩} = 126 \text{ (sub.)}$  //  $\text{♩} = 106$  //  $\text{♩} = 132$

Vc. *p* < > *mp* // *sul* *tasto* *start trem slow, accel, and then deced again* // *normal* *mp* <

Pno.  $\text{♩} = 126 \text{ (sub.)}$  //  $\text{♩} = 106$  //  $\text{♩} = 132$

*p* *mp* *p*

Cl.  $\text{♩} = 126$   $\text{♩} = 106$  *mf* *p*

Vc. *mf* *p* *sul tasto as before*

Pno.  $\text{♩} = 126$   $\text{♩} = 106$  *mf* *P*

33 **B**  $\text{♩} = 132$  *mf* *pizz* *mf* *mf* *mf* *mf*

Cl. *mf*

Vc. *mf*

Pno. *mf* *mf* *mf* *mf* *mf* *mf*

Cl. *rit.* **C** *a tempo* *f*

Vc. *arco* *f*

Pno. *rit.* **C** *a tempo* *f* *f*

41

Cl. *come prima*

Vc. *come prima*

Pno. *come prima*

This system contains measures 41 through 44. The Clarinet part features a melodic line with triplets and a quintuplet. The Violin part has a similar melodic line with triplets. The Piano part consists of a complex accompaniment with triplets and a quintuplet in the right hand, and a bass line with chords and single notes in the left hand.

45

Cl.

Vc.

Pno.

This system contains measures 45 through 47. The Clarinet part continues with melodic lines featuring triplets and a quintuplet. The Violin part has a melodic line with triplets. The Piano part features a complex accompaniment with triplets and a quintuplet in the right hand, and a bass line with chords and single notes in the left hand.

48

Cl.

Vc.

Pno.

This system contains measures 48 through 50. The Clarinet part has a melodic line with triplets and a quintuplet. The Violin part has a melodic line with triplets. The Piano part features a complex accompaniment with triplets and a quintuplet in the right hand, and a bass line with chords and single notes in the left hand.



50 **D**  $\text{♩} = \text{c.}102 \text{ (sub.)}$  slight rit. a tempo

Cl. *mp*

Vc. *slightly sul pont.* *mp* *slight rit.* *a tempo* *normal* *slight rit.* *a tempo* *mp, clear, emotive*

**D**  $\text{♩} = \text{c.}102 \text{ (sub.)}$  slight rit. a tempo

Pno. *mp* *slight rit.* *a tempo* *slight rit.* *a tempo*

57

Cl. *p* *mp*

Vc. *pizz.* *3*

Pno. *mp*

64 **E** *relaxed a tempo relaxed a tempo*

Cl. *5* *3* *p*

Vc. *3*

**E** *p* *3*

Pno.

69

Cl. *mf*

Vc. *arco* *mf*

Pno. *mf*

**F** ♩ = 116 (sub.)

74

Cl. *f*

Vc. *f*

Pno. *f*

*8va*

78

Cl. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp*

83 **G**  $\text{♩} = 126$  subito

Cl. *mf, bright and forward-moving*

Vc. *mf, bright and forward-moving*

Pno. *mf, bright and forward-moving*

86 *mp, almost muted tone*

Cl. *mp, almost muted tone*

Vc. *mp, almost muted tone*

Pno. *mp, almost muted tone*

5 5 6

3

to the fore

8<sup>th</sup>...

91

Cl.

Vc.

Pno.

5 3 5 3 5

(8)

♩ = 126  
a tempo

94

Cl. *mf* *pizz.* *tr* *tr* *tr* *tr* *rit.* **H** *mp* *new color, new vibrance* *arco* *mf*

Vc. *mf* *mp* *new color, new vibrance* *mf*

Pno. *mf* *mp* *new color, new vibrance* *mf*

rit. **H** ♩ = 126  
a tempo

99

Cl. *molto* *mp* *mf* *molto*

Vc. *molto* *mp* *mf* *molto*

Pno. *molto* *mp* *mf* *molto*

♩ = 126  
a tempo

102

Cl. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

♩ = 126  
a tempo

Pno. *mp* *mp* *mf* *mp*

106

Cl. *mf* *molto*

Vc. *mf* *molto*

Pno. *mf* *molto*

*always mf* *8<sup>vb</sup>*

110

Cl. *ff* *f*

Vc. *ff* *f*

Pno. *ff*

114

Cl. *ff* *f*

Vc. *ff* *f*

Pno. *ff*

117

Cl. *f*

Vc. *f*

Pno. *f*

120

Cl. *ff* *p*

Vc. *ff* *p*

Pno. *ff* *p*

124

Cl. *mp* *p*

Vc. *mp* *p*

Pno. *mp* *p*

127

Cl.

Vc.

Pno.

pp

pp

pp

8

7

7

7

7

7

7

2.  
familial memories at a funeral

131  $\text{♩} = 60$   
*non vib.*  
*pp*  
*poco vib.*

Cl.

*non vib.*  
*pp*  
*poco vib.*

Vc.

$\text{♩} = 60$   
*pp*

Pno.

141  $\text{♩} = 126$   
**K**  
*mf* *brash*

Cl.

*mf* *brash*

Vc.

$\text{♩} = 126$   
**K**  
*mf* *brash*

Pno.

148 *normal vib.*  
*slight rit.*

Cl.

*normal vib.* *pizz* *arco* *pizz* *arco*  
*slight rit.*

Vc.

*8va* *8va*  
*slight rit.*

Pno.



**L** ♩ = 96

154 *non vib.*  
Cl. *pp*

*still pp but highly emotive*

*non vib.*  
Vc. *pp*

*pp an echo* *normal vib.*

**L** ♩ = 96

Pno. *pp*

162 *normal vib.*  
Cl. *pp*

*still pp*  
Vc. *pp*

Pno. *still pp*

8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

166  
Cl. *pp*

Vc. *pp*

Pno. *pp*

♩ = 86

M

172 *non vib.*  
*pp*  
*pp*  
*p*  
*pp*  
*p*  
*pp*  
*pp*  
*p*  
*softer than cl, clo*

♩ = 86

M

178 *slight rit.*  
*a tempo*  
*pp*  
*liling*  
*pp*  
*liling*  
*pp*  
*liling*  
*con sord.*

184  
*mp*  
*pp*  
*mf*  
*mp*  
*pp*  
*mf*  
*mp*  
*softer than cl, clo*  
*pp*  
*mf*

190 *non vib.*

Cl. *pp* *p* **N**

Vc. *pp* *p*

Pno. *pp* *p* **N**

8<sup>vb</sup>

198 rit. ♩ = 76

Cl. *pp*

Vc. *pp*

Pno. *pp* con sord. 8<sup>vb</sup>

204

Cl. *ppp*

Vc.

Pno. *pp* 8<sup>va</sup>

3.

black-and-white noir:  
hardboiled with a heart of gold

210  $\text{♩} = 86$

Cl. *mf* frenetic, frenzied

Vc. arco *mf* frenetic, frenzied

Pno.  $\text{♩} = 86$   
senza sord. *f* *mf* frenetic, frenzied

216

Cl.

Vc.

Pno.

221

Cl. *mf* sloppy accel. a tempo sloppy accel.

Vc. *mf* sloppy accel. a tempo sloppy accel.

Pno. *mf* 5 5 5 5 sloppy accel. a tempo sloppy accel.

O

226 a tempo

Cl. *sub. mp*

Vc. *pizz. sub. mp*

O

a tempo to the fore

Pno. *sub. mp*

232

Cl. *mp*

Vc. *arco*

Pno. *mp*

8<sup>va</sup>

238

Cl. *mp*

Vc. *pizz. mf mp*

Pno. *mf mp*

(8)


sloppy accel.


sloppy accel.

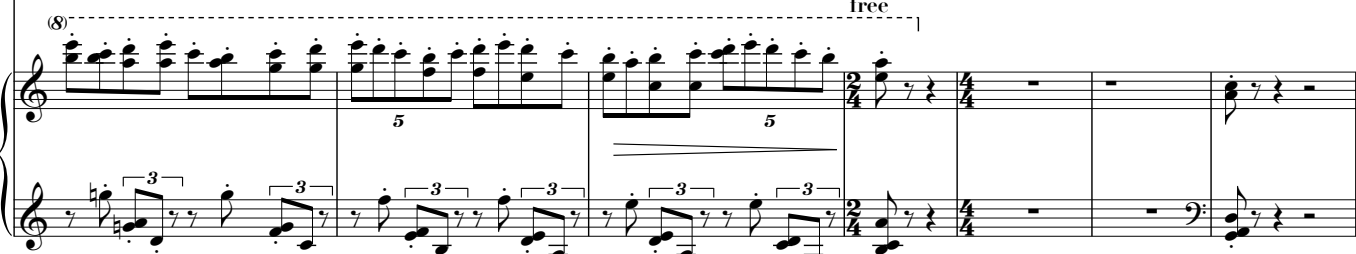


Suddenly Slower,  
free

266

Cl. 

Vc. 

Pno. 

Suddenly Slower,  
free

273

Cl. 

Vc. 

Pno. 

279

Cl. 

Vc. 

Pno. 

(eb) (d) (db)

285

Cl. *mp* *p* *rubato* *a tempo*

Vc. *mp* *p*

Pno. *mp* *p*

290 **S**  $\text{♩} = 76$

Cl. *mp* *p*

Vc. *mp* *p*

Pno. *mp* *p* *mp*

con sord.

295

Cl. *p* *mp* *p* *rit.*

Vc. *p* *mp* *p*

Pno. *mp* *p* *rit.*

con sord.



**T**

301 ♩ = 86

Cl. *mf come prima*

Vc. arco *mf come prima*

Pno. *come prima*  
*f*  
*mf*

307

Cl.

Vc.

Pno.

313

Cl. rit.

Vc. rit.

Pno. rit.

318  $\text{♩} = 76$  slight rit. a tempo slight rit. a tempo

Cl. *molto* *p*

Vc. *molto* *pizz.* *p*

Pno. *molto* *p* con sord. slight rit. a tempo slight rit. a tempo

324 slight rit.  $\text{♩} = 82$

Cl. *mf*

Vc. *arco* *mf*

Pno. slight rit. *mf* senza sord. (eb) (d) (db) (f)

329 rit. a tempo

Cl. *mf*

Vc. *mf*

Pno. *mf* rit. a tempo (eb) (d) (eb) (d)

334

Cl. *rubato* *a tempo*

Vc.

Pno. *rubato* *a tempo*

(d) (f)

339

Cl. *sloppy rubato*  $V \text{ } \downarrow = 92$  *mf*

Vc. *mf*

Pno. *sloppy rubato*  $V \text{ } \downarrow = 92$  *mf*

8<sup>va</sup>

344

Cl.

Vc.

Pno.

8<sup>va</sup>

348

Cl. *sub. p* **W**

Vc. *sub. p*

Pno. *sub. p* **W**

352

Cl. *mp* *mf*

Vc. *mp* *mf*

Pno. *mp* *8va*

356

Cl. *f* *mp* somewhat rubato

Vc. *f* *mp* somewhat rubato

Pno. *f* *mp* somewhat rubato

**a tempo**

360 *f* 5 5 6 3 3

361 *f* 5 5 5 3 3 3

362 *f* 6 6 3 3 3 3

363 *f* 3 3 3 3 3 3

364 *f* 3 3 3 3 3 3

365 *f* 3 3 3 3 3 3

**a tempo**

363 *sub. p* 3 3 3 3 3 3

364 *sub. p* 3 3 3 3 3 3

365 *sub. p* 3 3 3 3 3 3

366 *sub. p* 3 3 3 3 3 3

**a tempo**

367 *decresc. al sub. f* 3 3 3 3 5

368 *decresc. al sub. f* 3 3 3 3 3

369 *decresc. al sub. f* 5 5 3 3 3 3

370 *decresc. al sub. f* 3 3 3 3 3 3

370

Cl. *sub. f*

Vc. *sub. f*

Pno. *sub. f*

373

Cl.

Vc.

Pno.

# 4. regret is for the weak

**Freely;**

each bar need not be the same length (bars should be at min. 7' and max. 11')

*non vib., as coherent as possible blend with others*

377

Cl. *p-mp (until V)*

Vc. *p-mp (until V)*

**Freely;**

each bar need not be the same length (bars should be at min. 7' and max. 11')

Pno. *p-mp (until V)*  
pianist may cue each entrance

*p*

**Y**

382 ♩ = 66

slight rit.

a tempo

slight rit.

a tempo

Cl. *p*

Vc. *p*

**Y**

♩ = 66

slight rit.

a tempo

slight rit.

a tempo

Pno. *p*

*p*

388

Cl. *p*

Vc. *pizz.*

Pno. *p*

*p*

394

Cl. *mp* *f*

Vc. arco *mp* *f*

Pno. *mp* *f*

396

Cl.

Vc.

Pno.

399 **Z** ♩ = 66 (still)

Cl. *pp* *ff*

Vc. pizz. *pp* arco *ff* pizz.

Pno. *pp* *mp* *ff* (F#)



404  $\text{♩} = 96$   $\text{♩} = 66$

Cl. *mp* *pp* *ppp*

Vc. arco (normal) *mp* *pp* *pizz.* *ppp*

Pno. *mp* *pp* *ppp*

410  $\text{♩} = 96$   $\text{♩} = 66$

Cl. *ff* *mp* *pp*

Vc. arco *pizz.* *ff* *mp* *pp* *sul pont.* *ppp* *pp*

Pno. *mp* *mp* *pp*

416  $\text{♩} = 76$

Cl.  $\text{AA}$

Vc. modo ordinario *p* *n* *pp* *freely*

Pno.  $\text{AA}$   $\text{♩} = 76$  *simple, but emotive* *pp* *pp*

(d) (e) (e)

423

Cl. *n* *pp*

Vc.

Pno. *p* *muddier here* *slight rit.*

430

Cl. **BB** *pp* *p*

Vc. *p*

Pno. *a tempo* **BB** *clearer* *muddy* *clear* *p*

436

Cl. *rit.* *a tempo* *a tempo* *p, static, simple*

Vc. *rit.* *a tempo* *p, static, simple*

Pno. *p* *rit.* *a tempo* *p, static, simple*

442

Cl. 

Vc. *pizz.* *p, static, simple* 

Pno. 

447

Cl. 

Vc. 

Pno. 

451

Cl. *accel a  $\text{♩} = 86$*  

Vc. 

Pno. *pp cresc. to  $\text{♩} = 86$*  *accel a  $\text{♩} = 86$*  

456 **CC** ♩ = 86

Cl. *ff* *mf*

Vc. *ff* *mf*

Pno. *ff* *mf*

461 rit. a ♩ = 76 ♩ = 76

Cl. *p*

Vc. *mp* *pizz.*

Pno. *mp* *p*

468 **DD**

Cl.

Vc. *p* *pp*

Pno. *pp*

475

Cl.

Vc.

Pno.

rit.

(e)

479

Cl.

Vc.

Pno.

a tempo rit. a tempo free and slow

pp decresc.

(e)

# 5. the path of the curve

**Free, relaxed**

484 start w/o piano c. 13" c. 16" start w/ others c. 8" start w/ others c. 8" start w/o piano c. 13" //

Cl. *pp-p* play pitches randomly, changing rhythm and repetition insert silence occasionally, do not coordinate with the others

*mp* more serious, use short silences as punctuation

*p* suddenly calm

make a noticeable slowing of your figurations, you should end silently.

start w/o piano c. 13" c. 16" start w/ others c. 8" start w/ others c. 8" start w/o piano c. 20" //

Vc. *pp-p* play pitches randomly, changing rhythm and repetition insert silence occasionally, do not coordinate with the others

*mp* more serious, use short silences as punctuation

*p* suddenly calm

make a noticeable slowing of your figurations, you should end silently.

**Free, relaxed**

c. 13" c. 16" start w/ others c. 8" start w/ others c. 10" c. 20" //

Pno. *pp-p* play pitches randomly, changing rhythm and repetition insert silence occasionally, do not coordinate with the others

*p* con sord

*mp*

*p*

♩ = 76

490 **Freely again** c. 13" c. 8" //

Cl. *mp*

*pp-p*

start w/o piano c. 13" start w/ others c. 8"

Vc. arco *p*

*pp-p*

start w/o piano c. 13" start w/ others c. 8"

♩ = 76

**Freely again** c. 13" c. 8" //

Pno. *mp*

*pp-p*

start w/ others con sord

494 start w/ others c. 10" c. 20" //

Cl. *mp*

*p* suddenly calm

*molto*

make a noticeable slowing of your figurations here, you should end silently.

start w/ others c. 10" c. 20" //

Vc. *mp* more serious, use short silences as punctuation

*p* suddenly calm

*molto*

make a noticeable slowing of your figurations here, you should end silently.

c. 10" c. 20" //

Pno. *mp*

*p*

497  $\text{♩} = 76$

Cl. *p* *freely* //

Vc. arco *p*

Pno. *p* senza sord. *f*

502 **Freely again** *p, molto cresc* c. 20" start w/ others *p, calm* c. 24" make a noticeable slowing of your figurations here, you should end cleanly //

Vc. pizz. *p, molto cresc* c. 20" start w/ others *p, calm* c. 24" make a noticeable slowing of your figurations here, you should end cleanly //

Pno. **Freely again** c. 5" *p, molto cresc* c. 10" *p, calm* c. 14" //

505 **EE** Suddenly Agitated  $\text{♩} = 144$  *p* rit.

Vc. arco *p*

Pno. **EE** Suddenly Agitated  $\text{♩} = 144$  *p* rit.

♩ = 132

510

Cl. *f*

Vc. *f*

Pno. *f*

512

Cl. *ff*

Vc. *ff*

Pno. *ff*

**FF** accel a ♩ = 152

be sure to hold the note longer than the others

♩ = 152

as stacc. as the others, blend in

514

Cl. *sub. mp*

Vc. *sub. mp*

Pno. *sub. mp*

*becoming more playful*



524

Cl. *mp* simple, but emotionally charged

Vc. arco *mp* simple, but emotionally charged

Pno. *mp* simple, but emotionally charged

532

Cl. *p*, pleading

Vc. pizz. *p*

Pno. *p*, pleading

541

Cl. *mp* GG

Vc. arco *mp* GG

Pno. GG

549

Cl. *p* *slight rit.*

Vc. *p*

Pno. *p* *slight rit.*

HH Slightly Slower ♩ = 126

559

Cl. *sub. mf*

Vc. *sub. mf*

Pno. *sub. mf*

564

Cl. *mf*

Vc. *mf*

Pno. *mp* *mf* *8va*

568

Cl. *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff*

571

Cl.

Vc.

Pno.

573

Cl.

Vc.

Pno.

575

Cl. *6* *3* long

Vc. *6* *3* long

Pno. *6* *3* long

II Freely again c. 13"

577

Cl. *pp-p* *mp* *p* //

Vc. *pp-p* *mp* *p* //

Pno. *pp-p* *mp* *p* //

*start w/o others* c. 8" *start w/o others* c. 10" *start w/o piano* c. 20"

*pizz.* c. 13" *con sord* *stopped* *more serious, use short silences as punctuation* *molto* *suddenly calm* *make a noticeable slowing of your figurations here, you should end silently.*

Suddenly Agitated ♩ = 144

582

Cl. *mp* *5* *3*

Vc. *arco* *p* *3* *5* *3*

Pno. *p*

Suddenly Agitated ♩ = 144

586

Cl. *mp*

Vc. *p*

Pno. *p*

rit.

592

Cl. **JJ** ♩ = 76

Vc. arco *p*

Pno. *p*

**JJ** ♩ = 76

600

Cl. long

Vc. long

Pno. long

609

Cl. *pp* **KK**

Vc. pizz *p*

Pno. *pp* **KK**

*express freely til the end:  
time, dynamics,  
phrasing, pedaling*

616

Cl.

Vc.

Pno. *8va* *you are free* *8vb*