

**UCLA**  
**Contemporary Music Score Collection**

**Title**

(I/Con)solation

**Permalink**

<https://escholarship.org/uc/item/4sx662xd>

**Author**

Clarke, Aaron

**Publication Date**

2020

# (I/Con)solation

a work for the Horszowski Trio by Aaron Clarke

## Note on the piece:

The title (*I/Con*)solation has both a musical and extramusical connotation. At times throughout the piece, the right hand of the piano is paired with the violin, while the left hand of the piano is paired with the cello, as something of a subversion of what *can* be a common grouping, strings vs. piano. Alternatively, there are moments where the trio comes together. It was only after discussion with my composition teacher John Morrison that we discovered the moments of maximum togetherness were also the most energetic and climactic. As our current predicament unfolds – that of public life lived in isolation – one might notice that the moments of maximum energy lie in the fleeting minutes we are able to spend in the consoling company of others.

## General notes on the score:

### Accidentals

Accidentals remain in effect *only* for the measure in which they appear, and *are* octave-specific. In the absence of an accidental, the pitch should be assumed to be natural.

## Notes for violin and cello:

### Glissandi



Unless otherwise indicated, straight lines connecting two notes are glissandi, occurring over the entire duration of the initial note.

Please do not hesitate to contact the composer with any questions regarding notation, intention, performance, mood, attitude, or any other aspect of the composition.

aaronhclarke@gmail.com

©2020

# (I/con)solation

4/4/20

Aaron Clarke

Heavy  $\text{♩} = 150$

**Violin**  
*pp agitato*  
Gliss.

**Cello**  
*f agitato*

**Piano**  
*f agitato*

**Vln.**  
5  
Gliss.  
Glissando

**Vc.**  
3  
3  
5

**Pno.**  
5  
3  
3  
5

Vln. *f*

Vc.

Pno.

10

3

3

Vln. *mf* *mp* *p* *Glissando*

Vc.

Pno. *mp*

15

19

mp

20

Vln. *ord.* *mp* *3* *3* *8va*

Vc. *f* *Gliss.* *pp* *Gliss.* *8va*

Pno. *f* *mp* *3* *3* *8va*

25

Vln. *p* *f* *3* *8va*

Vc. *Gliss.* *Gliss.* *f* *8va*

Pno. *p* *f* *3* *8va*

Vln. *mf*

Vc. *fp*

Pno. *f* *mf*

Vln. *f*

Vc. *f*

Pno. *f*

38

Vln.

Vc.

Pno.

43

Vln.

Vc.

Pno.

*p* *f* *mp* *pizz.*

*p* *f* *mp* *pizz.*

Half time ♩=75

*p* *solemn*



Vln. *arco*  
*p* *solemn*

Vc. *arco*  
*p* *solemn*

Pno.

47

Lead. \*

Vln. *Glissando*  
sul tasto senza vib  
*pp*

Vc. *Glissando*  
sul tasto senza vib  
*pp*

Pno.

50

Lead. \* *mp*

54

Vln.

Vc.

Pno.

*mp* *norm.* *f* *mf* *mp*

*mp* gently but persistent

*mf*

57

Vln.

Vc.

Pno.

*fp* *norm.* *p*

60

Vln.

Vc.

Pno.

63

Vln.

Vc.

Pno.

*mf*

*ff*

*mp*

*f*

*mf*

Vln. *mf* *f*

Vc. *f*

Pno. *f*

Vln. *p*

Vc. *p*

a tempo ♩=150

Pno. *mp*

71

Vln.

Vc.

Pno.

*mf*

*f*

*mf*

*ppp*

*p*

*f*

*con brio*

Detailed description: This system covers measures 71 to 75. The Violin (Vln.) and Viola (Vc.) parts are in a 2/4 time signature. In measure 71, both parts play a half note chord (Bb2, D3). In measure 72, they play a half note chord (Bb2, E3). In measure 73, they play a half note chord (Bb2, F3). In measure 74, they play a half note chord (Bb2, G3). In measure 75, they play a half note chord (Bb2, A3). The Piano (Pno.) part has a left hand with chords in measures 71-73 (Bb2, D3, F3) and a right hand with a rhythmic pattern of eighth notes in measures 74-75. Dynamics are *mf* for measures 71-73, *f* for measure 74, and *mf* for measure 75. The Piano part has dynamics *ppp* for measures 71-73, *p* for measure 74, and *f* for measure 75. A *con brio* marking is placed below the right hand in measures 74-75.

76

Vln.

Vc.

Pno.

3

3

5

5

Detailed description: This system covers measures 76 to 80. The Violin (Vln.) and Viola (Vc.) parts play long notes: Vln. has Bb2, D3, F3, G3, A3; Vc. has Bb2, D3, F3, G3, A3. The Piano (Pno.) part has a left hand with a rhythmic pattern of eighth notes and a right hand with a rhythmic pattern of eighth notes. In measure 76, the right hand has a triplet of eighth notes (Bb2, D3, E3). In measure 77, the right hand has a triplet of eighth notes (Bb2, D3, E3). In measure 78, the right hand has a triplet of eighth notes (Bb2, D3, E3). In measure 79, the right hand has a quintuplet of eighth notes (Bb2, D3, E3, F3, G3). In measure 80, the right hand has a quintuplet of eighth notes (Bb2, D3, E3, F3, G3). The Piano part has dynamics *ppp* for measures 76-78, *p* for measure 79, and *f* for measure 80.

80

Vln. *f con brio*

Vc. *f con brio*

Pno.

84

Vln. *p* ————— *f*

Vc.

Pno.

88

Vln.

Vc.

Pno.

*mf*

*mf*

*mp*

*mf*

*mp*

93

Vln.

Vc.

Pno.

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*p*

*f*

*mf*

*p*

*f*

97 *mp* *mf*

Vln.

Vc.

Pno.

101 *mp* *mf* *f*

Vln.

Vc.

Pno.

3 2+2+3 2+3+2



Vln. *f* *agitato*

Vc. *ff* *agitato*

Pno. *ff* *agitato*

105

106

107

108

Vln. *ppp* *ff*

Vc. *ppp* *ff*

Pno. *ppp* *ff*

109

110

111

112