

DAVID HORNE

REFLECTING INSTRUMENTS
for Piano Trio

2019

Commissioned by the Court of the University of Glasgow, in 2019, under the terms of the McEwen Bequest

Performance Notes:

Reflecting Instruments lasts approximately 15 minutes

Tempo is constant throughout, though natural fluctuations are expected and not discouraged. In order to maintain energy of faster passages a minimum tempo of ♩=112 is recommended.

Natural harmonics (except for octaves) are normally indicated by showing the relevant open string as a bracketed note below, this does not imply an artificial harmonic. 5th partial harmonics are notated either as a major third or major sixth above the open string. Depending on practicality the performer may choose whichever speaks best, except in the case of tremolos between both nodes (e.g. bar 81, cello).

Three-bar tremolos are always fast and unmeasured. One-bar tremolos on quavers (e.g opening of work) are always measured.

Piano pedalling will vary depending on instrument, although the indication to sustain notes over particular passages should be observed. The diagonal dotted line at the end of a pedal line indicates a gradual lifting of the pedal so that sonorities dissipate.

REFLECTING INSTRUMENTS

David Horne (2019)

Energetic ♩=c.112-120

The musical score is divided into three systems. The first system (measures 1-5) features Violin and Violoncello with *ff* *furiously* and triplets, and Piano with *pp* and *ppp*. The second system (measures 6-10) features Violin with *ff* *sempre* and *arco*, Viola with *pp* and *pizz*, and Piano with *pp* and *mf*. The third system (measures 11-15) features Violin and Viola with *ff* and quintuplets, and Piano with *pp* and *f*. Pedal markings are present at the bottom of the first and third systems.

Violin

Violoncello

Piano

Red.

6

Vln

Vc

Pno

no pedal

11

Vln

Vc

Pno

Red.

14

Vln *pp non cresc*

Vc *pp non cresc*

Pno *fz* *p non cresc*

Ped. poco ped

17

Vln *pp* 3 5 *p*

Vc *pp* 3 5 *p*

Pno 3 5 5

Ped.

20 **A** pizz arco

Vln *ff* *pp* *pp*

Vc *ff* *ff* *pp non cresc* *ff*

Pno *p* 3 5 *p*

24

Vln *ppp* > *ff sub* arco *pp* *mf* *pp* sul pont ----- sul tasto -----

Vc *ff sub* *fz* *fz* *ffz* *ffz* *f*

Pno *pp* *p* *p sempre*

Ped. *mp*

29

Vln *f* arco *p* *ffz* **B**

Vc *fz* *f* *pp*

Pno *p* *pp*

Ped.

32

Vln *pp non cresc* *p sempre*

Vc *molto* *ffz* *pp*

Pno *p* *fz secco* *p* *f* *p*

35

Vln

Vc

Pno

mp

mf

p non cresc

p

Ped.

38

Vln

Vc

Pno

pp sempre

pp non cresc

pp non cresc

pp

Ped.

42

Vln

Vc

Pno

pizz

mf

f

p

mp

p

mf

pp

mp

p

pp

poco ped

C

45

arco 3 3 3

p

pizz *mf*

mp

p arco 3 3 3

p

Pno

5 6 *mp*

5 5 5 5

p non cresc

47

f *mp*

p non cresc

3 3 3

p *mf*

3

Pno

6

p 6 *mf*

p 5 5

3/4

49

3

mp

fz

f

p 3 3

Pno

mp 6 6

f 5 5

3/4 4/4

51

Vln *ff furioso* 3 3 3 3

Vc *f* 3 3 *p* *ff furioso* 3 3 3 3 *ff furioso*

Pno *p* 5 5 *mf* 5 *mf non legato* 6 6 *ff* 6 6

53

Vln 3 3 3 3 3 3 3 3 3 3 3 3

Vc 3 3 3 3 3 3 3 3 3 3 3 3

Pno *f* 5 6 6 *p* *pp* 5 6 *Ped.* *Ped.*

56 **D**

Vln pizz *ff* arco 3 *ff furioso*

Vc pizz *ff* arco 3 *ff furioso*

Pno 6 5 *pp* 5 *pp* 5 *Ped.*

59

Vln pizz *ff* 3 arco *pp non cresc*

Vc pizz *ff* (harmonic) arco *pp non cresc*

Pno *pp sempre* *ff non legato*

62

Vln *pp* 3 3 3

Vc *pp* 3 3 3

Pno *ff* 3 6 3

Ped.

64

Vln *pp sempre* 3 3 3

Vc *p* 3

Pno *pp* 5 5 5 5 5 6

75

Vln *f* *pp* *mf*

Vc *f* *pp* *p* *fp*

Pno *p* *mf* *ff*

5 3 5 3 5

Red.

77

Vln *ff* *mp* *p*

Vc *f* *ff* *p* *pp*

Pno *f* *mp* *mp* *pp*

3 6 3 3 6 3 3 3 3 3

Red.

80

Vln *p espr* *mp dolce* *mf*

Vc *f* *f* *pp* *mp*

Pno *pp sempre* *pp* *pp*

pizz 3 arco sul D 3 5

Red.

83

Vln *pp* *mp* *pp* *pizz* *p* *mp*

Vc *pp* *p* *mp*

Pno *pp* *p* *ppp*

G

87

Vln *mf* *playful* *pizz*

Vc *mf* *fz* *fz*

Pno *mp* *pp*

90

Vln *f* *fz* *ff*

Vc *f* *mf* *f* *fz* *f* *fz*

Pno *pp* *p* *pp*

93 arco
p dolce
pp
pp
pp
pp < p > pp

Vln

Vc

Pno

5
pp sempre
5

Ped.

98 (sul G)
pp
p
pp
pp < mf
(sul D)
pp < p

Vln

Vc

Pno

5
3
mp 6

H
103 pizz
mf
pizz III II III
f
approx rhythm
mf

Vln

Vc

Pno

6
p
pp 5
5
6
pp sempre

Ped.

117

Vln *ff* *arco* *ppp poss* *ppp sempre*

Vc *pp* *arco* *ppp sempre*

Pno *pp* *p* *ppp* *pp non cresc*

^ (ped sempre, ad lib)

122

Vln

Vc

Pno *p elegantly*

125

Vln *pp sempre*

Vc *pp sempre* sul D

Pno *pp delicate* *pp sempre*

Ped.

161 non vib
Vln *ppp non cresc*
Vc *p molto cresc*
Pno *pp* *mf* *p*

Ped. lift ped (as before)

165 **M**
Vln *ppp poss* *ppp*
Vc *ffz* *p* *ffz* *ppp*
Pno *ffz* *mf* *ffz*

Ped. sim

172
Vln *ppp* *ffz* *ppp non cresc*
Vc *ffz* *ff* *p* *ffz*
Pno *p* *pp* *mf* *fz*

Ped. lift ped

178 *sul G*

Vln *pp* \leftarrow *mp* *pp*

Vc *pp* \leftarrow *mf* *p* \leftarrow *ffz* *pp*

Pno *pp* *ffz* 6 3

Ped. *mf* lift ped

8.....1

184 **N**

Vln *ppp non cresc*

Vc *ppp non cresc*

Pno *ff* *ffz* *ff* *mf*

Ped. *mf*

192 **O**

Vln *mp sempre*

Vc

Pno *p non cresc, espr playfully*

197

Vln

Vc

Pno

202

IV III P

Vln

Vc

Pno

p sempre

p sempre

mp

206

Vln

Vc

Pno

ffz

pizz

pp non cresc

ffz sub

211

arco 30

Vln *p* *p sempre*

Vc *p* *p sempre* *non cresc*

Pno *p* *mf > p* *p sempre*

216

Vln *p* *non cresc*

Vc *p* *non cresc*

Pno *p* *non cresc*

220

Q

Vln *ff sub* *ff sempre* *p* *mf*

Vc *pp* *mf* *p* *mf*

Pno *p sempre* *Red.*

224

Vln *ffz*

Vc *p* *f* *p non cresc*

Pno *p sempre*

228

Vln *ffz* *ffz* *p* *fz* *p* *fz*

Vc *mf* *p* *ffz* *p* *fz* *p*

Pno *p non cresc*

R

8... Ped.

232

Vln *ffz* *ffz* *ffz* *ffz*

Vc *fz* *p* *mf* *pp non cresc* *ffz* *p*

Pno *mf sub* *p*

no vib sul pont

235

Vln *mp* *ffz* *f* *pizz*

Vc *fz* *mp* *p* *fz* *pp non cresc*

Pno *mf* *p*

Ped.

238

Vln *ffz* *ffz*

Vc *pp*

Pno *p non cresc*

Ped.

241 [S]

Vln *arco* *p non cresc*

Vc *p non cresc*

Pno *ff furious*

Ped.

243

Vln

Vc

Pno

ff

f

fz

5

5

6

6

p

mf

Detailed description: This system covers measures 243 and 244. The Violin part (Vln) starts with a sixteenth-note figure in measure 243, followed by a whole note in measure 244. The Violoncello part (Vc) has a whole note in measure 243 and a sixteenth-note figure in measure 244. The Piano part (Pno) features a continuous sixteenth-note accompaniment in the right hand, with octaves in the left hand. Dynamics include fortissimo (ff), forte (f), fortissimo with accent (fz), piano (p), and mezzo-forte (mf). Fingerings of 5 and 6 are indicated for the strings.

245

Vln

Vc

Pno

mf

ffz

ffz

pp

pp non cresc

ff

6

6

Ped.

Detailed description: This system covers measures 245, 246, and 247. The Violin part (Vln) has a half note in measure 245, a whole note in measure 246, and a whole note in measure 247. The Violoncello part (Vc) has a half note in measure 245, a whole note in measure 246, and a whole note in measure 247. The Piano part (Pno) continues with sixteenth-note accompaniment. Dynamics include mezzo-forte (mf), fortissimo with accent (ffz), piano (pp), and fortissimo (ff). A 'Ped.' (pedal) marking is present under the piano accompaniment. Fingerings of 5 and 6 are indicated.

248

Vln

Vc

Pno

ppp poss

ppp poss

ff sempre

8

Detailed description: This system covers measures 248, 249, and 250. The Violin part (Vln) has a whole note in measure 248, a whole note in measure 249, and a whole note in measure 250. The Violoncello part (Vc) has a whole note in measure 248, a whole note in measure 249, and a whole note in measure 250. The Piano part (Pno) continues with sixteenth-note accompaniment. Dynamics include pianissimo (ppp) and fortissimo (ff). A 'ff sempre' marking is present. A '8' marking is at the bottom of the page.

T

252

Vln

Vc

Pno

ffz

p

ff

p

8. Ped.

259

Vln

Vc

Pno

ffz

pp

mp

ppp

mp

con sord

8.

263

Vln

Vc

Pno

ppp poss

ppp poss

p

ff

con sord

8.

268 no vib

Vln *ppp sempre*

Vc

Pno *mp* *ff* *mp*

3 5 8

272 U

Vln *ppp* (n)

Vc *ppp*

Pno *mp sempre* *ff* *mp*

3 8

277

Vln

Vc

Pno *p* *ff* *pp*

3 8

281

Vln

Vc

Pno

f *f* *mf* *fz*

3 *5* *3* *5*

Ped. *3* *8*

287

V

Vln

Vc

Pno

p sempre *p sempre* *pp* *pp*

mf *mf* *f*

3 *3* *3* *6* *3*

291

Vln

Vc

Pno

ppp poss *ppp*

ff *pp* *ff*

5 *8* *8* *8*

Ped. *8* *ff* *8* *Ped.*

298 W

Vln

Vc

Pno

ppp

ppp

ff 3

f 3

8

5

302

Vln

Vc

Pno

f 5

Ped.

306 X

Vln

Vc

Pno

remove mute

pizz

arco

mp

pp

fpp

remove mute +

mp

fz secco

arco

p

fpp

8

3

5

310

Vln

Vc

Pno

f *p* *f* *ff*

3 3

5

8.....|

Detailed description: This system covers measures 310 to 312. The Violin (Vln) part starts with a long note in measure 310, followed by a triplet in measure 311 and another triplet in measure 312. Dynamics range from *f* to *ff*. The Violoncello (Vc) part mirrors the Vln with similar dynamics and triplet figures. The Piano (Pno) part features a five-note chord in measure 310, followed by a five-note scale in measure 311 and another five-note scale in measure 312. A fermata is placed over the first measure of the Pno part.

313

Vln

Vc

Pno

f *ffz* *ppp*

3 6

pizz 3

arco

f *fz* *p non cresc* *pp* *mf*

5 5

8.....|

Detailed description: This system covers measures 313 to 315. The Violin (Vln) part includes a triplet in measure 313, a pizzicato triplet in measure 314, and an arco section in measure 315. Dynamics include *f*, *ffz*, and *ppp*. The Violoncello (Vc) part has a five-note scale in measure 313, a long note in measure 314, and a five-note scale in measure 315. Dynamics range from *f* to *mf*. The Piano (Pno) part features a five-note scale in measure 313, a five-note scale in measure 314, and a five-note scale in measure 315. Dynamics range from *f* to *mp*. A fermata is placed over the first measure of the Pno part.

317

Vln

Vc

Pno

ffz *pp* *f fz*

pp non cresc *p*

5

5

5

8.....|

Detailed description: This system covers measures 317 to 319. The Violin (Vln) part has a long note in measure 317, followed by a long note in measure 318 and a five-note scale in measure 319. Dynamics range from *ffz* to *f fz*. The Violoncello (Vc) part has a long note in measure 317, followed by a long note in measure 318 and a five-note scale in measure 319. Dynamics range from *pp non cresc* to *p*. The Piano (Pno) part features a five-note scale in measure 317, a five-note scale in measure 318, and a five-note scale in measure 319. Dynamics range from *ff* to *pp*. A fermata is placed over the first measure of the Pno part.

Y

320

Vln

Vc

Pno

pp non cresc

pp non cresc

pp non cresc

pp

p *mf*

Ped.

323

Vln

Vc

Pno

smooth gliss

pp

ppp

pp

ppp

smooth gliss

smooth gliss

6

5

5

Ped.

325

Vln

Vc

Pno

ppp

ppp

smooth gliss

smooth gliss

sul D

sul C

ppp sempre

5

ppp

6

5

5

pp

Ped.

328

Vln

Vc

Pno

pp

PPP

Red.

nat harm gliss

330

Vln

Vc

Pno

pp

P

pp

Red.

pizz 3

arco

333

Vln

Vc

Pno

ppp

ppp

ppp

Red.

arco 5

pizz 3

336

Vln *p*

Vc *mp* (don't re-pizz) *sim*

Pno *pp* *ppp* *ppp* 5

Red.

340

Vln *ppp* *poss sempre* *pp*

Vc *ppp* *poss sempre* *pp*

Pno *ffz* *sempre* *ff* *secco* 5

AA arco

344

Vln

Vc

Pno *ff* *sempre* 5

346

Vln

Vc

Pno

349

Vln

Vc

Pno

BB

ff > *pp*

ff *molto espr*

ff > *pp*

ff *molto espr*

p

pp

p *sempre*

Ped. _____

8.....|

355

Vln

Vc

Pno

ff *sempre*

ff *espr*

ff *sempre*

ff *espr*

pp *sempre*

363

Vln *ff espr* *p* *p* *ff*

Vc *ff espr* *p* *p* *ff* *ppp*

Pno *pp sempre* *mf sub* *fz* *p*

372

CC

Vln *ppp poss* *pizz* *arco* *pp non cresc*

Vc *mp* *ppp* *pp*

Pno *p* *ppp* *Red.* *sim* *Red.*

377

Vln *ppp poss* *ppp* *pp sempre*

Vc *ppp* *p sempre*

Pno *mp*

Red.

381

Vln

Vc

Pno

p

384

DD

Vln

Vc

Pno

ppp sempre

Ped.

386

Vln

Vc

Pno

pizz

f sub

f

389 arco

Vln *fp* *fp* *fp* *fp*

Vc *pp* *sempre* 3 5 5 5

Pno *ppp* 5 5 *non cresc* 5 5

Ped.

391

Vln *fp* *fp* *mp* *f* *p* *f*

Vc *fp* *fp* *fp* *fp* 5 6 5

Pno 5 5 *fz sub* 5

394 EE

Vln *f*

Vc *f*

Pno *mf* 3 5 5 5 *ppp* 5

397

Vln *p* — *ff* *p* — *ff* *p* — *ff*

Vc *p* — *ff* *p* — *ff* *p* — *ff*

Pno *ff sub* *ppp* *pp* *ff*

400

Vln *pp non cresc* *p* — *ff* *pp non cresc*

Vc *pp non cresc* *p* — *ff* *pp non cresc*

Pno *ff* *ff*

404

Vln *pp* — *mp* — *pp* *p* **FF**

Vc *pp* — *ff* *p* — *ff* *pp sempre, flautando*

Pno *ff* *ff*

409

Vln *pp* *pp sempre, flautando*

Vc

Pno *ppp* *non cresc*

5

Red.

411

Vln

Vc *pp sempre*

Pno *ppp sempre*

5

413

Vln

Vc

Pno *ff sub*

7

GG

Red.

416

Vln

Vc

Pno

p *f*

p *f*

ped.

418

Vln

Vc

Pno

pp *mp* *f*

420

Vln

Vc

Pno

HH

ff furious, as at opening of work

ff furious, as at opening of work

p sub

422

Vln

Vc

Pno

ppp

molto

p

ff

Ped. 8

426

Vln

Vc

Pno

ff

ff

p *f* *ff*

ff blistering

mf

6

5

428

Vln

Vc

Pno

ff

ff

p *f*

pp

7

5

Ped. 8

II

430

Vln *mf* *ff* intense, espr

Vc *p* *ff* *p non cresc*

Pno *fz* *mf* (less than violin) *ppp* murmuring

Red.

434

Vln *ff* *fff*

Vc *p* *fz* *pp* *pp*

Pno *ppp* *ppp5*

Red.

438

Vln *ff* (as before)

Vc *non cresc* *pp* sempre *p* *ff*

Pno *mf* *ppp* 8.....

443

Vln

Vc

Pno

f *ff* *f* *ff* *f* *ff*

f *ff* *p* *f*

8.-----

Ped.-----

446

Vln

Vc

Pno

f *ff* *ff*

8.-----

448

Vln

Vc

Pno

fff poss *fff poss* *fff*