

Diptych

for B♭ trumpet, violin, and cello

Liam Elliot

Diptych (2016)

For B♭ trumpet, violin, and cello

Diptych is in two equal parts that share a proportional rhythmic and gestural structure. The score is roughly proportional, but gives the musicians a high degree of freedom to decide on exact rhythm and shaping.

Interpreting the Score

The piece is made up of a series of gestures divided by bar lines.

Within each gesture play *legato* and mostly without pauses between pitches.

All pause briefly between each cell.

Play very softly throughout.

The proportional relationships between each part should be roughly maintained. For example, two pitches that occur vertically aligned with each other should begin at almost the same time.

Each gesture lasts from 3 to 10 seconds. The tempo is slow throughout.


Part I:

The trumpet player leads the interpretation, and decides independently on the shaping of each gesture. The string players should follow the trumpet player proportionately rather than each other while creating an independent interpretation. All players should maintain a full, rich tone while remaining quiet. The trumpet should be noticeably louder than the strings.

Part II:

The strings lead the proportional interpretation while staying together rhythmically. It may be helpful to designate one player as a leader. The trumpet should follow the strings proportionately while creating an independent line. All players remain balanced dynamically throughout, playing softly with a thinner, straight tone.

Note Values:

 Short

 Medium

 Long

Notes of a given value are not necessarily the same length – values give only an approximate length.

Trumpet

Crossed out note heads indicate to blow through the trumpet without pitch.

Strings

All pitches are natural harmonics or open strings.

Harmonics are indicated by string numbers.

String numbers apply only to the note below unless extended by a bracket.

Crossed out note heads should be played unpitched by muting the strings with the left hand.

Staging

The trumpet player should be in the centre with the strings on either side.

Diptych

I

Score in C

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First system of musical notation for Diptych I, measures 1-3.

Instrument parts: Vln. (Violin), Tpt. (Trumpet), Vc. (Violoncello).

Measure 1: Vln. *pp* (pianissimo). Tpt. *mp* (mezzo-piano). Vc. *pp* (pianissimo).

Measure 2: Vln. (rest). Tpt. (half note, G4). Vc. (half note, G2).

Measure 3: Vln. (half note, G4). Tpt. (half note, G4). Vc. (half note, G2).

Second system of musical notation for Diptych I, measures 4-5.

Measure 4: Vln. (half note, G4). Tpt. (half note, G4). Vc. (half note, G2).

Measure 5: Vln. (half note, G4). Tpt. (half note, G4). Vc. (half note, G2).

Third system of musical notation for Diptych I, measures 6-8.

Measure 6: Vln. (half note, G4). Tpt. (half note, G4). Vc. (half note, G2).

Measure 7: Vln. (half note, G4). Tpt. (half note, G4). Vc. (half note, G2).

Measure 8: Vln. (half note, G4). Tpt. (half note, G4). Vc. (half note, G2).

6

9

Vln.

Tpt.

Vc.

III IV

IV

11

Vln.

Tpt.

Vc.

IV III II

14

Vln.

Tpt.

Vc.

III III

IV

pizz. arco

lip gliss.

lv.

16

Vln.

Tpt.

Vc.

III IV

IV

19

Vln.

Tpt.

Vc.

IV II

sim.

pizz.

arco

l.v.

22

Vln.

Tpt.

Vc.

IV

24

Vln.

Tpt.

Vc.

con sord.

con sord.

con sord.

II

9

III

III IV

II III

Vln. *pp*

Tpt. *pp*

Vc. *pp*

I

II

II I

30

III IV

II III

IV III IV III

Vln.

Tpt.

Vc.

III II

II III II I

32

IV III

IV III

III II I

Vln.

Tpt.

Vc.

II

IV III IV

10

35

Vln.

Tpt.

Vc.

37

Vln.

Tpt.

Vc.

40

Vln.

Tpt.

Vc.

42

Vln.

Tpt.

Vc.

45

Vln.

Tpt.

Vc.

III I

IV

II

III

48

Vln.

Tpt.

Vc.

II

I

III II IV

I II

50

Vln.

Tpt.

Vc.

II

I

I