

Jessica Rudman

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# Three Pieces for the Anatolian Trio

*for Violin, Clarinet, and Piano*

2010  
ca. 9:00

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*for Violin, Clarinet, and Piano*

## Program Notes

*Three Pieces for the Anatolian Trio* was written for three Hartt School students/alums in 2010. Each piece is short, with a distinct identity: a fugue whose subject is an almost-twelve tone row, an elegy (based on a miniature composed almost two years prior to the other movements), and a perpetual motion finale using the chromatic row hinted at in the fugue. Though intended as a set, the movements can be performed individually.

The work was premiered by the Anatolian Trio in May 2010 in West Hartford, CT and subsequently performed on the group's 2010 tour of Turkey.

## Composer Contact Information

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Transposed Score

Jessica Rudman (b. 1982)

## I. Fugue

**Lively** ♩ = 100

Violin

Clarinet in Bb

Piano

7

9

Vln.

Cl.

Pno.

17

19

Vln.

Cl.

Pno.

24

Vln.

Cl.

Pno.

29

Vln.

Cl.

Pno.

33 35

Vln. *mf* *fff* *n* *fff* *n* *fff*

Cl. *mf*

Pno. *mf* *ff*

tr

8va

38 pizz.

Vln. *pp*

Cl. *pp*

Pno. *p*

(8)

(tr)

43 45

Vln. arco, sul tasto *p*

Cl. *p*

Pno. *p*

47

Vln.

Cl.

Pno.

*mp*

*p*

*mp*

*mp*

U.C. \_\_\_\_\_

51

Vln.

Cl.

Pno.

*n*

*p*

*n*

*ff*

*ppp*

*f*

tr

U.C. \_\_\_\_\_

57

58

Vln.

Cl.

Pno.

tr

tr

tr

tr

tr

tr

64 **65**

Vln.

Cl.

Pno.

*f*

*tr*

Detailed description: This system contains measures 64 and 65. The Violin part is silent. The Clarinet part begins in measure 64 with a trill on G4, followed by a melodic line. The Piano part has a complex texture with trills and moving lines in both hands. Dynamics include *f* and *tr*.

69 *ord.*

Vln.

Cl.

Pno.

*f* *ff* *p* *mf*

*tr*

*ff sub.* *mf*

*mp* *mf* *mp*

Detailed description: This system contains measures 69 through 73. The Violin part starts with an *ord.* (ordine) trill in measure 69, followed by a melodic line with dynamics *f*, *ff*, *p*, and *mf*. The Clarinet part has trills and a melodic line with dynamics *ff sub.* and *mf*. The Piano part features a steady bass line with chords and moving lines in the right hand, with dynamics *mp*, *mf*, and *mp*.

74 **75**

Vln.

Cl.

Pno.

*f*

*mp* *f*

Detailed description: This system contains measures 74 and 75. The Violin part plays a melodic line starting in measure 74 with dynamic *f*. The Clarinet part has a melodic line with dynamics *mp* and *f*. The Piano part continues with a steady bass line and chords in the right hand, with dynamic *f*.

79

Vln.

Cl.

Pno.

85 *rit.*

Vln.

Cl.

Pno.

*pp*

*pp*

**91** Suddenly Fast ♩ = 150

Vln.

Cl.

Pno.

*f*

*n* *f* *ff*

*f sub.*



96 (♩ = ♩)

Vln.

Cl.

Pno.

*ff*

*p*

*mf*

*p*

*mf*

101

Vln.

Cl.

Pno.

*fp*

*mf*

*p*

*f*

*f*

*p sub.*

*mf*

*f*

106

Vln.

Cl.

Pno.

*mf*

*mp*

*mf*

*f*

*ff*

120

Vln.

Cl.

Pno.

124

Vln. *mp* *pp* *mp* sul pont. ord. *tr*

Cl. *mp* *tr*

Pno. *p*

129

Vln. *tr* *mf*

Cl. *tr* *tr* *mf*

Pno. *tr* *mf*

132

134

Vln. *tr* *tr* *mp* *f* *tr* *tr*

Cl. *p* *f*

Pno. *f* *tr* *tr*

139

139

Vln. *ff* *f* *mf*

Cl. *ff* *f* *mf* *f*

Pno. *ff* *mf* *f*

143

Vln. *p* *mf* *mp*

Cl. *mp* *mf*

Pno. *mp* *mf*

147

Vln. *mf* *mp* *p*

Cl. *mp* *p*

Pno. *mp* *p*

152

Vln.

Cl.

Pno.

*pp*

*pp*

*pp*

molto sul. pont.

157

Vln.

Cl.

Pno.

*ppp*

*ppp*

Full of Barely Contained Emotion ♩ = 54

sul tasto

Vln. *p* *mp* *mf* *pp*  
 Cl. *p* *mp* *p* *pp*  
 Pno. *p* *mp* *p*

Vln. *ord.* *mp* *pp* *p*  
 Cl. *mp* *pp* *p*  
 Pno. *pp* *f* *mf* *mp* *p*

8 *ord.* *pp* *p*

*sul tasto* *ord.*

Vln. *pp* *p* *mp*  
 Cl. *mp*  
 Pno. *pp* *mp* *mp*

14 *pp* *p* *mp*

15 *pp* *mp* *mp*

20

*sul tasto*

*ord.*

Vln. *p* *pp*

Cl.

Pno. *p* *pp* *p*

25

*p molto legato e espressivo*

Vln.

Cl. *pp*

Pno. *pp*

30

*ord.*

Vln. *p* *mf* *f*

Cl. *mp* *f*

Pno. *f*

32

35

Vln. *ff* *f* *mp* *p* sul tasto

Cl. *ff* *f* *mf* *p*

Pno. *ff* *f* *mf*

(8).....

ATTACCA

### III. Perpetual Motion

Energetically ♩ = 220-240

ord.

Vln. *f*

Cl. *f*

Pno. *f*



5 6

Vln. *ff* *pp* sul pont.

Cl. *ff* *pp*

Pno. *ff* *pp*

10 ord.

Vln. *fp* *f*

Cl. *fp* *f*

Pno. *fp* *f* *tr*

15 17

Vln. *ff* *p* *mf* *ff* *pp* *fp* *ord.*

Cl. *ff* *p* *mf* *ff* *pp* *fp*

Pno. *ff* *p* *mf* *ff* *pp* *fp*

21

Vln. *ff* *p* *ff*

Cl. *ff* *p* *ff* *ffp*

Pno. *ff* *p* *ff sub.*

27

sul tasto

ord.

28

Vln. *p* *ff* *pp*

Cl. *ff* *n* *ff* *p*

Pno.

33

Vln. *ff*

Cl. *ff*

Pno. *f* *mf*

36

Vln.

Cl.

Pno.

*ff*

*mf*

*mp*

*p*

40

Vln.

Cl.

Pno.

split between the hands as needed

44

Vln.

Cl.

Pno.

48

sul pont.

Vln. *mp*  $\triangleleft$  *mf*

Cl. *p*  $\triangleleft$  *mf*

Pno. *mf* *p*

52

sul pont.

Vln. *p*  $\triangleleft$  *mf*

Cl. *mp*  $\triangleleft$  *mf*

Pno. *mf* *p*

56

sul pont.

59

Vln. *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *f* *ff*

Cl. *p*  $\triangleleft$  *mf* *mf*  $\triangleleft$  *f* *ff*

Pno. *mf* *p* *f* *ff*

60

sul tasto

Vln. *pp* *p*

Cl. *ff* *mp*

Pno. *f* *mf* *mp* *p*

65

ord.

Vln. *ff* *pp*

Cl. *ff* *mp*

Pno. *mp*

68

Vln. *ff* *mp* *mf*

Cl. *mf*

Pno.

72

Vln.

Cl.

Pno.

*mf*

*f*

*f*

8<sup>va</sup>

76

Vln.

Cl.

Pno.

*ff* *p* *fff*

*ff* *p* *fff*

*ff* *ad lib.* *fff*

8<sup>va</sup>