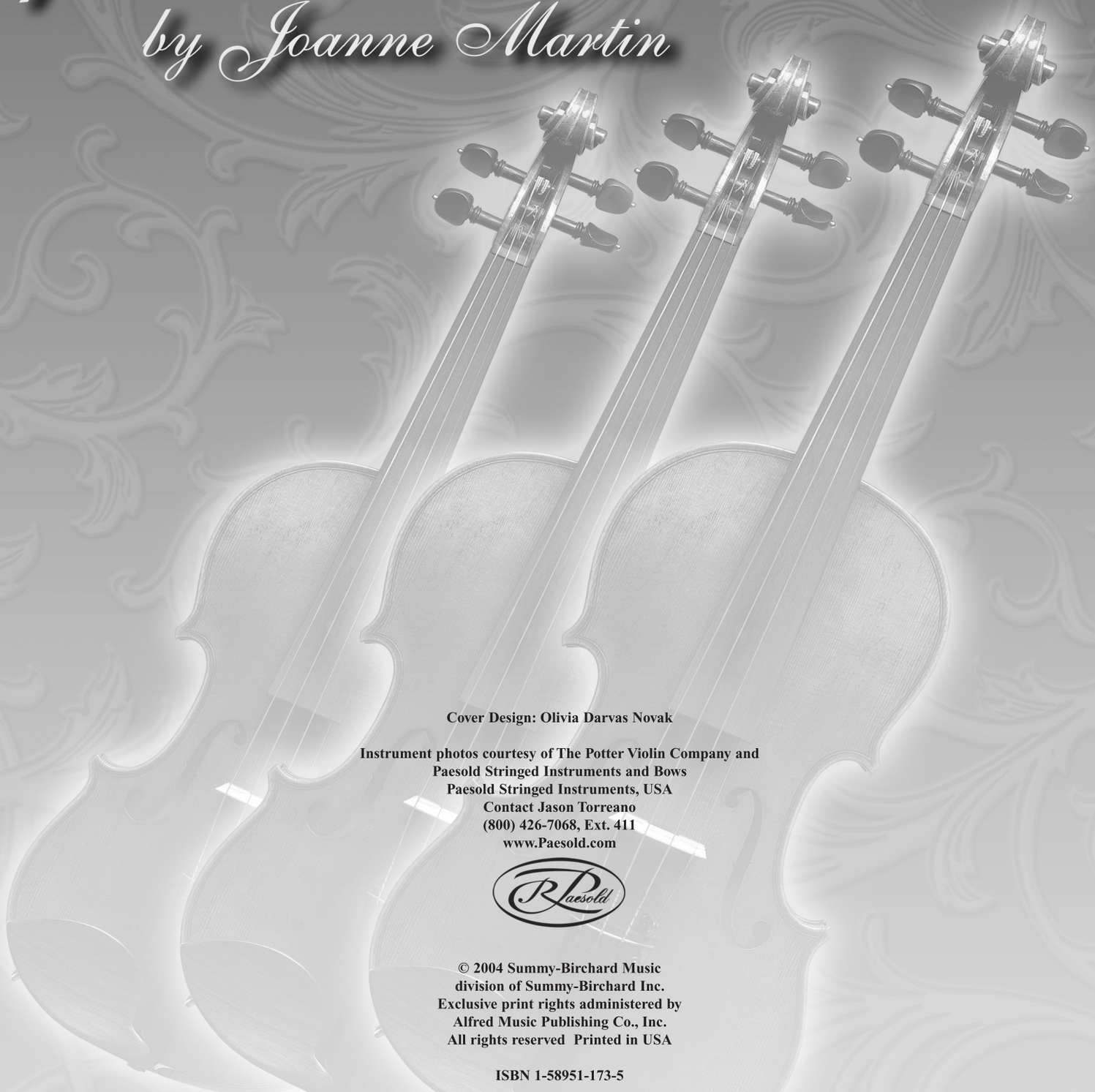
Trio Tapestry for Violin

by Joanne Martin



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INTRODUCTION

Trio Tapestry **is an original collection of multilevel pieces with flexible scoring that can be played by any combination of violin, viola, and cello. Each trio has two easy parts and one part for a teacher or advanced student. The optional piano accompaniments provide additional musical color to the ensemble.**

Initially I had planned to write a set of trios to introduce the alto clef in viola-for-violinists classes. These students need material that is easy to read on viola, but being experienced violinists they want to play pieces that are musically interesting. By the time the first three trios were written, two different colleagues had asked me for ensemble pieces that would accommodate multiple levels and instruments. The result is *Trio Tapestry,* which features mix-or-match scoring in a variety of styles, using modes and contemporary harmonies based on the resonances of the open strings.

In each trio, the two easy parts use a limited number of pitches, frequently open strings only. In most cases, these easy parts share the same rhythm and bowings as another voice. The advanced part contains more chromatic and rhythmic challenges.

The violin and viola parts are entirely in first position. In some of the cello trios, the advanced part involves shifting. In those parts, finger numbers indicate the first note in a new position, and fingerings in parentheses mean to remain in that position.

There are a few differences among the violin, viola, and cello versions, necessitated by the range and tone colors of the instruments. In some of the open string parts where the cello and viola parts play open C, the violin parts use either open G or C on the G string, depending on the harmonies. In order to keep the voicing clear, several of the cello trios have one part played at the same octave as the viola, and a few have *pizzicato* in places where the violin and viola would play *arco*.

My sincere thanks go to the many friends and colleagues who offered invaluable editing suggestions for this project, especially Michelle Bouchard, Karin Erhardt, Noëlle Henry-Fleury, Carolyn McCall, John Page, Carole Pollard, and Patricia Shand. I also thank the students in my own studio and those in the viola-for-violinists classes in Greenville, North Carolina, and Waterloo, Ontario, who provided much helpful feedback as well as many of the titles.

I wrote these trios during an idyllic sabbatical year in the south of France. I am grateful to my daughter Shauna for her cheerful optimism as I worked on them. *Trio Tapestry* is dedicated to my husband Peter in appreciation of his continual encouragement and unconditional support.

Enjoy!

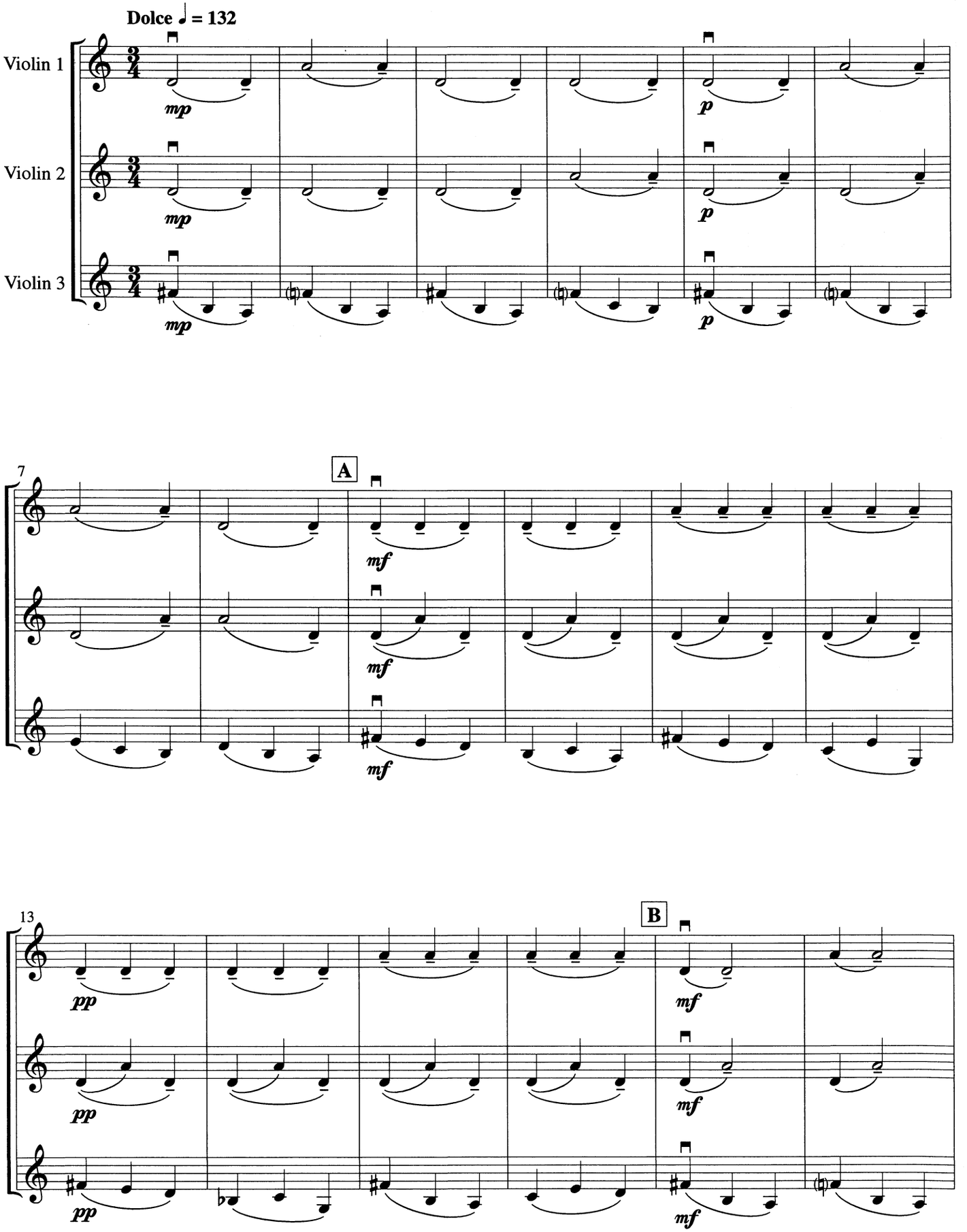
Joanne Martin

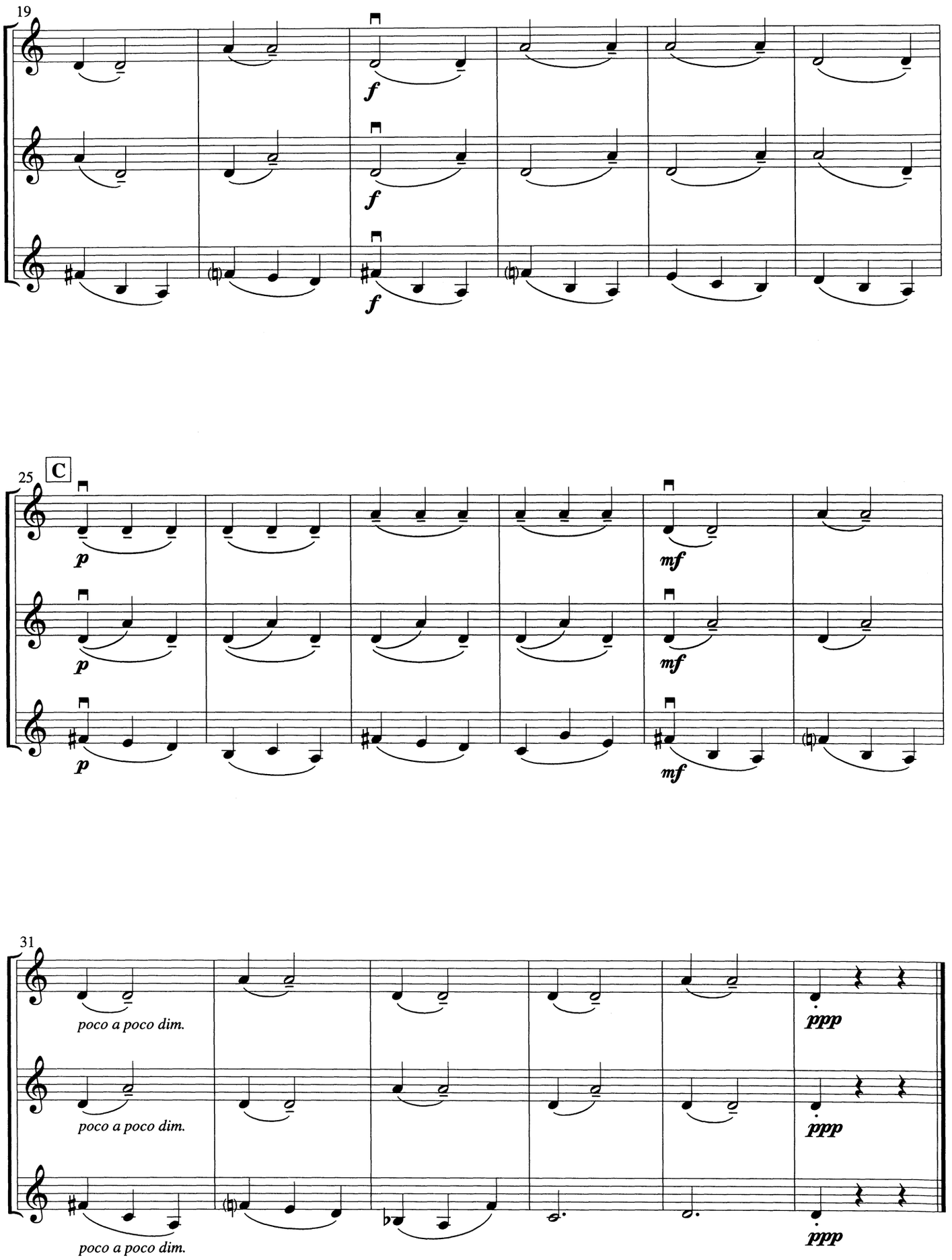
Contents

Rocking Chair 4
Robot Rodeo 6
Pizzicato 8
Teasing 10
Orientale 12
Valse Parisienne 14
Greenville Blues 16
Autumn Waltz 18
Three-Legged March 20
Berceuse 22
Calypso 24
Paint Rag 26
Blue Waltz 28
January Tango 30

ROCKING CHAIR

JOANNE MARTIN

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