

BRANCH

Plainsound Trio

for 3 sustaining instruments (or voices)

Thomas Nicholson (2018)

1 **Restrained**

1 *mezza voce* -2

2 *mezza voce* -4 (second time only)

3 *mezza voce* -4 -2

Invoke your instrument's sonority by playing with as pure tone as possible. Clear, stable, warm, phrased. Twice through – *first time*: parts 1 & 3 only, flowing; *second time*: add part 2, focused and unhurried. Breathe as needed. Harmonics in measures 11 and 37: second time only **and** only if part 1 is played on violin. Dynamics dependent on instruments and ensemble. Various types of mutes may be used for blending.

1 -4 +6 -31

2 +2 -2 F+41 +2

3 +2 +4 +2

11 **4°/II** +2 F+41 -12 -35 -2 *senza decresc.*

2 -14 +2 -2 *senza decresc.*

3 -16 -4 *senza decresc.*

16 **2** Moving somewhat forward, angular

non legato

A^b+35

16 *più forte*

19:48 = -36c

49:48 = -36c

20:48 = +29

21:48 = -35

22:48 = -2

23:48 = -20

24:48 = -6

25:48 = -4

26:48 = -22

27:48 = -37

28:48 = -2

29:48 = -4

30:48 = -6

più forte

più forte

più forte

21

21 G+32 F#+4

22:48 = -49

23:48 = -6

24:48 = -1

25:48 = -21

26:48 = -33

27:48 = -51

28:48 = +14

29:48 = -49

30:48 = +45

31:48 = -23

32:48 = -20

33:48 = -4

34:48 = -35

meno forte

meno forte

meno forte

26

26:48 = +6

27:48 = +20

28:48 = +20

29:48 = +8

30:48 = +25

31:48 = -51

32:48 = -2

33:48 = +22

34:48 = +24

35:48 = -41

728:729 = +2c

26:27 = +65c

meno forte

meno forte

meno forte

31 **3** Occasionally dwelling

1 *F+28*
-2 *sotto voce* -41 -37 *port.*

2 *C+30*
-2 *sotto voce* -1 -39 *port.*

(80/81 lower than previous D in part 1)

3 -2 *sotto voce* -6 -39

36 **3^o/I**

1 +4 +53 +6
392 : 405 = +56c 20 : 21 = +85c 36 : 35 = +49c

2 -14 -29 *port.* -14 +20

728 : 729 = +2c D#-37 +4 +2

3

41 *F+41* *F-27* 224 : 225 = -8c *port.*

1 -12 -35

2 -2

3 +2 -16 -4