

Lonesome Roads

for piano trio

Dan Visconti

2012

Lonesome Roads was inspired by memories of long, cross-country car trips and the rumbling, uneven grooves that underscore a constantly-shifting landscape. Beginning from the faintest murmurs, the music evokes a vast space that can be alternately lonely, hypnotic, or hard-driving and rhythmic.

Across several brief, fragmentary movements, the initial melodic murmurings assemble themselves into propulsive ostinato figures and wild, aggressive riffs colored with raw timbres and powerful rhythms characteristic of rock and beat-driven music. These movements may be played in any order so that each ensemble can make their own journey with the piece, which becomes a kind of road atlas with many routes connecting any two points. It's pure "driving music", a mixtape populated with the vastness, diversity, and flavor of the North American landscape.

This work was commissioned for the Gryphon, Deseret, and Triple Helix piano trios by the Barlow Endowment for Music Composition at Brigham Young University.

–Dan Visconti (2012)

Score

Lonesome Roads

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1. Lento, Meditative (freely; ♩ ca. 60 for notated values)

Violin

Cello

Piano

pp \triangleleft *p*

pp \triangleleft *mp*

crystalline, distant, bell-like

crystalline, distant, bell-like

Red. sempre except where noted →

(notes in parentheses are
to be played *ppp*, as quietly
and with as little attack as possible)

5

Vln.

Vc.

Pno.

pp \triangleleft *mp* *pp* \triangleleft *poco* \triangleleft *p*

(8va)

5

^
("soft" pedal change)

Vln. 8

Vc.

Pno. 8 *(8va)-----*

pp

mf
relaxing

p *intimate*

12

Vln. 11

Vc. I II

Pno. 11

n *p* *>*

n *p* *pulsing*

poco *pp* *murmuring* *pp mp*

Vln. 14

Vc. I II

Pno. 14

n *p* *>* *mp* *>* *n*

n *mp* *pulsing* *n*

p *pp* *mp* *pp*

17

Vln. *n* *mp* *etc.*

Vc. *etc.* *p*

Pno. *mf* *p*

Vln. *mp* *p*

Vc. *mp* *p*

Pno. *mp* *pp* *mf* *p* *mp*

(gradual lift)

22 becoming more impassioned...

Vln. *p* *mp* *mp*

Vc. *p* *mp*

Pno. *pp* *mf* *p*

(always soft pedalling)

4

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

26

Vln.

Vc.

Pno.

ff *pp* *poco* *cresc.*
gradually picking up steam...

29

31 2. ca. 60 gently flowing

Vln.

Vc.

Pno.

mf *ff* *r.h.* *vib.*

p *poco* *n* *mp*

(begin next movement over this sustained chord, gradually flutter sound away with pedal)

(SOS)

36 pushing ahead (accel.)

Vln.

Vc.

Pno.

mp *p* *mp* *n* *p legato* *mf* *p*

p *mp* *n* *mp* *mp* *n* *mp*

ped. sempre

40 (ca.96) *accel. molto...*

Vln. *mp* *n* *mp* *n* *mp* *mp* *n*

Vc. *n* *mp* *n* *mp* *mp* *n* *mp*

Pno. *mp* *8va-* *8va-*

Vln. *mp* *mp* *n* *mp* *mp* *n* *mp*

Vc. *mp* *poco cresc.* *n* *mp* *cresc.*

Pno. *cresc. poco a poco* *(now normal pedalling)*

...to ca. 144+

47 ♩ = 84 steady

Vln. *cresc.* *f* *n* *mp*

Vc. *f* *p* *n* *mf*

Pno. *ff* *p* *8vb-* *l.v. (SOS)*

48

Vln. *p* *n* *mf* *p* *n* *mf*

Vc. *n* *mf* *p* *n* *mf* *p*

Pno. *crisp* *cresc. poco a poco*

II
III

I
II

51

Vln. *p* *n* *mf* *p* *cresc. poco a poco*

Vc. *n* *mf* *p* *cresc. poco a poco* *n* *mf* *etc. cresc.*

Pno. *(mp)*

3/4

4/4

54 *very gradual accel.*

Vln.

Vc.

Pno. *mf*

8vb

3/4

4/4

56 *piu accel.*

Vln.

Vc.

Pno.

(8vb)

Vln.

Vc.

Pno.

(1/4-tone bend)

f

(8vb)

60 arriving ♩ = 120 (intense, rhythmic)

Vln.

Vc.

Pno.

ff with bite

(accented grace notes always on the beat)

fp

(both hands)

(8vb)

62

Vln.

Vc.

Pno.

fp *f* *fp* *f*

(8^{vb})

65

Vln.

Vc.

Pno.

fp *f* *n* *f* *fp* *f* *p* *ffz*

rushing to the end...

pont.

8^{va}

(8^{vb})

3. bluesy, cadenza-like (ca. 84 where notated values occur)

68 (loose feel; strict coordination not necessary, but all players should finish the given measure before going on to the next)

Vln.

Vc. pizz. *p* *poco* *p* *mf* (hammer on/pull off with l.h.)

Pno.

Vln. 71 pizz. *mf* *n*

Vc. (rap with thumb) *mf*

Pno. 71 (dry strum on strings ad lib.) *p*

(no pedal)

(mute strings while playing on keys; percussive, almost pitchless)

Vln. 72 *mf*

Vc. *mf*

Pno. 72 *mf*

73 *gradually awakening, pushing ahead...*

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

74

p *mf* *p*

p

p (strum ad lib during this measure)

Vln.

Vc.

Pno.

75

(hammer on/pull off with l.h.)

p *mf* *p*

mf *p*

77 *allargando (slumbering)...*

76

Vln. *p* *f* *mp*

Vc. *p* *mf* *mp*

Pno. *mf*

78

Vln. *mp*

Vc. *mf* *p*

Pno. *p*

79 ♩ = 144 from a distance; assembling into a groove

83

Vln. (=short, percussive dead note or "chops"-pitchless, cover strings) arco

Vc. *p* *cresc. poco a poco*

Pno. *p* *cresc. poco a poco*

8vb-1 (lid drop, with chord fingered prior and sustained with SOS)

85

Vln.

Vc.

Pno.

85

8vb-1

8vb-1

89

Vln.

Vc.

Pno.

arco

(slow gliss.)

p

(*mp*)

(*mp*)

89

8vb-1

8vb-1

8vb-1

93

Vln.

Vc.

Pno.

(repeat figure, durations ad lib.)

(*p*)

(*mf*)

93

8vb-1

8vb-1

14

97

Vln. *cresc. figure poco a poco*

Vc. *mp*

Pno.

102

101

Vln. *f* *p* *mf*

Vc. *poco f*

Pno. *f* (but not too hard!) *sfz* sharp knock on case *pp* *mp* *cresc. poco a poco*

108

105

Vln. (gliss. and release finger pressure)

Vc. *p* *poco* *fp*

Pno.

109 (♩.)

Vln. *f* *p* 3 (1/4-tone bend)

Vc. *f*

Pno. *simile*

(8vb)

112 *molto accel.*

Vln. *f* *p* *sfz* II III *dive!*

Vc. *f* *sfz* III IV *dive!*

Pno. *f* *sfz*

(8vb)

♩ = 160 *marcato, with guts! (dirty rock feel)*

115 *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

(chrom. cluster D-F)

(8vb)

118

Vln.

Vc.

Pno.

(8vb)

122

Vln.

Vc.

Pno.

(8vb)

127

Vln. 126

Vc. 126

Pno. 126

(8vb)

Vln. 129

Vc. 129

Pno. 129

(8vb)

133

Vln. 132

Vc. 132

Pno. 132

(8vb)

134

Vln.

Vc.

Pno.

ff *mf* *ff* *ff p*

(8^{va})

(8^{vb})

137

Vln.

Vc.

Pno.

ff *diminuendo molto*

poco rit.

141 *8va* sul pont. - harmonic gliss. all over length of string 10" **143** 4. ca. 92 tense with coiled energy

Vln. *n* *mp* *n* *p* etc. *dim.*

Vc. *n* *mp* *n* *p* etc. *dim.*

Pno. *pp* on keys: *p* *pp*

inside: strike low cluster with palm

strum inside piano while muting with free hand - "winding up"/tightening

144 *pont.* *p* (X=behind/on the bridge) (□="dead tone", with light finger pressure) *running out of steam (rit.)...* *pont.*

Vln. *p* (X=behind/on the bridge) (□="dead tone", with light finger pressure)

Vc. *p* (X=behind/on the bridge) (□="dead tone", with light finger pressure)

Pno. (depress and release pedal rhythmically; as loud as possible) *p* *<mf* *<f*

Leo.

147 ♩ = 120

grinding to a halt (*rit. molto*) -----

Vln. *mf* *decresc.* *pont.*

Vc. *mf* *decresc.* *pont.*

Pno. 147 (hand-knock on case) *mf* (hand-mute, short and percussive) *decresc.* inside: any low cluster (gradually release)

----- 151 ♩ = 120 now energized!

Vln. 150 *p* *f*

Vc. *p* *f*

Pno. 150 on keys: *p* (*p*) *f*

153

Vln.

Vc.

Pno.

156

Vln.

Vc.

Pno.

p

f

p

f

159

Vln.

Vc.

Pno.

f

Vln. *162*

Vc. *162*

Pno. *162*

Vln. *164*

Vc. *164*

Pno. *164*

8vb

165

f

f

ff

8vb

3

Vln. *167*

Vc. *167*

Pno. *167*

tenuto ----- *begin* ♩ = 120 *stringendo molto!*

molto!

168

mf ----- *f*

mf ----- *f*

mf ----- *f*

mf ----- *f*

pp

mf ----- *f*

mf ----- *f*

8vb

8vb

----- (to ca. 200)

172 5. suspended, gently shimmering (tempo rubato)
8" 6"

Vln. *p* *f* *< p > < p > < p >*
(etc.; quick harpins, like cars zooming by, varying durations *ad lib.*)

Vc. *p* *f* *< p > < p > < p >*

Pno. *p* *f* *sfz*

8vb

174

Vln. [Redacted]

Vc. [Redacted]

Pno. *mf* *pp dolce* *poco* *mp*

8va

Red. sempre except where noted →

176

Vln. [Redacted]

Vc. [Redacted]

Pno. *n* *p* *mp* *molto*

8va

177

Vln. *etc., freely*

Vc. *etc., freely*

Pno. *f* *p* *mf* *pp*

Vln. *8va*

Vc. *8va*

Pno. *mp*

180

Vln.

Vc.

Pno. *pp* *mf*

182

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

184

Vln.

Vc.

Pno.

(fade out; disappearing)

(fade out; disappearing)

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

194 tranquil

193

Vln.

Vc.

Pno.

f \triangleright *p* *dim.* *mp sub.*

8^{va} 8^{vb-1}

196 6. ♩ ca. 100, laid back groove

195

Vln.

Vc.

Pno.

8^{va} 14"

n *mf* $>$ *n*
(harmonic glissandi on high A string, *ad lib.*)

p *n*

pp *p*

12/8

behind-₁ bridge

behind-₁ bridge

8^{vb-1}

199

Vln.

Vc.

Pno.

behind-₁ bridge

behind-₁ bridge

cresc. poco a poco *simile*

I II

205 *begin very gradual accel...*

Vln. *II III*

Vc. *behind-₁ bridge*

Pno.

208

Vln. *behind-₁ bridge*

Vc. *behind-₁ bridge*

Pno. *mf*

211

Vln. *simile*

Vc. *behind-₁ bridge*

Pno.

212

Vln.

Vc.

Pno.

simile *cresc. poco a poco*

mf *cresc. poco a poco*

cresc. poco a poco

215

Vln.

Vc.

Pno.

217

Vln.

Vc.

Pno.

219 ... (♩. ca. 108) *ancora accel.*

220

Vln.

Vc.

Pno.

223

Vln.

Vc.

Pno.

225 ... (♩. ca. 116) *ancora accel.*

226

Vln.

Vc.

Pno.

...to ♩ ca. 120 (maintain intensity al fine)

229 231

Vln. *(f)*

Vc. *(f)*

Pno. *(f)*

8vb ----- *8vb*

232

Vln.

Vc.

Pno.

(8vb) *8vb* ----- *8vb* ----- *8vb*

235 237 7. ♩ = 120 funky and aggressive

allargando molto! -----

Vln. *f molto*

Vc. *f molto*

Pno. *f molto*

(8vb)

238

Vln.

Vc.

Pno.

241

243

Vln.

Vc.

Pno.

244

248

Vln.

Vc.

Pno.

fp

252

249

Vln. *p* *f*

Vc. *f*

Pno. *p* *f*

8vb

253

Vln. *fz*

Vc. *fz*

Pno. *fz*

8vb

256

Vln. *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Pno. *p* *cresc. poco a poco*

8vb

258

Vln.

Vc.

Pno.

f

f

f

(8^{vb})

260

Vln.

Vc.

Pno.

pulsing, quietly intense

mp

pp

260

p

(8^{vb})

262

Vln.

Vc.

Pno.

p lively

262

(8^{vb})

264

Vln.

Vc.

Pno.

cresc. poco a poco

p cresc. poco a poco

(8vb)

266

Vln.

Vc.

Pno.

(8vb)

268

Vln.

Vc.

Pno.

(8vb)

270

Vln.

Vc.

Pno.

(8vb)

272

Vln.

Vc.

Pno.

(8vb)

273 booming, powerful

274

Vln.

Vc.

Pno.

(8vb)

276

Vln.

Vc.

Pno.

(8vb)

278

279

Vln.

Vc.

Pno.

(8vb)

282

284

Vln.

Vc.

Pno.

(8vb)

285

Vln.

Vc.

Pno.

fp *f*

(8vb)

288

290

Vln.

Vc.

Pno.

(8vb)

291

Vln.

Vc.

Pno.

(8vb)

295

poco rit.

297 **subito a tempo** (♩ = 120)

Musical score for measures 295-297. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).
- **Measures 295-296:** *poco rit.* (3/4 time). Vln. and Vc. play a whole note chord (G4, B4) with *sfz* dynamic. Pno. plays a rhythmic accompaniment with *sfz* dynamic.
- **Measure 297:** **subito a tempo** (4/4 time). Vln. and Vc. play a sixteenth-note ascending scale with *ff furious!* dynamic. Pno. continues the accompaniment with *ff furious!* dynamic.
- **Tempo change:** A dashed line indicates the tempo change from *poco rit.* to **subito a tempo** at measure 297.
- **Performance markings:** Accents (>) are present on notes in measures 295-297. A *pp* marking is present in the Pno. part at the end of measure 296.

Musical score for measures 298-300. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).
- **Measures 298-300:** 4/4 time. Vln. and Vc. play a sixteenth-note descending scale with *ff* dynamic. Pno. continues the accompaniment with *ff* dynamic.
- **Performance markings:** Accents (>) are present on notes in measures 298-300. *1/4-tone bend* markings are present above notes in measures 298-299. A *8vb* marking is present at the bottom of the Pno. part in measure 300.

