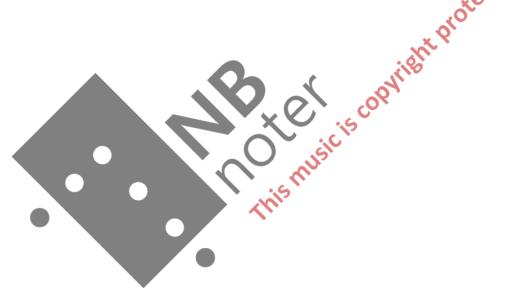


Bjørn Marius Hegge

Piano Trio





Pianotrio

 $\text{♩} = \text{ca } 128$

Bjørn Marius Hegge

Violin pizz arco \nearrow
 sfz sfz f \nearrow
 Violoncello pizz arco
 sfz sfz mf cresc. cresc. f mf f
 senza vib molto vib

Piano mfz mfz mf f

Vln. 5 mf mf
 Vc. mf sfz f mf
 Pno. mp f f dim. mf
 10 mf f mf

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noter

14

Vln. *f* pizz *f*

Vc. arco

Pno. *mf* *f* *sfz* *sfz* *sfz* *sfz*

17

Vln. *mf*

Vc. *f* *mf* *f*

Pno. *mf* *f* *mp*

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21

Vln. *f* *mf subito* *mp*

Vc. *f* *mf subito* *mp*

Pno. *mf* *mf*

2ed. *2ed.*

27

Vln. *p*

Vc.

Pno. *mf*

f *mp*

mf

f

poco dim. *mf*

31

Vln.

Vc.

Pno. *mf*

poco dim. *mf*

mf

36

Vln. *sfz* *mf*

Vc. *sfz* *mf*

Pno. *f* *mp* *mf*

40

Vln. *mf*

Vc.

Pno. *mp* *mf*

This section consists of five measures. The Violin and Cello play eighth-note patterns with grace notes. The piano provides harmonic support with sustained notes and chords. Measure 44 features a dynamic change from *ff* to *dim.* Measure 45 concludes with a forte dynamic.

46

Vln.

Vc.

Pno. *mf*

This section consists of six measures. The Violin and Cello continue their eighth-note patterns. The piano has a prominent role, particularly in measure 49. A large red watermark "NB noter" and "This music is copyright protected" is overlaid across this section.

49

Vln. *f*

Vc. *f* *sfz* *f*

This section consists of six measures. The Violin and Cello play sixteenth-note patterns. The piano provides harmonic support. Measure 50 includes dynamics *pizz*, *arco*, and *arco solo*. Measures 51-54 feature sustained notes and chords.

Pno. *mp* *f* *mf*

This section consists of five measures. The Violin and Cello play sustained notes. The piano provides harmonic support with sustained notes and chords. Measures 57-59 feature dynamics *sfz*, *mf*, and *f*.

55

Vln. *spicatto* "solo"

Vc. *pizz* $\begin{smallmatrix} \textcircled{1} \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \textcircled{1} \\ 3 \end{smallmatrix}$

Pno. *mf* $\begin{smallmatrix} \textcircled{1} \\ 3 \end{smallmatrix}$

v.

59

Vln. *arco*

Vc.

Pno.

63

Vln. $\begin{smallmatrix} \textcircled{1} \\ 3 \end{smallmatrix}$

Vc. $\begin{smallmatrix} \textcircled{1} \\ 3 \end{smallmatrix}$

Pno. *8va* *mp* *f* $\begin{smallmatrix} \textcircled{1} \\ 3 \end{smallmatrix}$

senza vib molto vib

Vln. **p** senza vib
Vc. **p** solo **mp**
p **mf** espress. ad lib

71

Pno.

71

mp **8vb** **Reo** **Reo**

Vln. **p**

Vc. **mf** **3** **3** **3** **3** **3** **3** **3**

Pno. **Reo** **(8)**

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Vln. **mf** senza vib molto vib

Vc. **mf** **mp**

Pno. **Reo** **8vb**

95

Vln. Vc. Pno.

p

(8) *Réo.*

104

flz

103

Vln. Vc. Pno.

fp *fp* *fp*

fp *fp*

mf

f *8vb*

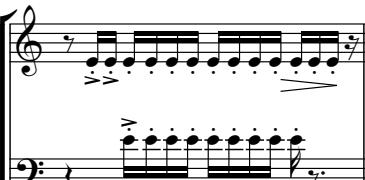
108

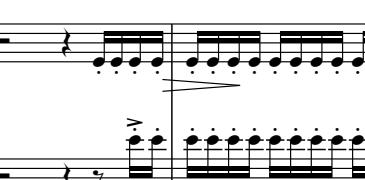
Vln. Vc. Pno.

mp

mp

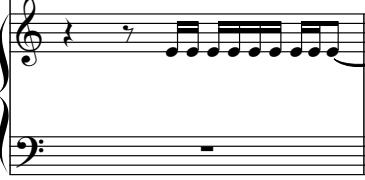
112

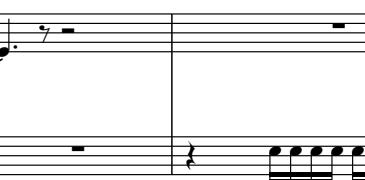
Vln. 

Vc. 

Pno. 

pp

Vln. 

Vc. 

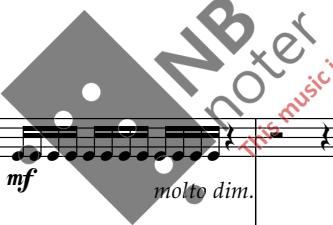
Pno. 

117

Vln. 

Vc. 

Pno. 

mf *molto dim.* *p* 

pp

Vln. 

Vc. 

Pno. 

mf *molto dim.* *p*

123

Vln. 

Vc. 

Pno. 

128

Vln. sul pont

Vc. Knock on the wood of the cellos body

Pno. knock on the wood of the piano
(Somewhere with good resonance)

133

Vln.

Vc.

Pno.

137

Vln.

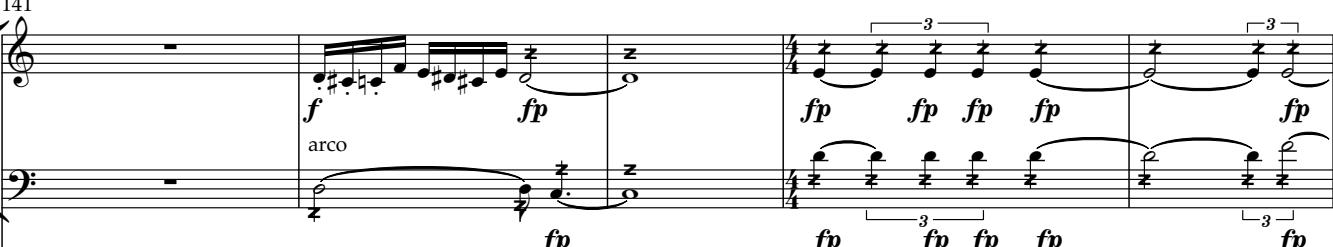
Vc.

ppp

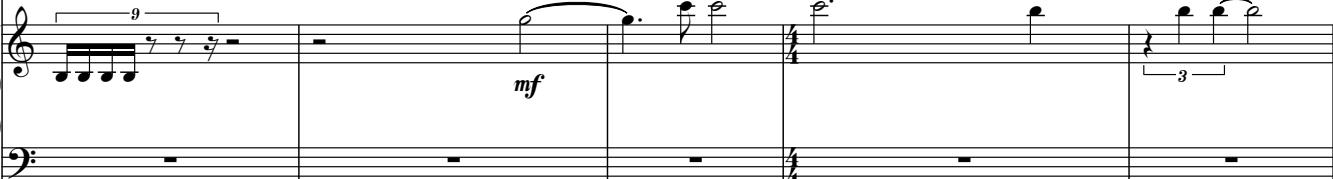
Pno.

ppp

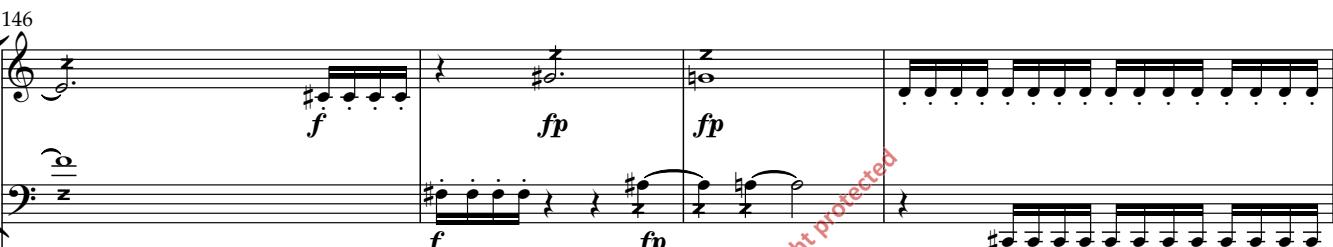
141

Vln. 

Vc. 

Pno. 

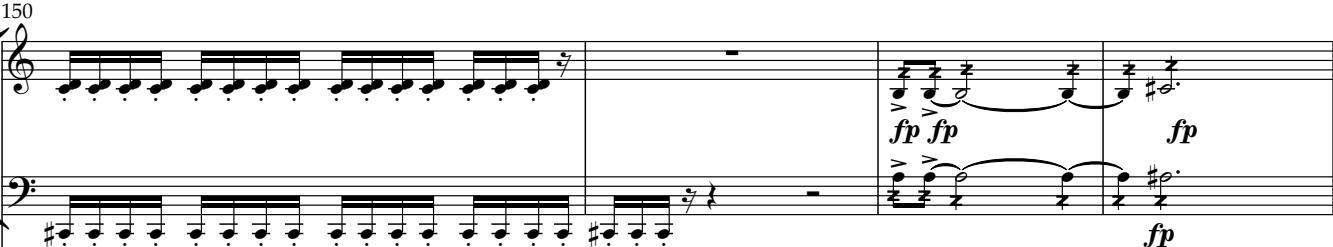
146

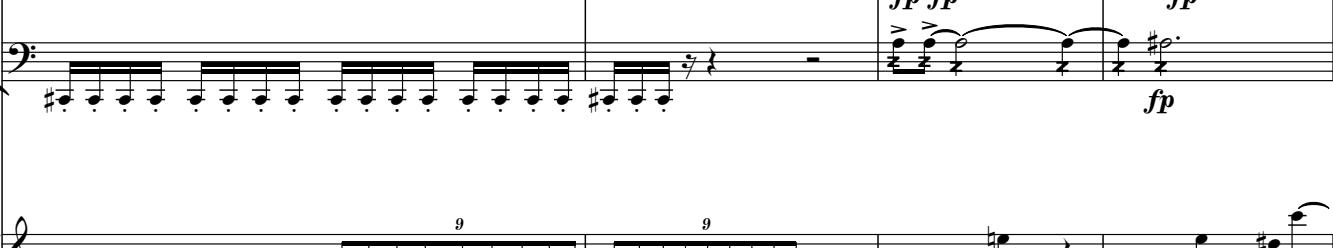
Vln. 

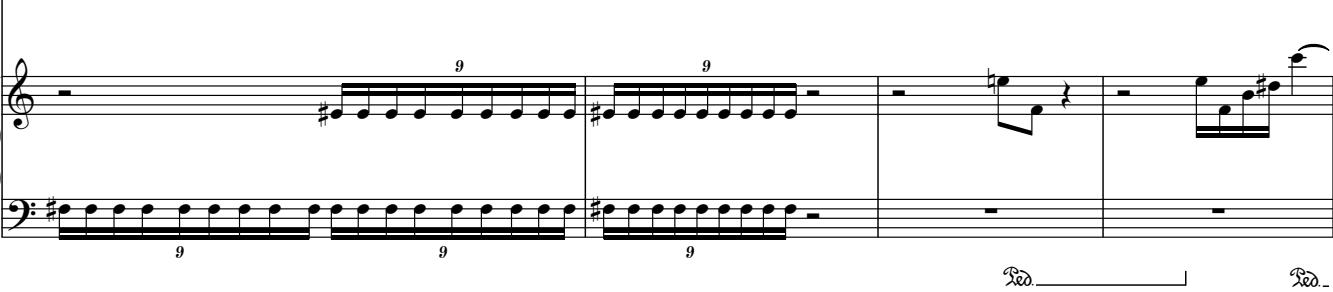
Vc. 

Pno. 

150

Vln. 

Vc. 

Pno. 

154

Vln. *fp* *fp* *fp* *fp* *p* *molto cresc.*

Vc. *fp* *fp* *fp* *fp* *p* *molto cresc.*

Pno. *trum* *trum* *mp* *trum* *trum* *mf*

Ad.

159

Vln. *fp* *fp* *fp* *fp* *fp* *f* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp* *fp* *f* *fp* *fp* *fp*

Pno.

Ad. *Ad.*

164

Vln. *f* *p*

Vc. *f* *mp*

Pno. *f* *mf*

169

Vln. *f*

Vc.

170

mp subito

mp subito

170

Pno. *mf*

174

Vln.

Vc.

Pno. *mf*

180

Vln.

Vc.

pp subito

pp subito

Pno. *mp*

NB
noter
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185

Vln. Vc. Pno.

f *gradually towards sul pont.*

dim. *gradually towards sul pont.*

cresc. *f* *cresc.* *f* *cresc.*

(G) (F#)

f *dim.* *8va]* *f* *cresc.* *f* *cresc.*

sfz *sfz*

8va]

190

Vln. Vc. Pno.

f *cresc.* *f* *cresc.* *p*

sfz *cresc.* *f* *cresc.* *p*

sfz *sfz* *smpz* *smpz*

(8)

194

Vln. Vc. Pno.

f *arco*

arco *f*

sfz

smpz

(8)

f

198 arco

Vln. *f*

Vc.

201

Pno.

201 solo

sfz

solo

mf

very freely

203

Vln.

Vc.

arco

arco

gliss on the G string
the lowest note should
not be a loose string

Pno.

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208

> 3 >

Vln.

Vc.

Pno.

mp

f

sfz

mp

pp

mp

ff

214

Vln. Vc. Pno.

(b) 3

mf

f *sfz*

6

6

221

Vln. Vc. Pno.

8va

(A)

mp

3

mp *f*

ff

8vb

229

Vln. Vc. Pno.

slowly *a tempo*

pp

slowly *a tempo*

pp

8-----| *8-----|* *8-----|*

238

Vln.

Vc.

Pno.

(B)

Rd.

245

Vln.

Vc.

Pno.

NB
noter
This music is copyright protected

f

Rd.

255

Vln.

Vc.

Pno.

Rd.

Rd.

Rd.

Rd.

Rd.

8va

267

Vln.

Vc.

Pno.

p

pp

8va

p

ppp

8va

276

Vln.

Vc.

pp

n

n

Pno.

8va

n

287

290

Vln.

Vc.

molto cresc.

f

290

Pno.

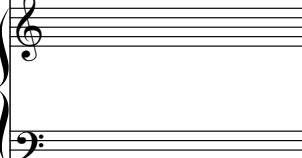
8va

f

292

Vln. 

Vc. 
f

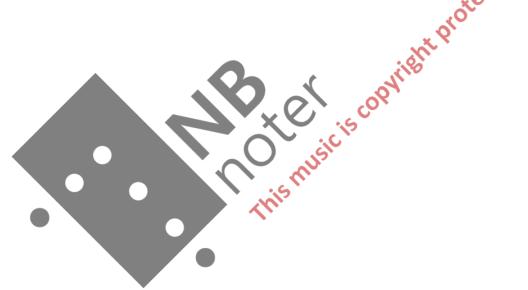
Pno. 
f

f

8va

A musical score page featuring three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). Measure 292 begins with eighth-note chords in both the Vln. and Vc. parts, followed by grace notes. The Vln. part has a dynamic of *p*, while the Vc. part has *f*. The Pno. part consists of sustained notes. The measure ends with a dynamic of *f* and an instruction to play an octave higher (*8va*). The page number 18 is at the top left.





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