

Matthew Peterson
2016

January

for string trio

instructions

repeats

Notes and double-stops within repeat signs are to be maintained for the duration of the arrow, with hairpin swells repeating independently and uncoordinated, at approximately a quarter note's duration.

dynamics

Dynamic indications are purposefully minimal. Musicians are encouraged to be expressive within the context of the indicated dynamic, especially on solos.

bowings

Long ties (repeated notes/double-stops) and slurs (solos) are to be bowed freely, with bow changes *legato possible*.

dashed vertical lines

Indicate entrances and changes that are to be coordinated with another instrument.

note by the composer

I am enamored by winter. Not least, viewing the clarity and contrasts of its frozen world. As the famous conservationist Aldo Leopold wrote in his *Sand County Almanac*, "The months of the year, from January up to June, are a geometric progression in the abundance of distractions... January observation can be almost as simple and peaceful as snow and almost as continuous as snow."

Where I live on Lovö, the long January nights see the forest in stark relief, the pines and birches silhouetted black against a white canvas of moonlit snow. Thick ice covers the nearby lake. At dawn and dusk, mist blurs the horizon between the frozen lake and the sky.

January is winter music for string trio. Each instrument plays an independent lyric solo, a clear line suspended over a blurred accompaniment of uncoordinated swells.

- Matthew Peterson, 2/2/2016

acknowledgements

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contact

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duration circa 4:30

commissioned by Illinois Wesleyan University

Matthew Peterson (2016)

January

for Sara

♩ = ca 60, dreamlike, ad lib.

con sord., non vib.
pulse ad lib. and change bow freely

Violin $pp < p > pp$

Viola $pp < p > pp$ c. 5"

Violoncello $pp < p > pp$ c. 10" p espressivo sempre

Vln. $pp < p > pp$ $pp < p > pp$ $pp < p > pp$ $pp < p > pp$

Vla. $pp < p > pp$ $pp < p > pp$ $pp < p > pp$

Vc. $piu f$

Vln. $pp < p > pp$ $pp < p > pp$ con sord. c. 5"

Vla. $pp < p > pp$ $pp < p > pp$ via sord. pulse ad libitum change bow freely

Vc. $pp < mp > pp$

Vln. $pp < mp > pp$ solo ad lib., free bowing senza sord. $pp < mp > pp$

Vla. c. 5" p espressivo sempre

Vc. $pp < mp > pp$ $pp < mp > pp$

Vln. *pp* < *mp* > *pp* *pp* < *mp* > *pp*

Vla. *piu f*

Vc.

Vln. *pp* < *p* > *pp*

Vla. *via sord.*

Vc. *pp* < *mp* > *pp* *pp* < *mp* > *pp*

solo ad lib., free bowing
senza sord.

Vln. *pp* *mf* *espressivo sempre*

Vla. non vib. *p* < *molto* > *p* *p* < *molto* > *p*

Vc. senza sord., non vib. *p* < *molto* > *p* *p* < *molto* > *p* *p* < *molto* > *p*

Vln.

Vla. *p* < *molto* > *p* *p* < *molto* > *p*

Vc. *p* < *molto* > *p*

9

Vln. *a piacere* *free bowing*

Vla. gradually align in rhythm unison with cello

Vc. gradually align in rhythmic unison with viola

piu f espressivo *p espr.*

p < molto > p *p < molto > < molto > simile crescendo poco a poco*

11 (a tempo)

Vln. *crescendo poco a poco*

Vla. *(cresc. poco a poco)*

Vc. *(cresc. poco a poco)*

14

Vln. *f* *fp* *3* *3* *3* *3* *3* *3*

Vla. *(cresc. poco a poco)* *fp < molto > < m > simile*

Vc. *(cresc. poco a poco)* *fp < molto > < m > simile*