

Conversations

trio for horn, cello, and piano

- I. Moderato
- II. Larghetto
- III. Allegramente

Laurie J. Kunzle

Trio for Horn, Cello, & Piano

Conversations

I.

Laurie J. Kunzle

Maestoso liberamente ♩ = 96

Horn in F

Cello

Piano

A Moderato ♩ = 108

Hn.

Vc.

Pno.

B

9

Hn.

Vc.

Pno.

f

mp

13

Hn.

Vc.

Pno.

f

mp

rit.

C

17

Hn.

Vc.

Pno.

mf

f

D Moderato ♩ = 108

play both times

1st con.sord 2nd senza sord.

mp

2nd time only

p

cresc. poco a poco

Hn. *mf*

Vc. *mf*

Pno. *mf*

E

Hn. *play*

Vc. *mp-f*

Pno. *mp-f*

31 *2nd time only* *rit.*

Hn. *f*

Vc.

Pno.

35 1. 2. **F** *Largamente* ♩ = 104

Hn.

Vc.

Pno.

40 *p*

Hn.

Vc.

Pno.

G Moderato ♩ = 108

44

Hn. *f*

Vc. *pizz.* *f*

Pno. *mp* *f*

48

Hn. *mp* *cresc.*

Vc. *arco* *mp*

Pno. *mp*

52

Hn. *f* *Rit.* *ff*

Vc. *f* *ff*

Pno. *f* *ff*

II.

Larghetto $\text{♩} = 60$

The musical score is divided into two systems. The first system consists of four staves: Horn (Hn.), Violin (Vc.), and Piano (Pno.) in both treble and bass clefs. The key signature is one sharp (F#) and the time signature is 5/4. The Horn part is mostly silent. The Violin part begins with a *p* dynamic and features a melodic line with slurs. The Piano part is more active, with the right hand playing chords and the left hand playing a rhythmic accompaniment of eighth notes. The second system continues the same instrumentation and key signature. The Horn part remains silent. The Violin part continues its melodic line with slurs. The Piano part continues its accompaniment, with the right hand playing chords and the left hand playing eighth notes. The score concludes with a final measure in 5/4 time.

H Tempo Primo ♩ = 60

Rit.

63

Hn.

Vc.

Pno.

66

Hn.

Vc.

Pno.

69

Hn.

Vc.

Pno.

71 I

Hn. *f*

Vc. *f* *mp*

Pno. *f* *legatissimo*

74 J

Hn.

Vc. *p* *mf*

Pno. *p* *mf*

77

Hn. *mf*

Vc. *mp*

Pno. *mp*

80

Hn. *rubato*

Vc. *f*

Pno. *f*

K Tempo Primo ♩ = 60

84

Hn. *p*

Vc. *mp* *cresc. poco a poco*

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

87

Hn. *f*

Vc. *f*

Pno. *f*

90

Hn.

Vc.

Pno.

ff

ff

ff

93

Hn.

Vc.

Pno.

L

mf

mp

mf

mp

mf

96

Hn.

Vc.

Pno.

rit. poco a poco

f

f

f

98

Hn.

Vc.

Pno.

ff

ff

100 *a tempo*

Hn.

Vc.

Pno.

102

Hn.

Vc.

Pno.

M

p

mp

f

cadenza

106

Hn.

Vc.

Pno.

106

107

108

109

p

N **Largando**

Hn.

Vc.

Pno.

110

111

112

113

p

p

Hn.

Vc.

Pno.

114

115

116

117

p

p

Rit.

III.

119 *Allegramente* $\text{♩} = 90$

Hn.

Vc.

Pno.

mf

mf

123

Hn.

Vc.

Pno.

>

0

Hn. 128 *mp* *cresc. poco a poco*

Vc. 128 *cresc. poco a poco*

Pno. 128 *p*

133 P

Hn. 133 *mp*

Vc. 133 *f* *mp*

Pno. 133 *mf* *f* *p*

138

Hn. 138 *mp* *mf*

Vc. 138 *mf* *f*

Pno. 138 *mp* *mf*

143 Q

Hn. *f* *mp* *mf*

Vc. *mp*

Pno. *f* *mp* 3 3 3 3 3 3 3 3

147

Hn. *mp*

Vc. *f*

Pno. 3 3 3 3 3 3 3 3

151

Hn.

Vc. *mp*

Pno. *f* *p*

156 *optional lower octave* **R**

Hn.

Vc.

Pno.

mf *p*

mp

162 **S** **Pessante** $\text{♩} = 84$

Hn.

Vc.

Pno.

f *mp*

f

168

Hn.

Vc.

Pno.

f *mp*

f *mp*

174 T

Hn. *p*

Vc. *p*

Pno. *p*

179

Hn.

Vc. *mp* *cresc. poco a poco*

Pno.

183 *Con sord.*

Hn. *mf*

Vc. *mp*

Pno. *mp*

188

Hn. *mp*

Vc. *p*

Pno. *mf*

U Senza sord.

Hn. *mp*

Vc. *mf* *mp*

Pno. *f*

198

Hn. *mf*

Vc. *mf* *f*

Pno. *f*

202

Hn.

Vc.

Pno.

V

mf

206

Hn.

Vc.

Pno.

f

210

Hn.

Vc.

Pno.

cresc.

ff

3