

Family Conversations
A Trio for Clarinet, Cello, and Piano

- I. Children Playing
- II. Parents in Love
- III. Family Fervor

Performance Notes

All

Accidentals carry through each bar.

Gradual accelerando is spaced evenly over duration of marking.

Example: First movement, clarinet solo: use markings as a guide

Clarinet

Swells in solo should be very present.

Play fermatas at your discretion.

Cello

Overpressure- push hard on strings, make a gritty noise.

Measure: 66 in movement I

Glissando in measure 69 of movement II is to be played on the G string.

Be prepared to scream!

Piano

Follow markings for pedal instruction, if not marked assume use of pedal.

Black note glissando in movement three should be played to the Bflat that is marked.

Movement Notes

I. Children Playing

This movement was inspired by an interesting familiar relationship for me: sibling-hood. As the oldest child with two younger brothers, I am well aware of the bitter-sweet relationship that is family in childhood. I tried to capture both the playfulness and intensity of this dynamic.

II. Parents in Love

As an avid reader and viewer of romance pieces, I am intrigued by romantic attachment, especially that of parents. Although I am well aware not all marriages are constantly happy or enamored, I feel as though a healthy relationship is very much a mix of both deep affection, connection, and conversation which very well may lead to conflict at times. Towards the end of this movement, I tried to highlight that.

III. Family Fervor

A healthy family is very dependent on the entire familiar dynamic. If one party is discontented the whole household can feel it. However, in the same way when everyone is tranquil and at peace, the whole house is in a state of blissful calm. At the beginning of this movement I begin with the bliss. As the movement continues, the family experiences and fights inner qualms ultimately ending with a bang! The ending is very open ended. I hope you can visualize an ending for yourself.

Dedication

This past fall, I lost both my grandfather and uncle in the same week. That was a very tough time for me. I was just beginning this project and was very affected by their passing. I immediately thought of these two amazing, inspiring, and funny human beings when deciding the dedication. I love you Papa and Uncle Keith. I wish you all the best and love in the world, no matter where you are. I hope you enjoy this piece.

-Alex Medeiros

C Score

For Louis and Keith Medeiros
Family Conversations
I. Children Playing

Alexandra Medeiros

Rubato

Clarinet in B \flat

Violoncello

Piano

n *f* *p* *mf*

rit.

5

Cl.

Vc.

Pno.

warm; droning

p

2

Slower

♩=90

Cl. *mp*

Vc.

Pno.

A tempo

♩=100

accel.

Cl. *mf* *p* *mf*

Vc.

Pno.

♩=112

23

Cl.

Vc.

Pno.

mp *mf*

Allegro

♩=120

29

Cl.

Vc.

Pno.

mf *sfz* *legato tonguing*

32

Cl.

Vc.

Pno.

Musical score for measures 32-37. The Clarinet (Cl.) part begins with a *sfz* dynamic on a half note G#4, followed by a *f* dynamic on a half note A4. The melody continues with eighth and quarter notes, ending with a half note G#4. The Violin (Vc.) and Piano (Pno.) parts are mostly rests, with a final half note G#4 in the right hand of the piano part.

$\text{♩} = 130$

38

Cl.

Vc.

Pno.

Musical score for measures 38-40. The Clarinet (Cl.) part starts with a *mf* dynamic and a fingering of 5. The melody consists of eighth and quarter notes, ending with a half note G#4. The Violin (Vc.) and Piano (Pno.) parts are mostly rests, with a final half note G#4 in the right hand of the piano part.

Grand Finish

♩=140

41

Cl.

f 6 3 *mp*

Vc.

Pno.

A Bright
♩=100

44

Cl.

f

Vc.

f

Pno.

f

47

Cl. *mp*³

Vc. *mf* pizz.

Pno. *f* *p*

49

Cl. *mp*³

Vc. *mf* pizz.

Pno. *f* *p*

51

Cl.

Vc.

Pno.

53 poco rit.

A tempo
♩=100

Cl.

Vc.

Pno.

mf

arco

f

mp

subito *f*

8

55

Cl.

Vc.

Pno.

B

57

Cl.

Vc.

Pno.

mf

mp

6

6

6

58

Cl.

Vc.

Pno.

59

Cl.

Vc.

Pno.

60

Cl.

Vc.

Pno.

60

Cl.

Vc.

Pno.

6 6 6 6

61 rit.

Cl.

Vc.

Pno.

61 rit.

Cl.

Vc.

Pno.

6 6 6 6

3

62 $\text{♩} = 100$

Cl. *mf*

Vc. *mf*

Pno. *p*

64

Cl. *mf*

Vc. *mf*

Pno. *p*

12

66

Cl.

ord. → overpressure ord.

Vc.

f *ff*

Pno.

Detailed description: This system covers measures 66 and 67. The Clarinet (Cl.) part begins with a slur over two eighth-note groups, each containing a triplet of eighth notes. The first group has notes G4, A4, B4, and the second has G4, A4, B4. The second measure has a whole note G4, followed by a slur over a triplet of eighth notes (G4, A4, B4). The Violin (Vc.) part has a half note G2 in measure 66, marked *f*, which is tied to a half note G2 in measure 67, marked *ff*. The Piano (Pno.) part features a right-hand arpeggiated figure of eighth notes (G3, A3, B3, C4) and a left-hand accompaniment of chords (G2, B2, D3) and single notes (G2, B2).

68

Cl.

Vc.

Pno.

Detailed description: This system covers measures 68 and 69. The Clarinet (Cl.) part has a long slur starting on a whole note G4 in measure 68, extending through measure 69. In measure 69, there are two eighth-note groups, each with a slur and a triplet of eighth notes (G4, A4, B4). The Violin (Vc.) part has a whole note G2 in measure 68. The Piano (Pno.) part continues with the right-hand arpeggiated figure and left-hand accompaniment of chords and notes.

69

Cl.

Vc.

Pno.

8va

f

The image shows a musical score for measures 69-72. It consists of three staves: Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The time signature is 4/4. The Clarinet part starts with a melodic line in measure 69, marked with a forte (*f*) dynamic. In measure 70, it features an octave register change indicated by a dashed line and the text *8va*. The Violoncello part provides a simple harmonic accompaniment with a few notes in measures 69 and 70. The Piano part features a complex melodic line in the right hand, marked with a forte (*f*) dynamic, and a bass line in the left hand. The score concludes with a double bar line at the end of measure 72.

For Louis and Keith Medeiros
Family Conversations
II. Parents in Love

Alexandra Medeiros

Graceful
♩=80

Clarinet in B \flat

Violoncello

Piano

pluck the strings inside the piano;
dampen on rests

p

mp

f

mf

Ped. _____ ^

Ped. _____ ^

78 optimism tinged with anxiety

Cl.

Vc.

Pno.

mp

mf

f

84

Cl.

Vc.

Pno.

Musical score for measures 84-88. The Clarinet (Cl.) part is in treble clef, starting with a melodic line in 7/8 time, moving to 5/8, and then 4/4. The Violoncello (Vc.) part is in bass clef, providing harmonic support with chords and moving lines. The Piano (Pno.) part consists of rests in the bass clef with time signature changes from 7/8 to 5/8 to 4/4. A dynamic marking of *f* is present in the Clarinet part.

89

Cl.

Vc.

Pno.

Musical score for measures 89-93. The Clarinet (Cl.) part is in treble clef, featuring a melodic line in 3/4 time with dynamics *mf* and *mp*. The Violoncello (Vc.) part is in bass clef, with a melodic line in 3/4 time and dynamics *mp*. The Piano (Pno.) part is in bass clef, with a melodic line in 3/4 time and dynamics *mf*. The piano part includes a section with a treble clef and a dynamic marking of *mf*.

96 rit. C **Espressivo** ♩=84

Cl. *p* *pp*

Vc. vibrato *n* *mf*

Pno. C *pp* *mp*

101

Cl.

Vc.

Pno.

D
106

Cl.

Vc.

D *mp*

Pno.

109

Cl.

Vc.

Pno.

113

Cl.

Vc.

Pno.

116

Cl.

Vc.

Pno.

Vcl.

E

regimented

sfz *mp* *sim.*

p 6 6 6 6

mf

118

Cl.

Vc.

Pno.

120

Cl.

Vc.

Pno.

122 **F**

Cl. *mf*

Vc. *f*

Pno. *mf*

125

Cl. *f* *sub mp* *f*

Vc. *ff* *sub mp* *mf*

Pno. *f* *sub mp* *f*

G Building to a frenzy
♩=95
rit. accel.

128

Cl.

Vc.

Pno.

mf

G

mf

pesante

132

Cl.

Vc.

Pno.

pp

134

Cl.

Vc.

Pno.

p

136

Cl.

Vc.

Pno.

mf

f

tr

139

Cl.

Vc.

Pno.

Sul G

gliss.

141

Cl.

Vc.

Pno.

tr

f

tr

p < mf >

mf

8va

f

For Louis and Keith Medeiros
Family Conversations
III. Family Fervor

Alexandra Medeiros

Mysterious

144 ♩=88

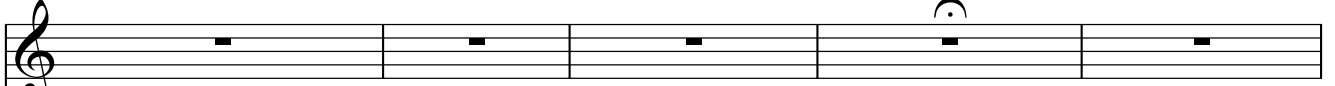
Cl. 

Vc. 

Pno. 

H A tempo

151

Cl. 

Vc. 

Pno. 

156

Cl.

Vc.

Pno.

pizz.

mp

mf

Ped.

160

Cl.

Vc.

Pno.

arco

pp

white note gliss

gliss.

rit.

163

Cl.

Vc.

Pno.

A tempo

165-

Cl.

Vc.

Pno.

A tempo

p 6 6 6 6

Ped. Ped.

167 rit.

Cl.

Vc.

Pno.

8va

black note gliss;
end on B \flat

gliss.

ff

3

3

Ped.

J Energetic
♩=74

170

Cl.

Vc.

p

J Energetic
♩=74

mp

with pedal throughout

171

Cl.

Vc.

Pno.

172

Cl. *haunting; distant*

Vc. *sub. p*

Pno.

173

Cl.

Vc.

Pno.

Musical score for measures 173-174. The Clarinet part (Cl.) has a whole rest followed by a quarter note with a slur. The Violoncello part (Vc.) has a quarter note followed by a half note. The Piano part (Pno.) has a continuous eighth-note pattern in the right hand and a bass line in the left hand.

174

Cl.

Vc.

Pno.

mp

Musical score for measures 174-175. The Clarinet part (Cl.) has a half note with a slur and a dynamic marking of *mp*. The Violoncello part (Vc.) has a quarter note followed by a half note. The Piano part (Pno.) has a continuous eighth-note pattern in the right hand and a bass line in the left hand.

175

Cl. *pp*

Vc. *mp*

Pno. *mp*

176

Cl. *p*

Vc. *sub.mp*

Pno. *mp*

177

Cl.

Vc.

Pno.

sub.mp

Musical score for measures 177-180. The Clarinet (Cl.) part features a half note G4 with a slur. The Violin (Vc.) part features a half note G3 with a sharp sign. The Piano (Pno.) part features a right hand with a sixteenth-note triplet pattern and a left hand with a half note G3 with a sharp sign. Dynamics include *sub.mp* and *mp*.

178

Cl.

Vc.

Pno.

mp

f

#8

Musical score for measures 178-180. The Clarinet (Cl.) part features a half note G4 with a slur, followed by quarter notes A4, B4, and C5, all with sharp signs. The Violin (Vc.) part is silent. The Piano (Pno.) part features a right hand with a sixteenth-note triplet pattern and a left hand with a half note G3 with a sharp sign. Dynamics include *mp* and *f*.

179

Cl.

Vc.

Pno.

180

Cl.

Vc.

Pno.

K Temporary Bliss

mp

K *mf* Temporary Bliss

8va

f

mf

dp

182

Cl.

Vc.

Pno.

184

Cl.

Vc.

Pno.

186

Cl.

Vc.

Pno.

Musical score for measures 186-187. The Clarinet (Cl.) part has a long note with a fermata. The Violoncello (Vc.) part has a long note with a fermata. The Piano (Pno.) part features a sequence of eighth-note triplets in the right hand and chords in the left hand.

187

Cl.

Vc.

Pno.

Musical score for measures 187-188. The Clarinet (Cl.) part has a long note with a fermata. The Violoncello (Vc.) part has a long note with a fermata followed by a sequence of eighth notes marked *f*. The Piano (Pno.) part features a sequence of eighth-note triplets in the right hand and chords in the left hand.

189 rit. **L** Allegro ♩=120

Cl. *sub. pp* *f*

Vc. *# tr* rit. **L** Allegro ♩=120 *mf*

Pno.

193

Cl. *sub p*

Vc. *sub p*

Pno. *mp* *sub p*

Building to a scream; agony**accel.**

197

Cl.

f

Vc.

Building to a scream; agony

accel.

Pno.

f

199

Cl.

tr

Vc.

Pno.

201

Cl.

Vc.

Pno.

$\text{♩} = 180$

mf

ff

$\text{♩} = 180$

203

Cl.

Vc.

Pno.

mf

f

205

Cl.

Vc.

Pno.

Musical score for measures 205-206. The Clarinet part (Cl.) has a melodic line with a flat key signature. The Violin part (Vc.) has a rhythmic accompaniment. The Piano part (Pno.) has a complex texture with chords and single notes in both staves.

206

Cl.

Vc.

Pno.

fff

make a short, high pitched scream and overpressure s.p.

fff

fff

Musical score for measures 206-207. The Clarinet part (Cl.) has a melodic line with a sharp key signature. The Violin part (Vc.) has a rhythmic accompaniment. The Piano part (Pno.) has a complex texture with chords and single notes in both staves. A performance instruction "make a short, high pitched scream and overpressure s.p." is written above the Violin part.