

Richard St. Clair

Christmas Trio

For Flute, Cello, and Piano

Opus 25

(1970. Revised 2009)

Note:

This composition is titled “Christmas Trio” because it was completed at Christmastime in 1970 and the last movement contains quotations from popular Christmas carols.

Richard St. Clair, *Christmas Trio for Flute, Cello, and Piano*

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Performance Time - 12:00

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Opus 25 (1970)
(Revised 2009)

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Fl. *mp* *mf* *p*

Vlc. *p* *mp* *pp*

P. *espr.* *mp* *mf* *mp* ma claro

Fl. 6 6 6 6 6 6 6 6 flutter-tongue

Vlc. 6 6 6 6 6 6 6 6

P. *mp*

Fl. 15 *molto espr.* *mp*

Vlc. 15 *molto espr.* *mp*

P. 15 *mp* *molto espr.*

Fl.

Vlc.

P.

19

19

19

3

3

Red.

Red.

✱

Fl.

Vlc.

P.

23

23

23

rallent.

rallent.

rallent.

pp

pp

pp

Piu Mosso

Piu Mosso
sul tasto

mistico
Piu Mosso

una corda
mistico

Red.

Red.

Red.

Fl. 27 *mp mistico*

Vlc. 27 *tremolo in 6s*

P. 27

The image shows a musical score for three instruments: Flute (Fl.), Violoncello (Vlc.), and Piano (P.). The Flute part starts at measure 27 with a melodic line marked *mp mistico*. The Violoncello part also starts at measure 27 with a tremolo in sixteenth notes, marked *tremolo in 6s*. The Piano part starts at measure 27 with a complex rhythmic pattern marked *6* (likely sixteenth notes) and continues with a similar pattern. The score is written in treble and bass staves for each instrument.

Fl. 30 *molto cresc.*

Vlc. 30 *molto cresc.*

P. 30 *tutti le corde* *molto cresc.*

Fl. 32 *sfz* *mp*

Vlc. 32 *sfz* *mp*

P. 32

Fl. 34 *sfz* *mp* *mf* *sfz* *mf*

Vlc. 34 *sfz* *mp* *mf* *sfz* *mf*

P. 34

Fl. 36 *f* 5

Vlc. 36 *mp* 6:4 6:4 6:4 6:4

P. 36 12:8 12:8 12:8 12:8

Fl. 38 *sfz* *sfz*

Vlc. 38 3 3 *sfz p*

P. 38 6 6 6 6 *sfz p*

Fl. 40 *sfz* *sfz*

Vlc. 40 *sfz p* *sfz p*

P. 40 6 6 6 6 *sfz p* *sfz p*

This musical score page, numbered 6, contains measures 42 through 50. It is arranged in three systems, each featuring a Flute (Fl.), Violoncello (Vlc.), and Piano (P.) part.

System 1 (Measures 42-44):

- Fl.:** Measures 42-44. Dynamics: *sfz* (measures 42-43), *sfz* (measure 44). A triplet of eighth notes appears in measure 44.
- Vlc.:** Measures 42-44. Dynamics: *sfz p* (measures 42-43), *sfz p* (measure 44).
- P.:** Measures 42-44. The right hand plays sixteenth-note patterns with a *sfz p* dynamic. The left hand plays chords, with a *Red.* (Reduction) marking in measures 42, 43, and 44.

System 2 (Measures 45-47):

- Fl.:** Measures 45-47. Dynamics: *f* (measures 45-46), *mp* (measure 47).
- Vlc.:** Measures 45-47. Dynamics: *f* (measures 45-46), *mp* (measure 47).
- P.:** Measures 45-47. The right hand plays sixteenth-note patterns with a *mf* dynamic. The left hand plays chords, with a *mp* dynamic in measure 47.

System 3 (Measures 48-50):

- Fl.:** Measures 48-50. Dynamics: *mp* (measures 48-50).
- Vlc.:** Measures 48-50. Dynamics: *p* (measures 48-50).
- P.:** Measures 48-50. The right hand plays sixteenth-note patterns with a *p* dynamic. The left hand plays chords, with a *p* dynamic in measure 50.

Additional markings include *Red.* (Reduction) in measures 42, 43, and 44, and a *pp* (pianissimo) marking in measure 44 of the Piano part.

Fl. 51 *molto cresc.*

Vlc. 51 *molto cresc.*

P. 51 *molto cresc.*

Fl. 54 *ff*

Vlc. 54 *ff*

P. 54 *ff*

Fl. 56 *sffz* *mf dimin.*

Vlc. 56 *sffz* *mf dimin.*

P. 56 *ff* *sffz* *mf dimin.*

Red. ** Red.* *

[illegible]

Fl. 66 *tr.* *ben sospirando* *p* *mp molto espr.*

Vlc. 66 *tr.* *ben sospirando* *p* *mp molto espr.*

P. 66 *ben sospirando* *p* *mp molto espr.*

Fl. 69 *ben sospirando* *p* *mp molto espr.*

Vlc. 69 *ben sospirando* *p* *mp molto espr.*

P. 69 *ben sospirando* *p* *mp molto espr.*

Fl. 72 *ben sospirando* *p* *mp molto espr.*

Vlc. 72 *ben sospirando* *p* *mp molto espr.*

P. 72 *ben sospirando* *p* *mp molto espr.*

75

Fl.

Vlc.

P.

release slowly

* *Red.* * *Red.* *

78

Fl.

Vlc.

P.

(dimin. al niente)

(dimin. al niente)

poco meno espr.

81

Fl.

Vlc.

P.

espr.

85

Fl.

Vlc.

P.

89

Fl.

Vlc.

P.

93

Fl.

Vlc.

P.

sentimentale

lunga

mp > *p*

sentimentale

lunga

mp > *p*

lunga

p *sentimentale*

pp

Red.

lunga

II. Con moto e scherzando (♩ = 126)

Fl. 97 II. Con moto e scherzando (♩ = 126)

Vlc. 97 II. Con moto e scherzando (♩ = 126)

P. 97 II. Con moto e scherzando (♩ = 126)
mp nonchalant

Fl. 101 *p*

Vlc. 101 *sfz*

P. 101 *p*

Fl. 105 *mp* *cresc.*

Vlc. 105 *mp* *cresc.*

P. 105 *p* *cresc.*

Fl. 109 *f* *animato* *p subito* *cresc.*

Vlc. 109 *f* *p subito* *animato* *cresc.*

P. 109 *f* *animato* *p cresc.*

Fl. 113 *sfz*

Vlc. 113 *ff* *sfz*

P. 113 *sfz*

Fl. 117 *sfz* *sfz* *sfz*

Vlc. 117 *sfz* *sfz* *sfz*

P. 117 *sfz* *sfz* *sfz* *mf* *marcato*

The musical score is arranged in three systems, each with staves for Flute (Fl.), Violoncello (Vlc.), and Piano (P.).

- System 1 (Measures 109-112):**
 - Flute:** Measure 109 starts with a forte (*f*) dynamic and an *animato* tempo marking. It transitions to piano (*p subito*) and then crescendos (*cresc.*) through measures 110 and 111.
 - Violoncello:** Measure 109 starts with a forte (*f*) dynamic. It transitions to piano (*p subito*) and then crescendos (*cresc.*) through measures 110 and 111.
 - Piano:** Measure 109 features triplet figures in both hands, marked with a forte (*f*) dynamic. Measures 110 and 111 are rests, followed by a new melodic line in measure 112 marked *animato p cresc.*
- System 2 (Measures 113-116):**
 - Flute:** Measures 113-116 feature a melodic line with a *sfz* (sforzando) dynamic marking at the end of measure 113.
 - Violoncello:** Measures 113-116 feature a melodic line with a *ff* (fortissimo) dynamic marking at the end of measure 113, followed by a *sfz* marking in measure 116.
 - Piano:** Measures 113-116 feature a melodic line with a *sfz* (sforzando) dynamic marking at the end of measure 113.
- System 3 (Measures 117-120):**
 - Flute:** Measures 117-120 feature a melodic line with *sfz* (sforzando) dynamic markings at the beginning of measures 117, 118, and 119.
 - Violoncello:** Measures 117-120 feature a melodic line with *sfz* (sforzando) dynamic markings at the beginning of measures 117, 118, and 119.
 - Piano:** Measures 117-120 feature a melodic line with *sfz* (sforzando) dynamic markings at the beginning of measures 117, 118, and 119. Measure 120 features a *mf* (mezzo-forte) dynamic marking and a *marcato* articulation.

Fl. 121 *mf cresc.* *ff sfz*

Vlc. 121 *mf cresc.* *ff sfz*

P. 121 *cresc.* *sfz*

Fl. 125 *sfz* *sfz* *sfz* *f*

Vlc. 125 *sfz* *sfz* *sfz* *f*

P. 125 *sfz* *sfz* *sfz* *f*

Fl. 129 *p* *riten. espr. a tempo* *sfp* *sfp*

Vlc. 129 *p* *riten. a tempo* *sfp* *sfp*

P. 129 *p* *riten. mf* *p* *mf*

Red. *

133

Fl. *mf p mf p* *poco calando* *a tempo* *mf* *3*

Vlc. *mf p mf p* *poco calando* *Pizz. a tempo* *mp* *3*

P. *p* *mf p mf p* *poco calando* *a tempo* *p* *3* *3* *3*

137

Fl. *riten.* *rit.*

Vlc. *Arco riten.* *mf* *rit.*

P. *riten.* *mf* *molto espr.* *f* *Red.* *Red.* *Red.* *Red.* ***

140 *Tempo I.*

Fl. *(.)* *p* *3*

Vlc. *Tempo I.* *mf* *3*

P. *Tempo I.* *sfp* *3* *3* *3* *3* *3* *3*

Fl. 143 *mp*

Vlc. 143

P. 143 *p*

Fl. 146 *ff* *tr* *f*

Vlc. 146 *ff* *f*

P. 146 *ff* *f*

Fl. 149 *ff* *fff* 11:8

Vlc. 149 *ff*

P. 149 *ff*

Red. * Red. * Red. * Red. *

Detailed description: This page of a musical score, numbered 16, contains measures 143 through 150. The score is written for three parts: Flute (Fl.), Violoncello (Vlc.), and Piano (P.). The key signature has one flat (B-flat), and the time signature is 3/4. Measures 143-145 are in 3/4 time, and measures 146-150 are in 4/4 time. The Flute part begins in measure 143 with a melodic line marked *mp*. In measure 146, it features trills and a forte (*f*) passage. The Violoncello part provides harmonic support with chords and moving lines, marked *ff* and *f*. The Piano part includes arpeggiated chords and triplets, marked *p*, *ff*, and *f*. Measure 149 contains a dynamic crescendo from *ff* to *fff* in the Flute and Violoncello parts, with a 11:8 ratio indicated. The score concludes in measure 150 with sustained chords in all parts. Rehearsal marks (Red.) and asterisks (*) are placed below the Piano part in measures 146, 147, 148, 149, and 150.

Fl. 153 = *p* *mf*

Vlc. 153 = *p* *mf*

P. 153 = *p* *mf*

Fl. 157

Vlc. 157

P. 157 *cresc.* *sfz*

Fl. 161

Vlc. 161

P. 161 *sfz* *piu cresc.* *8va* *sfz* *p*

Red. *

Red. *

Red. *

Red.

Red.

Red.

Fl. 165 *cresc.* *f*

Vlc. 165 *cresc.* *f*

P. 165 *f* *p* *f* *p* *cresc.* *f*

Fl. 169 *piu cresc.* *ff*

Vlc. 169 *piu cresc.* *ff*

P. 169 *piu cresc.* *ff*

Fl. 173 *sfz* *sfz* *sfz*

Vlc. 173 *sfz* *sfz* *sfz*

P. 173 *sfz* *f* *sfz* *f* *sfz* *f*

* Red. * Red. * Red. *

Detailed description: This page of a musical score, numbered 18, contains three systems of staves for Flute (Fl.), Violoncello (Vlc.), and Piano (P.). The first system covers measures 165 to 168. The Flute part begins with a treble clef and a key signature of one sharp (F#), with a measure rest at measure 165. It features a melodic line with slurs and accents, marked with a crescendo and fortissimo (f) dynamics. The Violoncello part also starts with a measure rest at measure 165, followed by a melodic line with slurs and accents, marked with a crescendo and fortissimo (f) dynamics. The Piano part consists of two staves (treble and bass clefs) with a complex accompaniment of chords and arpeggios, marked with fortissimo (f), piano (p), and crescendo dynamics. The second system covers measures 169 to 172. The Flute part continues with a melodic line, marked with 'piu cresc.' and fortissimo (ff) dynamics. The Violoncello part continues with a melodic line, marked with 'piu cresc.' and fortissimo (ff) dynamics. The Piano part continues with a complex accompaniment, marked with 'piu cresc.' and fortissimo (ff) dynamics. The third system covers measures 173 to 176. The Flute part continues with a melodic line, marked with fortissimo (sfz) dynamics. The Violoncello part continues with a melodic line, marked with fortissimo (sfz) dynamics. The Piano part continues with a complex accompaniment, marked with fortissimo (sfz) and fortissimo (f) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some editorial markings like 'Red.' and asterisks at the bottom of the page.

Fl. 177 *sfz* flutter-tongue *ff* *mp subito*

Vlc. 177 *gliss.* *sfz drammatico* *sfz sfz* *p*

P. 177 *sfz f* *p subito* *f sfz p* *And. sempre*

Fl. 181 *piu dimin.*

Vlc. 181 *piu dimin.* *8va*

P. 181 *piu dimin.*

Fl. 185 *pp* *ritenuto* *molto rit. - - - -* **Tempo I.**

Vlc. 185 *pp* *ritenuto* *molto rit. - - - -* **Tempo I.**

(8va)

P. 185 *pp* *ritenuto* *molto rit. - - - -* **Tempo I.** *mp come primo* *3*

189

Fl.

Vlc.

P.

193

Fl.

Vlc.

P.

197

Fl.

Vlc.

P.

sfz ff sfz ff sfz ff

ff

p

sfz p

ff

This musical score page contains measures 189 through 200. It is arranged in four systems, each featuring three staves: Flute (Fl.), Violoncello (Vlc.), and Piano (P.). The key signature has one sharp (F#) and the time signature is 3/4. Measures 189-192 show the Flute and Violoncello playing whole notes while the Piano plays a melodic line. Measures 193-196 feature a more complex texture with rapid sixteenth-note passages in the Flute and Violoncello, and a supporting piano accompaniment. Measures 197-200 continue this texture, with dynamic markings such as *sfz*, *ff*, and *p* indicating changes in volume. The score concludes with a final measure (200) where the Flute and Violoncello play whole notes and the Piano provides a final accompaniment.

201

Fl. *sfz* *p* *mf*

Vlc. *sfz* *p* *mf*

P. *f* *p* *f* *p* *mf*

205

Fl. *sfz* *port.*

Vlc. *ff pesante* *dimin.* *sfz*

P. *sfz*

209

Fl. *animato* *mp* *f* *mf*

Vlc. *animato* *mf (bring out)* *f* *mf*

P. *mp animato* *f* *mf*

Fl. 213 *p* *molto rit.* ----- *Tempo I.*

Vlc. 213 *dimin.* ----- *mp* *Tempo I.*

P. 213 *molto rit.* *p* *Tempo I.*

Fl. 216 *p* *Tempo I.*

Vlc. 216 *pp* *Tempo I.*

P. 216 *very even, no nuances* *pp furtivo* *Tempo I.*

Fl. 220 *mp* *Tempo I.*

Vlc. 220 *mp* *Tempo I.*

P. 220 *pp* *mp* *p* *mp* *Tempo I.*

Fl. *very even, no nuances*
 225 *pp furtivo* *mp*

Vlc. *pp very even, no nuances* *p mp*

P. *p*

Fl. *p*

Vlc. *p*

P. *pp* *p* *sempre in tempo al fine*

Fl. *sempre in tempo al fine*

Vlc. *sempre in tempo al fine*

P. *Red.*

III. Moderato passionato (♩ = 126)

Fl. 240 *f*

Vlc. 240 *f*

P. 240 *mf*

Fl. 243

Vlc. 243

P. 243

Fl. 247

Vlc. 247 *f*

P. 247 *mf*

Fl. *mp*

Vlc. *mp*

P. *f*

Fl. *f*

Vlc. *mp*

P. *mp*

Fl. *f*

Vlc. *f*

P. *f*

Fl.

Vlc.

P.

264

268

272

sfz

f

Fl. *ff* *f*

Vlc. *ff* *f*

P. *ff* *f*

Piu mosso (♩ = 148)

Fl. *mp*

Vlc. *mp*

P. *mp*

Fl. *sfz* *mf*

Vlc. *sfz* *mf*

P. *sfz* *mf*

Fl. 291 *p*

Vlc. 291 *p*

P. 291

Fl. 296

Vlc. 296

P. 296 *p*

Fl. 300 *rit.* *mf* *rit.* *f* Tempo Io. (♩ = 126)

Vlc. 300 *mf* *rit.* *f* Tempo Io. (♩ = 126)

P. 300 *mf* *rit.* *f* Tempo Io. (♩ = 126)

303

Fl.

Vlc.

P.

306

Fl.

Vlc.

P.

310

Fl.

Vlc.

P.

mf

mp

p

cresc.

cresc.

cresc.

f

molto espr.

f

p

Detailed description of the musical score: The score is for three instruments: Flute (Fl.), Violoncello (Vlc.), and Piano (P.). It consists of three systems of staves, each containing three staves. The first system covers measures 303-305, the second covers 306-309, and the third covers 310-313. The key signature is D major (two sharps). The time signature is 4/4. The Flute part (top staff) features melodic lines with many slurs and accents. The Violoncello part (middle staff) provides a harmonic and rhythmic foundation, often with slurs and accents. The Piano part (bottom staff) is highly textured, with many chords and rapid passages. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *f* (forte), and *molto espr.* (molto espressivo). The score ends with a double bar line and repeat signs.

Fl. 315 *mp* *mf*

Vlc. 315 *p* *f*

P. 315 *p*

Fl. 319 *mp* *rit.* *f* *a tempo* *mf*

Vlc. 319 *p* *f* *rit.* *a tempo* *p*

P. 319 *p* *rit.* *f* *mp* *a tempo*

Fl. 323

Vlc. 323 *mf*

P. 323 *p*

Detailed description: This page contains a musical score for three instruments: Flute (Fl.), Violin (Vlc.), and Piano (P.). The score is divided into three systems, each containing staves for the three instruments. The first system starts at measure 315. The Flute part begins with a melodic line in treble clef, marked *mp* and *mf*. The Violin part also starts at measure 315, with dynamics *p* and *f*. The Piano part begins at measure 315 with a dynamic of *p*. The second system starts at measure 319. The Flute part has dynamics *mp*, *rit.*, *f*, *a tempo*, and *mf*. The Violin part has dynamics *p*, *f*, *rit.*, *a tempo*, and *p*. The Piano part has dynamics *p*, *rit.*, *f*, *mp*, and *a tempo*. The third system starts at measure 323. The Flute part begins at measure 323. The Violin part begins at measure 323 with a dynamic of *mf*. The Piano part begins at measure 323 with a dynamic of *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score page contains measures 327 through 333 for three instruments: Flute (Fl.), Violoncello (Vlc.), and Piano (P.).

Measures 327-329: The key signature changes from two sharps (F# and C#) to one flat (Bb). The time signature changes from 4/4 to 3/4. The Flute part begins with a half note G4, followed by quarter notes F#4, E4, and D4. The Violoncello and Piano parts feature a complex rhythmic pattern of eighth and sixteenth notes.

Measures 330-332: The key signature returns to two sharps (F# and C#). The Flute part plays a series of eighth notes, starting on G4 and ascending to A4. The Violoncello and Piano parts continue with their rhythmic patterns. Dynamic markings *f* (forte) and *sfz* (sforzando) are present.

Measure 333: The key signature changes to one flat (Bb). The Flute part plays a series of eighth notes, starting on G4 and ascending to A4. The Violoncello and Piano parts continue with their rhythmic patterns. Dynamic markings *sfz* (sforzando) are present. A *Sva* (Sustained Vibration) marking is indicated above the Flute part.

Fl. 336 *sfz* *sfz*

Vlc. 336 *sfz* *sfz*

P. 336 *sfz* *sfz*

8va

Detailed description: This system contains measures 336, 337, and 338. The Flute (Fl.) part begins at measure 336 with a series of eighth notes, followed by a sforzando (sfz) marking at measure 337. The Violoncello (Vlc.) part also begins at measure 336 with eighth notes and has an sfz marking at measure 337. The Piano (P.) part is shown in grand staff. The right hand has a complex chordal texture with many sharps, and the left hand has a more rhythmic accompaniment. A dashed line labeled '8va' indicates an octave transposition for the right hand in measure 337.

Fl. 339 *ff*

Vlc. 339 *ff*

P. 339 *ff*

Detailed description: This system contains measures 339, 340, and 341. All three parts (Flute, Violoncello, and Piano) are marked fortissimo (ff). The Flute part features a series of eighth notes with accents. The Violoncello part has a similar eighth-note pattern. The Piano part consists of a dense, rhythmic accompaniment with many beamed notes and accents.

Fl. 342

Vlc. 342

P. 342

Detailed description: This system contains measures 342, 343, and 344. The Flute part continues with eighth-note patterns and accents. The Violoncello part has a similar eighth-note pattern. The Piano part features a complex, rhythmic accompaniment with many beamed notes and accents.

Fl. 345

Vlc. 345

P. 345

Fl. 348

Vlc. 348

P. 348

Fl. 352

Vlc. 352

P. 352

356

Fl.

Vlc.

P.

flutter-tongue

359

Fl.

ff

Sul A
Sul G,D

Vlc.

ff

tr

P.

ff

tr

361

Fl.

mp

Vlc.

mp

P.

p

3

This musical score page contains measures 356 through 361. It is arranged in three systems, each with staves for Flute (Fl.), Violoncello (Vlc.), and Piano (P.).
- Measure 356: The Flute part features a rapid sixteenth-note scale. The Violoncello and Piano parts provide harmonic support with chords and moving lines.
- Measure 359: The Flute part has a series of chords marked 'flutter-tongue'. The Violoncello and Piano parts play a dense, fast-moving sixteenth-note texture marked 'ff'. The Piano part includes trills (tr) on several notes.
- Measure 361: The Flute part has a melodic phrase marked 'mp' with a triplet of eighth notes. The Violoncello part has a melodic line marked 'mp'. The Piano part has a melodic line marked 'p' in the right hand and a bass line in the left hand.

Fl. 366 *f* *sfz* *mp*

Vlc. 366 *f* *mp* *cresc.*

P. 366 *f* *mp* *cresc.*

Fl. 372 *mf* *f* *sfz* *ff*

Vlc. 372 *f*

P. 372 *f* *sfz*

Fl. 378 *f*

Vlc. 378 *f*

P. 378 *f*

Fl. 382 *sfz*

Vlc. 382 *sfz* *sfz*

P. 382 3

Fl. 386

Vlc. 386

P. 386 7 7 7 7

Fl. 388

Vlc. 388

P. 388 7 7 7 7 7 7 7 7

Fl. *8va*
rit. *a tempo*

Vlc. *rit.* *a tempo*

P. *rit.* *ff sfz sfz sfz*

Fl. *(8va)*

Vlc.

P. *sfz f cresc. ff sfz*