

Oscar Ridout

Canopy

for piano trio

Canopy for piano trio
c.15'
October-November 2021

Notes

Always treat the material flexibly.

String harmonics, both natural and artificial, are notated as fundamental (standard notehead - either open string or stopped) and touchpoint.
Hairpins without an end dynamic are to be read as gradations *within* the prevailing dynamic.

Canopy

for piano trio

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$\text{♪} = 144$, angular

Musical score for Violin, Cello, and Piano in 5/8 time. The Violin part features sixteenth-note patterns with grace notes and dynamic markings *pp*, *f*, and three measures of *3*. The Cello part has eighth-note patterns with grace notes and dynamic markings *pp*, *f*, and *pp*. The Piano part has eighth-note patterns with dynamic markings *ff* and *mf*. The score concludes with a repeat sign and the instruction *Red.*

Musical score for Violin, Cello, and Piano in 5/8 time, starting at measure 5. The Violin part has eighth-note patterns with grace notes and dynamic markings *p*, *ff*, and *3*. The Cello part has eighth-note patterns with grace notes and dynamic markings *f*, *pp*, *f*, and *3*. The Piano part has eighth-note patterns with dynamic markings *f*, *pp*, *f*, and *3*.

3

Vln. pizz. arco to end of fingerboard

f *p* *f*³ *mf* *p* *mp* *p*

Vc. *pp* *f*³ *mp* *mf* *p*

Pno. *mp* *f* *mf* like bells

12

A ($\text{♩} = 72$)

Vln. (harm. gliss.) *ppp* *p* *p* *pp* *mp*

Vc. *mf* *pp*

A ($\text{♩} = 72$)

Pno. *fff*

17

Vln. pizz., resonant* *mp wandering*

Vc. pizz., resonant* *mp wandering*

Pno.

pp like crystal

22

Vln.

Vc.

Pno.

*pizz. resonant: use open strings and natural harmonics where possible, to provide variation in colour

5

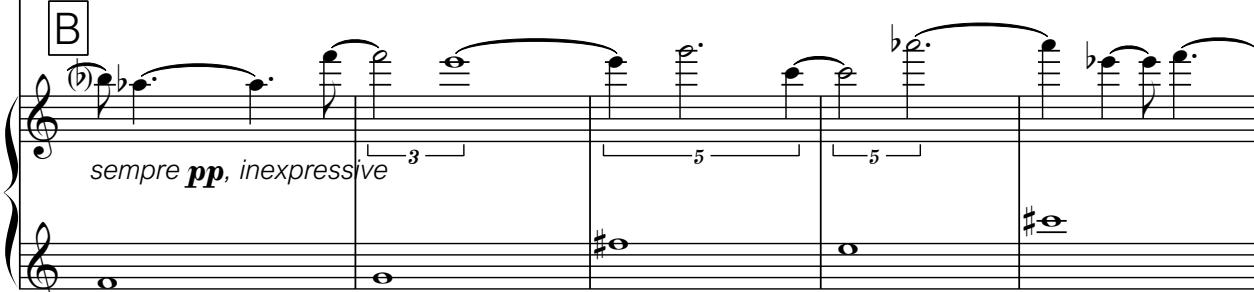
B

26 arco pizz.

Vln. 

Vc. 

B

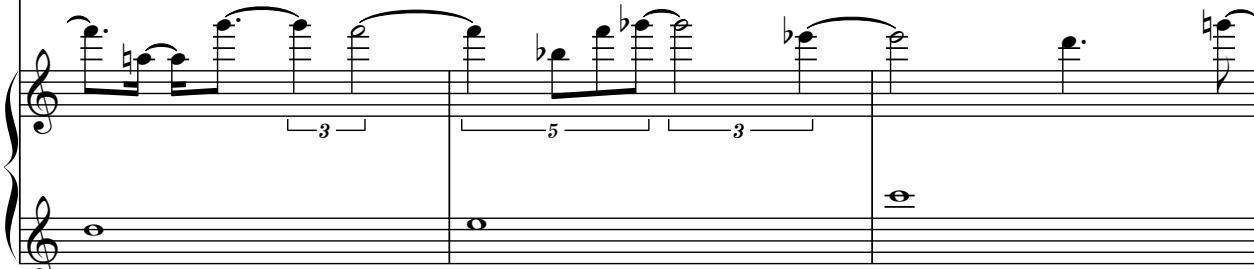
Pno. 

sempre pp, inexpressive

31 pizz. 3 arco pizz.

Vln. 

Vc. 

Pno. 

34

Vln. arco $\overbrace{\text{notes}}$ $\overbrace{\text{notes}}$ arco $\overbrace{\text{notes}}$ pizz. $\overbrace{\text{notes}}$

Vc. arco $\overbrace{\text{notes}}$ pizz. $\overbrace{\text{notes}}$

Pno. $\overbrace{\text{notes}}$ $\overbrace{\text{notes}}$ $\overbrace{\text{notes}}$ $\overbrace{\text{notes}}$

6

37

Vln. arco $\overbrace{\text{notes}}$ pizz. $\overbrace{\text{notes}}$ arco $\overbrace{\text{notes}}$

Vc. $\overbrace{\text{notes}}$ $\overbrace{\text{notes}}$

Pno. $\overbrace{\text{notes}}$ $\overbrace{\text{notes}}$

6

7

39

Vln. pizz. C

f *mp* *mf*

Vc. arco *pp* *mp*

C

Pno.

sempre pp *poco a poco cresc.*

Ad.

42

Vln. arco *pp* *mp* *ppp* *mp*

Vc. pizz. *mf* *mf*

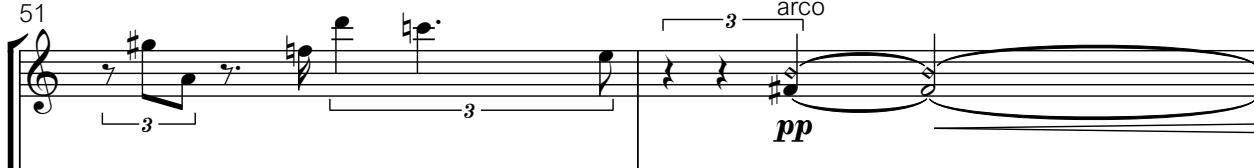
Pno. *pp*

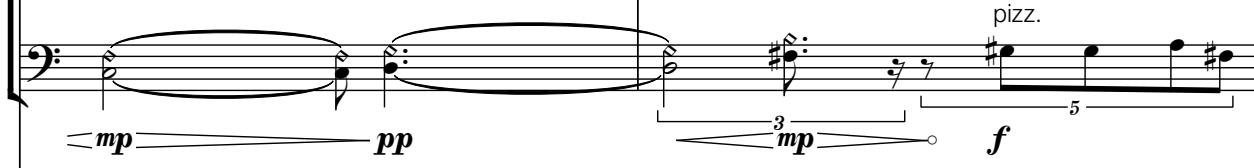
45 pizz.
Vln. *mf*
Vc. *mp* *pp* *mp*
arco
Pno. *p*

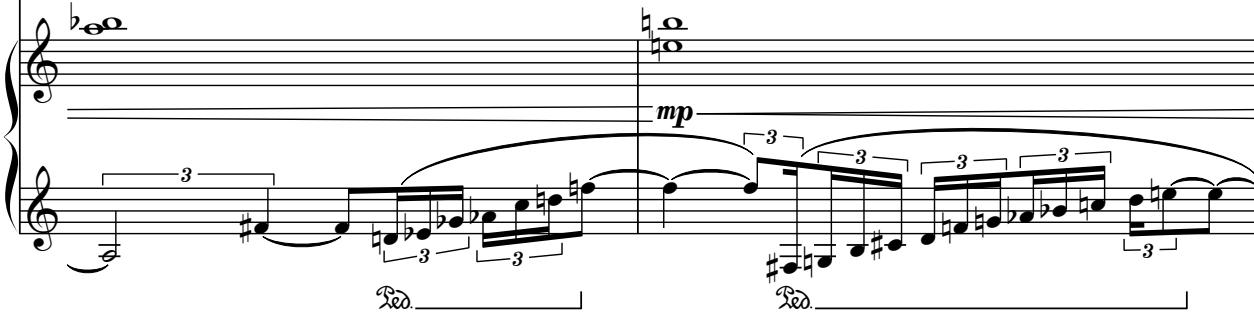
48 pizz.
Vln. *mp* *pp* *mp* *pp* *mf* *f*
pizz.
Vc. *mf* *3* *3* *5* arco *p*
arco
Pno. *3* *3* *3* *3* *3*

9

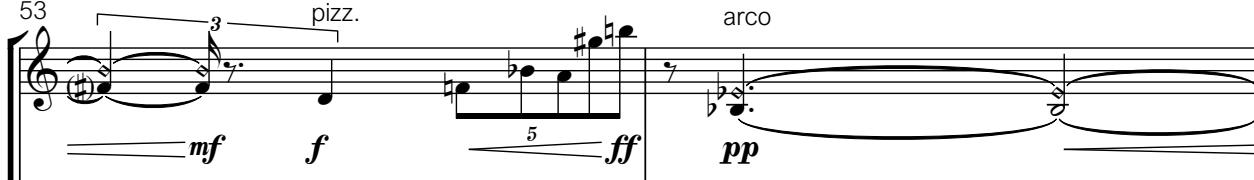
51

Vln. 

Vc. 

Pno. 

53

Vln. 

Vc. 

Pno. 

55

Vln. pizz. arco 3 pizz. ff pp arco 3 pp

Vc. pp <f ff

Pno. **mf** 8

3 3 3 3 3 3 3 3

57

Vln. 5 arco pp

Vc. 3 f pizz. 5 ff 3 3

Pno. 3 3 3 3 3 3 3 3

11

59

Vln. pizz. **D**

=ff ff fff f molto vib.

Vc. arco *V*

pp ff mf ff

Pno. **D**

f fff

3ed.

61

Vln. *sempre ffff, furiously*

vib. ord. V

molto vib.

Vc. *mf ff*

Pno.

3ed.

5 8

3 3 3 3 3 3 3 3

63 rit. ♩ = 60
 Vln.

 Vc. pizz. arco
 Vc. rit. arco
 Pno. >mf

 68 pizz.
 Vc. f mp mf p

 71
 Vln. (pizz.) 3
 Vc. 5
 Vc. 3
 Vc. pp

 E
 76
 Vln. =f p
 Vc. arco
 Vc. pp f pp
 Vc. mf

 E 8va
 Pno. pp mp pp mp
 Pno. 3
 Pno. 3
 Pno. 3
 Pno. 3

13

81

Vln. *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp*

arco, con sord.

(8) *ppp* *mf* *ppp* *pp*

Pno. *ppp* *mf* *ppp* *pp*

8va

86

Vln. *pp* *f* *ppp* *ff* *mp* *pp*

Vc. *pp* *f* *ppp* *ff* *mp* *pp*

8va

Pno. *ppp* *f* *pp*

8va

91 F

Vln. *p* *f* *pp* *mp* *p* *sul pont.* *pp* *ord.* *p*

Vc. *p* *f* *pp* *mp* *p* *mp* *pp* *p*

14

F

Pno. *pp* *sweetly*

Reed.

97

Vln. *mf* > *pp* *p* *mp* *pp* *mf* *pp*

Vc. *mf* > *pp* *p* *mp* *pp* *mf* *pp*

Pno. *mp* *ppp*

Reed.

15

G

103

Vln. pizz. arco
3
mp *f* pizz. arco *ppp*

Vc. *mp* *f* *ppp* *pp* *ff* *pp*

Pno. *f* *ppp* *mp* *p* *f*^{dry} *ppp*

ppp *ppp*

109

Vln. <*f* *pp*<*f* *p* *ppp*

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

Pno. *mf* *p* *ppp* *ff* *pp* *ff* *pp* *ff*

ff *pp* *ff* *pp* *ff*

115 senza sord.

Vln. *pp* — *f* — *p* — *p* — *pp* — *ff*

Vc. senza sord.

Pno. *pp* — *f* — *p* — *pp* — *f*

121 H

Vln. — — *ppp* — *fff* — *ppp* — *fff* —

Vc. — — *ppp* — *fff* — *ppp* — *fff* —

H

Pno. *ff* — *pp* — *fff* — *mp* — *ff* — *p*

17

128

pizz., alternating II and III for greater resonance

Vln. *ppp* *fff* very hard

Vc. *ppp* *fff* *pp*

Pno. *ffff* *ffff* *f* *mf*

132

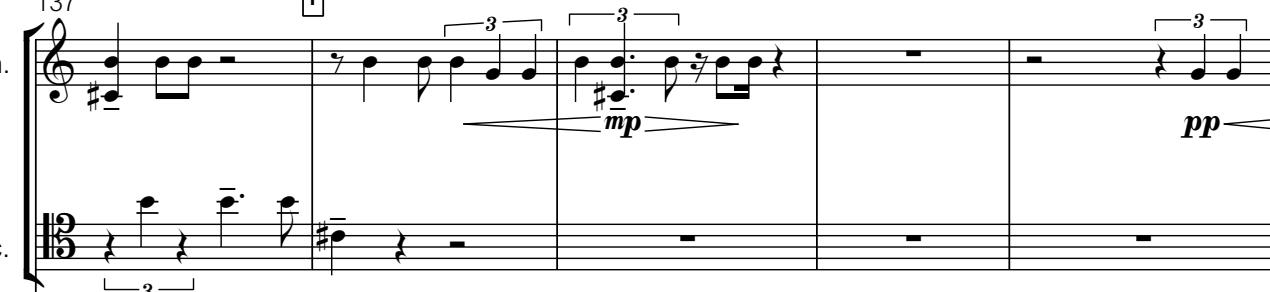
Vln. *mf* very expressive

Vc. *pizz.* *p*

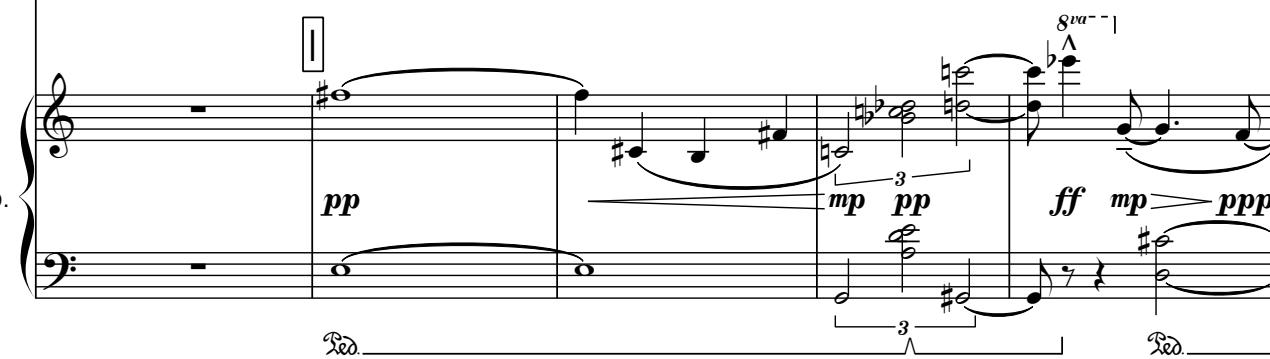
Vc. *mf* very expressive *p*

Pno. *#A* *A*

137

Vln. 

Vc. 

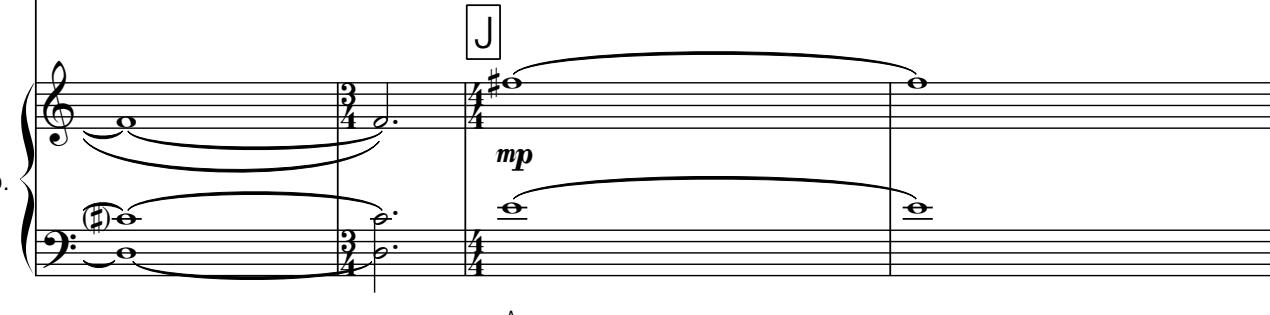
Pno. 

142

Vln. 

Vc. 

J

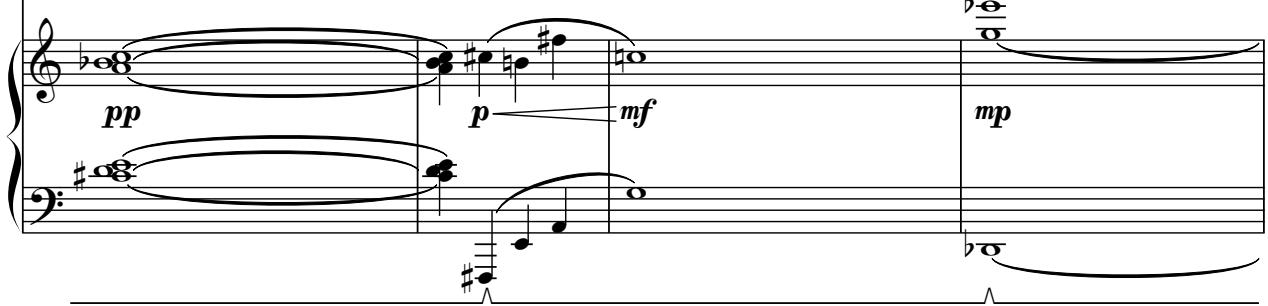
Pno. 

19

146

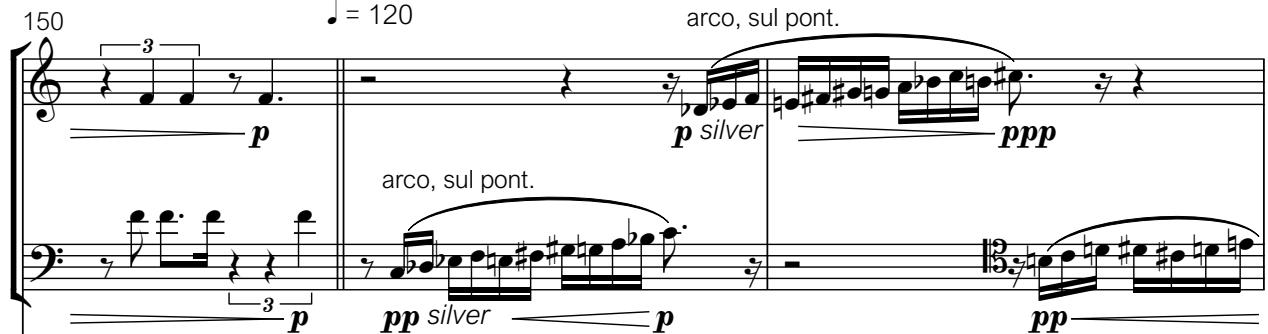
Vln. 

Vc. 

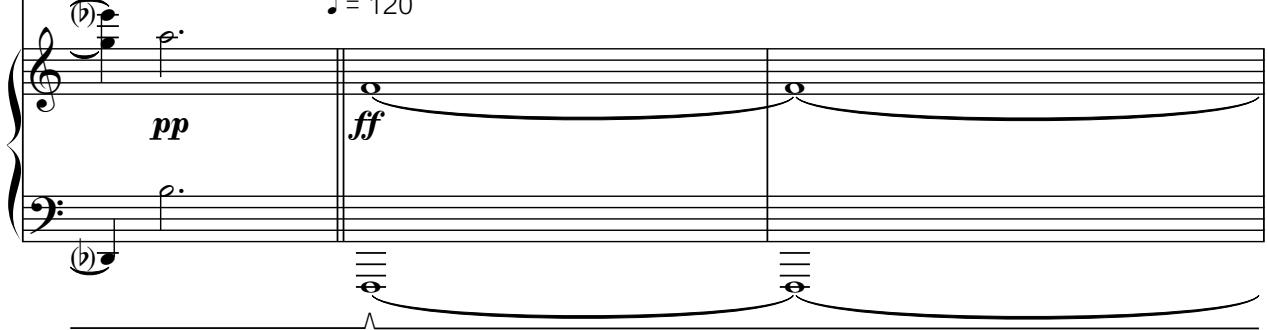
Pno. 

150

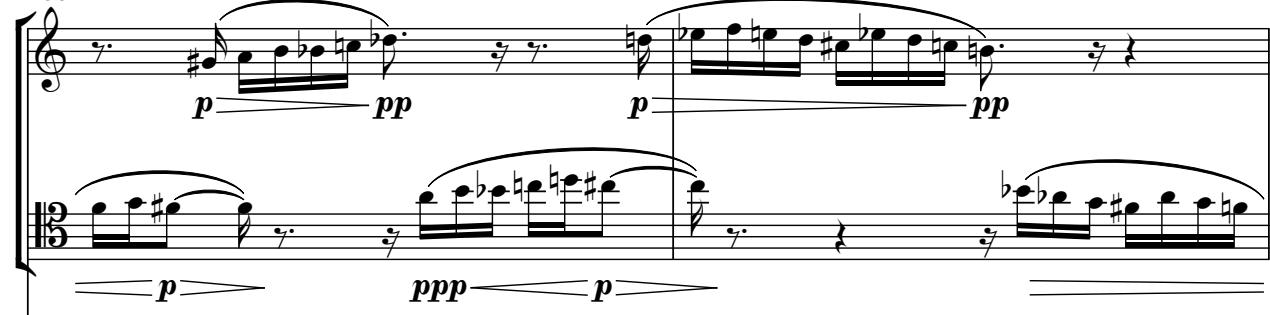
$\text{♩} = 120$

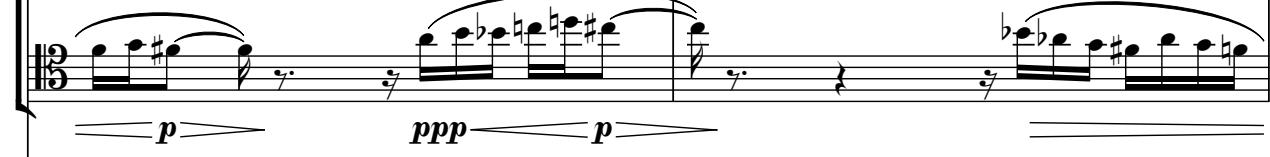
Vln. 

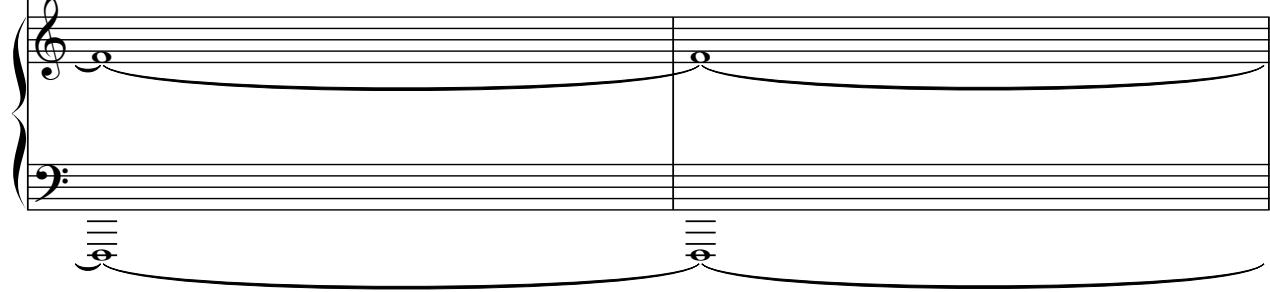
Vc. 

Pno. 

153

Vln. 

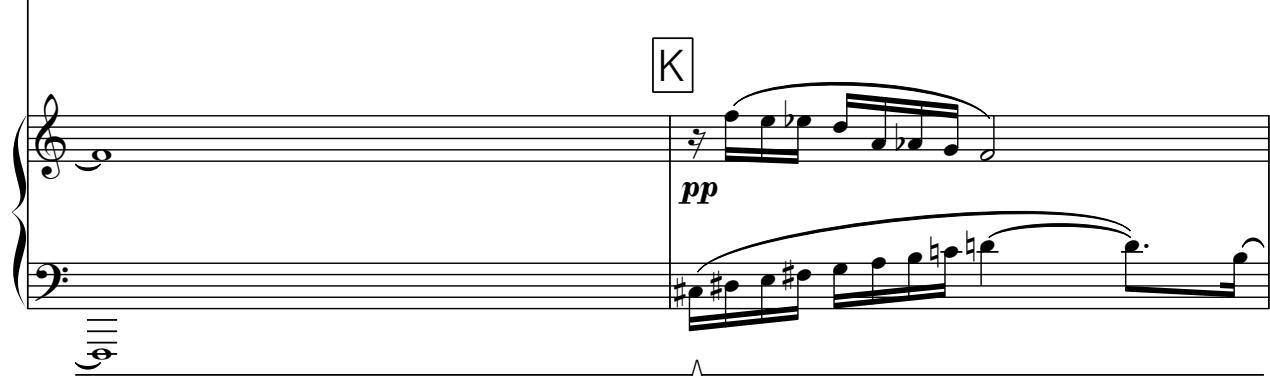
Vc. 

Pno. 

155

Vln. 

Vc. 

Pno. 

21

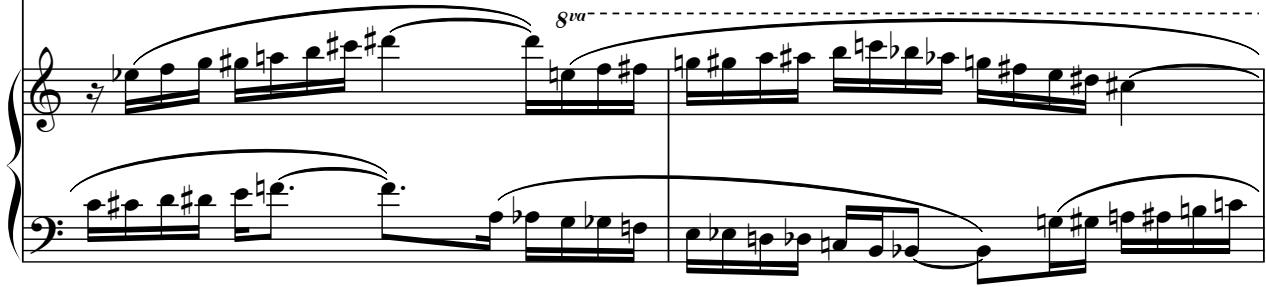
157

Vln. 

Vc. 

Pno.

8va



159

Vln. 

Vc. 

Pno.

(8) *8va*



161

Vln. p pp

Vc. p pp

(8) 8^{va}

Pno.

$\text{j} = 144$

Vln. mp

Vc. mp

Pno. f

$\text{j} = 144$

accel. *sempre sul pont.*

ord.

f

accel.

p

p

23

167

Vln. *p* *f* *ff* *sul pont.* *p* *f*

Vc. *3*

Pno. *ff*

ord. V V

3

169 -

M $\text{♩} = 152$

Vln. *fp* *fff* *fp* *ord.*

Vc. *mf* *fff* *fp*

Pno. *f* *ff* *molto marcato* *3* *fff*

$\text{♩} = 152$

172 (F)

Vln. *sul pont.*

Vc. *fff* *fp* *sul pont.*

Pno. *fff* *fp*

174

Vln. *f*

Vc. *f*

Pno. *f*

ord. *pizz.*

ff

25

176

Vln. 12/8

Vc. 12/8

Pno. 12/8

ff

ff sempre, wild

arco

177

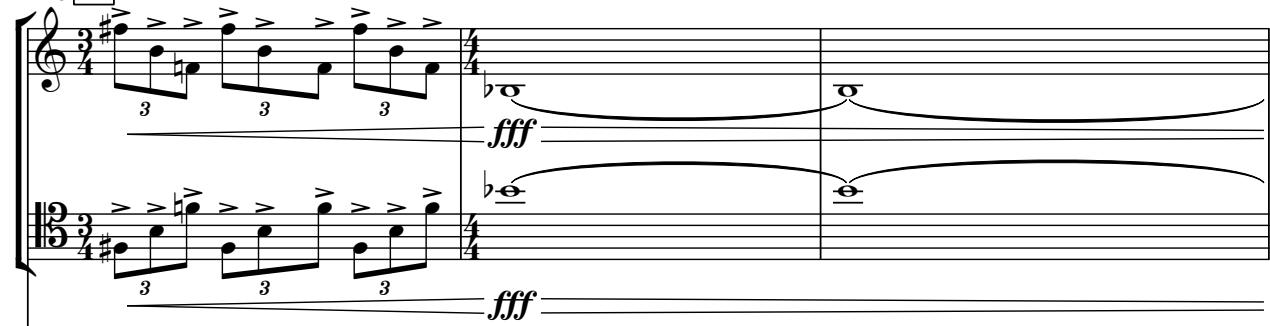
Vln. 4/4

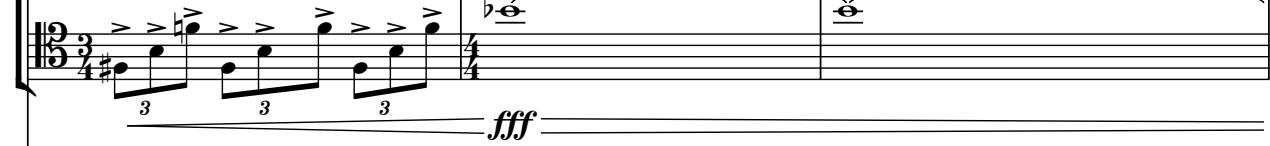
Vc. 4/4

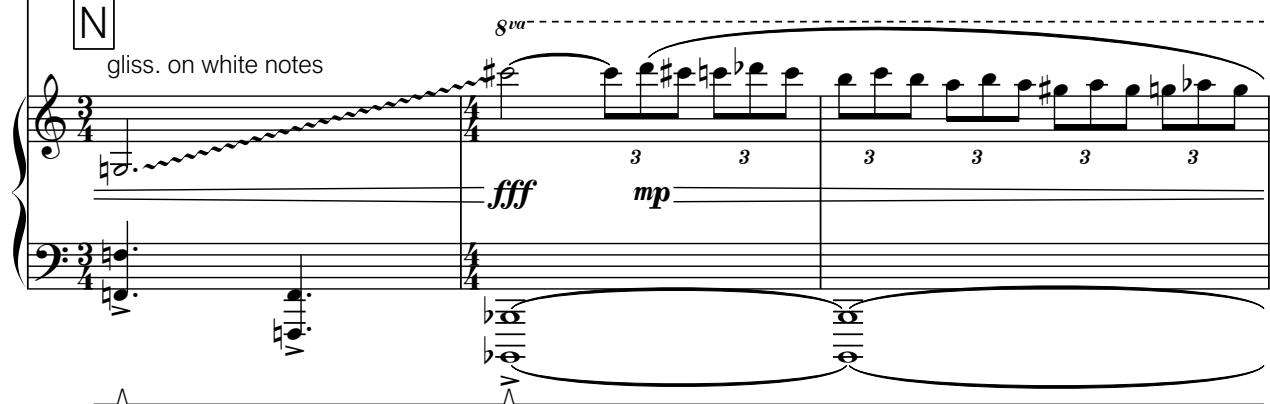
Pno. 4/4

gliss. on black notes

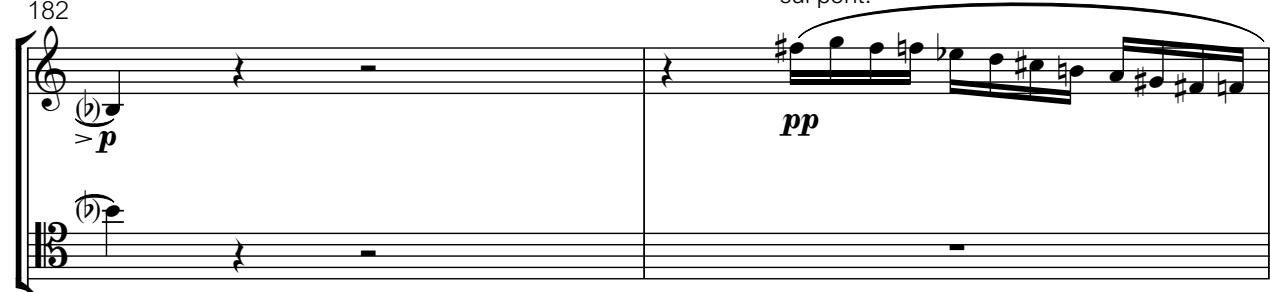
179 N rit.

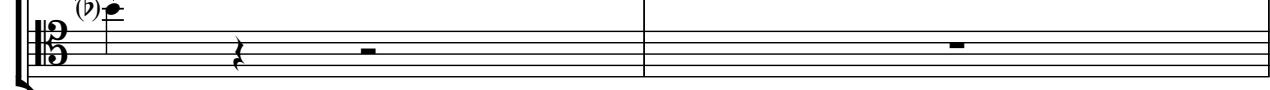
Vln. 

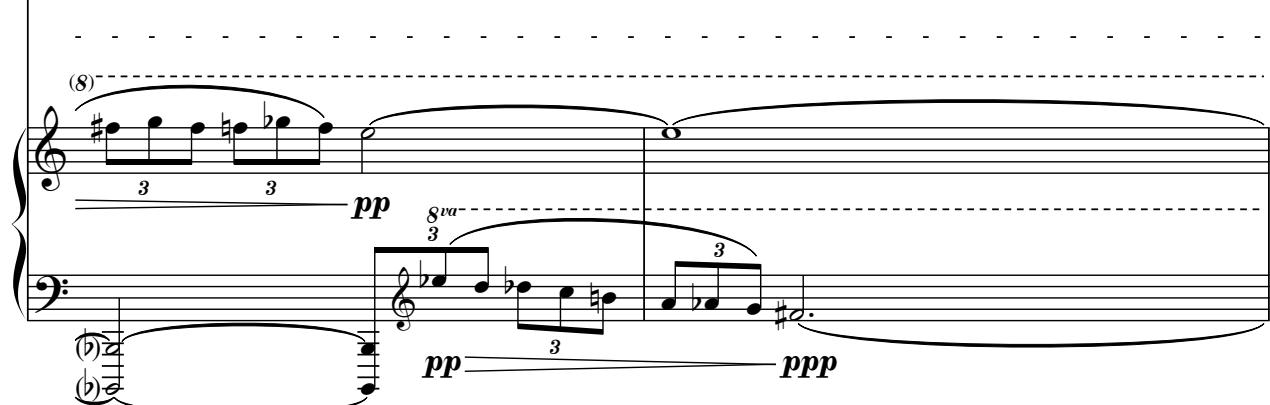
Vc. 

Pno. 

182 sul pont.

Vln. 

Vc. 

Pno. 

27

184 -

Vln. *sul pont.*

Vc. *pp*

Pno. (8) (8)

186

186 -

Vln. *mp*

Vc. *p*

Pno. *ppp*

mp *ppp*

mp *ppp*

8vb

191

Vln. Vc.

194

Vln. Vc.

195 $\text{J} = 66$

Vln. Vc.

Pno.

29

199

Vln. **P**

<f *mf* *f* *fp*

Vc. *<f* *mf* *f* *fp*

Pno.

mp *p* *mp* *pp*

202

Vln. *<mf*

ppp

Vc. *<mf*

ppp

Pno.

8va-

5 *5* *5* *5*

3 *5* *5* *5*

3

(8)

204

Vln. *p* *p* *pp* *ppp* *f*

Vc. *p*

Pno.

ff *fff*

(8) *ff*

208 *molto rubato*

Vln. *mp*

Vc. *mp*

Pno. *mp* *ff*

molto rubato

ff

accel.
sva

210 Pno. ***pp***

212 rit. Vln. **Q** $\text{♩} = 96$ molto accel.

Vc. ***#8 mp***

Pno. rit. **Q** $\text{♩} = 96$ molto accel.

f ff → mp pp ff → pp

215 Vln. ***mf mp***

Vc. ***mf mf mf***

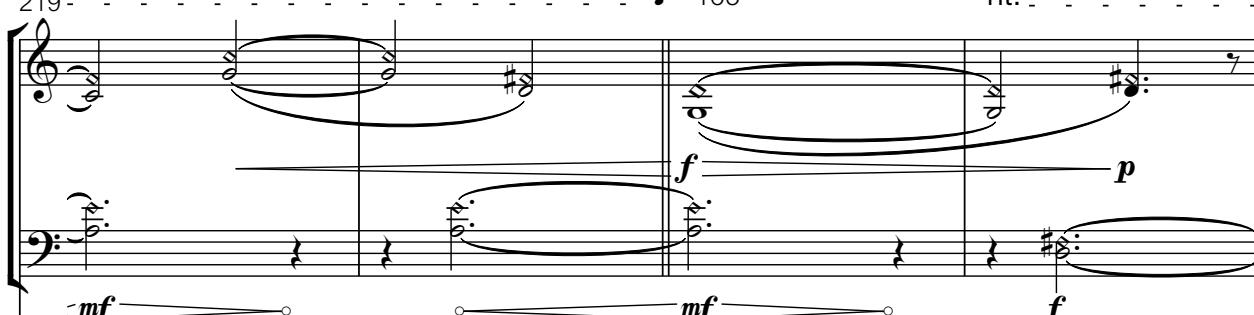
Pno. ***p mf***

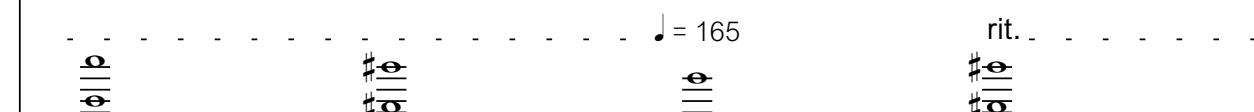
219 -

$\text{♩} = 165$

rit.

32

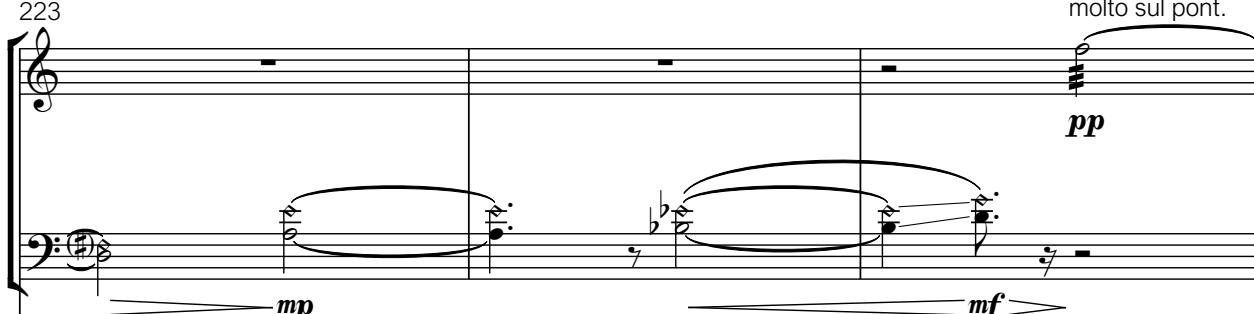
Vln. 

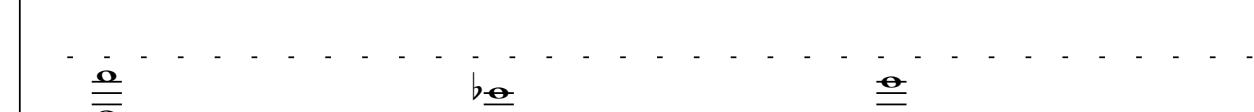
Vc. 

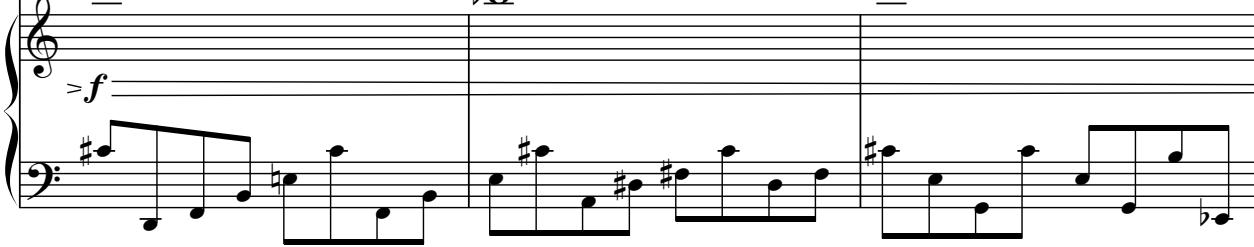
Pno. 

223 -

molto sul pont.

Vln. 

Vc. 

Pno. 

33

226

Vln. gliss.

Vc. *mp*

Pno. >*mp* *p*

229

c. 5" c. 5"

Vln. R $\text{♩} = 120$ molto rit. ord. $\text{♩} = 72$

Vc. >*pp* *f* *ff* >*p* <*mp* <*pp* <*mp* fluctuating

Pno. >*pp* *f* *ff* >*p* <*mp* <*pp* <*mp* fluctuating

c. 5" c. 5"

R $\text{♩} = 120$ molto rit. $\text{♩} = 72$

>*pp* *f* *f* <*pp* *pp* *p* *ppp*

236

Vln.

Vc.

Pno.

$\#_8$

\flat_8

rit.

$\text{♩} = 64$

34

238

Vln.

Vc.

Pno.

$\#_8$

\flat_8

rit.

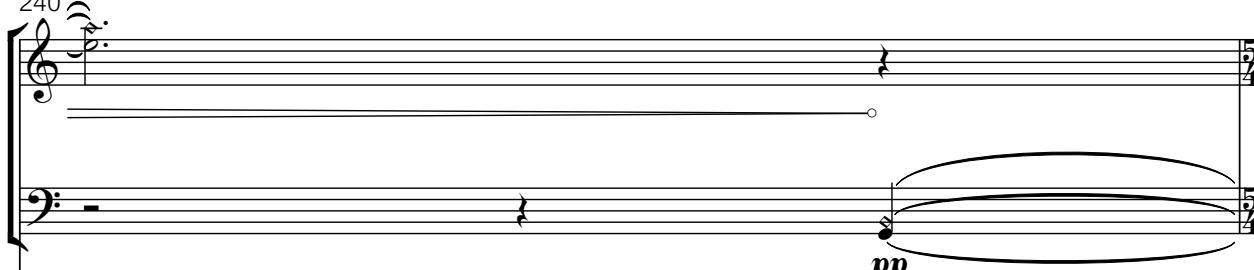
$\text{♩} = 64$

mp

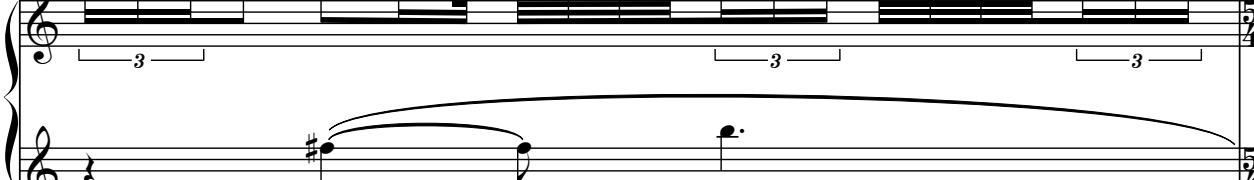
3

35

240

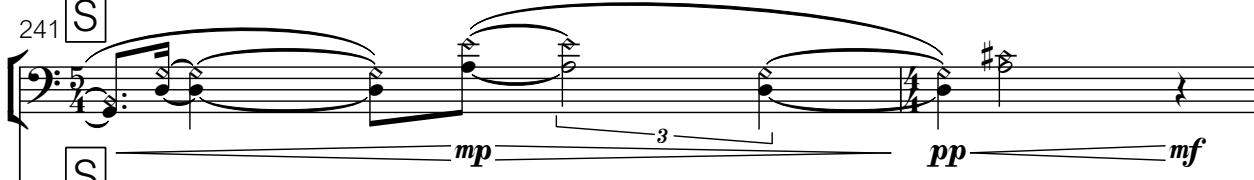
Vln. 

Vc. 

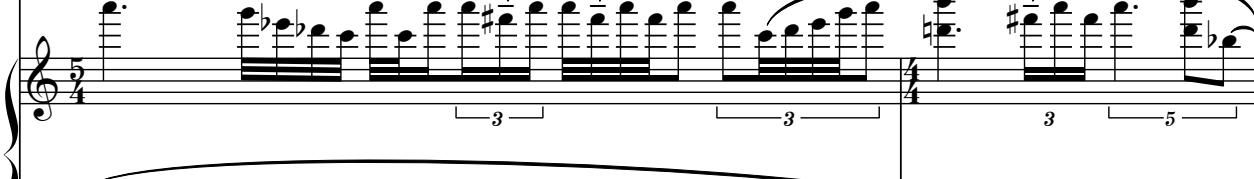
Pno. 

Red.

241 S

Vc. 

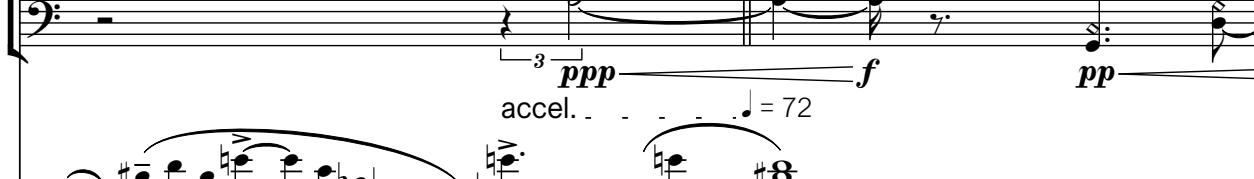
S

Pno. 

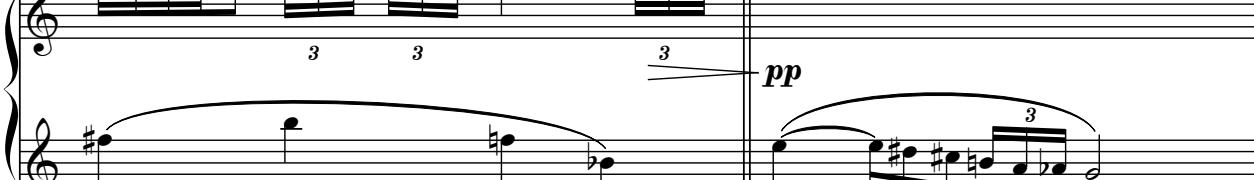
accel. $\text{♩} = 72$

243

Vln. 

Vc. 

accel. $\text{♩} = 72$

Pno. 

Red.

245

Vln. *f* *p* *mp* *ppp* *f* *pp*

Vc. *mp* *ppp* *f* *pp* *mp* *ppp*

Pno. *s viva* **8** **\flat 8**

248

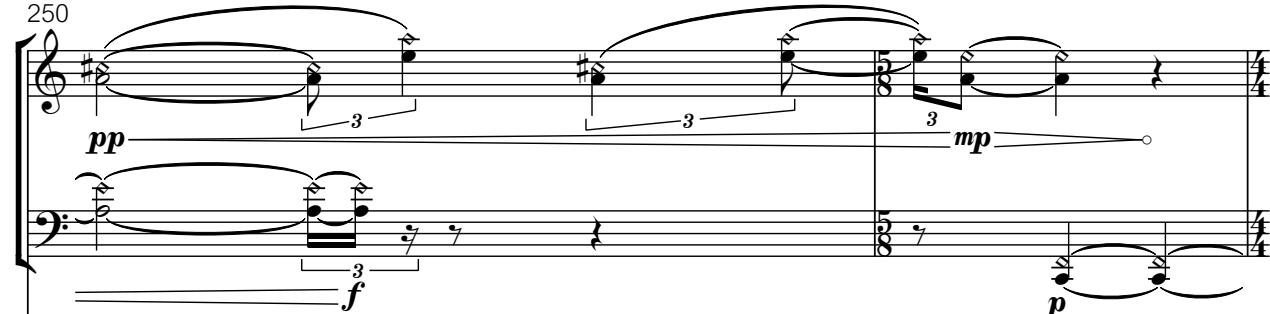
Vln. *mp* *ppp* *f*

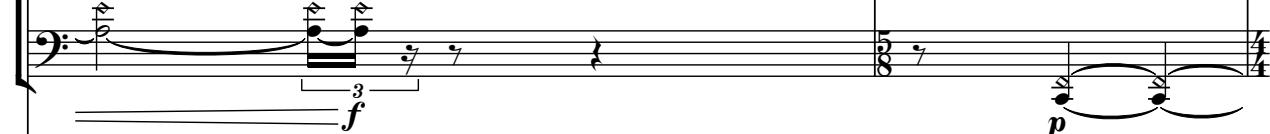
Vc. *f* *pp* *mp* *ppp*

Pno. **(8)** **\sharp 8**

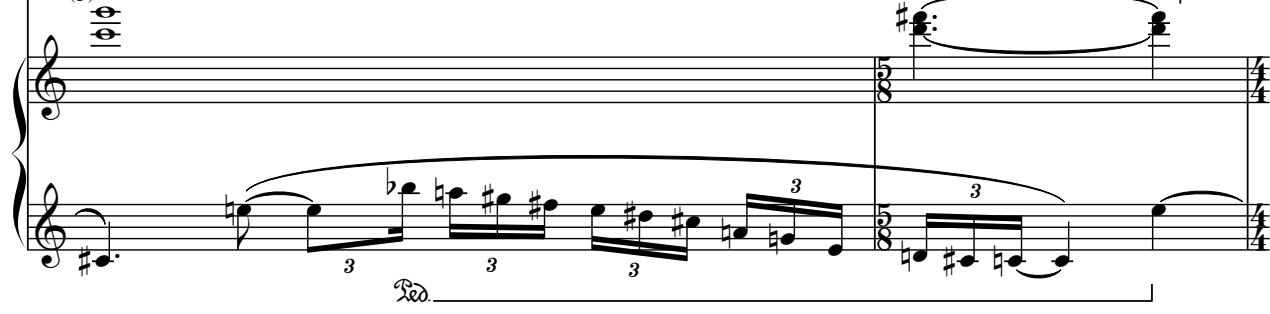
37

250

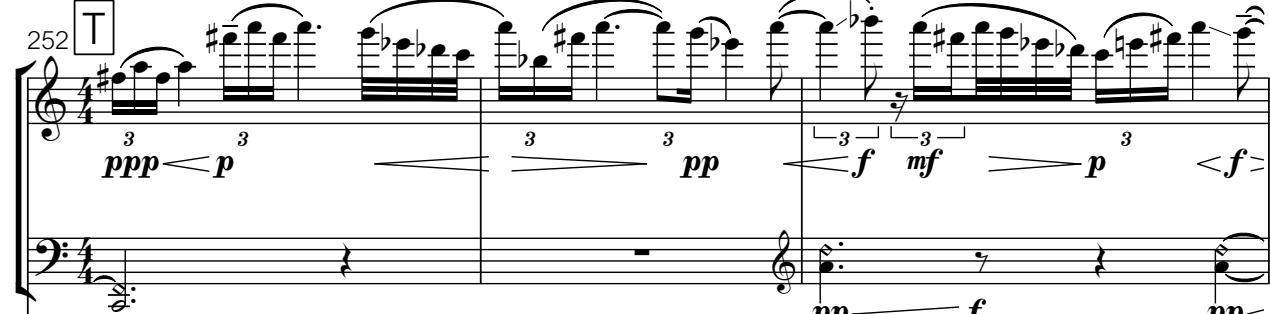
Vln. 

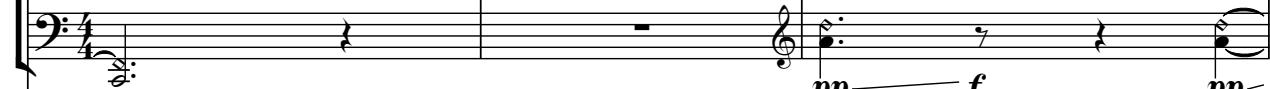
Vc. 

(8)

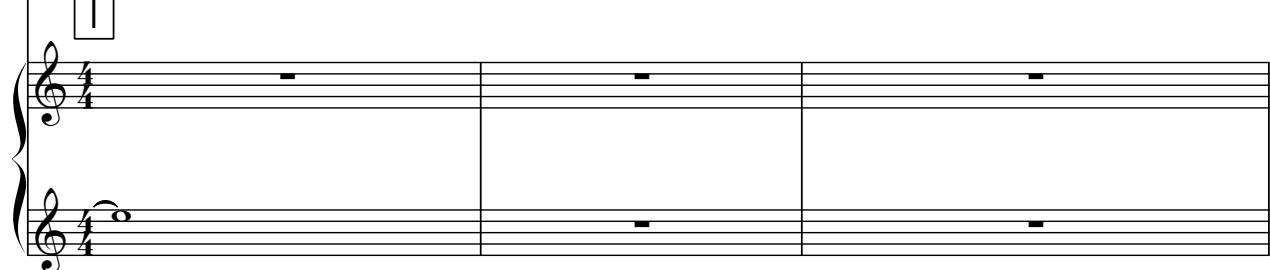
Pno. 

252 T

Vln. 

Vc. 

T

Pno. 

255

Vln. 

Vc. 

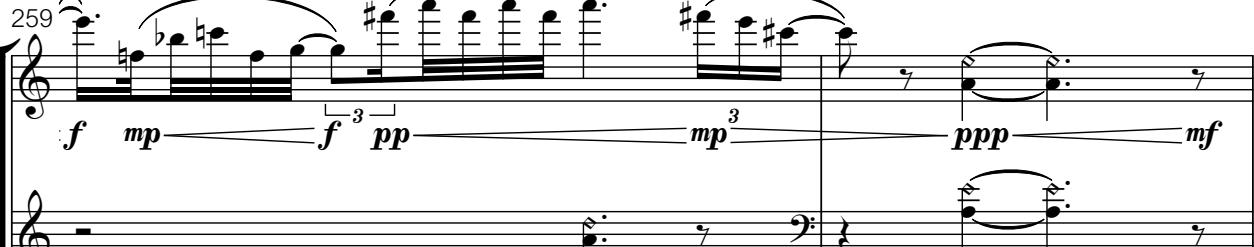
257

Vln. 

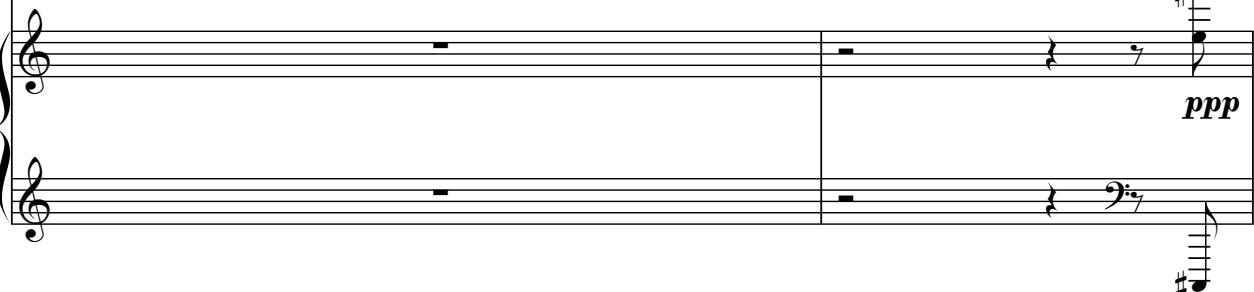
Vc. 

38

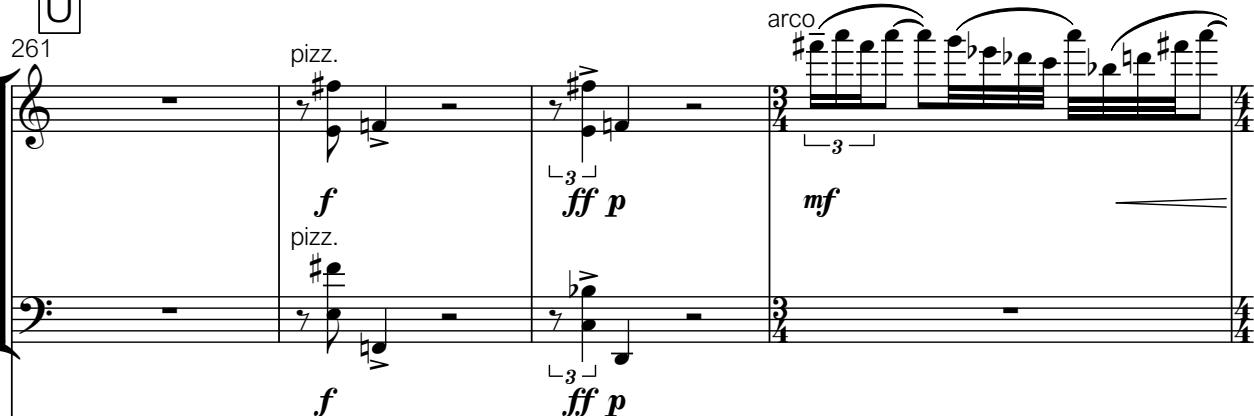
259

Vln. 

Vc. 

Pno. 

261

Vln. 

Vc. 

Pno. 

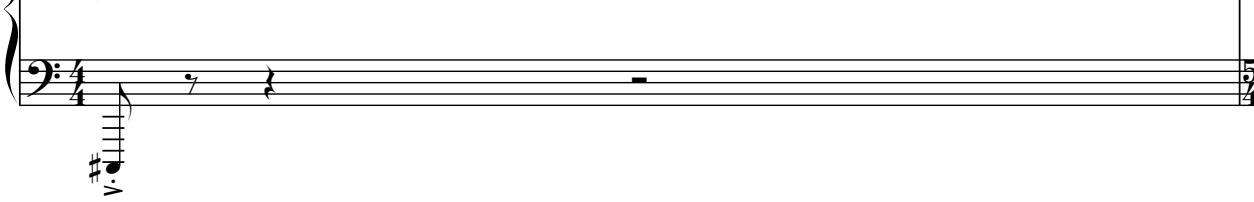
39

265

Vln. 

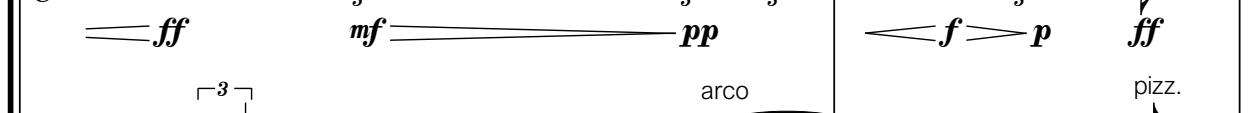
Vc. 

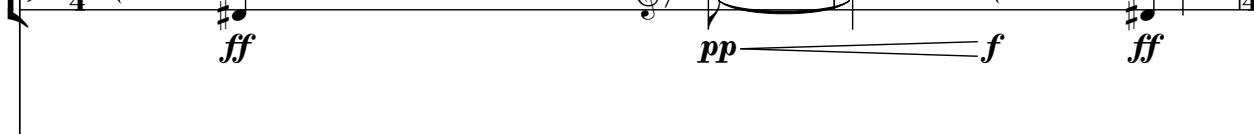
Pno. 

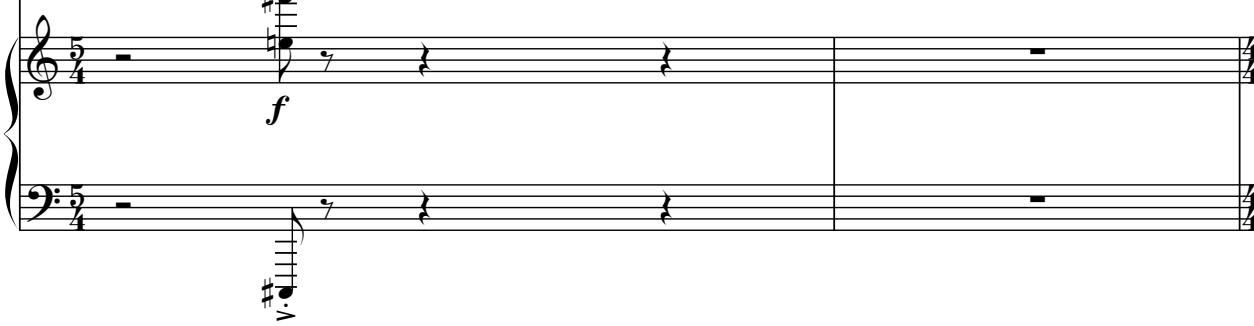


266

Vln. 

Vc. 

Pno. 



268

Vln. *mp* *ff* *p* *f*

Vc. *pp* *p* *fff* *p* *ff*

arco, sul pont.

40

Pno. *pp* *pp*

271 *mp* *f* *p* *fp*

Vln. *pp* *f* *pp* *f*

273 *pp* *pp* *mf* *p* *ff*

Vln. *pp* *f* *pp* *f*

Vc. *pp* *f*

gliss.

41

275

pizz.

Musical score for strings and piano, page 41, measure 275. The score consists of two systems of music. The top system features two staves: Violin (Vln.) and Cello (Vc.). The Violin staff starts with a rest, followed by a dynamic ***ff*** and a pizzicato marking (**pizz.**). The Cello staff begins with a dynamic ***ff***. The tempo is 3/8. The bottom system features a single staff for the Piano (Pho.). The piano staff also starts with a dynamic ***ff***. The piano part consists of eighth-note chords. The score includes various dynamics such as ***pp***, ***fff***, ***pp***, ***mp***, and ***gliss.***. The piano staff ends with a dynamic ***ff***.