

HOME SUITE

(for piano trio)

- I. 27 Morningside
- II. Compo Moonrise
- III. Sasco Creek

Fall 2010 – Spring 2011

Duration: c. 20 minutes

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(b.1989)

Program Notes

In residence at the Brevard Music Center, in the solitude of the Blue Ridge Mountains, I started writing *27 Morningside* with purely musical ideas in mind: the gradual evolution of a rhythm of African derivation; the sustained integration of extended techniques; the development of shifting contexts around a common motivic thread. But as the narrative arc of the piece developed, I realized I'd been expressing more emotion with this music than I'd first intended. Started in the summer of 2010, while my family was separating and the last wisps of childhood were fluttering through my fingers, *27 Morningside* became for me a sort of ode to home, a testament to wonderful moments passed. To some extent, you can hear the sounds of our house in the piece: an unrelenting bustle, some unexpected interruptions, and various people knocking on the door. But *27 Morningside* is only loosely programmatic; it's meant to convey, above all else, the spirit of home and that feeling, both wistful and heartening, that comes with the remembrance of the many things home has offered over the years. *Compo Moonrise* and *Sasco Creek* continue a meditation on these themes, each depicting a hometown setting that's captivated me. *Compo Moonrise* recalls the haunted feeling of an evening on Compo Beach, with its creaking docks and the slowly changing colors of the sand under a rising moon; *Sasco Creek* then tries to capture the energy of a run down Sasco Creek Road, which leads ultimately towards the ocean, and to follow a train of tumultuous thoughts as they shift and change along the way. But both *Compo Moonrise* and *Sasco Creek*, like *27 Morningside* before them, are only loosely programmatic. It's my ultimate hope that their soundscapes can stir in you the same kind of inspiration the places have offered me.

—Nick DiBerardino

I. 27 Morningside

Nick DiBerardino

Driving, always with a sense of groove ♩ = 126

snap pizz.

Violin

Violoncello

Knock on body of cello

sim.

pizz. ord.

mp *mf* *mp* *mf*

Driving, always with a sense of groove ♩ = 126

Mute strings in front of hammers with L.H.

sim.

Piano

p *mf* *mp* *mf* *p* *mp* *mf*

Ped. Ped. Ped.

6

(snap)

arco

8va

pizz.

sul pont

arco

ord.

pizz.

mf *mf* *ppp* *ff* *ff* *p*

f *as gritty as possible!* *ff*

ord.

mp *pp*

Hand hits under keyboard

f *ff*

Ped. Ped.

11

arco *p* as off the string as possible

pizz *mp*

arco *p*

mp light and playful

8va

Ped.

17

ff furiously

Strike side of cello with L.H.

Hand hit, underneath keyboard

8va

8vb

ff

8vb

Ped.

19

mp

mf playful

(8).l

mf

sempre *mp*

22

arco

p

pizz.

f

mf groaning

p

mf light, but present

f

mp

Knock anywhere desired

mp

Ped

27

ff

subito mp *molto espressivo, legato*

ff furiously

subito mp *molto espressivo, legato*

ff

subito p

Ped.

29

mp
8^{vb}

32

cresc. poco a poco

cresc. poco a poco

(8) Ped.

35

fp *ff* *sul pont. 3* *subito p light, detached*

fp *ff* *sul pont. 3* *subito p light, detached*

ff *pp*

(8)

38

pizz. φ

Knock

molto sul pont.

3

3

f

ff

mf

f

ff

Red.

43

arco

ff

ord.

mf

f

pizz. +

mf

ff

mf

Red.

Red.

8va

47

pizz. φ

arco

f

mf

f

mp

arco

f

pizz.

mf

pizz.

mf

arco

f

mf

mf

mf

8va

8va

Knock

f

Red.

55

mf

mp

[illegible]

61

cresc. poco a poco, growing increasingly legato and moving gradually away from sul pont

cresc. poco a poco, growing increasingly legato and moving gradually away from sul pont

pp *cresc. poco a poco, growing increasingly legato* **p** **mp**

65

(ord.)

f

f

mp **f**

aggressive!

69

gritty! **sfz** **f** **mf** **mp** **mp**

knock **knock**

ff **mf** **mp** **p**

(8).....

74

arco

mp molto espressivo, legato

(pizz.)

pp sempre *p*

lean into the dissonance

pp mute

pp sempre *pp*

(8)-----

79

mf subito *p* steady

arco

mp molto espressivo, legato

mp mute

ord.

pp 8^{vb} *p*

mp Led.-----

84

p

pp 8^{vb} *mp*

(8)-----

89

mf *mp* *n* *mp* *cresc. poco a poco*

mp *mf* *p* *pp*

94

mp *mf* *p* *mp* *mf*

p *p* *mp*

98

mf *f*

mp *mf*

Red.

6/4

6/4

6/4

6/4

Detailed description: This page contains a musical score for piano and voice, spanning measures 89 to 98. The score is written in a key with two flats (B-flat and E-flat) and a 6/4 time signature. The piano part is in the lower staves, and the voice part is in the upper staves. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). There are also markings for *mf* (mezzo-forte), *mp* (mezzo-piano), and *n* (normal). The score includes a crescendo marking *cresc. poco a poco* and a *Red.* (Reduction) marking. The piano part features complex textures with many beamed sixteenth and thirty-second notes, as well as some triplets. The voice part is more melodic, with some triplets and a final measure in 6/4 time.

101

fp *sfz* *f* *passionate*

f *passionate*

f

Red.

104

sing! *sing!* *solo*

ff

Red.

110

rit. *A Tempo, ♩ = 126*

mf solo *mp* *p* *mp espressivo, poco rubato*

rit. *A Tempo, ♩ = 126*

mf *mp* *p* *pp*

8va. ↓

117

mf mp p mf

123

f mp mf p pp p pizz. picking up grit

8th ppp pp gaining intensity

130

pizz. arco pizz. arco p p mp mf mp mf

slap body of violin

knock

(8) p mp mp mp mf

139

f soaring

sfz *f* soaring

f relentless

ffz
Ped.

ffz
Ped.

141 (8)

cresc. poco a poco

cresc. poco a poco

ffz

144

cresc. poco a poco

ffz

ff

ff

147 (8) *ff* *aggressive interruptions*

excited interruptions

sing!

3

8va

Red.

149

(8)

3

3

3

3

3

3

3

3

Red.

151

8

153

8

155

8

still aggressive!

aggressive

aggressive

This musical score is for piano, spanning measures 151 to 155. It is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into five systems, each containing a grand staff (treble and bass clef) and a single treble staff. The first system (measures 151-152) features a complex texture with many notes, including triplets and slurs. The second system (measures 153-154) continues the complex texture with many notes and slurs. The third system (measures 155-156) features a more complex texture with many notes and slurs. The fourth system (measures 157-158) features a more complex texture with many notes and slurs. The fifth system (measures 159-160) features a more complex texture with many notes and slurs. The score includes various musical notations such as slurs, ties, and dynamic markings like 'aggressive' and 'still aggressive!'. The page number '15' is in the top right corner.

157

sfz *ff*

sfz *ff*

ff

(8)

160

acc.

mp *mf* *mp*

Red.

166 *as off the string as possible* *pp* *molto cresc. poco a poco*

as off the string as possible *pp* *molto cresc. poco a poco*

mute *mf* *pp* *cresc. poco a poco*

Red.

$\text{♩} = 132$

169

Musical score for measures 169-170. The score is in 3/4 time with a key signature of one flat. Measures 169-170 show a complex piano texture with rapid sixteenth-note runs in the upper staves and block chords in the lower staves. Dynamic markings include accents and crescendo/decrescendo hairpins.

171

Musical score for measures 171-172. The piano part continues with rapid sixteenth-note runs and block chords. The lower staves feature a steady eighth-note accompaniment. Dynamic markings include accents and hairpins.

173

Musical score for measures 173-174. Measures 173-174 show a significant increase in volume and intensity. The piano part features rapid sixteenth-note runs and block chords. The lower staves feature a steady eighth-note accompaniment. Dynamic markings include *f* very strong!, *ff*, and *mp* cresc. poco a poco. A *Ped.* marking is present at the end of measure 174.

175

175

177

177

ff *f*

ff *f* triumphant!

179

179

ff *f*

8va

[illegible]

II. Compo Moonrise

Nick DiBerardino

Contemplative, expansive and otherworldly ♩ = 40

Col legno *as unpitched as possible*

Violin

Violoncello

On the G string

p

gliss up through the harmonic series under each slur with rhythmic freedom, accelerating while ascending and decelerating while descending, and allowing for as much noise as is natural between each partial

Contemplative, expansive and otherworldly ♩ = 40

L.H.

mf

tap any wooden part of piano with fingers

pp

pp

Ped.

5

sim.

molto sul tasto

mp

On the G string

p *sim.*

sim.

p *mp*

mute with L.H.

p

8

On the D string-----

p

p

11

On the D string-----

p

mp

mp

14

molto sul tasto

mf

On the G string-----

mp

mf *mp* *mf* *mute*

mp

Red.

17

molto sul tasto

mp

mf

sim.

On the G string-----

p

mp

mp

sim.

mp

Red.

25

ord.

mf

f *a fanfare*

sfz

pizz.

arco

mf *f* *mf* *f* *a fanfare*

mf

f *a fanfare*

sfz

30

On the G string-----

8va

f

mf

gliss up through the harmonic series under each slur with rhythmic freedom, accelerating while ascending and decelerating while descending, and allowing for as much noise as is natural between each partial

On the G string-----

f

mf

pizz

mp

L.H.

f

p

p

p

mp

mf

mp

mp

mf

Red.

33

On the D string-----

8va

mf

On the D string-----

arco

mf

pizz

mp

L.H.

f

p

p

p

mp

mp

mf

36

On the D string-----

8^{va}

mf

On the D string-----

arco

mf

L.H.

f

p

mf

Measures 36-37. The top system (violin) features a melodic line on the D string, marked *mf* and *8va*. The bottom system (piano) features arpeggiated chords in the right hand, marked *f* and *p*, and a bass line in the left hand, marked *mf*.

38

pizz.

pp

pizz.

mp

pizz.

pp

p

pp

mp

mp

Measures 38-40. The top system (violin) features pizzicato notes, marked *pp*. The bottom system (piano) features arpeggiated chords in the right hand, marked *p* and *pp*, and a bass line in the left hand, marked *mp*.

41

On the A string-----

arco *15^{ma}*

f

On the A string-----

arco *8^{va}*

f

f

mp

mp

ff
Ped.

44

15^{ma}

15^{ma}

pizz.
p

pizz.
p

pizz.
p

p

pp

pp

p

arco

8va

47

ppp *ffz*

Slightly Faster, ♩ = 60

molto sul pont
arco

mp steady, always present

pizz.

pp

molto sul tasto
arco

mf distant, but passionate

12/8

3

(8)

pp

Slightly Faster, ♩ = 60

plucked

p

12/8

3

50

4

3

3

3

53

3

3

4

3

3

56

move gradually away from sul tasto-----

mf

ord.

4 5 3 3 4 3 3 3

6

mp

v *g* *v*

59

move gradually away from sul pont-----

mf

4 3 3 3 4 3 3 3

mf

v *g* *v*

62

ord.

f excited

3

subito p

cresc. poco a poco

mf

Red.

63

64

65

*sempre **f** molto espressivo*

*sempre **f** molto espressivo*

66

f *spirited and unshakable*

(the last of each group of 16ths can be omitted if necessary for hand position)

Red.

68

8va

70

(8)

78 pizz arco molto sul pont

sfz sfz f

pizz arco molto sul pont

sfz sfz f

(45)

L.H. 15^{ma}

ff f

sfz sffz sfz

Detailed description: This block contains measures 78 and 79 of a musical score. The top staff is for a violin, and the bottom staff is for a piano. In measure 78, the violin has a half note G4 with a 'pizz' marking and a 'sfz' dynamic, followed by a quarter note A4 with a 'sfz' dynamic. The piano part has a half note G3 with a 'sfz' dynamic. In measure 79, the violin has a half note A4 with a 'pizz' marking and a 'sfz' dynamic, followed by a quarter note B4 with a 'sfz' dynamic. The piano part has a half note A3 with a 'sfz' dynamic. A 15-measure repeat sign is present in the piano part, starting from measure 78 and ending in measure 79. The dynamics are *sfz* for the violin and *sfz* for the piano. The tempo is *molto sul pont*.

80 pizz arco molto sul pont

f f

pizz arco

f f

15^{ma}

L.H. 15^{ma}

mf ff mp

sfz mf sffz

Detailed description: This block contains measures 80 and 81 of a musical score. The top staff is for a violin, and the bottom staff is for a piano. In measure 80, the violin has a half note G4 with a 'pizz' marking and a 'f' dynamic, followed by a quarter note A4 with a 'f' dynamic. The piano part has a half note G3 with a 'sfz' dynamic. In measure 81, the violin has a half note A4 with a 'pizz' marking and a 'f' dynamic, followed by a quarter note B4 with a 'f' dynamic. The piano part has a half note A3 with a 'sfz' dynamic. A 15-measure repeat sign is present in the piano part, starting from measure 80 and ending in measure 81. The dynamics are *f* for the violin and *sfz* for the piano. The tempo is *molto sul pont*.

82

pizz arco molto sul pont

f *f*

pizz arco molto sul pont

mf *mf*

pizz arco molto sul pont

mp *mp*

pizz arco

f *f*

pizz arco

mf *mf*

3

ricochet

mp

L.H. 8^{va}

ff *mp*

L.H. 8^{va}

mf *p*

L.H.

mp *pp*

sffz *f* *mf*

85

pizz arco molto sul pont

p *p*

pizz

pp

arco molto sul pont

pp

ricochet

mp

4 transition from spiccato to ricochet

p

4

p

p

p *ppp*

pp cresc. poco a poco

mp *mp* *mp*

88

pizz. *pp*

poco rit.

Col legno *as unpitched as possible* *p*

Col legno *slightly pitched* *p*

90

sim. *p*

as unpitched as possible *p*

pp *pp* *pp* *mf*

93 **Tempo One** ♩=40

p *pp*

sim. *p* *pp*

Tempo One ♩=40

mp *decresc. poco a poco*

tap any wooden part of piano with fingers

mf *mp* *p* *pp* *pp* *pp*

sim.

98

molto rall.On the E string—
15^{ma}

arco

pp *n*

pizz.

*pp***molto rall.***n**let the silence speak; hold for as long as desired*

pp *ppp* *mp*

III. Sasco Creek

Nick DiBerardino

Emphatic and expressive, always energetic ♩ = 138

Violin

Violoncello

Piano

mp *sul pont* *gritty!* *sffz* *mf flautando* *mf sim.* *Ord.* *mf flautando*

cresc. *ppp* *ff pp* *mf p*

SOS.

Emphatic and expressive, always energetic ♩ = 138

5

mf sim. *growing more robust* *mf growing more robust* *mf*

cresc. *mf mp*

SOS.

8

mf *f* *f*

cresc. *cresc.*

mf *mp* *f* *mf*

SOS. *Red.*

12

f *f* *f*

cresc.

ff *mf*

16

f *ff* *ff*

cresc.

ff *mf*

19

ff

ff

22

ff *dig in!*

ff *dig in!*

cresc.

f

ff

25

Slightly Slower

ff

fp

mp

p *rapid harmonic gliss*

ff p

Red.

On the A string *rapid harmonic gliss*

29

p 6 *mp* *mf* < *f* *moaning* 3

mf < *f* *angry grumbling* 3 5 6 < *sfz* *f* 6

decresc. poco a poco

On the E string

33

f 3 *in response to the cello* 3 5 6 *sfz* *fp* 3

sfz *sfz* *fp* 3

pp *mp* *fp* 3 3

A Tempo (♩ = 138)

mute

38

sfz *sempre f --intense!*

sfz *sempre f --intense!*

sfz f *sfz f* *sfz f*

41

sfz f *sfz f* *sfz f* *sfz f*

45

sfz f *sfz f* *sfz f* *sfz f*

49

sfz f

molto cresc.

v

52

sfz f

molto cresc.

v

54

ff

sfz sfz ff

sfz sfz

v

58 sul G

fmp suddenly carefree

fp weightless

p a quiet bed of sound, no accents except where marked

mf *pp*

sfz Ped.

61

mf *pp*

64

On the D string

mp roughly aligned in the bar,
but freely and outside the meter

67

p

p

8va

70

pizz.

p

pizz.

p

(8)

73

pizz.

p

pizz.

p

p

p

(8)

76

arco

mp *f* *mf*

(8) 15^{ma}

8^{va}

80

pizz.

subito p *mp* *p* *mf*

15^{ma} 15^{ma}

8^{va}

pp *sempre pp*

Ped.

85

pizz.

p *p* *pp*

p *mf* *p* *mf* *pp*

90

Violin: arco *mf*, pizz. *p*, arco *mf*, pizz. *p*, arco *f*

Cello: *mf* (long note), *pp* (8^{va}), *mp*, *pp* (8^{va}), *mf*

Piano: *p*, *pp* (8^{va}), *mp*, *pp* (8^{va}), *mf*

95

Violin: pizz. *p*, arco *mf*, pizz. *p*

Cello: *p*, *mf*, *p*

Piano: *mf*, *pp* (8^{va}), *f* *mf*, *pp* (8^{va})

100

Violin: arco *f*, *ppp* — *fp* — *sfz*, arco *f*, *p* < *fp* — *sfz*, pizz. *f*, *mp*, *pp*

Cello: *f*, *f*, *p*, *f*, *f*, *mp*, *pp*

Piano: *mp*, *mf*, *ppp* — *f*, *f*, *p*, *f*, *p* < *f*, *f*, *mp*, *pp*

104

Violin: *f* arco

Viola: *f*

Piano: *sfz* *f*

(8) *f* *ffz* *f*

108

Violin: *sempre ff* *molto espressivo, poco rubato*

Viola: *sempre ff* *furiously inspired*

Piano: *sfz* *mp* *cresc. poco a poco*

111

Violin: *sfz*

Viola: *sfz*

Piano: *sfz*

113

sfz

116

molto espressivo

sfz

118

sfz

sfz

121

6/4

123

6/4

sfz

ff

125

6/4

dim. poco a poco

127

p

mp

p

8va

130

mf

f

sfzp

ff

8va

sfz *mf*

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

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