

Three Ballades

by Alexander Jorge Leon Donoso

for piano trio

I. Beneath a Crystal Moon

Resigned ♩ = 68

The musical score is arranged for Violin, Cello, and Piano. It begins with a 4/4 time signature and a tempo of ♩ = 68. The mood is 'Resigned'. The score is divided into three systems. The first system (measures 1-4) features the Violin and Cello with rests, while the Piano plays a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 5-8) introduces the Violin and Cello with sustained notes, marked *mf* and *p* respectively. The Piano continues its accompaniment. The third system (measures 9-12) shows more complex melodic lines for the Violin and Cello, with dynamic markings ranging from *p* to *f*. The Piano part includes a section marked *espress.* in the right hand and continues the accompaniment in the left hand.

2 Beneath...Moon

11

Vln. *pp* *p* *f* *pp* **Rit.** **A tempo**

Vlc. *pp* *p* *f* *pp*

Pno. *mf* *p*

Detailed description: This system covers measures 11 to 14. The Violin part starts with a *pp* dynamic, followed by *p*, then *f*, and ends with *pp*. The Viola part follows a similar dynamic path: *pp*, *p*, *f*, and *pp*. The Piano part begins with *mf* and then *p*. A **Rit.** (Ritardando) marking is placed above the Violin staff at measure 13, and **A tempo** is placed above it at measure 14. The music concludes with a double bar line at the end of measure 14.

15

Vln. *p* *espress.* *mf* *p*

Vlc. *p* *espress.* *mf* *p*

Pno.

Detailed description: This system covers measures 15 to 18. The Violin part has dynamics *p*, *espress.*, *mf*, and *p*. The Viola part has dynamics *p*, *espress.*, *mf*, and *p*. The Piano part continues with a rhythmic pattern of eighth notes. The system ends with a double bar line at the end of measure 18.

19

Vln. *p* *mf* *p*

Vlc. *p* *mf* *p*

Pno. *mf* *p*

Detailed description: This system covers measures 19 to 22. The Violin part has dynamics *p*, *mf*, and *p*. The Viola part has dynamics *p*, *mf*, and *p*. The Piano part continues with a rhythmic pattern. The system ends with a double bar line at the end of measure 22.

II. Aurora Borealis

24 **With deep longing** ♩ = 80

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

Vlc. *f* *mp* *f* *mp* *p*

Pno.

29 **Rit. . . Slower, graceful** ♩ = 104

Vln. *p* *pp*

Vlc. *mp* *p* *arco mp dolce* *mf*

Pno. *mp like a guitar* *mf*

34

Vln.

Vlc. *> p* *f*

Pno. *> p* *mf*

4 Aurora Borealis

38

Vln.

Vlc.

Pno.

mp *p* *p*

42

Vln.

Vlc.

Pno.

p *mf* *mf* *p*

42

Vln.

Vlc.

Pno.

mf *p*

46

Vln.

Vlc.

Pno.

mf *p* *mf* *p*

46

Vln.

Vlc.

Pno.

mf *p*

Aurora Borealis

50

Vln. *f* *p*

Vlc. *f* *p*

Pno. *mf* *p*

54

Vln. *f* *p*

Vlc. *f*

Pno. *mf*

57 **Painfully, same tempo**

Vln. *p senza vibrato* *mf* *p*

Vlc. *> p* *mf* *p*

Pno. *> p*

6 Aurora Borealis

61 **Violently**, $\text{♩} = 100$

Vln. $\lt; f$ f mp

Vlc. $\lt; f$ f mp

Pno. $\lt; f$ f mp

Vln. f f mf

Vlc. f f mf

Pno. f ff

Vln. f mp pp

Vlc. f mp pp

Pno. mp

Aurora Borealis

9 Slower again, still graceful ♩ = 104

Vln. I
Vln. II
Pno.

9 13 17

p *f* *mf* *p* *mf* *p* *mf*

p *mf* *p* *mp*

p *mf* *p* *mp*

8 Aurora Borealis

21

Vln. *mf* niente

Vlc. *mf* niente

Pno. *mf* *p*

2

Vln. *p* *mp*

Vlc. *mp*

Pno. *mp*

6

Vln. *f* *mp* *ff*

Vlc. *f* *mp* *ff*

Pno. *mf* *mp* *p* *f*

Aurora Borealis
Rit. . .

Tempo Primo, (faster), with
unchanged longing ♩ = 84

11

Vln. *p* *mf* *p* *mf* *mp*

Vlc. *p* *mf* *p* *mf* *mp*

Pno. *p*

16

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

Vlc. *p* *mp* *p* *f*

Pno. *f*

Violently, ♩ = 100

20

Vln. *f* *mp*

Vlc. *f* *mp*

Pno. *f* *p*

III. Magnificent King George III

Brutal ♩ = 112

23

Vln. *f*

Vlc. *f*

Pno. *ff*

26

Vln. *mp subito*

Vlc. *mp subito*

Pno. *p*

28

Vln. *<mf* *mf* *f* *mf* *ord. pizz.* *arco*

Vlc. *<mf* *mf* *f* *mf* *ord. pizz.* *arco*

Pno. *<mf* *f* *mf* *mf* *f*

senza vib. molto vib. senza vib. ord. pizz. arco

The musical score is arranged in three systems, each containing staves for Violin (Vln.), Viola (Vlc.), and Piano (Pno.).

- System 1 (Measures 31-33):** Vln. and Vlc. parts feature sixteenth-note patterns. Vln. starts with a *f* dynamic. Pno. has a *mf* dynamic in the bass line. Time signatures change from 2/4 to 6/4.
- System 2 (Measures 34-35):** Vln. and Vlc. parts have a melodic line with dynamics *mp* and *f*. Vln. includes a *molto vib.* marking. Pno. has a *f* dynamic and a *use pedal* instruction. Time signature is 4/4.
- System 3 (Measures 36-38):** Vln. and Vlc. parts feature sixteenth-note patterns with dynamics *f*, *mp*, and *ff*. Pno. has a *f* dynamic. A tempo marking of $\text{♩} = 84$ is present. The system concludes with a *ff* dynamic.

12 Magnificent...George

39

Vln.

Vlc.

Pno.

mp

f

mf

43

Vln.

Vlc.

Pno.

p

ff

45

Vln.

Vlc.

Pno.

Con sord.

pp

mf

pp

mf

ff

ff

mp

pizz.

Magnificent...George

Suspenseful ♩ = 60

50

Vln. *p* *f* *p* *mf*

Vlc. arco *p* *mf*

Pno. *p* *mf* *pp*

Con sord.

53 **Accel.**

Vln. -

Vlc. -

Pno. *sempre cresc.*

56 **Faster, still suspenseful, ♩ = 87** **Accel.**

Vln. *p* *f* *p* *f* *p*

Vlc. *p* *f* *p* *f* *p*

Pno. (*p*) (*mp*) *molto cresc.*

14 Magnificent...George

Colossal $\text{♩} = 112$

Accel.

59

Vln.

Vlc.

Pno.

f *ff* *f*

ff

63

Vln.

Vlc.

Pno.

ff *f* *ff*

ff *f* *ff*

f

66

Rit.

Electrifying, $\text{♩} = 112$

Vln.

Vlc.

Pno.

>f *ff* *mf* *f*

>f *ff* *mf* *f*

mf *mp*

69

Vln.

Vlc.

Pno.

f

ff

71

Vln.

Vlc.

Pno.

f

ff

73

Vln.

Vlc.

Pno.

f

molto vib.

ord.

ff

Poco rit.

f

molto vib.

ord.

ff

Poco rit.