

# PHÆTON

Piano Trio No. 2

JACK PARTON

2002

After the premiere of my first Concerto Grosso in Bar Harbor in August of 1999, I had the pleasure of being introduced to an older gentleman in a green seersucker suit which I thought befitted him marvellously. He asked if I were related to George P. Parton, US Army, who was my grandfather, and he explained he had worked under Col. Parton during World War II at the founding of the American military hospital at Mont St. Michel, and remembered my grandfather fondly. He asked for my address, as he had something he wanted to send to me, and a week or two later I received, handwritten across five pages, a poem he had written, entitled “Phæton”, with the appended note “I hope you can find music in this little scribble.”

The poem, by Edgar Clough Perkins (1901-2004) is structured as a dialogue; Phæton is attempting to convince his father Helios to allow him to pilot the sun chariot across the sky; Helios knows it is difficult enough for a god to keep the fiery horses to their appointed track, and nigh impossible for a mortal, let alone an untried youth. They argue, and after a final heartfelt cajoling from the sun god, Phæton prevails, and of course the mythological tale proceeds to its immolative final exegesis.

The poem in fact is not so much about the tale; the more impressive argument Perkins writes is not the protective parent’s, but Phæton’s, exploring a youth’s need to strive and attempt to excel, to free himself from the shadow of his great father, even to the verge of failure. By metaphoric extension Perkins expresses the artist’s need to pursue inspiration and his urgency to create and to innovate, if even to the point of self-destruction. Perkins himself had a life-long history of manic-depressive illness, and would produce prodigious quantities of poetry in his manic episodes; his daughter recalls days when he would cover thirty to forty pages of writing in a day, and weeks at a time of nearly needing to force him to eat and bathe, so bound to his desk and pencil he would become.

Mr. Perkins was in attendance at the premiere of this work in Bar Harbor, Maine, just a few months before his death in 2004, and due to hearing difficulties in his old age, enjoyed being seated on the stage within a few feet of the performers. I was never sure if he was disappointed not to have received a song setting of the poem, but I received nearly daily phone calls from him for a month afterwards, thrilled as he was with the conception of the music, the reflection of the theme, the thunder of horses’ hooves in the piano, the dialogue of the two dramatis personae, and the sheer violence of the work. He believed he had written the poem around 1935 (basing that recollection on its only publication at about that time, in a local periodical), and he’d expressed verbally the desire that the poem be included with the work should it be published. Alas, he passed away before that permission could be put in writing, and his heirs and estate, having been interested in attempting to publish more of his work and perhaps achieve some warranted fame for their ancestor, are understandably not showing quite the same generosity. The poem, as far as I know at this point, and like the vast majority of Mr. Perkins’ output, is sadly not in print anywhere.

# Trio for Violin, Violoncello, & Piano

## "Phæton"

after the poem by Edgar Clough Perkins (1901-2004)

JACK PARTON  
2002

Allegro ♩ = c. 100

Violin

Violoncello

Piano

*p*

*pp*

*Red.*

5

Vln.

Vc.

Pno.

*ff*

*cresc.*

9

Vln.

Vc.

Pno.

*p*

Piano Trio No. 2, "Phæton"

4

13

Vln.

Vc.

Pno.

17

Vln.

Vc.

Pno.

*cresc.*

*f*

*ff*

21

Vln.

Vc.

Pno.

Piano Trio No. 2, "Phæton"

25

Vln. Vc. Pno.

*ff*

Detailed description: This system covers measures 25 to 28. The Violin part (Vln.) begins with a melodic line starting on a half note G4, moving through A4, B4, and C5, with slurs and accents. The Violoncello part (Vc.) is mostly silent, with a few notes in measures 27 and 28. The Piano part (Pno.) features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is placed above the piano part in measure 27.

29

Vln. Vc. Pno.

*ff*

*ff*

3

Detailed description: This system covers measures 29 to 32. The Violin part (Vln.) has a melodic line starting in measure 30 with a half note G4, moving through A4, B4, and C5. The Violoncello part (Vc.) has a melodic line starting in measure 29 with a half note G3, moving through A3, B3, and C4. A dynamic marking of *ff* (fortissimo) is placed above the violin part in measure 30. The Piano part (Pno.) continues with its rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the piano part in measure 30. A fermata is placed over the piano part in measure 31, with the number '3' below it, indicating a triplet.

33

Vln. Vc. Pno.

*dim.*

*p*

Detailed description: This system covers measures 33 to 36. The Violin part (Vln.) has a melodic line starting in measure 33 with a half note G4, moving through A4, B4, and C5. The Violoncello part (Vc.) has a melodic line starting in measure 33 with a half note G3, moving through A3, B3, and C4. The Piano part (Pno.) continues with its rhythmic accompaniment. A dynamic marking of *dim.* (diminuendo) is placed above the piano part in measure 34. A dynamic marking of *p* (piano) is placed above the piano part in measure 36.

Piano Trio No. 2, "Phæton"

6

36

Vln. *mf*

Vc. *mf*

Pno.

3 3

Ped.

40

Vln.

Vc.

Pno.

3

44

Vln.

Vc.

Pno.

3 3 3

Piano Trio No. 2, "Phæton"

48

Vln. *pizz.* *arco* *pizz.*

Vc. *pizz.* *arco* *pizz.*

Pno.

*Red.*

52

Vln. *arco*

Vc. *arco*

Pno.

*Red.*

56

Vln.

Vc.

Pno.

*Red.*

Piano Trio No. 2, "Phæton"

8

60

Vln.

Vc.

Pno.

63

Vln.

Vc.

Pno.

66

Vln.

Vc.

Pno.

pizz.

*p*

72

Vln.

Vc.

Pno.

*mf*

Detailed description: This system covers measures 72 to 77. The Violin part (Vln.) features a rhythmic pattern of eighth notes with rests. The Viola part (Vc.) has a similar rhythmic pattern. The Piano part (Pno.) consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in measure 75.

78

Vln.

Vc.

Pno.

Detailed description: This system covers measures 78 to 82. The Violin part (Vln.) continues with eighth-note patterns. The Viola part (Vc.) has a more active line with eighth notes. The Piano part (Pno.) maintains the eighth-note accompaniment in the left hand and a melodic line in the right hand.

83

Vln.

Vc.

Pno.

*pp*

*arco*

*pizz.*

*pp*

*arco*

*pizz.*

*dim.*

*p*

Detailed description: This system covers measures 83 to 87. The Violin part (Vln.) has a dynamic marking of *pp* (pianissimo) in measure 85. The Viola part (Vc.) has a dynamic marking of *pp* in measure 85. The Piano part (Pno.) has a dynamic marking of *dim.* (diminuendo) in measure 83 and *p* (piano) in measure 87. The Violin part (Vln.) has markings for *arco* (arco) and *pizz.* (pizzicato) in measures 85 and 86 respectively. The Viola part (Vc.) has markings for *arco* and *pizz.* in measures 85 and 86 respectively.

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10

89

Vln. arco *p*

Vc. arco *pp*

Pno. *pp*

95

Vln. *3*

Vc. *8va*

Pno. *8va*

100

Vln. *pp* *p*

Vc. *p* *3* *pp* *p*

Pno. *(8)-1* *p* *pp* *p*

Piano Trio No. 2, "Phæton"

105

Vln. *mp*  
Vc. *pizz.* *b* *mp*  
Pno. *mp* *mf*

Detailed description: This system covers measures 105 to 108. The Violin part (Vln.) features a melodic line with eighth-note patterns, starting with a dynamic of *mp*. The Violoncello part (Vc.) plays a bass line with pizzicato articulation and includes a flat sign (*b*) in the second measure, with a dynamic of *mp*. The Piano part (Pno.) consists of a complex accompaniment with chords and moving lines in both hands, with dynamics ranging from *mp* to *mf*.

109

Vln. *f* *pizz.* *arco* *mf*  
Vc. *f* *mf*  
Pno. *mf*

Detailed description: This system covers measures 109 to 112. The Violin part (Vln.) begins with a dynamic of *f*, includes a pizzicato section, and then switches to arco with a dynamic of *mf*. The Violoncello part (Vc.) maintains a *f* dynamic throughout. The Piano part (Pno.) features a steady accompaniment of chords, with a dynamic of *mf*.

113

Vln. *f* *pizz.* *arco*  
Vc. *f* *pp*  
Pno. *pp*

Detailed description: This system covers measures 113 to 116. The Violin part (Vln.) starts with a dynamic of *f*, includes a pizzicato section, and then switches to arco. The Violoncello part (Vc.) begins with a dynamic of *f* and then changes to *pp*. The Piano part (Pno.) continues with a complex accompaniment, with a dynamic of *pp*.

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12

117

Vln.

Vc.

Pno.

*pp*

121

Vln.

Vc.

Pno.

pizz.

*p*

*ped.*

126

Vln.

Vc.

Pno.

arco

*f*

*cresc.*

130

Vln.

Vc.

Pno.

*ff*

*pp*

Ped.

133

Vln.

Vc.

Pno.

*f*

137

Vln.

Vc.

Pno.

*cresc.*

*ff*

Optional Cut to Bar 156

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14

140

Vln.

Vc.

Pno.

3

143

Vln.

Vc.

Pno.

3

3

146

Vln.

Vc.

Pno.

*ff*

149

Vln.

Vc.

Pno.

152

Vln.

Vc. *ff*

Pno.

156

Vln.

Vc.

Pno. *pp*

Red.

Piano Trio No. 2, "Phæton"

16

159

Vln.

Vc.

Pno.

162

Vln.

Vc.

Pno.

*p*

166

Vln.

Vc.

Pno.

3

3

3

169

Vln.

Vc.

Pno.

3

3

Detailed description: This system covers measures 169 to 171. The Violin part is mostly silent. The Violoncello part features a triplet of eighth notes in measure 169, followed by a half note in measure 170, and another triplet of eighth notes in measure 171. The Piano part consists of a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. A triplet of eighth notes is marked in measure 170.

172

Vln.

Vc.

Pno.

*mf*

*mf*

*mp*

3

3

Detailed description: This system covers measures 172 to 174. The Violin part begins with a melodic line in measure 172, marked *mf*. The Violoncello part has a melodic line in measure 172, marked *mf*, and triplets of eighth notes in measures 173 and 174. The Piano part has a rhythmic accompaniment in the right hand, marked *mp*, and chords in the left hand. A triplet of eighth notes is marked in measure 173.

175

Vln.

Vc.

Pno.

3

3

3

Detailed description: This system covers measures 175 to 177. The Violin part has a melodic line in measure 175. The Violoncello part has triplets of eighth notes in measures 175, 176, and 177. The Piano part has a rhythmic accompaniment in the right hand and chords in the left hand.

Piano Trio No. 2, "Phæton"

18

178

Vln.

Vc.

Pno.

*f*

*f*

*mf*

181

Vln.

Vc.

Pno.

185

Vln.

Vc.

Pno.

*dim.*

*dim. molto*

*p*

*pp*

*Red.*

189

Vln.

Vc.

Pno.

193

Vln.

Vc.

Pno.

3

*mp*

*cresc. poco a poco*

*mp cresc. poco a poco*

197

Vln.

Vc.

Pno.

*mp*

Piano Trio No. 2, "Phæton"

20

202

Vln.

Vc.

Pno.

*ff*

206

Vln.

Vc.

Pno.

*8va*

209

Vln.

Vc.

Pno.

Piano Trio No. 2, "Phæton"

212

Vln.

Vc.

Pno.

215

Vln.

Vc. *cresc.*

Pno. *cresc.*

218

Vln.

Vc. *pizz.*  
*fff pizz.*

Pno. *fff*  
*8va*  
*fff secco*

Piano Trio No. 2, "Phæton"

224

Vln. *arco* *ff* *pizz.*

Vc. *ff*

Pno. *ff* *8<sup>vb</sup>*

235

Vln. *arco* *mp* *arco* *dim.* *pp* *pizz.*

Vc. *mp* *dim.* *pp* *p*

Pno. *mp* *dim.* *pp* *sus. Ped.*

*ritard*

(8).....

246 *Lentement*  $\text{♩} = \text{c. } 72$   
*con sord.*

Vln. *p*

Vc.

Pno. *p* *dim.*

254

Vln.

Vc.

Pno.

*mp*

*mf*

261

Vln.

Vc.

Pno.

*mf*  
arco  
con sord.

*mf*

*dim.*

*p*

267

Vln.

Vc.

Pno.

*f*

*f*

*mf*

Piano Trio No. 2, "Phæton"

24

270

Vln.

Vc.

Pno.

*mp*

Violin part: Rests for measures 270-272.

Viola part: Measures 270-272 with eighth-note patterns and slurs.

Piano part: Measures 270-272 with complex accompaniment, including sixteenth-note runs and chords. Dynamic marking *mp* is present.

273

Vln.

Vc.

Pno.

Violin part: Rests for measures 273-275.

Viola part: Measures 273-275 with eighth-note patterns and slurs.

Piano part: Measures 273-275 with complex accompaniment, including sixteenth-note runs and chords.

276

Vln.

Vc.

Pno.

Violin part: Rests for measures 276-278.

Viola part: Measures 276-278 with eighth-note patterns and slurs.

Piano part: Measures 276-278 with complex accompaniment, including sixteenth-note runs and chords.

279

Vln. *mp* 3

Vc. *dim.* *pp*

Pno. *pp* *dim.*

283

Vln. *mp* 3 *dim.*

Vc. *mp* *dim.*

Pno. *pp* *dim.*

288

Vln. *pp* 3 *cresc.*

Vc. *pp* *cresc.*

Pno. *pp* *cresc.*

Red.

Piano Trio No. 2, "Phæton"

26

293

Vln.

Vc.

Pno.

*f*

*ff*

Red.

297 senza sord.

Vln.

Vc.

Pno.

*ff*

senza sord.

*ff*

Red.

300

Vln.

Vc.

Pno.

Red.

Piano Trio No. 2, "Phæton"

303 *8va* *Accel. molto*

Vln.

Vc.

Pno.

Ped.

306 *Quasi tempo primo* ( $\text{♩} = \text{c. } 102$ )

Vln.

Vc.

Pno.

*sfz* *p*

Ped.

310

Vln.

Vc.

Pno.

*mp*

*f dim.* *pp*

Ped.

Piano Trio No. 2, "Phæton"

28

315

Vln.

Vc.

Pno.

319

Vln.

Vc.

Pno.

*mp*

*p cresc.*

323

Vln.

Vc.

Pno.

*cresc.*

3

327

Vln.

Vc.

*ff*

Pno.

*ff*

Ped.

331

Vln.

Vc.

Pno.

Ped.

335

Vln.

Vc.

*ff*

3

Pno.

Ped.

Piano Trio No. 2, "Phæton"

30

339

Vln.

Vc.

*ff ruvido*

Pno.

Ped.

344

Vln.

Vc.

Pno.

*ff*

348

Vln.

Vc.

*ff ruvido*

*8va*

Pno.

Ped.

352

Vln. Vc. Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system covers measures 352 to 357. The Violin part (Vln.) features a melodic line with eighth and sixteenth notes, often beamed together. The Viola part (Vc.) provides a rhythmic accompaniment with eighth notes. The Piano part (Pno.) consists of a steady eighth-note bass line in the left hand and chords in the right hand. Pedal markings (Ped.) are placed below the piano part for measures 352, 353, 354, 355, 356, and 357.

355

Vln. Vc. Pno.

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system covers measures 355 to 360. The Violin part (Vln.) continues with its melodic line. The Viola part (Vc.) has a more active role with sixteenth-note patterns. The Piano part (Pno.) maintains the eighth-note bass line and chordal accompaniment. Pedal markings (Ped.) are present for measures 355, 356, 357, 358, 359, and 360.

359

Vln. Vc. Pno.

pizz. arco pizz. arco pizz.

ff fff

Ped. Ped.

Detailed description: This system covers measures 359 to 364. The Violin part (Vln.) features a more rhythmic, sixteenth-note pattern. The Viola part (Vc.) alternates between pizzicato (pizz.) and arco (arco) playing. The Piano part (Pno.) includes dynamic markings of fortissimo (ff) and fortississimo (fff). Pedal markings (Ped.) are shown for measures 359 and 360.

