

PHAETON

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 gentlemen in a green seersucker suit which I thought befitting 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 $\text{♩} = \text{c. } 100$

Violin

Violoncello

Piano

Vln.

Vc.

Pno.

5

9

p

Piano Trio No. 2, "Phæton"

4

13

Vln. Vc. Pno.

17

Vln. Vc. Pno.

21

Vln. Vc. Pno.

Piano Trio No. 2, "Phæton"

5

25

Vln.

Vc.

Pno.

ff

29

Vln.

Vc.

ff

ff

3

Pno.

33

Vln.

Vc.

Pno.

dim.

p

Piano Trio No. 2, "Phæton"

6

Musical score for orchestra and piano, page 10, measures 36-37. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin and Cello play eighth-note patterns with grace notes, marked *mf*. The Piano provides harmonic support with sustained notes and eighth-note chords. Measure 36 concludes with a fermata over the piano's eighth-note chord. Measure 37 begins with a dynamic *p*.

Musical score for orchestra and piano, page 10, measures 40-45. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin and Cello parts feature melodic lines with eighth-note patterns and grace notes. The Piano part provides harmonic support with sustained chords and rhythmic patterns. Measure 40 begins with a melodic line in the Violin and Cello, followed by a piano harmonic section. Measures 41-42 show the melodic lines continuing with eighth-note patterns. Measures 43-45 conclude the section with further melodic development and harmonic support from the piano.

Musical score for strings and piano, page 10, measures 1-4. The score consists of three staves. The top staff is for the Violin (Vln.), the middle staff for the Cello (Vc.), and the bottom staff for the Piano (Pno.). The key signature is A major (no sharps or flats). The time signature is common time (4/4). Measure 1: Vln. plays eighth notes, Vc. plays eighth-note pairs, Pno. plays eighth-note chords. Measure 2: Vln. plays eighth-note pairs, Vc. plays eighth-note pairs, Pno. plays eighth-note chords. Measure 3: Vln. plays eighth-note pairs, Vc. plays eighth-note pairs, Pno. plays eighth-note chords. Measure 4: Vln. plays eighth-note pairs, Vc. plays eighth-note pairs, Pno. plays eighth-note chords. Measure 5: Vln. plays eighth-note pairs, Vc. plays eighth-note pairs, Pno. plays eighth-note chords. Measure 6: Vln. plays eighth-note pairs, Vc. plays eighth-note pairs, Pno. plays eighth-note chords. Measure 7: Vln. plays eighth-note pairs, Vc. plays eighth-note pairs, Pno. plays eighth-note chords. Measure 8: Vln. plays eighth-note pairs, Vc. plays eighth-note pairs, Pno. plays eighth-note chords.

Piano Trio No. 2, "Phæton"

7

48

Vln. pizz.
Vc. pizz.
Pno. arco
arco pizz.
pizz.
Ped.

52

Vln. arco
Vc. arco
Pno. Ped.
Ped.
Ped.

56

Vln.
Vc.
Pno. Ped.

Piano Trio No. 2, "Phæton"

8

60

Vln.

Vc.

Pno.

63

Vln.

Vc.

Pno.

66

Vln.

Vc.

Pno.

pizz.

p

p

Piano Trio No. 2, "Phæton"

9

72

Vln.

Vc.

Pno.

This section shows measures 72 through 77. The strings play eighth-note patterns, while the piano provides harmonic support with sustained notes and eighth-note chords. Measure 77 concludes with a dynamic *mf*.

78

Vln.

Vc.

Pno.

This section shows measures 78 through 82. The strings play eighth-note patterns, and the piano continues its harmonic function with eighth-note chords.

83

Vln.

Vc.

Pno.

This section shows measures 83 through 88. The strings play eighth-note patterns, and the piano provides harmonic support. Dynamic markings include *dim.*, *pp*, *arco*, *pizz.*, and *p*.

Piano Trio No. 2, "Phæton"

10

89

Vln.

Vc.

Pno.

arco

arco

p

pp

pp

95

Vln.

Vc.

Pno.

8va

8va

100

Vln.

Vc.

Pno.

pp

p

3

pp

p

(8)-1

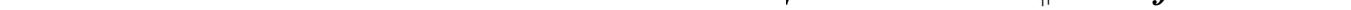
Piano Trio No. 2, "Phæton"

11

105

Vln. 

Vc. pizz. arco

Pno. 

109

Vln. pizz. arco

Vc. f mf

Pno. 

mf

113

Vln. 

Vc. f pizz. arco pp

Pno. pp

Piano Trio No. 2, "Phæton"

117

Vln. -

Vc. *pp*

Pno.

This section consists of four measures. The strings (Violin and Cello) play eighth-note patterns. The piano provides harmonic support with sustained chords. Measure 117 starts with a rest for the strings. Measures 118-119 show the strings playing eighth-note patterns, with the piano providing harmonic support. Measure 120 concludes the section.

121

Vln. -

Vc. *p*

Pno.

This section consists of five measures. The strings (Violin and Cello) play eighth-note patterns. The piano provides harmonic support with sustained chords. Measure 121 starts with a rest for the strings. Measures 122-124 show the strings playing eighth-note patterns, with the piano providing harmonic support. Measure 125 concludes the section.

126

Vln. arco

Vc. *f*

Pno. *cresc.*

Vln. -

Vc. -

Pno. *f* *cresc.*

This section consists of five measures. The strings (Violin and Cello) play eighth-note patterns. The piano provides harmonic support with sustained chords. Measure 126 starts with a rest for the strings. Measures 127-129 show the strings playing eighth-note patterns, with the piano providing harmonic support. Measure 130 concludes the section.

Piano Trio No. 2, "Phæton"

13

130

Vln. Vc. Pno.

ff

ff — *pp*

Reed.

133

Vln. Vc. Pno.

f

f

137

Vln. Vc. Pno.

cresc.

ff

cresc.

ff

Optional Cut to Bar 156

Piano Trio No. 2, "Phæton"

14

140

Vln.

Vc.

Pno.

143

Vln.

Vc.

Pno.

146

Vln.

Vc.

Pno.

Piano Trio No. 2, "Phæton"

15

149

Vln.

Vc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). Measure 149 starts with a rest for the Vln. and Vc., followed by eighth-note patterns for both. The Pno. staff shows a bass line with chords. Measures 150 and 151 continue this pattern, with the Vln. and Vc. entries becoming more sustained and rhythmic. Measure 151 concludes with a final eighth-note entry from the Vln. and Vc.

152

Vln.

Vc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). Measure 152 begins with a rest for the Vln. and Vc., followed by eighth-note patterns. A dynamic marking 'ff' (fortissimo) is placed above the Vln. staff. Measures 153 and 154 continue the rhythmic pattern, with the Vln. and Vc. entries becoming more sustained and rhythmic. Measure 154 concludes with a final eighth-note entry from the Vln. and Vc.

156

Vln.

Vc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). Measure 156 starts with a rest for the Vln. and Vc., followed by eighth-note patterns. Measure 157 continues with eighth-note patterns. Measure 158 begins with a dynamic marking 'pp' (pianissimo) and a pedaling instruction 'Ped.' at the bottom of the page. The Vln. and Vc. play eighth-note patterns, while the Pno. provides harmonic support with sustained notes.

Piano Trio No. 2, "Phæton"

159

Vln.

Vc.

Pno.

162

Vln.

Vc.

Pno.

166

Vln.

Vc.

3

3

3

Pno.

Piano Trio No. 2, "Phæton"

17

169

Vln. Vc. Pno.

172

Vln. Vc. Pno.

175

Vln. Vc. Pno.

Piano Trio No. 2, "Phæton"

178

Vln.

Vc.

Pno.

f

181

Vln.

Vc.

Pno.

185

Vln.

Vc.

Pno.

p

dim.

dim. molto

pp

Ped.

Piano Trio No. 2, "Phæton"

19

189

Vln. Vc. Pno.

193

Vln. Vc. Pno.

cresc. poco a poco

mp

cresc. poco a poco

mp cresc. poco a poco

197

Vln. Vc. Pno.

Piano Trio No. 2, "Phæton"

20

202

Vln.

Vc.

Pno.

206

8va

Vln.

Vc.

Pno.

(8)

209

Vln.

Vc.

Pno.

Piano Trio No. 2, "Phæton"

21

212

Vln.

Vc.

Pno.

215

Vln.

Vc.

cresc.

Pno.

cresc.

218

Vln.

Vc.

pizz.
fff pizz.

Pno.

fff
fff secco

8va

Piano Trio No. 2, "Phæton"

224

Vln. arco pizz.

Vc. ff

(8) Pno. ff

8vb

235 arco *ritard*

Vln. mp arco dim. pp pizz.

Vc. mp dim. pp p

Pno. mp dim. pp sus. Ped.

(8)

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

Vln. p

Vc. $\frac{3}{4}$

Pno. $\frac{3}{4}$ p. dim.

Piano Trio No. 2, "Phæton"

23

254

Vln. Vc.

Pno.

261

Vln. Vc.

Pno.

267

Vln. Vc.

Pno.

Piano Trio No. 2, "Phæton"

24

270

Vln.

Vc.

Pno.

mp

273

Vln.

Vc.

Pno.

276

Vln.

Vc.

Pno.

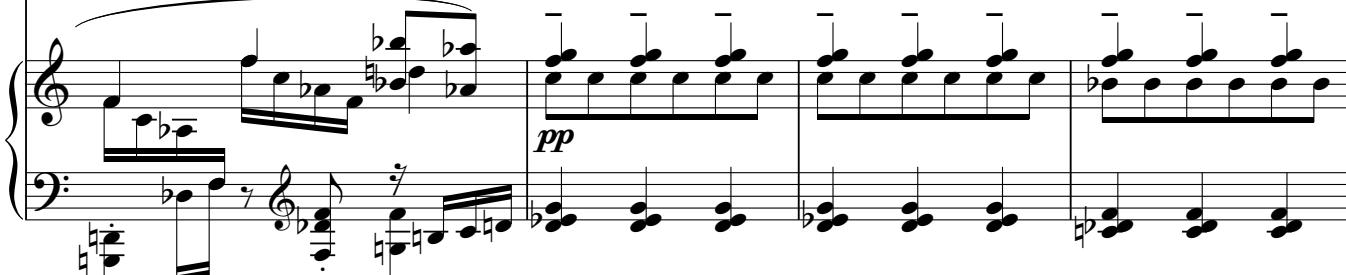
Piano Trio No. 2, "Phæton"

25

279

Vln. 

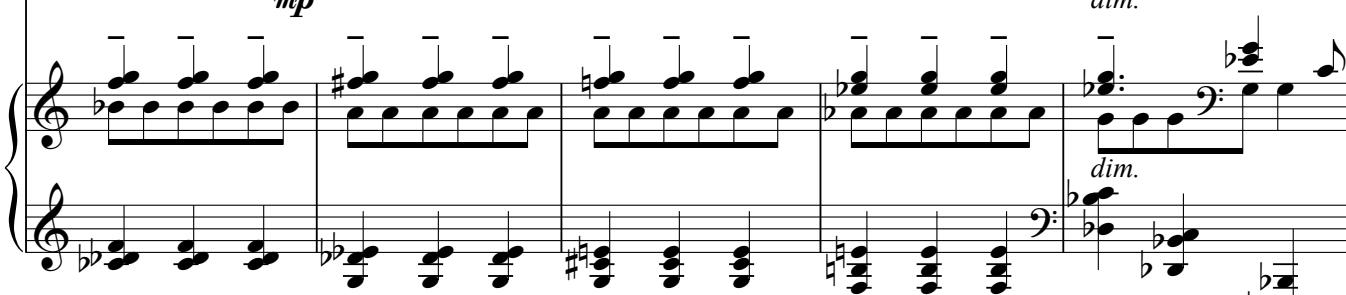
Vc.

Pno. 

283

Vln. 

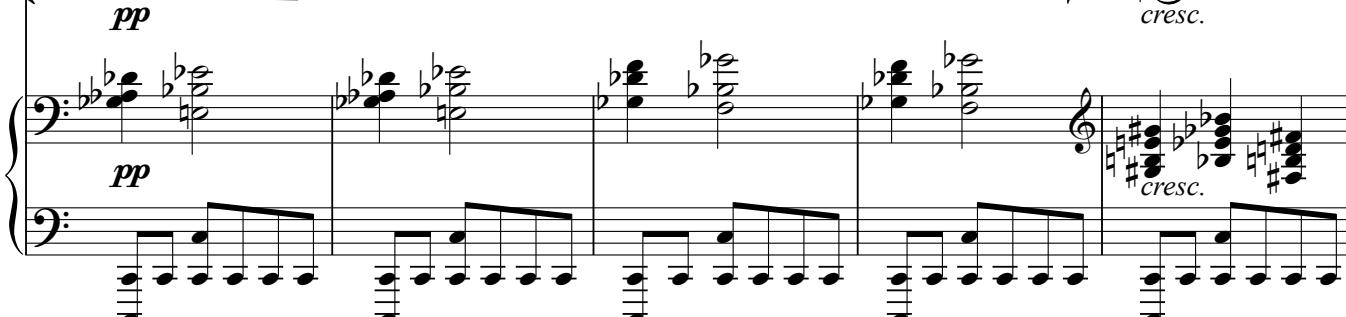
Vc.

Pno. 

288

Vln. 

Vc.

Pno. 

Piano Trio No. 2, "Phæton"

293

Vln. Vc. Pno.

f

ff

Ped.

297 senza sord.

Vln. Vc. Pno.

ff

senza sord.

ff

Ped.

Ped.

Ped.

300

Vln. Vc. Pno.

ff

Ped.

Piano Trio No. 2, "Phæton"

27

303

8va

Accel. molto

Vln.

Vc.

Pno.

Ped.

Ped.

Ped.

306

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

2

sfz

p

Vln.

Vc.

Pno.

Ped.

Ped.

310

mp

f dim.

pp

Ped.

Vln.

Vc.

Pno.

Piano Trio No. 2, "Phæton"

315

Vln.

Vc.

Pno.

319

Vln.

Vc.

Pno.

323

Vln.

Vc.

Pno.

Piano Trio No. 2, "Phæton"

29

327

Vln.

Vc.

Pno.

331

Vln.

Vc.

Pno.

335

Vln.

Vc.

Pno.

Piano Trio No. 2, "Phæton"

30

339

Vln.

Vc.

Pno.

ff ruvido

Ped.

344

Vln.

Vc.

Pno.

ff

348

Vln.

Vc.

Pno.

ff ruvido

8va

Ped.

Piano Trio No. 2, "Phæton"

31

352

Vln. Vc.

Pno.

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

355

Vln. Vc.

Pno.

A A Ped. A Ped. A Ped. Ped. Ped.

359

Vln. Vc.

pizz. arco pizz. arco pizz.

Pno.

Ped. Ped. ff fff

Piano Trio No. 2, "Phæton"

364

Vln. *pizz* *arco*
fff p cresc. molto *fz* *fff p cresc. molto* *fz* *fff*

Vc. *arco*
p cresc. molto *fz* *fff p cresc. molto* *fz* *fff*

Pno. *fff* *fz* *fff* *fz* *fff* *Ped.*

369

Vln. *fff* *pizz.*
fz

Vc. *fff* *fz*

Pno. *fff* *ffz* *ffz* *ffz* *ffz* *ffz* *Ped.*