Instrumentation: Violin, Violoncello and Piano | **Duration**: *ca.* 8 minutes

PERFORMANCE NOTES

Accidentals: Accidentals, including microtones, carry through each measure. Accidentals do not carry through different octaves in any given bar unless otherwise notated.

Feathered beaming: This type of beaming shows a gradual change in the speed of the notes. It is shown with a primary straight beam and other diagonal secondary beams (that together resemble a feather). These secondary beams suggest a gradual acceleration or deceleration from the first note value within the feathered beam to the last. When similar gestures are doubled throughout the ensemble, they are not meant to line up perfectly and should produce a smearing, almost kaleidoscopic, effect.

Grace notes: All grace notes should be played as fast as possible and connect before their respective note; do not accent grace note figures unless indicated.

Violin and Violoncello

Glissandi: All *glissandi* last the indicated duration unless otherwise indicated.

Microtones: These pitches are indicated as an accidental with an arrow pointed up or down; the numbers near these microtones indicate the approximate number of cents to raise or lower the pitch by.

Vibrato: Vibrato staves indicate pitch fluctuations of approximately 0 to 30 cents higher or lower from the given indicated pitch depending on the amplitude of the curve; a horizontal line indicates senza vibrato.

Piano

Abbreviations: 'A'=mute string indicated with x notehead near nut; 'B'=mute string indicated with x notehead near dampers; play ordinario when notehead appears normal; dashed arrow signifies a gradual change from one technique to the next.

Morse code: ⏦ signifies to mimic the rhythmic unevenness typically associated with morse code.

Tremolo: A note with three dashed lines through it signifies to play the indicated pitch as fast as possible on the keyboard; a note with two dashes signifies to play the indicated pitch four times during its rhythmic span.

PROGRAM NOTE

Thulathi ('trio' in Arabic) was written as a way to merge the tradition of Middle Eastern string improvisation within the confines of one of the most common Western ensembles, the piano trio. The work's main improvisatory-like melody is presented three times, with short interludes between each iteration that structurally resemble refrains often heard in Arabic music. The piano is treated as sort of an outsider to the violin and cello, a typically Western instrument that constantly seeks to be a part of the fray.

Thulathi was written as part of the Gena Raps Piano Chamber Music Prize and was made possible by the Five Partners Foundation. First performance on April 20, 2016 at Alice Tully Hall by Isabel Ong, Yu Yu Liu and Michael Lenahan.

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