

# WALTER CARDEW

*chamber music*

## ***Trio 54/1***

for bass clarinet (or tenor saxophone), electric guitar and piano

score, parts & notes on performance

cat. #: DD2158

## **Trio 54/1**

for bass clarinet (or tenor saxophone), electric guitar and piano

Duration: c. 3'40"

### Notes:

On the face of it this piece owes a good deal to the jazz tradition, but I usually approach it rather more like a Country & Western song. It's definitely a through-composed song rather than a jazz "head" with solos based on a repeated chord sequence.

Performers who aren't comfortable with jazz improvisation may find it difficult to make sense of; but it is perfectly acceptable to compose your own "improvisations" (in fact my guitar accompaniments were quite worked-out in rehearsals and practise by the time of performance.)

It works equally with bass clarinet or tenor saxophone, although the latter makes it more immediately "jazzy" in style.

The guitar melodies should be made as coherent as possible and the player should feel free to experiment with various articulations and techniques; for example for the solo melodies at D and F I would vary the picking position, playing some of the phrases very close to the bridge, some right over the neck to create "answering" phrases. Also experiment with different fretboard positions: I tended to use the 1st and 2nd positions making use of open strings and getting a more "Country" style sound, but they could also be played in higher positions for a more "jazzy" sound.

At A, probably best to avoid jazzy comping style, better to pick out chord tones (and non-chord tones) in a more Country style. Take care not to muddle up the piano part; it's probably best to use quite high register parts, bearing in mind also the low range of the bass clarinet/tenor saxophone.

∅ Bartok slap symbol: snap the string with RH finger like the picking in "slap and pick" style electric bass playing.

~~~~~ wavy line: fast vibrato with LH

Walter Cardew  
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ISMN:  
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### Trio 54/I

for bass clarinet (or tenor saxophone), electric guitar & piano

♩ = 100

Bs Cla

Gtr.

Pno.

*f*

*mp*

LV-----| 3

3 3 3

#### A

10

Bs Cla

Gtr.

Pno.

*mf*

*p* *f*

Gm Ab Eb<sup>Δ</sup> Bb Gm Ab Bb Fm

improvise accompaniment opt.

19

Bs Cla

Gtr.

Pno.

3 3 3 3 3

C<sup>7</sup> Fm C<sup>7</sup> Ab<sup>7</sup> Cm Dm G Cm F<sup>7</sup>

v.s.

**B**

26

G<sup>7</sup> F<sup>7</sup> A<sup>b</sup> D<sup>+</sup> A<sup>+</sup> G<sup>7</sup> A<sup>b</sup><sup>7</sup> solo

≡

**C**

improvise solo

33

G<sup>m</sup> C<sup>m</sup><sup>7</sup> B<sup>7</sup> C F<sup>m</sup> B<sup>b</sup> E<sup>b</sup> G<sup>b</sup> E<sup>b</sup> C<sup>9</sup> F<sup>m</sup> B<sup>7</sup> A<sup>b</sup><sup>o</sup> G

improvise accompaniment to bs clarinet solo

opt.

≡

44

D<sup>7</sup><sup>bs</sup> A<sup>m</sup><sup>6</sup> B<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>m</sup><sup>6</sup> B<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>m</sup><sup>6</sup> B<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>m</sup><sup>6</sup>