

Patrick Andrew Thompson

# TRIPLE HELIX

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for violin, cello, and piano

First Performance on April 16th, 2020  
at Areté, Brooklyn NY  
by the Aletheia Piano Trio

**PROGRAM NOTE**

Thanks to DNA, the double helix is one of nature's most iconic geometries. Though less common, triple helices - comprised of three offset strands wrapping around the same axis - also exist within biomolecules. This piece imagines each instrument in the trio as providing one strand of a musical triple helix, and plays with the many ways in which these threads can be 'offset'.

In the opening measures, a canon of spiraling melodic strands twist around each other to produce the piece's first and simplest helix. Indeed, canons of all sorts, thought of as the instruments chasing after each other offset in time, are found throughout. A variety of other sometimes more abstract offsets - of pitch, texture, articulation, etc. - combine with the basic material to make up the piece's essential genome.

Beyond this, most of the development within *Triple Helix* comes not from motivic or harmonic manipulations but from placing familiar ideas, whose fundamental content remains unchanged, into radically new contexts. The opening frenetic helix later explodes into a relentless furioso outburst, boldly declarative fanfares become delicate to the point of timid, and a soaring melodic line is transformed into a wistful echo.

*Triple Helix* was written for and premiered by the Aletheia Piano Trio.

- Patrick Andrew Thompson

Duration: ca. 8 minutes

for the Aletheia Piano Trio

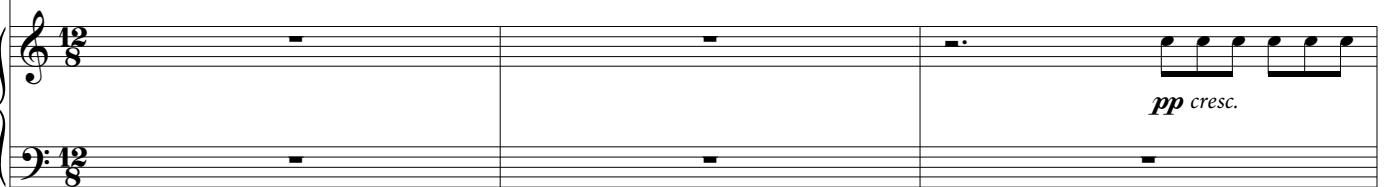
# TRIPLE HELIX

Energetic  $\text{♩} = 126$

Patrick Andrew Thompson

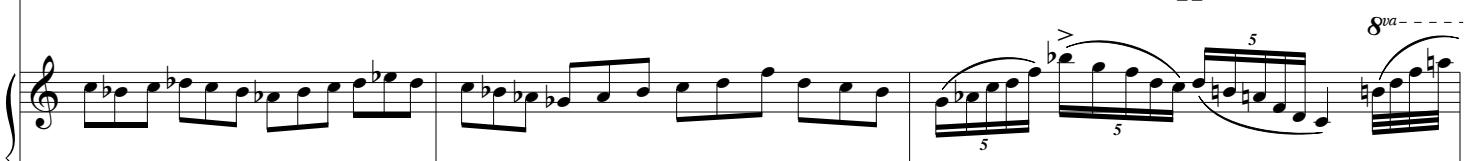
Violin   
pp cresc.

Violoncello   
pp cresc.

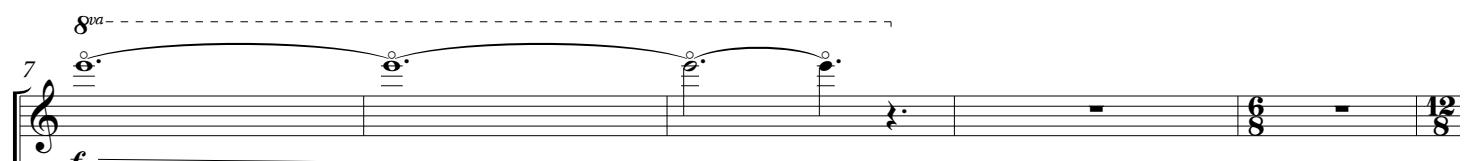
Piano   
pp cresc.

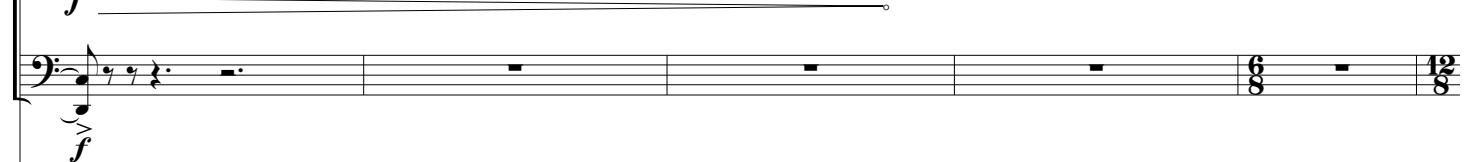
4   
mp cresc.

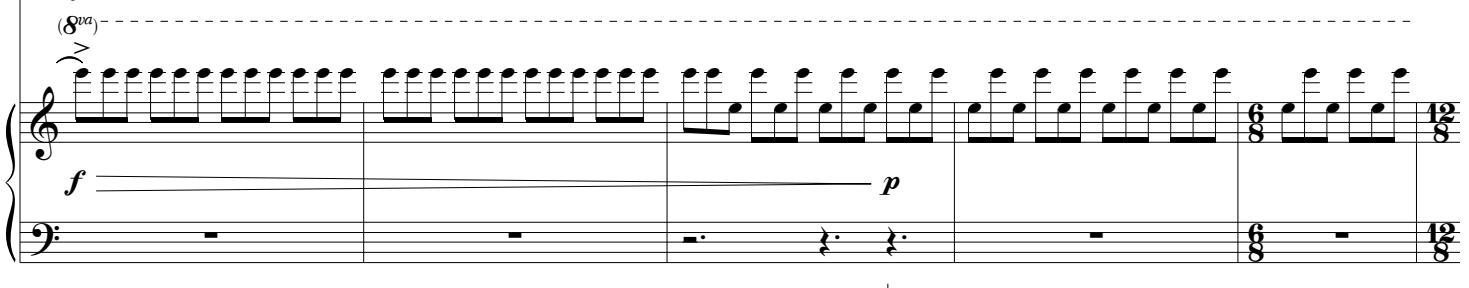
  
mp cresc.

  
pp

  
8va - - - -   
Reo.

8va - - - -   
  
f

  
f  
(8va) - - - -

  
p

12

*f* boldly, with weight      *pp* — *ff*

*IV-III*

*ppp* — *mp* — *ppp*

*f* boldly, with weight      *pp* < *ff*

(8<sup>va</sup>)

*f*

17

*f*

*pp* — *ff*

*pp* — *ff*

*pizz.*      *arco*

*p*

*f*

*pp* — *ff*

*pp* — *ff*

*p*

(8<sup>va</sup>)

*f*

21

22

*f*

*f*

*f*

*p*

*f*

*f*

*f*

*f*

*f*

25

pizz.  
f  
pp < ff  
f pizz. arco II I  
f ppp <  
f

29

arco III II I  
ppp mp ppp  
f  
arco  
f  
f

34 Playfully

pizz.  
arco  
pp < f  
mp > p  
pp > sf  
pp < f  
p  
pizz.  
arco  
pp < sf  
mf > p  
mp > p  
mp > p  
sforza  
sforza

38

pizz. arco  
mp = pp = sf  
pizz. arco pizz. arco  
pizz. mp = p < sf  
pizz. mp = p pp = sf  
pizz. mp = p p sf  
pizz. mp = p p sf

Rer.

42

pp singing p  
p (p)  
mf Rer.

46

mp pp  
pp singing p  
pp singing p  
Rer. Rer.

50

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

53

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*p*

*p*

*p*

*p*

*p*

57

*p*

*ppp*

*p*

*ppp*

*p cresc.*

*p*

*(8va)*

*8va*

*p*

*p*

*p*

*p*

*p*

Musical score for piano, page 63, measures 61-63. The score consists of four staves. The top staff (treble clef) has a melodic line with grace notes and dynamic markings *p*, *f*, and *ff*. The second staff (bass clef) features sustained notes with grace notes and dynamic markings *p* and *ff*. The third staff (treble clef) shows a continuous eighth-note pattern with dynamic markings *p*, *f*, and *ff*. The bottom staff (treble clef) also shows a continuous eighth-note pattern with dynamic markings *p*, *f*, and *ff*. Measure numbers 61, 62, and 63 are indicated above the staves. The page number 63 is in the top right corner.

Musical score for orchestra and piano, page 16, measures 64-65. The score consists of four staves. The top two staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom two staves are for the piano. Measure 64 begins with eighth-note patterns in the orchestra and eighth-note chords in the piano. Measure 65 starts with eighth-note patterns in the orchestra and eighth-note chords in the piano. The piano part includes dynamic markings: *p*, *f*, *pp*, *f*, *pp*, and *pizz.* The score is written in common time with various key signatures (F major, B-flat major, G major, C major) indicated by sharps and flats. Measures 64 and 65 conclude with a repeat sign and the instruction *Ric.*

68

arco  
sul tasto

*p*

pizz.

*mf*

*p*

*pp*

*arco  
sul tasto*

*pp*

*mf*

*p*

*8vb*

*8vb*

73

ord.  
*p*  
ord.

*p*

(8vb)--- 8vb---

8va--- 8va---

8va--- 8va---

8va--- 8va---

77 pizz.

79 Tense, but subdued  
arco

*mf* ————— *pp*      *mp* > *pp*

pizz.

8va---

*ppp*

*mf* ————— *pp*      *mp* > *pp*  
8va---

8va---

8va---

secco

81

*mp* > *pp*      *mp*-*pp*

9 8 12

9 8 12

*mp* > *pp*  
8va---

*mp*-*pp*

9 8 12

85

pizz.  
arco

*mf*      *mp*      *mp* > *pp*      *mp* — *pp*      *mp* >

*mp* — *pp*      *mp* > *pp*      *mp* — *pp*      *pp*      *mp* >

*mf*      *mp*

89

*pp*      *mp* — *pp*      *mp* > *pp*

*mf*

*pp*      *mp* — *pp*      *mp* — *pp*      *mp* > *pp*

93

*mp* > *pp*      *mp* — *pp*

*mp* — *pp*

*mp* > *pp*      *mp* — *pp*

*mp*

97

*mp > pp*

*mf*

*mp > pp*

*mf*

101

poco rall. - - -

108

*dim.*

*dim.*

*Rit.*

112

*molto rall.*

*mf dim.*

*mf dim.*

*8va*

*mf*

*mp*

116

**118** Tempo I ( $\text{♩} = 126$ )

Suspended  $\text{♩} = 92$

pizz.

$\gg pp$

$\gg mp$

$\gg p$

$\gg pp$

$p$

*sul tasto*

*continue at  $\text{♩} = 126$*

*do not coordinate with violin*

*sf*

*pp sempre*

*(8va)*

$\gg mp$

$\gg p$

$\gg sf$

*Rit.*

122 arco  
*p freely, cadenza-like*      *mp*      *p*

**Tempo I (♩ = 126)**  
 piano entrance marks m. 128

128 *pp*      piano entrance marks m. 128      *pizz.*  
*align rhythm with cello*      *mp* — *p*

**Suspended ♩. = 92**  
 continue at ♩. = 126  
 do not coordinate with cello

133 → sul tasto      *sf* — *pp sempre*  
*arco (ord.)*      *mp*  
*freely, cadenza-like*

**Tempo I** ( $\text{♩.} = 126$ )

piano entrance marks m. 140

138

Piano entrance marks m. 140

pizz.

arco (ord.)

pizz.

*mp*  $\swarrow \searrow$  *p* *pp*  $\swarrow \searrow$  *sf* *mp*  $\swarrow \searrow$  *p*

piano entrance marks m. 140

arco

pizz.

*pp* *pp*  $\swarrow \searrow$  *sf* *mp*  $\swarrow \searrow$

align rhythm with violin

*mp*  $\swarrow \searrow$  *p* *mf* *mp*  $\swarrow \searrow$  *p*

*mp*  $\swarrow \searrow$  *p*

pizz.

arco

144

II

3

mp

*fluidly*

2

2

*gva* - - - -

ma

87

1

260

147

4

1

PIZZA

•

20 delicate

m

10

151

*p delicate*

*8va*

*Rit.*

155

*arco III-II*

*pizz.*

*arco*

*ppp*    *mp*    *ppp*

*p*

*ppp*    *mp*    *ppp*

*p*

*ppp*    *mp*    *ppp*

*p*

*Rit.*

160

*pizz.*

*pp*

*mp*

*pp*

*p*

*pizz.*

*pp*

*mp*

*pp*

*p*

*pp*

*mp*

*pp*

*pp*

*mp*

*pp*

*Rit.*

*Rit.*

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

174

8vb  
Rit.

180

178

p ppp  
mp p fluidly  
8va  
8vb  
Rit. → (to m. 210)

181

mf ppp  
mf ppp  
5 ppp

184

*p singing, with quiet intensity*

*p singing, with quiet intensity*

Rer.

187

*p singing, with quiet intensity*

*p singing, with quiet intensity*

Rer.

190

*p singing, with quiet intensity*

*p singing, with quiet intensity*

Rer.

193

*cresc. poco a poco through m. 202  
gradually more extroverted*

*cresc. poco a poco through m. 202  
gradually more extroverted*

*cresc. poco a poco through m. 202*

Re. Re. Re.

196

Re.

199

*cresc. poco a poco through m. 202 gradually more extroverted*

*cresc. poco a poco through m. 202 gradually more extroverted*

*cresc. poco a poco through m. 202*

Re. Re.

Musical score for piano, page 10, measures 202-203. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 202 starts with a forte dynamic (f) in the treble staff, followed by a dynamic change to *mf* and then *pp*. The bass staff also shows a dynamic change from *f* to *pp*. Measure 203 begins with a dynamic change to *mf*, followed by *pp*. The bass staff features a dynamic change from *mf* to *pp*. Measure 204 starts with a dynamic change to *mf*, followed by *pp*. The bass staff shows a dynamic change from *mf* to *pp*. Measure 205 starts with a dynamic change to *mf*, followed by *pp*. The bass staff shows a dynamic change from *mf* to *pp*.

Musical score for piano and strings, page 12, measures 212-213. The score consists of three staves. The top staff is for the strings, the middle staff is for the piano, and the bottom staff is for the piano's bass line. Measure 212 starts with a rest in the strings, followed by a dynamic *p*. The piano has a sustained note. Measure 213 begins with a dynamic *ppp* in the strings, followed by a dynamic *p*. The piano has a sustained note. Measure 214 starts with a dynamic *ppp* in the strings, followed by a dynamic *ppp* in the piano.

Musical score for piano, page 11, measures 217-218. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. Measure 217 starts with a dynamic *mf*, followed by a measure with a  $\frac{6}{8}$  time signature and a dynamic *p*. Measure 218 begins with a  $\frac{9}{8}$  time signature and a dynamic *p*, followed by a  $\frac{15}{8}$  time signature, a  $\frac{12}{8}$  time signature, and a  $\frac{12}{8}$  time signature. The middle staff has a bass clef and a key signature of one sharp. It follows a similar pattern with  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{15}{8}$ ,  $\frac{12}{8}$ , and  $\frac{12}{8}$  time signatures. The bottom staff also follows this pattern with  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{15}{8}$ ,  $\frac{12}{8}$ , and  $\frac{12}{8}$  time signatures. The score includes various dynamics such as *mf*, *p*, and *pp*, and a dynamic marking *8va*.

222 Energetic  $\text{♩} = 126$

*pp cresc. poco a poco al fine*

*pp cresc. poco a poco al fine*

*pp cresc. poco a poco al fine*

Musical score for orchestra and piano, page 10, measures 225-229. The score consists of four staves. The top two staves are for the orchestra, featuring woodwind and brass parts. The bottom two staves are for the piano. Measure 225 starts with eighth-note patterns in the orchestra. Measure 226 begins with a forte dynamic. Measures 227-228 show sustained notes with grace notes. Measure 229 concludes with a forte dynamic. The piano part in measures 227-228 consists of eighth-note chords. Measure 229 ends with a half note followed by a fermata. The score includes dynamics (mp, f), crescendos (cresc.), and measure numbers (225, 226, 227, 228, 229). A bracket indicates "under strings until m. 229".

Musical score for piano, page 20, measures 228-230. The score consists of four staves. The top two staves are in 9/8 time, and the bottom two are in 12/8 time. Measure 228 starts with a forte dynamic. Measure 229 begins with a piano dynamic. Measure 230 starts with a forte dynamic. The score includes various dynamics like *mf*, *p*, and *f*, and performance instructions like "5" over groups of notes and slurs.

Jersey City, NJ  
February 29th, 2020