Three Pieces
for Violin and Piano

Violin Part

(for Electronic Music Readers)

THE GREAT RUSSIAN BALL AT THE ACADEMY OF MUSIC, NOVEMBER 6, 1866.—[See Page 744.]

Bill Robinson

Three Pieces for Violin and Piano

early June—August 23, 2014 Duration: about 22 minutes

for Eric Pritchard

Over the last decade I have preferred to write pieces from about 15 to 25 minutes long; this is most suited to the kind of music that I write. In our fast-paced era of minute attention spans, what people want is music of much shorter duration. I have frequently urged performers to consider playing single movements, but this happens infrequently. As a result, I decided to write some short pieces for violin and piano that could be played together for the same effect as a single piece, but which would each stand alone.

All three pieces have orchestral versions.

The first piece in this collection was the last to be written. I like waltzes and have written several over the years.

The second piece was inspired by the radio. On July 6, 2014, WNYC broadcast "The World's Most-Used Musical Sequence", which was an hour-long compilation of musical excerpts demonstrating the use of the Diatonic Phrygian Tetrachord. This series of four notes, with many modifications, has been used for centuries by musicians all over the world.

The basic sequence is four descending notes with the pattern whole step, whole step, half step. On a piano keyboard, one example would be the four white notes going down starting from E. This composition uses the Diatonic Phrygian Tetrachord both unmodified and highly modified in pretty much every way I could think of, frequently with several modifications simultaneously, in a reasonably contemporary idiom. I will leave it to musicologists yet unborn to deal with the analytical details, as I have some pride in not having opened a music theory book since 1975, and I don't want to have to look things up.

The finale (the first to be written) is a modern take on the most dissonant music written by Mozart; the last half of the final movement of his 40th Symphony. This section starts with what is very nearly a twelve-tone row. What I have done here, as I have done several times in the past, is to see what I would do with the key ideas of this piece written in my own style and form. This is by no means an arrangement of the original, but instead is an entirely new work. (Never fear—as I have never written in the twelve-tone style, which I find obnoxious in the extreme, I have not done so here either.)

These three pieces were first performed at Duke University on January 11, 2015, by Eric Pritchard, violin, and Greg McCallum, piano.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Eric Pritchard edited the violin parts, which are available in three versions; legal-size for easy page turns, letter-size, and one specifically for electronic music readers in letter-size format including reduced piano staves.

Bill Robinson

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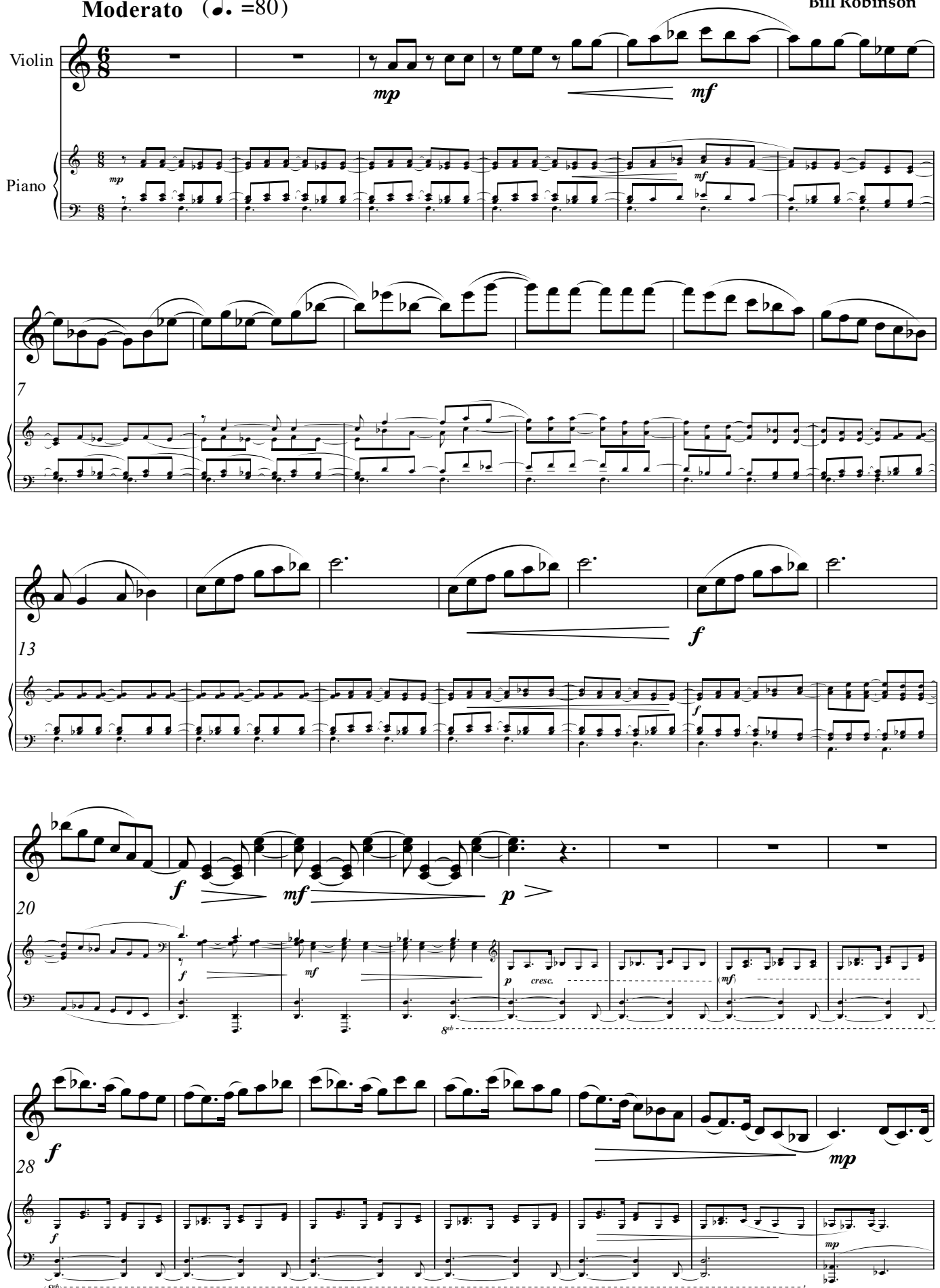
billrobinsonmusic.com

Waltz For Our Time

[7:20]

Bill Robinson

Moderato (♩. =80)



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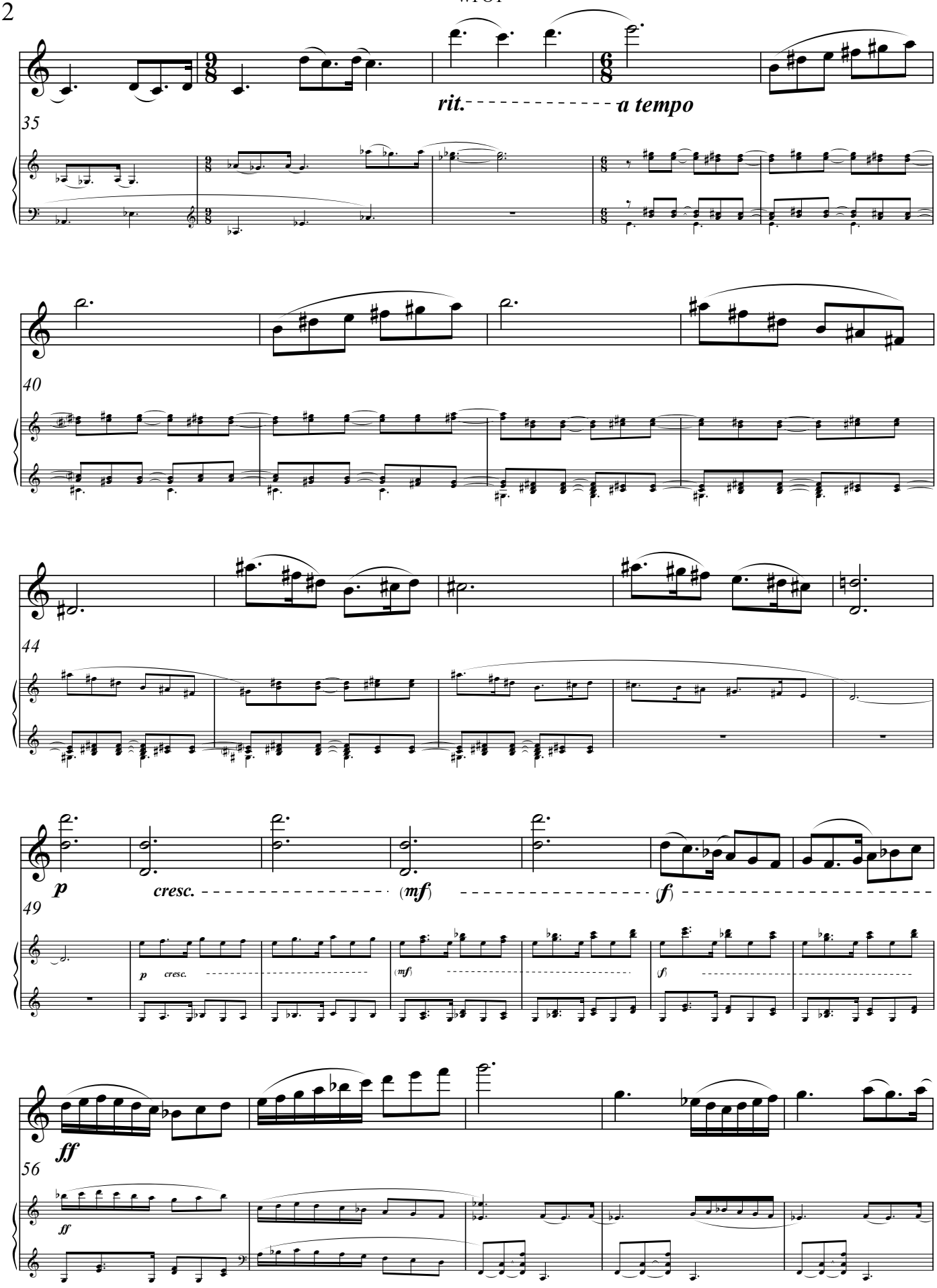
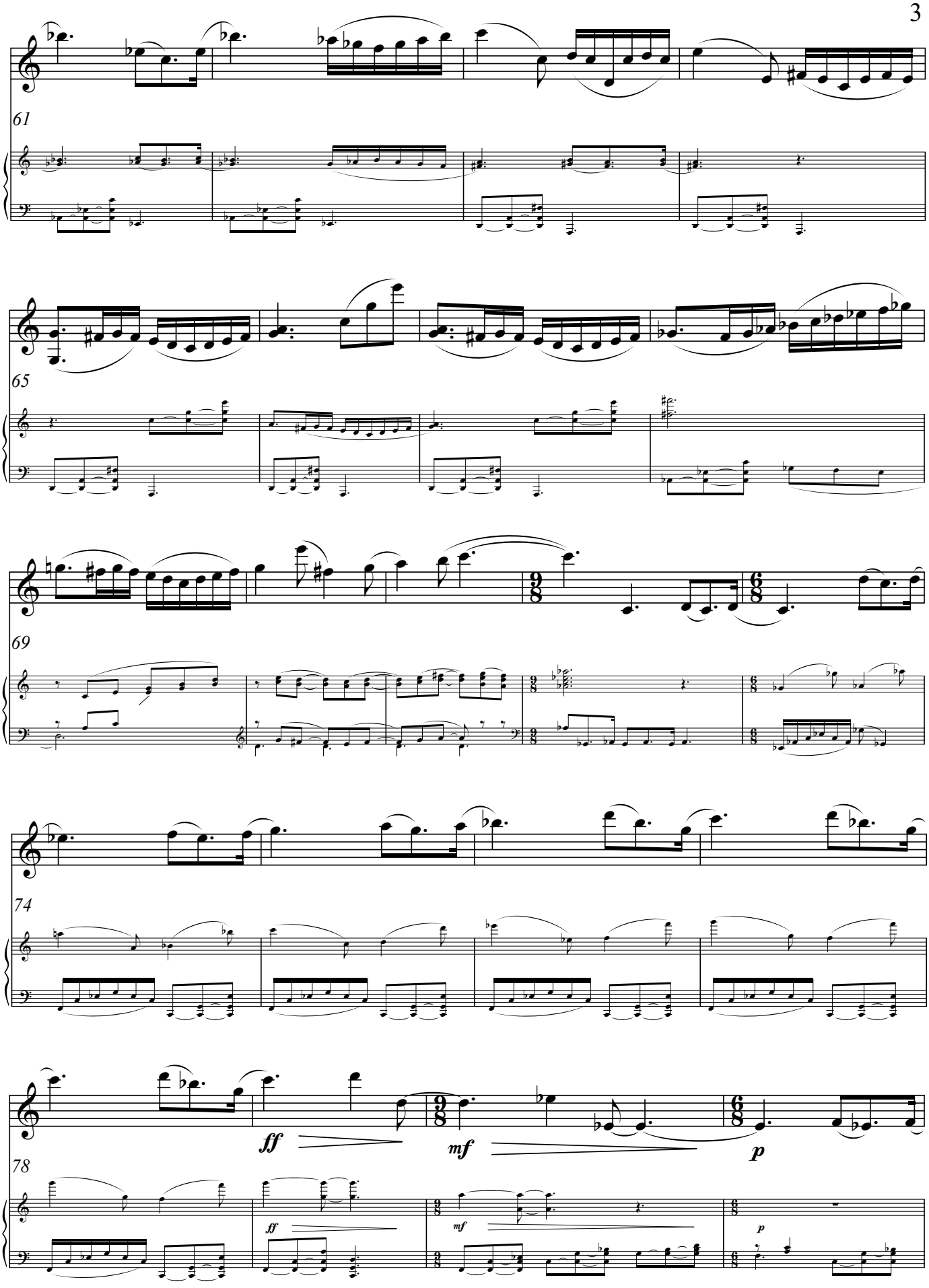
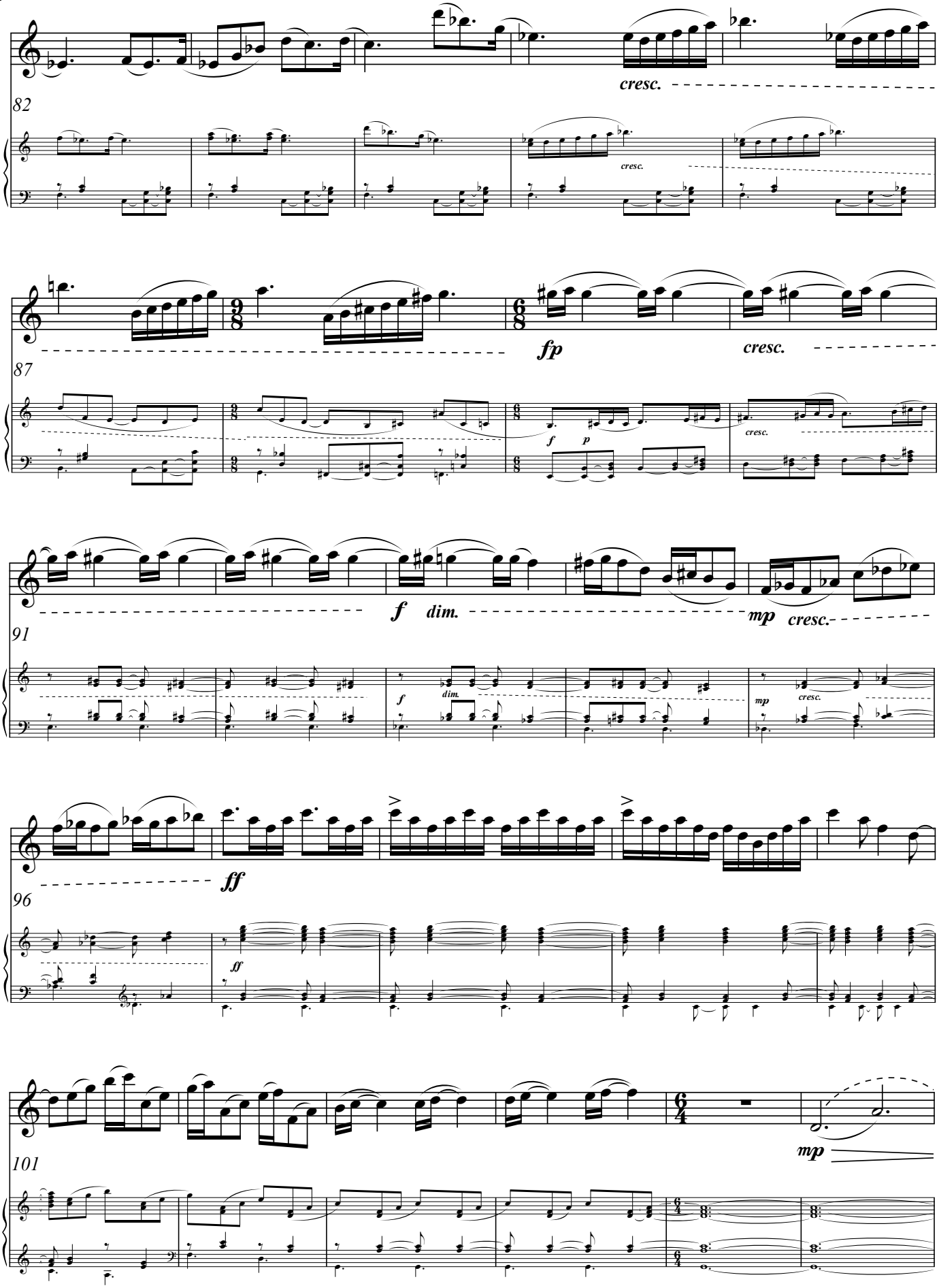
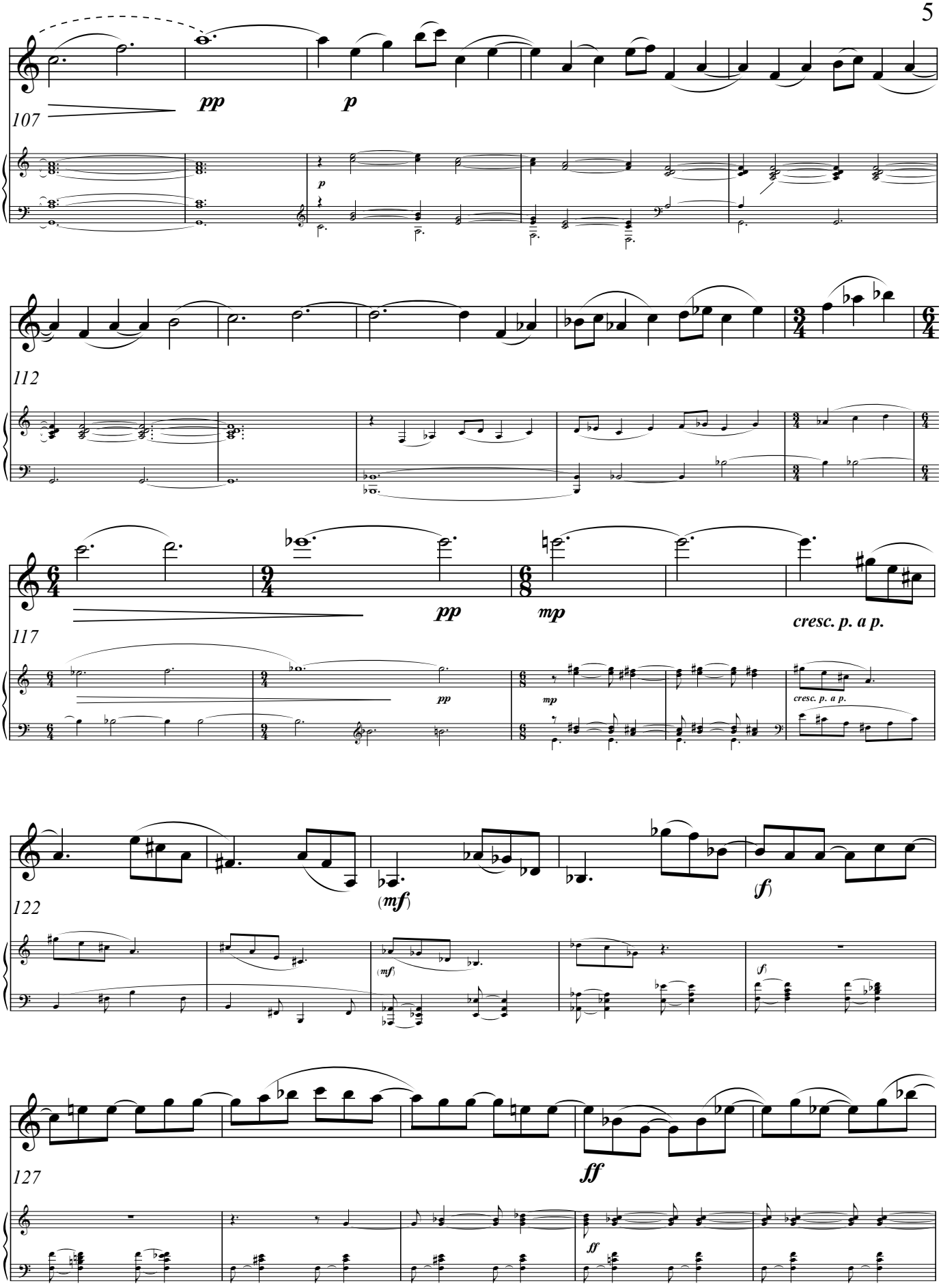
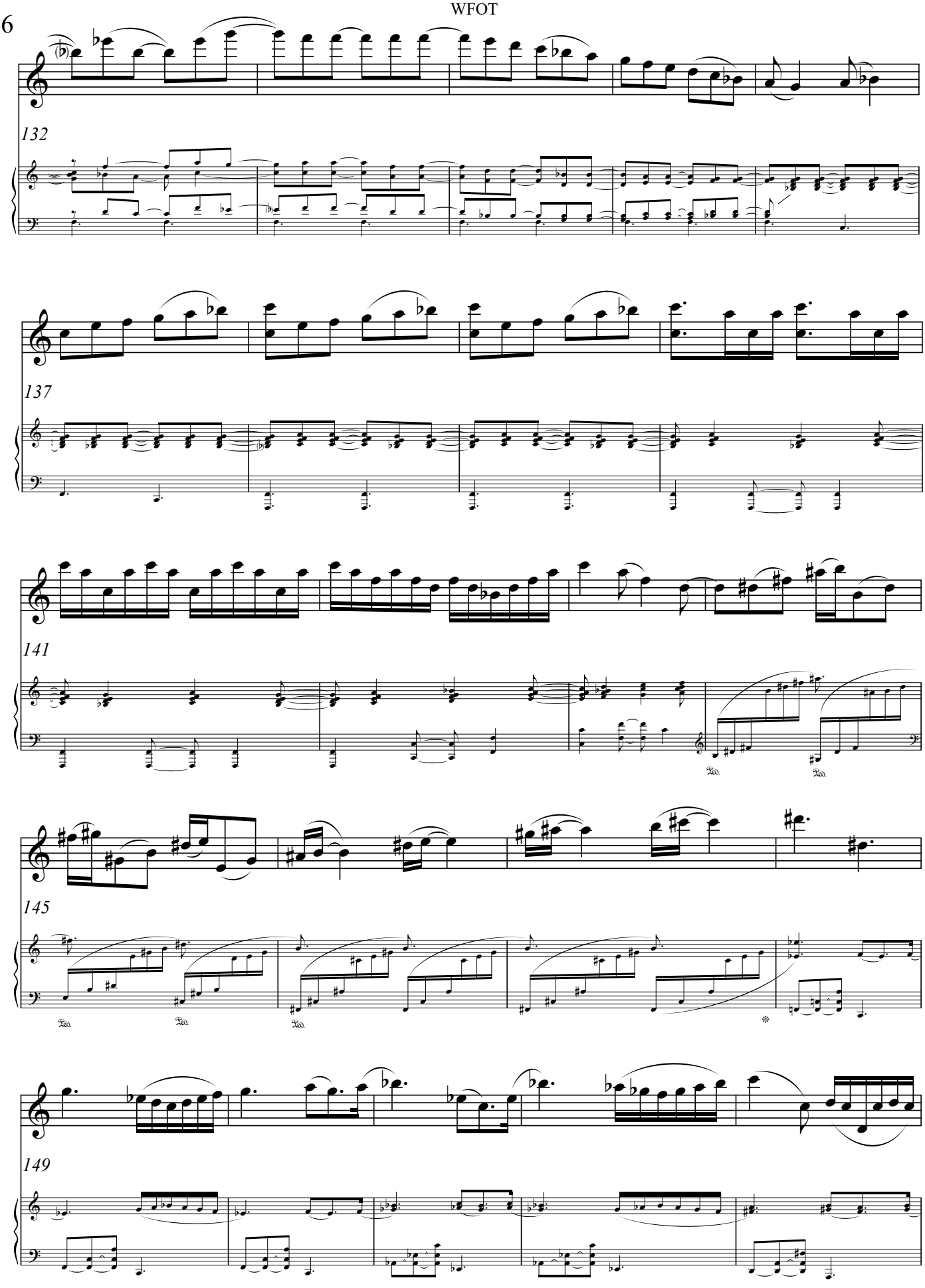
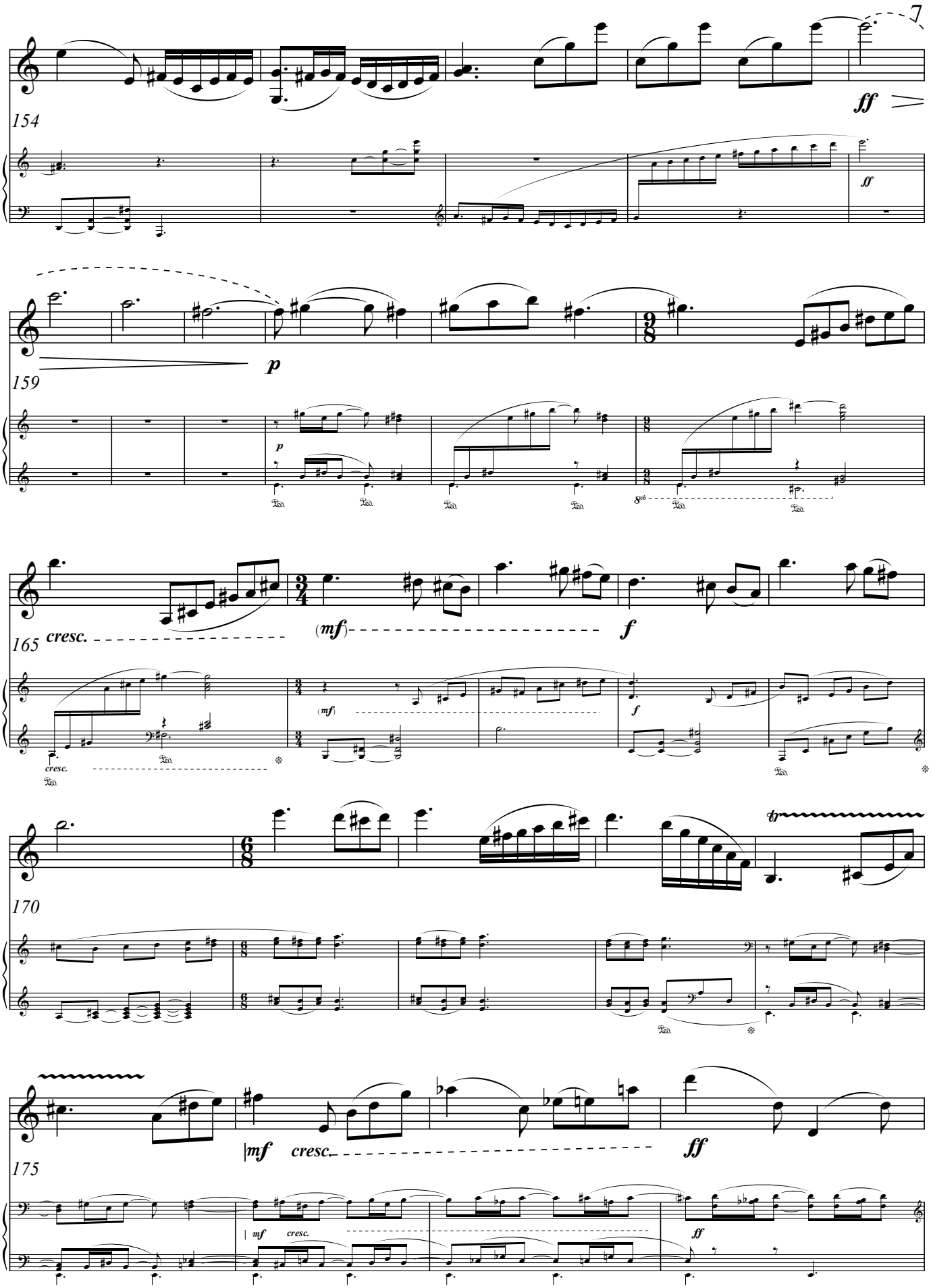

rit.
a tempo
35
40
44
p
cresc.
(mf)
(f)
49
ff
56

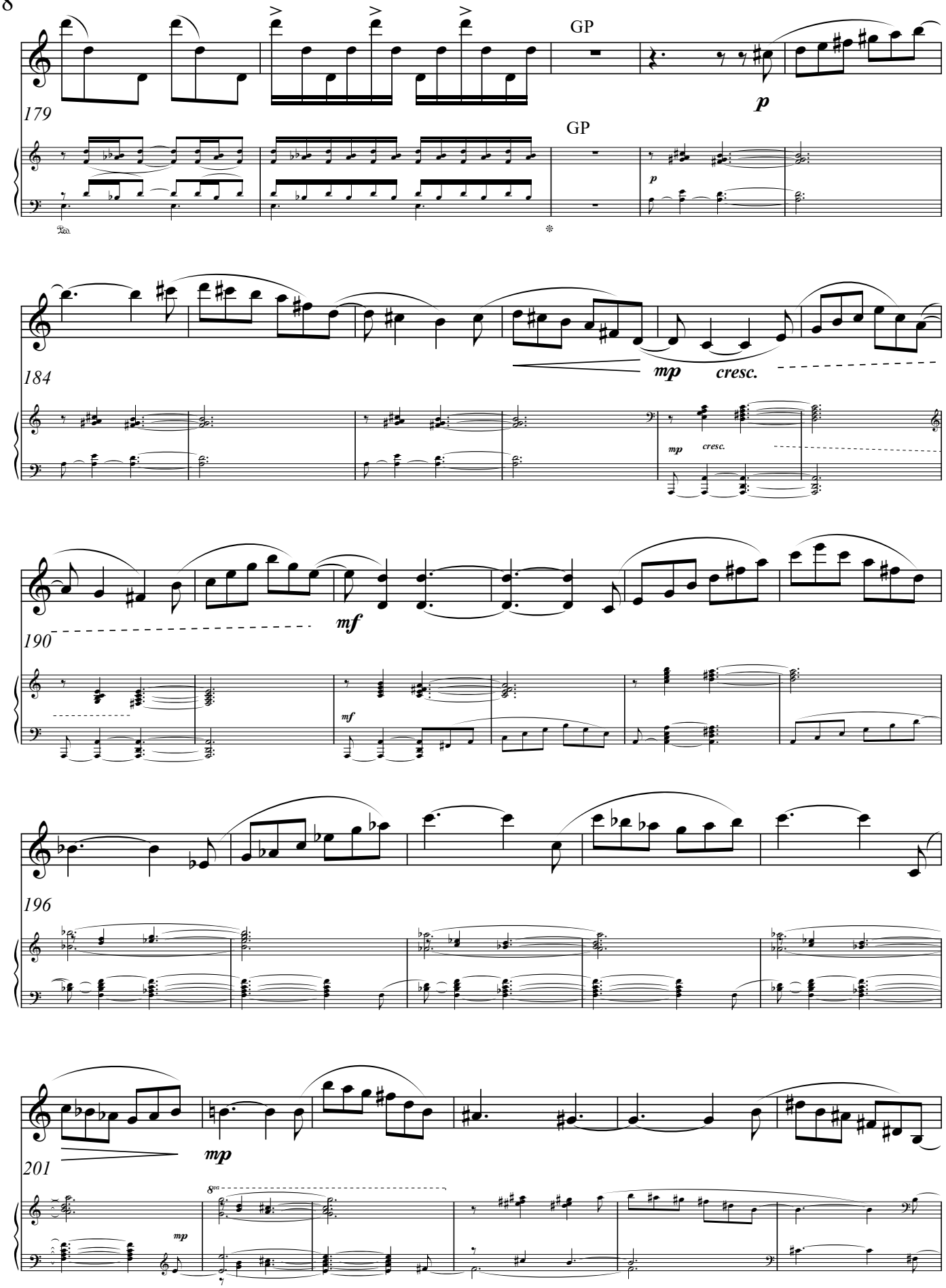

61
65
69
74
78
ff
mf
p

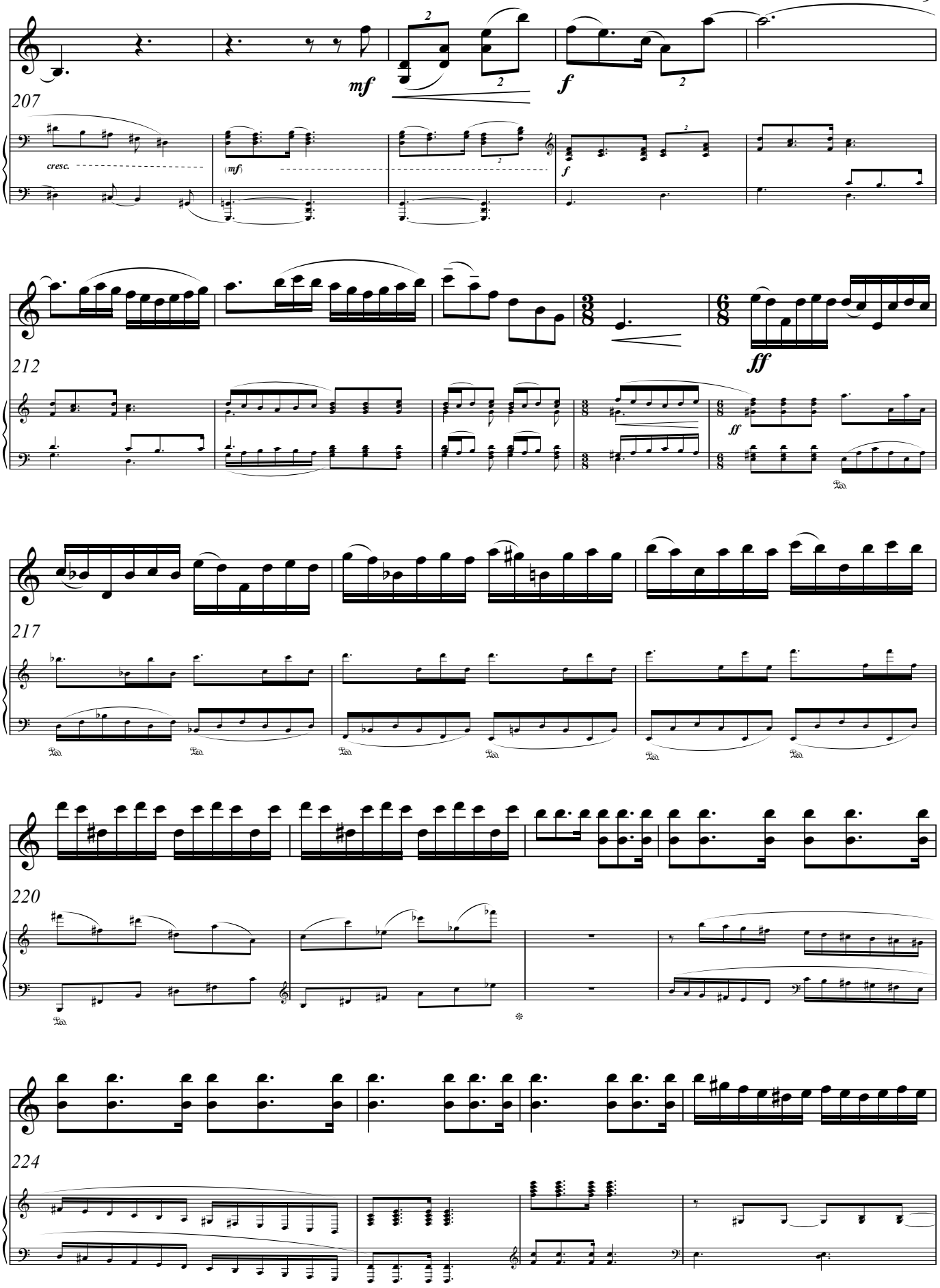

82
cresc.
87
fp
cresc.
91
f
dim.
mp
cresc.
96
ff
101
mp

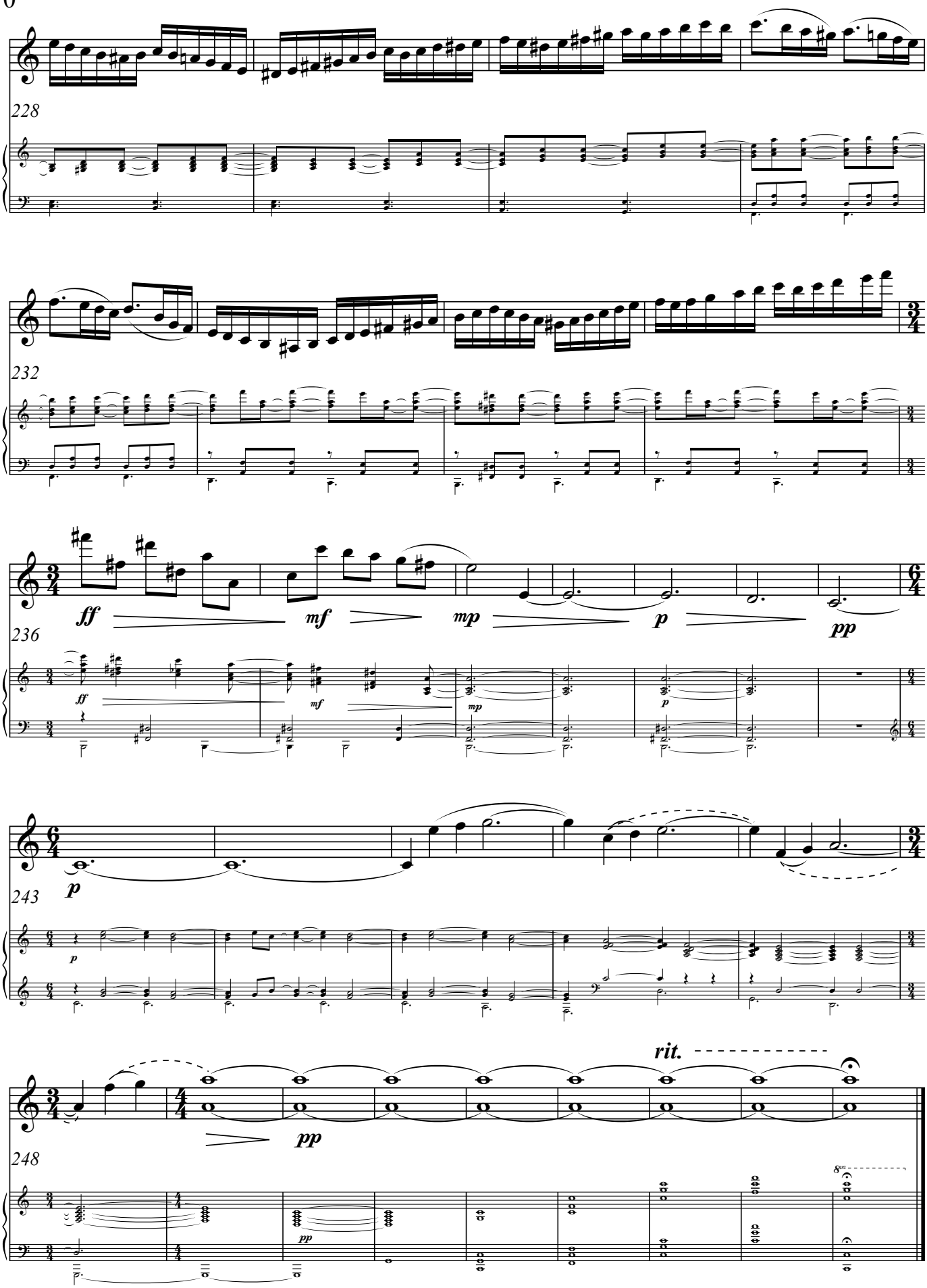

107
pp
p
112
117
pp
mp
cresc. p. a p.
122
(mf)
(f)
127
ff


132
137
141
145
149


154
ff
159
p
165
cresc.
(mf)
f
170
tr
175
mf
cresc.
ff


GP
179
p
GP
184
mp
cresc.
190
mf
196
201
mp


207
mf
f
cresc.
(mf)
212
ff
217
220
224


228
232
236
ff
mf
mp
p
pp
243
p
rit.
248
pp
8va

DIATONIC PHRYGIAN TETRACHORD

for Violin and Piano

Violin Part

(for Electronic Music Readers)

Bill Robinson

DIATONIC PHRIGIAN TETRACHORD [7:50]

Bill Robinson

Adagio andalusia (♩ = 74)

Violin

Piano

p

cresc.

f

mp

pp

dolce

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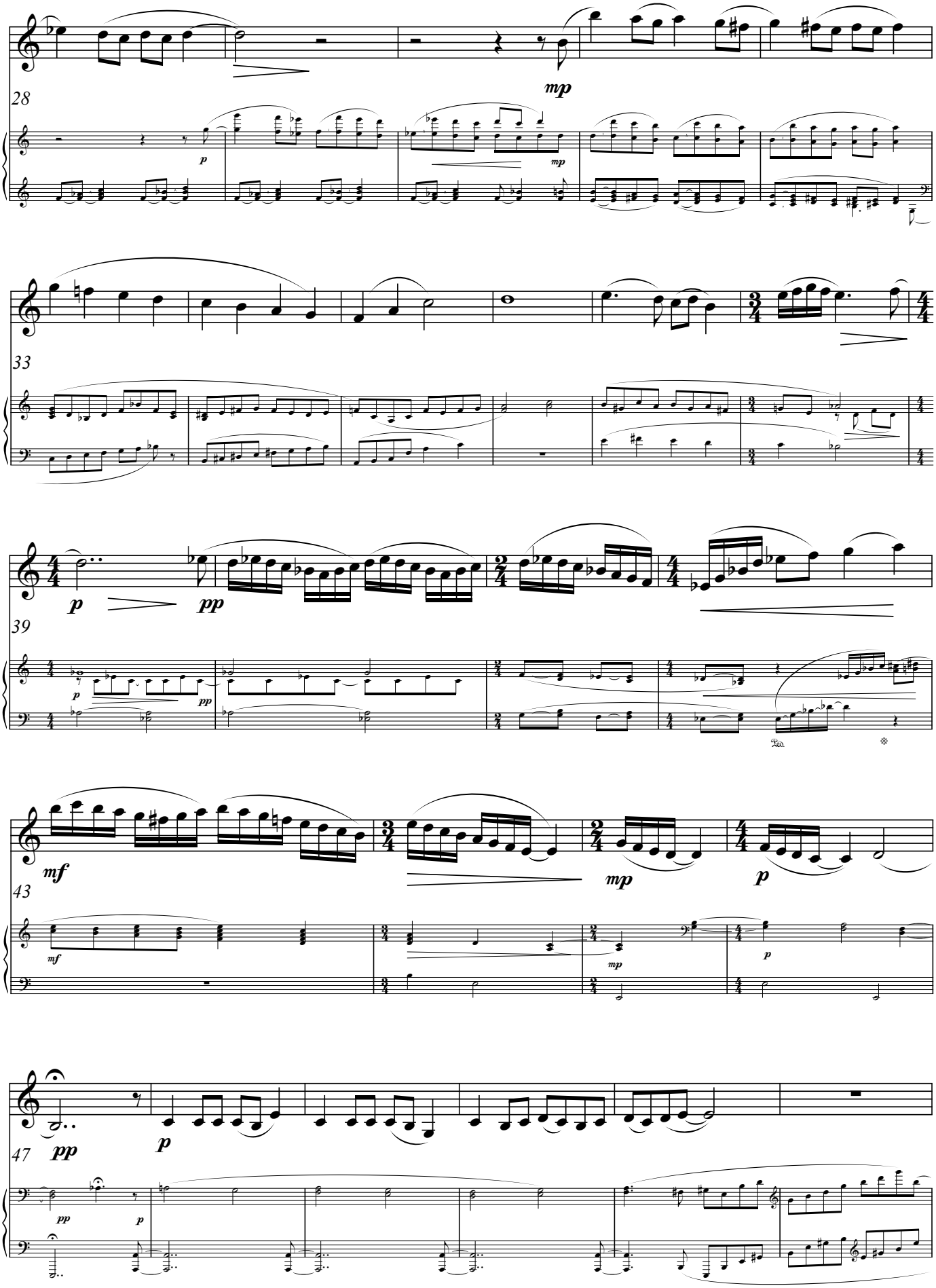
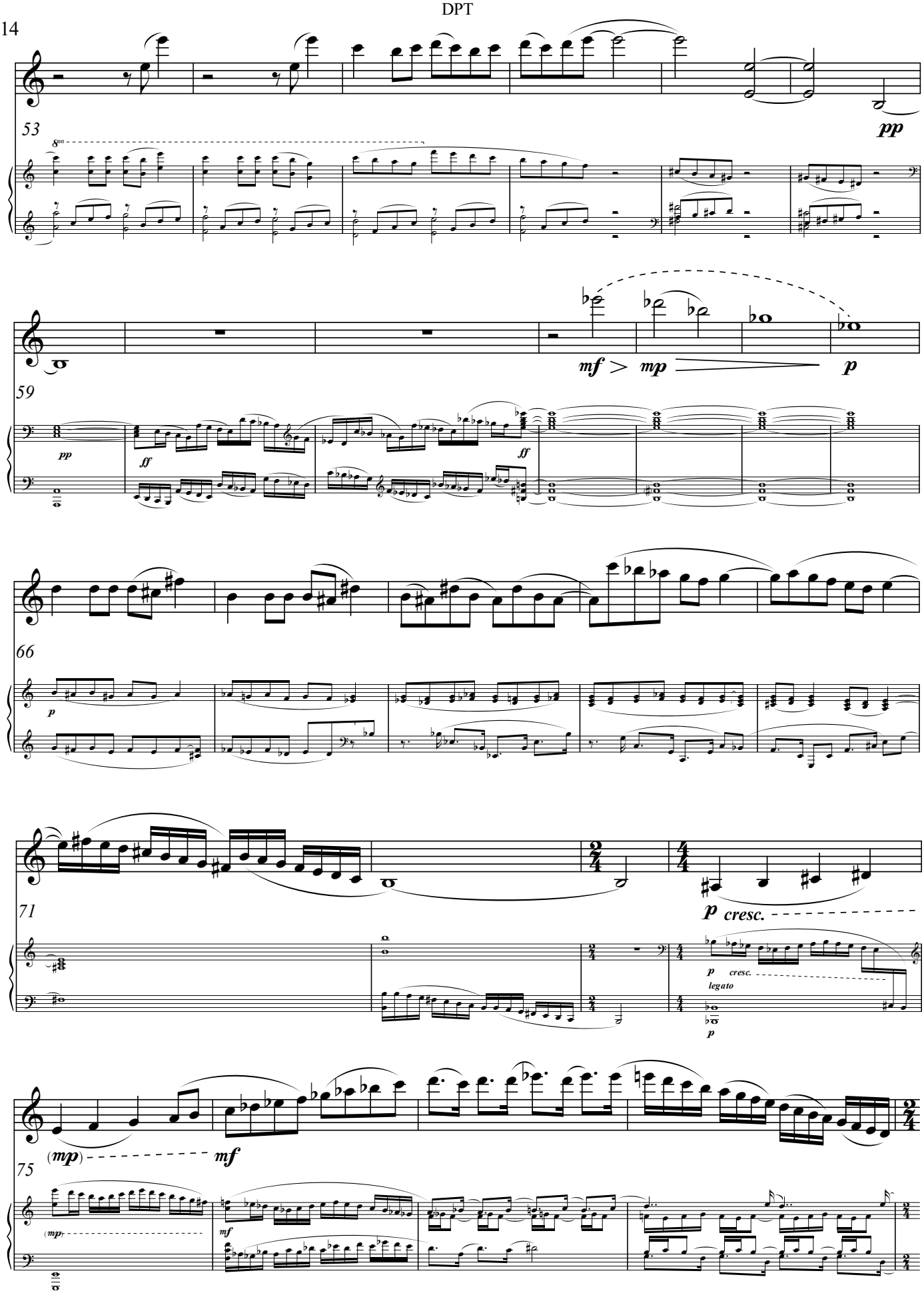
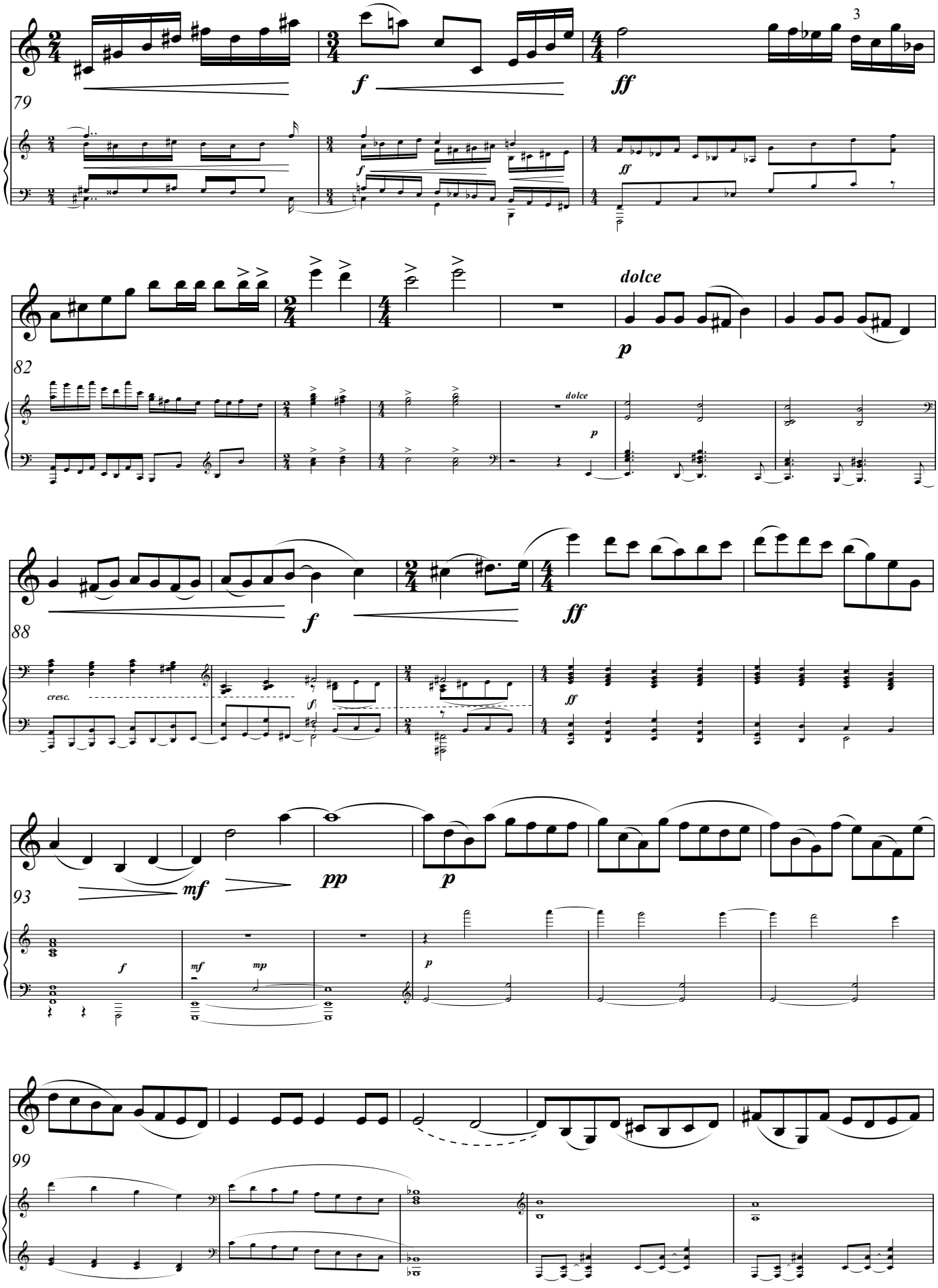
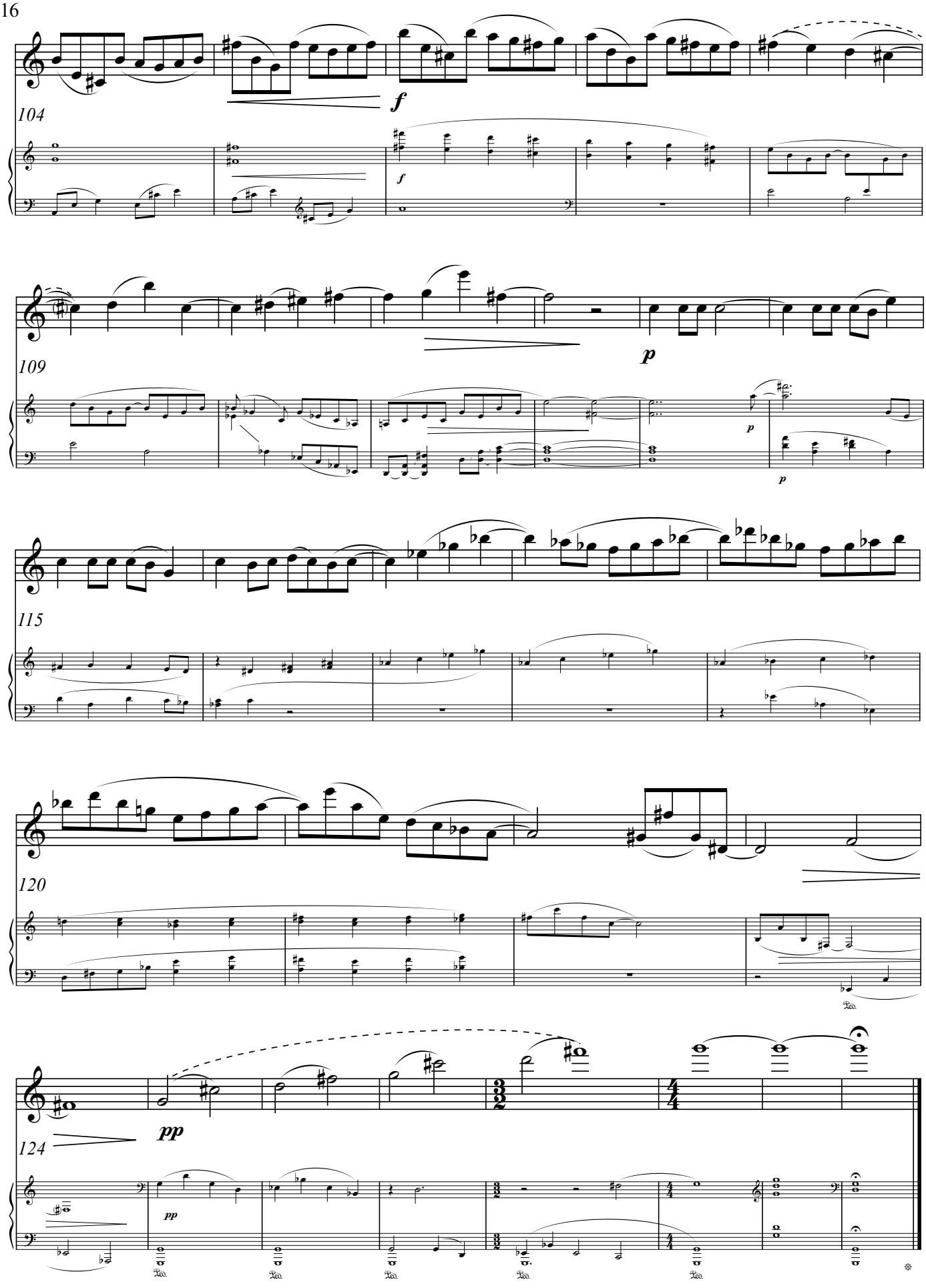

28
mp
p
mp
33
39
p
pp
p
pp
43
mf
mf
mp
p
mp
p
47
pp
p
pp
p


53
8va
pp
59
mf
mp
p
pp
ff
ff
66
p
71
p cresc.
p cresc.
legato
p
75
(mp)
mf
(mp)
mf


79
f
ff
3
82
dolce
p
88
cresc.
f
ff
93
mf
pp
p
99

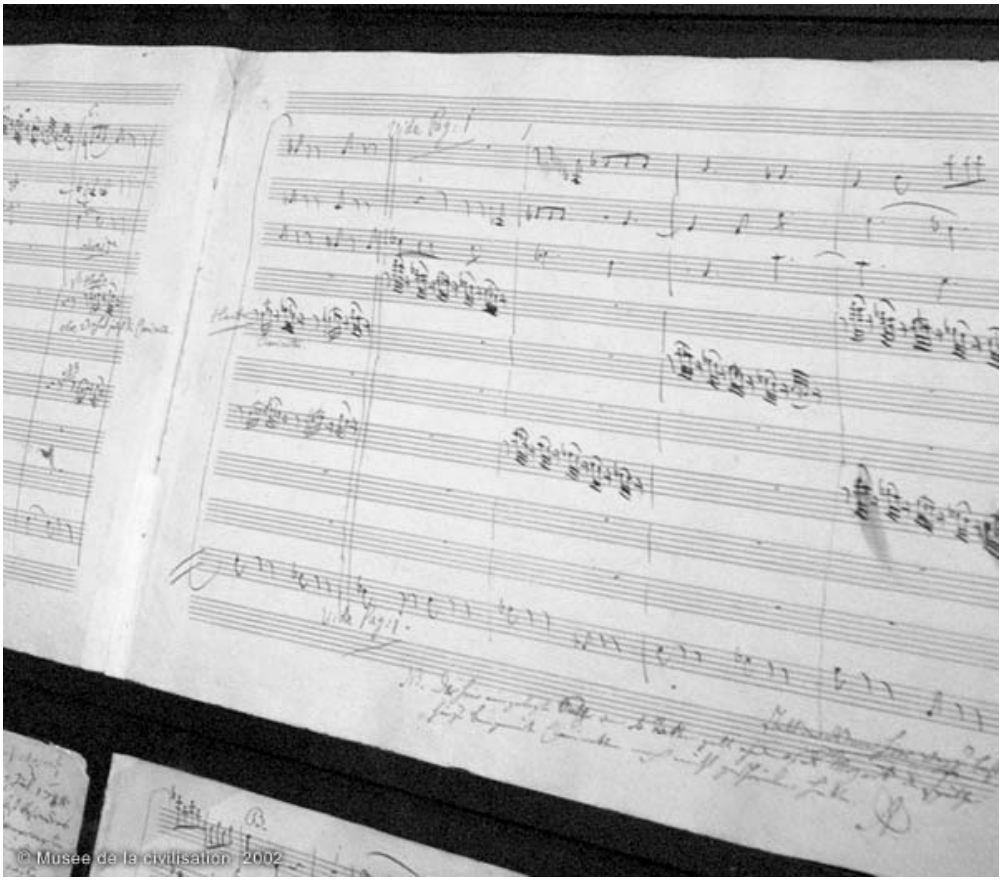

104
f
f
109
p
p
115
120
124
pp
pp

Mozart's Twelve-Tone Row

for Violin and Piano

Violin Part

(for Electronic Music Readers)



Bill Robinson

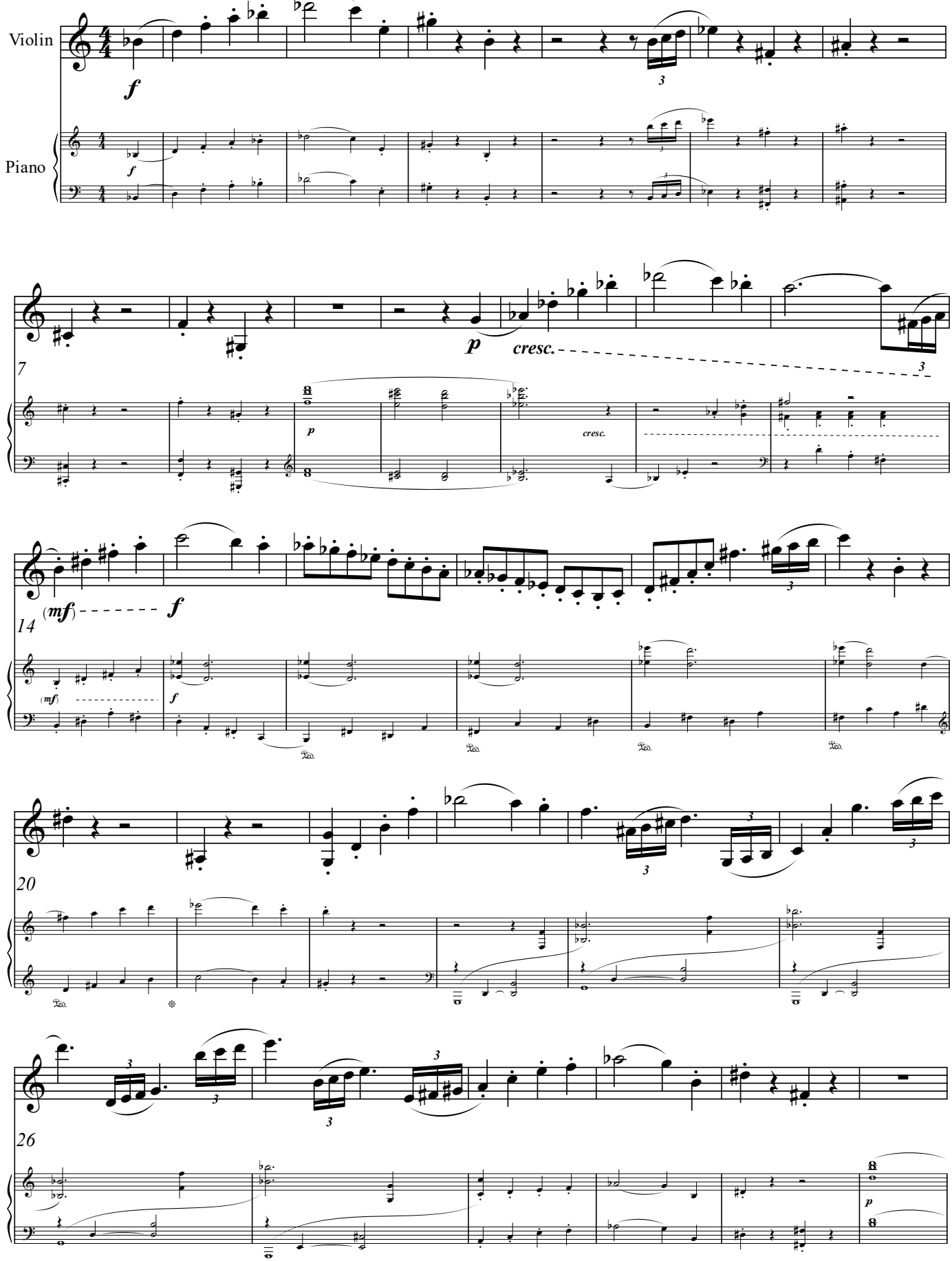
(♩ = 116)

Mozart's Twelve-Tone Row

[6:14]

Allegro assai

Bill Robinson



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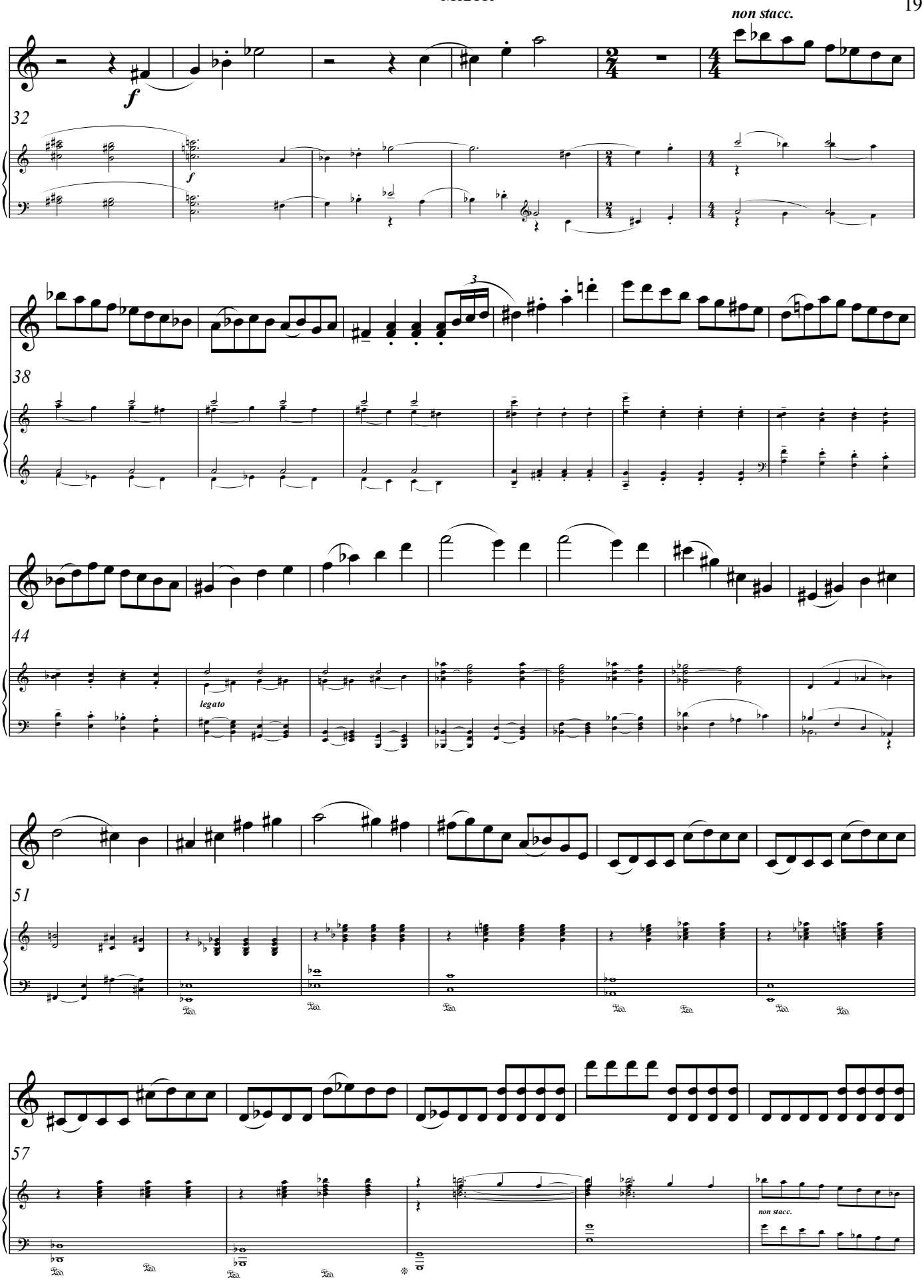
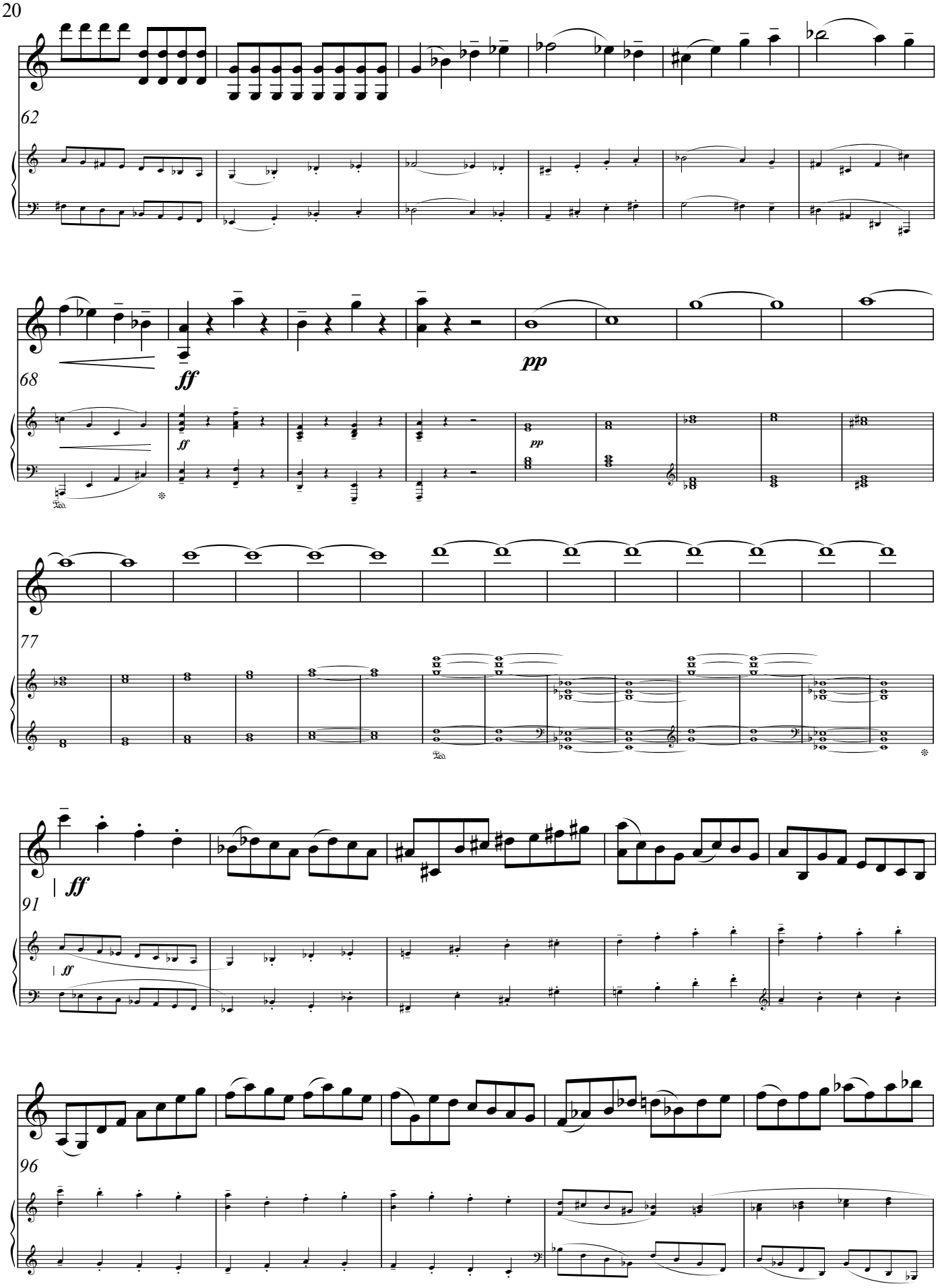
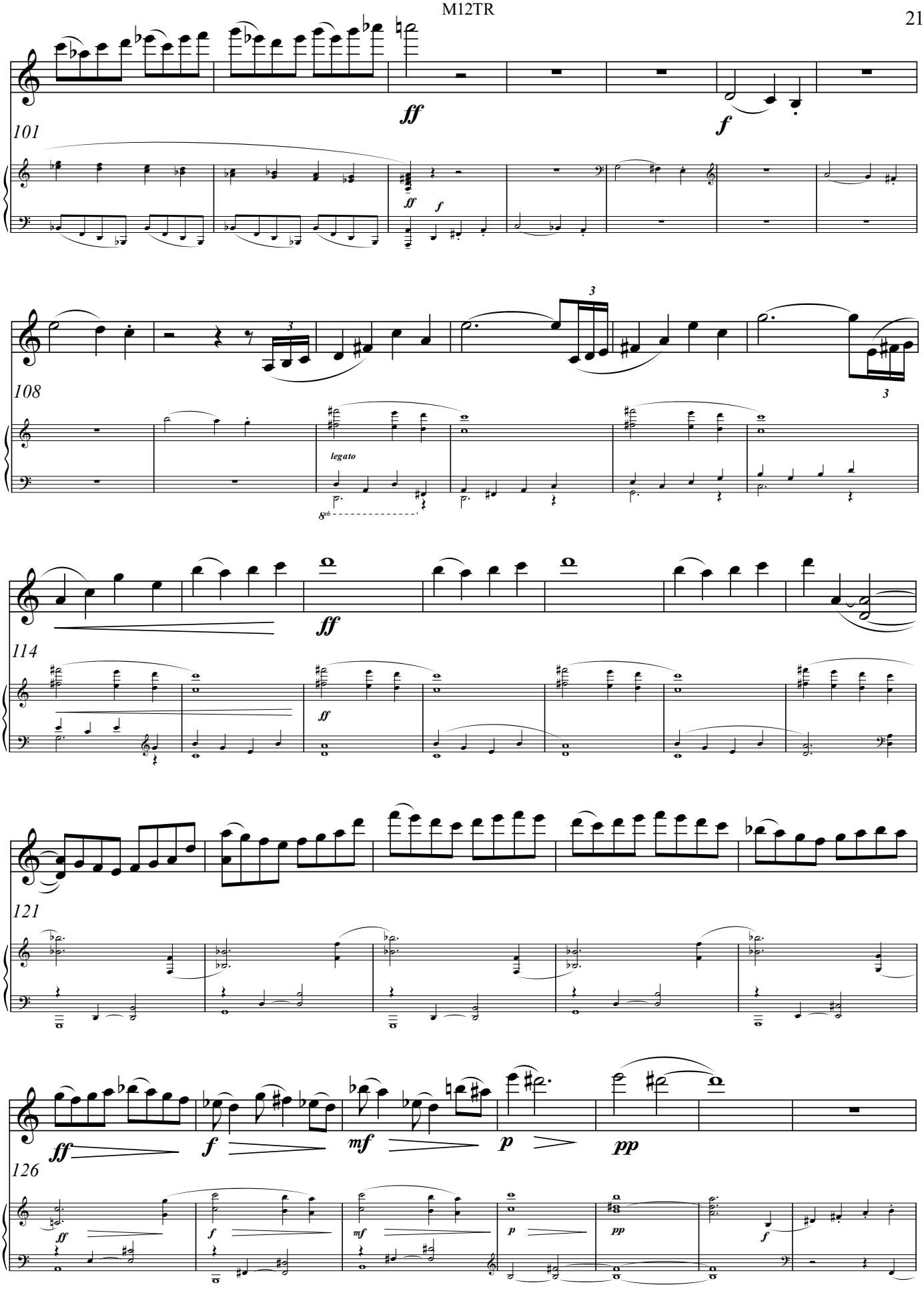
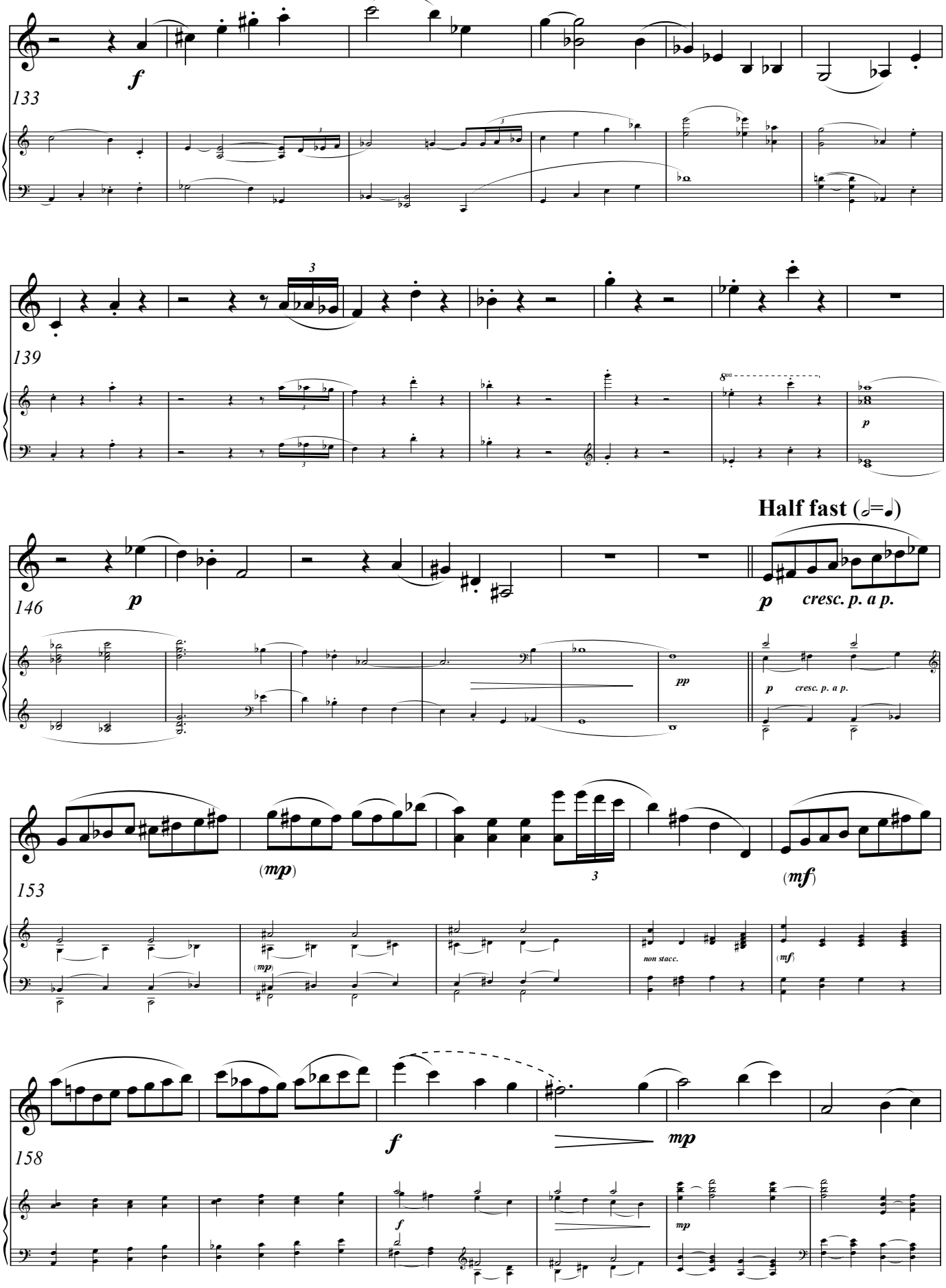
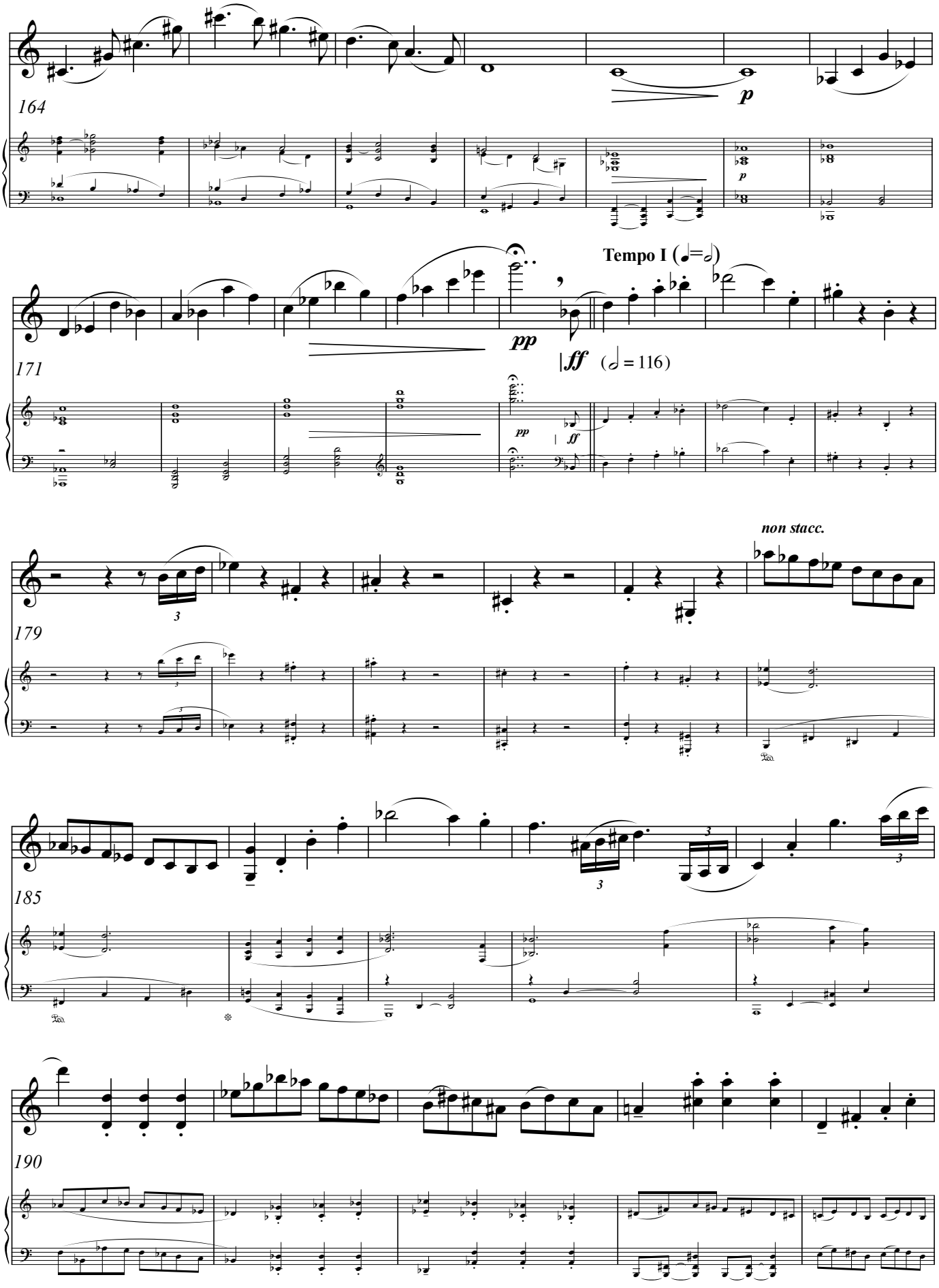
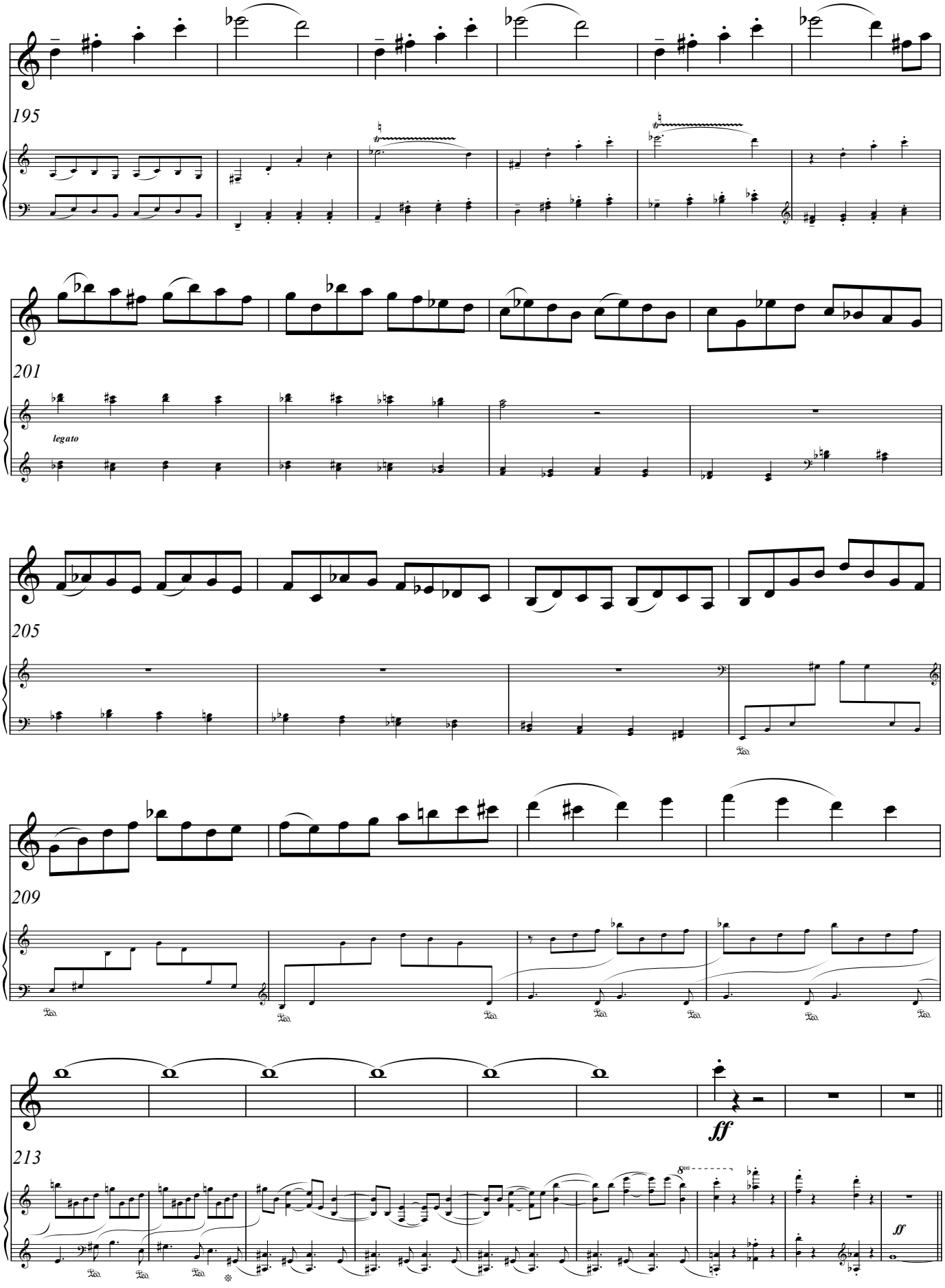

non stacc.
f
32
f
38
3
44
legato
51
Ped.
57
non stacc.

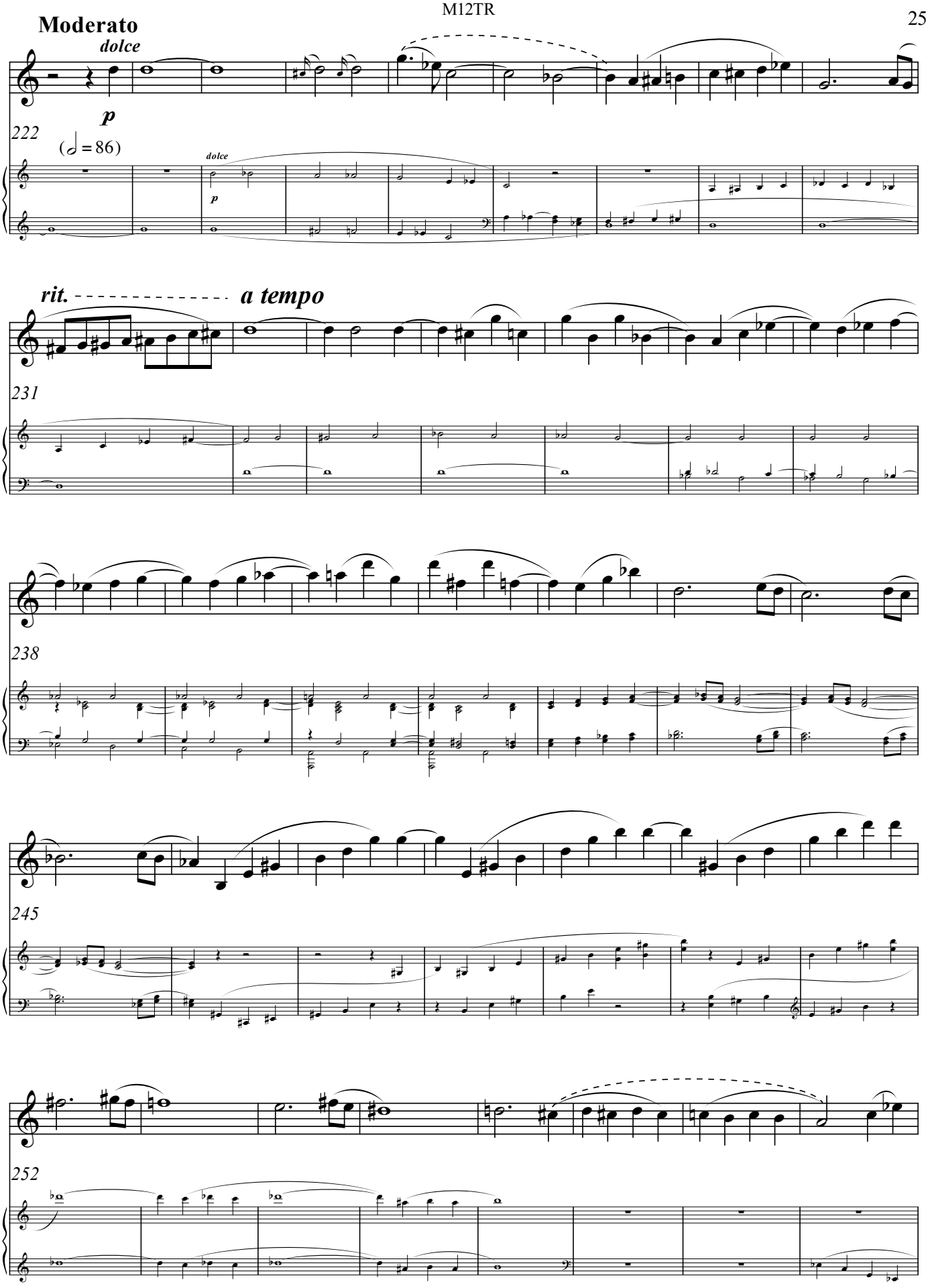

62
68
ff
pp
77
91
ff
96


101
ff
f
ff
f
108
3
3
legato
8vb
114
ff
ff
121
126
ff
f
mf
p
pp
ff
f
mf
p
pp
f


133
139
146
Half fast (𝅗𝅥=♩)
153
158


164
p
Tempo I (♩=𝅗𝅥)
171
pp
ff
(𝅗𝅥 = 116)
non stacc.
179
185
190


195
201
legato
205
209
213
ff
ff


Moderato
dolce
p
222
(𝅗𝅥 = 86)
dolce
p
rit.
a tempo
231
238
245
252

Tempo I (𝅗𝅥 = 116)

260

ff

ff

non stacc.

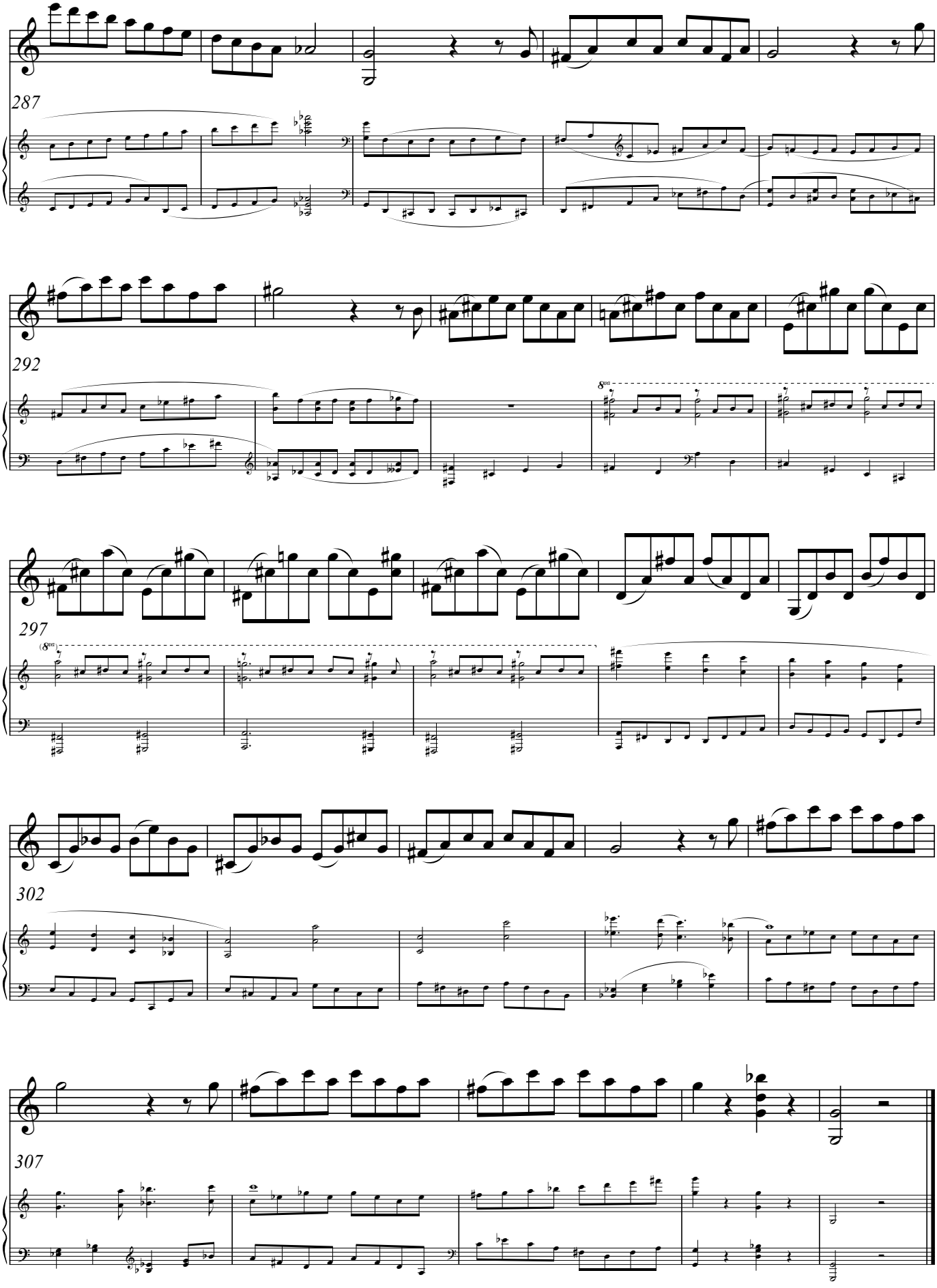
266

270

275

280

non stacc.


287
292
297
302
307