

Three Pieces for Violin and Piano

Violin Part



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

edited by Eric Pritchard

Waltz For Our Time

[7:20]

Bill Robinson

Moderato (♩.=80)

Violin

2

8

14

22

31

39

46

55

62

67

72

79

85

90

95

99

mp

mf

f

p >

f

rit.

a tempo

mp

p

cresc.

(mf)

ff

2 1 3 2

1 4 1 1 4

3 2 2 3

v 6 6 v

ff mf p

cresc. fp

cresc. f dim.

mp cresc. ff

3 1 3 3

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This sheet music page contains 18 staves of violin notation for the piece "Waltz For Our Time" by Bill Robinson. The music is in 6/8 time, with a key signature of one sharp. The tempo is marked as Moderato (♩.=80). The score includes dynamic markings such as mp, mf, f, p, cresc., rit., a tempo, ff, and ff. Measure numbers are indicated at the beginning of each staff. The music features various musical techniques including grace notes, slurs, and sixteenth-note patterns. The score concludes with a final measure number of 99.

Waltz For Our Time

2 105

110

115

120

cresc. p. a p. (mf)

127

ff

132

138

142

147

153

ff >

159

p

cresc.

166

(mf) ----- *f*

173

mf cresc. ----- *ff*

Waltz For Our Time

3

180 GP **p**

186 *mp cresc.* **mf**

193 **V** **2** **1** **3** **4**

200 **mp** **1** **4** **1** **3**

207 **mf** **f** **2** **1**

214 **V** **ff** **V** **4**

219 **3** **3** **4** **1** **4** **2** **4**

223

228 **2** **4** **1** **1** **4** **2** **4**

232 **1** **o**

235 **3** **2** **3** **1** **4** **3** **1** **V** **3** **V** **mp**

ff **mf** **rit.**

240 **p** **pp** **p** **6** **3**

248 **V** **1** **V** **rit.** **2**

DIATONIC PHRIGIAN TETRACHORD

[7:50]

Adagio andalusia ($\text{♩} = 74$)

Bill Robinson

Violin

p

6 *cresc.* *f*

12 *p* *f*

18 *mp*

23 *pp*

28 *mp*

34 *p* *pp*

40

43 *mf* *mp* *p*

47 *pp* *p*

53

59 *mf* > *mp* *p*

The image shows a page of sheet music for piano, consisting of 14 staves. The music is arranged in two systems. The first system starts at measure 67 and ends at measure 125. The second system begins at measure 126 and continues. The music features a variety of dynamics including *p*, *f*, *ff*, *mf*, *pp*, *dolce*, and *cresc.*. Articulations such as *v*, *1*, *2*, *3*, and *4* are used to indicate specific fingerings or techniques. The music includes several changes in key signature and time signature, such as from G major to A major, and from common time to 3/4 and 2/4 time. The notation also includes various slurs, grace notes, and dynamic markings like *sf* (sforzando) and *mf* (mezzo-forte). The overall style is complex and expressive, typical of a late 19th-century piano work.

Mozart's Twelve-Tone Row

[6:14]

Allegro assai ($\text{d} = 116$)

Bill Robinson

Violin

6

13

18

24

28

35

40

45

51

57

62

Mozart's 12 Tone Row

68

75

84

92

97

102

2

109

3

115

122

127

134

140

146

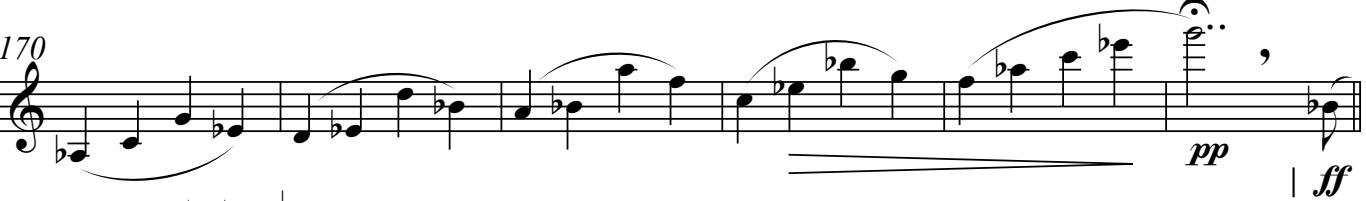
2

Half fast ($\text{d}=\text{d}$)

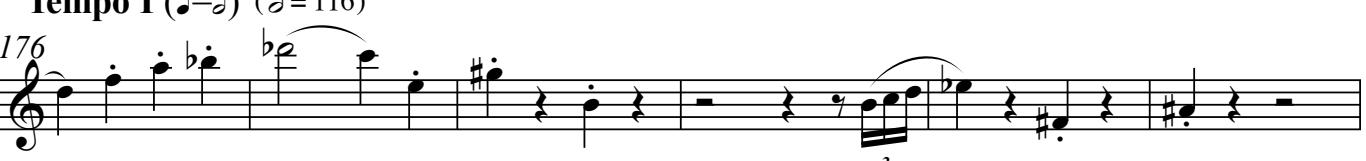
152 

157 

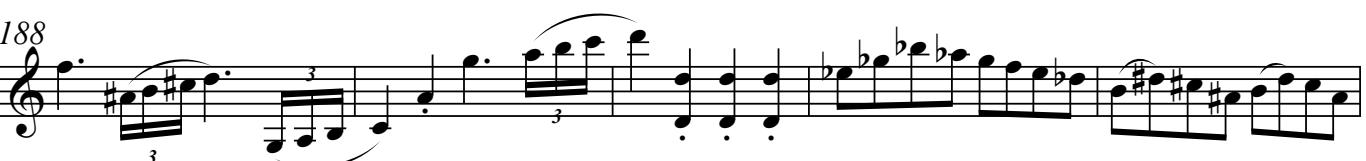
163 

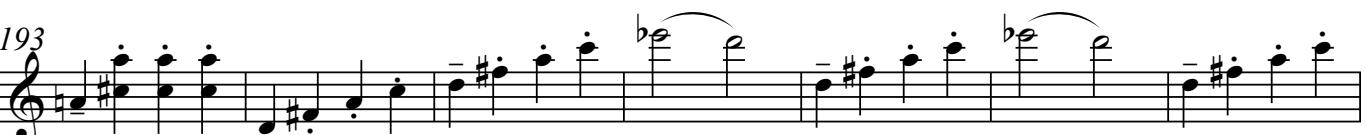
170 

Tempo I ($\text{d}=\text{d}$) ($\text{d}=116$)

176 

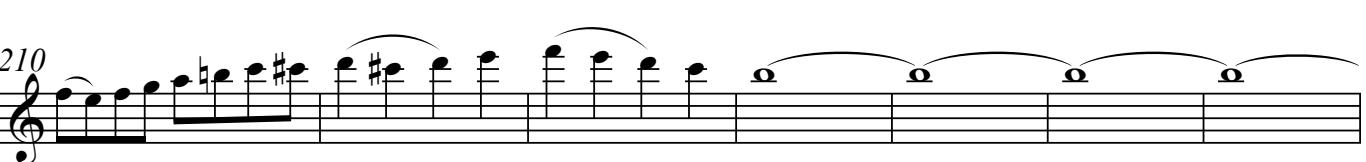
182 

188 

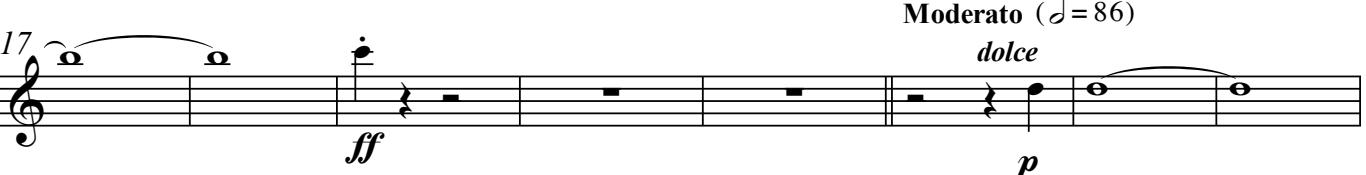
193 

200 

205 

210 

**Moderato ($\text{d}=86$)
dolce**

217 

Mozart's 12 Tone Row

225

9

231 *rit.* ----- *a tempo*

237

243

250

257 **Tempo I**
($d=116$)

264 | *ff*

269

275

280

287

292

297

302

307