

Three Pieces for Violin and Piano

Violin Part



Bill Robinson

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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.

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edited by Eric Pritchard

Waltz For Our Time

[7:20]

Bill Robinson

Moderato (♩.=80)

Violin

8

14

22

31

39

46

55

62

67

72

79

85

90

95

99

mp *mf* *f* *f* *p* *cresc.* *(mf)* *f* *ff* *rit.* *a tempo* *cresc.* *ff* *dim.* *mp* *cresc.* *ff*

Waltz For Our Time

2 105 *mp* *pp* *p*

110 *V*

115 *pp* *mp*

120 *cresc. p. a p.* *(mf)* *f*

127 *V* *ff*

132 *3 3*

138 *4 1* *3 3* *3* *4 1*

142 *4 2 1* *4* *4* *1 1*

147 *1* *4*

153 *4 1 4* *1 1* *V* *ff*

159 *p* *cresc.*

166 *(mf)* *f* *V*

173 *mf cresc.* *ff*

Detailed description: This is a musical score for a piece titled "Waltz For Our Time". The score is written in treble clef with a 6/4 time signature. It consists of 13 staves of music, numbered 105 to 173. The music features a variety of dynamics, including *mp* (mezzo-piano), *pp* (pianissimo), *p* (piano), *cresc. p. a p.* (crescendo piano ad piano), *(mf)* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *mf cresc.* (mezzo-forte crescendo). The score includes several slurs, accents (*V*), and fingerings (e.g., 1, 2, 3, 4). There are also some unusual time signature changes, such as 3/4 and 9/4. The piece concludes with a *ff* dynamic.

Waltz For Our Time

180 *GP* *p*

Musical staff 180-185: Treble clef, 3/4 time signature. Measures 180-185. Dynamics: *GP* (measures 180-185), *p* (measures 181-185). Fingerings: 1, 1 (measures 181-182). Accents: > (measures 180-181). Slurs: over measures 181-185.

186 *mp cresc.* *mf*

Musical staff 186-192: Treble clef, 3/4 time signature. Measures 186-192. Dynamics: *mp cresc.* (measures 186-192), *mf* (measures 186-192). Slurs: over measures 186-192.

193 *mp*

Musical staff 193-199: Treble clef, 3/4 time signature. Measures 193-199. Dynamics: *mp* (measures 193-199). Fingerings: 3, 2, 1, 3, 3, 1, 3, 4 (measures 193-199). Slurs: over measures 193-199.

200 *mp*

Musical staff 200-206: Treble clef, 3/4 time signature. Measures 200-206. Dynamics: *mp* (measures 200-206). Fingerings: 1, 1, 4, 1, 1, 1, 3 (measures 200-206). Slurs: over measures 200-206.

207 *mf* *f*

Musical staff 207-213: Treble clef, 3/4 time signature. Measures 207-213. Dynamics: *mf* (measures 207-213), *f* (measures 207-213). Fingerings: 2, 2, 2 (measures 207-213). Slurs: over measures 207-213.

214 *ff*

Musical staff 214-218: Treble clef, 3/4 time signature. Measures 214-218. Dynamics: *ff* (measures 214-218). Slurs: over measures 214-218.

219 *ff*

Musical staff 219-222: Treble clef, 3/4 time signature. Measures 219-222. Dynamics: *ff* (measures 219-222). Fingerings: 3, 3, >, 4 (measures 219-222). Slurs: over measures 219-222.

223 *ff*

Musical staff 223-227: Treble clef, 3/4 time signature. Measures 223-227. Dynamics: *ff* (measures 223-227). Slurs: over measures 223-227.

228 *ff*

Musical staff 228-231: Treble clef, 3/4 time signature. Measures 228-231. Dynamics: *ff* (measures 228-231). Fingerings: 2, 4, 1, 1, 1, 1, 4, 2, 4 (measures 228-231). Slurs: over measures 228-231.

232 *ff*

Musical staff 232-234: Treble clef, 3/4 time signature. Measures 232-234. Dynamics: *ff* (measures 232-234). Slurs: over measures 232-234.

235 *ff* *mf* *mp*

Musical staff 235-239: Treble clef, 3/4 time signature. Measures 235-239. Dynamics: *ff* (measures 235-239), *mf* (measures 235-239), *mp* (measures 235-239). Fingerings: 3, 2, 3, 3, 2, 3, 1, 4, 4, 3, 1, 3 (measures 235-239). Slurs: over measures 235-239.

240 *p* *pp* *p* *rit.*

Musical staff 240-247: Treble clef, 3/4 time signature. Measures 240-247. Dynamics: *p* (measures 240-247), *pp* (measures 240-247), *p* (measures 240-247), *rit.* (measures 240-247). Slurs: over measures 240-247.

248 *pp*

Musical staff 248-252: Treble clef, 3/4 time signature. Measures 248-252. Dynamics: *pp* (measures 248-252). Slurs: over measures 248-252.

Adagio andalusia (♩ = 74)

Bill Robinson

Violin

1 *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 *pp*

59 *mf* *mp* *p*

67

71

76

79

83

89

95

101

106

111

116

120

125

Allegro assai (♩ = 116)

Bill Robinson

Violin

f

3

p cresc.

(mf) f

3

f

3

3

f

non stacc.

3

3

3

3

3

Mozart's 12 Tone Row

68 *ff* *pp*

75

84 *ff*

92

97

102 *ff* *f* 2

109 3

115 *ff*

122 *ff*

127 *f* *mf* *p* *pp* *f*

134

140 3

146 *p* 2

Detailed description: This page of a musical score contains measures 68 through 146 of Mozart's 12-tone row. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The score is divided into systems of five lines each. Measure numbers are placed at the beginning of each system. Dynamic markings include fortissimo (ff), pianissimo (pp), forte (f), mezzo-forte (mf), piano (p), and piano-pianissimo (pp). Articulation includes slurs, accents, and breath marks. Rhythmic patterns include eighth notes, sixteenth notes, and triplets. Measure 102 features a double bar line with a '2' above it, indicating a repeat. Measure 109 features a triplet of eighth notes. Measure 115 features a double bar line with a '3' above it, indicating a triplet. Measure 122 features a double bar line with a '3' below it, indicating a triplet. Measure 140 features a triplet of eighth notes. Measure 146 features a double bar line with a '2' above it, indicating a repeat.

Mozart's 12 Tone Row

8 **Half fast** (♩=♩)

152 *p* *cresc. p. a p.* (*mp*) 3

157 (*mf*) *f* *mp*

163 *p*

170 *pp* | *ff*

Tempo I (♩=♩) (♩=116)

176 3

182 *non stacc.*

188 3

193

200

205

210

Moderato (♩=86)

217 *ff* *dolce* *p*

