

John Arrigo-Nelson

Composition with Fulcrum

for violin solo

In *Composition with Fulcrum*, I am concerned with the balance and relationship of the two hands of the violinist. The three main relationships are: left hand dominant, right hand dominant, and both hands together.

The opening has the balance completely weighted towards the left hand. The bow is inconspicuous here, and is very gradually introduced to the piece as the time between bow changes gets shorter. Eventually the right hand bowing catches up to the left hand figuration and the balance between the hands is even; one note per bow. This now begins the second large section of the piece which is weighted more towards the right hand. The rapid figures of the left hand are replaced with more sedentary chords and single notes to which a wide timbral variety is applied by the right hand. Toward the middle of the piece, there are two sections where the two hands are together. A brief section of left hand pizzicato against right hand bowed notes and chords has the hands together, but struggling. A transition then brings the hands together in a more calm and fluid manner. This section combines some of the pitch material from the opening left hand feature with the timbral variety of the right hand feature. The piece ends with a flurry of activity and the hands balanced evenly.

Composition with Fulcrum

Performance Notes

1) Bow Pressure

- The symbol  appearing over a note indicates that *overpressure* should be applied. A noisy, scratchy sound with little pitch should result.
- The symbol  appearing over a note indicates that *underpressure* should be applied. This slight amount of pressure should result in a light, airy sound.
- The symbol  or  appearing over a note indicates a return to *standard* pressure.

2) The symbol  indicates a gradual change from one type of bowing to another (tasto to ponticello, overpressure to underpressure, etc.).

3) A floating tremolando () marking over a long tone (page 3, page 5) indicates that tremolo should be applied to the tone for a very short duration before returning back to the ordinary sustain.

4) The symbol  indicates a gesture that begins *jeté* and turns into ordinary sustain.

I, II, III, IV

$\overset{6}{\frown} = \overset{5}{\frown}$ $\overset{5}{\frown} = \overset{6}{\frown}$ $J = 96$

5 5 8^{va} 8^{va} 8^{va}

loca --->

$\overset{5}{\frown} = \overset{5}{\frown}$ $J = 120$

mf

V

Sfz

Sfz

Sfz

P

Sfz mf

(3 1/2)

2/4

ponticello

f

mp

ord.

Cresc. ---

(cresc.) - - - - ->

 martele

 simile...

 ff

accelerando - - - - ->

 simile...

 ♩ = c. 150

arco, pont.

 pizz.

 ord. pont.

 ord. pont.

 Subito adagio, ♩ = c. 65

 5 = ♩

 arco

 pizz.

 p

pont. behind bridge

 fff

 f

 mp

 p

 entire bow

 ord.

 V

 7:8 F#

 tranquillo

 arco, tasto

 p

 (iv, iii)

 gliss.

 (non-cresc)

 pont.

 ord.

 tasto

 fff

 p

 Subito

 pont.

 ord.

 ff

 p

 5 = ♩

 pont.

 pizz.

 sfz

 p

3

 fff

 p

 f

 p

 ff

 (V)

 jeté

 p

 ff

 3 = ♩

 agitato molto, furioso

 pont. behind bridge

 allargando

 on bridge

 a tempo

 pont.

 (pp)

 Subito

 tasto

 pont.

 (presto possibile)

 v

 ord.

 jeté

 ff

 f

 p

 pizz.

pont.

 3

 p

 gliss.

 x

 FPP

 behind bridge

 entire bow

 tasto

 pont.

 ff

 p

 #

 tasto

 pont.

 ord.

 3

 5 = ♩

 pp

 f

 5 = ♩

 pp

 f < fff

Sf *Sf* *Sf* *mp* *pp* *mf* *p* *ff* *mp* *f* *p* *ppp* *mf*

v *3 = J* *IV part.* *tasto* *port.* *ord.* *behind bridge* *port.* *tasto 3 = J* *dolce* *port.* *V* *(port.)* *tasto* *ord.*

f *p* *fff* *p* *pp* *f* *3* *ppp* *fff* *5 = J* *(fff)* *pp*

pizz. *arco port.* *on bridge* *tasto port.* *(port.) al talone* *tasto* *behind bridge* *on bridge*

pp *3* *tasto* *ord.* *col legno battuto, al punta.* *arco normale port.* *tasto* *on bridge* *ppp* *6* *tasto* *ord.* *3* *poco più mosso, J = c. 65* *port.* *f*

poco meno mosso, J = c. 60 *col legno tratto*

(port.) *tasto* *port.* *tasto* *ord.* *jete'* *port.* *(poco più)* *port.* ** port.* *tasto* *ord.* *6* *entire bow* *jete'* *behind bridge* *3* *pp* *6* *mp* *3*

6 *3* *ff* *port.* *3* *fp* *3* *poco rit.* *a tempo on bridge* *ord.* *v* *f* *mp* *ff* *(presto passibile)*

poco meno mosso, J = c. 60 *pp* *Sfz* *p* *tasto* *sul A* *h* *fp* *pizz.* *arco* *p* *ff*

* bow should remain in contact with strings throughout the figure.

pont. IV III (III, II) *p* 3 *fp* *f* *ppp* *mf* *p* *p* *pp* *mf* *ppp* *ppp*

tasto *entire bow* *entire bow* *col legno tratto* *ord.* *(non-tremolo)* *al punta* *pont.*

pp *pp* *ff* *pp*

♩ = 60 *Sfz* *martele'* *f* *entire bow* *al punta* *5 = d* *5* *jete'* *p*

♩ = 150 *rit.* *arco, pont.* *arco* *arco* *arco* *pizz. arco* *pizz. (RH)* *punta d'arco, spiccato*

I II III IV *Sfz* *5* *pizz.* *Spiccato* *pizz. (RH)* *arco* *arco* *Spiccato* *rit.* *3* *3* *pizz. (RH)* *pizz.* *arco* *pont.* *pizz.* *Sff*

(arco) pont. *ord.* *(ord.)* *pont.* *Furioso* *gliss.* *behind bridge* *jete'*

p *f* *sub.p* *(non-cresc.)* *poco cresc.* *sub.p* *p* *mf* *fff* *(fff)*

allargando molto $\text{♩} = c.60$
 on bridge
 pp
 ord. (Δ)
 (pp)
 allargando
 tasto
 a tempo
 pont. → poco accel.
 mf
 ord.
 p
 mp
 poco rit. ---
 PPP
 (non-trem)

molto
 mp
 5=1
 pp
 f
 p
 3
 7:8
 entire bow
 f
 accel. ---
 pont.

$\text{♩} = c.80$
 (pont.) →
 p
 ord.
 III
 I
 II
 II
 I
 V
 (H)
 gliss.
 sub. p
 fp
 p
 spiccato
 tr.
 pp
 molto

8va
 (ord.) pont.
 (I)
 (b)
 (I)
 (b)
 (I)
 8va
 (III)
 I
 tr.
 f
 p
 5
 mf
 pp
 mf
 p
 f
 6
 fp
 f
 5=1
 f
 fff
 p
 fp
 f
 p

meno mosso $\text{♩} = c.50$
 I
 V
 tr.
 (b) (+)
 II
 tr.
 (b) (+)
 III
 tr.
 (b) (+)
 IV
 tr.
 (b) (+)
 V
 tr.
 (b) (+)
 accel.
 pont.
 (II)
 tr.
 behind bridge
 V
 V
 pizz.
 + pizz.
 (arco) →
 mf
 PPP
 f
 p
 3=1
 3=1
 10
 5
 pont.

ord.
 III
 3=1
 II
 f

Finkelstein
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