

John Arrigo-Nelson
(2002)

Solo/Duo

for violin and piano

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Performance Notes

• Improvisation/Cells

The rhythmic value written in a cell represents the fastest subdivision that should be used. This does not mean that it is the only subdivision to be used, but simply the fastest, and most prevalent.

Above each cell, a large number appears, followed by a quarter note. This indicates the number of quarter note beats over which the event in the cell should occur.

A horizontal line connected to a cell means to continue the cell. A stemmed note from the horizontal line (in the piano part) means to play that note and immediately return to playing the cell. A diagonal line going from a violin event to a piano event means that the pianist should play the event as a reaction to the violin.

• Polytempo

In sections of the score where the two instruments are to play in independent tempi, the music of each part is written in correct proportion to the other. It is not expected that every event in these areas will occur exactly where written on the page. The events should occur, however, in the general area in which they are written.

There are several places in the score where events must occur as indicated:

- p.1: Tempo of quarter = 69 in the piano part should be reached by the time the violin has the G# grace note.
- p. 3: The piano 4/4 measure should begin somewhere early on in the violin's seven-beat cell.
- p. 4: The piano cell in the first system should begin with the violin harmonic.
- p. 5: The piano's line in the second system should begin simultaneously with the violin's half-note rest.
- p. 6: Both instruments should be at quarter= 120 in the last measure of the second system.
- p. 13: The piano 4/4 measure at quarter = 36 in the last system should begin simultaneously with the violin's 4/4 measure at quarter = 80.
- p. 15: In the first system, last measure, the violin's 3rd beat should line up with the piano's 4th beat, and the two instruments should stay in the same tempo (quarter =36) for the rest of the page.

** The duration of all improvisatory events preceding these areas can be altered to facilitate coordination.*

- **Piano**

Wherever the pianist is asked to dampen the strings, it should be done so that some pitch can still be heard. In the opening several pages, the sound should approximate that of the pizzicato violin. The indicated pitch range that should be covered will need to be altered to work on different pianos with different frames. The range that should be covered should be as close as possible to what is written.

The harmonic that is called for in the second system of page 2 may not be possible with the framework of certain pianos. A possible alternate approach is to touch the F string (a perfect fifth lower than the written C on page 2) in order to produce a harmonic that sounds somewhere in the B \flat – A range.

To indicate the application of sustain pedal, the standard “*Ped*” marking is used. The release of the sustain pedal is indicated using the standard, “ * ”. The other pedals are indicated as “U.C.” = una corda, and “M” = middle (sostenuto). In areas where more than one pedal is being used, the release of pedals is indicated with “ * ” followed by the abbreviation for the pedal. In these areas, “ * S ” is used to indicate the release of the sustain pedal.

On page 6, the pianist is asked to play inside the piano. The general pitch range is specified, as is the rhythm. The  grace note figure indicates a flurry of attacks to be played as fast as possible, beginning on the beat specified. Where these figures are written on consecutive beats, the attack on the beginning of each beat should be accented.

- **Violin**

On pages 8-10,  indicates that the bow should be applied using overpressure. The rectangle attached to the note indicates location on the string over which the bow should be drawn (over the fingerboard), and the written pitch indicates the string on which it is to be drawn (it is always played sul G). Together, this should produce a low, scratchy sound, without much pitch.

to Naho Tsutsui
Solo/Duo

John Arrigo-Nelson

$\text{♩} = 112$

Violin

Pizz. Play jagged, irregular non-pattern figures within the given pitch range.

20 ♩

Non-ritardando

20 ♩

Simile (Pizz.) Gradually move pitches D-B to sul d.

ff sul g

ff (Sempre)

Piano

$\text{♩} = 112$ Balance dynamic →

Play jagged, irregular non-pattern figures within the given pitch range.

20 ♩

* Dampen strings inside piano with left hand*

Continue cell. Begin gradual ritardando to $\text{♩} = 69$

+ Arco

6 ♩

4 ♩

Simile Pizz. *Add sul a

Simile Pizz.

(3/4)

(4/4)

(4/4)

5 = ♩

ff >

ff > mf

Pizz. Arco

3

Pont.

fast Vibrato

(ord.)

8va

MP

* $\text{♩} = 69$ Continue Cell

Handwritten musical score for the first system. The right-hand staff (treble clef) contains a sequence of notes and rests. A box labeled "7" contains a whole note with "Simile Pizz." and a sharp sign above it, with "mf" below. This is followed by a measure with a 5/4 time signature, "Pizz.", and a triplet of eighth notes. The next measure has a 5/4 time signature, a triplet of eighth notes, and a "gliss." marking. A measure with a 4/4 time signature contains a quarter note with a "Pizz." marking. The final measure has a 3/4 time signature, a quarter note, and a "Pizz." marking. The left-hand staff (bass clef) has a whole rest with "(ord.)" written below. A large box contains the instruction: "Gradually move left hand to dampen: while right hand continues as before." Below this instruction is a musical notation showing a quarter note followed by a quarter rest.

Handwritten musical score for the second system. The right-hand staff (treble clef) contains a sequence of notes and rests. A box labeled "7" contains a whole note with "Pizz." and "ff" below. This is followed by a measure with a 3/8 time signature, "Arco", and a quarter note. The next measure has a 4/8 time signature, "Pizz.", and "ff" below. The following measure has a 4/8 time signature, "Pizz.", and "ff" below. The next measure has a 4/4 time signature, "Pizz.", and "ff" below. The final measure has a 4/4 time signature, "Pizz.", and "ff" below. The left-hand staff (bass clef) has a whole rest with "(ord.)" written below. A large box contains the instruction: "Move left hand to dampen:" followed by a musical notation showing a quarter note followed by a quarter rest with "(sempre)" below. Another box contains the instruction: "Move left hand to dampen:" followed by a musical notation showing a quarter note followed by a quarter rest with "8vb" below. A final box contains the instruction: "Move left hand to dampen:" followed by a musical notation showing a quarter note followed by a quarter rest with "8vb" below. An arrow points to the right from the end of the left-hand staff.

* Touch C string inside piano to produce B \flat harmonic.
 ** See performance note for alternate option

9 | PIZZ.

Pizz. Arco

f

5=d

5 | 4

Move right hand to dampen:

8vb

(♪-♪)

9 | PIZZ.

mp

3 | PIZZ.

mf

6 | 4

mp

7 |

f

Right forearm: Silently depress as many black keys as possible starting on G# below middle C.

Left forearm: Silently depress as many white keys as possible starting on lowest D.

Hold everything down with middle pedal.

simile

8vb

f

* Begin glissando towards the end of the note value.

Arco
(gliss)

3
3 1/2
3
3
6
3

mp *ppp* *Pizz.* *ppp* *sfz* *mp*

4
4
5
4
5
4

* Articulate through glissando

Handwritten musical score for the first system, featuring a treble clef staff with various chordal textures and a bass clef staff with a melodic line. The bass staff includes dynamic markings such as *Sffz*, *mp*, and *Sffz*, along with a tempo marking of $\text{♩} = 120$. A large arrow in the bass staff indicates a continuation of the piece.

Handwritten musical score for the second system, showing a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The treble staff includes dynamic markings *PPP*, *cresc. poco a poco*, *mf*, and *f*, along with the instruction "gradually to ponticello". A tempo marking of $\text{♩} = 120$ is present.

Handwritten musical score for the third system, featuring a grand staff with a treble clef staff and a bass clef staff. The treble staff includes the instruction "Keep middle pedal depressed". The bass staff includes dynamic markings *Sffz* and *M*. A tempo marking of $\text{♩} = 120$ is present. A box on the right contains performance instructions: "loco Inside piano: strike strings with fingertips randomly within given range, in the notated rhythm. (See performance note)", "leggiere", and "Ped. ff (as possible)".

Handwritten musical score for the fourth system, featuring a grand staff with a treble clef staff and a bass clef staff. The treble staff includes dynamic markings *pp*, *ord.*, and *Sub. ff*, along with the instruction "(No tremolo)". A tempo marking of $\text{♩} = 120$ is present. The bass staff includes dynamic markings *pp* and *Sub. ff*.

Handwritten musical score for the fifth system, featuring a grand staff with a treble clef staff and a bass clef staff. The treble staff includes dynamic markings *pp* and *Sub. ff*, along with the instruction "(No Accent)". The bass staff includes dynamic markings *pp* and *Sub. ff*.

ord.

Even ritardando (vln. only)-----

Simile...

2/4 3/8 5/4

8va →

5:4

3

4

*♩ = 55

Even ritardando (vln. only)-----

loco (both hands)

8va

fff

8va

fff

Ped.

loco (both hands)

fff

Ped.

*♩ = 45

(loco)

ff

(loco)

ff

Ped.

Sub. P

mf

loco

8vb (both hands)-----

Handwritten musical score for the first system. The top staff is a treble clef with a few notes and rests. The bottom staff is a grand staff with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Handwritten annotations include:

- $\frac{6}{4}$ time signature
- $\frac{3}{4}$ time signature
- $\frac{2}{4}$ time signature
- $\frac{4}{4}$ time signature
- Dynamic markings: *sfz*, *gvb*, *mp*
- Tempo/Character: *pes*

Hold for about 1/2 beat
(at $\text{♩} = 45$) into piano's
empty measure.

Handwritten musical score for the second system. The top staff is mostly rests. The bottom staff continues the complex rhythmic patterns. Handwritten annotations include:

- $\frac{4}{4}$ time signature
- $\frac{3}{4}$ time signature
- Dynamic markings: *mf*, *pp*, *PPP*
- Tempo/Character: *pes*

585

$\text{♩} = 46-50$ Pesante, espressivo

Handwritten musical score for the third system. The top staff has notes with rests. The bottom staff features a long melodic line with various dynamics and articulations. Handwritten annotations include:

- $\frac{5}{8}$ time signature
- $\frac{3}{8}$ time signature
- $\frac{2}{4}$ time signature
- $\frac{4}{4}$ time signature
- $\frac{4}{4}$ time signature
- $\frac{4}{4}$ time signature
- $\frac{3}{4}$ time signature
- Dynamic markings: *f*, *p*, *mf*, *pp*
- Articulation: *No accent*, *Ped.*, *UC.*
- Tempo/Character: *pes*

Handwritten musical score, first system. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics such as *mf*, *p*, *pp*, and *ppp*. There are several slurs and ties, and a section marked "loco" with a dashed line. A "Ped." (pedal) marking is present at the beginning. A "UC." (unaccompanied) marking is also visible. The system ends with a double bar line.

Handwritten musical score, second system. It continues the piece with a grand staff. The time signature changes to 3/4, then 5/2, and finally 7/8. The music includes trills marked "tr." and a section marked "Con Sordino" (with mutes). Dynamics range from *p* to *ff*. There are several slurs and ties, and a "UC." marking at the end. The system ends with a double bar line.

Handwritten musical score, third system. It continues the piece with a grand staff. The time signature changes to 13/4, then 2 1/2, and finally 2/4. The music includes trills marked "tr." and a section marked "Sub. p" (subito piano). Dynamics range from *f* to *mf*. There are several slurs and ties, and a "UC." marking at the end. The system ends with a double bar line.

tr. mmmmm (P+) (Sul A) tr. mmmmm tr. mmmmm tr. mmmmm tr. mmmmm tr. mmmmm = c. 80

5 4 4 4 ff

mp 8va f

tr. mmmmm 3 3

6 4 4 4 mp > pp fff pont. normal f

balance dynamic throughout →

mf 3 6 6

U.C. 8va pp *

5 4 4 4 3 4 4 4 5

8va

(Non-ritardando)

Even ritardando (piano only) to $\text{♩} = c.36$

(♩ = c.80)

* Continue phrasing in sixes

pppp (left hand almost inaudible throughout)

Musical score for piano, featuring three systems of staves. The score includes various musical notations such as notes, rests, dynamics, and performance instructions.

System 1:

- Staff 1: Melodic line with notes, rests, and dynamics: *mp*, *ord.*, *dolce*, *f*, *mp*, *pp*.
- Staff 2: Accompanying line with notes and rests.
- Staff 3: Accompanying line with notes and rests.
- Tempo: $\text{♩} = c. 36$ (Sync. w/piano)
- Performance instruction: *lengthen or shorten as needed
- Time signature: 3/8

System 2:

- Staff 1: Melodic line with notes, rests, and dynamics: *pp*, *PPP*, *pp*, *pp*.
- Staff 2: Accompanying line with notes and rests.
- Staff 3: Accompanying line with notes and rests.
- Performance instructions: *Simile*, *loco*, *5^p*, *pp*, *U.C.*, *Red.*, *PPP*, *(PPP)*, *8vb (L.H.)*, *Sempre PPP*, *Red.*
- Time signature: 3/8

System 3:

- Staff 1: Melodic line with notes, rests, and dynamics: *n*, *p*, *SUL A*, *simile...*.
- Staff 2: Accompanying line with notes and rests.
- Staff 3: Accompanying line with notes and rests.
- Performance instructions: *8vb*, *Red.*, *M*
- Time signature: 3/4

Additional markings include *Pont.*, *ord.*, *dolce*, *f*, *mp*, *pp*, *8va*, *8vb*, *U.C.*, *Red.*, *M*, and *SUL A*.

* R.H. = mostly F & C.

accel. (vln. only)

Violin staff with rhythmic changes: 3/4, 4/4, 3/4, 5/4. Includes accents and dynamic markings.

gradually move bow to ponticello

Cresc. poco a poco

f

loco (R.H.)

Piano accompaniment staff with chords and dynamics. Includes a right-hand 'loco' section and a final chord with a 'M' marking.

*♩ = 130+

Violin staff with 'both notes arco' instruction and rhythmic markings.

both notes arco

Piano accompaniment staff with a performance instruction: 'let final chord ring for approx. four seconds after violin's last sound.'