

John Arrigo-Nelson

Veneziana

for violin solo

The impetus behind *Veneziana* is the combination of early and contemporary music techniques – two areas of expertise of its dedicatee, Jubal Fulks. Specifically, the Renaissance practice of diminution is voiced here in harmonics, quarter tones, and wide intervallic embellishments. As these melodic diminutions accumulate, further structural and timbral interpolations occur, giving way to a broader exploration of the boundaries between elaboration and obfuscation, and the balance between primary and subsidiary material.

June 2014
Pittsburgh, PA

Duration: ca. 10'

Performance Notes

DIMINUTIONS

This work calls for three different diminution types: harmonic, quarter tone, and articulation/contour. The three types, and their application procedures, are explained below.

1) Harmonic

a) In one position: Staying, more or less, in one hand position that is close to either the starting or ending tone of the interval being embellished, play harmonics (both natural, and “non-node”) in a generally stepwise manner (occasional thirds and fourths may be incorporated). A harmonic glissando may be used to move from the principal tone to the diminution and back. While quarter tone and articulation diminutions should connect to the principal tones by step, the harmonic diminution need not connect by any particular interval. [see measure 2 as notated example]



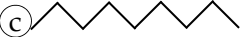

b) In two positions: Same method as above, but a harmonic glissando is used in the midst of the diminution to move from one position to another. The diminution itself, then, uses harmonics from two different positions. [see measure 33 as notated example]

2) Quarter tones: Use primarily successive quarter tones (occasional semitones may be used). The diminution must connect to both principal tones of the interval being embellished by whole tone, semitone, or quarter tone. [see measure 8-10 as notated example]

3) Articulation/Contour: Using spiccato bow, play a series of wide intervals, featuring primarily minor 9ths/major 7ths, and tritones. Incorporate open strings as needed to facilitate any position shifts necessary. This diminution should only be applied between principal tones forming an interval of a major third or smaller, and should connect to both principal tones of the interval being embellished by whole tone or semitone. [see measure 20 as notated example]

Diminution lines

A diminution line above a particular passage indicates the relative floridity/frequency of the diminutions that the player should apply.

- a)  = Sparse. Player may even choose to omit diminutions altogether.
- b)  = More active than (a).
- c)  = More active than (b).
- d)  = Most active. Diminutions should be applied at nearly all available points.

General

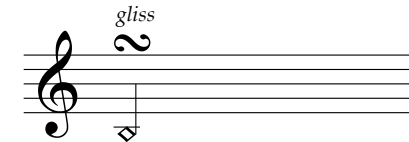
Diminutions may be applied in any instance where there is a diminution line present, and two successive note values are $1\frac{1}{2}$ beats or longer. Both note values need not be the same length for a diminution to be applied, so long as they both meet this $1\frac{1}{2}$ beat duration minimum.

Except where specified (at the end of the piece), diminutions may be played either as standard rhythmic subdivisions of the principal tones, or as unmeasured, *presto possibile* articulations. The player should freely vary these two rhythmic approaches throughout the course of the performance.

If a passage of long tones contains ornaments or grace notes, these ornamental figures may be omitted if the player chooses to apply diminutions.

HARMONIC GLISS ORNAMENTS

Using harmonic pressure, trace the path of the indicated ornament along single string. Oscillation need not be limited to neighbor tones of the principal tone.

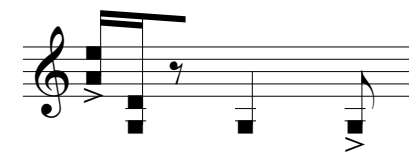


NON-NODE HARMONICS

A diamond notehead shown on a non-nodal point indicates that the same technique and pressure used for traditional natural harmonics should be applied, resulting in a pitch-obscured sound that is somewhere between pitch and harmonic. No specific pitch is desired, and any resulting pitch may vary from performance to performance.

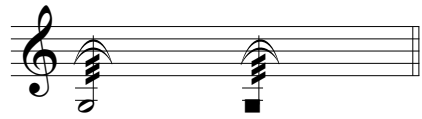
BLOCKED STRINGS (square notehead)

Use left hand to cover indicated strings to prevent any specific pitch from sounding.



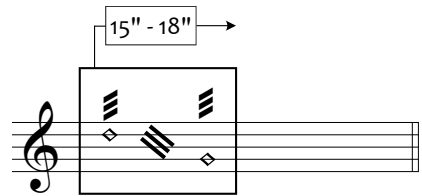
ON-BRIDGE BOWING (open arch placed on stem)

If used with open strings or traditional stopped notes, some pitch will still come through. If used with blocked strings, only an airy white noise should result.



DURATION BOXES

On the final page of the score, the duration of boxed gestures is indicated in a secondary box, with an arrow extending to the right.



DYNAMICS

The dynamic marking "*f*" indicates that the particular gesture to which it is applied should be played with the effort and intensity of a forte marking, but that the audible result might not actually be loud.

QUARTER TONES

♯ = 1/4 sharp

= 3/4 sharp

♭ = 1/4 flat

♭♭ = 3/4 flat

BOW PRESSURE

△ = Extremely light pressure, even lifting the bow slightly to counteract its own weight.

⚡ = Return to standard pressure.

to Jubal Fulks
Veneziana

John Arrigo-Nelson (2014)

$\text{♩} = 112$

+ arco *(non-trem)* *detaché s.p.* *ord. (non-pont)* *s.t. (s.t.)* *allarg. molto* *giusto ord. (non-tasto)*

7 *s.p.* *ord. (non-pont)*

14 *gliss* *presto possibile spicc.* *jeté to ord.*

21 *pochissimo meno mosso* ($\text{♩} = 104$) *IV gliss* *II gliss*

26 *furioso stringendo* *pizz.* *arco* *tranquillo*

32

s.p. (IV) III II I II III IV (s.p.) ord. rit.

mf *f* *p*

38 $\text{♩} = 66$

sub *p* *mf* *p* *fp* *f* *p* *mf*

s.p. ord. (non-tr) (non-pont) gliss

44

p *f* *p* (gliss IV) *pizz.* 3 II full bow arco *p* *f* *pp*

s.t.

50

ord. (non-tasto) *fp* *p* *f* *p* *f* *p* *pp*

III 6 III 5 IV gliss s.t.

56 *poco rit.* $\text{♩} = 120$

(gliss III) *p* *pp*

a

62

s.p. (on bridge) *ff* *fp* *fff* *f* *p*

ord. spicc. 5:4 3 5

a c

68 Musical notation for measures 68-73. Measure 68 starts with a treble clef and a key signature of one sharp (F#). The piece begins with a wavy line. Measures 69-71 feature various time signatures: 2/4, 4/8, and 4/4. Measure 72 has a 15/16 time signature. Measure 73 has a 5/4 time signature. Dynamics include *mf* and *p*. Performance markings include a triplet in measure 71 and *s.p.* in measure 73. A circled letter 'b' is above measure 73.

74 Musical notation for measures 74-80. Measure 74 has a 4+1/8 time signature. Measure 75 has a 6/4 time signature. Measure 76 has a 4/4 time signature. Measure 77 has a 4/4 time signature. Measure 78 has a 3/4 time signature. Measure 79 has a 4/4 time signature. Measure 80 has a 4/4 time signature. Dynamics include *pp*. Performance markings include *ord. (non-pont)*, *(non-trem)*, and *(III) I*.

81 Musical notation for measures 81-86. Measure 81 has a 2/4 time signature. Measure 82 has a 2+1/8 time signature. Measure 83 has a 4/4 time signature. Measure 84 has a 4/4 time signature. Measure 85 has a 3/4 time signature. Measure 86 has a 4/4 time signature. Dynamics include *f*, *p*, and *f*. Performance markings include *(on bridge)*, *(block string)*, *ord. (non-bridge)*, *IV*, *III*, *rit.*, *J = 104*, and *III*.

87 Musical notation for measures 87-91. Measure 87 has a 4/4 time signature. Measure 88 has a 4/4 time signature. Measure 89 has a 4/4 time signature. Measure 90 has a 4/4 time signature. Measure 91 has a 3/4 time signature. Measure 92 has a 4/4 time signature. Dynamics include *f*. Performance markings include *s.t.*, *ord. spicc. 3 pizz.*, *arco*, *spicc. 5*, *ord. 3*, and *(arco) IV*.

92 Musical notation for measures 92-97. Measure 92 has a 4/4 time signature. Measure 93 has a 2/4 time signature. Measure 94 has a 3/4 time signature. Measure 95 has a 3/4 time signature. Measure 96 has a 3/4 time signature. Measure 97 has a 4/4 time signature. Dynamics include *mp*. Performance markings include *gliss* and a circled letter 'c' above measure 94.

98 Musical notation for measures 98-103. Measure 98 has a 4/4 time signature. Measure 99 has a 4/4 time signature. Measure 100 has a 3+3+5+4/16 time signature. Measure 101 has a 3/4 time signature. Measure 102 has a 2/4 time signature. Measure 103 has a 3/4 time signature. Measure 104 has a 4/4 time signature. Dynamics include *mf*, *p*, *mf*, and *f*. Performance markings include a circled letter 'd' above measure 101.

104

mp

fp

arco

3:2

arco

arco

arco

3:2

110

arco

full bow

arco

arco

arco

arco

3

arco

3:2

arco

arco

f

p

mf

pp

f

p

116

gliss

arco

3

arco

arco

ppp

f

f

fp

f

arco

p

f

arco

f

p

122

poco rit.

arco

poco rit. ----- ♩ = 92

s.t.

(III/II)

3

arco

f

p

f

pp

p

127

pizz.

arco s.p.

3

mf

gradually toward harmonic pressure

133

ca. 40" (ca. 3+'' between each semitone in gliss)

s.p. (continuous tremolo. move bow freely back and forth between on-bridge, and sul pont.)

p → A A# B C C# D D# E F F# G

134

ca. 25-30" (ca. 2+'' between each semitone in gliss)

simile →

D \flat C B B \flat A A \flat G G \flat F E E \flat

135

ca. 15" (ca. 1+'' between each semitone in gliss)

A A# B C C# D D# E F F# G

136

ca. 6" (ca. 1/2+'' between each semitone in gliss)

s.p.

III (IV) *sub* *f* **

[Directly to measure 137 (next page)] →

*) While continuing glissando path along IV, interpolate fast, aleatoric harmonic (both natural, and non-node) groups on indicated strings. The list of pitch classes below the system serves as an approximate guide for placement of each of the three harmonic groups. There is no set number of articulations in each group, but the proportions of the three groups should be observed (2nd group containing a few more articulations than 1st; 3rd group with approximately twice as many as 2nd).

***) Use primarily harmonic pressure throughout glissando, but with sporadic, short standard-pressure interruptions. (Glissando should remain continuous).

137

$\text{♩} = 120, \text{rit.}$
ord.

$\text{♩} = 108$

141

146

152

157

162

*) Nested accelerandi: general accelerando applies to the indicated four-bar section, in addition to the accelerating single-note groups within each bar.

167 *senza tempo, liberamente*

f *f* *p* *fp* *gliss* *mf*

s.p. ord. (non-pont) IV

15" - 18" punta (continue bow tremolo presto possibile) (slow descending gliss.)

(170) gradually to *tallone* * *punta* 15" - 18" (simile) (punta) 10"

(Δ) III IV

(170) 8" 171 *p* *♩ = 60*

harmonic diminutions only. continuous; breaking only to briefly articulate each of the principal tones (played *ord.*)

(senza gliss.)

176 *p* 30" - 40" *presto possibile.* Continuous diminution figures, combining all three types (now with no principal tones). Freely draw on (though not exclusively) diminution figures played during the course of the piece.

(180) *f*

ca. 10" crescendo to sudden stop

*) Maintain tremolo with very light bow pressure. Approaching *al tallone*, allow bow to skip/bounce unpredictably off the string. Immediately adjust back to *punta* (continuing light-bow tremolo).