

*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 I 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.

to Naho Tsutsui  
*Composition with Fulcrum*

John Arrigo-Nelson

Violin

$\text{♩} = 60$   
leggero e legato possibile

*pp*  
IV -----

*Sf*

V

III, IV

$\text{♩} = 69$  (68.75)

*Sf*

II, III, IV

$\text{♩} = 80$

*Sf*

V

*I, II, III, IV*

$\text{♩} = \text{♩} \rightarrow \text{♩} = 96$

5 5

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

*loca* ---->

$\text{♩} = \text{♩} \rightarrow \text{♩} = 120$

*mf*

*Sfz*

*Sfz* *Sfz* *P* *Sfz mf*

8<sup>va</sup> *V*

*(3 1/2)* *2* *4* *f* *mp* *ponticello*

*ord.* *Cresc.*

*(cresc.)* ----->

*martele*

*simile ...*

*ff*

*accelerando* ----->

*Simile...*

$\text{♩} = c. 150$

*arco, pont.*

*pizz.*

*ord.*

*pont.*

*ord.*

*pont.*

*Subito adagio, ♩ = c. 65*

*5 = ♩*

*pizz.*

*arco*

*f*

*pont.*

*behind bridge*

*pont.*

*entire bow*

*ord.*

*triquillo*

*arco, tasto*

*(iv, iii)*

*gliss.*

*pont.*

*ord.*

*tasto*

*Subito pont. ord.*

*5 = ♩*

*pont.*

*pizz.*

*fff*

*f*

*mp*

*p*

*7:8 F*

*p*

*(non-cresc)*

*fff*

*p*

*ff*

*p*

*ff*

*p*

*3*

*sfzz*

*P*

*agitato molto, furioso*

*3*

*(V)*

*jeté*

*p*

*ff*

*3 = ♩*

*pont.*

*behind bridge*

*allargando*

*on bridge*

*a tempo*

*pont.*

*Subito tasto pont.*

*(pp)*

*(presto possibile)*

*v ord.*

*jeté*

*ff*

*f*

*p*

*f*

*pizz.*

*pont.*

*3*

*behind bridge*

*entire bow*

*tasto*

*pont.*

*tasto*

*pont.*

*ord.*

*3*

*5 = ♩*

*5 = ♩*

*pp*

*f*

*pp*

*f < ff*

*gliss.*

*PPP*

*ff*

*p*

*ff*

*p*

*ff*

*pp*

*Sf* *Sf* *Sf* *mp* *3 = J* *IV pont.* *tasto* *pont.* *ord.* *behind bridge* *pont.* *mf* *p* *3 = J* *dolce* *pont.* *V* *ff* *mp* *(pont.)* *tasto* *f* *p* *ppp* *ord.* *mf*

*pizz.* *f* *p* *fff* *arco pont.* *on bridge* *tasto* *pont.* *f* *3* *ppp* *fff* *(5 = J)* *(pont.) al talone* *tasto* *behind bridge* *on bridge* *pp*

*poco meno mosso, J = c. 60* *col legno tratto* *pp* *(4)* *3* *tasto* *col legno battuto, al punta.* *ord.* *arco normale pont.* *tasto* *on bridge* *ppp* *tasto* *3* *poco più mosso, J = c. 65* *pont.* *f*

*\* (pont.)* *tasto* *pont.* *tasto* *ord.* *pont.* *jete'* *pont.* *(poco giu)* *fff* *jete'* *\* pont.* *tasto* *ord.* *6* *entire bow* *f* *p* *behind bridge* *3* *pp* *mp* *6* *3*

*6* *3* *ff* *pont.* *3* *f* *3* *poco rit.* *a tempo on bridge* *ord.* *V* *f* *mp* *ff* *(presto possibile)*

*poco meno mosso, J = c. 60* *V* *pp* *Sfz* *p* *tasto* *Sul A* *f* *fp* *Sffz* *pizz.* *arco* *p* *ff*

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

pont. IV III (III, II) *p* 3  
*tasto* *fp* *f* *ppp* *mf* *p* *ord.* *pp* *mf* *ppp* *ppp*  
*entire bow* *entire bow* *col legno tratto*

*pp* *ff* *pp*  
*pp* *ff* *pp*

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

*♩ = 150* *rit.* *arco, pont.* *c. 116* *arco* *Sfz* *pizz.* *arco* *Sfz* *pizz. (RH)* *arco* *Sfz* *(arco)* *jete* *pizz. arco* *pizz. (RH)* *punta d'arco, spiccato*

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

*(arco) pont.* *ord.* *p* *f* *sub. p* *(non-cresc.)* *poco cresc.* *sub. p* *mf* *Furioso* *gliss.* *behind bridge* *jete*

[illegible]

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