

John Arrigo-Nelson  
(2002)

# Solo/Duo

*for violin and piano*

# *Solo/Duo*

## 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 3<sup>rd</sup> beat should line up with the piano's 4<sup>th</sup> 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.

$\text{ff}$  sul g

$\text{ff}$  (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.  $\text{p}$

fast Vibrato

(ord.)

8va

$\text{mp}$

\*  $\text{♩} = 69$  Continue Cell

7] Simile PIZZ.  $\#$  mf

(5/4) Pizz. Arco 3  $f$

(jete) 5 = d

(4/4) Pizz. 3  $p$

(ord.) 8va

Gradually move left hand to dampen: while right hand continues as before.

(ord.)

7] Pizz.  $ff$

(3/8) Arco  $b$

9] Pizz.  $ff$

+ Arco

4] Pizz.  $ff$

+ Arco

(4/4) Sula

gliss. jete

Pizz. w/all four strings stopped.

8vb

Move left hand to dampen:  $b$   $\#$   $\text{♩}$ - $\text{♩}$  (sempre)

I.V. (bo)

Move left hand to dampen:

\* 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.

Handwritten musical score for the first system. The top staff is in treble clef, 4/4 time, with a key signature of one flat (B-flat). It begins with a dynamic marking of *f*. A fermata is placed over a chord in the second measure. A bracket labeled "14" spans the next two measures, which are enclosed in a box. Inside this box, there is a treble clef, a key signature change to two sharps (D major), and the instruction "Pizz." above a chord. Below the box, the dynamic marking *ff* is written. The system concludes with a 3/4 time signature, a dynamic marking of *f*, and another fermata over a chord. The bottom staff is in bass clef and contains several measures of music, including a fermata. A dashed line is drawn under the first few measures. A box on the right side of the system contains the instruction "(simile.)" above a treble clef, a key signature change to one flat, and the dynamic marking *pp*. An arrow points to the right from the end of the bottom staff.

Handwritten musical score for the second system. The top staff is in treble clef, 4/4 time, with a key signature of one flat. It begins with a dynamic marking of *f* and a *pont.* (ponticello) marking. A *cresc.* (crescendo) marking is placed over a series of notes. The dynamic then changes to *ff*. A *ord.* (ordine) marking is placed over a chord. The system continues with a *Pizz.* (pizzicato) marking and a dynamic of *f*. The music includes various rhythmic patterns, including triplets and a quintuplet. The bottom staff is in bass clef and contains a few measures of music, including a fermata. A box on the right side of the system contains the instruction "simile" above a treble clef, a key signature change to one flat, and the dynamic marking *pp*. An arrow points to the right from the end of the bottom staff.

Arco  
(gliss)

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

\* 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 performance instruction "(8vb) →" is present in the bass staff. The treble staff includes a marking "Arco" and a dynamic marking "p".

Handwritten musical score for the second system, primarily in the treble clef. It features a long melodic line with dynamic markings: *PPP*, *cresc. poco a poco*, *mf*, and *f*. The instruction "gradually to ponticello" is written below the staff. A tempo marking of  $\text{♩} = 120$  is also present. Performance markings include "(Sul A)", "(Sul D)", and "3".

Handwritten musical score for the third system, primarily in the bass clef. It includes the instruction "Keep middle pedal depressed" and a dynamic marking *Sffz*. A tempo marking of  $\text{♩} = 120$  is present. A boxed section on the right contains the instruction "loco" and a performance note: "Inside piano: strike strings with fingertips randomly within given range, in the notated rhythm. (See performance note)". Below this, there is a rhythmic pattern in 4/4 time with the marking "leggiere". At the bottom right of the system, there is a marking "Ped. ff (as possible)".

Handwritten musical score for the fourth system, featuring a treble clef staff with various textures and a bass clef staff with a rhythmic accompaniment. The treble staff includes markings for "(ponticello) gradually to ord.", "(Sul A)", "(Sul D)", "pont.", "(Sul E)", "ord.", "(No tremolo)", and "Sub. ff". The bass staff includes markings for "(No Accent)", "aliss", and "aliss". Time signatures 3/4, 4/4, 3/4, 5/8, and 4/4 are indicated below the treble staff.

Handwritten musical score for the first system, featuring a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains complex chords and melodic lines with various articulations. The grand staff shows a rhythmic accompaniment with triplets and sixteenth notes. Key annotations include:

- Tempo/Performance: *ff*, *mf* (immediately after piano's D.), *secco, ord.*, *loco*, *8va.*
- Articulation: *ord.*, *mf*, *ff*, *secco, ord.*, *loco*, *8va.*
- Register: *In next lowest register*
- Tempo: *ff (as possible)*, *Ped.*
- Time Signatures:  $4/4$ ,  $4/4$ ,  $6/4$ ,  $4/4$ ,  $5/4$

Handwritten musical score for the second system, continuing the piece. It features a treble clef staff and a grand staff. The treble staff includes a triplet and various chordal textures. The grand staff features a complex rhythmic pattern with sixteenth notes and triplets. Key annotations include:

- Tempo/Performance: *loco*, *fff*, *fff*, *Ped.*
- Articulation: *fff*, *fff*, *Ped.*
- Register: *In next lowest register*
- Tempo: *fff (as possible)*, *Ped.*
- Time Signatures:  $5/4$ ,  $4/4$ ,  $4/4$ ,  $4/4$ ,  $4/4$

Handwritten musical score for the third system, concluding the piece. It features a treble clef staff and a grand staff. The treble staff includes a triplet and various chordal textures. The grand staff features a complex rhythmic pattern with sixteenth notes and triplets. Key annotations include:

- Tempo/Performance: *(No tremolo)*, *(No tremolo)*, *Pont.*
- Articulation: *(No tremolo)*, *(No tremolo)*, *Pont.*
- Register: *In next lowest register*
- Tempo: *fff (as possible)*, *Ped.*
- Time Signatures:  $4/4$ ,  $5/8$ ,  $4/4$ ,  $7/4$ ,  $2/4$

\* Gliss to non-specific low note before playing C.

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.

ff

Ped.

Sub. P

mf

8vb (both hands)-----

loco

Handwritten musical score for the first system, featuring a grand staff with treble and bass clefs. The bass clef part contains complex rhythmic patterns with slurs and dynamic markings such as *sfz*, *mp*, and *gvb*. The treble clef part has rests and a few notes.

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

Handwritten musical score for the second system. The bass clef part features a melodic line with slurs and dynamic markings including *mf*, *pp*, and *ppp*. The treble clef part has rests and notes. A large number '58' is written on the right side of the system.

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

Handwritten musical score for the third system. The bass clef part has a long melodic phrase with a slur and dynamic markings like *f*, *p*, *mf*, and *pp*. The treble clef part has rests and notes. The system includes various time signatures (5/8, 3/8, 2/4, 4 1/2, 4, 3/4) and performance instructions such as *Ped.*, *No accent*, and *UC.*

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 measures with notes beamed together, some with fingerings like '5'. A 'Ped.' (pedal) marking is present. A 'UC.' (unaccompanied) marking is also visible. The system ends with a 'loco' marking and a '2 1/2' measure.

Handwritten musical score, second system. It continues the piece with a grand staff. The key signature remains one flat. The time signature is 4/4. This system includes a 'Con Sordino' (with mutes) instruction and a 'tr.' (trill) marking. Dynamics range from *p* to *ff*. There are several measures with notes beamed together, some with fingerings like '5' and '7'. A 'loco' marking is present. The system ends with a 'UC.' (unaccompanied) marking and a '7 8' measure.

Handwritten musical score, third system. It continues the piece with a grand staff. The key signature remains one flat. The time signature is 4/4. This system includes a 'tr.' (trill) marking and a 'Sub. p' (subito piano) instruction. Dynamics range from *f* to *mf*. There are several measures with notes beamed together, some with fingerings like '6', '3', '4', '5', and '7'. A 'UC.' (unaccompanied) marking is present. The system ends with a '2' measure.

Handwritten musical score for the first system. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a complex rhythmic structure with time signatures 2/4, 3/4, 2 1/2, and 3/4. The score includes various performance instructions such as *tr.* (trills), *sul g*, *sul d*, *ord.* (ordained), *mute off*, *f*, *fff*, and *Sfz*. There are also dynamic markings like *M*, *UC*, and *\*M*. The notation includes slurs, ties, and specific fingering or bowing indications.

Handwritten musical score for the second system. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a complex rhythmic structure with time signatures 3/4, 4/4, 4/4, and 5 1/4 (4 (5 + 1/16)). The score includes various performance instructions such as *tr.* (trills), *ord.* (ordained), *Pont.* (ponticello), *sul d*, *f*, *mf*, *mp*, *M*, *pp*, *ppp*, *8vb*, and *loco*. There are also dynamic markings like *M* and *\*M*. The notation includes slurs, ties, and specific fingering or bowing indications.

\* Bow in continual eighth notes during trills.

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 8va

U.C. 8va pp \*

5 4 4 4 3 4 4 4

8va

(Non-ritardando)

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

(♩ = c.80)

\* Continue phrasing in sixes

pppp (left hand almost inaudible throughout)



Pont. Arco  $ff$

2 1/2

3

Pont.

ord.

Pont.

tr.  $mf$

tr.  $mf$

tr.  $mf$

sul g

(g)

\*lengthen or shorten as needed

Pizz.

7 = d

7

ord. Arco

Pont.

tr.  $mf$

ord. tr.  $mf$

tr.  $mf$

sul D

D

$mf$

Stopped B. Two evenly-spaced attacks within the time of violin's repeated-note gesture.

X

X

8vb

f

(♩ = c. 36)

$mf$

8va (R.H.)

pppp

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*, *Red.*, *PPP*, *(PPP)*, *8vb (L.H.)*, *Sempre PPP*, *\*S U.C.*, *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: *Red.*, *M*
- Time signature: 3/4

Additional markings include *Pont.*, *ord.*, *dolce*, *loco*, *5<sup>p</sup>*, *U.C.*, *8va*, *8vb*, *3/155*, *1/2*, *2 1/2*, *3*, *4*, *5*, and *3/8*.

\*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.

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