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 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*b* – 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

Violin

Piano

♩ = 112

20 ♩

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

Pizz.

ff sul g

♩= 112 Balance dynamic

mf

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

*Dampen strings inside piano with *left hand**

20 ♩

Non-ritardando

20 ♩

Simile (Pizz.)

Gradually move pitches D-B to sul d.

(ff)

(Sempre)

Continue cell. Begin gradual ritardando to ♩ = 69

+ Arco

6 ♩

Simile Pizz. *Add sul a

ff

+ Arco

ff

4 ♩

Simile Pizz.

(3/4)

(R.H) Pizz.

ff

Arco

5 = ♩

(4/4)

Pizz.

ff

Arco

3

mf

Pont.

(ord.)

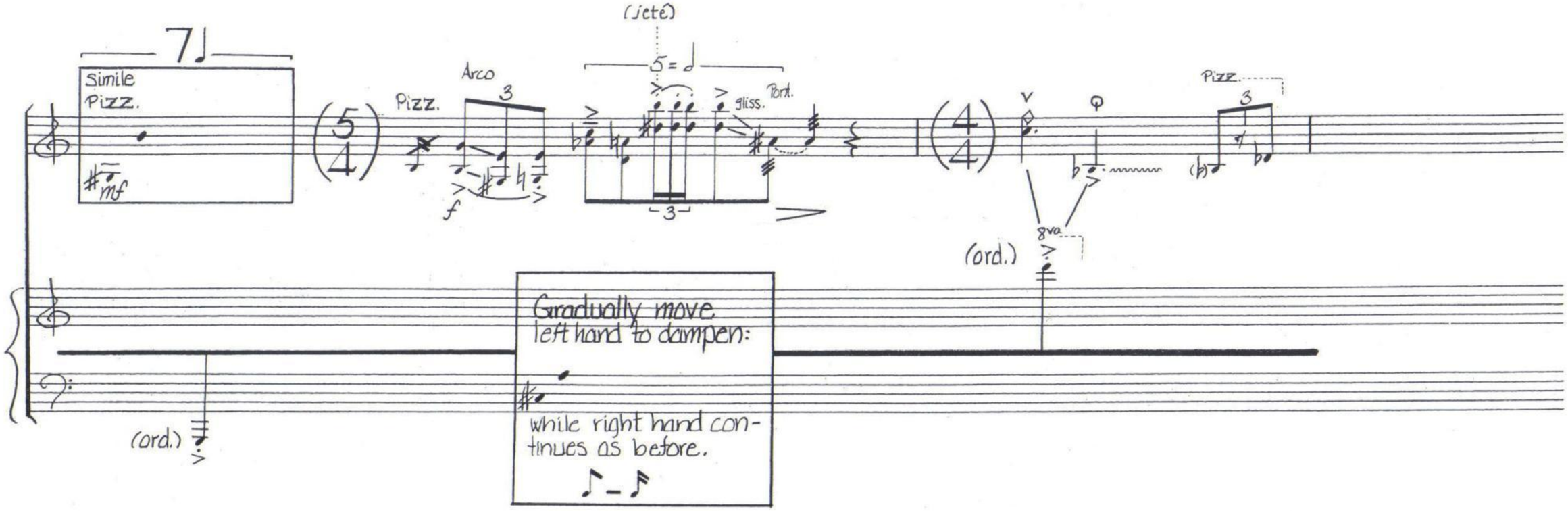
8va

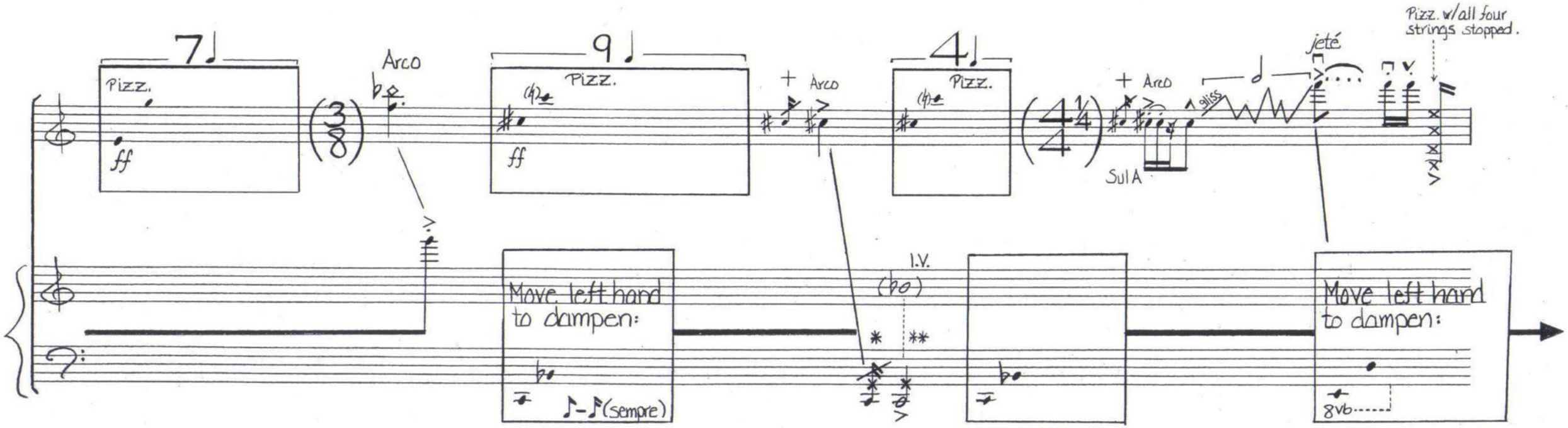
fast Vibrato

* ♩ = 69 Continue Cell

3

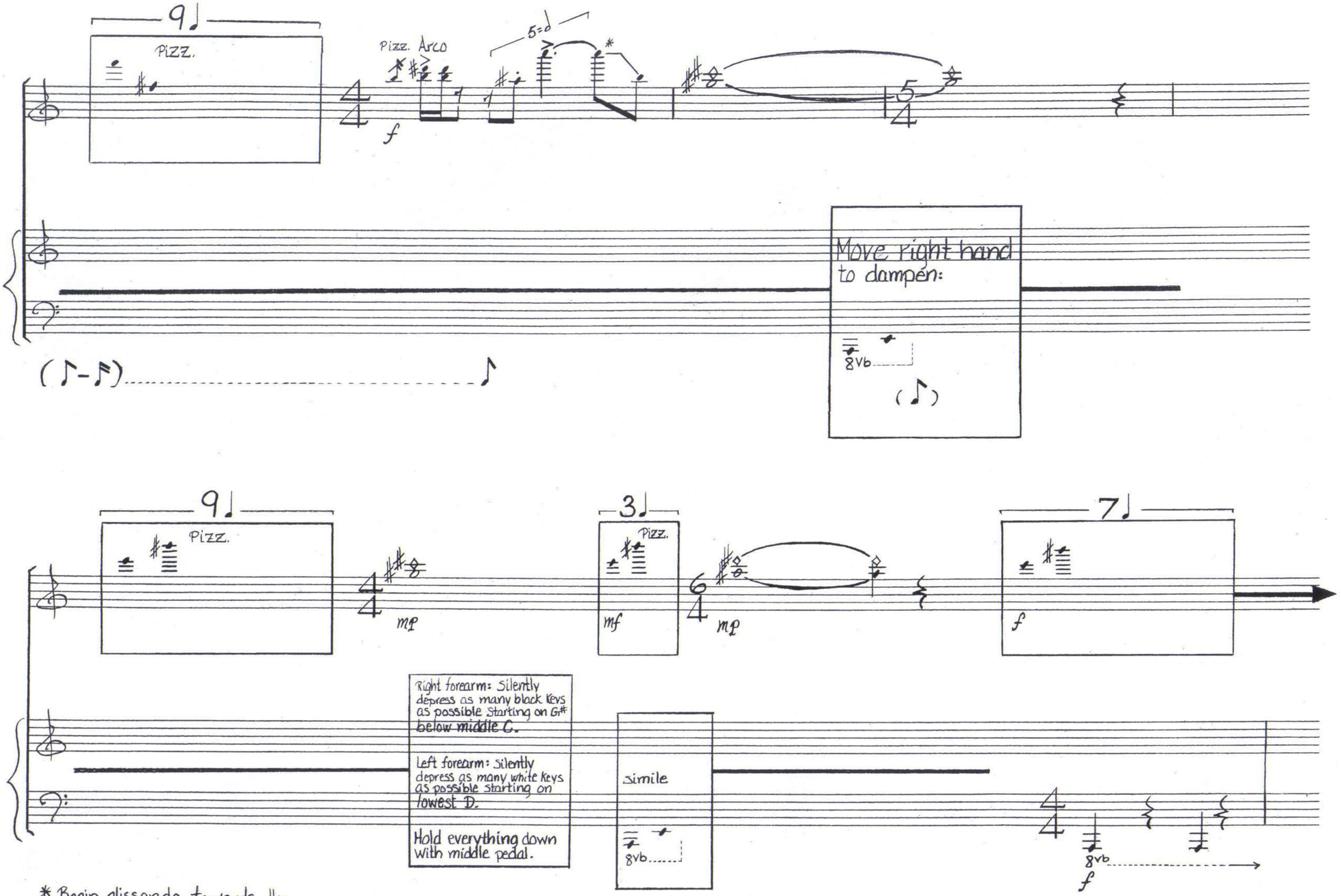
mp





*Touch C string inside piano
to produce B♭ harmonic.

** See performance note for alternate option



* Begin glissando towards the end of the note value.

14

Pizz.

f

ff

f

(simile)

8vb

pp

pont.

f

cresc.

ff

ord.

Pizz.

f

3

3

b 3

8vb

Simile

8vb

pp

Arco

(gliss)

ord.

3

Pizz.

3

mp

PPP

8va

mp

PPP

Sffz

mp

* Articulate through glissando

Arco

P

(8vb)

sffz

mp

3

sffz

sffz

Accel. ♩= 120

(sul A)

ppp cresc. poco a poco mf f gradually to ponticello *

♩= 120

loco

Inside piano: strike strings with fingertips randomly within given range, in ~~the notated~~ rhythm.
(See performance note)

leggiero

Ped.
ff (as possible)

Keep middle pedal depressed

sffz

*M

(sul A)

(sul E)

(ponticello) gradually to ord.

(sul D)

Pont.

(sul A)

ord.

(No tremolo)

Pont.

p

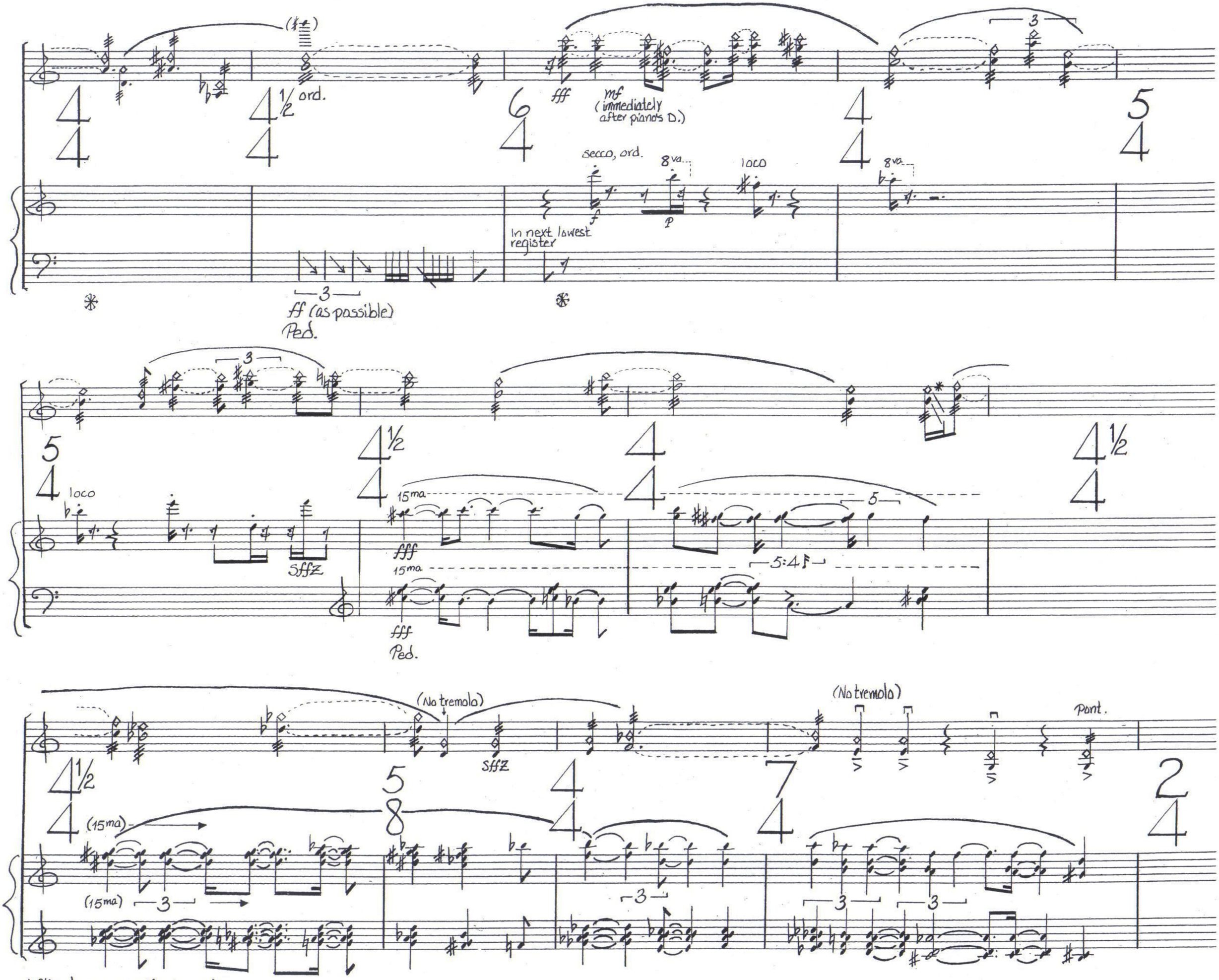
Sub. ff

(No Accent)

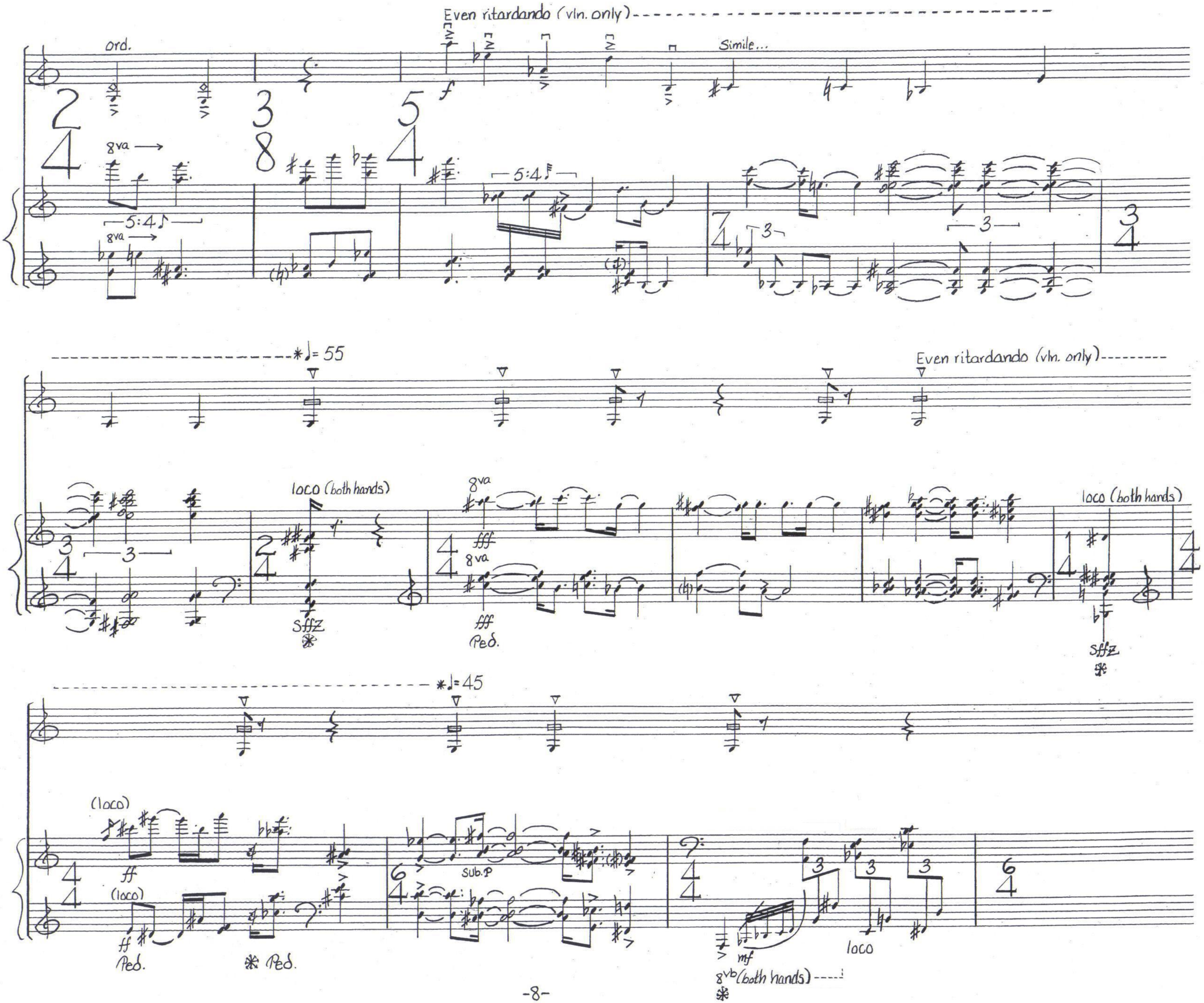
gliss gliss

3

3



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


Even ritardando (vln. only)
ord.
Simile...
8va
5:4
*♩= 55
Even ritardando (vln. only)
loco (both hands)
8va
fff
Ped.
sffz
*♩= 45
(loco)
ff
Ped.
sub. p
mf
8vb (both hands)
loco

sfz

sfz

8vb

mp

Hold for about ½ beat (at ♩=45) into piano's empty measure.

5/8

(8vb)

(8vb)

mf

pp

ppp

♩=46-50 Pesante, espressivo

f

5/8

♩=46-50 Pesante, espressivo

p

(No accent)

mf

p

p

pp

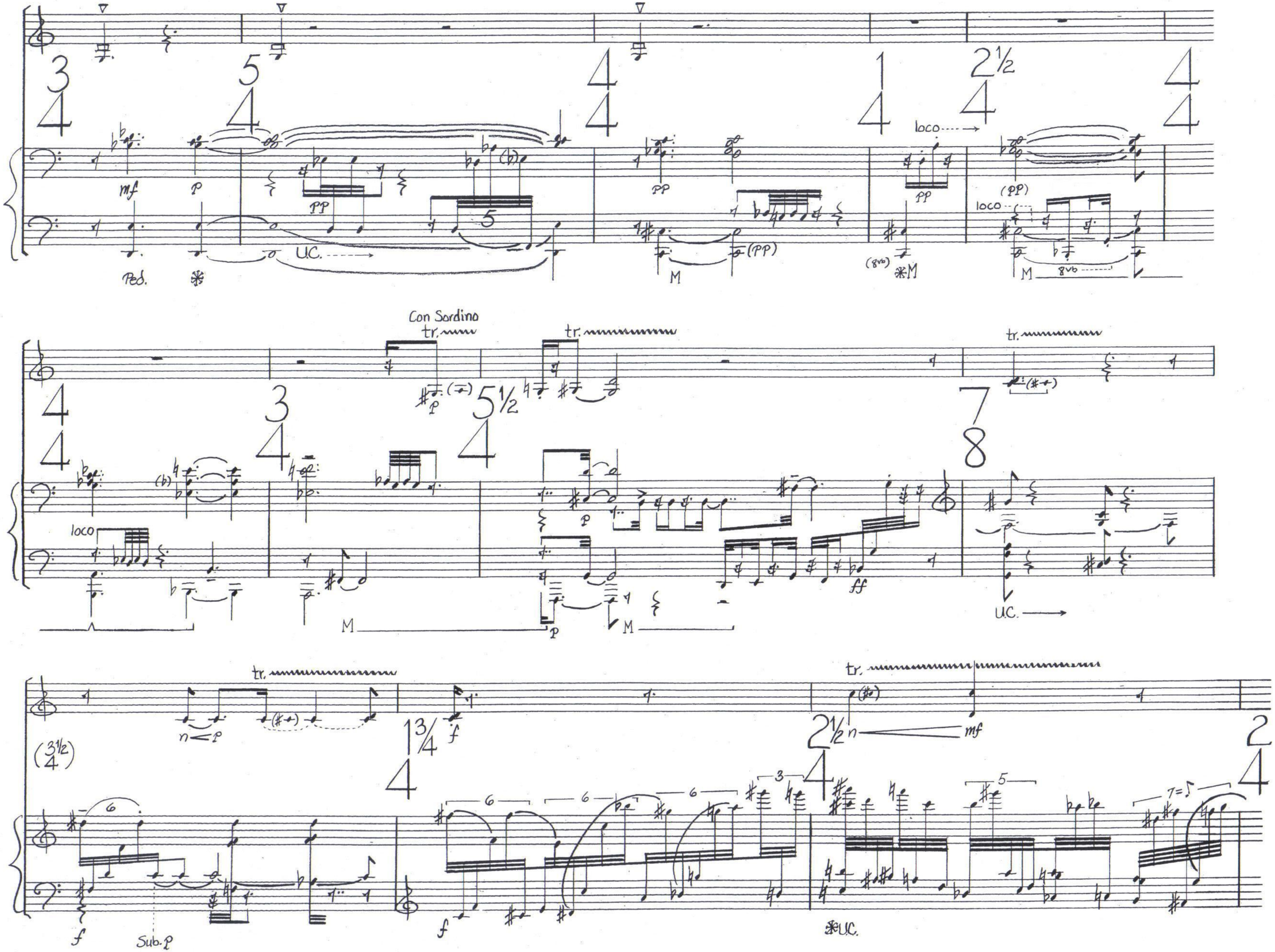
U.C.

(Sempre 8vb)

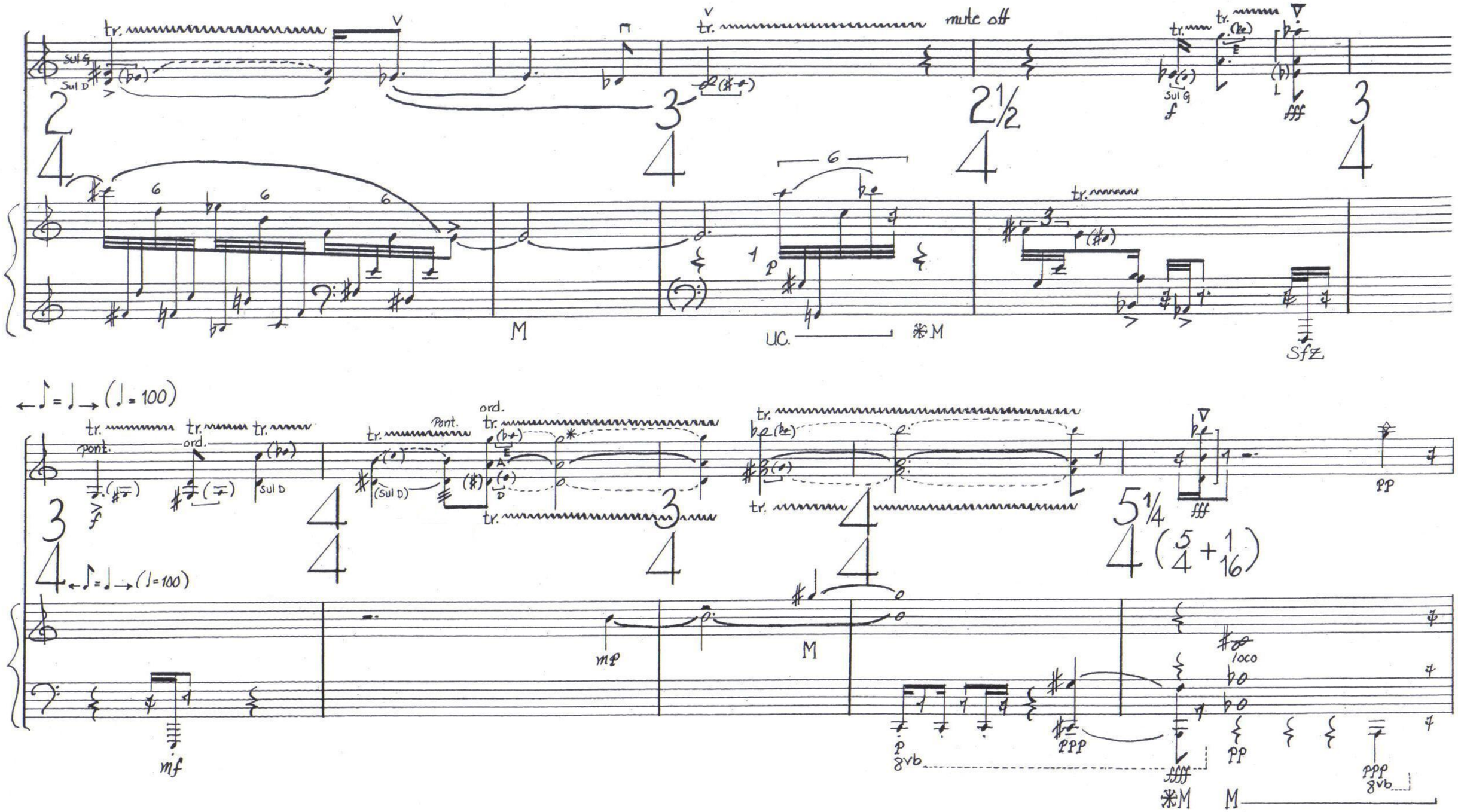
Ped.

Ped.

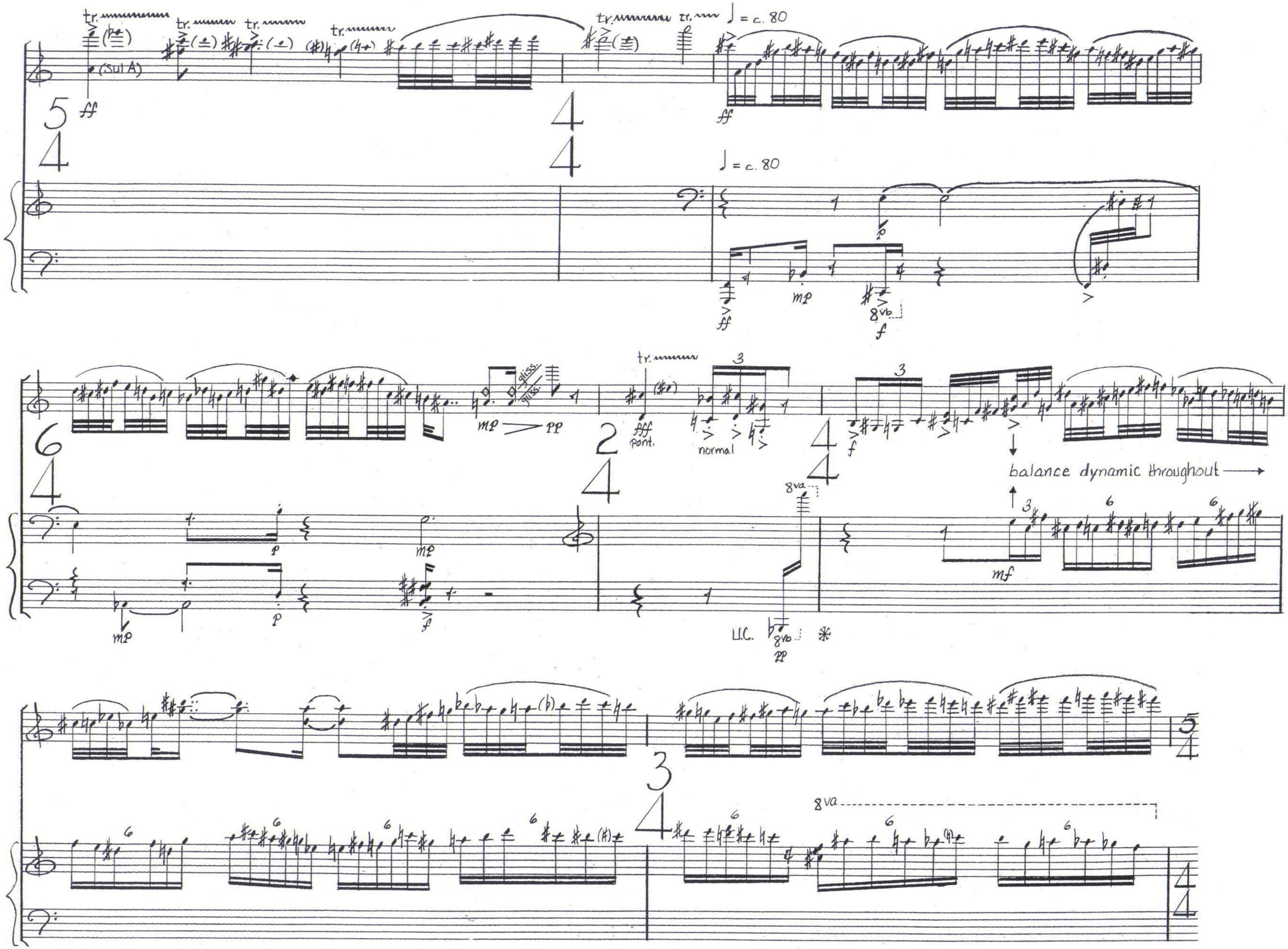
Ped.



Con Sordino
tr.
loco
U.C.
Ped.
Sub. p



* Bow in continual eighth notes during trills.


tr.
(Sul A)
ff
♩ = c. 80
mp
8vb
f
gliss.
pp
fff
pont.
normal
balance dynamic throughout
8va
mf
U.C.

(Non-ritardando)

Even ritardando (piano only) to ♩=c.36

loco

simile

PPP
(left hand)

(PPP)

simile...

Repeat these four pitches* as needed, with continued ritardando to ♩= 36

(♩=c.80)

jeté

v Pizz.

*♩=c.36

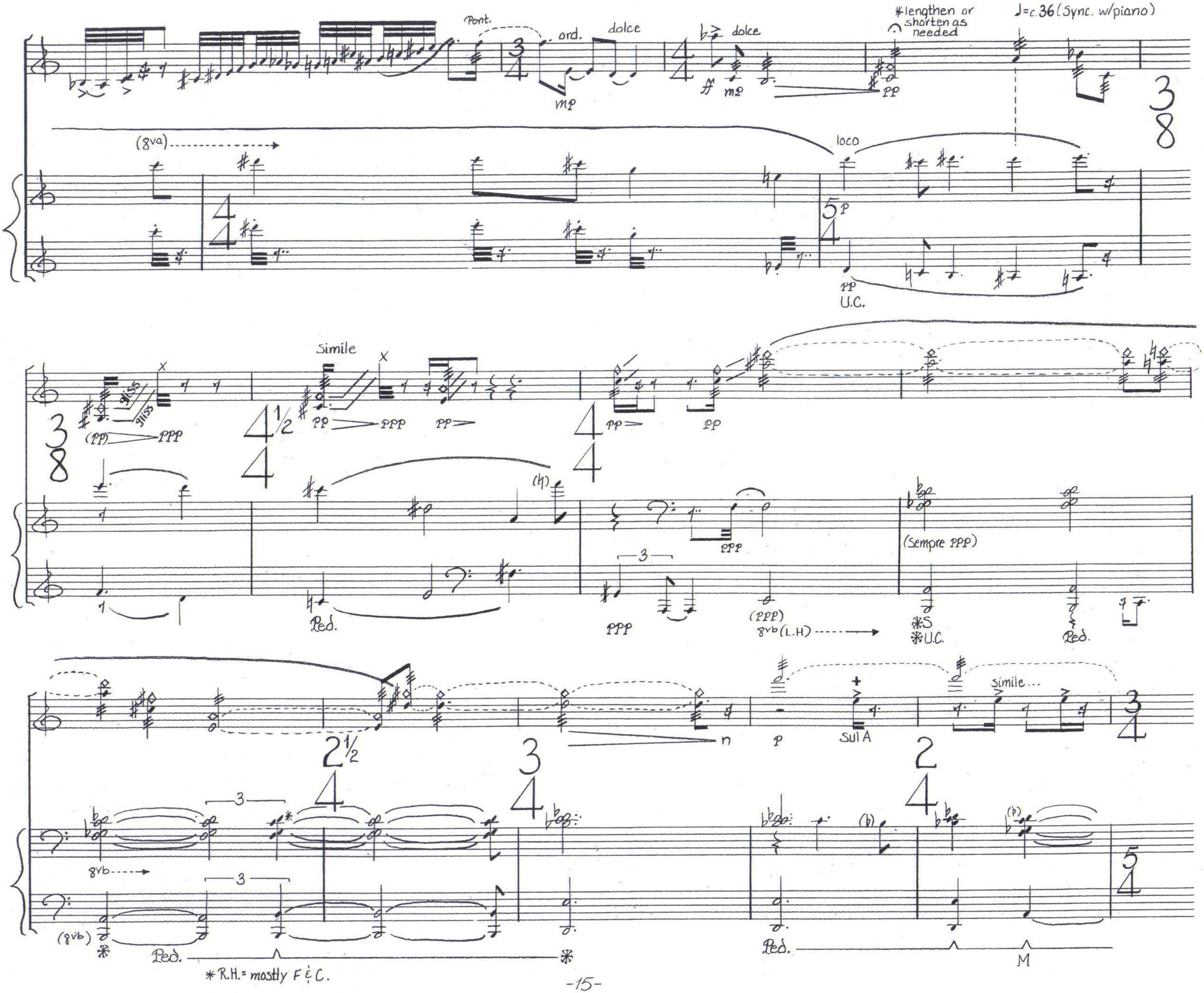
dolce, espressivo

mf

PPPP
(left hand almost inaudible throughout)

* Continue phrasing in Sixes

Pont.
Arco
ff
Pont.
ord.
Pont.
tr.
tr.
tr.
sul G
(G)
*lengthen or shorten as needed
Pizz.
7
7
ord.
Arco
fff
f
Pont.
tr.
ord.
tr.
tr.
sul D
D
mf
(♩=c.36)
mf
8va (R.H.)
Stopped B. Two evenly-spaced attacks within the time of violin's repeated-note gesture.
8va
f
ppppp


Pont.
ord.
dolce
mp
dolce
ff
mp
*lengthen or shorten as needed
♩=c.36 (Sync. w/piano)
(8va)
loco
p
pp
U.C.
Simile
gliss
(pp)
ppp
pp
ppp
pp
pp
pp
(Sempre ppp)
ppp
(ppp)
8vb (L.H)
*S
*U.C.
Ped.
Ped.
n
p
Sul A
simile...
8vb
(8vb)
Ped.
Ped.
M
*R.H.= mostly F & C.

accel. (vln. only)

gradually move bow to ponticello *

Cresc. p o c o a p o c o f

loco (R.H.)

*M

*♩= 130+

both notes arco

let final chord ring for approx. four seconds after violin's last sound.