

# Mozart's Twelve-tone Row for Violin and Piano

early June—July 20, 2014

Duration: about 6 minutes 14 seconds

for Eric Pritchard

Over the last decade I have preferred to write pieces from about 15 to 25 minutes long; this is most suited to the kind of music that I write. In our fast-paced era of minute attention spans, what people want is music of much shorter duration. Almost all composition contests are for very short pieces. With extremely rare exceptions, my music is not being played on other people's concerts, where space is very tight; and longer works require more work to prepare, which is unrealistic for an unknown composer like me to ask of performers. Those who visit my website or YouTube channel usually stay for two or three minutes. Knowing this, I have frequently urged performers to consider playing single movements, but this happens infrequently. As a result I decided to write some short pieces for violin and piano that could be played together for the same effect as a single piece, but which would each stand alone.

The first of these pieces is a modern take on the most dissonant music written by Mozart; the final half of the final movement of his 40<sup>th</sup> Symphony. This section starts with what is very nearly a twelve-tone row. What I have done here, as I have done several times in the past, is to see what I would do with the key ideas of this piece written in my own style and form. This is by no means an arrangement of the original, but instead is an entirely new work. (Never fear—as I have never written in the twelve-tone style, which I find obnoxious in the extreme, I have not done so here either.)

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Eric Pritchard edited the violin part.

## Bill Robinson

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# Mozart's Twelve-Tone Row

[6:14]

Allegro assai (♩ = 116)

Bill Robinson

Violin

Piano

6

13

18

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2

Musical score for measures 24-28. The system consists of two staves. The upper staff is a single melodic line with triplets and slurs. The lower staff is a piano accompaniment with chords and moving lines in both hands.

Musical score for measures 29-34. The system consists of two staves. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff has a piano accompaniment with dynamic markings of *p* and *f*.

Musical score for measures 35-40. The system consists of two staves. The upper staff has a melodic line with a dynamic marking of *non stacc.* and a triplet. The lower staff has a piano accompaniment with a change in time signature from 2/4 to 4/4.

Musical score for measures 41-46. The system consists of two staves. The upper staff has a melodic line. The lower staff has a piano accompaniment with a dynamic marking of *legato*.

Musical score for measures 47-52. The system consists of two staves. The upper staff has a melodic line. The lower staff has a piano accompaniment with a dynamic marking of *legato* and a final *Ad.* marking.

53

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

58

non stacc. Ped. Ped. \*

63

Ped. \*

69

ff pp ff pp

77

Ped.

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4

Musical score for measures 86-92. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase of five notes, followed by a descending eighth-note scale. The piano accompaniment features chords and a descending eighth-note line in the bass. Dynamics include *ff* and an asterisk (\*) in the piano part.

Musical score for measures 93-97. The vocal line continues with a melodic phrase. The piano accompaniment consists of chords in the right hand and a descending eighth-note line in the left hand.

Musical score for measures 98-102. The vocal line features a melodic phrase with a trill. The piano accompaniment has chords in the right hand and a descending eighth-note line in the left hand.

Musical score for measures 103-109. The vocal line has rests followed by a melodic phrase. The piano accompaniment has rests in the right hand and a descending eighth-note line in the left hand. Dynamics include *ff* and *f*.

Musical score for measures 110-115. The vocal line has a melodic phrase with a triplet. The piano accompaniment features chords in the right hand and a descending eighth-note line in the left hand. Dynamics include *legato* and *p*. An *8vb* marking is present at the bottom left.

116 *ff*

116 *ff*

122 *ff*

122 *ff*

127 *f mf p pp f*

127 *f mf p pp f*

134

134

140 *p*

140 *p*

Half fast (♩=♩)

146 *p* *p cresc. p. a p.*

153 *(mp)* *(mf)* *non stacc.* *(mf)*

158 *f* *mp*

164 *p*

170 *(♩=110)* *Tempo I (♩=♩)* *pp* *ff* *(♩=116)*



177 *b<sub>2</sub>*

183 *non stacc.*

189

193

198 *legato*

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8

204

204

Ped.

209

209

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

214

214

Ped. \*

8va--

219

Moderato (♩ = 86)  
*dolce*

219

*ff* *p* *dolce*

8va--

226

226

rit. rit.

232 *a tempo*

232 *a tempo*

238

238

244

244

250

250

257

**Tempo I** (♩ = 116)

257

**ff**

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10

264 *ff*

264 *non stacc.*

268

268

272

272

277

277 *non stacc.*

283

283

288

288

292

292

8va-

297

297

8va-

302

302

307

307