

Three Pieces
for Violin and Piano

Violin Part



Bill Robinson

Three Pieces for Violin and Piano

early June—August 23, 2014 Duration: about 22 minutes
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. 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.

All three pieces have orchestral versions.

The first piece in this collection was the last to be written. I like waltzes and have written several over the years.

The second piece was inspired by the radio. On July 6, 2014, WNYC broadcast “The World’s Most-Used Musical Sequence”, which was an hour-long compilation of musical excerpts demonstrating the use of the Diatonic Phrygian Tetrachord. This series of four notes, with many modifications, has been used for centuries by musicians all over the world.

The basic sequence is four descending notes with the pattern whole step, whole step, half step. On a piano keyboard, one example would be the four white notes going down starting from E. This composition uses the Diatonic Phrygian Tetrachord both unmodified and highly modified in pretty much every way I could think of, frequently with several modifications simultaneously, in a reasonably contemporary idiom. I will leave it to musicologists yet unborn to deal with the analytical details, as I have some pride in not having opened a music theory book since 1975, and I don’t want to have to look things up.

The finale (the first to be written) is a modern take on the most dissonant music written by Mozart; the last half of the final movement of his 40th 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.)

These three pieces were first performed at Duke University on January 11, 2015, by Eric Pritchard, violin, and Greg McCallum, piano.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Eric Pritchard edited the violin parts, which are available in two versions; letter-size, and one specifically for electronic music readers in letter-size format including reduced piano staves.

Bill Robinson

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billrobinsonmusic.com

edited by Eric Pritchard

Waltz For Our Time

[7:20]

Bill Robinson

Moderato (♩.=80)

Violin

mp

mf

8

14

f

22

mf

p >

f

31

mp

rit.

a tempo

38

46

p

cresc.

(mf)

f

56

ff

63

Waltz For Our Time

2
68

2 4 2 2 3 1

74

2 2 3 1

ff *mf*

81

p *cresc.*

88

fp *cresc.*

93

f *dim.* *mp* *cresc.* *ff*

98

103

mp *pp*

109

p

114

pp

119

mp *cresc. p. a p.* *(mf)* *f*

Waltz For Our Time

127 *ff*

Musical staff 127-132: Treble clef, 3/4 time signature. Measures 127-132. Dynamics: *ff*. Includes a *V* (accents) above measure 130 and a *3* (triple) above measure 132.

133 *ff*

Musical staff 133-139: Treble clef, 3/4 time signature. Measures 133-139. Dynamics: *ff*. Includes fingerings (3, 3, 4, 1, 1, 3, 3) and a *3* (triple) above measure 139.

140 *ff*

Musical staff 140-144: Treble clef, 3/4 time signature. Measures 140-144. Dynamics: *ff*. Includes fingerings (4, 1, 4, 2, 1, 4, 4).

145 *ff*

Musical staff 145-150: Treble clef, 3/4 time signature. Measures 145-150. Dynamics: *ff*. Includes fingerings (1, 1, 1).

151 *ff*

Musical staff 151-156: Treble clef, 3/4 time signature. Measures 151-156. Dynamics: *ff*. Includes fingerings (4, 1, 4, 1, 1) and a *V* (accents) above measure 156.

157 *ff* ----- *p*

Musical staff 157-164: Treble clef, 3/4 time signature. Measures 157-164. Dynamics: *ff* to *p*. Includes a *V* (accents) above measure 164.

165 *cresc.* ----- (*mf*) ----- *f*

Musical staff 165-171: Treble clef, 3/4 time signature. Measures 165-171. Dynamics: *cresc.*, (*mf*), *f*. Includes a *V* (accents) above measure 171.

172 *mf cresc.* ----- *ff*

Musical staff 172-178: Treble clef, 3/4 time signature. Measures 172-178. Dynamics: *mf cresc.*, *ff*. Includes fingerings (1, 4, 3, 4, 2, 1, 1, 1, 1, 2, 1, 4).

179 *p*

Musical staff 179-185: Treble clef, 3/4 time signature. Measures 179-185. Dynamics: *p*. Includes a *GP* (Grand Pause) above measure 180 and fingerings (1, 1).

186 *mp cresc.* ----- *mf*

Musical staff 186-192: Treble clef, 3/4 time signature. Measures 186-192. Dynamics: *mp cresc.*, *mf*. Includes a *V* (accents) above measure 192 and a *3* (triple) above measure 192.

Waltz For Our Time

4
194

Musical staff 194-200: Treble clef, 3/4 time signature. Measures 194-200. Fingerings: 2, 1, 3, 3, 1, 3, 4, 1. Dynamics: *mp* (measures 194-199), *mf* (measure 200).

201

Musical staff 201-208: Treble clef, 3/4 time signature. Measures 201-208. Fingerings: 1, 4, 1, 1, 3. Dynamics: *mp* (measures 201-204), *mf* (measures 205-208).

209

Musical staff 209-215: Treble clef, 3/4 time signature. Measures 209-215. Fingerings: 2, 2, 2, 1. Dynamics: *f* (measures 209-215). Includes a *V* (Vibrato) marking at the end.

216

Musical staff 216-219: Treble clef, 6/8 time signature. Measures 216-219. Dynamics: *ff* (measures 216-219). Includes a *V* (Vibrato) marking at the start.

220

Musical staff 220-224: Treble clef, 6/8 time signature. Measures 220-224. Dynamics: *ff* (measures 220-224). Includes a *V* (Vibrato) marking at the end.

225

Musical staff 225-229: Treble clef, 6/8 time signature. Measures 225-229. Fingerings: 1, 2, 4, 1, 1. Dynamics: *ff* (measures 225-229).

230

Musical staff 230-233: Treble clef, 6/8 time signature. Measures 230-233. Fingerings: 1, 1, 4, 2, 4. Dynamics: *ff* (measures 230-233).

234

Musical staff 234-240: Treble clef, 3/4 time signature. Measures 234-240. Fingerings: 1, 3, 2, 3, 1, 4, 4, 3, 1, 3. Dynamics: *ff* (measures 234-236), *mf* (measures 237-238), *mp* (measures 239-240), *p* (measures 241-240). Includes a *V* (Vibrato) marking at the end.

241

Musical staff 241-247: Treble clef, 3/4 time signature. Measures 241-247. Dynamics: *pp* (measures 241-242), *p* (measures 243-247). Includes a *V* (Vibrato) marking at the end.

248

Musical staff 248-254: Treble clef, 3/4 time signature. Measures 248-254. Dynamics: *pp* (measures 248-254). Includes a *V* (Vibrato) marking at the start and a *rit.* (Ritardando) marking over measures 249-254.

DIATONIC PHRYGIAN TETRACHORD

for Violin and Piano

Violin Part



Bill Robinson

Violin

1 *p*

7 *cresc.* *f* *p*

14 *f* *mp*

20 *pp*

26 *mp*

33 *p* *pp*

40

43 *mf* *mp* *p*

47 *pp* *p*

54 *pp*

62 *mf* > *mp* *p* DPT 7

70 *p cresc.* (*mp*)

76 *mf*

80 *f* *ff*

86 *dolce* *p* *f* *ff*

92 *mf* *pp* *p*

99

105 *f*

112 *p*

118

123 *pp*

Mozart's Twelve-Tone Row

for Violin and Piano

Violin Part



Bill Robinson

Allegro assai (♩ = 116)

Bill Robinson

Violin

f

6

p cresc.

13

(mf) *f*

18

24

29

f

36 *non stacc.*

41

47

54

Mozart's 12 Tone Row

10

59

Musical staff 59: Treble clef, eighth-note patterns.

64

Musical staff 64: Treble clef, quarter notes with accidentals, crescendo hairpin, *ff* dynamic.

71

Musical staff 71: Treble clef, half notes with slurs, *pp* dynamic.

80

Musical staff 80: Treble clef, half notes with slurs.

89

Musical staff 89: Treble clef, quarter notes with slurs, *ff* dynamic.

95

Musical staff 95: Treble clef, eighth-note patterns.

100

Musical staff 100: Treble clef, sixteenth-note patterns, *ff* and *f* dynamics, fermata, 2-measure rest.

107

Musical staff 107: Treble clef, quarter notes with slurs, 3-measure rest, triplet.

113

Musical staff 113: Treble clef, quarter notes with slurs, *ff* dynamic, 3-measure rest.

120

Musical staff 120: Treble clef, eighth-note patterns.

125 *ff* *f* *mf* *p* *pp*

131 *f*

138 3

144 *p* 2

Half fast (♩=♩)
152 *p* *cresc. p. a p.* (*mp*) 3

157 (*mf*) *f* *mp*

163 *p*

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

177 3

183 *non stacc.*

253

261

Tempo I
(♩ = 116)

267

273

278

285

291

296

301

306