Three Pieces for Violin and Piano

Waltz For Our Time

DIATONIC PHRYGIAN TETRACHORD

Mozart's Twelve-Tone Row

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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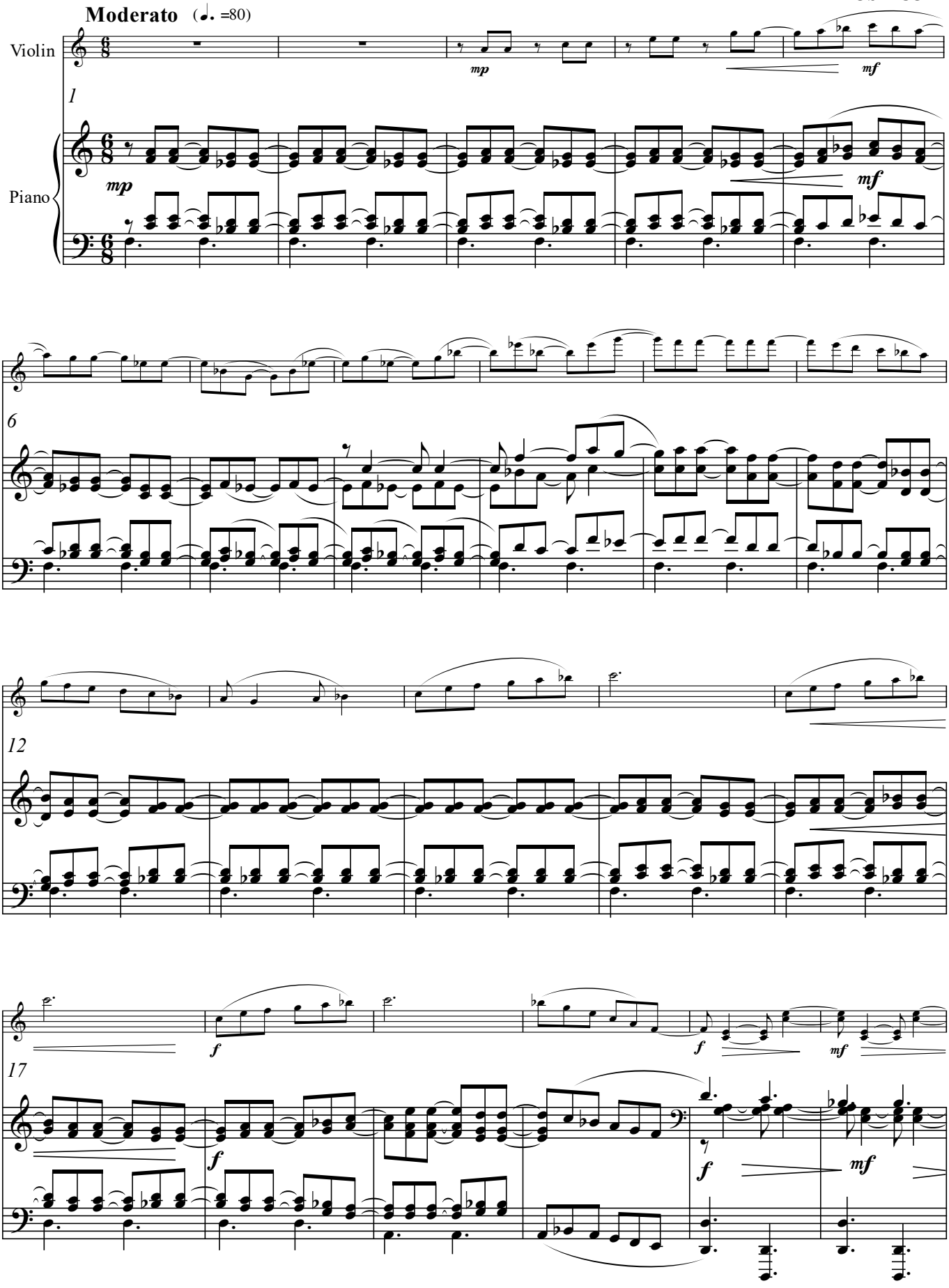
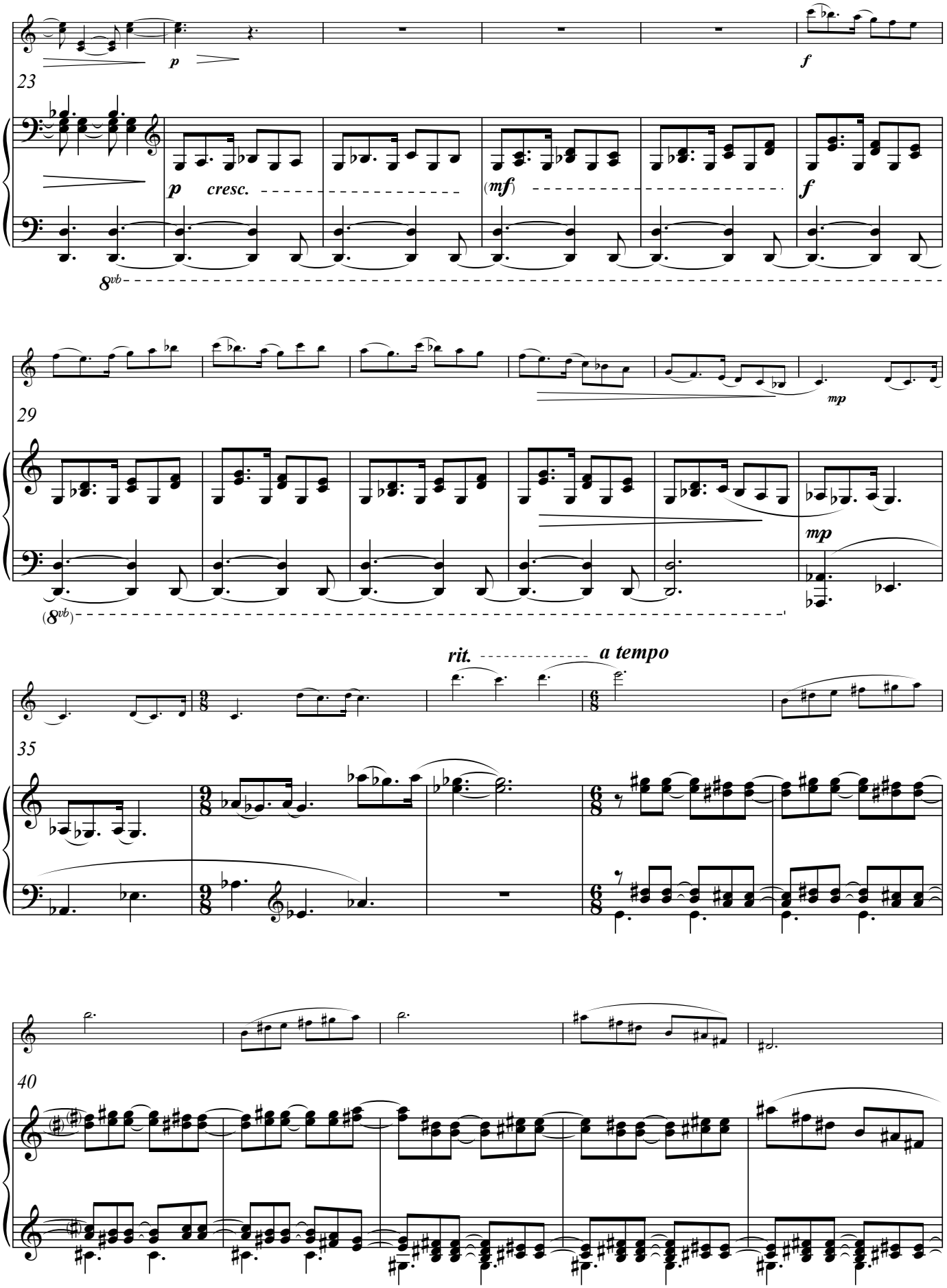
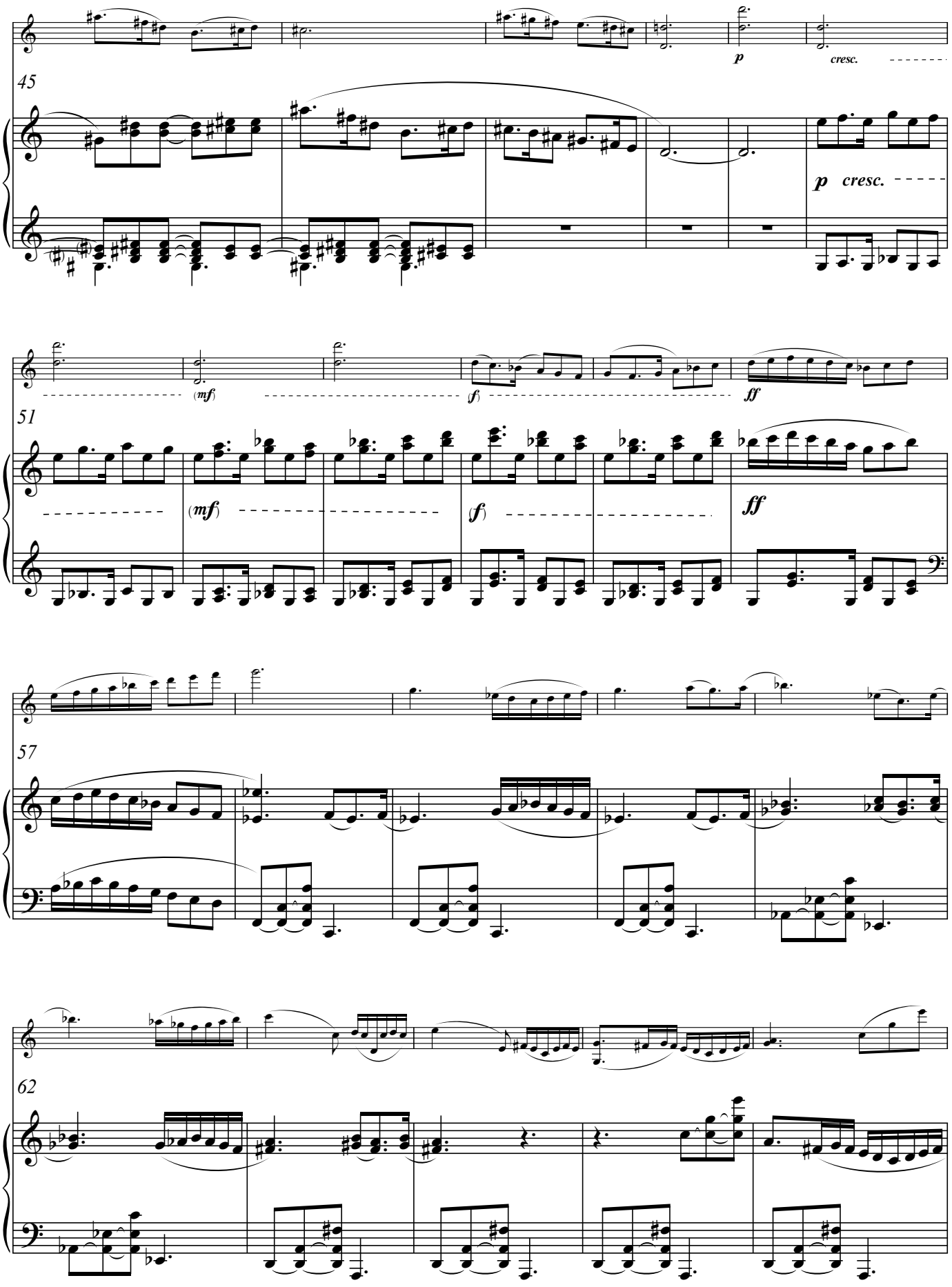
billrobinsonmusic.com

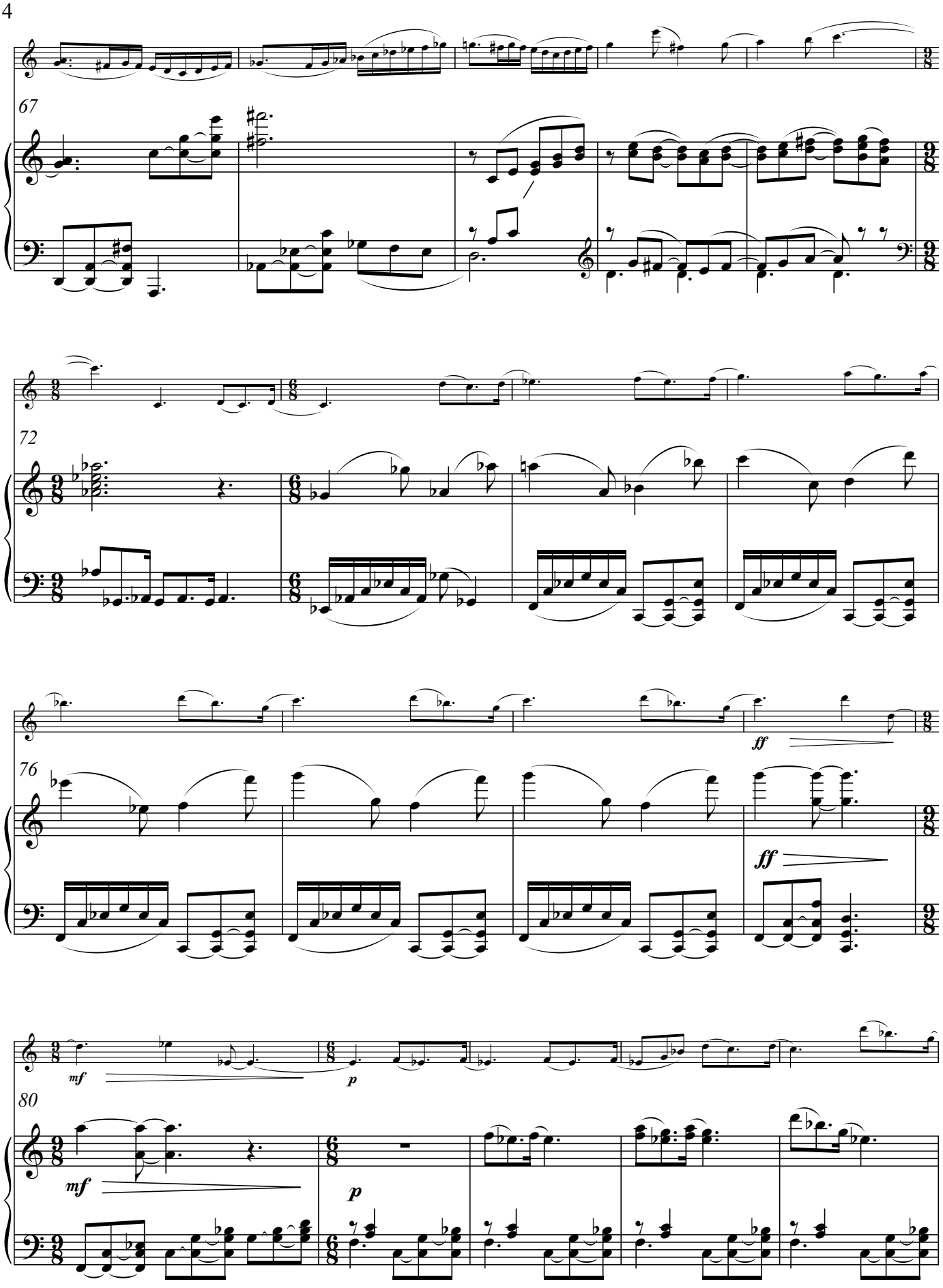
Waltz For Our Time [7:20]

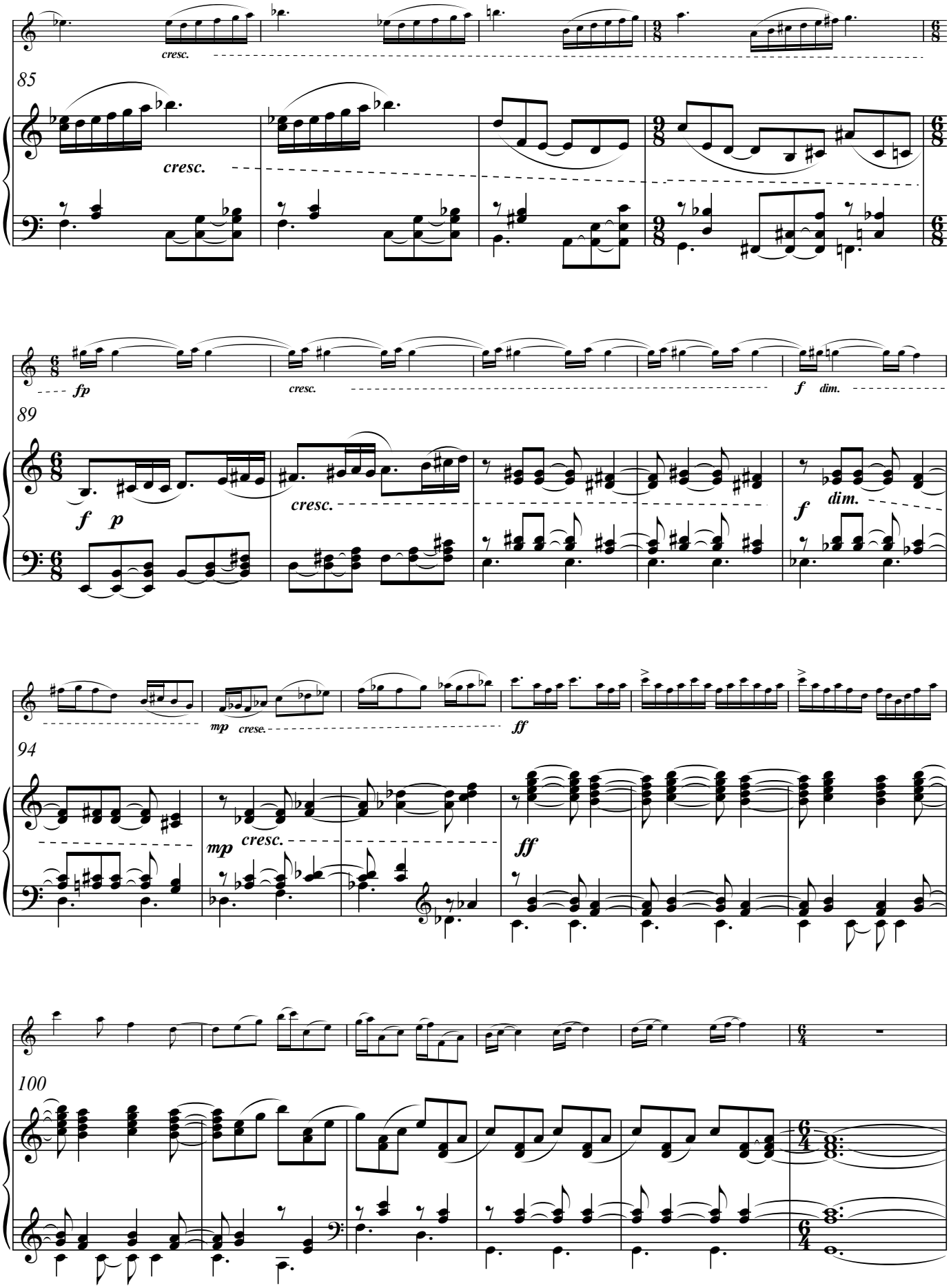
Bill Robinson

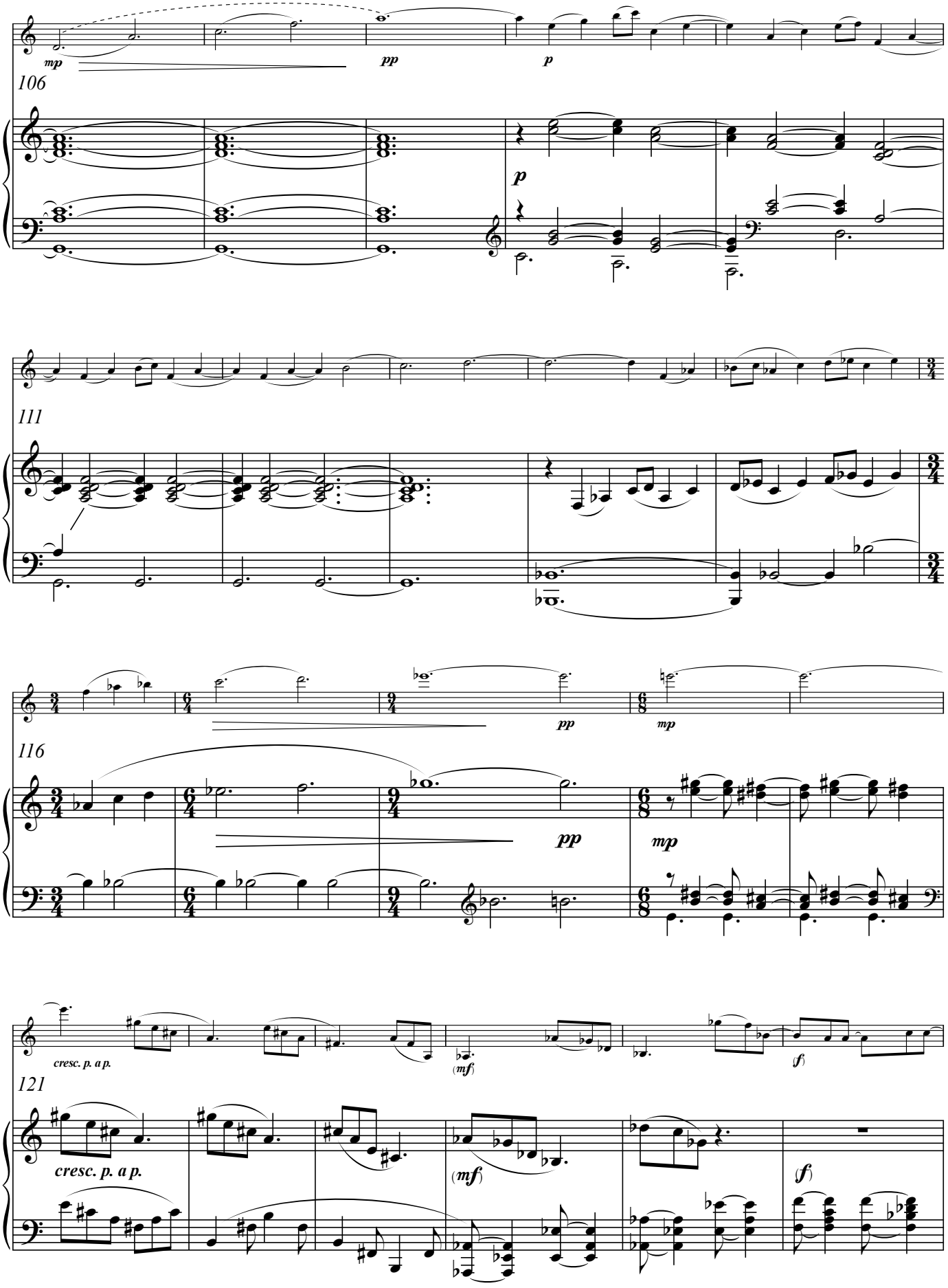


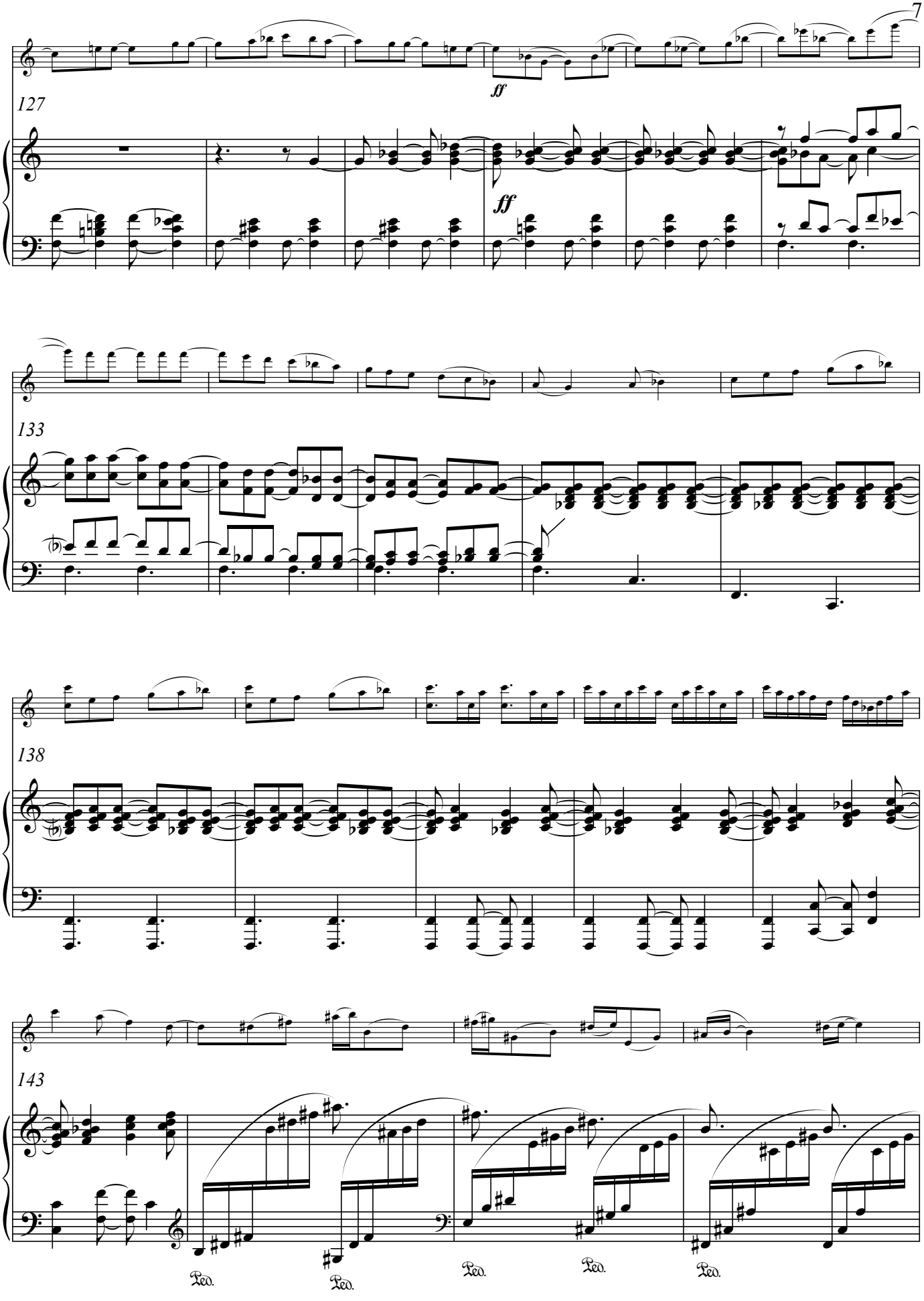

23
p
cresc.
(mf)
f
8vb
29
mp
(8vb)
35
rit.
a tempo
40

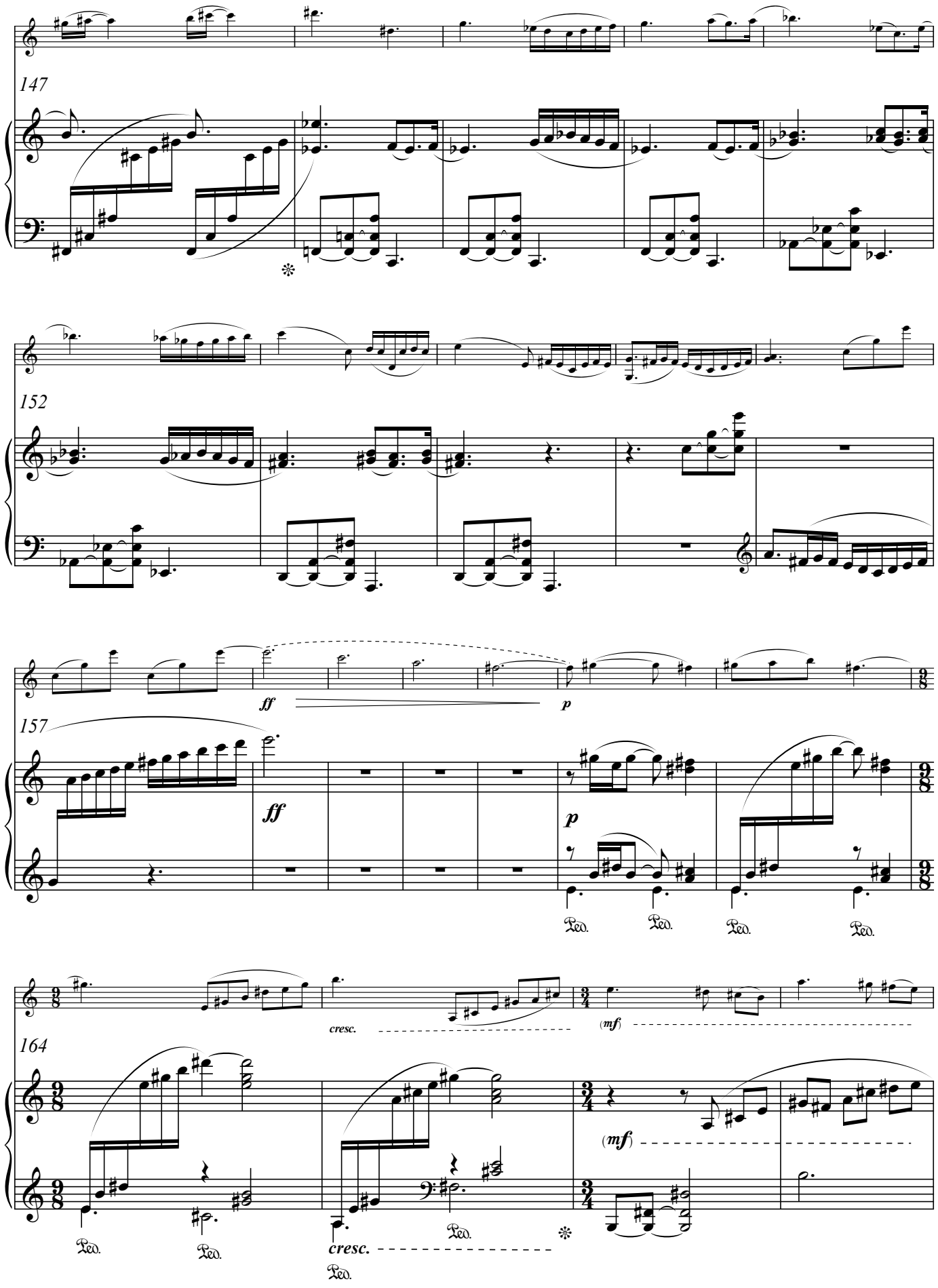

45
p
cresc.
p cresc.
51
(mf)
(f)
ff
(mf)
(f)
ff
57
62

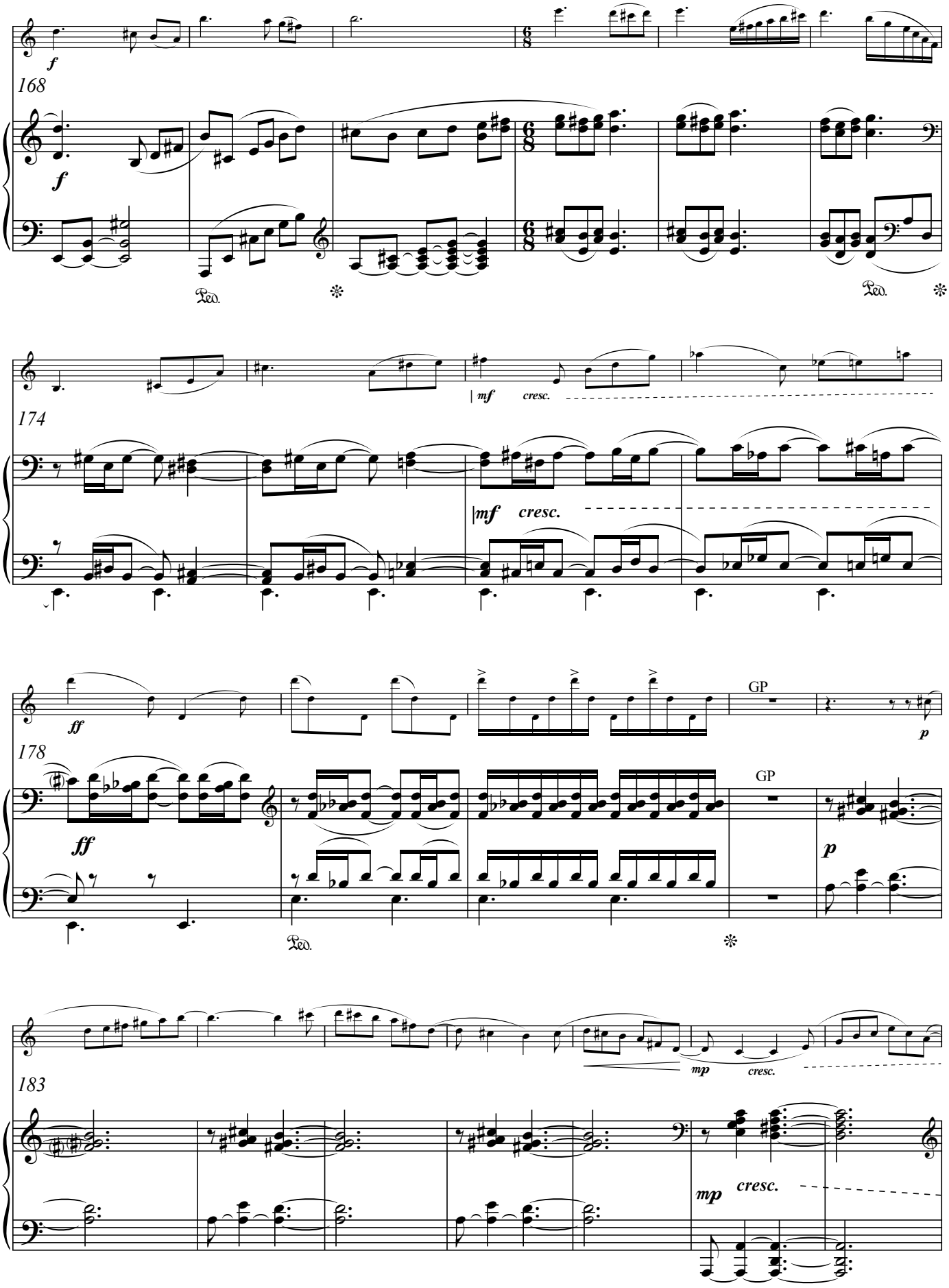

67
72
76
ff
ff
80
mf
p
mf
p

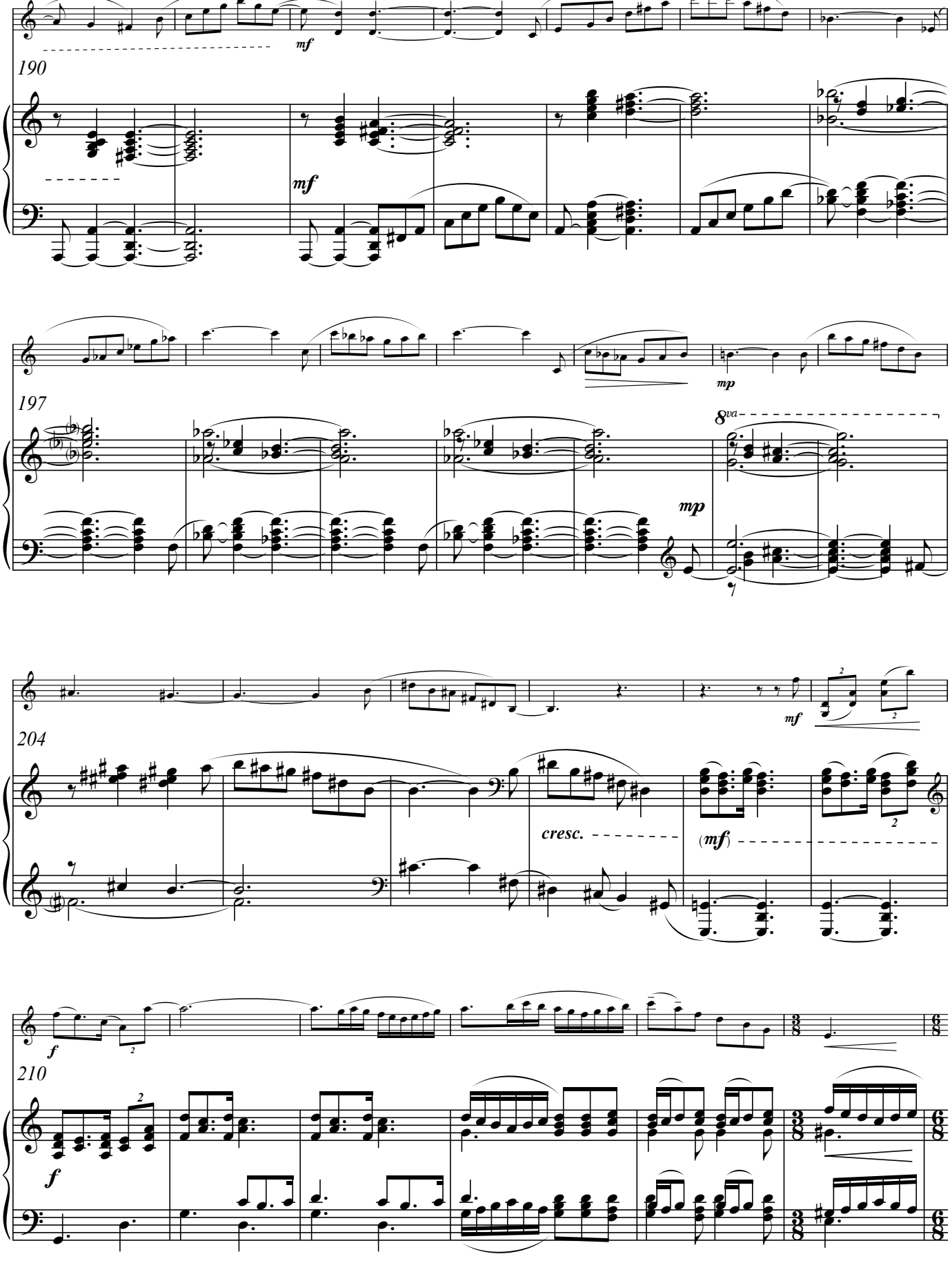

cresc.
85
cresc.
fp
cresc.
f
dim.
89
f
p
cresc.
f
dim.
mp
crese.
ff
94
mp
cresc.
ff
100

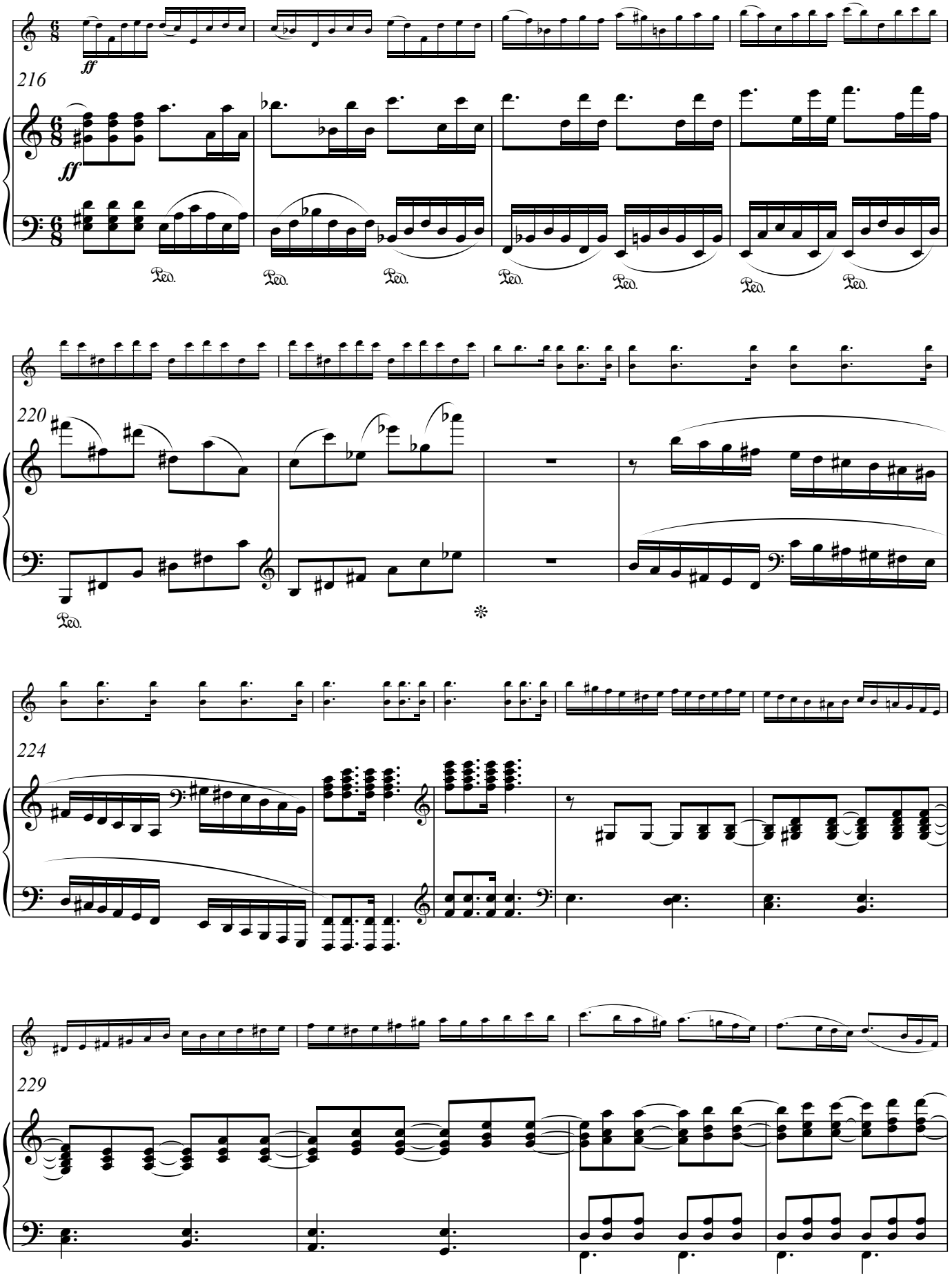

106
mp
pp
p
p
111
116
pp
mp
pp
mp
121
cresc. p. a p.
(mf)
(f)
cresc. p. a p.
(mf)
(f)

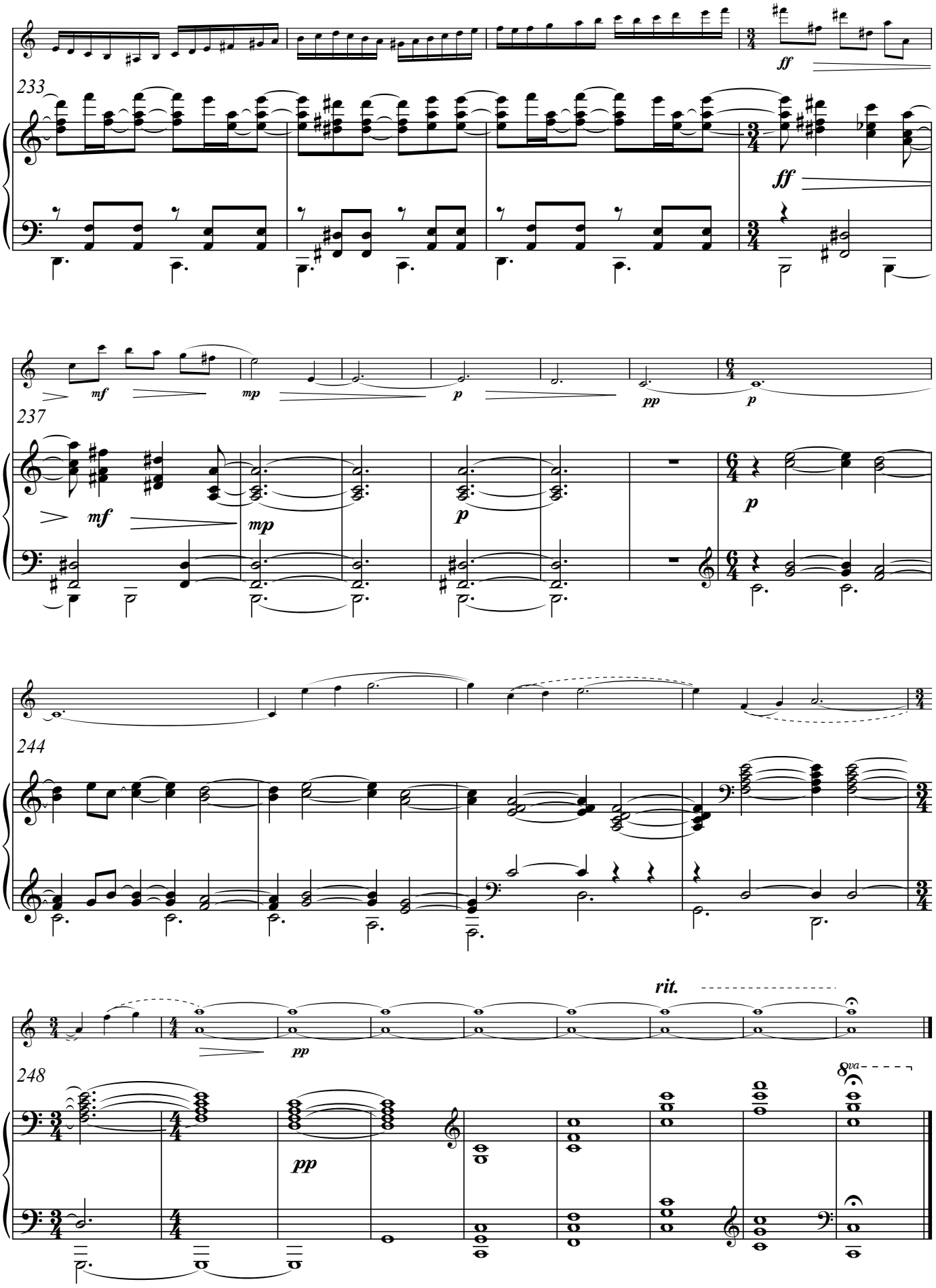

127
ff
ff
133
138
143
Ped.
Ped.
Ped.
Ped.
Ped.


147
152
157
ff
p
ff
p
Ped.
Ped.
Ped.
Ped.
164
cresc.
(mf)
(mf)
Ped.
Ped.
cresc.
Ped.
Ped.


168
174
178
183
GP
GP


190
mf
197
mp
8va
204
cresc.
(mf)
210
f


ff
216
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
220
Ped.
224
229


233
ff
ff
237
mf
mp
p
pp
p
mf
mp
p
p
244
rit.
248
pp
pp
8va

DIATONIC PHRYGIAN TETRACHORD

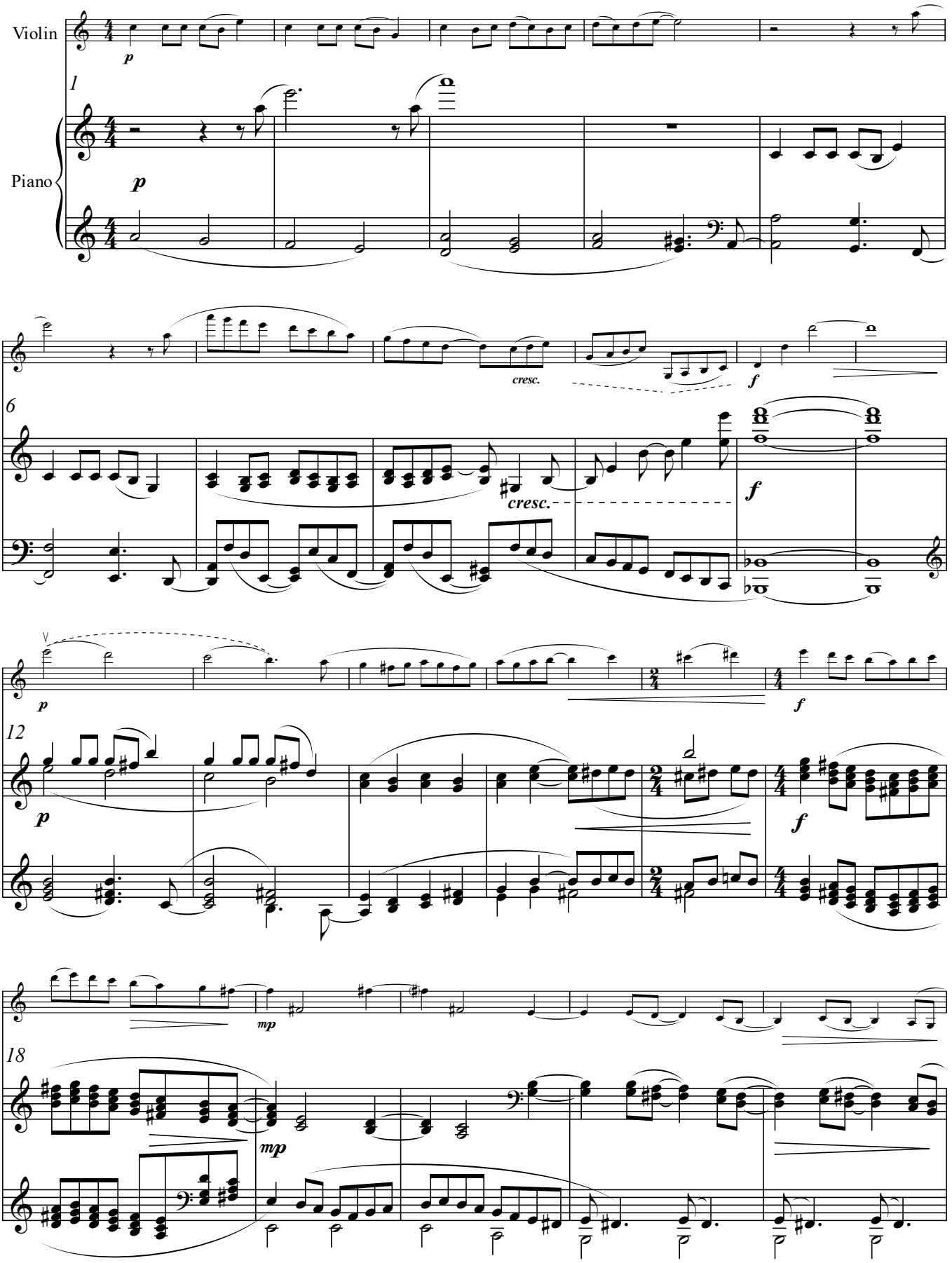
for Violin and Piano

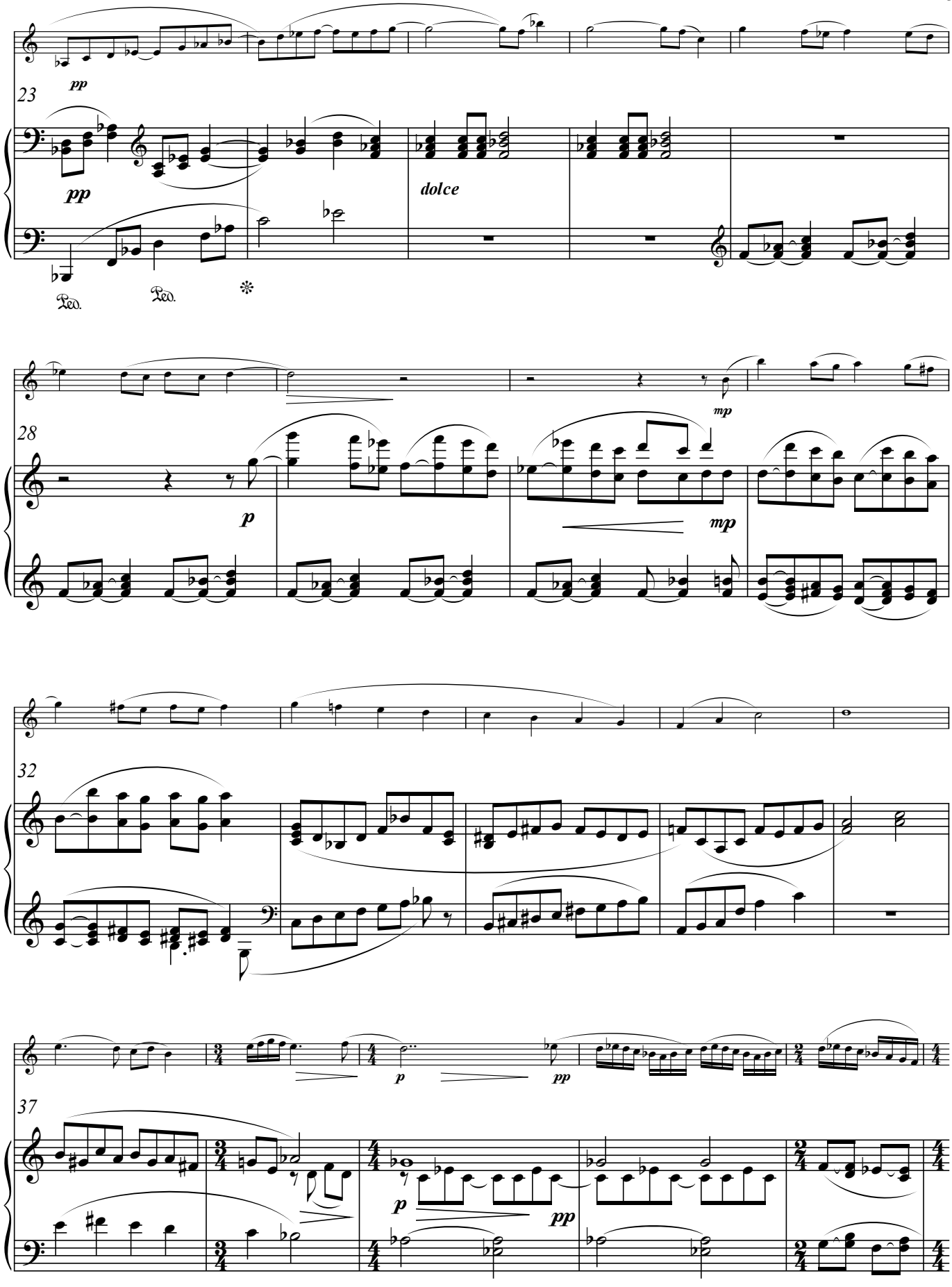
Bill Robinson

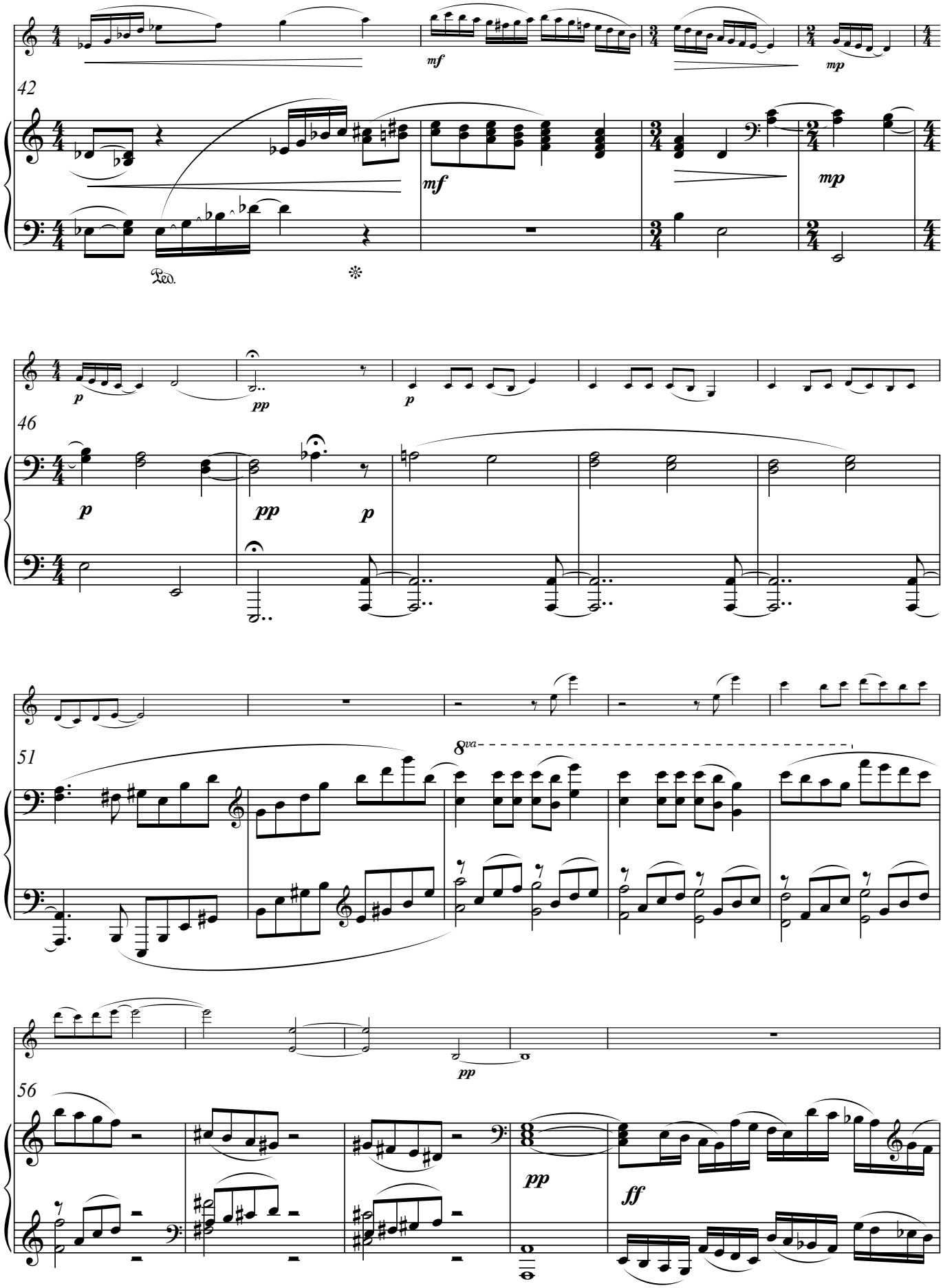
DIATONIC PHRIGIAN TETRACHORD [7:50]

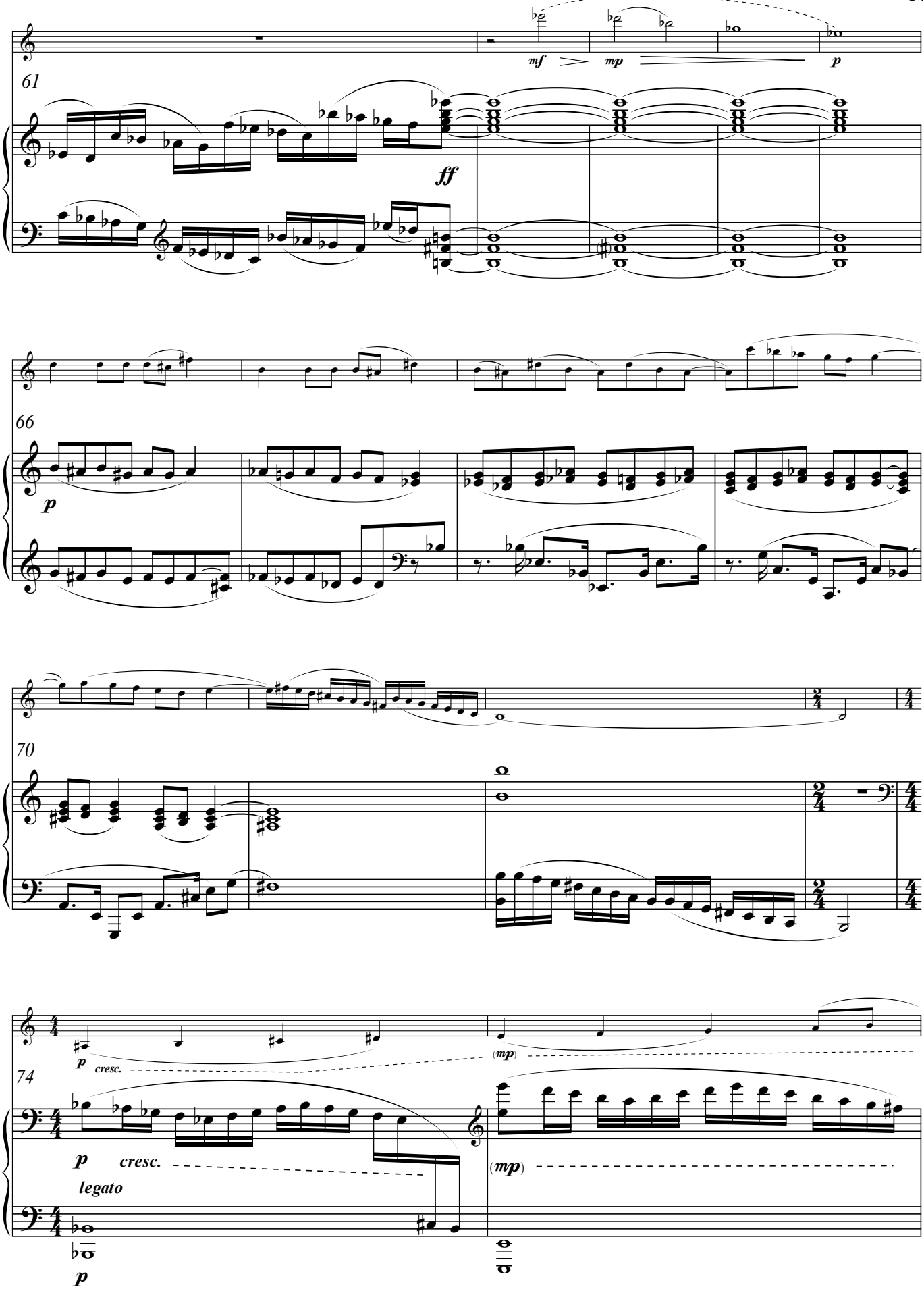
Adagio andalusia (♩ = 74)

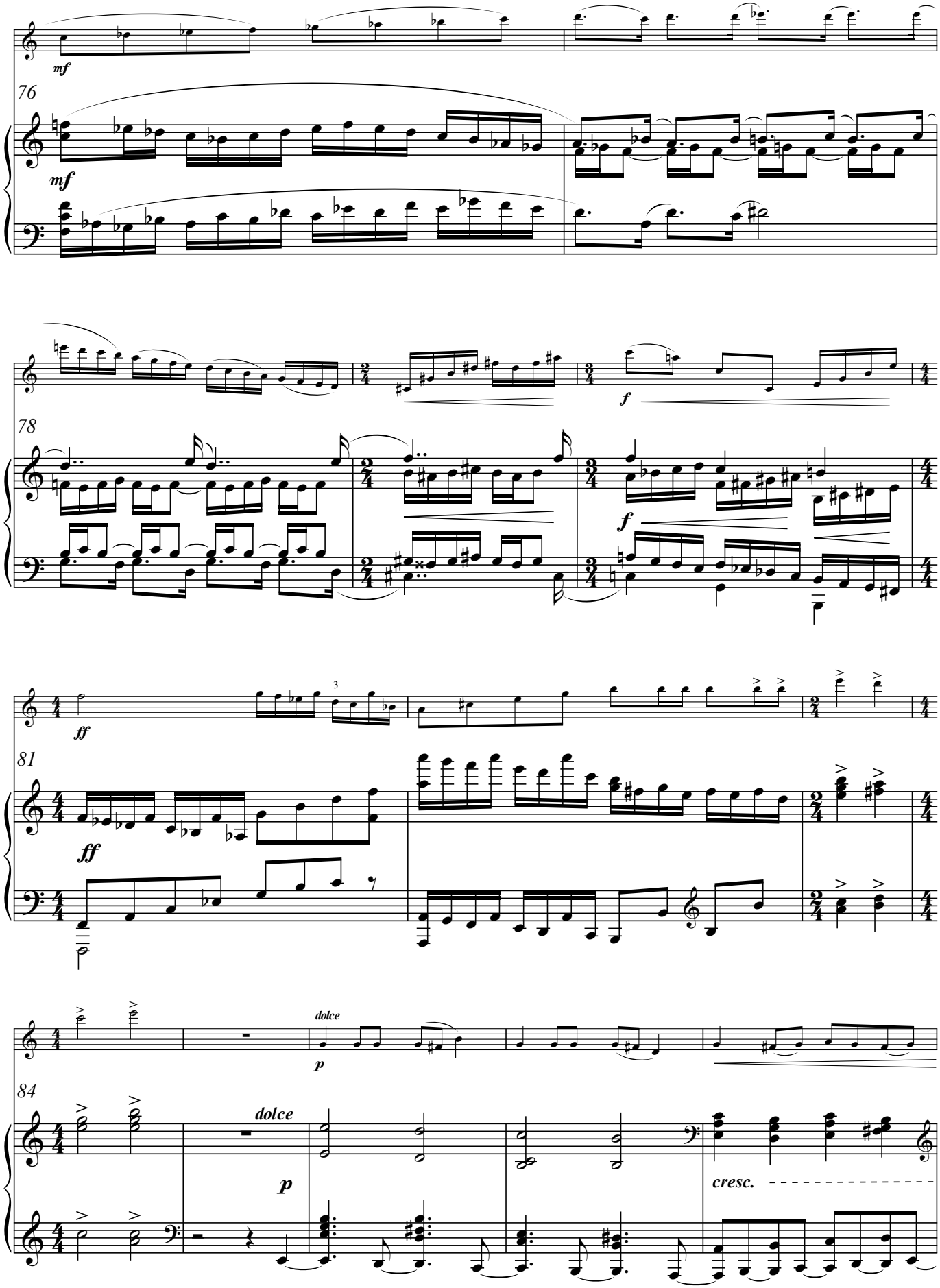
Bill Robinson

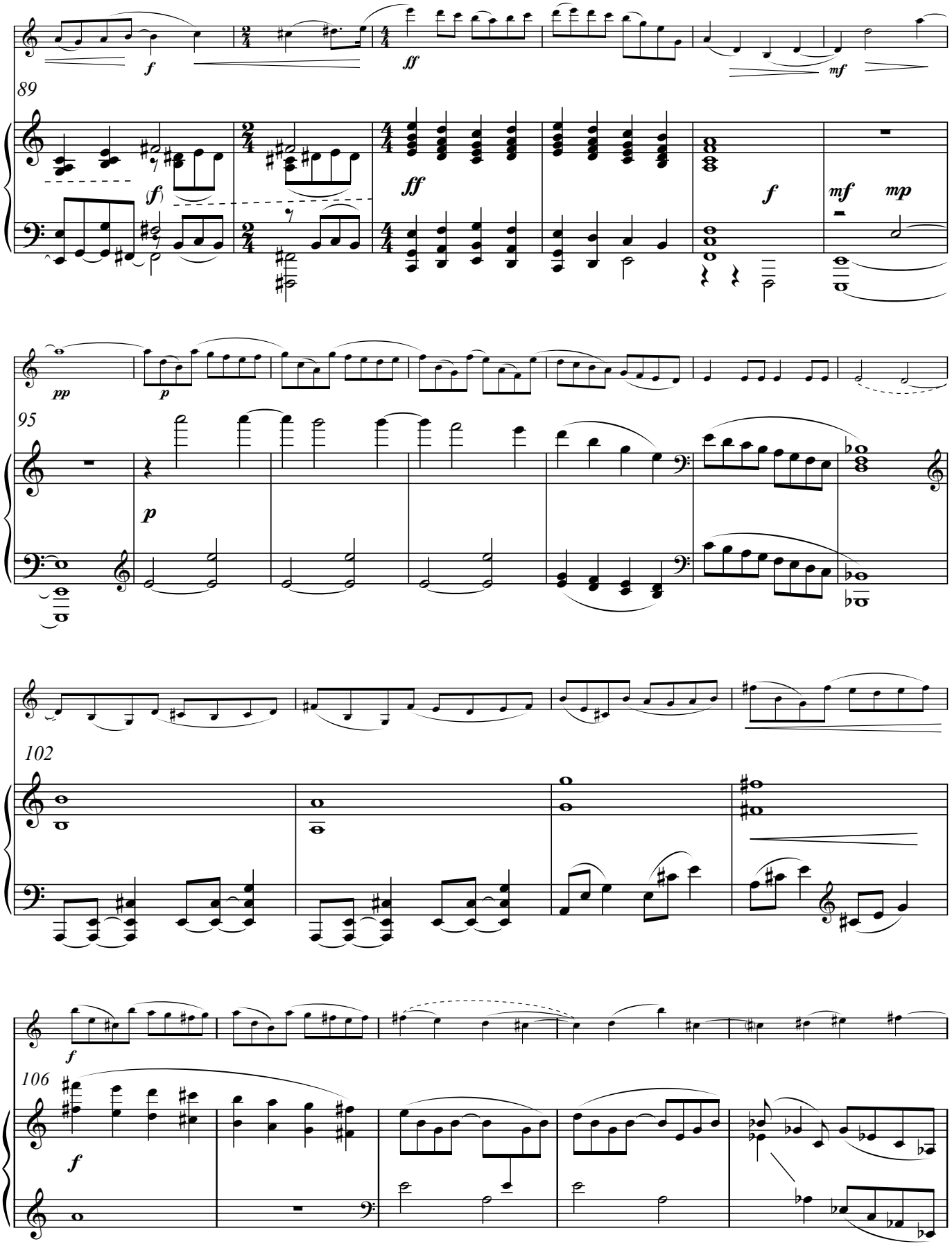


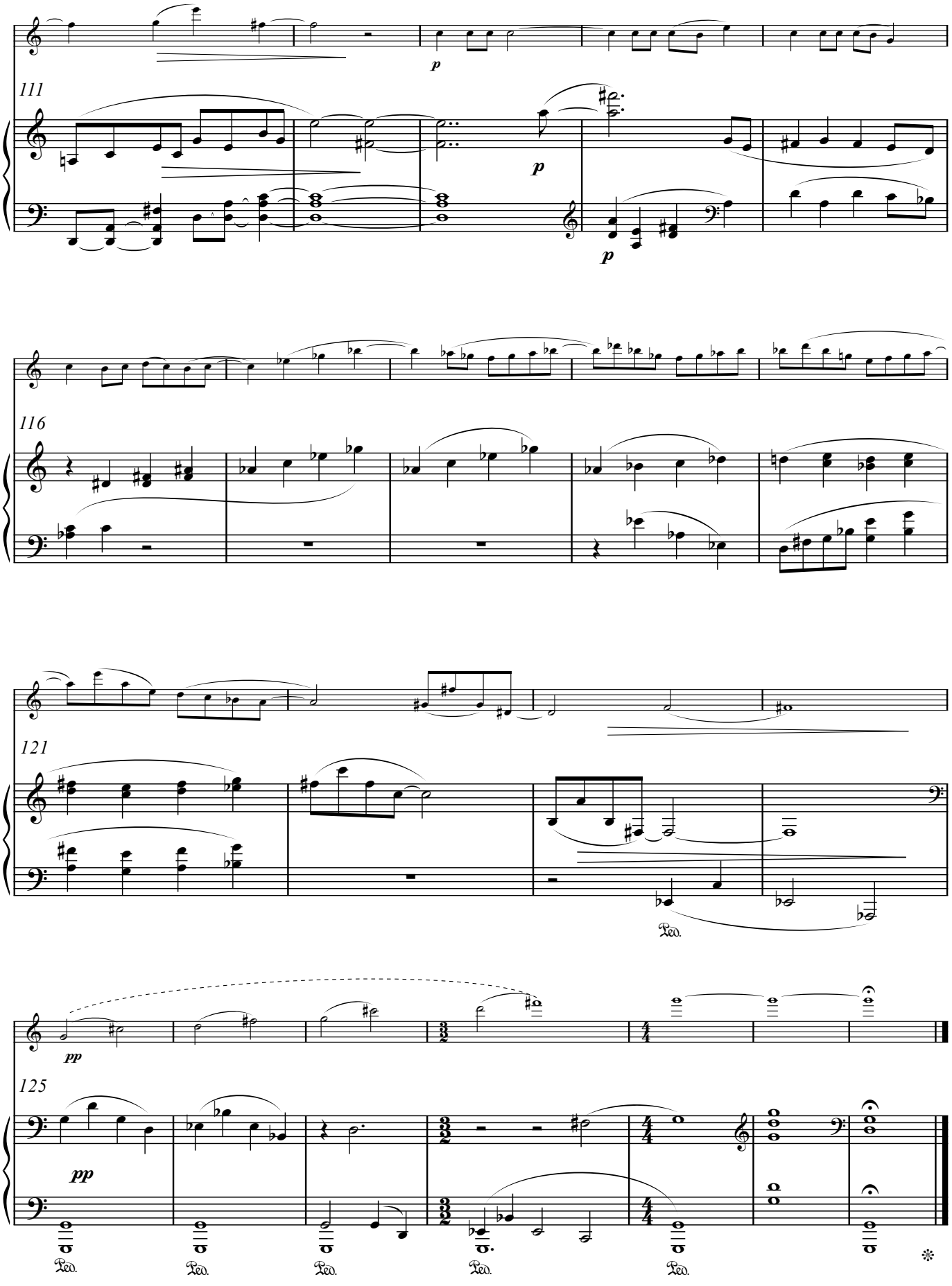

pp
23
pp
dolce
Ped.
Ped.
28
p
mp
mp
32
37
p
pp
p
pp


42
mf
mp
Ped.
46
p
pp
51
8va
56
ff


61
mf
mp
p
ff
66
p
70
74
p
cresc.
(mp)
p
cresc.
legato
(mp)
p

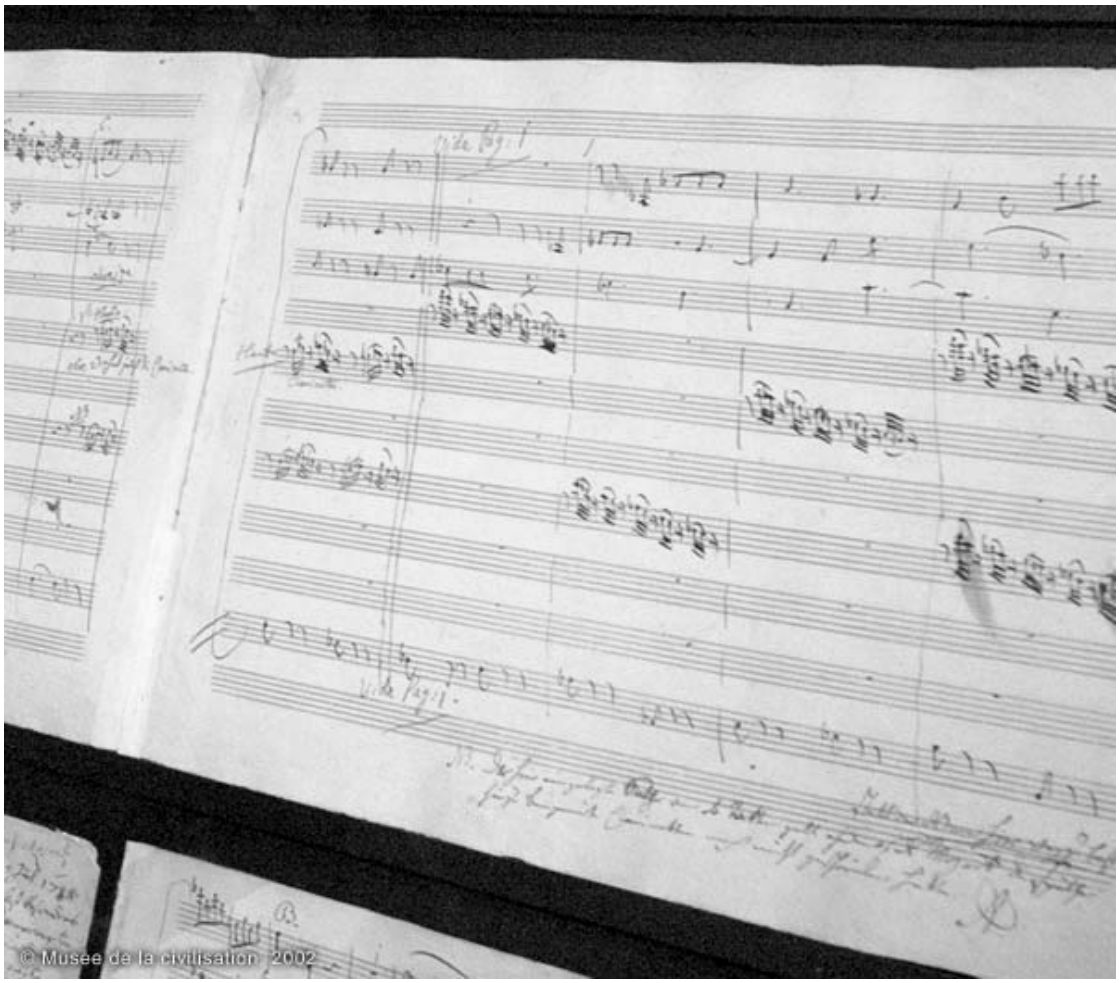

mf
76
mf
78
f
f
81
ff
ff
dolce
p
84
dolce
p
cresc.


89
95
102
106


111
p
p
p
116
121
Ped.
125
pp
pp
Ped.
Ped.
Ped.
Ped.
Ped.
*

Mozart's Twelve-Tone Row

for Violin and Piano

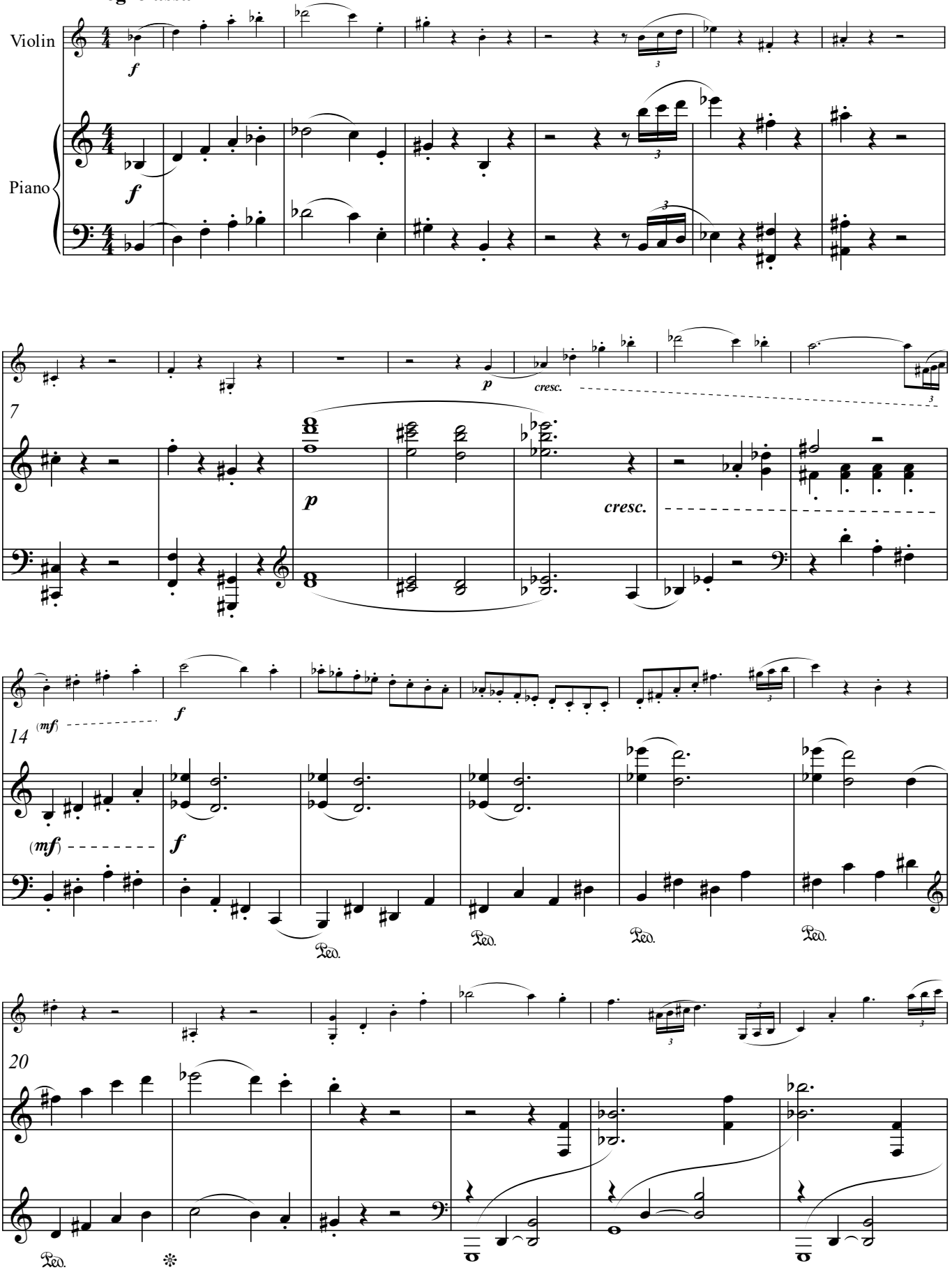


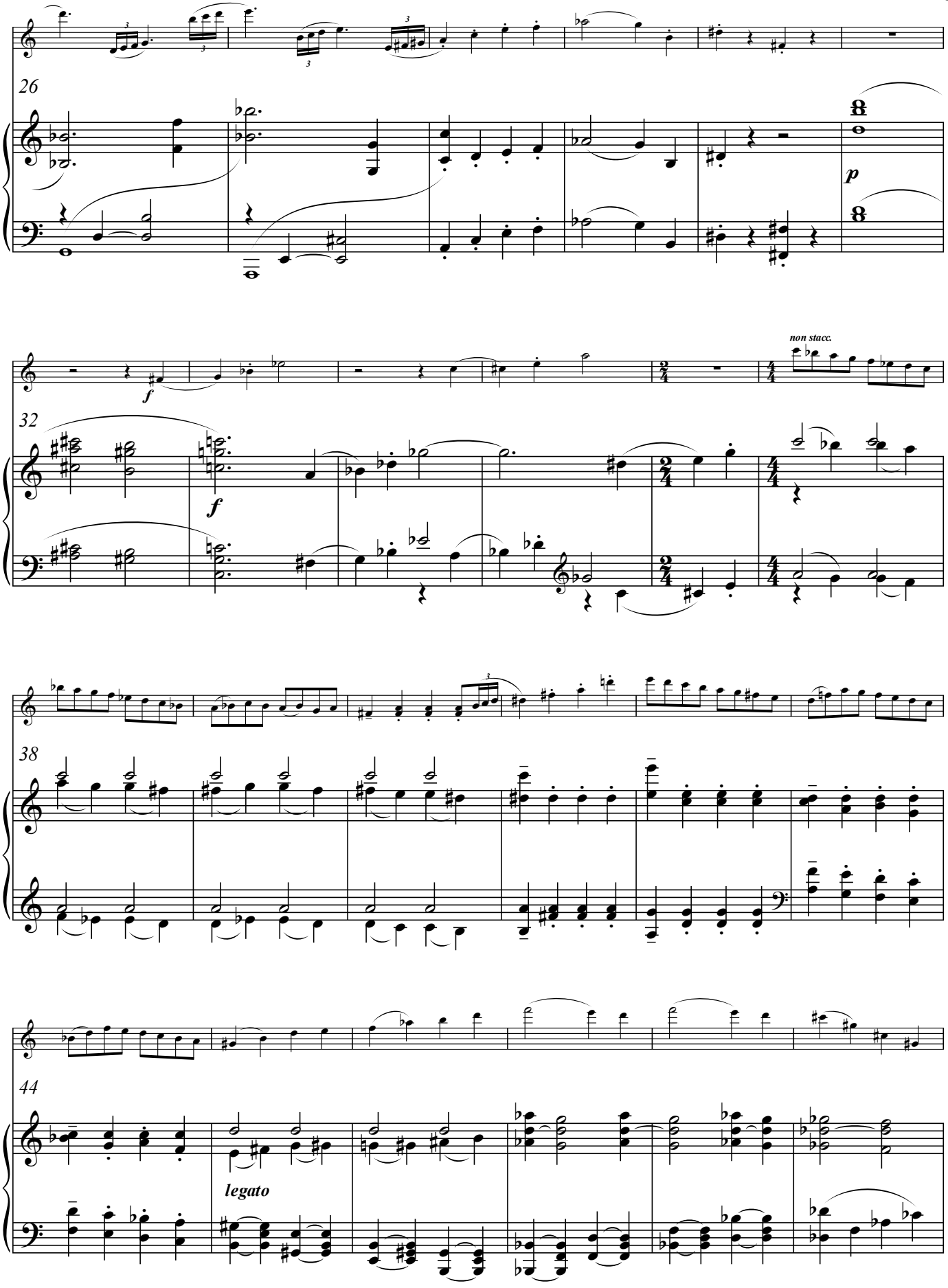
Bill Robinson

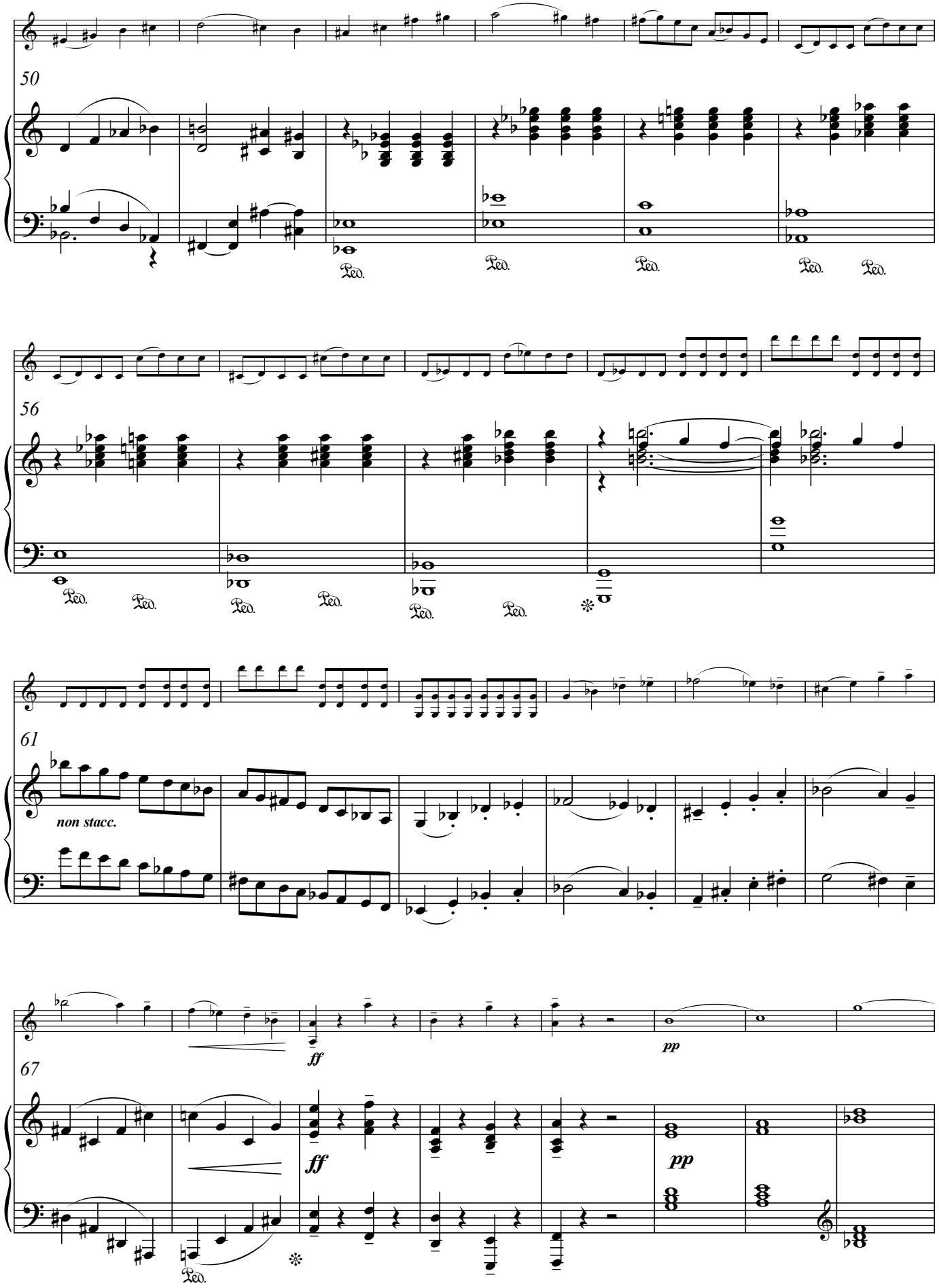
Mozart's Twelve-Tone Row [6:14]

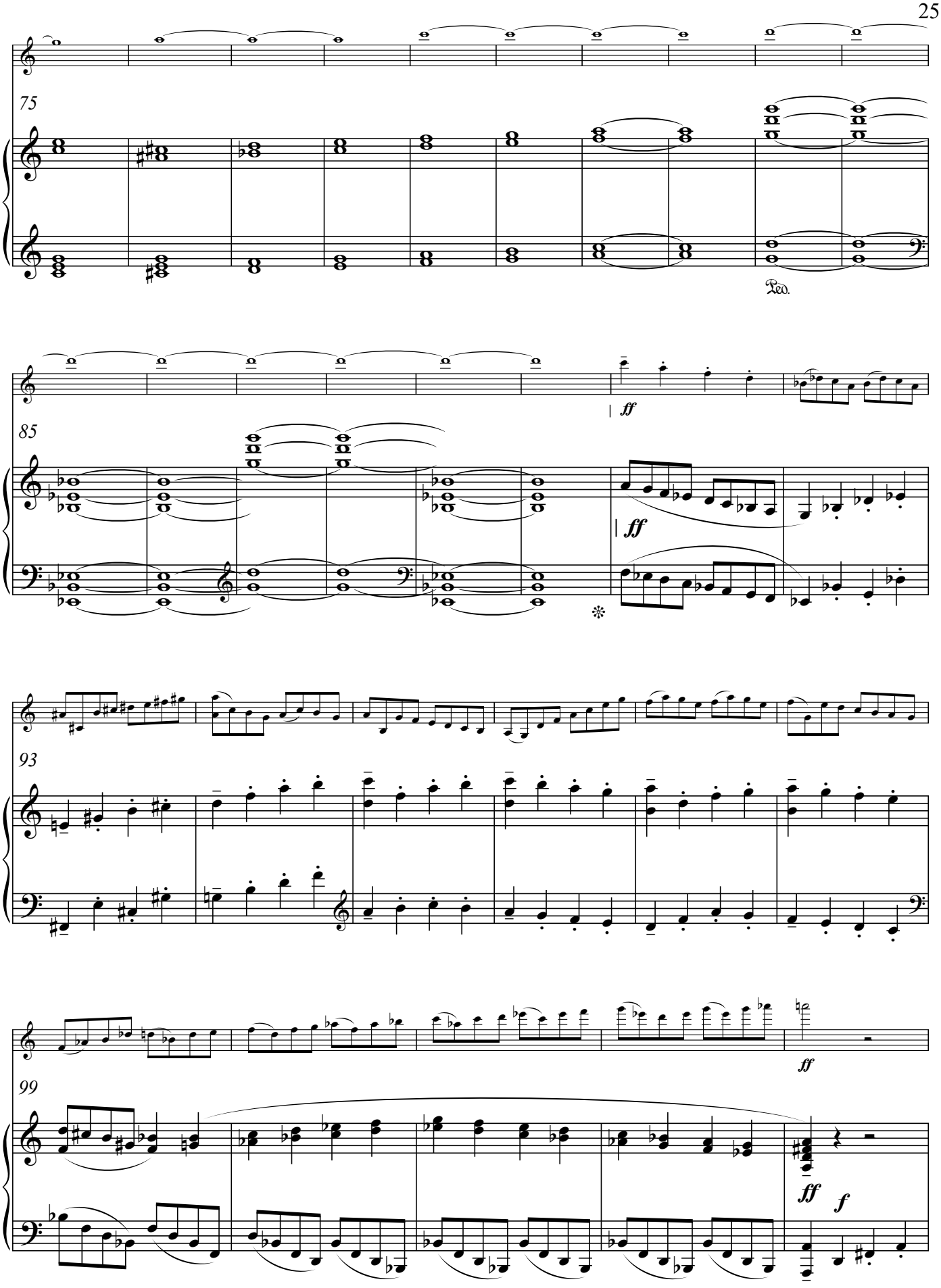
Allegro assai (♩ = 116)

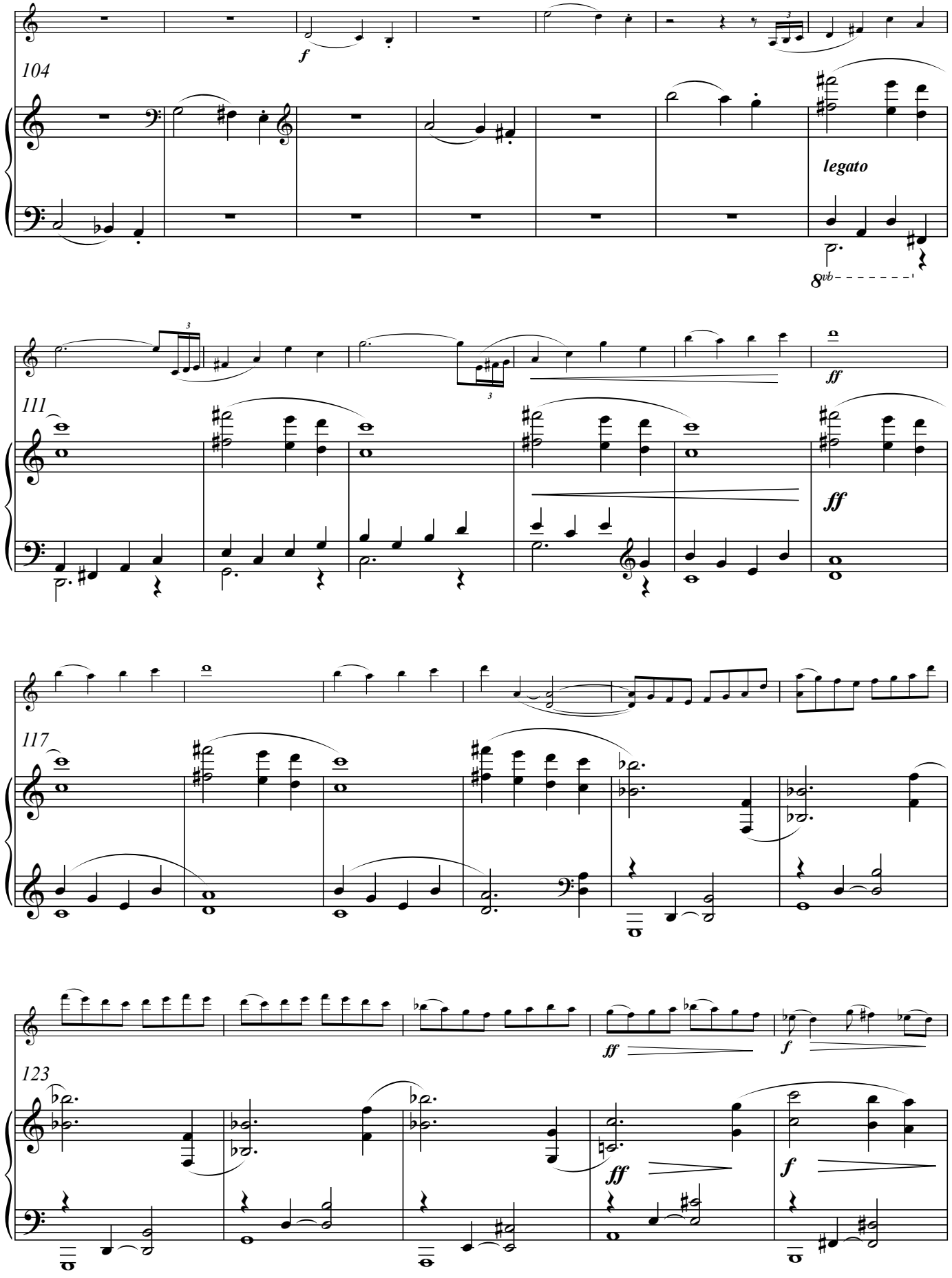
Bill Robinson

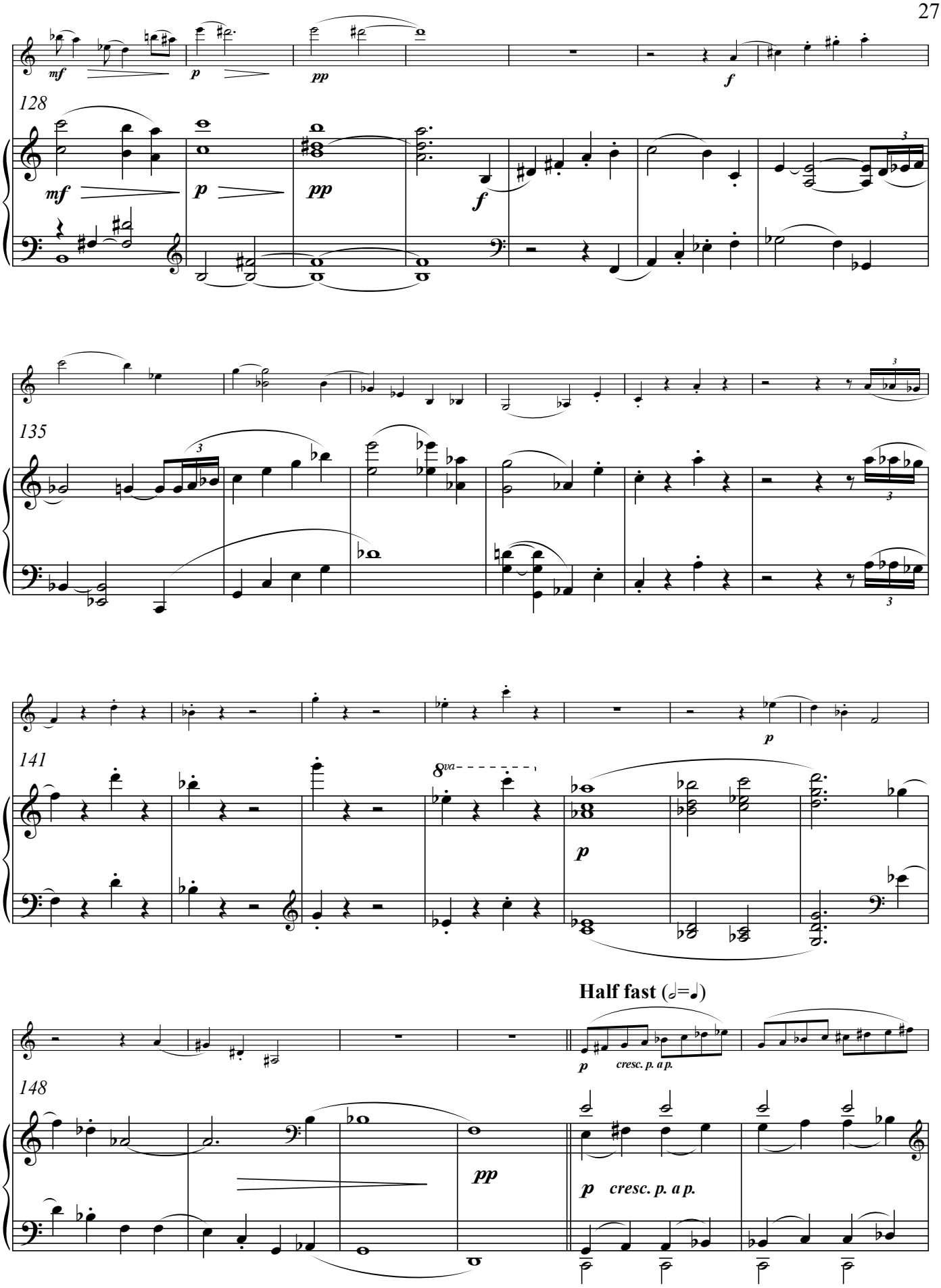


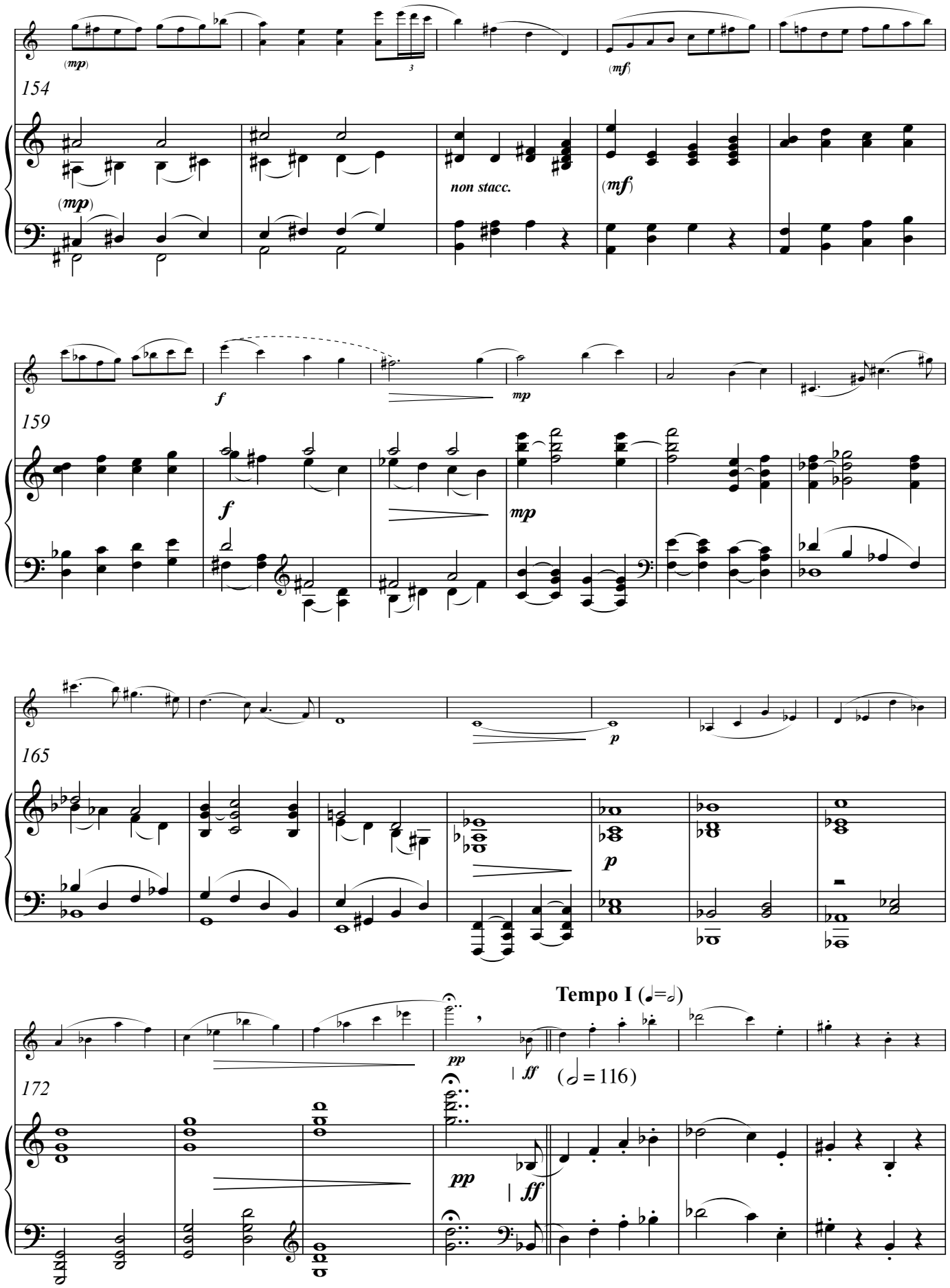

26
p
32
f
f
non stacc.
38
44
legato

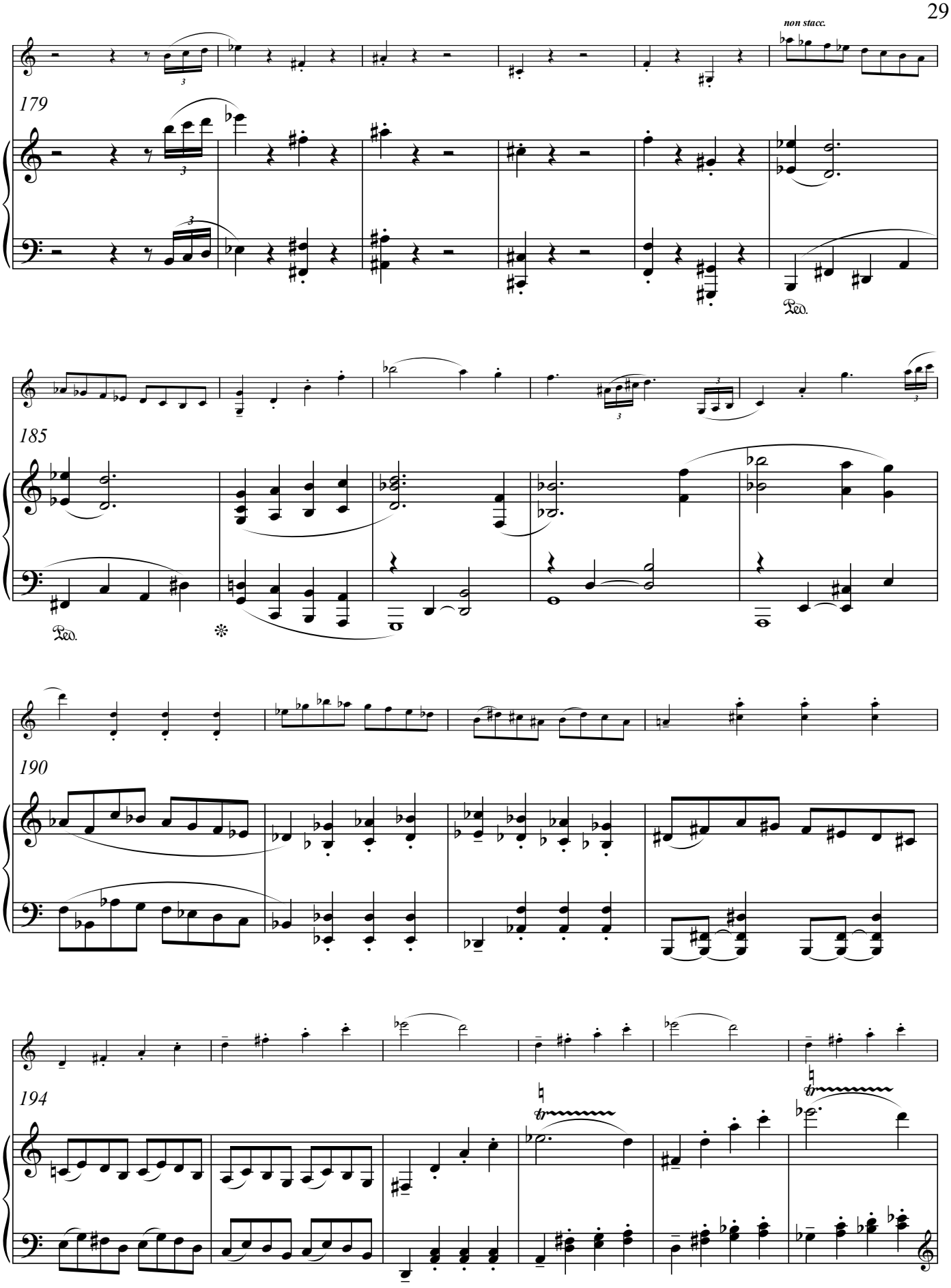

50
Ped.
56
61
non stacc.
67
ff
pp

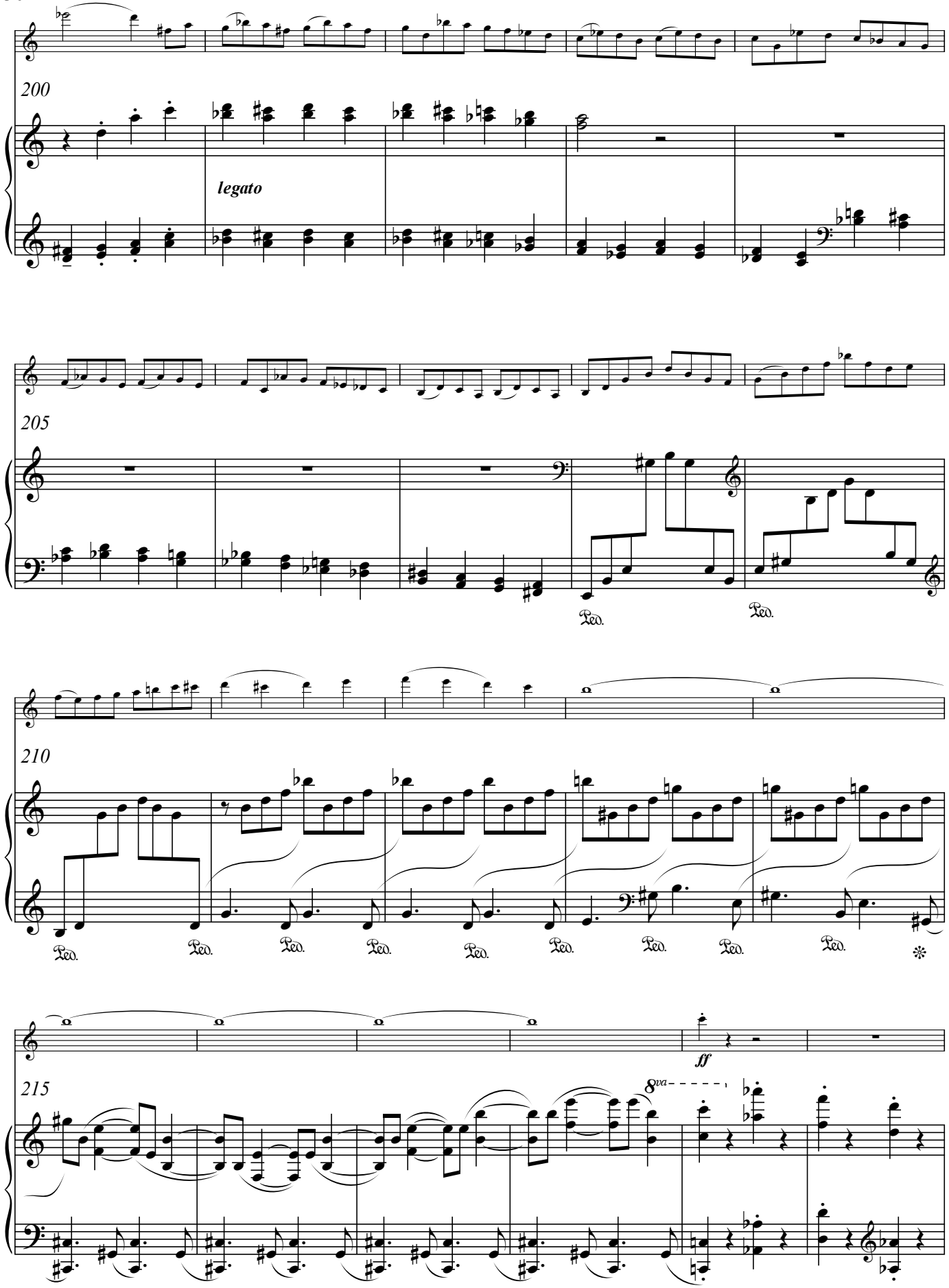

75
Ped.
85
ff
ff
93
99
ff
ff
f

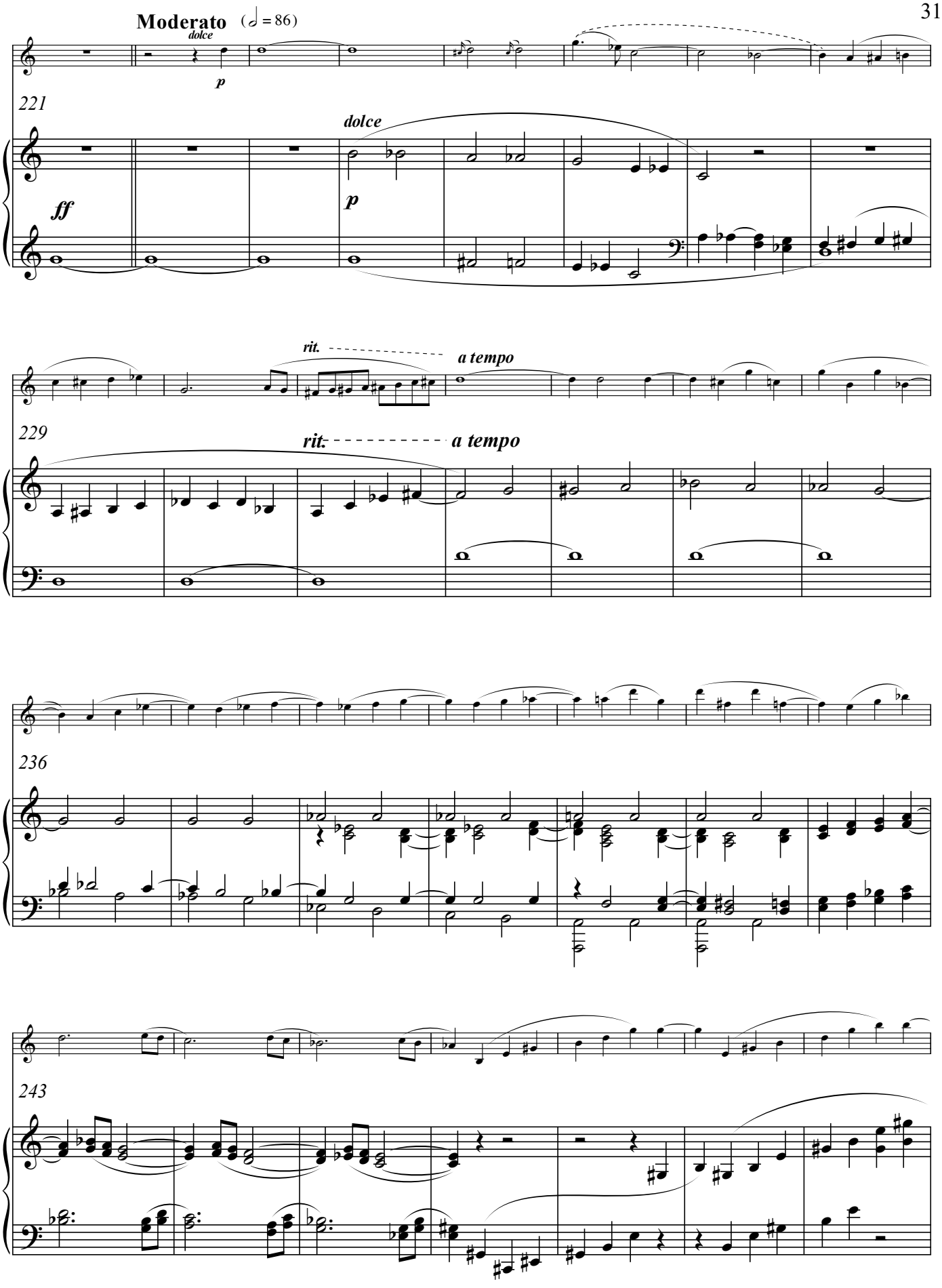

104
f
legato
8vb
111
ff
ff
117
123
ff
f
ff
f

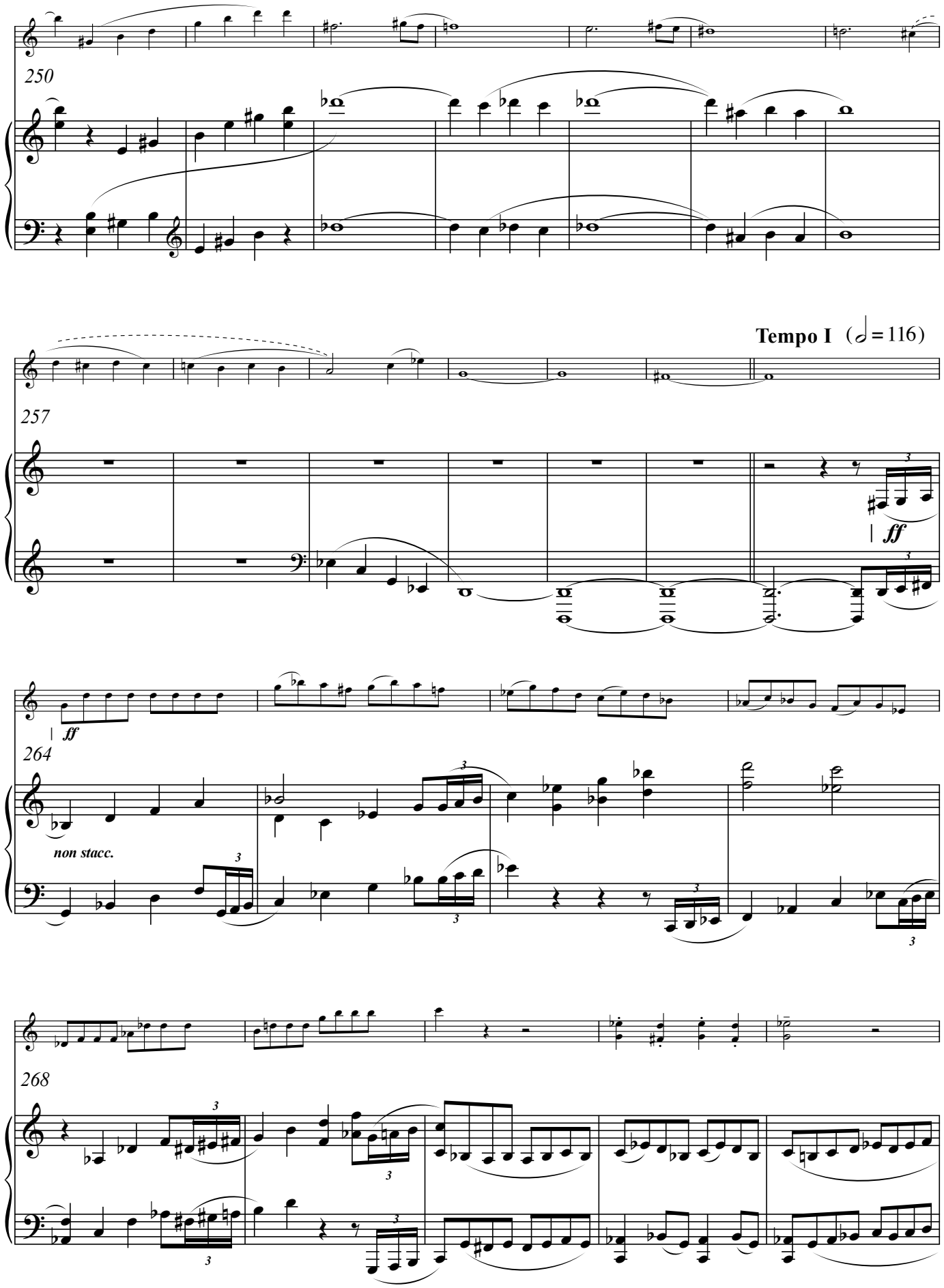

128
mf
p
pp
f
135
141
8va
p
Half fast (𝅗𝅥=♩)
148
cresc. p. a p.
pp

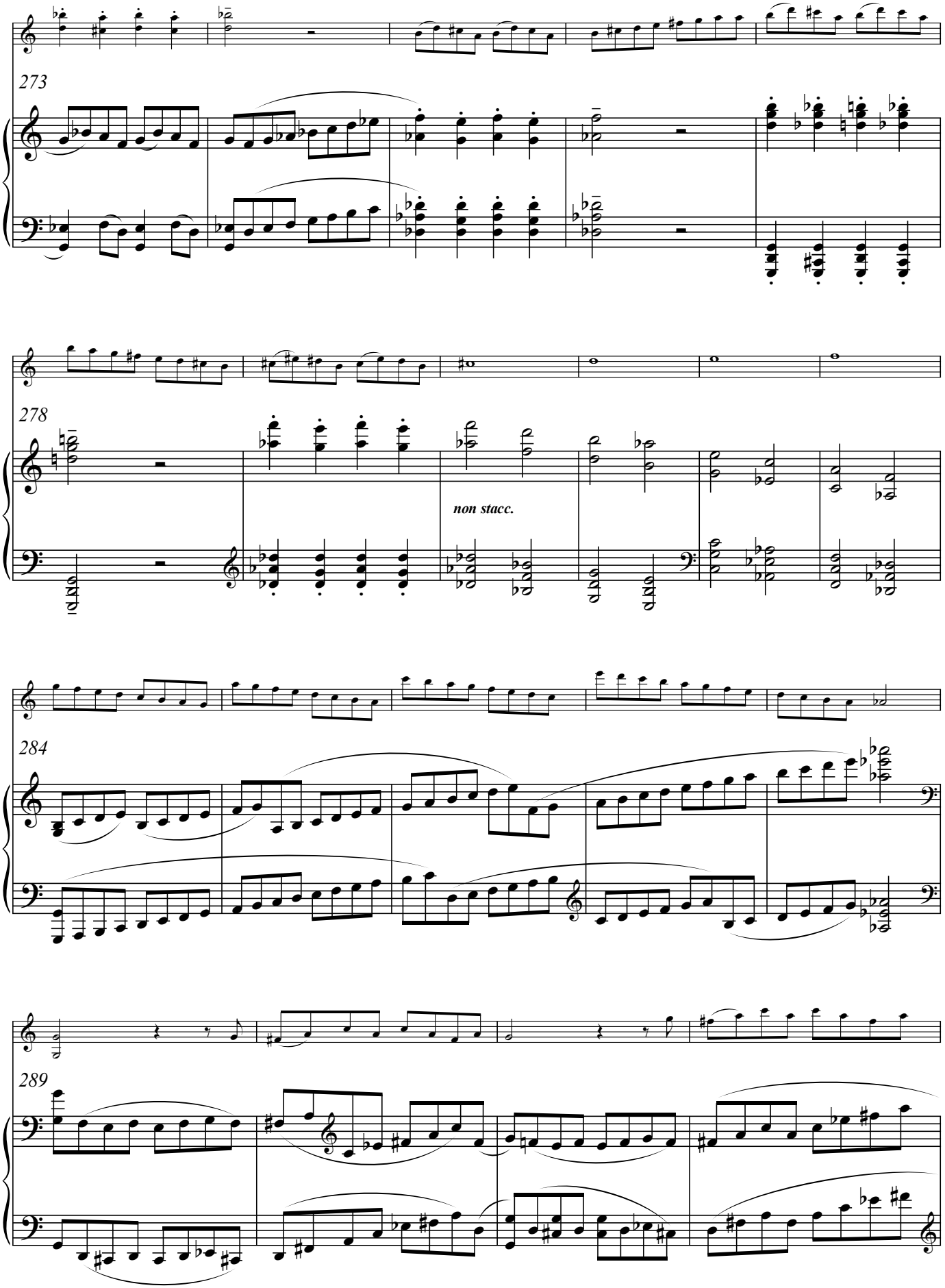

(mp)
3
(mf)
154
non stacc.
(mf)
(mp)
f
mp
159
f
mp
165
p
p
Tempo I (♩=𝅗𝅥)
172
pp
ff
(𝅗𝅥 = 116)
pp
ff

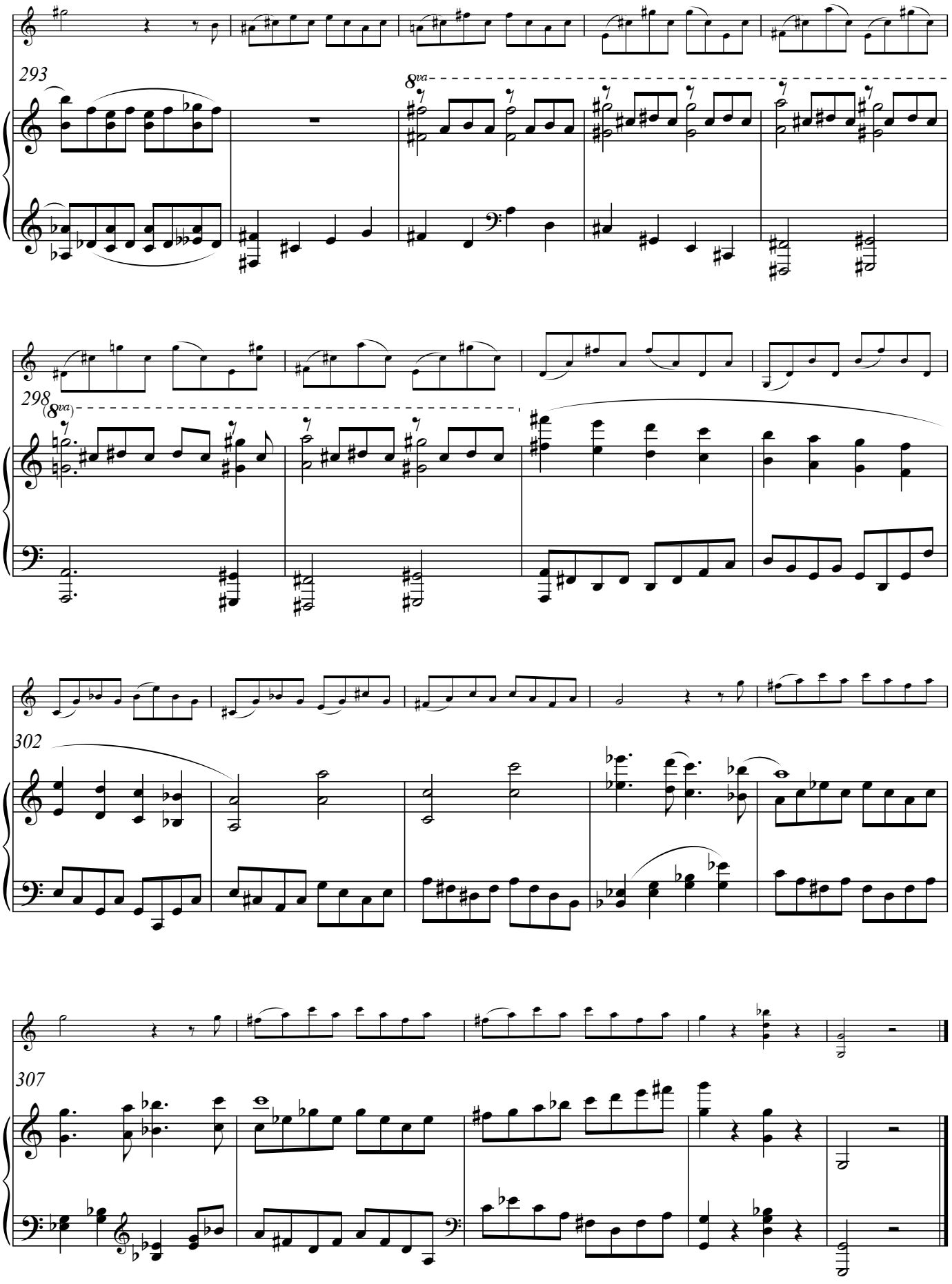

non stacc.
179
Ped.
185
Ped.
190
194


200
legato
205
Ped.
Ped.
210
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
215
ff
8va


Moderato (𝅗𝅥 = 86)
dolce
p
221
dolce
ff
p
rit.
a tempo
229
rit.
a tempo
236
243


250
Tempo I (♩ = 116)
257
ff
ff
264
non stacc.
268


273
278
non stacc.
284
289


293
8va
298
(8va)
302
307