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 three versions; legal-size for easy page turns, 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

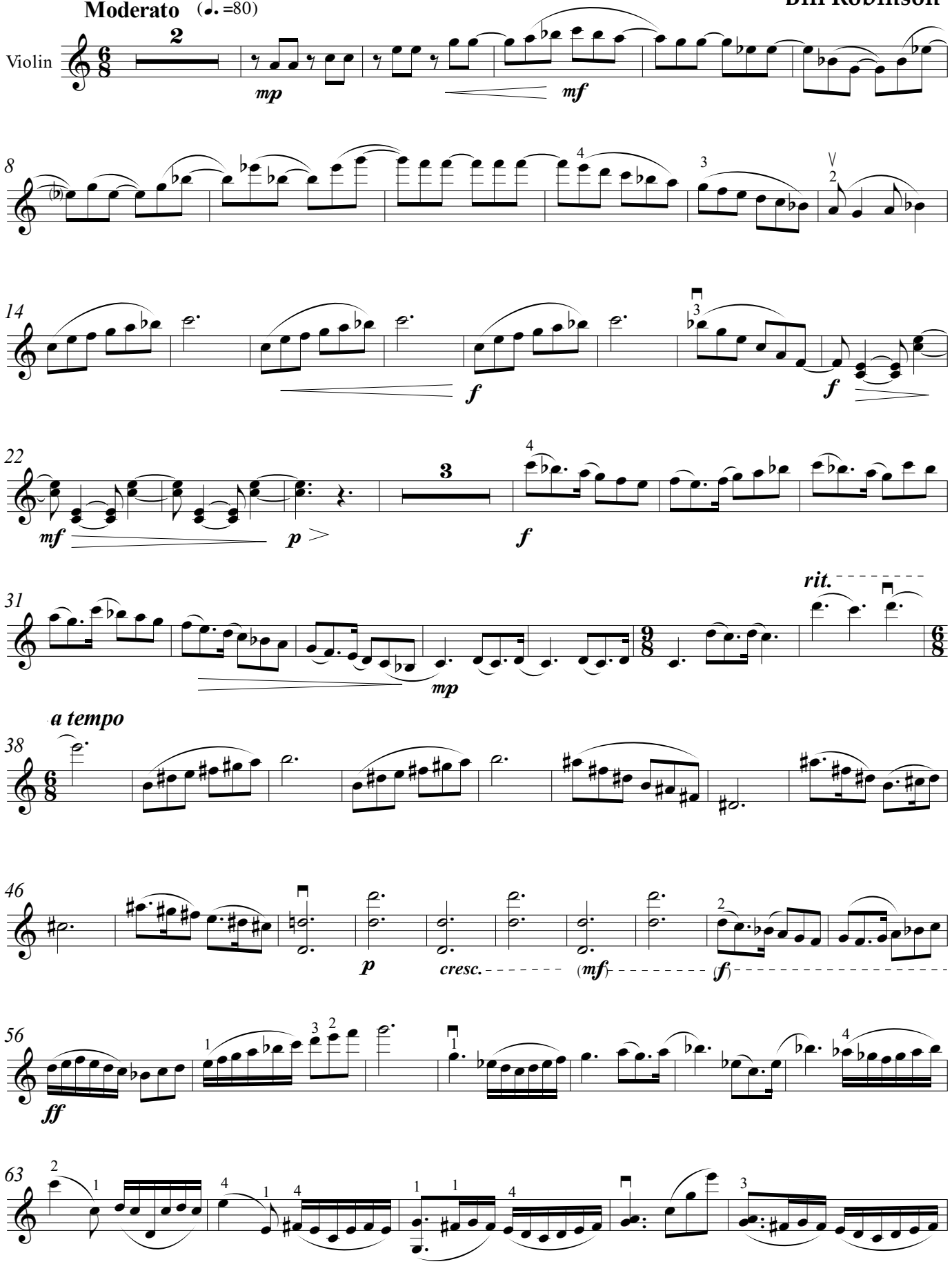
Waltz For Our Time

[7:20]

Bill Robinson

Moderato (♩. =80)

Violin



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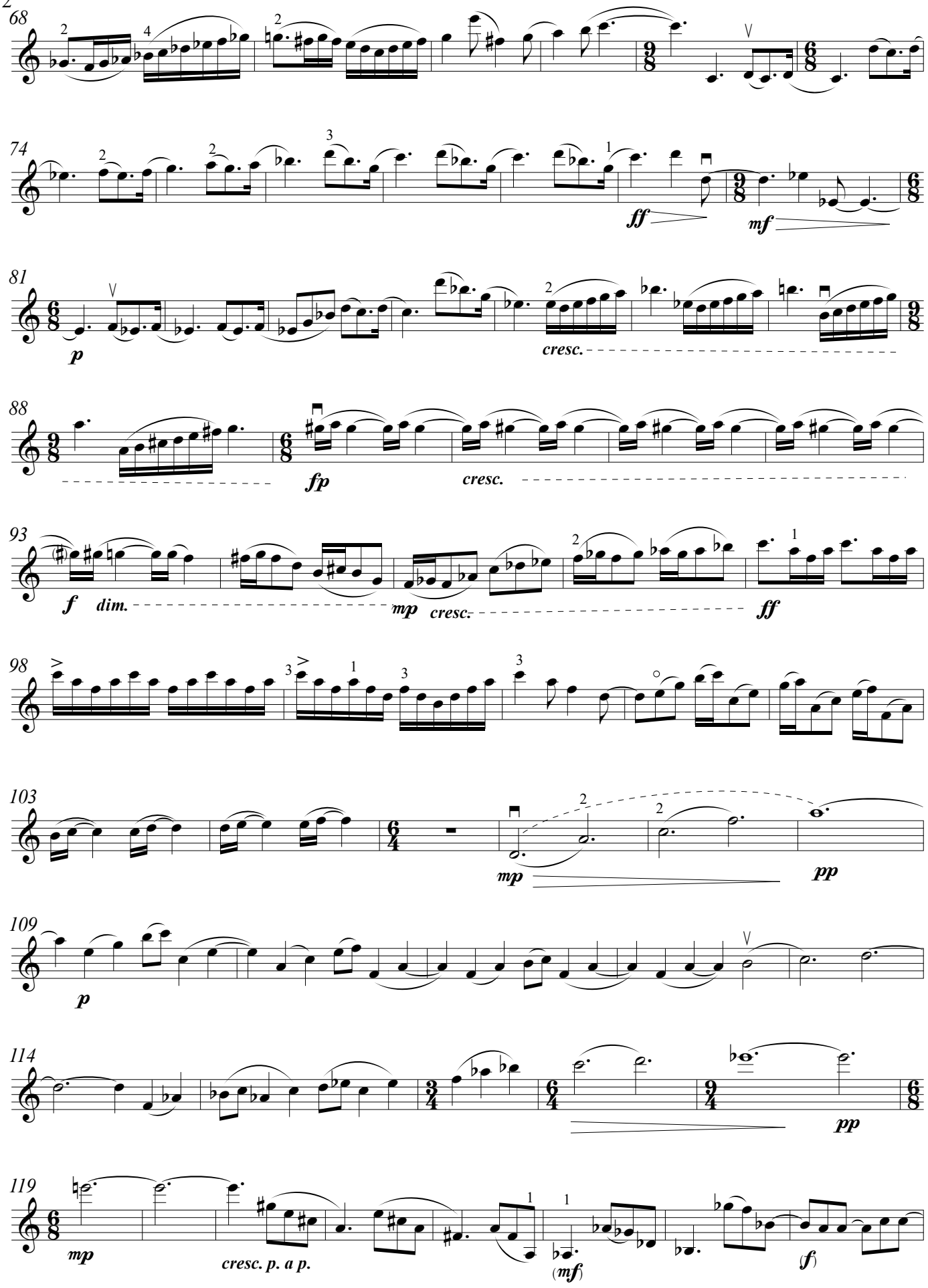
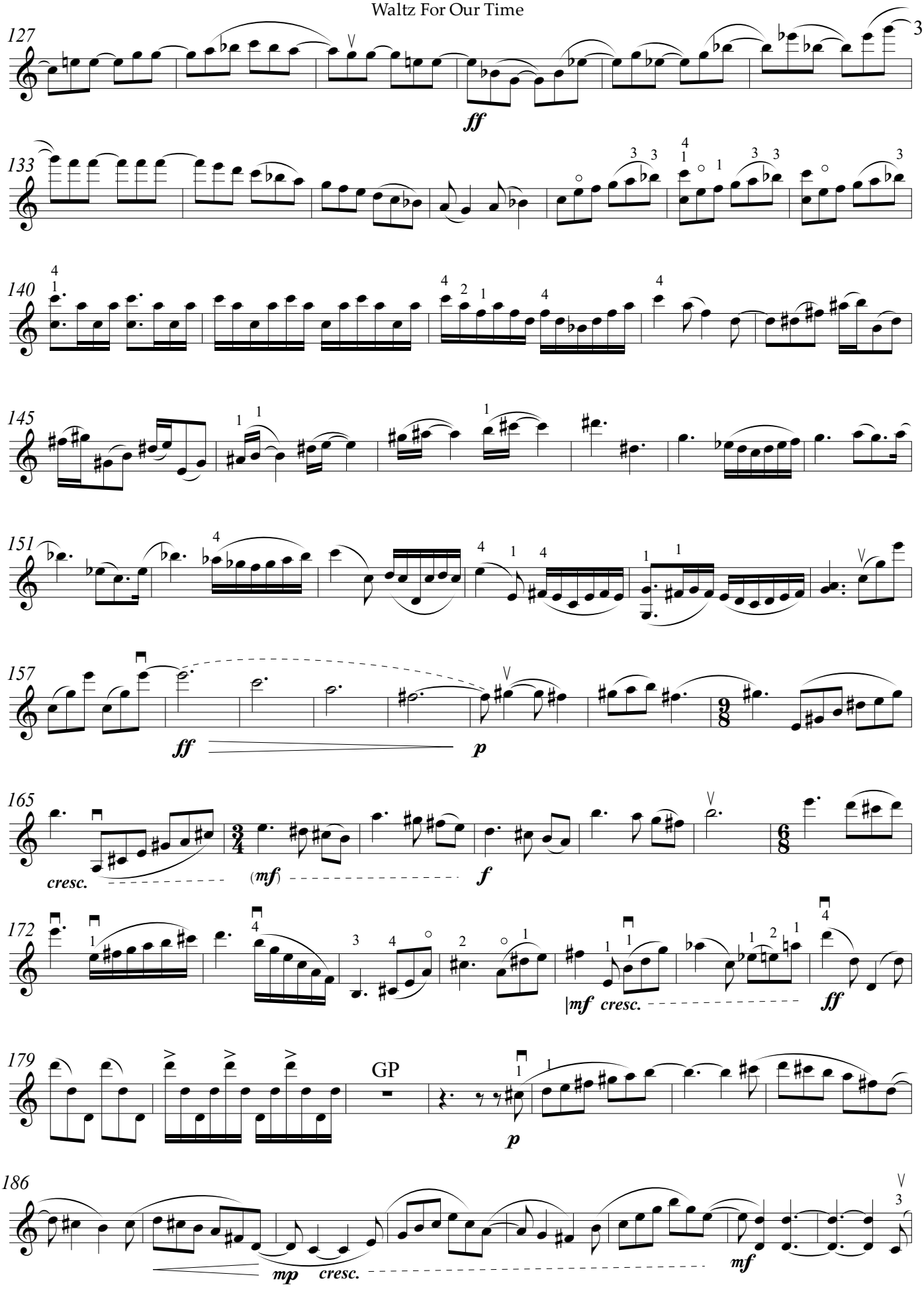
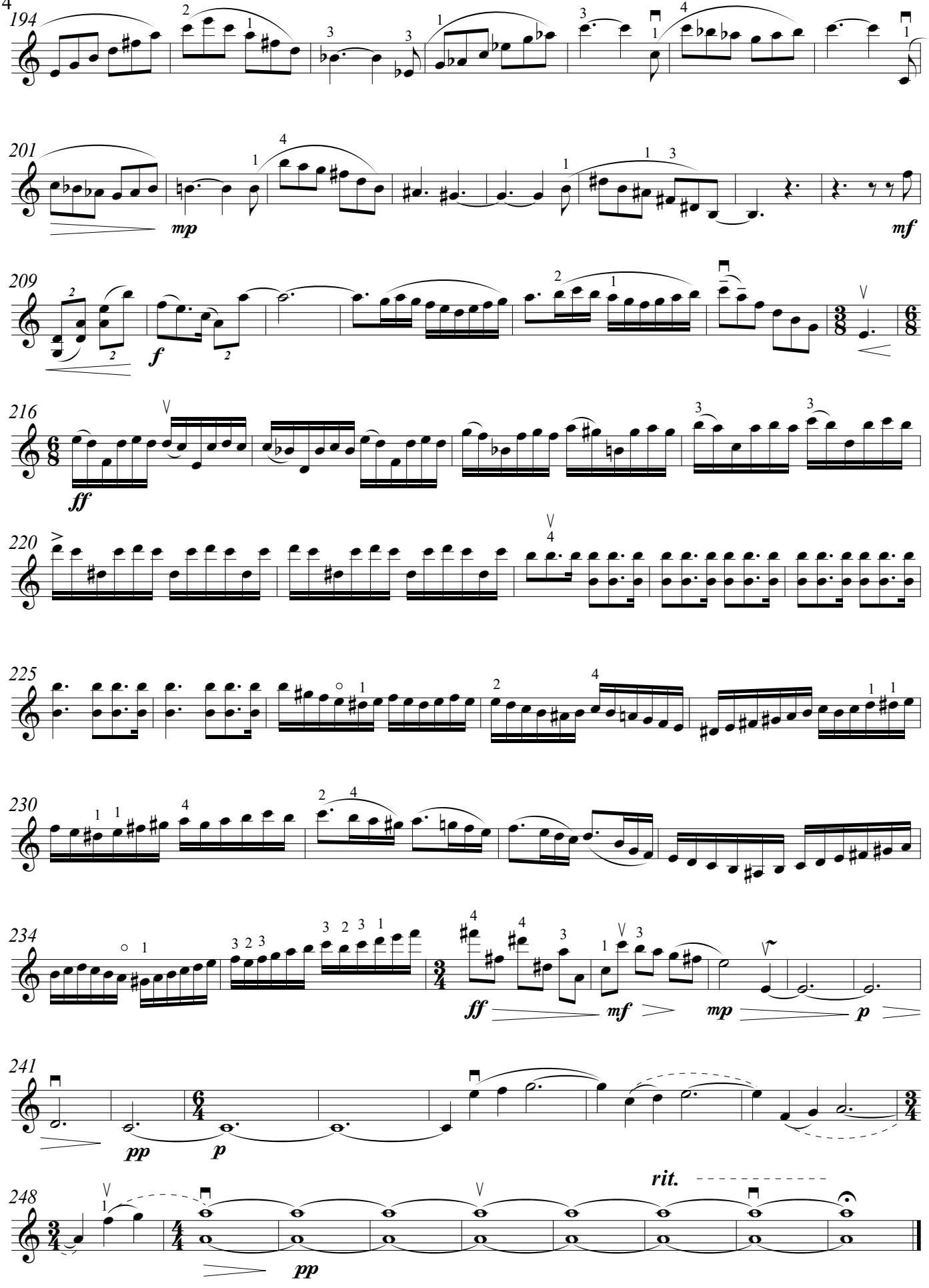

68
74
ff
mf
81
p
cresc.
88
fp
cresc.
93
f
dim.
mp
cresc.
ff
98
103
mp
pp
109
p
114
pp
119
mp
cresc. p. a p.
(mf)
(f)


127
ff
133
140
145
151
157
ff
p
165
cresc.
(mf)
f
172
mf cresc.
ff
179
GP
p
186
mp cresc.
mf


194
201
mp
mf
209
f
216
ff
220
225
230
234
ff
mf
mp
p
241
pp
p
248
rit.
pp

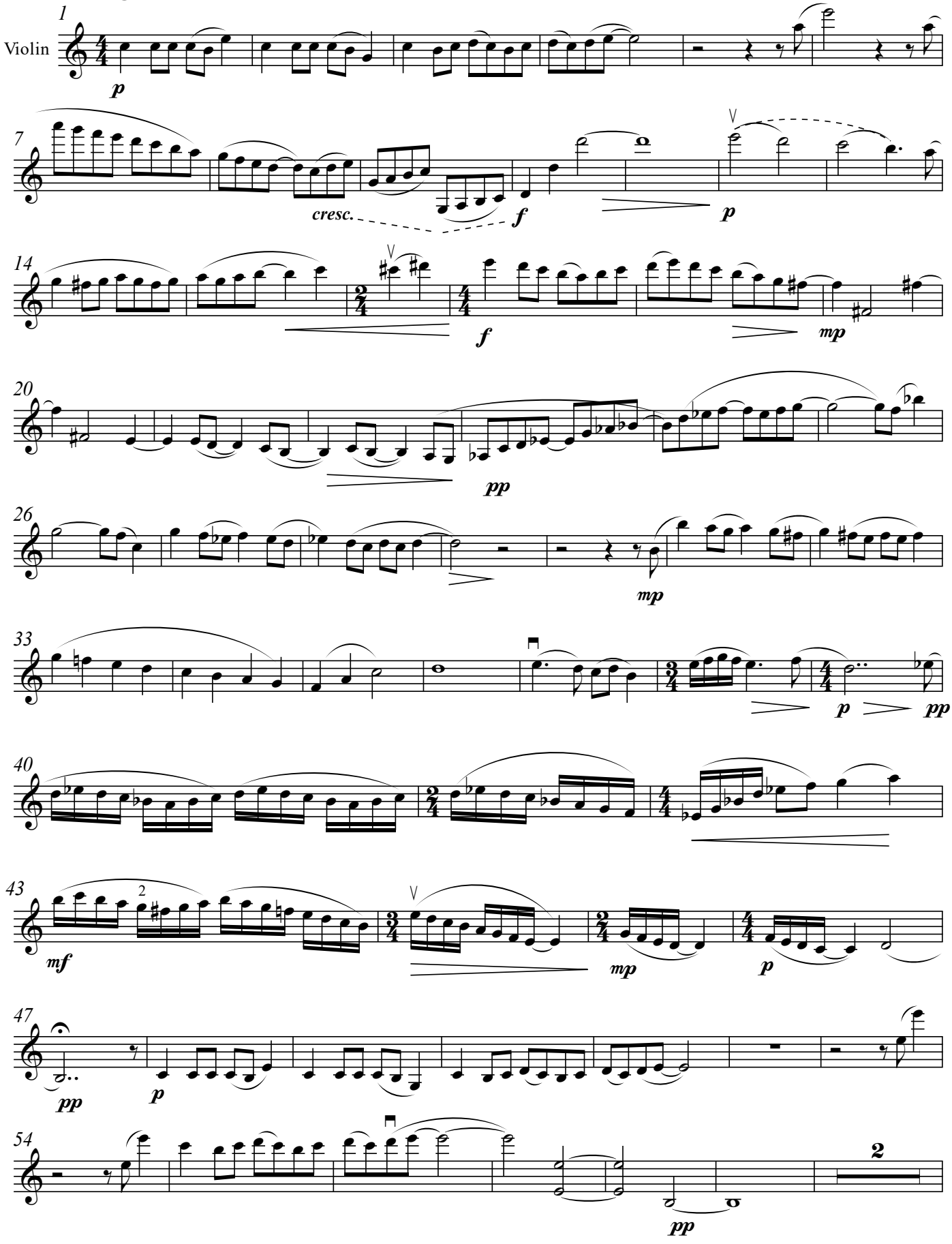
DIATONIC PHRYGIAN TETRACHORD

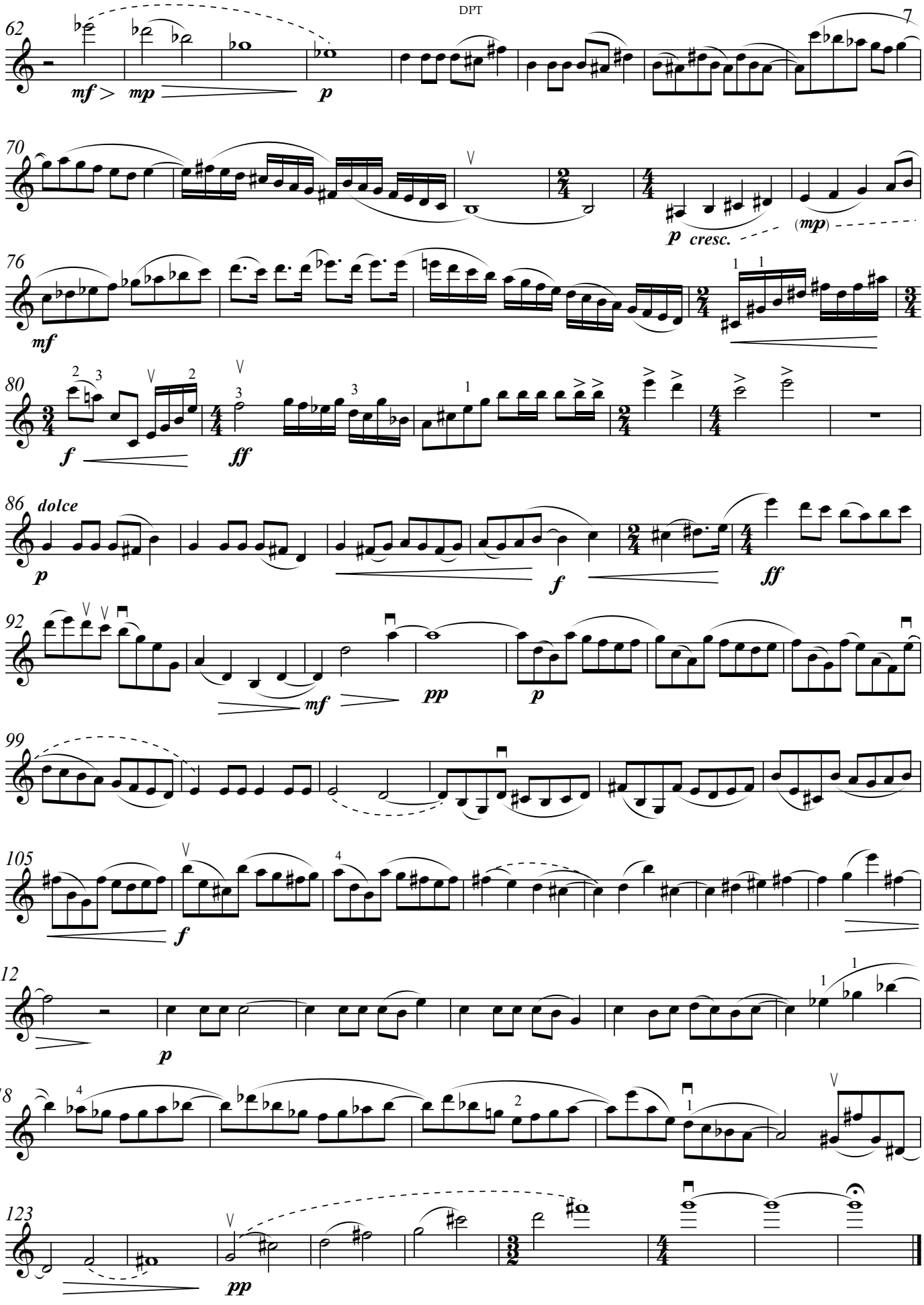
for Violin and Piano

Violin Part

Bill Robinson

Adagio andalusia (♩ = 74) **Bill Robinson**

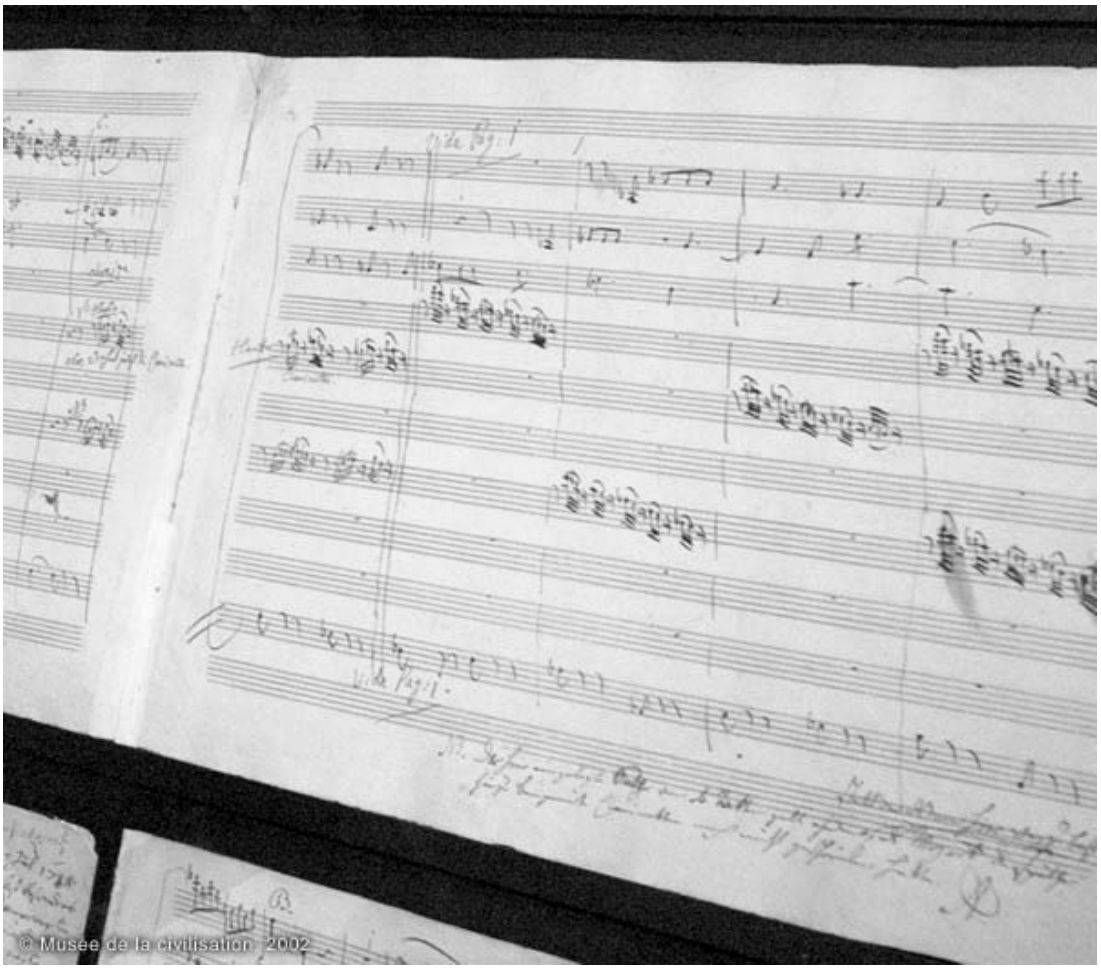



62
mf > mp
p
70
p cresc.
(mp)
76
mf
80
f
ff
86
dolce
p
f
ff
92
mf
pp
p
99
105
f
112
p
118
123
pp

Mozart's Twelve-Tone Row

for Violin and Piano

Violin Part



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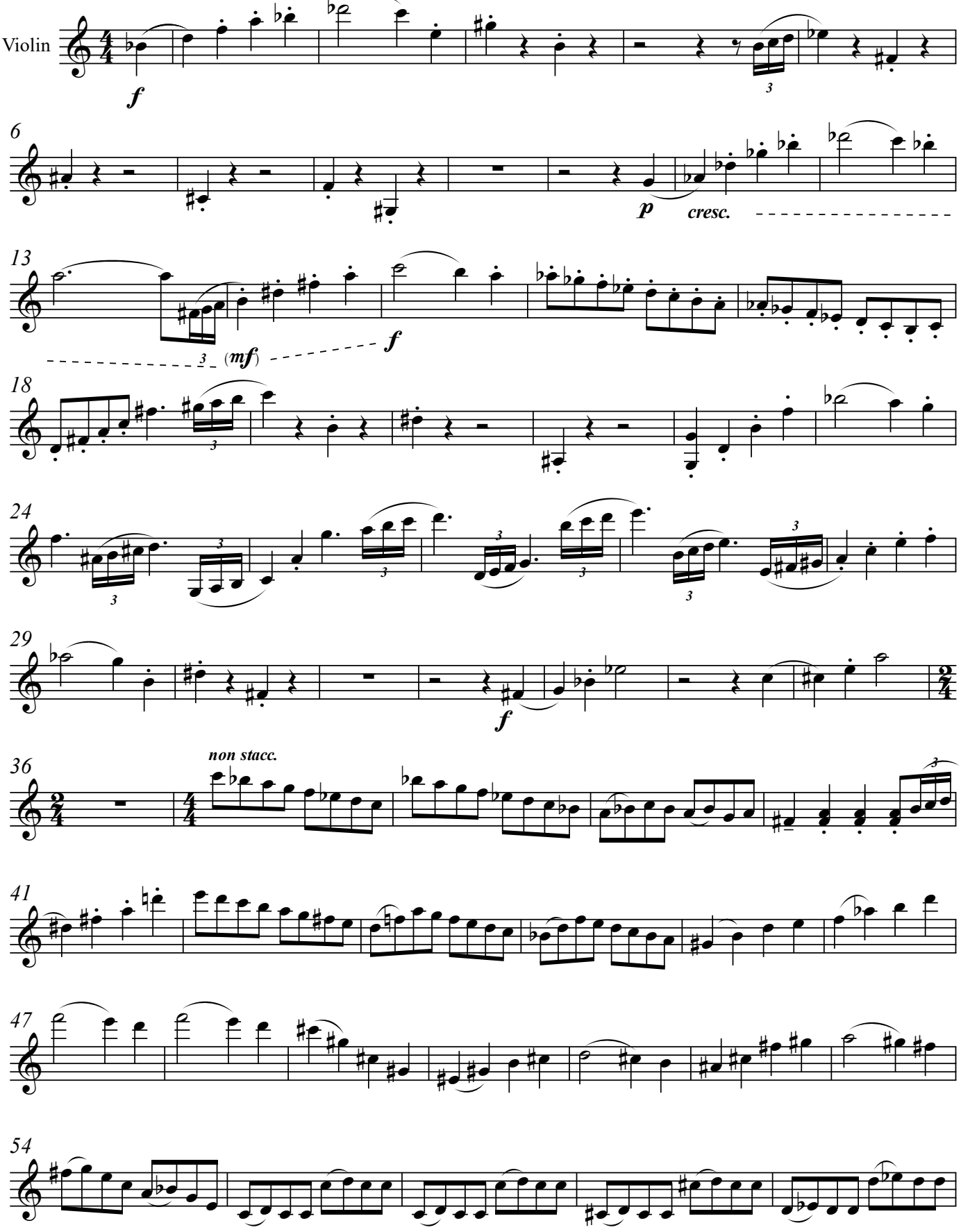
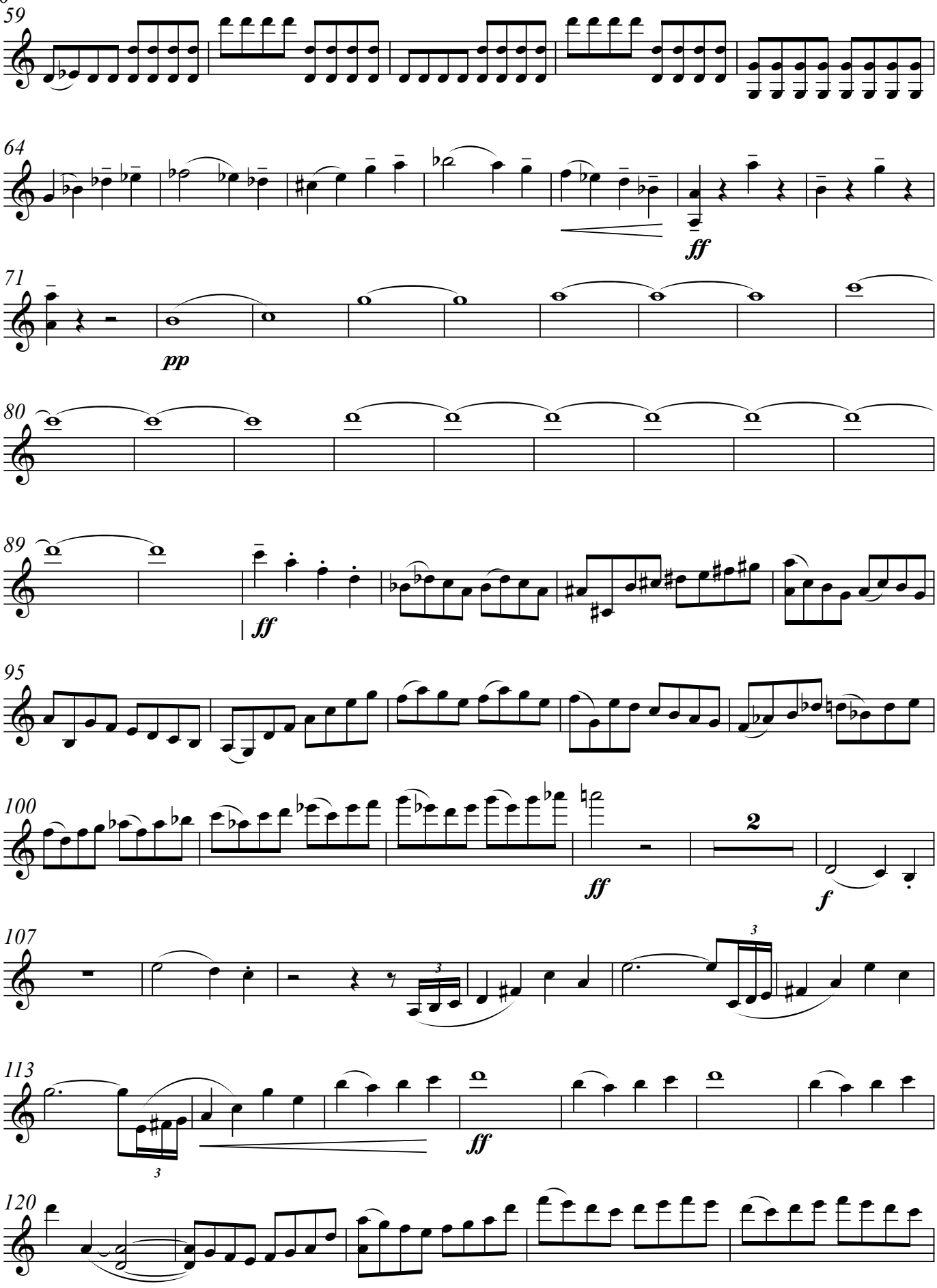
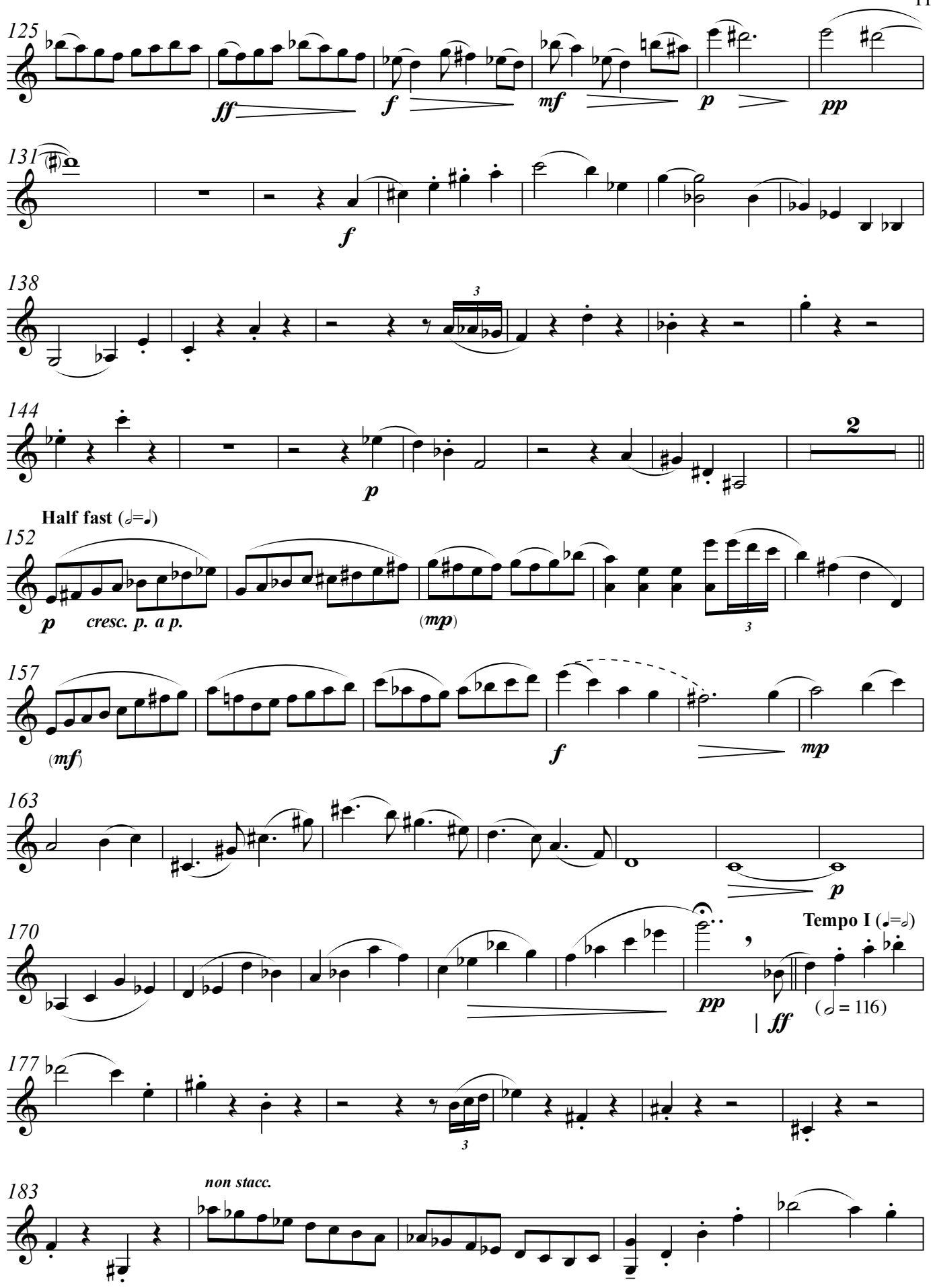
Allegro assai (𝅗𝅥 = 116)

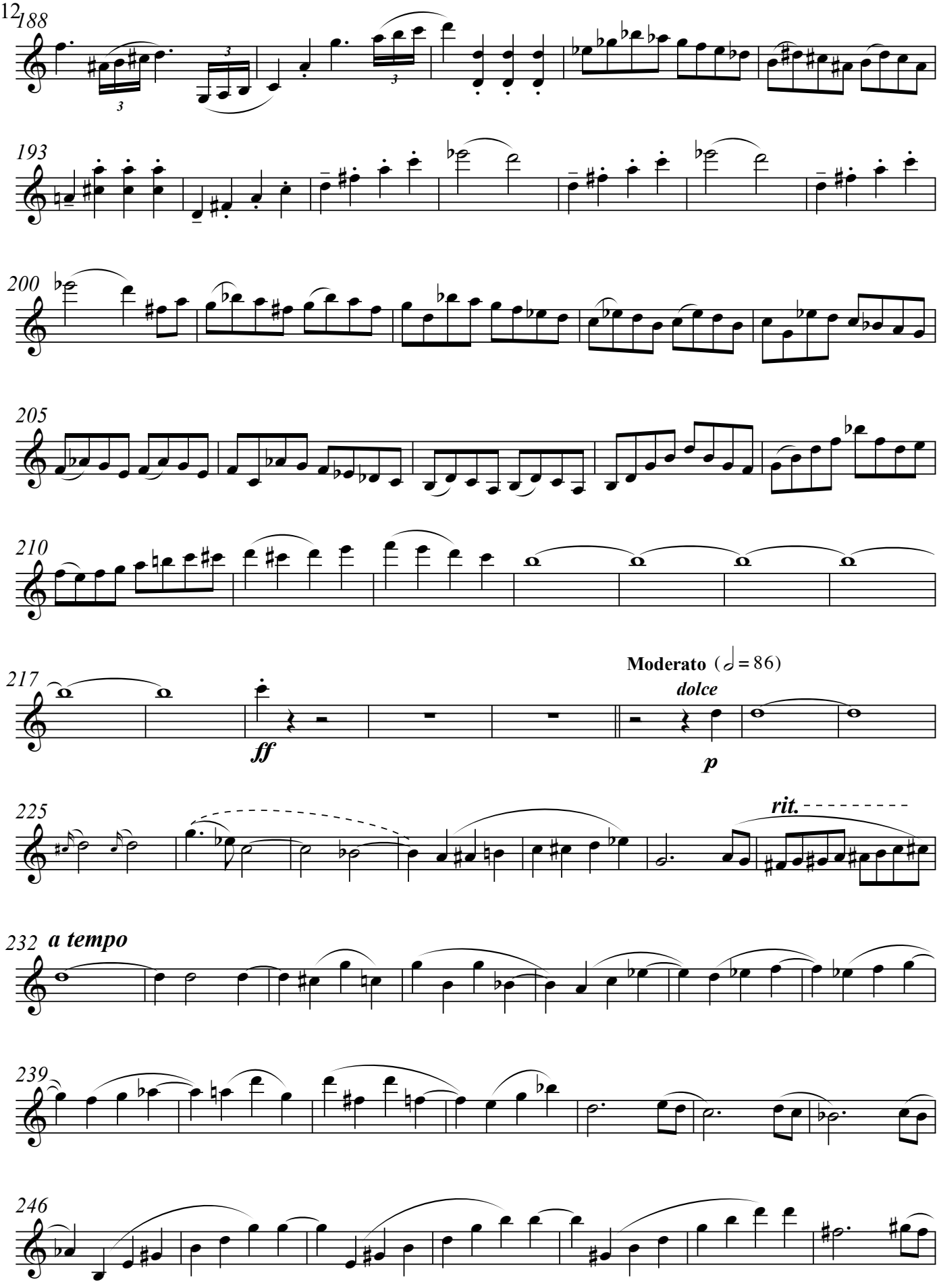
Bill Robinson

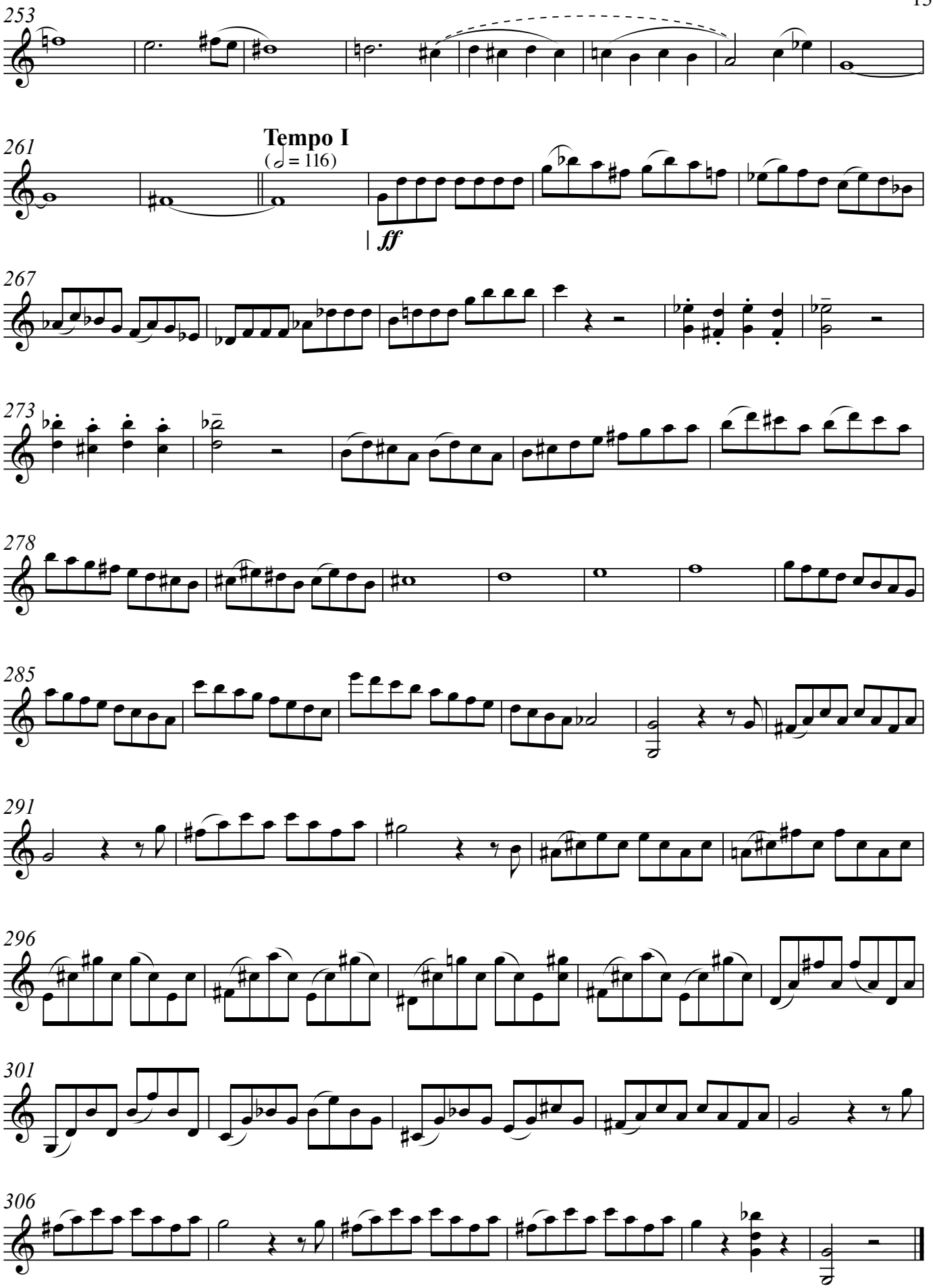
Violin




59
64
ff
71
pp
80
89
ff
95
100
2
ff
f
107
3
113
3
ff
120


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
Tempo I (𝅗𝅥=𝅗𝅥)
pp
ff
(𝅗𝅥 = 116)
177
3
183
non stacc.


188
193
200
205
210
217
ff
Moderato (𝅗𝅥 = 86)
dolce
p
225
rit.
232
a tempo
239
246


253
261
Tempo I
(𝅗𝅥 = 116)
ff
267
273
278
285
291
296
301
306