

Full Score

TWO PIECES
for Violin and Piano
Jonas Tarm

to P. M. Vázquez-Cartagena

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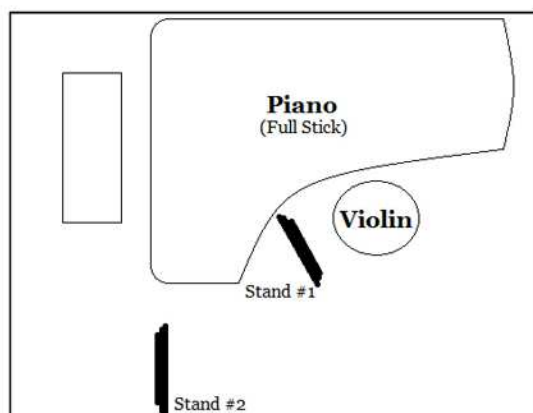
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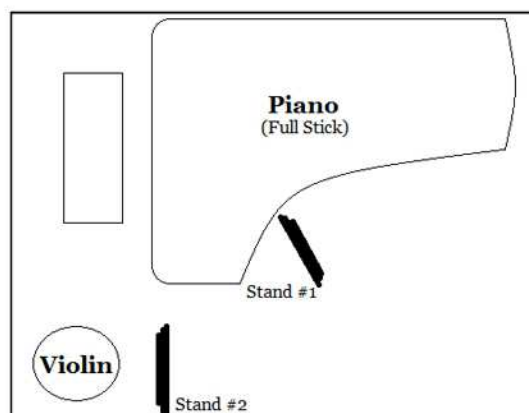
*98.7 WFMT Chicago Radio - Levin Performance Studio
Chicago, USA*

*Laura Park, violin
Dr. Matthew Hagle, piano*

PIECE I.



PIECE II.



PERFORMANCE NOTES

1. Note in "Piece I" the use of the piano damper pedal and the setup of the violin. Whenever the pedal is depressed (indicated by ped / * and not simply by _____) the violin should direct the instrument towards the piano lid, away from the audience, for more effective reverberation. (But only when the damper is depressed!). The pianist should use the pedal very carefully and avoid any chromatic cluster reverberation or any other sounds. The violinist should turn towards the lid when indicated in the score.
2. For more effective balance, the composer recommends the violinist moves to a standard "violin and piano position" (indicated in the image above) for "Piece II" (the violinist should move when indicated in the score). There should be two stands, one for "Piece I" and one for "Piece II".

PREFACE

"Two Pieces for Violin and Piano" was written from December 15th, 2010 to October 2011. The two are very different types of music. For that reason they are titled as two "separate" pieces, but this must not be confused as two works; they should be performed as one.

The first piece is something similar to a fantasy form. It travels to different places searching for something stable to stay with but ends up back at the beginning d minor section. Though the piano doesn't physically play a single note until the last two bars, it still is an important part of the open atmosphere in the d minor section with the use of the damper pedal.

The second piece is in an ABABA form. The A sections are rough and relentless. The B section is an expansion of the d minor section's atmosphere from Piece I.

Though the two pieces are different, they share similar goals. Certain notes and chords are emphasized in the two pieces: in the first piece we encounter many g major chords, and g minor sections. In piece two we begin with an ostinato with the note g as its pedal and the first B section begins with a massive g major chord.

Piece one is primarily in d minor and tries to find stability or a resolution of d major within the fantasy, but fails. When the first B section, of Piece II, comes to a tense end we go back to the end of Piece I, ending in d minor. At the end of the work we come to whirlwind of dissonant notes but ironically the goal of the Two Pieces is met: D major.

Full Score

Duration: 16:00

to P. M. Vázquez-Cartagena

TWO PIECES for Violin and Piano

I

Jonas Tarm
Jonas Tarm
(2011)

Quasi fantasy.
Andante aperto ma poco agitato. Poco rubato when needed.
(♩=60-64)

[face lid]
no vib. → vib. no vib. → vib.

Violin

Damper Pedal

Red. (dampen until *)

Violin part: *legato*, *pp flautando*, *nat.*, *p*, *cantabile*, *poco a poco cresc.*, *mf*

Damper Pedal part: *5/4*, *3/4*, *5/4*, *4/4*

Violin part: *mf*, *ff*, *poco ff*, *mp*, *ff*, *poco rit.*

Damper Pedal part: *5/4*, *3/4*, *4/4*

Violin part: *ad lib.*, *mf cresc.*, *rit.*, *a tempo*, *molto f*, *ff*, *fff*

Damper Pedal part: *5/4*, *3/4*, *4/4*

Tranquillo (Meno mosso).
sul D

Violin part: *f cantabile*, *dim.*, *p*, *pppp sub.*, *molto*

Damper Pedal part: *4/4*, *3/4*

[gradually turn away from the lid]
no vib. →



A tempo. (♩=60-64)
Senza rubato. (In time)

Tempo con moto.
Don't rush. (♩=70-74)

Violin part: *ff*, *ff*, *mp*, *arco-morendo*, *mf*, *pizz. (+)*, *sempre l.v.*, *poch.*

Damper Pedal part: *3/4*

Gradually lift ped. → *

*) Always tenuto on the 8th note in this figure:  or  etc.

**) Tie into the rest (or a blank space) means not to dampen strings (l.v. = let vibrate). Let strings ring through the rest.

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25 *poch.* *poch.* *poch.* *poch.* *p tenuto* *espress.* arco 3 2

31 *sul G* *molto f* *espress.* *ff* *p* *port.* *ff* *f sempre l.v.*

37 *Sul D* *f cantabile* *f* *rf-mp* *f* *Sul D* *mf*

41 *poco rit.* **Tempo primo (♩=60-64)** **ma poco a poco agitato.** *pp legato* *poco a poco cresc.* *interruptive poco ad lib. subito f* *poco ad lib. subito mff* *au talon (marcato)* *f* *p*

45 *poco rit.* **Tempo primo sostenuto. (♩=60-64)** *rit.* *Sul G* **Faster. Flowing. (♩=74-78)** *f espress* *sfp* *ff*

49 *sul G* *ff* *simile*

52 *cresc.* *sub.mf* *dim.*

*) All lines without "gliss." are always portamento.

II

Feroce. ♩ = 45-50

N.B: All notes (in this piece only) without an accidental is ALWAYS natural, even if the preceding note is a sharp or a flat within the bar. Make sure you note the difference of a tie and a slur since after a tie accidentals are not respelled.

[Move to stand #2]

Violin

Piano

Feroce. ♩ = 45-50

8va

pp *f cresc.* *ff* *ff* *ffp* *sfz* *ff*

8vb *Λ**

ff quasi sautille (detaché)

6

sim.

mf *sfz—mf sempre* *sfz* *sub. f (mf) sempre* *sfz* *ffp* *sfz*

sempre staccatissimo

10

ff—mf *fff* *mf* *ff*

8va *loco* *fff* *p* *fff* *sfz* *sfz* *sfz*

(mf) sempre *sfz* *sfz* *sfz* *sfz*

sul A *Sul G*

*) When there is no pedaling marked it is still implied that pedal should be used.

**) Tenuto marks (—), in the violin part, mean to play on the string.

14

tenuto

ff-mf

ff-mf

sff-(ff)

staccatissimo → *legato*

3:2

ff-sff

p marcato

sffz

ff con forza

8vb

19

20

Sul D

Sul G

mf

poco

marcato sub. fff

20

poco a poco cresc.

p

sffz

p

sffz

(mp)

sffz

(mf)

sffz

cresc.

(8)

23

f

fff

f

fff

cresc. molto

sff p

p

cresc. molto

Red.

(8)

*) Tenuto marks (-), in the violin part, mean to play on the string.