

Two Pieces
for Violin and Piano

Clifton Callender

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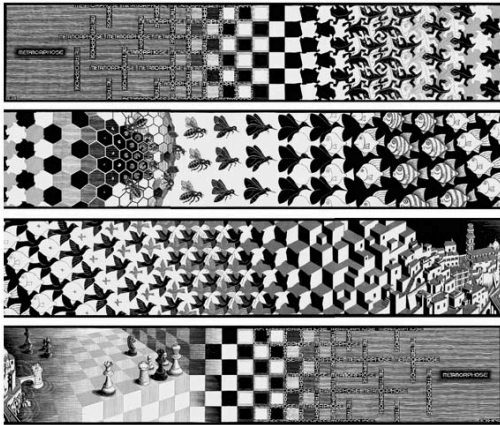
I. *Metamorphoses II*, commissioned by the Florida State Music Teachers Association and the Hanna-Yang Duo.

duration ~ 5'

II. *elegy*

duration ~ 8'

Program notes—



The title of *Metamorphoses II* comes from a woodcut print by M. C. Escher. Escher's print moves through many different figures, gradually transforming one figure into the next. Another influence comes from folk fiddling, which makes abundant use of open strings and other idiomatic techniques to achieve a very rich sound for a solo instrument. This is supported by a harmonic language in the piano that extends the already richly extended jazz chords one finds in the music of Charlie Parker and his

contemporaries into what might be described as "twelve-tone dominants," resulting in a kind of very abstract jazz fiddling. *Metamorphoses II* was commissioned by the Florida State Music Teachers Association and the Hanna-Yang Duo.

elegy is based on a very slow and gradually evolving chaconne based on the "lament bass" and stated with stark simplicity in the piano. Against this harmonic background the violin unfolds a series of melodic phrases, each longer than the last, that progressively moves into the highest register of the instrument. Instead of the fast fiddling of the first piece, the second piece is a kind of austere *vocalise*, slow and mostly static throughout, with an overriding sense of resignation.

Two Pieces for Violin and Piano

I. *Metamorphoses II*

commissioned by the Florida State Music Teachers Association
and the Hanna-Yang Duo

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Allegro ♩ = 120

pp *cresc. poco a poco*

pp *cresc. poco a poco*
Leg.

al mp *cresc. poco a poco*

al mp *cresc. poco a poco*

10

al mf cresc. poco a poco

al mf cresc. poco a poco

Ped.

13

al f cresc. poco a poco

al f cresc. poco a poco

Ped.

16

al ff

ff

Ped.

20

ffpp *cresc. poco a poco*

pp *cresc. poco a poco*

22

22

24

al *fff* *ppp*

24

al *fff* subito *pp*
(no change of pedal)

26

p *ppp* *ppp*

26

28

p *ppp* *mp*

28

31 *al tallone sul pont.* *ord.* *mf*

cresc. poco a poco

5 5

33 *al tallone sul pont.* *ord.* *f*

5 5

36 *al tallone sul pont.* *ord.* *al f*

Leo.

3 3

39

*al tallone
sul pont.*

Reo.

42

ord.

Reo.

46

ff

ff

Reo.

49

fff *fff p* *fff p* *fff*

fff

8^{va}
Ped.

52

ff *f possibile*

ff

54

f

8^{va} - - -

ff

f

56

ff *8va-----* *ff*

59

simile *ppp*

62

(gradually release pedal) * *ff* *poco ♩ ad lib.*

68

simile

72

Ped.

76

Ped.

79

8va -

fff

pp

fff

8vb -

* Leo

83

8va -

fff

pp

8va -

6 -

9 -

fff

pp

pp

8vb -

(8vb) -

88

8va -

fff

pp cresc. poco a poco

8va -

6 -

6 -

3 -

fff

pp cresc. poco a poco

8vb -

93

Measures 93-94. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with a long slur over measures 93 and 94. The middle staff has a treble clef and a key signature of one sharp. It contains a melodic line with a long slur over measures 93 and 94, and a dashed line labeled (8^{va}) above it. The bottom staff has a bass clef and a key signature of one sharp. It contains a melodic line with a long slur over measures 93 and 94. The key signature changes to two sharps (F# and C#) at the beginning of measure 94.

95

Measures 95-96. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with a long slur over measures 95 and 96. The middle staff has a treble clef and a key signature of two sharps. It contains a melodic line with a long slur over measures 95 and 96, and a dashed line labeled (8^{va}) above it. The bottom staff has a bass clef and a key signature of two sharps. It contains a melodic line with a long slur over measures 95 and 96. The key signature changes to one sharp (F#) at the beginning of measure 96.

97

Measures 97-100. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with a long slur over measures 97 and 98. The middle staff has a treble clef and a key signature of one sharp. It contains a melodic line with a long slur over measures 97 and 98, and a dashed line labeled (8^{va}) above it. The bottom staff has a bass clef and a key signature of one sharp. It contains a melodic line with a long slur over measures 97 and 98. The key signature changes to two sharps (F# and C#) at the beginning of measure 99. The system ends with a double bar line at the end of measure 100.

100

al mf cresc. poco a poco

103

al mf cresc. poco a poco

104

106

107

109

molto ritardando *al* $\text{♩} = 120$ *molto ritardando* *al* $\text{♩} = 120$

112 *al f* *ff* *f* *pp* *ff*

9

117 *p* *ppp* *normal* (bow pressure) *ord.*

subito p *fff*

119 *heavy (noise)* *molto sul pont.* *normal bow pressure sul pont.* *ord.* *ff* *ppp* *ff* *mp* *p* *mp* *p*

121

pizz. lv. *f* *arco* *mp*

mp *p* *mp*

123

mp *mf* *mf* *ff* *pizz.* *mp* *cresc. poco a poco*

8va

mf *mf* *f* *f* *f* *p* *p* *p* *p* *p*

126

129

Leg.

132

arco

cresc. poco a poco

Leg.

135

Leg.

138

And.

140

And.

al ff

143

ff

148

ffp *ffp* *pp*

7 8^{vb}

152

154

fff *fff p* *fff p* *fff*

7 8^{vb}

157

3 3 8va

p.

160

8va) *p* simile 8va 8va

fff p

Red. (sempre al fine)

162

8va 8va 8va 8va 8va 8va semplice e flautando

8va)

165

165

168

pp *p* *cresc. poco a poco*

8va *8va*

cresc. poco a poco

171

poco

8va *8va* *8va*

173 *quasi echo*

8^{va}

176

180

al ff

al ff

f

183

pp *fff* *p*

tutta la forza

186

8va *8va*

morendo *ppp*

(8vb)

Detailed description: This musical score page contains measures 183 through 186. It features a vocal line and a piano accompaniment. The vocal line begins in measure 183 with a melodic phrase marked *pp*, followed by a rest, then a series of notes marked *fff* and *p*. The piano accompaniment consists of dense chords in the right hand and a rhythmic pattern in the left hand. Measure 184 includes the instruction *tutta la forza*. Measure 185 shows the vocal line with *8va* markings and a *morendo* instruction. Measure 186 continues the vocal line with *8va* markings and ends with a *ppp* marking. A *(8vb)* marking is present at the bottom of the page.

II. *elegy*

$\text{♩} = 40$

lento ed intenso

Violin

sempre molto legato

Piano

con Ped.

pp *p* *cresc.* *p* *cresc.*

12

p *mp*

mp

mf

19

pp *p* *cresc.*

cresc. *mf* *cresc.*

mf

26

f

f

31 *dolce sul tasto*
non dim. *p*

f *p*

40 *poco a poco ord.*
meno p *mp* *mf* *mp* *ord.*

cresc. *mp*

45 *p* *mp* *mf* *con calore*

cresc. *mf*

54 *cresc.* *f*

cresc. *f*

60

mf

ff

f

cresc.

71

(8va)-

ff *f*_{poss}

fff

Andante

76

(8^{va})

f possibile

simile

simile

8^{va}

* con *Red.*

81

(8^{va})

p

p

8^{va}

85

(8^{va})

ritardando

p

morendo

pp

Red.

* *Red. al fine*

8^{va}