Two Pieces
for Violin and Piano

Clifton Callender

2010

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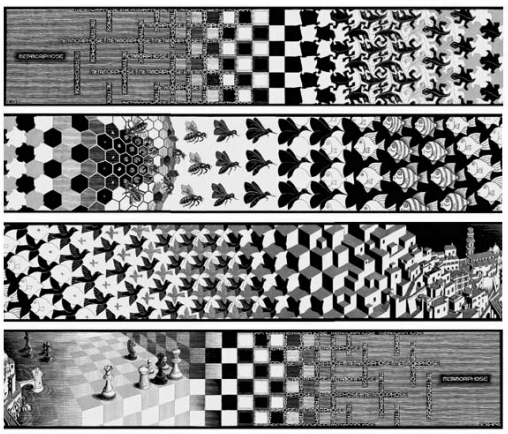
Two Pieces for Violin and Piano
I. *Metamorphoses II*, commissioned by the Florida State Music Teachers Association and the Hanna-Yang Duo.
duration ~ 5'
II. *elegy*
duration ~ 8'

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.

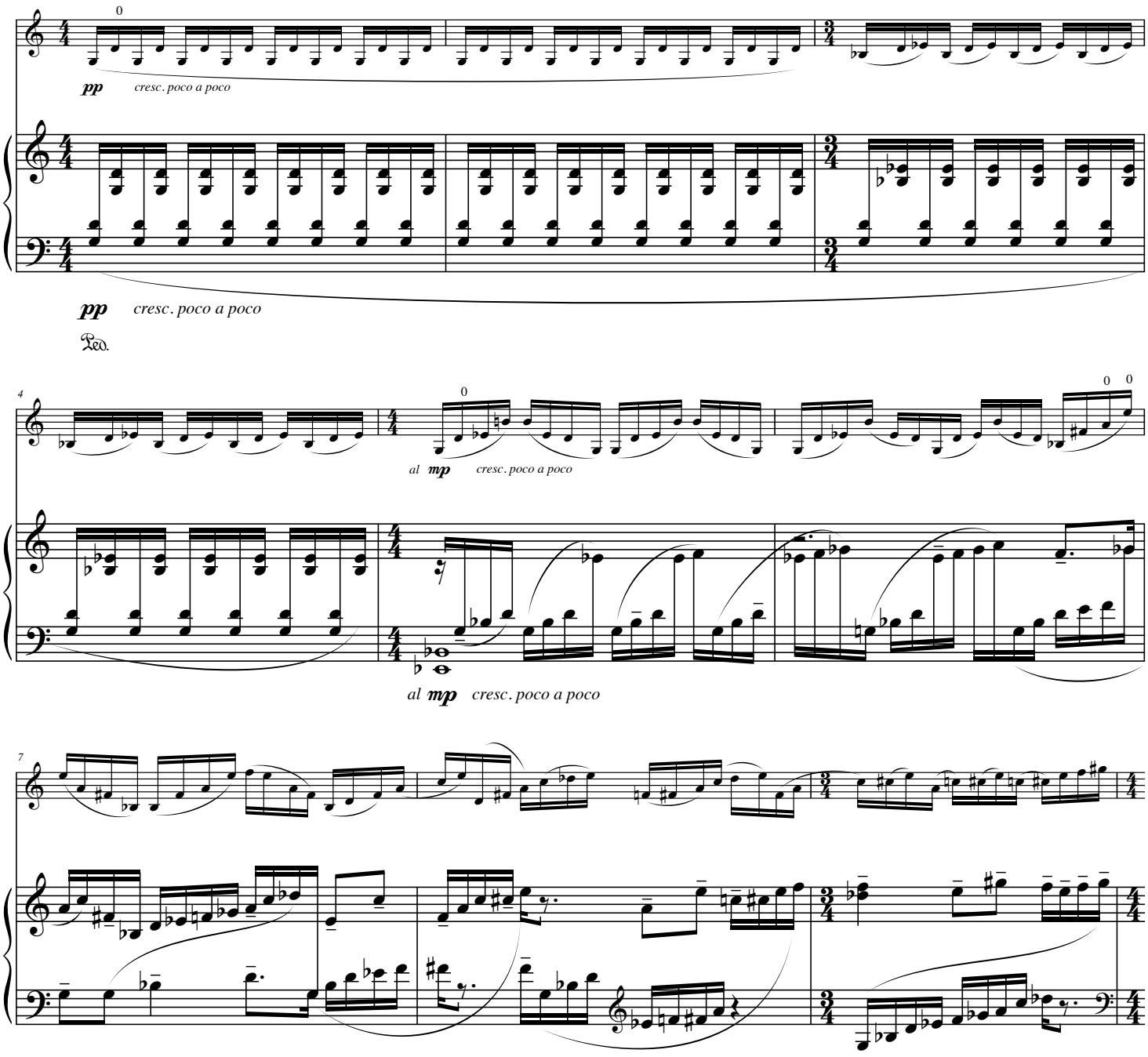
Two Pieces for Violin and Piano

I. *Metamorphoses II*

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

Clifton Callender

Allegro ♩ = 120



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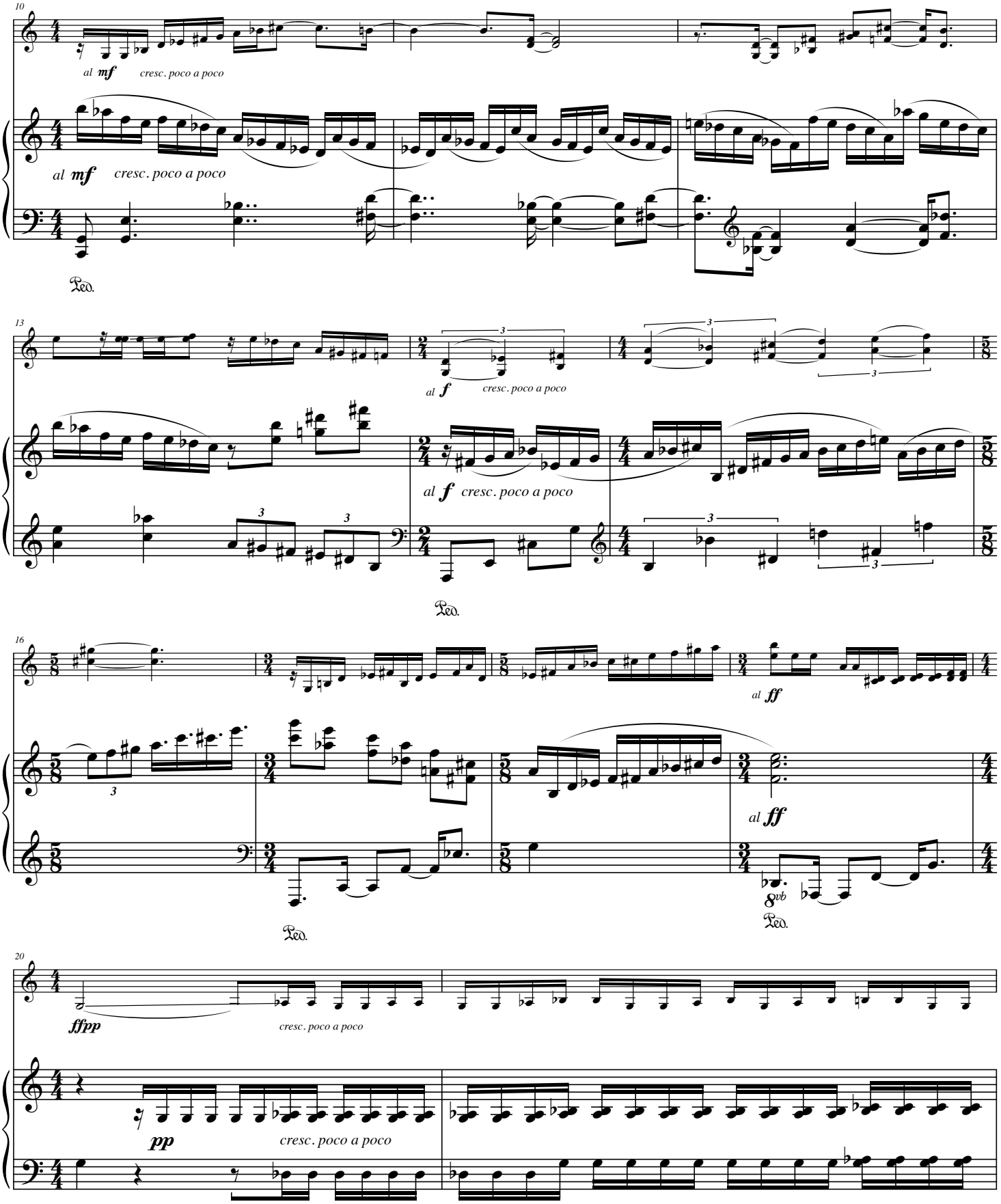
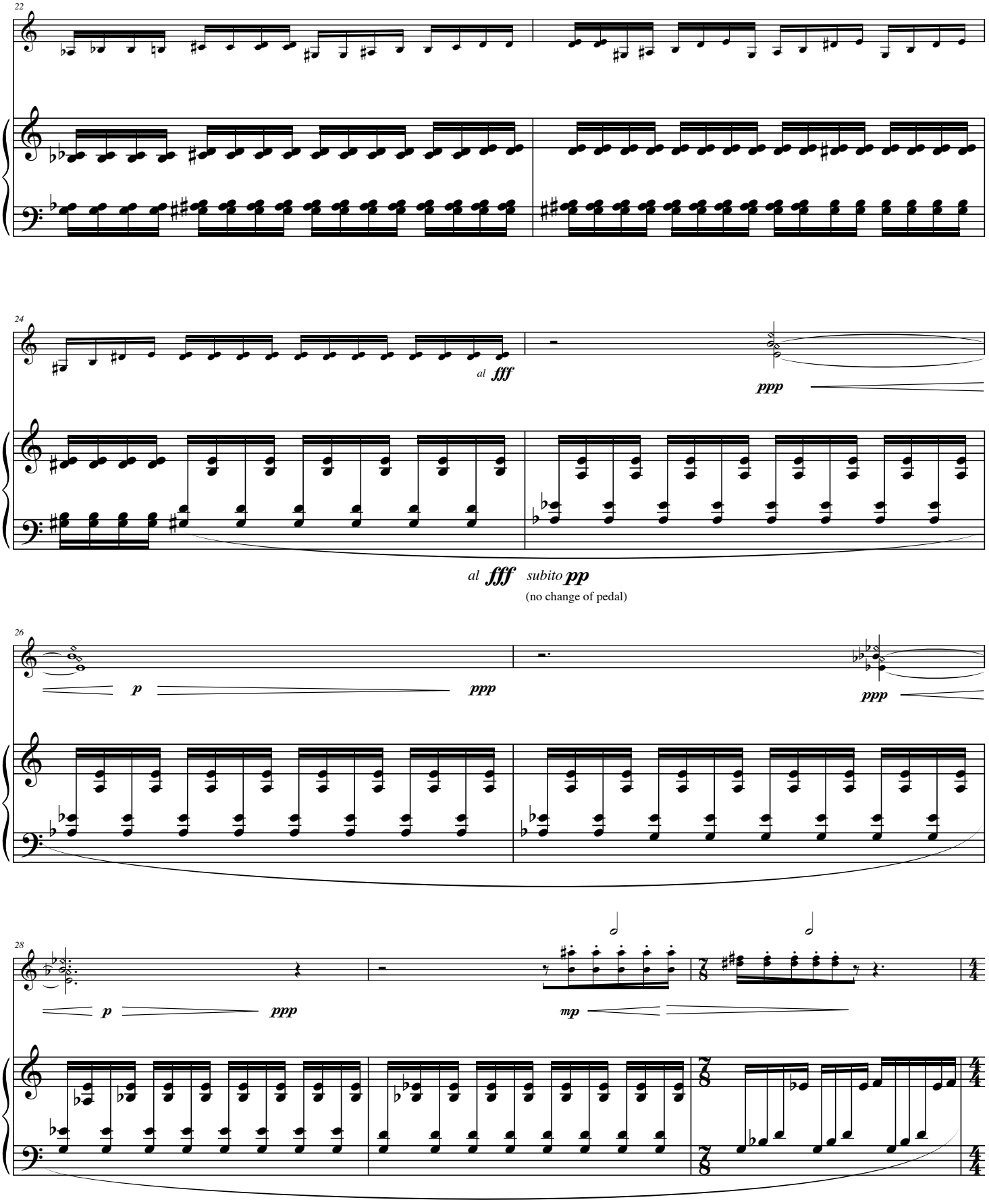
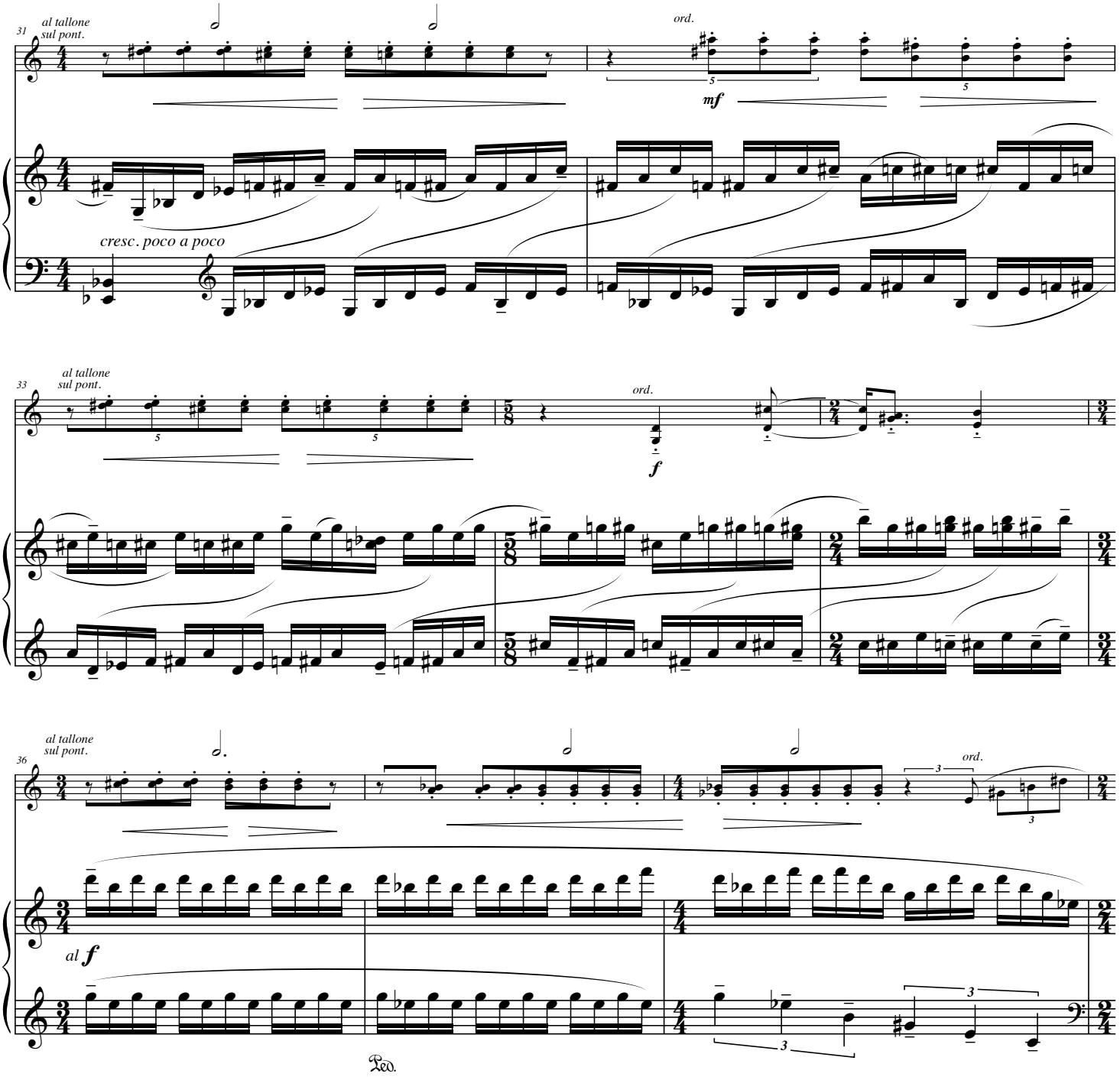
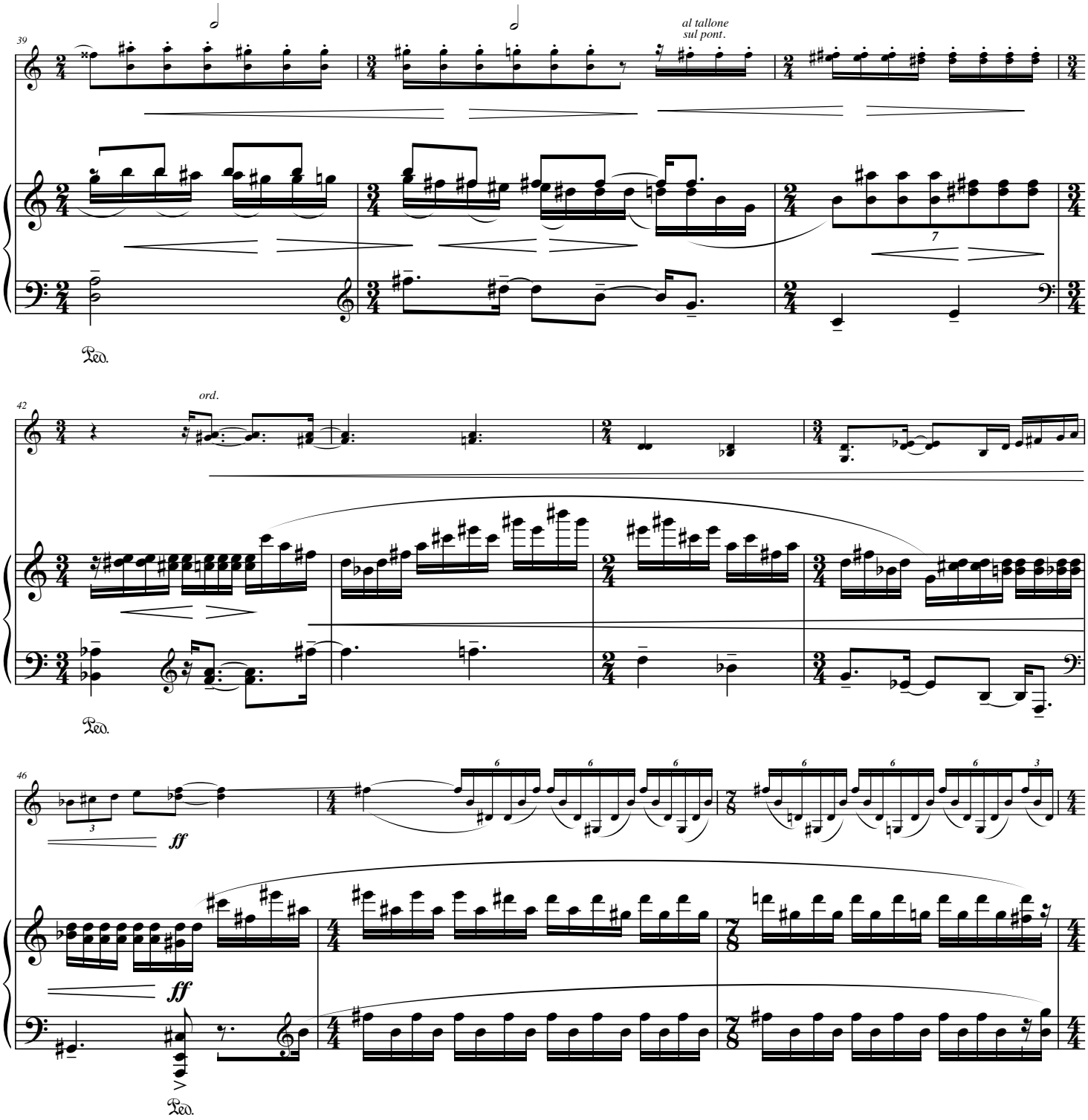
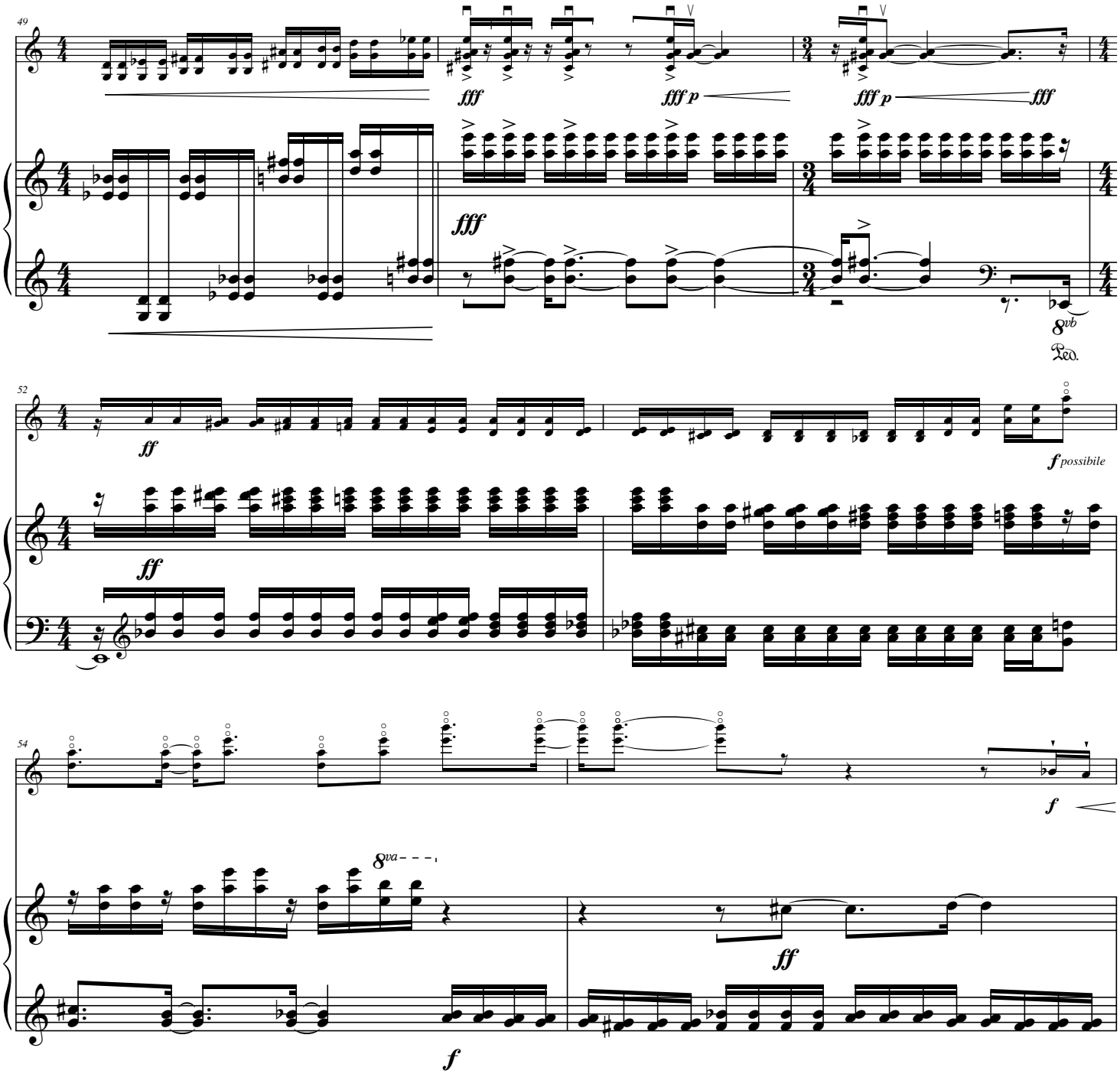
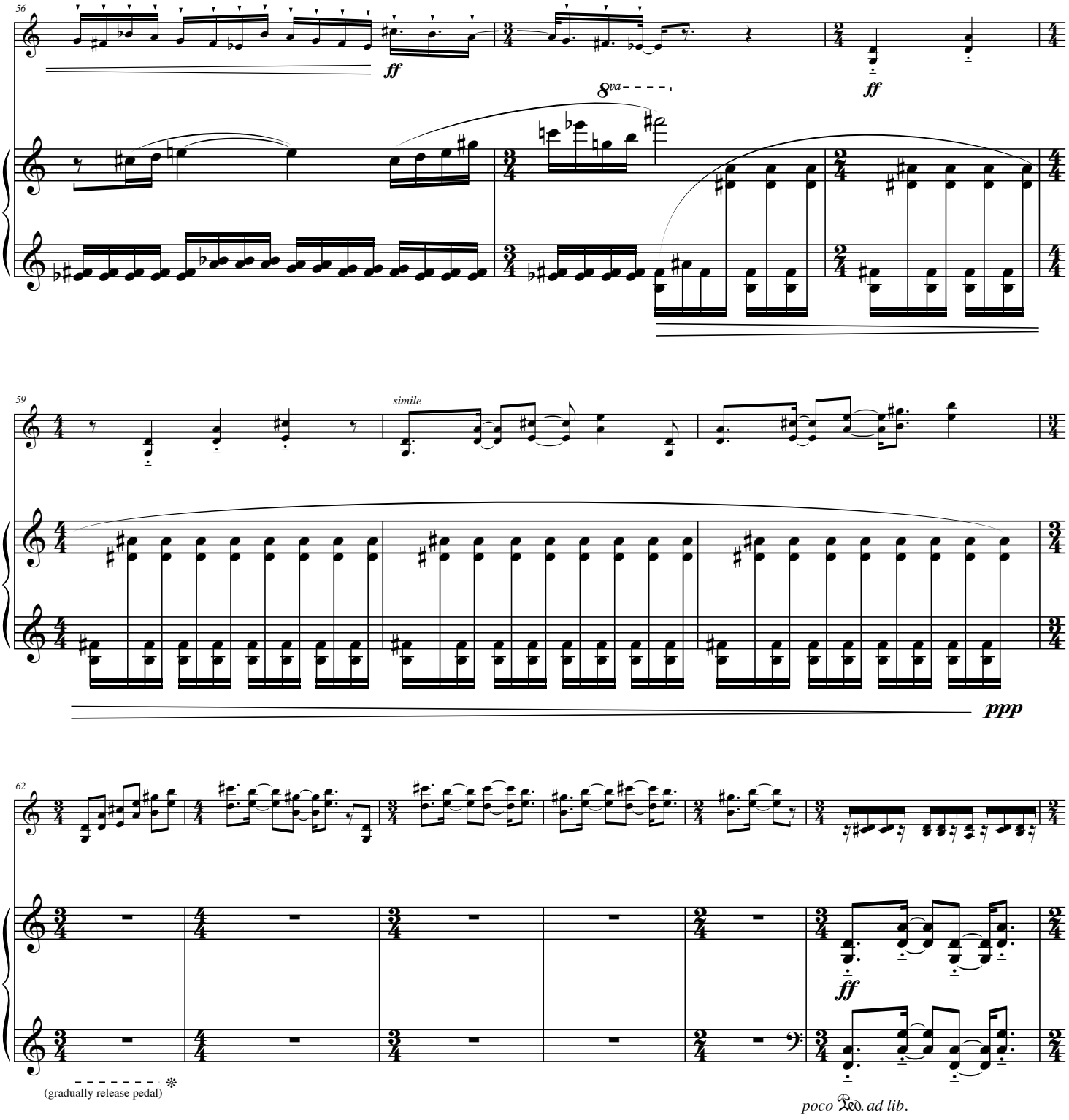

10
al mf
cresc. poco a poco
al mf
cresc. poco a poco
Ped.
13
al f
cresc. poco a poco
al f
cresc. poco a poco
Ped.
16
al ff
al ff
8vb
Ped.
20
ffpp
cresc. poco a poco
pp
cresc. poco a poco

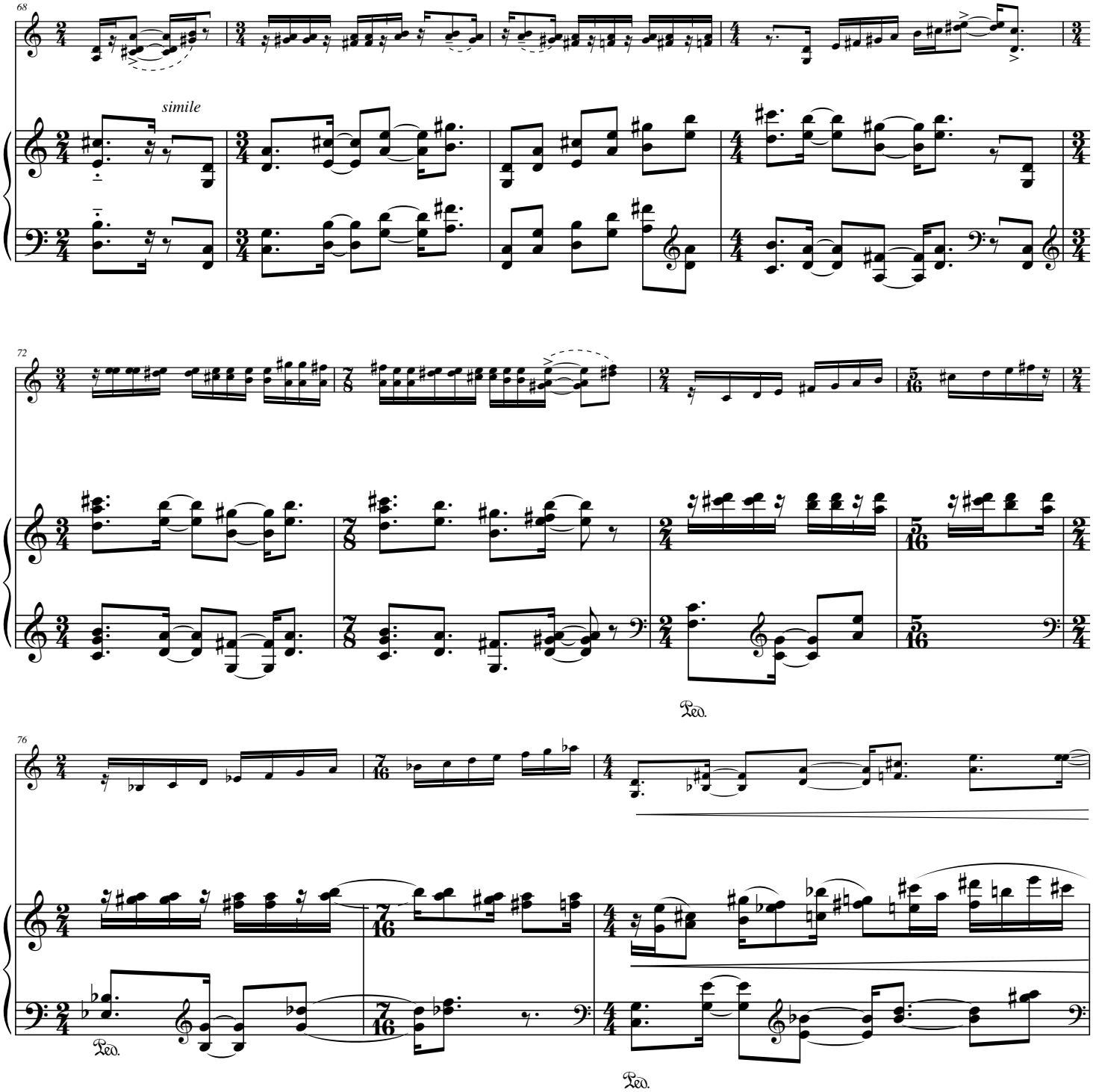

22
24
al fff
ppp
al fff subito pp
(no change of pedal)
26
p
ppp
ppp
28
p
ppp
mp

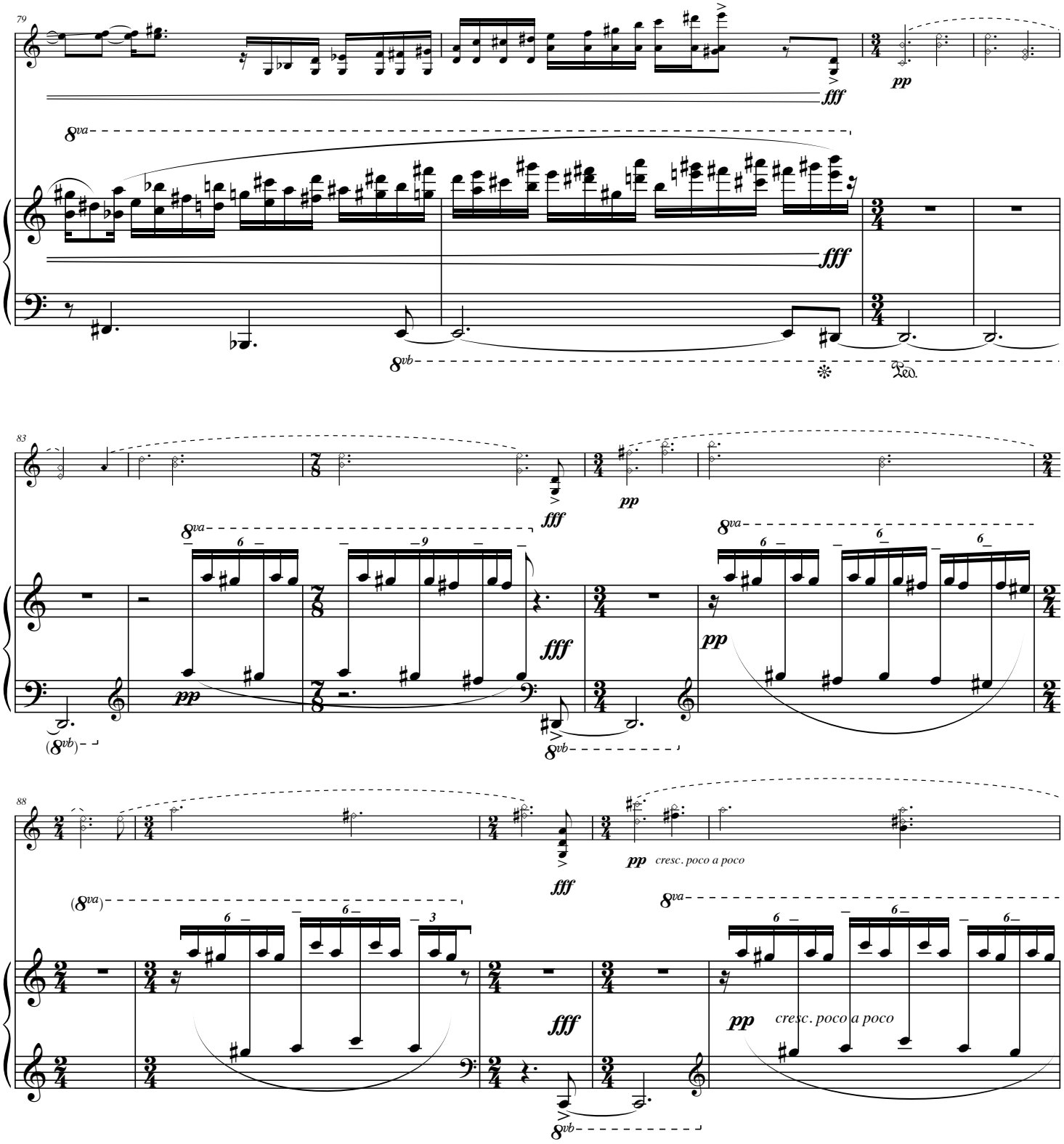

31
al tallone
sul pont.
ord.
mf
cresc. poco a poco
33
al tallone
sul pont.
ord.
f
36
al tallone
sul pont.
ord.
al f
Ped.

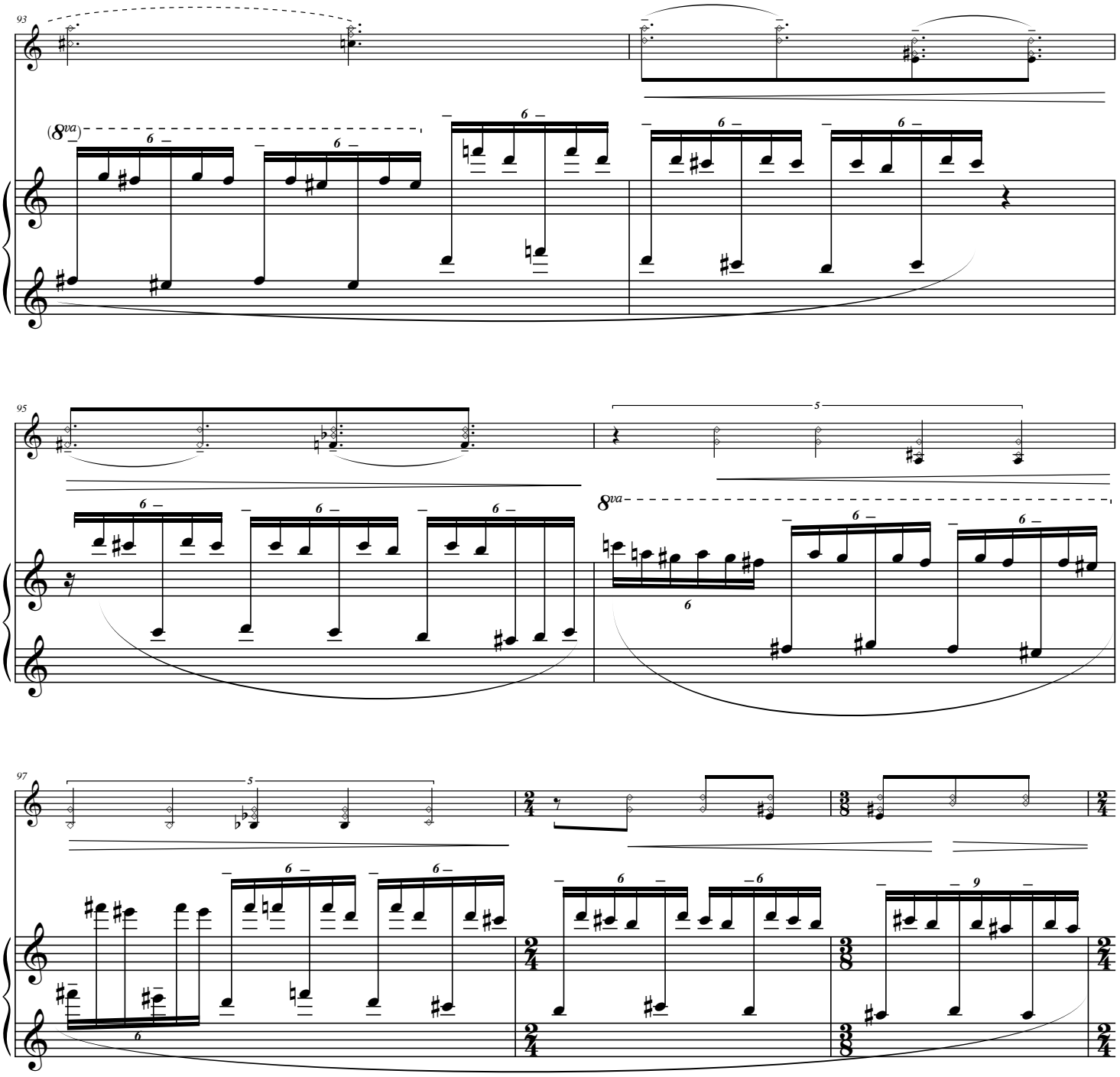

39
al tallone
sul pont.
7
Ped.
42
ord.
Ped.
46
3
ff
ff
6
3
Ped.

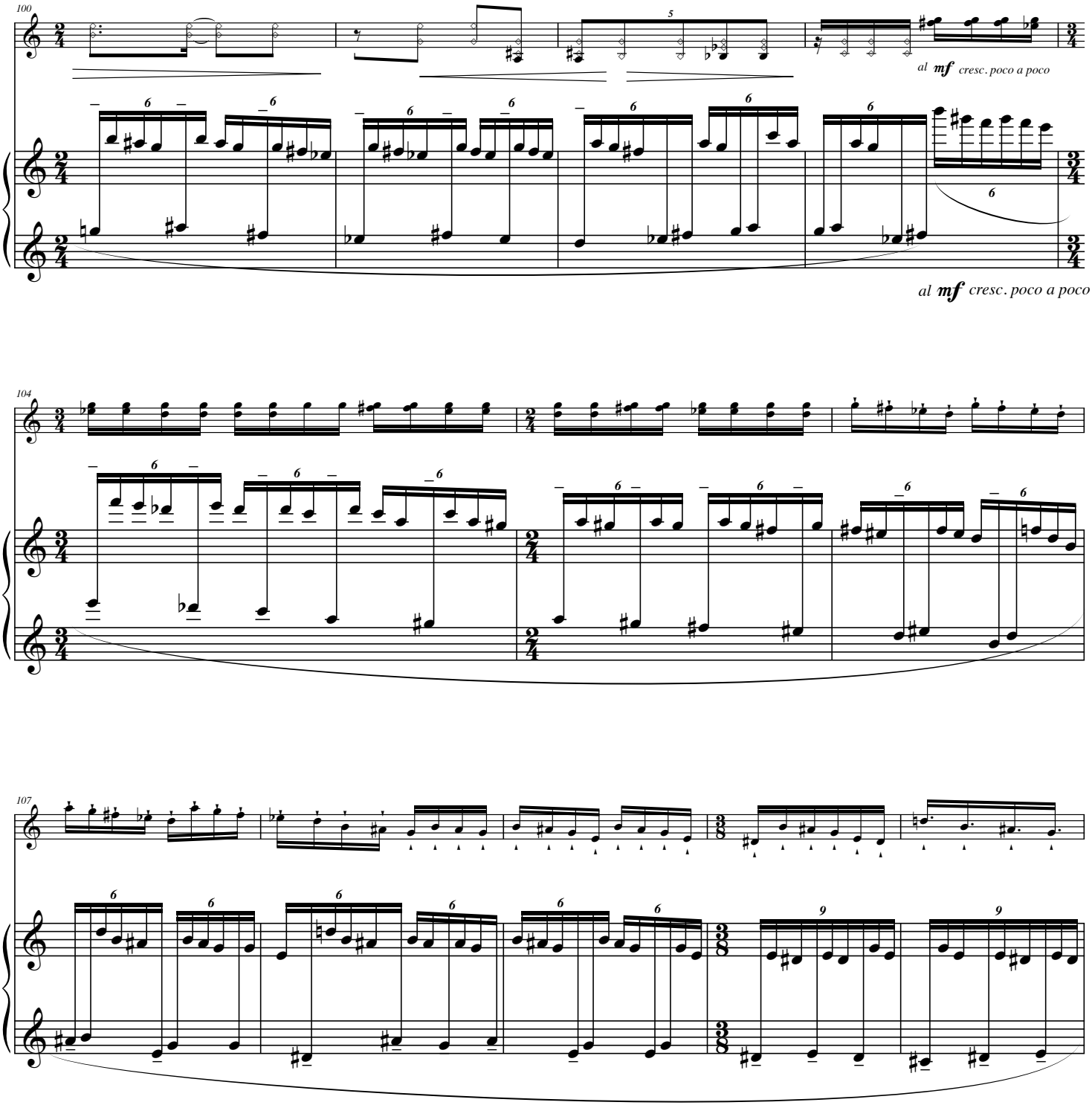

49
fff
fff p
fff p
fff
fff
8vb
Ped.
52
ff
ff
f possibile
54
f
8va
ff
f

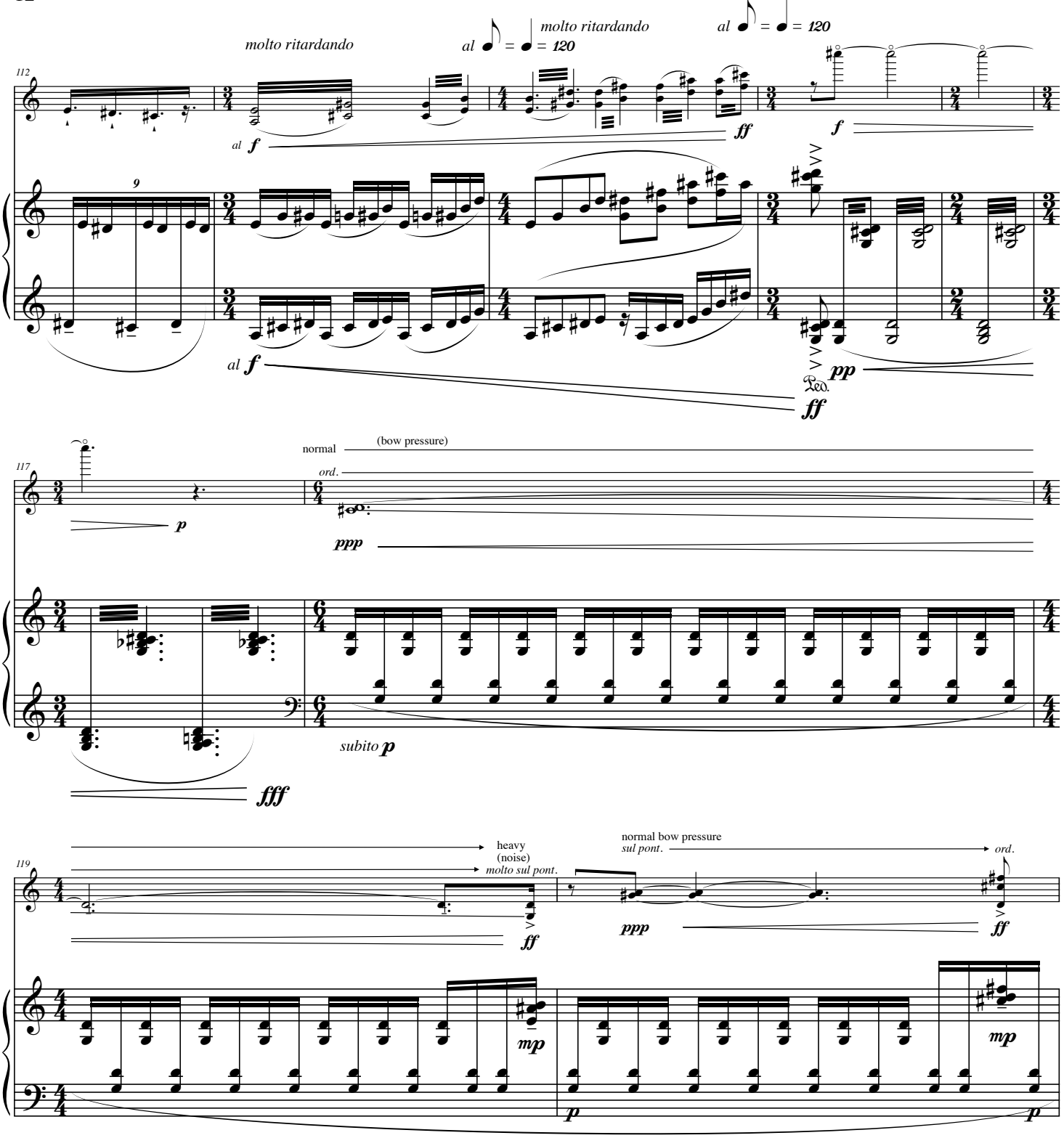

56
ff
8va
ff
59
simile
ppp
62
ff
(gradually release pedal)
poco Ped. ad lib.

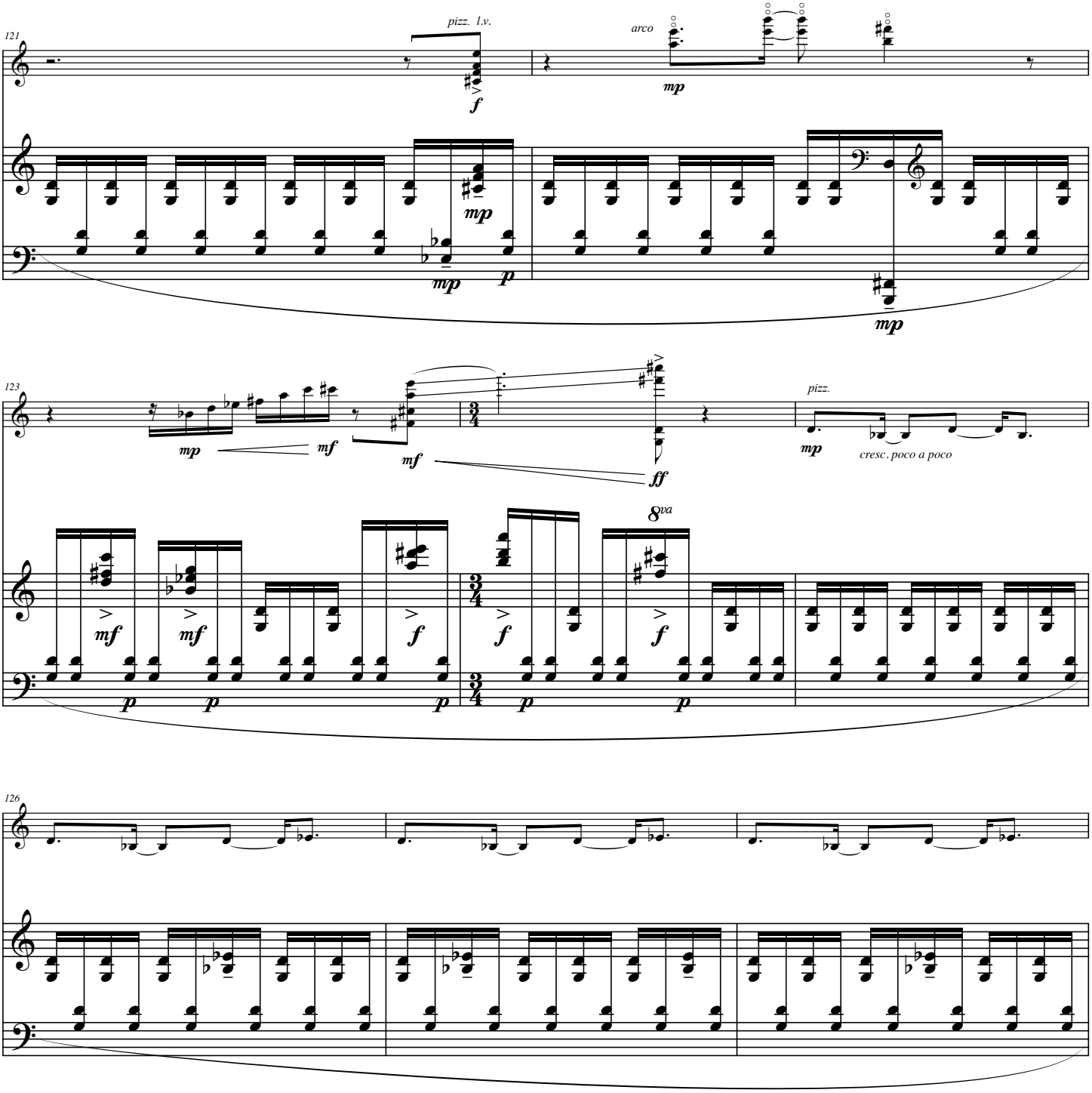

68
simile
72
Ped.
76
Ped.
Ped.

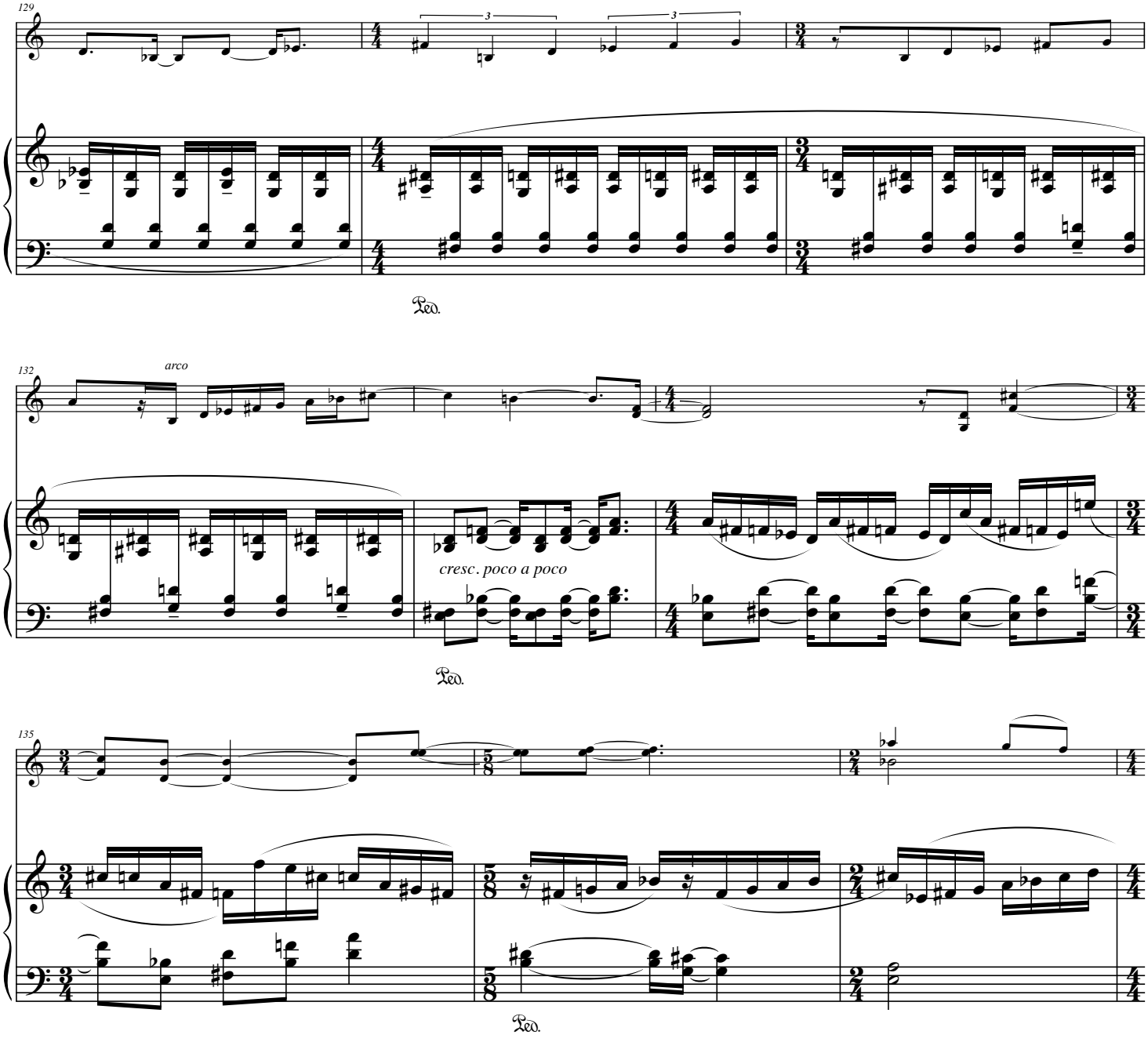

79
fff
pp
8va
fff
8vb
Ped.
83
fff
pp
8va
fff
pp
8va
pp
(8vb)
8vb
88
fff
pp cresc. poco a poco
(8va)
8va
fff
pp cresc. poco a poco
8vb

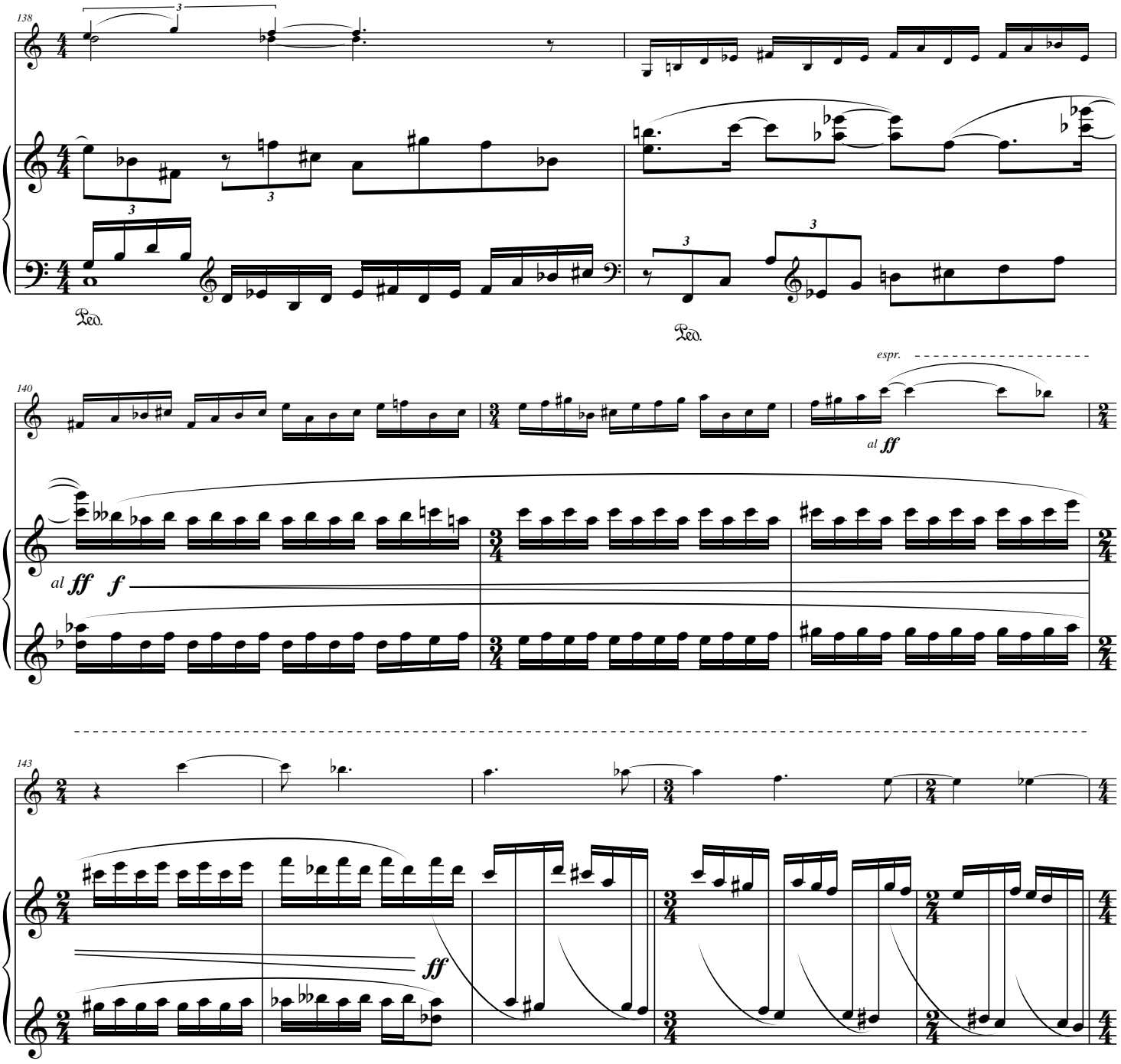

93
(8va)
95
8va
97

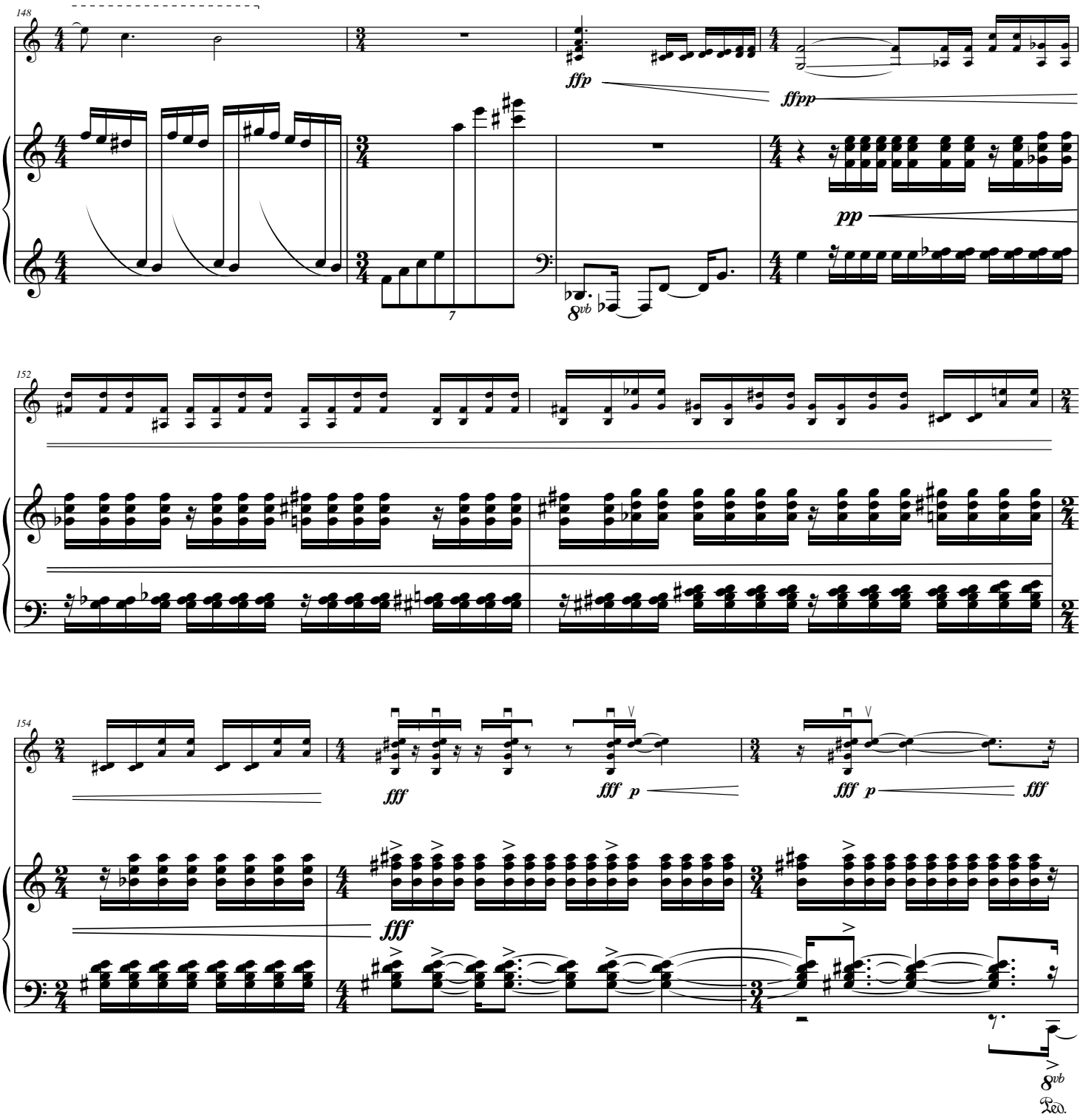

100
al mf cresc. poco a poco
al mf cresc. poco a poco
104
107

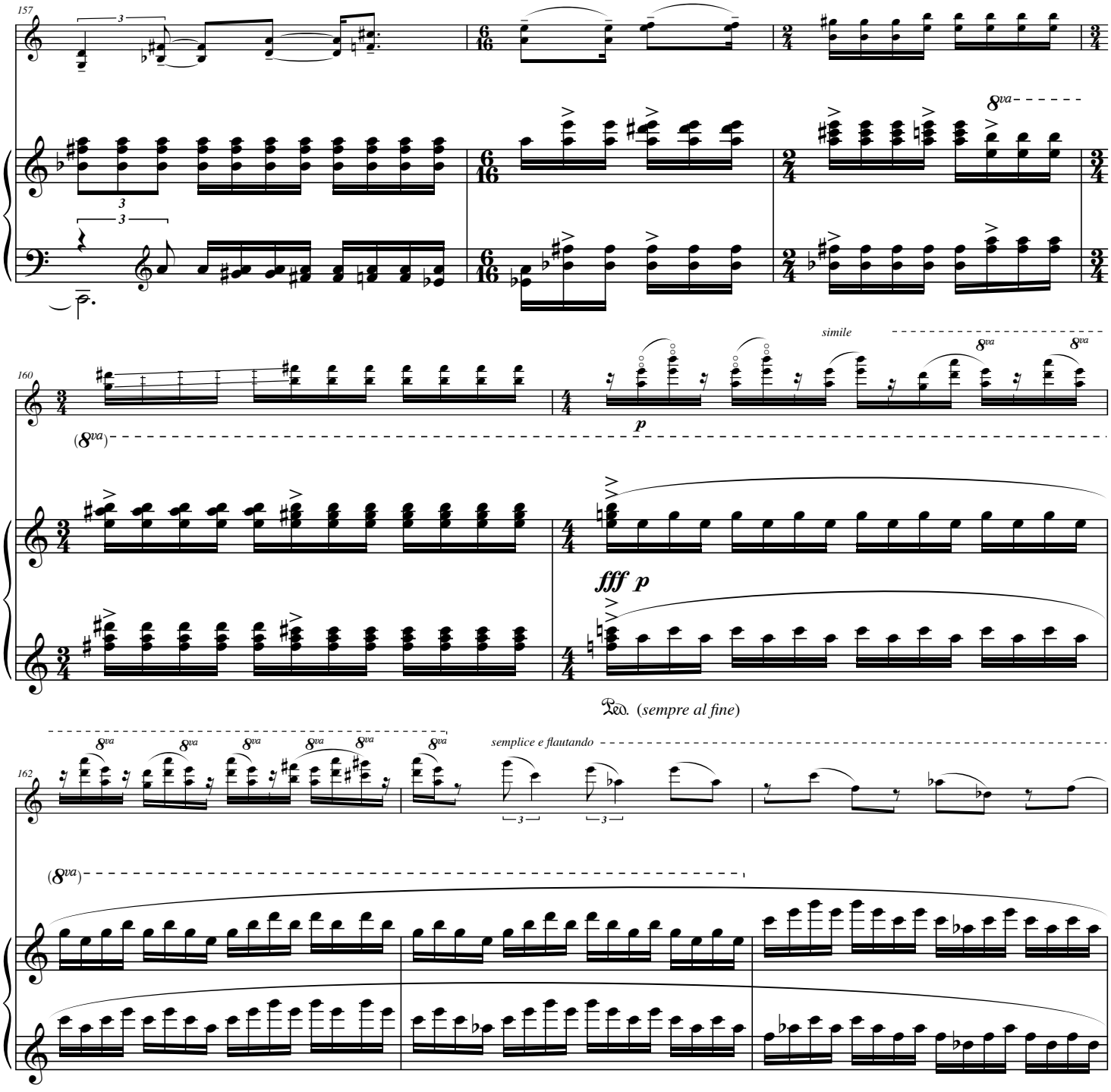

112
molto ritardando
al = = 120
molto ritardando
al = = 120
al f
ff
f
9
al f
pp
Ped.
ff
117
p
normal
(bow pressure)
ord.
ppp
subito p
fff
119
heavy
(noise)
molto sul pont.
ff
normal bow pressure
sul pont.
ord.
ppp
ff
mp
mp
p
p

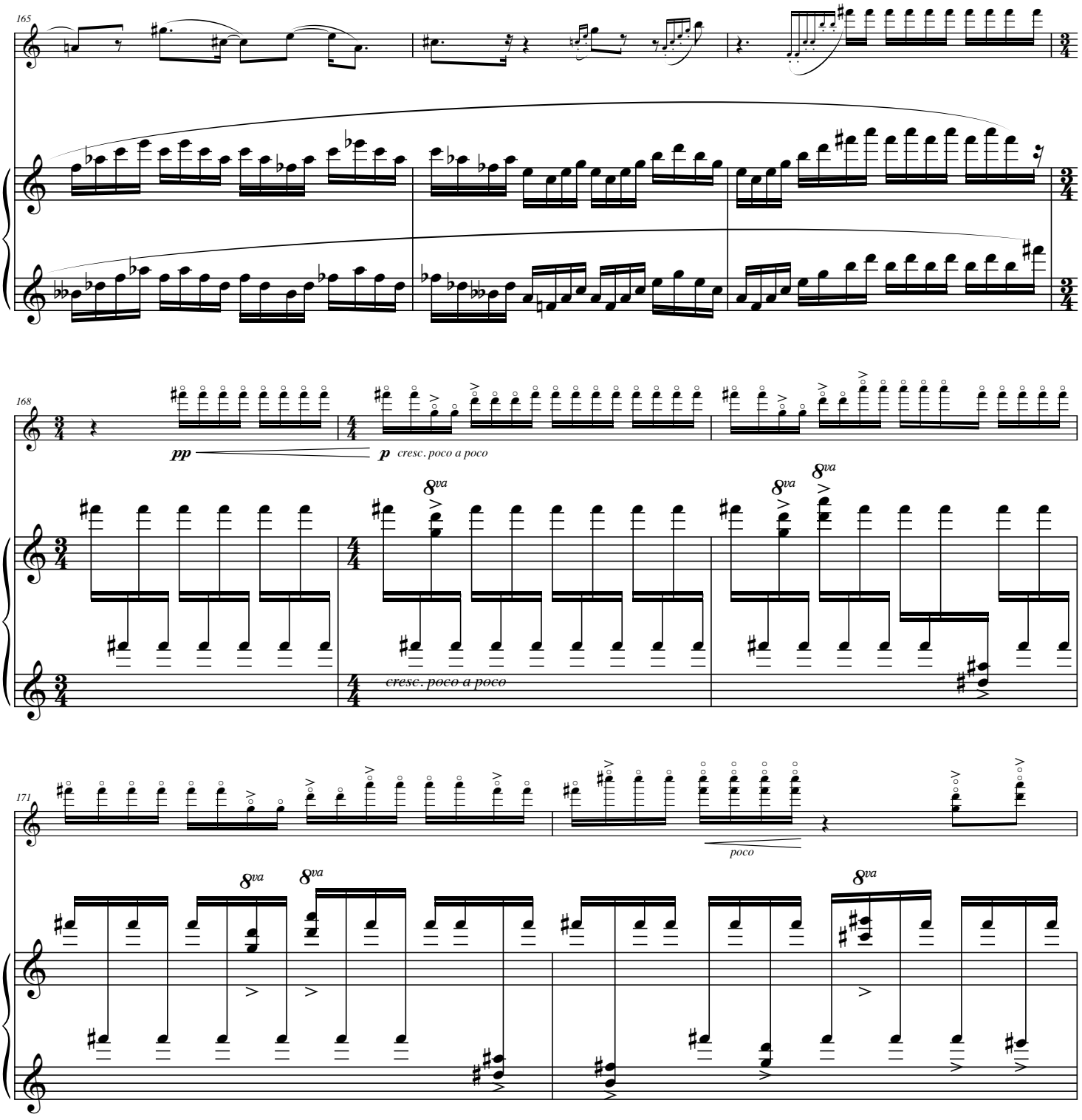

121
pizz. l.v.
arco
123
pizz.
cresc. poco a poco
8va
126

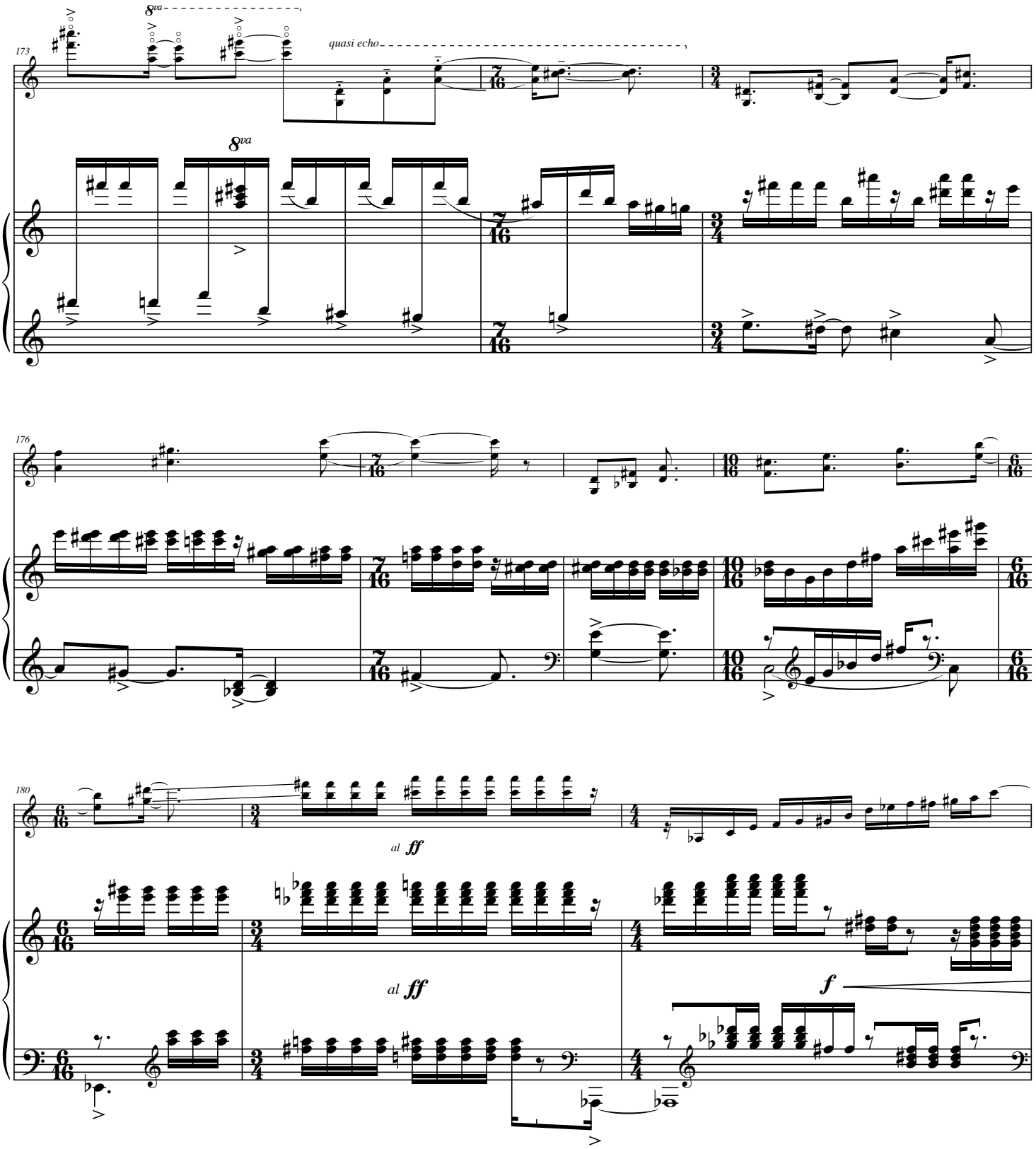

129
3
3
Ped.
132
arco
cresc. poco a poco
Ped.
135
Ped.

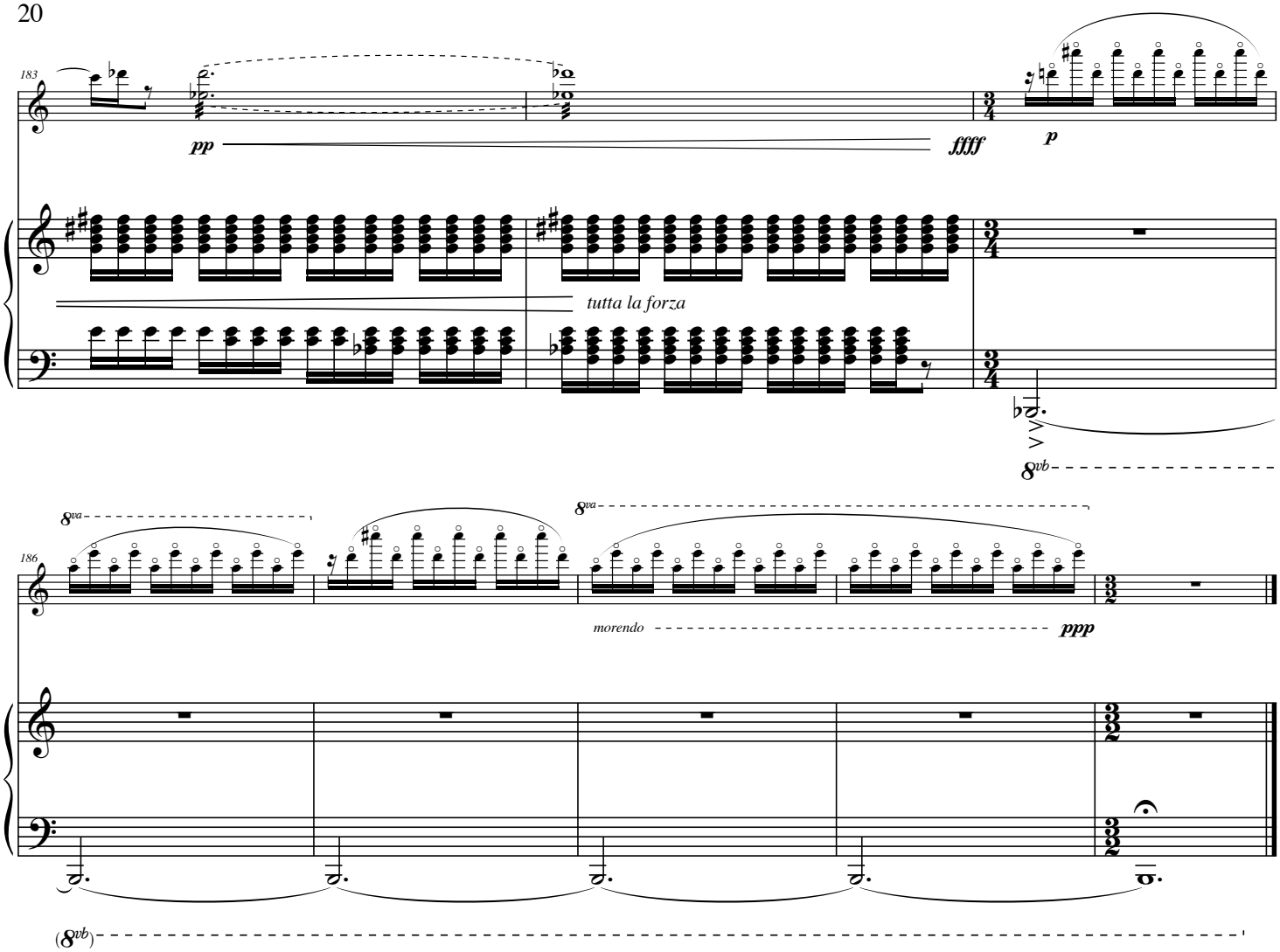

138
Ped.
Ped.
140
espr.
al ff
al ff f
143
ff


148
ffp
ffpp
pp
8vb
7
152
154
fff
fff p
fff p
fff
fff
8vb
Ped.


157
8va
160
simile
8va
8va
(8va)
p
fff p
Ped. (sempre al fine)
162
8va
8va
8va
8va
8va
8va
semplice e flautando
(8va)


165
168
pp
p
cresc. poco a poco
8va
cresc. poco a poco
171
poco
8va

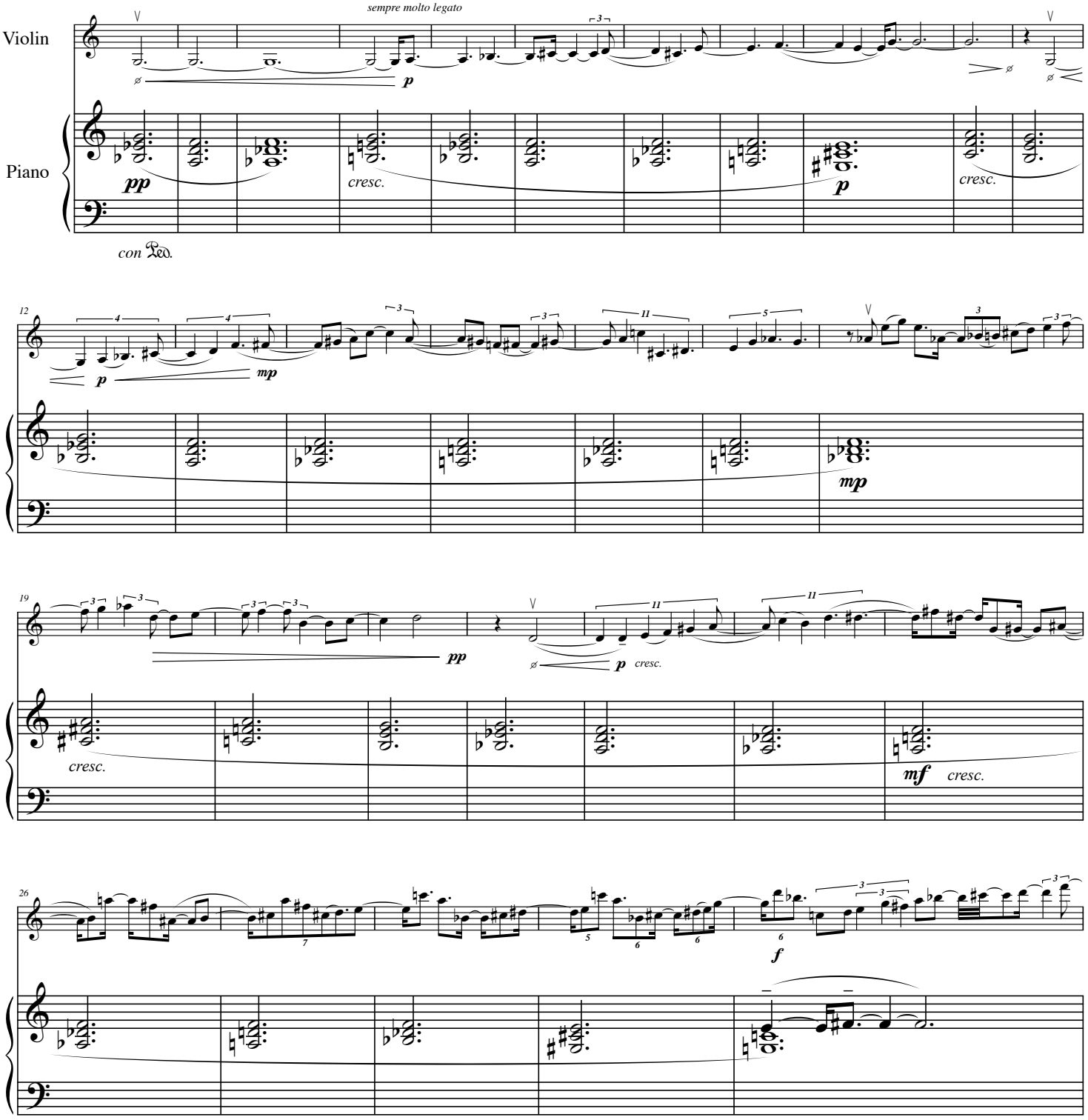

173
8va
quasi echo
8va
176
180
al ff
al ff
f

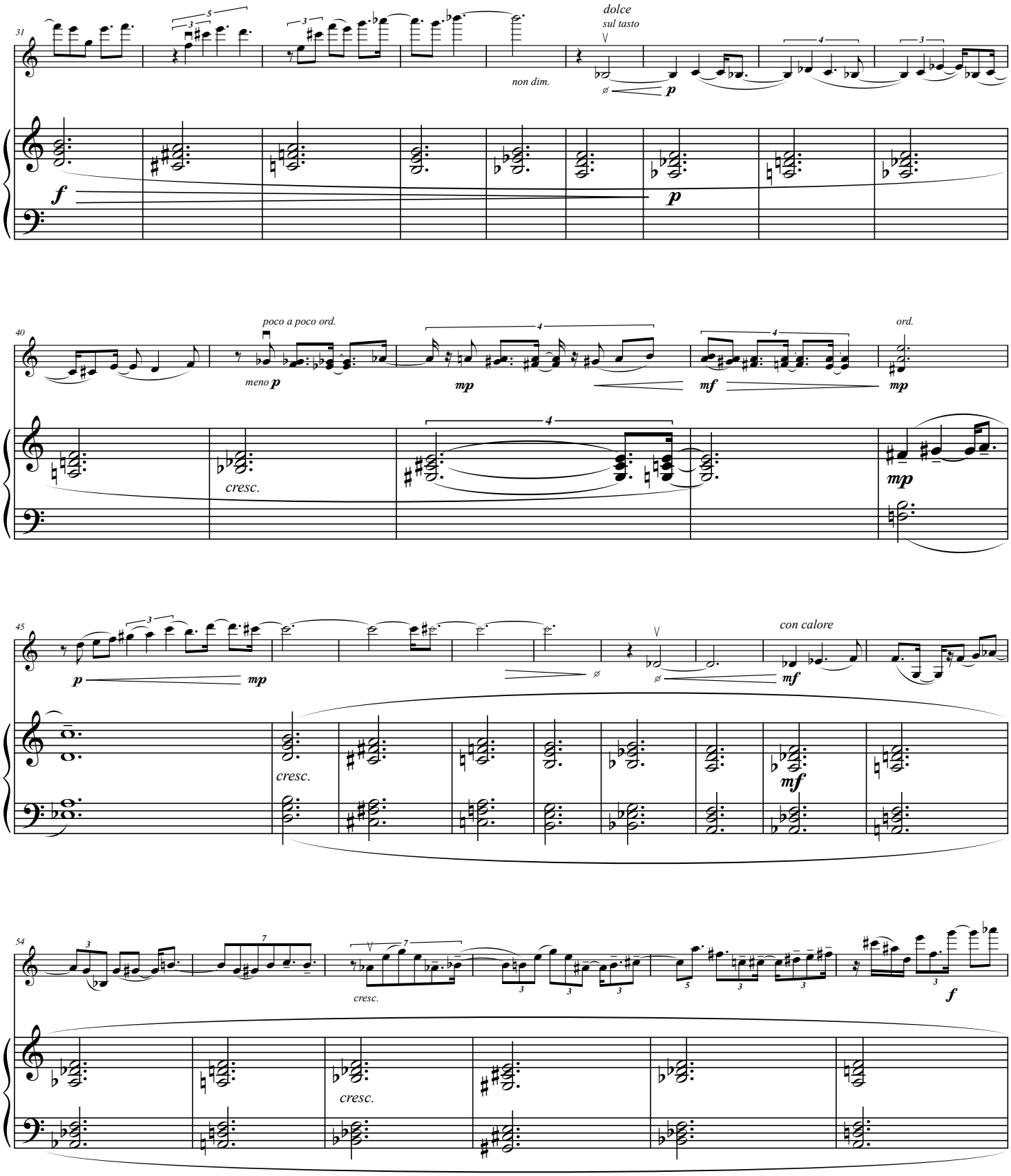

183
pp
fffff
p
tutta la forza
8va
8vb
186
morendo
ppp
(8vb)

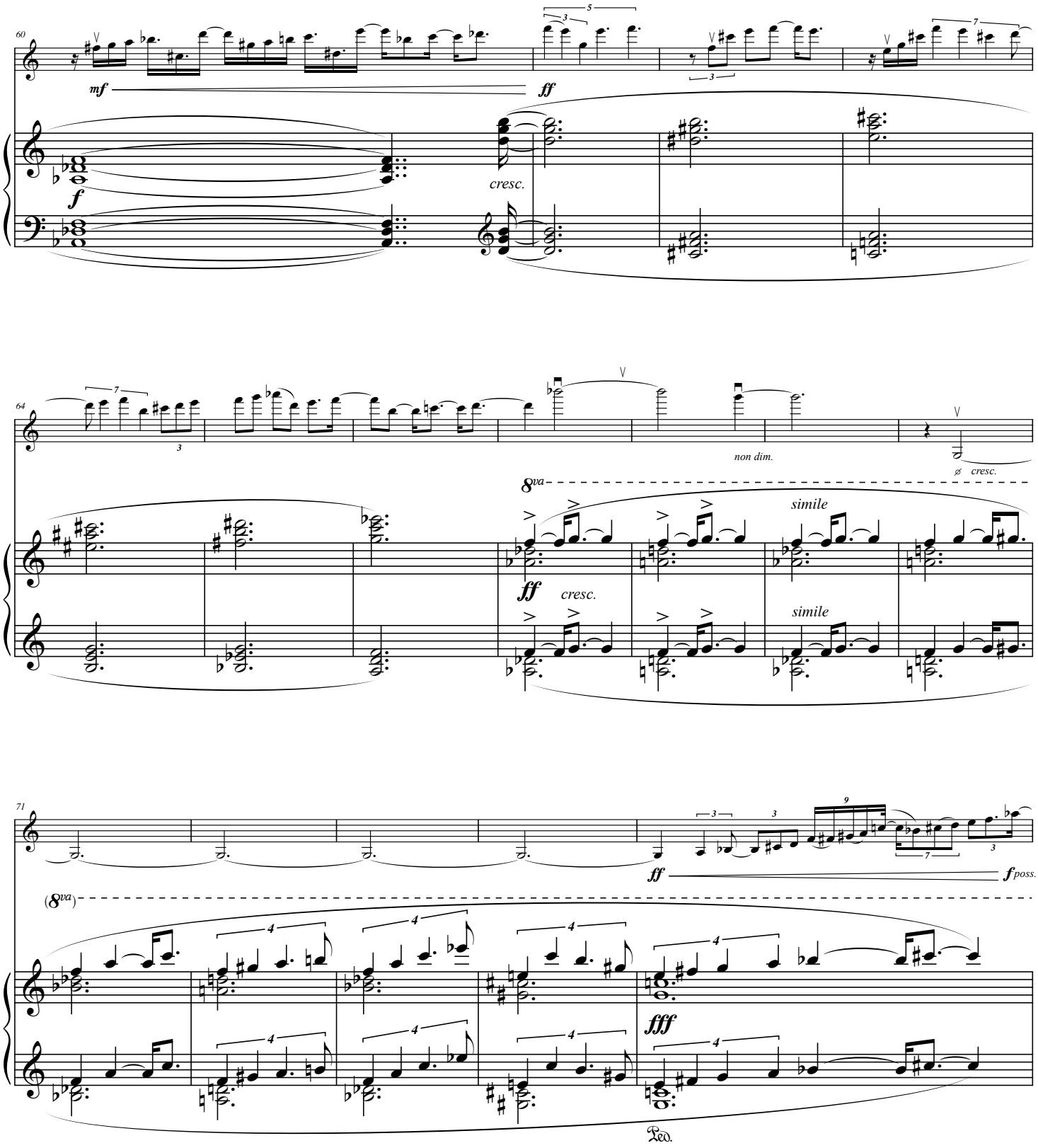
II. *elegy*

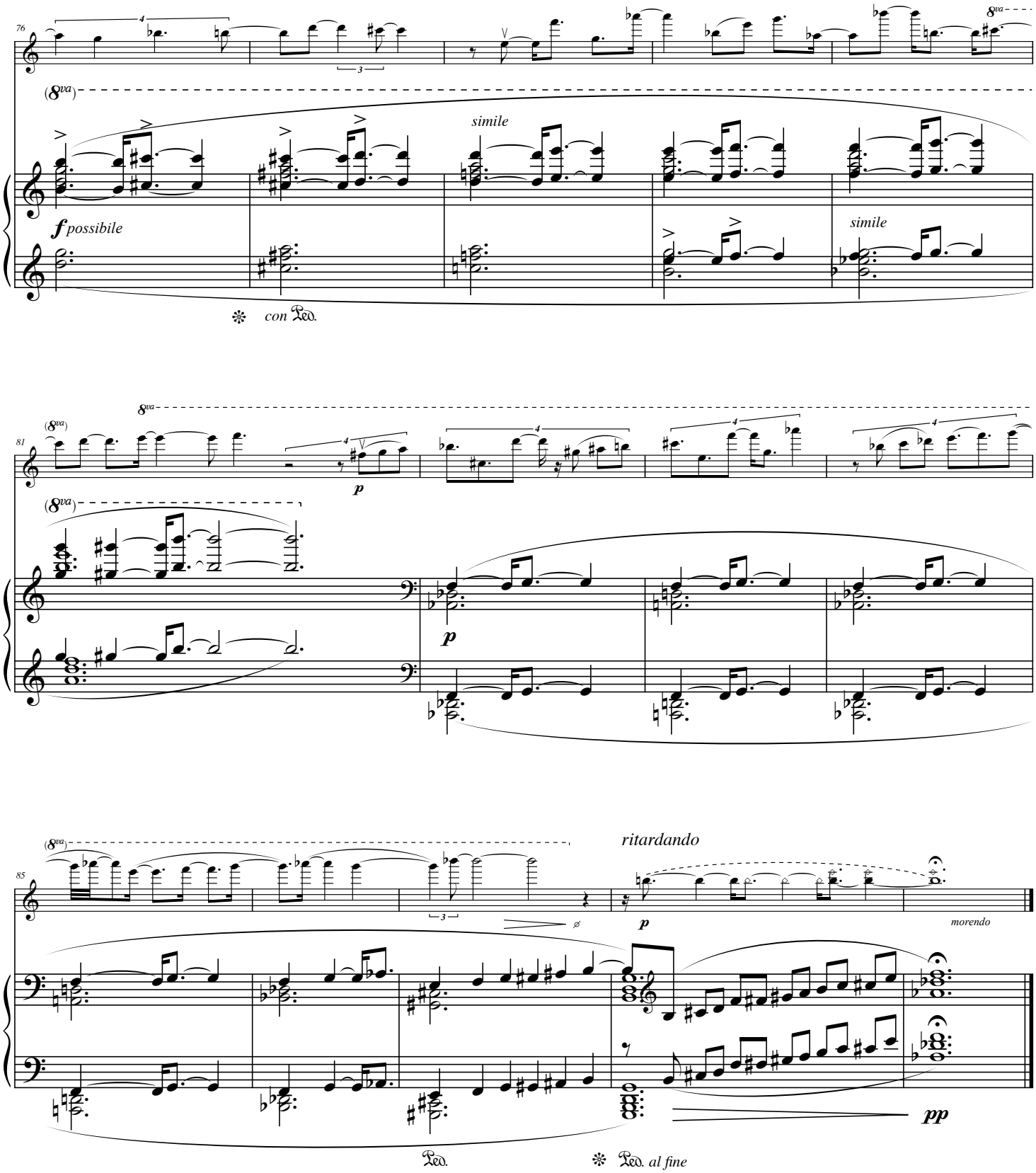
♩ = 40

lento ed intenso




31
dolce
sul tasto
non dim.
f
p
40
poco a poco ord.
meno p
mp
mf
ord.
mp
cresc.
45
p
mp
con calore
mf
cresc.
54
cresc.
f


60
mf
ff
f
cresc.
64
non dim.
ø cresc.
8va
ff
cresc.
simile
simile
71
ff
fposs.
(8va)
fff
Ped.


76
(8va)
simile
f possibile
simile
con Ped.
8va
81
(8va)
p
p
85
(8va)
ritardando
p
morendo
pp
Ped.
Ped. al fine