

Paraphonia Concertante

Ernesto Pellegrini (1982, rev. 2006)

Adagietto (♩ = ca. 60)

Violin

Violin part: *p*, 3, 3, 13, *8va*

Piano part: *p*, 6, *cresc.*, *f*, 3, 3, *8va*, *Leo.*, *Leo.*, *

Violin part: *p*, 3, 3, 13, *8va*

Piano part: *p*, 6, *cresc.*, *f*, 3, 3, *8va*, *Leo.*, *Leo.*, *

Vln.

Vln. part: *con calma, più lento*, *p*, 5, *p*, *f*, *p*

Pno. part: [rest]

Vln. part: *con calma, più lento*, *p*, 5, *p*, *f*, *p*

Pno. part: [rest]

Vln. 10

p *f* *fp*

f *mf*

3 *3* *3* *3* *3*

Led. * *Led.* * *Led.* *Led.*

Vln.

f *p* *jeté*

p

9 6 7

Led. *Led.*

Vln. *senza misura*

Pno. *senza misura*

8va

4:5

p

jeté

12

ped.

Vln. *senza misura*

Pno. *senza misura*

25 ord. 3

3

3

alla misura

mp

8va

ped.

Vln.

Pno.

8va

f ten.

3 ten.

p

allarg. poco a poco

Led.

Detailed description: This system contains the first ten measures of a musical piece. The Violin part (Vln.) is written on a single staff with a treble clef. It begins with a *8va* marking and a triplet of eighth notes. A long slur covers the entire line. The Piano part (Pno.) is written on two staves (treble and bass clefs). It starts with a triplet of eighth notes in the right hand, marked *f ten.*, and a triplet of eighth notes in the left hand. The dynamics shift to *3 ten.* and then *p*. The tempo is marked *allarg. poco a poco*. The piece concludes with a *Led.* marking and an asterisk.

Vln.

Pno.

alla misura

f

alla misura

p

8vb

Led.

Detailed description: This system contains measures 11 through 15. The Violin part (Vln.) has rests in measures 11 and 12. In measure 13, it plays a half note. In measure 14, it plays a half note with a slur. In measure 15, it plays a triplet of eighth notes. The Piano part (Pno.) is written on two staves. It features chords in the right hand, marked *f* and *alla misura*. The left hand has a steady eighth-note accompaniment. In measure 13, the right hand has a triplet of eighth notes marked *p*. The piece concludes with a *Led.* marking and an asterisk.

Più mosso, ma sempre rubato (♩ = ca. 90)

35

Vln. *p serenamente, cupo*

Pno. *p*

40

Vln. *mf*

Pno.

Vln. *cresc. poco a poco* *rit.* 45 *a tempo* **f**

Pno. *cresc. poco a poco* *rit.* (2+3) **f a tempo**

Lead. *

Vln. **f**

Pno. (2+3+2+3) 2:3 **f**

Lead. *

50

Vln.

Pno.

ff

f

Leg. *

55

Vln.

Pno.

ritenendo

a tempo

mp

p

Leg. *

Vln. *f*

Pno.

rit. -----

3

3

3

Ped. *

Ped. Ped. Ped. *

Vln. *a tempo*

Pno.

cresc.

3

3

3

3

3

3

Ped. *

Ped. Ped. Ped. *

Vln.

Pno.

f

p

60

3

Vln.

Pno.

3

(5+4)

3

5

6

75 *rit. un pò*

Vln. *a tempo*

Pno. *p* *mf* *f*

Leg. * Leg. *

80 *a tempo*

Vln. *ritenendo* *p*

Pno. *f* *mf*

Leg. * Leg. Leg. Leg. *

Vln. *(2+2+3+3)*

Pno.

Measures 80-83. Violin part includes a (2+2+3+3) grouping. Piano part includes *mp* dynamics.

Vln. *85*

Pno.

Measures 84-87. Violin part includes a (5+6) grouping and a (5+5) grouping. Piano part includes *6:5*, *5:6*, *loco*, and *8va* markings. Includes *Ped.* and *** markings.

Vln. 90

(8va)

3 3 2:3 2:3 3

dim. *p*

(loco) Ped. Ped. *

Vln. (4+3)

(8va)

3 3 3 3 3 3 3

mf *dim.* *p*

Ped. * Ped. * Ped. * Ped. *

poco allargando

a tempo

95

Vln.

Pno.

Vln.

Pno.

100

Ped.

Ped.

Vln.

Pno.

cresc. molto

ff *fp*

ff

8va

8va

8va

Red. *Red.* *Red.* *Red.* *Red.*

Vln.

Pno.

fp

fp

8va

Red. *Red.* *Red.* *Red.* *Red.*

105

Vln.

Pno.

f

5

5

5

6

14/8

14/8

14/8

* Ped. Ped. Ped.

Vln.

Pno.

(3+2+3+3+3)

6

5

6

6

14/8

14/8

14/8

14/8

Ped. Ped. Ped. 8vb Ped.

*

110

Vln.

Pno.

subito p

accel. e cresc. molto

9:8

11:8

5

6

f

(8^{vb})

Red.

Vln.

Pno.

(2+3+2)

8^{va}

p allarg.

a tempo

subito accel.

(2+3+2)

6

6

6

6

6

6

Red.

Red.

Red.

or 16
16 (3+4+3+3+3)

115

Vln. *cresc. molto* *f* *V*

Pno. *f* *Leo.* *

Vln. *corta*

Pno. *corta* *Leo.* *

Vln. *p*

Pno. *p*
molto legato

120

3

3

3

3

3

3

IV - - - - -

8vb

Leg. *Leg.* *

Vln. *mf*

Pno.

3

3

Leg. *Leg.* *

ritenendo sempre

Vln.

Pno.

8vb

135

morendo

3

Ped.

Ped.

Vln.

Pno.

140

p

3

Ped.

Ped.

*

Vln. (3+2) (3+4) (2+2+3) *mp*

Pno. *mp* 3 *Leg.* * *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

145 Vln. (3+2) (2+3+2) *movendo il tempo*

Pno. * *Leg.* 3 *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* * *legato*

Vln.

Pno.

150 *allargando*

f

mf

sempre sostenendo

3

Vln.

Pno.

3

Ped.

155 *senza misura*

Vln. *mp cresc.*

Pno. *senza misura colla parte mp*

ped.

Vln. *8va* *fp* *f*

Pno. *f* *2:3* *ped.*

Vln. *8va*

Pno. *rall. molto*

ten. ff

p

ff

ped.

ped.

ped.

ped.

ped.

ped.

ped.

ped.

ped.

Vln. *alla misura*

sempre sostenendo

Pno. *alla misura*

Come prima (♩ = ca. 90)

serenamente, cupo

This musical score page contains two systems of music for Violin (Vln.) and Piano (Pno.).

System 1 (Measures 158-162):
- **Violin (Vln.):** Treble clef, 3/4 time signature. Measure 158 has a whole note chord. Measure 159 has a half note chord. Measure 160 has a half note chord with a circled measure number '160' above it. Measure 161 has a half note chord. Measure 162 has a half note chord.
- **Piano (Pno.):** Treble and Bass clefs, 3/4 time signature. Measure 158 has a whole note chord. Measure 159 has a half note chord. Measure 160 has a half note chord. Measure 161 has a half note chord. Measure 162 has a half note chord.
- **Annotations:** 'p' (piano) in the Pno. part at measure 158. 'Led.' (pedal) markings are present in the Pno. part at measures 158, 159, 161, and 162. An asterisk (*) is placed below the Pno. part at measure 159.

System 2 (Measures 163-167):
- **Violin (Vln.):** Treble clef, 5/4 time signature. Measure 163 has a whole note chord. Measure 164 has a half note chord. Measure 165 has a half note chord. Measure 166 has a half note chord. Measure 167 has a half note chord.
- **Piano (Pno.):** Treble and Bass clefs, 5/4 time signature. Measure 163 has a whole note chord. Measure 164 has a half note chord. Measure 165 has a half note chord. Measure 166 has a half note chord. Measure 167 has a half note chord.
- **Annotations:** 'mp' (mezzo-piano) in the Vln. part at measure 163. 'cresc.' (crescendo) in the Vln. part at measure 166. 'Led.' (pedal) markings are present in the Pno. part at measures 163, 164, 165, 166, and 167. Asterisks (*) are placed below the Pno. part at measures 164, 166, and 167. Brackets labeled '5:4' are placed above the Pno. part at measures 165-166 and 166-167.

165 5:4

Vln. (3+4)

Pno.

f

p

Leg. *

170

Vln. *p*

Pno. *molto legato*

dim.

p

molto legato

Leg. *

Vln.

Pno.

mf *ruvido*

mf

Ped. Ped. Ped. Ped. * Ped. Ped. Ped. *

Vln.

Pno.

175

più f

Ped. * Ped. *

Vln.

Pno.

Led. * Led. * Led. Led. Led. Led. * p

Vln.

Pno.

movendo il tempo

180

più p

M.D.

M.D.

Led. Led. Led. * Led. Led. * Led. * M.D. M.D.

Sostenendo un po' - - - e poi movendo il tempo

190

Vln.

Pno.

6

Vln.

Pno.

a tempo

f

tr

5

f

ped.

2/4

2/4

Vln.

Pno.

Leg. *Leg.* *Leg.* * *Leg.* * *Leg.* * *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

(3+2+3) *allargando un po'*

Vln.

Pno.

a tempo *mf* *a tempo* *p* 3 3 3 3

Leg. * *Leg.* * *Leg.* * *Leg.* *Leg.* *Leg.* *Leg.*

Vln.

Pno.

8vb

2do.

Vln.

Pno.

più f

f

8vb

2do.

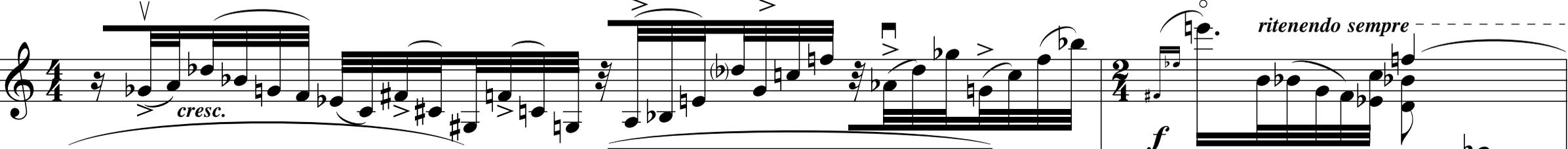
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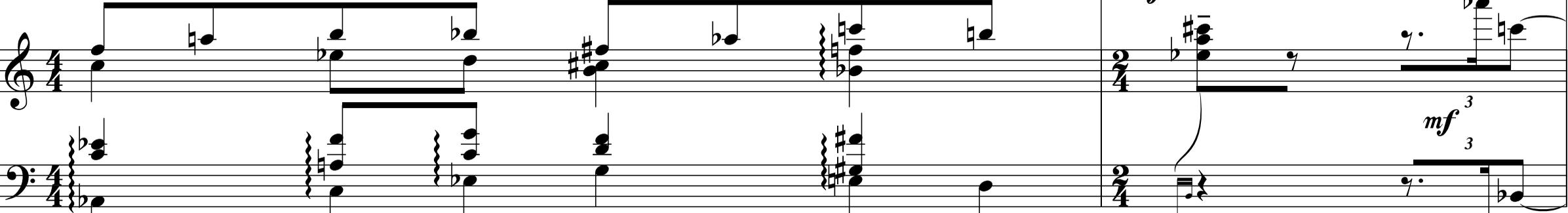
200

Vln. 

Pno. 

Leg.

Vln. 

Pno. 

** Leg. Leg. Leg. Leg. **

Vln.

Pno.

205

3 3

mp 3

Ped. *

Ped. *

5/4

Vln.

Pno.

a tempo

6

6

6

più p

6

più p

Ped. *

5/4

Vln. *f* *p* *più p*

Pno. *f* *ped.* *

Vln. *f* *mp*

Pno. *mp* *ped.* *

210

Vln.

Pno.

6

6

6

6

Ped.

Ped.

Ped.

Ped.

2/4

2/4

2/4

2/4

Vln.

Pno.

6

10

6

6

Ped.

Ped.

Ped.

Ped.

*

*

2/4

2/4

2/4

2/4

Vln. *rall. molto*

Pno.

8vb *

ped. *

ped. *

ped. *

ped. *

f

Vln. *ritenendo*

Pno.

215

p

f

ped. *

ped. *

ped. *

ped. *

ped. *

Vln.

Pno.

9

3

p

f

p

Led. * Led. Led.

Vln.

Pno.

220

(3+2) *a tempo*

f

10:8

p

mf

p

5

6

5

8vb

8vb

Led.

220

(3+2) *a tempo*

f

10:8

p

mf

p

5

6

5

8vb

8vb

Led.

Vln. *f* *mp*

Pno. *Red.* *

Vln. *cresc.*

Pno. *Red.* *

Vln. *poco allargando*

(cresc.)

Pno.

f *sempre sostenendo*

7

5

Leg. *

Leg. *

Leg. *

Leg. *

Vln.

fp

f

sva

3

3

3

5

Pno.

4/4

3/4

4/4

3/4

Vln.

Pno.

mp

jeté

3 3 3

6 6

6 6

8vb

Vln.

Pno.

235

ord.

fuocoso, legato al più possibile

p *f* *p* *f*

cresc. *cresc.*

8vb

Leg. *

Leg. Leg. Leg. Leg. *

Vln.

Pno.

p *cresc.* *f*

ped. *

ped. *

Vln.

240

3

mf

8va 4 2 3 4 1 2

ped. *

ped. *

ped. *

allargando

Vln.

Pno.

più f

7

3

3

245

Meno mosso, sostenendo e senza misura

Vln.

Pno.

mf

sempre colla parte

mf

ten.

3

3

5

8vb Led.

Led.

Led.

*

Violin I (Vln.)
Measures 52-55: *ten.* (tension) markings above the staff. The melody is in 2/4 time, featuring a series of eighth and sixteenth notes with slurs and accents.

Piano (Pno.)
Measures 52-55: *sempre colla parte cresc.* (always with the part, crescendo). The left hand features triplets (3), quintuplets (5), and sextuplets (6). The right hand has a melodic line with slurs and accents. *8vb* (8va below) and *8va* (8va above) markings are present. *Leo.* (Lento) markings are placed below the staff, and asterisks (*) indicate specific performance points.

Violin II (Vln.)
Measures 52-55: *f alla misura* (forte, to the measure), *(♩ = ca. 72)*. The tempo is marked. The melody is in 2/4 time, with a change to 3/4 time at measure 54. It features sextuplets (6) and a triplet (3). *Leo.* and asterisk (*) markings are present.

Piano (Pno.)
Measures 52-55: *più f* (more forte). The piano accompaniment consists of chords and arpeggiated figures in both hands. *Leo.* and asterisk (*) markings are present.

Vln. *pizz.* \wedge \wedge \wedge \wedge *arco*

ff

Pno. *mf*

ped. *ped.* *ped.* *ped.* *

Vln. 250 *pizz.* \wedge \wedge *arco*

ff *f*

intenzionato

ritenendo sempre sino alla fine

Pno. *ped.* *ped.* *ped.* *

-54-

Vln.

Pno.

255

8va

fp *ff*

p *f* *più f*

Program Notes

This work was written during a sabbatical leave which the composer took during the winter of 1981-82. Having completed a work for solo violin (Movement IV), he determined that this work should be the next step in the evolution of his works for the violin. In this piece all of the contemporary technical aspects of violin playing are exploited to the maximum. The third step of this evolution was the creation of the Violin Concerto (1987). The present work was edited and updated in 2006.

Paraphonia, as in the title, is derived from early medieval writing in which the emphasis of the intervals of the fourth and fifth predominate as a method of sound making. In this case, it is not the *modus operandi* of the work, but rather it is something which occurs in the work at a point, and it is later reversed instrumentally as invertible counterpoint. While testing the mettle of both the piano and violin, the work allows both these performers to shine in a display of technical force. The basic premise of the work, though, is its *concertante* style that permeates throughout. And, even though, the work contains various thematic ideas, it is the *concertante* aspect of the work which formally creates itself.