

dan dickinson ***de-lux***

for violin &
piano

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approximate duration is 7 or 8 minutes

Performance Notes from the Composer

The movements in this piece are presented in an order that, at the time of composition, was preferred. However, the performers should feel free to change the order of movements if so desired. Since the movements are short, they may even be repeated if necessary.

In movement #5, the fermatas labeled with a “10” indicate to hold the note (or rest) for at least 10 seconds to allow the piano chord to sit in the hall for a while. You may wish to hold the chord longer, especially if the hall is particularly reverberant. That movement is a study in extremes, with the goal being to achieve a sense of intense, driving momentum suddenly brought to a halt at the fermatas, at which point the audience and performers can listen closely to the reverberation.

For the convenience of the performer, the violin part is published in two different formats: one which includes only the violin, and another copy which includes a reduced piano score to aid in ensemble performance. The two formats are bound into the same volume. The piano part is published in the typical format with a reduced violin part printed above the grand staff.

Please direct any comments, suggestions, or inquiries to me (the composer) at the address listed to the left. I would love to hear from you!

Program Notes

This composition consists of five miniatures, each exploring a different treatment of similar melodic and motivic material. The short piece is a favorite of the composer, perhaps owing to an admiration for the concise expression of ideas employed by composers from Bach to Chopin to Monk. In a miniature, the span of time is reduced to the point where the listener can easily comprehend the full form of the composition, focusing the attention and allowing for an experience akin to observing a painting. The title is a play on “deluxe,” with its roots in “luxury,” and “lux,” which is Latin for “light.”

About the Composer

Dan Dickinson is a Miami-based composer, bassist, and improviser, who recently earned a doctorate in composition at the University of Miami. He is active in a number of musical expressions, including chamber music, improvisation, and environmentally-controlled computer music. Dickinson is a member of the experimental improvisation ensemble Unbound. He would like to thank Dennis Kam for his helpful comments on this composition.

Contact

For performance materials or other information, contact

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de-lux
for violin and piano

Dan Dickinson

— 1 —

Furiously ♩ = 180

Violin

Piano

6

6

12

12

Sub-

17 *pizz. lightly*

p *mf* *p* *mf* *p sub.*

17 *8va* *lightly*

f *p* *mf* *p sub.*

mp cantabile *mp* *mp*

(8^{va})-----

23 *pizz. lightly*

f *p*

23 (8^{va})-----

f *p* *f*

f *8^{va}*

28

mf *p* *mf* *p sub.* *f*

28 *8va* *lightly*

p *mf* *p sub.* *f* *sf*

mp cantabile *f*

34

furiously arco

34

furiously

39

39

p sub.

44

44

Lyricaly ♩ = 76

arco

47

p cantabile

47

p legato

55

tr

55

p cantabile

62

mf p p

62

f p

68

68

f *p*

f *p* a niente

mf

73 ♩ = 180 *Cheerfully*

Musical score for measures 73-78. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and accents, marked with dynamics *f*, *p*, and *f*. The grand staff contains a bass line with slurs and accents, marked with dynamics *f*, *p*, and *f*. The key signature has one sharp (F#).

Musical score for measures 79-84. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and accents, marked with dynamics *p* and *f*. The grand staff contains a bass line with slurs and accents, marked with dynamics *p* and *f*. The upper right part of the grand staff contains a piano accompaniment with slurs and accents, marked with dynamics *mf p sub.*, *f*, and *mp*. The key signature has one sharp (F#).

Musical score for measures 85-90. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and accents, marked with dynamics *p*, *mp*, *mp*, *f*, and *p*. The instruction *pizz.* is written above the first measure, and *arco* is written above the last measure. The grand staff contains a bass line with slurs and accents, marked with dynamics *p*, *mf*, and *p*. The upper right part of the grand staff contains a piano accompaniment with slurs and accents, marked with dynamics *f* and *f*. The key signature has one sharp (F#).

91 *f* *mp* *mp* *p* arco *pizz.*

96 *f* *mp* *p* arco *pizz.*

101 *mf* *f* *f* *pp* arco *pizz.*

106 *o*

highest note on D string

106

106

(8va)-----

111

p *f* *pizz.* *arco* *ff*

111

p *f* *pizz.* *arco* *ff*

8va-----

115 $\text{♩} = 152$ *worried, just a little*

p cantabile

pp ritmico *cresc. poco a poco* *p cresc. poco a poco*

120 *f* *p*

120 *mp*

125 *p* *f*

125 *cresc. poco a poco* *mf cresc. poco a poco*

130

130

135

135

142

142

a niente

145 ♩ = 200 *Blazing*

10"

Musical score for measures 145-149. The upper staff (treble clef) contains a continuous eighth-note triplet pattern. The first measure is marked *pp* and the second *cresc.*. The final measure of the system is marked *f*. The lower staff (bass clef) is mostly empty, with a final measure containing a whole note chord consisting of a bass clef, a flat sign, and a whole note, marked *f* and *10"*.

150

Musical score for measures 150-154. The upper staff (treble clef) continues the eighth-note triplet pattern. The first measure is marked *pp* and the second *cresc. poco a poco*. The lower staff (bass clef) is empty for all measures.

155

10"

Musical score for measures 155-159. The upper staff (treble clef) continues the eighth-note triplet pattern. The first measure of this system is marked *f*, the second *pp*, and the third *cresc. poco a poco*. The lower staff (bass clef) is empty for all measures, with a final measure containing a whole note chord consisting of a bass clef, a flat sign, and a whole note, marked *f* and *10"*.

160

Musical staff for measure 160, treble clef, featuring a triplet of eighth notes with accents and slurs.

160

Piano accompaniment for measure 160, showing empty staves for both treble and bass clefs.

165

Musical staff for measure 165, treble clef, featuring a triplet of eighth notes with accents and slurs, ending with a fermata and a 10-second mark.

165

Piano accompaniment for measure 165, showing empty staves for both treble and bass clefs, with a dynamic marking of *mf* and a 10-second mark.

170

Musical staff for measure 170, treble clef, featuring a melodic line starting with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking.

170 (8va)

Piano accompaniment for measure 170, showing a sustained chord in the treble clef and a sustained bass note in the bass clef, with dynamic markings of *f* and *ff*.

175

Musical notation for the first system, measures 175-177. The treble clef staff shows a melodic line with dynamics *f*, *fp*, and *pp*. A fermata is placed over the final note of measure 177, with a 10-second duration indicated above it.

175

Musical notation for the second system, measures 175-177. The bass clef staff shows a bass line with dynamics *pp* and *mp*. The grand staff includes a sub-octave line labeled *8vb*. A fermata is placed over the final note of measure 177, with a 10-second duration indicated above it.

178

Musical notation for the third system, measures 178-179. The treble clef staff shows a melodic line with dynamics *pp* and *f*.

178

Musical notation for the fourth system, measures 178-179. The bass clef staff shows a bass line with dynamics *pp* and *f*. The grand staff includes a sub-octave line labeled *(8vb)*.