

Eric Galluzzo

SONATINA FOR SOLO VIOLIN

Dedicated to Ann Galluzzo on her 71st birthday

For perusal only

Composer's Notes

This is a short sonatina for solo violin, lasting about fifteen minutes, written during the first two weeks of February 2021, plus or minus a couple days. It was written for my mother, who is (as of the time of writing) studying violin with her daughter Amy, in an interesting turn of fate. My mother stipulated that playing up high was not a problem, nor were fast notes, or thirds, sixths or arpeggios, since she plays exercises using those techniques every day. However, she did state that parallel octaves were difficult, as were unbroken three-note chords, and flying staccato was strictly prohibited. Also, tonal music was preferable. While I didn't include any parallel octaves, any tenths, or any "impossible" chords, I definitely tested the boundaries of these limitations! The piece is not easy, even for an accomplished violinist.

I have included some fingerings. Unless indicated in the notes below, these are purely advisory, including string indications. Also, sometimes two-part writing has been written just as chords for simplicity of reading (for example, the March variation in the third movement). The reader is invited to infer the two-part writing and play accordingly. Tempi are approximate.

Here are a few notes about specific sections of the piece. In the notes below, C4 represents middle C. Thus G3 would represent the G string.

I. Allegro

- All of the left-hand pizzicato (such as mm. 11-29) can be bowed if it is too difficult to pluck.
- If it is too difficult to get the melody in the D string to speak above the open A string in mm. 10-13, a fingered A can be used instead (on the D string) with the melody played on the A string. This applies similarly to mm. 32-33 and mm. 67-70 (A string and E string).
- In mm. 42-44, I originally included a D5 between the B \flat 4 and B \flat 5, with fingering 3-1-2. This is a fuller chord, and the player is invited to play it if possible, but I ended up taking out the D5 since it seemed too difficult.
- I'm not very happy with m. 65 or the similar m. 103 (to a lesser extent). Expect a rewrite of those two measures at some point.

II. Lento

- Please stay on the G and D strings during mm. 1-10.
- In m. 12, please make the bottom E in the E4-G \sharp 4 chord slightly shorter than the G \sharp so that the following E is clearly part of the top line and not tied from the previous E (similarly mm. 14, 74, and 76).
- If possible, play the B4 in m. 25 on the A string (despite the big jumps before and after). If that's too difficult, you can play it on the D string instead.
- The *molto più mosso* in m. 52 should be around 120 bpm. However, use your own judgment.
- Please do obey the *restez* instruction in m. 60 so that you are playing on the D and G strings in m. 61.

III. Theme and Variations

- All the variations are fairly standard from a harmonic standpoint. I stayed true to the form, timing and harmony of the theme in all of them, unlike a lot of variations I write. However, there are some unusual variations, including a Hoedown and Blues. This should be particularly interesting since my mother detests country western music, if I recall correctly. But at least I didn't include a Rap variation, complete with recitation from the violinist!
- The Waltz variation should be played in the Viennese style – in other words, with the second quarter note of each bar slightly ahead of the beat.
- In the Blues variation, the rests in the lower voice, and legato indications followed by rests in the upper voice, imply “missing” notes that would be played if it were possible. For example, m. 99 would be played like this if it were easy to do so on a violin:



This shouldn't affect the actual notes you play; I include this solely as an aid to interpretation.

IV. Maestoso – Presto

- In the Maestoso section, the three-note chords should be broken in the same way as the four-note chords for consistency.
- In mm. 89-116, feel free to play flying spiccato if you wish....

I

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Allegro (♩ = 150)

Violin

4

7

10

14

18

22

26

f *mf* *f* *mf*

f

mf

ff p *meno mosso* *sim.* *poco rit.*

mf mp *espr.*

mf

mp

I. Allegro

30 *a tempo*
p
sim.
1

34
4

38
f
1 2

41
2 1 1

45
ff *p*
4 3 3 1 3
sim.

49
cresc.

53
mf
2 1 1 3 4

56
1 2 1 1 2 3 4

59 *cresc.*

63

65

67 *sim.*
ffmf

71 *meno mosso*
f mp *espr.*

75

79 *mf*

83 *mp*

87 *a tempo*
p *sim.* *cresc.*

91

95

98

101

103

106

109

113

II

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Lento (♩ = 60)

Violin

13

19

25

31

37

mp

f

p

pp

mf

mp

p

mf

più mosso

II. Lento

43 *accel.*
cresc.

Musical staff 43-47: Treble clef, key signature of one flat. Measures 43-47 contain a complex melodic line with many accidentals and slurs. Fingerings 1, 2, and 3 are indicated. A *cresc.* marking is present.

48 *molto più mosso*
ff

Musical staff 48-52: Treble clef. Measures 48-52 feature a more rhythmic and complex melodic line with many accidentals and slurs. Fingerings 1, 2, 3, and 4 are indicated. A *molto più mosso* marking is present, and a *ff* dynamic marking appears at the end of the staff.

53 *sempre ff*

Musical staff 53-58: Treble clef. Measures 53-58 continue the melodic line with slurs and accidentals. Fingerings 2, 3, and 4 are indicated. A *sempre ff* dynamic marking is present.

59 *allargando*
a tempo
p

Musical staff 59-64: Treble clef. Measures 59-64 show a change in tempo with *allargando* and *a tempo* markings. Chord symbols 'D' and 'G' are present. A *p* dynamic marking is shown with a hairpin. A *restez* instruction is written below the staff.

65

Musical staff 65-70: Treble clef. Measures 65-70 continue the melodic line with slurs and accidentals.

71

Musical staff 71-77: Treble clef. Measures 71-77 continue the melodic line with slurs and accidentals.

78 *p dim.*
pp

Musical staff 78-82: Treble clef. Measures 78-82 conclude the piece with a *p dim.* marking and a final *pp* dynamic marking.

III

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Theme: Andante (♩ = 90)

Violin

pesante

f

5

p *f*

9

Var. I

mp

11

f

13

mp *f* *mp* *f*

15

mf *f* *mf*

Var. II

1 2 3 4

18

Var. III: Caprice (♩ = 112)

23

3

III. Theme and Variations

27

1

31

34

3

36

3

A

G

38

restez

3

2

1

4

D

Var. IV: Waltz (♩ = 192)

41

f

48

sim.

55

1

3

62

mp

68

74

f *ff* *p*

Var. V: Hoedown (♩ = 132)

81

83

85

87

89

91

93

95

Var. VI: Blues (♩ = 56)

97

mp

100

103

mf

106

f

109

mp *p*

Var. VII: March (♩ = 120)

112

p

Musical score for measures 116-124. The score is written on a single treble clef staff in a key signature of two flats (B-flat major or D-flat minor). Measure 116 begins with a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with several triplet markings (3) and a dynamic marking of *mf* (mezzo-forte) at measure 120. Measure 124 ends with a double bar line and a dynamic marking of *f* (forte). The score includes various musical notations such as slurs, accents, and articulation marks.

For perusal

IV

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Maestoso (♩ = 50)

Violin

f

ff

sub. p *f*

Presto (♩. = 200)

mf

f *mf*

f

mf *mp*

f

30 *mp*

33 *f* *mf* *mp*

36 *sim.* *mf*

39 *sim.*

42 *f*

45 *mp*

48 *sim.*

51 *f*

54 *mf*

57 *mf* *mf*

60 *f* A

63 *mf* restez

66 *f* *sim.*

69 E

72 *sub. mf*

75 *f* *sim.*

78

81 *ff* *p*

Detailed description: This page of a musical score contains nine staves of music, numbered 57 to 81. The music is written in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several triplets and slurs throughout. Dynamic markings include *mf*, *f*, *sub. mf*, *ff*, and *p*. Performance instructions such as *restez* and *sim.* (simile) are present. A section marked 'A' begins at measure 60. The key signature changes from one flat to one sharp between measures 66 and 69. The piece concludes with a double bar line and a fermata over the final note.

84

mf

88

f *p*

91

94

97

p

100

103

f

106

109

p

112 *mf*

115 *p* *mf*

118 *mf*

121 *f* *sim.*

124 *mf*

127 *poco accel.* *sim.*

130 *f* *sim.*

133 *ff*

136 *D* *A* *1* *3*

Detailed description: This page of a musical score contains nine staves of music, numbered 112 to 136. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The tempo markings are 'Maestoso' and 'Presto'. The dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and dynamic markings. A watermark 'PianoSax.com' is visible across the page. At the end of the piece, there are chord markings: 'D' and 'A' above notes, and '1' and '3' above a triplet of notes.