Eric Galluzzo

SONATINA FOR SOLO VIOLIN

Dedicated to Ann Galluzzo on her 71st birthday

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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𝄫4 and B♭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♯4 chord slightly shorter than the G♯ 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.

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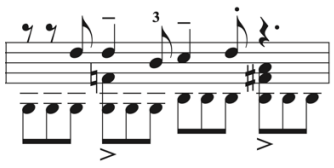
III. Theme and Variations

- 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….

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I

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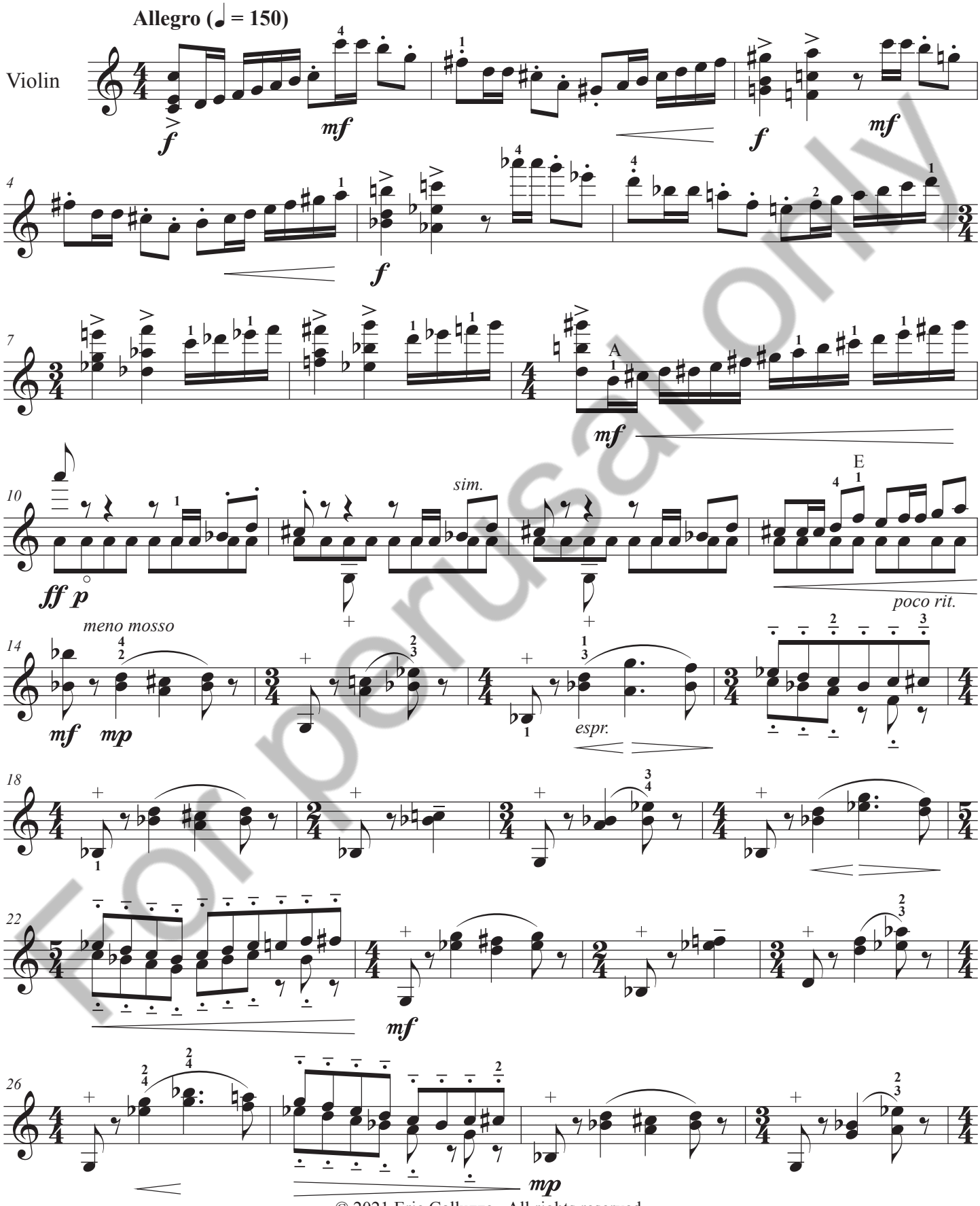

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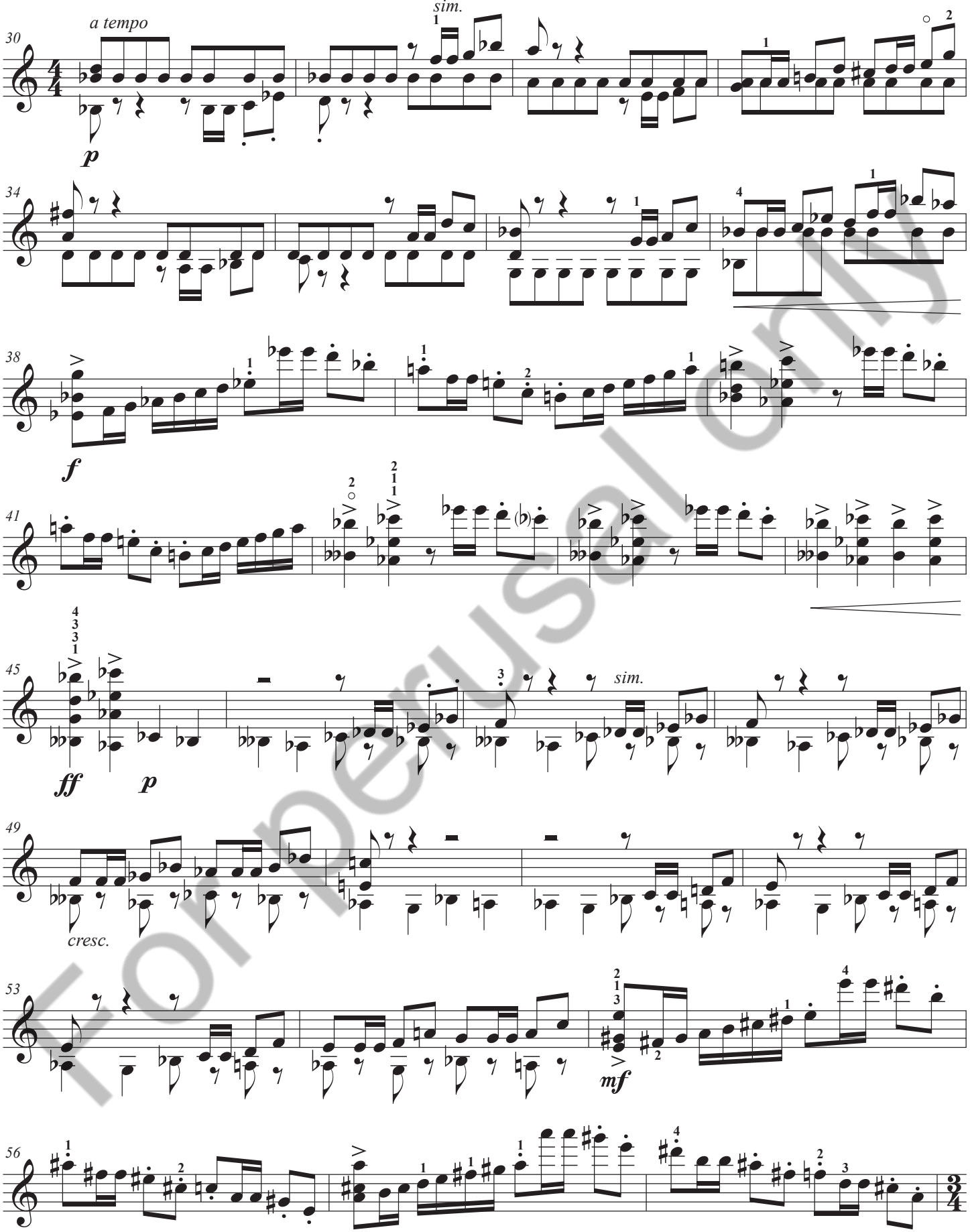

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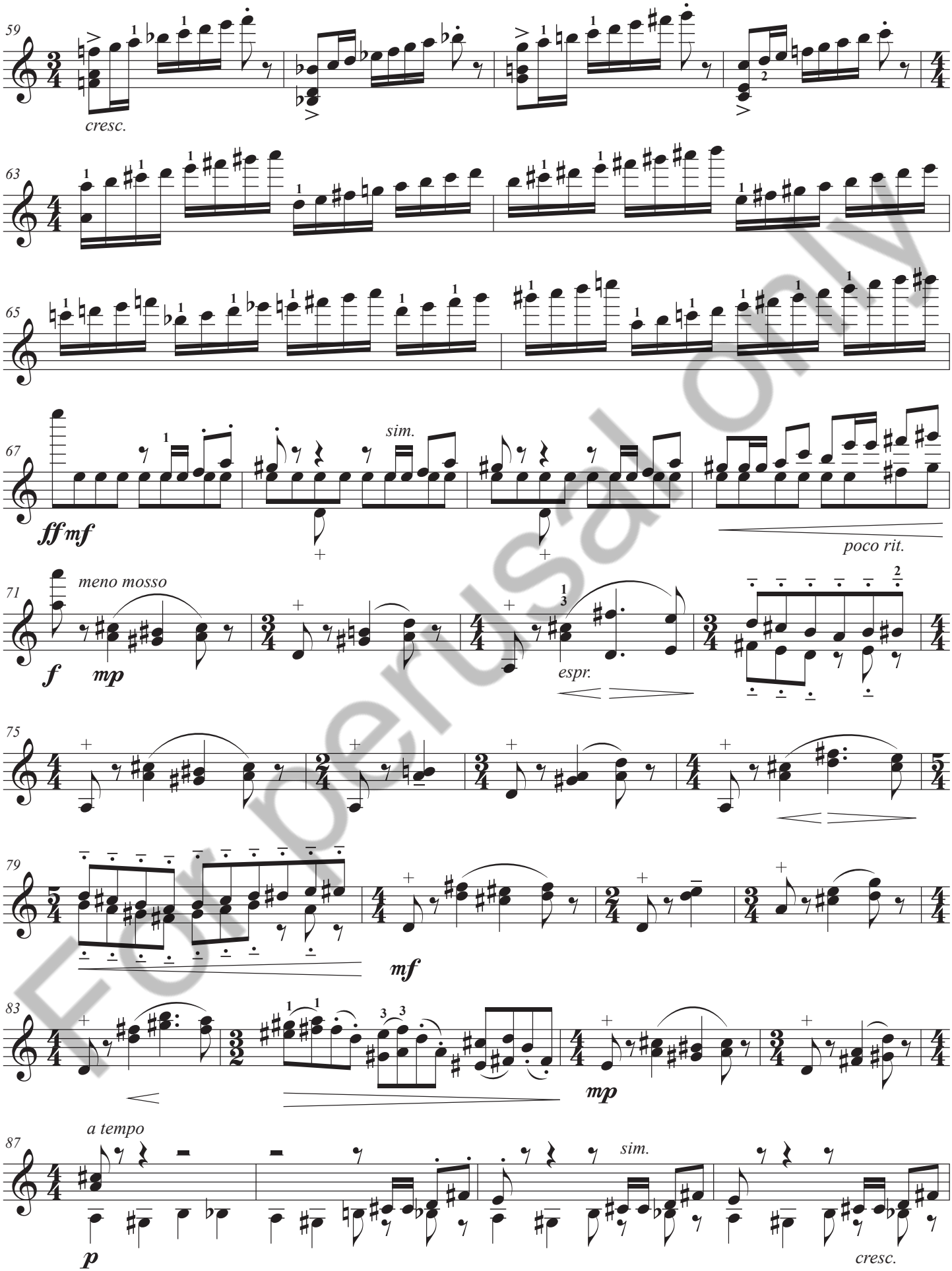

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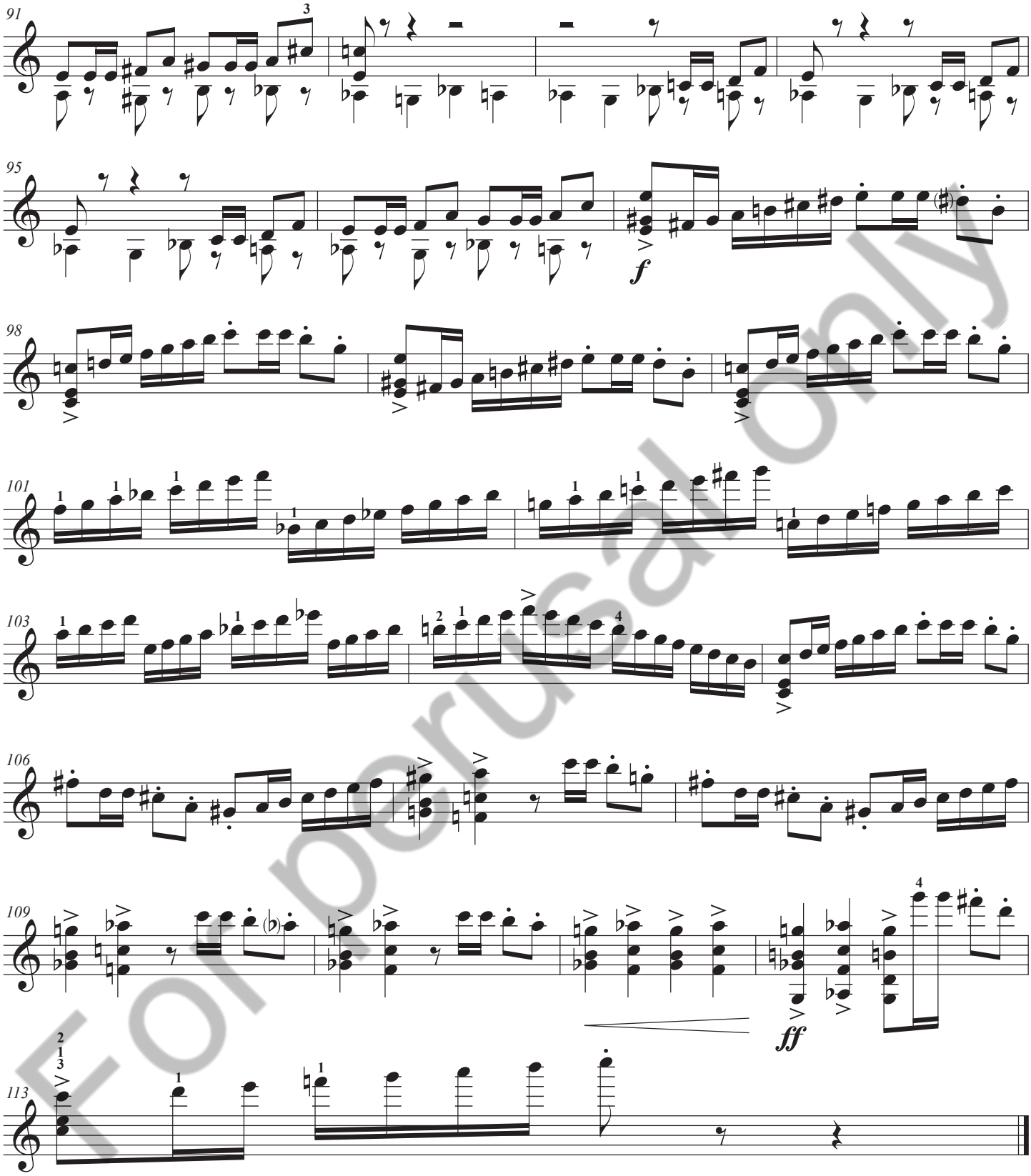

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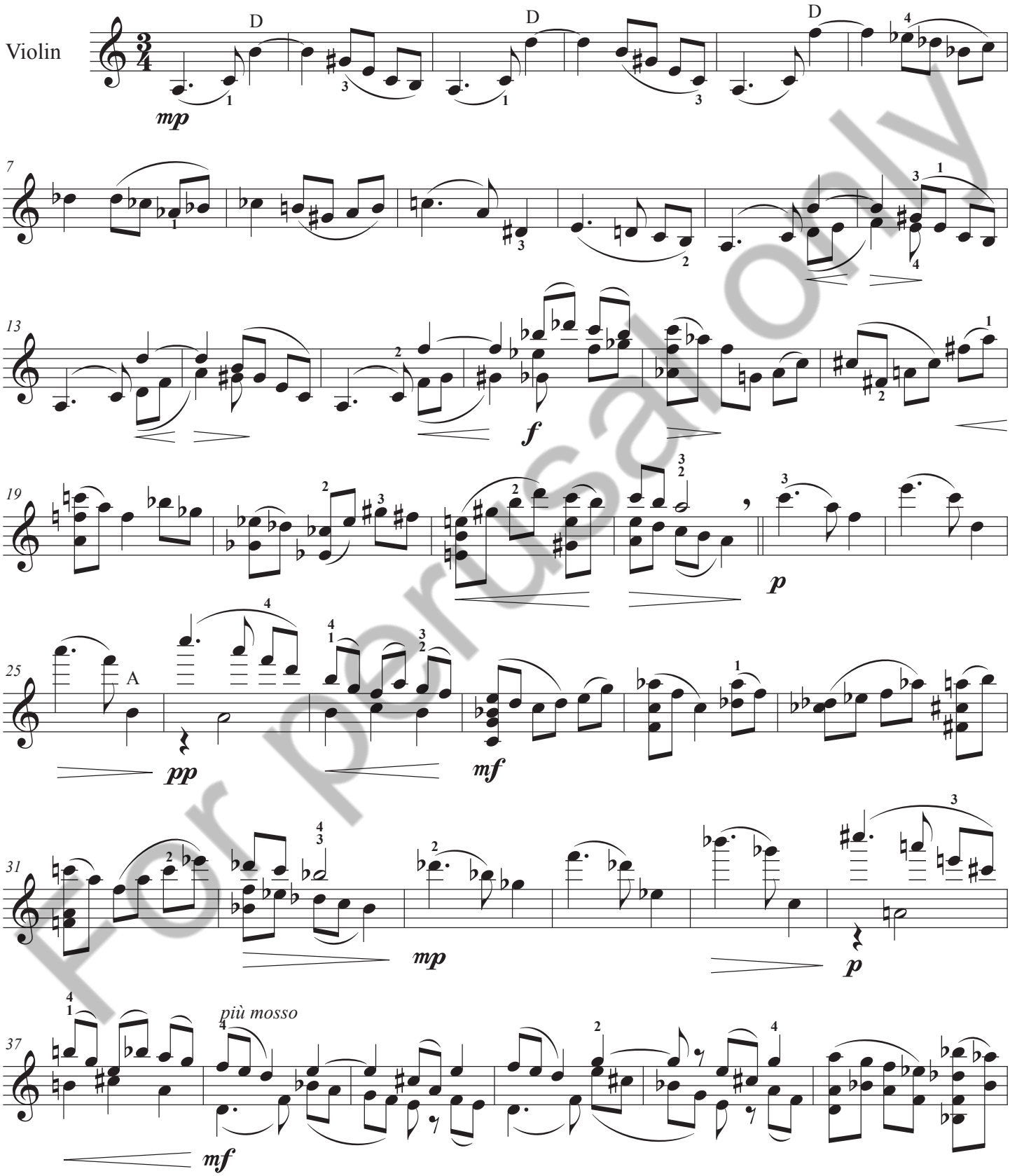
Lento (♩ = 60)

Violin



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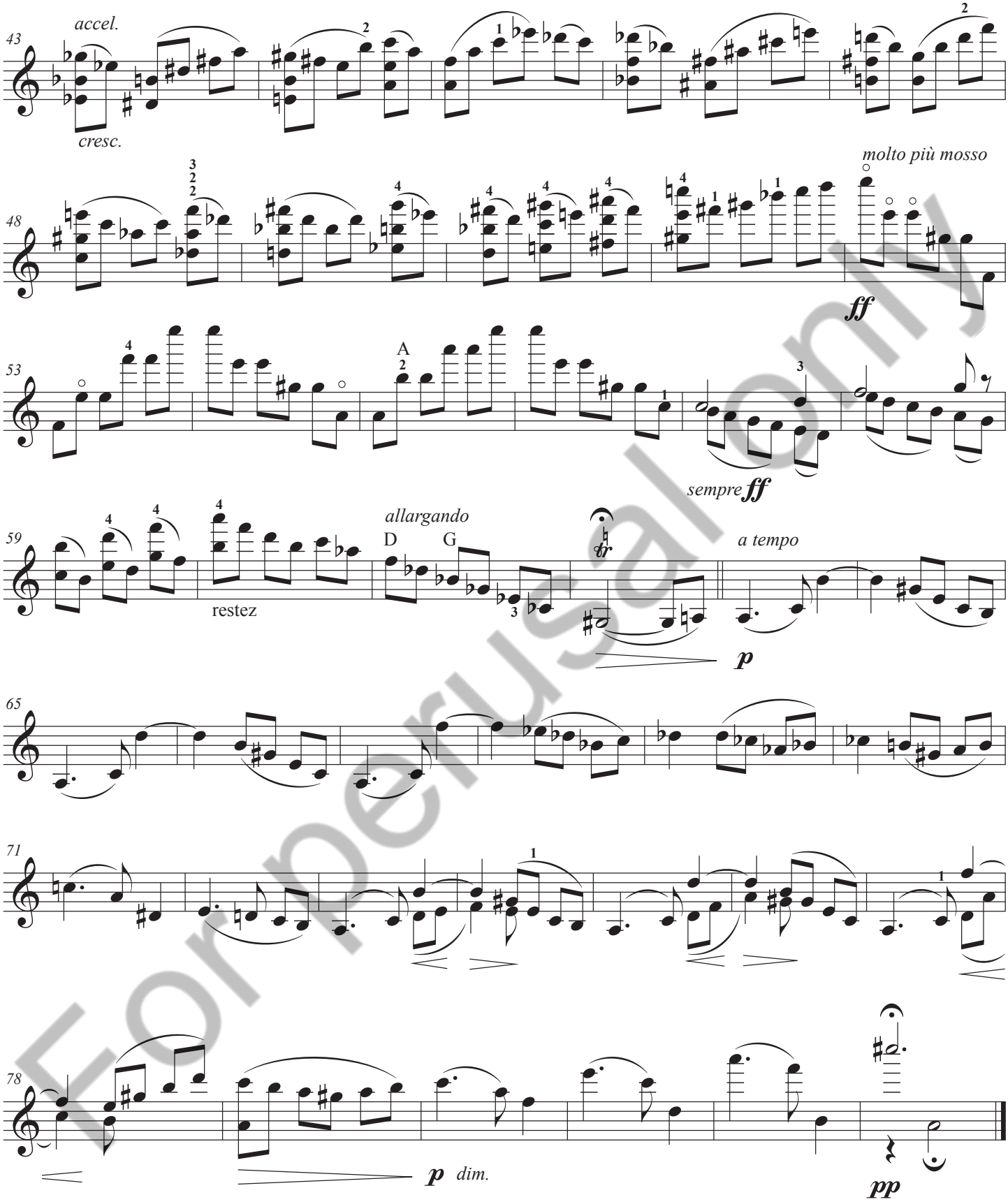

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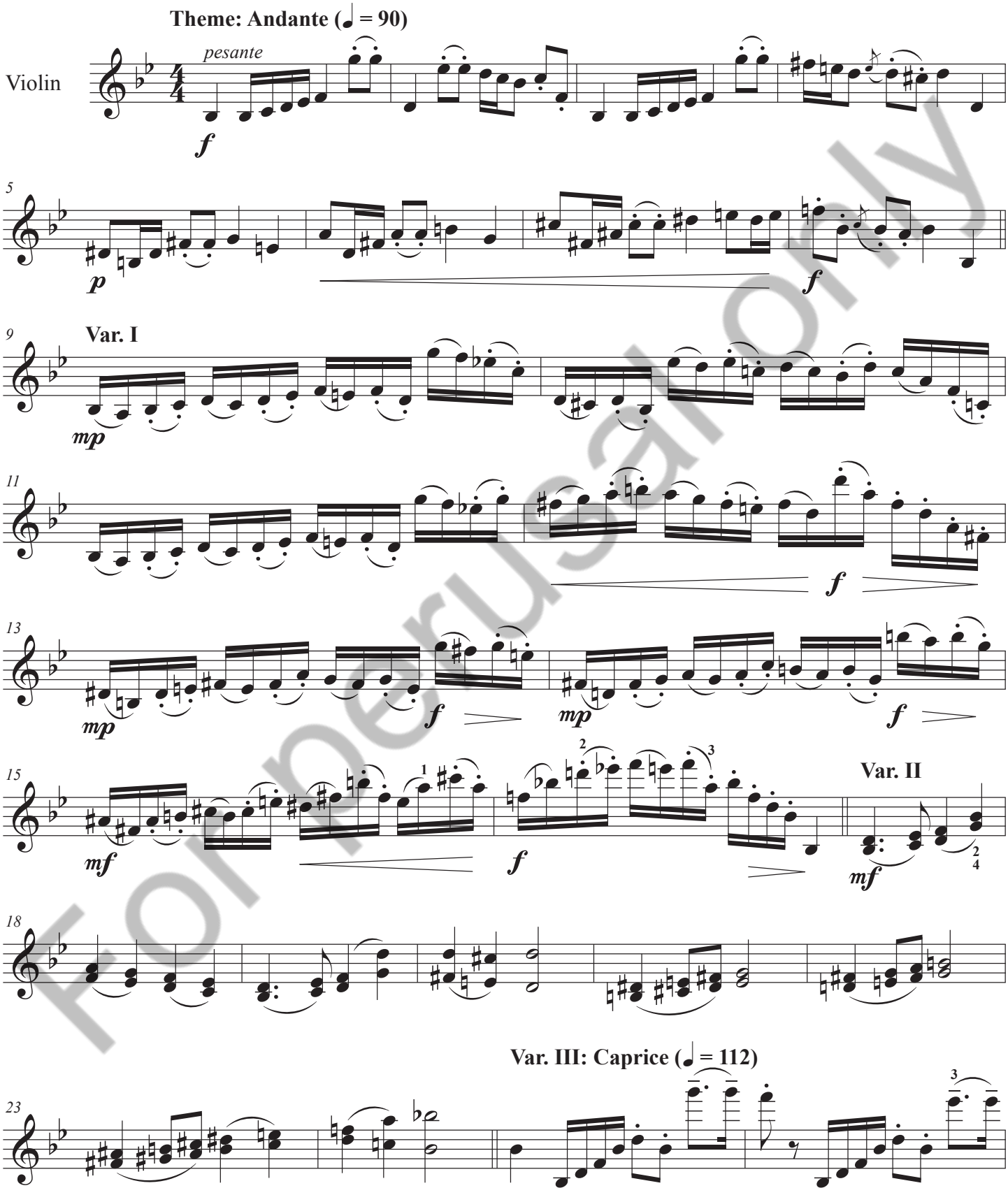

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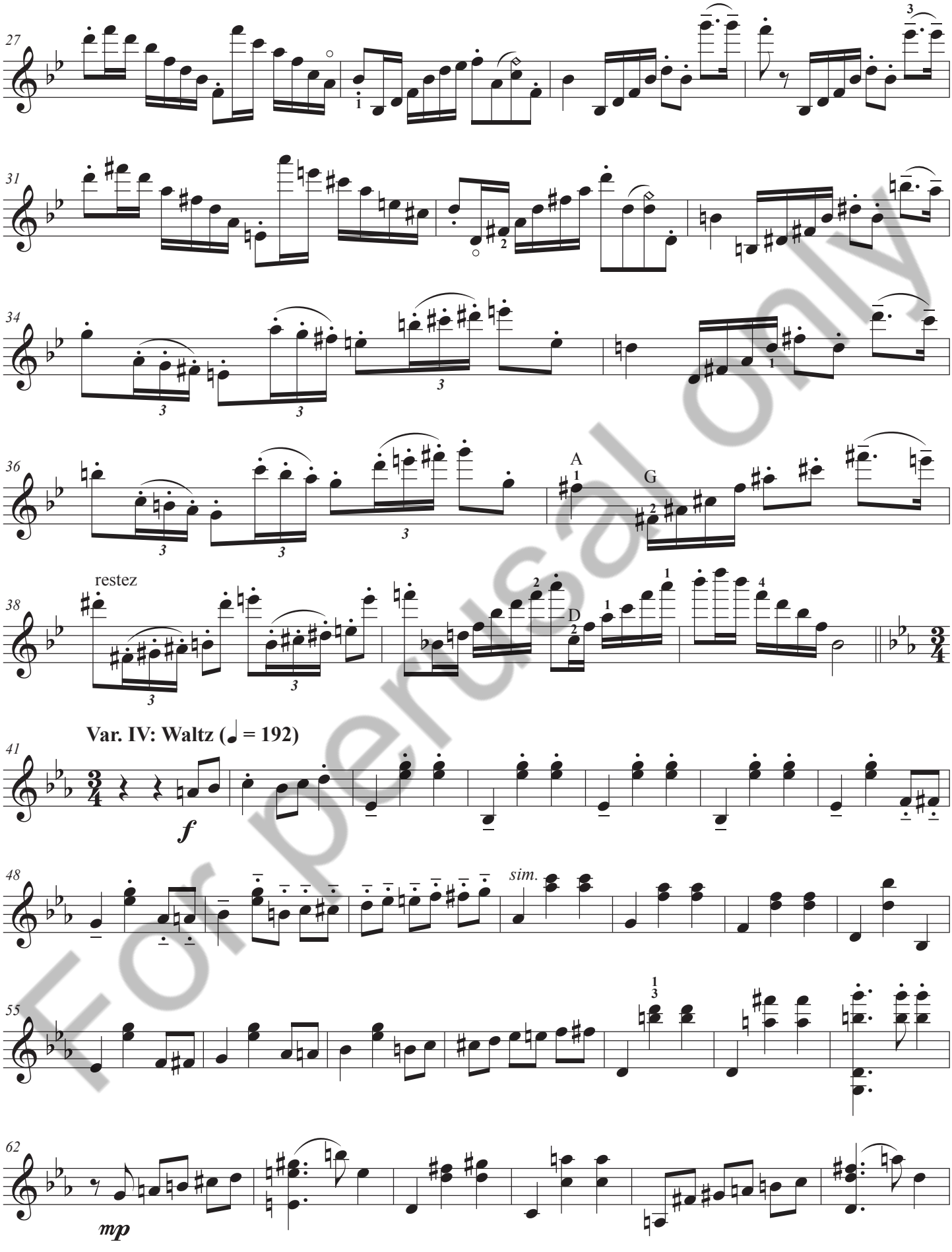

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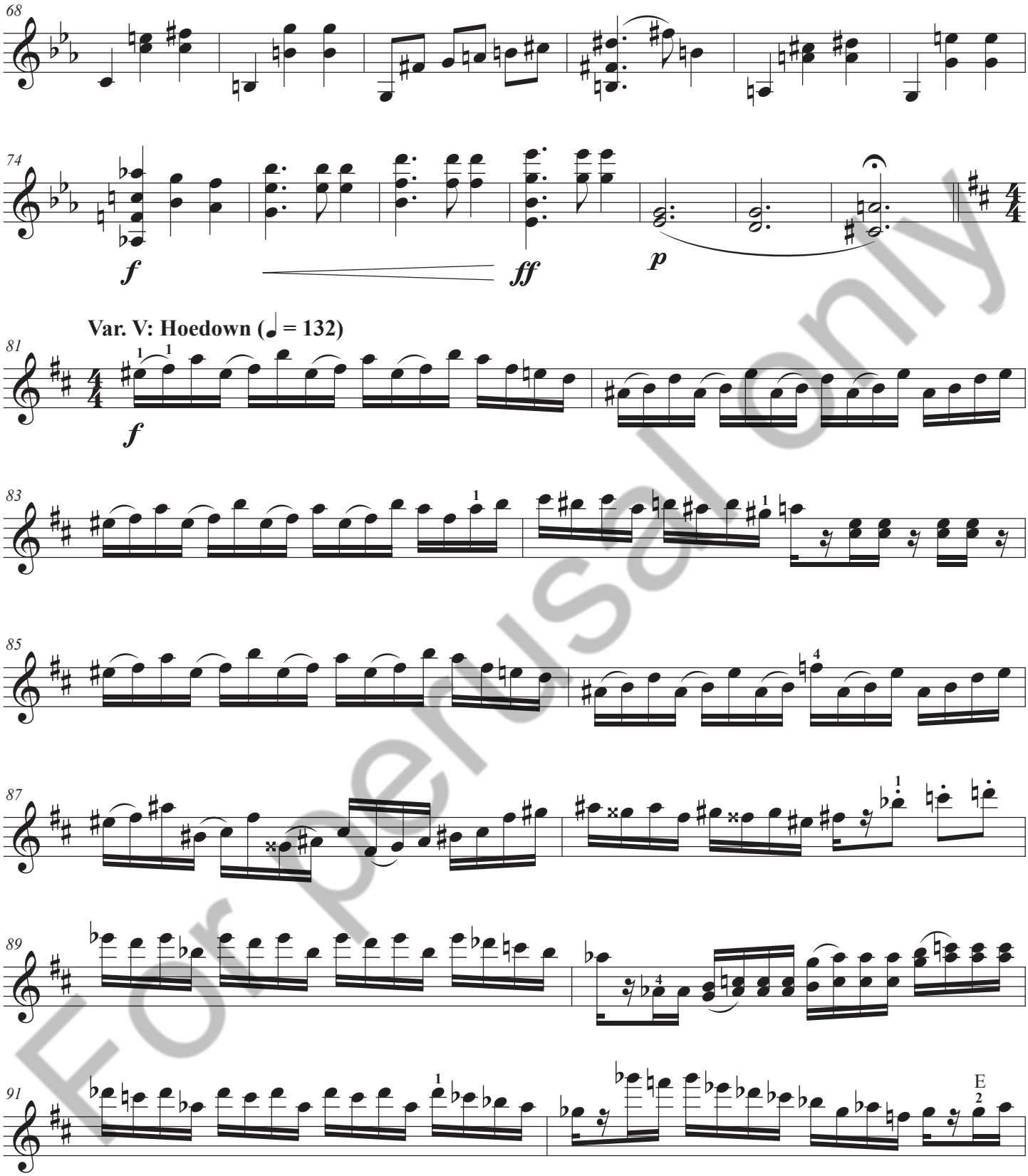

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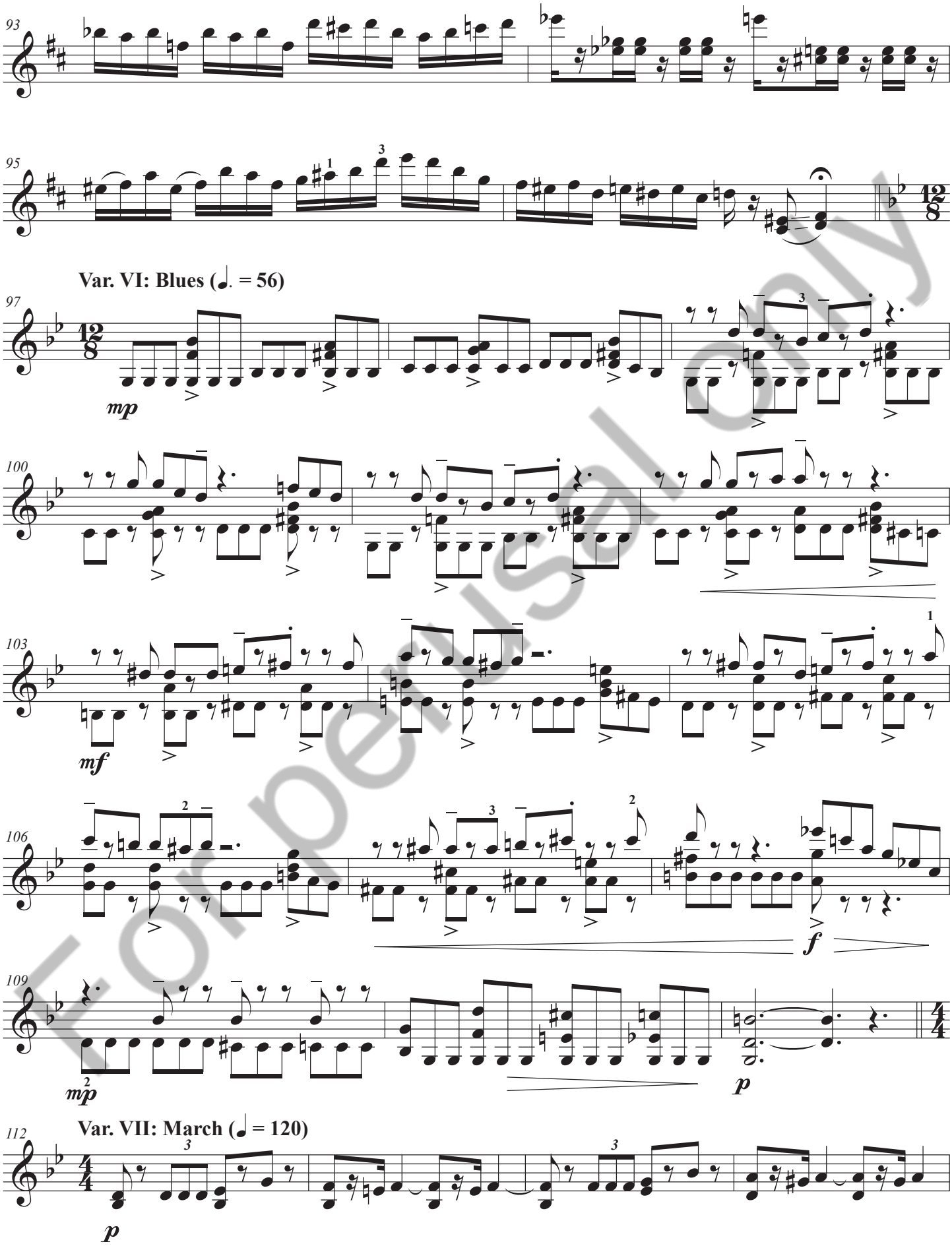

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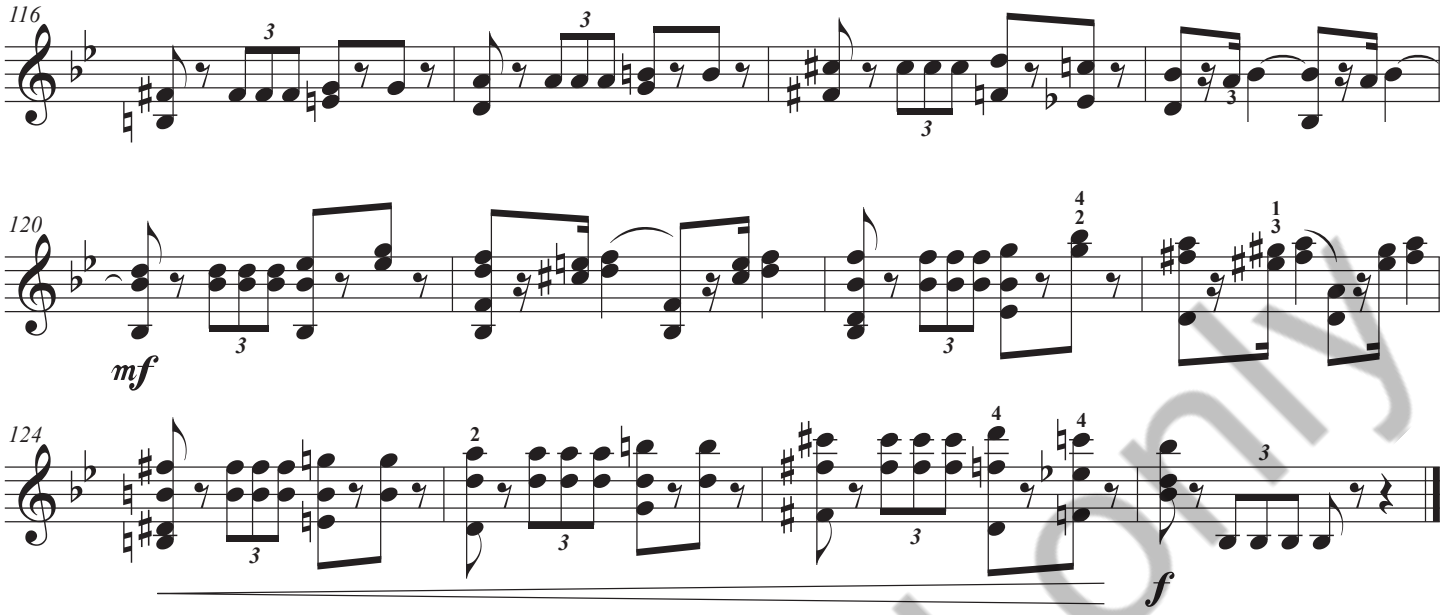

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IV

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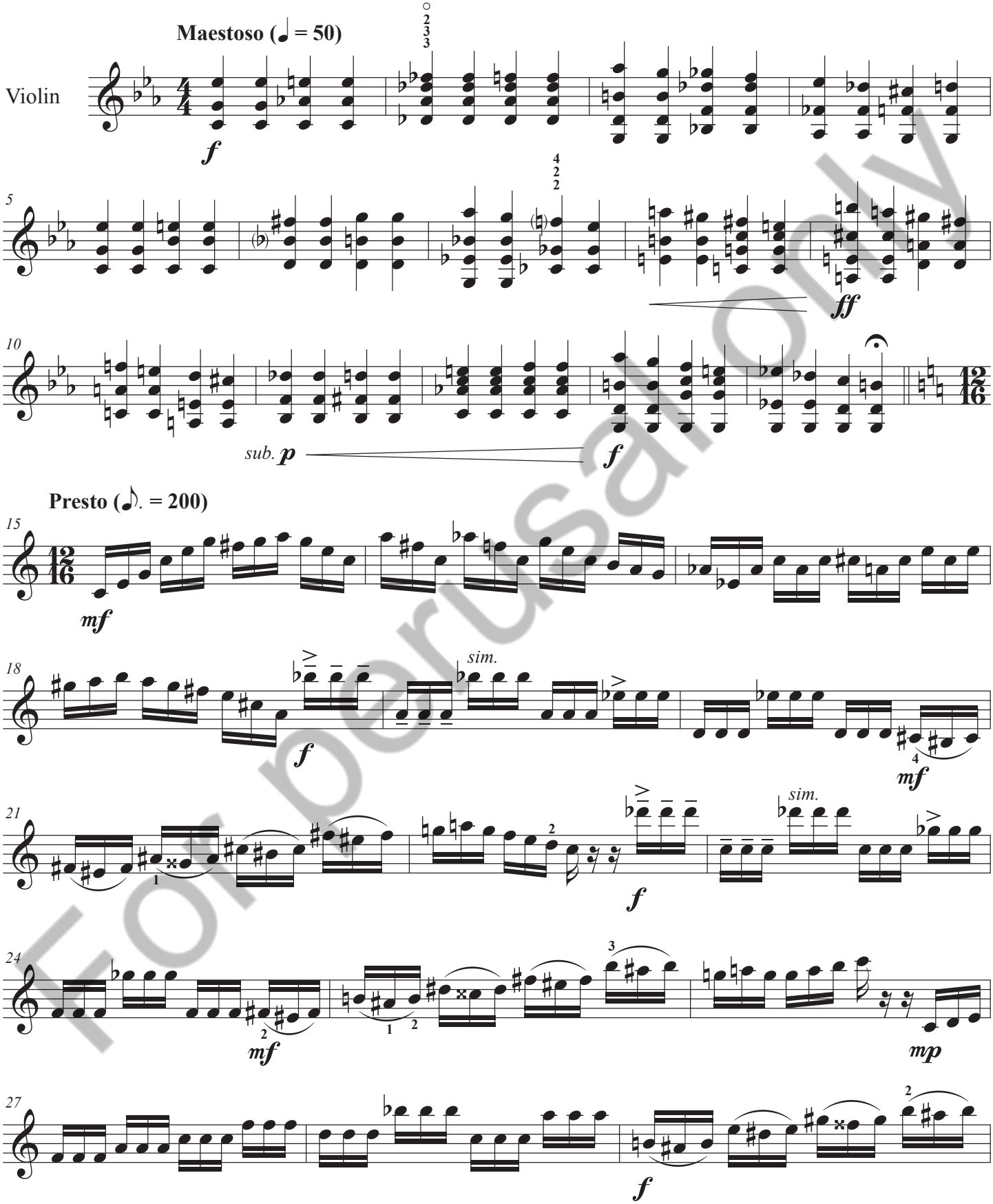

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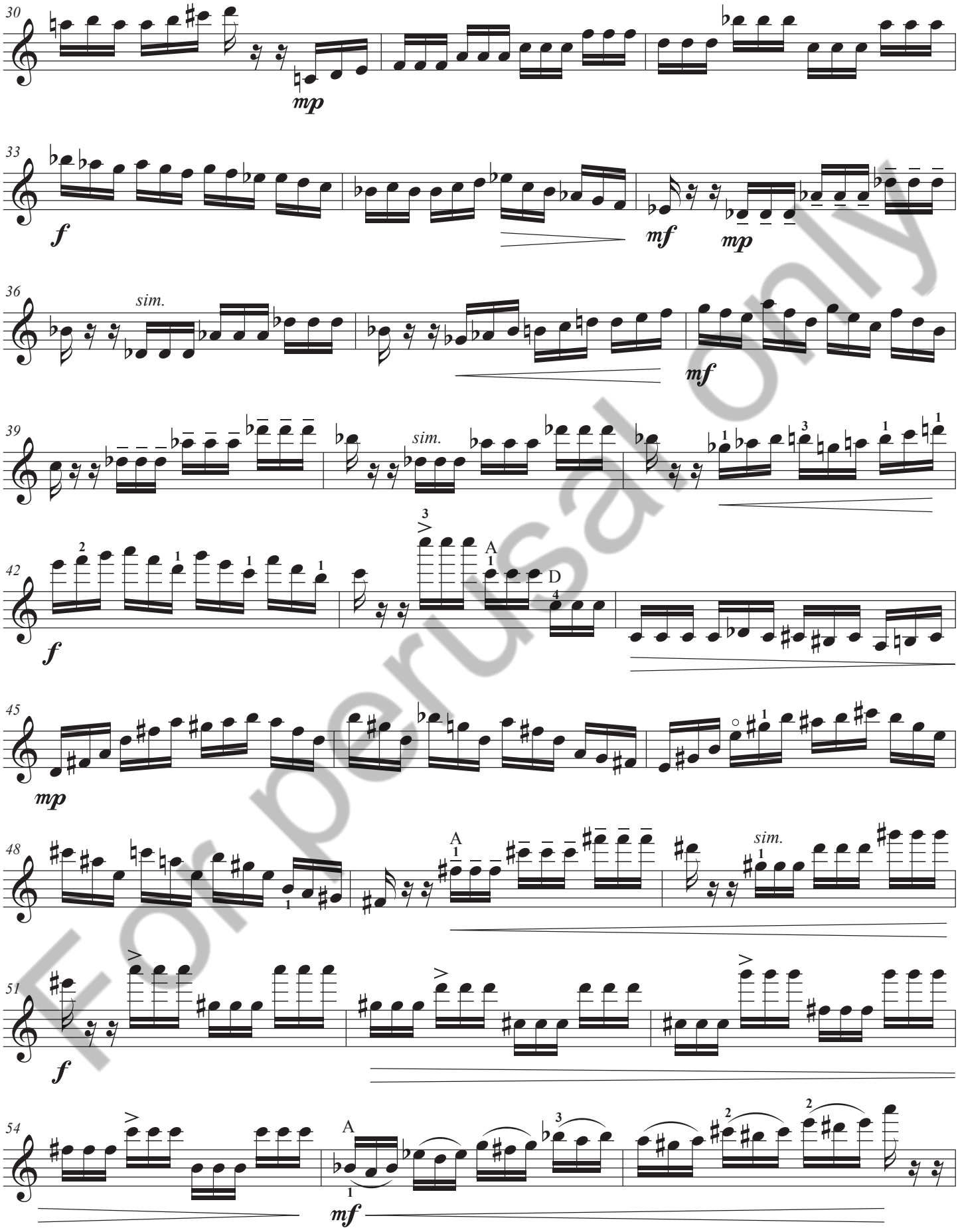

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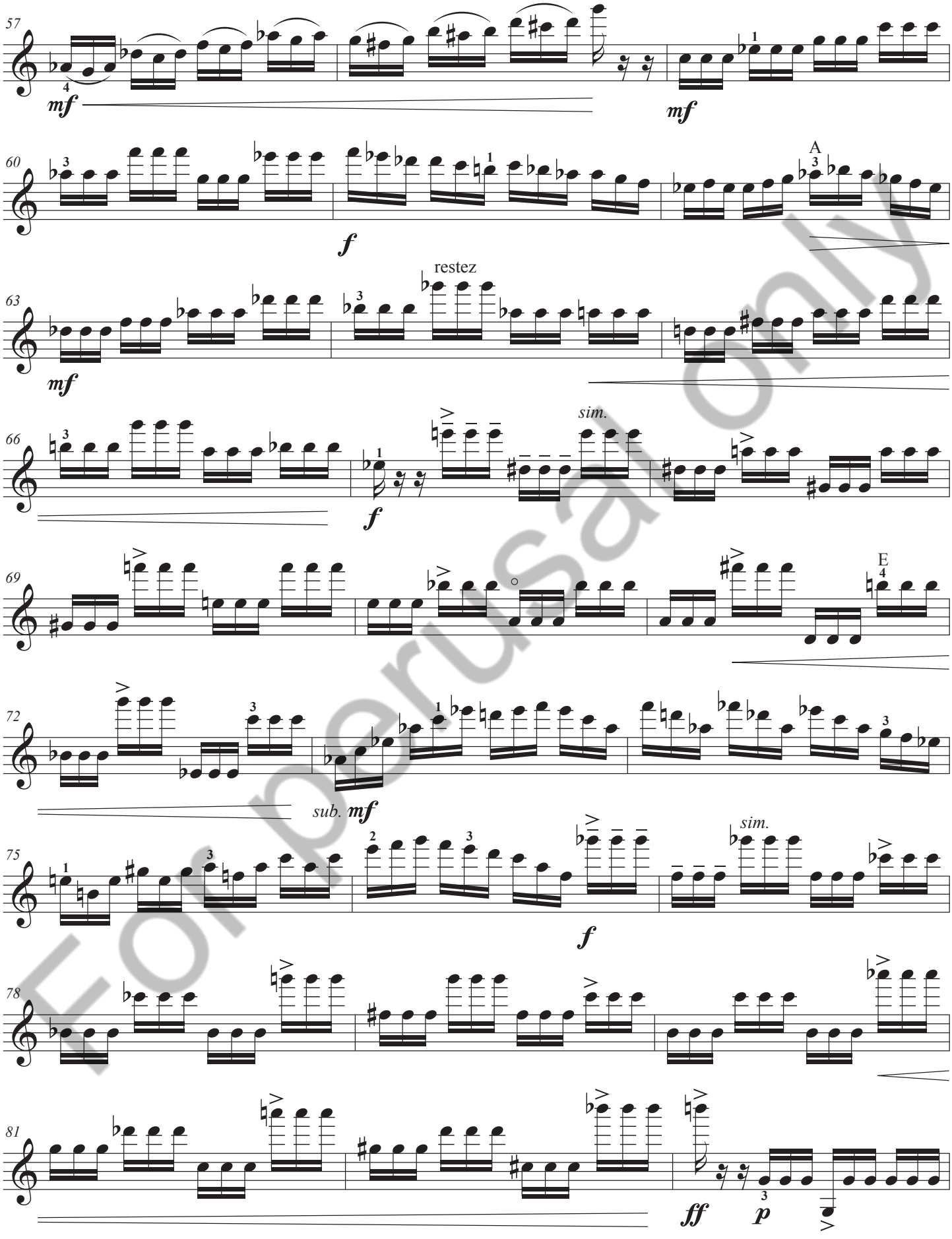

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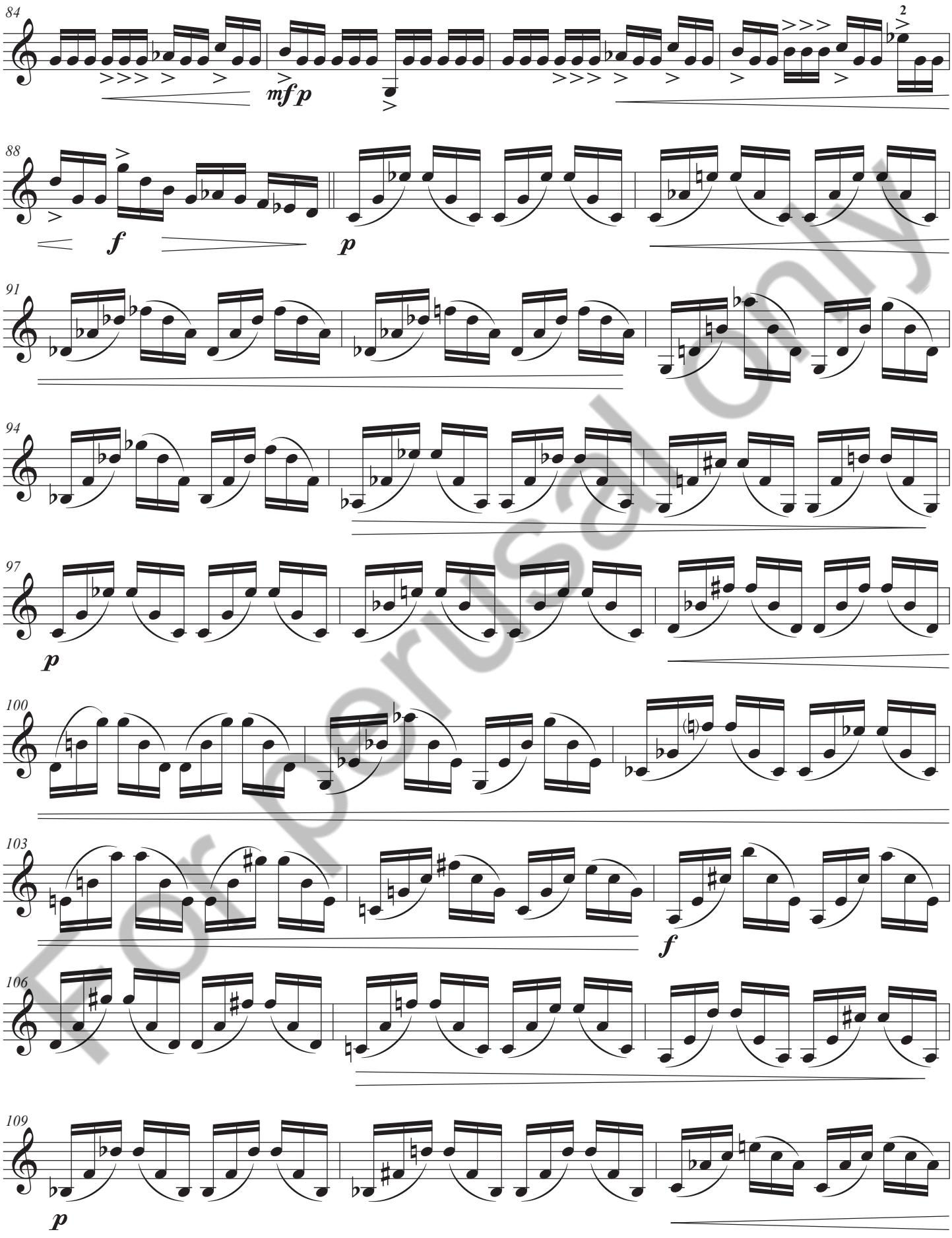

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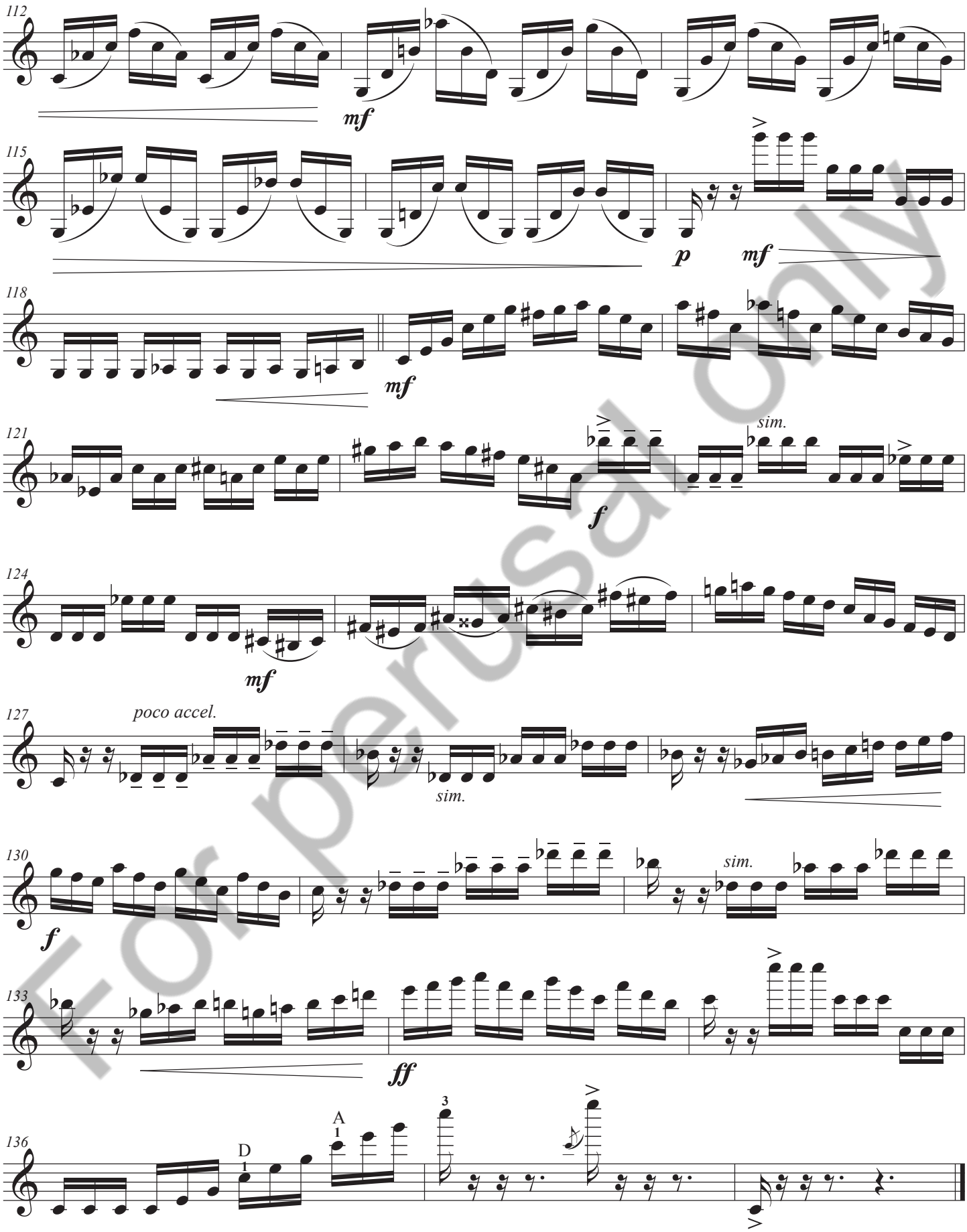

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