

DAVID LIDOV

REMEMBERING

MINOR

DREAMING

OF

MAJOR

SONATA IN TWO MOVEMENTS

for

VIOLIN AND PIANO

REMEMBERING MINOR DREAMING OF MAJOR.

TO THE PERFORMERS:

In certain moments, such as at meas. 41 and elsewhere, rhythmic counterpoint between the two instruments may deprive you of a sense of common pulse. In rehearsal we can supply a beat and perhaps defeat all problems, but in performance, do not be cautious! The damage of constraint would be far greater than the damage of independent tempos. A passage that follows (e.g., meas. 43, etc.) will soon restore a clear beat and set things straight. (Usually, for me, the barline really matters. Robert Frost: "Poetry without meter is like tennis without a net." But we do not always wait for the end of the game to jump over the net.)

In the first movement, tempos change frequently and are proportional. When tempo speeds up, the pivot pulse is salient and must guide. When the tempo slows down, the player who leads might prefer to rely on memory and dramatic sense instead of counting subdivisions. Proportional changes allow melodic figures to recur at a nearly fixed speed despite environments of different tempo. Once these relationships strike the ear, the mathematical aspect can fade from view. There is no particular barrier to rubato or tempo fluctuation except that the rhythmic style here demands a firm beat.

The first movement is sprinkled with verbal indications of expressive character, often different for the two instruments. Some of these are attached by a dotted bracket to a particular musical figure or motive (what our friend Professor Hatten would call a "musical gesture").

1. Please consider these indications as invitations, not instructions.
2. When there is a bracket, the performer (if accepting to develop the idea) should decide *whether* and *how much* the expression mark concerns *similar figures* and perhaps an *entire section*. The marked figures were not meant to stand out or to stand alone, but, as in painting, a passage of green may require a spot of red or blue. I have not shown how far or thick to spread the color, for the notes themselves lead to good ideas, and besides, it is only the performer, not the composer, who can arbitrate between the demands of characterization and the demands of beauty.

The second movement might be played best if the performers think it as a waltz (the second beat quick and light, but without exaggeration.) I have no fixed opinion whether it actually is a waltz or not, but such an approach should aid the ensemble and enhance the personality of the music. The persistent motif of repeated eighths, usually four, may be bouncing, shimmering, shivering, stuttering or much else but not (I hope) "motoric". I distinguish three staccatos, particularly towards the end of the second movement: the vertical dash for short as possible, the dot for medium, and the dot with tenuto dash for longer staccato. In the tempo, registers and textures of these notes the distinction may not always be practicable. In that case, you must imagine it rigorously. Trills framed by grace notes on the auxiliary are inverted trills; the "auxiliary" note is really the principle tone. This movement, like the first, has moments of rhythmic chaos, but visual cues (downbeats) will be the natural solution. Your audience will be delighted if the cues are vigorous.

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Remembering Minor Dreaming of Major

I.

ca 54, never rushed

①

mp *p* *pp*

⑦

mp *pp* *mp*

⑪

Sva *sfz* *mf*

<-- ♩. = ♩ ca. 72 -->

Violin *impatient*

13 *lamentoso* -----

mf p *mf* *p* *mp* *ppp*

sympatico
(ma non troppo)

p *poco pesante* *pp*

8vb -----

16

p 3 5:4 3 3

(12) 16 *p* 4:3 4:3 *mf*

19 *Doppio Movimento*

3 3 3 3 7:4 7:4 7:4

ca 72

mp *cres.* *piu sed.*

22 *piu e piu agitato*

p *f* *p*

mf *Sternly* -----

3

2.

24

f *p* *mf* *p*

9:8 3

Sua

26

mp *ff* *mf* *ff* *f* *mf*

3 3 3

Sua

28

mp *f* *mp* *mf*

9:8 5 5

3 3 3

Sua

30

9:8 9:8 9:8 9:8

furiſo

cres. *ca. 81*

3.

Dir.

33

Musical score for measures 33-34. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and sixteenth notes, marked with dynamics *p*, *f*, and *p*. The piano accompaniment consists of chords and single notes, marked with dynamics *f*, *mp*, *ff*, and *mf*.

35

Musical score for measures 35-36. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a five-note phrase and a sixteenth-note triplet, marked with dynamics *ff*, *sfz*, and *mp*. The piano accompaniment features chords and single notes, marked with dynamics *mp* and *p*. The word "nonplussed" is written above the piano part.

37

Musical score for measures 37-38. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with triplets and sixteenth notes, marked with dynamics *mp*, *ff*, and *mf*. The piano accompaniment consists of chords and single notes, marked with dynamics *f* and *sfz*.

39

Musical score for measures 39-40. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with sixteenth-note triplets and sixteenth notes, marked with dynamics *fff sempre*, *sfz*, and *tra*. The piano accompaniment consists of chords and single notes, marked with dynamics *sfz* and *tra*.

41

6 6 6 6 6 6 3

p *mf* *f*

5 5 5 5 5

43

poco a poco calmando

6 5 6 6 5 *mp* *f*

calmo, imperioso, didactic *mf*
(with attitude) NB: melody in 15ths.

armonioso, col Red.

Gua *p* *Gua* *Gua* *pp*

46

p *mf* *mp*

loco *Gua* *Gua* *mp*

49

p *mf*

Gua 5

52

6

pp

f

mp

3

3

3

8^{va}

54

3

pp

ppp

3

3

3

12/16

57

*freely, with fantasy, esp., note**

lamentoso

← = two triplet notes

3

3

3

3

mp - mf

p

mp

6.

♩ = 72

*Note: Ossia, ad lib. This half measure can begin very slowly and accel. to tempo.

59

pp

mp - mf

p

mp

6.

3

61

Musical score for measures 61-62. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 61 features a treble staff with a melodic line and a grand staff with a complex accompaniment. A triplet of eighth notes is marked with a '3' above it. Measure 62 continues the melodic and accompanimental lines. A dynamic marking of *pp* (pianissimo) is present in the grand staff.

63

Musical score for measures 63-65. The system consists of three staves. Measure 63 includes a treble staff with a melodic line and a grand staff with accompaniment. It features a *cres.* (crescendo) marking, a triplet of eighth notes, and a dynamic marking of *f* (forte). Measure 64 continues the melodic and accompanimental lines. Measure 65 is marked **Doppio Movimento** (Doppio Movimento) and includes a tempo marking of $\text{♩} = 72$. A dynamic marking of *mp* (mezzo-piano) is present. A 4:3 ratio is indicated above the grand staff in measure 64.

66

Musical score for measures 66-68. The system consists of three staves. Measure 66 is marked *poco a poco piu agitato* (poco a poco piu agitato). It features a treble staff with a melodic line and a grand staff with accompaniment. A dynamic marking of *mp* (mezzo-piano) is present. Measure 67 continues the melodic and accompanimental lines. Measure 68 is marked *f dim. poco a poco* (f dim. poco a poco). A dynamic marking of *mp* (mezzo-piano) is present.

69

9:8 9:8 9

mp 5 *mp* 6 3 3 *ff* *p*

72

9:8

f 3

cres.

piu *ted.*

74

3 6 6 6 6 6

<-- triplet = duplet -->

76

colerico

ff sempre 3 3

ca. 108

mp *f* *p*

8. *Sub*

79

82

84

86

90

ff *pp* *mf* *p* *f*

poised, gracious, emphatic

mp

5:4 5:4 5:4 5:4

93

mp *mf* *mp*

5:4 5:4 5:4

95

pp *p* *mp* *pp* *mp*

5:4 3 3 5:4

Sub

97

ppp *pp*

mf *p* *pp* *ppp*

5:4 5:4

Sub

101

<-- ♩ = ♩ -->

mp *p*

ca 72

3 4 4 4 4

104

mesto

sfz *sfz* *sfz*

3 3

106

sfz *sfz* *sfz*

mp espr. *sfz*

3 3 3

108

sfz *sfz*

3 3 3 3 3 3 3 3

sfz

Doppio Movimento

111

ff poco a poco dim.
ca 72
poco a poco piu agitato
poco a poco cres

114

ff
8vb

117

mp *cres.*
dim. *p* *cres.*
8vb

120

f
piu sed. *f*

123

mp cres. *ff*

cres. *ff*

126

p *ca 90*

p

129

Like a heated argument
(*sempre serio!*)

ff *fff* *f* *fff*

Molto Pesante
Con rabbia

ff *fff*

132

sim.

sim.

137

bitter

f

3

141

f

ff

pff

mpff

5

5

3

144

pizz.

p

3

arco

f

ff

p *sva*

3

3

3

3

3

147

fff

f

fff

fff

sfz

3

3

3

3

3

151

3 *sfz*

3

3

3

156

dim. 3

dim. 3

3

3

3

Gua...

158

(p) 3 *lacrimoso*

p 3

ff 3

p 3

mf 3

sim.

160

$\frac{3}{4} = \frac{3}{8}$; *pfe quasi senza misura*

pp

pp

3 *Gua*...

3 *Gua*...

162

pp

Gua...

Gua...

Gua...

Gua...

(20)
16)

165 *con sordino* *giocoso*

ca 72

<-- five ♪'s = one ♪ -->

dolce

169 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

poco espr.

171 *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

<--triplet ♪ = ♪ -->

ca 54 *Dolce*

violin--sempre (quasi) *ritardando pp*

piano--(quasi) *affretandosi*

u. c. *pp with a dry, rustling sound*

177

Musical score for measures 177-180. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. The key signature has three sharps (F#, C#, G#).

181

Musical score for measures 181-184. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. The key signature has three sharps (F#, C#, G#). The dynamic marking *mp* is present. The instruction *T.C.* is written above the piano part.

185

Musical score for measures 185-188. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. The key signature has three sharps (F#, C#, G#). The instruction *(like a tierce de picardy)* is written above the vocal line.

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II.

A

① *d. ca 60*

Violin

pizz *arco* *pizz* *arco*

mp *p*

Note: mm. 3-20, the pizz. notes louder than arco.

Piano

f *mp*

⑦

VN.

pizz *arco* *pizz* *arco*

p *sim.*

⑬

VN.

pizz *arco* *pizz* *arco*

⑰

VN.

pizz *arco* *pizz* *arco*

cres. *mf* *dim.*

poco cres. *dim.*

⑳

VN.

pizz *arco* *pizz* *arco* *pizz* *arco*

PNO

31

VN. *pizz* *arco*

38

VN. **B**

pp *sfz* *pp*

Piano--See Note

45

VN. *sfz* *sfz* *pp* *sfz* *pp* *pp*

51

VN. *sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *sfz* *pp*

ppp

Note: Meas. 40--
Piano--hold all quarter notes under a bracket until caught with middle pedal (left foot). The chords (imitating the violin *sfz*'s) are pedaled *stacc*. If a clever assistant with long legs is turning pages, the whole passage may be *u.c.*

57

VN. *sfz ppp* *ppp*

Senza

cres. *pp*

Red.

64

VN. *mp* *mf* *sfz sfz* *mf* *sfz sfz* *mp cres.*

Senza

mp *sfz mp* *sfz*

mp senza Red. *Red.* *Red.* *Red.* *Red.* *Red.*

70

VN. *sfz* *sfz* *sfz* *f dim.* *sfz* *sfz* *sfz*

Senza

mp cres. *sfz* *sfz dim.* *sfz* *f dim.*

(12)
16

75

VN. *poco sfz* *pp* *f* *p*

Senza

pp *f* *p*

81 **C** *With fantasy, espr., but lacking direction*

VN. *mf* *mp* *mp*

tr

p col. Ped. Pedal may override stacc. here and there

pp *very pronounced sfz's*

Scherzando *mp* *sfz* *sfz*

87

VN. *mf* *p*

tr

f *p*

sfz *mf* *sfz*

91

VN. *f* *p*

tr

sfz *sfz* *sfz* *sfz*

8vb-1 *8vb-1* *sfz*

97

VN. *f*

tr

sfz

8vb-1

103

VN. *tr*

f *p*

p cres. *sfz* *sfz* *sfz* *f* *sfz* *sfz*

109

VN. *tr*

cres. *f* *sfz* *mp*

sfz *cres.* *sfz* *sfz* *mp*

115

VN. *p* *ppp* *mp*

p *ppp* *mp*

121

VN. *pp* *f* *sfz* *p* *f* *p*

tr

tr *3*

126

VN.

tr tr tr

mp *p* *f* *mp* *p* *sfz*

f *p* *sfz*

131

VN.

ff *f* *sfz*

ff *f* *tr* *sfz* *p*

137

VN.

p *f* *f* *ff* *martellato*

p *f* *ff*

martellato

142

VN.

sfz *sfz* *ff*

brilliant *ff*

147

VN. *tr* *sfz* G.P. *p*

tr *sfz* G.P. *p*

152

VN. *tr* *mp* *sfz* *sfz* *sfz* *sfz* *f* *sfz* *sfz* *sfz*

tr *mp* *sfz* *f*

f *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *tr*

157

VN. *sfz* *sfz* *sfz* *3* *p* *tr* *tr*

p *tr* *tr* *tr*

Sub. 1

E *Rubato comodo* *Gua* *tr* *tr* *Gua*

162

VN. (CANON--dux) *3* *pp*

167

VN. *pizz* *tr* *arco* *tr* *Gua* *pizz* *arco* *tr*

3 (comes) *mf* *p* *mf* *p*

173

VN.

pizz *arco* *tr* *f* *p* *pizz* *arco* *tr*

mf *p* *f* *p* *mf* *p*

179

VN.

arco *tr* *pizz* *arco* *tr* *pizz* *arco* *pizz* *arco* *pizz* *arco*

mf *p* *mf* *mf* *mf* *mp* *mf*³

f

185

VN.

pizz *arco* *p* *mf*³ *dim.* *3* *3* *pizz* *p* *arco* *mp* *f* *tr*

mp dim.

191

VN.

pp *mp* *tr* *tr* *tr* *tr* *tr* *tr* *pizz* *arco* *tr*

p *pp* *mf* *p*

197

arco
tr

pizz
mf *pp*

F

f

203

warmly, *al tasto*

pp *p* *mf*

208

VN. *mf*

mf *p* *f*

213

VN.

mf *p* *mf*

218

VN. *mp* *f*

mp *f* *p* *Brilliant*

223

VN. *f* *f*

f *f* *Guz* *mp* *mf*

228

VN.

ff

swa

233

VN.

p

f

p

mf

p

239

VN.

f

ffz

pizz

arco

G

246

non legato

3 3 3 3 3 3 3 3

pp sfz sfz

VN.

f f

252

IV molto vib.

p sfz pp mf cres. sfz pp

VN.

p sfz

3 3 3 3 3 3 3 3 3 3

mp

ffz

258

pizz arco IV molto vib.

sfz sfz

VN.

sfz

3 3 3 3 3 3

f

263

IV molto vib.

II, IV

sfz pp p f p f III p sfz P sfz sfz

VN.

f³

269

VN. *pizz* *f* *pizz* *f* *p* *sfz*

274

VN. *pizz* *p*

280

VN. *arco* *f* *pp*

286

VN. *f* *mf*

291

warmly

VN.

f *f* *p* 3 7:6 *f*

mp 3 3 3 *f* *p* 5:3 8va 8va *pp* 3

298

VN.

8va *mf* *pp* *mf* *pp* 3 *f* 8va

mf *pp* 3 *f*

304

VN.

p 3 *mf* 3 *p* *p* 3 8:6 *p* *mf* 8:6 *mf* *p*

tr *p* 3 *mf* *p*

309

VN.

f

p *mf* *p* *mf* *mp* *mf* *mp*

7:6

3 3 3 3

tr

314

VN.

p *pp* *mp* *pp*

pp *3* *tr* *pp*

3

319

VN.

f *p* 8:6

p 8:6

3 3 3 3

323

5:3

arco

pizz *p* *mp*

3

3

8:6

328

pizz *arco* *pizz* *arco* *pizz* *arco*

cres. *5:6* *3:2*

"cresc." - match violin

p *cres.* *mp* *pp* *mf* *cres.*

3

3

3

5:6

3:2

333

pizz *arco* *pizz* *arco* *pizz* *arco* *pizz*

f (poss.) *3* *dim.* *p*

f *mp* *f* *dim.* *p*

8:6

5:4

338

p

p *sfz* *p* *mf*

3

3

3

343

VN. *pizz* *cres. (poss.)* *8va₁* *8:6* *dim.*

348

VN. *arco* *tr* *pizz* *arco* *tr* *pizz* *8va*

353

VN. *8va* *arco* *pizz* *arco* *mp*

359

VN. *mf* *8va* *mf* *Red.* *

The modes and scales of music all over the world define traditions of feeling and understanding. If this sonata evokes the *rasa* of major-minor tonality without adhering to its *raga* (for there is, I believe, no persistent key) it will be in part because of snatches of paraphrase in the first movement: All of J. S. Bach's oeuvre might be taken to comprise an uninterrupted contemplation of the affect worlds of major and minor, but even in that company, the *Prelude* of the *Prelude and Fugue in B minor* for Organ, is an especially compelling realization both of the contrast of modes and their interpenetration.

The two movements of this sonata are similar in harmony but belong to different genres. The first, in three episodes, imitates psychology and plot (. . . *When the violin acted terribly upset, the violin's best friend, the piano, sympathetic but not approving, used to insist on reason. Then, one time. . .*) The second movement follows an abstract design.

D.L.
Toronto, 2001