Dave Soldier

Duo Sonata

for violin & cello

about 21 minutes

composed 1988, Opus 4

this version from June 4, 2011

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Techniques

There are a few unusual techniques in this piece. When in doubt, use the 1988 recording by Laura Seaton and Erik Friedlander as a guide, but be encouraged to find your own means to interpret this music.

Trills in the piece are often between unusual intervals, so I have put the notes to tremelo to in as grace notes. There are some indications of "unequal tr" which means that there should be longer durations on some notes at will, which can be used expressively.

A "shake" is a kind of trill between two or more pitches but somewhat violent and uneven.

A "roll" is really yet another kind of trill between several notes, and can be very expressive in duraton for each note and for dynamics.

A.F.A.P. = as fast as possible.

The 8^{th} notes in the 1^{st} movement "swing" so that there is more duration and emphasis on the first of each pair, and in the 3^{rd} movement, the 16^{th} notes "swing", so there is a stronger, weaker, stronger, weaker note in each beat. There are sections in the 1^{st} movement where the 8^{th} notes are not swung, and should be played with each receiving the same duration.

This piece can be amplified, and if so, the players can use a "fuzz box" on the *col legno* section in the 3rd movement, as this produces a pleasant grainy texture. Otherwise, you will likely have to use a bit of bow hair to get a sufficient volume.

Overall, this piece has a lot of influence from tenor sax players, including John Coltrane and Wayne Shorter. Listening to them, including the Coltrane Quartet playing modal pieces like *Impressions*, *My Favorite Things*, and *India*, will give a good idea for how to interpret some of these melodies and phrases.

all the best, your pal

Dave Soldier

May 23, 2011 New York City

Duo Sonata

1. Reverie

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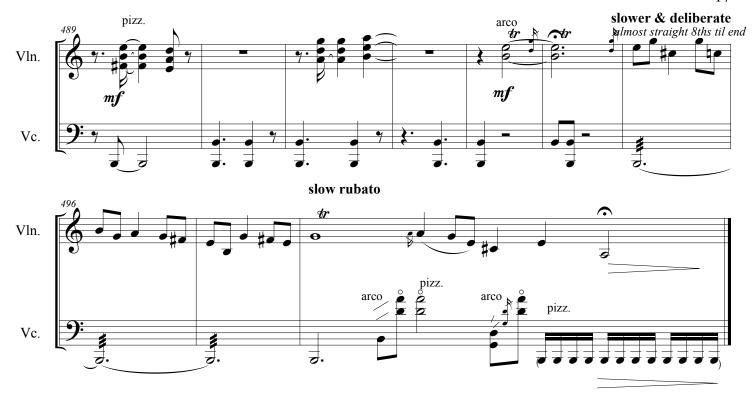












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violin tunes G to F# cello is already at B

2. Lent: Scordatura

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5.28.11 version

Duo Sonata









