

# Turn

For Violin and Piano

By Daniel De Togni

## Performance Notes:

**Feathered/Flared Notation:** These gestures are performed as accelerandos and ritardandos. The notes get faster toward the open end of the beams. The number of notes that appear on the page is not literal. The performer may choose to add more if desired.

All breath marks denote a slight pause

### **Violin:**

All gliss. should last full duration of initial note, unless noted other wise.

**N.Vib.** No Vibrato

**M. Vib.** Molto Vibrato

**X Noteheads** require mostly noise and some semblance of pitch

### **Piano:**

**Dampen** means to press part of string closest to keyboard with pad of finger so that a percussive yet pitched sound is produced.

**Scrape** means to scrape part of string close to keyboard with either fingernail, or guitar pick.

**Strummed** chords should be fingered on the piano with left hand, while right hand strums across strings from left to right. Pedal is suppressed before the strum and then abruptly lifted after to allow strings to vibrate. Pedal is then pressed down quickly to catch resonance.

**Norm.** play normally on keyboard

Turn is a piece about change, it's about seasons, fall, most specifically,  
It's about cicadas, it's about their 17-year slumber for a few days of freedom.

Turn is a piece about making changes.  
It is inspired by dancing, by turning, running, spinning,  
and making small, incremental changes over time toward something better.

Duration-12'

# Turn

For Violin and Piano

Daniel De Togni

Solemnly, With a stillness

Like telling a secret ♩ = c.76

Piano

*pp*

*pp* *p* *pp* *p* *pp*

*sempre pp*

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

*p*

*bell-like*

*pedal harmonically aim on the wet side*

**A** *sul tasto*

Vln.

Pno.

11

Vln.

Pno.

14

Vln.

Pno.

17

Vln.

Pno.

20

Vln. *mf* *f* *mp*

Pno. *mp* *mf* *mp*

8<sup>va</sup>

23

Vln. *p* *mp* *mf* *p* *mf* *p*

Pno. *mp* *mf* *mp* *mf* *p*

8<sup>va</sup>

C

Vln. *mf* *p* *mp* *mf*

Pno. *mp* *p* *p* *mp* *p*

*pp* *8va*

*15<sup>ma</sup>*

Vln. *mp* *pp* *mf*

Pno. *mp* *mf* *mp* *p*

*f*

Vln. *mp* *ppp* *mp* *poco rit.*

Pno. *mp*

*D* *pizz.*

*dampen*

*Rec.*

37 **a tempo** **poco rit.** ----- **a tempo**

Vln. *mf* arco

Pno. *p* norm. *play* norm. *scrape*

dampen  $\text{ped.} \rightarrow$

40 *p* *mf* *p* *mp* *pizz.*

Pno. *mp* *p* *mp* *8va*

*play* *scrape*

41 **Freely, out of time**

Vln.

Pno. *play* dampen

*fp* *mf* *p* *mf* *mp* *f* *p*





54 *sul tasto* *poco rit.* *a tempo* *rit.*

Vln. *pp* *mp* *ppp*

Pno. *p* *p* *scrape*

**E** *a tempo*  
 A little faster, Freely, *expressive, yet delicate*  
 (♩ = c. 80)

*poco rit.* *a tempo*

Vln. *p* *mp* *mf* *p* *mf* *p* *mp*

Pno. *mp* *p* *mp*

pedal harmonically

63 *p* *mf* *p*

Vln.

Pno. *mp* *mf* *mp*

Vln. *mp* *p* *mf* *p* *mp* *p*

Pno. *mf* *mp*

**F Pushing Ahead**

Vln. *mp* *p* *f* *mp*

Pno. *mf*

Vln. *mf*

Pno. *mf*

77

Vln. *mf* *p* *mf* *mp*

Pno. *f* *mp* *fp*

8va

79

Vln. *mf* *f* *mf* *fp* *fp*

Pno. *f* *mf* *p* *mp*

8va

poco rit.

82

Vln. *ffpp* *ff* *fp*

Pno. *mf* *f* *f* *ff*

rit. a tempo Slower, Grave ♩ = 60

N. Vib. M. Vib.

Vln. *furioso*

85 *f* *p* *mf* *fp*

Pno.

85 *f* *ff*

N. Vib. → M. Vib.

Vln. Norm. *accel.* ..... *rit.* ..... *molto rit.* *a tempo*

87 *f* *mf* *p* *f* *ff* *f* *mp*

Pno.

87 *molto espress.* *mf*

Vln. N. Vib. → M. Vib.

90 *fp* *fp* *f* *mf* *p* *mp*

Pno.

90 *f* *mf* *mp* *p*

**H**

slowly add bow pressure  
move toward pitched sound →

Vln. *p* *mp* *p* *pp* *mp* *p*

Pno. *mp* *p* *mp* scrape

8<sup>va</sup> - - - - -  
slowly release pedal →

8<sup>va</sup> →

Vln. *f* *mf* *f* *pp* *f* *p* *f* *pp*

Pno.

noise, almost no pitch, ghostly

Vln. *p* *pp* *p* *pp*

sul pont. → ord. → sul tasto

glis. = *rit.* → sul tasto

**I** **a tempo**  
**Ghost-like, Very freely**  
(♩ = c. 56)

Pno. *pp* *p* *pp* *pp* *mp* *pp* *p* *mp* *p*

pedal harmonically

112 <sup>(8<sup>va</sup>)</sup> **Less free and more in time**

Pno.

mp p p mp p pp mp p

115 **J** *molto espress.*

Vln.

p

Pno.

mp p mp

118

Vln.

mf mp mf p

Pno.

mf p

Vln. *mf* *p* *fp* *f*

Pno.

Vln. *cantabile* *f*

Pno. *ff* *f*

*8va*

Vln. *rit.* *molto rit.* *a tempo* *fp*

Pno. *fp* *ff*

*8va*

rit. ----- molto rit. -----

a tempo  
Faster (♩ = c. 76)

K

sempre L.V.

Vln. 127 *mf* *ff* *ff*

Pno. 127 *fp* *ff*

Vln. 131 *ff* *sonore*

Pno. 131 *ff*

8<sup>va</sup>



Vln. 135 *f* *mf* *mp*

Pno. 135 *f* *mf* *mp*

*8va*

Detailed description: This system covers measures 135 to 140. The Violin part (Vln.) is in treble clef with a key signature of two sharps (F# and C#). It starts in 3/4 time, changes to 4/4 at measure 137, and returns to 3/4 at measure 139. Dynamics are marked as *f* (forte) at the start, *mf* (mezzo-forte) at measure 137, and *mp* (mezzo-piano) at measure 139. A triplet of eighth notes is marked with a '3' and a slur. The Piano part (Pno.) consists of two staves. The right hand (treble clef) has chords and moving lines. The left hand (bass clef) features a complex texture with many notes, some marked *8va* (octave up). Dynamics are *f*, *mf*, and *mp*.

Vln. 139 *p* *fp* *fp* *fp* *fp* *pp* rit.-----

Pno. 139 *p*

Detailed description: This system covers measures 139 to 144. The Violin part (Vln.) is in treble clef with a key signature of two sharps. It is in 3/4 time. Dynamics are marked as *p* (piano) at the start, followed by *fp* (fortissimo) for the next five measures, and *pp* (pianissimo) at the end. A *rit.* (ritardando) marking with a dashed line is present at the end of the system. The Piano part (Pno.) consists of two staves. The right hand (treble clef) has a melodic line with slurs. The left hand (bass clef) has a steady accompaniment. Dynamics are marked as *p* (piano).

molto rit. ----- **L** a tempo  
Ghostly, Slightly Slower (♩ = c. 72)

N.Vib.

Musical score for measures 145-148. The Vln. part begins at measure 145 with a rest, then enters in measure 146 with a melodic line marked *p*. The Pno. part also begins at measure 145 with a melodic line marked *pp*. The time signature changes from 7/4 to 8/4 at measure 146 and back to 7/4 at measure 148. A fermata is placed over the final measure (148).

with vib.

Musical score for measures 149-152. The Vln. part features a melodic line with vibrato, marked *fp* in measures 149 and 152. The Pno. part provides accompaniment with a melodic line marked *p*. The time signature changes from 7/4 to 5/4 at measure 150, back to 7/4 at measure 151, and to 3/4 at measure 152. A fermata is placed over the final measure (152).

M. Vib. -----> N.Vib.

Musical score for measures 153-156. The Vln. part features a melodic line with vibrato, marked *fp* in measure 153 and *fff* in measure 155. The Pno. part provides accompaniment with a melodic line marked *p*. The time signature changes from 7/4 to 8/4 at measure 154 and back to 7/4 at measure 155. A fermata is placed over the final measure (156).