

Three Small Pieces

for guitar and cello

Alex T. Robilotta
2008

Three Pieces *for guitar and cello, 2008*

2023 notes...

I wrote these three short pieces 15 years ago, in 2008. I have very little recollection about the process. The composition notes have been lost, but may exist on an old hard drive buried in my mom's attic. Also possibly on that hard drive is a fairly decent recording of these pieces, performed by myself and cellist HeeYoung Rhee. We recorded it in my living room on Brunswick Street in Jersey City. Until I get back to NJ and investigate we'll have to go with what I remember and can figure out from the score.

I remember these pieces were inspired by Arnold Schoenberg's *Six Little Piano Pieces Op. 19*. I really liked the idea of not worrying about the length of the pieces and just getting the point across with as few notes as possible. After spending two or three years writing very long, dare I say tedious, works for larger string ensembles (*Sound Flux I & II*) I guess I was ready to make a concise musical statement. I was also probably ready to write something that had a chance at being performed.

The first piece is atonal, but not serial, using a large amount of whole tone and augmented themes. The rest is there for you to see on the score.

The second piece uses some ideas developed in *Sound Flux I & II*. The whole thing is based on a very gradual glissando in the cello. The contour of that glissando is the basis for the musical space reserved for the guitar part. This technique is demonstrated in the attached graphic score, [which seems to have made it to my current computer and doesn't just possibly exist in a box in an attic in NJ.] The guitar part outlines the areas activity reserved for it in the graphic score. This makes for some interesting rhythmic and melodic ideas as the guitar part is literally boxed in by its own limitations. The guitar gets squeezed into corners at times and sounds like its panicking as the walls are closing in.

The third piece is serial and likely based on a row from a famous piece (probably by Arnie, since he was definitely on my mind at the time.) But I don't really know or have the time to figure out where the row is from. I remember HeeYoung Rhee being surprised the piece was serial after hearing the opening section of chords for the first time.

Maybe I'll make an effort to perform this piece with a willing cellist in Bozeman or elsewhere in the future. Maybe I'll record it and not leave it in an attic in NJ. Only time will tell.

Alex Robilotta
September 21, 2023

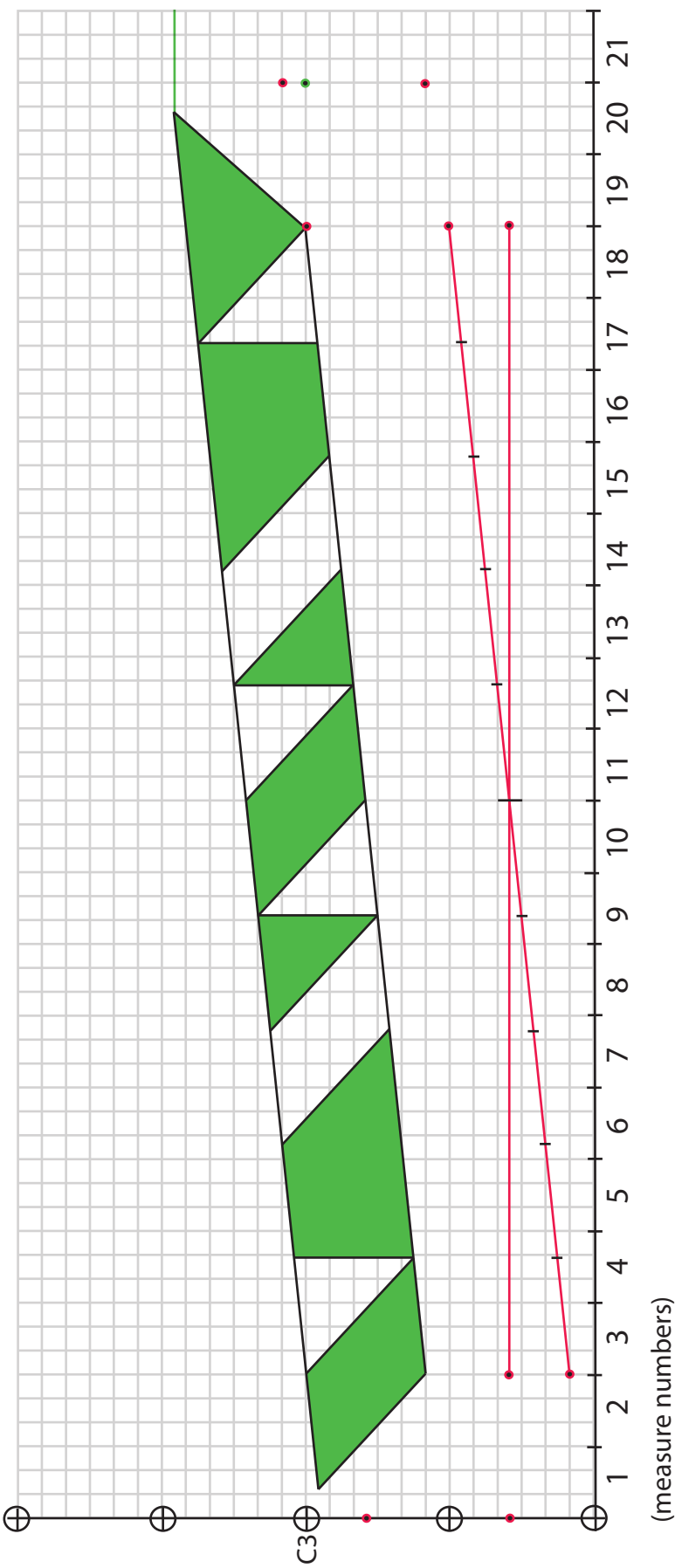
Part II. (Graphic Score)

The Cello music is directly represented by the **Red** Lines and Dots.

The glissando is marked every time it crosses another semi-tone; every 4.8 beats.

The Guitar music is limited to the **Green** Areas of Activity.

The Areas of Activity are derived from the angle of the cello glissando.



140bpm

I.

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Guitar *mf* palm mute

Cello

Gtr. 4

Cl. *p* tremolo

Gtr. 8 *mf* *pp* (p.m.) *mf*

Cl. *pizz.* *arco*

Gtr. 12 (p.m.)

Cl.

16 *rit.* // *a tempo*

Gtr. *f*

Cl. *pizz.*

21

Gtr. *pp*

Cl. (arco)

24 Palm Mute

Gtr. *f*

Cl. arco

27 *rit.* //

Gtr. *p*

Cl. *pizz.*

II.

50bpm

ATRobilotta

Guitar

mf

Cello

pizz.

Gtr.

Cl.

arco

Extremely gradual ascending glissando on C String, (x notes are guides) with open G Strings sustaining throughout.

Gtr.

Cl.

Gtr.

Cl.

11

Gtr. *V*

Cl.

13

Gtr. *V* tremolo

Cl.

16

Gtr. *V*

Cl.

18

Gtr. *V*

Cl. pizz.

20

Gtr. *V* +

Cl. *ppp* pizz.

III.

50bpm

ATRobilotta

Guitar

Cello

mp

65bpm

13

Gtr.

Cl.

p

18

Gtr.

Cl.

mf

22

Gtr.

Cl.

27

Gtr.

Cl.

31

Gtr.

Cl.

35

Gtr.

Cl.

39

Gtr.

Cl.

43

Gtr.

Cl.

47

Gtr.

Cl.

rit.

rit.

pizz.

50bpm

52

Gtr.

Cl.

mp

arco

pizz.

arco

pizz.

arco

pizz.