

Pas de deux

for

Violin and Cello

by

John Burge

-FULL SCORE-

About the music...

Pas de deux, the ballet term, refers to a duet in which two dancers perform together. A translation of this French term literally means, “step or dance for two.” The ballet form usually consists of an entrée, adagio, two variations (one for each dancer) and a coda. In composing a dance-inspired equivalent for just violin and cello, the music takes the form of an introduction followed by a presentation of a violin theme, accompanied by the cello, and then a cello theme, which is accompanied by the violin. Both themes are very closely related with the cello version simply emphasizing slower moving rhythmic values. After the presentation of each theme, a brief interlude captures the mood of the introduction. The final portion of the work consists of both instruments playing in tandem as the music develops both themes in a more virtuosic fashion. Indeed, by having both the violin and cello play on more than one string at the same time during the final portion of the music, the string texture certainly sounds like there are more than two just two instruments performing.

This work was written specifically for violinist Karma Tomm and cellist Wolf Tormann, two of the composer's colleagues at the School of Music, Queen's University. Both performers presented the premiere performance of the work on a School of Music's Faculty Artist Series Concert, January 15, 2011.

About the composer...

Dr. John Burge (b. 1961, Dryden, Ontario) grew up in Calgary and holds degrees in Composition and Theory from the University of Toronto (B.Mus. and M.Mus.) and the University of British Columbia (D.M.A.). Since 1987 he has been teaching at Queen's University in Kingston, Ontario where he currently holds the position of Full Professor. He has composed a large body of chamber and orchestral compositions but is particularly well known for his choral music. His composition, *Angels' Voices*, for choir and orchestra, received the 2006 Outstanding New Choral Composition Award from the Association of Canadian Choral Conductors and was performed in New York City's Carnegie Hall in 2005. The recording of his work, *Flanders Fields Reflections*, by Sinfonia Toronto on the Marquis Classics label, received the 2009 Juno Award for the Best Canadian Classical Composition. A passionate advocate for Canadian music he was a member of the Executive of the Canadian League of Composers from 1993-2007, serving as President from 1998-2006. He currently holds an appointment on the board of directors for the SOCAN Foundation.

Additional copies of the performance materials for this composition and most of Burge's instrumental compositions can be obtained from the Canadian Music Centre <www.musiccentre.ca> where John Burge is an Associate Member.

Duration: Approximately 14 minutes

Pas de deux

[Introduction]

Moderato espressivo (con rubato) $\text{♩} = \text{ca. } 96$

John Burge
rit.

Violin

Cello

a tempo

molto rall.

gliss.

A *a tempo*

B [Theme - Violin]

poco cresc.

pizz.

p

p (sub.)

p (sub.)

poco cresc.

p

mf

mf

mf

rit.

a tempo

sul G

(espr.)

pizz.

mf

mp

mf

mf

p

cresc.

[String choice ad lib.]

This musical score consists of six staves of music for Violin and Cello. The first two staves are for Violin and Cello respectively, with dynamic markings *mp*, *f*, *mp*, *f*, *mp cresc.*, *f*, and *f*. The third staff begins with *più f*, followed by *p (sub.)*, *più f*, and *p cresc.*. The fourth staff starts with *f*, followed by *p*, *f*, and *p (sub.)*. The fifth staff shows a transition with *poco cresc.*, *mf*, *mf*, *mf*, *rit.*, *a tempo*, and *v*. The sixth staff concludes with *sul G*, *(espr.)*, *pizz.*, *mf*, *mp*, *mf*, *mf*, *p*, *cresc.*, and *[String choice ad lib.]*.

25

C

29

33

38

rit.

a tempo

44

49

p cresc.

G [Theme - Cello]
a tempo

73

f (no dim.)

p

mp (*espr.*)

78

simile

mp

p

v

mf

mp

82

mp (*no dim.*)

v

3

mf

mp

86

cresc.

mf

dim.

f

dim.

3

90

94

p

cresc.

p

98 H

f *poco marc.*

102

p (*sub.*) *cresc.*

p (*sub.*) *cresc.*

106 *accel.*

sfp

sfp

I

III solo *rit.*

p

mp

a tempo

116

mp

p

mf

p

120

mp

p

mp

p

*Omit harmonics for facility.

124

mp *p* *mp* *p*

mp *p* *mp* *p*

128

mf (*no dim.*)

f (*no dim.*)

132

p

cresc.

mp *mp*

136

f

dim.

mp *p*

p *p*

J

140

mp *p*

mf *mp*

144

mp *p*

mf *mp*

148

152

K [Interlude]

160

165

170 *sul G*

L

accel.

175

180 *rit.*

dim.

p

M [Thematic Reprise]
187 Start very slowly *accel. (molto)*

[*sul G*]

Tempo primo

p

190

[*sul D*]

mp

p

mp

193

cresc.

mf

cresc.

mp

196

cresc.

p — *f*

199

N

fp cresc.

p — *f* *p* — *f*

202

f

mf

205

p

mf cresc.

p — *mp* — *mf*

II

208

f

p (sub.) — *f*

II I

10 211 **O**

214

217

P *a tempo*

220

223

The musical score contains six systems of music for oboe, each with two staves (Treble and Bass). The first system (measures 211-214) includes dynamics f, mf, f, mf, cresc., p(sub.), poco cresc., mf, p(sub.), poco cresc., mf, and p(sub.) cresc. The second system (measures 215-218) shows eighth-note patterns with dynamics p(sub.) and cresc. The third system (measures 219-222) features sixteenth-note patterns with dynamics ff (no dim.), f (no cresc.), ff (no dim.), f (no cresc.), ff (no dim.), and f (no cresc.). The fourth system (measures 223-226) includes dynamics f (no cresc.), p, p, ff (no dim.), p (sub.), p, and p.

226

p cresc.

mf *dim.*

mf *dim.*

p *cresc.*

229 // **Q**

p (sub.)

cresc.

p (sub.)

cresc.

232

f

rit.

f

a tempo

235 ^{8va}

ff

dim.

ff

dim.

238

p

p (sub.) *(no cresc.)*

p (no cresc.)

241

R

p (sub.) (no cresc.)

cresc. poco a poco

p (sub.) cresc. poco a poco

244

247

ff (sempre)

ff (sempre)

250

dim.

dim.

molto rall.

253

Poco adagio $\text{♩} = 60$

256

p tranquillo

<mp>

p

<mp>

p

<mp>

p tranquillo

<mp>

p

<mp>

p

<mp>

T [Poco adagio]

265

p

<mp>

p (no cresc.)

mp dolce

p (no cresc.)

p (sempre)

rall.

mp

mf

mp

mf

mp

rall.

U a tempo

276

p

(no cresc.)

mf

p (sub.)

(V)

281

(no cresc.)

mf

p

(V)

286

291

V

296

301

305

309

rit.

[14' 00"]