

# Stations

for violin and piano

David Vayo

## Sound Reinforcement

- stereo speakers and stage monitors
- mixing board (controlled from onstage by pianist, or offstage by an engineer following the score)
- three microphones (see next page for placement; PZM mic preferred for piano)
- effects unit (for echo and reverb) connected to mixer

### Initial Settings

- piano channel: pan hard right, volume set to mf
- offstage violin channel: pan soft right, volume set to mf
- onstage violin channel: pan center, volume at zero
- effects unit: one echo occurring ca. .6 sec. after original sound, applied to piano channel

## Lighting Needs

- house lights
- separate lighting for pianist and violinist when both are on stage right
- separate lighting for stage left
- stand lights for piano (with rheostat preferred), vibes, and stage left backstage (violin)
- the lighting technician will need a copy of the score

## Special Equipment: Pianist

- medium guitar pick (plectrum)

### Instruments in hall, played by pianist (see next page for placement)

- vibraphone (if not available, other options include- in descending order of preference- vibraphone sound on electronic keyboard; Fender-Rhodes electric piano; Fender-Rhodes or similar sound on electronic keyboard)
- crotales (C- C#- D- E- F- F#- B, higher octave preferred) (if not available, use closest possible sound on electronic keyboard, remembering that the notes sound two octaves higher; must have very long ring time)
- melodica (standard F3- C6 range) (if not available, other straight-toned reedy sounds are possible: accordion, harmonica, similar sound on electronic keyboard. Voice (with a reedy, nasal tone, senza vibrato) is also an option for a female pianist.
- two medium yarn mallets for vibraphone
- two hard plastic mallets for crotales

Score

for Duo Thalie  
Stations

David Vayo (2012)

\*start offstage,  
center rear of hall

2-3"

$\text{♩} = 60$   
flautando

*p*

start backstage

fade - - - - to - - - - black

Piano channel set for  
one echo at .6 sec. delay, pan hard right (from audience's point of view)

5

simile

3

9

II IV I V III

3 3 3

13

V

5 3

\*As lights fade, move inconspicuously from a hidden offstage spot to center rear of hall.

grad- - - - to - - - - molto sul tasto

Vln. 16

Violin staff starting at measure 16. It features a treble clef and a key signature of one sharp (F#). The music consists of eighth-note triplets and sixteenth-note runs. Dynamic markings include *pp* and a *5* (finger number). A hairpin indicates a crescendo.

Vln. 18

ord., come sopra  $\vee$

Violin staff starting at measure 18. It features a treble clef and a key signature of one flat (Bb). The music includes eighth-note triplets and sixteenth-note runs. Dynamic marking is *mp*. A hairpin indicates a crescendo.

Pno. 18

(w/plectrum) on kbd.

Piano staff starting at measure 18. It features a grand staff with treble and bass clefs. The music includes eighth-note triplets and sixteenth-note runs. Dynamic markings include *mf*, *p*, and *mp*. A hairpin indicates a crescendo.

Sound Tech

Pno. mic up (echos...)

match echos to piano volume...

Sound Tech staff starting at measure 18. It features a grand staff with treble and bass clefs. The staff is mostly empty, with some notes indicating microphone placement and volume matching instructions.

Vln. 23

Violin staff starting at measure 23. It features a treble clef and a key signature of one sharp (F#). The music includes eighth-note triplets and sixteenth-note runs. Dynamic markings include *mp* and *p*. A hairpin indicates a crescendo.

Pno. 23

\*pizz. ped.

Piano staff starting at measure 23. It features a grand staff with treble and bass clefs. The music includes eighth-note triplets and sixteenth-note runs. Dynamic marking is *mp*. A hairpin indicates a crescendo.

Vln. 25

Violin staff starting at measure 25. It features a treble clef and a key signature of one sharp (F#). The music includes eighth-note triplets and sixteenth-note runs. Dynamic markings include *p* and *>p>*. A hairpin indicates a crescendo.

Sound Tech

decrease delay to .3 second

Sound Tech staff starting at measure 25. It features a grand staff with treble and bass clefs. The staff is mostly empty, with some notes indicating microphone placement and delay instructions.

\*Pluck with flesh of finger.

29 Vln. *Ca. 3"* **B** *sord.*

Pno. *on kbd. (with echo...)*

Pno. *mf*

36 Vln. *Ca. 5"* *walk slowly and solemnly to stage...*

Pno. *Ca. 5"* *p*

Lights *fade up house lights only enough so violinist can see to walk*

Pno. *Ca. 5"*

45

Pno.



48

Vln.

(arrive on stage left during this phrase, proceed to stage right)

48

Pno.

48

Lights

when violinist arrives on stage,  
fade house lights to black



© Allegro = 112  
con sord.

3-4" ♩ = 60

52

Vln.

*f brusco*

52

Pno.

*(p)*

5  
♩ = 112

56

59

3-4" ♩ = 60  
via sord.

59

*p*

3-4"

3-4"

pizz.

*mp*

pluck near end of string  
(quasi sul pont.)

*p*

(D)

6

♩ = 112  
senza sord.

Vln. 63 ca. 12"  $\square$   $\frac{5}{4}$   $\frac{2}{4}$

Pno. 63 (pizz.) ca. 12"  $\square$   $\frac{5}{4}$   $\frac{2}{4}$   
*ff brutale*

on kbd: ca. 12"  $\square$   $\frac{5}{4}$   $\frac{2}{4}$   
*p*

8 BUMP STAGE RIGHT LIGHTS ON-FULL

Lights 63  $\frac{5}{4}$   $\frac{2}{4}$

Sound Tech piano channel  $\frac{5}{4}$   $\frac{2}{4}$   
pan piano effects center

$> n$   
=

Vln. 66  $\frac{2}{4}$   $\frac{5}{4}$

Pno. 66  $\frac{2}{4}$   $\frac{5}{4}$   
*f*

8  $\frac{2}{4}$   $\frac{5}{4}$



68

68

*ff*

*f*

8

69

69

*f*

*ff*

*mf*

71

71

*ff*

pesante

3

V

3

5

71

*ff*

pesante

3

3

5

Vln.

Pno.

Musical score for measures 73-74. The Violin part (Vln.) begins at measure 73 with a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It features a series of chords and a melodic line with accents (>) and slurs. The Piano part (Pno.) consists of two staves. The right-hand staff has a treble clef and includes a forte (*f*) dynamic marking and a fingering of 5. The left-hand staff has a bass clef and includes a fingering of 5. The time signature changes to 2/4 for measures 74 and 75.

Musical score for measures 75-76. The Piano part (Pno.) continues with two staves. The right-hand staff has a treble clef and includes a fingering of 5. The left-hand staff has a bass clef and includes a fingering of 5. The time signature is 3/4. The score ends with double bar lines and repeat signs.

Musical score for measures 76-77. The Piano part (Pno.) continues with two staves. The right-hand staff has a treble clef and includes a fingering of 5. The left-hand staff has a bass clef and includes a fingering of 5. The time signature is 4/4. The score ends with double bar lines and repeat signs.

continuous pitch bends  
rough, ugly tone

change bow  
as needed

78

ff

8

79

(V)

80

Vln. *marcato* 81 *mf* *ff/p*

Pno. *marcato* 81 *mf* *ff*

Two measures of music for Violin and Piano. Measure 81 starts with a *marcato* marking. The Violin part features a melodic line with triplets and dynamic markings *mf* and *ff/p*. The Piano part has a similar melodic line with triplets and dynamic markings *mf* and *ff*. Both parts end with repeat signs.

Vln. 83 *ff* *p* (V)

Pno. 83 *sost.*

Two measures of music for Violin and Piano. Measure 83 features a *ff* dynamic in the Violin part, which then softens to *p*. A fermata is present over the final note of the Violin part, marked with a (V). The Piano part has a *sost.* marking. Measure 84 continues the melodic lines with fermatas and dynamic markings.

(E)

Meno mosso ♩ = 88

85

Vln.

Pno.

*ff* 5

swing 16ths lightly

*p* ma ben ritmico

89

con sord. - swing 16ths lightly

*p*

92

16ths not swung...

*p*

94 Vln.

94 Pno.

97 (V)

97 Pno.

100

100 Pno.

102

104

106 (F)

(continue swung 16ths...)

*p*

*p*

Red.

partially clear pedal as needed...

\*Beams show duration only; do not articulate.

Vln. *mf* *p*

Violin staff for measures 108-110. Measure 108 starts with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes (Bb, C, D) and a quarter note (E). Measure 109 continues with a quarter note (F) and a half note (G). Measure 110 concludes with a quarter note (A) and a half note (Bb). The dynamic markings are *mf* and *p*.

Pno.

Piano accompaniment for measures 108-110. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Measure 108 has a treble clef and a key signature of one flat. Measure 109 has a bass clef. Measure 110 has a bass clef.

Vln. *mf*

Violin staff for measures 110-112. Measure 110 starts with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes (Bb, C, D), a quarter note (E), a quarter note (F), a quarter note (G), and a quarter note (A). Measure 111 continues with a quarter note (Bb) and a half note (C). Measure 112 concludes with a quarter note (D) and a half note (Eb). The dynamic marking is *mf*.

Pno.

Piano accompaniment for measures 110-112. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Measure 110 has a treble clef and a key signature of one flat. Measure 111 has a bass clef. Measure 112 has a bass clef.

Vln.

Violin staff for measures 112-114. Measure 112 starts with a treble clef and a key signature of one flat. It features a melodic line with a quarter note (Bb), a quarter note (C), a quarter note (D), a quarter note (Eb), and a quarter note (F). Measure 113 continues with a quarter note (G) and a half note (A). Measure 114 concludes with a quarter note (Bb) and a half note (C). The dynamic marking is *mf*.

Pno.

Piano accompaniment for measures 112-114. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Measure 112 has a treble clef and a key signature of one flat. Measure 113 has a bass clef. Measure 114 has a bass clef.



114



Pno. 117



Vln. 119

swung 16ths  
senza sord.

Pno. 119

Ⓞ

Vln.

121

Violin staff (Vln.) starting at measure 121. It features a long, sustained note with a fermata, followed by a rest.

Pno.

121

Piano staff (Pno.) starting at measure 121. It features complex rhythmic accompaniment with chords and moving lines in both the right and left hands.

123

Piano staff (Pno.) starting at measure 123. It features complex rhythmic accompaniment with chords and moving lines in both the right and left hands. A forte (*ff*) dynamic marking is present.

123

Piano staff (Pno.) starting at measure 123. It features complex rhythmic accompaniment with chords and moving lines in both the right and left hands.

125

Piano staff (Pno.) starting at measure 125. It features complex rhythmic accompaniment with chords and moving lines in both the right and left hands.

125

Piano staff (Pno.) starting at measure 125. It features complex rhythmic accompaniment with chords and moving lines in both the right and left hands.

accel...  
straight 16ths

127

*(ff)*

straight 16ths

8-  
*sffz*

Vln.

129

Pno.

129

**H**

... = 126

Vln.

131

Pno.

131

Vln.

Pno.

135

135

135

138

138

138

3

3

3

16

16

16

141

141

141

16

16

16

16

16

144  $\text{♩} = 120$  19 accel... simile

148  $\text{♩} = 225$  ( $\text{♩} = 180$ )  $\text{♩} = 120$  8-3

*fff* marcato 8-3 *fff* marcato 3

Vln. 151 at frog  $\text{♩} = 60$  molto intenso

Pno. 151 *tutta forza* 8-3

Lights 151 (z) very slowly fade out illumination of pianist...

154 (IV)

Vln.

Pno.

Two double bar lines are placed below the piano staff at measures 154 and 158.

159 (IV)

Vln.

Pno.

Two double bar lines are placed below the piano staff at measures 159 and 162.

159

Lights

...only violinist illuminated

163 IV... 3 3 3 3 3

Vln.

Pno.

Two double bar lines are placed below the piano staff at measures 163 and 166.

167

*mf* *p* *mf*

170

(IV) ----- 1

3

*p* *n*

G.P.

170

G.P.

gradually lift pedal

**J** Lento cantabile ♩ = 45

173

*mp*

3 3 3 3

16

walk slowly and solemnly to right (as seen from stage) rear of hall

Pno.

173

7 16

176

3 3 3 3

3 3

3 3

*pochiss.*

Vln. 179 *Più mosso* ♩ = 56

Violin staff 179-182. Measures 179-182. Time signatures: 3/8, 16/8, 4/4, 2/4. Includes triplets and dynamic markings.

Vln. 183 *Poco più mosso* ♩ = 63

Violin staff 183-185. Measures 183-185. Time signatures: 3/8, 4/4, 2/4. Includes triplets and dynamic markings.

Vln. 186 *Più mosso* ♩ = 72

Violin staff 186-189. Measures 186-189. Time signatures: 4/4, 3/8, 2/4, 4/4. Includes 4:6 and 2:3 ratios, ritardando, and dynamic markings.

Vln. 190 *rit...* ... ♩ = 60

Violin staff 190-192. Measures 190-192. Time signatures: 4/4, 3/8, 4/4. Includes a quintuplet and dynamic markings.

Vln. 193 *ff* *pp*

Violin staff 193-195. Measures 193-195. Time signatures: 4/4, 5/4, 4/4. Includes dynamic markings and fingering.

Pno. 193 *f* *L.V.*

Piano staff 193-195. Measures 193-195. Time signatures: 4/4, 5/4, 4/4. Includes dynamic markings and performance instructions.

Vln. 197 *f* *p* *n* *pp* *f*

Violin staff 197-200. Measures 197-200. Time signatures: 4/4, 5/4, 4/4, 4/4. Includes dynamic markings, fingering, and performance instructions.

\*Slightly dampen previously-struck notes as needed so each attack speaks clearly.



flautando

7-8"

7-8"

Vln. 201 *mp* *mp* *p* *n*

Pno. 201 7-8" 7-8"

Lights 201 fade lights on violinist...to...black 7-8"

205 (L) walk slowly/solemnly to offstage left

\*VIBES - medium yarn mallets; motor on, slow rate

Vln. 205

Pno. 205 *p*

Vibes 210

offstage, away from mic con sord.

214 *mf*

Vln. 214 5 16 3 5

Vibes 214 16 3

\*If vibraphone is not available, other options include (in descending order of preference) vibraphone sound on electronic keyboard; Fender-Rhodes electric piano; Fender-Rhodes or similar sound on electronic keyboard.

Vln. 217

Vibes 217

219

slow ----- to ----- fast

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

Vibes 223

227 (M) sounding pitches

8 -----

Vln. into mic senza sord.

Vibes 227

offstage violin mic on w/ heavy reverb\*

Sound Tech

\*Violin notes should linger, cloudlike, slowly fading, after release

8 - - - - -

Vln.

230

230

*f* *p* *f*

Vibes

230

*p*

8 - - - - -

233

233

*p* *f* *p* *f*

233

*p*

236 8 - - - - -

236

236

*f/p < f* *mf* *f*

236

*mp*

... Led.

8-----

239

Vln.

239 I II III IV V I I II II III 5 V

Vibes

239

Reo.

8-----

242

loco

242 IV 5 I IV V III II I III II I

242

Reo.

15<sup>ma</sup> molto intenso (V)

245

Vln.

ff p ff

245

Vibes

ff

CROTALES hard plastic mallets

(15<sup>ma</sup>)-----

(V)

\*pitch bends  
slow ----- to ----- fast

248

Vln.

*ff* > *p* ----- *ff* *fff/p*

(15<sup>ma</sup>)-----

(N) still backstage, mic off

252

Vln.

*ff* *f*

VIBES  
medium yarn mallets

252

Vibes

*p*

backstage vln. mic

Sound Tech

254

Vln.

*p* *mf*

step forward  
a few feet on stage

257

Vln.

*p* *mp*

261

Vln.

*p*

\*Bend pitch down 1/2 to 1 step and back up. Stems without noteheads are to show duration; do not re-articulate. The tremolo should be continuous, without accenting eighth notes.

move to stage right 28

*sul tasto* 3-4"  $\text{\textcircled{O}}$  *pizz. ord.* III — III —

Vln. 264 *f*

Pno. 264 3-4" *\*\*melodica* *p* *f*  
(vibes pedal)...

267 IV — III — II —

267 *p* *f* *p* *f*

271 III — IV — III —

271 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

274 IV...

274 *f* *p* *f* *p* *f*

\*Stems without noteheads indicate duration only; do not re-articulate.

\*\*If a melodica is not available, this passage can be played with another straight-toned, reedy sound: accordion, harmonica, a similar sound on an electronic keyboard. Voice (reedy, nasal tone, senza vib.) is also possible.

276 *5 5 5 3 5*

276 *5 5 5 3 5* return to piano

*p < f p < f p < f p < f*

Vln. 278 arco *mf* *5 5 5 5* *mp* *p* *3 3*

Pno. 278 turn on stand light

**P** Allegro ma non troppo ♩ = 92

Vln. 281 *pizz.* *mp*

Pno. 281 *p*

Lights 281 fade in dim stage lights

Vln. 285 arco change bow imperceptibly as needed *p*

Pno. 285

289

Vln.

Pno.

(sempre *p*)

291

(□) V

*mp*

294

(V)



296 **Q**

Musical score for measures 296-300. The score is in treble and bass clefs. Measure 296 starts with a piano (*p*) dynamic. The time signature changes from 3/4 to 2/4 and back to 4/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

299

Musical score for measures 299-300. Measure 299 is marked *mp marcato* and includes a fermata. The time signature is 4/4. The score includes a treble clef staff with a fermata and a bass clef staff with a melodic line. A dashed line with the number 8 is present below the bass staff.

301

Musical score for measures 301-304. Measure 301 is marked *mp*. The time signature is 2/4. The score includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. A dashed line with the number 8 is present below the bass staff.

303 *legato*  
Vln. *(mp)*  
Pno. *(mp)*  
8  
8  
Ped.

307  
Vln.  
Pno.  
8  
Ped.

309  
Vln. (R)  
Pno.  
8  
Ped.

312 *ben ritmico*  
Vln.  
Pno.

314

Vln.

Pno.

Sound Tech

*mf*

marcato preciso

Pno. mic on, w/single slapback echo, pan center

316

Vln.

Pno.

*mf*

318

Vln.

Pno.

(S)

320

Vln.

Pno.

into mic

*p*

*mf*

3

3

322 34

Vln. *cresc. poco a poco...*

Pno. *cresc. poco a poco...*

Vln. *cresc. poco a poco...*

Pno.

Sound Tech *Slapback off*

325

327

327

329

329

331

...*f cresc...*

331

...*f cresc...*

Ped. Ped.

Vln. 333

Pno. 333

333

336

8

335

335

8

15<sup>ma</sup>

...*fffzff*

8

**(T)**  
337 8-----  
Vln. marcatis.  
Pno. *fff* marcatis.  
8-----  
Slapback on (both instruments)  
Sound Tech

339  
Vln.  
Pno.  
8-----

341

Vln.

*fff*

Pno.

8 - - - - -

Slapback off violin

Sound Tech

343

Vln.

*fff*

marcatiss.

Pno.

8 - - - - -

345

Pno.

8 - - - - -



347

347

8.....

*ff*

349

349

8.....

*ff*

351

351

8.....

353

353



356

356



Vln. 358

Pno. 358

\*Measured tremolo in even 32nd notes

U

360

360

*fff*

360

*fff*

13 16

13 16

13 16

361

8

361

8

16 3/4

16 3/4

16 3/4

362

*mf*

362

*mf*

7 16 9 16

7 16 9 16

7 16 9 16

364

364

364

7 16



unmeasured tremolo

366

7 16

9 16

3 4

*fff/p*

*fff* marcatis.

366

7 16

9 16

3 4

*fff*

*p*

*fff* marcatis.

ped.

Vln. 368 8 low scratch tone

Pno. 368 8 15<sup>ma</sup>

3 5 3 16 16 4

371

turn off stand light

8 3 3 3 3 3 3

8

15<sup>ma</sup> Ca. 2.5"

372

Pno.

8

Ca. 2.5"

372

Lights

Ca. 2.5" very slowly fade out stage lights...

Sound Tech

increase number of echos to 3 or 4 (same speed) Ca. 2.5" violin mic off



♩ = 60

374 (15<sup>ma</sup>)

Pno.

8

(rapid arpeggiation)

Sound Tech

string of echos, ca. 2 sec. long (echos same speed)

378 (V) slowly walk offstage, to balcony\*

Vln.

Pno.

Sound Tech

decrease echo speed to 6-7 echos per sec. (same number of echos)

383

Pno.

(on kbd.)

387

Pno.

387

Lights

Sound Tech

...stage lights black (pno. stand light on)

\*\*decrease echo speed to ca. 2/sec.

\*If hall does not have a balcony, go to center rear of hall.

\*\*If there is not a natural-sounding decay to the series of echos, reduce the total number of echos as well.

Pno.

391 46 8

*mp* *mf* *mp*

Pno.

393 (W) \*Aeolian harp

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

Vln.

396 from balcony con sord. espr. *n* *\*\*mf*

Pno.

396 pizz. w/fingers on kbd... *n* *\*\*mf* (V)

400 8 *pp* *mf*

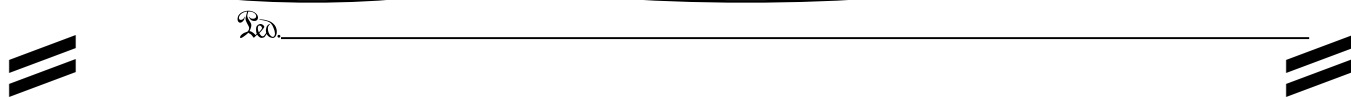
\*With left hand, silently depress keys of chord. With right hand, strum piano strings with flesh of finger. The written notes will emerge from the strum, after which the pedal can be depressed.

\*\* It may be necessary to play louder than indicated in order for the violin to be heard clearly throughout the hall.



Vln. 403

Pno. 403 Aeolian harp



Vln. 406

pizz. (w/fingernail)



Vln. 409

Pno. 409

on kbd:

Sound Tech

decrease echo speed to ca. .8 sec., series of 8-10 echos

... | sost.

412 X 48

Vln. *p* *mp*

Pno. hold until echos have virtually disappeared

412 *ped.* ...

415

Vln. *mf* *p*

Pno. 415

418

Vln. *mp* *p*

Sound Tech echo speed to ca. 1.2 sec., 8-10 echos

8-----

49

421

Vln.

*mp*

3

meno

8-----

425

Vln.

*p*

Y

7-8"

425

Pno.

*p*

like silk in a breeze

7-8"

... (Led.) ...

*pp*

8-----

429

Ca. 9"

10-11"

Ca. 20"

*n*

turn off stand light  
(ideally by fading  
w/rheostat)

429

*p*

Ca. 9"

10-11"

Ca. 20"

*pp*

*(pp)*

8-----

Paducah, KY/Bloomington, IL  
 May-July 2012  
 Special thanks to Paducah  
 Arts Alliance, Yeiser Art Center  
 and Illinois Wesleyan University