

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) ♩ = ca. 96

John Burge

rit.

Violin

Cello

mp *mp* *mp cresc.* *f*

f *f* *f*

a tempo *molto rall.*

più f *p(sub.)* *p cresc.*

più f *p* *p cresc.*

9 *gliss.* **A** *a tempo*

f *p* *f* *p(sub.)*

14 *rit.* *a tempo*

poco cresc. *mf* *rit.* *a tempo*

poco cresc. *mf* *mf* *mp*

B [Theme - Violin]

20 *[sul G]* *[sul D]* *[String choice ad lib.]*

(espr.) pizz. *mf* *mp* *mf* *p* *cresc.*

mp *p* *cresc.*

25

mf *mp* *mf* *mp* *mf*

29

f *arco* *mf* *mf* *mf* *sfz*

C

33

cresc. *f*

38

dim. *rit.* *a tempo* *mp* *mf*

D

44

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

49

mf *p* *cresc.* *mf* *p* *mf*

53 *rit.* **E** *a tempo*

p *mf* *p* *mf* *p* *cresc.*

mp *mf* *mp*

56 *rit.* *a tempo* *pull*

mf *p* *mf*

mf *mp*

59 *a tempo* *pull a tempo* *pull a tempo*

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

mp *mp* *mf*

62

f *mp* *f* *f* *f* (no dim.) *arco*

mf *mf* *mp* *f*

65

68 *rit.* *gliss.*

sfz *p* *cresc.* *f*

sfz *p* *cresc.*

G [Theme - Cello]

a tempo

73

f (no dim.) *p* *mp* (espr.)

78

simile *mp* *p* *mf* *mp*

82

mp (no dim.) *mf* *mp*

86

cresc. *mf* *dim.* *f* *dim.*

90

94

p *cresc.* *p*

98 **H**

(V) *f*
f poco marc.

102

p (sub.) *cresc.*
p (sub.) *cresc.*

106 *accel.*

sffp *V*
sffp

111 *solo* *rit.* **I** *a tempo*

p *mp*

116

mp *p*
mf *p*

120

mp *p*
mp *p*

*Omit harmonics for facility.

124

mp *p* *mp* *p*

128

mf (no dim.)
f (no dim.)

132

p *mf*
mp *cresc.*

136

f *dim.* *p*
p

J

140

mp *p* *p*
mf *p*

144

mp *p* *p*
mf *p*

148

mp p mp p mp p

mp p mp p

152

mf

f dim. p f

K [Interlude]

160

mp mp mp cresc. f p(sub.) cresc.

f f p(sub.) cresc.

165

f (no cresc.) f

f (no cresc.) ff

L

170 *sul G*

ff p(sub.) f accel.

p cresc. f

175

fff

fff

180

rit.

dim.

dim.

p

p

M [Thematic Reprise]

187 Start very slowly *accel. (molto)*

[sul G]

p

Tempo primo

190

[sul D]

mp

p

mp

193

cresc.

cresc.

mf

mp

196

Musical score for measures 196-198. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accidentals. The bass staff contains a rhythmic accompaniment with slurs. Dynamics include *p* and *f*. A *cresc.* marking is present in the treble staff.

199

Musical score for measures 199-201. The system consists of a treble clef staff and a bass clef staff. A box labeled 'N' is positioned above the treble staff in measure 201. Dynamics include *p*, *f*, and *fp cresc.*

202

Musical score for measures 202-204. The system consists of a treble clef staff and a bass clef staff. A 'V' marking is present above the bass staff in measure 202. Dynamics include *f* and *mf*.

205

Musical score for measures 205-207. The system consists of a treble clef staff and a bass clef staff. Dynamics include *p*, *mp*, *mf*, and *mf cresc.*. A 'II' marking is present above the bass staff in measure 207.

208

Musical score for measures 208-210. The system consists of a treble clef staff and a bass clef staff. A 'II' marking is present above the bass staff in measure 208. Dynamics include *f*, *p*, *mf*, and *f*. A *p(sub.)* marking is present below the bass staff in measure 210.

211 **O** *mf* *f* *mf* *f* *mf* *cresc.* *sul G*

214 *p (sub.)* *poco cresc.* *mf* *p (sub.)* *poco cresc.* *mf*

217 *p (sub.)* *cresc.* *rall.* *V*

220 **P** *a tempo* *ff (no dim.)* *f (no cresc.)* *ff (no dim.)* *f (no cresc.)* *ff (no dim.)* *f (no cresc.)*

223 *f (no cresc.)* *p* *p* *ff (no dim.)* *p (sub.)* *p*

226

p cresc. *mf dim.*

p cresc. *mf dim.*

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

244

247

ff (sempre)

ff (sempre)

250 S

dim.

dim.

253 *molto rall.*

256 Poco adagio ♩ = 60

(♩)

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 *mp* *p* (no cresc.) *p* (sempre)

271

mf *mp* *mf* *mp*

rall.

U a tempo

276

(V)

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

281

p *mf* *p*

(no cresc.) *mf* *p*

286

p *mf* *p* *p* *mf* (*sempre*)

291

V

p *mp* *p* *mp* *mp*

296

p *mf* *p* *p* *p*

301

(p) *poco cresc.* *p* *p* *p*

305

mp *p* *p* *p*

309

p *mf* *p* *p* *p*

rit.

dim.