DANIEL OTT

DOUBLE ARIA

for violin alone

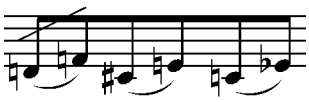
Program Note

Double Aria was commissioned as a ballet score by the Morriss Center Dance Institute of Bridgehampton, N.Y. at the request of choreographer (and then New York City Ballet Principal Dancer) Benjamin Millepied, for his troupe of NYCB principals and soloists, Dance Concertantes. The work was composed expressly for violinist Eric Crambes, close friend of the choreographer, who gave the world-premiere performances on 20 and 21 September 2003 at the Bay Street Theater in Sag Harbor, N.Y., with dancers Maria Kowroski and Ask la Cour. *Double Aria* has received further performances in Lyon (2004) and New York, joining the NYCB repertory during the spring 2005 season, where it was performed by violinist Tim Fain, who has since recorded it for Image Recordings.

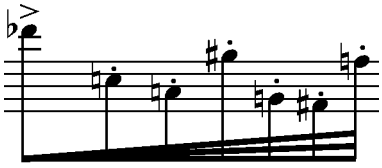
The title *Double Aria* is borrowed from the 19th-century Italian opera form of the same name and is set in one movement consisting of five sections played without pause: "Introduzione Recitativo I Aria Recitativo II Cabaletta". Although conceived as a ballet score, the work is perfectly suitable for concert performance and lasts approximately eleven minutes, thirty seconds.

Performance Note

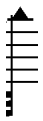
Double Aria contains several passages that employ graphical notation. These passages are intended to be played *ad libitum*, except where otherwise marked, and are meant to create a free and improvisatory effect. Rhythmic values, especially, should be interpreted as relative to one another and are generally approximate. While most of these notational markings will be familiar, here are several examples that occur frequently:



(to be played as fast as possible)



(to be played with an exaggerated *accelerando* effect)



(highest possible note)

Furthermore, note that accidentals are used throughout the score in the traditional manner, with the exception that "naturals" are also indicated in those sections lacking a key signature.

for Benjamin Millepied and Eric Crambes

DOUBLE ARIA

for Violin Alone

Daniel Ott
(2003)

INTRODUZIONE. ♩ = 126

I.

III.
II.

ff *sempre e ben marcato*

4

7

10

f

14

mf

f

mf

19

f

6:4

ff

mf

23

ff

3:2

5:4

sffz

feroce!

fff

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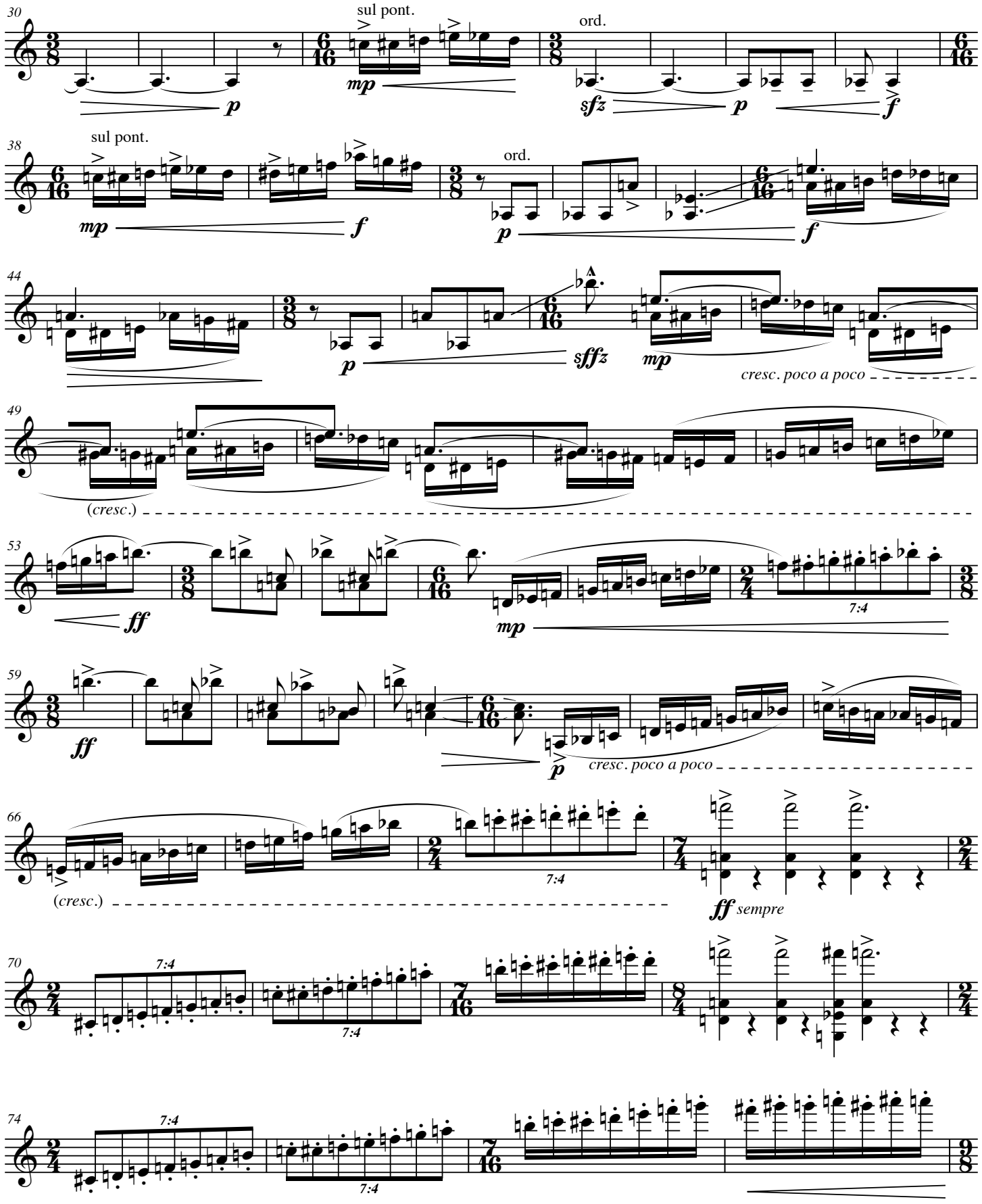
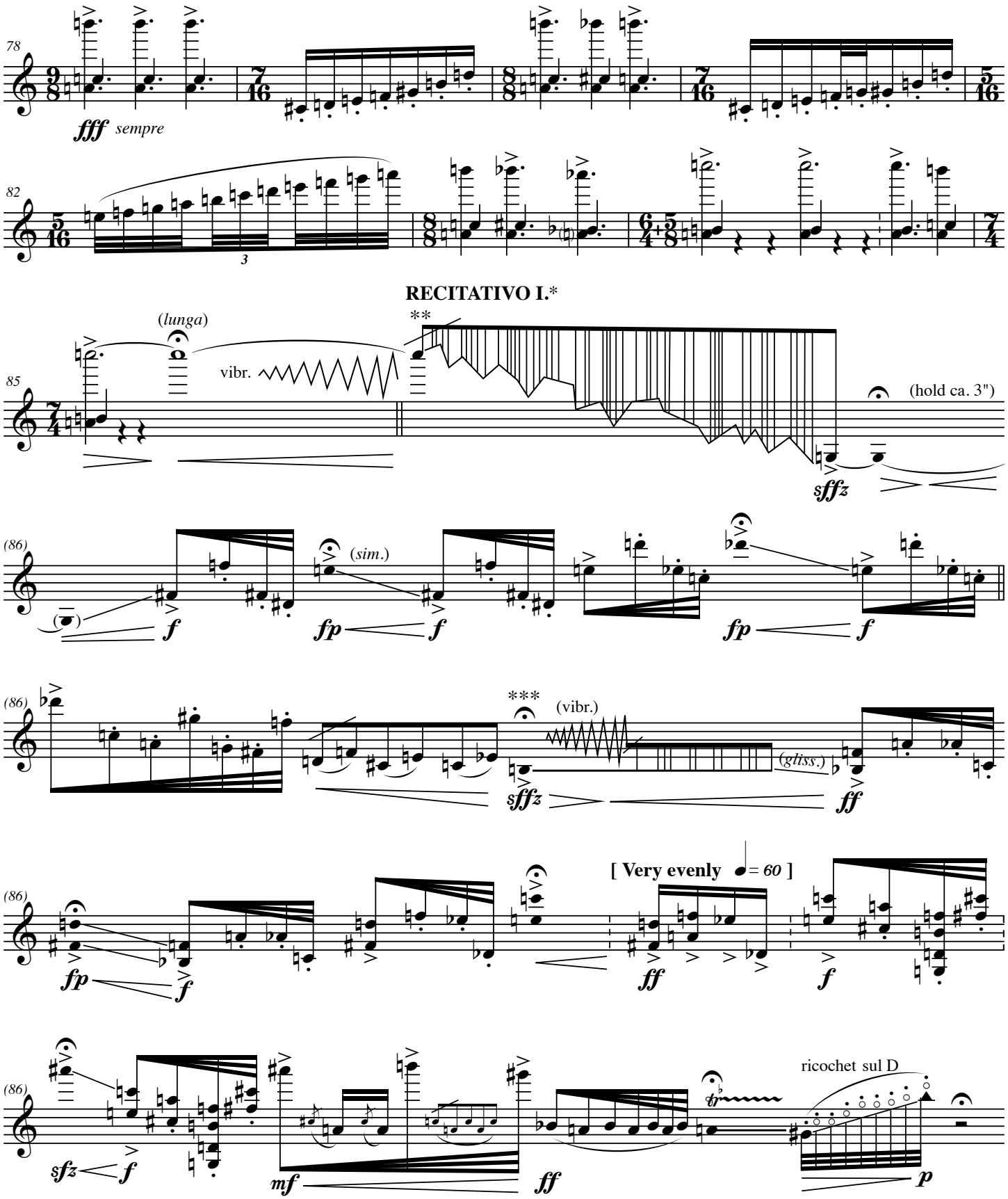
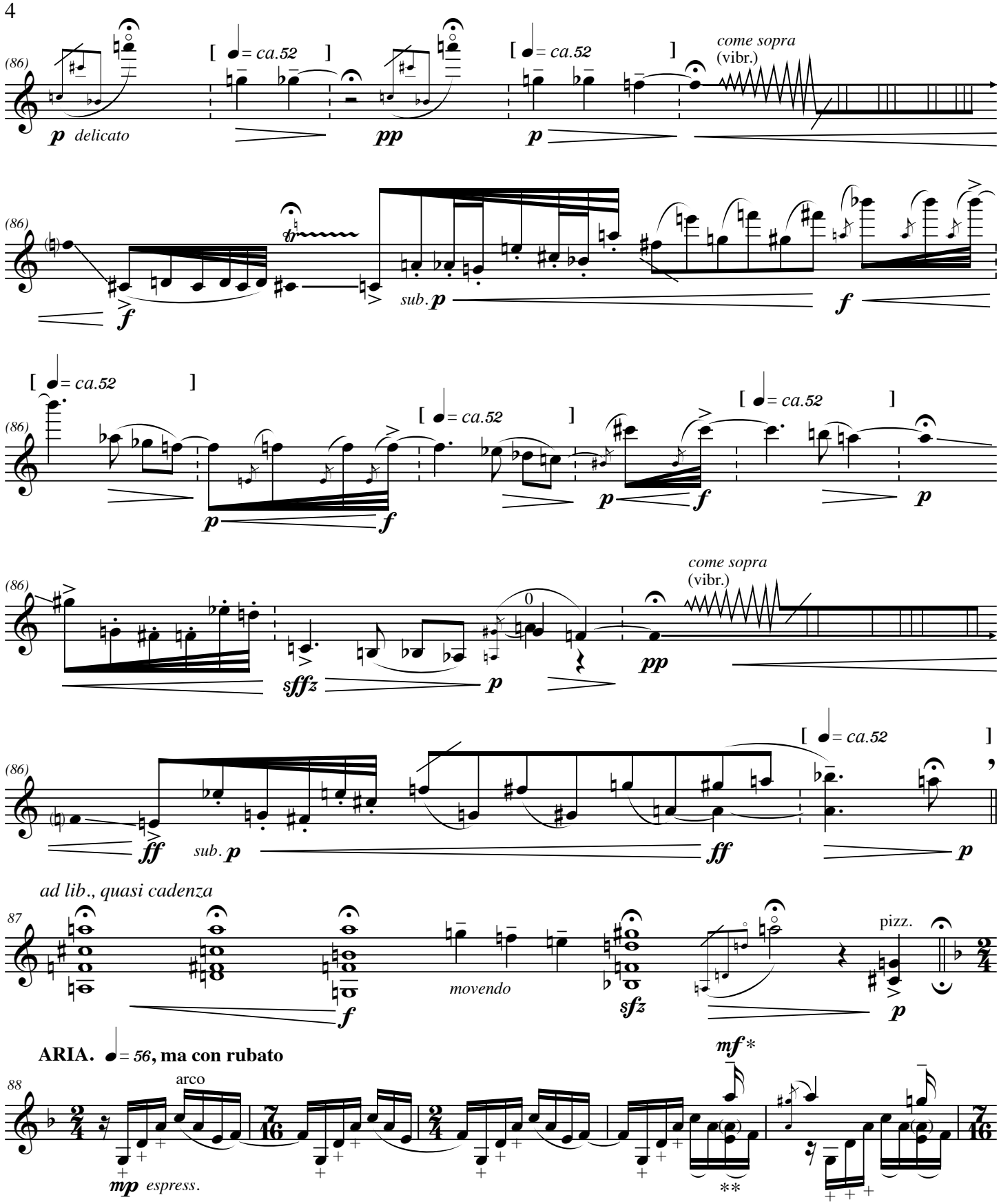

30
sul pont.
ord.
p
mp
sfz
p
f
38
sul pont.
mp
f
ord.
p
f
44
p
sffz
mp
cresc. poco a poco
49
(cresc.)
53
ff
mp
7:4
59
ff
p
cresc. poco a poco
66
(cresc.)
7:4
ff sempre
70
7:4
7:4
74
7:4
7:4



* This section is to be played quite freely throughout; all durations are *ad libitum* except where otherwise indicated.

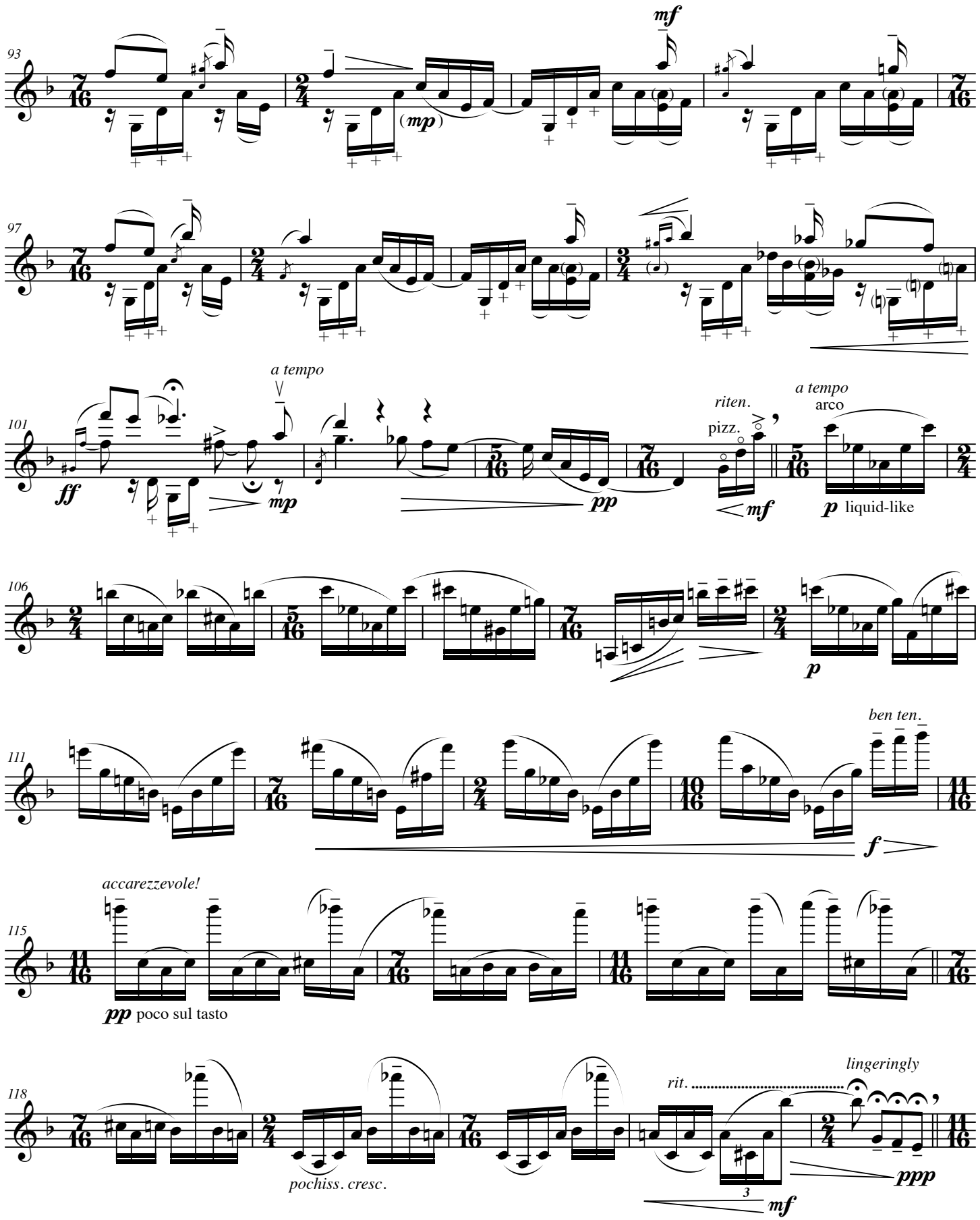
** *Ad lib*., any notes as fast as possible, following basic contour of jagged line.

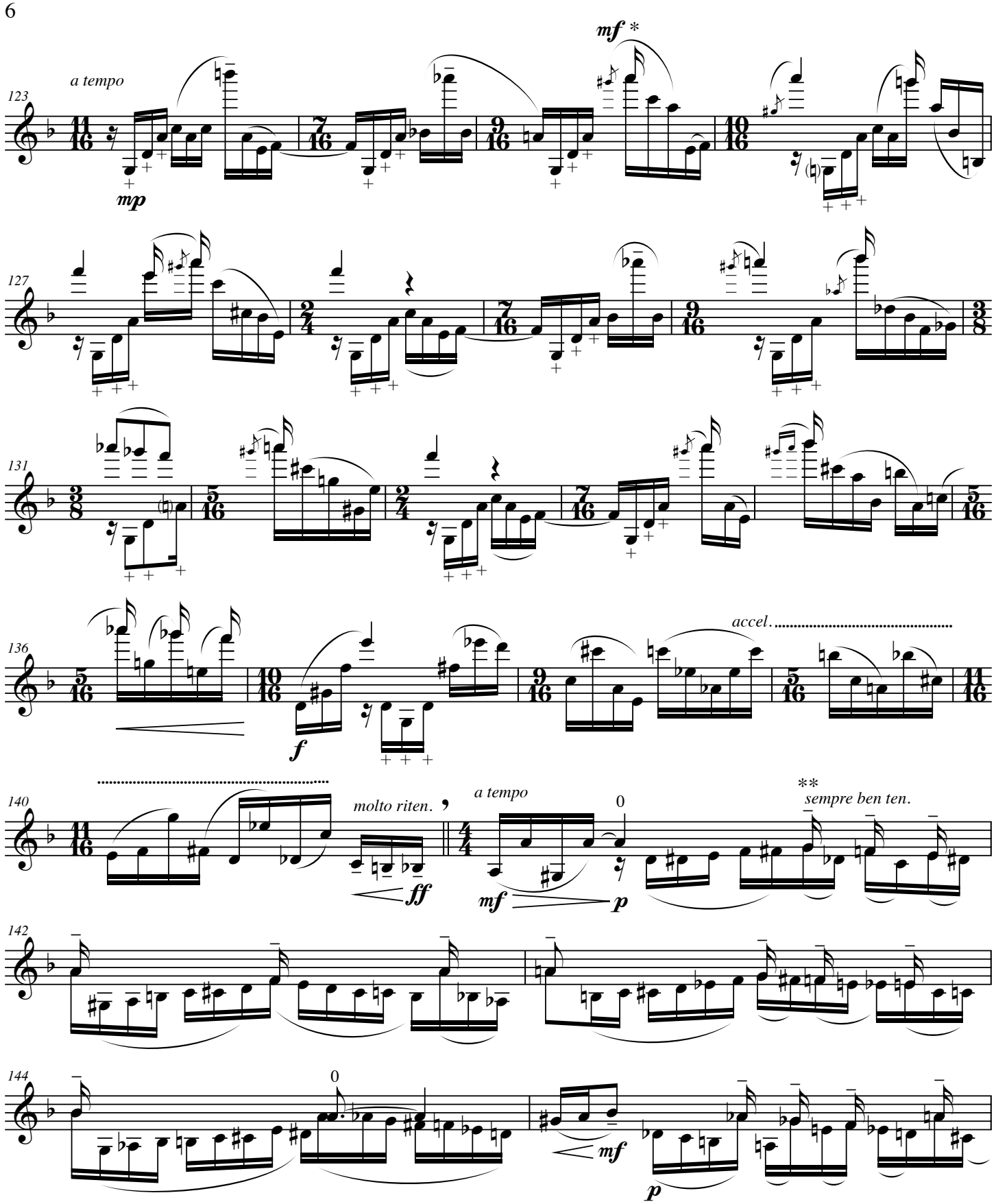
*** Begin by steadily widening vibrato, then bowing several very fast, irregularly grouped notes, *quasi tremolando*.



* Throughout the Aria, the principal melody is of paramount importance. Use as much rubato as necessary to bring it out. This section should have a free, vocal quality about it.

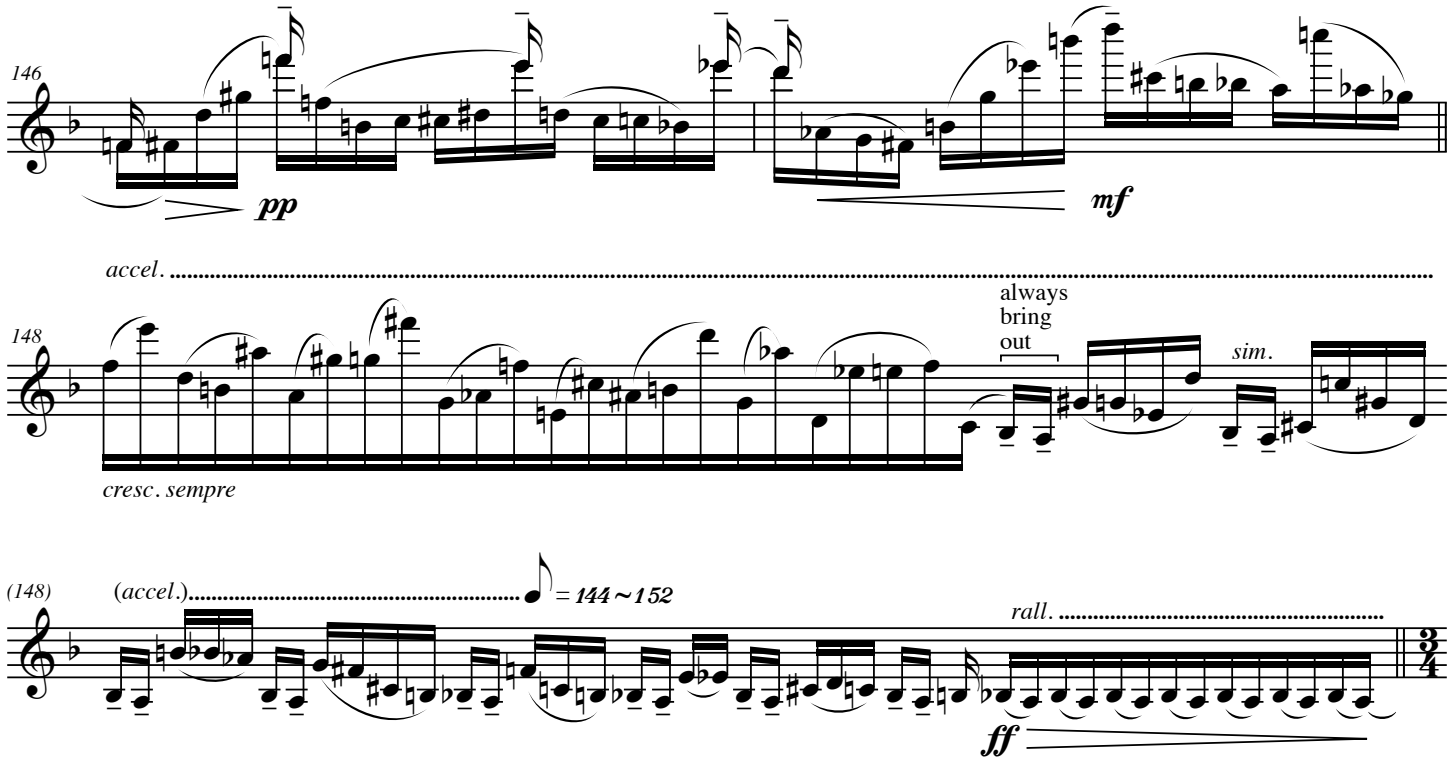
** Notes in parentheses indicate pitches that may be fingered to facilitate string crossings, but should speak as little as possible.


93
mf
(mp)
97
101
a tempo
ff
mp
pp
riten.
pizz.
mf
a tempo
arco
p liquid-like
106
p
111
ben ten.
f
115
accarezzevole!
pp poco sul tasto
118
pochiss. cresc.
rit.
lingeringly
3
mf
ppp

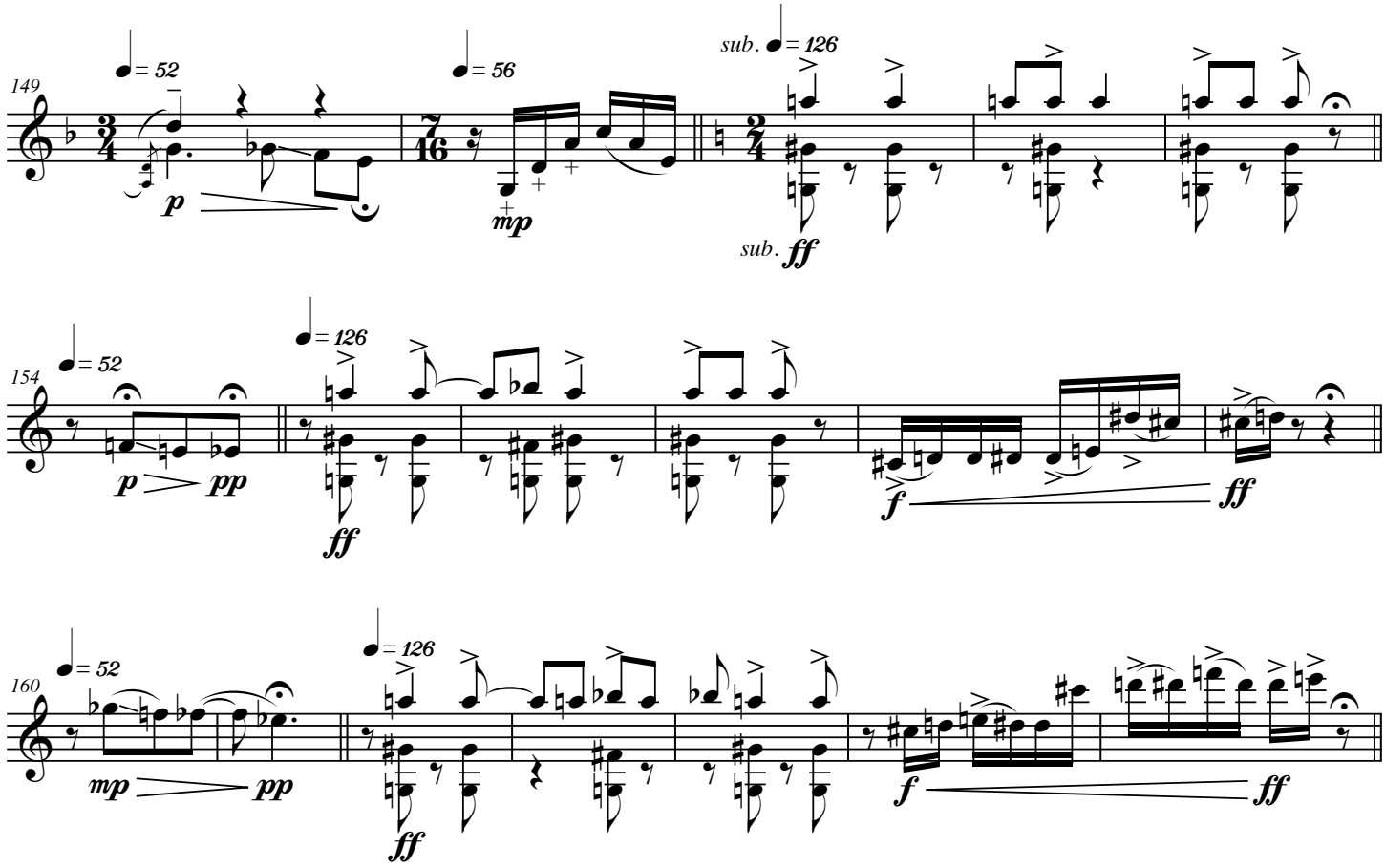


* In mm. 125-137, the principal melody is indicated by notes stemmed up (in some cases by double-stemmed notes) and is to be brought out as much as possible. Of secondary importance are notes that are marked *tenuto*.

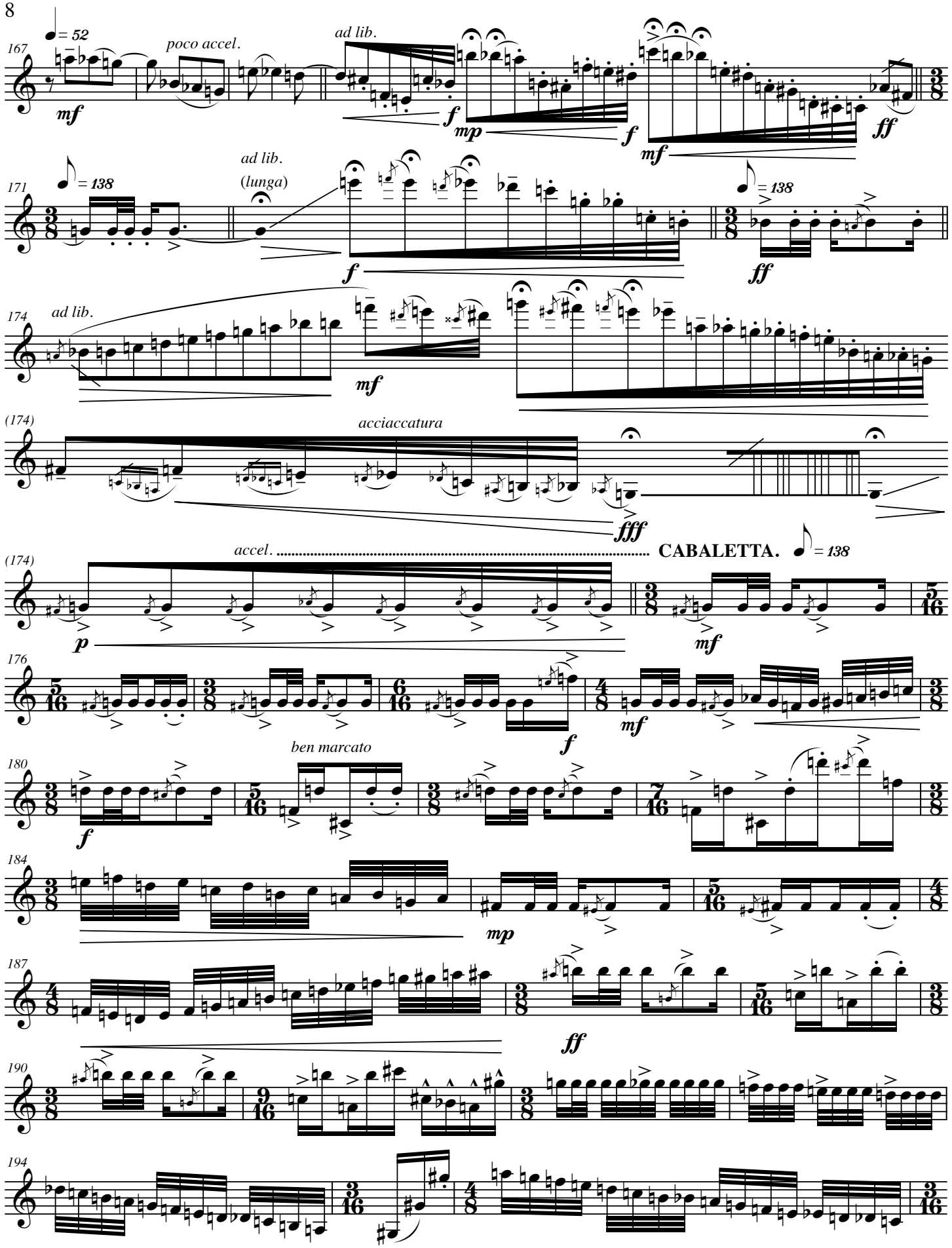
** In mm. 141-145, double-stemmed notes do not indicate double stops, except where otherwise shown, but rather the melody, as above.

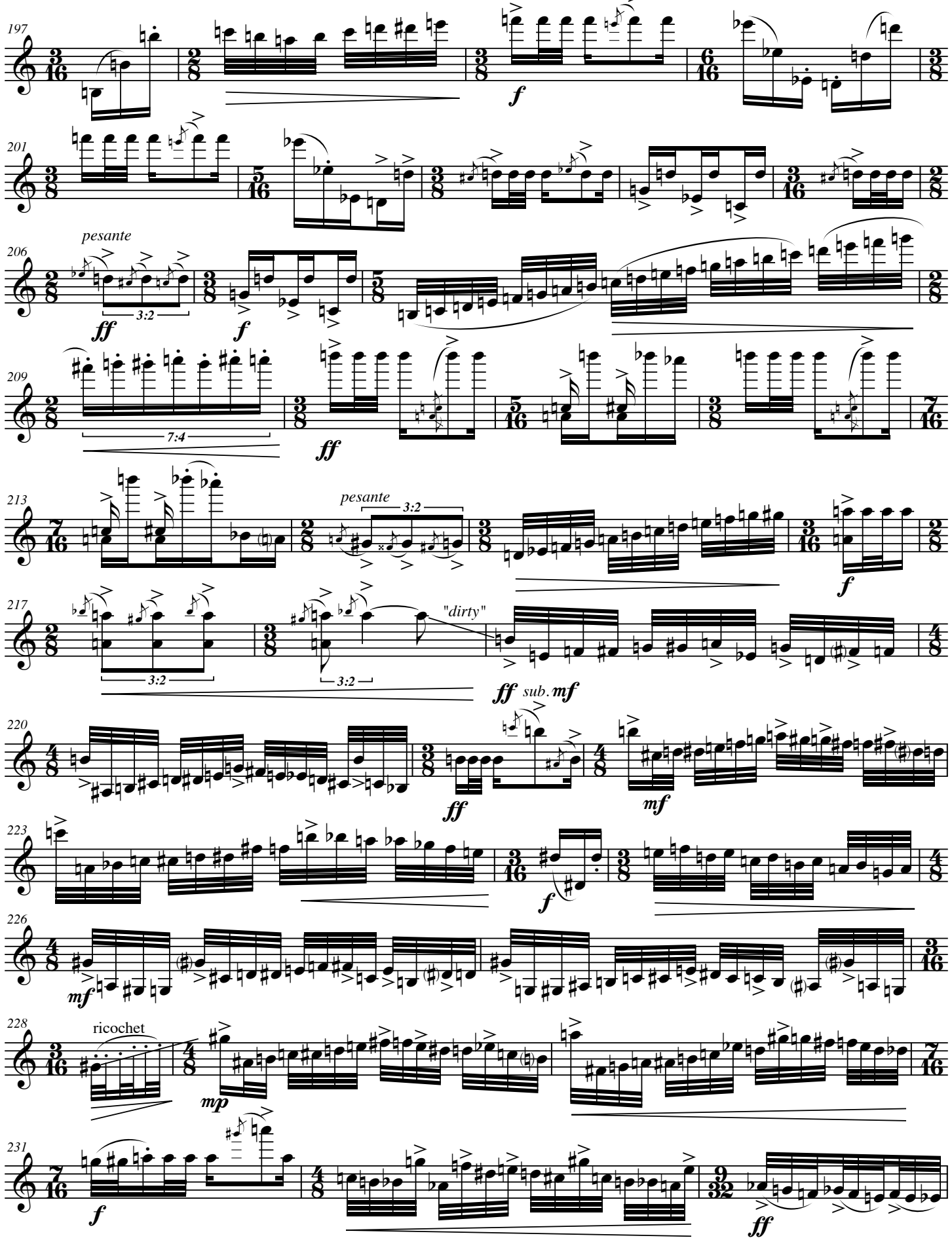


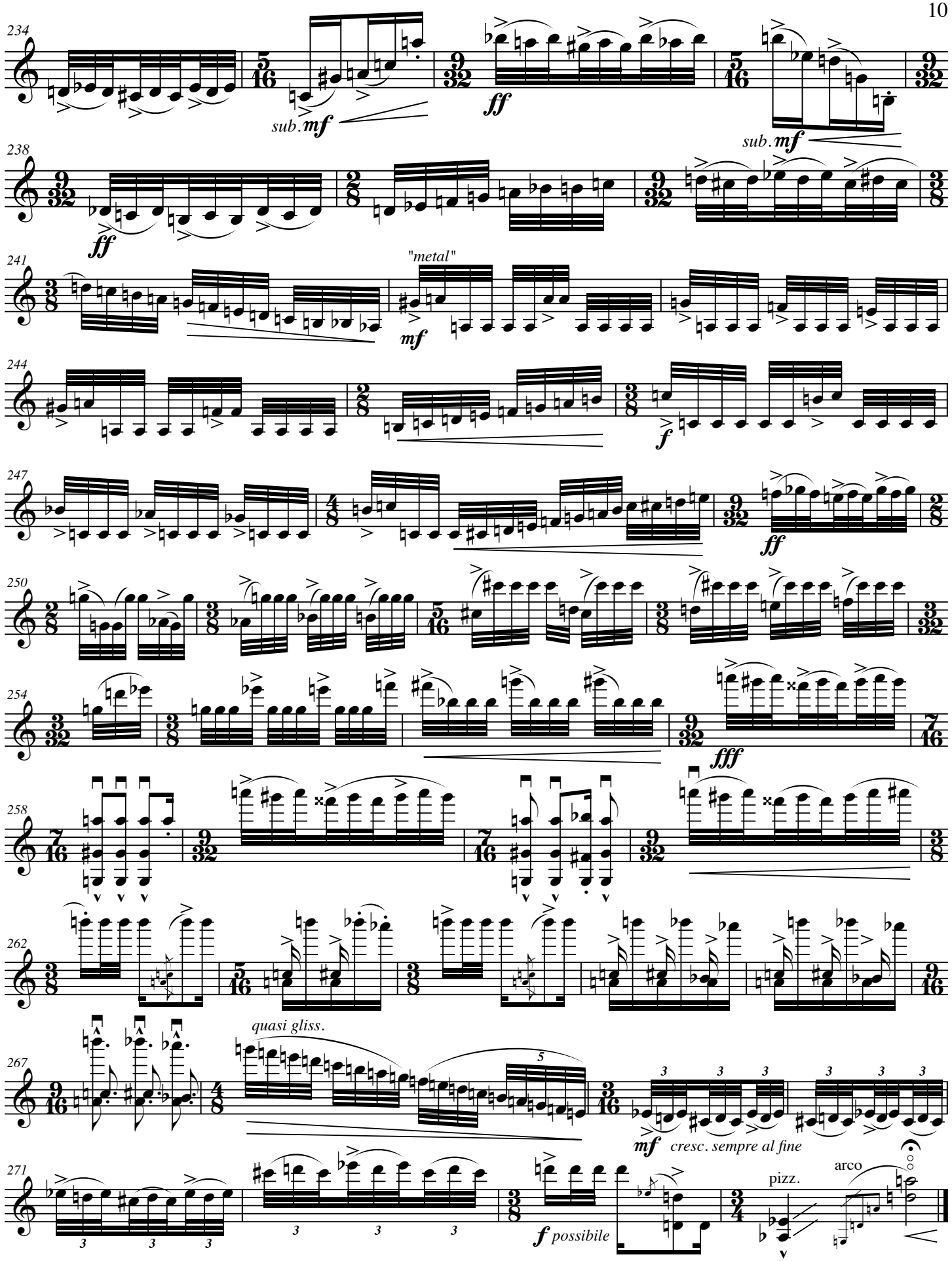
RECITATIVO II.



V. S.


167
♩ = 52
poco accel.
ad lib.
mf
f
mp
f
mf
ff
171
♪ = 138
ad lib.
(lunga)
f
♪ = 138
ff
174
ad lib.
mf
(174)
acciaccatura
fff
(174)
accel.
CABALETTA.
♪ = 138
p
mf
176
f
mf
180
ben marcato
f
184
mp
187
ff
190
194


197
201
206
pesante
3:2
209
7:4
213
pesante
3:2
217
3:2
3:2
"dirty"
220
223
226
228
ricochet
231


234
sub. mf
ff
sub. mf
238
ff
241
"metal"
mf
244
f
247
ff
250
254
fff
258
262
267
quasi gliss.
mf
cresc. sempre al fine
271
f possibile
pizz.
arco