

**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.

*ff* sempre e ben marcato

4

7

10

14

19

23

*f*

*mf*

*ff*

*mf*

*ffz*

*fff*

*feroce!*

The musical score is written for a single violin. It begins with a tempo of 126 beats per minute. The piece is marked 'ff sempre e ben marcato'. The score consists of six staves of music. The first staff starts with a treble clef and a key signature of one flat. The rhythm is highly complex, featuring various time signatures such as 7/4, 3/4, 2/4, 3/8, 2/8, 12/8, 5/8, 16/8, and 3/4. The music is characterized by rapid sixteenth-note passages and frequent accents. Dynamic markings include 'ff', 'mf', 'f', 'ffz', and 'fff'. The piece concludes with the instruction 'feroce!' and a final 'fff' dynamic.

30 *p* *mp* *sfz* *p* *f*

sul pont. ord.

38 *mp* *f* *p* *f*

sul pont. ord.

44 *p* *sfz* *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 7:4

74 7:4 7:4

78 *fff* sempre

82

RECITATIVO I.\*

85 (lunga) vibr. (hold ca. 3") *sffz*

(86) *f* *fp* *f* *fp* *f*

(86) *sffz* *ff*

(86) [ Very evenly ♩ = 60 ] *fp* *f* *ff* *f*

(86) *sfz* *f* *mf* *ff* *p* ricochet sul D

\* 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*.



93 *mf*  
*(mp)*

97

101 *ff* *a tempo* *mp* *pp* *riten. pizz.* *a tempo arco* *mf* *p liquid-like*

106 *p*

111 *ben ten.* *f*

115 *accarezzevole!* *pp poco sul tasto*

118 *pochiss. cresc.* *rit. ....* *lingeringly* *mf* *ppp*

123 *a tempo* *mf*\*

127

131

136 *f* *accel.*.....

140 *molto riten.* *a tempo* *ff* *mf* *p* *\*\** *sempre ben ten.*

142

144 *mf* *p*

\* 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.



146 *pp* *mf*

*accel.* .....

148 *cresc. sempre* *sim.* always bring out

(148) (*accel.*).....  $\bullet = 144 \sim 152$  *rall.*..... *ff*

RECITATIVO II.

149  $\bullet = 52$   $\bullet = 56$  *p* *mp* *sub. ff* *sub.  $\bullet = 126$*

154  $\bullet = 52$   $\bullet = 126$  *p* *pp* *ff* *f* *ff*

160  $\bullet = 52$   $\bullet = 126$  *mp* *pp* *ff* *f* *ff*

167  $\bullet = 52$  *poco accel.* *ad lib.*  
*mf* *f* *mp* *f* *mf* *ff*

Musical staff 167-170: Treble clef, 3/8 time signature. Starts with a tempo marking of quarter note = 52. Includes markings for 'poco accel.' and 'ad lib.'. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The music features a series of eighth and sixteenth notes with various articulations.

171  $\bullet = 138$  *ad lib. (lunga)*  $\bullet = 138$   
*f* *ff*

Musical staff 171-173: Treble clef, 3/8 time signature. Starts with a tempo marking of quarter note = 138. Includes marking for 'ad lib. (lunga)'. Dynamics range from forte (f) to fortissimo (ff). The music features a series of eighth and sixteenth notes with various articulations.

174 *ad lib.*  
*mf*

Musical staff 174-176: Treble clef, 3/8 time signature. Includes marking for 'ad lib.'. Dynamics range from mezzo-forte (mf). The music features a series of eighth and sixteenth notes with various articulations.

(174) *acciaccatura*  
*fff*

Musical staff 174-176: Treble clef, 3/8 time signature. Includes marking for 'acciaccatura'. Dynamics range from fortissimo (fff). The music features a series of eighth and sixteenth notes with various articulations.

(174) *accel. ....* **CABALETTA.**  $\bullet = 138$   
*p* *mf*

Musical staff 174-176: Treble clef, 3/8 time signature. Includes marking for 'accel. ....' and 'CABALETTA.' with a tempo marking of quarter note = 138. Dynamics range from piano (p) to mezzo-forte (mf). The music features a series of eighth and sixteenth notes with various articulations.

176 *mf*

Musical staff 176-178: Treble clef, 3/8 time signature. Dynamics range from mezzo-forte (mf). The music features a series of eighth and sixteenth notes with various articulations.

180 *ben marcato* *f*

Musical staff 180-182: Treble clef, 3/8 time signature. Includes marking for 'ben marcato'. Dynamics range from forte (f). The music features a series of eighth and sixteenth notes with various articulations.

184 *mp*

Musical staff 184-186: Treble clef, 3/8 time signature. Dynamics range from mezzo-piano (mp). The music features a series of eighth and sixteenth notes with various articulations.

187 *ff*

Musical staff 187-189: Treble clef, 3/8 time signature. Dynamics range from fortissimo (ff). The music features a series of eighth and sixteenth notes with various articulations.

190 *ff*

Musical staff 190-192: Treble clef, 3/8 time signature. Dynamics range from fortissimo (ff). The music features a series of eighth and sixteenth notes with various articulations.

194 *ff*

Musical staff 194-196: Treble clef, 3/8 time signature. Dynamics range from fortissimo (ff). The music features a series of eighth and sixteenth notes with various articulations.

197 *f*

201

206 *pesante*  
*ff* 3:2 *f*

209 *ff* 7:4

213 *pesante* 3:2 *f*

217 "dirty" 3:2 3:2 *ff sub. mf*

220 *ff* *mf*

223 *f*

226 *mf*

228 *ricochet* *mp*

231 *f* *ff*

234 *sub. mf* *ff*

238 *ff* *sub. mf*

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*