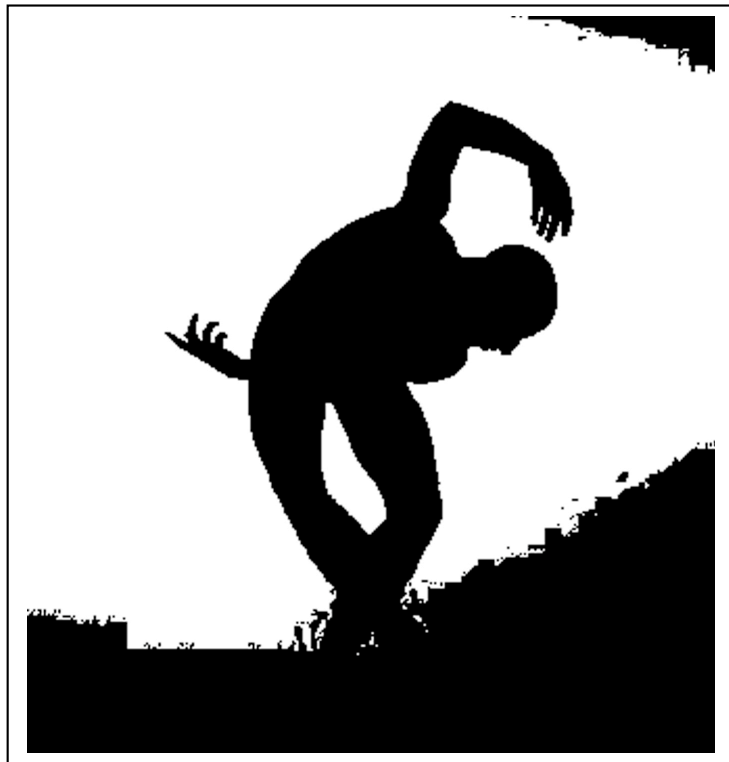


*Joel Stein*

*Dance and Ruminations*

*for solo violin*



*2007*

## PROGRAM NOTE

*DANCE AND RUMINATION* began as an exercise in writing melody. The bulk of the melodic material is derived from the opening three-note motive in the first measure. More specifically, the rhythmic gestures and interval content - minor seconds and perfect fourths (and their inversions), and tritones - can all be traced to this opening motive. Also linked to the opening motive are the three main key areas of the dance: G, F#, and C#. The “ruminantion” section midway through the piece, however, is in a separate key area and unrelated to the motive. Instead, the B-natural that serves as the fulcrum for the “ruminantion” is linked to the B-naturals heard briefly in the opening section when they seemed out of place in the context of the *G-minorish* key. The “ruminantion” divides the dance in two with it’s slower pace and more contemplative mood. Its B-natural pivot point “struggles” with its surrounding minor second (major seventh) neighbors and becomes ungrounded, eventually breaking away from the center and migrating to new pitch classes.



November, 2007

Premiere performance: Jan Popper Recital Hall, Schoenberg Music Building, University of California, Los Angeles, November 11, 2007.  
Brittany Cotto, violin.

DURATION:

6'30"

# Dance and Ruminations for Violin

Joel Stein

Playful; spritely; with some mischief ♩ = 88

4

7

11

15 slower; poco rubato (a far-away echo...) a tempo; stately

20

24

29

34

*f* *mp* *f* *p* *f* *mp* *mf* *f* *pp* *cresc.* *f* *pp* *molto!* *f* *mp* *f* *mp* *mf* *pp* *mf* *tr* *pp* *mf*

39 *f* *sfz* *sfz*

44 *sfz*

47 *sfz* *f* *ff* *mf* *molto rit.*

52 *f* *fp* *f* *gliss.*

54 *p* *mp* *rit.* *ff*

57 *aggressive and ugly!* *rit.*

61 *rit.*

64 *pensive* *mp* *p* *molto vib.* *considerably faster* *rit.*

71 *slower again* *portamento e rubato*

77 *8va loco* *faster again* ♩ = 92 *pp*

81 *mp* *allegro* ♩ = 138

87

92 *simile*

97

101 *much slower* ♩ = 66 *piu mosso* ♩ = 72 *rubato e molto espressivo*

105 *III.* *IV.* *II.*

111 *f* *subito p*

119 *mp* *accel.* *f* *suddenly slower* ♩ = 72

122

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

125

*mp* *f* *gliss.* *mp* *f*

129

*mp* *f* *mp* *f*

meno mosso

133

*mp* *mp* *mp* *mp* *più mosso* *accel. e cresc.*

137

♩ = 80

*subito p* *p* *rit.*

♩ = 88 As in beginning of piece, but darker and more serious

141

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

145

*fp* *f* *mp* *mf*

148

*f* *subito mp* *mp* *f*

152 *sfz p* *molto espress. e ritardando* **a tempo: in strict time!** *f* *mp* *mf*

Musical staff 152-155: Treble clef, 4/4 time signature. Measures 152-155. Dynamics: sfz p, molto espress. e ritardando, f, mp, mf. Performance markings: accents, slurs, and triplets.

156 *mp* *f*

Musical staff 156-159: Treble clef, 4/4 time signature. Measures 156-159. Dynamics: mp, f. Performance markings: slurs and triplets.

160 *mp* *f* take time!

Musical staff 160-163: Treble clef, 4/4 time signature. Measures 160-163. Dynamics: mp, f. Performance markings: slurs, triplets, and a 'take time!' instruction.

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Los Angeles  
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