

# **ATTACCA!**

*for violin and piano*

**Mark Gotham  
2008**

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For violin and piano  
Mark Gotham, 2008  
c.4 minutes

## **A note on the piece**

ATTACCA! is in three movements which run as one, without pause (i.e. *attacca!*). It is written almost entirely in the ‘octatonic’ mode which alternates tones and semi-tones – here rooted on E (e, f#, g, ab ...). This mode has a great deal of internal symmetry and a kind of ‘equality’ among the intervals. In this piece, the first movement centres on the tritone (of which this mode has four), the second focusses on the rising 6<sup>ths</sup> (of which there are also four), and the last ‘settles’ on the perfect 4<sup>th</sup>/5<sup>th</sup> (that’s right – four again).

The movements develop material that is emotionally in keeping with their characteristic intervals. The first, tritone-saturated movement has a piquant – perhaps even aggressive or competitive – flavor, and rides a rhythmic-metrical drive.

The minor 6<sup>ths</sup> of the second movement speak to a plaintive mood which is enhanced by oblique allusion to the waltz as a musical topic. The piece is in three, but far too slow and free for dancing dance, and the downbeat is often left conspicuously empty. The tension of the first movement is far from dispelled here.

Gradually the second movement yields to a more relaxed, convivial, conciliatory tone for the start of the final, ‘perfect’ interval movement. However, this hopeful and positive beginning soon sees the clouds of doubt gathering again. Through a barrage of ‘DSCH’ motifs (Shostakovich’s infamous, angst-associated motto), we hurtle toward a turbulent (and perhaps also slightly whimsical) ending.

# ATTACCA!

# Mark Gotham

1.

**♩ = 92. Risoluto**

Musical score for Violin and Piano, page 10, measures 92-100.

**Measure 92:** Violin:  $\text{fp} \leftarrow \text{ff}$ , dynamic change to  $\text{mp}$ . Piano:  $\text{ff}$ , dynamic change to  $\text{mp}$ .

**Measure 93:** Violin:  $\text{p} \rightarrow \text{mf}$ . Piano:  $\text{mf}$ , dynamic change to  $\text{mp}$ .

**Measure 94:** Violin:  $\text{p} \rightarrow \text{f}$ . Piano:  $\text{f}$ .

**Measure 95:** Violin:  $\text{non dim.}$ . Piano:  $\text{sfs}$ .

**Measure 96:** Violin:  $\text{3}$ . Piano:  $\text{3}$ .

Musical score for piano, page 2, system A. The score consists of three staves. The top staff starts with a forte dynamic (ff) and a bass note at measure 10. The middle staff starts with ff. The bottom staff starts with ff. Measure 11 begins with a change in time signature (3/4). Measures 12-13 show a transition with a fermata over the first measure and a dynamic marking (fp) over the second. Measure 14 begins with a dynamic marking (loco). Measures 15-16 show a transition with a dynamic marking (sfz) and a tempo marking (mp leggiero). The score concludes with a dynamic marking (f).

13 *leggiero*

*cresc.*

*f*

*cresc.*

Musical score for piano and voice, page 15, measures 15-16. The score consists of three staves. The top staff is for the voice, starting with a melodic line in 2/4 time. The middle staff is for the piano, showing harmonic changes between 2/4, 3/8, and 4/4. The bottom staff is also for the piano, providing harmonic support. Measure 15 ends with a forte dynamic (f) and a fermata over the piano's bass line. Measure 16 begins with a piano dynamic (f) and continues the harmonic progression.

Musical score for piano, page 19, section B. The score consists of three staves. The top staff is treble clef, 4/4 time, key signature of one sharp. It features a dynamic of *ff*. The middle staff is also treble clef, 4/4 time, key signature of one sharp. The bottom staff is bass clef, 4/4 time, key signature of one sharp. The music includes various note heads, stems, and rests, with some notes having diagonal lines through them.

21      pizz.      arco      C      pp

*mp*      f      ff

24      leggiero      ff      leggiero      ff      leggiero

*pp*      *sfz*      *ff*      *sfz*      *p*

28      ff sempre      pp      f      p      ff

*sfz*      *pp*      *f*      *p*      *ff*

33      mp      ff      mp      ff      mf

*mp*      *ff*      *mp*      *ff*      *mf*

37

*ff non dim.*

*mf*

*ff non dim.*

2.  
L'istesso Tempo, ma rubato, flessibile

40

*ff*

*ff(sempre)*

*mp doloroso*

*p*

*sfz*

47

*p*

*pp*

*p cresc.*

*mp*

(quasi harmonics)

*sul G*

*molto accel.*

*loco*

*f senza dim.*

(♩ = 144)      ♩ = 92 (precedente, subito)

55

*f*

*p*

*f*

*p*

accel.       $\text{♩} = 92$  (sim.)       $\text{♩} = 112$ . Con moto

**D**

62       $p$       *f espress.*

*p cresc.*      *sfz*      *sff*      *mp senza espress.*

L.H.      Ped.

68

$\text{♩} = 132$        $\text{♩} = 112$  (Subito)

*p espress.*      *poco*

73      *leggiero*      *molto accel.*

*p*      *pp*      *p cresc.*

*p legato*      *mf*

Ped.

78

*f*      *ff*      *sff*      *sff*      *sfz*

*f*      *ff non dim.*

*f*      *ff*      *sff*      *sfz*

6 83 arco V  
*p poco a poco cresc.*  
*poco accel.*

87  $\text{♩} = 112$  (Subito) *poco accel.*  
*f* *p poco a poco cresc.*  
*p subito* *sfz*  
*ped.*

91  $\text{♩} = 120$   
*ff* *sfz*  
*L.H.* *R.H.*

E  $\text{♩} = 92$ , Con tutta forza!  
*pizz.*  
*p leggiero*

94  $\frac{5}{8}$  *sfz* *L.H.* *R.H.* *pizz.*  
*fff* *p leggiero*  
*ped.*

98

arco

pizz.

arco

*(♩ = 92) rall.*

100

pizz.

arco

*p legato*

3.

0

102

*J = 66. Grazioso*

*mf*

105

*niente*

*non dim.*

107

*f*

3 3 3 3 3 3

3 3 3 3 3 3

*Red.*

A musical score for piano, page 109. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef. The tempo is marked as 109. The music consists of six measures. In the first measure, there is a single eighth note followed by a fermata. The second measure contains a sixteenth-note pattern. The third measure contains a sixteenth-note pattern. The fourth measure contains a sixteenth-note pattern. The fifth measure contains a sixteenth-note pattern. The sixth measure contains a sixteenth-note pattern.

accel.

Musical score for piano and orchestra, page 24, measures 111-112. The score consists of three staves. The top staff is for the piano (treble clef), the middle staff is for the first violin (treble clef), and the bottom staff is for the cello/bassoon (bass clef). Measure 111 starts with a forte dynamic (f) and a tempo marking of 3/4. The piano has a sustained note. The violin and cello/bassoon play sixteenth-note patterns. Measure 112 begins with a dynamic of *mf*. The piano has a sustained note. The violin and cello/bassoon continue their sixteenth-note patterns. The score concludes with a repeat sign and the number 24.

113

Musical score for piano, page 113, measures 1-2. The score consists of three staves. The top staff is treble clef, 2/4 time, dynamic forte (f). The middle staff is treble clef, 2/4 time. The bottom staff is bass clef, 2/4 time. Measure 1 starts with a forte dynamic. Measure 2 begins with a dynamic piano (p) and includes a fermata over the first note of the middle staff. Measure 3 starts with a dynamic forte (f).

116

*f* (*sempre non troppo*)

118

*cresc. molto*

*cresc. molto*

**F** Il più presto possibile. Furioso!

120

*ff*

*ff* *non dim.*

L.H.

*ff e marcatoissimo possibile*

122

*L.H.*

*R.H.*

*pesante*

*ff*

*sfz*