

# Violin Sonata No. 2 in B Major

"The Amateurist"

HRW. 20

by Hayden Roberts

MMXX

# FOREWORD AND PERFORMANCE NOTE BY THE COMPOSER

My 2nd Violin Sonata in B Major, also known as "The Amateurist" was written to be performed in the style of two performers, both equally poor at playing their respective instruments. The violinist will usually have a horribly out of tune violin while the piano accompanist will sometimes slip up on notes. If possible, have the violinist rehearse the piece on a well-tuned violin until muscle memory takes over. Then, on the night of the performance, have the violinist tune their violin poorly to make the music sound chaotically awful.

This piece also showcases something a poor composer might end up creating with only bare knowledge of compositional forms to guide them. For example, during the development section in the first movement, the second theme is not developed due to being played and notated in an identical key to the exposition section. The second movement consists solely of a poorly-played V-I cadence. The third movement is a poor quality rondo.

The piece also makes common usage of quarter tones throughout, as quarter tones are not often used in the style of music implied by the overall tone of the composition. The quarter tones are also placed in positions to where they sound like wrong notes.

In short, this piece is the first in a genre of composition I'm trying to pioneer known as amateurism. The goal of amateurist works, be it in art, music, writing, or acting, is to imitate what a newer writer in a certain artform would create in all of its mediocrity and/or horridness. Optional measures include poor presentation.

# Violin Sonata No. 2 in B

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Hayden Roberts

**Andante**

Violin

Piano

*sneakily trying to tune*

*pp*

*mf*

*retune, but poorly*

Violin

Piano

**1 Allegro**

Vln.

Pno.

*f*

Vln.

Pno.

10

Vln.

Pno.

*p*

*p*

Vln.

Pno.

Vln. 15 
  
 Pno.

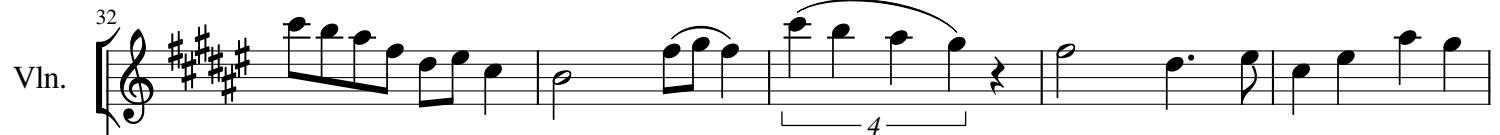
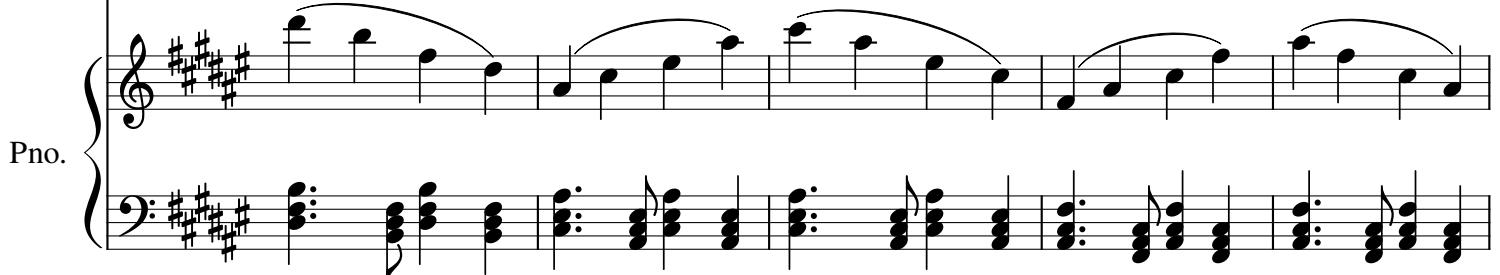
2

Vln. 19 
  
 Pno.

Vln. 23 
  
 Pno.

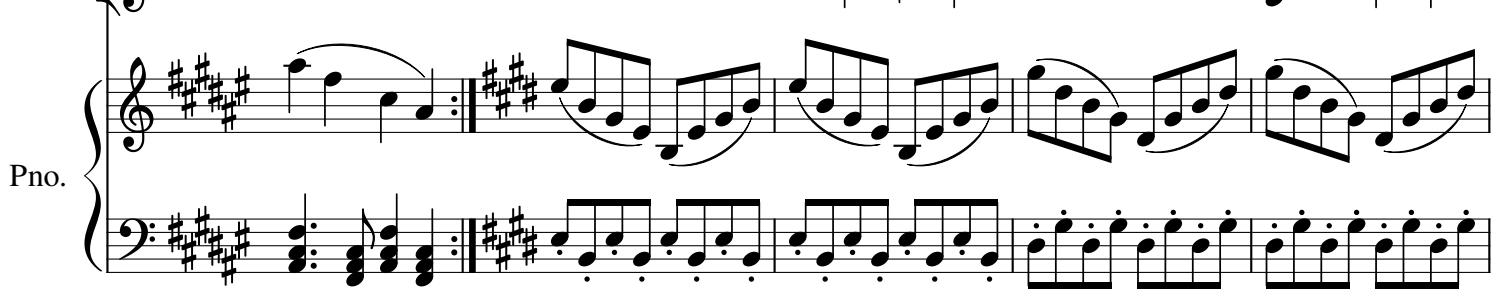
3

Vln. 27 
  
 Pno.

Vln. 
  
 Pno. 

Vln. 
  
 Pno. 

4

Vln. 
  
 Pno. 

Vln. 
  
 Pno. 

51

Vln. Pno.

56

Vln. Pno.

59 (5)

Vln. Pno.

65

Vln. Pno.

70

Vln.

Pno.

6

71

72

73

74

75

Vln.

Pno.

76

77

78

79

79

Vln.

Pno.

80

81

82

83

83 Vln. 
  
 Pno.

(7)

87 Vln. 
  
 Pno.

91 Vln. 
  
 Pno.

(8)

95 Vln. 
  
 Pno.

100

Vln. Pno.

106 *rall.*

Vln. Pno.

**Rubato** pizz. *fff*

**Adagio** arco

Violin Pno.

*p* *ff*

**Violin**

**Piano**

**Allegretto**

**f**

**mp**

**Vln.**

**Pno.**

**Moderato**

**9**

**fff**

**p**

**f**

**Vln.**

**Pno.**

**Allegretto**

**10**

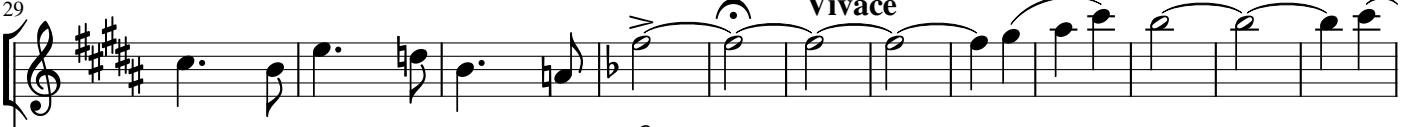
**mp**

**mp**

11

**Vivace**

29

Vln. 

Pno. 

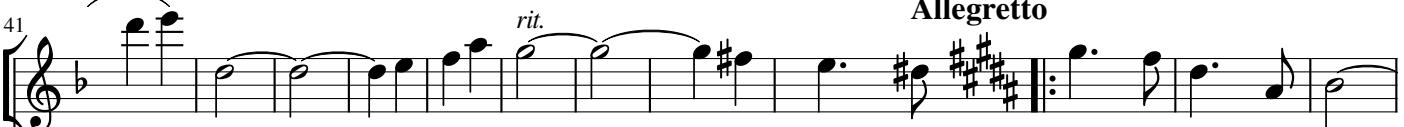
*f*

Pno. 

12

**Allegretto**

41

Vln. 

*rit.*

Pno. 

*mp*

Pno. 

*mp*

13

**Adagio**

53

Vln. 

Pno. 

*f*

*> mp*

Pno. 

63

Vln.

Pno.

14 Allegretto

accel.

f

f

This musical excerpt begins at measure 63. The strings (Vln.) play a rhythmic pattern of eighth-note pairs and sixteenth-note pairs. The piano (Pno.) provides harmonic support with sustained chords. The dynamic is marked as *f*. The tempo is Allegretto, indicated by the number 14 in a box. An *accel.* (accelerando) instruction is present above the strings' line. Measures 63 through 14 are shown, separated by a double bar line.

72

Vln.

Pno.

This musical excerpt continues from measure 72. The strings (Vln.) play eighth-note patterns, primarily consisting of eighth-note pairs. The piano (Pno.) provides harmonic support with sustained chords. Measures 72 through 14 are shown, separated by a double bar line.