SUITE
FOR
VIOLIN & MARIMBA

JUNE 1992 · AARON HUNT

1. Prelude
2. Scherzando
3. Intermezzo
4. Vivace
5. Postlude

PREFACE

In 1991, a composition contest was announced by marimbist Nancy Zeltsman and violinist Sharan Leventhal, then known together as the actively performing and recording duo *Marimolin*. At the age of 19, having studied percussion for almost a decade, my experience playing marimba allowed me to write easily and idiomatically for that instrument. On the other hand, I had been taking viola lessons for only about a year, and writing for violin was much more challenging for me. I threw caution to the wind, quickly wrote a single-movement work in 7/8 and submitted it to the contest. Although the piece was not selected as a winner, I was happy to receive a personal letter from Zeltsman and Leventhal which included some helpful feedback and encouragement for me to expand the work for submission to the next competition the following year.

That earlier work became the core of the second movement of a five-movement *Suite* as it stands in this score, completed in June of 1992 and newly resubmitted with high hopes to the next *Marimolin* composition contest that same year. By that time, I had taken two academic years of music theory and ear training, although I had not yet studied counterpoint. The five movements of the suite alternate *slow, fast, slow, fast, slow* with fast movements in 5/8 and 7/8, totalling around 13 minutes of music.

I.	*Prelude*	— ca. 3 min.
II.	*Scherzando*	— ca. 2 min.
III.	*Intermezzo*	— ca. 2 min.
IV.	*Vivace*	— ca. 4 min.
V.	*Postlude*	— ca. 2 min.

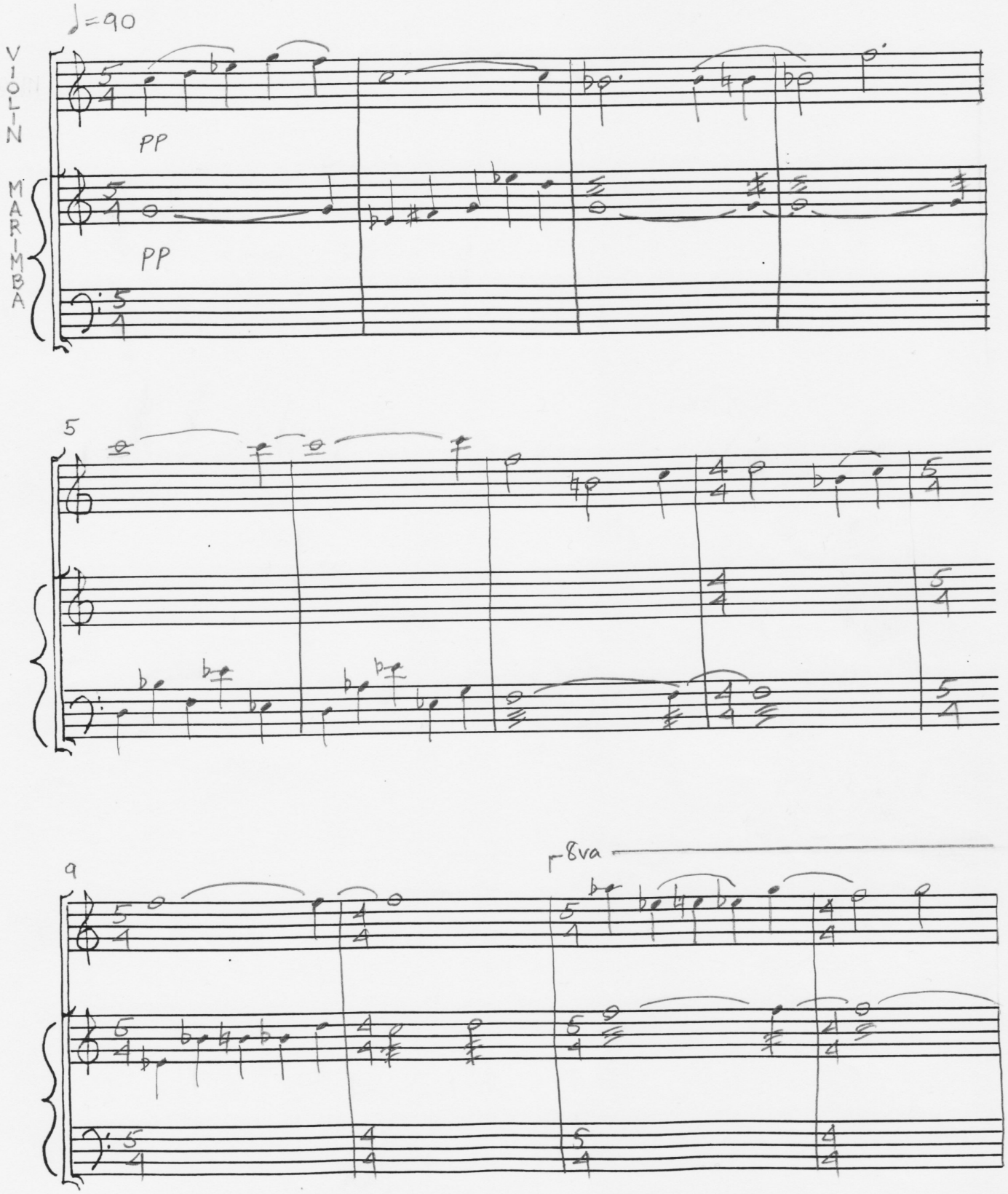
This new larger piece was unfortuntely again rejected by *Marimolin*, and this time I was given no feedback. I was disappointed, of course, but remained confident in the value of the work. Twenty-five years later, I am glad to find that the music stands up relatively well, despite its flaws.

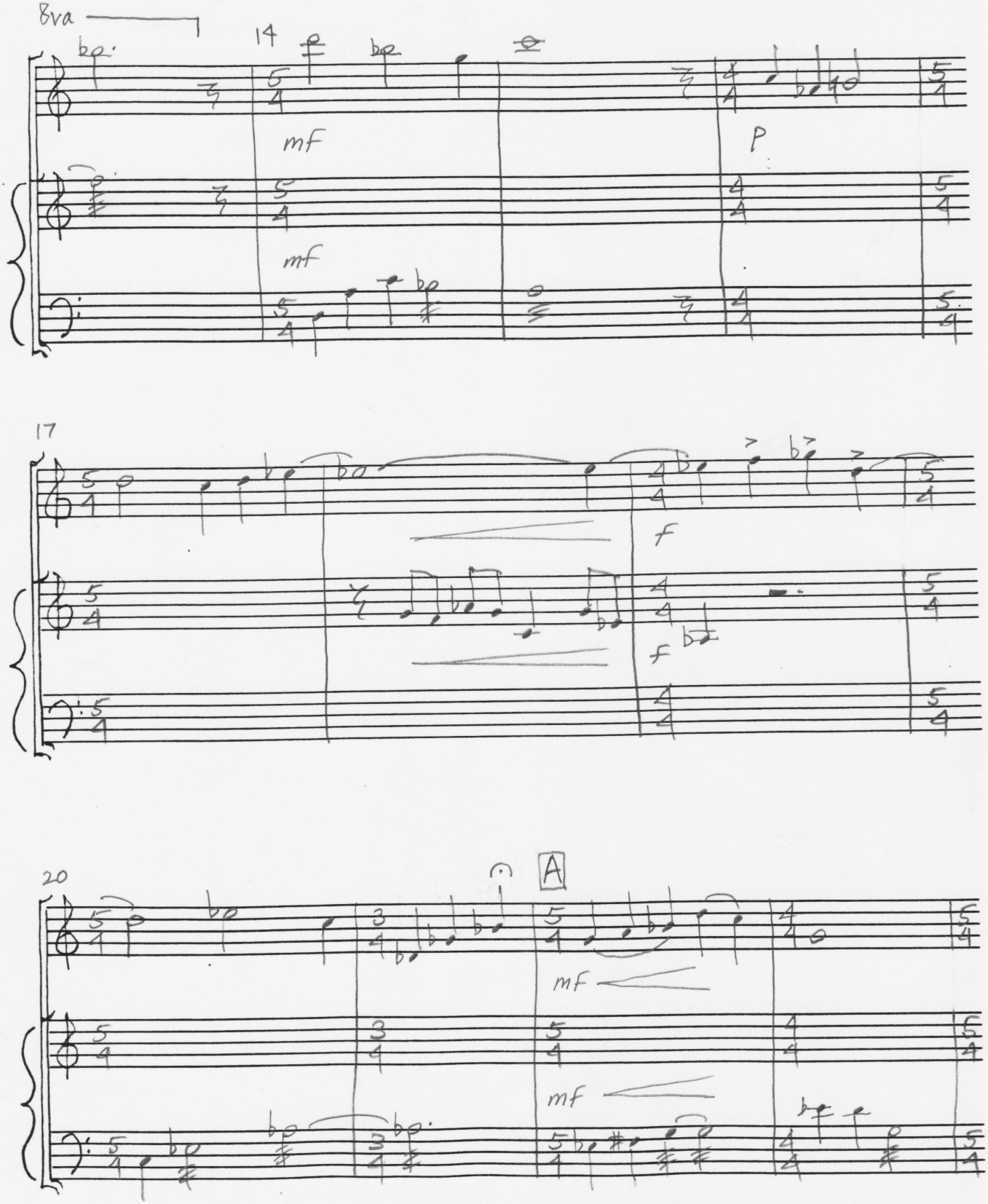
Personally speaking, I wrote this music not for a contest, but for my friends and fellow undergraduate students, percussionist Jeff Magby and violinist Rebecca Walker. Many intense rehearsals preceded their premiere performance in the spring of 1992. In the intervening years to date, nobody else has played this music. I now therefore formally dedicate this piece to both of them, with renewed thanks.

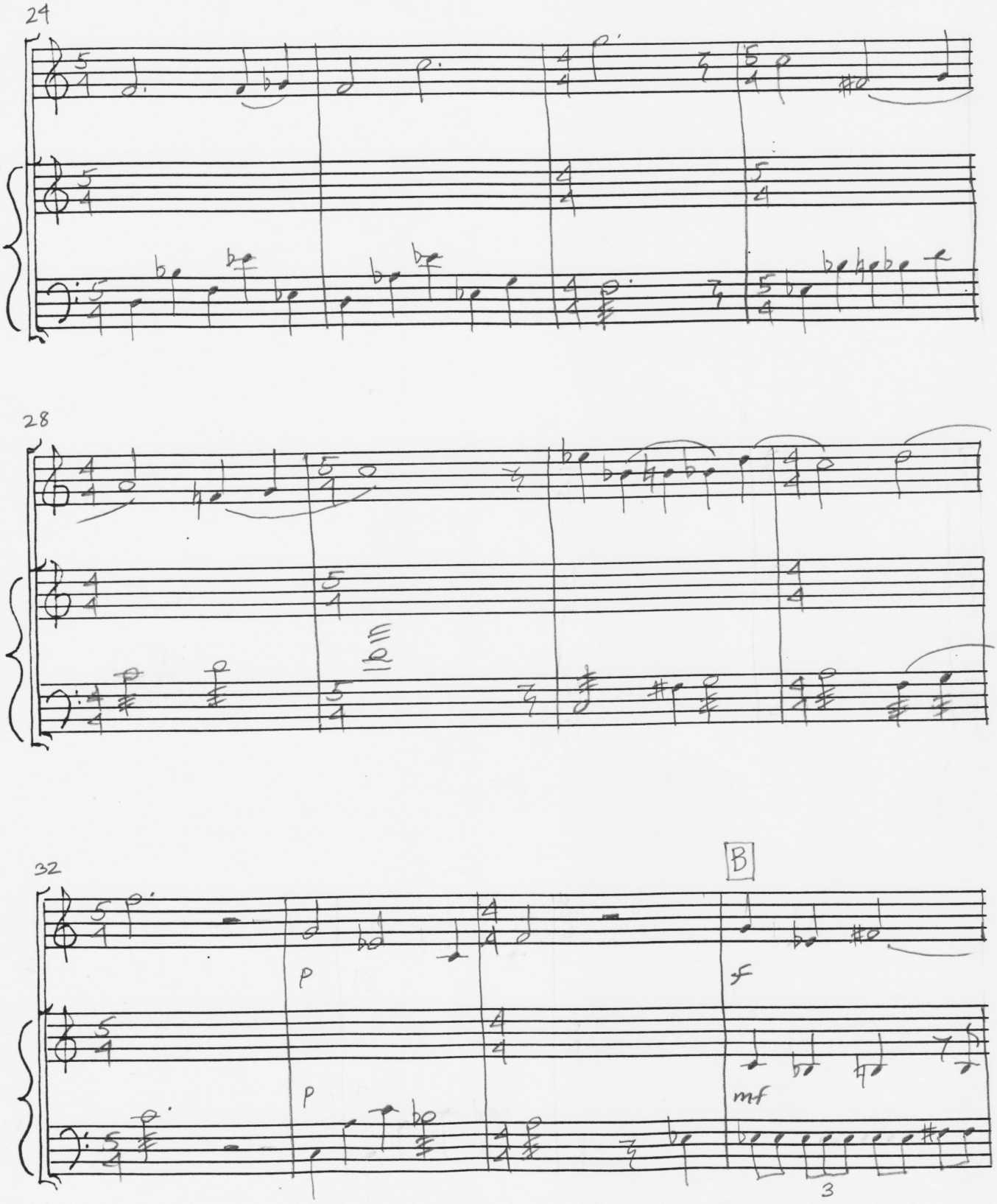
A final note to marimbists who may consider playing this music — it is in some places admittedly extraordinarily difficult, requiring very large stretches, but it is not impossible. Also, as I checked the score against the only existing recording, I found that Jeff sometimes altered *rolling* for playability. I have not changed the score to reflect these differences, but please exercise your best judgement concerning the sustaining of notes.

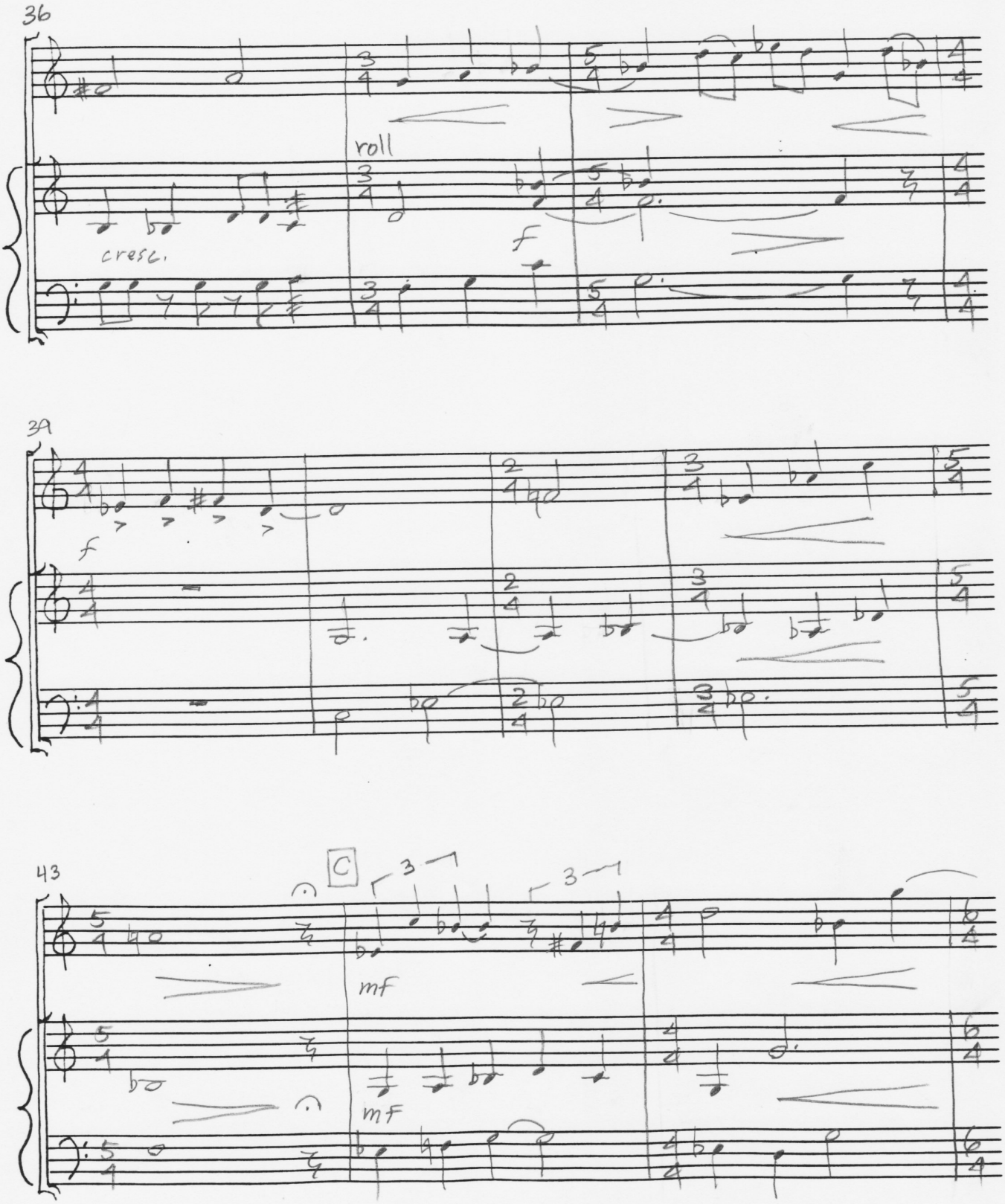
July 2017 Aaron Andrew Hunt

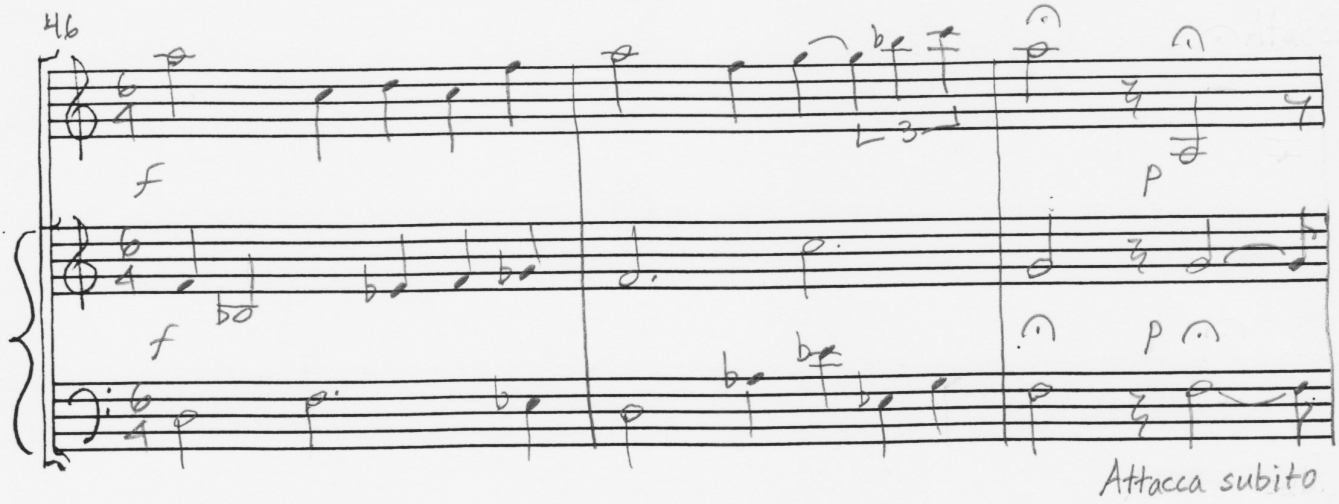
1. Prelude

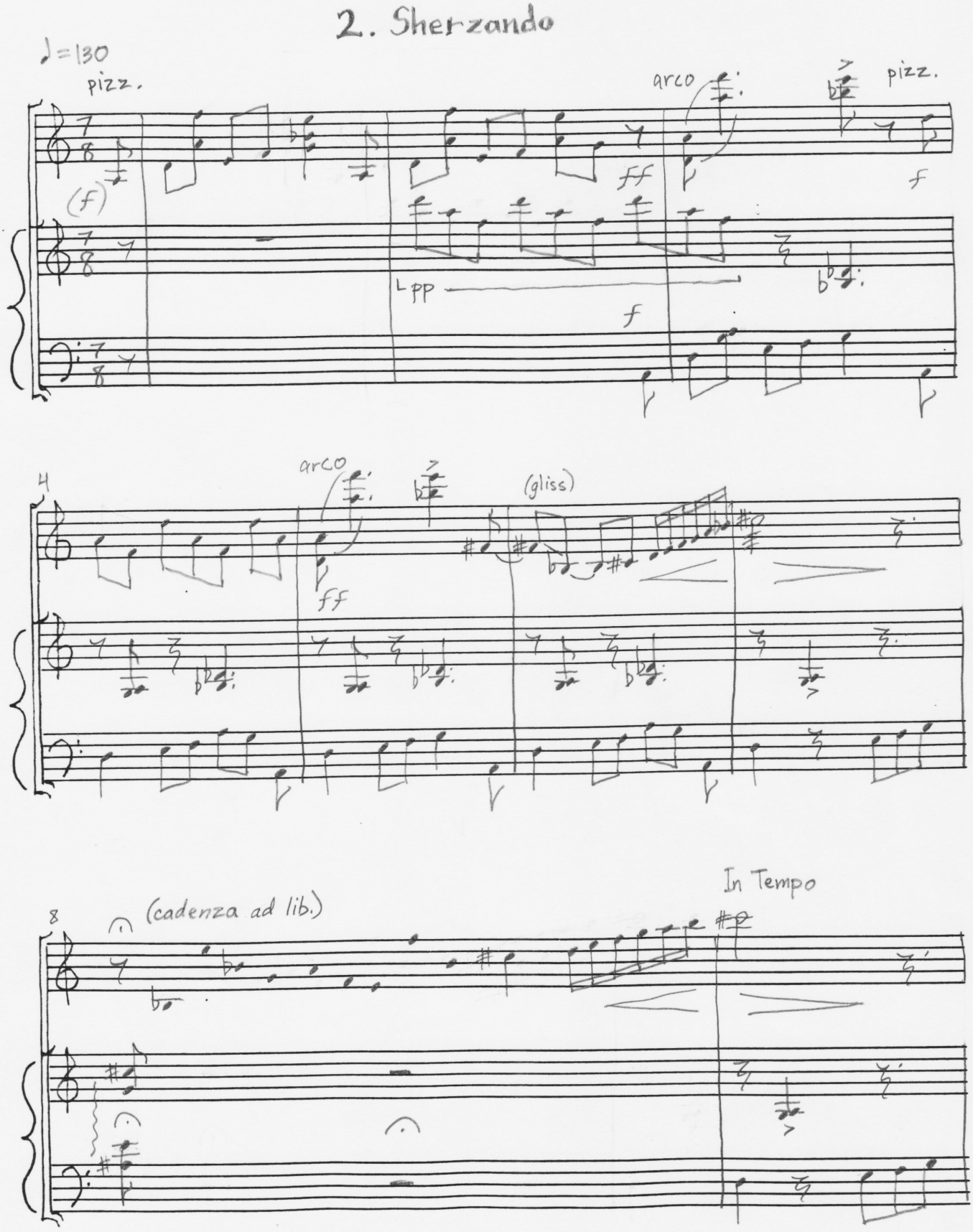


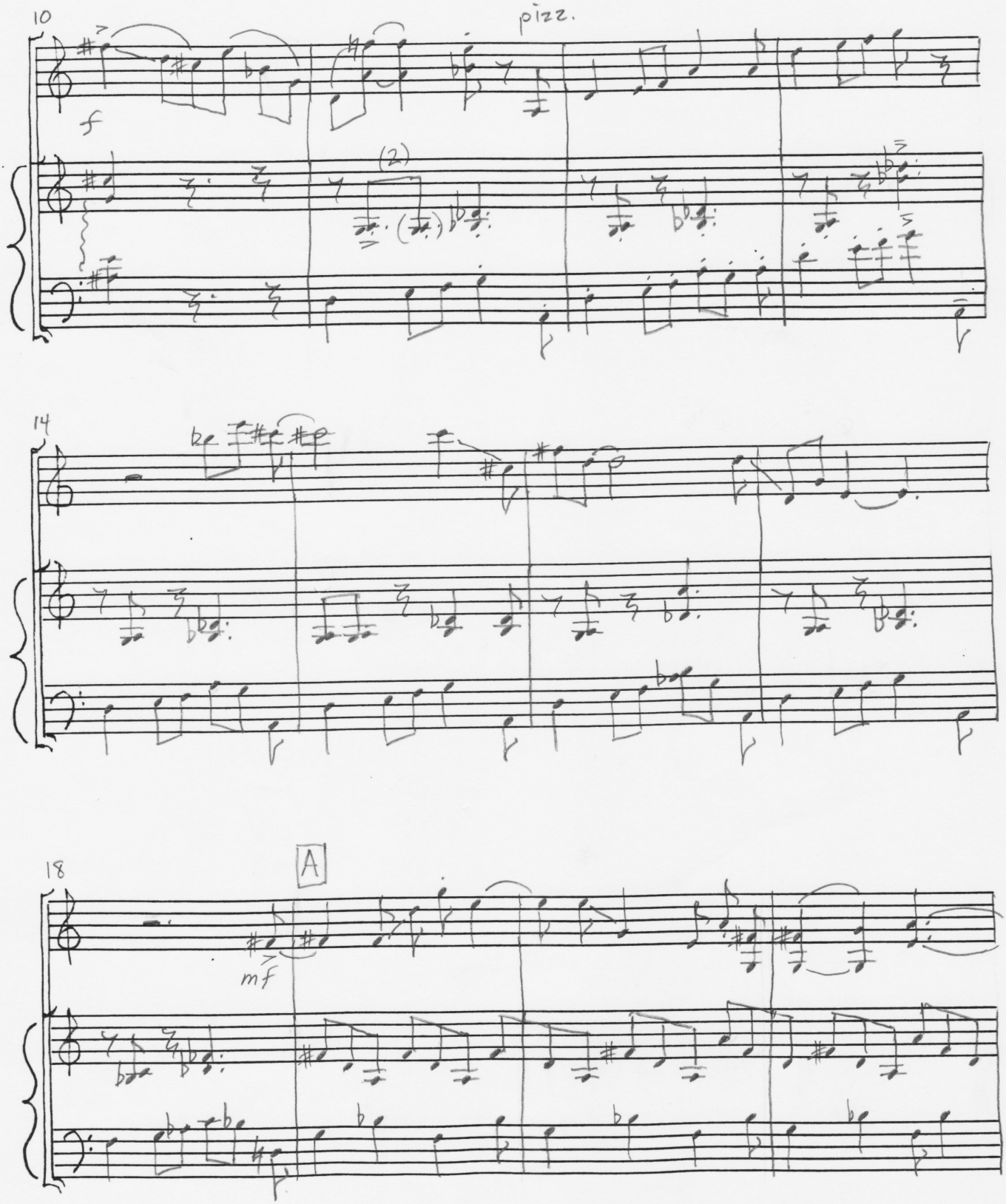

8va
14
mf
mf
P
17
f
f
20
A
mf
mf

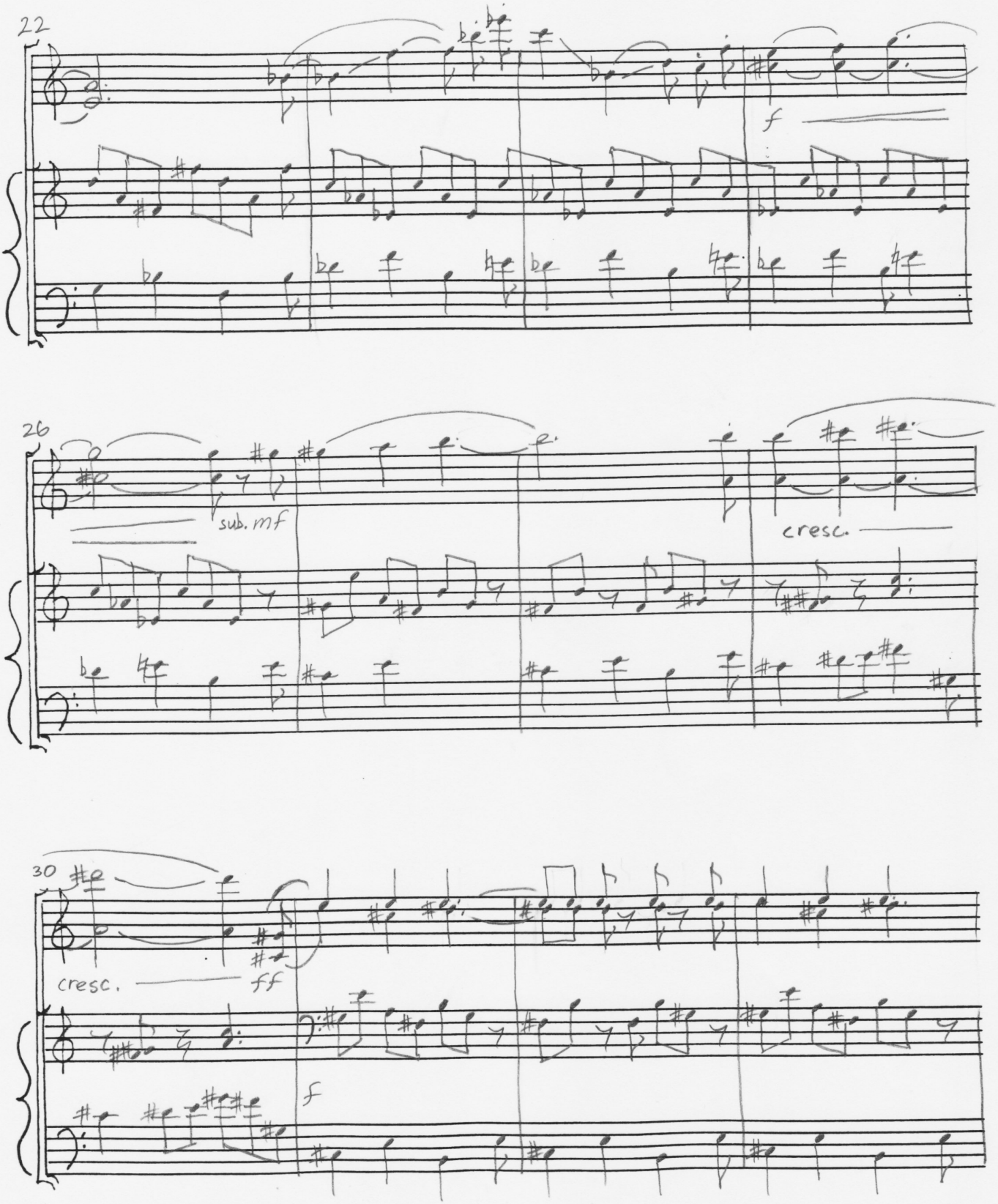

24
28
32
B
P
P
mf
3

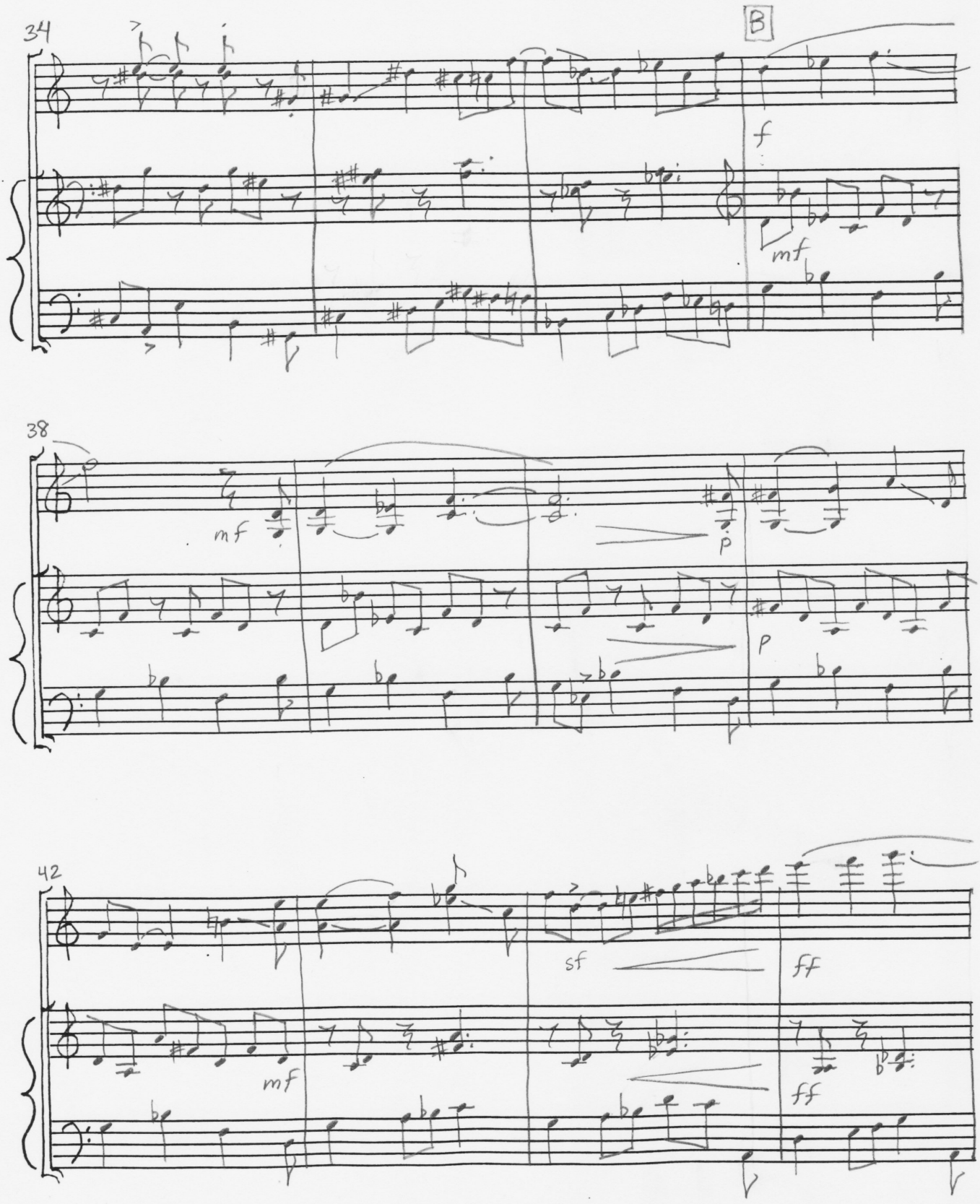

36
roll
cresc.
f
39
f
43
C
mf
mf


46
f
f
p
p
Attacca subito


2. Sherzando
♩=130
pizz.
arco
pizz.
(f)
ff
f
pp
f
4
arco
(gliss)
ff
8
(cadenza ad lib.)
In Tempo


10
pizz.
f
(2)
14
18
A
mf


22
f
26
sub. mf
cresc.
30
cresc.
ff
f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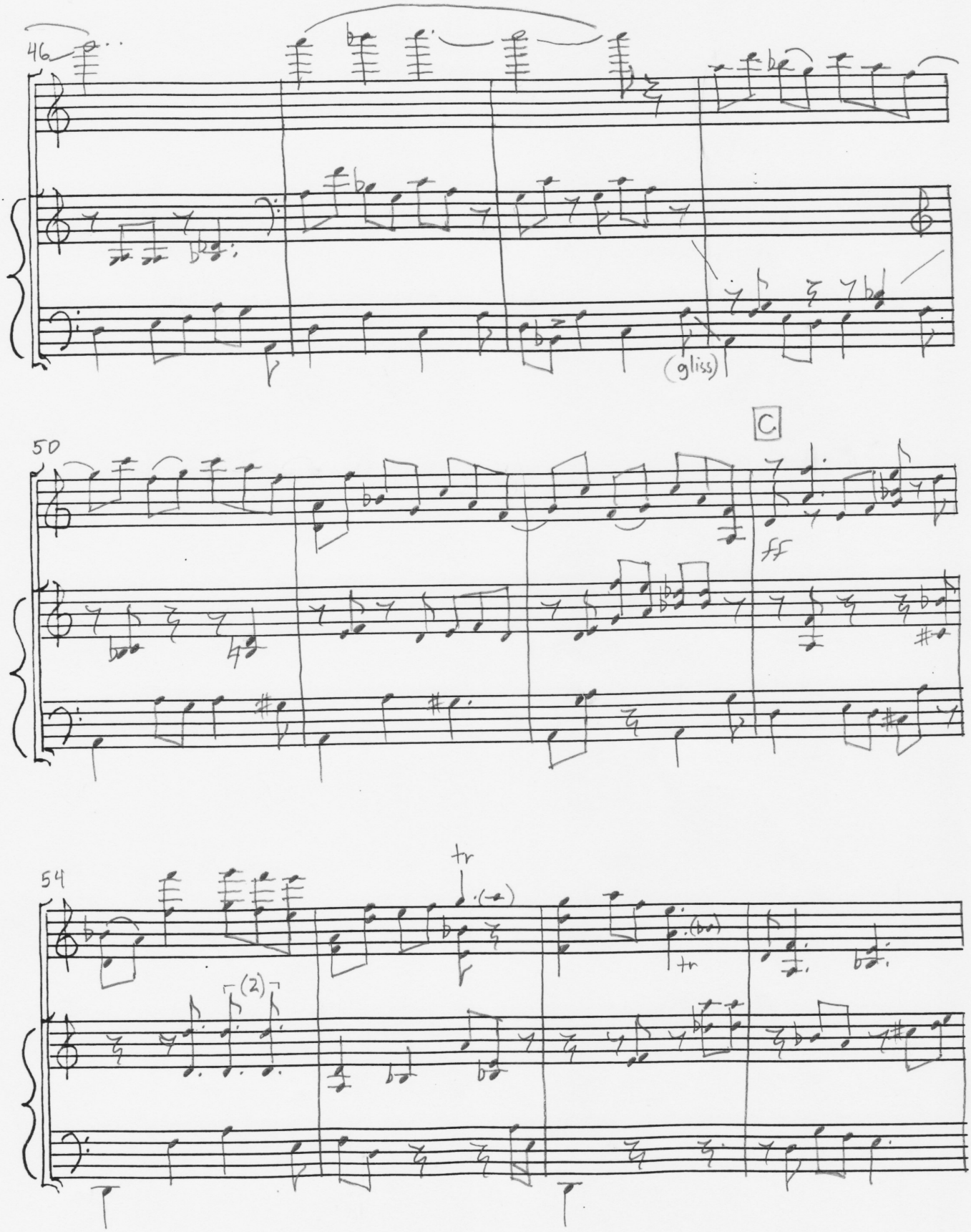
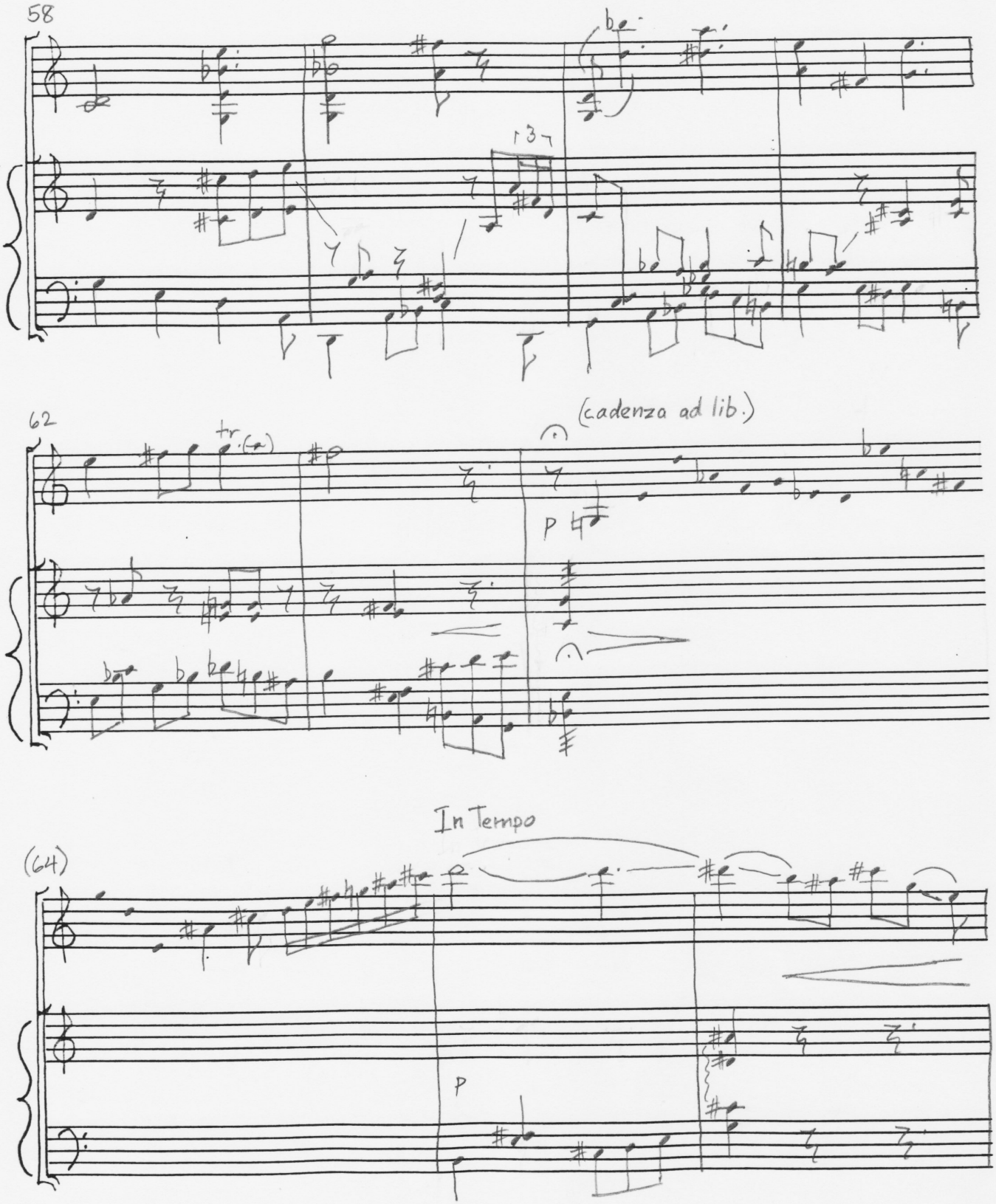
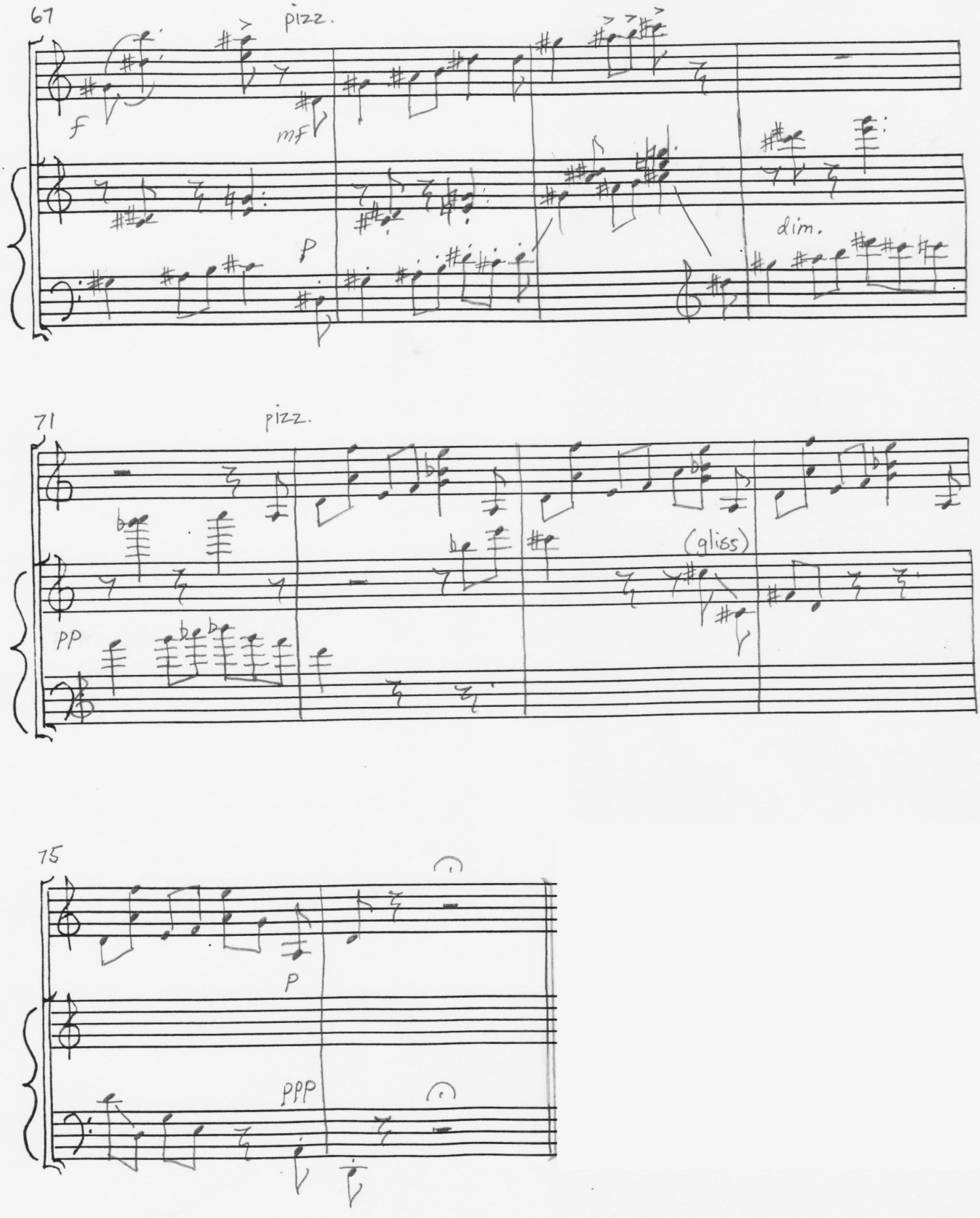
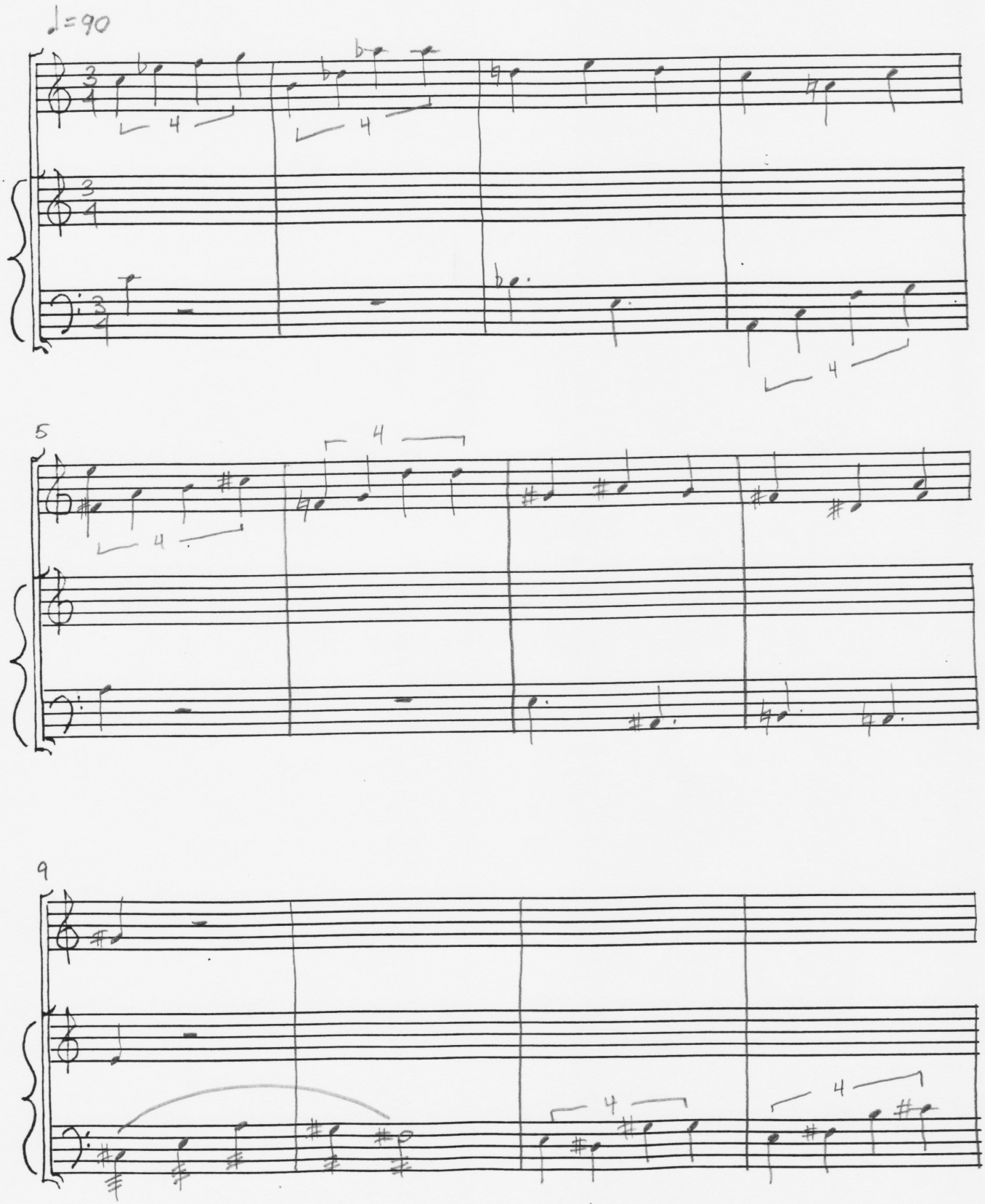
B
f
mf
38
mf
p
p
42
sf
ff
mf
ff

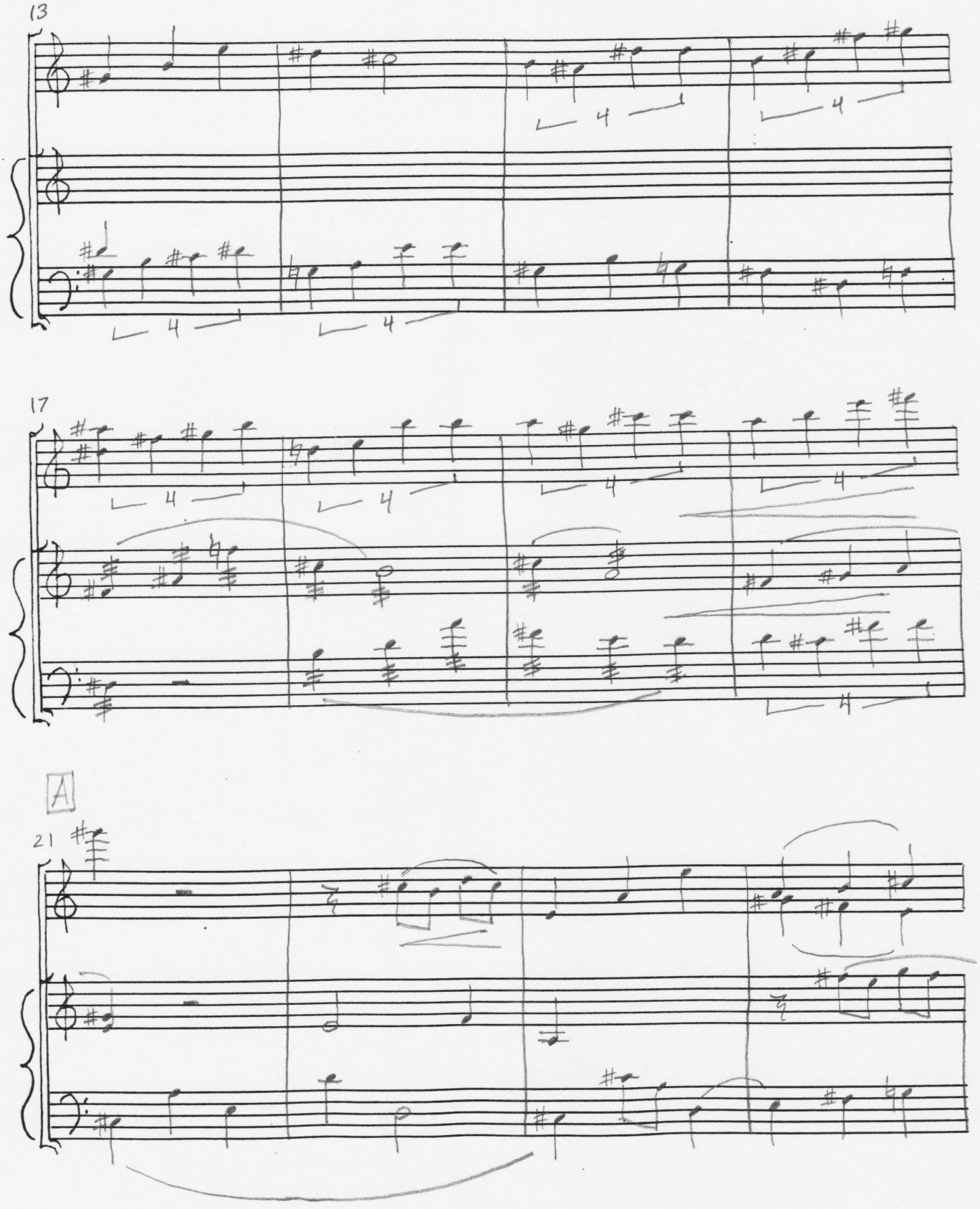

46
(gliss)
50
C
ff
54
tr
(2)

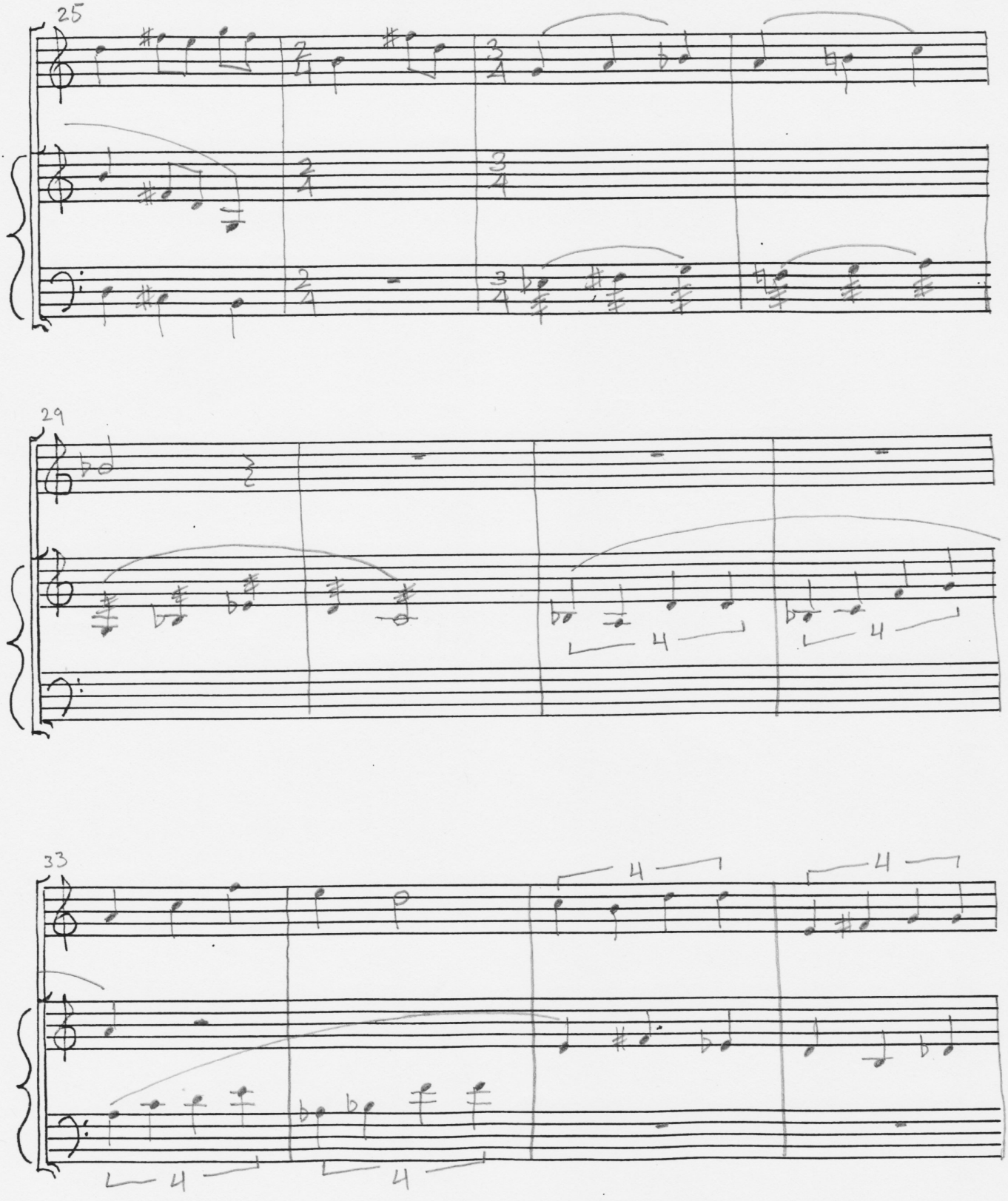

58
13
62
tr.
(cadenza ad lib.)
p
In Tempo
(64)
p

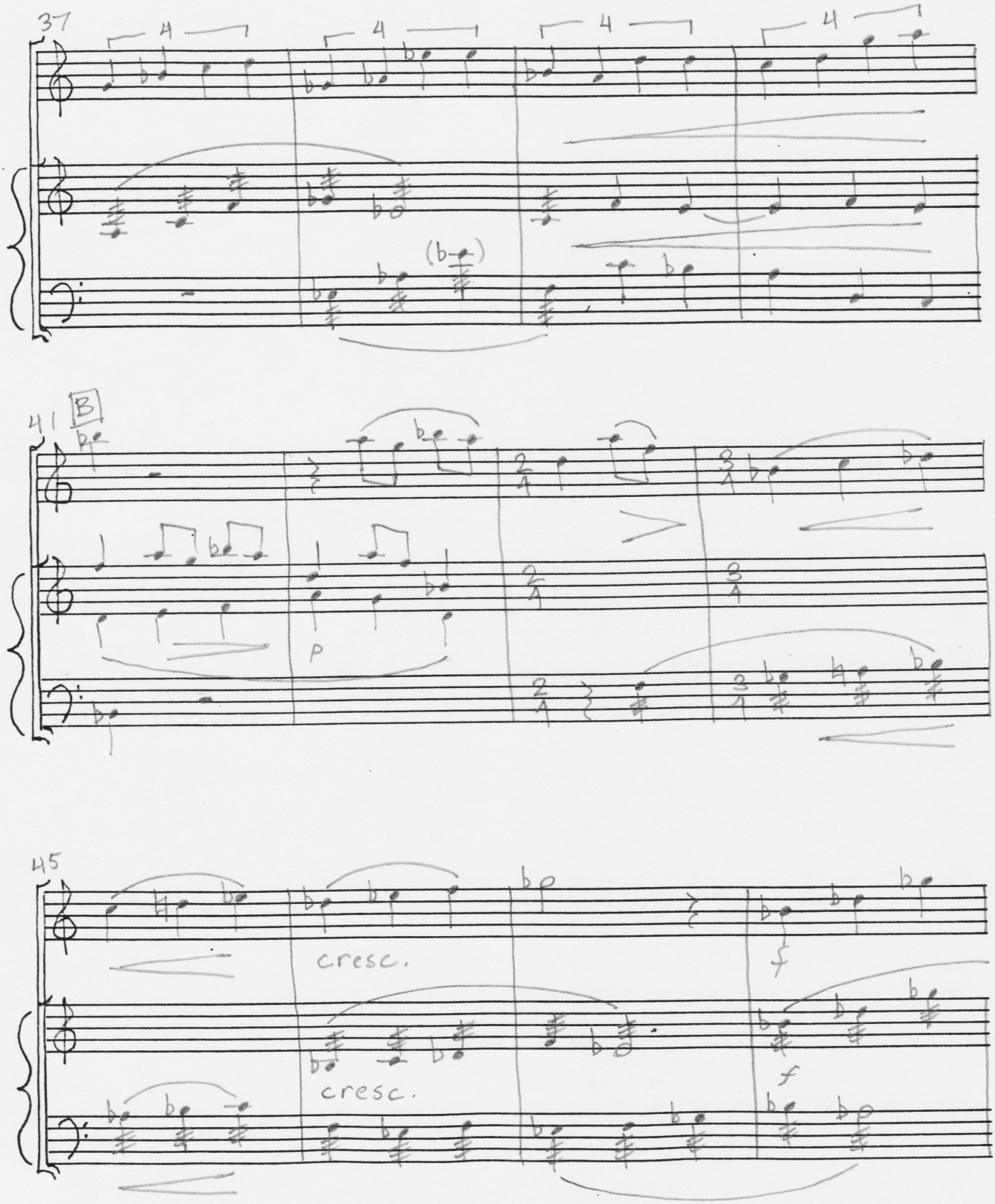

67
pizz.
f
mf
p
dim.
71
pizz.
pp
(gliss)
75
p
ppp

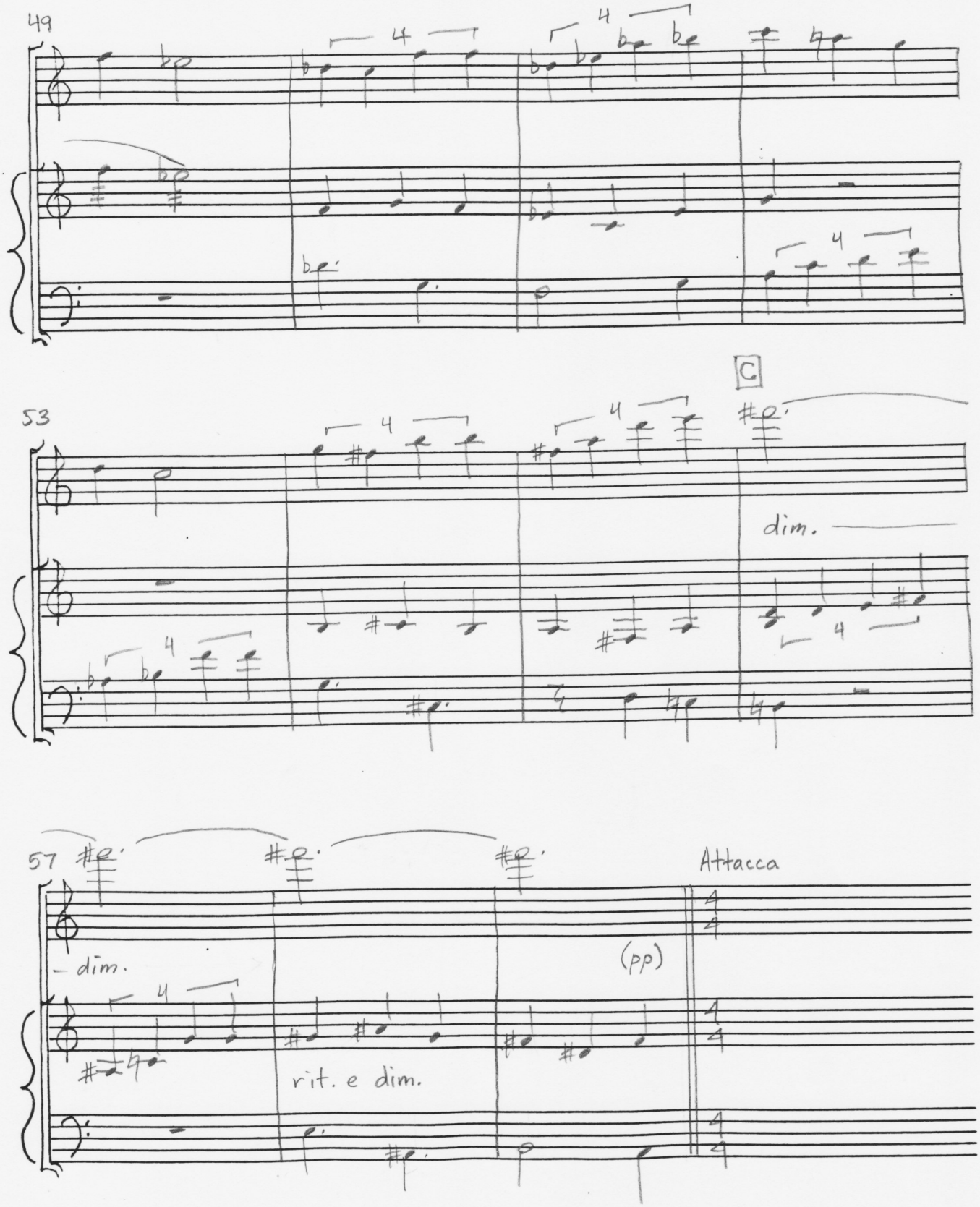
3. Intermezzo



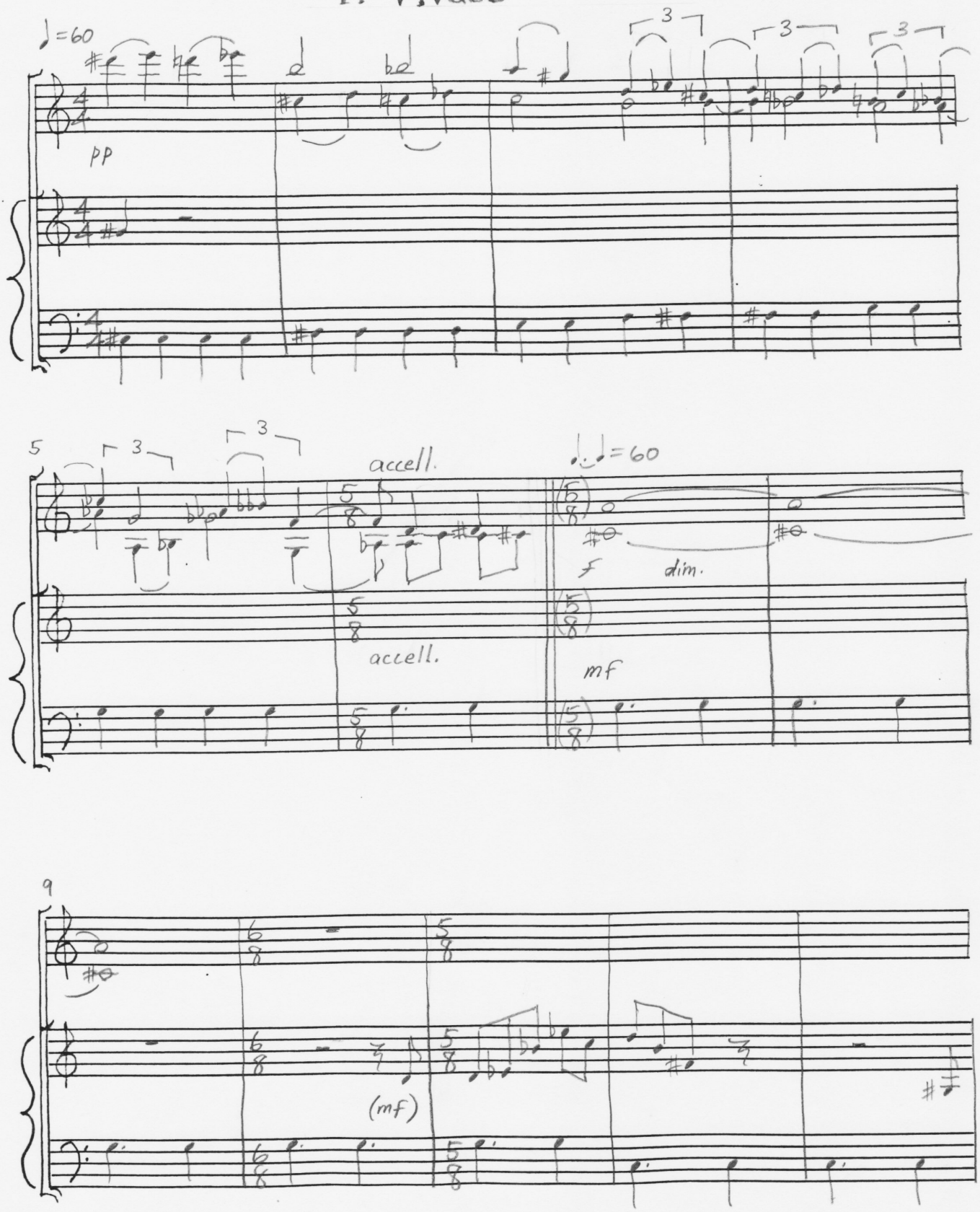

13
17
A
21

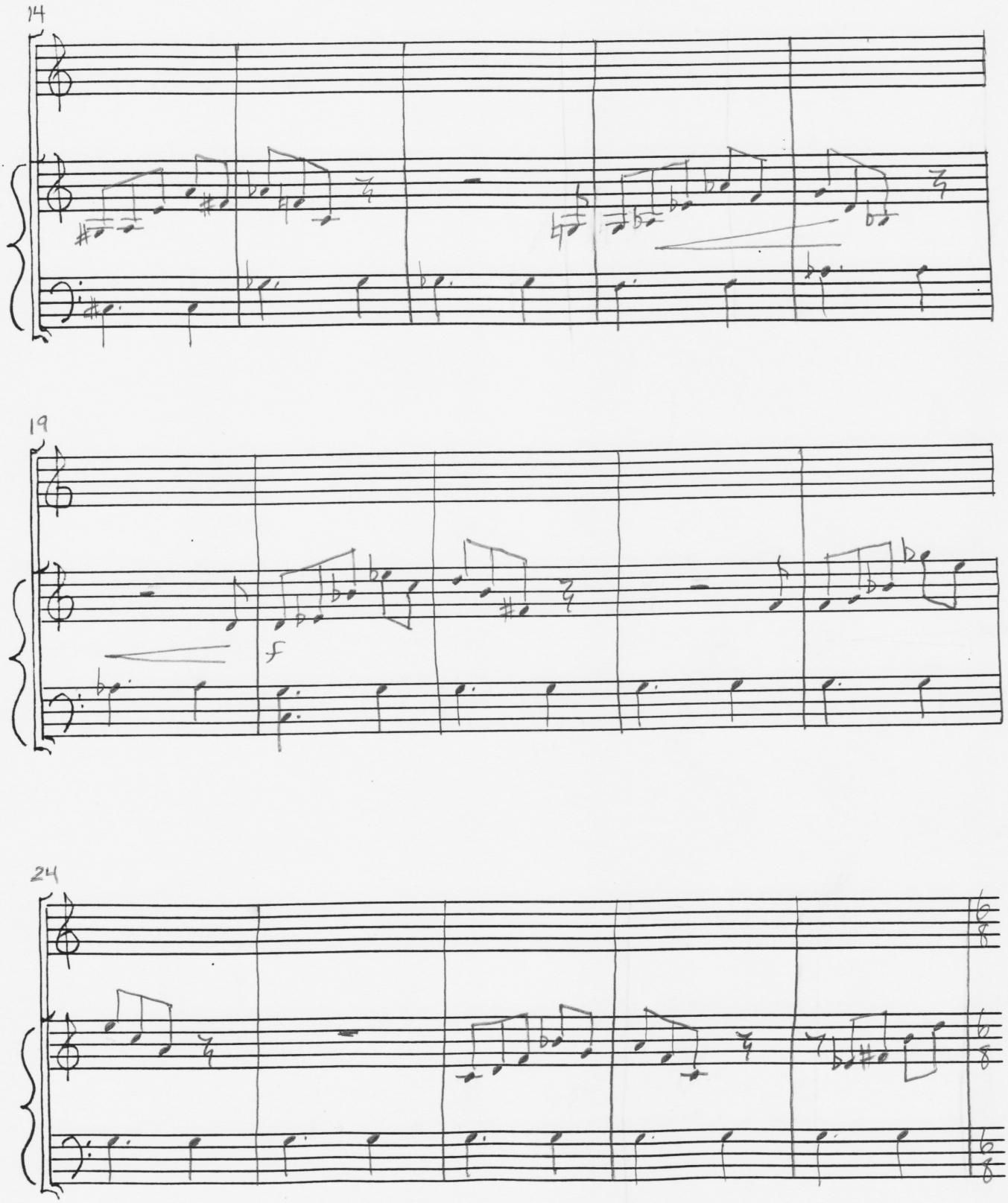

25
29
33


37
4
4
4
4
(b)
41
B
p
45
cresc.
cresc.
f
f


49
53
C
dim.
57
Attacca
dim.
(pp)
rit. e dim.

4. Vivace

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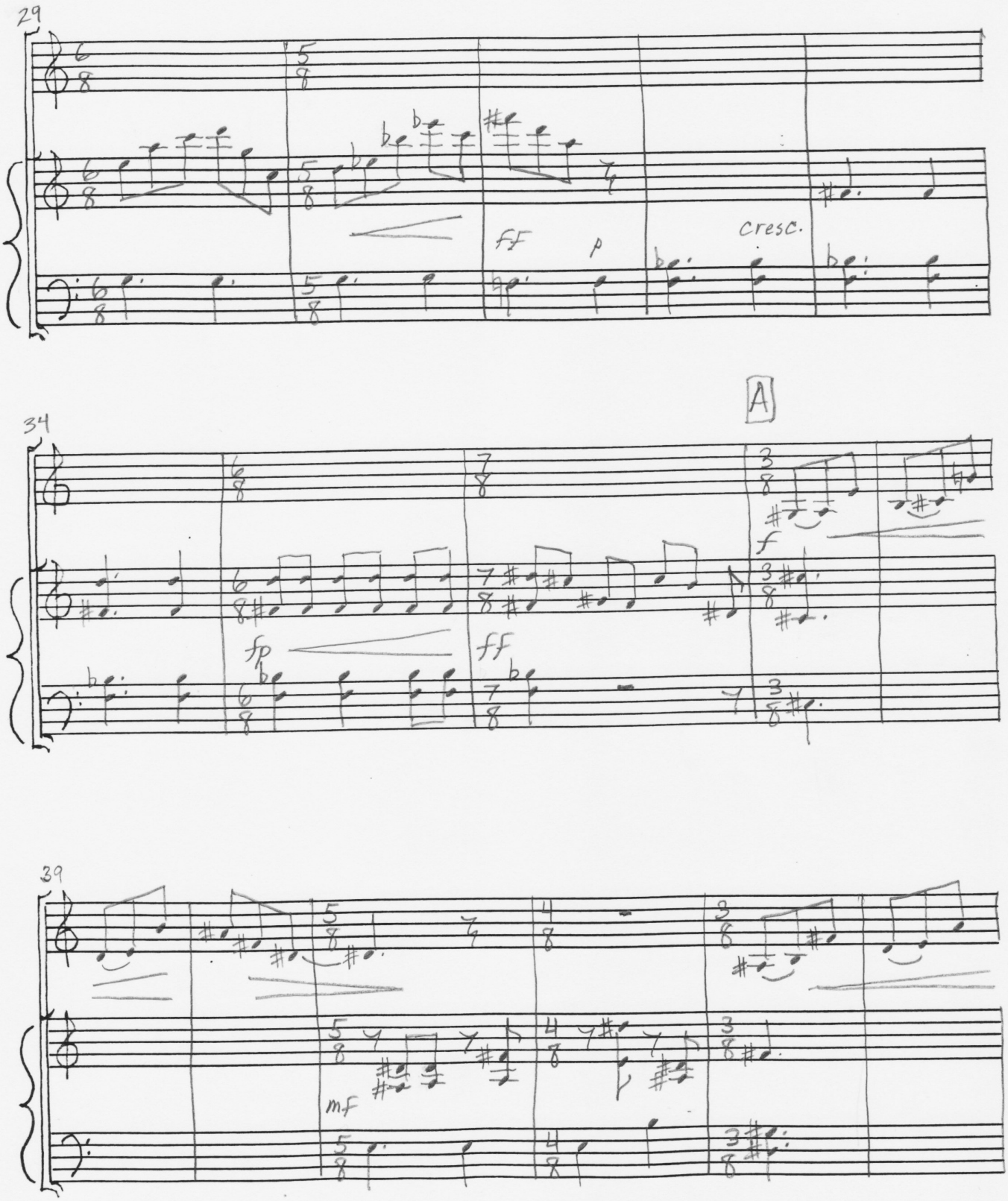
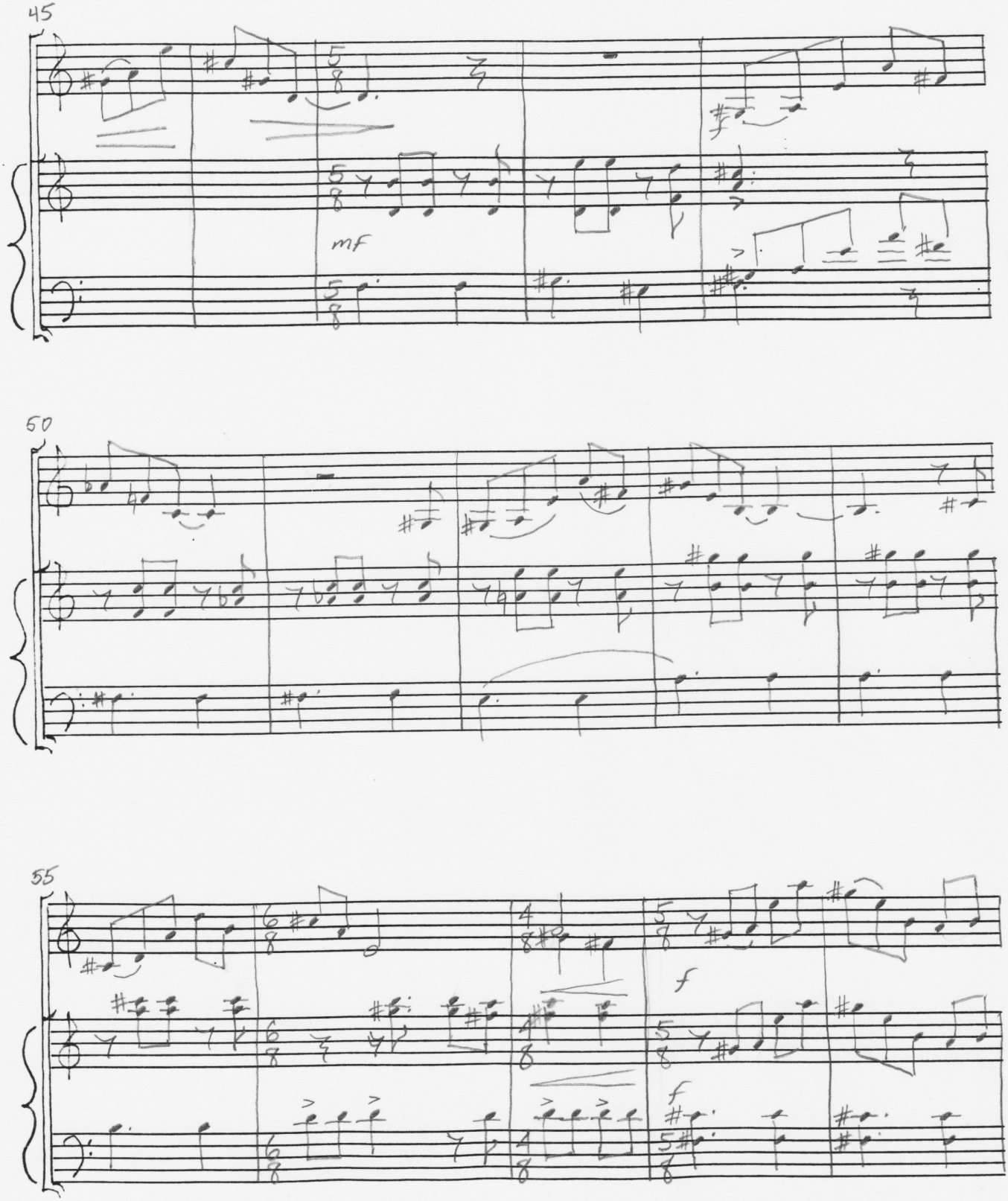
19
f
24


29
ff
p
cresc.
34
A
fp
ff
f
39
mf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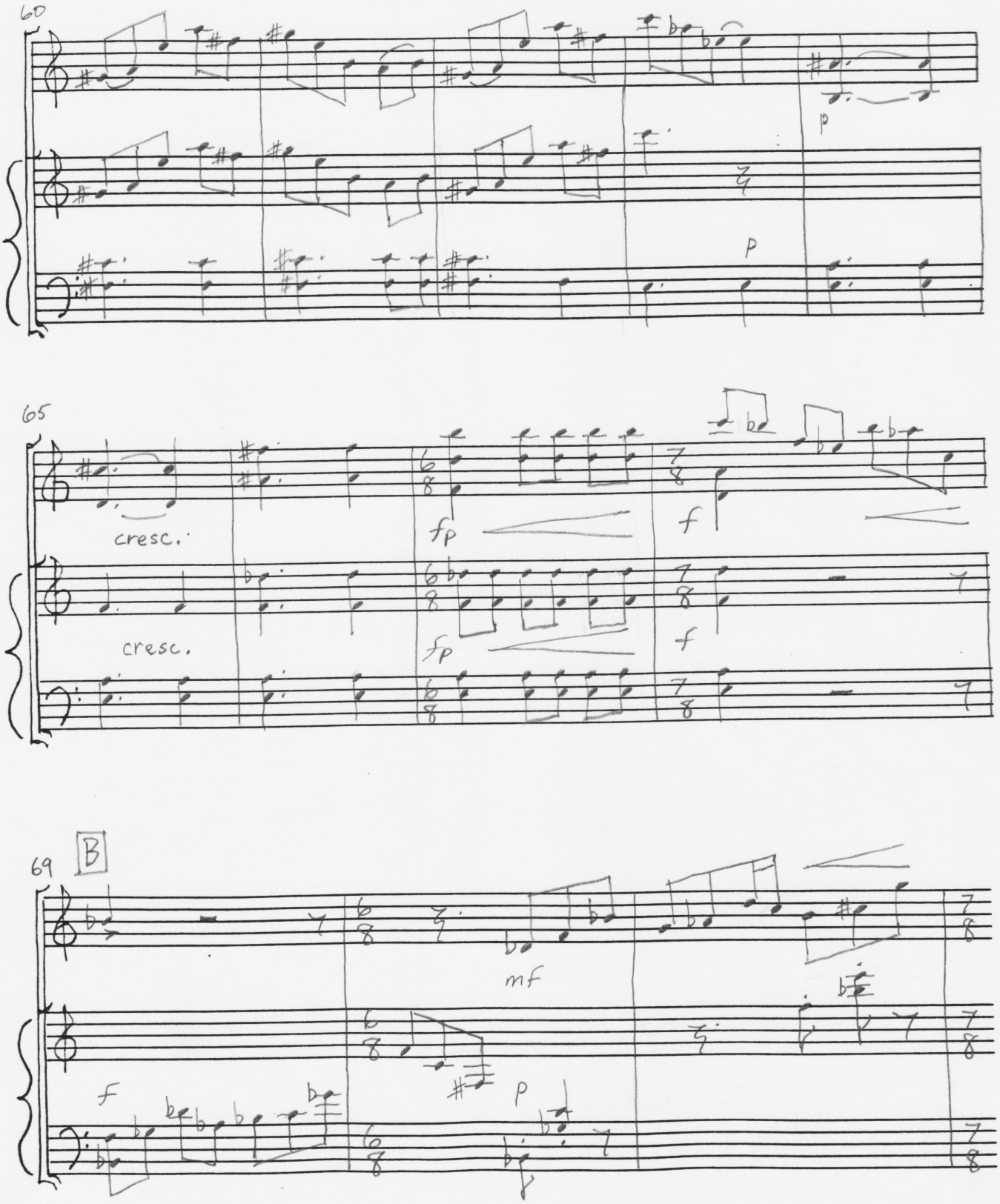
mf
50
55
f
f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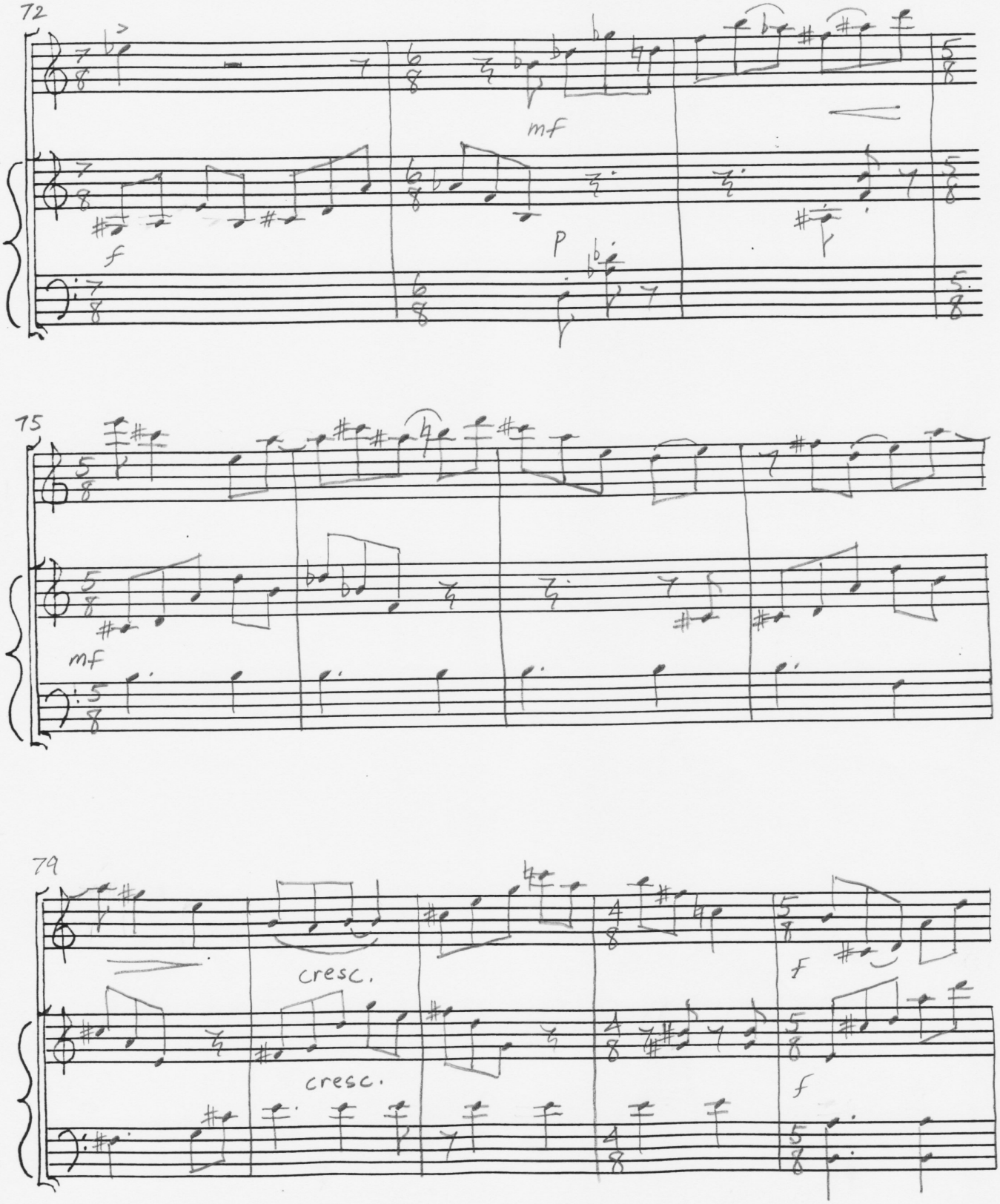
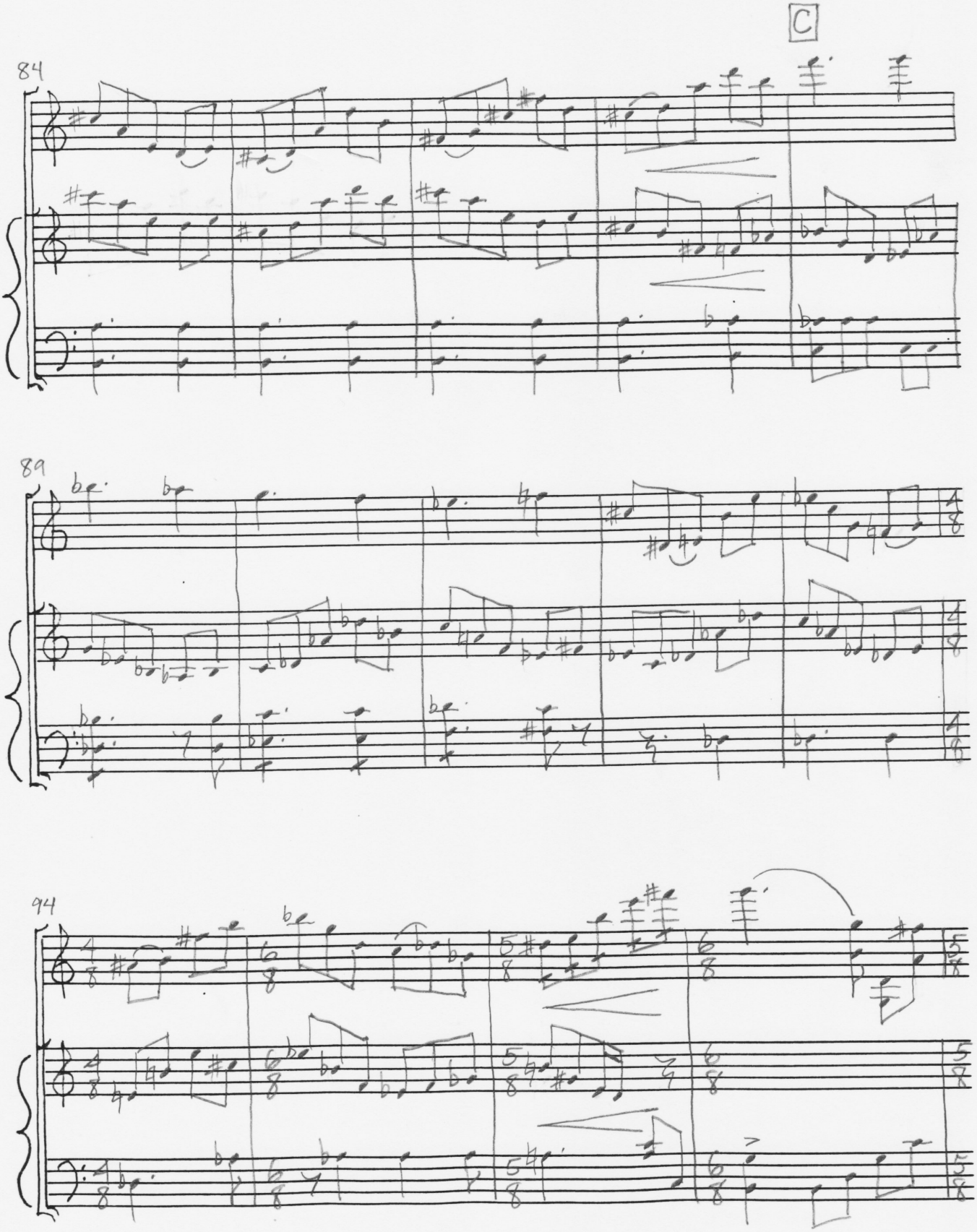
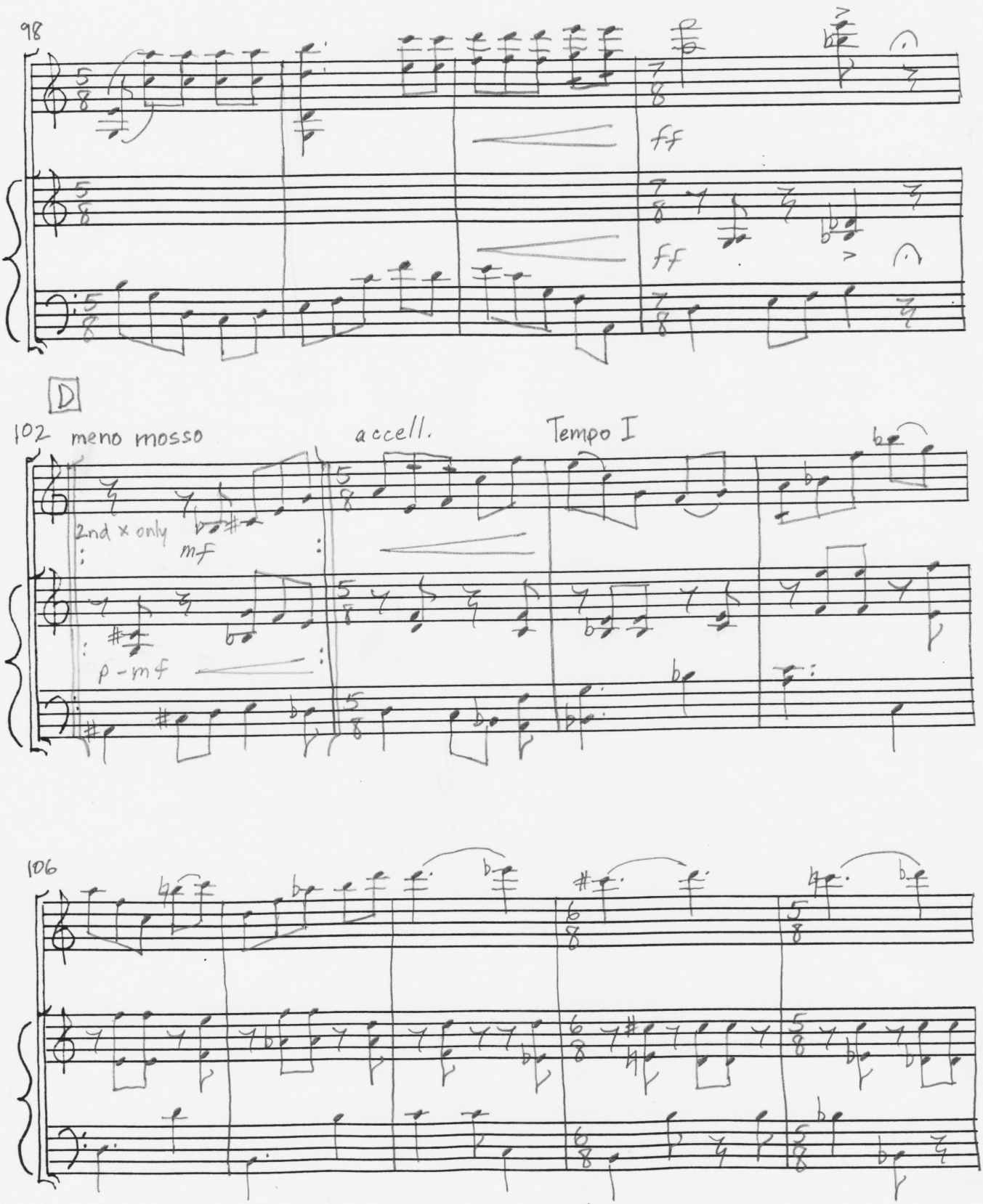
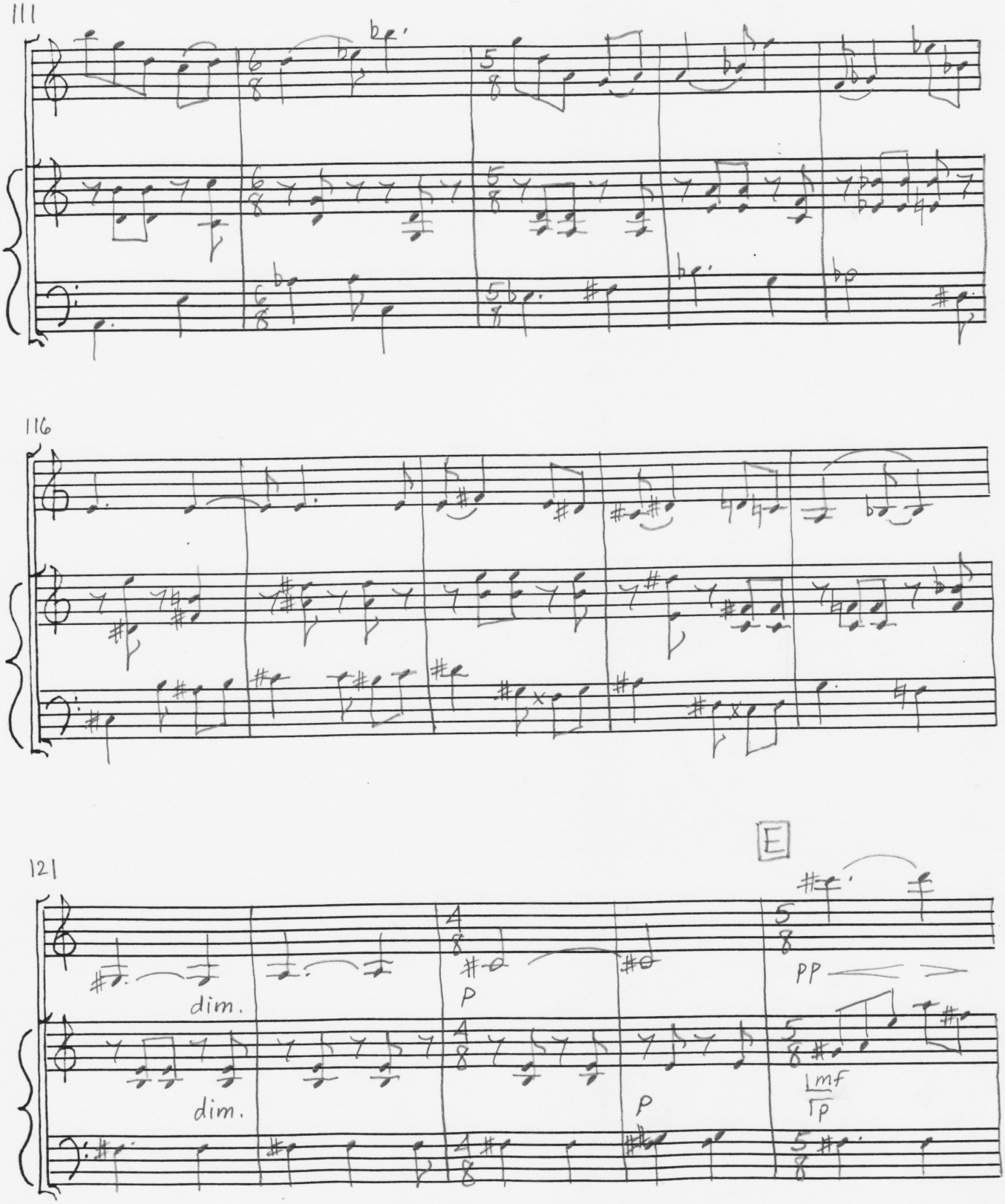
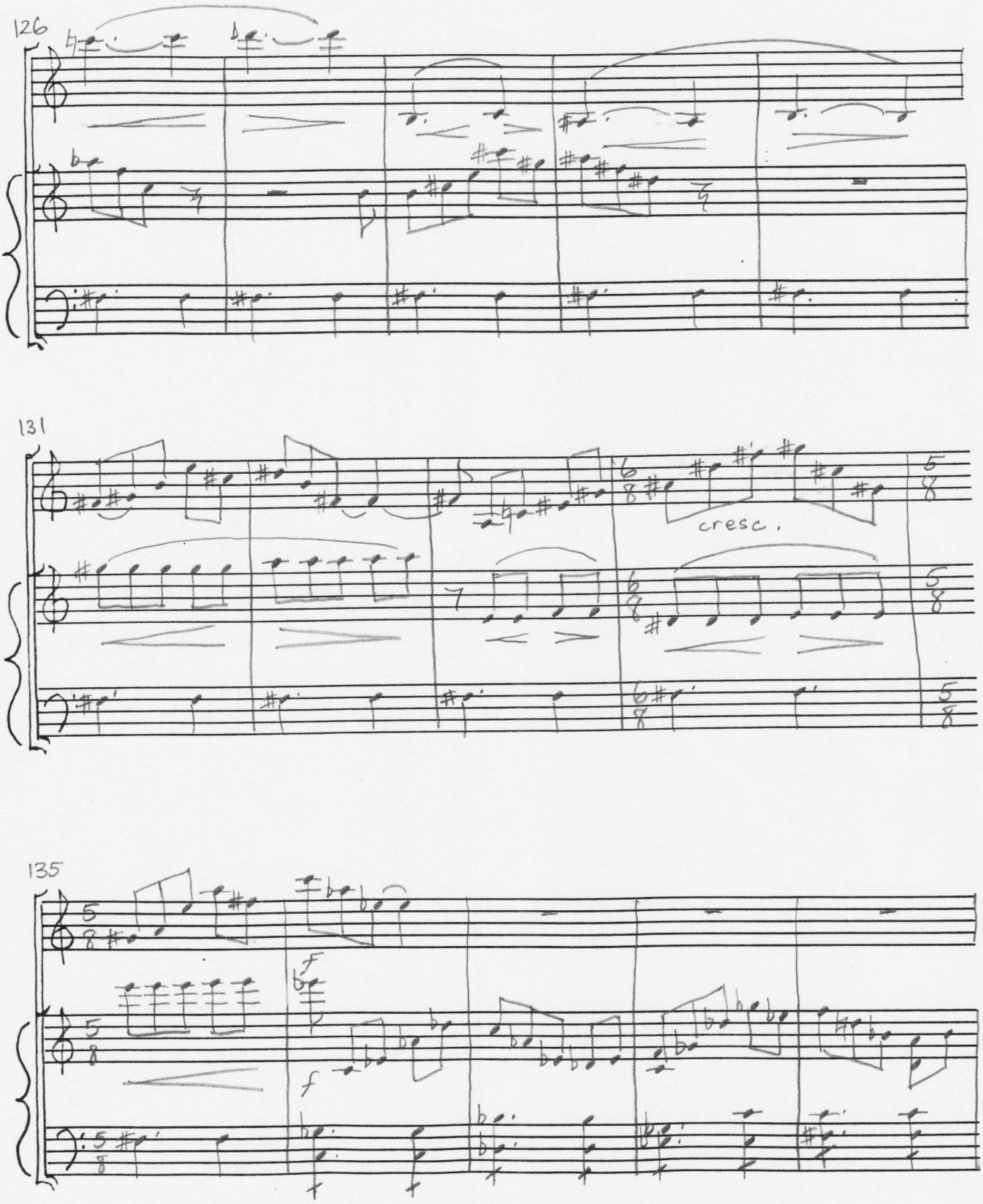
p
p
65
cresc.
cresc.
fp
fp
f
f
69
B
mf
f
p


72
mf
f
P
75
mf
79
cresc.
cresc.
f
f


C
84
89
94


98
ff
ff
D
102
meno mosso
accell.
Tempo I
2nd x only
mf
p - mf
106


111
116
121
E
dim.
dim.
P
P
PP
mf
p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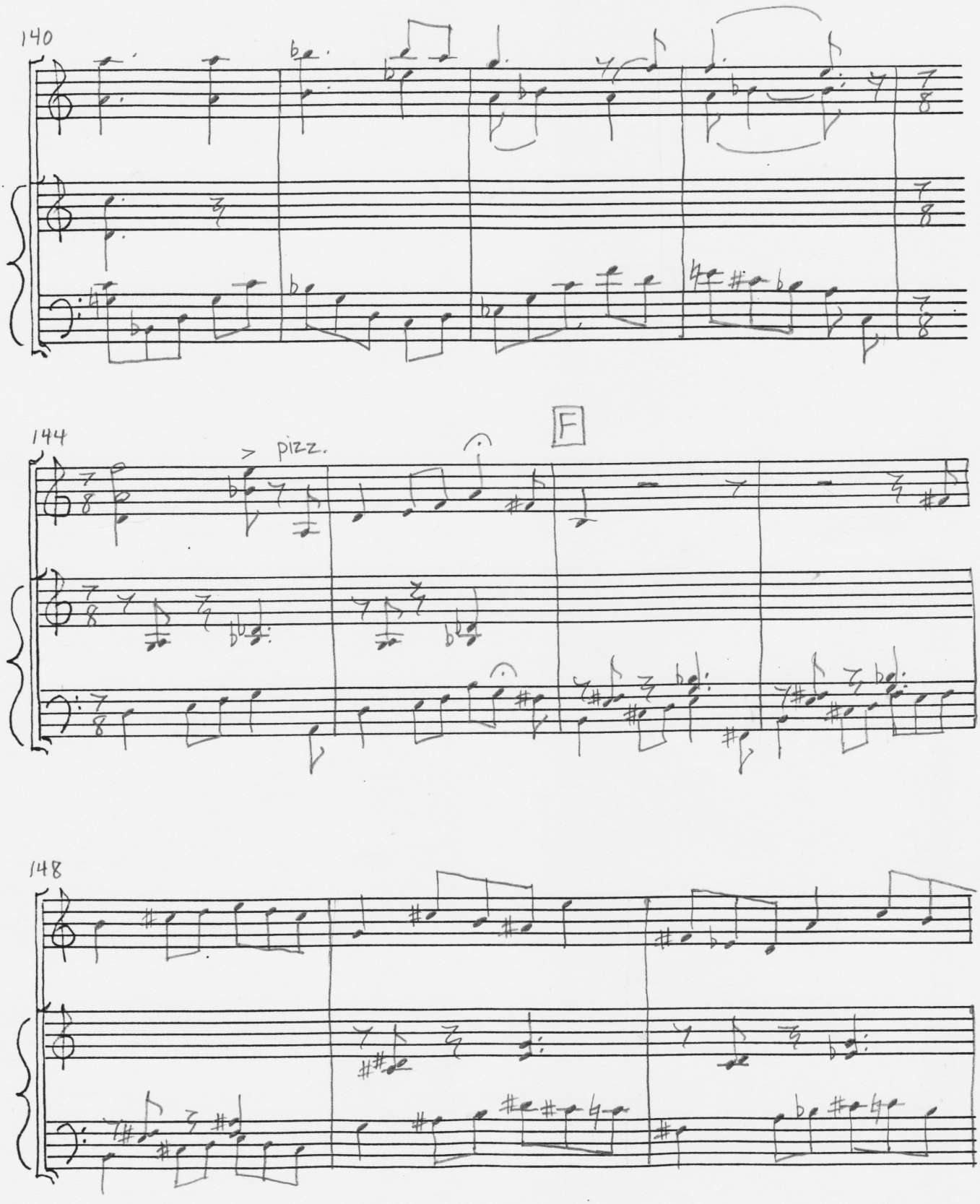
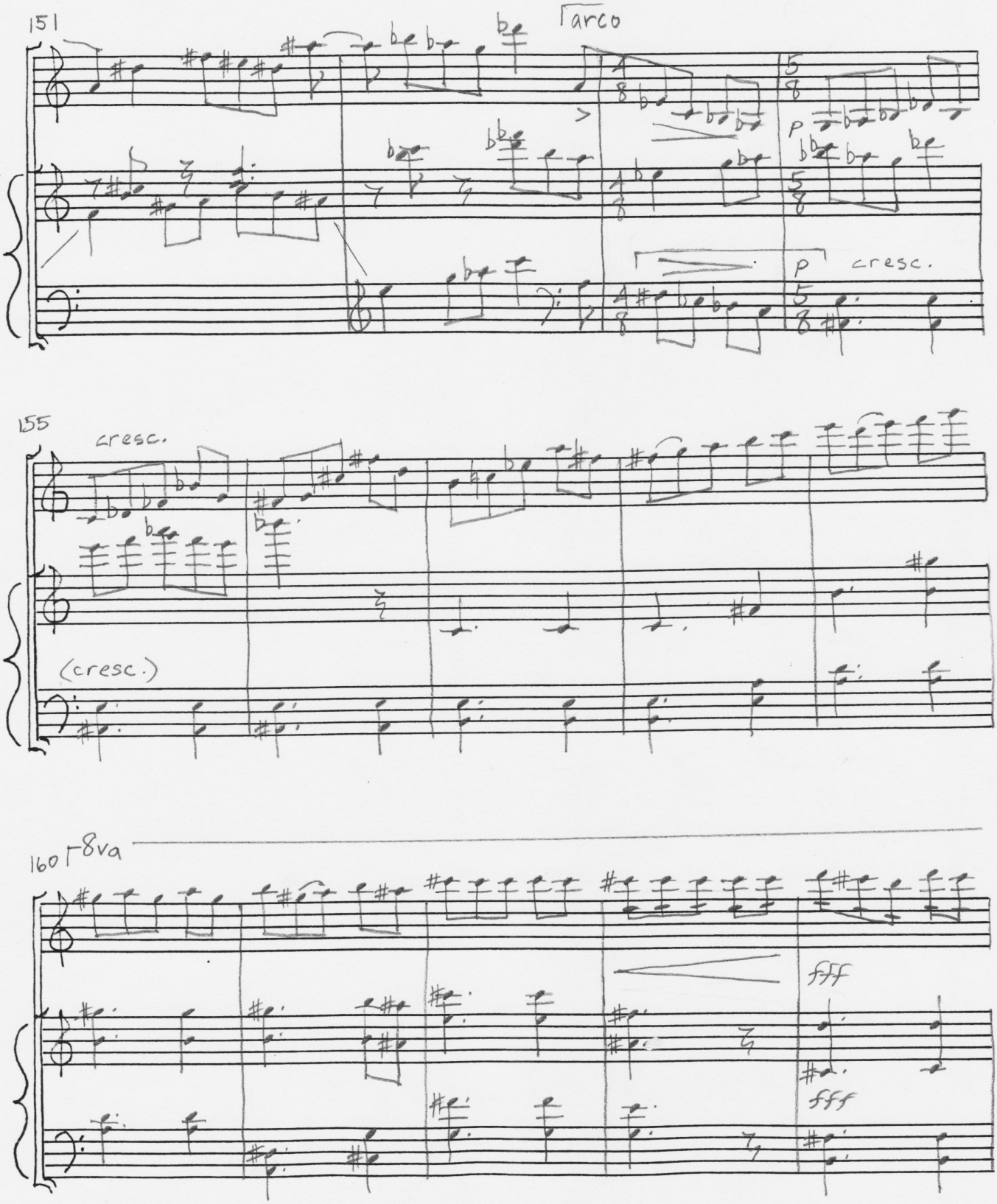
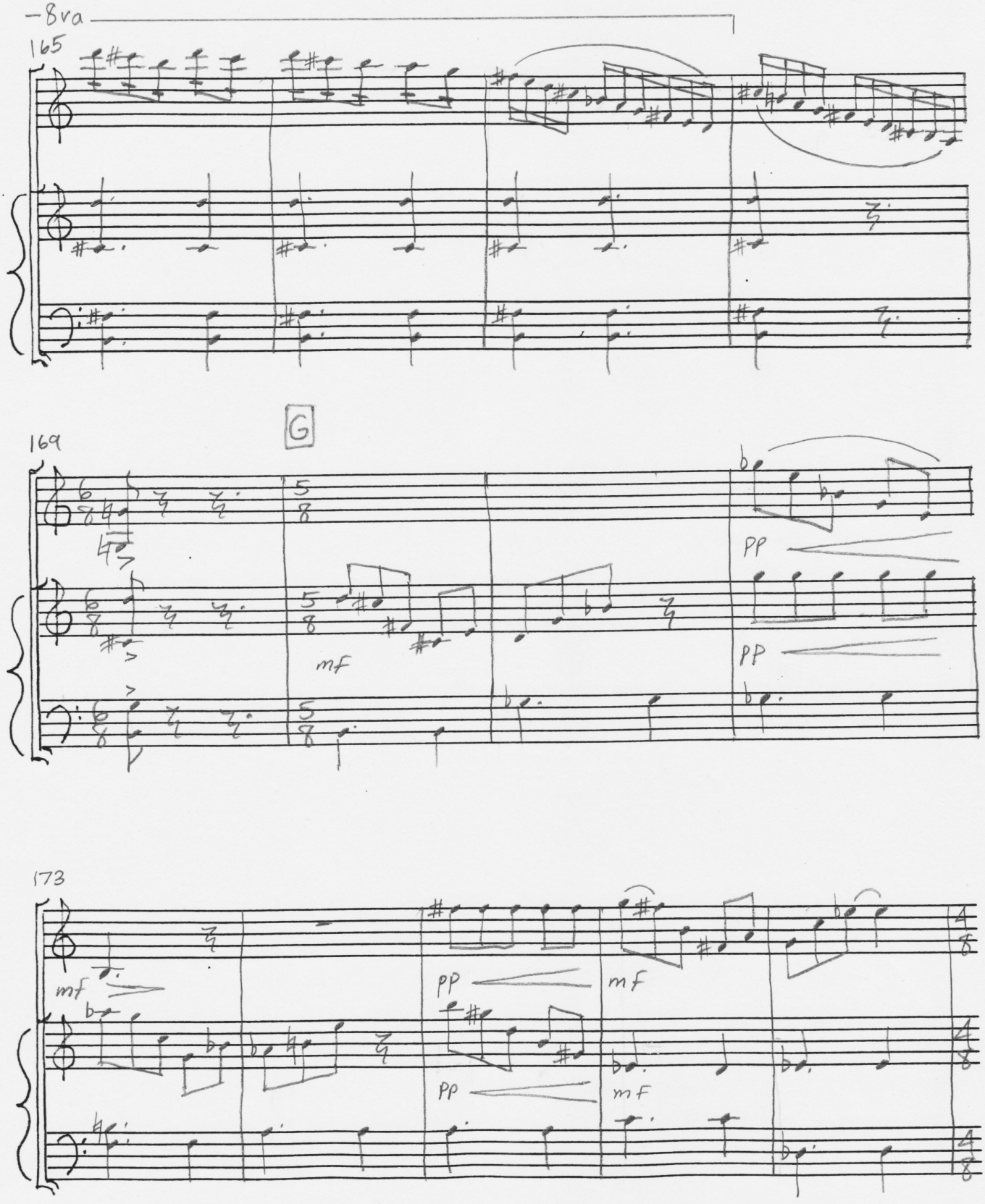
131
cresc.
135
f
f


140
144
> pizz.
F
148


151
arco
p
cresc.
155
cresc.
(cresc.)
160
8va
fff
fff


-8va
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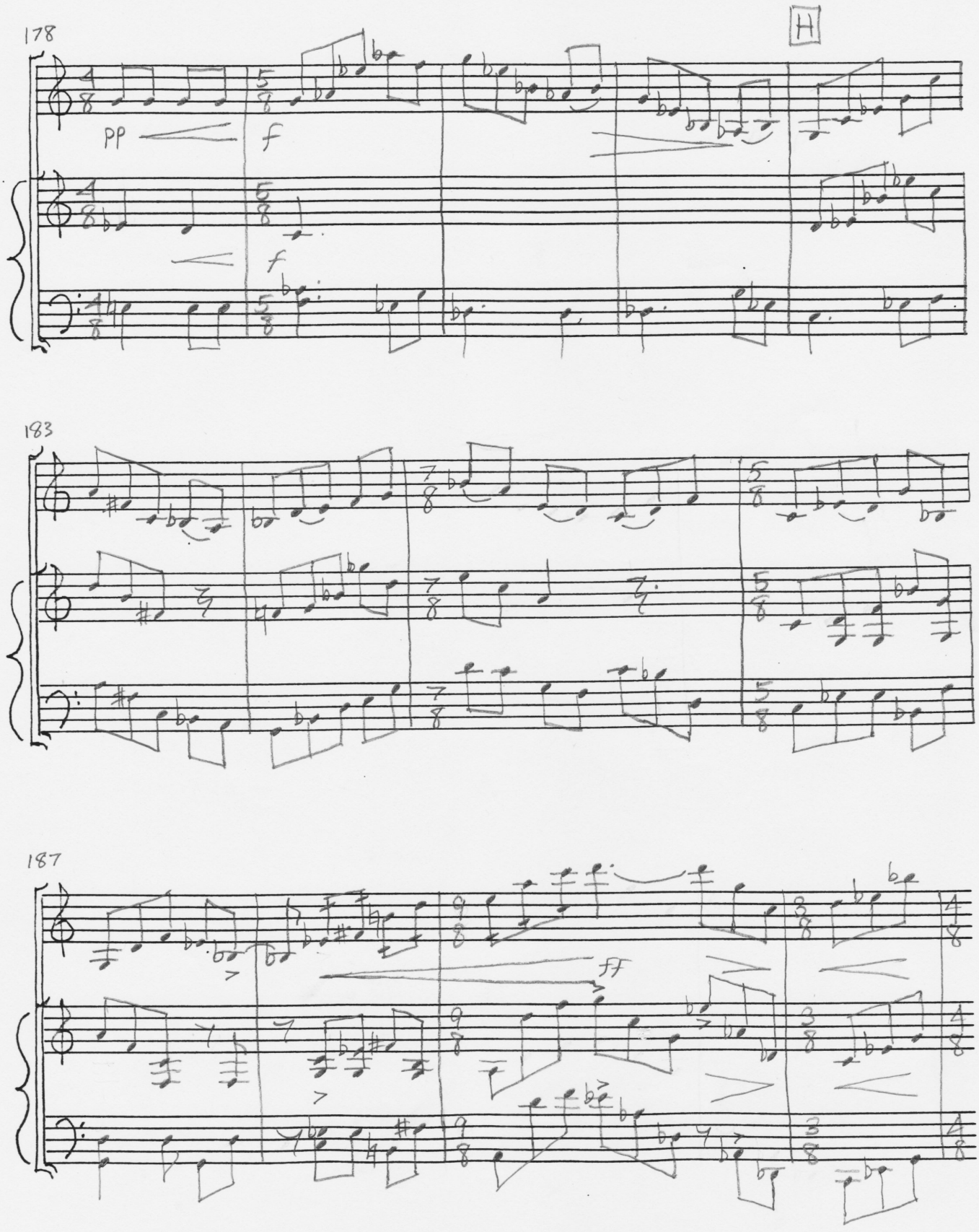
G
169
PP
mf
PP
173
mf
pp
mf
pp
mf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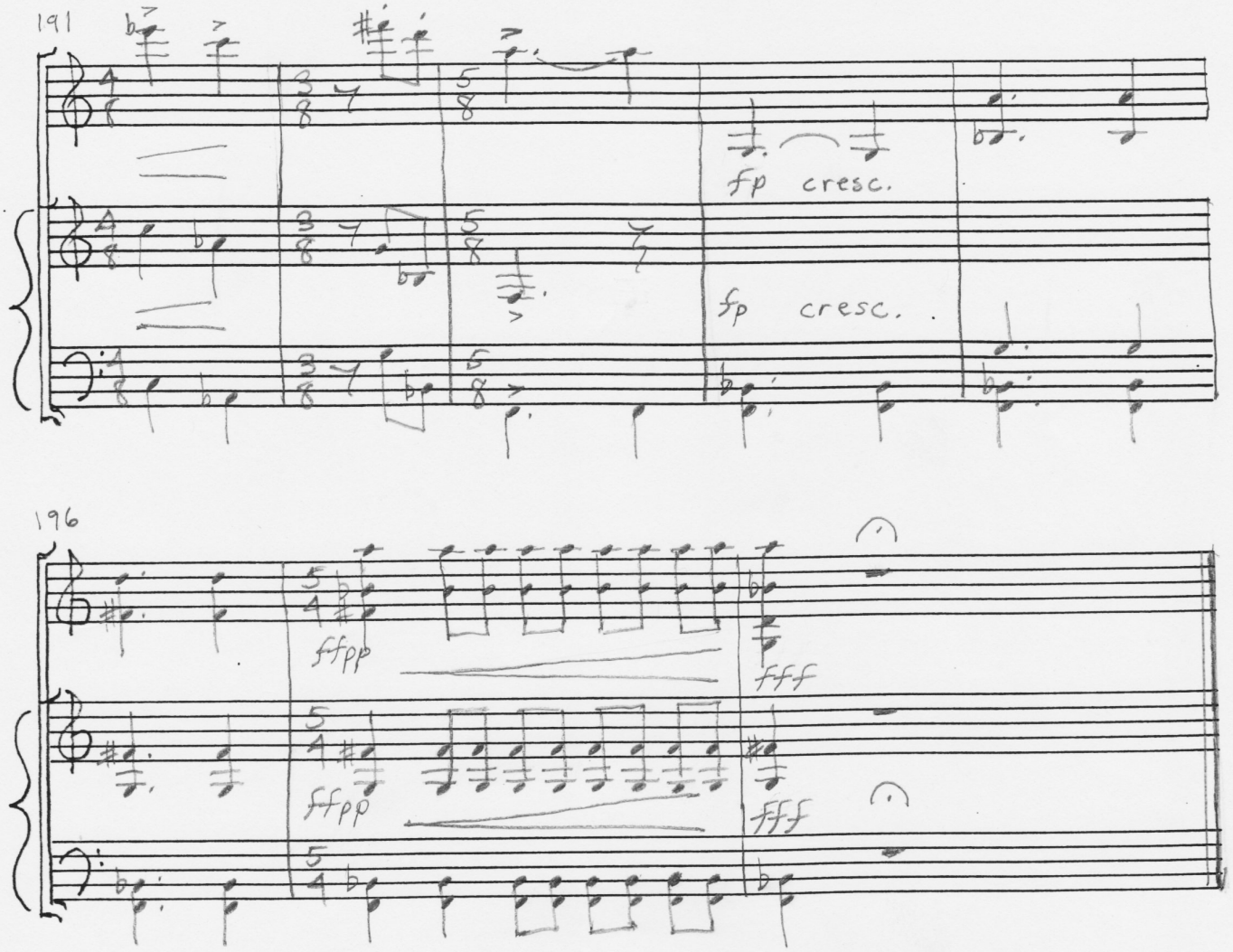
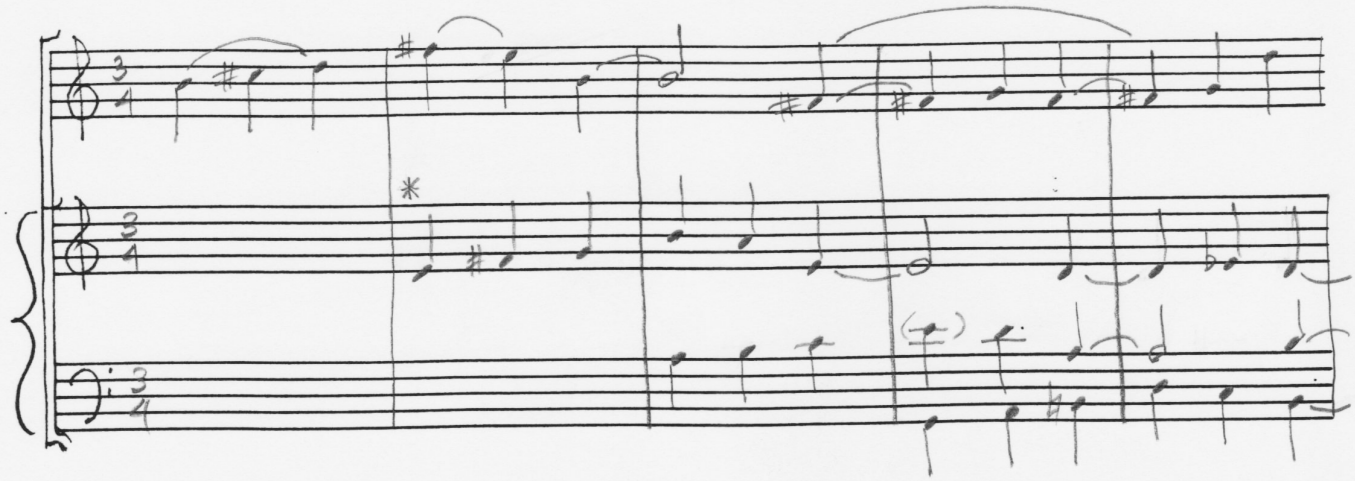
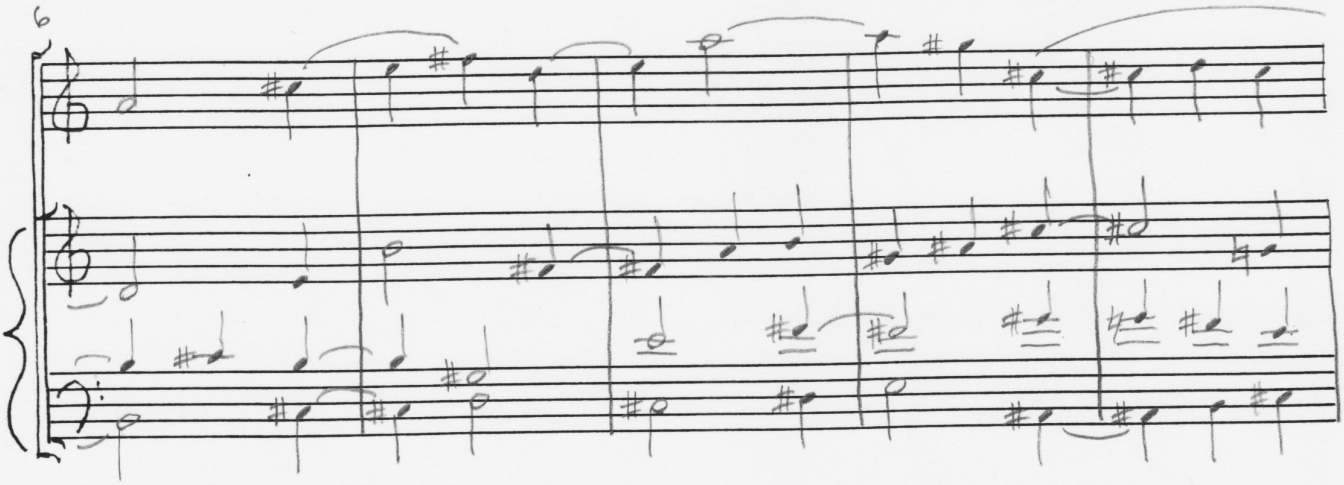
H
pp
f
f
183
187
ff


191
fp cresc.
fp cresc.
196
ffpp
fff
ffpp
fff

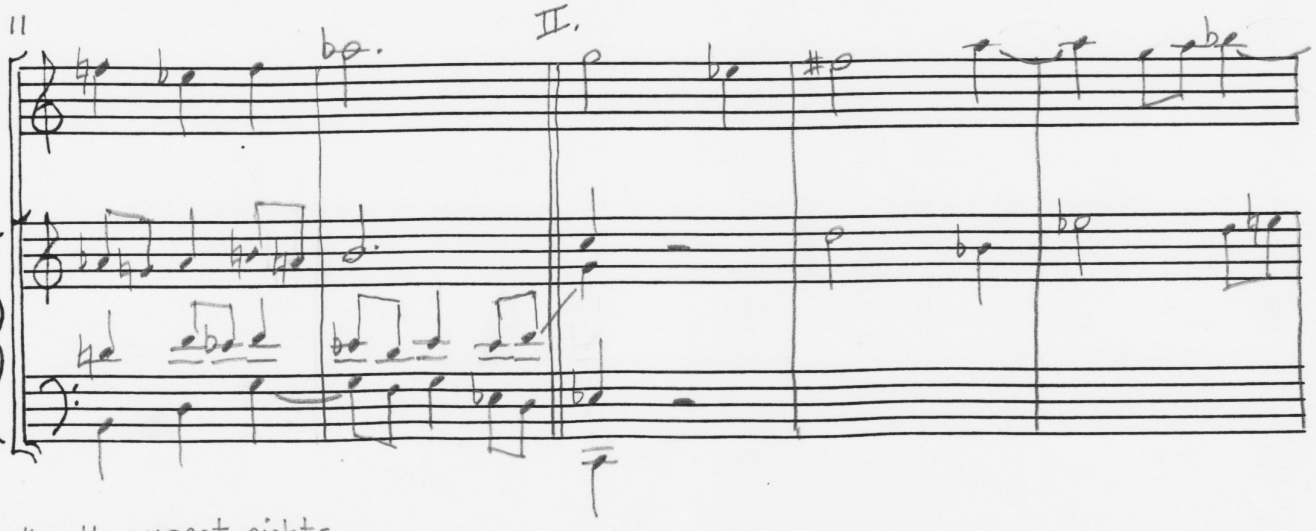
5. Postlude

I.

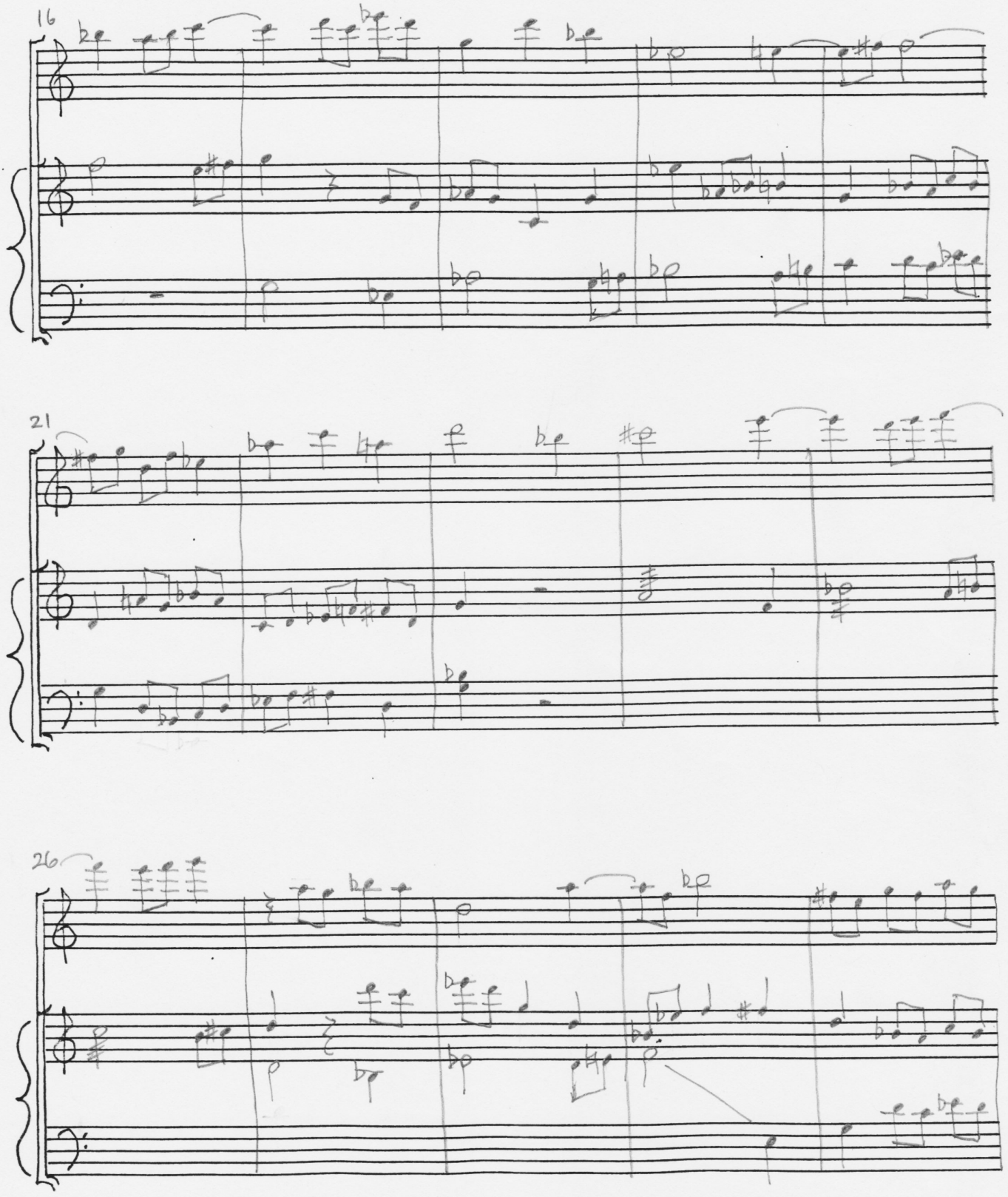


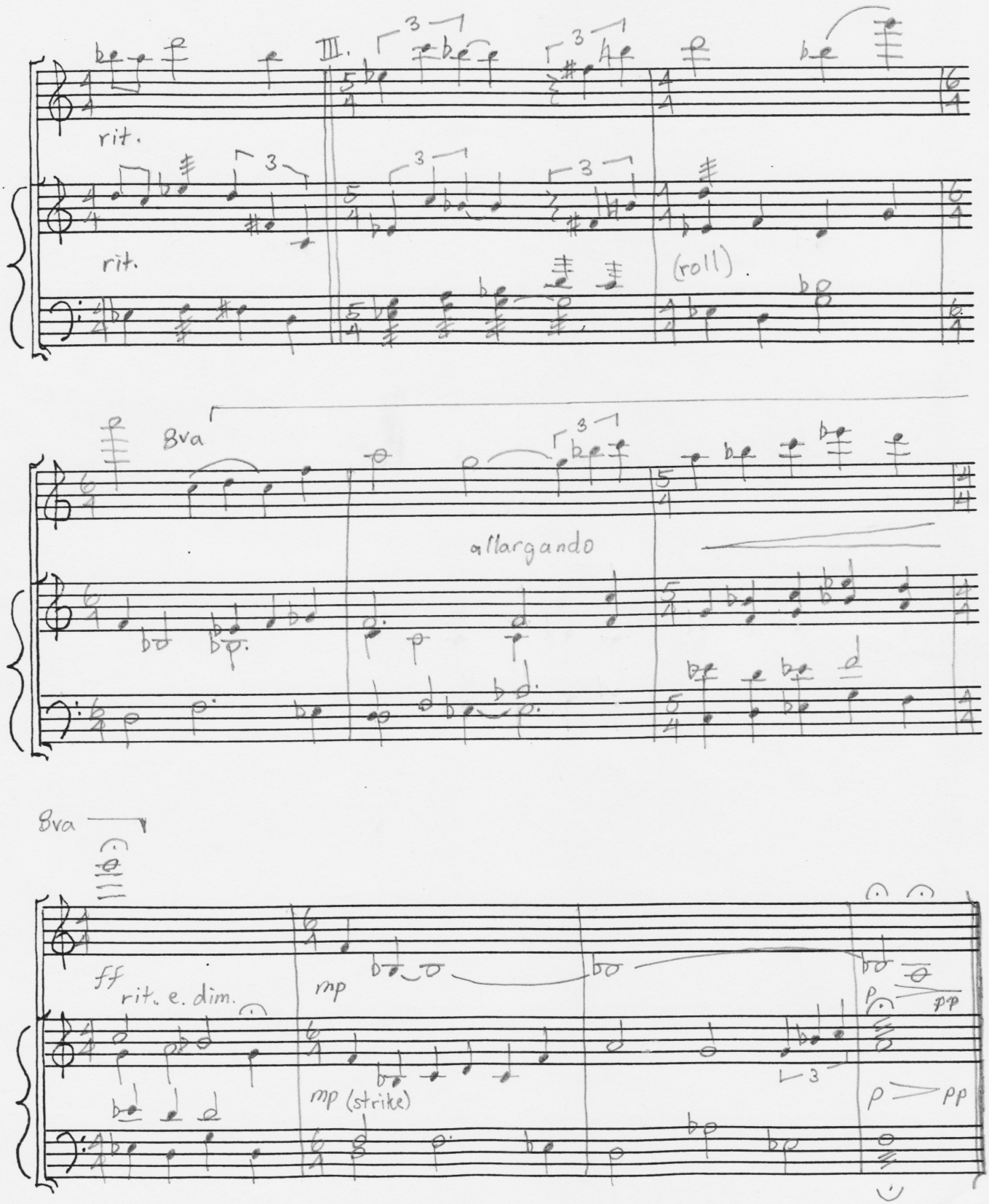


II.



*roll, except eights


16
21
26


III.
rit.
rit.
(roll)
8va
allargando
8va
ff
rit. e. dim.
mp
mp (strike)
p
pp
p
pp