

MARTIN SCHEUREGGER

In that solitude

for violin and piano

2012

This piece is one in a series of three fragmented, intimate chamber works. It is the third after *Be silent* for solo piano and *Be still* for marimba and harp. The may be performed alone, or in a set of two or three.

Duration: ca 5'

Composer's Note

When performing this work, it is worth considering the movements as separate character pieces. Each movement contrasts with the next: the first is sweet, full and essentially consonant; the second, abrasive and microtonal; the third slow and distant; and the fourth immediate and brisk. There should be a sense of fragmentation which arises from these different settings.

The first movement sees a single chord flourish into a restrained melodic line, passed between the violin and piano. There should be a sense of ever-increasing intensity until the F of the violin in the final bar.

In the next movement the violin leads the action. The opening should derive a sense of gritty intensity from the quarter-tone runs, although the moving pitch-centre from the A of bar 8, to the E of 14 should be felt. The intensity of the climactic G# in bar 23 should remain until the *fortissimo* piano chord of 25, from where the music reveals a more lyrical side as the A returns as a pitch-centre.

The third movement should be intense: the sound should not be hesitant, but quiet and at a distance. The overall crotchet tempo should not undermine a very slow minim pulse.

The final movement is dance-like as a melody slowly unwinds passing constantly between the violin and the piano. The sounds should remain always light and joyful.

Martin Scheuregger
York – February 2013

Be silent in that solitude,
Which is not loneliness – for then
The spirits of the dead, who stood
In life before thee, are again
In death around thee, and their will
Shall overshadow thee; be still.

from *Spirits Of The Dead*
by Edgar Allan Poe (1827)

In that solitude

for violin and piano

I

Martin Scheuregger
2012

♩ = 40

Violin

Piano

Ped.

The first system of the score is for the first movement, 'I'. It features a violin and piano. The tempo is marked as quarter note = 40. The music is in 3/4 time, which changes to 4/4 at the beginning of the second measure. The violin part starts with a *pp* dynamic and a slur over two notes. The piano part also starts with *pp* and has a slur over two notes. The second measure has a *mf* dynamic. The third measure has a *p* dynamic. The system ends with a 5/4 time signature.

4

(III)

The second system of the score continues the violin and piano parts. The violin part starts with a finger number '4' above the first note. It has a slur over two notes with a *p* dynamic, followed by a slur over two notes with a *mp* dynamic, and then a slur over two notes with a *mf* dynamic. The piano part has a slur over two notes with a *mf* dynamic, followed by a slur over two notes with a *p* dynamic, and then a slur over two notes with a *mf* dynamic. The system ends with a 5/4 time signature.

II

♩ = 80
s.t.

m.s.p.

Musical staff 1: Treble clef, 4/4 time signature. Starts with a fermata over a whole note chord. Dynamics: *sfz*. Fingerings: 3, 5, 6. An arrow points from the *s.t.* marking to the *m.s.p.* marking.

Musical staff 2: Treble clef, 4/4 time signature. Dynamics: *f*. Fingerings: 6, 5, 6.

Musical staff 3: Treble clef, 4/4 time signature. Fingerings: 6.

Musical staff 4: Treble clef, 4/4 time signature. Features a long, sustained melodic line with a fermata at the end.

Musical staff 5: Treble clef, 2/4 time signature. Dynamics: *ff*. Fingerings: 3, 5, 6. Includes a *sfz* marking and a *p* marking. A dashed line indicates an octave shift (*8va*) with a *b* marking.

Musical staff 6: Bass clef, 2/4 time signature. Dynamics: *ff*. Includes a *b* marking and the instruction *Red.*

Musical staff 7: Treble clef, 4/4 time signature. Fingerings: 7.

Musical staff 8: Treble clef, 4/4 time signature. Dynamics: *ff*.

13

0

II

V

sim.

3

5

6

8va

ff

15

16

17

18

0

(III)

f III

mp

3

f

sub. pp

ff

pizz.

8va

ff

3

f

8va

p

f

mp

* Red.

21 arco

ff *mf* *mp*

23 rit. ♩ = 45

mp *ff* *pp* *mp* *f* *ff* *mf* *p*

Sost. Ped.

27

pp *p* *ppp non dim.*

Ped.

III

♩ = 45

Violin part of the first system. It consists of six measures in 6/4 time. The first measure is marked *pizz.* and *p*. The second and fourth measures are marked *arco* and *p*. The third and fifth measures are marked *pizz.* and *p*. The sixth measure is marked *arco* and *p*. The notes are: G4 (pizz.), A4-B4 (arco), G4 (pizz.), F#4-G4 (arco), E4-F#4 (pizz.), G4 (arco).

♩ = 45

Piano accompaniment of the first system. It consists of six measures in 6/4 time. The first measure is marked *ppp* and features a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G3, F#3, E3) in the left hand. The second and fourth measures feature a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third and fifth measures feature a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The sixth measure features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The notes are: G4 (ppp), A4-B4 (ppp), G4 (ppp), F#4-G4 (ppp), E4-F#4 (ppp), G4 (ppp).

♩ = 72 *rit.* ♩ = 45

Violin part of the second system. It consists of six measures in 4/4 time. The first measure is marked *p*. The second and fourth measures are marked *ppp*. The third and fifth measures are marked *mp*. The sixth measure is marked *pizz.* and *Long*. The notes are: G4 (p), A4-B4 (ppp), G4 (ppp), F#4-G4 (mp), E4-F#4 (mp), G4 (pizz., Long).

♩ = 72 *rit.* ♩ = 45

Piano accompaniment of the second system. It consists of six measures in 4/4 time. The first measure is marked *p*. The second and fourth measures are marked *mp*. The sixth measure is marked *Long*. The notes are: G4 (p), A4-B4 (mp), G4 (mp), F#4-G4 (mp), E4-F#4 (mp), G4 (Long).

IV

♩ = 150
(♩ = 50)

arco

Musical score for measures 1-9. The top staff is a single melodic line in treble clef, 3/4 time, marked *arco*. It begins with a dynamic of *f* and gradually decays to *pp*. The bottom staff is a piano accompaniment in 3/4 time, consisting of two staves. The right hand has a treble clef and the left hand has a bass clef. Dynamics are *f* for measures 1-6, *mp* for measures 7-8, and *mf* for measure 9. There are two *8va* markings above the right hand staff, one at the beginning and one at the end. A *Red.* marking is present below the left hand staff.

Musical score for measures 10-17. The top staff continues the melodic line from measure 9. The bottom staff continues the piano accompaniment. Dynamics include *p* (measures 10-11), *mf* (measures 12-13), and *pp* (measures 14-17). There are *8va* markings above the right hand staff at measures 10 and 12.

Musical score for measures 18-25. The top staff continues the melodic line. The bottom staff continues the piano accompaniment, which includes changes in time signature: 2/4, 3/4, and 4/4. Dynamics include *mf* (measures 18-19), *p* (measures 20-21), and *p* (measures 22-25). There is an *8va* marking above the right hand staff at measure 18.

25 (8)

cresc.

mf

31 (8)

(cresc.) *f* *pp*

f *p* *mf*

Ped.

37 (8)

mf *p* *mp* *pp*

p *mf* *pp*

44 (8)

mf

rit.

50 (8)

p

rit.

Tempo primo ♩ = 150

56 (8)

♩ = 130

f *pp* *p*

Tempo primo ♩ = 150

f *pesante* *sub. pp* *p*

cresc. poco a poco

62 (8)

cresc. poco a poco

66

(cresc.) *f*

(8)

(cresc.) *f*³

70

(cresc.) *ff*

(8)

(cresc.) *ff* *mp*

molto rit. c. ♩ = 50
(c. ♩. = ♩)

75

p *msfz* *mp* stop bow on string

(8) **molto rit.** c. ♩ = 50

mp *mp* *mf* *pp*

8va

Ped.