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)

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I

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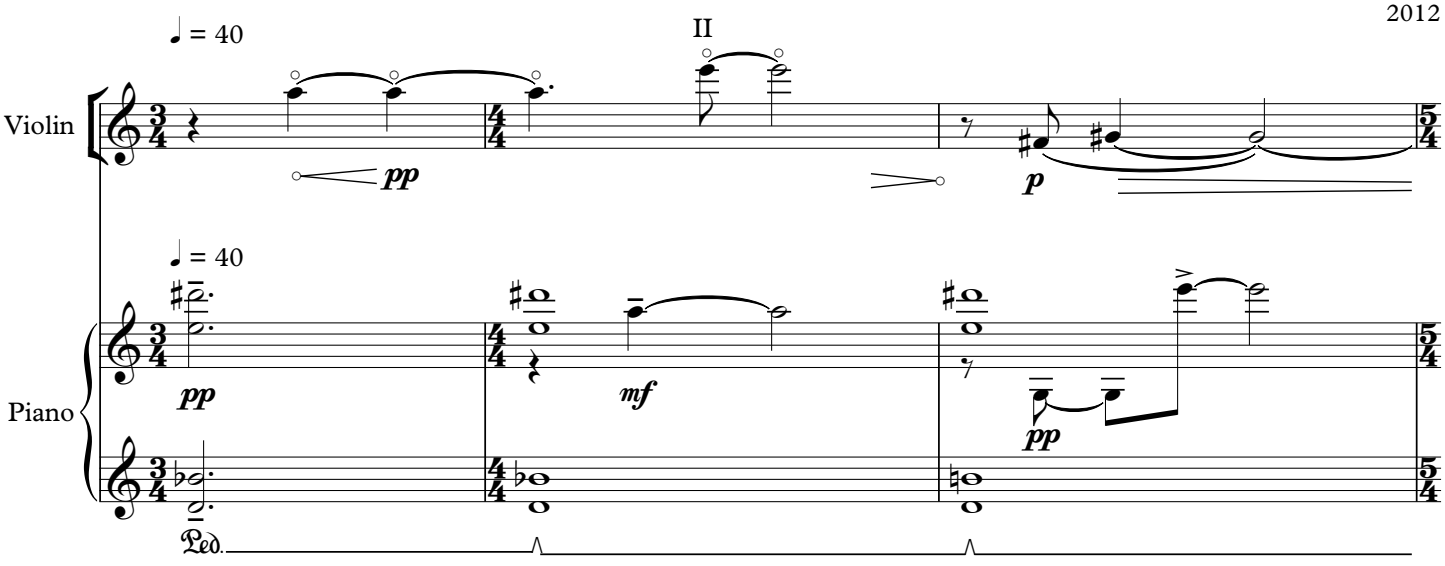
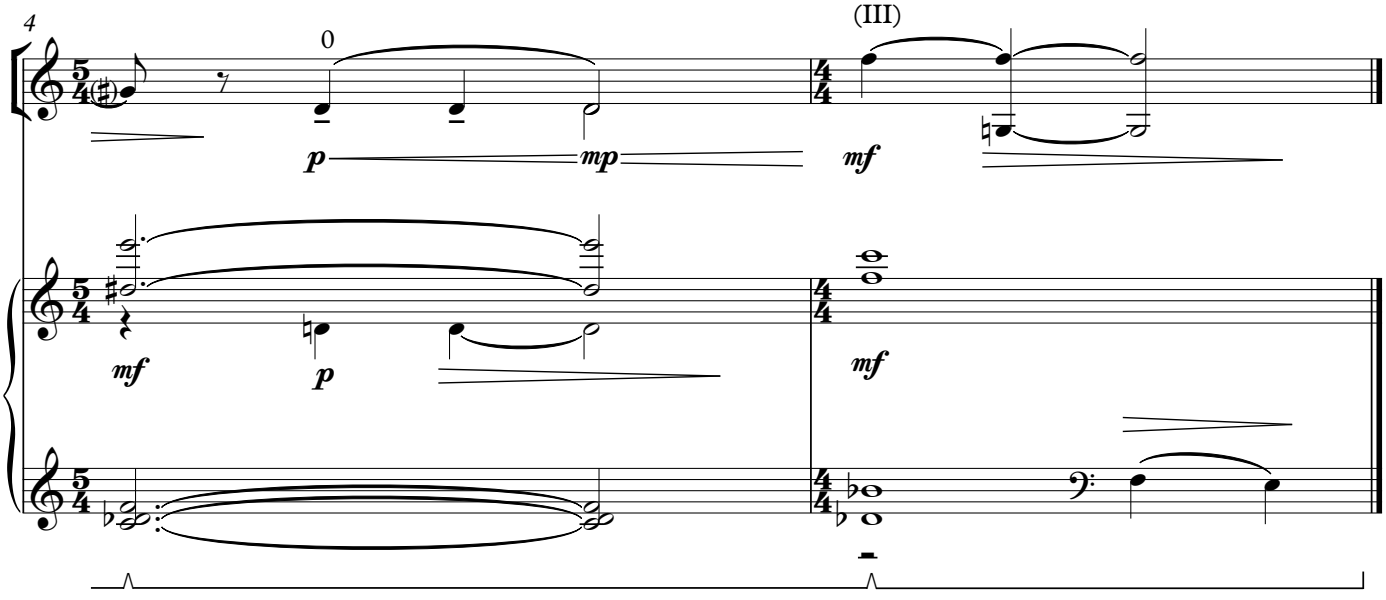
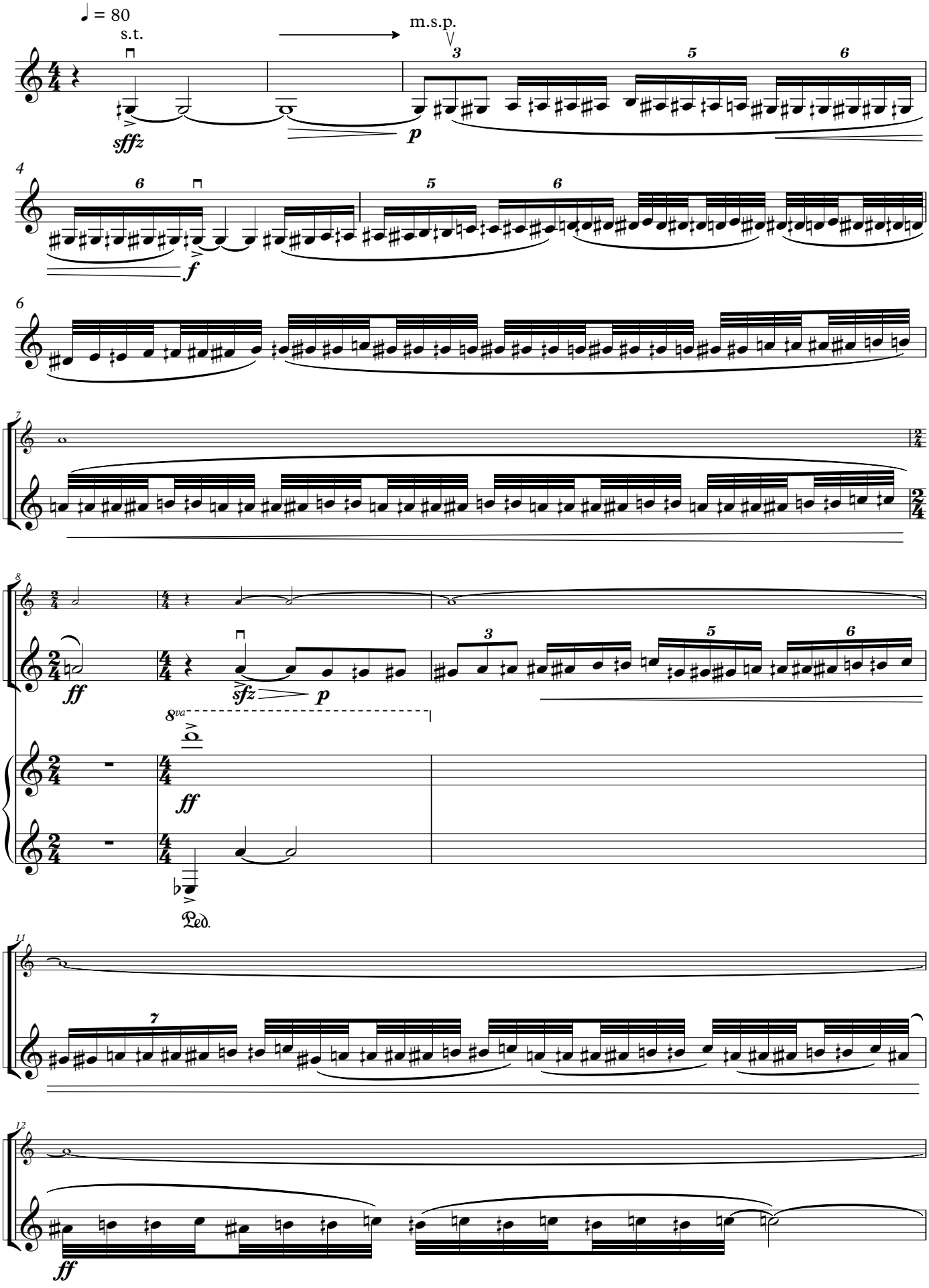
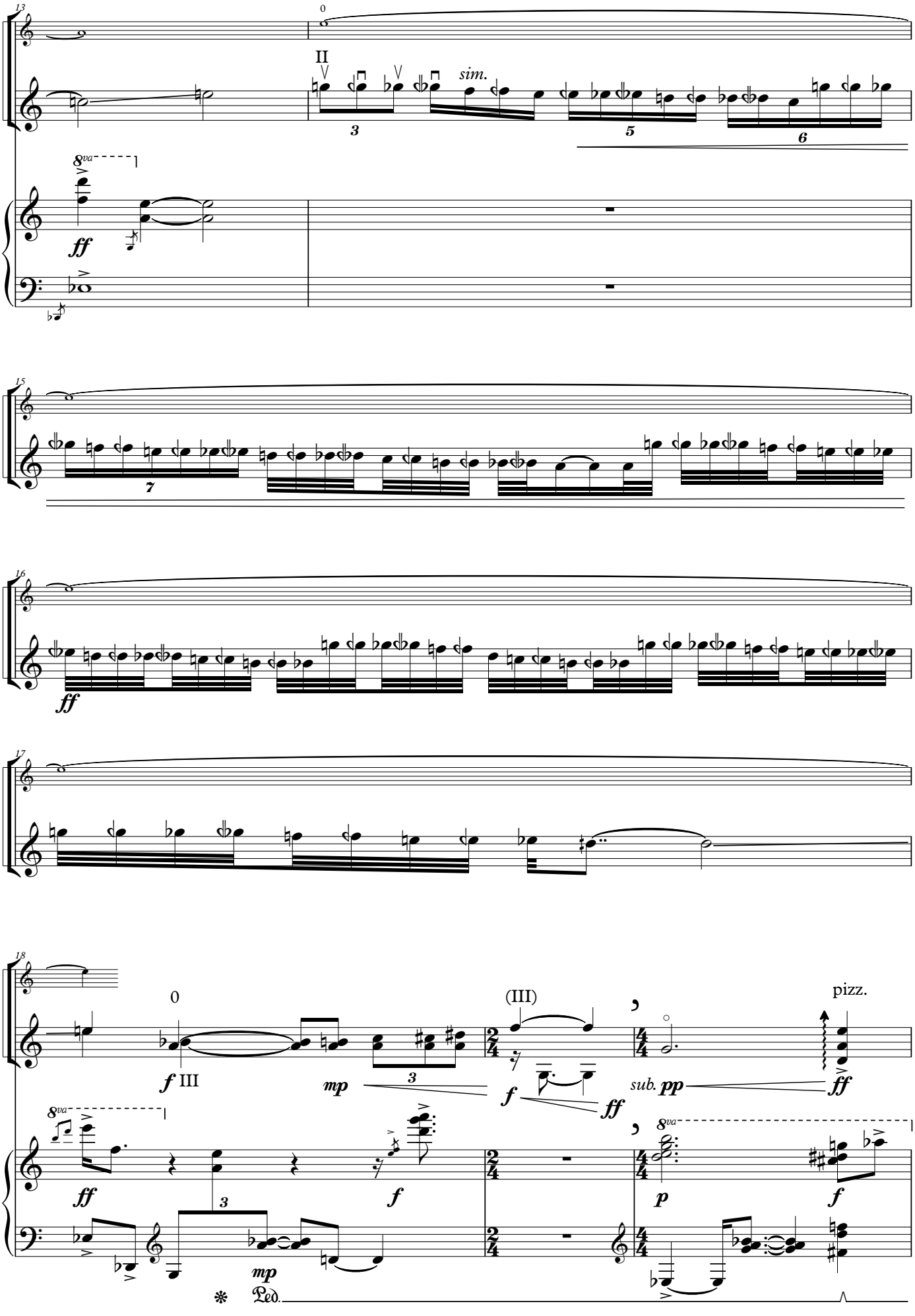
2012

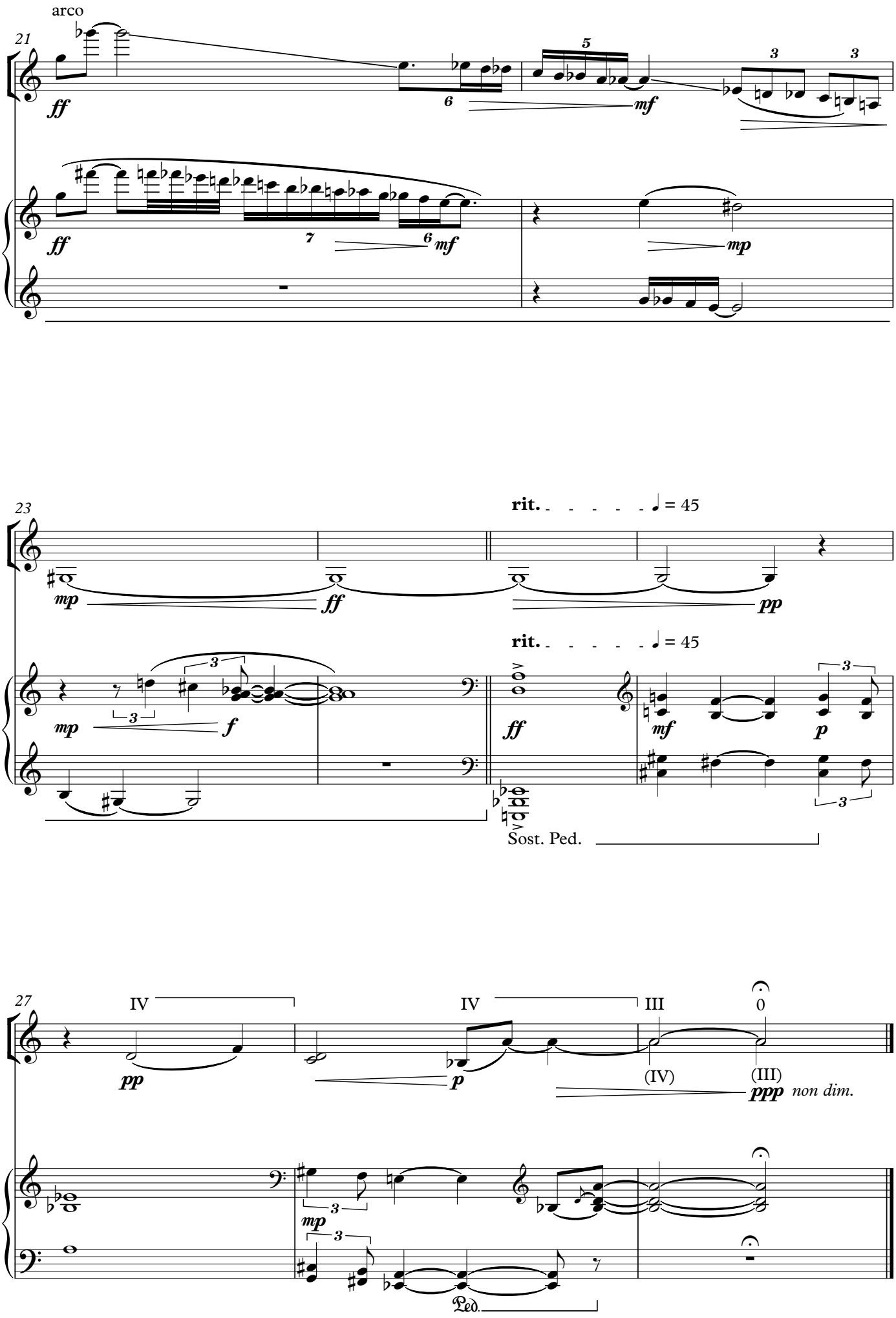




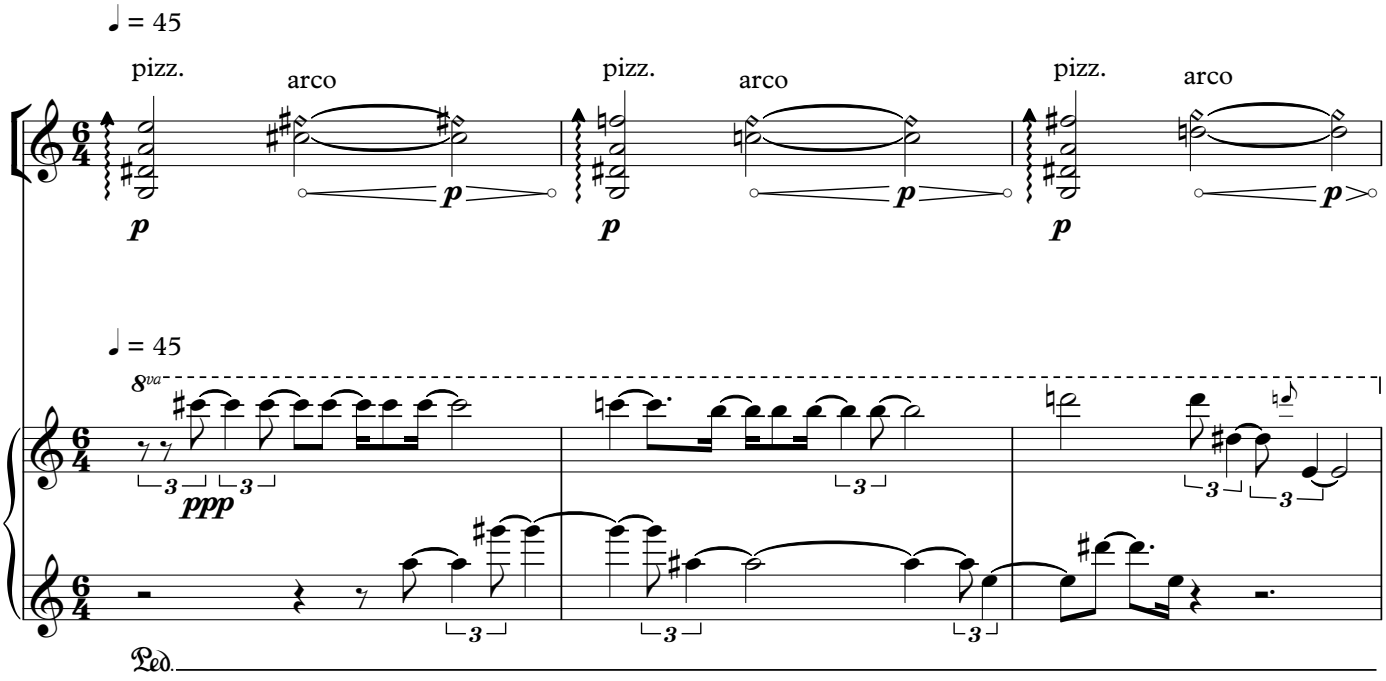
II

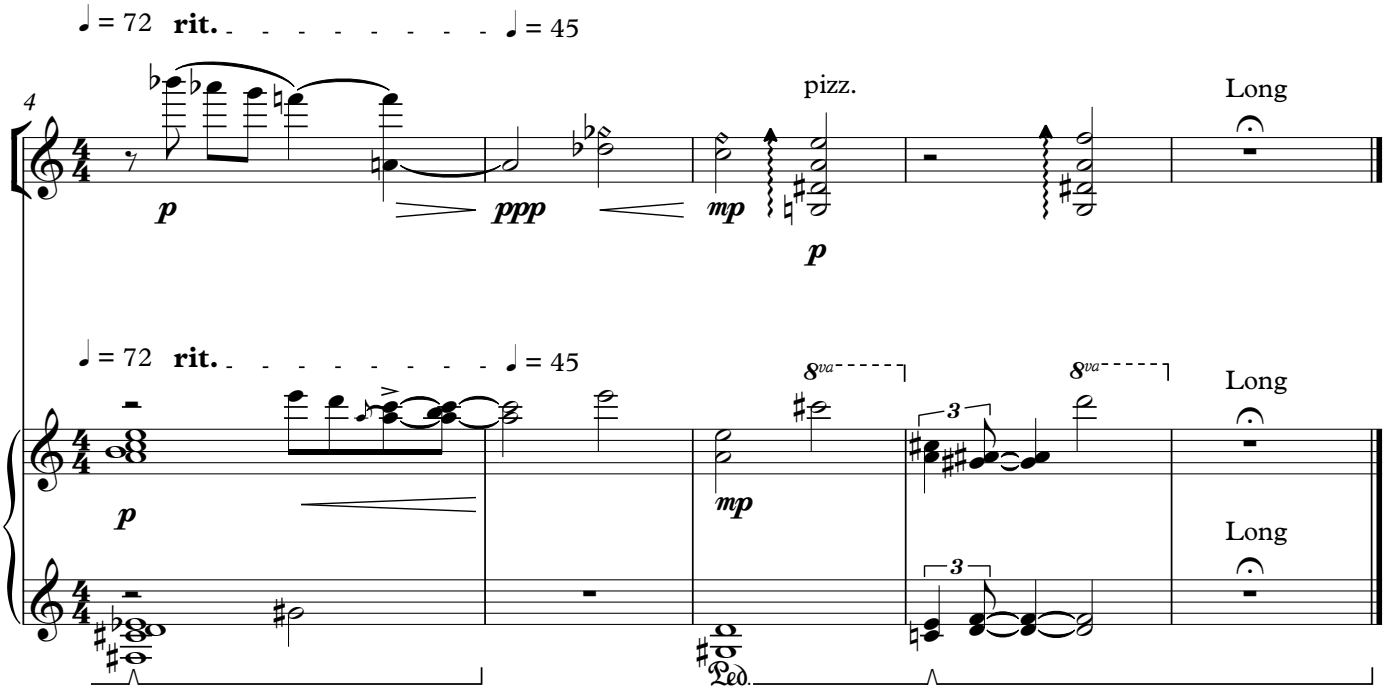



13
0
II
sim.
8va
ff
15
7
16
ff
17
18
0
f III
mp
3
(III)
f
ff
sub. pp
pizz.
ff
8va
ff
3
mp
f
8va
p
f
Ped.

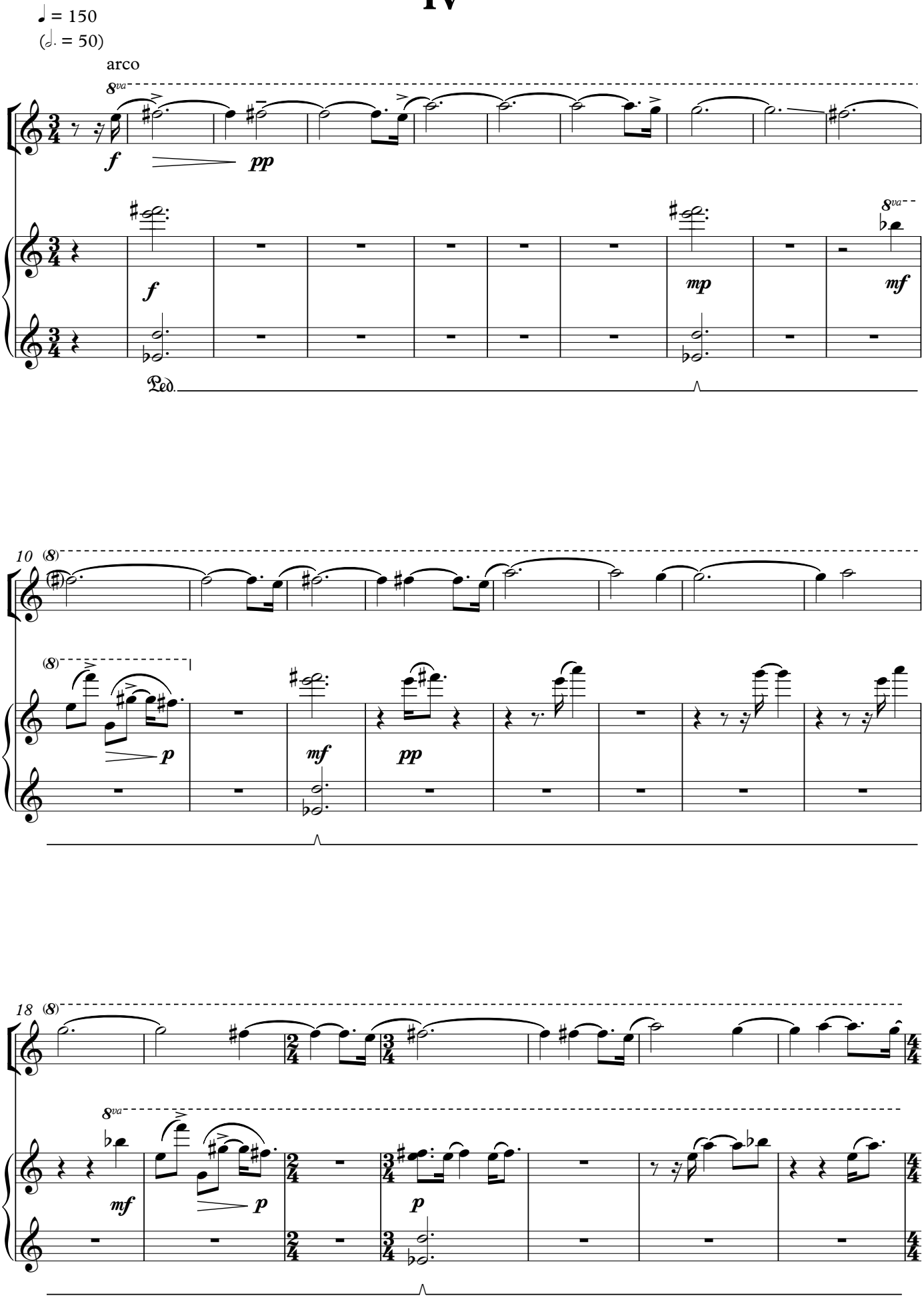

arco
21
ff
mf
mp
23
rit.
♩ = 45
mp
ff
pp
f
p
Sost. Ped.
27
IV
III
0
(IV)
(III)
ppp
non dim.
Ped.

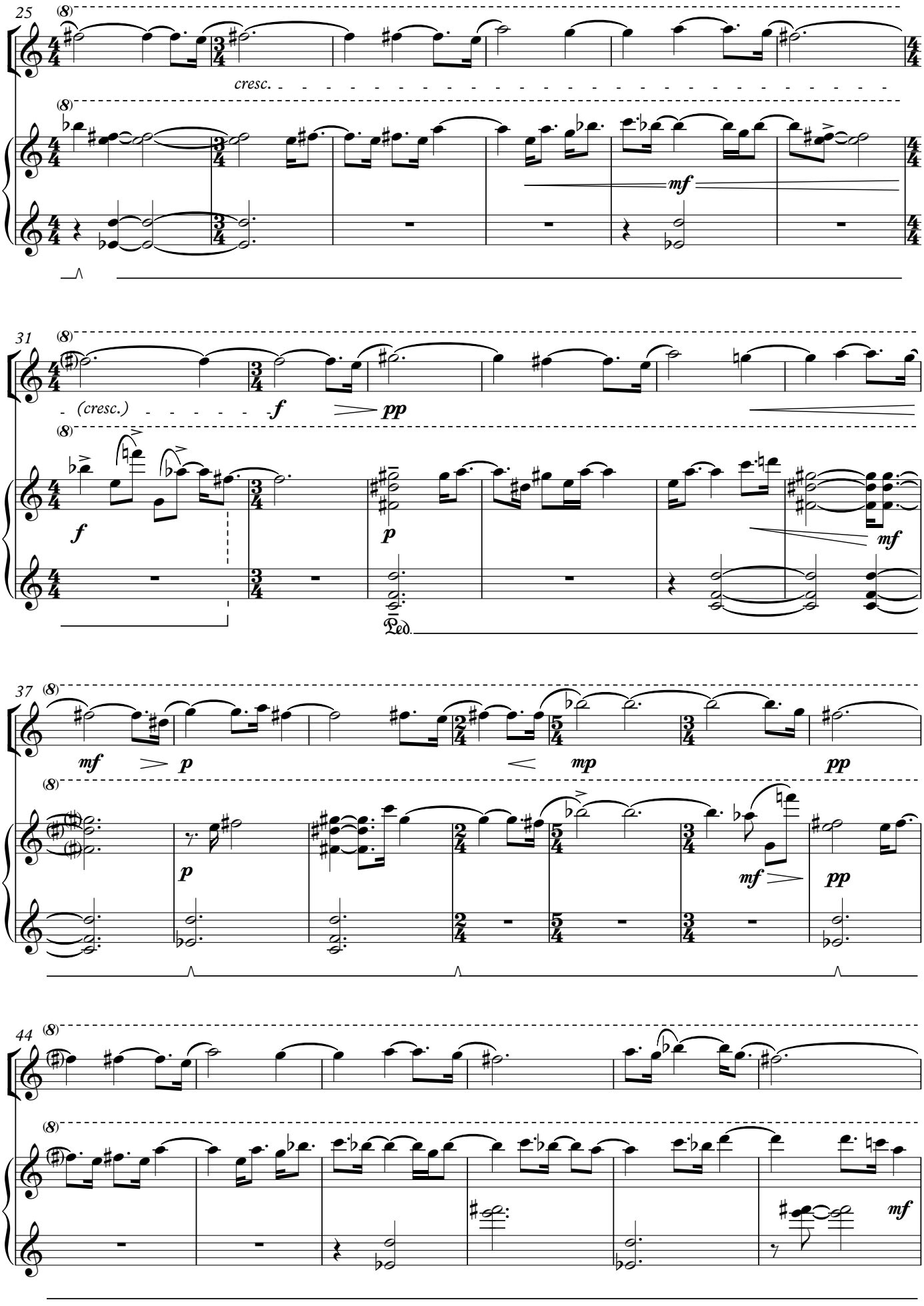
III

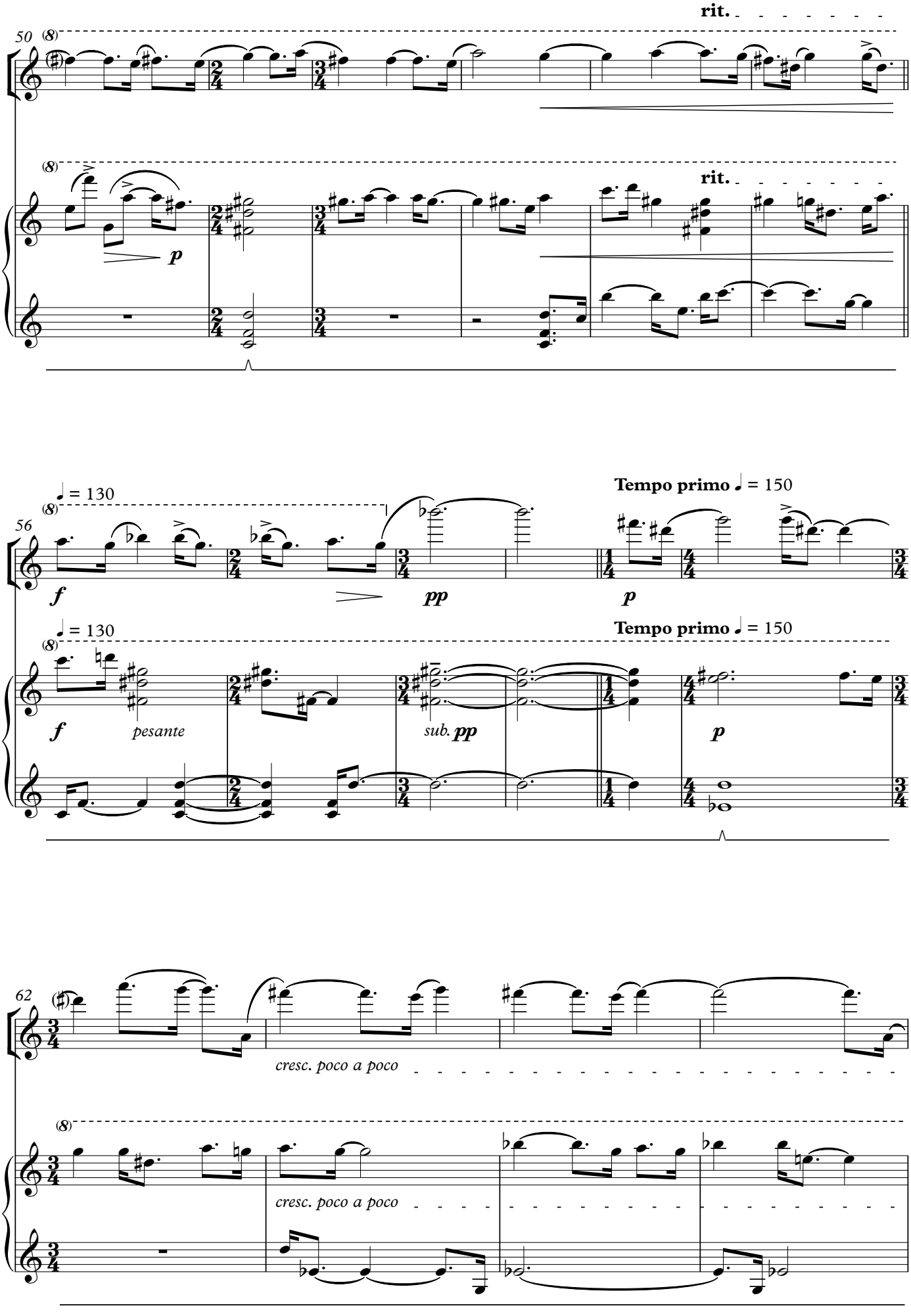

♩ = 45
pizz.
arco
pizz.
arco
pizz.
arco
p
p
p
p
p
p
♩ = 45
8va
ppp
3
Ped.

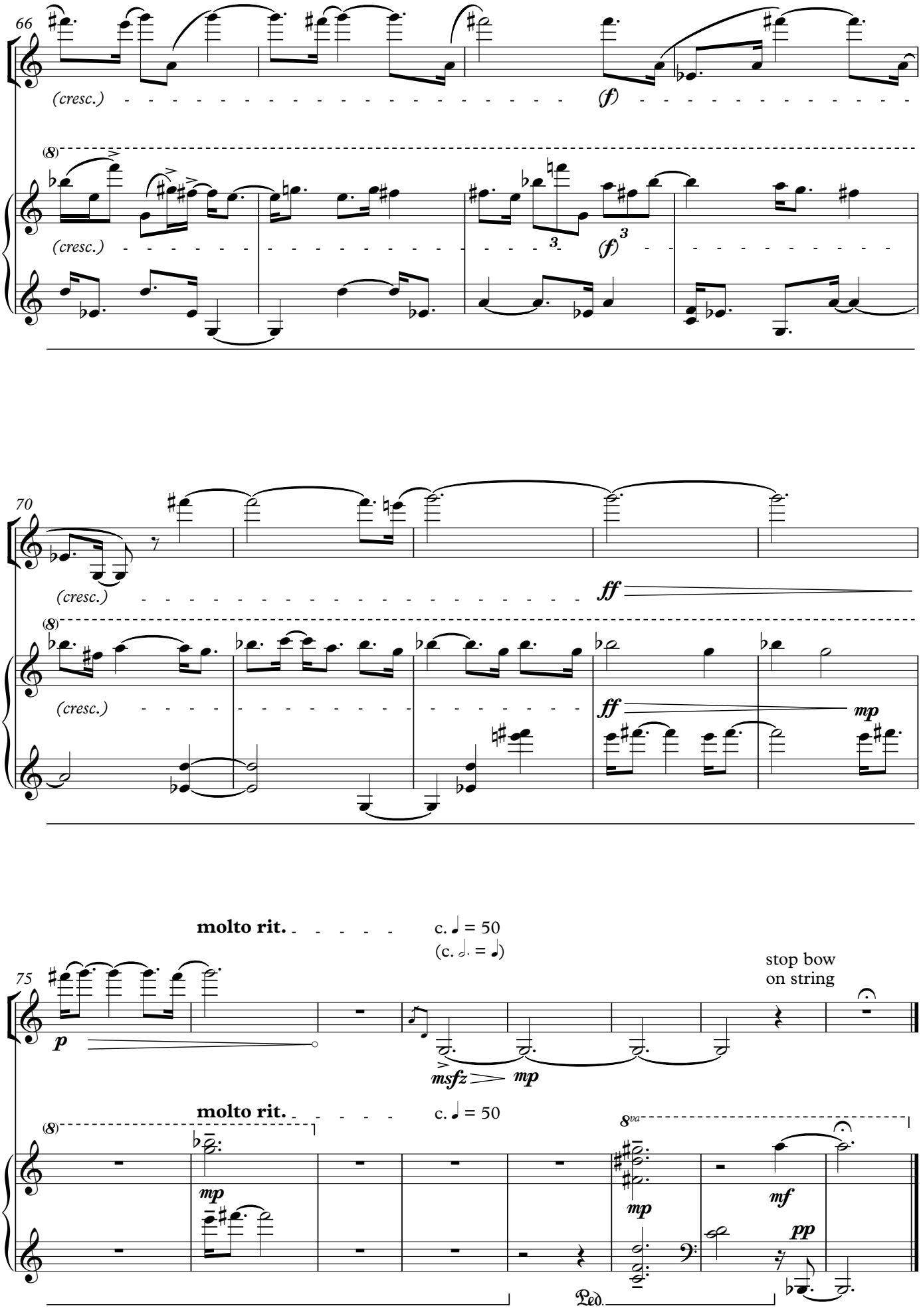

♩ = 72 rit.
♩ = 45
4
p
ppp
mp
pizz.
p
Long
♩ = 72 rit.
♩ = 45
8va
8va
Long
p
mp
Long
Ped.

IV




25
(8)
cresc.
(8)
mf
31
(8)
(cresc.)
f
pp
(8)
f
p
mf
Ped.
37
(8)
mf
p
mp
pp
(8)
p
mf
pp
44
(8)
(8)
mf


50
rit.
p
rit.
56
♩ = 130
f
pp
Tempo primo ♩ = 150
p
♩ = 130
f
pesante
sub. pp
Tempo primo ♩ = 150
p
62
cresc. poco a poco
cresc. poco a poco


66
(cresc.)
(f)
(8)
(cresc.)
3
(f)
3
70
(cresc.)
ff
(8)
(cresc.)
ff
mp
molto rit.
c. ♩ = 50
(c. 𝅗𝅥. = ♩)
75
p
msfz
mp
stop bow
on string
molto rit.
c. ♩ = 50
(8)
mp
8va
mp
mf
pp
Ped.