

MARTIN SCHEUREGGER

In that solitude

for violin and piano

2012

In that solitude 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. They may be performed alone, or in a set of two or three.

In that solitude was first performed on 8th March 2013 by Richard Powell (violin) and Christopher Leedham (piano) at the Sir Jack Lyons Concert Hall, University of York.

Duration: 7'30"

Programme Note

A fragment evokes many things: ideas of brevity, fragility and incompleteness may all come to mind. The existence of a fragment necessarily suggests the existence of a whole, of something it is taken from; but when we write musical fragments, more often than not they do not come from part of a larger whole, but instead complete a different picture in their arrangement and interaction. The ideas connected with the truly fragmented can be drawn upon to enter into a certain expressive world: by relating a piece to fragments, the listener is asked to complete the picture themselves. Thinking a little bit about what exactly a fragment of music is may be interesting when listening to this piece; it also may not.

These four short movements for violin and piano are fragmentary in nature. Each movement – in many ways separate character pieces – takes a fragment of music and plays it, rotates it, and sometimes develops it.

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

♩ = 40

Violin

Piano

pp

mf

p

pp

Ped.

The first system of the score is for measures 1-3. The Violin part begins in 3/4 time with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all tied across the bar line. The second measure is in 4/4 time, starting with a half note G4, a quarter note A4, and a quarter note B4. The third measure is in 5/4 time, starting with a quarter rest, followed by a quarter note C#5, a quarter note D#5, and a half note E5. The Piano part begins in 3/4 time with a quarter rest, followed by a half note G3, a quarter note A3, and a quarter note B3, all tied across the bar line. The second measure is in 4/4 time, starting with a half note G3, a quarter note A3, and a quarter note B3. The third measure is in 5/4 time, starting with a quarter rest, followed by a quarter note C#4, a quarter note D#4, and a half note E4. The Pedal point is marked with a triangle under the bass line.

4

0

(III)

p

mp

mf

mf

p

mf

The second system of the score is for measures 4-6. The Violin part begins in 5/4 time with a quarter note G4, a quarter note A4, and a quarter note B4, all tied across the bar line. The second measure is in 4/4 time, starting with a half note G4, a quarter note A4, and a quarter note B4. The third measure is in 4/4 time, starting with a half note G4, a quarter note A4, and a quarter note B4. The Piano part begins in 5/4 time with a quarter note G3, a quarter note A3, and a quarter note B3, all tied across the bar line. The second measure is in 4/4 time, starting with a half note G3, a quarter note A3, and a quarter note B3. The third measure is in 4/4 time, starting with a half note G3, a quarter note A3, and a quarter note B3. The Pedal point is marked with a triangle under the bass line.

II

♩ = 80

s.t.

m.s.p. \checkmark

1 2 3 4 5 6

4 5 6

8 9 10 11 12 13 14 15

16 17 18

19 20 21

12

ff

13

0
II
V
sim.
3 5 6

ff

8va

15

ff

16

ff

17

ff

18

0 (III) pizz.

f III *mp* *f* *sub. pp* *ff*

8va

ff *p* *f*

8va

* Ped.

21 arco

ff *mf* *mp*

23 rit. ♩ = 45

mp *ff* *pp*

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

Sost. Ped. _____

27

pp *p* *mp* *ppp non dim.*

IV IV III 0
(IV) (III)

Ped. _____

III

♩ = 45

pizz. arco pizz. arco pizz. arco

p *p* *p*

The violin part consists of six measures. The first measure is marked *pizz.* and *p*. The second and third measures are marked *arco* and *p*. The fourth and fifth measures are marked *pizz.* and *p*. The sixth measure is marked *arco* and *p*. The notes are mostly sustained, with some staccato marks.

♩ = 45

8^{va}

ppp

Red.

The piano part consists of two staves. The right hand has six measures, each starting with a triplet of eighth notes. The left hand has six measures, each starting with a triplet of eighth notes. The first measure is marked *ppp*. The word *Red.* is written below the first measure.

♩ = 72 rit. ♩ = 45

4

p *ppp* *mp* *p* Long

The violin part consists of five measures. The first measure is marked *p*. The second measure is marked *ppp*. The third measure is marked *mp*. The fourth measure is marked *pizz.* and *p*. The fifth measure is marked *Long*.

♩ = 72 rit. ♩ = 45

8^{va} 8^{va} Long Long

p *mp* *mp* Long

Red.

The piano part consists of two staves. The right hand has five measures. The first measure is marked *p*. The second measure is marked *mp*. The third measure is marked *mp*. The fourth measure is marked *8^{va}* and *Long*. The fifth measure is marked *Long*. The left hand has five measures. The first measure is marked *Red.*. The second measure is marked *Red.*. The third measure is marked *Red.*. The fourth measure is marked *Red.*. The fifth measure is marked *Red.*.

IV

♩ = 150
(♩. = 50)

arco

f *pp*

f *mp* *mf*

Ped.

10

p *mf* *pp*

18

mf *p* *p*

8va

25

cresc.

mf

31

(cresc.) *f* *pp*

f *p* *mf*

37

mf *p* *mp* *pp*

p *mf* *pp*

44

mf

50

rit.

p

rit.

56

f *pp* *p*

Tempo primo ♩ = 150

f pesante *sub. pp* *p*

Tempo primo ♩ = 150

62

cresc. poco a poco

cresc. poco a poco

66

(cresc.) (f)

(cresc.) (f) 3

70

(cresc.) ff

(cresc.) ff mp

molto rit. c. ♩ = 50
(c. ♩. = ♩)

stop bow
on string

75

p *msfz* *mp*

molto rit. c. ♩ = 50

mp *mp* *mf* *pp*

Ped. *8va*