

MARTIN SCHEUREGGER

Be still

for harp and marimba

2012

(rev. 2015)

Be still is one in a series of three fragmented, intimate chamber works. It is the second after *Be silent* for solo piano and before *In that solitude* for violin and harp. They may be performed alone, or in a set of two or three.

Be still was first performed on 22nd May 2015 by Zoë Craven (marimba) and Oliver Wass (harp) at the Sir Jack Lyons Concert Hall, University of York.

Duration: 8'30"

Instrumentation

Harp
Marimba (4.3 octaves) + small bells

Programme Note

In *Be still*, different types of fragment interact: some hint at larger compositions, others embrace a fragmentary soundworld. Their durations vary, but each is as important as the next. Some thematic unity binds these shards of music together, but it is their shared idea of the fragmentary that truly unites them.

The naturally sonorous nature of the harp is exploited here, whilst the marimba's naturally dry tone is highlighted. However, this doesn't stop each player occasionally imitating the other.

Performance Directions

General

The duration of gaps between fragments should be judged by the performers, although some fragments end with longer pause bars: these should represent the longest gaps.

Specific pauses are indicated as follows:



Short pause



Medium pause



Long pause

Percussion

Fragment X calls for 'bells'. These should be high-pitched and delicate in sound and may be any bell-like sounds (including suspended metal, glass, etc). The player is encouraged to use as many as possible (at least 5). They should be suspended in front of the instrument and ideally played with brass mallets.

The choice of marimba mallets is left to the discretion of the performer apart from where mallets and other playing techniques are indicated in the score. These are used when a specific sound is desired and should be adhered to in all cases.

The following symbols are used to indicate mallets and playing techniques:



Hard mallets



Medium mallets



Soft mallets



Light side drum sticks or shaft of mallet



Hands



Flick with nail

Harp

In general the harp should be allowed to resonate as much as possible. Where damping is indicated, this should be adhered to. Other damping may be added if the performer believes it improves the clarity of the texture.

The following abbreviations and symbols are used (the duration for which they apply may be indicated with an extending line (—) and are otherwise cancelled with the indication 'norm.'):

p.d.l.t. près de la table

Ⓐ play with finger nails

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)

Be still

ten fragments for harp and marimba

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2012, rev. 2015

I

$\text{♩} = 100$

Marimba

ff pp mp

ff mf p.d.l.t. G \flat p.d.l.t.

Harp

l.v. ff mf sfz

sfz

nf p

fff p

A \flat
B \flat D \sharp

C \natural

fff f

ff p f

ff mf ff

ff mf ff

16

rit.

node

pp

ff

ppp

mp

p

ppp

3

3

ffff

rit.

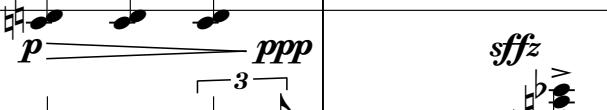
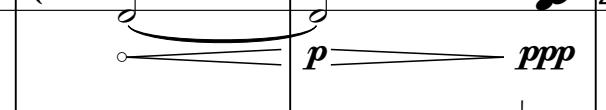
node

II $\downarrow = 90^\circ$

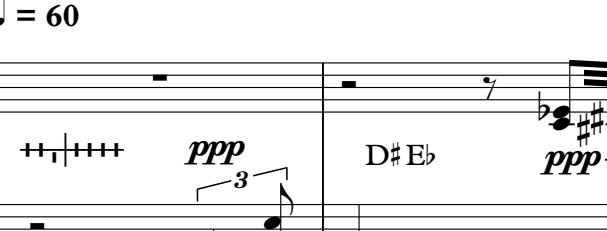
Musical score for Marimba, page 21. The score shows a melodic line with various dynamics and performance instructions. The first measure starts with a dynamic *mp*. The second measure features a grace note and a dynamic *p*. The third measure includes a performance instruction *smile*. The fourth measure ends with a dynamic *p*.

III $\downarrow = 60$

26

Mar. {  

$\text{J} = 60$

Hp. { 

IV $\downarrow = 108$ Steadily

30

Mar.

Hp.

molto rit. Do not move, remain frozen.

molto rit.

gliss.

very slow gliss.

Tune for V during pause.

p

f

*) Rub hands on lower strings to create a quiet wash of sound.

V = 45 Distantly

l.v. sempre **p.d.l.t.** **(p.d.l.t.)** **(p.d.l.t.)**

mf **pp** **mf** **p**

norm.

rit.

node

ppp

norm.

damped

rit.

norm.

VI $\text{♩} = 60$

47

Mar. { node —
 \flat >
 f^3

Hp. { p.d.l.t.
 \wedge
 F^\natural
 C^\sharp

52 norm.
node
—> norm.
—> norm.
rapidly tap string
norm.
—> p.d.l.t.
 ppp non dim.
 f
 mp
 mf
 mf
 p
 ppp non dim.
(repeat until chord has faded)

VII $\downarrow = 90$ Freely

55

p.d.l.t.

15ma

Hp.

6*

ppp

6*

semper l.v.
(norm.)

mf

*) Rhythm should not be regular; vary order of notes.

Musical score for piano, page 15, measures 58-59. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 58 starts with a forte dynamic. Measure 59 begins with a piano dynamic, followed by a measure of piano dynamics.

Musical score for piano, page 15, measures 61-62. The score consists of two staves. The upper staff (treble clef) starts with a sixteenth-note pattern in parentheses, followed by a sustained note. The lower staff (bass clef) starts with a sustained note. Measure 61 ends with a fermata over the bass note. Measure 62 begins with a grace note (3) followed by a sustained note. The bass note is marked with a sharp sign and a fermata. Measure 63 starts with a sustained note, followed by a grace note (3) and a dynamic marking of *pp*. The bass note is marked with a sharp sign and a dynamic marking of *mf*.

Musical score page 10, measures 66-67. The score consists of two staves. The top staff is in treble clef, key signature of one sharp, and time signature 66. It features a dynamic '3' and a grace note. The bottom staff is in bass clef, key signature of one sharp, and time signature 67. It features a sustained note and a dynamic 'p'. Measure 67 begins with a sharp sign (G♯) above the staff. The dynamic 'mf' and 'p.d.l.t.' are indicated, along with a crescendo line. The instruction 'norm.' is written above the staff.

VIII $\downarrow = 72$

70

Mar.

Bassoon

ff 5

p

3

f ff

3

3

ff 5

Cb

Fb

3

Musical score for orchestra, page 73, measures 5-6. The score consists of three staves. The top staff is for strings (Violins I & II) in common time, dynamic *p*, with a tempo marking of 5. It features sixteenth-note patterns with grace notes and slurs. Measure 5 ends with a forte dynamic *ff*. Measure 6 begins with a dynamic *p*. The middle staff is for bassoon (Bassoon 1) in common time, dynamic *p*, with a tempo marking of 5. It features eighth-note patterns. Measure 5 ends with a forte dynamic *ff*. Measure 6 begins with a dynamic *p*. The bottom staff is for double bass (Double Bass) in common time, dynamic *p*, with a tempo marking of 5. It features eighth-note patterns. Measure 5 ends with a forte dynamic *ff*. Measure 6 begins with a dynamic *p*.

Musical score for piano, page 10, measures 75-78. The score consists of two staves. The top staff is in treble clef, 2/4 time, with a dynamic of p followed by $f_{sub.}$. Measure 75 shows a sixteenth-note pattern. Measure 76 begins with a sixteenth-note pattern followed by a eighth-note γ , then a sixteenth-note pattern. Measure 77 starts with a eighth-note γ , followed by a sixteenth-note pattern. Measure 78 starts with a eighth-note γ , followed by a sixteenth-note pattern. The bottom staff is in bass clef, 2/4 time. Measures 75-77 are mostly rests. Measure 78 has a sixteenth-note pattern. Measure 79 starts with a sixteenth-note pattern followed by a eighth-note γ , then a sixteenth-note pattern. Measure 80 starts with a eighth-note γ , followed by a sixteenth-note pattern. Measure 81 starts with a eighth-note γ , followed by a sixteenth-note pattern.

Musical score for piano showing measures 11-13. The score consists of two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. Measure 11 starts with a forte dynamic (ff) and a 5-measure group. Measure 12 begins with a dynamic of *f sub.* 5 and a 3-measure group. Measure 13 starts with a dynamic of 3 and concludes with a ritardando (rit.) instruction. Various accidentals (flat, sharp, double sharp) are present throughout the measures.

78 $\text{J} = 50$ **accel.** $\text{J} = 72$ 2.

80 3

84 rit. $\text{J} = 72$

IX
 87 $\text{♩} = 50$

Mar. { 5 - | 4 ♩ ♩ ♩ ♩ ♩ | 3
l.v. semper | 4 - | 3 ♩ ♩ ♩ ♩ | 3
Hp. { 5 - | 4 ♩ ♩ ♩ ♩ | 3
 5 ff | 4 ff | 3

90 3 - | 4 ♩ ♩ ♩ ♩ | 3
 3 p 6 6 ppp | 4 mf - | 3 p pp
 3 f pp | 4 mf 3 3 3 pp | 3

Freely

95 Bells

mp 9 3

95 Bells

pp 7 5 7 3 ppp

Freely

l.v.
p.d.l.t.

3 5

7

7 3 ppp

*) Random notes on the highest strings.

Musical score for page 10, measures 98-100. The score consists of two staves. The top staff starts with a fermata over a dotted half note followed by a dash, then a measure of six eighth notes. The tempo is marked $\text{♩} = 40$ and **rit.**. The dynamic is ***pp***. The bottom staff begins with a measure of six eighth notes, followed by a fermata over a dotted half note followed by a dash. The tempo is marked $\text{♩} = 40$ and **rit.**, with the instruction "norm." above the staff. The dynamic is ***p***. Both staves conclude with a measure of six eighth notes, followed by a fermata over a dotted half note followed by a dash, with the dynamic ***p***.