

**MARTIN SCHEUREGGER**

# **Home in Wilderness**

*for string quartet*

2013

*Home in Wilderness* was written for a workshop with Quatuor Diotima in February 2014 at the Sir Jack Lyons Concert Hall, University of York.

It was first performed in public by The Avant Music Group Association of Hong Kong at the Sha Tin Town Hall, Hong Kong on 28<sup>th</sup> April 2015.

Duration: 6'30"

## Programme Note

*Now mind is clear  
as a cloudless sky.  
Time then to make a  
home in wilderness.*

From 'A Desolation', by Allen Ginsberg

The idea of moving from clarity to wilderness, described in this single verse from a poem by Allen Ginsberg, is an evocative one. The idea of shifting from one state to another is taken on in this brief string quartet. An overall journey takes place that takes a single note at the opening to full polyphony by the end.



# Home in Wilderness

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2013

Urgent ♩ = 80

Musical score for measures 1-8, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various playing techniques such as *sul tasto*, *molto sul pont.*, *pizz.*, *arco*, and *II ord.*. Dynamic markings range from *ppp* to *ff*. Fingerings (3, 5) and articulation (accents) are indicated. A *norm.* marking is present in the Violin II part.

\* All arrows indicate a gradual change between indicated playing techniques.

Musical score for measures 9-15, featuring Violin I, Violin II, Viola, and Violoncello. The score includes playing techniques such as *molto sul tasto*, *on the bridge\*\**, *ord.*, *sul tasto*, *sul pont.*, and *II*. Dynamic markings range from *pp* to *ppp*. Fingerings (5) and articulation (accents) are indicated.

\*\* With little pitch.

Musical score for measures 16-20, featuring Violin I, Violin II, Viola, and Violoncello. The score includes playing techniques such as *pizz.*, *arco*, *ord.*, *sul tasto*, *sul pont.*, and *II*. Dynamic markings range from *pp* to *ff*. Fingerings (3, 5) and articulation (accents) are indicated.

20 A  
 on the bridge

*ff pesante* *ppp* *ppp* *pp* *mp* *ff pesante* *ppp* *mf* *p*

ord. *pp* *mp* *ff pesante* *ppp* *mf* *p*

*ff pesante* *ppp* *p*

26 *molto sul pont.* *molto sul pont.* *molto sul pont.* *molto sul pont.*  
*p* *mf* *mf pesante* *mf pesante* *mf pesante* *f*

*p* *mf* *mf pesante* *mf pesante* *mf pesante* *f*

*pp* *mf* *p* *mf pesante* *mf pesante* *f*

*p* *mf pesante* *mf pesante* *mf pesante* *f*

*mp* *sfzp* *f*

\* Gradual gliss. between natural harmonics on A string. Allow fundamental to sound between nodes as necessary. This should be a somewhat distorted sound, not completely pure.

29 B

*fff* *mp* *f* *f*

*fff* *mp* *f* *f*

*fff* *ppp* *f* *mp* *f*

*sfzp* *fff* *pp* *f* *mp*

34

Musical score for measures 34-36. The score is in 4/4 time and consists of four staves. Measure 34 features a glissando on the first staff (p), a triplet on the second staff (p), and a triplet on the third staff (p). Measure 35 has a triplet on the first staff (mp), a triplet on the second staff (mp), and a triplet on the third staff (p). Measure 36 has a triplet on the first staff (mp), a triplet on the second staff (p), and a triplet on the third staff (p). The fourth staff has a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (mp). The fourth staff has a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (mp). The fourth staff has a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (mp). The fourth staff has a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (mp).

37

Musical score for measures 37-39. The score is in 4/4 time and consists of four staves. Measure 37 features a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (p). Measure 38 has a triplet on the first staff (p), a triplet on the second staff (p), and a triplet on the third staff (p). Measure 39 has a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (p). The fourth staff has a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (p). The fourth staff has a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (p). The fourth staff has a triplet on the first staff (f), a triplet on the second staff (p), and a triplet on the third staff (p).

40

rit. . . . (♩ = 50) **C** ♩ = 100 subito

Musical score for measures 40-42. The score is in 4/4 time and consists of four staves. Measure 40 features a triplet on the first staff (p), a triplet on the second staff (p), and a triplet on the third staff (p). Measure 41 has a triplet on the first staff (p), a triplet on the second staff (p), and a triplet on the third staff (p). Measure 42 has a triplet on the first staff (ff), a triplet on the second staff (ff), and a triplet on the third staff (ff). The fourth staff has a triplet on the first staff (ff), a triplet on the second staff (ppp), and a triplet on the third staff (ppp). The fourth staff has a triplet on the first staff (ff), a triplet on the second staff (ppp), and a triplet on the third staff (ppp). The fourth staff has a triplet on the first staff (ff), a triplet on the second staff (ppp), and a triplet on the third staff (ppp).

\* Reach the top note on the downbeat

45 arco D ♩ = 50  
sul G

Violin I: *pp*, *p*, *mp*, *ppp*, *ppp*, *mp*, *p*

Violin II: *pp*, *mf*, *pp*, *ppp*, *f*, *p*

Viola: *pp*, *mf*, *p*

Cello/Double Bass: *ppp*, *pp*, *mp*, *pp*

52 E ♩ = 80

Violin I: *mp*, *ppp*, *pp*

Violin II: *p*, *ppp*, *pp*

Viola: *mf*, *f*, *pp*

Cello/Double Bass: *pp*, *mf*, *f*, *pp*, *pizz.*, *p*

61 rit. ♩ = 60

Violin I: *p*, *p*, *ppp*, *p*, *ppp*, *p*

Violin II: *msfz > sim.\**, *mp*, *p*, *ppp*, *p*, *ppp*, *p*

Viola: *p*, *mf*, *ppp*, *p*, *ppp*, *p*

Cello/Double Bass: *p*, *p*, *mf*, *ppp*, *p*, *msfz*



67  $\text{pp} \leftarrow \text{mf} \quad \text{p}$

IV  $f$   $p$   $p < \text{mf}$   $p$

$\text{ppp}$   $p$   $f$   $p < f > p$   $p$

$p$   $\text{mf pesante}$   $f$   $\text{ord.}$   $\text{mf} \leftarrow \text{ff} \rightarrow p$   $p$

$p$   $f$   $p$   $\text{ff}$   $\text{pp}$   $\text{sfz}^* \rightarrow \text{sim.}$   $\text{pppp}$

III  $p$

I II *sim.*

IV III *sim.*

*molto sul pont.*

\* Within the context of the overall dynamic shift.

73  $\text{F} \text{ } \text{♩} = 60$  *molto sul pont.*

$\text{pppp}$   $\text{pppp}$   $\text{pppp}$   $p$

*molto sul pont.*  $\text{ppp}$  *molto sul pont.*  $\text{ppp}$  *molto sul pont.*  $\text{ppp}$   $\text{ppp}$

\* gliss. to unison

77

$f$

79

*f* 6 5 7 6 5 7

*f* 6 5 7 6 5 7

*f* 5 7 6 5 7 6

*mf* poco a poco più pesante 3

81

*pp* 3

*pp* 6 5

*pp* 5 7 6

*f* non legato 7 5 3

increase bow pressure

83

**G** non legato

*ff* non legato 7 5 6 7 5 6

*ff* non legato 7 5 6 7 5 6

*ff* non legato 6 7 5 6 7 5

*ff* ord. on the bridge

*ff* *mp*

86

sul pont.

*ppp* *pppp*

**H** Flowing

88

*pp* *ppp*

*pp* *ppp*

*pp* *ppp*

*pp*

91

*pp* *ppp*

*pp* *ppp*

*pp* *ppp*

*pp*

93

expressive, warm, with vib. as required

*ppp*

increasingly expressive, warm and with vib. as required

*p*

95

97

expressive, warm, with vib. as required

*p*

expressive, warm, with vib. as required

*p*

**I Still**

100

1. *f* *ff* *mp* *p* *ppp* 5-10"

2. *f* *ff* *mp* *ppp* 5-10"

3. *f* *ff* *mp* *mf* *p* *ppp* 5-10"

4. *f* *ff* *mp* *p* *ppp* 5-10"

5. *f* *ff* *mp* *p* *ppp* 5-10"

6. *f* *ff* *mp* *p* *ppp* 5-10"

7. *f* *ff* *mp* *p* *ppp* 5-10"

8. *f* *ff* *mp* *p* *ppp* 5-10"

9. *f* *ff* *mp* *p* *ppp* 5-10"

10. *f* *ff* *mp* *p* *ppp* 5-10"

11. *f* *ff* *mp* *p* *ppp* 5-10"

12. *f* *ff* *mp* *p* *ppp* 5-10"

13. *f* *ff* *mp* *p* *ppp* 5-10"

14. *f* *ff* *mp* *p* *ppp* 5-10"

15. *f* *ff* *mp* *p* *ppp* 5-10"

16. *f* *ff* *mp* *p* *ppp* 5-10"

17. *f* *ff* *mp* *p* *ppp* 5-10"

18. *f* *ff* *mp* *p* *ppp* 5-10"

19. *f* *ff* *mp* *p* *ppp* 5-10"

20. *f* *ff* *mp* *p* *ppp* 5-10"

21. *f* *ff* *mp* *p* *ppp* 5-10"

22. *f* *ff* *mp* *p* *ppp* 5-10"

23. *f* *ff* *mp* *p* *ppp* 5-10"

24. *f* *ff* *mp* *p* *ppp* 5-10"

25. *f* *ff* *mp* *p* *ppp* 5-10"

26. *f* *ff* *mp* *p* *ppp* 5-10"

27. *f* *ff* *mp* *p* *ppp* 5-10"

28. *f* *ff* *mp* *p* *ppp* 5-10"

29. *f* *ff* *mp* *p* *ppp* 5-10"

30. *f* *ff* *mp* *p* *ppp* 5-10"

31. *f* *ff* *mp* *p* *ppp* 5-10"

32. *f* *ff* *mp* *p* *ppp* 5-10"

33. *f* *ff* *mp* *p* *ppp* 5-10"

34. *f* *ff* *mp* *p* *ppp* 5-10"

35. *f* *ff* *mp* *p* *ppp* 5-10"

36. *f* *ff* *mp* *p* *ppp* 5-10"

37. *f* *ff* *mp* *p* *ppp* 5-10"

38. *f* *ff* *mp* *p* *ppp* 5-10"

39. *f* *ff* *mp* *p* *ppp* 5-10"

40. *f* *ff* *mp* *p* *ppp* 5-10"

41. *f* *ff* *mp* *p* *ppp* 5-10"

42. *f* *ff* *mp* *p* *ppp* 5-10"

43. *f* *ff* *mp* *p* *ppp* 5-10"

44. *f* *ff* *mp* *p* *ppp* 5-10"

45. *f* *ff* *mp* *p* *ppp* 5-10"

46. *f* *ff* *mp* *p* *ppp* 5-10"

47. *f* *ff* *mp* *p* *ppp* 5-10"

48. *f* *ff* *mp* *p* *ppp* 5-10"

49. *f* *ff* *mp* *p* *ppp* 5-10"

50. *f* *ff* *mp* *p* *ppp* 5-10"

51. *f* *ff* *mp* *p* *ppp* 5-10"

52. *f* *ff* *mp* *p* *ppp* 5-10"

53. *f* *ff* *mp* *p* *ppp* 5-10"

54. *f* *ff* *mp* *p* *ppp* 5-10"

55. *f* *ff* *mp* *p* *ppp* 5-10"

56. *f* *ff* *mp* *p* *ppp* 5-10"

57. *f* *ff* *mp* *p* *ppp* 5-10"

58. *f* *ff* *mp* *p* *ppp* 5-10"

59. *f* *ff* *mp* *p* *ppp* 5-10"

60. *f* *ff* *mp* *p* *ppp* 5-10"

61. *f* *ff* *mp* *p* *ppp* 5-10"

62. *f* *ff* *mp* *p* *ppp* 5-10"

63. *f* *ff* *mp* *p* *ppp* 5-10"

64. *f* *ff* *mp* *p* *ppp* 5-10"

65. *f* *ff* *mp* *p* *ppp* 5-10"

66. *f* *ff* *mp* *p* *ppp* 5-10"

67. *f* *ff* *mp* *p* *ppp* 5-10"

68. *f* *ff* *mp* *p* *ppp* 5-10"

69. *f* *ff* *mp* *p* *ppp* 5-10"

70. *f* *ff* *mp* *p* *ppp* 5-10"

71. *f* *ff* *mp* *p* *ppp* 5-10"

72. *f* *ff* *mp* *p* *ppp* 5-10"

73. *f* *ff* *mp* *p* *ppp* 5-10"

74. *f* *ff* *mp* *p* *ppp* 5-10"

75. *f* *ff* *mp* *p* *ppp* 5-10"

76. *f* *ff* *mp* *p* *ppp* 5-10"

77. *f* *ff* *mp* *p* *ppp* 5-10"

78. *f* *ff* *mp* *p* *ppp* 5-10"

79. *f* *ff* *mp* *p* *ppp* 5-10"

80. *f* *ff* *mp* *p* *ppp* 5-10"

81. *f* *ff* *mp* *p* *ppp* 5-10"

82. *f* *ff* *mp* *p* *ppp* 5-10"

83. *f* *ff* *mp* *p* *ppp* 5-10"

84. *f* *ff* *mp* *p* *ppp* 5-10"

85. *f* *ff* *mp* *p* *ppp* 5-10"

86. *f* *ff* *mp* *p* *ppp* 5-10"

87. *f* *ff* *mp* *p* *ppp* 5-10"

88. *f* *ff* *mp* *p* *ppp* 5-10"

89. *f* *ff* *mp* *p* *ppp* 5-10"

90. *f* *ff* *mp* *p* *ppp* 5-10"

91. *f* *ff* *mp* *p* *ppp* 5-10"

92. *f* *ff* *mp* *p* *ppp* 5-10"

93. *f* *ff* *mp* *p* *ppp* 5-10"

94. *f* *ff* *mp* *p* *ppp* 5-10"

95. *f* *ff* *mp* *p* *ppp* 5-10"

96. *f* *ff* *mp* *p* *ppp* 5-10"

97. *f* *ff* *mp* *p* *ppp* 5-10"

98. *f* *ff* *mp* *p* *ppp* 5-10"

99. *f* *ff* *mp* *p* *ppp* 5-10"

100. *f* *ff* *mp* *p* *ppp* 5-10"

\* Gliss. over duration of pause.