

MARTIN SCHEUREGGER

Five Aphorisms

for string quartet

2010

FULL SCORE

MARTIN SCHEUREGGER

Five Aphorisms

for string quartet

2010

© Martin Scheuregger 2010

www.scheuregger.co.uk

Instrumentation

Violin
Violin
Viola
Cello

Score in C

This piece was written for the Kreutzer Quartet and premiered in June 2010.

Duration: ca 7'

Composer's Note

An aphorism is a short pithy phrase which contains a pearl of universal truth:

It is better to be hated for what one is, than loved for what one is not.

– André Gide

The concept of musical aphorism links with the concept of brevity as well as immediacy: a piece must say what it has to say and make itself very clear, whilst doing so in a short period of time. This is translated directly to music through the concentration on a singular cell, with minimal use of repetition. An aphorism is also immediately understandable, a quality which *Five Aphorisms* aims to contain.

In this piece, one four-note cell forms the basis of the material which is expanded in different ways in each aphorism. Within each micro-movement, the chosen permutation of the cell is used in various forms with differing degrees of abstraction, but always keeping the specific quality of its soundworld tangible. Each aphorism uses individual fragments which act as themes within their short time scale. There is overlap in this thematic material between each aphorism, furthering the unity created by the underlying single cell.

Martin Scheuregger
York – May 2010

Five Aphorisms

for string quartet

Martin Scheuregger
2010

Start vib. fast, gradually become
slow and wide *

I

♩ = 55

Violin I: *pp*, *f*, *pp*, *norm.*, *p*, *ff*

Violin II: *pp*, *f*, *pp*, *norm.*, *mp*, *f*, *mp*, *s.t.*

Viola: *mp*, *fp*, *mp*, *norm.*, *mp*, *f*, *mp*, *s.t.*

Violoncello: *pp*, *f*, *mf*, *norm.*, *mp*, *f*, *mp*, *s.t.*

*) Very slow vib., 1/4 tone either side of written pitch
**) Very fast vib.
***) Increase bow pressure

Violin I: *poco*, *mf*, *fp*, *mp*, *p*

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

Viola: *p*, *mp*, *mf*, *ppp*, *f*, *p*, *p*

Violoncello: *mp*, *mf*, *f*, *sub. norm.*, *sub. mp*, *mp*, *p*

II

$\text{♩} = 45$

norm. -----> s.p. [$\text{♩} \text{ } \text{7} \cdot$] **

1

ppp *f* *ppp* *mp*

ppp *f* *ppp* *mp*

mp *mf* *f* *sfz p* *f*

mp *mf* *f* *sfz p* *f* *mp*

molto vib. *pizz.*

molto vib. *pizz.* *arco*

*) Hit indicated pitches, but move away in a continuous gliss. Bow ad lib., not coinciding with pitch nodes.
 **) Top of fingerboard for highest note.

accel. -----> $\text{♩} = 75$ **A tempo** $\text{♩} = 45$

6

mp *p* *mp* *f* *pp* *mp*

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

arco *mp* *mf* *ff* *mp* *mp* *mp*

p *mf* *ff* *p* *sim.* *f*

pizz. *sim.*

I pizz. *III arco*

10

Musical score for measures 10-13. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. The music features dynamic markings such as *mp*, *pp*, *mp*, *pp*, *mp*, *ppp*, *mp*, *f*, and *sfz*. There are also accents and slurs. Trills are indicated by a '3' over a note. The word 'arco' is written above the Cello/Double Bass staff in measure 11.

14

Musical score for measures 14-17. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. The music features dynamic markings such as *mp*, *mf*, *pppp*, *f*, and *ff*. There are also accents and slurs. Trills are indicated by a '3' over a note. The instruction 's.p.' (sotto piano) is written above the first three staves in measure 15. The instruction 'tear off' is written above the first three staves in measures 16 and 17.

III

♩ = 60

♩ = 35

Musical score for measures 1-6. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *ff*, *mp*, *p*, *mf*, *f*, and *ff*. Performance instructions include "dietro del pont.", "pizz.", "s.p. arco", "s.p. norm.", and "espressivo arco". Fingering numbers 3, 5, and 7 are indicated. A note with an asterisk (*) is present in the first staff.

*) High bow pressure, less at end to reveal pitch

Musical score for measures 7-8. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 4/4. Dynamics include *mf*, *f*, *p*, *mf*, *mp*, and *f*. Performance instructions include "norm", "s.p.", and "espressivo arco". Fingering numbers 3, 5, and 7 are indicated.

Musical score for measures 9-12. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 4/4. Dynamics include *f*, *p*, *ff*, *mp*, *mf*, and *f*. Performance instructions include "s.p.", "norm.", and "espressivo arco". Fingering numbers 3, 5, and 7 are indicated.

12

f *mp* *mf* *p*

f *mp* *mf* *p*

f *mp* *mf* *p*

f *f* *mf* *p*

pizz. *arco*

5 *5* *7* *7* *3*

dietro del pont. dietro del pont. dietro del pont. dietro del pont.

apply mute audibly apply mute audibly apply mute audibly apply mute audibly

molto s.p. *molto s.p.* *molto s.p.* *molto s.p.*

16

mf *ff* *fff* *ff non dim.*

mf *ff* *fff* *ff non dim.*

mf *ff* *fff* *ff non dim.*

mf *ff* *fff* *ff non dim.*

norm. norm. norm. norm.

remove mute audibly remove mute audibly remove mute audibly remove mute audibly

molto rit. *molto s.t.* *molto s.t.* *molto s.t.*

5 *5* *3* *7*

IV

poco rit. . . . A tempo

1 $\text{♩} = 40$

Violin I: *pp*, *sfz*, *f*

Violin II: *mf* \rightarrow *p*, *pp* \leftarrow *mf*, *f* \rightarrow *sfz*

Viola: *mf*, *pp*, *pp*, *mf*, *mf*, *sfz*

Cello/Double Bass: *mf* \rightarrow *p*, *mf*, *sfz*

5

Violin I: *pp*, *mp* \rightarrow *pp*, *f*, *ff*, *mf* \leftarrow *f* \rightarrow *mp* \leftarrow *ff*, *mp*

Violin II: *pp*, *mp* \rightarrow *pp*, *mp* (poco), *ff*, *mf* \leftarrow *f* \rightarrow *mp* \leftarrow *ff*, *mp*

Viola: *mp*, *mf* (poco), *ff*, *mf* \leftarrow *f* \rightarrow *mp* \leftarrow *ff*, *mp*

Cello/Double Bass: *mf*, *mp* \rightarrow *pp*, *mf* (poco), *ff*, *f*

9

Violin I: *p* \rightarrow *mp* \rightarrow *p*, *p* \rightarrow *ppp*

Violin II: *mp*, *ppp* \leftarrow *mp*, *mf*, *p* \rightarrow *ppp*

Viola: *mp*, *mp* \rightarrow *p*, *p* \rightarrow *ppp*

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

V

♩ = 60 ♩ = 60 accel. ♩ = 80 ♩ = 70 accel. ♩ = 90

*) Motion of gliss. should last as long as indicated regardless of the sound.
Violin should reach the top of the fingerboard, the 'cello should reach the open C string.

♩ = 80 accel. ♩ = 110 A tempo ♩ = 60

www.scheuregger.co.uk

© Martin Scheuregger 2010