MARTIN SCHEUREGGER

Five Aphorisms

for string quartet

2010

FULL SCORE

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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.

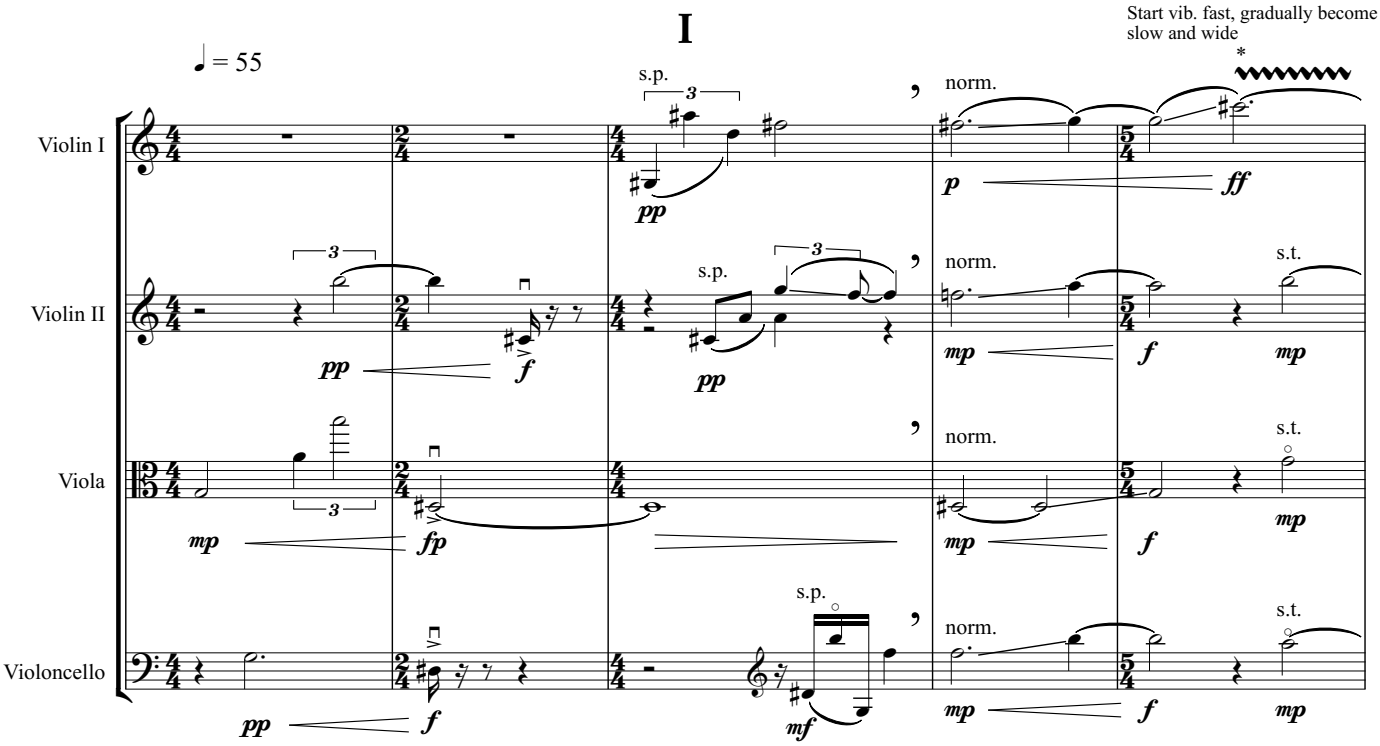
Martin Scheuregger
York – May 2010

Five Aphorisms

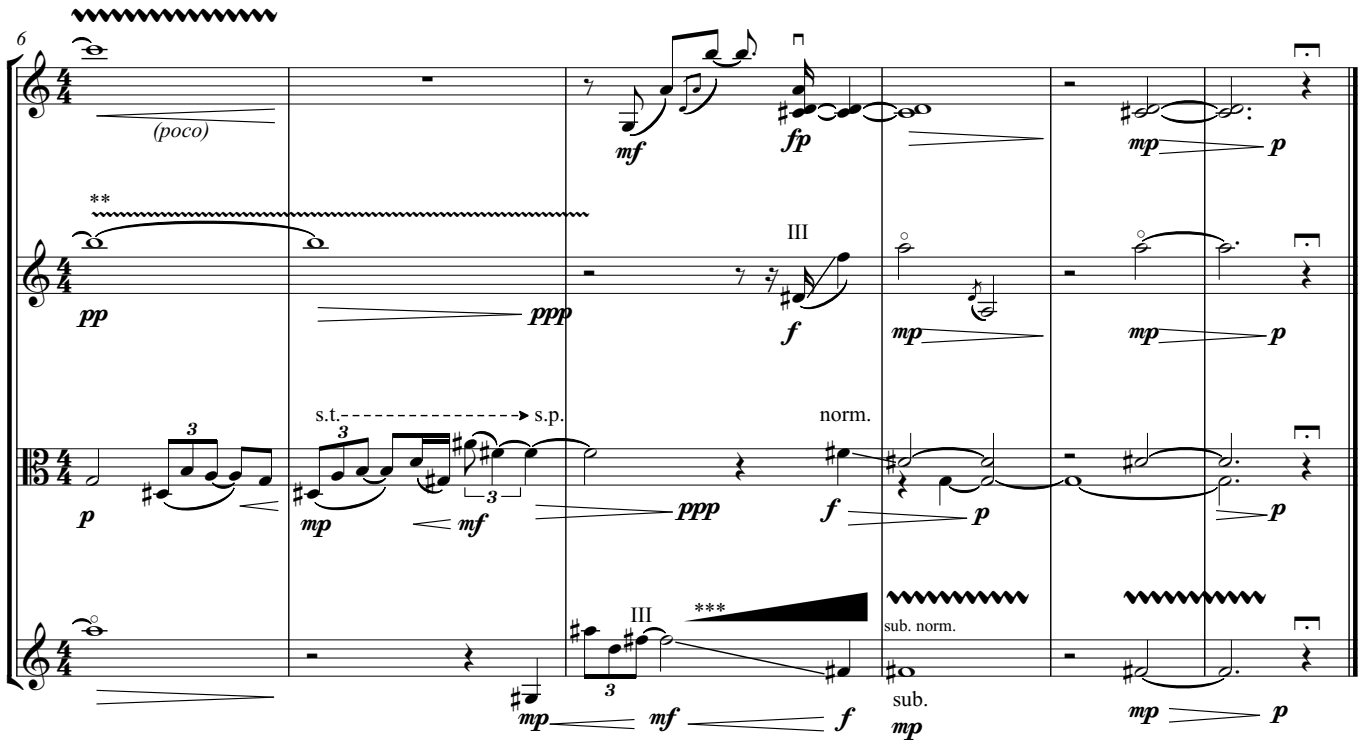
for string quartet

Martin Scheuregger
2010

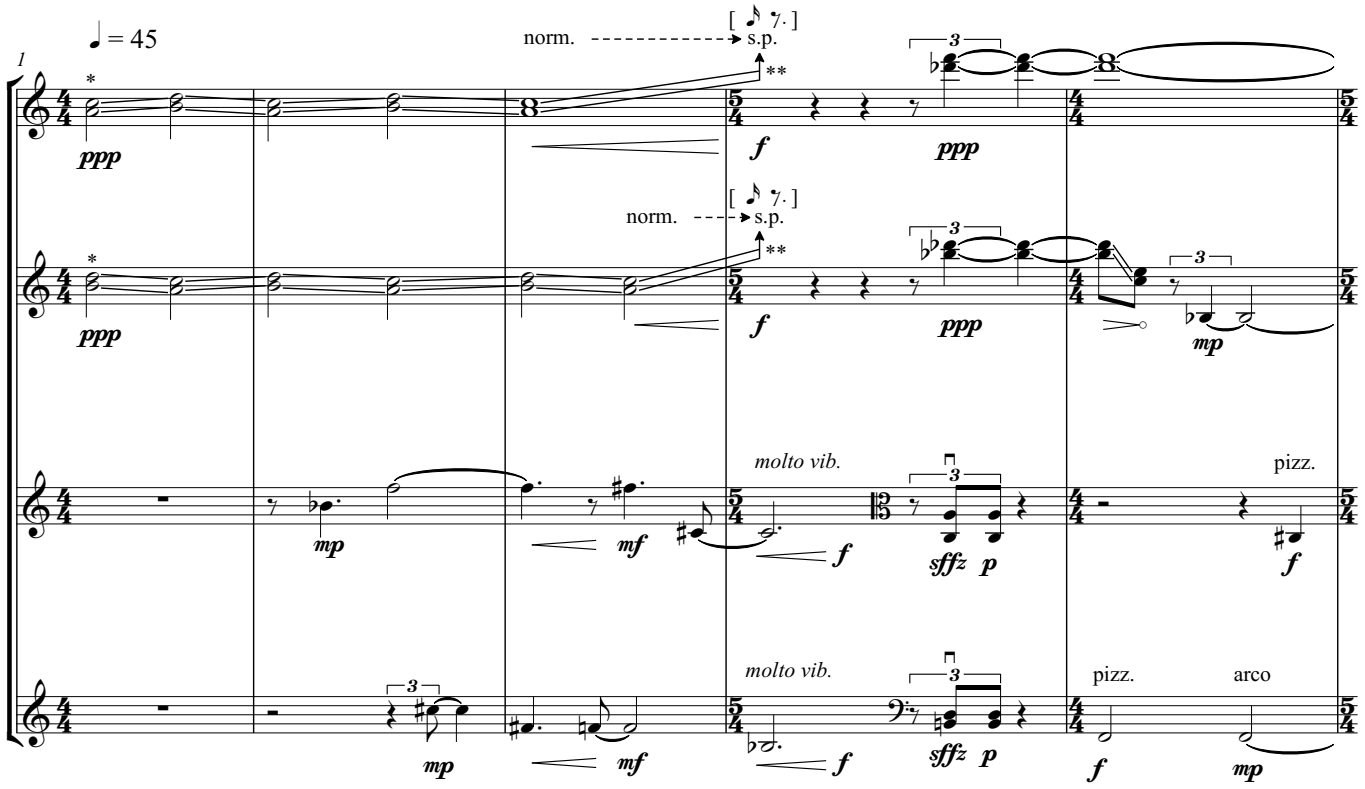
I



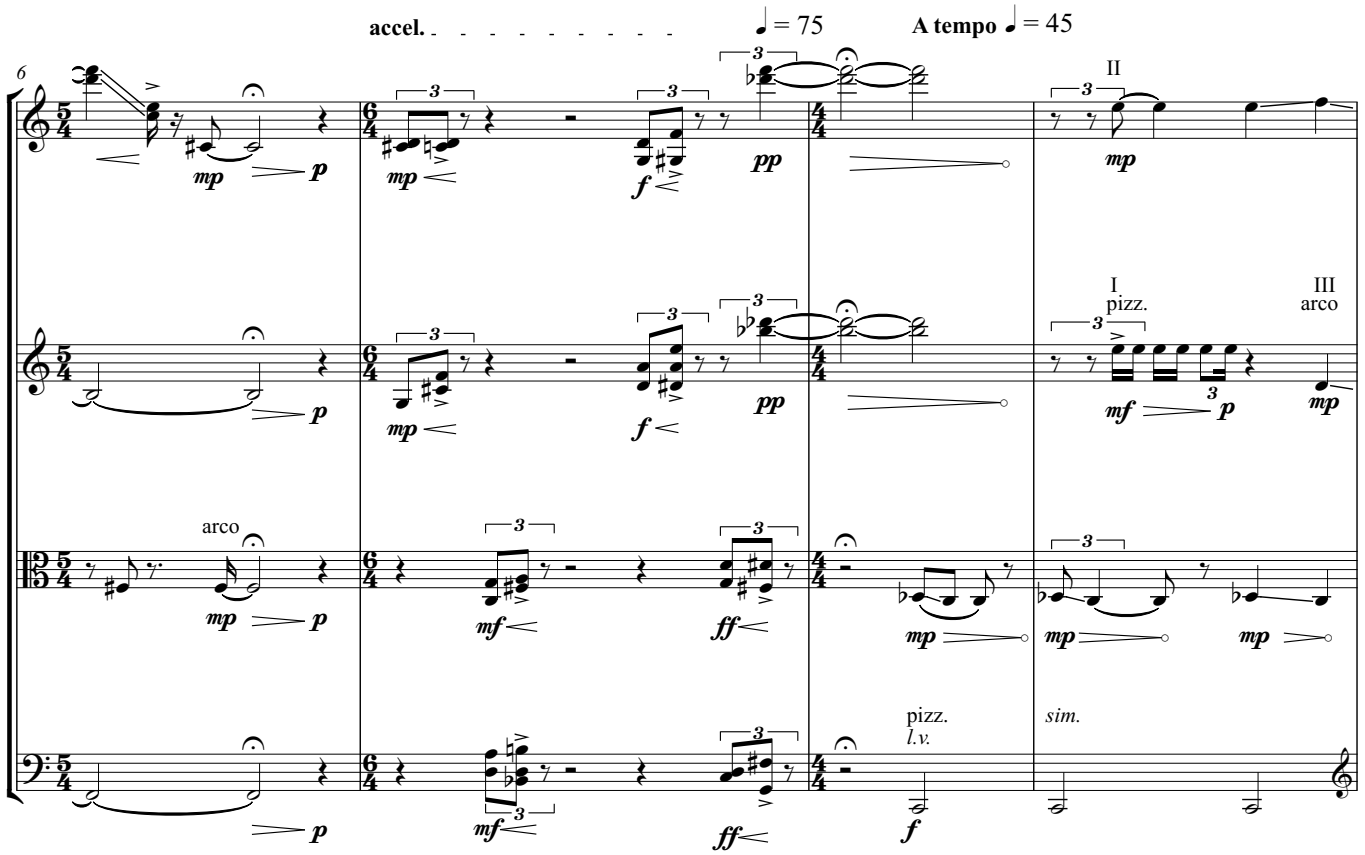
*) Very slow vib., 1/4 tone either side of written pitch
**) Very fast vib.
***) Increase bow pressure

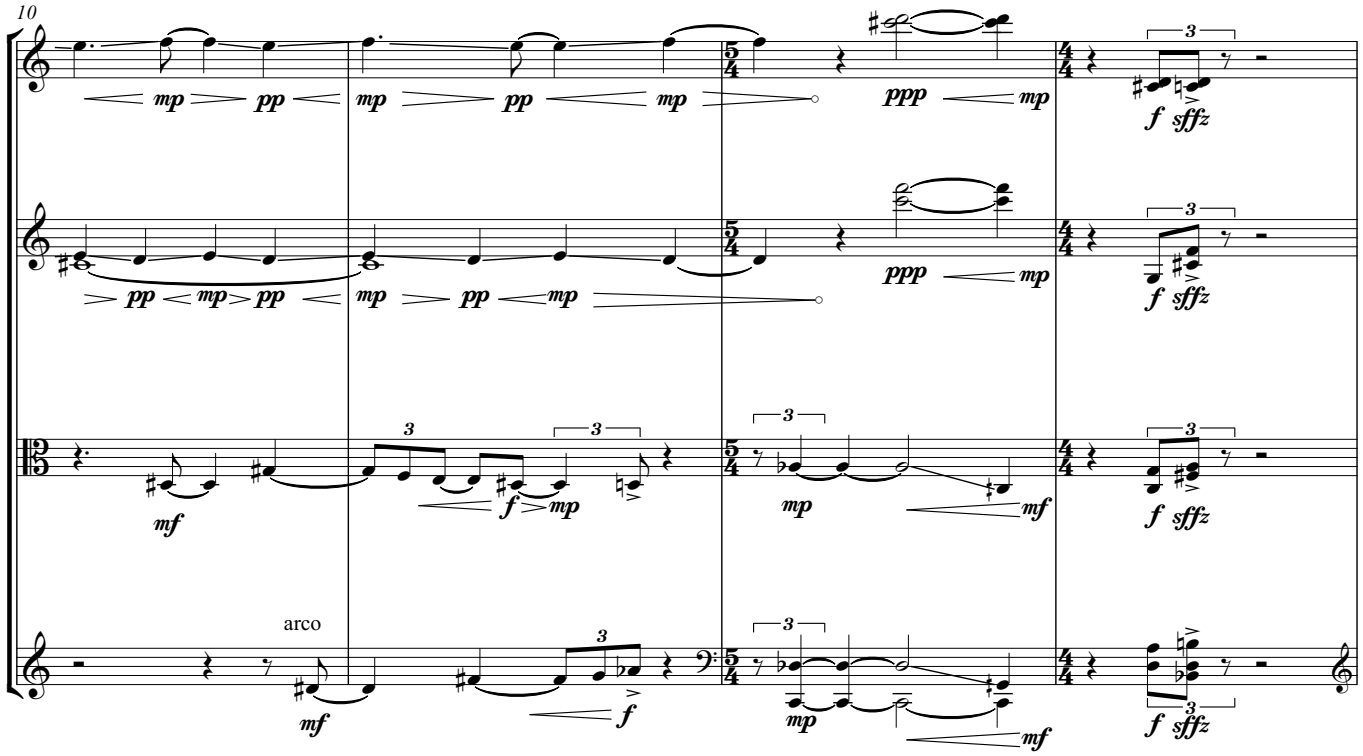


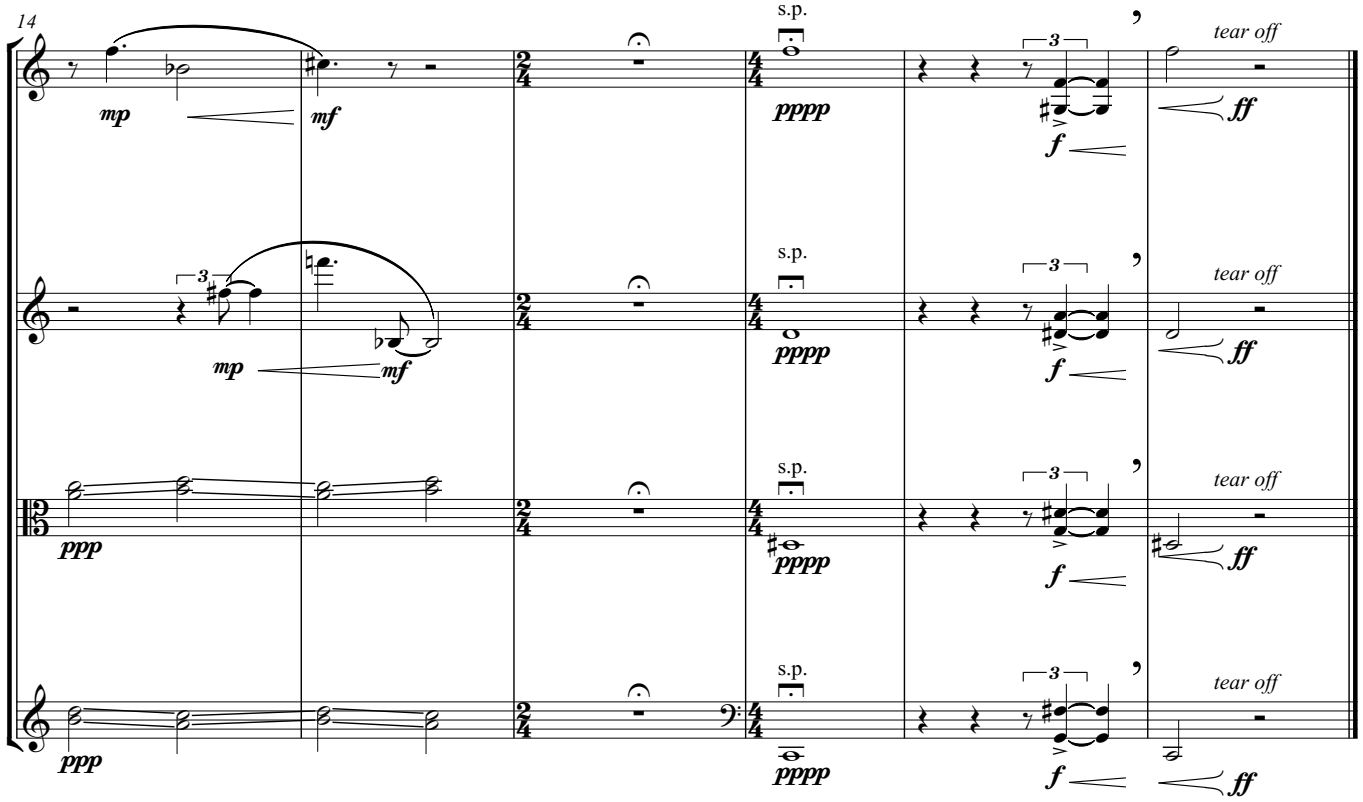
II



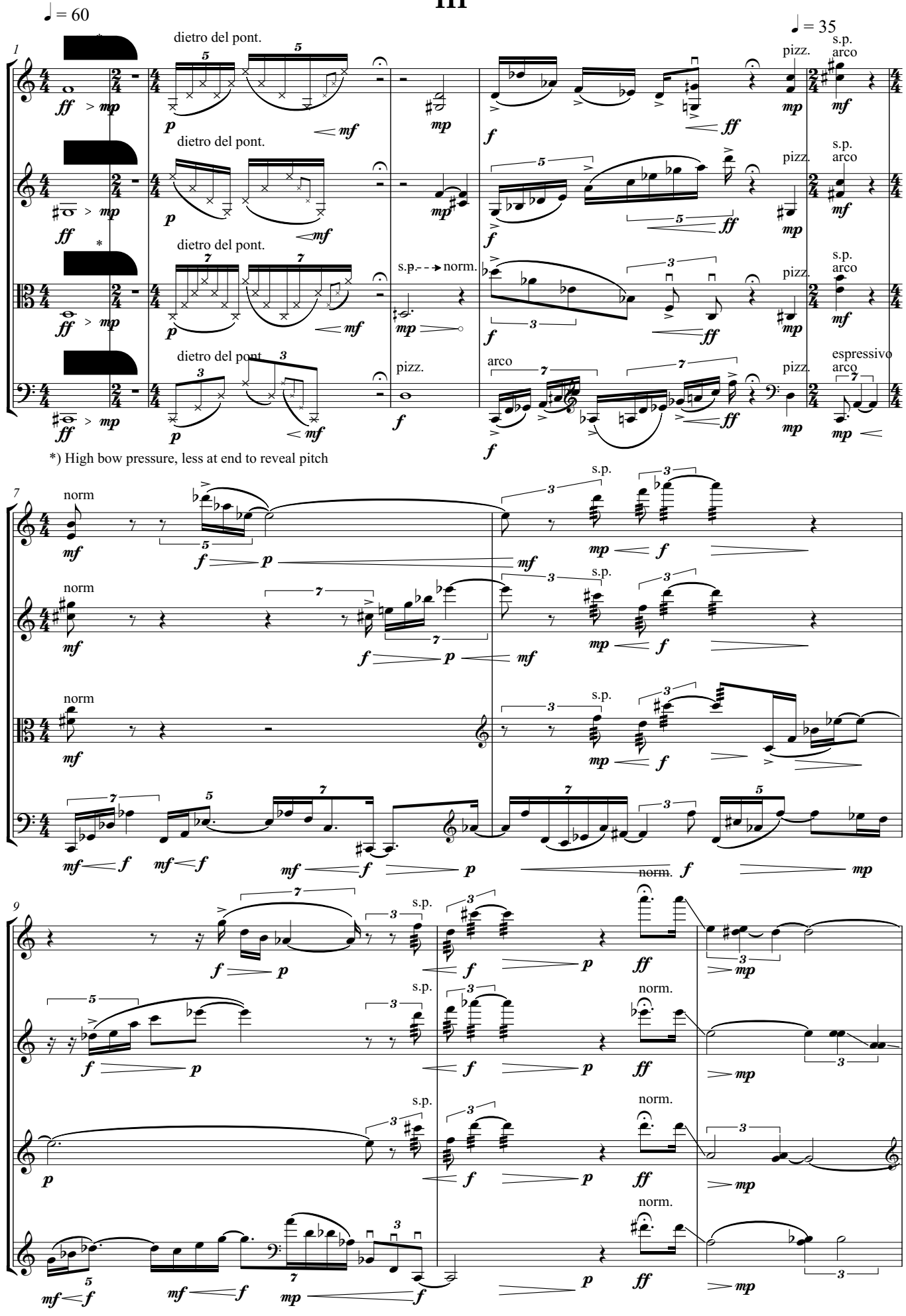
*) Hit indicated pitches, but move away in a continuous gliss. Bow ad lib., not coinciding with pitch nodes.
**) Top of fingerboard for highest note.

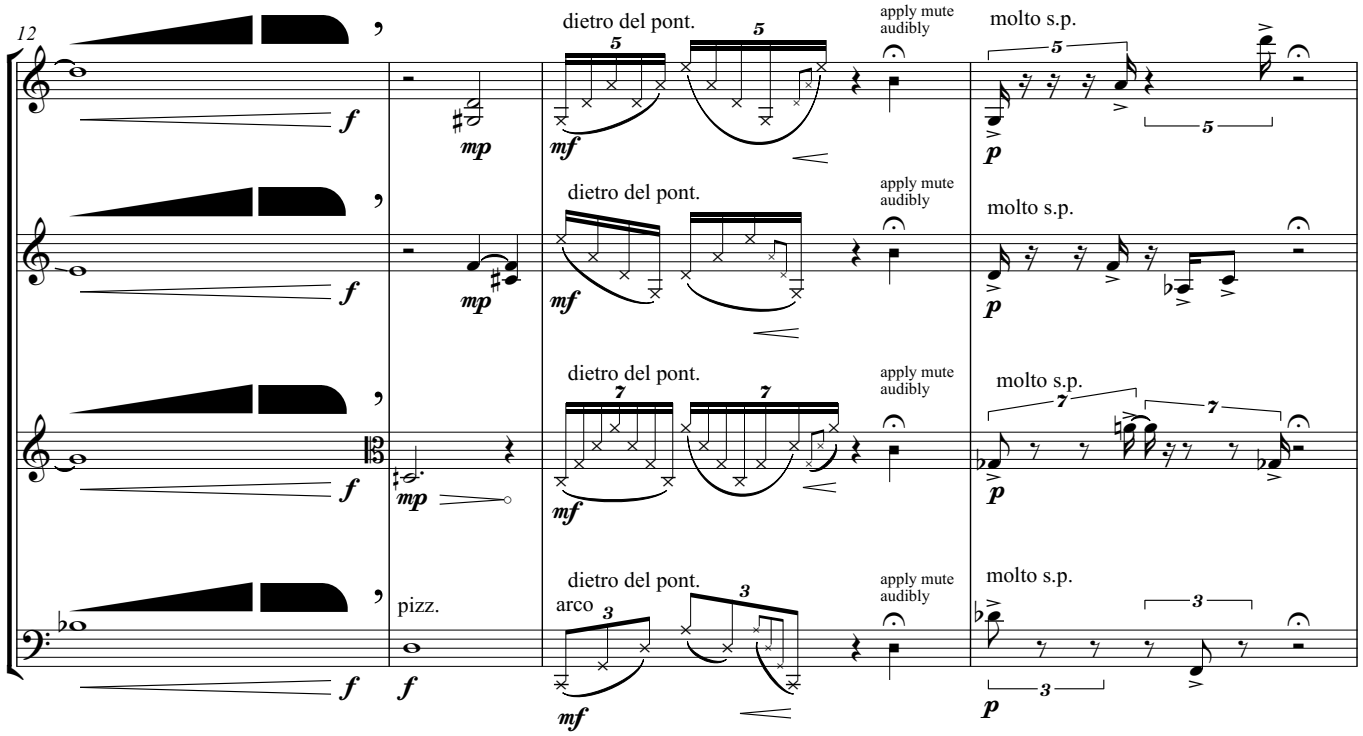


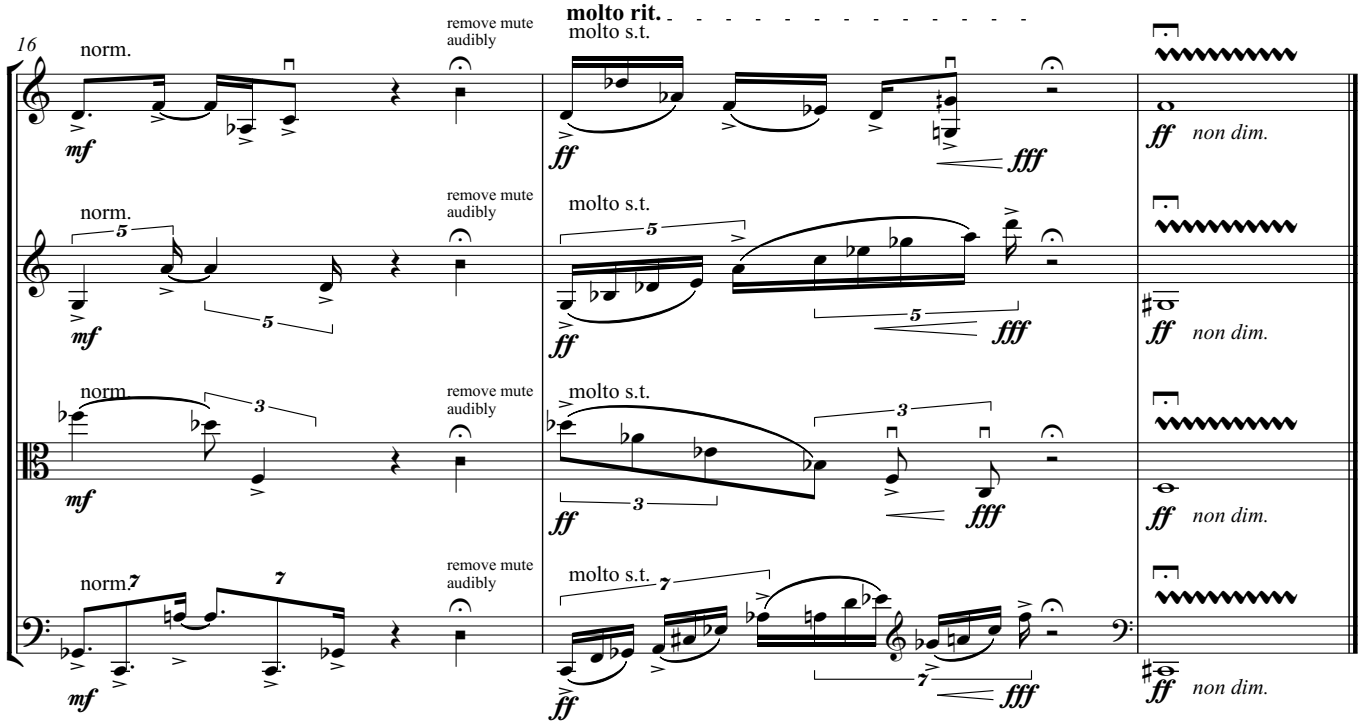

10
arco


14
s.p.
tear off

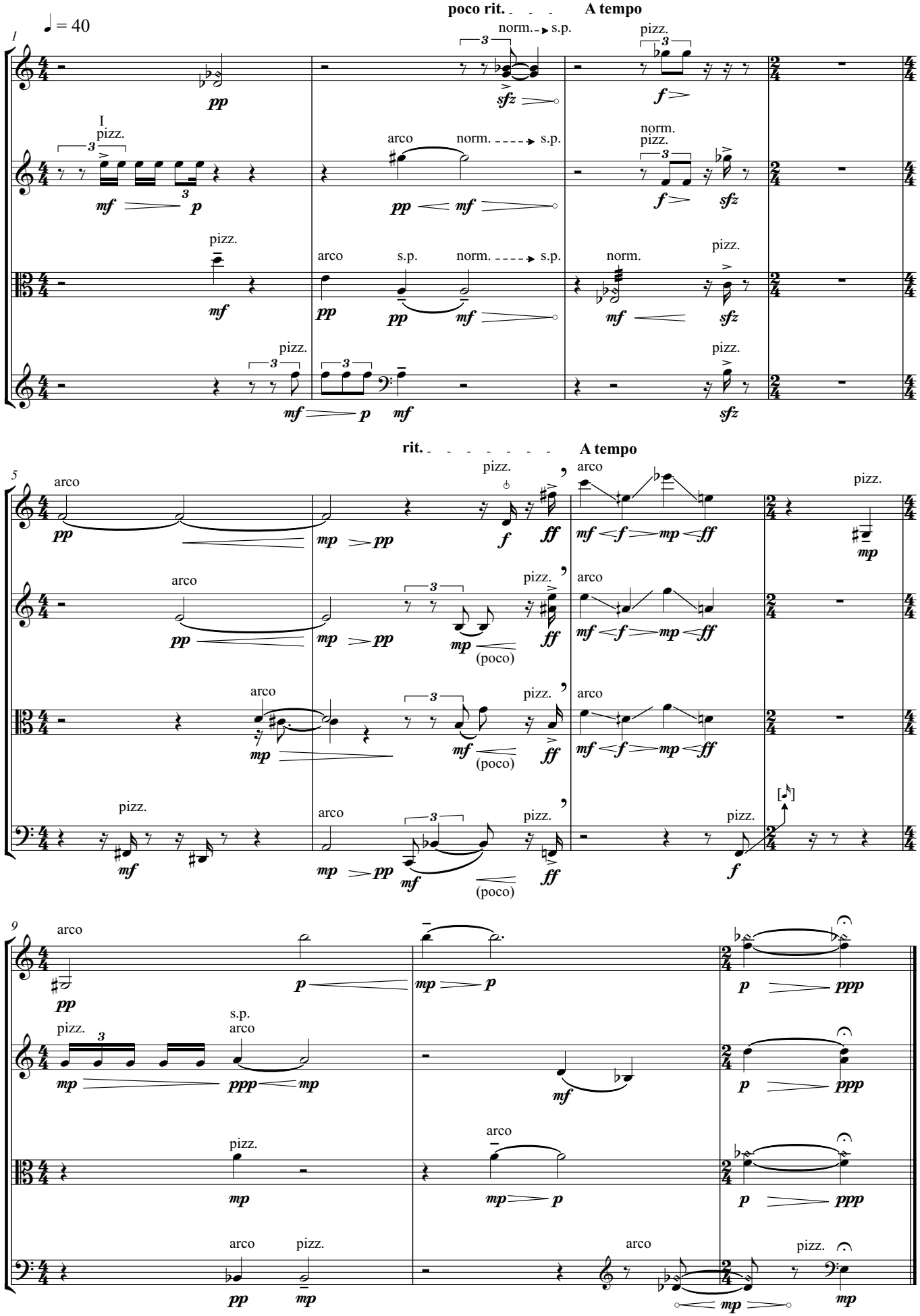
III


♩ = 60
♩ = 35
dietro del pont.
pizz.
arco
s.p.
s.p. - - → norm.
espressivo
*) High bow pressure, less at end to reveal pitch
norm
norm.

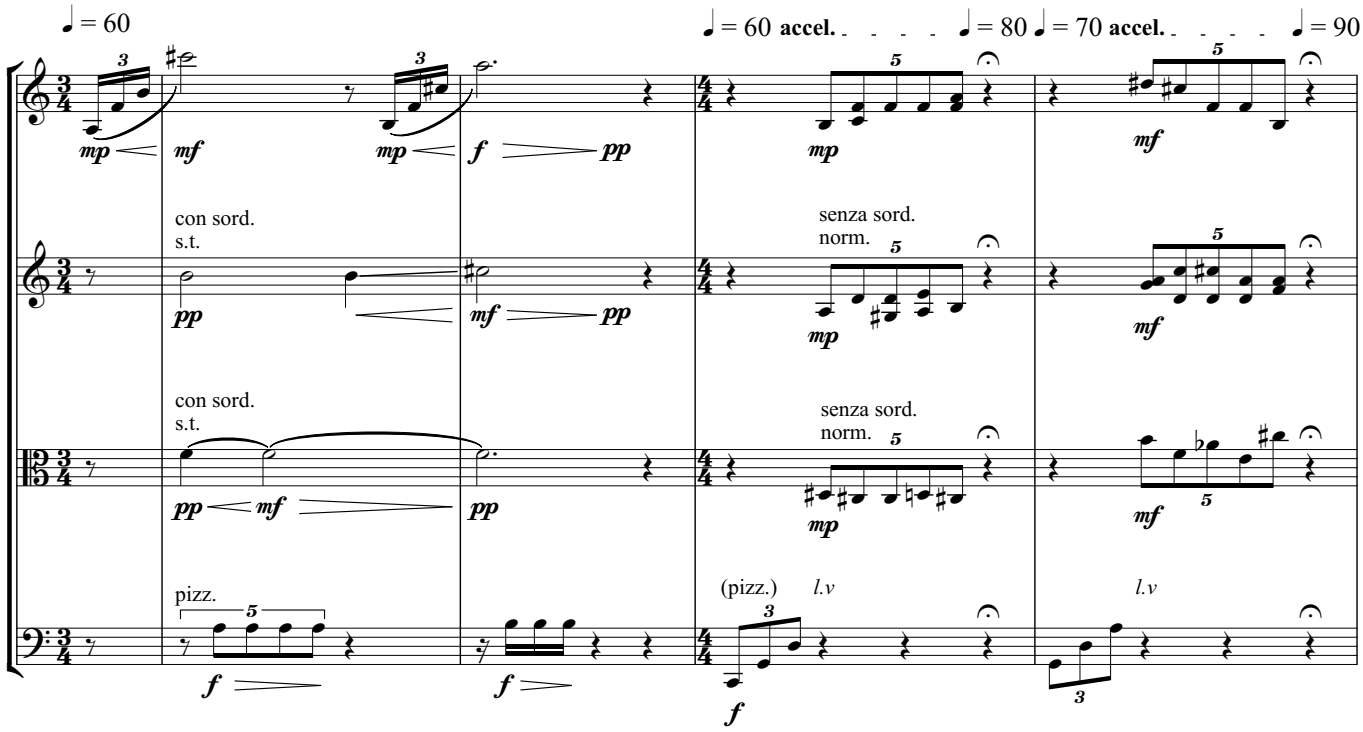

12
dietro del pont.
apply mute audibly
molto s.p.
pizz.
arco


16
norm.
remove mute audibly
molto rit.
molto s.t.
non dim.

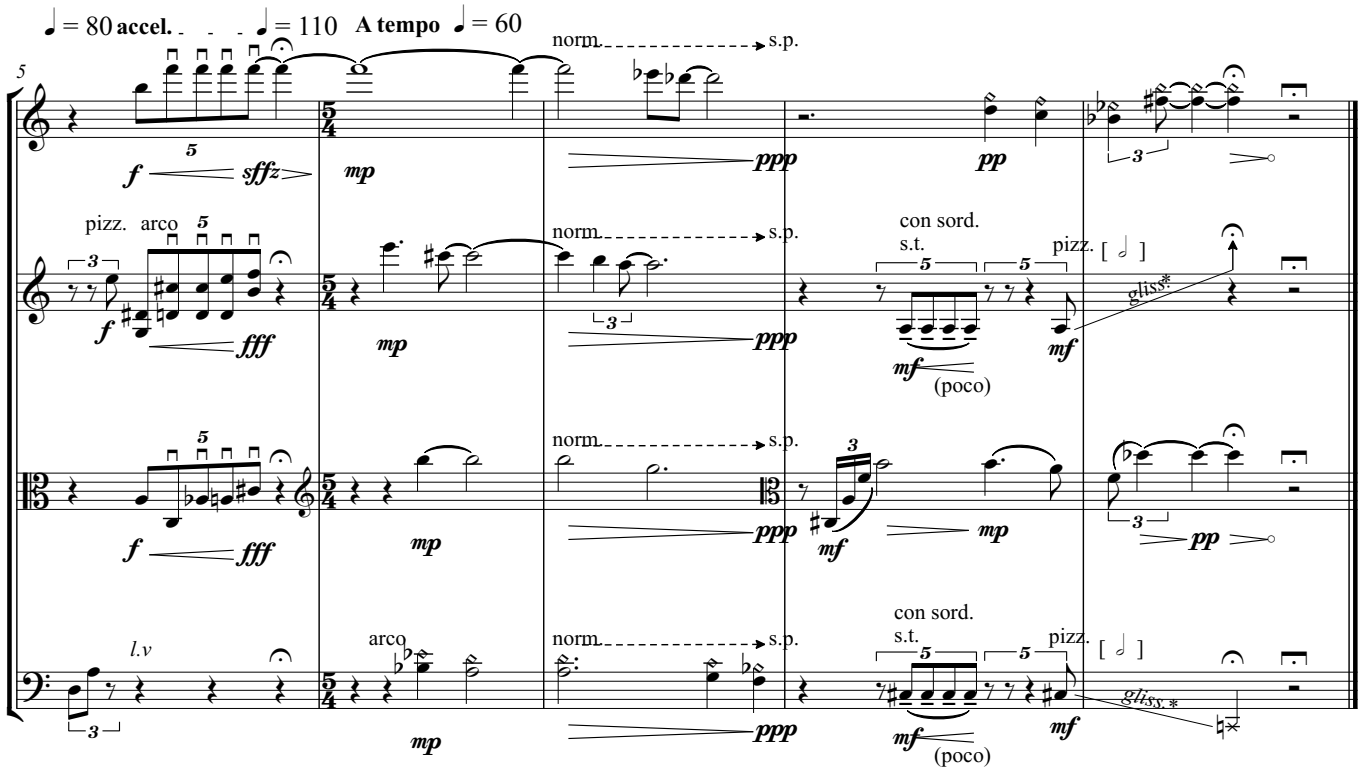
IV



V



*) 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.



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