

MARTIN SCHEUREGGER

# **Images through the door**

for solo piano

2010

**FULL SCORE**

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## **Instrumentation**

Piano

Score in C

This piece was commissioned by the Late Music Concert Series and premiered in May 2011 by Richard Casey.

Duration: ca 10'30"

## Composer's Note

Take six people sitting separately in a restaurant. They each see the same scene, but their own point of view changes the context of the objects and other people around them. They do not see themselves, perspective makes people less or more prominent, and whilst they are each given the same visual stimulus, they all make different judgements on their surroundings.

Images through the door presents its musical ideas in a transparent way at the outset, with each subsequent movement representing an 'image' of the same ideas from a different point of view. In six interlinked movements, this musical material is reshaped to create distinct musical characters, which comment on and inform each other.

Whilst movements remain differentiated in their character, the soundworld remains static, rotating a set of ideas and viewing them from different angles. Resonance is key, as a quiet world of crystalline sonorities is set up from the outset. The difficulty of this work lies not in its technical demands, but in the requirement for the performer to communicate the nuanced soundworld to the listener in an effective way.

Martin Scheuregger  
York – January 2011

## Performance Note

The movements should be played with short gaps between them (c. 3"), apart from III into IV where the C# should be held without a gap, and V into VI where the same applies to the B.

All pedal markings should be observed accurately, with special attention to instances in which the release of the pedal coincides with the playing of another note. In general, the pedal can be applied before a note or chord is played (where feasible) to allow the percussive attack to engage the sympathetic resonance of all of the piano's strings.

Special attention to be paid to the resonance of each and every note, and the player is encouraged to adapt the dynamics to create the most meaningful progression through the delicate soundworld. A degree of rhythmic and metrical freedom is also encouraged at the discretion of the performer. The piece should not be played tempo rubato, but the performer may exercise freedom to allow for an appropriate pace and resonance, taking into account the piano and the acoustic.

Grace notes are to be placed before the beat and played rapidly, but not as fast as possible.

# Images through the door

## I

Martin Scheuregger  
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♩ = 30                      ♩ = 40

Piano

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

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

Ped.                      Ped.

(8)                      ♩ = 60 *rall.*                      ♩ = 40                      ♩ = 60 *rall.*

*f*                      *f*                      *mp*                      *f*

*mf*                      *mf*                      *p poco*                      *mf*

Ped.                      Ped.

(8)                      ♩ = 40 *rall.*                      ♩ = 60

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

*p*                      *mp*                      *mp*

Ped.                      Ped.                      Ped.

# II

♩ = 40

1

8va

5

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

*mp* *f* *mp*

Ped. u.c.

5

8va

3

♩ = 92

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

*mf* *mp* *p*

Ped.

9

♩ = 40

♩ = 30

♩ = 52

15ma

*mf* *pp* *poco* *f*

*mp* *u.c.* *mp*

Ped. u.c.

14

(15)

3

3

3

*f* *mp* *mf*

*p*

Ped.

*molto rit.* ♩ = 30



15

*poco cresc. et accel. ad lib.*

*mp*

*pppp*

8<sup>va</sup>

Ped.

# IV

♩ = 40

1

*p*

*mf*

*pp*

*p*

*mp*

*p*

*f*

3

3

Ped.

u.c.

5

8<sup>va</sup>

*f*

*p*

*mf*

*mp*

*p*

*ppp*

*p*

Ped.

8

*p*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Ped.

u.c.

*poco accel.*



# V

♩ = 52

8<sup>va</sup>

1

pp 5 5

pp

mf

pp

poco rit.

♩ = 40

5

♩ = 60

ppp

p

5

3

pp

3

ppp

mf

u.c.

Ped.

11

8<sup>va</sup>

mf

mp

mf

mp

mf

mp

p

p

Ped.

15

mp

mf

mp

f

mp

f

Ped.

22 *ff* *8va<sup>-</sup>* *ff* *5* *fff*

26 *f* *mf* *ff* *mf*

31 *pp* *mp* *pp* *mp*

# VI

1 *p* *ppp al fine* *3* *3* *3* *3* *Ped.*

(8) 5 *5* (*mf*) *5* *3* *Ped.*

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