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Jack Symonds

**STILL THE LIGHT BURNS**

*for violin and piano*

2012

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# *Still the Light Burns*

*for Doretta Balkizas*

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## Note

*Still the Light Burns* is a series of interrelated movements dealing with music from my opera *Climbing Toward Midnight*. The title is taken from a line by the Expressionist poet Georg Trakl that forms the central dramatic panel in Act II of the opera. The musical phrase Kundry sings- "O how still the light burns"- forms the basis for all the movements' variations whether sobbing, singing, flying or in various states of canon.

## Duration

c. 9 minutes

for Doretta  
Still The Light Burns

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I. Preludio

**Luminoso**  
♩ = 80

Violin

Piano

*fff, brillante*

5 6

*fff*

5

Viol.  
Pno.  
Ped.

3

5 7

8va

6 7

8va

3 3 3 3

Viol.  
Pno.  
Ped.

5

3

6

pp

3 3 3 3

3 3 3 3 3 3

Viol.  
Pno.  
Ped.

7

*piangendo* *p, scorrevole* 5 6

*pp* *p* 5 6 3 7

Ped. Ped.

10

7 5 5 5 5

6 6 6 6

Ped. Ped.

12

*ff* *p* *calmato* *fff*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

5 *p* *p* *f*

8<sup>vb</sup> *f* *p* Ped. Ped.

II. Hoquetus piangere

♩ = 66-68

17

*pp* < *f*   *pp* < *f*   *mp*   *ff*   *pp*

pizz.   arco   sul pont.   molto sul pont.   ord.

*p*   *pp*

*ff*   *p*

8<sup>va</sup> Ped.  $\wedge$

24

*ff*   *pp*   *ff*   *p*

*molto*

3

5   *ff*   *pp*   *ff*   *p*

8<sup>va</sup>

5

8<sup>va</sup> Ped.  $\wedge$

28

*f*   *pp*   *p*   *ppp*   *pp*   *ff*

sul pont.   ord.

3

3

5   6

8<sup>va</sup> Ped.  $\wedge$    8<sup>va</sup> Ped.  $\wedge$

33

*violento*

*pizz.*

*risognare*

*arco*

36

*pp*

*ff* > *p*

*f*

*pp*

*ff* > *p*

*ff*

*Ped.*

*Ped.*

40

*ff*

*fff*

*pizz.*

*8va*

*8va*

*6*

*3*

*7*

(finger trem.)

*8vb*

43 arco

punta d'arco

*p* *pp* *p* *pp* *molto*

3

3

tr

(8)

46 pizz.

arco

*ff* *mf* *ff*

3

3

3

tr

← . = . →

♩ = c. 88-90

(8)

49

*f*

8<sup>va</sup>

*sf* *f*

9/16

9/16

8<sup>vb</sup>

(8)

52

*ff*

8va

(8)-----

54

*pizz.*

*ff* *pp* *f*

(8)-----

3

3

8vb

57

*arco*

*ff* *fff*

8va

5 6 7 7

*fff*  
(both hands)

8vb



IIIa. Canone rilassato

60  $\text{♩} = 94$ , stretto

*p, cresc.*

*p, cresc.*

64

*5* *3* *5* *3* *3* *3*

66

*ff* *pp*

*ff* *pp*

*3* *3* *5* *5*

IV. Cantabile instabile

♩ = 72

68

*p* *ff* *p* 5 6

5 5 6

8<sup>vb</sup>

Ped. Ped.

70

*p* *f* 3 7

3 3

8<sup>vb</sup>

72

*f* *p* *f* 3 3 3

*p* *f* 3 3 3

75

Musical score for measures 75-76. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 75 is in 5/4 time, and measure 76 is in 4/4 time. The treble staff features a melodic line with a sixteenth-note triplet in measure 75 and a sixteenth-note sixteenth-note pair in measure 76. The grand staff provides accompaniment with triplets and sixteenth-note patterns. Dynamics include *p* (piano) and *ff* (fortissimo). A trill is indicated in measure 76. A dashed line labeled *8<sup>vb</sup>* spans the bottom of the grand staff.

77

Musical score for measures 77-78. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 77 is in 9/8 time, and measure 78 is in 6/8 time. The treble staff has a melodic line with a fermata in measure 77 and a sixteenth-note sixteenth-note pair in measure 78. The grand staff features complex accompaniment with triplets and sixteenth-note patterns. Dynamics include *ff* (fortissimo) and *f* (forte). Pedal markings (*Ped.*) are present at the bottom of the grand staff.

79

Musical score for measures 79-80. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 79 is in 4/4 time, and measure 80 is in 4/4 time. The treble staff features a melodic line with a trill in measure 79. The grand staff provides accompaniment with triplets and sixteenth-note patterns. Dynamics include *mf* (mezzo-forte).

80 → sul pont. pizz.

*pp* *f*

*pp* *f*

Ped. Ped.

82 (almost with fingernail)

*ff* *p, sub., delicato*

*ff* *p, sub.*

Ped. Ped.

84 arco

*p, cresc.* *8va*

*p, cresc.*

Ped. Ped.

85

8va

*tr* *tr* *tr*

*tr* *tr*

Ped. Ped.

86

*ff*

*tr*

*ff*

3

3

3

3

8<sup>vb</sup>

Ped. Ped.

87

*p, semplice*

(sul G)

3

*p, semplice*

*pp*

3

8<sup>vb</sup>

Ped. Ped.

## IIIb. Canone energetico

♩ = 112, stretto

91

*ff sempre*

*ff* *p* *ff* *p* *ff*

8<sup>va</sup>

(slurs for phrasing only)

94

8<sup>va</sup>

*p* *f* *ff* *ff*

8<sup>va</sup>

97

*p* *ff* *ff* *p* *ff*

7

99

ff 3 5 p ff 3 p 7 ff 8va

Ped.

103

(8) p ff p 3

8vb

108

pizz. arco ff 5 5 3 8vb

Ped.

V. In volo luminoso

♩ = 124-126

113

*pp, leggiero*

5

116

*ff*

5

119

*p*

3 3 3 3

121

*p*

3



124

Musical score for measures 124-125. The system consists of a vocal line and a piano accompaniment. The piano part features a complex bass line with triplets and sixteenth notes, including fingering numbers 5 and 6. A dynamic marking of *8<sup>vb</sup>* is indicated below the piano part.

126

Musical score for measures 126-129. The system includes a vocal line and a piano accompaniment. The piano part is highly technical, featuring triplets and sixteenth notes. Dynamic markings include *ff* and *mp*. A circled measure number (8) is shown at the bottom left.

130

Musical score for measures 130-137. The system includes a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *f*.

138

Musical score for measures 138-145. The system includes a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns with triplets and sixteenth notes, including fingering numbers 3, 5, and 7. Dynamic markings include *ff*. A circled measure number (8) is shown at the bottom left.

♩ = 80 (i.e. half as slow as opening)

146

*fff* 3 *pp, dolce*

*fff* 5 *pp, sonoroso*

*3* *3*

*3*

*Ped.*

152

8<sup>va</sup>

5 6 5 7

*cristallino e deliberato* 5 6 7 *mp*

*Ped.*

(8)

154

*mf* *p* 3

8<sup>va</sup>

3 3 3 3 3 3 3 3 3

*Ped.*

156

(8)

*cresc.*

(take time)

158

10

*fff, burning* *f* *p, intense*

*molto accel.*

(8)

(colla parte)

*ff* *fff* *p*

5

5

♩ = 138-140

163

*ff*

*ff*

5

5

166

*p* *ff*

(8)

*ff*

172

*ff*

181

*fff* *p*

*fff*

184

*p* 5 5 5 5 5

188

5 5 5 5 5

193

*fff* *f* > *p* *f* > *p* *molto* *fff*

*fff* *p* 6 6 *fff* *p* 3 3 3 *fff*

8<sup>vb</sup> 6 6 3 3 3 3