
Jack Symonds

Ein Fremder im fremden Land

for cello and piano

Op. 17

2013 - 2014

Ein Fremder im fremden Land

I.	Two Preludes	1
II.	Dialogue de l'ombre single	4
III.	Adagio in Zemlinskys gebrochenes Handschrift	8
IV.	Una galleria di sette Scherzi	13
V.	Poesia Rappresentativo	21

Performance Notes

- Entries in *senza misura* bars should be co-ordinated in relation to the other player.
- Lines between notes indicate a **continuous** glissando over the **entire** length of the first note.
- Trills are always to the **semitone above** unless otherwise marked, i.e. trills to artificial harmonics.
- The bottom number of a time signature is always a division of the semibreve.
(eg. $\frac{5}{6}$ = five crotchet triplets)

- The quarter-tones are as follows:

\sharp = quarter- tone sharp

$\sharp\sharp$ = three quarter-tones sharp

\flat = quarter- tone flat

$\flat\flat$ = three quarter- tones flat

- the following sign \oplus indicates a “japsend” (“gasping”) technique, codified by Helmut Lachenmann. The player should abruptly stop an explosive crescendo in the up-bow by loosely touching the string, possibly with an additional finger. The very forcefully drawn bow must be ripped away from the string at the very last moment, either simultaneously with or immediately after placing the stopping hand.

Program Note

The title of this five-movement cello suite- 'A stranger in a strange land' comes from the text of Alexander Zemlinsky's rapturous *Lyrical Symphony*. The odd- numbered movements are portraits of Zemlinsky, his music and his aesthetics. The first movement is made of two contrasting preludes, one freely glittering in the top register and the other growing organically from the bottom.

The second movement sees the cello and piano frustratingly unable to sound anything at the same time, constantly and inescapably taking it in turns to find a way through an unstable labyrinth of gestures. The 'single shadow' of the title refers to my very un-Boulezian attempt to refrain from polyphony and maintain the illusion of just one highly eccentric line being performed.

The third movement is an imaginary scene where all the major works of Zemlinsky's prime period- from the Maeterlinck songs through the two Expressionist operas, second String Quartet and *Lyrical Symphony*- are swirling around in his head. His 'broken handwriting' barely holds together this plangent cornucopia of ideas.

Next, the fourth movement is a 'gallery' of seven scherzi, each a variation on a single chord. They are miniaturised yet incomplete, always requiring the next scherzo to 'finish'. Several are newly distorted versions of other music in the piece, though the floating final scherzo leads directly into the fifth movement. The heading on this finale is 'My lamp to light your way', the final line of the *Lyrical Symphony*. Here I imagine the cello's continuous song finding repose and possibly the smallest comfort after the difficulties of the rest of the piece.

Duration

c. 17 minutes (3' + 3' + 5' + 3' + 3')

~

for Timo- Veikko Valve and Alexander Zemlinsky

~

Ein Fremder im fremden Land

Jack Symonds
2013 - 2014

I. Two Preludes

♩ = 54 *ma flessibile*

Violoncello

Piano

ff

p

pochiss.

5

7

6

9

3

p

pp

mp

pp

(8)

7

p

6

5

sfp

pp

5

senza misura- cadenza

pp, espress. and slow

3

8^{va}

prestiss.

pp, delicatiss.

6 $\text{♩} = 54$

5 *ff* 3 3

8 $\text{♩} = 62-66$

sul pont.

pp *pp* *mp* *pp*

p *pp* 8^{va}

13 → ord.

p 3 3 3 3 3 3

16

f *ff*

8^{vb}

← ♩ = ♩ →

18

p *f*

8^{vb}

23

(III) (IV) (III)

p *mf*

8^{va}

8

27

p *pp*

(8) *pp* *8va* *8vb*

II. Dialogue de l'ombre single

$\text{♩} = 72$

30

f *< sff* *mf* *f* *3* *ff*

f *< ff* *ff* *p* *f* *3* *3* *ff*

35

molto vib. (ord.) *pizz.* *col legno batt.* (ossia pizz.)

f *> p* *pp* *< pp* *< pp* *< sff* *p* *f* *3* *3* *ff* *p*

mf *p* *< ff* *p* *f* *3* *3* *ff* *p* *ff*

41

arco → sul pont. → ord. → sul pont.

ff *p* *f*

pp *ff* *p* *f*

45

ord.

ff *p < f >* *ff*

ff *p* *f* *ff*

pp *mp*

49

p < ff *ff* *pp* *mp*

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

pp

55

55 *f* *fff* *p, non cresc.* *f* *mf*

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

Measures 55-60: Bass clef, 2/4 time signature. Measure 55: *f*, triplet of eighth notes. Measure 56: *fff*, quarter note. Measure 57: *p, non cresc.*, quarter note. Measure 58: *f*, quarter note. Measure 59: *mf*, triplet of eighth notes. Measure 60: *mf*, quarter note. Treble clef: Measure 55: *f*, whole note. Measure 56: *ff*, whole note. Measure 57: *p*, whole note. Measure 58: *f*, whole note. Measure 59: *mp*, whole note. Measure 60: *mp*, whole note. Bass clef: Measure 55: *f*, eighth notes. Measure 56: *ff*, eighth notes. Measure 57: *p*, eighth notes. Measure 58: *f*, eighth notes. Measure 59: *mp*, eighth notes. Measure 60: *mp*, eighth notes.

61

61 *f* *fff* *fff*

f *fff* *fff*

Measures 61-65: Treble clef, 3/4 time signature. Measure 61: *f*, quarter note. Measure 62: *fff*, quarter note. Measure 63: *fff*, quarter note. Measure 64: *fff*, quarter note. Measure 65: *fff*, quarter note. Bass clef: Measure 61: *f*, eighth notes. Measure 62: *fff*, eighth notes. Measure 63: *fff*, eighth notes. Measure 64: *fff*, eighth notes. Measure 65: *fff*, eighth notes. Annotations: *pizz.* above measure 63, *arco* above measure 65. *8va* and *8vb* markings with dashed lines above and below the piano part.

66

66 *fffz* *tutta forza* *pp*

fffz *pp*

Measures 66-71: Treble clef, 3/8 time signature. Measure 66: *fffz*, quarter note. Measure 67: *tutta forza*, quarter note. Measure 68: *tutta forza*, quarter note. Measure 69: *tutta forza*, quarter note. Measure 70: *tutta forza*, quarter note. Measure 71: *pp*, quarter note. Bass clef: Measure 66: *fffz*, eighth notes. Measure 67: *fffz*, eighth notes. Measure 68: *fffz*, eighth notes. Measure 69: *fffz*, eighth notes. Measure 70: *fffz*, eighth notes. Measure 71: *fffz*, eighth notes. Annotations: *(crack)* above measure 70, *ord.* above measure 71. *8va* and *8vb* markings with dashed lines above and below the piano part.

75 *p* *f* *p* *ff* *sul pont.*

79 *p* *pp* *ord.*

84 *ff* *pp* *molto sul pont.* *ord.*

89

Musical score for measures 89-93. The top staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with dynamics *mp*, *pp*, *p*, and *mf*. The bottom staff is in grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 3/4 time signature. It features a complex accompaniment with dynamics *mf* and an *8vb* marking. A fermata is present at the end of the system.

94

Musical score for measures 94-98. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It features a melodic line with dynamics *mp* and *ppp*. The bottom staff is in grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 2/4 time signature. It features a complex accompaniment with dynamics *mp* and *ppp*. A fermata is present at the end of the system.

senza misura c. 15"

molto rall.

$\text{♩} = \text{c. } 46$

100

Musical score for measures 100-104. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a melodic line with dynamics *mp* and *ppp*, and the instruction *espress.*. A triplet of eighth notes is marked with a '3' above it. The bottom staff is in grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 3/4 time signature. It features a complex accompaniment with dynamics *mp* and *ppp*. A fermata is present at the end of the system.

III. Adagio in Zemlinskys gebrochenes Handschrift

Langsam und schmachkend

103 $\text{♩} = \text{c. } 46$

"japsend" ♩

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

p *meno p* *pp* *sf* *pp* *< >*

p *ff* *p*

una corda t.c.

109

sf *ff* *f* *p* *mp*

mf *sf* *sf* *p*

f *ff*

8^{va} 8^{vb}

114

p *mf* *pp*

p *ppp, geflüstert* *p* *ppp*

p *f* *mp*

8^{va} 8^{vb} t.c. sost.

117

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

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

121

"japsend" pizz.

sff *f* *p* *pp, kein hörbar!*

f *p* *pp*

124

arco $\xrightarrow{3}$ sul pont. ord.

pp, flüchtig $\langle \rangle$ *pp* \triangleleft *p*

ppp pp pp 3 5 3 3 3 8^{vb}

128

f \triangleleft *p tenebroso sf p*

mf \triangleleft *f* *ppp*

tr (8) 3 7 7

131

p sf p sf p sf p sf

p \triangleleft *ppp* *p sf ppp* *p*

6 6 3 3 3 7 7 8^{va} 8^{vb}

134

pp *mf* *p* *f* *pp* *f* *p* *ppp*

mp *sf*

p *f*

8^{vb}

rit. *Meno mosso*

138

mf *p* *pp* *mp*

3 3 3 5

espress.

3

142

pp *p* *mp* *p*

3 3 3 3 3 3 3 3 3 3 3 3

mp *p*

3 3 3

8^{vb}

146

mf p mf p

ord.

(8).....

149

mf mp mf

Al - le Not der Welt la - stet auf mir

cresc.

(8).....

152

p f

al - le Qual ist in mein Herz ge - pras - selt.

(8).....

154

(colla parte)

ff

p

156

poco rall..

fff

p

fff

mf

p

f

pp

8vb

Sehr langsam und frei

160

fff

mf

p

pp

pp, begleiten

mf

p

pp

(8)

IV. Una galleria di sette Scherzi

♩ = c. 118

Scherzo I (Vivacissimo nervoso)

161

trill
pp \rightarrow f \rightarrow pp

ff p \rightarrow f p

164

f \rightarrow p \rightarrow f \rightarrow p p

trill
pp \rightarrow ff 3 p

5 5 8vb

168

trill
ff \rightarrow p \rightarrow p \rightarrow pp

pizz. arco trill

mp ff 5 p ff p

5 3

171

Measures 171-172. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 171 features a piano (*p*) dynamic with a triplet of notes in the treble staff and a melodic line in the bass staff. Measure 172 features a fortissimo (*ff*) dynamic with a glissando in the treble staff and a complex bass line with a quintuplet (5) and a triplet (3). A fermata is placed over the final note of measure 172.

173

Measures 173-175. The system consists of three staves. Measure 173 has a piano (*p*) dynamic with a tremolo in the treble staff and a melodic line in the bass staff. Measure 174 has a pianissimo (*pp*) dynamic with a nonet (9) in the treble staff and a triplet (3) in the bass staff. Measure 175 has a fortissimo (*f*) dynamic with a melodic line in the treble staff and a bass line with a fermata. A fermata is also present over the final note of measure 173.

176

Measures 176-178. The system consists of three staves. Measure 176 has a pianissimo (*pp*) dynamic with triplets (3) in both the treble and bass staves. Measure 177 has a fortissimo (*ff*) dynamic with a nonet (9) in the treble staff and a triplet (3) in the bass staff. Measure 178 has a mezzo-forte (*mf*) dynamic with a melodic line in the treble staff and a bass line with a septuplet (7). Dynamics range from *pp* to *ff* across the system.

Scherzo II (Rondoletto irregolare)

179

p *f*

fff 7 *p* *f*

3 5 5

3

182

ff *ff*

7 5 3

3 8va 3

184

sul pont.

f *f*

mf 3 5 5

3 3

8^{vb}

186

ord.

p

5

5

8^{va}

8^{vb}

189

f 3

f 7 *p*

5

5

3

3

3

191

3

p *cantabile*

8^{va}

tr

5

6

7

7

3

3

7

p

Scherzo III (Stanco ma espressivo)

193

pp *ff*

3 3 3

8^{va}

3 3 3

pp *ff*

3 3 3

8^{va}

3 3 3

8^{vb}

3 3 3

pizz.!

arco

200

fff, intenso

3 3 3

8^{va}

3 3 3

3 3 3

3 3 3

3 3 3

8^{vb}

3 3 3

Scherzo IV (Meccanico circolare)

205

pizz. (pizz.)

p *p* *f* *ff, non espress.*

5

p *f non espress.*

3 3 3 3 3 3

213

8vb

224

$\text{♩} = \text{c. } 118$ - doppio più mosso
Scherzo V (Volando, leggero)

235 arco

ff p, dolce

ff *p, delicato* *mf*

240 sul pont. 3 ord.

p *mf* *p* *mp*

246

f

250

ff

253

ff *sff* *ff*

sul pont.

3

8va

Scherzo VI (Scuro ed ossessivo)

rit. ♩ = 108

257

sffz *ff* *p*

fff *p* *sff*

7

3

3

3

5

260

p *f* *ff*

ff *mp* *mf* *f*

7

7

263

mf *f*

265

p *p*

267

molto sul pont.

f *sff* *sff*

Scherzo VII (Galleggiante)

269

fff *p*

ord.

fff *p, sub. legatiss.*

6 6 6 6 6 6

5 5 5 5 5 5

272

6 6 6 6 6 6

5 5 5 5 5 5

274

8va

5 6 6 6 6

5 5 5 5 5

276

pp *pp* *ff*

(8) 7

6 9

5

5/4

attacca

V. Poesia Rappresentativo

...meine Lampe auf deinen Weg zu leuchten

♩ = c. 56

278

p *f* *ff* *p* *gliss.* *gliss.*

282

pp *p* *arco* *pizz.* *p*

(gently re-attack ad lib. to keep chord resonating)

288

p cantabile *p* *8va*

293

Musical score for measures 293-300. The score is in 4/4 time. The piano part features complex textures with triplets and a quintuplet. The bass line includes triplets and a quintuplet. Dynamics include *pp* and a crescendo.

297

Musical score for measures 297-304. The score is in 4/4 time. The piano part features a *pp* dynamic and a *f* dynamic. The bass line includes a *f* dynamic. Includes a *8va* marking and a *5* marking.

301

Musical score for measures 301-308. The score is in 4/4 time. The piano part features a *p dolce* dynamic and a *poco sf* dynamic. The bass line includes a *p* dynamic. Includes a *7* marking and a *3* marking.

306

Meno mosso

pp espress. *ppp* *mp*

pp *p* *pp, dolce*

8^{va}

8^{vb}

311

p *pp, dolcissimo*

poco disperato

delicato *ppp ma sonore*

u.c.