Jack Symonds

Ein Fremder im fremden Land

for cello and piano

Op. 17

2013 - 2014

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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:

  = quarter- tone sharp

  = three quarter-tones sharp

  = quarter- tone flat

  = three quarter- tones flat

- the following sign 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 *Lyric 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 *Lyric 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 *Lyric 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

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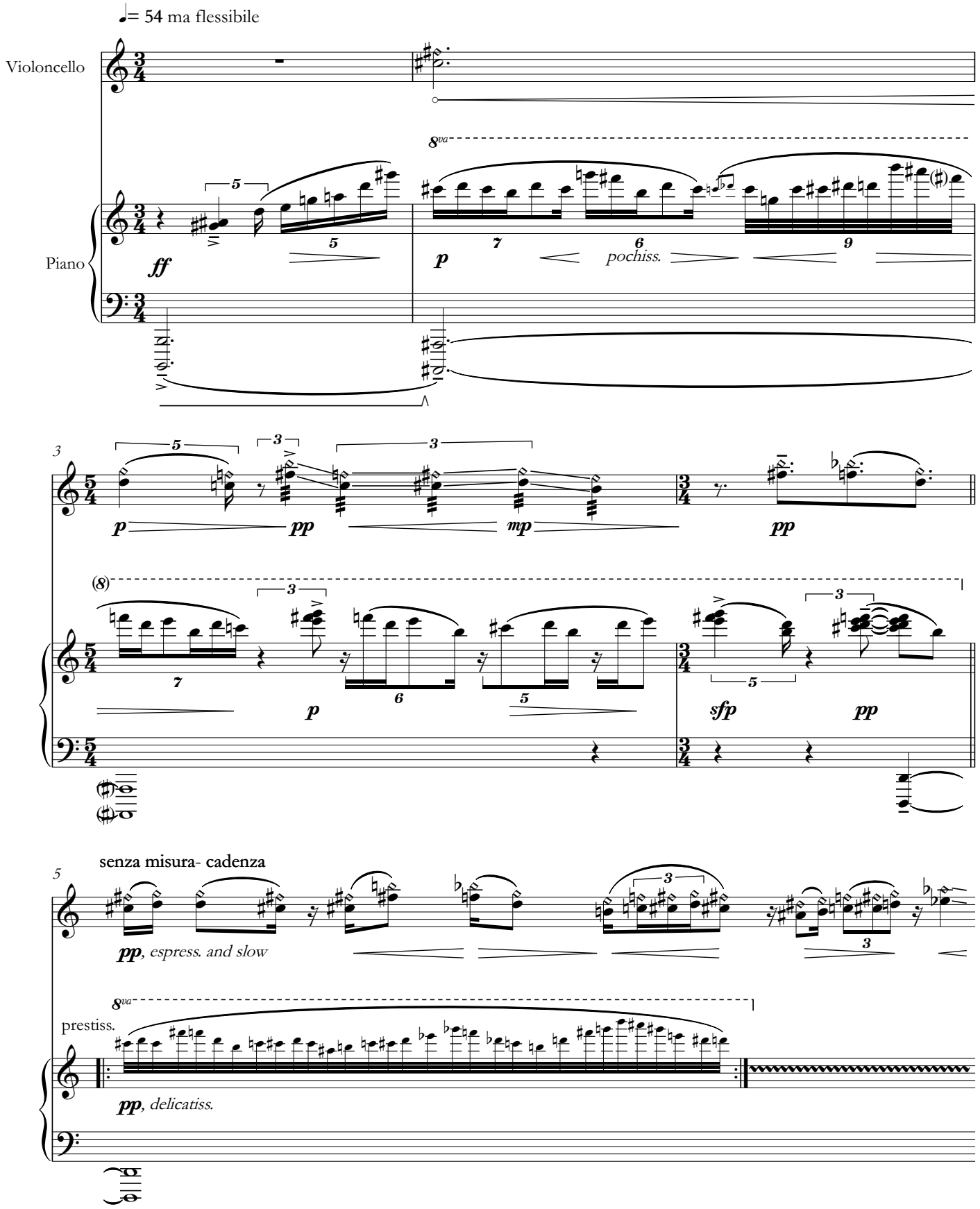
I. Two Preludes



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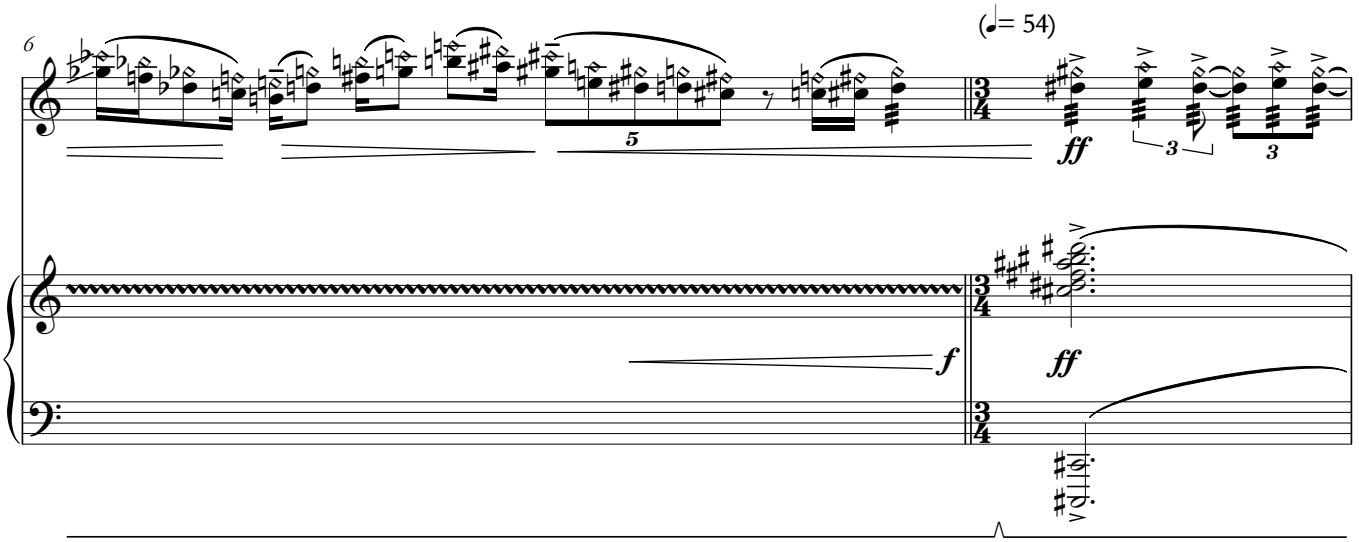
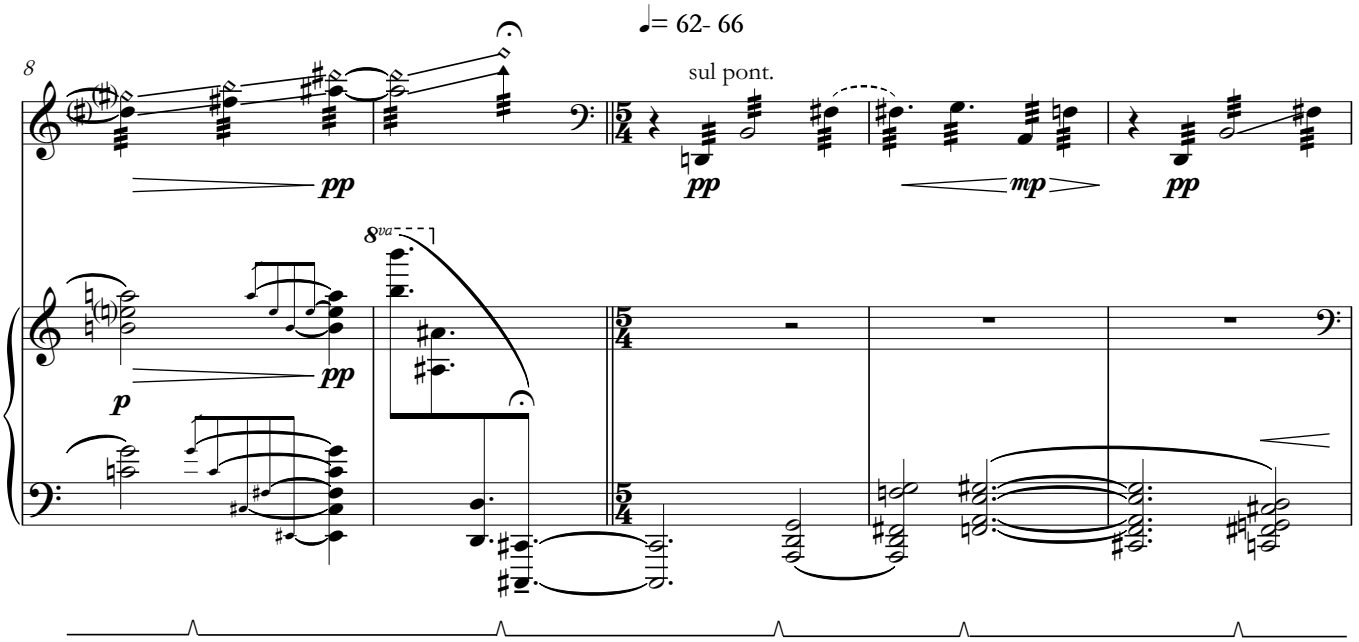
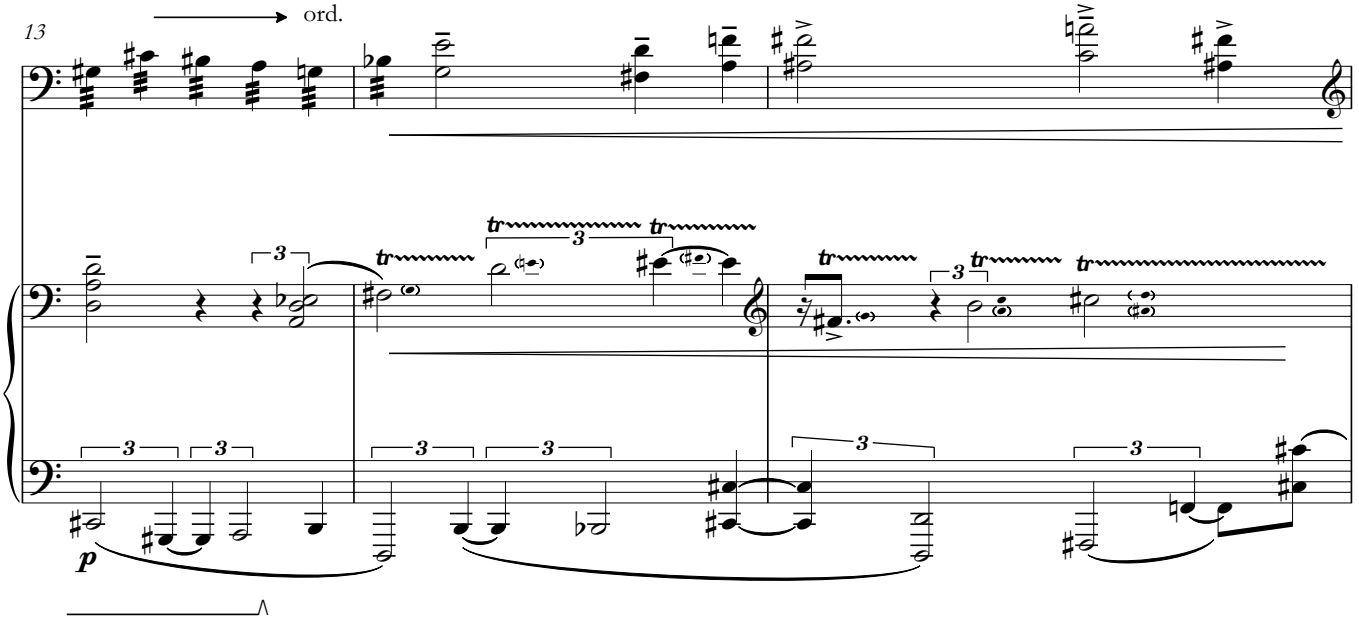
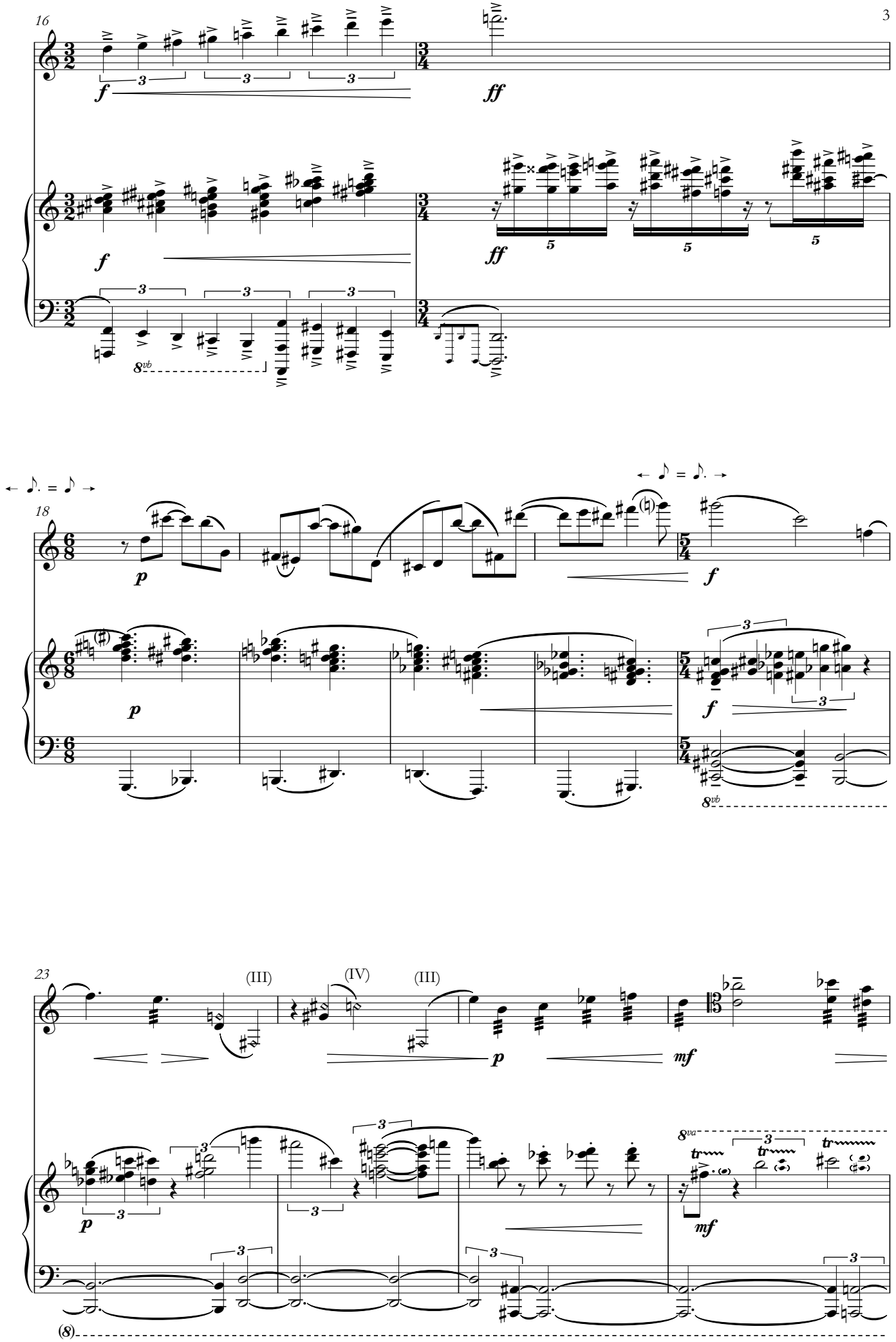
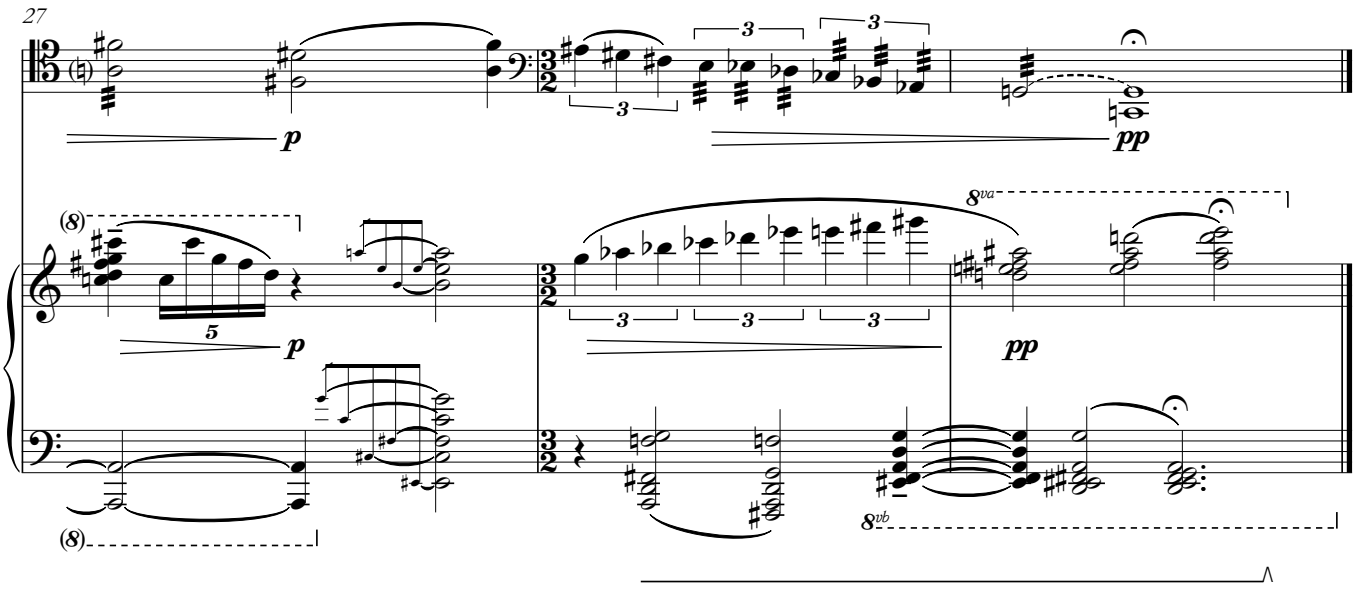

6
(♩= 54)
ff
f
ff


8
♩= 62- 66
sul pont.
pp
pp
mp
pp
8va
p
pp


13
ord.
tr
p


16
f
ff
f
ff
8vb
18
p
f
p
f
8vb
23
(III)
(IV)
(III)
p
mf
p
mf
8va
(8)



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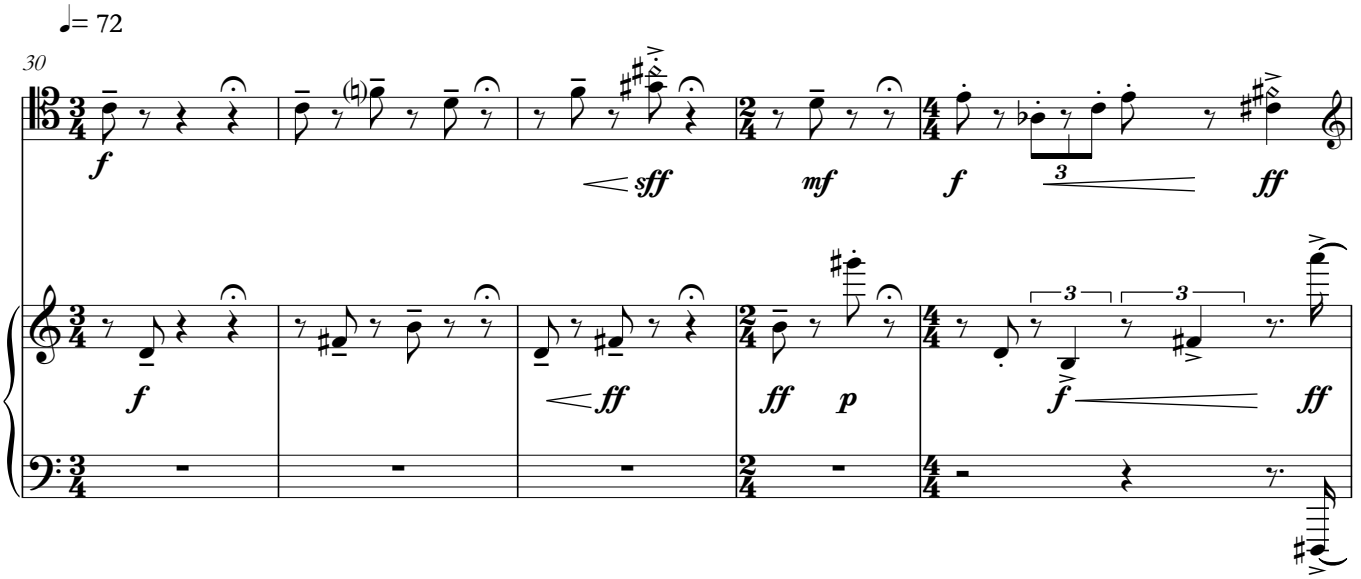
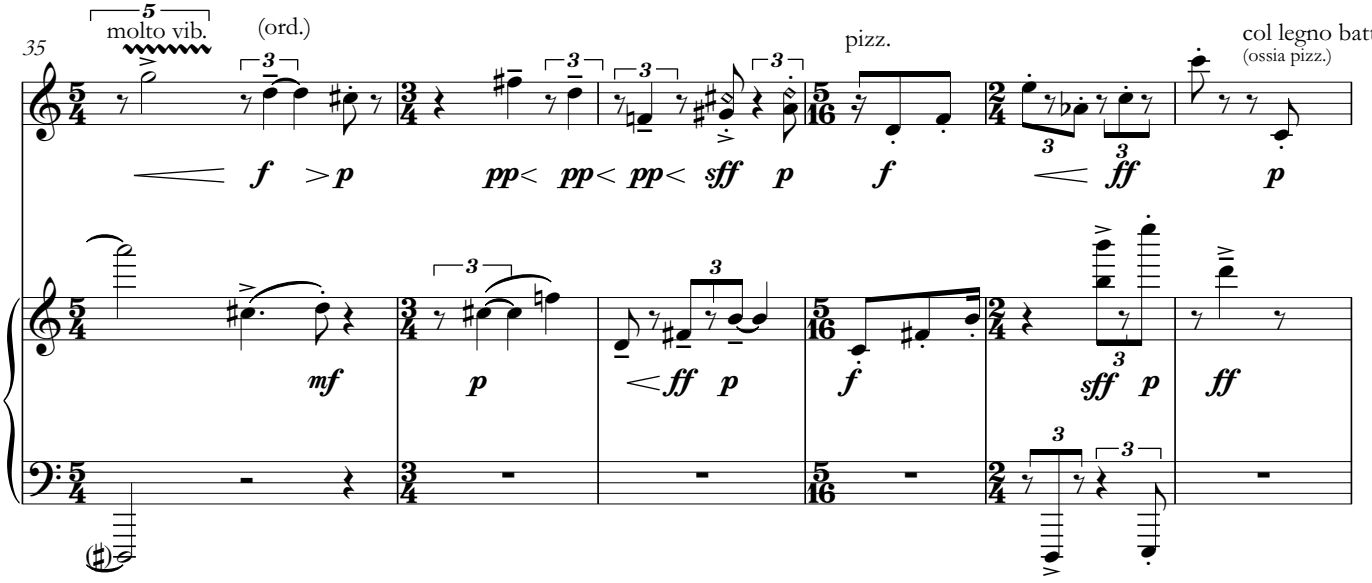
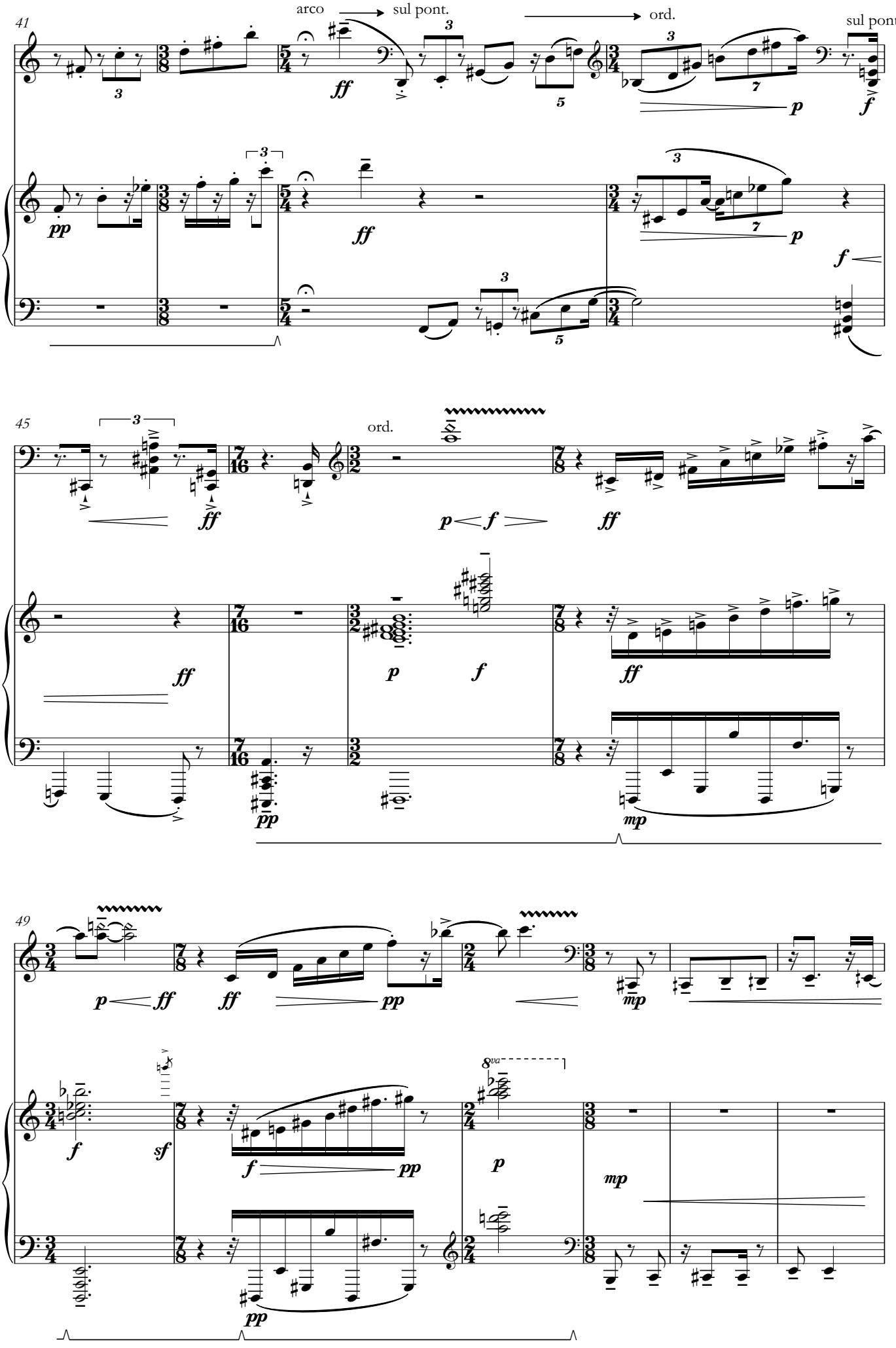
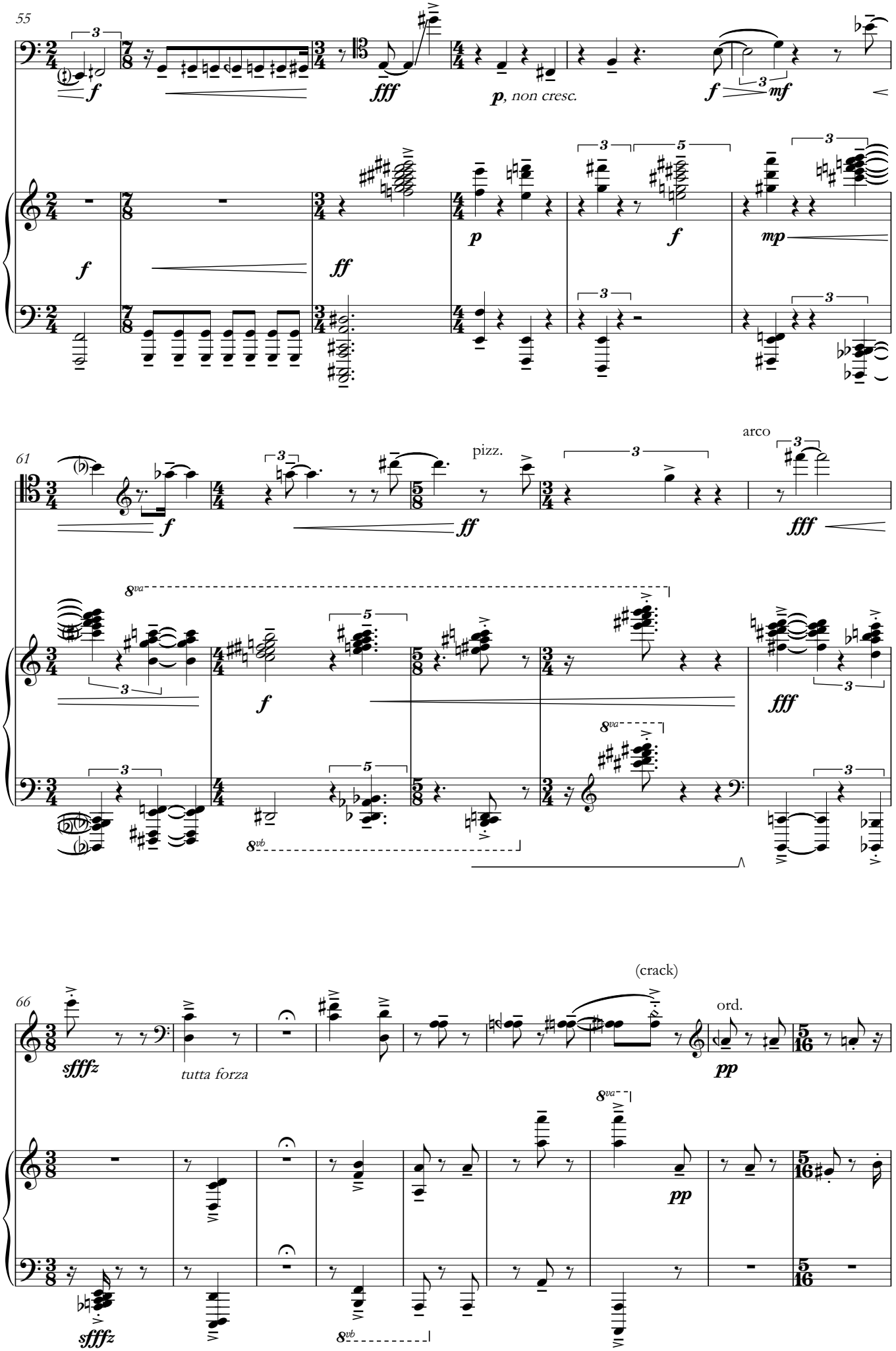
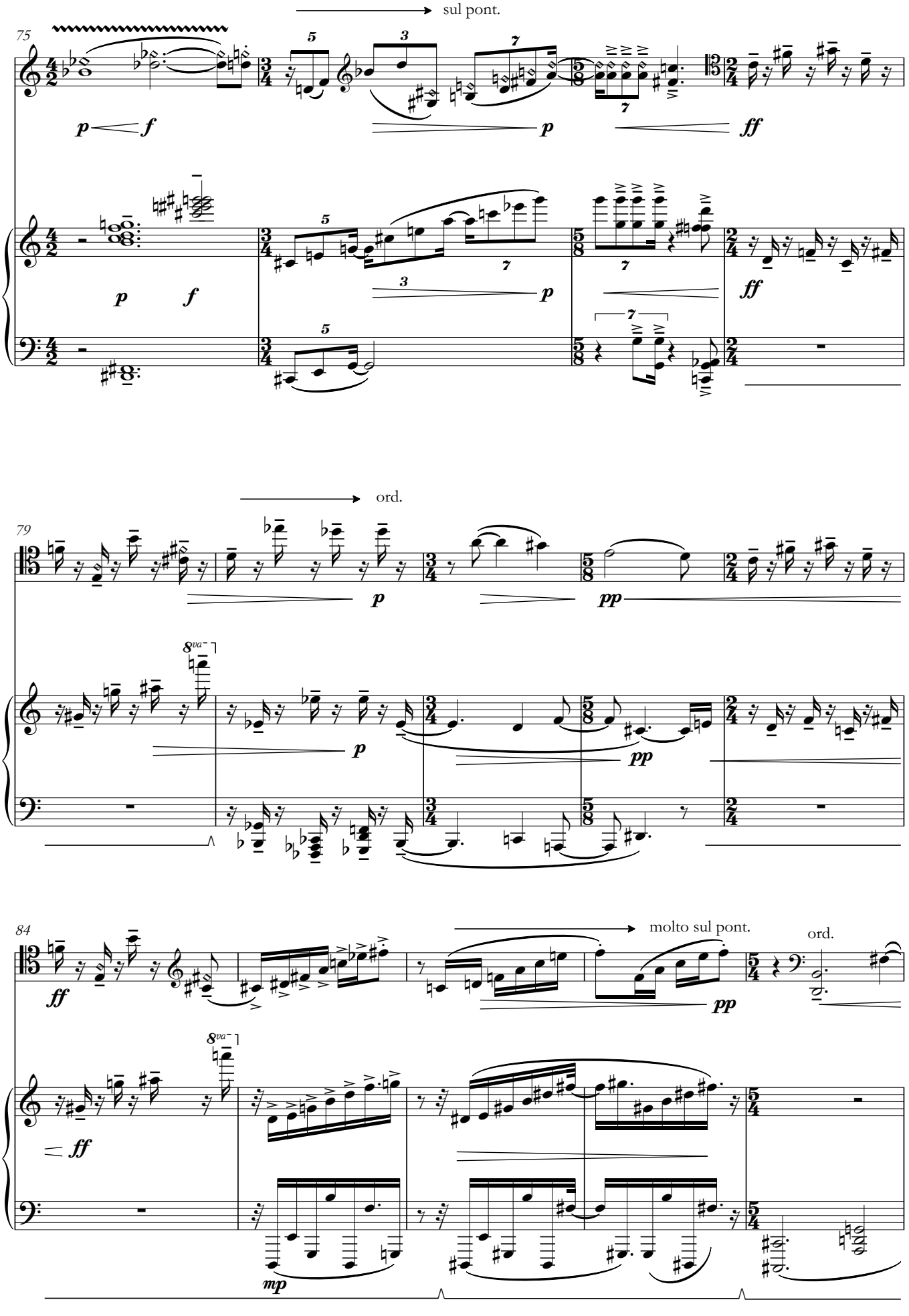
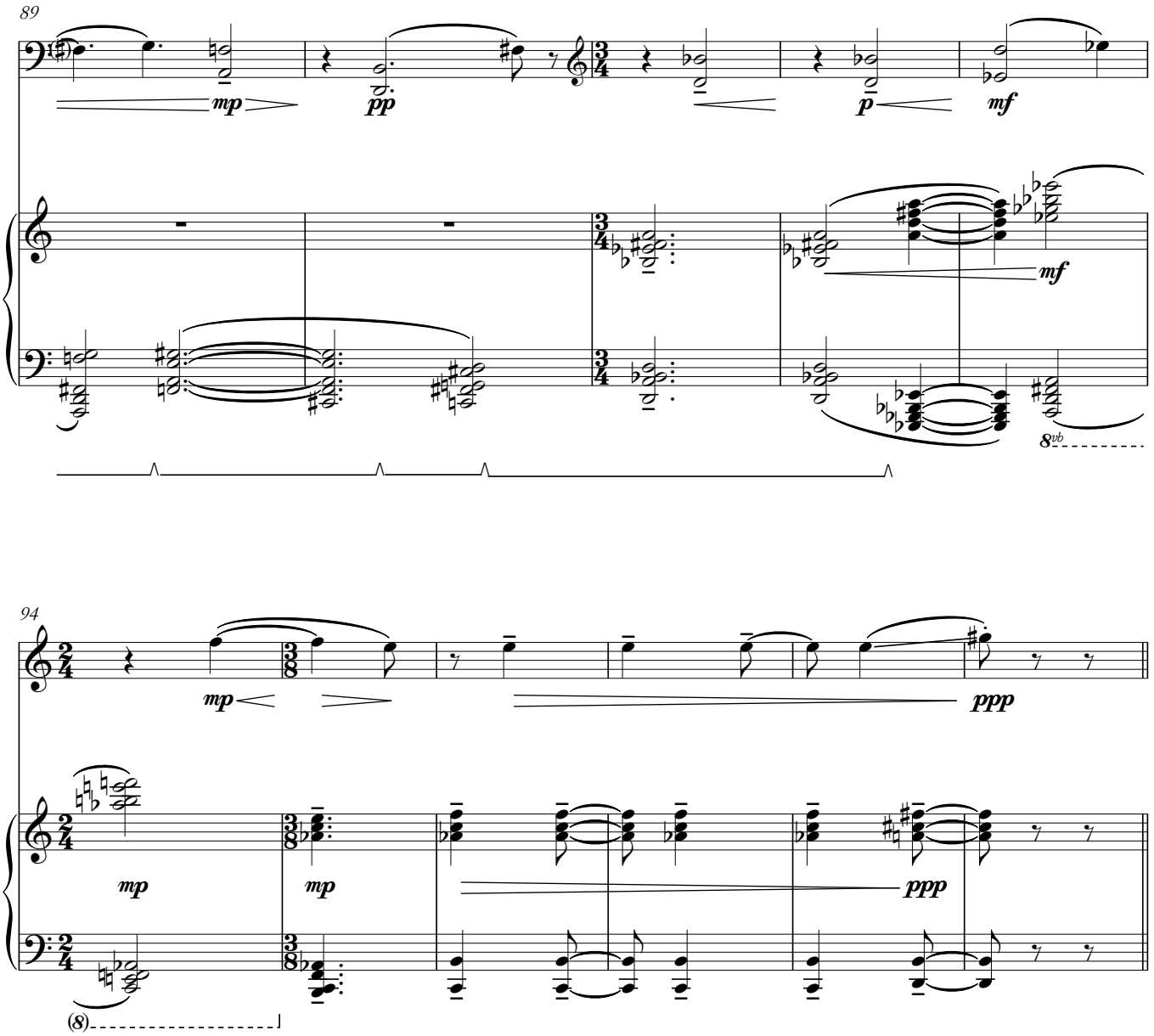


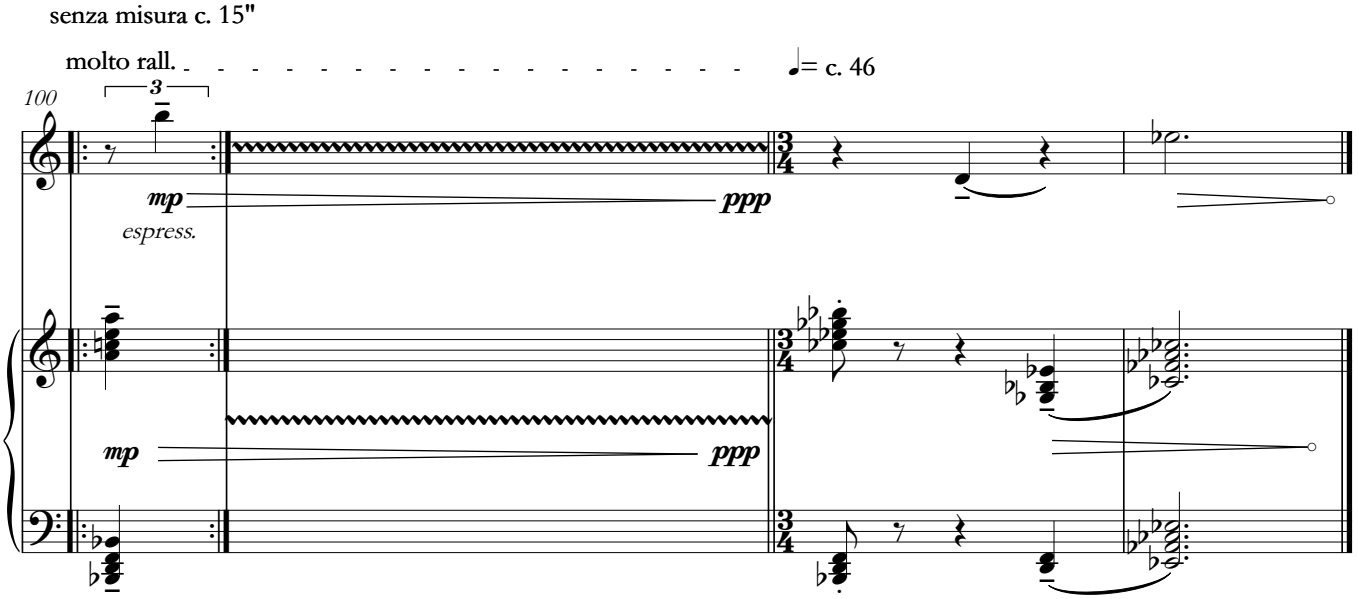



41
arco
sul pont.
ord.
sul pont.
45
ord.
49

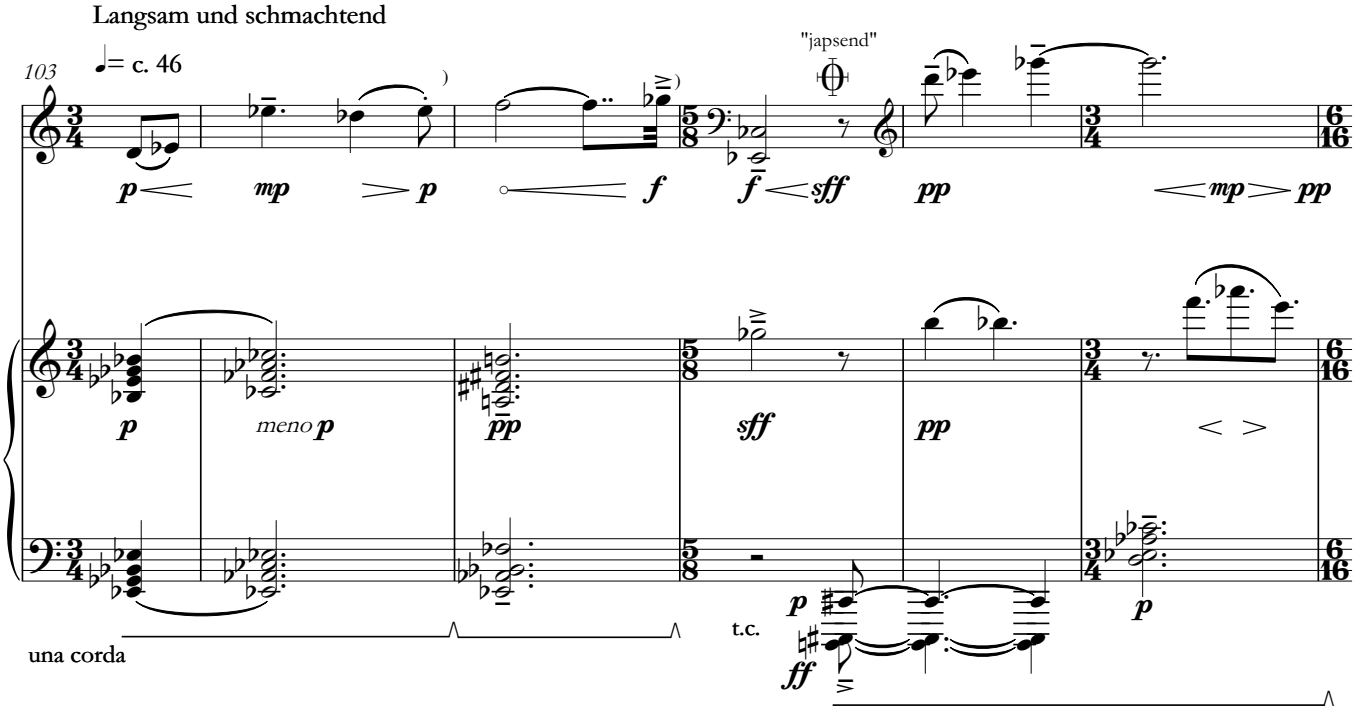

55
f
fff
p, non cresc.
f
mf
p
f
mp
ff
61
f
pizz.
ff
arco
fff
8va
8vb
66
sfffz
tutta forza
(crack)
ord.
pp
sfffz

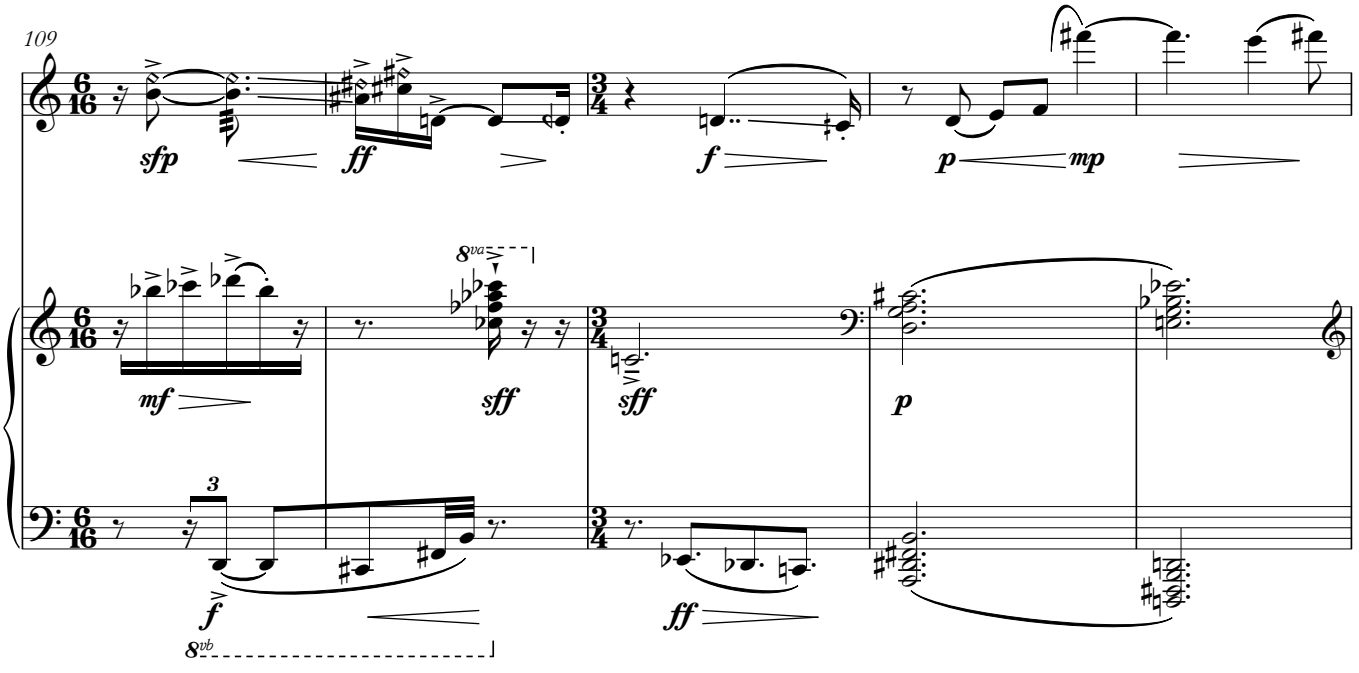

sul pont.
75
ord.
79
molto sul pont.
ord.
84

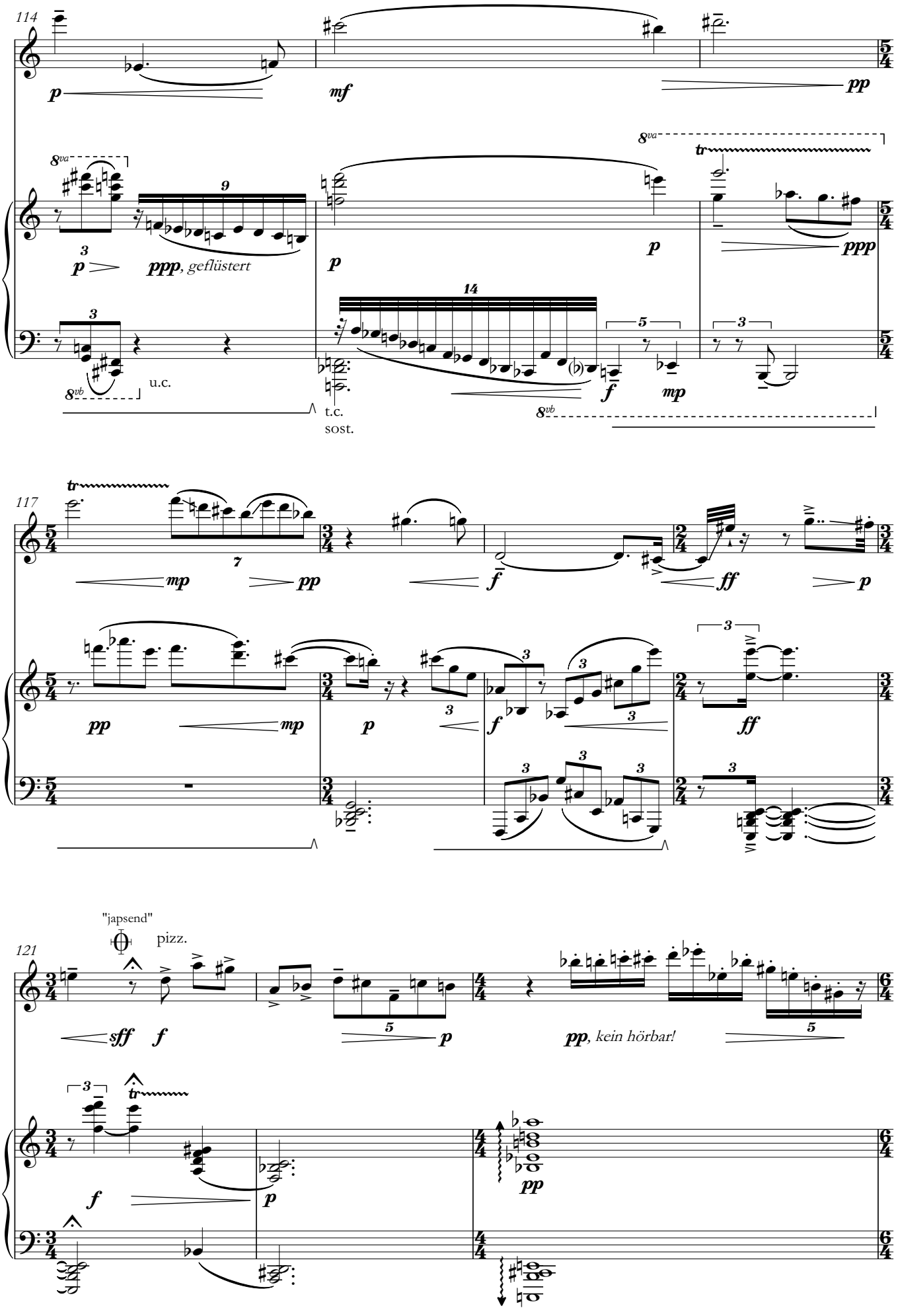

89
mp
pp
p
mf
mf
8vb
94
mp
ppp
mp
mp
ppp
(8)

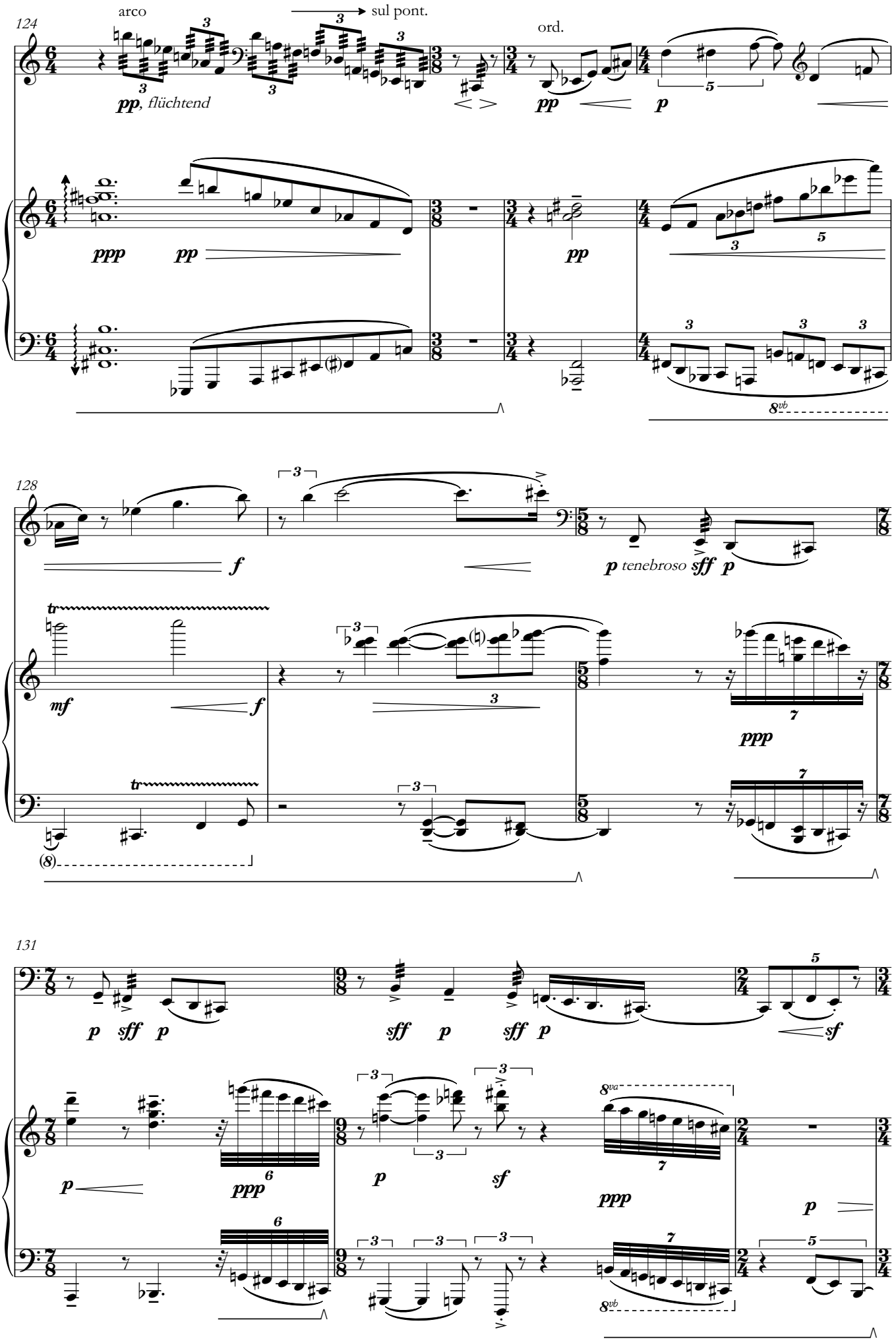

senza misura c. 15"
molto rall.
= c. 46
100
3
mp
ppp
espress.
mp
ppp

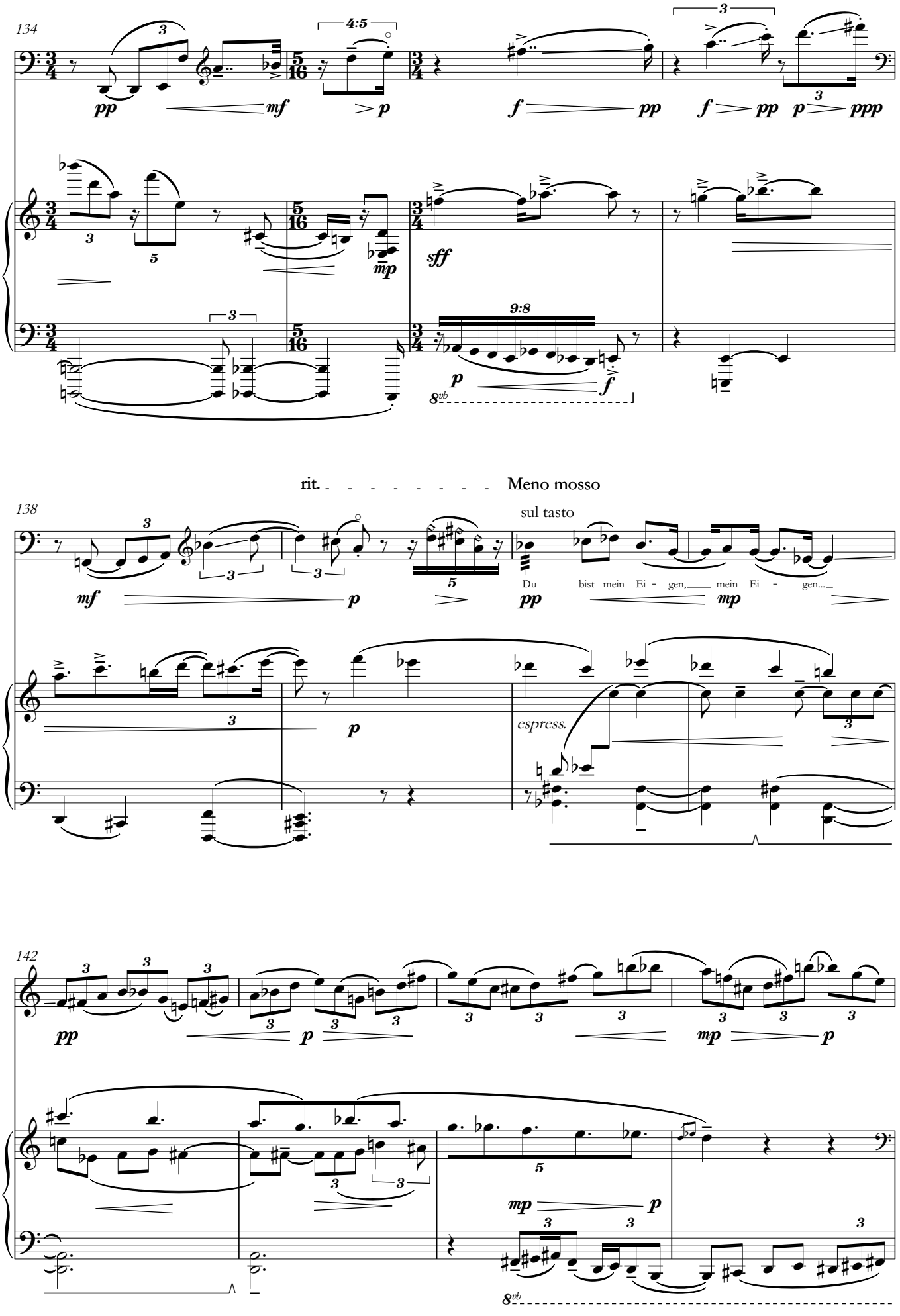
III. Adagio in Zemlinskys gebrochenes Handschrift

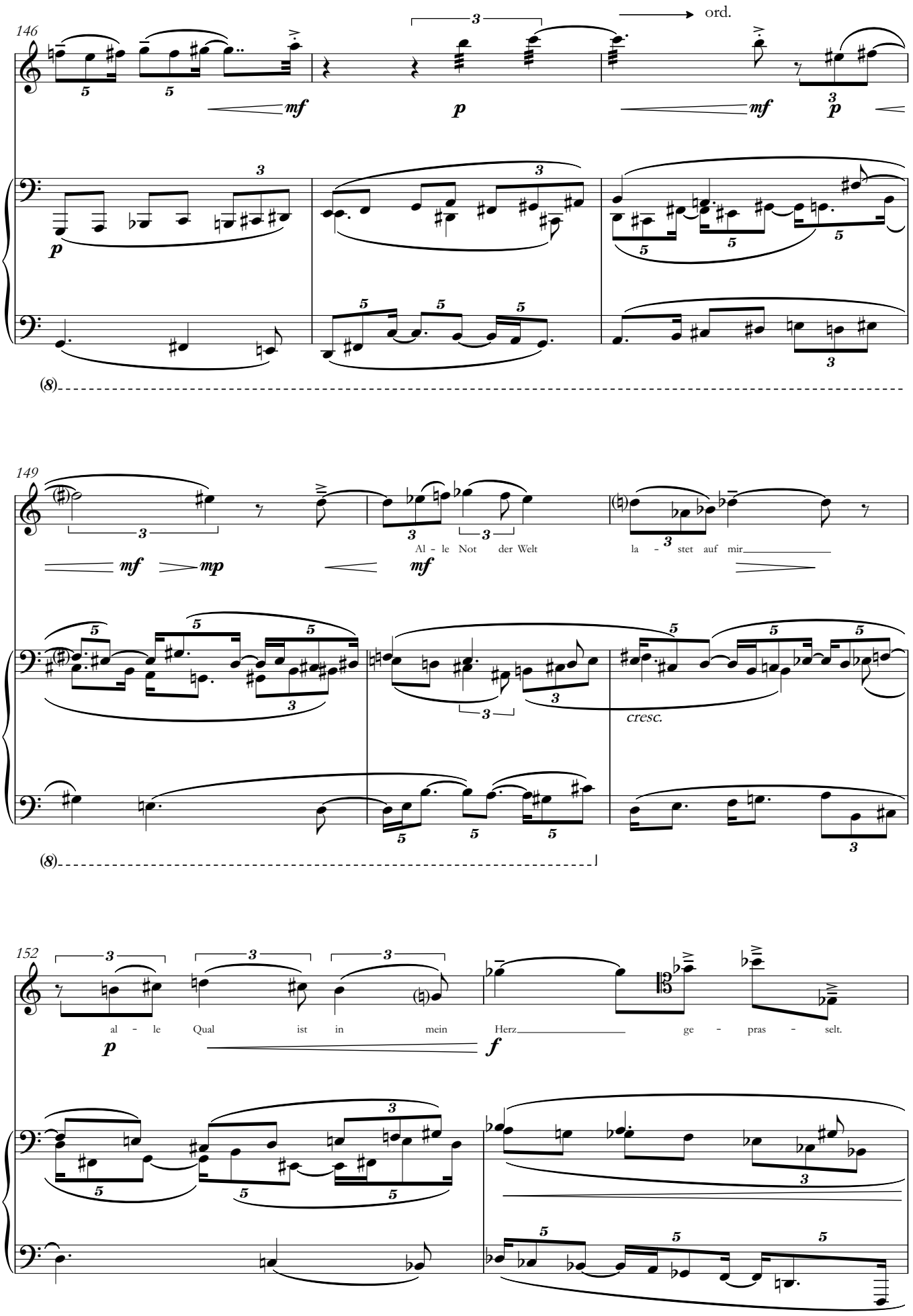


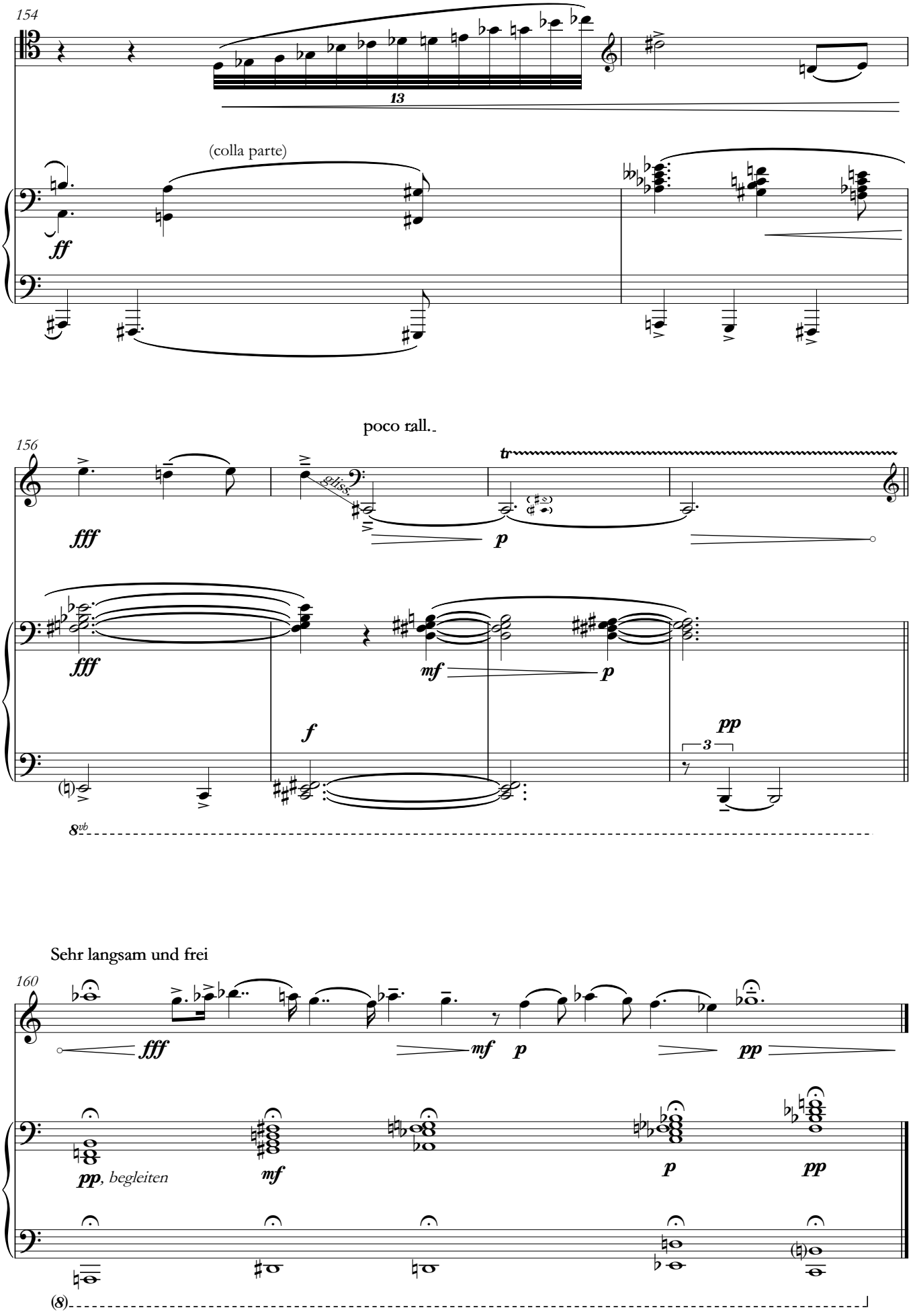



114
p
mf
pp
8va
8va
tr
9
3
p
ppp, geflüstert
p
p
ppp
14
3
5
3
8vb
u.c.
t.c.
sost.
f
mp
8vb
117
tr
7
mp
pp
f
ff
p
pp
mp
p
3
f
3
3
ff
3
3
3
3
3
121
"japsend"
pizz.
sff
f
5
p
pp, kein hörbar!
5
3
tr
f
p
pp


124
arco
sul pont.
ord.
pp, flüchtend
ppp
pp
pp
p
8vb
128
f
p tenebroso
sff
p
mf
f
ppp
tr
(8)
131
p
sff
p
sff
p
sff
p
sf
p
ppp
p
sf
ppp
p
8va
8vb


134
4:5
9:8
rit. Meno mosso
138
sul tasto
Du bist mein Ei - gen, mein Ei - gen...
espress.
142

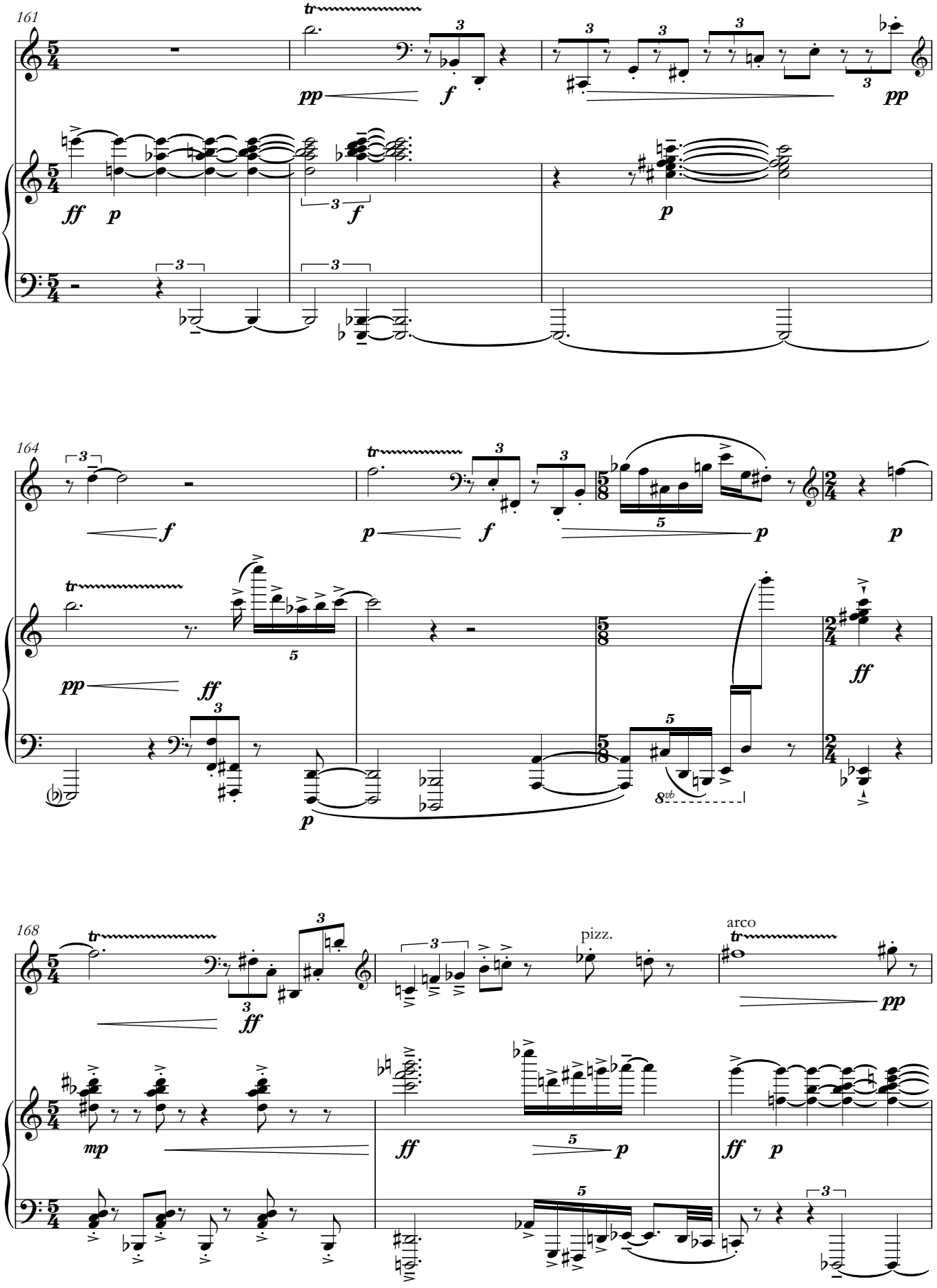

146
ord.
mf
p
mf
p
(8)
149
mf
mp
mf
Al - le Not der Welt
la - stet auf mir
cresc.
(8)
152
al - le Qual ist in mein Herz ge - pras - selt.
p
f

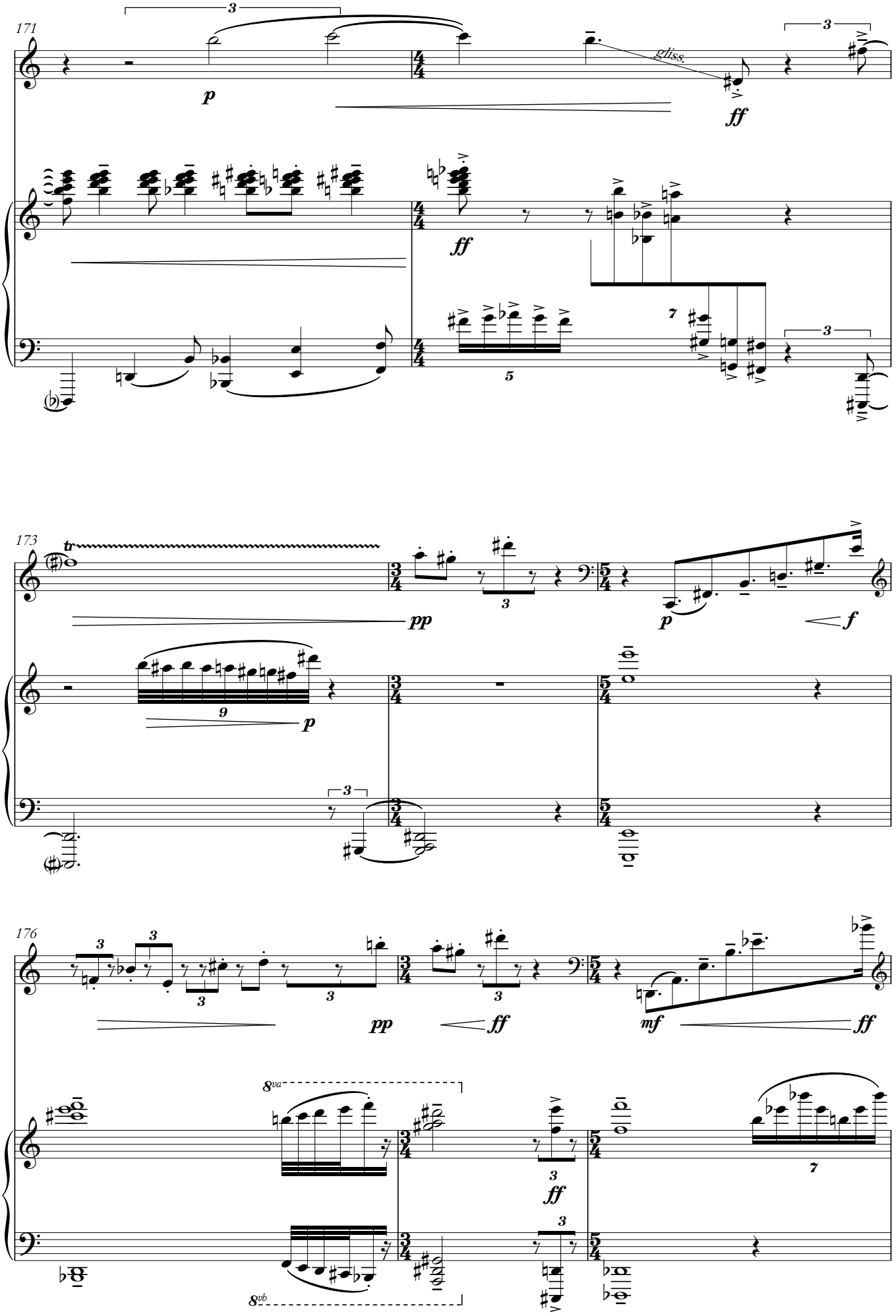

154
13
(colla parte)
ff
poco rall.
156
fff
gliss.
p
tr
fff
mf
p
f
pp
3
8vb
Sehr langsam und frei
160
fff
mf
p
pp
pp, begleiten
mf
p
pp
(8)

IV. Una galleria di sette Scherzi

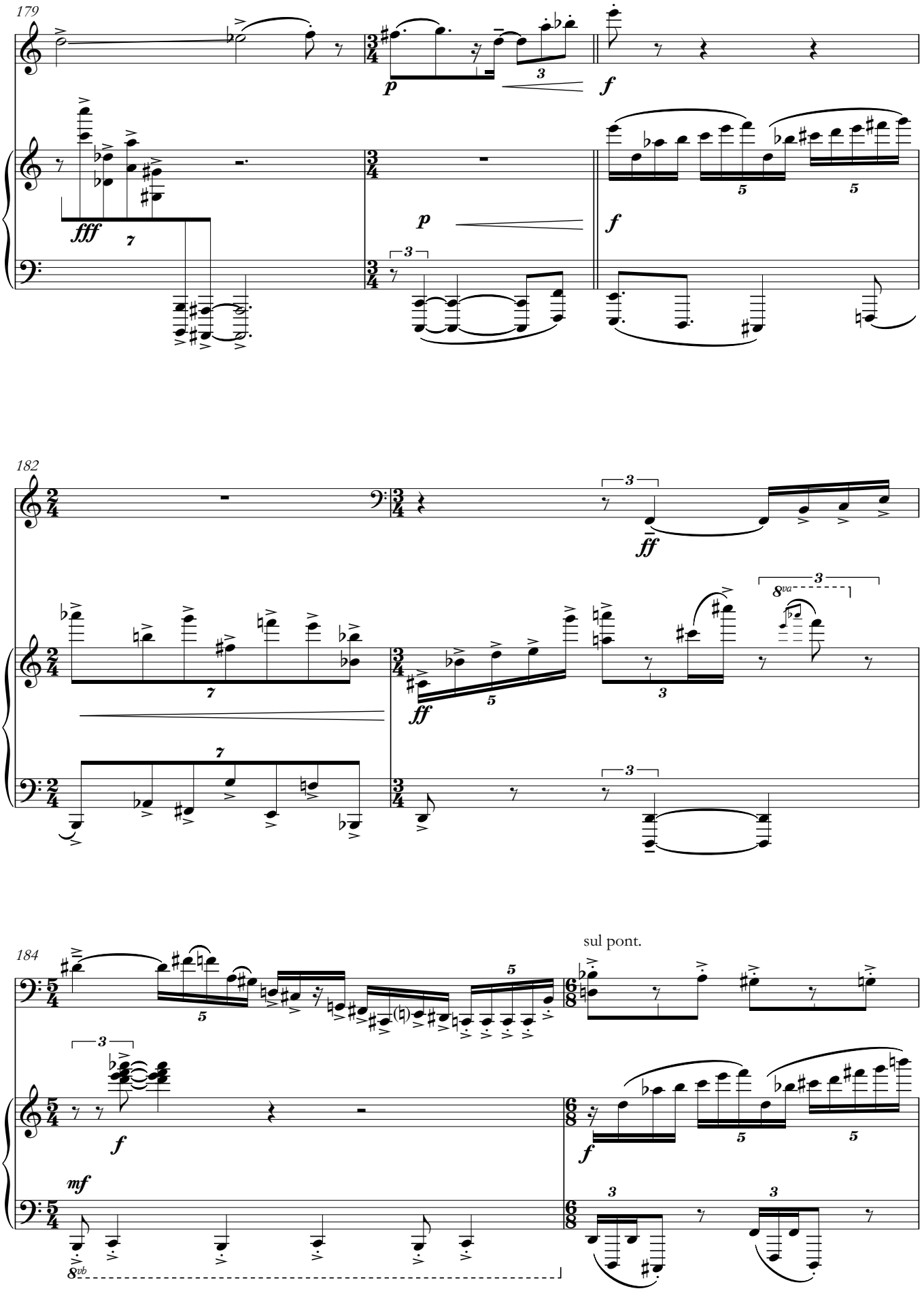
♩= c. 118

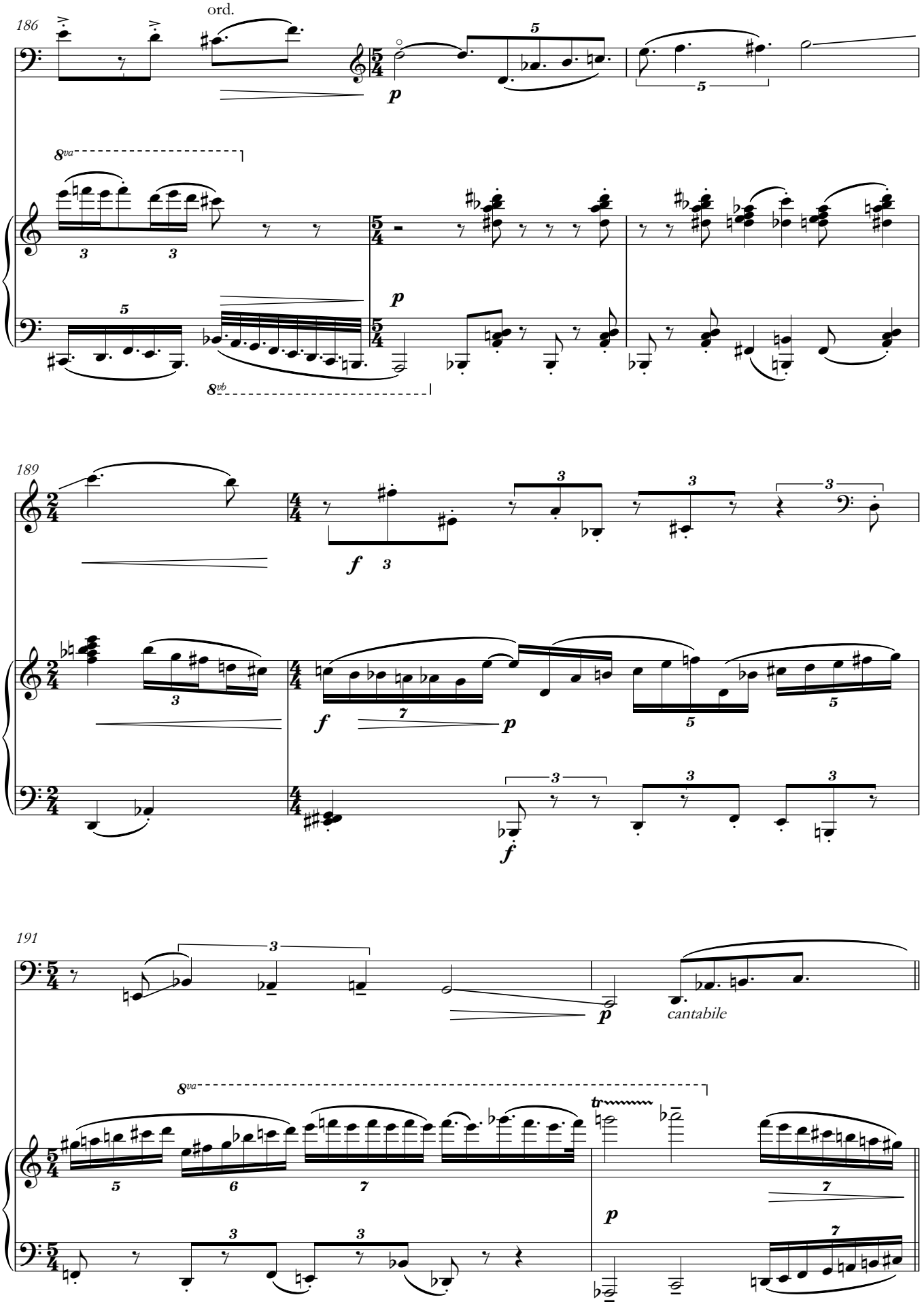
Scherzo I (Vivacissimo nervoso)



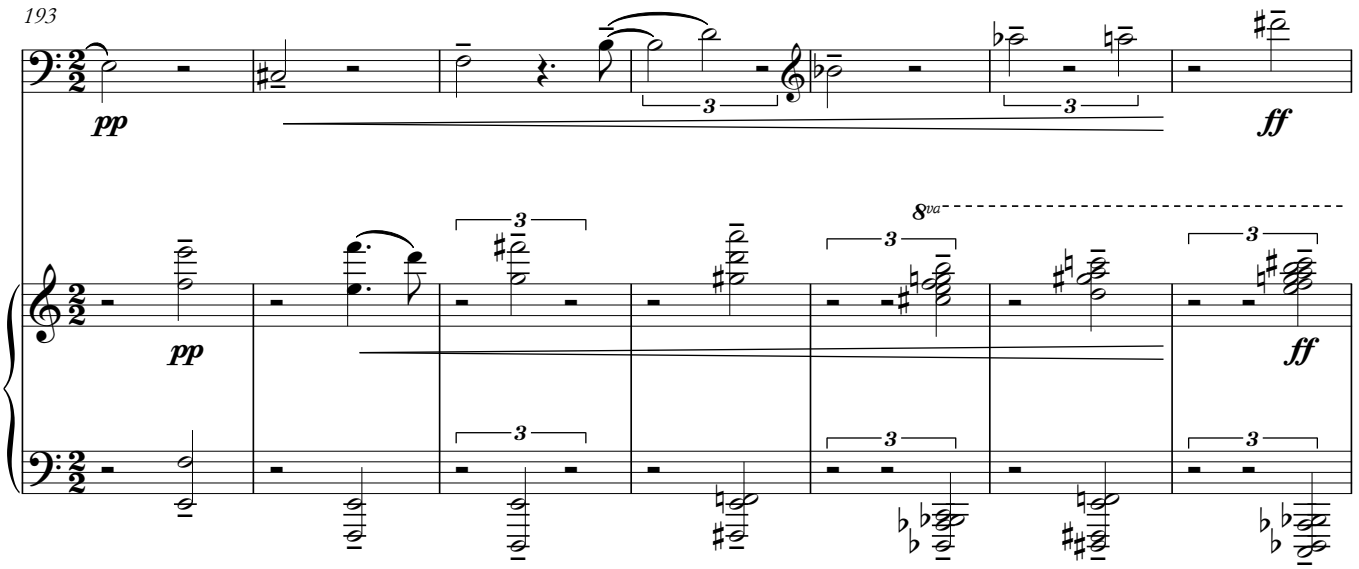

171
gliss.
173
176
8va
8vb

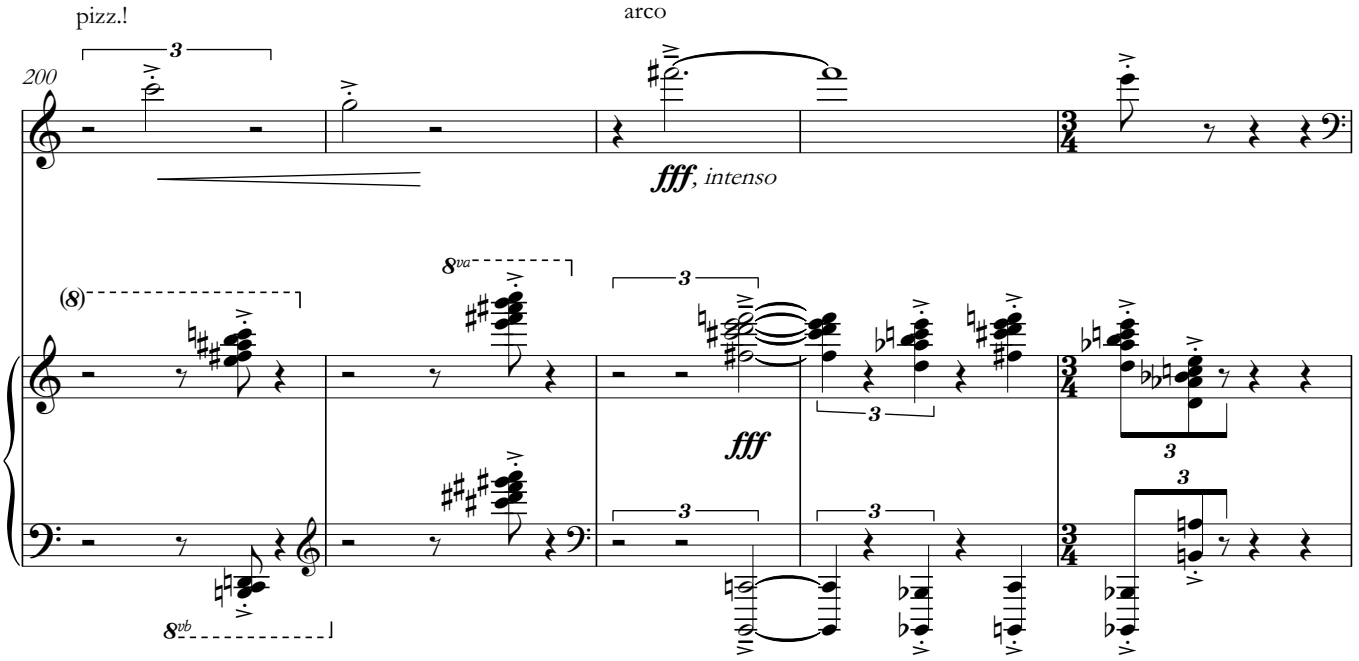
Scherzo II (Rondoletto irregolare)

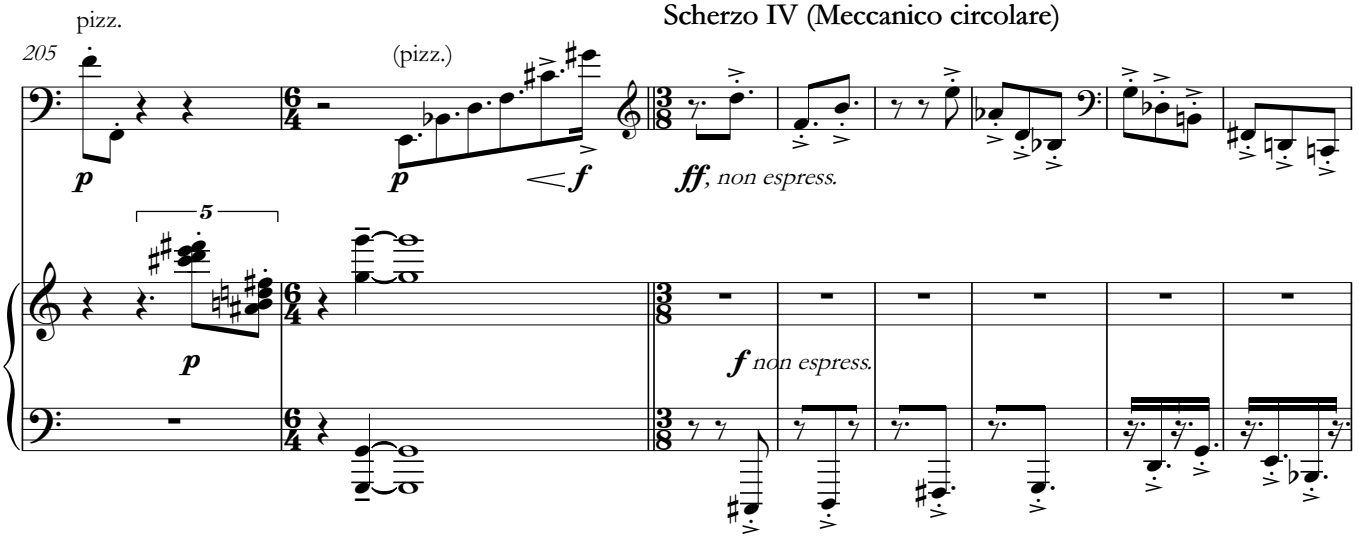



186
ord.
8va
8vb
189
191
cantabile
tr

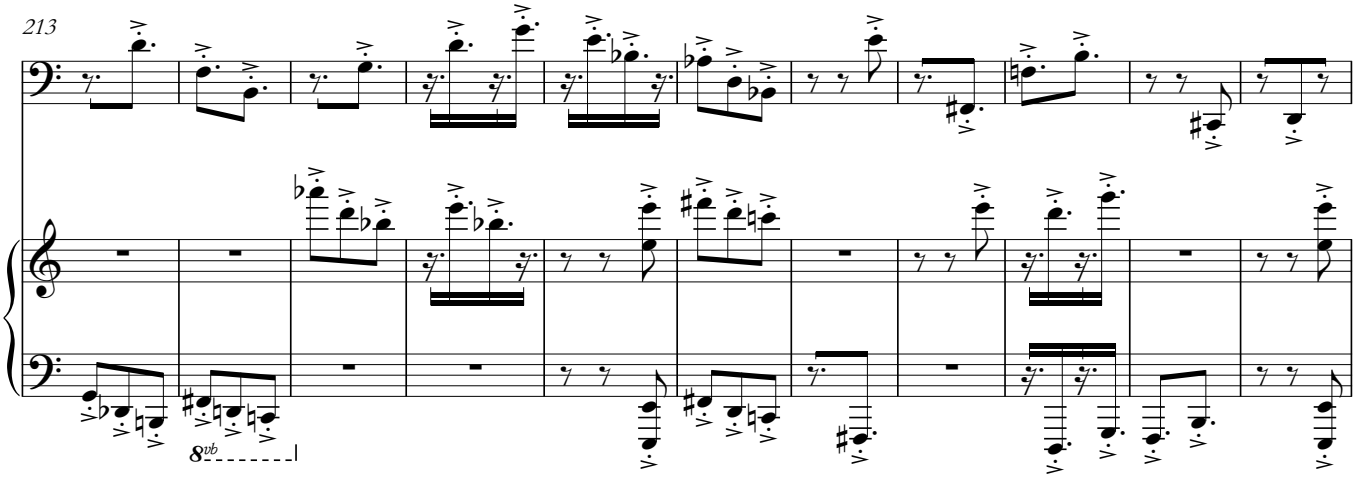
Scherzo III (Stanco ma espressivo)







213



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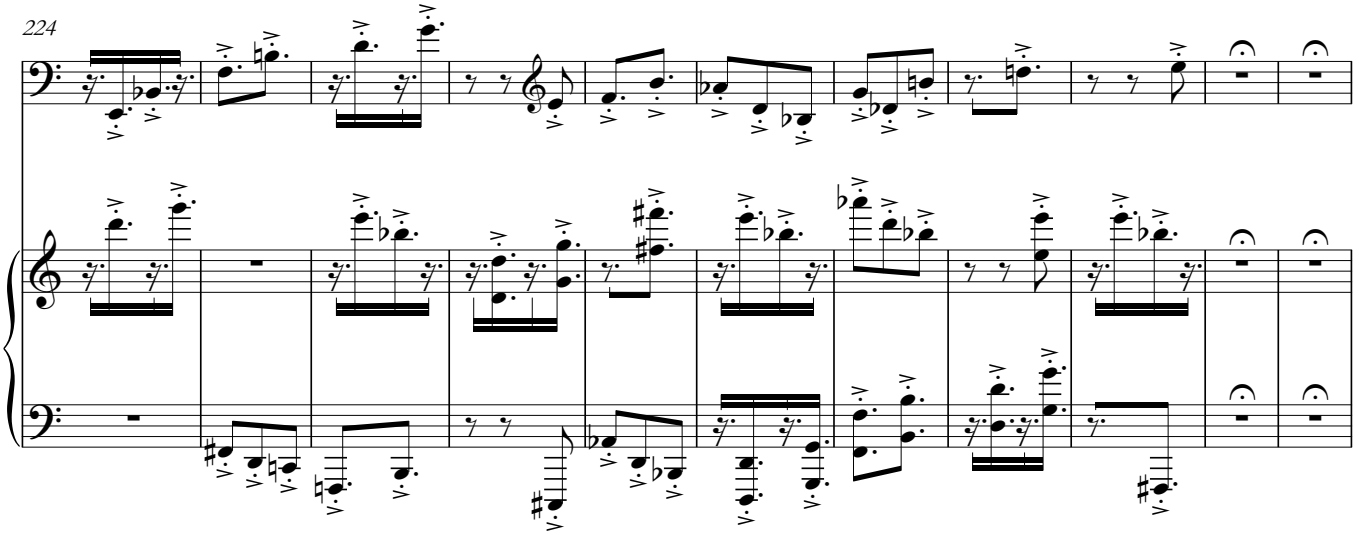
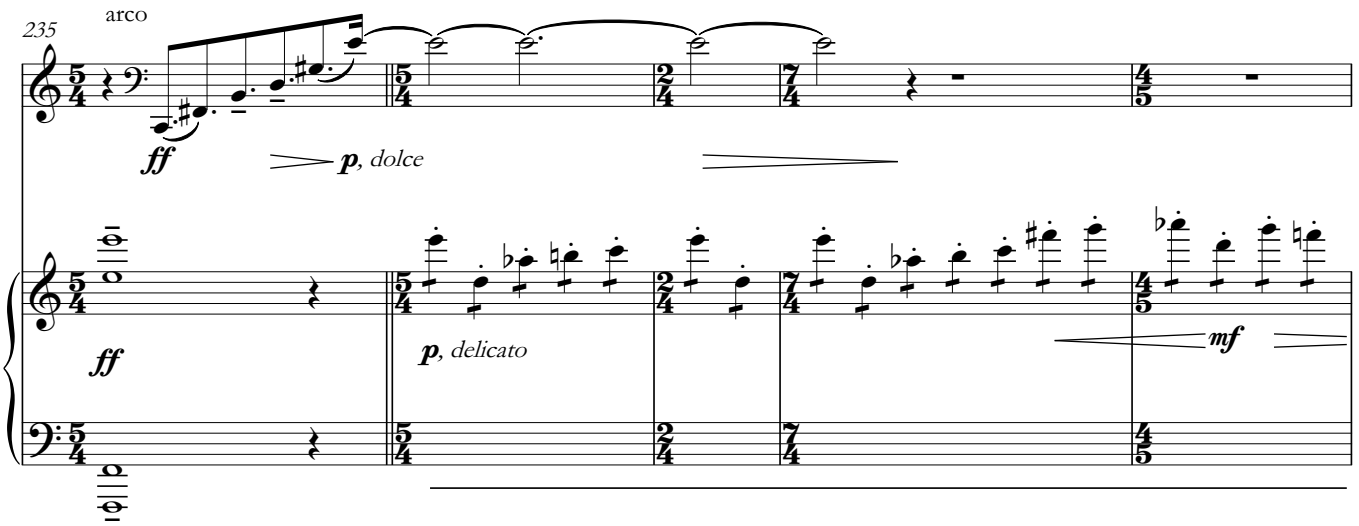


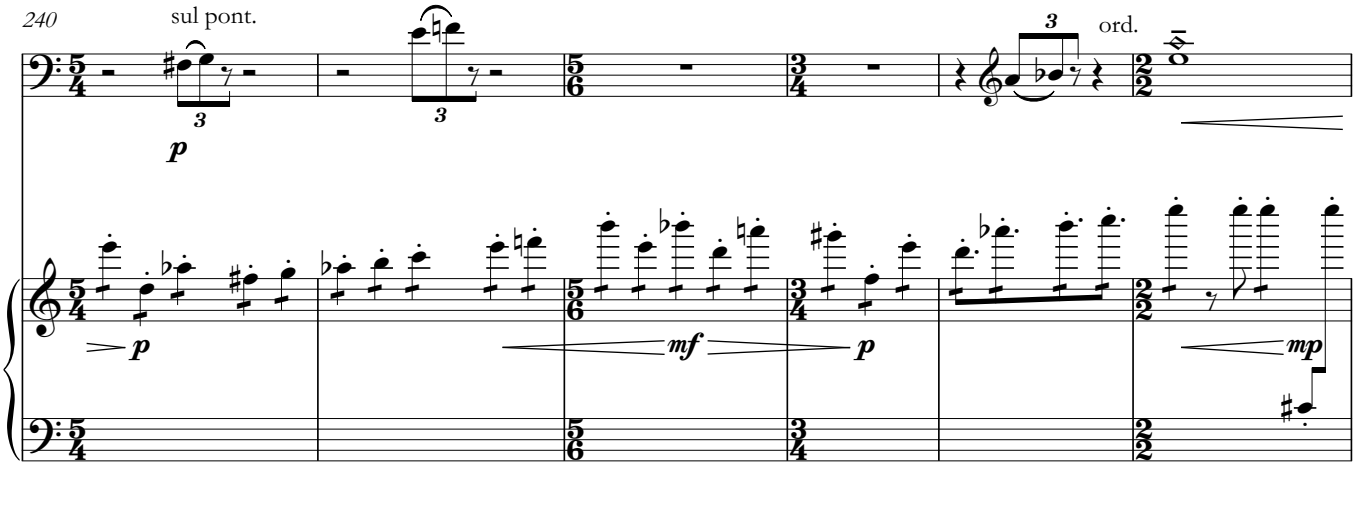
𝅗𝅥 = **c. 118** - doppio più mosso

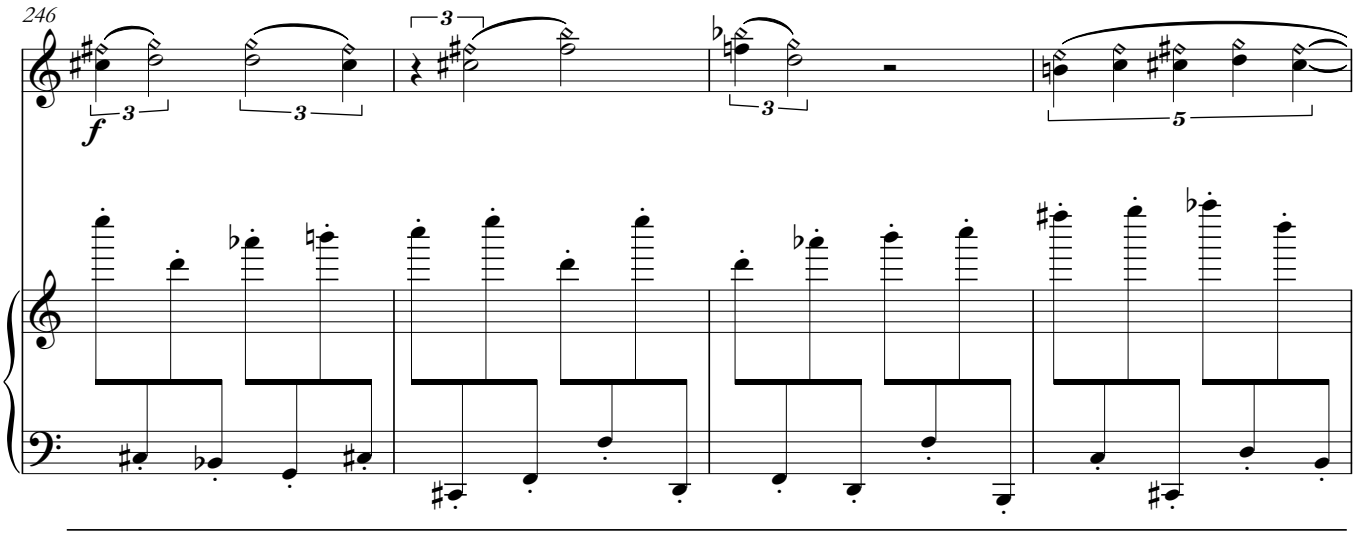
Scherzo V (Volando, leggiero)

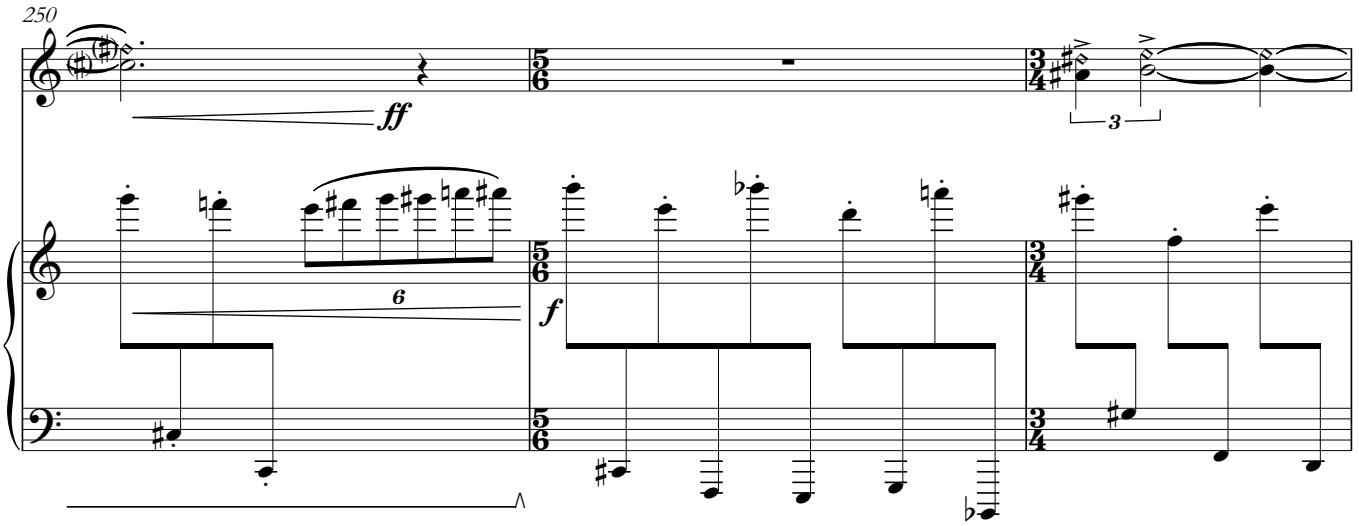
235

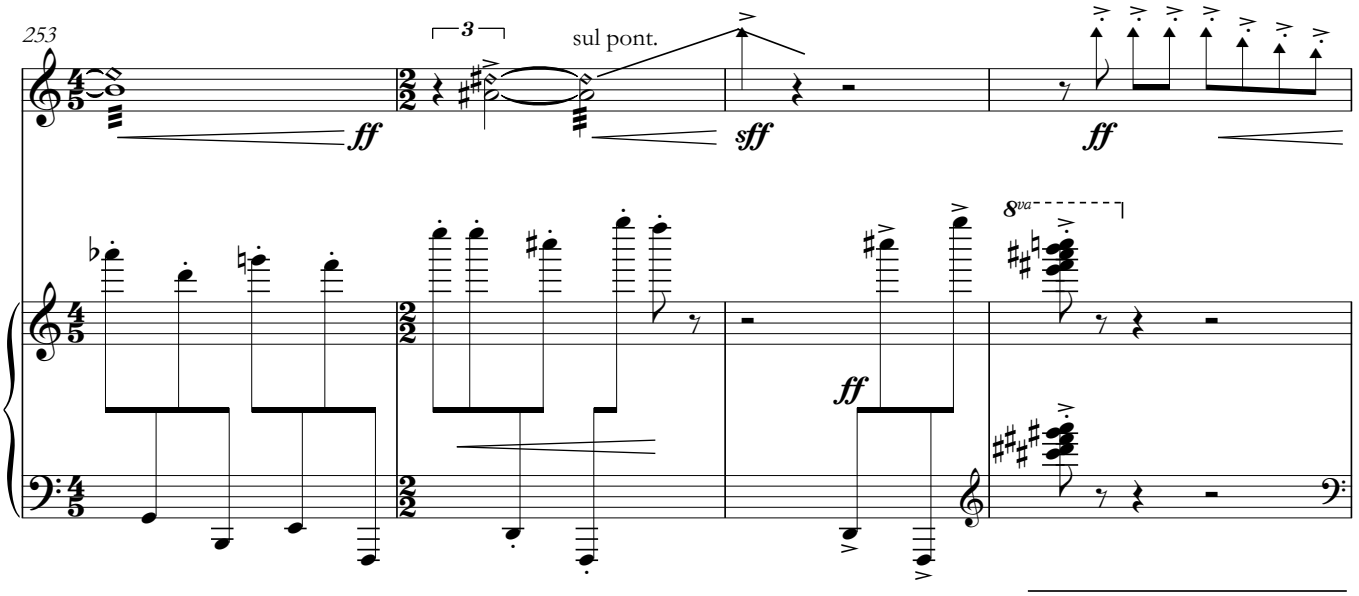
arco



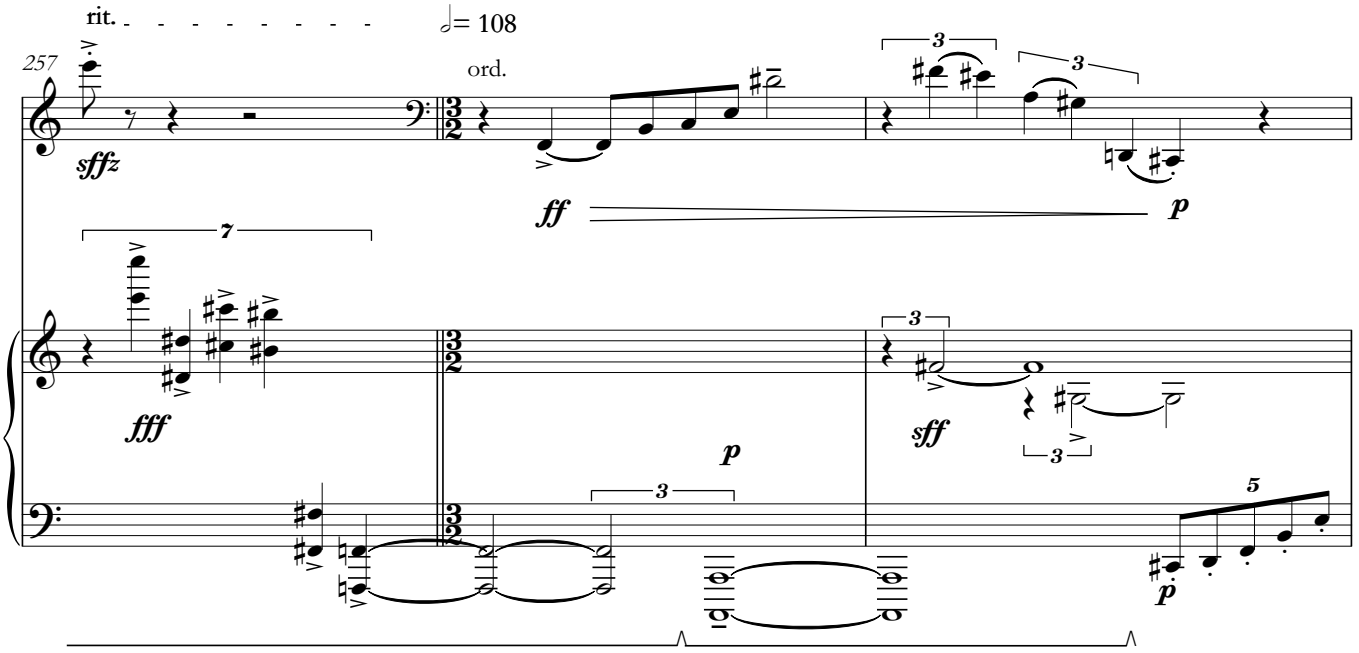

240
sul pont.
ord.
p
mf
p
mp

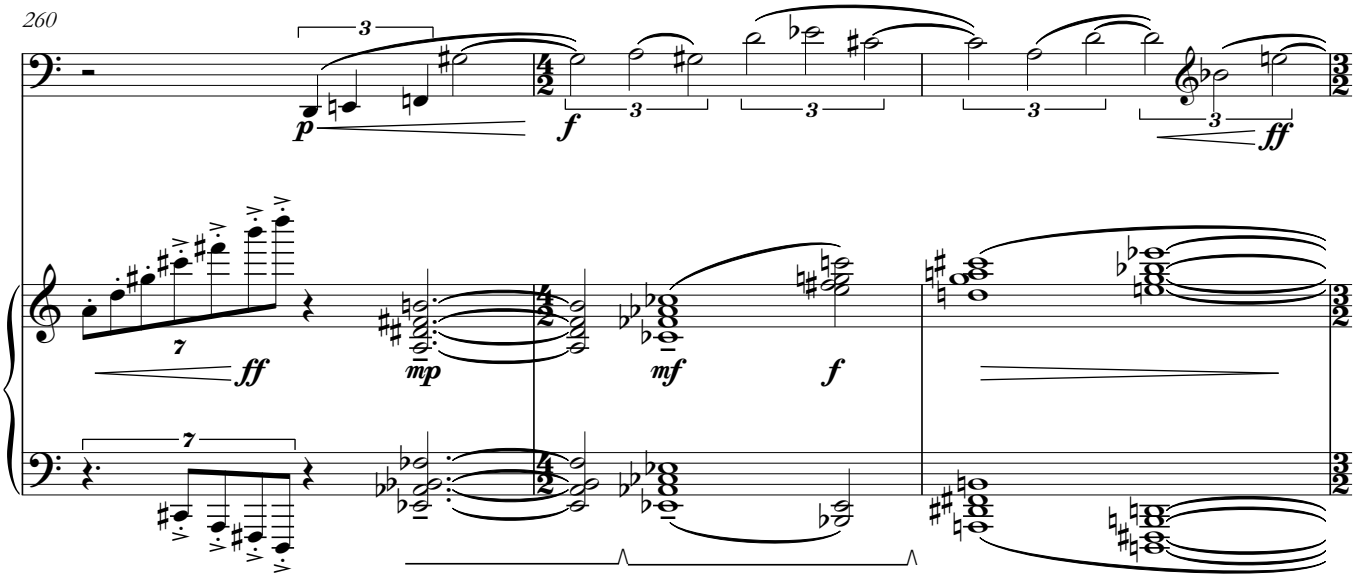

246
f

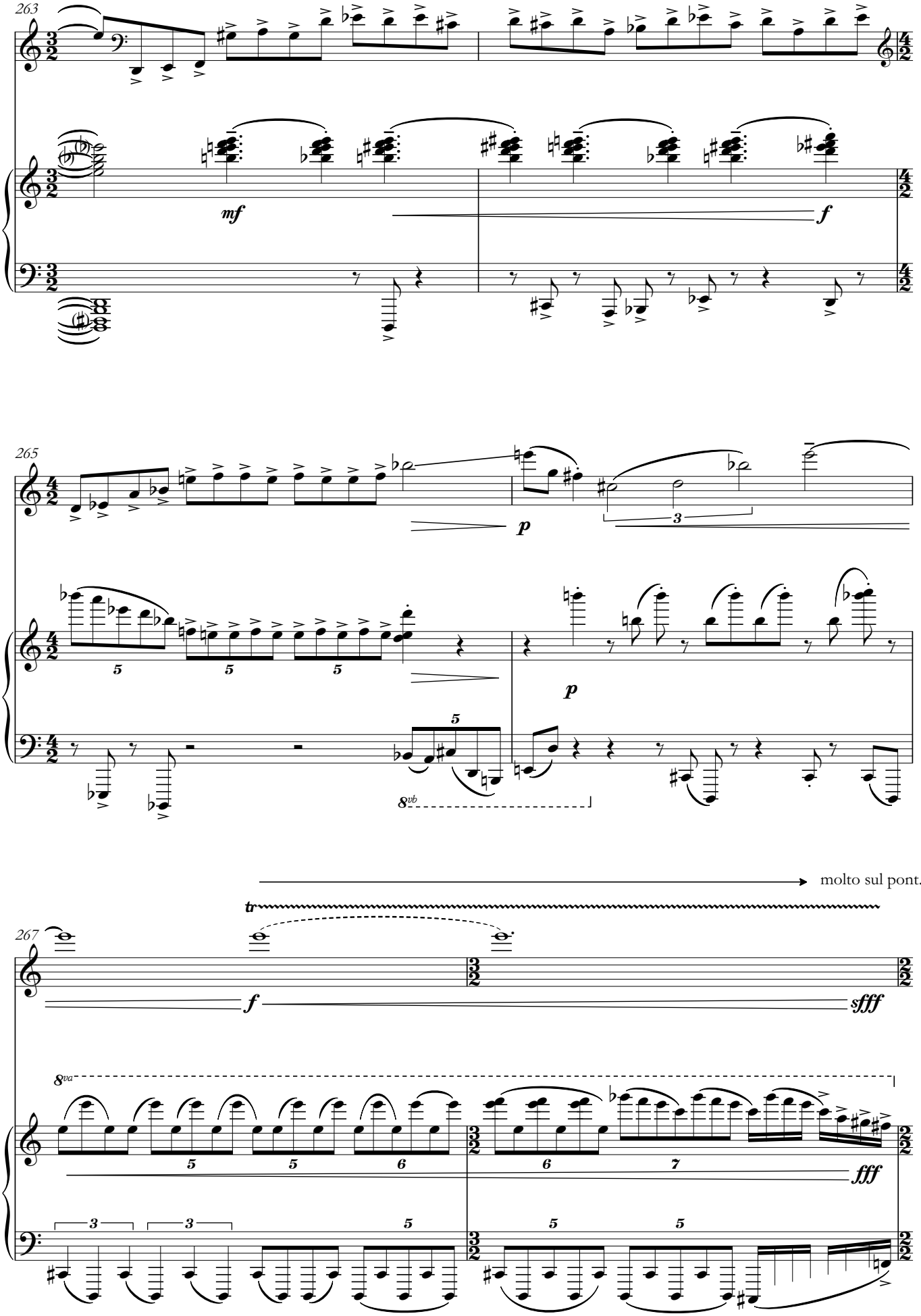

250
ff
f

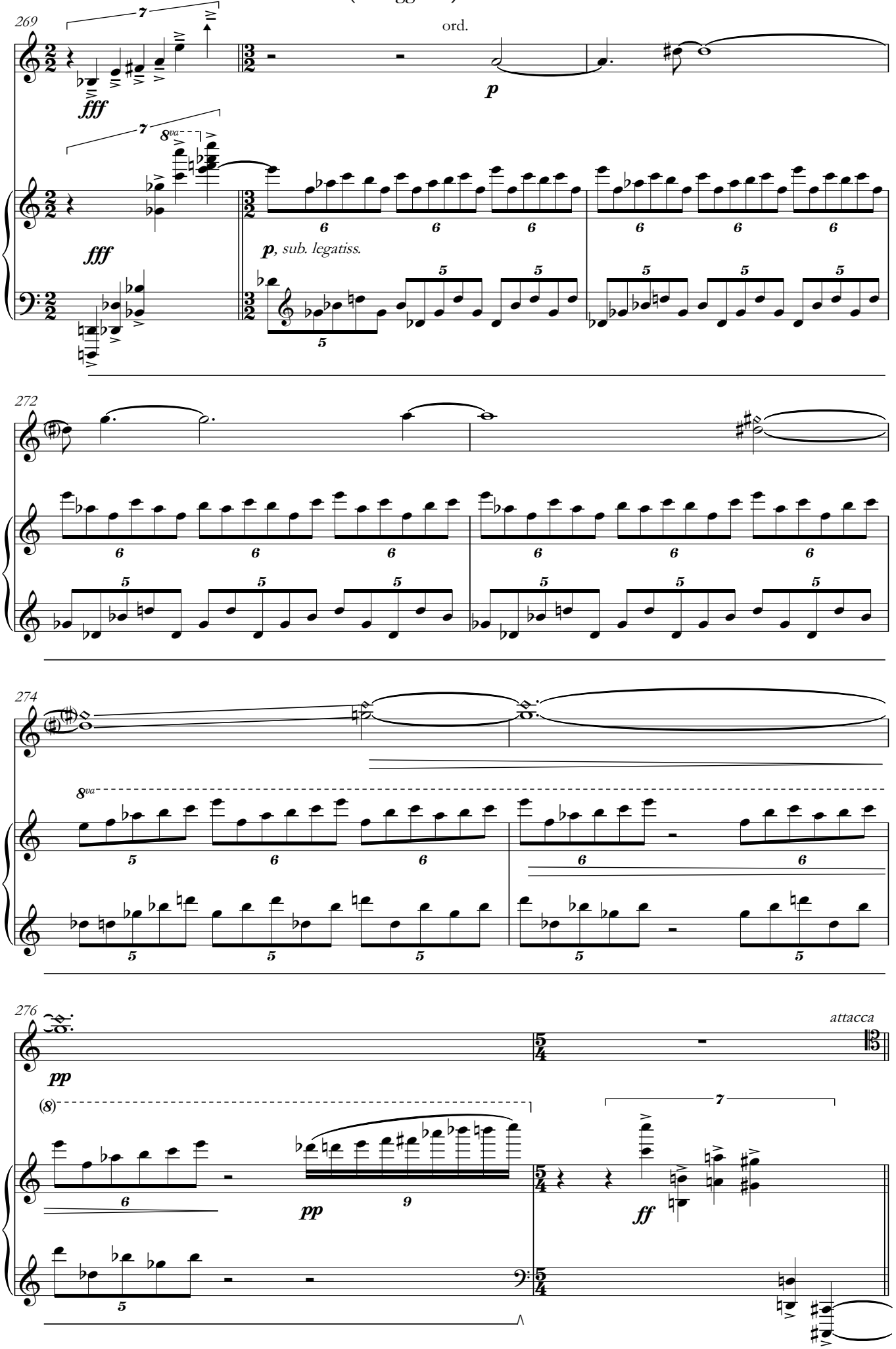


Scherzo VI (Scuro ed ossessivo)



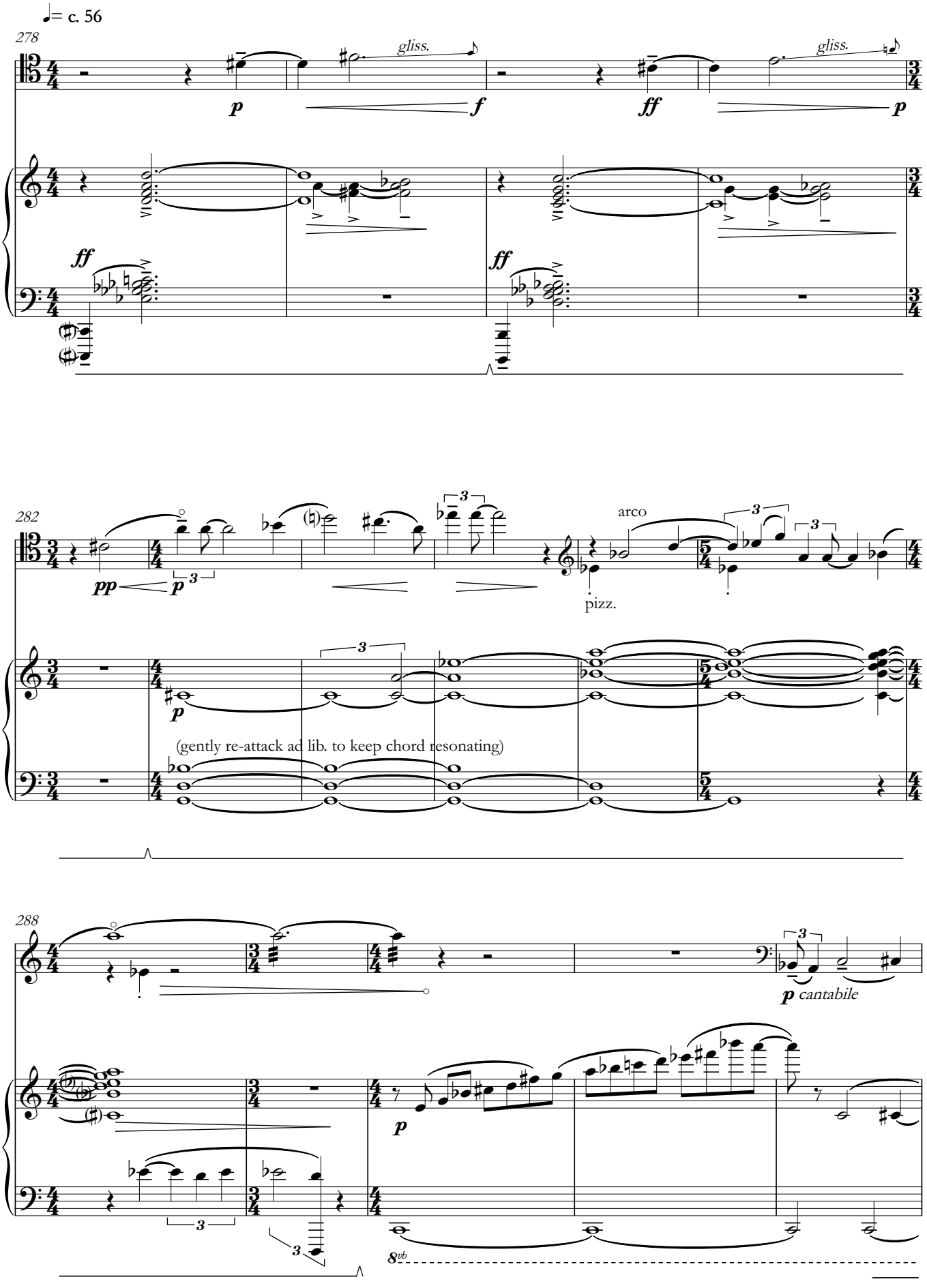


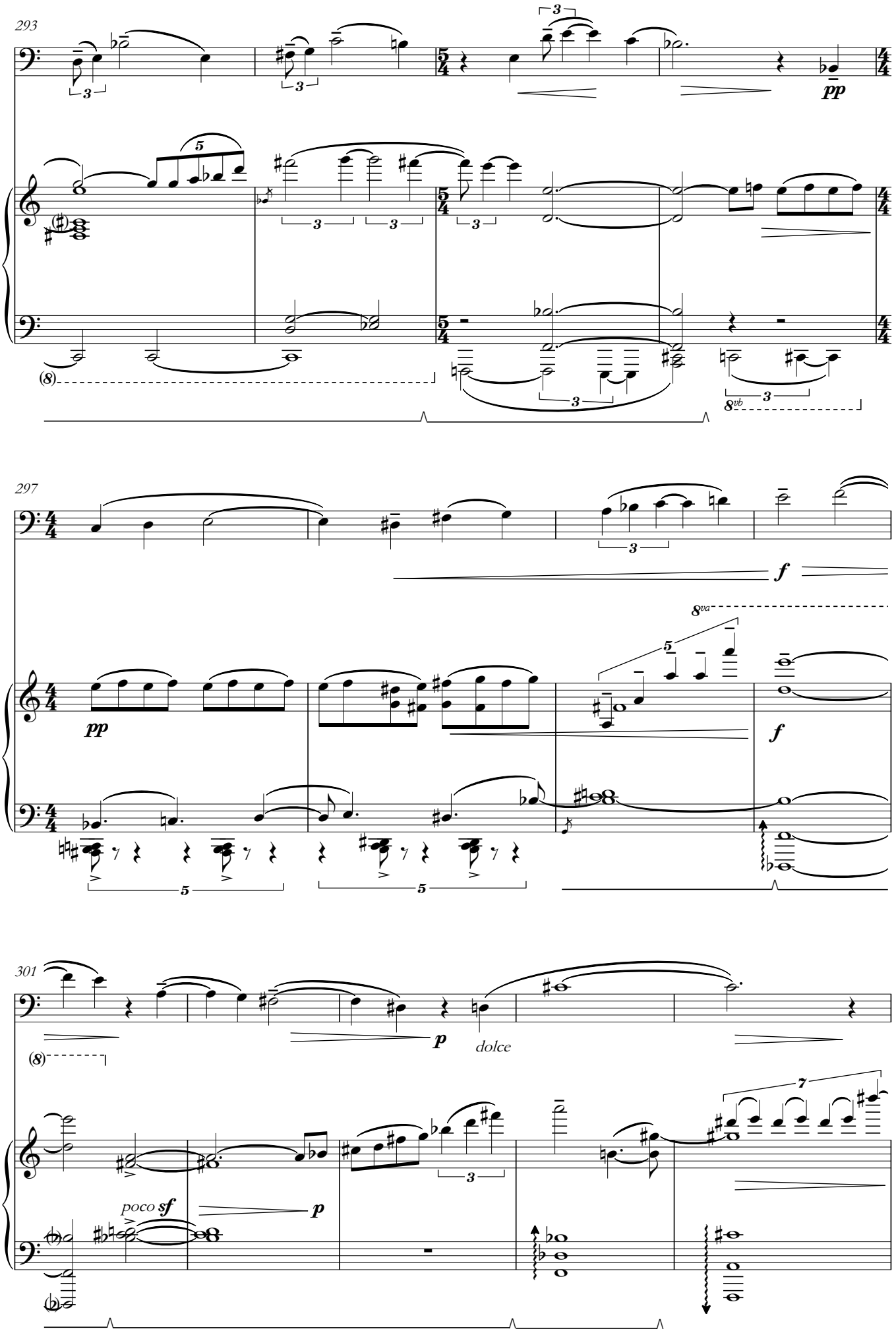

263
mf
f
265
p
p
8vb
molto sul pont.
tr
267
f
sfff
8va
fff

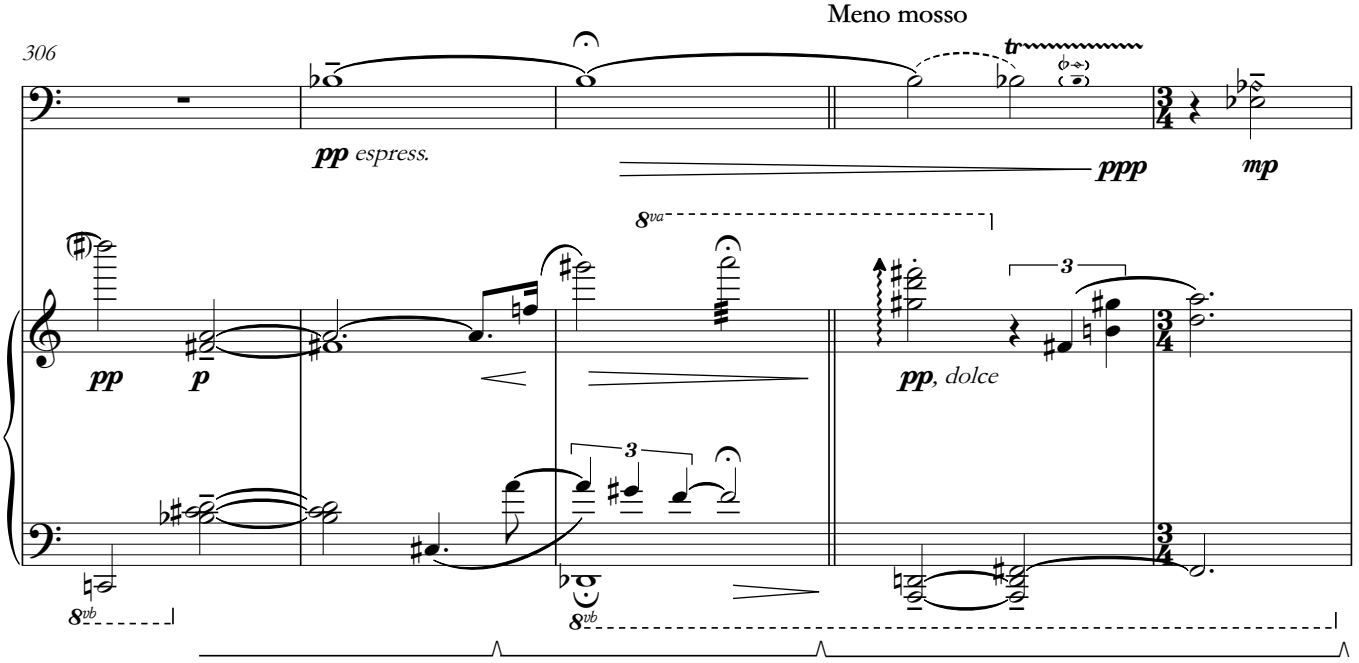

269
ord.
fff
p
8va
fff
p, sub. legatiss.
272
274
8va
276
pp
attacca
(8)
pp
ff

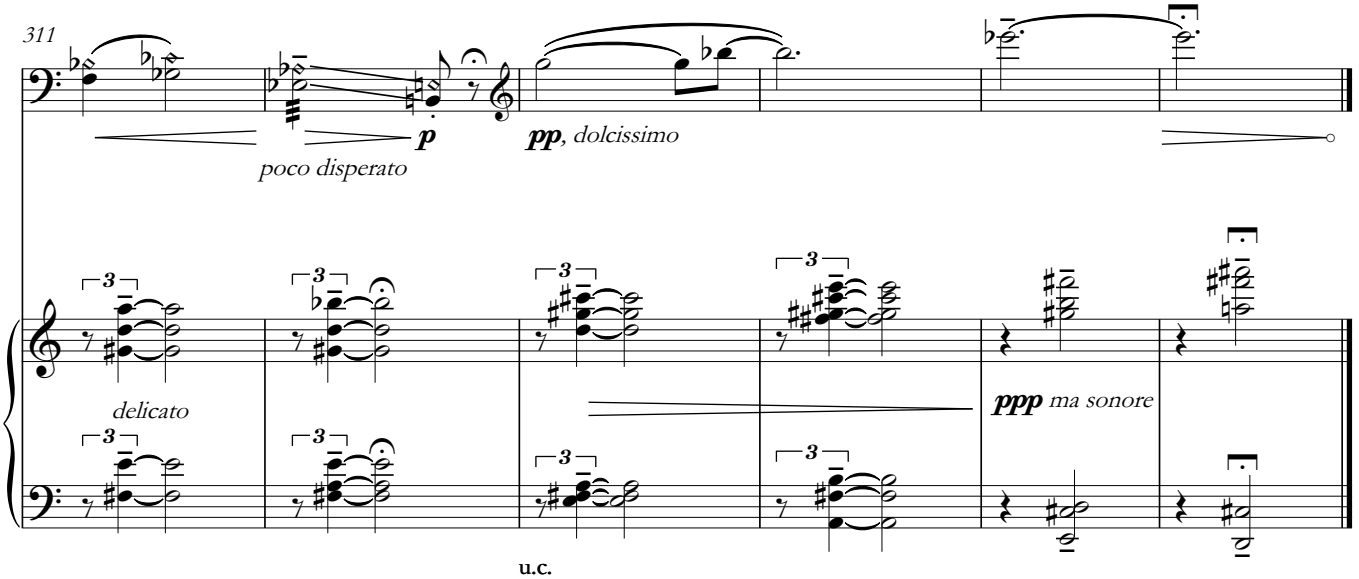
V. Poesia Rappresentativo

...meine Lampe auf deinen Weg zu leuchten




293
pp
297
pp
f
f
8va
301
p
dolce
poco sf
p
8vb


306
Meno mosso
pp espress.
ppp
mp
pp
p
pp, dolce
8va
8vb
8vb


311
p
poco disperato
pp, dolcissimo
delicato
ppp ma sonore
u.c.