

# Ein Fremder im fremden Land

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## 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<sup>va</sup>

prestiss.

*pp, delicatiss.*

6  $\text{♩} = 54$

5 *ff* 3 3

8  $\text{♩} = 62-66$

sul pont.

*pp* *pp* *mp* *pp*

*p* *pp* 8<sup>va</sup>

13  $\rightarrow$  ord.

*p* *tr* 3 *tr* 3 *tr* 3 *tr* 3

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* *ff*

35

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

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

*mf* *p* *< ff* *p* *f* *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* *sf* *f* *pp* *p* *mp*

*pp*

### III. Adagio in Zemlinskys gebrochenes Handschrift

Langsam und schmachkend

103  $\text{♩} = \text{c. } 46$

"japsend"  $\text{♩}$

*p*  $\leftarrow$  *mp*  $\rightarrow$  *p*  $\longleftarrow$  *f* *f*  $\leftarrow$  *sff* *pp*  $\leftarrow$  *mp*  $\rightarrow$  *pp*

*p* *meno p* *pp* *sff* *pp*  $\leftarrow$   $\rightarrow$

*p* *ff* *p*

una corda t.c.

109

*sfp*  $\leftarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$  *p*  $\leftarrow$  *mp*  $\rightarrow$

*mf*  $\rightarrow$  *sff* *sff* *p*

*f*  $\rightarrow$  *ff*

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

114

*p* *mf* *pp*

*p* *ppp, geflüstert* *p* *ppp*

*p* *f* *mp*

*8va* *tr* *8va*

*3* *9* *14* *5* *3*

*8vb* *u.c.* *t.c.* *SOST.* *8vb*

117

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

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

*tr* *3* *3* *3* *3*

*7* *3* *3* *3* *3*

121

"japsend" *pizz.*

*sff* *f* *p* *pp, kein hörbar!*

*f* *p* *pp*

*3* *tr* *3* *5* *5*

*pizz.*

## 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 p  $\rightarrow$  ff

p

168

trill  
ff  $\rightarrow$  p  $\rightarrow$  pp

pizz. arco  
trill

mp  $\rightarrow$  ff  $\rightarrow$  p  $\rightarrow$  ff p

171

Musical score for 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 7-fingered chord and a triplet. A fermata is placed over the final note of measure 172.

173

Musical score for 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 9-fingered chord in the grand staff. Measure 174 has a pianissimo (*pp*) dynamic with a triplet in the bass staff. Measure 175 has a fortissimo (*f*) dynamic with a crescendo leading to a final note. A fermata is placed over the final note of measure 175.

176

Musical score for measures 176-178. The system consists of three staves. Measure 176 has a pianissimo (*pp*) dynamic with triplets in the treble staff and a melodic line in the bass staff. Measure 177 has a fortissimo (*ff*) dynamic with a crescendo leading to a fortissimo (*ff*) dynamic. Measure 178 has a mezzo-forte (*mf*) dynamic with a crescendo leading to a fortissimo (*ff*) dynamic. The grand staff includes an 8va (octave up) marking and an 8va (octave down) marking.



Scherzo II (Rondoletto irregolare)

179

*p* *f*

*fff* 7 *p* *f*

3 5 5

182

*ff*

7 *ff* 5 3 *8va* 3

184

sul pont.

*f* *mf* *f*

5 3 5 3 *8vb*

186

ord.

*p*

5

5

8<sup>va</sup>

8<sup>vb</sup>

189

*f* 3

*f* 7 *p*

5

5

3

3

3

191

3

*p* *cantabile*

8<sup>va</sup>

tr

5 6 7

7

3 3

7

# V. Poesia Rappresentativo

...meine Lampe auf deinen Weg zu leuchten

♩ = c. 56

278

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

*ff*

282

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

*p*

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

288

*p cantabile*

*p*

8<sup>va</sup>

293

pp

(8)

8<sup>vb</sup>

297

f

pp

f

dura

5

301

p dolce

poco sf

p

7