MARTIN SCHEUREGGER

Be still

for harp and marimba

2012

(rev. 2015)

Be still is one in a series of three fragmented, intimate chamber works. It is the second after *Be silent* for solo piano and before *In that solitude* for violin and harp. They may be performed alone, or in a set of two or three.

Be still was first performed on 22nd May 2015 by Zoë Craven (marimba) and Oliver Wass (harp) at the Sir Jack Lyons Concert Hall, University of York.

Duration: 8′30″

Instrumentation

Harp
Marimba (4.3 octaves) + small bells

Programme Note

In *Be still*, different types of fragment interact: some hint at larger compositions, others embrace a fragmentary soundworld. Their durations vary, but each is as important as the next. Some thematic unity binds these shards of music together, but it is their shared idea of the fragmentary that truly unites them.

The naturally sonorous nature of the harp is exploited here, whilst the marimba's naturally dry tone is highlighted. However, this doesn't stop each player occasionally imitating the other.

Performance Directions

General

The duration of gaps between fragments should be judged by the performers, although some fragments end with longer pause bars: these should represent the longest gaps.

Specific pauses are indicated as follows:

Short pause

Medium pause

Long pause

Percussion

Fragment X calls for 'bells'. These should be high-pitched and delicate in sound and may be any bell-like sounds (including suspended metal, glass, etc). The player is encouraged to use as many as possible (at least 5). They should be suspended in front of the instrument and ideally played with brass mallets.

The choice of marimba mallets is left to the discretion of the performer apart from where mallets and other playing techniques are indicated in the score. These are used when a specific sound is desired and should be adhered to in all cases.

The following symbols are used to indicate mallets and playing techniques:

Hard mallets

Medium mallets

Soft mallets

Light side drum sticks or shaft of mallet

Hands

Flick with nail

Harp

In general the harp should be allowed to resonate as much as possible. Where damping is indicated, this should be adhered to. Other damping may be added if the performer believes it improves the clarity of the texture.

The following abbreviations and symbols are used (the duration for which they apply may be indicated with an extending line (—┐) and are otherwise cancelled with the indication 'norm.'):

p.d.l.t. près de la table

play with finger nails

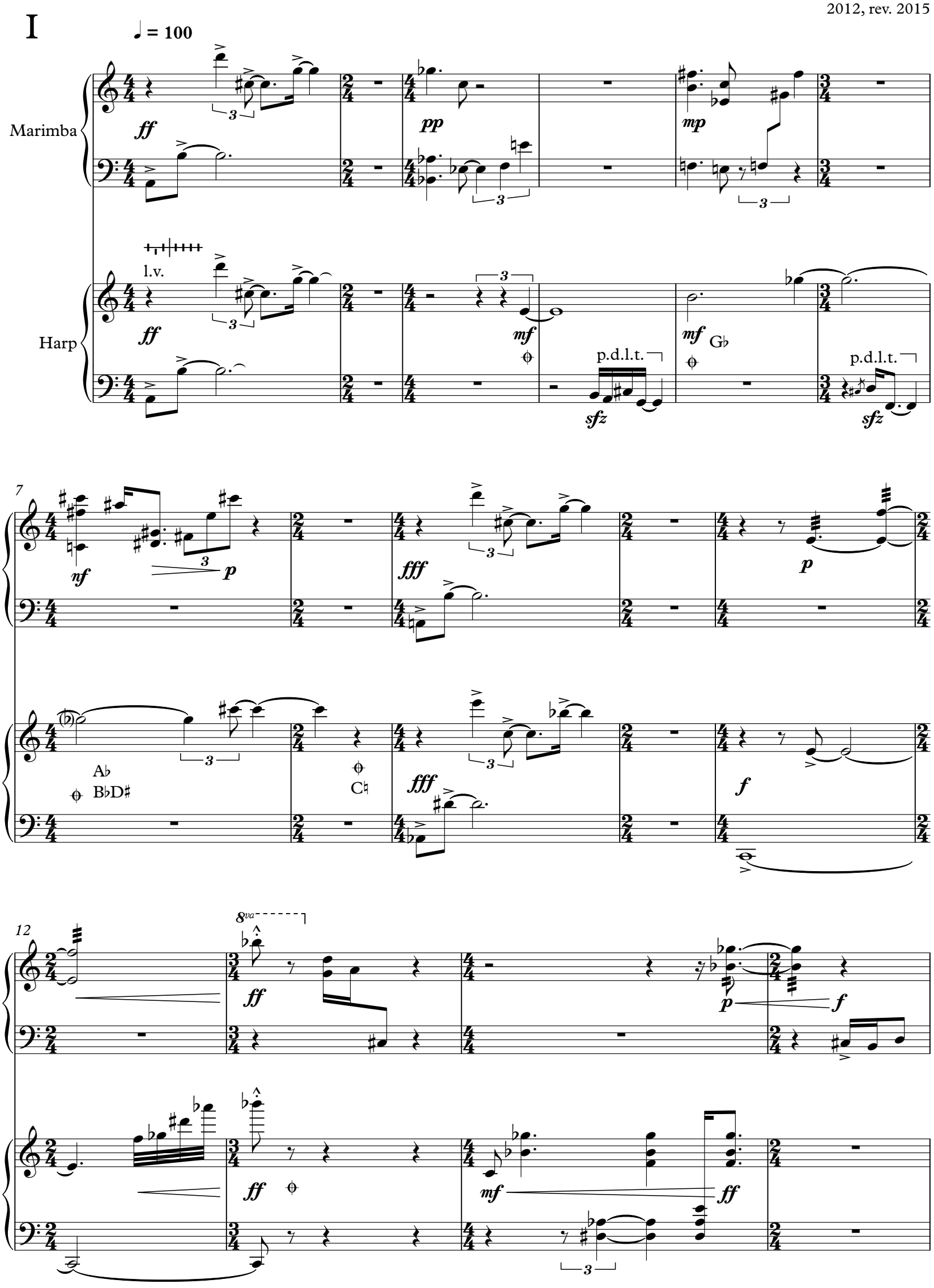
Be silent in that solitude,
Which is not loneliness – for then
The spirits of the dead, who stood
In life before thee, are again
In death around thee, and their will
Shall overshadow thee; be still.

from *Spirits Of The Dead*
by Edgar Allan Poe (1827)

Be still

ten fragments for harp and marimba

MARTIN SCHEUREGGER
2012, rev. 2015



16

rit.

node

pp ff ppp mp p ppp

rit.

fff

II ♩ = 90

21

Mar.

mp p

III ♩ = 60

26

Mar.

p ppp sffz p ppp

Hp.

♩ = 60

ppp D♯ E♭ ppp p ppp

mf

IV ♩ = 108 Steadily

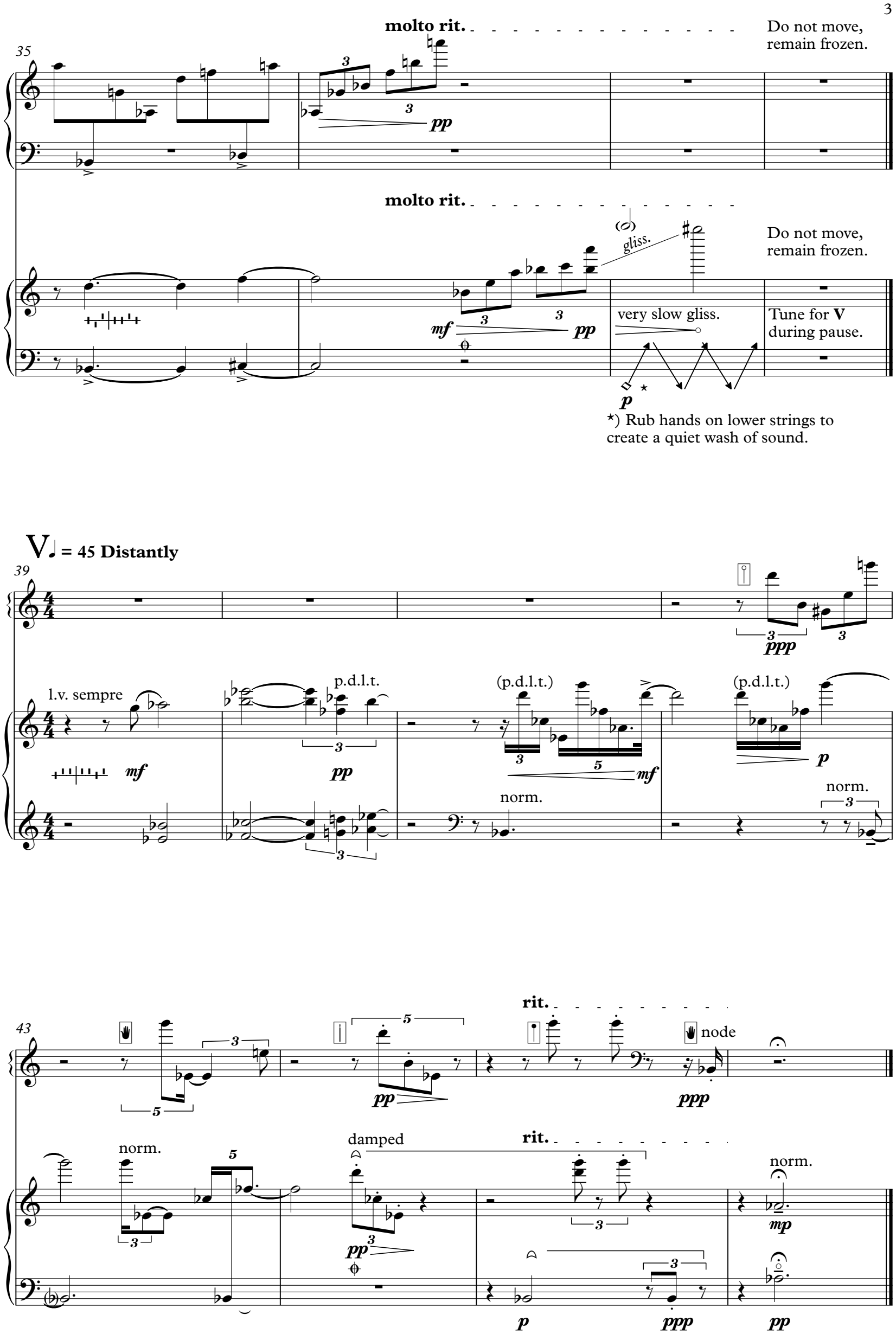
30

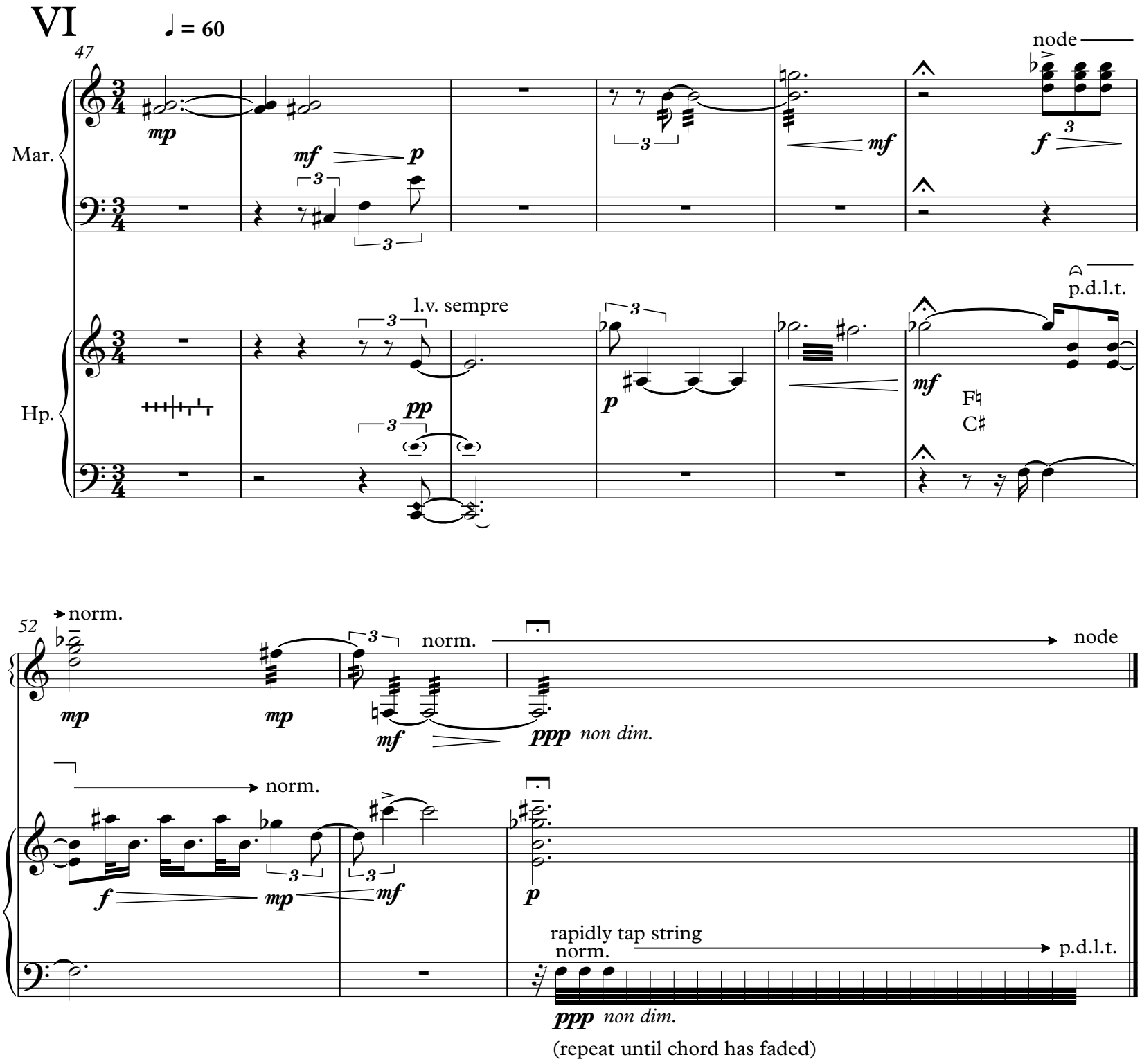
Mar.

p sfz sim.

Hp.

mp f F♮ A♮ C♯


35
molto rit.
Do not move, remain frozen.
pp
molto rit.
gliss.
Do not move, remain frozen.
mf
pp
very slow gliss.
Tune for V during pause.
p
*) Rub hands on lower strings to create a quiet wash of sound.
V♩ = 45 Distantly
39
ppp
l.v. sempre
mf
p.d.l.t.
pp
(p.d.l.t.)
mf
(p.d.l.t.)
p
norm.
norm.
43
rit.
node
pp
ppp
norm.
damped
rit.
norm.
pp
mp
p
ppp
pp


VI
♩ = 60
47
Mar.
Hp.
mp
mf
p
f
node
l.v. sempre
pp
p.d.l.t.
F♮
C♯
52
norm.
ppp non dim.
rapidly tap string
(repeat until chord has faded)

VII

♩ = 90 Freely

55

p.d.l.t.

15ma

Hp.

ppp

6 ⋆

sempre l.v.
(norm.)

⋆) Rhythm should not be regular; vary order of notes.

mf

58

15ma

6

3

mp

mf

p

mf

61

15ma

6

3

G♯

pp

3

mf

poco rit.

♩ = 72

8va

non gliss.

64

6

6

6

6

6

5

5

mf

(8)

66

3

G♮

norm.

mf

p.d.l.t.

p

VIII ♩ = 72

70

Mar.

Hp.

C♭

F♭

73

l.v.

75

rit.

1.

F♯

78

♩ = 50 accel. ♩ = 72

2.

ff

♩ = 50 accel. ♩ = 72

2.

non-l.v.

C♮

p *ff*

ff

A♮

80

84

rit. ♩ = 72

p *fff*

rit.

mf

rit. ♩ = 72

non-l.v.

fff

rit.

sons étouffes

l.v.

fff poss.

IX

87

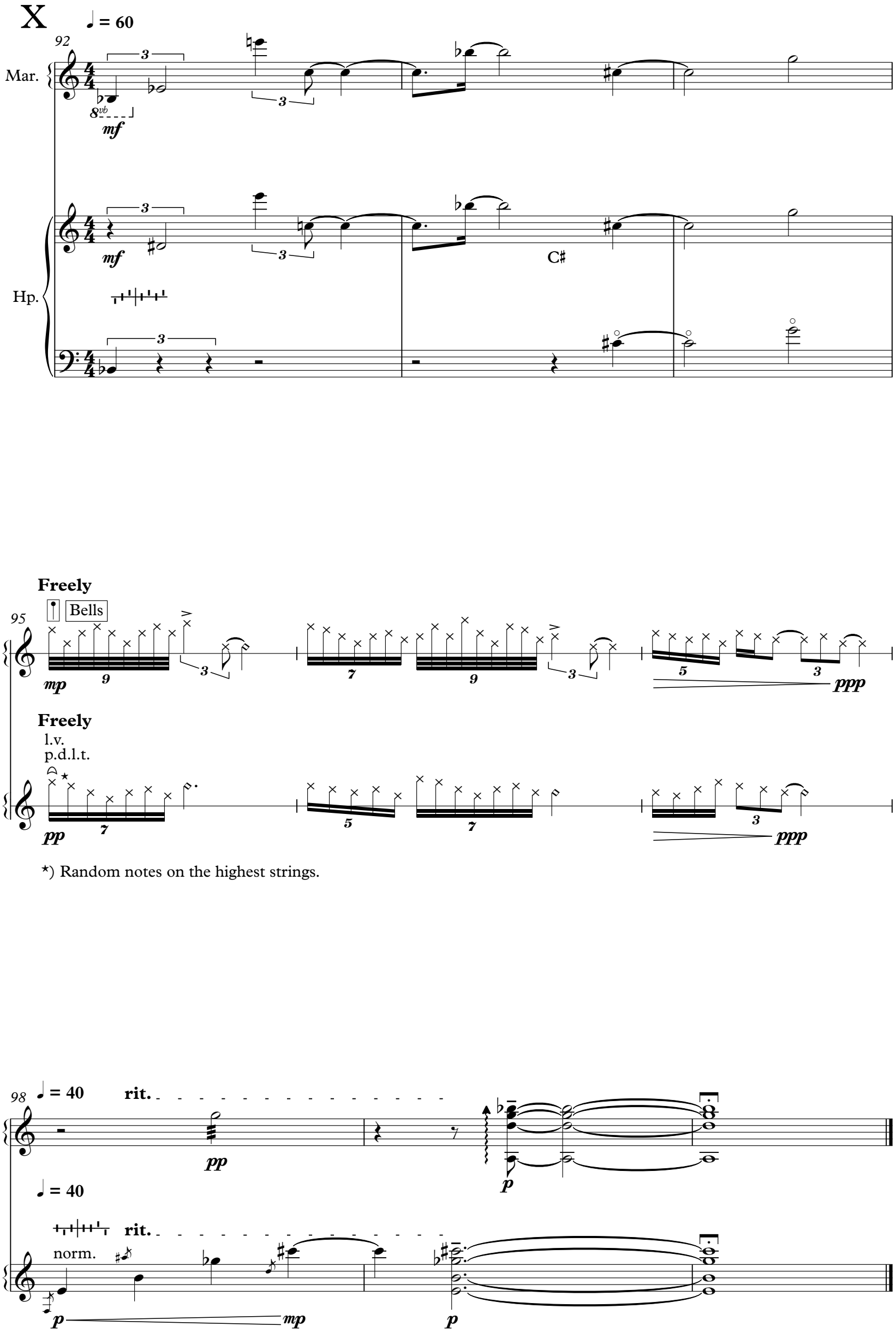
♩ = 50

Mar.

Hp.

l.v. sempre

90



*) Random notes on the highest strings.