

Mathew Fuerst

Sonata No. 3

Program Note

When I was nine or ten years old, I was introduced to the music of Beethoven, playing a simplified version of his *Ode to Joy* theme on the piano. I remember liking this piece very much, and I saved up my allowance money to buy a record I thought was the Beethoven symphony containing the theme. I ended up unknowingly buying the wrong symphony and the record I bought was a recording of Beethoven's Symphony No. 3 (*Eroica*). After listening to the record I decided that I wanted to be a composer.

When violinist Jasper Wood and pianist David Riley commissioned this work (my fourth commission from them), I felt tremendous pressure with this third sonata to try to produce a piece that would be substantial within my own body of work. The period of time in which I composed this work was simultaneously the happiest and most difficult in my life. It was the happiest because I was planning my wedding with my wife Rachel. However, I was also going through a period of extreme uncertainty in the quality and direction of my work. I even at times seriously considered quitting composition altogether. Eventually, I came to the conclusion that all I should care about is writing the music I wished to hear and to forget about anything else. Because of what I hoped to accomplish with the piece and the pressure I felt, this work took over a year to compose. Looking at the piece now, I feel it is my most optimistic work and my proudest achievement to date.

The first movement was the most difficult to compose. There were seven different versions nearly finished before the completion of the movement heard here. Originally I conceived the first movement of the sonata in classical sonata form. However, I found that the music I was writing sounded more like an academic exercise than anything else. Eventually, I scratched the original ideas and settled on the idea of writing a sort of chaconne based completely on major triads. My fear in doing this, however, was that I would end up with a work that would sound old. I hoped to produce a work that sounded fresh and new. I wanted to create music that sounded like a cloud of overlapping harmonies appearing from afar and gradually becoming grounded. Numerous canonic devices are employed so that only at the climax do the violin and piano come together harmonically and present the chord progression in unison, first in its original order, then backwards and modulated. In order to create more variety, the last third of the movement brings back the beginning of the work but in retrograde so that the music ends as it began.

The second movement was originally written as a wedding gift for Rachel and was played as the processional at our wedding. I took a chord progression she really loved from my *String Quartet No. 1*, which I wrote for the New York City Ballet's Choreographic Institute, and developed the material to a greater degree than I had in the quartet. Like the first movement, the second is also essentially a chaconne.

For the last movement, I wanted to compose a highly virtuosic work that would end brilliantly. For this movement, I initially used Brahms' last movement of his Piano Quartet in g minor, op. 25 as a formal inspiration, and simultaneously wished to emulate the fantastically exciting ending of Prokofiev's Piano Concerto No. 3, one of my favorite pieces. Before writing it, I spent a great deal of time listening to both Hungarian gypsy violin playing (particularly the friss sections of a Csárdás) and American fiddle music, hoping to emulate the fast, exciting playing found in both idioms. That being said, I did not wish to copy the specific sounds of these idioms, but simply the type of violin playing. The movement, and the sonata itself, has gone through a number of revisions with the help of Jasper and Dave, and it would not exist in the state it is in today without the input from both of them.

for Rachel Schachter
Written for Jasper Wood and David Riley

Sonata No. 3

for violin and piano

I. Fantasy

Mathew Fuerst

Allegro fantastico (♩ = 112)
from a distance
15^{ma}
ppp

Violin

Piano

Allegro fantastico (♩ = 112)
from a distance
15^{ma}
ppp

Ped. _____

Chords should be played in the approximate location within the measure. They should sound unmetered.

9

Vln.

Pno.

12

Vln.

Pno.

16

Vln.

Pno.

(8)

(15)

19

Vln.

Pno.

pp

See note on page 1. The chords should not be played together unless connected by a vertical dotted line.

(15)

pp

8va

(8)

(15)

23

Vln.

Pno.

(15)

(8)

(8)

(15)

26

Vln.

Pno.

29

Vln.

Pno.

cresc.

8^{va}

33

Vln.

Pno.

Lightly

p

Lightly

p

A Tempo

35

Vln.

Pno.

37 (8)

Vln.

Pno.

39 (8)

Vln.

Pno.

8^{va}

41

Vln.

Pno.

cresc. poco a poco

(8)

cresc. poco a poco

43

Vln.

Pno.

(8)

mp

45

Vln.

Pno.

mp

47

Vln.

Pno.

sfz

49

Vln.

Pno.

sfz mp sfz mp sfz

51

Vln.

Pno.

mp sfz mp sfz

53

Vln.

Pno.

mp sfz mp sfz

sfz mp sfz mp

Detailed description: This system covers measures 53 and 54. The violin part (Vln.) features a melodic line with slurs and accents. The piano part (Pno.) is written in grand staff with complex chordal textures. Dynamic markings include *mp* and *sfz* for both parts. The time signature changes from 3/4 to 3/8.

55

Vln.

Pno.

mf

mp sfz mp sfz mf sfz mf sfz

sfz mp sfz mp sfz mf sfz mf

Detailed description: This system covers measures 55 and 56. The violin part (Vln.) continues with a melodic line. The piano part (Pno.) has a more active accompaniment. Dynamic markings include *mf*, *mp*, and *sfz*. The time signature changes from 3/8 to 3/4.

57

Vln.

Pno.

mf sfz mf sfz f sfz f

sfz mf sfz mf sfz f sfz f

Detailed description: This system covers measures 57 and 58. The violin part (Vln.) has a more rhythmic and accented melodic line. The piano part (Pno.) features strong chords. Dynamic markings include *mf*, *sfz*, and *f*. The time signature changes from 3/4 to 3/8.

59

Vln.

Pno.

sfz f sfz f sfz f sfz f ff

f sfz f sfz f sfz f sfz f sfz

sfz f sfz f sfz sfz

Detailed description: This system covers measures 59 and 60. The violin part (Vln.) is highly rhythmic with many accents. The piano part (Pno.) is very dense with complex textures. Dynamic markings include *sfz*, *f*, and *ff*. The time signature changes from 3/8 to 2/4.

62

Vln.

Pno.

sfz *f* *ff*

sfz *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f*

64

Vln.

Pno.

sfz *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f*

66

Vln.

Pno.

sfz *f* *sfz* *ff* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f*

68

Vln.

Pno.

sfz *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f*

8^{ub}

70

Vln.

Pno.

sffz f *sffz f* *sffz f* *sffz f*

(8)

Detailed description: This system covers measures 70 and 71. The Violin part (Vln.) consists of a continuous eighth-note pattern in a minor key. The Piano part (Pno.) features a complex, dense texture with multiple voices, including chords and moving lines, marked with *sffz f* (sforzando fortissimo forte) throughout. A circled number 8 is located below the piano part.

72

Vln.

sub. pp

Pno.

sffz f *sffz f* *sffz*

(8)

Detailed description: This system covers measures 72 and 73. The Violin part (Vln.) begins with a melodic line and concludes with a sustained, *sub. pp* (subito pianissimo) passage. The Piano part (Pno.) continues with a dense texture of chords and moving lines, marked with *sffz f* and *sffz*. A circled number 8 is located below the piano part.

74

Vln.

mf

Pno.

pp *mf*

Detailed description: This system covers measures 74 and 75. The Violin part (Vln.) features a melodic line with a dynamic marking of *mf*. The Piano part (Pno.) has a more active role, with the right hand playing a melodic line and the left hand providing harmonic support, marked with *pp* and *mf*. The time signature changes from 3/4 to 3/2.

77

Vln.

pp *mf* *pp* *mf*

Pno.

pp *mf* *pp* *mf*

Detailed description: This system covers measures 77 and 78. The Violin part (Vln.) has a melodic line with dynamics *pp* and *mf*. The Piano part (Pno.) features a complex texture with multiple voices, including chords and moving lines, marked with *pp* and *mf*. The time signature changes from 3/4 to 5/4 and then to 7/4.

79

Vln.

Pno.

pp *mf* *pp* *mp*

81

Vln.

Pno.

pp *mf* *pp* *mf* *pp* *mf*

83

Vln.

Pno.

pp *mf* *pp* *mp*

85

Vln.

Pno.

pp *mf* *pp* *mf* *pp* *mf*

87

Vln. *pp* *mf* *pp* *f* *sub. p*

Pno. *pp* *mf* *p*

Sua.

Ped.

89 *arpeggio*

Vln.

Pno. (8)

92

Vln.

Pno. (8)

95

Vln.

Pno. (8)

98

Vln.

Pno.

102

Vln.

Pno.

105

Vln.

Pno.

108

Vln.

Pno.

111

Vln.

loco

f *mf*

Pno.

(8)

f *mf*

114

Vln.

Pno.

116

Vln.

dim. *mp*

Pno.

dim. *mp*

8va

Ped. (Hold pedal down until the end of the movement)

118

Vln.

Pno.

(8)

121

Vln.

Pno.

123

Vln.

Pno.

125

Vln.

Pno.

127

Vln.

Pno.

See note on page 1. The chords should not be played together unless connected by a vertical dotted line.

130

Vln.

Pno.

134

Vln.

Pno.

137

Vln.

Pno.

141

Vln.

Pno.

144

Vln. (8)

Pno. (15)

147

Vln. (8)

Pno. (15)

151

Vln. 15^{ma}

Pno. (15)

154

Vln. (15)

Pno.

II. Liebeslied: For Rachel

16

Lento semplice ♩ = 60

Folk-like

p

8

16

From a distance
15^{ma}

pp

8^{va}

24

mp = p *mf* *p*

(15)

(8)

30

mp *mf*

(15)

(8)

Detailed description: This is a musical score for Violin and Piano. The piece is titled "II. Liebeslied: For Rachel" and is marked "Lento semplice" with a tempo of ♩ = 60. The style is described as "Folk-like". The score is divided into measures 1-8, 16-24, and 30-36. The Violin part (Vln.) features a melodic line with various rhythmic patterns and dynamics. The Piano part (Pno.) provides harmonic support with chords and arpeggios. Key markings include *p*, *pp*, *mp = p*, *mf*, and *p*. There are also performance instructions like "From a distance" and "15^{ma}" with dashed lines indicating specific techniques. The score includes repeat signs and first/second endings.

34

Vln. *f* *mf* *mp* *p*

Pno. *mf* *p*

8^{va} 8^{vb}

39

Vln. 3 3 3 3 3 3 3 3 3 3 3

Pno.

8^{va} 8^{vb}

42

Vln. *mp* 3 3 3 3 3 3 3 3 3 3 3 3

Pno. *mp*

8^{vb}

46

Vln. *mf* *f* *mf* *f* *mf* *f*

Andante espressivo ♩ = 90

Pno. *mf*

8^{va} 8^{vb}

55 Vln. Warmly *mf* *f* Warmly *f*

Pno. *f* *8va* *8va*

63 Vln. *mf*

Pno. *8va* *mf* *3* *3* *3* *8va* *8vb*

70 Vln.

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *cresc.* *3* *3* *3* *3* *3*

74 Vln. *più f* *cresc.* *f*

Pno. *più f* *cresc.* *f* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

79

Vln.

Pno.

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

83

Vln.

Pno.

più f *dim.*

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

88

Vln.

Pno.

p *dim.*

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

93

Vln.

Pno.

poco cresc.

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

97

Vln.

Pno.

Measures 97-100: Violin part features a continuous eighth-note triplet pattern. The piano accompaniment consists of block chords in the right hand and sustained chords in the left hand.

100

Vln.

Pno.

Measures 100-103: Violin part continues with triplets, including some with accents. The piano accompaniment features a *mf* dynamic and includes a 3/4 time signature change at the end of the system.

103

Vln.

Pno.

Measures 103-106: Violin part includes accents and a *f* dynamic. The piano accompaniment features a *cresc.* dynamic and includes 3/4 and 5/4 time signature changes.

106

Vln.

Pno.

Measures 106-109: Violin part features a *f* dynamic and includes accents. The piano accompaniment features a *f* dynamic and includes 5/4 and 2/4 time signature changes.

109 Vln. Joyous *ff*

Pno. *cresc.* *mp* Bell-like Joyous *ff*

115 Vln.

Pno. *swa*

119 Vln.

Pno.

123 Vln.

Pno.

Detailed description: This page of a musical score contains four systems, each with a Violin (Vln.) and Piano (Pno.) part. The music is in 2/4 time. The Violin part (measures 109-123) features a joyful melody with triplets and slurs, marked with dynamics *ff* and *mp*. The Piano part provides a complex accompaniment with chords, slurs, and a *cresc.* (crescendo) marking. A *swa* (swell) marking is present in the piano part between measures 115 and 119. The overall mood is joyful and energetic.

127

Vln. *dim.*

Pno. *dim.*

8^{vb}

131

Vln.

Pno. *p*

(8)

135

Vln. *molto rit.*

Pno. *molto rit.* *dim.*

(8)

139

Pno. *pp*

pp

(8)

144 **Largo semplice** ♩ = 54
molto espressivo

Vln. *p*

Pno. **Largo semplice** ♩ = 54

(8)-----|

152

Vln. *mp*

159

Vln. *mf* *mp* *pp*

Pno. *pp*

rit.

♩ = 44
 From a distance
 8^{va}

Ped.
(Hold pedal down until the end of the movement)

168

Vln. *ppp* *pp* *very tenderly*

Pno. *very tenderly*

(8)-----| 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}

176

Vln.

Pno.

8^{va}-7

8^{vb}

8^{vb}

182

Vln.

Pno.

dim.

molto rit.

ppp

dim.

molto rit.

ppp

8^{vb}

8^{vb}

8^{vb}

*

III. Moto Perpetuo

1 **Allegro brillante, with great intensity** ♩ = 124

Violin

Piano

8^{vb}

4 **Allegro brillante, with great intensity** ♩ = 124

Vln.

Pno.

(8)

cresc.

6

Vln.

Pno.

(8)

cresc. poco à poco

9

Vln.

Pno.

(8)

13

Vln.

Pno.

f *ff*

(8)

16

Vln.

Pno.

sub. mp

(8)

18

Vln.

Pno.

sfz *sfz* *sfz* *mp*

(8)

20

Vln.

Pno.

(8)

22

Vln.

Pno.

cresc. poco a poco

sfz *mp* *cresc. poco a poco* *sfz* *sfz* *mf*

(8)

25

Vln.

Pno.

sfz *sfz* *sfz* *f* *sfz* *sfz*

(8)

28

Vln.

Pno.

sfz *f* *fff* *p*

(8)

30
Vln. *cresc. poco a poco*

Pno. *cresc. poco a poco*

(8)

32
Vln.

Pno.

(8)

34
Vln.

Pno.

(8)

36
Vln. *f mp*

Pno. *f mp*

(8)

39

Vln.

Pno.

(8)

41

Vln.

Pno.

cresc. poco a poco

(8)

44

Vln.

Pno.

f

8^{va}

p

(8)

47

Pno.

(8)

49 ⁽⁸⁾
Pno.

51 ⁽⁸⁾
Pno.

54
Vln. *p*

55 ⁽⁸⁾
Pno. (*p*)

56
Vln.

57 ⁽⁸⁾
Pno.

58
Vln.

59 ⁽⁸⁾
Pno.

60

Vln.

Pno.

62

Vln.

Pno.

64

Vln.

Pno.

sfz *p*

67

Vln.

Pno.

sfz *p*

69 Vln. *sfz p*

Pno. *sfz p*

72 Vln. *mp cresc.*

Pno. *mp* *Ped.*

75 Vln.

Pno. *Ped.*

78 Vln.

Pno. *15^{ma}* *Ped.*

Detailed description: This page of a musical score contains four systems, each with a Violin (Vln.) and Piano (Pno.) part. The first system (measures 69-71) features a complex, fast-moving melodic line in the violin and a dense, rhythmic accompaniment in the piano, marked with *sfz* and *p*. The second system (measures 72-74) shows the violin part becoming more melodic and dynamic, marked *mp* and *cresc.*, while the piano accompaniment consists of block chords and is marked *mp* with *Ped.* markings. The third system (measures 75-77) continues the piano accompaniment with *Ped.* markings. The fourth system (measures 78-80) includes a *15^{ma}* (15th measure) marking in the piano part and *Ped.* markings.

81

Vln.

Pno.

ff *f*

(15)

8^{vb}

84

Vln.

Pno.

sffz *sffz* *sffz* *f*

(8)

86

Vln.

Pno.

sffz *sffz*

(8)

88

Vln.

Pno.

sffz *f* *sffz* *sffz* *f*

(8)

91

Vln.

Pno.

ffz *ffz* *ffz* *f* *ffz* *ffz*

(8)

94

Vln.

Pno.

ffz *ff* *f*

(8)

96

Vln.

Pno.

dim. *dim.*

(8)

98

Vln.

Pno.

(8)

100

Vln.

Pno.

p

102

Vln.

sarcastically

p leggiero

8va

Pno.

p leggiero e non espress.

p

104

Vln.

Pno.

8

p

106

Vln.

Pno.

8

p

108 *mf* *8va*

Vln.

Pno. *sfz p* *sfz p*

110 *f* *8va*

Vln.

Pno. *sfz p*

112 *dim.*

Vln.

Pno. *sfz p*

114 *p* *mf*

Vln.

Pno. *p sfz sfz p mf*

117

Vln.

Pno.

120

Vln.

Pno.

f

sfz mf

123 (8)

Vln.

Pno.

ff

sfz mf

sfz mf

126

Vln.

Pno.

sfz mf

sfz

129

Vln.

Pno.

mf *sfz* *mf* *p*

8^{va}

132

Vln.

Pno.

cresc. poco a poco

8

cresc. poco a poco

134

Vln.

Pno.

8

136

Vln.

Pno.

Più mosso

ff

Più mosso

ff *sub. pp*

8^{vb}

139

Pno.

⑧

142

Pno.

cresc.

⑧

145

Vln.

p cresc.

p cresc.

⑧

149

Vln.

poco accel.

poco accel.

⑧

152 $\text{♩} = 132$

Vln.

Pno.

f

f

ped.

155

Vln.

Pno.

157

Vln.

Pno.

159

Vln.

Pno.

161 *poco rall.*

Vln.

Pno.

8va

(8)

163 *Subito A tempo* ♩ = 132

Vln.

ff *sub. f*

Pno.

ff *sub. f*

(8)

165

Vln.

Pno.

(8)

167

Vln.

Pno.

(8)

169

Vln.

Pno.

ff *mf*

ff *mf*

(8)

172

Vln.

Pno.

(8)

174

Vln.

Pno.

(8)

176

Vln.

Pno.

ff *p*

(8)

178

Vln.

Pno.

(8)

180

Vln.

Pno.

mp *mp*

(8)

183

Vln.

Pno.

mf *f* *f*

(8)

186

Vln.

Pno.

(8)

188

Vln.

Pno.

(8)

cresc.

cresc.

8va

190

Vln.

Pno.

(8)

15^{ma}

193

Vln.

Pno.

(8)

with uninhibited jubilation

fff

with uninhibited jubilation

8va

fff

196

Vln.

Pno.

199

Vln.

Pno.

203

Vln.

Pno.

205

Vln.

fff

Pno.

sub mf

molto cresc.

(8)

Detailed description: This system contains measures 205 through 212. The violin part (Vln.) is in 2/4 time and features a melodic line with slurs and accents, marked with a forte (fff) dynamic. The piano part (Pno.) consists of two staves: the right hand has a complex chordal texture with slurs and accents, marked with a mezzo-forte (sub mf) dynamic and a 'molto cresc.' (much crescendo) instruction; the left hand provides a harmonic accompaniment with chords and some melodic fragments. A circled number 8 is placed above the first measure of the piano right hand and below the first measure of the piano left hand.

209

Vln.

Pno.

fff

(8)

Detailed description: This system contains measures 209 through 216. The violin part (Vln.) continues the melodic line from the previous system, marked with a forte (fff) dynamic. The piano part (Pno.) continues with the same complex chordal texture in the right hand and accompaniment in the left hand, also marked with a forte (fff) dynamic. A circled number 8 is placed above the first measure of the piano right hand and below the first measure of the piano left hand.