

Mathew Fuerst

Sonata for Violin and Cello

Program Note:

The Sonata for Violin and Cello was commissioned by Hyeyung Yoon and Gregory Beaver in March, 2020 when the COVID-19 pandemic started spreading across the United States. They were to premiere my Piano Trio in April in Kansas City, but that premiere, like most concerts, was cancelled. They contacted me hoping to have a work to perform together in a new online concert series they were about to start called Open Space Music. I accepted the commission and went right to work, hoping to complete something relatively quickly as I was in the process of shifting my teaching from in person to online. In the end, I decided to take the material from my Sonata for Solo Viola and rework and expand the material into this sonata.

The Sonata for Solo Viola was originally planned to be a six movement suite inspired by the six Bach cello suites. The way the original plan worked was that the first movement of my suite would be inspired by the first movement of Bach's first suite, the second movement of my suite inspired by the second movement of Bach's second suite, and so on. While composing the work, I realized that the first three movements I wrote all used the same 12-tone row as the foundation of each movement, and because of that connection, I changed the direction of the work from a "suite" to a "sonata". So, in the new sonata, the first and second movements of the sonata are as planned, the third movement of the sonata was what supposed to be the fourth movement of the suite (and thus very loosely inspired by the Sarabande of the Suite No. 4), and the final movement does not have a direct inspiration from a specific suite, except in my desire to write with the same energy as the Giges of each suite.

The piece last approximately 15 minutes.

for Hyeyung Yoon and Gregory Beaver

Sonata for Violin and Cello

I. Prelude

Mathew Fuerst

Andante ♩ = 76

Violin

Violoncello

pp e leggiero

Vln.

Vc.

pp

Vln.

Vc.

cresc. poco a poco

Vln.

Vc.

Vln.

Vc.

35 D

Vln.

Vc.

molto accel.

The 16th notes should accel. smoothly into the 32nd notes.

38

Vln.

Vc.

pù f

pù f

40

Vln.

Vc.

pù f

pù f

E Più mosso e brillante ♩ = 96

42

Vln.

Vc.

ff

ff

43

Vln.

Vc.

ff

ff

44

Vln.

Vc.

This system covers measures 44 and 45. The Violin part (Vln.) is written in a treble clef and features a melodic line with eighth-note patterns and slurs. The Viola part (Vc.) is written in a bass clef and provides a harmonic accompaniment with chords and eighth notes. Both parts include dynamic markings such as *v.* and *mf*.

45

Vln.

Vc.

This system covers measures 45 and 46. The Violin part continues the melodic line with slurs and dynamic markings. The Viola part maintains the harmonic support with consistent rhythmic patterns.

46

Vln.

Vc.

This system covers measures 46 and 47. The Violin part shows a change in phrasing with a slur over measures 46-47. The Viola part continues with its accompaniment.

47

Vln.

Vc.

This system covers measures 47 and 48. The Violin part features a slur over measures 47-48. The Viola part continues with its accompaniment.

48

Vln.

Vc.

This system covers measures 48 and 49. The Violin part continues with its melodic line. The Viola part continues with its accompaniment.

49

Vln.

Vc.

This system covers measures 49 and 50. The Violin part continues with its melodic line. The Viola part continues with its accompaniment. The system concludes with a double bar line and repeat signs.

F Subito Tempo primo ♩ = 76

Vln. *fff* *f* *mf*

Vc. *fff* *f* *mf*

molto rit.

Vln. *p*

Vc. *p*

G Andante semplice ♩ = 63

Vln. *più p*

Vc. *p* *più p*

Vln. *pp*

Vc. *pp*

II. Dance

Performer's note: Strongly emphasize ALL accents within the given dynamic throughout.

Andante Con moto e molto ritmico ♩ = 92

The musical score is arranged in systems for Violin (Vln.) and Violoncello (Vc.).

- System 1 (Measures 1-16):** Violin part starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and includes a *pizz.* (pizzicato) instruction. Violoncello part starts with *f* and *mf*. Measure numbers 15 and 16 are indicated at the end of the system.
- System 2 (Measures 3-16):** Violin part starts with piano (*p*) and moves to *mf*. Violoncello part starts with *p* and moves to *mf*, *mp*, and *mf*. Measure numbers 3, 10, 14, and 16 are indicated.
- System 3 (Measures 6-16):** Violin part starts with *f*, then *p*, and *mf*. Violoncello part starts with *f*, then *p*, and *mf*. Measure numbers 6, 15, 16, 7, and 16 are indicated.
- System 4 (Measures 9-16):** Violin part starts with *mp* and *mf*. Violoncello part starts with *mp* and *mf*. A section marker **A** is placed above measure 16. Measure numbers 9, 16, 11, 16, 8, and 16 are indicated.
- System 5 (Measures 13-16):** Violin part starts with *p* and *mp*, then *f*, *p*, and *mp*, and *f*. Violoncello part starts with *sub. p*, *sub. p*, *f*, *mp*, *p*, *f*, and *mf*. Measure numbers 13, 8, 2/4, 16, 2/4, 16, 7, 2/4, and 16 are indicated.
- System 6 (Measures 18-16):** Violin part starts with *p* and *mp*, then *p*, *mp*, *p*, *mp*, *f*, and *mp*. Violoncello part starts with *p*, *sub. p*, *sub. p*, and *f*. Measure numbers 18, 8, 16, 16, 8, 16, 7, and 16 are indicated.

23

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

Vc. *p* *mf* *f*

28

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

Vc. *p* *f* *sfz* *p* pizz.

B

33

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

37

Vln.

Vc.

40

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

Vc. *f* *arco* *mf* *f*

C

45

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

Vc. *mf* *f*

48 **D** arco

Vln. *più f* *f* *più f* *ff*

Vc. *piu f* *f* *piu f* *ff*

52

Vln.

Vc.

57

Vln.

Vc.

61 **E** with great intensity

Vln.

Vc. *fff* with great intensity *fff*

64

Vln.

Vc.

68 **F**

Vln. *fff* *ff*

Vc. *fff* *ff*

73

Vln. *f* gradually evaporate into thin air

Vc. *f* gradually evaporate into thin air

76

Vln. *p* *ppp* *8va*

Vc. *p* *ppp*

III. Chorales

Adagio molto rubato e espressivo (♩ = 54)

Violin

Violoncello

85 like an echo sul tasto ord. **A**

Vln. *pp* *p* *cresc.* *mf*

Vc. *pp* *p* *cresc.* *mf* *pp* from a distance sul pont.

93 (ord.) (ord.) **B**

Vln. *p* *mp* *mp* *mf* *pp*

Vc. *p* *mp* *sub. pp* *mp* *mf*

sul pont. ord.

102

Vln. *p* *cresc.* *mp* *mp* *sub. p*

Vc. *p* *cresc.* *mp* *sub. p*

109 **C**

Vln. *cresc.* *mp* *mp* *mf* *mf*

Vc. *cresc.* *mp* *mf* *mf*

Più mosso (♩ = 63)

116

Vln.

Vc.

D molto accel. *f*
with increasing intensity

121

Vln.

Vc.

più f

cresc.

with increasing intensity

125

Vln.

Vc.

Allegro (♩ = 72)

130

Vln.

Vc.

ff

Does not need to be coordinated with cello.

Allow the bow to bounce freely while gliss. as high as possible

132

Vln.

Vc.

mf

sffz

jeté

Does not need to be coordinated with violin.

Allow the bow to bounce freely while gliss. as high as possible

134 **Meno mosso** (♩ = 52)

Vln. *ord.* *from a distance sul pont.* *ord.*

Vc. *sul tasto* *p* *ord.* *p* *<* *pp* *ord.* *p* *dim.*

143 **E** *senza espressivo, like a viol non vib.*

Vln. *pp* *pp*

Vc. *pp* *pp*

150 **F** *barely audible ord.*

Vln. *from a distance sul tasto* *ppp* *pppp*

Vc. *from a distance sul tasto* *ppp* *pppp*

IV. Moto perpetuo

Allegro molto ritmico (♩ = 116)

Violin

Violoncello

160

Vln.

Vc.

163

Vln.

Vc.

166

Vln.

Vc.

169

Vln.

Vc.

172

A

Vln.

Vc.

mp

176

Vln.

Vc.

179

Vln. *mf* *smp*

Vc. *mf*

181

Vln. *mf*

Vc. *smp* *mf*

183

Vln. *f*

Vc.

186

Vc. *f* *dim.*

B The melody should sound a bit grotesque and stand out from the accompaniment.

189

Vln. *mp p*

Vc. *p*

192

Vln. *mp p*

Vc.

C

195

Vln. *mp p mp p mp p*

Vc. *f p f p f p <mp> p f p f p f p <mp> p f p f*

The melody should sound a bit grotesque and stand out from the accompaniment.

198

Vln. *p f p <mp> p f p f p f*

Vc. *p f p f p f p <mp> p f p f p f p <*

D

201

Vln. *mp p mp p mp p < > mp p*

Vc. *mp > p f p f p f p <mp> p f p f p f < > p mp*

204

Vln. *mp p mp p < > mp p mp p mp p < > mp p mp p mp p < > mf p mf p mf p*

Vc. *p mp p mp p p mp mp p mp*

207

Vln. *<mp> p mf p mf p mf p mp > p mf p mf p mf p mf p mf p mf p*

Vc. *p mp p mp p mf p*

210

Vln. *mf f*

Vc. *mf f*

213

Vln. *pù f mf* **E**

Vc. *pù f mf*

218

Vln. *mp*

Vc. *mp*

222

Vln.

Vc.

225

Vln.

Vc.

Violin and Viola parts for measures 225-227. The Violin part is in treble clef with a key signature of one flat. The Viola part is in alto clef with a key signature of one flat. Both parts feature a series of eighth notes with slurs and accents. The music is in 3/4 time.

228

Vln.

Vc.

Violin and Viola parts for measures 228-230. The Violin part is in treble clef with a key signature of one flat. The Viola part is in alto clef with a key signature of one flat. Both parts feature a series of eighth notes with slurs and accents. The music is in 3/4 time.

231

Vln.

Vc.

F

p

Violin and Viola parts for measures 231-233. The Violin part is in treble clef with a key signature of one flat. The Viola part is in alto clef with a key signature of one flat. Both parts feature a series of eighth notes with slurs and accents. A box labeled 'F' is above measure 232. A dynamic marking 'p' is present. The music is in 3/4 time.

234

Vln.

Vc.

Violin and Viola parts for measures 234-236. The Violin part is in treble clef with a key signature of one flat. The Viola part is in alto clef with a key signature of one flat. Both parts feature a series of eighth notes with slurs and accents. The music is in 3/4 time.

237

Vln.

Vc.

Violin and Viola parts for measures 237-239. The Violin part is in treble clef with a key signature of one flat. The Viola part is in alto clef with a key signature of one flat. Both parts feature a series of eighth notes with slurs and accents. A 3/4 time signature change is indicated. The music is in 3/4 time.

240

Vln.

Vc.

G

f p

Violin and Viola parts for measures 240-242. The Violin part is in treble clef with a key signature of one flat. The Viola part is in alto clef with a key signature of one flat. Both parts feature a series of eighth notes with slurs and accents. A box labeled 'G' is above measure 240. Dynamic markings 'f p' are present. The music is in 3/4 time.

243

Vln. *f p f p f p f p f p f p f*

Vc. *f p f p f p f p f p f p f p*

245

Vln. *p f p f p f p f p f p f p f p*

Vc. *f p f p f p f p f p f p f p*

247

Vln. *f p f p f p ff* **H**

Vc. *f p f p f p ff*

250

Vln. *7/16 10/16 11/16 10/16*

Vc. *7/16 10/16 11/16 10/16*

253

Vln. *10/16 7/16 13/16 2/4*

Vc. *10/16 7/16 13/16 2/4*

I

poco accel. **Più mosso** (♩ = 124)

fff

Vln. 257

Vc.

Vln. 261

Vc.

J

più ff sub.f

Vln. 266

Vc.

Vln. 270

Vc.

mf

Vln. 273

Vc.

dim.

276 **K**

Vln. *p* *f* *p* *f* *p* *f* 6/16

Vc. *p* *f* *p* *f* *p* *f* 6/16

Vln. *p* *mf* *cresc.* 6/16 3/4 4/4 4/4

Vc. *p* *mf* *cresc.* 6/16 3/4 4/4 4/4

Vln. *ff* 4/4 2/4

Vc. *ff* 4/4 2/4

Vln. *sub. p* *molto cresc.* *fff* 2/4 3/4

Vc. *sub. p* *molto cresc.* *fff* 2/4 3/4