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Sonata No. 3

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Mathew Fuerst

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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

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

from a distance
15^{ma}
ppp

Ped. _____

9 (15) 8^{va}

Vln.

Pno.

12 (8) (15)

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)

(15)

(8)

26

Vln.

Pno.

29

Vln.

Pno.

cresc.

8^{va}

33

Vln.

Pno.

Lightly

p

Lightly

A Tempo

35

Vln.

Pno.

37 (8)

Vln.

Pno.

39 (8)

Vln.

Pno.

8^{va}

41

Vln.

Pno.

cresc. poco a poco

cresc. poco a poco

43

Vln.

Pno.

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

55

Vln.

Pno.

mp sfz mp sfz mf sfz mf sfz

57

Vln.

Pno.

mf sfz mf sffz f sffz f

59

Vln.

Pno.

f sffz f sffz f sffz f sffz f sffz

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*

68

Vln.

Pno.

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 two staves of music, primarily using eighth and sixteenth notes with a steady rhythmic pattern. The Piano part (Pno.) is written for three staves (bass, grand staff, and bass) and features a complex, dense texture of chords and arpeggios. The dynamic markings *sffz f* are repeated four times across the piano part. A circled number 8 is located at the bottom left of 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.) continues with eighth and sixteenth notes, ending with a phrase marked *sub. pp* (subito pianissimo). The Piano part (Pno.) maintains its complex texture, with dynamic markings *sffz f* in the first two measures and *sffz* in the third measure. A circled number 8 is located at the bottom left of 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.) is written for three staves and includes a section with a 3/4 time signature. The piano part has dynamic markings *pp* and *mf*.

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 dynamic markings *pp*, *mf*, *pp*, and *mf*. The Piano part (Pno.) is written for three staves and includes a section with a 3/4 time signature. The piano part has dynamic markings *pp*, *mf*, *pp*, and *mf*.

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.

(8)

102

Vln.

Pno.

(8)

105

Vln.

Pno.

(8)

108

Vln.

Pno.

(8)

111

Vln.

loco
f *mf*

Pno.

(8)

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.

(8)

123

Vln.

dim.

Pno.

15^{ma}

dim.

8^{va}

125

Vln.

p

Pno.

(15)

(8)

127

Vln.

From a distance

pp

Pno.

(15)

p

From a distance

pp

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 (8) (15)

147 (8) (15)

151 15^{ma} (15)

154 (15) n

II. Liebeslied: For Rachel

16

Lento semplice ♩ = 60

Folk-like

Violin

p

8

Vln.

16

Vln.

From a distance

15^{ma}

Pno.

pp

8^{va}

24

Vln.

mp *p* *mf* *p*

Pno.

(15)

(8)

30

Vln.

mp *mf*

Pno.

(15)

(8)

Detailed description: This page contains the musical score for the first system of 'II. Liebeslied: For Rachel'. It features a Violin (Vln.) and Piano (Pno.) part. The Violin part begins with a treble clef and a key signature of one flat (B-flat). The tempo is 'Lento semplice' with a metronome marking of ♩ = 60, and the style is 'Folk-like'. The music starts at measure 1 with a dynamic of *p*. The key signature changes to two flats (B-flat and E-flat) at measure 8. The Piano part begins at measure 16 with a dynamic of *pp*. It features a section marked 'From a distance' starting at measure 15, indicated by a dashed line and the marking *15^{ma}*. The piano part includes various articulations such as accents (>) and slurs. The score continues through measures 24, 30, and 36, with dynamic markings of *mp*, *p*, *mf*, and *mf*. The piano part includes a section marked '(15)' and '(8)'.

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}

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* *f* Warmly

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

63 Vln. *mf*

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

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 triplet eighth notes, including accents and dynamic markings of *mf*. The piano accompaniment features block chords with dynamic markings of *mf*. The time signature changes from 5/4 to 3/4.

103

Vln.

Pno.

Measures 103-106: Violin part features triplet eighth notes with accents, dynamic markings of *cresc.* and *f*. The piano accompaniment features block chords with dynamic markings of *cresc.*. The time signature changes from 3/4 to 5/4.

106

Vln.

Pno.

Measures 106-109: Violin part features triplet eighth notes with accents and dynamic markings of *f*. The piano accompaniment features block chords with dynamic markings of *f*. The time signature changes from 5/4 to 2/4.

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 starts at measure 109 with a joyful melody of eighth notes, marked *ff*. The Piano part provides a complex accompaniment with chords and rhythmic patterns, marked *cresc.* and *mp*. The overall mood is joyful and bell-like. The score continues through measures 115, 119, and 123, maintaining the same instrumental and dynamic characteristics.

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 *8va*

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

168

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

Pno. *very tenderly*

(8)-----| *8va* *8va* *8va* *8va* *8va* *8va*

8vb

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 brilliant, with great intensity** ♩ = 124

Violin

Piano

8^{vb}

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

Vln.

cresc.

Pno.

(8)

6

Vln.

Pno.

cresc. poco à poco

(8)

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 of music for Violin (Vln.) and Piano (Pno.). Each system consists of a single violin staff and a grand piano staff with treble and bass clefs. The first system (measures 69-71) features a violin line with sixteenth-note patterns and a piano accompaniment with chords and sixteenth-note figures. Dynamics include *sfz* and *p*. The second system (measures 72-74) shows a violin line with a crescendo and a piano accompaniment with chords and a *Ped.* marking. The third system (measures 75-77) continues the piano accompaniment with a *Ped.* marking. The fourth system (measures 78-80) includes a *15^{ma}* marking in the piano part and a *Ped.* marking. A circled '8' is present in the piano part of the first three systems.

81

Vln. *ff* *f*

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.

104

Vln.

Pno.

106

Vln.

Pno.

108 *mf* *8va*

Vln.

Pno. *sfz p* *sfz p*

Detailed description: This system covers measures 108 to 110. The violin part (Vln.) begins at measure 108 with a dynamic of *mf* and an *8va* marking. The piano part (Pno.) features a complex texture with *sfz p* dynamics. A circled '8' is present in the upper staff of the piano part, indicating an octave shift.

110 *f* *8va*

Vln.

Pno. *sfz p*

Detailed description: This system covers measures 110 to 112. The violin part (Vln.) starts at measure 110 with a dynamic of *f* and an *8va* marking. The piano part (Pno.) continues with *sfz p* dynamics. A circled '8' is present in the upper staff of the piano part.

112 *dim.*

Vln.

Pno. *sfz p*

Detailed description: This system covers measures 112 to 114. The violin part (Vln.) starts at measure 112 with a dynamic of *dim.*. The piano part (Pno.) continues with *sfz p* dynamics. A circled '8' is present in the upper staff of the piano part.

114 *p* *mf*

Vln.

Pno. *p* *sfz* *sfz p* *mf*

Detailed description: This system covers measures 114 to 116. The violin part (Vln.) starts at measure 114 with dynamics of *p* and *mf*. The piano part (Pno.) features a variety of dynamics: *p*, *sfz*, *sfz p*, and *mf*. A circled '8' is present in the upper staff of the piano part.

117

Vln.

Pno.

120

Vln.

Pno.

123 (8)

Vln.

Pno.

126

Vln.

Pno.

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.

Measures 139-141 of the piano part. The music is in 5/8 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A circled '8' is located at the bottom left of the system.

142

Pno.

Measures 142-144 of the piano part. The music continues in 5/8 time with two sharps. A *cresc.* (crescendo) marking is placed above the right hand in measure 143. A circled '8' is located at the bottom left of the system.

145

Vln.

Measures 145-148. The violin part (top staff) begins in measure 145 with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The piano part (bottom staff) also begins in measure 145 with a *p* dynamic and a *cresc.* marking. A circled '8' is located at the bottom left of the system.

149

Vln.

Measures 149-151. The violin part (top staff) has a *poco accel.* (poco accelerando) marking above it. The piano part (bottom staff) also has a *poco accel.* marking above it. A circled '8' is located at the bottom left of the system.

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

fff

8va

196

Vln.

Pno.

199

Vln.

Pno.

203

Vln.

Pno.

205

Vln.

Pno.

fff

sub mf

molto cresc.

209

Vln.

Pno.

fff