

MICHAEL SCHACHTER

Fiddle Suite (2012)

for Cello and Piano

PERUSAHUSCORE

Program Note:

The *Fiddle Suite* was commissioned by Jeremy Crosmer, an outstanding cellist, composer, and friend, on the occasion of his final recital for his DMA degree in cello performance at the University of Michigan. Among his many talents, Jeremy moonlights as an Arkansas-style fiddle; a bit of a fiddle junkie myself, I was eager to use this as a launching point for our collaboration. The movements take inspiration from different aspects of fiddling and fiddling styles from different cultures, incorporating tropes from Baroque dance forms, Irish and bluegrass techniques, and South Indian rhythmic manipulations. The first and third movements, “Reel” and “Jig,” were written in August of 2011 and premiered by Mr. Crosmer and the composer in October 2011, at the Britton Recital Hall in Ann Arbor. The middle movement, “Dirge,” was written in February 2012 and premiered by Mr. Crosmer and the composer at a master class with Sydney Hodkinson at the University of Michigan in March 2012. The whole suite was performed in its entirety for the first time by Mr. Crosmer and the composer in March 2012 at Stamps Auditorium in Ann Arbor.

Performance Time: 15 minutes

Fiddle Suite

for Jeremy Crosmer

Michael Schachter (b. 1987)

I. Reel

$\text{♩} = 54$
pizz.

Violoncello

p scherzando

$\text{♩} = 54$

Piano

p scherzando

6

Vc.

arco

Pno.

12

Vc.

pp 3

Pno.

18 $\text{♩} = 63$
Vc. *p marcato* *mp* *mp*
Pno. *p marcato* *mp* *p*

23
Vc. *gliss.*
Pno.

28
Vc. *pizz.* *p* *arco* *mp* *gliss.*
Pno. *p* *mp*

33 *sul pont.* *ord.* *ord.* *ord.* *gliss.* *pizz.* *p*
Vc. *molto* *sul pont.* *sul pont.*
Pno. *p*

Detailed description: This page of a musical score contains four systems of music for Violin (Vc.) and Piano (Pno.). The first system (measures 18-22) features a tempo of quarter note = 63. The Violin part starts with a *p marcato* dynamic, followed by *mp* and *mp*. The Piano part also begins with *p marcato*, then *mp*, and ends with *p*. The second system (measures 23-27) shows the Violin playing a glissando (*gliss.*) and the Piano continuing with sustained chords. The third system (measures 28-32) has the Violin playing *pizz.* (*p*) and *arco* (*mp*), with a final *gliss.* The Piano part maintains *p* and *mp* dynamics. The fourth system (measures 33-37) features the Violin playing *sul pont.* (*molto*) and *ord.* (*pizz.* *p*), with *gliss.* markings. The Piano part continues with *p* dynamics.

38

Vc. *arco*
mf *gliss.*

Pno. *mf*

44

Vc. *pp* *p marcato* *sul pont.* *molto*

Pno. *p marcato*

49

Vc. *p* *mp con moto* $\text{♩} = 72$

Pno. *p* *mp con moto* $\text{♩} = 72$

54

Vc.

Pno.

58

Vc.

Pno.

62

Vc.

mp

Pno.

66

Vc.

Pno.

70

Vc.

gliss

gva

pp

3

3

3

3

75

Vc. *mp marcato*

Pno. *mp marcato*

80

Vc. *mp* $\text{♩} = 81$

Pno. *mf* $\text{♩} = 81$

83

Vc. *mf*

Pno.

86

Vc. *mf with gusto*

Pno.

89

Vc.

Piano part for measures 89-91

Pno.

Detailed description: This system covers measures 89 to 91. The Violin part (Vc.) features a continuous eighth-note triplet pattern in the right hand, with the left hand providing a steady accompaniment. The Piano part (Pno.) consists of a simple harmonic accompaniment with a bass line of eighth notes and a treble line of quarter notes, both featuring long slurs across the measures.

92

Vc.

Piano part for measures 92-94

Pno.

Detailed description: This system covers measures 92 to 94. The Violin part (Vc.) continues with the eighth-note triplet pattern. The Piano part (Pno.) maintains the harmonic accompaniment, with the bass line showing some rhythmic variation and the treble line holding long notes with slurs.

95

Vc.

Piano part for measures 95-97

Pno.

Detailed description: This system covers measures 95 to 97. The Violin part (Vc.) continues with the eighth-note triplet pattern. The Piano part (Pno.) continues with the harmonic accompaniment, featuring long slurs and a consistent rhythmic structure.

98

Vc.

Piano part for measures 98-100

Pno.

8^{vb} |-----|

loco

Detailed description: This system covers measures 98 to 100. The Violin part (Vc.) continues with the eighth-note triplet pattern. The Piano part (Pno.) continues with the harmonic accompaniment. At the bottom of the page, there are two markings: '8^{vb}' followed by a dashed line, and 'loco'.

101

Vc. *pp*

Pno. *pp*

106

Vc.

Pno.

112

Vc.

Pno.

118

Vc. *short* *mf*

Pno. *short* *mf*

121

Vc.

Pno.

cresc.

123

Vc.

Pno.

f

125

Vc.

Pno.

127

Vc.

Pno.

129

Vc.

Pno.

133

Vc.

Pno.

gliss.

pp

8va

pp

138

Vc.

Pno.

(8)

(optional) *8va*

G.P.

G.P.

G.P.

143 $\text{♩} = 90$

Vc. *p* intensely *cresc.*

Pno. *p* intensely *cresc.*

147

Vc. *f*

Pno. *f*

151

Vc. *cresc.*

Pno. *cresc.*

155

Vc. *ff*

Pno. *ff*

159

Vc.

Pno.

Measures 159-161: Violoncello (Vc.) and Piano (Pno.) parts. The Vc. part is in the bass clef with a key signature of one sharp (F#). The Pno. part consists of two staves, treble and bass clef, also with a key signature of one sharp. The music features a melodic line in the Vc. and a rhythmic accompaniment in the Pno. with various articulations like accents and slurs.

162

Vc.

Pno.

Measures 162-164: Violoncello (Vc.) and Piano (Pno.) parts. The Vc. part is in the bass clef with a key signature of one sharp (F#). The Pno. part consists of two staves, treble and bass clef, also with a key signature of one sharp. The music features a melodic line in the Vc. and a rhythmic accompaniment in the Pno. with dynamic markings *mp*, *f*, and *ff*. A large watermark "PERUSAL SCORE" is visible across the page.

II. Dirge

Michael Schachter (b. 1987)

Maestoso e grave *espr.* **poco rall. . .**

Violoncello *f* *mp* *f* *mf*

Maestoso e grave **poco rall. . .**

Piano *mf* *mp*

a tempo

5 Vc. *mp* *espr.* *mp*

a tempo

Pno. *p* *mp*

9 Vc. *mf* *mp* *espr.*

Pno. *p*

12

Vc.

Pno.

mf

15

Vc.

Pno.

mp *p* *mp*

dolciss.

18

Vc.

Pno.

p *mf*

senza vib. *vib.*

pp *mp*

8va

21

Vc. *con moto*
p *mp* *cresc.*

Pno. *con moto*
mp *cresc.*

24

Vc. *f*

Pno. *f*

27

Vc. *cresc.* *ff*

Pno. *ff* *loco* *6* *6* *3*

29

Vc. *pizz.*
mf *dim.*

Pno. *dim.* *mp*

33

Vc. *p* *pp* *mp* *f espr.*

Pno. *p* *f* *mp*

rall. . . *arco* *tempo I*

38

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

Pno.

vib.

41

Vc. *mp* *pp*

Pno. *p* *mp*

44

Vc. *mf* 3

Pno. *mf*

47 **poco rall. ... a tempo**

Vc. *f* *mp* *mf* *p*

Pno. **poco rall. ... a tempo** *f* *mp*

poco a poco accel. . .

poco a poco accel. . .

51

Vc. *mp* *espr.* *mf* warmly

Pno. *pp* *mf* warmly

più mosso
marcato

più mosso

54

Vc. *cresc.* *f*

Pno. *cresc.* *f marcato*

57

Vc. *ff* possible

Pno. *8va* *ff*

61 **tempo I**

Vc. *p* *dolciss.* (slowish)

Pno. *p* *dolciss.* *pp*

66 **pochiss. stringendo** **rall...**

Vc. *mp* *dim.* *pp*

Pno. **pochiss. stringendo** **rall...** *p* *pp* *mp*

70 **più mosso** **rall...** **tempo I**

Vc. *mp*

Pno. **più mosso** **rall...** **tempo I** *mp*

75 *cadenza molto lib. e espr.*

Vc. *mf*

80

Vc. *f*

6 3

82

Vc. *ff* *dim.* *mf* 6 *dim.*

85

Vc. *pp*

87 **a tempo**

Vc. *mp* *dolciss.*

a tempo

Pno. *p* *dolciss.*

90

Vc. *molto espr.*

Pno. *pp* *dolciss.*

92

Vc. *rit. ...* *mp*

Pno. *rit. ...* *p*

III. Jig

molto vivace ♩. = 144

Violoncello

molto vivace ♩. = 144
mf

Piano
f *sim.* *p*

5

Vc.

mf *p*

Pno.

10

Vc.

mp

Pno.
mf *mp*

15

Vc.

Pno.

20

Vc.

Pno.

tr

pp

tr

pp

f

25

Vc.

Pno.

mp

sim.

p

7:6

mf

30

Vc.

Pno.

7:6

mf

35

Vc. *subito p*

Pno. *subito p*

40

Vc. *p intensely*

Pno. *mp* *p intensely*

4 5

45

Vc. *ll. vib.* *f*

Pno. *f*

50

Vc. *subito p*

Pno. *subito p*

54

Vc. *p* IV. vib.

Pno. *p*

59

Vc.

Pno. *mf*

64

Vc. *f* no vib. subito *p*

Pno. *mf* subito *p*

69

Vc. vib. *f* cresc.

Pno. *f* cresc.

74

Vc. *no vib.*
f ————— *p*

Pno. *sf* ————— *p*
sim.

79

Vc. *mf brusquely*

Pno. *mf brusquely*

84

Vc. *p*

Pno. *L.H.*
p

89

Vc. *sim.*

Pno. *mp*
sim.

94

Vc.

Pno.

mp

p

98

Vc.

Pno.

mp

102

Vc.

Pno.

mp delicately

106

Vc.

Pno.

f savagely

subito *mp*

111

Vc. *mf* marcato

Pno. *mf* marcato

115

Vc. *f* cresc.

Pno. *f* cresc.

8^{vb}

120

Vc. *sf* *mf*

Pno. *sf* *mf*

(8)

124

Vc. **poco meno mosso.** **a tempo.** *mp*

Pno. **poco meno mosso.** **a tempo.** *mp*

128

Vc. *p*

Pno. *p* *sim.*

132

Vc. *dim.*

Pno. *pp* *8va*

136

Vc. *p*

Pno. *p* *mp* *sim.*

140

Vc. *mp* *p*

Pno. *p*

144

Vc. *mp*

Pno. *mp*

148

Vc. *mf* *espress.*

Pno. *mf* *delicately* *3*

152

Vc. *p*

Pno. *p*

157

Vc. *feroce* *f*

Pno. *feroce* *f*

8^{va} *loco*

8^{va} *loco*

162

Vc. *ff* *sempre*

Pno. *ff* *sempre*

Ped. * *Ped.* * *sim.*

166

Vc.

Pno.

170

Vc.

Pno.

174

Vc.

Pno.

mp *f*

179

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

Pno. *f*

185

Vc. *molto cresc.*

Pno. *molto cresc.*

190

Vc. *p*

Pno. *p* *8va*

195

Vc. *f* *p*

Pno. *f* *p* *mf*

200

Vc. *mf*

Pno. *p* *mf*

205

Vc. *mp*

Pno. *mp*

210

Vc. *p*

Pno. *p*

Leo. *

215

Vc. *tr* *pp*

Pno.

221

Vc. *mf*

Pno. *f* *p* *mf*

226

Vc. *subito p*

Pno. *mf* *subito p*

231

Vc. *mp* with gravitas

Pno. *mp* with gravitas

236

Vc. *mf marcato*

Pno. *mf marcato*

241

Vc. *poco rall. . . . a tempo.*

Pno. *poco rall. . . . mp a tempo.*

246

Vc. *no vib. p intensely vib.*

Pno. *p intensely*

251

Vc. *mf*

Pno. *mf*

255

Vc.

sfp

vib.

Pno.

p

260

Vc.

f

Pno.

mf

265

Vc.

mf sempre

Pno.

mf sempre

270

Vc.

Pno.

275

Vc.

Pno.

280

Vc.

Pno.

285

Vc.

Pno.

cresc.

mp

poco meno mosso.