

Drew Sperry

Soliloquy
for Solo Violin

Perusal Score

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Written for the talents of Annie Donato

Program Note

While the word “soliloquy” typically refers to a monologue that a character may have in a dramatic stage work, for this piece I wanted to focus on the inner monologues that we all experience throughout a typical day. To better understand my own “inner monologue”, I spent some time trying to be more aware of my thought processes and how various thoughts come and go over time. Some thoughts are quickly forgotten, while others stay in our minds. This is musically represented through a series of motifs and short melodic figures that continually develop throughout the piece. The climax of the music demonstrates how some of these lingering thoughts can manifest themselves into physical actions capable of affecting others, both positively and negatively. The last section of the piece returns to the music heard at the beginning, however now it is more dissonant and includes fragmented statements of some of the motifs heard previously. This closing section is a moment of reflection as one’s thought process begins to gradually slow down, eventually fading into the past.

Performance Notes

- Arrows (—————→) indicate that the performer should gradually change from one playing style to another.
- The marking “s.p.” refers to playing the marked passage as “sul ponticello”.
- Breath marks (’) indicate a very brief pause in sound. Avoid letting these markings disrupt the notated rhythm and meter as much as possible while still giving yourself enough time to prepare for the material following the marking.
- There are several instances where the player will perform an arco passage “sul ponticello” followed by a pizzicato passage. Pizzicato notes and passages should always be performed “ord.” to produce as clear and resonant a sound as possible.

Duration: ca 9 minutes

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Violin

Andante moderato, pensively ♩ = 63

p *mf* *n* *p* *f*

s.p. ord.

5

p *pp* *mf* *p* *n*

s.p. ord.

9

p *mf* *p* *f sub.* *mp* *p*

molto rit. lunga

13 a tempo

n *p* *mf* *p* *mp* *p* *mf*

espressivo

20

p *mf* *p* *f* *p*

molto rit.

25

Un poco meno mosso ♩ = 54

f *p* *mf* *mp* *f* *p* *mf*

poco rit.

29

Tempo I (♩ = 63)

p dolce

32 *passionato*
mf *p*
poco accel.

35 *pizz.* *arco* *sul D*
(arco) *(pizz.)* *(arco)*

39 **Tempo II** (♩ = 54)
f *p* *pp* *p* *f* *mp* *f* (*f*)
quasi cadenza, ad lib.

43 *molto rit.* *Lento assai* (♩ = 40)
pizz. *in time*
mf *pp* *mf*

46 **Tempo II** (♩ = 54)
con sord. *arco* *pizz.* *arco* *pizz.* *arco*
p *serenely* *f* *mp* *p* *mf* *p*

53 *rit.*
mf *p* *(arco)* *mp* *mf* *mp* *pizz.* *p*
(pizz.)

Tempo ad libitum, freely
senza sord. *arco*
 59a *p* *mf* *p* *mp* *p* *pp* *p* *mf* *p*
 59b 59c 59d

*: Material between dashed barlines is considered to be within single "cell". In this section, is completely free and the performer can take as much or as little time between cells as they'd like. Cells that contain quarter rests with fermatas indicate that larger pause must be made at the end of the cell. However, the exact duration is still at the performer's discretion.

59e 59f 59g 59h ord. → s.p.

59e: *mf* 6 *p*
59f: *p*
59g: *f* 3 *p* < *mf* > *n*
59h: *p* 3 *n*

Trills (tr) are indicated above measures 59g and 59h.

Tempo I (♩ = 63)
in time
ord.

60

60: *p* 3 *mf* *p* 5 *mf*

stringendo poco a poco

63

63: *f* 6 *p* 3 3 3 3 6 *f*

66

66: *pp* *mp* *p* 7 *mf*

68

68: *pp* 3 3 3 3 6 5

molto rit.

70

70: *ff* 6 *con fuoco* 7 *lunga*

Tempo II (♩ = 54)

71

71: *fff* *mp* *mf* *p* *ff* *n* *p*

77

n *p* *f* *p* *n*

82

Tempo I (♩ = 63)

senza vib.

p *mf* *mp* *p < mf* *mp* *mf* *p*

s.p. ord. pizz.

sul pont. arco

ord. pizz. 3

89

arco

pizz.

arco 3

mp *pp* *p* *n*

95

pizz.

arco

pizz.

p *f* *p* *n*

99

Tempo II (♩ = 54)

arco

p *mf* *n* *p* *n* *p* *n* *mf*

106

pizz.

arco

senza vib. pizz.

(pizz.)

p > n *mf* *p* *mp* *p* *n* *mf* *p* *distant*