

**SAM GREENING**

SHATTER

*for violin and piano*

(2022)





First performed by Liz Merrifield and Yuki Hammyo on Thursday 24<sup>th</sup> March 2022 in Milton Court Concert Hall.

## Composer's Note

*shatter (verb): break apart, suddenly and violently.*

*SHATTER* immediately confronts the audience with a dramatic opening climax, with dissonant and expressive fortissimo writing. The violin and piano perform brutal and theatrical gestures, which gradually decay into the following material. The rest of the piece gradually works through the consequences of this opening. This results in a gradual decrescendo of various elements including speed and dynamics, reversing conventional narrative structure by placing the piece's most energetic and climactic moments within the first thirty seconds. As we reach the end, the material gradually evaporates until we are left in meditative stillness.

## Notes for performance

	Ricochet ad lib. Let the bow bounce freely until it no longer sounds.
	Gradual transition between techniques
	Harmonic finger pressure
M.S.P. / S.P.	Molto sul ponticello / Sul ponticello
N.	Normal bow position
S.T.	Sul tasto
	Slashed grace notes should be played before the beat

Accidentals are valid until the next bar line.

## Piano Techniques

The piano part utilises a few unusual techniques which require a grand piano, including harmonic glissandi, palm hits, and using the pianist's hand to mute strings.

Where palm hits are marked using a short duration note and a *laissez-vibrer* tie, the hand should be removed from the strings quickly, allowing them to ring freely. Where a long duration is marked, the palm should be kept on the strings briefly, damping the effect slightly.

Harmonic glissandi (e.g. in bar 173) notate the sounding pitches of the start and end nodes in the right hand part.





Musical score for measures 41-44. The system includes a Violin I part (top staff) and a Piano part (middle and bottom staves). The Violin I part starts with a fermata and a *p* dynamic, then moves to *fff* and back to *p*. The Piano part features a complex rhythmic accompaniment with *fff* and *p* dynamics. A *8va* marking is present above the piano part.

(u.c.)

tre corde

Musical score for measures 45-48. The system includes a Violin I part (top staff) and a Piano part (middle and bottom staves). The Violin I part has a *fff* dynamic followed by a *p* dynamic. The Piano part continues with *fff* dynamics. A *fff* dynamic is also marked in the piano part.

Musical score for measures 49-53. The system includes a Violin I part (top staff) and a Piano part (middle and bottom staves). The Violin I part starts with a *p* dynamic, then *fff*, and ends with a *mf* dynamic. The Piano part features *p* and *fff* dynamics. A *S.T.* marking is present above the Violin I part.

Musical score for measures 54-57. The system includes a Violin I part (top staff) and a Piano part (middle and bottom staves). The Violin I part starts with a *mf* dynamic, then *p*, *fff*, *p*, and ends with *mf* and *pp*. The Piano part features *p*, *fff*, *p*, and *mf* dynamics. A *S.T.* marking is present above the Violin I part. *pizz.* and *arco* markings are present above the Violin I part.

58

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

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

Red.

65

Precise, sharp, pinpoint ♩ = c. 116

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

*p* *mf* *p*

71

*f* *n* *f* *n* *f* *n*

S.P. S.T.

78

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

S.P. N.

83

gliss.  
*f* > *mf*     *f* — *n*     *f* > *n*     *f* — *n*     *f* > *mf*

*(p)* — *f* — *mp*     *f* — *mp*

Red.     Red.

S.P.     N.     N.

88

pizz.     arco     S.T. 0 0

*p* < *f*     *f* > *mf*     *p*

*p* < *f*     *p*     *mf*     *p*

8va

Red.

93

S.P.     ord.     M.S.P.     N.     pizz.

*mf* > *p*     *mp* > *ppp*     *p*     *mf* < *f*

*p*     *mf*

Red.

100

A little slower ♩ = c. 100

*(f)*     *p*     *pp*

Red.

104

Musical score for measures 104-108. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note chord, followed by a half note chord, and then a series of eighth notes with triplets. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *p*. Performance markings include *8va* and *8ba*.

S.P. N.

*8va*

*p*

*8ba*

109

Musical score for measures 109-112. The system includes a vocal line and a piano accompaniment. The vocal line features a sixteenth-note pattern with a dynamic of *mf*, followed by a half note chord and then eighth notes with triplets. The piano accompaniment has chords in the right hand and a bass line in the left hand. Dynamics include *p*. Performance markings include *8va* and *Red.*

S.P. III IV III IV

*mf*

*p*

*8va*

*Red.*

113

Musical score for measures 113-117. The system includes a vocal line and a piano accompaniment. The vocal line starts with eighth notes with triplets, followed by a half note chord with a glissando, and then eighth notes with triplets. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *Red.*

*gliss.*

*Red.*

118

Musical score for measures 118-122. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note chord (*pp*), followed by a half note chord, and then a sixteenth-note pattern (*mf*) leading to a final half note chord (*ppp*). The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *pp* and *ppp*. Performance markings include *IV*.

*pp*

*mf*

*ppp*

*pp*

*ppp*

IV



122

*pizz.* *p* 3

*IV* *arco* *(p)*

*8va*

*Red.*

*(p)*

*8va*

126

*(IV)*

*ppp* *mf*

*mp* *ppp* *(p)* *(p)*

*8va*

*8va*

129

*S.P.* *p* *ppp*

*ppp*

*8va*

*p* *ppp*

*solo ad lib. exploratory*

*poco a poco*

133

*f* *p* *pp*

*8va*

*f* *p*

140

mf

gliss.

mf

pp

pizz.

146

0 arco

gliss.

pppp

S.T.

S.P.

ppp

pp

ord.

palm hit on strings

p

pp

8ba

153

(S.P.)

gliss.

ppp

p

pppp

(keys)

S.T.

ppp

sim.

mp

(keys)

p

8ba

(mp)

†

8ba

mute strings

158

gliss.

8ba

8ba

\* Palm hit inside the piano. Keep the hand on the strings briefly, producing a different effect to the earlier palm hits.  
 † When muting strings, press close to the end of the string so that some pitch is still produced.

start with extremely light bow pressure,  
mostly noise rather than pitch  
M.S.P.

162

short pause

gliss. very slow

Violin: short pause, gliss. very slow

Piano: palm hit on strings (*mf*) → *p*, mute strings

Double Bass: 8va

167

(M.S.P.)

gliss. very slow

N.

Violin: gliss. very slow, *p*

Piano: mute strings, *pp*

Double Bass: 8ba

una corda

173

(N.)

tremolo

gliss. very slow

S.T.

Violin: tremolo, gliss. very slow, *ppp*

Piano: gliss, *ppp* → *mf* → *pp*, mute strings

Double Bass: 8ba

(keys)

(u.c.)

177

IV N.

pizz.

*ppp*

*(ppp)*

8ba. (u.c.)  
Red.

Poco meno mosso

182

(IV) arco

pizz.

arco

gliss.

(Red.)

Ad lib. Take your time - pauses should be very long.

184

(IV) +

M.S.P.

N.

*ppp*

(Red.)