Imaginary Scenes

for violin & piano

Karim Al-Zand

(2005)

PROGRAM NOTE:

The four scenes which make up this work are inspired by diverse and somewhat whimsical literary sources. The title of the first scene is taken from a short and poignant verse by English poet and novelist D. H. Lawrence (1885–1969).

The wind, the rascal, knocked at my door, and I said:
My love is come!
But oh, wind, what a knave thou art
To make sport of me when the days of my heart
Are drearisome,
And wearisome.

Scèna amorosa was inspired by an intriguing letter published in the Musical Gazette of Milan on October 18, 1846:

> *"Looking for variety in the programs I executed at court, one evening...I improvised a sonata entitled 'Scèna amorosa,' the 4th string representing the man (Adonis) and the treble string the woman (Venus). This was the beginning of my habit of playing on one string."* —Niccolò Paganini.

The work of renowned illustrator J. J. Grandville (1803–1847) includes many fantasical and bizarre images that can be seen as early precursors to the Surrealist movement in art. In his collection *Un Autre Monde*, a series of engravings depicts an 'apocalyptic' ballet: dancing crabs, mice, grasshoppers and scarab beetles; a ballerina gradually transformed into a *chaise longue*; and a pair of eerily smiling marionettes (shown on p.18) whose joints are made of springs.

An episode from my folktale setting *Parizade and the Singing Tree* provided the musical and dramatic impetus for the last movement. In one scene, the young adventurer encounters an old man sleeping at the side of the road. The narrator relates: "as Parizade approached, the dervish awoke from his recent slumber and began excitedly to beckon her toward him."

Premiere performance: *Imaginary Scenes* was written for Sergiu Luca and Brian Connelly, who presented the work's premiere on October 5, 2005 in Houston, TX.

Dario Al-Zand. September 2005

DURATION:

1. The wind, the rascal	5'40"
2. Scèna amorosa	4'30"
3. Mechanical marionettes	3'30"
4. Whirling dervish	3'30"
TOTAL:	ca. 17' 10"

Imaginary Scenes

Karim Al-Zand
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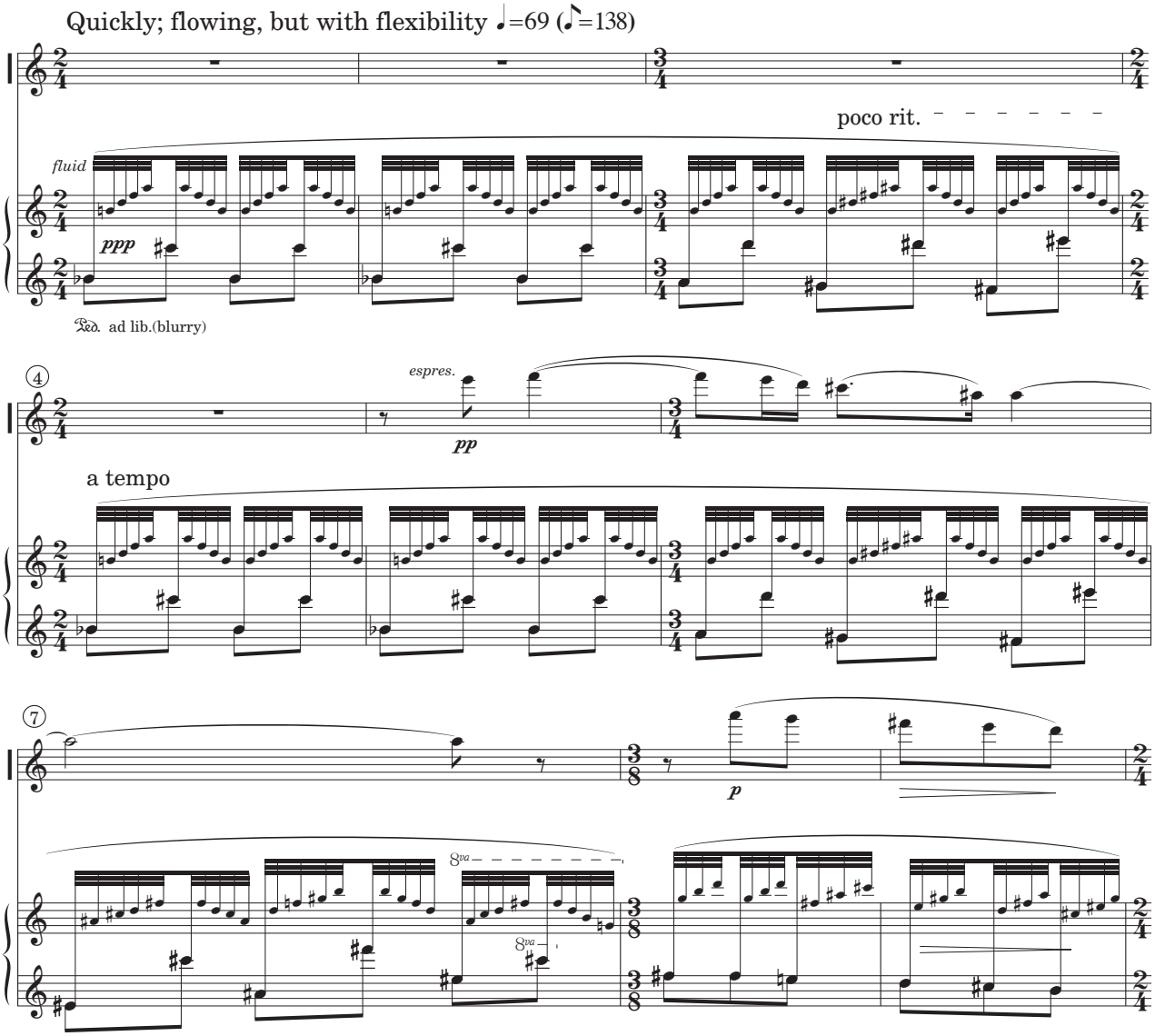
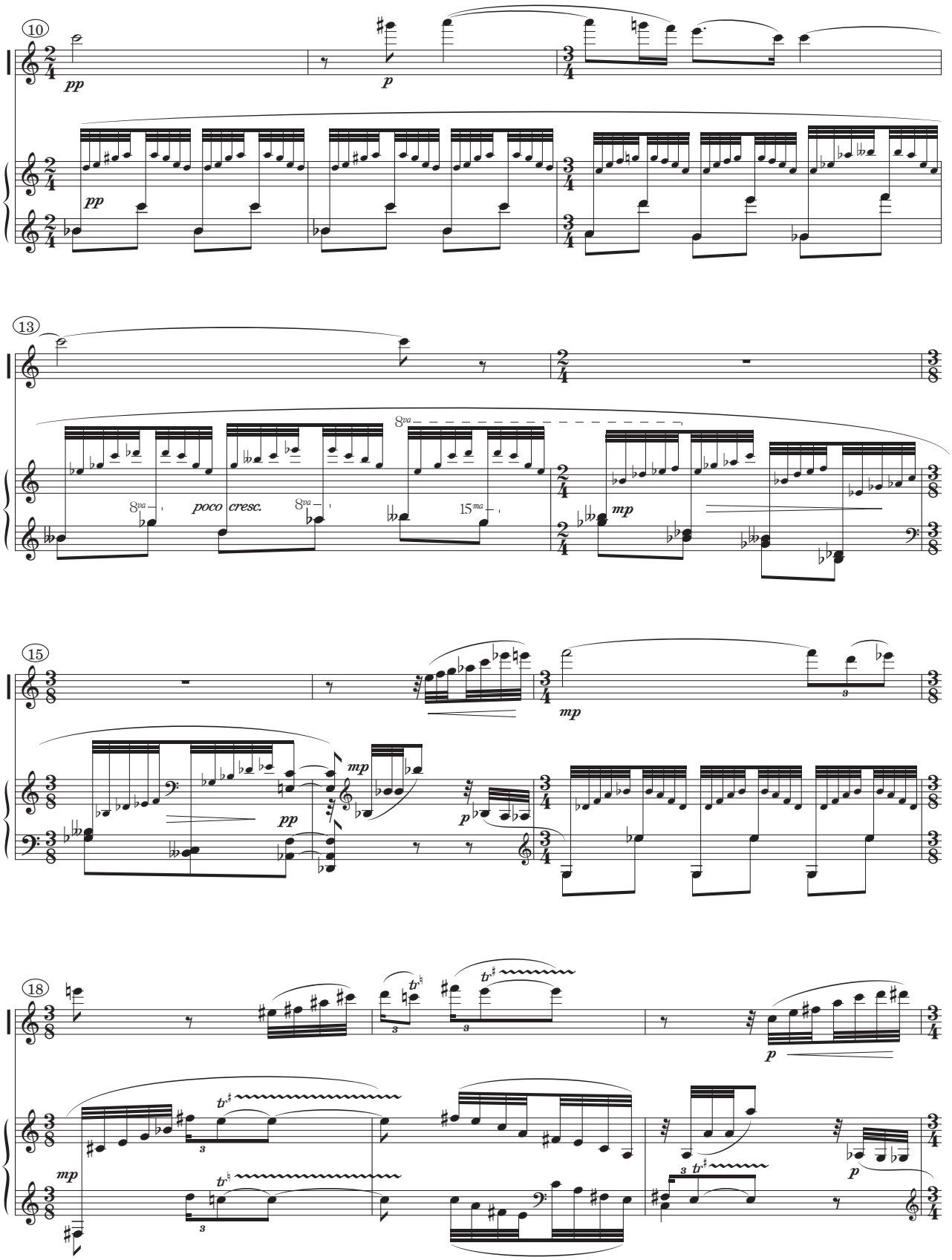
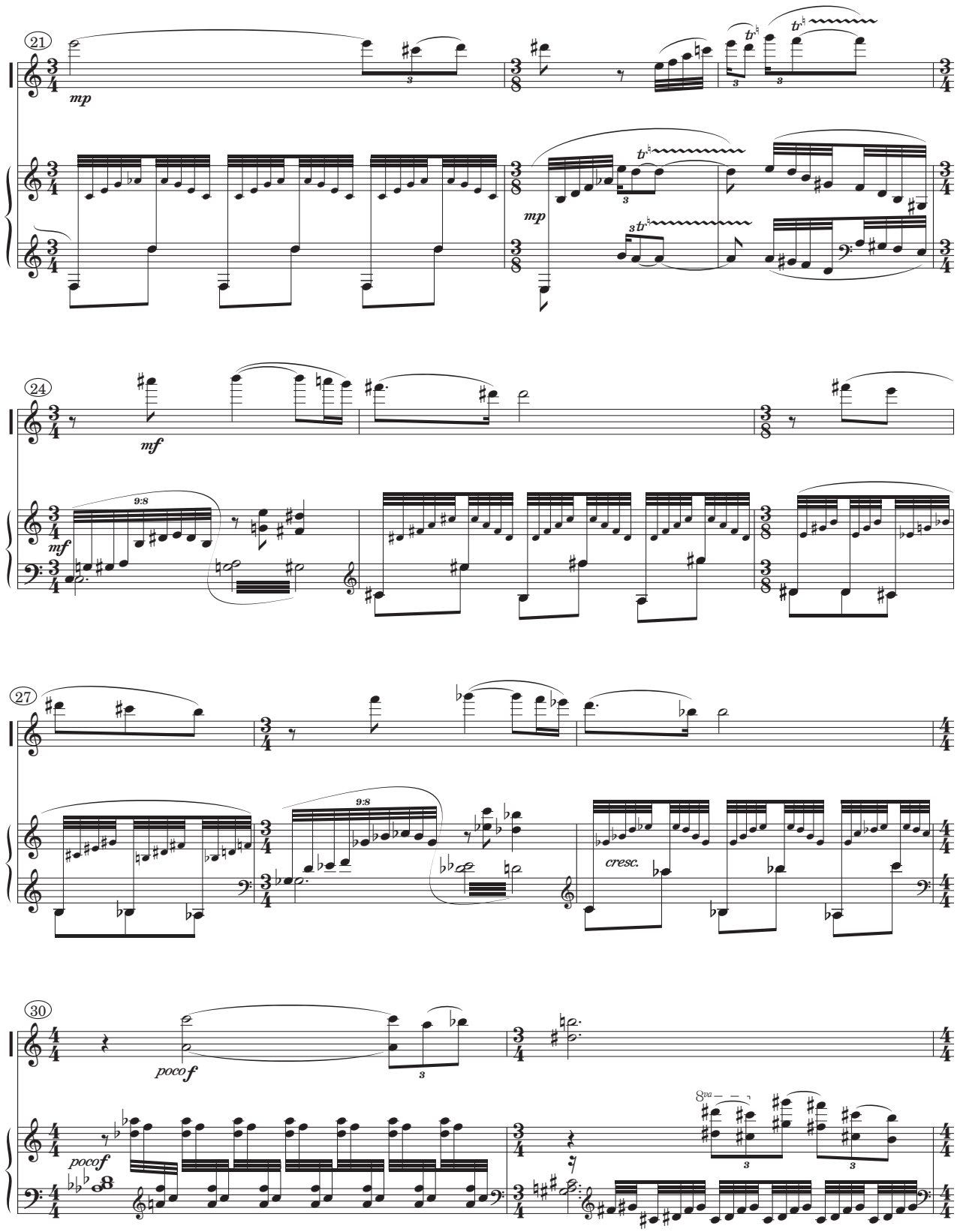
1. The wind, the rascal

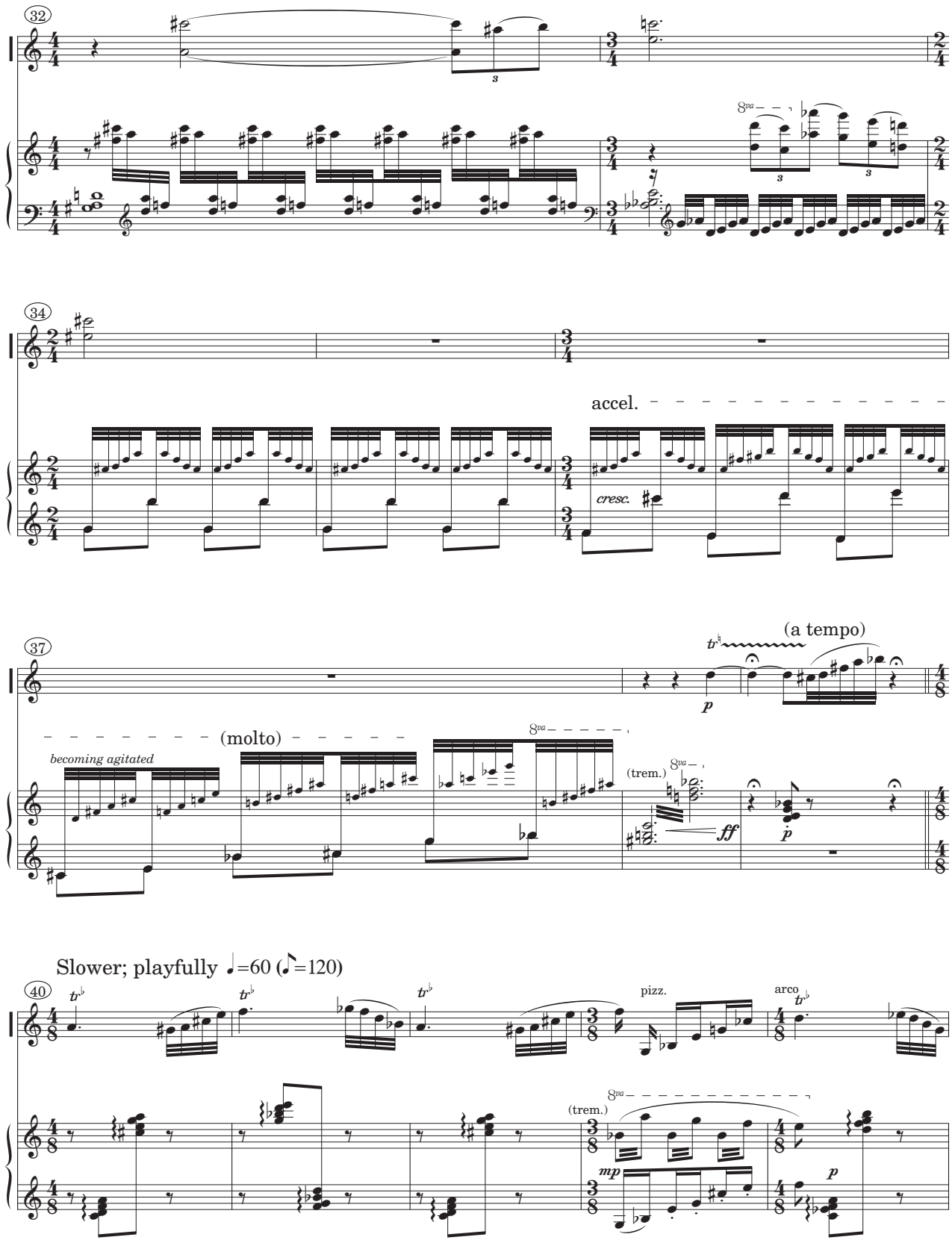
The wind, the rascal, knocked at my door and I said:
My love is come!
But, oh, what a knave thou art
To make sport of me when the days of my heart
Are drearisome,
And wearisome.

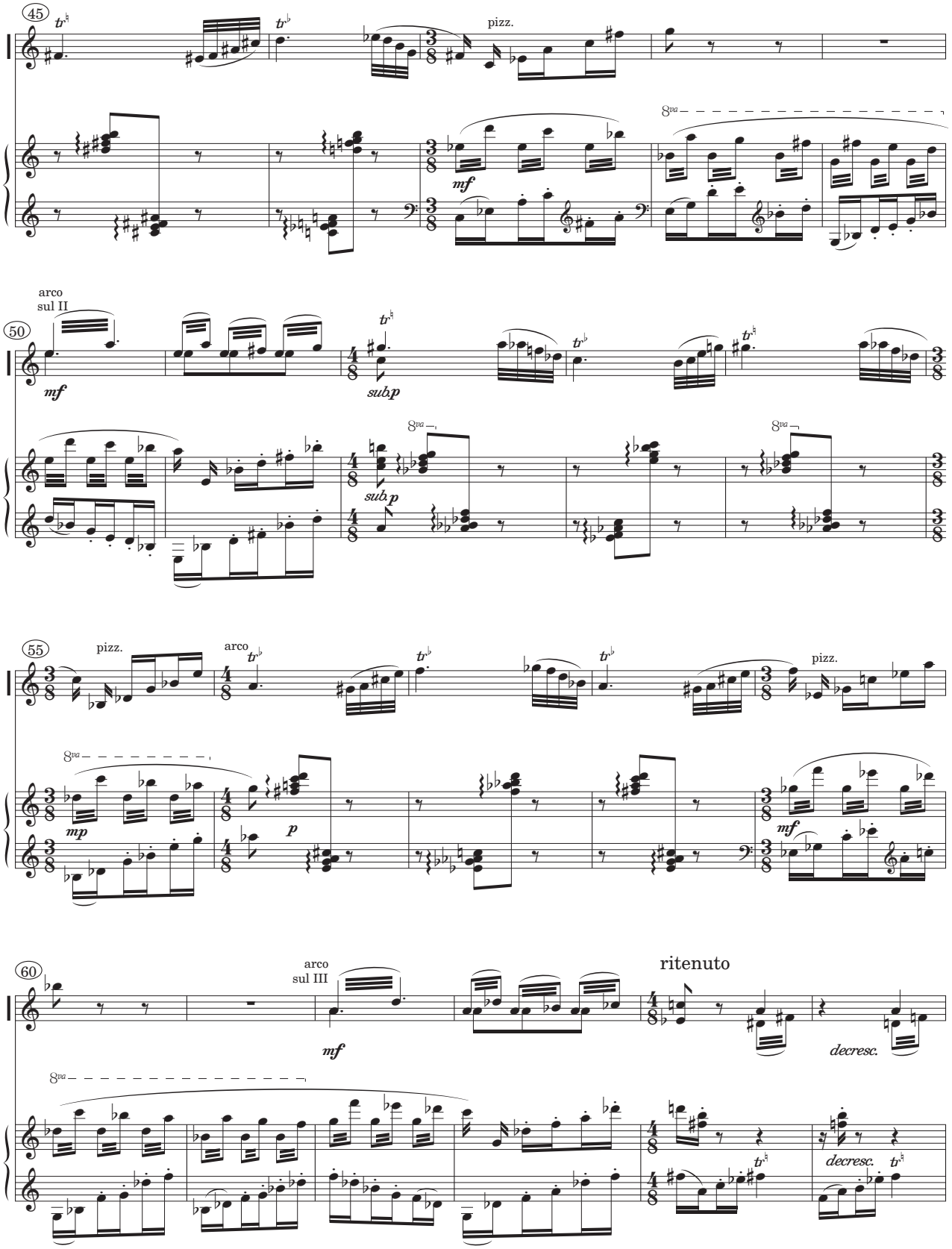
D. H. Lawrence

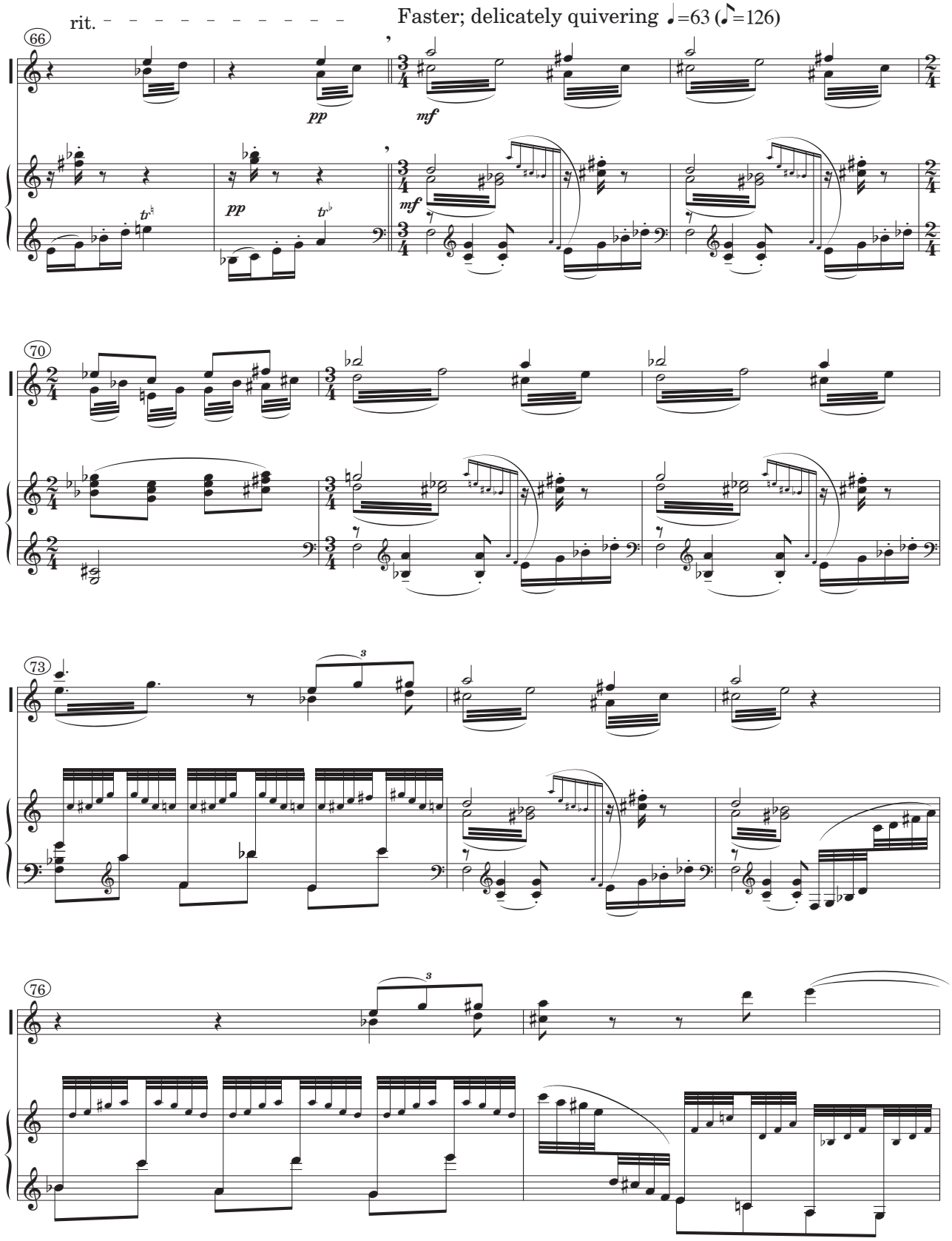


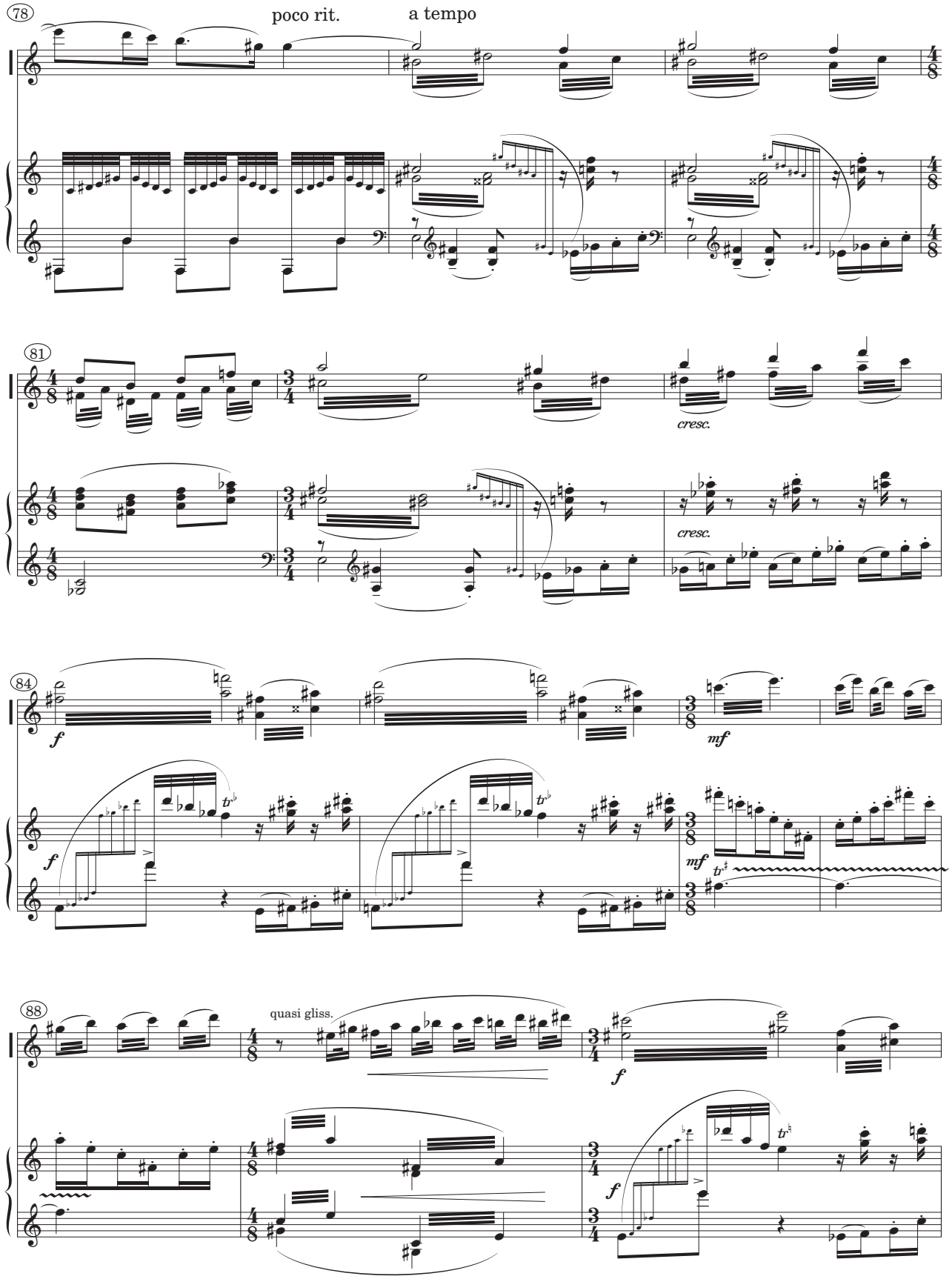

10
pp
p
pp
13
8va
poco cresc.
8va
15ma
mp
15
mp
mp
pp
p
18
tr
tr
tr
p
mp
tr
tr
p

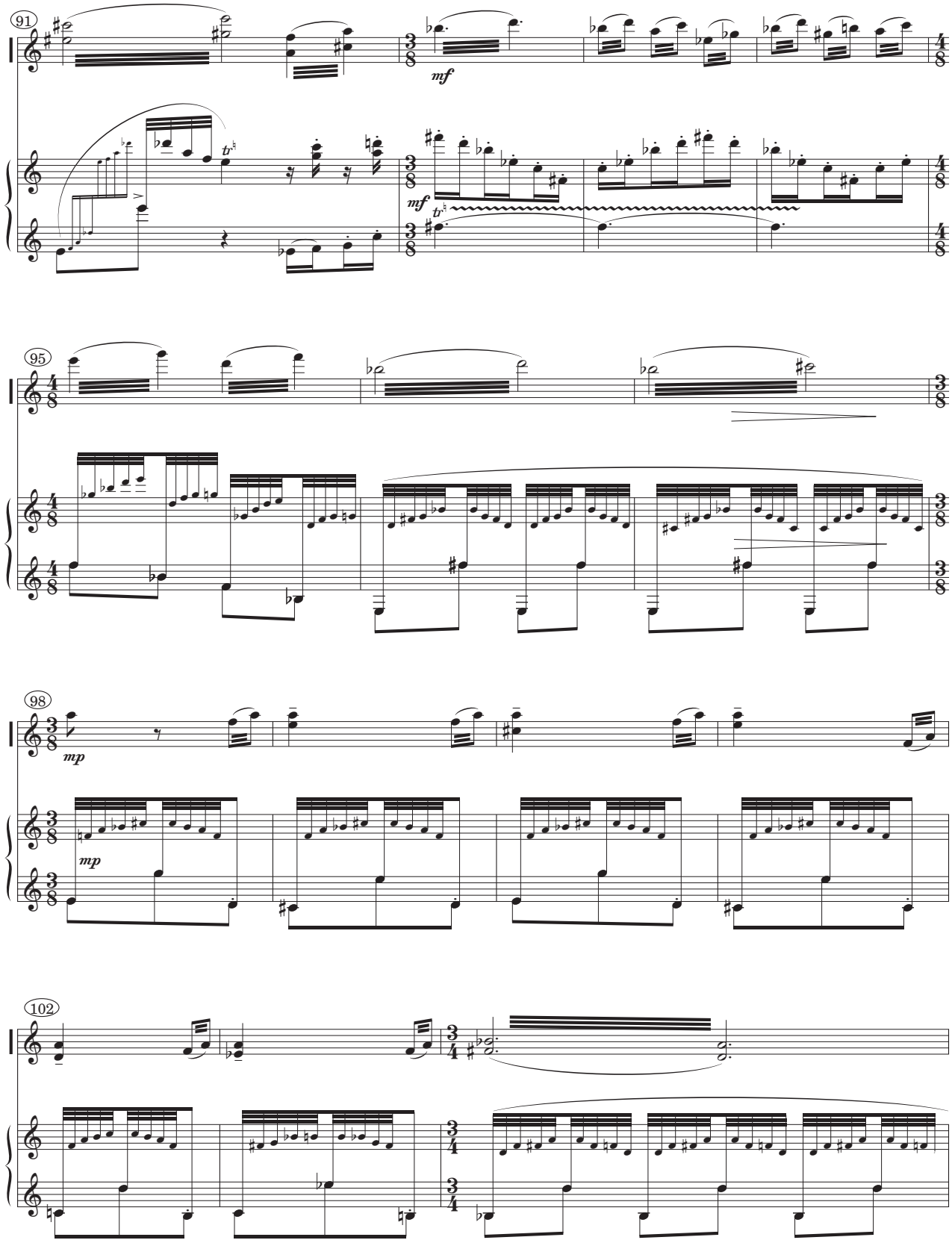

21
mp
mp
24
mf
mf
9:8
27
9:8
cresc.
30
poco f
poco f
8va

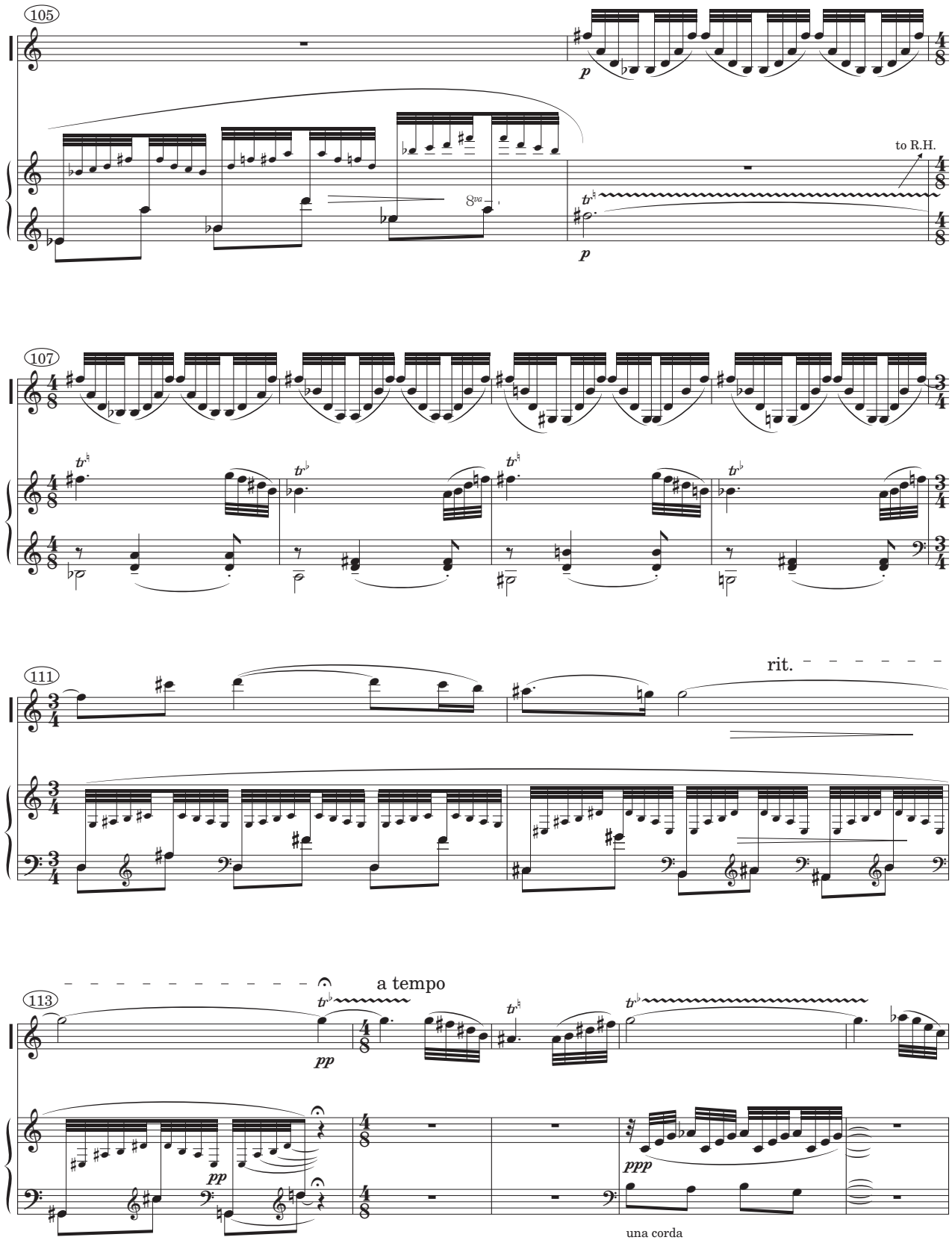

32
34
accel.
cresc.
37
(a tempo)
(molto)
becoming agitated
(trem.)
Slower; playfully ♩=60 (♪=120)
40
pizz.
arco
(trem.)

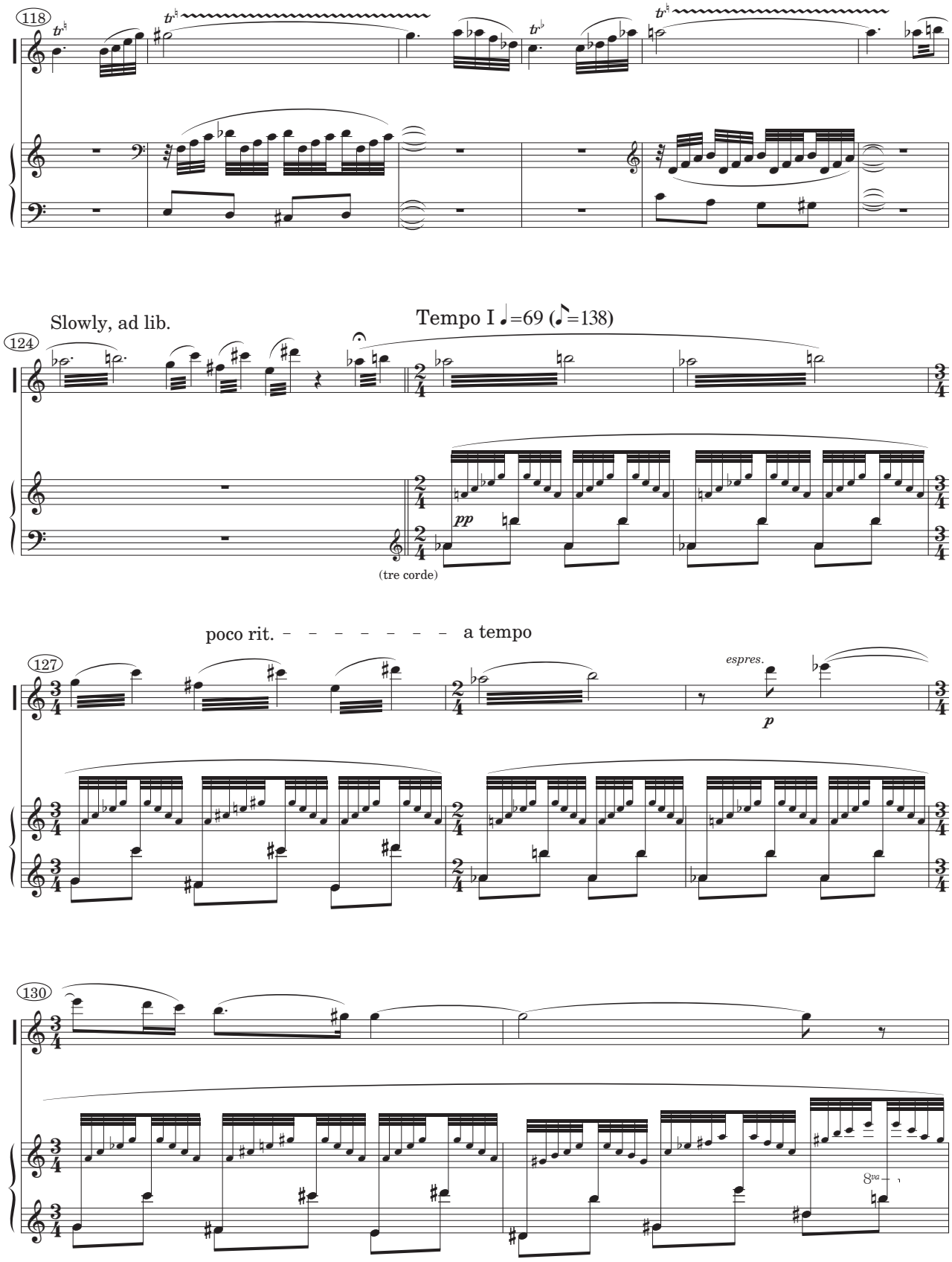

45
pizz.
mf
8va
50
arco
sul II
mf
sub p
sub p
55
pizz.
arco
mp
p
mf
pizz.
60
arco
sul III
mf
ritenuto
decresc.
decresc.

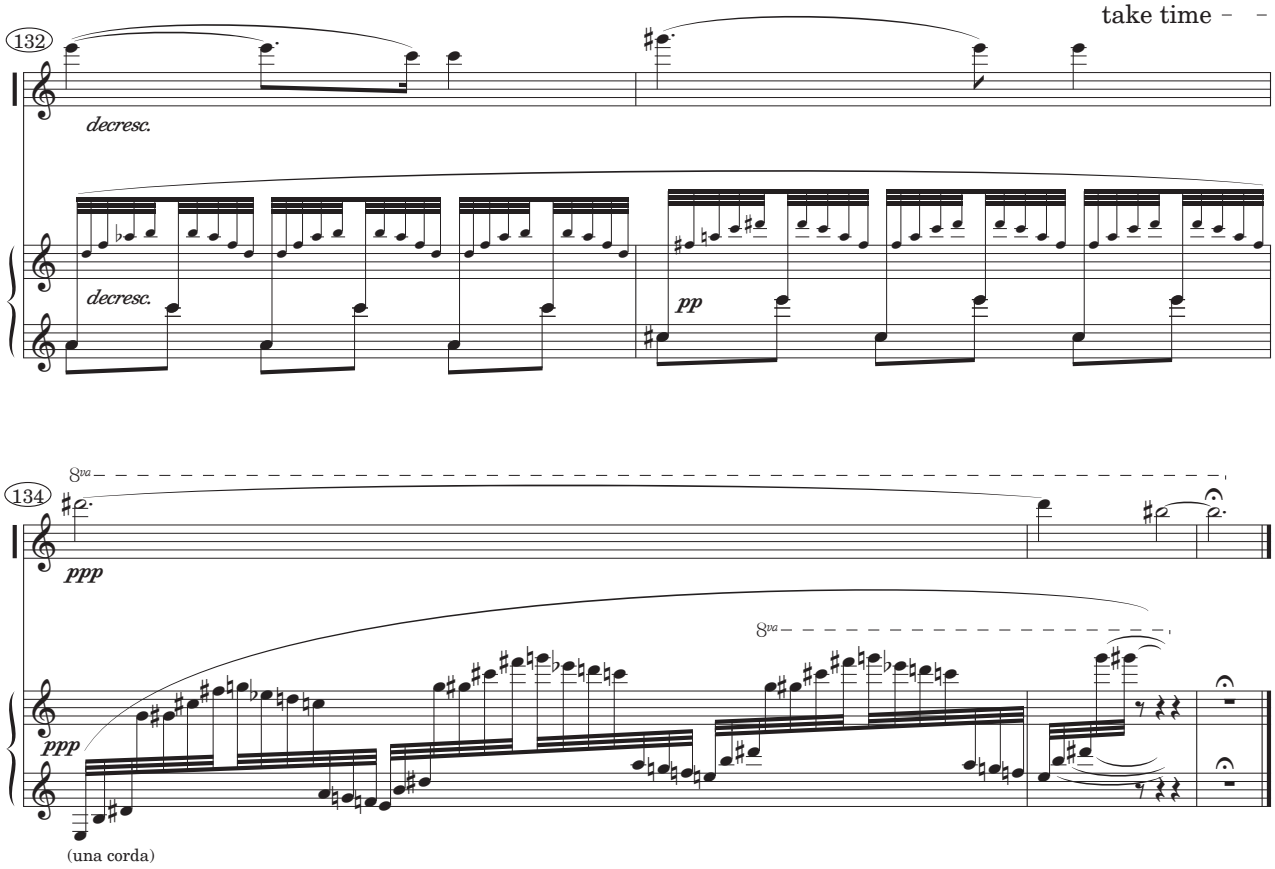

rit.
Faster; delicately quivering ♩=63 (♪=126)
66
pp
mf
70
73
76


78
poco rit.
a tempo
81
cresc.
cresc.
84
f
mf
f
mf
88
quasi gliss.
f
f


91
mf
mf
95
98
mp
mp
102


105
p
8va
to R.H.
p
107
111
rit.
113
a tempo
pp
pp
ppp
una corda

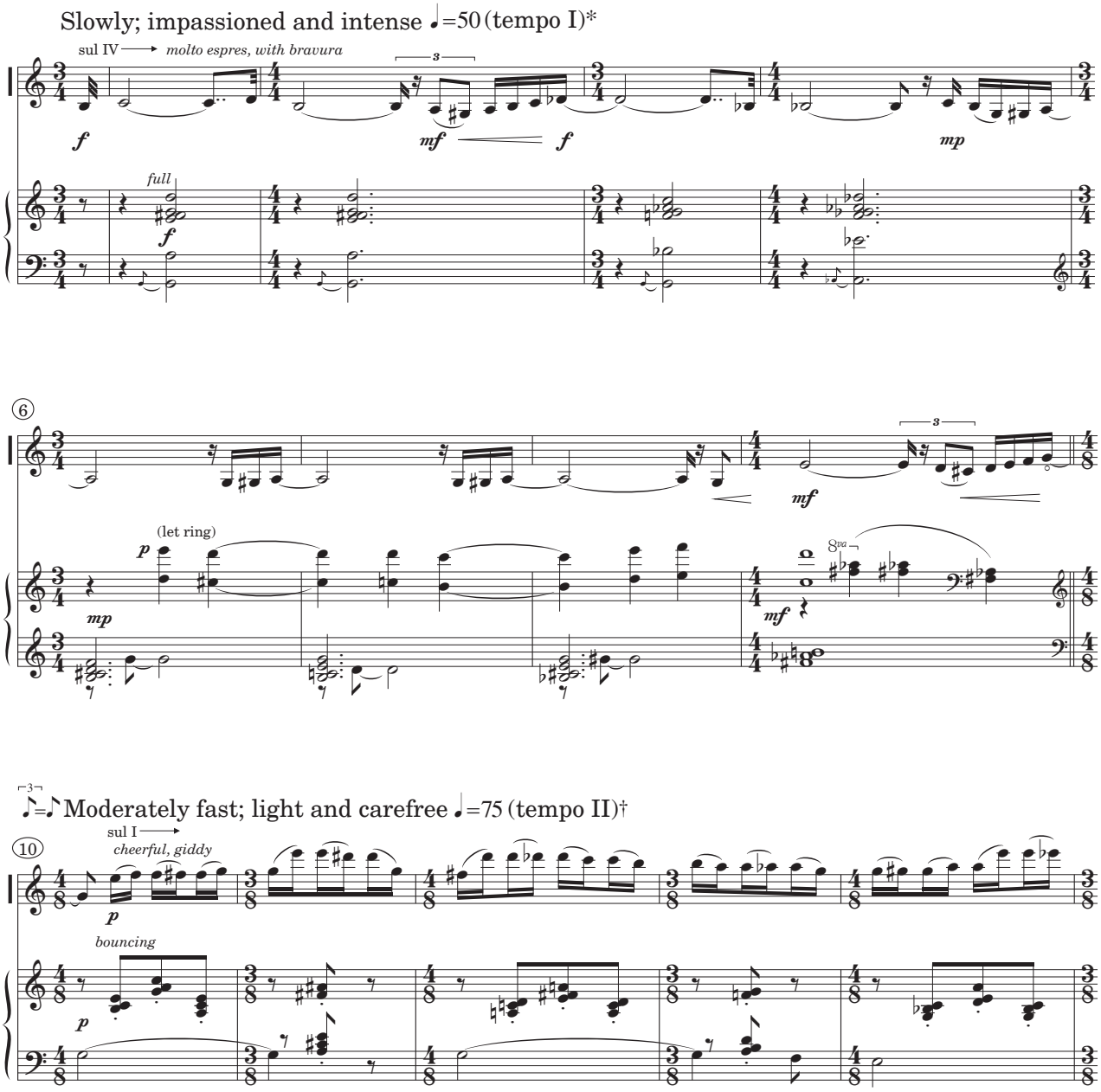

118
124
Slowly, ad lib.
Tempo I ♩=69 (♪=138)
pp
(tre corde)
127
poco rit.
a tempo
espres.
p
130
8va


take time
132
decresc.
decresc.
pp
134
8va
ppp
ppp
8va
(una corda)

2. Scèna amorosa

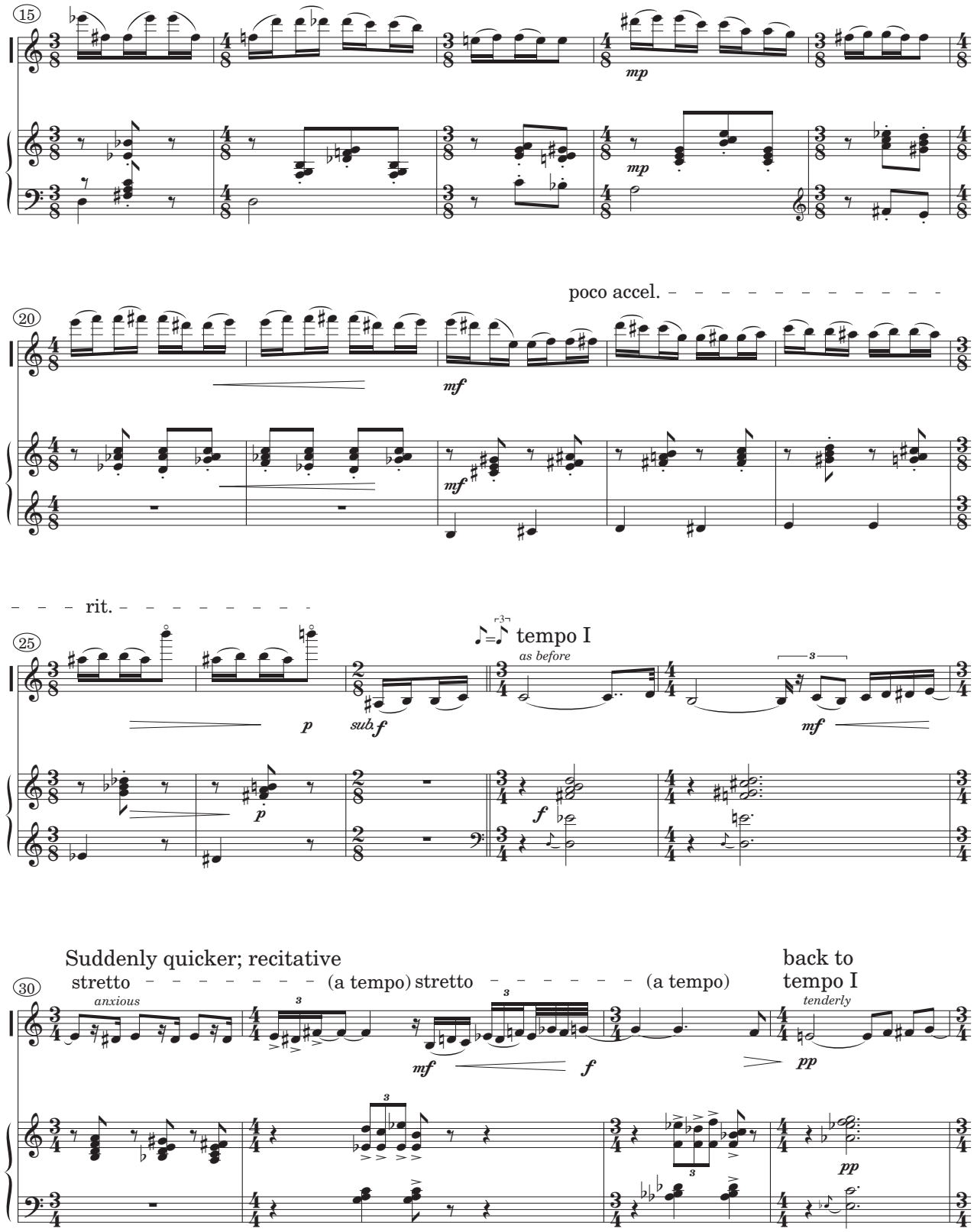
"Looking for variety in the programs I executed at court, one evening…I improvised a sonata entitled 'Scèna amorosa,' the 4th string representing the man (Adonis) and the treble string the woman (Venus). This was the beginning of my habit of playing on one string."

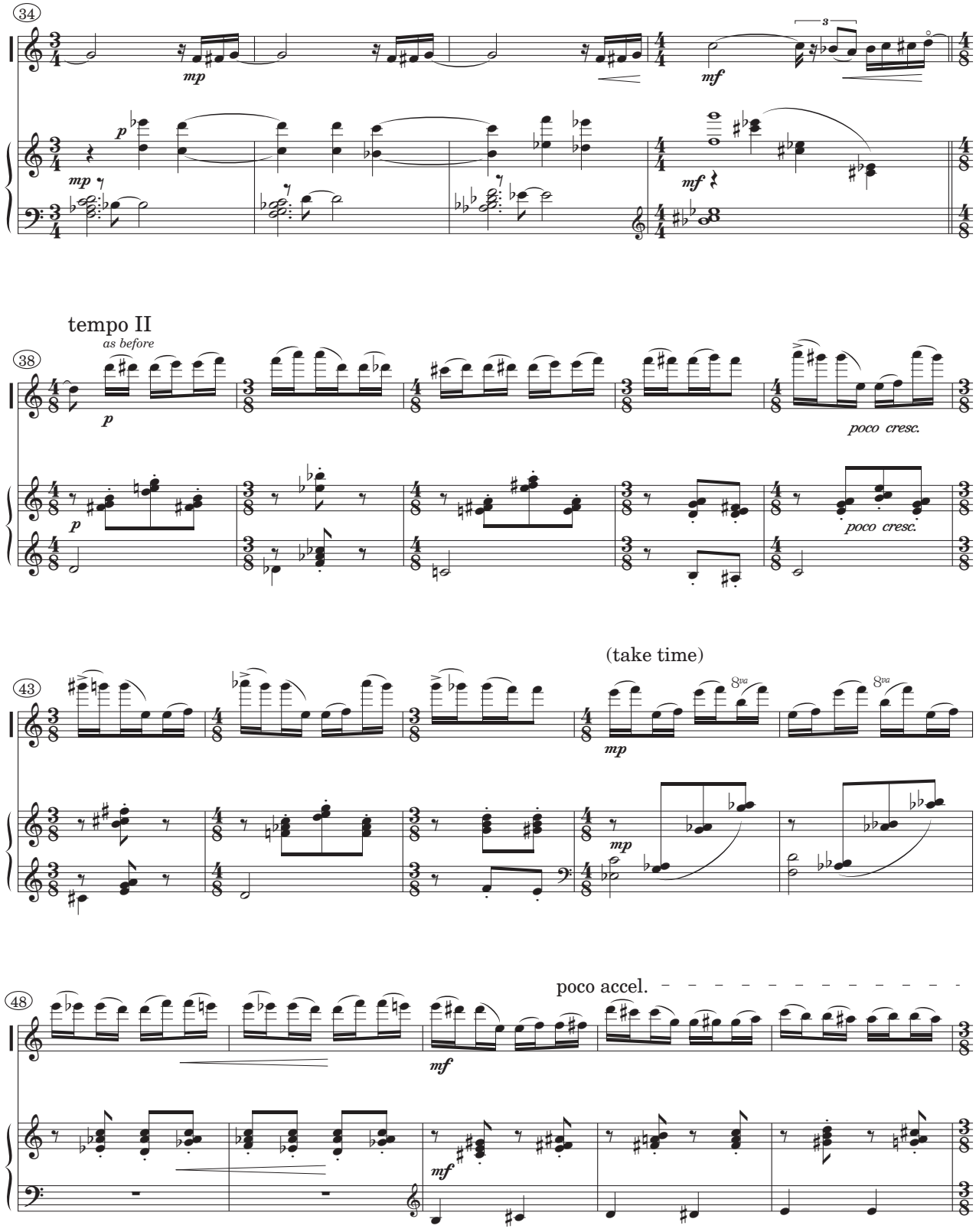
Letter by Paganini published in the Musical Gazette of Milan, October 18, 1846

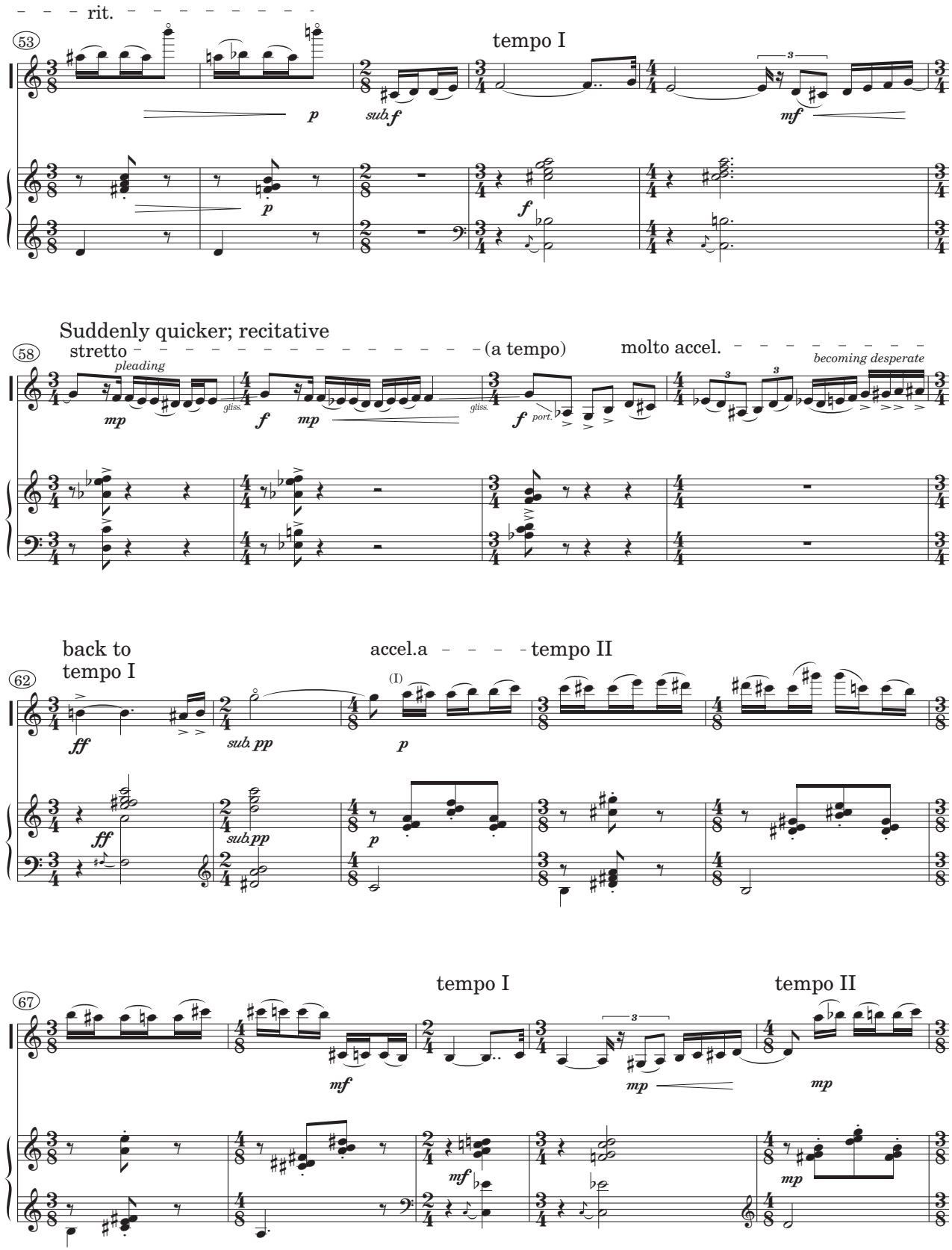


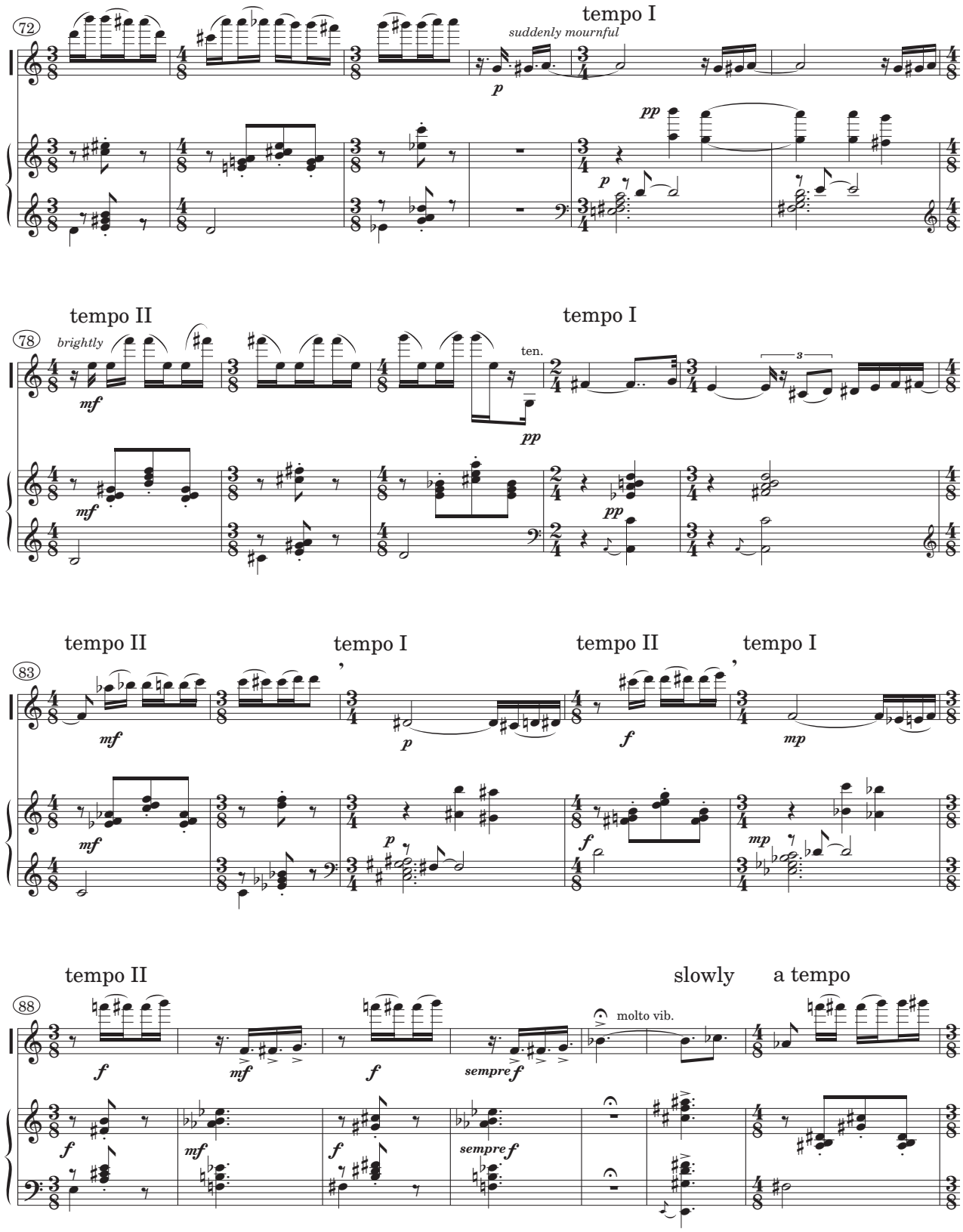
* The changes in character between the G-string music and the E-string music are accompanied by changes in tempo. Particularly near the end of the movement, where changes are rapid, time may be taken between tempos as needed, always maintaining the conversational effect.

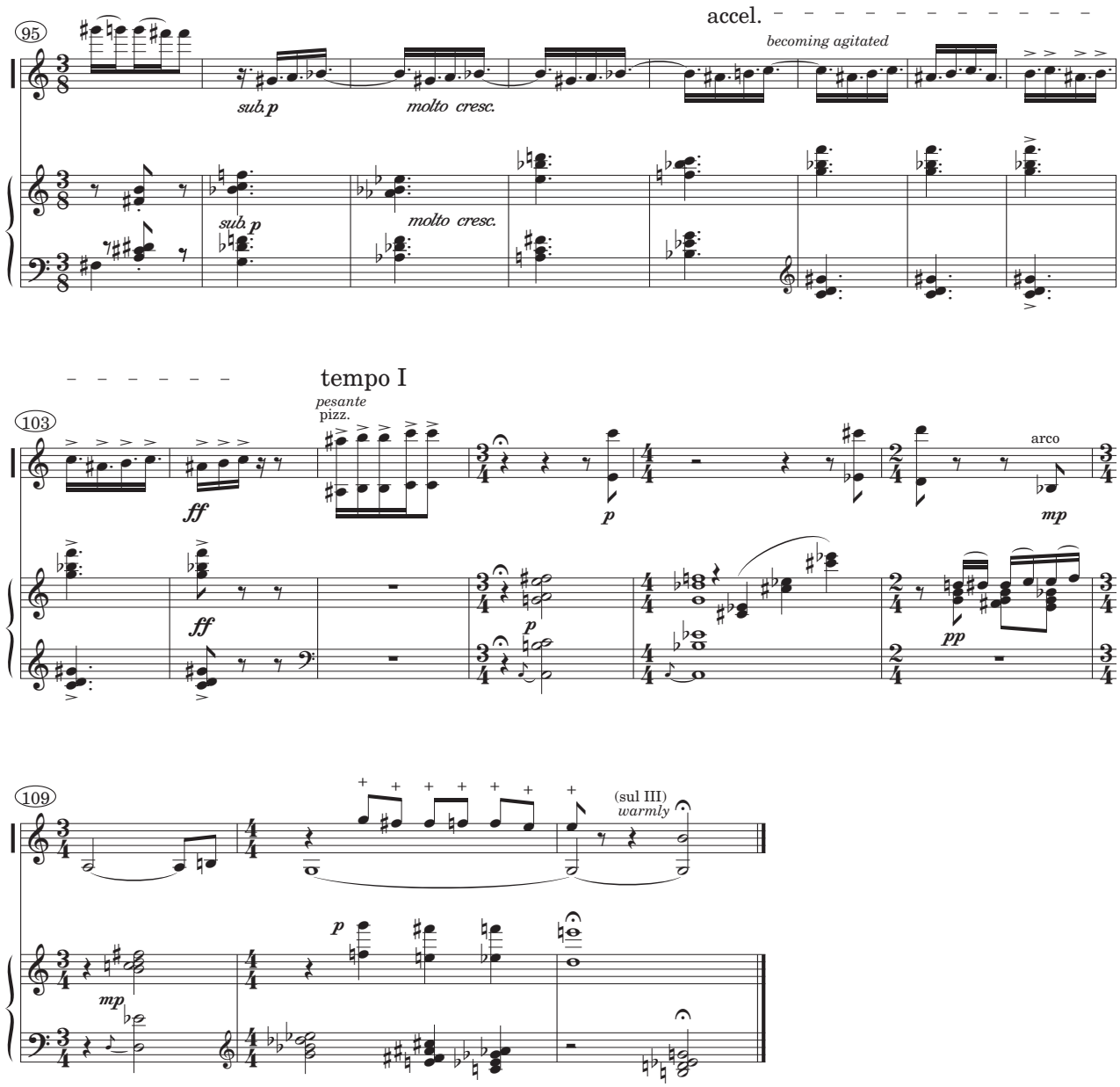
† The sixteenth note pairs played unevenly, with the first note shorter than the second (in almost a triplet sixteenths rhythm).


15
mp
mp
20
poco accel.
mf
mf
rit.
25
p
p
sub. f
tempo I
as before
f
mf
Suddenly quicker; recitative
stretto
(a tempo) stretto
(a tempo)
back to
tempo I
30
anxious
mf
f
tenderly
pp
pp


34
mp
mf
p
mp
mf
tempo II
as before
38
p
p
poco cresc.
poco cresc.
(take time)
43
mp
mp
8va
8va
poco accel.
48
mf
mf

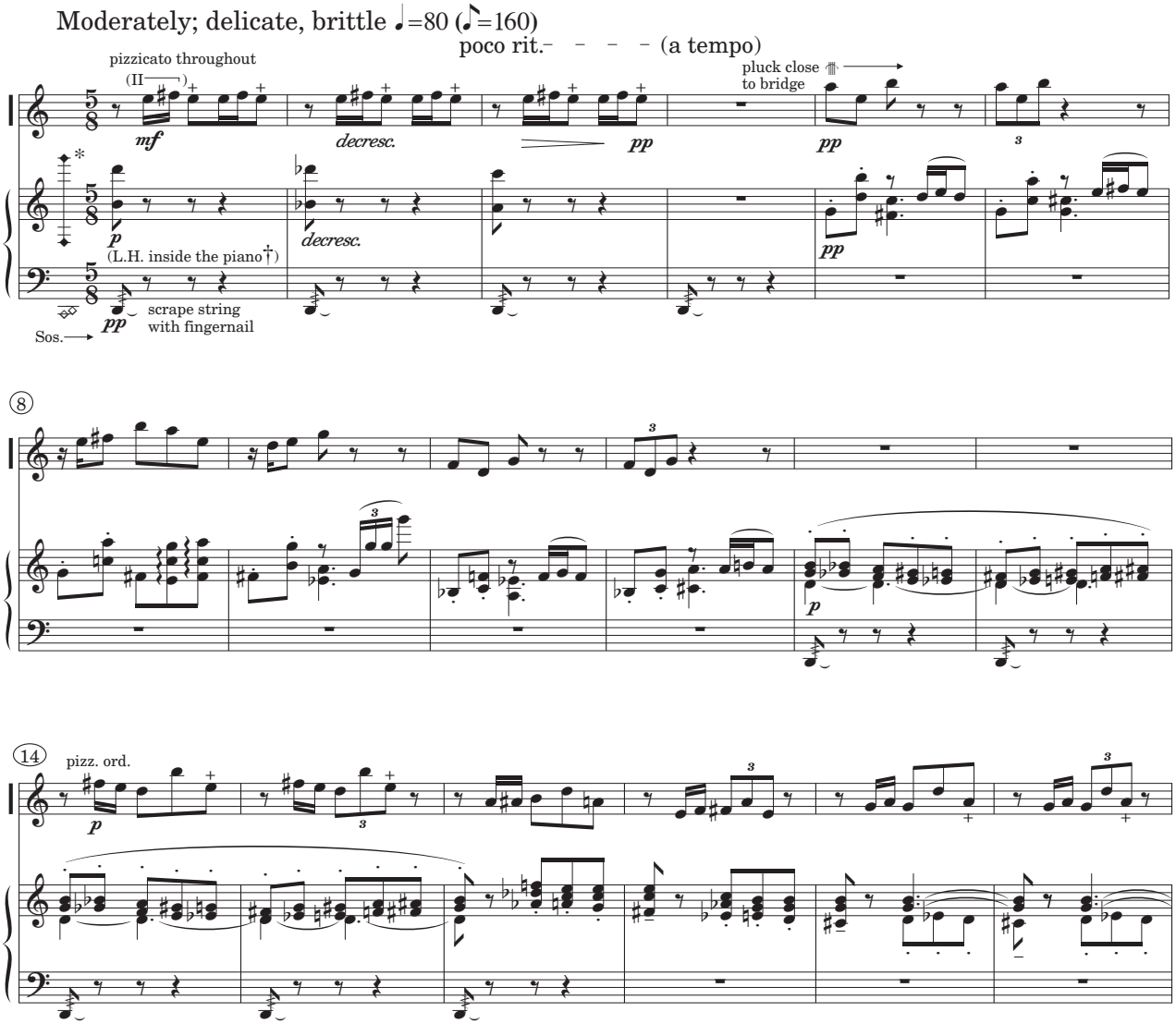

rit.
53
tempo I
p
sub. f
mf
f
Suddenly quicker; recitative
58
stretto
pleading
mp
gliss.
f
mp
gliss.
(a tempo)
f
port.
molto accel.
becoming desperate
back to
tempo I
62
ff
sub. pp
(I)
p
accel.a
tempo II
ff
sub. pp
p
67
tempo I
mf
mf
mp
tempo II
mp
mp


72
tempo I
suddenly mournful
p
pp
p
78
tempo II
brightly
mf
mf
ten.
pp
tempo I
pp
83
tempo II
mf
mf
tempo I
p
p
tempo II
f
f
tempo I
mp
mp
88
tempo II
f
f
mf
mf
f
f
sempre f
sempre f
molto vib.
slowly
a tempo


95
accel.
becoming agitated
sub. p
molto cresc.
sub. p
molto cresc.
103
tempo I
pesante
pizz.
ff
p
arco
mp
ff
p
pp
109
(sul III)
warmly
mp
p

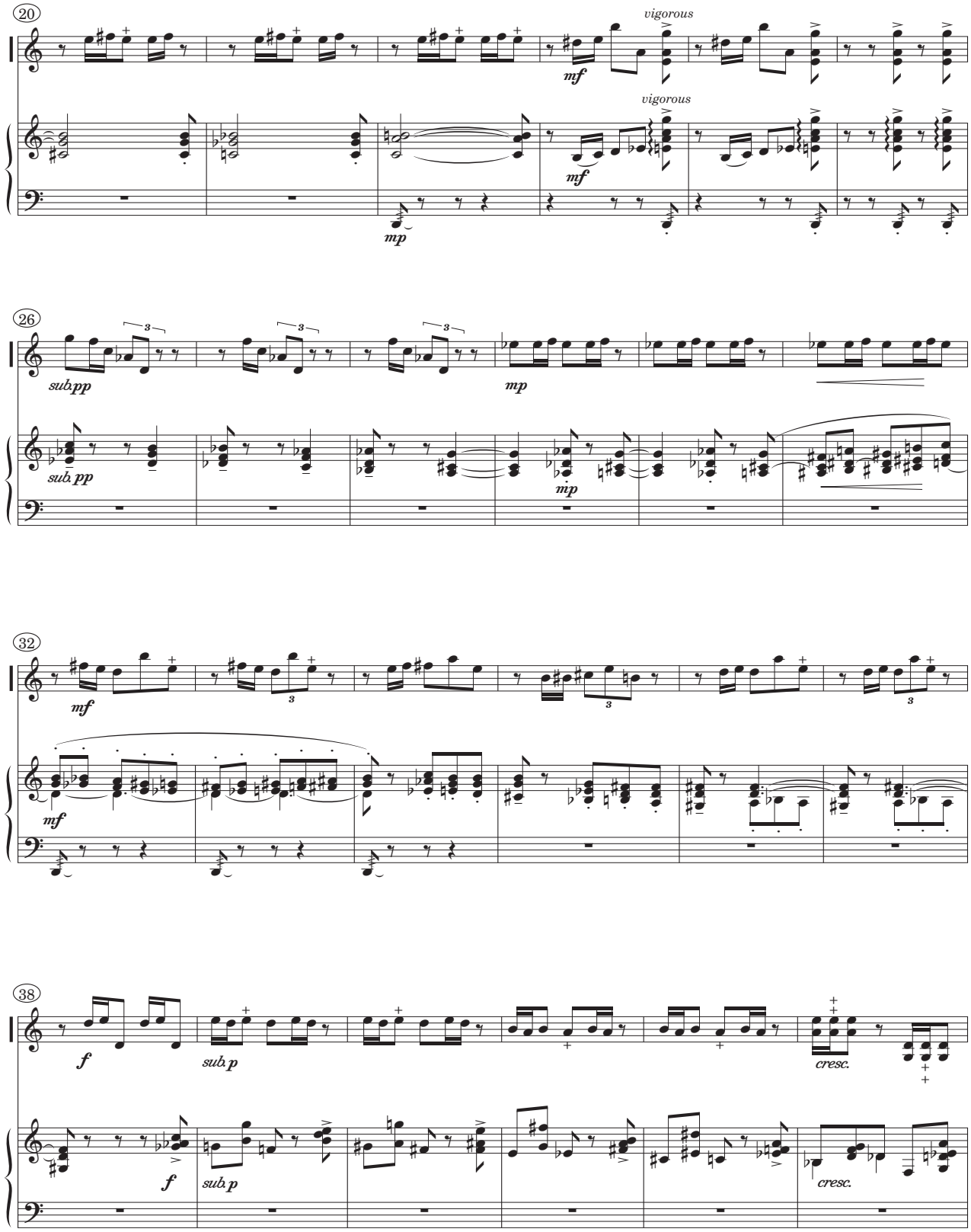
3. Mechanical marionettes

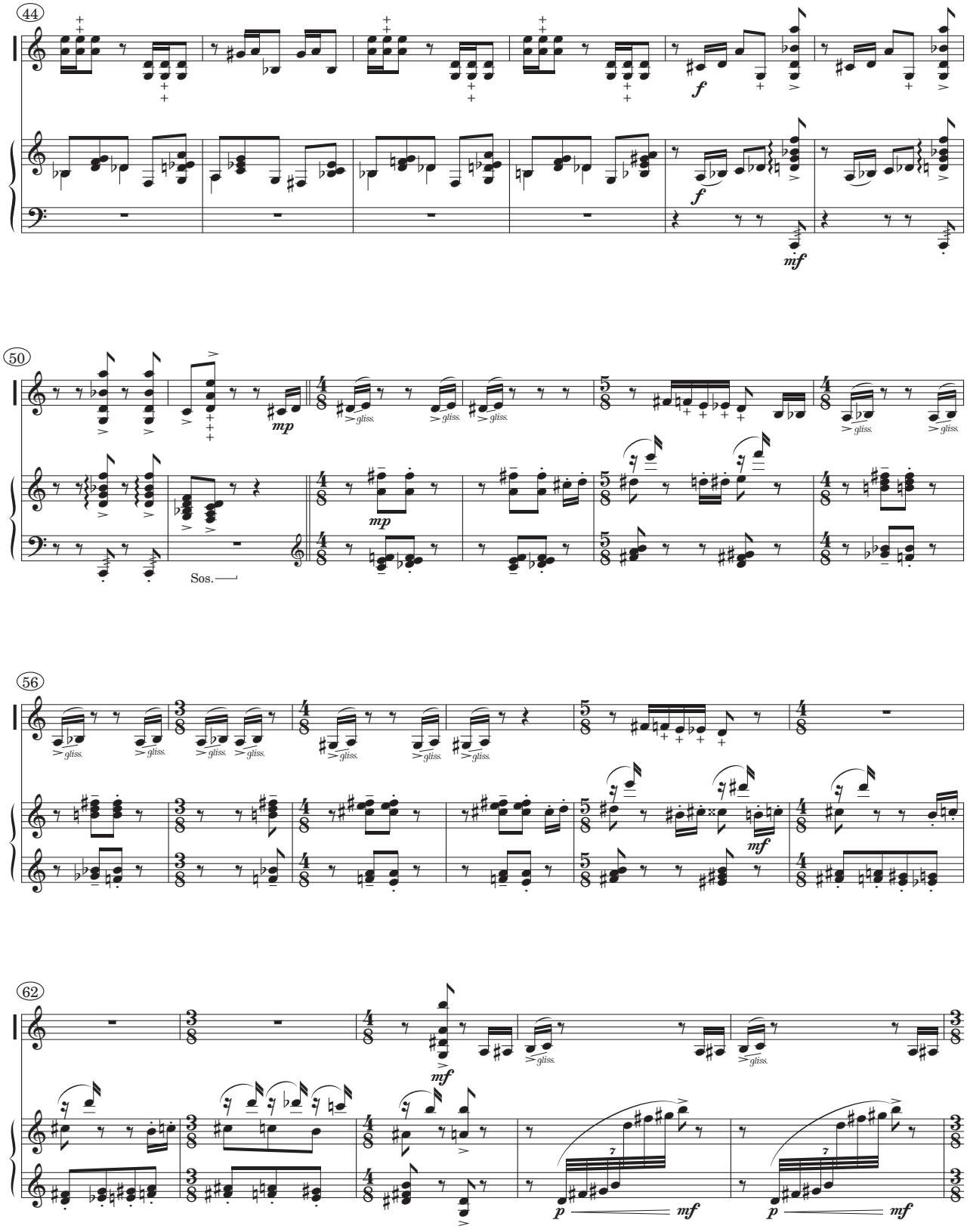
Marionettes with spring joints.
J. J. Grandville, *Un Autre Monde*

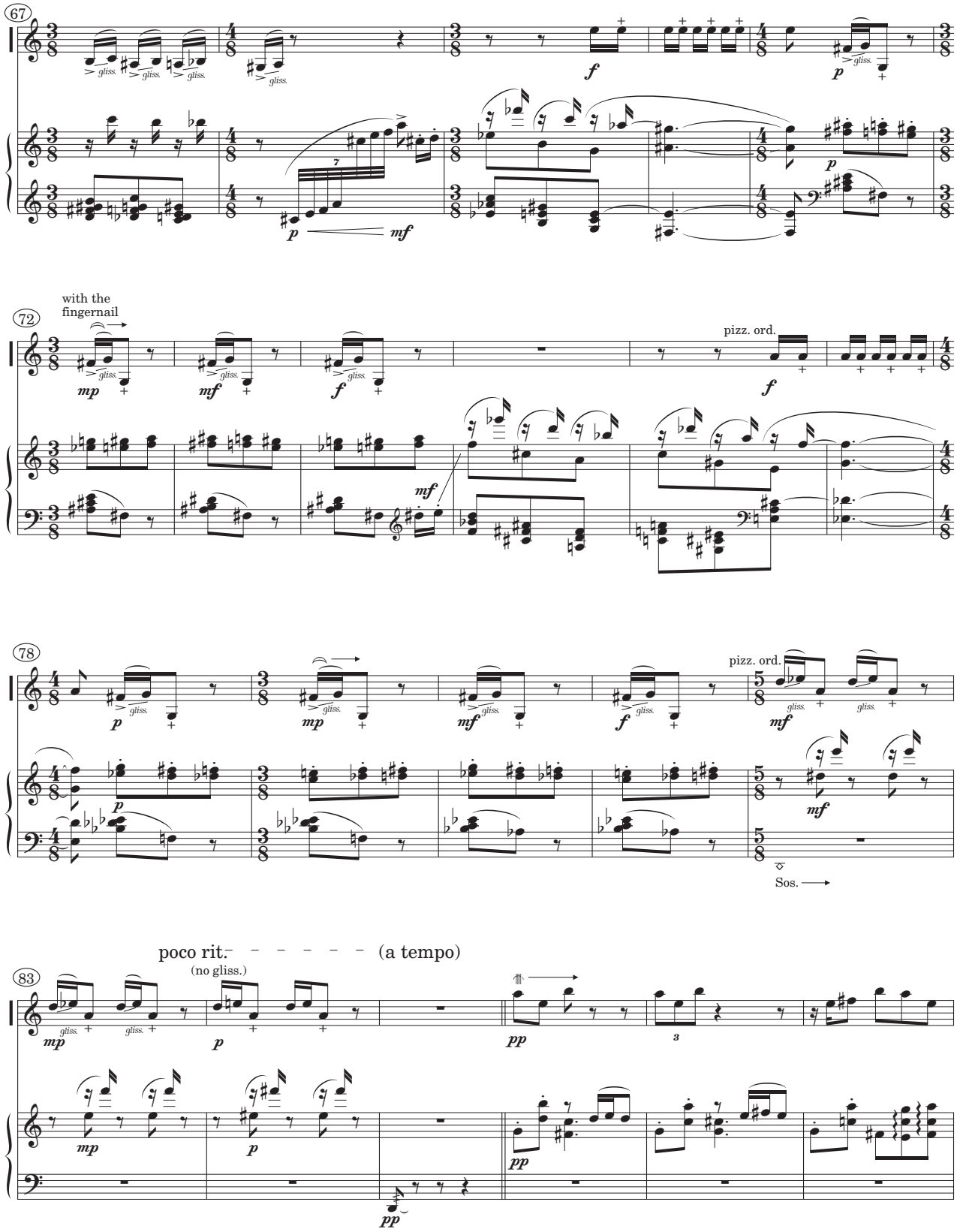


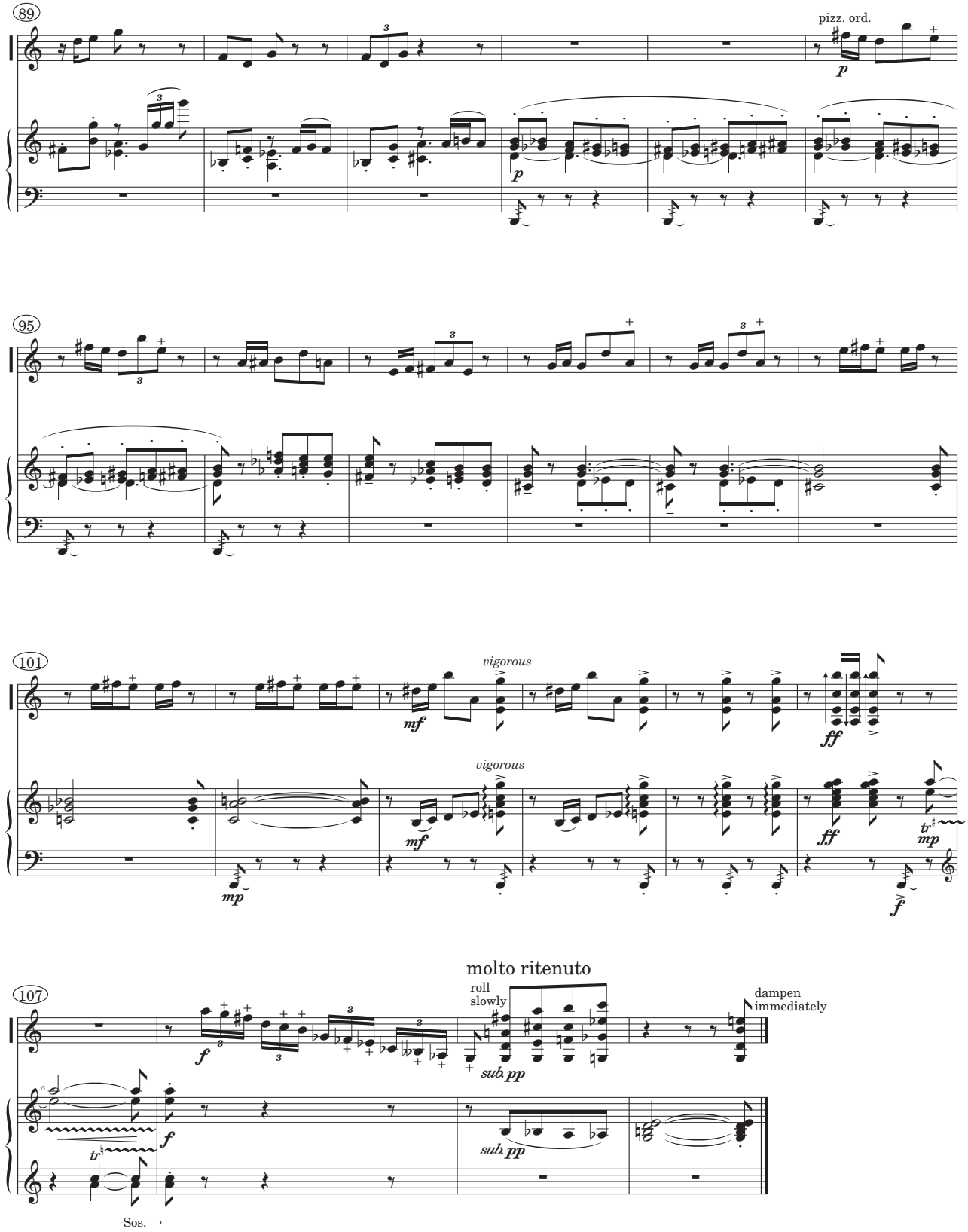
* Place a very thin, light-gauge metal chain inside the piano across the strings indicated.

† When not playing, the left hand should prevent the lower strings from resonating.


20
vigorous
mf
vigorous
mf
mp
26
sub. pp
mp
sub. pp
mp
32
mf
mf
38
f
sub. p
cresc.
f
sub. p
cresc.


44
f
f
mf
50
mp
gliss.
mp
Sos.
56
gliss.
mf
62
mf
gliss.
p
mf
p
mf

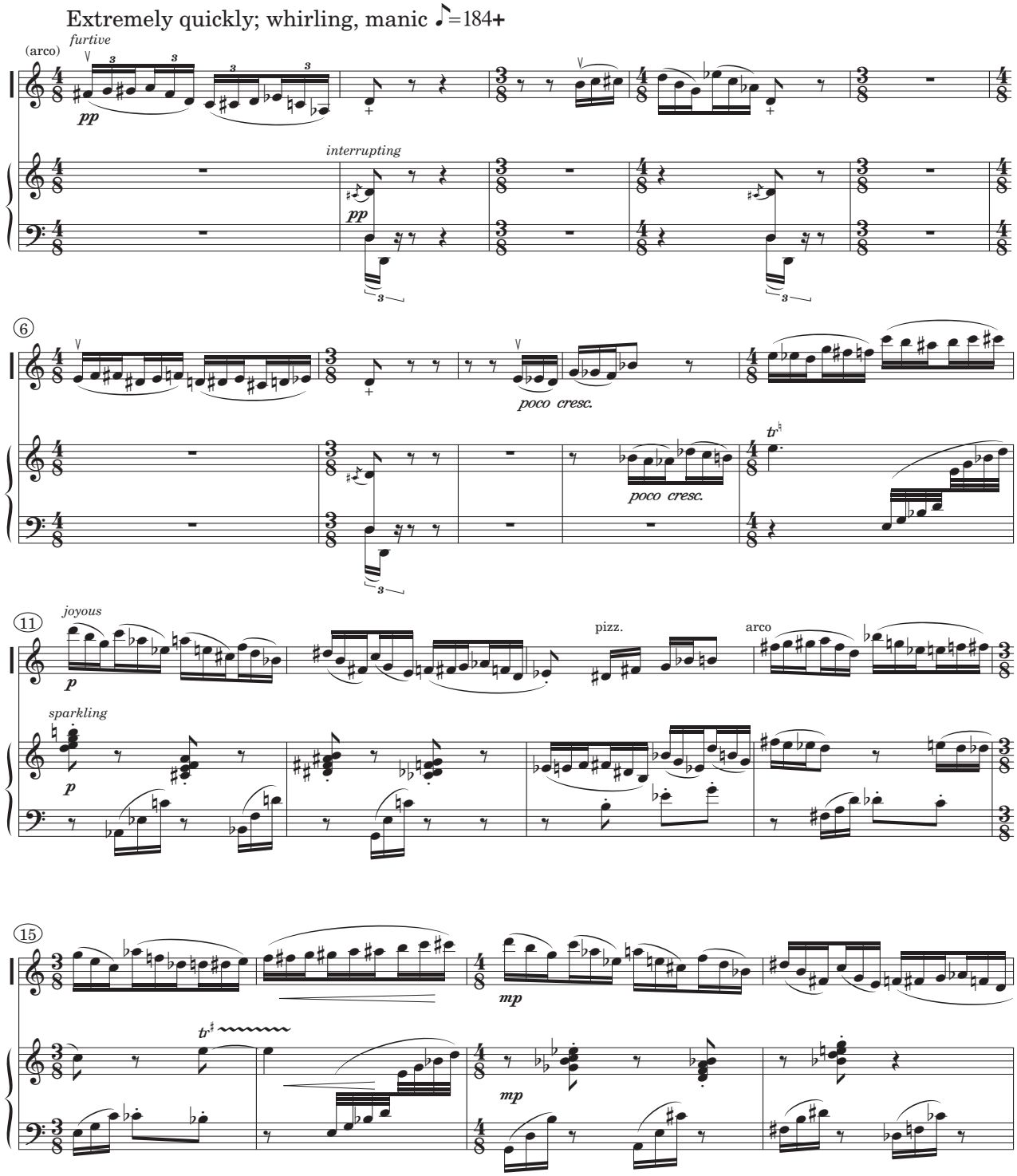

67
gliss.
f
p
mf
72
with the fingernail
mp
mf
f
pizz. ord.
78
pizz. ord.
mp
mf
Sos.
poco rit.
(a tempo)
(no gliss.)
83
mp
p
pp

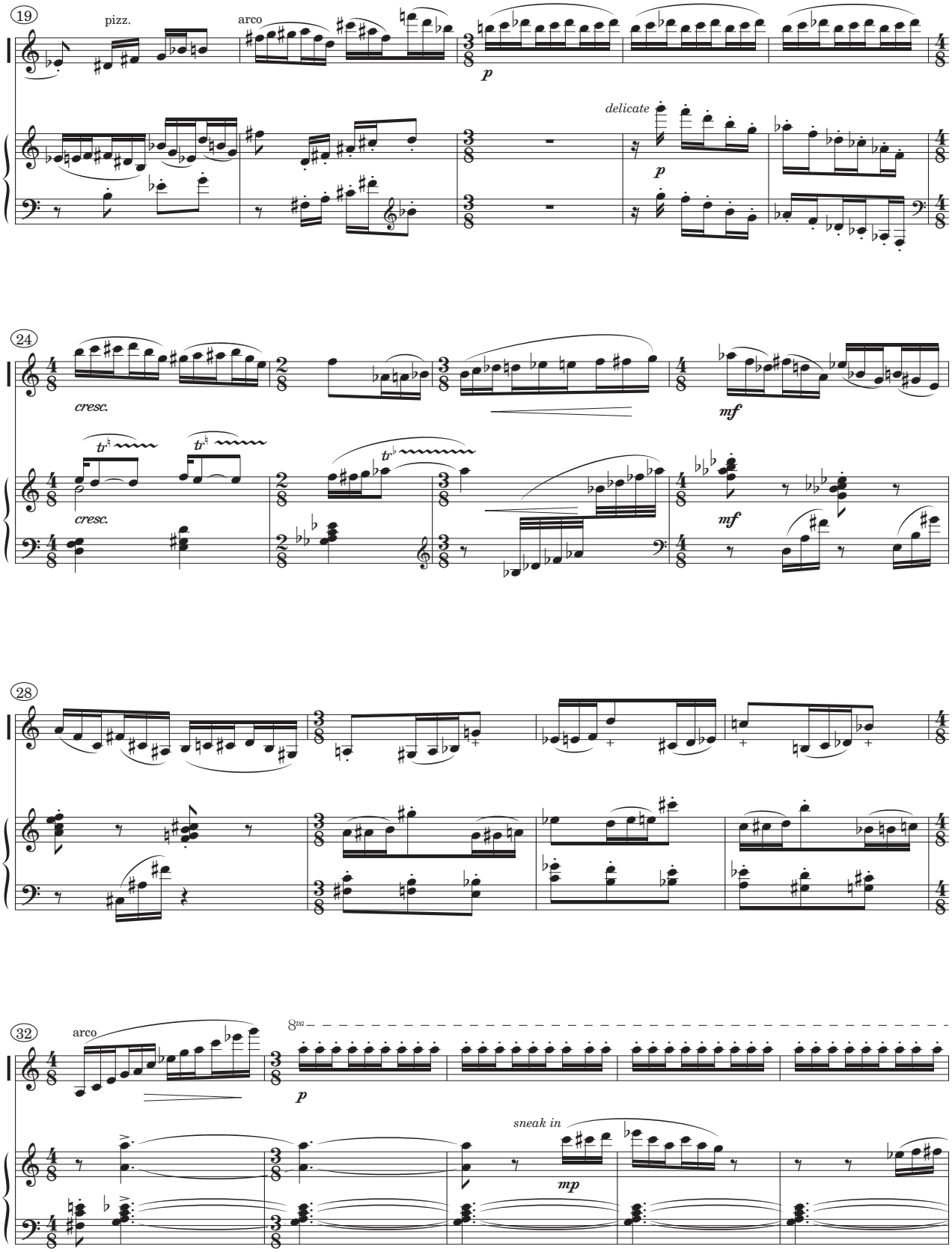

89
pizz. ord.
p
95
101
vigorous
mf
ff
mp
f
107
molto ritenuto
roll slowly
sub. pp
dampen immediately
Sos.

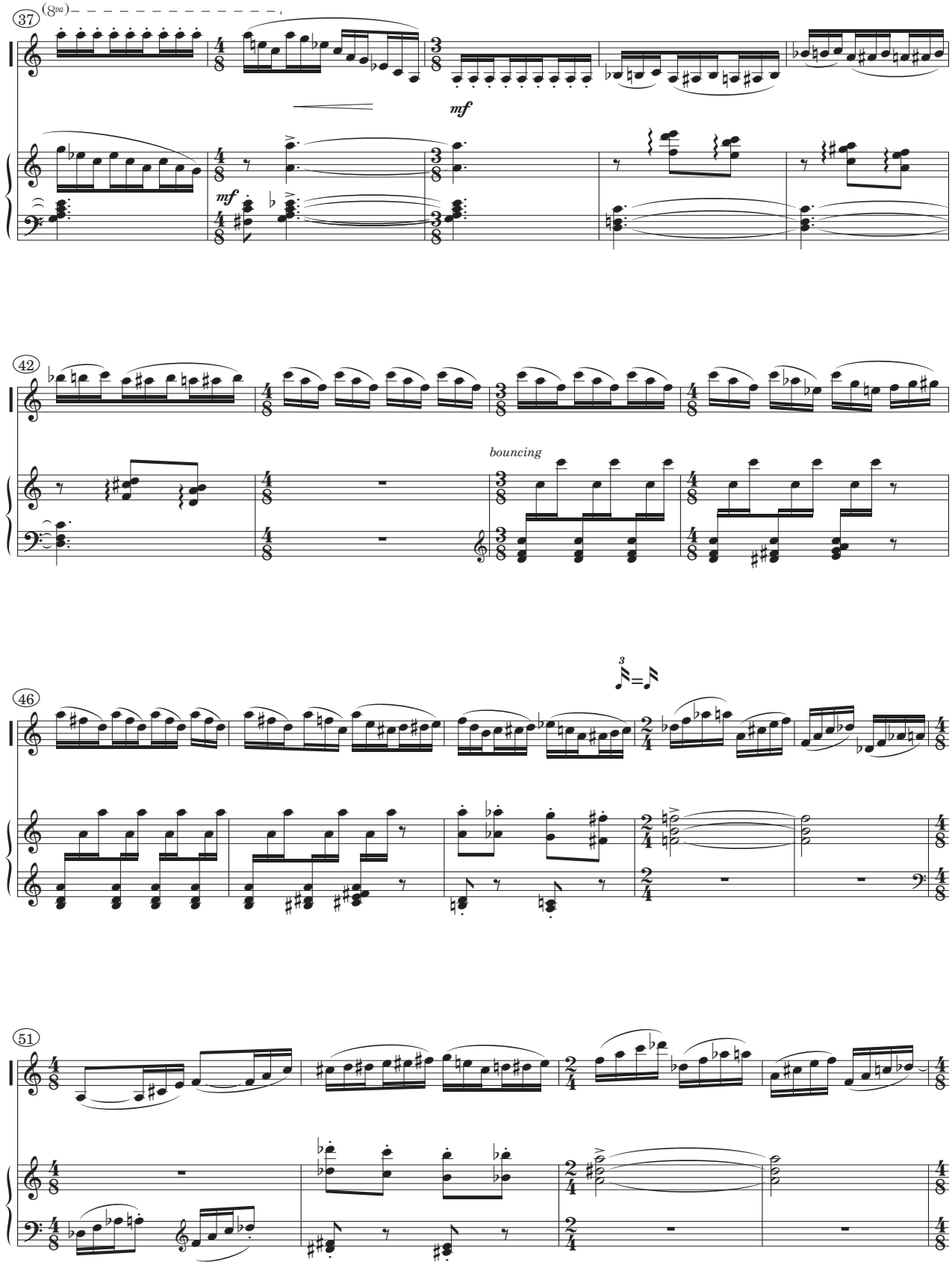
4. Whirling dervish

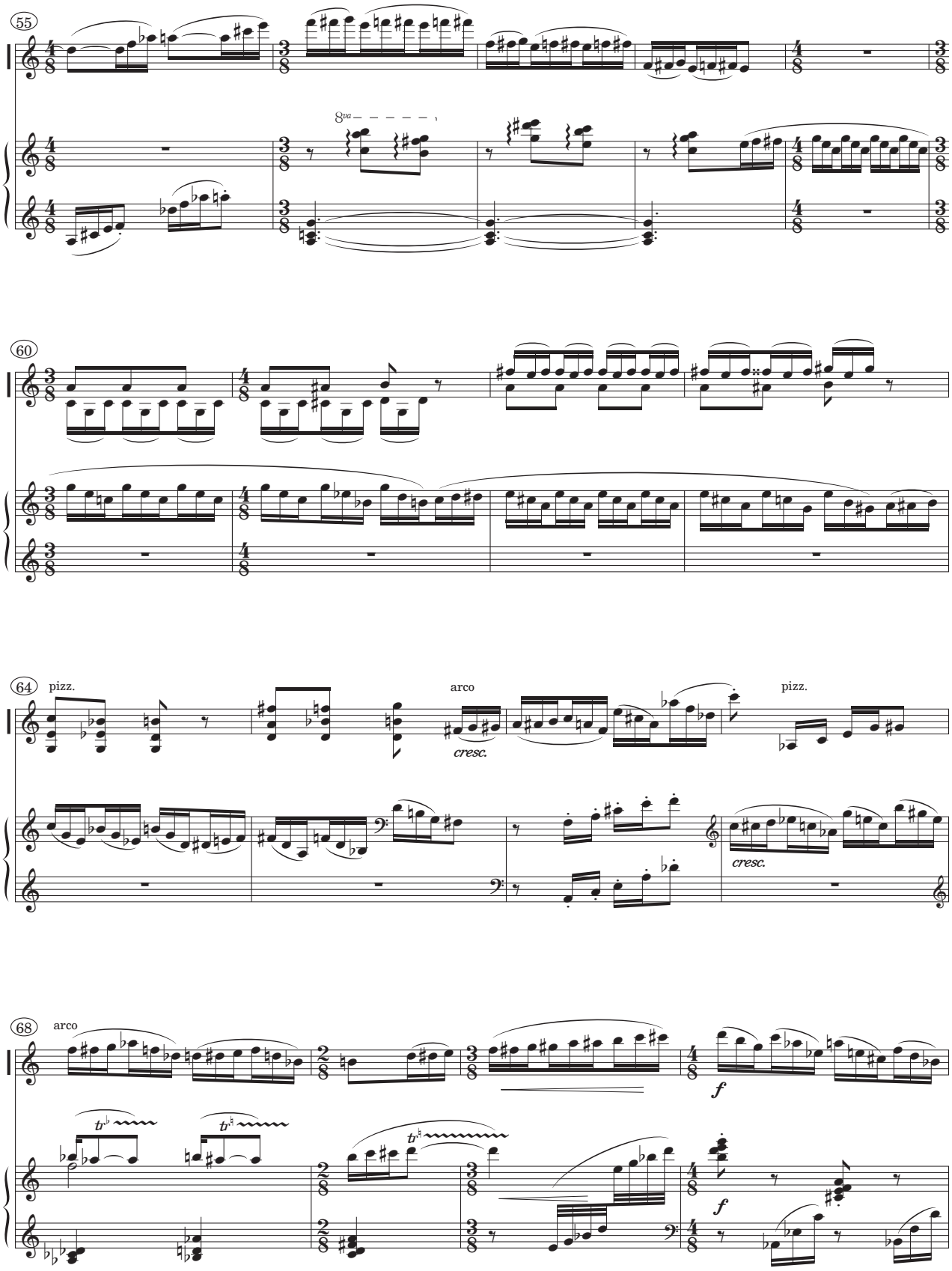
"As Parizade approached, the dervish awoke from his recent slumber and began excitedly to beckon her towards him."

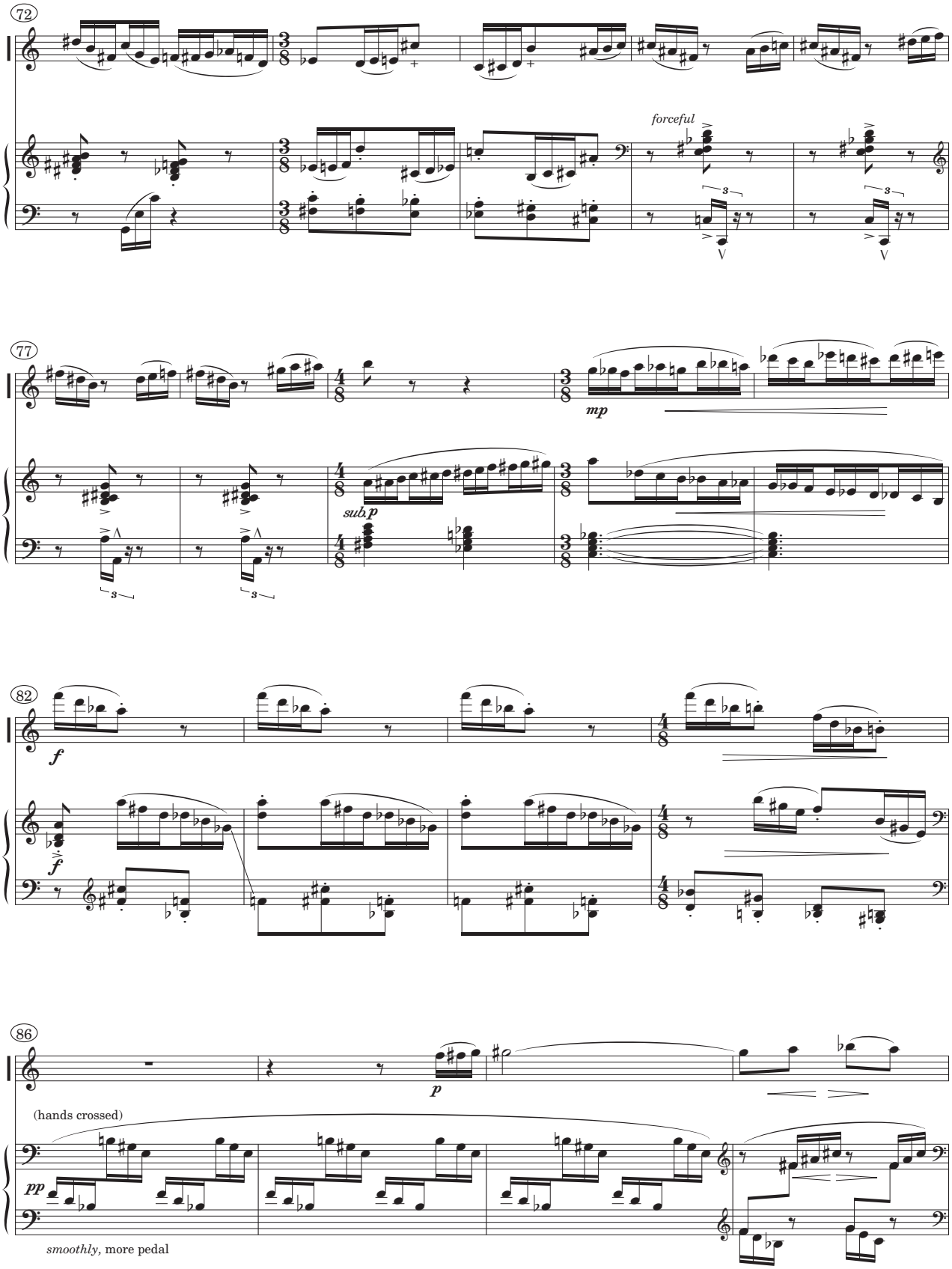
from A Thousand and One Nights, 'The talking bird, the singing tree and the golden water.'

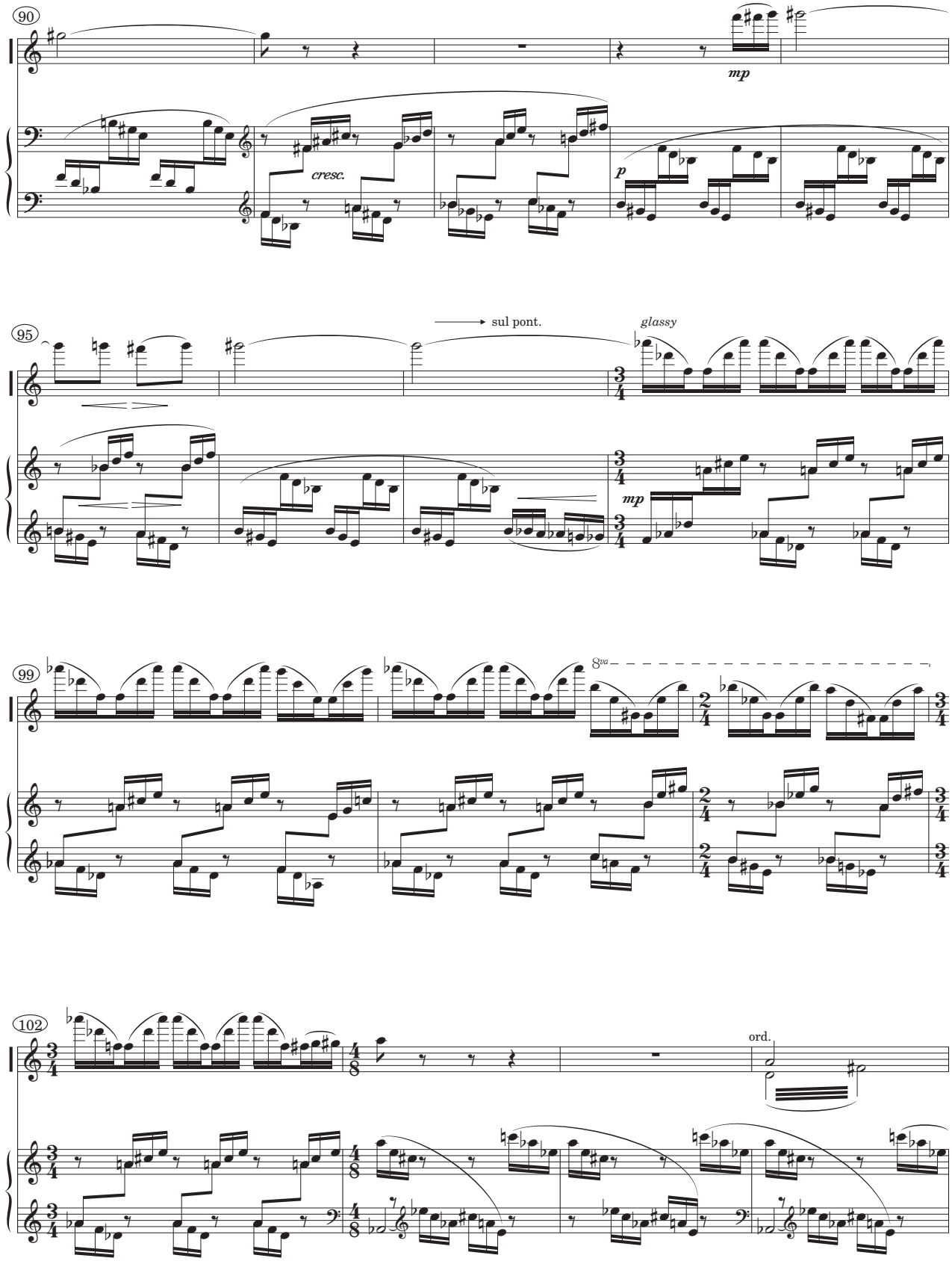


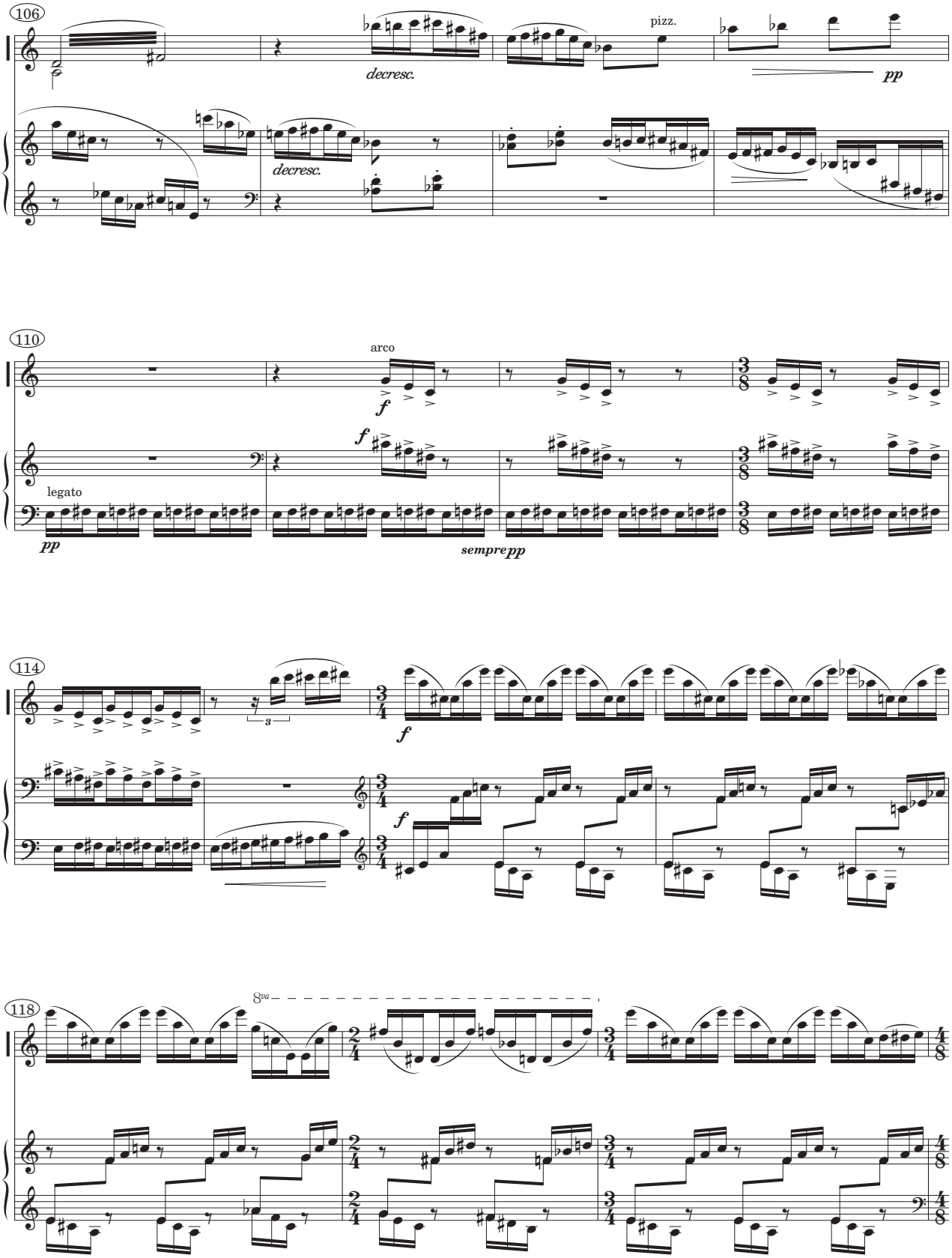

19
pizz.
arco
p
delicate
p
24
cresc.
cresc.
mf
mf
28
32
arco
8va
p
sneak in
mp

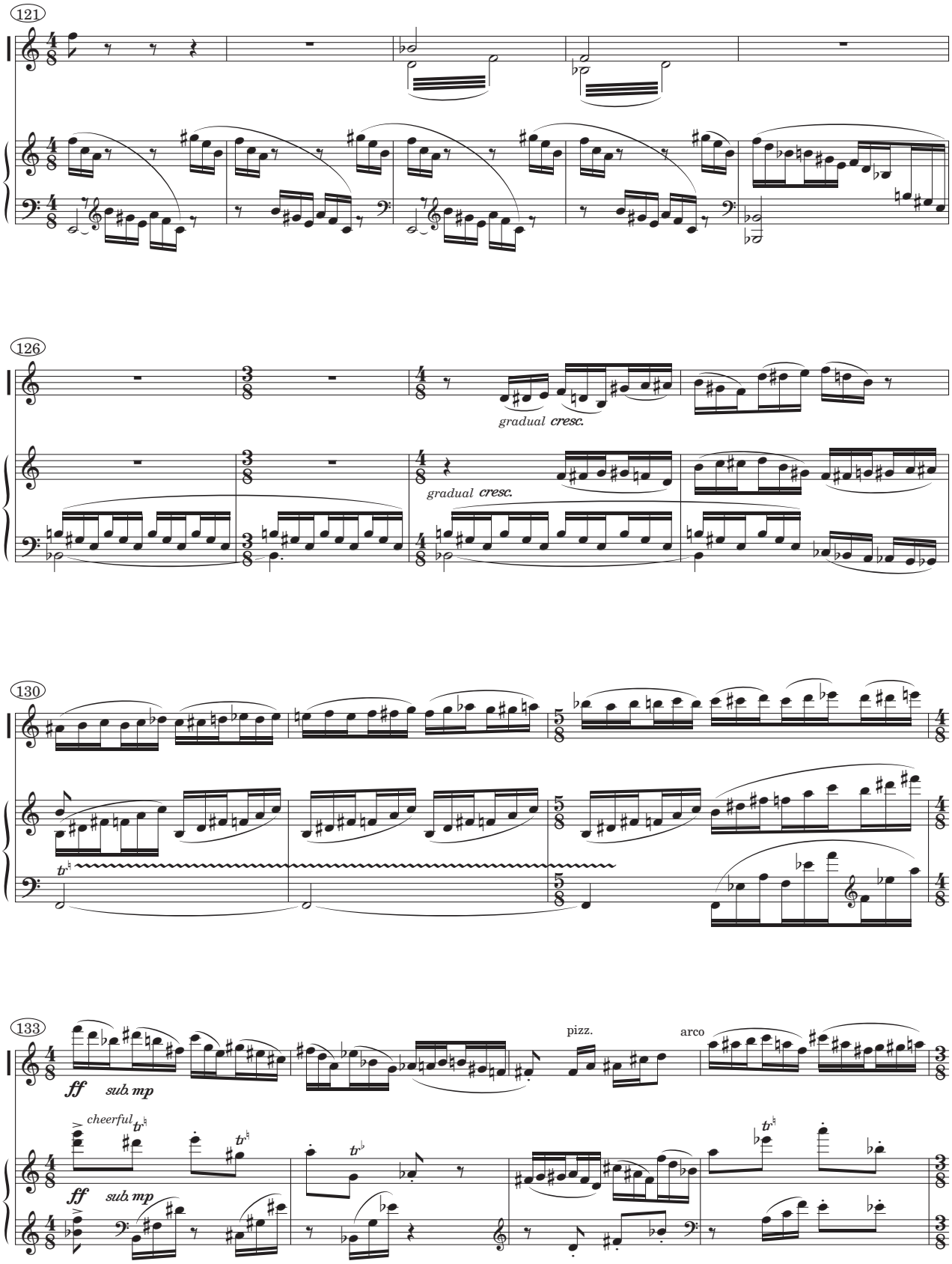

37
(8va)
mf
mf
42
bouncing
46
51

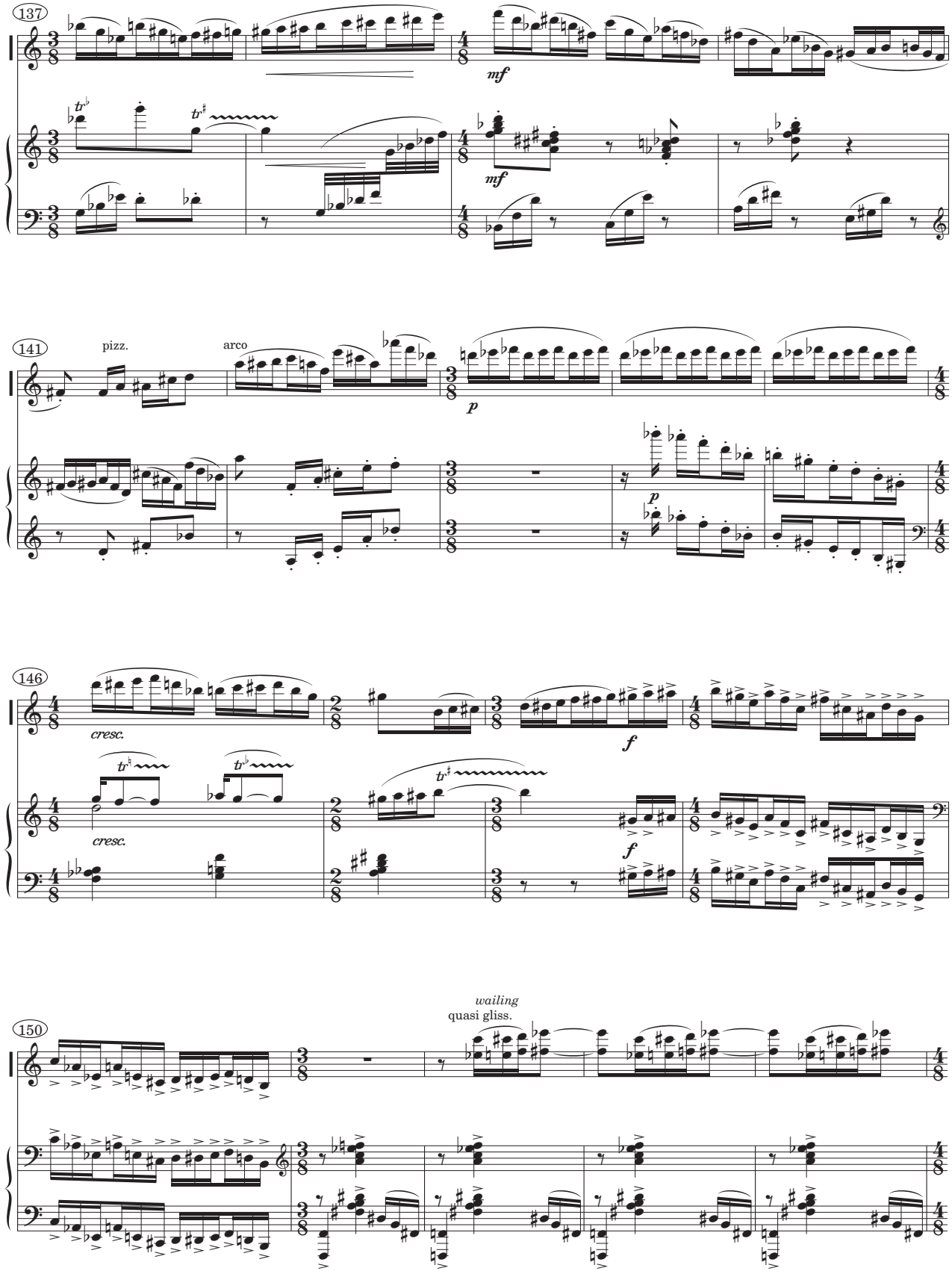

55
8va
60
64
pizz.
arco
cresc.
pizz.
cresc.
68
arco
f
f

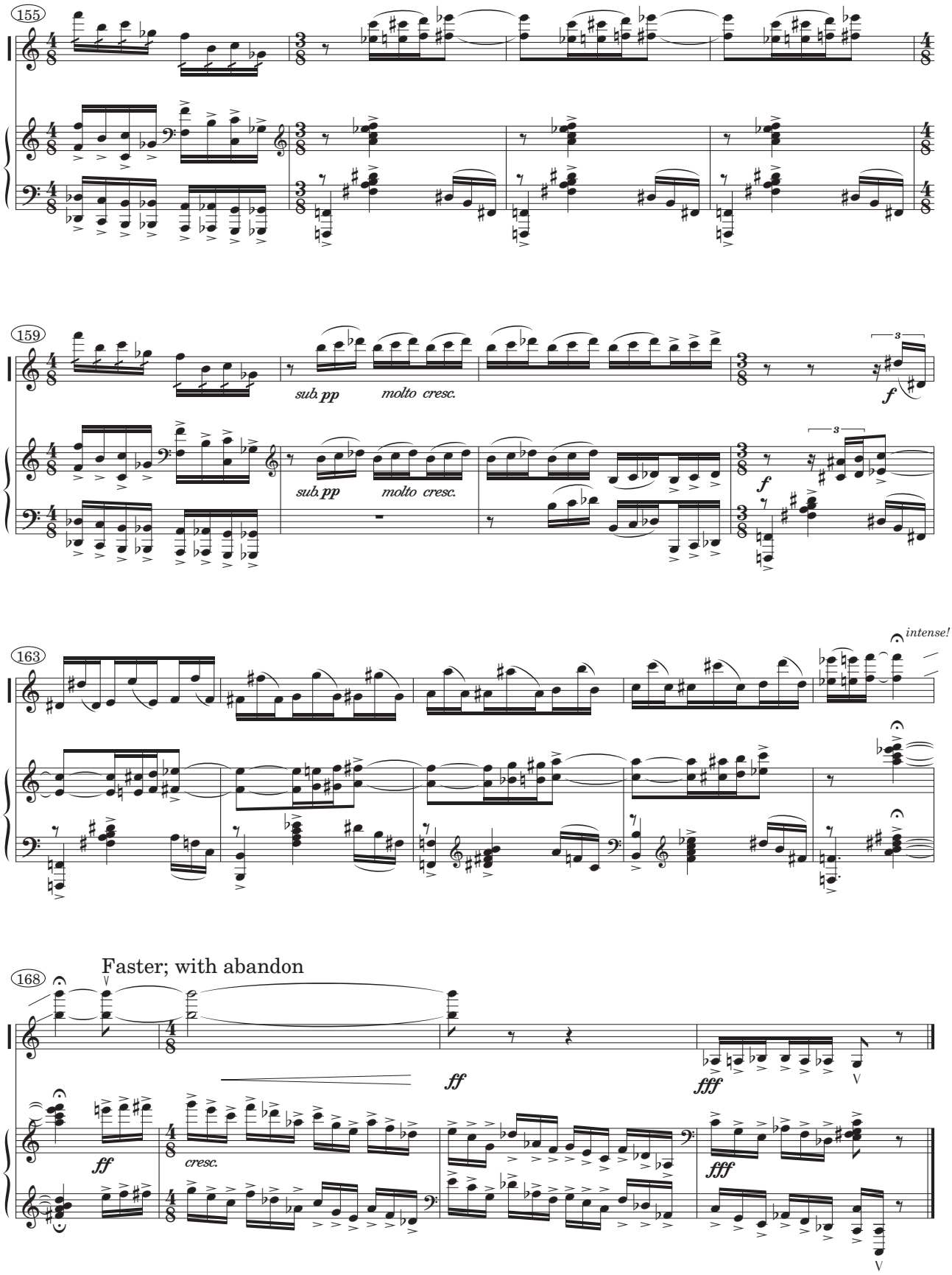

72
forceful
77
mp
sub.p
82
f
86
p
(hands crossed)
pp
smoothly, more pedal


90
mp
cresc.
p
95
sul pont.
glassy
mp
99
8va
102
ord.


106
decresc.
pizz.
pp
decresc.
110
arco
f
f
legato
pp
sempre pp
114
f
f
118
8va


121
126
gradual cresc.
gradual cresc.
130
133
ff
sub. mp
cheerful
ff
sub. mp
pizz.
arco


137
mf
141
pizz.
arco
p
146
cresc.
f
150
wailing
quasi gliss.


155
159
sub. pp
molto cresc.
f
163
intense!
168
Faster; with abandon
ff
cresc.
fff