

Stas Omelchenko

Soliloquy

For Solo Violin

Program Note

A soliloquy is a device used in drama when the character is talking to himself—relating thoughts, feelings, and state of mind—while completely oblivious to his surroundings. A soliloquy is distinct from the *monologue* or an *aside*, in that the former addresses other characters on stage while the latter, the audience. The most famous example of a soliloquy is Hamlet’s “To be or not to be” speech.

In this work, the character’s sporadic state of mind consists of three thematic ideas: long melodic lines; short, based on extended techniques, fragments; and static, long chords. In order to better portray this state of mind, and contrary to traditional conception of thematic development, the ideas in this work are not developed *per se*; rather, they are juxtaposed (often times in a very crude fashion) against each other, thus propelling the music forward. As a result, the music often times starts and stops unexpectedly, as though the character doubts himself, never quite reaching its fulfillment.

Performer Notes

1. To better project the concept of the soliloquy, the piece is to be played in a rather improvisatory, free, and “oblivious” manner throughout. While it is important to keep the pace of the music, much liberty can be taken with the silences between the musical phrases. The function of the bars in this work is only to keep the music together.
2. As mentioned above, the three ideas of the work are developed contrapuntally, most juxtaposed against each other. In order to make it clear which ideas are being juxtaposed, many parts of the score employ two-staff systems: the upper staff develops one idea, while the bottom staff, another idea.
3. The dotted slurs indicate musical phrases, not bowing marking. Unless specifically indicated as a solid slur, the performer is at liberty to determine the bowings.

to Megan Karls
Soliloquy

Stas Omelchenko (2013)

Solo Violin

Improvisatory, melancholic ♩ = 60

son sord.

p < *fp*

5

p < *fp* (p)

10

16

senza sord.

p < *fp* *p*

A bit faster ♩ = 66

19

mf

21

Static, non vibato ♩ = 60

f *p* *pi*

Much faster ♩ = 120-144

27 *pp* sul pont. pizz. *ff sub.* arco *p* ric. gliss. ord.----> sul pont. *< ff*

31 *pp* ord. *ff* sul pont. con legno 5 *p* 3 *ff* 3

36 *p* *ff* *p* ord. 3 *f* *pp* pizz. *f* gliss.

41 *p* *f* ord. 5 *pp*

45 *ff sempre* arco 3

47

pizz. sempre

p

mf

51

sul pont.

ord.

f

ff

p

54

ff marcato

arco sul G

ff

56

long

(turn page quietly)

59 **Static, non vibrato, con sord.** ♩ = 60

pizz. arco

p *pp*

64 pizz. arco pizz.

p *pp* *p*

Lamenting, dramatic ♩ = 120

70 arco

f cantabile *ff*

pizz.

tr

74

arco 3

ff

77

sul pont. 5

p

sul G 3

f

poco rit. . . . 5

Musical score for measures 80-82. The top staff contains a melodic line with a triplet of eighth notes in measure 80 and a triplet of eighth notes in measure 82. The bottom staff contains a bass line with a five-note eighth-note run in measure 81 and a six-note eighth-note run in measure 82. Dynamics include *mf* and *ff*. A hairpin crescendo is shown between measures 81 and 82.

Musical score for measures 83-84. Measure 83 is marked "Rythmic (♩ = 120)" and "mf stacc. sempre". Measure 84 is marked "simile". The top staff features a rhythmic pattern of eighth notes with slurs and accents. The bottom staff has a few notes in measure 84, including a triplet. Dynamics include *mf* and *ff*.

Musical score for measures 85-87. Measure 85 is marked "Faster ♩ = 125" and *f*. The top staff has a dense eighth-note pattern. The bottom staff has a few notes in measure 87, including a quintuplet and a triplet. Dynamics include *f* and *mf*. The instruction "pizz." is present above the quintuplet.

Musical score for measures 88-90. Measure 88 is marked "Even faster ♩ = 130" and *ff*. The top staff has a very dense eighth-note pattern. The bottom staff has a few notes in measure 88, including a triplet. Dynamics include *ff*.

Musical score for measures 91-92. Measure 91 starts with a triplet of eighth notes. The top staff has a melodic line with slurs and accents. The bottom staff has a rhythmic pattern of eighth notes. Dynamics include *p* and *fff*. The instruction "(turn quietly)" is written at the end of the piece.

Improvisatory, melancholic ♩ = 60

94

pp gently

sul pont.

ord.

Static, non vibrato, con sord. ♩ = 60

100

p

106

pp

113

ff

p

pp

117

pizz.

ppp