

MARGARET HALEY

Enigma
for solo piano

2000



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Enigma for solo piano (2000)

The first performance was given by Philip Thomas at St. Paul's Hall, Huddersfield (UK) on the 2nd May 2002.

Duration: c. 4 minutes

Performance Note

Part of the conception of this work involves idiomatic musical materials. Whilst some passages of music are designed to 'sit under the fingers' with great efficiency, others will prove problematic. It is expected that the exact indications of tempo/rhythm (etc.) will be compromised during performance of certain sections of material, although at all times the performer should endeavour to give an exact account of the score as possible paying particular attention to articulation.

Programme Note

Enigma for solo piano (2000) pays homage to Johann Sebastian Bach (1685-1750) at a time that marked the two hundred and fiftieth anniversary of his death. BACH's motif (Ex. 1 below) enabled my starting point. Clearly this musical cryptogram is evident in many of Bach's works, e.g., the first movement of the *Second Brandenburg Concerto* BWV 1047 (bars 109-12, bass), and towards the end of the *Canonic Variations* for organ BWV 769. Also, perhaps most famously as a fugue subject in the last *Contrapunctus* of *The Art of Fugue*, BWV 1080.

Ex. 1: BACH's motif



Numerous composers have woven BACH's motif into the fabric of their works, e.g. Franz Liszt, *Fantasy and Fugue on the Theme B-A-C-H*, for organ (1855)¹. Webern used it to create a tone row for his *String Quartet, Op 28*.² Other less prominent composers use BACH's motif, some of which chose to commemorate birth/death anniversaries, 1950³, 1985⁴ and 2000⁵.

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¹ Later revised, 1870, and arranged for piano, 1871.

² Webern, Anton (1885-1943) *String Quartet, Op. 28*, Vienna: Universal Edition 12399 (Stimmen), [Partitur: Ph. 390)].

³ Zuckmayer, Eduard (1890-1972) *B-A-C-H Canon in three parts*, in Fritz Jöde, *Der Kanon*, Teil 3, S. 38 [Wolfenbüttel: Möseler 1950].

⁴ Zechlin, Ruth (1926-2007) *Hommage à Bach*, for choir.

⁵ Zanettovich, Daniel (b 1950) *Passacaglia B.A.C.H. jubilæum*, for organ [Padova: Armelin Musica, 2000].

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$\text{J} = 80$ (**Tempo I**) con rubato

The musical score for "Enigma" features eight staves of piano music. Staff 1 (measures 1-4) starts with a dynamic *p*, followed by *mf*. Staff 2 (measures 5-8) starts with *mp*, followed by *ff*. Staff 3 (measures 9-12) starts with *f*. Staff 4 (measures 13-16) starts with *mf*, followed by *f*. Staff 5 (measures 17-20) starts with *mf*, followed by *f*, then *mf*, and finally *ff*. Various dynamics and performance instructions like *8va* (octave up) and grace notes are included throughout the piece.

Enigma for solo piano

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J = 100 (Tempo II)

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 21 starts with a dynamic ***pp***. Measure 22 begins with a dynamic ***mp***. Measure 23 starts with a dynamic ***mf***. Measure 24 begins with a dynamic ***mf***. Measure 25 begins with a dynamic ***mf***. Measure 26 begins with a dynamic ***mf***. Measure 27 begins with a dynamic ***mf***. Measure 28 begins with a dynamic ***mf***. Measure 29 begins with a dynamic ***mf***.

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3

31

ff

8va

33

35

poco rit . . .

Tempo II

mf *mp*

ff

mf

39

Enigma for solo piano

4

41

43

gradually - - - - cresc - - - en - - - do - - -

45

f simile

mf

47

(b)

49

Enigma for solo piano

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Musical score for solo piano, page 5, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a bass clef. Measure 51 begins with a dynamic **f**. Measures 52 and 53 show continuous sixteenth-note patterns. Measure 54 starts with a bass note followed by a treble note. Measure 55 continues the sixteenth-note patterns. Measure 56 features eighth-note patterns. Measure 57 includes dynamics **mp** and **f**, along with a fermata over the bass staff. Measure 58 consists of rests. Measure 59 concludes the section with a dynamic **p**.

Enigma for solo piano

6

61

gradually - - - - cresc - - - - en - - - - do - -

63

mf

65

mf

67

gradually - - - - dim - - - in - - u - en - - - do - -

69

v v v v v v v v

Enigma for solo piano

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Musical score for solo piano, page 7, featuring two staves (treble and bass) and six measures (71-79). The score is in common time.

Measure 71: Treble staff has eighth-note patterns with slurs and grace notes. Bass staff has eighth-note chords with grace notes. Measure number 71 is at the top left of the first system.

Measure 73: Treble staff starts with eighth-note pairs. Bass staff starts with eighth-note pairs. Measure number 73 is at the top left of the second system. Dynamics: *mf* above the treble staff, *ff* below the bass staff, and *8va* (octave up) at the end of the measure.

Measure 75: Treble staff starts with eighth-note pairs. Bass staff starts with eighth-note pairs. Measure number 75 is at the top left of the third system. Dynamics: *mp* above the treble staff and *f* below the bass staff.

Measure 77: Treble staff starts with eighth-note pairs. Bass staff starts with eighth-note pairs. Measure number 77 is at the top left of the fourth system.

Measure 79: Treble staff starts with eighth-note pairs. Bass staff starts with eighth-note pairs. Measure number 79 is at the top left of the fifth system. Dynamics: *mp* above the treble staff and *f* below the bass staff.

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8

81

83

poco rit $\text{♩} = 80$ (**Tempo I**)

85

(8)

87

90

HE 4 (Please do not photocopy)

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