MARGARET HALEY

Enigma

for solo piano

2000

HALEY EDITION
www.margarethaley.info

First published 2000 by Haley Edition.
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ISMN: 979-0-57056-003-5 (score for piano)
ISMN: 979-0-57056-004-2 (score for harpsichord)

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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

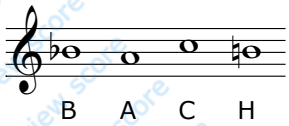
Performance Note

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, 1950[3], 1985[4] and 2000[5].

MH

[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].

Enigma

for solo piano

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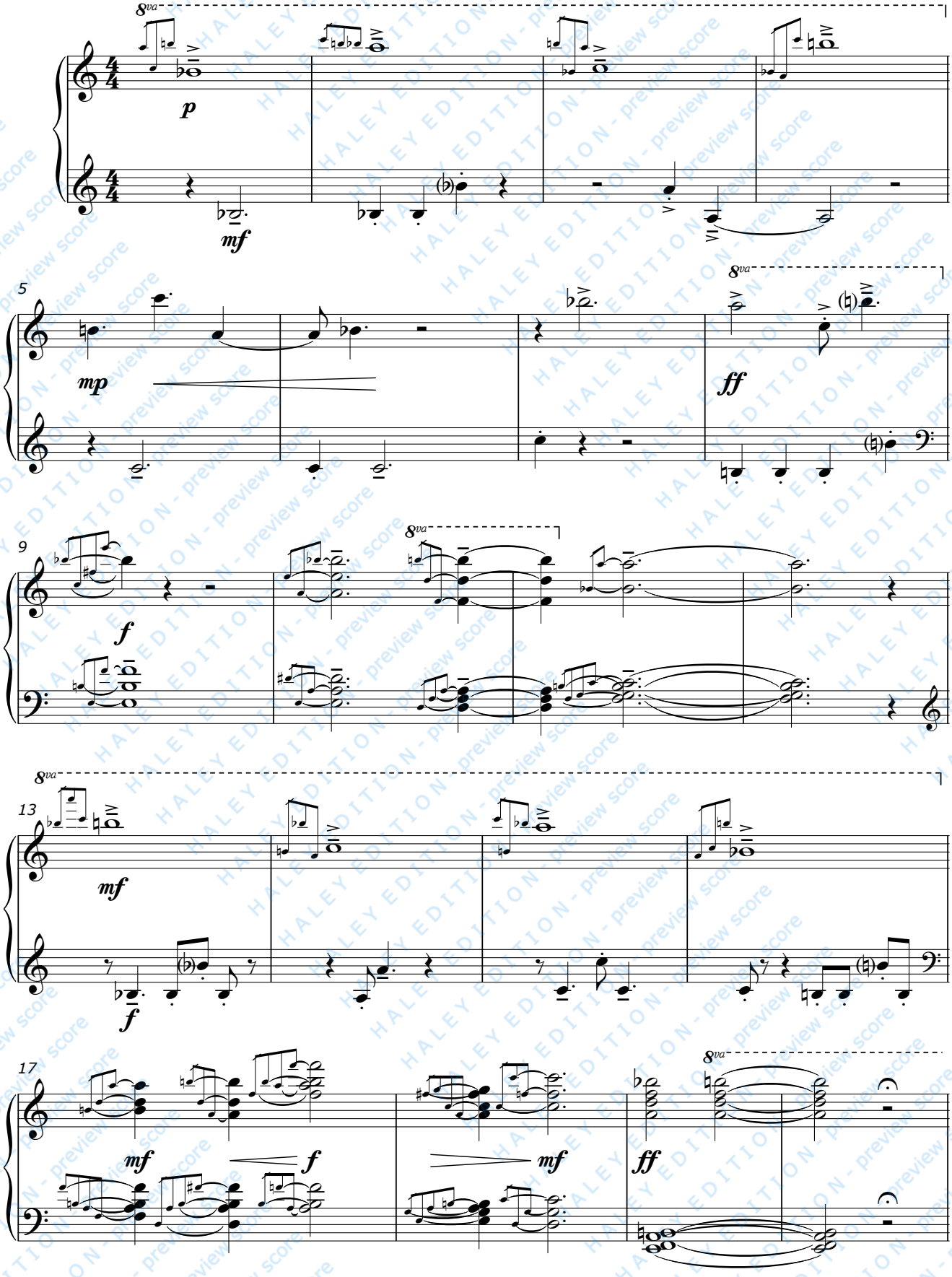
♩ = 80 (**Tempo I**) **con rubato**



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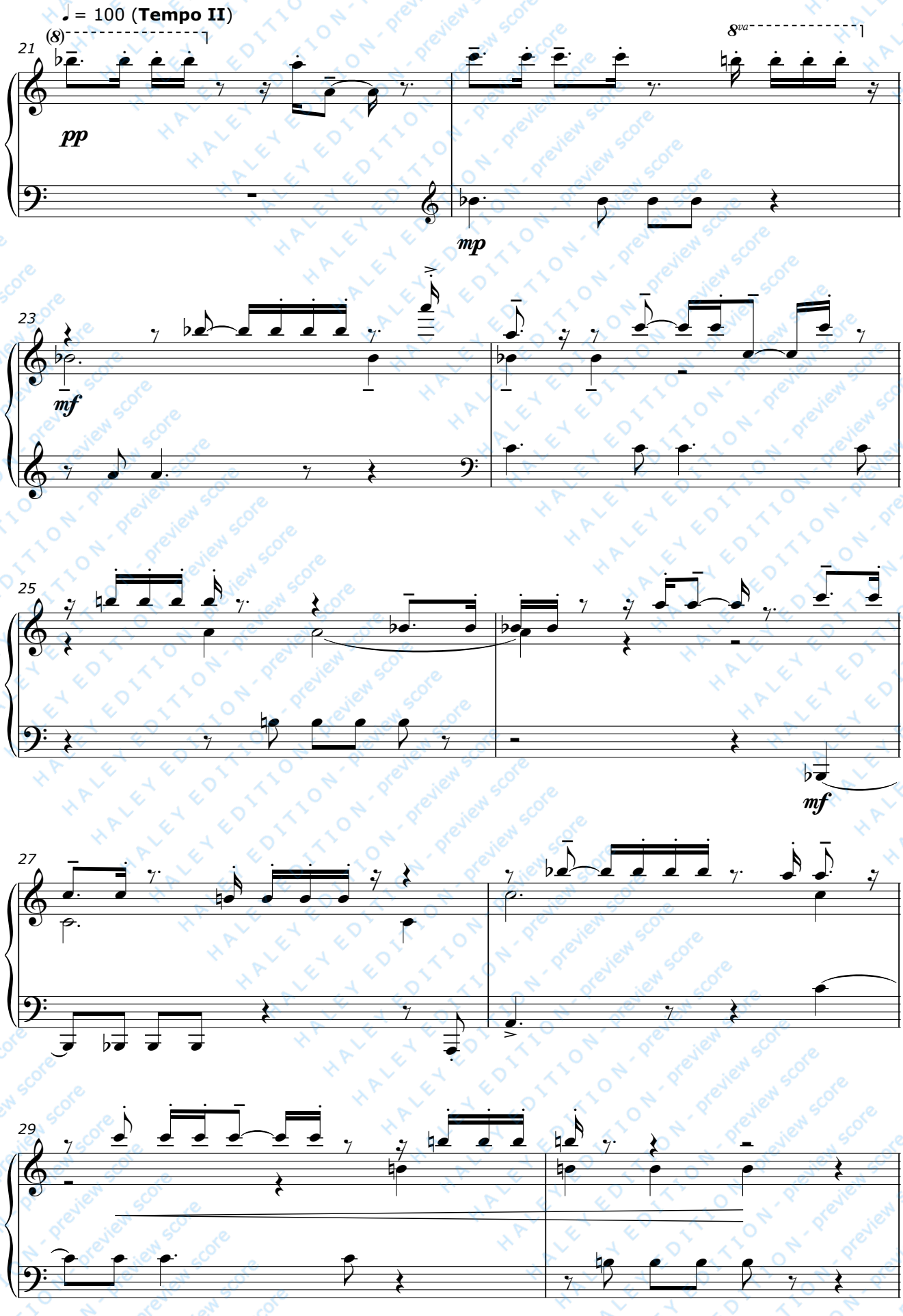
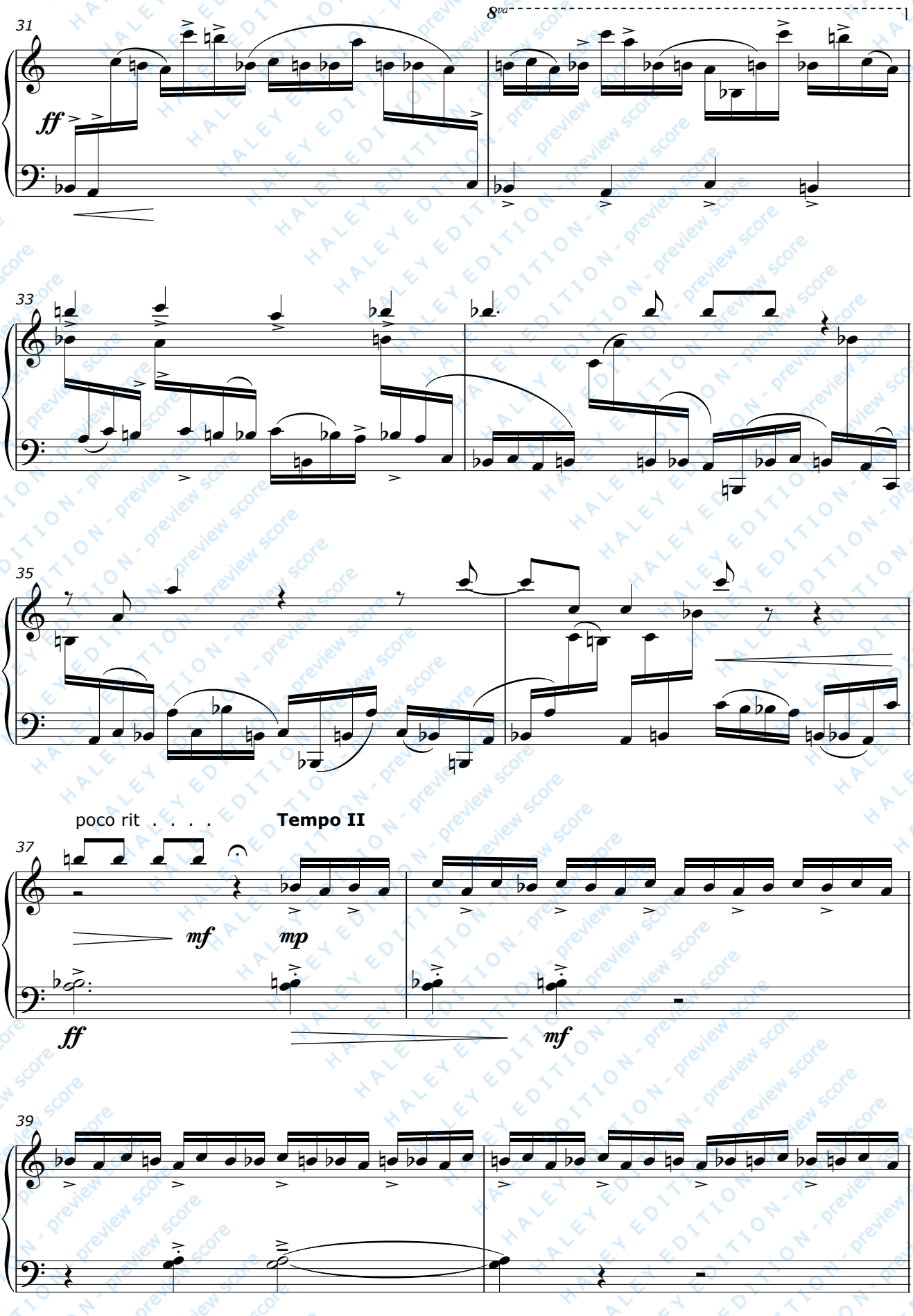
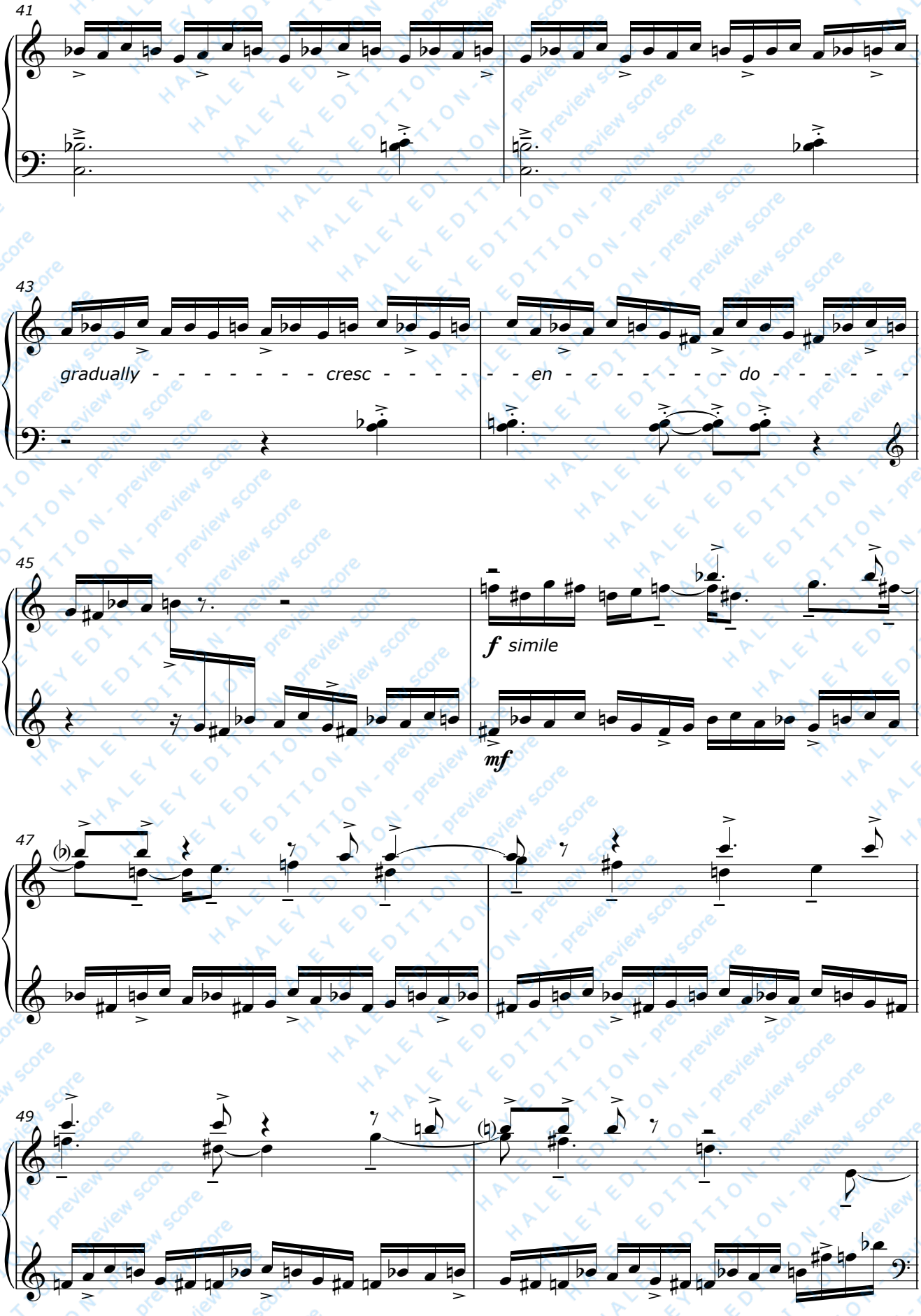
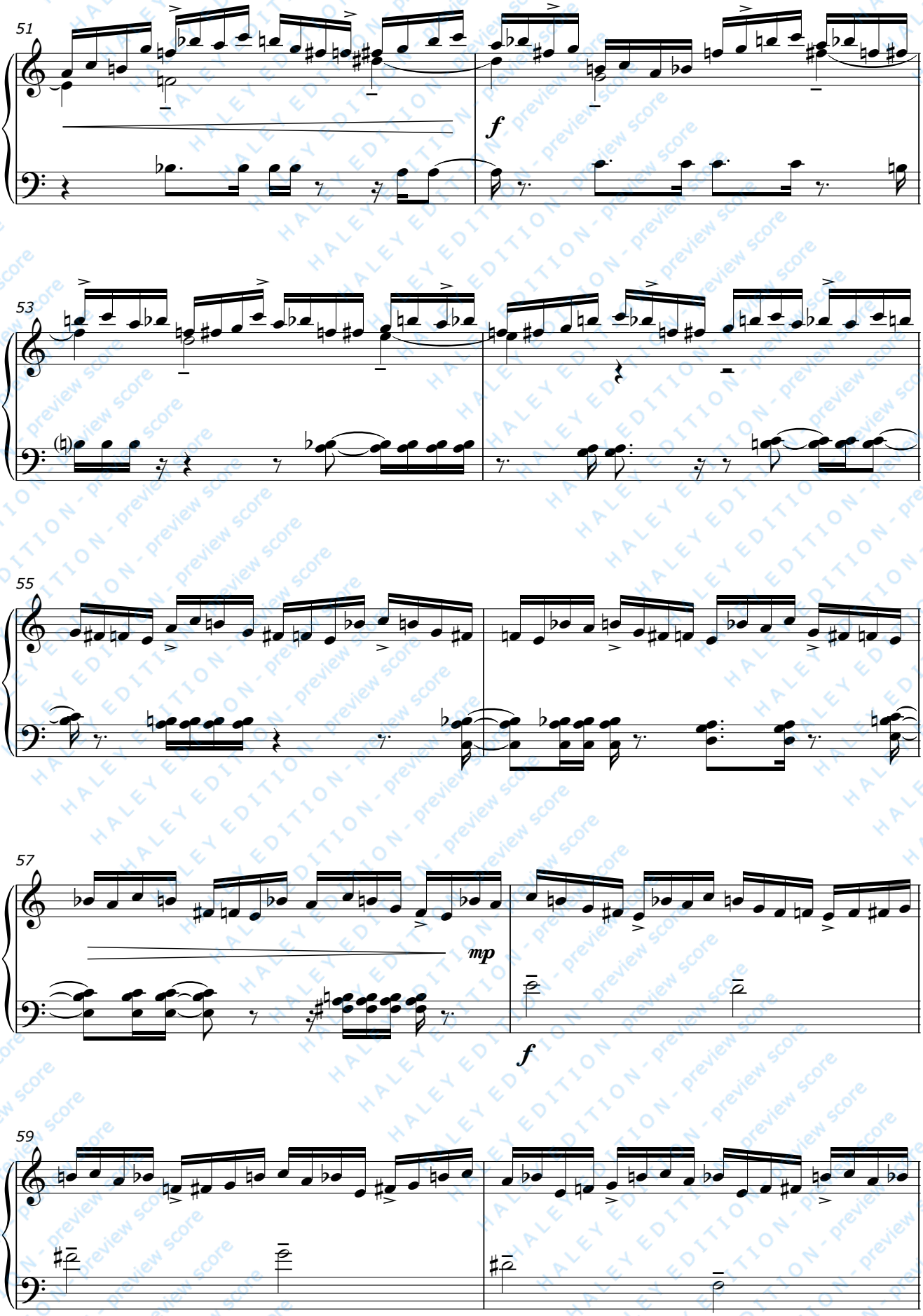
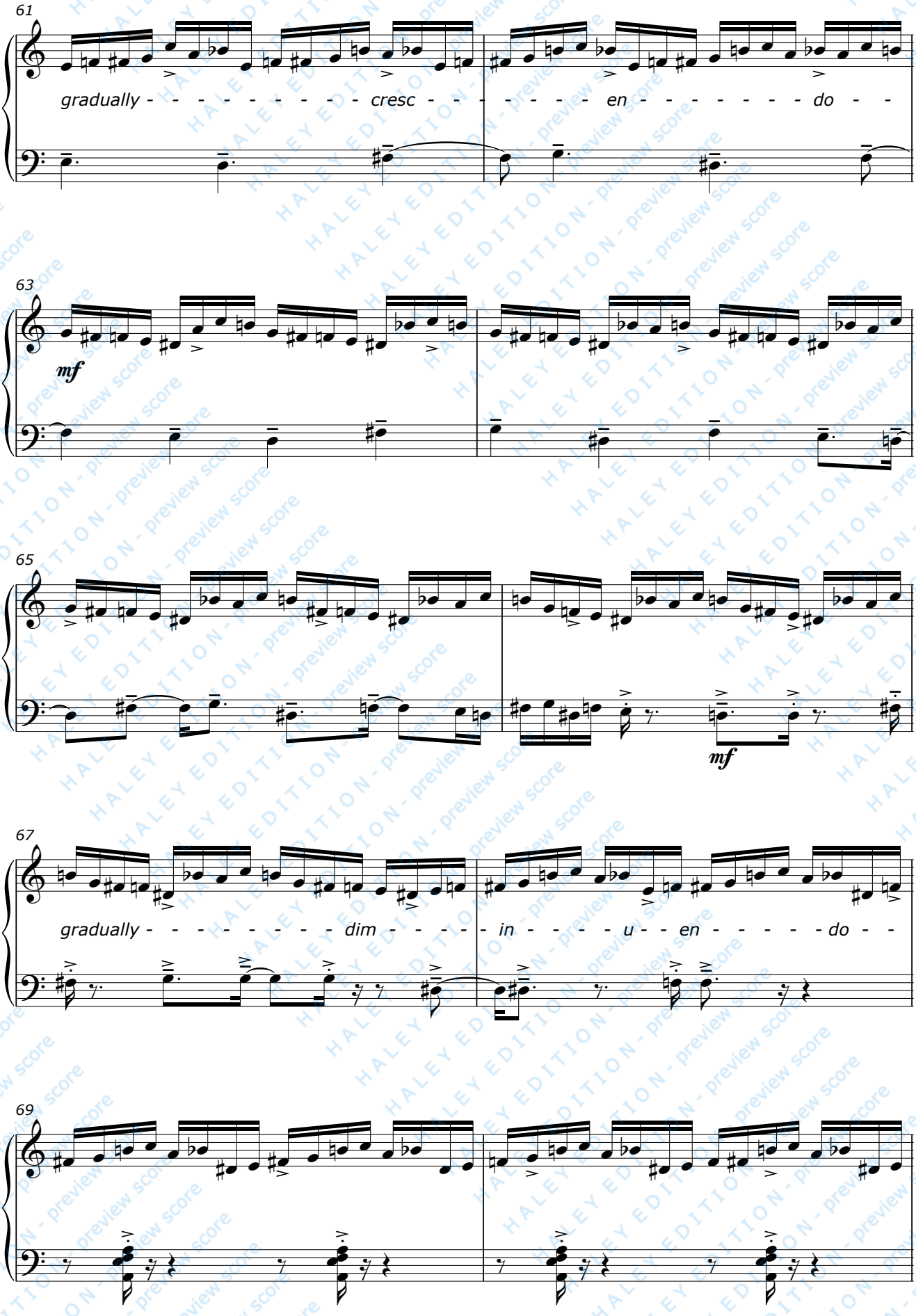
HE 4 (Please do not photocopy)

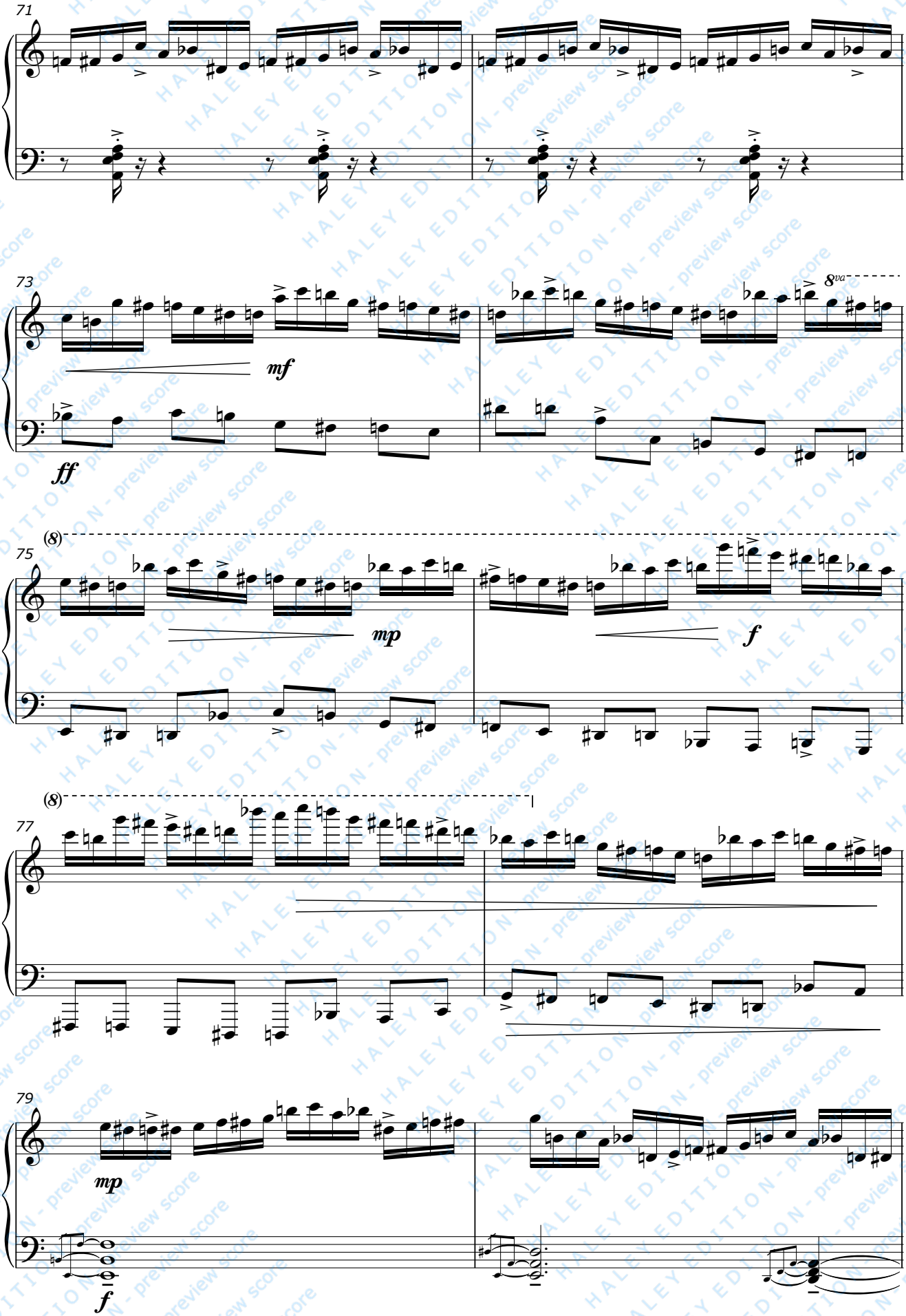

♩ = 100 (**Tempo II**)
(8)
8va
21
pp
mp
23
mf
25
mf
27
29

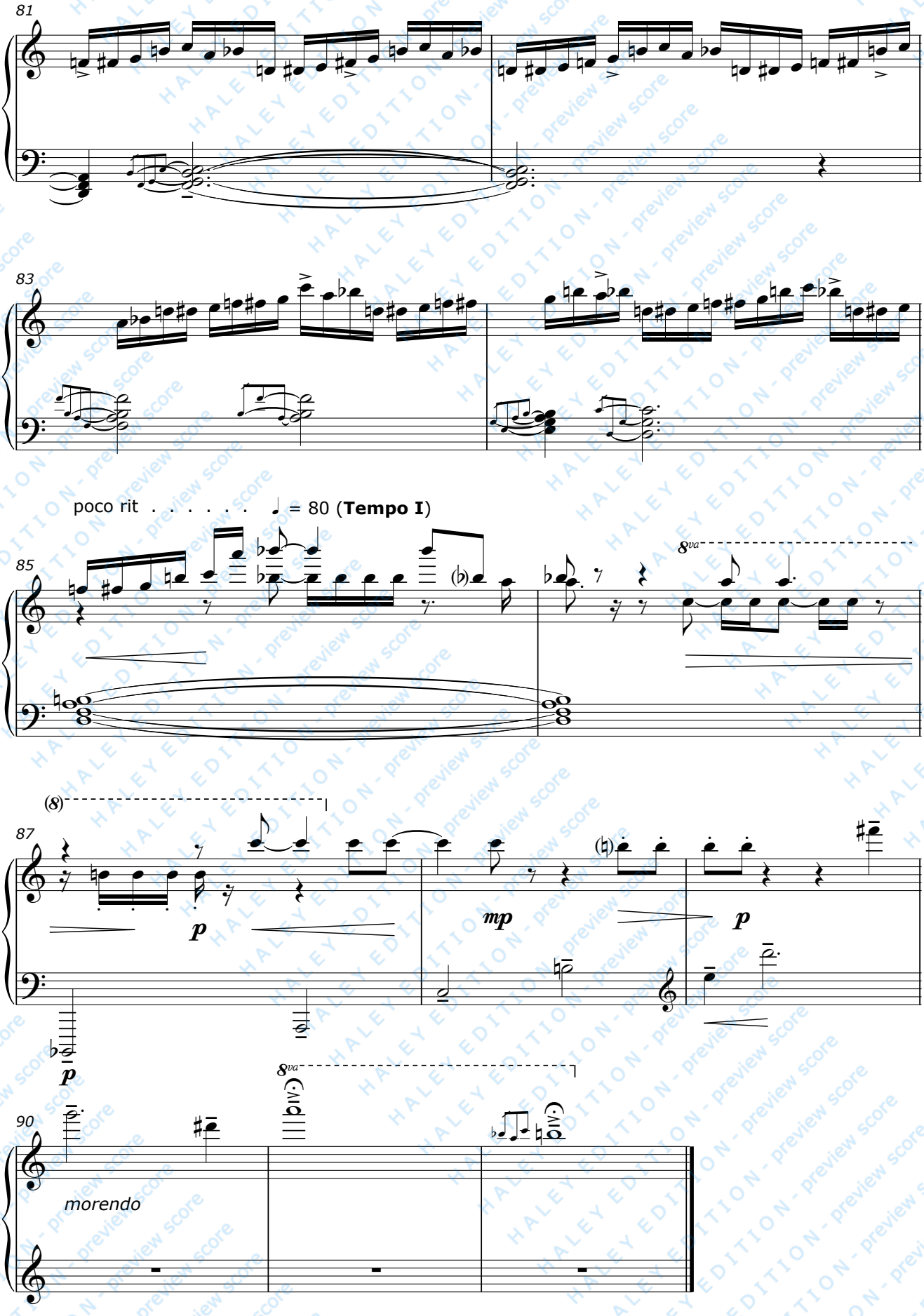

31
8va
ff
33
35
poco rit . . . .
Tempo II
37
mf
mp
ff
mf
39


41
43
gradually - - - - - - - - cresc - - - - - - - - en - - - - - - - - do - - - - - - -
45
f simile
mf
47
49


51
f
53
55
57
mp
f
59


61
gradually - - - - - - - - - cresc - - - - - - - - - en - - - - - - - - - do - -
63
mf
65
mf
67
gradually - - - - - - - - - dim - - - - - in - - - - u - en - - - - - - do - -
69


71
73
mf
ff
8va
(8)
75
mp
f
(8)
77
79
mp
f


81
83
poco rit . . . . . ♩ = 80 (**Tempo I**)
85
8va
87
(8)
p
mp
p
p
8va
90
morendo

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