

Will Rowe

# Secessionist Subjects

*for violin and piano*



- 2013 -

THESE  
HANDS



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TH-WR203

*Composed for my talented friend,  
Clare Longendyke.*

# Program Notes

This piece was written after returning home from 4 months in Vienna, Austria. Coincidentally, I was studying there during what would've been the year of Klimt's 150th birthday, so all of the museums were featuring his work. I got acquainted with some of his paintings during my time there, and chose to feature 5 of them as character pieces.

- I. *Der Kuss* (The Kiss) - This is possibly Klimt's most famous work, noted as "the height of Klimt's golden period", and features spectacular gold leaf covering nearly the entire canvas. While most art critics tend to debate about the nature of the kiss and the attitude of the woman, what struck me most about this painting was the perspective. The couple seems so small in comparison to the way Klimt sets up their surroundings, almost like they're "kneeling at the edge of the universe" (to use the words of my Austrian art history teacher, Dr. Beatrice Ottersböck). The vastness really emphasizes how tender the kiss actually is, and the piece alternates between the glittering landscape and the kiss itself.
- II. *Bildnis Sonja Knips* (A Portrait of Sonja Knips) - At first, this painting really only seemed special to me because of how much it contrasts with the body of Klimt's work, but what really stuck with me was the horse. In the background of the portrait, Klimt painted the horse that weighed heavily on Knips' conscience. It was a gift from her to her brother that ultimately killed him in a riding accident at a young age. The piece I wrote for this portrait is a speculation of sorts, balancing the pleasant, aristocratic presentation she had to give to other members of high society with the remorse, regret, and guilt she felt about her brother's death.
- III. *Judith I (und der Kopf des Holofernes)* Judith I (and the Head of Holofernes) - This is another painting from Klimt's golden period, and ultimately the reason why I decided to write this piece in the first place. I went to a concert shortly after I'd returned from Vienna, featuring a piece by a composer (Jiesun Lim), called *Secret of Golden Color*, based on Klimt's Judith (who she consistently referred to in her program notes as "Klimpt"). Almost everything about the piece rubbed me the wrong way - she depicted Judith in such a sweet and tender way, which is the opposite of how Klimt viewed her. He was very much infatuated with the idea of the powerful woman, and I wanted to do my best to depict Judith in a way more congruent with Klimt's ideals, combining stark power, sexuality, and the grotesque.
- IV. *Tod und Leben* (Death and Life) - There's not much to this one, really. Death is observing Life, which is almost oblivious (except for one figure) to Death. However, Death looks more curious than malicious according my interpretation, and life is full of energy and motion. In this piece, I decided to depict them as two separate entities that don't really interact, aside from the very end of the life cycle.
- V. *Die Braut [unvollendet]* (The Bride [unfinished]) - This was one of Klimt's last works, and signifies a progression towards a much more expressionist style of painting. The painting shows a bride surrounded by a dream of her wedding. In this piece, I seek to combine elements of the dream state with those of a wedding, as well as Klimt's death and the unfinished nature of the painting.



*Der Kuss, 1908*

# Secessionist Subjects

## 5 Character Pieces for Violin and Piano Based on Paintings by Gustav Klimt

## I. Der Kuss

Will Rowe (2013)

**Violin**

**Piano**

**Allegro ♩ = 138**

**Allegro ♩ = 138  
con fuoco e leggiero**



8

Vln.

Pno.

*legato e cantabile*

*f*

*ff*

*poco f sub.*

11

Vln. *molto f*

Pno.

14

Vln. *fmp* — *ff*

Pno. *mp sub.* — *fp* — *ff*

17

Vln. *agitato e leggiero*  
*poco mf* — *mf*

Pno. *leggiero*  
*p sub.*

20

Vln. *poco f* — *fmf*

Pno.

23

Vln. *legato e dolcissimo*  
*ff p sub.*

Pno.

*legato e dolcissimo*  
*ffp*

26

Vln. *f* — *p sub.*

Pno.

*fp*

29

Vln. *mf*

Pno. *poco f* *mf* *f* *mp*

*cantabile*

Meno Mosso

rit.  $\text{♩} = 100$

II ethereal

34

Vln. *mp* *mfp* *mp* *p*

Pno. *p* *pp* *mf* *pp* *mp* *pp*

Meno Mosso

rit.  $\text{♩} = 100$

ethereal

40

Vln. *rubato* *mf* *p* *ad lib.* *mp*

Pno. *p* *mp*

5

*rit.*

**Tempo Primo ♩ = 138**

*gloss. sul A*

Vln. 45

Pno.

(8)

Vln. 48

Pno.

(8) 1

Vln. 50

Pno.

53

Vln.  $\frac{12}{8}$

Pno.  $\frac{12}{8}$  **p**  $\frac{4}{4}$  *mf*  $\frac{4}{4}$  *pesante*

*pesante e legato*

*poco f*

55

Vln.  $\frac{2}{2}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{4}{4}$

Pno.  $\frac{2}{2}$  *leggiero*  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{4}{4}$

*f*

58

Vln.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{7}{8}$

Pno.  $\frac{4}{4}$  *poco f*  $\frac{6}{8}$  *f*  $\frac{4}{4}$  *leggiero*

*mf f sub.*  $\frac{6}{8}$  *f* *mf sub.*  $\frac{4}{4}$  *f*  $\frac{3}{4}$  *mf*

61

Vln. 7 3 8 12

Pno. 7 3 8 12

64

Vln. 12

Pno. 12

con passione

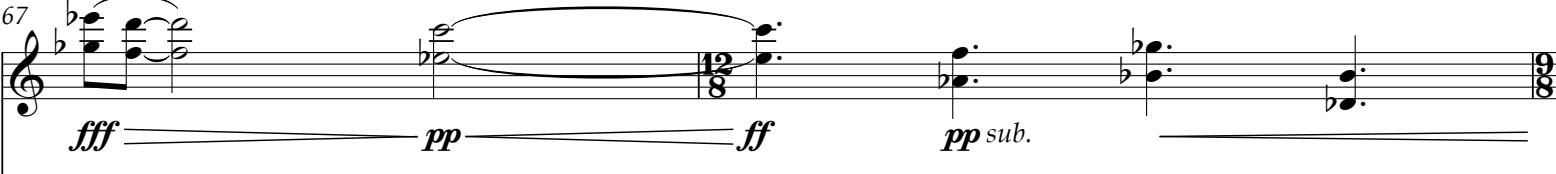
65

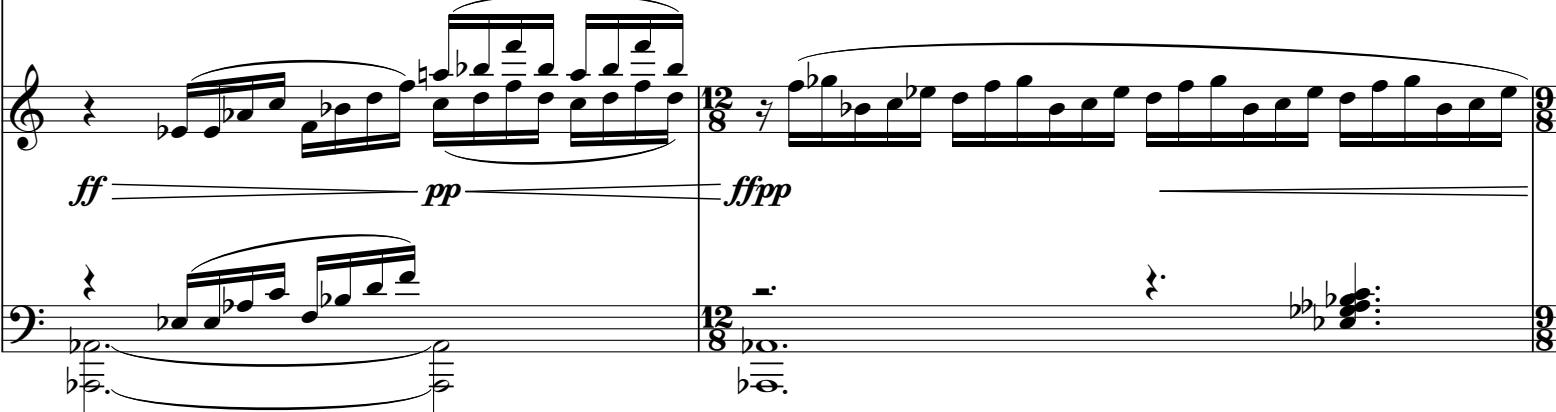
Vln. 5 4

Pno. 5 4

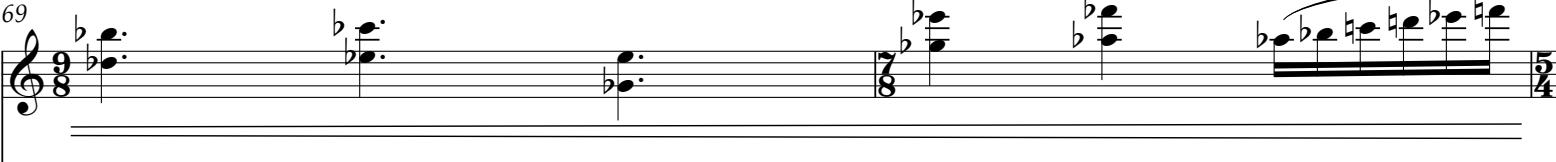
leggiero e con passione

67

Vln. 

Pno. 

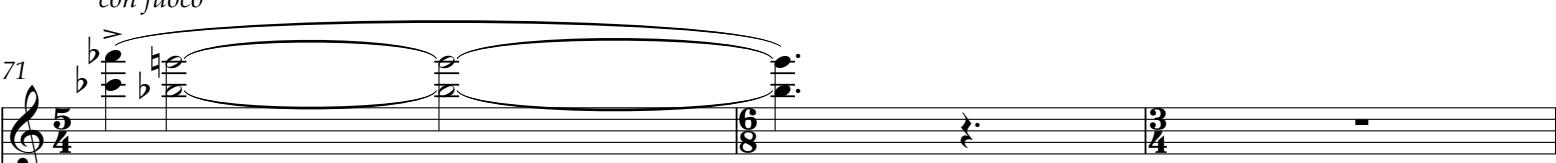
69

Vln. 

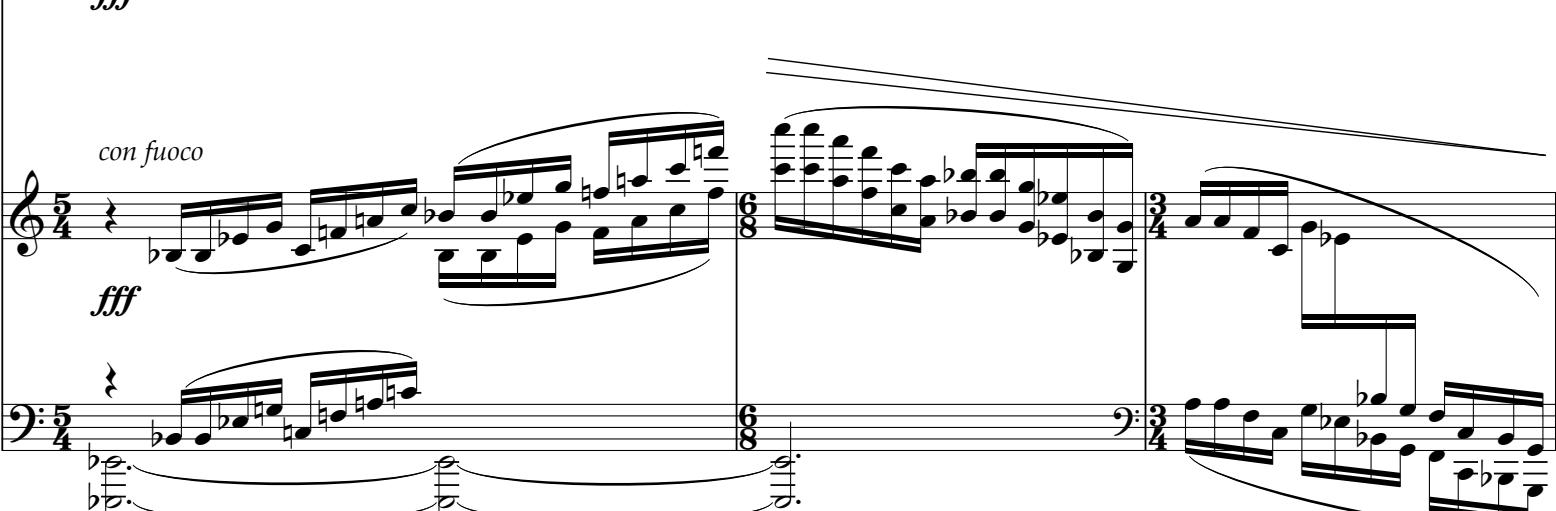
Pno. 

71

*con fuoco*

Vln. 

*con fuoco*

Pno. 

rit.      **Meno Mosso**  $\text{♩} = 112$   
*ethereal e leggiero*

9

74

Vln.

Pno.

*poco f*

*rit.*

*pizz. (with guitar picks)*  
*ethereal e leggiero*

*8va*

*mf*

*pp*

*p*

*mf*

*ped.*

80

Vln.

Pno.

*mp*

*mf*

(8)

*pp*

*p*

*mp*

84

Vln.

Pno.

*rit.*

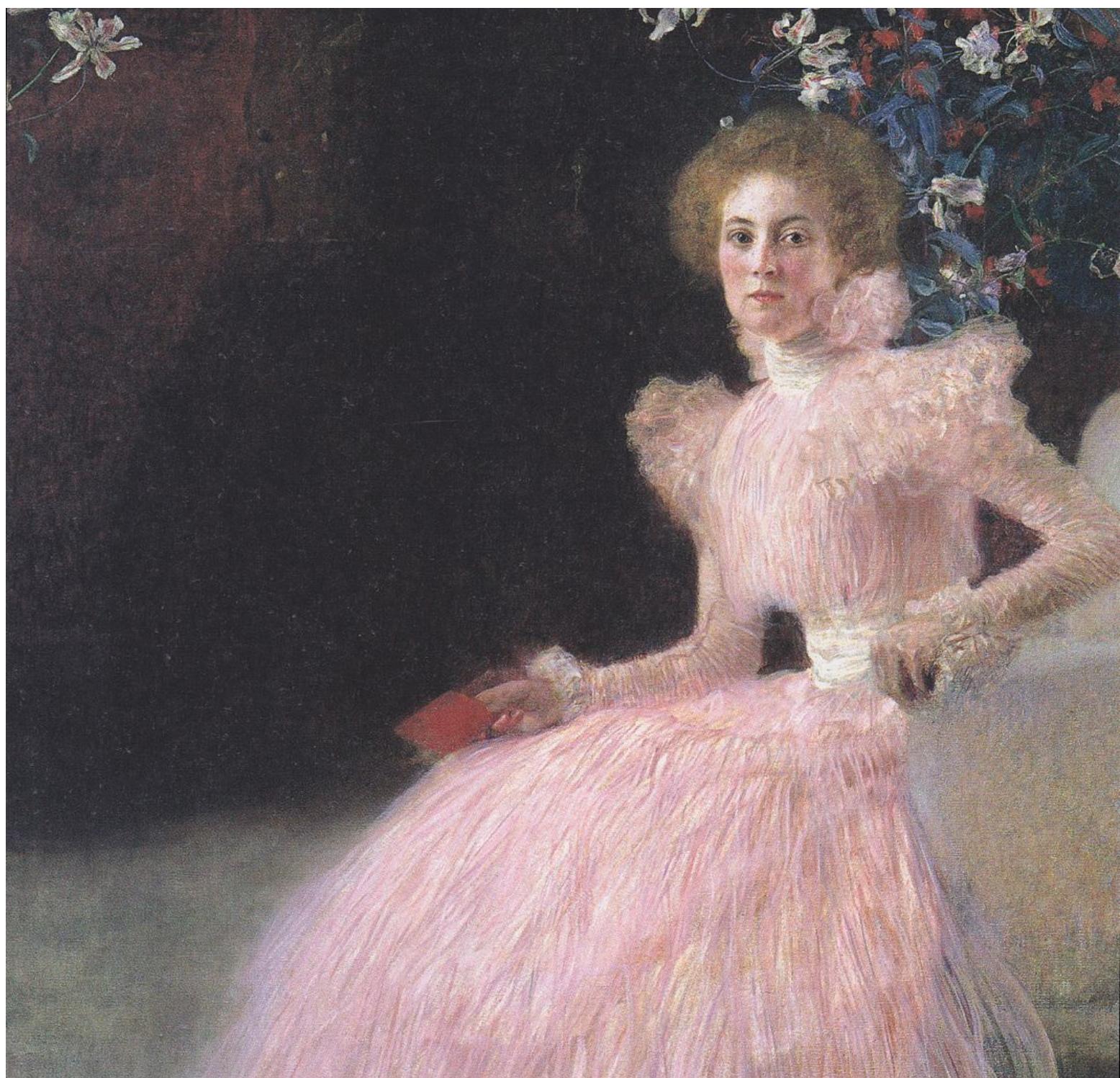
*mp*

*p*

*rit.*

*p*

*mf*



*Bildnis Sonja Knips, 1898*

## II. Sonja Knips

**Allegro Maestoso ♩ = 126** *Noble, in the style of a romantic-era Lied*

Violin

**Allegro Maestoso ♩ = 126** *Noble, in the style of a romantic-era Lied*

Piano

Vln.

Pno.

13

Vln.

Pno.

18 Poco Meno Mosso ♩ = 100 scratch tone

Vln. ♮3 4 - - 3 4 - - 4 - x 3 4 -

f mp > p mp > p

Pno. ♯3 4 8 3 4 8 3 4 8 3 4 8 3 4 8 3 4 8

molto f pp sub. p pp

**Come Prima** ♩ = 126  
*cantabile*

27 Vln.

*mp* > *p* *mf sub.*

**Come Prima** ♩ = 126

Pno. { *p*      *mf*      *f* *mf sub.*

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The top staff is for the Violin, which starts with a quarter note followed by a rest, then a sixteenth-note pattern. The dynamic is *mf*. The bottom staff is for the Piano, featuring a treble clef and a bass clef. It includes a dynamic marking *f* over the first measure and *mf* over the second. The piano part consists of eighth-note chords.

**Poco Meno Mosso**  $\text{♩} = 100$

Vln.  $\text{♩} = 3$   $\flat$   $\text{ff}$   $p$   $mp > p$   $mp > p$   $mp$

**Poco Meno Mosso**  $\text{♩} = 100$   
*ethereal, legato*

Pno.  $\text{♩} = 3$   $\flat$   $\text{ff}$   $p \text{ sub.}$   $mp$

*poco a poco non-legato*

**poco accel.**

Vln.  $\text{♩} = 4$   $mf$

**Come Prima**  $\text{♩} = 126$

*molto f*

**poco accel.**

**Come Prima**  $\text{♩} = 126$

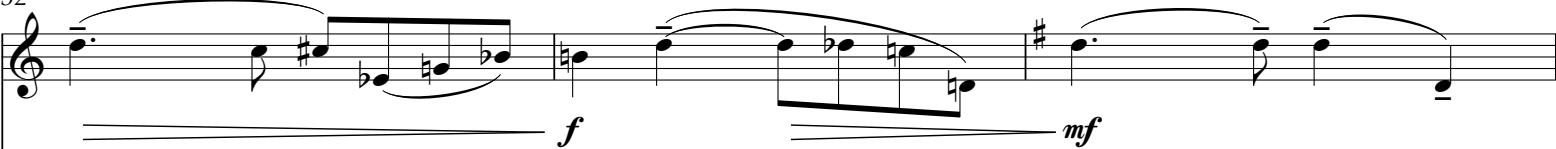
*con forza*

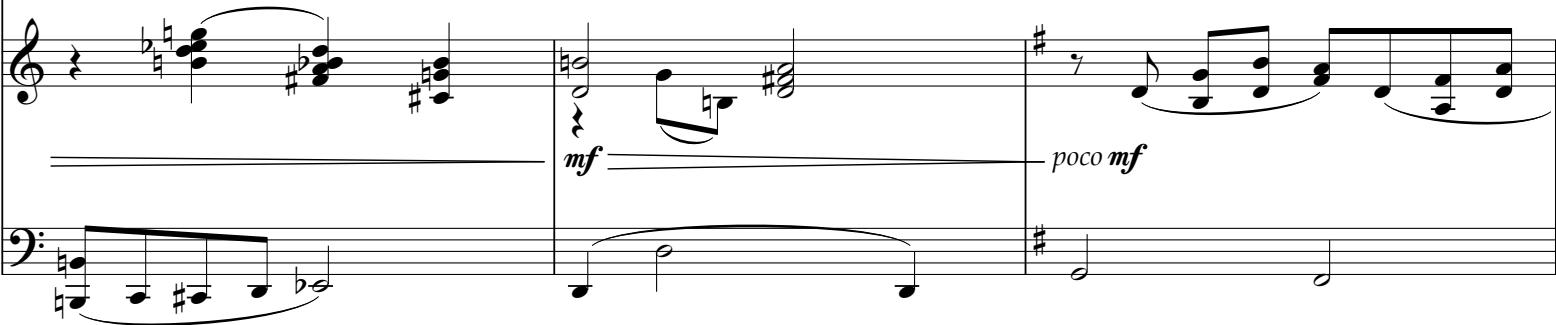
Pno.  $mf$   $f$

Vln.  $\text{♩} = 3$   $\sharp$   $ff$   $molto f$

Pno.  $mf$   $f$   $molto f$   $f$

52

Vln. 

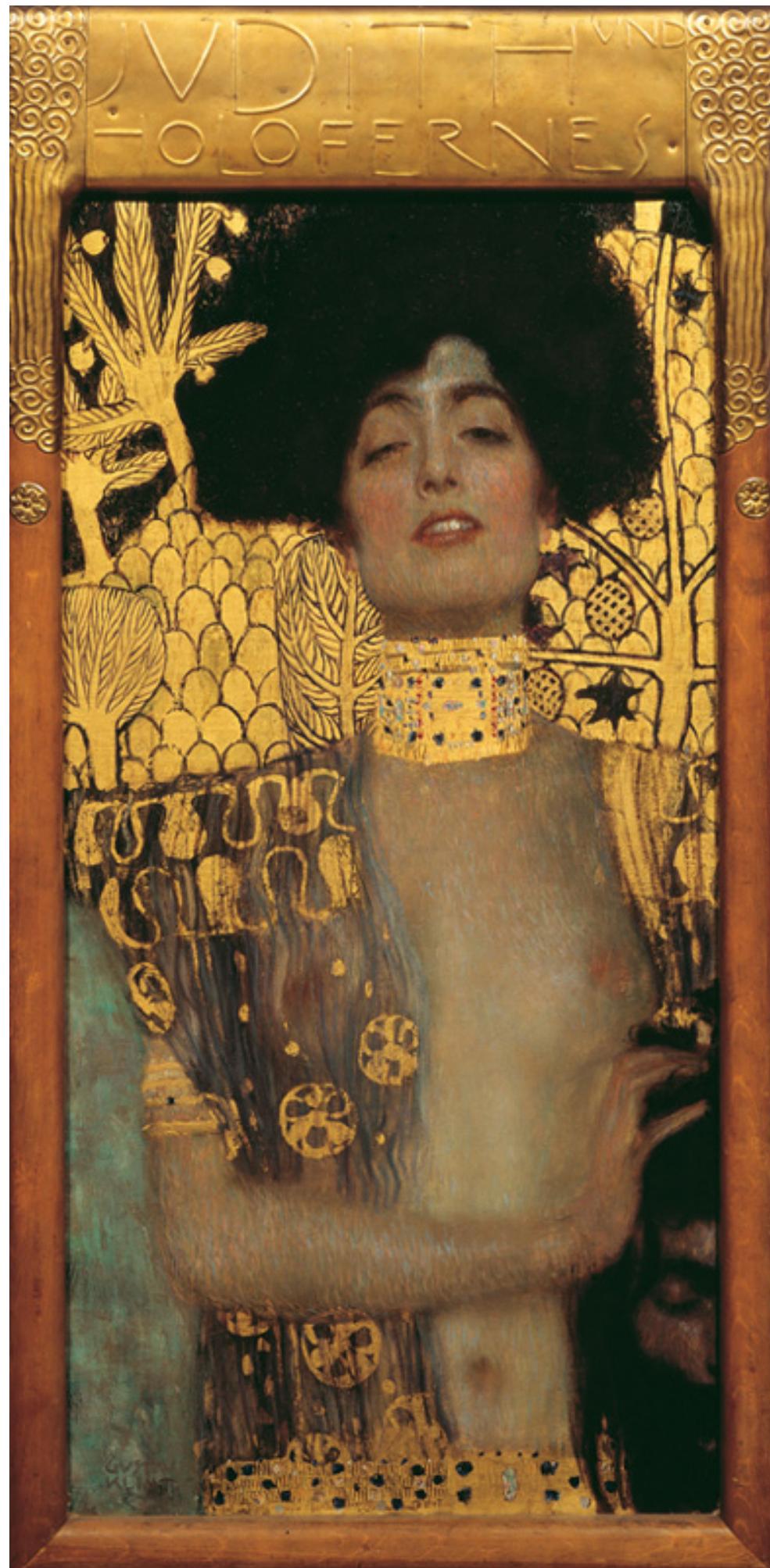
Pno. 

55

Vln. 

Pno. 

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*Judith I (und der Kopf des Holofernes)*, 1901

### III. Judith

**Adagio Pesante ♩ = 69**

Violin: *grotesque, erotic*

Piano: *Adagio Pesante ♩ = 69*  
*powerful, grotesque*

Vln.: *molto f*

Pno.: *poco f*

Vln.: *molto f*

Pno.: *ff*, *p*

Vln.: *f*, *mf*

Pno.: *mf*, *mp*

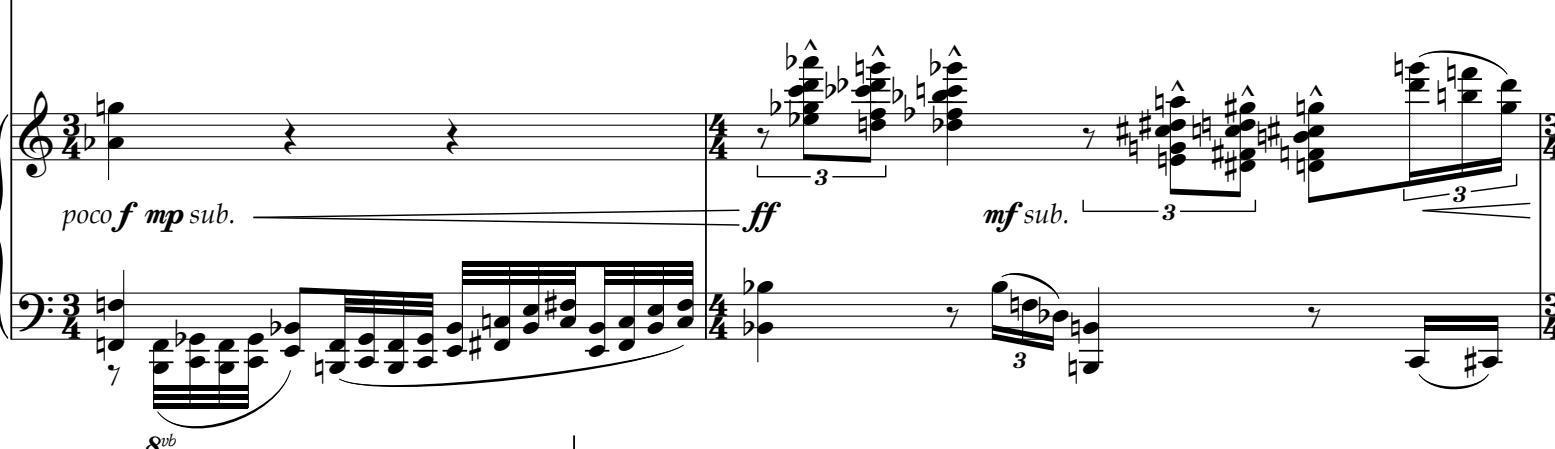
8

Vln. 

Pno. 

10

Vln. 

Pno. 

12

Vln. 

Pno. 

14

Vln. *f* *mf* *molto f* *mf*

Pno. *molto mf* *f* *ff sub.*

16

Vln. *ff* *mf < f* *mp*

Pno. *mf sub.* *f* *mf* *mp* *mf*

19

Meno mosso  $\text{♩} = 60$   
con rubato, pornophonic

Vln. *ppp* *pp* *p* *cresc.*

Meno mosso  $\text{♩} = 60$

Pno. *pp* *p* *accel.* *8va* *accel.*

23

Vln. *quasi cadenza*

Pno. *poco f*

*chromatic cluster*

*ff*

*8vb*

*Ped. succ.*

Vln. *poco dim.* *f*

**Tempo Primo ♩ = 69**

*grotesque, erotic*

**Tempo Primo ♩ = 69**

Pno. *ff*

(8)-----

28

Vln. *pizz.* *poco f*

*arco* *mf*

*p*

*mp*

Pno. *mp*

*p*

31

Vln.

Pno.

This musical score consists of two staves. The top staff is for the Violin (Vln.), which has a treble clef and a key signature of one flat. It contains three measures of music. The first measure starts with a eighth note followed by a sixteenth note, with a fermata over the sixteenth note. The second measure begins with a bass note (B-flat) followed by a eighth note and a sixteenth note. The third measure starts with a bass note (A) followed by a eighth note and a sixteenth note. Measure numbers 31, 32, and 33 are indicated above the staff. Dynamics include **p**, **pp**, and **ppp**. The bottom staff is for the Piano (Pno.), which has a treble clef and a bass clef, with a key signature of one sharp. It also contains three measures. The first measure features a eighth note followed by a sixteenth note, with a dynamic of **pp**. The second measure starts with a bass note (G) followed by a eighth note and a sixteenth note. The third measure starts with a bass note (F-sharp) followed by a eighth note and a sixteenth note. Measure numbers 31, 32, and 33 are indicated above the staff. Dynamics include **pp** and **ppp**. Measure 33 concludes with a dynamic of **p**.



*Tod und Leben*, 1915

# IV. Tod und Leben

**Adagio** ♩ = 72

*ad lib., curiously*

*col legno, ricochét*

Musical score for Violin and Viola. The Violin part starts with a dynamic ***fp***, followed by ***mf***. The Viola part begins with a dynamic ***f***. Various dynamics and performance instructions are marked throughout, including ***p***, ***mf***, ***mp***, ***f sub.***, ***ric.***, ***ord.***, ***c.l., ric.***, and ***c.l., ord.***.

**Con moto** ♩ = 144

Musical score for Violin and Piano. The Violin part starts with a dynamic ***p***. The Piano part is marked ***mp***. The score includes a dynamic ***p*** and a dynamic ***mp***. The piano part features changing time signatures: 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4.

Musical score for Piano. The piano part consists of two staves. The top staff is in 3/2 time, featuring eighth-note patterns. The bottom staff is in 2/4 time. A dynamic ***f*** is marked above the piano part, followed by ***p sub.***

Musical score for Piano. The piano part consists of two staves. The top staff is in 4/4 time, featuring eighth-note chords. The bottom staff is in 2/4 time, featuring eighth-note patterns. A dynamic ***mf*** is marked above the piano part.

Pno.

*f*

*sfp*

*b*

*mp*

*ff*

Pno.

*f*

*3*

*3*

*3*

*3*

*mf*

Pno.

*3*

*3*

*3*

*3*

*mf*

Pno.



Pno.

*poco f*

*ff*

56

*f* > *mf* *mp*

(ord.) *mf* *pp* *p*

*c.l., ric.  
ad lib.*

*mf*

*pp* *ppp*

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*Die Braut (unvollendet)*, 1917

## V. Die Braut

**Adagio ♩ = 63**

*ethereal*

Violin

Piano

**Adagio ♩ = 63**

*dolore*

*mp f sub.*

*p mp p mf*

10

*dolore*

Vln. *mf poco f mf mp*

Pno. *poco f mf mp p >mp poco f mf*

accel.

**Andante ♩ = 100**

*pesante e maestoso*

Vln. *molto f f 6*

accel.

**Andante ♩ = 100**

*ethereal e leggiero*

Pno. *poco mf*

24

Vln. *ff*

Pno. *mp*

Come Prima  $\text{♩} = 63$   
*dolore*

*p*  $\ll \text{mf}$   $\gg \text{p}$

Come Prima  $\text{♩} = 63$   
*dolore*

*p*  $\ll \text{mf}$   $\gg \text{mp}$

rit.

31

Vln. *poco f*

Pno. *mp*

Andante  $\text{♩} = 100$   
*ethereal e leggiero*

*poco mf*

*mp*  $\ll \text{mf}$

rit.

32

Vln. *poco f*

Pno. *mp*

Andante  $\text{♩} = 100$   
*pesante e maestoso*

*f sub.*

*poco f*

38

Vln. *pp*

Come Prima  $\text{♩} = 63$

*dolore*

*f*  $\ll \text{ff}$

39

Vln. *pp*

Pno. *ff*

Come Prima  $\text{♩} = 63$   
*dolore e con forza*

*f*  $\ll \text{ff}$

*con espressione e fuoco*

Vln. 44 *fff* *con espressione e fuoco*

Pno.

rit. Andante  $\text{♩} = 100$  Come Prima  $\text{♩} = 63$

Vln. *pp* *mp*  $> pp$

Andante  $\text{♩} = 100$  leggiero e agitato Come Prima  $\text{♩} = 63$  dolore

Pno. *p* *pp* *p* *mf*

Vln. 57 *p*

Pno. *p* *mp* *p* *pp*

62 pizz. arco pizz. *ppp*

Pno. *ppp*