



Enjott Schneider

Circle of Life

Toccata and Adagio

Toccata *Primavera*

Adagio *The Art of Quietness*

für Klavier

for Piano

ED 20712

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Preface

This *Toccata* was commissioned for the International Piano Competition of the Wiener Akademie of Music. It may be played on its own, of course, but the Adagio provides a contrasting counterpart for a concert programme, making the whole a most interesting cyclical work. The *vis vitalis* or vital force of the *Toccata* expresses the intense awareness of Spring with an ecstatic motor beat and a poetic touch, suggesting a life force that tells of youth.

The Adagio 'The Art of Quietness' is a Zen exercise for the pianist, bringing thoughts of eternity, timelessness and emptying of desire: there is something for all in its ritual measure (the tempo crotchet = 60 should be strictly observed), in its serene silence. This is music about reaching the end, about old age: fragments of quotations (Wagner's 'Tristan chord', allusions to Beethoven's *Les Adieux* and the *Till Eulenspiegel* motif from Richard Strauss) are melancholy reminders of the past.

Die *Toccata* ist ein Auftragswerk für den Internationalen Klavierwettbewerb der Musikakademie in Wien. Sie ist natürlich einzeln spielbar, hat jedoch für eine Verwendung in Klavierprogrammen als extremen Gegenspieler, was das Ganze zu einem interessanten musikalischen Werk macht. Die *Toccata* drückt als „vis vitalis“ das rauschhafte Frühlingsgemühl mit ekstatischer Motorik und einem Hauch sehnsuchtsvoller Poesie aus: Musik der Jugend.

Adagio „Die Kunst der Ruhe“ („Die Kunst der Ruhe“) ist eine Zen-Übung für Klavier: Unendlichkeit, Stille und Entleerung des Wollens wird hier evoziert, im rituellen Gleichmaß (das Teiltempo Viertel = 60 ist kompromisslos einzuhalten) liegt etwas Gewaltiges, wie das Dröhnen der Stille. Es ist Musik des Endens, des Alters: Die Zitatfragmente (Wagners „Tristanakkord“, Beethovens *Les Adieux* und von R. Strauss das *Till Eulenspiegel*-Motiv sind wehmütige Erinnerungen an Vergangenes.

Enjott Schneider
Translation Julia Rushworth

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Allegro con brio (♩ ca. 160-180)

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13 *sfz* 8^{va} loco *mf* *p* *mp*

16 *sfz*

19 *p sub.* *mp* *sfz*

22 *sfz*

25 *forward* *f* Joyful

sfz *sfz* *sfz*

The musical score is for a piano piece, measures 13 to 25. It is written in 3/4 time. The key signature has one flat (B-flat). The score is divided into systems of two staves (treble and bass clef). Measure 13 starts with a treble staff entry marked *sfz* and *8^{va} loco*, followed by a *mf* dynamic in the bass staff. Measure 16 has a *sfz* marking in the bass staff. Measure 19 features a *p sub.* marking in the treble staff and a *mp* marking in the bass staff. Measure 22 has a *sfz* marking in the bass staff. Measure 25 begins with a *forward* marking and a *f* dynamic, followed by a 'Joyful' section. The score includes various articulations such as accents, slurs, and triplets. A large 'PREVIEW' watermark is overlaid diagonally across the page.

28

31

31

mp

32

Furioso

34

ff

poco rit.

35

37

38

[= lowest cluster]
f let vibrate
Ped.

39 *mf*

f [cluster on F]

Red. ----- *

pentatonic cluster
(on black notes)
(with both hands)

41 *l.v.* *f*

sfz

mf

Red. ----- *

43 *mp dolce*

Red. ----- *

innocent *non ritardare*

p

Red. ----- *