

April is the Cruellest Month

for violin and piano

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Duration: c. 6 minutes

*April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour:
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the archduke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter [...]*

—T.S Eliot, The Waste Land

Named after the starting line of T.S Eliot's masterpiece The Waste Land, April is the Cruellest Month aims to express the reticent nature of the month April, in which we feel both love and fear, both fragility and loss.

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Rain Hou
b. 2005

Adagio (♩ = 68)

The musical score is written for Violin and Piano. It begins with a tempo marking of Adagio (♩ = 68). The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four systems, each containing a Violin (Vln.) staff and a Piano (Pno.) staff. The first system shows the Violin playing a melodic line with triplets and a quintuplet, marked *p con affetto*. The Piano provides harmonic support with chords, also marked *p con affetto*. The second system continues the melodic development in the Violin, with a crescendo leading to a *f* dynamic. The Piano accompaniment features sustained chords and moving lines. The third system introduces a change in dynamics, with the Violin moving from *p* to *mp* to *f*, and the Piano from *p* to *mp*. A *rall.* (rallentando) marking appears at the end of the system. The fourth system features a *sub. p* (subito piano) marking in the Violin, which then transitions to a *f* dynamic. The Piano part includes a complex, rapid passage in the right hand, marked *8va* (octave), and a *f* dynamic. The score concludes with a final *f* dynamic in the Piano.

Violin

Piano

Vln.

Pno.

p con affetto

p con affetto

f

f

p *mp* *f* *rall.*

p *mp*

sub. p *8va* *f*

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Allegro (♩ = 136)

The musical score is written for Violin (Vln.) and Piano (Pno.) in 4/4 time, with a tempo of Allegro (♩ = 136). The key signature has one sharp (F#).

First System (Measures 14-16):

- Vln.:** Starts with a melodic line marked *f animato*. Measures 15 and 16 feature a rapid sixteenth-note scale, with dynamics *sub. p*, *ff*, *p*, and *f* indicated.
- Pno.:** Accompanies with chords and arpeggios, also marked *f animato*. Dynamics *sub. p*, *f*, *p*, and *mf* are shown.

Second System (Measures 17-20):

- Vln.:** Features a more lyrical line marked *p leggiero*, transitioning to *mf* in measure 19.
- Pno.:** Continues with arpeggiated accompaniment, marked *p leggiero* and *mf*.

Third System (Measures 21-24):

- Vln.:** Marked *cantabile*, playing a smooth, flowing melody.
- Pno.:** Also marked *cantabile*, providing a harmonic accompaniment with sustained chords.

Fourth System (Measures 25-28):

- Vln.:** Marked *rall.* (rallentando) and *(pochiss. rit.)* (very little ritardando). The tempo returns to *a tempo* in measure 27. Dynamics *f* and *mf* are indicated.
- Pno.:** Accompanies the violin, with dynamics *mf* and *f* shown.

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Lento

Vln. *mp* amoroso

Pno. *p* *p* amoroso

Vln. *mf*

Pno. *mf*

Vln. *cresc.* *f* *dim.* *mp*

Pno. *cresc.* *mf* *dim.* *mp*

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Vln. *p* *mf*

Pno. *p* *mp*

Vln. *p*

Pno.

Allegro (♩ = 132)

Vln. *p animato*

Pno. *p animato*

Vln. *f*

Pno. *mf* *f cantabile*

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56

Vln. *mp*

Pno. *mf*

59

Vln. *mf* *mp*

Pno. *mp*

64

Vln. *f* *ephemeral* *rall.*

Pno. *mf* *shimmering*

68

Vln. *mp* *cantabile*

Pno. *mp* *cantabile*

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Vln. 72 *f*

Pno. 72 *ff* turbulent, with lots of movement

Vln. 74 *f* *sub. pp*

Pno. 74 *f* *sub. pp* glinting

8va -

RH

Vln. 76 *p*

Pno. 76 *p*

8va -

Vln. 79

Pno. 79

8va -

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Vln. *82*

Pno. *(8^{va}) 82*

Vln. *85 //* *f appassionato*

Pno. *85 //* *f appassionato*

Vln. *87*

Pno. *87*

Vln. *89* *mf* *dim.* *rall.*

Pno. *89* *mf* *dim.*

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Andante (♩ = 80)

Vln. *p cresc.*

Pno. *p cresc.*

rall.

Vln. *rall.*

Pno. *rall.*

101

8va