

# Still Life

SALLY BEAMISH

Andante  $\text{♩} = c.72$ 

2  $p$   $mp$   $mf$   $mp$

6  $mf$  **poco rit.**

11 **a tempo**  $mf$   $f$   $mp$

15  $p$   $pp$   $p$

19  $mp$   $p$   $pp$

24  $p$

28  $pp$   $mp$   $p$   $pp$  **a niente**

Gartmore, Scotland, November 2001

The composer writes: "The words "still life" can be interpreted in different ways: as a painting, a moment frozen, complete in itself but with no possibility of movement or development; conversely, one might say there is "still life" after a traumatic event - life goes on. Although the opening piano figure appears to be static and repetitive, the cello flows through it with a long lyrical line, gradually nudging the piano into forward motion and bringing about a gradual and subtle transformation."

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The first system of the musical score is in 3/4 time. It features a piano introduction with a treble clef staff containing a melodic line of eighth notes and a bass clef staff with a simple accompaniment of quarter notes. Dynamics include *p* and *p*. A fermata is placed over the final note of the piano part.

The second system continues the piano introduction. The treble clef staff has a melodic line with dynamics *mp*, *mf*, and *mp*. The bass clef staff has a simple accompaniment. Fingerings are indicated with numbers 1-4.

The third system continues the piano introduction. The treble clef staff has a melodic line with dynamics *mf* and *f*. The bass clef staff has a simple accompaniment. Fingerings are indicated with numbers 1-4. A fermata is placed over the final note of the piano part.

The fourth system begins with a tempo change from *poco rit.* to *a tempo*. The treble clef staff has a melodic line with dynamics *mf*, *f*, and *mp*. The bass clef staff has a simple accompaniment with triplets. Dynamics include *mf*, *f*, *mp*, and *cresc.*. Fingerings are indicated with numbers 1-4.

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