

MARTIN SCHEUREGGER

Do not keep silent

for solo piano and chamber orchestra

2012 - 2013

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FULL SCORE

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This piece was commissioned by York Concerts for the 2013
Sir Jack Lyons Celebration Concert.

It was premiered on 26 June 2013 by Samuel Thompson and the University of York
Chamber Orchestra at the Sir Jack Lyons Concert Hall, York.

Do not keep silent is written for and dedicated to Samuel Thompson

Duration: ca 21'

Score in C

Instrumentation

Flute (piccolo)
Oboe
Bass clarinet in B \flat (clarinet in B \flat)
Basset Clarinet in A
Bassoon (contrabassoon)

Horn
Trumpet in B \flat
Trombone

Percussion (1 player)

Marimba, vibraphone, glockenspiel, crotales, bass drum, 3 tom-toms, kick drum (with pedal), bongos (or other high-pitched hand drum), amplified woodblock*, small suspended cymbal, large suspended cymbal, small clash cymbals**, tam tam, 4 Tibetan bells***, almglocken****

Solo Piano

Violin
Violin
Viola
Violoncello
Contrabass

*) A pickup should be attached to a woodblock and amplified with a large, metallic reverb with a very long decay.

***) 14" hi-hats are ideal, with clash cymbal straps attached

****) Any low-pitched bells without specific pitch

*****) If tuned cowbells are not available, play on vibraphone with reverse of snare drum sticks and pedal down throughout phrases

Programme Note

As the Sir Jack Lyons Commission, *Do not keep silent* is inspired by Leonard Bernstein's Chichester Psalms. I have taken Psalms adjacent to those which Bernstein sets, giving me numbers 109, 101, 22, 130 and 134 to work with. I was keen to write a piece based on the Psalms which did not set the texts, although I still wanted the notion of a 'voice' to be present: the voice of a soloist against an ensemble seemed to work well.

Taking a first-person perspective, the Psalms are very personal texts, yet they speak of universal beliefs, experiences and views. The stories of each of my chosen Psalms acted as an emotional starting-point for the five movements, and before writing any notes I took a line of each Psalm to name each one. This gave me a mental picture for each movement – really five interlinked character pieces – from where I could set up the soundworld and basic framework of each, before moving back to the full texts for further inspiration.

This duality between the individual and a larger whole, that to me is so crucial to the Psalms, led to the idea of a work for soloist and ensemble. However, this is not intended as a traditional concerto: the individual here is just as at home as part of the group as they are as a declamatory soloist. This is of course true of the concerto soloist, but here this single voice has multiple roles: it has conversations with individuals of the group, whispers to those watching, comments to itself, leads the discussion, follows it and even argues with the others. These different roles are explored throughout the piece as the piano tries to justify its place at the front of the group.

Central to the proposal for this piece was working with Samuel Thompson as soloist. I have known Sam for most of my life, and throughout our close friendship I have seen the important place both music and faith play for him. To be able to write a piece for Sam which combines these two elements has been an utter pleasure. *Do not keep silent* is dedicated to Sam: I hope it will be the first of many pieces to have this honour.

I. Do not keep silent

The piano remains silent for a long time as the orchestra establishes its voice. The protagonist introduces itself with an idea which has ramification for the rest of the work. Its partnership with the glockenspiel and harp as a concertino group is set up here.

II. Sing of mercy and judgement

The bass clarinet takes a focal role here, as a set of variations spin around its central melody. The piano comments on the melodies throughout, sometimes taking a more prominent role, other times remaining as part of the ensemble.

III. Not silent

Starting with a moment of calm, this movement sees distinct instrumental groups vie for attention as they each give their own perspective on a melodic line and its permutations. The piano finds its place in both of these groups and acts as a mediator between them.

IV. Out of the depths

The piano takes an unaccompanied solo role. Having taken on board everything that has been said in the preceding movement, it is able to give a fully-formed summary.

V. In the sanctuary

A very different soundworld to the previous movements gives a final opportunity for the ensemble to act as a unified force, though distinct instrumental groups are still present.

Martin Scheuregger
York – June 2013

for Samuel Thompson
Do not keep silent

MARTIN SCHEUREGGER
2012-13

I
Do not keep silent

♩ = 65

Flute

Oboe

Basset Clarinet in A

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Bass Drum
hard beaters s.d. sticks

Bongos

Tom-toms

Tam-tam

Marimba

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass

E♭ F G A♭ B♭ C D♯

D♯

A ♩ = 72 Moving forward

8

Fl. *f* *pp dolce* *mp*

Ob. *f*

Bst. Cl. *pp dolce* *p*

B. Cl. *ff* *pp dolce*

Bsn. *f* *pp* *3*

Hn. *mf* *f* *ff* senza sord. *pp* *ppp poss.*

Tpt. *ff* senza sord. *pp* *ppp poss.*

Tbn. *ff* senza sord. *pp* *ppp poss.*

B. D. *fp* *ff* *3*

Mar. *pp* *mp* *f* *mp* *mf* *p* *soft mallets* *H* *5*

Hp. *p* *ff* *mf* *3* *l.v. E♭F♯G♯A♯ B♭C♯D♯* *5* *p* *mf* *3* *p*

Pno.

A ♩ = 72 Moving forward

Vln. 1 *pp* *pizz.* *mf resonant* *arco* *p*

Vln. 2 *pp* *pizz.* *mf resonant* *arco sul pont.* *pp* *mp*

Vla. *pp* *pizz.* *mf resonant*

Vc. *pizz.* *arco norm.* *mp* *ppp* *mf* *pp* *mp*

Cb. *pizz.* *arco norm.* *mp* *ppp* *mf* *ppp* *mp*

17

Fl. *pp*

Ob. *pp* > *ppp* poss.

Bst. Cl. *ppp* < *p* *mp* > *ppp*

B. Cl. *ppp* < *p* *ppp* *pp* *mp* > *ppp*

Bsn. *ppp*

Hn. *ppp* > *ppp* poss. senza sord.

Tpt.

Tbn.

B. D. *pp* Tam-tam Bass Drum 5 *p* Tam-tam

Mar. *f* very soft *p* resonant *p* < > sim. *mf* 5 *pp* *mf* 5 *pp*

Hp. *f* *mp* > *p* *mp* *ppp* *pp* *mf* (l.v.) *mf* *msfz* *pres de la table*

Pno.

Vln. 1 *mf* *pp*

Vln. 2 *mf* *mf* > *pp* *p* *mp* *pp* H norm.

Vla. *p* *mf* *p* *pp* *pp* arco sul taso H norm.

Vc. *pp* *mp* > *pp* sul tasto *pizz.* *mf* resonant

Cb. *p* *mf*

B

Piccolo

$\text{♩} = 90$

Fl. *p* *f*

Ob.

Bst. Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Bongos

snare drum sticks

fff

norm.

non-L.V.

ff *pp*

E: F: G: A: B:
B: C: D:

T-t.

Hp.

Pno. *f* *fff*

B

$\text{♩} = 90$

non harm.

Vln. 1 *pp* *mp* *f*

Vln. 2 *pp* *f*

Vla. pizz. *p* *f*

Vc.

Cb. *f* *mf*

33

Flute

Picc. *pp* *f*

Ob. *pp* *f*

Bst. Cl. *pp* *f* *ppp* *mf*

B. Cl. *pp* *f* *ppp* *mf*

Bsn. *pp*

Hn. *pp* *mp* *pp* *ppp* con sord.

Tpt. *pp* *p* *pp* *ppp* con sord.

Tbn. *pp* *p* *pp* *ppp* con sord.

Bongos *mf* *p* *ff* *mf* *mp* *p*

Hp. *p* *f*

Pno. *mf* *p* *ff* *f* *mf* *ff* *mp* *p*

Vln. 1 *ff*

Vln. 2 *ff* *ppp* con sord.

Vla. *ff* *ppp* arco con sord.

Vc. *ff* *ppp* arco con sord.

Cb. *ff* *ppp* arco con sord.

E♭F♯G♯A♯
B♯C♯D♯

40 **C** **Piccolo** **molto rit.**

Fl. *pp* *f* *p* *f*

Ob. *p* *f* *p* *f* *mf* *ff*

Bst. Cl. *ppp* *ppp* *ff*

B. Cl. *ppp*

Bsn. *mf* *ppp*

Hn. *mf*

Tpt. *mf* *ppp* *f*

Tbn. *mf*

Mar. **Marimba** *mf* *ff* *ff* G.P.

Hp. *p* *f* *ff* *ff* G.P.
E#F#G#A#
B#C#D#
B# *E#* *F#* *D#*
D# *5* *D#*

Pno. *pp* *ff* *ff* G.P.

Vln. 1 (senza sord.) **C** *mp* *f* *mf* *f* *ff* **molto rit.**

Vln. 2 *p* *f* *pp* *ff*

Vla. *mf* *pp* *ff*

Vc. *mf* *pp* *ff*

Cb. *mf* *pp* *ff*

47 ♩ = 90 subito

Picc. *mf* *ff*

Ob. *ff*

Bst. Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. senza sord. *pp* *ff*

Tpt. senza sord. *pp* *ff*

Tbn. senza sord. *pp* *ff*

Mar. *f* *mp*

Hp. *ff* *mp* *ff* Eb D:

Pno. *ff* *mp* *f* *Red.*

Vln. 1 *ff*

Vln. 2 senza sord. *ff*

Vla. senza sord. *ff*

Vc. senza sord. *ff*

Cb. senza sord. *ff*

51 **D** ♩ = 65

Picc. *p* *ppp pos.*

Ob. *p* *ppp pos.*

Bst. Cl. *p* *ppp pos.*

B. Cl. *p* *ppp pos.*

Bsn. *p* *ppp pos.*

Hn.

Tpt.

Tbn.

Hp.

Pno. *ff* *mp* *mf* 8^{va} 5 3 3

D ♩ = 65

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

54 **brass mallets**

Glock. *pp* *mf* *mp* *f*

Hp. *p*

Pno. *pp* *mp* *f* *mp*

Chords: Eb F# G# A# / Bb C# D#

l.v.

58

Glock. *mp* *pp* *f* G.P.

Hp. *f* *mp* *f* G.P.

Pno. *f* G.P.

61 **Crotales**

Glock. *mf* *pp* *ff*

Hp. *f* G# A# / C# D#

Pno. *mf* *pp* *ff*

Vln. 1 *ppp* arco

Vln. 2 *ppp* arco

u.c.

E

64

Picc. *ff* 6 3 5

Ob. *ppp* *ff* 6 3 5

Bst. Cl. *ppp* *f*

B. Cl. *ppp* *f*

Bsn. *ppp* *f*

Hn. *ppp* *f* *mp*

Tpt. *ppp* *f* *mp*

Tbn. *ppp* *f* *mp*

Crot. Glockenspiel *ff* 3 3 3 1.v.

Hp. *ff* *E♭F♯G♯A♭* *B♭C#D♯* 3 3 3

Pno. *fff* *f* 6 3 3 loco non ped.

Vln. 1 *ppp* *mf* *ppp* norm.

Vln. 2 *ppp* *mf* *ppp* norm.

Vla. arco norm. *ppp* *mf* *ppp*

Vc. arco norm. *ppp* *mf* *ppp*

Cb. arco norm. *ppp* *mf* *ppp*

F

Picc. *p* *ff* *mp*

Ob. *pp* *ff* *mp*

Bst. Cl. *p* *ff* *mp*

B. Cl. *mp* *p*

Bsn.

Hn. *p* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *p*

Mar. **Marimba** **hard mallets** *p* *ff* *f* *mp*
non ped. 8va non-L.V.

Hp. *ff* *f*

Pno. *f* *fff* *f* *ff* *mf* *f* *mp* *mf*
Ped.

F

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

74

Picc. *p* *mf* *f* *mf* *mp*

Ob. *p* *mf* *f* *mf* *mp*

Bst. Cl. *p* *mf* *f* *mf* *mp*

B. Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *pp*

Tpt. *mf* *pp*

Tbn. *mf* *pp*

Mar. Glockenspiel *ff*

Hp. *ff* *pp*
G# A#
C# D#

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

Vln. 1 arco *ppp* *f* *pp*

Vln. 2 arco *ppp* *f* *pp*

Vla. arco *ppp* *f*

Vc. arco *ppp* *f* *pp*

Cb. *ppp* *f*

79

Picc. *p* *pp* *mp*

Ob. *p* *pp* *mp*

Bst. Cl. *p* *pp* *mp*

B. Cl. *p* *pp* *mp*

Bsn. *p* *pp* *mp*

Hn.

Tpt.

Tbn.

Glock. *mf* *mp* *f* *mp*

Hp. *p* *f*

Pno. *pp* *mp* *f* *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

83

Picc. *mf* *f*

Ob. *mf* *f*

Bst. Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn.

Tpt.

Tbn.

Glock. *pp* *mf*

Hp. *mp* *f*

Pno. *mf* *f*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb.

87

Picc. *ff*

Ob. *ff*

Bst. Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *pp* *mp* *pp*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

Glock. **Crotales** l.v. *ff*

Hp. *f* *ff*

Pno. *f* *ff* *f* *fff*

Vln. 1 *f* *p* *ff* *pp*

Vln. 2 *f* *p* *ff* *pp*

Vla. *f* *p* *ff* *pp*

Vc. *f* *p* *ff* *pp*

Cb.

II Sing of mercy and judgement

1 $\text{♩} = 45$

Flute
jet whistle
sfz

Oboe
pp *mp* *pp* *mp*
3 3

Basset Clarinet in A
ppp *p* *ppp* *p* *f* *ppp*

Clarinet in B \flat
pp *mp* *p* *pp*

Contrabassoon

Horn in F

Trumpet in B \flat

Trombone

Amplified Claves
fffz

Harp
f
Eb F# G# Ab
Bb C# D#

Piano Solo
f

$\text{♩} = 45$

Violin 1
arco
sul pont.
sfz *ppp*

Violin 2
sul pont.
arco
sfz *ppp*

Viola
sul pont.
arco
sfz *ppp*

Violoncello
sul pont.
arco
sfz *ppp*
pizz.

Contrabass
sfz

8

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Marimba

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf *f* *pp* *mf*

f *p* *mf* *pp* *p* *mf* *pp*

mf *pp* *mp* *pp* *pp*

f *pp*

mf

mp *p* *f sub.* *f* *A⁺* *E^b* *B[#]* *D[#]*

sfz *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

ppp *ff* *pizz.*

mf resonant

18 **molto rit.** H $\text{♩} = 60$ subito **molto rit.**

Fl. *ff* *ff* *p* *mp* *f*

Ob. *ff*

Bst. Cl. *ppp* *p* *mf* *f* *p*

Cl. *ppp* *p* *mf* *f* *p*

Cbsn.

Hn. *p distant* *pp*

Tpt. *p distant* *pp*

Tbn. *p distant* *pp*

Tam-tam
scrape with 2 triangle beaters around edge

Amplified Claves

Cymbals (pair)
(slid)

T.-t. *sfz* *fffz* *p*

pres de la table
15^{ma}

Hp. *fffz* *fffz*

Pno. *fffz* *fffz* *ppp* *f*

15^{ma}

Ped.

molto rit. H $\text{♩} = 60$ subito **molto rit.**

Vln. 1 *ff* *ppp* *ff* *ppp*

Vln. 2 *ff* *ppp* *ff* *ppp*

Vla. *ff* *ppp* *ppp* *mf* *ppp* *f* *non dim.*

Vc. *ff* *ppp* *ff* *ppp*

Cb. arco molto sul pont. *mf < fff* *mf resonant* pizz.

ord. *molto vib.*

20 $\text{♩} = 60$ subito rit.

Fl. *pp* *mp* *ppp* *pp*

Ob.

Bst. Cl. *H* *mp* *f* *mp* *breathy* *H* *mp* *p* *pp* *ppp*

Cl.

Cbsn.

Hn. *p distant* *3*

Tpt. *p distant* *3*

Tbn. *p distant* *3*

Cym. *p* *mf* *p* Tam-tam *mp* *p*

Hp. *pp* *l.v.* *E♭F♭G♯A♯* *B♭C♭D♭* *φ (damp on downbeat)* *f* *mp* *G♯* *φ* *non-l.v.* *f sans étouffés* *p.d.l.t.* *mf ord.* *C♯*

Pno. *pp* *mf* *mf* *5* *3* *3* *3* *3*

Vln. 1

Vln. 2

Vla. *ord.* *mf* *p* *mp* *p* *pp*

Vc.

Cb. *(mf)*

27 $\text{♩} = \text{c. } 30$ $\text{c. } 4''$ **I** $\text{♩} = 90$ jet whistle

Fl. *sfz*

Ob. *p* *f*

Bst. Cl. *mp* *p poss.* *sfz* *sfz* *sfz*

Cl. *pp* *sfz* *sfz* *sfz*

Cbsn. *f* *fp* *f*

Hn. *ppp poss.* *mf* *sfz* *p*

Tpt. *ppp poss.* *mf* *sfz* *p*

Tbn. *ppp poss.* *mf* *sfz* *p*

T.-t. **Amplified Claves** *sffz*

Mar. **Marimba** *f* *p* *f*

Hp. *mp* *p* *ff*

Pno. *mf* *ff*

Vln. 1 $\text{♩} = \text{c. } 30$ $\text{c. } 4''$ **I** $\text{♩} = 90$ pizz. *sfz*

Vln. 2 pizz. *sfz*

Vla. pizz. *sfz*

Vc. pizz. *sfz*

Cb. *ff*

33

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

ff

pp

f

p

f

mf

ff

mf

f

mf

arco sul pont.

arco sul pont.

arco sul pont.

arco sul pont.

ff

ff

ff

ff

ff

ff

38

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

sfz

mf

f

ff

sffz

ppp

f

f

pp

ff

p

ff

mf

f

pp

ff

pp

ff

pp

ff

pp

ff

mp

ff

p

f

ff

pizz.

arco

43 **J** ♩ = 108

Ob. *pp* *f*

Bst. Cl. *pp* *f*

Cl. *pp* *f*

Hn. *mf* *f* *pp* *fp* *sfz* *sfz* *f*

Tpt. *mf* *f* *pp* *mf* *fp* *f* *sfz* *f*

Tbn. *mf* *f* *pp* *mf* *fp* *f* *sfz* *f*

Clv. *con sord.*

Hp. *f* *mp*

E: F# G# A# B
B: C# D#



Fl. *f*

Ob. *f*

Cl. *f*

Hn. *pp* *f*

Tpt. *pp* *f* *sfz*

Tbn. *pp* *f*

Hp. *f* *mp*

rit.

53

Fl. *f* *3* *ff*

Ob. *f* *3* *ff*

Bst. Cl. *f* *3* *ff*

Cl. *f* *3* *ff*

Cbsn. *f* *ff*

Hn.

Tpt. *f* *3* *ff*

Tbn.

Amplified Claves

Clv. *sffz*

Mar.

Hp. *sffz* p.d.l.t.

Pno.

rit.

Vln. 1 *ff* *5*

Vln. 2 *ff* *5*

Vla. *ff* *5*

Vc. *ff* *5*

Cb. *ff* *5*

55 **K**

Bst. Cl. *ppp* always below the piano
Duration of note determined by conductor

Hn.

Tpt.

Tbn.

Clv.

Mar.

Hp.
Duration of note determined by conductor (held longer than brass)

Pno.
pp I will sing of mercy and judgement: unto thee, O Lord, will I sing. I will behave myself wisely In a per-fect way. O when wilt thou come un_ to me?

57 **L** ♩ = c. 40, still freely

Bst. Cl. *ppp*

Mar. **Crotales** *mf*

Hp. *mf*

Pno. I will walk within my house with a per-fect heart.

III Not silent

$\text{♩} = 40$ **M**

Piano Solo *ppp*

Violin 1 arco, con sord. *ppp* *p*

Violin 2 arco, con sord. *ppp* *p*

Viola arco, con sord. *ppp* *p* *mp* *ppp*

Violoncello arco, con sord. *ppp* *p*



12 **N**

Bst. Cl. *ppp* *p* *ppp* *p* *ppp* *pp* *ppp* *p* *ppp* *mp* *pp*

Cl. *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mp* *ppp*

Mar. *p*

Hp. *p* *mf*

Pno. *p* *ppp* *p*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Cb. *mp but resonant*

Marimba
Soft mallets
 $E\#F\#G\#A\#$
 $B\#C\#D\#$

20

O **P**

Fl.

Ob.

Bst. Cl.

B. Cl.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *pp* *pp* *pp*

p *f* *pp* *pp*

f *pp* *pp* *pp*

f *pp* *pp* *pp*

Almglocken **Tibetan Bells** **Almglocken**

*) Play each note with a *sfz* attack then a quick decay during roll

*sfz** *mp* *f* *mf* *p*

non-l.v. l.v.

f *pres de la table* *sfz* *pres de la table, gliss.*

mf *p*

8^{va} *Ped.* *Ped.*

O **P**

senza sord. *ppp*

senza sord. *ppp*

senza sord. *ppp*

senza sord. *ppp*

pizz. *mp but resonant*

28

Piccolo

$\text{♩} = 100$

Fl.

Ob.

Bst. Cl.

B. Cl.

Bsn.

Clarinet in B \flat

Hn.

Tpt.

Tbn.

Alm.

Hp.

$E\flat F G\sharp A\flat$
 $B\flat C\sharp D\flat$

sffz *sons étouffé*

Pno.

ppp

ff

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

sffz

Picc. $\text{♩} = 40$ $\text{♩} = 100$ $\text{♩} = 40$ $\text{♩} = 100$
 Ob.
 Bst. Cl.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Alm.
 Hp.
 Pno.
 Vln. 1 $\text{♩} = 40$ $\text{♩} = 100$ $\text{♩} = 40$ $\text{♩} = 100$
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 29, featuring woodwinds, brass, strings, and piano. The score is divided into four measures with tempo markings of 40 and 100. Dynamics include *sfz*, *ff*, *sffz*, *p*, *mp*, and *f*. The woodwinds and brass play staccato notes, while the strings play sustained lines with triplets. The piano part features complex chordal textures.

39 $\text{♩} = 40$ $\text{♩} = 100$

Picc. *sfz sfz 3 fff*

Ob. *sfz sfz 3 fff*

Bst. Cl. *sfz sfz 3 fff*

Cl. *sfz sfz 3 fff*

Bsn. *sfz sfz 3 fff*

Hn. *sfzp ff*

Tpt. *sfzp ff*

Tbn. *sfzp ff*

Alm. *sfz 3 fff*

Hp. *sffz sans étouffé*

Pno. *ff*

Vln. 1 $\text{♩} = 40$ $\text{♩} = 100$ *f 3 p*

Vln. 2 *p f 3 p*

Vla. *p f 3 p*

Vc. *p f 3 p*

Cb. *sffz*

43 **Q** ♩ = 40

Picc.

Bass Clarinet in B \flat

Contrabassoon

pp

8^{va}

loco

pp *mf* *p*

Hp.

E \flat F \sharp G \sharp A \sharp
B \flat C \flat D \flat

pp *mf* *p*

Loco

Q ♩ = 40

Vln. 1

ppp *f* *ppp*

ppp *f* *ppp*

mf *ppp* *f* *ppp*

ppp *f* *mf* *ppp*

32 **R** ♩ = 50

Picc. *f* 3 7 3 3

Ob. *f* 3 3 3

Bst. Cl. *f* 3 3 3 3

B. Cl. *f* 3 3 3

Cbsn. *f* 3 3 3

Hn.

Tpt.

Tbn.

Alm. *sfz sim.* 3 3 3 3

Hp. *ff* 3 3 3

Pno. *ff* 6 3 3 6 3 6 3

Vln. 1 **R** ♩ = 50

Vln. 2

Vla.

Vc.

Cb.

52 Picc. G.P. Long

Ob. *fff* *p* *ff*

Bst. Cl. *fff* *p* *ff*

B. Cl. *fff* *p* *ff* *mf* *p*

Cbsn. *fff* *p* *ff* *mf* *p*

Hn. *f* *fff* *p* *ff*

Tpt. *f* *fff* *p* *ff*

Tbn. *f* *fff* *p* *ff*

Alm. Tibetan Bells *f* *mp* *f*

Hp. *fff* *ff* *F#* *sfz* *pres de la table, gliss.*

Pno. *fff* *mf* *8^{va}*

Vln. 1 G.P. *mf* *ff* *p* Long

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff* *arco molto sul pont.* *mf* *p*

Cb. *mf* *ff* *arco* *arco molto sul pont.* *mf* *p*

IV Out of the depths

Piano Solo

$\text{♩} = 60$

p *mf* *p* *f* *ff* *p* *ppp*

Ped.

Pno.

$\text{♩} = 70$ *Faster than before*

mf *f* *p* *f* *pp* *f* *p* *p*

Ped.

Pno.

$\text{♩} = 60$

p *mf* *sim.*

Ped.

Pno.

$\text{♩} = 80$ *Faster still*

f *ff* *p* *sfz* *p* *sfz* *sfz* *p* *sfz* *p* *sfz* *p*

Ped.

Pno.

$\text{♩} = 45$

sfz *ff* *mp*

Ped.

Pno.

$\text{♩} = 100$ *faster again*

ff *p cresc.* *(mf)* *f* *(cresc.)* *ff*

Ped.

Pno.

rit. $\text{♩} = 65$ *molto rit.*

mf *mp* *ppp* *mf*

Ped.

V
In the sanctuary

Tempo: ♩ = 96

Instrumentation: Piccolo, Oboe, Bass Clarinet in A, Clarinet in B \flat , Contrabassoon, Horn in F, Trumpet in B \flat , Trombone, Marimba, Percussion, Kick drum, Harp, Piano Solo, Violin 1, Violin 2, Viola, Violoncello, Contrabass.

Key Signature: E \sharp F \sharp G \sharp A \sharp / B \flat C \sharp D \sharp

Score Details:

- Piccolo:** *pp* (pianissimo)
- Oboe:** *p* to *f* (piano to forte)
- Bass Clarinet in A:** *p* (piano)
- Clarinet in B \flat :** *pp* to *f* (pianissimo to forte)
- Contrabassoon:** *sfz* (sforzando)
- Horn in F:** *f* (forte), *senza sord.* (without mutes)
- Trumpet in B \flat :** *f* (forte), *senza sord.* (without mutes)
- Trombone:** *f* (forte), *senza sord.* (without mutes)
- Marimba:** *f* (forte)
- Percussion:** *f* (forte)
- Kick drum:** *ff* (fortissimo)
- Harp:** *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte)
- Piano Solo:** *f* (forte), *ff* (fortissimo)
- Violin 1:** *pp* (pianissimo)
- Violin 2:** *pp* (pianissimo)
- Viola:** *pp* (pianissimo)
- Violoncello:** *sfz* (sforzando), *pizz.* (pizzicato), *f* (forte)
- Contrabass:** *sfz* (sforzando), *pizz.* (pizzicato), *f* (forte)

8 **S**

Picc. *ff* *p* *mf* *p*

Ob. *ff*

Bst. Cl. *ff* *p* *mp* *mf* *p*

Cl. *ff* *p* *mp* *mf* *p*

Cbsn. *sfz* *sfz*

Hn. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff*

Dr. **Guiro** *ff* **Marimba** *ff* *mp*

Hp. *p* *f* *sans étouffés* *sfz* *norm.* *ff* *mp*

Pno. *ff* *ff*

Vln. 1 *ff* *p* *ff* *mf*

Vln. 2 *ff* *p* *ff* *mf*

Vla. *ff* *ff*

Vc. *ff* *f* *f*

Cb. *f* *f* *sfz* *mf* *f*

fast swipe w/ wood of marimba mallets

8^{va} *8^{vb}*

pizz. *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco*

pizz. *pizz.* *pizz.* *arco*

pizz. *pizz.* *arco*

T rit. A tempo ♩ = 96

15

Picc. *ff*

Ob. *pp* *mp* *pp* *ff*

Bst. Cl. *ff*

Cl. *ff*

Cbsn. *sfz*

Hn. *pp* *mf* *pp* *p* *ff*

Tpt. *pp* *mf* *pp* *p* *ff*

Tbn. *pp* *mf* *pp* *p* *ff*

Clv. **Tam-tam** *mf* **Small susp. cymb.** *f* l.v.

Mar. *p* *ff* **Guiro** fast swipe w/ wood of marimba mallets

Hp. *p* *f sub.* *f* *sons étouffés* *sfz norm.* *Ab* *B♭*

Pno. *mf* *p* *ff* *ff* *mp* *p*

T rit. A tempo ♩ = 96

Vln. 1 *p* *f* *ff* *pp* *mf* arco pizz.

Vln. 2 *p* *f* *ff* *pp* *mf* arco pizz.

Vla. *ff* *pp* *mf* arco

Vc. *mf* *pp* *ff* *f* *pp* *mf* arco pizz.

Cb. *mf* *f* arco

24

Picc. *mp* *f* *mf* *5* *5* *ff*

Ob. *mp* *f* *mf* *5* *5* *ff*

Bst. Cl. *mp* *f* *mf* *5* *5* *ff*

Cl. *mf* *5* *ff*

Cbsn. *mf* *3* *3* *f* *p*

Hn.

Tpt.

Tbn. *mf* *3* *3* *f* *p*

Mar. *p* *f* *mf* *mf* *p* *ff* *5*

Hp. *f* *sfz* *mf* *ff* *non-l.v.* *E: F#* *D#*

Pno. *ff* *mf* *ff* *mf* *mp* *f* *Red.*

Vln. 1 *> pp* *pp* *mf* *pp* *p*

Vln. 2 *> pp* *pp* *mf* *pp* *p*

Vla. *> pp* *pp* *mf* *pp* *p*

Vc. *> pp* *pp* *mf* *pp* *pizz.* *5* *f* *p* *asco*

Cb. *pp* *f* *ff* *p*

Long*

29

Picc. *p* *mf* *pp*

Ob. *p* *mf* *pp*

Bst. Cl. *p* *mf* *pp*

Cl. *p* *mf* *pp* *ff*

Cbsn. *f* *sfz* *p* *f* *) Hold for duration of clarinet dim.

Hn. *f* *mp* *p* *f*

Tpt. *f* *mp* *p* *f*

Tbn. *f* *mp* *p* *f*

T-t. **Tam-tam** *mf*

Mar. *f* **Vibraphone** *p* *ff*

Hp. *ff* $E^b F^{\#} G^b A^{\#}$ E^{\natural}
 $B^b C^{\#} D^{\natural}$

Pno. *ff* *f* *p* *mf* *ff* *ff*

Vln. 1 *f* *pp* *f* *p* *mf* *pp*

Vln. 2 *f* *pp* *f* *p* *mf* *pp*

Vla. *f* *pp* *f* *p* *mf* *pp*

Vc. *f* *pp* *f* *p* *mf* *pp*

Cb. *f* *pp* *f* *p* *mf* *pp*

arco

35

Picc. -

Ob. -

Bst. Cl. -

Cl. **Bass Clarinet in B \flat**
p — *pp* poss. — *p* < *mp* — *pp* — *f*

Cbsn. — *ppp* — *p* < *mp* > *p*

Hn. — *ppp* — *p*

Tpt. -

Tbn. — *mp* — *pp*

T-t. **Small susp. cymb.**
p — *mf*

Vib. *mf* — *p* — *pp* — *mf* — *p*

Hp. *p* — *mf* — *pp* — *mf* — *p* B \sharp

Pno. *p* — *pp* < *p* — *pp* — *f*

Vln. 1 *p* — *p* — *mp* — *pp* — pizz. — *mf*

Vln. 2 *p* — *p* — *mp* — *pp* — pizz. — *mf*

Vla. *p* — *p* — *mp* — *pp* — pizz. — *mf*

Vc. — pizz. — *mp* — arco — *pp* — pizz. — *mf*

Cb. — *pp* < *mf* > *pp* — *pp* < *mf* > *pp*

42

Picc. *p* *ff*

Ob. *p* *ff*

Bst. Cl. *p* *ff*

B. Cl. *p*

Cbsn.

Hn.

Tpt. *mp* *pp* *f*

Tbn. *mp*

Perc. soft mallets choke *p* *ff*

Vib. *mp* *ff* Glockenspiel *mf* *p*

Hp. *f* *ff* *mf* *p* *E# G# B# C#* *mf* *p*

Pno. *ff* *p* *mf* *p* *mf* *p*

Vln. 1 arco *pp* *f* sul pont. *pp*

Vln. 2 arco *pp* *f* sul pont. *pp* sul tasto *mf* sul pont. *pp*

Vla. arco *pp* *f* sul pont. *pp* sul tasto *mf* sul pont. *pp*

Vc. arco *pp* *f* sul pont. *pp*

Cb.

47

Picc. -

Ob. -

Bst. Cl. -

B. Cl. -

Cbsn. -

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Glock. *mf* *p* *mf* *mp* *f* *ff* *f* *p* damp

Hp. *mf* *mf* *p* *mf* *f* *ff* damp l.v. *f* *p*

Pno. *p* *f* *ff* *f* *p* *mf*

Vln. 1 *mf*

Vln. 2 -

Vla. -

Vc. sul *tasto* *mf* *pp* sul *pont.*

Cb. -

51

Picc. *p*

Ob.

Bst. Cl. *ppp* *pp* *ppp*

B. Cl. *pp* *ppp*

Cbsn.

Hn.

Tpt.

Tbn.

Glock. **Vibraphone**
arco *pp* *f* *mf* *p*
hard mallets
Red.

Hp. *mf* *f*
E:F#G#A♭
B♭C♭D♯

Pno. *pp* *pp* *p* *mp* *p*
Red. *Red.* *Red.* *Red.*
3 3 9 9
8^{vb} 8^{vb}

Vln. 1

Vln. 2

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. arco *pp* *f* *pp*

60

Picc.

Ob.

Bst. Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

T.-t.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tom-toms + kick drum
snare drum sticks

68

Picc. *mp* *ff* *f* *3* *ff* *mf* *f* *3* *ffp*

Ob. *mp* *ff* *p* *f* *3* *ff* *mf* *ff*

Bst. Cl. *mp* *ff* *f* *3* *ffp*

B. Cl. *f* *ffp*

Cbsn.

Hn. *sfz* *p* *f*

Tpt. *sfz* *p* *f*

Tbn. *sfz* *p* *f*

Bongos *fff* *mf* *ff* *sfz* *mp* *ff* *p* *mp* *f*

Tom-toms + kick drum *sfz* *mp* *ff* *p* *mp* *f*

Hp. *mf* *5* *ff* *mf* *5* *f*

Pno. *mf* *5* *ff* *f* *ff* *p* *mp* *5* *f*

Vln. 1 arco *p* *mf* *mf* *ff* *pp* *f*

Vln. 2 arco *p* *mf* *mf* *ff* *pp* *f*

Vla. *f* *pp* *f*

Vc. *f* *pp* *f*

Cb. *f* *pp* *f* *mp* *f*

73

Picc. *mf* *ff* *ff* *mf* *fff*

Ob. *mf* *ff* *ff* *mf* *fff*

Bst. Cl. *mf* *ff* *ff* *mf* *fff*

B. Cl. *sfz f* *ff* *ff* *mf* *fff*

Cbsn. *sfz* *ff* *ff* *fff*

Hn. *sfz* *f* *sfz* *ff* *mp* *sfz* *fff*

Tpt. *sfz* *f* *sfz* *ff* *mp* *sfz* *fff*

Tbn. *sfz* *f* *sfz* *ff* *mp* *sfz* *fff*

Tom-t. **Bongos** **Tom-toms + kick drum** **Bongos**
sfz mp *ff* *mf* *ff* *mf* *sfz* *ff* *mf* *sfz* *mf* *fff*

Hp. *fff*

Pno. *f* *ff* *fff poss.*

Vln. 1 *arco* *mf* *ff* *p* *ff³* *p* *fff*

Vln. 2 *arco* *mf* *ff* *p* *ff³* *p* *fff*

Vla. *pizz.* *f* *arco* *p* *ff³* *p* *fff*

Vc. *pizz.* *f* *arco* *p* *ff³* *p* *fff*

Cb. *pizz.* *f* *arco* *sfz* *ff* *pizz.* *arco* *fff*

Very Long