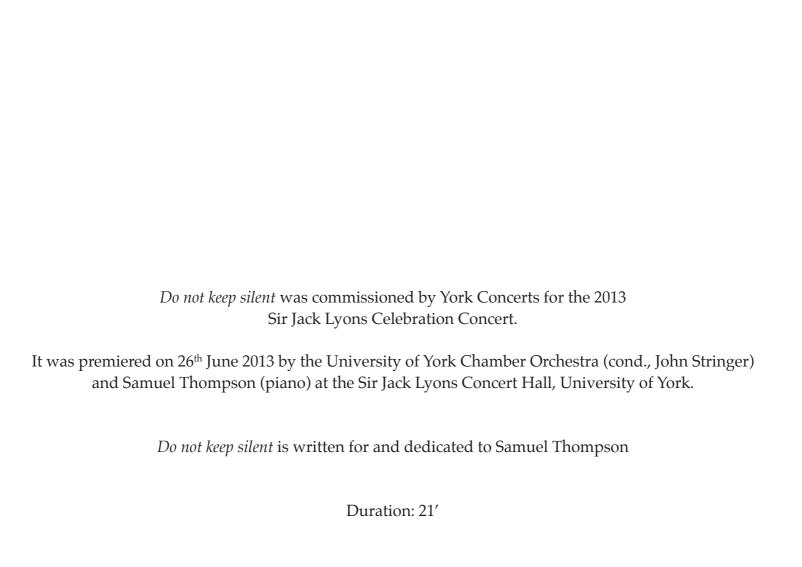
### MARTIN SCHEUREGGER

# Do not keep silent

for solo piano and fifteen players

2013



#### Instrumentation

Flute (piccolo)
Oboe
Bb clarinet (bass clarinet)
Basset clarinet
Bassoon (contrabassoon)

Horn Trumpet 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 Tibettan bells\*\*\*, almglocken\*\*\*\*

Harp

Piano (solo)

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" hihats 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 depressed throughout phrases.

Score in C

#### **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 basset 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.

## for Samuel Thompson Do not keep silent

































II Sing of mercy and judgement











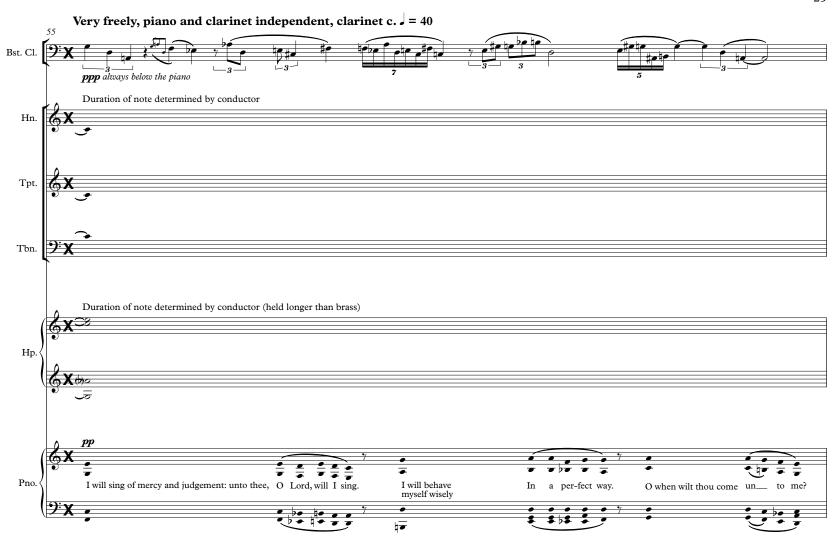


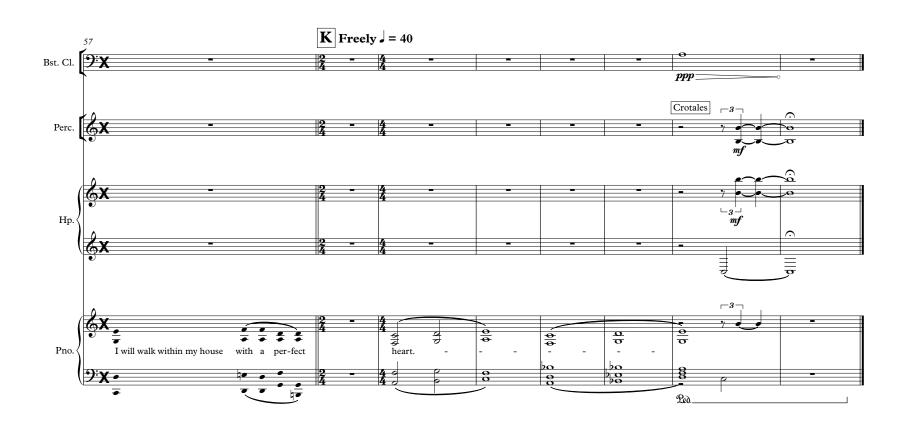












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III Not silent





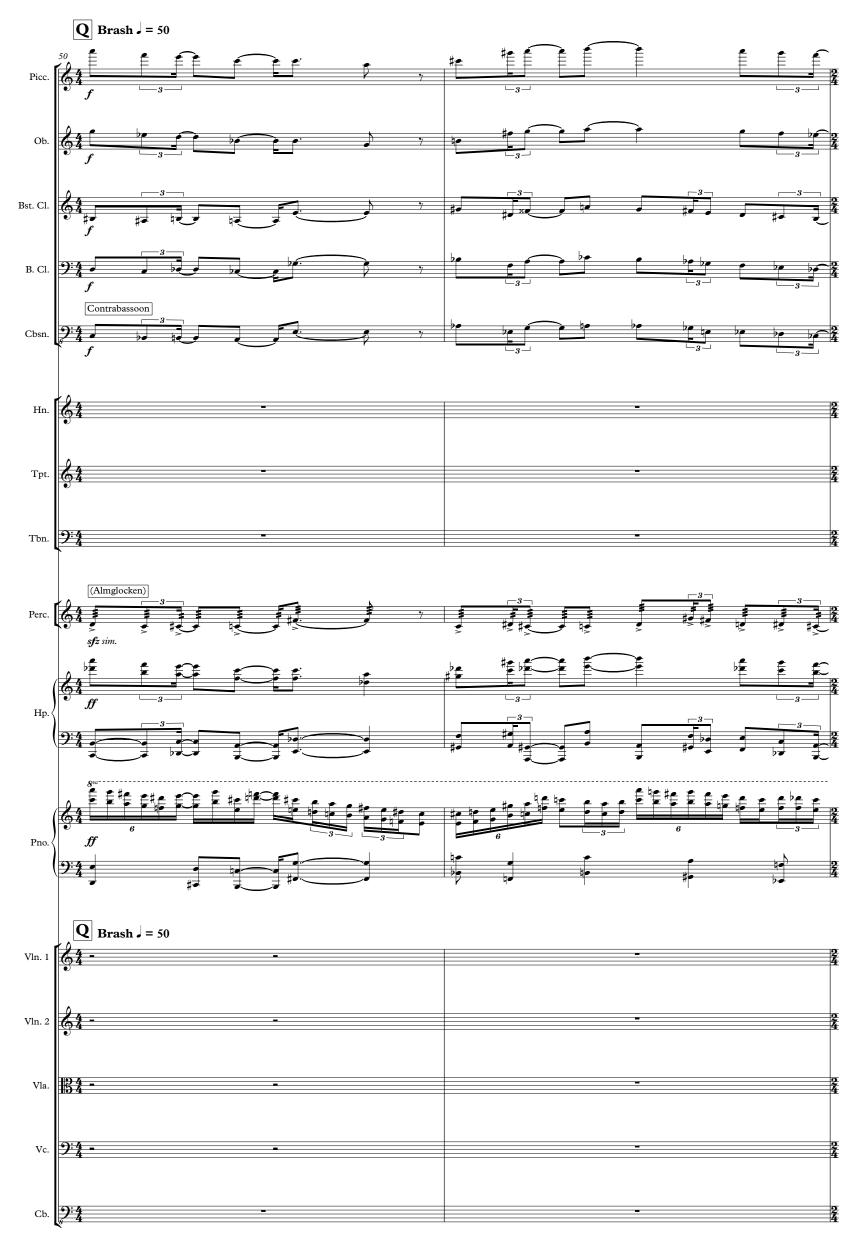












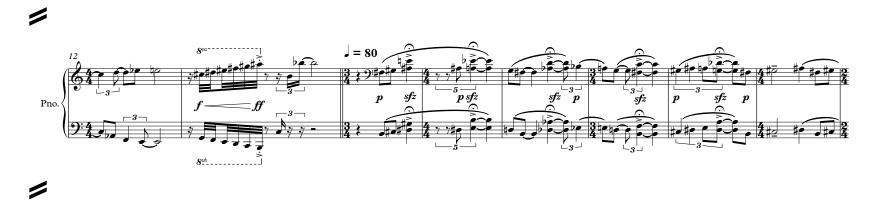


IV
Out of the depths



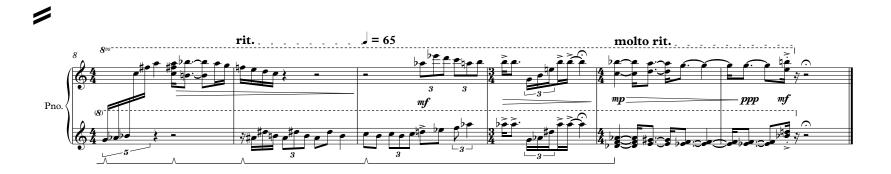












V In the sanctuary

























