

MARTIN SCHEUREGGER

Do not keep silent

for solo piano and fifteen players

2013

Do not keep silent was commissioned by York Concerts for the 2013
Sir Jack Lyons Celebration Concert.

It was premiered on 26th June 2013 by the University of York Chamber Orchestra (cond., John Stringer)
and Samuel Thompson (piano) at the Sir Jack Lyons Concert Hall, University of York.

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

Duration: 21'

Instrumentation

Flute (piccolo)
Oboe
B \flat 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 Tibetan bells***, almglocken****

Harp

Piano (solo)

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 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 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.

for Samuel Thompson
Do not keep silent

MARTIN SCHEUREGGER
2013

I
Do not keep silent

Unsettled ♩ = 65

The score is for a symphony orchestra and percussion ensemble. It is in 4/4 time and C major. The tempo is marked 'Unsettled' with a quarter note equal to 65 beats per minute. The score is divided into two systems. The first system includes Flute, Oboe, Bass Clarinet in A, Bass Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Percussion (1), and Harp. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The percussion part includes Tam tam, Marimba, Bass Drum, Bongos, and Tom-toms. The score features a variety of dynamics from *pp* to *ff*, and includes performance instructions such as *con sord.*, *pizz.*, *arco*, and *sul pont.*. There are also triplets and slurs throughout the piece.

A Moving forward ♩ = 72

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.*

Bass Drum *fp* *ff* *3*

Perc. Marimba soft mallets *pp < mp* *f* *mp* *mf* *p*

Hp. *p* *ff* *mf* *l.v.* *3* *5* *p* *mf* *3* *p*

Pno.

A Moving forward ♩ = 72

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.* *ppp* *mf* *pp* *mp*

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

17

Fl. *pp*

Ob.

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

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

Bsn. *ppp*

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

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

Tbn.

Perc. Tam-tam *pp* Bass Drum *p*

Hp. *f* *mp* *p* *mp* *ppp* *pp* (l.v.) *mf* *msfz* p.d.l.t.

Pno.

Vln. 1 *mf* *pp* H norm.

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

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

Vc. sul tasto *pp* *mp* *p* *pp* pizz. *f* *mf resonant*

Cb. pizz. *p* *mf*

B Rhythmic ♩ = 90

27

Fl. *p* *f*

Ob.

Bst. Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Perc. Bongos
s.d. sticks
fff

Hp. norm.
ff *pp*

Pno. *f* *fff*

B Rhythmic ♩ = 90

Vln. 1 non harm.
pp *mp* *f*

Vln. 2 *pp* *f*

Vla. pizz.
p *f*

Vc.

Cb. seco
f *mf*

33

Fl. *pp* *f*

Ob. *pp* *f*

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

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

Bsn. *pp*

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

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

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

Perc. *mf* *p* *ff* *mf* *mp* *p*

Hp. *p* *f*

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

Vln. 1 *ff*

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

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

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

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

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*

Perc. **Marimba** *mf* *ff* *ff* G.P.

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

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

Vln. 1 (senza sord.) *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 $\text{♩} = 90$ (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

Perc.. f mp

Hp. ff mp ff
 E♭F♯G♯A♯
 B♯C♯D♯

Pno. ff mp f

Vln. 1 $\text{♩} = 90$ (subito) ff

Vln. 2 senza sord. ff

Vla. senza sord. ff

Vc. senza sord. ff

Cb. senza sord. ff

Red.

51 **D** Ethereal ♩ = 65

Picc. *p* *ppp poss.*

Ob. *p* *ppp poss.*

Bst. Cl. *p* *ppp poss.*

B. Cl. *p* *ppp poss.*

Bsn. *p* *ppp poss.*

Hn.

Tpt.

Tbn.

Hp.

Pno. *ff* *mp* *mf*

D Ethereal ♩ = 65

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

Glockenspiel
brass mallets

54

Perc.

pp

mf

mp

f

Hp.

1.v.

p

Pno.

pp

mp

f

mp

58

Perc.

mp

pp

Hp.

f

mp

Pno.

Crotales

61

Perc.

mf

pp

ff

Hp.

f

Pno.

mf

pp

ff

u.c.

Vln. 1

arco

ppp

Vln. 2

arco

ppp

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*

Perc. Glockenspiel *ff* 3 3 3 1.v.

Hp. *ff* 3 3 3 *gliss.*
 E♭F♯G♯A♭
 B♭C♯D♯

Pno. *fff* *f* 6 5 3 3 3 3 *loco*
 Ped. non ped.

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

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

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

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

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

68 **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*

Perc. *p* *ff* *f* *mp*
Marimba
hard mallets
non l.v.
8^{va}

Hp. *ff* *f*

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

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

74

Picc. *p* 3 *mf* 3 *f*

Ob. *p* 3 *mf* 3 *f*

Bst. Cl. *p* 3 *mf* 3 *f*

B. Cl. *mf* 3 *f*

Bsn. *mf* 3 *f*

Hn. *mf* *pp*

Tpt. *mf* *pp*

Tbn. *mf* *pp*

Perc. Glockenspiel *ff* 3 3 3

Hp. *ff* 3 3 3

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

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

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

Vla. arco *ppp* *f*

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

Cb. *ppp* *f*

78

Picc. *mf mp p pp*

Ob. *mf mp p pp*

Bst. Cl. *mf mp p pp*

B. Cl. *mf p pp*

Bsn. *mf p pp*

Hn.

Tpt.

Tbn.

Perc. *mf mp f*

Hp. *p*

Pno. *pp mp f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

82

Picc. *mp* *mf*

Ob. *mp* *mf*

Bst. Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn.

Tpt.

Tbn.

Perc. (Glockenspiel) *mp* *pp* *mf*

Hp. *f* *mp* *f*

Pno. *mp* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

G

86

Picc. *f* *ff*

Ob. *f* *ff*

Bst. Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *p* *mp* *pp*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

Perc. Crotales *ff* l.v.

Hp. *f* *ff*

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

G

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

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

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

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

Cb.

II Sing of mercy and judgement

1 **Flowing** ♩ = 45

Flute
jet whistle
sfz

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

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

Clarinet in B♭
pp *mp* *p* *pp*

Contrabassoon

Horn in F

Trumpet in B♭

Trombone

Amplified Claves
Percussion (1) *sfz*

Harp
f

Piano Solo
f

Flowing ♩ = 45

Violin 1
arco sul pont.
sfz *ppp*

Violin 2
arco sul pont.
sfz *ppp*

Viola
arco sul pont.
sfz *ppp*

Violoncello
arco sul pont.
sfz *ppp*

Contrabass
pizz.
sfz

This musical score page (page 17) is divided into several systems of staves. The top system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bst. Cl.), Clarinet (Cl.), and Cello (Cb.). The middle system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Below that is the Percussion section (Perc.) with a Marimba part, and the Harp (Hp.). The bottom system features Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

Key musical elements include:

- Woodwinds:** The Oboe and Clarinet parts feature prominent melodic lines with triplets and dynamic markings such as *mf*, *f*, *pp*, *mp*, and *p*. The Bass Clarinet and Clarinet also play supporting parts.
- Harmonics:** The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play sustained harmonic textures. Vln. 1 and Vc. use *sfz* (sforzando) markings, while Vln. 2 starts with *ppp* (pianississimo).
- Percussion:** The Marimba provides a rhythmic accompaniment, and the Cello (Cb.) is marked *pizz.* (pizzicato) and *mf resonant* at the end of the page.
- Tempo and Meter:** The score is in 3/8 time, with a key signature change to one sharp (F#) occurring in the second measure of the first system.

molto rit. $\text{♩} = 60$ subito

14 **H**

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

Ob. *ff* **H**

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

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

Cbsn.

Hn. *p distant* *pp* con sord.

Tpt. *p distant* *pp* con sord.

Tbn. *p distant* *pp* con sord.

Perc. **Tam-tam**
scrape with 2 triangle beaters around edge *sfz*

Amplified Claves *sffz*

Cymbals (pair) (slid) *p*

Hp. *sffz* *sffz* p.d.l.t. *15ma*

Pno. *sffz* *sffz* *ppp* *3* *5* *3* *3* *3*

ped. *ped.*

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

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

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

Vla. *ff* *ppp* *ff* *ppp* sul tasto *p* *ppp* **H** ord. *p* *f* *non dim.* molto vib.

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

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

molto rit. ♩ = 60 subito

rit.

19

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

Ob.

Bst. Cl. *p* *mp* *f* *breathy* *mp* *p*

Cl.

Cbsn.

Hn. *p distant*

Tpt. *p distant*

Tbn. *p distant*

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

Hp. *pp* *f* *mp* *f* *mf ord.* *f* *sons étouffés* *mf ord.* *p.d.l.t.*

Pno. *ff* *pp* *mf* *pp* *f*

Vln. 1

Vln. 2

Vla. *mf* *p* *mp* *p*

Vc.

Cb. *b₀* *b₁* *b₂*

molto rit. ♩ = 60 subito

rit.

26 (♩ = c. 30) c. 4" **I Menacing** ♩ = 90

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *ppp* *pp* *mp* *p* *p poss.* *sfz* *sfz* *sfz* *f* *fp* *f* *ppp poss.* *ppp poss.* *ppp poss.* *p* *sffz* *Marimba* *f* *p* *f* *mf* *ff* *ff* *pizz.* *sfz* *pizz.* *sfz* *pizz.* *sfz* *pizz.* *sfz* *pizz.* *ff* *(pizz.)* *ff*

32

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf < *sfz* *p*

pp *f*

mf < *sfz* *p*

mf < *sfz* *p*

mp *ff* *p* < *f* *p* *f*

mf *ff* *mf* *f* *mf*

arco sul pont. *pp* *ff* *pp* *f*

arco sul pont. *pp* *ff* *pp* *f*

arco sul pont. *pp* *ff* *pp* *f*

arco sul pont. *pp* *ff* *pp* *f*

ff

38

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. (Marimba)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p, *sfz*, *ff*, *fffz*, *mf*, *f*, *ff*, *ppp*, *f*, *f*, *pp*, *ff*, *p*, *ff*, *mf*, *f*, *pp*, *ff*, *p*, *mp*, *ff*, *pp*, *ff*, *pizz.*, *arco*, *p*, *f*, *ff*

43 **J** ♩ = 108

Oboe

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*

plunger mute +

Hp. *f* *mp*



49

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *pp* *f*

Tpt. *pp* *f* *sfz*

Tbn. *pp* *f*

Hp. *f*

rit.

53

Fl. *f* *3* *ff*

Ob. *f* *3* *ff*

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

Cl. *f* *3* *ff*

Cbsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Perc. **Amplified Claves** *sffz*

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

rit.

Vln. 1 *ff* *5*

Vln. 2 *ff* *5*

Vla. *ff* *5*

Vc. *ff* *5*

Cb. *ff* *5*

Very freely, piano and clarinet independent, clarinet c. ♩ = 40

55

Bst. Cl. *ppp* always below the piano

Hn. Duration of note determined by conductor

Tpt. Duration of note determined by conductor

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

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?



K Freely ♩ = 40

57

Bst. Cl. *ppp*

Perc. Crotales *mf*

Hp. *mf*

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

III Not silent

Tranquil ♩ = 40

Piano Solo

Violin 1

Violin 2

Viola

Violoncello

arco, con sord.

ppp

p

pp

mp

ppp

p

L



12

Bst. Cl.

Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Cb.

ppp

p

ppp

p

ppp

pp

ppp

p

ppp

p

ppp

mp

ppp

p

ppp

mp

Marimba

Soft mallets

p

p

ppp

p

ppp

ppp

ppp

p

ppp

mp

M

M

pizz.

mp but resonant

19

Fl.

Ob.

Bst. Cl.

Cl. Bass Clarinet

Perc.

Almglocken

Tibetan Bells

l.v.

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

non-l.v.

l.v.

Hp.

p \rightarrow *mf*

f p.d.l.t.

sfz p.d.l.t.

Pno.

mf

p

8^{vb} \rightarrow *Red.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

mp but resonant

N

f \rightarrow *pp*

f \rightarrow *pp*

pp \rightarrow *p* \rightarrow *f* \rightarrow *pp*

ppp \rightarrow *f* \rightarrow *pp*

sfz

mp \rightarrow *f*

f p.d.l.t.

mf

p

mp but resonant

This page of the musical score covers measures 27 through 31. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is written in 4/4 time with a tempo marking of $\text{♩} = 100$.

Woodwinds: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B. Cl.), and Piccolo. Measures 27-30 are marked with **sfz** (sforzando) and feature a triplet of eighth notes in measures 28, 29, and 30. Measure 31 features a triplet of eighth notes marked **fff** (fortissimo).

Brass: Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Measures 27-30 are marked with **sfz**. Measure 31 features a triplet of eighth notes marked **ff** (fortissimo).

Percussion: Almglocken (Almglocken). Measures 27-30 are marked with **sfz**. Measure 31 features a triplet of eighth notes marked **fff**.

Keyboard: Harp (Hp.) and Piano (Pno.). The Harp part in measure 31 is marked **sfz** *sons étouffé*. The Piano part features triplets in measures 27, 28, and 30, with dynamics ranging from **ppp** to **ff**.

Strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measures 27-30 are marked **ppp** and *senza sord.* (without mutes). Dynamics vary through the measures, including **mp** (mezzo-piano) and **p** (piano). Measure 31 features a triplet of eighth notes marked **pizz.** (pizzicato) and **sfz**.

Other: A **♯** (sharp) symbol is present in a box at the top left of the page, and a **♭** (flat) symbol is present in a box above the Piccolo part in measure 31.

33 $\text{♩} = 40$ $\text{♩} = 100$ $\text{♩} = 40$ $\text{♩} = 100$

Picc. sfz sfz sfz 3 ff sffz

Ob. sfz sfz sfz 3 ff sffz

Bst. Cl. sfz sfz sfz 3 ff sffz

Cl. sfz sfz sfz 3 ff sffz

Bsn. sfz sfz sfz 3 ff sffz

Hn. p ff sfz ff sffz

Tpt. p ff sfz ff sffz

Tbn. p ff sfz ff sffz

Perc. sfz sfz sfz

Hp. sffz *sons étouffé* f sffz *sons étouffé*

Pno. ff ff

Vln. 1 3 3 3 f

Vln. 2 p 3 mp 3 p f

Vla. f

Vc. f

Cb. pizz. sfz sfz

39 $\text{♩} = 40$

$\text{♩} = 100$

Picc. sfz sfz fff

Ob. sfz sfz fff

Bst. Cl. sfz sfz fff

Cl. sfz sfz fff

Bsn. sfz sfz fff

Hn. sfz ff

Tpt. sfz ff

Tbn. sfz ff

Perc. (Almglocken) sfz fff

Hp. sffz *sons étouffé*

Pno. ff

$\text{♩} = 40$ $\text{♩} = 100$

Vln. 1 p f p

Vln. 2 p f p

Vla. p f p

Vc. p f p

Cb. sffz

43 **P** ♩ = 40

Woodwinds: Picc., Ob., Bst. Cl., Cl., Bsn., Hn., Tpt., Tbn.

Keyboard: Hp., Pno.

Strings: Vln. 1, Vln. 2, Vla., Vc., Cb.

Performance Instructions: *pp*, *mf*, *p*, *ppp*, *f*, *mf*, *loco*, *Ped.*

Measure 43: Picc., Ob., Bst. Cl., Cl., Bsn., Hn., Tpt., Tbn., Hp. are silent. Pno. begins with a *pp* triplet. Vln. 1, 2, Vla., and Vc. begin with a *mf* triplet.

Measure 44: Bst. Cl. and Cl. enter with a *pp* triplet. Pno. continues with a *mf* triplet. Vln. 1, 2, Vla., and Vc. continue with a *ppp* triplet.

Measure 45: Bst. Cl. and Cl. continue with a *mf* triplet. Pno. continues with a *p* triplet. Vln. 1, 2, Vla., and Vc. continue with a *f* triplet.

Measure 46: Bst. Cl. and Cl. continue with a *p* triplet. Pno. continues with a *p* triplet. Vln. 1, 2, Vla., and Vc. continue with a *ppp* triplet.

Q Brash ♩ = 50

The musical score is divided into two systems. The first system includes:

- Picc.** (Piccolo): Treble clef, 4/4 time, *f*. Features triplet eighth notes.
- Ob.** (Oboe): Treble clef, 4/4 time, *f*. Features triplet eighth notes.
- Bst. Cl.** (Bass Clarinet): Treble clef, 4/4 time, *f*. Features triplet eighth notes.
- B. Cl.** (Bass Clarinet): Bass clef, 4/4 time, *f*. Features triplet eighth notes.
- Cbsn.** (Contrabassoon): Bass clef, 4/4 time, *f*. Features triplet eighth notes.
- Hn.** (Horn): Treble clef, 4/4 time, rests.
- Tpt.** (Trumpet): Treble clef, 4/4 time, rests.
- Tbn.** (Tuba): Bass clef, 4/4 time, rests.
- Perc.** (Percussion): Treble clef, 4/4 time, *sfz sim.* (Almglocken). Features triplet eighth notes.
- Hp.** (Harp): Treble and Bass clefs, 4/4 time, *ff*. Features triplet eighth notes.
- Pno.** (Piano): Treble and Bass clefs, 4/4 time, *ff*. Features triplet eighth notes and sixteenth-note patterns.

The second system includes:

- Vln. 1** (Violin 1): Treble clef, 4/4 time, rests.
- Vln. 2** (Violin 2): Treble clef, 4/4 time, rests.
- Vla.** (Viola): Bass clef, 4/4 time, rests.
- Vc.** (Violoncello): Bass clef, 4/4 time, rests.
- Cb.** (Contrabasso): Bass clef, 4/4 time, rests.

Tempo and dynamics are indicated throughout the score, including *f*, *sfz sim.*, and *ff*. The time signature is 4/4 throughout.

52 Picc. *fff* *p* *ff* 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*

Perc. Tibetan Bells *f* *mp* *f* l.v. l.v. to next mvt.

Hp. *fff* *ff* *sfz p.d.l.t.* l.v. to next mvt.

Pno. *fff* *mf* 6 *mf* *mf*

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

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

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

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

IV Out of the depths

Very distant ♩ = 60

Piano Solo

Measures 1-9. Dynamics: *p*, *mf*, *p*, *f*, *ff*, *p*, *ppp*. Tempo: ♩ = 60.

♩ = 70

Pno.

Measures 10-11. Dynamics: *mf*, *f*, *p*, *f*, *ff*, *pp*, *f*, *p*, *p*, *mf*. Tempo: ♩ = 70.

♩ = 60

Pno.

Measures 12-19. Dynamics: *p*, *mf*, *f*, *ff*, *p*, *sfz*, *p*, *sfz*, *p*, *sfz*, *p*, *sfz*, *p*. Tempo: ♩ = 60.

♩ = 80

Pno.

Measures 20-29. Dynamics: *f*, *ff*, *p*, *sfz*, *p*, *sfz*, *p*, *sfz*, *p*, *sfz*, *p*. Tempo: ♩ = 80.

♩ = 45

Pno.

Measures 30-39. Dynamics: *sfz*, *ff*, *mp*, *mp*, *mp*, *mp*. Tempo: ♩ = 45.

♩ = 100

Pno.

Measures 40-49. Dynamics: *ff*, *p*, *cresc.*, *(mf)*, *(f)*, *(cresc.)*, *ff*. Tempo: ♩ = 100.

rit.

♩ = 65

molto rit.

Pno.

Measures 50-59. Dynamics: *mf*, *mp*, *ppp*, *mf*. Tempo: ♩ = 65.

V In the sanctuary

Rhythmic and driving ♩ = 96

Piccolo
pp

Oboe
p → *f*

Basset Clarinet in A
p

Clarinet in B♭
pp → *p* → *f*

Contrabassoon
sfz

Horn in F
f senza sord.

Trumpet in B♭
f senza sord.

Trombone
f senza sord.

Marimba
f

Kick Drum
ff

Harp
mf → *p* → *mf*

Piano Solo
f → *ff*

Violin 1
pp

Violin 2
pp

Viola
pp

Violoncello
pizz. → *f*

Contrabass
pizz. → *f*

Violoncello
p arco sul pont.

Contrabass
p

R

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*

Perc. (Marimba) *ff* Guiro fast swipe w/ wood of marimba mallets *ff* Marimba *mp*

Hp. *p* *f* *sons étouffés* *ff* *mp* ord.

Pno. *ff* *ff* *ff*

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

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

Vla. *ff* *ff*

Vc. *ff* *f* *f* *f* *pizz.*

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

15 S

Picc. *ff*

Ob. *pp* *mf* *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*

Perc. (Marimba) *p* Tam-tam *mf* Small susp. cym. *<* 1.v. *f* Marimba *b*

Hp. *p* *f sub.* *f sans étouffés* *sfz norm.*

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

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

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

Vla. *ff* *pp* *mf*

Vc. *mf* *pp* *ff* *f* *pp* *mf*

Cb. *ppp* *f*

24

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

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

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

Cl. *mf* *5* *ff*

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

Hn. *p*

Tpt. *p*

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

Perc. (Marimba) *p* *f* *mf* *mf* *p* *ff* *p*

Hp. *f* *sfz* *mf* *ff* *non l.v.*

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

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* *p* *5* *f* *p*

Cb. *pp* *f* *ff* *pizz.* *arco* *p*

29

Picc. *p* *mf* *pp* Long

Ob. *p* *mf* *pp*

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

Cl. *p* *mf* *pp*

Cbsn. *f* *sfz* *p* *f*

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

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

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

Perc. Tam-tam *mf* Vibraphone *f* *ff*

Hp. *ff*

Pno. *ff* *f* *p* *mf* *ff* *ff* *8va* *8vb*

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

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*

T Calm ♩ = 45

35

Picc. *p* *pp poss.* *ppp* *p*

Ob. *p* *pp poss.* *ppp* *p*

Bst. Cl. *pp* *f*

B. Cl. *p* *mp*

Cbsn. *ppp* *p* *mp* *p*

Hn.

Tpt.

Tbn. *mp* *pp*

Perc. *mf* *p* *pp* *mf* *p*

(Vibraphone)

Hp. *p* *mf* *pp* *mf* *p*

Pno. *p* *pp* *p* *pp* *f*

Small susp. cym. *p* *mf*

T Calm ♩ = 45

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

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

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

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

Cb. *pp* *mf* *pp* *pp* *mf*

42

Picc. *p* *ff*

Ob. *p* *ff*

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

B. Cl. *p*

Cbsn.

Hn.

Tpt. *mp* *pp* *f*

Tbn. *mp*

Perc. *p* *ff* choke

Glockenspiel *mf* *p*

Hp. *f* *ff* *mf* *p* *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. *G.P.*

Ob.

Bst. Cl. *mp*

B. Cl.

Cbsn.

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Perc. (Glockenspiel) *mf p mf mp f ff damp f p*

Hp. *mf p mf < f ff f Bb 5 p*

Pno. *p f ff f p mf*

Vln. 1 *mf G.P.*

Vln. 2

Vla.

Vc. *mf pp sul tasto sul pont.*

Cb.

51

Picc. *p*

Ob.

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

B. Cl. *pp* *ppp*

Cbsn.

Hn.

Tpt.

Tbn.

Perc. **Vibraphone**
arco *pp* *f* *mf* *p*
℞do.

Hp. *mf* *f*

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

Vln. 1

Vln. 2

Vla. *pizz.* *p*

Vc. *pizz.* *p*

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

U Rhythmic ♩ = 96

60

Picc.

Ob.

Bst. Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

U Rhythmic ♩ = 96

68

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

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

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

B. Cl. *f* *ffp*

Cbsn. *f* *ff*

Hn. *sfz* *p* *f*

Tpt. *sfz* *p* *f*

Tbn. *sfz* *p* *f*

Perc. **Bongos** *fff* *mf* *ff* **Tom-toms + kick drum** *sfz* *mp* *ff* *p* **Bongos** **Tom-toms + kick drum** *mp* *f*

Hp. *mf* *ff* *mf* *mp* *f*

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

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

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

Vla. *pizz.* *f* *pp* *f*

Vc. *pizz.* *f* *pp* *f*

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

73

Picc. *mf* *ff*

Ob. *mf* *ff*

Bst. Cl. *mf* *ff*

B. Cl. *sfz* *f* *ff*

Cbsn. *sfz*

Hn. *sfz* *f* *sfz*

Tpt. *sfz* *f* *sfz*

Tbn. *sfz* *f* *sfzp*

Perc. (Tom-toms + kick drum) *sfz* *mp* *ff* *mf* *ff* *mf* *sfz* Bongos Kick drum

Hp.

Pno. *f* *ff*

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

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

Vla. *f* *p* pizz. arco

Vc. *f* *p* pizz. arco

Cb. *f* *sfz* arco

Very long

76

Picc. *ff* *mf* *fff*

Ob. *ff* *mf* *fff*

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

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

Cbsn. *ff* *ff* *fff*

Hn. *ff* *mp* *sfzp* *fff*

Tpt. *ff* *mp* *sfzp* *fff*

Tbn. *ff* *mp* *sfzp* *fff*

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

Hp. *fff*

Pno. *fff* poss. *fff*

Vln. 1 *ff* *p* *fff*

Vln. 2 *ff* *p* *fff*

Vla. *ff* *p* *fff*

Vc. *ff* *p* *fff*

Cb. *ff* *pizz.* *arco* *fff*

Very long