

MARTIN SCHEUREGGER

And his dark secret

For orkest de ereprijs

2013

TEXT BY WILLIAM BLAKE (1794)

FULL SCORE

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This piece was written for the *orkest de ereprijs* Young Composers' Meeting 2013 and premiered in February 2013 in Apeldoorn, Holland by *orkest de ereprijs*.

Duration: ca 3'

Score in C

Instrumentation

Flute (piccolo)
Flute (piccolo)
Bass clarinet in B \flat (clarinet in B \flat)
Alto Saxophone (Soprano Saxophone)
Baritone Saxophone (Soprano Saxophone)

Horn
Trumpet in B \flat
Trombone
Trombone
Tuba

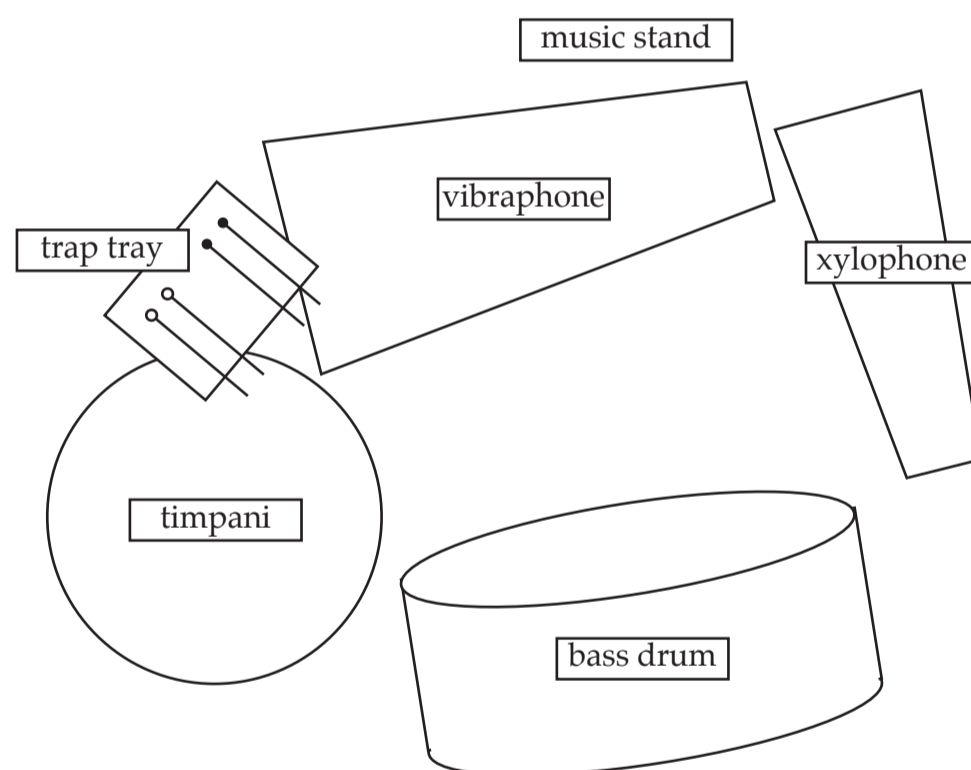
Soprano
Mezzo-soprano

Percussion (1 player)
xylophone, vibraphone, bass drum, timpani (1x32")

Piano

Electric Guitar
Bass Guitar

Suggested Percussion Setup



It is suggested that the simultaneous vibraphone and xylophone parts are performed with four mallets: two hard xylophone mallets in the right hand, two hard vibraphone mallets in the left. The vibraphone mallets should also be suitable for the timpani unless a stick change is deemed possible.

The bass drum solo at figure D should be played with hard bass drum sticks. At bar 39, a change to two vibraphone mallets for the final bass drum notes will allow a smooth transition to the following vibraphone entry.

If other stick choices / changes can be made to improve the sound / playability, these are encouraged.

Composer's Note

This piece sees melodies gradually emerge, invoking darker harmonics which cloud the texture and forever pull the music back from any real sense of lyricism. The percussive opening sees this first melody – centred in an E major tonality – punctuated by sharp attacks as notes are taken on by the more mellow tones of the winds. The pitches of the melody are layered vertically to create the first cloud of dense harmony. As this passage climbs to a higher area, a more disruptive element is introduced and the text becomes more prominent.

The agitated second section sees a melody emerge, guided by the voices. As rhythmic interjections from the ensemble highlight the changes in notes, this *cantus firmus* becomes more prominent until it briefly joins a new melodic idea at the section's climax. A moment of stasis arises as a new harmonic idea sets the music off in a different direction, and the singers reach the peak of the poem's narrative.

In the section that follows, the initial silence is broken only by the ritualistic pulse of the bass drum. The voices are clearly in charge here as the line 'And his dark secret love' is set to a plain melody. As before, the melody of the voices is subsumed by the increasingly rich harmonic texture which their own lines have set in motion, and once again the section is cut-off by the overwhelming weight of this harmony. However, from this rich texture, the A natural of the work's opening crystallises and sets off the final section of the piece.

In this section, three distinct layers can be heard. The voices take the melodic lead, now bolstered by the brass section, and as their melody slowly emerges, the percussive-melodic phrase from the opening – mutated to an E-flat harmonic area – underpins the harmony. Above this, with the flutes now piccolos, and the saxophones having moved to sopranos, the high flourishes further enhance – and also pull against – the other melodic ideas.

The final section sees the static harmony of the twelve-note chord underpin some last thoughts by the voices, as the obstinate vibraphone hammers out the new E-flat tonal-centre, only a slight move from the E major opening.

Martin Scheuregger
York – January 2013

The Sick Rose

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

William Blake
1794

And his dark secret

for orkest de ereprijs

Score in C

MARTIN SCHEUREGGER
TEXT: WILLIAM BLAKE

♩ = 45 With increasing clarity

The score is for a full orchestra and voice. It features the following instruments and parts:

- Flute:** Two parts, with dynamics ranging from *f* to *sfzp*.
- Bass Clarinet in Bb:** Part with dynamics *pp* and *f*.
- Alto Saxophone:** Part with dynamics *pp* and *f*.
- Baritone Saxophone:** Part with dynamics *pp* and *f*.
- Horn in F:** Part with dynamics *mp* and *f*.
- Trumpet in Bb:** Part with dynamics *mf*, *f*, *p*, and *fp*.
- Trombone:** Two parts, with dynamics *p* and *f*.
- Tuba:** Part with dynamics *mf* and *f*.
- Soprano:** Part with dynamics *ppp* and *mf*. Includes the lyrics "Rose, _____".
- Mezzo:** Part with dynamics *ppp* and *mf*. Includes the lyrics "O _____".
- Percussion (1 player):** Includes Xylophone, Vibraphone, and Timpani w/ vibraphone sticks. Dynamics include *ff*, *f*, and *sfz*.
- Piano:** Part with dynamics *ff*, *mf*, and *f*. Includes *sfz* and *ff* markings.
- Electric Guitar:** Part with dynamics *f*, *p*, *f*, *mp*, and *f*. Includes articulation marks ④ and ⑤.
- Bass Guitar:** Part with dynamics *mf* and *p*.

7

Fl. *pp* *ppp*

Fl. *p* *ppp*

B. Cl.

Alto Sax. *mp*

Bari. Sax. *pp*

Hn. *p*

Tpt. *pp* *mp*

Tbn.

Tbn.

Tba.

S. *ppp* *mf*
 thou art sick. The in - vi - si - ble worm that flies in the

M.S. *ppp* *mf*
 thou art sick. The in - vi - si - ble worm that flies in the

Xyl. *f*

Vib. *p* *f* *mp* *mf* *p*

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

E. Gtr. V IV XII IV
 ⑤ ⑥ ① ③

Bass IV XII V
f ① ③ ④

A (♩ = 110) Driving, but hold back

11

Fl. *mf* — *ff* — *p*

Fl.

B. Cl. *f* — *sfz* — *f*

Alto Sax. *fp* — *fp* — *fp* — *ff*

Bari. Sax. *f* — *sfz* — *f*

Hn. *f* — *fp* — *sfz* — *fp*

Tpt. *f* — *sfz* — *ff* — *pp*

Tbn. *p* — *ff* — *fp* — *sfz* — *f*

Tbn. *f* — *fp* — *con sord.*

Tba. *f* — *f* — *con sord.*

S. *f* — night

M.S. *f* — night — In — the — how

Xyl. *f* — w/ xylo mallets — change to vib mallets (pair)

Vib.

Pno. *ff* — *f* — *mp*

E. Gtr. *f* — *mp* — *mf*

Bass *mp* — *f* — *mf*

15

Fl. *fp* *f* *mp* *f*

Fl. *fp* *sfzp* *f*

B. Cl. *sfz* *f*

Alto Sax. *fp* *f*

Bari. Sax. *f* *fp* *pp* *sfz* *f* *fp* *f*

Hn. *ff* *p*

Tpt. *ff* *fp* *fp* *f* *mp*

Tbn. *sfz* *ff* *p*

Tbn. *ff* *f*

Tba. *f*

S. *fp* *f* *ff*
 storm, Has found out thy

M.S. *fp* *f* *ff*
 - ling storm, Has found out thy

Xyl. *ff*

Vib. *ff* *p* *f* *f*
ped. *gradually depress pedal* *ped.*

Pno. *f* *silently depress keys*
Sost. Ped.

E. Gtr. *f* *mp* *f* *mp* *f*

Bass *mp* *f* *mf*

B Still
molto rit.

19

Fl. *pp* *pp*

Fl.

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

Alto Sax. To Sop. Sax.

Bari. Sax. *mf* *f* To Sop. Sax.

Hn. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tbn. senza sord. *p* *f* *p* *ff*

Tba. senza sord. *p* *f* *p* *ff*

S. bed of crim - son joy; *ff*

M.S. bed of crim - son joy; *ff*

Xyl. w/ vibe mallets *ff*

Vib. *ff* *p* *ff*

Pno. *ff* *ff* *p* *p*³ *5*

E. Gtr. *mf*

Bass *f*

C ♩ = 60

D ♩ = 45 As if from a distance

6

25

Fl. *ppp* *mp* *ppp* To Picc. Piccolo *f*

Fl. *ppp* *mp* *ppp* To Picc. Piccolo *f*

B. Cl. Clarinet in B \flat *ppp* *mp* *ppp*

Alto Sax. Soprano Saxophone *ppp* *mp* *ppp*

Bari. Sax. Soprano Saxophone *ppp* *mp* *ppp*

Hn. *ppp* - *p* - *ppp*

Tpt. *ppp* - *p* - *ppp*

Tbn. *ppp* - *p* - *ppp*

Tbn. *ppp* - *p* - *ppp*

Tba. *ppp* - *p* - *ppp*

S. *p* *ppp* *p* *mp*
And his dark

M.S. *p* *ppp*

Xyl. Bass Drum Solo *mf*

Vib. *p* *Red.*

Pno. *p* *f* *3* *p* *Red.*

E. Gtr. *p* *f*
dim. and cresc. with volume control

Bass *p*
dim. and cresc. with volume control

Picc. 33

Picc.

Cl.

Sop. Sax.

Sop. Sax.

Hn.

Tpt.

Tbn.

Tbn.

Tba.

S.

M.S.

B. D.

Vib.

Pno.

E. Gtr.

Bass

mf < *fp* < *mf* > *p*

f < *mf* > *f* < *pp*

mf < *f*

mf < *fp* < *mf* > *p* *f* < *p*

p

f

p

f

f

f

p < *f*

mp < *mf*

mp < *mf* > *f* < *mp*

p < *mp* < *mf* < *f* < *mp*

And his dark se - And his dark se - cret And his dark

And his dark se - cret dark

f

f

f

f *mp* *f*

Ped.

mf

[tune low E to Eb]

f

38

Picc. *p* *ff* *pp*

Picc. *f* *p* *ff* *p*

Cl. *f* *p* *ff* *pp*

Sop. Sax. *f* *p* *ff* *mp*

Sop. Sax. *p* *ff* *mp*

Hn. *p* *f*

Tpt. *mp* *f* *mf*

Tbn. *p* *f*

Tbn. *p* *f*

Tba. *p* *f*

S. *f* *ff*
se - cret Love

M.S. *f*
se - cret

B. D. *f* *ff* *ff* *mf*
shell of bass drum w/ hard vibie mallets
6
w/ hard vibie mallets

Vib. *p*
Ped.

Pno. *f* *ff* *fff* *p*
8^{va}
6
Ped. 8^{ub} Ped.

E. Gtr. *mf* *fff* [tune low E to D]
6
slap strings to stop note

Bass *f* *ff*

42

Picc. *f* *ff* 6 6

Picc. *f* *ff* 3 6

Cl. *f* *ff* 6 3

Sop. Sax. *f* *ff*

Sop. Sax. *f* *ff* *ff*

Hn.

Tpt. *f* 6 6 *p* *mf* 3

Tbn. *mf* 3

Tbn. *mf* 3

Tba. *mf* 3

S. *f* dark se - cret 3

M.S. *f* And his dark se - - - cret 3

B. D.

Vib. *ff*

Pno. *ff* 3

E. Gtr. *ff* 3

Bass *ff* 3

43

Picc. *pp* *mp* *f*

Picc. *pp* *mp* *f*

Cl. *pp* *mp* *f* bell up

Sop. Sax. *pp* *mp* *f* bell up

Sop. Sax. *pp* *mp* *f* bell up

Hn. *mf*

Tpt. *f* *p* *mf*

Tbn. *f* *p* *mf*

Tbn. *f* *p* *mf*

Tba. *f* *p* *mf*

S. *p* love Does *mf*

M.S. *p* love Does *mf*

Timpani

Vib.

Pno.

E. Gtr.

Bass

44 11

Picc. *mp* *mf*

Picc. *mp* *mf*

Cl. *mp* *mf*

Sop. Sax. *mp* *mf*

Sop. Sax. *mp* *mf*

Hn. *fp* *f*

Tpt. *fp* *f*

Tbn. *fp* *f*

Tbn. *fp* *f*

Tba.

S. *fp* *f*
thy life de -

M.S. *fp* *f*
thy life de -

Vib. *ff*
Red.

Pno. *ff*

E. Gtr.

Bass

45

Picc. *f* *ff*

Picc. *f* *ff*

Cl. *f* *ff* *p* bell down

Sop. Sax. *f* *ff* bell down

Sop. Sax. *f* *ff* bell down

Hn. *ff* *p* warm; a Romantic sound bell up

Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

Tba. *p* *ff*

S. *ff* stroy.

M.S. *ff* stroy.

Vib. *fff* *f*

Pno. *fff* *mf*

E. Gtr. *fff* *mf* slow, wide vibrato with whammy bar w/bar

Bass *fff* slide, don't rearticulate

48

Picc. *ppp* *mp* *pp*

Picc. *ppp* *mp* *pp*

Cl. *ppp* *mp* *pp*

Sop. Sax. *ppp* *mp* *pp*

Sop. Sax. *ppp* *mp* *pp*

Hn. *mf* *p* *ppp* *p* *pp*

Tpt. *ppp* *p* *pp*

Tbn. *ppp* *p* *pp*

Tbn. *ppp* *p* *pp*

Tba. *ppp* *p* *pp*

S. *mp*
The in - vi - si - ble worm that flies in the night in the how - l - ing storm has found out thy bed... of crim - son... joy

M.S. *mp*
O Rose thou art sick.

Vib. motor on (medium speed) *mf* *p* *mf* *pp* *f al fine.* *non dim.*

Pno. *mf*

E. Gtr. *mf al fine.* (maintain dynamic with volume control if required)

Bass *p* *pp*