

Samuel J Maughan

Reliquary

for Solo Piano

(May 2023)

About

Reliquary is an exploration of register and texture: each movement contextualizes material in different ways, and can be thought of as individual character pieces, conveying contrasting textural and registral effects.

Performance Notes

Movement 1

- *Texture.* Movement 1 is centred on the middle sonority of the piano. Its focus is on presenting the material of the piece with **clarity and expression**, reminiscent of Jazz idioms.
- *Tempo.* The movement is to be played expressively with a modest amount of *rubato*.
- *Peddaling.* Pedal markings are to be followed throughout the piece. The commas represent short pauses in-between pedal retakes.
- *Dynamics.* The average dynamic throughout the piece should be *mezzo piano* (**mp**), but as indicated, an **expressive** performance is desired.

Movement 2

- *Texture.* Movement 2 is centred on the lowest sonorities of the piano. Its focus is on conveying the material of the piece with a **blurred**, texture.
- *Tempo.* The movement should be played in strict time, without *rubato*.
- *Peddaling.* Pedal markings are to be followed throughout the piece. They indicate a retake every time the right-hand chord changes.
- *Dynamics.* The average dynamic throughout the piece should be *very soft* (**pp**). However, the right-hand chords should clearly punctuate the blurred texture. This is indicated with accent markings. The overall effect of the piece should be one of **mystery**.

Movement 3

- *Texture.* Movement 3 is centred on the highest sonorities of the piano. Its focus is to convey the material of the piece in a **layered** polyphonic texture, which is vaguely reminiscent of a *Baroque Invention*.
- *Tempo.* The tempo should be constant and strict, conveying **perpetuity**.
- *Dynamics and articulation.* The specified dynamics and articulation should be followed throughout.
- *Pedaling.* This movement requires the use of a *sostenuto pedal*. Prior to bar 1, the *sostenuto pedal* should silently be set to the note clusters indicated. Because there are a total of twelve pitches, the performer will need to depress multiple notes with a single digit, in a manner most comfortable for them.

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Movement 1

Tempo Rubato (♩ = 58)

Clear and Expressive

Measures 1-3 of the piece. The music is in 6/4 time. The right hand features chords and moving lines, while the left hand has a simple bass line. The tempo is marked as *Tempo Rubato* with a quarter note equal to 58 beats. The dynamics are marked *mp* and *espressivo*. The first measure is marked *mp* *espressivo*. The piece concludes with a fermata over the final note of the bass line.

Measures 4-6 of the piece. The right hand continues with chords and moving lines. The left hand has a simple bass line. The piece concludes with a fermata over the final note of the bass line.

Measures 7-9 of the piece. The right hand continues with chords and moving lines. The left hand has a simple bass line. The piece concludes with a fermata over the final note of the bass line.

Measures 10-12 of the piece. The right hand continues with chords and moving lines. The left hand has a simple bass line. The piece concludes with a fermata over the final note of the bass line.

Movement 2

Senza Rubato (♩ = 58)

Mysterious

pp

8va
Red.

Measures 1-3: The score begins with a piano (*pp*) dynamic. The right hand features sustained chords with a tremolo effect, while the left hand plays a series of descending triplets. A dashed line indicates the 8va register, and a red line indicates the Red. register.

4

(8)
(Red.)

Measures 4-6: The music continues with similar textures. The right hand has tremolo chords, and the left hand has descending triplets. The 8va and Red. registers are indicated.

7

(8)
(Red.)

Measures 7-9: The texture remains consistent with tremolo chords in the right hand and descending triplets in the left hand. The 8va and Red. registers are indicated.

10

(8)
(Red.)

Measures 10-13: The final system shows the continuation of the musical texture. The 8va and Red. registers are indicated.

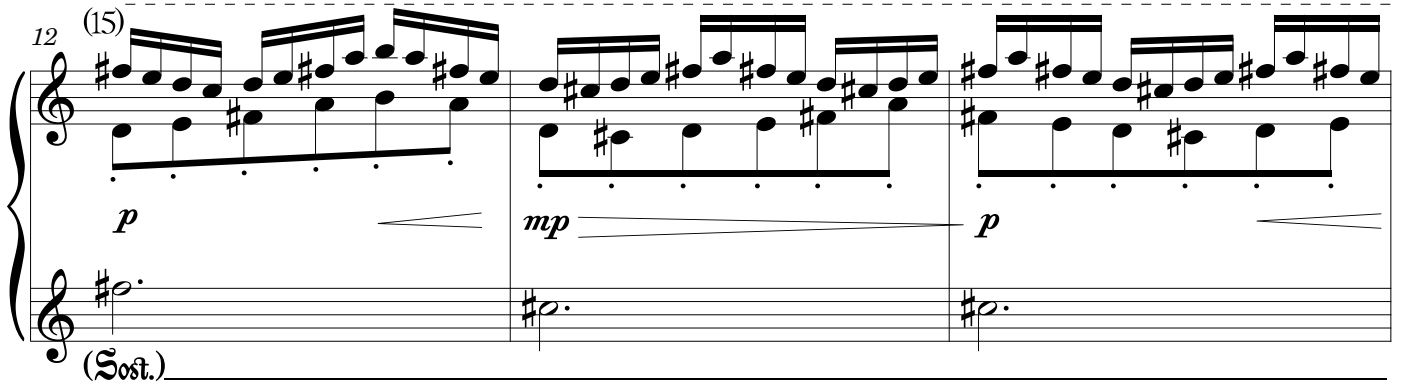
Movement 3

Tempo Giusto (♩ = 58)

Perpetual

The score is divided into four systems, each containing two staves (treble and bass clef) and a dynamic marking. The first system starts with a *Sost.* marking and includes a *chromatic cluster* in both staves. The right hand begins with a *15^{ma}* fingering. The second system starts at measure 3 and includes a *(Sost.)* marking. The third system starts at measure 6 and includes a *(Sost.)* marking. The fourth system starts at measure 9 and includes a *(Sost.)* marking. The piece is in 3/4 time and features a continuous, flowing melodic line in the right hand and a steady bass line in the left hand.

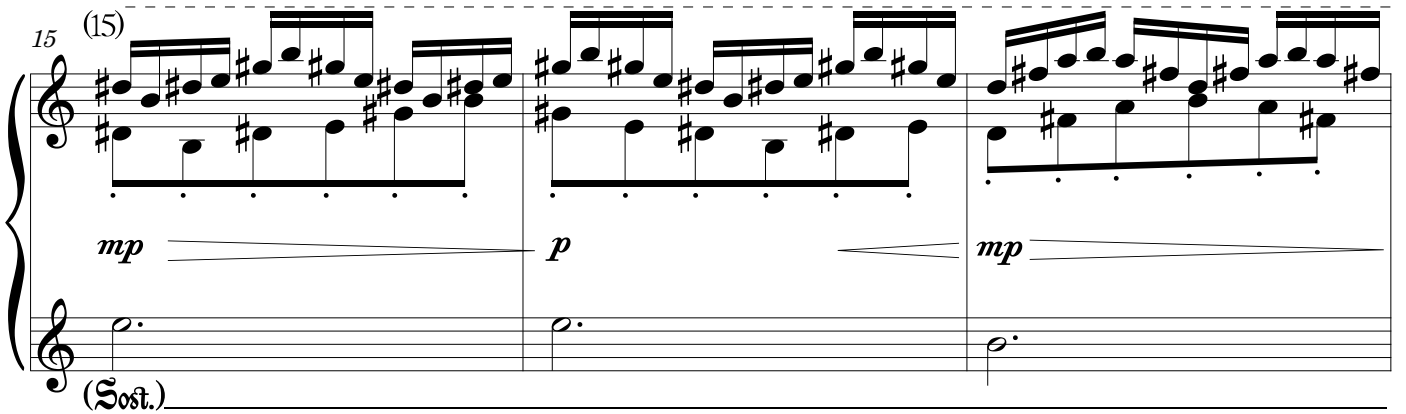
12 (15)



p *mp* *p*

(Sost.)

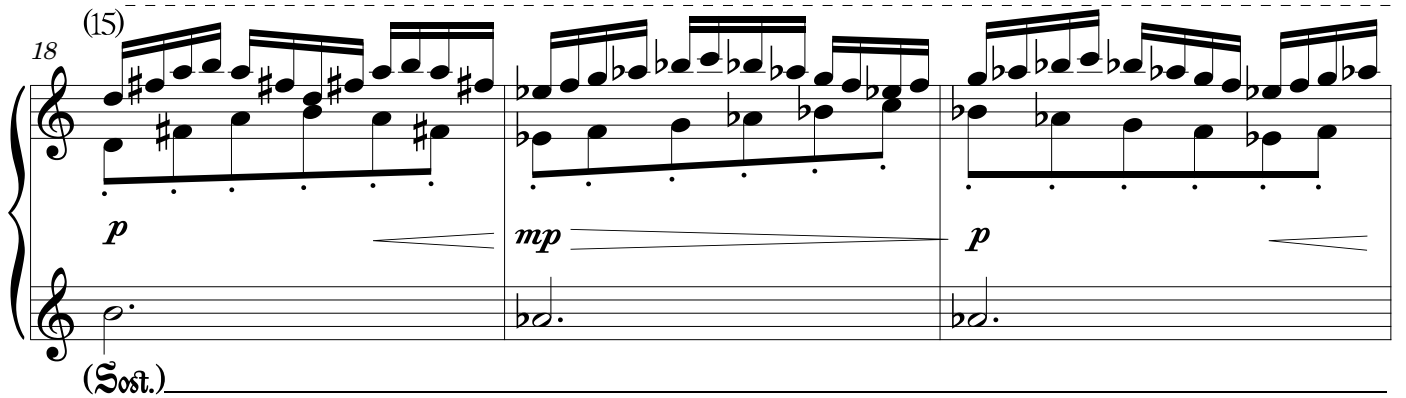
15 (15)



mp *p* *mp*

(Sost.)

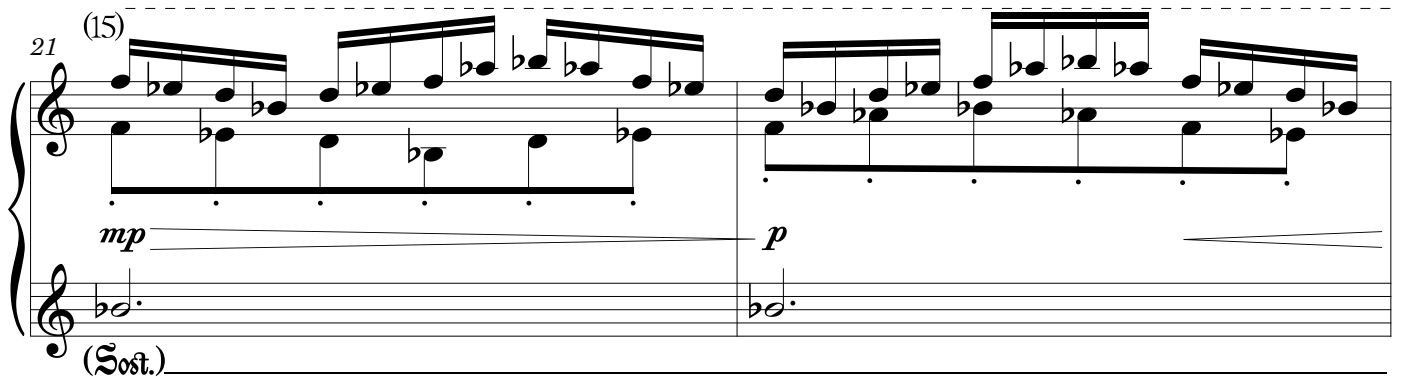
18 (15)



p *mp* *p*

(Sost.)

21 (15)



mp *p*

(Sost.)

23 (15)

mp *p* *mp* *pp*

(Sost.) Red.