

Generous support for this project was provided in part by a grant from
The New Frontiers in the Arts and Humanities Program
at Indiana University, Bloomington

LAMENTATIONS (pour la fin du monde)

for

Alto/Soprano Saxophones and Orchestra
(2005-06)

by

Claude Baker

INSTRUMENTATION

(Concert Score. Instruments that transpose at the octave or double octave are notated at their written pitch.)

2 Flutes
2 Oboes
English Horn
2 Clarinets (B_b)
Bass Clarinet
2 Bassoons
Contrabassoon

2 Horns (F)
2 Trumpets (C)
2 Trombones
Tuba

Timpani (32", 29")

Percussion (3 players)

- I. Vibraphone
Xylophone (sounds one octave higher than written) } stacked, with Vibraphone in front
Well-rosined Contrabass bow (for bowing Vibraphone)
- II. Marimba
Crotales (c¹, d¹, e¹, e¹, f¹); crotales sound two octaves higher than written
Small Tam-tam
Medium Tam-tam (shared with Percussion III)
Large Tam-tam (shared with Percussion III)
Small Maraca (1)
Guiro
Well-rosined Contrabass bow (for bowing Crotales)
- III. Orchestra Bells (sound two octaves higher than written; set with low F required)
Bell Tree
Medium Tam-tam (shared with Percussion II)
Large Tam-tam (shared with Percussion II)
Medium Wood Block
Large Wood Block
Small Maraca (1)
Guiro

Harp

Piano }
Celesta } one player

Strings

Duration: approximately 18 minutes

PROGRAM NOTES

In the years since the start of the new millennium, the world has witnessed a seemingly unending series of disasters...both natural and man-made. Tsunamis, hurricanes, earthquakes, famines and wars have exacted a horrific human toll, causing people from all faiths to declare that the end of the world is near. Although the revelations of St. John the Divine have obviously not come to pass, it is undeniable that a pall has been cast over the earth and that a universal sense of grief and sorrow prevails.

Lamentations (pour la fin du monde) was written in response to the many tragic events of recent years. The title makes reference to two well-known compositions. The first is Olivier Messiaen's *Quatuor pour la fin du Temps (Quartet for the End of Time)*, written in 1941 during another period in history when it seemed as if there would be "time no longer" and that the trumpet of the seventh angel had sounded. Messiaen's ghost haunts virtually every page of the score for *Lamentations*, and in the fourth movement, I pay direct homage to him.

The second piece that served as a source of inspiration for my own composition was Darius Milhaud's *La Creation du monde (The Creation of the World)*. In Milhaud's ballet, the world is born wildly out of a seething, inchoate mass, and the overall tone of the work is decidedly optimistic. However, it was not Milhaud's programme – or his eclectic musical language – that most influenced the writing of *Lamentations*. Rather, it was his haunting, poignant treatment of the saxophone, an instrument that can convey loss and sadness perhaps better than any other.

Lamentations consists of seven movements played without pause. Movements I, III, V and VII are more episodic, more "fantasia-like" than the even-numbered movements, which are more cohesively structured. It could be argued that movements II, IV and VI form the three central sections of the work and that they are separated by free, transitional passages leading to and departing from them.

Each of the movements of *Lamentations* draws its materials from "Der Abschied" ("The Farewell"), the final song of Gustav Mahler's cycle, *Das Lied von der Erde (The Song of the Earth)*. "Der Abschied" is one of Mahler's most heart-wrenching and transcendently beautiful works. The music is so powerful, Mahler felt certain that listeners would entertain thoughts of suicide upon hearing the movement. His song, a setting of a Chinese poem translated into German, describes the death of the day, when the sun sets and the world falls asleep. I employ the same melodic motive in *Lamentations* as that used to unify all of the songs in *Das Lied von der Erde*: (c)-e-g-a. In my piece, as in *Das Lied*, the motive appears throughout in many different guises (backwards, in mirror form, with intervallic alterations, etc.) These pitches constitute the concluding chord of Mahler's work and, through a modified quotation of the final measures from "Der Abschied," of my own as well.

In addition to the aforementioned allusions to the music of Mahler, Messiaen and Milhaud, *Lamentations* contains a self-reference as well. In the third movement, I quote the opening section of my *Shadows: Four Dirge-Nocturnes* for orchestra (1990). This earlier work also uses elements from "Der Abschied" as its basis, and its inclusion in *Lamentations* seemed both appropriate and natural.

Lamentations is dedicated to the superb saxophonist, Eugene Rousseau. It was written with the generous assistance of a grant from the "New Frontiers in the Arts and Humanities Program" at Indiana University, Bloomington.

Claude Baker

Score in C

for Eugene Rousseau
LAMENTATIONS

(pour la fin du monde)

*for
Alto/Soprano Saxophones and Orchestra*

Claude Baker
(2005-6)

Lamentation 1

[♩ = ca. 50] pesante

Flute 1 2

Oboe 1 2

English Horn

Clarinet 1 2

Bass Clarinet

Bassoon 1 2

Contra Bassoon

Horn 1 2

Trombone 1 2

Tuba

Percussion 1 3

Harp

E♭ F♯ G A♭
B♭ C♯ D♯ [=o] strike wire strings with palm of hand [=o]

F♯ G A♭
C♯ D♯ [=o] strike wire strings (come sopra) [=o]

poco f (motor off) hold until indicated

strike wire strings (come sopra) [=o]

Piano

strike low strings [=o] with palm of hand [=o]

strike low strings p [=o] (come sopra)

Actual pitches (non ♫)

Prior to the start of the movement, depress cluster silently with forearms and secure with Sostenuto Pedal*; hold S.P. throughout

molto legato

Alto Sax.

Viola, div.

Cello, div.

Double Bass, div.

1 2 3 4

* Be certain that all tones subsequently to be played as harmonics are captured.

** Only those basses that have contra C.

*** = Play grace notes on the beat.

Musical score page 1, measures 1-4. The score includes parts for Flute (1 & 2), Oboe (1 & 2), Clarinet (1 & 2), Bassoon (1 & 2), Cello, Bassoon, Horn (1 & 2), Trombone (1 & 2), Tuba, Percussion, Double Bass, and Double Bassoon. Measure 1 starts in 5/4 time with *poco f*. Measures 2-4 continue with *poco f*. Measure 5 begins in 4/4 time with dynamic markings *p* and *mf*. Measures 6-9 show various dynamics including *poco f*, *p*, *mf*, *f*, *poco f*, *poco f*, *poco f*, and *poco f*. Measures 10-13 feature percussive elements like *Vibe.* and *Lg. Tam-tam*. Measures 14-17 show harmonic patterns with labels like *(ord.)*, *fz*, *mp*, and *echo*. Measures 18-21 include dynamic markings *p*, *mf*, *pp*, *p*, *pp*, and *poco f*. Measures 22-25 show *poco f* and *poco f*.

più mosso
[♩ = ca. 56] accel. -

poco a poco to = ca. 66

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 2

B. Cl.

(cresc.) (mp) ff

Bn. 1 2

mp cresc. ff

Cbn.

(cresc.) (mp) ff

Hn. 1 2

open mp cresc. f

Trb. 1,2

Tba.

(cresc.) (mp) f

Perc.

3

Hp.

(cresc.) (mp) cresc. ff

Pno.

5 4 2 4

(S.P.)

Alto Sax.

cresc. poco a poco ff

Vla.

unis. mp cresc. ff

Vc.

(cresc.) (mp) ff

D.B.

5 4 2 4

(cresc.) (mp) ff

rit.----- to ----- tempo primo

Fl.

Ob.

E.H.

Cl.

Bn.

Cbn.

Hn.

Trb. 1,2

Tba.

Perc. 2

Hp.

Pno.

Alto Sax.

Vla.

Vc., div.

D.B., div.

molto legato (blend with saxophone)

Sm. and Med. Tam-tams

Lg. Tam-tam (ord., tam-tam beater)

rapid gliss. over wire strings (nails)

rapid gliss. over lowest strings with fingernails

(non R&D.)

(S.P.)

pizz.

(touched 5th)

16 17 18 19

* See note #3 on page 5.

** Scrape over surface of each tam-tam with a triangle beater (a single stroke from the center outwards).

attacca *
lunga

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E.H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbn.
Hn. 1
Hn. 2
Trb. 1,2
Tba.
Perc.
(Vibe.)
(Acc)
Perc.
3
Hpt.
mf
Pno.
4
4
2
3
(S.P.)
Change to Soprano Saxophone
Alto Sax.
(pizz.)
Vla.
niente mp sub.
p
Vc., div.
niente mp sub.
p
niente mp sub.
p
D.B., div.
niente mp sub.
p
niente mp sub.
p
niente pp sub.
n
niente pp sub.
n
niente pp sub.
n
niente pp sub.
n
lunga

20 21 22 23 24

* Begin "Lamentation 2" when all sounds have almost dissipated.

Lamentation 2

[♩ = ca. 112; ♪ = ♩ throughout] leggiero e preciso

Ob. 1

E.H.

Cl. 1,2

Timp.

1 Xyl., med. hard rubber
Vibe., med. hard rubber
non ♫ (p)

2 Mar., med. hard rubber

Perc. 2 Lg. Wood Block/32" Timpano * hard cord mallet

3 fz

Hp. p.d.l.t.
on soundboard with knuckles **

(on Keys)

Pno. mallet on beam ***

Sop. Sax p

Keep S.P. depressed throughout

Vi. I

II

* Hold wood block over head of the indicated timpano while striking.

** The upper and lower portions of the soundboard are represented thusly: [Hx]. Strike at the indicated points as directed.

*** The two longest crossbeams of the piano are represented thusly, [Hx], with the lower x-headed note denoting the longer beam. Strike the indicated beams with a hard yarn marimba mallet.

"cartwheels"
center → (highest possible pitch)
>>>

32" Timp. mf on shell

1 Maraca (one)

Perc. 2 Guiro p

3 Maraca (one)

Hp. (mf) x x x x

Pno. (mf) R L R*

(S.P.)

Sop. Sax 4 7 3 8 5 3 9

7 8 9 10 11 12 13

* Strike soundboard with fingertips through the circular openings in the metal frame.

** With hard yarn marimba mallets, strike opposite sides of the piano body (cabinet) - r.h. at or near curved portion of rim; l.h. at opposite position of cabinet.

Ob. 1
E.H.
Cl. 1,2
Tim. 29" (on shell) *mf*
Perc. 1 (legato)
Mar. (med. hard rubber)
Med. Wd. Blk./32" Tim. ** (hard cord)
Tim. 32" (on shell) *mf*
Perc. 2 Lg. Wd. Blk./29" Tim. **
Tim. 3 (p.d.l.t.) *mf*
H.p. on soundboard with knuckles ***
Pno. (on keys) mallet on beam ****
Sop. Sax (S.P.)
I
Vl. I arco, pizz., arco, jeté
Vl. II pizz., arco, pizz., arco, jeté
16
17
18

* Strike head of indicated timpano in dead center and gliss. immediately from the highest to the lowest possible pitches.

** see note #1 on page 11 (1st system). *** see note #2 on page 11, (1st system). **** see note #3 on page 11, (1st system).



Ob. 1
E.H.
Cl. 1,2
Tim. 32" (Xyl.) soft yarn delicatissimo
Perc. 1 (Vibe.) *mp* pizz. poco dim.
Perc. 2 Lg. Wd. Blk./32" Tim. (hard cord) (come sopra)
Perc. 3 (p.d.l.t.) R.L.R. on soundboard with fingertips (come sopra)
H.p. R.L.R. strike soundboard with fingertips (come sopra)
Pno. (on keys) mallet on beam (come sopra)
Sop. Sax delicatissimo, senza vib. (come sopra)
I
Vl. I ord. pizz.
Vl. II ord. pizz.
19
20
21
22
23
24

Ob. 1
E.H.
Cl. 1,2
Tim.
(Xyl., med. hard rubber)
Perc.
Hp.
(p.d.l.t.)
Pno.
(S.P.)
Sop. Sax
(pizz.) arco,
jeté ord.
pizz.
arco >
jeté ord.
jeté ord.
pizz.
Vl.
I
II

25 26 27 28 29



Tim.
1
Maraca (one)
Perc. 2
Guiro p
Maraca (one)
3
Guiro p
Hp.
strike opposite sides of the
harp body with knuckles
l.h.
f mp
Pno.
mallets on inner rim (come sopra)*
r.h.
l.h.
f mp
Sop. Sax
(S.P.)

30 31 32 33 34 35

* See note #2 on pg. 11 (2nd system).

Ob. 1
E.H.
Cl. 1,2
("cartwheels")
center *
29" Timp
(Xyl.)
(Vibe.) med. hard rubber
Mar. (med. hard rubber)
Perc.
Med. Wd. Blk./29" Timp.** (hard cord)
Lg. Wd. Blk./32" Timp.**
3
Hp.
on soundboard with knuckles (come sopra)
simile
Pno.
(S.P.)
Sop. Sax
ord.
poco
arco
pizz.
jeté
ord.
VI
I
II
36
37
38
39
40

* See note #1 on pg. 12 (1st system). ** See note #1 on pg. 11 (1st system).



("cartwheels") (come sopra)
center >>
32" Timp
on shell
(Vibe.) soft yarn
delicatissimo
1
Perc. 2
3
on soundboard with fingertips (come sopra)
R L R
Hp.
strike soundboard with fingertips (come sopra)
R L R
(S.P.)
Sop. Sax
senza vib., delicatissimo
poco
dim.
41
42
43
44
45

* Begin "Lamentation 3" when all sounds have almost dissipated.

Lamentation 3 ("Shadows": cadence fantastique pour orchestre)

[♩ = ca. 60 or slower]

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1
Cl. 2

B. Cl.

Bn. 1
Bn. 2

Cbn.

Hn. 1
Hn. 2

Tpt. 1,2

Trb. 1,2

Tba.

Tim.

Perc. 1,
(Vibe.)

Hp.

Pno.

Alto
Sax.

Vi. I

Vi. II

Vla.,
div.

Vc.,
div.

D.B.,
div.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,2

Tpt. 1
Tpt. 2

Trb. 1,2

Tba.

Tim.

Perc. 1,
(Vibe.)

Hp.

Pno.

Alto
Sax.

Vl. I,
div.

Vl. II,
div.

Vla.,
div.

Vc.
unis.

D.B.
unis.



8

9

10

* Scrape fingernail or plastic plectrum lengthwise along designated string - make a single, rapid stroke from bottom to top.

** Scrape fingernail or plastic plectrum along metal winding of string - make a single, rapid stroke (motion should be away from performer).

*** See note #3 on page 5.

Fl. 1,2
Ob. 1,2
E.H.
1 Cl.
2 Cl.
B. Cl.
Bn. 1,2
Cbn.

Hn. 1
Hn. 2
Tpt. 1,2
Trb. 1,2
Tba.

Timpani
Perc. 1,
(Vibe.)
Hp.
Pno.
Alto
Sax.

VI. I
VI. II
Vla.
Vc.,
div.
D.B.,
div.

Measure 11: Flute 1,2 (ff), Oboe 1,2 (ff), English Horn (ff), Clarinet 1 (ff), Clarinet 2 (ff), Bassoon (ff), Bassoon/Corno da Caccia (ff), Trombone 1,2 (ff), Trombone 1,2 (ff), Bass Trombone (ff), Timpani (ffz), Percussion 1 (ffz), Vibraphone (ffz), Piano (ffz), Alto Saxophone (ffz), Violin I (ff), Violin II (ff), Cello (ff), Double Bass (ff).

Measure 12: Flute 1,2 (ff), Oboe 1,2 (ff), English Horn (ff), Clarinet 1 (ff), Clarinet 2 (ff), Bassoon (ff), Bassoon/Corno da Caccia (ff), Trombone 1,2 (ff), Trombone 1,2 (ff), Bass Trombone (ff), Timpani (ffz), Percussion 1 (ffz), Vibraphone (ffz), Piano (ffz), Alto Saxophone (ffz), Violin I (ff), Violin II (ff), Cello (ff), Double Bass (ff).

Measure 13: Flute 1,2 (ff), Oboe 1,2 (ff), English Horn (ff), Clarinet 1 (ff), Clarinet 2 (ff), Bassoon (ff), Bassoon/Corno da Caccia (ff), Trombone 1,2 (ff), Trombone 1,2 (ff), Bass Trombone (ff), Timpani (ffz), Percussion 1 (ffz), Vibraphone (ffz), Piano (ffz), Alto Saxophone (ffz), Violin I (ff), Violin II (ff), Cello (ff), Double Bass (ff).

Measure 14: Flute 1,2 (ff), Oboe 1,2 (ff), English Horn (ff), Clarinet 1 (ff), Clarinet 2 (ff), Bassoon (ff), Bassoon/Corno da Caccia (ff), Trombone 1,2 (ff), Trombone 1,2 (ff), Bass Trombone (ff), Timpani (ffz), Percussion 1 (ffz), Vibraphone (ffz), Piano (ffz), Alto Saxophone (ffz), Violin I (ff), Violin II (ff), Cello (ff), Double Bass (ff).

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E.H.
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Trb. 1,2
Perc. 1,
(Vibe.)
Hp.
Pno.
(Xylo.)
Alto
Sax.
Vl. I,
div.
Vl. II,
div.
Vla.,
div.
Vc.,
div.
D.B.,
div.

Fl. 1 (3) (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Ob. 1 (3) (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

E.H. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Cl. 1,2 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

B. Cl. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Bn. 1,2 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Cbn. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Hn. 1,2 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Tpt. 1 (f) 2 (4) 3 (ff) 2 (4) 4 (4)

Trb. 1,2 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Tba. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Tim. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Perc. 1, (Vibe.) (ff) 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Hp. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Pno. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Alto Sax. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Vl. I, div. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Vl. II, div. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Vla., div. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Vc. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

D.B. 3 (ff) 2 (4) 3 (ff) 2 (4) 4 (4)

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

1
Bn.
2

Cbn.

Hn. 1,2

Tpt. 1,2

Trb. 1,2

Tba.

Timp.

Perc. 1,
(Vibe.)

Hp.

Pno.

Alto
Sax.

Vl. I

Vl. II

Vla.,
div.

Vc.,
div.

D.B.,
div.

25

26

27

poco rit. a tempo rit. attacca sub.

Fl. 1,2
Ob. 1,2
E.H.
Cl. 1,2
B. Cl.
p n
Bn. 1,2
Cbn.
p 6 6 n
mp 3 3 pp

Hn. 1,2
Tpt. 1,2
Trb. 1,2
Tba.
n

Tim.
n

Perc. 1,
(Vibe.)
(X_O)

Hp.
p n
(ord.) 3 3
rapid gliss. over indicated strings
8

Pno.
p 6 6 n
(X_O)
(on keys) 3 3
rapid gliss. over strings with fingertips
8

Alto
Sax.

VI. I

VI. II

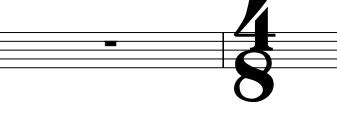
Vla.,
div.
p n

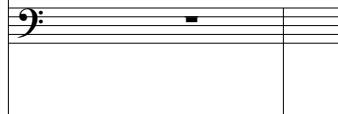
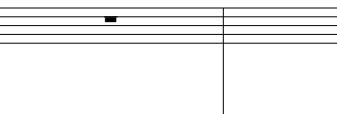
Vc.,
div.
p n
3 3
mp pp

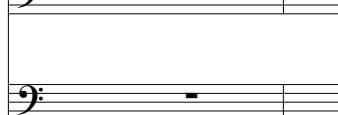
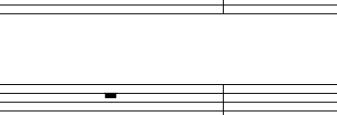
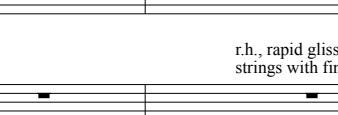
D.B.,
div.
p n
3
2 mp pp 4

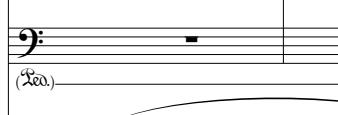
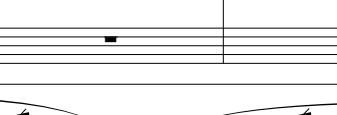
Lamentation 4 (Hommage à Messiaen)

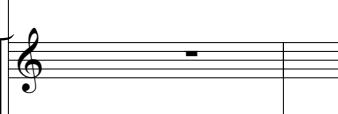
[♩ = ca. 48] Largo espressivo

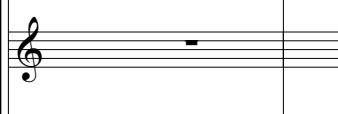
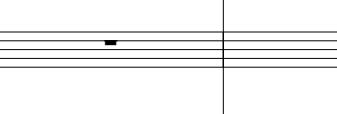
Perc. I, (Vibe.)     

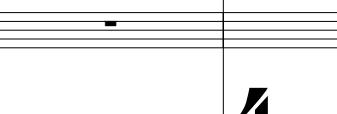
Hp.     

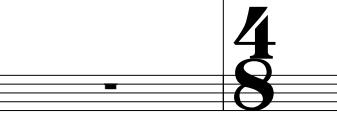
Pno.     

Alto Sax.     

Vi. I     

Vi. II     

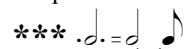
Vla.     

Vc.     

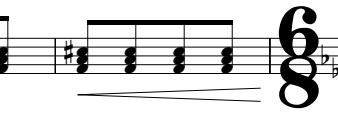
1 2 3 4 5 6

* All arpeggiations should be rapid and should begin on each beat. The arrow merely indicates the direction of the arpeggiation.

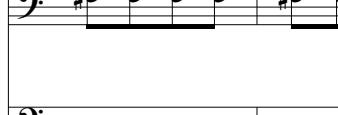
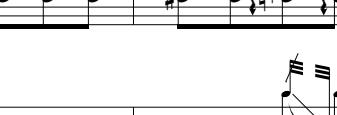
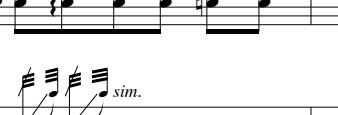
** The sweeps are to be made near the center of the strings for maximum resonance and should occur precisely on each beat indicated. Touches of the damper pedal should be used for a legato connection between chord changes. The pedal must never be depressed while the strings are being swept.

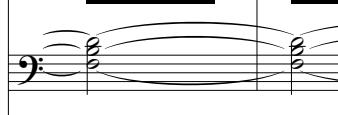
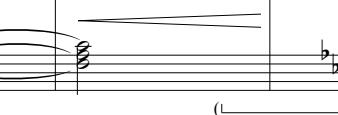


poco a poco più intenso e pochiss. pressando il tempo

Perc. I, (Vibe.)     

Hp.     

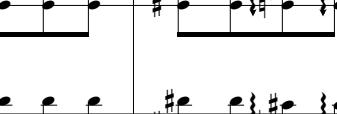
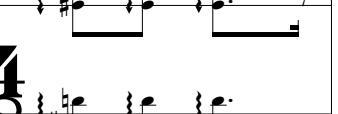
Pno.     

Alto Sax.     

Vi. I     

Vi. II     

Vla.     

Vc.     

7 8 9 10 11 12

molto intenso!

Perc. 1, (Vibe.) (mf) cresc. sim. 3 4 (f) (più f) 3 4 ff poco

Hp. (mf) cresc. sim. (f) sim. (più f) sim. ff poco

Pno. (mf) cresc. (f) (più f) ff poco

Alto Sax. (mf) cresc. (f) (più f) ff poco

Vi. I (mf) cresc. sim. (f) sim. (più f) sim. ff poco

Vi. II (mf) cresc. sim. (f) sim. (più f) sim. ff poco

Vla. (mf) cresc. sim. (f) sim. (più f) sim. ff poco

Vc. (mf) cresc. sim. 3 4 (f) sim. (più f) sim. 3 4 ff poco

13 14 15 16 17 18 19



tempo primo; tranquillo

Perc. 1, (Vibe.) 4 p poco p sub. poco p sub.

Hp. sim., sempre p poco p sub. poco p sub.

Pno. sim. p poco p sub. poco p sub.

Alto Sax. p poco poco p sub.

Vi. I p poco p sub. sim., sempre poco p sub.

Vi. II p poco p sub. sim., sempre poco p sub.

Vla. p poco p sub. sim., sempre poco p sub.

Vc. 4 p poco p sub. 3 p sub. 4 poco

20 21 22 23 24 25 26

attacca sub.
ancora pochiss.
più lento e rit.

pochiss. più lento

5 *pp (non dim.)* 3 - 5 *pp* *poco* 4 - *ppp*

5 *pp (non dim.)* 3 - 5 *pp* *poco* 4 - *ppp*

sim. *sim.* *sim.* *sim.*

27 28 29 30 31 32

* See note #3 on pg. 25.

Lamentation 5 (senza misura) misterioso

(senza misura) misterioso

7 (sec.)

5

1 (Vibe.)

(A, hold down throughout)

Perc. 2 Lg. Tam-tam (soft beater)

3 (A)

Hp.

pp

rapid gliss. over strings, l.h. (fingertip ascending; side of thumb descending)

Pno.

4 1

pp

8 Lv.

(A, hold down throughout)

Change to Soprano Saxophone

Sop. Sax

1

2

2

[♩ = ca. 50]

Perc. 2

Hp.

Pno.

Sop. Sax

3 *pp* (3/4)
Crotales (hard rubber)

4

3 *pp* (*sempre*)

4

(soft yarn mallet) (l.h.)

4

(bow)

4

3 *pp* (3/4)
sim.

4

3 *pp* (3/4)

4

* The performer alternates between two different fingerings for the pitch specified. The timbre of the pitch should be modified without significantly affecting the intonation.

三

Musical score for orchestra and piano, page 10-12. The score includes parts for Vibraphone (mallets), Percussion 2, Bass Drum (3), Horn (Horn), Piano (Pno.), and Soprano Saxophone (Sop. Sax). The score shows measures 10 through 12. Measure 10 starts with Vibraphone and Bass Drum playing eighth-note patterns. Measure 11 begins with a piano dynamic of *pp*. Measure 12 concludes with a piano dynamic of *ppp*.



[♩ = ca. 66] violento subito

"cannon-shot" * ord.
med. hard mallets ** ↓

Tim. (Vibe.) hard rubber
1 (Xylo.) *sffz* *sffz* *sffz*

Perc. 2 Xyl. (hard rubber) *sffz p* *f* *f*
Lg. Tam-tam *f* *f*

3 Orch. Bells, plastic *sffz* *sffz* *sffz*

Hp. "thunder effect" ****
[= • O •] ***

Pno. (on keys) *sffz* *sffz* *sffz*

Sop. Sax change to Alto Sax.

9/4 strike low strings forcefully with palm of hand
[= • O •] ***

9/4 *ppp* *ff*
2 mallets (dramatic, but not overpowering) l.v.!

"gushing chord" ***** [= ┌┐]
fff *fff* *fff*

chromatic clusters on keys (palms)
gliss. (black keys) (b) *fff*
gliss. (white keys) (h) *fff*
(do not release *Xylo.*) *ff*

13

14

15

* Strike head of timpano in dead center. Although, from this point until the end of the subsequent movement, "D" and "F" are the indicated notes for the 32" and 29" drums respectively, precise pitches are not desired. The performer should adjust the tension of the head on each timpano so that the pitch is essentially indeterminate and the sound approximates that of a bass drum.

** See note #3 on pg. 5.

*** ·o· = o

***** Strike wire strings forcefully (in approximate range indicated) with palm of hand.

***** Rapid, downward gesture on lowest strings (in approximate range indicated).

30 Lamentation 6 (comme une cadence en mesure pour orchestre avec saxophone obbligato)

[♩= ca. 66] aggressivo, vigoroso

Fl. 1,2 a2 marc. ff

Ob. 1,2 ff

E.H.

Cl. 1 marc. ff

Cl. 2 ff

B. Cl.

Bn. 1

Bn. 2

Tpt. 1

Tpt. 2

Timp.

Xyl. (hard rubber) marc.

Vibe. (hard rubber) ff

Perc. 1 ff marc.

Perc. 2 ff

Perc. 3

Hp.

Pno. ff

Alto Sax. ff

VI. I, div. a3

VI. II, div. a3

Vla., div. a3

Vc., div. a3

D.B., div. a3

Fl. 1,2 **3** **2** **3** **2**

Ob. 1,2 **4** **molto ff** **4** **ff (non cresc.)**

E.H. **ff >** **(marc.)** **ff (non cresc.)**

Cl. 1 **ff >** **molto ff** **ff (non cresc.)**

Cl. 2 **ff >** **molto ff** **ff (non cresc.)**

B. Cl. **ff >** **molto ff** **ff (non cresc.)**

Bn. 1 **ff >** **molto ff** **ff (non cresc.)**

Bn. 2 **ff >** **molto ff** **ff (non cresc.)**

Hn. 1 **f >** **2** **3** **2**

Hn. 2 **f >** **3** **(marc.)**

Tpt. 1 **f >** **1** **f (non cresc.)**

Tpt. 2 **f >** **2**

Tim. **"cannon-shots"** **ff** **Xyl. (hard rubber)**

Vibe. **ff** **(Sm. Tam-tam)** **ff** **ff, hard rubber**

Perc. 1 **ff** **Med., Lg. Tam-tams** **ff** **ff (non cresc.)**

Perc. 2 **ff** **ff** **ff**

Hp. **ff >** **(ff)** **ff (thunder effect)**

Pno. **ff** **ff (palms)** **ff**

Alto Sax.

Vl. I

Vl. II

Vla., div. a2 **ffp** **div. a3** **ff**

Vc., div. a2 **ffp** **molto ff** **ff**

D.B., div. a3 **ffp** **n** **ff**

Fl. 1,2 (a2) *f* 3 *ff* 2 *ff* 5

Ob. 1 *f* 2 *ff*

E.H. 1 *f* 2 *ff*

Cl. 1 *f* 2 *ff*

B. Cl. 1 *ff*

Bn. 1 *ff* 2 *ff*

Hn. 1,2 2 *ff* 3 *f* (a2) *f* 2 *ff* 5

Tpt. 1 2 *f* *ff* (Mar.) *ff* (f) 5

Vibe. (hard rubber) *ff* (Mar.) *ff* (f)

Perc. 2 *ff* *ff*

Orch. Bells, plastic *ff* *ff*

Hp. *ff* *ff*

Pno. 2 *ff* 3 *ff* 2 *ff* 5

Alto Sax. *ff*

Vi. I, div. a3 *ff* *ff* *ff*

Vi. II unis. *ff* (touched 5th) (4th) div. a2 *ff* *ff*

Vla. unis. *ff* (touched 5th) (4th) div. a2 *ff* *ff*

Vc. unis. *ff* div. a2 *ff* *ff*

D.B., div. a2 2 *ff* 3 *ff* 2 *ff* 5

Fl. 1
2

Ob. 1
2

Cl. 1
2

Tpt. 1
2

Tim.

Hp.

Pno.

Alto Sax.

I. I.
v. a2

II. II.
v. a2

la.,
v. a2

c.,
v. a2

D.B.

Musical score page 28, measures 1-4. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Trombone 1 & 2, Timpani, Percussion 1 & 2, Bassoon, Piano, Alto Saxophone, Violin I (div. a2), Violin II (div. a2), Cello (div. a2), and Double Bass. The score features sixteenth-note patterns, dynamic markings like *molto ff*, and performance instructions such as "cannon-shot" and "Sm. Tam-tam (tam-tam beater)". Measure 1: Flutes play sixteenth-note patterns. Measures 2-3: Oboes, Clarinets, Trombones, and Bassoon play sixteenth-note patterns. Measures 4-5: Trombones play sixteenth-note patterns. Measures 6-7: Timpani play sixteenth-note patterns. Measures 8-9: Percussion 1 and 2 play sixteenth-note patterns. Measures 10-11: Bassoon plays sixteenth-note patterns. Measures 12-13: Piano and Alto Saxophone play sixteenth-note patterns. Measures 14-15: Violins play sixteenth-note patterns. Measures 16-17: Cellos play sixteenth-note patterns. Measures 18-19: Double Bass plays sixteenth-note patterns.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

B. Cl.

Bn. 1
Bn. 2

Tpt. 1
Tpt. 2

Tim.

Vibe. (hard rubber)

Perc. 2

Hp. 3

Pno. 1
(*Acc.*)

Alto Sax.

Vl. I, div. a2

Vl. II, div. a2

Vla.

Vc.

D.B.

26

27

28

Fl.

Ob.

Cl.

Tpt.

Tim.

(Xyl.)

(Mar.)

Perc.

Bell Tree (plastic)

Hp.

Pno.

Alto Sax.

Vl. I, div. a2

Vl. II, div. a2

Vla., div. a2

Vc., div. a2

D.B.

rit. attacca sub.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Tim.
Perc. 1
Perc. 2
3
2
to whispa (or practice) mute
to whispa (or practice) mute
"cannon-shot"
3
2
Med., Lg. Tam-tams
sffz let ring until silent!
sffz
3
2
strike low strings with palm.
let ring until silent!
ff
Vl. I, div. a2
Vl. II, div. a2
Vla., div. a2
Vc., div. a2
D.B.
3
2

Lamentation 7

[♩ = ca. 50] ad lib., quasi cadenza

(blend with saxophone)

E.H. **4** ff (blend with saxophone) **1** ff (blend with saxophone) **2** ff open (blend with saxophone) **1** ff open (blend with saxophone) **2** ff

Bn. **1** ff (blend with saxophone) **2** ff (blend with saxophone) **1** ff (blend with saxophone) **2** ff (blend with saxophone)

Hn. **4** ff open (blend with saxophone) **1** ff open (blend with saxophone) **2** ff

Alto Sax. **1** ff **2** ff **3** mp — poco —

molto senza misura; slowly, deliberately
rit.

Alto Sax. "echo" **4** p **5** pp < (poco) **6** (pp) **7** mf < **8** p **4** **4**



a tempo [♩ = ca. 50]

rit. -----

Lg. Tam-tam (soft beater)

Perc. 3 **4** pp **6** ppp **5** **4** **4** **3**

Pno. rapid gliss. over strings (come sopra) **4** 1 **5** 1 **4** **4** **3**

(Aco. hold down throughout)

Alto Sax. **4** 8 pp < > **6** 8 ppp < > **5** **4** **4** **3**

9 (poco) **10** (poco) **11** **12**

[♩ = ca. 38; ♪ = ca. 76]

Musical score for orchestra, page 10, measures 1-4. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn (E.H.), Clarinet 1 & 2, Bassoon 1 & 2, and Cello/Bass (Cbn.). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Dynamics are indicated as follows:

- Flute 1 & 2: *p*
- Oboe 1 & 2: *p*
- English Horn (E.H.): *p*
- Clarinet 1 & 2: *pp*
- Bassoon 1 & 2: *pp*
- Cello/Bass (Cbn.): *pp*

The score consists of four systems of music, each containing four measures. Measures 1-2 show sustained notes with grace notes. Measures 3-4 show eighth-note patterns.

Musical score for strings (Violin I, Violin II, Cello) showing measures 1-10. The strings play eighth-note chords in measures 1-4. In measure 5, the violins play eighth-note patterns over sustained notes, with a dynamic of ***pp***. Measures 6-9 show eighth-note chords. In measure 10, the violins play eighth-note patterns over sustained notes, with a dynamic of ***pp***.

Alto
Sax.

ppp

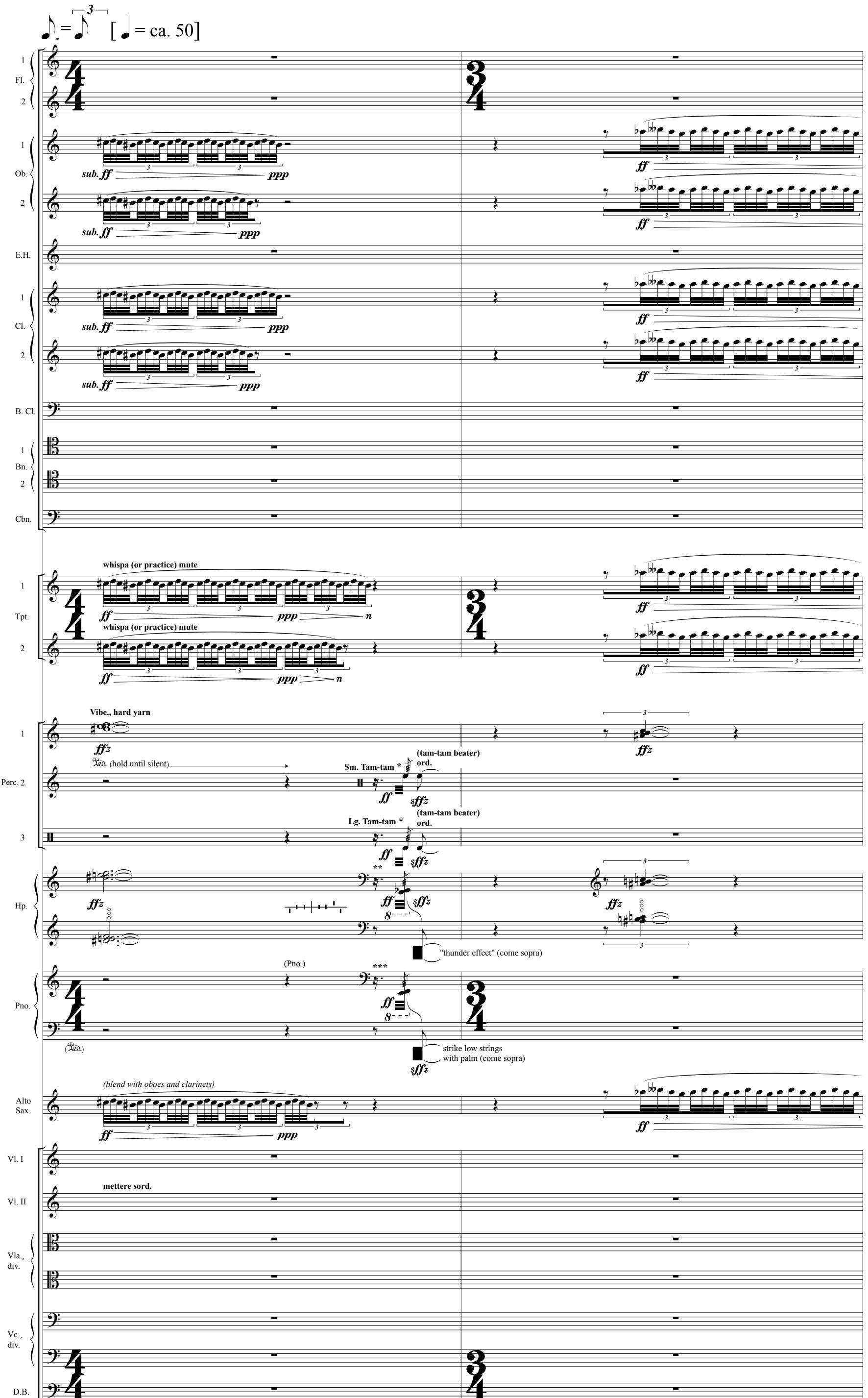
Vl. I
 Vl. II
 Vla.,
 div.
 Vc.,
 div.
 D.B.

1 2 3 4 5 6 7 8 9 10

ppp cresc. poco a poco
pp cresc. poco a poco

(V)

5:6



Fl. 1
Fl. 2

Ob. 1
Ob. 2

E.H.

Cl. 1
Cl. 2

B. Cl.

Bn. 1
Bn. 2

Cbn.

Tpt. 1
Tpt. 2

Vibe., hard yarn

Perc. 1 (Tam-tam)

Perc. 2 (triangle)

Hp.

Pno.

Alto Sax.

Vl. I

Vl. II

Vla., div.

Vc., div.

D.B.

mettere sord.

blend with oboes and clarinets

Scrape over surface of tam-tam with a triangle beater, come sopra (a single stroke from the center outwards).

See note #1 on pg. 17 . *** See note #2 on pg. 17.

Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Perc. 2
Perc. 3
Hpf.
Pno.
Alto Sax.
VI. I
VI. II
Vla., div.
Vc., div.
D.B.

poco rit. a tempo

Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Perc. 2
Perc. 3
Hp.
Pno.
(Xylo.)
Alto Sax.
Vl. I
Vl. II
Vla., div.
Vc., div.
D.B., div.

26 27 28

* L.H. mutes indicated strings near soundboard (as low as possible for maximum effect). R.H. plucks strings in the middle.

[$\text{d} = \text{ca. } 38$; $\text{d} = \text{ca. } 76$]

(a2)

Fl. 1,2
Ob. 1,2
Cl.
Bn.
Cbn.

Hn.
Perc. 1
Hp.
Cel.
Alto Sax.

VI. I., div. a4
VI. II., div.
Vla., div.
Vc., div. a3
D.B., div.

System 1: Flutes 1,2 (3/4 time), Oboes 1,2 (4/4 time). Dynamics: **ppp**, **bz.**, **ppp**, **ppp**, **ppp**.

System 2: Horns 1,2 (3/4 time), Percussion 1 (Vibe., med. yarn), Bassoon (Cel.), Cello (Cel.). Dynamics: **ppp** **cresc. poco a poco**, **(Ad. semper)**, **ppp** **mute**, **pp**.

System 3: Alto Saxophone (ppp) to Sop. Sax.

System 4: VI. I., div. a4 (con sord.), VI. II., div. (ppp con sord.), Vla., div. (ppp arco, con sord.), Vc., div. a3 (arco, con sord. (ord.)), D.B., div. (ppp arco (ord.)). Dynamics: **tenuto sempre**, **ppp cresc. poco a poco**, **tenuto sempre**, **via sord.**, **via sord.**, **via sord.**, **via sord.**

(a2)

Fl. 1,2 (dim.) to - niente

Ob. 1 (cresc.) 3 3 (f) 5:6 5:6 5:6 ff

Ob. 2 (cresc.) 3 3 (f) 5:6 5:6 5:6 ff

E.H. (dim.) to - niente

Cl. 1 (cresc.) 3 3 (f) 5:6 5:6 5:6 ff

Cl. 2 (cresc.) 3 3 (f) 5:6 5:6 5:6 ff

Hn. 1 (dim.) to - niente

Hn. 2 (dim.) to - niente

Tpt. 1 st. mute, tenuto 5:6 ff cresc.

Tpt. 2 st. mute, tenuto 5:6 ff cresc.

Vibe. (cresc.) 3 3 (f) 5:6 ff

Perc. 2 Sm. Tam-tam (tam-tam beater) sffz

Perc. 3 Med., Lg. Tam-tams sffz

scrape over surface with triangle beater (come sopra)

Hp. ppp n

Cel. ppp

Sop. Sax (cresc.) 3 3 (f) 5:6 ff

Vl. I, div. a4 (cresc.) 3 3 (f) 5:6 ff

Vl. II, div. a3 (cresc.) 3 3 (f) 5:6 ff

Vla., div. a3 (cresc.) 3 3 (f) 5:6 ff

Vc., div. a3 (dim.) to - niente

D.B. (dim.) to - niente

8

44 45 46 47

[♩ = ca. 50]

timbral "trill" *

Cl. 1 3/4

Vibe. bow edge of bar with Cb. bow (come sopra)

Perc. & (sempre) Crotolas bow edge of Crotolas with Cb. bow

Sop. Sax 3/4

* See note on pg. 28.

48 49 50 51

poco rit. [♩ = ca. 38; ♩ = ca. 76]

Fl. 1,2 5/4

Ob. 1,2 4/4

E.H.

Cl. 1,2 (1.) 3/4

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,2 5/4

1 Trb. 4/4

2 Trb.

Tba.

Perc. & (sempre) 3/4

2 Perc.

Hp.

Cel. 5/4

(sempre) 3/4

Sop. Sax 5/4

Vl. I

Vl. II

Vla.

Vc., div. a4 3/4

D.B., div. 5/4

pizz. senza sord. pp

pizz. senza sord. pp

con sord. arco pp

arco pp

pp espr. 3/4 pp espr.

52 53 54

Fl. 1,2
Ob. 1,2
E.H.
Cl. 1,2
B. Cl.
1 Bn.
2 Bn.
Cbn.

Hn. 1
Hn. 2
Trb. 1
Trb. 2
Tba.

Perc. 1
Perc. 2

Hp.

Cel. (X&O)

Sop. Sax

Vl. I, div. a4

Vl. II, div. a4

Vla., div. a4

Vc., div. a4

D.B., div.

a2

55 56 57 58 59 60

1 Fl.

2

1 Ob.

2

E.H.

(cresc.)

Cl. 1,2

B. Cl.

(cresc.)

5:6

1 Bn.

2

(cresc.)

tenuto sempre

5:6

pp cresc. poco a poco

Cbn.

pp

1 Hn.

2

1 Trb.

2

Tba.

(Vibe.)

5:6

pp

5:6

pp

(cresc.)

(Mar.)

5:6

(cresc.)

Perc.

Hp.

(pp)

Cel.

Sop. Sax

(cresc.)

5:6

(cresc.)

Vl. I, div. a4

tenuto sempre

5:6

p cresc. poco a poco

Vl. II, div. a4

tenuto sempre

5:6

p cresc. poco a poco

Vla., div. a4

tenuto sempre

5:6

p cresc. poco a poco

Vc., div. a4

(cresc.)

(pizz.)

pp (pizz.)

pp

tenuto sempre

arco

p cresc. poco a poco

via sord.

D.B., div.

pp

pp

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E.H.
(a2)
Cl. 1,2
B. Cl.
(mp)
Bn. 1
(mp)
Bn. 2
(mp)
Cbn.
Hn. 1
pp
Hn. 2
pp
Trib. 1,2
Tba.
Perc. 1
(*xx*) (mp)
Perc. 2
(mp)
Hpt.
Cel.
Sop. Sax
(*xx*)
(mp)
VI. I.,
div. a4
(mp)
tenuto sempre
mp cresc. poco a poco
VI. II.,
div. a4
(mp)
tenuto sempre
mp cresc. poco a poco
Vla.,
div. a4
(mp)
tenuto sempre
mp cresc. poco a poco
Vc.,
div. a4
arco, tenuto sempre
mp cresc. poco a poco
D.B.
pp esp.

lunga

Fl. 1
Fl. 2
Ob. 1 (cresc.)
Ob. 2 (f)
E.H. (cresc.)
Cl. 1 tenuto (f)
Cl. 2 sub. cresc.
B. Cl. (cresc.)
(f)
Bn. 1 (cresc.)
Bn. 2 (cresc.)
Cbn.
Hn. 1 (open) tenuto
Hn. 2 (open) tenuto f cresc.
Tpt. 1 (st. mute) tenuto
Tpt. 2 (st. mute) tenuto f cresc.
Trb. 1 ppp
Trb. 2 ppp
Tba.
Perc. (cresc.)
(f)
Hpf. pp
Cel. (do not release $\ddot{\text{x}}$)
Sop. Sax (cresc.)
(f)
Vl. I (cresc.)
(f)
Vl. II (cresc.)
(f)
Vla. (cresc.)
(f)
Vcl. (cresc.)
D.B.

lunga

77 78 79 80 81 82

