

**Lamentations  
and  
Celebrations**

**A Concerto for Percussion  
Ensemble and Orchestra**

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# Lamentations and Celebrations

## Instrumentation

### **Orchestra:**

3 fl. (2 and 3 dble. alto fl. and picc.), 3 ob. (3rd dbles. eng. hrn.), 3 cl. (3rd dbles. bass cl.), 3 bsn. (3rd dbles. contra bsn.); 4 Hrns., 3 Trpts., 3 Trb. (\*3 with F attachment or Bass Trb.), 1 Tba; 4 Percussionists and 1 Tympanist (see list below), 1 Harp, 1 Piano (dble. celeste); Strings.

#### Percussion No. 1

Yibes (no motor), 2 tom's, 7 antique cymb.(C, Db, E, F, G, Ab, Bb), triangle, 2 Tams (lowest and highest of all), 2 sus. cymb. (smallest as crash, largest as a ride). Also need 1 bow and a pair of knitting needles (\*4's do nicely).

#### Percussion No. 2

Xylophone, 2 tom's, Bass Drum (on side), 1 Tam (med. size), 2 sus. cymb. (smallest as crash, largest as ride), Glock. Also need 1 bow and a pair of knitting needles (\*4's).

#### Percussion No. 3

Concert marimba, 6 gongs (or cencerros), 3 Tom's, 1 Tam (med. size), 2 sus. cymb. (smallest as crash, largest as ride)

#### Percussion No. 4

Concert marimba, Tubular Bells (C\*, D, Eb, F\*, G, Ab, A), Drum set (no seat) including: kick bass drum with pedal - 3 tom's and 2 sus. cymb. (smallest as crash, largest as a ride). Also, 6 Timbales and/or roto-tom's, 5 Temple Blocks, 1 Tam (med. size).

#### Tympanist

5 pedal tympani.

### **Score in C**

(With the exception of: Piccolo, celesta and Xylophone all sound one 8va higher than written, the glockenspiel sounds two 8ve higher than written, while the contra bsn. and the contrabass sound one 8ve lower than written).

#### Note

The ideal distribution of the Percussionists would have 1 and 2 at the back of the stage on either side of the Tympanist, with 3 and 4 at the front of the stage on either side of the conductor. This would optimize the spatial element of the composition. If this is not possible, percussionists 3 and 4 should be on either side (and closest) to the tympanist, with 1 and 2 on the extreme left and right respectively.

Depending on the acoustic properties of the performing space, it may be necessary to muffle (dead) the tom's to stop excess 'ring'.

The drums within each group should be tuned to discern lowest and highest pitches. No attempt should be made to tune the different groups of tom's together.

Throughout the Ad. Lib. section at measure 621 (pg. 111), it is necessary for 1/2 the Viola section to play their quintuplet figures at  $\downarrow = 144$ . The conductor may need to help establish the new tempo at this point.

Concerto for Percussion Ensemble and Orchestra

(Score in C)

$\text{♩} = 42$

(harmonic)

Fl. I (flute) and Fl. II (flute) staves. Fl. I has a melodic line with a slur and a fermata. Fl. II has a similar line. Other woodwind staves (ob., cor, cl., bsn., cc. bsn.) are mostly empty with some dynamic markings.

Brass staves: Horns I & II, Trumpets I & II, Trombones I, II, and Tuba. Most are empty with some dynamic markings.

Percussion I and II staves. Perc. I includes Tams (triangle), Ant. Cymb., and Tri. (baker). Perc. II includes Bass Drum (large) and Tri. (baker). Detailed performance instructions are written above the staves.

Percussion III and IV staves. Perc. III is Marimba (med. yarn) with instructions like "pmpre stacc.". Perc. IV is Marimba (med. yarn) with instructions like "pp (unmeasured)".

String staves: Violins I & II, Violas, and Cellos. Violins I & II have some notes. Viola and Cello have a long, sustained note with a slur and a fermata.

5

fl. I  
fl. II  
ob. I  
ob. II  
eng. horn  
cl. I  
cl. II  
bass. cl.  
bssn. I  
bssn. II  
Hrn.  
Trpt.  
Trb.  
Tba.  
timp.  
Perc. I  
Perc. II  
Hrp.  
Pf.  
Perc. III  
Perc. IV  
Vl. I  
Vl. II  
Vla.  
Vc.  
Cb.

5 4  
5 4  
5 4  
5 4  
5 4

2

Handwritten musical score for a symphony orchestra. The score is divided into two systems, each with a 4/4 time signature. The instruments listed on the left are:

- Fl. I, II
- Ob. I, II
- Eng. Horn
- Cl. I, II
- Mus. C.
- Bsn. I, II
- Hrn.
- Trpt.
- Tob.
- Tbn.
- Temp.
- Per. I (To: Tam-tam (hard rubber))
- Per. II (To: Xylophone (soft rubber))
- Hrp.
- Pf.
- Per. III
- Per. IV
- Vl. I, II
- Vla.
- Vc.
- Cb.

Key performance markings include:

- cresc. poco a poco* (multiple instances)
- dim.* (multiple instances)
- mf* (multiple instances)
- sub. 2* (multiple instances)
- 3* (triplets)
- 5* (quintuplets)
- 7* (septuplets)
- 9* (nonuplets)
- 11* (hendecuplets)
- 13* (tridecuplets)
- 15* (pentadecuplets)
- 17* (heptadecuplets)
- 19* (enneadecuplets)
- 21* (heneadecuplets)
- 23* (triacontaduplets)
- 25* (pentacosduplets)
- 27* (heptacosduplets)
- 29* (enneacosduplets)
- 31* (triacontaduplets)
- 33* (pentacosduplets)
- 35* (heptacosduplets)
- 37* (enneacosduplets)
- 39* (triacontaduplets)
- 41* (pentacosduplets)
- 43* (heptacosduplets)
- 45* (enneacosduplets)
- 47* (triacontaduplets)
- 49* (pentacosduplets)
- 51* (heptacosduplets)
- 53* (enneacosduplets)
- 55* (triacontaduplets)
- 57* (pentacosduplets)
- 59* (heptacosduplets)
- 61* (enneacosduplets)
- 63* (triacontaduplets)
- 65* (pentacosduplets)
- 67* (heptacosduplets)
- 69* (enneacosduplets)
- 71* (triacontaduplets)
- 73* (pentacosduplets)
- 75* (heptacosduplets)
- 77* (enneacosduplets)
- 79* (triacontaduplets)
- 81* (pentacosduplets)
- 83* (heptacosduplets)
- 85* (enneacosduplets)
- 87* (triacontaduplets)
- 89* (pentacosduplets)
- 91* (heptacosduplets)
- 93* (enneacosduplets)
- 95* (triacontaduplets)
- 97* (pentacosduplets)
- 99* (heptacosduplets)

Other markings include *sim.* (sforzando), *rit.* (ritardando), and *tr.* (trill). The score is marked with a large '3' at the top left and bottom center.

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To sound an octave lower if the bass Cl. has the low C. (entire passage)

9 *Accel. poco a poco*  $\text{♩} = 52$

Fl. I *To: alto fl.*  $\text{♩} = 52$   $\text{♩} = 32$   $\text{♩} = 32$

Fl. II *To: Pizz.*

Ob. *unacc. poco a poco* *gliss.* *mf*

Eng. horn *(cresc.)* *mf*

Cl. I *(cresc.)* *mf*  $\text{♩} = 52$   $\text{♩} = 32$

Cl. II *(cresc.)* *mf*

Sax. cl. *mf*

Bsn. I *(cresc.)* *mf*

Bsn. II *(cresc.)* *mf*

Hrn.

Trpt.

Tbn.

Tba.

Tim.

Per. II *(near rim)* *(left side)* *mf*  $\text{♩} = 52$   $\text{♩} = 32$  *(pp sempre)*

Hrp.

Pf.

Mdr. *(cresc.)* *mf*  $\text{♩} = 52$   $\text{♩} = 32$

Perc.

Trm. *unacc. poco a poco* *mf*  $\text{♩} = 52$   $\text{♩} = 32$  *To: Trm's*

*Accel. poco a poco*  $\text{♩} = 52$

Vl. I  $\text{♩} = 52$   $\text{♩} = 32$  *2 stands only.* *pizz.*

Vl. II *(cresc.)* *mf*

Vla. *(cresc.)* *mf*

Vc.

Cb.

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Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance instructions.

**Instrument Labels (from top to bottom):**

- Fl. (Flute) - *Alto fl.*
- ob. I (Oboe I)
- ob. II (Oboe II)
- eng. horn (English Horn)
- cl. I (Clarinet I)
- cl. II (Clarinet II)
- Sax. cl. (Saxophone Clarinet)
- bassoon I (Bassoon I)
- bassoon II (Bassoon II)
- Trumpet (Trumpet)
- Trpt. (Trumpet)
- Tob. (Trombone)
- Tbn. (Trombone)
- timp. (Tympani)
- Perc. II (Percussion II)
- Pf. (Piano)
- III (Cymbals)
- Perc. (Percussion)
- IV (Cymbals)
- VI. I (Violin I)
- VI. II (Violin II)
- VIa. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

**Performance Instructions and Annotations:**

- Alto fl.* (written above the Flute staff)
- 1. solo (straight note)* (written above the Trumpet staff)
- 1. solo* (written above the Flute staff)
- (muted)* (written above the Cymbals staff)
- (unmeasured)* (written above the Cymbals staff)
- marcato* (written above the Piano staff)
- ped. a ped. a fine. poco a poco* (written below the Piano staff)
- Tonit.* (written below the Percussion IV staff)
- (Tonit.) hard felt* (written below the Percussion IV staff)
- (unmeasured)* (written above the Violin I staff)
- 1. solo* (written above the Violin I staff)

**Other Notations:**

- Rehearsal marks: **I**, **III**
- Tempo/Character markings: *mf*, *f*, *ff*, *sfz*, *rit.*, *14 mos.*
- Dynamic markings: *mf*, *f*, *ff*, *sfz*
- Articulation: *acc.*, *stacc.*, *staccato*, *stacc.*
- Phrasing: *1. solo*, *2. solo*
- Performance directions: *1. solo (straight note)*, *(muted)*, *14 mos.*

sub.  $\downarrow = 42$

picc. 5 4

fl. 4

alto fl. III *with legato* I *with legato* II *with legato*

ob. I

ob. II

eng. horn

cl. I 5 4

cl. II 4

bass cl. I

bssn. II

bssn. III

Hrn. 5 4

Trpt. 4

Trb.

Tbn.

fimp.

Perc. I *To: Tom's (2 soft felt)* *(measured)*

Perc. II *hook (sound) set than written* *knitting needles* *thin rods* *with legato* *sostenuto*

Hrp. *pp*

Pf. *sostenuto* *ppp*

Perc. III *(measured)* *f > ppp*

Perc. IV *(una.)* *f* *To: Marimba (med. yarn)*

sub.  $\downarrow = 42$

vi. I *ppp*

vi. II *ppp*

Vla. *tutti* *ppp*

Vc. *ppp*

Cb. *ppp* *f > ppp* *stay uneven gliss!*

• arco line to be played 8va higher if extension not available.



picc.  
fl.  
alt fl.  
ob I  
ob II  
eng. hr.  
cl. I  
cl. II  
Sax. al.  
bsn. I  
bsn. II  
Hrn.  
Tpt.  
Tbn.  
Tbn.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV  
VI I  
VI II  
Vla.  
Vcl.  
Cb.

\* To be played one higher if  
C' estensione non available.



Handwritten musical score for a symphony, page 9. The score includes staves for Piccolo, Flute, Alto Flute, Oboe I & II, English Horn, Clarinet I & II, Bass Clarinet, Bassoon I & II, Horns, Trumpets, Trombones, Percussion (I, II, III, IV), Violins I & II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include 'p', 'pp', 'sub. ppp', and 'Tutti div. (unmeasured tremolo)'. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

27

picc. (molto legato)

fl. (molto legato)

alto fl. (molto legato)

ob. I

ob. II

eng. hn.

cl. I

cl. II

bass cl. (molto legato)

bssn I

bssn II

Hrn.

Trpt.

Trb. (molto legato)

Tbn.

Per. I (Tan - long fall)

Per. II (stacc)

Hrp.

Pf.

Per. III sub. ppp

Per. IV sub. ppp

VI. I (div.) *pp arco. poco a poco*

VI. II

Vln.

Vcl.

Cb.

Handwritten musical score for a symphony orchestra. The score is divided into two systems by a vertical bar line. The instruments listed on the left are:

- picc.
- f.
- alto fl.
- ob. I
- ob. II
- eng. hn.
- cl. I
- cl. II
- bass cl.
- bssn. I
- bssn. II
- Hrn.
- Trpt.
- Trb.
- Tbn.
- timp.
- Perc. II
- Hrp.
- cf.
- Perc. III
- Perc. IV
- vi. I
- vi. II
- vla.
- vc.
- cb.

Key annotations and markings include:

- pp* (pianissimo) and *ppp* (pianississimo) dynamics.
- Handwritten notes: "Trio flute", "with lyrics", "hard felt", "For Bass Drum (large felt)", "sub. ppp".
- Performance directions: *rit.*, *and.*, *mf*, *f*, *ff*.
- Articulation: accents, slurs, and breath marks.
- Tempo/Character: *rit.* at the beginning.

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3/4 *Accel. a poco* ♩ = 43

I  
fl. B

II  
ob.

III  
eng. hrn.

I  
cl.

II  
bass cl.

III  
bass II

3  
4

III  
Hrn.

I  
Tcpt.

II  
Trb.

III  
Tbn.

3  
4

I  
Timp.

II  
Perc. II

III  
Hrp.

IV  
Pf.

*cresc. poco a poco*

*meno poco a poco*

3  
4

III  
Perc.

IV

*cresc. poco a poco*

*Accel. a poco* ♩ = 43

I  
VI.

II  
Vla.

III  
Ve.

IV  
Cb.

*cresc. poco a poco*

3  
4

(flutes as marked)

sub.  $\text{♩} = 164$

fl. II  
as marked

ob. I  
II

eng. hn.

cl. II

Srs. cl.

bass cl.

bassoon I  
II

Hrn.

Trpt. I  
II, III

Tub. I  
II, III

Tbn.

Hrp.

Pf.

timp.

Perc. III

VI. I  
II

Vla.

Vc.

Cb.

sub.  $\text{♩} = 164$

34

34

34

34

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⊕ accent only where marked.



98

I 3 3 2

Fl. I 4 8 4

ob. I 2 4

eng. horn I

cl. I

bass cl. 7 4

bssn. I

III

Hrn. I 3 2

II 4 4

Trpt. I

Tob. I

Tbn. I

Hrp. I 3 3 2

Pf. I 4 8 4

Imp.

I

II

III Perc. (mar.)  $\text{b}\frac{3}{4}$  (f) sub. mf cresc. poco a poco 3:2 5:4

III Perc. (mar.)  $\text{b}\frac{3}{4}$  (f) sub. mf cresc. poco a poco 5:4

VI I 3 3

II 4 8

III

Viola (4 sections) (mf sempre)

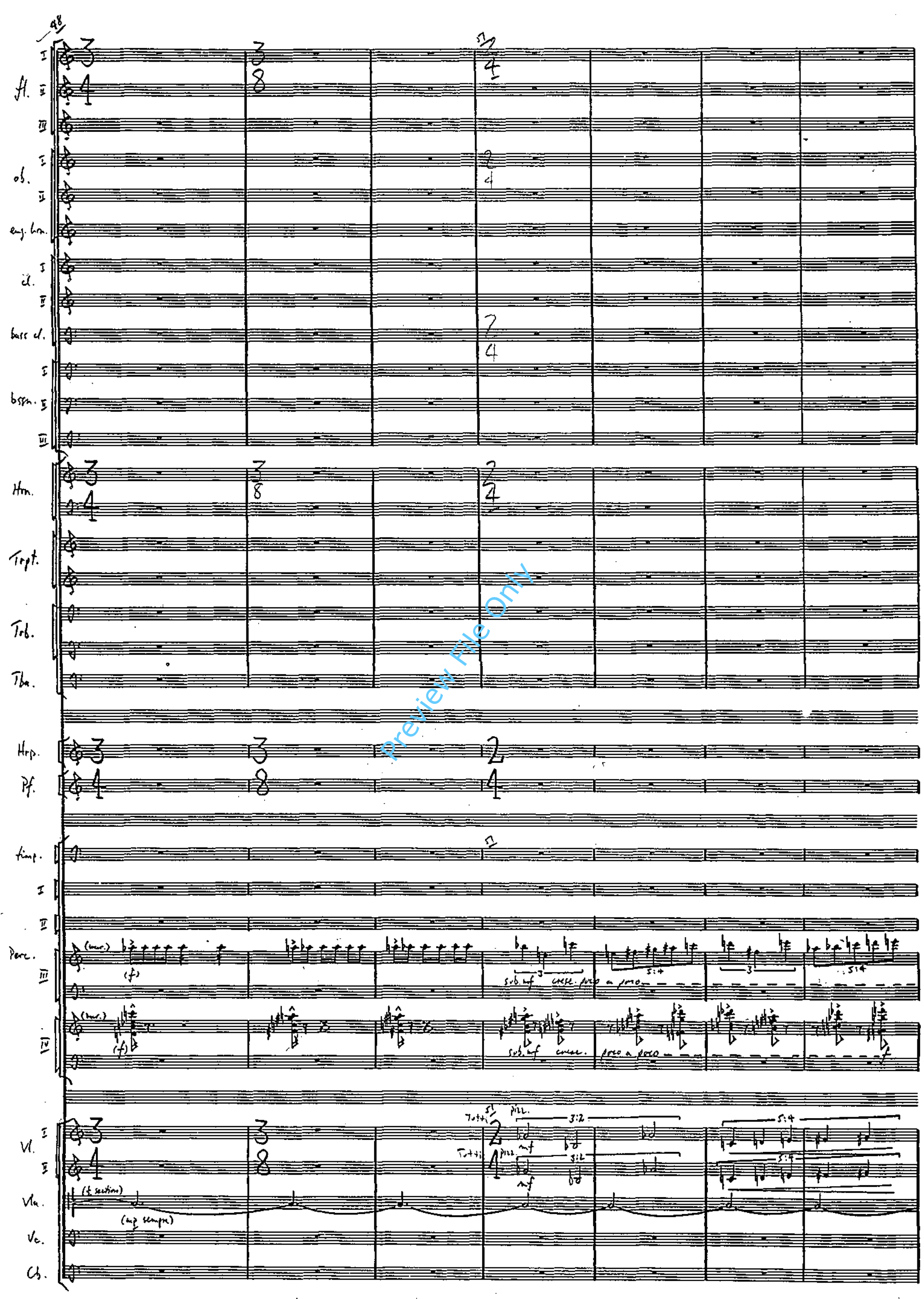
Vc.

Cb.

Tutti 2 3:2 5:4  
Tutti 4 3:2 5:4

Tutti 2  $\text{b}\frac{3}{4}$   $\text{b}\frac{3}{4}$  5:4  
Tutti 4  $\text{b}\frac{3}{4}$   $\text{b}\frac{3}{4}$  5:4

15



Handwritten musical score for a symphony orchestra. The score is divided into several systems of staves. The instruments listed on the left are:

- Fl. I, II
- Ob. I, II
- Cl. I, II
- Bass Cl.
- Fg. I, II
- Hrn.
- Trpt.
- Tob.
- Tbn.
- Hrp.
- Dr.
- Temp.
- Str.
- Viol. I, II
- Vla.
- Vcl.
- Cb.

The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions (e.g., *mf*, *f*, *acc.*). There are also handwritten annotations like "53" and "54" above certain staves. A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

Fl. I, II  
 Ob. I, II  
 Eng. horn  
 Cl. I, II  
 Bass cl.  
 Bsn. I, II, III  
 Horn  
 Tpt.  
 Trb.  
 Tbn.  
 Pp.  
 Amp.  
 Perc. I, II, III, IV  
 Vi. I, II  
 Va.  
 Vc.  
 Cb.

Musical score for page 17, featuring various instruments and percussion. The score includes dynamic markings such as *ff*, *f*, and *mf*, and performance instructions like *arco*, *div.*, *unacc.*, and *unacc. (over)*. The percussion section includes *Ant. cymb.*, *xylo. (tomb. part)*, *hard*, *hard yam*, *To: celesta*, *To: Tam*, and *Tam (low)*. The woodwind and brass sections have specific rhythmic patterns and dynamics. The string section includes *arco*, *arco div.*, *div.*, and *unacc. (over)*.

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The musical score is arranged in systems. The first system includes Flutes (fl.), Oboes (ob.), English Horns (eng. hn.), Clarinets (cl.), Bassoons (bass. cl.), and Bassoons (bssn.). The second system includes Horns (Hrn.), Trumpets (Tcpt.), Trombones (Tob.), and Tuba (Th.). The third system includes Harp (Hrp.) and Celesta (celesta). The fourth system includes Timpani (timp.), Percussion (Perc.), and other percussion instruments. The fifth system includes Violins (Vl.), Violas (Vla.), Cellos (Vc.), and Double Basses (Cb.).

Key markings and dynamics include:

- Flutes:**  $\frac{3}{8}$  time signature, dynamic  $mf$ .
- Horns:**  $\frac{3}{8}$  time signature, dynamic  $mf$ .
- Harps:**  $\frac{3}{8}$  time signature, dynamic  $f$ .
- Celesta:**  $\frac{3}{8}$  time signature, dynamic  $f$ .
- Timpani:** *(acc.)*, *(med. felt)*, *(ord.)*, *(damp)*.
- Percussion:** *(xylo)*, *(tam)*, *(cym)*, *(snare)*, *(trm)*, *(gong)*, *(ch. cym)*.
- Violins:** *(ch. section)*, *(mf)*, *(f)*.
- Violas:** *(mf)*, *(f)*.
- Cellos/Double Basses:** *(mf)*, *(f)*.

⊙ Accent only where marked.

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Preview File Only

Handwritten musical score for orchestra and strings, page 20. The score includes parts for Flute I & II, Oboe, English Horn, Clarinet I & II, Bass Clarinet, Bassoon I & II, Horn I & II, Trumpet, Trombone, Tuba, Harp, Celesta, Timpani, Percussion (snare, tom-toms, cymbals), Violin I & II, Viola, and Cello. The music features complex rhythmic patterns with triplets and various dynamics like *sfz*, *mf*, and *cresc. poco a poco*. There are also markings such as *(To: Picc.)*, *tr. ff.*, and *Tr: Bass Drum (large felt)*. A large blue watermark "Preview File Only" is visible across the center of the page.

Fl. I 3 8 4

Fl. II 3 8 4

ob. I 3 8 4

ob. II 3 8 4

ang. horn 3 8 4

cl. I 3 8 4

cl. II 3 8 4

Saxcel. I 3 8 4

bssn. I 3 8 4

bssn. II 3 8 4

Hrn. I 3 8 4

Hrn. II 3 8 4

Tcpt. 3 8 4

Trb. 3 8 4

Tbn. 3 8 4

Hrp. 3 8 4

Pf. 3 8 4

Timp. 3 8 4

Perc. I 3 8 4

Perc. II 3 8 4

Perc. III 3 8 4

Perc. IV 3 8 4

Vl. I 3 8 4

Vl. II 3 8 4

Vla. 3 8 4

Vc. 3 8 4

Cb. 3 8 4

mf

f

sf

(mf)

(f)

(no cresc.)

(no decr.)

(pic.)

(damp)

f sub. 2/2

21

*Review File Only*



Handwritten musical score for orchestra and strings. The score is divided into several systems of staves. The instruments listed on the left include:

- picc.** (Piccolo)
- fl.** I, II (Flutes)
- ob.** I, II (Oboes)
- eng. cor.** (English Horn)
- cl.** I, II (Clarinets)
- bas. cl.** (Bass Clarinet)
- bass.** I, II (Bassoons)
- Hr.** I, II (Horns)
- Trpt.** I, II (Trumpets)
- Tob.** I, II (Trombones)
- Tbn.** (Tuba)
- Hrp.** (Harp)
- Pf.** (Piano)
- timp.** (Timpani)
- Parc.** I, II (Percussion)
- vl.** I, II (Violins)
- vla.** (Viola)
- vc.** (Violoncello)
- cb.** (Contrabasso)

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mp*, *pp*), articulation (e.g., *acc.*, *stacc.*), and performance directions (e.g., *largo*, *rit.*, *molto*, *dim.*, *lento*, *all.*, *rit.*, *ritard.*, *ritard.*). There are also tempo markings like *rit.* and *ritard.*. The score is divided into measures, with some measures containing large numbers (e.g., 2, 3, 4) indicating measure numbers or section markers. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

102

picc.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{105$   $\frac{111$  (picc.)

fl. I  $\frac{2}{4}$   $\frac{3}{4}$

fl. II

ob. I

ob. II

eng. horn

cl. I (alt. two a one)

cl. II

bass cl. To: solo.

bssn. I

bssn. II

bssn. III

bssn. IV

1. 3. 5. Hrn.  $\frac{2}{4}$   $\frac{3}{4}$  (1. on top notes) (alt.)

2. 4. Hrn.

Tropt. I

Tropt. II

Tropt. III

Tropt. IV

Tbn. I

Tbn. II

Tbn. III

Hrp.

Pf.  $\frac{2}{4}$   $\frac{3}{4}$

timp.  $\frac{105$

I (tam, forest) (highest)  $f$

II (b.d.) (damp)  $f$  (damp)  $f$

Perc. III Tam (tam, med. full)  $f$

IV Tom's To: solo (med. full)  $f$

vl. I  $\frac{2}{4}$   $\frac{3}{4}$  (mod.)  $f$

vl. II (mod.)  $f$

Vla.  $f$  (mod.)  $f$

Vc.  $f$

Cb.  $f$

Preview File Only

Handwritten musical score for a symphony orchestra, numbered 109 at the top left and 114 at the top right. The score is arranged in systems for various instruments:

- Woodwinds:** Piccolo (picc.), Flutes (Fl. I, II), Oboes (ob. I, II), English Horn (ang. hn.), Clarinets (cl. I, II), Bassoon (bssn.).
- Brass:** Horns (Hrn. I, II), Trumpets (Tpt. I, II), Trombones (Trb. I, II), Tuba (Tba.).
- Strings:** Violins (Vl. I, II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).
- Percussion:** Timpani (Timp.), Percussion (Perc. I, II, III, IV).
- Other:** Harp (Hrp.), Piano (Pf.).

The score includes various musical notations such as dynamics (p, f, ff), articulation (acc., marc.), and performance instructions. A large blue watermark "PREVIEW FILE ONLY" is oriented vertically across the center of the page. At the bottom center, the number "25" is written.