Stef Conner

LAMENTS OF THE GORGES  (2009)

For chamber orchestra:
flute/alto flute; oboe; clarinet; contrabassoon;
percussion 1: bass drum/sizzle cymbal/glockenspiel/anvil (or metal bar)/bells (suspended)/drum (non-
western; unspecified)/whip;
percussion 2: tam-tam/wind chimes/whip/temple blocks/suspended cymbal/water gong/sleigh bells/congas/
triangle/crotale/vibraphone/tubular bells;
harp; 6 violin 1; 4 violin 2; 4 viola; 2 violoncello; 2 contrabass.

Premiered by The University of York Chamber Orchestra (conducted by Dr. John Stringer), in the Sir Jack
Lyons Concert Hall, January 2009.

Duration c. 11 minutes
Performance Notes

The score is notated at concert pitch.

Explanations of non-standard notations are given as they occur in the score. The following general principles are observed:

Senza Misura

Senza Misura passages in this piece use approximate spacial notation and are not strictly proportional. Conductor cues are given, within which performers judge the duration of their material individually (approximate timings are sometimes indicated). Accidentals apply only to the notes they precede.

When individuals play un-metered material, barlines are shown if it is necessary to continue to follow the conductor (in order to resume metered material at a particular point); barlines are hidden when it is possible for the player to ignore the conductor for a significant period of time.

Dashed arrows indicate gradual change from one state to another. Thus, if an arrow appears between two notes, performers should arrive at the new state by the second note, having transitioned gradually.

‘Extender’: thick lines are spacial representations of note length, or duration for which a motive or technique (e.g. a graphic notation) is to be repeated. In measured passages, duration is indicated by the number of bars the extender covers, unless it is extended by a duration of less than a bar, in which case note values are shown above the stave. In senza misura passages, durations are spacial and approximate.

Woodwind notes:

Crossed note-heads are frequently notated on five-line staves in the woodwind parts. Performers must be aware that this notation is an indication of fingering only - no pitch should sound at all.

Transposing woodwind instruments are notated at concert pitch, but when the above tablature notation is used (and no pitch is sounded) exact fingerings are notated, rather than transpositions.

The following IPA symbols are used in the score:

<table>
<thead>
<tr>
<th>IPA Symbol</th>
<th>Example of RP Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>[a]</td>
<td>‘à’ as in the French ‘pâtes’</td>
</tr>
<tr>
<td>[a]</td>
<td>‘a’ as in ‘father’</td>
</tr>
<tr>
<td>[o]</td>
<td>Not really used in RP English. ‘o’ as in ‘bode’ in American English.</td>
</tr>
<tr>
<td>[e]</td>
<td>‘a’ as in ‘comma’</td>
</tr>
<tr>
<td>[i]</td>
<td>‘ee’ as in ‘see’</td>
</tr>
<tr>
<td>[e]</td>
<td>‘e’ as in ‘bed’</td>
</tr>
<tr>
<td>[e]</td>
<td>‘é’ as in the French santé</td>
</tr>
<tr>
<td>[o]</td>
<td>‘oor’ as in ‘door’</td>
</tr>
<tr>
<td>[u]</td>
<td>‘oo’ as in ‘soon’</td>
</tr>
<tr>
<td>[w]</td>
<td>‘w’ as in ‘weather’</td>
</tr>
<tr>
<td>[t]</td>
<td>‘t’ as in ‘bet’</td>
</tr>
<tr>
<td>[d]</td>
<td>‘d’ as in ‘do’</td>
</tr>
<tr>
<td>[p]</td>
<td>‘p’ as in ‘person’</td>
</tr>
<tr>
<td>[t]</td>
<td>‘ch’ as in ‘chair’</td>
</tr>
<tr>
<td>[k]</td>
<td>‘k’ as in ‘kill’</td>
</tr>
<tr>
<td>[s]</td>
<td>‘s’ as in ‘see’</td>
</tr>
<tr>
<td>[ʃ]</td>
<td>‘sh’ as in ‘share’</td>
</tr>
<tr>
<td>[ʃ]</td>
<td>Like ‘s’ but with tongue further retracted</td>
</tr>
<tr>
<td>[dʒ]</td>
<td>Like ‘j’ but with tongue further retracted</td>
</tr>
<tr>
<td>[k]</td>
<td>‘ch’ as in the Scottish ‘Loch’</td>
</tr>
<tr>
<td>[m]</td>
<td>‘m’ as in ‘man’</td>
</tr>
<tr>
<td>[n]</td>
<td>‘n’ as in ‘no’</td>
</tr>
<tr>
<td>[ŋ]</td>
<td>‘ng’ as in ‘king’</td>
</tr>
<tr>
<td>[l]</td>
<td>‘l’ as in ‘left’</td>
</tr>
<tr>
<td>[y]</td>
<td>‘y’ as in ‘yes’</td>
</tr>
</tbody>
</table>
| [ø]        | Not really used in English; like an ‘f’ but with lips pursed and teeth not touching lips.
**Laments of the Gorges**

**Stef Conner**

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**Senza Misura**

Unpitched breath sounds. Breathe ad lib. Cover whole mouthpiece and pronounce given phonemes. Add occasional grace notes by maintaining E fingering and occasionally touching the G# key.

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**Flute**

Unpitched breath sounds. Breathe ad lib. Cover whole mouthpiece and pronounce given phonemes. Add occasional grace notes by maintaining E fingering and occasionally touching the G# key.

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**Oboe**

Breath sounds - ingressive/egressive ad lib., with reed removed. Breath with whole mouthpiece, pronounce given phonemes, and vary timbre by slowly changing fingering.

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**Clarinet in B♭**

Breath sounds - ingressive/egressive ad lib., with reed removed. Breath with mouthpiece, pronounce given phonemes, and vary timbre by slowly changing fingering.

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**Contrabassoon**

Breath sounds with reed inserted. Add occasional grace notes by pronouncing the phonemes given in the score. Breathe ad lib. and vary timbre by slowly changing fingering.

---

**Horn in F**

Breath sounds - ingressive/egressive ad lib., with reed removed. Breath with mouthpiece, pronounce given phonemes, and vary timbre by slowly changing fingering.

---

**Trombone**

Breath sounds with reed inserted. Add occasional grace notes by pronouncing the phonemes given in the score. Breathe ad lib. and vary timbre by slowly changing fingering.

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**Percussion 1**

Sizzle Cymbal

Scrape the surface of the instrument with circular movements.

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**Percussion 2**

Scrape the surface of the instrument with circular movements.

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**Soprano Saxophone**

Breath sounds - ingressive/egressive ad lib., with reed removed. Breath with mouthpiece, pronounce given phonemes, and vary timbre by slowly changing fingering.

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**Tenor Saxophone**

Breath sounds - ingressive/egressive ad lib., with reed removed. Breath with mouthpiece, pronounce given phonemes, and vary timbre by slowly changing fingering.

---

**Tam-tam**

Scrape the surface of the instrument with circular movements.

---

**Bass Drum**

Scrape the surface of the instrument with circular movements.

---

**Tuba**

Breath sounds - ingressive/egressive ad lib., with reed removed. Breath with mouthpiece, pronounce given phonemes, and vary timbre by slowly changing fingering.

---

**Trombone**

Breath sounds - ingressive/egressive ad lib., with reed removed. Breath with mouthpiece, pronounce given phonemes, and vary timbre by slowly changing fingering.

---

**Dizzel Cymbal**

Scrape the surface of the instrument with circular movements.
*Apply progressively more bow pressure until producing harsh scratch tone with approximate pitch.*
Increase diaphragm pressure to create accelerating accents, which become increasingly loud until pressure causes harmonics to sound. 

Microtonal ornaments made by adjusting mouthpiece angle.

(breathe ad lib.)

Vibraphone (motor on)
\[ J = 50 \]

A. Fl.

Fl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. 1

Vln. 1(ii)

Vc. 1

Vc. 2

Vln.

Vc.

Sg.

Slin.

Vcl.

Bass

\( m f \)

\( p \)

\( f \)

\( s l \)

\( c. \)

\( f f \)

\( p p p p \)

\( \text{sleigh bells} \)

\( \text{ad lib.} \)
create tremolo effect with rapid bursts of diaphragm pressure
Repeat ad lib. (x 4 - 10)

Vary phrasing, timbre, dynamics and rhythm ad lib., but overall impression must convey dramatically increasing intensity.

Tremolo slows and accelerates ad lib.

\( \text{pp} \rightarrow \text{arco} \rightarrow \text{mp} \rightarrow \text{mf} \rightarrow \text{f} \rightarrow \text{fff} \)

Repeat ad lib. (x 4 - 10)
Play 3/4 against the conductor’s 4/4. Begin with the same crotchet pulse, then allow your tempo to drift.

Play Sleigh Bells.

Play Anvil.
Play 3/8 against the conductor's 4/4; begin with the same quaver pulse, then stop following the conductor and gradually get faster.

Improvisation on given pitches with a triplet feel, in free tempo.

Stop following the conductor; allow your tempo to drift.

Repeat given note sequence in free rhythm (beginning at roughly same speed as previous quintuplet); very phrasing ad lib. and gradually accelerate.

Repeat given note sequence in free rhythm (beginning at roughly the same speed as previous quintuplet); vary phrasing ad lib. and gradually accelerate.

Improvise jerky and erratic gestures using given material, initially following the conductor and repeat the given 7/16 pattern with varying phrasing ad lib. and gradually accelerate.

Improvising jerky and erratic gestures using given material, gradually becoming slower and faster.

Improvising jerky and erratic gestures using given material, gradually becoming slower and faster.

Stop following conductor and repeat ad lib., gradually getting faster.

Stop following conductor and repeat ad lib., gradually getting faster.

Stop following the conductor; allow your tempo to drift and do not coordinate.

Stop following the conductor; allow your tempo to drift.
ad lib. - becoming more sparse

Senza Misura