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Waiting for Lucille

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*composed for Matt James for a premiere at the
2015 World Saxophone Congress in Strasbourg, France*

Waiting for Lucille

(2015)

*for alto saxophone
and electroacoustic music*

(duration ca. 10 min)

by Mark Phillips

<http://www.coolvillemusic.com>

Program note:

For some listeners, the name Lucille will bring to mind a connection to American Blues, early Rock 'n' Roll, an old TV sitcom, or perhaps even an older relative. The once-common name has become increasingly rare. What I like about this title is that it's difficult to say the name without the beginning of a smile crossing your face. Whatever you find yourself waiting for as you listen to this piece, I hope you have found it by the time the performance ends. Along the way you will hear a lot of samples from my school's vintage 1927 bass saxophone, including a quasi drum kit made entirely from recordings of the noisy key mechanics.

about the composer:

Mark Phillips (Ohio University Distinguished Professor) won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world—including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra—and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

Waiting for Lucille

— Intro —

ad lib., but scary fast

Mark Phillips

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven measures of music, each with a dynamic marking and performance instructions.

- Measure 1:** Starts with a *ff* dynamic and the instruction *ferociously*. The melody is a rapid ascending eighth-note scale. A **Cue 1** box is above the staff, followed by a **Wait!** bar with a dot below it.
- Measure 2:** Continues the rapid ascending eighth-note scale. A *simile* instruction is above the staff. A **Cue 2** box is above the staff, followed by a **Wait!** bar with a dot below it.
- Measure 3:** Continues the rapid ascending eighth-note scale. A **Cue 3** box is above the staff, followed by a **Wait!** bar with a dot below it.
- Measure 4:** Continues the rapid ascending eighth-note scale. The measure ends with a *short pause* and a fermata. A note below the staff reads "(brief swell in accomp.)".
- Measure 5:** Continues the rapid ascending eighth-note scale. The measure ends with a *short pause* and a fermata.
- Measure 6:** The instruction *slightly less* is above the staff. The melody is a rapid ascending eighth-note scale. The measure ends with a *short pause* and a fermata. A dynamic marking of *f* is below the staff.
- Measure 7:** The instruction *lazy and bluesy* is above the staff. The melody is a slower eighth-note scale. A dynamic marking of *f* is below the staff. The measure is divided into three sections:
 - Cue 4 (cut-off):** A box above the staff, followed by a **G.P.** bar with a dot below it. A note below the staff reads "(silence)".
 - Cue 5:** A box above the staff, followed by a **c. 15"** bar with a dot below it. A note below the staff reads "(accompaniment re-enters)".The measure ends with a 4/4 time signature.

very slow (♩ c. 48) *espressivo*, with consider rubato and a bluesy style

10

p

16

(1:00)

10:12

20

mp

3

25

(1:30)

mf

12:16

28

(2:00)

7:8

3

6/4

31

10:16

4/4

34

12:16

36

(2:30)

f

3

3

big and full, but never harsh

40 *cresc.* 28:32 *ff*

42 (3:00)

46 (3:30) *f*

50 *mf*

54 (4:00)

58 3 (4:30) *mp*

62 *p* *pp*

66 c. 15"

Waiting for Lucille
— last section —

ad lib., scary fast

13 Cue 6 Wait!

pp

19 Cue 7 Wait!

p

gradually get slower, but ever more rhythmic

30 Cue 8 Wait!

mp

Cue 9

In Tempo (♩ = 120)

very rhythmic, with jazz phrasing & articulations, not too short on staccato notes

4 2 4

mf

7

9 inflect pitch

12 simile

15



18



21

ff



24



27



30



33



36



39

42

45

47

cresc...

use a mix of alternate fingerings on high-F

49

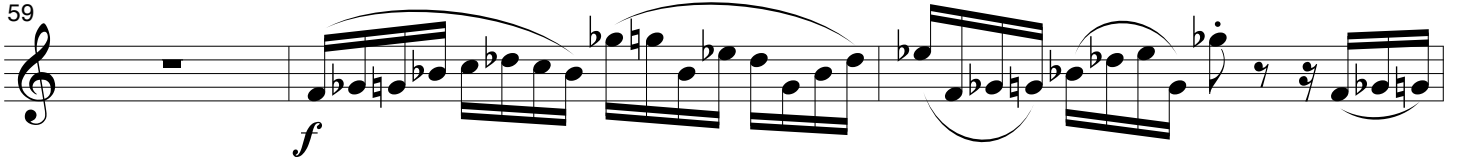
fff

51

54

ff *slightly less*

56

59  *f*

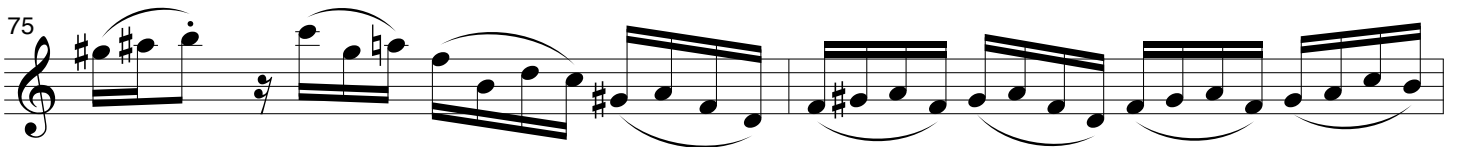
62 

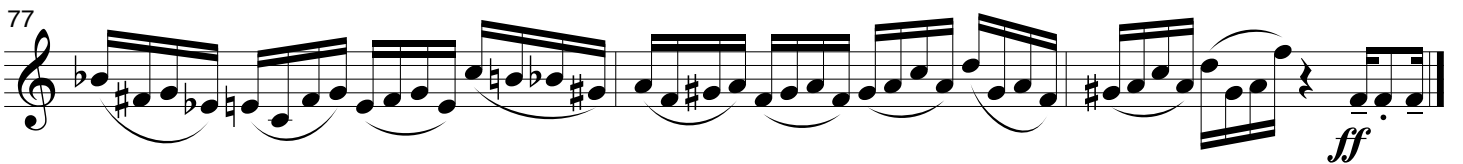
64 

67 

70 

73 

75 

77  *ff*