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The Place Where Everyone Waits

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Philippe Lamouris

The Place Where Everyone Waits...

(2019)

for symphonic orchestra

(duration: approx. 9 min 15 sec)

List of instruments

3 flutes (3rd also piccolo)
2 oboe's
English horn
2 clarinet's in Bb
bass clarinet
2 bassoons
contrabassoon

4 horns
3 trumpets
3 trombones
tuba

timpani
bass drum
tam-tam
wood blocks
crotales
vibraphone

strings: 14 - 12 – 9 – 8 - 6

the score is transposed (not in C)

woodwinds have separate staves in this score, however for conducting purposes merged staves may be requested by the conductor

Performance notes

Tempi
All metronome marks are approximate tempo indications for the conductor.

Notation

 : Change very gradually from one sound to the other

 : crescendo dal niente

 : diminuendo al niente

trills = always semitone trills unless otherwise specified

Woodwinds:

flz.: flatterzunge (flute and clarinet) = flutter tongue is a tonguing technique in which performers flutter their tongue to make a characteristic 'Frrrr' sound.

whistle tones (flute) = whistle tones are very soft sounds based on the harmonic series. They sound like a very high and soft whistle.

wind tones (flute) = wind sounds are sounds on the flute with additional air. It is possible to play only wind sounds or wind sounds combined with regular sound.

: air sounds (all woodwinds), also called air noise = (notated with diamond shaped note-heads) blow air through the instrument, these notes are often unpitched however if it is possible to make a combination of air and sound please do so (pitches notated in score).

: slap tongue (clarinet) = violent release of the tongue, creating a 'slap' as the vacuum is opened

echo tone (sub tone): very quiet sound

Brass

mutes are notated in score (cup mute and silent mute for trumpet)

senza sordino (or ord.) = without mute

glissandi for trombones in full score are the desired sound, ossia staff will be included in parts (for certain glissandi that may use multiple overtones and endnotes)

: air sounds (all brass) also called air noise = blow air through the instrument, these notes are often unpitched however if it is possible to make a combination of air and sound please do so (pitches notated in score).

Percussion:

or l.v. = let vibrate (till sound dies away or until * sign)

glissandi for timpani = glissando starts immediately at beginning of note and goes as high (or low) as possible (suggested endnotes in parts)

Strings

col legno bat.: col legno batutto = strike with wood of bow

sul tasto (S.T.) = bow over the fingerboard

sul pont. (S.P.): sul ponticello = bow near the bridge

ord.: ordinario = play normally

senza vibr.: senza vibrato = without vibrato (till ord. sign)

molto vibrato = rapid and large vibrato. When vibrato markings are not specified, players can use their usual vibrato

: Bartók pizzicato (snap pizz.) = pulling the string upwards and allowing it to 'snap' sharply against the fingerboard

All tremoli have to be played as dense as possible (no rhythmic tremolo

Program note

The following program note (story of the piece) may serve only as a guideline to the performance of this piece. It's not compulsory but can be of inspiration to the musicians/conductor and even audience. The letters between brackets represent the rehearsal marks presented in the full score.

"The Place Where Everyone Waits" became my musical imagination of the transition between life and death. The moment a person realizes his life is going to be over. The only thing to do is to wait, because no one knows what's next. The helplessness, the memories, the last sensations, the struggle and/or acceptance or just some of the elements that run through the mind.

The composition starts with the introduction of the main chord/cluster. Suddenly this sound starts crushing you. Its weight almost unbearable. [A] At the same moment a melody appears, trying to reassure you that everything is ok. But… it's hard to believe. [B] We get to a perpetuum mobile which gives us some tranquility and the time to understand our current situation. [C] Out of nowhere a huge power, our will to live kicks in. It screams. It tries to reverse everything, but the perpetuum mobile element [D] is always coming back. [E] After this struggle the perpetuum mobile element turns into this macabre feeling represented by the pizzicato's, the col legno passages and the "flatterzunge". [F] And again, unexpectedly, our "will to live" tries one last time, with everything it has got, to get us back, to keep us alive. But, alas, al in vain.

[H] A new element, a new melody appears. This melody however is quite different than the ones before. It's alive. It says something. It's fascinating and inviting. After its introduction it starts leading us somewhere. [I] Strongly grabbing the attention and not letting loose, forcing us to concentrate and follow it around. [K] After this fast passage, we arrive to the sound of strings playing the same chord/cluster from the beginning of the composition. It feels familiar and sounds much more soothing then the first time. [L] The strings fade away and we only hear solo instruments playing the melody of the beginning of the piece accompanied by the bass drum. The melody is leading us further, deeper into the nowhere. [M] We arrive into a state of numbness. Nothing moves, only the beat of the bass drum and timpani. Is this the end? Is it over? [N] No, unfortunately not yet… And again, the fear kicks in. You feel it will crush you. It's inevitable. You just have to accept it. You can't fight it anymore.

[O] Once you accept this, the lively melody of the middle part of the piece comes back, but in a more familiar way, accompanied by chords that make you feel alive again. What beauty. Oh, the end is beautiful! … [P] Instruments fade away and only the horns play a perfect ending to a Bach choral… The perfect way to end one's journey… Only the last chord is not coming… One horn, playing the perfect note, waiting for the others to join him in harmony… it's just not happening.

[Q] And from below, the chord/cluster of the beginning of the movement sneaks in. You hear the last bit of air leaving your body. And, snap…

I have composed this piece in memory of my late piano teacher Csáky Katalin, who passed away a few weeks ago.

The Place Where Everyone Waits...

in loving memory of Csáky Katalin

(2019)

Philippe Lamouris (1991*)

Lento ♩=40 — poco rit. — A tempo — poco rit. — A tempo

1. Flute
2. Flute
3. Flute
1. Oboe
2. Oboe
English Horn
1. Clarinet in B♭
2. Clarinet in B♭
Bass Clarinet in B♭
1. Bassoon
2. Bassoon
Contrabassoon
1. and 3.Horn in F
2. and 4. Horn in F
1. and 2. Trumpet in B♭
3. Trumpet in B♭
1. and 2. Trombone
3. Trombone
Tuba
Timpani
Bass Drum
Tam-tam
Vibraphone
Violin I
Violin II
Viola
Violoncello
Contrabass

cuivre
ord.
cup mute
1. tr.
sul tasto
(not too short)

12

Un poco meno mosso

B Andante ♩.=52

1. Fl.
2. Fl.
3. Fl.
1. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
1. & 2. Tbn.
3. Tbn.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(solo)
(slap tongue)
sul tasto
ord.

26

wind tone without sound

wind t. with sound

wind tone without sound

wind t. with sound

1. Fl.

2. Fl.

3. Fl.

1. Cl.

2. Cl.

B. Cl.

1. Bsn.

2. Bsn.

Cbsn.

1. & 3. Hn.

2. & 4. Hn.

Timp.

B. D.

with bow

l.v.

(* till here)

Vib.

sul tasto

Vln. I

Vln. II

Vla.

Vc.

Cb.

(un poco meno mosso) (A tempo) (un poco meno mosso) (A tempo)

36 C D

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Timp.
T.-t.
Crot.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(solo) (solo)

senza sord. ord. senza sord. ord. ord. ord. ord. ord. ord. ord.

gliss.

(un poco meno mosso) (A tempo) (un poco meno mosso) (A tempo)

45

(un poco meno mosso)

E (A tempo)

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Timp.
T.-t.
Crot.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
To Picc.
1. horn (solo)
(rip)
gliss.
tr
pizz.
col legno bat.

54

1. Fl.
2. Fl.
Picc.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Timp.
B. D.
T.-t.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
mp
mf
f
ff
pp
ord.
gliss.
1. trumpet (solo)
with bow
l.v.
col legno bat.
arco

F (un poco meno mosso)

66

poco rall.

1. Fl.
2. Fl.
Picc.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Timp.
B. D.
T.-t.
Crot.
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Fl.

gliss.

l.v.

pizz.

poco rall.

72

Lento ♩.=42 — un poco meno mosso — A tempo ♩.=42 — un poco meno mosso — A tempo ♩.=42 — Moderato ♩=60

G — H

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
Vib.
Vln. II
Vla.
Vc.
Cb.

pp — p — mp — f — mf

flz. — ord. — whistle tone — (solo) ord. — senza vib. — molto vibr. — senza pedal (with hardest mallet possible) — with bow — l.v. — arco — sul tasto — sul pont. — tutti

89

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Crot.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(solo)
ord.
whistle tone
(whistle tone)
tutti
arco
sul tasto
vl. solo
vc. solo
1. tr.
cuivre
pizz.
gliss.

97

Allegro ♩=144

1. Fl.
2. Fl.
3. Fl.
To Picc.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
a due
2. & 4. Hn.
a due
1. & 2. Tpt.
a due
3. Tpt.
cuivre
1. & 2. Tbn.
a due
3. Tbn.
Tba.
Timp.
B. D.
W.B.
Crot.
Vib.
senza pedal
hard mallet
Allegro ♩=144
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord.
pizz.
arco

poco rall.

112

1. Fl.
2. Fl.
Picc.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Timp.
W.B.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. horn
3. horn
ord.
con pedal
arco
sul pont.

122

poco rall. rit. K Largo 𝅗𝅥=52

1. Fl.
2. Fl.
Picc.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Crot.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(air sound)

To Fl.

ord. sul pont. sul tasto arco

137

Tranquillamente

L

1. Fl. (solo) *p*

1. Cl. *pp*

B. Cl. (solo) *p*

1. Bsn. (solo) *p*

Cbsn. (solo) *p*

B. D. *p sempre*

Tranquillamente

L

Vln. I — ord. *pp* *mp* *p* — molto sul tasto

Vln. II — ord. *pp* *mp* *p* — molto sul tasto

Vla. — ord. *pp* *mp* *p* — molto sul tasto

Vc. — ord. *pp* *mp* *p* — molto sul tasto — vc. solo ord. *p*

Cb. — ord. *pp* *mp* *p* — molto sul tasto

151

M

1. Cl. *pp* — flz. *p* *pp*

2. Cl. *pp* — flz. *p* *pp*

B. Cl. *pp* — flz. *p* *pp*

1. Bsn. *pp* *p* *pp*

2. Bsn. *pp* *p* *pp*

Cbsn. *pp* *p* *pp*

rit. (un poco meno mosso)

2. & 4. Hn. *pp* *p* *pp*

1. & 2. Tbn. *pp* *p* *pp*

3. Tbn. *pp* *p* *pp*

Tba. *pp* (solo) *mf* *mp*

Timp. *p* *p* *ff*

B. D. *ff* *ff*

M

Vla. sul pont. *pp* *mp* *pp*

Vc. sul pont. *pp* *mp* *pp* — ord.

Cb. sul pont. *pp* — ord. *mp* — pizz. *p*

rit. (un poco meno mosso)

N A tempo ♩=40 — poco rit. — A tempo — rit. — O Moderato ♩=56

163

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Timp.
B. D.
T.-t.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

A tempo ♩=40 — poco rit. — A tempo — rit. — Moderato ♩=56

171

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Timp.
T.-t.
Crot.
Vln. I
Vln. II
Vla.
Vc.
Cb.

molto espressivo

ord.

1. tr.

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
Eng. Hn.
1. Cl.
2. Cl.
B. Cl.
1. Bsn.
2. Bsn.
Cbsn.
1. & 3. Hn.
2. & 4. Hn.
1. & 2. Tpt.
3. Tpt.
1. & 2. Tbn.
3. Tbn.
Tba.
Timp.
B. D.
T.-t.
Vib.
Vln. II
Vln. I
Vla.
Vc.
Cb.

P
whistle tones
wind tone without sound
wind t. with sound
wind t. without sound
(air sound)
echo tone
gliss.
silent mute
sul tasto
ord.
pizz.
sul tasto
Q ♩=40
rit.