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Title

Lamento fo G

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Author

Piedade, Acácio

Publication Date

2020

Lamento for G

for Octet
(2 Flt., Hpsd., 2Vln., Vla., Vc., Cb.)

Acácio PIEDADE

Instrumentation:

2 Flutes
Harpsichord
2 Violins
Viola
Violoncello
Contrabass

I. Intrada Pesante
II. Ciaccona Cromatica
III. Corale
IV. Fuga
V. Corale Finale

The note G is absent from this work (except for the last seconds).
This Lamento develops this absence in various forms.
From the beginning on, G is attracted and surrounded but it does not appear.
At the last 3 measures, G is played in harmonics by the first violin.

Lamento for G refers to the note G and G stands for Geo, Earth, symbolizing our planet.
G(eo) is imprisoned inside a constant cloud of 11 notes,
like a precious jewel locked inside a plastic package.
Only in the last seconds, G(eo) weakly manifests itself; a proof of its survival.

Composed in Weimar, Oct.-Nov. 2019
Dedicated to Pachamama
Compsed for the Camerata Temporalis

13

Fl.1 *mf* > *p* Ord. *mp* 3

Fl.2 *mf* > *p* Ord. *mf* *mp* 3

Hpsd.

Vln.1 Ord. *pp*

Vln.2 Ord. *pp*

Vla. Ord. *pp* *pp*

Vc. Ord. *pp*

Cb. Ord. *pp*

17

Fl.1 *mp* < *p* *mf* *mp* *f* *mf* *mf* 3

Fl.2 *mp* < *p* *mf* *mp* *f* *mf* *mf* 3

Hpsd. *mf*

Vln.1 *pp* < *ff* *f* *pp* S.P. Ord. *pp*

Vln.2 *pp* < *ff* *f* *pp* S.P. Ord. *pp*

Vla. *pp* < *ff* *f* *pp* S.P. Ord. *pp*

Vc. *pp* < *ff* *f* *pp* S.P. Ord. *pp*

Cb. *pp* < *ff* *f* *pp* S.P. Ord. *pp*

22 2 **Ciaconna Cromatica**
♩ = 180

Fl.1 *mp* *p* Ord.

Fl.2 *mp* *p* Ord.

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

mf ♩ = 180

33

Fl.1

Fl.2

Hpsd.

Vln.1 *pizz.*

Vln.2 *pizz.* *mf*

Vla. *mf* *pizz.* *mf*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.* *mf*

43

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

fp *pp*

f *pp* *arco* *S.P.*

f *pp* *arco* *S.P.*

f *pp* *arco* *S.P.*

mf *pp* *mf* *arco*

mf *pp* *mf* *arco*

53

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

p *mp* *mf* *p* *mf* *mf*

p *mp* *mf* *p* *mf*

63

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

mf *f* *f* *mf*

mp

arco

74

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

84

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

f

mp

7:6

7:6

pizz.

mf

mf

91

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

f

f

3:2

pizz.

mf

pizz.

mf

mf

mf

mf

pizz.

mf

f

Musical score for measures 97-104. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Harpsichord (Hpsd.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.1 & Fl.2:** Both flutes play a melodic line starting with a trill (tr.) on a G-sharp. Dynamics range from *p* to *f* to *mf*.
- Hpsd.:** The harpsichord provides harmonic support with chords and moving lines. Dynamics include *f*.
- Vln.1 & Vln.2:** Violins play a rhythmic accompaniment of eighth notes, starting at *mf*.
- Vla., Vc., Cb.:** The lower strings play a similar rhythmic accompaniment. The Viola and Cb. parts include *arco* markings and a dynamic of *f*.

Musical score for measures 105-108. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Harpsichord (Hpsd.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.1 & Fl.2:** Both flutes continue their melodic lines.
- Hpsd.:** The harpsichord continues with its accompaniment.
- Vln.1 & Vln.2:** Violins remain silent in this section.
- Vla., Vc., Cb.:** The lower strings play a melodic line with dynamics of *f*, *p*, and *mp*.

114

Fl. 1

Fl. 2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

arco

p

f

125

Fl. 1

Fl. 2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

pizz.

f

gliss.

135

Fl.1 *mf* jet

Fl.2 *mf* jet

Hpsd.

Vln.1 *pp* arco

Vln.2 *pp* arco

Vla. *pp* arco

Vc. *pp* arco

Cb. *pp* gliss.

143

3 Corale $\text{♩} = 60$

Fl.1 *mf*

Fl.2 *mf*

Hpsd.

Vln.1 *p* senza vib.

Vln.2 *p* senza vib.

Vla. *p* senza vib.

Vc. *p* senza vib.

Cb. *p*

150

Fl.1
Fl.2
Hpsd.
Vln.1
Vln.2
Vla.
Vc.
Cb.

mp
pp

155

Fuga 4 $\text{♩} = 230$

mf *mp* *f* *rit.*

Fl.1
Fl.2
Hpsd.
Vln.1
Vln.2
Vla.
Vc.
Cb.

mf *mp* *f* *rit.* *mf* *p*

S.P. *rit.*

162

Vln.1
Vln.2
Vla.
Vc.
Cb.

mf

Detailed description: This system of musical notation covers measures 162 through 167. It features five staves: Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Vln.1 is mostly silent. Vln.2 plays a melodic line with eighth and sixteenth notes. Vla. has a rhythmic accompaniment of eighth notes. Vc. and Cb. are silent until measure 165, where they play a chordal accompaniment starting with a mezzo-forte (*mf*) dynamic. The key signature has one flat and the time signature is 4/4.

168

Hpsd.
Vln.1
Vln.2
Vla.
Vc.
Cb.

mf

Detailed description: This system covers measures 168 through 173. It features six staves: Harpsichord (Hpsd.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Hpsd. and Vln.1 play a melodic line with eighth notes, starting in measure 168 with a mezzo-forte (*mf*) dynamic. Vln.2, Vla., and Vc. have rhythmic accompaniments. Cb. is silent. The key signature has one flat and the time signature is 4/4.

173

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

f

f

mf

f

177

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

mf

181

Fl.1 *mf*

Fl.2

Hpsd.

185

Fl.1 *f* *mf*

Fl.2 *f* *mf*

Hpsd. *f*

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Vc. *f* *p*

Cb. *f* *p*

190

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

196

Fl.1

Fl.2

Hpsd.

Vln.1

Vln.2

Vla.

Vc.

Cb.

p

f

Detailed description: This page of a musical score covers measures 190 to 196. The score is arranged in a system with seven staves. The top two staves are for Flute 1 (Fl.1) and Flute 2 (Fl.2). The third staff is for Harpsichord (Hpsd.), with a grand staff. The bottom five staves are for Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 190 is marked with a double bar line and the number 190. The Flute parts feature melodic lines with accents and slurs. The Harpsichord part provides harmonic support with chords and moving lines. The string parts (Vln.1, Vln.2, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes with slurs. Dynamics include piano (*p*) and forte (*f*). A double bar line is present at the end of measure 196.

202 ♩=40

Fl. 1 *f*

Fl. 2

Hpsd.

Vln. 1 ♩=40

Vln. 2

Vla.

Vc. *mf*

Cb. *pp* < *mf*

210

Fl. 1 *mf*

Fl. 2 *mf*

Hpsd.

Vln. 1 *pp* < *mp*

Vln. 2 *pp* < *mp*

Vla. *pp* < *mp*

Vc. *pp* < *mp*

Cb. *pp* < *mp*

17 216 **5** **Corale Finale** ♩=60

Fl.1 *p* *mf* *p* *mf*

Fl.2 *p* *mf* *p* *mf*

Hpsd.

Vln.1 *pp* *p* *p*

Vln.2 *pp* *p* *p*

Vla. *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

Cb. *pp* *p* *p*

222

Fl.1 *p*

Fl.2 *p*

Hpsd.

Vln.1 *mp* S.T.

Vln.2 *mp* S.T.

Vla. *mp* S.T.

Vc. *pp*

Cb. *pp*

229

Fl.1 *f* *pp* *mp* *p*

Fl.2 *f* *pp* *mp* *p*

Hpsd.

Vln.1 Ord. *mf*

Vln.2 Ord. *p*

Vla. Ord. *p*

Vc.

Cb.