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Lamentations: Hayasdan

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Lamentations: Hayasdan

Bb Soprano and Eb Alto Saxophones & Piano

John M. Kennedy

Lamentations: Hayasdan
Alto & Soprano saxophone and piano

Performance Notes

Piano Preparation-Blue Tack
Before the performance, use blue adhesive putty (Blue Tack) to cover the three lowest strings (A0-A#0-B0) near the fifth partial (putty mute). Resulting sound is
distorted but resonant.

Piano-Percussion
At letter H, the pianist is instructed to hit the long cross bar of the piano to produce a resonant percussive sound. At the player's discretion, either a medium hard marimba mallet or the bare knuckles of the left hand can be used to strike the cross bar.

Quarter-tone Accidentals

3 Quarter-tones flat	
Quarter-tone flat	
Quarter-tone sharp	
3 Quarter-tones sharp	

Lamentations: Hayasdan was written at the time of my daughter Taleen's birth and inspired by my desire to honor her Armenian roots. There are two distinct sources of material I used in the piece. The first, a rolling, *caccia* in the middle portion, whose contour was inspired by the pre-natal EKG strip a few days before her birth. The second source was a recording of the great Armenian duduk player, Djivan Gasparyan that I first heard during a visit to Ann Arbor by a group of Armenian artists in 1989, weeks after her birth. The series of increasingly intense lamentations in the work are a direct result of my listening to this recording on an old Melodya LP given to my wife and I at the time.

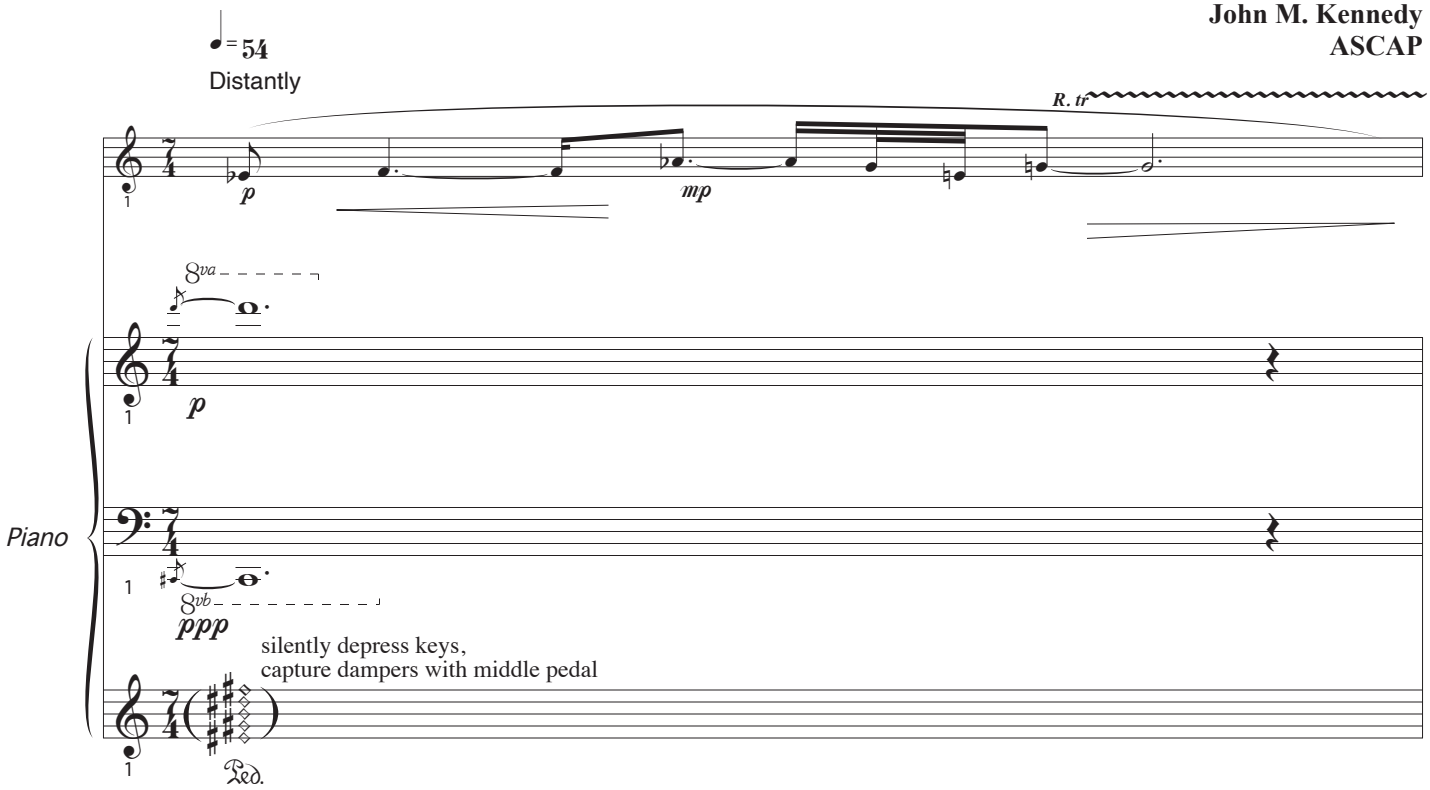
The work is in five sections, with the fourth section the *caccia* and the remaining sections variations of the original lamentation. This recent version, written in 2013 for Alto and Soprano saxophone and piano, is dedicated to William Street and Roger Admiral, who performed the premiere on a tour of Edmonton, San Jose and Los Angeles, California in 2013.

Lamentations: Hayasdan (1991; 2013)

Eb alto sax/Bb soprano sax and piano

Transposed Score

John M. Kennedy
ASCAP



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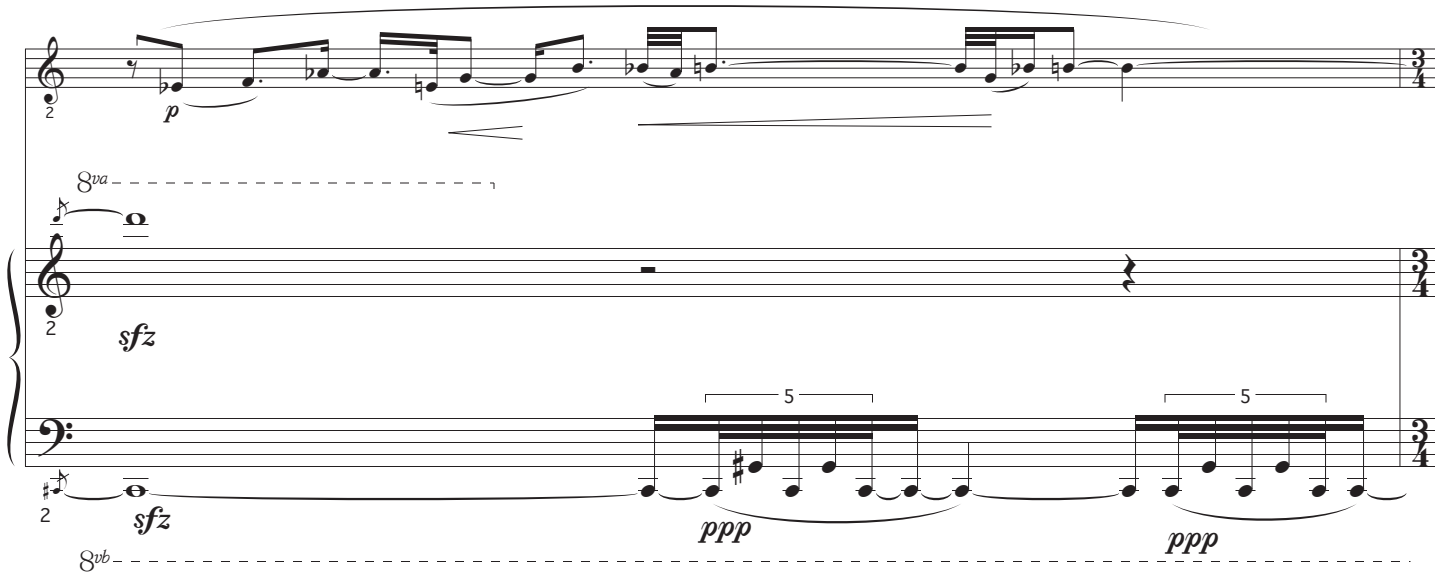
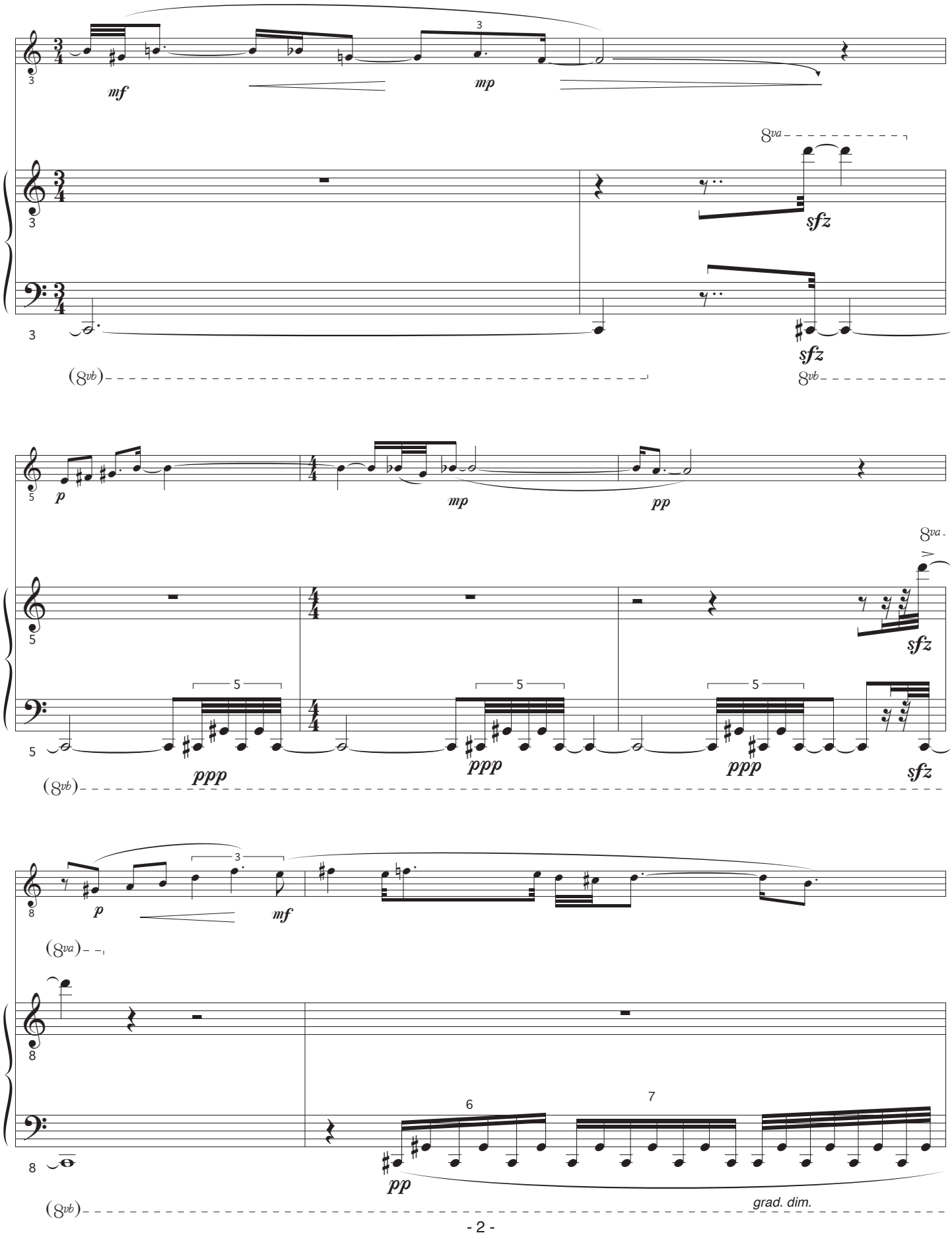
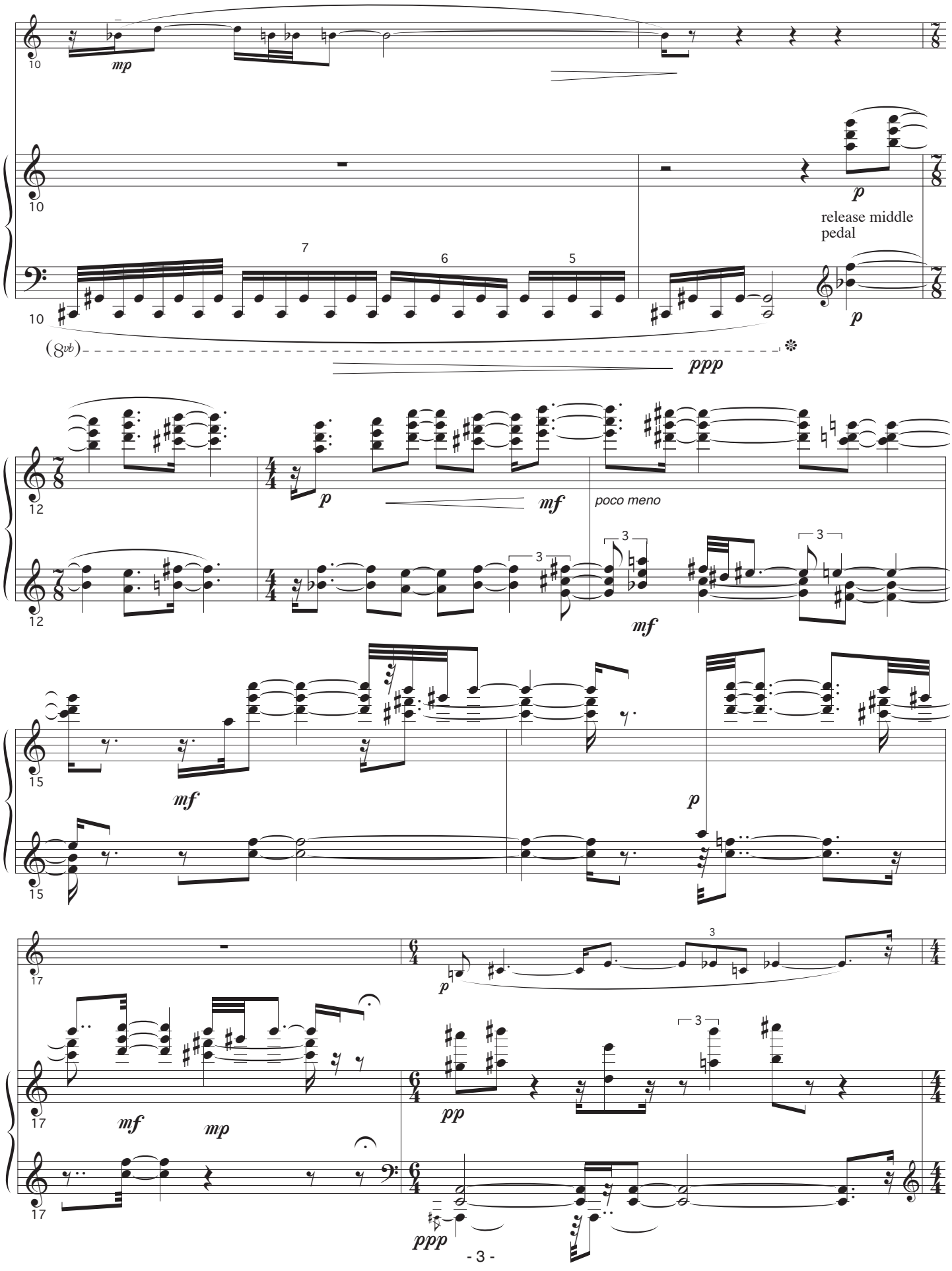
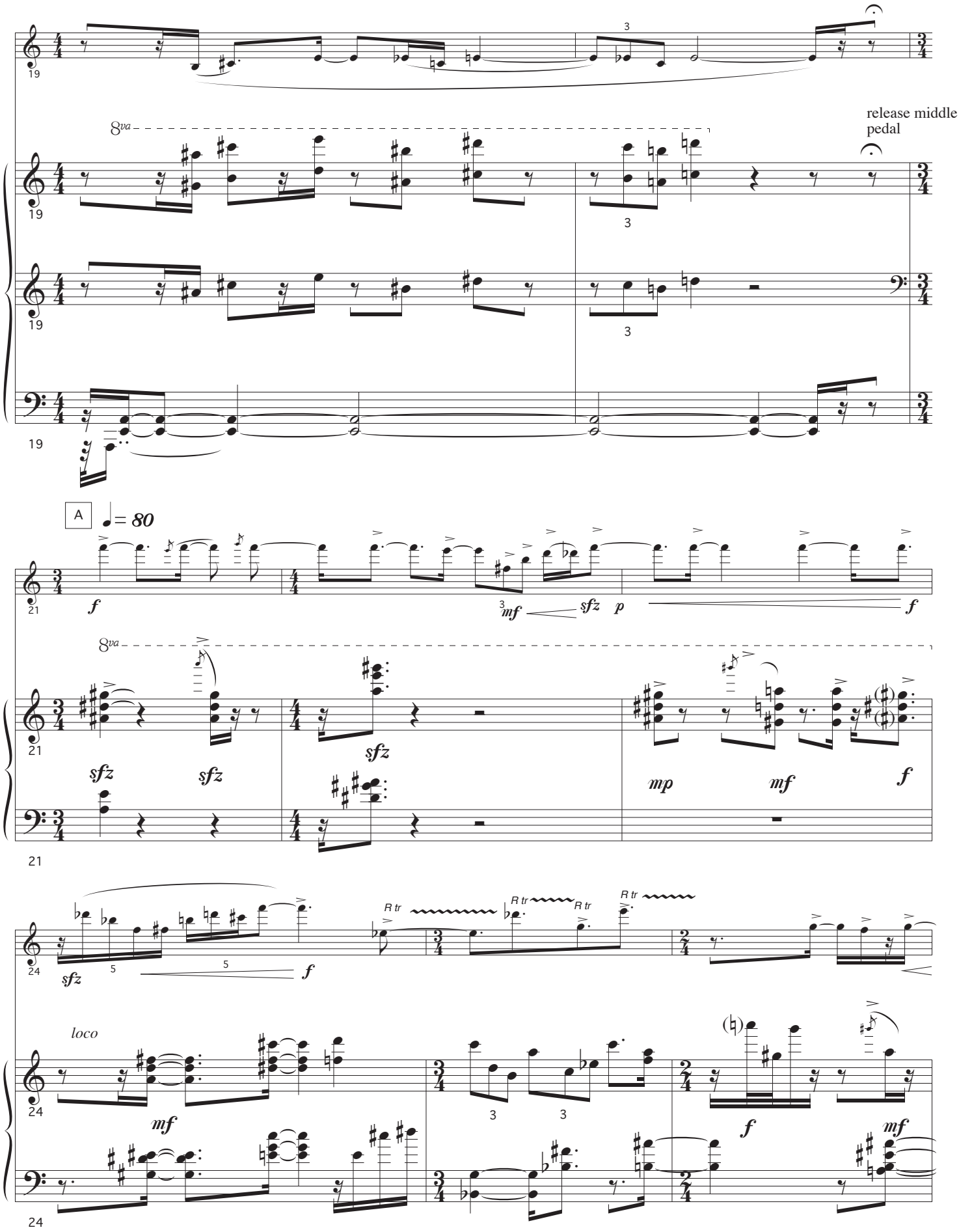
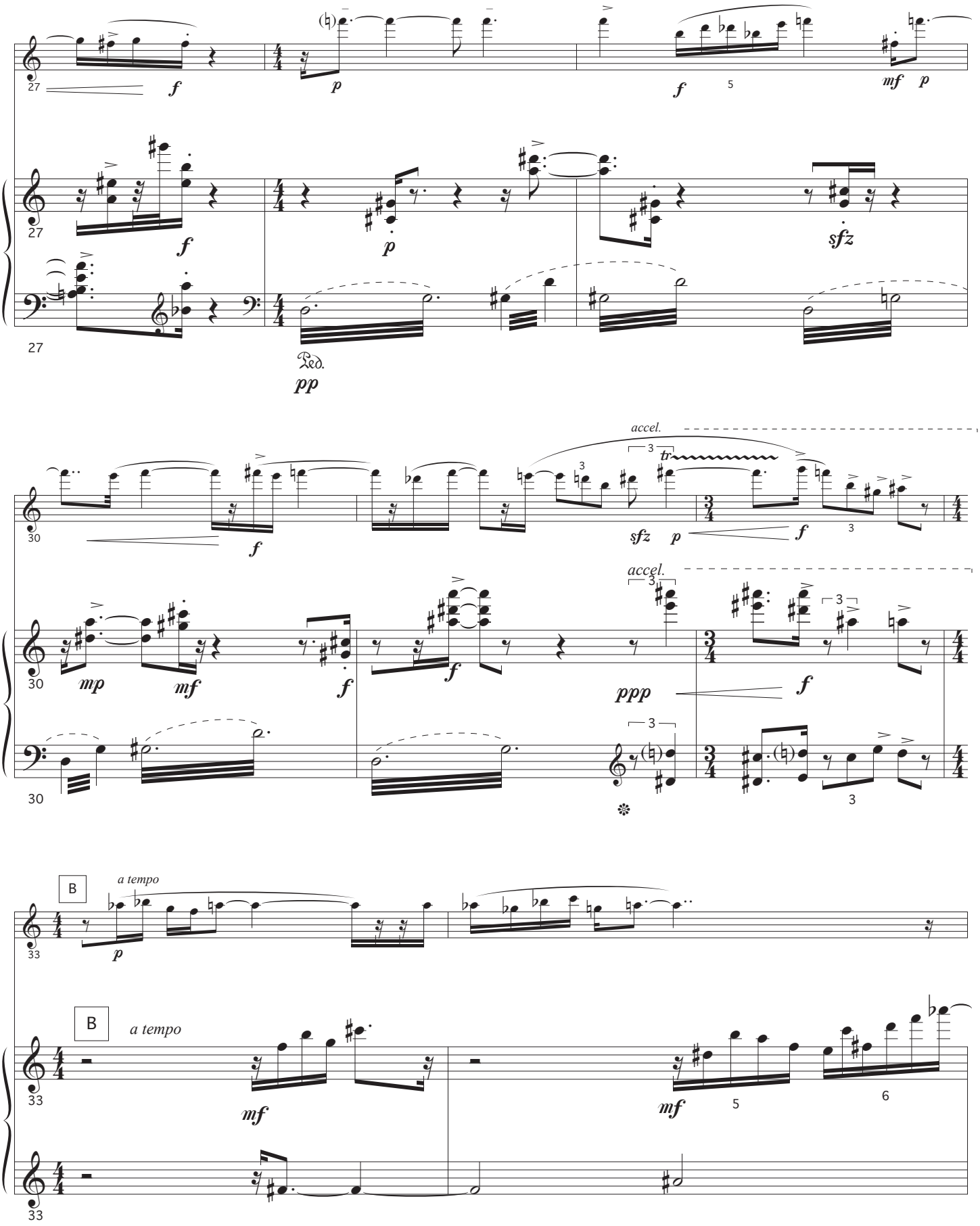


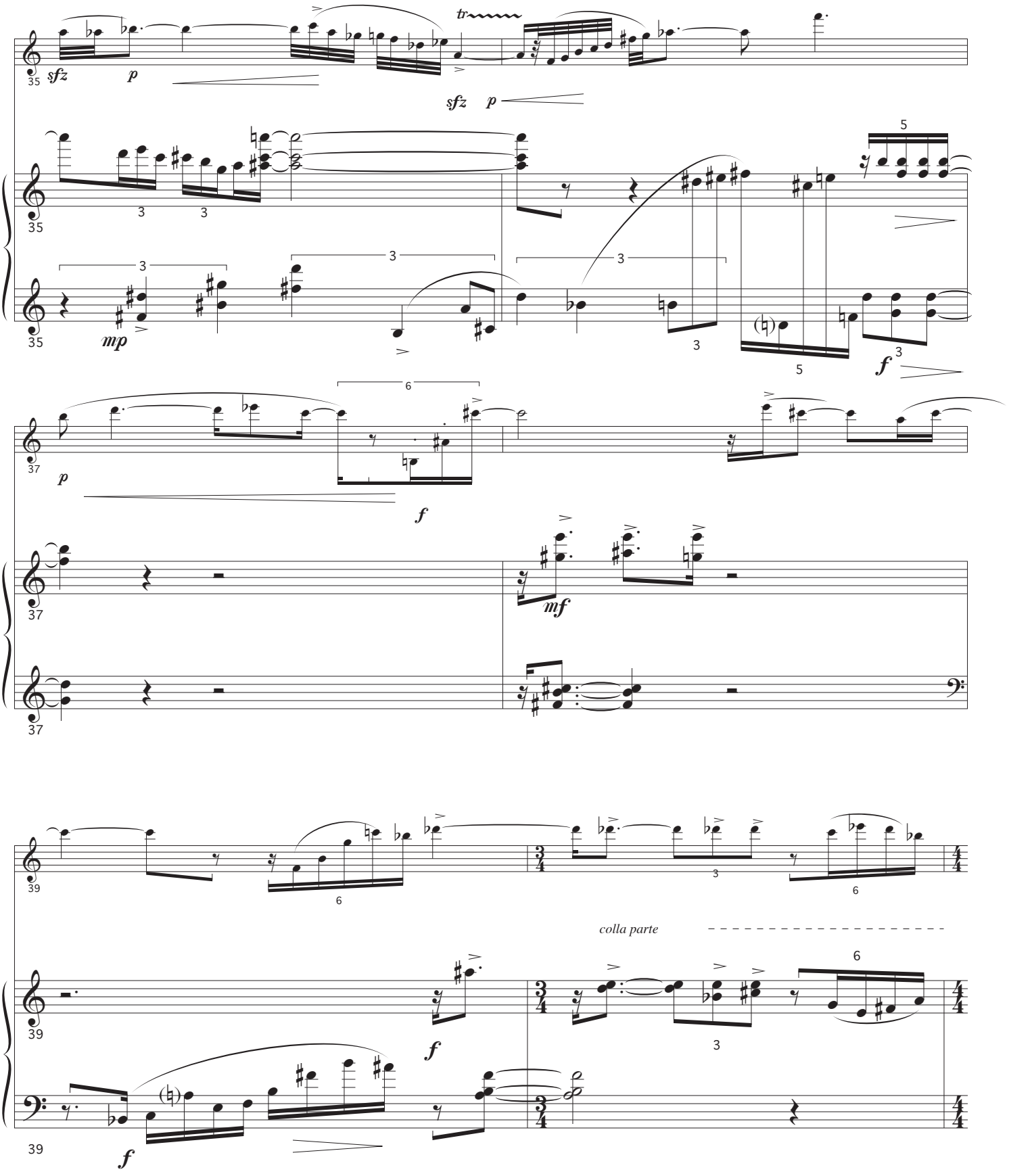

mf
mp
8va
sfz
sfz
(8vb)
8vb
p
mp
pp
8va
sfz
5
5
5
ppp
ppp
ppp
sfz
(8vb)
p
mf
(8va)
6
7
pp
grad. dim.
(8vb)

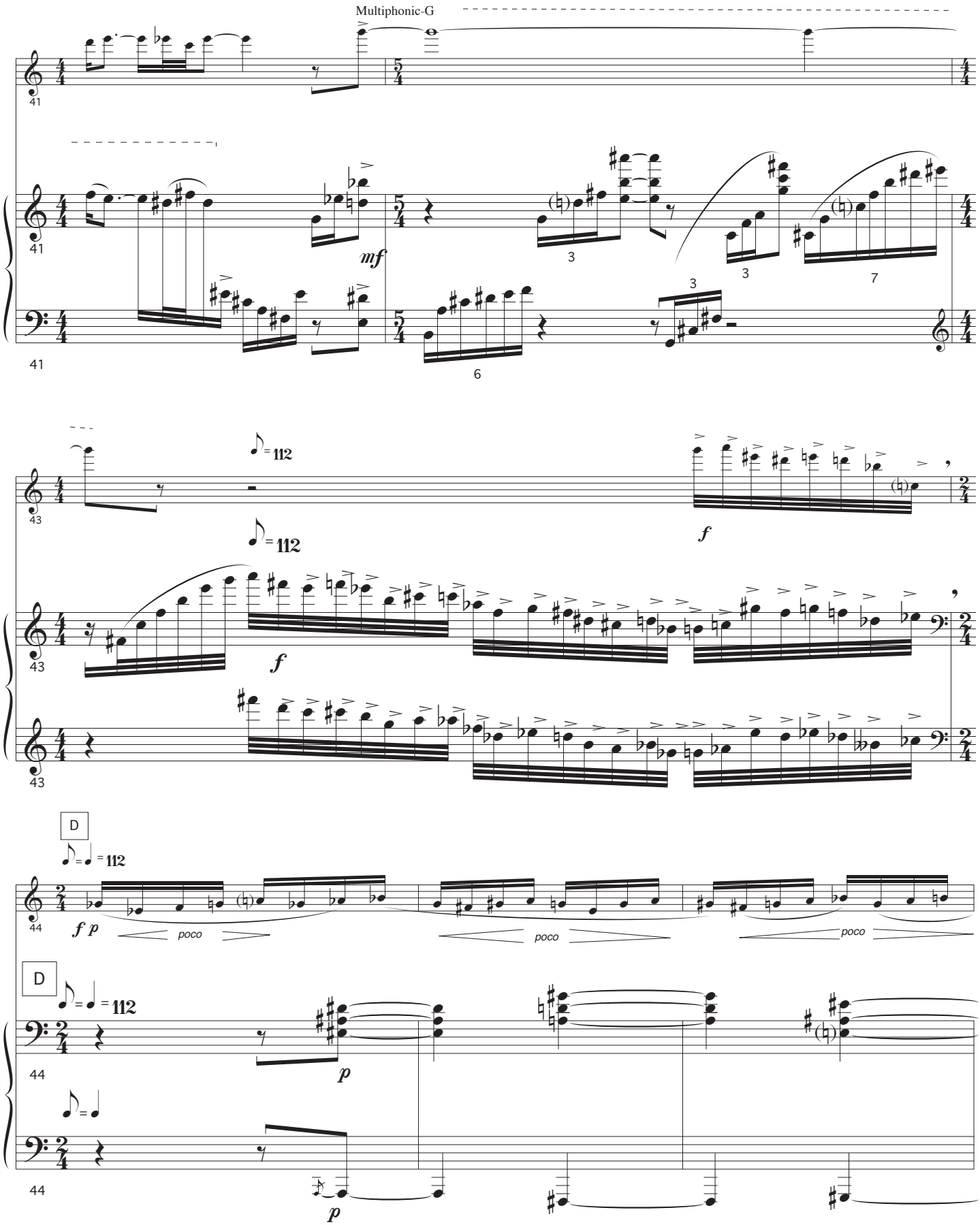

10
mp
p
release middle pedal
7
6
5
(8vb)
ppp
12
mf
poco meno
15
17
pp
ppp

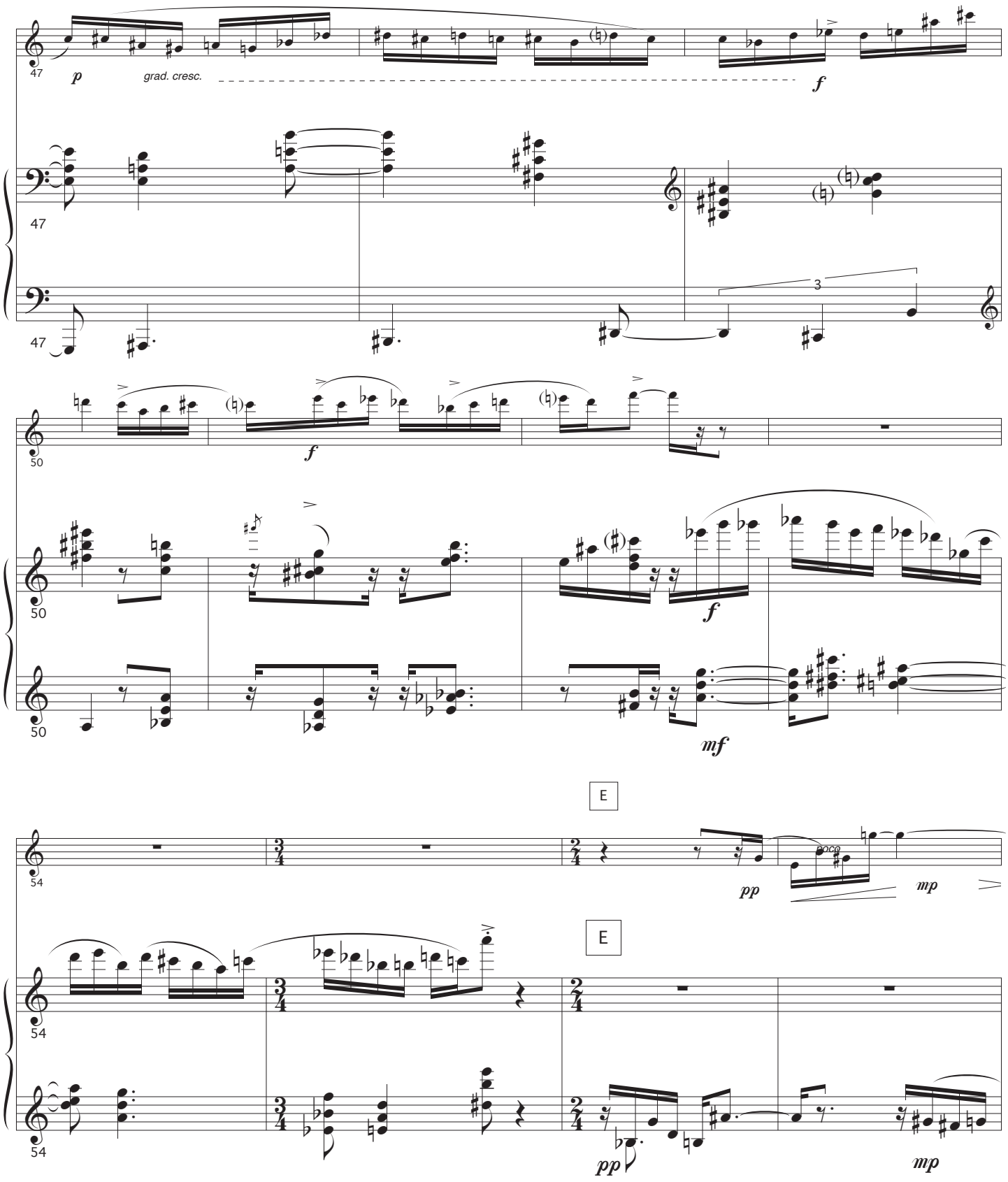


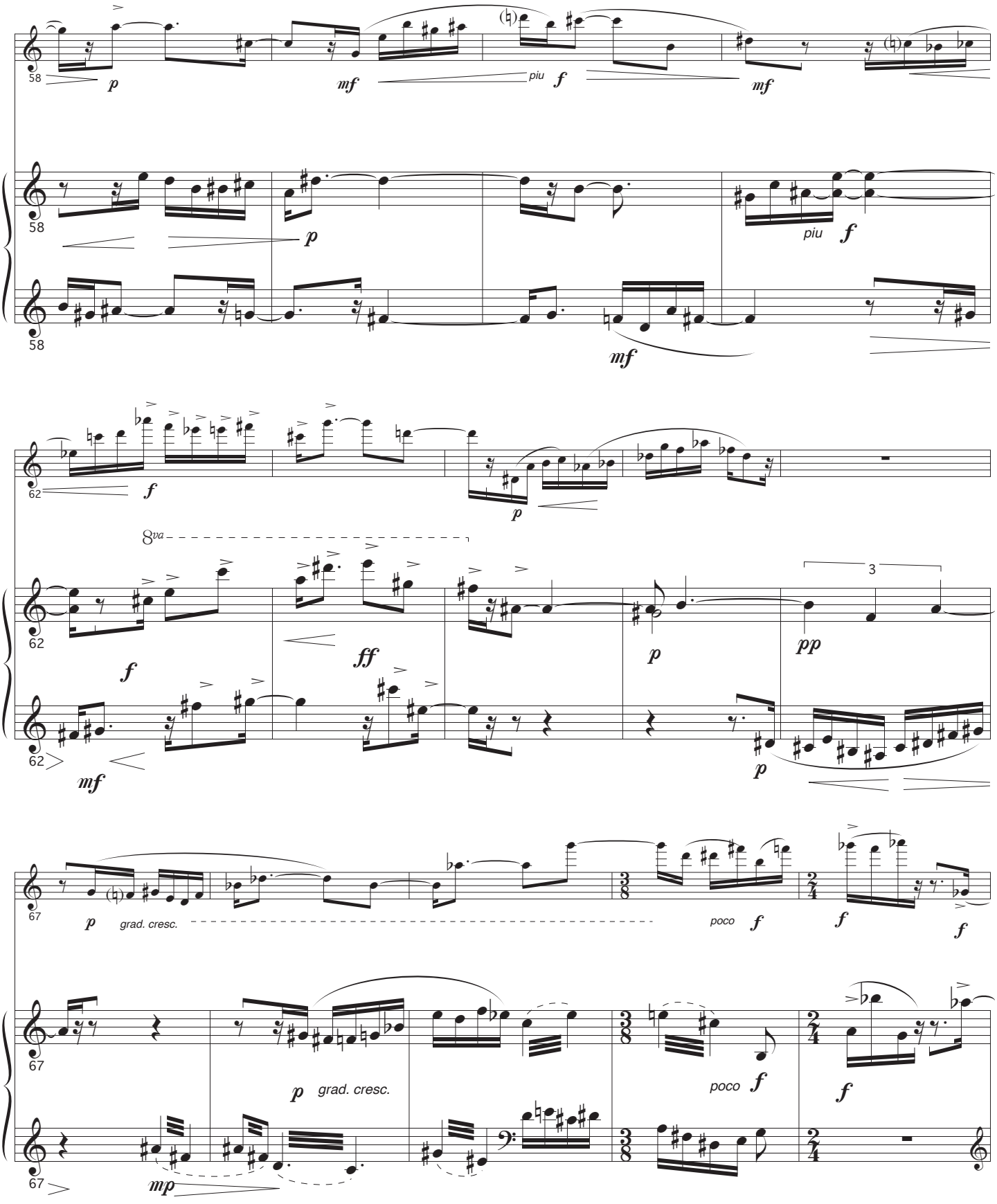
8va
release middle pedal
A
♩= 80
f
mf
sfz
p
mp
loco
R tr

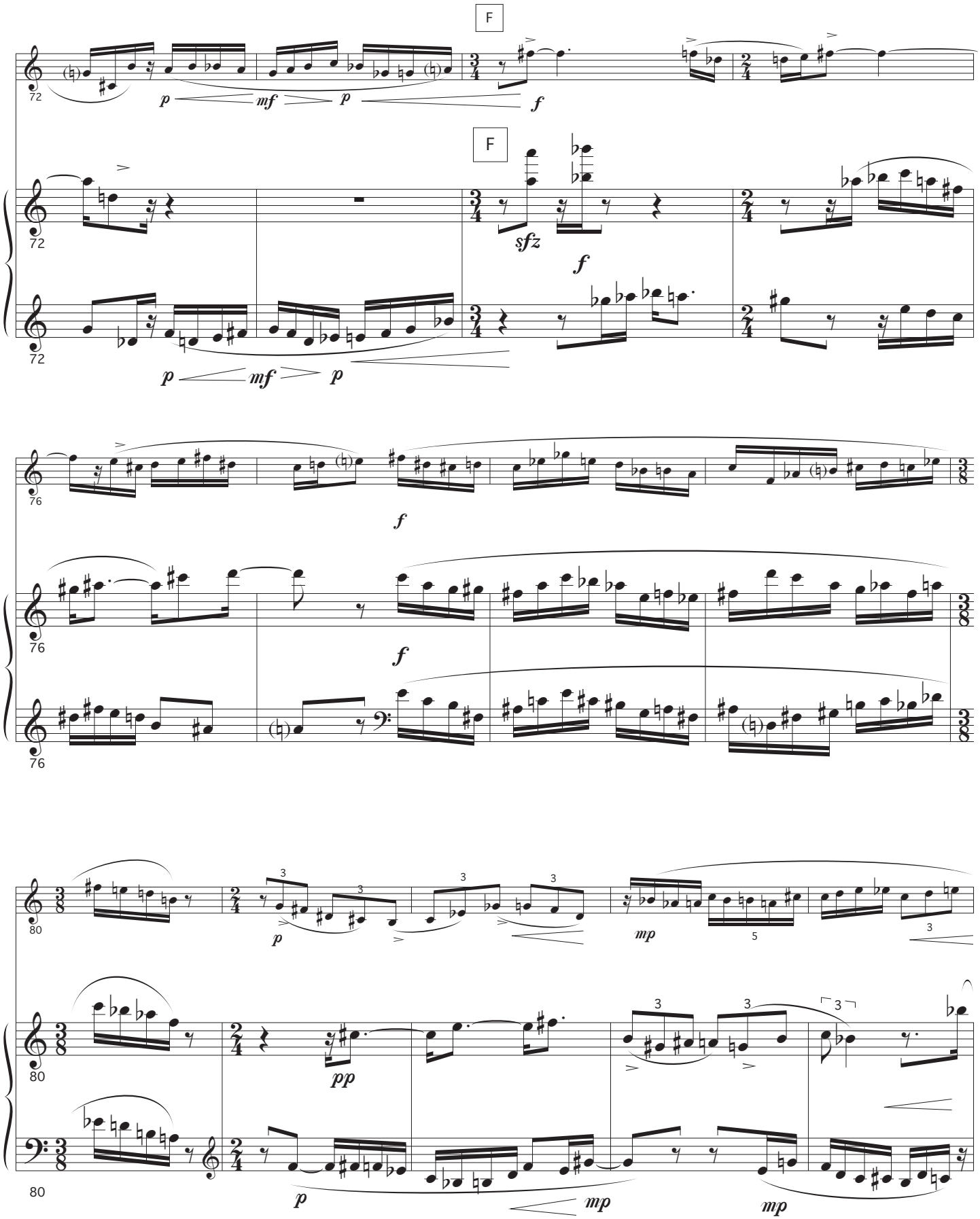

27
f
p
f
5
mf
p
27
f
p
sfz
27
Ped.
pp
accel.
3
tr
30
f
sfz
p
f
3
accel.
30
mp
mf
f
f
ppp
f
3
3
B
a tempo
33
p
B
a tempo
33
mf
mf
5
6
33

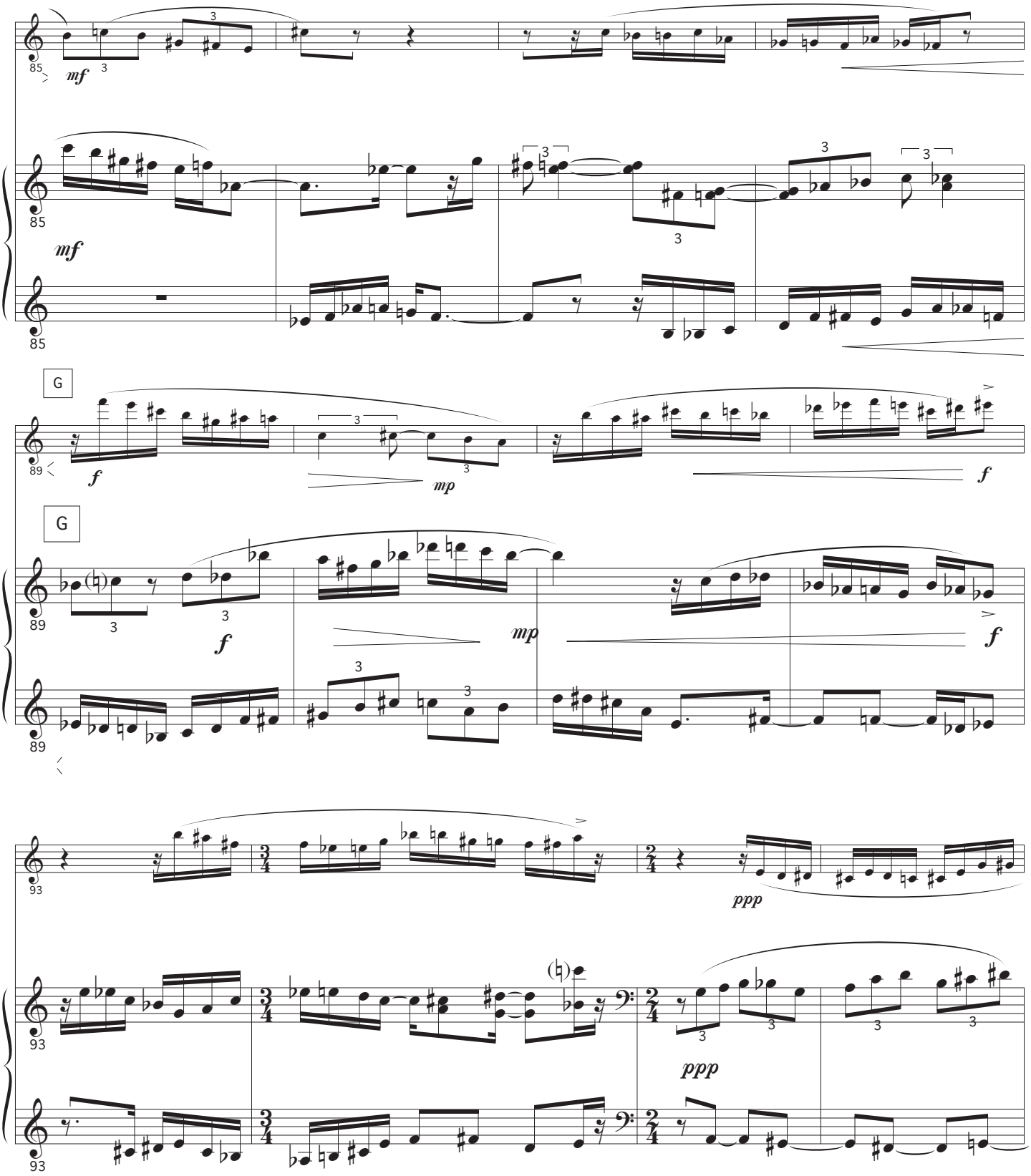

35
sfz
p
tr
sfz
p
35
3
3
5
35
mp
3
3
3
5
f
3
37
p
6
f
37
mf
37
39
6
3
6
colla parte
39
f
6
3
39
f

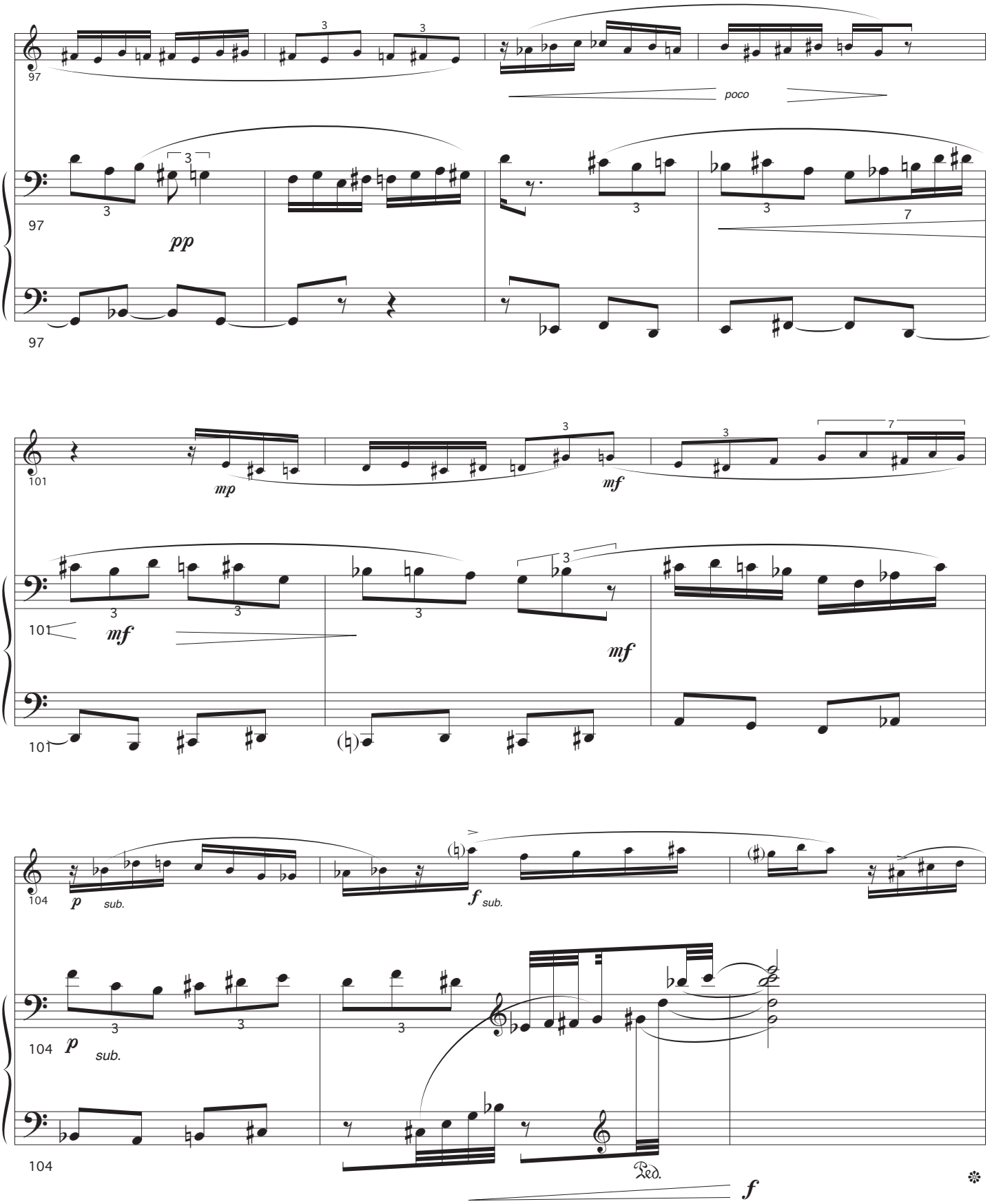

Multiphonic-G
mf
f
f
D
f p
poco
poco
poco
D
p
p

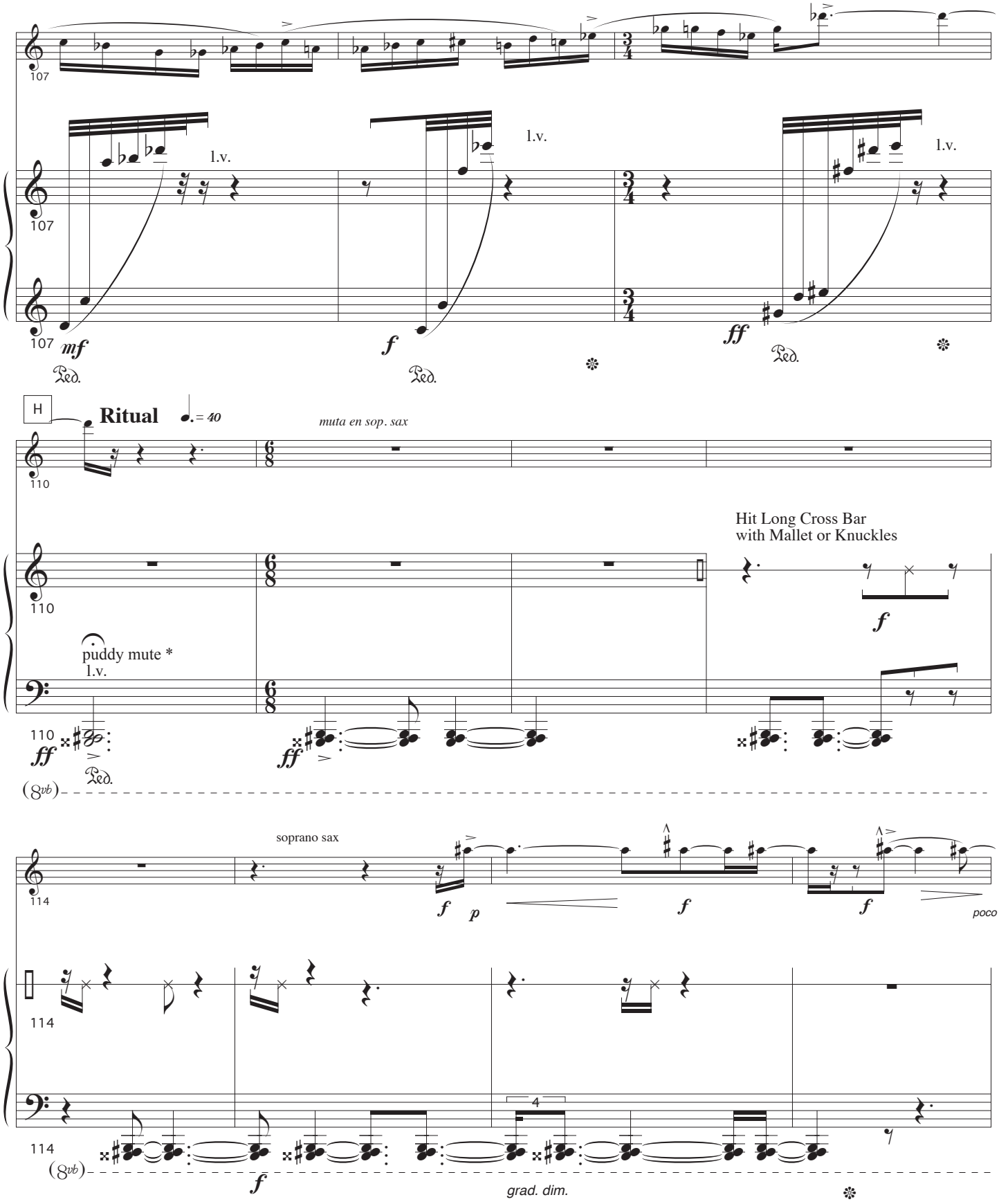

47
p
grad. cresc.
f
47
47
3
50
f
50
50
f
mf
E
54
pp
poco
mp
E
54
54
pp
mp


58
p
mf
piu
f
mf
58
p
piu
f
mf
62
f
p
8va
62
f
ff
p
3
pp
62
mf
p
67
p
grad. cresc.
poco
f
f
f
67
p
grad. cresc.
poco
f
f
67
mp

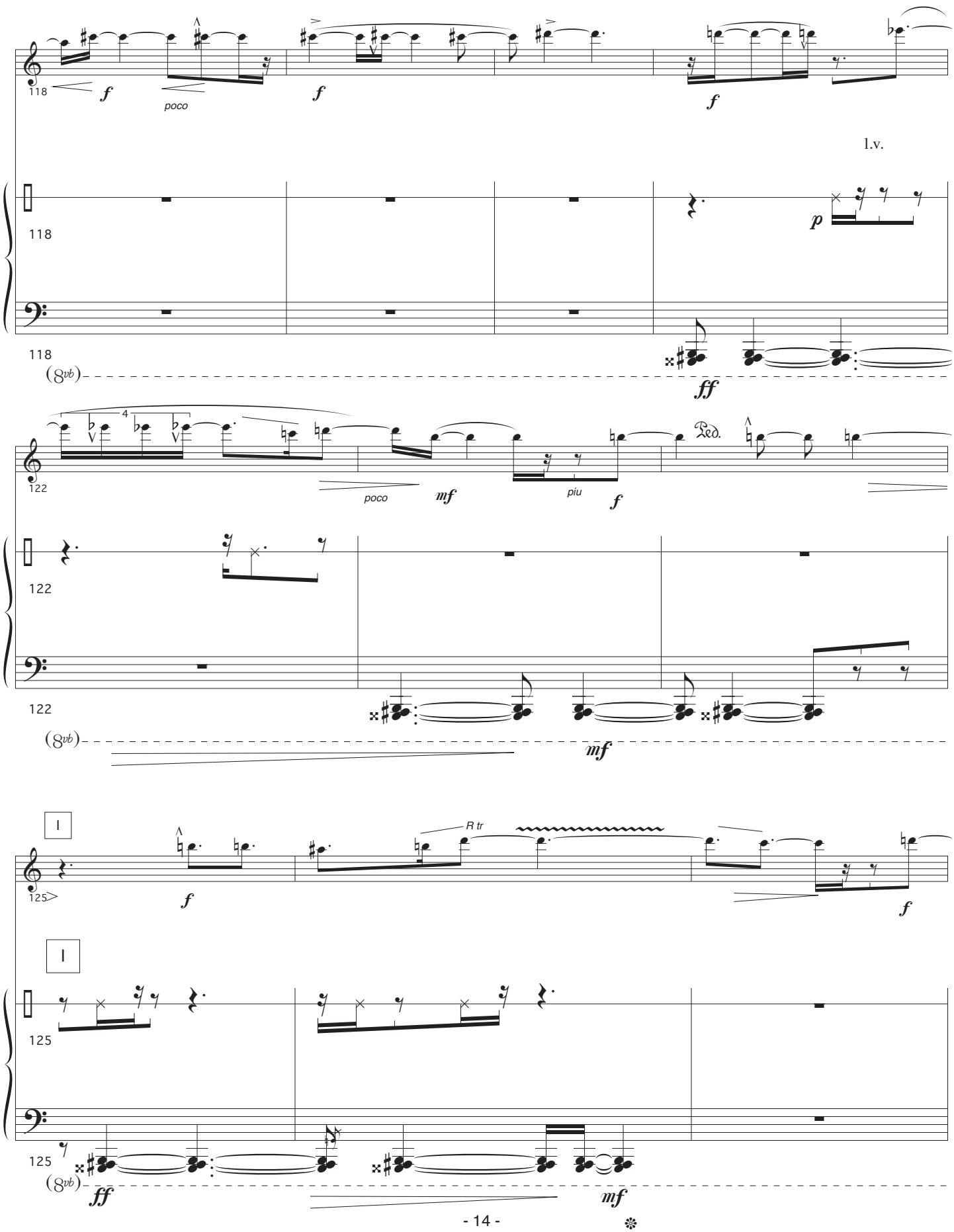

F
72
p
mf
p
f
F
72
sfz
f
72
p
mf
p
76
f
76
f
76
80
p
3
3
3
mp
5
3
80
pp
3
3
3
80
p
mp
mp

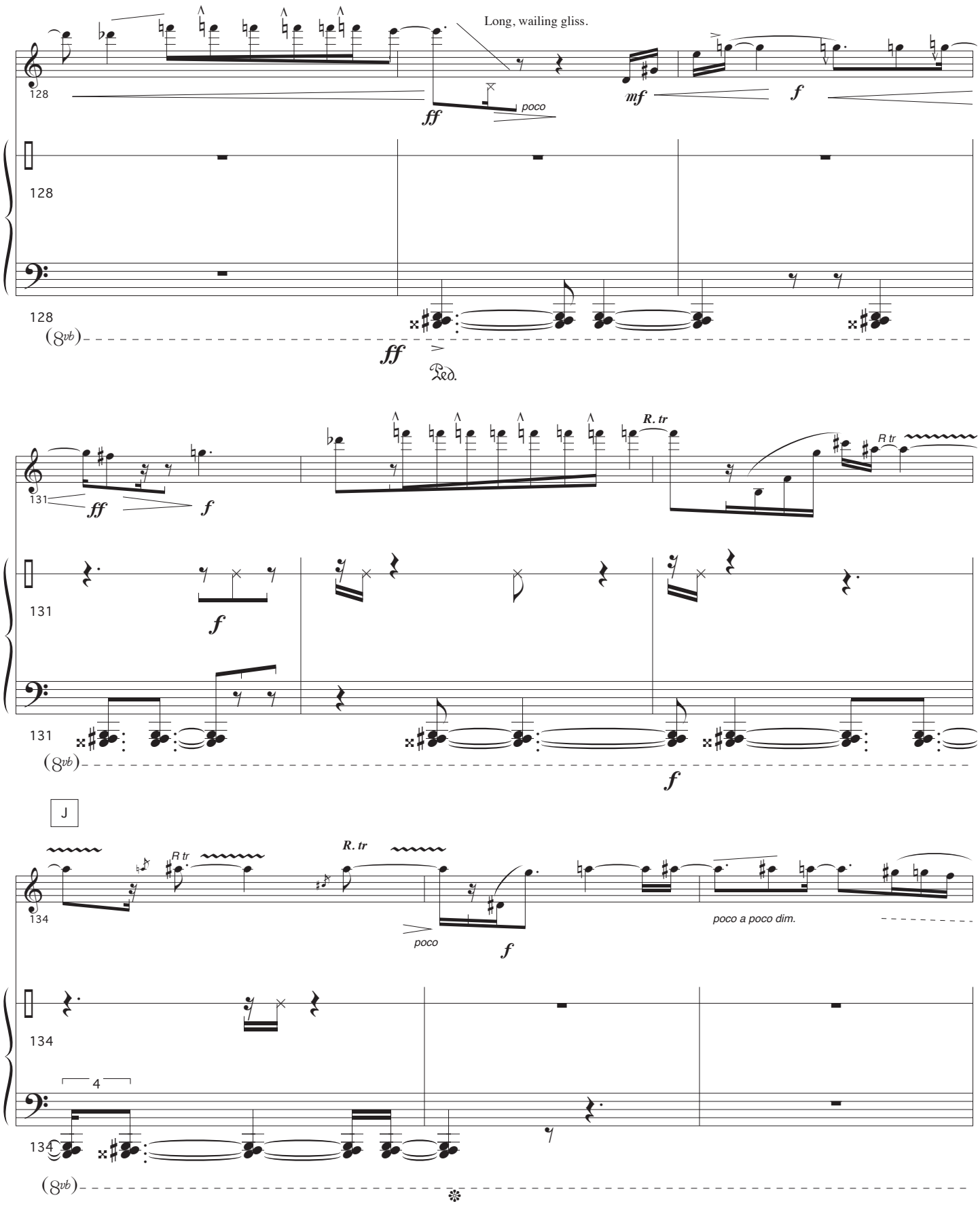

85
mf
3
85
mf
85
G
89
f
mp
f
G
89
f
mp
f
89
93
ppp
93
ppp
93

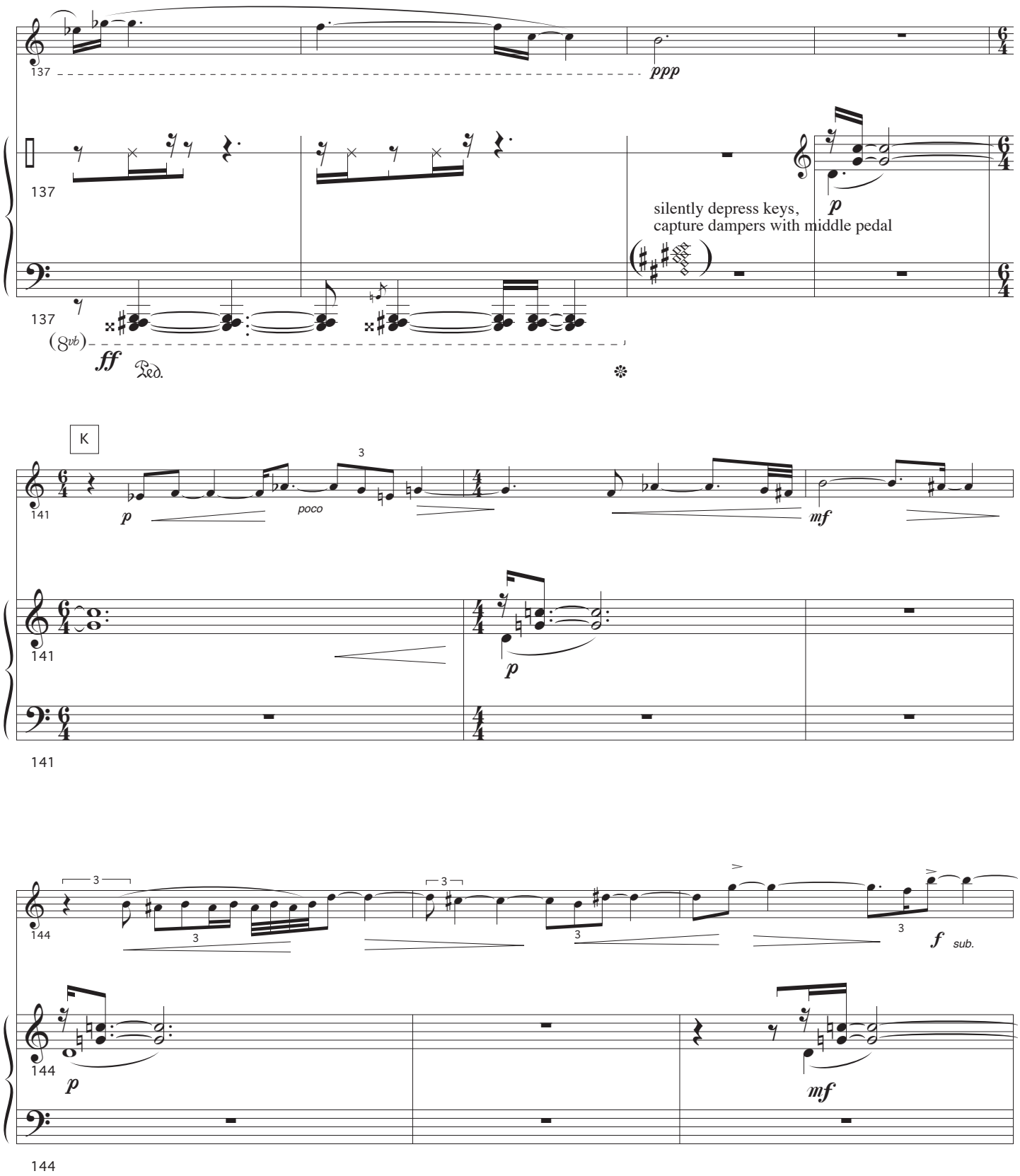

97
poco
97
pp
97
101
mp
mf
101
mf
mf
101
104
p
sub.
f
sub.
104
p
sub.
104
Ped.
f

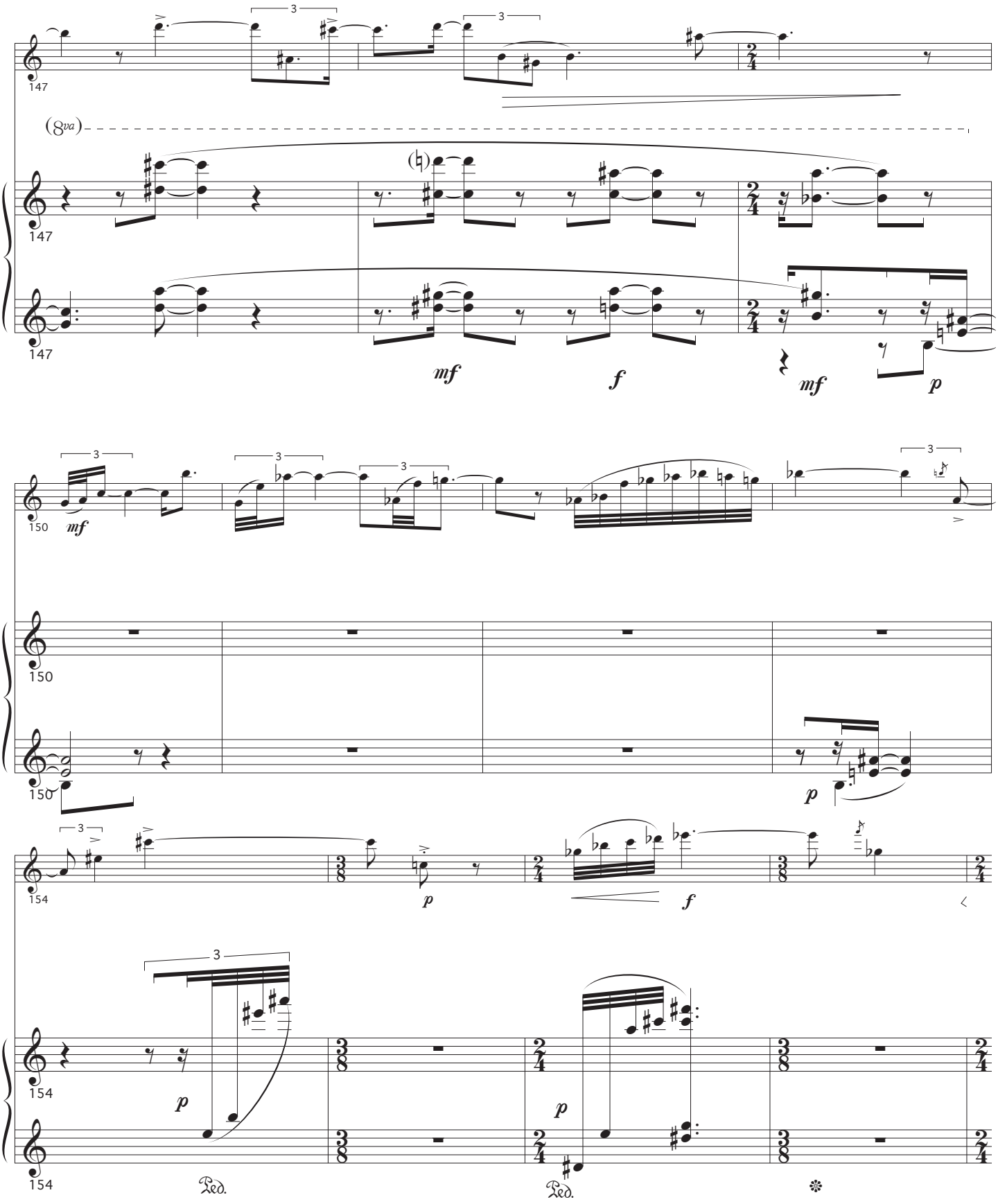


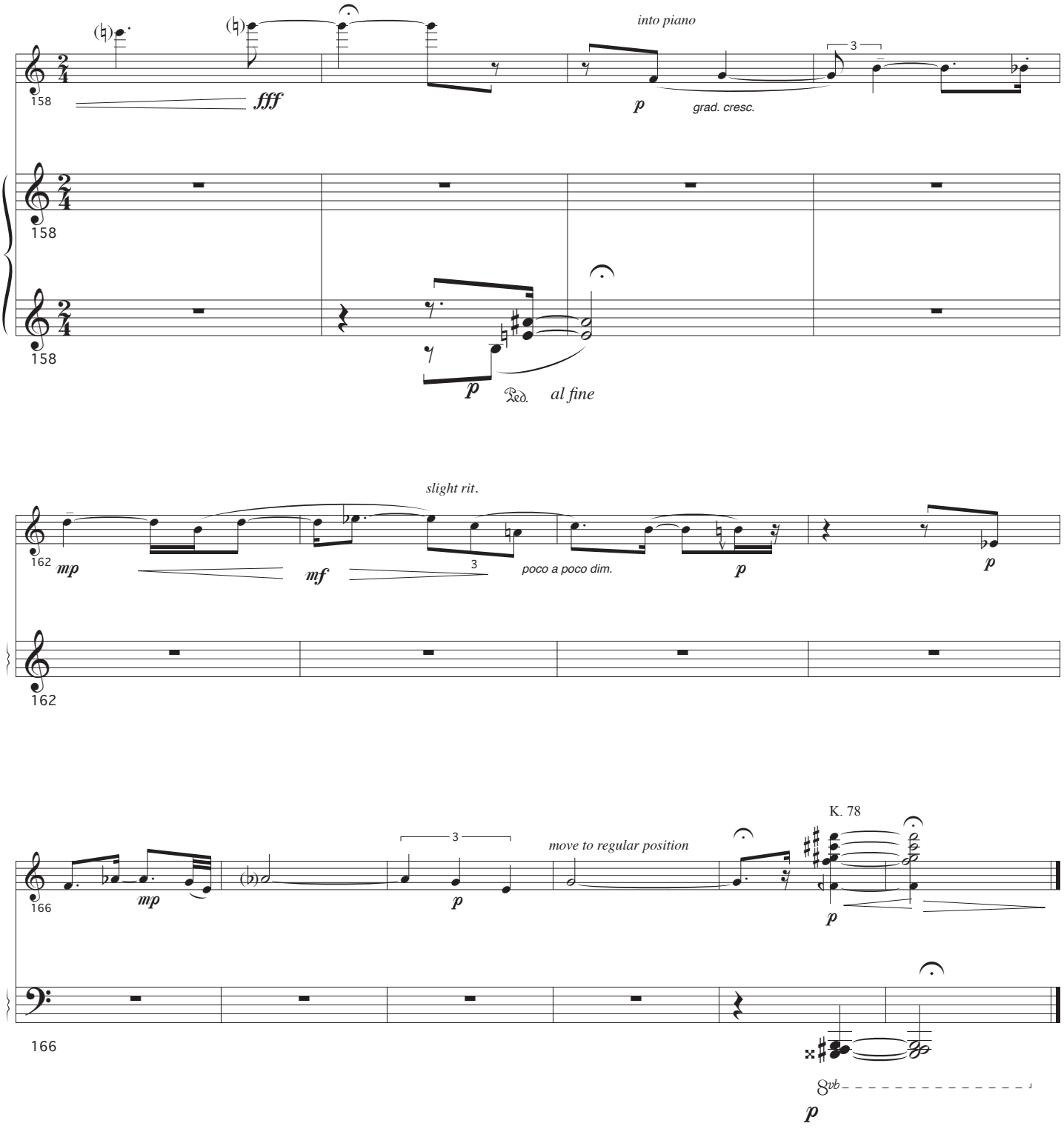
* Puddy Mute: See page One of score


118
f
poco
f
f
l.v.
118
p
118
(8vb)
ff
122
4
poco
mf
piu
f
Ped.
122
122
(8vb)
mf
I
125
f
R tr
f
I
125
125
(8vb)
ff
mf


Long, wailing gliss.
128
ff
poco
mf
f
128
128
(8vb)
ff
Ped.
131
ff
f
R. tr
R tr
131
f
131
(8vb)
f
J
134
R tr
R. tr
poco
f
poco a poco dim.
134
4
134
(8vb)
grad. dim.


137
ppp
137
silently depress keys,
capture dampers with middle pedal
p
137
(8vb)
ff
Ped.
K
141
p
poco
mf
141
p
141
144
f sub.
144
p
mf
144


147
(8va)
147
147
mf
f
mf
p
150
mf
150
150
p
154
p
f
154
p
p
154
Ped.
Ped.


158
fff
into piano
p
grad. cresc.
3
158
158
p
Ped.
al fine
slight rit.
162
mp
mf
3
poco a poco dim.
p
p
162
166
mp
3
p
move to regular position
K. 78
p
166
8vb
p