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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)

E♭ alto sax/B♭ soprano sax and piano

Transposed Score

John M. Kennedy  
ASCAP

♩ = 54  
Distantly

The first system of the score consists of four staves. The top staff is for the saxophone, starting with a treble clef, a 7/4 time signature, and a tempo marking of ♩ = 54. The music begins with a dynamic of *p* and includes a *mp* section. A wavy line above the staff is labeled *R. tr*. The piano accompaniment is shown in a grand staff (treble and bass clefs). The right hand starts with a dynamic of *p* and includes a *8va* marking. The left hand starts with a dynamic of *ppp* and includes a *8vb* marking. Below the piano part, there is a diagram of a guitar with a red circle around the three lowest strings (A0, A#0, B0) and the instruction: "silently depress keys, capture dampers with middle pedal".

**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.

The second system of the score continues from the first. The saxophone part begins at measure 2 with a dynamic of *p*. The piano accompaniment continues in the grand staff. The right hand starts with a dynamic of *sfz* and includes a *8va* marking. The left hand starts with a dynamic of *sfz* and includes a *8vb* marking. The left hand part features two five-measure phrases marked with a bracket and the number 5, both with a dynamic of *ppp*. The system concludes with a 3/4 time signature.

System 1: Treble clef, 3/4 time. Measure 3. Dynamics: *mf* (measures 3-4), *mp* (measures 5-6). A triplet of eighth notes is marked with a '3'. A slur covers measures 3-6. A fermata is over the final note. Piano part: Treble clef, 3/4 time. Measure 3. Dynamics: *sfz* (measures 7-8). Bass clef, 3/4 time. Measure 3. Dynamics: *sfz* (measures 7-8). Octave markings: (8va) and (8vb) with dashed lines.

System 2: Treble clef, 3/4 time. Measure 5. Dynamics: *p* (measures 5-6), *mp* (measures 7-8), *pp* (measures 9-10). A slur covers measures 5-10. Piano part: Treble clef, 3/4 time. Measure 5. Dynamics: *sfz* (measures 11-12). Bass clef, 3/4 time. Measure 5. Dynamics: *ppp* (measures 5-6), *ppp* (measures 7-8), *ppp* (measures 9-10), *sfz* (measures 11-12). Triplet of eighth notes in bass clef is marked with a '5'. Octave markings: (8va) and (8vb) with dashed lines.

System 3: Treble clef, 3/4 time. Measure 8. Dynamics: *p* (measures 8-9), *mf* (measures 10-11). A triplet of eighth notes is marked with a '3'. A slur covers measures 8-11. Octave marking: (8va) with a dashed line. Piano part: Treble clef, 3/4 time. Measure 8. Dynamics: *pp* (measures 12-13). Bass clef, 3/4 time. Measure 8. Dynamics: *pp* (measures 12-13). Triplet of eighth notes in bass clef is marked with a '6'. A slur covers measures 12-13. Dynamics: *pp* (measures 14-15), *grad. dim.* (measures 16-17). Triplet of eighth notes in bass clef is marked with a '7'. Octave marking: (8vb) with a dashed line.

10 *mp*

10 *p*  
release middle pedal

10 *ppp* \*

12 *p* *mf* *poco meno*

12 *mf*

15 *mf* *p*

17 *p* *mf* *mp* *pp* *ppp*

17 *ppp*

- 3 -

19

8va

release middle pedal

A  $\text{♩} = 80$

21

*f* *mf* *sfz* *p* *f*

8va

*sfz* *sfz* *sfz* *mp* *mf* *f*

24

*sfz* 5 *f*

*R tr* *R tr* *R tr* *R tr*

*loco* *mf* 3 3 *f* *mf*





Musical score for a piano and voice piece, measures 35-44. The score includes vocal lines and piano accompaniment with various dynamics and articulations.

**Measures 35-36:**

- Vocal:** Starts with *sfz* and *p*. Includes a trill (*tr*) and dynamic markings *sfz* and *p*.
- Piano:** Features triplets (3) and a dynamic marking *mp*. Includes a fermata and a dynamic marking *f*.

**Measures 37-38:**

- Vocal:** Starts with *p* and includes a dynamic marking *f*.
- Piano:** Includes a dynamic marking *mf*.

**Measures 39-44:**

- Vocal:** Includes a dynamic marking *f* and a section marked *colla parte* with a dashed line.
- Piano:** Includes a dynamic marking *f* and a section marked *colla parte* with a dashed line.

Multiphonic-G

41

41

mf

3

3

7

41

6

43

$\text{♩} = 112$

43

$\text{♩} = 112$

f

43

D

$\text{♩} = 112$

44

*fp*

*poco*

*poco*

*poco*

D

$\text{♩} = 112$

44

*p*

44

*p*

47 *p* *grad. cresc.* *f*

50 *f* *mf*

54 *pp* *mp* *pp* *mp*

58 *p* *mf* *piu f* *mf*

58 *p* *mf* *piu f* *mf*

58 *p* *piu f*

58 *mf*

62 *f* *p*

*Sua* -----

62 *f* *ff* *p* *pp* 3

62 *mf* *p*

62 *f* *p*

*Sua* -----

62 *f* *ff* *p* *pp* 3

62 *mf* *p*

67 *p* *grad. cresc.* *poco f* *f* *f*

67 *p* *grad. cresc.* *poco f* *f*

67 *mp*

67 *p* *grad. cresc.* *poco f* *f* *f*

67 *p* *grad. cresc.* *poco f* *f*

67 *mp*

F

F

Musical score for measures 72-75. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure numbers 72, 72, and 72 are indicated at the start of the respective staves. Dynamics include *p*, *mf*, *p*, *f*, *sfz*, and *f*. A fermata is present over the final measure (75).

Musical score for measures 76-79. The system includes a single treble clef staff and a grand staff. Measure numbers 76, 76, and 76 are indicated at the start of the respective staves. Dynamics include *f* and *f*.

Musical score for measures 80-83. The system includes a single treble clef staff and a grand staff. Measure numbers 80, 80, and 80 are indicated at the start of the respective staves. Dynamics include *p*, *mp*, *pp*, *p*, *mp*, and *mp*. Triplet markings (3) and a quintuplet marking (5) are present.

85 *mf* 3

Musical score for measures 85-88. The top staff (treble clef) begins with a dynamic marking of *mf* and a triplet of eighth notes. The middle and bottom staves (piano accompaniment) also feature triplet markings and various rhythmic patterns. The key signature has one sharp (F#).

G 89 *f* *mp* *f*

Musical score for measures 89-92. A box containing the letter 'G' is placed above the first measure. The top staff starts with a dynamic marking of *f*, followed by a crescendo to *mp* and then a decrescendo back to *f*. The piano accompaniment includes triplet markings.

G 89 *f* *mp* *f*

Musical score for measures 89-92, continuing from the previous system. It features a box with the letter 'G' above the first measure. The dynamics and piano accompaniment are consistent with the previous system.

93 *ppp*

Musical score for measures 93-96. The top staff begins with a dynamic marking of *ppp*. The key signature changes to two flats (Bb and Eb). The piano accompaniment includes triplet markings.

93 *ppp*

Musical score for measures 93-96, continuing from the previous system. It features a dynamic marking of *ppp* and includes a box with the letter '(b)' above a note in the second measure. The piano accompaniment includes triplet markings.

97

*pp*

*poco*

101

*mp*

*mf*

*mf*

*mf*

104

*p sub.*

*f sub.*

*p sub.*

*Red.*

*f*

107

107 *mf* Red.

108 *f* Red.

109 *ff* Red.

H **Ritual** ♩ = 40 *muta en sop. sax*

110

110 *ff* Red.

111 puddy mute \* l.v.

112 *f*

113 *f*

Hit Long Cross Bar with Mallet or Knuckles

soprano sax

114

114 *f*

115 *p*

116 *f*

117 *f* poco

grad. dim.

\* Puddy Mute: See page One of score



118 *f* *poco* *f* *f* *l.v.*

118  
(8<sup>va</sup>) *ff*

122 *poco* *mf* *piu* *f* *Red.*

122  
(8<sup>va</sup>) *mf*

125 *f* *R tr* *f*

125  
(8<sup>va</sup>) *ff* *mf*

128

Long, wailing gliss.

*ff* *poco* *mf* *f*

128

128

(8vb)

*ff* *Red.*

131

*ff* *f*

*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  
(8<sup>vb</sup>) *ff* *ped.*

K

141 *p* *poco* *mf*

141

*p*

144 *f sub.*

144 *p* *mf*

147

(8va)

147

147

*mf* *f* *mf* *p*

150

*mf*

150

150

*p*

154

*p* *f*

154

154

*p* *p*

*Red.* *Red.* \*

158 *fff* *into piano* *p* *grad. cresc.*

158 *p* *Red. al fine*

162 *mp* *mf* *poco a poco dim.* *p* *p*

162

166 *mp* *p* *move to regular position* *p* *K. 78*

166 *p*