

MARK PETERING

Lamentations

2001-PRESENT

for Full Orchestra

INSTRUMENTATION

3 Flutes (1 & 2 double Piccolo)
3 Oboes
3 Bb Clarinets (3 doubles Bass Clarinet)
2 Bassoons
Contrabassoon
4 F Horns
3 C Trumpets
3 Trombones
Tuba
3 Percussion (Vibraphone, 2 Bass Drums)
Piano
Violin I div. a5
Violin II div. a4
Viola div. a4
Cello div. a3
Bass div. a2

Duration: 9'

Accidentals only apply to notes to which they are directly attached.

Repeated notes, however, do not utilize repeated accidentals.

There is a strong difference between p and mp, between mp and mf etc.

Therefore cresc. and dim. are dramatic even between the above pairs.

PROGRAM NOTE:

The composer invites reflection on the major world events of the new century.

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LAMENTATIONS

2001-Present

Mark Petering
(2005)

$\frac{4}{4}$ Molto rubato $\text{♩} = 65$

Musical score for woodwinds and strings. The score is in 4/4 time, marked 'Molto rubato' with a tempo of 65. The woodwind section includes Flute 1/Piccolo, Flute 2/Piccolo, Flute 3, Oboe 1, Oboe 2, Oboe 3, Bb Clarinet 1, Bb Clarinet 2, Bb Clar/Bass Clar, Bassoon 1, Bassoon 2, Contrabassoon, F Horn 1, F Horn 2, F Horn 3, F Horn 4, C Trumpet 1, C Trumpet 2, C Trumpet 3, Trombone 1, Trombone 2, Trombone 3, and Tuba. The string section includes Violin I (div. a1, a2, a3), Violin II (div. a1, a2), Viola (div. a1, a2), Cello (div. a1, a2), and Bass (div. a1, a2). The score features dynamic markings such as *mp*, *mf*, and *p*, and includes a '(Flute)' marking above the first flute staff. The woodwinds have melodic lines with slurs and dynamic markings, while the strings are mostly silent.

$\frac{4}{4}$ Molto rubato $\text{♩} = 65$

Musical score for strings. The score is in 4/4 time, marked 'Molto rubato' with a tempo of 65. The string section includes Violin I (div. a1, a2, a3), Violin II (div. a1, a2), Viola (div. a1, a2), Cello (div. a1, a2), and Bass (div. a1, a2). The score is mostly blank, indicating that the string parts are silent or have very faint markings.

7 3/4

Fl. 1/Picc. *mp*

Ob. 1 *p* *mp* *p*

Ob. 2 *mp* *p*

Cl. 1 *mp* *p*

Vln. I *pp* *p* *pp*

Vln. II *pp*

1/2 section

1/2 section

13 4/4 A

Fl. 1/Picc. *p* *mp* *p*

Ob. 1 *mp* *p* *mp* *mf* *p*

Ob. 2 *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Ba. 1 *p*

F.H. 1 *p* *mp*

F.H. 2 *mp*

F.H. 3 *p* *mp*

F.H. 4 *p* *mp*

Tpt. 1 *p* *mp*

Vln. I *p* *pp* *p*

Vln. II *mp* *p*

Vla. *p* 1/2 section

Vcl. *p* 1/2 section

D.B. *p* 1/2 section

19

B

Fl. 1/Picc.
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 2
Bn. 1
F.H. 1
F.H. 2
F.H. 4
Tpt. 1
Tpt. 2
Tpt. 3
Vln. I
Vln. II
Vla.
Vcl.
D.B.

25

to Piccolo

Fl. 1/Picc.
Fl. 2/Picc.
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
F.H. 1
F.H. 2
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vcl.
D.B.

31

C March-like
to Flute

Fl. 1/Picc. *mf* *mp*

Fl. 2/Picc. *f* *mp*

Fl. 3 *f* *mp*

Cl. 1 *f*

Cl. 2 *f*

F.H. 1 *f* *con sord.* *mf*

F.H. 2 *f*

F.H. 3 *mf* *con sord.*

Tpt. 1 *mf* *mp*

Vibe. *mp* *Vibraphone (bowed - motor on)*

B. D. 2 *mp*

(all stands)

C *mp* March-like

Vln. I *mf* *f* *mf* *f* *mf*

2 *mf* *f* *mf* *f* *mf*

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

4 *mf* *f* *mf* *f* *mf*

5 *mf* *f* *mf* *f* *mf*

(all stands)

Vln. II *mf* *f* *mf* *f* *mf*

2 *mf* *f* *mf* *f* *mf*

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

4 *mf* *f* *mf* *f* *mf*

(all stands)

Vla. *f* *mf* *mf* *mf* *mf*

2 *mf* *mf* *mf* *mf* *mf*

3 *mf* *mf* *mf* *mf* *mf*

4 *mf* *mf* *mf* *mf* *mf*

(all stands)

Vcl. *f* *mf* *mf* *mf* *mf*

(all stands) *mf*

D.B. *f* *mf* *mf* *mf* *mf*

37

2/4 4/4 3/4 4/4

Ob. I
Cl. I
Bn. I
F.H. 1
F.H. 3
Vbo.
B. D. 2
Pno.
Vln. I
Vln. II
Vla.
Vcl. 2
D.B.

mp
p
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

Detailed description: This page of the orchestral score for 'Lamentations' covers measures 37 through 41. The music is written for a large ensemble including Oboe I, Clarinet I, Bassoon I, Flute I, Flute 3, Vibraphone, Bass Drum 2, Piano, Violin I (4 parts), Violin II (4 parts), Viola (4 parts), Violoncello 2 (3 parts), and Double Bass. The piece is in 2/4 time, with changes to 4/4, 3/4, and 4/4 time signatures. The score includes various dynamic markings such as mp (mezzo-piano), p (piano), and mf (mezzo-forte). The piano part features complex rhythmic patterns with many beamed notes. The string sections play rhythmic accompaniments, often with accents and slurs. The woodwinds have melodic lines, with the Clarinet I and Oboe I parts showing some chromaticism. The Flute I and Flute 3 parts have more active, rhythmic parts. The Vibraphone and Bass Drum 2 parts provide percussive textures. The Viola and Violoncello 2 parts have dense, rhythmic accompaniments. The Double Bass part has a simple, steady line. The score is presented in a standard orchestral layout with parts grouped by instrument family and numbered within each family.

43 D

Ob. 1 *mf* *mp* *mp*

Cl. 1 *p* *p*

Bn. 1 *p*

F. H. 1 *p*

F. H. 3 *p*

Tbn. 1 *con sord.*

Vibe *Vibraphone (bowed - motor on)* *mf*

B. D. 2 *mf* *mf* *mf* *mf*

Pno. *mf* *mf* *mf* *mf*

43 D

Vln. I 2 3 4 5

Vln. II 2 3 4

Vla. 2 3 4

Vcl. 2 3

D.B.

49 $\frac{2}{4}$ $\frac{4}{4}$ E **Molto rubato**

Ob. 1 *mf*

Cl. 1 *mf* *mf*

Cl. 2 *mf*

Bn. 1 *mf* *mf*

F.H. 1 *mf*

F.H. 2 *mp*

F.H. 3 *mp*

Tbn. 1 (all vibs)

Vibc

B. D. 2 *mf*

Pno.

Detailed description: This page of the score covers measures 49 to 52. It features woodwind and string parts. The woodwinds (Oboe 1, Clarinets 1 & 2, Bassoon 1, Flutes 1, 2, & 3) play melodic lines with dynamics ranging from mezzo-forte (mf) to mezzo-piano (mp). The strings (Tuba 1, Vibraphone, Bass Drum 2, Piano) provide a rhythmic and harmonic foundation. The tempo is marked 'Molto rubato'. A key signature change to E major is indicated by a box with the letter 'E'. Time signature changes from 2/4 to 4/4 occur at the beginning of measure 50 and again at the start of measure 51.

49 $\frac{2}{4}$ $\frac{4}{4}$ E **Molto rubato** (all stands) *mp*

Vln. I 1 2 3 4 5 *ff*

Vln. II 2 3 4 *ff*

Vla. 2 3 4 *ff*

Vcl. 2 3 *ff*

D.B. *ff* *fp*

Detailed description: This page of the score covers measures 49 to 52, focusing on the string ensemble. The Violin I section (5 staves) and Violin II section (3 staves) play a dense, rhythmic texture of sixteenth notes, marked fortissimo (ff). The Viola section (3 staves) and Violoncello section (2 staves) also play rhythmic patterns, with dynamics ranging from ff to fortissimo piano (fp). The Double Bass (D.B.) part features a melodic line that begins in measure 51, marked *div.* and *fp*. The tempo is 'Molto rubato'. A key signature change to E major is indicated by a box with the letter 'E'. Time signature changes from 2/4 to 4/4 occur at the beginning of measure 50 and again at the start of measure 51. The instruction '(all stands)' is placed above the string parts in measure 51.

55

CL. 1
CL. 2
CL. 3 (Bass Clarinet)
Bn. 1
Cb. Bn.
F.H. 1
F.H. 2
F.H. 3
Vln. I
Vln. II
Vcl.
D.B. Solo arco



61

F March-like

CL. 1
CL. 3 to Clarinet
Cb. Bn.
Tpt. 1 Solo arco
Vibe Vibraphone (bowed - motor on)
B. D. 2
Vln. I
Vln. II
Vla.
Vcl.
D.B. Solo arco

67

Ob. 1 *mp* *mf* *f*

Cl. 1 *p* *p*

Bn. 1

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mp* *mf*

Vbr. (td vibr)

B. D. 1 Bass Drum - woodtick *f*

B. D. 2 *mf*

Pno. *mp* *f*

Detailed description: This block contains the musical score for measures 67 through 71 for the woodwind and percussion sections. The instruments listed are Oboe 1, Clarinet 1, Bassoon 1, Trumpet 1, Trumpet 2, Vibraphone, Bass Drum 1, Bass Drum 2, and Piano. The score includes dynamic markings such as *mp*, *mf*, *f*, and *p*. Performance instructions include 'con sord.' for the second trumpet and '(td vibr)' for the vibraphone. The piano part features a rhythmic pattern in the right hand and a more active line in the left hand.

67

Vln. I 2 *mp* *mf* *f*

Vln. I 3 *mf* *f*

Vln. I 4 *mf* *f*

Vln. I 5 *mf* *f*

Vln. II 2 *mf* *f*

Vln. II 3 *mf* *f*

Vln. II 4 *mf* *f*

Vla. 2 *mf* *f*

Vla. 3 *mf* *f*

Vcl. *mf* *f* *mf*

Detailed description: This block contains the musical score for measures 67 through 71 for the string section. The instruments listed are Violin I (5 staves), Violin II (4 staves), Viola (3 staves), and Violoncello. The score includes dynamic markings such as *mp*, *mf*, and *f*. The strings play a rhythmic pattern with various articulations, including accents and slurs. The cello part includes the marking 'div.' and 'smc.'.

73 **G**

Fl. 1/Picc. (Piccolo) *sub. mf*

Fl. 2/Picc. (Piccolo) *mf*

Fl. 3 *sub. mf*

Ob. 1 *mf*

Ob. 2 *sub. mf*

Ob. 3 *mf*

Cl. 1 *mf* Solo *f* *mf*

Cl. 2 *sub. mf*

Cl. 3 *sub. mf* *mf* *f*

Bn. 1 *mf* *mf* *mf*

F.H. 1 *mf*

F.H. 3 *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Vib. *Vibraphone (dowed - motor on)*

B.D. 1 *mf* *mf* *f*

B.D. 2 *f* *mf*

Pno. *mf* *G*

Vln. I 1 *mf* *f* *mf*

Vln. I 2 *mf* *f* *mf*

Vln. I 3 *mf* *f* *mf*

Vln. I 4 *mf* *f* *mf*

Vln. I 5 *mf* *f* *sub. mf*

Vln. II 1 *mf* *f* *sub. mf*

Vln. II 2 *mf* *f* *mf*

Vln. II 3 *mf* *f* *mf*

Vln. II 4 *mf* *f* *sub. mf*

Vla. 1 *mf* *f* *sub. mf*

Vla. 2 *mf* *f* *sub. mf*

Vla. 3 *mf* *f* *sub. mf*

Vla. 4 *mf* *f* *sub. mf*

Vcl. 2 *mf* *f* *sub. f*

Vcl. 3 *mf* *f* *mf*

D.B. 1 *mf* *f* *mf*

D.B. 2 *mf* *f* *mf*

79

H **Molto rubato** (Flute)

Fl. 1/Picc. *f* *ff* *ff* *ff* *ff*

Fl. 2/Picc. *f* *ff* *ff* *ff* *ff*

Fl. 3 *f* *ff* *ff* *ff* *ff*

Ob. 1 *f* *ff* *ff* *ff* *ff*

Ob. 2 *f* *ff* *ff* *ff* *ff*

Ob. 3 *f* *ff* *ff* *ff* *ff*

Cl. 1 *f* *ff* *ff* *ff* *ff*

Cl. 2 *f* *ff* *ff* *ff* *ff*

Cl. 3 *f* *ff* *ff* *ff* *ff*

Ba. 1 *f* *ff* *ff* *ff* *ff*

Ba. 2 *f* *ff* *ff* *ff* *ff*

Ct. Ba. *f* *ff* *ff* *ff* *ff*

F.H. 1 *f* *ff* *ff* *ff* *ff*

F.H. 2 *f* *ff* *ff* *ff* *ff*

F.H. 3 *f* *ff* *ff* *ff* *ff*

F.H. 4 *f* *ff* *ff* *ff* *ff*

Tpt. 1 *f* *ff* *ff* *ff* *ff*

Tpt. 2 *f* *ff* *ff* *ff* *ff*

Tpt. 3 *f* *ff* *ff* *ff* *ff*

Tbn. 1 *f* *ff* *ff* *ff* *ff*

Tbn. 2 *f* *ff* *ff* *ff* *ff*

Tbn. 3 *f* *ff* *ff* *ff* *ff*

Tha. *f* *ff* *ff* *ff* *ff*

Vbr. *f* *ff* *ff* *ff* *ff*

B. D. 1 *f* *ff* *ff* *ff* *ff*

B. D. 2 *f* *ff* *ff* *ff* *ff*

Pno. *f* *ff* *ff* *ff* *ff* **Molto rubato**

Vln. I 1 *f* *ff* *ff* *ff* *ff*

Vln. I 2 *f* *ff* *ff* *ff* *ff*

Vln. I 3 *f* *ff* *ff* *ff* *ff*

Vln. I 4 *f* *ff* *ff* *ff* *ff*

Vln. I 5 *f* *ff* *ff* *ff* *ff*

Vln. II 1 *f* *ff* *ff* *ff* *ff*

Vln. II 2 *f* *ff* *ff* *ff* *ff*

Vln. II 3 *f* *ff* *ff* *ff* *ff*

Vln. II 4 *f* *ff* *ff* *ff* *ff*

Vla. 1 *f* *ff* *ff* *ff* *ff*

Vla. 2 *f* *ff* *ff* *ff* *ff*

Vla. 3 *f* *ff* *ff* *ff* *ff*

Vla. 4 *f* *ff* *ff* *ff* *ff*

Vcl. 2 1 *f* *ff* *ff* *ff* *ff*

Vcl. 2 2 *f* *ff* *ff* *ff* *ff*

Vcl. 2 3 *f* *ff* *ff* *ff* *ff*

D.B. 1 *f* *ff* *ff* *ff* *ff*

D.B. 2 *f* *ff* *ff* *ff* *ff*

so Flute

con cord.

con cord.

I

4

Ob. 1
Cl. 1
B. D. 2
Vln. I
Vln. II
Vla.
Vcl.
D.B. 2

f
sub mf
tutti
mf
f
f
f
f
mp



97

Ob. 1
Cl. 1
B. D. 2
Vln. I
Vln. II
Vla.
Vcl.
D.B. 2

p
p
pp
fp
pp
p
mf
p



103

J

F.H. 1
Tpt. 1
B. D. 2
Vln. II
Vla.
Vcl.
D.B. 2

p
senza cord.
p
pp
pp
pp
pp



109

poco rit.

F.H. 1
Tpt. 1
Vcl.
D.B. 2

p
pp
pp