

# LAMENTATION

FOR EUPHONIUM AND WIND ENSEMBLE

NOT FOR DISTRIBUTION OR PERFORMANCE

STEVE DANYEW

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# LAMENTATION FOR EUPHONIUM AND WIND ENSEMBLE (2019)

Duration: 8.5 minutes

## Instrumentation:

*(While the piece is intended to be played one on a part, parts may be doubled.*

*However, when "solo" appears in the score, the phrase should be played by one player)*

Flute 1,2

Oboe

Bassoon

Clarinet in Bb 1,2,3

Bass Clarinet in Bb

Alto Saxophone in Eb 1,2

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Off-Stage Solo Trumpet in Bb\*

Trumpet in Bb 1,2,3

Horn in F 1,2,3,4

Trombone 1,2,3

Euphonium

Tuba

Solo Euphonium

Double Bass

Harp (*optional\*\**)

Piano

Timpani

Percussion 1: Vibraphone

Percussion 2: Marimba (5-octave), Tam-Tam

Percussion 3: Glockenspiel

Percussion 4: Crotales, Suspended Cymbal

Percussion 5: Bass Drum

\*It is intended that the off-stage trumpet player will stay off-stage through the entire piece.

\*\*The piece can be performed without harp, though the harp adds a great deal of color to the piece so it is strongly encouraged.

## Conductor/Soloist Notes:

This work was commissioned in memory of euphoniumist Isaiah Ray. Isaiah's brother, Irving Ray, is a professional euphoniumist and the soloist who premiered this piece. We all know what it's like to remember someone we've lost. We wonder if they are out there somewhere looking down on us. Sometimes we remember them with sadness; other times, with hope and joy.

When writing the piece, I thought of the euphonium soloist as the narrator of these memories. The first motive presented by the soloist depicts the phrase, "Isaiah, are you there? Where did you go?" A brief conversation ensues between Irving (euphonium) and his brother Isaiah (solo trumpet).

There is a reflective, searching and melancholy tone to this music. The "where did you go?" motive (ex. soloist, m. 20) grows in persistence, with statements by several woodwind soloists. The music swells to a brief climax, then falls quickly into a dreamlike state (m. 29). There is confusion – the narrator wonders if this is all a dream – but there's also a sense of acceptance. The original chorale tune (introduced by the soloist in m. 29) depicts the first stanza of Anne Brontë's poem, "A Reminiscence."

*Yes, thou art gone and never more  
Thy sunny smile shall gladden me;  
But I may pass the old church door  
And pace the floor that covers thee.*

In m. 39, the narrator recalls uplifting memories – the smiles and laughter and profound moments shared. Another conversation takes place between Isaiah (trumpet) and Irving (euphonium). Here Isaiah (trumpet) introduces motives that are sure and comforting, answering the question, "are you there?" From this point on, the euphonium soloist begins to incorporate "Isaiah's music" in addition to his own more searching motives.

The oboe solo in m. 50 is a development of the motives first introduced by the trumpet and euphonium. Here, I envisioned the narrator watching those joyful memories in slow motion. The euphonium echoes the oboe and ultimately picks up the melody from the oboe in m. 63, developing motives first introduced by the solo trumpet (Isaiah's music).

In m. 74, the delicate chords from the opening return. This time, on top of the chords, the euphonium soloist introduces a new "Isaiah" motive, with large, soaring leaps. The narrator states the opening motives again: "Isaiah, are you there? Where did you go?" Isaiah (trumpet) responds but more layers and voices persist and the music builds toward a climax, swelling with emotion. Statements of "are you there?" and "where did you go?" are woven in amongst a slow, dirge-like harmonic progression. At the emotional climax of the work, there's a sense of triumph, but also grief. The music is heavy with slow, repeating chords and drums that toll in accompaniment.

In m. 104, the music moves dramatically upwards, the heavy weight of the climax gone. The soloist brings back the rising "Isaiah" motive from m. 75, accompanied by high shimmering sounds.

Nearing the end of the work, in m. 115 the trumpet (Isaiah) returns with a final message, echoing the hopeful music he first introduced earlier in the piece. The narrator answers with a statement inspired by "Isaiah's music." As unsettled as the final chord may be, we are left with a feeling of transcendence and hope.

## Program Notes:

*Lamentation for Euphonium and Wind Ensemble* was commissioned in 2019 by World-Wide Concurrent Premieres and Commissioning Fund, Inc. It was premiered in February 2020 by the Sam Houston State University Wind Ensemble, with Irving Ray as euphonium soloist.

The work was commissioned in memory of Sam Houston State University alumnus Isaiah Ray, a euphoniumist who passed away tragically in 2006, shortly after graduating with his B.M. in Music. Isaiah's younger brother Irving, also an accomplished euphoniumist, earned a D.M.A and won a position with the US Army Band "Perishing's Own." It's a tragic and yet triumphant story.

We all know what it's like to remember someone we've lost. We wonder if they are out there somewhere looking down on us. Sometimes we remember them with sadness; other times, with hope and joy.

When writing the piece, I thought of the euphonium soloist as the narrator of these memories. The first motive presented by the soloist depicts the phrase, "Isaiah, are you there? Where did you go?" A brief conversation ensues between Irving (euphonium) and his brother Isaiah (solo trumpet).

This musical motive (and the underlying questions, "Isaiah, are you there? Where did you go?") forms the basis for much of the work. Throughout the piece, the narrator recalls memories of Isaiah accompanied by a range of emotions: joy, sadness, confusion, acceptance. The solo trumpet (Isaiah) introduces music that is more hopeful and uplifting, and as the work progresses, the euphonium soloist begins to adopt more of Isaiah's music.

The piece builds to a climax, incorporating an original chorale tune. There's a sense of triumph as well as grief. Toward the end of the piece, the ethereal material from the opening returns, with statements of "Isaiah." As unsettled as the final chord may be, we are left with a feeling of transcendence and hope.

LAMENTATION FOR EUPHONIUM AND WIND ENSEMBLE (2019)

Commissioned by

World-Wide Concurrent Premieres and Commissioning Fund, Inc. and the following contributors:

**Sam Houston State University Wind Ensemble**

*Matthew McInturf, Director*

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**Matthew McInturf**

**Brian Gibbs**

**Frank Troyka**

# Lamentation for Euphonium and Wind Ensemble

Steve Danyew

**Slow, ethereal** ♩ = 60

*brief* *brief*

Flute 1+2  
Oboe  
Bassoon  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2+3  
Bass Clarinet  
Alto Sax 1+2  
Tenor Sax  
Baritone Sax  
Solo Off-Stage Trumpet in B $\flat$   
Trumpet in B $\flat$  1,2,3  
Horn in F 1,2,3,4  
Trombone 1  
Trombone 2+3  
Euphonium  
Tuba

**Slow, ethereal** ♩ = 60

Solo Euphonium

Double Bass  
*arco con sord.*  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *p* *pp* *mp*

Harp  
*ppp bisbigliando* *pp* *ppp* *pp* *ppp* *pp* *ppp* *p* *pp* *mp*

Piano  
*Piano: tremolo by alternating hands\*\**  
*una corda ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *p* *pp* *mp*

Timpani

Percussion 1  
Vibraphone  
*soft mallets*  
*mutos off*  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *p* *pp* *mp*

Percussion 2  
Marimba  
Tam-Tam  
*Marimba*  
*very soft mallets*  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *p* *pp* *mp*

Percussion 3  
Glockenspiel

Percussion 4  
Crotales  
Sus. Cymbal

Percussion 5  
Bass Drum

\*\* *with rubato*

1 2 3 4 5 6 7 8 9 10

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Fl. 1+2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

Off-Stage B♭ Tpt.

B♭ Tpt. 1,2,3

Hn. 1,2,3,4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

Solo Euph.

D.B.

Hp.

Pno.

Timp.

Perc. 1 Vibes

Perc. 2 Mrb. Tam

Perc. 3 Glk.

Perc. 4 Crotales Sus. cym.

Perc. 5 B.D.

*a2*

*pp*

*p*

*pp* < *p*

*mf*

*mp*

*mf*

*p*

*bisbigliando*

*pp*

*p* > *pp*

*pp* < *mp* > *pp*

*mp*

11 12 13 14 15 16 17 18 19 20

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Fl. 1+2 *pp* *p* *mf*<sup>3</sup> *mf* *mf* *tutti*

Ob. *mf*<sup>3</sup> *mf* *mf* *tutti*

Bsn. *mf*<sup>3</sup> *mf* *mp* *mf*

B♭ Cl. 1 *ppp* *mp* *mf* *pp* *p* *stagger breathe...* *cresc. poco a poco*

B♭ Cl. 2+3 *pp* *stagger breathe...* *p* *cresc. poco a poco*

B. Cl. *pp* *stagger breathe...* *p* *cresc. poco a poco*

A. Sx. 1+2 *mf*<sup>3</sup> *pp* *tutti* *stagger breathe...* *p* *cresc. poco a poco*

T. Sx. *pp* *stagger breathe...* *p* *cresc. poco a poco*

B. Sx. *pp* *stagger breathe...* *p* *cresc. poco a poco*

Off-Stage B♭ Tpt. *mf*

B♭ Tpt. 1,2,3 *molto cresc. at end of note con sord.* *pp < f* *pp < f*

Hn. 1,2,3,4 *mp cresc. poco a poco*

Tbn. 1 *mp cresc. poco a poco*

Tbn. 2+3 *mp cresc. poco a poco*

Euph. *mp cresc. poco a poco*

Tuba *mp cresc. poco a poco*

Solo Euph. *f* *mf < f*

D.B. *mp* *mp cresc. poco a poco* *senza sord.*

Hp. *pp* *mp* *pp* *pp* *mp* *pp*

Pno. *mp cresc. poco a poco*

Timp. *p* *mp cresc. poco a poco*

Perc. 1 Vibes *mp*

Perc. 2 Mrb. Tam *mp cresc. poco a poco*

Perc. 3 Glk.

Perc. 4 Crotales Sus. cym.

Perc. 5 B.D. *p cresc. poco a poco*

Meno mosso ♩ = 50

rit. a tempo

28

Fl. 1+2 *mf* *f* *f*<sup>3</sup>

Ob. *f*<sup>3</sup>

Bsn.

B♭ Cl. 1 *f* *f* *pp* *(solo)*

B♭ Cl. 2+3

B. Cl. *f*

A. Sx. 1+2 *f*

T. Sx. *f*

B. Sx. *f*

Off-Stage B♭ Tpt.

B♭ Tpt. 1,2,3 *pp* *f* *1. (solo)*

Hn. 1,2,3,4 *f*

Tbn. 1 *f*

Tbn. 2+3 *f*

Euph. *f*

Tuba *f*

Solo Euph. *p* *mp* *p* *rit.* *a tempo*

D.B. *f*

Hp. *pp < p >* *pp < p >* *pp < p >* *pp < p >* *pp < p >* *pp*

Pno. *senza una corda* *f* *pp < p >* *pp < p >* *pp < p >* *pp < p >* *pp < p >* *pp* *una corda* *senza una corda*

Timp. *f*

Perc. 1 Vibes *f* *pp < p >* *pp < p >* *pp < p >* *pp < p >* *pp < p >* *pp*

Perc. 2 Mrb. Tam *f* *pp < p >* *pp < p >* *pp < p >* *pp < p >* *pp < p >* *pp*

Perc. 3 Glk. *f*

Perc. 4 Crotales Sus. cym. *f*

Perc. 5 B.D. *f*

Fl. 1+2  
 Ob.  
 Bsn.  
 B♭ Cl. 1  
 B♭ Cl. 2+3  
 B. Cl.  
 A. Sx. 1+2  
 T. Sx.  
 B. Sx.  
 Off-Stage B♭ Tpt.  
 B♭ Tpt. 1,2,3  
 Hn. 1,2,3,4  
 Tbn. 1  
 Tbn. 2+3  
 Euph.  
 Tuba  
 Solo Euph.  
 D.B.  
 Hp.  
 Pno.  
 Timp.  
 Perc. 1 Vibes  
 Perc. 2 Mrb. Tam.  
 Perc. 3 Glk.  
 Perc. 4 Crotales Sus. cym.  
 Perc. 5 B.D.

*(tutti)*  
*p*  
*mf*  
*rubato*  
*pp*  
*mp*  
*p*  
*rit.*  
*a tempo*  
*rit.*  
*Fast but delicate rolls*  
 Tam-tam  
 Marimba  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*

36 37 38 39 40 41 42 43



53

Fl. 1+2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

Off-Stage B♭ Tpt.

B♭ Tpt. 1,2,3

Hn. 1,2,3,4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

Solo Euph.

D.B.

Hp.

Pno.

Timp.

Perc. 1 Vibes

Perc. 2 Mrb. Tam

Perc. 3 Glk.

Perc. 4 Crotales Sus. cym.

Perc. 5 B.D.

mp

mp

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Fl. 1+2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

Off-Stage B♭ Tpt.

B♭ Tpt. 1,2,3

Hn. 1,2,3,4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

Solo Euph. *freely*

D.B. *mf*

Hp.

Pno.

Timp.

Perc. 1 Vibes

Perc. 2 Mrb. Tam

Perc. 3 Glk.

Perc. 4 Crotales Sus. cym.

Perc. 5 B.D.

Fl. 1+2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

Off-Stage B♭ Tpt.

B♭ Tpt. 1,2,3

Hn. 1,2,3,4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

Solo Euph.

D.B.

Hp.

Pno.

Timp.

Perc. 1 Vibes

Perc. 2 Mrb. Tam

Perc. 3 Glk.

Perc. 4 Crotales Sus. cym.

Perc. 5 B.D.

71 72 73 74 75 76 77 78 79 80

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81 (tutti) a2 82

Fl. 1+2 *p* *mp* *p* *mp*

Ob.

Bsn. *pp* *mp*

B♭ Cl. 1 *p* *pp* *p* stagger breathe...

B♭ Cl. 2+3 *p* *pp* *p* stagger breathe...

B. Cl. *p* *pp* *p* stagger breathe...

A. Sx. 1+2 *pp* *p* stagger breathe...

T. Sx. *pp* *p* stagger breathe...

B. Sx. *pp* *p* stagger breathe...

Off-Stage B♭ Tpt. *mf* *mf*

B♭ Tpt. 1,2,3

Hn. 1,2,3,4 *mp* 1. (solo)

Tbn. 1 *pp* *mp*

Tbn. 2+3 *pp* *mp*

Euph. *p*

Tuba

82 87 Poco piu mosso ♩ = 66

Solo Euph. *mf*

D.B. *mp*

Hp. *mp*

Pno. *mp* senza una corda

Timp. *p*

Perc. 1 Vibes *mp*

Perc. 2 Mrb. Tam *mp*

Perc. 3 Glk. *mf*

Perc. 4 Crotales Sus. cym. *mf*

Perc. 5 B.D.

89 *a2* stagger breathe... *p*

Fl. 1+2

Ob. *(tutti)* *mf* stagger breathe... *mf*

Bsn. *p* *cresc. poco a poco*

B♭ Cl. 1 *cresc. poco a poco*

B♭ Cl. 2+3 *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

A. Sx. 1+2 *cresc. poco a poco*

T. Sx. *cresc. poco a poco*

B. Sx. *cresc. poco a poco*

Off-Stage B♭ Tpt. *f*

B♭ Tpt. 1,2,3 *1. con sord.* *mf* *senza sord.* *f*

Hn. 1,2,3,4 *p* *cresc. poco a poco*

Tbn. 1 *p* *cresc. poco a poco*

Tbn. 2+3 *p* *cresc. poco a poco*

Euph. *cresc. poco a poco*

Tuba *p* *cresc. poco a poco*

Solo Euph. *f* *ff*

D.B. *senza sord.* *mf* *cresc. poco a poco*

Hp. *mf* *cresc. poco a poco*

Pno. *mf* *cresc. poco a poco*

Timp. *mp* *cresc. poco a poco* *mf*

Perc. 1 Vibes *mf* *cresc. poco a poco*

Perc. 2 Mrb. Tam *mf* *cresc. poco a poco*

Perc. 3 Glk. *mf*

Perc. 4 Crotales Sus. cym. *mf*

Perc. 5 B.D. *mf*

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Fl. 1+2 *rit.* *ff*

Ob. *ff*

Bsn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2+3 *ff*

B. Cl. *ff*

A. Sx. 1+2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Off-Stage B♭ Tpt. *ff*

B♭ Tpt. 1,2,3 *ff*

Hn. 1,2,3,4 *ff*

Tbn. 1 *ff*

Tbn. 2+3 *ff*

Euph. *ff*

Tuba *ff*

Solo Euph. *rit.* **96** **Meno mosso** ♩ = 50

D.B. *ff*

Hp. *ff*

Pno. *ff*

Timp. *ff*

Perc. 1 Vibes *ff*

Perc. 2 Mrb. Tam *ff*

Perc. 3 Glk. *f*

Perc. 4 Sus. Cymbal Crotales Sus. cym. *mp* *ff*

Perc. 5 B.D. *fp* *ff*