

James Grant

# LAMENT

for string orchestra

score

A \$25 donation to the United Nations Children's Fund will be made in your orchestra's name for each performance of Lament given for which I receive a royalty from A.S.C.A.P. (the American Society of Composers, Authors and Publishers). To ensure that A.S.C.A.P. receives notice of your performance(s), please return to my website and fill out the online Performance Notification form linked to my home page (this notification costs you nothing).

These files were prepared using Finale 2001, then converted into PDF. After you print out the single sheets, tape or bind them together in booklet form. While the content of each file is fully protected under Copyright laws, please feel free to make as many photocopies as you require for your needs.

The purchase of a hard-copy published score and string parts (88866) is available online at [www.JamesGrantMusic.com](http://www.JamesGrantMusic.com), as is a CD recording of LAMENT by the Czech Radio Symphony under the direction of Sebrina Maria Alfonso. Also available online is a free streaming audio file of that recording, playable by most internet media devices.

*James Grant*

# LAMENT

## for string orchestra

### PROGRAM NOTES

As its name suggests, LAMENT for string orchestra is not a lighthearted work. It is, rather, a meditation on the myriad emotional and spiritual challenges that daily confront us all. An opening lamentation gently beseeches, gives way to rising passions and swells into full and compelling grief. As the mood clears, a slim sense of hope surfaces, hovers tentatively, then transcends into the sublime. Once more, the spirit gathers strength and begins its journey towards renewal.

(A current bio of the composer is available online at [www.JamesGrantMusic.com](http://www.JamesGrantMusic.com))

### NOTES TO THE CONDUCTOR

Although conceived for a full orchestral string section, LAMENT is effectively performed by a smaller contingent of strings (but perhaps no less than 4.3.2.2.1).

The piece can be performed without doublebass, though this is not encouraged.

Divisi in the first violins is required where indicated.

All double stops are intended to be played as written. At the discretion of the conductor, however, the double stops can be arranged divisi to accommodate the size of the ensemble and the abilities of its players.

The music of the four soli violins found between rehearsal F and G is printed in both Vln. I and Vln. II orchestral parts. These soli parts, therefore, need not necessarily be restricted to the first two desks in the Vln. I section.

Duration: ca. 10:00 min.

LAMENT was commissioned and first performed by the New Orchestra of Boston under the direction of David Epstein, Music Director.

# LAMENT

for string orchestra

James Grant  
(1991)

## Adagio

Violin I  
Violin II  
Viola  
'Cello  
Contrabass

*f* niente *mp* lamenting  
*f* *p*  
*f* niente *pp* *p*  
*f* *p*

Cb. tacet until D

Detailed description: This block shows the first five staves of the musical score. The Violin I staff begins with a whole note G4, followed by rests, and then a half note G4 in 5/4 time. The Violin II staff starts with a whole note G4, followed by a half note G4, and then a half note G4 in 5/4 time. The Viola staff starts with a whole note G3, followed by a half note G3, and then a half note G3 in 5/4 time. The Cello and Contrabass staves both start with a whole note G2, followed by rests, and then a half note G2 in 5/4 time. Dynamics include *f* (forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The word 'lamenting' is written above the Violin I staff.

Vln. I  
Vln. II  
Vla.  
Vc.

*poco*  
*poco*  
*poco*  
*poco*

Detailed description: This block shows the continuation of the musical score for Violin I, Violin II, Viola, and Cello. The Violin I staff has a melodic line with a *poco* dynamic marking. The Violin II staff has a similar melodic line with a *poco* dynamic marking. The Viola staff has a melodic line with a *poco* dynamic marking. The Cello staff has a melodic line with a *poco* dynamic marking. The score includes various time signatures such as 3/4 and 4/4.

14

Vln. I

Vln. II (grief)

Vla. niente

Vc. niente

*pp* sempre

21 **A**

Vln. I *pp* sempre

Vln. II *pp* sempre

Vla. *pp* sempre

Vc.

27

poco rit. a tempo

Vln. I poco

Vln. II poco

Vla. poco

Vc. poco

35 **B**

Vln. I *mp* *p* *n(iente) n mp*

Vln. II *mp* *p* *mp*

Vla. *mp* *n(iente)*

Vc. *mp* *p* *n(iente) n mp*

41 **C**

Vln. I *cresc. poco a poco* *f grieving*

Vln. II *cresc. poco a poco* *f grieving*

Vla. *mf* *f grieving*

Vc. *cresc. poco a poco* *f grieving*

47

Vln. I *decresc. poco a poco* *mf* *p*

Vln. II *decresc. poco a poco* *mf* *p*

Vla. *decresc. poco a poco* *mf* *p* *mp*

Vc. *decresc. poco a poco* *mf* *p* *mp*

53

Vln. I  
Vln. II  
Vla.  
Vc.

*mp* *pp* *mp* *pp*

**D** **Largo (meno mosso) cresc. poco a poco**

58

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p* *cresc. poco a poco* *(mf)* *cresc. poco a poco* *(mf)*

*(sempre non divisi)*

**molto rit.**

62

Vln. I *(f)*

Vln. II *(f)*

Vla. *(f)*

Vc. *(f)*

Cb. *(f)*

div. 1.

**a tempo**

**E**

65

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

*(f)*

decresc. poco a poco  
poco rit. a tempo

rit.

68

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

(mf) poco (mp) poco  
(mf) poco (mp)  
(mf) like a chant (mp) p  
(mf) p  
(mf) p

Andante (poco più mosso)

**F** a tempo

73

1.  
4 soli Vln.\*  
3.  
4.  
Vla.  
Vc.

con sord.  
*pp* sempre; like a chant  
con sord.  
*pp* sempre; like a chant  
con sord.  
*pp* sempre; like a chant  
niente  
SOLO con sord.  
*pp* sempre

\* N.B. Violin soli are printed in both Violin I and Violin II parts.

**G**

**Adagio**  
(tempo primo)

77

*poco rit.*      *a tempo*

1. 

2. 

4 soli Vln. 

3. 

4. *con sord.* 

*pp* sempre; like a chant

*Soli muta in Vln. I and II*

Vln. I 

Vln. II 

Vla. 

Vc. 

*niente*      **TUTTI** *pp* (senza sord.)

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(non divisi)*

*2+3*

*p*

**H** 88 **I**

div. *f sublime* hovering . . . poco rit. a tempo unis. *p dolcissimo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(non divisi)*

*f sublime*

*mp*

*mf*

*p*

less and less . . . .

95

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco*

*p sempre*

**J**

102

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*bring out*

*mp*

*p*

**poco rit.    a tempo**

107

The musical score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The time signature is 4/4. Measure 107 is marked with a *poco rit.* and measure 112 with *a tempo*. The Vln. I staff has a *n* dynamic marking. The Vln. II staff has a *pp* dynamic marking and a *n* dynamic marking. The Vla. staff has a *n* dynamic marking and a *SOLO* marking. The Vc. staff has a *n ppp* dynamic marking and a *others:* marking. The Cb. staff has a *n(iente)* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

July 1991, Ripton, Vermont