
ROBERT G.
PATTERSON

Lustration for the Millennium

*for Oboe or Soprano Saxophone and Piano
with Obligato Pitch-Bending Gongs and Large Tam-tam
(1996)*

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Each section continues without pause from the previous section. It is particularly important that the transitions between each Rune occur exactly in time as notated.

The auditorium lights should be out for the duration of *Lustration for the Millennium*, starting before the performers walk on the stage. The performers should wear solid black. Ideally, there will be no applause as the performers enter. If the audience applauds during the performers' entry, the performers should not acknowledge it. When the piece is over, the stage lights should brighten to their normal setting with the first sounds of applause, and the performers should acknowledge it then as is customary.

The pitch-bending gongs should be the largest available. The smaller one should ideally be no less than 20 inches (0.5 meters) in diameter. These gongs are characterized by a distinct downward swoop in pitch immediately after the gongs are struck. The piece calls for two pitch-bending gongs and one large tam-tam. Except as indicated in bars 12ff for bowed tam-tam, standard mallets should be used to strike the gongs and tam-tam.

The score shows the oboe version. An occasional smaller note in the score indicates slight pitch differences in the soprano saxophone part. However, the soprano saxophone part embodies the definitive version for soprano saxophone and includes several indications for the soprano sax that are neither possible for the oboe nor included in the score.

for Shelly Sublett

Lustration for the Millennium

Oboe or Soprano Saxophone and Piano
with Obligato Pitch-Bending Gongs and Large Tam-tam

R. G. PATTERSON (1996)

INTROIT: Ritualistic and dramatic

(♩=50)

Oboe
Medium
Pitch-Bending
Gong
Piano

ff *ff* *ff* *ppp* *ppp*

Red. *Red. sempre*

INCANTATION: Call to Assembly

(♩=132)

f *f* *p* *f*

Red. sempre (Continue holding the pedal down, as indicated, throughout the Incantations of Assembly.)

10

pp *f* *pp*

as fast as possible (one hand) *simile, staccato*

15

f *mp*

18

p < *f* *p* < *f* *mp* < *f* *pp*

bowed pp
L. Tam.

20

f *mp* < *f* *mp* < *f* *pp* < > < >

bowed pp
L. Tam.

8va

ff *mf* < *ff*

24

M. Gong *fz* *fz* *fz* *fff* > *ppp* *ff*

L. Gong *fff* > *ppp* *ff*

8va

Red. sempre

30

M. Gong L. Gong *f* *mf* *fz*

fff > *ppp* *f* *mf* *fz*

8va

Red. sempre

Stop strings close to bridge for maximum resonance. Remain seated if possible.

34

f *mf* *fz*

fff > *ppp* *f* *mf* *fz*

8va

Red. sempre

37

Measures 37-38. Treble clef: *f* *fz* *fz* *mf*. Bass clef: *fz* *fz* *fz* *mf*. Includes triplets and slurs.

39

Measures 39-40. Treble clef: *ppp* *ffz*. Bass clef: *mp* *pp* *mp* *ff*. Includes a 11:6 ratio marking and a 'tongue stop' instruction.

41

Measures 41-42. Treble clef: *f* *fz* *fz*. Bass clef: *mp* *f* *mp* *f*. Includes 'Red. sempre' marking and various articulation symbols.

43

Measures 43-44. Treble clef: *fz* *fz* *pp* *fz* *fz*. Bass clef: *mf* *p*. Includes slurs and dynamic markings.

45

Measures 45-46. Treble clef: *fz* *fz* *mf* *f*. Bass clef: *p* *mf* *mf*. Includes slurs and dynamic markings.

48

fz *f* *fz* *fz* *fz*

mf *f* *fz* *fz* *mf*

50

ppp *mp* *p* *mp*

52

ppp *ffz* *ppp* *ff* *ppp*

ff l.v.! *fff* *ppp*

tongue stop *multiphonic*

M. Gong *ff* (♩=50)

55

Final Call (♩=132)

ppp *ppp* *f* *fz*

fff *fff* *ppp* *fff* *ppp* *f*

(red. sempre) *(8va)*

59

f *mf* *f*

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

62 *ff* *mf* *fz* *ff* *mf*

65 *fz* *mf* *p < f* *p < f* *p < f* *fz* *meno mosso quasi cadenza*

68 *poco a poco accel.* *mf* *ff* *ffz* *subito a tempo*

71 *ffz* *ffz* *mp* *pp* *15^{ma}* *pp* *8^{va}* *(red. sempre)*

RUNE I: Supplication

77 *(15^{ma})* *freely molto delicato* *p* *pp* *(8^{va})* *5* *7* *7*

80

p *pp* *ppp*

84

pp *p* *pp molto leggero* *pp*

tr^b

89

pp *p* *pp* *p* *pp* *molto leggero*

92

p *pp* *p* *pp (leggero)* *p > pp*

tr^b

97

p > pp *p > pp*

Detailed description: This page of a musical score contains measures 80 through 97. It is written for piano and features a complex interplay of dynamics and articulation. The score is organized into systems of two staves each (treble and bass clef). Measure 80 begins with a piano (*p*) dynamic in the bass clef, featuring a seven-measure slur. The treble clef has rests. Dynamics shift to *pp* and then *ppp* in the following measures. Measure 84 introduces a 'muted' dynamic in the treble clef with a 'port.' (portamento) marking. The bass clef continues with *p* and *pp molto leggero*. A trill (*tr^b*) is marked in the treble clef. Measure 89 shows a variety of dynamics including *pp*, *p*, and *pp* in both clefs, with 'molto leggero' in the bass clef. Measure 92 features triplets and a trill in the treble clef, with dynamics ranging from *p* to *pp* in both clefs. Measure 97 concludes with *p > pp* dynamics in both clefs. The score includes various musical notations such as slurs, ties, and articulation marks.

102 *pp possibile* *pp possibile*

107 *pp > ppp* *p* *Red.* ** * ** *mute out*

RUNE II: Renunciation

113 (♩=104) *tr* *ff feroce*

118 *tr* *tr* *tr* *tr*

123 *tr* *tr* *tr* *tr*

128 *p elegante*
p ma intenso
Red. sempre

135 *tr*
ff
ff feroce
f
ffz

142 *tr*
f
ffz
ffz
ffz
ffz

148 *ffz*
ffz
ffz
ffz
ffz
ffz

153 *ffz*
f
ffz
mf
p
8va
p sempre staccato
pp
p
8va
Red.

159

(8va)

pp (stacc.)

p

8va

8va

Red.

167

mf appassionato

(8va)

Red.

177

mf

Red.

184

f

mp

pp

ffz

Red.

*

188

ff

ffz

f

ffz

ffz

ffz

8va

Red.

192

ffz *p*

ffz *fz* *p*

5

8va

Red.

197

pp *ff* *ffz* *f* *ffz*

pp *ff* *ffz* *f* *ffz*

5

8va

Red.

202

p

fz *p*

8va

Red.

207

pp *f*

pp *f*

8va

Red.

212

p

p

Red.

218 *ff* *p* *ff*

ff *p* *ff*

ff *p* *ff*

* *Red.* *Red.* *Red.*

RUNE III: Ascension

223 (♩=120)

(♩=120)

pp *sempre staccato*
e leggerissimo

* *Red. sempre*
una corda

228 *2nd time only*

pp dolce

233 *poco*

238

243

pp dolce

248

poco

253

pp dolce

258

pp dolce

263

pp dolce

268

8va

273

(8va)

278

(8va)

283

(8va)

288

(8va)

293

(8va)

298

pp

(8va)

RUNE IV: Sightings

304

(♩=144)

(8va)

f

mp

Red. Red. *

313

fz 5

fz 5

fz 5

f

8va b- 8va b- Red. Red. Red.

320

fz 5

fz 5

fz 5

fz 5

Red. * 8va b- *mp*

327

fz 5

fz

8va b- Red. II Red. Red. Red. Red. * Red.

334

Red. * Red. * Red. Red. Red. Red. * Red. Red. Red.

8va-----

340

Red. * Red. Red. * Red. Red. *

8va---

346

8va-----

ffz *p*

pp

Red. Red. Red. Red. etc.

352

fp

357

mf estatico

fz

mf

362 *mf* 5

367 *f* *fz* *f*

372 *fz* *fz*

377 *fz* *fz*

382 *fz* *ff* *ffz* *ffz* 5 5 5

8va *8va* *Red.* *8va*

388

388

396

396

Red. *

403

403

411

411

8va

Red. II sempre

418

418

Red. Red. etc.

423

ff *mp*

ff *p* *mp*

Red. *Red. etc.*

Red. II sempre

428

f *ff* *mp*

Red. *Red.* *Red. etc.*

Red. II sempre

433

p *mf* *ff*

438

443

448

ffz *ff*

455

ffz *ff*

RUNE V: Rapture

460 (♩=66)

8va

ff estatico *fz* *fz* *fz* *ff*

Red. 5 Red. Red. Red. Red. 5

463

appassionato 8va

fz *fz* *fz*

Red. 5

465

8va

ff

M. Gong

ff *fff*

8va Red.

500

M. Gong

ffz

ff

f fz *fz* *fz* *fz* *ff* *fff* *ff*

Ped. Ped. Ped. 8va b Ped.

502

L. Tam.

ff sempre

ff

fff *p* *ff* *fff* *p*

8va b Ped. Ped. Ped. 8va b Ped.

504

L. Tam.

fz *fz* *fff* *f* *fz* *fz* *fz* *fz* *fff* *f*

Ped. Ped. Ped. 8va b Ped. Ped. Ped. Ped. 8va b

507

L. Tam.

ffz *ffp* *ffz*

fff *ff* *ff* *fffz* *fffz* *fffz* *fffz* *fffz*

8va b Ped. Ped. Ped. Ped. 8va b Ped. *sempre* *

