
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*

8va
8va
8va

Red. * *Red. sempre* *

INCANTATION: Call to Assembly

(♩=132)

5

f *f* *f* *p* *f*

8va
Red. sempre

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

10

p *f* *pp* *f* *pp*

L. Tam. *bowed* *pp*

8va
as fast as possible (one hand) *simile, staccato*

15

f *mp* *f* *mp*

18

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

bowed pp
L. Tam.

come prima
8va

20

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

bowed pp
L. Tam.

ff *mf* < *ff*

8va

24

M. Gong

L. Gong

fz *fz* *fz* *fff* > *ppp* *ff*

8va

Red. sempre

30

Second Call

M. Gong

L. Gong

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

8va

Red. Red. Red. sempre

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

34

f *mf* *f* *mf*

8va

Red. sempre

37

Musical score for measures 37-38. The system consists of three staves. The top staff is a single melodic line with triplets and dynamic markings *f*, *fz*, and *mf*. The middle and bottom staves are piano accompaniment, featuring triplets and dynamic markings *fz* and *mf*.

39

Musical score for measures 39-40. The system consists of three staves. The top staff has a dynamic marking of *ppp* and a performance instruction "X *tongue stop*". The middle and bottom staves feature piano accompaniment with dynamic markings *mp*, *pp*, *mp*, and *ff*. A 11:6 ratio is indicated above the piano part.

41

Musical score for measures 41-42. The system consists of three staves. The top staff has dynamic markings *f*, *fz*, and *fz*. The middle and bottom staves have dynamic markings *f*, *mp*, and *f*. The instruction "Red. sempre" is written below the piano part.

43

Musical score for measures 43-44. The system consists of three staves. The top staff has a dynamic marking of *f*. The middle and bottom staves have dynamic markings *fz*, *pp*, *fz*, *fz*, and *p*.

45

Musical score for measures 45-46. The system consists of three staves. The top staff has dynamic markings *fz* and *fz*. The middle and bottom staves have dynamic markings *mf*, *p*, *mf*, and *f*.

48

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

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

50

ppp

mp *p* *mp*

52

ppp *ffz* *ppp*

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

X tongue stop *multiphonic*

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* *meno mosso quasi cadenza fz*

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

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

RUNE I: Supplication

77 *freely molto delicato* *p* *pp* *7* *7*

This musical score consists of six systems of piano music, numbered 80 through 97. Each system includes a grand staff with a treble clef and a bass clef. The music is characterized by complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *p*, *pp*, *ppp*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, and *pp*. Performance instructions include *port.*, *muted*, *tr^b*, *pp molto leggero*, and *pp (leggero)*. The score also features various ornaments and articulation marks, including *Red.*, ** Red.*, and *Red.*. The key signature is one sharp (F#), and the time signature is 3/4.

102 *pp possibile* *pp possibile*

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

RUNE II: Renunciation

113 (♩=104) *tr* *ff feroce*

118 *tr* *mf* *fz* *tr* *tr*

123 *tr* *ffz* *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-b

* Red.

167

mf
appassionato

(8va)

3

177

mf

3

5

Red.

184

f

mp

pp

ffz

tr

3

5

Red.

*

188

ff

ffz

tr

5

5

5

5

8va-b

192

ffz *p*

ffz *fz* *p*

8va- Red.

197

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

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

8va- Red.

202

p *fz* *p*

fz *p*

(8va-) Red.

207

pp *f*

8va- *pp* *f*

pp *f*

Red.

212

p

Red.

Musical score for measures 218-222. The score is in 3/4 time and features a melody in the right hand and a piano accompaniment in the left hand. The melody starts with a forte (*ff*) dynamic, moves to piano (*p*), and returns to forte (*ff*). The piano accompaniment also follows this dynamic pattern. There are three trills marked with a treble clef and a double flat (*tr. b*) in the bass line.

RUNE III: Ascension

Musical score for measures 223-227. The tempo is marked as quarter note = 120 (*♩=120*). The score is in 3/4 time. The right hand has a melodic line with a *pp* dynamic, marked *sempre staccato e leggerissimo*. The left hand provides a steady accompaniment. A trill in the bass line is marked *tr. b sempre una corda*.

Musical score for measures 228-232. The right hand has a melodic line with a *pp dolce* dynamic. The left hand continues with the accompaniment. A trill in the bass line is marked *tr. b*. A *2nd time only* marking is present above the right hand staff.

Musical score for measures 233-237. The right hand has a melodic line with a *poco* dynamic. The left hand continues with the accompaniment. A trill in the bass line is marked *tr. b*.

Musical score for measures 238-242. The right hand has a melodic line. The left hand continues with the accompaniment. A trill in the bass line is marked *tr. b*.

243

pp dolce

248

poco

253

3

258

3

263

3

268

3

Sra

273

(8va)

278

(8va)

283

(8va)

288

(8va)

293

(8va)

298

pp

(8va)

RUNE IV: Sightings

304

(♩=144)

(8va)

(♩=144)

f *mp*

Red. *Red.* *

313

fz 5 *f*

5 *fz* 5 *f*

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

320

fz 5 *fz* 5 *fz* 5 *fz* 5

mp

Red. * *8va*

327

fz 5 *fz*

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

Red. II

334

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

8va-----

340

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

8va---

346

8va-----

ffz ⁵ p

pp

Red. Red. Red. Red. etc.

352

fp

357

mf estatico

fz ⁵

mf

362 *mf*

367 *f* *fz*

372 *fz* *fz*

377 *fz* *fz*

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

388

Musical score for measures 388-395. The system includes a vocal line and a piano accompaniment. The piano part features chords with accents and dynamic markings of *fz*.

396

Musical score for measures 396-402. The system includes a vocal line and a piano accompaniment. The piano part features chords with accents and dynamic markings of *fz* and *ffz*. A fermata is present over the final measure.

403

Musical score for measures 403-410. The system includes a vocal line and a piano accompaniment. The piano part features chords with accents and dynamic markings of *fz*. A fermata is present over the final measure.

411

Musical score for measures 411-417. The system includes a vocal line and a piano accompaniment. The piano part features chords with accents and dynamic markings of *fz* and *ff*. A fermata is present over the final measure.

418

Musical score for measures 418-425. The system includes a vocal line and a piano accompaniment. The piano part features chords with accents and dynamic markings of *p*. A fermata is present over the final measure.

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

p *mf* *ff*

443

p *mf* *ff*

448

455

RUNE V: Rapture

460 (♩=66)

8va

ff estatico

fz fz fz

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

463

appassionato

8va

fz fz fz

Red. 5

465

8va

ff

M. Gong

ff

fff

8va Red.

468 (♩ = ♩ prec.=66)

M. Gong

fz *fz* *fz* *fz* *fz* *fz*

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

fff

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

8^{va}_b

473

M. Gong

L. Gong

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

fff

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

8^{va}_b

479

L. Gong

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

fff

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

8^{va}_b

485

L. Tam.

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

fff

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

8^{va}_b

490

L. Tam. *ff*

ffz

fff

ff

8va

8va

5:6

Red.

494

(♩=♩. prec.=66)

(♩=♩. prec.=66)

8va

ffz

fz

ff

fz

fz

fz

Red.

Red.

Red.

Red.

Red.

Red.

Red.

5

496

M. Gong

L. Gong *ff*

8va

fff

f

fz

fff

f

fz

fz

Red.

8va

Red.

Red.

Red.

5

498

M. Gong

L. Gong *ff*

8va

ffz

ff

ff

fz

fz

fz

fff

Red.

8va

Red.

Red.

Red.

Red.

8va

Red.

5

500

M. Gong

ffz

ff

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

