composed for Matt James for a premiere at the
2015 World Saxophone Congress in Strasbourg, France

Waiting for Lucille

(2015)

for alto saxophone

and electroacoustic music

(duration ca. 10 min)

by Mark Phillips

http://www.coolvillemusic.com

Program note:
For some listeners, the name Lucille will bring to mind a connection to American Blues, early Rock 'n' Roll, an old TV sitcom, or perhaps even an older relative. The once-common name has become increasingly rare. What I like about this title is that it's difficult to say the name without the beginning of a smile crossing your face. Whatever you find yourself waiting for as you listen to this piece, I hope you have found it by the time the performance ends. Along the way you will hear a lot of samples from my school's vintage 1927 bass saxophone, including a quasi drum kit made entirely from recordings of the noisy key mechanics.

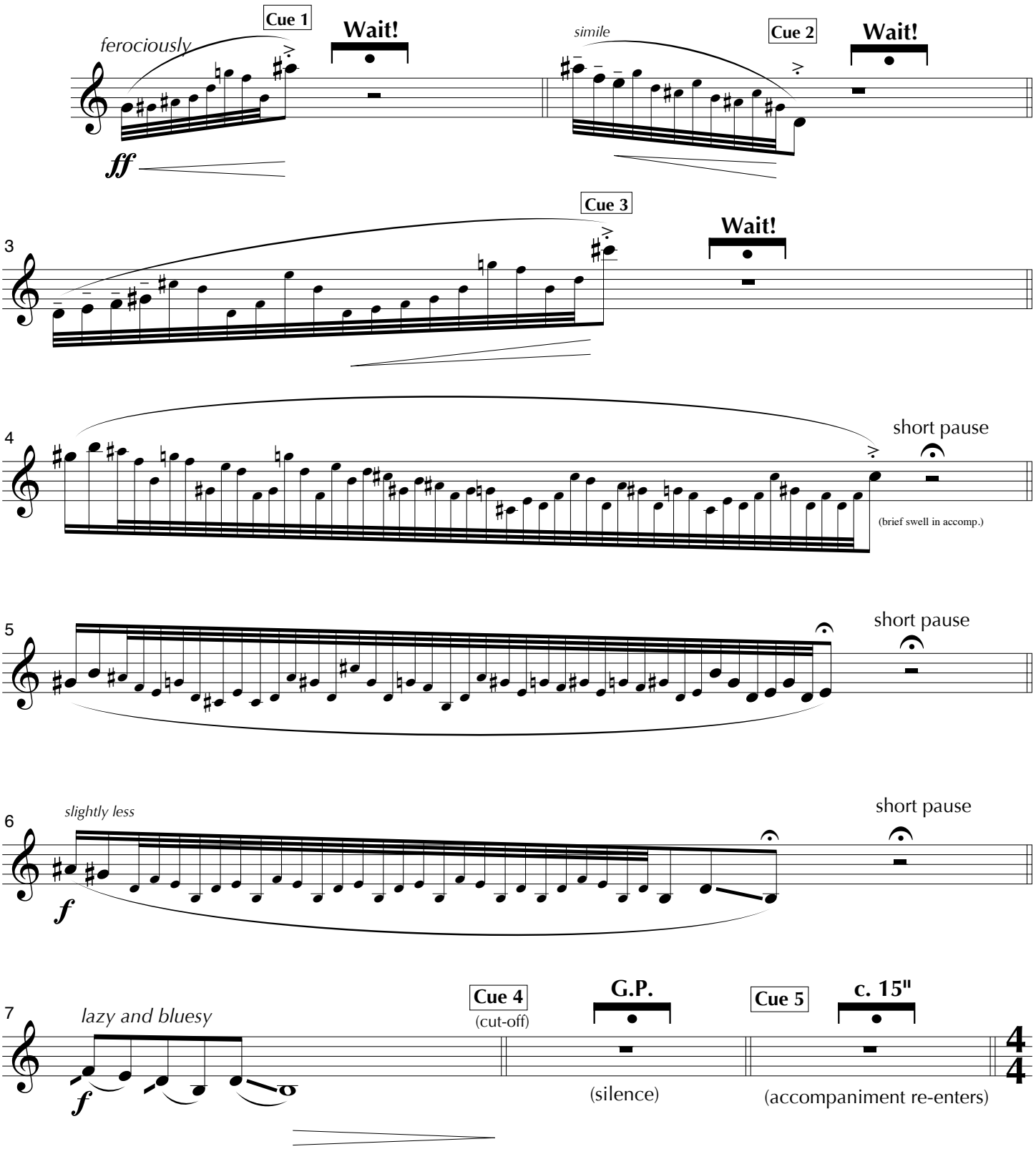
about the composer:
Mark Phillips (Ohio University Distinguished Professor) won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world —including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

Waiting for Lucille

— Intro —

ad lib., but scary fast

Mark Phillips



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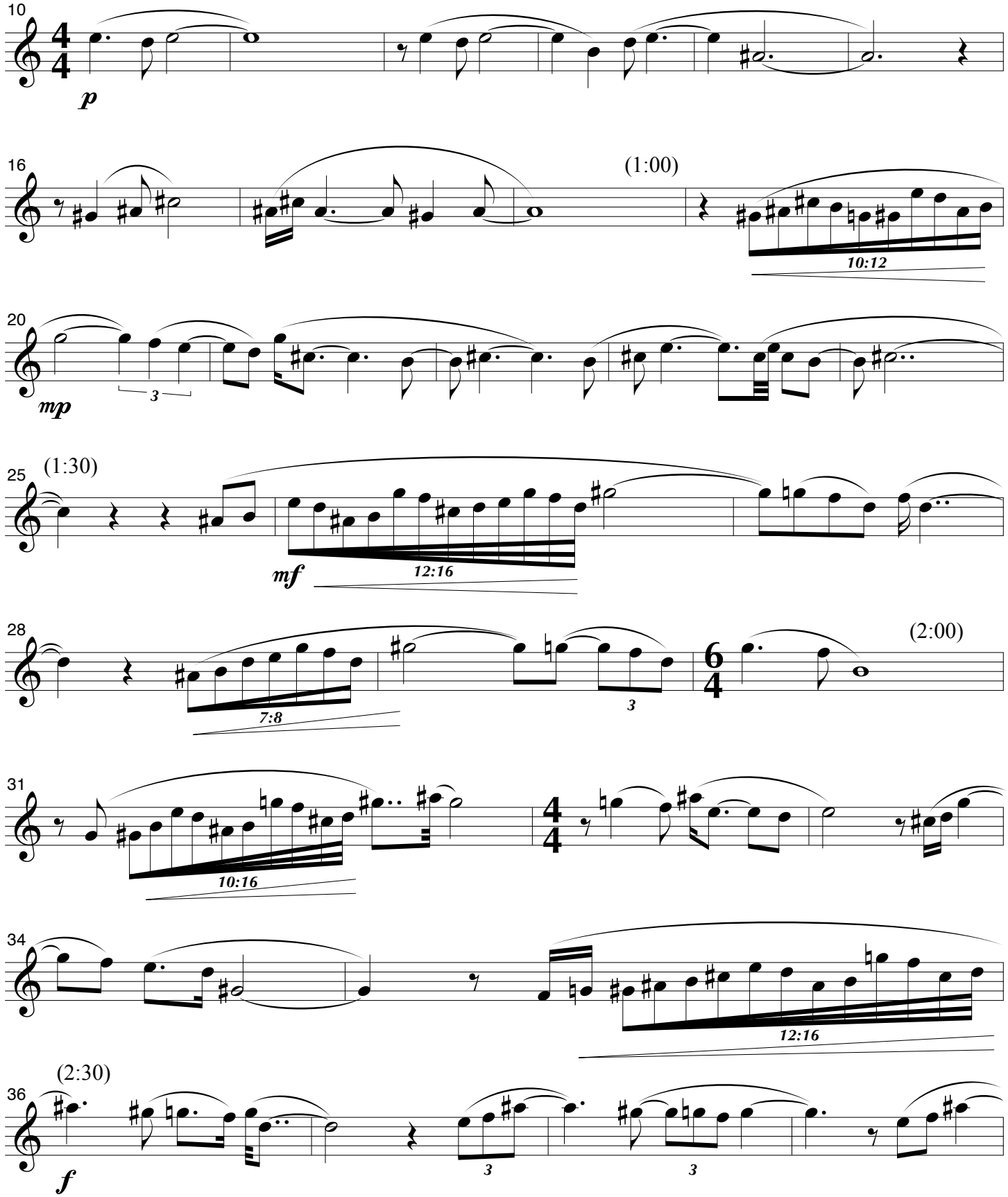
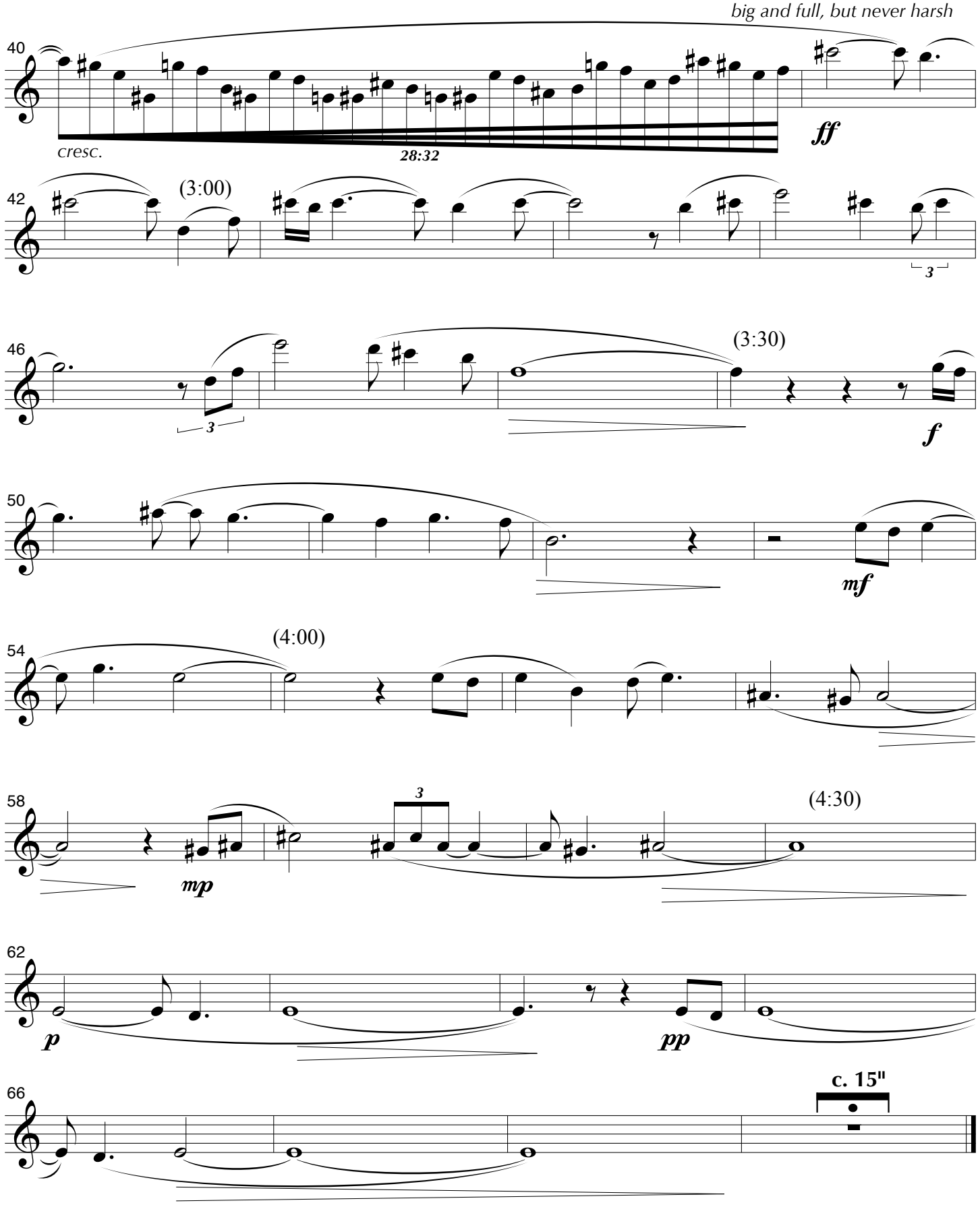
very slow (♩ c. 48) espressivo, with consider rubato and a bluesy style




big and full, but never harsh
40
cresc.
28:32
ff
42
(3:00)
3
46
(3:30)
3
f
50
mf
54
(4:00)
58
3
(4:30)
mp
62
p
pp
66
c. 15"

Waiting for Lucille
— last section —

ad lib., scary fast

13

pp

Cue 6

Wait!

2

19

p

Cue 7

Wait!

gradually get slower, but ever more rhythmic

3

30

mp

Cue 8

Wait!

Cue 9

4

2

In Tempo (♩ = 120)

very rhythmic, with jazz phrasing & articulations, not too short on staccato notes

mf

7

9

inflect pitch

12

simile

simile

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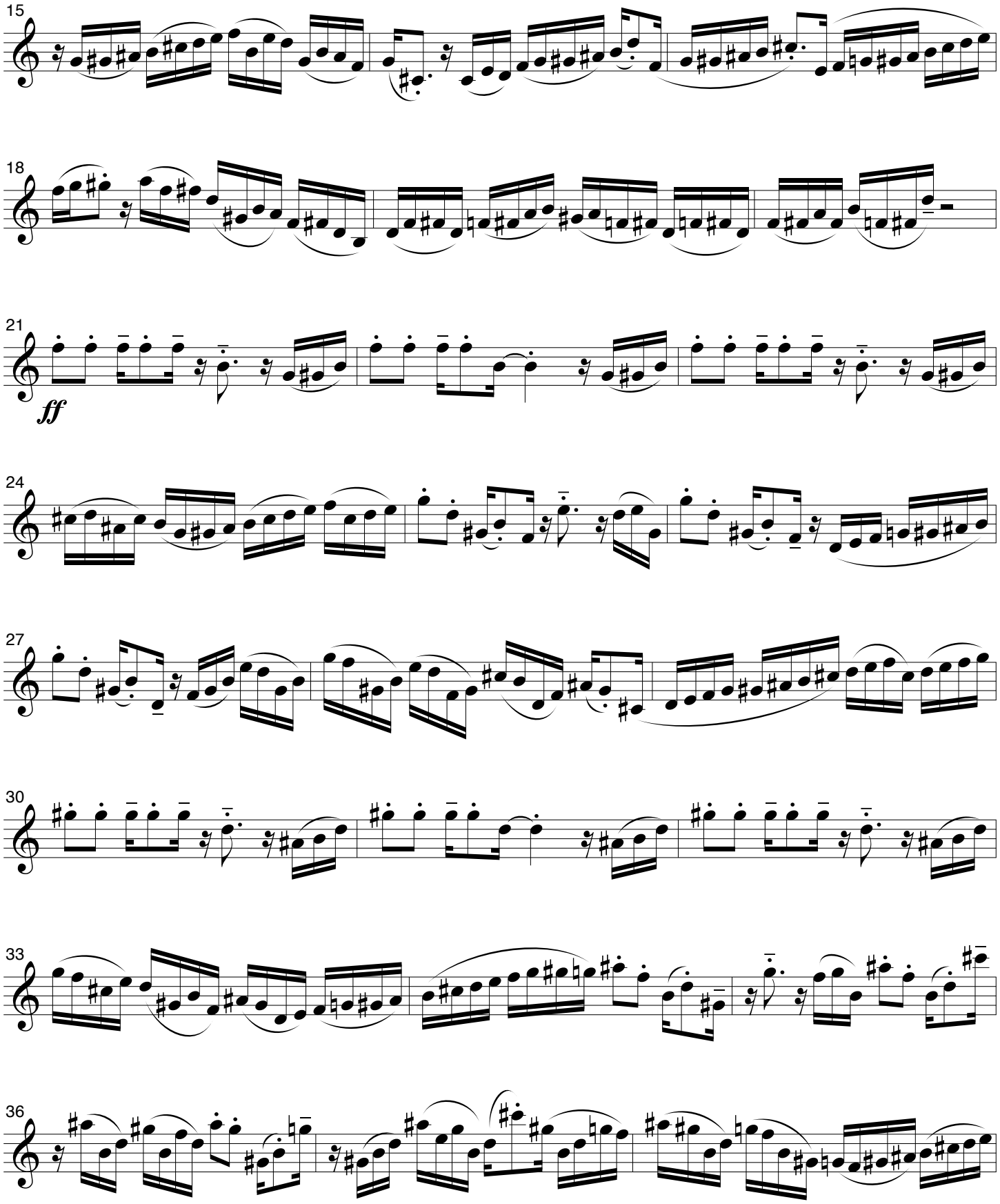
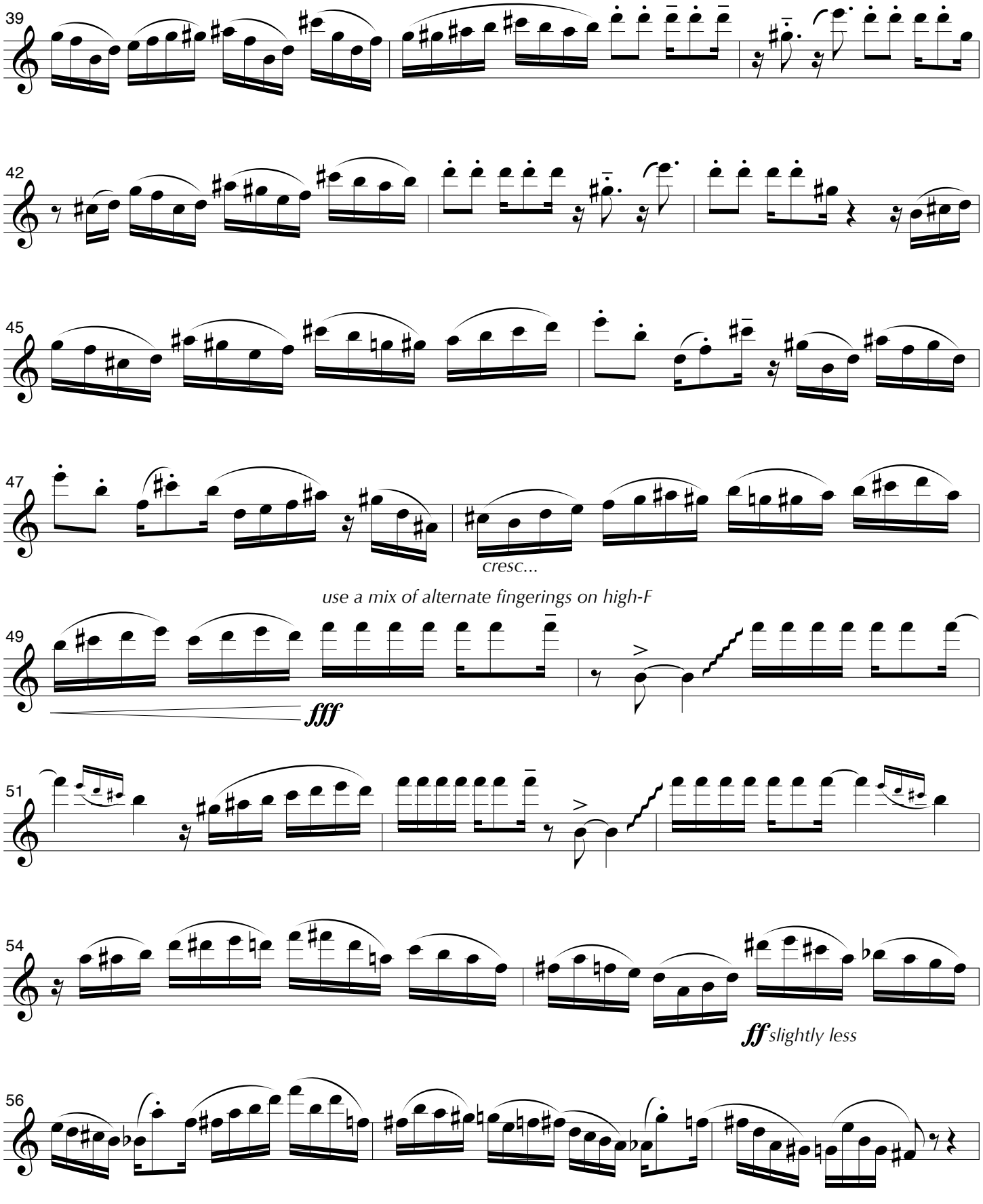
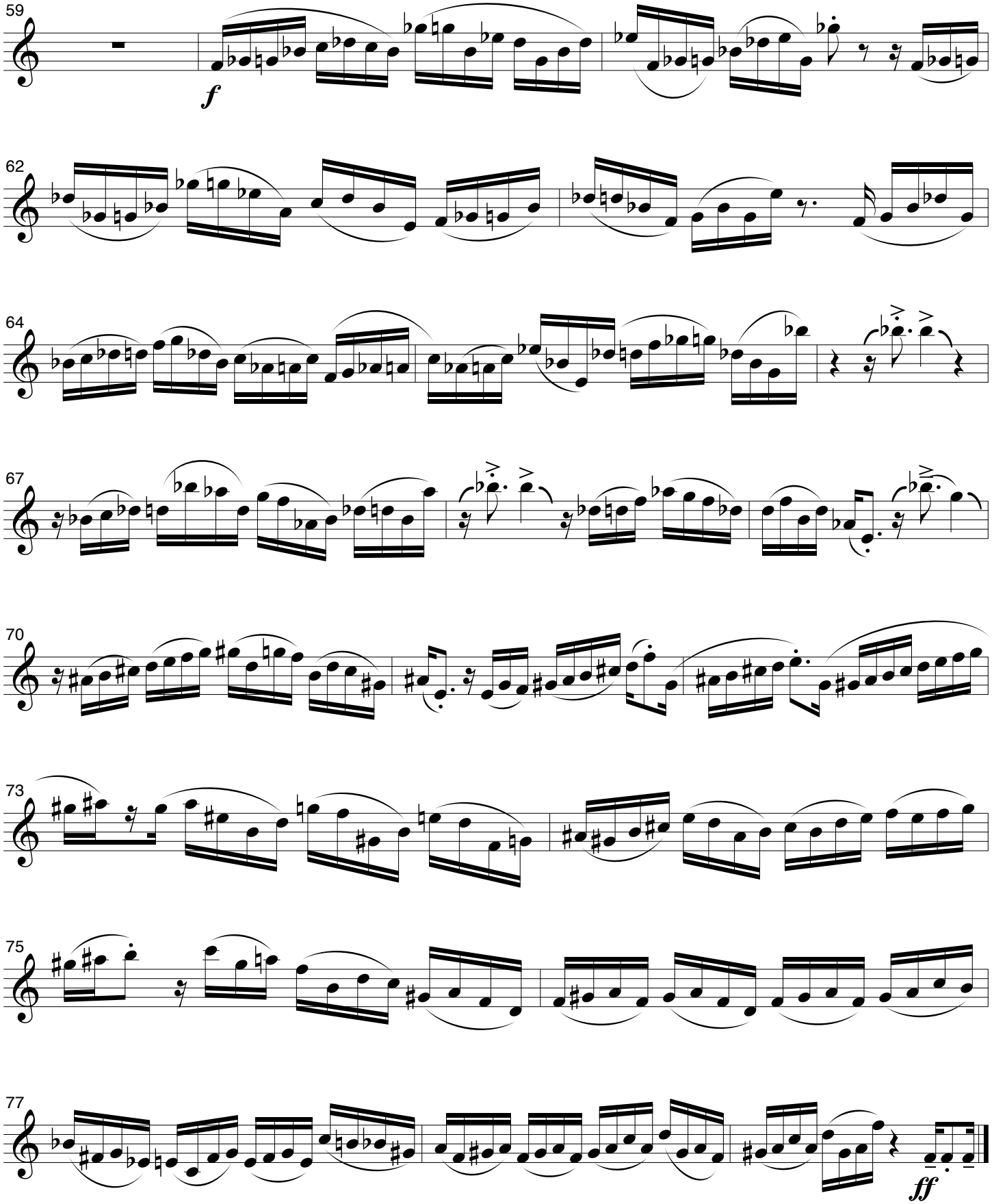

15
18
21
ff
24
27
30
33
36


39
42
45
47
cresc...
use a mix of alternate fingerings on high-F
49
fff
51
54
ff slightly less
56


59
f
62
64
67
70
73
75
77
ff