

*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

The musical score consists of five staves of music in treble clef, with a key signature of one sharp (F#). The tempo is marked 'ad lib., but scary fast'. The score includes the following elements:

- Staff 1:** Starts with the dynamic *ff* and the instruction *ferociously*. It features a melodic line with a slur and an accent (>). A box labeled 'Cue 1' is placed above the staff, followed by a 'Wait!' instruction with a bar line and a dot below it.
- Staff 2:** Continues the melodic line with the instruction *simile*. A box labeled 'Cue 2' is placed above the staff, followed by a 'Wait!' instruction with a bar line and a dot below it.
- Staff 3:** Continues the melodic line. A box labeled 'Cue 3' is placed above the staff, followed by a 'Wait!' instruction with a bar line and a dot below it.
- Staff 4:** Continues the melodic line. It ends with a 'short pause' instruction and a fermata symbol. A note below the staff reads '(brief swell in accomp.)'.
- Staff 5:** Continues the melodic line. It ends with a 'short pause' instruction and a fermata symbol.
- Staff 6:** Continues the melodic line with the instruction *slightly less* and the dynamic *f*. It ends with a 'short pause' instruction and a fermata symbol.
- Staff 7:** Starts with the instruction *lazy and bluesy* and the dynamic *f*. It features a melodic line with a slur. A box labeled 'Cue 4 (cut-off)' is placed above the staff. This is followed by a 'G.P.' instruction with a bar line and a dot below it, and the word '(silence)' below the staff. A box labeled 'Cue 5' is placed above the staff, followed by a 'c. 15"' instruction with a bar line and a dot below it, and the text '(accompaniment re-enters)' below the staff. The staff concludes with a double bar line and a 4/4 time signature.

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

10 *p*

16 (1:00)

20 *mp*

25 (1:30)

28 (2:00)

31

34

36 (2:30)

big and full, but never harsh

40 *cresc.* 28:32 *ff*

42 (3:00) *f* *3*

46 (3:30) *f* *3*

50 *mf*

54 (4:00)

58 *mp* (4:30) *3*

62 *p* *pp*

66 *c. 15"*

Waiting for Lucille
— last section —

ad lib., scary fast

13 Cue 6 Wait!

19 Cue 7 Wait!

gradually get slower, but ever more rhythmic

30 Cue 8 Wait!

Cue 9

In Tempo (♩ = 120)

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

4 mf

7

9 inflect pitch

12 simile

15

18

21

ff

24

27

30

33

36

39

42

45

47

cresc...

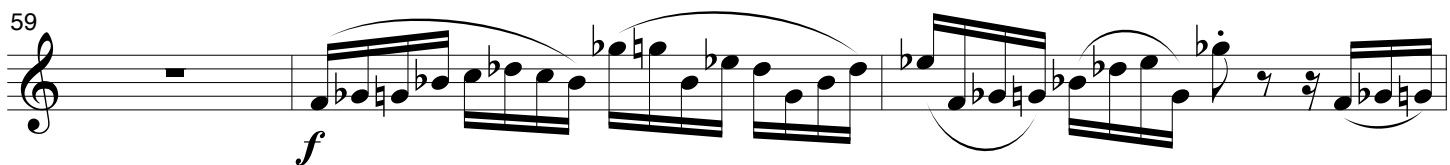
use a mix of alternate fingerings on high-F

49

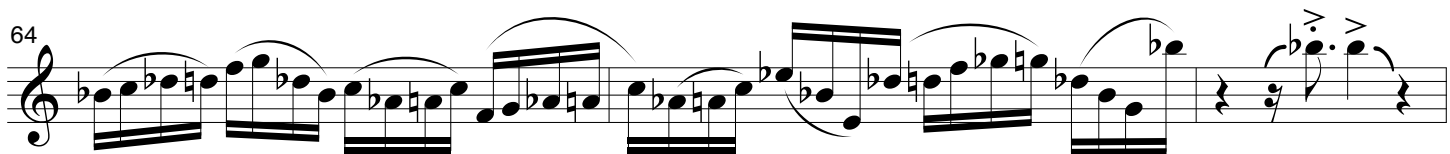
51

54

56

59 

62 

64 

67 

70 

73 

75 

77 