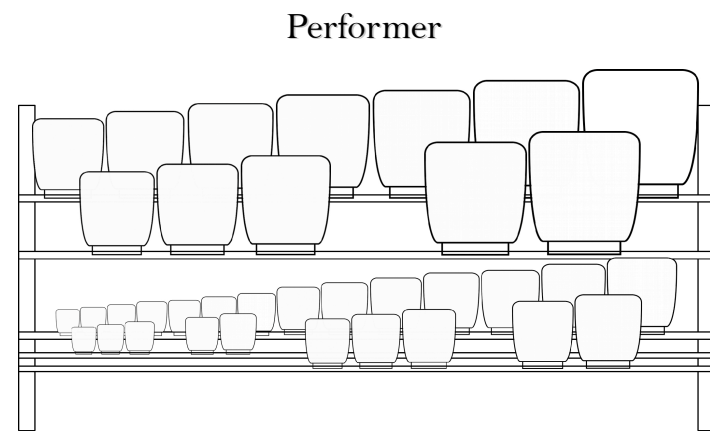




Lapis Lazuli  
for solo almglocken

# Program Notes

This piece is conceived as a stopgap solution to a fundamental problem of linear drama. That is the following of a series of events without the exploration of other possible choices that could be made along the way. Suppose a story begins with a man walking down the street. He sees a fork in the road. The story's narrator informs you that he turns left and encounters some other element of the story, perhaps a hobo. But the linear drama leaves the question of the other road intact. A non-linear story, much like this piece, can return to that fork at a later time and have him choose the other way, perhaps encountered a duchess. Or perhaps it can return to an even earlier time, before he arrived at the fork, before he walked down the street, instead the same man is sitting in a windowless bedroom, looking through a series of old photographs. Lapis Lazuli takes the performer to different emotional states as they arpeggiate a cycling, continually evolving chord. At times, the player will reach the “end” of the piece, only to begin again at a fork that occurred previously in the piece and evolve the chord and their own emotional expression in a different way.



## Performance Notes

The performer should play the continual eighth notes with mechanical precision unless otherwise instructed to deviate. The fastest tempo should be fast enough to give the impression of the piece “running away” and the slowest tempo should be slow enough to give the sense of time almost standing still. When the performer arrives at a fork, she must choose a path and play it out until the end of the piece. If she encounters another path before reaching one of the endings, then she must make yet another choice along the way. Upon arriving at one of the endings (denoted with a final barline and a fermata), she should take a deep breath and begin again at one of the forks that she passed through, continuing in this manner until all fork choices are exhausted and all endings are arrived at. It is highly important that the performer puts as much stock into her emotional/expressive state and appearance as she puts into the musical interpretation to achieve the right effect.

Almglocken pitches used: C4 through C7 (3 full octaves)

Duration: ca.5-7 minutes

(For Stage Lighting: Use only one blue-tinted spotlight pointed directly at the Almglocken)

[www.AndrewStewartAllen.com](http://www.AndrewStewartAllen.com)

# Lapis Lazuli

for solo almglocken (C4 through C7)

Andrew S. Allen

planetary, with suspense

♩=ca.250 or faster

accel.-----

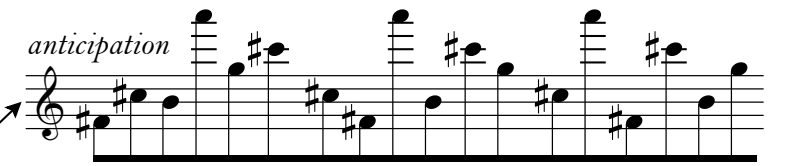
Amglocken,  
medium-hard mallets

interest

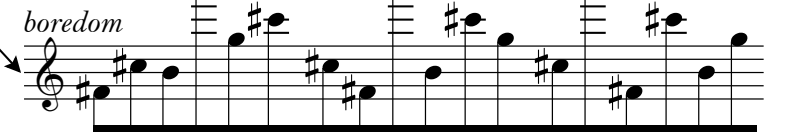


*p*

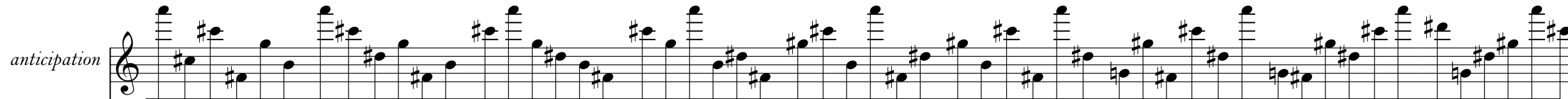
Whenever a line splits into two or more lines, choose one path and follow it until you reach a final barline and fermata. Hold the fermata for the length of a deep breath and then return to the where the line broke, this time choosing a different line to follow. If you come to another fork in the line, make one of the choices and after you have exhausted all of the lines of the first fork, choose a different line from the second fork. Repeat this process until all possible paths are exhausted.



*mf*



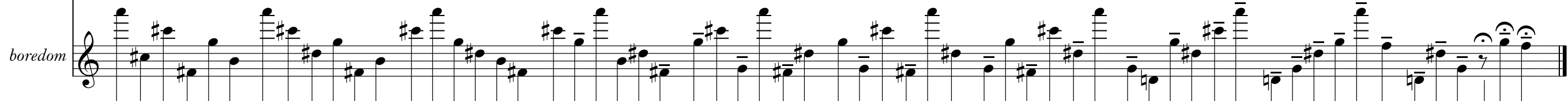
grad. rit.-----



*f*



poco accel.-----



very slow, heavy and tired

*mp*

*joy*

*anger*

*vigilance*

quick, erratic and agitated

*joy*

*anger*

*vigilance*

*trust*

*serenity*

*rage*

*admiration*

*mf*

*ff*

use stick ends

relaxed, less driving

gradually broader

as furiously fast as possible

*trust*

Musical notation for the 'trust' section, featuring a treble clef and a series of notes with slurs and accents.

broken, fragmented  
play each note with a duration between ♩ and ♪, ca.20 seconds

*fear*

Musical notation for the 'fear' section, featuring a treble clef and notes with slurs and accents. A page number '3' is visible at the top right.

*serenity*

Musical notation for the 'serenity' section, featuring a treble clef and notes with 'x' marks above them.

*grief*

Musical notation for the 'grief' section, featuring a treble clef and notes with slurs and accents. The dynamic marking 'mp' is present.

completely devastated

*rage*

Musical notation for the 'rage' section, featuring a treble clef and notes with slurs and accents.

*loathing*

Musical notation for the 'loathing' section, featuring a treble clef and notes with slurs and accents. Dynamic markings 'f' and 'fff' are present.

*admiration*

Musical notation for the 'admiration' section, featuring a treble clef and notes with slurs and accents. The dynamic marking 'rit.' is present.

*amazement*

Musical notation for the 'amazement' section, featuring a treble clef and notes with slurs and accents. Dynamic markings 'f' and 'p' are present.

moderately fast



