

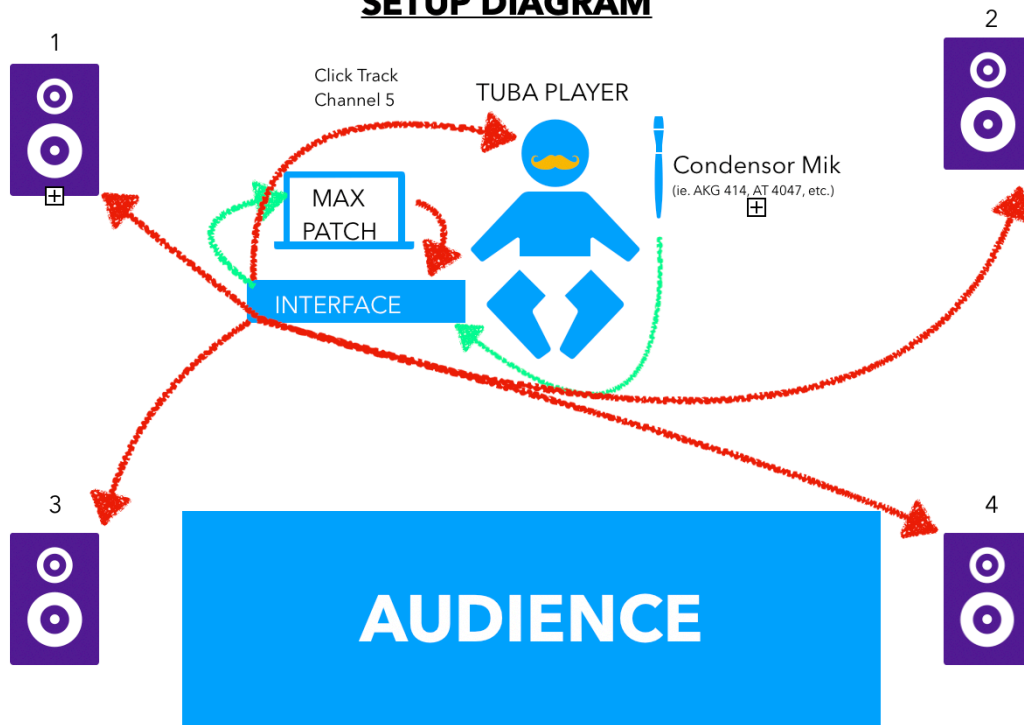
Sorrowful Songs

A supplemental handout for Sorrowful Songs: Electro-Acoustic Arranging and Performing Techniques, a lecture recital given by Brett Copeland at the Eastman School of Music on April 19th, 2019.

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Setup Diagram
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SETUP DIAGRAM



Green = Unprocessed Sound

Red = Processed Sound

GUI (graphical user interface)



Text Translations and Sources

I. Movement 1. Lento - sostenuto tranquillo ma cantabile

My son, chosen and loved,
Let your mother share your wounds
And since, my dear son,
I have always kept you in my heart,
And loyally served you,
Speak to your mother,
make her happy ,
Though, my cherished hope,
you are now leaving me.

Text drawn from the Lament of the Holy Cross (c. 1470)

Movement 2. Lento e largo - tranquillissimo

No, Mother, do not weep,
Immaculate Queen of Heaven
Help me always.
Hail Mary.

Found on the wall of a prison cell in a place referred to as "The Palace," a Gestapo prison located in Zakopane, in the Podhale region of southern Poland. The text has been attributed to 18 year old Helena Wanda Blazusiakowna.

Movement 3. Lento - cantabile semplice

Where has he gone,
My dearest son?
Killed by the harsh enemy, perhaps,
In the rebellion.
You bad people,
In the name of the Holy God,
Tell me why you killed
My dear son.

Will I have his protection,
Even if I weep
My old eyes away,
Or if my bitter tears
Were to make another River Oder,

They would not bring back
My son to life.

He lies in the grave
I know not where
Though I ask people
Everywhere
Perhaps the poor boy
Lies in a rough trench
Instead of lying, as he might,
In a warm bed.

Sing for him,
Little song-birds of God,
For his mother
Cannot find him.
And God's little flowers,
May you bloom all around
So that my son
May sleep happily.

Folk song from the Opole region of southern Poland

Symphony no. 3
"Sorrowful Songs"
I.

Henryk Górecki
arr. Brett Copeland

Lento (♩ = 60)

1
Sound file 1
2 bars of click

Live Tuba

Staff 1: Live Tuba. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a melodic line starting on a whole note, followed by eighth notes, and ending with a half note. Dynamics include *p* 8^{vb}, *p*, and *mp*. A dashed line indicates a volume level.

Tuba 1

Staff 2: Tuba 1. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

Tuba 2

Staff 3: Tuba 2. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

Tuba 3

Staff 4: Tuba 3. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

Tuba 4

Staff 5: Tuba 4. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

Tuba 5

Staff 6: Tuba 5. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

Tuba 6

Staff 7: Tuba 6. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

Tuba 7

Staff 8: Tuba 7. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

Tuba 8

Staff 9: Tuba 8. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

MIDI 1

Staff 10: MIDI 1. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

MIDI 2

Staff 11: MIDI 2. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

MIDI 3

Staff 12: MIDI 3. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

MIDI 4

Staff 13: MIDI 4. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

MIDI 5

Staff 14: MIDI 5. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

MIDI 6

Staff 15: MIDI 6. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains a whole rest.

MIDI Entrance

This musical score is arranged for a tuba ensemble and three MIDI tracks. The notation is as follows:

- Live Tuba:** The top staff, which remains silent throughout the piece.
- Tuba 1:** The second staff, featuring a melodic line with a half-note rest in the final measure.
- Tuba 2:** The third staff, featuring a melodic line with a half-note rest in the final measure.
- Tuba 3:** The fourth staff, featuring a melodic line with a half-note rest in the final measure.
- Tuba 4:** The fifth staff, featuring a melodic line with a half-note rest in the final measure.
- Tuba 5:** The sixth staff, featuring a melodic line with a half-note rest in the final measure.
- Tuba 6:** The seventh staff, featuring a melodic line with a half-note rest in the final measure.
- Tuba 7:** The eighth staff, featuring a melodic line with a half-note rest in the final measure.
- Tuba 8:** The ninth staff, featuring a melodic line with a half-note rest in the final measure.
- MIDI 1:** The tenth staff, featuring a melodic line with a half-note rest in the final measure.
- MIDI 2:** The eleventh staff, featuring a melodic line with a half-note rest in the final measure.
- MIDI 3:** The twelfth staff, featuring a melodic line with a half-note rest in the final measure.

5
Sound file 3
DELAY ON
VIDEO ON

II.

Lento e Largo (♩ = 50)

Live Tuba

MIDI 1

MIDI 2

MIDI 3

MIDI 4

MIDI 5

MIDI 6

mf

mp

mp



333

6
DELAY OFF

330

Poco Più Mosso (♩ = 69)

Live Tuba

MIDI 1

MIDI 2

MIDI 3

MIDI 4

MIDI 5

MIDI 6

III.

7
Sound file 4

Lento e Largo ($\text{♩} = 46$)

Live Tuba

MIDI 1

MIDI 2

MIDI 3

MIDI 4

MIDI 5

MIDI 6

This system contains the first 361 measures of the piece. The Live Tuba part begins in measure 362 with a melodic line marked *mp*. The MIDI parts provide harmonic support with various rhythmic patterns. The time signature changes from 4/4 to 2/4, then 4/4, 2/4, 3/4, and back to 2/4.

362

Live Tuba

Tuba 1

Tuba 2

MIDI 1

MIDI 2

MIDI 3

MIDI 4

MIDI 5

MIDI 6

This system contains measures 362 to 368. The Live Tuba part continues its melodic line, marked *p* in measure 367. Tuba 1 and Tuba 2 enter in measure 367. The MIDI parts continue their accompaniment. The time signature changes from 2/4 to 4/4, then 5/4, and back to 2/4.