

# **Lament for the First Amendment**

for soprano, flute, clarinet, horn, 2 violins, viola, and violoncello

Stephen F. Lilly

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## Lament for the First Amendment

### **Program Notes**

I am using James Madison's words to lament the historical erosion of supposedly protected rights and to warn of looming threats to our democracy. The interspersed spoken asides speak directly to this unraveling, and one-by-one as they leave the performance, each performer represents the intransigence that defines so much of current political discourse and debate—stubborn positions that refuse to listen or compromise, essentially eliminating speech as tool for dialog, conversation, or cooperation.

### **Performance Notes:**

For the soprano and strings, vibrato and non vibrato indications should be followed closely. All open strings and natural harmonics should be played without vibrato—string players should not attempt to vibrate at the octave. Likewise, wind players should make minimal use of vibrato throughout.

When a performer is instructed to exit, they should leave through the same stage door from which they entered, and while they may walk out as the rest of the ensemble resumes the performance, their exit should be as unobtrusive as possible—if necessary, they should leave their instrument onstage. Once the entire ensemble has exited and the audience begins to applaud, the performers should re-enter to acknowledge the audience.

Spoken lines should not be amplified and should be delivered earnestly, without sarcasm—a slightly condescending tone is acceptable. For the singing that sometimes underscores these asides, the sustained phoneme is indicated by IPA in brackets, and unless otherwise indicated by a rest, should elide with the previous syllable.

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♩ = 100

The musical score is arranged in a system with eight staves. The instruments are: Flute, Clarinet in B $\flat$ , Horn in F, Soprano, Violin I, Violin II, Viola, and Cello. The score is in 4/4 time, with a tempo of 100 beats per minute. The key signature is C major. The piece begins with a 4/4 time signature, which changes to 5/4 at measure 7. The Flute part is mostly silent, with a few notes in the final measure. The Clarinet and Horn parts play a melodic line starting in measure 3, with dynamics ranging from *mf* to *ppp*. The Soprano part is silent until measure 7, where it begins with the lyrics "Con - gress shall make". The Violin I and II parts play a sustained *pp* accompaniment. The Viola and Cello parts play a sustained *pp* accompaniment. The score ends at measure 8.

Flute

Clarinet in B $\flat$

Horn in F

Soprano

Violin I

Violin II

Viola

Cello

*mf* *ppp* *mp* *ppp* *p* *ppp*

*mf* *ppp* *mp* *ppp* *p* *ppp*

come *canto piano*  
non vib.  
*p*

Con - gress shall make

*pp*

*pp*

*pp*

*pp*

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Fl. *mp* *mf* *p* *mf* *ff*

B♭ Cl. *mp* *mf* *p* *mf* *ff*

Hn. *mp* *p* *mf* *ff* *mf* spoken  
 "Except for mine— after all, 'In God We Trust.'" *exit*

S. *mp* *p* *mf* *mp* *f* *mp*  
 no law re - spect - ing an es - tab - lish - ment of re - li - gion - [n]

Vln. I *p* *mp* *mf* *p* *mp* *f*

Vln. II *p* *mp* *p* *mf* *p* *mp* *f*

Vla. *p* *mf* *p* *mp* *f*

Vc. *p* *mp* *mf* *p* *mp* *f*



24

Fl. *mf* *pp*

B♭ Cl. *mf* *pp*

S  
free ex - er cise — there - of - [v] \_\_\_\_\_

Vln. I *pp* *mf* Unless I feel threatened. *exit*

Vln. II *mf* *pp* con sord. *pp*

Vla. *mf* Keep in mind, my closely held beliefs can impinge upon yours. *exit*

Vc. arco *pp* con sord. *pp*

31

Fl.

B♭ Cl.

S

Vln. II

Vc.

*mp* *p* *mf* *p* *f* *p*

*mp* *p* *mf* *p* *f* *p*

*mf*

or a - bridg - ing — the free - dom of speech

→ sul pont. ∅

senza sord. ord.

*mp* *pp* *mf* *p* *pp* *mf* *f* *p*

→ sul pont. ∅

senza sord. ord.

*mp* *pp* *mf* *p* *pp* *mf* *f* *p*

*vib.* *f*

Detailed description: This page of a musical score for 'Lament for the First Amendment' features five staves. The Flute (Fl.) and Bass Clarinet (B♭ Cl.) parts begin at measure 31 and play a melodic line with dynamics ranging from *mp* to *f*. The Saxophone (S) part is mostly silent until measure 12, where it plays a triplet of eighth notes with a *mf* dynamic, followed by a phrase with *f* and *vib.* markings. The Violin II (Vln. II) and Violoncello (Vc.) parts are marked 'senza sord. ord.' and play a sustained harmonic accompaniment with dynamics from *mp* to *f*. The lyrics 'or a - bridg - ing — the free - dom of speech' are aligned with the saxophone's entry. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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Fl.

B♭ Cl.

Vln. II

Vc.

Also, remember, money is really just paper speech.

Excepting, of course, speech I find rude or insulting.

*mf*

*mp*

*p*

*mf*

46

Fl.

B♭ Cl.

S

or of the press [m] or the right of the peo-ple peace-a - bly to as - sem - ble,

*f*

*pp*

*p*

gliss.

*mf*

*pp*

*p*

Not if you quote me unfairly.

*f*

*mf*

*p*

non vib. *mp*

*f*

*pp*

*p*

vib. *mf*


non vib.

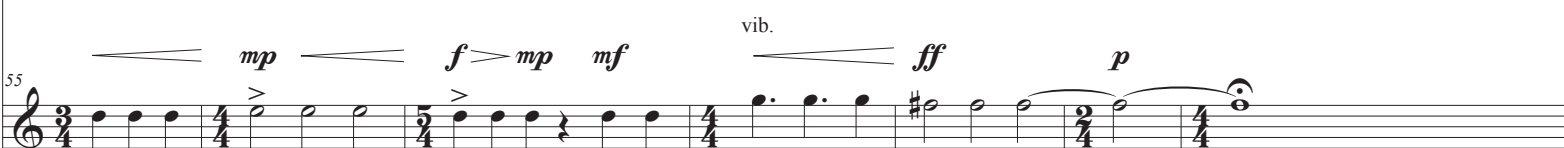
*p*



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Fl.  Unless the grievance is a corporation,  
'cause they're people, too. *exit*

S  and to pe - ti - tion the gov - ern - ment for a re - dress of griev - an - ces - [s]. \_\_\_\_\_ Or if you're upset by the election of a despot. *exit*