

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

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# The Lament Of Familiar Ruins

Christopher Kyle Green

*RWS*  
*Symphony Band Series*

*RWS* MUSIC  
COMPANY  
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# RWS SYMPHONY BAND SERIES

## The Lament Of Familiar Ruins

Christopher Kyle Green

### INSTRUMENTATION

Conductor Score .....	1	F Horn 2 .....	1
Piccolo .....	1	F Horn 3 .....	1
Flute 1 .....	5	F Horn 4 .....	1
Flute 2 .....	5	Trombone 1 .....	2
Oboe 1 .....	1	Trombone 2 .....	2
Oboe 2 .....	1	Bass Trombone .....	2
B♭ Clarinet 1 .....	4	Euphonium B.C. ....	2
B♭ Clarinet 2 .....	4	Euphonium T.C. ....	2
B♭ Clarinet 3 .....	4	Tuba .....	4
B♭ Bass Clarinet .....	2	Piano .....	1
B♭ Contrabass Clarinet .....	1	Timpani .....	1
Bassoon .....	2	Percussion 1: Bass Drum, Finger Cymbal .....	2
E♭ Alto Saxophone 1 .....	3	Percussion 2: 4 Toms, Wind Chimes, Bell Tree, Crotales, Tam-tam, Wood Block .....	1
E♭ Alto Saxophone 2 .....	3	Percussion 3: Crotales, Bells, Tubular Bells, Suspended Cymbal, Tam-tam .....	2
B♭ Tenor Saxophone .....	2	Percussion 4: Tam-tam, Suspended Cymbal, Marimba, Bells, Crotales .....	1
E♭ Baritone Saxophone .....	1	Percussion 5: Vibraphone, Ride Cymbal .....	1
B♭ Trumpet 1 .....	3		
B♭ Trumpet 2 .....	3		
B♭ Trumpet 3 .....	3		
F Horn 1 .....	1		

### PROGRAM NOTE

Inspired and influenced by a life event that defies description by mere words, *The Lament Of Familiar Ruins* is a musical depiction of a house fire that deeply impacted the life of composer Christopher Kyle Green. The composer writes:

"On October 26, 2019, I woke up to what would be the worst day of my life. A life change so horrific that even two years later, I still cannot fathom the sequence of events that occurred that fateful day.

Living with my partner in a small, simplistic apartment in a barn, we housed 20 horses. Those horses were only 20 feet away from our little box we called home. The air was crisp that morning. It was 56 degrees and the land was still moist from rain the night before. I was alone. Being awakened at 6:22 AM by the sound of a horse kicking the side of the stable, I slowly made my way out the door to investigate. I heard a distant roaring sound. Before me was a thick cloud of smoke and the visual of a horse jumping in its stall. I opened one of the large barn doors and saw a large orange blaze. The rest is a blur.

Being a psychotherapist as well, I knew days later that I needed to document the experience from start to finish for emotional processing purposes. To this day, I still have not read my personal account of the fire nor do I ever plan to read it. What I do know is that within minutes, I witnessed the largest fire I had ever seen. I witnessed losing everything I own. I witnessed death and loss of part of my identity that I will never be able to retrieve.

The purpose of this piece is to convey what words cannot; the absolute lament that I experience daily. The notes, sounds, and textures of this composition have been carefully crafted to emulate the post-traumatic stress that lives within me. I have high hopes that the completion of this piece will give me peace and closure, as the sounds of one thousand cannons (horses helplessly kicking the walls) haunt me in my dreams. I cannot run from this situation. It is now a part of who I am. It is insidious. It is merciless. It is my reality. It is the piece of myself that I will never get back.

### NOTES TO CONDUCTOR

Notating this piece came with challenges, both musically and psychologically. It is imperative the ensemble be aware of the event that I survived. However, allow the ensemble to use their musicianship to interpret the raw emotion that I experienced. There is no right or wrong in terms of interpretation. My goal for this piece was not to musically document the chronology of my actions that morning. It was to share a vulnerability of images of which I remember from the event. It was also my goal to create a soundscape that sounds both structured and unstructured simultaneously. There were parts of myself that morning that experienced extreme emotion while also remaining logical and practical.

Please note the flugelhorn is not optional in this piece. The piano is optional, though highly recommended.

Please see the following notes regarding each section of the work:

#### Measures 1 - 12

I prefer this section to be performed at 40 BPM. However, it may have greater motion if the ensemble is more inclined to increase the tempo. The beginning eight measures were created to produce an atmosphere of confusion and impending doom. The flugelhorn solo is the opening statement that ultimately represents me in this situation. The solo may also be performed off-stage/antiphonally.

There were many thoughts going through my head at this point. I have always said that I lost a part of myself after this event. In previous pieces, there is a distinct chord progression that I have adopted as my "signature". The chord progression is simple and not relatively special, but I felt that it has always represented my writing well. This occurs in measures 10-11 (Dm – CM+2 – B 7; or i – VII+2 – VI7). I mention this because it was my identity. This chordal pattern appears numerous times throughout the piece as symbolism and homage to the person I was before the event.

In measure 13, the music is written in 6/4 with a ritardando. Please allow the ensemble to 'lift' on the 8th note right before the 8th note rest. My vision is for the resonance of the chord to carry over into the following measure as new harmonic material is presented.

#### Measures 14 - 23

Measures 14 through 23 represent the beginning of some sort of structure in the piece. I can distinctly remember the sights and smells of fire and thinking how incredible a sight this inferno was around me. The harmonic momentum from measures 14-19 is important to understand. Though the arrival occurs on a major chord, I wanted to convey the absolute majesty and awe of a massive inferno that surrounded me. The structure of measure 18 is meant to be extremely drawn-out. I will reference back to the concept of breathing numerous times, using the terms 'inhale' and 'exhale'. Measure 18 is one of the paramount moments in the piece. It conveys not only the majesty of a great fire, but also my breathing with the slowing of tempo near the end of the measure. I distinctly remember being surrounded by an enormous inferno, inhaling and exhaling large sighs of anxiety. This moment is represented by the harmonic momentum that begins at measure 14 and reaches the climax at measure 19. The tempo and *ritardando* should be immensely slowed in measure 18 to achieve this "realization" effect. The suspension that occurs on beat 3 of measure 18 (symbolizing the inhale) leads to a tritone suspension of the B<sup>b</sup> major chord at measure 19 (large sigh of anxiety).

#### Measures 24 - 36

In measure 24, the clarinet section and marimba demonstrate a complex rhythmic motif. To make this complicated measure a little simpler to understand, subdivide the sextuplets into an 8th note triplet beat. This should be two notes per beat at 165 beats per minute. The part is slurred every fourth sixteenth note to emphasize the illusion of a faster tempo. Following the sextuplets in measure 24, the entire woodwind section should resume emphasizing the normal beat of the piece, rather than offsetting every fourth sixteenth note. The section should sound like regular sextuplets for the remainder of the musical phrase.

Measure 29 presents the first concrete melody of the piece, rather than keeping the aleatoric atmosphere to this point. Presented in the brass, the melody is simple yet haunting. Allow the performers to over-exaggerate the dynamic and articulation markings when presented with the melody. The sextuplets that remain consistent in the woodwind family are symbolic of the flames that are now beginning to engulf the entire building, ultimately growing towards the tutti section that builds momentum to measure 33. Throughout many climax moments of the piece, there are numerous cluster-chord moments (i.e. measures 35-36). I remember feeling waves of nausea and fear. Moments such as these were musically crafted to share those emotions.

#### Measures 37 - 64

The 'a tempo' section at measure 37 is a complete change in texture and timbre as the woodwinds are featured. Many thoughts were rushing through my head like a body of water bursting through a dam. The marimba is a very important part and needs to be performed with the softest mallets available. I intended on the entire section to sound wet and confused. However, the content scored in the woodwinds is meant to be structured and strictly metered to symbolize determination and decision-making. By this point, I was contemplating going back into the building as I was hearing desperate horses kick the walls of their small stables, begging to be set free. The flutes carry a variation of the melody at this point which is then passed around to the clarinets and alto saxophones. In measure 39, the sixteenth-dotted eighth figures that occur in the upper winds, alto winds, and lower winds should have emphasis places on the sixteenth notes. The sixteenth notes tend to be rushed. Please make it known to the ensemble to "push" on the downbeats (sixteenth notes) and "pull back" on the dotted eighths. Through this section before measure 42, the music becomes clearer and more intentional, yet more delicate and tender.

Measure 42 is one of the most important measures of the piece, especially beat 5. Please note the *ritardando* that occurs in this measure as it represents the slowing of my mind and loss of consciousness. I think of this measure as an "inhale", the same concept presented earlier in the piece. Beat 5 can almost be treated with a fermata. That is the moment when I took my last breath before losing consciousness due to smoke inhalation. The downbeat of measure 43 is the resolution of my 'signature' chord progression and should feel like a slow, lifeless exhale.

Going into the solo section, I intended the supporting music to feel as empty as possible, which is the unison octaves in the French horns. Every solo here is a variation of the melody and needs to be present and clear as each part intermingles harmonically with each other. The flute solo that occurs should be the loudest instrument in this section, especially on the ascending line in measure 49. Measure 54 needs to return to the opening tempo and focus should be placed on a rubato delivery that does not rush in terms of tempo. It was at this moment where I had retrieved my dogs from inside my home and could not help but feel reflective and sorry for myself. As the music builds and tension is presented like earlier in the piece, I experienced a realization of the magnitude of the entire situation.

#### Measures 65 - 86

This section of music was the most difficult composition experience of my career thus far. I imagined this as the apex of the piece that brings many ideas presented throughout together into one large picture. There are multiple layers of music happening simultaneously from measure 65 through measure 73. The sextuplet feature in the woodwind family is returned and should give a sense of chaos to the overall idea. It should not be overpowering but must be present. The trumpets return with the melody of the piece. An extraordinarily important countermelody is presented in the horns/alto saxophones as indicated by "bells up!" in the French horn section. The low winds are presented with an offsetting rhythmic pattern (eighth note triplets) and should be an absolute blast of sound and *pesante*. The heavy percussion symbolize the hooves of horses kicking on the walls throughout this section and should be played with hard mallets and with heavy attack on the drums.

In measures 69-73, there is a change in the alto voices that presents a moving line of eighth notes and quarter note triplets. This moving line is ultimately written as an open fifth to return the feeling of excruciating emptiness. The quarter note triplets in the percussion gives the illusion of slowing time as I felt this moment would never end. In the 5/4 bar (measure 70), beat 5 consists of the same concept of 'inhale and exhale' as the melodic voice transitions to an uncomfortable tritone that resolves in the following measure. The *molto rit.* leading up to the downbeat of measure 73 should be the most dramatic *ritardando* of the entire piece. Let the drums and metallic percussion ring over the bar line and fade to niente.

I specifically remember the moment when I turned from facing the pillars of black smoke flaming over the building to facing my neighbor who had come to assist in the last moments of the event. I had convinced myself to go back into the building. Yet, I couldn't move. Something was holding me back. My neighbor grabbed the belt of the robe I was wearing and turned me to face him and said, "Listen." There was silence. There was no more kicking. I heard just the sound of the magnificent fire flaring before me. Musically, the drone of an open fifth returns immediately on the downbeat and signifies loss, lament, and death. The lower voices join the drone on tonic with rolling of the percussion and piano. Please ensure this sound is as close to niente as musically possible. As the flugelhorn enters, it represents me standing disassociated from reality, staring at my home in flames. This should sound almost unemotional with no vibrato. When the flutes enter on the drone, allow the top divisi flute to be heard, but with no vibrato. As the piece comes to an end, the conductor should allow the flugelhorn soloist to *poco rit.* to the end and become so slow that the penultimate note (F#) should almost have a fermata over it. The ending note of the solo needs to be held out as long as possible and diminish in volume to niente. Take your time with this section of the piece; it does not need to be precisely metered.

I want to personally thank you for programming this piece, as it has marked a milestone in my personal and professional life.



### ABOUT THE COMPOSER



**Christopher Kyle Green** (b. 1996) has been an avid musician since beginning band in junior high school. Kyle began playing the trumpet in his middle school band and instantly found a desire to continue to learn anything and everything related to music. He spent countless hours studying scores while in middle school and eventually wrote his first note during his seventh-grade year. Through high school, Kyle picked up the clarinet and began to perform in community ensembles in his area. As he progressed through high school, his compositional work began to mature and was premiered by various university level and community level ensembles. During Kyle's senior year of high school, he attended Woodland High School, Cartersville, GA; under the direction of Eric Willoughby. Kyle attended Kennesaw State University, Kennesaw, GA, where he obtained a B.A. in Music Theory. While in college, Kyle's works have been premiered by the Kennesaw State University Wind Ensemble, other instrumental ensembles at Kennesaw State University, as well as The Dallas Wind Symphony. Mr. Green has been awarded the winner of the 2015 Dallas Wind Symphony Call for Fanfares, and the 2016 Kennesaw State University Composition Contest. In 2017, Kyle became part of the RWS Music Publishing Company family, where many of his works are now published. Since, Kyle has graduated from Kennesaw State University in 2018 and has begun his journey through a Master of Clinical Social Work program at Kennesaw State University to obtain licensure as a psychotherapist. Kyle has commissioned numerous works, including a premiere by the Woodland High School Wind Symphony at the 2016 GMEA In-Service Conference. He has expanded his composition skills to the marching band setting, as well. Kyle's marching band programs have been performed by the Woodland High School Marching Band, as well as the Carrollton High School Marching Band.

Commissioned by the Woodland High School Wind Symphony of Cartersville, GA  
under the direction of Michael Kobito

# The Lament of Familiar Ruins

## Conductor Score

RWS-2240-00

Christopher Kyle Green (ASCAP)

Grave ♩ = 40

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium B.C.

Tuba

Piano

Timpani  
B, F, A, B, C

Percussion 1  
Bass Drum  
Finger Cymbal

Percussion 2  
4 Tom  
Wood Chime  
Bells  
Castanets  
Tambourine  
Wood Block

Percussion 3  
Castanets  
Bells  
Tambourine  
Suspended Cymbal  
Tambourine

Percussion 4  
Tambourine  
Suspended Cymbal  
Castanets  
Bells  
Castanets

Percussion 5  
Vibraphone, w/ mallets  
Castanets  
Bells

For reference only. Not valid for performance.

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12 Cantabile, rubato ♩ = 85

rit.

a tempo

For reference only. Not valid for performance.

Flac. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Clar. 1 *pp*

Clar. 2 *pp*

Clar. 3 *pp*

B. Cl. *f* *pp* *p* *pp*

Ch. Cl. *pp*

Bsn. *f* *pp* *p* *pp*

A. Sax 1 *pp* *p* *pp*

A. Sax 2 *pp* *p* *pp*

T. Sax *pp* *p* *pp*

B. Sax *f* *pp* *p* *pp*

12 Cantabile, rubato ♩ = 85 *rit.* *a tempo*

Ind. Solo

Tpt. 1 *pp* *pp*

Tpt. 2

Tpt. 3

F. Hrn. 1 *p* *pp*

F. Hrn. 2 *p* *pp*

F. Hrn. 3 *p* *pp*

F. Hrn. 4 *p* *pp*

Tbn. 1 *f* *pp* *p* *pp*

Tbn. 2 *f* *pp* *p* *pp*

B. Tbn. *f* *pp* *p* *pp*

Euph. B.C. *f* *pp* *p* *pp*

Tuba *pp* *p* *pp*

Pan. *f* *pp* *p* *pp*

Timp. *pp* *pp* *n.*

Perc. 1 *f* *pp* *p* *pp*

Perc. 2 *pp* *Wind Chimes*  
Run finger through one time lightly *pp* *Bell Tree*  
*p* *Bells, Rubber Mallets*  
*pp*

Perc. 3 *p*

Perc. 4 *Snx Cym.* *pp* *pp*

Perc. 5 *pp* *pp*



## 23

23

## 23

23





## 45

**Slower, Hollow**  = 44

*rit.*

*a tempo*

*rit.*

*a tempo*

45

**Slower, Hollow**  = 44

*rit.*

*a tempo*

*rit.*

*a tempo*

---



63 A tempo ♩ = 55

Perc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Clar. 1  
 Clar. 2  
 Clar. 3  
 B. Cl.  
 Ch. Cl.  
 Bsn.  
 A. Sax 1  
 A. Sax 2  
 T. Sax  
 B. Sax

This section contains the first five measures of the woodwind part for measures 63-67. The instruments listed are Percussion, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The music is in 4/4 time with a tempo of 55 beats per minute. The key signature has one sharp (F#). The notation includes various woodwind parts with dynamic markings such as *ff* and *f*.

63 A tempo ♩ = 55

Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 F. Hrn. 1  
 F. Hrn. 2  
 F. Hrn. 3  
 F. Hrn. 4  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Euph. B.C.  
 Tuba  
 Pm.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5

This section contains measures 6-10 of the percussion and brass part for measures 63-67. The instruments listed are Trumpet 1, Trumpet 2, Trumpet 3, French Horn 1, French Horn 2, French Horn 3, French Horn 4, Tenor Trombone 1, Tenor Trombone 2, Baritone Trombone, Euphonium/Baritone, Tuba, Piano/Maracas, Timpani, and five different Percussion parts. The music is in 4/4 time with a tempo of 55 beats per minute. The key signature has one sharp (F#). The notation includes various brass and percussion parts with dynamic markings such as *ff*, *f*, *sfz*, and *sf*. There are also performance instructions like "Bellup!" and "n." (no).

*molto rit.*

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*molto rit.*

Tpt. 1

Tpt. 2

Tpt. 3

F. Hrn. 1

F. Hrn. 2

F. Hrn. 3

F. Hrn. 4

Trn. 1

Trn. 2

B. Trn.

Euph. B.C.

Tuba

Pan.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Tam-tam

Sna. Cym.

*For reference only! Not valid for performance!*

## 73

73

73

*poco rit.*

Flc.

Fl 1 *augger*

Fl 2 *ppp*

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*poco rit.*

Tpt. 1

Tpt. 2

Tpt. 3

F. Hrn. 1

F. Hrn. 2

F. Hrn. 3

F. Hrn. 4

Trn. 1

Trn. 2

B. Trn.

Euph. B.C.

Tuba

Pan.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

For reference only. Not valid for performance.