

Love Lies Bleeding

by Mark Snyder
(2004)

All instruments are notated at sounding pitch (in C).

INSTRUMENTATION

Flute

Clarinet in B \flat

Percussion:

18" Suspended Cymbal, Bass Drum, Snare Drum, 10", 12", 13", 16" Toms

Piano

Violin

Cello

Duration: approx. 7'13"

Composed September-December, 2004

In September of 2004, Chechen separatists seized a school in the southern Russian town of Beslan. An Associated Press photograph taken by Ivan Sekretarev of the aftermath, deeply affected me. *Love Lies Bleeding* was my way of grieving for the man and child in the photograph, and the event that it captured so well.

Love Lies Bleeding

C Score

Mark Snyder
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Flute

Clarinet (B \flat)

Percussion

Piano

Violin

Cello

Tempo: $\bullet = 54$ (3/4), $\bullet = 63$ (4/4)

Dynamics: *p*, *ppp*, *mf*, *fff*

Performance instructions: niente, SUS CYMBAL CRASH, B.D. *f*, *mp*, *ppp*

Fl. *fff* *mf* *ppp* *fff* *fff* *mf*

Cl. *fff* *mf* *ppp* *fff* *fff* *mf*

Perc. *f* *mp* *f* *mp*

Pno. *fff* *mf* *ppp* *fff* *fff* *mf*

Vln. *fff* *mf* *ppp* *fff* *fff* *mf*

Vc. *fff* *mf* *ppp* *fff* *fff* *mf*

Tempo markings: $\bullet = 132$, $\bullet = 63$

Performance instructions: SUS CYMBAL CRASH, B.D.

Rehearsal mark: II

Articulation: *acc.*, *sl.*, *tr.*, *tr.*

Groupings: 6, 5, 3, 6, 5, 3, 6, 5, 3

Rhythmic patterns: 2/4, 4/4, 2/4, 4/4, 2/4, 4/4

17

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

2/4 3/4 4/4 2/4 4/4 3/8 4/4

ppp

fff 6 5 mf 3 ppp fff

ppp fff mf ppp fff

f mp

ppp fff mf ppp fff

ppp fff mf ppp fff

ppp fff mf ppp fff

Rea *8^{vb}*

ppp

fff 6 5 mf 3 ppp fff

ppp fff mf ppp fff

25 $\bullet = 63$ $\bullet = 54$

Fl. *fff* *mf* *ppp* *p*

Cl. *fff* *mf* *ppp* *p*

Perc. *f* *mp*

Pno. *fff* *mf* *ppp* *p*

Vln. *fff* *mf* *ppp* *p*

Vc. *fff* *mf* *ppp* *p*

Love Lies Bleeding

♩ = 63

34

The musical score is arranged in six staves. The Flute (Fl.) and Clarinet (Cl.) parts begin with a *niente* dynamic and a *fff* dynamic, with a crescendo to *mf* and then a decrescendo to *ppp*. The Percussion part features a *f* dynamic for the B.D. (Bass Drum) and a *p* dynamic for the SUS CYMBAL CRASH. The Piano (Pno.) part is marked with *fff*, *mf*, and *ppp*. The Violin (Vln.) and Viola (Vc.) parts also follow the *fff*, *mf*, and *ppp* dynamic structure. The score includes various articulations such as accents and slurs, and performance instructions like 'SUS CYMBAL CRASH' and 'B.D.'. Time signatures of 2/4 and 4/4 are indicated throughout the piece.

45 $\bullet = 69$ $\bullet = 132$

Fl. *fff* *mf* *fff* *mf* *ppp* *fff*

Cl. *fff* *mf* *fff* *mf* *ppp* *fff*

Perc. *f* *p* *f* *p*

Pno. *fff* *mf* *fff* *mf* *ppp* *fff*

Vln. *fff* *mf* *fff* *mf* *ppp* *fff*

Vc. *fff* *mf* *fff* *mf* *ppp* *fff*

8vb

50

2/4 4/4 2/4 3/4 2/4

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

accel. ----- ♩ = 144

mf ff

f

10" TOM 13" TOM S.D. 12" TOM 16" TOM

(8vb)

mf ff

mf ff

60 $\bullet = 54$

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

1/4 4/4 3/4 2/4 4/4 3/4

fff *mp* *fff* *mf* *fff* *mf* *fff* *mp* *ppp*

SUS CYMBAL CRASH

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

B.D.

fff *mp* *fff* *mf* *fff* *mf* *fff* *mp* *ppp*

Reo.

fff *mp* *fff* *mf* *fff* *mf* *fff* *mp* *ppp*

fff *mp* *fff* *mf* *fff* *mf* *fff* *mp* *ppp*

fff *mp* *fff* *mf* *fff* *mf* *fff* *mp* *ppp*

♩ = 144

68 $\frac{3}{4}$

$\frac{4}{4}$

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

ppp

ppp

fff

ppp

ppp

fff

S.D.

mf

16" TOM

13" TOM

ppp

fff

Reo.

*

ppp

ppp

fff

ppp

ppp

fff

77

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

$\bullet = 96$

S.D.

13" TOM

16" TOM

3/4 4/4 1/4 4/4 3/8

Detailed description of the musical score: The score is for measures 77-82. It features six staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is B-flat major (two flats). The tempo is marked as quarter note = 96. The percussion part includes snare drum (S.D.) and toms (13" and 16"). The piano part consists of chords and a bass line. The string parts (Vln. and Vc.) have melodic lines. Time signatures are indicated above the staves: 3/4, 4/4, 1/4, 4/4, and 3/8.

83 $\bullet = 120$ *accel.* -----

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

89

♩ = 144

♩ = 54

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

fff

fff

10" TOM

f

fff

fff

fff

2/4

4/4

2/4

4/4

2/4

4/4

6

95

This musical score page, numbered 16, is for the piece "Love Lies Bleeding". It features six staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Flute (Fl.):** The upper staff shows a melodic line starting in the fourth measure with a dynamic of *p*. It features several long, sweeping phrases with slurs and ties, ending in the eighth measure with a dynamic of *mp*.
- Clarinet (Cl.):** The lower staff mirrors the flute's melodic line, also starting in the fourth measure with a dynamic of *p* and ending in the eighth measure with a dynamic of *mp*.
- Percussion (Perc.):** The third staff consists of a continuous rhythmic pattern of sixteenth notes, marked with a *pp* dynamic and a *>* accent.
- Piano (Pno.):** The fourth and fifth staves show a piano accompaniment. The right hand has sparse chords, while the left hand plays a complex, arpeggiated pattern. Dynamics include *p* and *pp*. There are markings for *ped.* (pedal) and an asterisk *** in the left hand.
- Violin (Vln.):** The sixth staff is mostly silent, with a short, intense passage in the eighth measure marked *fff* and labeled "On the Bridge".
- Viola (Vc.):** The seventh staff is mostly silent, with a few notes in the eighth measure.

♩ = 144 *accel.* -----

106

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

mf *f* *ff* *fff*

mp *mf* *f* *ff* *fff*

mp *f* *fff*

pp S.D.

On the Bridge

mp *f* *fff*

----- $\bullet = 156$ accel. ----- $\bullet = 212$

112

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

fff

fff

f

mf

10" TOM S.D.

16" TOM

fff

f

f

fff

fff

3/4

3/4

3/4

120 $\bullet = 63$

Fl. fff ppp

Cl. fff ppp

Perc. SUS CYMBAL CRASH f

Pno. fff ppp

Vln. fff ppp

Vc. fff ppp

3/4 5/4 3/4 5/4 3/4 4/4

3/4 5/4 3/4 5/4 3/4 4/4

3/4 5/4 3/4 5/4 3/4 4/4

3/4 5/4 3/4 5/4 3/4 4/4

3/4 5/4 3/4 5/4 3/4 4/4

3/4 5/4 3/4 5/4 3/4 4/4

125

The musical score is arranged for six instruments: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The piece is in a key with one flat (B-flat major or D minor) and features a complex rhythmic structure with alternating 4/4 and 2/4 time signatures. The score is divided into two systems of four measures each. The first system begins at measure 125, indicated by a circled number. The Flute and Clarinet parts feature rapid sixteenth-note passages with slurs and dynamic markings of *fff*, *mf*, and *ppp*. The Piano part consists of dense chords with slurs and dynamics of *fff*, *mf*, and *ppp*. The Violin and Viola parts mirror the melodic lines of the woodwinds, with dynamics of *fff*, *mf*, and *ppp*. The Percussion part is marked with a cross-in-circle symbol and a dynamic of *f*. The second system continues the same musical ideas, with dynamic markings of *fff*, *mf*, and *ppp* and articulation marks like accents and slurs. The time signatures alternate between 4/4 and 2/4 throughout the piece.

129

The musical score is arranged in six staves. The first staff is Flute (Fl.), the second is Clarinet (Cl.), the third is Percussion (Perc.), the fourth and fifth are Piano (Pno.) in treble and bass clefs, and the sixth is Violin (Vln.). A Viola (Vc.) part is indicated by a brace on the right side of the bottom two staves. The score is divided into three measures. The first measure has a 4/4 time signature, the second a 5/4 time signature, the third a 3/4 time signature, and the final measure returns to 4/4. The Flute part features a melodic line with slurs and accents, marked with dynamics *fff*, *mf*, and *mp*. The Clarinet part plays a rhythmic accompaniment of eighth notes, also marked with *fff*, *mf*, and *mp*. The Percussion part consists of a simple drum pattern with a dynamic marking of *f*. The Piano part features a complex texture with many sixteenth notes, marked with *fff*, *mf*, and *mp*. The Violin part plays a melodic line similar to the Flute, marked with *fff*, *mf*, and *mp*. The Viola part plays a rhythmic accompaniment of eighth notes, marked with *fff*, *mf*, and *mp*. The score includes various musical notations such as slurs, accents, and fingerings (6, 5, 3).

132

Fl. *fff* *pp* *fff* *mp* *fff* *mp* *fff* *pp* *fff* *mp*

Cl. *fff* *pp* *fff* *mp* *fff* *mp* *fff* *pp* *fff* *mp*

Perc. *f* *f* *f* *f* *f* *f*

Pno. *fff* *pp* *fff* *mp* *fff* *mp* *fff* *pp* *fff* *mp*

Vln. *fff* *pp* *fff* *mp* *fff* *mp* *fff* *pp* *fff* *mp*

Vc. *fff* *pp* *fff* *mp* *fff* *mp* *fff* *pp* *fff* *mp*

Ped. *

139

♩ = 54

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

4/4 6/4 4/4 3/4 4/4 6/4 3/4 1/4 3/4

fff *mp* *fff* *ppp* *fff* *subito p* *ff* *fff*

fff *mp* *fff* *ppp* *fff* *subito p* *ff* *fff*

f *f* *f* *pp* *ff* *ff*

fff *mp* *fff* *ppp* *fff* *subito p* *ff* *fff* *ppp*

fff *mp* *fff* *ppp* *fff* *subito p* *ff* *fff*

fff *mp* *fff* *ppp* *fff* *subito p* *ff* *fff*