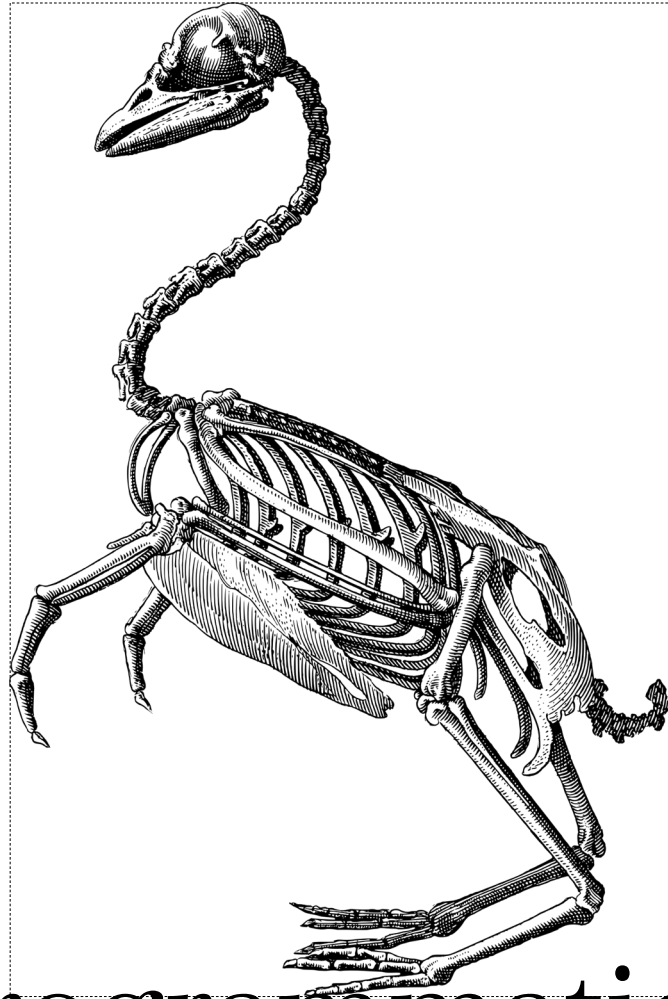


# Lukas James Bass



## Two Programmatic Pieces

*for oboe, tympani and alto saxophones*

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**2026**

*(c. 25')*

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## **Program Notes:**

### **Eutropia:**

When he enters the territory of which Eutropia is the capital, the traveler sees not one city but many, of equal size and not unlike one another, scattered over a vast, rolling plateau. Eutropia is not one, but all these cities together; only one is inhabited at a time, the others are empty; and this process is carried out in rotation. Now I shall tell you how. On the day when Eutropia's inhabitants feel the grip of weariness and no one can bear any longer his job, his relatives, his house and his life, debts, the people he must greet or who greet him, then the whole citizenry decides to move to the next city, which is there waiting for them, empty and good as new; there each will take up a new job, a different wife, will see another landscape on opening his window, and will spend his time with different pastimes, friends, gossip. So their life is renewed from move to move, among cities whose exposure or declivity or streams or winds make each site somehow different from the others. Since their society is ordered without great

distinctions of wealth or authority, the passage from one function to another takes place almost without jolts; variety is guaranteed by the multiple assignments, so that in the span of a lifetime a man rarely returns to a job that has already been his.

Thus the city repeats its life, identical, shifting up and down on its empty chessboard. The inhabitants repeat the same scenes, with the actors changed; they repeat the same speeches with variously combined accents; they open alternate mouths in identical yawns. Alone, among all the cities of the empire, Eutropia remains always the same. Mercury, god of the fickle, to whom the city is sacred, worked this ambiguous miracle.

(Trading Cities 3 from *Invisible Cities* by Italo Calvino translated by William Weaver; p. 64-65)

**His father carved umbrella handles**, but when umbrella handles were made by machinery, there was only one man for whom his father could work.

The pay was small. Though it had once been a good trade.

They lived in the poorest part of the ghetto, near the lots where people dump ashes.

His father was anxious that his son should stay at school and get out of the mess he himself was in. "Learning is the best merchandise," he would say.

His father died; there was his mother to be taken care of. He taught in a school in the ghetto.

Some pupils came at nine and stayed until three; others came after public school and stayed until the evening; most of the pupils came in the evening.

The courses were crammed, lasting a few months, pupils and teachers anxious to be rid of the matter as soon as possible

So he worked day and night, week-days and Sunday.

His mother was dead. It was cold in the street and windy. A dry snow had fallen and the feet of the walkers were turning it into brown sand.

He was forty.

Now he was free. To do what? He knew no one whom he cared to marry. And who would go into his poverty?

If he were to give up this work he knew so well, to what else could he turn?

He would just keep on. He had lost this world and knew there was no other

(From *Fourth set of verse* by Charles Reznikoff, #42)

## **Performance notes:**

Saxophones: A minimum of two saxophones are needed to perform this piece. It is recommended 4 saxophonists are used for a performance of this piece: one for each configuration (i.e. sax/sax; sax/oboe; sax/tympani). If more than 4 saxophonists are involved in a performance, it is important that they remain 1 player to a part.

Notes specific to *His father carved umbrella handles... 4*:

- Whole note boxes should be played at a soft dynamic (between ppp and p). They may be played at a static volume or be shaped by performers. Vibrato may be used as deemed necessary by the performers.
- Boxes A, B and C are to be played freely and out of time. Pitch and articulation should be prioritized over precise rhythm. They should be performed in a parlando/speech-like manner. Dynamically may be freer, but should be about speaking volume (mp-f). They should each be around 10-20 seconds.
- Between 6th/7th measures, the performer playing box C should begin alone. The performer starting at the segno of box A should join ~3-5 seconds later.
- The performer who plays box A in between measures 3 and 4 should play box C between measures 6 and 7.
- Fingerings listed at bottom of page are to be used for respective notes regardless of sounding pitch. The timbre of the fingering is more important than the resulting pitch.

Tympani: In *Eutropia: Tympani and Saxophone*, the tympanist may glissando as needed between notes. In *His father carved umbrella handles... 3*, the tympanist may choose to use ‘vibrato’ with the tuning pedal while playing the wineglass.

If Tympani aren’t available, Timpani, Timpany, Tympany or Kettle Drums may also be used.

# Two Programmatic Pieces

Lukas James Bass (2026)

## Eutropia: Oboe and Saxophone 1 - Entrance

*♩* ≈ 88

Oboe

Alto Saxophone 1

*p* *f* *ff* *p* *f* *ff* *f* *ff*

# Eutropia: Oboe and Saxophone 2 - Danse

Oboe

Alto Saxophone 1

$\text{♩} \approx 72$

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

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

8

14

18

*p*

23

*pp* *cresc. al fine*

27

*f*

# Eutropia: Oboe and Saxophone 3 - Aire

Oboe

Alto Saxophone 1

$d \approx 72$

*f*

*f* ————— *mf*

3

*mf* ————— *ff*

*p*

*ff* ————— *p* ————— *pp*

7

*pp* ————— *ff*

*tr* ————— *p*

*ff* ————— *p*

# Eutropia: Saxophone and Oboe 4 - Jig

♩. ≈ 72

Oboe

Alto Saxophone 1

To Coda ⊕ 1.

8

2.

13

D.C. al Coda

21 ⊕ Coda

# Eutropia: Saxophone and Saxophone 1

Alto Saxophone 1

Alto Saxophone 2

$\text{♩} \approx 50$

8

16

poco piu mosso  $\text{♩} = 72$

Eutropia: Saxophone and Saxophone 1

27

*mf* *p* *f*

36

*pp* *fp*

40

*f sub.* *p* *f* *p slightly out of tune*

# Eutropia: Saxophone and Saxophone 2

Mischievously ♩ ≈ 116-132

Alto Saxophone 1

*ppp*

*mf dim.*

Alto Saxophone 2

*mf dim.*

6

12

*pp* *cresc.* *mp* *p*

*pp* *cresc.* *mp* *p*

18

*cresc. poco a poco*..... *f*

*cresc. poco a poco*..... *f*

This system contains measures 18 through 24. It features two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a treble clef and a key signature of one flat (Bb). Both staves contain eighth-note patterns with various accidentals. The upper staff has a dynamic marking of *f* at the end of the system. The lower staff has a dynamic marking of *f* at the end of the system. The instruction *cresc. poco a poco* is written below both staves.

25

*p sub.*

*p sub.*

This system contains measures 25 through 31. It features two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a treble clef and a key signature of one flat (Bb). Both staves contain eighth-note patterns with various accidentals. The instruction *p sub.* is written below both staves.

## Eutropia: Timpani and Saxophone

Grave  $\text{♩} \approx 50$

Alto Saxophone 1

*p sempre*

Timpani

*p sempre*



9



15



# His father carved umbrella handles 1

♩ ≈ 60

Oboe

Alto Saxophone 1

alla tromba  
flz. sempre  
breathe as needed

*p* sempre

6

*pp* *f* *pp* *f* *pp* *f* *p sub.*

*tr*

15

*pp* *f* *p sub.* *pp* *mf*

*tr*

20

*pp* *mf* *f* *mf*

3 3

26

*(f)* *n*

# His father carved umbrella handles 2

**Oboe**  
Alto Saxophone 1

♩ ≈ 72

*p* *mf*

7 *p cresc.* *f* *p* *f cresc.*

14 *f cresc.* *(ff)* *mf dim.* *p*

21 *cresc. poco a poco.....*

*cresc. poco a poco.....*

Detailed description: This is a musical score for two instruments, Oboe and Alto Saxophone 1, in 4/4 time. The tempo is marked as approximately 72 beats per minute. The score is divided into four systems of two staves each. The first system (measures 1-6) shows the Oboe playing a melodic line starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*), while the Alto Saxophone 1 part is mostly silent. The second system (measures 7-13) features both instruments with dynamic markings including *p cresc.*, *f*, *p*, and *f cresc.*. The third system (measures 14-20) continues with dynamics such as *f cresc.*, *(ff)*, *mf dim.*, and *p*. The fourth system (measures 21-24) concludes with a *cresc. poco a poco.....* instruction for both parts.

26

Musical notation for measures 26-30. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, often beamed together, and includes slurs and accents. The lower staff contains a bass line with notes and rests, also featuring slurs and accents. The key signature has one sharp (F#).

31

Musical notation for measures 31-35. The system consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line. Dynamic markings include *ff dim. poco a poco* in both staves, indicating a gradual decrease in volume.

36

Musical notation for measures 36-40. The system consists of two staves. The upper staff continues the melodic line, ending with a *p* (piano) dynamic marking. The lower staff continues the bass line, also ending with a *p* dynamic marking. The system concludes with a double bar line.

### His father carved umbrella handles 3

Alto Saxophone 1 *♩* ≈ 88

Timpani

*fff sub.* *p sub.* *mf sub.* *p sub.*

13

*pp* *pp* *ppp*

28

*mp* *pp* *p* *mp* *p*

36

*pp* *p* *p*

44

*ppp* *mp*

+c4- +c5- +c4- +c5-

61

*ppp* *p sempre*

(+c5)- +c4- +c5- +c4- +c4-

70

*ppp* *p* *mp* *f* *fff* *p*

prepare wine glass

M3 M1

(with wine glass)

81

*p*

M3 M1

# His father carved umbrella handles... 4

Delicato (0 ≈ 30-45 seconds)

1 Player to A

1 Player to B

(4)

1 Player to C Starting at 5/8

glissando

**A**

5:4f

6:4f

7:8f

tr

**B**

3:2d

5:4f

tr

**C**

5:4f

7:8f

3:2d