

Lazarus

*Comp. by David Bowie
Arr. by Sampo Kasurinen 2018*

Score in C

*2 Flutes
2 Oboes
2 Clarinets in Bb
Bassoon
Contrabassoon*

*2 Horns in F
2 Trumpets in Bb*

*Perc 1: Crotales (with bow), Gran Cassa, 3 timpani, Large cymbal in stand (soft mallets)
Perc 2: Crotales (with bow), Tam-tam, Vibraphone (with two bows)*

Voice (Amplified)

*Piano
Electric Guitar
Electric Bass
Drum Set*

Strings (6/6/4/3/2)

Duration 5.10"

Slow ♩ = 72

5

2 Flutes

2 Oboes

2 Clarinets in Bb

Bassoon

Contrabassoon

2 Horns in F

2 Trumpets in Bb

Crotales

Crotales

arco let ring to G. C.

Gran cassa

(let ring)

mf

pp

Tam-tam (let ring)

pp

Piano

w/pedal, let ring

8vb

pp

Electric Guitar

Electric Bass

Drum Set

Voice

Slow ♩ = 72

5

Violin I

Violin II

Viola

Violoncello

Contrabass

con sord.

pp

cresc. poco a poco

(senza sord.)

pp

This musical score page, numbered 3, contains the following parts and markings:

- 2 Fl.**: Treble clef, rests in the first two measures, then a half note chord (F4, C5) in the third measure, marked *mp*.
- 2 Ob.**: Treble clef, rests in the first two measures, then a half note chord (F4, C5) in the third measure, marked *mp*.
- 2 Cl.**: Treble clef, rests in the first two measures, then a half note chord (F4, C5) in the third measure, marked *mp*.
- Bsn.**: Bass clef, rests throughout.
- Cbsn.**: Bass clef, rests in the first two measures, then a half note chord (F3, C4) in the third measure, marked *p*.
- 2 Hn.**: Treble clef, rests in the first two measures, then a half note chord (F4, C5) in the third measure, marked *p*.
- 2 Tpt.**: Treble clef, rests in the first two measures, then a half note chord (F4, C5) in the third measure, marked *mp*. Includes the instruction "harmon mute (alt. straight)".
- B. D.**: Treble clef, rests in the first two measures, then a half note chord (F4, C5) in the third measure, marked *pp*.
- T.-t.**: Treble clef, rests in the first two measures, then a half note chord (F4, C5) in the third measure, marked *p*.
- Pno.**: Treble and Bass clefs. Treble clef has rests. Bass clef has a half note chord (F3, C4) in the third measure, marked *p*. Includes the instruction "8^{vb}".
- E. Gtr.**: Treble clef, rests throughout.
- E. Bass**: Bass clef, rests throughout.
- Dr.**: Treble clef, rests throughout.
- Voice**: Treble clef, rests throughout.
- Vln. I**: Treble clef, continuous sixteenth-note pattern.
- Vln. II**: Treble clef, continuous sixteenth-note pattern with sixteenth-note triplets (marked "6") in the second and third measures.
- Vla.**: Bass clef, continuous sixteenth-note pattern.
- Vc.**: Bass clef, continuous sixteenth-note pattern.
- Cb.**: Bass clef, rests in the first two measures, then a half note chord (F3, C4) in the third measure, marked *pp*.

2 Fl. *mp* *p*

2 Ob. *mp* *p*

2 Cl. *mp* *p*

Bsn. *p* *p*

Cbsn. *p*

2 Hn. *p*

2 Tpt. *mp* *p* to open

B. D. *p*

T.-t.

Pno. *8th*

Voice *(interpretate rhythms ad lib.)*
 Look up here, I'm in hea-ven

Vln. I *mp* *p cresc. poco a poco*

Vln. II *mp* *p cresc. poco a poco*

Vla. *mp* *p cresc. poco a poco*

Vc. *mp* *p cresc. poco a poco*

Cb. *p* *pp* *ppp*

15 a2

2 Fl. *p*

2 Ob.

2 Cl. *pp*

Bsn. *p*

Cbsn. *p*

2 Hn. *p*

2 Tpt.

B. D. *p*

T.-t. *p*

Pno.

Voice

I've got scars that can't be seen I've got dra-ma can't be

Vln. I

Vln. II

Vla.

Vc.

Cb. *p* *pp* *p*

18

2 Fl. *mf* *mf* *f*

2 Ob. *p* *mf* *f*

2 Cl. *mf* *mf* *f*

Bsn. *mp*

Cbsn. *mp*

2 Hn. *mp* *mp*

2 Tpt.

B. D.

T.-t. *mp*

Pno.

Voice
sto - len E - very - bo - dy knows me now

Vln. I *mf* solo: stop playing and take off sordino, rest: continue

Vln. II *mf* solo: stop playing and take off sordino, rest: continue

Vla. *mf* solo: stop playing and take off sordino, rest: continue

Vc. *mf* solo: stop playing and take off sordino, rest: continue

Cb. *pp* *mp* *p*

21

2 Fl. *pp*

2 Ob. *pp cresc. poco a poco*

2 Cl. *pp* *pp cresc. poco a poco*

Bsn.

Cbsn.

2 Hn.

2 Tpt.

B. D.

T.-t.

Pno.

21

Vln. I *mp sadly* solo, senza sord.

gli altri *pp cresc. poco a poco*

Vln. II *mp sadly* solo, senza sord.

gli altri *pp cresc. poco a poco*

Vla. *mp sadly* solo, senza sord.

gli altri *mf sadly*

Vc. *mp sadly* solo, senza sord.

gli altri *pp cresc. poco a poco*

Cb.

23

2 Fl. *p cresc. poco a poco* *f*

2 Ob. *f*

2 Cl. *f*

Bsn.

Cbsn.

2 Hn.

2 Tpt.

B. D.

T.-t.

Pno.

Vln. I *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *mp* *f*

Cb.

25 **29**

2 Fl. *f*

2 Ob. *f* *mf*

2 Cl. *f* *mf*

Bsn. *f* *mf*

Cbsn. *f*

2 Hn. *mf* open

2 Tpt. *mf*

B. D. *mf*

T.-t. *mf*

Pno. *f* *8^{va}.1* *mp* *mp*

E. Gtr. *mp*

E. Bass *mp* Dm Bb Dm

Dr. *p* *sim.* closed hi-hat

Voice

Look up here, man I'm in dan-ger I've got no-thing left to

25 **29**

Vln. I *f poco vib.* *tutti* rest: take off sordinos *mf* senza sord.

Vln. II *f poco vib.* *tutti* rest: take off sordinos *mf* senza sord.

Vla. *f poco vib.* *tutti* rest: take off sordinos *mf* senza sord.

Vc. *f poco vib.* *tutti pizz. arco* *pizz. arco* rest: take off sordinos *mf* senza sord.

Cb. *f* *mf* *f* *mf* senza sord.

37

2 Fl. 35

2 Ob.

2 Cl.

Bsn.

Cbsn.

2 Hn.

2 Tpt.

B. D.

T.-t.

Pno.

E. Gtr.

E. Bass

Dr.

mf

f

mf

f

mf

w/ pedal

f

8th

Dm

p

Dm

p

pp

Voice

Dropped my cell phone down be - low

Ain't that just like

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

f espress.

f espress.

39

2 Fl.

2 Ob.

2 Cl.

Bsn.

Cbsn.

mf

mf

2 Hn.

2 Tpt.

open

mf open

f

mf

f

B. D.

To Timp.

mf

T.-t.

To Vib.

mf

Pno.

cue: voice

By the time I got to New York

F Ab G/B G

mf comp ad lib.

8th

E. Gtr.

Dm

F Ab G/B G

mf comp ad lib.

E. Bass

Dm

F Ab G/B G

mf

Dr.

Big ass fill!

f

"in da pocket!"

mf

Voice

me

(bluesy..)

By the time I got to New York

Vln. I

f espress.

Vln. II

f espress. tutti

Vla.

f espress.

Vc.

f espress.

Cb.

2 Fl.
 2 Ob.
 2 Cl.
 Bsn.
 Cbsn.

2 Hn.
 2 Tpt.

B. D.
 T.-t.

Pno.

(bluesy..)

I was li - ving like a King_ There I used up all my

F Ab G/B G F Ab

E. Gtr.
 E. Bass
 Dr.

F Ab G/B G F Ab

F Ab G/B G F Ab

4

Voice

I was li - ving like a King_ There I used up all my

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

f espress.

f espress.

f espress.

f espress.

f espress.

46

2 Fl. *f* *mf cresc.* *f* *ff*

2 Ob. *f* *mf cresc.* *f* *ff*

2 Cl. *f* *mf cresc.* *f* *ff*

Bsn. *f* *mf cresc.* *f* *ff*

Cbsn. *f* *mf cresc.* *f* *ff*

2 Hn. *f* *fp* *f*

2 Tpt. *f* *fp* *f*

Timpani *f* *mf cresc.* *f*

Vibraphone *f* *mf cresc.* *f*

Pno. *f* *mf cresc.* *f*

E. Gtr. *f* *mf cresc.* *f*

E. Bass *f* *mf cresc.* *f cresc.*

Dr. *f* *mf cresc.* *f*

Voice
mo-ney I was loo - king for your Ass_

Vln. I *ritmico!* *sempre f*

Vln. II *ritmico!* *sempre f*

Vla. *ritmico!* *sempre f*

Vc. *ritmico!* *sempre f*

Cb. *sharp attacks!* *f* *mf cresc.* *f* *ff*

Chords: G/B, A(add9)/C#, B(add9)/D#, C(add9)/E, Db(add9)/F, Eb(add9)/G, F(add9)/A, Gb(add9)/Bb, Ab(add9)/C

Drum: Fill ad lib., Fill

2 Fl. *f* "shut up!"

2 Ob. *f* "shut up!"

2 Cl. *f* "shut up!"

Bsn. *f* w/ E. bass

Cbsn. *f* w/ E. bass

2 Hn. *ff* brassy! "shut up!" *f* cantabile *sim.*

2 Tpt. *ff* brassy! *f* cantabile *sim.*

Timp. *ff* To Cymb.

Vib. *ff* *f* cantabile *sim.*

Pno. *ff* *f* *sim.*

E. Gtr. *mf* you can find own voicings

E. Bass *Dm* w/bassoons *Bb* *Dm* *Bb* *Dm*

Dr. *f* *mf* use light ride cymbal flat ride would be nice!

Voice This way or no way You know I'll be free... Just like that

Vln. I *ff* rocking! *sim.*

Vln. II *ff* rocking! *sim.*

Vla. *ff* rocking! *sim.*

Vc. *ff* rocking! *sim.*

Cb. *f* *div.*

2 Fl.

2 Ob.

2 Cl.

Bsn.

Cbsn.

2 Hn.

2 Tpt.

Timp.

Vib.

Pno.

E. Gtr.

E. Bass

Dr.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

57

1.

mf

mf

Large cymbal in stand
soft mallets

To Timp.

Timpani

f

mf diminuendo

sim.

gentle chords
Dm Bb

mp

Dm (ad lib.) Bb

flat ride

4

mp *sim.*

blue bird

Now, Ain't that just like me?—

Oh, I'll be fre—

57

very harsh!

fff *f poco vib.*

fff *f poco vib.*

fff *f poco vib.*

fff *f poco vib.*

fff *f*

unis.

59

2 Fl. *mp*

2 Ob.

2 Cl. ^{1.} *mf*

Bsn. *mf*

Cbsn.

2 Hn.

2 Tpt.

Timp.

Vib.

Pno.

E. Gtr. *Dm Bb Dm*

E. Bass *Dm Bb Dm Bb*

Dr.

Voice
Just like that blue-bird Oh, I'll be free

Vln. I *mf* *espress.* *f*

Vln. II *mf*

Vla. *mf* *espress.* *f* *mf*

Vc. *mf* *espress.* *f*

Cb.

68

2 Fl.

2 Ob.

2 Cl.

Bsn.

Cbsn.

2 Hn.

2 Tpt.

Timp. To G.C.

T.-t. Tam-tam *pp*

Pno.

Voice

Gran cassa

68 A tempo

Vln. I solo, con sord. *mp sadly* *f*

Vln. II solo, con sord. *mp sadly* *f*

Vla. solo, con sord. *mp sadly* *f*

Vc. solo, con sord. *mp sadly* *f*

Cb.

accel.

rit.

20

72

2 Fl. *ff poco vib.* *sempre ff* *mp* *mf*

2 Ob. *ff poco vib.* *sempre ff* *mp* *mf*

2 Cl. *ff poco vib.* *sempre ff* *mp* *mf*

Bsn. *ff* *ff* *mp* *mf*

Cbsn. *ff* *ff* *mp* *mf*

2 Hn. *ff > f* *ff > f* *mp*

2 Tpt. *f* *mp*

B. D. *ff* *ff* To Crot. Crotales arco

T.-t. *ff* *ff* To Vib. Vibraphone arco

Pno. *8^{va}* *ff* *8^{va}* *ff*

Voice

72

Vln. I *ff poco vib.* *sempre ff* *mp* *mf*

Vln. II *tutti, con sord.* *ff poco vib.* *sempre ff* *mp* *mf*

Vla. *tutti, con sord.* *ff poco vib.* *sempre ff* *mp* *mf*

Vc. *tutti, con sord.* *pizz.* *arco* *pizz.* *arco* *ff* *ff poco vib.* *sempre ff* *mp* *mf*

Cb. *ff* *mp* *mf*

2 Fl. *pp*

2 Ob. *pp*

2 Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

2 Hn. *pp*

2 Tpt. *pp*

Crot. *mf*

Vib. *mf* To T.-t.

Pno.

E. Gtr. *mp* *surullisesti, mutta vähäeleisesti.* *use similar sound to the one in the original recording*

Voice

Vln. I *pp* *change individually to lower divisi* *a3* *a4* *a5* *tutti*

Vln. II *pp* *change individually to lower divisi* *a3* *a4* *a5* *tutti* *6* *6*

Vla. *pp* *change individually to lower divisi* *a3* *a4* *tutti* *6* *6* *6* *6*

Vc. *solo* *pp* *a2* *change individually to upper divisi* *tutti*

Cb. *pp*

This page of a musical score contains measures 86 and 87. The score is for a full orchestra and strings. The instruments listed on the left are: 2 Fl., 2 Ob., 2 Cl., Bsn., Cbsn., 2 Hn., 2 Tpt., Croton., Vib., Pno., E. Gtr., Voice, Vln. I, Vln. II, Vla., Vc., and Cb. Measures 86 and 87 are marked with a double bar line. The woodwinds, brass, and strings are mostly silent, indicated by a horizontal line with a dash. The Electric Guitar (E. Gtr.) plays a rhythmic pattern of eighth notes. The Violins (Vln. I and II) and Viola (Vla.) play a melodic line consisting of eighth notes with slurs and fingerings (6). The Violoncello (Vc.) and Contrabass (Cb.) play a similar rhythmic pattern. The Piano (Pno.) is silent. The Croton. and Vib. are also silent. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.) are silent. The Voice part is also silent.

88 rit. molto rit. . .

2 Fl.

2 Ob.

2 Cl.

Bsn.

Cbsn.

2 Hn.

2 Tpt.

Crot.

Vib.

Tam-tam
(let ring)

Pno.

E. Gtr.

Voice

rit. molto rit. . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

diminuendo poco a poco

repeat pattern individually follow conductor for ending

molto sul tasto

pizz., div.