

ELEGY OF OTHERS

for chamber wind ensemble

AARON GERVAIS

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Duration: 12'00

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Première performance:

orkest de ereprijs

Conductor: Rob Vermeulen

19 February 2010

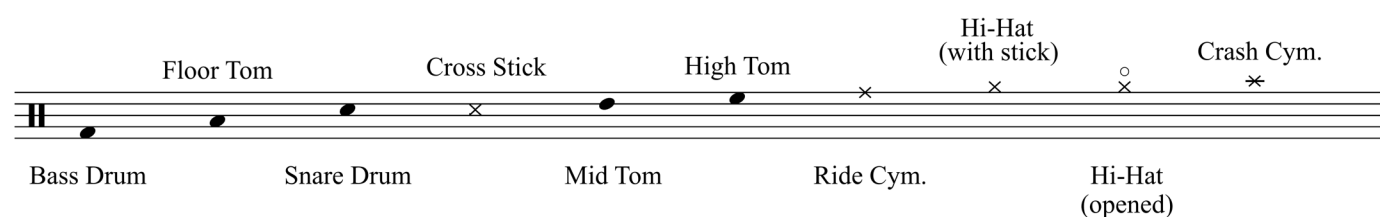
Podium Gigant

Apeldoorn, the Netherlands

Instrumentation

- 2 Flutes
- Clarinet in B \flat
- Alto Saxophone
- Baritone Saxophone
- Horn in F
- Trumpet in C
- 2 Trombones
- Tuba
- Electric Guitar (with distortion pedal; volume pedal recommended)
- Electric Bass Guitar (volume pedal recommended)
- Piano
- Drum Set

Drum Key



About The Piece

Much of my recent work deals with the issue of reappropriation. Where do we get our ideas? What do we owe, if anything, to our sources of inspiration? Historically, composers have stolen ideas from each other regularly, reworking these into their music and taking all the credit (and the money, if they could). The invention of copyright was the first attempt at giving credit to the originators of ideas, but this has evolved over time into a corporate-controlled system of property that promotes the fiction that new ideas somehow spontaneously appear out of nothingness.

Composers have always taken each others' ideas, and if they didn't, there would be no composing. But now the big music companies would want us to believe that this is somehow wrong. It is, certainly, wrong to profit from the work of others without making any contribution oneself, but there are many uses of existing music that do make new, meaningful contributions. For this reason, I've taken an interest in quotation, collage, and related techniques. It's a way to pay homage to the music that has influenced me while at the same time exposing the false idea that creativity comes out of nothingness. So here I am, cards on the table, showing everyone the music I was thinking of when working on this piece—by quoting that music.

Thus the title *Elegy of Others*. I wanted to write a piece that was reflective and sombre, and I wanted to make it a collage of the work of others. This was a particular challenge, because I have found collage better suited to fast, upbeat music than it is to the slow and sombre; quotations tend to lose their character when the tempo is slow, and phrases made up of long quotes do not cohere very well. For this reason, I had to approach this piece differently than in my previous work, transforming the material in more extreme ways for the sake of musical expression. In *Elegy of Others*, therefore, the quotations are not always immediately recognizable, though they do come to the surface periodically. Nevertheless, almost every note in *Elegy of Others* is quoted, with few exceptions. The pieces quoted are, in order of appearance:

- *The Four Seasons*, “Drunkards Asleep”, Antonio Vivaldi, 1723
- “The Girl from Ipanema”, Antonio Carlos Jobim, 1962
- “Everybody Hurts”, R.E.M., 1992
- “Dazed and Confused”, Led Zeppelin, 1968
- *Die schöne Müllerin*, “Des Müllers Blumen”, Franz Schubert, 1823

for orkest de ereprijs

Elegy of Others

Aaron Gervais

SCORE IN C

4/4 ca. 20" Very slow ♩ = 50

Flute I *pp* mournful *sempre senza vib.* *pp*

Flute II

Clarinet in B \flat solo *mournful* *pp*

Alto Saxophone

Baritone Saxophone

Horn in F *mournful* *pp* *pp*

Trumpet in C

Trombone I *pp* *mournful*

Trombone II

Tuba

4/4 ca. 20" Very slow ♩ = 50

Electric Guitar *crunchy distortion* *ff* *aggressive*

Bass Guitar *ff* *aggressive*

Piano *ff* *aggressive*

Drum Set *ped. sempre ad lib.* *ff* *aggressive*

8

Fl. I *pp*

Fl. II

B♭ Cl. *pp*

Alto Sax.

Bari. Sax. *pp* mournful *)

F Hn. *pp*

C Tpt.

Tbn. I *pp*

Tbn. II

Tba.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

*) This sounding pitch to be played as a harmonic, if possible.

A

15

Fl. I *pp* *simmering, growing*

Fl. II *pp* *mournful* *simmering, growing*

B♭ Cl. *pp* *simmering, growing*

Alto Sax. *pp* *mournful*

Bari. Sax.

F Hn. *pp*

C Tpt.

Tbn. I *pp* *simmering, growing*

Tbn. II *pp* *mournful*

Tba.

A

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

*) This sounding pitch to be played as a harmonic, if possible.

accel.

33

Fl. I *p* *mp*

Fl. II *p* *mp*

B♭ Cl. *p* *mp*

Alto Sax. *p*

Bari. Sax. *p fluid, swell* *mp*

F Hn. *p*

C Tpt. *p*

Tbn. I *fluid, swell p* *mp*

Tbn. II *p fluid, swell* *mp*

Tba. *fluid, swell pp*

accel.

Elec. Gtr. *fluid, swell pp* clean tone, blend with winds

Bass Gtr. *fluid, swell pp* blend with winds

Pno. *p sempre*
gentle, smooth, molto espres.

Dr. *soft mallets*

♩ = 100 rit.

36

Fl. I *mf* *f*

Fl. II *mf* *f*

B♭ Cl. *mf* *f*

Alto Sax. *mp* *f*

Bari. Sax. *f*

F Hn. *mp* *f*

C Tpt. *mp* *f*

Tbn. I *mf* *f*

Tbn. II *mf* *f*

Tba. *f*

Elec. Gtr. *mp*

Bass Gtr. *mp*

Pno.

Dr. *f* l.v.

C

♩ = 76

39

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

Detailed description: This block contains the first five staves of the woodwind section. Fl. I and Fl. II play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. B♭ Cl. plays a similar line but with a flat key signature. Alto Sax. plays a sustained chord of G4 and B4. Bari. Sax. plays a bass line with a half note G2, followed by quarter notes F2, E2, and D2.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

Detailed description: This block contains the next five staves of the woodwind and brass sections. F Hn. plays a melodic line with a key signature of one sharp (F#). C Tpt. plays a melodic line with a key signature of one sharp, featuring triplet markings. Tbn. I and Tbn. II play a bass line with a key signature of one flat, featuring triplet markings. Tba. plays a bass line with a key signature of one flat.

C

♩ = 76

Elec. Gtr.

Bass Gtr.

Detailed description: This block contains the staves for the electric and bass guitar. Both staves are currently empty, indicating that the instruments are silent during this section.

Pno.

Dr.

solo

(mute cymbals)

Detailed description: This block contains the staves for the piano and drums. The piano part features a complex harmonic texture with many chords and a 'solo' section. The drum part is mostly silent, with a single cymbal hit marked '(mute cymbals)' in the third measure.

45

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

soli

p gentle, smooth, calm

calmer

p

p sub.

sticks

ppp

D

rit. a tempo ♩ = 50

50

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

restless *p*

mf

p

mf

restless *p*

mf

restless *p*

mf

p

p restless

p restless

p restless

D

rit. a tempo ♩ = 50

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

bright

mp

p restless

bright

p restless

mp

restless *p*

mp

p restless

56

Fl. I *p* *ff* *simmering p*

Fl. II *p* *ff*

B♭ Cl. *p* *ff* *p simmering*

Alto Sax. *p* *ff*

Bari. Sax. *mf* *p* *ff*

F Hn. *mf* *p* *ff* *p simmering*

C Tpt. *mf* *p* *ff* *solo, vib. ad lib.* *p simmering*

Tbn. I *mf* *p* *ff* *p simmering*

Tbn. II *mf* *p* *ff*

Tba. *p* *ff* *p simmering*

Elec. Gtr. *ff* *crunchy distortion* *aggressive*

Bass Gtr. *ff* *aggressive*

Pno. *ff* *aggressive*

Dr. *ff* *aggressive*

3/4

E

62 $\frac{3}{4}$ $\frac{4}{4}$

Fl. I *pp* still, tranquil *soli*

Fl. II *pp* still, tranquil *soli*

B \flat Cl. *pp* still, tranquil *soli*

Alto Sax. *pp* still, tranquil *soli*

Bari. Sax.

F Hn.

C Tpt. *pp* fragile, vulnerable, molto espres. *pp*

Tbn. I

Tbn. II

Tba.

E

$\frac{3}{4}$ $\frac{4}{4}$ clean, mellow, very little attack, with reverb

Elec. Gtr. *pp* gentle, vulnerable, still

Bass Gtr. *pp* gentle, vulnerable, still

Pno. *pp* gentle, vulnerable, still

una corda

Dr. *pp* gentle, vulnerable, still

Musical score for page 13, featuring woodwinds, brass, strings, and percussion. The score is written for a full orchestra and includes the following parts:

- Fl. I (Flute I)
- Fl. II (Flute II)
- B♭ Cl. (B-flat Clarinet)
- Alto Sax. (Alto Saxophone)
- Bari. Sax. (Baritone Saxophone)
- F Hn. (Flute Horn)
- C Tpt. (C Trumpet)
- Tbn. I (Trumpet I)
- Tbn. II (Trumpet II)
- Tba. (Tuba)
- Elec. Gtr. (Electric Guitar)
- Bass Gtr. (Bass Guitar)
- Pno. (Piano)
- Dr. (Drum)

The score begins at measure 68. The woodwind parts (Fl. I, Fl. II, B♭ Cl., Alto Sax., Bari. Sax.) play a melodic line with a *pp* (pianissimo) dynamic. The flute parts feature a triplet of eighth notes in the first measure and a quarter note in the second measure. The clarinet and saxophone parts also play a melodic line with a *pp* dynamic. The brass parts (F Hn., C Tpt., Tbn. I, Tbn. II, Tba.) are mostly silent, with the C Trumpet part having a triplet of eighth notes in the fourth measure. The electric guitar and bass guitar parts play a rhythmic pattern with a *3/4* time signature in the first measure and a *4/4* time signature in the second measure. The piano part provides harmonic support with chords in the right hand and a bass line in the left hand. The drum part plays a steady rhythm with a snare drum and a bass drum.

73 **F**

Fl. I *pp*

Fl. II *pp*

B♭ Cl. *pp*

Alto Sax. *pp*

Bari. Sax.

F Hn.

C Tpt. (continue solo) *rubato*

Tbn. I

Tbn. II

Tba.

F

Elec. Gtr. ③

Bass Gtr. ①

Pno.

Dr.

3/4 4/4

79 $\frac{4}{4}$

Fl. I *p* *pp* 3

Fl. II *p* *pp* 3

B \flat Cl. *p* *pp*

Alto Sax. *p* *pp*

Bari. Sax.

F Hn.

C Tpt. *p* *pp* 3 3 3 3

Tbn. I

Tbn. II

Tba.

$\frac{4}{4}$

Elec. Gtr. *pp* flowing, gentle 3 3 3

Bass Gtr. *pp* flowing, gentle

Pno. *pp* flowing, gentle
senza una corda

Dr. *pp* flowing, gentle

G

84

Fl. I *pp* *soli*

Fl. II *pp* *soli*

B \flat Cl. *pp* *soli*

Alto Sax.

Bari. Sax.

F Hn.

C Tpt. *mf* *soli*

Tbn. I

Tbn. II

Tba.

G

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

This musical score page, numbered 16, features a key signature of one sharp (F#) and a common time signature. It begins with a section marked 'G' starting at measure 84. The woodwind section includes Flute I and II, B-flat Clarinet, Alto Saxophone, and Baritone Saxophone, all playing a melodic line marked 'pp' and 'soli'. The brass section includes French Horn, Trumpet, Trombone I and II, and Tuba, with the Trumpet part marked 'mf' and 'soli'. The guitar section consists of Electric and Bass Guitars, with the Electric Gtr. part featuring a complex rhythmic pattern of triplets. The piano accompaniment is primarily chordal, and the drum part provides a steady rhythmic foundation.

89

The musical score consists of the following parts and their content across measures 89-92:

- Fl. I:** Melodic line starting with a quarter note, followed by a half note with a fermata, then eighth notes, and ending with a quarter note. Dynamics: *p* (measures 89-90), *pp* (measures 91-92).
- Fl. II:** Melodic line starting with a quarter note, followed by a half note with a fermata, then eighth notes, and ending with a quarter note. Dynamics: *p* (measures 89-90), *pp* (measures 91-92).
- B♭ Cl.:** Melodic line starting with a quarter note, followed by a half note with a fermata, then eighth notes, and ending with a quarter note. Dynamics: *p* (measures 89-90), *pp* (measures 91-92).
- Alto Sax.:** Rests in all measures.
- Bari. Sax.:** Rests in all measures.
- F Hn.:** Rests in all measures.
- C Tpt.:** Melodic line starting with a quarter note, followed by a half note with a fermata, then eighth notes, and ending with a quarter note.
- Tbn. I:** Rests in all measures.
- Tbn. II:** Rests in all measures.
- Tba.:** Rests in all measures.
- Elec. Gtr.:** Rhythmic accompaniment with triplets of eighth notes.
- Bass Gtr.:** Rhythmic accompaniment with quarter notes.
- Pno.:** Chordal accompaniment with chords in the right hand and rests in the left hand.
- Dr.:** Rhythmic accompaniment with a drum kit.

H

93

Fl. I *p* growing *mp*

Fl. II *p* growing *mp*

B \flat Cl. *p* growing *mp*

Alto Sax.

Bari. Sax.

F Hn. *pp* smooth, growing *p* *mp* soli

C Tpt. *p* *mf* growing *f* soli

Tbn. I *pp* smooth, growing *p* *mp* soli

Tbn. II

Tba.

H

Elec. Gtr. *p* growing *mp*

Bass Gtr. *p* growing *mp*

Pno. *p* growing *mp*

Dr. *p* growing *mp*

97

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

mf

f

mf

mf

mf

mf

mf

101

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

I

pp

mf rich, full

pp

mf rich, full

pp

mf rich, full

mf growing

pp

mf rich, full

pp

growing

pp

f

solì

stately, espres.

pp

f stately, espres.

solì

pp

f

stately, espres.

solì

f rich, full

solì

f rich, full

I

light distortion

mf sub.

mf sub.

mf sub.

mf sub.

mf sub.

mf sub.

J Faster ♩ = 76
accel.

109

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

pp
restless, swell

pp 3
restless, swell

restless, swell *pp* <

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

ff

ff

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

light distortion

mp

mp

mp

mp

♩ = 100

112

Fl. I *ff*

Fl. II *ff*

B♭ Cl. *ff*

Alto Sax. *pp* restless, swell *ff*

Bari. Sax. restless, swell *pp* *ff*

F Hn. restless, swell *pp* *ff*

C Tpt. restless, swell *pp* *ff*

Tbn. I restless, swell *pp* *ff*

Tbn. II restless, swell *pp* *ff*

Tba. *pp* restless, swell *ff*

Elec. Gtr. -

Bass Gtr. -

Pno. -

Dr. -

♩ = 100

a tempo ♩ = 76

115

Fl. I *p* impatient, simmering *p*

Fl. II *p* impatient, simmering *p*

B♭ Cl. *p* impatient, simmering *p*

Alto Sax. *p* impatient, simmering *p*

Bari. Sax. *p* impatient, simmering

F Hn. *p* impatient, simmering

C Tpt. *p* impatient, simmering

Tbn. I

Tbn. II

Tba. *p* impatient, simmering

a tempo ♩ = 76

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

121

Fl. I *mp* *p* *mf* *f*

Fl. II *mp* *p* *mf* *f*

B \flat Cl. *mp* *p* *mf* *f*

Alto Sax. *mp* *p* *mf* *f*

Bari. Sax. *p* *mp* *p* *mf* *f*

F Hn. *p* *mp* *p* *mf* *f*

C Tpt. *mf* *f*

Tbn. I *p* impatient, simmering *mf* *f*

Tbn. II *p* impatient, simmering *mf* *f*

Tba. *p* *mp* *p* *mf* *f*

Elec. Gtr. -

Bass Gtr. -

Pno. -

Dr. -

K Slightly faster ♩ = 88

rit.

127

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

K Slightly faster ♩ = 88

rit.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

soli

p gentle, smooth

ppp gentle, smooth

p

p sub.

f

L Tempo I, ♩ = 50

134

3/4 4/4

Fl. I *p simmering*

Fl. II *p simmering*

B♭ Cl. *gentle ppp* *p*

Alto Sax. *p simmering*

Bari. Sax. *p simmering*

F Hn. *p stately, gentle*

C Tpt. *p stately, gentle*

Tbn. I *p stately, gentle*

Tbn. II *p stately, gentle*

Tba.

L Tempo I, ♩ = 50

3/4 4/4

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

140 con vib.

Fl. I *gentle*

Fl. II *con vib. gentle*

B♭ Cl. *gentle*

Alto Sax. *gentle*

Bari. Sax. *gentle*

F Hn.

C Tpt. *gentle*

Tbn. I

Tbn. II

Tba. *p gentle*

Elec. Gtr.

Bass Gtr.

Pno. *p gentle*

Dr.

143

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

solì 6
ff molto espres. grandiose

solì
6
ff molto espres. grandiose

f grandiose

f grandiose

M
145

Fl. I
f grandiose

Fl. II
f grandiose

B♭ Cl.
f grandiose

Alto Sax.
f grandiose

Bari. Sax.
f grandiose

F Hn.
f grandiose

C Tpt.
f grandiose

Tbn. I
f grandiose

Tbn. II
f grandiose

Tba.
f grandiose

M
clean

Elec. Gtr.
f grandiose

Bass Gtr.
f grandiose

Pno.
f grandiose

Dr.
f grandiose

147

Fl. I
Fl. II
B♭ Cl.
Alto Sax.
Bari. Sax.
F Hn.
C Tpt.
Tbn. I
Tbn. II
Tba.
Elec. Gtr.
Bass Gtr.
Pno.
Dr.

solo distortion
molto espres.
ff

149

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

guitarist may either play this passage as written, or improvise wherever chord changes are given

A/C# D Eb° Gm F/C C7 F/C

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

molto rit.

153

Fl. I

Fl. II

B \flat Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

molto rit.

G D/A B/D \sharp Em F $^{\circ}$ Am G/D D

N a tempo ♩ = 50

poco rit. ♩ = 46

155

Fl. I *pp* calm, distant *ppp* senza vib.

Fl. II *pp* calm, distant *ppp* senza vib. (*ppp*)

B♭ Cl. *pp* calm, distant *ppp*

Alto Sax. *pp* calm, distant *ppp*

Bari. Sax. *pp* calm, distant *ppp*

F Hn. *pp* calm, distant *ppp*

C Tpt.

Tbn. I *ppp* calm, distant

Tbn. II

Tba. *pp* calm, distant *ppp* (*ppp*)

N a tempo ♩ = 50

poco rit. ♩ = 46

Elec. Gtr.

Bass Gtr.

Pno.

Dr.