

# LOVE IN THE TIME OF CONNECTIVITY

for chamber wind ensemble

AARON GERVAIS



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## AARON GERVAIS

January 2009

Duration: 3'15

*for orkest de ereprijs*

**Première performance:**

orkest de ereprijs

Conductor: Rob Vermeulen

13 February 2009

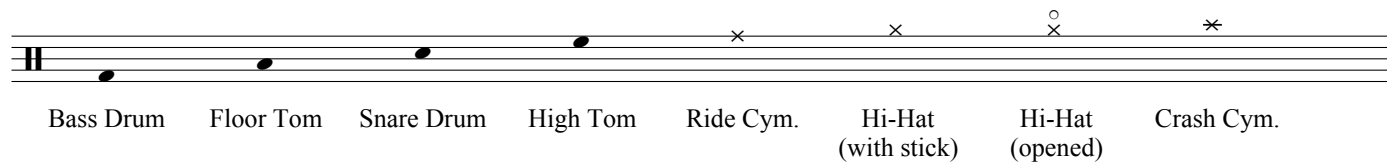
Podium Gigant

Apeldoorn, the Netherlands

## Instrumentation

- 2 Flutes (one player doubles on Piccolo)
- Clarinet in B $\flat$
- Alto Saxophone
- Baritone Saxophone
- Horn in F
- Trumpet in C
- 2 Trombones
- Tuba
- 2 Sopranos (with vocal mics)
- Mezzo-soprano (with vocal mic)
- Electric Guitar (with distortion pedal; volume pedal recommended)
- Electric Bass Guitar (with fuzz/distortion pedal; volume pedal recommended)
- Piano
- Drum Set

## Drum Key



## About The Piece

*Love in the Time of Connectivity* is a collage. In fact, even the title is a collage: I took the title of Gabriel García Márquez’s novel, *Love in the Time of Cholera*, and combined it with a reference to the culture of Internet file sharing. I have been interested in collage and the reappropriation of material for some time, because as the saying goes, good artists borrow but great artists steal. Collage is the most honest way to honour that principle, and I spent most of 2008 working in this direction.

Collage, as well as related ideas such as sampling, remix, and mash-up, are among the few unifying forces driving artistic change today. Through video sites like YouTube and audio sites like ccMixter, these ideas have been responsible for renewing amateur art on a mass scale, for challenging the standards of creativity, for expanding musical taste, and even for influencing legal precedent.

For the first time in history, we are drowning in art. There is too much music of the highest artistic quality for anyone to ever hope to experience. So how can artists contribute to culture in a situation like this? I think collage is an important part of the answer, and the proof is in the attitudes of those who grew up with the Internet. For many of them, art is not something simply to be experienced, it is a resource to be adapted, changed, built upon, and shared.

While composing *Love in the Time of Connectivity*, I gave myself some restrictions in order to inspire creativity. For example, I decided to try to present all quotations in as recognizable a form as possible. I did not allow myself to transpose fragments from their original tonalities, and I did not allow myself to compose my own new material to bridge together the quotations—every note is borrowed. I also made tempo an integral part of the musical development, and I tried to make grammatical sense of all the text fragments I combined. Finally, every quote relates to the others in some way, either in terms of theme, title, text, artist, or (obviously) musical sounds. The quotations, in order of appearance, are:

- “Don’t You Want Me, Baby?”, Human League
- “My Baby Portable Player Sound”, Pizzicato 5
- “Mo Money Mo Problems”, Biggie Smalls
- “Notorious”, Duran Duran
- “Get Money”, Biggie Smalls
- “Le grand Tokyo”, Pizzicato 5
- “Tout, tout pour ma chérie”, Pizzicato 5
- “Nadie me brinda na”, Los Hermanos Rosario
- “Bohemian Rhapsody”, Queen
- *Suite Bergamasque*, “Clair de lune”, Claude Debussy
- “Regrets”, Ben Folds Five

# Love in the Time of Connectivity

**Very fast** ♩ = 160  
**rit.**

Flute I *mp gentle but rhythmic*

Flute II *mp gentle but rhythmic*

Clarinet in B $\flat$

Alto Saxophone

Baritone Saxophone

Horn in F

Trumpet in C

Trombone I

Trombone II

Tuba

**Very fast** ♩ = 160  
**rit.**

Soprano I (with mic) \*) *mp gentle but rhythmic*  
Ba - by, Ba - by, Ba - by! Ba - by, Ba - by!

Soprano II (with mic) \*) *mp gentle but rhythmic*  
Don't you want me? Don't you want me? Don't you want me?

Mezzo-soprano (with mic) \*) *mp gentle but rhythmic*  
Don't you want me? Don't you want me? Don't you want me?

Electric Guitar clean tone  
*mp gentle but rhythmic*

Bass Guitar

Piano *mp gentle but rhythmic*  
Ped. ad lib. throughout

Drum Set

\*) Approximate, as possible, pop-music tone and vibrato throughout.

(♩ = 132)

6

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

Detailed description: This block contains the musical notation for woodwind and brass instruments. It consists of ten staves. The Flute I and II parts have melodic lines with eighth-note patterns. The Clarinet in B-flat, Alto Saxophone, and Baritone Saxophone parts are currently silent, indicated by horizontal lines. The French Horn, Trumpet in C, Trombone I, Trombone II, and Tuba parts are also silent, indicated by horizontal lines. A rehearsal mark '6' is placed at the beginning of the first staff.

(♩ = 132)

6

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

Ba - by, Ba - by! Ba - by, Ba - by! Ba - by, Ba -

Don't you? Don't you want me, oh?! Oh!

Don't you? Don't you want me, oh?! Oh!

Detailed description: This block contains the musical notation for vocalists and the rhythm section. It consists of seven staves. The Soprano I part has lyrics: "Ba - by, Ba - by! Ba - by, Ba - by! Ba - by, Ba -". The Soprano II and Mezzo-Soprano parts have lyrics: "Don't you? Don't you want me, oh?! Oh!". The Electric Guitar part has a rhythmic accompaniment with chords and eighth notes. The Bass Guitar, Piano, and Drums parts are currently silent, indicated by horizontal lines. A rehearsal mark '6' is placed at the beginning of the first staff.

A

(♩ = 120)

11

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

A

(♩ = 120)

11

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

Ba - by! Ba - by, Ba - by!

Oh! You want me? Oh! Don't you? Don't you?

Oh! You want me? Oh! Don't you? Don't you?

*ff* funky clean tone *gliss.*

*ff* funky *gliss.*

*ff* funky (*mp*) (*mp*)

(mute cym.)

*ff* funky

\*) x = mute string

16

Fl. I

Fl. II

B♭ Cl.

Alto Sax.  
senza vib.  
*ff* punchy, bright

Bari. Sax.  
senza vib.  
*ff* punchy, bright

F Hn.

C Tpt.  
*ff* punchy, bright

Tbn. I  
*ff* punchy, bright

Tbn. II  
*ff* punchy, bright

Tba.

16

S. I

S. II  
Oh! Don't! Don't!

M-S.  
Oh! Don't! Don't!

Elec. Gtr.

Bass Gtr.

Pno.  
*ff* (mp) *ff* (mp) *ff* (mp)

Dr.



20 3/4 **B**

Fl. I *f* *ff*

Fl. II *f* *ff*

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

20 3/4 **B**

S. I *(mp)* *increasingly agitated* *f*  
Ba - by, Ba - by, Ba - by, Ba - by!

S. II *f* *increasingly agitated* *ff*  
Don't you? Don't you?

M-S. *f* *increasingly agitated* *ff*  
Don't you? Don't you?

Elec. Gtr. *mp* *gentle but increasingly agitated* *ff* *funky* *f sub. flowing*

Bass Gtr. *f sub. flowing*

Pno. *f* *ff* *f sub. flowing*

Dr. *f sub. flowing*

4/4

24

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

4/4

24

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

Ba - by, Ba - by, Ba - -

(♩ = 50) **C** a tempo ♩ = 160

// rit.

28

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

(♩ = 50) **C** a tempo ♩ = 160

// rit.

28

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

by, Ba-by, Ba-by, Ba-by!

Ba - by, Ba - by!

Don't you want me? Don't you want me?

Don't you want me? Don't you want me?

solo

*mf* gentle, as before, but greater intensity

33 (♩ = 104) ..... (♩ = 88)

Fl. I *f*

Fl. II *f*

B♭ Cl.

Alto Sax. *ff* punchy, bright *f*

Bari. Sax. *ff* punchy, bright *f*

F Hn.

C Tpt. *ff* punchy, bright *f*

Tbn. I *ff* punchy, bright *f*

Tbn. II *ff* punchy, bright *f*

Tba.

33 (♩ = 104) ..... (♩ = 88)

S. I *f*  
Ba - by! Ba -

S. II *f*  
You want!

M-S. *f*  
You want!

Elec. Gtr. *ff* funky *f* *ff* *f*

Bass Gtr. *ff* funky *f*

Pno. *ff* funky *f* *f*

Dr. *ff* funky *f*

(♩ = 60)

37

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

(♩ = 60)

37

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

by!

Ba-by,

Don't you, you want me? Don't you, oh?! Me! Want

Don't you, you want me? Don't you, oh?! Me! Want

**D** Fairly slow ♩ = 69

(♩ = 48) // accel.

(♩ = 96)

41

Fl. I *ff*

Fl. II *ff* *mp subdued, distant*

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

**D** Fairly slow ♩ = 69

(♩ = 48) // accel.

(♩ = 96)

41

S. I *ff* *p subdued, distant* *mp subdued, distant*  
Ba - by, Ba - by! Ba - by, Ba - by, Ba - by!

S. II *ff* *p subdued, distant* *mp*  
me! Don't you want me, Ba

M-S. *ff* *p subdued, distant* *mp*  
me! Don't you want me, Ba - by? Don't you want me, Ba

Elec. Gtr. *ff* *p subdued, distant*

Bass Gtr. *ff*

Pno. *ff* *p subdued, distant* *mp*

Dr. *ff* *p subdued, distant* *mp*

*ff* *p subdued, distant* *mp*

(♩ = 112)

46

Fl. I *mf* subdued, distant

Fl. II *mf*

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

(♩ = 112)

46

S. I *mp* Ba - by, Ba - by, Ba - by! *mf* Ba - by, Ba - by, Ba - by, Ba

S. II *mf* - by? Don't you want me, Ba - by?

M-S. *mf* - by? Don't you want me, Ba - by?

Elec. Gtr. *mp* *mf*

Bass Gtr.

Pno. *mf*

Dr. *mf*

(♩ = 132) E ♩ = 160

51

Fl. I *pp* *f* playful, dancing

Fl. II *pp* *f* playful, dancing

B♭ Cl. *pp* *f* playful, dancing

Alto Sax. *pp* Sidney Bechet-style jazz vibrato *f* playful, dancing

Bari. Sax. *pp* Sidney Bechet-style jazz vibrato *f* playful, dancing

F Hn. *pp* *f* playful, dancing

C Tpt.

Tbn. I

Tbn. II

Tba. *pp* *f* playful, dancing

(♩ = 132) E ♩ = 160

51

S. I *f* *p*  
by, Ba - by, Ba - by, Ba - by, Ba - by, Ba - by, Ba - by!

S. II

M-S.

Elec. Gtr. *f* *p*

Bass Gtr.

Pno. *pp* *f* playful, dancing

Dr. *f* playful, dancing



56

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

56

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

*bright, energetic*

*f bright, energetic*

*f bright, energetic*

*f bright, energetic*

*p sub. f sub. bright, energetic*

*bright, energetic*

61

Fl. I

Fl. II

B $\flat$  Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

61

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

*p sub. f sub.*

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

3/4

4/4

3/4

4/4

66 **F**

Fl. I

Fl. II

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

66 **F**

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

*p*

*p*

*mf* gentle

*mf* gentle

*mf* gentle

*mf* gentle

*f* bright, energetic

Ba - by!

Want me, Ba - by!

Want me, Ba - by!

71 **3** **4** **G**

Fl. I *f* *p*

Fl. II *f* *p*

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

71 **3** **4** **G**

S. I

S. II *gradually more energetic, forceful*  
Don't you? Don't you want me, Ba - by?

M-S. *gradually more energetic, forceful*  
Don't you? Don't you want me, Ba - by?

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

76 *f*  $\frac{3}{4}$   $\frac{4}{4}$

Fl. I *f*

Fl. II *f*

B♭ Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

76 *energetic, pleading*  $\frac{3}{4}$  *f*  $\frac{4}{4}$

S. I Ba - by,

S. II *f* *energetic, pleading*  
Don't you want, want me, Ba - by?!

M-S. *f* *energetic, pleading*  
Don't you want, want me, Ba - by?!

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

81

Fl. I

Fl. II

B $\flat$  Cl.

Alto Sax.

Bari. Sax.

F Hn.

C Tpt.

Tbn. I

Tbn. II

Tba.

81

S. I

S. II

M-S.

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

*rit.*

*ff*

Ba - by, Ba - by, Ba - by, Ba - by!

*ff*

Don't you want me?

*ff*

Don't you want me?

Detailed description: This is a page of a musical score for a jazz ensemble and vocalists. The page is numbered 18 at the top left. The score begins at measure 81. The instrumental section includes parts for Flute I and II, B-flat Clarinet, Alto Saxophone, Baritone Saxophone, French Horn, C Trumpet, Tenor Trombone I and II, and Tuba. The vocal section features Soprano I, Soprano II, and Male Soprano. The instrumental accompaniment includes Electric Guitar, Bass Guitar, Piano, and Drums. The vocalists perform the lyrics "Ba - by, Ba - by, Ba - by, Ba - by!" followed by "Don't you want me?". The score includes dynamic markings such as *ff* and *rit.* (ritardando). The piano part features a complex harmonic structure with many accidentals and a steady bass line. The drum part provides a consistent rhythmic accompaniment.

H

rit. . . . . 19

♩ = 132

To Picc.

2/4

85

Fl. I *p* *f* *ff*

Fl. II *p* *f* *ff*

B♭ Cl. *ff*

Alto Sax. *ff* *f merengue, light* *senza vib.*

Bari. Sax. *ff* *f merengue, light* *senza vib.*

F Hn. *ff*

C Tpt. *ff* *f merengue, light*

Tbn. I *ff* *f merengue, light*

Tbn. II *ff* *f merengue, light*

Tba. *ff*

H

♩ = 132

rit. . . . .

2/4

85

S. I Ba - by! Ba - by! Ba - by! Ba - by! Ba - by!

S. II Don't you want me, Ba - by?

M-S. Don't you want me, Ba - by?

Elec. Gtr. *ff*

Bass Gtr. *ff* *f merengue, very round tone* *gliss.*

Pno. *ff* *f merengue, light*

Dr. *ff* *f merengue, light*

♩ = 69

rit.

89  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl. I

Fl. II

B♭ Cl.

Alto Sax. *mp flat, aggressive* *mf*

Bari. Sax. *mp flat, aggressive* *mf*

F Hn.

C Tpt. *mp flat, aggressive* *mf*

Tbn. I *flat, aggressive* *mf*

Tbn. II

Tba.

89  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

S. I

S. II

M-S.

Elec. Gtr. *distortion solo* *ff rocking, espres.* (vib.)

Bass Gtr. *ff rocking, driving*

Pno. *pp* *f espres.* solo

Dr. *ff rocking, driving*



92 5/4 Piccolo 6/8

Fl. I *p*

Fl. II *p*

B♭ Cl. *p*

Alto Sax. *f* *ff* 3

Bari. Sax. *f* *ff* 3

F Hn. *p* 3

C Tpt. *f* *ff* 3

Tbn. I *f* *ff* 3

Tbn. II *flat, aggressive f* *ff* 3

Tba.

92 5/4 6/8

S. I

S. II

M-S.

Elec. Gtr. *fuzz-style distortion*

Bass Gtr. *fff*

Pno. *ff sub.* *fff sub.*

Dr. *8va* *1.v.*

95

Picc. *fff*

Fl. II *fff*

B♭ Cl. *fff*

Alto Sax. *fff*

Bari. Sax. *fff*

F Hn. *fff*

C Tpt. *fff*

Tbn. I *fff*

Tbn. II *fff*

Tba. *fff*

95

S. I *fff*  
Ah! Ah! Ah! Ah!

S. II *fff*  
Ah! Ah! Ah! Ah!

M-S. *fff*  
Ah! Ah! Ah! Ah!

Elec. Gtr. *fff*

Bass Gtr.

Pno. (8)

Dr. *fff* (use shaft of sticks on edge of cym.)