

# ELEGY OF OTHERS

for chamber wind ensemble

AARON GERVAIS



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Duration: 12'00

*commissioned by orkest de ereprijs for the Young Composers Meeting 2010*

**Première performance:**

orkest de ereprijs

Conductor: Rob Vermeulen

19 February 2010

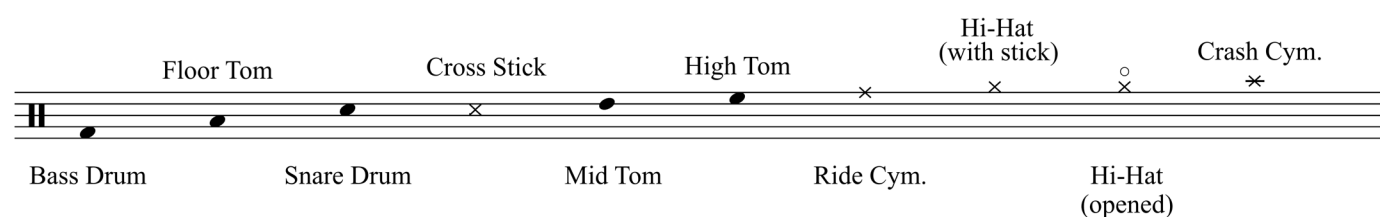
Podium Gigant

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.*  $\overbrace{\dots}^3$

Flute II

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

Alto Saxophone

Baritone Saxophone

Horn in F *mournful 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*



**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.

22

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.

*pp* simmering, growing

*pp* simmering, growing

*pp* simmering, growing

*pp* simmering, growing

*pp* simmering, growing

*pp* simmering, growing



**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. Alto Sax. plays a sustained chord of G4-B4-D5. Bari. Sax. plays a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4.

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 starting with a half note G4, followed by quarter notes A4, B4, and C5. C Tpt. plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with triplet markings. Tbn. I and Tbn. II play a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4, with triplet markings. Tba. plays a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4.

C

♩ = 76

Elec. Gtr.

Bass Gtr.

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

Pno.

Dr.

solo

(mute cymbals)

Detailed description: This block contains the staves for piano and drums. The piano part features a complex harmonic texture with chords and arpeggios, including a 'solo' section and triplet markings. The drum part is mostly empty, with a specific instruction '(mute cymbals)' and a cymbal symbol.

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.

*solì*

*p gentle, smooth, calm*

*solì*

*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.

**D**

rit. . . . . a tempo ♩ = 50

Elec. Gtr.

Bass Gtr.

Pno.

Dr.

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



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.

Elec. Gtr.  $\frac{4}{4}$  *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.



93 **H**

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*



101

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.

**I**

*pp*

*mf* rich, full

*pp*

*mf* rich, full

*pp*

*mf* rich, full

*pp*

*mf* growing

*pp*

*mf* rich, full

*pp*

growing

*pp*

*f*

sol

stately, espres.

*pp*

*f* stately, espres.

sol

*pp*

*f*

stately, espres.

sol

*f* rich, full

sol

*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*

----- ♩ = 100

Elec. Gtr. -

Bass Gtr. -

Pno. -

Dr. -

**a tempo** ♩ = 76

115

Fl. I *p* impatient, simmering

Fl. II *p* impatient, simmering

B♭ Cl. *p* impatient, simmering

Alto Sax. *p* impatient, simmering

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♭ 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* *impatiens, simmering* *mf* *f*

Tbn. II *p* *impatiens, 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

*f*

*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



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.