

# **ELEGY**

*on a theme by Jean Sibelius*

**for solo cello and chamber orchestra**

by

**Jackie T. Gabel**

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duration: ca. 13 min.

flute 1 & 2: flute in C

oboe 1: oboe

clarinet 1 & 2: clarinet in B<sub>♭</sub>

trumpet 1: trumpet in B<sub>♭</sub>

horn 1 & 2: horn in F

percussion: (one performer)

2 timpani (F-C 28", B<sub>♭</sub> 25"); marimba (A<sub>2</sub>-C<sub>7</sub>);

vibraphone; large suspended cymbal;

orchestra bells; wind chimes (small tubular)

violin 1: 2-12

violin 2: 2-10

viola: 2-8

cello: 2-6

contrabass: 1-4

**Elegy** is a work in memory of the composer's father, it is an elegy in the classical sense. It includes two borrowed melodies: a lyric theme from Sibelius' second symphony, and a popular song, the composer remembers that his father used to sing to his sisters at bedtime.

Structurally the work is a mosaic of metered and un-metered blocks. Clock-time orientation is provided as a rehearsal aid only – temporal proportioning is ultimately an expression of the performers' artistry.

## *prologue*

### Elegy

Hands can say a lot,  
can speak through simple things:  
wood, cotton and cloth  
can give a certain comfort.

I can say my dad  
was a man of big hands...  
all he took and all he gave  
was with big hands.

in memorium  
Jacob Gabel  
(1911-1988)

attacca preciso

# Elegy

Duration 02 13 min

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7/4 Senza Misura

fl. 2 <sup>unis.</sup> <sup>7</sup> <sup>sfz</sup>  
 ob. <sup>7</sup> <sup>sfz</sup>  
 B<sup>b</sup> Cl. 1 & 2 <sup>7</sup> <sup>sfz</sup>  
 B<sup>b</sup> Tpt. <sup>7</sup> <sup>sfz</sup>  
 Fhu. 1 & 2 <sup>7</sup> <sup>sfz</sup>  
 Perc. <sup>7</sup> <sup>sfz</sup> <sup>PPP</sup> <sup>Sul G (Sul tasto)</sup>  
 Solo Vel. <sup>clock</sup> <sup>0:00</sup> <sup>PPP</sup> <sup>cresc.</sup> <sup>0:10</sup> <sup>P</sup> <sup>PPP</sup>  
<sup>Senza misura</sup> <sup>Sul C</sup> <sup>non vib.</sup> <sup>poco vib.</sup> <sup>gliss.</sup> <sup>non vib.</sup>  
<sup>sfz</sup> <sup>PPP</sup> <sup>sob.</sup> <sup>cresc.</sup> <sup>P</sup> <sup>PPP</sup>  
 1. <sup>arco</sup> <sup>^</sup> <sup>Sul pont.</sup>  
 Ven. 1 <sup>sfz</sup> <sup>z.v.</sup> <sup>Sul pont.</sup>  
 2 <sup>sfz</sup> <sup>z.v.</sup>  
 Via. <sup>arco</sup> <sup>sfz</sup> <sup>z.v.</sup>  
 Vel. <sup>arco</sup> <sup>^</sup> <sup>Sul tasto</sup> <sup>sfz</sup> <sup>z.v.</sup>  
 bass <sup>pizz.</sup> <sup>snapp</sup> <sup>z.v.</sup> <sup>sf</sup>

[Cl., Tpt., Fhu. at performance pitch, not in 2 (not at concert pitch)]

Attaca preciso

Sra...

fl<sub>2</sub>  
ob.  
Bb Cl<sub>2</sub>  
Bb tpt.  
F hn.  
perc.

(marimba)  
sf - l.v.  
PPP  
P - l.v.

(Sol G)

Solo Vol.

0:20 (Sol C) non. vib. (tasto) cresc. 0:30 mf

PPP sub. cresc. mf

non. vib. vib. assai gliss. non. vib. PPP

Yln.  
Via.  
Vel.  
bass

(arco) sf. l.v.  
(arco) ord.  
(Pizz) ord.  
(Pizz) Snap l.v.  
sf l.v.  
mf

(cue)

(non div) Pizz. ord. l.v.



Fl. 1<sub>2</sub> *tra* .....  
*1. solo*  
*ppp < p > ppp*  
*possibile*

Ob.  
*trmm*  
*ppp < p > ppp*

B♭ Cl. 1<sub>2</sub>  
*1. solo*  
*trmm*  
*ppp < p > ppp*

B♭ tpt.  
*senza sord. trmm*

F. hn. 1<sub>2</sub>  
*senza sord.*

Perc.  
*Large sus. cym.*  
*ppp dampen*

Solo Vel.  
*Sul A*  
*Sfp ppp sub.*  
*1:00*  
*sul tasto sub. (sul D)*  
*poco vib.*  
*1:10*  
*cresc.*  
*non vib. gliss.*  
*cue*  
*Sul pont.*  
*ff*

Vln. 1  
*non col parte*  
*Pizz. gliss.*  
*ppp*

Vln. 2  
*non col parte*  
*Pizz. gliss.*  
*ppp*

Vla.  
*(arco) Solo*  
*Sul pont. trmm*  
*ppp < p > ppp*  
*arco Solo*  
*Sul pont. trmm*

Vcl.  
*ppp < p > ppp*

Bass  
*arco non div. Sul pont.*  
*ppp < p > ppp*

1. solo

fl. 1/2

1. ord.

2. flz. PPP < P > PPP

1:20 (Sul A) ord. sub

Solo Vcl.

PPP Sub.

leggero

1:30 Sul D Sul pont.

Sul A ord.

PPP < P > PPP

PPP < P > PPP

fl. 1/2

1. solo

leggero

PPP < P > PPP

1. Solo non vib.

1:40

legg. Sul D Sul pont.

ord.

1:50 simile Sul pont.

ord.

1. flz.

2. ord. PPP < mp > PPP

PPP < P > PPP

ppoco

Solo Vcl.

PPP < P > PPP

PPP < mp > PPP

PPP < mp > PPP

PPP < mp > PPP

2:00 misura liberamente, (ernst), espressivo

rubato assai

Solo Vcl.

mf < f > P < mf > PP

arco ord. espress.

Vln. 1

arco ord. espress.

mf < P > PP

Vln. 2

arco ord. espress.

mf < P > PP

Vla.

arco ord. espress.

mf < P > PP

Vcl.

(arco) ord. espress.

mf < P > PP

bass

(arco) ord. espress.

mf < P > PP

div. unis.

div. unis.

fl<sup>1</sup>/<sub>2</sub> *p*  $\leftarrow$  *mp*

ob. *p*  $\leftarrow$  *mp*

B<sup>b</sup>cl<sup>1</sup>/<sub>2</sub> *p*  $\leftarrow$  *mp*

B<sup>b</sup>tp. *p*  $\leftarrow$  *mp* rit. *zssai* dolce *p*  $\leftarrow$  *ppp*

F. hu<sup>1</sup>/<sub>2</sub> *p*  $\leftarrow$  *mp* dolce *p*  $\leftarrow$  *ppp*

perc. *ppp*  $\leftarrow$  *p*  $\rightarrow$  *ppp*  
*vibraphone* *motor on slow*

2:10

Solo Vcl. *ff*  $\rightarrow$  *mf* *f*  $\rightarrow$  *mp* rit. *zssai* *mf*  $\rightarrow$  *pp*

Vln. 1 *mp*

Vln. 2 (non div.) *p*  $\leftarrow$  *mp*

Vla. (non div.) *p*  $\leftarrow$  *mp*

Vcl. *p*  $\leftarrow$  *mp*

Bass *p*  $\leftarrow$  *mp*



3:00

*accel. un poco espress. unis. 3 2 tempo*

fl. 1, 2 *pp*

ob. *pp cresc. espress. mf*

B<sup>b</sup>cl 1, 2 *pp cresc. espress. mf*

B<sup>b</sup>tp. *con sord. pp cresc. mf 2 tempo*

Fhu. 1, 2 *con sord. pp cresc. mf 2 tempo*

perc. *timps. q<sup>o</sup> coperto pp cresc. mf 2 tempo*

*Senza sord. pp cresc. mf 2 tempo*

*X non coperto mp inf f<sub>z</sub> = PPP*

*3:00*

*accel. un poco cresc. 3 mf più 2 tempo*

Solo Vcl. *pp cresc. mf più*

Vln. 1, 2 *(sord.) espress. pp cresc. (pp) più P mf*

Vla. *(sord.) pp cresc. (pp) più P mf*

Vcl. *(sord.) pp cresc. senza sord. P mf f<sub>z</sub> = PPP*

bass *pp cresc. senza sord. P mf f<sub>z</sub> = PPP*



Senza misura

3:28  
Con sord. poco vib. → assai → poco  
orch. bells 90  
Perc. PPP (6) Sfp lq. sus. Cym. mf f  
Solo Vcl. 3:20 Sfp PPP sub. Senza misura 3:30 cresc. poco a poco nervoso gliss. sempre  
Sul A (Pont. sempre) Cue 3:36 cresc. dampen Cue

ob. 3:42 3:46 PPP cresc. poco (pp) a poco (p) più PPP  
Perc. 3:40 Sul G Sul C ord. possibile = x Cue  
Solo Vcl. 3:50 espress. non vib. Vib. assai poco  
PP Sub. = PPP PP mp PPP p PPP

Col parte rigorosamente bouché et cuivrez  
1. 2. P < f PPP < f simile Sfp = PPP PPP < fp (3) f f PPP  
bouché et cuivrez P < mf PPP < mf simile Sfp = PPP PPP < fp (3) f f PPP  
Solo Vcl. 4:00 Sul A tr gliss. Sul D tr Sul D tr Sul G tr  
PPP mp PPP mf PPP f PPP  
Sul D Sul A 4:10 Sul G Sul C

Solo Vcl. 4:00 Sul D Sul A 4:10 Sul G Sul C  
mp PPP mf PPP f PPP

$\text{♩} = 77$  misura come prima

rit. un poco

rit. assai (♩: ca 66)

Handwritten musical score for woodwinds and percussion. The score includes parts for Flute 1 & 2, Oboe, B♭ Clarinet 1 & 2, B♭ Bassoon, Flute 1 & 2, and Percussion. The music is in 4/4 time with a tempo of 77. The score is divided into three measures. The first measure is marked "misura come prima". The second measure is marked "rit. un poco" and includes the instruction "espress.". The third measure is marked "rit. assai" and includes the instruction "Solo". Dynamics range from *mf* to *ppp*. The percussion part includes a snare drum (Srd.) and tubular wind chimes (Sm. tubular wind chimes). The percussion part is marked "ppp possibile".

Handwritten musical score for strings and solo violin. The score includes parts for Solo Violin, Violin 1 & 2, Viola, Violoncello, and Bass. The music is in 4/4 time with a tempo of 77. The score is divided into three measures. The first measure is marked "misura come prima". The second measure is marked "rit. un poco" and includes the instruction "Sempre espress. assai". The third measure is marked "rit. assai" and includes the instruction "(♩: ca 66)". Dynamics range from *sfz* to *ppp*. The solo violin part includes the instruction "Solo". The string parts include the instruction "non div.". The bass part includes the instruction "Pizz.". The score is marked "f = mp".

accel. poco a poco

rit. assai

Fl. 1 & 2

Ob.

Bcl. 1 & 2

B♭pt.

Fhn. 1 & 2

Perc.

4:35

accel. poco a poco ernst!

rit. assai

Solo Vel.

Vcl. 1 & 2

Via.

Vcl.

Bass

$\text{♩} = 77$  2 tempo

accel. poco 2 poco

fi.<sub>1</sub>  
 cb.  
 B<sup>♭</sup>ci.<sub>2</sub>  
 B<sup>♭</sup>apt.  
 F hm.  
 perc.

1. solo leggero  
 3  
 ppp < p > ppp  
 con sord.  
 ppp  
 marimba  $\text{p}^{\circ}$   
 2. sur. cym.  $\text{p}^{\circ}$  ... 2.v.  
 ppp < pp

4:50  
 Solo Vcl.  
 2 tempo  
 Poco vib. → assai → poco  
 decel. 3 più espress. poco 2 poco  
 cresc. poco 2 poco mf

Vcl.<sub>1</sub>  
 Vcl.<sub>2</sub>  
 Vi2.  
 Vcl.  
 bass.

solo  $\text{p}^{\circ}$  tutti con sord.  
 pp < p > ppp  
 con sord.  
 ppp con sord.  
 ppp con sord.  
 ppp  
 Solo senza sord. pizz  
 pp  
 ppp

rit poco a poco

rit. assai

Fl. 1 & 2  
Ob.  
Cl. 1 & 2  
B. Apt.  
F. hn 1 & 2  
perc.

espress. assai  
mp cresc. ff  
espress. assai  
mp cresc. mf piu ff  
espress. assai  
mp cresc. mf piu ff  
espress. assai  
mp cresc. mf piu ff  
espress. assai  
mp cresc. mf piu ff  
timp. X

5:00 espress. sempre assai rit. poco a poco

calmando

Solo Vcl.  
Vcl. 1 & 2  
Vcl. 3  
Vcl.  
Bass

(mf) cresc. sempre poco a poco  
tutti senza sord. espress. assai  
p mp cresc. mf piu ff  
tutti senza sord. arco espress. assai  
p mp cresc. mf piu ff  
senza sord. espress. assai  
mp cresc. espress. assai  
mf cresc.  
espress. assai  
mf cresc.  
mf cresc. fff

rit. assai

fff PPP

Senza misura

ord. leggero  
flz.  
Leggiero  
Cue  
con sord. Hz.  
Cue  
Cue  
orch. bells  
L.V. Vibrs. (motor off)  
lg. sus. cym.  
sm. tubular wind chimes  
orch. bells  
marimba  
Solo  
Pizz. pont.  
arco pont.  
mp  
mf  
ppp  
pp  
ppp poss.  
bouche cuivrez  
Solo 8va-7  
Solo Sul pont.  
Solo piz b  
pp

5:10  
5:23

Fl. 2: 1. solo trmn (3) *ppp*  
 Ob.: *pp < sfz = poco*  
 B<sup>b</sup>cl. 1: 1. solo trmn (3) *ppp* CUE senza sord.  
 B<sup>b</sup>trp.: *sfz = poco*  
 Fhu. 1: CUE *sfz = poco*  
 Fhu. 2: CUE *sfz = poco*  
 Perc.: timps. *f* CUE *f* Lq. sus cym *ppp poss.* Sm. tubular windchimes *ppp* CUE  
 Solo Vcl.: 5:30 Pizz. pont. *mf* gliss. *f* arco pont. *ppp* Pizz. pont. *mf* gliss. *mp* 5:40 arco pont. *ppp*  
 Vln. 1: Solo sul pont. *ppp* tutti div. *ppp*  
 Vln. 2: Solo sul pont. *ppp* CUE tutti div. *ppp*  
 Vla.: tutti sul pont. Col legno *ppp* tutti *ppp*  
 Vcl.: Solo *ppp* *ppp*  
 Bass: Solo pizz *ppp*







*con sord.* *senza sord.*  
 B♭tp. *P* *mf* *mp* *f* *pp*  
 Fl. 2 *booché* *cuvierz assai* *ouvert*  
 Perc. *time* *lg sus. cym 90*  
 Solo Vcl. *(7:20) (poco)* *Vib. assai* *poco* *(7:30) liberamente come con rubato* *express.* *Cue* *ppp* *mf* *pp*  
 Vcl. 1 *(f) più cresc.* *(div.)* *(sva)* *(pont.)* *(sos.)* *(non vib.)* *ff* *mf* *mp* *mf* *p* *sfp*  
 Vcl. 2 *(PPP)* *(div.)* *(sva)* *(pont.)* *(sos.)* *(non vib.)* *Loco* *unis. Pizz. ord.*  
 Vcl. *(PPP)* *Sul pont. sostenuto possibile* *Pizz. ord.*  
 Vcl. *PPP* *Pizz.*  
 Bass *PPP* *P* *Pizz.*  
 Fl. 1 *Col parte ma non troppo vigorosamente* *non vib.* *1.* *2.* *PPP possibile* *Cue*  
 B♭ Cl. 1 *non vib.* *1.* *2.* *PPP possibile* *Cue*  
 B♭ Cl. 2 *non vib.* *1.* *2.* *PPP possibile* *Cue*  
 Perc. *sm. tubular wind chimes* *... L.V.* *Vibs. 90 (motor off)* *PPP poss.*  
 Solo Vcl. *(7:40)* *(7:50)* *sul pont.* *PPP sub.*



Fl. 2

Bcl. 2

Perc.

Solo Vcl.

Vcl.

bass

8:20

8:30

Sm. tubular wind chimes L.V.

orch. bells 80

div. arco ond.

div. in 3 con sord.

PPP possibile

Cue

PPP

PPP sub.

P sub.

PPP sub.

PPP possibile

Fl. 2

Bcl. 2

Perc.

Solo Vcl.

Vcl.

bass

8:40

8:50

(orch. bells 80)

non rit.

(Sord.)

(Sord.)

non rit. → Esszi

PPP possibile

Cue

PPP

PPP sub.

P sub.

PPP sub.

P sub.

PPP sub.

P

sfz

f

(motor off)

PPP possibile

Cue

PPP possibile

Cue

Misura come prima

$\text{♩} = 77$

*rit. assai*

1. Solo *Sva... loco*

fi.<sub>2</sub>  
ob.  
Bei.<sub>2</sub>  
B<sup>b</sup> tpt.  
Fhm.  
2

perc.  
marimba  $\times$   
*ppp*

9:00  
Solo Vel.  
*f* *cresc.* *fff* *sffz* *f* *mf*

Misura come prima, molto liberamente (erust)  
*espress. assai* *rit. assai*

1  
Vino  
2  
Vl.<sub>2</sub>  
Vel.  
bass

rit. sempre

(♩ = ca 55)

accel. poco a poco

Handwritten musical score for woodwinds and percussion. The score includes staves for Flute 1 (Fl. 1), Oboe (ob.), Bassoon 1 (B♭cl. 1), Bassoon 2 (B♭cl. 2), Clarinet in B♭ (Fln. 1), Clarinet in B♭ (Fln. 2), and Percussion (perc.). The music features complex rhythmic patterns with triplets and slurs. Dynamic markings include *p*, *dim.*, and *ppp pass.*. The percussion part includes a section for "orch bells" marked *ppp*.

9:10

rit. sempre

(♩ = ca 55)

vib. assai

non vib.

espress. *b* *brum*

accel.

poco

poco

Handwritten musical score for strings and solo violin. The score includes staves for Solo Violin (Solo Vel.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vcl.), and Bass (bass). The Solo Violin part is highly expressive, featuring vibrato markings (*vib. assai*, *non vib.*), dynamics (*mf*, *dim.*, *ppp*, *cresc.*, *pp*), and articulation (*espress. b brum*). The string parts are marked with *p*, *dim.*, and *ppp pass.*. The score includes various performance instructions such as *non div.*, *div.*, and *ppp*.

9:30 (♩ = ca 66) *decel. sempre poco a poco* (♩ = ca 77) *più*

Solo Vel. *più cresce.* *ff* *più* *aggressivo* *mf* *cresc.* *poco* *a poco* *f* *più*

9:45 (decel.) *più cresce.* *ff* *più* *fff* *taranto pasibile* *f* *più rit.* *ff*

(♩ = ca. 88) *trm* *a tempo* (♩ = 77) *trm*

*poco rit.* *più rit.* (♩ = ca 66)

Fl. 1 & 2 *mp* *pp*

Ob. *p*

Bocl. 1 & 2 *mp* *pp*

Bbtp. *p*

Phn. 1 & 2 *mp* *p*

9:55 *calmando* *poco rit.* *più rit.* (♩ = ca 66)

Solo Vel. *f* *fffz* *f* *dim.* *poco* *a poco* *p*

Vn. 1 *mp* *p* *pp*

Vn. 2 *mp* *p* *pp*

Vla. *div.* *mp* *p* *pp*

Vcl. *mp* *p* *pp*



Senza misura, come sempre

fl. 1/2  
ob.  
Bcl. 2  
Bapt.  
Fhn. 2  
perc.  
Solo Vcl.  
Vcl. 1  
Vcl. 2  
Vcl.  
Vcl.  
bass

flz.  
PPP  
tr. m.  
PPP  
PPP  
PPP  
PPP < mf  
diverez légèrement  
PPP < mf  
lg. sus. cym. 20 dampen

Sol A (tasto) poco a poco → ord. Non. vib. → assai → non.  
PPP cresc. poco a poco (p) più  
10:20 Senza misura come sempre arco, sul D  
Pizz. sul pont. non. vib. → sul tasto (non) → poco → non.  
10:30  
PPP sub.  
Cresc. poco a poco (pp) più  
col legno, sul pont. (non div.)  
PPP  
col legno, sul pont. (non div.)  
PPP  
col legno, sul pont. (non div.)  
PPP  
PPP arco ord. mf  
div. sul tasto  
div. sul tasto  
PPP < mf

Cue Cue



\* Come solo vel.  
 #0 #0 #0 #0  
 PPP possibile

\* Come solo vel.  
 #0 #0 #0 #0  
 PPP possibile

liberamente  
 espress. *assai*  
 PP P PP mp PP

\* Come solo vel.  
 #0 #0 #0 #0  
 PPP possibile

\* Come solo vel.  
 #0 #0 #0 #0  
 PPP possibile

CUE

CUE

Sm. tubular  
 wind chimes  
 PPP poss.

11:40  
 (pant.)  
 o o o o o o  
 #0 #0 #0 #0  
 PPP. sempre

simile

(ord.) simile  
 #0 #0 #0 #0

(PPP)

3/2 sempre: (ord.)  
 #0 #0

(PPP)  
 (Pizz. Sard.) 4. sim. 3. sim. 2. sim. 1. sim.

(PPP)  
 (arco pont.) 3. sim. 2. sim. 1. sim.

(PPP)  
 (Pizz) sim.

(PPP)

Fl.  
 2  
 Ob.  
 Bcl.  
 2  
 Bclpt.  
 Fhu.  
 2  
 Perc.  
 Solo  
 Vcl.  
 Vcl.  
 2  
 Vcl.  
 bass

1. simile  
 2. simile

(PPP) (PPP)

Oh.

1. simile  
 niente

(PPP) (PPP)

B<sup>pt.</sup>

espress  
 PPP possibile  
 cresc. poco  
 2 poco  
 mp  
 f  
 mf  
 dim

espress. curvrez légèrement

(cresc) (cresc)

Fhn.

1  
 2

PPP possibile  
 cresc. poco  
 2 poco  
 mp  
 f  
 mf  
 dim

espress. curvrez légèrement

(cresc) (cresc)

PPP possibile  
 cresc. poco  
 2 poco  
 mp  
 f  
 mf  
 dim

ha. sus cym. q<sup>o</sup>

perc.

PPP = pp

12:00

Solo Ycl.

simile  
 PPP sempre  
 (arco ord.)

1

Vln.

tra sempre  
 (arco ord.) (PPP)

2

(PPP)  
 (Pizz Sord)

2. Sim.  
 1. Sim.

(PPP) (PPP)

Vcl.

(Pizz Sord)  
 4. Sim.  
 3. Sim.

(PPP) (PPP)

(arco post Sord)  
 3. Sim.  
 2. Sim.  
 Sim. fmm (H.)

Vcl.

(Pizz)  
 Sim.

Bass.

Fl. 1, 2 (1,2) *morendo* (più di silenzio) poco a poco al niente  
 Ob.  
 B♭ 1, 2 (1,2) *morendo* (più di silenzio) poco a poco al niente  
 B♭ 1, 2 *pp* più al niente  
 Fmr. 1 *pp* più al niente  
 2 *pp* più al niente  
 Perc. *ppp* *libero* *L.V.*  
 Solo Vch. (12:20) *ppp* *morendo* (più di silenzio) poco a poco al niente (12:40) (13:00)  
 Vln. 1 *morendo* (più di silenzio) poco a poco al niente  
 2 *morendo* al niente  
 Vla. (1,2) *morendo* (più di silenzio) al niente  
 (3,4) *morendo* (più di silenzio) al niente  
 Vcl. *morendo* (più di silenzio) al niente  
 Bass. *morendo* al niente

*fine*