Jack Ballard, Jr. (ascap)

Elegy No. 3

Five Stages of Grief

for Large Orchestra
Chamber Orchestra

حبيبي

Instrumentation

Piccolo
Flutes 1/2
Oboe 1/2 (E.Hn)
Clarinets in Bb 1/2
Bass Clarinet in Bb
Bassoons 1/2
Horns 1/3
Horns 2/4
Trumpet 1
Trumpet 2/3
Euphonium (opt Trombone 1)
Trombones 2/3
Tuba
Timpani
Bass Drum
Cymbals
Mallets (Marimba, Vibraphone)
Harp
Piano
Violins 1
Violins 2
Violas
Violoncellos
Contrabasses

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Elegy No. 3 Program Notes

Elegy No. 3 is a tribute, a lament, or an expression of regret. There are many ways of loss, and the situations that inspired this piece were only some of them. All the Elegies, 1 through 4, allude to the same causes: death, relationship, lost of culture, homesickness, employment loss, disability or even children passing stages of growth. All these things reflect the devastation we have when we realize we have literally idolized an experience, item or someone beyond reasonable measure. It goes far beyond mere absence. *No. 3* is in sections that reflect the five stages of grieving: Shock/Denial, Bargaining/Guilt, Anger, Depression and Acceptance. The proponents of the stage theory point out that it is not necessarily in that order but vary from person to person. They also state that there are multiple types of losses and these coping mechanisms apply to each one in different ways depending upon the person lost and the one doing the grieving. Therefore, this composition may be in sections, but are not labeled and with the exception of the obvious centerpiece, may be interpreted in different ways and in different orders to the whim of the listener. There are several identifying motifs and themes throughout. One motif that has been consistent with my Elegies is the persistent harmonics in the strings. However, one interpretation may be as follows:

Shock/Denial - Once the loss is reported or made aware, there is an aura of disbelief, that it can't happen as it slowly dawns upon us: it is perceived as the ultimate betrayal. The psychologists tell us that this happens even when the loss is expected. The themes are traded between winds, in order, overlapping or just hinted.

Bargaining/Guilt - Illogically, a person has the urge to do something to make things less painful. More dissonant, this reflects a questioning as the recipient bargains with whomever or whatever. This portion often asks the question, "Why am I left behind? Why did I survive and the other is gone? What could I have done? I *should* have been able to do something." The loss is real, but not enough, it seems, as the focus is still inward. The tonality is more dissonant; motifs are jumbled and juxtaposed harmonically and rhythmically.

Anger - Like the stage, the Anger section is clear as rage lashes out against any authority and by extension to those around who might be sympathetic but not understanding. It is a way of acting out, of venting the rage and frustration from impotence. But one can only dwell in a state of anger for so long as we indulge in our emotion. One's rage fades from sheer exhaustion as time passes. There is a sense of desolation, leading to...

Depression - The question remains: "Why?". Time passage is immutable and we are left with the answer, "It just is, and it is for the best even though you don't see it now." Our awareness of the Numinous is an eternal weight. Our emotions overwhelm our logical understanding of purpose that is always for our betterment.

Acceptance - Eventually, time wears down whatever sustainability our emotions have: no matter how intense, they can only last so long before they fade into a dull pain. Out of that fertile soil grows the awareness that we've always understood about things beyond our control. The piece ends with solo instruments playing the themes, accompanied by a string chorus. At the end, the flute plays the theme as the person lost; the piano joining in as the other, in a sense of compromise until the flute dies away, leaving only the piano and strings until a solitary note in the piano shows the loneliness of the person left behind.

Love anything and your heart will be wrung and possibly broken. If you want to make sure of keeping it intact you must give it to no one, not even an animal...If I find in myself a desire which no experience in this world can satisfy, the most probable explanation is that I was made for another world. CS Lewis.

Performance Notes:

The piece may be played by a chamber orchestra or full orchestra as scored. A consolidated score/parts is available.

For a memorial service, quiet mood or other reflective, somber purpose, measures 162-254 may be left out. The cut is seamless with the exception of the sustaining trumpets/horns, which may be taceted. This may be a more effective choice for a chamber orchestra version.

Elegy No. 3

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Adagio

13

Piccolo
Flute
Flute
Oboe
Oboe
Clarinet in B♭
Clarinet in B♭
Bass Clarinet in B♭
Bassoon
Bassoon
Contrabassoon
Horn in F
Horn in F
Trumpet in B♭
Trumpet in B♭
Euphonium
Trombone
Tuba
Timpani
Bass Drum
Cymbals
Vibraphone
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

Wind Chimes
Cymbals
bowed, opt synth
To Vib.
E♭ F♮ G♭ A♭ B♭ C♮ D♭
A♭
(as sounds)

22

27

molto rit. . . . . a tempo

40

solo

27

molto rit. . . . . a tempo

40

44

rit. accel. molto rit. a tempo

59

66

solo

Vibraphone

8va

pp sost.

legato

67

83

84

105

div.

solo

105

Violoncello

120

106

120

div.

sul pont.

121

130

130

trem.

trem.

140

143

143

ord.

ord.

161

162 Vivace

162 Vivace

divide as needed for even sound
use double stops when possible

Violoncello

divide as needed for even sound
use double stops when possible

div.

173

mp

mp

mp

mp

f

f

f

f

f

f

f

f

ff

ff

ff

ff

ff

ff

ff

ff

ff

sf

sempre sf

sf

D♮ F♯ B♮ E♮

Mar

Marimba

*accuracy is less important than impact and rhythm

173

mp

mp

181

ff

ff

ff

ff

ff

f ff

sfz

sfz

fp

fp

fp

ff

ff

sf

sf

sfz

sfz

F♯ to F♮

ff

ff

ff

ff

2.

188

mf

mf

sfz

sfz

mf

mf

f

sf

ff

F♮ to F♯

pizz.

arco

gliss.

193

sfz

f ff

sempre sf

200

205

gliss

fff

ff

sf

mp

B♮ to C♮

F♯ to G♮

To Vib. Vibraphone

gliss.

205

mp

mp

mp

mp

mp

mp

mf

mp

cant.

f

ff

cant.

f

ff

cant.

f

ff

f

f

mp

sf sempre sf

sf

mp

mp

Cymbals

(opt cr cym)

Tenor Drum

mp

Vibraphone

Vib

mp

f

ff

gliss.

4

4

ff

gliss.

mp

214

mf

f

ff

mf

f

ff

mf

f

mp

mf

pizz.

arco

mp

215

221

sord.

sord.

damp

To Xyl

221

Violoncello

228

ff

mp sf sempre sf sf

ff

ff sf sempre sf

senza sord.

senza sord.

G♮ to F♯, C♮ to A♯

sf

Xylophone

gliss.

228

mp sf ff sf sempre sf

231

234

f

sffz

ff

gliss.

solo

8va

234

236

237

ff f sffz ffp sempre sf gliss. Xyl To Cym. Cymbals Violoncello

237

243

sf sempre sf

sf sempre sf

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

248 252 Andante 254 259

solo

mp mf

fff gliss pp p

G♮ B♮ C♮ D♮

248 252 Andante 254 259

non vib. sul tasto pp

sul tasto non vib. pp

262 molto rit. 276 Adagio

p mp (ad lib.) ppp

Tam-tam Vibraphone Vib (l.v.) sost. Ped.

sul tasto ppp mf pizz. arco con sord.

291

293

304

English Horn

293

304

legato

arco

ord.

312

poco rit.

a tempo

320

opt solo

320

poco rit.

a tempo

pizz.

arco

329

poco rit.

331

Rubato

solo

molto rit.

solo (with flute)

poco rit.

Rubato

331

sul tasto

div.

molto rit.