

Michael Kimber

## ELEGY

### *for victims of violence*

*This Elegy was composed in response to a school shooting — a tragedy that should never occur, yet has been occurring in our nation at the rate of nearly one shooting a week. It was composed as an elegy for victims of gun violence — those who died, those who survived, those who mourn. We should all be mourning.*

*But mass shootings are only one of many manifestations of violence perpetrated by humans. Let this Elegy be an elegy for victims of every form of violence. More than that, let it be an elegy for humanity's failure to deal with violence in straightforward and determined ways. Thoughts and prayers are little more than an excuse for inaction. And gun violence, as flagrantly and painfully visible as it is, reveals only the tip of the iceberg.*

*Violence comes in many forms: violence against women, against people of color, against refugees, immigrants, indigenous peoples, people of different gender identities, people of different religious convictions, people with disabilities, children, the elderly, wartime enemies — the list could go on and on — but it must not stop without including the most egregious of all forms of violence: violence against our own unique and precious Planet, the one and only place in the Universe that sustains Life as we know it.*

*Let this Elegy remind us of our duty to oppose violence in all its forms and to resist the use of violence for any purpose. That's a tall order for a species that has depended on violence, throughout its history, to "get its way." The end of violence will require a paradigm shift in human consciousness. Can we achieve this before our Planet eliminates the species that has wreaked more damage during the past century than has occurred throughout its entire existence on this Earth? Due to our callous abuse of the environment we are already witnessing extinctions of plant and animal species at unprecedented rates; our own species is not immune to a similar fate!*

*At the conclusion of our performance of this Elegy, please remain silent — as silent as the voices of those who are no longer with us. However, do not remain silent once you leave this hall. It is up to each and every one of us to speak for those who no longer can. Please make your voices heard, loud and clear, yet always in non-violent ways.*

17 November 2019

# ELEGY

Score

Duration 2:50

for victims of violence

Michael Kimber

14 November 2019

Solemnly ♩ = 48  
con sord.

Musical score for measures 1-4. The score is in 4/4 time and features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is marked 'Solemnly' with a quarter note equal to 48 beats. The dynamic is 'pp' (pianissimo) and the instruction 'con sord.' (con sordina) is present for the string parts. The Cello and Double Bass parts are marked 'pizz.' (pizzicato). The Violin I part has a melodic line with a slur over the first two measures. The Violin II part has a sustained note in the first three measures. The Viola part has a melodic line with a slur over the first two measures. The Cello and Double Bass parts have a rhythmic pattern of quarter notes and rests.

Musical score for measures 5-8. The score continues with five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The dynamic is 'pp' and the instruction 'con sord.' is present. The Cello and Double Bass parts are marked 'pizz.'. The Violin I part has a melodic line with a slur over the first two measures and a fermata in the third measure. The Violin II part has a melodic line with a slur over the first two measures and a fermata in the third measure. The Viola part has a melodic line with a slur over the first two measures and a fermata in the third measure. The Cello and Double Bass parts have a rhythmic pattern of quarter notes and rests. The Cello part has a melodic line starting in measure 5, marked 'espress.' (espressivo). The Double Bass part has a melodic line starting in measure 5, marked 'espress.'.

9

Violin I: *plaintive* (measures 9-13), *divisi* (measures 11-13). Includes dynamic markings  $\text{V}$  and  $\text{fz}$ .

Violin II: (measures 9-13)

Viola: (measures 9-13)

Violoncello: (measures 9-13)

Double Bass: (measures 9-13)

14

Violin I: *echo* (measures 14-17), *save bow* (measures 15-17). Includes dynamic markings  $\text{V}$  and  $\text{fz}$ .

Violin II: (measures 14-17)

Viola: (measures 14-17)

Violoncello: (measures 14-17)

Double Bass: (measures 14-17)

18

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system contains measures 18 through 21. Measure 18 features a first violin part with a grace note and a 'V' marking above the first note, and a second violin part with a whole note. The viola part also has a grace note and a 'V' marking. The cello part has a half note with a grace note, and the double bass part has a whole note. Measures 19-21 show various rhythmic patterns and melodic lines for all instruments, with the first violin and viola parts featuring long, sweeping phrases.

22

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system contains measures 22 through 25. Measure 22 features a first violin part with a half note and a second violin part with a half note. The viola part has a half note with a grace note. The cello part has a half note with a grace note, and the double bass part has a half note. Measures 23-25 show various rhythmic patterns and melodic lines for all instruments, with the first violin and second violin parts featuring long, sweeping phrases.

change bow as needed

26

Vln. I V

Vln. II V

Vla.

Vc.

D.B.

dying away

change bow as needed

change bow as needed

change bow as needed

change bow as needed

dying away

dying away

dying away

*p*

*pp*

end down bow at the tip

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

to nothingness

remain motionless

remove mutes quietly

end down bow at the tip

to nothingness

remain motionless

remove mutes quietly

end down bow at the tip

to nothingness

remain motionless

remove mutes quietly

end down bow at the tip

to nothingness

remain motionless

remove mutes quietly

to nothingness

remain motionless