

concert music

Si doucement ma fait
Amours doloir
for Oboe & Viola

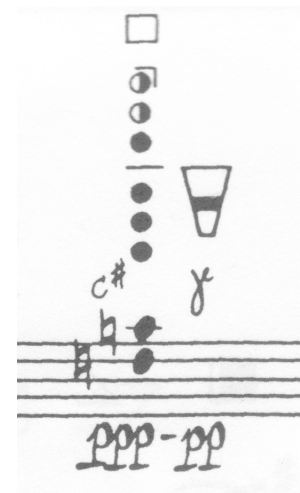
peter gilbert

Si doucement ma fait Amours doloir *for oboe*

If one has courage it is no sorrow to invent songs *for viola*

Notes to the Performers:

- These are two self-sufficient solo pieces that can be performed together. The oboe solo is a transformation of elements from the four-part *Si Doucement ma fait Amours Doloir* from the Torino Codex (a 15th century Cypriot manuscript). The viola solo is an original work of mine written as a dance partner for the more free-wheeling reconception in the oboe.
- Ideally these pieces should be played in a generously reverberant environment. Reverberation could be added electronically if desired.
- Setting up with the oboe and viola standing relatively far apart is best, possibly on either sides of the public. Most preferably, the viola is quite far from the audience, with the sound washing in from afar. The oboe can be nearer and more present. The parts don't have to be exactly balanced, but both should be audible throughout.
- Each player should have an independent sense of time. The musics do occasionally align approximately. Generally the viola keeps going at a steady pace and the oboe has flexibility to adjust. But the oboe should not rush or radically change the part in order to coordinate strictly. A sense of calm, unhurried self-assurance is important for both parts.
- Despite the separateness of the two parts, each player should be very sensitive the other part and respond to it musically.
- The double harmonic comes from *The Techniques of Oboe Playing* by Peter Veale. The empty square indicates very weak air pressure. The mouthpiece diagram to the side indicates normal read position. If this is hard to produce or does not generate a D-A centric sound, then another multiphonic should be selected. The sound should be controllable and basically quiet. It should also be a pleasing fit harmonically with the viola part (probably something with generally slots in modally with D major).



Program Notes:

*What strains flow forth when we lean in
and listen close, across the distance
to the last words of recognition we can hear.*

*What tender life is right there in between
with the pain of sweetness and sweetness of pain
that strengthens through the journey and lets joy sear.*

This duet is unusual in that the parts of the duet are quite different in conception, style and notation. However, both are influenced by music found in a very unique manuscript—a singular collection of 15th century music from Cyprus for which the only historical record is found in one document in Turin. The oboe part is titled "*Si doucement me fait Amours doloir*" after the piece of the same name. It moves rhapsodically through reconceived materials derived from the polyphonic original. The viola part has no direct correspondence to music in the collection, but it is inspired by the feel and flow of that striking repertoire.

Separated by time and space, the parts of this duet are like isolated pages of history laid atop one another: apart they each tell a story of their time, but together they begin to paint a more complete picture of human experience.

The viola part's title comes from a line in *Si doucement...*: "Qui de ceur fort il ne li grieve mie/ S'il a travail pour nouviaux chans trouver" (If one has courage, it is no sorrow to invent songs). For me the "courage" here was letting go of a sense of personal or musical importance and simply allowing pieces to come into being. Indeed, just by having fun with it, this piece was a great joy to "invent" and I'm so grateful to Kim Fredenberg and Kevin Vigneau for their artistry, collaborative spirit and friendship in developing its first performance.

Albuquerque, 2013

Si doucement me fait Amours doloir

Peter Gilbert (2013)

Oboe

For performance with *If one has courage it is no sorrow to invent songs*. Play rhythmically independently from Viola.
Listen and interact emotionally and gesturally but maintain the integrity of your individual tempo.
Rhythms are proportional. The music of each system lasts approximately 15 seconds.

Incantatory. Smooth and calm, but freely lilting.

molto rubato e espressivo

I

p

mf

port.

Ib

pp *p*

[Viola enters somewhere here]

Ic

poco gliss.

Alternate fingerings, as in a timbre trill
(.)

Id

mf *p* *mp* *sub. pp*

mf *p*

Si Doucement me fait Amours doloir

Ie

in a triple feel that coincides momentarily with the viola part

→ moving freely, independently in time

f *sub. p*

22 Coordination approximate (as possible - don't rush)

Viola Cue etc.

If

Alternate fingerings

f *p* *poco a poco cresc.*

33 etc.

mf *f* *sub. pp*

etc.

Ig

ppp

45 Coordination approximate (as possible)

Va. etc.

double harmonic or multiphonic (see performance notes)

pp *ppp*

55 etc.

If one has courage it is no sorrow to invent songs

Peter Gilbert (2013)

Viola

For performance with *Si doucement me fait Amours*. Play rhythmically independently from Oboe. Listen and interact emotionally and gesturally but maintain the integrity of your individual tempo. Ideally play at some distance from the public.

Ob. *molto rubato e espressivo*
p *mf*

Incantatory. Smooth and calm, but freely lilting (♩ = 80-84)
molto rubato e espressivo
muted *pp* *mp*

Coordination approximate

6

5

10 *rall.* *p* **13** *a tempo*

* open D string throughout

15

19 *mf* *sub. pp* **22**

24

29

33 *pp* *sub. pp*