

# Ballade

for flute, bass clarinet, violin,  
cello, piano & percussion

peter gilbert

# Ballade

## Notes to the Performers:

- The complex fast passages are really something like baroque ornamentations written-out. They should be "tossed" off as though weightless.
- The glissandi markings in the cello part are not literal glissandi, but actually portamento indications and should have a natural, vocal quality...
- In this piece there is no hint of the normal feeling of an ending. Indeed, there is not even a double bar, because the piece evaporates before it gets there.

## Program Note:

On your desk is the upside-down remainder  
of some bit of nothing, which in this case happens  
to be the bearer of an inconsequential message  
in that hand  
and more words and wonderful words appear quickly, filling up that small scrap of paper  
to its oddly etched edges.

Cambridge, 2003

"Ballade. (I) [Fr.] The music of a ballade stanza is in two sections (X and Y). The musical form can be described as XXY. Guillaume de Machaut (ca.1300-1377) composed settings of 42 ballades, most of them courtly love songs. He usually employed one-line refrains and set ballades polyphonically. In these compositions, most often one part carries the text and is evidently meant to be sung, while the other parts (up to three) are seemingly instrumental. Composers of the later 14th century retained the framework that Machaut employed, but often incorporated into their ballades considerable contrapuntal and rhythmic intricacy [see Ars subtilior]."

- New Harvard Dictionary of Music (Belknap Press, 1986)

Duration: approximately 2 minutes

# Ballade

Peter Gilbert  
(2003)

Transposed Score

Sensitive and passionate ( $\text{♩} = 52 - 60$ )

ord. - - - → molto vib.

**Flute**

**Bass Clarinet**

**Violin**  
con sord.  
 $p$  (3)  
(equal to the piano)

**Cello**

**Piano**

**Percussion**

Small Shaker

$p$        $ppp$

## Ballade

**[Strophe]**

vib. norm.

pizz. (tongue palette without blowing air) 3 ord. 5

*pp* < *p* > *n* *mp* *p* *< mp >* > *pp*

*n* — *p*

non vib. *n* < *pp* *ppp* (non vib.) — *poco sul pont.*

*espress.* *sul pont.* — *ord.* *mp* > *n* < *p* *mp* *p*

*mp* *pp* *p*

Vibes  (soft yarn)  
motor off

\* *n* < *ppp* > *n*

 - - - - (continue to hold)



\* The traditional notation for a tremolo with beams connecting notes in the separate hands has been abandoned in favor of slashed stems for ease of reading and space considerations. Slashed stems always mean tremolo.

## Ballade

Fl air pizz. 3 air ord. (pitch bend) 3  
*pp* < *mp* > *pp* *p*

BsCl - - -> poco vib. non vib. 3  
*n* < *mp* > *pp* > *n* *n* < *p* < *mp*

Vn pizz. arco non vib. 3 (quarter-step flat) vib. norm. 3  
*p* < *pp* > *p* < *n* > *pp* < *p* > *molto vib.*

Vc 3  
> *mp* > *p* > *mf* > *mp*

Pn 3  
*pp* > *p* > *mp* > *mf* > *p* 3  
*p*

Pc 3 (Dead Stroke) 3  
*p* > *n* < *pp* > > *n* < < *p* >

## Ballade

**[Antistrophe]**

Fl. 10 ftr. *f* *p*

BsCl. (slap tongue) *pp* *f* *mf* *mp* *mp* *mp* *mp*

Vn *n* *pp* *p* *mf*

Vc *3*

Pn *mf* *mp* *5*

Pc *n* *pp*

Ballade

Musical score for five instruments: Flute (Fl), Bassoon (BsCl), Violin (Vn), Cello (Vc), and Piano (Pn). The score is in 12 measures. Measure 12 starts with Fl playing a sustained note >**p**. Measures 13-14 show Fl, BsCl, and Vn playing eighth-note patterns with dynamics **mp** and **pp**. Measure 15 continues with Fl, BsCl, and Vn, followed by Vn playing pizz. with dynamic **mf**. Measure 16 shows Vn sul pont. and ord. with dynamics **p** and **f**, followed by Vn and Vc playing eighth-note patterns with dynamics **mp** and **mf**. Measure 17 starts with Vc playing eighth-note patterns with dynamic **f**. Measures 18-19 show Vc, Pn, and Vn playing eighth-note patterns with dynamics **mp**, **f**, and **mp**. Measure 20 shows Vn and Vc playing eighth-note patterns with dynamics **n** and **mp**.

## Ballade

- - - → molto [Epode]  
vib. - - - → non vib.

Fl 14  
 < sub. = *mf*      *mf*      *p* < *f* > *p* < *mf* > <>>

BsCl  
 - - - → less pitch      norm.  
*mp* <> *pp*      *p*      *mf* <> *mp*

(pizz.)  
 Vn  
*mp* <> <> *pp*      *pp*      *mf*

Vc  
*ff*

Pn  
*mp*      *mf*      *p*      *mf*

Pc  
 with stick handle      with yarn  
*p* >      *mf*      > *mp*

Ballade

On multiphonics, follow the dynamic shapes approximately, allowing various pitches to emerge (for instance they may well emerge in pairs). Pitches above those notated may also sound. Breathe as needed. Fingerings are noted in the flute part.

Musical score for orchestra and piano, page 7, featuring parts for Flute (Fl), Bassoon (BsCl), Violin (Vn), Cello (Vc), Piano (Pn), and Percussion (Pc).

**Flute (Fl):** Part 17, 3/4 time, treble clef. Dynamics: >pp, mf. Fingerings: 4, 4, 3. Performance instruction: On multiphonics, follow the dynamic shapes approximately, allowing various pitches to emerge (for instance they may well emerge in pairs). Pitches above those notated may also sound. Breathe as needed. Fingerings are noted in the flute part.

**Bassoon (BsCl):** Dynamics: >p, mf, mp. Fingerings: 4, 4, 3. Performance instruction: 8va.

**Violin (Vn):** Dynamics: f, mf. Fingerings: 4, 4, 3, 3. Performance instruction: 8va.

**Cello (Vc):** Dynamics: mf.

**Piano (Pn):** Dynamics: f, 6. Fingerings: 3, 6. Performance instruction: 8va.

**Percussion (Pc):** Dynamics: >mf. Fingerings: 3.

## Ballade

Fl 19

BsCl

Vn

Vc

Pn

(Vibes)

Pc

*ff*

*p*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*Crotales  
with stick handle*

## Ballade

Fl 21

BsCl

Vn

Vc

Pn

(Vibes)

Pc

Low Cymbal ☀️☀️  
on the dome      mf

(Crotales)      f

## Ballade

23

Fl

BsCl

Vn

Vc

Pn

(Vibes)

(Crotales)

Pc

Ballade

*pp*

*pp*

almost no pitch

*n*

*mf* 3 *p*

(Rd.)

(damp)

(damp)

*p*