

the bold arch of undreamt bridges

(2006)

*Da dich das geflügelte Entzücken
über manchen frühen Abgrund trug,
baue jetzt der unerhörten Brücken
kühn berechenbaren Bug.*

*Wunder ist nicht nur im unerklärten
Überstehen der Gefahr;
erst in einer klaren reingewährten
Leistung wird das Wunder wunderbar*

*Mitzuwirken ist nicht Überhebung
an dem unbeschreiblichen Bezug.
immer inniger wird die Verwebung,
nur Getragensein ist nicht genug.*

*Deine ausgeübten Kräfte spanne,
bis sie reichen, zwischen zweien
Widersprüchen . . . Denn im Manne
will der Gott beraten sein.*

Rainer Maria Rilke (1924)

[peter gilbert]

the bold arch of undreamt bridges

for White Rabbit

ensemble and live electronics

• many different instrumentations are possible and indeed encouraged. the version represented here uses flute, clarinet, soprano saxophone, bassoon, c trumpet, violin, viola, cello, and percussion.

• there are five chords each occurring once in the piece. each page of score or of a player’s part corresponds to one of these five chords. the electronics represent each chord in its entirety.

• the electronics begin alone, for approximately thirty seconds. the members of the ensemble will then gently enter, either together or one by one.

• the ensemble players will begin with the fragments on their first page. they will perform the fragments given on that page at their own tempo and with their own interpretive inflections, techniques, colorations and (occasionally) articulations. they will enter on their own, feeling their way through the timing and the dynamic. they should feel quite free in realizing the held notes, intervals and melodies.

• the colors, timbres, volumes, tempi, rate and depth of vibrato and other such variables will all remain, fluid, flexible and dynamic throughout the playing of the piece, emerging from individual and collective expressive impulses.

• after approximately one-and-a-half or two-and-a-half minutes on a given chord, there is a solo (here a trumpet). following this solo, each instrument (probably one at a time) will switch to the next chord so that by at the latest two minutes after the solo’s end, the entire ensemble will have moved to the next chord. the electronics will move from one chord to the next during this period as well. this may be easiest if conducted.

• after approximately two minutes of the fifth chord the ensemble and electronics fade out for as long as is desired.

• duration is approximately 20 minutes

“Baue jetzt der unerhörten Brücken kühn berechenbaren Bug.”

- Rainer Maria Rilke

program note

Lying still, falling deeply into the sounds of light's morning,

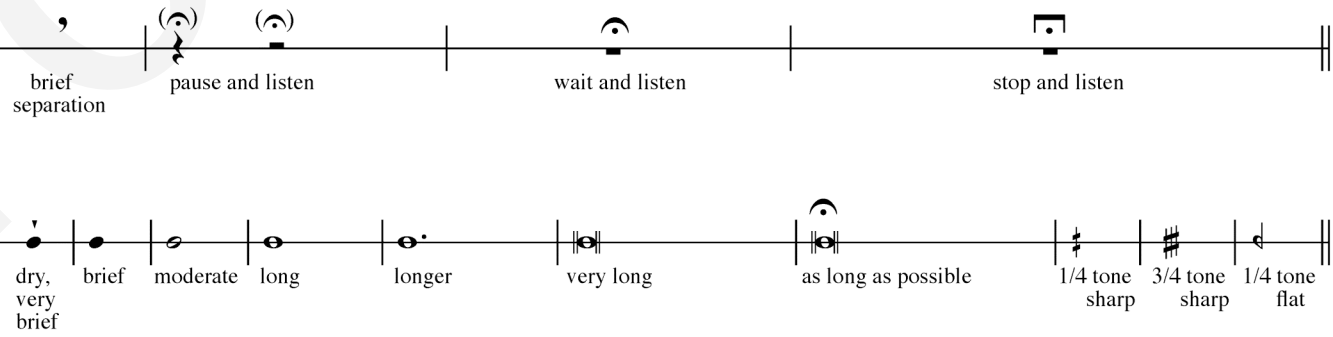
its height, its breadth and reach increase,

this pathway of vibrations from the organs of the earth

that extends out and beyond to the where we can not yet see.

its height, its breadth and reach increase,

notation symbols



• Really take time in the pauses (and especially at the longer fermatas) to hear the surrounding environment. And yet, even though these pauses will open up large gaps between pitches, try to feel the connection between these pitches.

• The tempo of these relative time-measures will obviously fluctuate to suit the situation, but even so, the "quarter note" should probably never exceed 60 beats per second and should at least sometimes be much slower.

“Build now the bold arch of undreamt bridges.”

the bold arch of undreamt bridges

[peter gilbert]

Score in C

I.

VERY SLOWLY

Flute

VERY SLOWLY

Clarinet

VERY SLOWLY

Soprano Saxophone

VERY SLOWLY

Bassoon

VERY SLOWLY

MUTED [cup or bucket]

Trumpet

VERY SLOWLY

Violin

VERY SLOWLY

Viola

VERY SLOWLY

Cello

VERY SLOWLY

BOWED CROTALES

SHAKER

BASS DRUM

BOWED CROTALES

Percussion

OPEN [cued by the conductor]

BOWED VIBES (motor off)
[Follow Trumpet - playing pitches as an echo]

II.

VERY SLOWLY

Flute

VERY SLOWLY

Clarinet

VERY SLOWLY

Soprano Saxophone

VERY SLOWLY

Bassoon

VERY SLOWLY

MUTED [cup or bucket]

Trumpet

OPEN [cued by the conductor]

VERY SLOWLY

Violin

VERY SLOWLY

Viola

VERY SLOWLY

Cello

VERY SLOWLY

BOWED CROTALES

BASS DRUM

SHAKER

BOWED CROTALES

BASS DRUM

BOWED VIBES
[Follow Trumpet - playing pitches as an echo]

Percussion

III.

VERY SLOWLY

Flute

VERY SLOWLY

Clarinet

VERY SLOWLY

Soprano Saxophone

VERY SLOWLY

Bassoon

VERY SLOWLY

Trumpet

MUTED [cup or bucket]

OPEN [cued by the conductor]

VERY SLOWLY

Violin

VERY SLOWLY

Viola

VERY SLOWLY

Cello

VERY SLOWLY

Percussion

BOWED CROTALES

BASS DRUM

BOWED CROTALES

SHAKER

BOWED CROTALES

BOWED VIBES

[Follow Trumpet - playing pitches as an echo]

IV.

VERY SLOWLY

Flute

VERY SLOWLY

Clarinet

VERY SLOWLY

Soprano Saxophone

VERY SLOWLY

Bassoon

VERY SLOWLY
MUTED [cup or bucket]

Trumpet

OPEN [cued by the conductor]

VERY SLOWLY

Violin

VERY SLOWLY

Viola

VERY SLOWLY

Cello

VERY SLOWLY

Percussion

BOWED CROTALES

SHAKER

BOWED CROTALES

BOWED VIBES
[Follow Trumpet - playing pitches as an echo]

V.

VERY SLOWLY

Flute

VERY SLOWLY

Clarinet

VERY SLOWLY

Soprano Saxophone

VERY SLOWLY

Bassoon

VERY SLOWLY
MUTED [cup or bucket]

Trumpet

OPEN [cued by the conductor]

VERY SLOWLY

Violin

VERY SLOWLY

Viola

VERY SLOWLY

Cello

VERY SLOWLY BOWED CROTALES

Percussion

BOWED VIBES
[Follow Trumpet - playing pitches as an echo]