concert music

Tracings

for Horn and Piano

peter gilbert

Tracings
for Horn and Piano

Notes to the Performers:

- The overlapping slurs in the piano part simply indicate an ongoing slur.

- The pitch bends in the horn part can be done with the hand or as lip bends—whichever is more comfortable. The effect is a coloring of the note, more a kind of jazzy shading than a precise pitch-phenomenon.

Program Note:
Tracings was composed in March, 2000 for a recital given by Erin Cooper-Gay. In our collaboration we discussed exploring the jazz-ballad idiom, whose primary influence comes in the laid-back nature of this brief work, though other gestural and harmonic debts are owed to that genre as well. I had the notion of letting the hornist warm-up on stage, blowing some long tones and feeling the instrument out in a loose sense of time over a discrete, but throbbing pulse. In the course of noodling around the horn player begins "tracing" over the beginning of the well-known solo from Tchaikovsky's 5th symphony, which smoothly spins off into an original tune, becoming the piece's refrain.

Cleveland, 2000

Timing: 5:00

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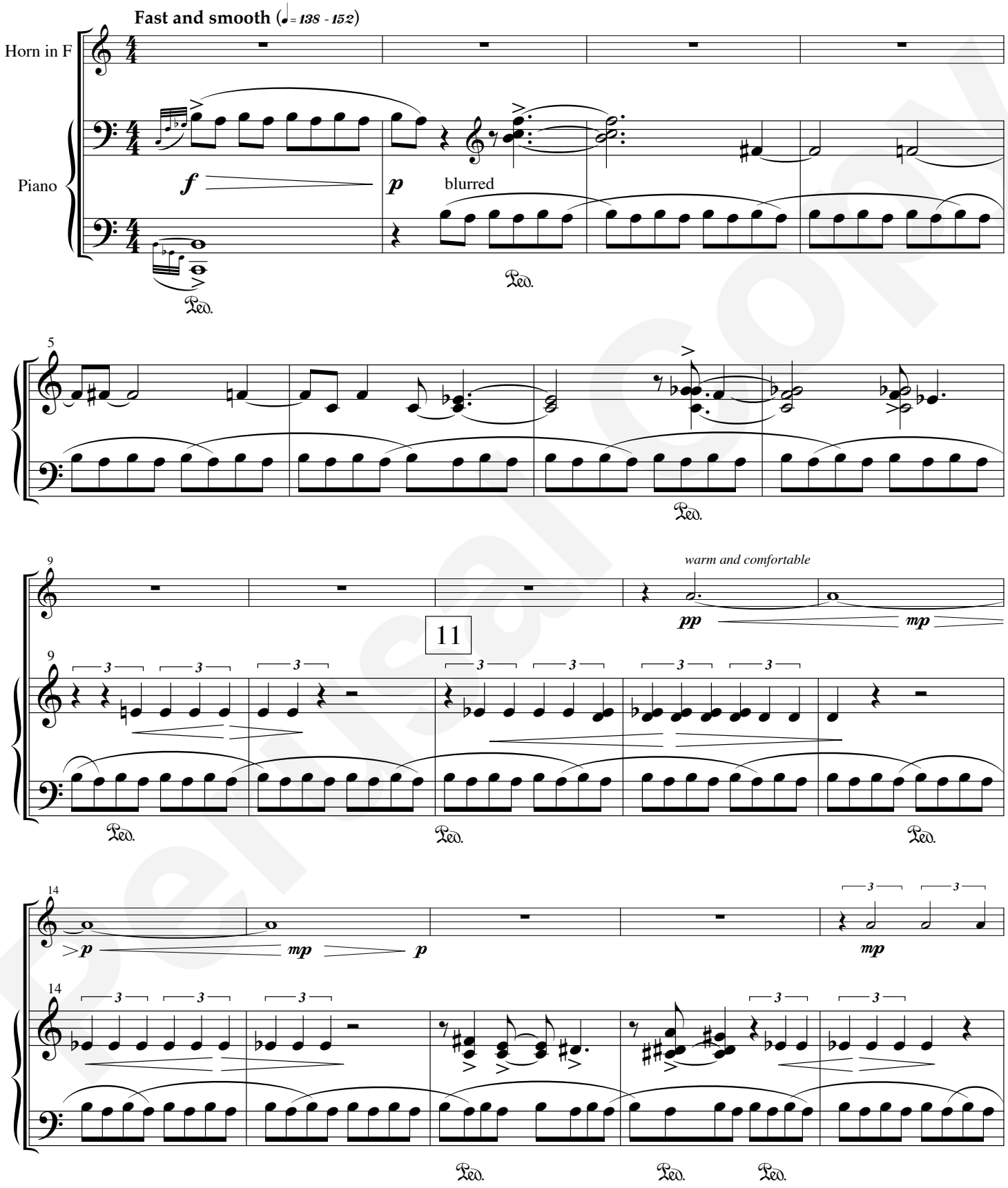
Tracings

Transposed Score

Peter Gilbert



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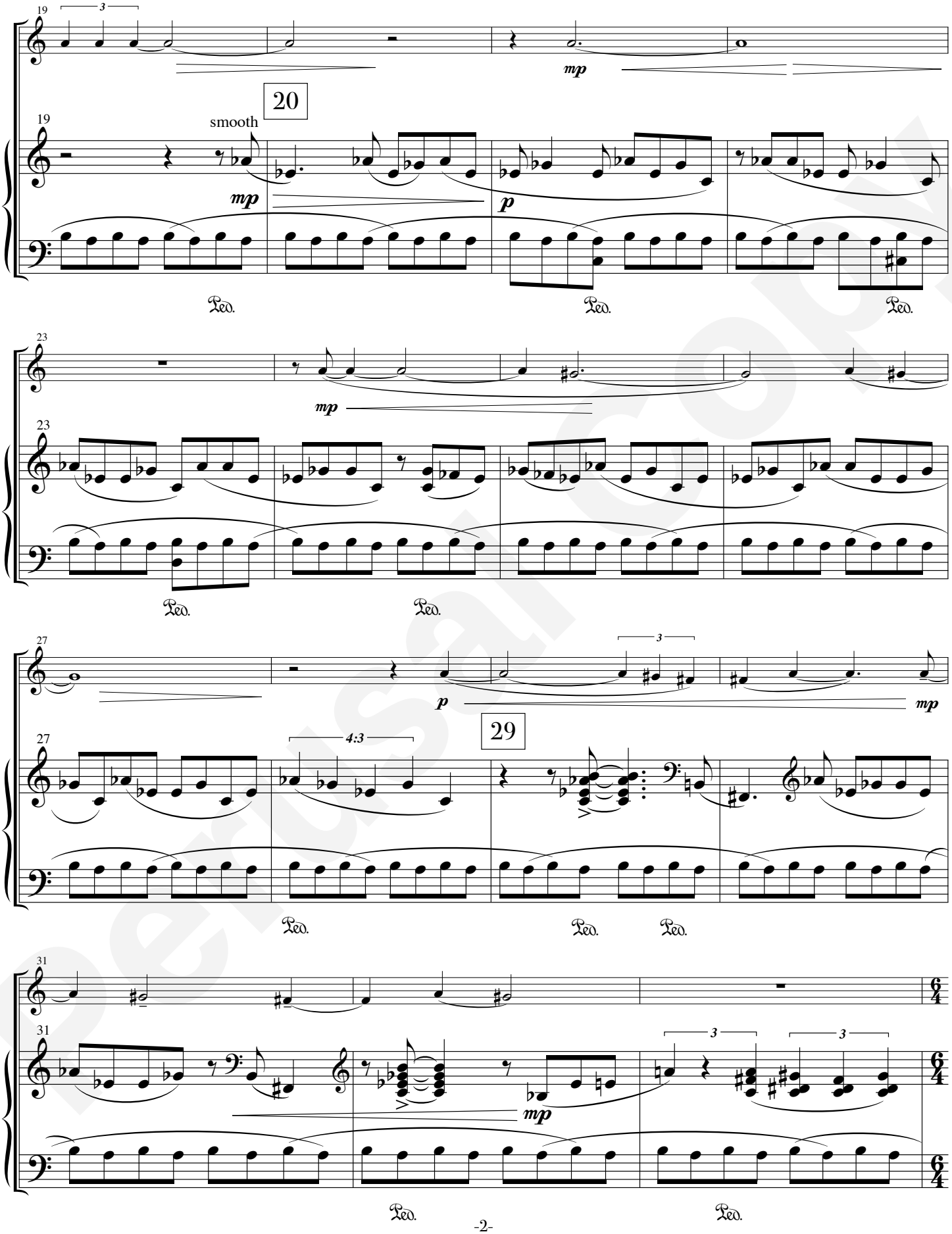

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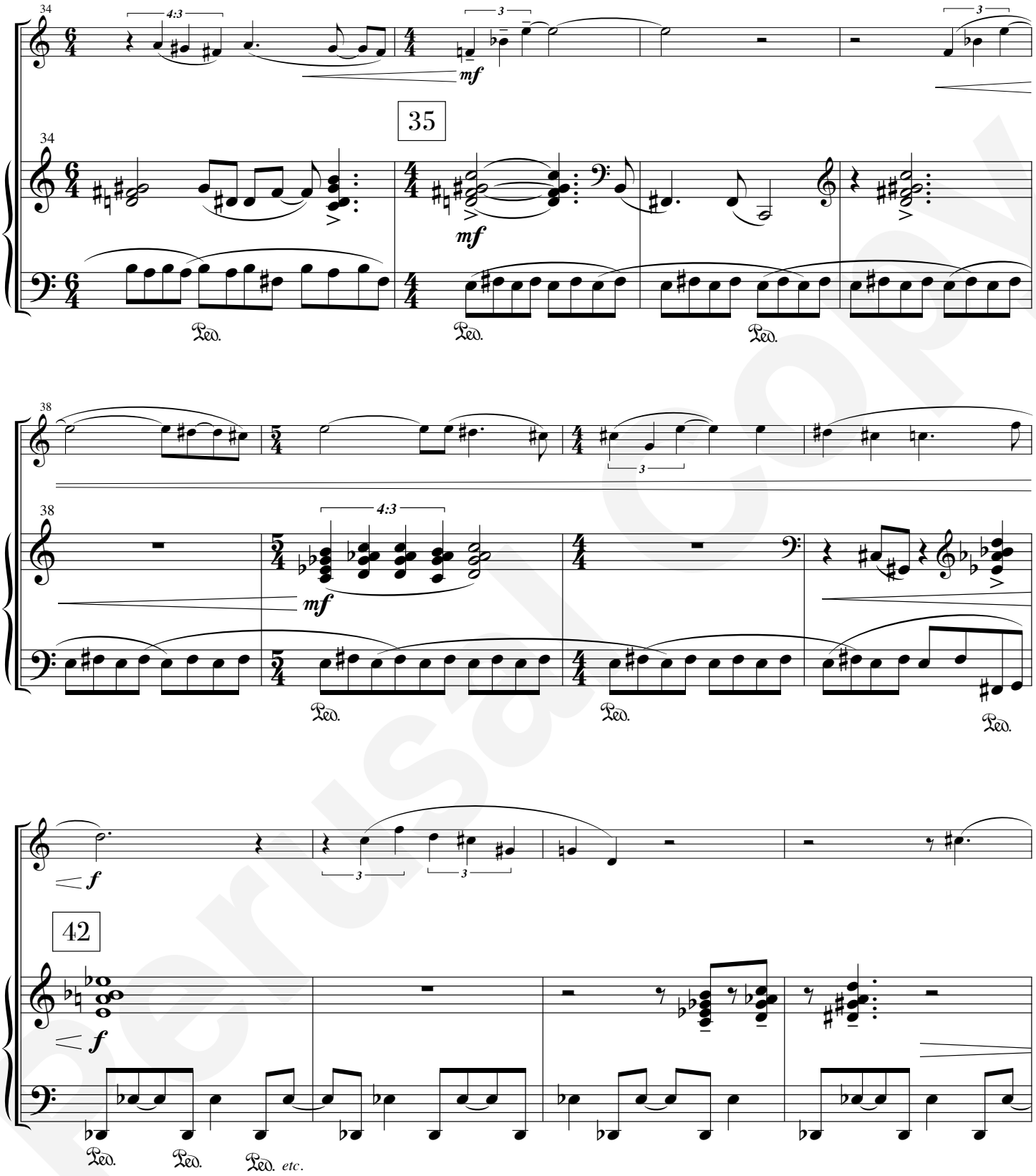

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46

4:3

3

3

46

mf

mp

50

espress.

mp

52

50

p

* slight pitch-bend

55

3

3

55

mf

60

62

60

mf

3

3

Ped. Ped. Ped. Ped. etc.

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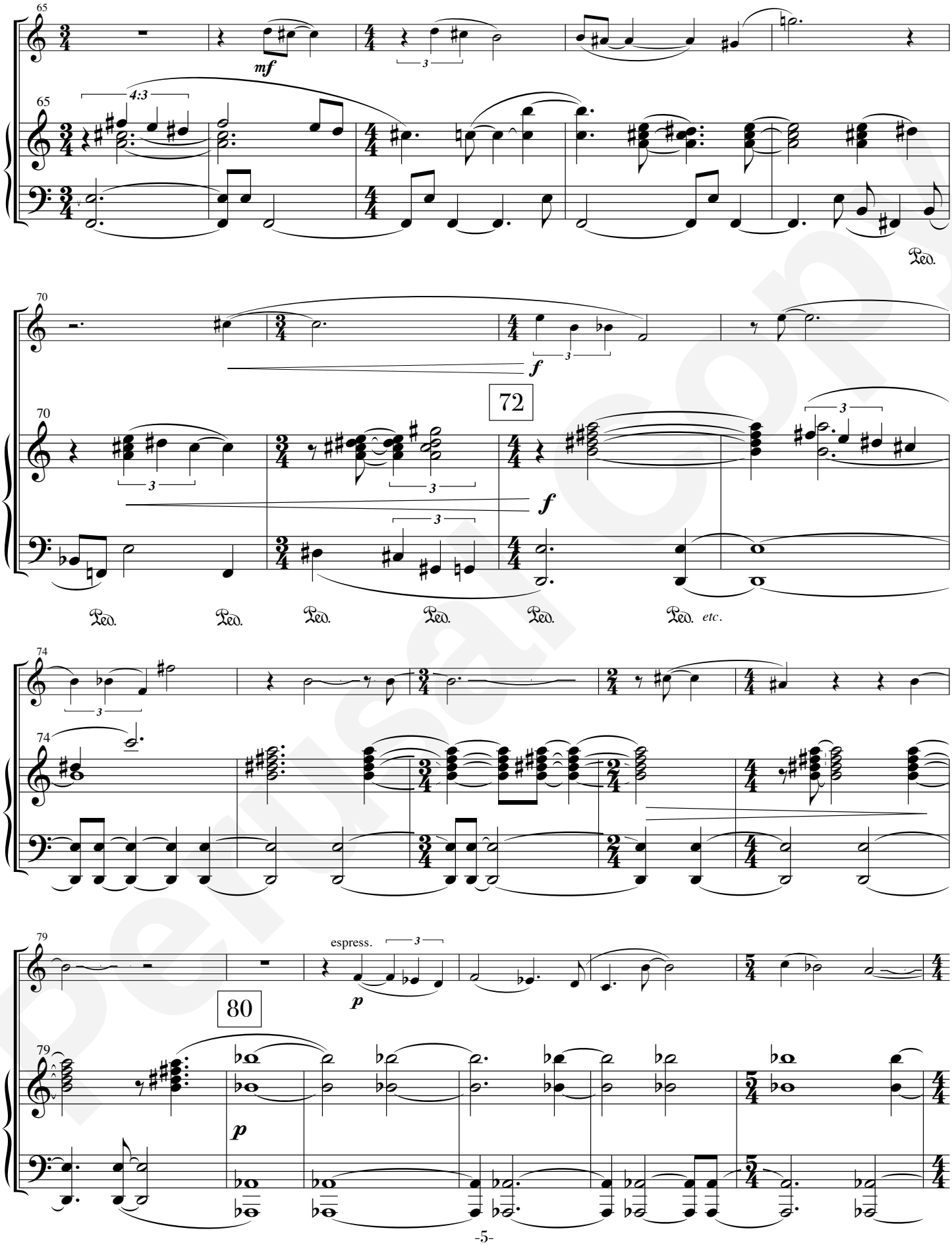

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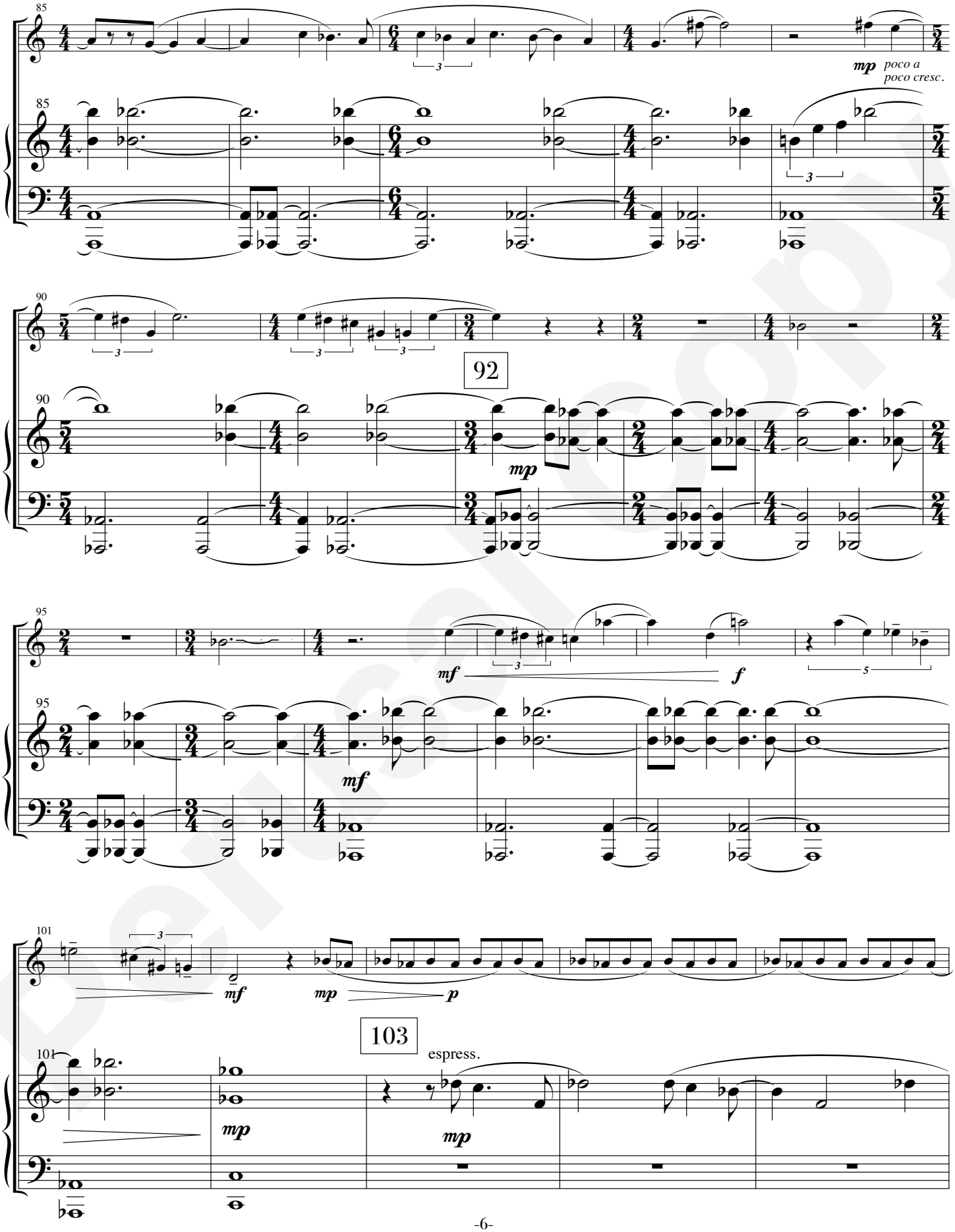

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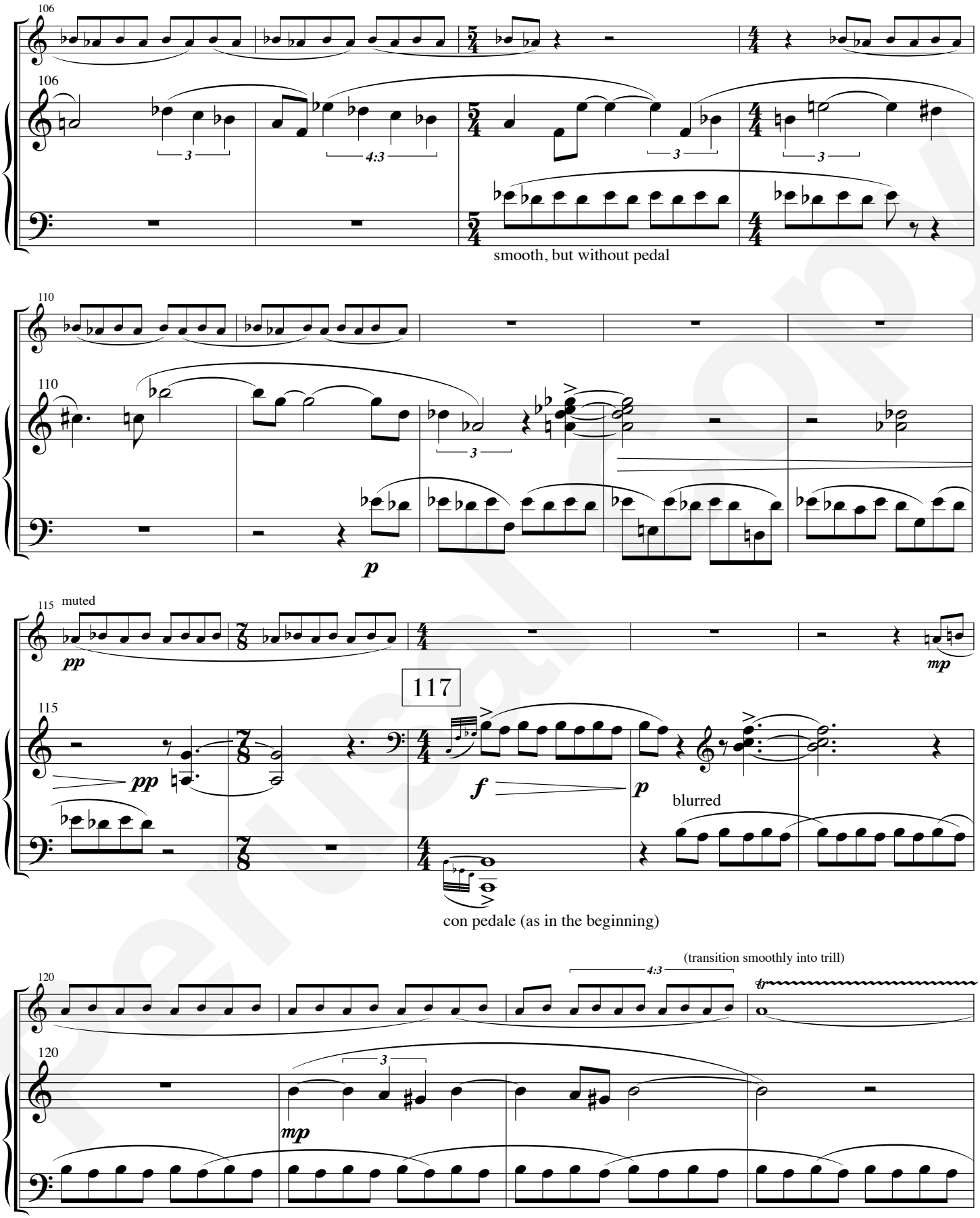

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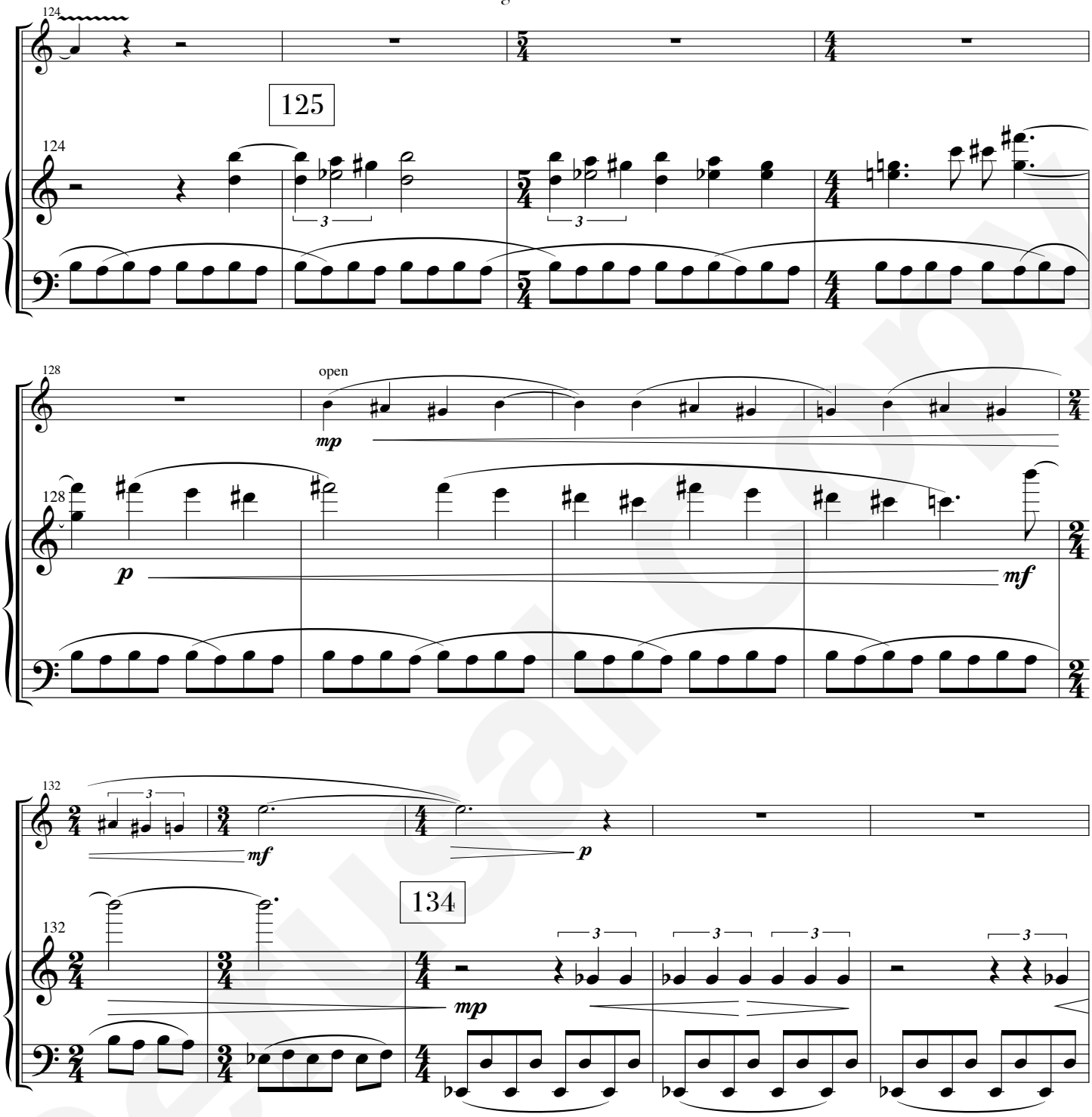

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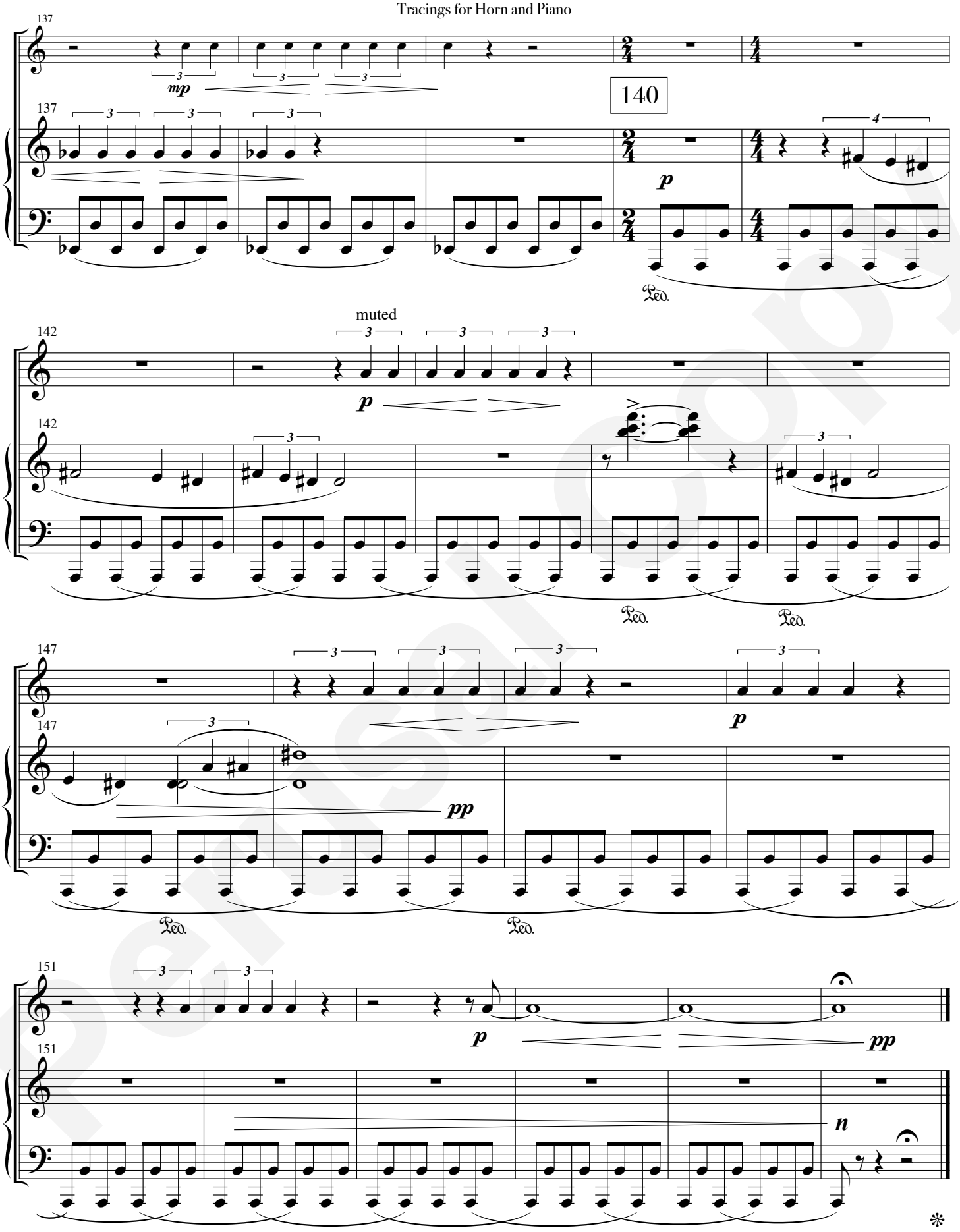

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