

c o n c e r t m u s i c

# Elegie for Alto Recorder and Electronics

p e t e r g i l b e r t

# Elegie

for Alto Recorder and Electronics

## **Performance Notes:**

Coordination with the tape is approximate. Each system of music lasts about 18-22 seconds. The top of each page corresponds approximately with the given time in the tape part. The performer should explore the relationships between their pacing and the material on the tape.

Much of the piece exists in the spaces in between notes on the instrument. The desired sound is often fractured, broken, and crying out. The notation of the played material is given very precisely as a suggestion of a possible performance. The performer is encouraged to respond creatively and musically to these promptings. Pitches may not be completely precise on every instrument. Multiphonics will require experimentation and work in a very “as close as you can” kind of way. The gestures’ contour and expressive traveling between partials should be the primary objective in finding a way to play each figure.

The tape part is available as a stand-alone application (created in Max/MSP) and is available upon request. The application is both for practicing and performance and allows for on-the-fly adjustment either by the player or an assistant.

It is highly recommended to put a microphone on the player and have their sound amplified through the same speakers as the electronics to help the blending of these two elements.

**Program Notes:**

Wer, wenn ich schrier, hörte mich denn aus der Engel  
Ordnungen? Und gesetzt selbst, es nähme  
Einer mich plötzlich ans Herz: ich verginge von seinem  
Stärkeren Dasein. Denn das Schöne ist nichts  
als des Schrecklichen Anfang, den wir noch grade ertragen,  
und wir bewundern es so, weil es gelassen verschmäht,  
uns zu zerstören. Ein jeder Engel ist schrecklich.

Und so verhalt ich mich denn und verschlucke den Lockruf  
Dunkelen Schluchzens. Ach, wen vermögen  
wir denn zu brauchen? Engel nicht, Menschen nicht,  
und die findigen Tiere merken es schon,  
daß wir nicht sehr verläßlich zu Haus sind  
in der gedeuteten Welt. Es bleibt uns vielleicht  
irgend ein Baum an dem Abhang, daß wir ihn täglich  
widersähen; es bleibt uns die Straße von gestern  
und das verzogene Treusein einer Gewohnheit,  
der es bei uns gefiel, und so blieb sie und ging nicht.

Rainer Maria Rilke (Die Erste Elegie)

# elegie for alto recorder and tape

peter gilbert  
(2008)

**Haunted** ♫ (♩ c.60)

*f* ————— *mp* ————— *pp* ————— *n* ————— *mf*

*mp* ————— *f* > *mp* ————— *ff* ————— *mf* ————— *pp* ————— *ff* ————— *mf* ————— *pp* —————

\* all trills move to a half-step above written pitch

[Cue 0:47] [10 sec.]

*mf* ————— 6 5 7 ————— *ff* > *mf*

*mf* ————— *f* ————— *mf* <> *p* <> *f* > *mp* <> *mf* ————— *mp* —————

*mf* ————— *mf* —————

*mf* ————— *f*

(trill slowing)

timbre trill

elegie

Cue [1:49]

light, staccato

*f* ————— *mf* ————— *p* ————— *mf* —————

*p* ————— *mf* ————— *p* ————— *pp* ————— *pp*

*f* ————— *p*

*mp* ————— *f* —————

[35-40 seconds]

Cue [2:59]

Reflective, melodic

*mf* ————— *n* ————— *f* ————— *mp* ————— *f* ————— *pp*

**Childlike, playful**

Cue [3:24]

*f* 3 *mp*

(♩ c.60 ) *rit.* (♩ c.46 )

*ff* 3 3 3 *mf*

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*rit.* (♩ c.46 )

*f* 3 3 3 3 3 *mp*

(♩ c.60 ) *rit.* (♩ c.46 ) (♩ c.92 ) *rit.* (♩ c.60 )

*f* 3 3 3 *p* *mp* *sf*

**Reflective, melodic**

(pitch bend)

*mf* < *f* > *mp* > *pp*



Cue [4:17]

**Childlike, playful**

(♩ c.60 ) *rit.* (♩ c.46 ) (♩ c.60 ) *rit.* (♩ c.46 )

*f* 3 > *f* 3 > *mp* > *p* *ff* 3 3 3 > *mf*

[30 seconds]

Cue [5:15] (♩ c.60) elegie > (trill slowing) f  
*p* > *ff* > *mp* > *pp* *p* > *ff* > *pp* *f* < *pp* *f* < *ff* > *mp*  
*f* 13 13 13 13 13 *mf* < *ff* > *mp*

(varying overtone content and bending pitch variably as far as a half step up and down)  
 (very overblown, skipping between emphasized partials)

*mp* < *f* 7 6 5 3 > *p* 12 *ff* Cue [5:52]

(very overblown, skipping between emphasized partials)

13 13 13 13 13 13 < *pp* *ff* > *pp* *mp* < *f* 13 > *pp* *bend wildly*  
 bend wildly

13 (very short) [10 sec.] f < *ff* > *p* *f* < *ff* > *pp*

pp < *f* > *p* *p* < *mf* > *pp* p 13 f < *pp* (overblow in conjunction with swell) [10 sec.]  
 p 13 *mf* 13 < *pp*

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Cue [7:00]  (very overblown)

*f* *p* *p* *p* *p* *p* *f* *p*

*f* *p* *p* *f* *p* *f* *p*

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f* *f* *f*

*mf* *f* *mp* *f* *mp* *f* *mp* *mf*

*mp* *f* *mf* *p* *p* *mf* *n* *p* *mf* *n* *pp* *mp* *n*



Cue **With wonder**

[8:34]

With wonder section starting at [8:34]. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between G major (no sharps or flats) and A major (one sharp). Dynamics include *mf*, *n*, *f*, *ff*, *rit.*, *c.60*, and *p*. Articulations include slurs, grace notes, and slurs with '3' underneath. The section ends with a dynamic *f*.

very airy and overblown

Section starting at [10:06] with dynamic *p*. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between G major and A major. Articulations include slurs, grace notes, and slurs with '3' underneath. Dynamics include *p*, *pp*, *f*, *pp*, *p*, *f*, *pp*, and *p*.

Cue [10:06]



[5 sec.]

flutter tongue

Section starting at [10:06] with dynamic *pp*. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between G major and A major. Articulations include slurs, grace notes, and slurs with '3' underneath. Dynamics include *pp*, *mf*, *pp*, *mp*, *fltr.*, *mf*, *f*, *pp*, *p*, and *p*. The section includes instructions for 'slower, erratic vib.'.

Cue [10:43]

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Musical score for Cue [10:43]. The first staff is in common time, treble clef, and has a dynamic of **p**. The second staff is in common time, bass clef, and has dynamics of **12**, **12**, **f**, **12**, **12**, and **pp**. The music consists of continuous sixteenth-note patterns.

Continuation of the musical score. The first staff has dynamics of **p**, **12**, **12**, **f**, **12**, **12**, **12**, **12**, and **pp**. The second staff continues the sixteenth-note patterns.

Continuation of the musical score. The first staff has a dynamic of **mf** followed by **ff**. The second staff has a dynamic of **change color with fingerings**.

Cue  
[11:12]

Musical score for Cue [11:12]. The staff shows a continuous pattern of sixteenth notes with a dynamic of **pp**.

[10 sec.]

Continuation of the musical score for Cue [11:12]. The staff shows a continuous pattern of sixteenth notes with dynamics of **pp**, **mp**, and **> pp**.

Cue  
[11:50]  
[15 sec.]

Musical score for Cue [11:50]. The staff shows a continuous pattern of sixteenth notes with dynamics of **p**, **n**, **p**, **n**, **mp**, and **n**.

Cue  
[12:27]

[10 sec.]



elegie

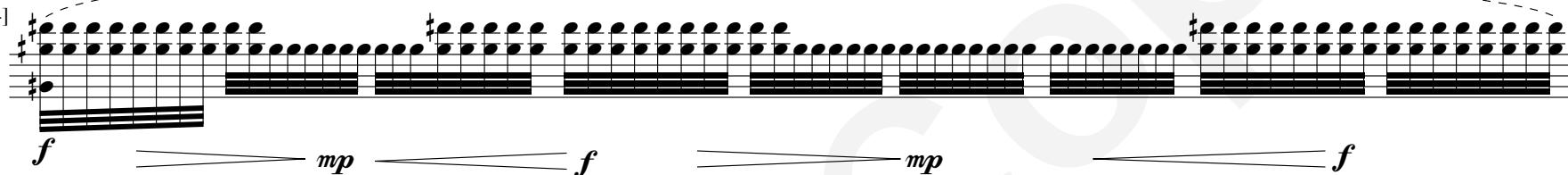
[7 sec.]

vibrato slowing

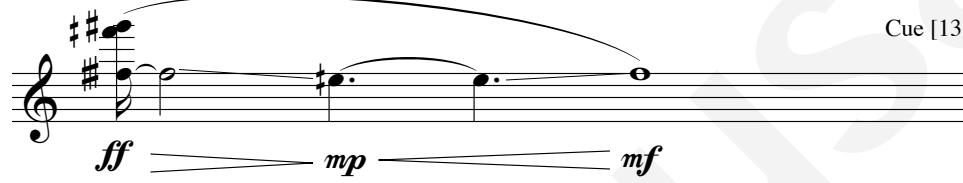


Cue  
[13:04]

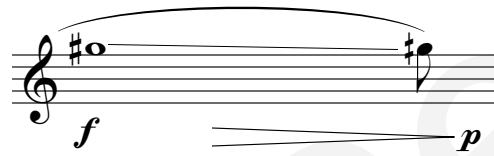
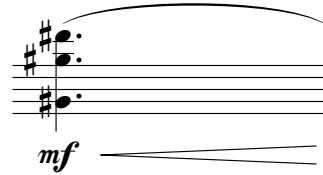
[5 sec.]



Cue [13:41]



[10 sec.]



[15 sec.]

Cue [14:08]

