

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

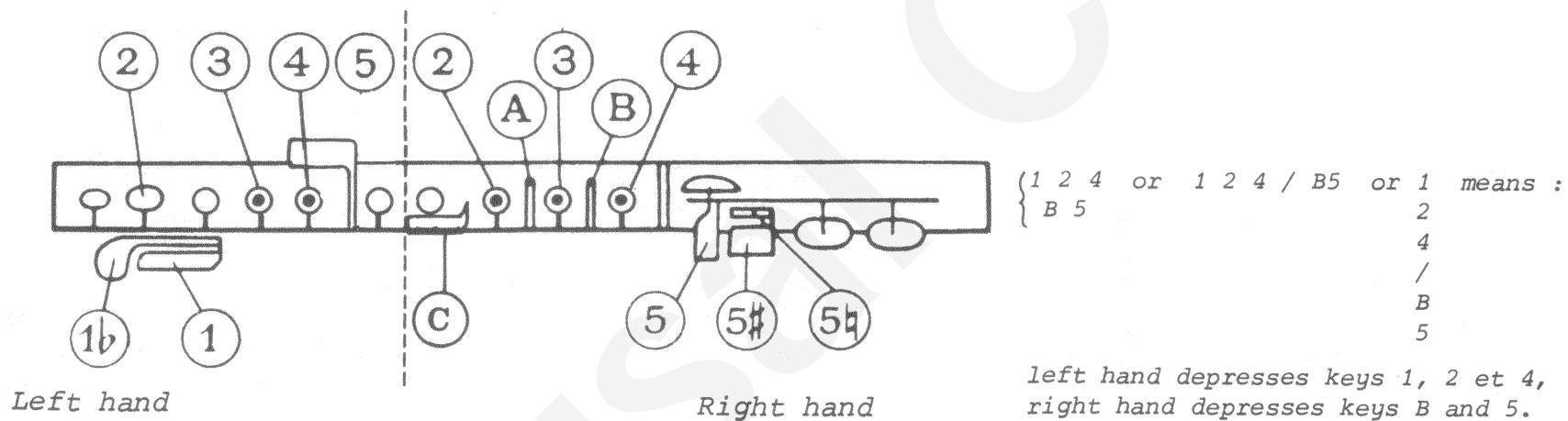
Elegie for Flute and Electronics

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

Elegie

Notes to the Performers:

- 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.
- The fingering system comes from *present day flutes (flûtes au présent)* by Pierre-Yves Artaud & Gérard Geay. Here is the key:



Note I : the figures indicate the keys to depress and not the fingerings themselves; this permits the realization of new fingerings such as : 1234/2A3, to perform which it is necessary to displace the right hand fingers.

For flutes with ring keys : 1234/2345 : the crossed figure indicates holes which are partially open.

Note II : it is not possible to indicate exactly to what degree a hole should be closed; the player should use his ear to obtain the required result.

- In the given fingerings, numbers with a dash indicate holes which are partially open

- Multiphonics should strive for approximate accuracy, though it is unlikely that all pitches will “line-up” with exact precision. The shape and form of the gesture is paramount. Most of the fingerings for multiphonics come from the aforementioned book by Artaud as well as *The Technique of Flute Playing (Die Spieltechnik der Flöte)* by Carin Levine & Christina Mitropoulos-Bott.
- The electronics for Elegie are performed live using a patch in Max/MSP (Cycling74) software. Instruction/guidance for performance is included in the patch instructions.
- Coordination with the electronics is approximate. Each system of music lasts about 18-22 seconds.

Program Note:

Elegie continues a series of works written in 2008 that have all dealt with death—the horizon point between the light of the known and the shadow of the unknown. My temptation has been to dwell in a consideration of both orientations (simultaneous? superimposed?).

Rilke suggests, “the living are wrong to believe in the too-sharp distinctions which they themselves have created.” Perhaps in the time of bothness it is unclear what is shadow and what is light. After all, as clouds drift past the moon they are dark on one side and illuminated on the other. Likewise the moon. Likewise the cries and tears of joy and sorrow, which ring in our ears and resound from distant places as we come forward to either receive or relay the warmth of light and the gentle cover of shadow.

Multiphonic Fingering Reference (ART=present day flutes by Artaud, LEV=The Technique of Flute Playing by Levine)

PAGE 1	PAGE 2	PAGE 3	PAGE 4	PAGE 5	PAGE 6	PAGE 7	PAGE 8
[Art #120] 2 3 4/ 2/3 4 5n	[Art #34] 1 2 3 4/ 2 3 5	1 2 3 2 3/ 4 A	[Art #154-2] 1 3 2 A 3	3 4 5 2 4	1 2 3- 4- 2 3 4 5#	[Art #14-1] 1 2 3 4 2- 3 4	[Art #15] 1 2 3 4 2- 3 4-
[Art #136] 1 3 5	[Art: #9-3] 1 2 3 4/ 2/ 3/ 4/ 5n	[Lev #502] 1 2 3 2 A 3/	1 3 A 5	1 2 3 4 5 2- 3 4- 5	1 3 4 5 5	[Art #46] 1 2 3 4- 2- 3 4- 5#	[Lev #933] 1 2 3 4- 2 4-
[Art #77] 1 3 4 2 3 5	[Art #185] 1 2 3/ 4 2 A B 5	1 3/ 2 3/ 4 5#	1 2 3 4 2 A 3 5	1 2 3 2- 4			1 2 3 4- 3 4- 5n
[Art #174] 1 2 4 B		[Art #14-1] 1 2 3 4 2/ 3 4	1 2 3 4 2 B 4				[Art #20] 1 2 3 4 3 4 5n
[Art #96] 1 3 4 3 4		[Lev #888] 1 2 3 4 2 A 3/ B	[Art #185] 1 2 3- 4 2 A B 5				[Art #50-2] [Art #57] 1 2 3- 4 2 5
[Art #151] 1 2 3 4 2 A B		[Lev: #928] 1 2 3 4/ 2 3/ 5#	1 2 4 2 3				[Art #29] 1 2 3 4 5
[Art #77] 1 3 4 2 3 5		[Lev #886] 1 2 3 4 2/ 3 4		1 2 4 5# 2 A B 5#			
				[Lev #933] 1 2 3 4/ 2 4/			

Elegie

for flute and electronics

Peter Gilbert
(2008)

Haunted ①

(c.60) 2 3 4 2 3 4 5#

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

1 3 5 *mp* ————— *f* > *mp* ————— *ff* ————— *mf* ————— *pp* *ff* ————— *mf* ————— *pp* >

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

2a

1 3 4 2 3 5 (trill slowing)

2b very airy and wooden

6 5 7 *p* ————— *ff* > *mf*

1 2 4 B *mf* ————— *f* ————— *mf* <—> *p* <—> *f* ————— *mf* <—> *f* ————— *mp* ————— *pp*

timbre trill

1 3 4 3 4

2c [10 sec.]

mf 1 2 3 4 2 A B

3

1 3 4 2 3 5 *mf* ————— *f*

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elegie

Musical score for measures 1-4. The first measure starts with a rest followed by a sixteenth-note pattern. Measure 2 begins with a forte dynamic (**f**) and includes a grace note pattern. Measures 3 and 4 show a transition with dynamics **mf**, **p**, and **mf**. Measure 4 concludes with a melodic line ending on a sustained note.

Musical score for measures 5-8. Measure 5 features a sixteenth-note pattern with a grace note. Measures 6 and 7 continue the melodic line with eighth-note patterns. Measure 8 concludes with a dynamic **pp**.

Musical score for measures 9-12. Measures 9 and 10 show eighth-note patterns. Measures 11 and 12 conclude with a dynamic **p**.

[20 seconds]

Musical score for measures 13-16. Measures 13 and 14 begin with eighth-note patterns. Measures 15 and 16 conclude with a dynamic **p**.

Musical score for measures 17-20. Measures 17 and 18 show eighth-note patterns. Measures 19 and 20 conclude with a dynamic **pp**.

very bright

elegie

8b rit. (♩ c.46)

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

10 (pitch bend) (♩ c.60) [10 sec.]

(♩ c.60) rit. (♩ c.46) (♩ c.60) rit. (♩ c.46) (♩ c.34)

11 (♩ c.34) [30 seconds]

Detailed description: The musical score is for a multi-instrument ensemble. It features six staves of music with various dynamics, articulations, and performance instructions. Measure 8b starts with a dynamic of **f**, followed by **mp**, **f**, and **p**. Measure 9 follows with **ff**, **mf**, **f**, **p**, **mp sf**, and ends with a dynamic of **pp**. Measure 10 is a melodic line with a pitch bend, starting at **mf** and ending at **pp**. Measure 11 concludes the section with a dynamic of **f** followed by **p**. The score includes performance instructions such as 'elegie', 'rit.', and 'pitch bend'. Measure numbers 8b, 9, and 10 are circled. Measure 11 is labeled with '(11)'. A bracket indicates a duration of '[10 sec.]' for the end of measure 10. Another bracket indicates '[30 seconds]' for the end of measure 11.

(12a)

(12b)

(13)

(varying overtone content and bending pitch variably as far as a half step up and down)
[articulated; not flutter-tongue]

(very overblown, skipping between emphasized partials)

(14)

bend wildly

(15)

(16)

[10 sec.]

(overblow in conjunction with swell)

[10 sec.]

elegie

Very overblown notes on treble clef staff. Measure 15: 3/4 time, dynamic f. Measure 16: 2/4 time, dynamic f. Articulation marks (wavy lines) are present under the notes.

Measure 17: Dynamic f. Measure 18: Dynamic p. Articulation marks (wavy lines) are present under the notes. Measures 17-18 are enclosed in a dashed oval.

Measures 19-20: Dynamic f. Articulation marks (wavy lines) are present under the notes. Measures 19-20 are enclosed in a dashed oval.

Measures 20-21: Dynamic mf. Articulation marks (wavy lines) are present under the notes. Measures 20-21 are enclosed in a dashed oval.

Measures 21-22: Dynamics include mp, f, mf, p, n, pp, mp, and n. Articulation marks (wavy lines) are present under the notes. Measures 21-22 are enclosed in a dashed oval.

mf <> *n* *mf* <> *n* *f* <> *n* *elegie* (22) *ff* <> *n* *f* <> *n* *f* <> *n*
mf <><><><>> *n* *f* <> *n* *f* > > (23) *f* <> *n* *mf* <> *n*
(♩ c.60) rit. (♩ c.46) (♩ c.60) rit. (♩ c.46) (♩ c.60) rit. (♩ c.46)
mf <> *f* ————— *p* (24) *f* ————— *p* *f* ————— *p*
1 2 3 4 / 4 / 5 / rit. (♩ c.46) (♩ c.60) rit. (♩ c.46) (♩ c.60)
f ————— *p* ————— *mp* (25) *f* ————— *mp* 1 3 4 5 5 / *mf* ————— *p* ————— *p* (26)
f ————— *p* ————— *pp* very airy and overblown (27) *f* ————— *pp* ————— *f* ————— *pp* ————— *f* ————— *pp* (28)
pp ————— *p* ————— *f* ————— *pp* ————— *p* ————— *f* ————— *pp* ————— *p* ————— *f* ————— *pp*
flutter tongue ————— (29) *mf* ————— *p* ————— *f* > *n* with vib. → slower, erratic vib. non vib.
[5 sec.] *pp* ————— *mf* ————— *pp* *mp* ————— *p* ————— *p* ————— *f* ————— *pp* ————— *p*
tr. ————— *mf* ————— *p* ————— *f* ————— *pp* ————— *p* ————— *f* ————— *pp* ————— *p*
tr. ————— *mf* ————— *p* ————— *f* ————— *pp* ————— *p* ————— *f* ————— *pp* ————— *p*

elegie

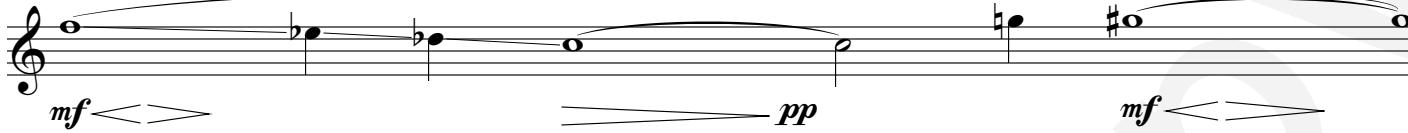
elegie

(37)

[10 sec.]

(38)

(39) vibrato slowing - - - - -



(40)

[5 sec.]



Musical score for measures 41 and 42. Measure 41: Treble clef, key signature of one sharp. Dynamics: *ff*, *>f*, *p*. Measure 42: Treble clef, key signature of one sharp. Dynamics: *ff*.

Musical score for measure 43. Treble clef, key signature of one sharp. Dynamics: *ff*, *mp*, *mf*.

[9 sec.]

Musical score for measure 44. Treble clef, key signature of one sharp. Dynamics: *f*, *p*.

[14 sec.]

(42)

1 2 3 4
5

Musical score for measure 45. Treble clef, key signature of one sharp. Dynamics: *f*, *ff*.