Hear as the night hollows

for clarinet and tape

[peter gilbert]

It is one thing to sing the beloved. Another, alas,
to invoke that hidden, guilty river-god of the blood.
Her young lover, whom she knows from far away--what does he know of
the lord of desire who often, up from the depth of his solitude,
even before she could soothe him, and as though she didn't exist,
held up his head, ah, dripping with the unknown,
erect, and summoned the night to an endless uproar.
Oh the Neptune inside our blood, with his appalling trident.
Oh the dark wind from his breast out of that spiraled conch.
Hear as the night hollows itself. O stars,
isn't it from you that the lover's desire for the face
of his beloved arises? Doesn't his secret insight
into her pure features come from the pure constellations?

Rainer Maria Rilke
(from Third Elegy, trans. Stephen Mitchell).

Instructions to the Performer:
Coordination with the tape is approximate. Quarter note is about 60 throughout. The cues should help the performer keep their part relatively lined up. The performer should explore the relationships between their pacing and the material on the tape.

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.

Perusal Copy

Twenty

The glistening skin of our bodies
    bore no cracks,
    no cuts of age and the weight
    of mistakes and failures and shames
    ran unnoticed off our bodies with the
    the hot summer rain.
And now there have been twenty.
And how many more?

We were gods, imps, satyrs, and centaurs,
    a host of magical beings that
    conjured up myths of rage and triumph,
    of infidelity and sex with swans, of revenge
    and transformation
    only to go nearly extinct
    one by one as the believers
    inexplicably disappeared.
Already twenty.
And how many more?

Chattering teeth now turn on
    their own flesh like the others
    left to their own devices and
    no more help comes
    as the body's tired resources
    run bare and the will is left
    naked to fight its last battle
    until conclusion.
Now twenty times.
How many more?

peter gilbert, 2008

Perusal Copy

Hear as the night hollows

B♭ clarinet and tape

[peter gilbert]
(2008 rev. 2017)

written for Michael Norsworthy
and commissioned by the Barlow Endowment
for Music Composition at Brigham Young University

Cue 0 [no electronics]

A **CADENZA: Intense, even furious**

with various fingerings and colorings

(♩ c.60)

ff *p*

breaking down into unspoken notes (voiced as clicks and breath given as X noteheads)

ppp

p

ppp

B

ppp

mf

p *ppp*

C

mf *ppp* *mp*

sp *mp* *sp* *mp* *sp* *mf* *sp* *mp*

mp *f sp*

mf

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D

12 12 12

mf *p*

12 12 12 12

mp *mf* *p*

12 12 12 12

mf *sp*

E **Sobbing**

12 12 12 *espress.*

mf *pp* *pp*

12 12 12 12

mf *mf* *p* *mf*

12 12 12 12

f *pp*

F *espress.*

12 12 12 12

fff

12 12 12 12

mp *p* *mp*

G *espress.*

12 12 12 *espress.*

fff *mp* *fff*

Cue 1 [0:00]

H **EXPOSITION: Grief-stricken**

12 12 12 12 12

f *p* *fff*

12 12 12 12 12 12 12 12 12 12 12

ppp

[10 sec]

mf mf ff mf f p

mp ff mp f p mf

rit. a tempo

mf p ff p mf p f

rit. a tempo rit.

a tempo rit. p

I Moaning

f ff f

f mp mf

slow wide vib. → fast trill-like vib. → slow wide vib. → slower

J *Cue 2 [c. 1:30]*

sliding between pitches

mp f mp f p

sliding between pitches slow wide vib.

f p f pp

[6 sec]

slow trill → normal trill → slow trill → moderate speed → very slow

p mf p mf p

[14 sec]

p f p f

K Saddened

espress.

p mp p pp mf

p mf p mf

p mf

Cue 5 [c. 6:14]

L **Moaning**

[11 sec]

pp f ff f

Cue 6 [c. 6:49]

f mp mf

M

Cue 7 [c. 7:47]

molto portamento

cracking - - - - -

[8 sec]

mp pp mf ff

N

[6 sec]

mf n mf p

12

p

mf

12 3 tr

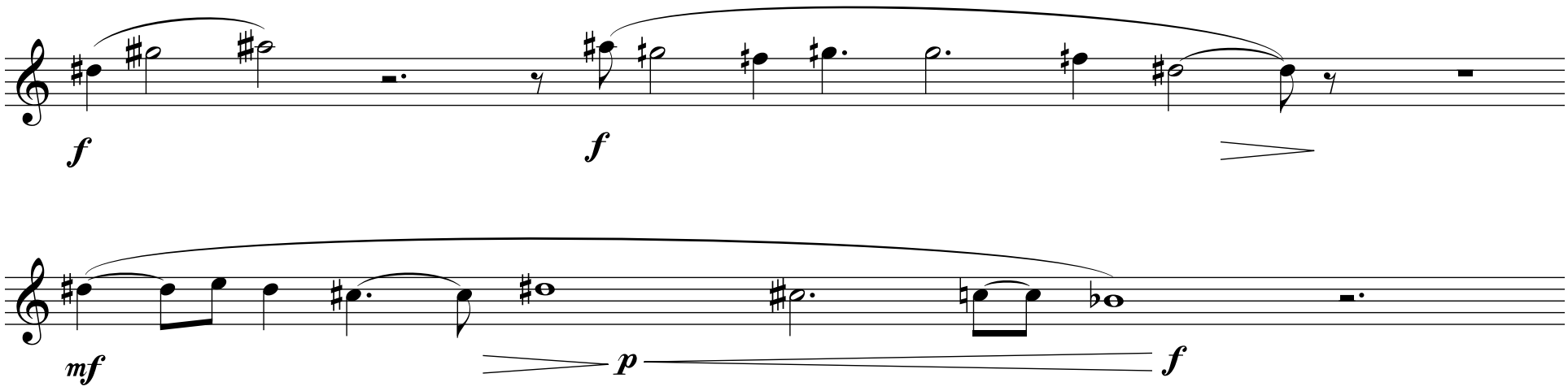
p f pp

[9 sec]

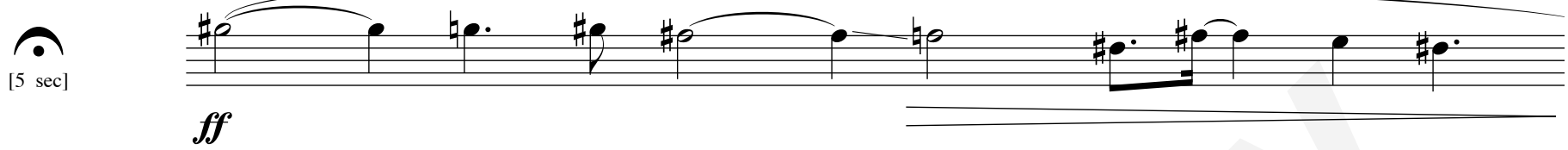
Cue 8 [c. 8:43]

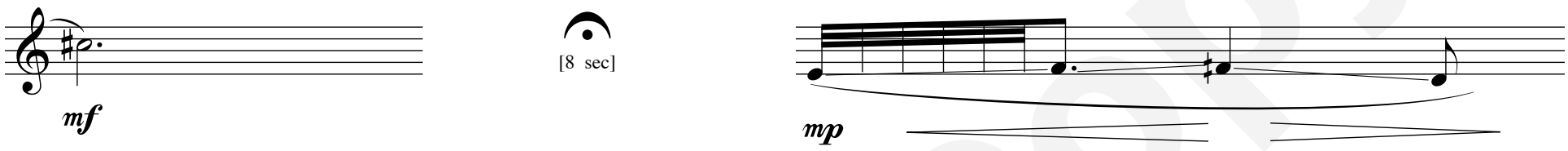
O **Compassionate**

mp p mp mf f



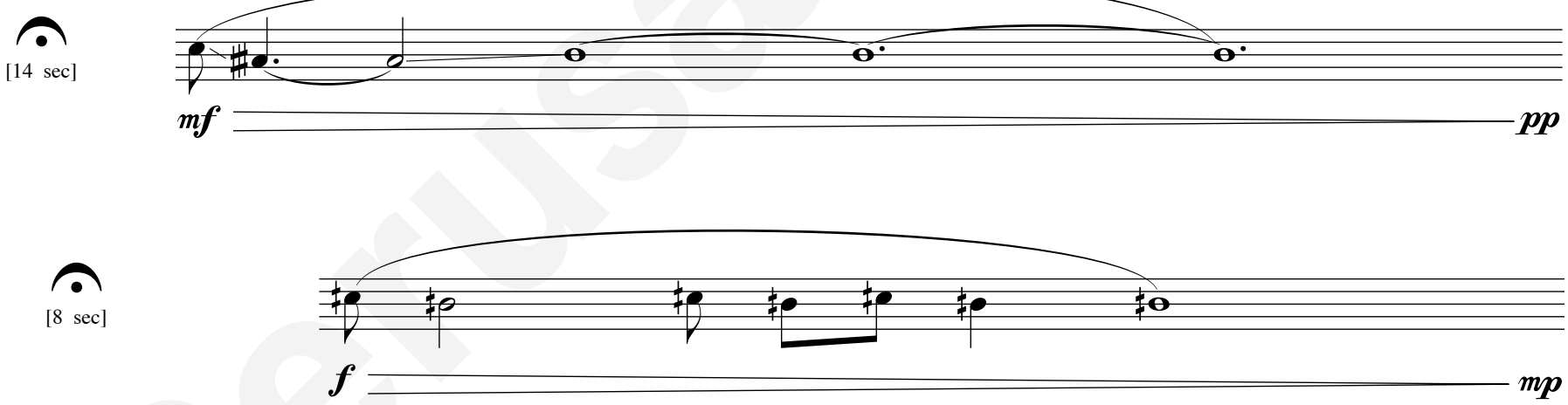
Cue 9 [c. 10:03] P



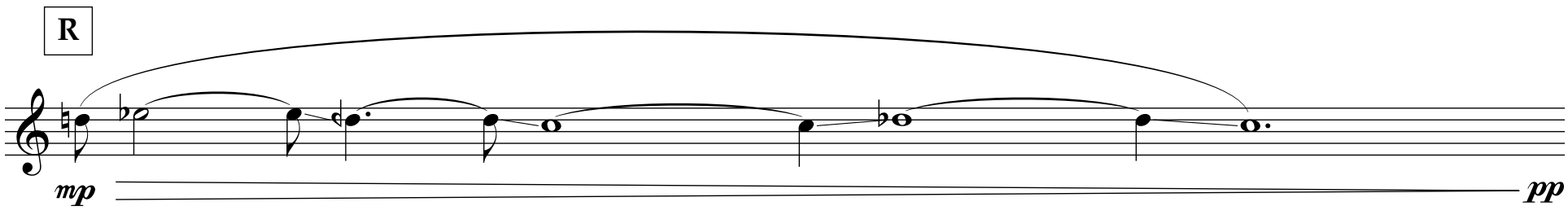


[24 sec]

Cue 10 [c. 11:24] Q



[21 sec]



[28 sec]