

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.



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?

Hear as the night hollows

B \flat 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* *mf* *sp* *mp*

mp *f sp*

mf

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D

Musical notation for section D, featuring multiple staves with 12-measure groups, dynamic markings (*mf*, *p*, *mp*), and articulation (*sp*).

E Sobbing

Musical notation for section E, featuring multiple staves with 12-measure groups, dynamic markings (*pp*, *p*, *mp*, *f*, *pp*), and articulation (*espress.*).

F

Musical notation for section F, featuring multiple staves with 12-measure groups, dynamic markings (*fff*, *mp*, *p*, *mp*), and articulation (*espress.*).

G

Musical notation for section G, featuring multiple staves with 12-measure groups, dynamic markings (*fff*, *mp*, *fff*), and articulation (*espress.*).

Cue 1 [0:00]

H EXPOSITION: Grief-stricken

Musical notation for section H, featuring multiple staves with 12-measure groups, dynamic markings (*f*, *p*, *fff*, *ppp*), and articulation (*espress.*).

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[10 sec]

mf *mf* *ff* *mf* *f* *p*

mp *ff* *mp* *f* *p* *mf*

mf *p* *ff* *p* *mf* *p* *f*

I Moaning

a tempo *rit.* *f* *ff* *f*

f *mp* *mf*

J Cue 2 [c. 1:30]
sliding between pitches

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

mp *f* *mp* *f* *p*

sliding between pitches

f *p* *f* *pp*

[6 sec]

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

p *mf* *p* *mf* *p*

p *f* *p* *f*

[14 sec]

K Saddened

espress. *p* *mp* *p* *pp* *mf*

p *mf* *p* *mf*

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Musical staff with notes and dynamics: *p*, *mf*

Cue 5 [c. 6:14]

L Moaning

Musical staff with notes and dynamics: *pp*, *f*, *ff*, *f*. Includes a 11 sec duration marker.

Cue 6 [c. 6:49]

Musical staff with notes and dynamics: *f*, *mp*, *mf*

M

Cue 7 [c. 7:47]

molto portamento

cracking - - - -

Musical staff with notes and dynamics: *mp*, *pp*, *mf*, *ff*. Includes an 8 sec duration marker.

N

Musical staff with notes and dynamics: *mf*, *n*. Includes a 6 sec duration marker.

Musical staff with notes and dynamics: *p*. Includes a 12-measure bracket.

Musical staff with notes and dynamics: *p*. Includes a 12-measure bracket.

Musical staff with notes and dynamics: *mf*. Includes a 12-measure bracket.

Musical staff with notes and dynamics: *p*, *f*, *pp*. Includes a 12-measure bracket and a 3-measure bracket.

Musical staff with notes and dynamics: *p*, *f*, *pp*. Includes a 12-measure bracket and a 9 sec duration marker.

Cue 8 [c. 8:43]

O Compassionate

Musical staff with notes and dynamics: *mp*, *p*, *mp*, *mf*, *f*

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Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first six measures. Dynamics: *f* (first measure), *f* (fourth measure), and a crescendo hairpin.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first six measures. Dynamics: *mf* (first measure), *p* (fourth measure), and *f* (sixth measure).

Cue 9 [c. 10:03] P

[5 sec]

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first six measures. Dynamics: *ff* (first measure).

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first six measures. Dynamics: *mf* (first measure).

[8 sec]

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first six measures. Dynamics: *mp* (first measure).

[24 sec]

Cue 10 [c. 11:24] Q

[14 sec]

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first six measures. Dynamics: *mf* (first measure), *pp* (sixth measure).

[8 sec]

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first six measures. Dynamics: *f* (first measure), *mp* (sixth measure).

[21 sec]

R

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first six measures. Dynamics: *mp* (first measure), *pp* (sixth measure).

[28 sec]