

concert music

Meditations

for flute, clarinet, horn,
violin, cello & piano

peter gilbert

Meditations

for flute, clarinet, horn, violin, cello & piano

Program Note:

I.

floating mystery

harmonic threads woven in resonance

reflected light(s) of the past

sunrise

I.

schwebendes Geheimnis

Akkord-Fäden in Resonanz gewebt

reflektierte Lichter der Vergangenheit

Sonnenaufgang

II.

tones straining against one another

a force of clarity in the dark

centered stillness

endless waves

II.

Töne pressen gegeneinander

eine Stärke der Klarheit im Dunkeln

zentrierte Stille

endlose Wellen

approximately 10 minutes

Meditations

Transposed Score

Peter Gilbert
(2001)

I. With calm ($\text{♩} = 54$)

The musical score consists of six staves, each representing a different instrument: Flute, Clarinet, Horn, Violin, Cello, and Piano. The score is in common time, with measures separated by vertical bar lines. The instruments play at a tempo of $\text{♩} = 54$. The score includes various dynamic markings and performance instructions:

- Flute:** The first measure is silent. In the second measure, there is a short note followed by a fermata. In the fourth measure, there is a note followed by a fermata.
- Clarinet:** The first measure is silent. In the second measure, there are two eighth notes followed by a fermata. In the third measure, there is a note followed by a fermata. In the fourth measure, there is a note followed by a fermata.
- Horn:** The first measure is silent. In the second measure, there is a note followed by a fermata. In the third measure, there is a note followed by a fermata. In the fourth measure, there is a note followed by a fermata.
- Violin:** The first measure is silent. In the second measure, there is a note followed by a fermata. In the third measure, there is a note followed by a fermata. In the fourth measure, there is a note followed by a fermata.
- Cello:** The first measure is silent. In the second measure, there is a note followed by a fermata. In the third measure, there is a note followed by a fermata. In the fourth measure, there is a note followed by a fermata.
- Piano:** The first measure is silent. In the second measure, there is a note followed by a fermata. In the third measure, there is a note followed by a fermata. In the fourth measure, there is a note followed by a fermata.

Performance instructions and dynamics are placed above the staves:

- Flute:** In the fourth measure, there is a dynamic marking $n < p$.
- Clarinet:** In the second measure, there is a dynamic marking $n < p$. In the third measure, there is a dynamic marking $> n$. In the fourth measure, there is a dynamic marking mp .
- Horn:** In the second measure, there is a dynamic marking mp . In the third measure, there is a dynamic marking n . In the fourth measure, there is a dynamic marking mp .
- Violin:** In the second measure, there is a dynamic marking $n < p$. In the third measure, there is a dynamic marking n . In the fourth measure, there is a dynamic marking $n < pp$ followed by $> n$.
- Cello:** In the second measure, there is a dynamic marking mp . In the third measure, there is a dynamic marking $> n$. In the fourth measure, there is a dynamic marking $n < p$.

Meditations

8

Fl Pic 5

Cl

Hn

Vn

Vc

Pn



Measure 1: Flute Piccolo (n), Clarinet (n < p), Horn (< p), Violin (n < pp > pp), Cello/Bass (pp < p). Measure 2: Clarinet (n < p), Horn (> n), Violin (n < p), Cello/Bass (> pp < p). Measure 3: Clarinet (n < p), Horn (n < p), Violin (n < p), Cello/Bass (> n). Measure 4: Clarinet (n < p), Horn (n < p), Violin (n < p), Cello/Bass (mp), Bassoon (3 notes).

Meditations

12

9

Fl

Cl

Hn muted

Vn

Vc

Pn

Meditations

16

Meditations

17

Flute (Fl): Measures 17-20. Dynamics: >n, p, pp. Measure 20: open.

Clarinet (Cl): Measures 17-20. Dynamics: n<pp, p, >n, n<pp.

Horn (Hn): Measures 17-20. Dynamics: >n, n<pp.

Violin (Vn): Measures 17-20. Dynamics: n<pp, >n, n<pp.

Cello (Vc): Measures 17-20. Dynamics: n<pp, >n<pp, >n, pp.

Piano (Pn): Measures 17-20. Dynamics: - (Measure 17), - (Measure 18), - (Measure 19), 3 (Measure 20).

Meditations

21

Fl

Cl

Hn

Vn

Vc

Pn

Meditations

25

Fl

Cl

Hn

Vn

Vc

Pn

Meditations

29

Fl $n < p$

Cl $>n$ p

Hn -

Vn $n < p$

Vc p $>n$

Pn mp

Meditations

34

33

Fl $\text{F} \# \text{G}$ $\text{F} \# \text{G}$

Cl $\text{E} \# \text{G}$ $\text{E} \# \text{G}$ $\text{E} \# \text{G}$

Hn $\text{D} \# \text{F}$ $\text{D} \# \text{F}$ $\text{D} \# \text{F}$

Vn $\text{C} \# \text{E}$ $\text{C} \# \text{E}$ $\text{C} \# \text{E}$

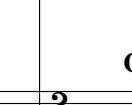
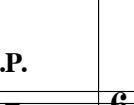
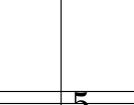
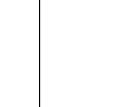
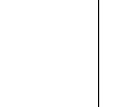
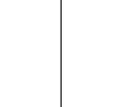
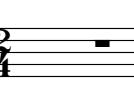
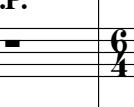
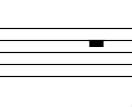
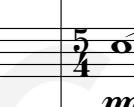
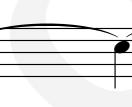
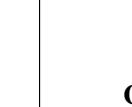
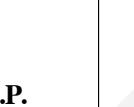
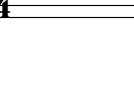
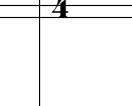
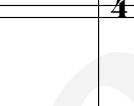
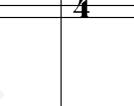
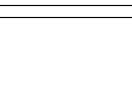
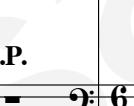
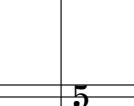
Vc $\text{B} \# \text{D}$ $\text{B} \# \text{D}$ $\text{B} \# \text{D}$

Pn $\text{A} \# \text{C}$ $\text{A} \# \text{C}$ $\text{A} \# \text{C}$

Meditations

40

♩ = 60 (should remain as quiet as is feasible, remaining balanced)

Fl							
Cl	-						
Hn	-						
Vn							
Vc	-						
Pn	{						

Meditations

46

(,)

Fl (5) 43 (,)

Cl (5) 4 (,)

Hn (5) 4 (,)

Vn (5) 4 (,)

Vc (5) 4 (,)

Pn (5) 4 (,)

Meditations

50

48

Fl *pp*

Cl *n*

Hn

Vn *con sord.* *15^{ma}*
 n pp

Vc

Pn *p* *8va-*
 8: 8: 8:

II. With stillness ($\text{♩} = 60$)

55 8

Pic

Cl

Hn

Vn

Vc

Pn

ord. → *sul pont.* → *ord.* (>)

ppp

pp

etc.

8va

8vb

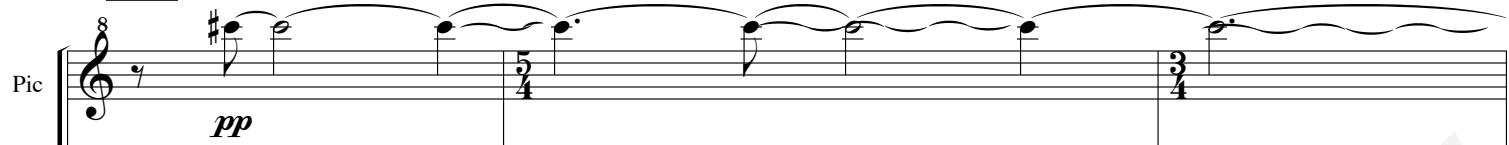
Rehe.

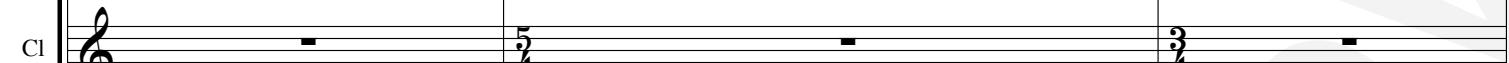
Meditations

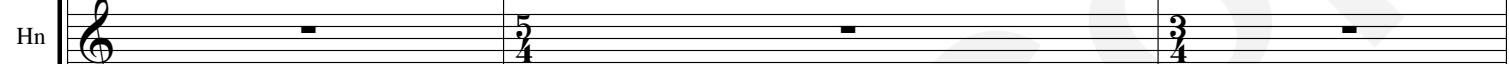
61

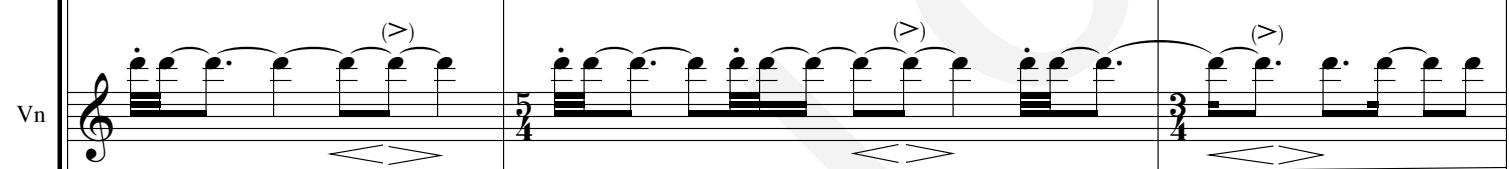
(slight pitch bend below)

accelerate to a wide vibrato

Pic 

Cl 

Hn 

Vn 

Vc 

Pn 

Meditations

67

Pic *mf*

Cl *n* *mf*

Hn *pp* *mf*

Vn *mf* *pp*

Vc *mp* *pp*

Pn *mf* *pp*

Meditations

69 8

Pic

Cl

Hn

Vn

Vc

Pn

sul pont.

ord.

mf

f

p

Meditations

74

8

Pic

Cl

Hn

Vn

Vc

Pn

Meditations

80

79 8

Pic sub. **p**

Cl **mf**

Hn <**mf**> **n**

Vn **p**

Vc **p**

Pn **mp**

Meditations

84

83 8

Pic
Cl
Hn
Vn
Vc
Pn

(8va)

Reo.

pp
>*n*
n
pp
mf

Meditations

89

Pic 87 8
 Cl
 Hn
 Vn
 Vc
 Pn (8va) *pp*

n *f* (Pitch Bend)

f

n *f*

pp *f*

f

pp *f*

f *f*

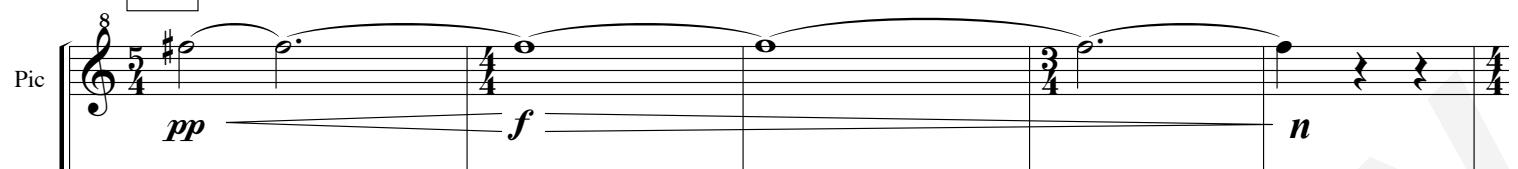
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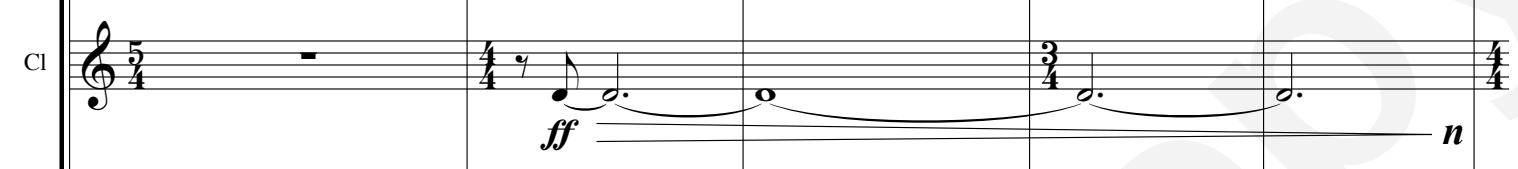
92 8

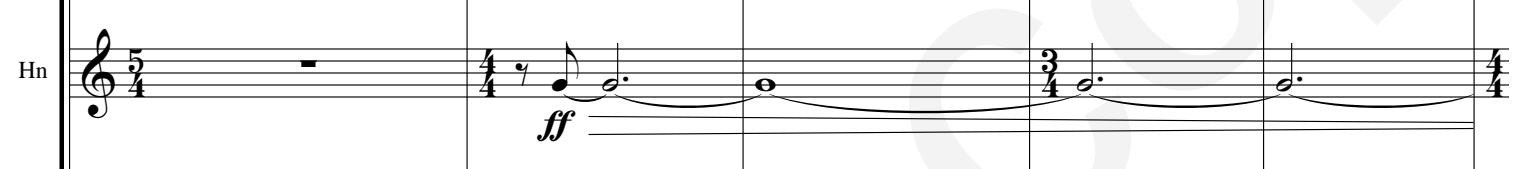
Pic
Cl
Hn
Vn
Vc
Pn

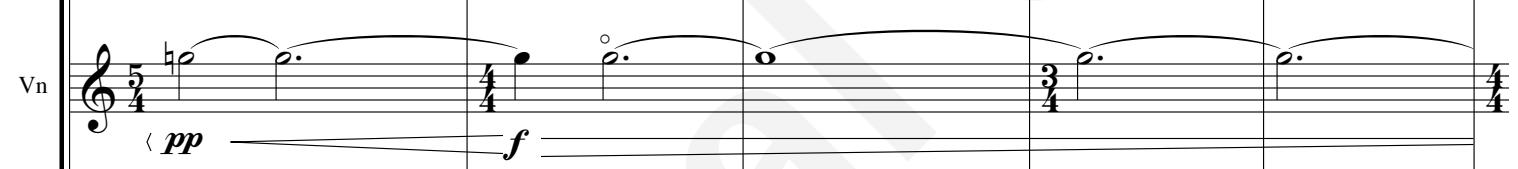
Meditations

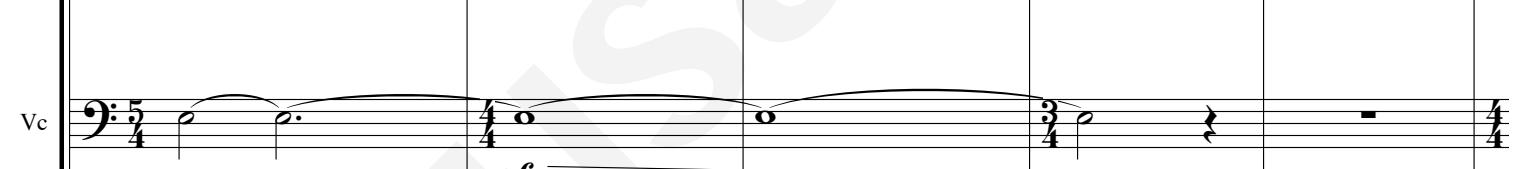
96

Pic 

Cl 

Hn 

Vn 

Vc 

Pn 

Meditations

101

8

Pic > (Lip Up) ftr.

Cl n < p pp

Hn pp

Vn > n n mp n mp p

Vc p

Pn mp mf 3 3 f >

Rew.

Meditations

108

106 8

Pic: $\begin{array}{c} \textcircled{o} \\ p \end{array}$ $\begin{array}{c} \textcircled{o} \\ mf \end{array}$ $\begin{array}{c} \textcircled{o} \\ p \end{array}$

Cl: $\begin{array}{c} \textcircled{o} \\ \textit{mf} \end{array}$ $\begin{array}{c} \textcircled{o} \\ n \end{array}$ $\begin{array}{c} \textcircled{o} \\ p \end{array}$ $\begin{array}{c} \textcircled{o} \\ \textit{mf} \end{array}$ $\begin{array}{c} \textcircled{o} \\ p \end{array}$ $\begin{array}{c} \textcircled{o} \\ sf \end{array}$

Hn: $\begin{array}{c} \textcircled{o} \\ \textit{mf} \end{array}$ $\begin{array}{c} \textcircled{o} \\ n \end{array}$ $\begin{array}{c} \textcircled{o} \\ p \end{array}$ $\begin{array}{c} \textcircled{o} \\ \textit{mf} \end{array}$ $\begin{array}{c} \textcircled{o} \\ p \end{array}$ $\begin{array}{c} \textcircled{o} \\ \textit{mp} \end{array}$ $\begin{array}{c} \textcircled{o} \\ n \end{array}$

Vn: $\begin{array}{c} \textcircled{o} \\ f \end{array}$ $\begin{array}{c} \textcircled{o} \\ pp \end{array}$

Vc: $\begin{array}{c} \textcircled{o} \\ pp \end{array}$

Pn: $\begin{array}{c} \textcircled{o} \\ pp \end{array}$ $\begin{array}{c} \textcircled{o} \\ p \end{array}$ $\begin{array}{c} \textcircled{o} \\ mp \end{array}$

Re.

Meditations

112

Pic *p* *mf*

Cl *n* *pp*

Hn

Vn *p* *mf*

Vc (slight pitch bend below) *p*

Pn *p* *mf*

Rd.

Meditations

117

115 8

Pic
Cl
Hn
Vn
Vc
Pn

pizz.

ped.

very still

Pic 118 8

Cl 3 4

Hn 3 4

Vn 3 4

Vc 3 4

Pn 3 4

(*pp*)

pp *mp* *n*

pp *mp* *n*

very still

(pp)

pp no cresc.

softly bell-like

Ped.

Meditations

122 8

Pic

Cl softly bell-like

Hn softly bell-like

Vn

Vc sul tasto 6
pp

Pn