

concert music

the palm of your hand  
touches my body

for Basset Recorder & Live Electronics

p e t e r   g i l b e r t

the palm of your hand touches my body  
*for Basset Recorder*

*with and for Jeremias Schwarzer*

**Notes to the Performers:**

- The electronic part is a cue-based live electronics patch realized in Max/MSP. Cues can be triggered via a MIDI device by the soloist or cued in by a collaborator.
- The first cue in the electronics begins before the recorder solo enters.
- The other cues are all located at the beginning of score fragments. The cues may be triggered directly on the beginning of these fragments or slightly before or slightly after. The electronic part can also be improvised by a collaborator using the channel volume interfaces, studying the programmed scenes as a general guide.
- Other music (unpitched, semi-pitched or pitched) can be improvised based upon these fragments, provided it fits within and enhances the sound world of the piece.
- The performance must give the sense of eliding the recorder with the stillness that lies behind the electronics

• ♭ 1/4 step flat   ♮ 1/2 step flat   ♯ 3/4 step flat   ♯ 1/4 step sharp   ♯ 1/2 step sharp   ♯ 3/4 step sharp

**Program Note:**

As Adam early in the morning,  
Walking forth from the bower refresh'd with sleep,  
Behold me where I pass, hear my voice, approach,  
Touch me, touch the palm of your hand to my body as I pass,  
Be not afraid of my body.

- Walt Whitman (Leaves of Grass)

# the palm of your hand touches my body

Basset Recorder

peter gilbert  
with and for Jeremias Schwarzer

[1]

Gentle

[2]

*p* *pp*

Tender

*p* *mf*

Singing

[3]

*mp*

[4]

In astonishment

*p* *p* *ppp* *ppp*

Gentle

[5]

*pp*

Gentle

*p* *mp*

Gentle

[6]

*p*

Gentle

[7]

*p*

the palm of your hand touches my body  
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Emptying out

[8]

Three staves of music in bass clef, each starting with a whole note chord (F#4, C#5, G#4, F#3) in parentheses. The first staff has a dynamic marking of *ff* with an accent (<) and a hairpin leading to *n*. The second staff has a dynamic marking of *ff* with an accent (<) and a hairpin leading to *n*. The third staff has a dynamic marking of *ff* with an accent (<) and a hairpin leading to *n*.

Moaning

[9]

A single staff of music in bass clef with a key signature of one sharp (F#). It features a long, continuous melodic line with a series of eighth notes and a final half note. The dynamics are marked as *mp*, *f*, *pp*, *mp*, *mp*, and then a series of hairpins. A note is marked with a slight pitch bend. The text "(slight pitch bend)" is written above the staff.

Throbbing

[10]

A single staff of music in bass clef with a key signature of one sharp (F#). It features a long, continuous melodic line with a series of eighth notes and a final half note. The dynamics are marked as *n*, *mf*, *p*, *sfz*, *p*, *sfz*, and *n*.

Flickering (extremely fast)

[11]

A single staff of music in bass clef with a key signature of one sharp (F#). It features a long, continuous melodic line with a series of eighth notes and a final half note. The dynamics are marked as *pp*, *sfz*, *mf*, and *n*.

Tenacious; Intense

[12]

A single staff of music in bass clef with a key signature of one sharp (F#). It features a long, continuous melodic line with a series of eighth notes and a final half note. The dynamics are marked as *ff*, *f*, *ff*, *mp*, *mp*, and *n*.

Sobbing

[13]

*mf pp sfz p sf pp*

Lightly (very airy and overblown, continuously varying overtone content)

[14]

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

Lightly (very airy and overblown, continuously varying overtone content)

[15]

*pp pp pp mf p mf p pp*

Lightly (very airy and overblown, continuously varying overtone content)

[16]

*p mf p f mp sfz mp p pp*

Clear; Ringing

[17]

*pp mp p mp p mp f mf f*

Intense; From some depth

[18]

*ff*

the palm of your hand touches my body  
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Clean; Pure

[19]

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

Pressing

[20]

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

Pushing

[21]

*mf* *p* *mf* *p* *f* *p* *sffz* *p* *mf* *p*

Deeply

[22]

*p* *f* *n*

*p* *f* *n*

*p* *f* *n*

[23]

*p* *f* *n*