concert music

Elegie

for Flute and Electronics

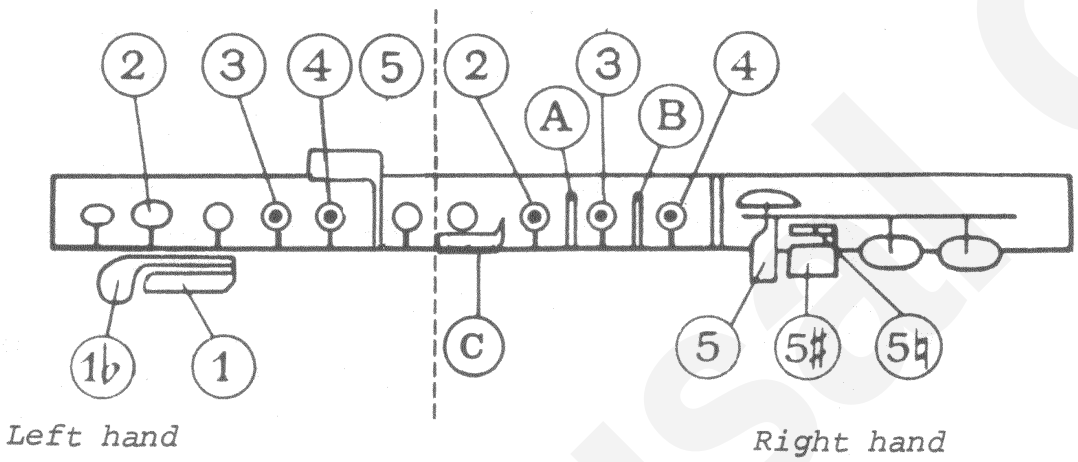
peter gilbert

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:



{1 2 4 or 1 2 4 / B5 or 1 means :
{ B 5 2
4
/
B
5

left hand depresses keys 1, 2 et 4,
right hand depresses keys B and 5.

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 : 12~~3~~4/2~~3~~45 : 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

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- 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.

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

PAGE 1
[Art #120]
2 3 4/
2/ 3 4 5n

[Art #136]
1 3
5

[Art #77]
1 3 4
2 3 5

[Art #174]
1 2 4
B

[Art #96]
1 3 4
3 4

[Art #151]
1 2 3 4
2 A B

[Art #77]
1 3 4
2 3 5

PAGE 2
[Art #34]
1 2 3 4/
2 3 5

[Art: #9-3]
1 2 3 4/
2/ 3/ 4/ 5n

[Art #185]
1 2 3/ 4
2 A B 5

PAGE 3
1 2 3
2 3/ 4 A

[Lev #502]
1 2 3
2 A 3/

1 3/
2 3/ 4 5#

[Art #14-1]
1 2 3 4
2/ 3 4

[Lev #888]
1 2 3 4
2 A 3/ B

[Lev: #928]
1 2 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/

PAGE 4
[Art #154-2]
1 3
2 A 3

1 3
A 5

1 2 3 4
2 A 3 5

1 2 3 4
2 B 4

[Art #185]
1 2 3- 4
2 A B 5

1 2 4
2 3

PAGE 5
3 4 5
2 4

1 2 3 4 5
2- 3 4- 5

1 2 3
2- 4

PAGE 6
1 2 3- 4-
2 3 4 5#

1 3 4 5
5

PAGE 7
[Art #14-1]
1 2 3 4
2- 3 4

[Art #46]
1 2 3 4-
2- 3 4- 5#

PAGE 8
[Art #15]
1 2 3 4
2- 3 4-

[Lev #933]
1 2 3 4-
2 4-

1 2 3 4-
3 4- 5n

[Art #20]
1 2 3 4
3 4 5n

[Art #50-2]
[Art #57]
1 2 3- 4
2 5

[Art #29]
1 2 3 4
5

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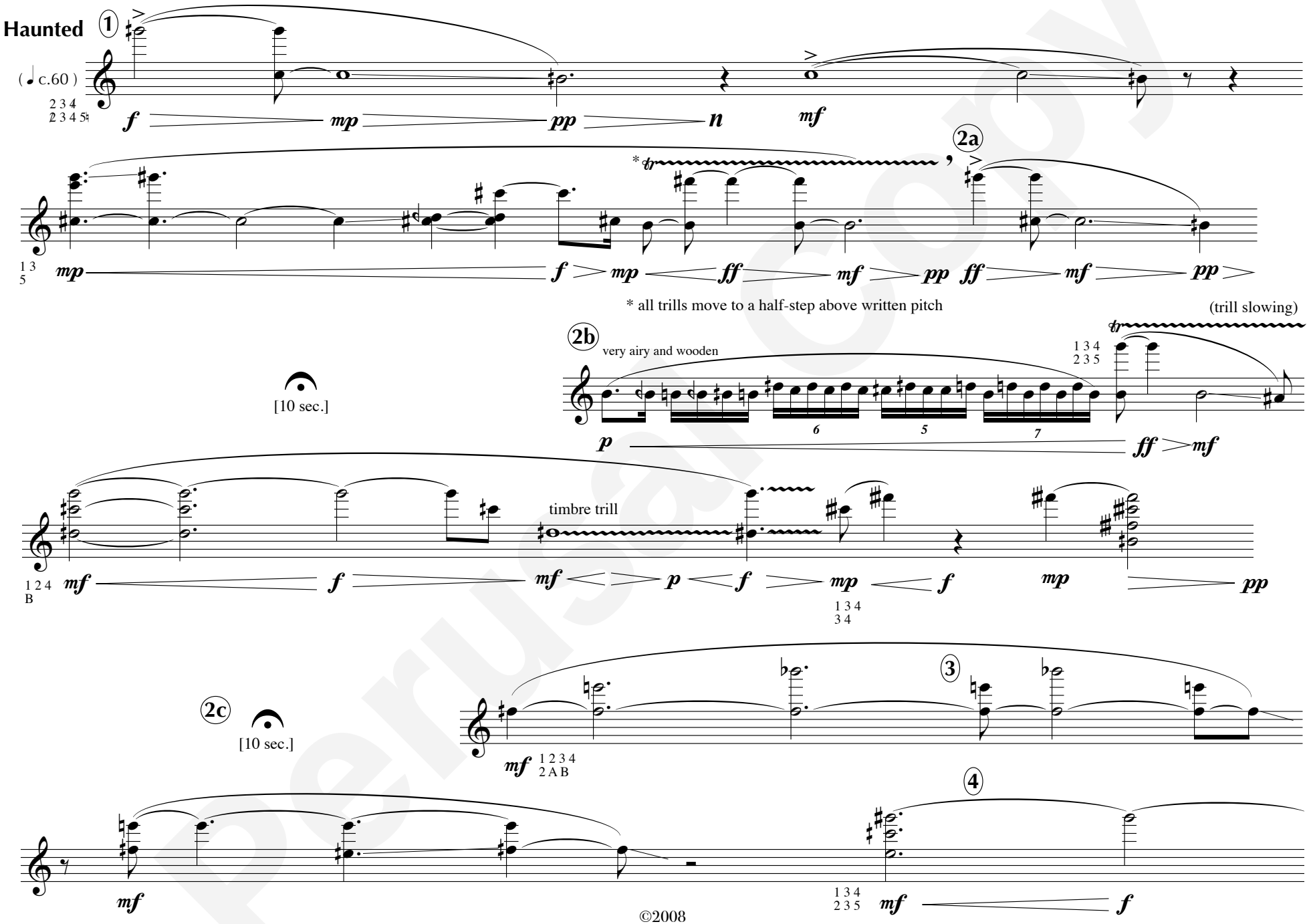
Elegie

for flute and electronics

Peter Gilbert
(2008)

Haunted



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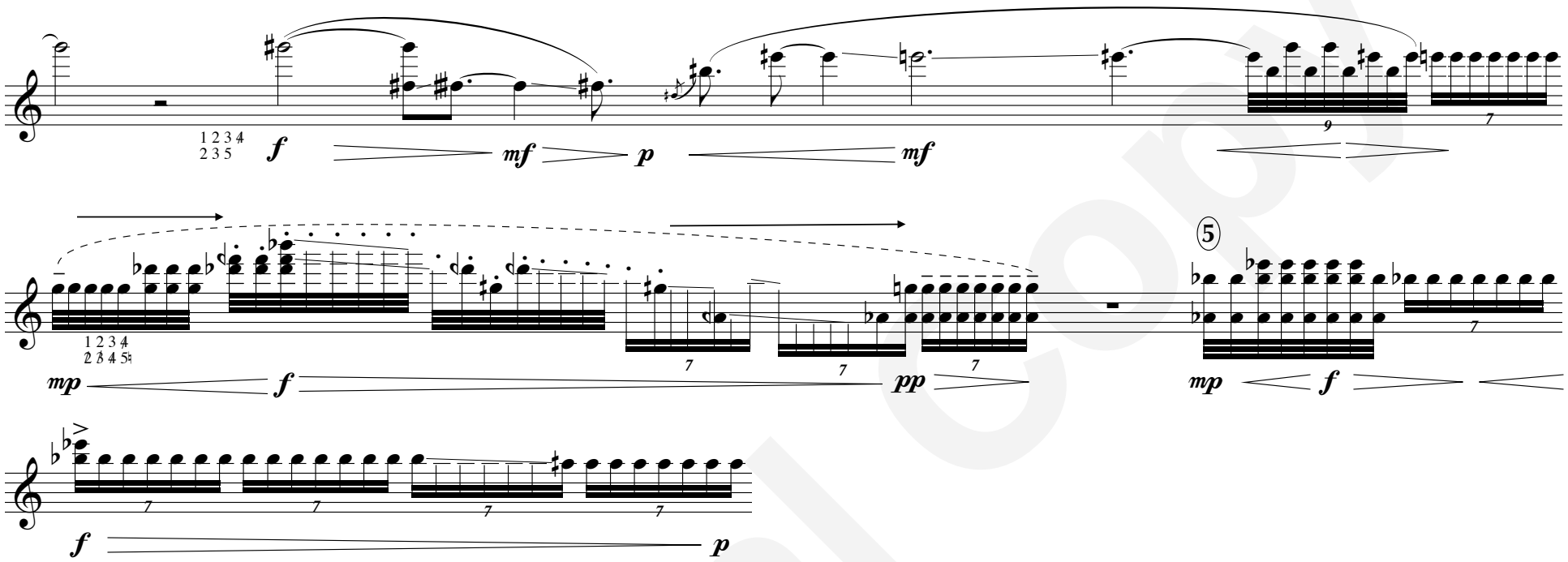
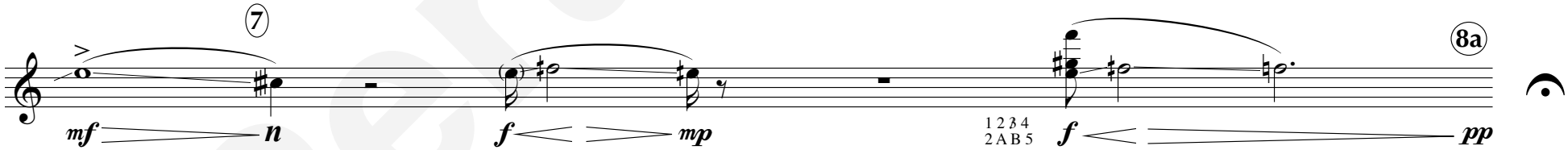


[20 seconds]

⑥ [20 seconds]



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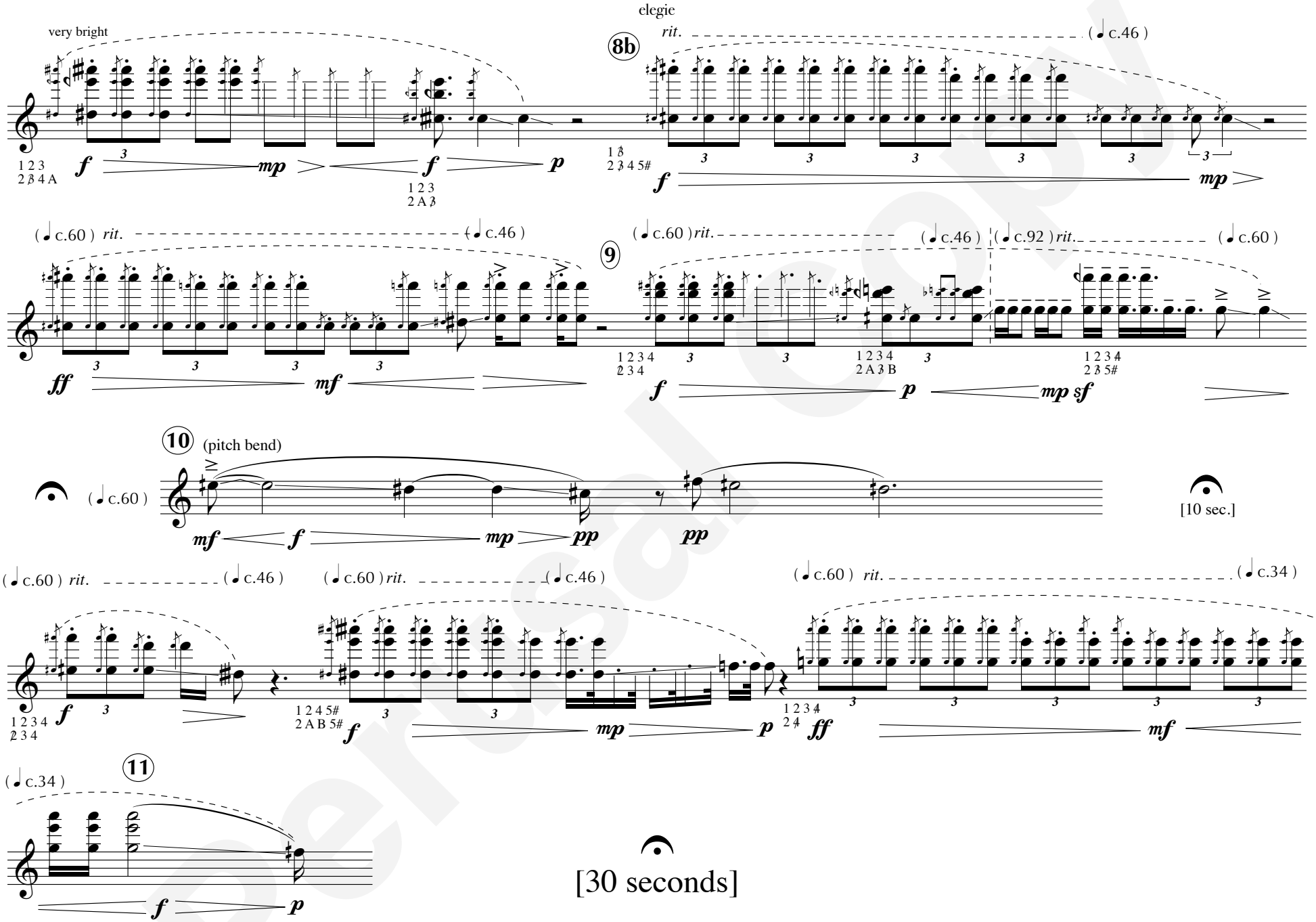

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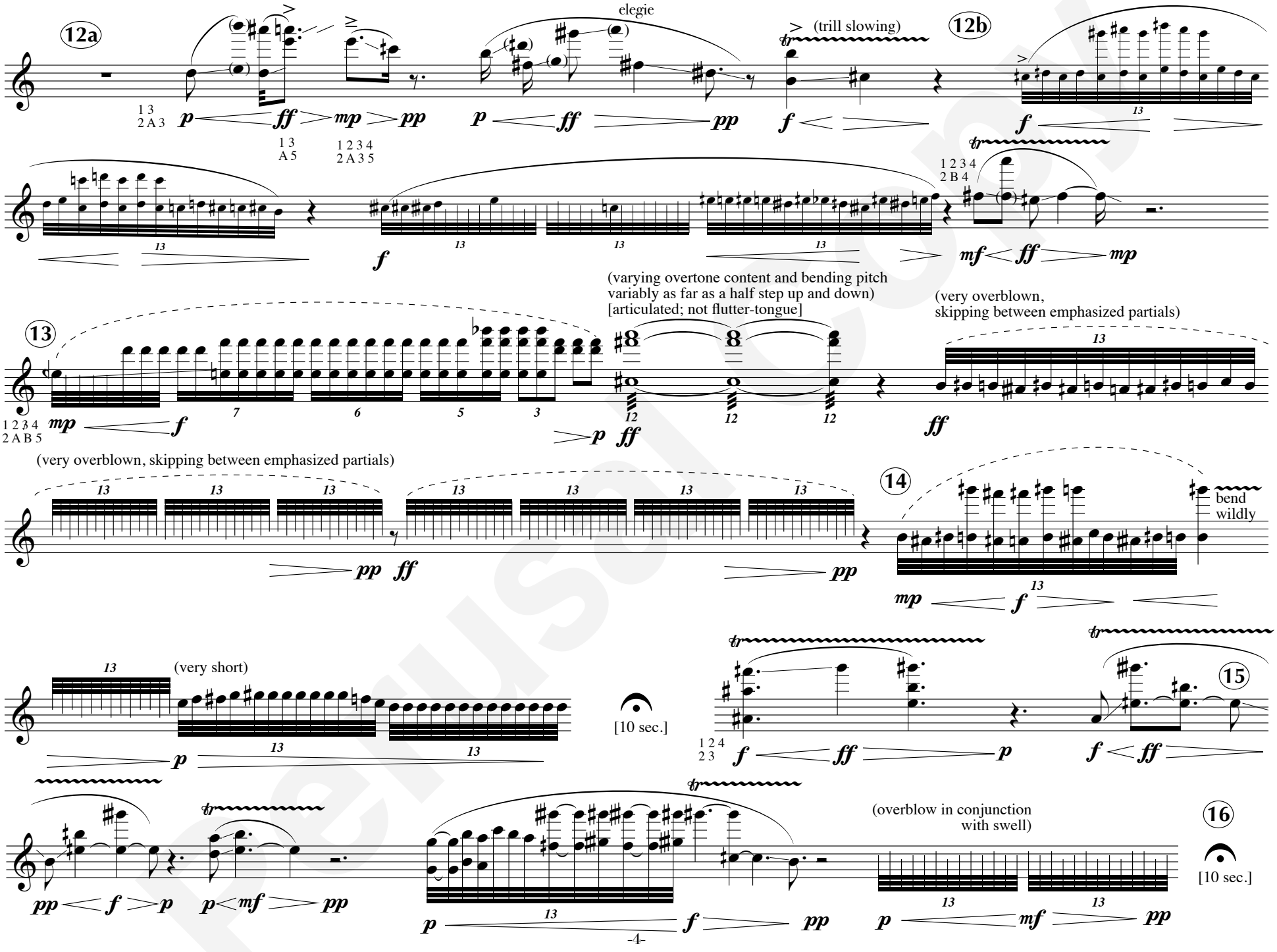
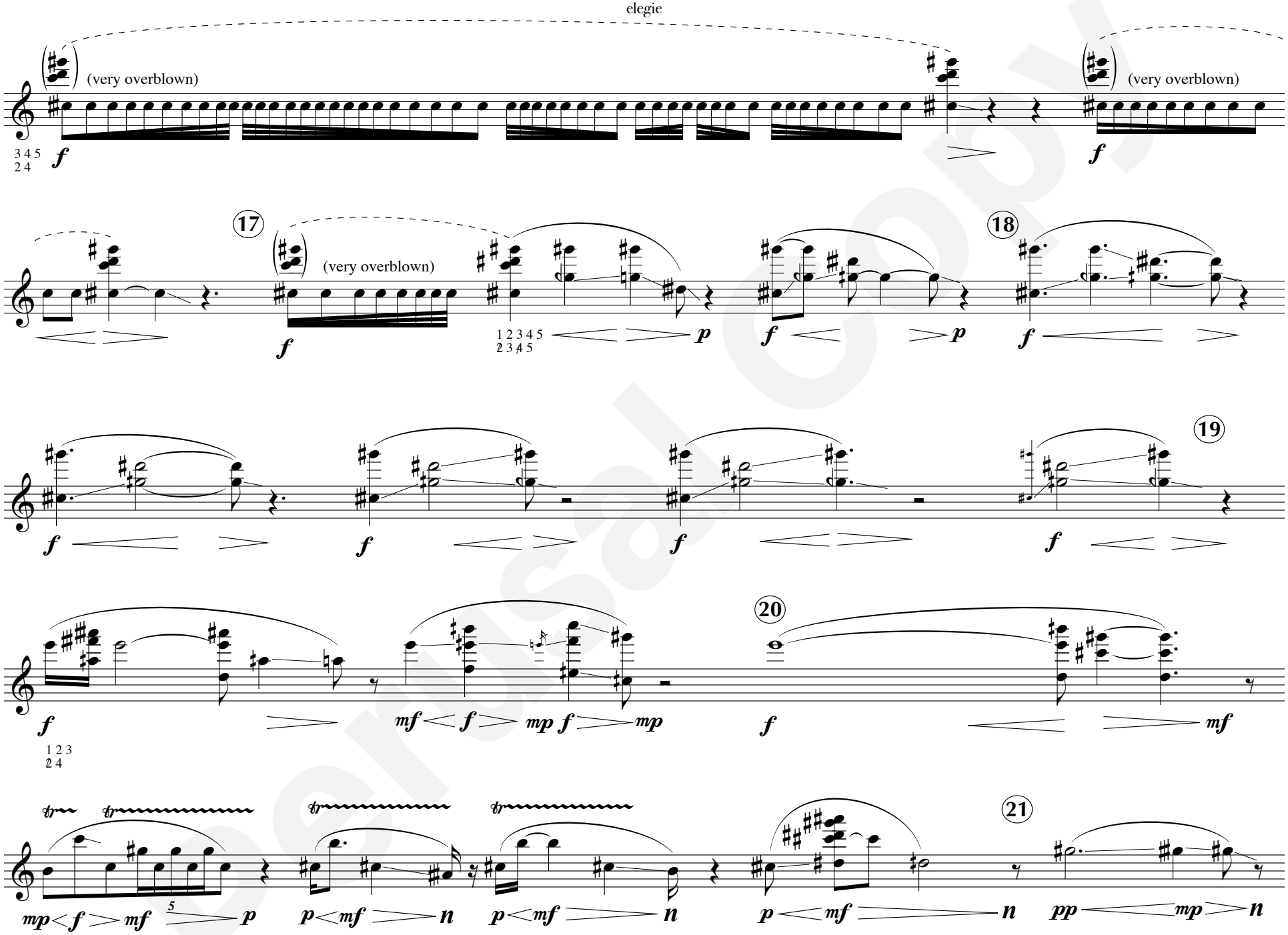

12a
elegie
(trill slowing)
12b
(varying overtone content and bending pitch variably as far as a half step up and down)
[articulated; not flutter-tongue]
(very overblown, skipping between emphasized partials)
13
(very overblown, skipping between emphasized partials)
14
bend wildly
(very short)
[10 sec.]
15
(overblow in conjunction with swell)
16
[10 sec.]



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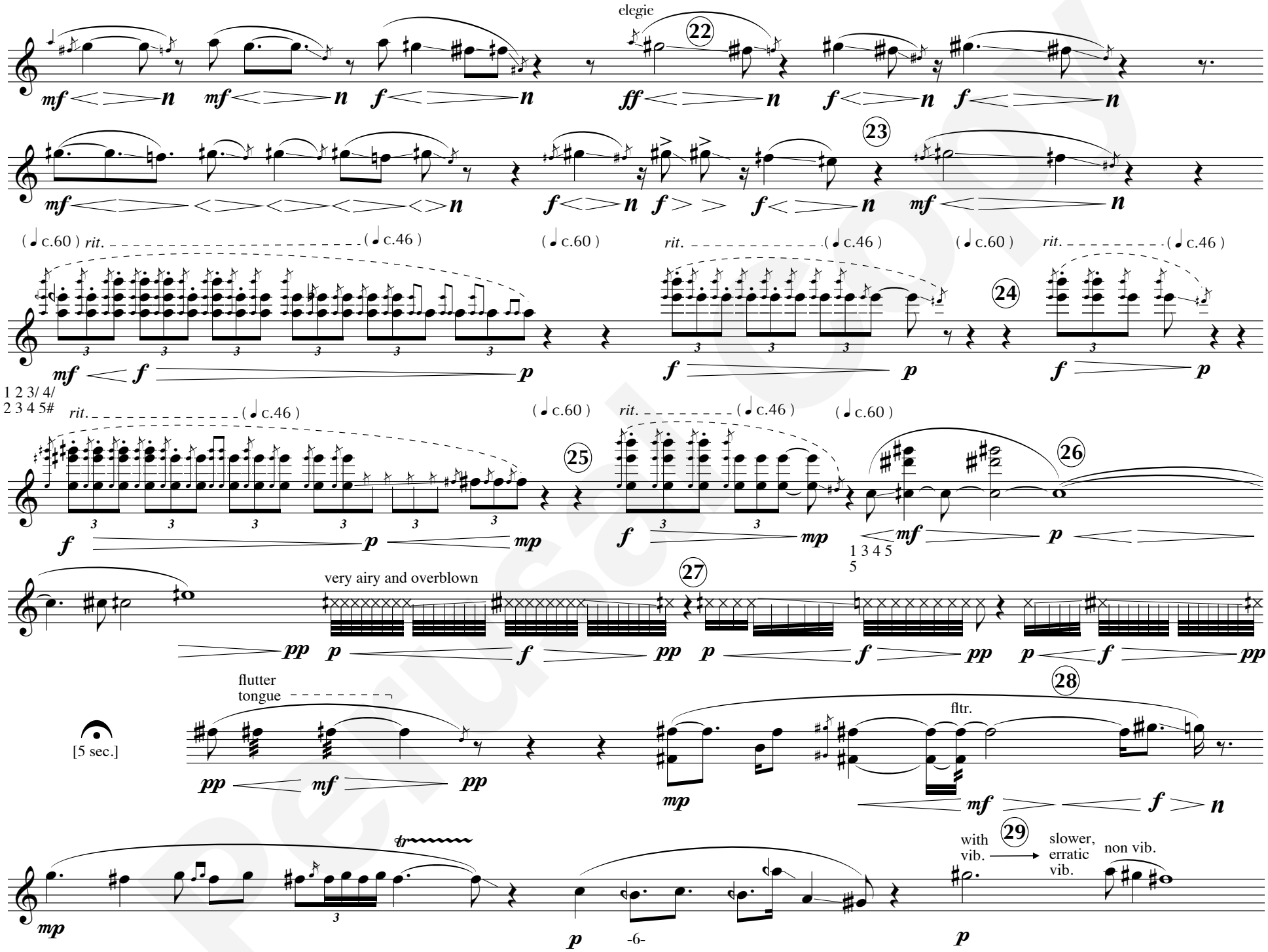
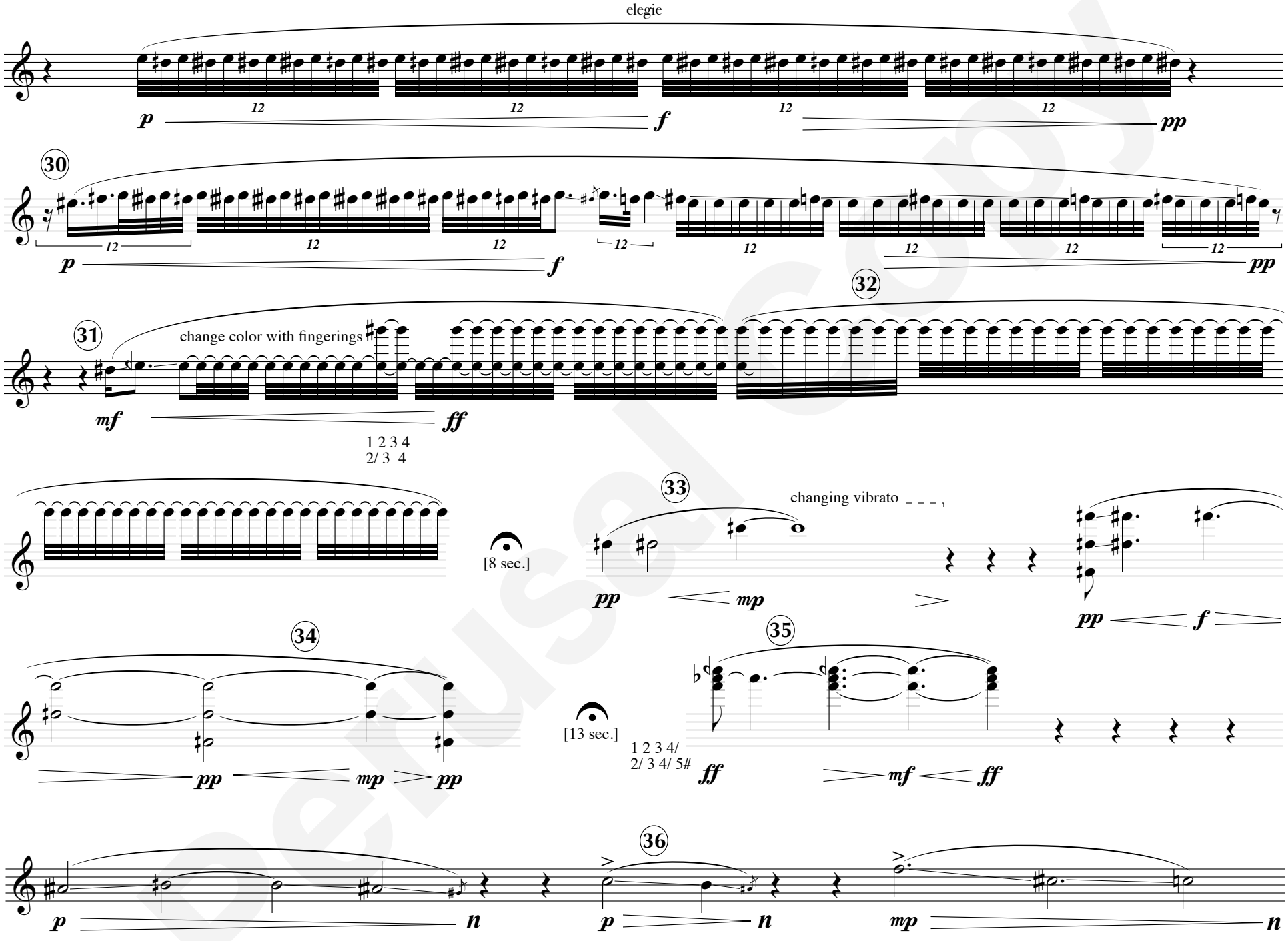

elegie
22
23
24
25
26
27
28
29
mf n mf n f n
ff n f n f n
mf n f n f n mf n
(c.60) rit. (c.46)
mf f p
f p
1 2 3/ 4/
2 3 4 5#
f p mp
f mp
1 3 4 5
5
mf p
very airy and overblown
pp p f pp p f pp p f pp
flutter
tongue
[5 sec.]
pp mf pp
mp
fltr.
mf f n
mp
with
vib.
slower,
erratic
vib.
non vib.
p
-6-



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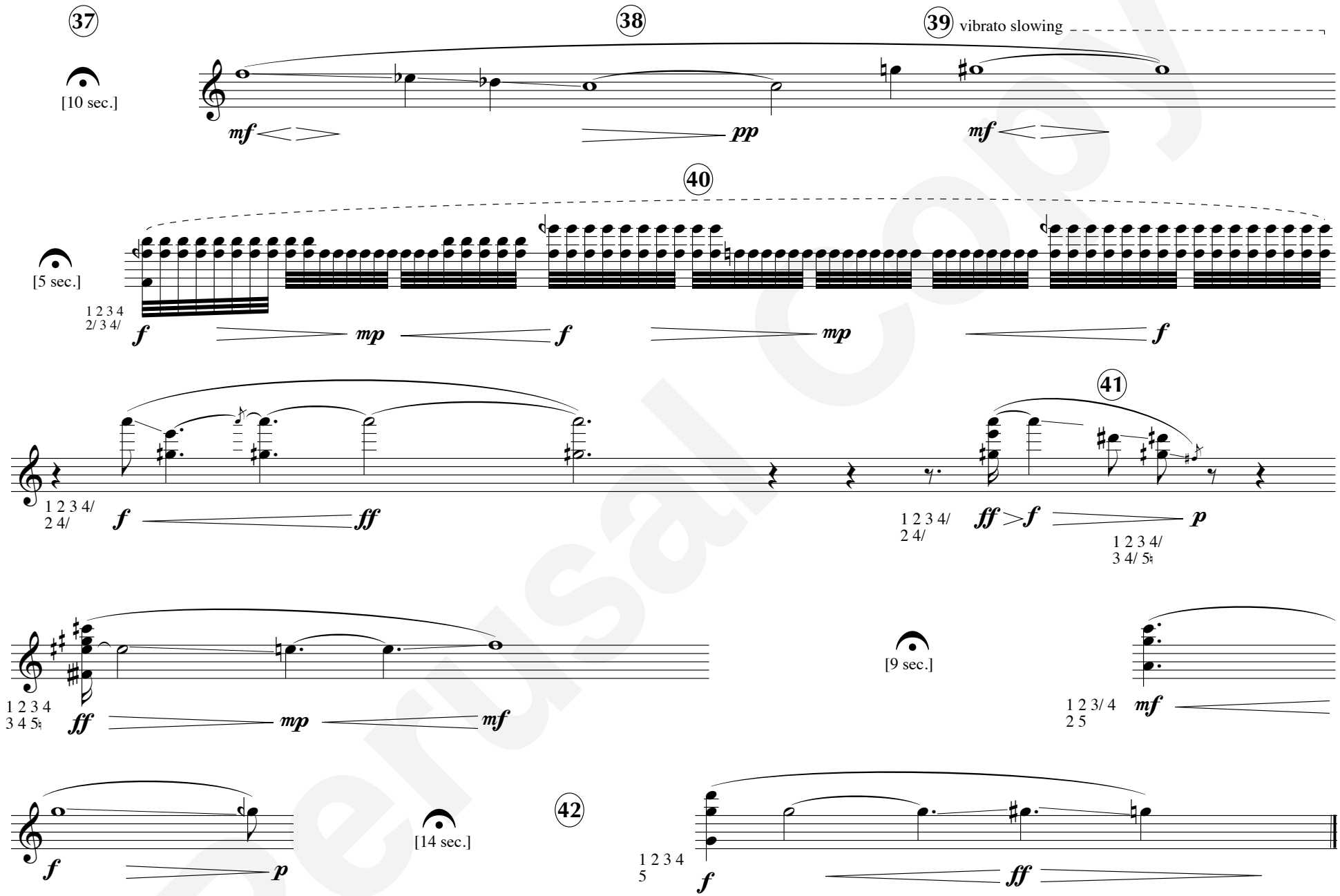

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