

JUDITH SHATIN

For the Fallen

Amplified Flute & Electronics



Program Note

For the Fallen, for amplified flute and electronics, is a recasting of the original amplified trumpet and electronics, commissioned by Italian trumpeter Ivano Ascari. *For the Fallen* was inspired by, and the electronics created from, the Peace Bell in Rovereto, Italy. Originally cast from cannons melted after World War I, this bell is the largest ringing bell in the world. Built between 1918 and 1925 to commemorate the fallen in WWI, it is now dedicated to those fallen in all war and is rung 100 times every day at sunset. While political situations change in their particulars, the topic remains all too timely. The source recordings were kindly provided by sound engineer Marco Olivotto.

The sound of the amplified flute should blend with the electronics, with the amount of amplification of both dependent on room size. Even in a small recital hall, the flute should be lightly amplified so it inhabits the same sonic space as the electronics. For more information visit www.judithshatin.com –JS

Performance Notes

Time is measured in seconds, generally in 5-or-10-second increments. The flute line is notated with proportional notation and will vary slightly from performance to performance. This embodies the flux that underlies all and gives utterance to performer individuality.

Feathered beams indicate increasing or decreasing speed, rather than giving the exact number of note repetitions.

The electronic part is notated using a cue line that is meant to guide the performer, rather than provide exact pitch notation. Square noteheads indicate approximate pitch.

Fingerings are by Lindsey Goodman, to whom this version of *For the Fallen* is dedicated, and who recorded it on her album *Returning to Heights Unseen* on Navona Records.

For the Fallen

Judith Shatin

:00 Forlorn **:05** *non vib.* *poco molto vib.*

Flute
Electronics

Bell rings with noise

Ongoing bells

:15 *ord.* **:20** *sf* *mp* *mf* *mf* Tk2

Fl.

Bell rings, no noise

Noise sweep rt.

:30 **:35** **:40** *mp* *f* *mp* *mf*

Fl.

:45 *Yearning* **:50** **:55** Tk1 *mf* *f* *p*

Fl.

Noise sweep lit.

Vocal sounds start

1:00 **1:05** *mf* *mf* *p* *nv*

Fl.

Noise rt.

Thickening noise

1:15 *vib. (ord.)* **1:20** **1:25** *Trk1*

1:30 *Sighing* *quasi-gliss - - - - -* *Airy, like a vocal exhale* **1:35** *sim.*

1:40 *Rt.* **1:45** **1:50** *Lft.*

1:55 **2:00**

2:05 *R23* *L ring* **2:10** *ord.* *R2 ring + C#*

2:15 **2:20** **2:25** *non vib.*

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

Distorted bells *Noise lft.* *Noise rt.*

PERUSAL SCORE! NOT FOR PERFORMANCE!

2:30 *ord.* *tr* *fp* *f* 2:35 *mf* 2:40 *mf*

Bells + Vocals Thick vocal sounds and noise

2:45 2:50 *Agitated* *tr* *p* *f* Tk1 *tr*

2:55 3:00 *Fltz.* 23,234 fingers *RH1(1/2)* *mf* *f*

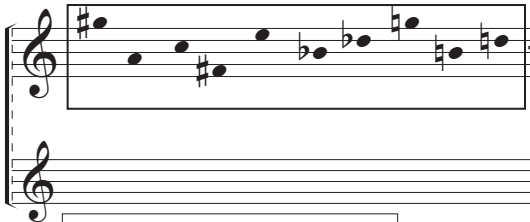
3:05 3:10 *mf* *f* *mf* Timbr. Tr thumb

3:15 3:20 *L2R1* *ff* *f* *Urgent* *sf* *f* *ff* Bell distortions added Starts to intensify

3:30 *Ring only trill on E & F* *tr* *Fltz.* *ord.* *TTTr. R3 ring* *tr* *mf* *f* *fp*

Respond to the electronics, starting very sparsely and increasing density and intensity. Draw from these pitches, repeat & change register *a piacere*; Increasingly wild registral leaps, timbral trills, change playing techniques, including key slaps, growling sounds, fltz, increasingly rough, noisy, multiphonics, tongue pizz (with syllables *a piacere*), jet whistle, voice and overblow (with rh trill fingers) jagged rhythms; Dynamics - from *f* to *ffff!*

3:40 *Increasingly Crazy*

Fl. 

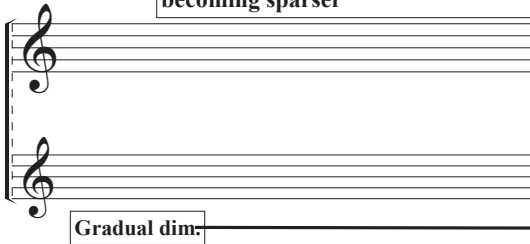
Add voice over harmonic gliss, RH123 bisbigliando, tremolo overblow and Tk12 bisbigliando overblow *a piacere*.

Increasingly angry bell sounds, war-like, interspersed vocal sounds

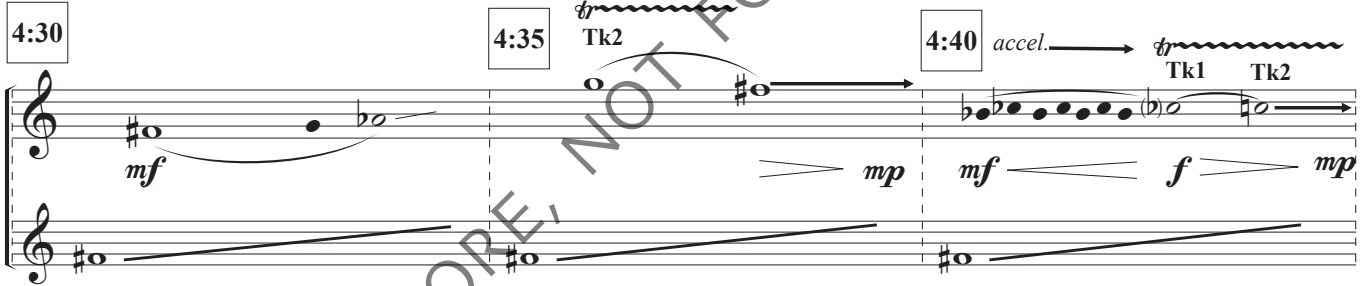
4:05 *Lamenting*
Gradual dim., smoother, more extended sounds, slight pitch bends, becoming sparser

4:20 *Bereft*

Flowing

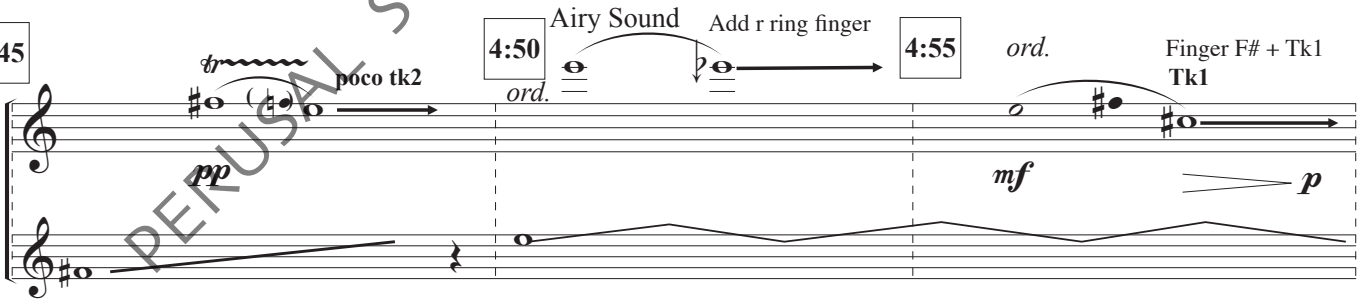
Fl. 

Gradual dim.

Fl. 

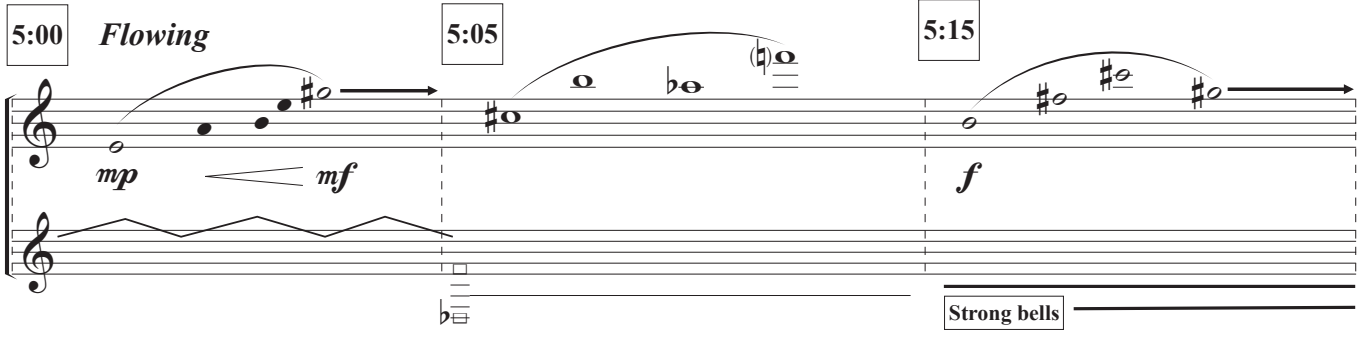
4:30 *mf* 4:35 *mp* 4:40 *mf* *f* *mp*

4:35 *tr* Tk2 4:40 *accel.* *tr* Tk1 Tk2

Fl. 

4:45 *pp* 4:50 *ord.* 4:55 *mf* *p*

4:45 *tr* poco tk2 4:50 *ord.* 4:55 *ord.* Finger F# + Tk1 Tk1

Fl. 

5:00 *mp* *mf* 5:05 5:15 *f*

Strong bells

5:20 *non vib.* *ord.* 5:30 *Gently*

Fl. *mp* *mf* *p*

5:40 *LH 23, RH 1 2 and 3* *fp* *Tk1*

Fl. *mp* *mf* *p*

5:50 6:00 *Lyrical*

Fl. *mp* *mf* *mp* *mf* *p*

Increasingly Intense Bells

6:10 6:20 *Proudly* *RH3 every other* *Tk2* *Tk2* *Tk2* *Tk2* *(ord.)*

Fl. *fp* *f* *mf* *mp* *f* *mp*

Bells continue

6:30 *Resigned* 6:45 *Dolce* 7:02 *Fade with electronics* *to non vib*

Fl. *mf* *mp* *pp*

Bells, gradually fade