



Brittany J. Green

there is only you and

i

for flute and live electronics

B
BJG

Program Notes

there is only you and i (2020) is a piece for flute and live electronics that explores connections between the flute and voice.. Fleeting gestures of amplified flute and voice weaves in and out of layered textures created through live processing. The text heard throughout the piece is taken from the poem *there is only you and i*, a computer-generated poem.

Text

there is only you and i

Computer-generated text

I give into you,
we give into each other.

How do you think you can make me do things?
To do it is to give up yourself.
There is no this to me.
There is only you and I.

When we give into each other,
we give up ourselves.
When I give into you,
you give into me.

We put a seal on each other,
like a binding of bodies,
until we pass over the bridge.

That is why the world of this world can be called
a grave.

The trees and the beasts with fur do not speak a
language we know.
They do not have loves of their own to exchange.

There is no use in trying to understand.

Where I stand,
in my mind,
it's not so bad.
Not so bad.

I give into you,
we give into each other.

I cannot let you go.

Equipment Needed

- Laptop
- Ableton Live or MaxMSP file <there_is_only_you_and_i>
- Microphone (clip-on condenser microphone recommended, if not available mic flute in front of headjoint with Shure SM57 or similar)
- Stereo Speaker Set up
- Foot pedal

Performance Notes

- Strict tempo throughout is not necessary. The performer should play with rubato and take her/his time and lean into the ebbs and flows of the musical gestures.
- Eighth note remains the same throughout meter changes.
- Gestures notated without stems should be played rhythmically free. While stemmed gestures should be played as notated.
- Rhythmic accuracy for gestures notated with stems is of secondary importance to affect. Specific rhythmic notations are more suggestive than specific rhythmic instructions.
- X noteheads on Electronics staff mark where the performer should press the foot pedal to trigger live processing. These noteheads are accompanied by the corresponding cue number for each trigger.

Notation Guide

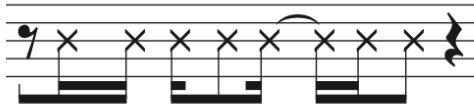
Jet Whistle



Tongue Pizzicato



Whispered Text/Syllables: All single syllables should be whispered through the flute with no fingers down. Text should be whispered while the flute is in playing position, so that residual air goes through the mouthpiece and generates air sounds.



There is on-ly you and I.

Wind Tones/Air Sounds: These notes should be played with more air than pitch.

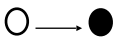
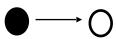


Multiphonics: All multiphonics are notated as dyads with regular noteheads. The desired fingering is notated directly above.

Key Clicks: Pitched key clicks with air sound, unless otherwise noted.



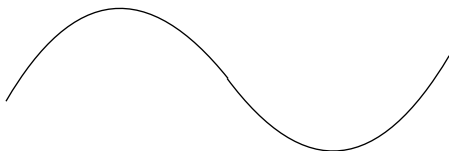
Pitch to Air/Air to Pitch: Gradually transition from full pitch to air sound or vice versa.



Sing and Play: Sing lower pitch on “oo” or “ah” while playing top pitch. Pitches can be sung in whichever octave is most comfortable for the performer.



Air Sounds: Blow air into the flute, with no fingers down, with varying degrees of intensity and speed.



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Fleeting ♩ = 85

tempo suggestive; take your time and lean into the ebbs and flows of the material with reverb

Flute

Electronics

7

Fl.

E.

15

Fl.

23

Fl.

E.

30

Fl.

34

Fl.

with reverb and delay

1 Add Reverb

2 Add Delay

3 Delay Switch

with reverb and delay

Ch!

pp

B!

J!

F!

ft.

ft.

K!

3

B
BJG

37 Fl. *D!* *ft.* 5 6

39 Fl. *G!* 6 6 5 3 *ft.* *subito p*

42 Fl. *Sh!* 6 3

44 Fl. *ft.* *cresc. poco a poco* 3 3

48 Fl. *ft.* 6 6 *D!* 3

49 Fl. *ft.* *ft.* 6 *ft.* *with reverb, delay, and grain delay* *f* *n*

49 E. 4 Add Grain Delay

with reverb

Fl. *mp* *cresc.*

E. 52 (5) Remove Delay

Fl. 58 *f* *p* *fp* *fp*

Fl. 62 *pp*

with reverb, delay, and grain delay

Fl. *gliss.* *gliss.* *mp* *p* *freely, whispered and elongated*

E. 68 (6) Add Delay and cue Grain Delay automation

Fl. 73 *trm* *trm* *trm* *p* *ft.* *n*

We give in - to each oth-er.

Fl. 77 *p* *with air but no pitch* *no air or pitch*

with reverb, delay, grain delay, and resonator

Fl. *mp* H! D! Y! D! H! D! D! Y!

E. 79 (7) Add Resonator

Fl. *p* How do you T! T! T! think you can make

Fl. *pp* no air or pitch me do things?

Fl. *f* T! T! T! T! T! T! T! To do it is to give

Fl. *f* Give! *p* Give! *cresc. poco a poco*

Fl. *f* Give! Give! Give! Give! Give! Give! give up

with reverb, delay, and resonator

with air but no pitch

99

Fl. give up give up p p p p p p p p

E. 8 Remove Grain Delay

104

Fl. your-self. 9 Cue Sample 3 There is

114

Fl. 10 Add Grain Delay

There is on-ly you and I. *pp* *mp*

E.

116

Fl. There is on-ly you and I.

120

Fl. There is on-ly you and I.

122

Fl. On-ly you and I. *p*

there is only you and i

6
129

Fl.

n

Where I stand,

in my mind,

it's

not so bad.

pp

135

Fl.

Let reverb die out