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ca. 1567

for flute and guitar

Giorgione, *le Concert champêtre*, ca. 1510

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This piece is a neo-*sonata de ch*iesa. In other words, four movements: slow-fast-slow-fast. The pieces, in order, are Prelude, Fugue, Air, and Jig. The individual parts are printed first, followed by the entire score -which can be used to study the piece. The title refers to scales degrees “1-5-6-7" which make the central motive of the piece and serve to cipher the name of a friend.

Trills

Avoid the "machine gun" approach. I suspect most of the trills will sound better if you start slowly and then accelerate. This does not apply to trills that must be done on a short note value or the pedal trills (*guitar:* in the fugue, *flute*: in the jig). Trills will start on the upper (unwritten) note.

You don’t HAVE to trill every time a trill is written above the note. You can experiment with other forms or embellishment, appropriate to the style.

Movements

1. Prelude - tempo: no faster than 45-50 m.m. Be aware of the hocketing in this piece. Make sure that the collective rhythm created by the two instruments is clearly articulated.

2. Fugue - tempo: probably no faster than 110 m.m.

guitar solo - This is less cadenza like than the flute solo and although it should be more rhythmically "measured" than the flute solo the guitarist should by no means sound like a metronome. Blazing speed is not the issue here; strive for grace and clarity. Bring out the fugue subject in the arpeggios.

flute solo - The solo must begin while the guitarist's half-note diminished chord is still sounding. Don't take too much time building to a fast tremolo when your solo starts and don't tremolo for too long either. Do try to adhere to the slurs here as they help separate the fugue subject from the "accompanying" lines.

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3. Air - tempo: no faster than 55 m.m. (and probably even slower than that)

flute - You'll need to start softly and build in regard to the long note values (note "a": measures 9-10; "e": measure 23). I am most insecure about my slurs within this movement. Nevertheless, give what I've written a fair chance.

flute cadenza - The flute has a quick, miniature cadenza-like run in this movement. Make sure that the guitarist is aware of this so the performers can work this out!

4. Jig - tempo: probably right around 110 m.m. Do something different when you take the repeats - embellishments, changes in articulation (add slurs, remove slurs) etc. For example: in the repeat of the B section flute part, try playing measure 40 until the end an octave higher.

General Comments

Keep in mind that I'm not a flutist, so you can change slurring if you think it suits the music better. Guitarists: make changes if you must, but I am a guitarist, so please bear in mind that my slurring for the guitar part stands on more solid ground.

Remember, this is a neo-baroque piece and you can change things if you want to. *I* would make different decisions in regard to articulation, dynamics, etc. depending on what day it was, so I don't want *you* to feel that anything *has* to be done in any one way.

Contact

If you have any questions or comments you can email me at
nitaro74@yahoo.com
http://humaneguitarist.tripod.com

Thanks,
Nitin Arora

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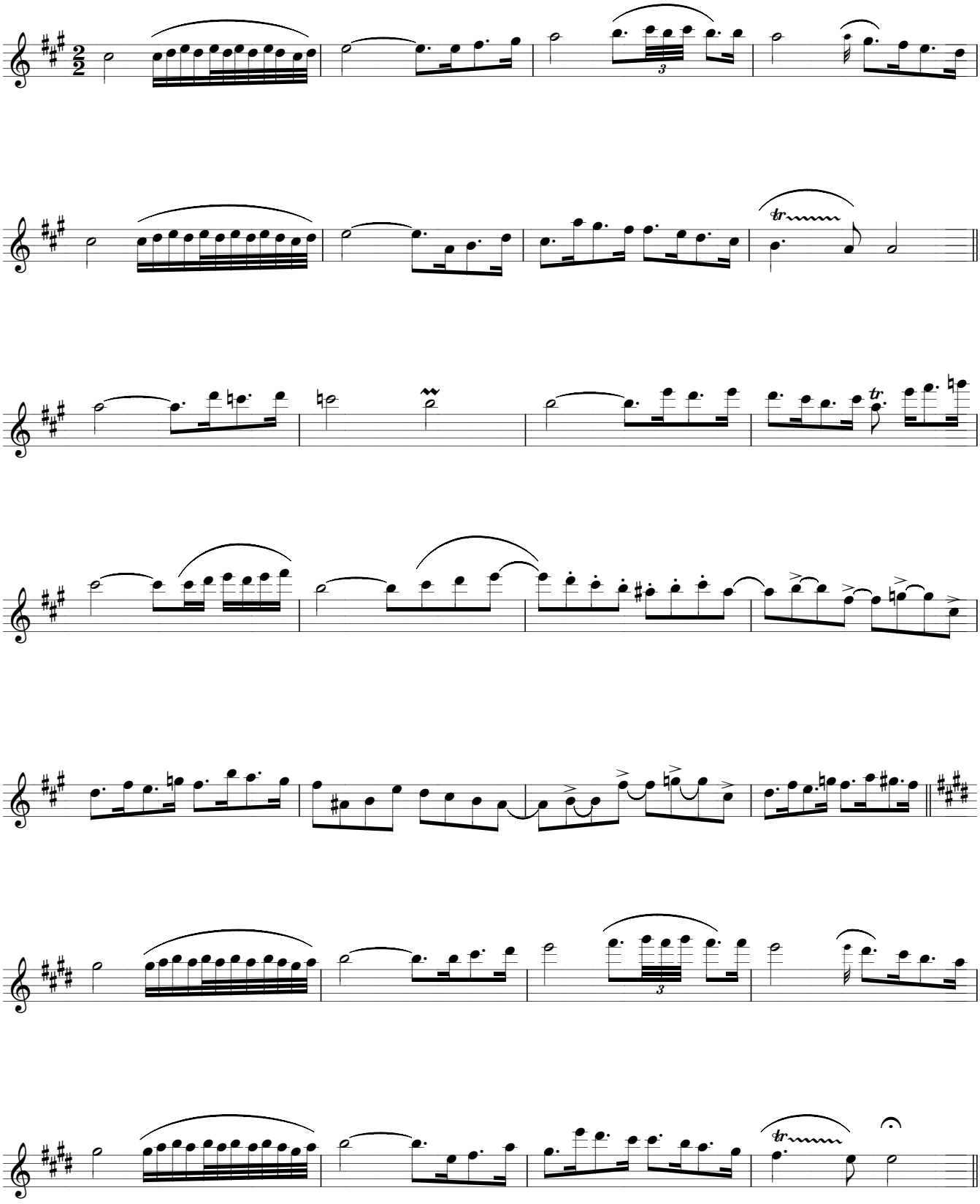

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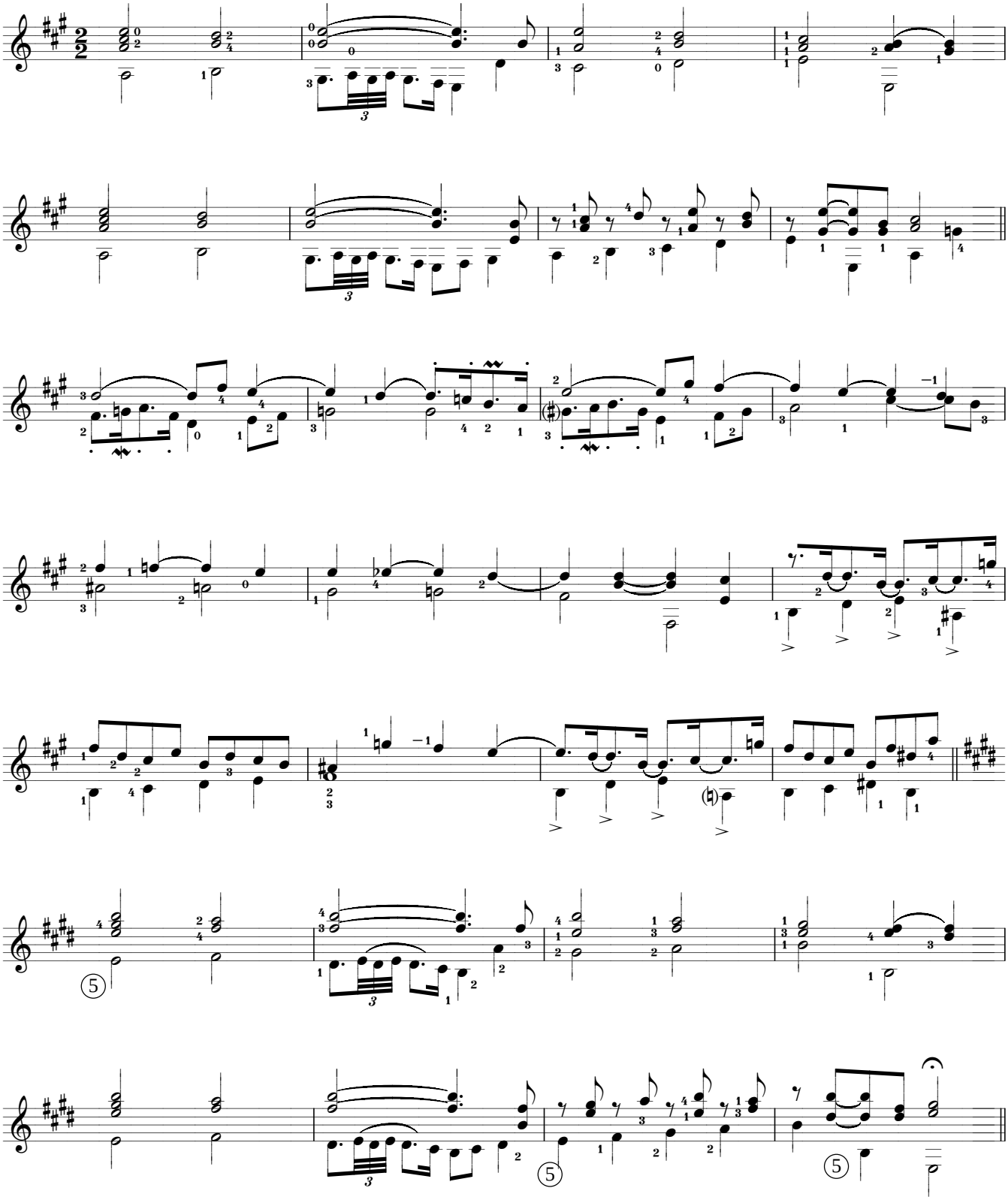

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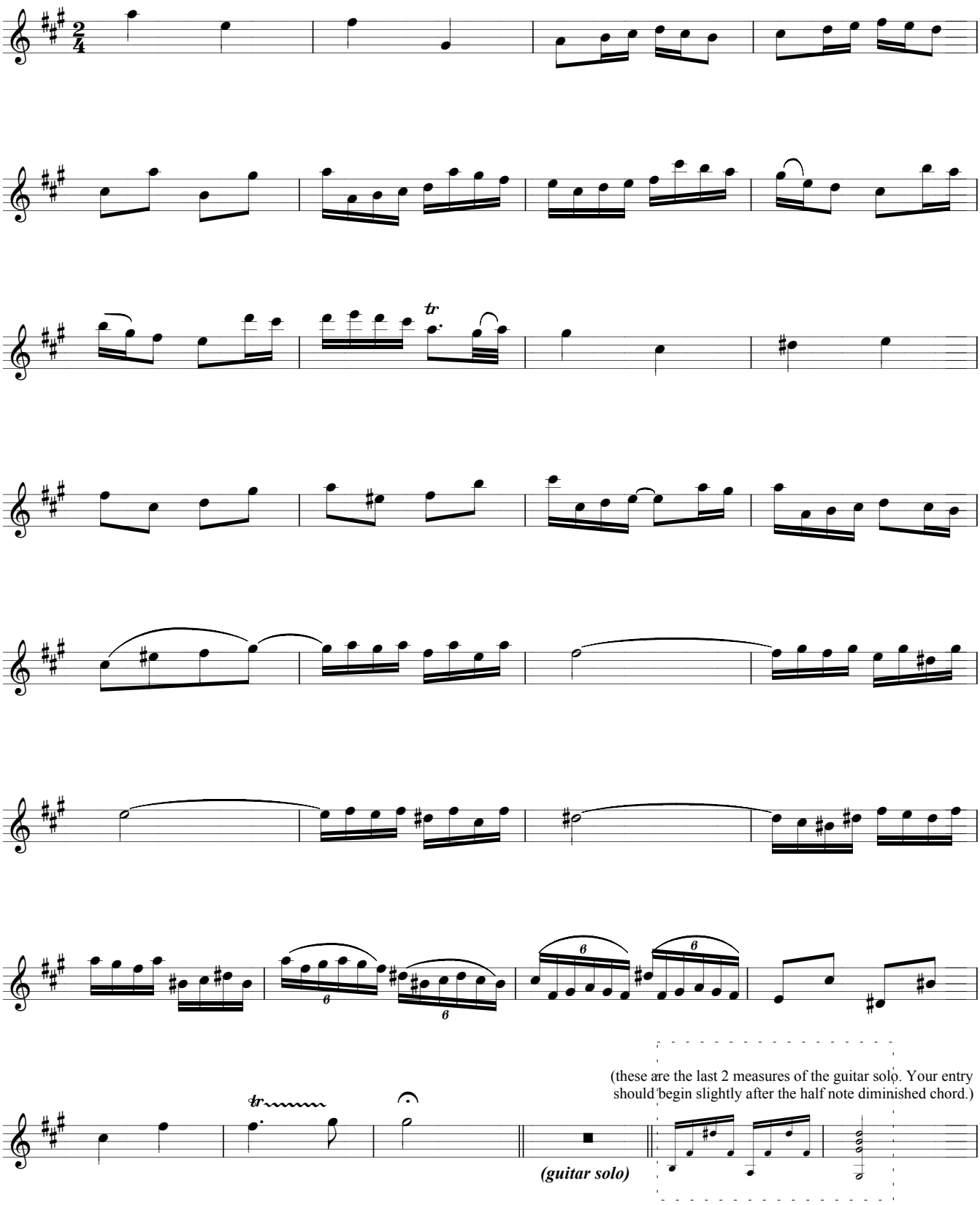

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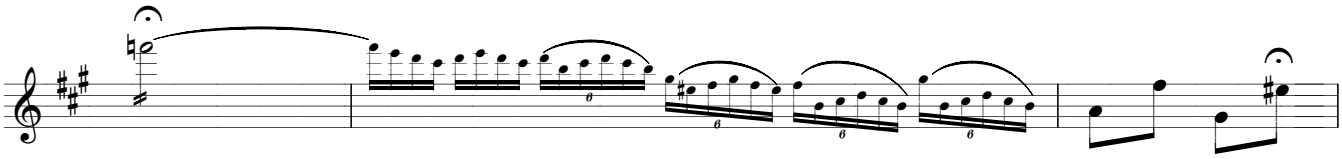
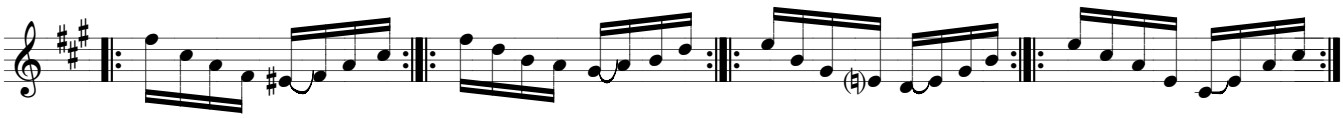
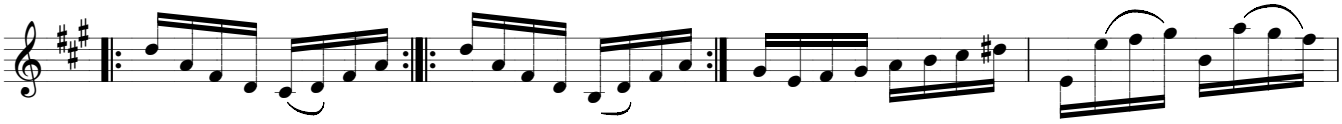
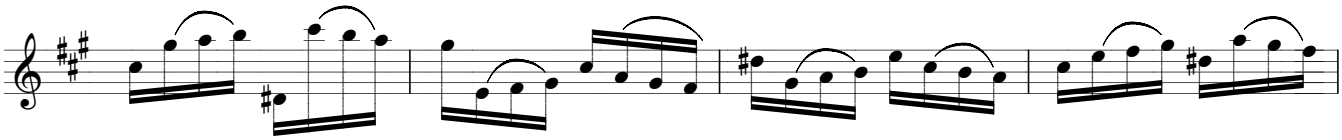


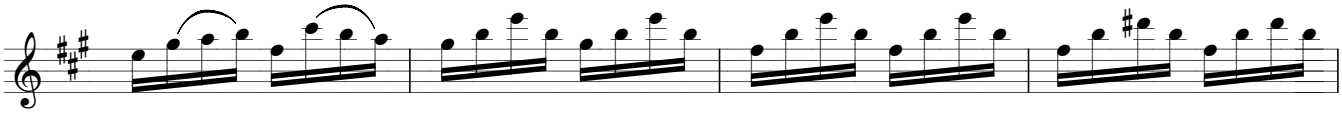
(flute solo)

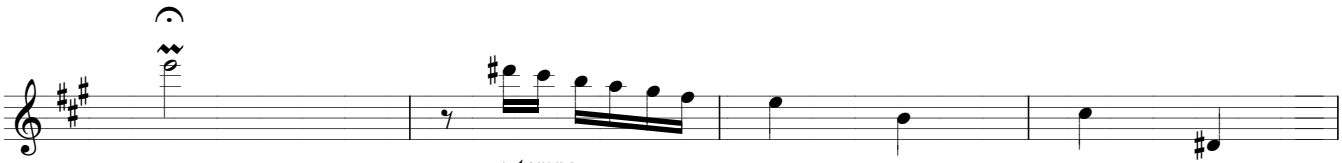


** start at a moderate tempo and keep getting faster until the end of the solo*

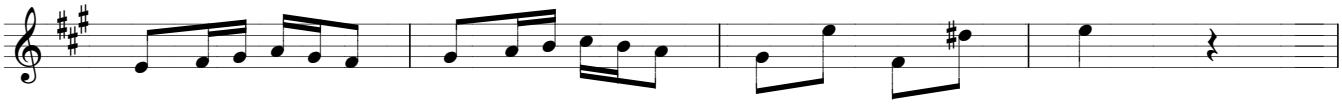


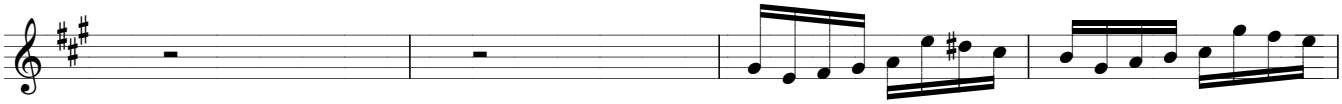






a tempo





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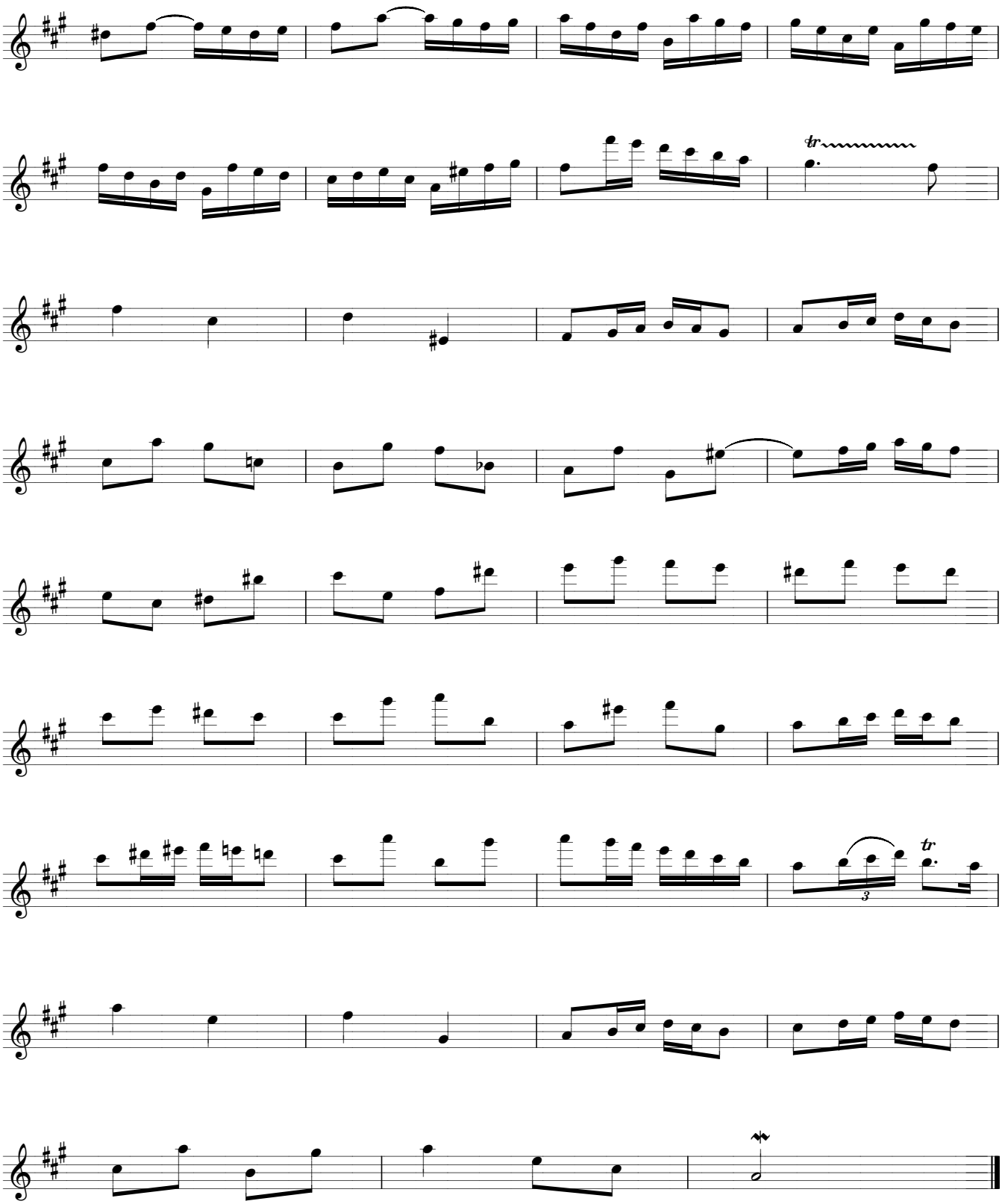

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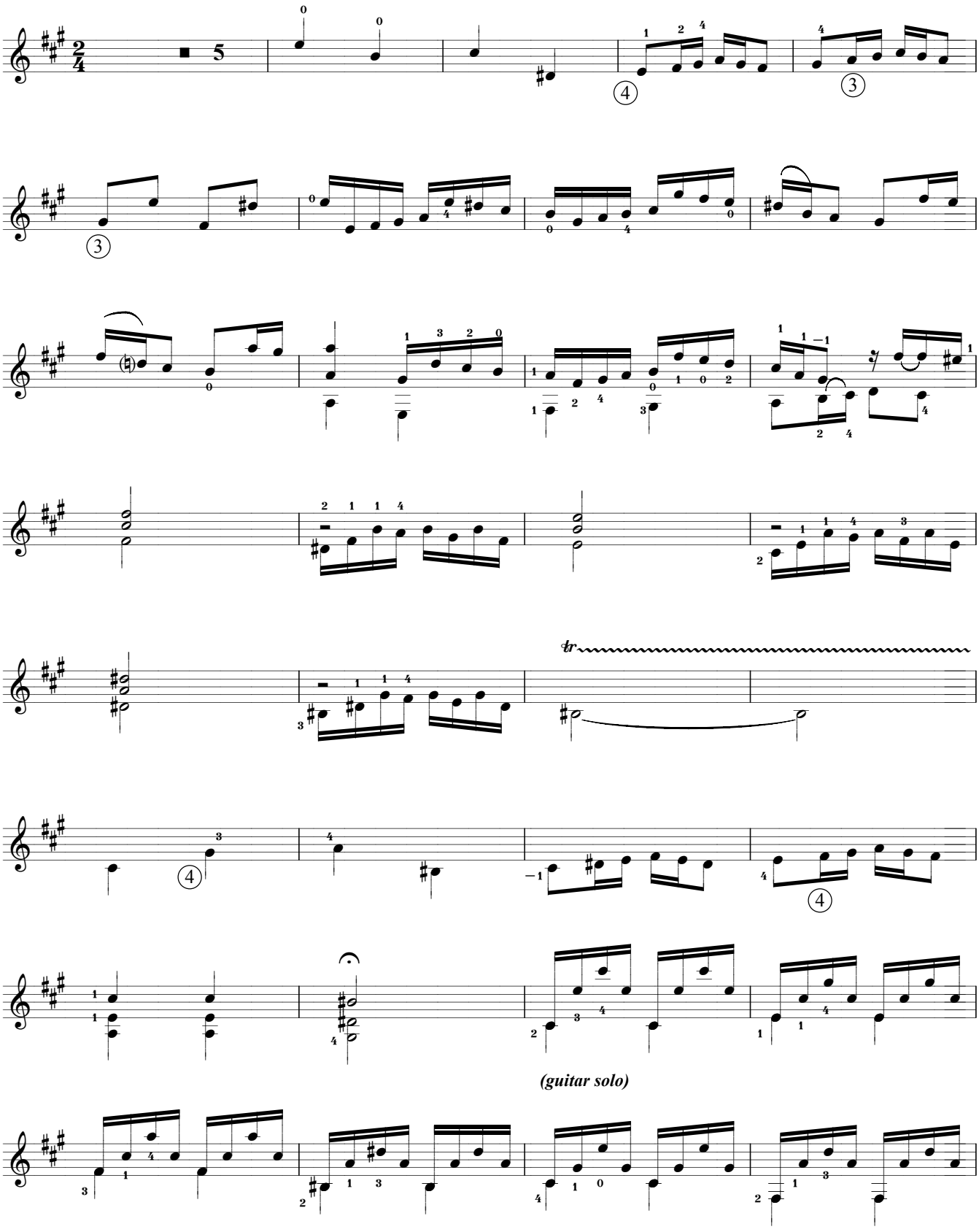

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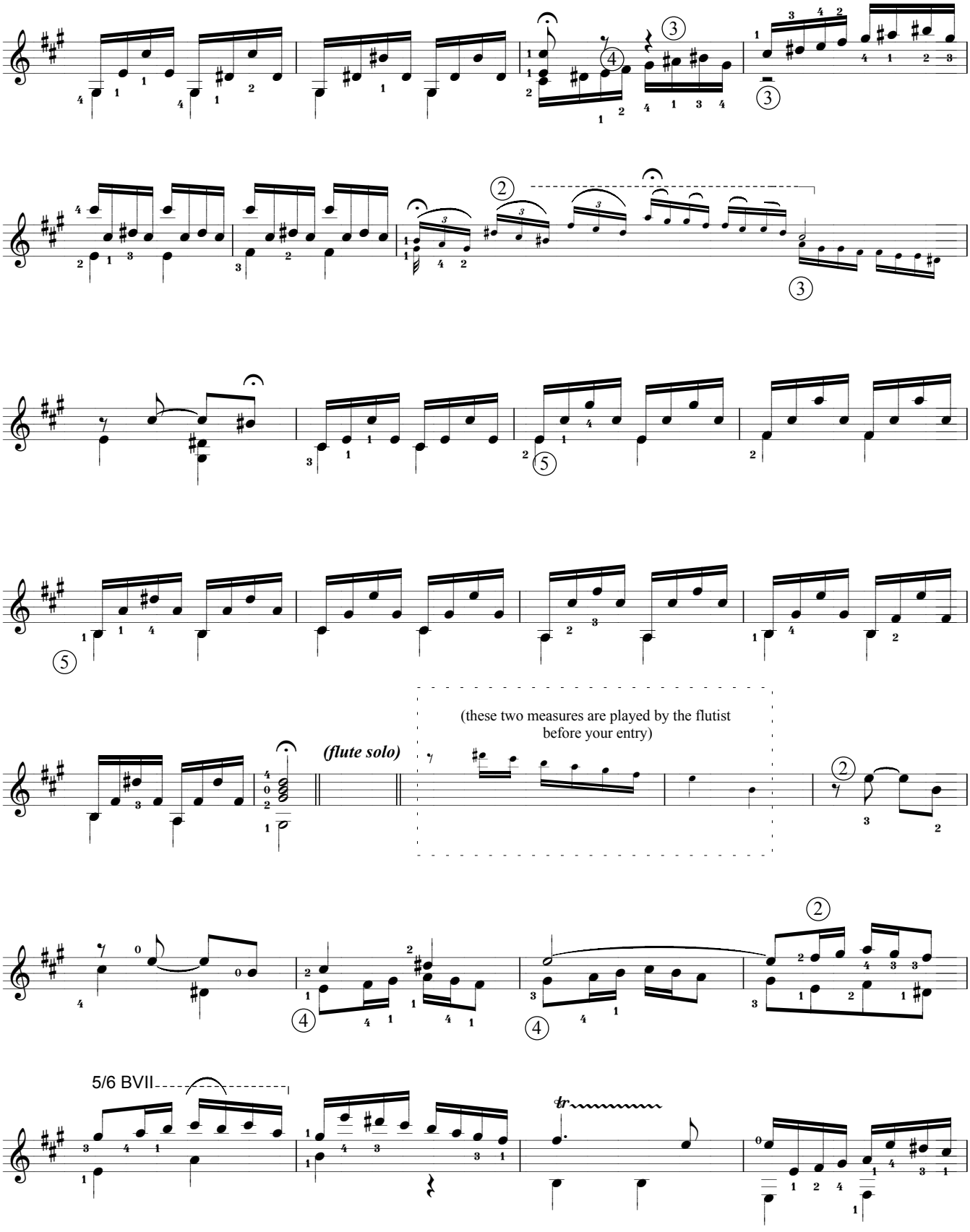

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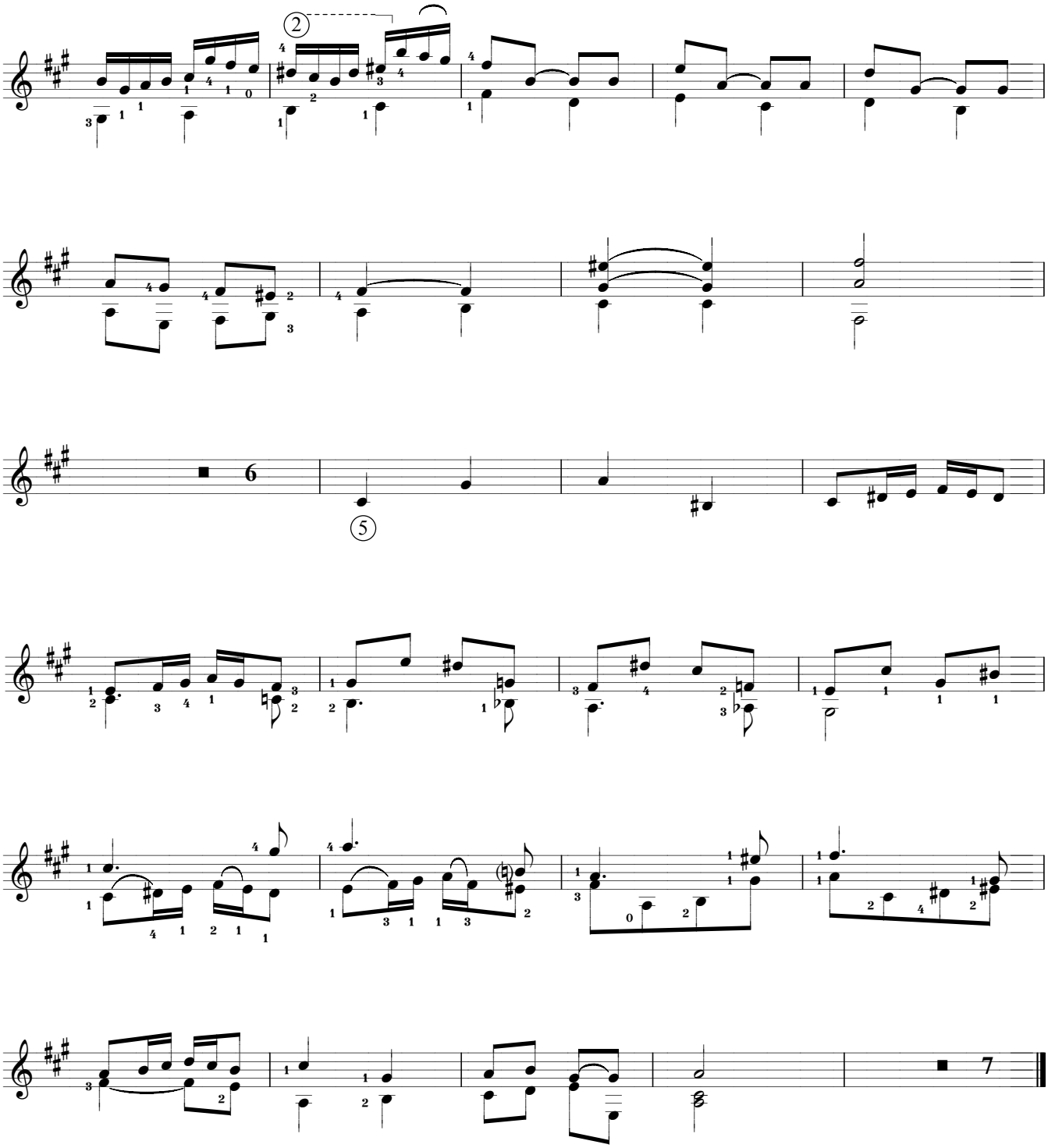

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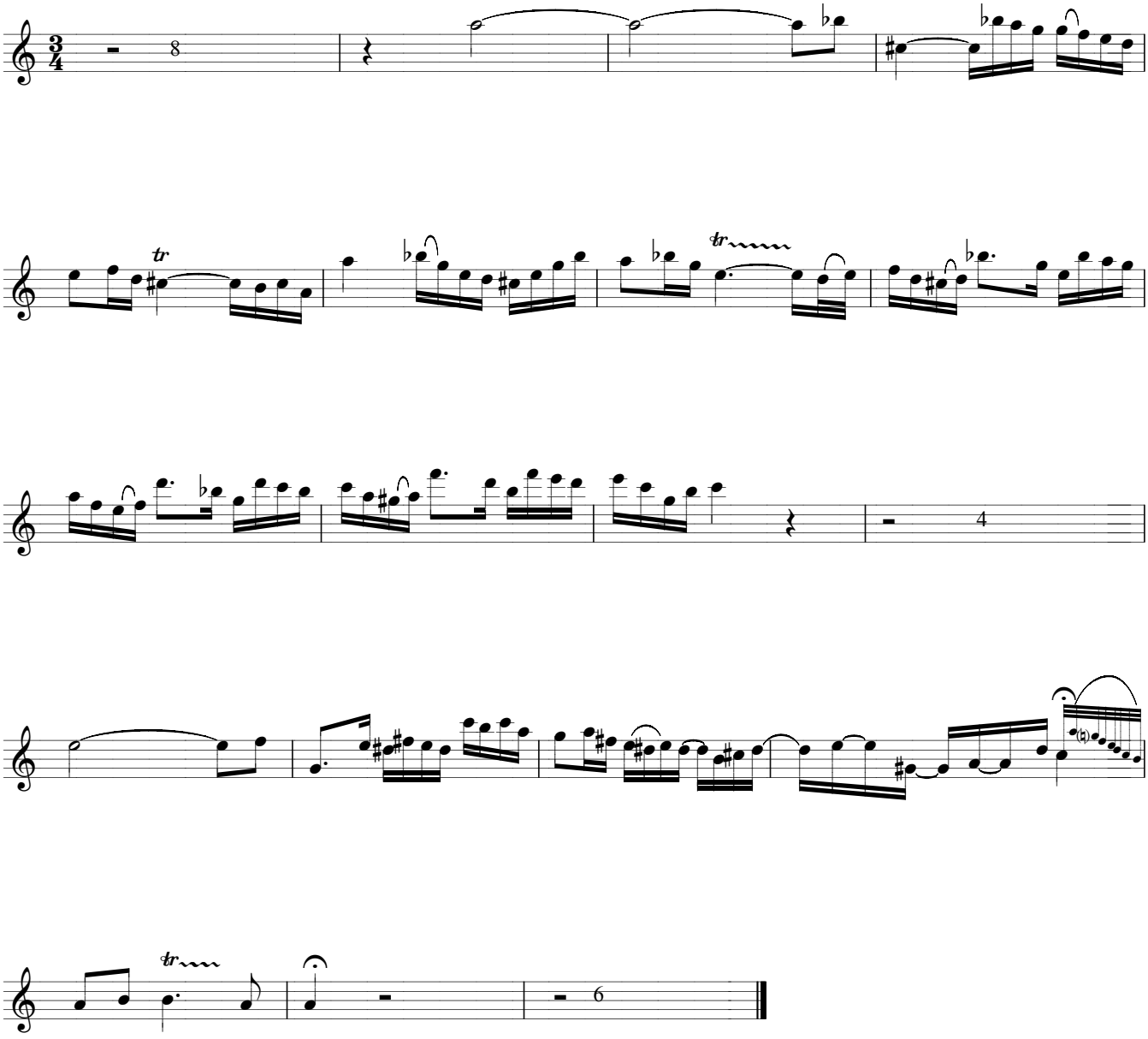

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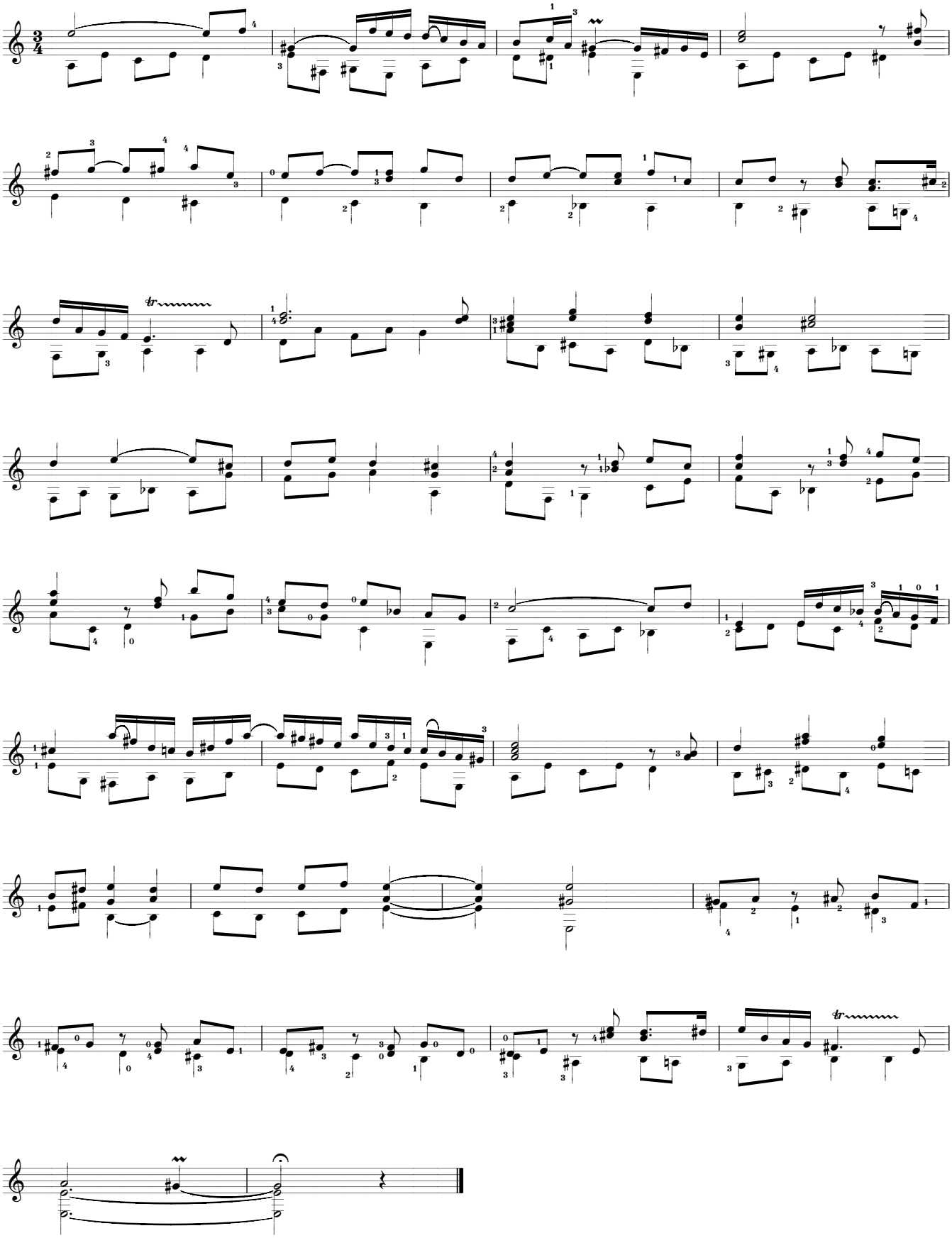

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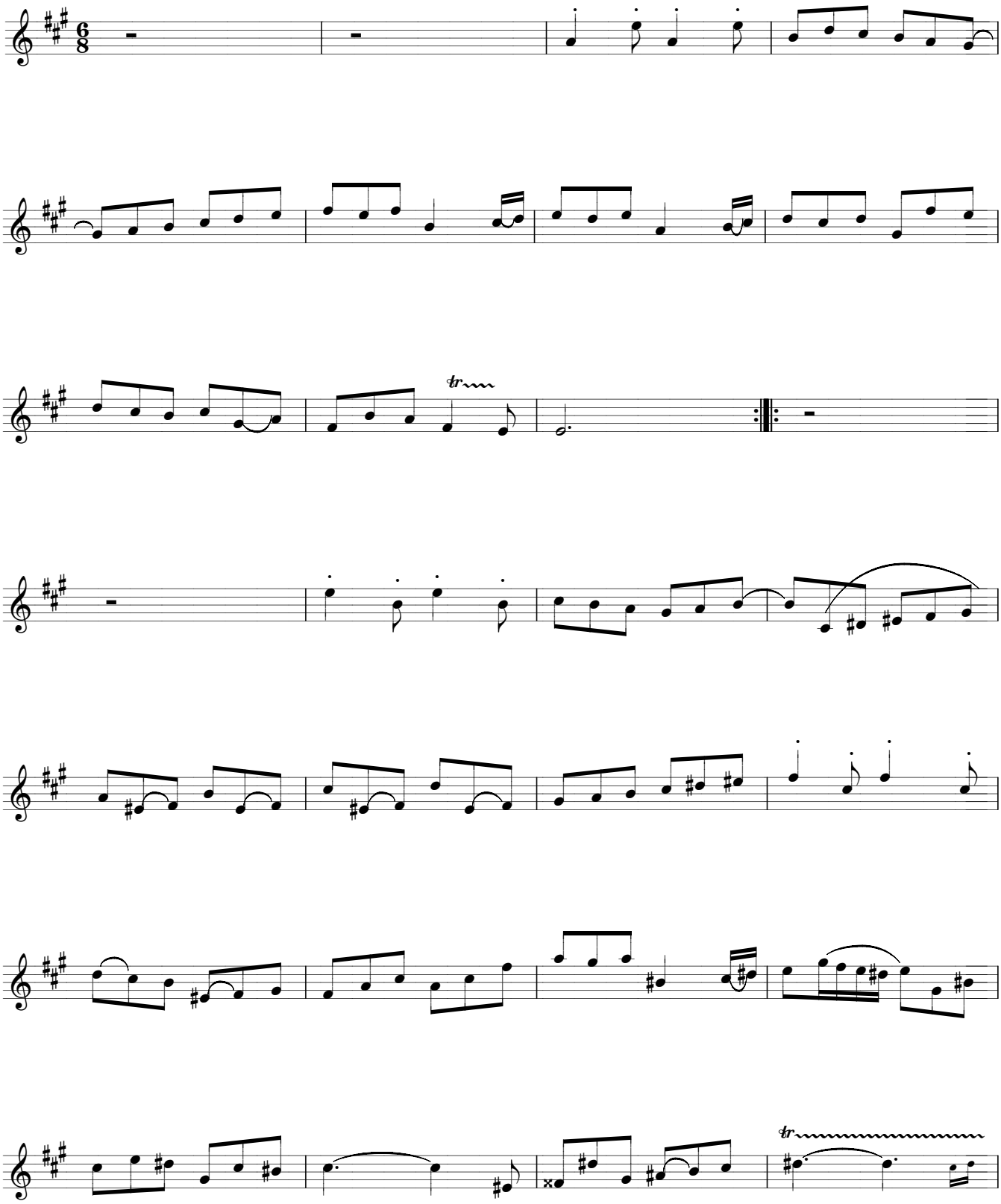

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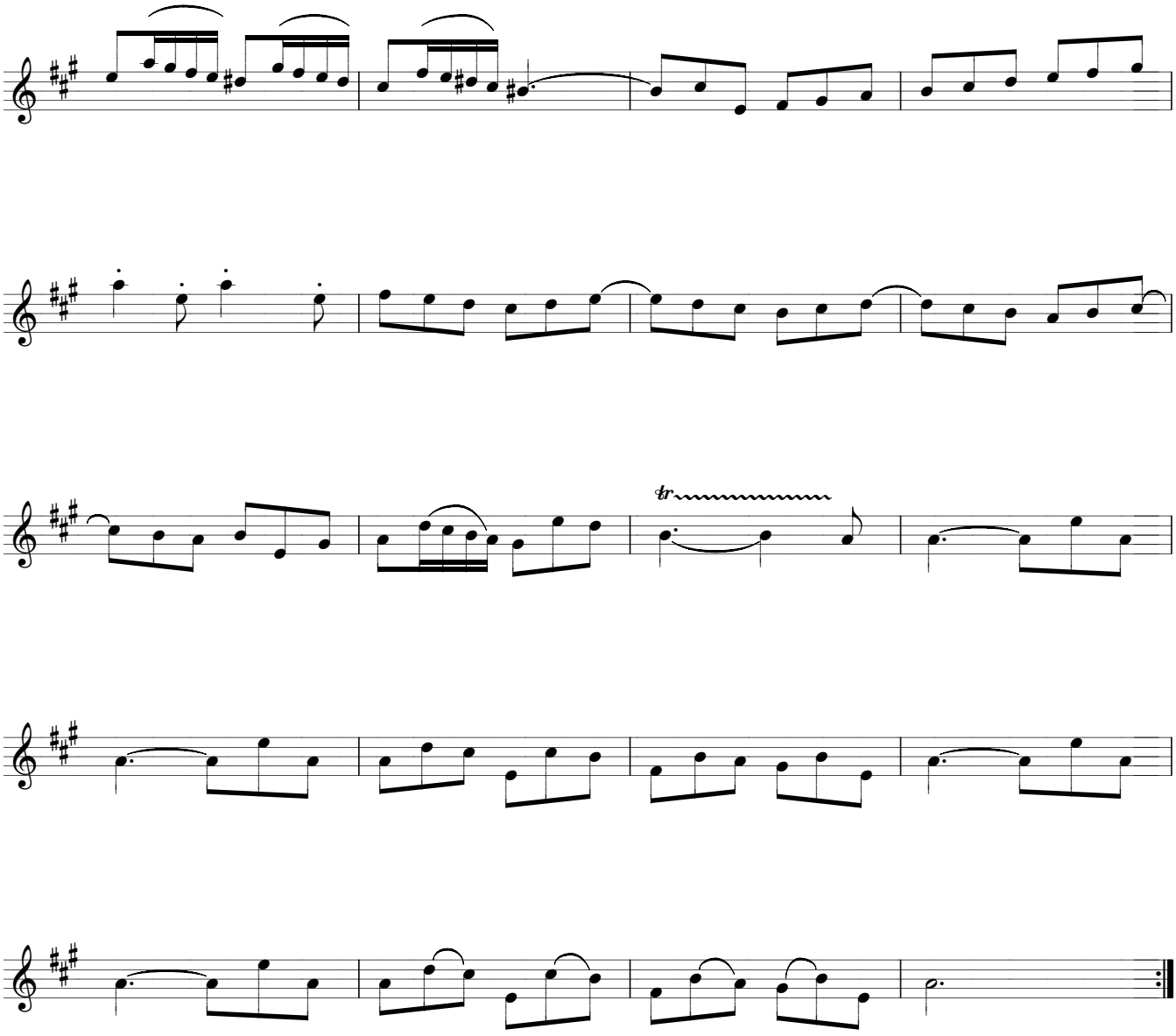

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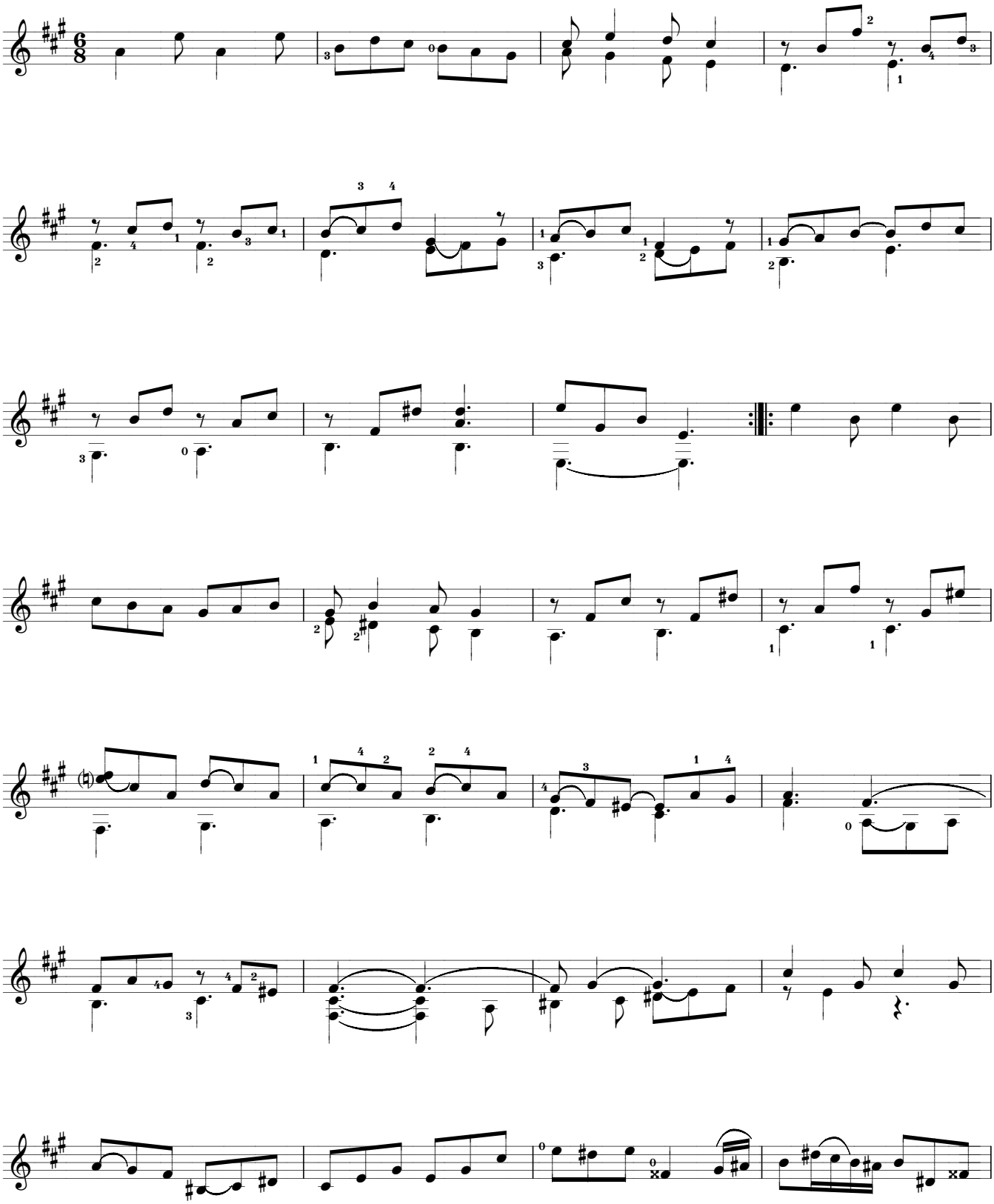

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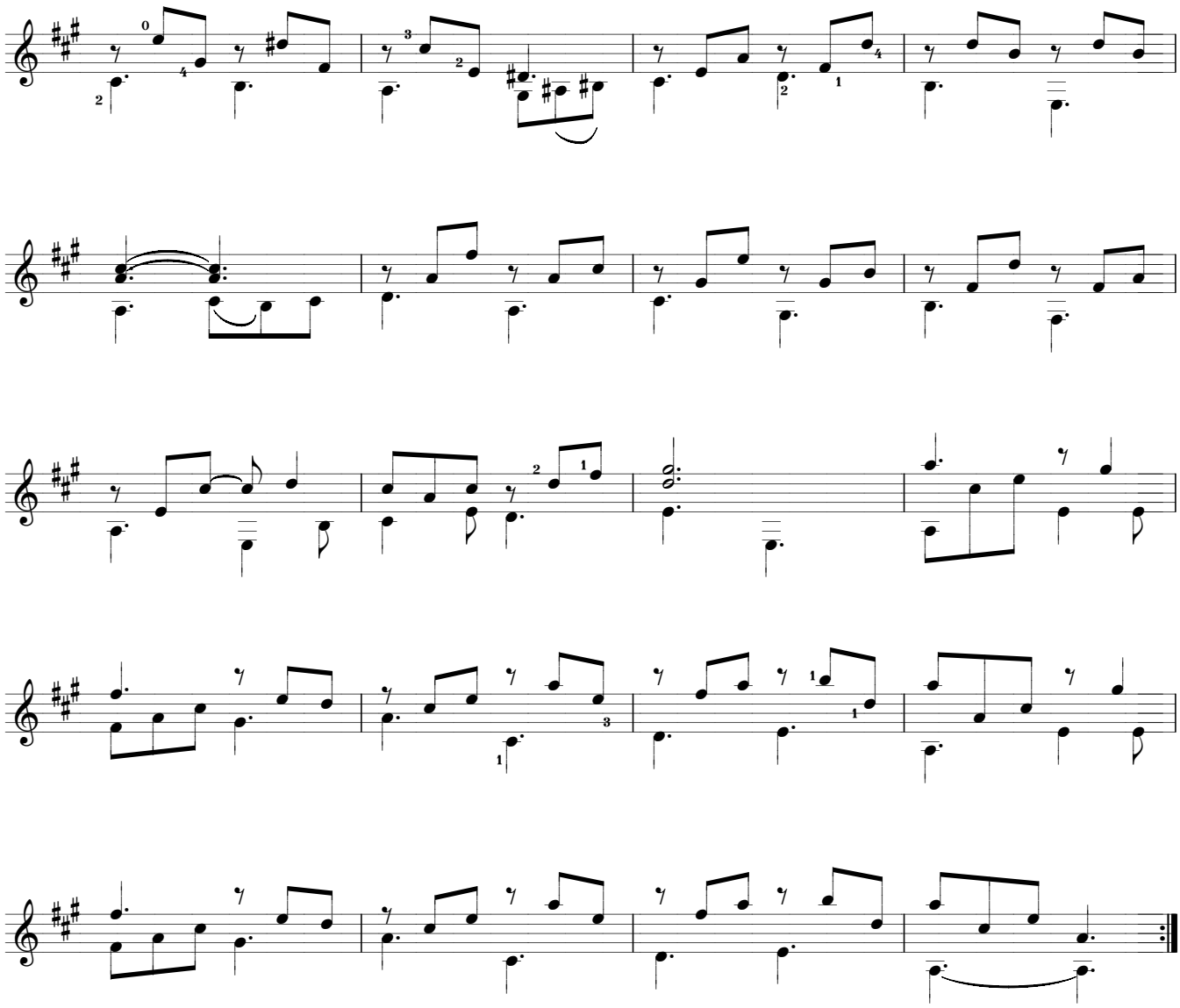

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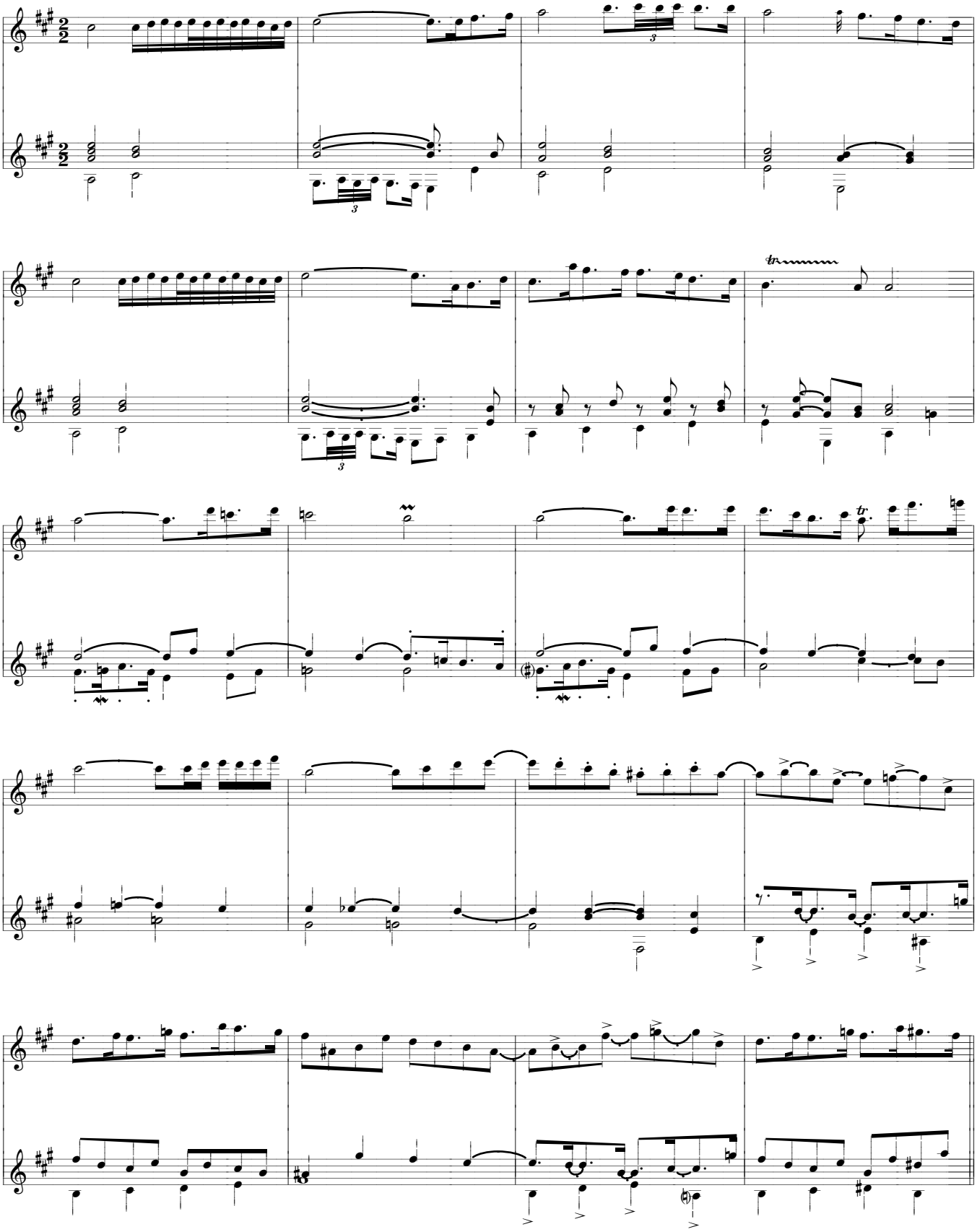

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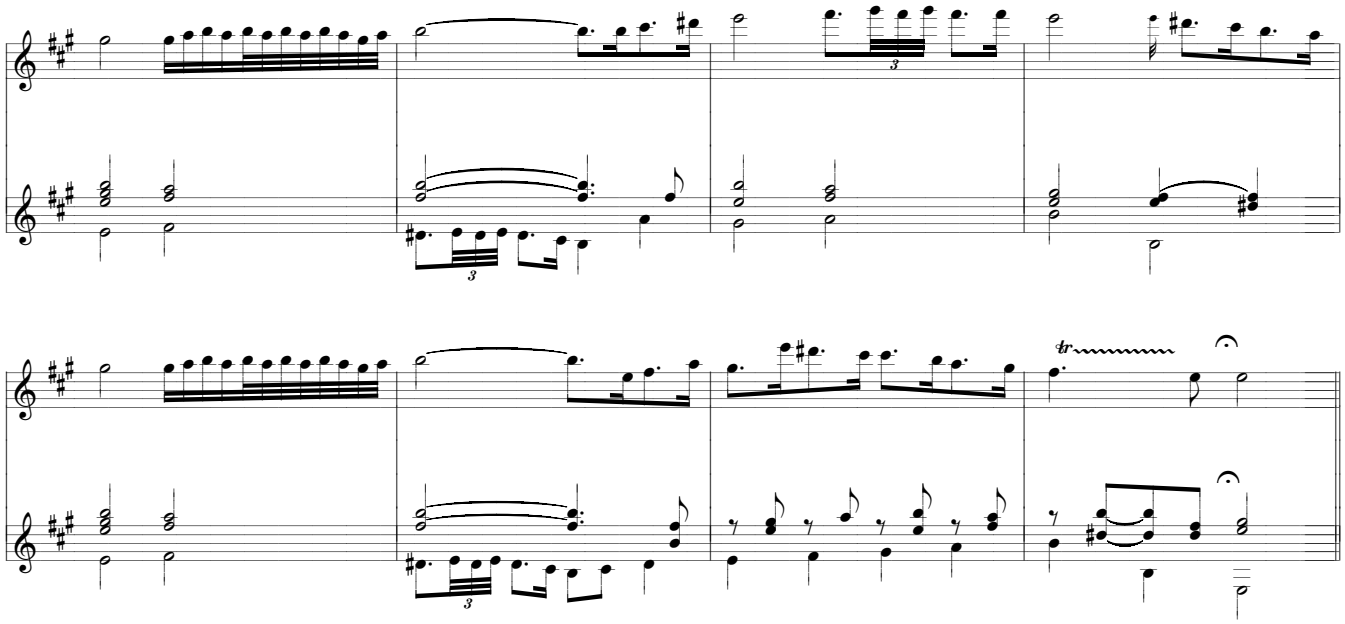

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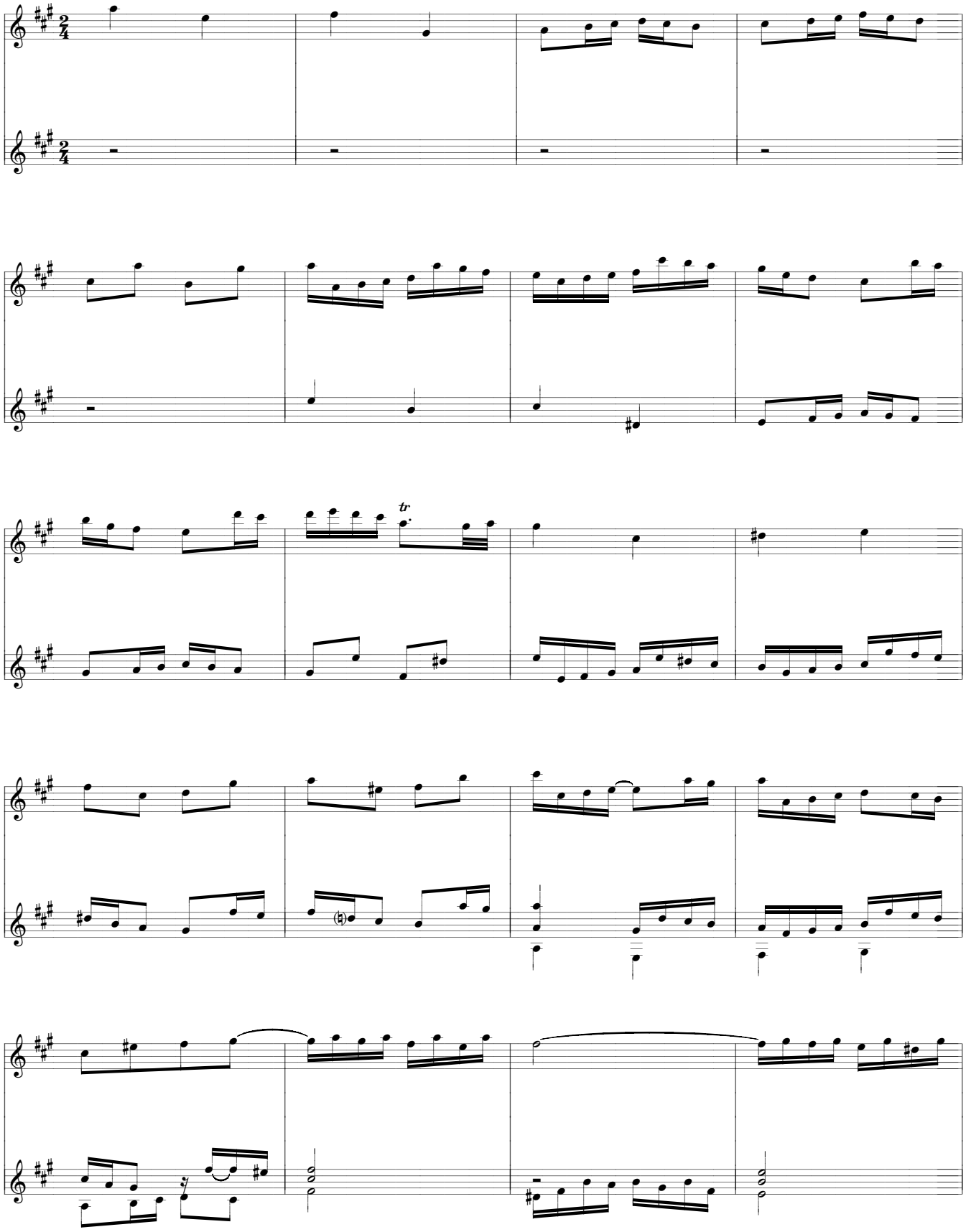

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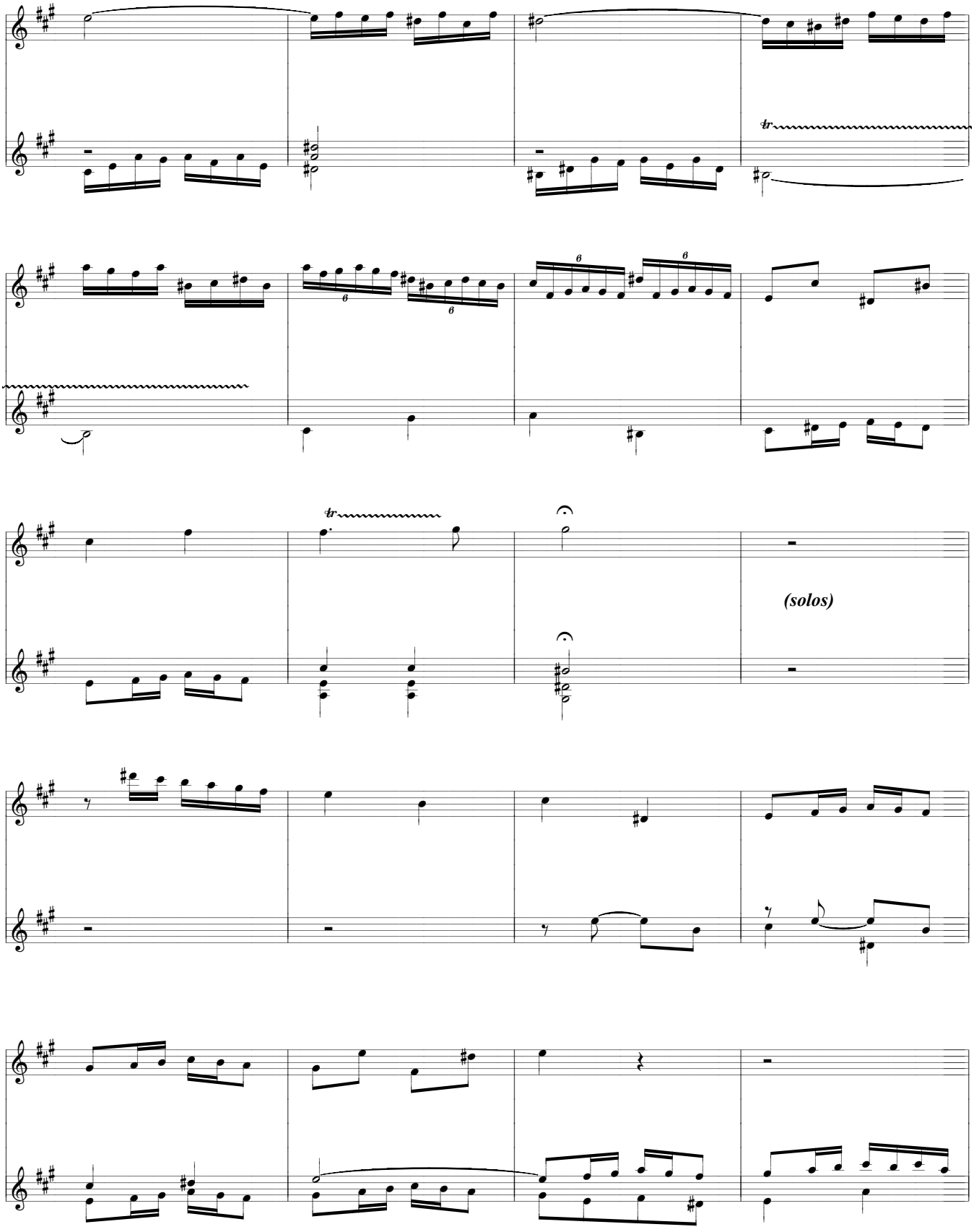

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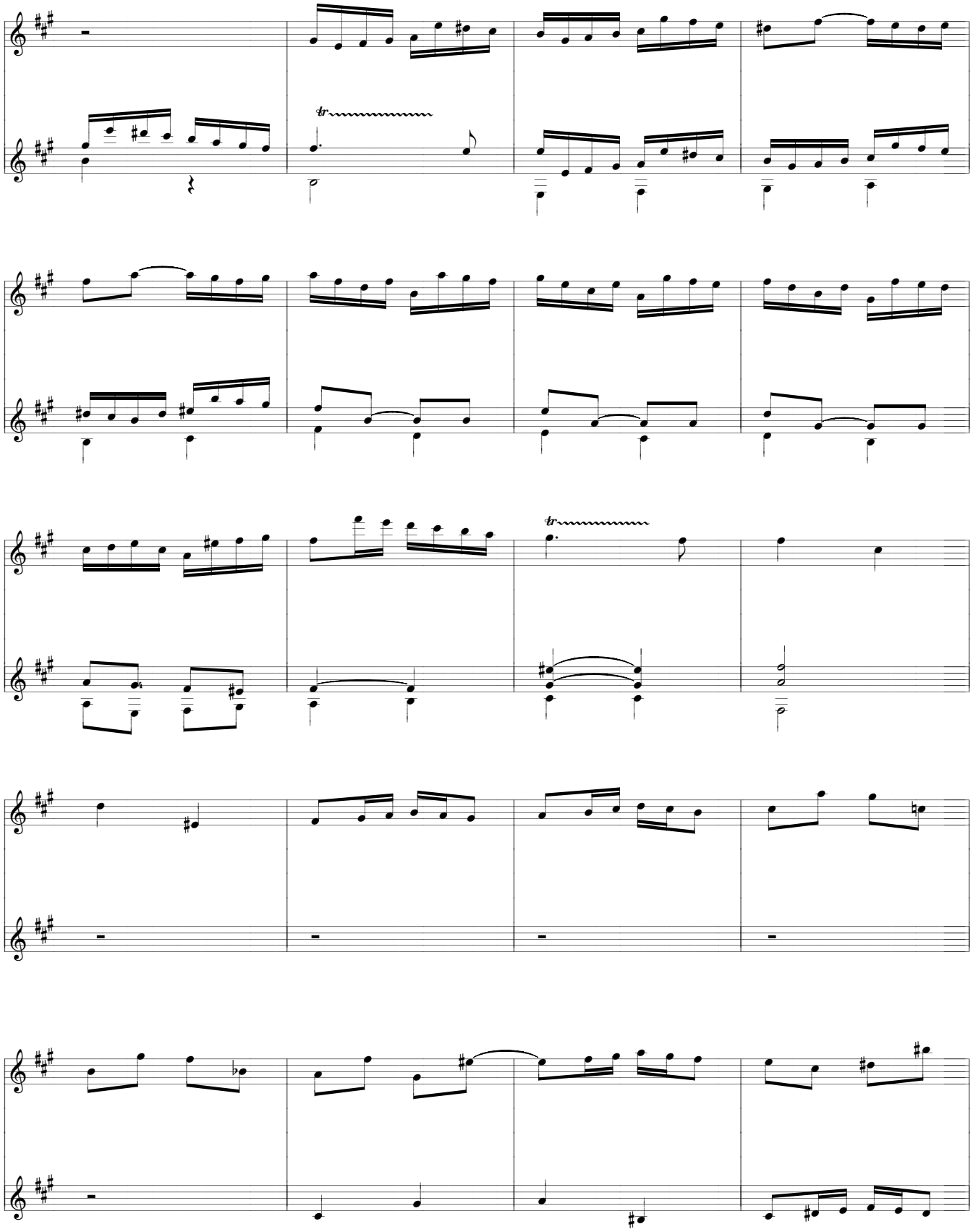

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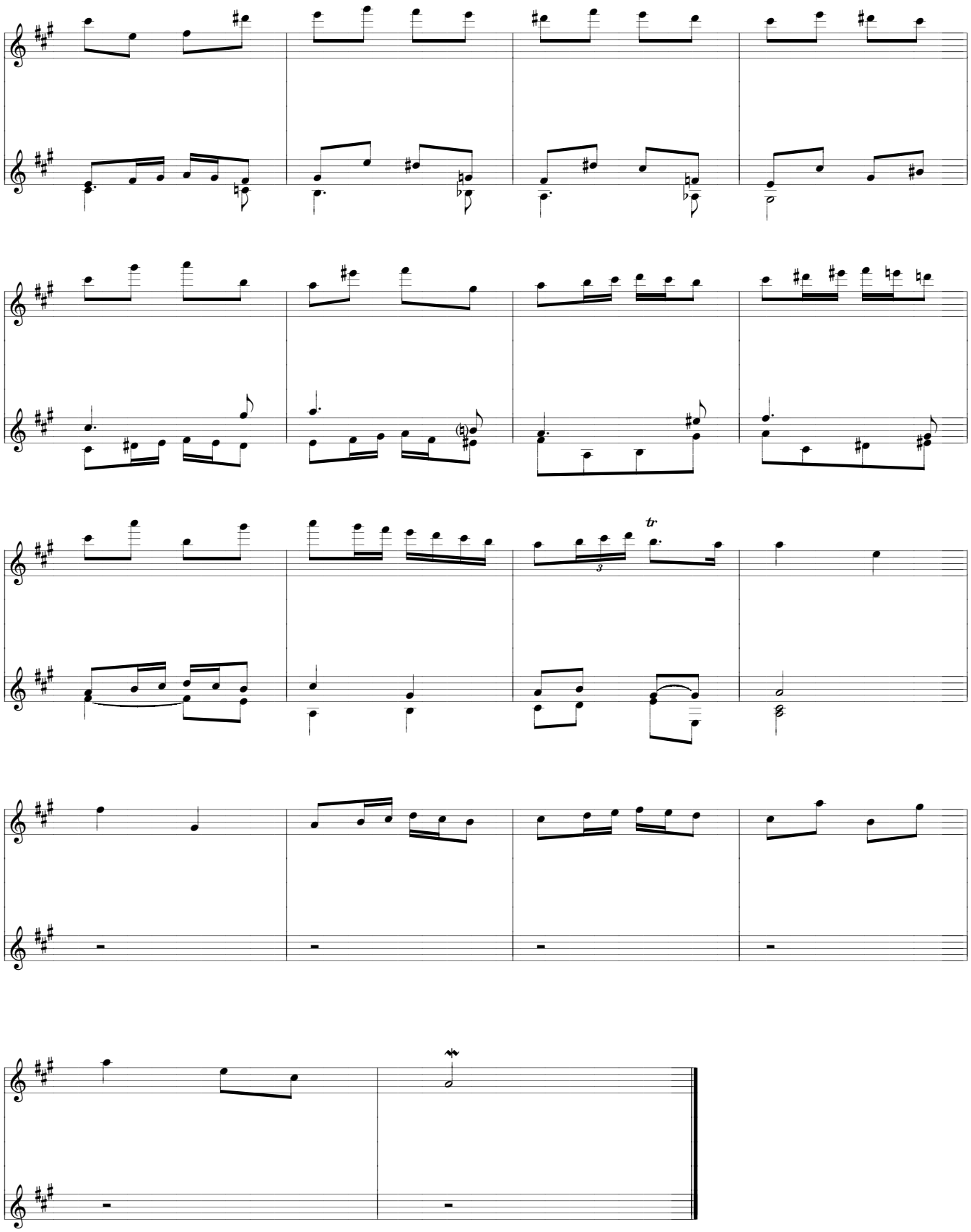

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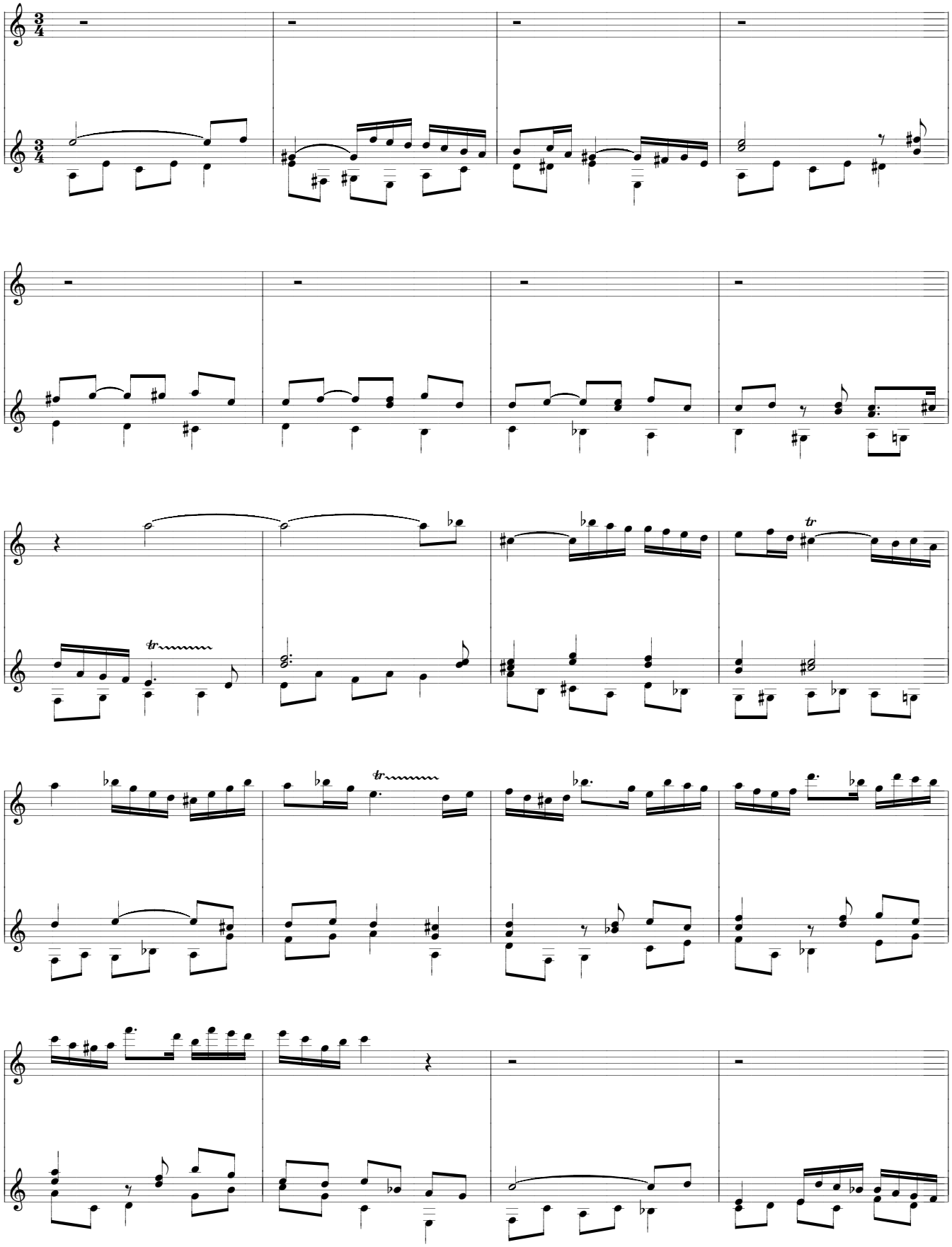

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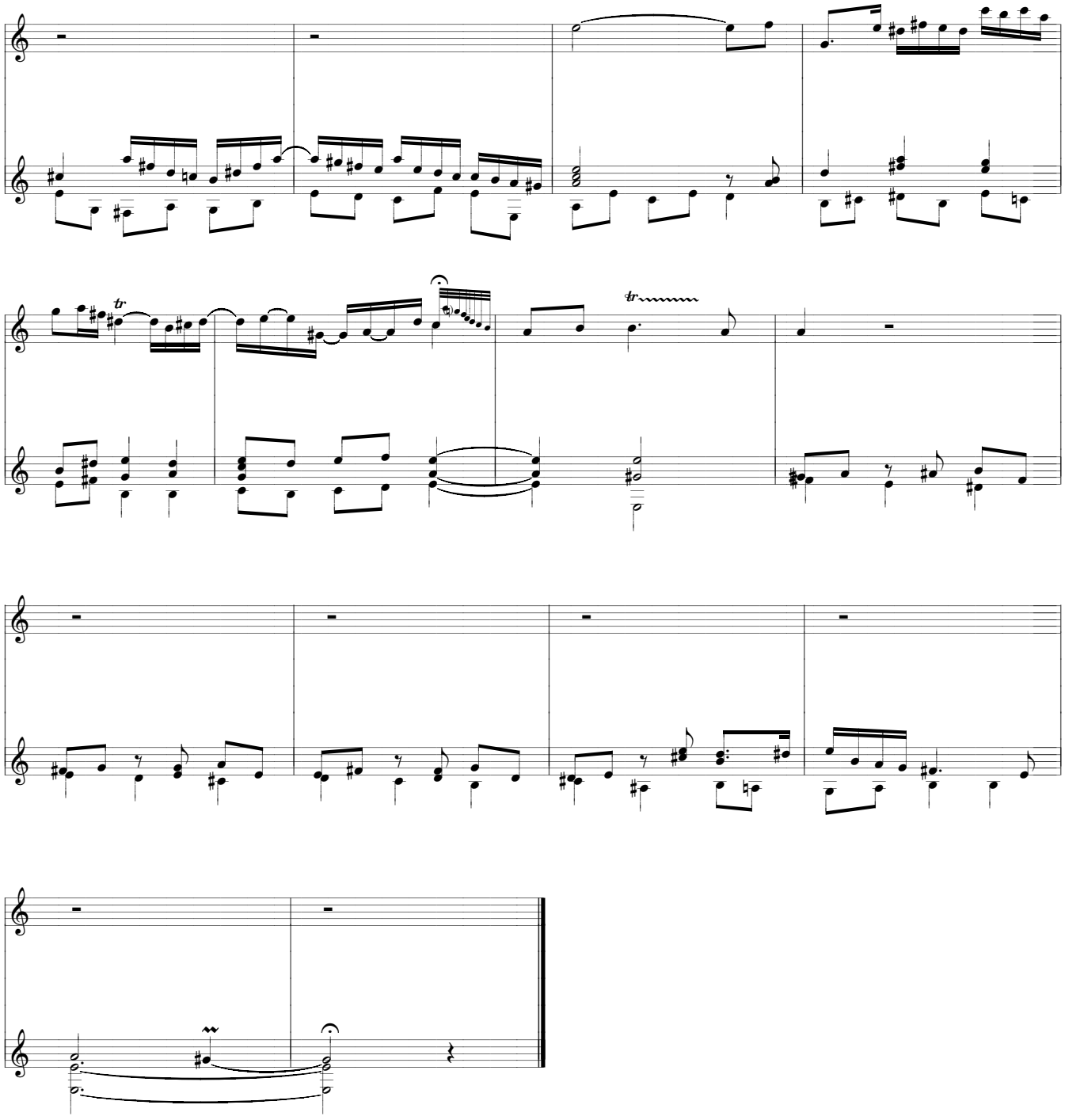

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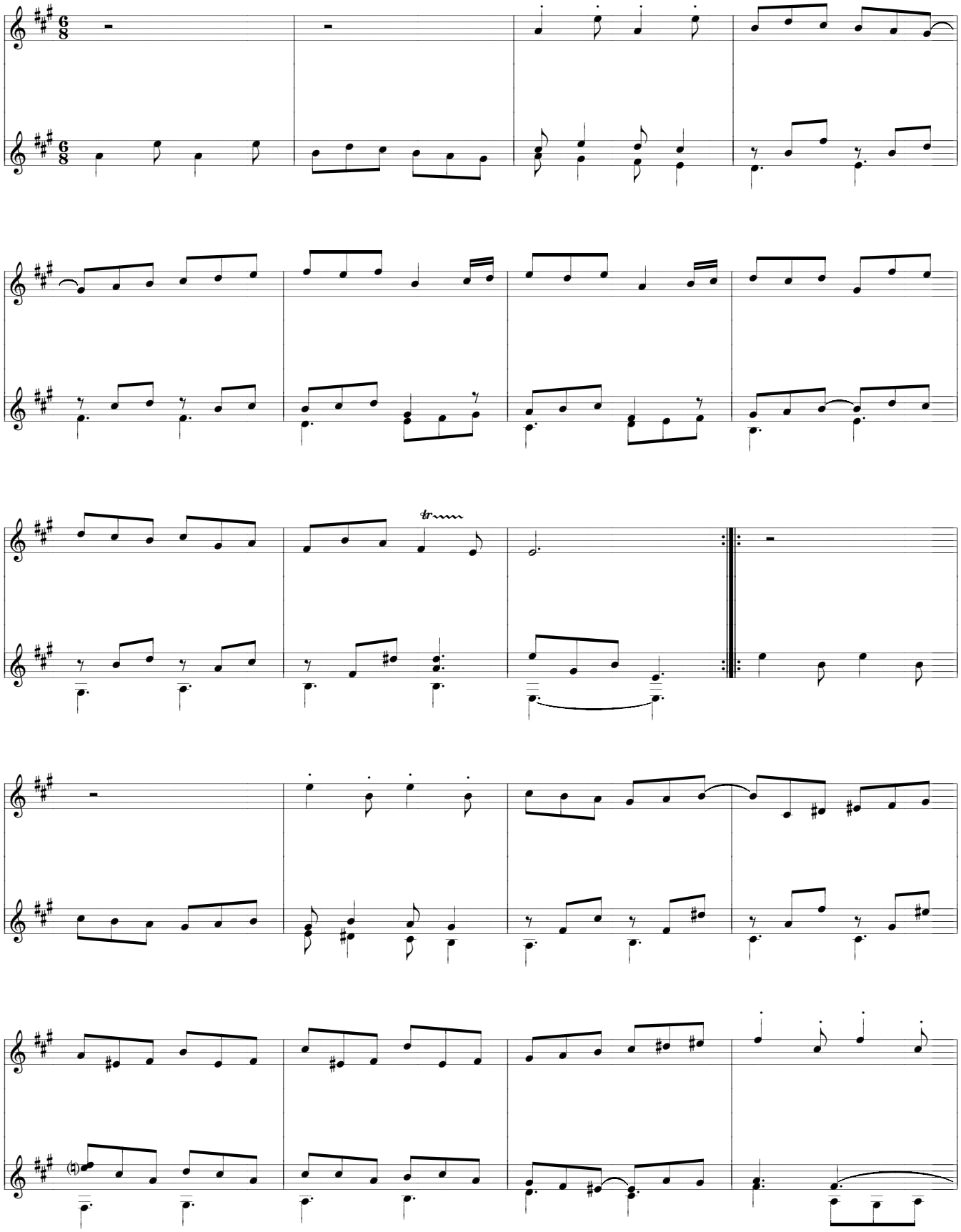

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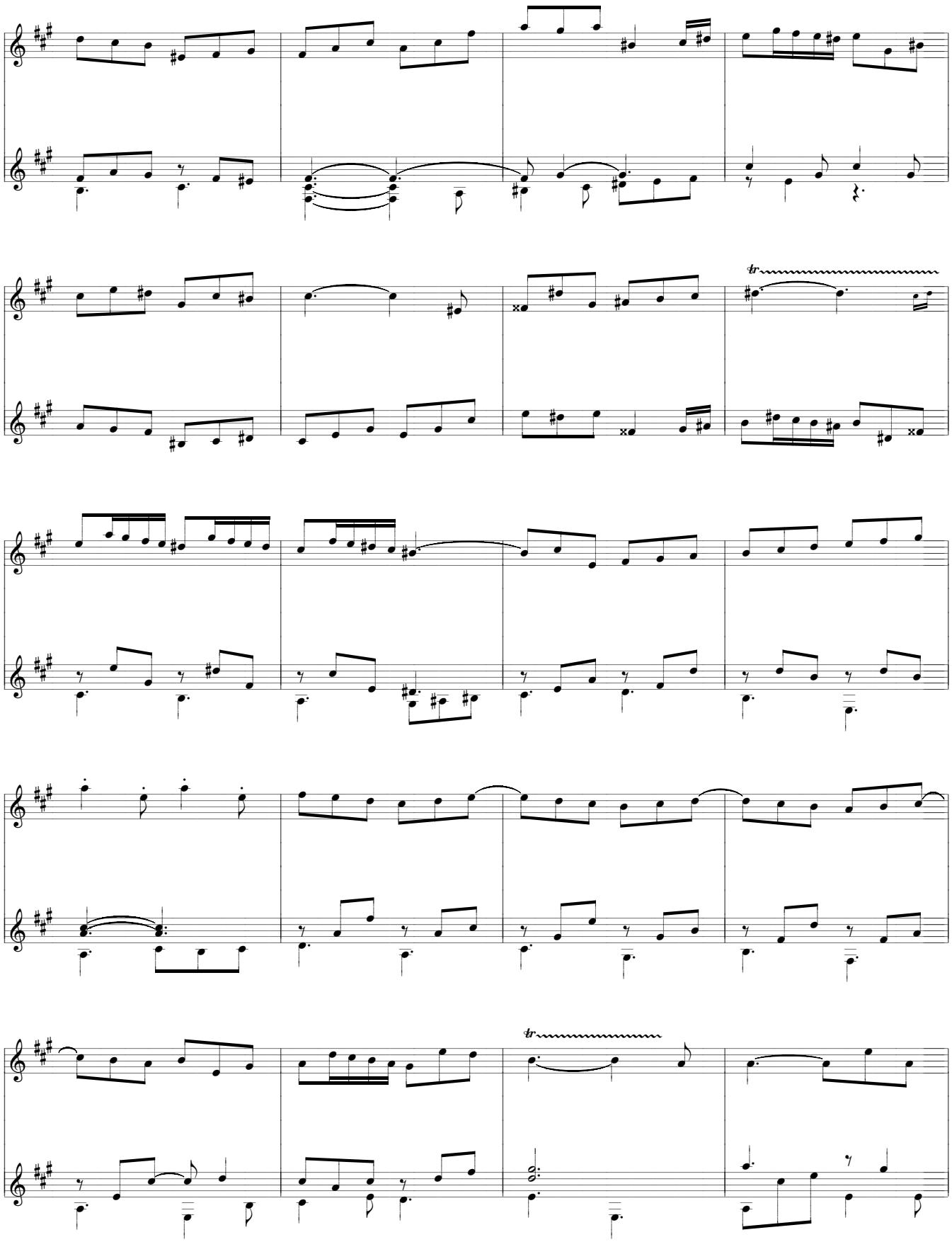
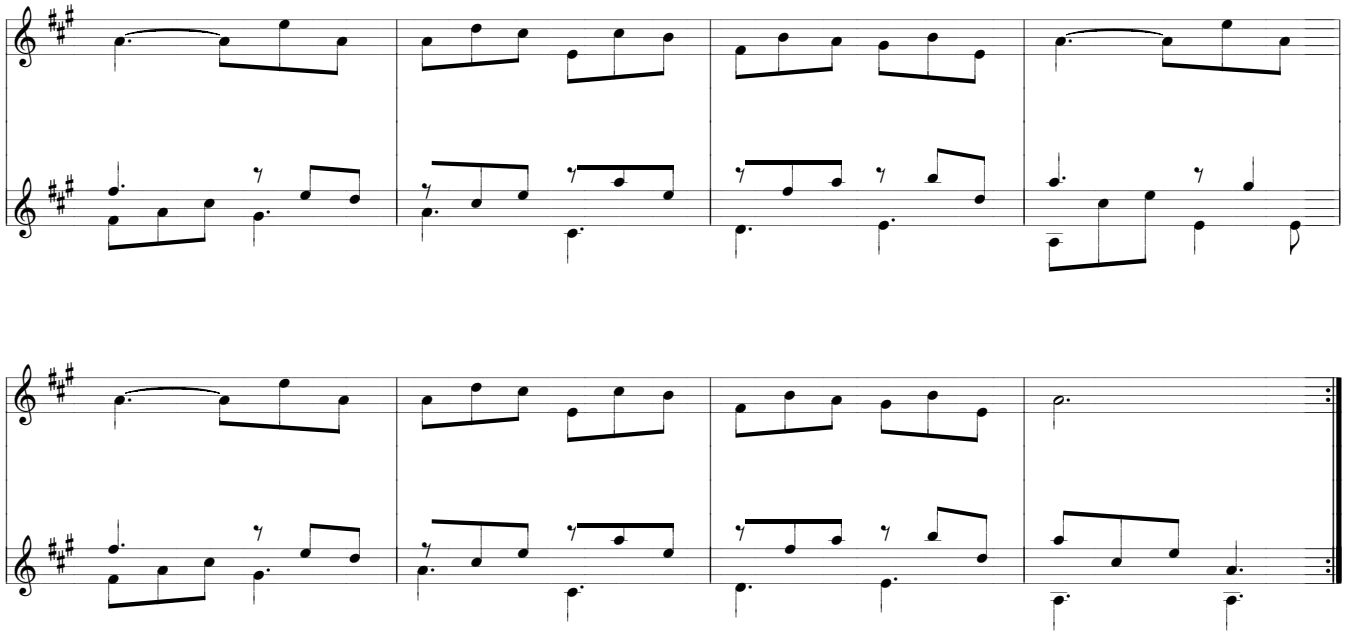
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