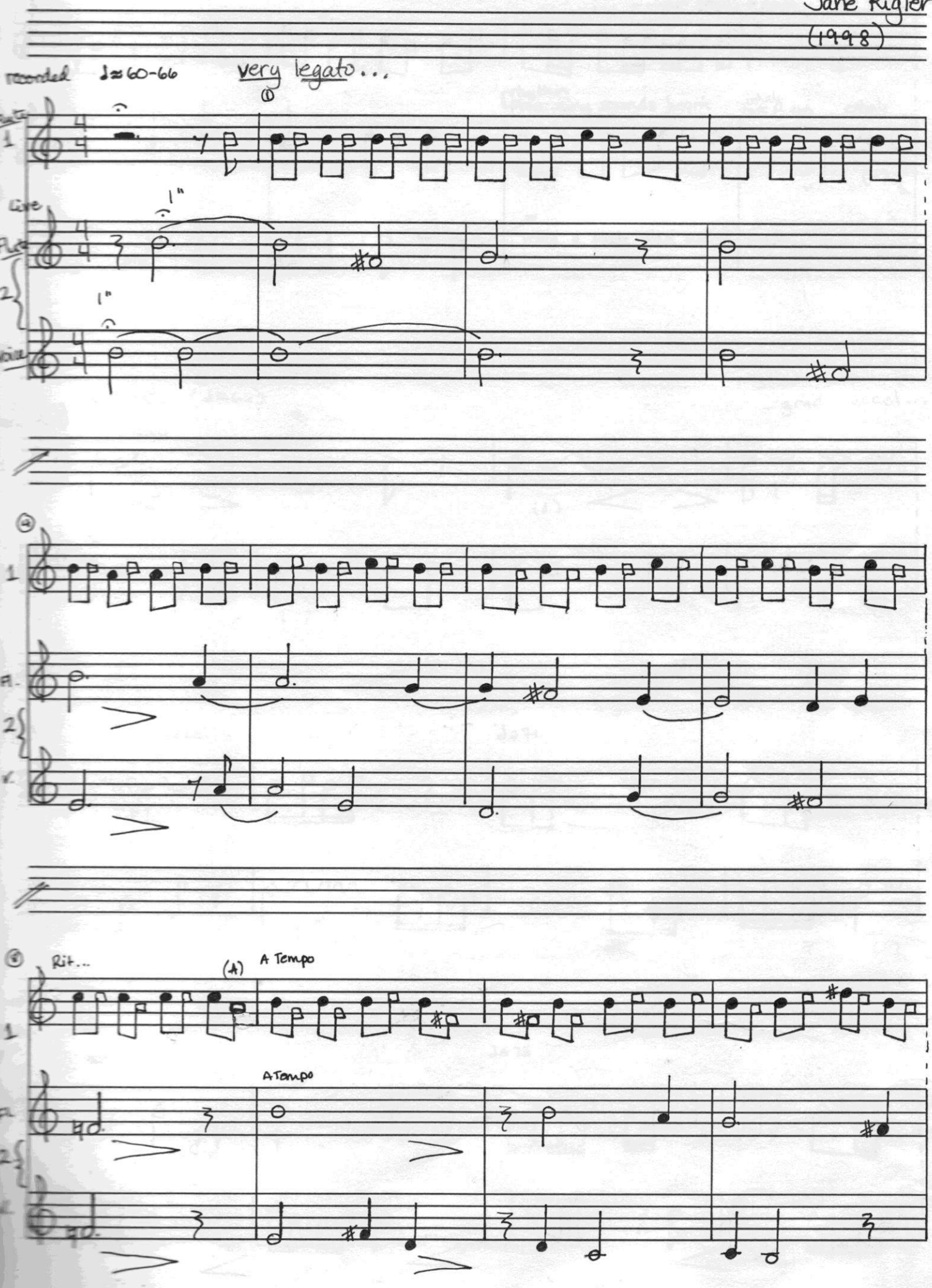
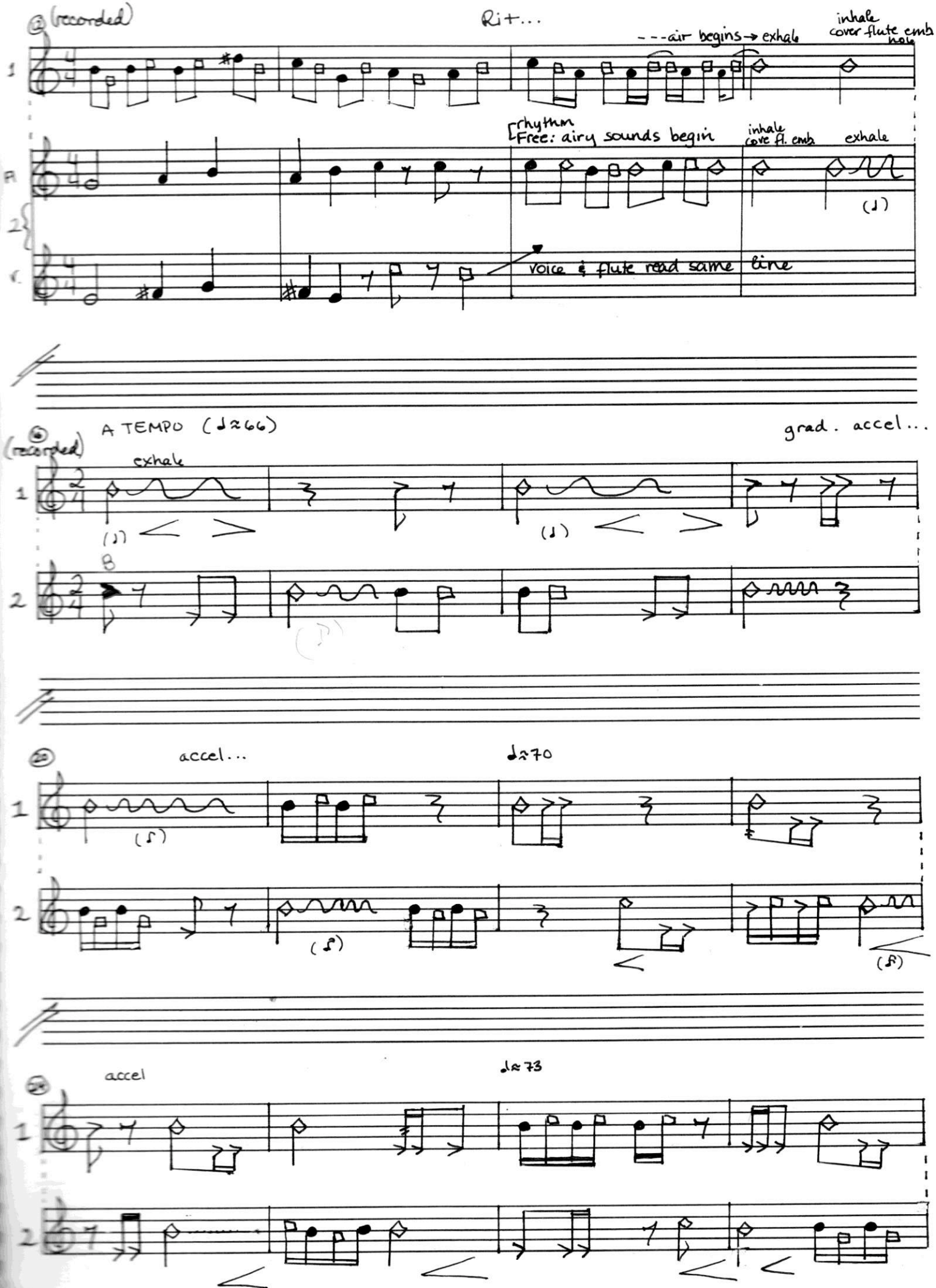
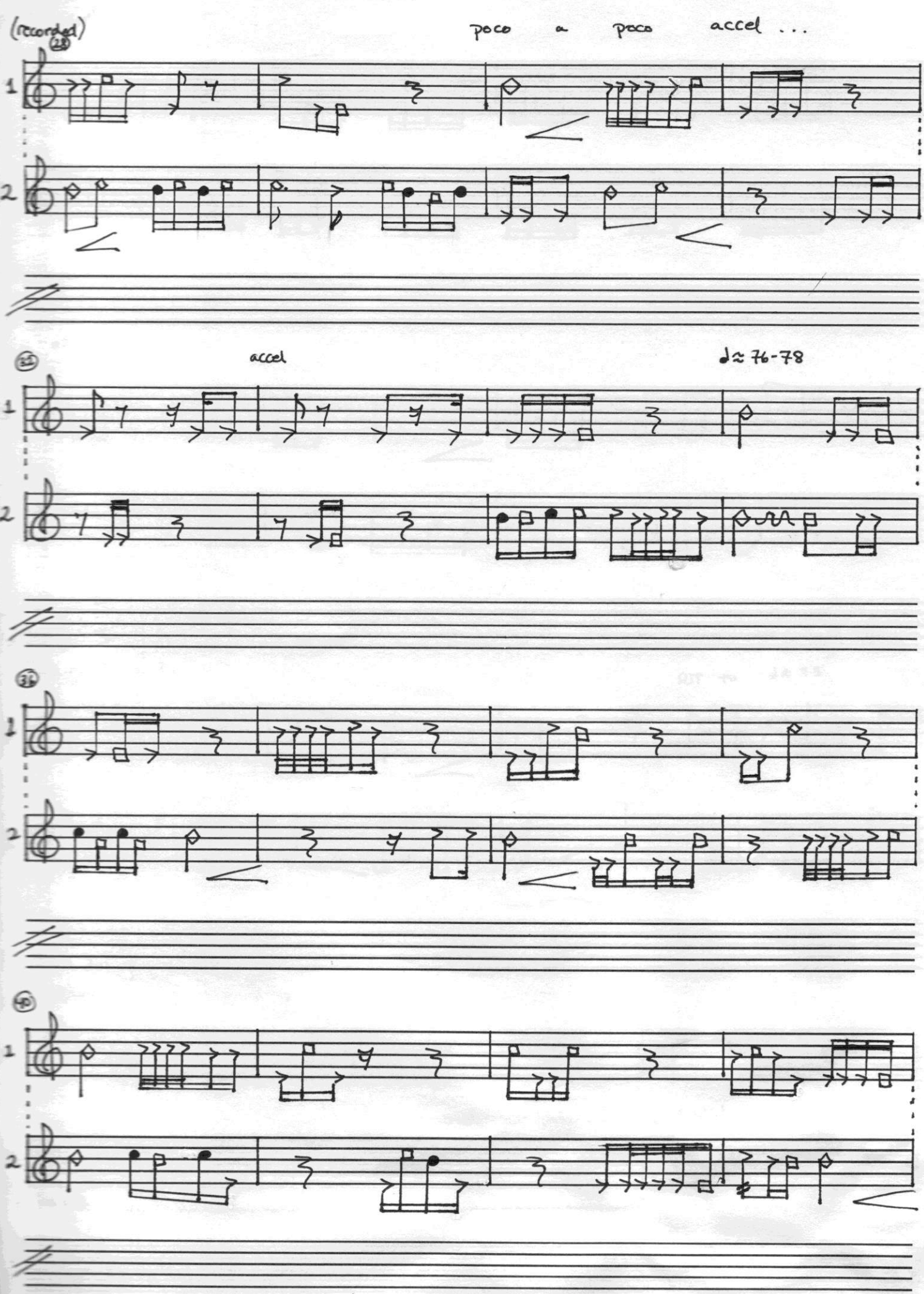
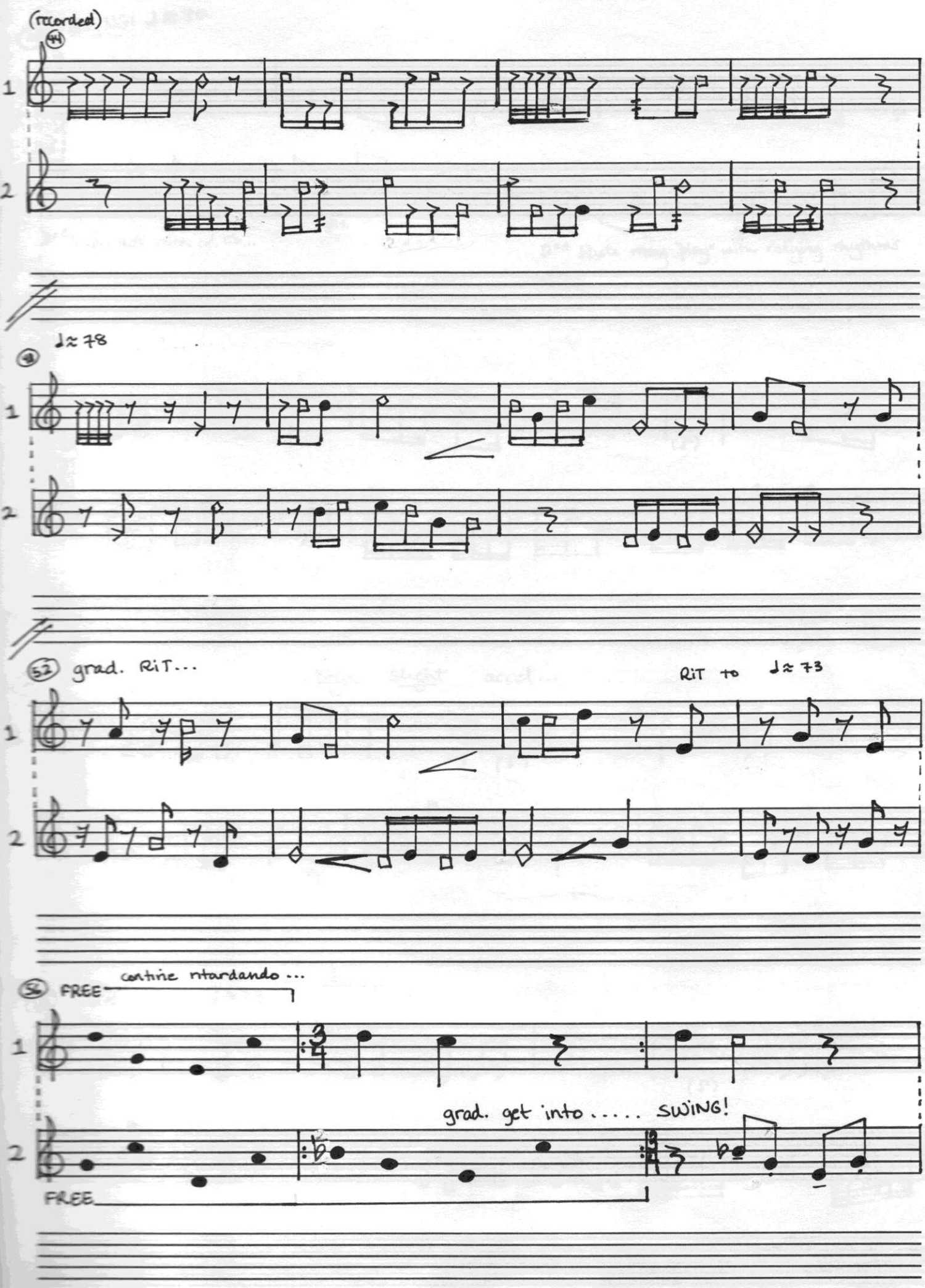
Two Seaming...

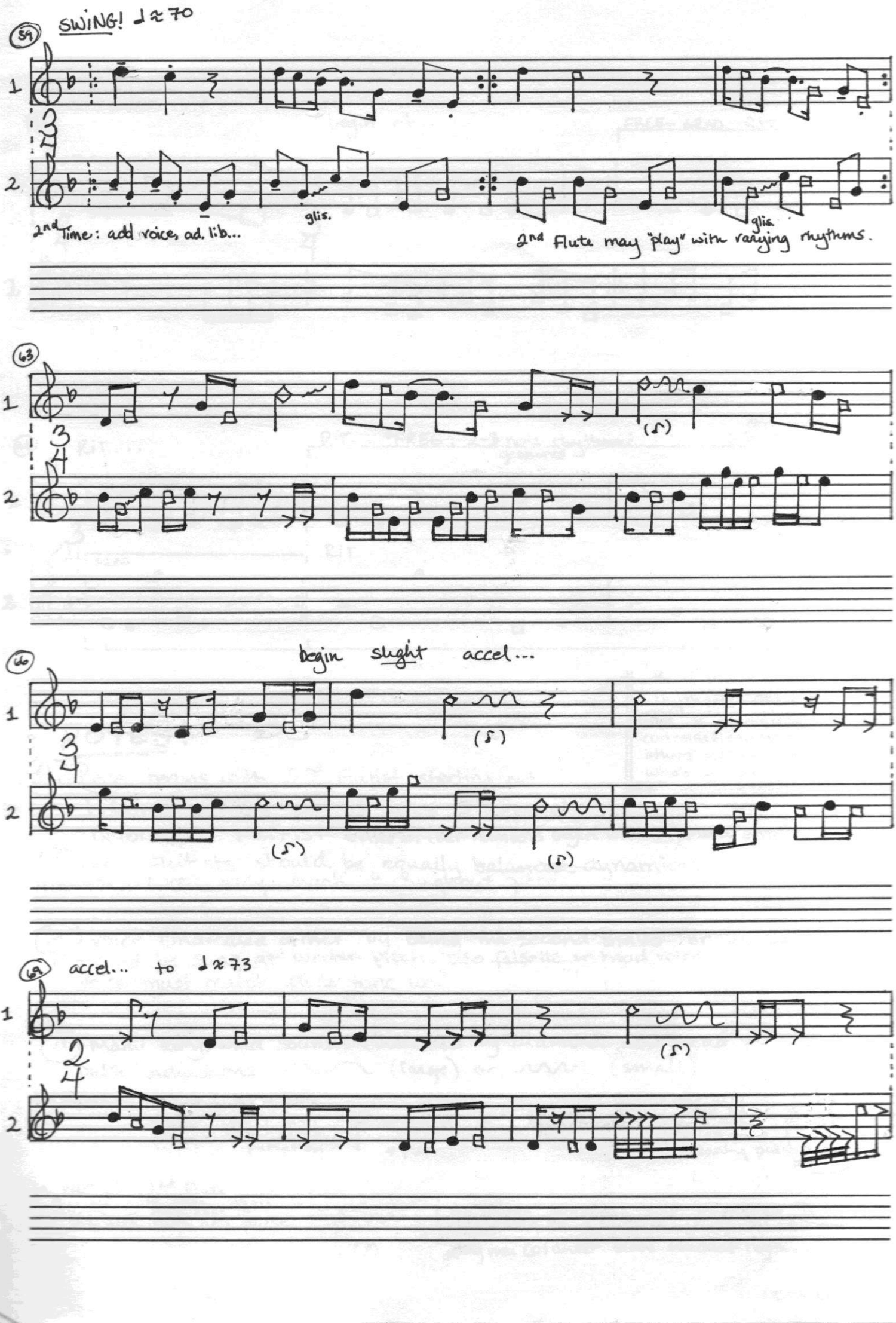
Jane Rigler
(1998)

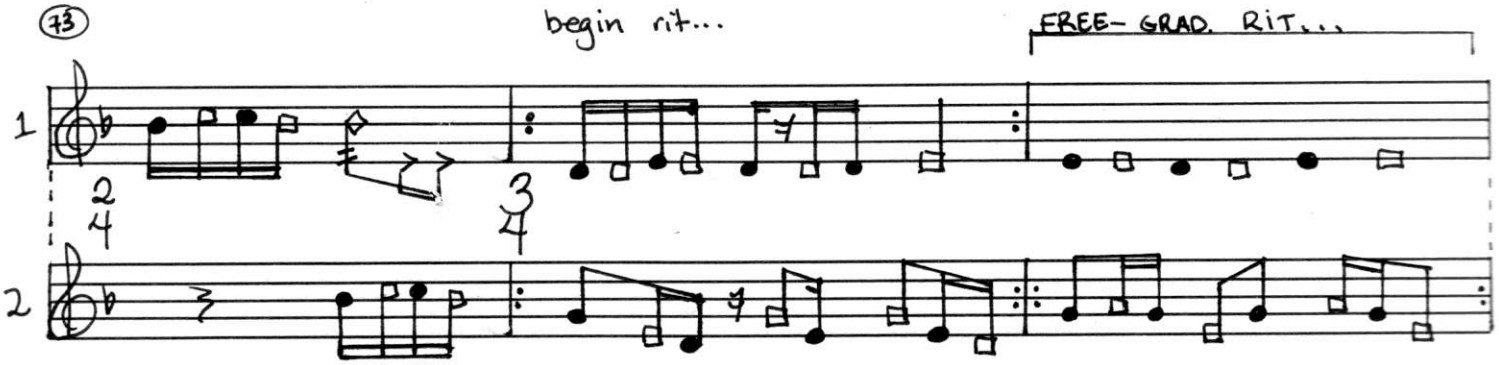


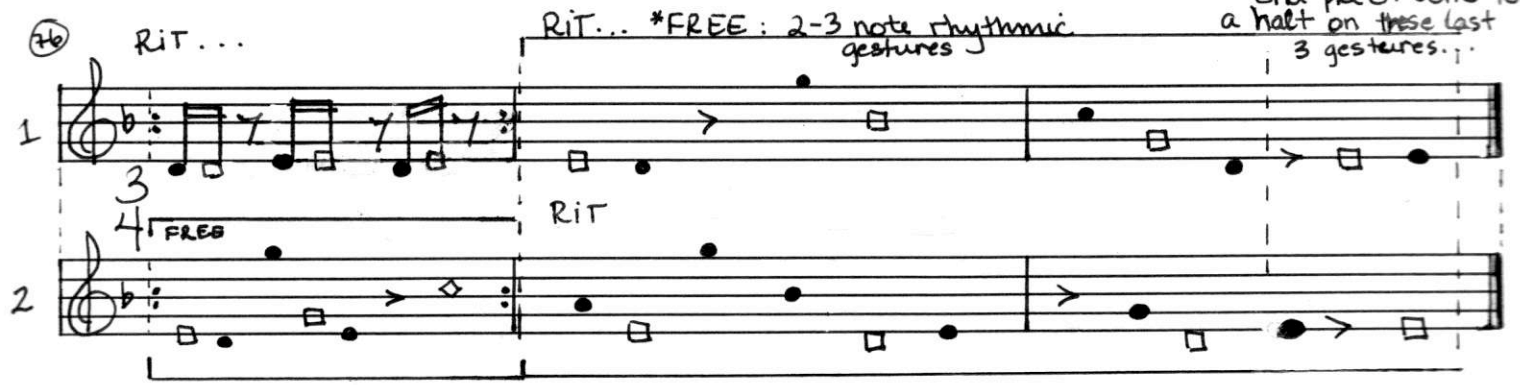

(recorded)
Rit...
---air begins → exhale
inhale
cover flute emb hole
rhythm
Free: airy sounds begin
inhale
cover fl. emb
exhale
voice & flute read same line
A TEMPO (♩≈66)
grad. accel...
(recorded)
exhale
accel...
♩≈70
accel
♩≈73


(recorded)
poco a poco accel ...
accel
♩≈ 76-78


(recorded)
44
1
2
♩≈ 78
48
1
2
52 grad. RiT...
RiT to ♩≈ 73
1
2
56 FREE
continie ritardando ...
1
grad. get into ..... SWING!
2
FREE


59
SWING! ♩≈70
1
2
glis.
glis.
2nd Time: add voice, ad. lib...
2nd Flute may "play" with varying rhythms.
63
1
2
(5)
66
begin slight accel...
1
2
(5)
(5)
(5)
69
accel... to ♩≈73
1
2
(5)





* alternate notes and rhythmic gestures btwn the 2 flutists - like a conversation "playing-off" each others' gestures/comments. Who's got the last word?

NOTES:

(1.) Piece begins with 2nd Flutist starting out holding a b4 for at least 2 seconds before 1st Flutist enters. (bar numbers begin with 1st Flute entrance).

(2.) Both Flutists should be equally balanced dynamically - and dynamics should not vary much throughout piece.

(3.) Voice (indicated either by being the second stave or by square note-head ☐) should be sung at written pitch: use falsetto or head voice. Voice must match flute tone well.

(4.) Many airy/wind sounds (indicated by diamond note head ◇) will have pulse indications ∿∿∿ (large) or ∿∿∿ (small)

examples: bar 16: airy note is a half note with large pulsation ◇∿∿∿ = pulse is a quarter-note *(♩)

bar 20: is a half-note with small pulse meaning pulse is eighth-note pulse ◇∿∿∿ *(♪)

in bar 21, 2nd Flute has quarter note with small beats, in this case it indicates 16th-note pulse ◇∿∿∿ *(𝅘𝅥𝅯)

all these examples "look" the same, but vary according to the rhythms of the other flute part.

*tiny note (𝅘𝅥𝅯) under stave indicates rhythmic pulse

notes cont...

NOTES (cont)

(5.) ALL parts marked "FREE" refer to varying rhymthic liberty - should not be played faster or "freely improvised" - Rather the flutist must melt into the other flute part [seamlessly] - in both melodic and rhythmic structure. Think of it as a game, a rhythmic game of "Tag".
This may be played with more at the end of the piece where references to previous gestures within the piece may be unfolded - slowly - always falling into a seamless melting of 2 different voices and 2 different flutes ... all becoming ... one ...

= voice = tongue slap or pizz, with a bit of flute sound (pitch)

= wind / air noise = air with flutter tongue (pizz may have flutter tongue, too.)

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1998