

Øyvind Torvund

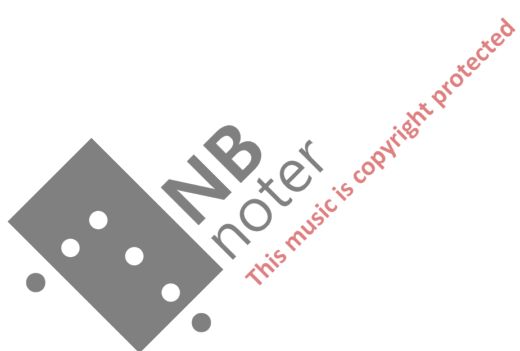
Winter Collage



For flute orchestra and tape playback

2009

Commisioned by The norwegian society of composers
in collaboration with MIC Norway and the French flute orchestra
with fundings from Art Council Norway



Instrumentation:

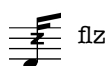
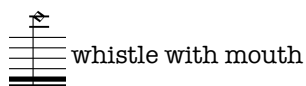
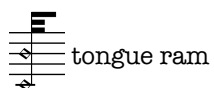
4 Piccolos
4 Flutes in C
6 Alto Flutes
6 Bass Flutes
4 Contra Bass Flutes

All Flutes also plays C Flutes

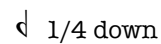
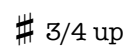
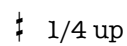
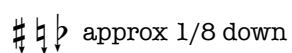
Flute 6 also plays transistor radio and spray can with condensed air
(Type: "Dust Off" or similar, for cleaning electronic equipment.
making a clear and typical spray can sound, like static white noise.)



Notation legend



Accidentals:



All tones to be performed non vibrata unless otherwise is written.

Score in C

Durata approx 10 min

I

Óyvind Torvund

[Intro: Like a Radio Jingle]

Tempo: ♩ = 48

Piccolo 1
Piccolo 2
Piccolo 3
Piccolo 4

Flute 5
Play this melody approx 1/8-tone lower
mf
TRANSISTOR RADIO, tuned to white noise in between stations
f like cut off
sempre

Flute 6
continue in 4/4 and ♩ = 48 when ensemble changes tempo and time signature

Flute 7
Flute 8

Alto Flute 1
with very loud crescendo, slight glissando up on each crescendo
f
mf
f
mf

Alto Flute 2
with very loud crescendo, slight glissando up on each crescendo
f
mf
f
mf

Alto Flute 3
with very loud crescendo, slight glissando up on each crescendo
f
mf
f
mf

Alto Flute 4
with very loud crescendo, slight glissando up on each crescendo
f
mf
f
mf

Alto Flute 5
Alto Flute 6

Bass Flute 1
tongue ram or similar percussive effect
f

Bass Flute 2
Bass Flute 3
Bass Flute 4
tongue ram or similar percussive effect
f

Bass Flute 5
Bass Flute 6

Contrabass Flute 1
tongue ram or similar percussive effect
f

Contrabass Flute 2
white noise, like radio noise
f like cut off

Contrabass Flute 3
Contrabass Flute 4

Annotations:
white noise/radio noise
close tube, right little finger, vibrate the specified key,
creating white noise
♩ = 42 (no sound)
like cut off
(no sound) like cut off
continue in 4/4 and ♩ = 48 when ensemble changes tempo and time signature
continue in 4/4 and ♩ = 48 when ensemble changes tempo and time signature
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9 **A** = whistled with mouth: pitches are approximate glissandi up/down from tone is encouraged.

Tape

Picc. 1 whistle w/ mouth *p* *p* gliss *p* vib

Picc. 2 gliss *p* gliss *p* vib

Picc. 3 (no sound) close tube w right little finger, ventilate the specified key, creating white noise *f* like cut off *p*

Picc. 4 *pp* *ppp* vib *pp* *ppp* *p*

Fl. 5 gliss *p* whistle (mouth) *mp* tongue-ram gliss *p* gliss

Fl. 6 gliss *p* whistle (mouth) *mp* tr. gliss *p* gliss

Fl. 7 whistle (mouth) *p* fast vib *pp* very slow vib

Fl. 8 tr. *p* whistle w/ mouth *p* tr. vib

A. Fl. 1 on all flutter tongue notes: gliss up/down ad lib *mf*

A. Fl. 2 vib *p* whistle w/ mouth *p* tr. *f*

A. Fl. 3 *mf* *p* tr. *p*

A. Fl. 4 *mp* *p* tr. *pp*

A. Fl. 5 *pp* *pp* n.v. *mf* *p*

A. Fl. 6 vib *ppp* *p* vib *pp* *ppp* *p* *pp* gliss

B. Fl. 1 gliss gliss *p* *pp* gliss *p* vib *ff* *p*

B. Fl. 2 *pp* *pp* *f*

B. Fl. 3 *pp* *pp* *ff*

B. Fl. 4 *f* *mp* *mf* *pp* *p* *pp* *p*

B. Fl. 5 *mp* *pp* *p* *pp*

B. Fl. 6 *ff* *pp* *mf* *ppp* *f*

Cb. Fl. 1 *p* *pp* *p* *pp* *f*

Cb. Fl. 2 *ppp* *mf* *pp f pp p*

Cb. Fl. 3 *ppp* *p* vib. *pp* *ppp* *p*

Cb. Fl. 4 mouth whistle *pp* gliss *ff* *ppp* *pp* *ppp* *p*

15 tr

Pice. 1

Pice. 2 gliss. *p*

Pice. 3 *p*

Pice. 4 *p* *pp* *p* vib.

Fl. 5 tr *p* tr (ms)

Fl. 6 tr *p* tr

Fl. 7 tr *ppp* tr

Fl. 8 gliss. *mp* gliss. *p*

A. Fl. 1 tr *p* *pp* gliss.

A. Fl. 2 tr.

A. Fl. 3 gliss. *mp*

A. Fl. 4 *p* *mf* *pp* *mp* *mf*

A. Fl. 5 *mf* *ppp* *mp* *f*

A. Fl. 6 *pp* *ppp* *pp* *p* vib.

B. Fl. 1 *pp* *fp fp* *vib*

B. Fl. 2 *p* *fp fp* *p* *mf* *tr*

B. Fl. 3 *fp mf* *p* *mf p* *mf*

B. Fl. 4 *p* *mf* *pp* *pp*

B. Fl. 5 *vib* *pp* *p* *p* *pp*

B. Fl. 6 *mf* *ffp*

Cb. Fl. 1 *mf* *f* *mp* *mp* *pp f pp* *p*

Cb. Fl. 2 *f* *p* *pp f pp* *ppp* *mf*

Cb. Fl. 3 *p ff* *pp* *ppp* *pp* *vib* *p*

Cb. Fl. 4 *p* *pp* *p*

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Picc. 1 *gliss up* $\text{♩} = 52$

Picc. 2

Picc. 3

Picc. 4 *vib.* *ppp* *p* *pp* *p*

Fl. 5 This rhythm is a written out ritardando and is only a suggestion.
The idea is that every note blends in with the sound from the spray can. *mf* *p* *mf* *p* *mf* *p*

Fl. 6 SPRAY CAN *mf* *p* *mf* *p* *mf* *p*

Fl. 7 *gliss up*

Fl. 8 *gliss down*

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4 *vib.* *pp*

A. Fl. 5 *n.v.* *mf*

A. Fl. 6 *p* *vib.* *mp*

B. Fl. 1 *p* *gliss* *mf*

B. Fl. 2 *fp* *f*

B. Fl. 3 *f*

B. Fl. 4 *p*

B. Fl. 5 *pp*

B. Fl. 6 *gliss* *mf*

Cb. Fl. 1 *ppf* *pp*

Cb. Fl. 2 *gliss* *mf*

Cb. Fl. 3 *p* *vib.* *mp*

Cb. Fl. 4 *ppp* *p* *pp* *p*

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24

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

A. Fl. 5

A. Fl. 6

B. Fl. 1

B. Fl. 2

B. Fl. 3

B. Fl. 4

B. Fl. 5

B. Fl. 6

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3

Cb. Fl. 4

mf *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p*

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This movement is like a collection of textures/sound jungles separated by fast arpeggio and sounds from tape. The difference/character of each texture should be emphasized.

In sections like these where every note has its own defined dynamic, there should be no timbral or dynamical development inside one tone. Timbral variation with different playing techniques are encouraged in order to make each tone different from the previous one.

27 $\text{♩} = 52$

Tape

Fl. 1 (C-flute) $\text{♩} = 52$

Fl. 2 (C-flute)

Fl. 3 (C-flute)

Fl. 4 (C-flute)

Fl. 5

Fl. 6

Fl. 7

Fl. 8

A. Fl. 1 fragile all short notes: random high pitched whistle tones pp p pp

A. Fl. 2 fragile all short notes: random high pitched whistle tones p mf p

A. Fl. 3 fragile all short notes: random high pitched whistle tones p mf pp

A. Fl. 4 fragile all short notes: random high pitched whistle tones mp p

A. Fl. 5 fragile all short notes: random high pitched whistle tones pp mf p pp

A. Fl. 6 fragile all short notes: random high pitched whistle tones p pp mp

B. Fl. 1

B. Fl. 2

B. Fl. 3

B. Fl. 4

B. Fl. 5

B. Fl. 6

Cb. Fl. 1 fragile all short notes: random high pitched whistle tones pp p mp

Cb. Fl. 2 fragile all short notes: random high pitched whistle tones mp pp p

Cb. Fl. 3 fragile all short notes: random high pitched whistle tones p pp mf

Cb. Fl. 4 fragile all short notes: random high pitched whistle tones mf pp mp

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The image shows a page of a musical score for a concert band. The staves are arranged in a system with 20 staves in total, grouped into four sections of five staves each:

- Flutes 1-8:** Staves 1-8. Flutes 1-4 have a treble clef and a key signature of one flat. Flutes 5-8 have a bass clef and a key signature of one flat. Flutes 1-4 have a dynamic marking of *f* at the start of the first measure. Flutes 5-8 have a dynamic marking of *pp* at the start of the first measure.
- Alto Flutes 1-6:** Staves 9-14. Alto Flutes 1-6 have a treble clef and a key signature of one flat. Alto Flutes 1-6 have a dynamic marking of *f* at the start of the first measure.
- B-flat Flutes 1-6:** Staves 15-20. B-flat Flutes 1-6 have a treble clef and a key signature of two flats. B-flat Flutes 1-6 have a dynamic marking of *f* at the start of the first measure.
- Contrabass Flutes 1-4:** Staves 21-24. Contrabass Flutes 1-4 have a bass clef and a key signature of one flat. Contrabass Flutes 1-4 have a dynamic marking of *pp* at the start of the first measure.

The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *mf*, *mp*, *pp*, *p*). A large watermark "NB noter" and the text "This music is copyright protected" are overlaid on the page.

A musical score snippet featuring two staves. The top staff contains a melodic line with notes marked with dynamic markings: *pp*, *p*, *pp*, and *mp*. A large, semi-transparent watermark reading "MPB noter" is overlaid diagonally across the page, accompanied by the red text "This music is copyrighted".

whistle tones-as soft as possible, should blend in with chord from cb and b. flutes

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46 *accelerando* $\text{♩} = 52$

Tape

Fl. 1 *mp*

Fl. 2 *mf*

Fl. 3 *mp*

Fl. 4

Fl. 5 *mp*

Fl. 6

Fl. 7 *pp*

Fl. 8

A. Fl. 1 whistle w/ mouth

A. Fl. 2

A. Fl. 3 *pp*

A. Fl. 4 *pp*

A. Fl. 5

A. Fl. 6

B. Fl. 1

B. Fl. 2 *mp*

B. Fl. 3 *pp*

B. Fl. 4 Take C-flute c-fl

B. Fl. 5 Take C-flute c-fl

B. Fl. 6

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3 c-fl

Cb. Fl. 4 Change to C-flute c-fl

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C

Tape

Like a multilayered jungle, with echoes of single tones.
Vary dynamics/accents on short notes.

whistle w/ mouth
p

simile
mf

p

whistle w/ mouth
p

simile
mp

p

p

whistle tone
pp

whistle w/ mouth
pp

simile
p

mf

whistle w/ mouth
pp

p

mf

whistle tone
pp

whistle tone
pp

simile
p

pp

whistle w/ mouth
pp

simile
mf

mp

mp

whistle w/ mouth
pp

simile
pp

pp

mp

pp

whistle w/ mouth
p

simile
mp

pp

mp

whistle w/ mouth
f

simile
p

mp

whistle tone
pp

whistle tone
pp

take C-flute

take Contra-bass-flute

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52

Tape

Fl. 1 *pp* *p* *mp* *p*

Fl. 2 *mf* *mp* *mf* *p*

Fl. 3 *p* *pp* *mf* *pp*

Fl. 4

Fl. 5 *pp* *mp* *mf*

Fl. 6 *pp* *mp* *mf*

Fl. 7

Fl. 8

A. Fl. 1 *mf* *mp* *pp*

A. Fl. 2 *pp* *p* *mf*

A. Fl. 3

A. Fl. 4 whistle tone

A. Fl. 5 whistle tone

A. Fl. 6 *p* *mp* *p* *pp*

B. Fl. 1 *mf* *mp* *mf* *p*

B. Fl. 2 *mf* *mp* *mf*

B. Fl. 3

B. Fl. 4

B. Fl. 5

B. Fl. 6

Cb. Fl. 1 (C-flute) Independent rhythms, approximate pitches and rhythms, dynamics can vary individually general crescendo, not crescendo inside a single tone. Elastic *p* *mf* *p* *mf* *p* *mf* *sempre*

Cb. Fl. 2 *mf* *p* *mf* *p* *sempre*

Cb. Fl. 3 (C-flute) *mf* *p* *mf* *p* *sempre*

Cb. Fl. 4

53 $\text{♩} = 45$

Tape

Fl. 1 mf p

Fl. 2 mp p

Fl. 3 whistle tone mp

Fl. 4

Fl. 5 p mp

Fl. 6 mp p mf

Fl. 7

Fl. 8

A. Fl. 1 mf mp mp

A. Fl. 2 pp mp whistle tone

A. Fl. 3

A. Fl. 4

A. Fl. 5

A. Fl. 6 mf p

B. Fl. 1 mp pp mp

B. Fl. 2 p mp

B. Fl. 3

B. Fl. 4

B. Fl. 5

B. Fl. 6

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3

Cb. Fl. 4 (Cb-II) mf p mf p *sempre*

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58

Tape

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

A. Fl. 5

A. Fl. 6

B. Fl. 1

B. Fl. 2

B. Fl. 3

B. Fl. 4

B. Fl. 5

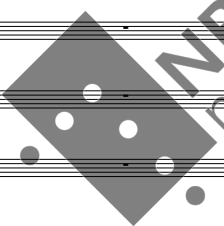
B. Fl. 6

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3

Cb. Fl. 4



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D

Tape

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Fl. 4 *pp*

Fl. 5 Independent rhythms, approximate pitches and rhythms, dynamics can vary individually *Bright tone*
mf p mf p sempre

Fl. 6

Fl. 7

Fl. 8

A. Fl. 1 Independent rhythms, approximate pitches and rhythms, dynamics can vary individually *Bright tone*
mf p mf p mf p sempre

A. Fl. 2 *pp*

A. Fl. 3 *pp*

A. Fl. 4 *pp*

A. Fl. 5 *pp*

A. Fl. 6 *pp*

B. Fl. 1 Independent rhythms, approximate pitches and rhythms, dynamics can vary individually *Bright tone*
p mf p mf p mf p sempre

B. Fl. 2 *pp*

B. Fl. 3 *pp*

B. Fl. 4 *pp*

B. Fl. 5 *pp*

B. Fl. 6 *pp*

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3

Cb. Fl. 4

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Tape

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

A. Fl. 5

A. Fl. 6

B. Fl. 1

B. Fl. 2

B. Fl. 3

B. Fl. 4

B. Fl. 5

B. Fl. 6

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3

Cb. Fl. 4

mf *p* *mf* *p* *mf* *p* *mf* *p*

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60 = 45 Tape part is completely independent of the orchestra, waves of white noise moving between the stereo speakers, with silent moments in between, sometimes louder than orchestra.

Piccolo 1-4:
Throughout this section: close flute tube with right little finger ventilate the specified key.
No pitch or breathing sound is intended, only variations of "radio-noise"

Pic. 1 (Piccolo) *mf*

Pic. 2 (Piccolo) *mf*

Pic. 3 (Piccolo) *mf*

Pic. 4 (Piccolo) *mf*

C- Flutes:
Elastic phrasing like waves moving in slow motion, fat rich tone quality.
the ending of each phrase does not have to be completely in tune, harmonic beats may occur.

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Alto Flutes:
Elastic phrasing like waves moving in slow motion, fat rich tone quality.
the ending of each phrase does not have to be completely in tune, harmonic beats may occur.

A. Fl. 1 *mf*

A. Fl. 2 *mf*

A. Fl. 3 *mf*

A. Fl. 4 *mf*

A. Fl. 5 slightly after the beat, a microsecond only, like a slight delay *mf*

A. Fl. 6 slightly after the beat, a microsecond only, like a slight delay *mf*

Bass Flutes:
Elastic phrasing like waves moving in slow motion, fat rich tone quality.
the ending of each phrase does not have to be completely in tune, harmonic beats may occur.

B. Fl. 1 *mf*

B. Fl. 2 *mf*

B. Fl. 3 *mf*

Bass Flute slightly after the beat, a microsecond only, like a slight delay *mf*

B. Fl. 4 *mf*

Bass Flute slightly after the beat, a microsecond only, like a slight delay *mf*

B. Fl. 5 *mf*

B. Fl. 6 slightly after the beat, a microsecond only, like a slight delay *mf*

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3 Take Cb-flute

Cb. Fl. 4

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Picc. 1
 Picc. 2
 Picc. 3
 Picc. 4
 Fl. 5
 Fl. 6
 Fl. 7
 Fl. 8
 A. Fl. 1
 A. Fl. 2
 A. Fl. 3
 A. Fl. 4
 A. Fl. 5
 A. Fl. 6
 B. Fl. 1
 B. Fl. 2
 B. Fl. 3
 B. Fl. 4
 B. Fl. 5
 B. Fl. 6
 Ch. Fl. 1
 Ch. Fl. 2
 Ch. Fl. 3
 Ch. Fl. 4

77

Tape

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

A. Fl. 5

A. Fl. 6

B. Fl. 1

B. Fl. 2

B. Fl. 3

B. Fl. 4

B. Fl. 5

B. Fl. 6

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3

Cb. Fl. 4

p *f* *p* *f* *p* *f*

slightly after the beat, a microsecond only, like a slight delay

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85

Tape

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

A. Fl. 5

A. Fl. 6

B. Fl. 1

B. Fl. 2

B. Fl. 3

B. Fl. 4

B. Fl. 5

B. Fl. 6

Cb. Fl. 1

Cb. Fl. 2

Cb. Fl. 3

Cb. Fl. 4

E

E

white noise with closed tube like before

mp

white noise with closed tube like before

mp

white noise with closed tube like before

mp

white noise with closed tube like before

mp

RADIO

mf

ppp

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89

Tape continues into section IV

Tape

Tutti: change to C-flutes

Picc. 1

Picc. 2

Picc. 3

Picc. 4

FL 5

FL 6

FL 7

FL 8

SPRAY CAN

mf

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

A. Fl. 5

A. Fl. 6

B. Fl. 1

B. Fl. 2

B. Fl. 3

B. Fl. 4

B. Fl. 5

B. Fl. 6

Static white noise,
like radio noise

p

Static white noise,
like radio noise

p

Static white noise,
like radio noise

p

Static white noise,
like radio noise

p

Static white noise,
like radio noise

p

Static white noise,
like radio noise

p

Cb. Fl. 1

ppp

Cb. Fl. 2

ppp

Cb. Fl. 3

ppp

Cb. Fl. 4

ppp

91 $\text{♩} = 90$ Organic tempo transitions, like an elastic variation of the rhythm.

Fl. 1 Jet-whistle f ff rit.

Fl. 2 Jet-whistle f ff

Fl. 3

Fl. 4

Fl. 5 Jet-whistle f

Fl. 6

Fl. 7

Fl. 8

Fl. 9 Jet-whistle f

Fl. 10 Jet-whistle f

Fl. 11 Jet-whistle f

Fl. 12

Fl. 13

Fl. 14

Fl. 15 Jet-whistle f

Fl. 16 Jet-whistle f

Fl. 17 Jet-whistle f

Fl. 18

Fl. 19

Fl. 20 Jet-whistle ff

Fl. 21 Jet-whistle f f

Fl. 22 Jet-whistle f ff

Fl. 23 Jet-whistle f

Fl. 24 Jet-whistle f ff

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93 $\text{♩} = 80$ accel. $\text{♩} = 90$ rit. $\text{♩} = 80$

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7 Jet-whistle f

Fl. 8

Fl. 9 f

Fl. 10 f

Fl. 11

Fl. 12 Jet-whistle f

Fl. 13 Jet-whistle

Fl. 14 Jet-whistle

Fl. 15

Fl. 16

Fl. 17

Fl. 18 Jet-whistle ff f

Fl. 19 Jet-whistle ff f

Fl. 20 f

Fl. 21 f

Fl. 22 f

Fl. 23 f

Fl. 24 f

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99 *accel.* $\text{♩} = 90$ *accel.* $\text{♩} = 100$ *rit.* $\text{♩} = 90$

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3

Fl. 4

Fl. 5 *f*

Fl. 6 *f* *ff*

Fl. 7 *f* *ff*

Fl. 8 Jet-whistle *f* *ff*

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13 *f* *ff*

Fl. 14 *f* *ff*

Fl. 15 *f* *ff*

Fl. 16 *f* *ff*

Fl. 17 *f* *ff*

Fl. 18 *f* *ff*

Fl. 19 *f* *ff*

Fl. 20 *f* *ff*

Fl. 21

Fl. 22

Fl. 23

Fl. 24

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103

rit.

Fl. 1

Fl. 2

Fl. 3 Jet-whistle *ff*

Fl. 4 Jet-whistle *ff*

Fl. 5 *ff*

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15 *ff*

Fl. 16

Fl. 17

Fl. 18

Fl. 19 *f*

Fl. 20 *f*

Fl. 21 *f*

Fl. 22 *f*

Fl. 23 *f*

Fl. 24 *f*

NB noter
This music is copyright protected

F

100♩ = 80

accel.

$\text{♩} = 90$

accel.

$\text{♩} = 100$

rit.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15

Fl. 16

Fl. 17

Fl. 18

Fl. 19

Fl. 20

Fl. 21

Fl. 22

Fl. 23

Fl. 24

NB
noter
This music is copyright protected

III $\text{♩} = 90$ $\text{♩} = 60$

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15

Fl. 16

Fl. 17

Fl. 18

Fl. 19

Fl. 20

Fl. 21

Fl. 22

Fl. 23

Fl. 24

NB noter
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Vary accentuation on the staccato notes ad lib.
Vary degree of legato on the lowest notes ad lib.
The highest notes should be as soft as possible.

FL 1

FL 2

FL 3

FL 4

FL 5

FL 6

FL 7

FL 8

FL 9

FL 10

FL 11

FL 12

FL 13

FL 14

FL 15

FL 16

FL 17

FL 18

FL 19

FL 20

FL 21

FL 22

FL 23

FL 24

This musical copyright protected

117

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15

Fl. 16

Fl. 17

Fl. 18

Fl. 19

Fl. 20

Fl. 21

Fl. 22

Fl. 23

Fl. 24

NB: this music is copyright protected

120

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15

Fl. 16

Fl. 17

Fl. 18

Fl. 19

Fl. 20

Fl. 21

Fl. 22

Fl. 23

Fl. 24

Watermark: N.B. Noter This music is copyright protected

12/29

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15

Fl. 16

Fl. 17

Fl. 18

Fl. 19

Fl. 20

Fl. 21

Fl. 22

Fl. 23

Fl. 24

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126

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15

Fl. 16

Fl. 17

Fl. 18

Fl. 19

Fl. 20

Fl. 21

Fl. 22

Fl. 23

Fl. 24

NB noter
this music is copyright protected

129

[H]

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15

Fl. 16

Fl. 17

Fl. 18

Fl. 19

Fl. 20

Fl. 21

Fl. 22

Fl. 23

Fl. 24

Watermark: NBNoter, This music is copyright protected

132

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Fl. 7

Fl. 8

Fl. 9

Fl. 10

Fl. 11

Fl. 12

Fl. 13

Fl. 14

Fl. 15

Fl. 16

Fl. 17

Fl. 18

Fl. 19

Fl. 20

Fl. 21

Fl. 22

Fl. 23

Fl. 24

p

mf

mf

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The musical score is for 24 flutes, arranged in 12 staves of two. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three measures. Flutes 1-14 play melodic lines with various ornaments and dynamics (p, mf). Flutes 15-24 play a rhythmic pattern of eighth notes with slurs and accents. A large watermark 'NB noter this music is copyright protected' is overlaid on the score.