

FLUTTERTONGUES for 10 flutists (piccolo, 8 flutes, alto flute)

The overall pace and feel of the piece is suggested by the indication on both piccolo and alto flute parts: "sustained, although interspersed with silences - if anything, emphasize the silences". Indeed, all the players may interpolate silences into any of the lines in any module (hence the relative absence of rests in the score) whilst however seeking to maintain an overall continuity of sound and silence.

Piccolo and alto flute players have identical copies of the music (given overleaf) placed on six music stands apiece, laid out as indicated in the diagram above. The eight other flute players are divided into two groups of four players each, each of these players sharing a music stand with his/her neighbour (in all other respects these eight players sit to play in the usual fashion).

Piccolo and alto flute play only material from sections B, D, G / Q, S, V respectively. The piece begins with piccolo and alto flute players either together or separately rising from their seats at positions [A] and [P] respectively ([A] and [P] are anywhere slightly removed from the basic performing area but, according to the particular space, they could be in the auditorium, offstage or, even, on a balcony) and moving in their own time to commence playing at [B] / [Q]. Thereafter they are to move steadily but freely between the positions indicated in the plan ([A] to [G] / [P] to [V]) and also on to [X]. However, they need to bear in mind that in so doing they are "conducting" the two groups of four flute players through their modules: flutes 1 to 4 are "conducted" by the piccolo player, flutes 5 to 8 are "conducted" by the alto flute player. Each of the positions [B] to [G] / [Q] to [V] has a music stand with the appropriate letter attached and clearly visible to the eight flute players but not the audience. The eight flute players move through the various modules of the piece according to where their "conductor" stands. Each time either the piccolo or alto flute players wishes to warn his/her quartet of a change of module (i.e. to begin or finish playing a particular module) he/she will EITHER move close to a new stand OR (if playing from B / Q at the time) signal a move to a new stand by playing from his/her part one of the notated "semibreves" BUT ACCENTUATED BY DURATION AND WITH FLUTTERTONGUING ADDED. Then each flute player in his/her quartet should independently yet promptly and smoothly change to the new module OR, if the "conductor" moves to B / Q, stop playing.

As well as moving on a 'horizontal' axis along their six music stands it is possible for piccolo and alto flute players to move in towards the music stands and out (away from them) towards the audience in order to direct the flute players (for instance, in order to direct the flute players to start or cease playing or to convey some change in dynamics).

If piccolo/alto flute players are standing at C, E, F / R, T, U they must stop playing themselves until they wish their quartet to move on to another module, at which point they signal that change in one of the ways indicated above.

If piccolo/alto flute stands at D, G / S, V he/she will lead his/her quartet straight through that module.

ALL PLAYERS MAY INTERPRET THEIR PARTS INDIVIDUALLY WITHIN THE PROPORTIONS OF THE NOTATION AND BEARING IN MIND THE FOLLOWING GUIDELINES:

(1) All durational values (except those in E / T) are to be interpreted within the following limits:

- = duration greater than 5 seconds
- = duration between 1 second and 5 seconds
- = durations less than 0.5 second each
- = to be played as fast as feasible

(2) More than 2 or 3 identical durations in succession should be avoided (except in E / T where ALL durations are identical). Similarly, more than 2 or 3 identical durations of sections in succession should be avoided.

(3) In D, G / S, V players must begin at the beginning of the module and play straight through once each time the module is played; in C, E, F / R, T, U individual players may begin at any point and continue repeating the module until directed by their "conductor" to change.

- (4) PICCOLO / ALTO FLUTE:
 - (a) B / Q may only be played ALL THE WAY THROUGH ONCE;
 - (b) should not normally stand at any particular position for more than 30 seconds at a time;
 - (c) must stand at each of their positions (except B / Q) at least once during each performance;
 - (d) must stand and play at B / Q AT LEAST SIX TIMES DURING EACH PERFORMANCE.

To create a more static piece: piccolo/alto flute play B / Q for longer periods and return to the beginning of these modules each time they are played.

To create a more mobile piece: piccolo/alto flute play B / Q for lesser periods and always begin these modules at different points.

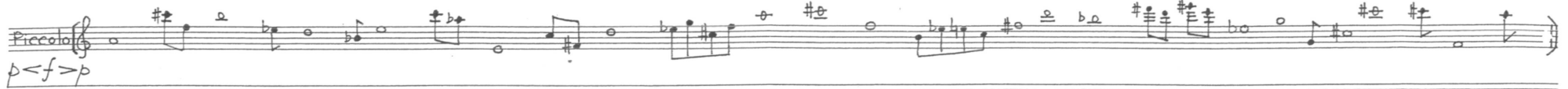
The piece ends when both piccolo and alto flute players stand together at [X] for more than five seconds OR when both players sit down at [A] and [P] once again. It may be preferable for the two groups of five flute players to finish playing close together or within 60 seconds of each other.

fluttersong for ten flutists

richard bolley 1991

Q = Sustained, although interspersed with silences - if anything, emphasize the silences; occasionally flutters the semibreves to signal to the other players...

Q



Sfz / pp

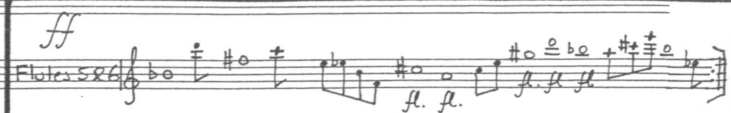


S follow *Piccolo*

sf / *pp*

G follow Alto Flute, all fl.

pp



R

T

$J = 88$
(all)

U

B

B

= 88
(all)

C

100

四