

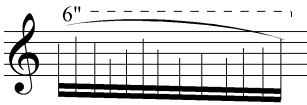
Martin Svensson

Escape
for solo flute

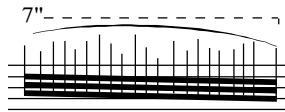
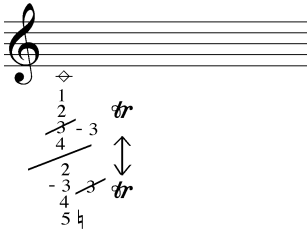
Escape

for solo flute

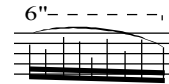
performance notes



This is a figure that occurs a lot and with different key-combinations. It literary means playing on the overtones (randomly) in the given key (lower staff), in high register with short notedurations or middle register with longer noteduration . The (approx.) duration is given above in seconds

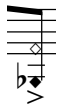


Play in the "high" register for approx. 7 sec.



Play in the "middle" register for approx. 6 sec.

Tongue-ram



Aeolian-sound (long)



Aeolian-sound (short)



Bend tone down



Bend tone up



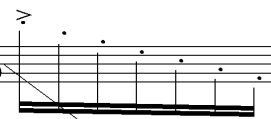
Gracenotes, play as fast as possible.



Breath-tone, tone with much air



Random gracenotes played from high to low register



z Flatterzunge



Lower a quarter-tone



Raise a quarter-tone

Note on the vocal parts: the glissando-tones in A,B,C and E are approx.pitches, and although the vocalpart originally are written for a male voice it is not a obstacle for a female performer to put the parts in the octave above.

Different attacks sounds (N and A) with the voice, were the small letters indicates a soft sound, and the capital letters means a loud sound:

a = *p*
n = *p*

N = *mf*

NG = *f* (as in young)

A = *f*



Singin the glissandos should be done with a resolute "n", followed by free variations on the vowels o, i, e.

Duration ca. 6 min.

Escape

for solo flute
To Terje Thiwång

Martin Svensson

A

11" 5" 7" 4" 2"

sfz > *ff* *p* *ff*

6" 4" 2" 5" *sub.p* *sfz* *sub.p* *sfz* *sub.p* *sfz* *ff* *sfz* *p*

14" 4" 2" 4" 4" *sfz* > *ff* *p* *sfz* *sub.p* *sfz* *sub.p* *sfz* *sub.p*

B $\frac{4}{4}$ ♩ = 80

ff *p* *f*

sing: n... n... n... n...

$\frac{5}{4}$ $\frac{6}{4}$ *sfz* *p* *mf* *p* *f* *sfz*

sing: n... n... n...

7/4 3/4 5/4

f *p* *f* *f*

n... *n...* *n...* *n...* *n...*

3 3/4 5/4

sfz *f* *p* *sfz*

n... *n...* NG *n...* *n...*

6/4 (♩=80) C

p *sfz* *ff* *sub.p* *ff* *sub.p*

(*n...*) *n...* *n...* *n...*

1 2 3 4 5 tr
2 3 4 5 tr
1 2 3 4 tr
2 (3) 4 tr
(h-c#) tr
1 2 3 4 tr
2 (3) 4 tr
(h-c#) tr

2" 4" 2" 3

ff *ff* *p* *f* *ff* *p* *p* *f* *p* *f* *p* *f*

1 2 3 4 tr
(3) 4 tr
(h-c#) tr
1 2 3 4 tr
2 3 4 5 tr
1 2 3 4 tr
2 (3) 4 tr
(h-c#) tr

sing : N

5 4 4 3

p *p* *mf* *p* *sfz* *ff* *p* *p* *f* *p*

sing : A

1234 2345

mf *sfz* *mp* *f* *p* *mf* *p* *f* *p*

sing : *n...*

1234/245^h
sfz pp sub.p mf p f p f gliss.
n... n... A

gliss. 3 2nd 1234/45 gliss.
mp p sfz ff sfz f p sfz

134/2345 4th 1234/2 a
mp f sfz p f sfz ff
n...
tr 4 3 2 1 4 3 2 1

134/5 12345 B5
sfz ff sfz ff sfz ff p

D =60
3 molto vib. 3 gliss. 3
sfz p mp p pp mp PP PP mp
sing:

3 gliss. 3 gliss.
mf f p pp mf sub. ff mf p

124/25 124/2345h 124/235
gliss. gliss. (h) 3
sub. f p mf p sub. f mp mf p
234/234

4ⁿ (staccato)
p *sfz* *p* *mf*
5
n

4ⁿ (legato) 4ⁿ (legato) 2ⁿ (legato) 12ⁿ (staccato) 12ⁿ (staccato)
f *sub.p* *f* *sub.p* *f* *sub.p* *f* *sfz* *ff*
1 2 3 4 (h-c#) tr
1 2 3 4 (h-c#) tr
1 2 3 4 (h-c#) tr
1 2 3 4 5 tr
NG

7ⁿ (staccato) 7ⁿ (staccato) 5ⁿ (staccato)
sfz *ff* *sub.p* *f* *sfz* *ff*
1 2 3 4 5 tr
1 2 3 4 5 tr
1 2 3 4 5 tr

5ⁿ (legato) 14ⁿ (staccato)
p *fff* *fff*
1 2 3 4 5 tr
1 2 3 4 5 tr
F

sfz *p* *p* *p*
d' || d' || d' || d' ||
d' || d' || d' || d' ||
d' || d' || d' || d' ||
d' || d' || d' || d' ||
p *f*

F = Gradually go from relatively much pitch to no pith at all (aeolian-sound).