

Flute and Computer Duet

Free Tempo, keep the flow (adjust the computer to your tempo)
(basic tempo can be allegretto)

Itay Cohen

Computer

Free Tempo, keep the flow (adjust the computer to your tempo)
(basic tempo can be allegretto)

A2 H2

[2] [3] → A2 H2 [2]

Flute

f mp f

molto vib.

f pp f



Comp.

gliss.

3

pp

S1 H1 → A2 H2 [2] → S1 H1 [4]

[4] [5] [6]

Fl.

p p dim. pp



Comp.

p

S1 H1 **A2 H2**

→ S1 L1 [7] → S1 H1 [7] → S1 H1 [7] → S1 H1 [7]

[7] [8] [9] [10]

Fl.

p

Comp.
 Fl.
 →A2 H2 [8]
 11 12

Comp.
 Fl.
 mf dim. mp f pp
 →A2 H2 [8] **A1 H1** →A1 H1 [14] (1,1)
 13 14 15

Comp.
 Fl.
 f
 16 17 →A1 H1 [14] (1,1)

Comp.
 Fl.
 piu mosso
 piu mosso
S2 H2
 →A1 H1 [14] (1,1) →A1 H1 [14] (1,1) →A1 H1 [14] (1,1) →S2 H2 [20] (0,12)
 18 19 20 21

A tempo

Comp.

A tempo
→S2 H2 [20] (0,12)

A1 H1

22 →S2 H2 [20] (0,12) 23

Fl.

f *f*

Comp.

f pp *f* *f pp* *f pp* *f*

→A1 H1 [23] (3,3) →A1 H1 [23] (3,3)

24 25

Fl.

f *pp*

Comp.

→A1 H1 [23] (3,3) **A1 H1** →A1 H1 [27] →A1 H1 [27]

26 27 28 29

Fl.

p *p*

Comp.

→S2 H2 [20] (0,12) →S2 H2 [20] (0,12) →A1 H1 [27]

30 31 32 *rit.*

Fl.

mf *f* *pp* *molto vib.* *gliss.*

Free tempo - take the time to express yourself

molto espressivo
ornament vibrato for this passage


Fl. *gliss.*
p *mp* *mf* *f*
5

Comp. →A1 H1 [27]

Fl. *mp* *p* *mp* *mf* *dim.*
ord. 5
A1 H1
34 35
33

Comp. rit.

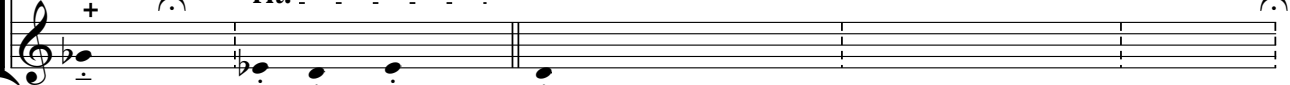
Fl. *mp* *p* rit.
→A1 H1 [34] →A1 H1 [34] →A1 H1 [34]
36 37 38

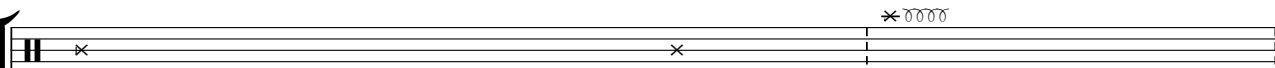
Comp. **rit.** **A tempo** 


Fl. **rit.** **A tempo**

→S2 H2 [20] (0,12) →A1 H1 [34] →S2 H2 [20] (0,12) →S2 H2 [20] (0,12)

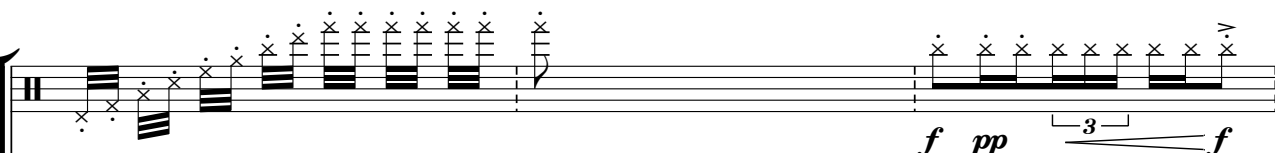
39 40 41 42




Comp. 


Fl. 

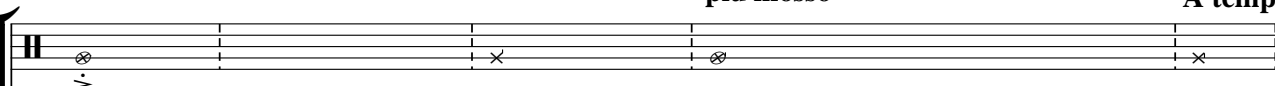
43 → S2 H2 [20] (0,12) 44 → S2 H2 [20] (0,12) 45 → S2 H2 [20] (0,12)


Comp. 

Fl. 

46 → S2 H2 [20] (0,12) 47 → A1 H1 [34]

f pp  *f*

Comp. 

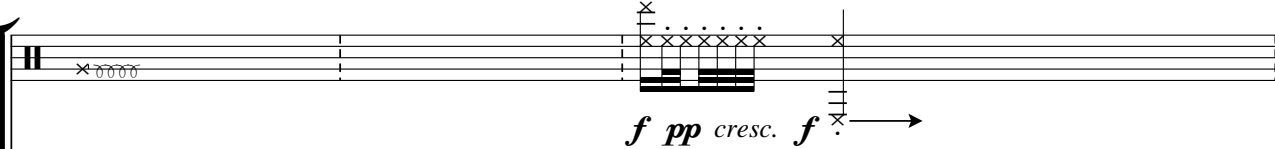
Fl. 

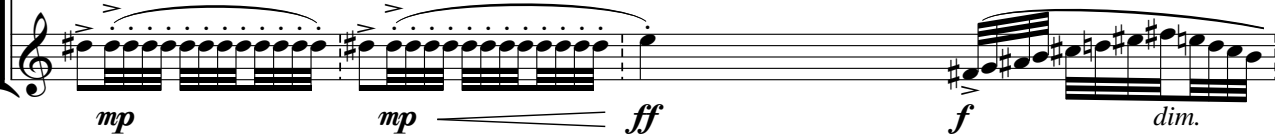
mp *cresc.* *ff*

48 → A1 H1 [34] 49 → S2 H2 [20] (0,12) 50 → S2 H2 [20] (0,12) 51 → S2 H2 [20] (0,12)

A1 H1 **A2 H2**

piu mosso *A tempo*

Comp. 

Fl. 

52 → A1 H1 [50] 53 → A1 H1 [50]

f pp cresc. f *mp* *mp* *ff* *f* *dim.*

A2 H2

Comp. *f pp cresc. f*

54 → S2 H2 [52] 55 → A2 H2 [52] 56 57 → A2 H2 [52]

Fl. *mf f dim. mf mf cresc.*

tr tr

Comp.

58 → A1 H1 [50] 59 → A2 H2 [52] 60 → A2 H2 [52]

Fl. *f mp cresc. f f p cresc. f*

Comp.

A1 H1

→ A1 H1 [50] → A2 H2 [52] → A1 H1 [63] → A2 H2 [52]

61 62 63 64

Fl. *mf fp fp fp*

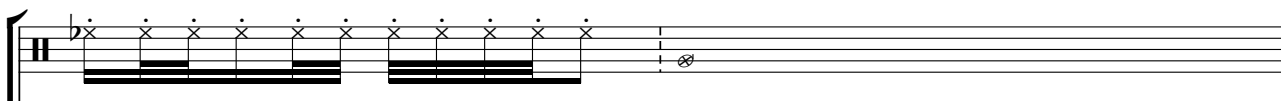
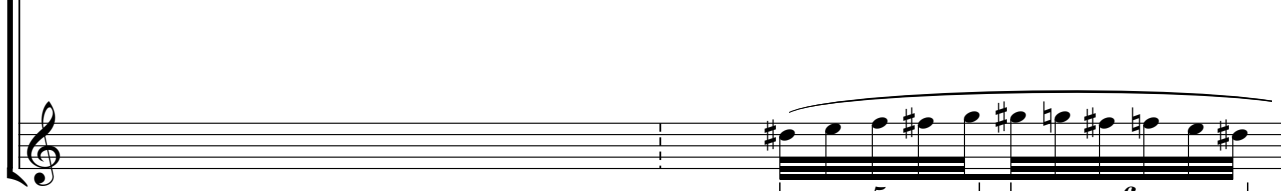
3

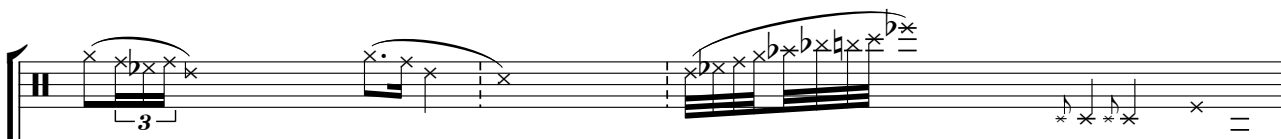

Comp.

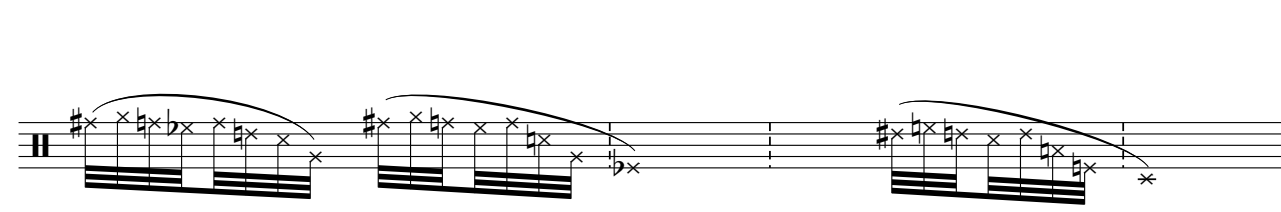
65 → A1 H1 [63] 66 → A1 H1 [63]

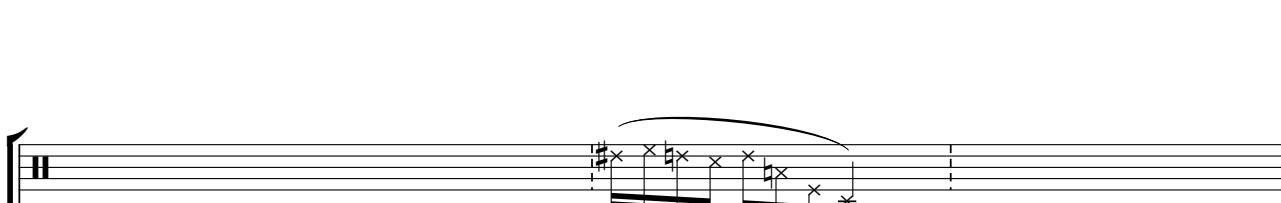
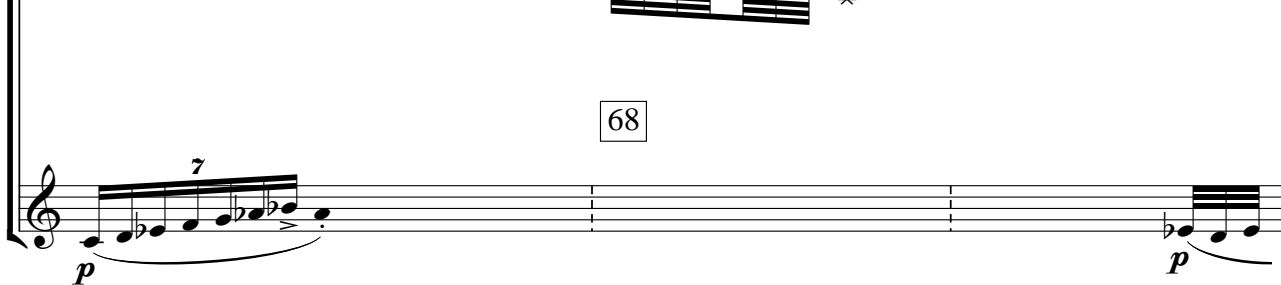
→ A2 H2 [52] → A2 H2 [52]

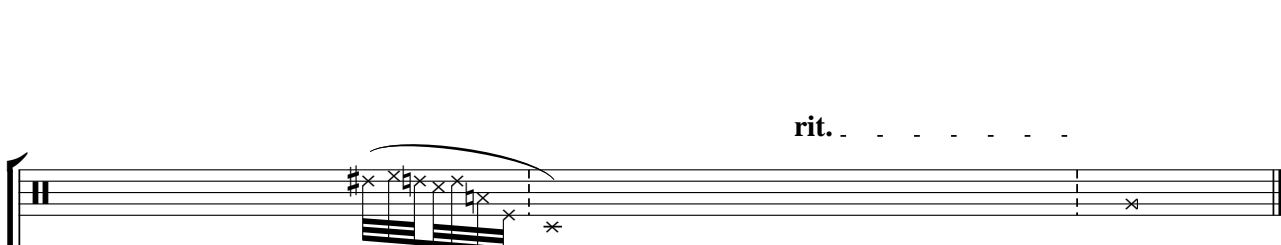
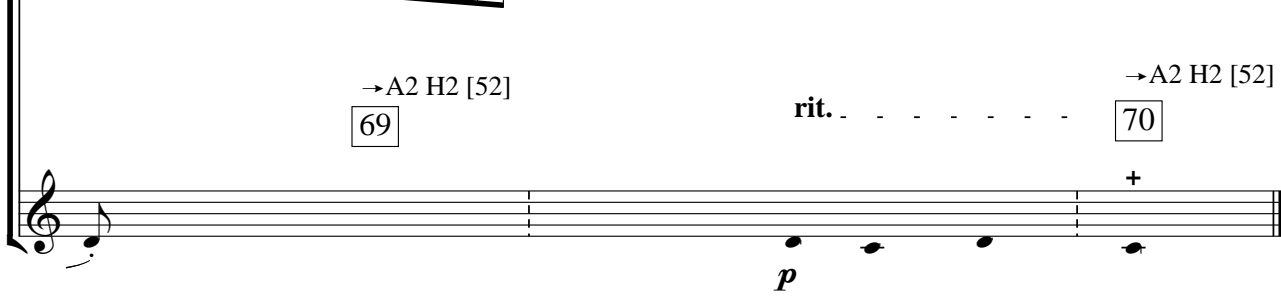
Fl. *fp fp f*

Comp.  
Fl. *mf* 5 6

Comp. 
Fl. 
67 → A2 H2 [52]

Comp. 

Comp. 
Fl. 
68 *p* 7 *p*

Comp. 
Fl. 
69 → A2 H2 [52] *rit.* 70 → A2 H2 [52] *p*