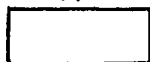


With eyes closed  
I can be standing on the hillside,  
watching for hawks

Catherine Ingram

I wrote this piece with these lines in mind, and as I was writing it I became interested in the balance between silence, unpitched 'air' sounds, and the more conventional sounds of the flute. These ideas helped me to create the music, to give it shape and texture.

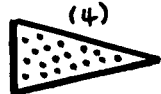
(4)



**Performance notes**

Breathe in through instrument to create a sucking, unpitched, airy sound. Minimum duration (in seconds) is given in brackets above. Dynamics will be determined by the duration for which this action is sustained.

(4)



Breath tone: blow over the mouth piece to give an airy sound. Minimum duration is given in brackets above. Sound should gradually taper away or, if a pitched note follows, gradually focus onto that note.

(4)

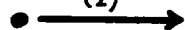


Total silence: avoid breathing or moving about. If you must breathe, do so as inaudibly as possible. Minimum duration is given in brackets above.



Flutter tongue. The direction 'norm.', given after this, indicates that the notes are to be played normally once again.

(2)



Sustain note for as long as breath lasts. Sometimes, the minimum duration is given in brackets above. Where this action is indicated for voice and flute simultaneously, it is not important if one of these ceases before the other, as long as some sound continues for the minimum duration required.



Harmonic. The fundamental note is given beneath e.g. (♢)



A very quiet breath. Length should be determined by the context.



Portamento between the notes.



Pitch-bend downwards.



Diagram of changes in vibrato (in this example, from wide to non-existent).



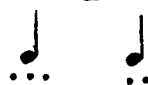
No vibrato.



Multiphonic.



Multiphonic where only fingering, not actual pitches, is specified. Two or more pitches, chosen by the performer, may be produced. See below.



Triple-tongue and double-tongue respectively. See below.



Gradually introduce trill to a normal note.



These crescendo and diminuendo signs are quite subtle and alter the dynamic level up or down by one degree, eg pp  $\triangleleft$  p  $\triangleright$  pp. Larger dynamic changes are indicated either by a succession of identical versions of these signs or by cres. or dim.



Very quick notes usually slurred to a longer note. They can have a little more rubato than ordinary (larger) notes, but should generally be played quickly, as grace notes.



The two notes should be joined smoothly, and overlap for a short amount of time in the crossover between them.

As well as noticing the airy breath sounds being created, the performer should be aware of the use of silence, especially in balance to the air-based sounds. The performer should use as much silence as s/he believes is necessary to achieve this 'air'/'no air' balance.

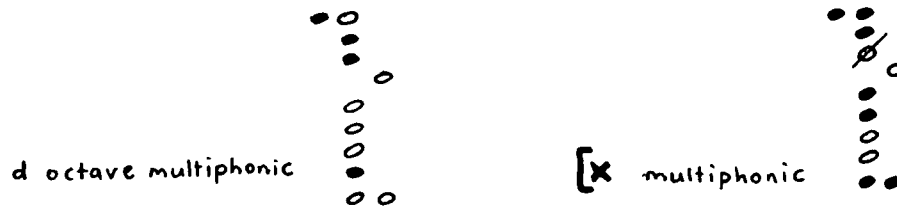
Accidentals refer only to the note they immediately precede.

Diagrams are not intended to be in proportion to each other.

Vocal lines are marked 'voice' and are inserted where required beneath the solo flute line. Men can sing these notes at pitch or an octave lower, as they deem most effective in each particular musical context. All non-marked musical lines are thus for flute, unless a vocal line is obviously only briefly broken.

Notes are grouped in minim values or less, but this is only for ease of reading and no notes should be stressed because of their positions under the beam.

Multiphonic fingerings for the third page:



On the fourth page, the lower pitch pattern (g# a f# a) should maintain its regularity until the second last line of the piece, and should be smooth throughout. This lower pattern should reach quite a soft, undulating feeling before the higher flutter-tongued and multi-tongued notes. Gradually, the upper notes should appear to lose vitality and impetus and eventually reach the level of the lower pattern in the second last line.

The number of dots above a note-head indicating multiple tonguing (on the fourth page) should be taken as a minimum number. If required, this number should be exceeded in order to produce a smooth change from notes which are flutter-tongued (lines 1-4, page 4) to notes which are played normally (by line 8, page 4).

# WATCHING FOR HAWKS

Catherine Ingram

Flute

flz. mp dim. (dim. using whistly, windy sound) pp

Calm and undulating ( $\text{♩} \approx 100$ )

p pp, smooth, flowing and legato

cresc. . . . . mf pp subito

voice

mp dim. . . . . ppp

p p

rall. . . . . a tempo

(1 1/2) (5)  
 Voice *mp*  
*mf* *pp* *p* *mp* *f* *subitomp*  
*Subito pp. (p-p) whispery*  
*mf* *f* *f* *p* *mf* *f* *p* *mf* *f* *p* *dolce* *acc.*  
*a tempo* *mf* *dim* *ppp* (10) (whistle tone) (2) (4)  
*p* *p* *p* *cresc.* *f*  
*f* (1) *pp* (echo) (1) *more energetically, expressively a tempo*  
*ritard* (6) *mf* *f* *p*  
*(very fast)* *mf* *f* *pp, subito* *gradual accel e cresc.*  
*rit* (5) *f* *pp, subito*  
*ff, f* *dim trah* *ppp* (2) (norm) *very gradual crescendo* (V simile)

*(V simile)*  
 (continue gradual crescendo)  
 mp  
 Gently pulsating, freely  
 (Impetuous (strongly acc. from L. and performance notes))  
 PP P PP

pp P pp simile.  
 Lyricaly,  $\text{♩} = 70$

(3) (5) (4) (1)  
 mf voice dim.

(2) (5) (1) (3) (6)  
 mp voice dim. mp

(2) (3) (as whistle tone) (norm.)  
 pp, legato With growing intensity  
 (gradually add flutter tongue) (norm.) tr. *tr. wavy* (norm.) P

pp sfz P (flutter simile) (simile) P (flutter simile) tr. *tr. wavy* (norm.) P  
 (flutter simile) tr. *tr. wavy* (norm.) (flutter simile) 10 tr. *tr. wavy* (norm.) P

pp sfz P (flutter simile) mf, expansively mp (gradually introduce trill) pp, like beginning ( $\text{♩} = 100$ )

flj. (norm.) flj. (norm.) flj. (norm.) (simile)

(also accents simile)

flj. (norm) flj. (simile)

gradual accel...

crescendo...

molto cresc. e accel...

(maintain speed reached here)

very gradual diminuendo...

dim. continues....

roll. e dim. ....

15)  $\text{♩} = 255$  (p) rit. (4)

pp possible, accel from slower speed

From this point on, try to maintain a speed  $\text{♩} = 100$ . In this final section the lower pattern (g#a#f#a) should reach quite a soft, undulating feeling before the higher fluted and multiple-tongued notes, and gradually the upper notes should appear to lose vitality and impetus and eventually reach the dynamic level of the lower pattern in the second-last line.