Flute 1

To Shari

ANGELS IN THE ARCHITECTURE
FOR CONCERT BAND

Freely, not conducted
(\(=\) c. 92)

\(\begin{array}{c}
2 \text{ bar } 1 \text{ = 160 } \\
8 \text{ bar } 2 \text{ to } 9 \\
10 \text{ bar } 10 \text{ to } 13 \\
f \\
cresc.
\end{array}\)

(no breath)

\(\begin{array}{c}
23 \text{ bar } 24 \text{ to } 25 \\
fff
\end{array}\)

\(\begin{array}{c}
27 \text{ bar } 28 \text{ to } 29 \\
30 \text{ bar } 30 \text{ to } 37 \\
38 \text{ bar } 38 \text{ to } 43 \\
f
\end{array}\)

\(\begin{array}{c}
45 \text{ bar } 45 \text{ to } 48 \\
49 \text{ bar } 49 \text{ to } 52 \\
f
\end{array}\)

\(\begin{array}{c}
4 \text{ bar } 56 \text{ to } 59 \\
60 \text{ bar } 60 \text{ to } 64 \\
fff
\end{array}\)

Jet Whistle*

\(\begin{array}{c}
4 \text{ bar } 60 \text{ to } 67 \\
\end{array}\)

* The jet-whistle effect is achieved by covering the blow hole of the flute entirely with the lips and blowing as hard and violently as possible into the instrument, as though you are trying to blow out a hundred candles with one short and powerful burst of air. The resulting sound should resemble something like the sudden release of steam from a powerful engine. If players find themselves taking a full second or several seconds to release all the air from their lungs, they are not blowing with the proper force. The effect will only last a split second if done properly. There should be no attempt to sound any specific pitch.

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