

The Wonky Varispeed Adventure

flute duo & playback

for Duet 2.26

Simon Bahr

2026

Preface

Notation

Accidentals apply for the rest of the respective bar and for the same octave position only. Microtonal accidentals indicate a deviation from chromatic pitch and can be interpreted freely. They are always explicitly repeated.

Staccatissimo indicates that a note is to be played as shortly as possible.

 flutter tongue

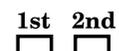
 pizzicato (with optional 't' for readability in passages with other consonant percussive sounds)

 percussive sound, articulating the consonant sound "k" or "p" into instrument

 tongue ram

 airy sound (with slight pitch)

 Play only some of the written notes. In a repeat, make a different choice in each cycle. Accidentals, dynamics and any other kinds of markings that refer to multiple notes will still take effect even if the note they are attached to is not played.

 Play only in the 1st / 2nd cycle.

 slowed down playing: Add a very slow vibrato to each note and let notes glide in and out of pitch (as if played back slowly on a tape).

 slow tremolo: Rearticulate the note multiple times (as if a flutter tongue recording was played back slowly on a tape).

 reverse playing: Play an exponential crescendo from silence to the given dynamic over the full duration of each note (or group of slurred notes), then stop airstream abruptly with tongue.

With accent: Add a short "reverse attack" by adding an extra blast of air at the end of each note (or group of slurred notes) without rearticulating the note.

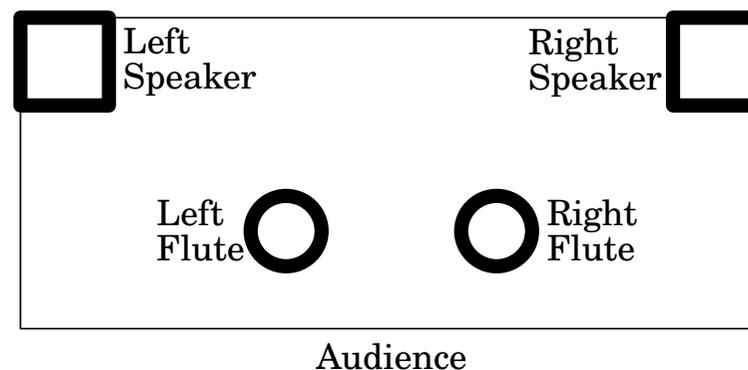
 Play an embouchure glissando up/down over the full note duration. The full possible glissando range for the given pitch should be used.

 Choose any kind of glissando, using embouchure, fingerings, microtones or simply a chromatic scale (in any combination).

Playback

The piece can be played along with the playback without a click. A click is still provided and may be used for rehearsals or concerts if desired. The technical requirements include: a stereo PA & playback device (always required), microphones & a mixer for amplification (optional, but recommended), monitoring for all musicians (optional, depending on the concert space) and in-ear monitoring for click (optional).

Stage



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0'00" $\text{♩} = 126$

Left Flute

Right Flute

Playback Left

Playback Right

A **Piccolo** *f*

100% recording speed in relation to playback speed ($\text{♩} = 126$) **Acoustic Guitar** Am9

(100%) **Analog Synthesizer**

84% / -3 semitones ($\text{♩} = 106$, F#m711) **Acoustic Guitar** Am711 accel. (of recording tempo) - - - -

100% ($\text{♩} = 126$) **Electric Bass**

(100%) **Acoustic Guitar** Am9

0'11" 7

Picc.

Flute

FL.

L

R

rit. - - - - $\text{♩} = 31.5$ **Flute** *mf*

$\text{♩} = 28$ *accel.* - - - -

f *mf* *mf* *f*

100% ($\text{♩} = 126$) F#m711 (no rit.) 400% / +24 ($\text{♩} = 126$) Bm11 225% / +14 ($\text{♩} = 63$, F#7) *rit.* - - - -

59% / -9 ($\text{♩} = 75$, Am9) F#m9 *accel.* - - - - 400% / +24 ($\text{♩} = 126$) Bm11 200% / +12 ($\text{♩} = 63$) 200% / +12 ($\text{♩} = 56$) (no accel.)

A2 $\text{♩} = 112$
Piccolo

0'43" 13

Picc. *f*

Fl. *f*

L
50% / -12 ($\text{♩} = 56$)
A9
accel. -
A9/D
100% ($\text{♩} = 112$)
rit. -
G6/D

R
50% / -12 ($\text{♩} = 56$)
A9
100% ($\text{♩} = 112$)
A9/D
accel. -
G6/D

rit. - $\text{♩} = 28$ **Flute** *mf* **accel. - - - - -**

0'56" 19

Picc.

Fl. *f* *mf* **Bass Flute** *mf*

L
56% / -10 ($\text{♩} = 63, F\#7$)
E7
3
rit. - - - - - 200% / +12 ($\text{♩} = 56$)
Bm11
accel. - - - - -
E7

R
150% / +7 ($\text{♩} = 168, B11$)
E11
rit. - - - - - 400% / +24 ($\text{♩} = 112$)
Bm11
E7
(no accel.)

B2

2'24" 37

Picc. *mf* *f* *mf* *mp* *f*

Fl. *mf* *f* *mf* *mp* *f*

L
 100% (♩ = 112) Analog Synthesizer (100%)
 Drum Machine (100%)
 Analog Synthesizer

R
 100% (♩ = 112) Clavichord A9 3 3 3 3 3 3
 rit. 67% / -7 (♩ = 75, A9/D) E9/A 3 3 3 3 3 3
 accel. 89% / -2 (♩ = 100, G6/D) A6/E 3 3 3 3 3 3
 accel.

2'37" 43

Picc. *f* *mf* *f* *mf < f*

Fl. *f* *mf* *f* *mf < f*

L
 100% (♩ = 112) Drum Machine
 100% (♩ = 118.5) Analog Synthesizer (no accel.)
 94% / -1 (♩ = 118.5) (no accel.)
 89% / -2 (♩ = 118.5)

R
 100% (♩ = 112) Piano E7 3 3 3 3
 (no accel.)
 94% / -1 (♩ = 112, Bbm11) Clavichord Bm11 3 3 3 3
 (no accel.)
 89% / -2 (♩ = 112, D7) Piano E7 3 3 3 3
 (no accel.)

accel. ♩ = 118.5 accel. ♩ = 126 accel. ♩ = 133

6

B3

$\text{♩} = 112$

2'49" 49

Picc. *mf* *f* *mf* *mp* *f*

Fl. *mf* *f* *mf* *mp* *f*

L 100% ($\text{♩} = 112$) **Drum Machine** **Analog Synthesizer**

R A9 (150%) **Clavichord (A9)** A9/G 89% / -2 ($\text{♩} = 100$, G6/D) **Piano A6/E** accel. - - - -

3'02" 55

Picc. *f* *mf* *f* *mf* *f*

Fl. *f* *mf* *f* *mf* *f*

L 100% ($\text{♩} = 112$) **Drum Machine** (no accel.) 100% ($\text{♩} = 118.5$) **Toy Piano** (no accel.) 100% ($\text{♩} = 126$) **Glockenspiel** (no accel.)

R 100% ($\text{♩} = 112$) **Clavichord E7/D** (no accel.) 94% / -1 ($\text{♩} = 112$, Bbm11) (no accel.) 89% / -2 ($\text{♩} = 112$, D7) (no accel.)

accel. - - - - $\text{♩} = 118.5$ accel. - - - - $\text{♩} = 126$ accel. - - - - $\text{♩} = 133$

3'14" 61

Picc. $\text{♩} = 133$ **accel.** $\text{♩} = 141$ **accel.** $\text{♩} = 150$ **C** $\text{♩} = 89$
Flute (air)
f *mf* *f* *mf*

Fl. *f* *mf* *f*

L **Toy Piano** 100% ($\text{♩} = 133$) (no accel.) **Glockenspiel** 100% ($\text{♩} = 141$) accel. 100% ($\text{♩} = 150$) 94.4% / -1 (4/4 at $\text{♩} = 112$ / Emaj7)
Acoustic Guitar Fmaj7

R **Clavichord & Piano** 84% / -3 ($\text{♩} = 112$, D#711) (no accel.) **B11** 79% / -4 ($\text{♩} = 112$, G11) (no accel.) **(C11)₃** 126% / +4 ($\text{♩} = 112$)
Bass (& Celesta)
Drum Machine

3'25" 67

Fl. (pizz.) **accel.** $\text{♩} = 94$ **accel.**
f *mf* *f* *mf*

Fl. *mf* *f* *mf* *f* *mf*

L **Acoustic Guitar** 94.4% Amaj7 Cmaj7 4:3 96.8% / -0.5 (4/4 at $\text{♩} = 112$ / Emaj7) ~Fmaj7 16:13 ~Cmaj7 16:13 (Amaj7) 16:13
Acoustic Guitar Cmaj7

R 126% / +4 ($\text{♩} = 112$) (no accel.) 118% / +3 ($\text{♩} = 112$) (no accel.)

5'39" 109 rit. \downarrow $\text{♩} = 31.5$ accel. $\text{♩} = 63$ accel.

Fl. *f* t *mp* 5 3 *f* 3 *mf*

B. Fl. *f* p *mp* 5 5 *f* 3 *mf*

L (200% (no rit.) E7 400% / +24 ($\text{♩} = 126$) A9 A9/D A9 (no accel.) Bm11 E7 200% / +12 ($\text{♩} = 126$) F#711 (no accel.) B11

R (133% (no rit.) 267% / +17 ($\text{♩} = 84$) (no accel.) 133% / +5 ($\text{♩} = 84$) (no accel.)

6'20" 115 $\text{♩} = 84$ **F** $\text{♩} = 56$

Fl. *f* 4x *mp* *f* ♯^*

B. Fl. *f* 4x *mp* *f* ♯^*

L 100% ($\text{♩} = 84$) Electric Piano (& Whistling) C#m79 Amaj7 Cowbell 7

R 100% ($\text{♩} = 84$), 2nd & 4th reverse Electric Bass (& Acoustic Guitar) Drum Machine & Shaker 150% / +7 ($\text{♩} = 84$), reverse 100% ($\text{♩} = 56$), reverse Drum Machine 3

8'21" **G2** 137

Fl. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mf* *f* *mf*

B. Fl. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

L
 100% (♩ = 56), reverse
Drum Machine
 100% (♩ = 56) rit. ----- 75% / -5 (♩ = 42) 100% (♩ = 56)
Glockenspiel **Drum Machine**
 100% (♩ = 56) rit. ----- 75% / -5 (♩ = 42) 100% (♩ = 56), reverse
Glockenspiel **Drum Machine**
 (100%, reverse) **Electric Guitar** E7

R
 100% (♩ = 56)
Celesta
 100% (♩ = 56), reverse
Drum Machine
 50% accel. ----- 150%
Analog Synthesizer
 100% (♩ = 56), reverse
Drum Machine
 100% (♩ = 56)
 100% (♩ = 56), reverse

8'47" 143 **H**

Fl. *f* *mf* *f* *mp*

B. Fl. *f* *mf* *mp* (slightly airy) (lots of air) *p*

L
 100% (♩ = 56), reverse
Drum Machine
 100% (♩ = 56)
 400% / +24 (♩ = 224)
Piccolo

R
 100% (♩ = 56)
 400% / +24 (♩ = 224)
Flute

9'13" 149

Picc. **Piccolo**

Fl. **Flute**

L (400%) 800% / +36 (♩ = 448)

R (400%) 200% / +12 (♩ = 112)

9'38" 155

Picc. *p*

Fl. *mp* *p*

L 400% / +24 (♩ = 224) 200% / +12 (♩ = 112) 267% / +17 (♩ = 150)

R (200%) 400% / +24 (♩ = 224)

H2

10'04"

161

♩ = 71

Picc. *(p)* *mp* *p* *mp* *p* *mp*

Fl. *(p)* *mp* *p* *mp* *p* *mp* *p*

L (267%) 400% / +24 (♩ = 224), reverse 356.4% / +22 (♩ = 252)

R (400%) 356.4% / +22 (♩ = 252)

10'25"

167

Picc. *p* *mp* *mf* *mp* *p* *mp*

Fl. *(p)* *mp* *mf* *mp* *p*

L (356.4%) 356.4% / +22 (♩ = 252), reverse 356.4% / +22 (♩ = 252)

R (356.4%) 356.4% / +22 (♩ = 252), reverse 356.4% / +22 (♩ = 252)

10'45" 173

Picc. *p* *mp* *p* *mp* *pp* **accel.**

Fl. *p* *mp* *p* *mp* *pp*

L (356.4%) 100% (♩ = 71) **Acoustic Guitar** *pp*

R (356.4%) 50% / -12 (♩ = 36) **Electric Bass** *pp*

11'14" 182 I ♩ = 84 **accel.** ♩ = 112 **rit.** ♩ = 56 **accel.**

Picc. *mf* *f* *mf* *f* *mf*

Fl. *mf* *f* *mf* *f* *mf*

L 100% (♩ = 84) 92% / -1.5 87% / -2.4 81% / -3.8 75% / -5 (♩ = 84, E) **Acoustic Guitar (& Electric Guitar)** *f* 75% / -5 (♩ = 42, Emaj7) **Amaj7**

R 50% / -12 (♩ = 42) **Electric Bass (& Electric Piano)** 100% (♩ = 112) 75% / -5 (♩ = 84) (no rit.) 150% / +7 (♩ = 84) (no accel.)

♩ = 64 accel.

11'31" 188

Picc. *f* *ff* *f*

Fl. *f* *ff* *f*

L
75% / -5 (♩ = 48, A) (no accel.) (66% / -7, A9) (58% / -9.5, E)
Acoustic Guitar (& Electric Guitar)
D E9 -C#

R
131% / +4.6 (♩ = 84) (no accel.) (116% / +2.5) (102% / +0.5)
Electric Bass (& Various Instruments)
Drum Machine

(accel.)

♩ = 96 rit.

♩ = 77 accel.

11'41" 191

Picc. *f* *mf* *f* *mf* *f*

Fl. *f* *ff* *f* *mf* *f*

L
52% / -11.5 (♩ = 48, Emaj7) (no accel.) 50% / -12 (♩ = 48) accel. (61% / -8.5, A9) 75% / -5 (♩ = 56, E) accel.

R
92% / -1.5 88% / -2 (♩ = 84) (no rit.) (98% / -0.5) 109% / +3 (♩ = 84) (no accel.)

(accel.)

♩ = 154 accel.

11'51" 195

Picc. *f* *ff* *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff* *f* *ff*

L
 G#maj7 *~C* *~C9* G G#maj7
 (95% / -1) (78% / -4) (64% / -8) 55% / -10.5 (♩ = 84) (no accel.) (52% / -11.5)

R

♩ = 168 rit.

♩ = 56 accel.

12'00" 200

Picc. *ff* *f* *mf* *mp* *p*

Fl. *ff* *f* *mf* *mp* *p*

L
 D *~C#9* G *~Fmaj7* A *~D#9*
 50% / -12 (♩ = 84) (no rit.) (59% / -9) (76% / -5) (106% / +1) 150% / +7 (♩ = 84) (no accel.) (125% +4)

R

J *accel.* ----- $\text{♩} = 86.5$ *rit.* ----- $\text{♩} = 84$

12'15" 206 $\text{♩} = 84$

Picc. *mp* **2nd**

Fl. *mp* **2nd** *mf* **2nd**

L
Acoustic Guitar (& Kazoo)
Emaj7 50% / -12 ($\text{♩} = 42$) (no accel.) 73% / -5.5 ($\text{♩} = 63$, Emaj7) (no rit.) 50% / -12 ($\text{♩} = 42$)
mp ~Amaj *mf* *accel.* -----

R
Acoustic Guitar (& Mellotron)
Emaj7 100% ($\text{♩} = 84$) (no accel.) 97% / -0.5 ($\text{♩} = 84$, Amaj7) (no rit.) 100% ($\text{♩} = 84$)

12'44" 212 **2nd** *mf* *f* *accel.* ----- $\text{♩} = 89$ *accel.* -----

12'55" Picc. *mf* *f* **1st: lower voice / 2nd: upper voice**

Fl. *mf*

L
Amaj 75% / -5 ($\text{♩} = 63$, Emaj7) *rit.* ----- Bmaj7 67% / -7 ($\text{♩} = 56$, Emaj7) *rit.* ----- F#maj7 59% / -9 ($\text{♩} = 50$, Amaj7) *accel.* -----

R
Amaj (100%) (no accel.) 94% / -1 ($\text{♩} = 84$, G#maj7) (no accel.)

13'22" 218

♩ = 94 accel. ——— ♩ = 100 accel. ——— ♩ = 106 accel. ——— ♩ = 119 accel. ——— ♩ = 186

Picc. *f*

Fl. *f*

L

59% / -9 (♩ = 56, Emaj7) rit. ——— 50% / -12 (♩ = 50, Amaj7) rit. ——— 45% / -14 (♩ = 47, Emaj7) accel. ——— 53% / -11 (♩ = 63, Amaj7) accel. ——— 60% / -9 (♩ = 112)

C#maj7 Amaj7 F#maj7 G#maj7

R

89% / -2 (♩ = 84, Dmaj7) (no accel.) ——— 84% / -3 (♩ = 84, F#maj7) (no accel.) ——— 79% / -4 (♩ = 84, Cmaj7) (no accel.) ——— 71% / -6 (♩ = 84, Fmaj7) (no accel.)

Emaj7 Amaj7 Emaj7 Bmaj7

♩ = 94 accel. ——— ♩ = 100 accel. ——— ♩ = 106 accel. ——— ♩ = 119 accel. ——— ♩ = 133 accel. ——— ♩ = 160

13'40" 226

Picc. *f*

Fl. *f*

L

30% / -21 (♩ = 28, Emaj7) rit. ——— 25% / -24 (♩ = 25, Amaj7) rit. ——— 22% / -26 (♩ = 24, Emaj7) accel. ——— 27% / -21 (♩ = 32, Amaj7) accel. ——— 25% / -24 (♩ = 33, Emaj7) rit. ——— 12.5% / -36 (♩ = 20)

C#maj7 Amaj7 F#maj7 G#maj7 Emaj7 Emaj7

R

45% / -14 (♩ = 42, Dmaj7) (no accel.) ——— 42% / -15 (♩ = 42, F#maj7) (no accel.) ——— 40% / -16 (♩ = 42, Cmaj7) (no accel.) ——— 35% / -18 (♩ = 42, Fmaj7) (no accel.) ——— 32% / -20 (♩ = 42, Cmaj7) (no accel.) ——— 27% / -23 (♩ = 42, Fmaj7)

Emaj7 Amaj7 Emaj7 Bmaj7 G#maj7 Emaj7