# Whistle

*for Duo Axis*

Calder Sprinkle
2026

## Performance Note

*Whistle* is an exploration of flute multiphonics and motivic material derived thereof placed within the context of two forms from Celtic folk music.

An 'air' is a slow, song-like instrumental piece. In the **“Meditative”** opening (mm. 1-12) of the "Air," note values are approximate representations of how long to linger on each multiphonic: those with a half-note value should stabilize as much as possible, while those with a quarter-note value are more in passing with the shape of the line taking precedence. Dynamics may vary as necessary within that shape to support the multiphonic's clarity. Breath marks (𝄐) indicate a full break in the sound to let reverberations in the room fade (perhaps 2-3 seconds). During **“Without pulse, fluctuating”** (mm. 21-43), multiphonics and other lines should begin where notated with the piano. Transitions within lines or between multiphonic partials, however, need not occur exactly at the notated time. In general, I see the temperamental nature of multiphonics as an invitation rather than a limitation: I encourage the performer to lean into whatever works best for them and their instrument in achieving the emotional quality of the music, even if that does not mean replicating exactly what is notated.

A 'jig' is a dance tune in compound duple. A 'slip jig' is a jig in 3, usually written in 9/8 meter. The "Slip Jig" is a further elaboration on the motives of the "Air" within a strictly metered form. After the previous movement's meditative nature, the character marking **"Rambunctious"** is an invitation to play with joyous energy. This movement is intended to be an addition to the living tradition of Celtic folk as much as it is a concert piece; Celtic whistle-playing in this style tends to highlight syncopation with percussive attacks (many recording of tunes by the band Lúnasa are a good example). For the sake of breathing, please make any necessary alterations to note values or drop notes (as is typical in the style) while preserving the jig's momentum.

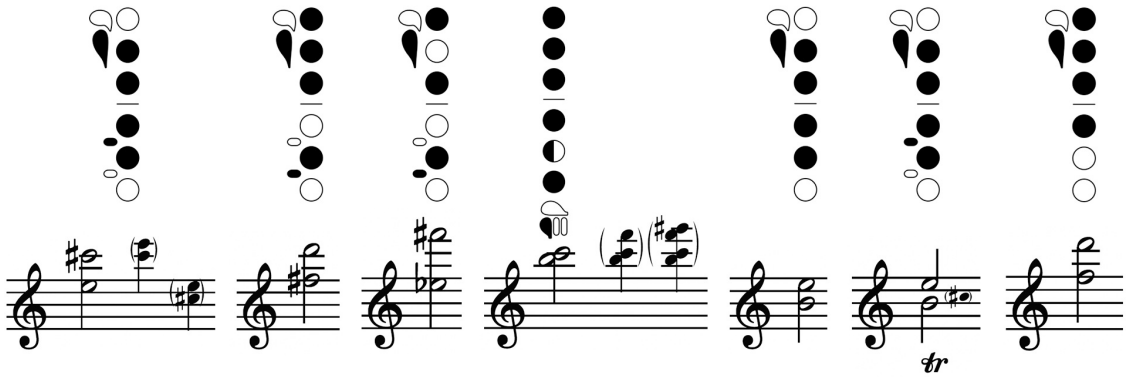
Thank you for playing this piece!

— Calder Sprinkle

## Notes on Specific Techniques

**"Air," m. 21** — "*Without pulse, fluctuating*". As shown in the rhythmic notation of the piano, the patterns in these measures generally accelerate and then decelerate. Within phrases (ex. mm. 21-23), patterns after a harmonic change (barline) appear at a slightly faster speed than their previous iteration. Melodic fragments at the beginning of measures should lead into the flute entrances.
**"Air," m. 76 & "Slip Jig," m. 6** — "*harsh attack, choppy*". The goal is the percussive effect at the shown dynamic. Partials need not be exactly as they are notated.
**"Slip Jig," m. 65** — "*f.t. gliss, no definite end pitch*". A fluttertongue glisssando with no specific end, descending over an octave if possible. The goal is to create a loud, brash effect with a rest following it before the melody continues.

## Multiphonic Appendix

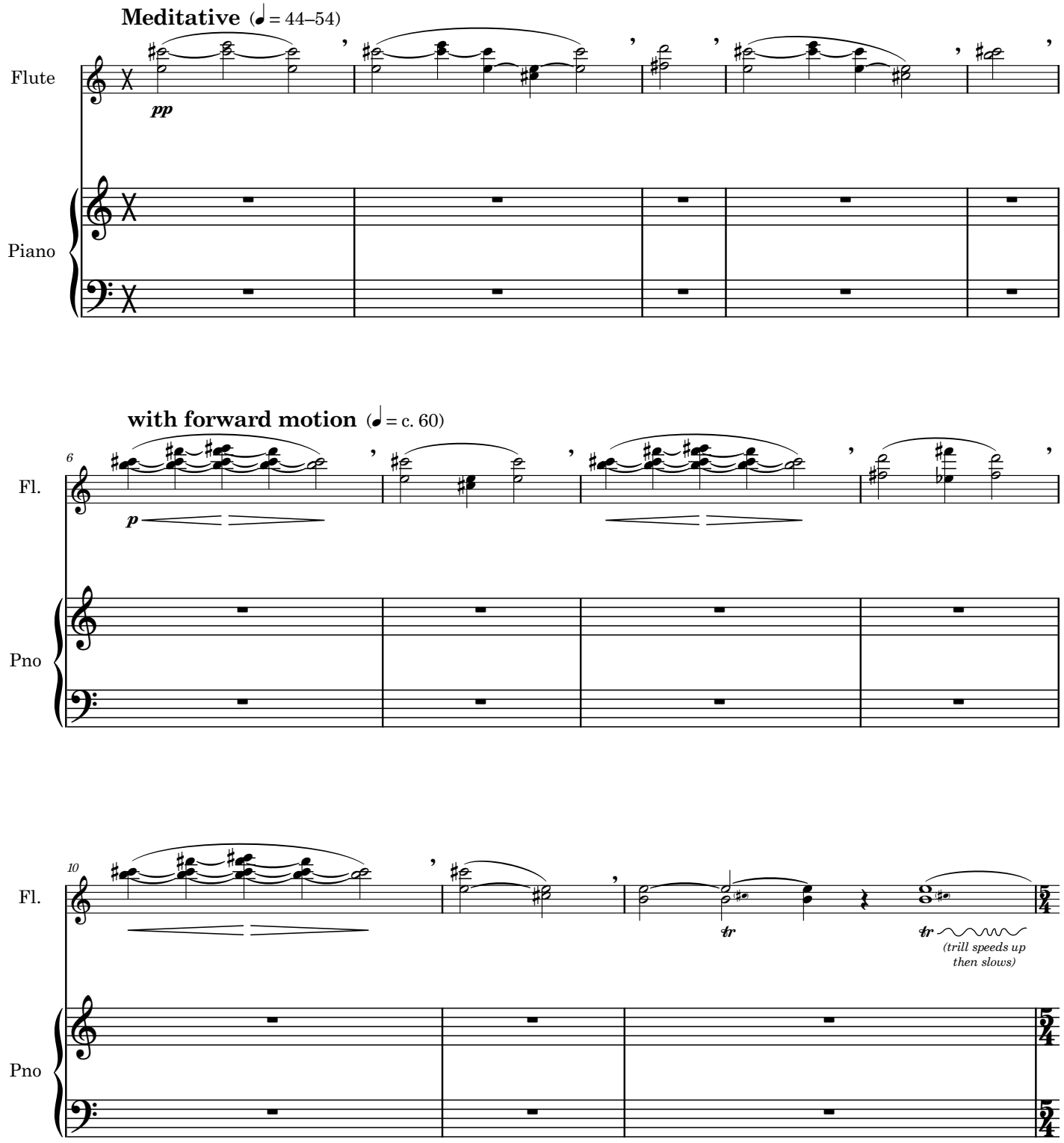



**Duration:** ~ 8' 00"

Piano

# Whistle

Calder Sprinkle

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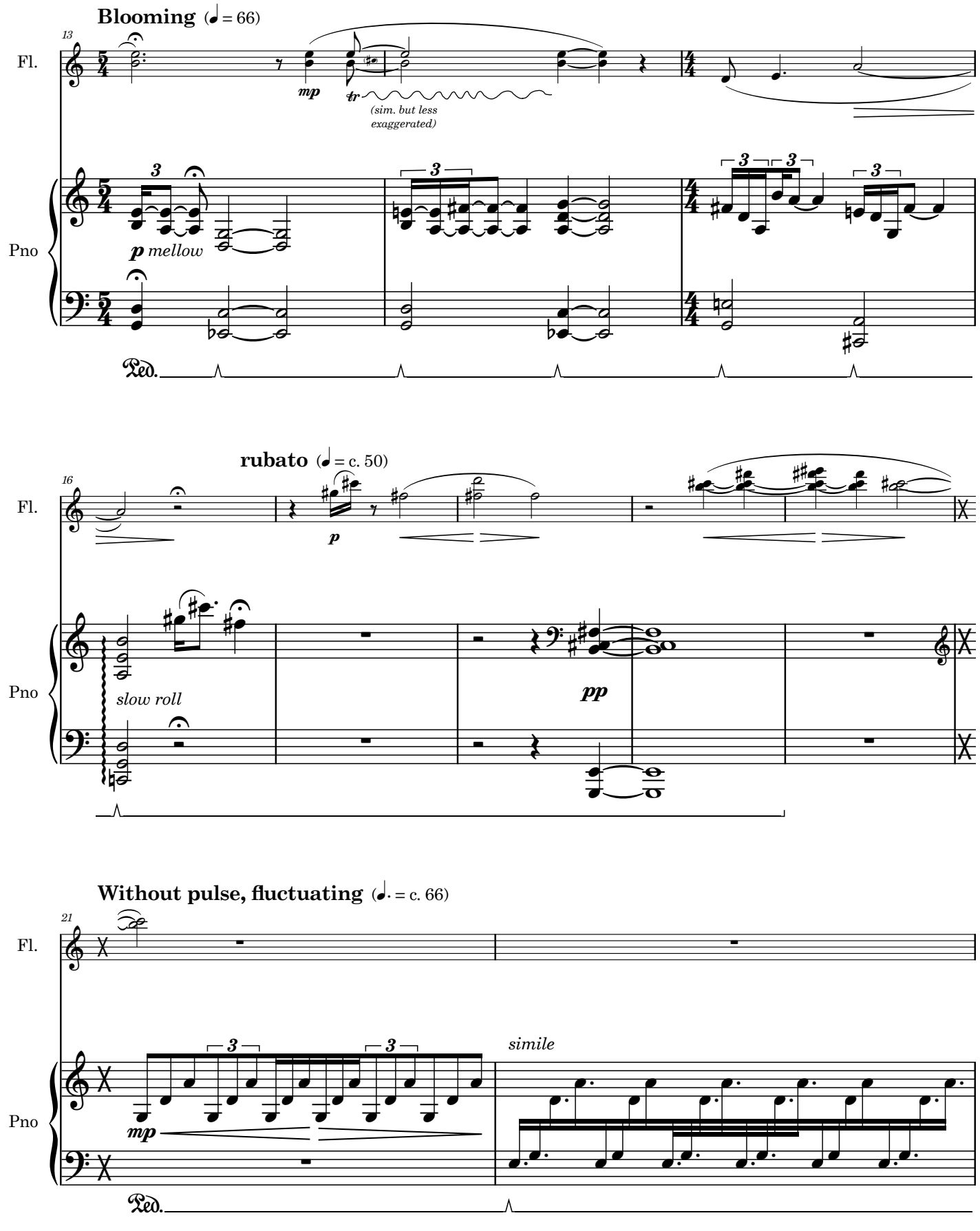
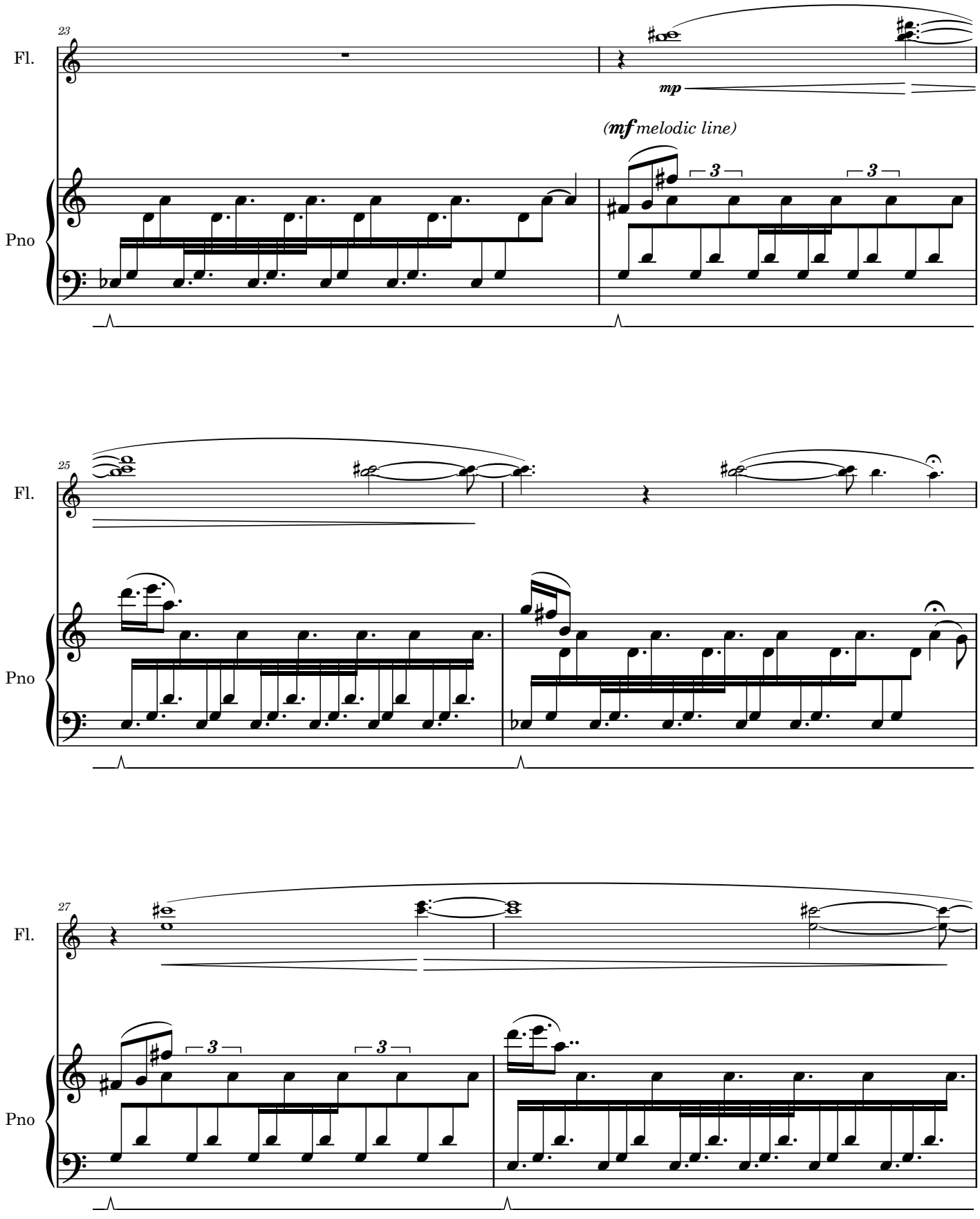
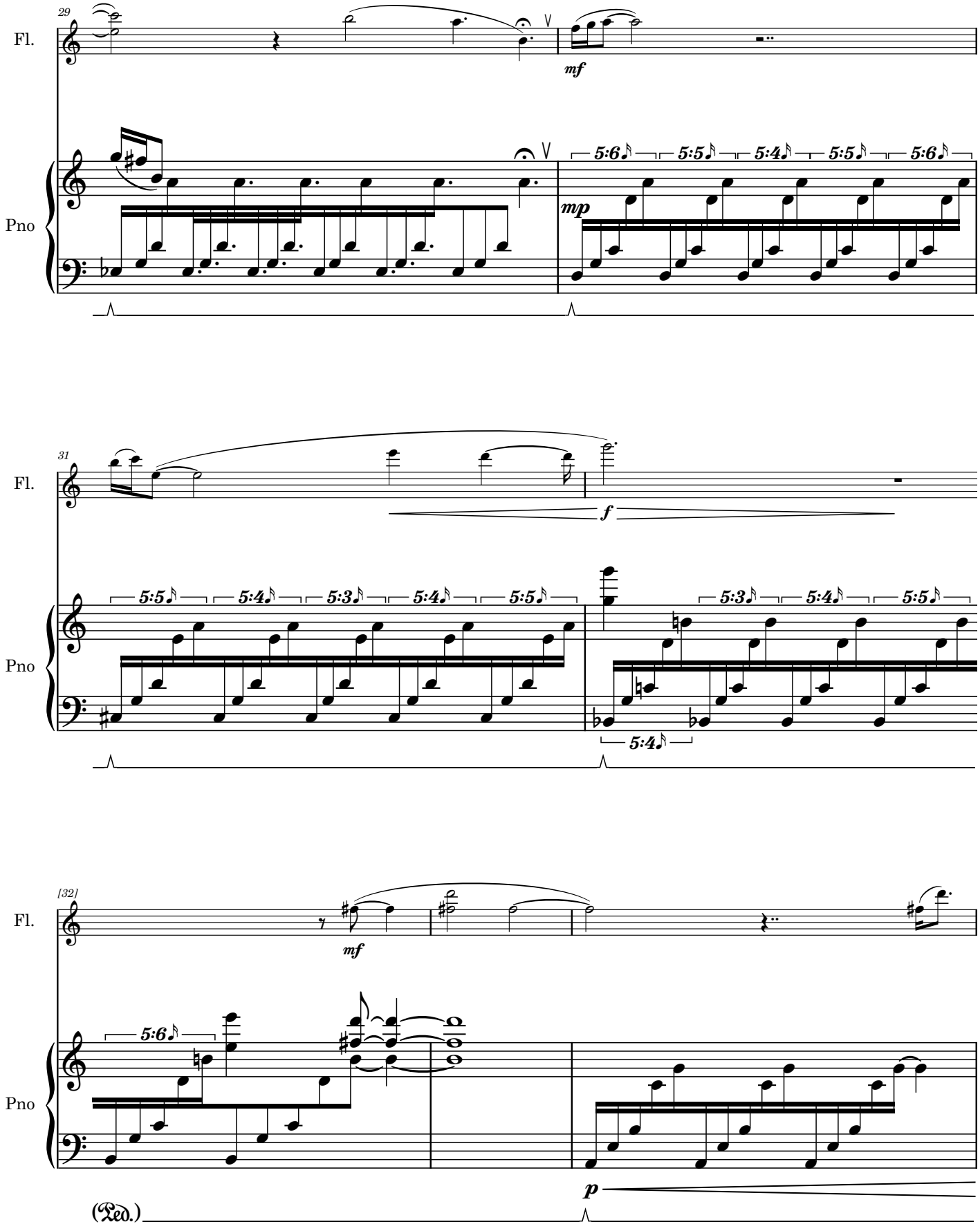
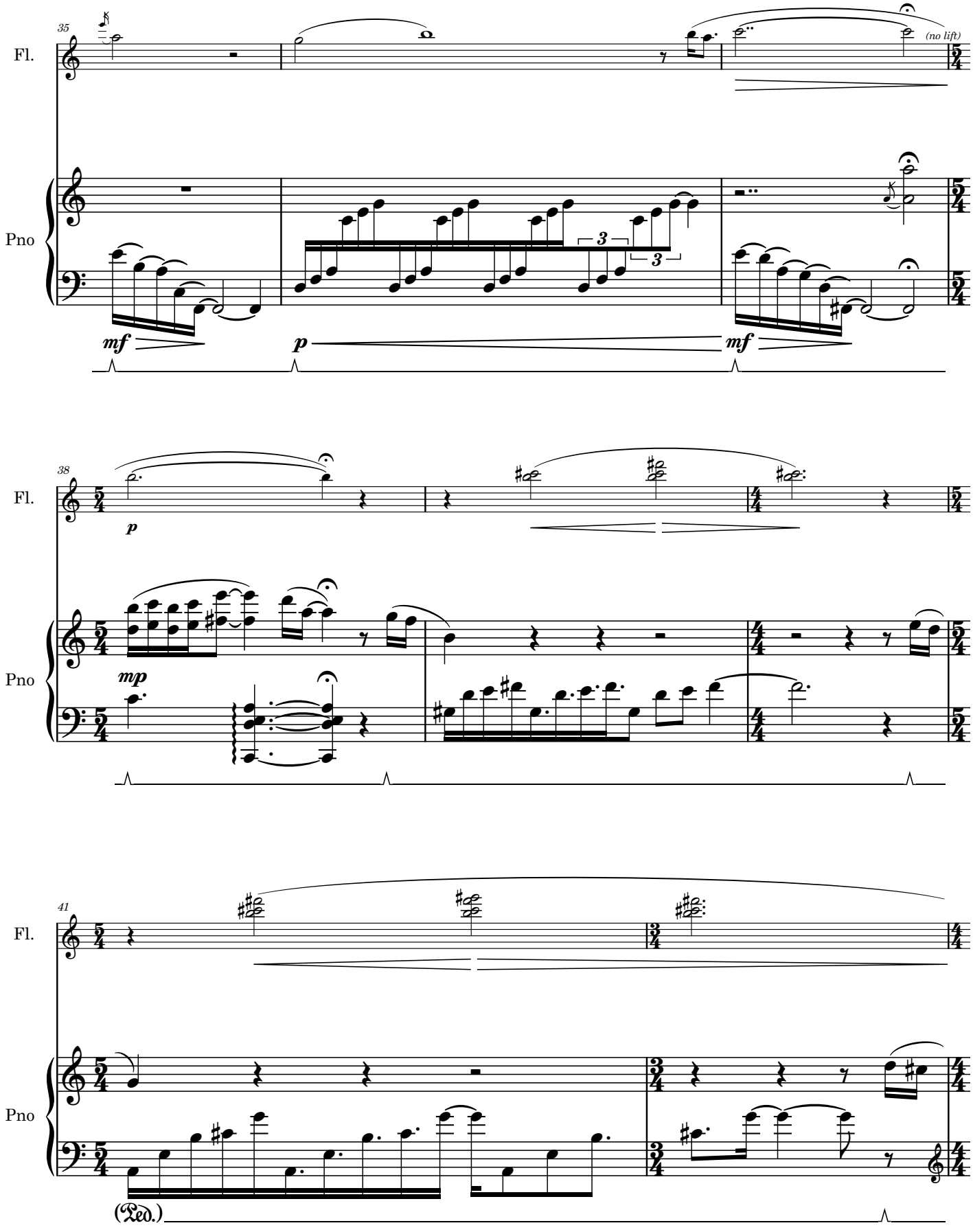
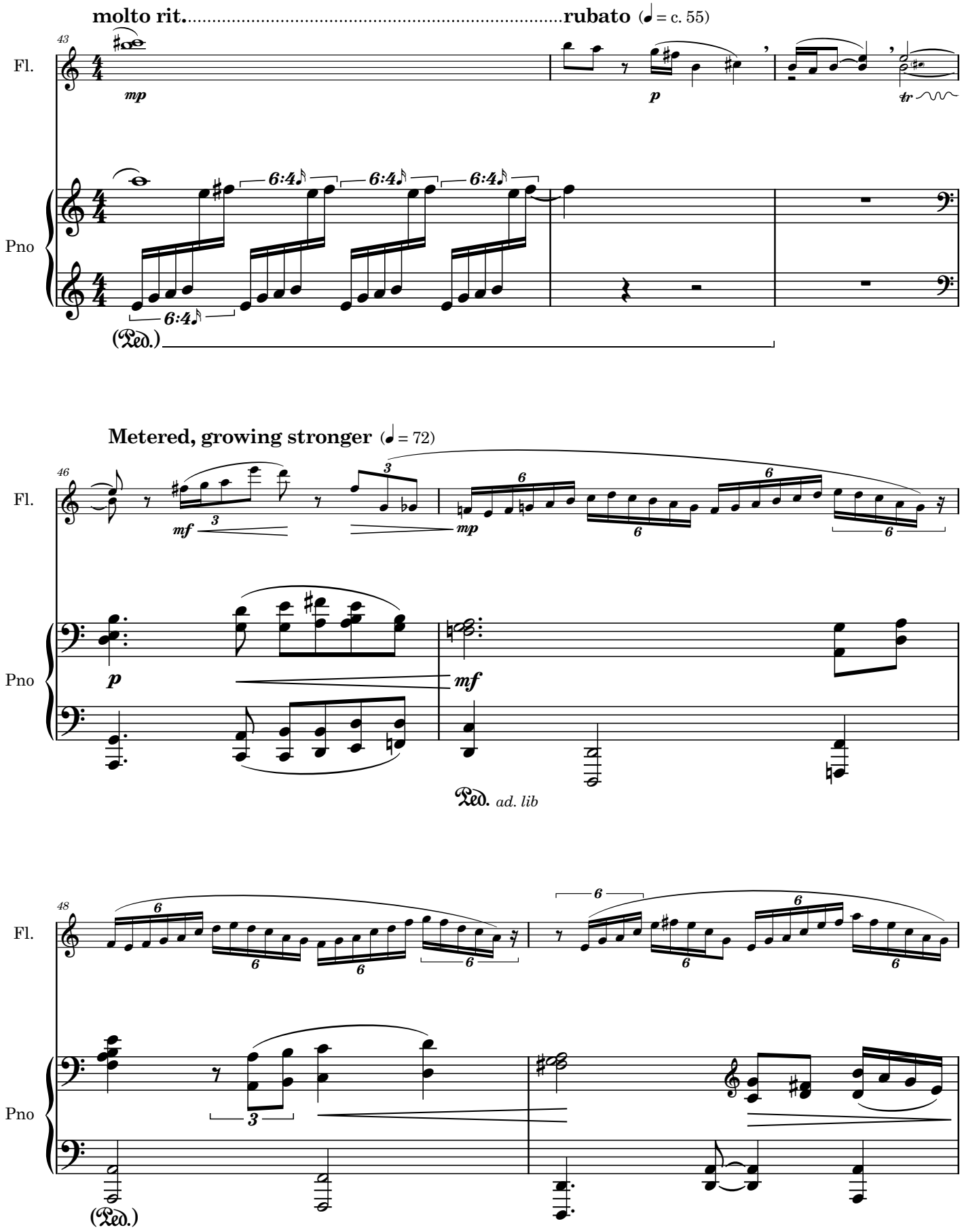
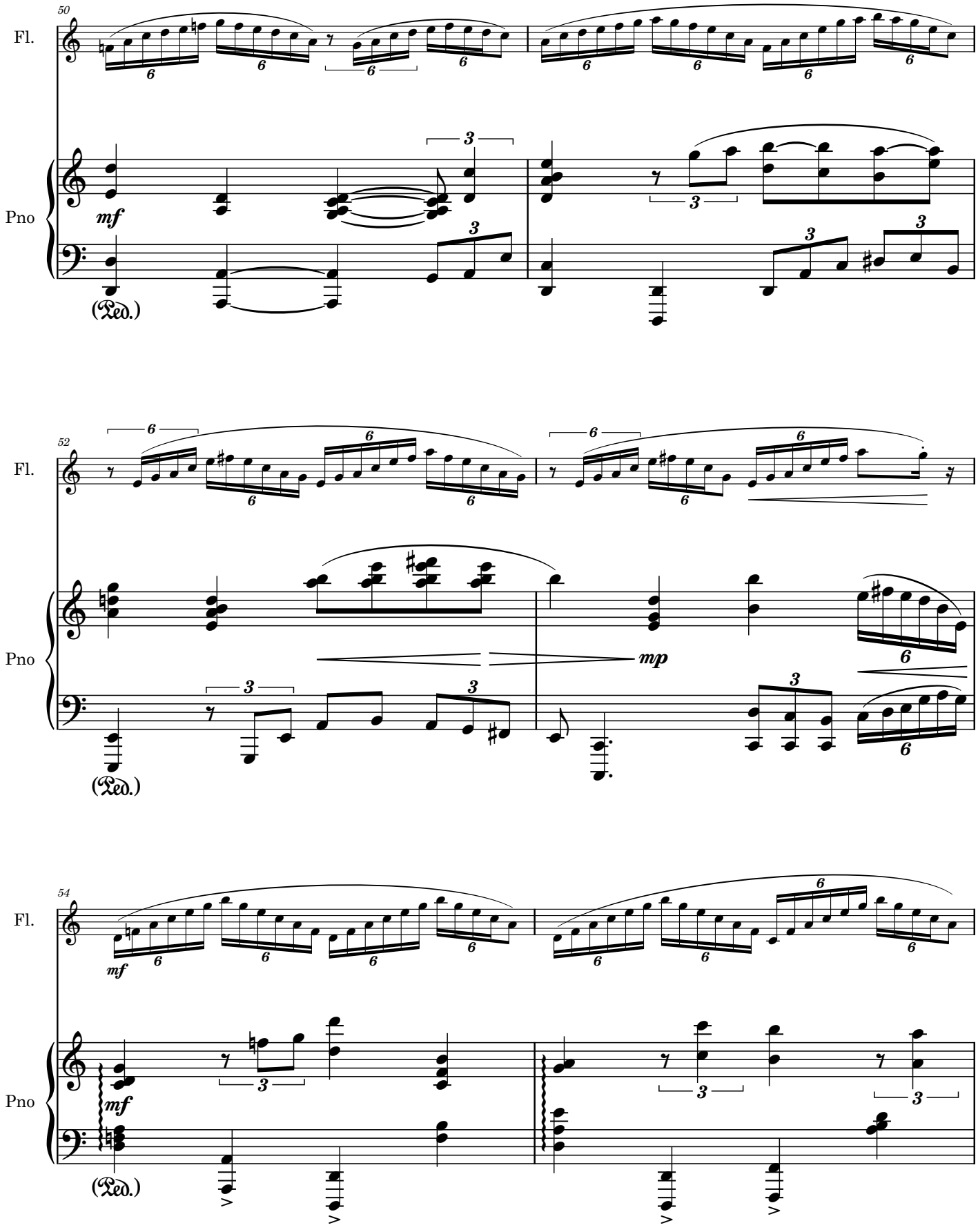

Blooming (♩ = 66)
13
Fl.
mp
tr
(sim. but less exaggerated)
Pno
p mellow
Ped.
rubato (♩ = c. 50)
16
Fl.
p
Pno
slow roll
pp
Without pulse, fluctuating (♩. = c. 66)
21
Fl.
Pno
mp
simile
Ped.

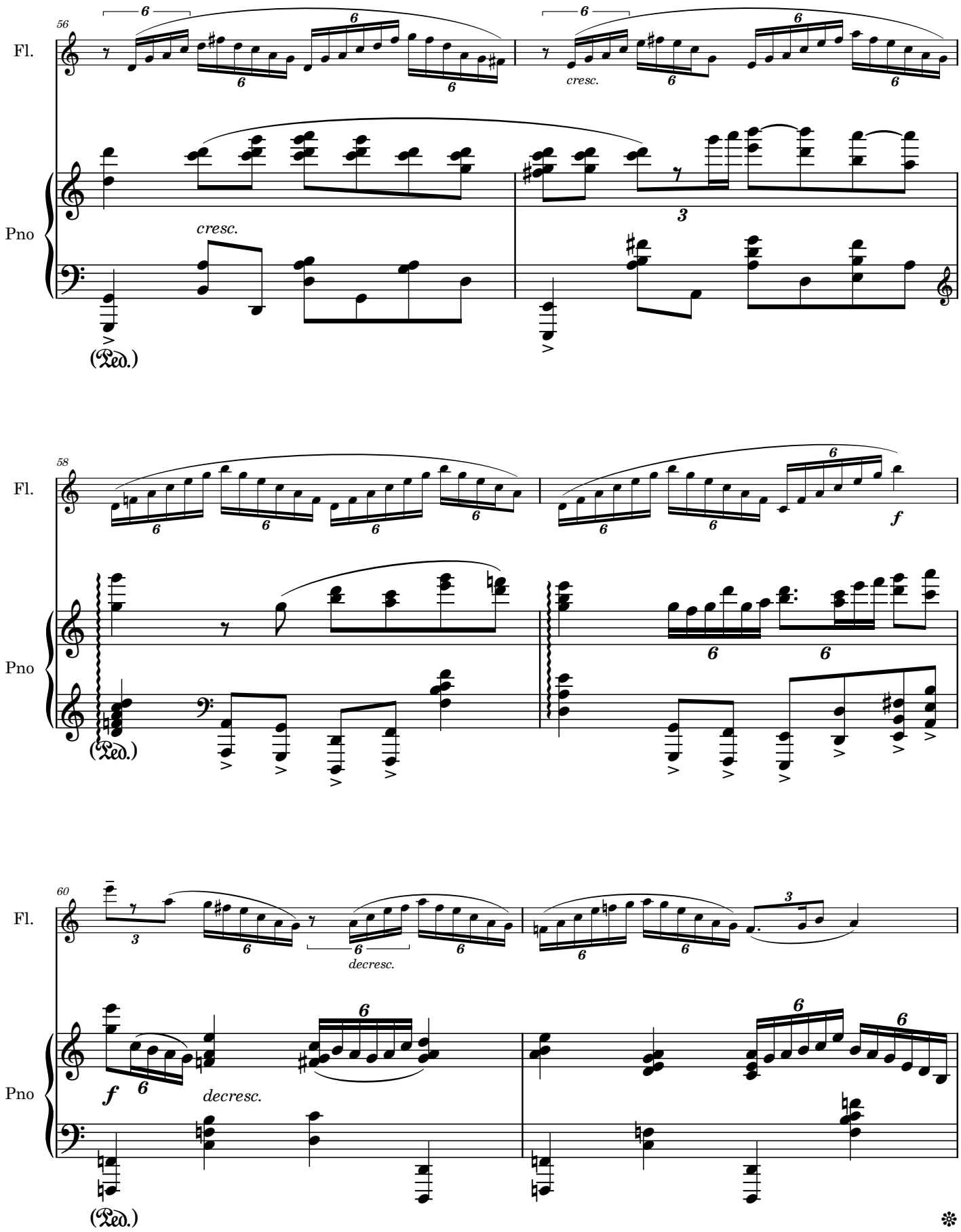

23
Fl.
Pno
mp
(mf melodic line)
3
3
25
Fl.
Pno
27
Fl.
Pno
3
3

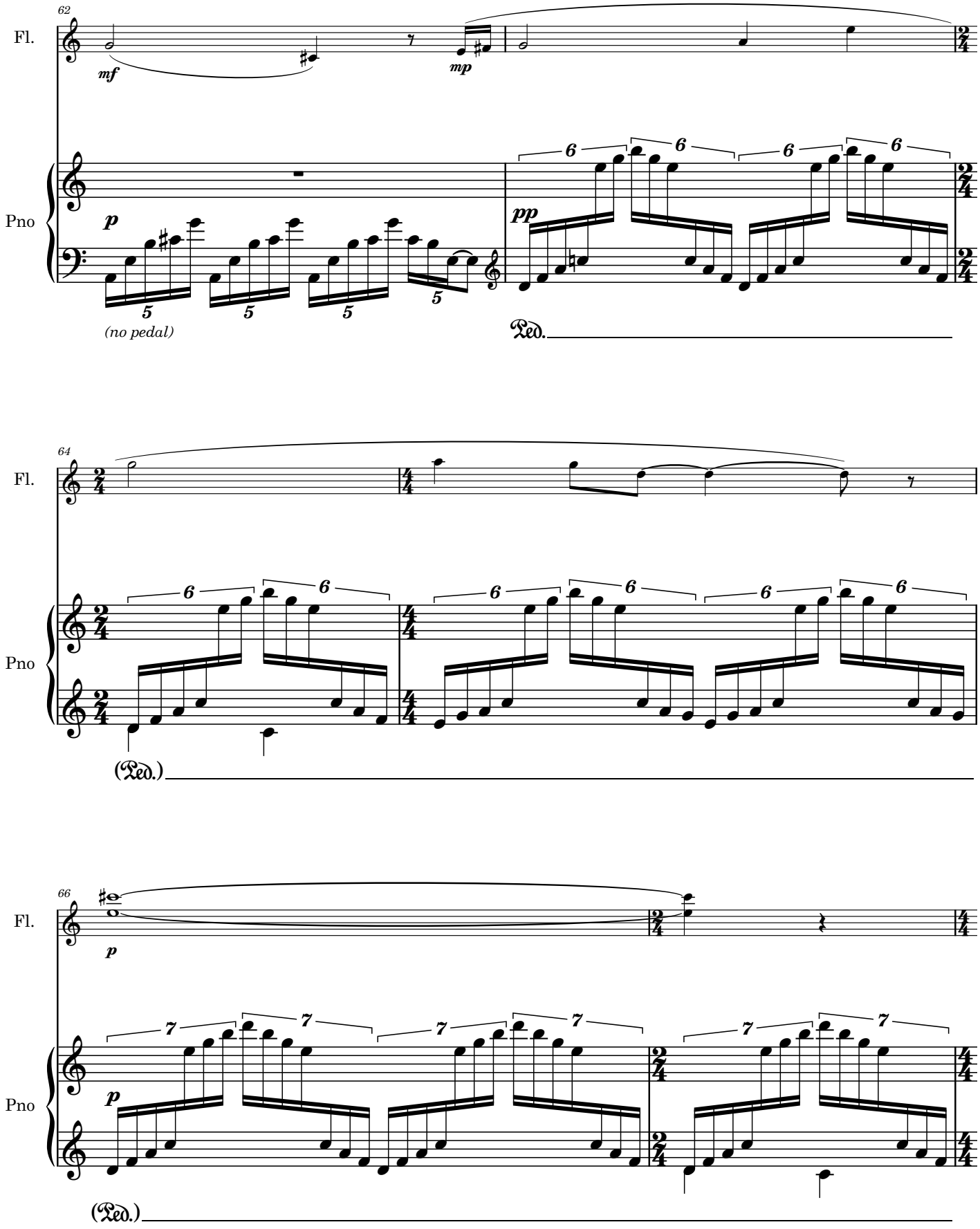

29
Fl.
mf
Pno
mp
5:6
5:5
5:4
5:5
5:6
31
Fl.
f
Pno
5:5
5:4
5:3
5:4
5:5
5:3
5:4
5:5
5:4
[32]
Fl.
mf
Pno
5:6
p
(Ped.)

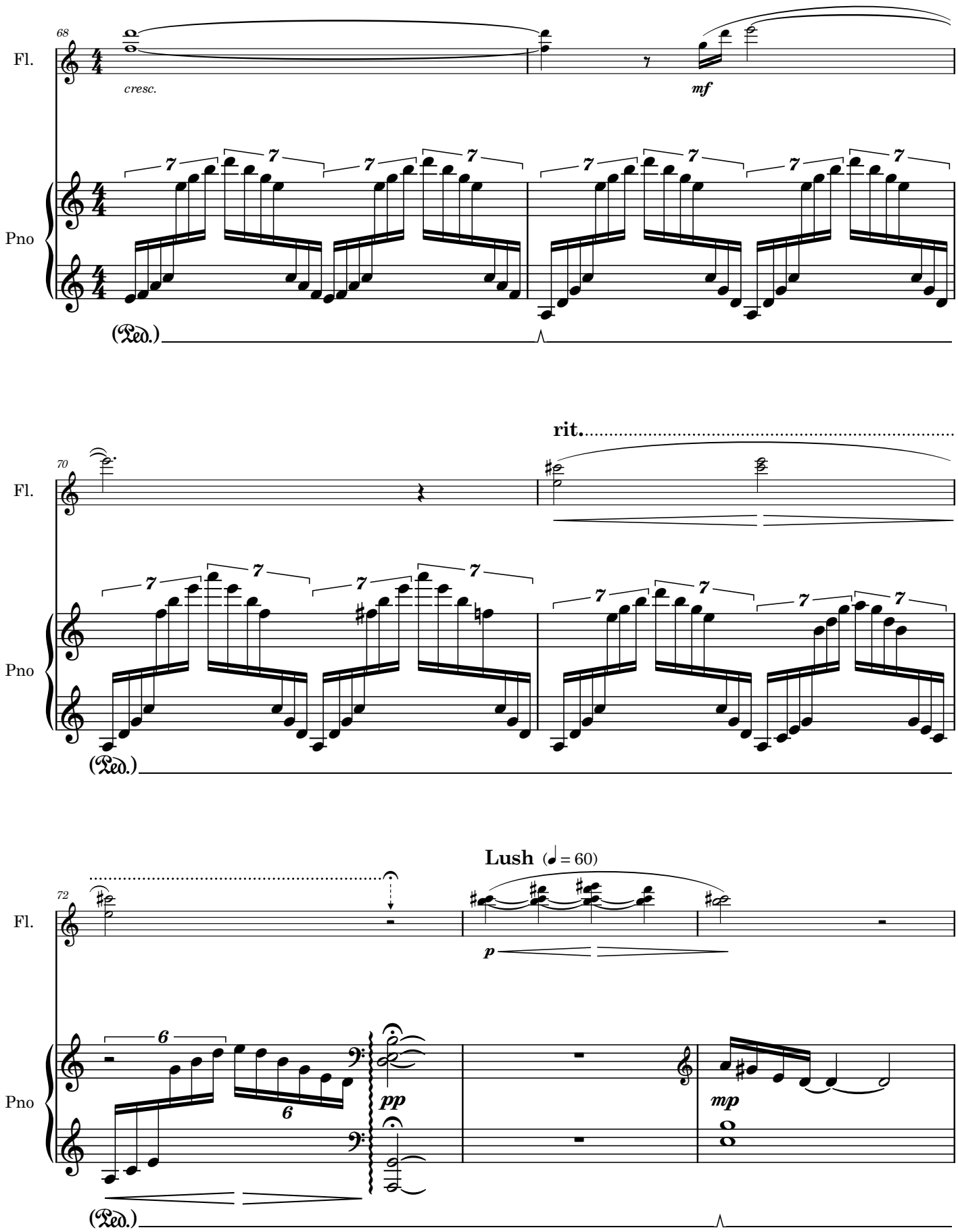

35
Fl.
Pno
(no lift)
mf
p
mf
38
Fl.
Pno
p
mp
41
Fl.
Pno
(Ped.)

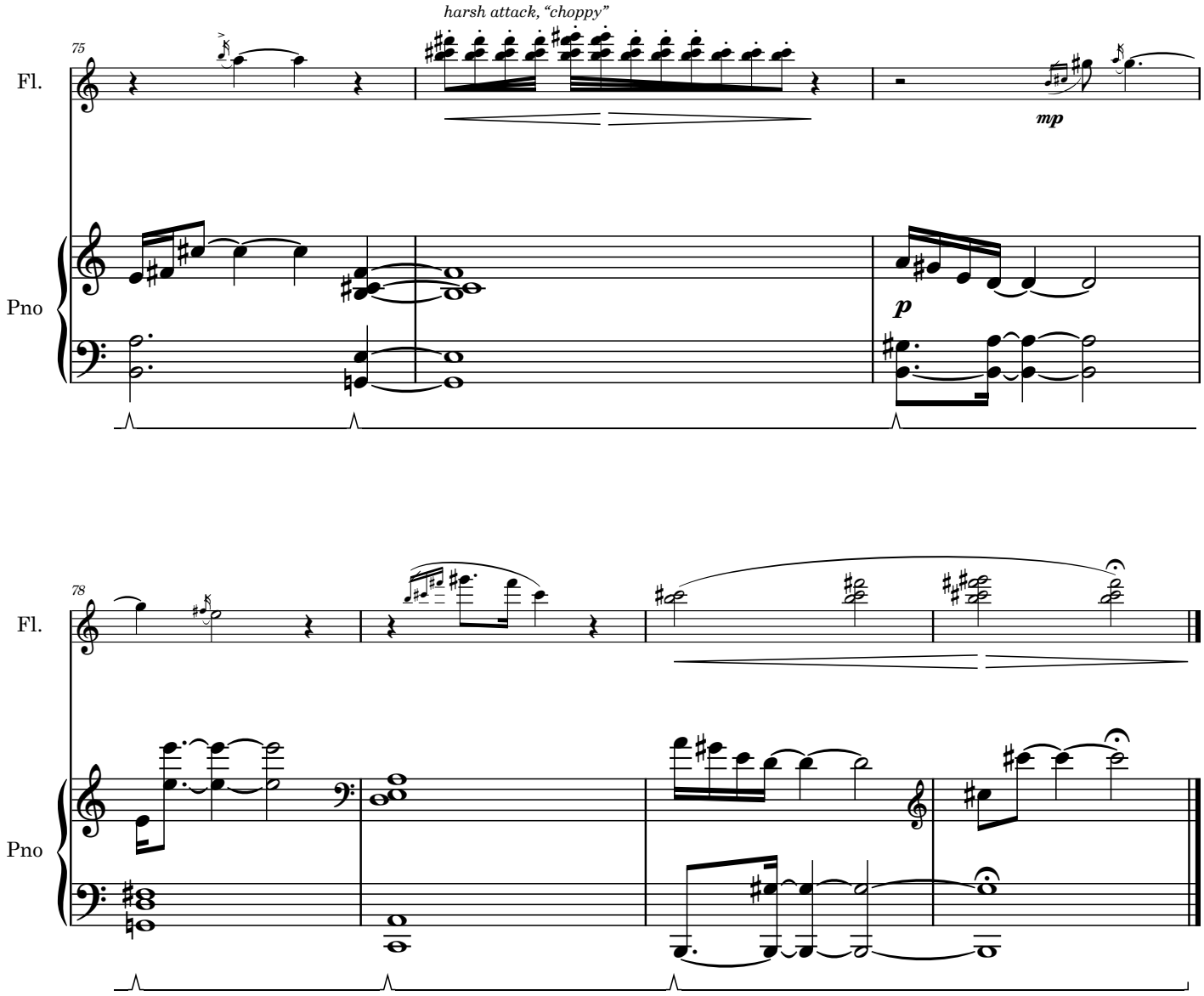

molto rit.....rubato (♩ = c. 55)
43
Fl.
Pno
mp
p
tr
6:4
(Ped.)
Metered, growing stronger (♩ = 72)
46
mf
mp
Ped. ad. lib
48
(Ped.)


50
Fl.
Pno
mf
(Ped.)
52
Fl.
Pno
mp
(Ped.)
54
Fl.
Pno
mf
(Ped.)

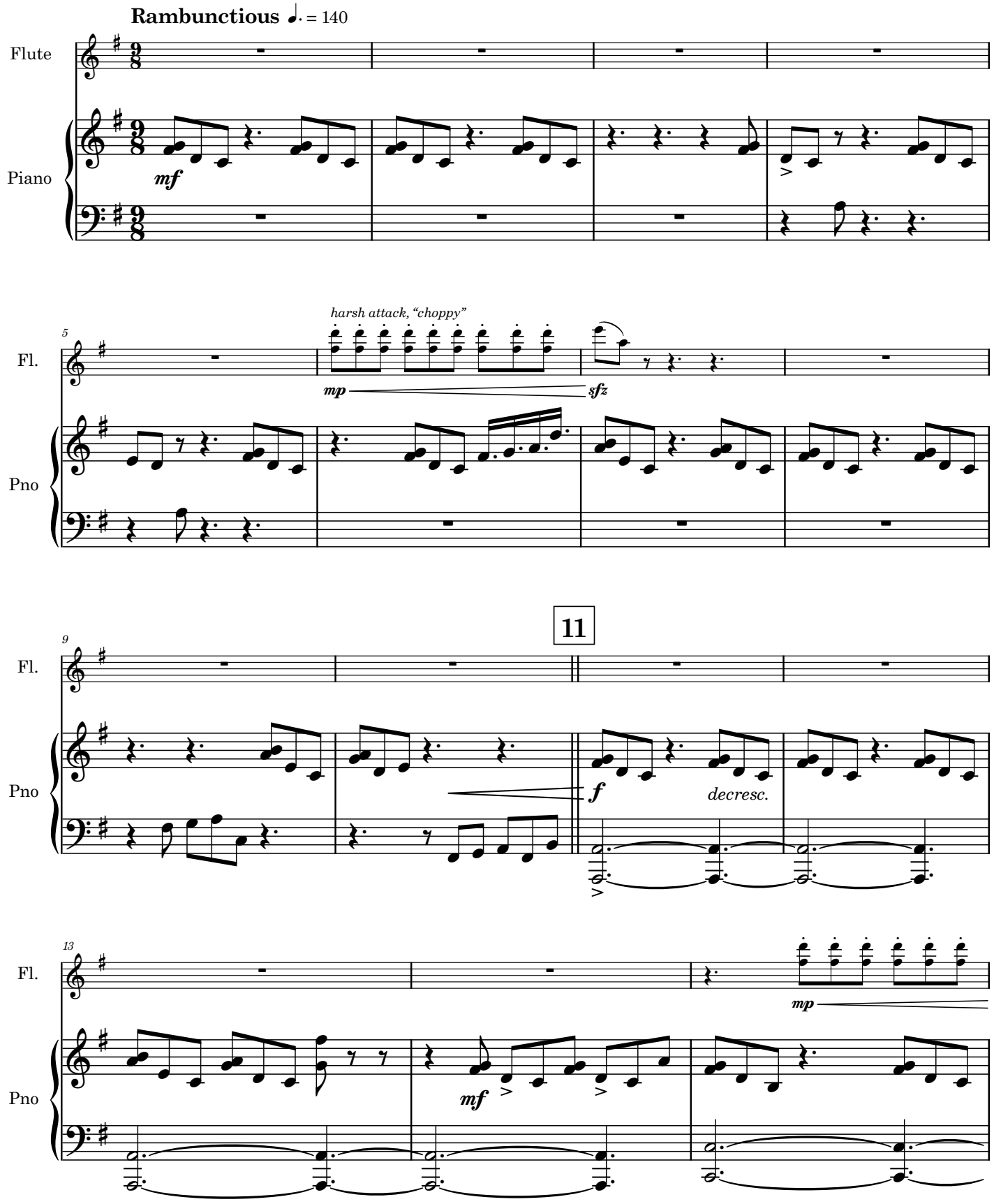

56
Fl.
Pno
cresc.
(Ped.)
58
Fl.
Pno
f
(Ped.)
60
Fl.
decresc.
Pno
f
decresc.
(Ped.)

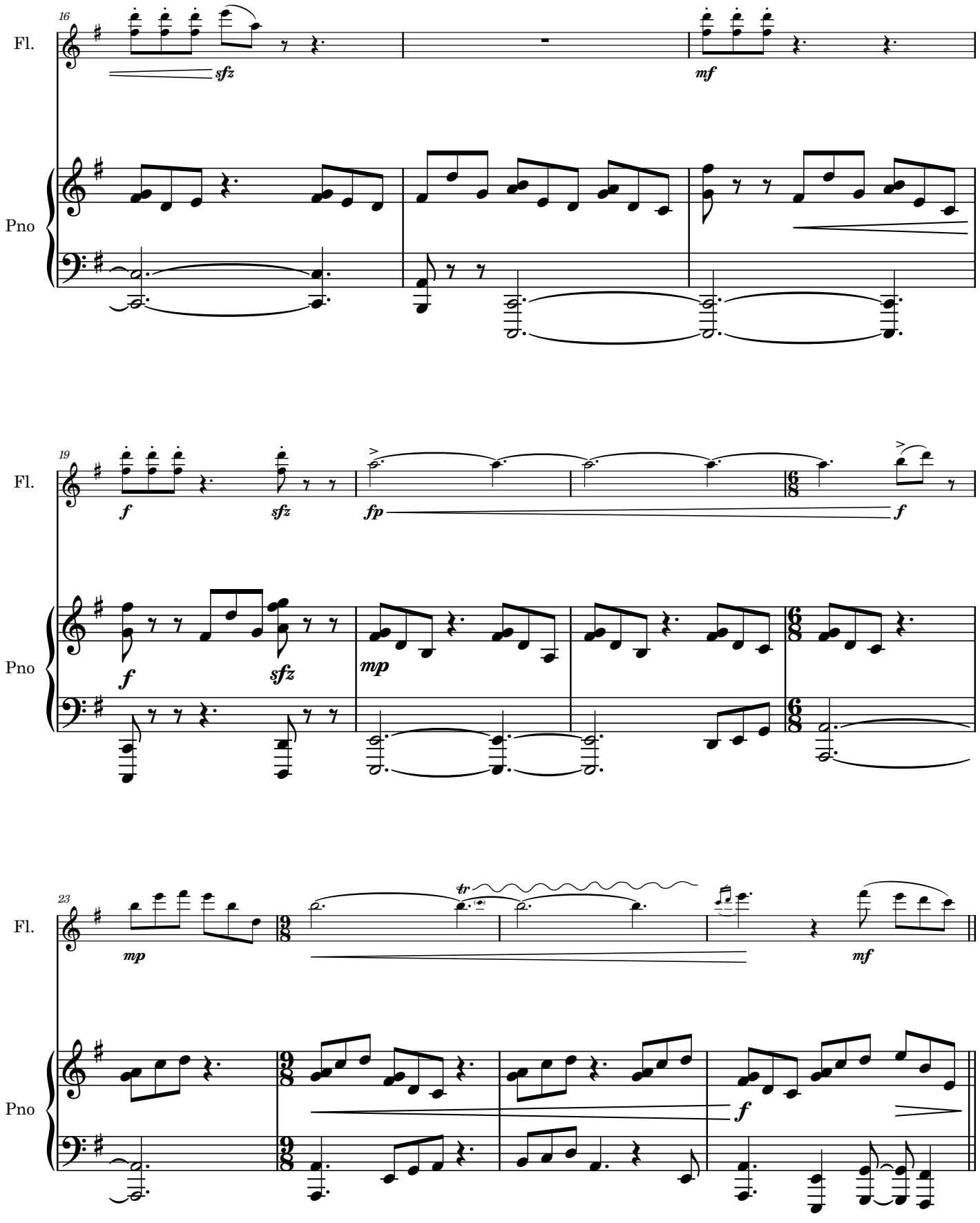

62
Fl.
mf
mp
Pno
p
pp
(no pedal)
Ped.
64
Fl.
Pno
(Ped.)
66
Fl.
p
Pno
p
(Ped.)

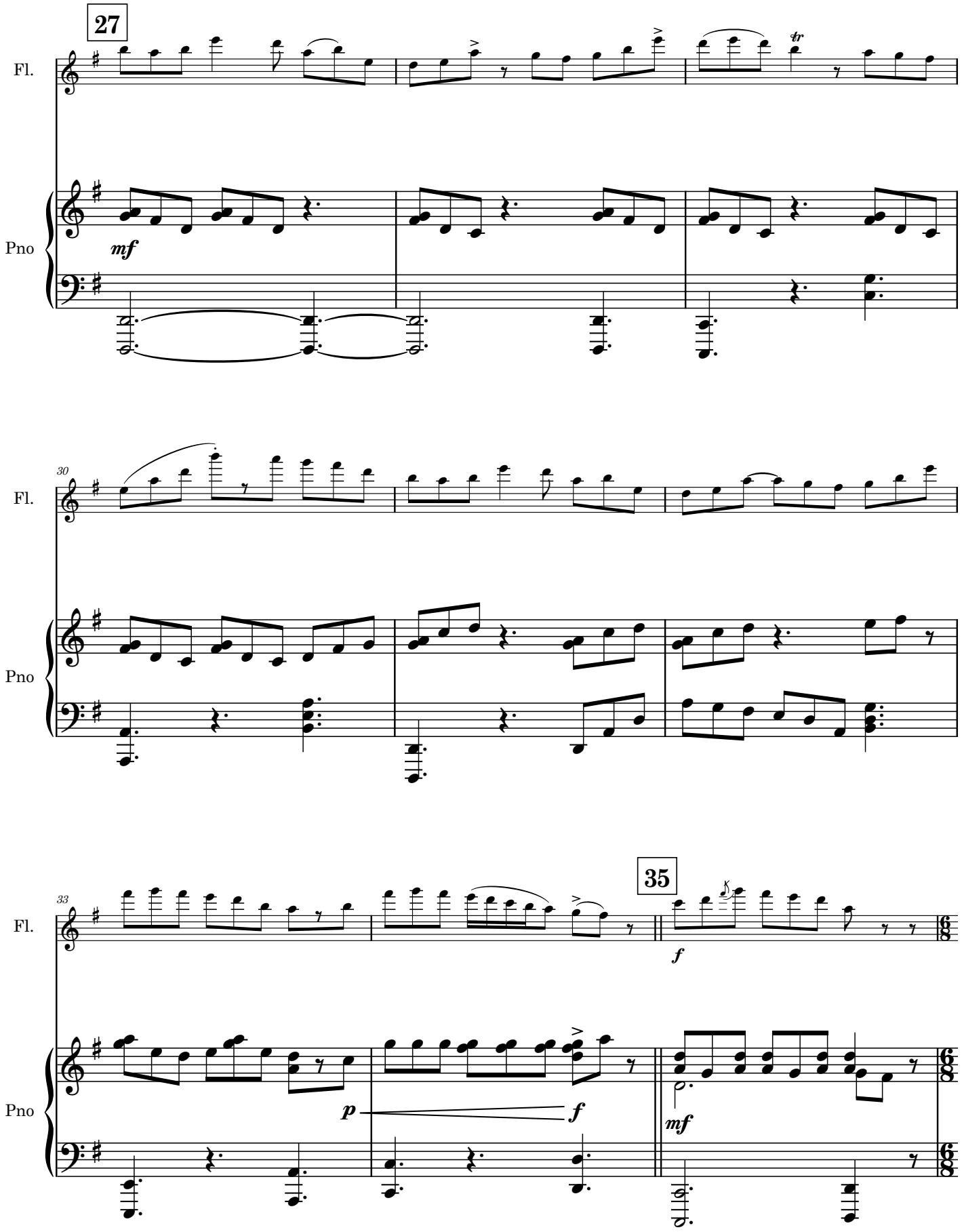

68
Fl.
cresc.
mf
Pno
(Ped.)
rit.
70
Fl.
Pno
(Ped.)
Lush (♩ = 60)
72
Fl.
p
Pno
pp
mp
(Ped.)

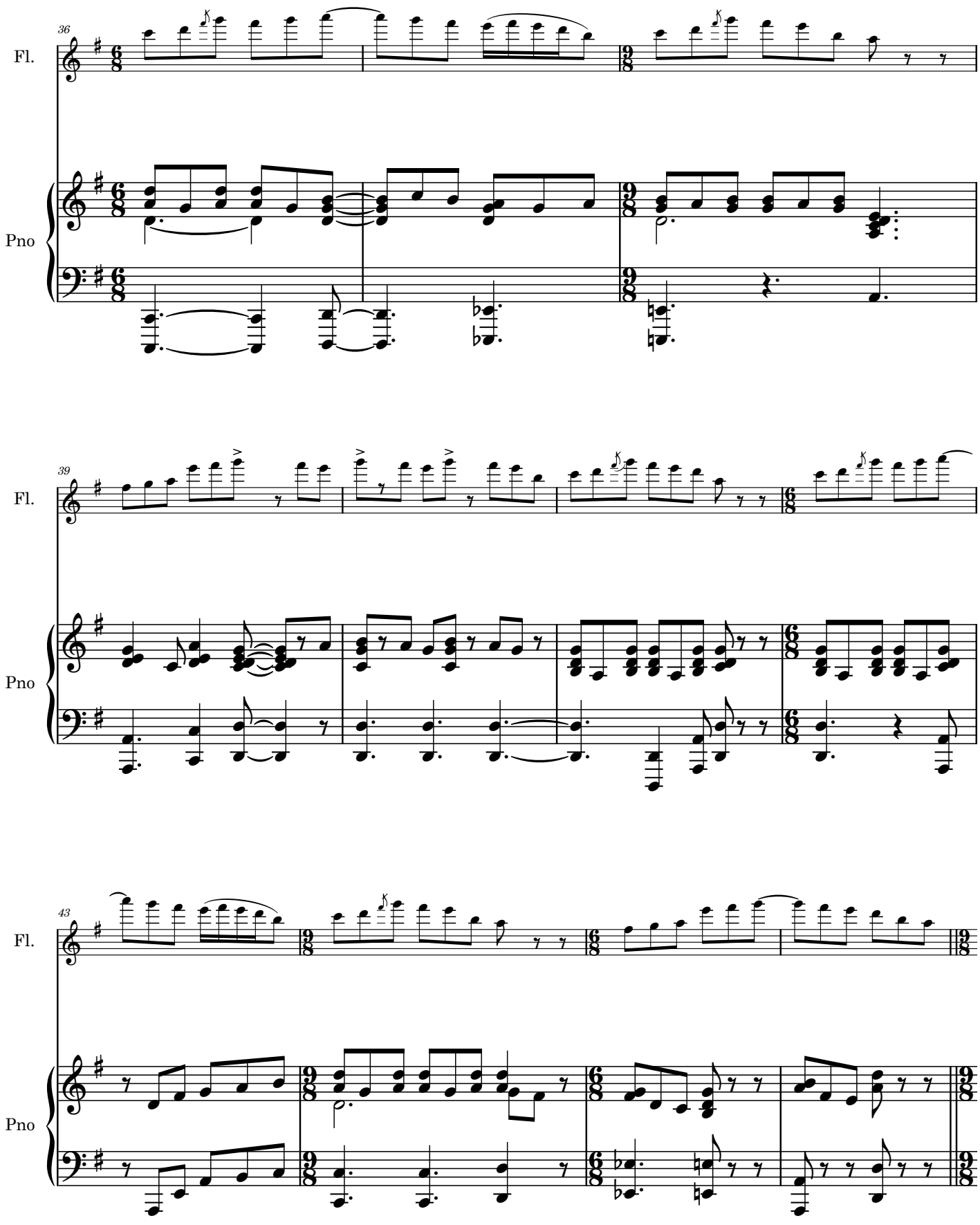

harsh attack, "choppy"
75
Fl.
Pno
mp
p
78
Fl.
Pno

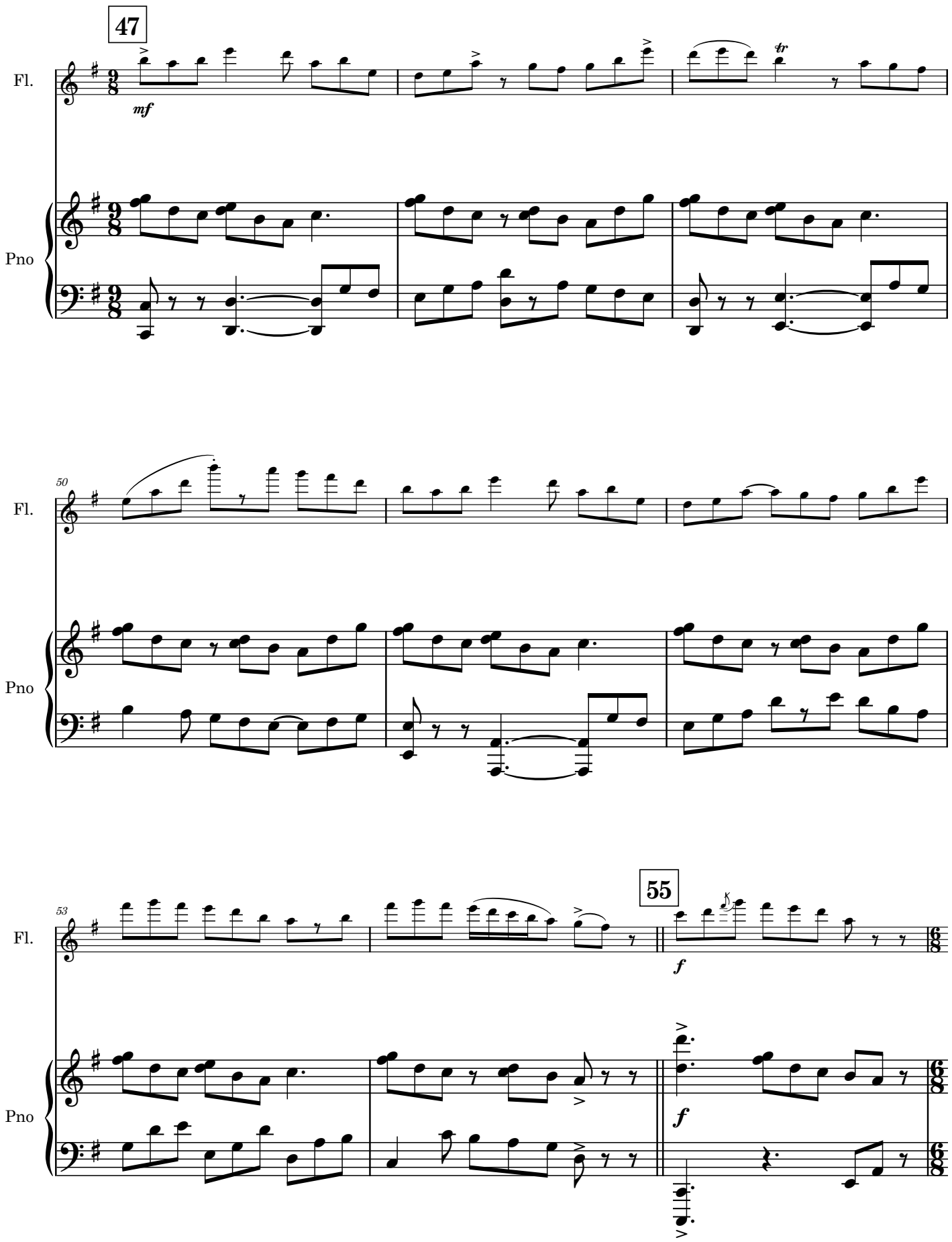
# 2. Slip Jig

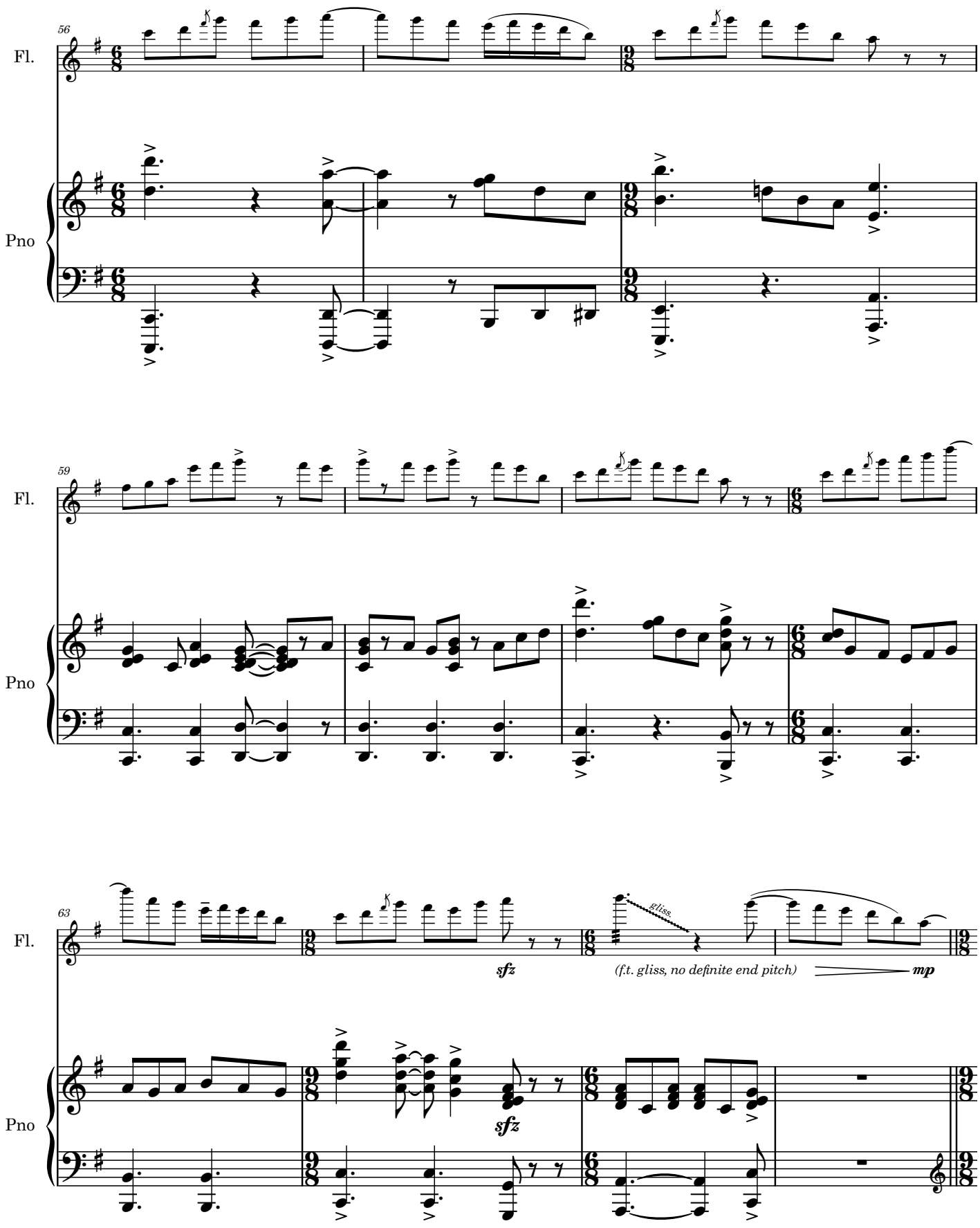

Rambunctious ♩. = 140
Flute
Piano
mf
5
harsh attack, "choppy"
mp
sfz
Fl.
Pno
9
11
f
decresc.
13
mp
mf

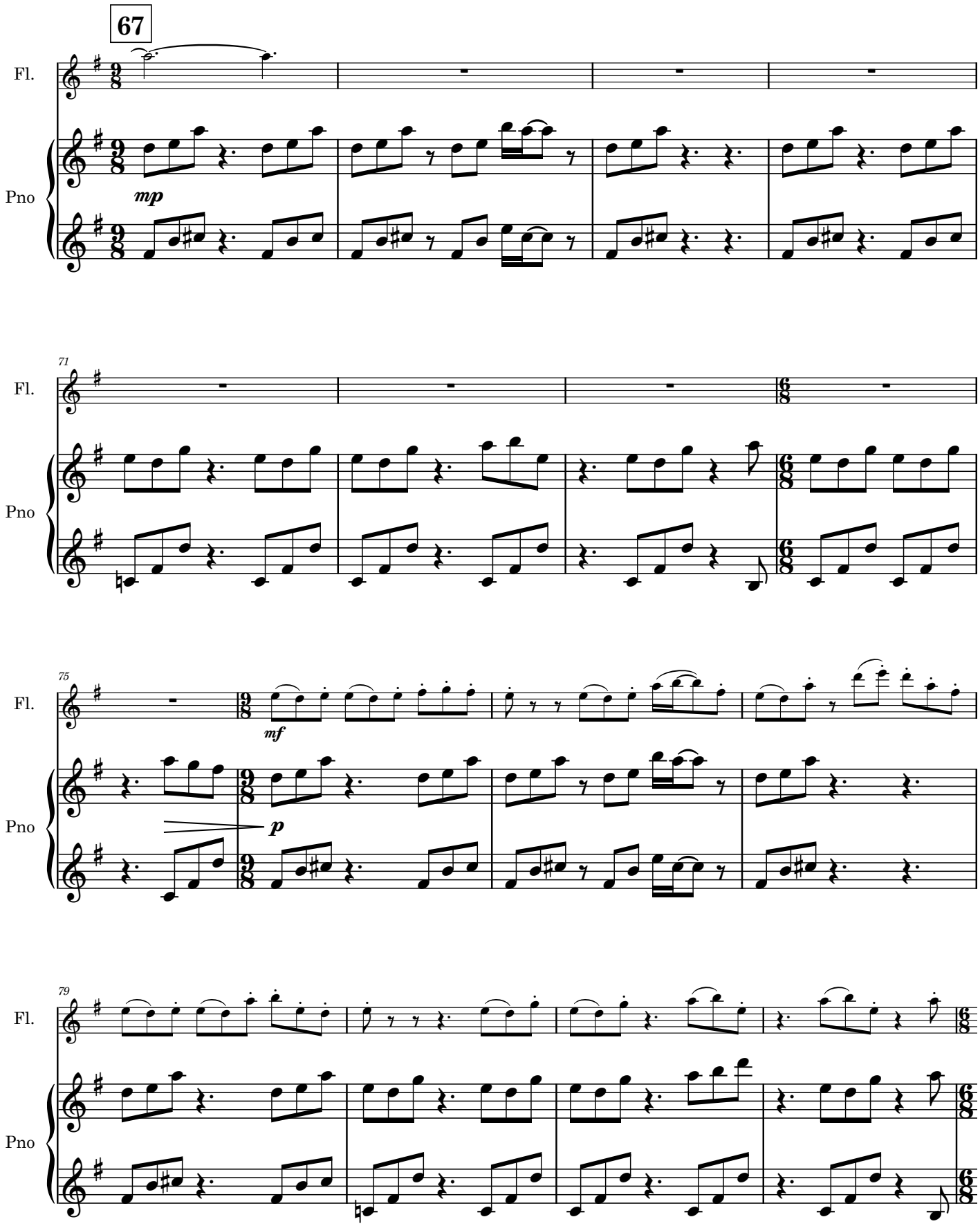

16
Fl.
sfz
mf
Pno
19
Fl.
f
sfz
fp
f
Pno
f
sfz
mp
23
Fl.
mp
tr
mf
Pno
f

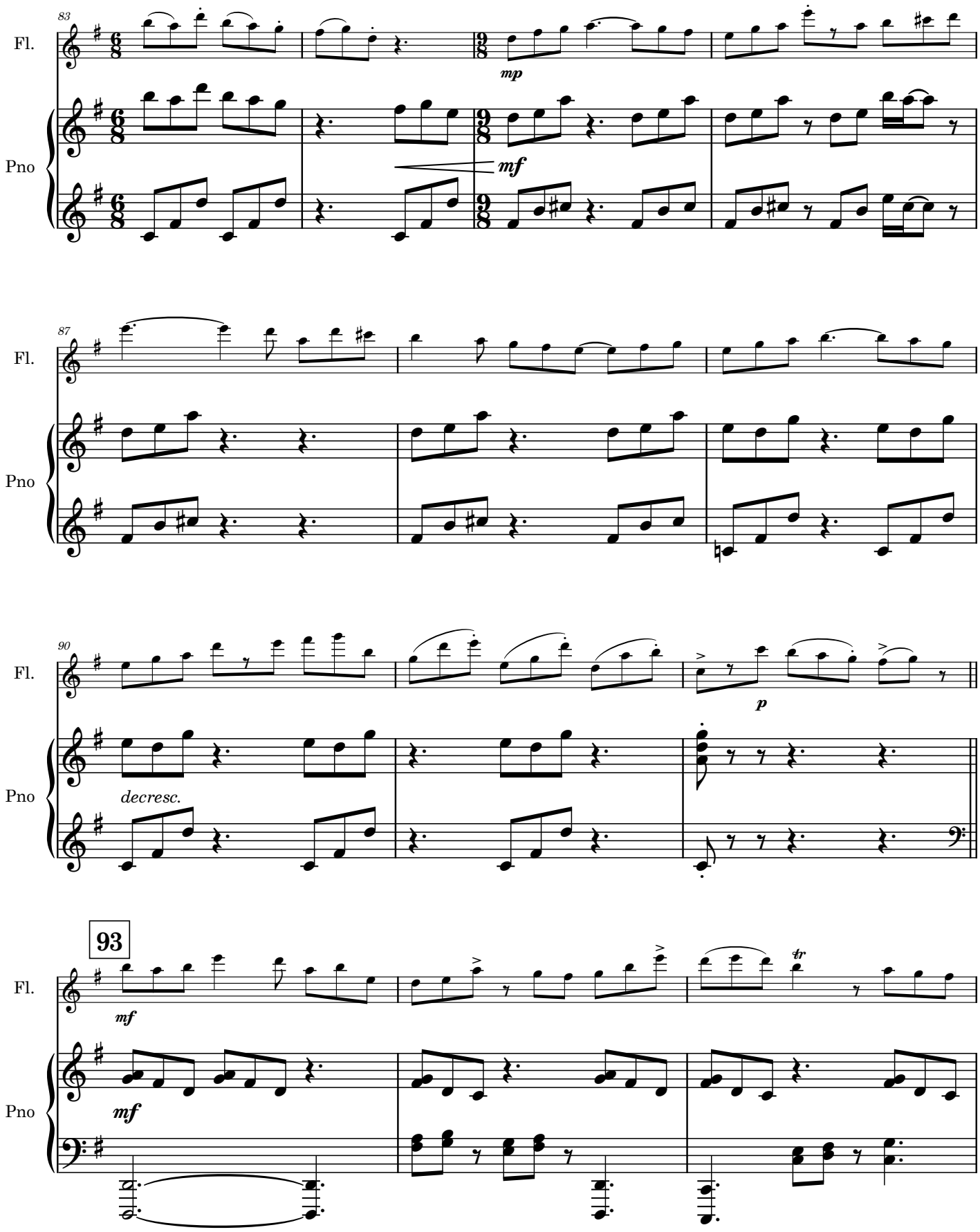

27
Fl.
Pno
mf
tr
30
Fl.
Pno
33
35
Fl.
Pno
p
f
f
mf

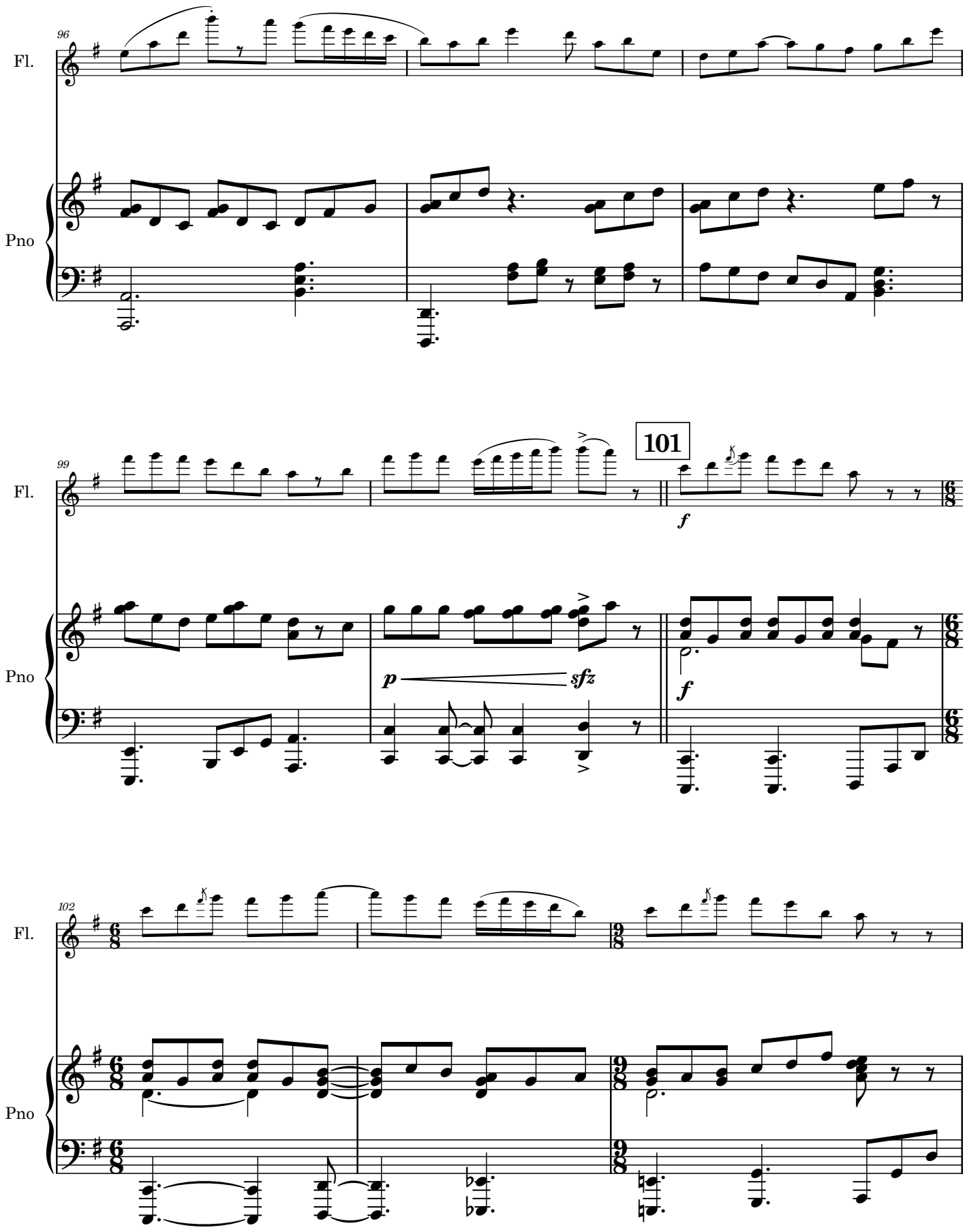

36
Fl.
Pno
39
Fl.
Pno
43
Fl.
Pno

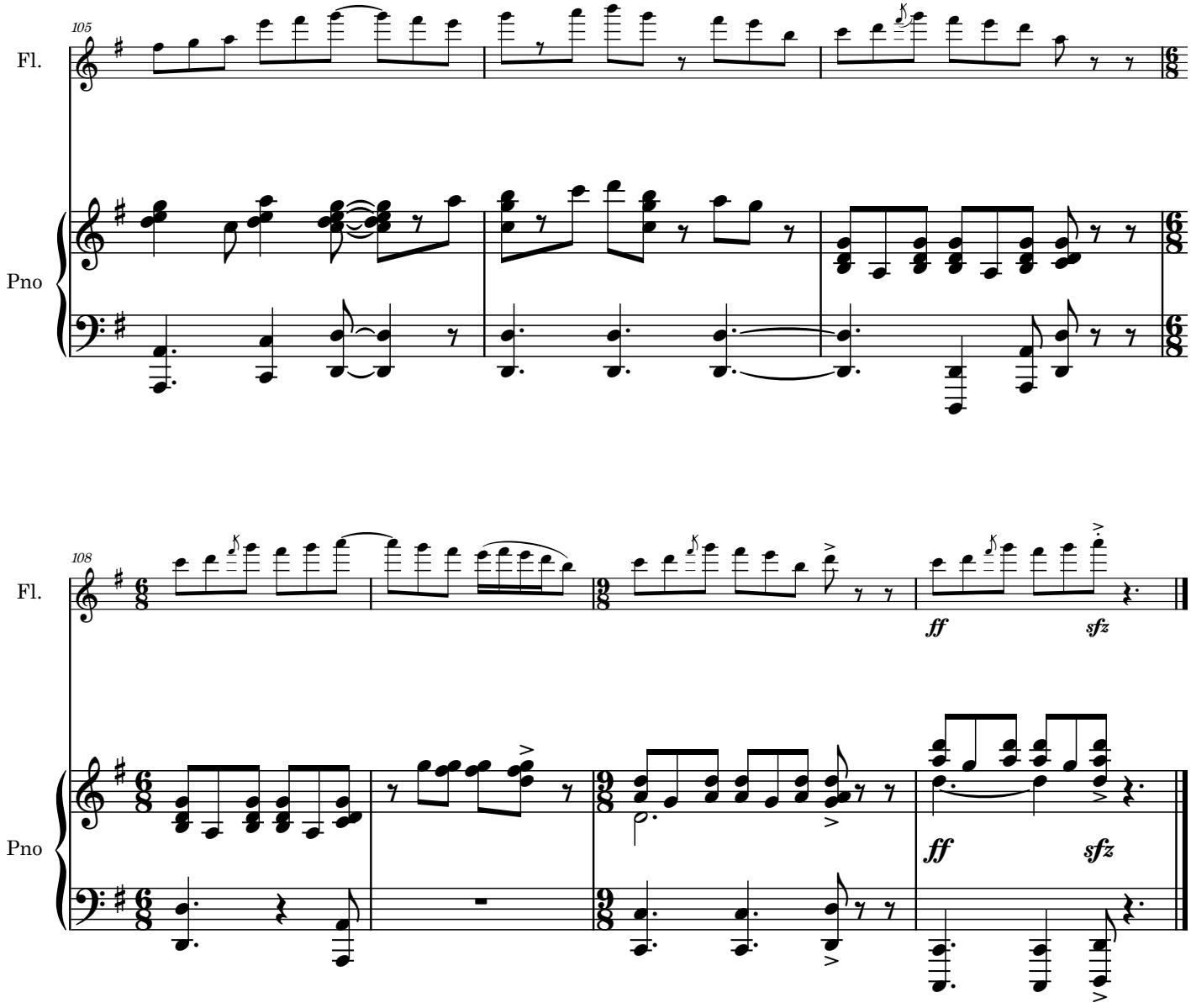

47
Fl.
mf
Pno
50
Fl.
Pno
53
55
Fl.
f
Pno
f


56
Fl.
Pno
59
Fl.
Pno
63
Fl.
sfz
gliss.
(f.t. gliss, no definite end pitch)
mp
Pno
sfz


67
Fl.
Pno
mp
71
Fl.
Pno
75
Fl.
Pno
mf
p
79
Fl.
Pno


83
Fl.
Pno
mp
mf
87
Fl.
Pno
90
Fl.
Pno
p
decresc.
93
Fl.
Pno
mf
mf
tr


96
Fl.
Pno
99
101
f
p
sfz
f
102


105
Fl.
Pno
108
Fl.
Pno
ff
sfz
ff
sfz