

conflict resolution

1. prologue: consonance/dissonance/resonance

sustained "B" via circular breathing (fl.) or a resonating wine glass, crotale, or sim.

Erik Lund (2006)

c.15" continue sustaining "B" until m.67, without interruption, as a drone, mostly soft some dynamic fluctuation is possible in accordance with the cello

Piccolo/Flute *p*

ad lib. - rate of trem., rate of port., and degree of sul pont./s.p. estr.

arco sul pont./s.p. estr. end *s.p. estr.*

Cello *intense* c.20" *attacca*

sfz *ad lib. swells and spikes* *f*

reflective/pensive

$\text{♩} = 46$

pizz. *f* *mf* *sfz* *p* *f* *mp* *f* *mf* *mp*

arco sul pont./s.p. estr. c.15" *ad lib. - sim. to m.2* *port.* *a tempo pizz.*

ad lib. swells and spikes

articulate as grace note

allow open strings to ring for their full value, or beyond

con moto (with the necessary freedom)

$\text{♩} = 97$

f *mf* *p* *f* *mp* *f* *ff* *f*

poco rall. *a tempo*

48 *sfz* *mf* *mf* *mp* *p* *espressivo*
but maintain tempo

57 *ff* *f*

64 *solid overlap with cello arco* *to piccolo*

descending strum take bow imperceptible attack *arco* *tremelando nervoso e erratico*

pp

2. volatile/nervous

c.20" $\text{♩} = 69$

70 *ff* *sfp* *sfp* *sf* *sfp* dynamics - generally soft, with occasional sharp, accented bursts

continue - *ad lib.* - with sustained "F#" veiled, but active with micro-tonal inflections, alt. fingering trills, tremelo, and other forms of timbral altering. breathe as needed.

note: m.71-73 - coordination between picc. & cello is approximate

harmonic *glissandi* freely on II

p *mf* *p*

swell w/*glissandi* cont.

c.20" 71 *mp* *f* *mp* *sfp* *f* *sfz* *f* *mp* *sfp* dynamics - generally soft, with occasional sharp, accented bursts

ad lib. - based on "F" sim. to m.70 including 1/4 tone pitch bends down

play all as harmonics, most artificial vacillate between *sul pont.*, *s.p. estr.*, and on the bridge, with periodic /erratic tremelo.

dynamics - generally soft, with occasional swells +/- *pp*

c.20" 72 *sfp* *mf* *p* *f* *p* *f* *mf* *f* *mf* *f* alter timbre of each "B"

sim.

74 *mp* *p* *mf* *ff* *p* *mf* *f* *f* *freely*
as lead into m.79 $\text{♩} = 69$

straight tone non vibrato

a flourish

3. coverup/labyrinth

79 $\text{♩} = 138$
ff *p* *f* *pp*
tr chromatic gliss.
arco ord.

82 *f* *mf* *p* *pp*
tr

85 *sfz* *p* *f* *p* *sfz* *pp*
pp *sfz* *p* *pp* *sul pont.*

89 *legato*
punt d'arco
(cont. s.p.)
pp

91 *pp* *mf* *p* *mp* *f*
(cont. s.p.)
pp *mf*

94 *pp* *ff* *f* *mp*
(cont. s.p.)
pp *ff* *ord.* *mp*

rit.-----

97

sf pp 3 f mp < f ff p

sf pp sfp mf f mp f ff p

a sul pont. ----- s.p. gradually add trem.

- a tempo

101

mp p pp

mf pp

non trem.

ord. a sul pont. est.-----

legato punt d'arco s.p. estr.

105

f 5 p

(cont. s.p. estr.) f p

ord.

110

sf pp f mp mf

sf pp f mp mf

113

pp mp mf

f ppp port.

punta d'arco sul pont.

118

p f p

(cont. s.p.) a sul tasto ----- sul tasto

brutal

121

ff
legato
ord.

ff

delicate

123

p *ff* *p*

p *ff* *p*

128

f *ff* *mf* *pp*

mp *ff* *mf* *pp*

sul pont. *punta d'arco*

twisted

133

mp
ord.

mp

136

140

143

grad. crescendo

grad. crescendo

146

grad. crescendo

149

f

ff

f

ff

4. severed ties

152 *c.10"* *a tempo*

p *mp*

fff *pizz. f* *pizz. f* *legato pont d'arco sul pont. estr. p*

158 to flute

(cont. s.p. estr.)

165

f *mf* *f*

stay below flute (cont. s.p. estr.)

pp *mp* *pp*

171

sfz *mp*

(cont. s.p. estr.)

mf *p*

176

f *p*

(cont. s.p. estr.)

mp *p* *mf*

181

mp *5*

(cont. s.p. estr.)

mp *pp* *p*

187

mf *p* *mp* *f*

(cont. s.p. estr.)

191

(cont. s.p. estr.)

196

(cont. s.p. estr.)

199 (tr)

(cont. s.p. estr.)

204

(cont. s.p. estr.)

208

(cont. s.p. estr.)

non vibrato ord.

5. epilogue

214

legato sul pont.

poco rall.

ord. \downarrow \flat

pizz.

arco

non vibrato II

III

IV

punta d'arco mezzo col legno