

resolution

for flute, guitar, cello, piano, and percussion

christopher burns

Resolution stages a variety of encounters between stasis and development; repetition and transformation permeate the work. The piece unfolds as a series of five interlocking duets, linked by shorter passages for quartet or quintet. The duos feature a rotating instrumentation: piano and guitar, guitar and cello, cello and flute, flute and percussion, percussion and piano. The instrument which persists from one duo to the next advances and develops its previously stated material, while the newly arriving partner creates a framing context. When the next duo takes place, the roles exchange: what was previously the frame becomes the object of transformation, and the next instrumental partner creates another new surroundings.

Resolution is dedicated to NOISE, in admiration of their unflinching resolve, and in gratitude for a decade of friendship.

Performance notes:

All sharp/flat accidentals are marked (as are all cancellations inside the measure). Accidentals apply only in the octave where they appear.

Grace notes are to be performed before the beat.

Dashed barlines indicate passages where measures are for coordination purposes only; no accentuation on the downbeat is implied in these sections.

Flute: all trills are to the semitone above the written pitch.

Piano: no pedalling is indicated in the score. While the general affect of the piece is "dry", the performer is free to use the pedal within note durations for sonority, to facilitate registral change, etc.

Percussion instruments:

- high and low bongo
- high and low cowbell
- high and low woodblock
- tambourine
- flexatone (played with mallet and bow; part may be transposed *ad lib.* as necessary)

Stick and mallet choices are left to the performer.

Duration 7 minutes

Cello:	Flute:	Guitar:	Percussion:				
flat seventh harmonic	performer's choice of multiphonic including written pitch fluttertongue	bitone/ hammer-on	bongos	tambourine	cowbells	woodblocks	flexatone deadstick

resolution

christopher burns

• = 60 implacable

Guitar

sempre fff

Piano

f (balancing or slightly under guitar)

5

Gtr.

Pno.

mf

mp

f

f

3

5

3

The score is for a piece titled "resolution" by Christopher Burns. It is written for guitar and piano in 4/4 time. The tempo is marked as "implacable" with a quarter note equal to 60 beats. The guitar part starts with a dynamic of *sempre fff* and features a triplet of eighth notes in the first system. The piano part starts with a dynamic of *f* and is described as "balancing or slightly under guitar". The second system of the score is marked with a double bar line and a repeat sign. The guitar part begins at measure 5 with a dynamic of *mf* and includes a quintuplet of eighth notes. The piano part continues with dynamics of *mp*, *f*, and *f*, and includes a triplet of eighth notes. The score concludes with a double bar line and a repeat sign.

8

Gtr.

Pno.

ff

mf

f

ff

mf

ff

f

f

mp

11

Gtr.

Pno.

ff

mf

mf

mf

f

f

mf

f

f

A

Fl. *p* < *f* > *mp* *mp* < *f* > *mf* *mf* < *f*

Gtr. *f*

Pno. *ff* *f* *mf* < *f*

Perc. battery *mf* *f* *mp*

18

Fl.

f *f* *mf* *ff* *ff mp* *mf* *f < ff*

Gtr.

Pno.

Perc.

ff *mf* *f* *mp*

22

B *pizz.* (continuous through m. 40)
l.v. except for notes marked *staccato*

Vc.

ff *f* *mf* *f ff* *f*

Gtr.

p < f *p < f*

25

Vc. *ff* *mf* *ff* *mf* *f* *ff* *f*

Gtr. *p < mf* *f* *p < mp* *mf* *f* *p* *f*

28

Vc. *ff* *mf* *ff* *mf* *ff* *mf* *f*

Gtr. *mp* *f* *mf*

31

Vc. *ff* *mf* *ff* *f* *ff*

Gtr. *f* *mf* *f* *mf* *f* *mp*

34

Vc. *f* *ff* *mf* *f* *ff*

Gtr. *f* *mf* *mp* *p*

37

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

Vc. *mf* *f*

Pno. *mf* *f*

Perc. flexatone *mf*

39

Fl.

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

Vc.

Pno.

mp *f*

Perc.

Detailed description of the musical score: The score is for measures 39-42. It features four staves: Flute (Fl.), Violoncello (Vc.), Piano (Pno.), and Percussion (Perc.). The Flute part is the most complex, starting in 3/4 time and changing to 5/4 at measure 40. It includes dynamic markings of *mf*, *f*, *ff*, *f*, *mf*, *mp*, *f*, *ff*, *mp*, and *mf*. There are accents on many notes, and complex rhythmic patterns including triplets and quintuplets. The Violoncello part consists of eighth-note patterns in 3/4 and 5/4. The Piano part has a complex texture with chords and moving lines, marked *mp* and *f*. The Percussion part features a rhythmic pattern of eighth notes with accents.

41

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

Vc. *arco grinding* *ff* *mf*

Pno. *mp* *mf* *f* *ff* *f* *mf* *ff* *f* *mf* *f*

Perc.

43

Fl.

Vc.

Pno.

Perc.

f

p *mf* *f* *mf*

ff

fff

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

3 3 5 5 5 5 5 5 3 3

non arp.

Detailed description: This page of a musical score, numbered 43, features four staves: Flute (Fl.), Violoncello (Vc.), Piano (Pno.), and Percussion (Perc.). The music is in 2/4 time and a key signature of one flat. The Flute part begins with a forte (*f*) dynamic, featuring two triplet eighth notes and a five-note phrase with a crescendo. The Violoncello part starts with fortissimo (*ff*) dynamics, playing sustained chords. The Piano part has a mezzo-forte (*mf*) dynamic, with five-note phrases in both hands and a crescendo. The Percussion part uses 'x' marks to indicate hits, following a rhythmic pattern. The score concludes with a final measure containing a triplet of eighth notes.

46

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

Vc. *non arp.* *non arp.*

Pno. *mf* *f* *ff*

Perc.

50

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

Vc. *subito f* *mf*

in one extended phrase sempre III

54

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

Vc. *mp p*

58

Fl. *mf f p mf f ff*

Vc. *mp*

62

Fl. *mf ff mf f ff f ff*

Vc. *mf f*

E

65

Fl.

Flute part with dynamics *f*, *mf*, *f*, *ff*, *f*, *mp*, *f*. Includes accents and slurs.

Vc.

Violoncello part with rests.

Gtr.

Guitar part with triplets and dynamics *ff*.

Pno.

Piano part with triplets and dynamics *f*.

Perc.

Percussion part with *flexatone* and *arco* markings, and dynamics *f*.

68

Fl.

Gr.

Pno.

Perc.

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

battery

ff *f*

71

Fl.

Perc.

f *mp* *mf* *p* *f* *pp* *f* *mp* *mf* *mp* *f*

mf

75

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

Perc. *f*

79

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

Perc. *mp*

82

Fl. *f* *mf* *ff*

Perc. *f* *p* *f*

G

85

Musical score for Flute (Fl.), Violoncello (Vc.), Guitar (Gtr.), Piano (Pno.), and Percussion (Perc.). The score is in 7/16 time and consists of 16 measures. The key signature has one sharp (F#). The score includes various dynamics (f, ff, mf, mp) and articulations (accents, slurs). The Flute part features a triplet in measures 13-15. The Violoncello part has a triplet in measure 13. The Guitar part has a triplet in measure 13. The Piano part has a 5:3 interval in measures 13-15. The Percussion part has a triplet in measure 13. The score is marked with a 'G' in a box at the top left.

89

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

Vc. *ff* *mf* *p* *f*

Gtr. *ff*

Pno. *mf* *f*

Perc. shake *mf* *p* *f*

Detailed description of the musical score: The score consists of five staves. The Flute (Fl.) staff starts with a melodic line in 5/16 time, marked *f*, then *mf*, *p*, and *f*. The Violoncello (Vc.) staff begins with a *ff* dynamic and includes a *pizz.* (pizzicato) instruction. The Guitar (Gtr.) staff features a *ff* dynamic and rhythmic patterns with triplets. The Piano (Pno.) staff has a *mf* dynamic and includes a *f* dynamic. The Percussion (Perc.) staff is marked with a *shake* instruction and dynamics of *mf*, *p*, and *f*. The piece concludes with a 7/16 time signature.

93

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

Vc. *ff*

Gtr. *ff*

Pno. *ff* *f* *mf* *mp* *mf* *p*

Perc. *ff* *p* *mp*

97

Pno.

Perc.

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

p *mf* *mp* *f* *pp* *p* *f*

100

Pno.

Perc.

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

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

103

Pno.

Perc.

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

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

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

106

Pno.

Perc.

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

f *f* *f* *p* *f* *p* *f*

mf *ff* *p* *f*

I

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

Vc. *ff* *f* *mf* *p*

Gtr. *f*

Pno. *mf* *f*

Perc. *mf* *ff* *f* *mp*

III

Fl. *f* < *ff* > *mf* > *pp* *f* < *ff* > *mf* < *f* > *pp* *f* > *mf* > *pp* *f* < *ff* > *mf* < *f* > *p*

Vc. *ff* > *f* > *p* *ff* > *f* > *mf* > *p* *f* > *mf* > *p* *ff* > *f* > *mf*

Gtr. *f* > *mf* > *p* *f* > *mf* > *p* *f* > *mf* > *p* *f* > *mf*

Pno. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Perc. *f* > *mp* *f* > *p* *f* *f* > *p*