

tangle

for flute and cello

christopher burns

Tangle is music of rapid twists and turns. As phrases repeat, they expand, contract, accelerate, and transform, creating kaleidoscopic changes in color and content. Non sequiturs abound, as one idea builds to a peak and then vanishes, replaced by another thought. The use of collage intensifies as the piece continues; in the penultimate section, five different types of material are juggled in a rapid succession.

Tangle is gratefully dedicated to Lisa Cella and Franklin Cox.

Performance notes:

Dynamic changes are instantaneous (*subito*) unless explicitly connected by hairpins.

Accidentals persist through the measure of their appearance. Many reminder accidentals are included in the score.

Grace notes are to be performed before the beat.

The duration of all playing techniques other than *arco ordinario* (for the cello) or *normale* (for the flute) are given explicitly.

Double barlines indicate sectional divisions of the form; a momentary pause at each double barline may be appropriate.

Notations:

Cello bow positions:

sul dito : at the stopping finger of the left hand

m.s.t. : molto sul tasto

s.t. : sul tasto

s.p. : sul ponticello

m.s.p. : molto sul ponticello




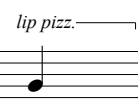

bridge : bow directly on bridge (noise only, no pitch)

Arrows indicate smooth and continuous transitions between different bowing positions.

Cello bowing techniques:

scratch: bow with overpressure, producing a mixture of tone and noise

Duration 6 minutes

Cello: flat seventh harmonic	Flute: richest available multiphonic including written pitch	breathy, diffuse tone production	lip pizzicato	gradual transition between playing techniques
III			lip pizz. →	trans. →
				

tangle

christopher burns

[A] ♩ = 80 "cruciform"

Flute: *f p f* *pp* *f p f p f* *p* *pp* *ppp*

Cello: *f* *p* *f* *p* *f* *p* *pp*

[B] ♩ = 94 "deformation"

Fl. *f* *lip pizz.* *mf* *p* *f*

Vc. *f* *secco pizz.* *p* *f* *p* *mf* *f* *pp* *f*

Fl. *lip pizz.* *p ff* *p* *p f* *p* *mf* *f* *p* *pp* *p* *fp*

Vc. *p* *ff* *p* *f* *pp* *p* *f* *p* *f* *ppp*

15

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

Vc. *p* *mf* *mp* *p* *p* *f* *pp* *mp* *mf* *pp* *f* *ff* *p* *mp* *f* *mf*

lip pizz. *battuto* III *scratch* *pizz.*

18

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

Vc. *mf* *p* *mp* *pp* *mf* *p* *f* *ff* *mf* *f* *mp* *p*

pizz. *s.p.* *ord.*

21

Fl. *fff* *p* *pp* *mf* *mp* *f* *p* *ppp*

Vc. *fff* *pp* *mp* *mf* *f* *p* *ppp*

fluttersong *IV*

C1 ♩ = 72 "disinformation"

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

Vc. *pp* *mp* *p* *mf*

Annotations: *trans.*, *s.p.*, *ord.*, *m.s.p.*, *ord.*

C2

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

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

Annotations: *pizz.*, *s.p.*, *s.t.*, *m.s.t.*

richest effective multiphonic including written pitch

C3

Fl. *pp* *ppp* *p* *mf* *mp*

Vc. *mf* *p* *ppp* *pp*

Annotations: *(pizz.)*, *s.t.*

43

Fl. *p* *f* *mf* *f* *fp* *pp*

Vc. *ppp* *p* *ppp* *mf*

II III
3 → m.s.t. 5 III
3 sul dito

47

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

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

5 → scratch 3 5 trans. 3

C4

51

Fl. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

5 3 7:8 3 key click
pizz. battuto pizz. 3

C5

64

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

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

D2a $\bullet = 57.6$ *5* D2b *3* D3a $\bullet = 108$ D2c $\bullet = 57.6$

battuto

68

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

Vc. *mf* *f* *ff* *mp* *f* *mf* *p* *f* *p* *pp*

D1b $\bullet = 72$ D3b $\bullet = 108$ D4a $\bullet = 90$ D5a $\bullet = 48$

pizz.

73

Fl. *> pp* *ppp* *mp* *f* *mf* *mp*

Vc. *p* *mp* *f* *mf* *mp*

D4b $\bullet = 90$ D2d $\bullet = 57.6$

77

Fl. $\text{D1c} \bullet = 72$ $\text{D3c} \bullet = 108$ $\text{D4c} \bullet = 90$ $\text{D5b} \bullet = 48$

Vc.

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

f *mp* *mf* *p* *mf* *p* *f* *mf* *pizz.* *pp*

81

Fl. $\text{D4d} \bullet = 90$ $\text{D3d} \bullet = 72$ D1d

Vc.

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

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

85

Fl. $\text{D3e} \bullet = 108$ D5c $\text{D2e} \bullet = 57.6$ $\text{D4e} \bullet = 90$

Vc.

f *p* *ff* *p* *pp* *f* *p* *pp* *ff* *ff* *ff*

pizz. *p* *f* *> p* *ff* *pp* *p* *fp* *ff* *battuto* *s.t.*

89 D5d D1e $\bullet = 72$ D5e $\bullet = 48$ A4 $\bullet = 80$

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

Vc. *pp* *p* *f* *mf* *mp* *f* *p* *pp* *p*

pizz. *IV* *scratch* *trans. II* *pizz.*

93

Fl. *f* *mf* *mp* *p* *mp* *p* *pp* *ppp*

Vc.

96

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

Vc. *pp* *p* *ppp* *pp* *p*

I *II* *s.t. → m.s.t.* *artificial harmonic III*