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# Midtown Diptych

For 4 or 8 Cellos

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Jon Fielder

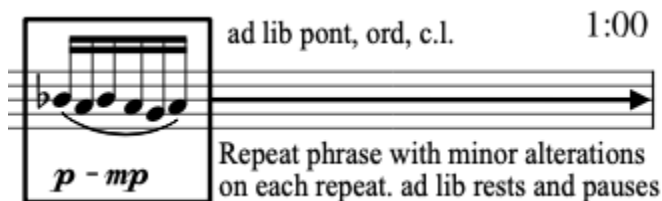
### Program Notes

*Midtown Diptych* was written in a midtown hotel room on April 1, 2022. The piece relates to dichotomies of ideas that can be taken from a composite whole. The inspiration for the idea came from the stark contrast of Central Park compared to the surrounding area, how you can be in the middle of a tranquil lakefront and in under 5 minutes be engulfed in chaos, commotion and construction. *Midtown Diptych* isn't a sonic reimagining of those places, but more an artistic expression of an idea inspired by my time in Manhattan on that particular trip.

### Performance Notes

*Midtown Diptych* should be performed by a cello quartet but can be doubled as well. Below are explanations of various notation conventions used in the score.

Boxes with arrows - play the material in the box continuously for the duration of the arrow. Follow any additional instructions provided. In general you can also present the material more sparsely and/or with great variation.

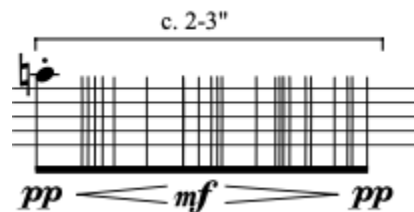


ad lib pont, ord, c.l. 1:00

*p - mp*

Repeat phrase with minor alterations on each repeat. ad lib rests and pauses

Repeated stems w/o noteheads - Repeat the note; more stems = higher density, fewer stems = lower density



c. 2-3"

*pp* *mf* *pp*

Single Beam - when notes are connected under a single beam play them as a single connected idea without pause



poco vib.

*mp* *mf*

Accidentals used (denotes quarter-tone sharp or flat):



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## Mvt. I

Jon Fielder (b. 1986)

0:30

Vc. 1 *p* senza vib. ad lib changes in pressure, sul pont.

Undefined hairpin (max *mf*)

Vc. 2 *p* senza vib. ad lib changes in pressure, sul pont. c. 2-3" *pp* *mf* *pp*

Vc. 3 *p* senza vib. ad lib changes in pressure, sul pont. Undefined hairpin (max *mf*)

Vc. 4 *p*

5 c. 2-3" *pp* *mf* *pp*

Vc. 1 *p - mp* ad lib pont, ord, c.l. 1:00 Repeat phrase with minor alterations on each repeat. ad lib rests and pauses

Vc. 2 *mp* Undefined hairpin (max *mf*)

Vc. 3 *p* ad lib tremolo through end of system

Vc. 4 *p* *mp*

Undefined hairpin (max *mf*)

9 1:30

Vc. 1 *mp* *p* *pp*

Vc. 2 *p - mp* ad lib pont, ord, c.l.  
Repeat phrase with minor alterations on each repeat. ad lib rests and pauses

Vc. 3 poco vib. *mp* *mf* *pp* senza vib. ad lib re-articulations *mf* *p*

Vc. 4 *pp* *mf* *pp*

13 2:00

Vc. 1 *p - mp* ad lib pont, ord, c.l.  
Repeat phrase with minor alterations on each repeat. ad lib rests and pauses

Vc. 2 *mp* sul pont.

Vc. 3

Vc. 4 *mf* ad lib re-articulations and bursts of tremolo bowing *p* *mp*

17 2:30

Vc. 1 *p* increase bow pressure at the peak of each crescendo

Vc. 2 ad lib. re-articulations and short bursts of tremolo bowing

Vc. 3 *mf* increase bow pressure at the peak of each crescendo

Vc. 4 *p - mf* vary trill speed and dynamic throughout *mp* sul pont

21 3:00

Vc. 1

Vc. 2 *p - mp* play as one continuous line varying speed and dynamic throughout *mp*

Vc. 3 *mf*

Vc. 4



# Mvt. II

Heavy and connected, like wading through mud (♩ = 120)

Vc. 1 *mp* (ad lib dynamics, pont/tasto/ord bowing)

Vc. 2 Stagger first entrance, but stay in time *mp* (ad lib dynamics, pont/tasto/ord bowing)

Vc. 3 Stagger first entrance, but stay in time *mp* (ad lib dynamics, pont/tasto/ord bowing)

Vc. 4 Stagger first entrance, but stay in time *mp* (ad lib dynamics, pont/tasto/ord bowing)

Vc. 1 *mf* *pont.* 7:8

Vc. 2 *mp* 3 5

Vc. 3 *mp* *mf* *pont.* 5 5

Vc. 4 Do no rearticulate downbeat on repeat *mp* 3

5 *ord.* 7:8 7:8

Vc. 1 *mf* *mf*

Vc. 2 *mp* *mf* 3 5 9

Vc. 3 *mf* *mf* 5 5 *ord.* 5 5

Vc. 4 *f* *f*

7 *sneak in* *ppp* *violent outburst!* *f* 5

Vc. 1 *sfz* *ppp* *pp*

Vc. 2 *sfz* *ppp* *pp*

Vc. 3 *calmly agitated* *pp* *violent outburst!* *f* 5

Vc. 4 *sfz* *ppp* *pizz. φ sfz*



11

*poco pont.* 7:8

**Aggressively**

*ord.* 5

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Vc. 3 *mf* *f*

Vc. 4 *ord.* 5

13

**More Intensity**

7:8

9

5

5

Vc. 1 *f* *f*

Vc. 2 *f* *f*

Vc. 3 *f* *f*

Vc. 4 *f* *f*

15

Vc. 1

Vc. 2

Vc. 3

Vc. 4

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

20

Vc. 1

Vc. 2

Vc. 3

Vc. 4

*mf* *f* *mf* *fp* *f* *mf* *fp* *f*

24

Vc. 1

Vc. 2

Vc. 3

Vc. 4

*f* *f* *f* *f* *sfz*

*f* *f* *f* *f* *sfz*

*f* *f* *f* *f* *f*

*f* *f* *f* *f* *mp* *sfz*

28

Vc. 1

Vc. 2

Vc. 3

Vc. 4

*mf* *p* *f* *5*

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

*f* *5* *mf* *pp*

*f* *ff* *3* *mf* *f*

*senza vib.*

Vc. 1 *pp* *mp* *p*

Vc. 2 *pp* *ppp*

Vc. 3 *pp* *mp* *pp* *ppp* *mf* *p*

Vc. 4 *pp* *pp* *pp*

*senza vib.*

*senza vib.*

*senza vib.*

*senza vib.*

*pp* *<* *>* *pp*

*ppp* *<* *mf* *>* *p*

*p* *<* *mf* *>* *pp*

*mp* *<* *mf* *>* *p*

Vc. 1 *pp* *mp* *pp* *p* *mp*

Vc. 2 *p* *pp* *mf*

Vc. 3 *pp* *mp* *pp* *mf* *pp* *p*

Vc. 4 *p* *mf* *pp* *mp* *mf* *p*

*pp* *<* *mp* *>* *pp* *<* *mf* *>* *pp*

*p* *<* *mf* *>* *pp*

*pp* *<* *mf* *>* *p*

*mp* *<* *mf* *>* *p*

40

Vc. 1

*p* *pp* *mp* *p*

Vc. 2

*pp* *pp*

Vc. 3

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

Vc. 4

*pp* *mf* *pp* *p* *mf* *pp*

46

Vc. 1

*pp*

Vc. 2

*pp* *pp* *pp*

Vc. 3

*pp* *pp* *pp*

Vc. 4

*pp*

50

Vc. 1

Vc. 2

Vc. 3

Vc. 4

*pp*

*ppp*

*pp*

*ppp*

*ppp*

*pp*

*ppp*

53

Vc. 1

Vc. 2

Vc. 3

Vc. 4

*ppp*

*pp*

3

5

7

55

Vc. 1

Vc. 2

Vc. 3

Vc. 4

*pp*

3

5

7

57

Vc. 1

Vc. 2

Vc. 3

Vc. 4

*pp*

3

5

7

59

Vc. 1

*f*

Vc. 2

*f*

Vc. 3

*f*

Vc. 4

*f*

61

Vc. 1

Vc. 2

Vc. 3

Vc. 4



64

Vc. 1

Vc. 2

Vc. 3

Vc. 4

*fp*

*fp*

67

Vc. 1

Vc. 2

Vc. 3

Vc. 4

accented release

*sfz*

accented release

*sfz*

accented release

*fp* *sfz*

accented release

*fp* *sfz*

69

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Measures 69-71 of a musical score for four violas (Vc. 1-4). The time signature is 5/8. The music is written in bass clef. Measure 69 starts with a forte (f) dynamic. The parts are highly rhythmic, featuring many eighth and sixteenth notes. Measure 70 contains several triplet and quintuplet markings. Measure 71 ends with a repeat sign. The key signature has one sharp (F#).

72

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Measures 72-75 of a musical score for four violas (Vc. 1-4). The time signature changes to 4/4. The music is written in bass clef. Measure 72 starts with a repeat sign. The parts are highly rhythmic, featuring many eighth and sixteenth notes. Measure 73 contains several triplet and quintuplet markings. Measure 74 ends with a repeat sign. The key signature has one sharp (F#).

73

Vc. 1

Vc. 2

Vc. 3

Vc. 4

The musical score consists of four staves, each labeled Vc. 1, Vc. 2, Vc. 3, and Vc. 4. The music is written in bass clef with a key signature of one sharp (F#). The score begins at measure 73. Vc. 1 plays a melodic line with eighth notes, featuring accents (^) and slurs. Vc. 2, Vc. 3, and Vc. 4 play a rhythmic accompaniment of eighth notes, also with slurs and accents. The music is divided into measures by vertical bar lines, with a double bar line at the end of the system. The notation includes various musical symbols such as slurs, accents, and slurs.