Midtown Diptych

For 4 or 8 Cellos

Jon Fielder

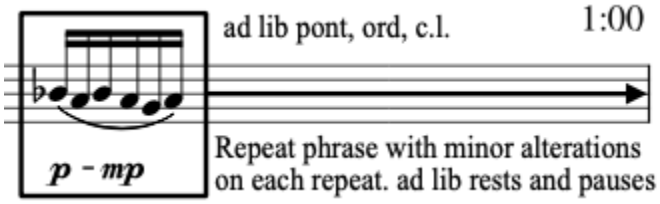
Program Notes

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.

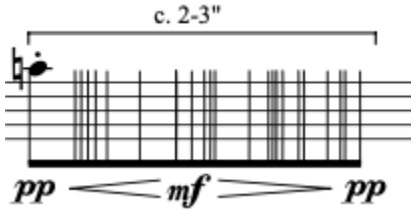
Performance Notes

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.

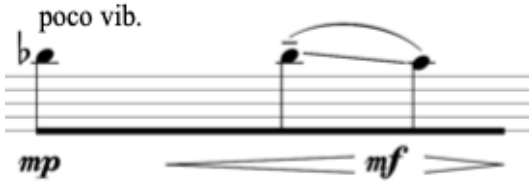
Boxes with arrows - play the material in the box continuously for the duration of the arrow. Follow any additional instructions provided. In general you can also present the material more sparsely and/or with great variation.



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



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



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

Midtown Diptych

For 4 or 8 Cellos

Mvt. I

Jon Fielder (b. 1986)

0:30

Vc. 1

senza vib.
ad lib changes in pressure, sul pont.

p

Undefined hairpin (max *mf*)

Vc. 2

senza vib.
ad lib changes in pressure, sul pont.

p

c. 2-3"

pp *mf* *pp*

Vc. 3

senza vib. ad lib changes in pressure, sul pont.

p

Undefined hairpin (max *mf*)

Vc. 4

p

5

1:00

Vc. 1

c. 2-3"

pp *mf* *pp*

ad lib pont, ord, c.l.

p - mp

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

Vc. 2

mp

Undefined hairpin (max *mf*)

Vc. 3

ad lib tremolo through end of system

p

Vc. 4

p

Undefined hairpin (max *mf*)

tr

mp

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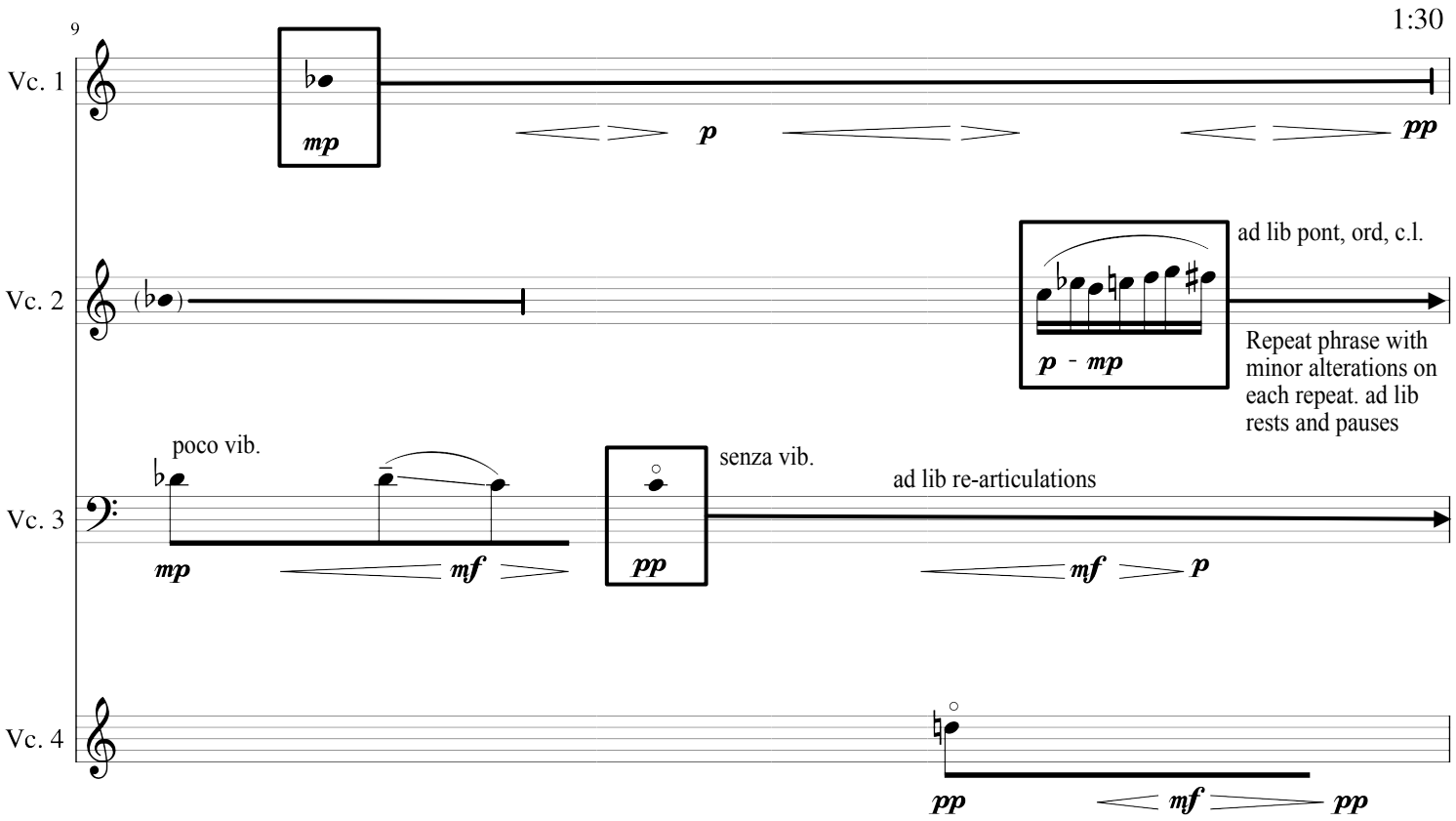
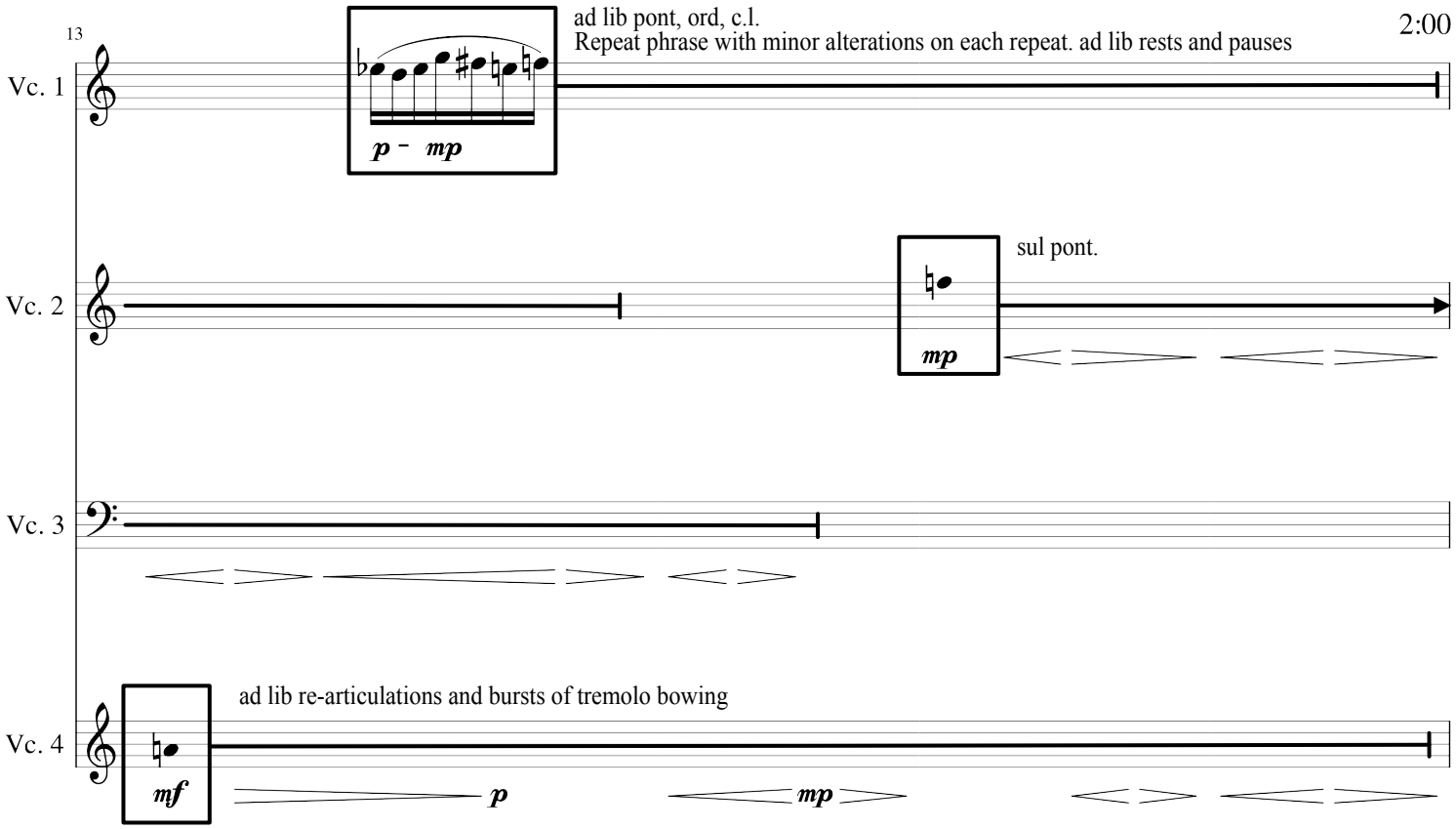
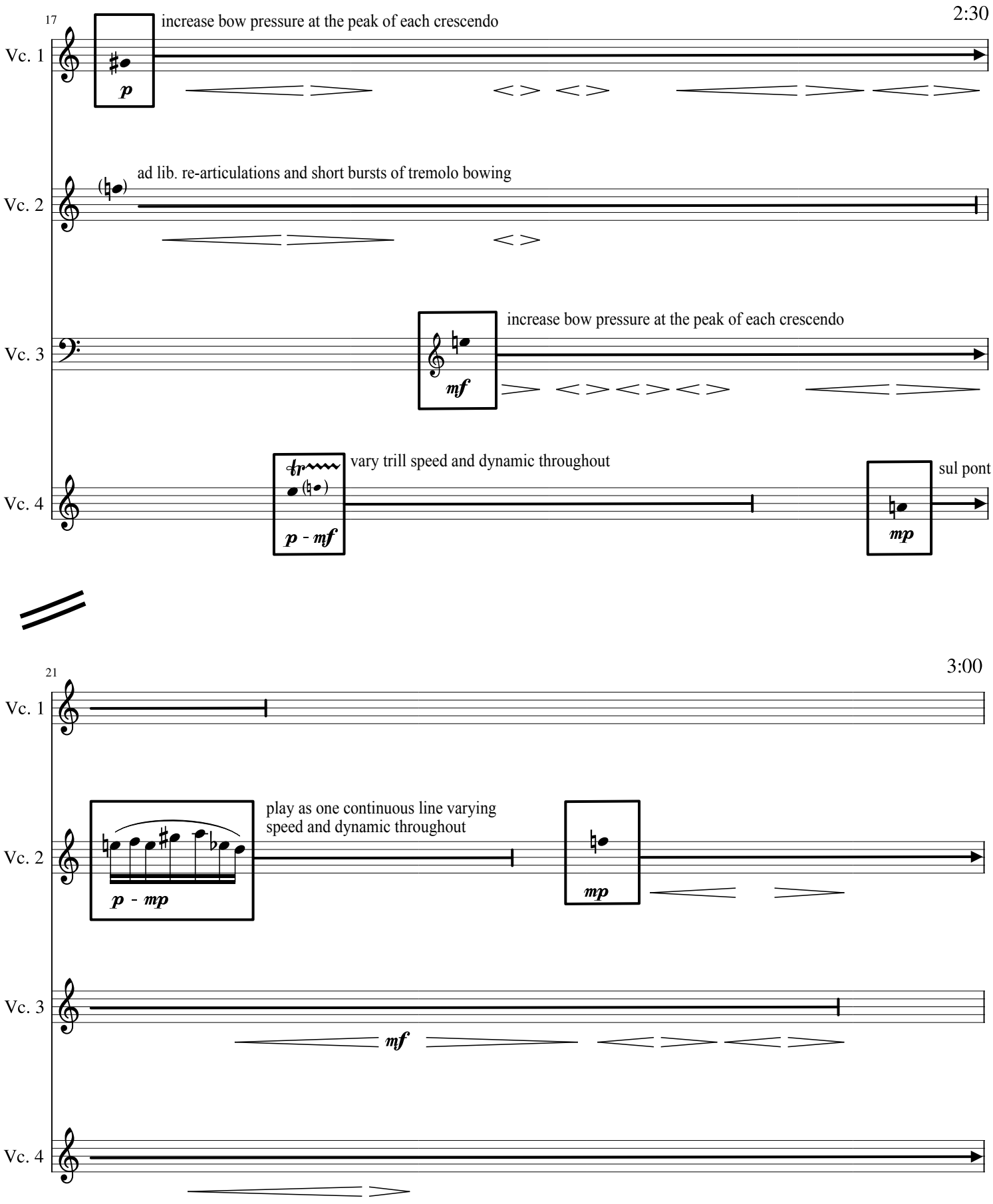
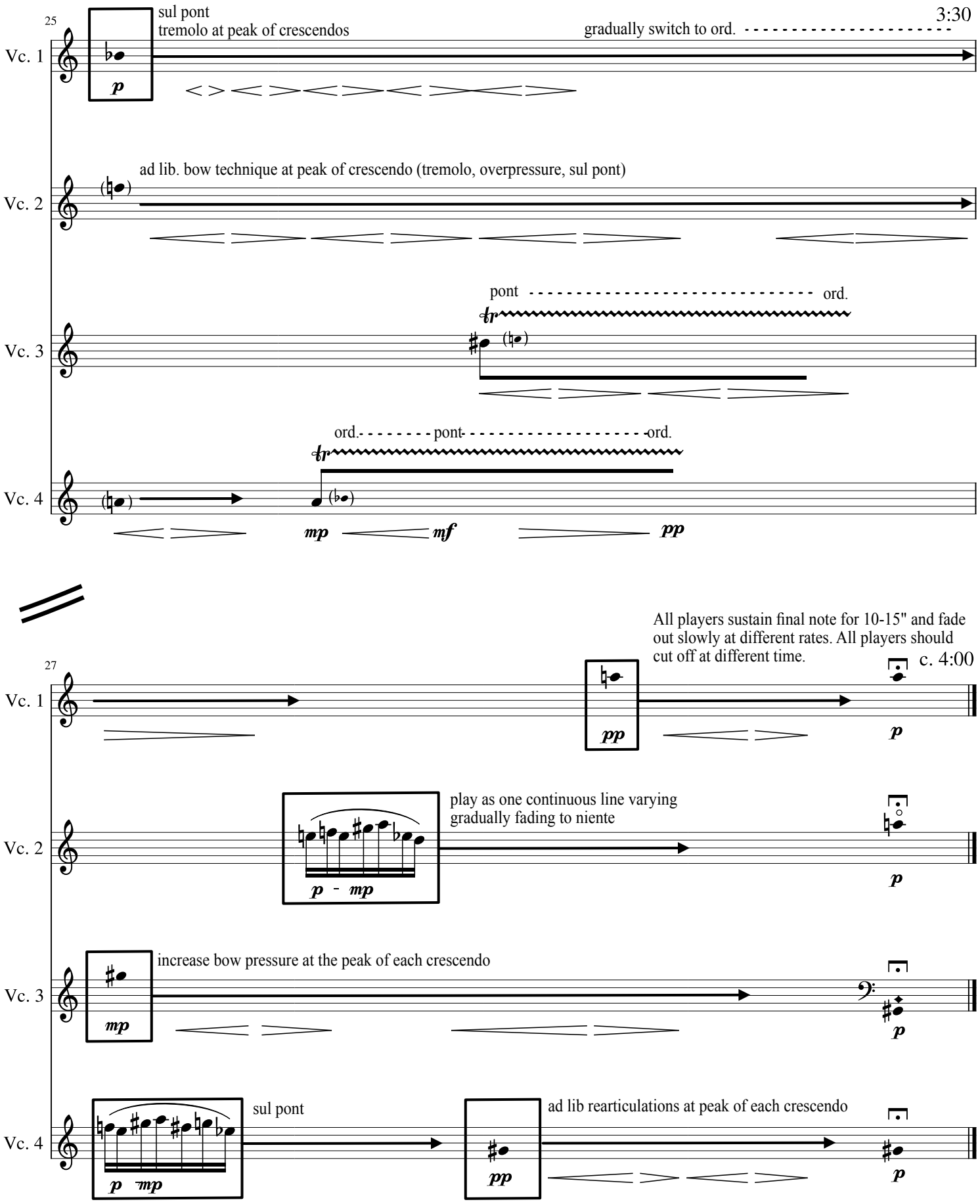

9
1:30
Vc. 1
mp
p
pp
Vc. 2
ad lib pont, ord, c.l.
p - mp
Repeat phrase with minor alterations on each repeat. ad lib rests and pauses
Vc. 3
poco vib.
mp
mf
pp
senza vib.
ad lib re-articulations
mf
p
Vc. 4
pp
mf
pp

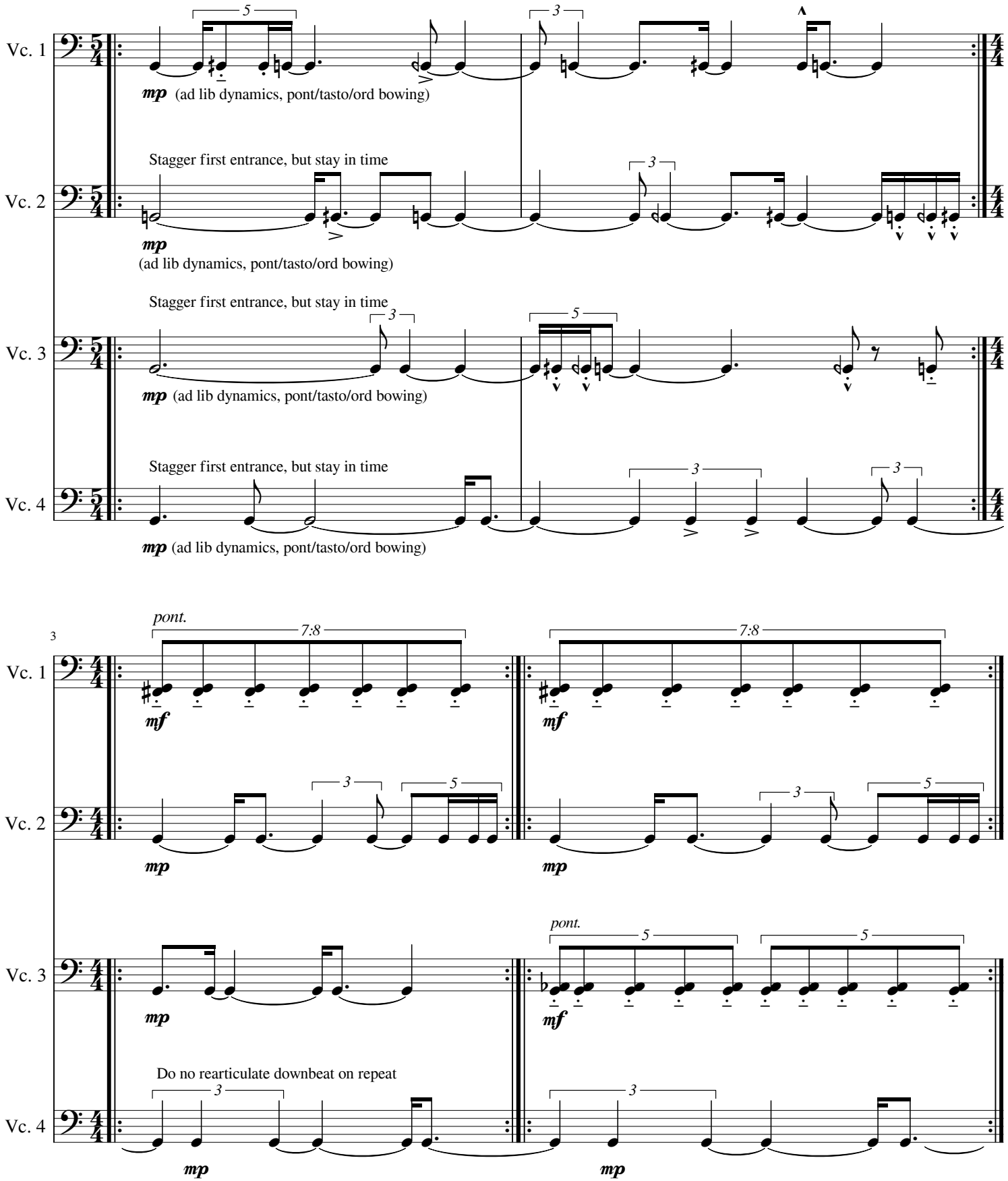

13
2:00
Vc. 1
ad lib pont, ord, c.l.
Repeat phrase with minor alterations on each repeat. ad lib rests and pauses
p - mp
Vc. 2
sul pont.
mp
Vc. 3
Vc. 4
ad lib re-articulations and bursts of tremolo bowing
mf
p
mp

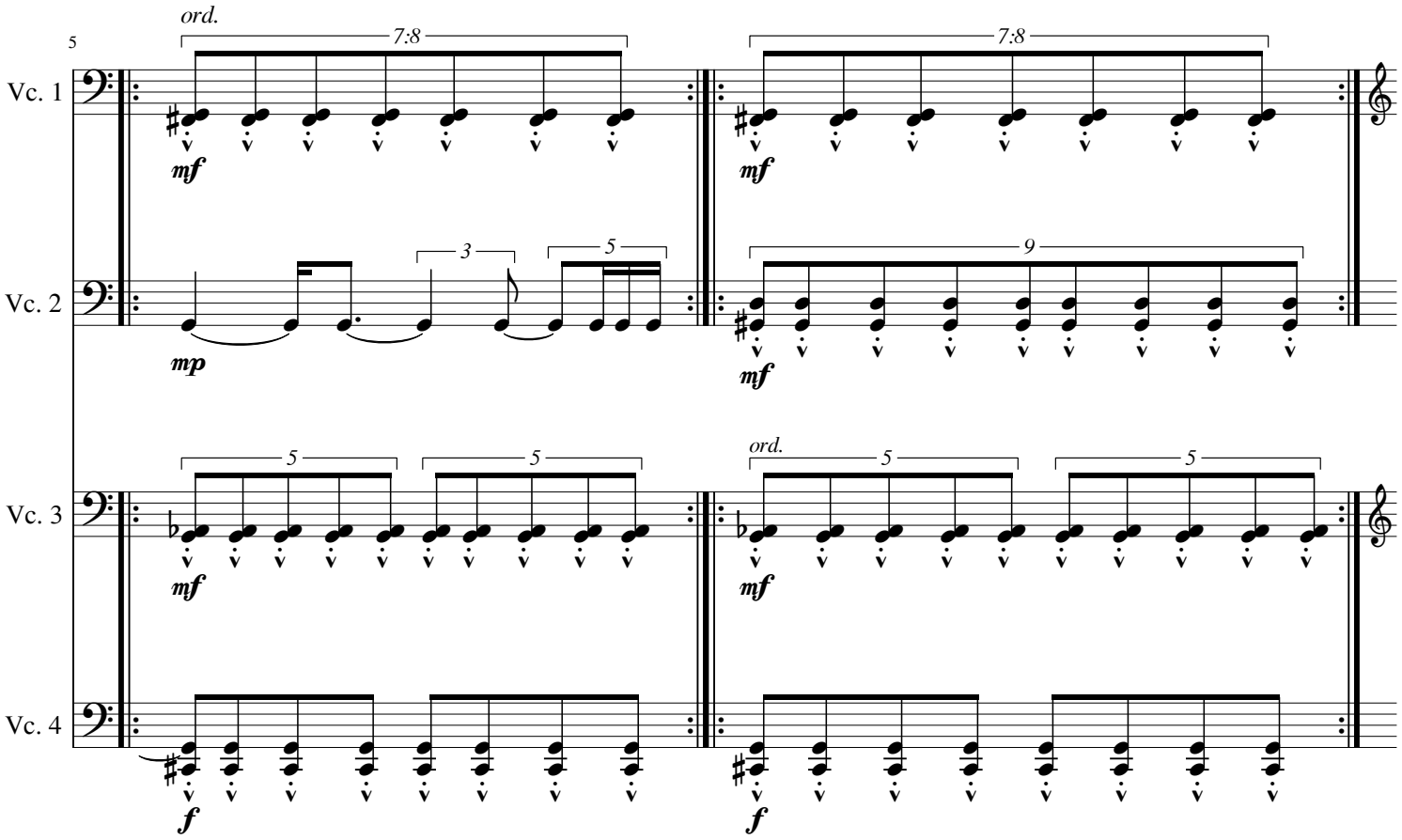

17
2:30
Vc. 1
increase bow pressure at the peak of each crescendo
p
Vc. 2
ad lib. re-articulations and short bursts of tremolo bowing
Vc. 3
increase bow pressure at the peak of each crescendo
mf
Vc. 4
vary trill speed and dynamic throughout
p - mf
sul pont
mp
21
3:00
Vc. 1
Vc. 2
play as one continuous line varying speed and dynamic throughout
p - mp
mp
Vc. 3
mf
Vc. 4

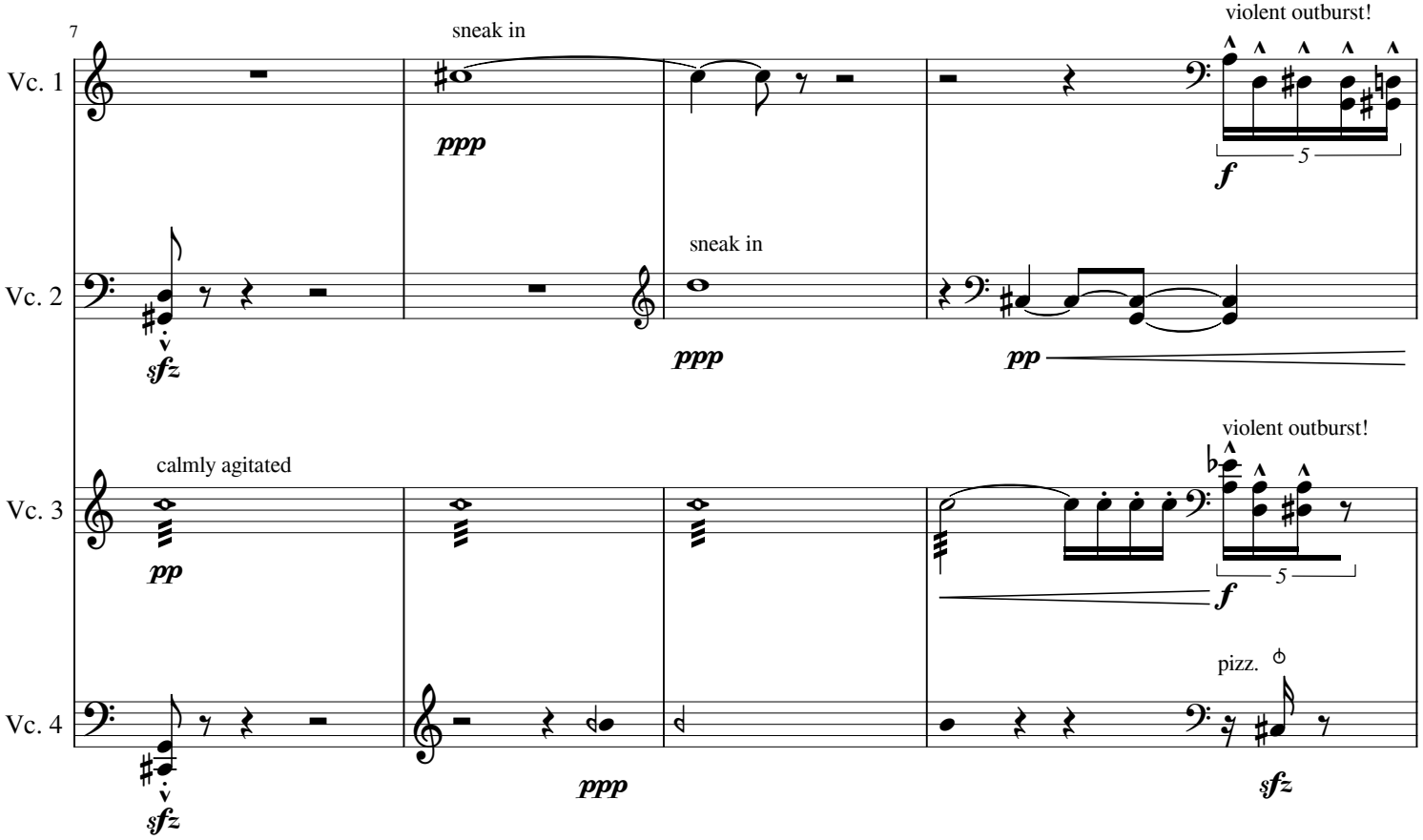

25
3:30
sul pont
tremolo at peak of crescendos
gradually switch to ord.
Vc. 1
p
ad lib. bow technique at peak of crescendo (tremolo, overpressure, sul pont)
Vc. 2
pont
ord.
Vc. 3
ord.
pont
ord.
Vc. 4
mp
mf
pp
All players sustain final note for 10-15" and fade out slowly at different rates. All players should cut off at different time.
c. 4:00
27
Vc. 1
pp
p
play as one continuous line varying gradually fading to niente
Vc. 2
p - mp
p
increase bow pressure at the peak of each crescendo
Vc. 3
mp
p
sul pont
ad lib rearticulations at peak of each crescendo
Vc. 4
p mp
pp
p

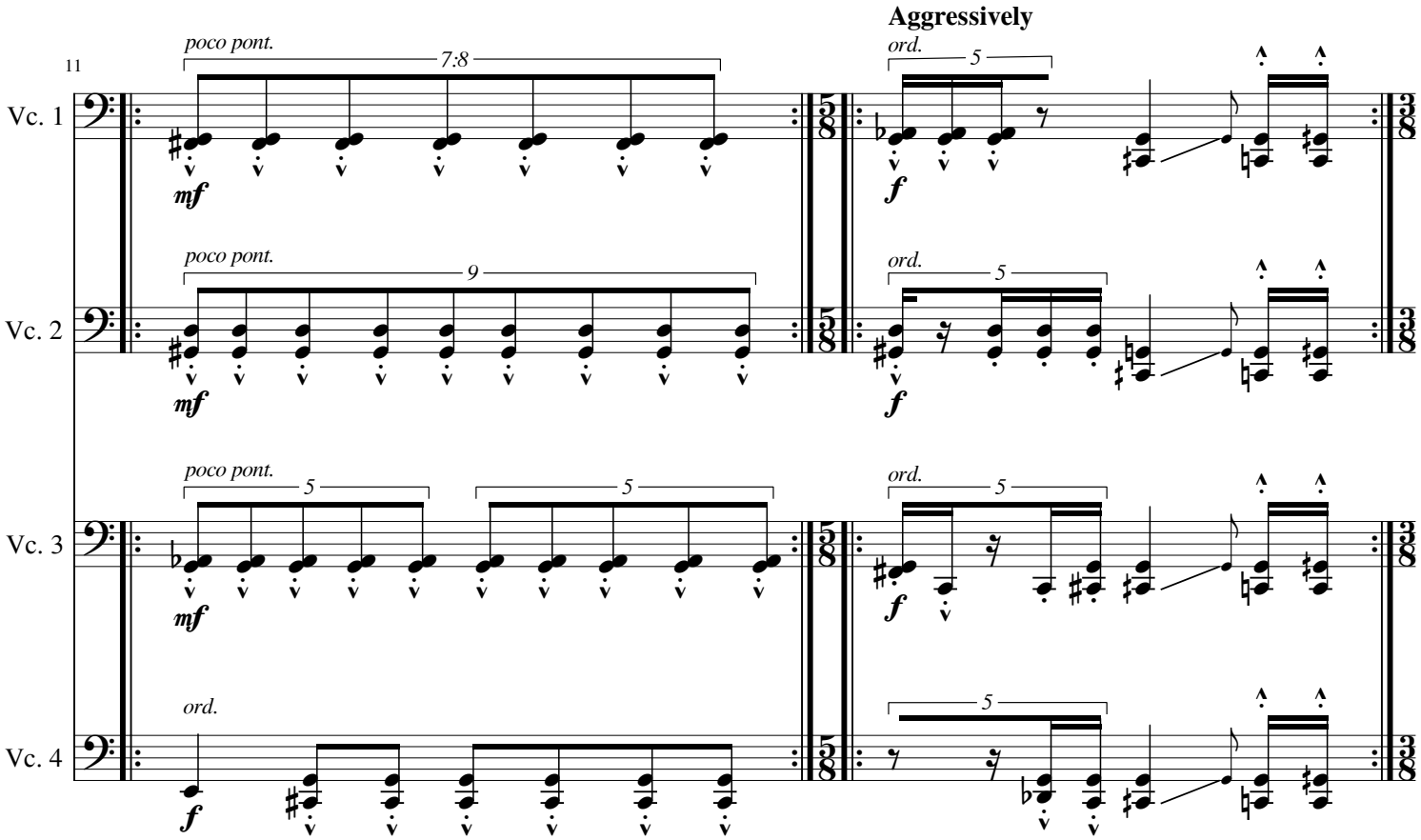
Mvt. II

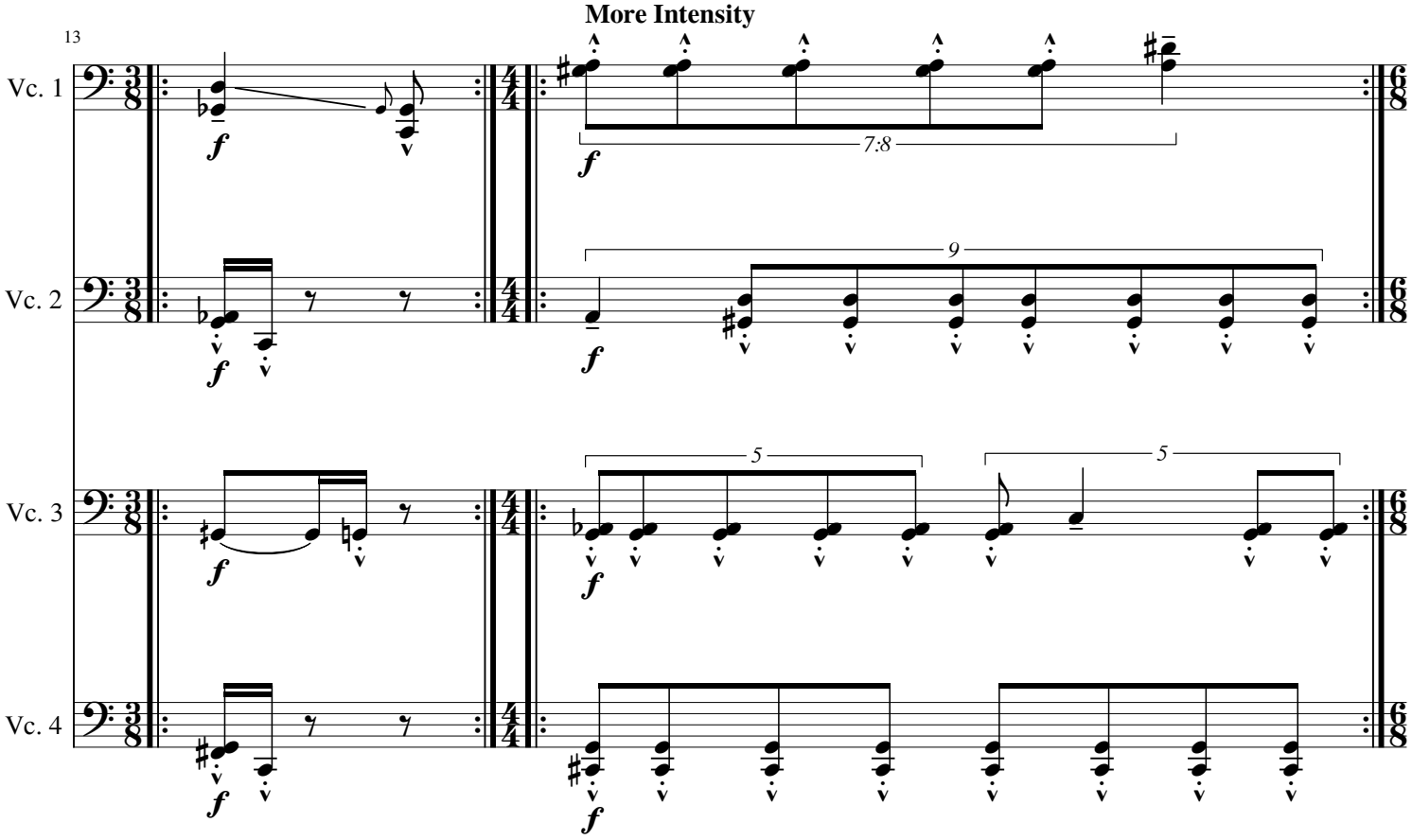
Heavy and connected, like wading through mud (♩ =120)

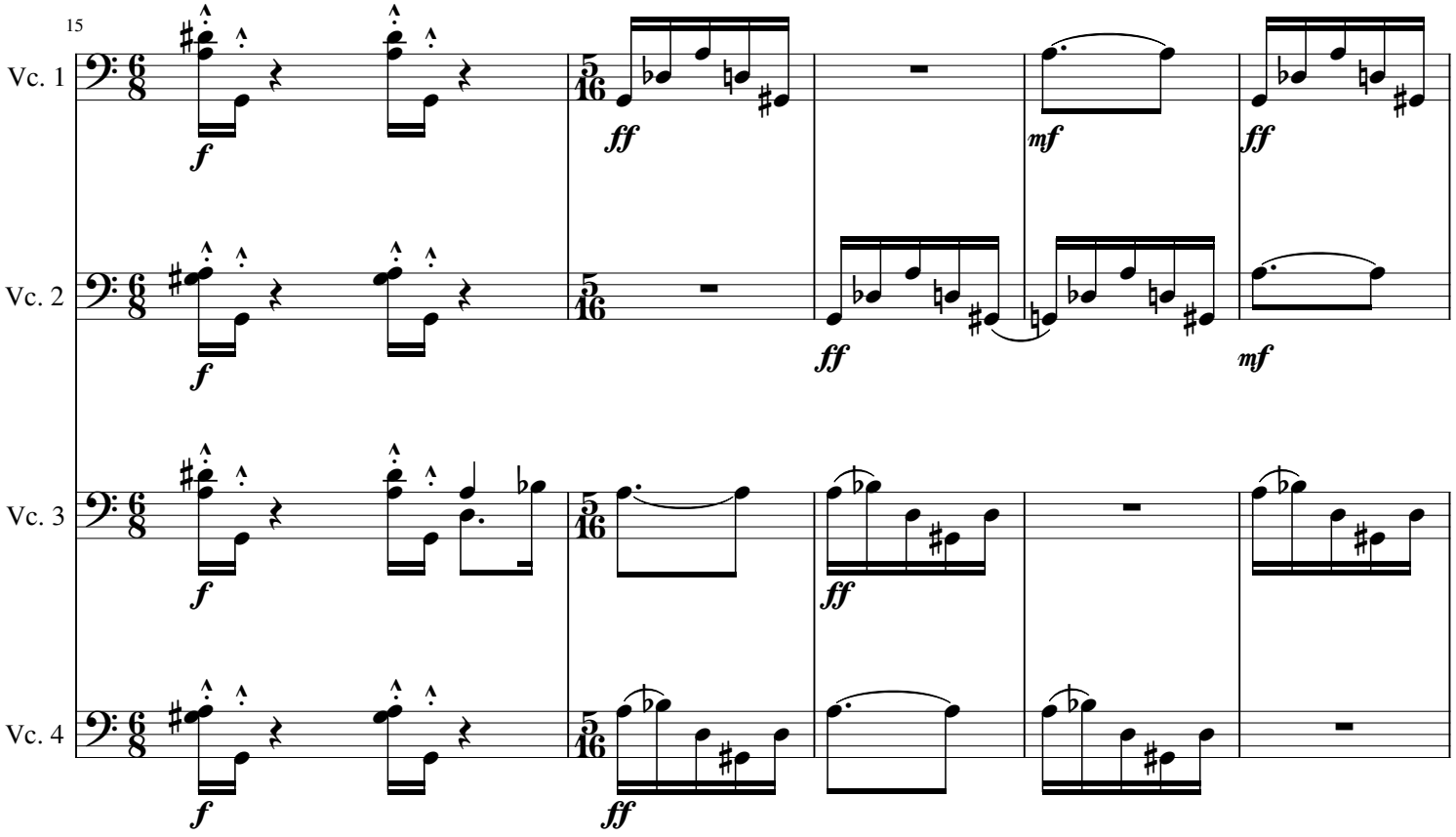


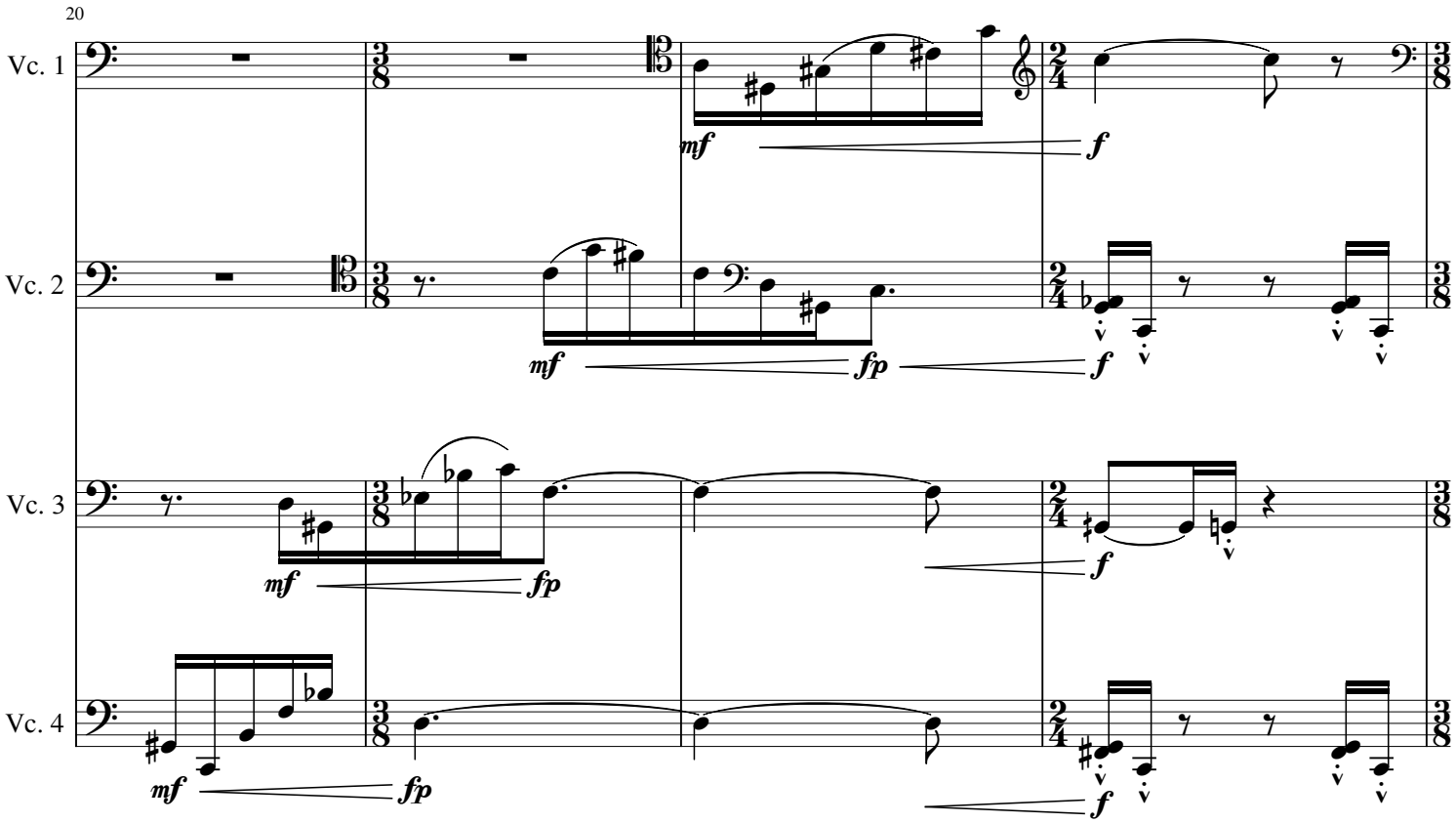

5
ord.
7:8
7:8
Vc. 1
mf
mf
3
5
9
Vc. 2
mp
mf
5
5
ord.
5
5
Vc. 3
mf
mf
Vc. 4
f
f

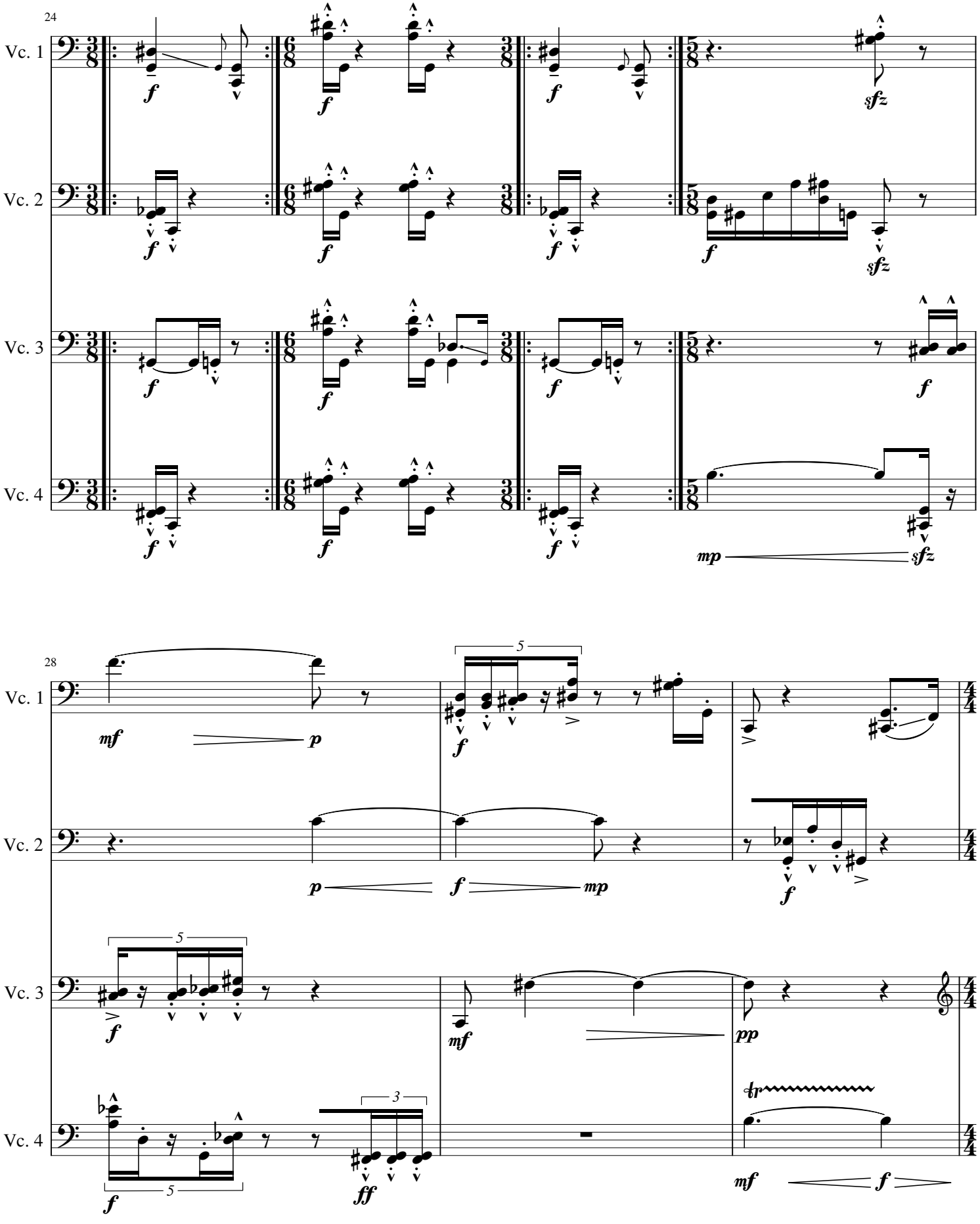

7
sneak in
violent outburst!
Vc. 1
ppp
f
5
sneak in
Vc. 2
sfz
ppp
pp
calmly agitated
violent outburst!
Vc. 3
pp
f
5
pizz.
Vc. 4
sfz
ppp
sfz

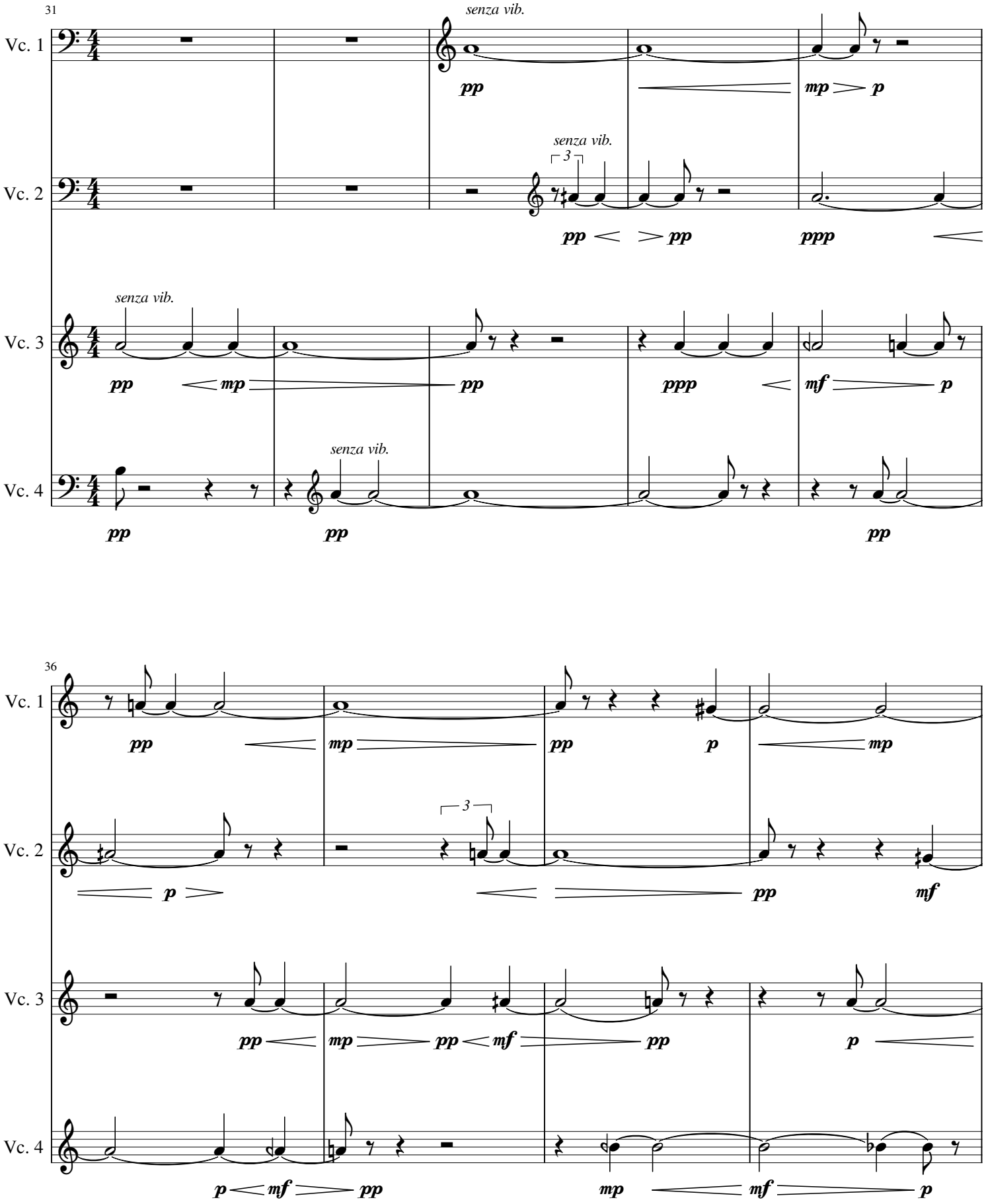

Aggressively
11
Vc. 1
Vc. 2
Vc. 3
Vc. 4
poco pont.
ord.
7:8
9
5
mf
f

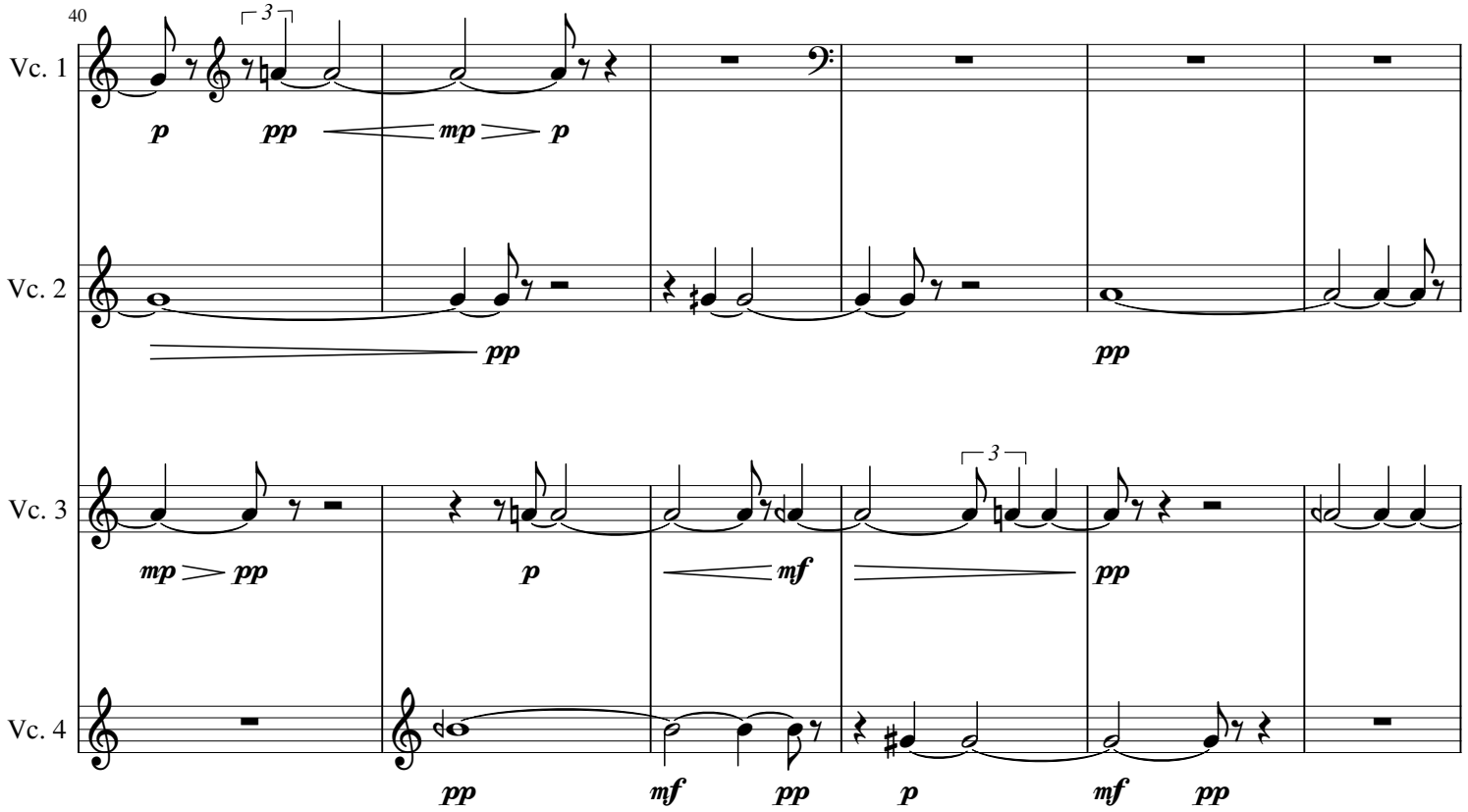

More Intensity
13
Vc. 1
Vc. 2
Vc. 3
Vc. 4
7:8
9
5
f

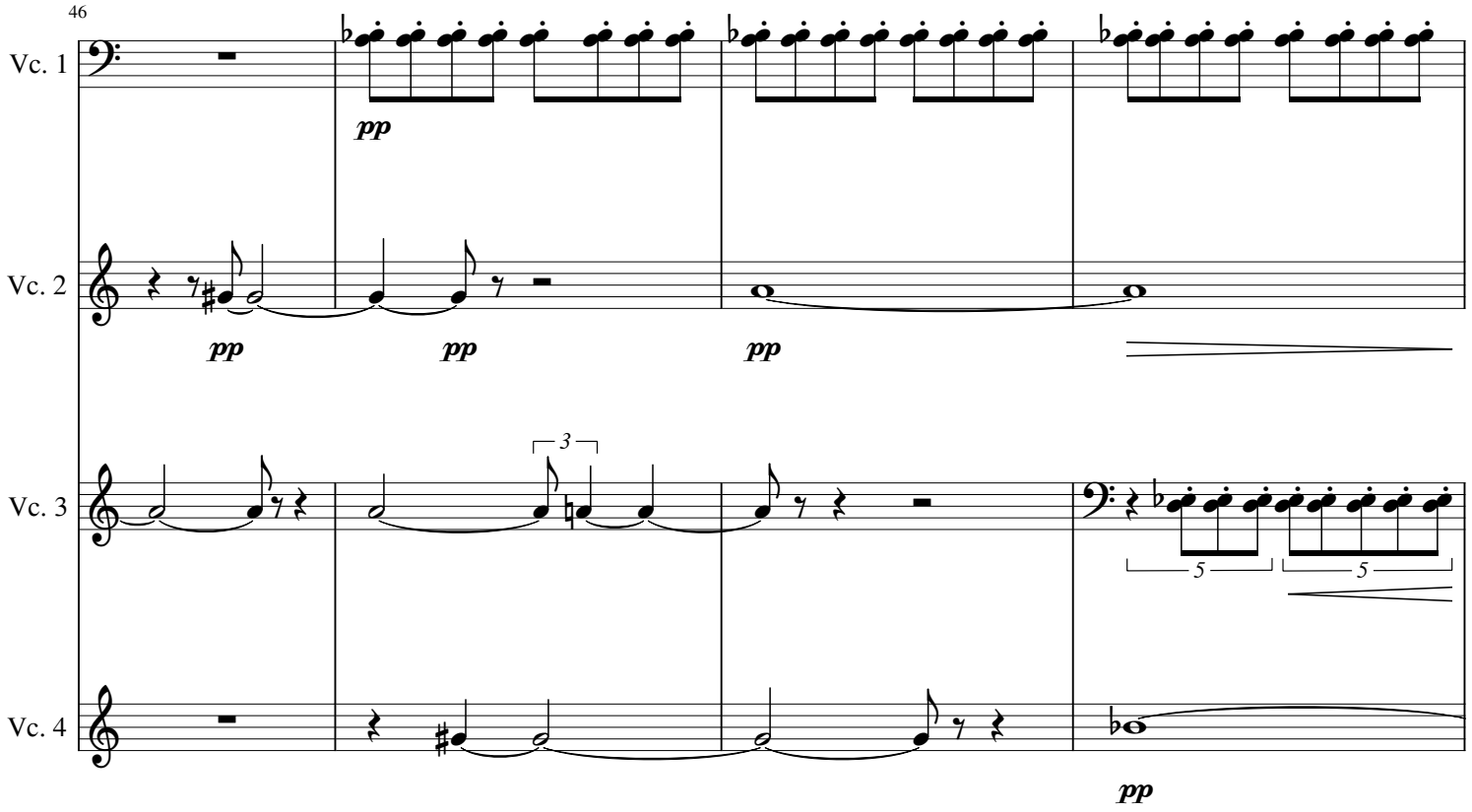

15
Vc. 1
Vc. 2
Vc. 3
Vc. 4
f
ff
mf

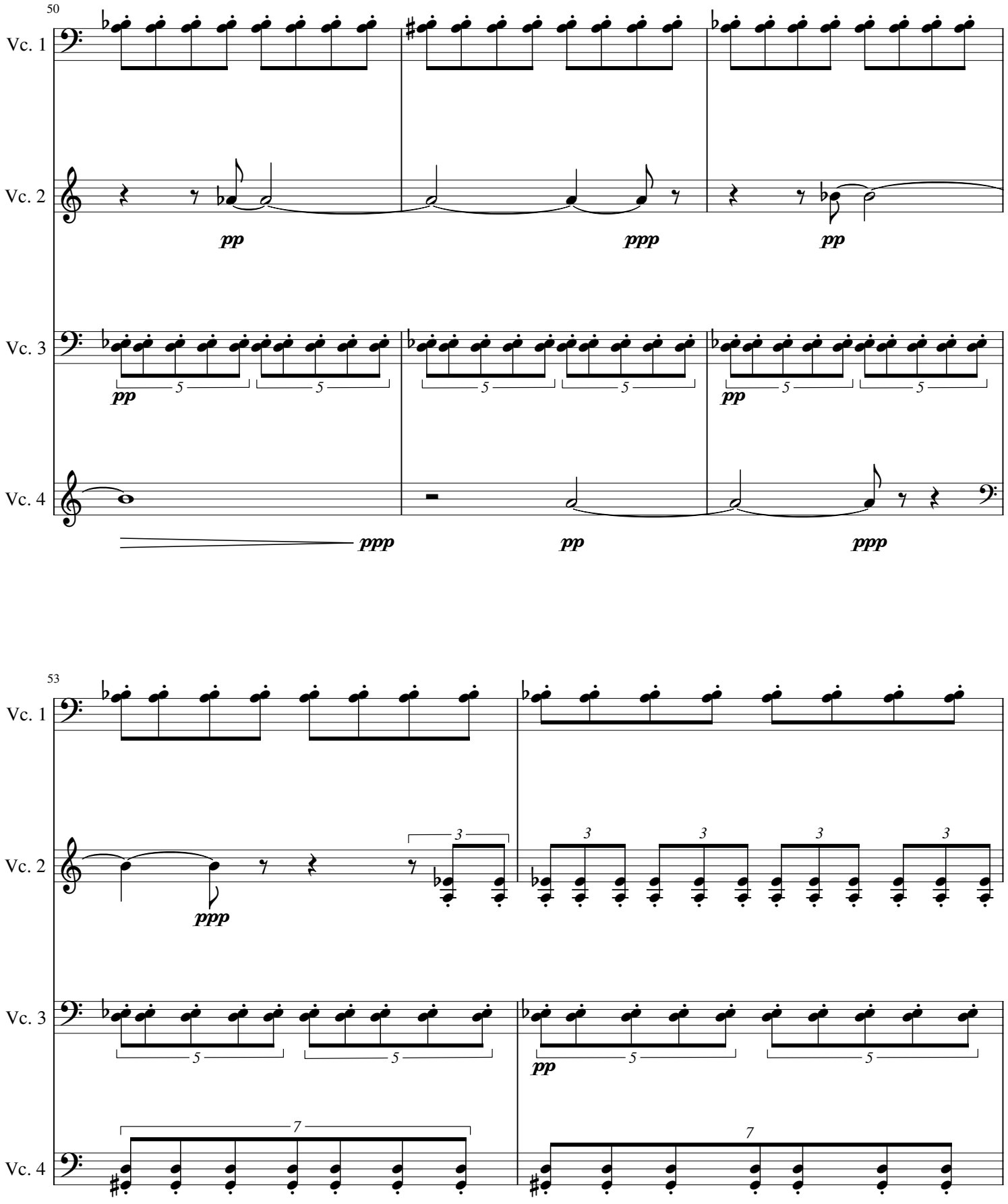

20
Vc. 1
Vc. 2
Vc. 3
Vc. 4
mf
fp
f

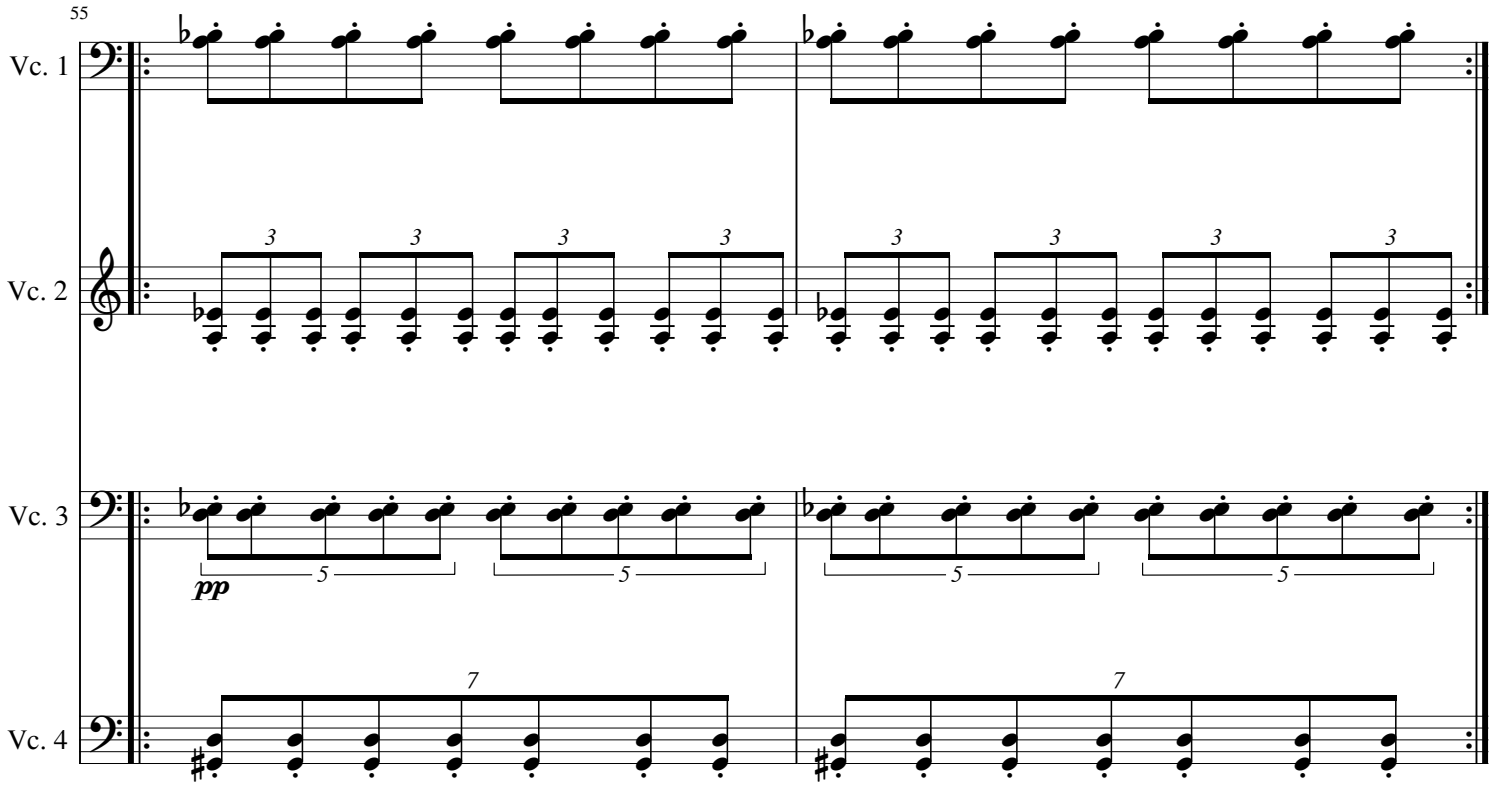

24
Vc. 1
Vc. 2
Vc. 3
Vc. 4
28
Vc. 1
Vc. 2
Vc. 3
Vc. 4

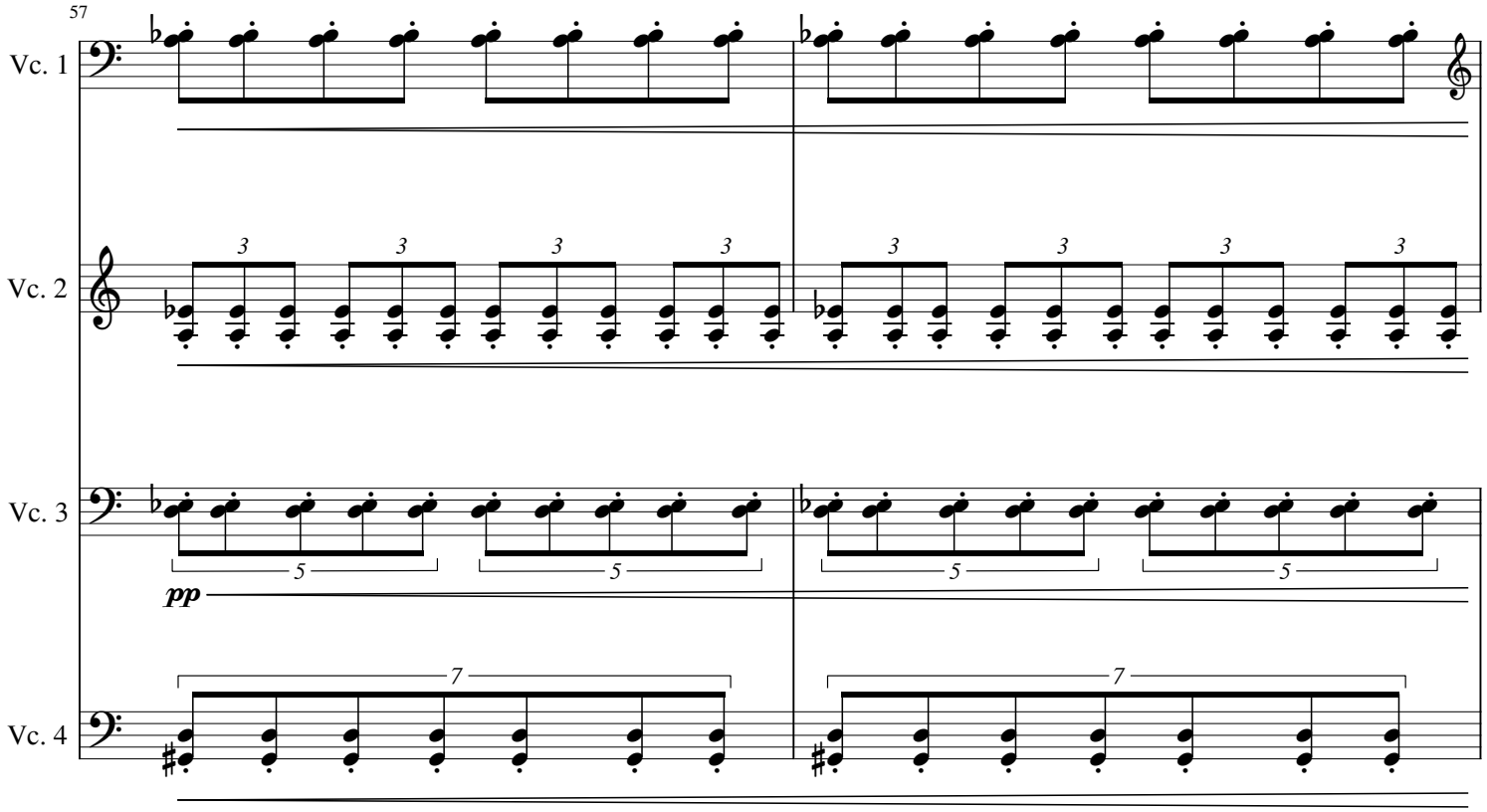

31
Vc. 1
Vc. 2
Vc. 3
Vc. 4
senza vib.
3
pp
mp
p
ppp
mf
36

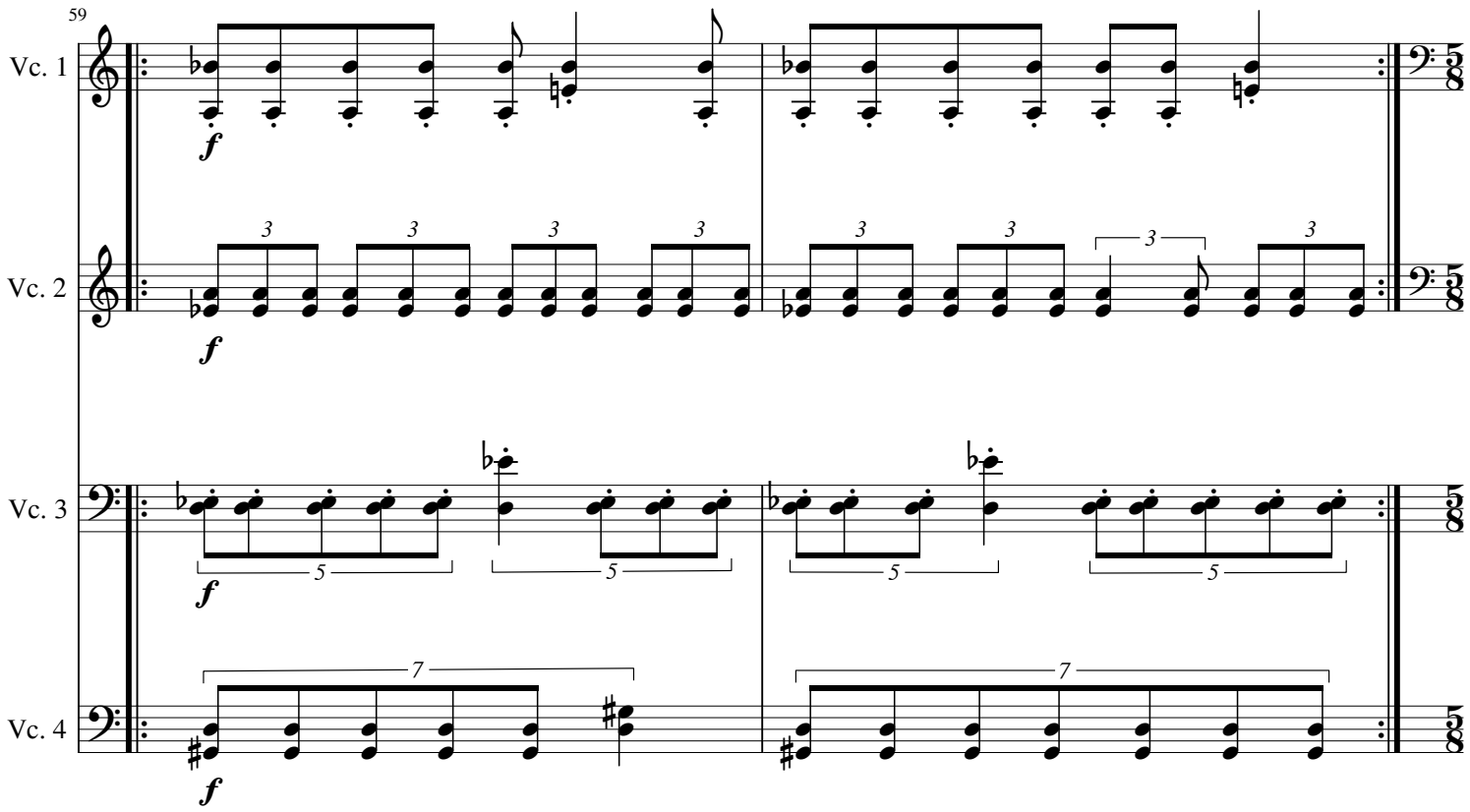

40
Vc. 1
Vc. 2
Vc. 3
Vc. 4
3
p
pp
mp
p
pp
mp
pp
p
mf
3
pp
pp
mf
pp
p
mf
pp

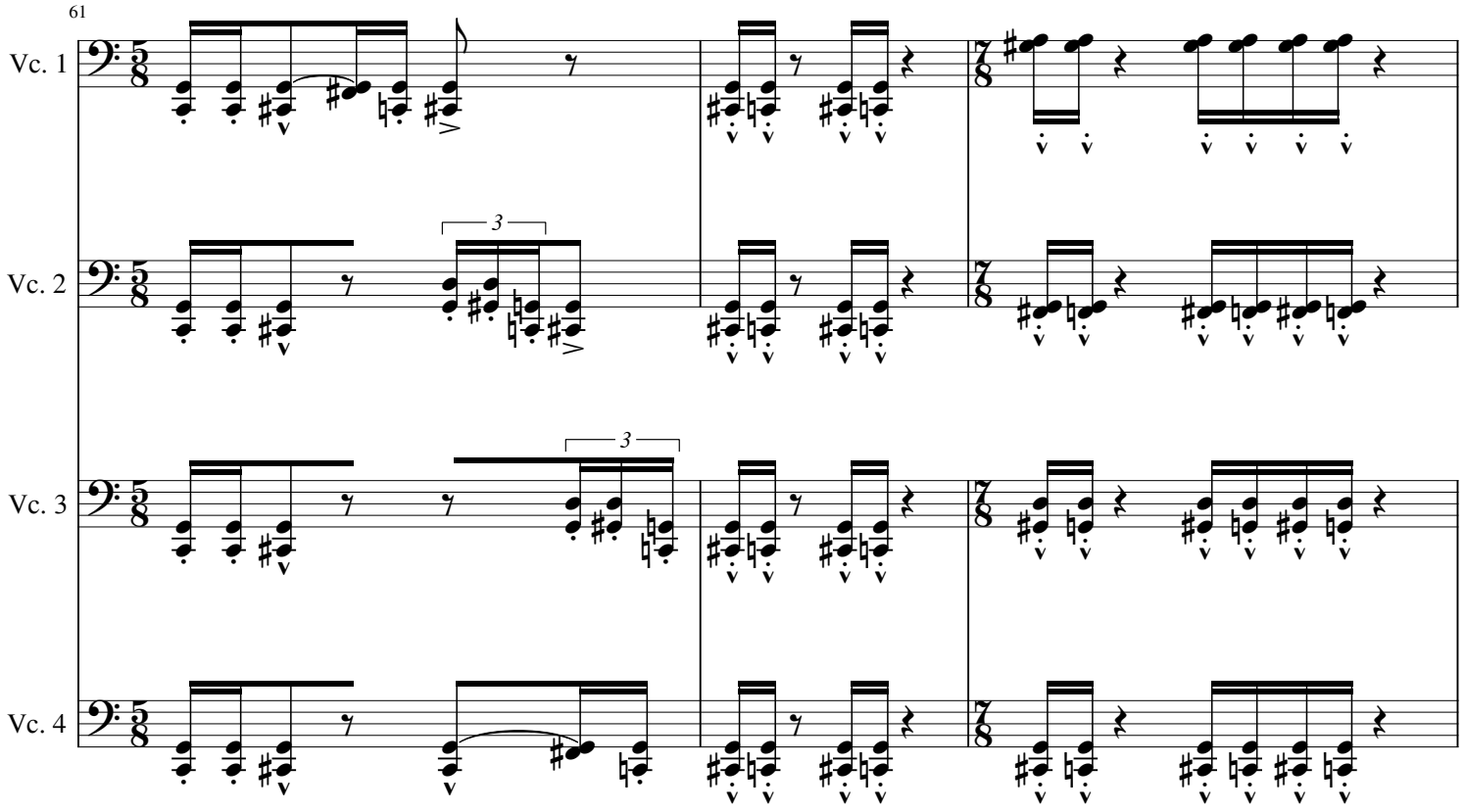

46
Vc. 1
Vc. 2
Vc. 3
Vc. 4
pp
pp
pp
pp
3
5
5
pp

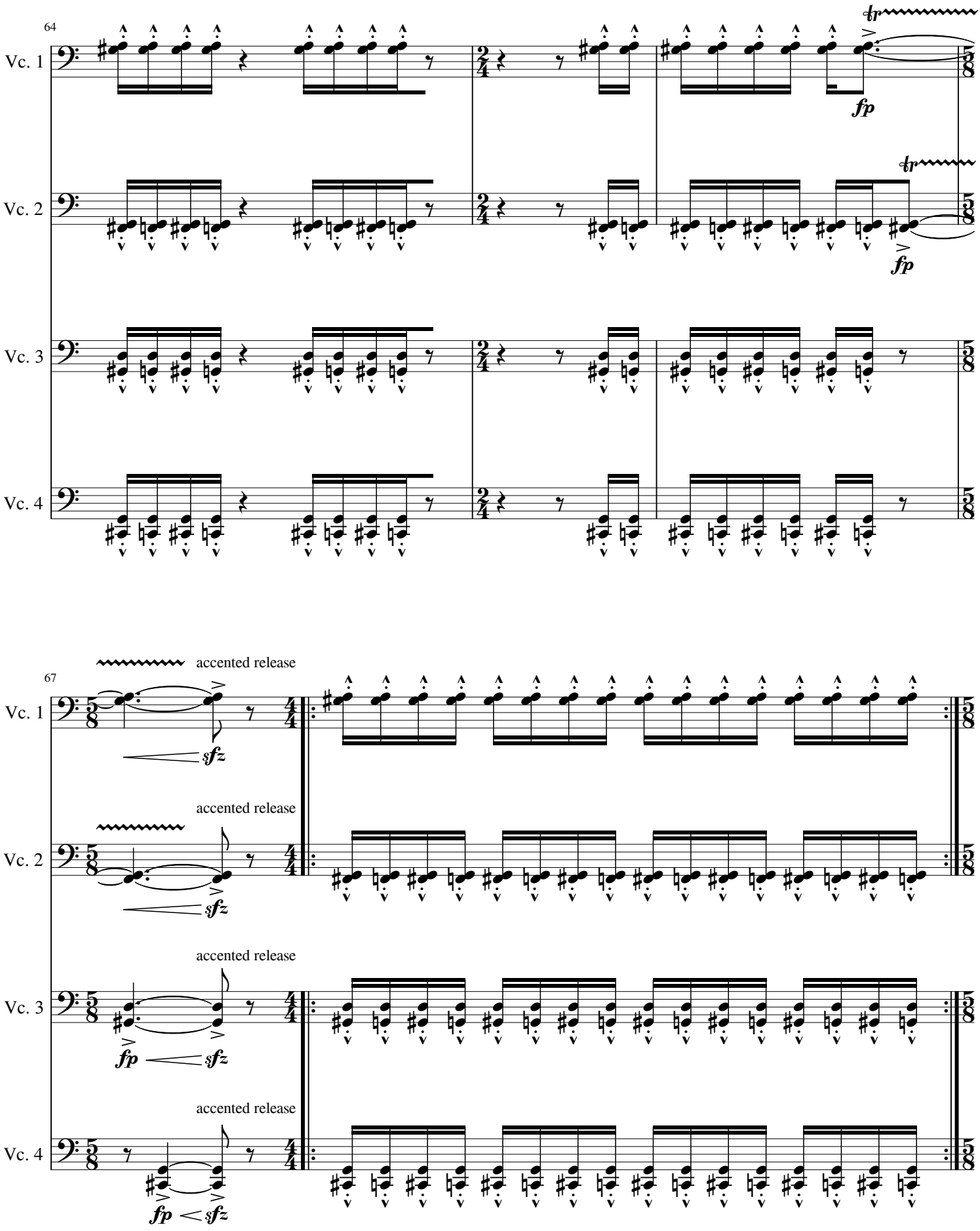

50
Vc. 1
Vc. 2
Vc. 3
Vc. 4
pp
ppp
pp
pp
ppp
pp
ppp
53
Vc. 1
Vc. 2
Vc. 3
Vc. 4
ppp
pp

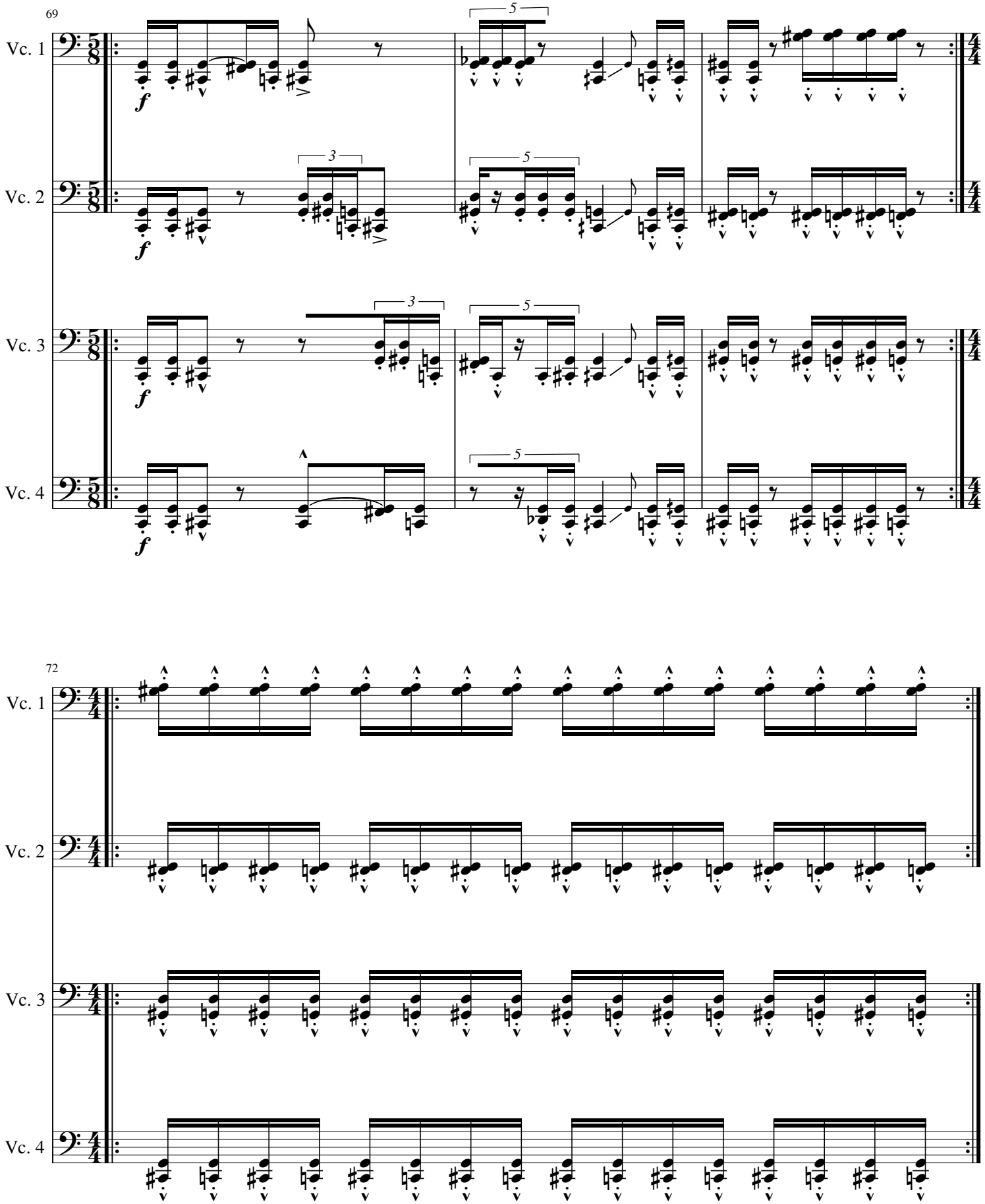

55
Vc. 1
Vc. 2
Vc. 3
Vc. 4
pp

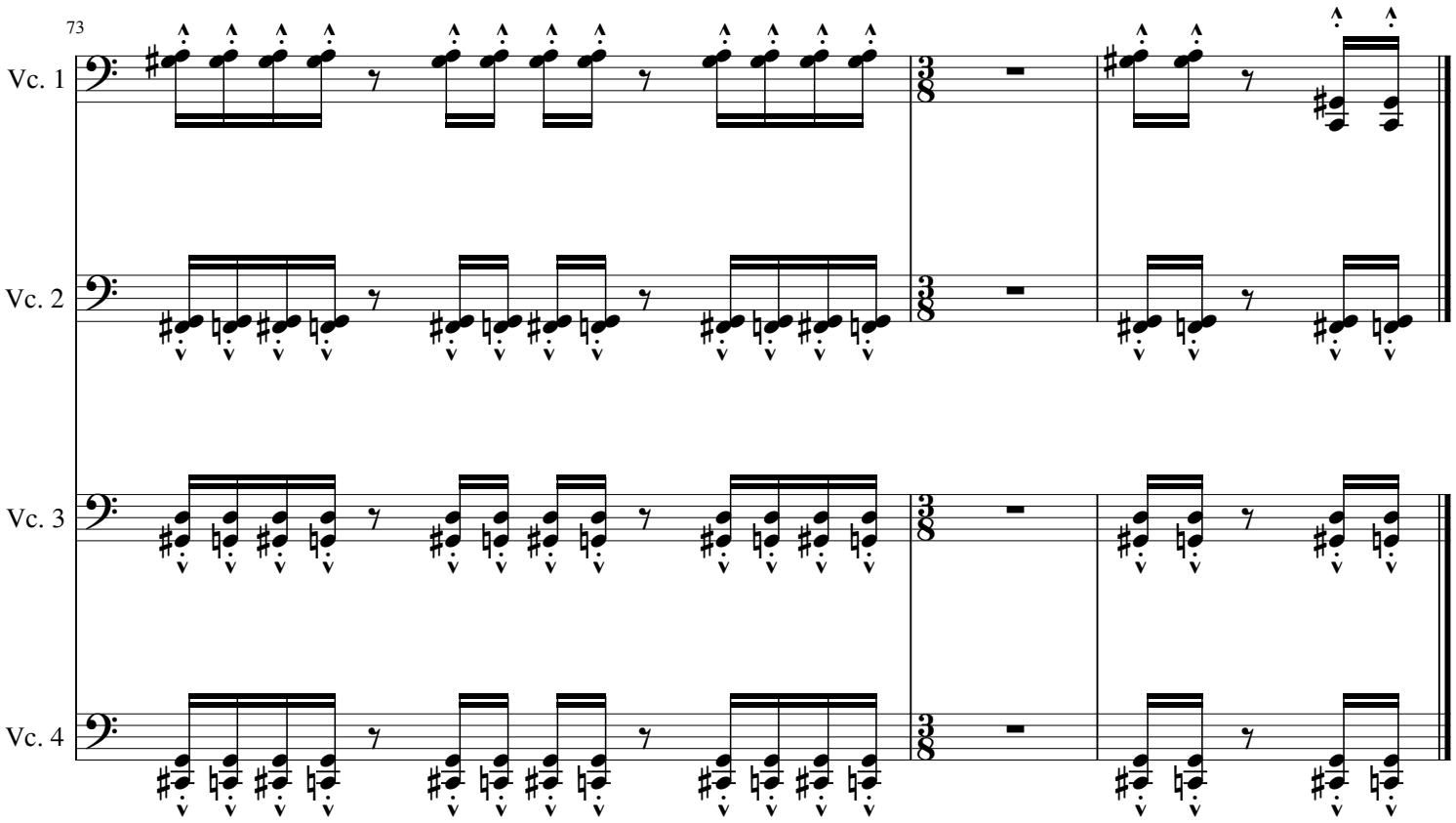

57
Vc. 1
Vc. 2
Vc. 3
Vc. 4
pp


59
Vc. 1
Vc. 2
Vc. 3
Vc. 4
f
3
5
7


61
Vc. 1
Vc. 2
Vc. 3
Vc. 4
3


64
Vc. 1
Vc. 2
Vc. 3
Vc. 4
tr
fp
67
accented release
sfz
fp


69
Vc. 1
Vc. 2
Vc. 3
Vc. 4
72
Vc. 1
Vc. 2
Vc. 3
Vc. 4


73
Vc. 1
Vc. 2
Vc. 3
Vc. 4