
Paroxysm

For flute, cello, and piano

Jon Fielder




Program Notes

I began working on *Paroxysm* in December 2017, shortly after I was diagnosed with bipolar disorder. I set out to write a piece that could capture the turmoil of my manic episodes with the oftentimes confusing clarity my diagnosis brought to the surface of who I am and how I interpret the world around me. In the piece, the piano acts as the primary protagonist - a sort of anti-hero - with the flute and cello acting as its psychological foil. The narrative unfolds in an organically developing series of dialogues, at times arguments, between the three voices. Ultimately, we find the piano working in tandem with the flute and cello, and while never in unison, the three work together to find unity and order through carefully controlled chaos.

Paroxysm is dedication with affection to all of my friends, family, colleagues, and doctors who have helped me grow and understand my mental illness. Their love and patience over the years helped me navigate who I am, and more importantly who I want to be. I am eternally grateful to all of you...and the medication!

Performance Notes

Below is a collection of abbreviations and symbols that are found throughout the piece.

ord.	ordinario bowing
s.p.	sul ponticello bowing
----- s.p.	Gradually move toward sul ponticello bowing
----- ord.	Gradually move toward ordinario bowing
	Quarter-tone flat (used for trill purposes)
	Quarter-tone sharp (used for trill purposes)
	Overpressure bowing (steady vs. gradually morphing in/out of overpressure)

Tempi should be adhered to as closely as possible, but sections may be taken slightly faster or slower if necessary

Dedicated to the friends, family, colleagues, doctors and medications
who have helped me navigate my life and diagnosis over the years

Paroxysm

Jon Fielder (b. 1986)

Maniacal, Gnarly, Exclamatory ($\text{♩} = \sim 76$)

for flute, cello, and piano

The musical score is divided into three systems. The first system (measures 1-4) features the Piano part with complex rhythmic patterns and dynamic markings: *mp*, *mf*, *f*, *mp*, *f*, *fp*, *ff*, *mp*, and *f*. Fingerings (6, 5, 3, 3, 6, 5, 3, 3) and articulations (accents) are indicated. The second system (measures 5-8) features the Flute and Cello parts with dynamic markings *sfz* and *sfz*, and the instruction *violently*. The Piano part continues with fingerings (5, 10:8, 6, 5) and articulations (accents, *tr*). The third system (measures 9-12) features the Piano part with fingerings (3, 5) and a dynamic marking of *p*. The score includes various time signatures (4/4, 3/4, 2/4) and rests for the Flute and Cello parts.

8

Fl.

Vc.

Pno.

tr

mp

tr

mp

5 6 6 3 3 3 5 13:8

mp *f* *mf*

(*scd*) *scd*

12

Fl.

Vc.

Pno.

A

sfz *pp* *f*

sfz *f* *fp* *pp* *f* *pizz.*

9 5 3 7 3 5 7 5

mf

lontano, like a shadow of the piano
non vib.

15

Fl.

Vc.

Pno.

pp

ppp

pp

ppp

p

mf

sfz

mf

7

5

5-3

5:3

6

arco non vib.

18

Fl.

Vc.

Pno.

mf

ff

5

6

5

3

5

3

6

21

Fl.

Vc.

Pno.

7/16 3/4 3/4 3:2:3/8

3 4 5 10:7 3 3 6 6

sfz *mf*

Red.

25

Fl.

Vc.

Pno.

3:2:3/8 2/4 3/8 6/4

5 5 10:8 3 7 3

sfz *mf* *ff*

B poco vib.

Fl. *p* *mf* *ppp*

Vc. *mp* *mf* *ppp*

Pno. *p* *mf* *f*

shyly

7 9 7 7 11:8 7 7 10:8 5

Fl. *p* *sfz* *mf* *sfz* *mf*

Vc. (ord.) *pp* *mp* *pp* *f* *f*

Pno. *mp* *pp* *p* *mf* *mp* *mp*

Flz.

pizz.

3 5 5 5 9:8 5 6 3 3

C

38

Fl. *espressivo*
heavy vibrato

Vc. *arco*
espressivo

Pno.

pp *p* *ppp* *pp*

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

mp *pp* *mp*

as if emerging from cello trill

44

Fl. *f* *sfz* *mf* *pp* *mf*

Vc. *f* *sfz* *mp* *pp* *pp*

Pno. *f* *f* *f* *mp*

7 *6* *3* *6* *5* *3* *7*

microtonal smearing

Flz.

48 *molto espressivo*

Fl. *pp* *pp* *sfz* *mp* *fp* timbre trill up 1/4 tone

Vc. *mf* *pp* *sfz* *pizz.* *arco* *mf* *pp*

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

D 52 *Flz.*

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

Vc. *f* *sfz* *sfz* *arco* *sfz* *sfz* *f*

Pno. *mf* *f* *f*

56

Fl. *ff* *sfz* *mp* *mp* *pp*

Vc. *ff* *p* *mf* *pp* *p*

Pno. *ff* *mp* *mf*

(Sca)

60

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

Vc. *mf* *p* *f*

Pno. *mf* *mp* *mf*

E

63

Fl.

pp < *sfz* *f* *pp* < *f*

Vc.

sfz *sfz* *sfz* *pp* < *sfz* *sfz*

Pno.

f *f*

66

Fl.

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

Vc.

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

Pno.

mp *mf* *mp* *pp*

F Same tempo, but with sustained pulsed energy

70

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

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

Pno. *p* *p* *mp*

73

Fl. *p* *mp* *pp*

Vc. *mp* *pp*

Pno. *pp* *mp* *p*

76

Fl. *espressivo*
pp *mf*

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

Pno.

79

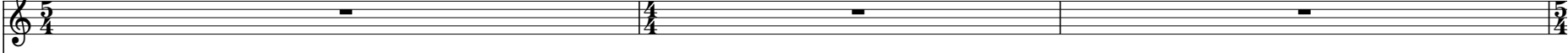
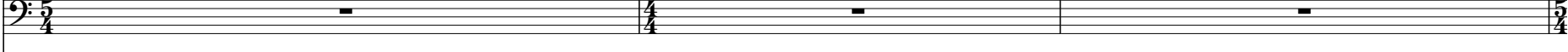
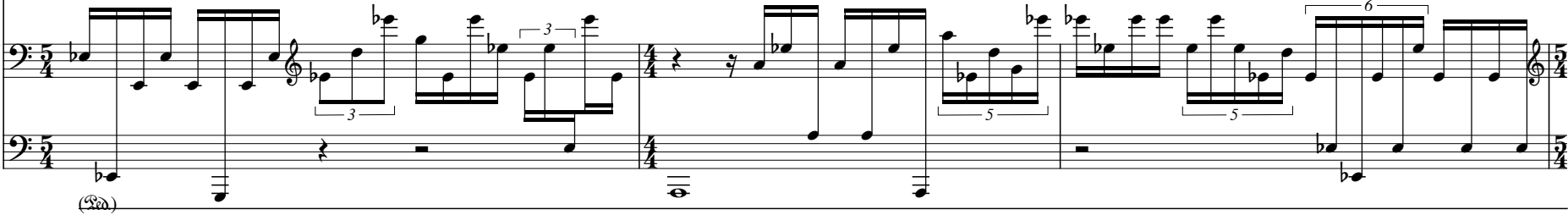
Fl. *pp* *mf* *fp* *f*

Vc. *sfz* *sfz* *mf* *s.p.* *pp*

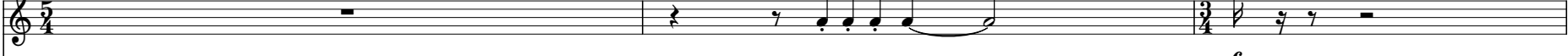

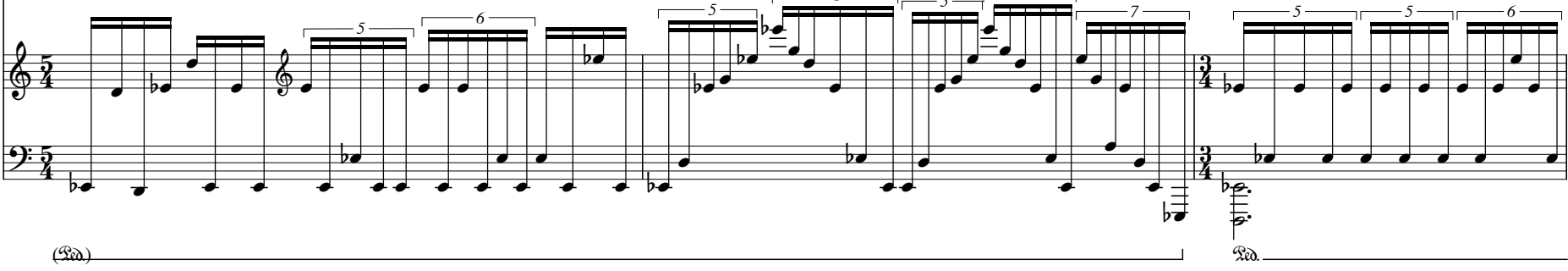
Pno. *mf* *sfz* *sfz* *p*

G

81

Fl.  
Pno. 

84

Fl. 
Vc. 
Pno. 

87

Fl.

Vc.

Pno.

pp

mp

p

ord.

91

Flute

Cello

Piano

mf

sfz

f

sfz

f

H Heavier, slightly slower (♩ = 68)

94

Fl.

Vc.

Pno.

sfz (throughout measure)

sfz (throughout measure)

sfz (throughout measure)

gritty, abrasive

f

tr

sfz (throughout measure)

sfz

98

Fl.

Vc.

Pno.

mp

p

mf

ord.

s.p.

ord.

p

mf

f

mp

f

I

103

Fl. *pp*

Vc. *pp* *f* *violently through m. 114* *jéte*

Pno. *p* *mf*

107

Fl. *mp* *sfz*

Vc. *double stop through gliss* *jéte* *fr*

Pno.

110

Fl.

Vc.

Pno.

f

mf

f

jéte

J

114

Fl.

Vc.

Pno.

Flz.

fp

f

mp

f

mp

fp no cresc.

sfz

mf

ff

mf

mp

pizz. arco

124

Fl.

Vc.

Pno.

Flz.

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

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

7 3 5 9:8 5 10:8 3

127

Fl.

Vc.

Pno.

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

6 7 5 5 5:4 3 9

130

Ferociously

Fl.

f

f

fp < sfz

Vc.

f

f

Pno.

f

f

f

5, 6, 3, 5, 7, 3, 5, 3

134

Fl.

mf

f

p

Vc.

mf

f

p

Pno.

f

6, 5, 7, 6, 5, 7, 5, 3, 6, 3, 7, 5, 3

L Calmly, as if suspended in time (♩ = 60)

137

Fl.

Vc.

Pno.

pp *pp* *p* *mf*

dolce

pp *dolce* *mp*

142

Fl.

Vc.

Pno.

p *mf* *mp* *pp*

p *mf* *mp* *pp*

mp

147

Fl. *pp* *mp* *p* *mf* *mp_{sub}* *pp* 4-6 seconds

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

Pno. *p*

M Tempo 1, subdued with underlying intensity ($\text{♩} = \sim 76$)

155

Fl. *p* *pp*

Vc. *ff*

Pno. *p* *p*

meandering, poco rubato

157

Fl.

Vc.

Pno.

5 6 5 6 7 7 11:8 7 7

159

Fl.

Vc.

Pno.

mf 6 7 5 3 3 3 *p*

162

Fl.

sfz *mf* *mp* *mf*

Vc.

mf *f* *fmp* s.p.

Pno.

pp

165

Fl.

ord.

Pno.

f

N

167

Fl.

Vc.

Pno.

tr

mp *sfz*

mp *sfz*

tr

O

169

Fl.

Vc.

Pno.

pizz. *arco*

p *sfz*

173

Fl.

Vc.

Pno.

176

Fl.

Vc.

Pno.

P

ff

gritty, heavy

