

hacia una confluencia.

para cello y piano

Preface

"hacia una confluencia." was given its premiere by Whitney M. Allen (cello) and Syvart Dennen (piano) during the DePaul Music School 2005-2006 Opening Convocation on September 6, 2005. The work was requested by the DePaul composition department. It is dedicated to the performers, for lending me part of their summer vacation, and to Juan Campoverde for his guidance. *Gracias por dejarme pintar puertas...*

Jeffrey Gabriel Silva

Performance Notes

All:

Dynamic range should vary. During solos, the dynamic range should favor the instrument. In duo sections, the dynamic range should be applied as a balance between both instruments.

Changes in the beat of the meter may appear irrelevant when dealing with similar tempi (i.e. 60 to the eighth note towards 70 to the quarter note) yet they deal with psychological interpretative reactions.

Beamed rests are included only when they facilitate the notation.

Attacks with an (l.v.) marking should not be confused with similar attacks without one. These must be muted according to the note value.

Solos:

Each solo is to be performed with as free a nature as allowed by the tempo marking. Solo material should not sound constrained to time elements or the entrance of the resting instrument.

Cello:

There are six "fixed" (non-transposing) quarter tones used throughout the work.

The opening and closing glissandos should be played as legato as possible. Only momentarily may they stabilize on a dynamic- even when a fermata or accent is present. The notes in parenthesis above the staff indicate rhythmic (horizontal) positioning of the points of arrival (blackened note heads). Keeping with the spirit of each solo, these arrival points should not be performed with strict adherence to rhythmic placing.

Piano:

Pedal markings are used to indicate free use of pedal throughout section.

In the first solo, multiple measures occurring underneath a single cello measure should be referred to as: 2a, 2b, etc.

A note with a boxed pizzicato is meant to be played inside the piano. These tones should be performed to sound with projection and clarity.

Duo Sections:

The dotted lines which link cello and piano regions denote essential attacks which must be dynamically balanced and precise in rhythm.

In Duo II, the 32nd notes beginning in m. 51 (only when six of them occur) held this fingering in mind: (R= right hand index; L= left hand index):

> > > >
RLRRLR

Total Duration: ~7 minutes

hacia una confluencia.

For Whitney M. Allen and Syvart Dennen

Jeffrey Gabriel Silva

Solo I - *legato and free*
♩ = 30-42 Rubato



Cello

Cello part musical notation. The staff shows a glissando and crescendo from IV to I. Dynamics include *n*, *mp*, *pp*, *p*, *mf*, *p*, *mp*, *f*, and *mf*. Fingerings are indicated as IV, III, II, and I.

* (*n*

* Attempt to create the impression of a continuous glissando and crescendo

Solo I - *from silence to resonance... free*
♩ = 30-42 Rubato

Piano

Piano part musical notation. The staff shows a glissando and crescendo. Dynamics include *pp* and *mp*. An accent (>) is placed over the first note of the *mp* section.

leg.

Vlc.

3

IV
III

(*l.v.*)

sfz *pp* *f* *n* *f*

Pno.

3

(*9*)

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

sfz *f* *mp* *ff*

Red. *Red.* *Red.*

5

Vlc.

5

Pno.

n

f

mf *pp*

pp *mf*

mp *f* *pp*

f *mf* *sfz*

rit.

dolce

3:2

3:2

scd.

** These dynamics apply to all voices*

Duo I
♩ = 70

7

Vlc.

7

Pno.

n *mf*

pizz. *sfz* *sffz* *ppp* *f*

pizz. *mp* *sfz* *pizz.* *(l.v.)*

arco ord. *→* *sul pont.*

11 *arco ord.* → *sul pont.* *fp* → *ff* → *pp* *sul tasto* *ppp* < *mf* > *ppp* *sfz* (L.v.)

11 *pizz.* *ff* → *ppp* *mp* *pizz.* (L.v.) *sfz*

15 *sul tasto* *sul tasto* *sul pont.*

Vlc. *ppp* *mf* *ppp* *n* *ff* *sffz* (l.v.)

Pno. *pizz.* *mf* *sffz* *sffz* *pizz.* (l.v.)

Play at the last instance before cello's release

Solo II - with *curiousness and assertiveness*
 = 60-72 Rubato

Vlc. 19 *(l.v.)*

sfz *pp* *f* *p* *p* *mf* *n* *n* *ff* *n* *p* *f*

Vlc. 25 *(l.v.)*

secco *p* *sfz* *ff* *mp* *n* *fff* *sfz* *fz* *f* *p* *sfz* *a tempo* *p* *f*

31

Vlc.

n

Solo II - with clarity and sonority
= 60-72 Rubato

c.a. 2"
sfz

accel. ----- *dolce* ----- *a tempo*

31

Pno.

mp ----- *pp* ----- *mf* ----- *f*

p ----- *mf*

p ----- *f* *subito p* ----- *mp* ----- *f*

pp

mp ----- *ppp*

pp

3:2

ped.

Pno.

35

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

dolce

mp *mf* *pp*

mp *mf* *ff* *sf* *mf*

c.a. 5''

Pno.

38

sfz *sf* *pizz.* *f*

mp *ped.* *ped.*

6/8

Solo III - with *passionate furiousness*
= 60-72 Rubato

accel.-----

a tempo

c.a. 2''

Vlc. 41

sfz *f* *p* *fz mp* *sf mp fp* *sfz* *fff*

Pno. 41

pp
Red.

accel.-----

c.a. 3'' accel.-----

a tempo

Vlc. 44

fff *ppp* *ff*

Duo II
= 70

Vlc.

47

sul tasto

pizz.

pizz. (l.v.)

n *mf* *n* *sfz* *f* *mp* *p* *pp* *sfz* *mf*

Pno.

47

mf *f* *mp* *mf* *sfz* *ppp* *mp*

sfz *mf* *sfz* *ppp* *mp*

f *p* *mp*

pizz.

l.v.

mf *f* *mp* *mf* *sfz* *ppp* *mp*

sfz *mf* *sfz* *ppp* *mp*

f *p* *mp*

52

Vlc.

sfz *ff* *sfz* *ppp* *f* *col legno ric.* *pp* *pppp*

arco ord. → sul pont.

52

Pno.

mp *ff* *sfz* *mp* *pp* *f* *mp* *pp* *pppp*

pizz. (l.v.) *sfz* *pp* *pppp*

Red.

57 $\text{♩} = 60$

Vlc. *pizz. (l.v.) mp* *col legno ric. ppp* *col legno ric. sf* *pizz. (l.v.) p* *arco ord. sul pont. pp* *f* *sfz*

Pno. Solo III - sharp with impatience
 $\text{♩} = 60-72$ Rubato *c.a. 3'' accel.* Hold until cellist arrives at m. 62.

57 *mf* *pp* *mp* *mf* *f* *ff* *fff*

Lea. *ff* *Lea.*

(♩) $\text{♩} = 90$)
sul tasto → *sul pont.*

Vlc. 62 *(l.v.)* *pizz.* *arco ord.* *(l.v.)* *col legno ric.* *c.a. 5"*

n *f* *sfz* *ff* *sf* *f* *mf* *sfz* *n* *ff* *sfz* *sfz* *n*

Pno. 62 $\text{♩} = 90$ *f* *mf* *p* *3:2* *sf* *mp* *ff* *p* *fff* *mp* *fff* *c.a. 5"*

fff *f* *mp* *fff* *c.a. 5"*

fff
Rec.

