

# Cello

Commissioned by the Mary Flagler Cary Charitable Trust  
for Zizi Mueller and Mosaic

Rand Steiger

## Dreamscape

3/13/05 Prepublication Edition  
Some editing may still be required  
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♩ = 60

31 cents flat.  
\* Use 7th harmonic on cello D string as tuning reference.

*Flute*

*Piano*

*Cello*

(d on III slightly sharp to create beating)

(a on II slightly flat to create beating)

*pno.*

*vc.*

(e on II slightly sharp to create beating)

\*

*pno.*

*vc.*

*pno.*

*vc.*

*pno.*

*vc.*

Measures 14-17. The piano part features complex textures with triplets and sixteenth-note runs. The violin part begins with a *ff* dynamic, moving through *fp* and *mf* to a *n* (noisy) section.

*pno.*

*vc.*

Measures 18-19. The piano part continues with intricate patterns. The violin part features a *f* dynamic and includes triplet markings.

*pno.*

*vc.*

Measures 20-21. The piano part shows rhythmic complexity. The violin part transitions from *pp* to *f* and back to *p*.

*pno.*

*vc.*

Measures 22-23. The piano part features dense textures. The violin part has dynamic markings of *f*, *p*, *f*, *p*, and *f*.

*pno.*

*vc.*

Measures 24-25. The piano part continues with complex textures. The violin part features dynamics of *p*, *mf*, *pp*, *f*, *pp*, *f*, and *p*.

27

pno.

vc.

*f mp f mp f mf f mf f*

29

pno.

vc.

*p < f p < f p < f p < f p < f*

32

pno.

vc.

*p f p f p f mf*

35

pno.

vc.

*rit. a tempo (♩ = 60) = 40*

*pp f*

47

vc.

69

perc.

vc. Flute

*mf p f p f p f pp < mf f mf f mf*

*pizz mf*



108

*pno.*

*vc.*

*pp*  $\leftarrow$  *f* *pp*  $\leftarrow$  *f*

112

*pno.*

*vc.*

*pp*  $\leftarrow$  *f* *pp*  $\leftarrow$  *f* *p*

115

*pno.*

*vc.*

*f* *pp*  $\leftarrow$  *f* *pp*  $\leftarrow$  *f*

118

*pno.*

*vc.*

*f*  $\rightarrow$  *pp* *n*  $\leftarrow$  *mf*  $\rightarrow$  *pp*

123

*pno.*

*vc.*

*mf*

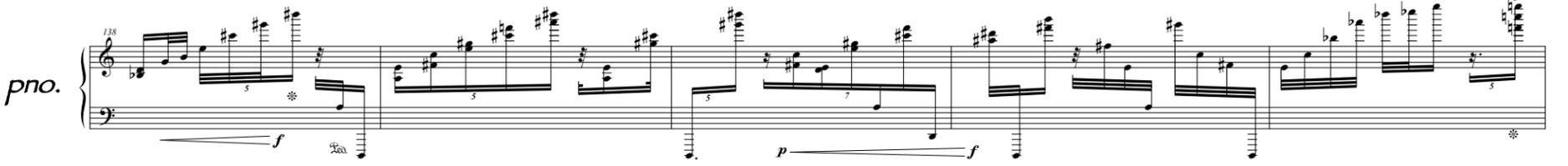
*pno.*



*pno.*



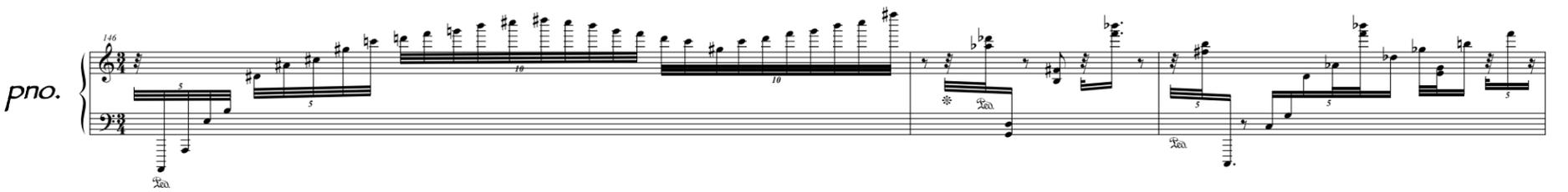
*pno.*



*pno.*



*pno.*



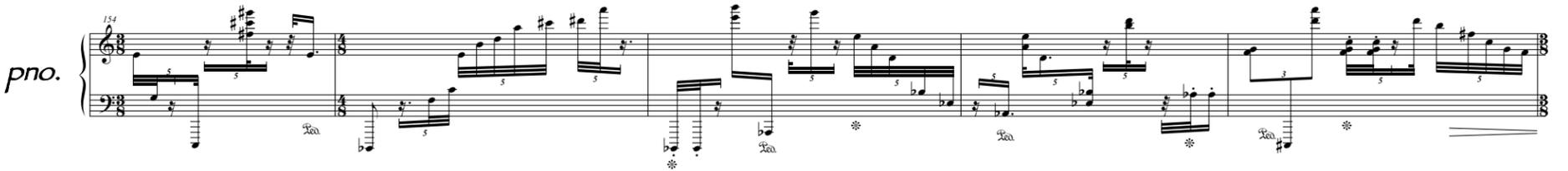
*pno.*



*vc.*



*pno.*



*pno.*



162

*pno.*

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

*vc.*

*n* *mf*

Detailed description: This system contains measures 162 to 170. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics *f*, *mf*, *mp*, *p*, and *mf*. The violin part is mostly silent, with a melodic phrase starting at measure 170, marked *n* and *mf*.

171

*pno.*

*f*

*vc.*

*n* *mf* *n* *mf* *p* *mf*

Detailed description: This system contains measures 171 to 177. The piano part continues with intricate textures, including a *f* dynamic at measure 176. The violin part has a melodic line with dynamics *n*, *mf*, *n*, *mf*, *p*, and *mf*.

178

*pno.*

*f*

Detailed description: This system contains measures 178 to 184. The piano part features a dense texture with many sixteenth notes and triplets, marked with a *f* dynamic.

185

*pno.*

Detailed description: This system contains measures 185 to 187. The piano part continues with a complex rhythmic pattern.

188

*pno.*

*ff*

Detailed description: This system contains measures 188 and 189. The piano part features a very dense texture with many sixteenth notes, marked with a *ff* dynamic.

190

*pno.*

*ff*

Detailed description: This system contains measures 190 to 193. The piano part continues with a very dense texture, marked with a *ff* dynamic.

194

*pno.*

*ff*

Detailed description: This system contains measures 194 to 199. The piano part continues with a very dense texture, marked with a *ff* dynamic.

*rit.* .....  $\bullet = 40$  *accel. poco a poco*

199

*pno.*

*vc.*

*n*  $\leftarrow$  *mf*  $\rightarrow$  *n*

204

*pno.*

*vc.*

$\bullet = 60$  *rit.* .....  $\bullet = 48$  .....  $\bullet = 60$

*mf*  $\leftarrow$  *pp*  $\leftarrow$  *mf*  $\leftarrow$  *n*  $\leftarrow$  *mf*  $\leftarrow$  *pp*  $\leftarrow$  *mf*  $\leftarrow$  *pp*  $\leftarrow$  *f*

210

*pno.*

*vc.*

$\bullet = 52$

*pp*  $\leftarrow$  *mf*  $\leftarrow$  *pp*  $\leftarrow$  *mf*  $\leftarrow$  *pp*  $\leftarrow$  *mf*

216

*pno.*

*vc.*

*pp*  $\leftarrow$  *mf*  $\leftarrow$  *pp*  $\leftarrow$  *n*  $\leftarrow$  *mf*

221

*pno.*

*vc.*

*pp*  $\leftarrow$  *mf*

224

pno.

vc.

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

228

pno.

vc.

231

pno.

vc.

$\bullet = 48$

*mf*

Gliss.

235

vc.

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

244

vc.

*f* *p* *f*

249

vc.

*ff*

252

pno.

$\bullet = 60$

*ff* *p*

254

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

257

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

260

*ppp* *f* *mf*

263

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

VC.

263

*n* *mf* *ppp* *mf* *ppp* *mf*

267

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

VC.

267

*ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

271

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

VC.

271

*mf* *ppp* *mf* *pp* *mf* *ppp*

275

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

VC.

275

*mf*

280 *pp* *mf*

283 *p* *f*

285 *p* *f* *pp*

288 *f* *p* *f* *pp*

291 *f* *p* *f*

293 *pp* *f* *pp* *f*

296 *ppp* *f* *pp* *mf* *pp* *f*

vc. *n* *mf* *pp* *mf*

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

vc. *n* *mf* *ppp* *mf* *pp*

308  $\bullet = 40$

308 *f* *mf* *p* *mf* *mf*

vc. *mf* *n* *mf* *n* *p* *mf*

perc.  $\bullet = 112$

314 *f* *p* *f* *mf* *p* *mf*

vc. *ff* *mf* *ffp* *ff* *p* *fff* *mf* *f* *fp* *f*

perc. *p* *mf*

321 *p* *mf*

vc. *f* *mf* *ffp* *ff* *p* *fff* *mf* *f* *fp* *f*

perc. *f* *mf* *p* *f*

327 *f* *mf* *p* *f*

vc. *f* *mf* *ffp* *ff* *p* *fff* *mf* *f* *fp* *f*

perc. *f* *mf* *p* *f*

331 *f* *mf* *p* *f*

pno. *f* *mf* *p* *f* *p* *f* *p* *f* *p* *f*

vc. *f* *p* *f*

*pno.*

*vc.*

Measures 335-340. The piano part features sparse chords in the right hand and single notes in the left hand. The cello part is highly active with triplets and quintuplets.

*pno.*

*vc.*

Measures 340-344. The piano part continues with sparse accompaniment. The cello part features complex rhythmic patterns including quintuplets and triplets.

*perc.*

*pno.*

*vc.*

Measures 344-349. The percussion part has a single entry at measure 344. The piano part is silent. The cello part continues with intricate rhythmic figures.

*perc.*

*vc.*

Measures 349-355. The percussion part has multiple entries with dynamic markings *f*, *p*, *mf*, *mf*, *pp*, and *mf*. The cello part includes a *pizz* (pizzicato) instruction and a *ff* (fortissimo) dynamic marking.

*perc.*

*vc.*

Measures 355-358. The percussion part has an entry with dynamic markings *pp* and *mf*. The cello part ends with a final chord and a 5:3 ratio marking.

perc. *359*

pno.

vc. *359 arco*

*p*

pno. *364*

vc. *364*

*f p f p f*

*laco*

*ff*

*pizz*

*ff*

pno. *370*

vc. *370*

*arco*

*p f mp f mf*

pno. *374*

vc. *374*

*f*

pno. *378*

vc. *378*

*mf*

*p*

382 *pno.* *vc.* *mf p mf p mf p mf* *p mf p mf p* *♩ = 100*

389 *pno.* *vc.* *mf p mf* *rit. ♩ = 60 ♩ = 112*

396 *pno.* *vc.* *p mf p mf p mf* *arco pizz arco s.p. pizz arco*

403 *pno.* *vc.* *pp mf ppp mp* *♩ = 72* *dim. poco a poco* *pppp*