

BURNING

Niels Rønsholdt

BURNING

for flute, piano, violin & cello

2012

Performance notes

The ensemble is preferably amplified, but the piece can be played acoustically as well.

Flute



Blow in/out through the flute without producing an actual tone.

Additional instrument: Piccolo flute

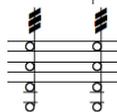
Violin

Scordatura: The e-string is tuned to f

Additional instrument: Kazoo (voice)



shake right underarm in front of the chest while singing thus making the voice shake rythmically.

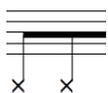


"Pizzicato alla gitarre flautando sul tasto": With the violin placed upright on the thigh, move the right flat hand back and forth (close to the nut) touching the strings lightly with the soft part of the finger tips. The optimal sound is when the movement of the hand is angled, thus touching the strings semi lengthwise (45°)

The voice of the violinist is preferably amplified (except when singing through the kazoo)

Cello

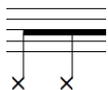
Additional instrument: Kazoo (voice)



Knock/tap (or the like) on the body of the instrument to create a deep dry sound, echoing a sort of kick drum

Piano

Any piano can be used, including a good digital piano. If a grand piano is used, then damp the two top strings using tape in order to make them sound completely dry.



Knock (or the like) on the instrument to create a deep dry sound, echoing a sort of kick drum

BURNING

Niels Rønsholdt

♩ = 80

Flute

Piano

Violin

voice of violinist

Cello

pp *ff*

ff *ffz*

p

pizz. *ffz*

pizz., non arpeggio *p*

p non legato

Glissandi: white keys only

tap/knock on the body of the instrument, deep soft sound - echoing a kick drum

NB. Scordatura E minor second up (sounding F)

IV+III

Shake right hand underarm near chest so it causes the voice to shake rhythmically.

Humming, as to yourself. Portamento, blues/americana

Fl. *voice and flute unison*
pp

Pno. *ff*
p
Ped.

Vln. *ff*
"sul tasto alla gitarre pizz" - rub back and forth on the strings close to the nut in an angle so that the fingers also (lightly) rub the strings lengthwise

voc. *ff*

Vc. *p*
tap/knock on the body of the instrument, deep soft sound - echoing a kick drum

Fl. *8va*

Pno. *p*

Vln.

voc.

Vc. *3*

36

Fl. *flute*

voice *f sempre portamento possibile*

Pno.

ff *fff*

Ped.

Vln. *arco* *IV* *f* *pizz., 'alla gitare sul tasto flautando'*

Voc. *voice with kazoo* *f* *(ff)*

Vc. *cello, arco* *voice (humming)* *p molto espress.*

Voice and instrument: molto vibrato (slow)

53

Fl. *f*

Pno.

p *8va* *ff* *arco*

Vln. *IV* *f*

Voc. *Humming, come sopra* *p* *kazoo*

Vc. *pizz., non arpeggio* *3* *cello, arco* *voice (humming)* *p*

4

68

Fl.

Pno.

Vln.

68

voc.

68

Vc.

simile sempre

p

pizz., 'alla gitarre sul tasto flautando'

ff

(cello, arco)

voice (humming)

p espress.

86

Fl.

Pno.

86

Vln.

86

voc.

86

Vc.

only white keys, approximately notated clusters (2-1, 5 octaves each, decreasing a bit upwards).

ff

Ped.

f molto espress.

(kazoo)

pizz.

ff martellato

98

Fl. *voice (humming - with violinist)*

Pno. *voice (humming - with violinist)*

Vln.

voc. *"The marks from your lips fade a - way*

Vc. *p*

107

Fl. *(flute)* *f*

Pno. *fff* *Ped.* *IV*

Vln. *f molto espress.*

voc. *ev - en when I want them to stay"* *kazoo*

Vc. *fff*

6

119

Fl.

Picc.

crescend. niente *al f*

Pno.

Vln.

voc.

Vc.

ff

Pizz so hard that the two open strings ring

IV+III

130

Fl.

Pno.

Vln.

Vc.

mf

pp

Voice and instrument: *molto vibrato* (slow)

cello, arco: tonwolf sord.

voice: kazoo

p *express.*

145

Fl. *flute* *simile sempre* *p*

Pno.

Vln. *8^{va}* *8^{va}* *pizz., 'alla gitare sul tasto flautando'* *(ff)*

Vc. *sord. off* *p*

161

Fl.

Pno.

Vln.

Voc. "I for - get you ev - en-though I try not to —"

Vc. *pizz., non arpeggio* *p non legato* *3* *3* *3*

Fl. *simile sempre*
p

Pno. *p*

Vln.

voc. 171 I for - get you, ev - en-though I try not to the marks from her lips fade a - way ev - en when I want them to

Vc. 171 *3*

poco a poco più cresc.

Fl. *f*

Pno. *fff*

Vln. *IV*

voc. 179 stay" mm cellist: sing w. kazoo in unison with violinist "The marks from your lips fade a way even when I want

Vc. *ff* *pizz., non arpeggio*

ff *mestoso*

191

Fl.

Pno.

Vln.

voc.

Vc.

them to stay _____ The marks from your lips fade _____ a way _____ e _____ ven when I want them _____ to stay _____ The

cellist: sing w. kazoo in unison with violinist

Voice and violin units/Bva - violin corrected for scordatura on e-string

200

Fl.

Pno.

Vln.

voc.

Vc.

marks from your lips fade _____ a way _____ e _____ ven when I want them _____ to stay, the marks from your lips fade _____ a way _____

pizz.

209

Fl. *voice and flute unison*

Pno. *pp*

Vln. *f*

Vc. *f* *secco*

218

Fl.

Pno.

Vln.

Vc.

This musical score page contains five staves for measures 227 through 232. The instruments are Flute (Fl.), Piano (Pno.), Violin (Vln.), Voice (voc.), and Viola (Vc.).

- Flute (Fl.):** Measures 227-231 contain whole notes. Measure 232 features a sixteenth-note pattern with a *ppp* dynamic marking.
- Piano (Pno.):** Measures 227-231 feature a complex texture with multiple ledger lines in the right hand and sustained notes in the left hand. Measure 232 has a sixteenth-note pattern in the right hand and a single note in the left hand, both marked *ppp*.
- Violin (Vln.):** Measures 227-231 consist of sixteenth-note triplets and quartets, with fingering numbers 3, IV, 3, 3, III, 3, and IV indicated. Measure 232 has a whole note.
- Voice (voc.):** Measures 227-231 are silent. Measure 232 has a whole note.
- Viola (Vc.):** Measures 227-231 are silent. Measure 232 features a sixteenth-note pattern with a *ppp* dynamic marking.