

A Truth and a Lie

For Flute and Cello duo

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I.

Agitato (♩=80-95)

*Tempo is not strict - exact rhythms are unnecessary.
The frantic feeling is the goal.*

Flute *f* *mp* *f* *mf*

Violoncello *f* *col legno*

Fl. *mf* *p*

Vc. *mf*

Fl. *f* *mf*

Vc. *n* *mf* *ff*

arco

Fl. *mp* *mf*

Vc. *pp*

Fl. *mf* *pp*

Vc. *mp*

rall

11

Fl. *molto allargando* *f*

Vc. *ppp* *f* *mf* 6 6

13

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

Vc. *f*

14

Fl. *p* *mp*

Vc. *mp*

15

Fl. *mf* 6 *f* 6

Vc. *mf* 6 *f* 6

16

Fl. *mp* *poco a poco cresc.* 3 3

Vc. *mp* 3 *poco a poco cresc.* 3 3

17
Fl. *f* *ff*
Vc. *f* *ff* *p* *mp* *mp*

20
Fl. *p* *mf* *mp* *f*
Vc. *p* *mf* *f*

23
Fl. *ff* poco a poco dim
Vc. *ff* poco a poco dim

29
Fl. *ppp* *f* *f*
Vc. *ppp* *sfz*

33
Fl. *f*
Vc. *sfz* *mf* *p* *mp*

35
Fl. *f* *p* *f* *p*
Vc. *col legno* *(sempre col legno)* *mf* *mf*

Detailed description: This page of a musical score contains six systems of music for Flute (Fl.) and Violoncello (Vc.). The first system (measures 17-20) features a 3/4 time signature that changes to 4/4. The Flute part starts with a triplet of eighth notes, followed by a half note, and then a half note with a fermata. Dynamics range from *f* to *ff*. The Violoncello part has a triplet of eighth notes, followed by a half note, and then a half note with a fermata. Dynamics range from *f* to *mp*. The second system (measures 20-23) features a 3/4 time signature that changes to 3+4/16, then 1+8/16, and finally 4/4. The Flute part has a triplet of eighth notes, followed by a half note, and then a half note with a fermata. Dynamics range from *p* to *f*. The Violoncello part has a triplet of eighth notes, followed by a half note, and then a half note with a fermata. Dynamics range from *p* to *f*. The third system (measures 23-29) features a 4/4 time signature. The Flute part has a half note with a fermata, followed by a half note, and then a half note with a fermata. Dynamics range from *ff* to *poco a poco dim*. The Violoncello part has a half note with a fermata, followed by a half note, and then a half note with a fermata. Dynamics range from *ff* to *poco a poco dim*. The fourth system (measures 29-33) features a 3/4 time signature that changes to 3/4. The Flute part has a half note with a fermata, followed by a half note, and then a half note with a fermata. Dynamics range from *ppp* to *f*. The Violoncello part has a half note with a fermata, followed by a half note, and then a half note with a fermata. Dynamics range from *ppp* to *sfz*. The fifth system (measures 33-35) features a 3/4 time signature that changes to 4/4. The Flute part has a half note with a fermata, followed by a half note, and then a half note with a fermata. Dynamics range from *f* to *p*. The Violoncello part has a half note with a fermata, followed by a half note, and then a half note with a fermata. Dynamics range from *sfz* to *mp*. The sixth system (measures 35-38) features a 4/4 time signature. The Flute part has a half note with a fermata, followed by a half note, and then a half note with a fermata. Dynamics range from *f* to *p*. The Violoncello part has a half note with a fermata, followed by a half note, and then a half note with a fermata. Dynamics range from *mf* to *mf*. Performance instructions include *col legno* and *(sempre col legno)*.

37

Fl. *f* *f*

Vc. *arco* *f* *6* *6* *p* *mp* *6* *6* *6* *6*

39

Fl. *p* *6* *mp* *p* *mp* *6*

Vc. *p* *6* *mp* *6* *mf* *6* *mp* *6*

41

Fl. *mf* *mp* *p* *mp* *p* *mf* *3*

Vc. *mf* *6* *f* *6* *p* *mf*

44

Fl. *mf* *f*

Vc. *p* *6* *6* *f* *mp* *6* *6*

47

Fl. *f* *mf* *3*

Vc. *f* *6* *f* *mp* *mf* *3*

51

Fl. *p mp 6 mf 6 mf*

Vc. *p mp 6 mf 6 6 6*

54

Fl. *mf mf f ff*

Vc. *mf pp mf f ff* *sul pont.*

59

Fl. *pp*

Vc. *ppp pp* *ord. trem* *(gradual gliss)*

66

Fl. *pp n p pp sfz*

Vc. *pp mp 6 6 6 6*

69 *sempre pp*

Fl. *pp*

Vc. *ppp 6 6 5 6 6 7 6 6*

71

Fl. *pp trem pp trem*

Vc. *sempre ppp pp 3 ff pp 3 ff*

76

Fl.

Vc.

mp *mf* *f*

3

79

Fl. *feroce* *f* *p*

Vc. *ff* *mf*

3 6 6

80

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

Vc. *mf* *mf*

6 6 6 6

81

Fl. *mp* *mp*

Vc. *mp* *mp*

6 6

82

Fl. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

3 3 3 3

3+4/16 1+8/16

84

Fl. *f* *p* *cresc* *f* *fff*

Vc. *mf* *f* *pp* *cresc* *f* *fff*

trem *flz.*

3

1+8/16 4/4

1 **Molto Largo e Tranquilo** **II.**

Fl.

 Vc.

Fl.

 Vc.

Fl.

 Vc.

Fl. *poco rubato*

 Vc.

Fl.

 Vc.

Fl.

 Vc. *non legato* *legato*

40

Fl. *p* *mp*

Vc. *p* *mp*

47

Fl. *p* *pp* *mp* *mf* *f* *poco accel*

Vc. *p* *pp* *mp* *mf* *f* *poco accel*

non legato *legato*

54

Fl. *pp* *mf* *rit* *a tempo* *accel*

Vc. *pp* *f* *rit* *a tempo* *accel*

60

Fl. *mf* *mp* *Andante*

Vc. *mf* *mp* *Andante*

65

Fl. *molto rall* *a tempo* *ppp*

Vc. *molto rall* *a tempo* *ppp* *pp*

72

Fl. *pp* *p* *pp*

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

79

Fl. *p* *non legato* *mp* *legato* *mf*

Vc. *p* *mp* *mf*

84

Fl. *f* *p* *mp*

Vc. *f* *p* *mp*

90

Fl. *mf* *f* *mp* *rall*

Vc. *mf* *f* *mp* *rall*

95 *a tempo* *Andante*

Fl. *mp*

Vc. *a tempo* *Andante* *mp* *legato*

mp *p* *mp*

non legato *legato*

98

Fl. *f* *pp* *ppp* *n*

Vc. *f* *pp* *ppp* *n*

a tempo