

Peter Ivan Edwards

Ascent: Two Perspectives

for flute (piccolo) and violin

Dedicated to mmm...

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14
2 Fl. *p* *ff*
Vln. *p* *ff*

16
Fl. *sfz p* *ff* *fff*
Vln. *pp* *ff* *fff*

19
Fl. *pp*
Vln. *pp* sul pont

21
Fl. *pp*
Vln. *ord.* *molto vib* *ff* *pp* *ppp*

24
Fl. *ff* *pp* *f* *pp*
Vln. *col legno* *arco sul pont*

26
Fl. *ff*
Vln. *ff*

28 3

Fl. *p*

Vln. *p*

30

Fl. *ff*

Vln. *col legno* *arco sul pont* *ff*

32

Fl. *pp*

Vln. *sfz* *pp*

34

Fl. *ff*

Vln. *ff*

37

Fl. *pp*

Vln. *pp*

4 40

Fl. *ff* *pp*

Vln.

44

Fl.

Vln. *ff* *pp*

46

Fl. *p* *ff* *p* *pp*

Vln.

48

Fl. *ff* *pp*

Vln. *ff*

52 to piccolo

Fl. *ff* *pp*

Vln. *pp*

54

Fl. *ff* *pp*

Vln. *ff* *pp*

58

Fl. *ff*

Vln.

63

Fl. *pp* *ff* to flute *attacca*

Vln.

II. Convex. Variations.

After each variation, allow for an appropriate amount of pause. These pauses should not be equal, but determined by the needs of the events so that each event is experienced in isolation. Still, there should be a certain degree of flow to the entire section.

♩ = 120 *rit.* ... ♩ = 60

1

Fl. *ff*

Vln. *ff*

♩ = 120 *rit.* ... ♩ = 60 *rit.* ... ♩ = 40

2

Fl. *p* *fff*

Vln. *p* *fff*

♩ = 80 *accel.* ... ♩ = 140

3

Fl. *p* *ff*

Vln. *p* *ff*

4 ♩ = 140

Fl. *ff*

Vln. *sul pont*
ff

5 ♩ = 100

Fl. *ff p ff p ff p ff fff*

Vln. *ord.*
ff p ff p fff

6 ♩ = 80 rit. ... ♩ = 40

Fl. *p ff*

Vln. *pizz.*
p ff

7 ♩ = 40 rit. ... ♩ = 20

Fl. *ff col legno*
fff

Vln. *ff pp ppp*

8 ♩ = 20

Fl. *fff*

Vln. *arco*
fff

9 ♩ = 20

Fl. *pp* *fff*

Vln. *pp* *fff*

10 ♩ = 20 *accel.* ... ♩ = 120

Fl. *ppp* *fff*

Vln. *ppp* *fff*

11 ♩ = 120 *rit.* ... ♩ = 60 *rit.* ... ♩ = 40

Fl. *fff*

Vln. *fff*

12 ♩ = 120 *rit.* ... ♩ = 60 *rit.* ... ♩ = 20 *rit.* ... ♩ = 10

Fl. *fff* *ppp* *fff*

Vln. *fff* *ppp* *ord. pizz.* *sempre ppp*

sul pont

Duration: 5' 30"