



Parley

for flute and cello

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While on a train, listening to a very animated conversation taking place in a language I don't speak, it occurred to me that that is what listening to atonal music is to some: a language they do not recognize, that holds familiar shapes and contours that help them make sense of what they are hearing, but in the end the details are unrecognizable. "Parley" as a title contains this idea: a deliberate misspelling of the French word 'parler,' it is both familiar and yet 'wrong.' So too the music of this duet: it is loosely based on a 12-tone row, but freely goes off course, it has some consonances that give hints of tonality, but isn't really tonal either.

As in the original conversation, the two voices of this duet at times try to speak over each other, get excited, ramble, and then come back to make an emphatic point. The conversation ended in an amicable agreement, which here I've represented with the same pitch in both voices, two octaves apart.

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♩=96

Flute

Violoncello

5

8

11

p *mp* *mf* *f* *fl.* *mp* *f*

p *mp* *mf* *f* *sub. mf* *mp* *mf*

3 3 3 3 3 3

Detailed description of the musical score: The score is for a piece titled 'Parley' for flute and cello. It consists of 11 measures. The tempo is marked as quarter note = 96. The key signature has one sharp (F#). The time signature starts in 4/4 and changes to 5/4 at measure 5, and then to 13/8 at measure 11. The flute part begins with a rest in the first measure, then plays a series of notes in the second measure, and continues with more complex passages in the third, fourth, and fifth measures. The cello part starts with a rest in the first measure, then plays a series of notes in the second measure, and continues with more complex passages in the third, fourth, and fifth measures. The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*, and articulation markings like accents and slurs. There are also triplets and a section marked 'A' in measures 8 and 9.

13

Fl.

Vc.

B

mp

mf

f

mf

3

15

Fl.

Vc.

3

3

mf

17

Fl.

Vc.

3

3

mp

3

19

Fl.

Vc.

C

p

mf

C

mf

3

3

3

23

Fl. *mf* *f*

Vc. *f*

27

Fl.

Vc.

30

Fl. *mf* *f*

Vc. *mf* *f*

33

Fl. *ff* *mf*

Vc. *ff* *mf*

36

Fl. *mf* *f* 3 3 3

Vc. *f* 3

41

Fl. *argumentative* 3

Vc. *argumentative* *f* 3 3 3

44

Fl. 3 3 3 3

Vc. 3 3 3 3

47

Fl. *mp* *mf legato*

Vc. *mp* *mf legato*

53

Fl.

Vc.

f

f

60

Fl.

Vc.

E

mf

mp

mp

65

Fl.

Vc.

mf

68

Fl.

Vc.

F

mp

72

Fl. *mp*

Vc. *mf*

76

Fl. *mp* *mf*

Vc. *mp* *mf*

G A tempo

78

Fl. *mp* *mf*

Vc. *mp*

80

Fl. *f*

Vc. *mf* *f* *mp*

83

Fl. *mp* *mf* *mf*³

Vc. *mf* *mf*³

86

Fl. *rit.* *rit.*

Vc. *rit.*