

JOHN AYLWARD

EPHEMERA

for bass clarinet and cello

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Ephemera

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6'

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Ephemera is a work about the fleeting passage of time, very much inspired by a long-standing fascination with the transformations described in Ovid's *Metamorphoses* and the fantastical changes that can occur in the blink of an eye. Like the lacewing, perhaps the most primitive creature among those who undergo true metamorphosis, the music between the instruments—fleeting, ephemeral gestures—is under constant transformation. Though quite small, the tremulous call of the lacewing is a low song, perhaps something in the range of the bass clarinet or the cello.

Notes:

Accidentals are used in the traditional fashion. Some courtesy accidentals are used.

This is a transposed score.

Tempo markings are approximate.

EPHEMERA

John Aylward
(2014)

♩ = 72 *Buzzing and fluttering*

Bass Clarinet

ff aggressive

Cello

poco sul pont.

p sotto voce

B. Cl.

p

f

Vc.

f

p < f *p*

B. Cl.

f

Vc.

fp < f *fp < f* *sfz*

B. Cl.

p *f*

Vc.

f *p*

B. Cl. *f*

Vc. *f*

B. Cl. *fp* *f*

Vc. *mf* *fp*

B. Cl. *f*

Vc. *f*

B. Cl. *p*

Vc. *p*

B. Cl. *mp* *mf* *f*

Vc. *mf* *f*

wide vibrato becoming trill...

B. Cl. *p*

Vc. *p*

B. Cl. *f*

Vc. *f*

B. Cl. *pp*

Vc. *pp* *norm.*

B. Cl. 35

Vc. 35

B. Cl. 37

Vc. 37

rit.

pp

B. Cl. 40

Vc. 40

a tempo

p

espr.

f

p sotto voce

B. Cl. 42

Vc. 42

espr.

(bisbigliando)

3

3

45

B. Cl.

3

poco a poco sul pont.

poco sul pont.

Vc.

49

B. Cl.

p

Vc.

fp < *f*

52

B. Cl.

f

Vc.

< *fp* < *fp* < *fp* < *fp* < *fp* < *fp*

55

B. Cl.

wide vibrato

Dolce

p

3

Vc.

norm.

p

< *fp* < *fp* < *fp*

B. Cl. *pp*

Vc. *pp* *sotto voce* *poco sul pont.* *p*

B. Cl. *p espr.*

Vc.

B. Cl. *wide vibrato*

Vc.

Molto Fluido

B. Cl. (gliss. as much as possible) *mp*

Vc. *mp*

76

B. Cl.

Vc.

79

B. Cl.

Vc.

82

B. Cl.

Vc.

wide vibrato

Poco a poco ruvido

86

B. Cl.

Vc.

mf

f

mf espr.

89

B. Cl. *p* \leftarrow *f* *mp* *wide vibrato*

Vc. *p*

92

B. Cl. *f* *p* *Sospeso*

Vc. *f* *p*

95

B. Cl.

Vc. *espr.* *mp* 3

97

B. Cl.

Vc. *sul pont.* (bring partials of open strings while preserving the F# harmonic)

100

B. Cl.

Vc.

103

B. Cl.

Vc.

106

poco ruvido

B. Cl.

Vc.

mf *f* *p* *norm.* *p*

109

B. Cl.

Vc.

fp *f* *p* *f*

B. Cl. *112*

Vc. *112*

p < f *p < f* *p*

6/32

B. Cl. *115*

Vc. *115*

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

poco a poco scorrevole

mp

6/32

B. Cl. *119*

Vc. *119*

sotto voce *p* *mp espr.*

3 espr. *p sotto voce*

6/32

B. Cl. *122*

Vc. *122*

p sotto voce *mf espr.*

mp espr. *p sotto voce*

6

6/32

B. Cl. ¹²⁵

Vc. ¹²⁵

mf

B. Cl. ¹²⁷

Vc. ¹²⁷

mf *mp*

Subito Dolce

B. Cl. ¹²⁹

Vc. ¹²⁹

p

rit.

B. Cl. ¹³²

Vc. ¹³²

p *mp*

a tempo *poco a poco scorrevole*

B. Cl. *mf*

Vc. *mp*

B. Cl. *p* *mf*

Vc. *< mf* *p* *mf* *p*

B. Cl. *p* *mf* *p*

Vc. *< mf* *p* *f*

Poco a poco ruvido

B. Cl. *mp* *p* *f* *p* *f* *p*

Vc. *p* *poco sul pont.* *p* *poco ruvido*

B. Cl. *f* *p* *f* *p* *f* *p poco ruvido*

Vc. *f* *p*

B. Cl. *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p*

B. Cl. *f*

Vc. *p* *f* *p* *f* *p* *f* *mp espr.*

B. Cl. *p* *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p* *f* *p*

Vc.

B. Cl. *f* *p* *f* *p* *mf*

Vc. *f* *p*

B. Cl. *f* *p*

Vc. *f* *fp* poco sul pont.

B. Cl.

Vc.

B. Cl. *fp*

Vc. *fp*

B. Cl. 6 6

Vc. 5 5

B. Cl. *p*

Vc. norm. *p*

B. Cl. *f*

Vc. *f*

185

B. Cl.

mp

Vc.

pp

188

B. Cl.

p

Vc.

191

B. Cl.

Vc.