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Title

Ephemera

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Full Score in C

Ephemera

For Clarinet, Piano, Violin and Violoncello

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For Clarinet in B-flat, Piano, Violin and Violoncello

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Duration 7'30"

The work Ephemera is a single moment in time, exposing all of the depth and shadow found in a glimpse. The work engages with the concepts of eternity and the dissolution of time found in Messiaen's *Quatuor pour la fin du temps* by breaking down the final moment of the piece and reimagining all the movement and detail held within it.

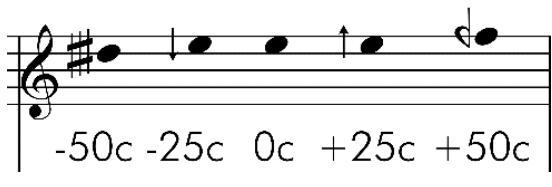
Performance Notes

The tone of the piece should be as calm as possible. Treat all dynamics as different degrees of quiet. Articulations should not be overly aggressive and should be interpreted as how pronounced the attack of a note should be.

Clarinet

Harmonics

Diamond note head indicates sounding pitch, whereas standard note head indicates fingering.



Flutter Tongue

Indicated by tremolo markings on the stem.



Slap Tongue

Indicated by a '+' above the stave, the effect should be a percussive attack to the start of the note. As stated above, the action should not be overly aggressive.

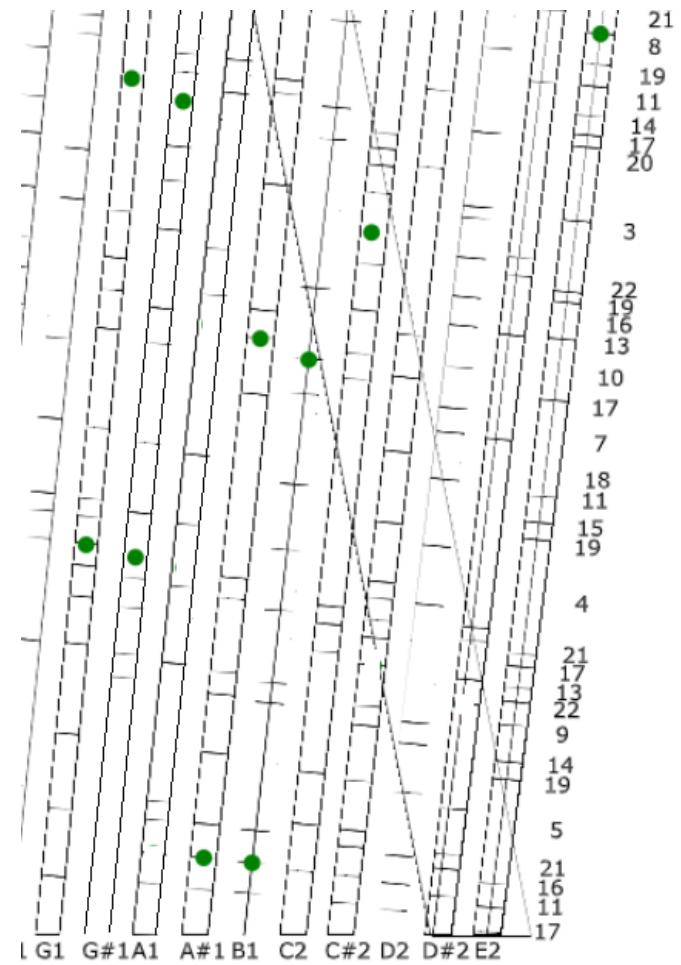


Piano

Preparation

The piece makes use of the strings natural harmonics. The sounding pitch is shown in bracketed note heads and should be achieved by preparing the piano strings with white-tac or another method so that the string is stopped at the indicated position.

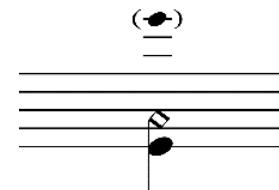
Some pitches can be achieved by two different positions on the string, these are both indicated on the diagram.



Strings

Harmonics

Indicated in the score at performed pitches, rather than sounding pitches.



Col Legno + 1/2 hair

Indicates for both the wood and the hair of the bow to be in contact with the string.

The following abbreviations are used throughout the piece

MSP Molto sul pont

SP Sul pont

ORD. Ordinary bowing position

Ephemera

For Clarinet, Piano, Violin and Violoncello

Musical score for Clarinet in B-flat, Piano, Violin, and Violoncello. The score consists of four staves. The Clarinet in B-flat (top staff) and Violin (third staff) play eighth-note patterns. The Piano (second staff) and Violoncello (bottom staff) provide harmonic support. Measure 1 starts with a 4/4 time signature, dynamic *ppp*, and tempo $\text{♩}=52$. Measure 2 begins with a 3/4 time signature, dynamic *pp*, and includes dynamics *ppp* sub. and *pp*. Measures 3 and 4 return to 4/4 time, with dynamics *poco vib.* and *molto vib.* respectively. The Violin uses col legno (+1/2 hair) techniques in measures 1 and 2. The Violoncello uses natural harmonics in measure 4. The piano part features sustained notes and chords throughout.

Musical score for orchestra and piano, measures 5-6. The score includes parts for Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The measures feature complex rhythmic patterns with 3/4 and 2/4 time signatures, dynamic markings like *pp*, *p*, and *ppp*, and performance instructions such as "col legno (1/2h)", "MSP", "SP", "poco vib.", and "molto vib.". The piano part includes sustained notes and rests. The violin and cello parts show various bowing techniques and dynamic changes.

Cl. 9
molto vib. 3 *flutter tongue*
ppp sub. *p sub.* 4 4 *mp* no vib. 3 4 *mf* *p sub.*

Pno. *mp* 3 *pp* *p*

Vln. 3 4 → 4 MSP *p sub.* II SP 3 4 ORD.
ppp sub. *mp* *p* *mp* *p*
col legno (1/2h) SP nat.

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

13

molto vib. poco vib.

mp *p*

Pno. { *mp* *pp* *p*

Vln. { *MSP* *SP* molto vib. poco vib.

mp *p* *ppp* *p*

Vc. { *ppp* *p* *pp*

A

17

poco vib.

mp *pp* < *p*

Pno. { *pp*

Vln. { poco vib. *SP* ricochet *2* no vib. *4*

mp *pp* *no vib.* *molto vib.*

Vc. { *p* *pp* *pp* *ppp*

keep bow on string *LH pizz. arco*

3 *4* *3* *4* *MSP*

21

4 poco vib.

mp *pp*

Pno. { *pp* *ppp* *p*

Vln. { *ppp* *pp* *p*

3 *4* *3* *4*

molto vib. *4* poco vib. *SP* *3* *4* *ORD.*

mp *pp* *p* *ppp* *p* *pp*

Vc. { *ORD.* *p* *pp*

B

25

Cl. $p \xrightarrow{3} pp$ $mp \xrightarrow{3} pp$ mp

Pno. $ppp \xrightarrow{3} pp$

Vln. pp $p \xrightarrow{3} pp$ mp

Vc. pp $\xrightarrow{3} mp$

2 **4**



C

29

Cl. $p \xrightarrow{3} pp$

Pno. $p \xrightarrow{3} mp$ pp

Vln. pp $p \xrightarrow{3} pp$ pp

Vc. $\xrightarrow{3} pp$ p

3 **4**

C



33

Cl. p $\xrightarrow{3} mp$ pp mp $p \xrightarrow{5} p$

Pno. $\xrightarrow{3} mp$ pp p mp $\xrightarrow{3} mp$ pp

Vln. $\xrightarrow{3} mp$ p $\xrightarrow{3} mp$ p $\xrightarrow{3} mp$ pp

Vc. $\xrightarrow{3} mp$ p $\xrightarrow{3} mp$ p $\xrightarrow{3} mp$ p

4 **4** **3** **4**

molto vib.

ORD.

decrease tremolo speed → SP

decrease tremolo speed → ORD.

D

37 2 4 3 4

Cl. *mp* *pp* *p* *mp* *poco vib.*

Pno. *pp* *mp* *pp*

Vln. *MSP* *3* 4 *SP*

Vc. *mp* *sub. pp* *decrease tremolo speed* *SP* *p* *mp*

molto vib.

41 *p* *ppp* *p* *decrease tremolo speed*

Pno. *pp* *p*

Vln. *MSP* *3* *ORD.* → *SP*

Vc. *ORD.* *pp* *SP* *molto vib.* *decrease tremolo speed* *ORD. III*

E

45 4 4 *poco vib.* 3 4 *decrease tremolo speed* → 2 4 *molto vib.*

Cl. *mp* *p*

Pno. *pp* *decrease tremolo speed* *mp sub. pp*

Vln. *MSP* *3* 4 *poco vib.* *ORD.* *decrease tremolo speed* → 2 4 *molto vib.* *no vib.*

Vc. *sim.* *pp* *sim.* *mp*

5

49

Cl. 3/4 decrease trem. 2/4 3/4 4/4 ppp pp

Pno. sim. p

Vln. 3/4 2/4 ORD. 3/4 4/4 molto vib. SP sim. ORD. p

Vc. p mp p pp p

F

53 3/4 4/4 2/4 3/4 molto vib.

Cl. mp p ppp pp p

Pno. mp p ppp pp p

Vln. poco vib. 4/4 2/4 3/4 molto vib. mp

Vc. mp p pp p p

G

57 2/4 4/4 p

Cl. ppp

Pno. p

Vln. 2/4 4/4 no vib. pp

Vc. pp p

61

2

poco vib.

3

4

p

Pno. **p**

2

4

Vln. **mp** **pp**

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

decrease trem.

4

65

3

4

molto vib.

mp

Pno. **pp** **p** **mp**

4

4

Vln. **pp**

3

4

p

Vc. **pp** **3**

H

2

4

4

poco vib.

molto vib.

pp

p

Pno. **p**

4

H

MSP

SP

Vln. **pp**

Vc. **MSP**

73

Cl. $\frac{3}{4}$ *pp*

Pno. $\frac{3}{4}$ *pp*

Vln. $\frac{3}{4}$ MSP *pp*

Vc. $\frac{3}{4}$ *p*

no vib.

p

col legno (1/2 h)
ORD.

nat.
MSP



I

 $\frac{4}{4}$

77

Cl.

Pno.

Vln. $\frac{4}{4}$ col legno (1/2 h)
ORD.

Vc. col legno (1/2 h)



81

Cl. $\frac{3}{4}$ C. A. F. T. C. A. F. T. C. A. F. T. C. A. F. T.

Pno. C. A. F. T. C. A. F. T. C. A. F. T. C. A. F. T.

Vln. $\frac{3}{4}$ C. A. F. T. C. A. F. T. C. A. F. T. C. A. F. T.

Vc. C. A. F. T. C. A. F. T. C. A. F. T. C. A. F. T.

J

Cl. 85 2 3 4 poco vib. *p*

Pno. *mp*

Vln. *mp*

Vc. MSP nat. decrease trem. *p*

mp

J

Cl. 89 molto vib. 4 4 *ppp*

Pno.

Vln. ORD. 3 *pp* 4 4

Vc. *pp* *p* *> ppp*

K

Cl. poco vib. 2 4 no vib. *pp*

Pno. *p* *ppp* *p* *pp* *p*

Vln. 3 *ppp* 2 4 *p* *pp*

Vc. *p*

97

Cl. 3 molto vib. 4 p
Pno. mp
Vln. 3 molto vib. 4 pp
Vc. 3 p cut off! mp

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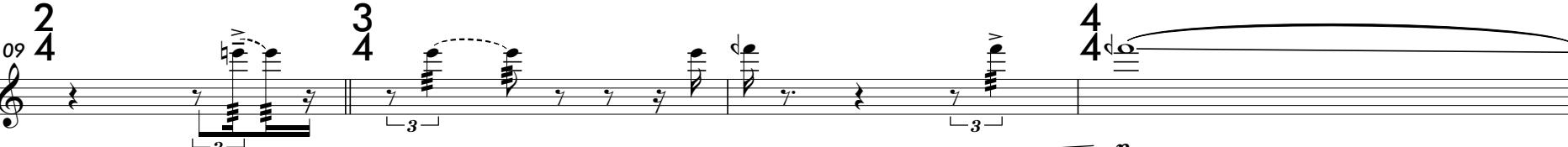
101 2 poco vib. 4 no vib. molto vib. cut off!
Cl. ppp decrease tremolo pp
Pno. ppp cut off!
Vln. poco vib. SP 4 MSP
Vc. ppp pp sub.p

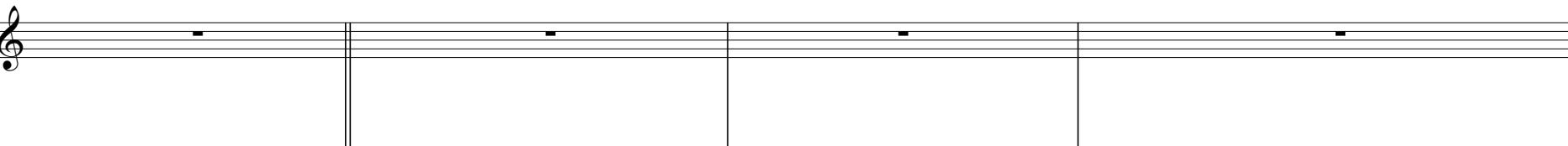
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L 105 2 no vib. 3 4 poco vib.
Cl. mp pp
Pno.
Vln. L 2 SP 3 4 ORD. poco vib.
Vc. <mp pp

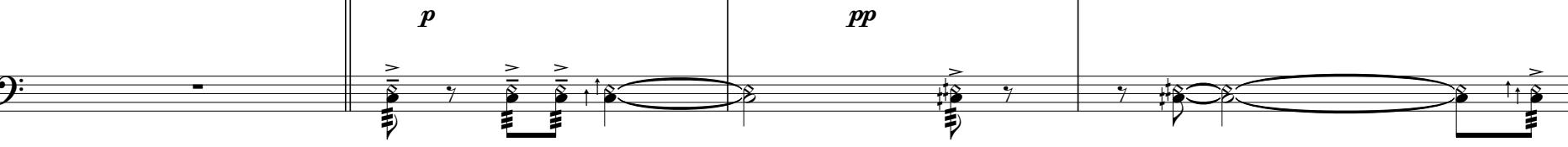
109

M

Cl. 2 4 

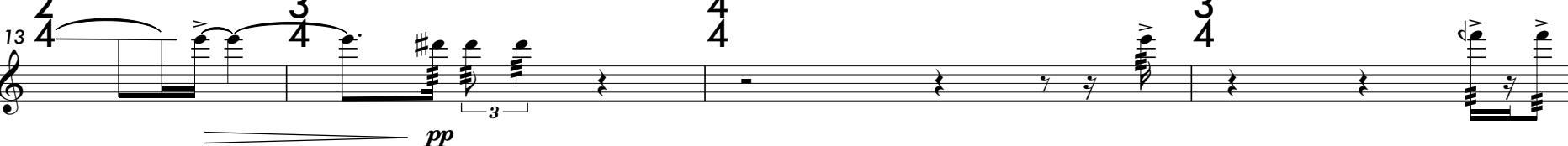
Pno. 

Vln. 2 4 

Vc. 2 4 

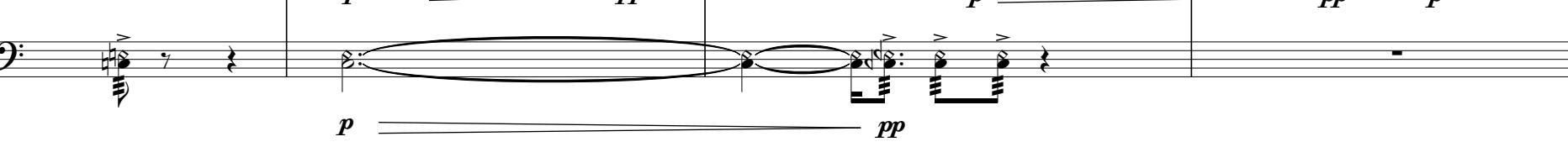
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113

Cl. 2 4 

Pno. 

Vln. 2 4 

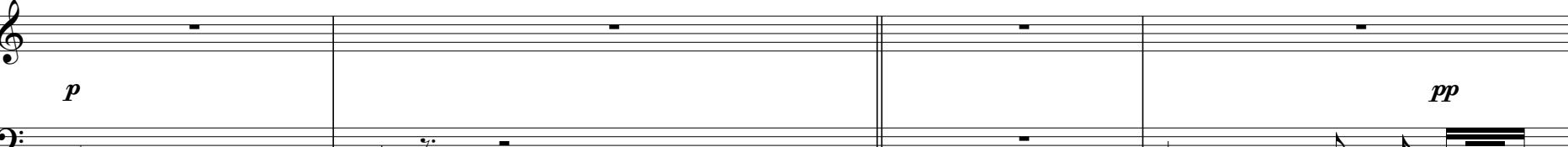
Vc. 2 4 

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117

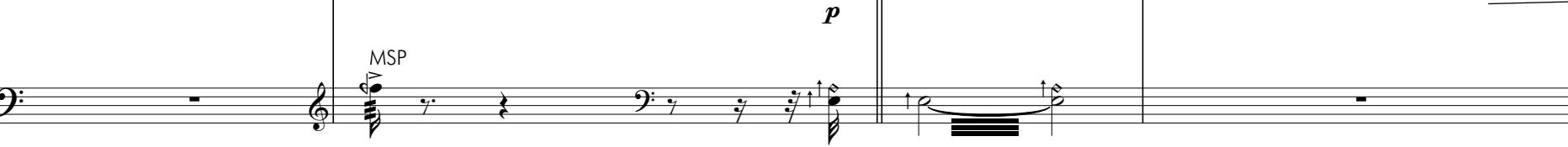
N

Cl. 2 4 

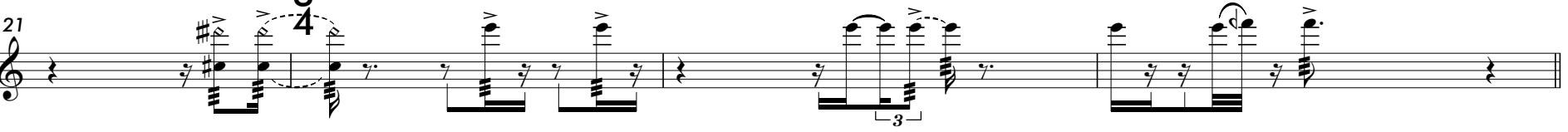
Pno. 

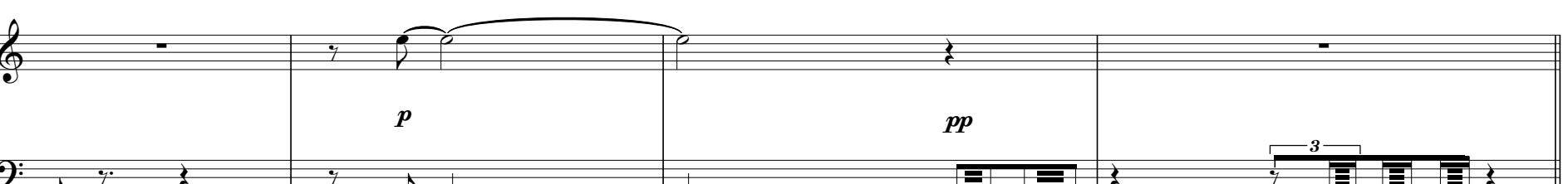
N

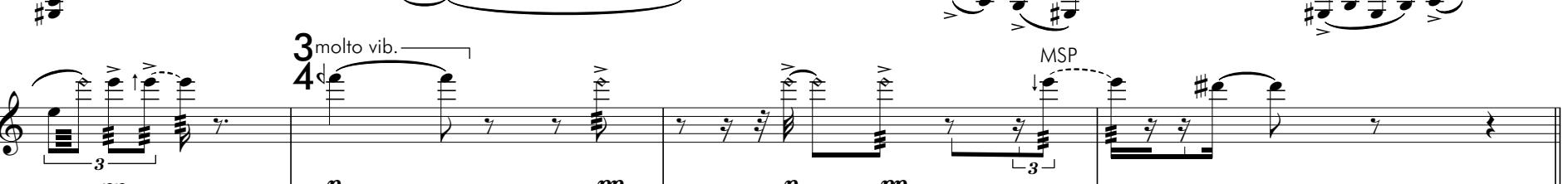
Vln. 2 4 

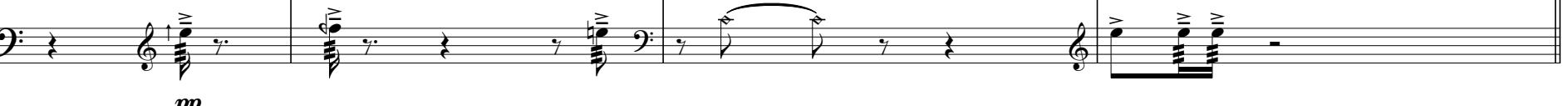
Vc. 2 4 

121

Cl. 

Pno. 

Vln. 

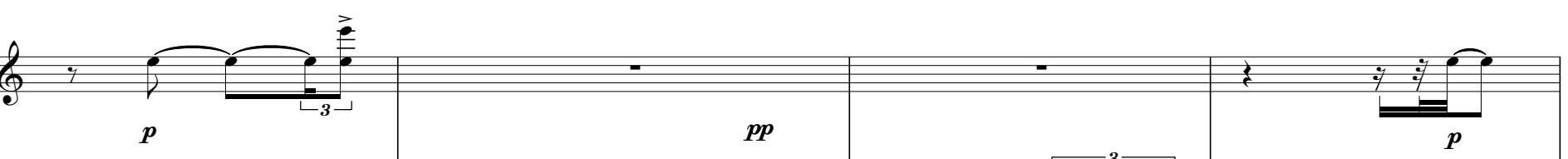
Vc. 

p

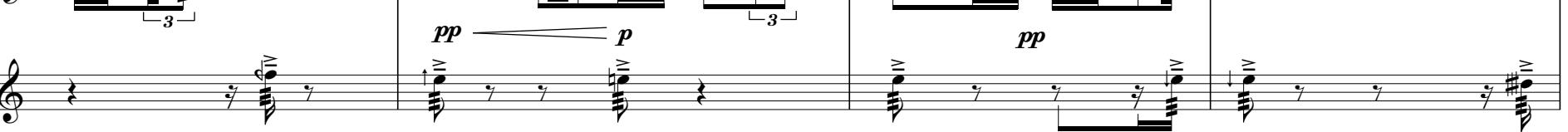


125

Cl. 

Pno. 

Vln. 

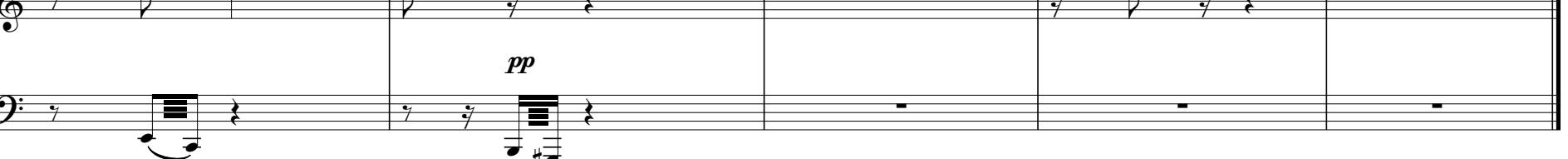
Vc. 

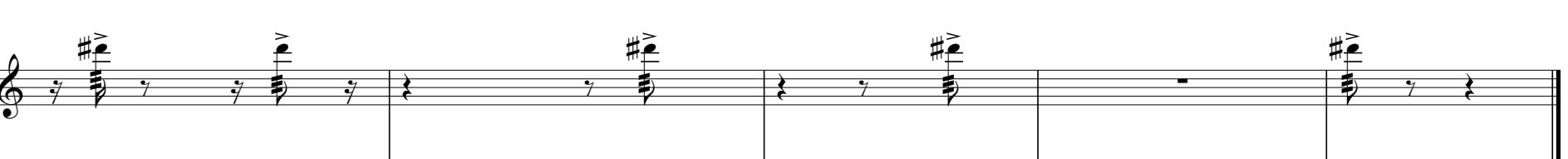
ORD.



129

Cl. 

Pno. 

Vln. 

Vc. 