

Jason Freeman

Convergence



for clarinet, cello, and piano

Program Note:

Two things converge if they approach the same place from different directions. This piece begins with two very different gestures: the first is lyrical and expressive, the second rhythmically driving and mechanical. As the gestures repeat and evolve, they sound more and more like each other, until they ultimately lead to new musical material.

In mathematics, something converges if it approaches a limit over time. In this piece, the relative lengths of each section were determined by an integer sequence generated by a mathematical formula. Initially, the numbers in the sequence jump wildly up and down, but the sequence eventually "converges" into an exponential decay function.

Performance Notes:

- All accidentals hold for the duration of the measure, but only in the octave in which they appear. Reminder accidentals are frequently provided.
- For all meter changes, ♩ = ♪
- Tempo remains constant throughout.
- Notes enclosed in parentheses may be omitted if necessary.
- **Cello:** The C string should be tuned down a semitone to B for the entire piece. Notated pitches are sounding pitches, not fingered pitches.
- **Cello:** A snap pizzicato is indicated by  While a real snap might be difficult at the speed requested, try to play as harsh of a pizzicato as possible.
- **Cello:** All harmonics are artificial harmonics. Notated pitches are sounding pitches, not fingered pitches.
- **Piano:** A muted note is indicated by 
To play, lightly place a finger on the corresponding strings, between the hammer and the tuning peg, while playing the note normally with other hand.

Duration: approximately 4'45"

Convergence

Bb Clarinet *Transparent* ♩ = 66 throughout **6 Mechanical**

pp *f*

Cello *pp* (artificial harmonics) *f* *snap pizz.*

Piano *Transparent* ♩ = 66 throughout **6 Mechanical**

8 Angular but Lyrical

p *f* *mp* *fp* *f* *p*

arco *IV* *fp* *fp* *f* *sul tasto* *p*

8 Angular but Lyrical

(3+2)

23 *mp* *f* **26 Mechanical**

mp *f* **26 Mechanical**

23 *p* **26 Mechanical**

27

27 *f* *ff* *ff* **mute string with hand**

31 Radiant

pp arco detached

31 Radiant

ff sub. *p*

33

p *fp* detached

33

f *mp*

35 *fp* *fp*

35 *f*

37 *ff* *ff*

37 *ff*

40

detached

pp *fp*

(2+3) 3 3 5 5

pp *p*

40

p *f* *mp*

(2+3)

43

fp *ff* *pp* n.

(gradually to tenuto)

45 Brooding

43

f *ff* *pp*

45 Brooding

mute string with hand

8vb

47

pp 3

mf sub. pp (artificial harmonics)

Detailed description: This system contains measures 47 through 51. The top staff is a single melodic line starting with a trill in measure 51, marked *pp* and containing a triplet of eighth notes. The bottom staff is a complex accompaniment with multiple time signatures (4/4, 3/4, 2/4, 4/4, 3/4) and includes five-measure and six-measure arpeggiated patterns.

47

mf sub. pp

Detailed description: This system contains measures 47 through 51. The top staff features a melodic line with triplets and quintuplets, marked *mf* sub. *pp*. The bottom staff provides a rhythmic accompaniment with chords and single notes.

52

53 Strident

f cresc. poco a poco

pizz. → snap pizz.

f cresc. poco a poco

Detailed description: This system contains measures 52 through 56. Measure 52 is marked **53 Strident**. The top staff has a melodic line with triplets and quintuplets, marked *f* and *cresc. poco a poco*. The bottom staff features a bass line with a *pizz.* (pizzicato) section that transitions to *snap pizz.* (snap pizzicato), followed by a *f* section with triplets and quintuplets, also marked *cresc. poco a poco*.

52

53 Strident

f cresc. poco a poco

Detailed description: This system contains measures 52 through 56. The top staff continues the melodic line from the previous system, marked *f* and *cresc. poco a poco*. The bottom staff continues the bass line with various rhythmic patterns and chords.

56 (2+3) 5 6 5 **57 Focused** *ff sempre*

56 5 *ff sempre*

56 (2+3) 3 3 3 3 3 **57 Focused** *ff sempre* 8va- 3 8va- 3 8va- 3

61 3

61 8va- 3 8va- 3 8va- 3 8va- 3 8va- 3

69 **70 Relaxed**

mp *dim. poco a poco*

(3+2) 6.5

mp *dim. poco a poco*

(artificial harmonics)

69 **70 Relaxed**

mp *mf* *p* *mp* *pp*

8^{va} 3 3 3

(2+3) 3 3 (3+2)

74 Transparent **78** Calm and Expressive

pp *n.*

8^{va} *n.*

74 Transparent **78** Calm and Expressive

mp *p*

(2+3) 15^{ma} 15^{ma} 15^{ma} 3

81

5

ppp

83

pizz.

ppp

83

81

15^{ma}

pp

p

pp

pp

ppp

83

Coda

10/30/00

berusai only