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Jason Freeman

Convergence

for viola, 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.

Convergence was originally written for clarinet, cello, and piano. This arrangement for viola, cello, and piano was made for violist Katie Sievers.

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 and Viola:** 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"

31 Radiant

arco
pp
detached
3 3 3

31 Radiant

ff sub.p

33

p
detached
5 5
fp

33

f *mp*

35 *fp* *fp*

fp *fp*

35 *f*

37 *ff* *ff*

37 *ff*

40

detached

(2+3)

3

3

3

5

5

pp

pp

fp

pp

p

detached

3

3

3

40

(2+3)

p

3

6

6

f

mp

43

fp

5

5

3

45 Brooding

pp

n.

ff

pp

43

45 Brooding

3

3

5

pp

mute string with hand

8vb

f

ff

9

9

9

6

3

47

mf sub. *pp* (artificial harmonics)

pizz.
pp 3

47

mf sub. *pp*

52

→ snap pizz.

53 Strident

f cresc. poco a poco

pizz. → snap pizz.

f 3 cresc. poco a poco

52

53 Strident

f cresc. poco a poco

70 Relaxed

69

mp dim. poco a poco

mp dim. poco a poco

(3+2) 6:5 sul tasto

(artificial harmonics)

70 Relaxed

69

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

8^{va} 8^{va} 8^{va}

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

74 Transparent

78 Calm and Expressive

74

pp *n.*

8^{va} *pp* *n.*

IV (2+3)

74 Transparent

78 Calm and Expressive

74

mp *p*

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

81

pizz. *ppp*

5

83

pizz. *ppp*

81

15^{ma}

pp

83

p

pp

pp

8^{va}

ppp

10/30/00;
viola version
7/3/03