

JOHN AYLWARD

EPHEMERA

*for bass clarinet and cello*



John Aylward

Ephemera  
For bass clarinet and cello  
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)

$\text{♩} = 72$  *Buzzing and fluttering*

Bass Clarinet  $\text{ff}$  aggressive

Cello  $p$  sotto voce poco sul pont.

B. Cl.  $p$

Vc.  $f$

B. Cl.  $f$

Vc.  $fp < f$   $fp < f$   $sfz$

B. Cl.  $p$   $f$

Vc.  $f$   $p$

B. Cl. 14

Vc. 14

15 16 17 18

*f*

B. Cl. 17

Vc. 17

18 19 20

*mf* *fp*

B. Cl. 21

Vc. 21

22 23 24

*f*

B. Cl. 25

Vc. 25

26 27 28

*p* *p*

B. Cl. 27

Vc. 27

B. Cl. 29

Vc. 29

B. Cl. 30

Vc. 30

B. Cl. 32

Vc. 32

B. Cl. 35

Vc.

B. Cl. 37

*rit.*

Vc. 37

*pp*

*a tempo*

B. Cl. 40

**p**

Vc. 40

*espr.*

**f** *p sotto voce*

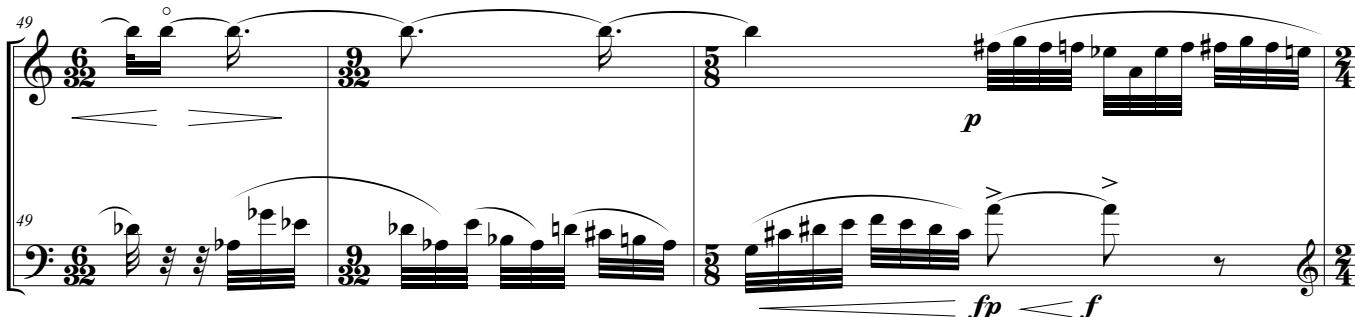
B. Cl. 42

*espr.*

Vc. 42

(bisbigliando)

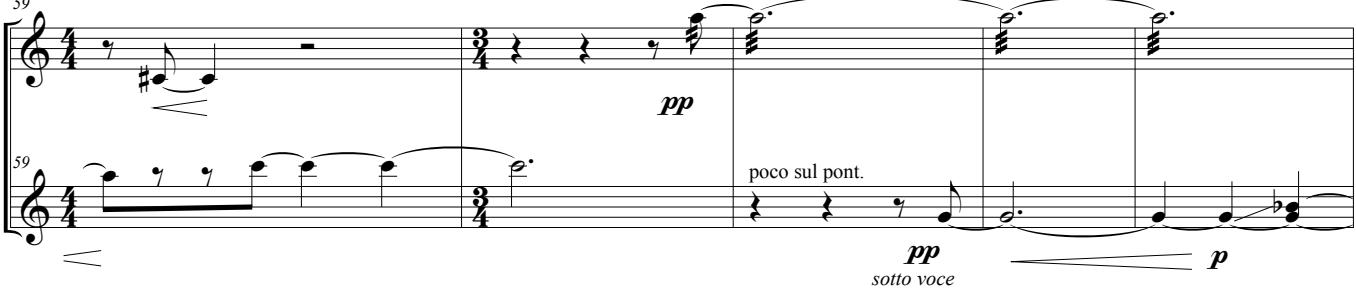
B. Cl. 45 

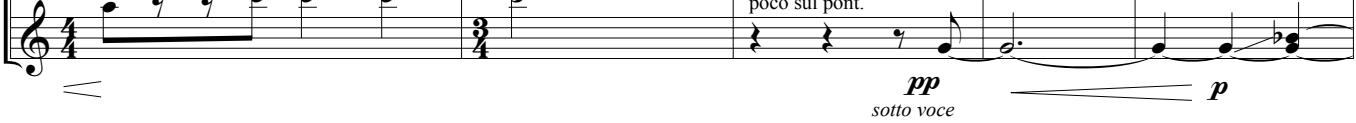
B. Cl. 49 

B. Cl. 52 

B. Cl. 55 

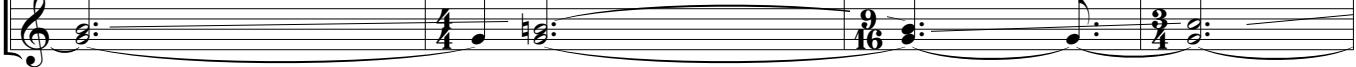
59

B. Cl. 

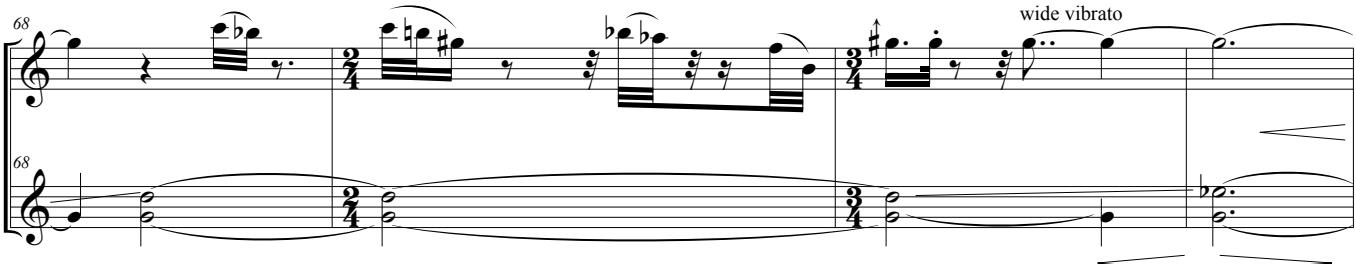
Vc. 

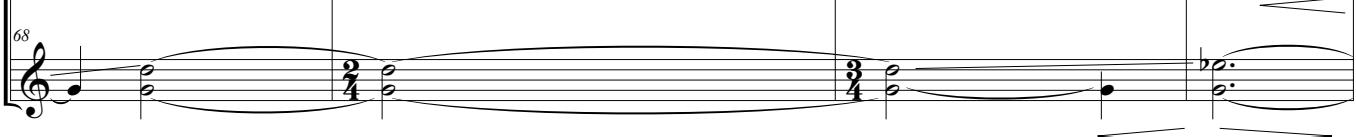
64

B. Cl. 

Vc. 

68

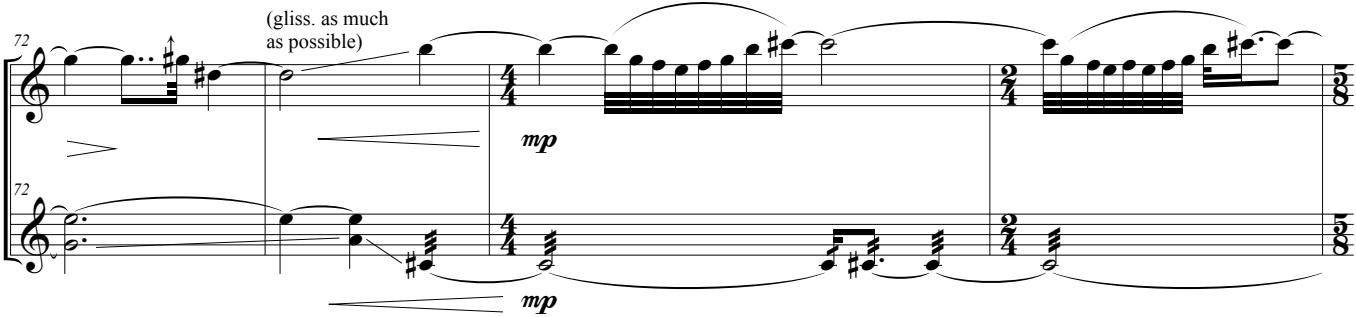
B. Cl. 

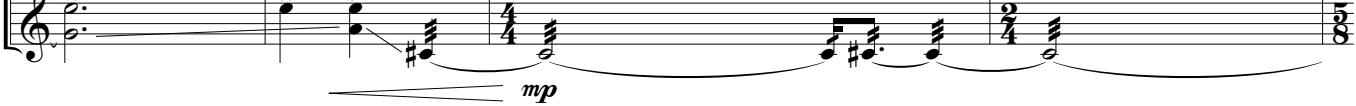
Vc. 

Molto Fluido

(gliss. as much as possible)

72

B. Cl. 

Vc. 

B. Cl. 76

Vc. 76

B. Cl. 79

Vc. 79

B. Cl. 82

Vc. 82

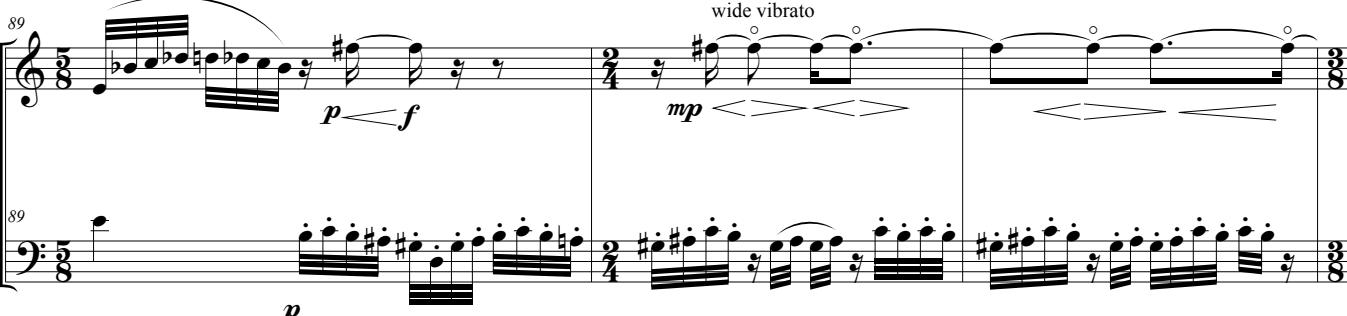
wide vibrato

B. Cl. 86

*mf*

Vc. 86

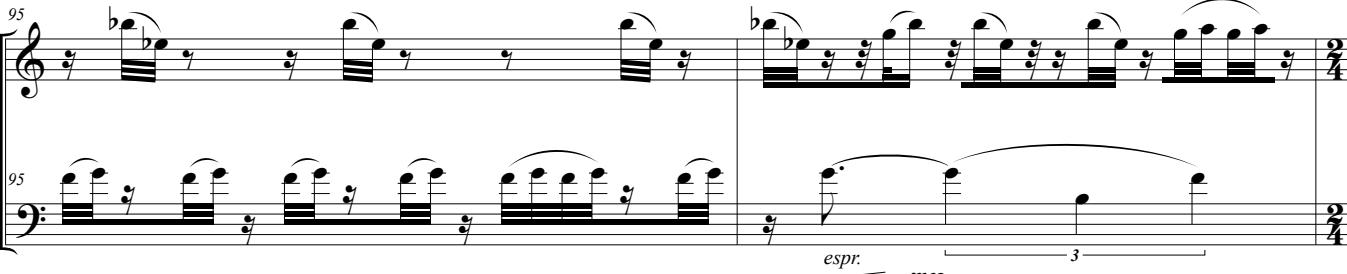
*mf esp*

B. Cl. 89 

Vc. 89 

B. Cl. 92 

Vc. 92 

B. Cl. 95 

Vc. 95 

B. Cl. 97 

Vc. 97 

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

B. Cl. 100

Vc. 100

B. Cl. 103

Vc. 103

B. Cl. 106

*poco ruvido*

Vc. 106

*mf*

*f p*

*norm.*

B. Cl. 109

Vc. 109

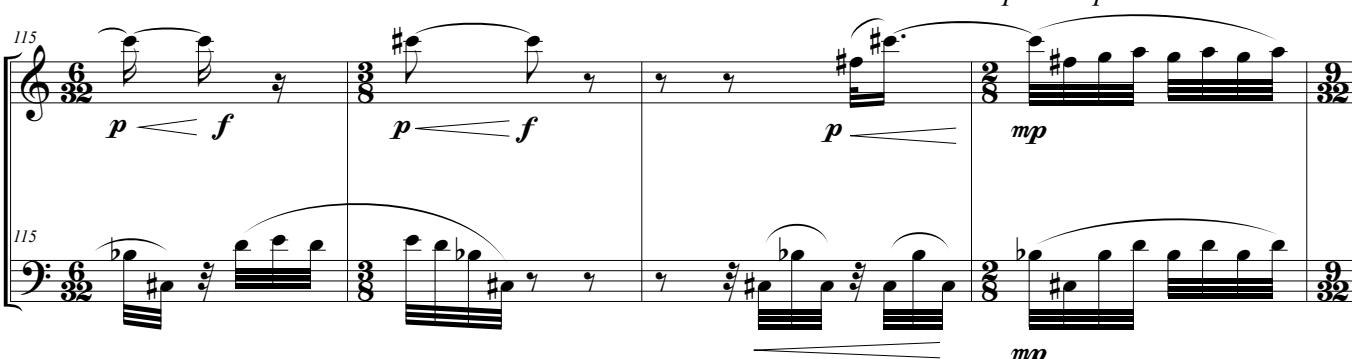
*fp*

*f*

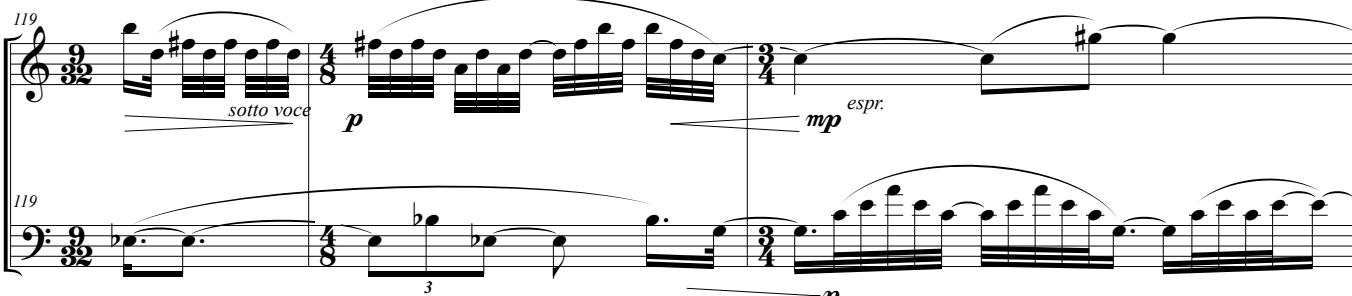
*p*

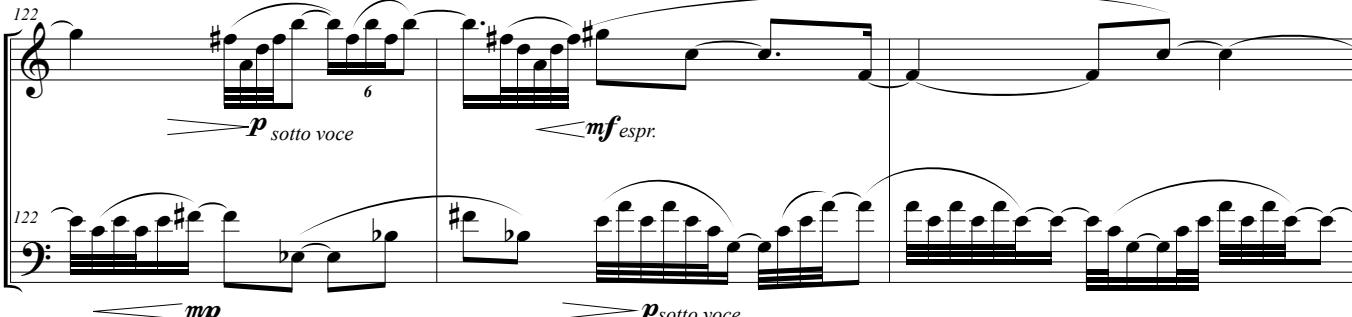
*f*

B. Cl. 112 

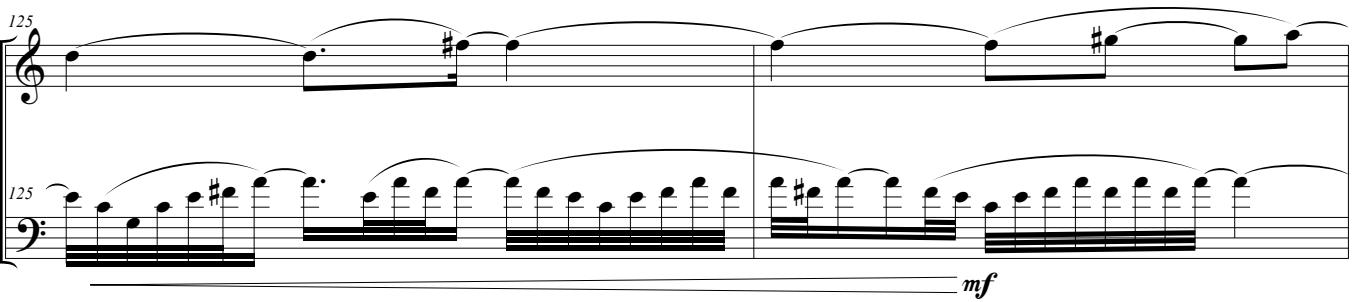
B. Cl. 115 

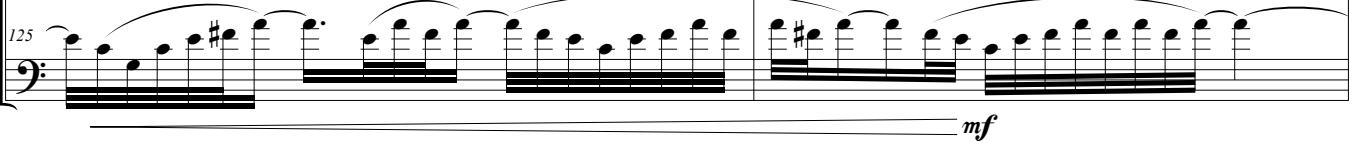
*poco a poco scorrevole*

B. Cl. 119 

B. Cl. 122 

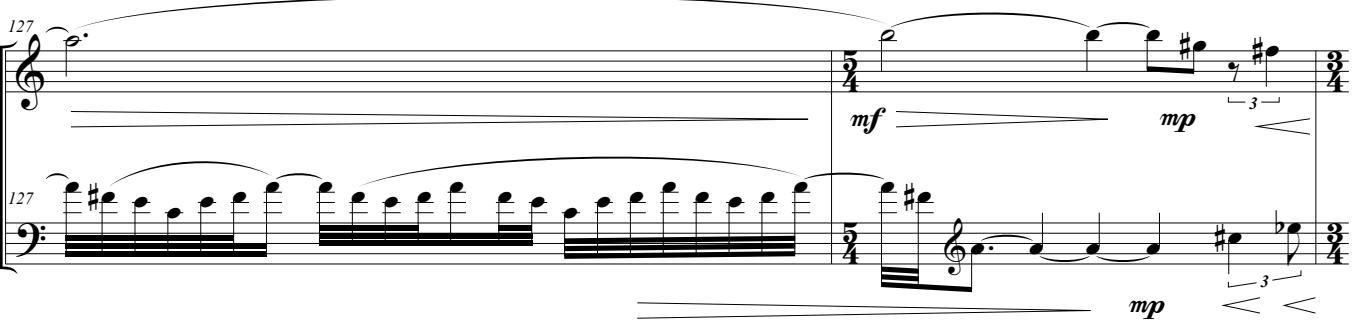
125

B. Cl. 

Vc. 

*mf*

127

B. Cl. 

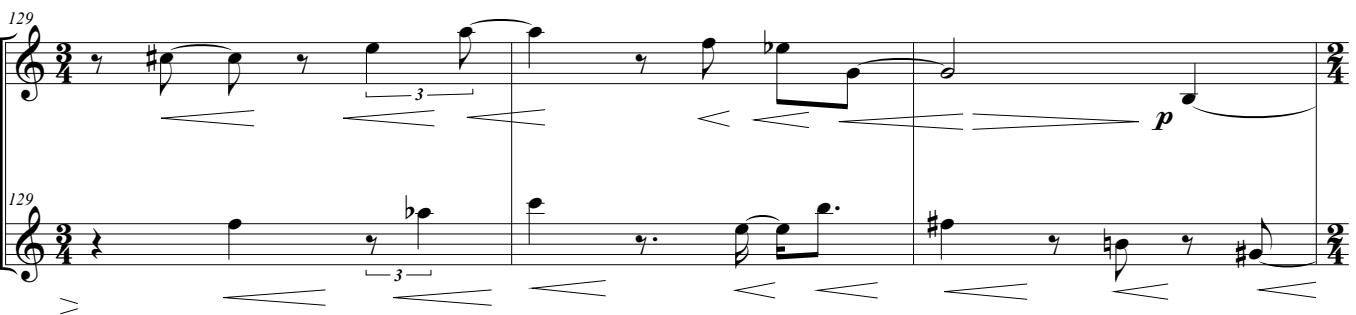
Vc. 

*Subito Dolce*

*mf* 

*mp* 

129

B. Cl. 

Vc. 

*rit.*

132

B. Cl. 

Vc. 

*a tempo* 

*poco a poco scorrevole* 

*mp* 

B. Cl. 136

Vc. 136

*mp*

9/32

B. Cl. 138

Vc. 138

*<mf*

*p*

*mf*

*p*

2/4

B. Cl. 141

Vc. 141

*<mf*

*p*

*p*

*f*

*Poco a poco ruvido*

B. Cl. 143

Vc. 143

*p*

*poco sul pont.*

*p*

*poco ruvido*

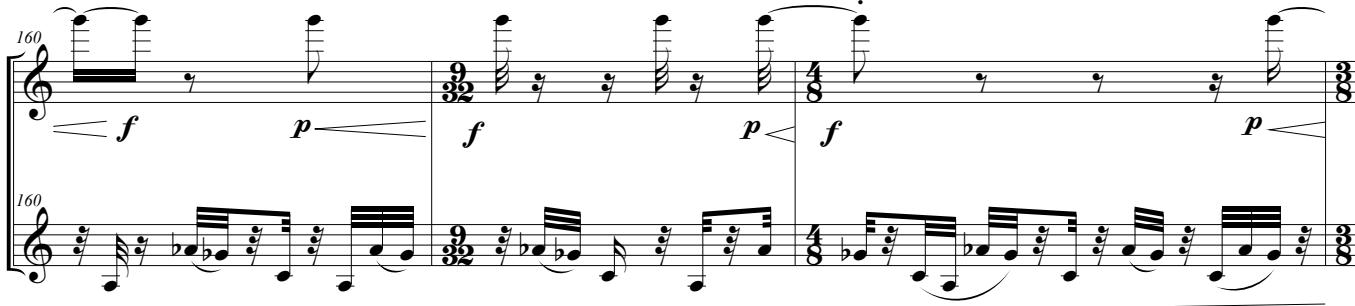
B. Cl. 146 

B. Cl. 149

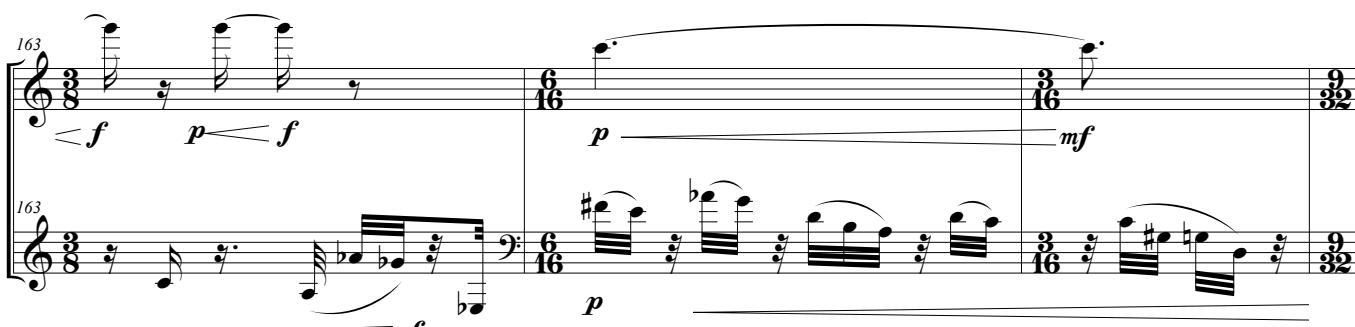
Vc. <math>\ll f</math>      <math>p \rightarrow f</math>      <math>p < f</math>      <math>p \rightarrow f</math>      <math>p \rightarrow f</math>

B. Cl. 157 

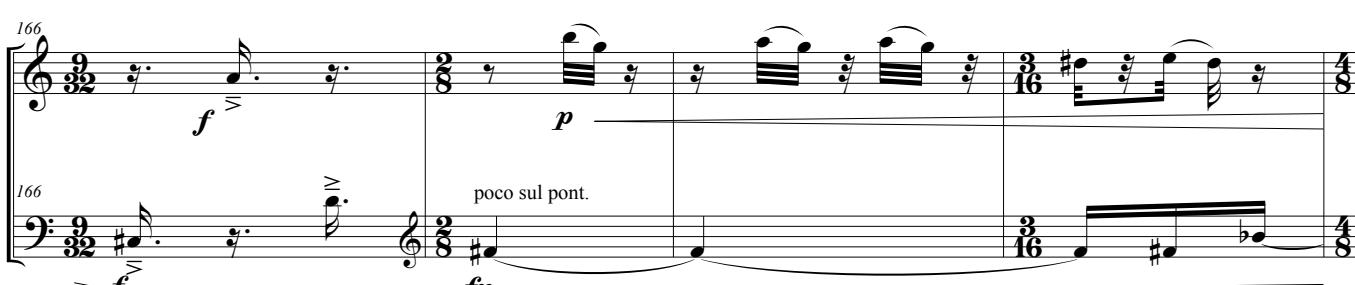
Vc. 157 

B. Cl. 160 

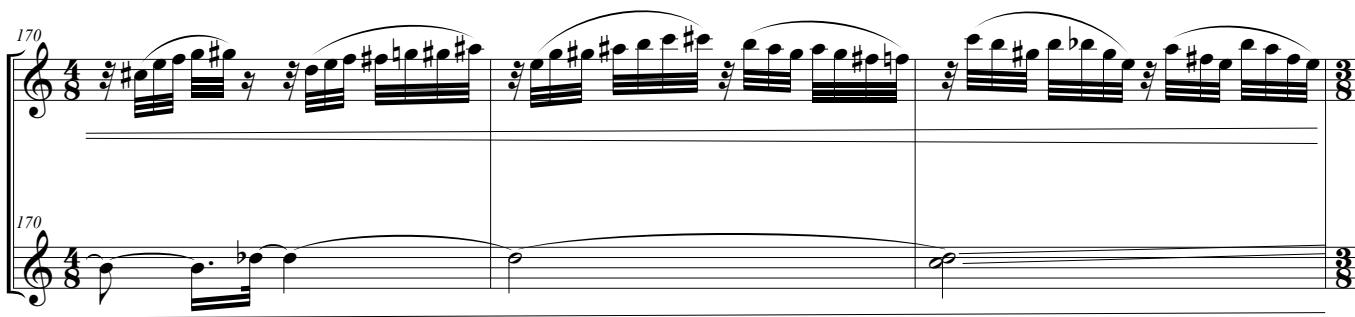
Vc. 160 

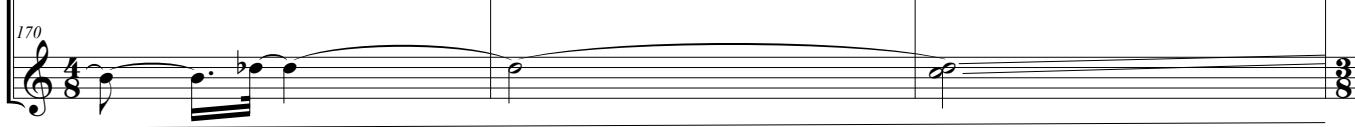
B. Cl. 163 

Vc. 163 

B. Cl. 166 

Vc. 166 

B. Cl. 170 

Vc. 170 

173

B. Cl. *fp*

Vc. *=fp*

176

B. Cl.

Vc.

179

B. Cl.

Vc.

*p*

*norm.*

*p*

182

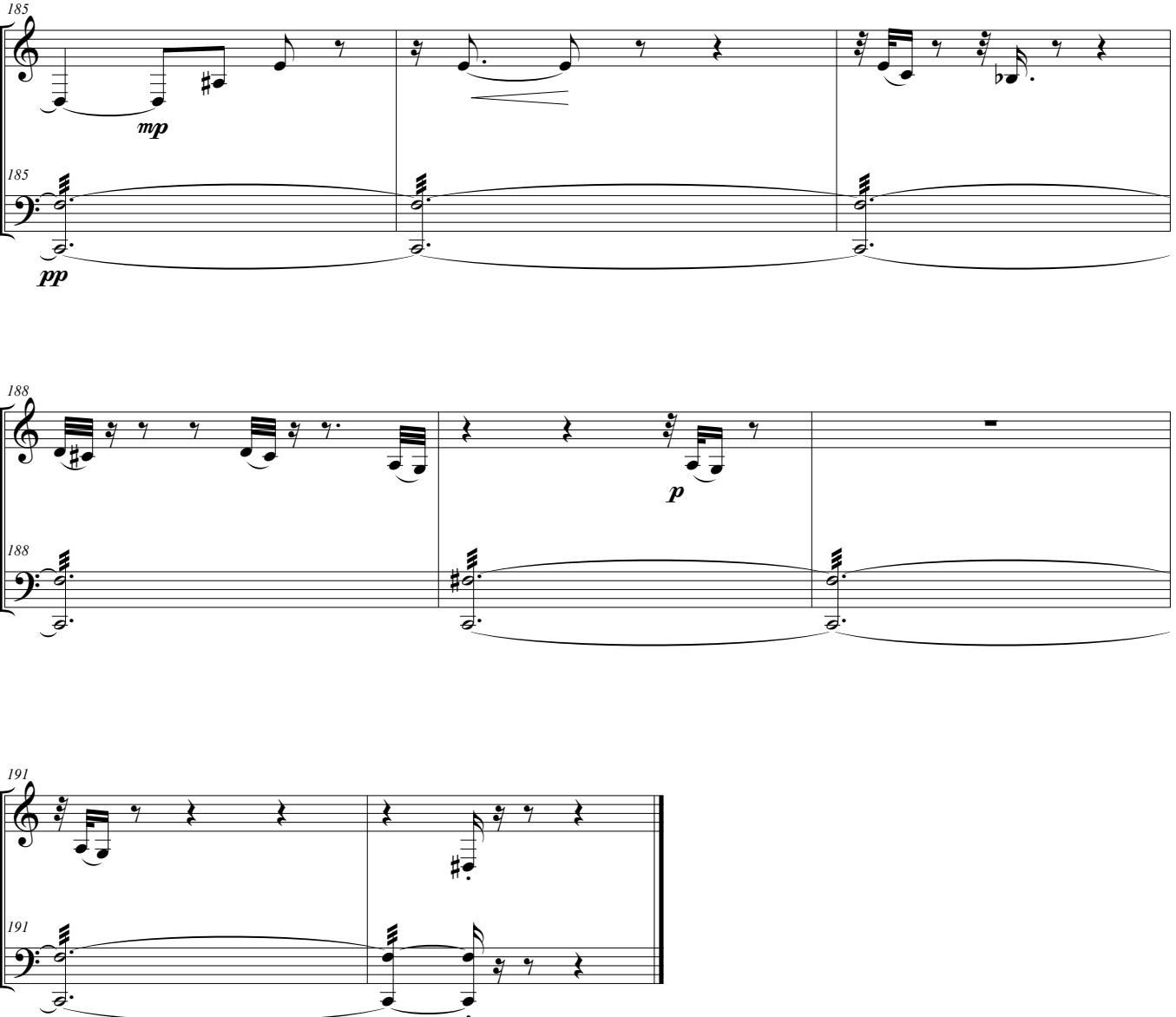
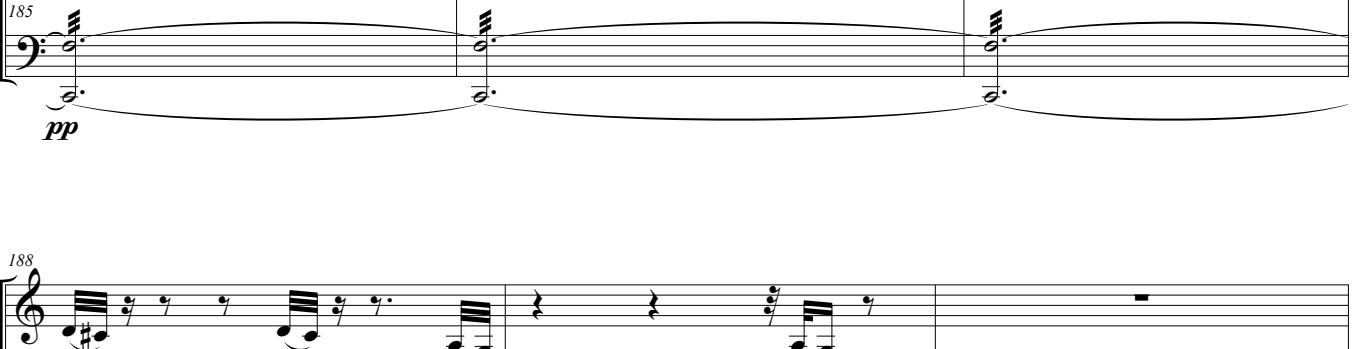
B. Cl.

Vc.

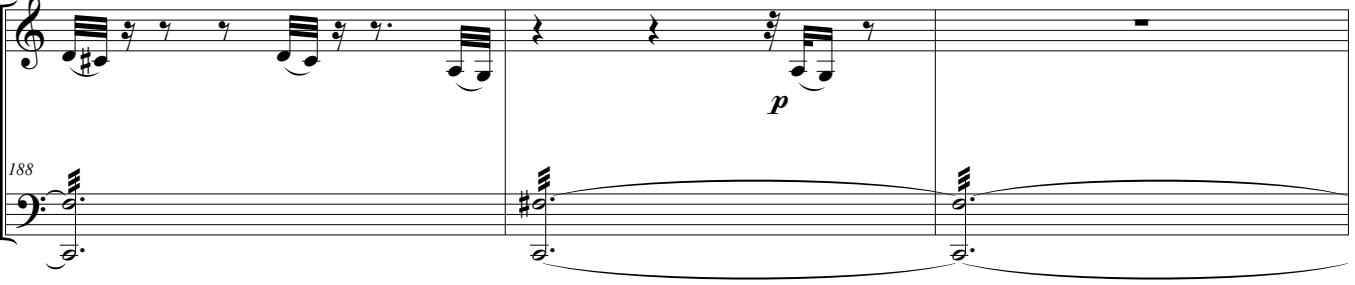
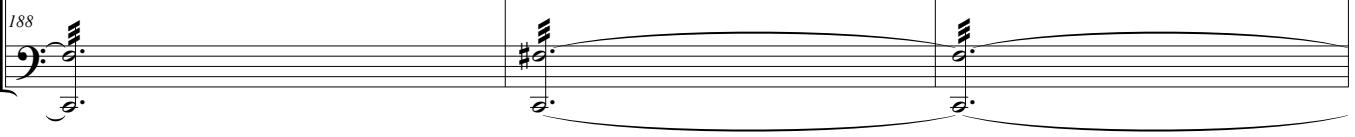
*f*

*f*

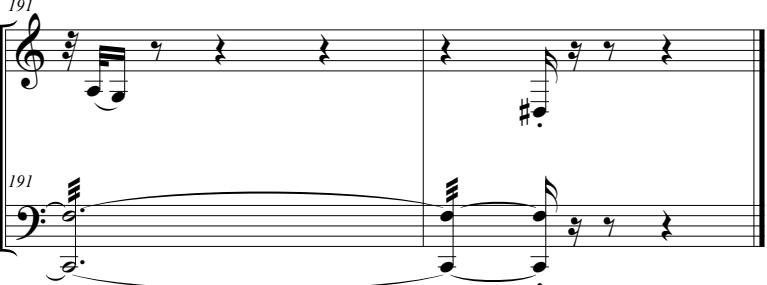
185

B. Cl. 
 Vc. 

188

B. Cl. 
 Vc. 

191

B. Cl. 
 Vc. 

Cambridge, MA. June, 2014