

Transposed Score

The Task of the Translator

by Aidan Gold

an Asynchronous Piece for Clarinet, Cello, and Piano

Performance Notes

This piece is designed to be played asynchronously- the 3 musicians should play without regard to staying rhythmically together with each other. However, the musicians should attempt at all times to stay within 1 or 2 bars of each other so that the audience can still hear the relationship between the independent parts.

The piece should begin with one musician choosing to start and the other two starting as soon as they hear the first musician beginning- but they should not attempt to synchronize their starting times.

There is a fermata over a rest before each double bar/rehearsal mark. When a player arrives at this rest, they should wait until the other two have arrived at the rest before continuing on.

If performed in person, this piece may be set up such that the piano is on stage and the clarinet and cello are on opposite sides of the back of the audience, to maximize the effect of the parts being offset from each other in space as well as in time.


Duration: 10-12 min.

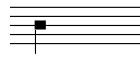
Special Notation

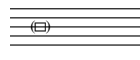
Microtones are shown by their standard symbols: ♭ = quarter tone flat, ♯ = quarter tone

sharp, ♭ = 3 quarter tones flat, and ♯ = 3 quarter tones sharp.



(Cello): s.t. = sul tasto; s.p. = sul ponticello; m.s.p. = molto sul ponticello (almost on the bridge)


 = play as high as possible.


 (Clarinet) = slap tongue (if possible). If the clarinetist cannot slap tongue, they should play a very forceful attack instead.

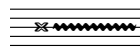
 (Clarinet) = while fingering the given pitch, blow only air through the instrument so that no tone is produced.

+ (Cello) = left hand pizz.; + (Piano) = mute string inside the piano with one hand while playing the key with the other.

 (Piano) = play a cluster with the palm of the hand.
 (Clarinet) = play a random multiphonic (if a pitch is given below, play a random multiphonic with that pitch as a fundamental)

 (Piano) = octave harmonic. Mute the string at the central node with a finger and press the key to produce a pitch sounding an octave higher than written.

 (Piano) = 2 octave harmonic. Same as the octave harmonic except the pianist should mute the string at the node that produces a pitch 2 octaves above the written pitch.

 (Piano) scrape up and down the string with the back of the fingernail.

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Do not stay together. ♩ = 60-72

Clarinet in Bb

Violoncello

Piano

slap-tongue

ppp — ff ppp — ff ppp — ff sf p — fff

s.t. — s.p. s.t. — s.p. s.t. — s.p. ord. — scratch

grad. flatten hands, making a smooth trans. to clusters

8va. —

A

Cl. in Bb

Vc.

Pno

breathy

ppp poss.

cresc. poco a poco

III ord.

II

II I sim.

pp

cresc. poco a poco

octave harmonics

cresc. poco a poco

p

Cl. in Bb

Vc.

Pno

f

III IV sim.

II III sim.

ff

fff

(Ced.)

*

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11 ord. bend w/embochure slap (if poss.) (rand. multiphonic above given fundamental)

Cl. in Bb *gliss.* *sfp* *f* *gliss.* *sfp* *f* *gliss.* *ff*

Vc. *gliss.* *sfp* *f* *gliss.* *sfp* *f* *gliss.* *sfp* *f* *gliss.* *ff*

Pno. strum strs. (approx. register) on keys (mute str., no specific harm.) *f* *ff*

l.h. pizz. l.h. pizz.

arco arco arco

15 as fast as poss.

Cl. in Bb *ff* *pp* *ff* *pp* *f* *pp* *mf* *pp*

Vc. very fast m.s.p.-----ord. m.s.p.-----ord. s.p.-----ord. s.p.-----ord.

Pno. very fast *ff* *ff* *f* *mf*

sing while playing (notated at written (Bb) pitch)

(Red.) 8ba

20 (rand. multiphonic)

Cl. in Bb *pp* *ff*

Vc. *pp* *ff* scratch

Pno. *pp* *ff* strum strs. scrape str.

8ba

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B Freely, out of time

air-----1/2 pitch-----1/2 pitch-----air-----1/2 pitch-----1/2 pitch-----air-----1/2 pitch-----

22

Cl. in Bb

ppp
freely, approx. pitches
m.s.p.

Vc.

ppp
strum high strings up and down
15^{ma}
grad. introduce pauses, more and more frequently

Pno

ppp
play random high notes sporatically, like distant wind chimes
15^{ma}
grad. descend in pitch, reduce speed

23

Cl. in Bb

pitch
pp
sing (transposed pitch, any octave)

Vc.

ord. non vib.
pp pale
sing, moving smoothly between syllables
"e"-----"o"-----"a"-----"o"-----"u"
pp

Pno

on keys
sing, moving smoothly between syllables
"e"-----"o"-----"a"-----"o"-----"u"
pp
mf

24

Cl. in Bb

pitch
pp
sing (transposed pitch, any octave)

Vc.

pp pale
sing, moving smoothly between syllables
"o"-----"a"-----"u"-----"e"-----"a"
pp

Pno

sing, moving smoothly between syllables
"o"-----"a"-----"u"-----"e"-----"a"
pp
mf

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25 C ♩ = 60-72

Cl. in Bb *ppp* poss. *pitch-----air*
ppp *p* *ppp* *mp*

Vc. *ppp* *p* *mf* *pp*
 III I II III
gliss. *gliss.* *gliss.* *gliss.*
 3
 harm. gliss. sul III
 (start and endpoints of gliss. are approximate)

Pno *f* *pp* *f* *pp* *mp* *pp* *mf*
 octave harms. *15^{ma}* (on keys)
8^{ba} *pp* *8^{ba}* *pp* *leo.* *leo.*

32 *pitch-----air*
 Cl. in Bb *ppp* *p* *ppp* poss. *ppp*

Vc. *p* *mf* *pp* *cresc. poco a poco*
 III I II III
gliss. *gliss.* *gliss.* *gliss.*
 3
 strum high str. *15^{ma}* *grad. slide fingers dampening strings towards hammers*

Pno *f* *pp* *mf* *f*
 (leo.)

37 *pitch-----air*
 Cl. in Bb *p* *ppp* *ppp* *p* *ppp*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
 strum high str. *p cresc. poco a poco*

Pno *2-octave harms.* *15^{ma}* *p* *f* *p cresc. poco a poco*
 (leo.) *8^{ba}* *p cresc. poco a poco* * leo.

41

Cl. in Bb

Vc.

Pno

mp *ppp* *p* *ppp poss.* *p*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

mf *p*

2-octave harms. grad. slide fingers away from hammers octave harms.

f

mf

(8) (Red.)

46

Cl. in Bb

Vc.

Pno

pitch-----air

pp

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

mf *pp*

strum high str. 15^{ma}

mf *p* *p* *ff*

(Red.)

50

Cl. in Bb

Vc.

Pno

pp *mp* *pp*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

8^{ba} ped. ad lib.

53 *accel. poco a poco*.....

Cl. in Bb *p* *pp* *mf* *sfp* *mf* *p* *mf* *mp* *f* *cresc. poco a poco*

Vc. *gliss.* *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *cresc. poco a poco*

Pno *f* *sfp* *mf* *p* *mf* *mp* *f* *cresc. poco a poco*

8 8ba

58

Cl. in Bb *fff*

Vc. *gliss.* *molto*

Pno *8va* *molto*

8

Furioso ♩ = 76-82

61

Cl. in Bb *sfz dim.* *3* *ord. arco* *3* *3* *3* *p*

Vc. *scratch* *fff* *sfz dim.* *3* *3* *3* *p*

Pno *fff* *sfz* *(cluster w/palm)* *p*

8ba

63

Cl. in Bb

Vc.

Pno

p *fff* *sfz dim.* *3* *ord. arco* *scratch* *7* *7* *3* *3* *3* *sfz* *8ba* *p* *fff* *sfz*

65

Cl. in Bb

Vc.

Pno

p *p* *ff* *p* *ff* *p*

67

Cl. in Bb

Vc.

Pno

ff *3* *s.p.* *ff* *3* *intense tremolo* *ff* *3* *8ba* *ff* *gliss.* *gliss.* *gliss.*

The Task of the Translator

loud multiphonic
above given fundamental

Musical score for measures 69-70. The score is for three parts: Cl. in Bb, Vc., and Pno. Measure 69 features a complex rhythmic pattern with triplets in the Clarinet and Piano parts. Measure 70 includes a dynamic marking of *ff* and a performance instruction: "loud multiphonic above given fundamental".

Musical score for measures 71-72. The score is for three parts: Cl. in Bb, Vc., and Pno. Measure 71 features a complex rhythmic pattern with triplets in the Clarinet and Piano parts. Measure 72 includes a dynamic marking of *ff* and a performance instruction: "loud multiphonic above given fundamental".

Musical score for measures 73-74. The score is for three parts: Cl. in Bb, Vc., and Pno. Measure 73 features a complex rhythmic pattern with triplets in the Clarinet and Piano parts. Measure 74 includes a dynamic marking of *ff* and a performance instruction: "loud multiphonic above given fundamental".

Musical score for measures 74-81. The score is for Cl. in Bb, Vc., and Pno. The Cl. in Bb part starts at measure 74 with a *flz.* marking and dynamic markings of *pp* and *fff*. It features a *gliss.* and an *ord.* (order) marking with a *10* fingerings. The Vc. part has *gliss.* markings and dynamic markings of *pp sub.* and *fff*. The Pno. part has *gliss.* markings, dynamic markings of *pp sub.* and *fff*, and an *8va* marking. A *15* marking is present in the Pno. part. The score ends with a dashed line.

Musical score for measures 79-81. The score is for Cl. in Bb, Vc., and Pno. The Cl. in Bb part has a *ff* marking and a *ff violently* marking. The Vc. part has *gliss.* markings and a *ff* marking. The Pno. part has *fff* markings, a *fff* marking, and a *ff violently* marking. A *3* marking is present in the Pno. part. The score includes the instruction "loud multiphonic above given fundamental" and ends with a dashed line.

Musical score for measures 82-85. The score is for Cl. in Bb, Vc., and Pno. The Cl. in Bb part has a *3* marking. The Vc. part has *gliss.* markings. The Pno. part has a *3* marking and an *8va* marking. The score ends with a dashed line.

84

Cl. in Bb

Vc.

Pno

8

86

Cl. in Bb

Vc.

Pno

loud multiphonic above given fundamental

D Largo $\text{♩} = 40-50$

ord. scratch

s.t. II III

(this chord should "echo" in the low strings via the sostenuto pedal)

pizz. 8va

silently depress low keys

8va

8va

8va niente Sost.

92

Cl. in Bb

ppp mp pp f

rand. multiphonic

p f

Vc.

pp mf p ff

ppp ff

sounding pitch of upper harm. (7th partial of A str.)

Pno

on keys sf

pizz. 8va mf

pizz. 8va p

on keys sf

strum low str.

8va ppp

Red.

(Sost.)

98

Cl. in Bb

p wispy, distant

pp

> ppp more and more breathy

Vc.

ord.

p wispy, distant

pp

reduce bow pressure

ppp

Pno

strum high strings up and down

15ma ppp

play random high notes sporadically, like distant wind chimes

15ma ppp

ppp (Red.)

105 (pitch)-----air
 Cl. in Bb *Tempo I* ♩ = 60-72
 pitch

trailing off

bow barely touching string

mp ----- *mf*

ord.

grad. introduce pauses, more and more frequently

(15)

grad. descend in pitch, reduce speed

(15)

(Red.)

mp ----- *mf*

* Red.

111

Cl. in Bb

f ----- *ff* ----- *f* ----- *mf* ----- *mp*

Vc.

f ----- *ff* ----- *f* ----- *mf* ----- *mp*

Pno

f ----- *ff* ----- *f* ----- *mf* ----- *mp*

8ba. -----
 Red.

116

Cl. in Bb

p ----- *pp* ----- *ppp* ----- *ppp* ----- *p*

Vc.

p ----- *pp* ----- *ppp* ----- *ppp* ----- *p*

Pno

p ----- *pp* ----- *ppp* ----- *ppp* ----- *p*

8ba. -----
 Red.

Repeat and fade until inaudible.

(each repeat descend by 1/2 step, following pattern of prev. bars)