

- ConVergEnce -

For Accordeon & Cello

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Bjørn Bolstad Skjelbred - 2013

Nomenclatura

Accordeon:

Z = bellow shake, as fast as possible

Alternatively ricochet, if fast enough

It's also possible to shift between bellow shake and ricochet

Cello :

All glissandos starts immediately, and lasts as long as the note it's attached to

Arrow indicates gradual change

/// = tremolo, as fast as possible

Both instruments:

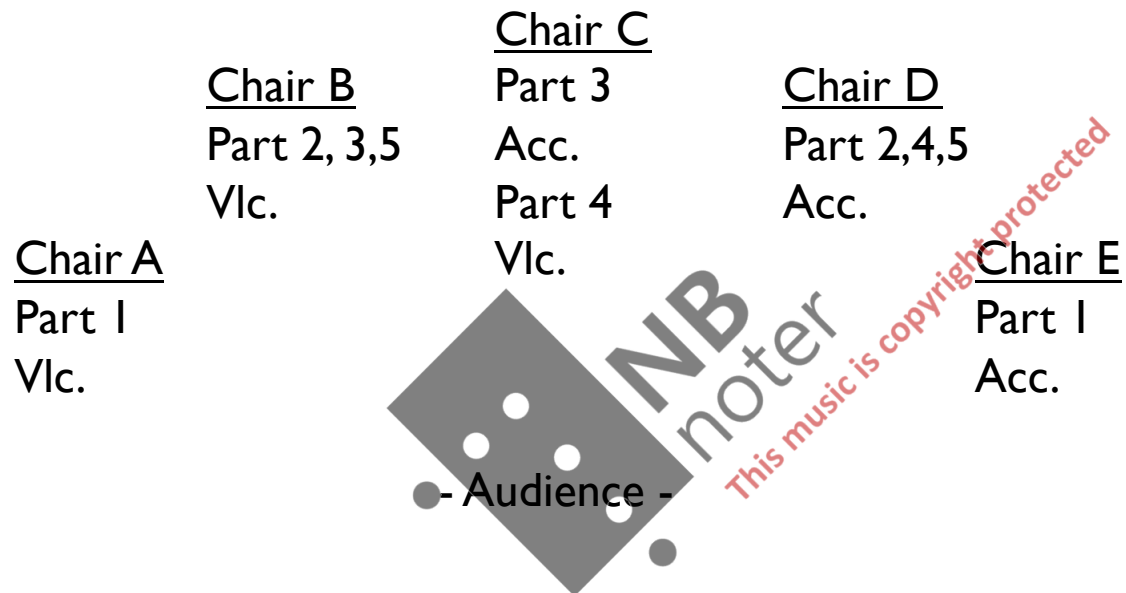
Grace notes should be played as short as possible

Durata : approx. 14 minutes

- **"ConVergEnce"** is written on commission from Jared Shapiro and Rocco Anthony Jerry, with funds from The Norwegian Composers' Fund. First performance by Rocco Anthony Jerry and Michael Gilbert Ronstadt, Greenberg Atrium – Southern Vermont College, Bennington, Vermont (US) March 2014.

Staging:

5 Chairs placed in half a circle



Part 1 : cello and acc. outer chairs (distance)

Part 2 : both instruments move to next chair (closer)

Part 3 : acc in middle chair, cello remains (acc persistent, cello participating listener)

Part 4 : cello in middle chair, acc. returns to former chair (cello persistent, acc. listener)

Part 5 : cello returns to former chair, acc. remains (possible understanding)



NB
noter

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I ♩ = 80
Animato é virtuoso

Accordeon

mf *f* *mp*

Calmo, molto cantabile é espressivo

Cello

mp

4

Acc.

f *mp* *mf*

Vc.

7

Acc.

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

Vc.

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2

10

3

Acc.

mf *mp* *f* *mf*

Vc.

13

3

Acc.

f *p* *mf* *f*

Vc.

16

3

3

3

Acc.

mf *f* *mf*

Vc.

19

Acc. *mp* *p* *mf* *p* *f*

Vc.

22

Acc. *mp* *f* *p* *mp* *mp*

Vc.

4

25

Acc.

f *p* *mp* *f*

Vc.

29

Acc.

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

Vc.

32

Acc.

pp *f* *mf* *mp* *pp* *mp*

Vc.

36

Acc. *f mp*

Vc.

41

Acc. *mp mf mp*

Vc.

45

Acc. *mp p mf mp p*

Vc.

6

50

Acc.

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

Vc.

55

Acc.

mf *p*

Vc.

60

Acc.

mf

Vc.

65

Acc. *p*

Vc.

71

Acc. *mp* *p*

Vc.

77

Acc. *mf* *mp* *pp* *mp* *ppp*

Vc.

8 II ♩ = 72

Acc. *mf*

Vc. *mf* *legato*

Acc. *mf*

Vc.

Acc.

Vc.

98

Acc.

6

mf

5

pp

mf

3

Vc.

103

Acc.

5

3

3

Vc.

3

sul pont.

Ord.

108

Acc.

3

3

3

Vc.

sul pont.

Ord.

10

111

Acc.

111

Vc.

sul pont. Ord. → sul pont. Ord. 6

p mf

→ sul pont.

116

Acc.

116

Vc.

Ord. → sul pont.

III ♩ = 60

121

Acc.

mf *p* *mf* *p* *mf* *f* *p*

Vc.

mp

125

Acc.

mf *p* *f* *p* *mf*

Vc.

128

Acc.

f *p* *mf*

Vc.

12

132

Acc.

Vc.

mp

136

Acc.

Vc.

f *mf* *f* *mp* *pp* *mf*

8va

140

Acc.

Measures 140-142 of the piano accompaniment. Measure 140 is in 4/4 time. Measure 141 is in 7/4 time. Measure 142 is in 4/4 time. The music features complex rhythmic patterns with triplets and quintuplets. Dynamics include *p* and *pp*. A *mf* dynamic appears in measure 142.

Vc.

Violin part for measures 140-142. Measure 140 is in 4/4 time. Measure 141 is in 7/4 time. Measure 142 is in 4/4 time. The violin part consists of eighth and sixteenth notes, with a triplet in measure 142.

143

Acc.

Measures 143-147 of the piano accompaniment. Measure 143 is in 4/4 time. Measure 144 is in 7/4 time. Measure 145 is in 4/4 time. Measure 146 is in 3/4 time. Measure 147 is in 3/4 time. Dynamics include *f* and *mp*. A watermark "NB noter" and "This music is copyright protected" is visible over the score.

Vc.

Violin part for measures 143-147. Measure 143 is in 4/4 time. Measure 144 is in 7/4 time. Measure 145 is in 4/4 time. Measure 146 is in 3/4 time. Measure 147 is in 3/4 time. The violin part is mostly silent, with some notes in measure 143.

148

Acc.

Measures 148-152 of the piano accompaniment. Measure 148 is in 3/4 time. Measure 149 is in 6/4 time. Measure 150 is in 6/4 time. Measure 151 is in 4/4 time. Measure 152 is in 5/4 time. Dynamics include *pp*. The music features complex rhythmic patterns with quintuplets and triplets.

Vc.

Violin part for measures 148-152. Measure 148 is in 3/4 time. Measure 149 is in 6/4 time. Measure 150 is in 6/4 time. Measure 151 is in 4/4 time. Measure 152 is in 5/4 time. The violin part is mostly silent, with some notes in measure 152.

14 153 **IV** ♩ = 72

Acc. *Animato é virtuoso*

Vc. *f* *mf*

Acc. *f* *p*

Vc. *f* *p*

Acc. *f* *p*

Vc. *mf*

166

Acc.

Vc.

f > *p* *mf* > *pp* ³ *p*

sul pont.

169

Acc.

Vc.

Ord.

mf

3

176

Acc.

Vc.

16

183

Acc.

f *p*

5 3

Vc.

183

3 3

190

Acc.

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

3 3

Vc.

190

V $\text{♩} = 68$

195 *Calmo, molto cantabile é espressivo*

Acc. *mf*

Vc. *Animato é virtuoso*

Vc. *f* *mp*

Acc.

Vc. *f* *mf* *mp*

Acc.

Vc. *p* *f*

18

207

Acc.

p

3

3

3

mf

3

Vc.

207

mp

210

Acc.

p

mf

pp

Vc.

210

mf

3

3



214

Acc.

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

214

Vc.

f *f* *mp* *mf* *mf*

218

Acc.

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

218

Vc.

222

Acc.

mf *f* *mp* *mp*

222

Vc.

f *mp* *mp*

20

226

Acc.

mf *pp* *mp*

Vc.

226

231

Acc.

f *p*

Vc.

231

ff *p*

sul pont. → Ord. senza vibr.

