

RIMFROST

for seven

Zacharias Ehnvall

Instrumentation:

Flute
Clarinet in Bb
Percussion

Durata: ca. 8 min.

Composed 2018 for Ensemble Temporum

Contact: zacharias.ehnull@hotmail.com

- Triangle
- Glass wind chimes
- Glockenspiel
- Suspended Cymbal
- Tubular bells, the following pitches are used:
- Large Symphonic Gong (preferably Paiste)
- Small Windgong





Piano
Violin
Viola
Violoncello

General notes:

- If possible, place the piano and percussion as close to each other as possible. They mostly act as "one sound".
- Senza vibrato is the general style of playing and is used to define pitch colors better, towards each other, and to fortify a harsh and cold sound. If nothing else is specified, play without vibrato.
- Care should be taken that, when pitches varying in intonation (e.g. quarter tone low - natural) sound simultaneously in different instruments (extensively between clarinet and flute), intonation is not equalled out but remain harsh and "out of tune".

Flute:



 : Aeolian, air only

 : Play the normal note, color with air/wind.

Clarinet:

Tongued air sound: Blow air through the instrument (no pitch) on the consonant specified below the note.

Microtonal accidentals:

 : quarter tone high  : quarter tone low

Advice on fingering for these pitches are given, however multiple solutions are often available.


Multiphonics:

3 different multiphonics are asked for towards the end of the piece. They are all based on the same fundamental (sounding G/written A), the same fingering is used for all 3. If the fingering given is not sufficient, one might search for other possibilities provided that the same fundamental is still present.



Percussion:

- The triangle, glass wind chimes, glockenspiel and the small gong must be accessible from the same position.
- Initially, one mallet is used to play the glockenspiel, one triangle beater to play the triangle. Later on, two mallets are required for the glockenspiel.
- Always "let vibrate".

 : Tremolo, as fast as possible




Piano:

- The sustain pedal is depressed almost throughout the entire piece, to create atmosphere and reverb.
- Always try to achieve balance between the registers of the instrument. Since the highest register is weak on most instruments, the right hand might be played one dynamic level higher than the left hand, even when not specified.
- In general, play cold and mechanical.

Strings:

Air noise: Damp strings with left hand to get a white, windy, pitchless noise.
Play A.S.P. (high on the bridge). Bow speed is slow, dynamic is controlled with bow pressure.
Some (very) soft squeak may be present at the dynamic "mf".

Microtonal accidentals:

 : 1/4 tone high  : 1/4 tone low  : flat + 1/6 tone low - used to indicate the lower intonation of the natural septima (the 7th partial)


Ord. : discontinue use of any special effect, normal position of the bow (if nothing else is specified).

S.P. : closer to the bridge

A.S.P. : "alto sul ponticello", very high on the bridge, distorted tone (slightly higher bow pressure than normal may be used)

S.T. : on the fingerboard

H.P. : High (bow) pressure - noisy

 : Tremolo, as fast as possible

Score in C

ver. 081218

RIMFROST

to Ensemble Temporum

Zacharias Ehnvall

Royal Collage of Music, Stockholm

2018

♩=60

Flute: Aeolian (air only) *ppp* *mp*

Clarinet in B \flat : Touted air sound "Ssch" *ppp* *mf* *ppp*

Percussion: Triangel *p* i.v. sempre; Glass wind chimes High register *p*; Glockenspiel *mf* i.v. sempre

Piano: *mf*

Violin: *mp* *ppp*

Viola: Air noise* A.S.P. *ppp* *mp* *ppp* *mf* *p*

Violoncello: Air noise* A.S.P. *ppp* *mp* *ppp* *mf*

* Damp strings with left hand to get a white, windy, pitchless noise.
 Play A.S.P. (high on the bridge). Bow speed is slow, dynamic is controlled with bow pressure.
 Some (very) soft squeak may be present at the dynamic "mf".

Fl. *p* *ppp* *ppp*

B \flat Cl. "Ssch" *ppp* *mp* *ppp*

Perc. Triangel; Glass wind chimes

Pno. (15^{ma})

Vln. Air noise* A.S.P. *ppp* *mf* *ppp* *mp* *ppp*; Ord. A.S.P. *ppp* *ppp*

Vla. Ord. A.S.P. *mp* *ppp*; Air noise *ppp*

Vc. *ppp* *mp* *ppp*

Fl. *mp* *ppp*

B \flat Cl. "Ssch" *ppp* *f*

Perc. Triangel *p* Triangel

Pno. *(mf)*

Vln. *mp* *ppp* *mp*

Vla. *mf* *ppp* *mf* *ppp* *mp*

Vc. *mf* *ppp* *mf* *ppp*

Ord. A.S.P.

(15^{ma})

8^{va}



Fl. Aeolian + pitch sempre senza vib. *ppp* *p*

B \flat Cl. *ppp* "Ssch" *ppp* *f*

Perc. Triangel

Pno. (15^{ma})

Vln. *ppp* Air noise *ppp* *mf*

Vla. *ppp* Naturale sempre senza vib. *ppp* *mp*

Vc. *mf* *ppp* *mf* *ppp*

21

Fl. *ppp* *p*

B♭ Cl. *mp* *ppp*

Perc. (Glockenspiel)

Pno. (15^{ma})

Vln. *p* *mf* *p* *mf* *ppp* *mp* *ppp*

Vla. *mp* *ppp* *ppp* *mp*

Vc. *ppp* *mp* *mf* *p*

Ord. sempre senza vib.

Ord. 8^{va} A.S.P.

A.S.P. 8^{va}

Air noise

26

Fl. *ppp* *p* *ppp* *mp*

B♭ Cl. *ppp* *p* *ppp* *p* *ppp* *mf* *ppp*

Perc. Triangel *mp*

Pno. (15^{ma})

Vln. *ppp* *mp* *pp* *mp* *jeté III* *mf*

Vla. *pp* *mp* *ppp* *mp* *pp* *mf*

Vc. *mf* *ppp* *ppp* *mp* *ppp* *mf*

Naturale sempre senza vib.

Ord. (sempre senza vib.)

Fl. *Ord.* *ppp* *mf* *ppp*

B♭ Cl. *ppp* *mf* *ppp*

Perc. (Glockenspiel) *(mf)*

Pno. *(15^{ma})* *(mf)*

Vln. *31* *p* *ppp* *ppp* *mf* *ppp* *pp* *f* *ppp*

Vla. *ppp* *mf* *pp* *mf* *ppp*

Vc. *ppp* *mf* *pp* *mf* *pp*

R
B

S.T. flautando

Ord. *A.S.P.*



Fl. *36* *mf* *ppp* *ppp* *f* *p* *ppp* *mp* *ppp* *(sempre senza vib.)*

B♭ Cl. *36* *p* *mf* *ppp* *p* *f* *p* *ppp*

Perc. *36*

Pno. *(15^{ma})* *36*

Vln. *36* *mf* *pp* *f* *pp* *f* *pp* *ppp*

Vla. *mf* *ppp* *mf*

Vc. *mp* *pp* *f*

S.T. flautando *S.P.*

Behind the bridge "glassy" 12 *p* *ppp*

Behind the bridge "glassy" 12 *p* *ppp*

Ord. *A.S.P.*

40

Fl. *f* *mf* *p* *ppp* *f* *mf* *p*

B♭ Cl. *mp* *ppp* *f* *p* *ppp* *p* *f* *p* *ppp*

Perc. *p* *f* *mp* *f* *mf*

Pno. *p* *f* *mp* *f* *mf*
(ped. sempre)

Vln. take pitch from Cl.(unis) Ord. (sempre senza vib.) S.T. S.P. → Ord.
ppp *f* *mp* *pp* *f* *mp*

Vla. take pitch from Cl.(unis) Ord. (sempre senza vib.) S.T. S.P. → Ord.
ppp *f* *mp* *pp* *f* *mp*

Vc. Ord. III → A.S.P. → Ord. (sempre senza vib.) S.T. Ord. III → A.S.P. → Ord.
f *p* *pp* *f* *p*

*like a slow vibrato
molto legato,
articulate with bow pressure



46

Fl. *ppp* *mp* *pp* *f* *mf* *ppp* *mf* *p* *ppp*

B♭ Cl. *p* *ppp* *ppp* *f* *p* *mp* *ppp*

Perc. *f* *mf*

Pno. *f* *mf*

Vln. S.T. S.P. → Ord. S.T.
p *pp* *f* *mp* *mf* *p* *ppp*

Vla. S.T. S.P. → Ord. S.T.
p *pp* *f* *mp* *mf* *p* *ppp*

Vc. S.T. Ord. III → A.S.P. → Ord. S.T.
p *pp* *f* *p* *mf* *p* *ppp*

51

Fl. *f* *ppp* *p* *mf* *f* *mf* *p* *ppp* *ff* *mf*

B♭ Cl. *f* *mf* *p* *ppp* *f* *mp* *p* *ppp* *f* *p*

Perc. *ff* *f* *ff* *f* *fff* *f*

Pno. *ff* *f* *ff* *f* *fff* *f*

Vln. S.P. S.T. *f* *mf* *p* *ppp* *f* *mf* *p* *ff* *f* *p*

Vla. S.P. S.T. *f* *mf* *p* *ppp* *f* *mf* *p* *ff* *f* *p*

Vc. S.P. S.T. *f* *mf* *p* *ppp* *f* *mf* *p* *ff* *f* *p*

(15^{ma})

R Eb C#

56

Fl. *ff* *mp* *ff* *mf* *ppp* *p* *mf*

B♭ Cl. *f* *mp* *f* *mp* *ppp* *f* *ppp*

Perc. *fff* *f* *fff* *f*

Pno. *fff* *f* *fff* *f*

Vln. S.P. Ord. *ff* *f* *fff* *ff* *mf* *pp* S.T. flautando

Vla. S.P. Ord. *ff* *f* *fff* *ff* *mf* *pp* S.T.

Vc. S.P. H.P. Ord. S.T. H.P. Ord. *ff* *f* *fff* *ff* *mf* *p* *mf*

Take pitch from Clar. (unis.)
II (sempre senza vib.)

60

Fl. *ppp* *mf* *mp* *mf* *ppp*

B♭ Cl. *mf* *ppp* *mf* *ppp* *mp* *ppp* *mp*

Perc. **Glass wind chimes**
High register, with fingers
p

Pno. *fff* *f* (ped. sempre) *violent*

Vln. *ppp* *mp* *ppp* *mf* *ppp* *ppp* *mp* *ppp* *mf*

Vla. *ppp* *mp* *ppp* *mp* *mp*

Vc. *p* *f* *mp* *f* *mp* *f* *sim.*

*Tempo in the viola is non measured, vary tempo slightly for each recurrence (slightly slower or faster than the violin)



64

Fl. *ppp* *mp* *ppp* *mf* *mp* *mf*

B♭ Cl. *ppp* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Perc. 64

Pno. 64

Vln. *mf* *ppp* *ppp* *mf* *ppp* *mp* *mf* *ppp*

Vla. *mp* *mp* *mp*

Vc. 64

(unis with cello, vla, vl, cl.)

Fl. *p* *mf* *p* *f* *ppp* *ppp* *mf* *ppp*

B♭ Cl. *p* *mf* *p* *f* *ppp* *mf* *ppp* *ppp* *mf* *p*

Perc. *ff* To Glockenspiel

Pno. *fff* *ff* *fff* *f*

Vln. *f* *mp* *f* *mp* *f* *p* *mf* *ppp*

Vla. *f* *mp* *f* *mp* *f* *p* *mf* *ppp*

Vc. *< f* *mp* *f* *mp* *f* *p* *mf* *p*



80 *frullato*

Fl. *f* *mf* *ppp* *p* *mf* *ppp* *ppp*

B♭ Cl. *ppp* *ppp* *fff* *ppp* *ppp* *mf* *mf* *p* *mf* *ppp*

Perc. *f* Glockenspiel *mp*

Pno. *f* *mf* *mp*

Vln. *f* *mp* *fff* *mp* *pp*

Vla. *f* *mp* *fff* *mp* *pp*

Vc. *mp* *ppp* *f* *p* *fff* *mp* *pp*

Take pitch from Clar. (unis.)
A.S.P. → Ord.

H.P. A.S.P. Ord. *pp*

Take pitch from Clar. (unis.)
A.S.P. → Ord.

H.P. A.S.P. Ord. *pp*

Ord. III → A.S.P. (sempre senza vib.) → Ord. *pp*

H.P. A.S.P. Ord. *pp*

85

Fl. *f* *mf* *p* *mf* *ppp* *mp* *p* *f* *ppp* *p*

B♭ Cl. *f* *ppp* *mf* *ppp* *mf* *p* *ppp* *f* *p*

Perc. *f* *mf* *f* *mf*

Pno. *f* *f* *mf* *f* *f* *mf*

Vln. S.P. → Ord. *f* *mp* *p* *pp* *f* *mp*

Vla. S.P. → Ord. *f* *mp* *p* *pp* *f* *mp*

Vc. III → A.S.P. → Ord. *f* *mp* *p* *pp* II → A.S.P. → Ord. *f* *mp*



90

Fl. *mf* *p* *ppp* *f* *ppp* *p* *mf* *f* *mf*

B♭ Cl. *mf* *ppp* *f* *mp* *p* *ppp* *f* *mp*

Perc. *ff* *f* *ff* *f*

Pno. *ff* *f* *ff* *f*

Vln. S.P. Ord. *mf* *p* *ppp* *f* *mf* *p* *f* *mf*

Vla. S.P. Ord. *mf* *p* *ppp* *f* *mf* *p* *f* *mf*

Vc. S.P. Ord. II *mf* *p* *ppp* *f* *mf* *p* *f* *mf*

105

Fl. *p* *f* *p* *mf* *p* *p* *mf* *ppp* *mf* *ppp*

B♭ Cl. *p* *ppp* *mf* *mp*

Perc. 105 **Large gong** *p* *pp*

Pno. 105 *f* *mp* *f* *mp*

Vln. 105 II *mp* *Ord.* *Red.* *Red.*

Vla. III IV *f* *mp* *f*

Vc. *mf* *f* *mf* *pp* *mf* *f* *mf* *pp* *mf*



110

Fl.

B♭ Cl. 110

Perc. 110 *ppp* *lv.*

Pno. 110

Vln. 110 *p* *pp* *ppp* *pppp*

Vla. *mp* *p* *ppp* *pppp* *S.T.* *A.S.T.*

Vc. *mp* *p* *pp* *ppp* *pppp* *S.T.* *A.S.T.*