

ASCHE
DUO
FOR CLARINET & VIOLONCELLO

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REMARKS


↑ ‡ # # # #
 + 1/8 + 1/4 + 3/8 + 1/2 + 5/8 + 3/4

♭ ♭ ♭ ♮ ♮ ↓
 - 3/4 - 5/8 - 1/2 - 3/8 - 1/4 - 1/8

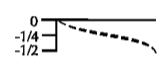
-----> = gradual progression from one technique to another

CLARINET:

 = keynoise (mixture of keynoise and a very short, very very soft ordinary tone to underline the pitch)

 = ordinary tone with an attack of a keynoise

Flz.  = teeth tone + Flatterzunge + glissando

 = lower the written note, as indicated, up to a half-tone so that different beats occur between the violoncello and the clarinet.

VIOLONCELLO:

c.l. = col legno

c.l.b. = col legno battuto

m.s.t. = molto sul tasto

s.t. = sul tasto

ord. = ordinario

s.p. = sul pont

m.s.p. = m.s.p.


I
 II = roman numerals above a note indicate the string on which to play
 III
 IV

6-5-4-3-2-1-0 = indicates the velocity of the bowing: 0 = no velocity, 1 = very slow, 2 = slow, 3 = medium velocity, 4 = fast, 5 = very fast, 6 = as fast as possible.

the dynamics indicate in this case the bow pressure: **pp** = very light bow pressure, **p** = light bow pressure, **mf** = medium bow pressure, **f** = high bow pressure, **ff** = very high bow pressure.

important with this action is that always the whole bow is to be used - the indication 6 doesn't mean a normal tremolo!

 = tip the string on the indicated note - a mixture of the string's note and the tipped note will occur

 = damp string with all four fingers at the indicated register

 = very high/highest possible sound on an indicated string

DISPOSITION:

The violoncello should be positioned in the middle of the stage. The clarinet as far to the right as possible.

Vlc.
 ↓

← Cl.

Duration: ca. 12'

commissioned work by ENSEMBLE RECHERCHE for the concert series DIE ZUKUNFT BEGINNT UM 19:15 UHR!
premier february 2013 by Åsa Åkerberg and Shizuyo Oka in Freiburg, Germany.

Tempo: $\text{♩} = 72$ (measures 54-62), $\text{♩} = 37$ (measures 63-77)

54 $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{9}{8}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

C1. in b

Vlc.

ff, ff pp, ff

6 - -1, 6 - - - -0.5, 6 - - - -3, 5 - - - - -1, 5:4, m.s.p. -> m.s.t. -> s.p., p, ff, c.l.b., 8va, 8va

63 $\frac{6}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

C1. in b

Vlc.

ppp, pp, ppp, ff

6, 6, 6, 8va, 8va

69 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{9}{4}$

C1. in b

Vlc.

ppp, f, p, ppp, ff

ppp < f -> p, 6 - - - -0.1 - - - -6, 0 - 0.5, parlando m.s.p. -> m.s.t., 3:2, 9:8, f, pp

78 $\frac{9}{4}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{4}$

C1. in b

Vlc.

m.s.p. -> ord., ord. -> m.s.t., s.p. -> m.s.t., ff > pp, 3, 0.8, 6, 2

120

Cl. in b

Vlc.

6 -3 -

ppp *f* *ppp* *p* *ppp*

p *ppp* *ppp* *p* *ppp*

124

Cl. in b

Vlc.

p *ppp* *p* *ppp*

p *ppp* *p* *ppp*

6-1

128

Cl. in b

Vlc.

ppp *ppp*

p *ppp*

1 -6-1 -

1 -6-1 -

1-----0.1

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MONTRÉAL, COLOGNE 2012.