

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

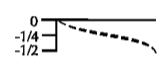
-----> = gradual progression from one technique to another

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.

ASCHE

for
ÅSA ÅKERBERG & SHIZUYO OKA

Score in C

$\text{♩} = 37$

9/4 1/4 8/4 1/4 5/8 1/4 1/8 1/4 $\begin{matrix} R \\ \circ \\ G\# \\ \circ \\ E \end{matrix}$ 1/8

Clarinet in b

Violoncello

ppp *ppp* *f*

6-0.5 - 1 - 0.3 - 6-0.5 -

8^{va} c.l. ord. c.l. c.l.b.

Detailed description: This system contains measures 1 through 8. The Clarinet in b part features a series of notes with various articulations and dynamics, including *ppp* and *f*. The Violoncello part provides a harmonic accompaniment with complex rhythms and dynamics like *ppp* and *f*. Fingering boxes are present for both instruments, such as [6-0.5 - 1 -] for the clarinet and [0.3 -] for the cello. Time signatures change from 9/4 to 1/4, 8/4, 1/4, 5/8, 1/4, 1/8, and 1/4. A chord diagram for the key signature is shown at the end of the system.

9 1/8 1/4 $\begin{matrix} \circ \\ \circ \\ E\flat \\ \circ \\ \circ \\ F \end{matrix}$ 9/8 $\begin{matrix} \circ \\ \circ \\ G\# \\ \circ \\ F \end{matrix}$ 1/4 1/8 1/4 9/4 9/8 $\begin{matrix} R \\ \circ \\ G\# \\ \circ \\ F \\ \circ \\ B\flat \\ \circ \\ F \end{matrix}$

Cl. in b

Vlc.

ppp *ppp* *fpp* *ppp* *pp*

ord. II ord. III ord. IV

8^{va} c.l. c.l. 6 - - - - - 3

Detailed description: This system contains measures 9 through 17. The Clarinet in b part continues with complex rhythmic patterns and dynamics, including *ppp*, *fpp*, and *ppp*. The Violoncello part features dense textures and dynamics like *ppp* and *pp*. Fingering boxes include [7:4] and [9:8] for the clarinet, and [6 - - - - - 3] for the cello. Time signatures include 1/8, 1/4, 9/8, 1/4, 1/8, 1/4, 9/4, and 9/8. A chord diagram for the key signature is shown at the end of the system.

18 $\begin{matrix} \circ \\ \circ \\ B\flat \\ \circ \\ G\# \end{matrix}$ 1/4 1/8 1/4 1/8 1/4 5/8 $\begin{matrix} R \\ \circ \\ G\# \\ \circ \\ E\flat \\ \circ \\ \circ \end{matrix}$ 5/4 $\begin{matrix} \circ \\ \circ \\ G\# \\ \circ \\ F \end{matrix}$ 5/4

Cl. in b

Vlc.

mp *ppp* *pp* *ppp* *p* *ppp* *mp > pp* *ppp* *mp > pp*

ord. 0 - - - - - 6

IV c.l. [6 - - 1] [6 - 1] [6 - 1] ord. c.l. [6 - 0.5 - - 0] c.l.

Detailed description: This system contains measures 18 through 25. The Clarinet in b part features a mix of dynamics including *ppp*, *p*, and *ppp*. The Violoncello part has a dynamic range from *mp* to *ppp*. Fingering boxes include [6 - - 1] [6 - 1] [6 - 1] for the clarinet and [6 - - - - - 0] for the cello. Time signatures include 1/4, 1/8, 1/4, 1/8, 1/4, 5/8, 5/4, and 5/4. A chord diagram for the key signature is shown at the end of the system.

54 $\text{♩} = 72$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{9}{8}$ $\frac{1}{4}$ $\frac{3}{4}$ $\text{♩} = 37$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

C1. in b

Vlc.

ff *ff pp* *ff*

6 - -1 6 - - - -0.5

5:4 *ff* *p* *ff* *pp* *ff*

IV (#) (#)

m.s.p. *5* - - - - - 1 m.s.t. *6* - - - - - 3 s.p.

8va *p* *ff* c.l.b. IV *ff*

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*

ppp *pp* *ppp* *ff*

6 (#) 6 (#) 6 (#)

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 *ppp* *ppp* *ff*

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

8 *ppp* *ffppp* *parlando* *m.s.p.* *m.s.t.*

6 - - - - - 0.1 - - - - - 6 0 - 0.5

IV *f* *pp* *9:8*

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.* *s.p.* *m.s.t.*

ff *pp* *0.8* *6* *2*

3 *5:4*

120

Cl. in b

Vlc.

ppp *f* ppp *p* ppp

p ppp ppp *p* ppp

6 -3

124

Cl. in b

Vlc.

p ppp *p* ppp *p* ppp

p ppp ppp *p* ppp

6-1

128

Cl. in b

Vlc.

ppp *ppp*

p ppp ppp

1 -6-1 - 1-0.1

1-0.1

7/4

rit.

ppp

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