

Asteletsa

for bass clarinet

Jukka Tiensuu 1999

Performance note

♯^d a quarter-tone sharp and flat respectively.

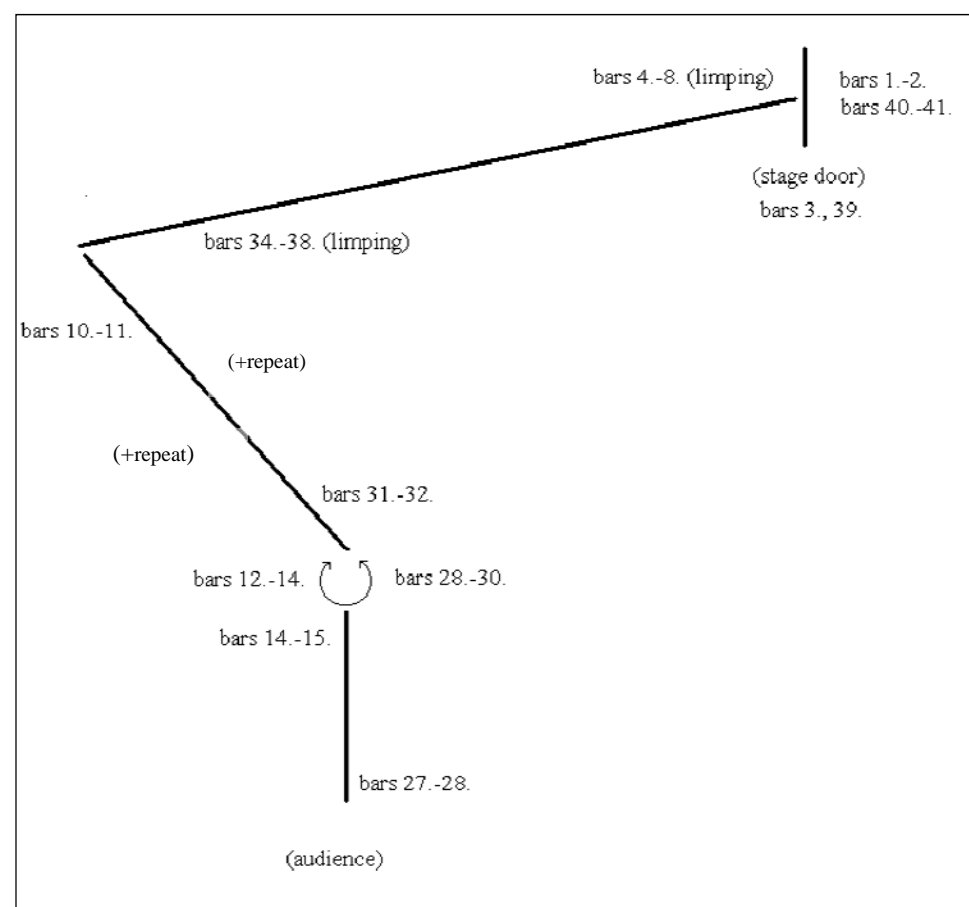
The piece starts behind an open stage door, where the the first two and the last two bars are played. The player is not seen before the bar 3 or after the bar 39, and is only *partially* seen (from back, with the lower part of the instrument also protruding) in the bars 3 and 39.

bars:

- 1., 41. A shrilling, loud multiphonic of free choice, but must be the same in both bars.
- 3., 39. Small glissandi on the *a* (fermata lunga - all fermatas in this piece are long!).
- 7., 9., 33., 35. A low, rich and loud multiphonic of free choice, but must be the same in all these bars.
- 4.-7. Limping backwards toward the opposite side of the stage the player is seen from the side by the audience. Bars 4.-6. can be repeated as necessary to reach the right position on stage. Idem for bars 36.-38.
- 11., 31. The shuffle should be clearly heard by the audience. The bars 10.-11. (and 31.-32.) are repeated as many times as necessary (back to the audience) until the player arrives to the desired place on the stage (center).
- 12.-13. The turning speed should follow the *rall.* of the music. (Correspondingly *accel.* in bars 28.-30.)
- 14.-15. Rushing to the front stage, as close to the audience as possible (and safe).
- 19-20., 21-23. Very quick, jerky turn just before and after the low *B^b* - as if first having forgotten to play that note.
- 27.-28. Move back (all the time facing the audience) to the center of stage.

All the movements should be consistent with the character of the music. E.g. the limping should be in the rhythm of the music in bars 4.-7. and 35.-38, the curtsey should accompany the glissando in bars 17 and 25, etc.

Suggested itinerary (can be different, depending on the size and form of the stage, the placement of the stage door etc.):



Asteletsa

for (contra)bass clarinet

Copyright © Jukka Tiensuu 2015

Jukka Tiensuu 1999

