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Finnish Music Information Centre

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Adina Dumitrescu

Pas de deux:n keskustelu matkalla kotiin

duo for bass clarinet and kantele

2007

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Finnish Music Information Centre Fimic

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Distribution by the Finnish Music Information Centre
Lauttasaarentie 1
FIN-00200 Helsinki

www.fimic.fi

Helsinki, 2010

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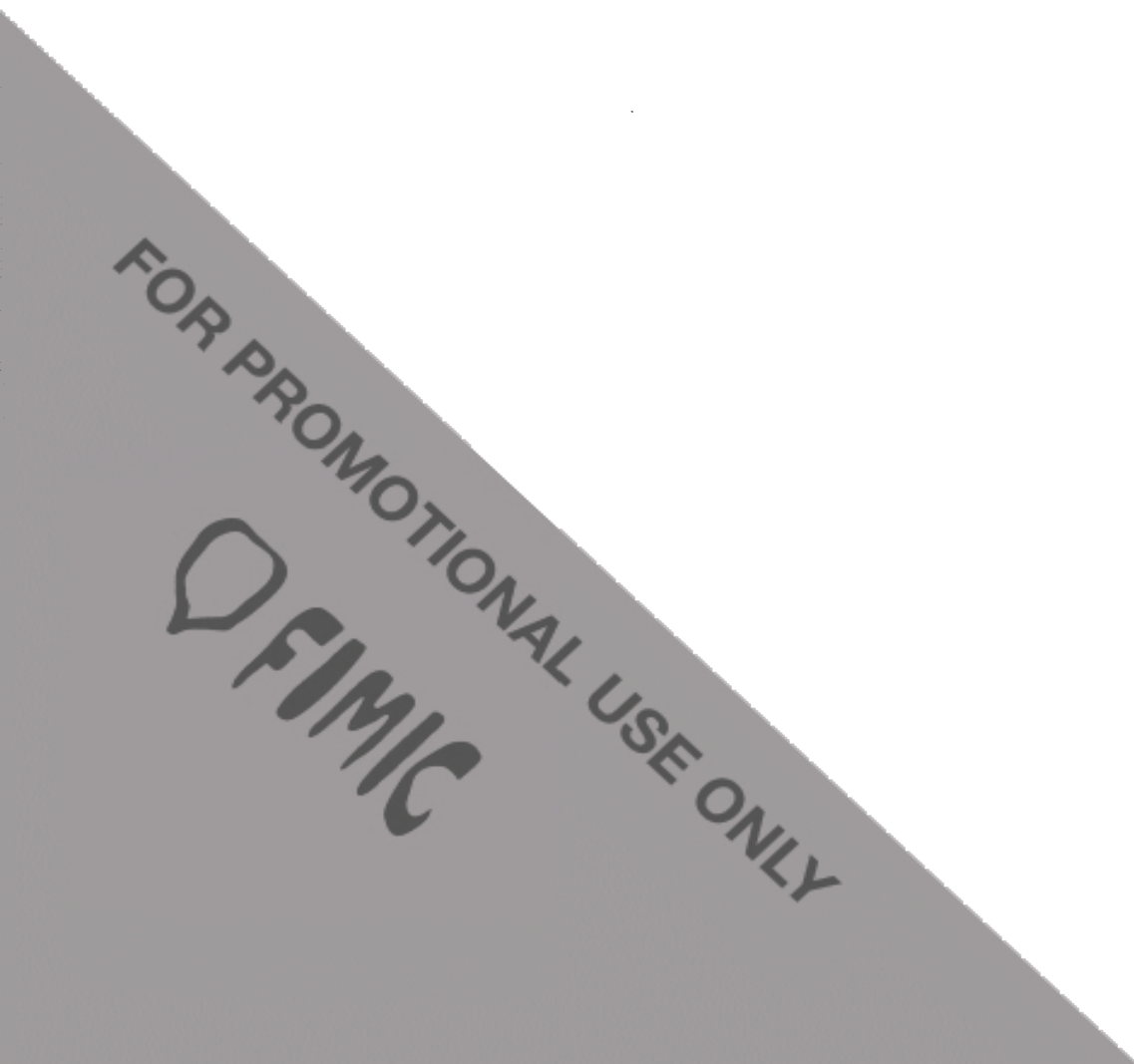
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Notes for the performance

During the performance, the two players have to follow also some theatrical instructions.

I have used the shortcuts CP for the clarinet player and KP for the kantele player.





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for bass clarinet and kantele

Adina Dumitrescu (2007)

Allegro molto

$\bullet = 112$

legato

3

3

Clarinetto basso

Kantele

Until the end of the music, where other indications are given, the two players face each other, like in a real usual conversation.

Cl.

Kant.

Cl.

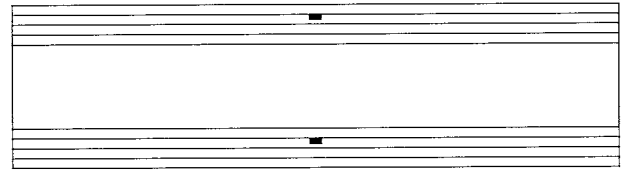
Kant.

Cl.

Kant.

Cl.

Kant.



6

5

E

H

G#

C

Eb

Ab

Db

21

Cl. *mf* 3 *p* *p* *p*

Kant. *mp* *p*

Gb E

25

Cl. *p* *p*

Kant. *p* *p*

A

28

Cl. *p*

Kant. *p*

C# G D

31

Cl. *mp* *mf*

Kant. *p* *F#* *C* *mf*

35

Cl. *p* *f*

Kant. *mf* *f*

H F Eb B

39

Cl. *p* *mf*

Kant. *f*

43

Cl. *f*

Kant.

47

Cl. *mf* *f*

Kant. *f*

51

Cl. *f* *mp* *p*

Kant. *f* *Ab* *Db* *Gb*

54

Cl. *p* *mp*

Kant. *f* *E* *Eb* *Cb* *Fb* *mp* *C* *F*

58

Cl. *mf* *mf* *mp* *mp*

Kant. *f* *f* *mp*

D G A

63

Cl. *mf* *mf*

Kant. *mf*

E

67

Cl. *mf*

Kant. *mf*

E_b

72

Cl. *mf* *mf* *f*

Kant. *mf* *mf*

E C#

77

Cl. *f* *f* *f* *f*

Kant. *f* *f* *f* *f*

C

82

Cl.

f 3 7 *f* 3 7 *ff* 7 7 3 6

Kant.

E_b *E* *A_b* *F[#]* *A* *ff* *C[#]* *ff* *E_b* *A_b*

86

Cl.

ff *ff* *ff*

Kant.

ff *E* *H* *ff* *F* *B* *ff*

89

Cl.

ff *f*

Kant.

C *E_b* *ff* *f* *l.v.*

94

Cl.

f

Kant.

f *f* *l.v.*

100

Cl.

mf *pppp* *pppp*

Kant.

C_b *D_b* *F_b* *G_b* *mf* *simile* *pppp* *mf*

110

Cl.

Kant.

ppp *ppp* *pp* *p*

mf

C, D, F, G, A

117

Cl.

Kant.

mp *mf*

mf *mp* *p*

124

Cl.

Kant.

f *f* *5* *3* *7* *f*

pp *pp*

130

Cl.

Kant.

3 *ppp*

134

Cl.

Kant.

f *3*

137

Cl.

Kant.

Since now, CP's position is no more oriented towards the KP, but merely towards the audience.

ppp

140

Cl.

Kant.

pppp

143

Cl.

Kant.

At this moment, the KP is ready to pluck the strings, but she gives up seeing how determined the CP is in his speech.

145

Cl.

Kant.

At this moment, again, KP is ready to pluck the strings, but she gives up, seeing how determined CP is in his speech; KP's gesture is now stronger.

148

Cl.

Kant.

stringendo poco a poco

KP stands up, walks towards CP, where she stops for a second, looks furiously at him and leaves the stage. During all these movements, CP continues his speech without giving any attention to KP. CP does not at all notice KP's actions. CP keeps playing very determined his part.

151

Cl.

Kant.

153

Cl.

Kant.

155

Cl.

Kant.

157

Cl.

Kant.

159

Cl.

Kant.

161

Cl.

Kant.

Suddenly, CP realizes that since a long time he did no more hear kantele's voice.
 CP stops playing and turns his head very quickly towards KP's place.
 When he notices that he speaks just for himself, he leaves the stage immediately, running towards the backstage.