

# Nachleuchten am Bodensee

for two double basses

Alyssa Aska  
2016

**Performance notes****Placement of the performers**

The precise placement of each player is dependent on the venue, but it is suggested that the players should be in diagonal opposite areas of the performance space, amongst the audience (not separate areas of the stage). This distribution permits the audience to be immersed in the sound and the dialogic effects.

**Passage of time**

The instruction at the beginning of this piece is to play at any length desired, but to retain the proportional distribution of the notes on the page. The duration should primarily arise out of the performance space; a more resonant performance space will generally lend itself to a lengthier performance. However, the performers may also wish to extend the performance or to shorten it for reasons such as programming or general interest. A suggested performance time in a chamber music hall is approximately 5-8 minutes; but performers may be flexible – however the proportions must remain the same.

**Lighting**

It is suggested that this piece begin in a mostly dark room, if possible (but not entirely dark). Shapes should be distinguishable in the light, but not details.

**General notes**

All notes should be held indefinitely unless indicated otherwise – both lines and decrescendo to niente are used to indicate the termination of a note. Generally all notes are non-dim unless instructed otherwise.

The dialogic effects created during this piece arise from the subtle differences between what each instrument is playing. Therefore, in parts of the score where it is encouraged that the players are not together, it is important they are not together. The same applies to instances in which the instrumentalists are instructed to play simultaneously or together.

Harmonics: displayed pitch is sounding pitch, letter indicates string, number indicates partial number.

At the end of system 3, the instruments will have detuned slightly using the tuning pegs. They should remain detuned through the end of the piece, even if that makes the harmonics to also be out of tune at the end.

Progress through each system as quickly or as slow as needed, dependent on the resonance of the space, the venue, and performers' desired length. A performance could last two minutes or twenty minutes. Retain proportions.

# Nachleuchten am Bodensee

all notes *sensa vibrato*, *non dim*  
as little bow movement as possible

Double Bass *sul ponticello* *d5* *sempre vary tremolo length; never together* *ppp* *e5* *sempre vary length; never together* *p* *a4* *gradually increase bow movement slightly to normal* *hold measured tremolo* (hold note)

Double Bass *sul ponticello* *e4* *sempre vary length; never together* *ppp* *g4* *sempre vary tremolo length; never together* *d5* *sempre vary length; never together* *g4* *hold measured tremolo* *p*

DB. *Extremely steady tremolo* *g4* *pp* *g5* *p* *gradual slow trem.; non-steady* *a4* *non-trem.* *normale* *a4* *g3* (hold note)

DB. *Extremely steady tremolo* *e5* *e5* *a4* *gradual slow trem.; non-steady* *normale* *e4* *e3* *non-trem.* *pp* *a4* *mp* (hold note)

DB. *transition to and from harmonics as smoothly as possible* *a5* *d4* *d3* *d3* *a3* *e4* *microtonal shifts using tuning peg* *hold slightly detuned unison* *microtonal shifts* *hold slightly detuned unison* (hold note)

DB. *mp* *a4* *a4* *a5* *a3* *e4* *microtonal shifts using tuning peg* *p* *mp* *ppp* *mp* (hold note)

DB. *remain detuned from one another; always return to low note after performing harmonic* *all harmonics sempre* *pp* *d5* *e3* *sul tasto* *g4* *g4* *e4* *e5* *d5* *g5* (hold note)

DB. *all harmonics sempre* *pp* *e3* *g3* *d5* *sul tasto* *a3* *d5* *a3* *a4* (hold note)

DB. *cut off lower note without dim.* *cut off lower note without dim.*