

## two studies for violoncello solo

(2014)

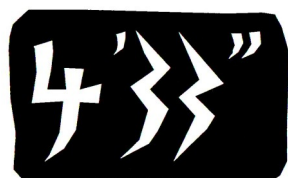
**Carsten Bock** wurde 1962 in Hannover geboren. Er studierte an der HfK Bremen Orchestermusik mit Hauptfach Kontrabass sowie Musikwissenschaft, Soziologie und Neuere Geschichte an der TU Berlin. 2005 dissertierte er mit dem Thema "Der musikalische Raum bei Alban Berg. Studie zum Verhältnis der Tonsatzebenen in der Lyrischen Suite". In seinen Kompositionen liegt der Schwerpunkt auf zeitgenössischer Musiksprache mit neuen Spieltechniken, die unter anderem auch für Kinder geeignet sind. Als Kontrabassist und Komponist lebt Carsten Bock heute in Hamburg.

**Carsten Bock** was born in 1962 in Hannover/Germany. He studied orchestra and double bass in Bremen and musicology, sociology and recent history in Berlin. 2005 he concluded his studies with a dissertation about Alban Berg and the Lyrical Suite. In his compositions he emphasizes on a contemporary style that includes new and experimental playing techniques that are well suited for children, too.

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cover: Urte Girnatis

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vierdreiunddreissig

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Eine Komposition mit streng begrenztem Tonumfang,  
der Freiraum für die Interpretation der reihengebundenen  
Tonsprache schafft.

## allgemeine Hinweise

- beide Studien sind ohne Vibrato zu spielen
- die gestrichelten Taktstriche dienen nur zur besseren Orientierung

## Notation



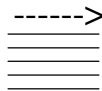
- auf der Seite liegend gepresst



- Tremmolo



- natürliches Flageolett



- zur nächsten Spielanweisung übergehen

# peripéteia

zwei Studien für Violoncello solo

3

## I

... *suchend* ...

♩ = 60

*molto flaudando*

carsten bock 2014

First staff of music in bass clef. It begins with a *ppp* dynamic and features a series of eighth notes with slurs and hairpins. Dynamics include *ppp*, *pp*, *ppp*, and *pp*.

Second staff of music in bass clef. It continues the melodic line with slurs and hairpins. Dynamics include *p*, *pp*, *p*, and *pp*.

Third staff of music in bass clef. It features a mix of eighth and quarter notes with slurs and hairpins. Dynamics include *p*, *pp*, and *p*.

Fourth staff of music in bass clef. It contains longer note values with slurs and hairpins. Dynamics include *pp*, *p*, *pp*, and *ppp*.

... *mutig* ...

*nor.*

Fifth staff of music in bass clef. It features a more rhythmic eighth-note pattern with slurs and hairpins. Dynamics include *mp*, *p*, and *mp*.

Sixth staff of music in bass clef. It includes a triplet of eighth notes and slurs with hairpins. Dynamics include *p*, *pp*, and *mp*.

Seventh staff of music in bass clef. It features another triplet of eighth notes and slurs with hairpins. Dynamics include *p*, *pp*, and *p*.

pp

p pp

p p p

pp ppp p

p

... abwägend...

pp ppp

pp ppp

# II

... mit Nachdruck ...

The musical score is written for a bass clef instrument. It begins with a tempo marking of ♩=40 and a dynamic marking of *mf*. The first system contains two staves of music. The second system also contains two staves, with a tempo change to ♩=80 and dynamic markings of *p* and *mf*. The third system contains two staves with dynamic markings of *p* and *mf*. The fourth system contains two staves with dynamic markings of *mf* and *p*. The fifth system contains two staves with dynamic markings of *mf* and *p*. The sixth system contains two staves with dynamic markings of *mf* and *p*. The seventh system contains two staves with dynamic markings of *mf* and *p*. The eighth system contains two staves with dynamic markings of *mf* and *p*. The score includes various musical notations such as slurs, accents, and triplets.

$\text{♩} = 50$  ... *flüchtig* ...

*molto ponticello*

*mp*

-----> *nor.*

... *fortführend* ...

$\text{♩} = 70$

*mf*

*mp* *p* *pp*

*...verhalten ...*

$\text{♩} = 60$

*pp* *trem.*  
*mp*  
pizz links

pizz 3

pizz links  
3  
pizz.

pizz links  
pizz links

*...fließend ...*

3  
*p*

3  
3

3  
3