

au

**for two cellos
(2020 rev.2023)**

**노재봉
Jaebong Rho**

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노재봉

au (αὐ̃) means 'newly, again' in ancient Greek.

We are enjoying a more comfortable life than ever before. We should always be grateful to those who have contributed to the advancement of science. However, at some point, the development pattern seems to be out of control. I doubt whether the brake pedal is broken. By the time doubt solidifies into certainty, it is already too late. Convenience will inevitably come with side effects. Unconditional development-oriented thinking must be vigilant before it is too late. Gradually slowing down, it's time to look back on the way you've come. In the past, there will be clues to avoid a tragic ending.

This discourse are combined into the structure of the piece. The piece has seven movements. The first movement presents a melody as the primary material, which was sung in the Western Middle Ages. The even-numbered movements, including the second movement, introduce noise-oriented materials distinct from the melody and develop independently. In the third and fifth movements, the primary material—the melody—appears transformed, and in the last movement, the piece ends with a sound familiar to us.

Jaebong Rho

au

for two cellos

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I.

♩ = 68

Cello I

Cello II

sul tasto, non vib.

0 0

p

Vlc. I

Vlc. II

4

III IV IV

pp

Vlc. I

Vlc. II

8

p

Vlc. I

Vlc. II

12

position ordinario,
natural harmonic gliss.

[◇]

ordinario

mf

mp

16

molto sul tasto, molto vib.

Vlc. I

Vlc. II

ordinario

mp *pp* *pp*

20

ordinario

Vlc. I

Vlc. II

p *p*

IV III 0 II

24

Vlc. I

Vlc. II

p

3 3

molto sul tasto

molto sul tasto

III

28

Vlc. I

Vlc. II

pp *pp*

I 0

3

II.

♩ = 108

vertical bowing (always Sul C)

Cello I

pp *mf* *pp* *mf*

Cello II

vertical bowing (always Sul C)

pp *mf* *p*

gradually overpressure to scratch tone

5

[•] —————> [■]

Vlc. I

p *f* *pp* *mf*

Vlc. II

f *pp* *mf* *p*

position ordinario
0

9

[•] —————> [■]

Vlc. I

p *f* *p* *f*

Vlc. II

f *p* *f*³ *p*

gradually overpressure to scratch tone [•] —————> [■]

behind the bridge (bowing ordinario)

highest as possible

13

position ordinario, natural harmonic gliss. (Δ)

highest as possible

Vlc. I

p *f* *f*³ *p*

Vlc. II

f *f* *p*

position ordinario, natural harmonic gliss. (Δ)

highest as possible

17 $\text{♩} = 92$

Vlc. I

Vlc. II

behind the bridge (bowing ordinario)

position ordinario I

ff *f* *ff* *f*

21

Vlc. I

Vlc. II

f *f* *f* *f* *f* *f*

24

Vlc. I

Vlc. II

ff *sfz* *f* *f* *f*

ff *sfz* *f* *f* *f*

28

Vlc. I

Vlc. II

f *ff* *f* *f*

f *ff* *sfz* *f*

5

31

Vlc. I

Vlc. II

f *f* *ffpp* *ffpp*

35

$\text{♩} = 108$

Vlc. I

Vlc. II

fff *sffz* *fff* *sffz* *pp*

38

Vlc. I

Vlc. II

pp *mf* *pp* *f* *mf* *pp* *mf* *pp*

42

Vlc. I

Vlc. II

f *f* *f* *f*

46

Vlc. I

Vlc. II

mf

ff

ff

ff

behind the bridge (bowing ordinario)

50

Vlc. I

Vlc. II

ff

ff

ff

ffz

54

Vlc. I

Vlc. II

fff

fff

p

fff

fff

fff

fff

position ord. —————▶ molto sul pont.

58

Vlc. I

Vlc. II

fffz

fffz

fff

fff

7

62

Vlc. I

Vlc. II

ffffz

ffffz

I

II

67 ♩ = 92

Vlc. I

Vlc. II

fff sffz

fff sffz

f

f

3

71

Vlc. I

Vlc. II

f

ff

sffz

f

f

f

3

74

Vlc. I

Vlc. II

f

fff sffz

fff sffz

ff

p

p

3

3

77

Vlc. I

Vlc. II

seagull effect

fff *ff* *mp* *fffz* *mp* *ff*

80

Vlc. I

Vlc. II

behind the bridge (bowing ordinario)

fff

III.

♩ = 52

Cello I

Cello II

vertical bowing (always Sul C)

vertical bowing (always Sul C)

col legno battuto

col legno tratto

p *mf* *f* *mf*

III II

Vlc. I

Vlc. II

ordinario IV

molto sul tasto

molto sul pont. III

pp *mp* *pp*

f *pp* *mf*

Vlc. I

Vlc. II

hit strings with left palm

5

III

bartók pizz.

arco, ordinario III

pp *fff* *p* *fff* *p*

Vlc. I

Vlc. II

sul pont.

col legno battuto

col legno tratto

f *p* *mf* *f*

mf *f* *pp*

II II

16

Vlc. I

Vlc. II

III arco

pp

hit strings with left palm

sul pont.

p mf

fff

20

Vlc. I

Vlc. II

bartók pizz.

col legno battuto

col legno tratto

arco, sul pont.

molto sul tasto

fff

mf

p mf

fff

p

f

ff

fff

24

Vlc. I

Vlc. II

arco

position ord.

molto sul pont.

sul pont.

molto sul pont.

f p f

p

fff

fff

fff

28

Vlc. I

Vlc. II

position ordinario

mp f

mf

p

11

32

Vlc. I

Vlc. II

p *f* *mf* *f* *p*

col legno battuto col legno tratto col legno battuto

arco, ordinario IV

36

Vlc. I

Vlc. II

fff *mf* *mf*

molto sul pont. I

IV.

♩ = 86

repeat normal fingering and light fingering IV \square
└─ 3 ─┘

Cello I

circular bowing,
repeat normal fingering and light fingering

IV [●] → [◇] → [●] → [◇] ▶ simile

Cello II

mf

Vlc. I

4

3 3 V IV \square
└─ 3 ─┘ └─ 3 ─┘ └─ 3 ─┘

f *p*

gradually increase the speed of the circular motion

Vlc. II

Vlc. I

7

3 V *tr* IV molto sul pont.

fff gradually slow down the motion and the trill to connect to bar 10

tr

Vlc. II

Vlc. I

10

Vlc. II

p

13

circular bowing,
repeat normal fingering and light fingering

speed of drawing circles = speed of trill
increase the speed of the circular motion gradually

12

IV [•] → [◊] → [•] → [◊] → simile

Vlc. I

Vlc. II

mf

IV tr

tr

f > *p* < *mf* > *pp* simile

free bowing,
crescendo when ascending, decrescendo when descending,
very flexible.

16

gradually change from fast circle drawing to tremolo

Vlc. I

Vlc. II

fffp

19

♩ = 98

Vlc. I

Vlc. II

fffp

(fff)

simile

IV

(fff)

ff > *mf*

23

[•] [◊] [•] [◊] simile 3 3 3 3 3

Vlc. I

Vlc. II

ff

mf

ff

27

Vlc. I

Vlc. II

mf

3

3

3

3

(A)

(B)

30

Vlc. I

Vlc. II

fff

fffpp

ff

pp

ff

tr

(C)

(D)

34

Vlc. I

Vlc. II

fff

pp

ff

pp

tr

(E)

37

Vlc. I

Vlc. II

ff

ff

ff

ff

p

fff

tr

(F)

(G)

(H)

15

40

Vlc. I

Vlc. II

ff pp f p f p

p fff p f p f p

tr

3

3

3

(▲)

(▲)

Detailed description: This system covers measures 40 to 42. The first staff (Vlc. I) starts in 3/4 time and changes to 4/4 at measure 41. It features dynamic markings of ff, pp, f, p, f, and p, with trills and triplets. The second staff (Vlc. II) has dynamics p, fff, p, f, p, f, p, f, p. It includes a trill in measure 41 and a fermata in measure 42. Performance markings include hairpins and accents.

43

Vlc. I

Vlc. II

ffffpp mf p mf

ffff

molto sul pont. IV

(▲)

Detailed description: This system covers measures 43 to 45. The first staff (Vlc. I) has dynamics ffffpp, mf, p, and mf. The second staff (Vlc. II) has a dynamic of ffff and a section marked 'molto sul pont. IV' starting in measure 45. Performance markings include hairpins and an accent.

46

Vlc. I

Vlc. II

p mf p mf p mf p mf

ff

simile

molto rit.

decresc.

(▲)

Detailed description: This system covers measures 46 to 48. The first staff (Vlc. I) has dynamics p, mf, p, mf, p, mf, p, mf and a section marked 'molto rit.' with 'decresc.' markings. The second staff (Vlc. II) has a dynamic of ff. Performance markings include hairpins and an accent.

49

Vlc. I

Vlc. II

(decresc.) pp

f

(▲)

Detailed description: This system covers measures 49 to 51. The first staff (Vlc. I) has a '(decresc.)' marking and a dynamic of pp. The second staff (Vlc. II) has a dynamic of f. Performance markings include hairpins and an accent.

V.

 $\text{♩} = 36$

Cello I

Cello II

Vlc. I

Vlc. II

Vlc. I

Vlc. II

Vlc. I

Vlc. II

pp

mf

pp

pp

mf

pp

5

p

mf

pp

mf

mp

col legno battuto

f

p

mf

pp

9

f

ff

p

f

mp

pp

mf

p

ff

sfz

col legno battuto

13

pp

arco II

p

VI.

♩ = 92

Cello I *col legno battuto* *ff* *mf* *clb.*

Cello II *col legno battuto* *ff* *sfz*

Vlc. I *ff* *clb.* *pizz.* *large vibrato* *fff* *fffz*

Vlc. II *fff* *large vibrato* *clb.* *ff* *sfz* *fff*

Vlc. I *mf* *clb.* *ff* *p* *mp* *mf* *f* *ff*

Vlc. II *ff* *sfz* *clb.* *pizz.* *fff* *p* *mf* *f* *ff*

11 place the bow on the string (near the tip)

Vlc. I *tap strings as fast as possible, repeat* *pp*

Vlc. II *fff* *mf*

15

tap the body of the instrument

hit strings with left palm

clb.

Vlc. I

Vlc. II

ff

ff

sfz

f

ff

19 (clb.)

pizz.

tap the body of the instrument

tap strings

Vlc. I

Vlc. II

mp

mf

f

ff

mp

ff

p

f

sfz

ff

22

tap

place the bow on the string (near the tip)

tap strings as fast as possible, repeat

Vlc. I

Vlc. II

ff

mp

fff

ff

sfz

fff

mf

25

place the bow on the string (near the tip)

ord.

sul pont.

Vlc. I

Vlc. II

fff

mf

ff

fff

fff

ff

19

29

Vlc. I

Vlc. II

f *ppp* *fff*

mp *fff* *p*

ff *sffz* *fff*

pizz.

32

Vlc. I

Vlc. II

f *f* *ff*

p *ff* *sffz* *sffz* *mf* *ff*

sffz *sffz* *mf*

pizz. tap pizz.

35

Vlc. I

Vlc. II

mf *ff* *p* *f* *ff*

ff *f* *ff* *sffz* *mf*

cb. pizz.

38

Vlc. I

Vlc. II

ff *fff*

ff *sffz* *fff* *sffz*

battuto with hair side of bow

40 *battuto with hair side of bow*

Vlc. I *fff* *fff*

Vlc. II *fff* *mf* *fff*

42 *battuto with hair side of bow*

Vlc. I *fffz* *fffz* *fffz* *fffz* *p*

Vlc. II *fffz* *fffz* *fffz* *fffz* *p*

45 (batt.)

Vlc. I *ff* *fff* *ff*

Vlc. II *ff* *fff*

48 *pizz.* *clb.* *pizz.*

Vlc. I *f* *mf* *mp*

Vlc. II *f* *mf* *mp*

21

51

Violin I (Vlc. I) and Violin II (Vlc. II) musical score, measures 21-24. The score is in 4/4 time and features various techniques such as tapping, pizzicato, and triplets.

Measure 21: Vlc. I has a whole rest. Vlc. II has a quarter note G2 (marked *p*), a quarter note G2 (marked *p*), and a quarter rest (marked *tap*).

Measure 22: Vlc. I has a whole rest. Vlc. II has a quarter rest, a quarter note G#2 (marked *pp*), and a quarter note G2 (marked *5 pizz.*).

Measure 23: Vlc. I has a quarter note G2 (marked *tap*), a quarter note G2 (marked *3 mp*), and a quarter note G2 (marked *mp*). Vlc. II has a quarter rest, a quarter note G2 (marked *mp*), and a quarter note G2 (marked *mp*).

Measure 24: Vlc. I has a whole rest. Vlc. II has a quarter rest, a quarter note G2 (marked *mp*), and a quarter note G2 (marked *mp*).

VII.

♩ = 64 pizz. arco IV very much vibrato upto bar 6

Vlc. I *mp* *mf* *p*

Vlc. II *pp* LH pizz. *mp* *(pp)*

4

Vlc. I *mf* *p* *mf* *p*

Vlc. II *mp* *pp* *(mf)* *p* *mf* *pp*

7

Vlc. I *mf* *pp* *mp* *pp*

Vlc. II *mf* *pp* *mp* *pp* *mp*

very much vibrato upto bar 13 IV

10

Vlc. I *pp* *(mf)* *pp*

Vlc. II *mf* *mp* *mf* *p* *mp* *pp*

23

very much vibrato
to the end of the piece
IV

13

Vlc. I

Vlc. II

pp *mp* *pp* *mf*

p *pp*

16

Vlc. I

Vlc. II

pp *mf* *p* *mf* *p*

pp *mf* *p* *mf* *p*

19

Vlc. I

Vlc. II

mf *p* *mf* *p* *mp*

mf *p* *mf* *p* *mf* *p* *mp*

22

Vlc. I

Vlc. II

p *(mf)* *p*

pp *(mf)* *p*