Matteo Cenerini

Tre Notturni Vibranti

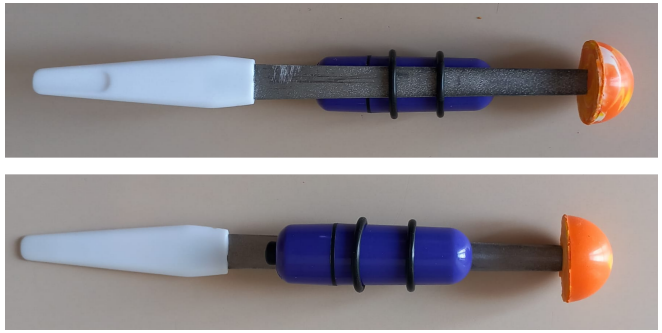
for

violin, cello, piano and prepared sextoys

~ 10 min

Violin

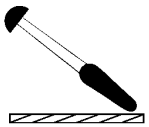
Vibrating stick



The use of a vibrating stick is required in movement III. It consists of a metal nail file with a plastic handle, with an overall length of between 15 and 20 cm. A small vibrator (sextoy), approximately 5 cm long with 3 vibration speeds, is to be attached to the metal part at approximately mid-length, secured to the file with rubber bands or o-rings. Half of a rubber bouncy ball (superball) is to be attached to the tip of the file, in order to balance its weight and improve grip.

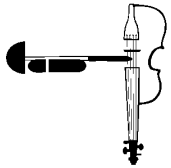
Stick instruction

Hold the stick, with vibration on, from the rubber ball end and lay the handle on the string. Apply almost no pressure. The resulting sound will resemble a very fast, continuous percussive tremolo produced by the vibration. The sound will be shaped through different contact points along the string (al pont., al tast., etc.) and by pressure variations with the L.H. on the fingerboard. Within the piece, the stick is to be used in two modes depending on the handle position



= Short handle end.

Keep the stick parallel to the strings, lightly brushing the short plastic handle end on the string.

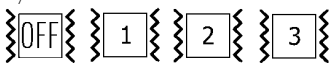


= Long handle end.

Position the stick perpendicular to the strings, lightly brushing the string with the long side of the handle, on edge.

Vibration speed

Vibration speeds are indicated by specific symbols:

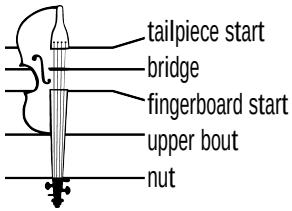


= Slurs.
Dashed slurs refer to the continuous, uninterrupted action of the vibrator on the string.

On and off switching

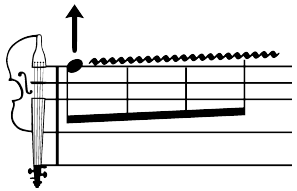
During the performance, including pauses between movements, always turn the stick's vibration on and off as far away as possible from the instrument and from the amplification microphones. When the stick is on, bring it close to the instrument only for the time needed to set up and perform the indicated gestures, avoiding remaining for too long with the vibration activated near the microphones.

Notation

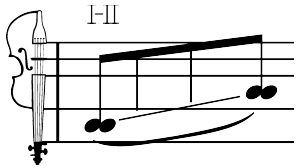


Graphic map notation
Staves with irregular spacing refer
to the positions indicated here.

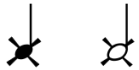
Longitudinal bow stroke
Move the bow toward the tailpiece (·) or toward the
nut (·) without any perpendicular sliding
across the strings.



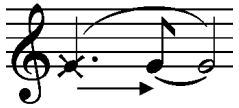
Longitudinal scratch
Move the bow longitudinally across the tailpiece,
very slowly with heavy pressure.
The result will be a scratched,
irregular, discontinuous sound.



Gestures on two strings
Gestures involving two strings at the same
position are notated with a double note head.



Damped strings
Damp the string with multiple fingers
at the indicated position.



L.H. pressure transition
Gradually increase the L.H. pressure on the strings
until reaching ord. pressure. This transition
also applies in reverse.

Cello

Preparation

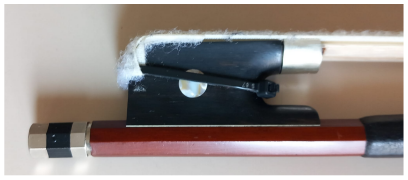
Foils with adhesive tape

Foils on strings

- Apply a sheet of aluminium foil approximately 3 x 6 cm on strings III and IV,
as close as possible to the bridge.
Secure the sheet with a small strip of adhesive tape behind the strings,
i.e. between the strings and the soundboard.
Join the sheet so that it is taut between the two strings. The foil thus
arranged will cover strings III and IV, from approximately ord. position to
the bridge.

- Apply a further sheet of aluminium foil approximately 3 x 10 cm on strings I and II,
between the bridge and the tailpiece. Secure the sheet in the same way,
kept taut between the two strings.

Prepared bow (velcro)

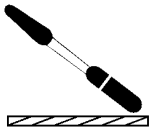


Cover the bow hair with a strip of hook-and-loop fastener (velcro). Use the loop side, i.e. the soft, woolly part. This should be hooked at the tip and at the frog of the bow so that it can be put under tension, reaching a tension similar to that of the ordinary bow hair.

Vibrating Stick

The use of a vibrating stick is required in movement II. It consists of a metal nail file with a plastic handle, with an overall length of between 15 and 20 cm. A small vibrator (sextoy), approximately 5 cm long with 3 vibration speeds, is to be attached to the metal part, secured to the file with rubber bands or o-rings, as close as possible to the tip.

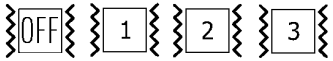
Stick Instruction



Hold the stick with the R.H. from the nail file handle and lightly brush the vibrator (on) on the string. Apply almost no pressure. The resulting sound will resemble a very fast, continuous percussive tremolo produced by the vibration. The sound will be shaped through different contact points along the string without ever increasing the pressure applied by the R.H.

Vibration speed

Vibration speeds are indicated by specific symbols:



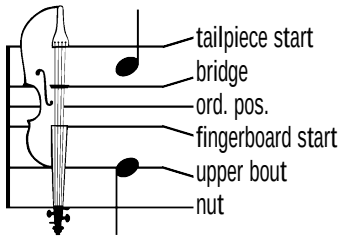
Slurs=
Dashed slurs refer to the continuous, uninterrupted action of the vibrator on the string.

On and Off Switching

During the performance, including pauses between movements, always turn the stick's vibration on and off as far away as possible from the instrument and from the amplification microphones. When the stick is on, bring it close to the instrument only for the time needed to set up and perform the indicated gestures, avoiding remaining for too long with the vibration activated near the microphones

Notazione

RIGHT HAND



Graphic map notation

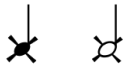
Six-line staves with irregular spacing refer to the positions indicated here. Stem directions, upward or downward, correspond to gestures performed with the R.H. or L.H. respectively.

Tapping
Firmly strike the string with the fingertips at the indicated positions. When tapping is indicated beyond the bridge, perform a simple percussive gesture on the string.

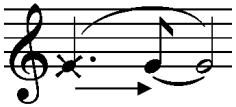
LEFT HAND

Percussive damp
Damp all strings at the indicated position with the L.H. palm, with a percussive gestur

Staccato with contact
Perform a fast staccato gesture, always keeping the hair (or velcro) in contact with the string between gestures.



Damped strings
Damp the string with multiple fingers at the indicated position.



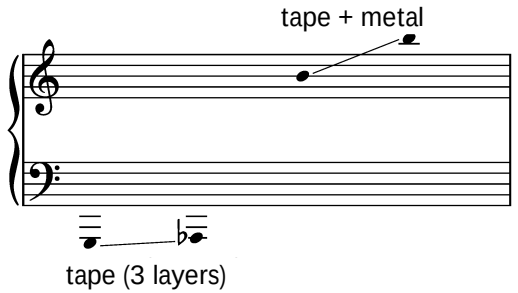
L.H. pressure transition
Gradually increase the L.H. pressure on the strings until reaching ord. pressure. This transition also applies in reverse.

Piano

Preparation

- From B4 to B5 (A4 440 Hz): apply a strip of surgical tape (Leukosilk) very close to the bridge. Place very light metallic material on these same pitches, allowing the strings to still vibrate, such as metal rulers, hacksaw blades, or a light chain. Make sure the metallic preparation covers all pitches to some extent; a certain unevenness in the sonic result is nonetheless desirable.
  Depending on the dimensions of the metallic material used, the preparation may cover a range of strings exceeding an octave; in that case it is possible to exceed up to a major seventh above, since strings from C6 to Bb6 are not used in the piece.
  It is however essential that strings below B4 are not prepared.

- Pitches G1 and Ab1 (A4 440 Hz): apply three overlapping strips of surgical tape, approximately 10/15 cm in length depending on how much the frame allows. Position the tape flat, at an oblique angle starting from the G1 strings as close as possible to the upper end of the strings through to the Ab1 strings toward the tail.

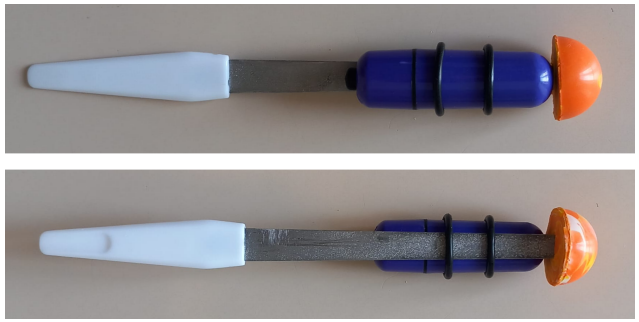


Accessories

Glass
Low glass tumbler.
In movement II it is required to use it upside down on the strings of the middle register of the instrument.
By rotating it and applying a certain pressure on the strings, very high-pitched harmonics are to be produced through the friction at two contact points of the circular rim on the strings. If necessary, apply a little rosin to the rim of the glass.

Solid object
Use a solid object to perform percussive gestures on the low strings covered by the surgical tape. Use a hard plastic, glass, metal or other rigid material object, robust enough, such as a large lighter, a highlighter, or better still something with a certain weight like a small glass bottle or similar.

Vibrating Stick

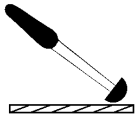


The use of a vibrating stick is required in the piece. It consists of a metal nail file with a plastic handle, with an overall length of between 15 and 20 cm. A small vibrator (sextoy), approximately 5 cm long with 3 vibration speeds, is to be attached to the metal part at approximately mid-length, secured to the file with rubber bands or o-rings. Half of a hard rubber bouncy ball (superball) is to be attached to the tip of the file.

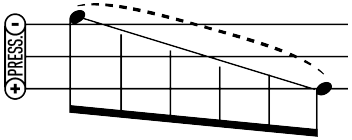
Notazione

Stick Instruction

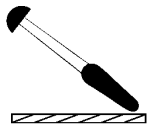
Within the piece, the stick is required to be used in various modes



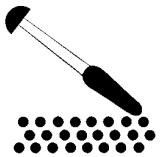
Rubber end vibration
Use the stick with vibration on, holding it from the nail file handle, always without any sliding. The stick will be required to be positioned on a specific string or on the soundboard of the instrument. In the latter case, depending on the frame layout, find an area of the instrument where the wood of the soundboard is easily accessible. Position the stick at an angle as indicated in the image.

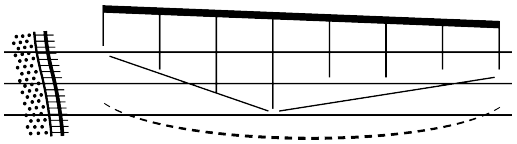


Pressure variations
Vary the pressure applied with the stick, from no pressure at all to heavy pressure, i.e. bending the metal of the file. Notes written above the first staff indicate supporting the weight of the stick with the hand, letting it only barely graze the soundboard.



Plastic handle end vibration
With vibration on, hold the stick from the rubber ball end and tilt it as shown in the image. Lightly brush the plastic handle on the string, always without applying any pressure.





Vibration with handle on pegs

With vibration on, hold the stick from the rubber ball end and gently slide the handle across the strings between the pegs without any pressure. The handle should not be limited to touching only the surface of the pegs but should also graze the portion of strings between the pegs and the upper end of the strings.

Perpendicular rubber end
(vibration off)

Hold the stick along the file (like a pen), resting two fingers on the flat part of the ball, and perform decisive percussive gestures on the string (tape-covered), perpendicularly, from top to bottom

dead stroke

Dead stroke

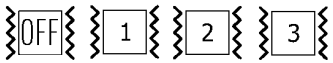
After the stroke, maintain contact and pressure on the string for the indicated duration

No dead stroke

After the stroke, immediately lift the stick, letting the string resonate

Vibration speed

Vibration speeds are indicated by specific symbols:

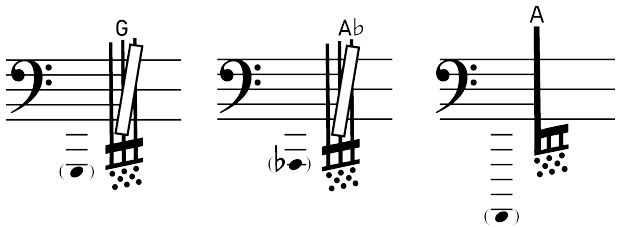


Slurs

Dashed slurs refer to the continuous, uninterrupted action of the vibrator on the string.

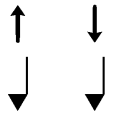
On and Off switching

During the performance, including pauses between movements, always turn the stick's vibration on and off as far away as possible from the instrument and from the amplification microphones. When the stick is on, bring it close to the instrument only for the time needed to set up and perform the indicated gestures, avoiding remaining for too long with the vibration activated near the microphones.



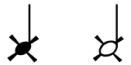
Gestures on low strings

Some gestures in the string area involving low strings, often tape-covered, are notated in the score using three-line staves and specific clefs. The three lines indicate the point on the string where the gesture is to be performed, referring to the very first portion of the string, approximately 15/20 cm from the upper end of the strings. The clefs are preceded by the indication, in parentheses, of the pitch of the relevant string.



Rubbed strings

Scrub the fingertips of index finger and thumb across the indicated strings, starting from as close as possible to the fingerboard toward the tail (↑) or vice versa (↓).



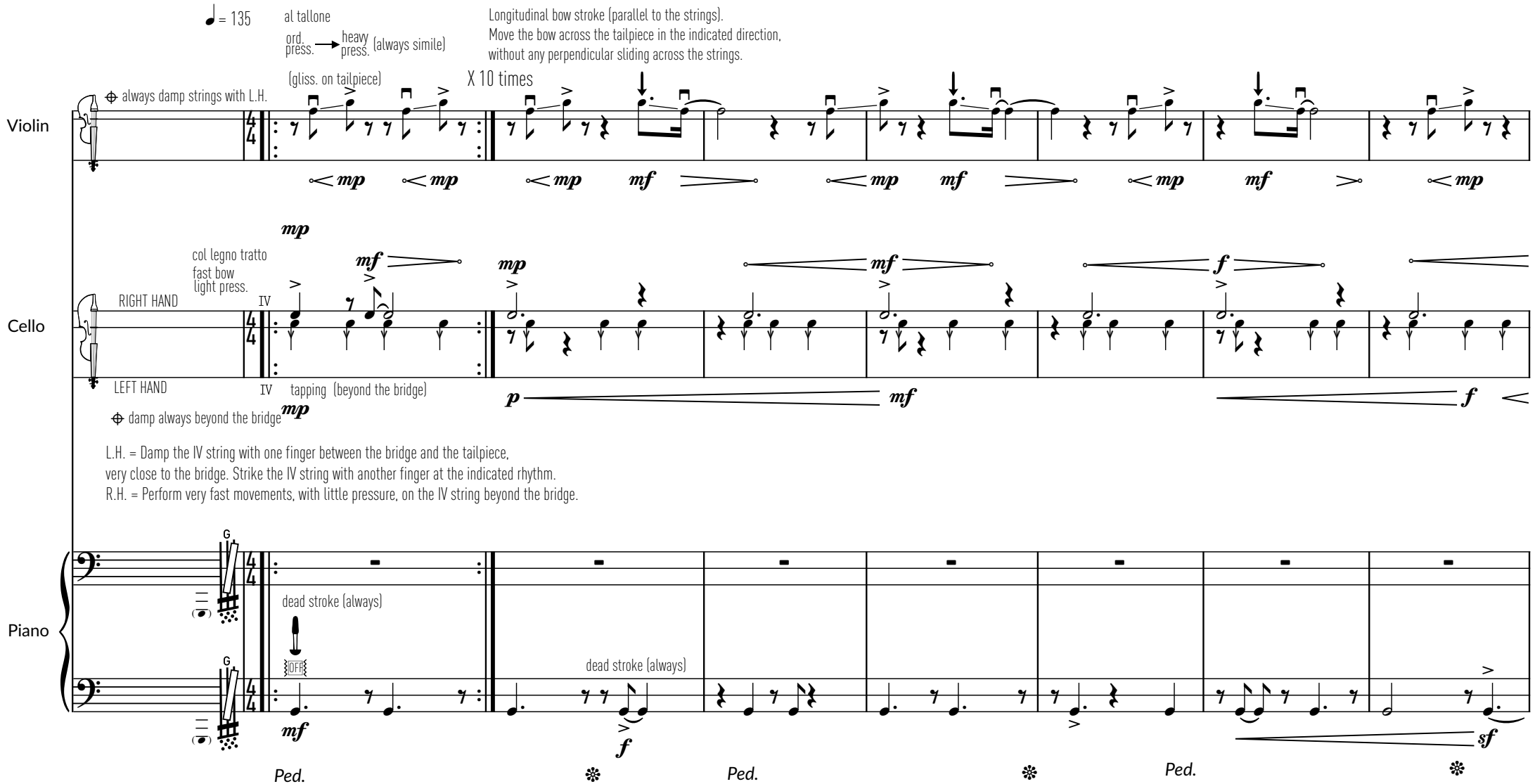
Damped strings

Strings activated by the vibrating stick without the piano pedal being pressed.

Further audio/video material illustrating the gestures and techniques can be found at the following link.
https://drive.google.com/drive/folders/17KYpQ_L4Y0cHzwNe5BAyCLvxRzHTOfBH?usp=sharing

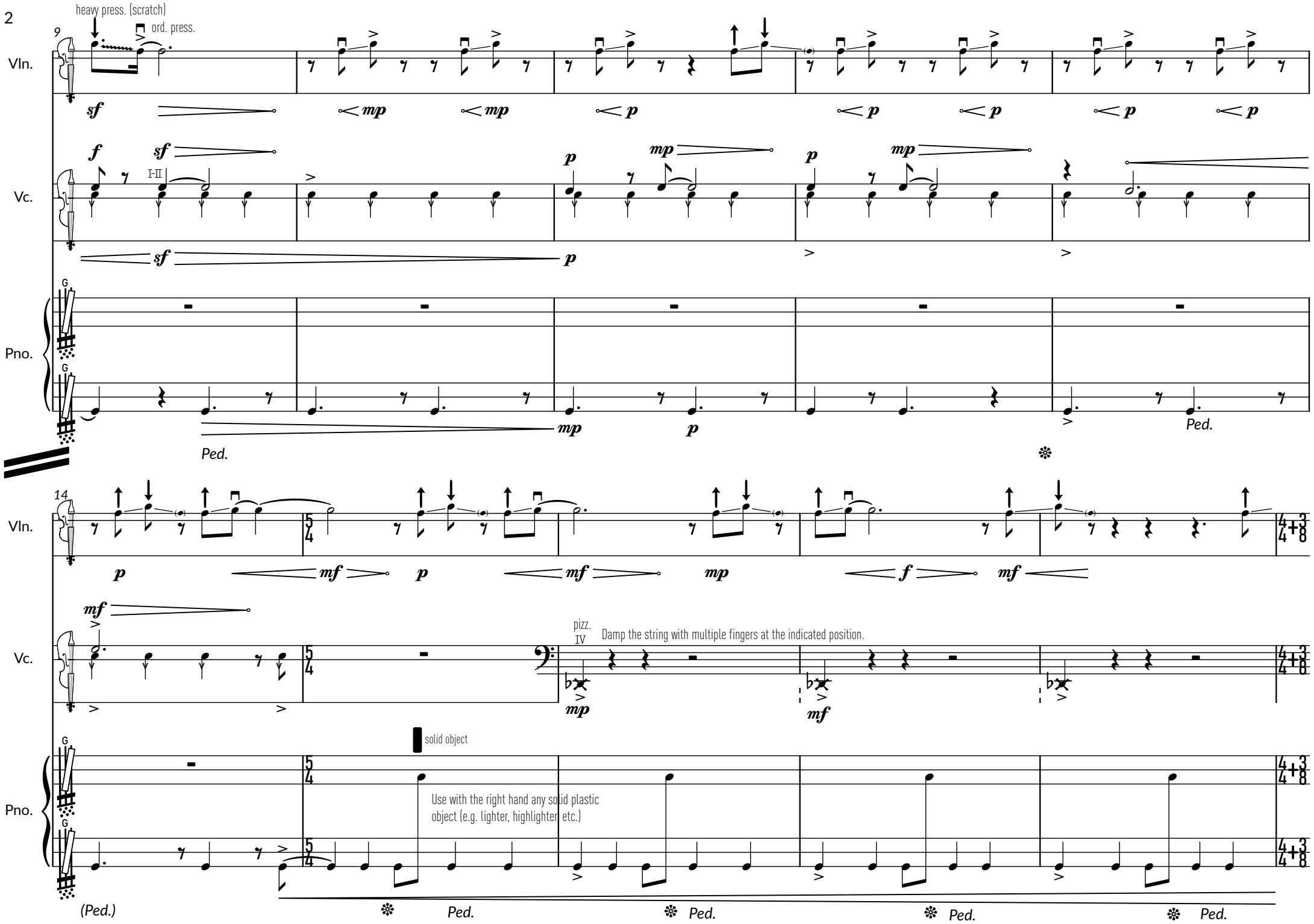
Tre notturni vibranti

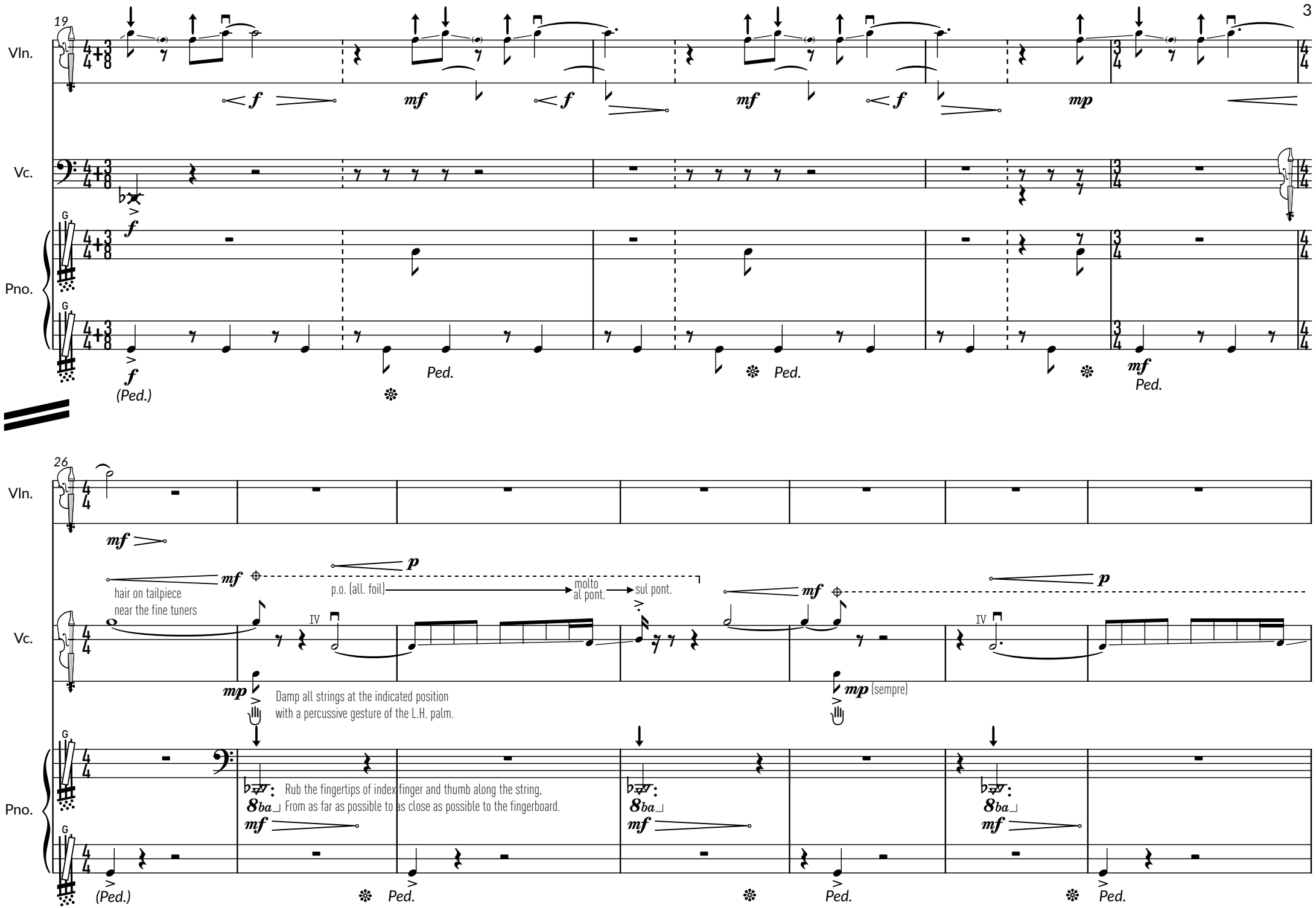
1. Soirée

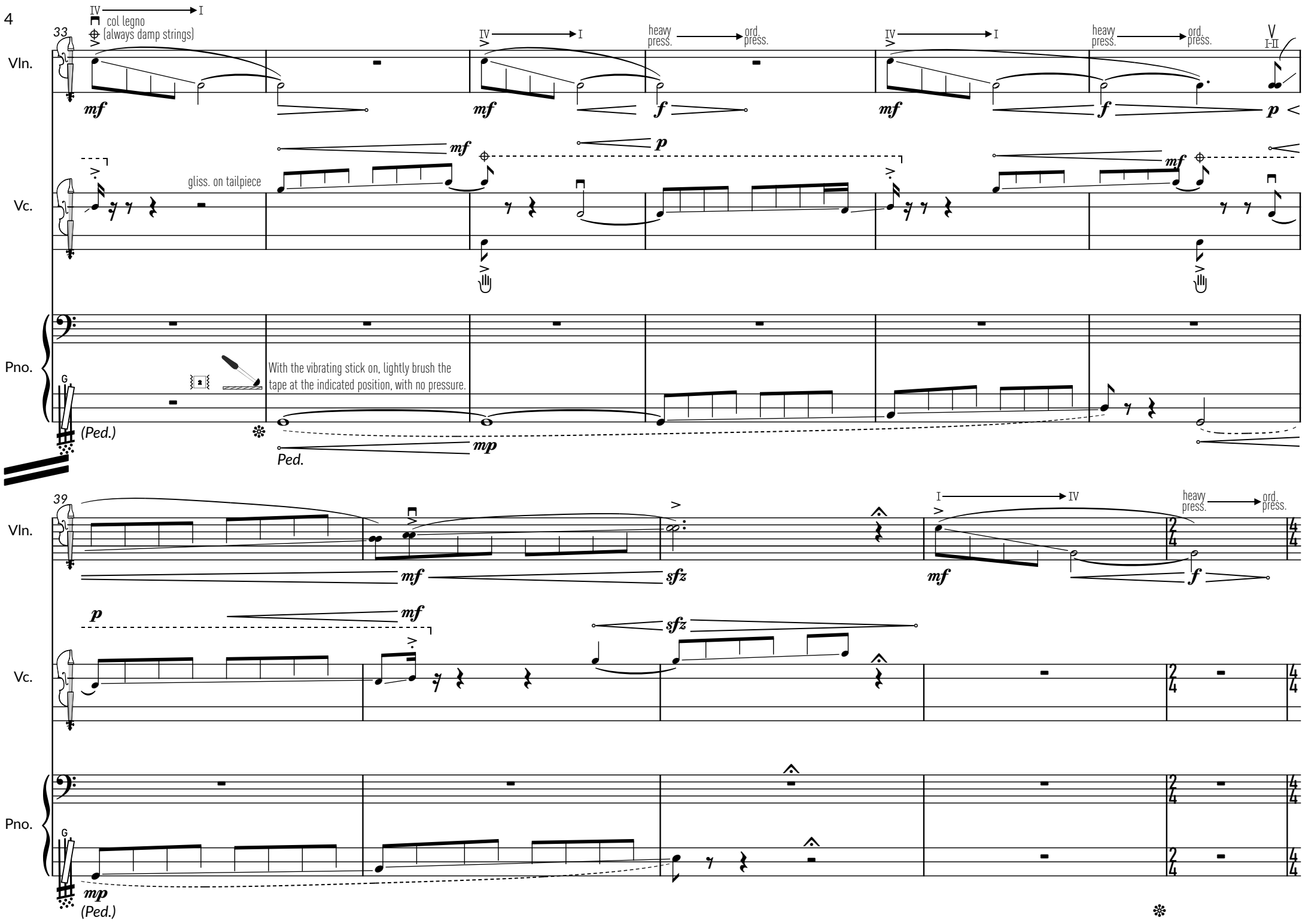


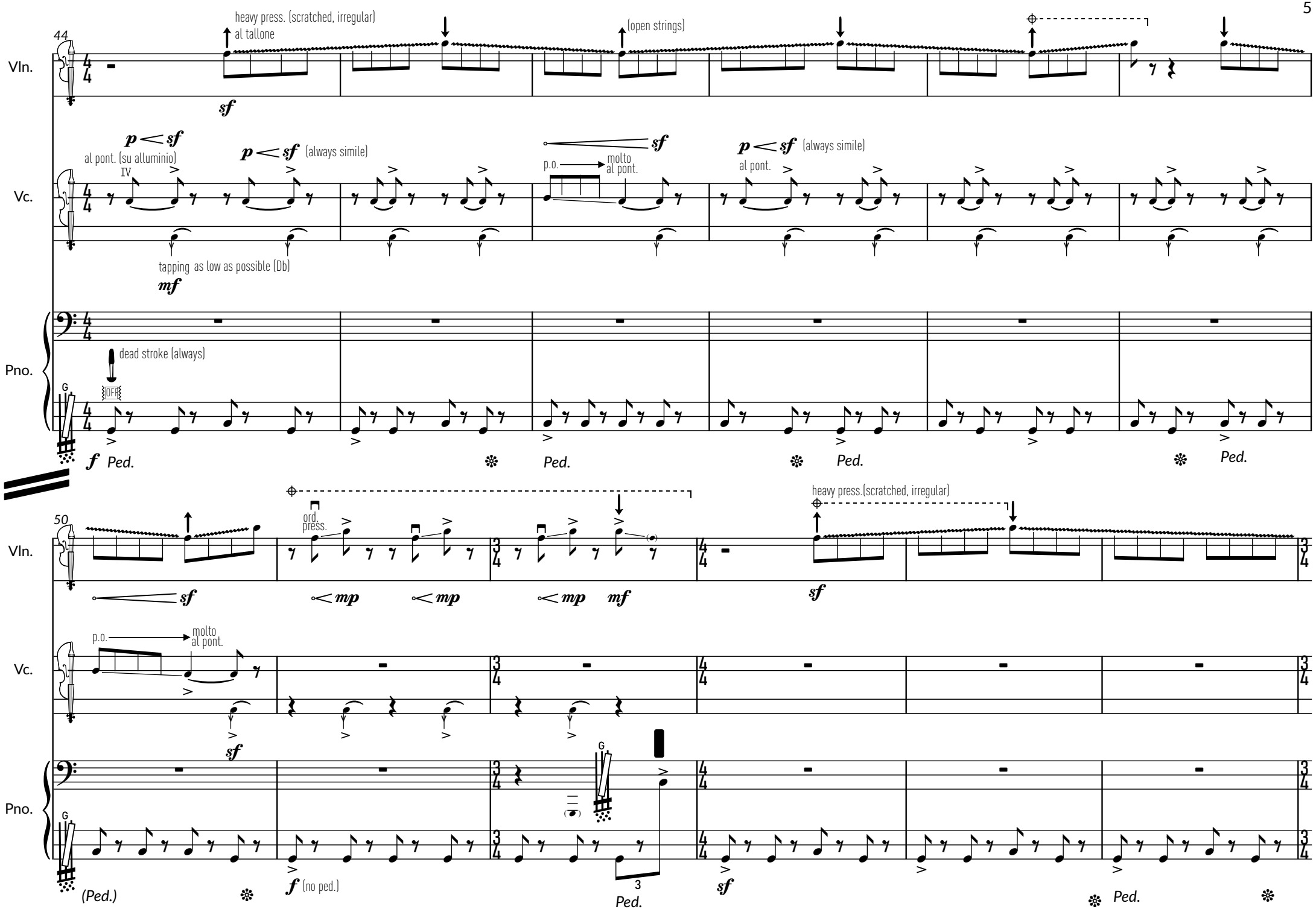
Use with the left hand the stick from the rubber head end with the vibration off, or another rubber object.
Strike the tape-covered string at the indicated position with the mallet perpendicular to the strings.
Dead-stroke = After the stroke do not release but keep the rubber pressed on the string for the indicated duration. (dead-stroke)

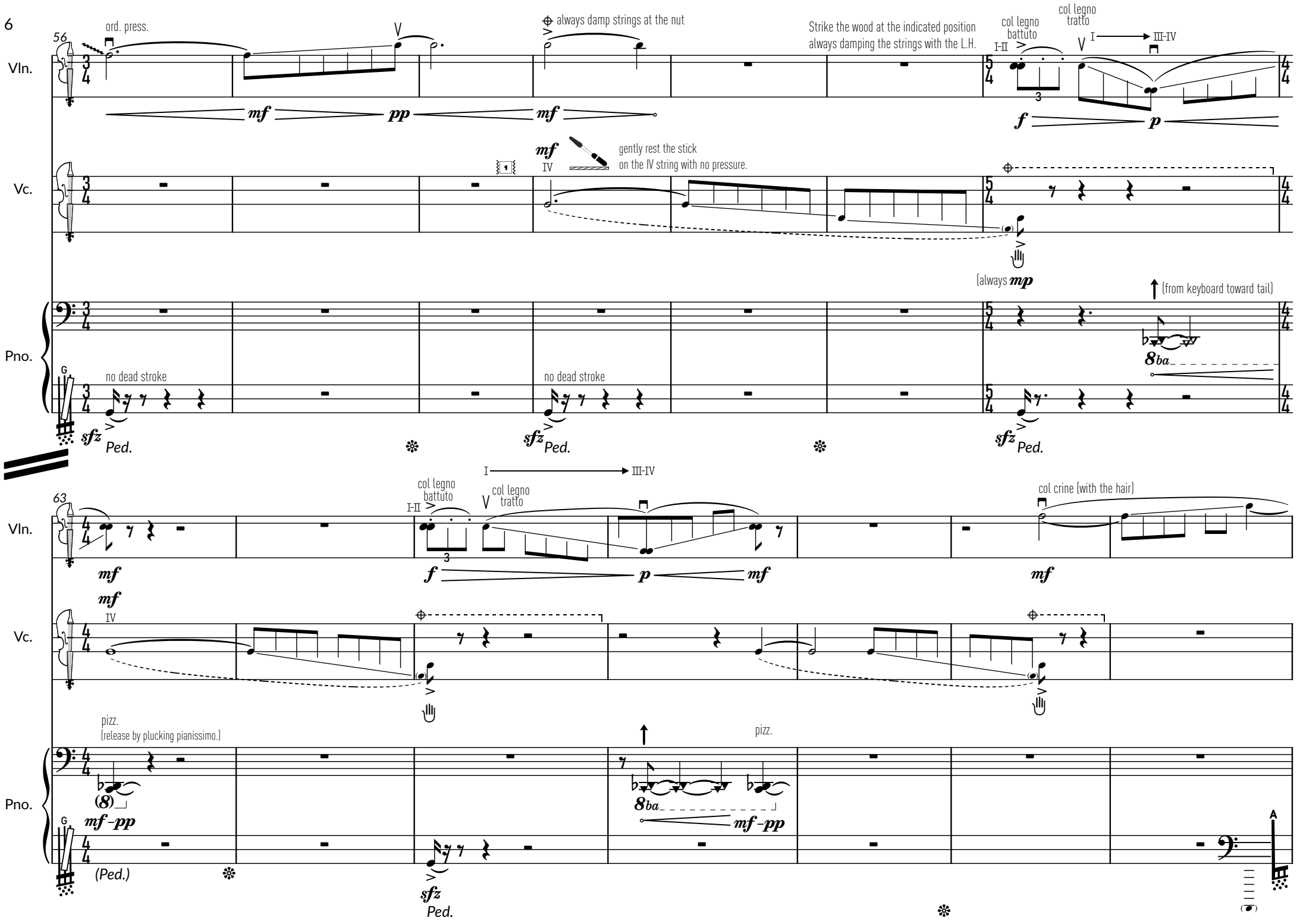
(!) Throughout the entire duration of the piece, i.e. in all three movements, turn the bow's vibration on and off as far away as possible from the instrument and from the amplification microphones. When the bow is on, bring it close to the instrument only for the time needed to set up and perform the indicated gestures, avoiding remaining for too long with the vibration activated near the microphones.

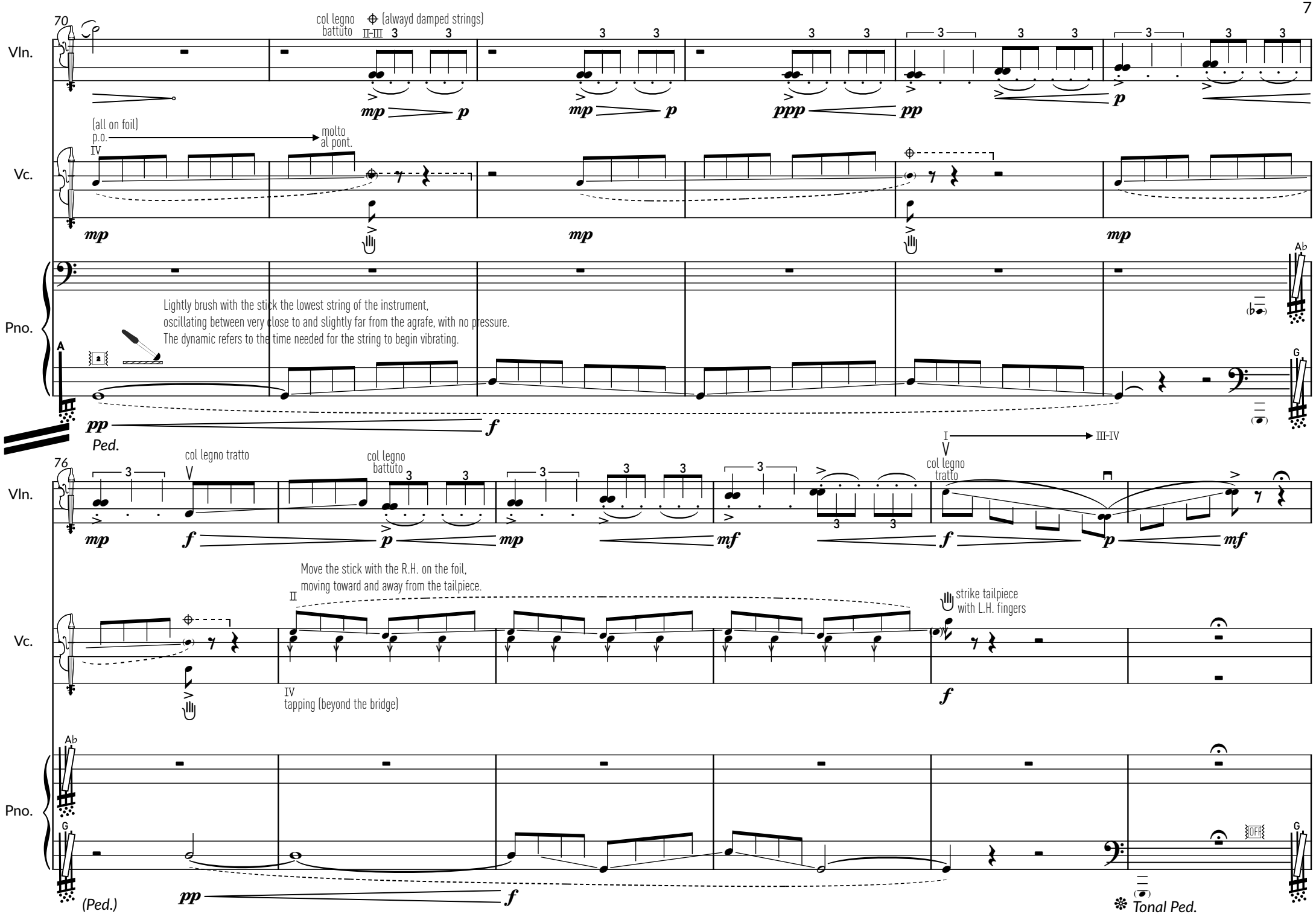

heavy press. (scratch)
ord. press.
9
Vln.
Vc.
Pno.
I-II
Ped.
14
pizz.
IV
Damp the string with multiple fingers at the indicated position.
solid object
Use with the right hand any solid plastic object (e.g. lighter, highlighter etc.)
(Ped.)
Ped.

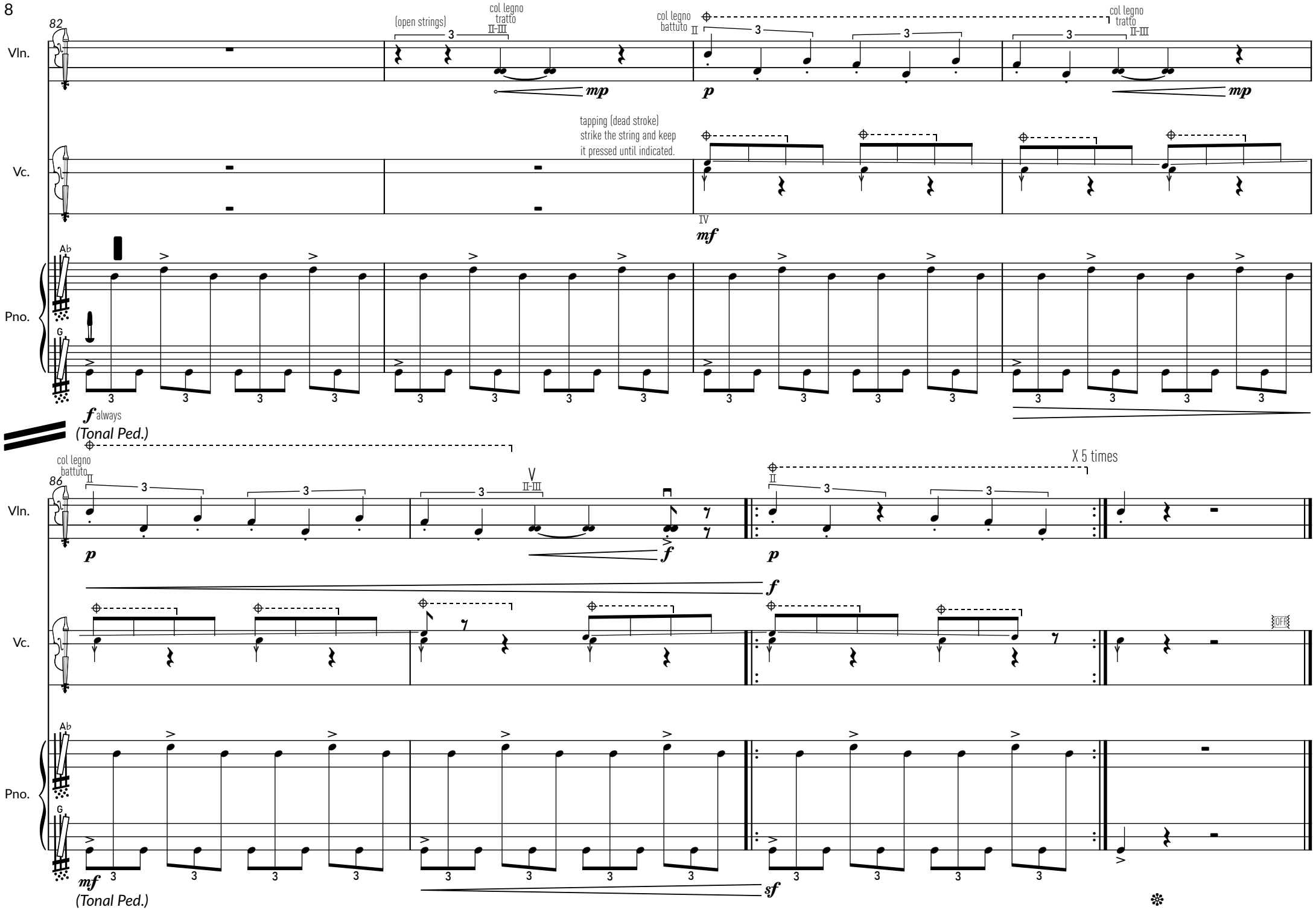

19
Vln.
Vc.
Pno.
f
mf
f
mf
f
mp
f
(Ped.)
Ped.
Ped.
mf
Ped.
26
Vln.
Vc.
Pno.
mf
p
mf
hair on tailpiece
near the fine tuners
p.o. (all. foil)
molto
al pont.
sul pont.
mf
p
IV
IV
mp
mp (sempre)
Damp all strings at the indicated position
with a percussive gesture of the L.H. palm.
Rub the fingertips of index finger and thumb along the string,
From as far as possible to as close as possible to the fingerboard.
8ba
mf
(Ped.)
Ped.
Ped.
Ped.


33
Vln.
IV → I
col legno
(always damp strings)
mf
IV → I
mf
heavy press.
f
ord. press.
IV → I
mf
heavy press.
f
ord. press.
V
I–II
p
Vc.
gliss. on tailpiece
mf
p
mf
Pno.
With the vibrating stick on, lightly brush the tape at the indicated position, with no pressure.
(Ped.)
mp
Ped.
39
Vln.
mf
sfz
I → IV
mf
heavy press.
ord. press.
f
Vc.
p
mf
sfz
Pno.
mp
(Ped.)

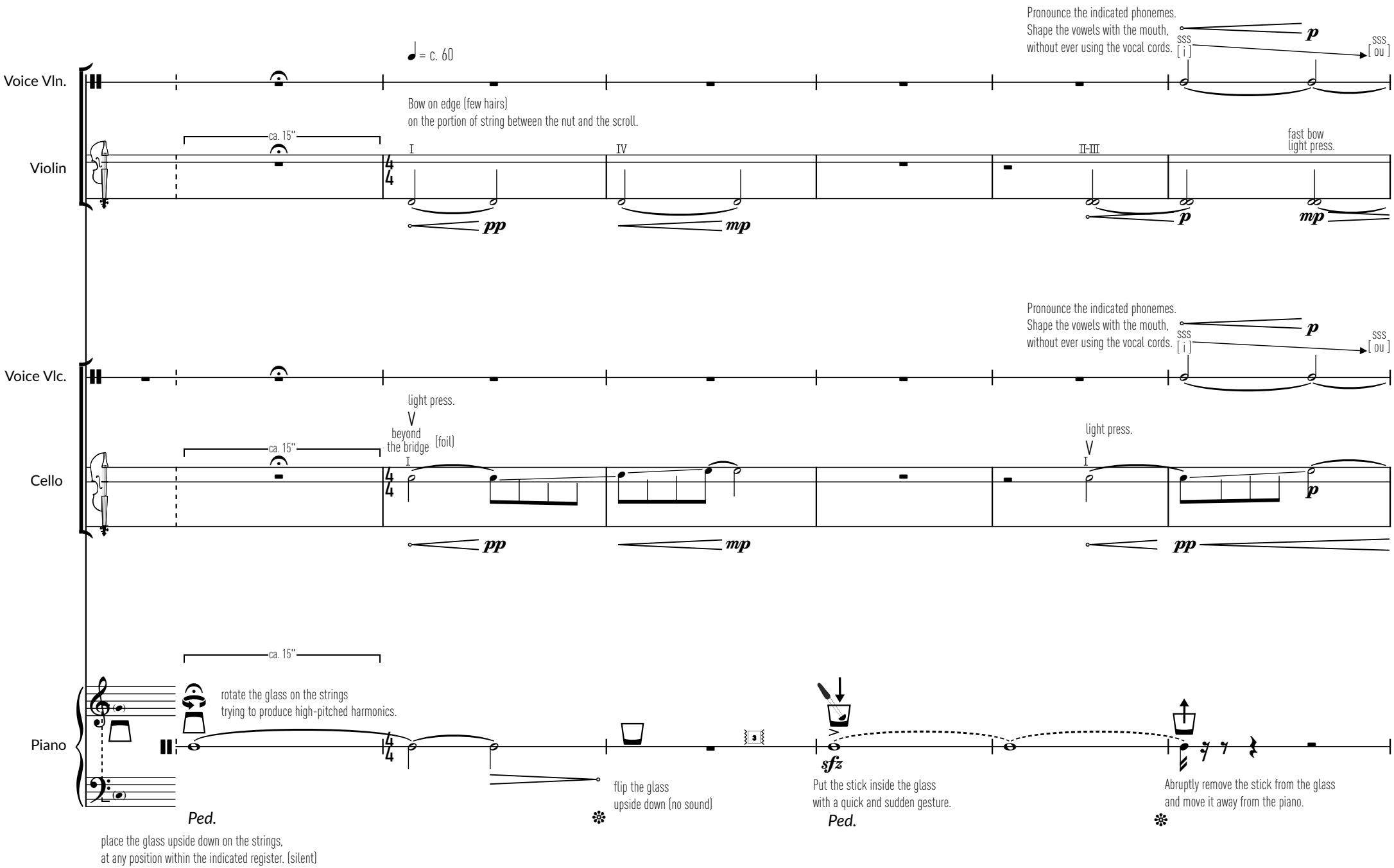

44
Vln.
heavy press. (scratched, irregular)
al tallone
(open strings)
sf
Vc.
p < sf
al pont. (su alluminio)
IV
p < sf (always simile)
sf
p.o.
molto
al pont.
p < sf (always simile)
al pont.
tapping as low as possible (Db)
mf
Pno.
dead stroke (always)
OFF
G
f Ped.
Ped.
Ped.
Ped.
50
Vln.
ord.
press.
sf
mp
mp
mp
mf
heavy press.(scratched, irregular)
sf
Vc.
p.o.
molto
al pont.
sf
Pno.
G
(Ped.)
f (no ped.)
3
Ped.
sf
Ped.

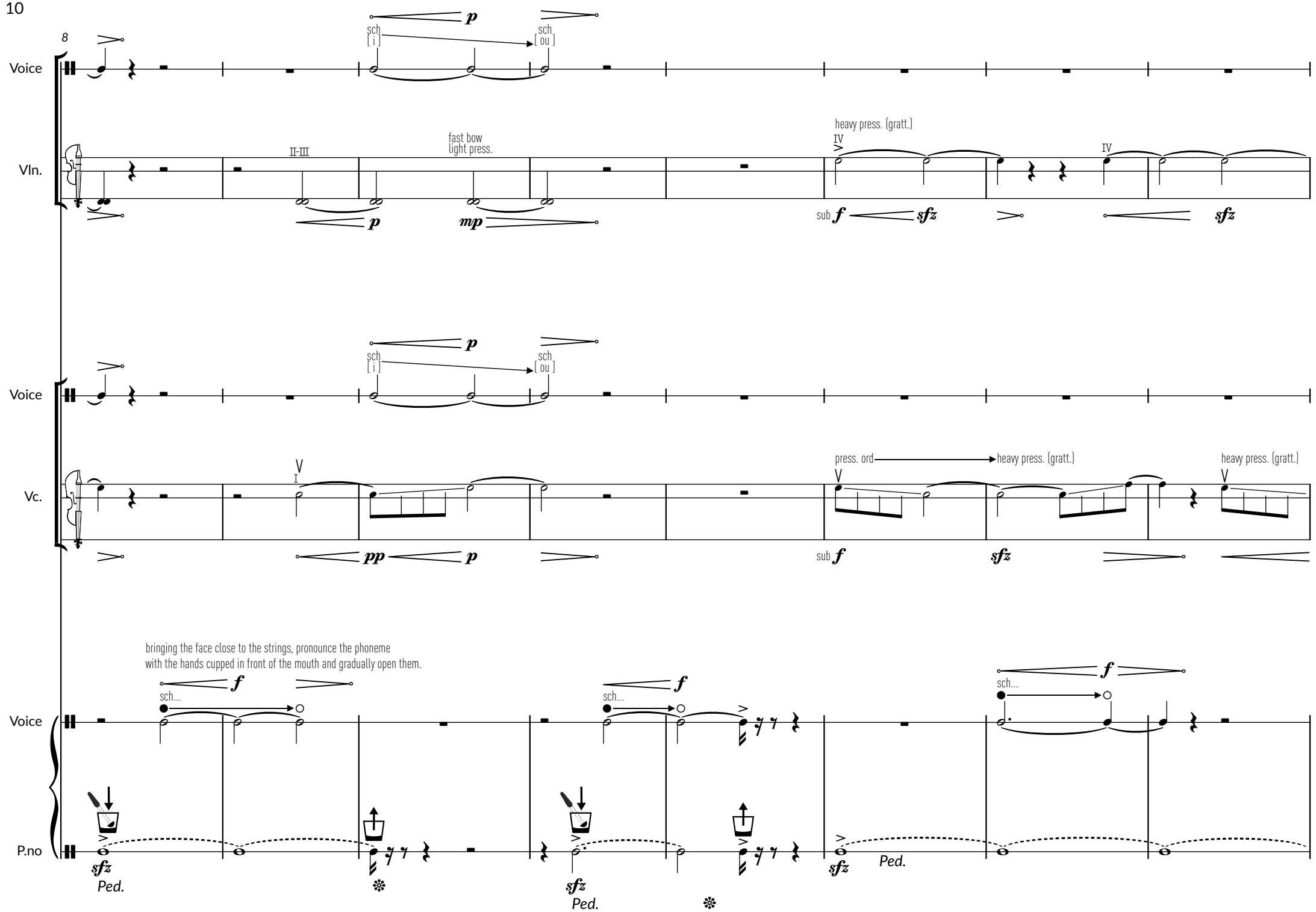

56
Vln.
Vc.
Pno.
ord. press.
always damp strings at the nut
Strike the wood at the indicated position
always damping the strings with the L.H.
col legno
battuto
col legno
tratto
I-II
III-IV
mf
pp
f
p
gently rest the stick
on the IV string with no pressure.
(always mp
(from keyboard toward tail)
no dead stroke
sfz
Ped.
63
col crine (with the hair)
pizz.
(release by plucking pianissimo.)
mf-pp
(Ped.)
A


70
Vln.
col legno battuto
II-III
(alwayd damped strings)
mp p
mp p
ppp pp
p
Vc.
(all on foil)
p.o.
IV
molto al pont.
mp
mp
mp
Pno.
Ab
Lightly brush with the stick the lowest string of the instrument,
oscillating between very close to and slightly far from the agrafe, with no pressure.
The dynamic refers to the time needed for the string to begin vibrating.
A
G
pp f
Ped.
76
Vln.
col legno tratto
col legno battuto
col legno tratto
I
III-IV
mp f p mp mf f p mf
Vc.
Move the stick with the R.H. on the foil,
moving toward and away from the tailpiece.
II
IV
tapping (beyond the bridge)
strike tailpiece with L.H. fingers
f
Pno.
Ab
G
(Ped.)
pp f
Tonal Ped.


82
Vln.
(open strings)
col legno tratto
II-III
mp
col legno battuto
II
p
col legno tratto
II-III
mp
Vc.
tapping (dead stroke)
strike the string and keep
it pressed until indicated.
IV
mf
Pno.
Ab
G
f always
(Tonal Ped.)
86
col legno battuto
II
p
II-III
f
p
X 5 times
Vln.
f
Vc.
OFF
Pno.
mf
(Tonal Ped.)
sf

2. Acuprocufene




8
Voice
p
sch
[i]
sch
[ou]
Vln.
II-III
p
fast bow
light press.
mp
heavy press. (gratt.)
IV
sub f
sfz
IV
sfz
Voice
p
sch
[i]
sch
[ou]
Vc.
I
pp
p
press. ord
heavy press. (gratt.)
sub f
sfz
heavy press. (gratt.)
bringing the face close to the strings, pronounce the phoneme
with the hands cupped in front of the mouth and gradually open them.
Voice
f
sch...
f
sch...
f
sch...
P.no
sfz
Ped.
sfz
Ped.
sfz
Ped.

16

Voice

Vln.

f *mf*

sch [i] sch [ou] sch [i]

Voice

Vc.

f *mf*

sch [i] sch [ou] sch [i]

light press.

sfz *p*

Voice

P.no

f *mf*

sch... sch... sch...

Slowly rest the palm of one hand on the strings,
between the glass and the upper end of the strings, to damp the sound.

❊

(Ped.)

21

Voice Vln.

p *mp*

sch [i]

Voice Vlc.

p *mp*

sch [i]

Voice

p *pp*

OFF

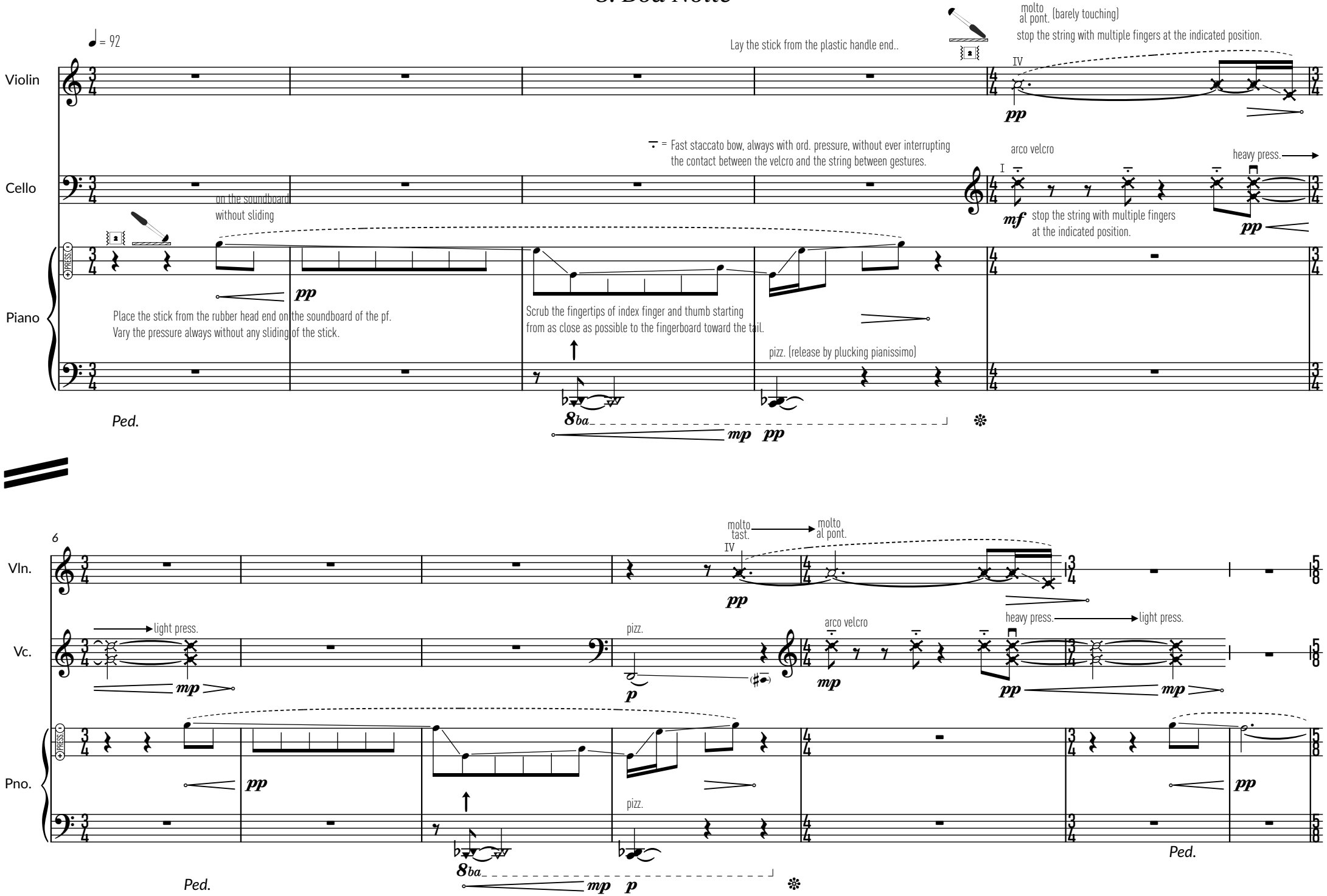
Piano
(strings)

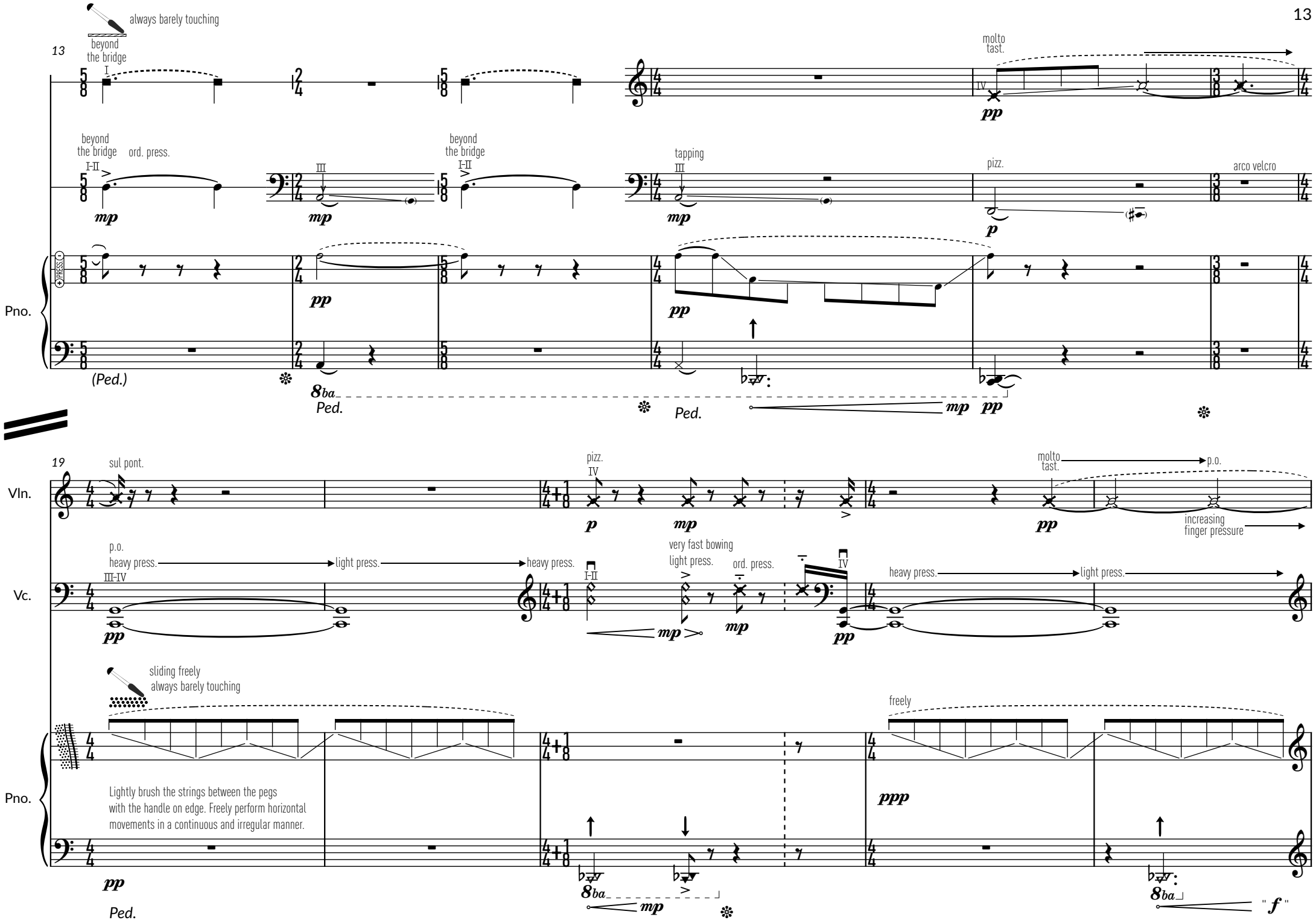
Keeping the strings damped as before,
rest the palm of the other hand on the strings
between the glass and the tail.

Keeping the strings damped,
gradually move both hands until touching
and then gripping the glass to damp it..

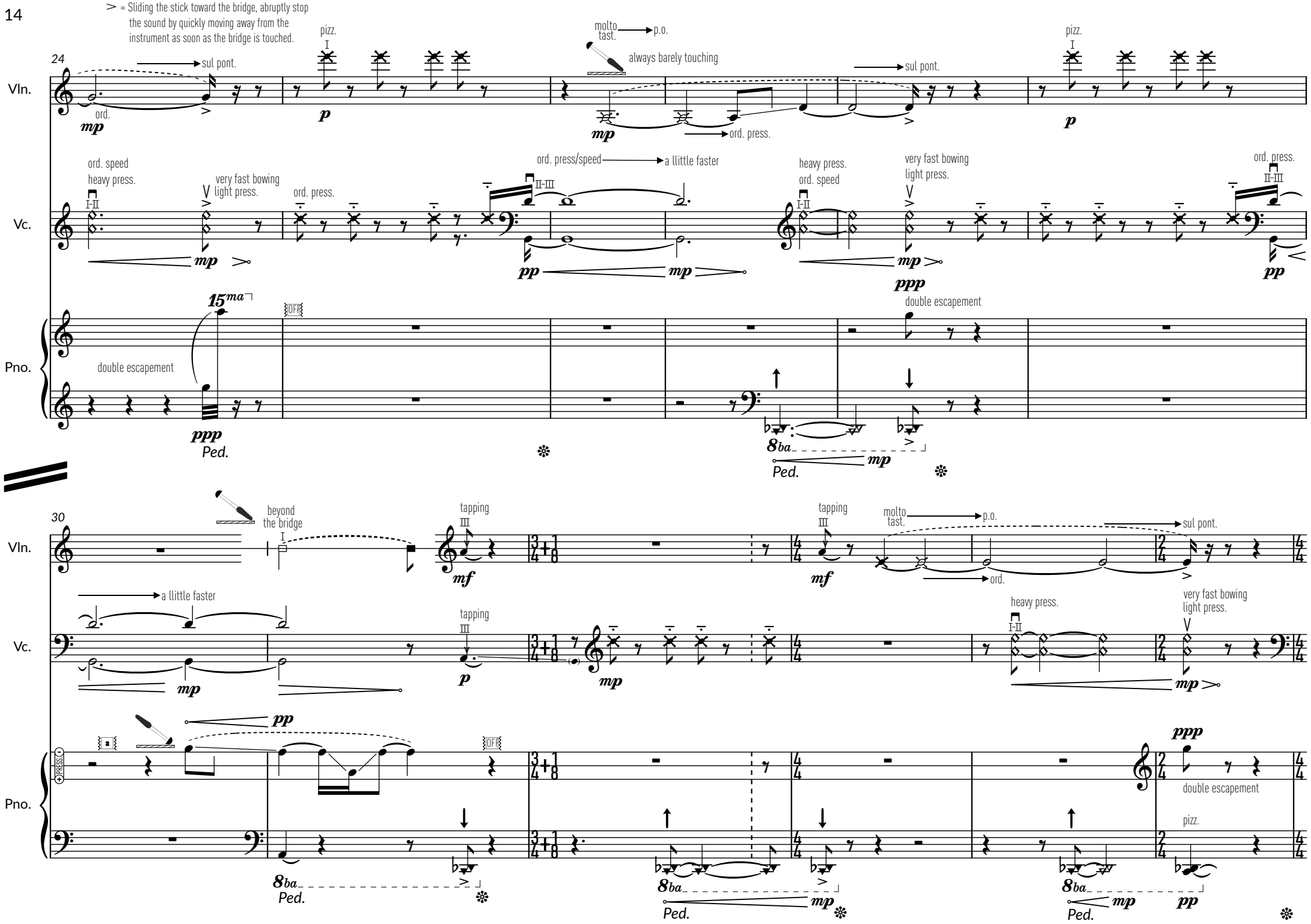
Remove the glass from the strings,
move it away from the instrument,
then turn off the vibration.

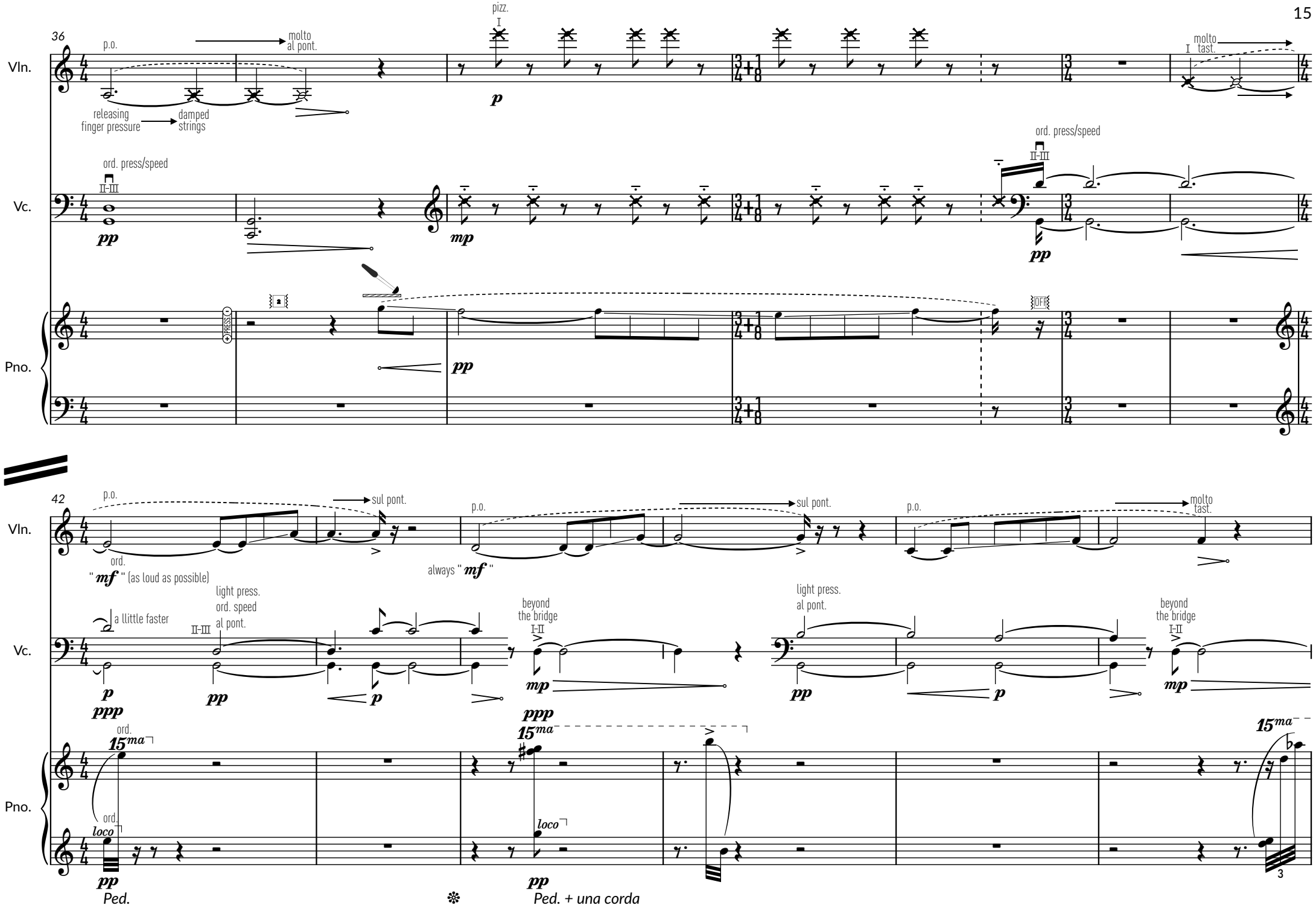
3. Boa Noite

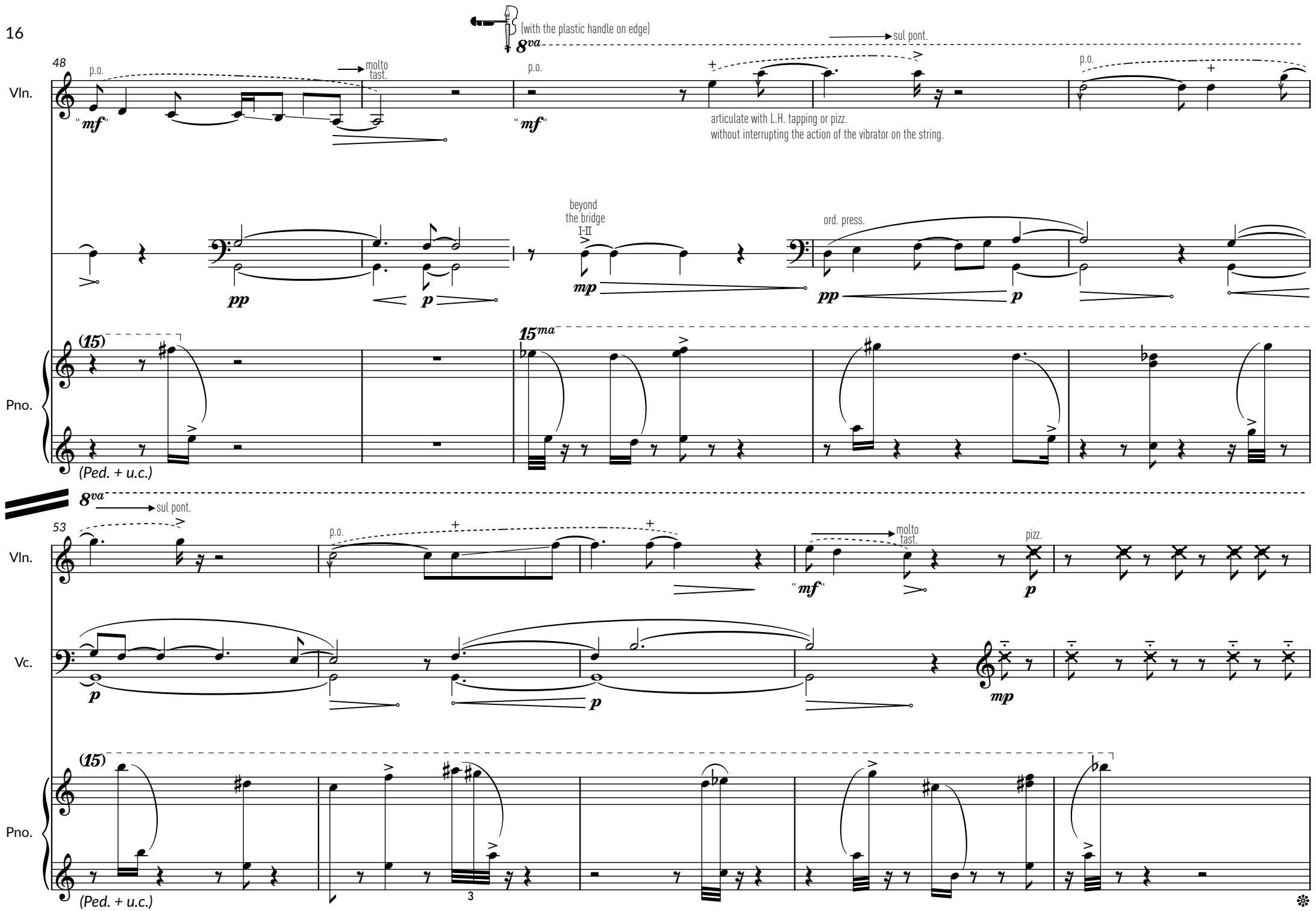

♩ = 92
Violin
Cello
Piano
Lay the stick from the plastic handle end..
molto al pont. (barely touching)
stop the string with multiple fingers at the indicated position.
IV
pp
= Fast staccato bow, always with ord. pressure, without ever interrupting the contact between the velcro and the string between gestures.
arco velcro
heavy press.
I
mf
stop the string with multiple fingers at the indicated position.
pp
on the soundboard without sliding
pp
Place the stick from the rubber head end on the soundboard of the pf.
Vary the pressure always without any sliding of the stick.
Scrub the fingertips of index finger and thumb starting from as close as possible to the fingerboard toward the tail.
pizz. (release by plucking pianissimo)
8ba
mp pp
Ped.
6
Vln.
Vc.
Pno.
molto tast.
molto al pont.
IV
pp
light press.
mp
pizz.
p
arco velcro
mp
heavy press.
light press.
pp
mp
pp
pizz.
8ba
mp p
Ped.
Ped.

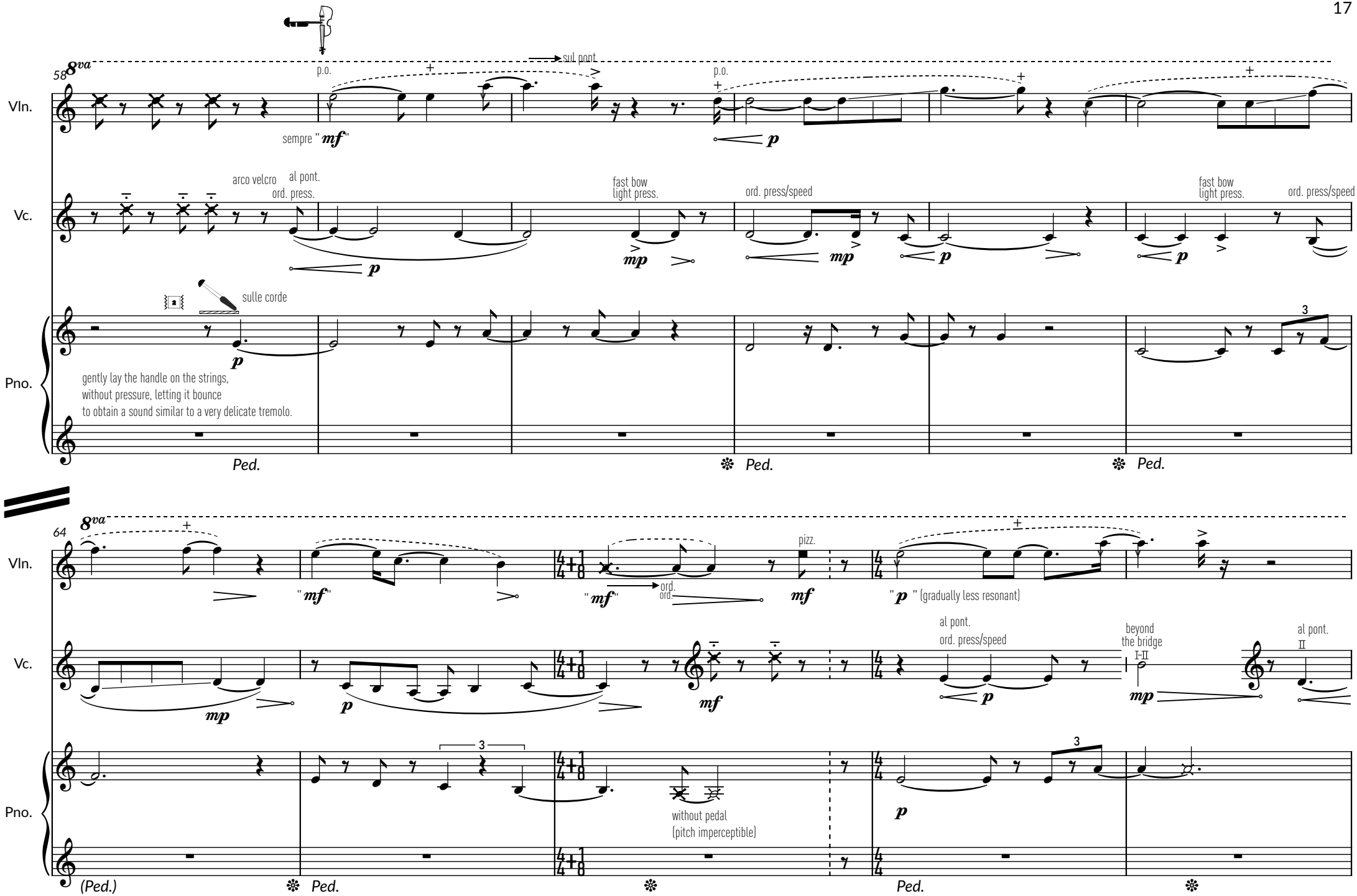

13
always barely touching
beyond the bridge
molto tast.
beyond the bridge
ord. press.
beyond the bridge
tapping
pizz.
arco velcro
Pno.
(Ped.)
Ped.
Ped.
19
sul pont.
pizz.
molto tast.
p.o.
increasing finger pressure
Vln.
p.o.
heavy press.
light press.
heavy press.
very fast bowing
light press.
ord. press.
heavy press.
light press.
Vc.
sliding freely
always barely touching
freely
Lightly brush the strings between the pegs with the handle on edge. Freely perform horizontal movements in a continuous and irregular manner.
Pno.
Ped.

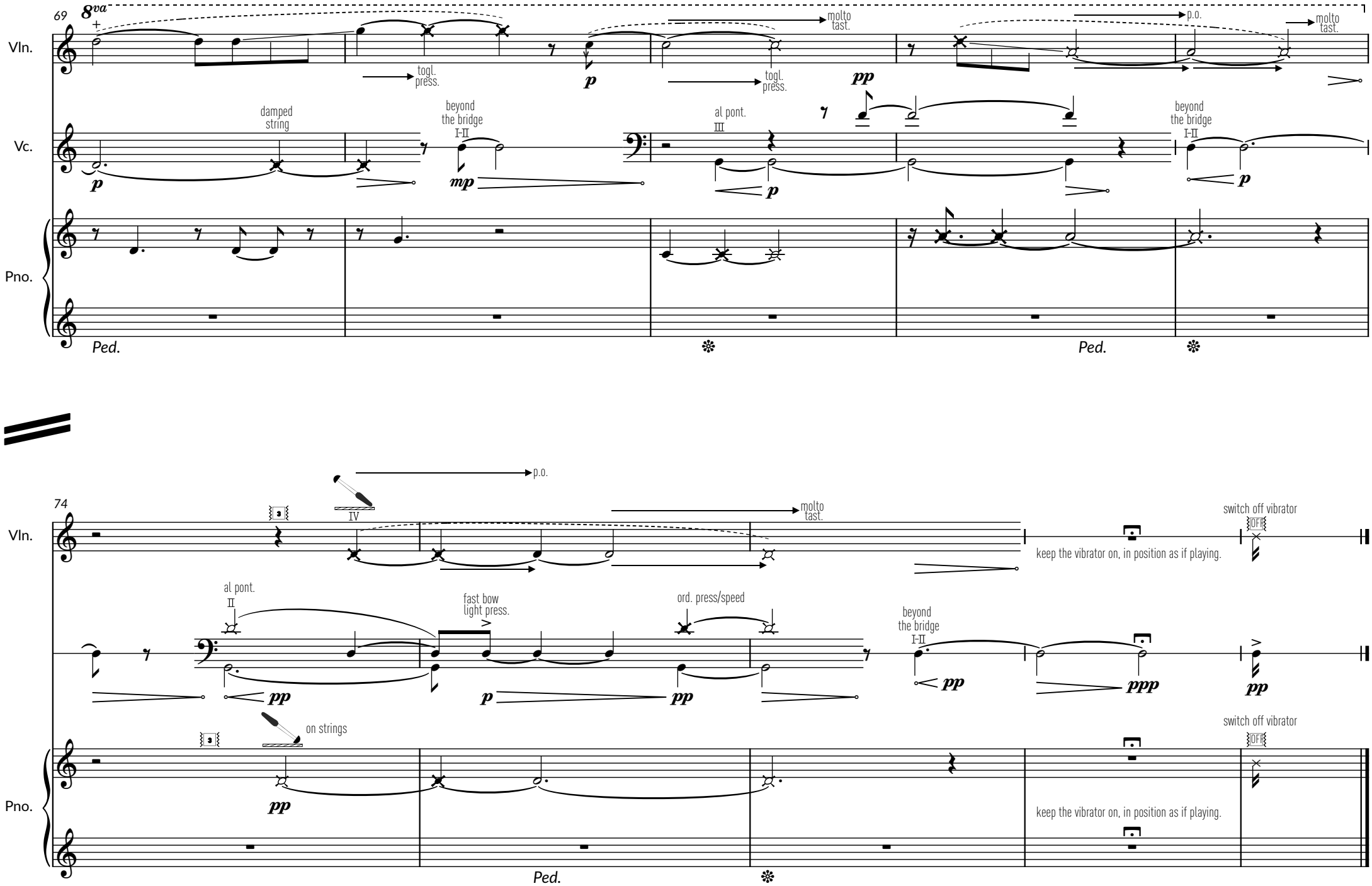
> = Sliding the stick toward the bridge, abruptly stop the sound by quickly moving away from the instrument as soon as the bridge is touched.




36
Vln.
p.o.
molto al pont.
pizz.
I
p
molto tast.
I
releasing finger pressure
damped strings
Vc.
ord. press/speed
II-III
pp
mp
ord. press/speed
II-III
pp
Pno.
PRESS.
2
pp
OFF
42
Vln.
p.o.
sul pont.
ord.
"mf" (as loud as possible)
p.o.
sul pont.
always "mf"
p.o.
molto tast.
Vc.
a llittle faster
light press.
ord. speed
al pont.
II-III
p
ppp
pp
p
beyond the bridge
I-II
mp
light press.
al pont.
pp
p
beyond the bridge
I-II
mp
Pno.
ord.
15ma
ord.
loco
pp
Ped.
ppp
15ma
loco
pp
Ped. + una corda
15ma
3


(with the plastic handle on edge)
8va
sul pont.
48
Vln.
p.o.
molto tast.
"mf"
articulate with L.H. tapping or pizz.
without interrupting the action of the vibrator on the string.
beyond the bridge
I-II
ord. press.
pp
p
mp
Pno.
(15)
15ma
(Ped. + u.c.)
8va
sul pont.
53
Vc.
pizz.
3


58
8va
sul pont.
p.o.
p.o.
Vln.
sempre "mf"
p
arco velcro
ord. press.
al pont.
fast bow
light press.
ord. press/speed
fast bow
light press.
ord. press/speed
Vc.
mp
p
sulle corde
Pno.
gently lay the handle on the strings,
without pressure, letting it bounce
to obtain a sound similar to a very delicate tremolo.
Ped.
64
8va
pizz.
"mf"
"mf"
ord.
mf
"p" (gradually less resonant)
Vln.
al pont.
ord. press/speed
beyond
the bridge
I-II
al pont.
II
Vc.
mp
p
mf
mp
without pedal
(pitch imperceptible)
Pno.
(Ped.)
Ped.
Ped.


69
8va
Vln.
Vc.
Pno.
togl. press.
molto tast.
p.o.
damped string
beyond the bridge I-II
al pont. III
Ped.
74
IV
II
fast bow light press.
ord. press/speed
on strings
switch off vibrator
keep the vibrator on, in position as if playing.