Matteo Cenerini

FLIPPERKASTAUTOMAT

for

bass clarinet, cello and piano

duration: ~ 9'

April 2023

General Notation

Accidentals: all accidentals affect only the immediately following note.

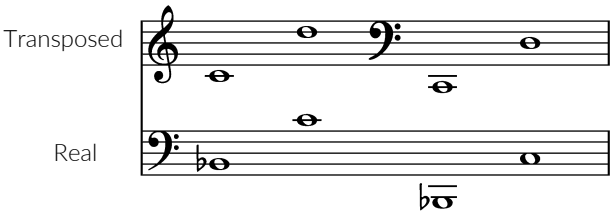
= crescendo from silence.

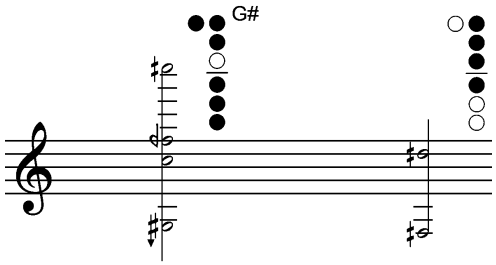
= diminuendo to silence.

= Tremolos as fast as possible

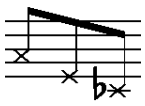
Bass Clarinet

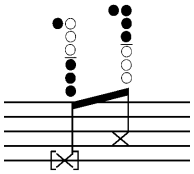
The bass clarinet is written in the score with transposed notes, the treble clef transposes a major ninth above the actual note while the bass clef transposes a major second above the actual note.

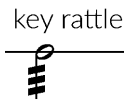




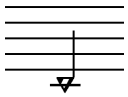
= Multiphonics: there are two multiphonic sounds in the piece to be played through the indicated fingerings.

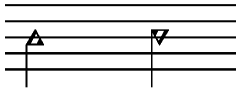
 = Keyclicks.

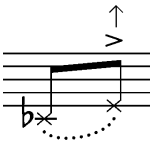
 = Keycliks fingerings: note heads in square brackets indicate keycliks to be performed with non-ordinary positions.



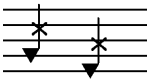
= Key rattle: keycliks tremolo, as fast as possible, choose freely very resonant keys.

 = Air sound: blow into the instrument without vibrating the reed. The pitches given refer only to the fingering and not to the desired sound.

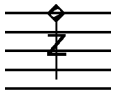
 = Breathe in/out: Inhale or exhale air from the instrument, rather sonorously always without vibrating the reed.



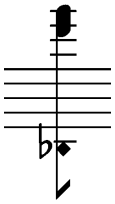
= Key Release: Release the key as quickly and as sonorous as possible.



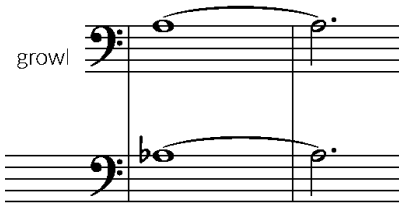
= Keyclicks + air.



= Teeth on reed: put the teeth on the reed to produce sharp, unstable sounds with random and variable pitch. The given pitch refers only to the position and in no way to the resulting sound.



= Harmonics cluster.



Growl: While continuing to play, sing the indicated note into the instrument

Cello

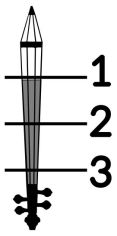
- Preparation

-Insert a plastic ruler about 16 cm long between the strings of the instrument as shown in the picture, i.e., below strings I, II and IV and above string III, so that the second string remains open.

Insert the ruler slightly asymmetrically by making a larger portion of it protrude on the right side of the instrument so that it is easier for the performer to move the ruler with the right hand.

ruler in position “1”

In the piece it will be asked to move the ruler vertically by defining three positions:
1 - between fingerboard and bridge just after the end of the fingerboard (starting position)
2 - in the middle of the fingerboard (about A2 on IV string)
3 - near the capo (about D2 on IV string)



- Tools (card)

A hard plastic card is needed, like a credit card, which will be used, as a pick, to pluck the strings in their portion between ruler and bridge.

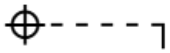
- Notation

All notes with the stem at the top = are played (with bow, card, pizz, or tapped) with the right hand
All notes with the stem down = refer to percussion or tapping with the left hand (the ruler is always plucked, moved or stroked by the right hand).

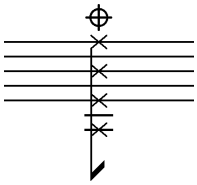
= Exerting exaggerated pressure on the string to obtaining a scratched and distorted sound.

any pression

= Bow the strings very lightly, avoiding, as much as possible, to vibrating them. Produce a very weak and unstable sound, like rustling.

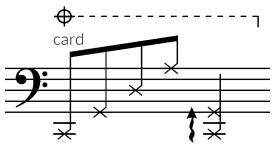


= Damped: prevent vibration of all strings with the fingers of the left hand.



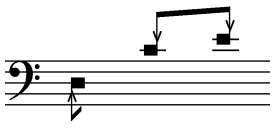
= Percussive Damp: Stopping the strings by a percussive gesture with all the fingers of the left hand on the fingerboard, to produce a dry stroke with no perceived pitches.

The pitches (shown as cross-headed) do not indicate the resulting sound but refer to the strings affected by the gesture.

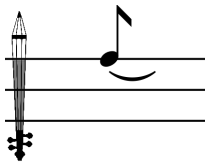


= Card: pluck with the card, always between ruler and bridge, the strings indicated by the cross-headed notes.

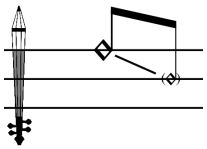
= Tapping: strike the strings in the indicated positions with the fingertips. Because of the preparation, the resulting sound will not have a clearly defined pitch and will not correspond in any way to the position in which it was produced.



As throughout the rest of the piece, the notated sounds with stem up will be to be played with the right hand while those with stem down with the left hand.



=Pluck ruler: the round note on three line staff indicates to pluck the ruler with the right hand, which will already be in the position.



= Ruler sliding: move the ruler between the indicated positions. Variations in dynamics and accents are to be achieved through different sliding speeds.
The small notehead, in parentheses, indicates the target position while the large notehead indicates the beginning of the movement which should be slightly marked.

Piano

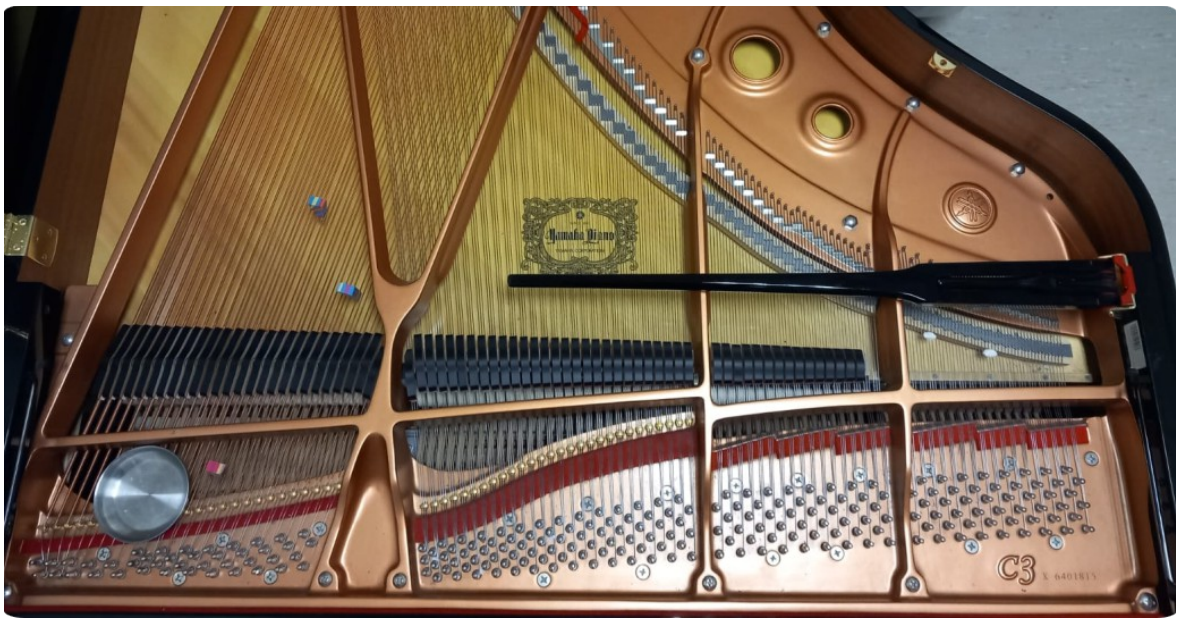
- Preparation

- D1 and E1: place a small metal plate (about 10 cm in diameter) on the strings as close as possible to the capo bar, so as to cover the strings of the two pitches indicated and, of course, the surrounding strings. The plate should be rather light so that it does not completely stop the vibration of the string and that it rises up creating small bounces if the two pitches are played on the keyboard in sforzando. The result will be a tuned sound, in which the pitches will be audible, but at the same time metallic and having a strong inharmonic and irregular component.

- B1: Insert two erasers or tuning wedges between the strings, one very close to the keyboard, the other about halfway up the strings.

- F2: insert one eraser or tuner wedge about 2/3 of the way up the string. For both preparations avoid the production of harmonics; this will result in two percussive sounds with distinct timbre and no clearly perceptible pitches

- B6 and F7: mute the strings by applying adhesive paste (patafix).



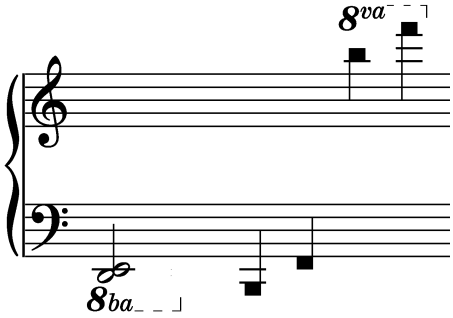
- Tools (card)

A hard plastic card is needed, like a credit card.
The card will be used in two ways:

Percussion: Strike the strings, positioning the long side cutting and oriented perpendicular to the direction of the strings.
Scrape: Scrape the strings, or the black keys of the keyboard, moving quickly in a perpendicular direction relative to the strings, always from low to high. Scraped sounds should always be played as fast as possible.
Different durations are due solely to greater clarity of reading. To achieve different dynamics change the pressure and force with which the board is held.

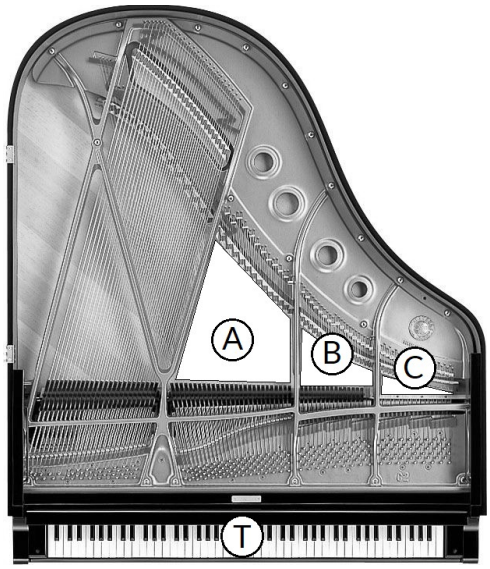
- Notation

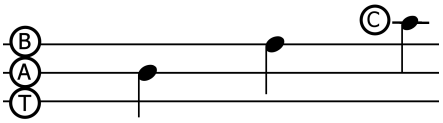
Prepared notes: notes prepared with wedges and adhesive paste are shown with a square head



Card:

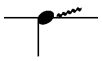
Percussive and scraping sounds performed with the board are produced in three different sections shown below.
Given the wide variety of frame shapes and structures among even the most popular pianos, these sections are shown only as examples. For performance purposes, it is necessary to identify an area related to the middle range of the instrument (A), one related to the mid-high range (B), and one related to the very high range where strings without dampers are present (C).





The sounds produced by the card are indicated on a three-line staff; each letter refers to the area in which it is to act: the keyboard (T) the strings sections (A) and (B).
The section (C) which is used only on a few occasions in the final part of the piece, does not have its own staff but is indicated locally.

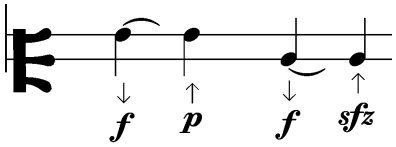
= Percussion sound

 = Scrape sound

Pedals: The sustain and sostenuto pedals, except when noted "soundless," are always pressed and released in a fast and dry way, resulting in percussive sounds of different dynamics. Open slur means: leave the pedal down until the next release indication.

↓ = Press pedal

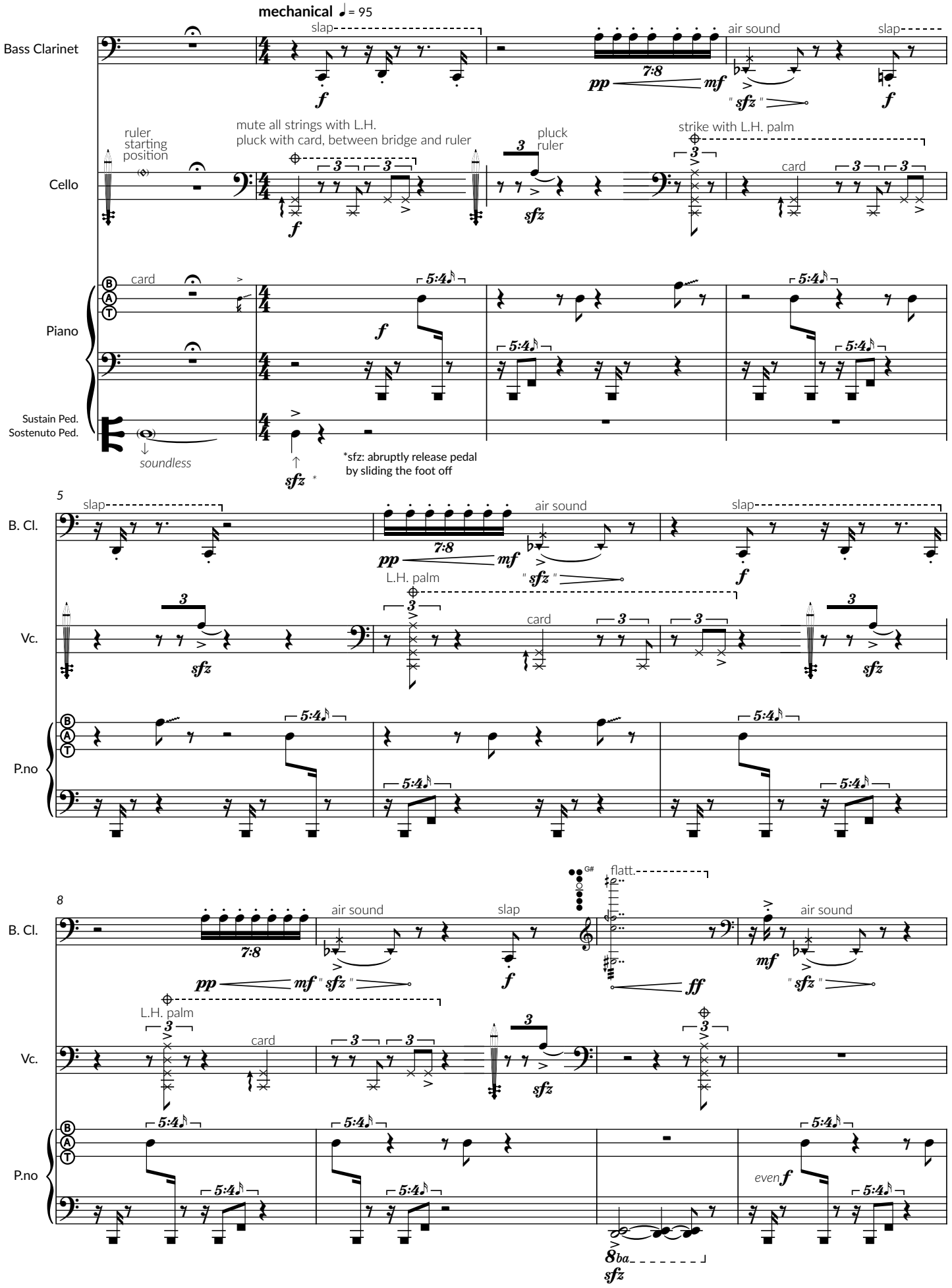
↑ = Release pedal

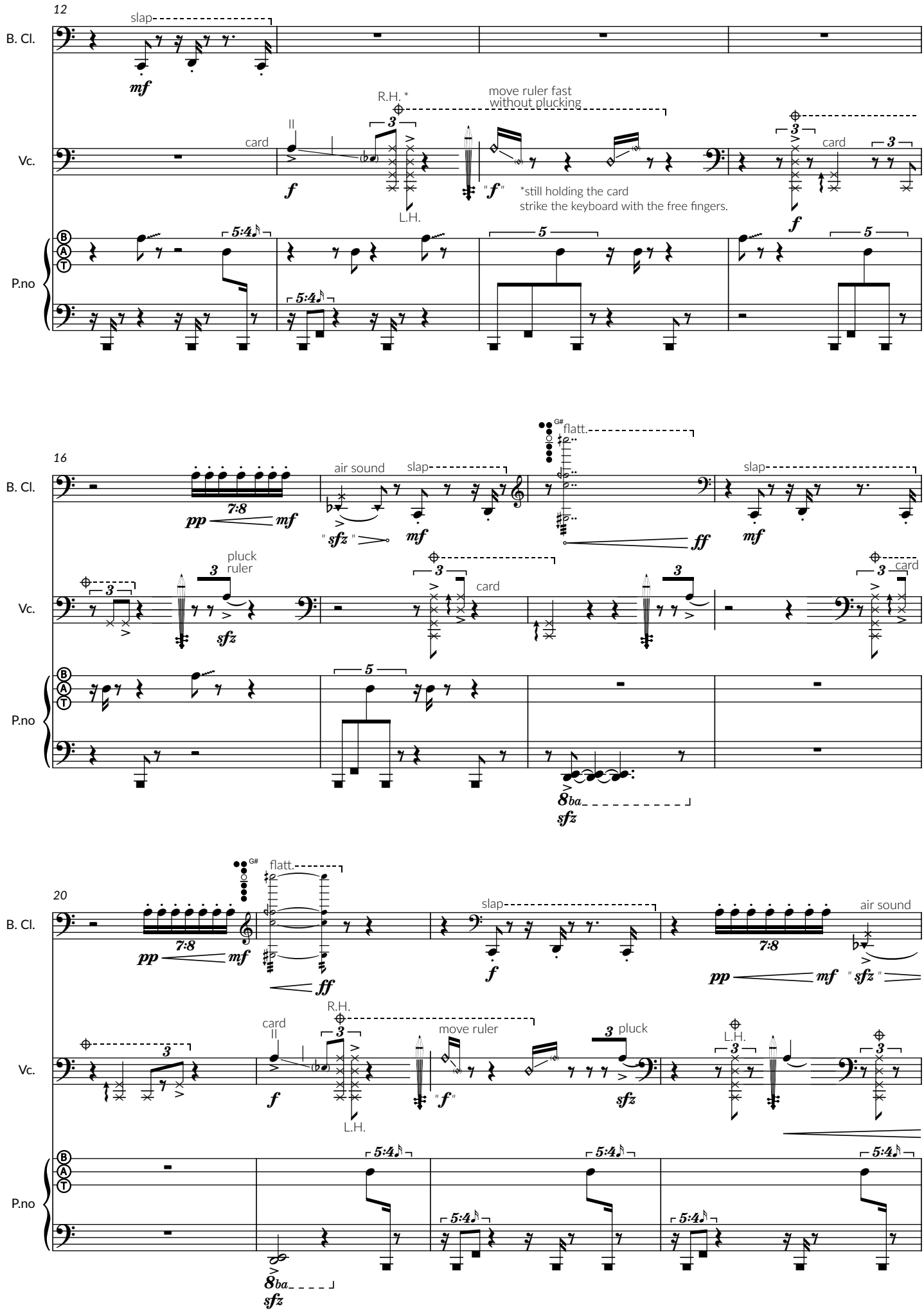


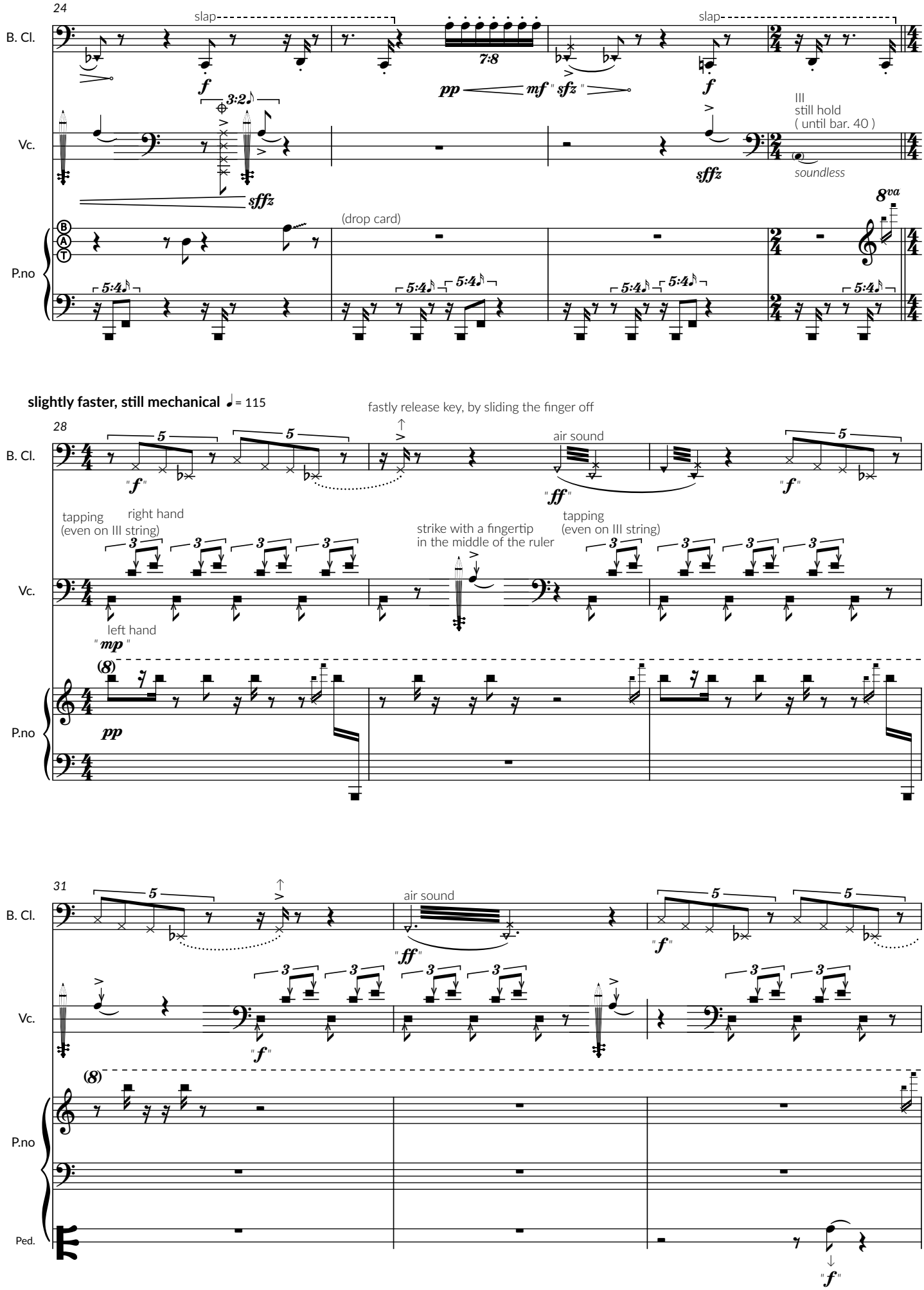
= Sforzato release: abruptly release pedal by sliding the foot off

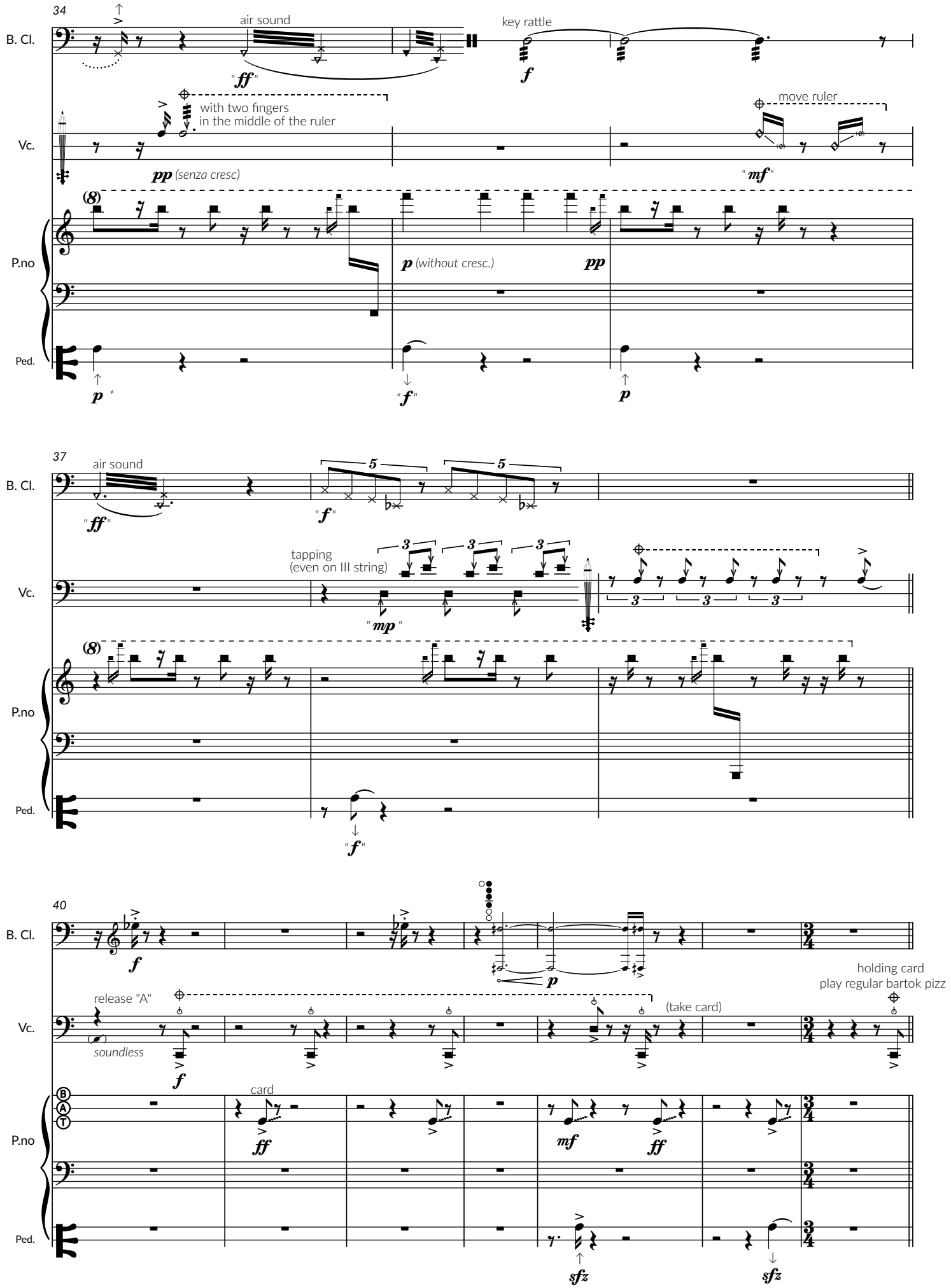
Amplification

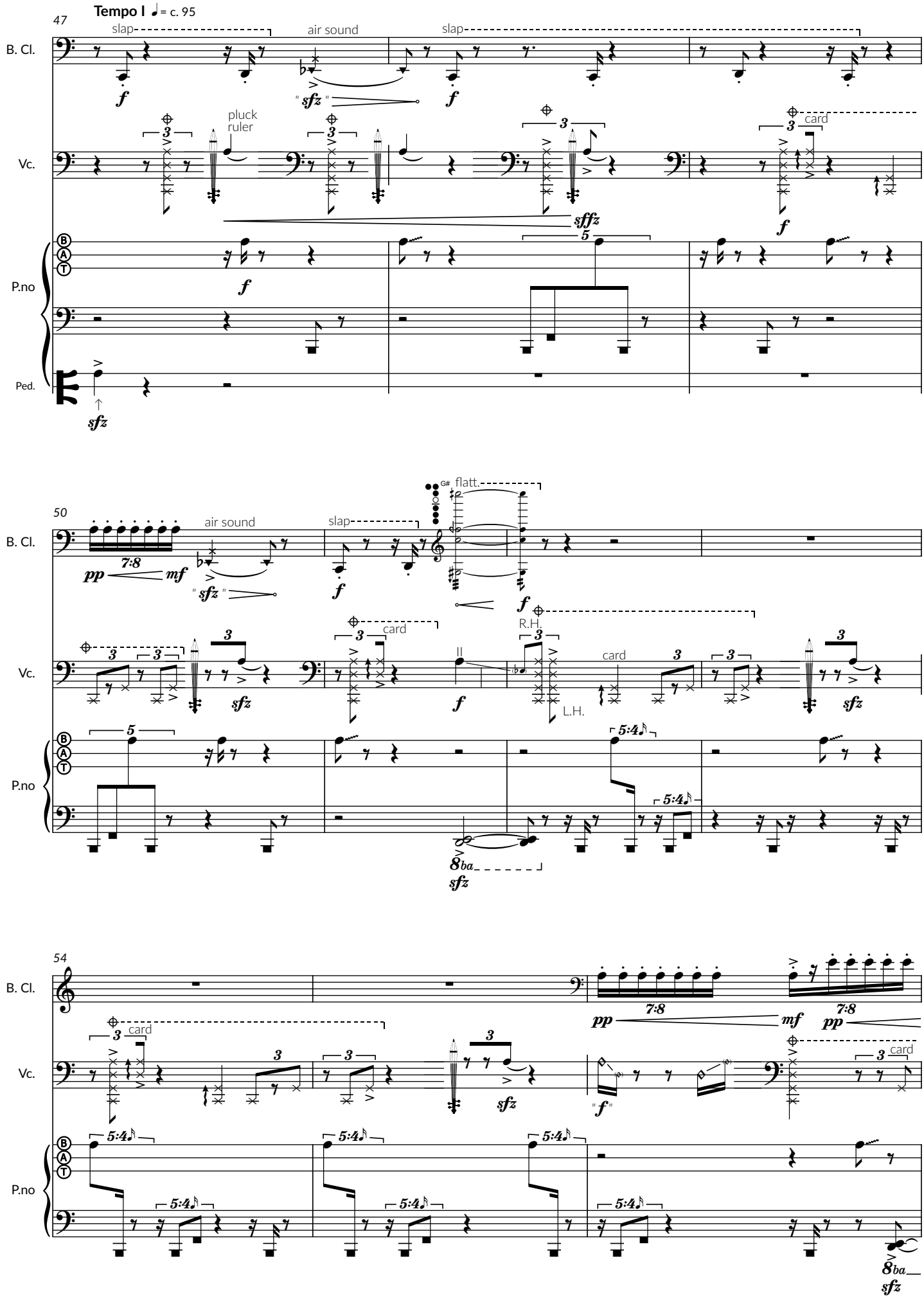
Depending on the properties of the performance space, the piece may be amplified, as long as the amplification preserves acoustic sound quality as much as possible and does not alter dynamic relationships between instruments.

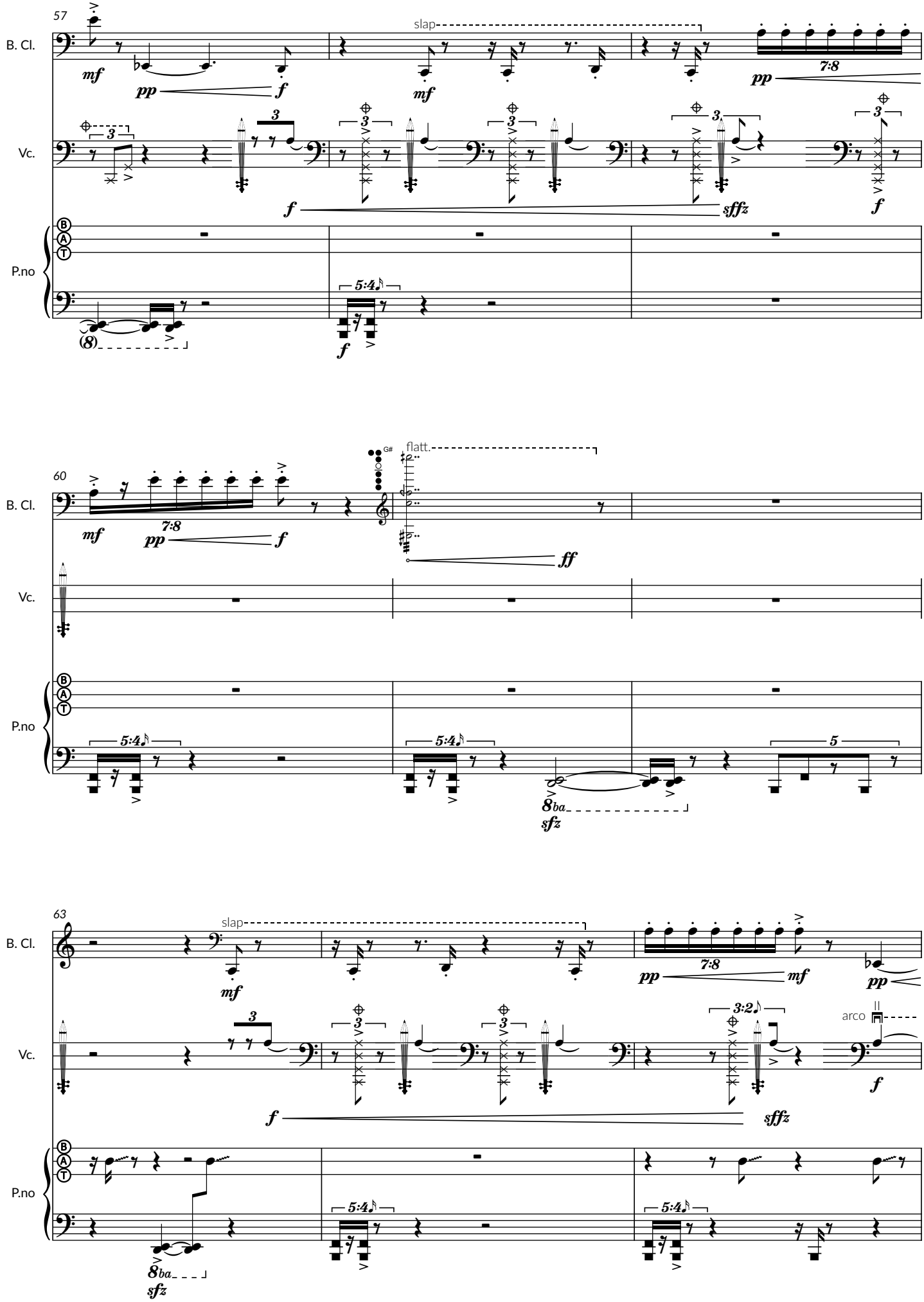

mechanical ♩= 95
Bass Clarinet
slap
air sound
slap
7:8
pp
mf
" sfz "
f
Cello
ruler starting position
mute all strings with L.H.
pluck with card, between bridge and ruler
pluck ruler
strike with L.H. palm
card
3
sfz
Piano
Sustain Ped.
Sostenuto Ped.
5:4
soundless
*sfz: abruptly release pedal by sliding the foot off
5
B. Cl.
Vc.
P.no
L.H. palm
8
flatt.
G#
ff
even
8ba

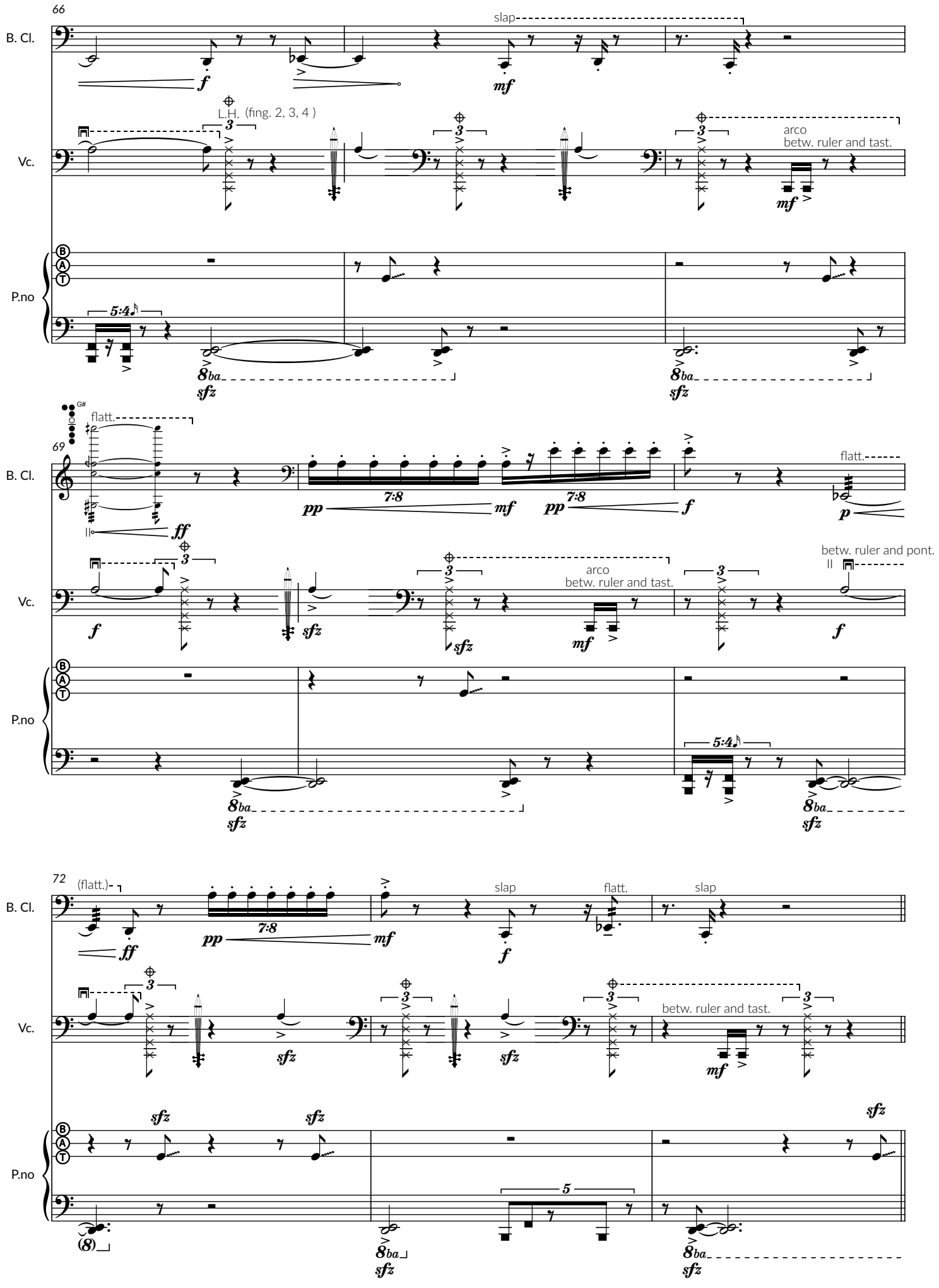

12
B. Cl.
slap
mf
Vc.
card
f
R.H. *
3
L.H.
move ruler fast
without plucking
"f"
*still holding the card
strike the keyboard with the free fingers.
card
3
f
P.no
5:4
5
16
air sound
slap
pp
7:8
mf
"sfz"
G#
flatt.
ff
pluck
ruler
sfz
8ba
20
R.H.
move ruler
pluck

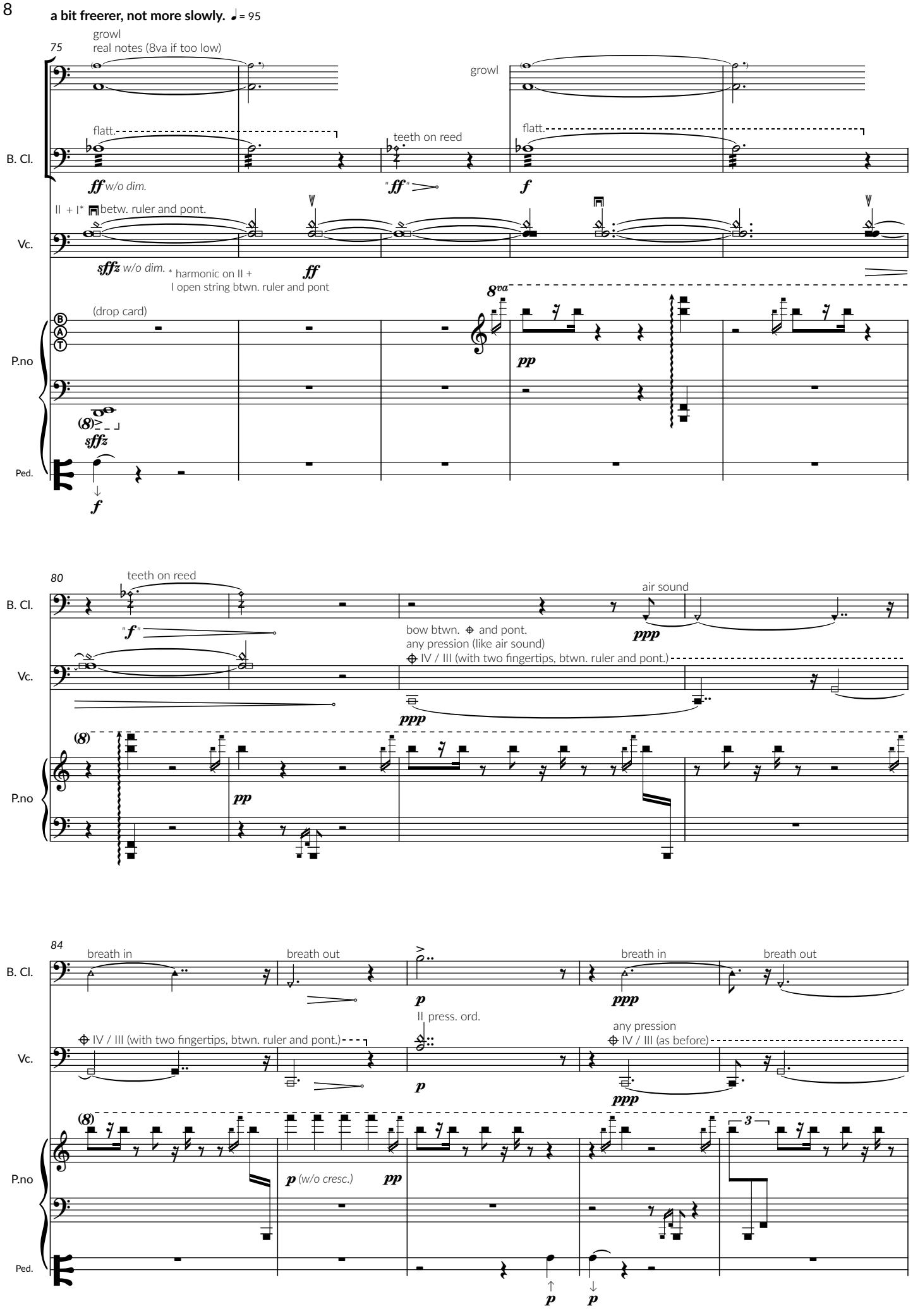

24
B. Cl.
Vc.
P.no
slap
slap
7:8
3:2
sffz
pp
mf
sfz
f
sffz
III
still hold
(until bar. 40)
soundless
8va
(drop card)
5:4
slightly faster, still mechanical ♩= 115
28
fastly release key, by sliding the finger off
air sound
tapping
(even on III string)
right hand
left hand
strike with a fingertip
in the middle of the ruler
tapping
(even on III string)
mp
31
air sound
Ped.

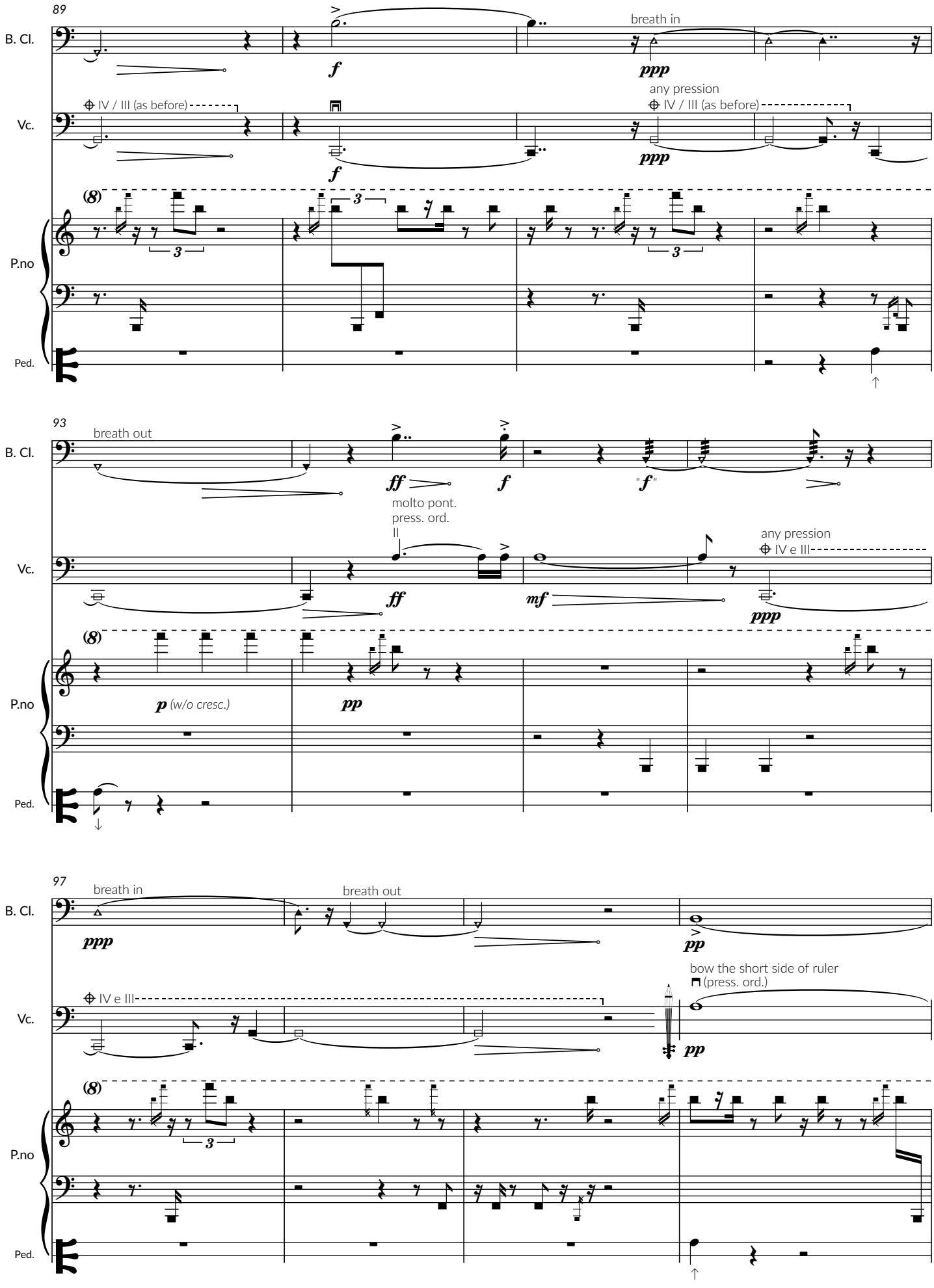

34
B. Cl.
air sound
"ff"
key rattle
f
Vc.
with two fingers
in the middle of the ruler
move ruler
pp (senza cresc)
"mf"
P.no
p (without cresc.)
pp
Ped.
p *
"f"
p
37
B. Cl.
air sound
"ff"
5
5
"f"
Vc.
tapping
(even on III string)
3
3
3
"mp"
3
3
3
P.no
Ped.
"f"
40
B. Cl.
f
p
holding card
play regular bartok pizz
Vc.
release "A"
soundless
f
(take card)
card
P.no
ff
mf
ff
Ped.
sfz
sfz

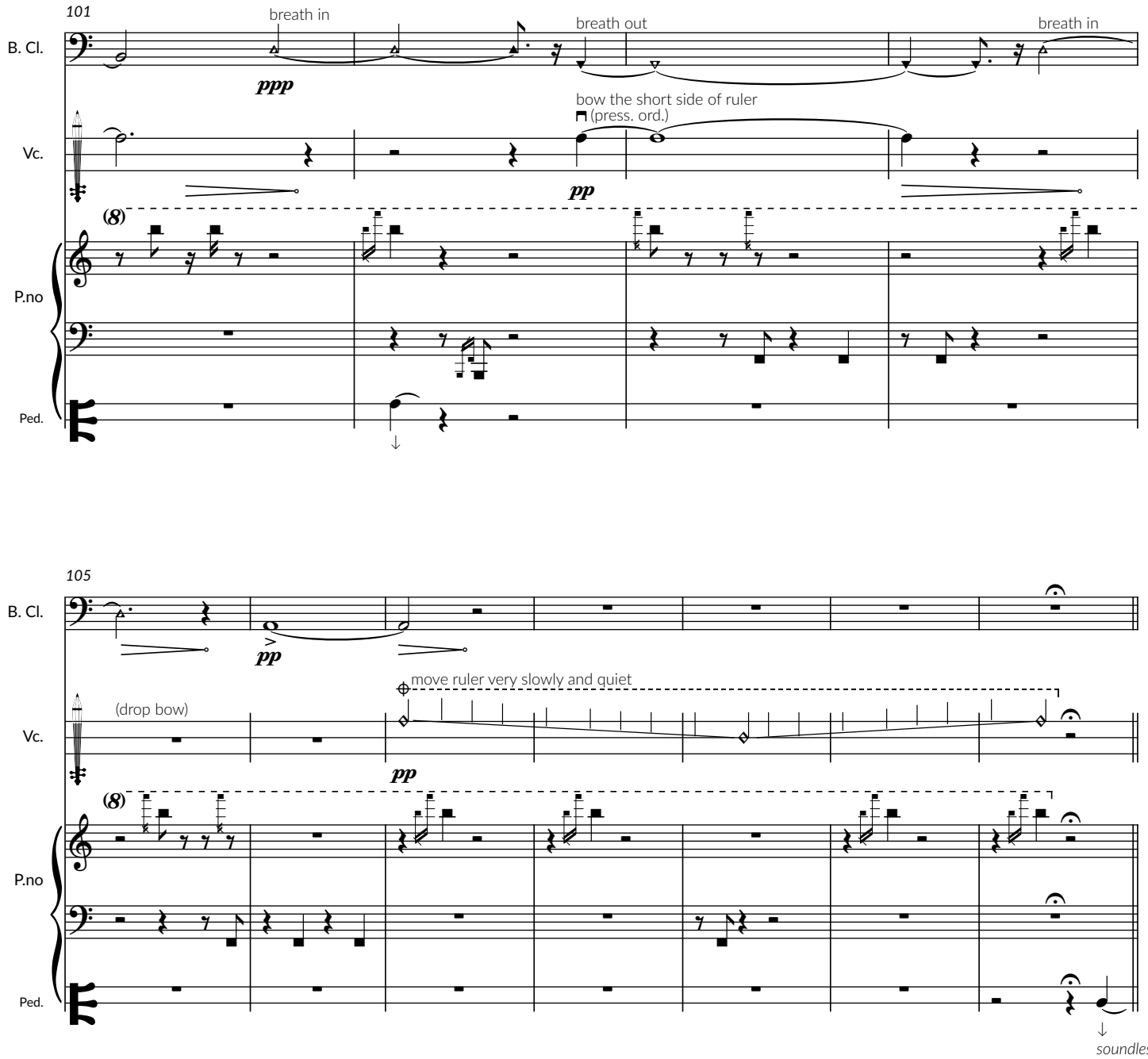

Tempo I ♩ = c. 95
47
B. Cl.
slap
air sound
slap
Vc.
pluck
ruler
card
P.no
Ped.
50
B. Cl.
air sound
slap
flatt.
Vc.
card
R.H.
card
L.H.
P.no
54
B. Cl.
Vc.
card
card
P.no

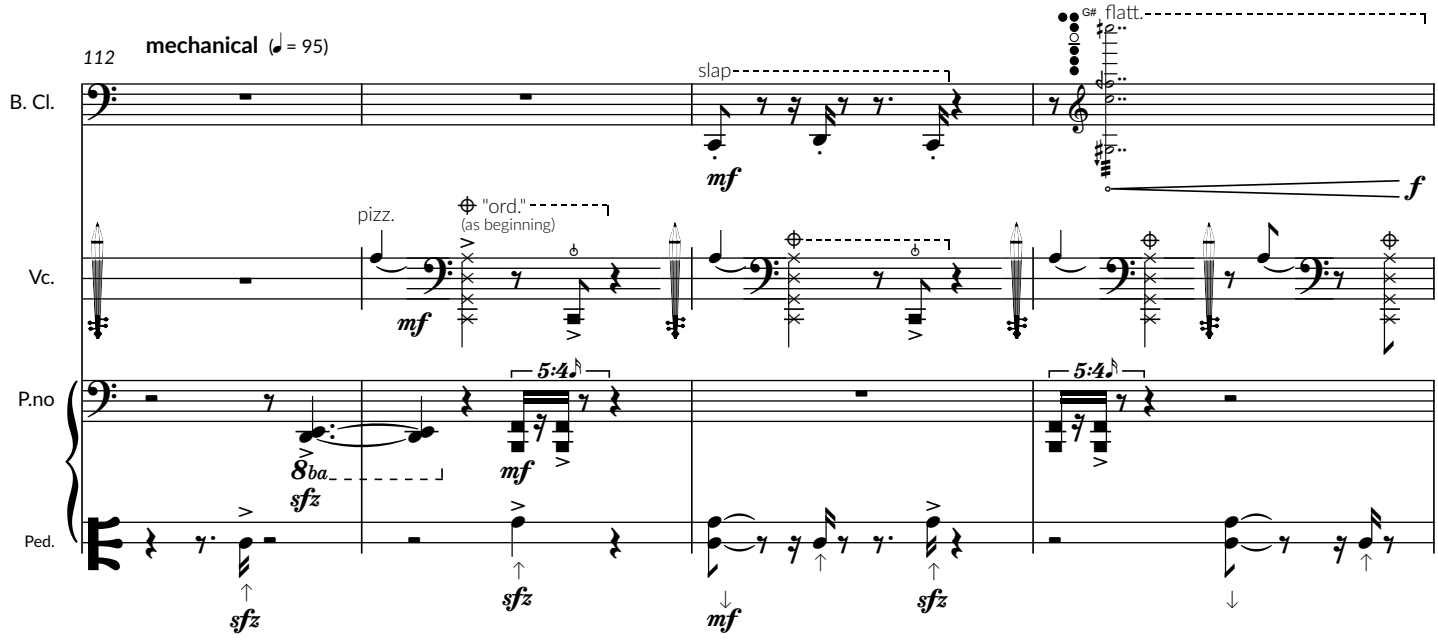

57
B. Cl.
Vc.
P.no
slap
mf
pp
f
7:8
sffz
5:4
(8)
60
flatt.
G#
ff
8ba
sfz
5
63
3:2
arco

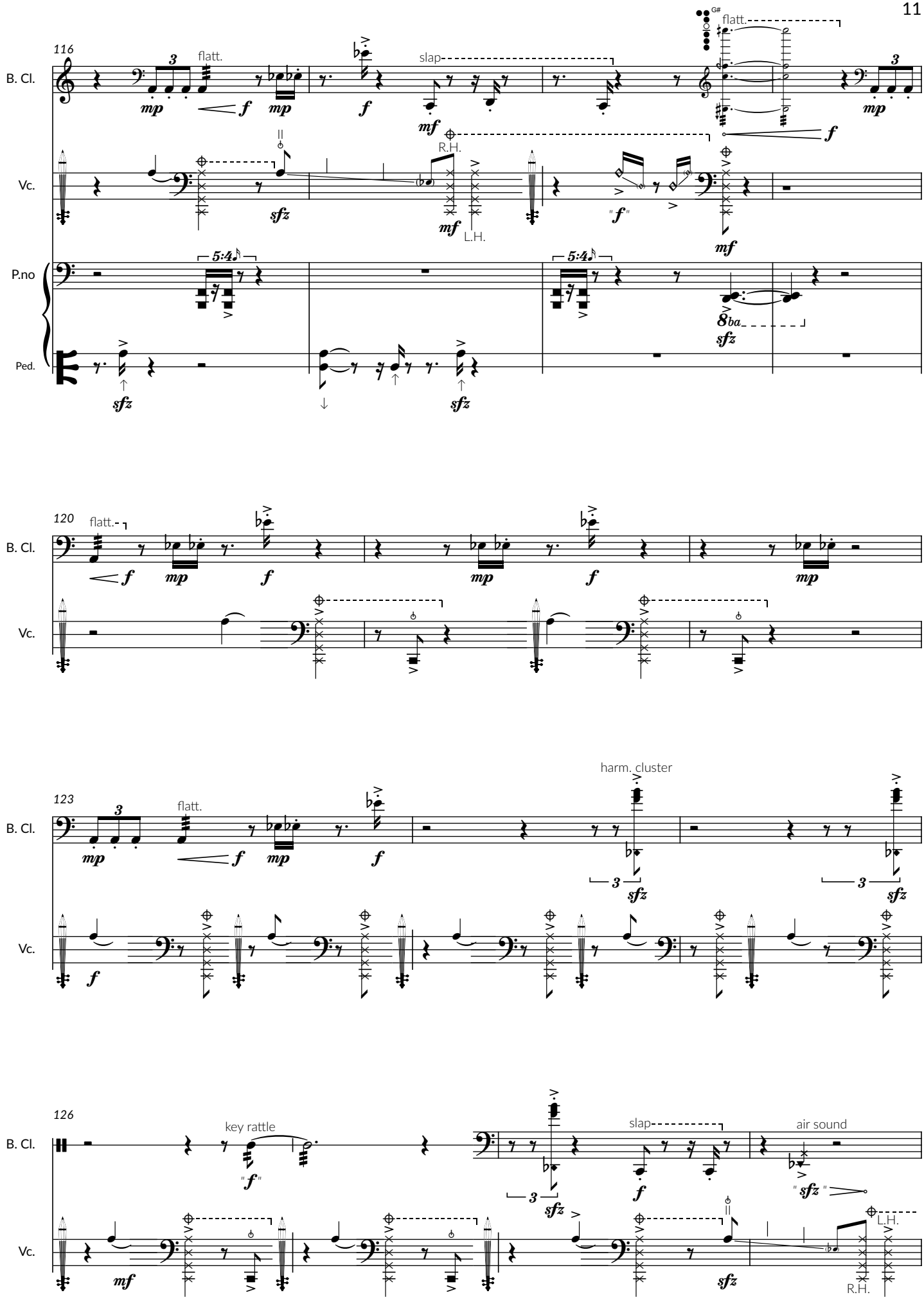

66
B. Cl.
slap
L.H. (fing. 2, 3, 4)
Vc.
arco
betw. ruler and tast.
P.no
69
flatt.
7:8
arco
betw. ruler and tast.
betw. ruler and pont.
72
(flatt.)
slap
flatt.
slap
betw. ruler and tast.

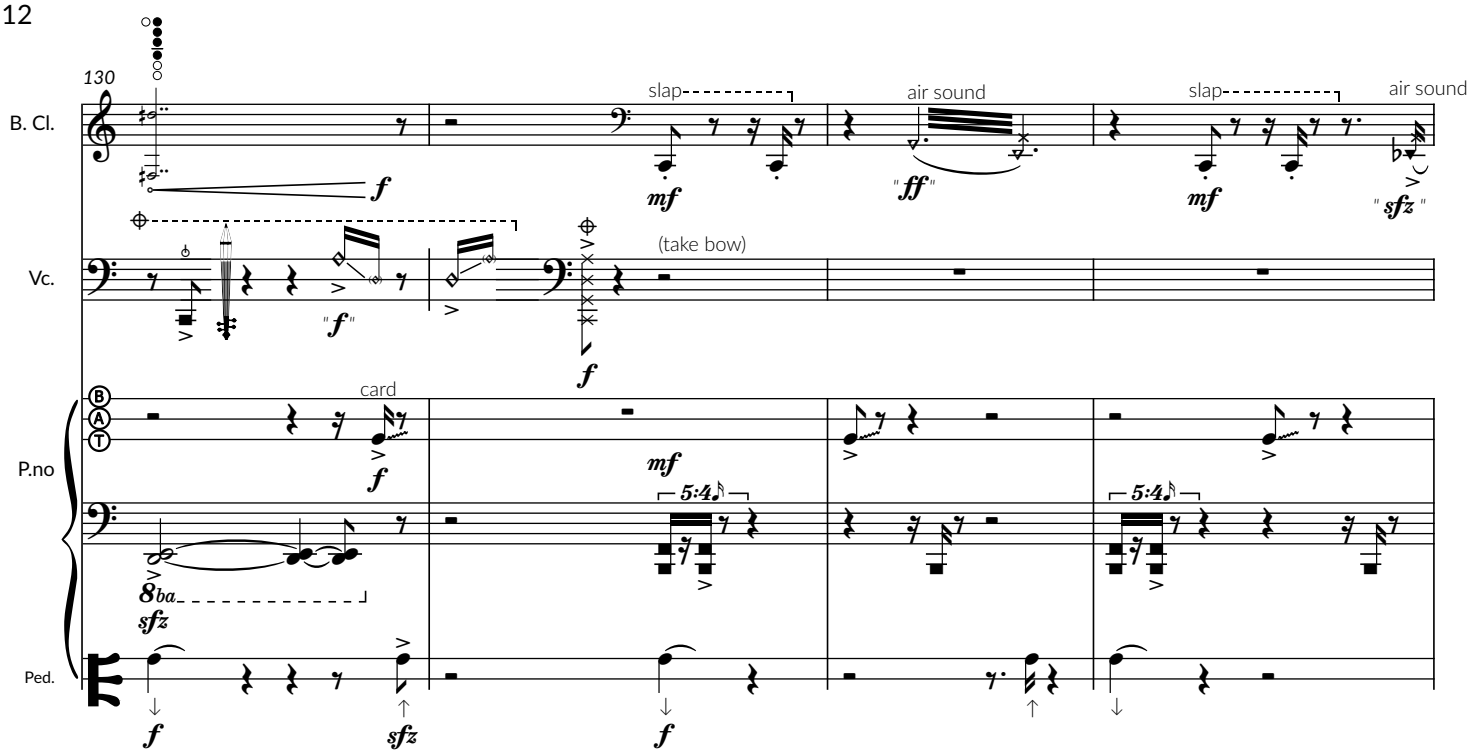

a bit freerer, not more slowly. ♩= 95
75
growl
real notes (8va if too low)
flatt.
teeth on reed
growl
flatt.
B. Cl.
ff w/o dim.
"ff"
f
II + I* betw. ruler and pont.
Vc.
sffz w/o dim.
* harmonic on II + I open string btwn. ruler and pont
ff
8va
(drop card)
pp
P.no
(8)
sffz
Ped.
f
80
teeth on reed
air sound
"f"
bow btwn. and pont.
any pression (like air sound)
IV / III (with two fingertips, btwn. ruler and pont.)
ppp
pp
84
breath in
breath out
breath in
breath out
p
ppp
II press. ord.
any pression
IV / III (with two fingertips, btwn. ruler and pont.)
IV / III (as before)
p (w/o cresc.)
3

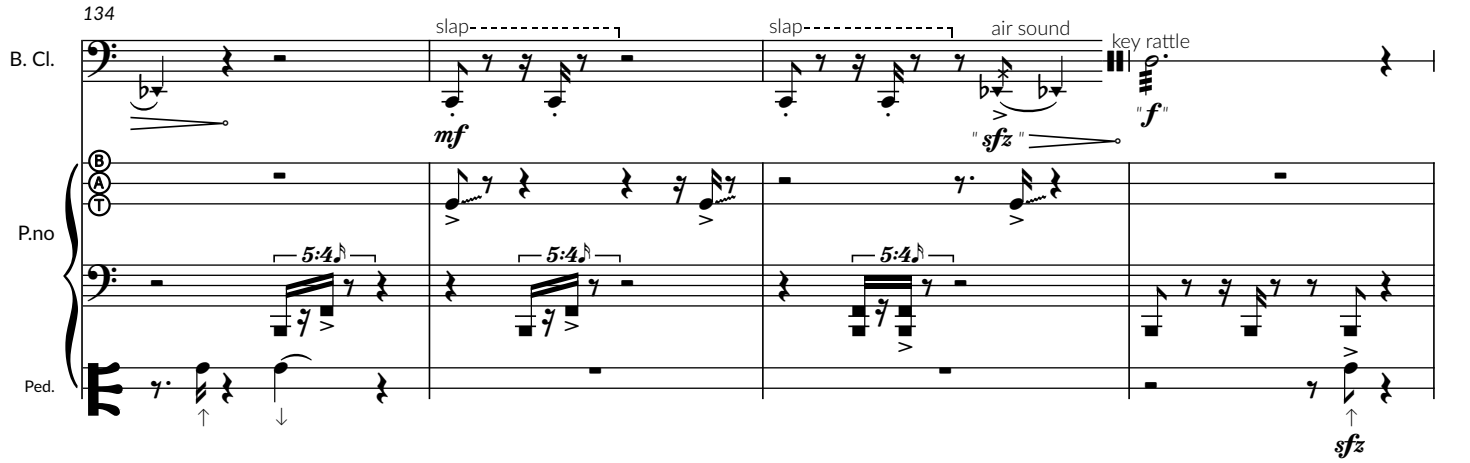

89
B. Cl.
breath in
f
ppp
Vc.
IV / III (as before)
any pression
IV / III (as before)
f
ppp
P.no
Ped.
93
B. Cl.
breath out
ff
f
"f"
Vc.
molto pont.
press. ord.
II
ff
any pression
IV e III
mf
ppp
P.no
p (w/o cresc.)
pp
Ped.
97
B. Cl.
breath in
breath out
ppp
pp
Vc.
IV e III
bow the short side of ruler
(press. ord.)
pp
P.no
Ped.

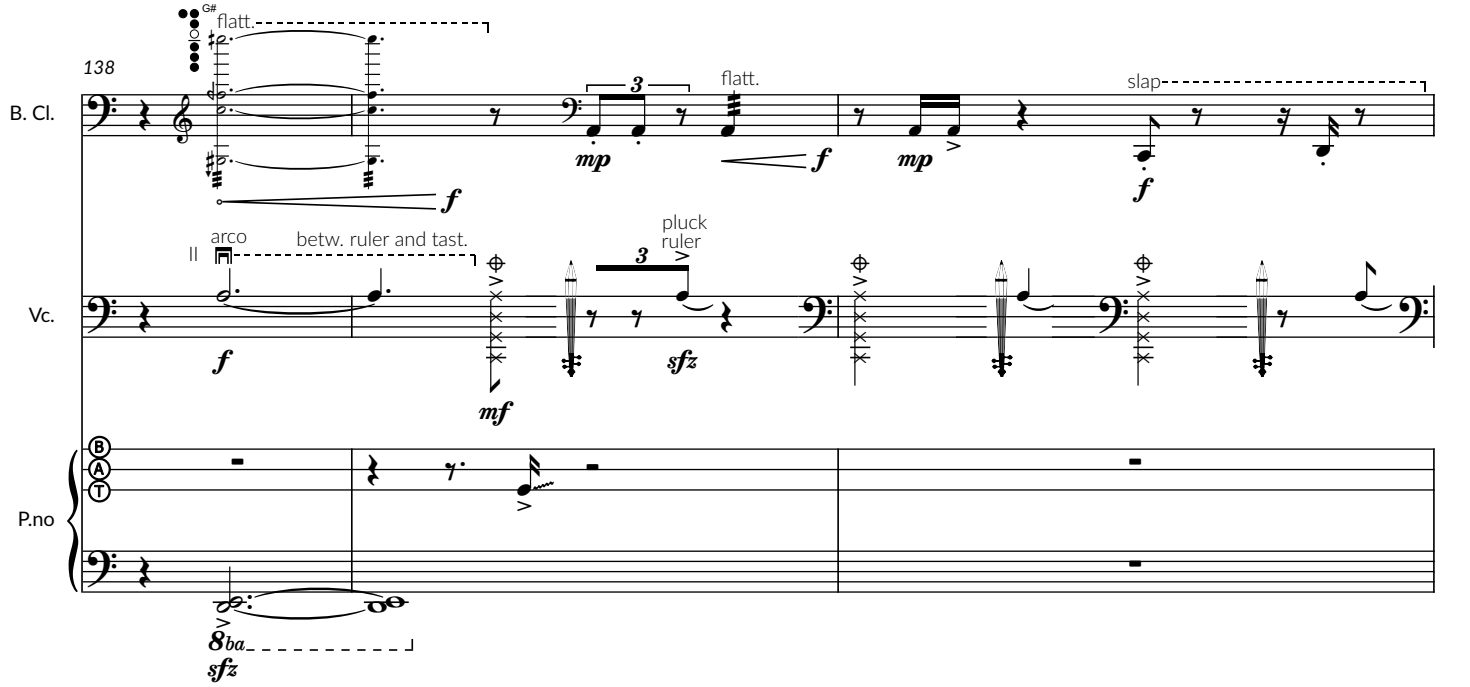

101
B. Cl.
breath in
breath out
breath in
ppp
Vc.
bow the short side of ruler
(press. ord.)
pp
(8)
P.no
Ped.
105
B. Cl.
pp
Vc.
(drop bow)
move ruler very slowly and quiet
pp
(8)
P.no
Ped.
soundless

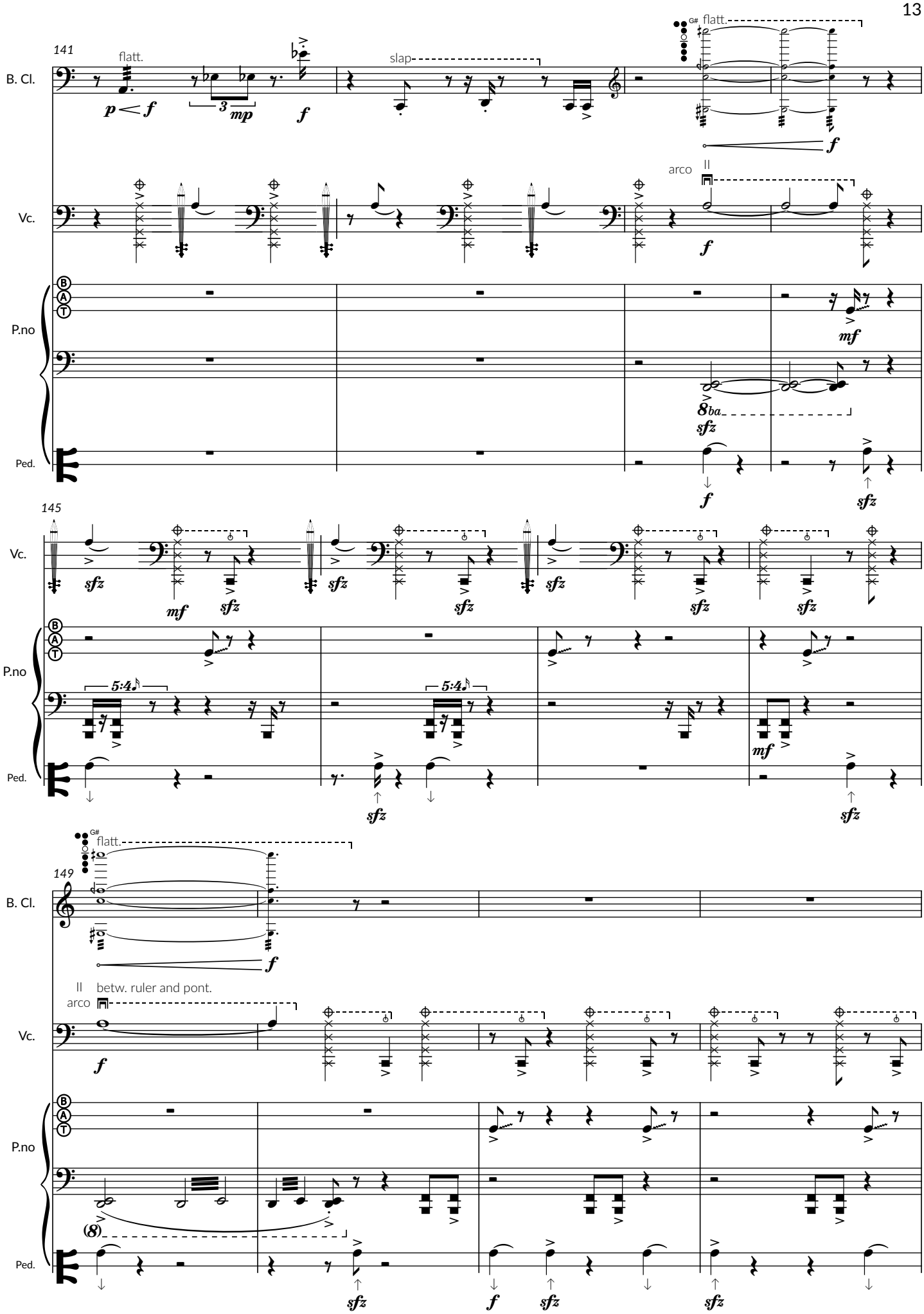

112
mechanical (♩ = 95)
B. Cl.
slap
mf
G# flatt.
f
Vc.
pizz.
mf
"ord."
(as beginning)
P.no
5:4
8ba
sfz
mf
sfz
sfz
mf
sfz
5:4
Ped.
sfz
sfz
mf
sfz

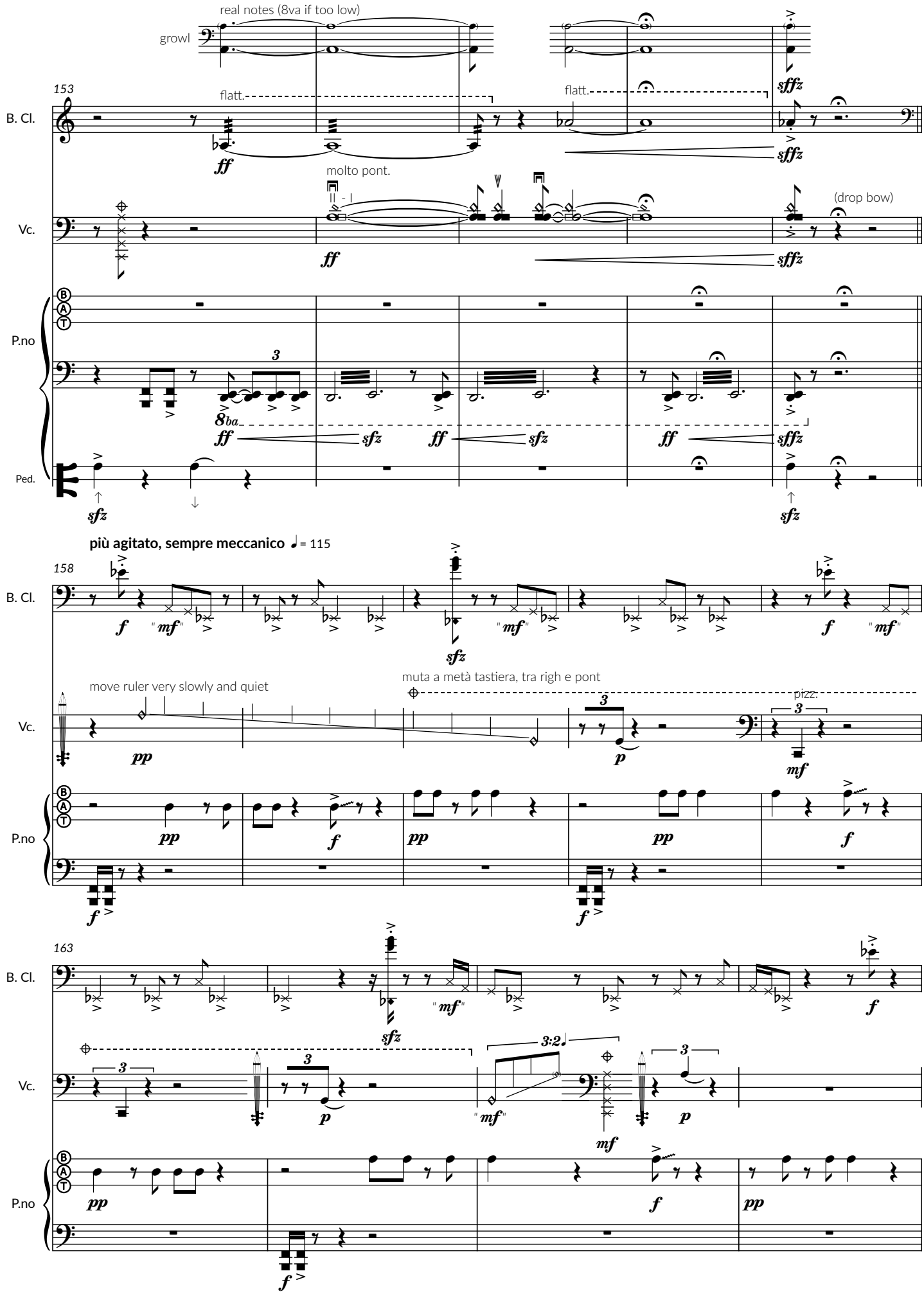

116
B. Cl.
Vc.
P.no
Ped.
flatt.
slap
R.H.
L.H.
5:4
120
123
harm. cluster
126
key rattle
air sound

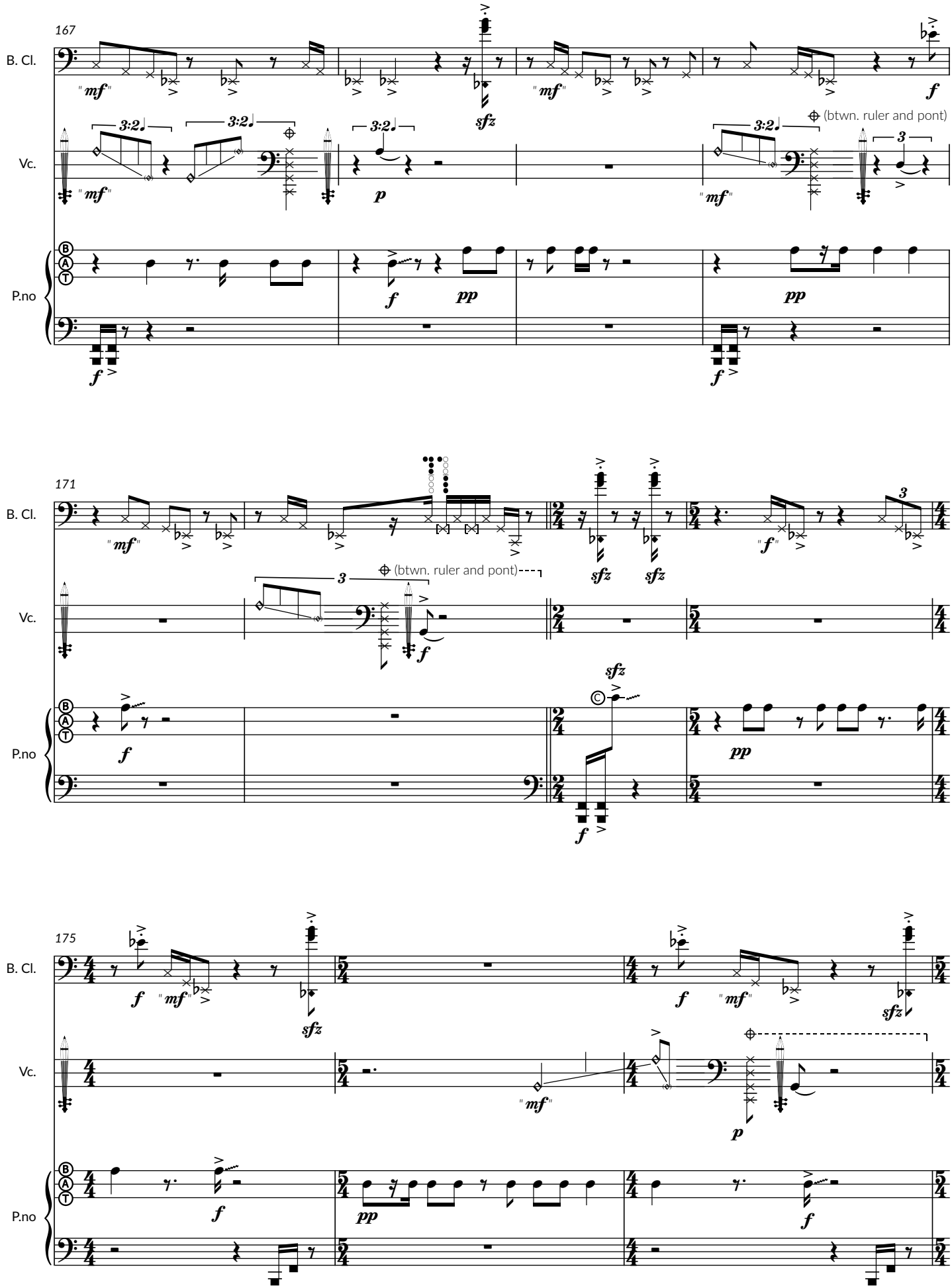

130
B. Cl.
Vc.
P.no
Ped.
slap
air sound
slap
air sound
(take bow)
card
5:4
8ba

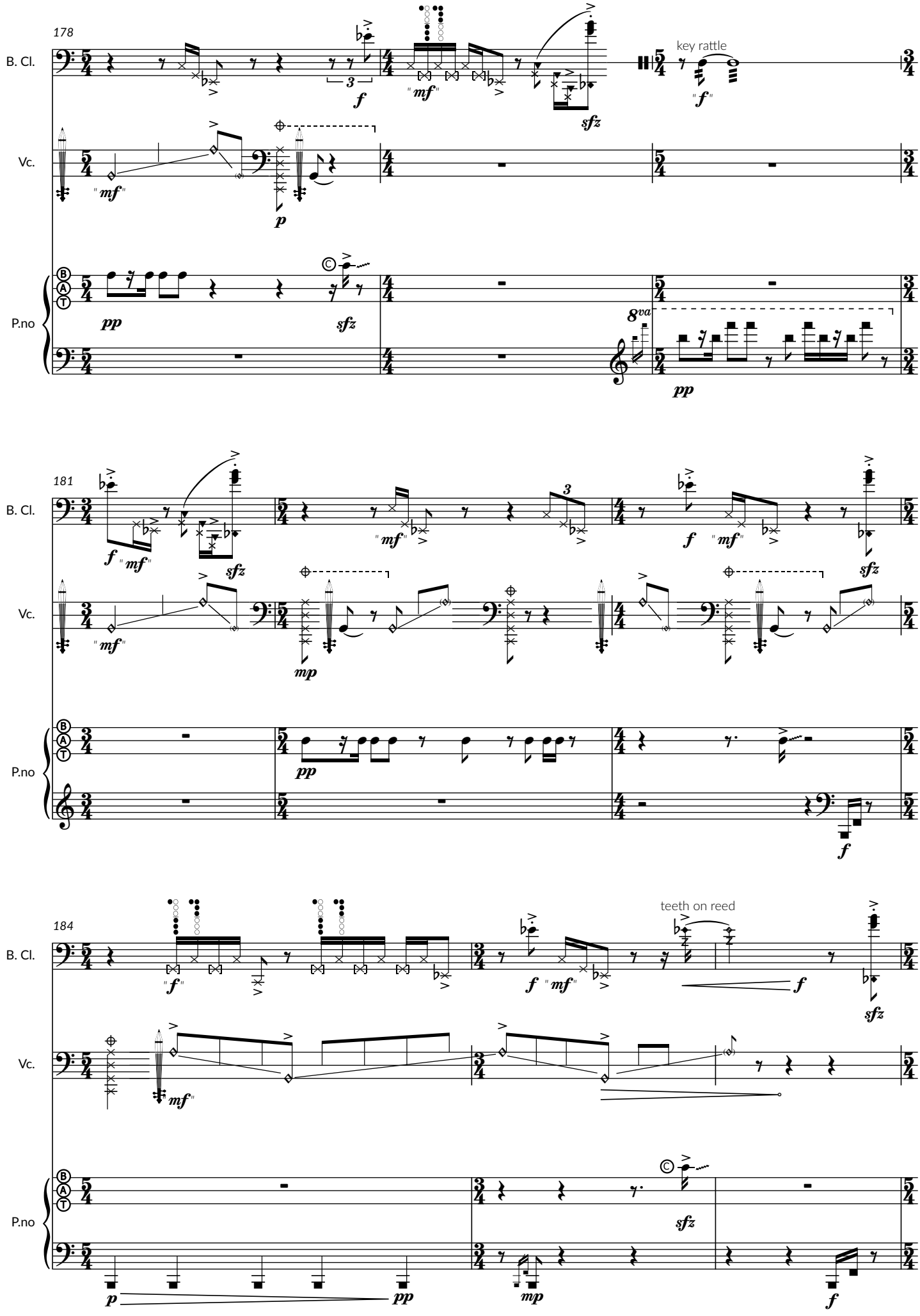

134
B. Cl.
P.no
Ped.
slap
slap
air sound
key rattle
5:4
5:4
5:4

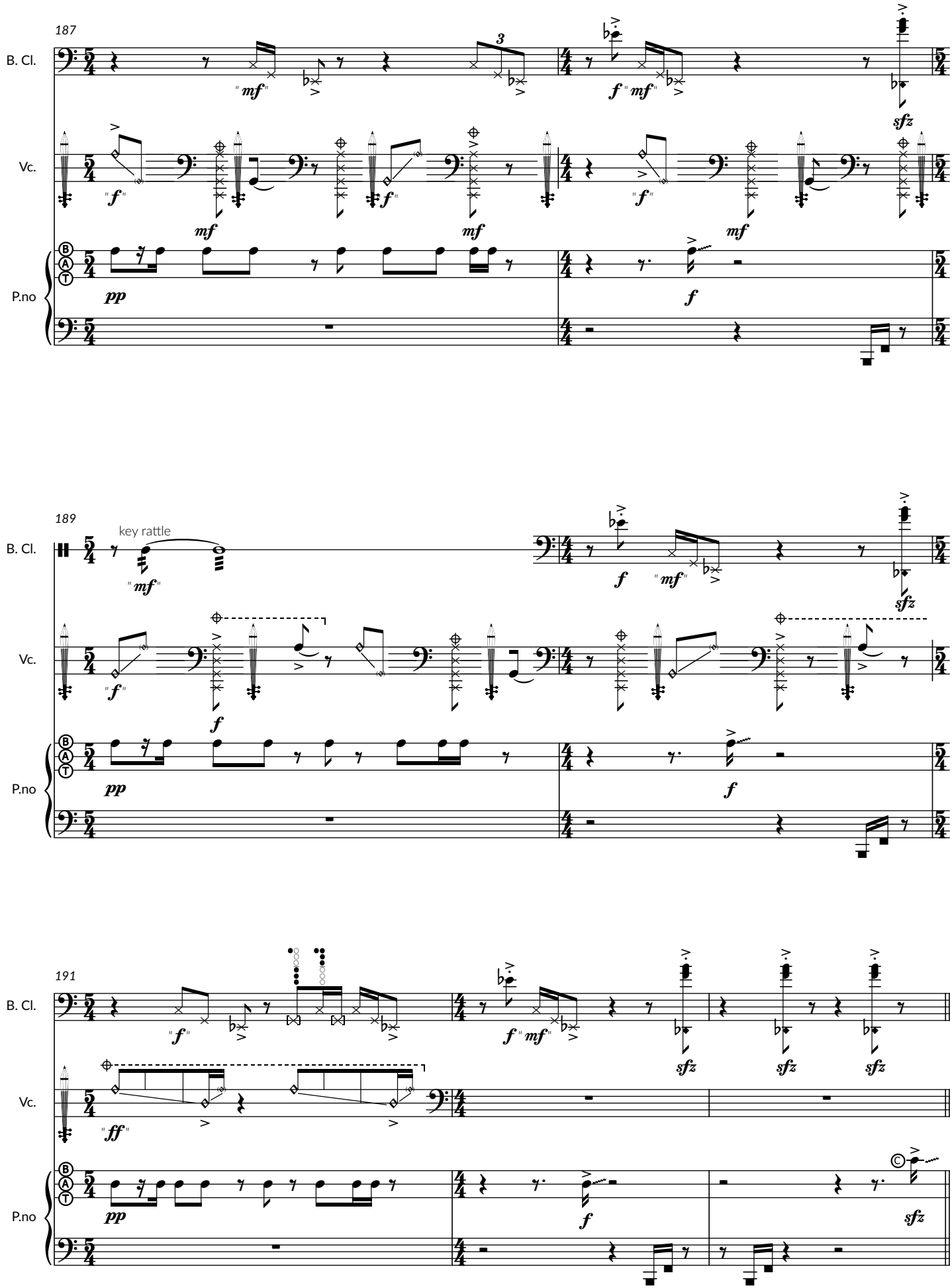

138
B. Cl.
Vc.
P.no
flatt.
flatt.
slap
arco
betw. ruler and tast.
pluck ruler
8ba

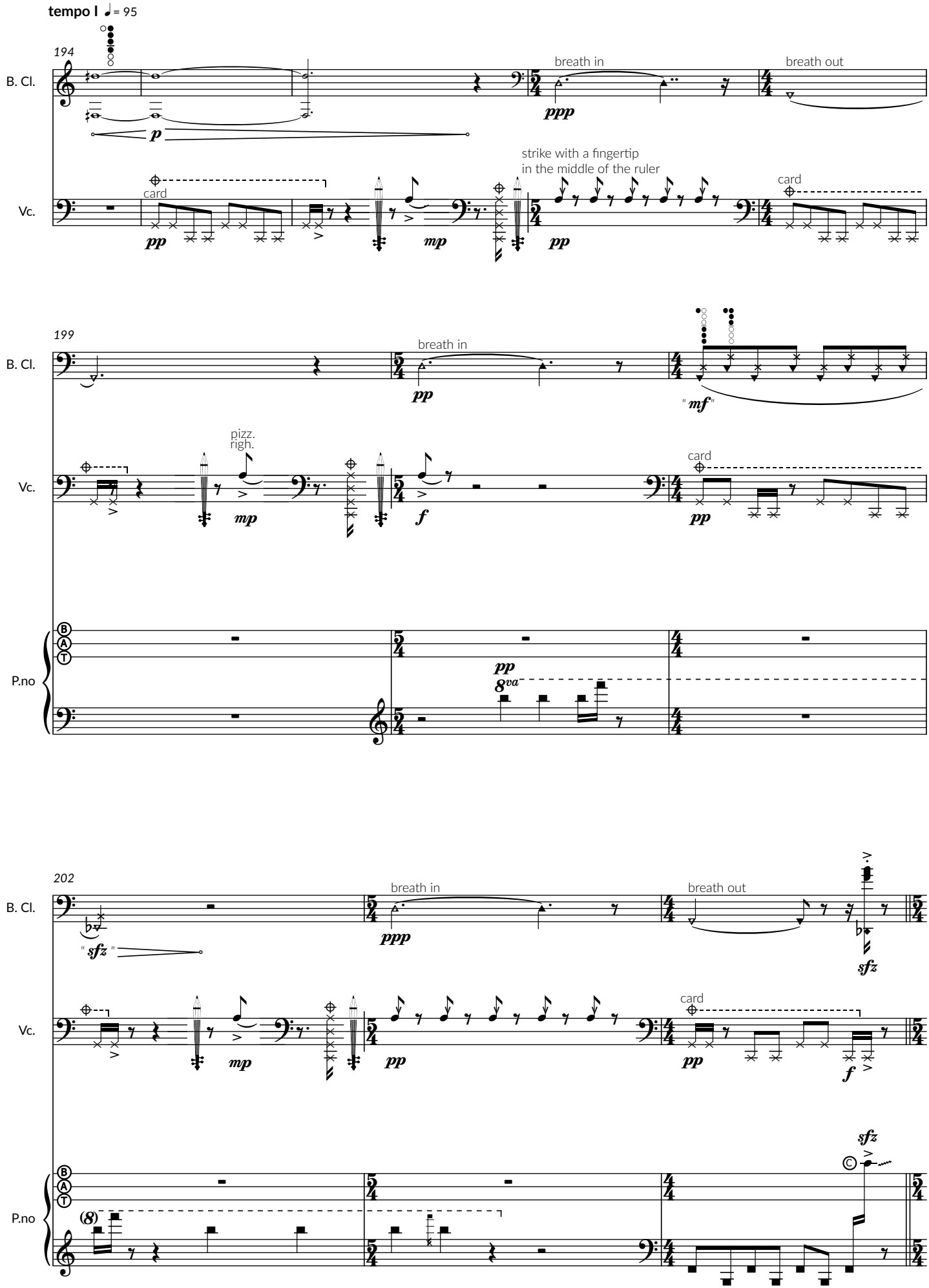

141
B. Cl.
flatt.
slap
G# flatt.
Vc.
arco II
P.no
Ped.
145
5:4
149
II betw. ruler and pont.
(8)

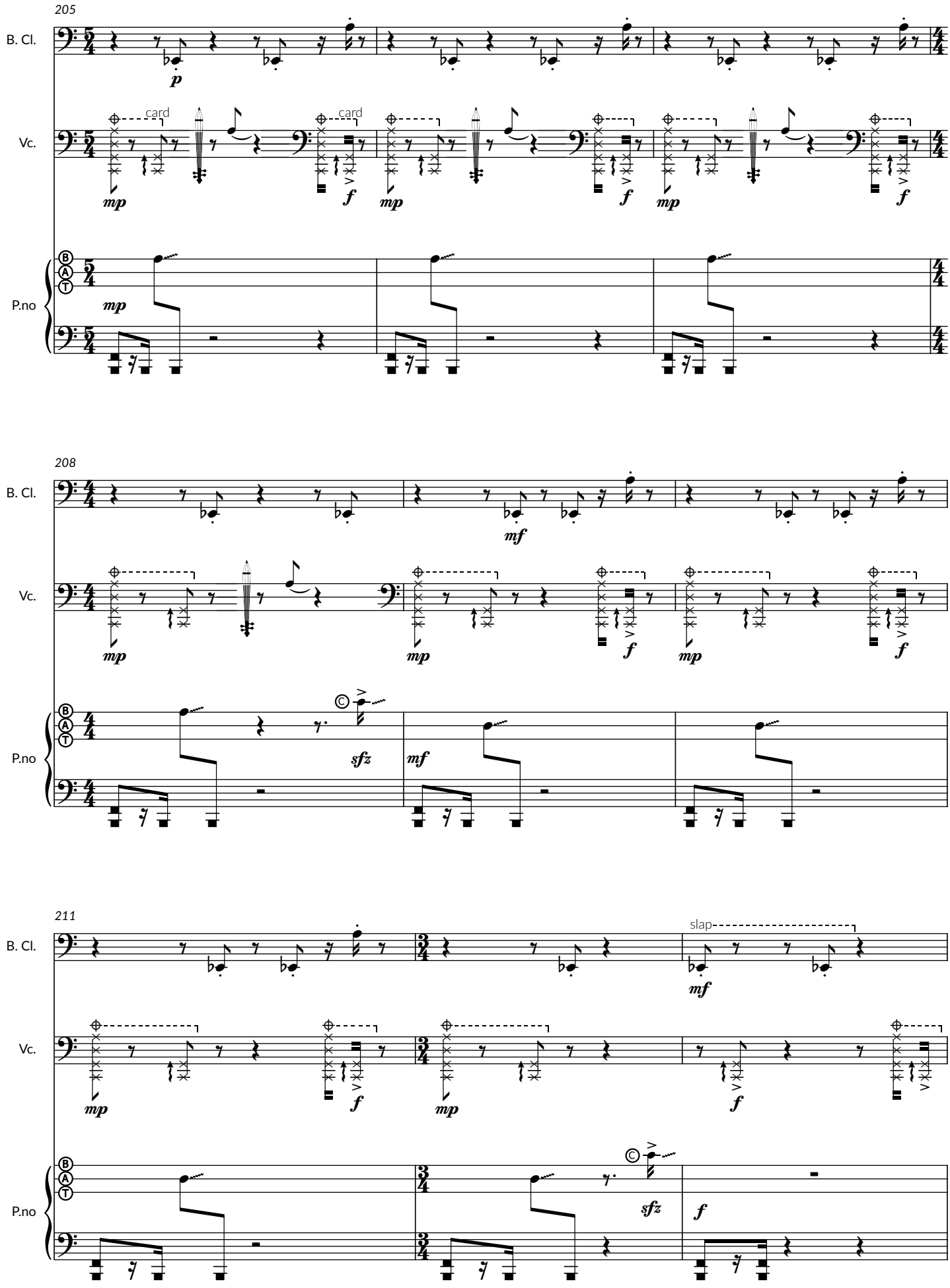

real notes (8va if too low)
growl
153
B. Cl.
flatt.
flatt.
Vc.
molto pont.
(drop bow)
P.no
Ped.
più agitato, sempre meccanico ♩= 115
158
move ruler very slowly and quiet
muta a metà tastiera, tra righ e pont
pizz.
163
3:2

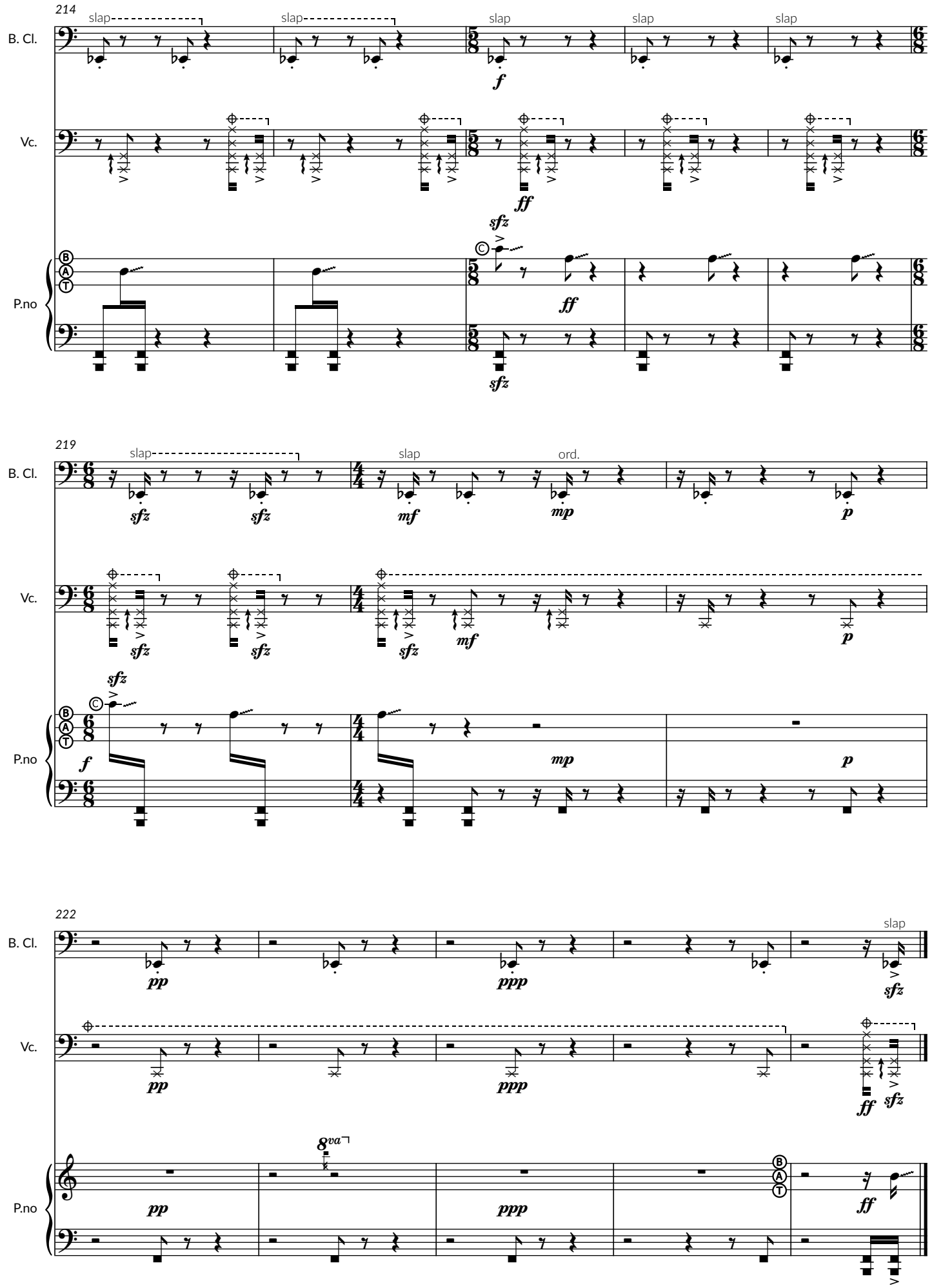

167
B. Cl.
Vc.
P.no
(btwn. ruler and pont)
171
175


178
B. Cl.
Vc.
P.no
key rattle
181
184
teeth on reed


187
B. Cl.
Vc.
P.no
189
key rattle
191


tempo I ♩ = 95
194
B. Cl.
breath in
breath out
ppp
p
strike with a fingertip
in the middle of the ruler
card
Vc.
pp
mp
pp
card
199
B. Cl.
breath in
pp
"mf"
pizz.
righ.
Vc.
mp
f
card
pp
P.no
pp
8va
202
B. Cl.
breath in
breath out
"sfz"
ppp
sfz
Vc.
mp
pp
card
pp
f
sfz
P.no
(8)


205
B. Cl.
Vc.
P.no
card
card
208
211
slap


214
B. Cl.
Vc.
P.no
slap
f
ff
sfz
219
ord.
mf
mp
p
222
pp
ppp
8va
B
A
T