Matteo Cenerini

Koń... tylko koń

for bass flute, bass clarinet (Bb) and cello

duration: ca. 7' 30''

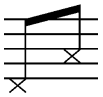
September 2025

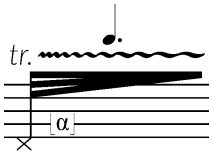
Notation

Accidentals: All accidentals affect only the immediately following pitch.

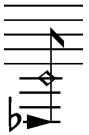
= crescendo/diminuendo from and to silence.

Flute

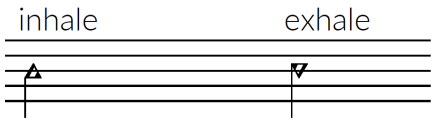

= Key clicks



= Key clicks positions:
Letters α and β in parentheses, combined with the fingering chart, denote the initial position for the subsequent key click. This technique is employed to achieve a trill of key clicks with the movement of a single finger.
This is used to obtain keyclicks trills wit the movement of a single finger.

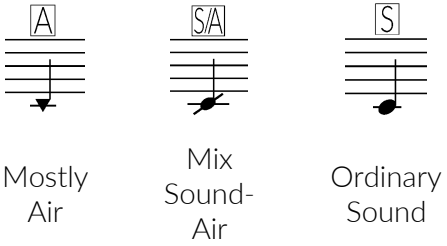

= Tongue ram

= Cover mouthpiece completely with lips.



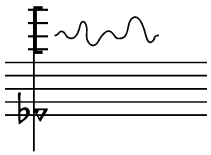
= Inhaling / Exhaling
The direction of the triangle in "air" sounds indicates whether blowing or inhaling air is require

(s) (sh) (ho) = While blowing or inhaling with the mouthpiece completely covered, pronounce the specified phonemes.

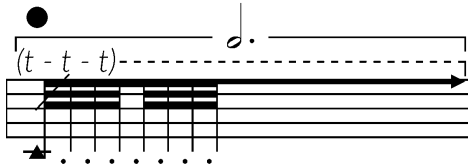


= Sound / Air

The letters A, S and S/A inside squares and relative noteheads refer to air sounds.
A means to produce a sound with the most amount of air as possible with a lot of inharmonic components.
S means to produce an ordinary pitched sound.
A/S means a mix between the two kind of sounds. Therefore with a lot of air but still perceivable pitch.
Transitions are indicated by arrows.


= Whistle tone

Gently blow on the outer edge of the mouthpiece, attempt to produce very high-pitched, soft, irregular, and unstable harmonics.



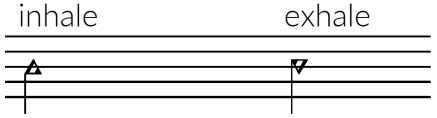
= Tongue strike while inhaling

Inhaling air with the embouchure overed by the lips. Abruptly interrupt the air striking the tongue against the palate repeatedly and as rapidly as possible (as if pronouncing many "t" sounds).
The pitch of the resulting sounds will be a major 7th lower than the fingering, similar to the effect produced by the tongue ram technique. The gesture should have the overall duration indicated in the horizontal square bracket.

Clarinet

TRANSPOSITION

The bass clarinet is notated in the score with transposed notes, the bass clef transposes a major second above the actual pitch.



= Inhaling / Exhaling

The direction of the triangle in "air" sounds indicates whether blowing or inhaling air is require

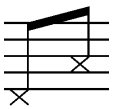
Mostly Air | Mix Sound-Air | Ordinary Sound

= Sound / Air

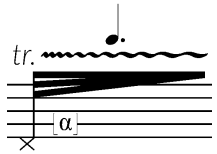
The letters A, S and S/A inside squares refer to air sounds.
A means to produce a sound with the most amount of air as possible with a lot of inharmonic components.
S means to produce an ordinary pitched sound.
A/S means a mix between the two kind of sounds. Therefore with a lot of air but still perceivable pitch. Transitions are indicated by arrows.

Embouchure position= (for air sounds)

Regular position	Allow a portion of air to exit the mouthpiece	Blow on the reed from outside the mouthpiece	While continuing to blow go out abruptly from the mouthpiece



= Key clicks.



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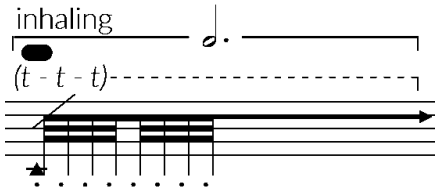


= Tongue strike while inhaling

Inhaling air with ordinary embouchure. Abruptly interrupt the air striking the tongue against the palate repeatedly and as rapidly as possible (as if pronouncing many "t" sounds).
The gesture should have the overall duration indicated in the horizontal square bracket.
The player is also free to choose other positions that allow to produce a single-finger trill in a more comfortable way and/or with a more resonant result.

Cello

Prepared Bow "Velcro" (hair side):

Cover the bow hair with a strip of Velcro fabric. Use the loop side, which is the soft, fuzzy part. This should be attached to the tip and frog of the bow in such a way that it can be tensioned to reach a similar tension as the regular bow hair.

Prepared Bow "Tape" (legno side):

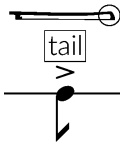
Cover the wooden of the bow (legno) with paper adhesive tape, taking care to position it smoothly, without leaving any folds or wrinkles.

BOW Positions:

molto tast	tast	p.o.	pont	molto pont	behind bridge	tail	beyond nut
molto al tasto	al tasto	ordinary position	al ponticello	molto al ponticello	between bridge and tailpiece	on tailpiece	between nut and pegs

= Bow pressure:

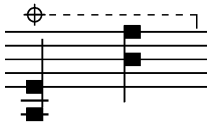
From ordinary pressure to high pressure and vice versa.



= Percussion with the tip of the bow on the tailpiece

= Damp:

Prevent the vibration of all strings with the left hand fingers.

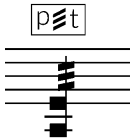


= Square noteheads

Square noteheads on the staff refer to the strings affected by the action and do not intend to describe any resulting pitch.
These are used to indicate strings when played muted, behind the bridge or beyond the nut.

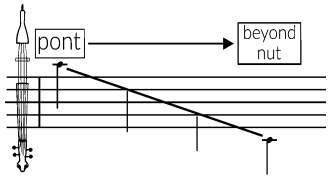
= Percussive Damp:

Dampen the strings through a percussive gesture with all the fingers of the left hand on the fingerboard, to achieve a sharp, percussive sound without perceived pitches.
This technique is also combined with other gestures. However, the *'percussive damp*' must always be executed with the left hand on the fingerboard.



= Spazzolato bowing:

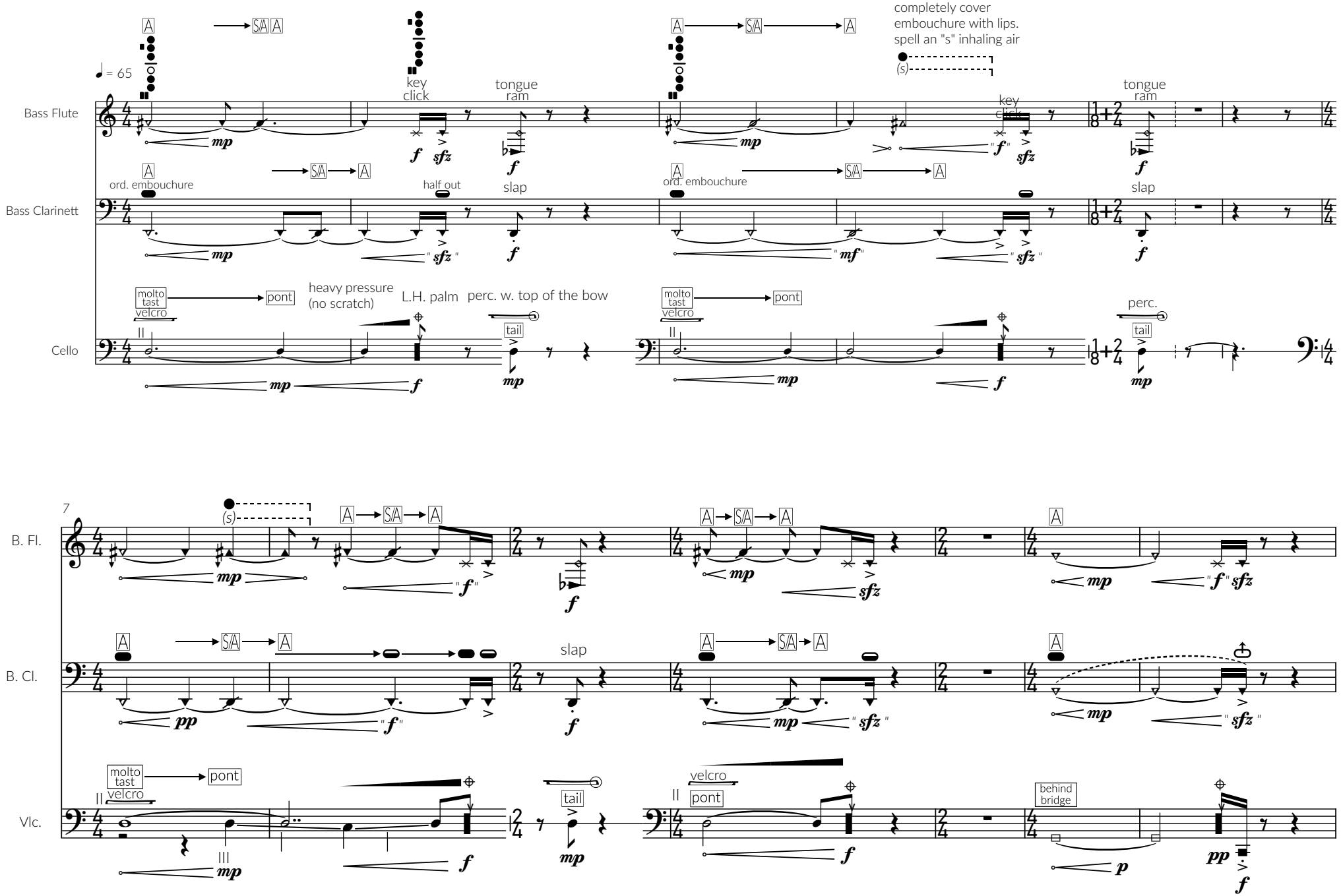
Quickly alternating between fingerboard and bridge positions, "brush" the strings almost without horizontal movement.

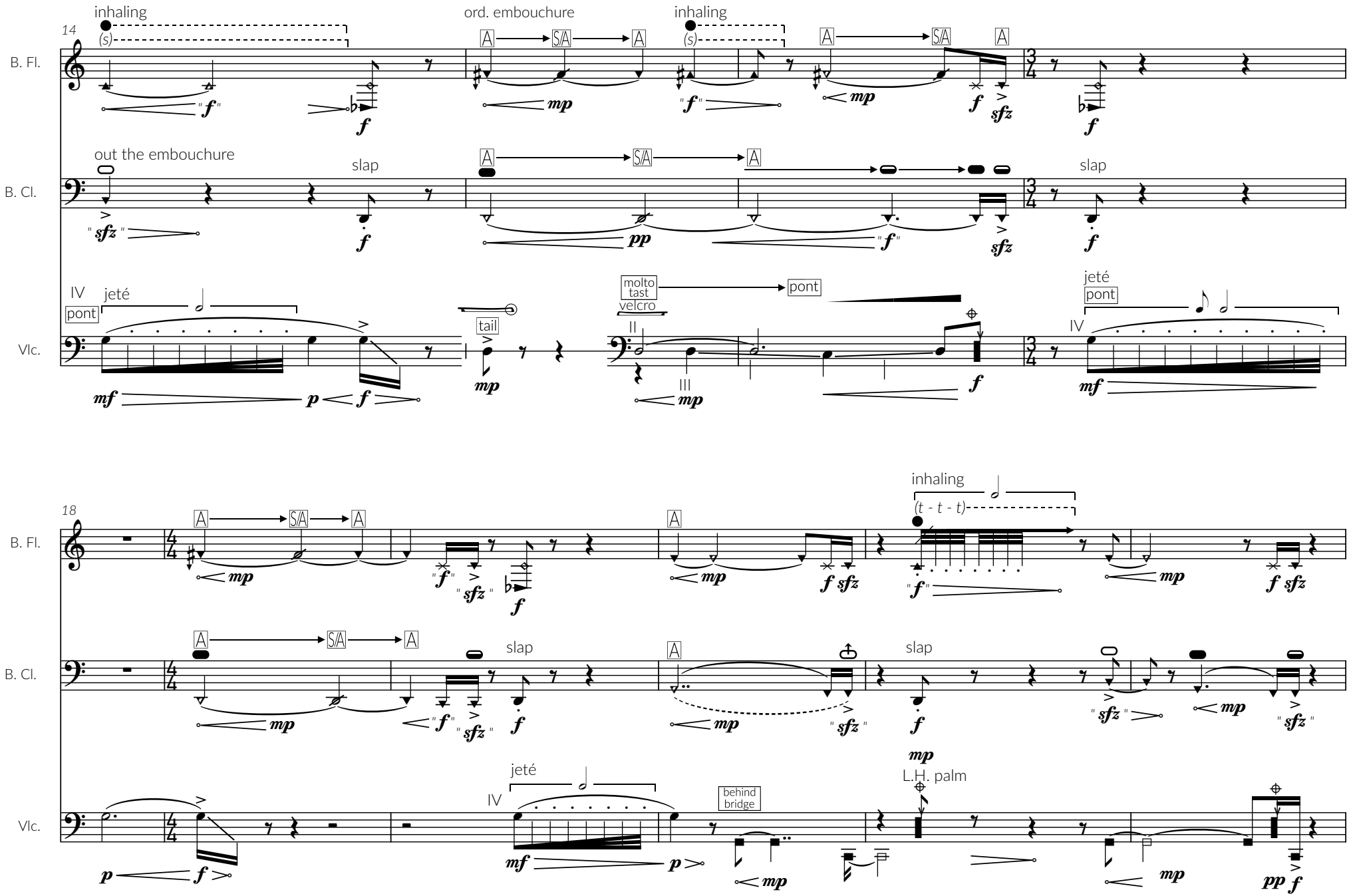


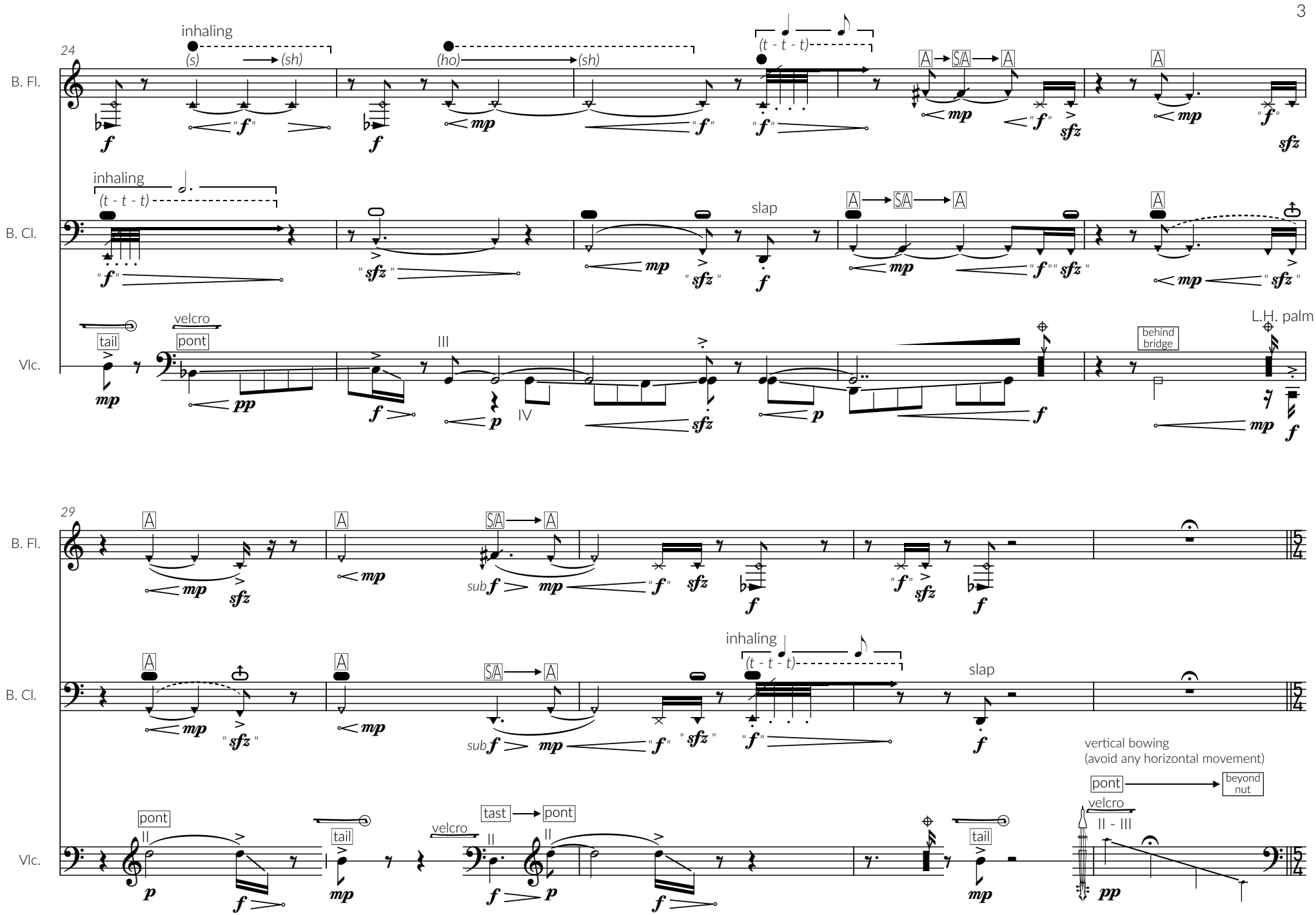
= Vertical bowing:

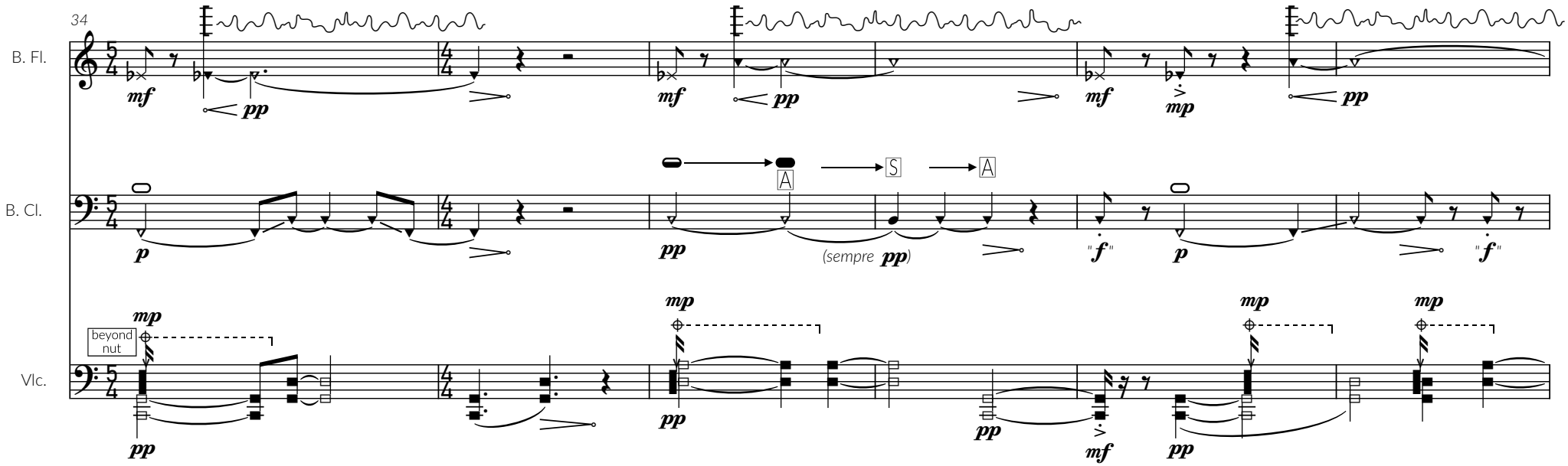
Perform a broad gesture from the bridge to the nut or viceversa. Moving the bow perpendicular to the strings, without any sliding.

Koń... Tylko koń.



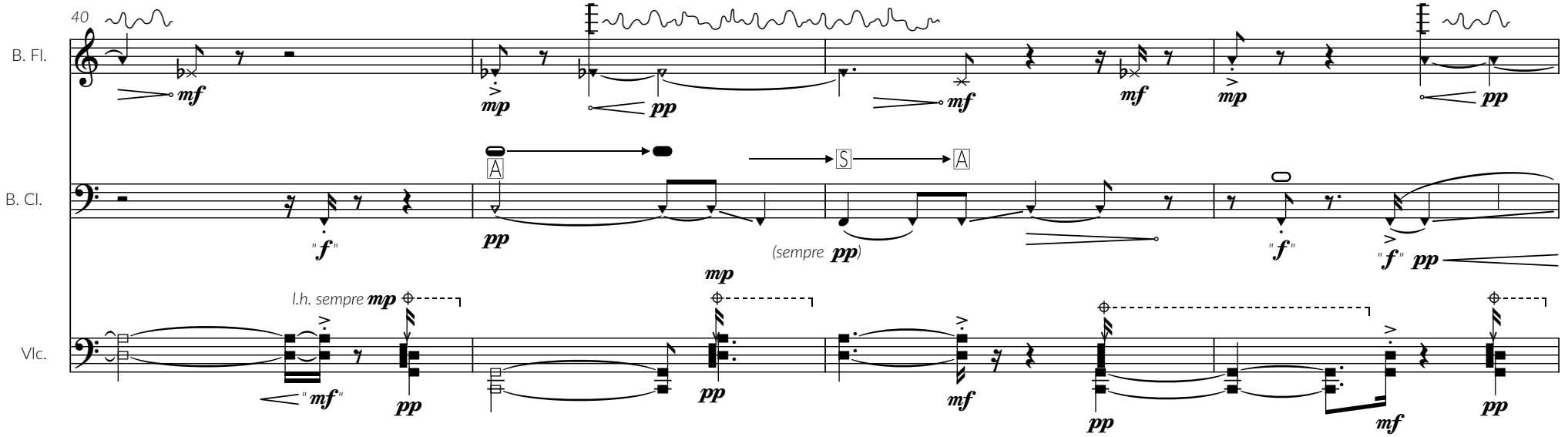

14
B. Fl.
B. Cl.
Vlc.
inhaling
(s)
ord. embouchure
A
S/A
out the embouchure
slap
IV
jeté
pont
tail
molto
tast
velcro
II
III
18
(t - t - t)
behind
bridge
L.H. palm

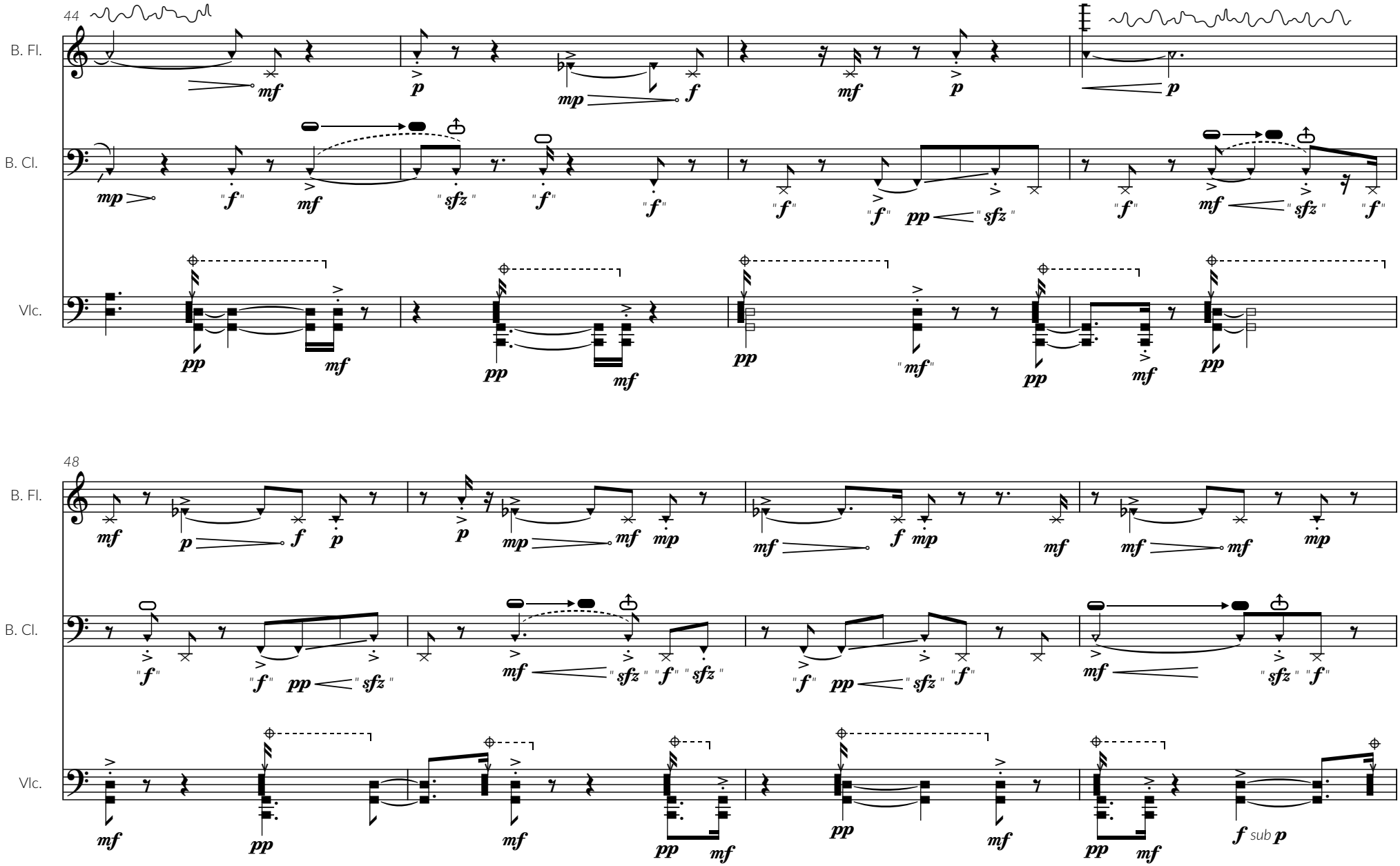

24
B. Fl.
B. Cl.
Vlc.
inhaling
(s)
(sh)
(ho)
(t - t - t)
A
SA
slap
tail
pont
velcro
III
IV
behind bridge
L.H. palm
29
sub
inhaling
vertical bowing
(avoid any horizontal movement)
tast
beyond nut
II - III

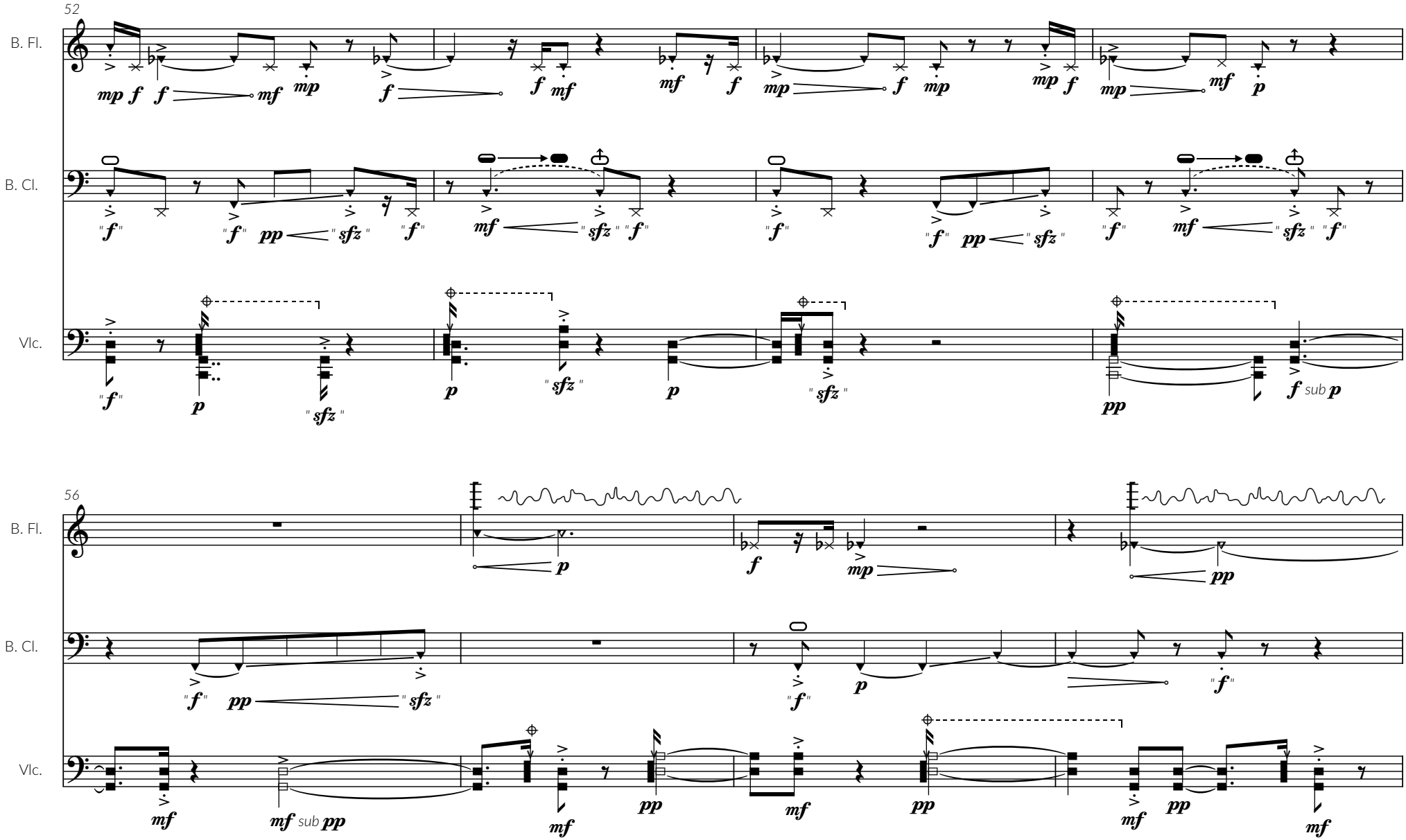


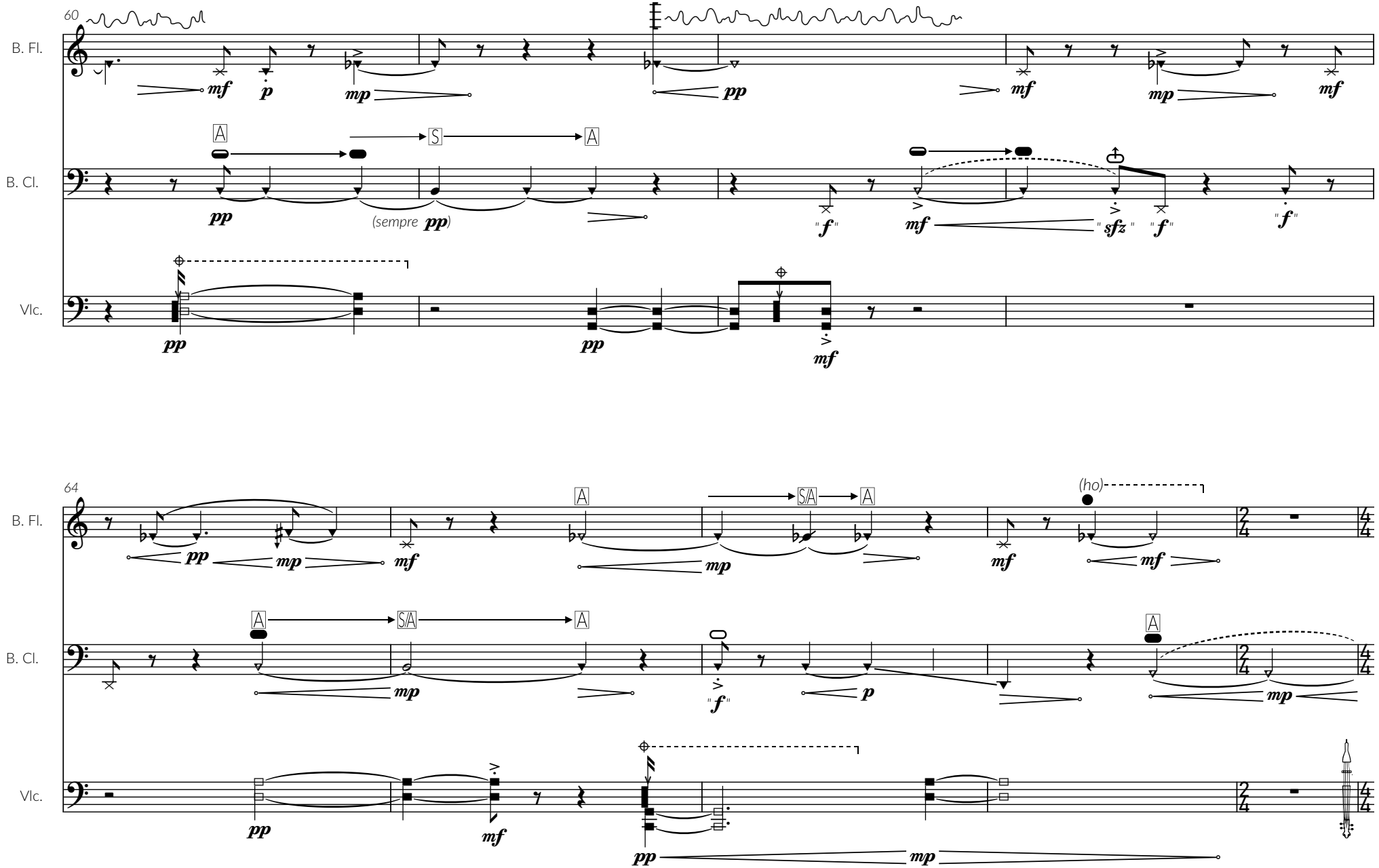
bow horizontally between nut and pegs.
pitches refer only to involved strings.

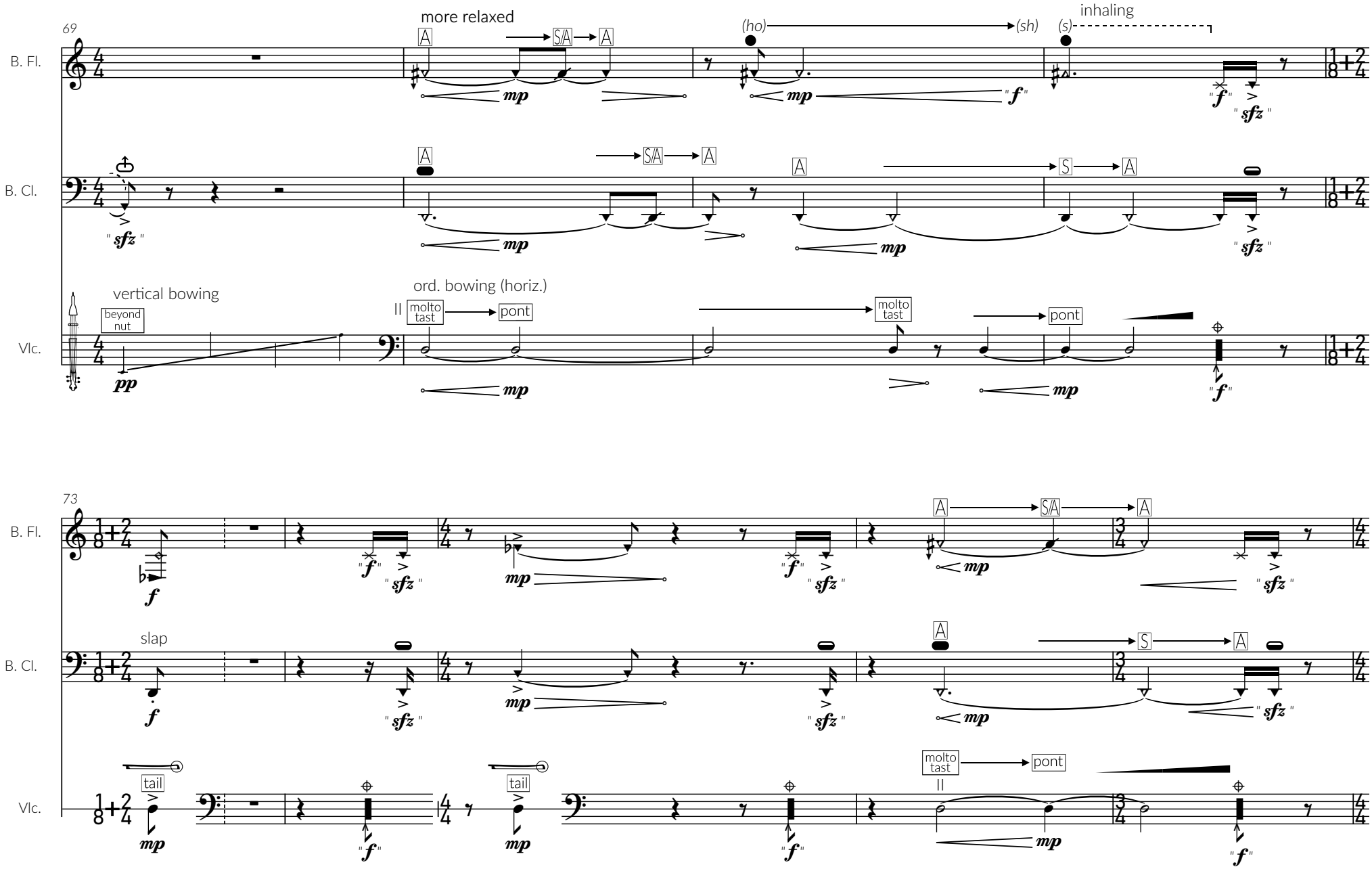
mechanical, strightly on time

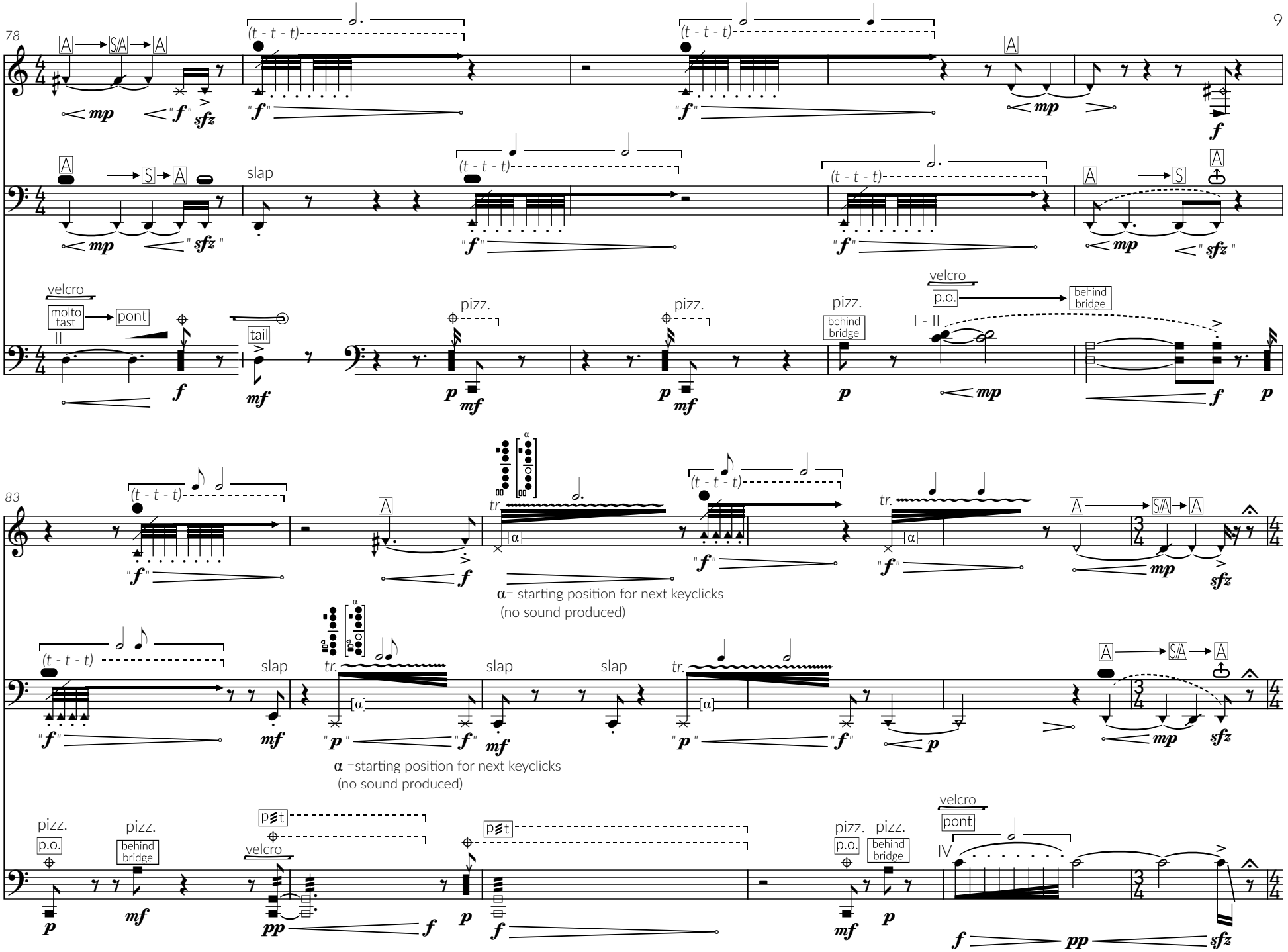


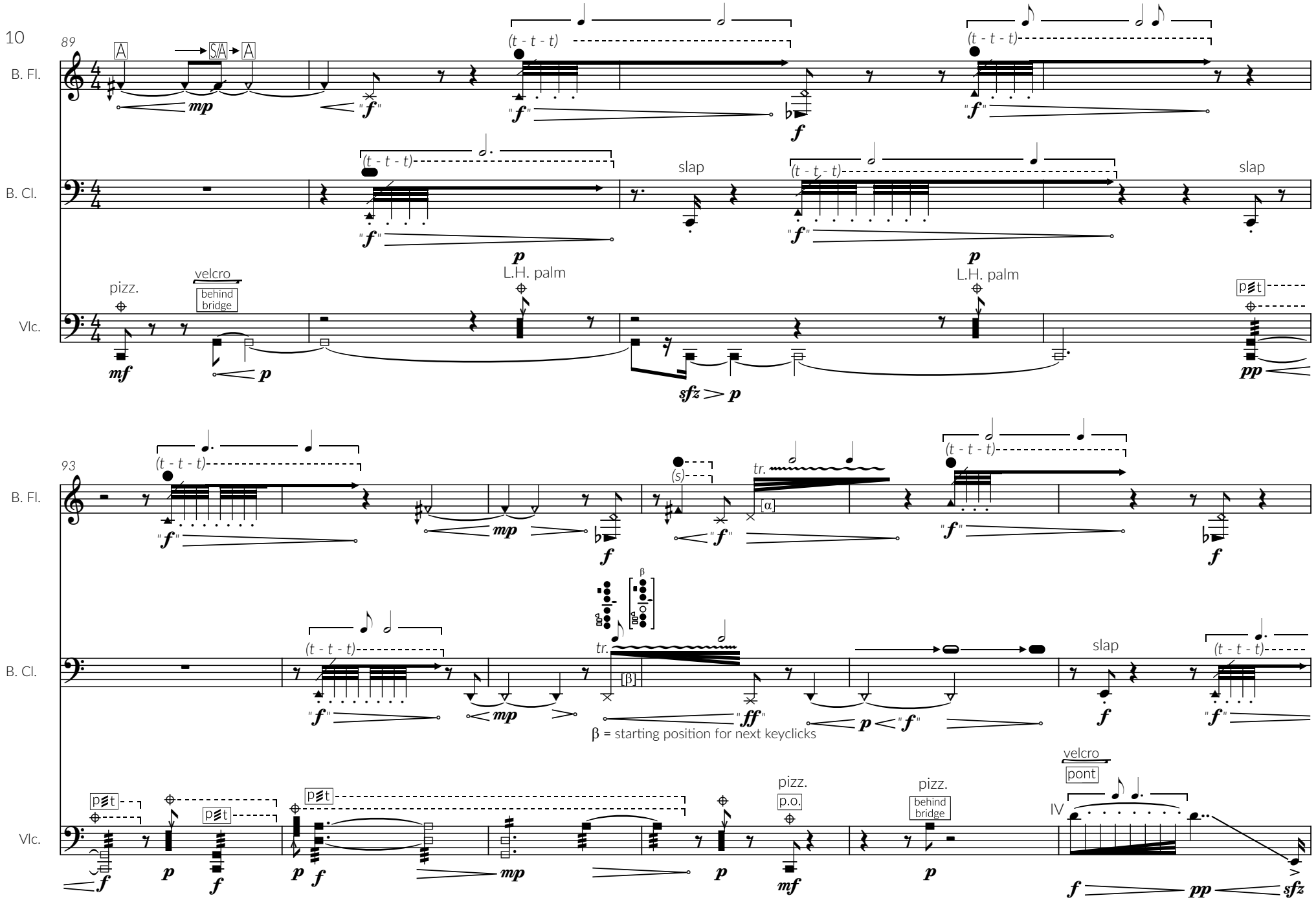

44
B. Fl.
B. Cl.
Vlc.
48
B. Fl.
B. Cl.
Vlc.
f sub p

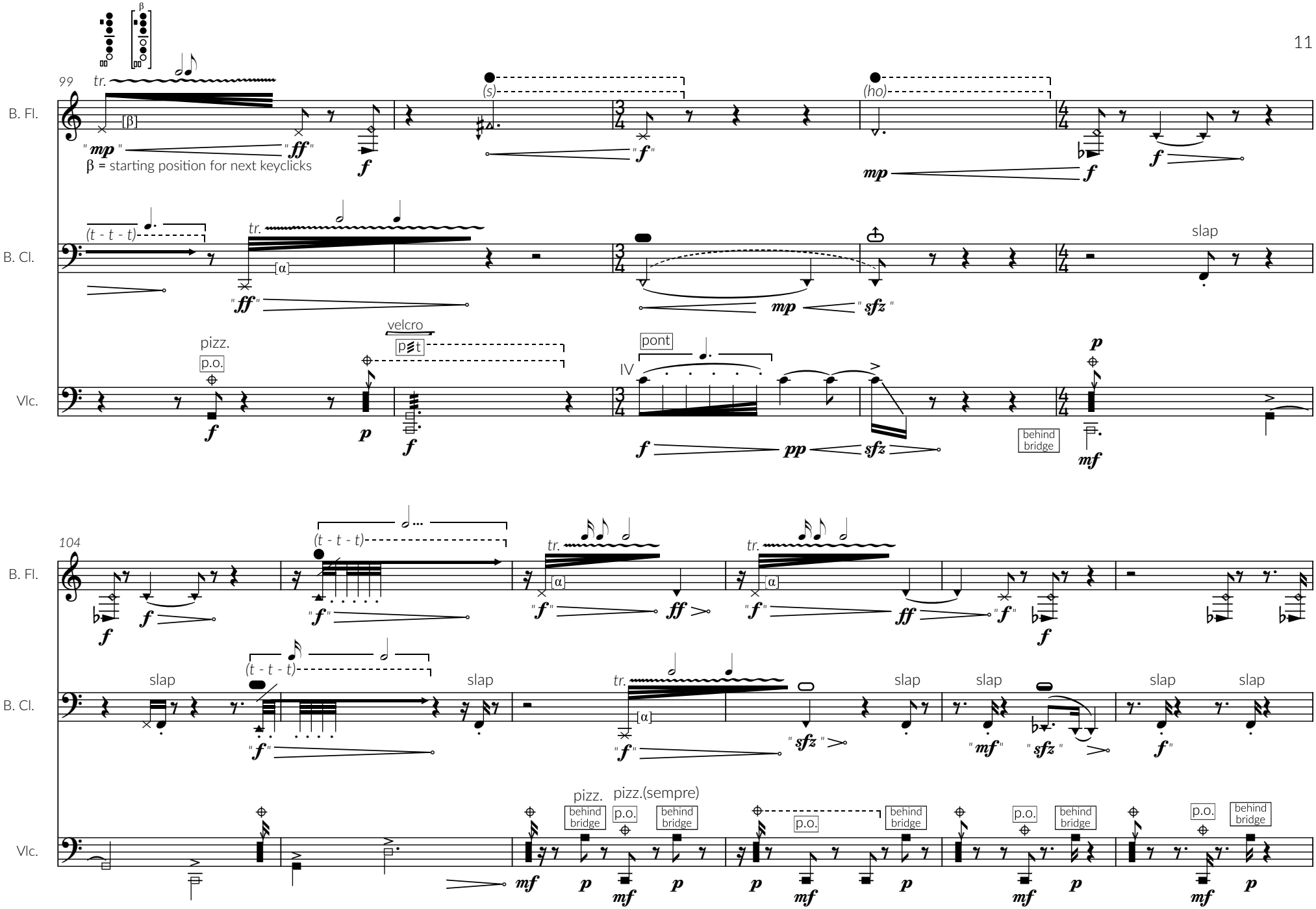

52
B. Fl.
B. Cl.
Vlc.
56
B. Fl.
B. Cl.
Vlc.

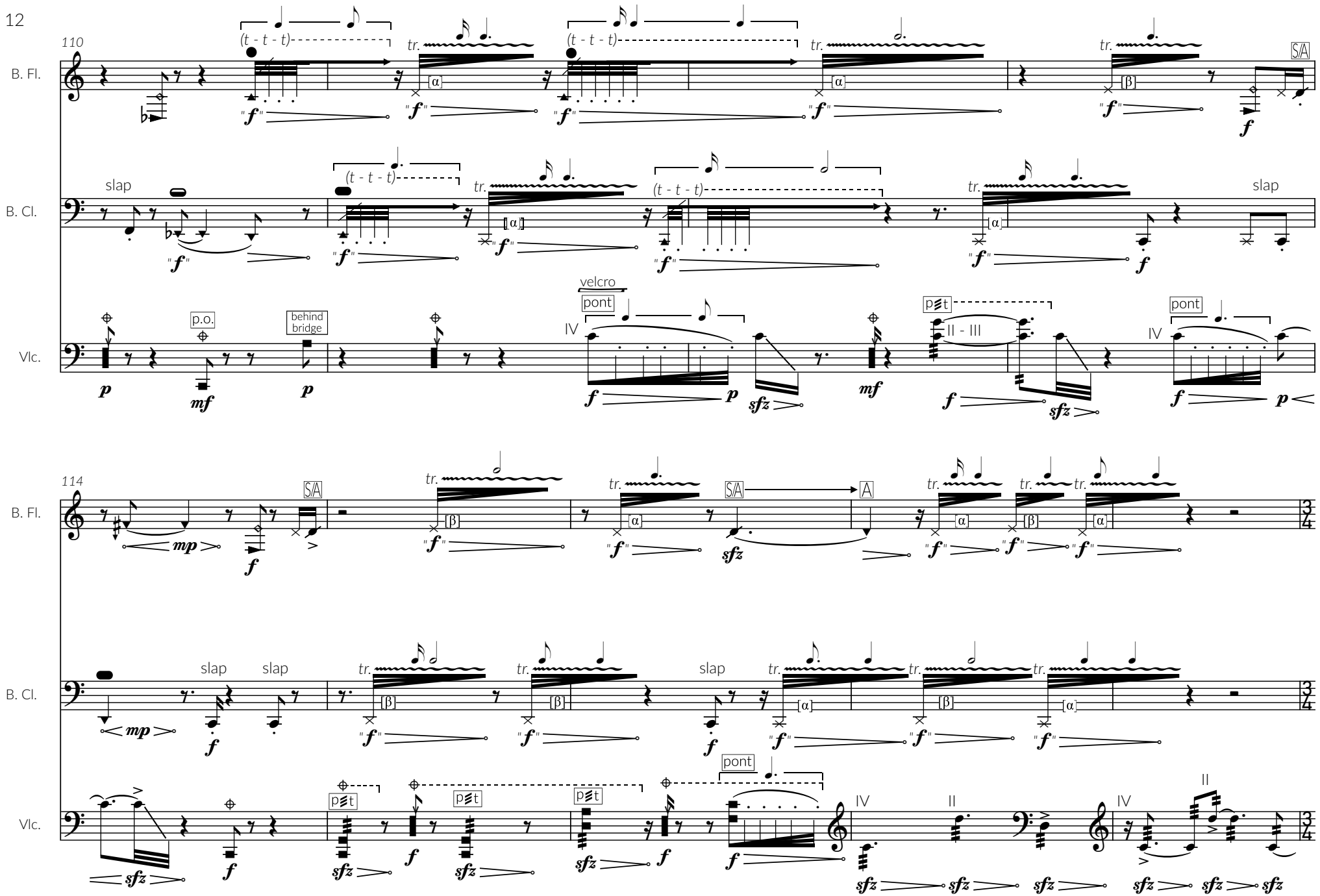

60
B. Fl.
B. Cl.
Vlc.
A
S
A
(sempre pp)
64
SA
(ho)
2/4
4/4

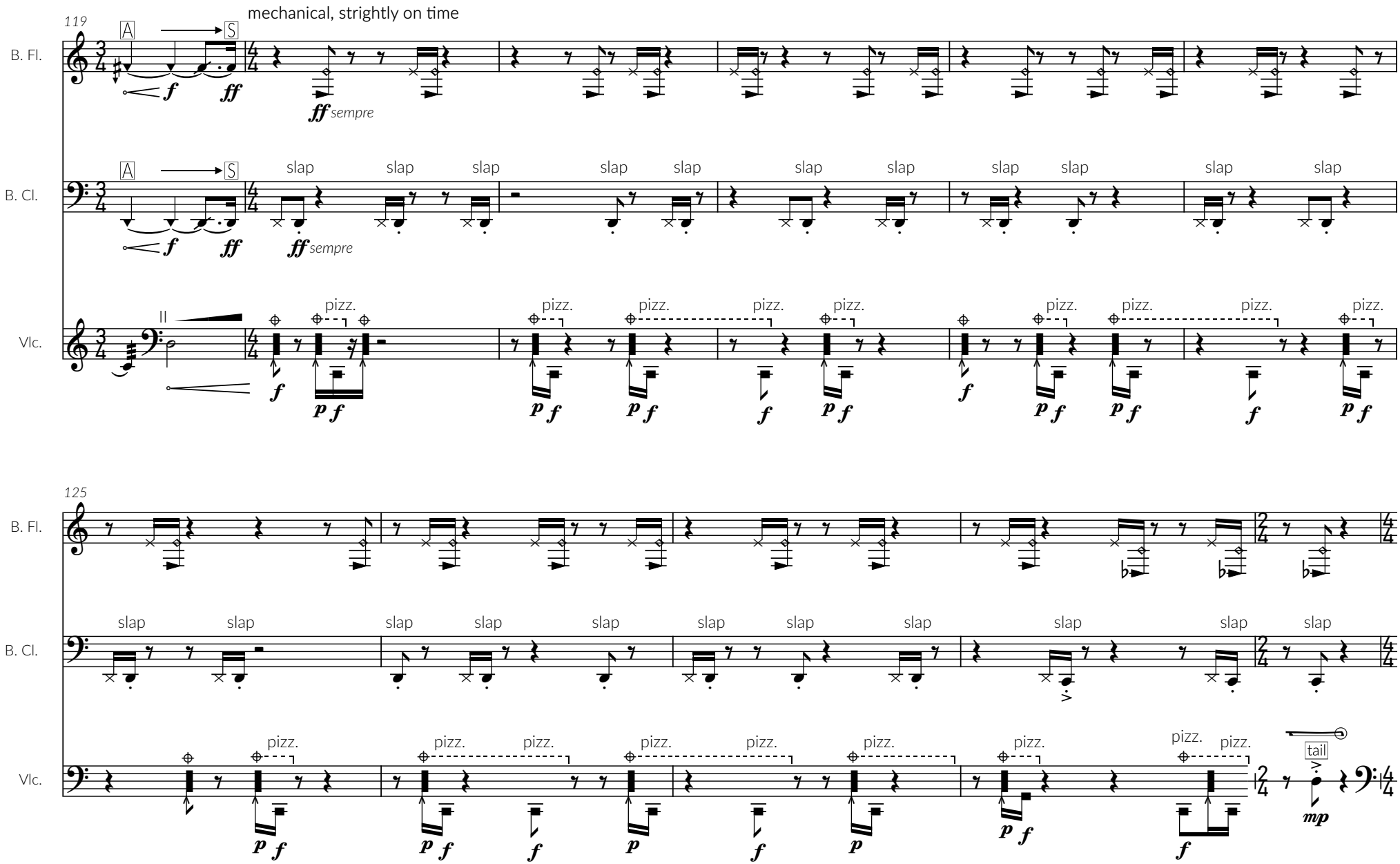

69
B. Fl.
B. Cl.
Vlc.
more relaxed
A
S/A
A
(ho)
(sh)
(s)
inhaling
mp
f
sfz
vertical bowing
beyond nut
pp
ord. bowing (horiz.)
II
molto tast
pont
S
73
slap
tail

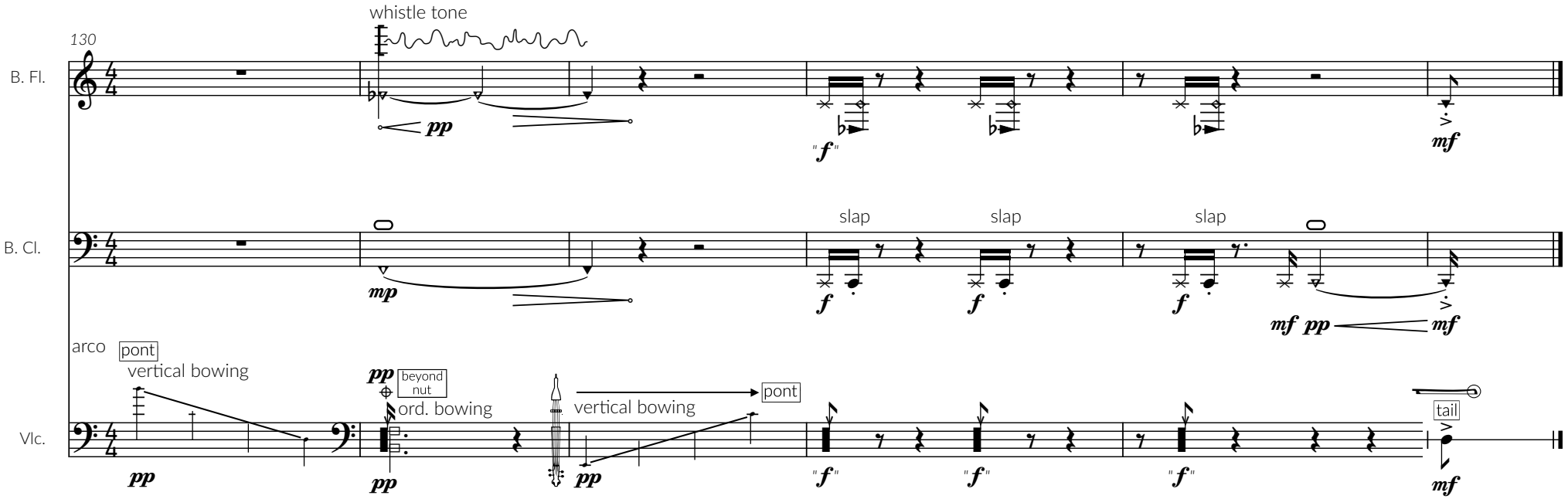

78
B. Fl.
B. Cl.
Vlc.
(t - t - t)
slap
velcro
molto tast
pont
tail
pizz.
behind bridge
p.o.
I - II
83
tr.
α= starting position for next keyclicks
(no sound produced)
α =starting position for next keyclicks
(no sound produced)
IV


89
A
S/A
A
B. Fl.
B. Cl.
Vlc.
(t - t - t)
slap
pizz.
velcro
behind bridge
L.H. palm
p≋t
93
(s)
tr.
α
β
[β]
β = starting position for next keyclicks
pont
p.o.
IV


99
tr.
B. Fl.
"mp" "ff"
β = starting position for next keyclicks
(s)
(ho)
B. Cl.
(t - t - t)
tr.
slap
Vlc.
pizz.
p.o.
velcro
pont
IV
behind bridge
104
(t - t - t)
tr.
slap
pizz.
pizz.(sempre)
behind bridge
p.o.


110
B. Fl.
B. Cl.
Vlc.
(t - t - t)
tr.
slap
p.o.
behind bridge
velcro
pont
IV
II - III
114
A
II


119
mechanical, strightly on time
A
S
B. Fl.
B. Cl.
Vlc.
ff sempre
slap
pizz.
II
125
tail
mp


130
B. Fl.
whistle tone
pp
"f"
mf
B. Cl.
mp
slap
slap
slap
f
f
f
mf pp
mf
Vlc.
arco
pont
vertical bowing
pp
pp
beyond nut
ord. bowing
pp
vertical bowing
pont
pp
"f"
"f"
"f"
tail
mf