

**Rai Com**

Lucia Ronchetti

# **Cartilago auris, magna et irregulariter formata**

*for a pianist and two operators of the piano strings system*

*Commissioned by Kölner Philharmonie (KölnMusik)*

*for the "non bthvn project" 2020*

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*“Sentendo nuova forza”*

From Beethoven's Conversation Book  
(Summer 1825)

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## REQUIRED MATERIAL

### 1<sup>st</sup> percussionist

- 1 brass mallet
- 1 plastic mallet
- 1 grand piano damper wire easer
- 2 rubber tuning with wire handle
- 1 little cymbale antique
- 1 battery white led light strip (1 meter ca)
- 1 rosin piece
- 6 fishing lines wrapped around the following strings: E4, D4, C4, B4, A4, G#4

### 2<sup>nd</sup> percussionist

- 1 brass mallet
- 1 plastic mallet
- 1 grand piano damper wire easer
- 2 rubber tuning with wire handle
- 1 continuous felt temperament mute
- 1 piano regulating screwdriver
- 1 little cymbale antique
- 2 hard felt mallets
- 1 battery white led light strip (1 meter ca)
- 1 rosin piece
- 4 fishing lines wrapped around the following strings: E3, F3, G3, A3



Preludio, trasparente, aerea, in 4 (♩ = 100 ca)

[opening the keys without to play, if not by mistake] 30'' ca

Piano [p] [sf] [fff] [repeat the base]

Perc. 1 Ped. ad libitum PERC. 1-2 [with two damper wire easers] press the felt of the pedaler hammers in the indicated range, as if wanting to stop the sound. Alternate with the pression two of more mutes (working with wire easers in the un pressed range, after the dampers] [continue, with natural variations of the same postures]

Perc. 2

THE PIANIST SITS AT THE PIANO AND PLAYS THE SEQUENCE WITHOUT PRESSING THE KEYS, IF NOT BY CHANCE. HE REQUESTS A RHYTHMIC NOISE WITH SOME HAZARD REAL PITCHES. THE PERCUSSIONISTS ARE LOOSE TO THE PIANIST, ON HIS LEFT AND RIGHT SIDE AND THEY OPERATED ON THE STRING SYSTEM WITH DAMPER'S WIRE EASERS AND DIFFERENT RUBBER TUNING MUTES, AS IF THEY WERE PIANO'S TECHNICIANS.

30'' ca

Piano [p] [playing more and more real pitches, always different] [repeat the base, more and more pressing the keys] [press the sustain pedal] [ff] [sf] [fff] [l.v.] [with the palm hit the keyboard under the key board generating a side resonance]

Perc. 2 PERC. 2 [puts a continuous felt temperament mute in the string of the un pressed range helping himself with the screwdriver, like thers do] [remove the felt with a fast gesture]

Perc. 2 [continue, moving the position of the felt]

Perc. 2 PERC. 2 [continues the action of pressing the felt of the pedaler hammers in the indicated range, like wanting the keys not to be depressed] [remove the damper wire easer with a fast gesture]

[continue, more epitelically]

THE PIANIST PLAYS MORE AND MORE CONCRETE PITCHES WITH IMPETUS. THE FIRST PERCUSSIONIST MUTES THE PIANO PROGRESSIVELY, PUTTING A FELT TEMPERAMENT MUTE INSIDE THE STRINGS WHILE THE SECOND CONTINUES THE ACTIVITY OF BLOCKING THE HAMMERS WITH TWO WIRE EASERS.

1. Meccanico, sostenuto, veloce possibile

Piano

[ped. ad libitum]

[with plastic mallets]

Perc. 1

[key block on the right side of the keyboard.]

[repeat]

Perc. 2

[key block on the left side of the keyboard.]

[with plastic mallets]

[repeat]

DURING THE SOUNDBOARD RESONANCE, THE TWO PERCUSSIONISTS REMOVE THE TOOLS, TAKE TWO PLASTIC MALLETS AND POSITION THEMSELVES ON THE TWO SIDES OF THE PIANIST, PERCUSSING THE KEY BLOCKS, AS IF THEY WERE CHECKING THE PIANO. OPTIONALLY THE PERCUSSIONISTS CAN START THE RHYTHM BEFORE THE PIANIST.

Piano

Perc. 2

[repeat]

Perc. 2

Piano

Perc. 1 [black rim surrounding the sand board] [continue, moving toward the tail, along the bent side]

Perc. 2 [black rim surrounding the sand board] [continue, moving toward the tail, along the spine]

THE TWO PERCUSSIONISTS START TO PLAY THE RIM, STARTING FROM THE PART CLOSE TO THE KEYBOARD. THEY MOVE PROGRESSIVELY TOWARD THE RIM, THE FIRST ALONG THE BENT SIDE THE SECOND ALONG THE SPINE

Piano

Perc. 2 [continue]

Perc. 2 [continue]

Piano

Perc. 1 [continuo, reaching the tail]

Perc. 2 [continuo, reaching the tail]

PERC. 1, 2 [with the plastic mallets in the string's part between the hitch pin and the bridge]

[free interventions in the indicated range]

[repeat]

snb. sf

sf

sf

THE TWO PERCUSSIONISTS REACH THE TAIL OF THE RIM AND START TO PLAY THE LAST PART OF THE STRINGS, BETWEEN THE HITCH PIN AND THE BRIDGE.

Piano

Perc. 2

Perc. 2

[repeat]

sf

sf



Virtuoso, colorante

Piano

[adapting the speed to the measured voice]

pp

mf

subpp

Perc. 1

mf

[with plastic mallets, playing between the hitch pins and the bridge]

[continue]

Perc. 2

[continue]

THE TWO PERCUSSIONISTS KEEP THE PLASTIC MALLETS AND GO TO THE BENT SIDE. THEY PLAY ON THE PORTION OF THE STRINGS BETWEEN THE BRIDGE AND THE HITCH PINS, ALONG THE ALL RANGE.

Piano

mf

Perc. 2

[continue]

Perc. 2

[continue]