

Veronika Mayer

**Utopie #1.
Betrug, Selbsttäuschung, Belanglosigkeit.**

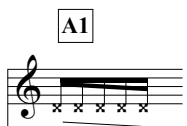
**utopia #1.
fraud, delusion, pettiness.**

version for piccolo, clarinet and piano

score

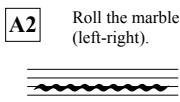
Performance notes

PIANO



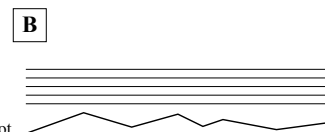
A1

With a marble on the keys:
Roll the marble on any key against the fallboard to make it rebound and rolling back and forth a few times.



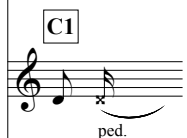
A2

Roll the marble on the keys (left-right).



B

Wrap the left pedal with aluminium foil. Move your foot on it (better without shoes) and produce a constant noise.
OR: fix a cleaning sponge on your left thigh, the raw side up. Move your leg to produce a noise by rubbing the cleaning sponge on the bottomside of the piano.
In both versions, the resulting sound does not have to be very loud but shall be audible.



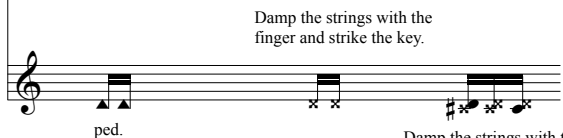
C1

Strike the key very soft but precise, shortly afterwards damp the strings inside the piano with a finger and use simultaneously the right pedal for a quiet reverberation. Keep the finger on the strings until the reverberation has faded.



C2

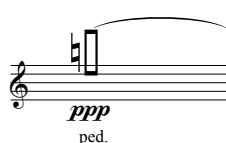
Pluck the string well audible with the fingernail, shortly afterwards damp it with the finger and simultaneously strike the key to produce a percussive sound. Let it ring or leave the right pedal at the same time with the damped key strike.



Damp the strings with the finger and strike the key.

Hit the strings with the fingertip to make it sound.

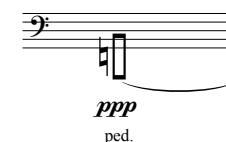
Damp the strings with the fingers and strike the keys, lift one finger shortly from the strings from time to time so the sound can ring.



ppp

ped.

Play all white keys simultaneously and softly with a wooden board. The board shall fit to the range of approx. 2,5 octaves. Position: approx. from the highest key to c2. Always let it fade.



ppp

ped.

Play all white keys simultaneously and softly with a wooden board. The board shall fit to the range of approx. 2,5 octaves. Position: approx. from the lowest key to f. Always let it fade.

Hit the strings inside the piano softly with a timpani stick (or similar). Pulsating. Put a weight on the key before performing (e.g. a stone) to keep it down, no sustain pedal.



pp

All actions shall be performed without hurry but very calm and with high concentration.

All actions inside the piano can be produced in front of the dampers (the side closer to the keyboard).

B: keep the sound and movement without a break until the end. If necessary (e.g. for the cluster), the left pedal can be pushed down simultaneously with the movement. Keep A1+A2 as well without a break whenever possible.

In this version the piano part is intended to be performed by only one musician (in contrary to the version for 2-4 pianos). However, a second performer could take over some actions on the same instrument, for example A1+A2.

FLUTE

slap tongue
slap tongue with key click
key click
attack noisy with "p"
p
flutter-tongue
T.R.
tongue ram
approximate pitch (ad lib.)
breath/air
sound
1 quartertone higher
jet whistle

CLARINET

smooth transitions between articulations
molto legato
short, but soft
short and sharp
noisy with much breath/air
sound
noisy, percussive
change between alternate fingerings (bisbigliando)
2 → 1 → 3
flutter-tongue
1 quartertone higher
slap

The line indicates continuous playing.

The changing of the different fingering is freely to be chosen by the performer. The fingering doesn't have to be changed with every new articulated tone. Also microtonal differences are possible.

A continuous and steady organic pulse shall be produced by the clarinetist, with very smooth transitions between different articulations, noises and sounds, volume levels and minimal varieties of intonation. The tempo of the pulsing is free to choose.

Flute (piccolo and alto flute) and clarinet (B) are written in transposition.

The time marks are approximate values. I recommend to perform without stopwatch and follow the flute.

Fermatas are only for the flute - clarinet and piano can continue with their actions but don't have to.

Commissioned by ÖGZM - Österreichische Gesellschaft für Zeitgenössische Musik.

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Utopie #1: Betrug, Selbsttäuschung, Belanglosigkeit.

Veronika Mayer

utopie #1: fraud, delusion, pettiness.

(2013)

version for piccolo, clarinet (B) and piano

Piccolo
Tacet

Clarinet
every 6-12 seconds
mf (well audible)
mf
calm, immersed, take time
change with slap from time to time,
but only after the entry of A+B (piano)

Piano
start after approx. 50'' - 1'10
A1+A2
start after approx. 50'' - 1'10 *)
B left foot
calm, immersed, take time
about every 10 seconds.
change between A1+A2 ad lib.
start after approx. 1' - 1'30,
but only after A+B
C1+C2
every 6-12 seconds.
change between C1+C2 ad lib.
p ped. *p*
calm, immersed, take time

*) but: A+B shall not start simultaneously

2'00 *impulsively, driven, intense*

quasi rit. ca. 5''

rit. ca. 3''

picc *fff* *p* *fff* *mf*

cl *always calm, immersed, take time*

pno *A1+A2* *B* *CI+C2* *always calm, immersed, take time*

ppp ped.

2'20 *a tempo*

pitches ad lib. molto vib. ord. ca. 5''

picc *fff* *p* *sfz* *p*

cl

pno *A1+A2* *B* *CI+C2* *ppp* ped.

nearly synchronous with the flute (d sharp), shortly afterwards

2'25 very rhythmical, precise, intense, strained

picc *ff*

cl *pp* *mp* *accel.*

pno **A1+A2** **B** *) *pp* ped.

picc *mp* *sing* ca. 3'' 2'50

cl *pp* *rit.* *subito f* *as fast as possible* *pp* *rit.* **Tacet**

pno **A1+A2** **B** into the ritardando of the clarinet *ppp* ped.

*) approximate, not precise rhythmic notation, play damped from time to time.

picc *attacca subito*

fff

p p p

accel.

ca. 4''

cl *come prima*

pno

A1+A2 →

B →

pno

C1+C2 →

picc *a tempo*
attacca

fff

p p p p p

cl

pno

A1+A2 →

B →

pno

ppp
ped.

picc

fff p p *p* *p* *p* *p*

cl

A1+A2

B

pno

C1+C2

*) as quiet as possible

ped. ... but the strings shall be well perceptible

picc

fff

cl

A1+A2

B

pno

very rhythmic, precise, intense, strained

*) approximate, not precise rhythmic notation

3'40

picc

cl

pp

ff

mf

pp

A1+A2

B

pno

picc

cl

mp

ppp

Tacet

A1+A2

B

put a weight on the key instead of using the sustain pedal!
(this may cause a short interruption, or use the sustain pedal only for this short moment)

pp

3'55

picc *p*

4'00

cl *p*

pulsate organically

A1+A2

B

pno *Tacet*

remove the weight

4'15

picc *mf* *p* *mf* *Tacet*

cl *mf* *pp*

A1+A2

B

C1+C2

pno *p* *ped.*

T.R. *rit.* T.R. T.R.

1 2 3

4'25

picc **alto flute** bend (turning in) bend (turning in) **4'35** bend (turning in) bend (turning in)

mp

cl → 2 → 1 → *mp* → 1 → 2 → 3 → *tr* → 1 → 1 → 2 → 3 → 1 → *pp*

A1+A2 →

B →

pno C1+C2 →

4'45

alto **bend (turning in)** **4'55**

p *mf* *ff*

cl → • → x → Multiphonics*)

A1+A2 →

B →

pno C1+C2 →

p *mf* *ff*

sing (sounds a perfect fourth lower!)

*) Choose a sound which can be developed out of the existing noise/sound and can also disappear/fade into it.

5'05

5'15

alto

cl

pno

mp

mf

p

Tacet

sing (sounds a perfect fourth lower!)

1 → 2 → 3

tr

1 → 2 → 3

→ 1

A1+A2

B

C1+C2

5'25

5'35

5'55

alto

cl

pno

Tacet

(with the fade out of the piano cluster)

play A+B about another 20 seconds to "fade out"

Tacet

ppp

ped.