

Pin Tumbler Lock

Rolli Bohnes - August 2019

This is a 'game' for clarinet, flute, violin, violoncello and piano.

Duration: up to ten minutes

(A volunteer from the audience may clock with his smartphone)

The clarinet player must not see any sheet music before the performance, rehearsals should be done with another player or without clarinet.

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Your objective is to end this piece within ten minutes
– by playing your clarinet, good luck!

Optionally turn the page if you are in need of a hint.

Only play notes with a length of at least second.
Listen to the changes, if there are occurring some.

Optionally turn the page if you are in need of another hint .

Only three different tones (pitch classes) evoke changes.

Optionally turn the page if you are in need of another hint .

If you want to crack a pin tumbler lock you have to push up the 'driver pins'.
There are three 'driver pins' – and a violoncello to distract you.

No more hints. Optionally turn the page if you need to see the bare music stand.

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The violin, the piano and you play throughout and react to certain activities of the clarinet. The violoncello plays throughout without changes. There is no collective tempo.

Start with part **D**. Play continuously in an own fixed tempo of $\text{♩} \approx 50-60$.

Play a freely choosen sequence of the given patterns.

The particular total amount of patterns of each part is written above. When you have finished this particular amount of patterns change over to the next part until you reach part **D**.

If you are already in part **D** repeat it by choosing a new sequence on every repetition.

Change over to the previous part (from **D** to **C**, from **C** to **B** ...) every time the clarinet plays your tone distinctly for at least a second in a middle or low register.

(Hence play different repetitions of part **D** in the beginning until your tone is played by the clarinet for at least a second.)

Change over immediately after finishing the current motif.

(Hence only change over through more different parts, if the certain clarinet tone is played as long or again, that it lasts at least a second during the first motif of the new part.)

When you are in part **A** and you hear that the other two instruments play similarly high

(see cue notes), do not react to the clarinet anymore and end the piece with a

quick collective accellerando into a continuous tone (tremolo on the other two instruments) of about five seconds which ends on your cue.

Take care that everyone can always hear the clarinet.

AVAILABLE PATTERNS - CHOOSE ONE

A *8^{va}* *ff*

LEADS TO THE END IN COMBINATION WITH (no collective tempo):

VIOLIN *8^{va}* *ff* (DIFFERENT SIMILAR PATTERNS)

PIANO *8^{va}* *ff* (DIFFERENT SIMILAR PATTERNS)

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF 2

THESE NOTEHEADS ARE REPRESENTING CHROMATIC NEIGHBORING TONES

B *f*

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF 3

C *mf*

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF ALL

D *mp*

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The flute, the violin and you play throughout and react to certain activities of the clarinet. The violoncello plays throughout without changes. There is no collective tempo. Do not use the sustain pedal.

Start with part **D**. Play continuously in an own fixed tempo of $\text{♩} \approx 50-60$.

Play a freely chosen sequence of the given patterns.

The particular total amount of patterns of each part is written above. When you have finished this particular amount of patterns change over to the next part until you reach part **A**.

If you are already in part **D** repeat it by choosing a new sequence on every repetition.

Change over to the previous part (from **D** to **C**, from **C** to **B** ...) every time the clarinet plays your tone distinctly for at least a second in a middle or low register.

(Hence play different repetitions of part **D** in the beginning until your tone is played by the clarinet for at least a second.)

Change over immediately after finishing the current motif.

(Hence only change over through more different parts, if the certain clarinet tone is played as long or again, so that it lasts at least a second during the first motif of the new part.)

When you are in part **A** and you hear that the other two instruments play similarly high (see cue notes), do not react to the clarinet anymore and end the piece with a quick collective accelerando into a continuous tone with a fast tremolo (except for the flute) of about five seconds which ends on a cue of the flute player.

Take care that everyone can always hear the clarinet.

AVAILABLE PATTERNS - CHOOSE ONE

g^{va}

A *ff*

LEADS TO THE END IN COMBINATION WITH (no collective tempo):

g^{va}

FLUTE *ff* (DIFFERENT SIMILAR PATTERNS)

VIOLIN *ff* (DIFFERENT SIMILAR PATTERNS)

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF 2

THESE NOTEHEADS ARE REPRESENTING CHROMATIC NEIGHBORING TONES

B *f*

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF 3

C *mf*

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF ALL

D *mp*

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The flute, the piano and you play throughout and react to certain activities of the clarinet. The violoncello plays throughout without changes. There is no collective tempo.

Start with part **D**. Play continuously in an own fixed tempo of $\text{♩} \approx 50-60$.

Play a freely chosen sequence of the given patterns.

The particular total amount of patterns of each part is written above. When you have finished this particular amount of patterns change over to the next part until you reach part **D**.

If you are already in part **D** repeat it by choosing a new sequence on every repetition.

Change over to the previous part (from **D** to **C**, from **C** to **B** ...) every time the clarinet plays your tone distinctly for at least a second in a middle or low register.

(Hence play different repetitions of part **D** in the beginning until your tone is played by the clarinet for at least a second.)

Change over immediately after finishing the current motif.

(Hence only change over through more different parts, if the certain clarinet tone is played as long or again, so that it lasts at least a second during the first motif of the new part.)

When you are in part **A** and you hear that the other two instruments play similarly high

(see cue notes), do not react to the clarinet anymore and end the piece with a

quick collective *accelerando* into a continuous tone with a fast tremolo (except for the flute) of about five seconds which ends on a cue of the flute player.

Take care that everyone can always hear the clarinet.

AVAILABLE PATTERNS - CHOOSE ONE

A

LEADS TO THE END IN COMBINATION WITH (no collective tempo):

FLUTE 8va (DIFFERENT SIMILAR PATTERNS) *ff*

PIANO 8va (DIFFERENT SIMILAR PATTERNS) *ff*

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF 2

THESE NOTEHEADS ARE REPRESENTING CHROMATIC NEIGHBORING TONES

B

f

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF 3

C

mf

AVAILABLE PATTERNS - CHOOSE A SEQUENCE OF ALL

D

mp

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The flute, the violin and the piano play throughout and react to certain activities of the clarinet. You play throughout without changes. There is no collective tempo.

Play continuously in an own fixed tempo of $\text{♩} \approx 40$. Stay in *mp* even when the other instruments are playing louder. Play a freely chosen sequence of the given patterns.

When you hear that the other three instruments play very high and perform a quick accelerando towards continuously played tones join with a quick tremolo on your current tone and end on the cue of the flute player.

AVAILABLE PATTERNS

mp

THESE NOTEHEADS ARE REPRESENTING CHROMATIC NEIGHBORING TONES

