

Riccardo Piacentini

Jazz motetus VI (Cricket play)

**for piano and “foto-suoni”
(2005)**

Texts by American crickets

Jazz motetus VI (Cricket play)

was created during five long years (2001/5) **for Paul Hoffmann**.
It is dedicated to his cricket player's patience and also to all the American crickets.

The **“foto-suoni”**® (“photo-sounds”) on enclosed CD
was recorded and mixed by the same composer
both in Baltimore – Maryland and in Peking – China.
So the CD contains: **a) American crickets' words and songs**
caught (words and songs, not crickets) in a starry night of September 2000
plus other “photo-sounds” directly from **b) the most Ancient Peking Opera**
and **c) voices of swarming Chinese boys** in a huge courtyard always in Peking,
caught (voices) in windy days of October 2001.

What does the live performer have to do?
He has just to play the written pitches + duration values + dynamics
following the time through a chronometer
and the suggestions given by the “photo-sounds”
while and where the CD runs during the performance.
The **dynamic balance between piano and CD** is very very important
and the pianist has to change his behaviors according to different acoustic situations.

Chronometer and CD have to start exactly together
and they can go without stopping all over the piece.
The single tracks on CD are just for studying and rehearsing.

From measure 2 to measure 54 the **metronome** is always flexible,
but the live performer has to be in time where minutes and seconds are indicated.
Since measure 56 to the end of the piece the metronomes are precise
and anyway on the score there are some points of reference
to reset the time of the pianist with that one of the chronometer.

Minutes and seconds on the score
are always indicated in two different ways:
a) “absolutely”, from the beginning to the end of the piece
(e. g.: «16"» means «16 seconds from the beginning of the whole piece»),
b) relatively to the single track of the CD
(e. g. «trk 1 at 16"» means «1st track at 16 seconds from its own beginning»).

Thanks. Enjoy music and live its evocations.

r. p.

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American crickets

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Track 1

♩ 80-100, fluently and flexibly, without anxiety

Photo-sounds

Photo-sounds 1

15" CD only

soft and mysterious

wait and listen to

p poco leg.

6

32" [trk 1 at 32"]

10

48" [trk 1 at 48"]

13

Piano

13

1'08" [trk 1 at 1'08"]

17

Piano

17

21

Piano

21

1'32" [trk 1 at 1'32"]

again poco leg.

24

Piano

24

2'00" [trk 1 at 2'00"]

Piano

28

28

again poco leg.

Piano

31

31

Piano

33

33

Piano

35

35

38

2'48" [trk 1 at 2'48"]

Piano

38

again poco leg.

41

Piano

41

bit by bit cresc. and pressing

44

Piano

(p)

44

46

Piano

46

sfz

Piano

48

48

sfz

sfz

8^{va} sopra

Piano

50

50

sfz

sfz

sfz

8^{va} sopra

Piano

53

52

sfz

sfz

sfz sfz

♪ 104, exactly (same time on CD)

Track 2

Ph.-s.

8^{va} sopra

loco

Piano

54

54

ff

f

ff

f

ff

f

wait and listen to
"photo-sounds" on CD
waiting for 4'10"...

4'11" [trk 2 at 0"]

4'10" [trk 1 at 4'10"]

fluently, *legatissimo* with *charme*
balancing the dynamic of the piano
with the "photo-sounds" on CD

Piano

59

59

mp - f rocking

ff *fff* *mf* *mp*

ped. as Paul prefers (anyway slight pedal)

Piano

61

61

Piano

63

63

Piano

65

65

Piano

Piano

♩ 50-40, immediately (ec)static

~5'12" [trk 2 at ~1'01"]

Piano

Piano

(about!)

~5'54" [trk 2 at ~1'43"]

Piano

79

79

79

pp

pp

pp

p

p

p

r. h.

l. h.

mute accords

Piano

84

84

84

pp

pp

pp

p

p

p

r. h.

l. h.

Piano

89

89

89

pp

pp

p

p

p

(about!)

~7'09" [trk 2 at ~2'58"] arranging time until track 3 -----

Piano

93

93

pp

p

pp

ppp

p

Track 3

7'40" [trk 3 at 0"]

Ph.-s.

98

98

pp

ppp

p

pp freely slow and dreamy -----

Piano

102

102

3:2

pppp

l. v. long

l. v. long

Torino and St. Petersburg, 2001/2005