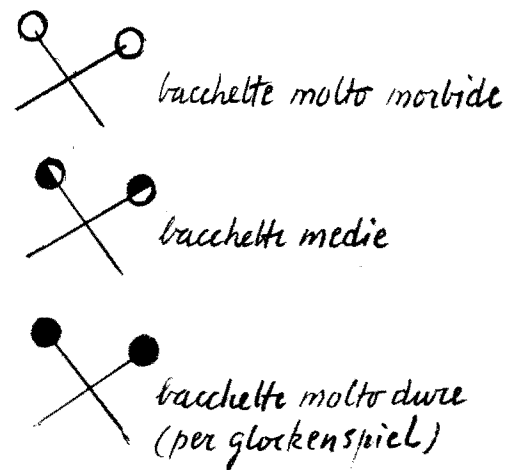
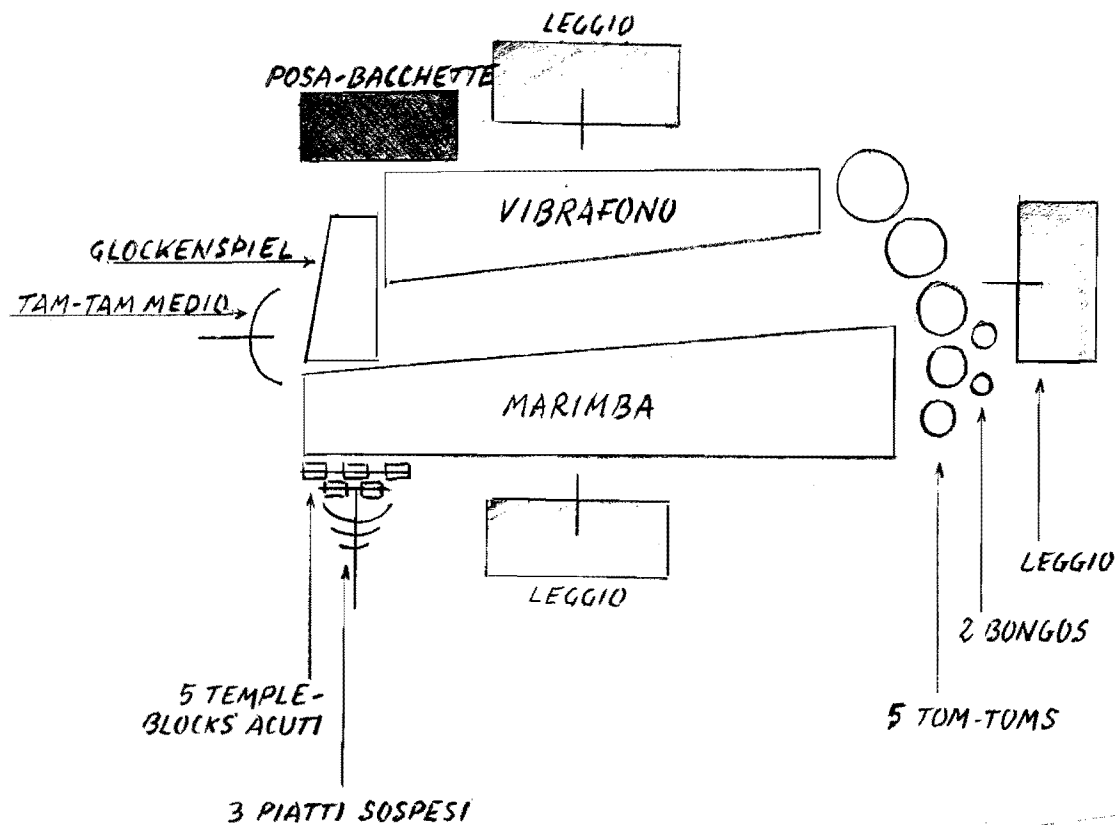


Riccardo Piacentini

**Solo per sette**

per 7 strumenti a percussione e 1 percussionista



Le linee singole tratteggiate perpendicolarmente ai margini superiore e inferiore indicano brevi respiri. Le acciaccature si intendono sempre rapidissime e brillanti. Le dinamiche, soprattutto quelle estreme (ppp e ff), vanno evidenziate il più possibile. Le corone sono stimabili nell'ordine di 2" per la corona breve (A), 4" per la corona media (r) e oltre 6" per la corona lunga (r.)

SOLO PER SETTE (1991) è segmentato - in modo più o meno percepibile per l'ascoltatore, ma in modo evidente per l'esecutore - in 7 parti + 3, delimitate da doppie linee tratteggiate. La prima parte, più estesa, stabilisce il materiale delle successive 6, delle quali ognuna "rilegge" sempre più concisamente la precedente. Le parti 1, 3, 5 e 7 sono affidate principalmente alla marimba, che funge da "refrain timbrico", mentre le ultime 3 recuperano a ritroso (e reinventano) le parti affidate agli altri strumenti, cioè le parti 6, 4 e 2. L'esecutore deve essere consapevole di questo, eventualmente decifrando il pezzo secondo un libero ordine modulare e non lineare. L'esecuzione dovrà tuttavia essere in senso lineare.

$\text{♩} \frac{9}{6} \text{ } \text{♩} 188$   
TAM-TAM MEDIO [NON TROPPO "SCURO"]

1. MARIMBA

*pp, appena percettibile*

*pppp, appena percettibile*

*ppp*

$\text{♩} 100 \text{ } \text{♩} 200$

(media)

*pp*

*pppp*

*ppp*

$\frac{9}{6}$  /  $\frac{188}{}$

[MAR.]

[T.T.M.]

*[in evidenza gli interventi segnalati con frecce]*

Handwritten musical score for the first system, featuring piano and dynamic markings.

Dynamic markings: *mp*, *mf*, *f*

Performance instructions: *[T.T.M.]*, *[MAR.]*, *[breve]*, *poco smorz. tam-tam*

The score consists of two staves. The upper staff contains a melodic line with various accidentals (sharps, flats, naturals) and slurs. The lower staff contains a rhythmic accompaniment with vertical strokes and beams. Vertical arrows point from the dynamic markings to specific measures in the score.

Handwritten musical score for the second system, continuing the piece.

Dynamic markings: *mp*, *mf*, *f*

Performance instructions: *poco smorz. tam-tam*

The score consists of two staves, similar to the first system, with a melodic line on top and a rhythmic accompaniment on the bottom. Vertical arrows indicate the dynamic levels for different sections of the music.

This is a handwritten musical score for piano and vibraphone. The score is divided into two systems. The top system features a piano part with a treble and bass clef, marked with a tempo of [MAR.] and containing various chords and melodic lines. The bottom system features a vibraphone part with a treble clef, marked with a tempo of [MAR.] and containing melodic lines. The vibraphone part includes dynamic markings such as *ff*, *pp*, and *mf*, and performance instructions like "VIBRAFONO motore acceso" and "soporo 'ned.". A large handwritten number "2." is written above the vibraphone staff. The score is annotated with vertical arrows and dashed lines indicating specific performance techniques or timing. The page number "-6-" is centered at the bottom.

76 [38]

5 TOM-TOMS e 2 BONGOS

*f*, con le bacchette, rapido  
[in rilievo i suoni ribattuti e quelli isolati]

The image shows a handwritten musical score for two instruments: Vibraphone (VIB.) and Maracas (MAR.).

- VIB. (Vibraphone):** The upper staff is in treble clef. It features a series of notes with stems pointing upwards, indicating a melodic line. There are several accents (^) above the notes. The dynamics include *ff* (fortissimo) and *f* (forte). The notation includes slurs and some complex rhythmic markings.
- MAR. (Maracas):** The lower staff is in treble clef. It features a series of notes with stems pointing downwards, indicating a rhythmic accompaniment. There are several accents (^) above the notes. The dynamics include *f* (forte) and *ff* (fortissimo). The notation includes slurs and some complex rhythmic markings.

Vertical dashed lines are drawn across the score, indicating specific points of interest or transitions. A large horizontal line with a downward-pointing arrow is drawn across the middle of the score, possibly indicating a change in dynamics or a specific performance instruction.

72 [36]

84 [42]

[TOM + B.]

[VIB.]

[MAR.]

ff

f

p

8

72 [36]

92 [46]

The image shows a handwritten musical score for three instruments: guitar, vibraphone, and maracas. The score is divided into two main sections, 72 [36] and 92 [46], indicated by large handwritten numbers at the top. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a series of vertical lines representing chords, with some lines crossed out. The vibraphone part is written on a single staff with a treble clef and a key signature of one sharp. It consists of a series of notes with stems pointing up and down, indicating vibrato. The maracas part is written on a single staff with a treble clef and a key signature of one sharp. It consists of a series of notes with stems pointing up and down, indicating maraca patterns. The score is annotated with various markings, including [TOM+B.] for guitar, [VIB.] for vibraphone, and [MAR.] for maracas. There are also dynamic markings like 'f' and 'ff' and articulation marks like 'x' and 'y'. The page number '-9-' is written at the bottom center.

[TOM+B.]

[VIB.]

$\frac{9}{16}$   $\frac{188}{}$

*posare le bacchette*

*pp, con i polpastrelli*

[MAR.] 3.

*poco cresc.*

3 PIATTI SOSPESI

[TOM + B.]

2.v.

[lunga]

ppp appena percettibile

ppp

ppp

[MAR.]

[lunga]

[PT.S.]

[TOM+B.]

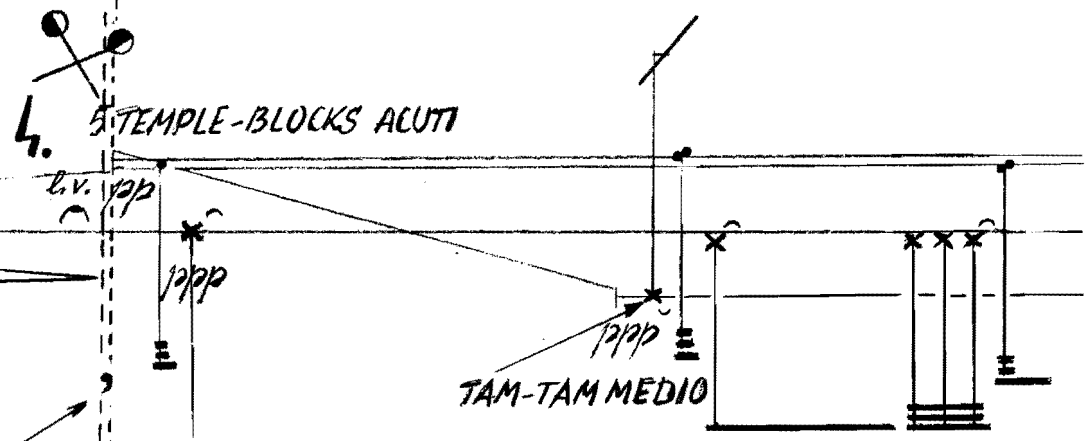
ppp [appena percettibile]

100 [200]

[MAR.]

The musical score consists of two staves. The upper staff is for piano, showing a sequence of chords with upward-bowing lines. The lower staff is for maracas, showing a rhythmic pattern with '7' markings. The score is annotated with dynamic markings like ppp and pppp, and a volume indicator [100 [200]].

[PT, S.]



prendere le bacchette

etc, trascolorando

passare gradualmente ai piatti sospesi

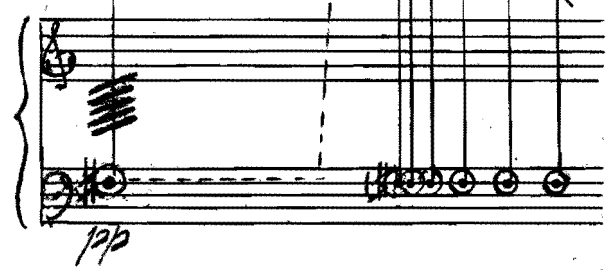
circa 10"



36 ↓ al limite possibile del metronomo

Lentissimo

[MAR.]



[T. BL.]

[ppp, sempre]

[pppp, sempre]

[PT. S.]

[pppp, sempre]

[T.T.M.]

The first system of the score consists of four staves. The top staff is labeled [T. BL.] and contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The second staff is marked [ppp, sempre] and contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The third staff is marked [pppp, sempre] and contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The fourth staff is marked [PT. S.] and contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The fifth staff is marked [pppp, sempre] and contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The sixth staff is marked [T.T.M.] and contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The score is written in a complex, rhythmic style with many vertical lines and horizontal bars, suggesting a highly technical and precise performance.



[i tremoli dei temple-blocks sempre strettissimi]

The second system of the score consists of four staves. The top staff is marked [i tremoli dei temple-blocks sempre strettissimi] and contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The second staff contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The third staff contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The fourth staff contains a series of vertical lines with horizontal bars, indicating a specific rhythmic or melodic pattern. The score is written in a complex, rhythmic style with many vertical lines and horizontal bars, suggesting a highly technical and precise performance.

[T.B.L.]

[T.T.M.]

[breve]

56

[PT.S.]

5.

MARIMBA

8<sup>a</sup> sopra

pp

[loco]

pp

pp

[T.T.M.]

8<sup>a</sup> sopra

[loco]

[PT.S.]

48

6.

[cambiare le bacchette in fretta]

8<sup>a</sup> sopra

GLUCKENSPIEL

Handwritten musical score for two systems. The first system is marked with **[MAR.]** and *8<sup>va</sup> sopra*. It features a piano (*p*) dynamic and includes a **[GLOCK.]** section. The second system is marked with **7.** and *senza respiro*. It includes a **[trave]** marking and a *p* dynamic. A dashed line connects the *8<sup>va</sup> sopra* section to the **7.** section.

**== accel**

**100 / 200**

Handwritten musical score for two systems. The first system is marked with **6.** and includes a **[GLOCK.]** section. It features a *cresc.* marking and dynamics of *mp* and *mf*. The second system includes a **[trave]** marking and a *ff* dynamic. A dashed line connects the *cresc.* section to the **[trave]** section.

[GLOCK.]

*[trem.]*

*glisse*

*[sempre ff e brillante]*

*[senza respiro]*

96 188

2. VIBRAFONO

*ff*

*ped.*

*sff*

*lv.*

[VIB.]

*p!*

*p subr. non cresc.*

[GLOCK.]

*lv.*

*ff*

*lv.*

*100/200*

*p! f!*

TAM-TAM MEDIO

*lv.*

*lv.*

*lv.*

*ped. abbassato*

ROSTA (TORINO)  
20 GEN. '92