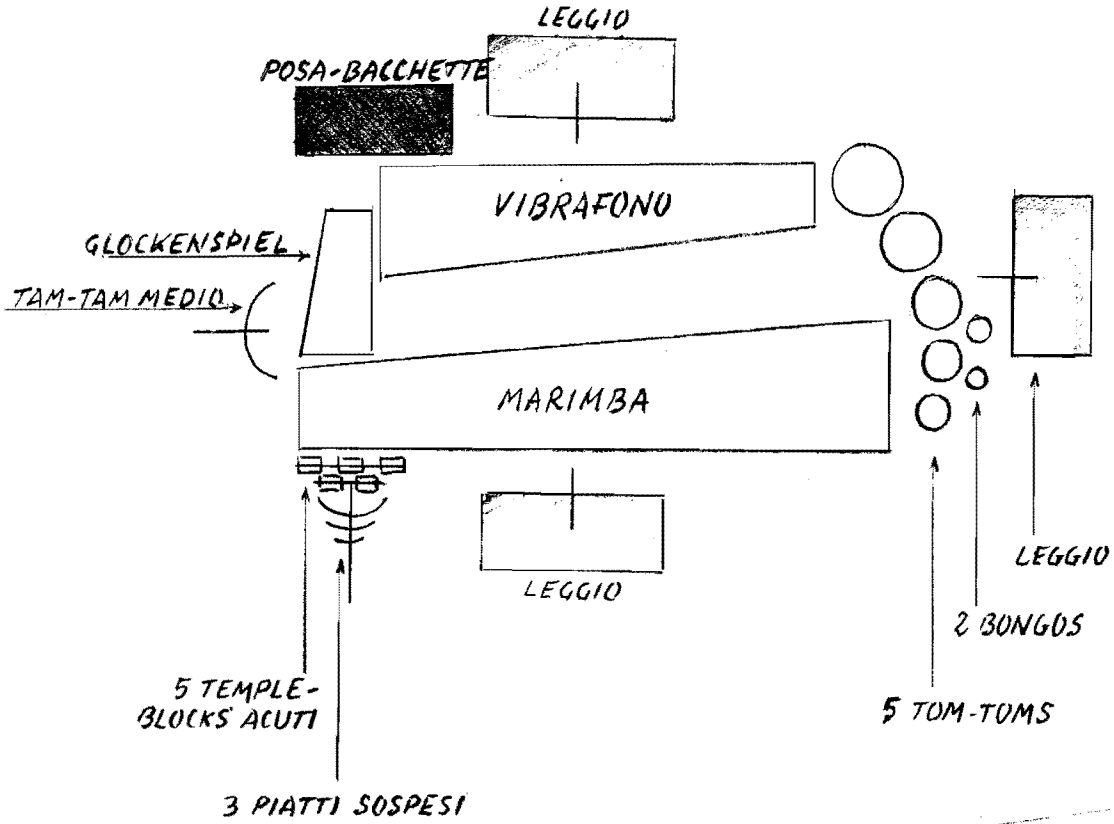
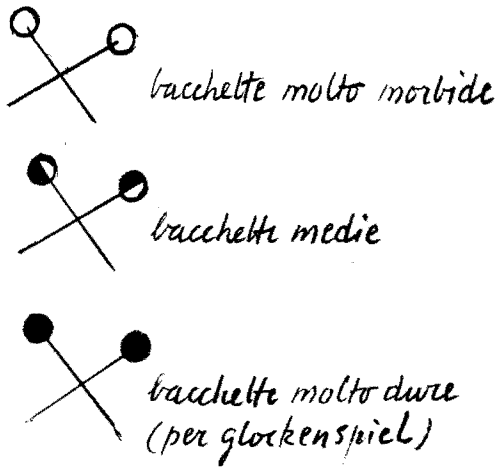
Riccardo Piacentini

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 fff), vanno evidenziate il più possibile. Le corone sono stimabili nell'ordine di 2" per la corona breve (∧), 4" per la corona media (⌒) e oltre 6" per la corona lunga (⌒⌒)

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.

♩96 [♩188]

TAM-TAM MEDIO [NON TROPPO "SCURO"]

1. MARIMBA

pp, appena-percettibile

ppp, appena percettibile

ppp

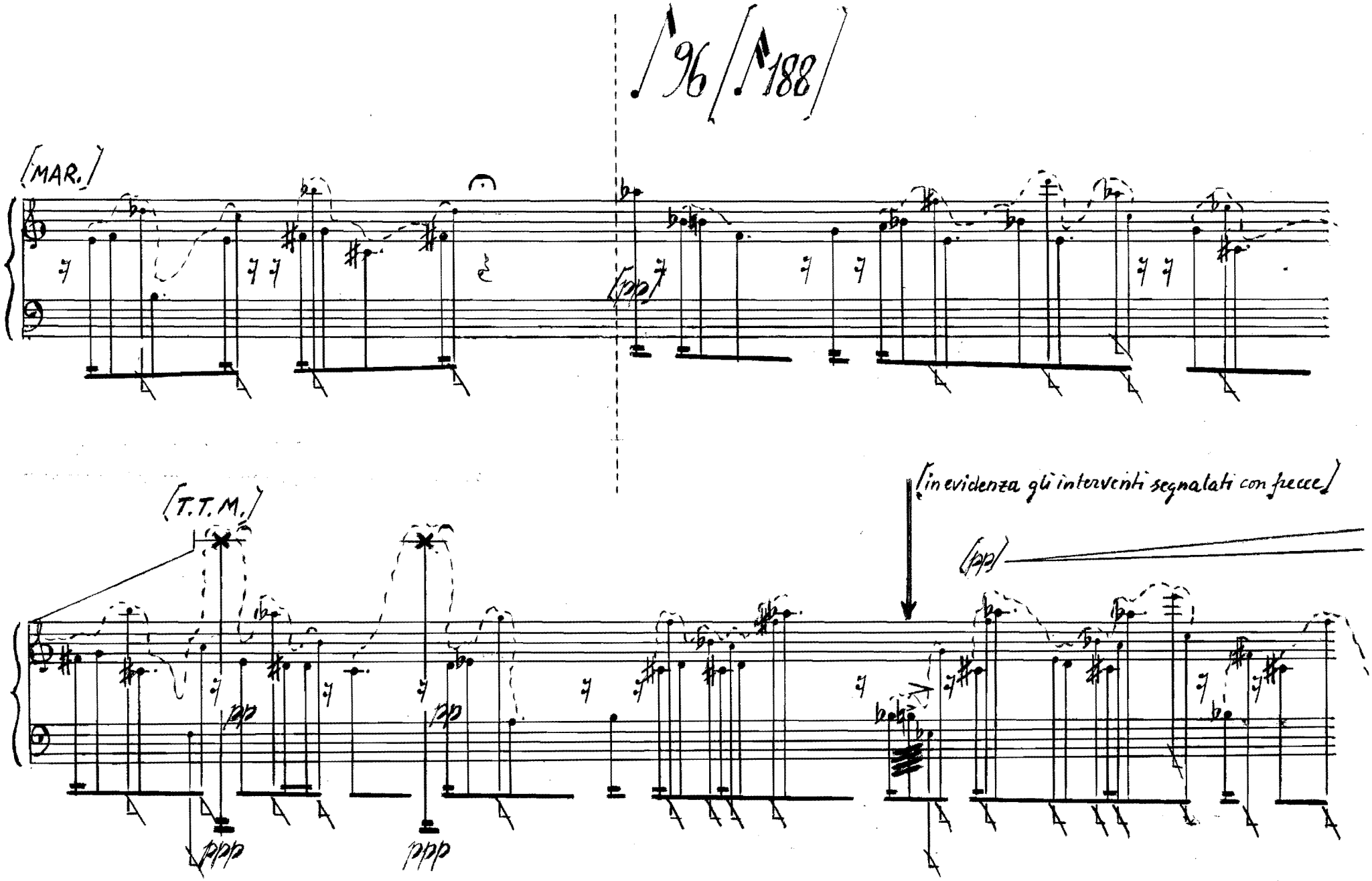
♩100 [♩200]

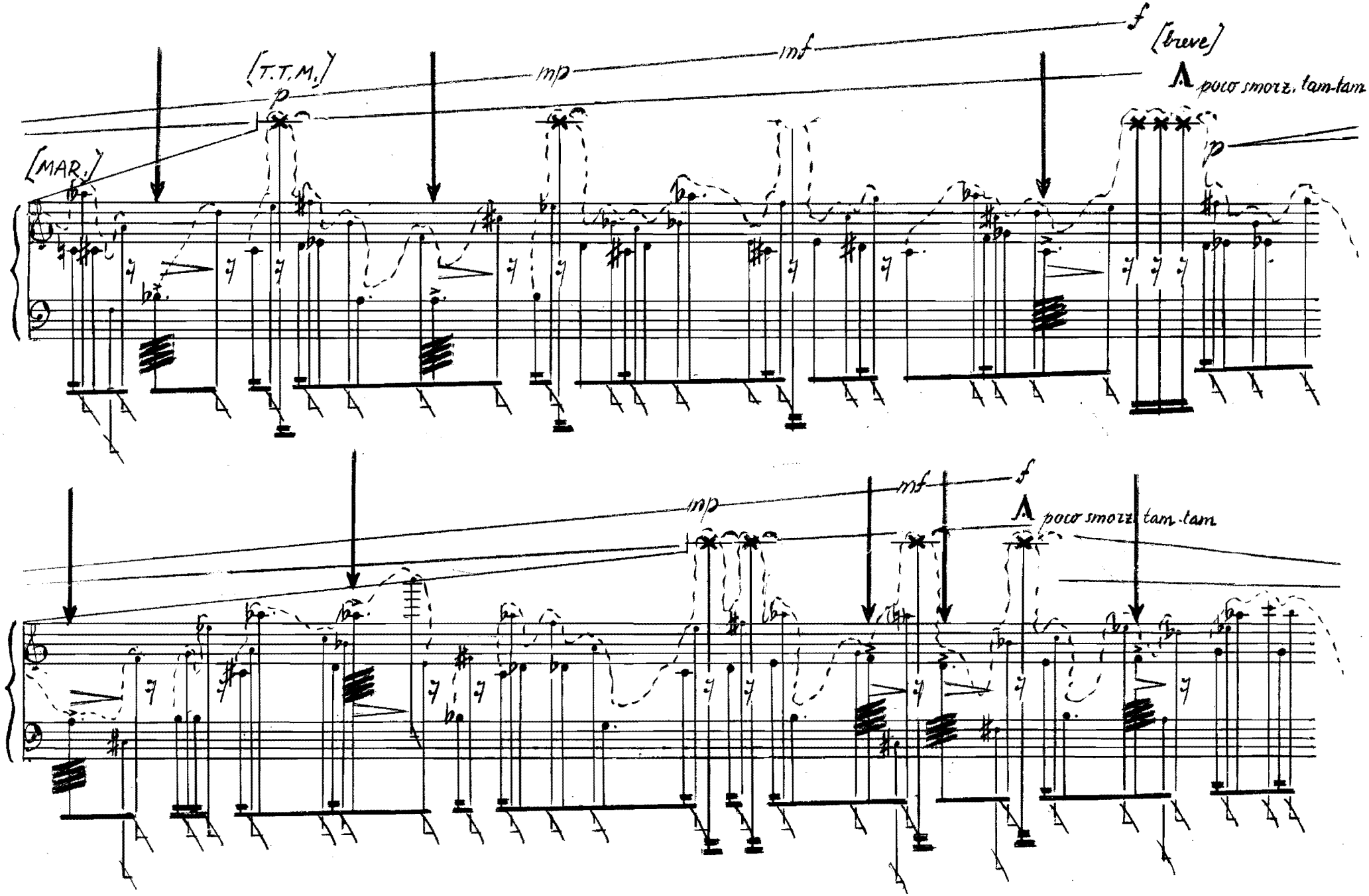
(media)

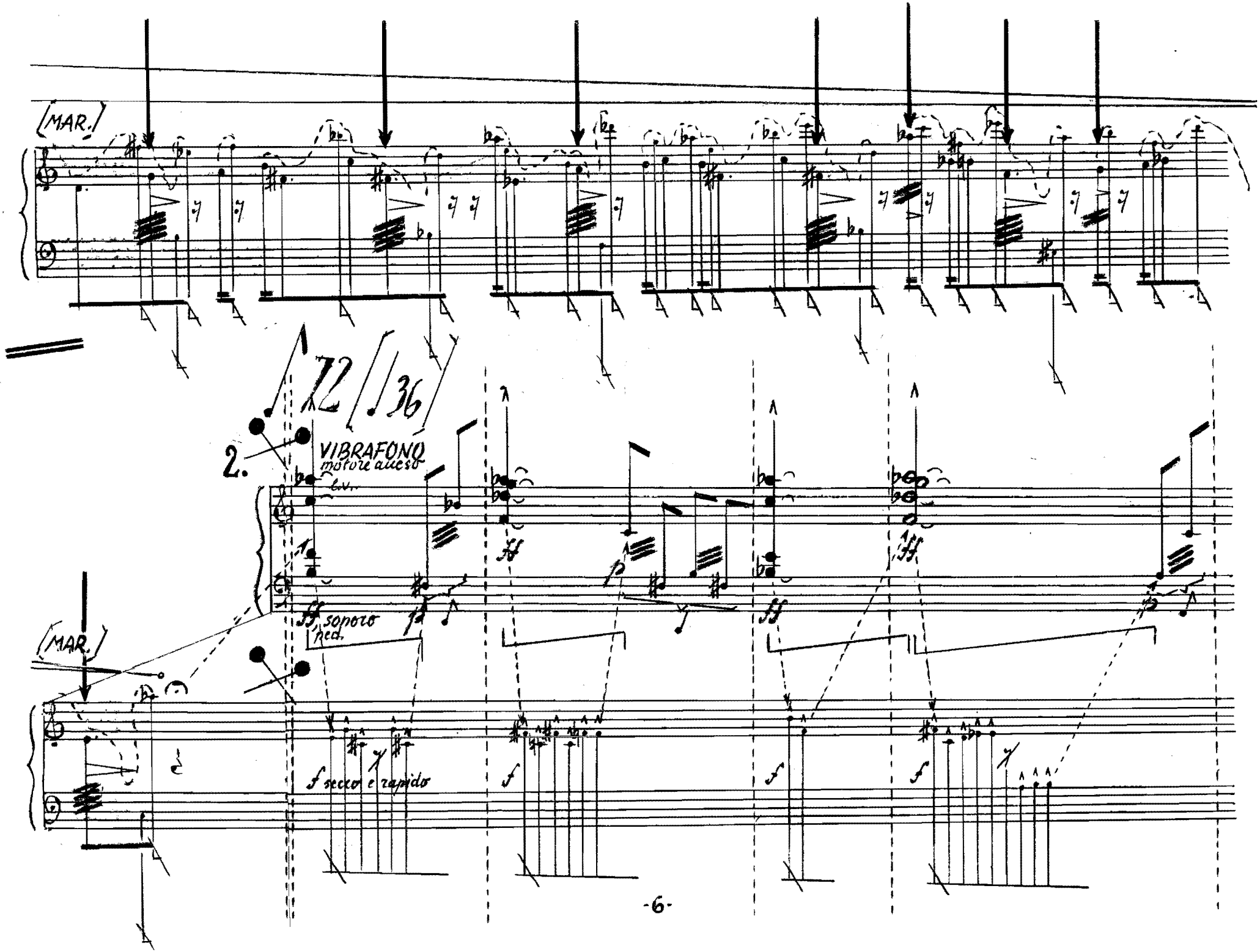
ppp

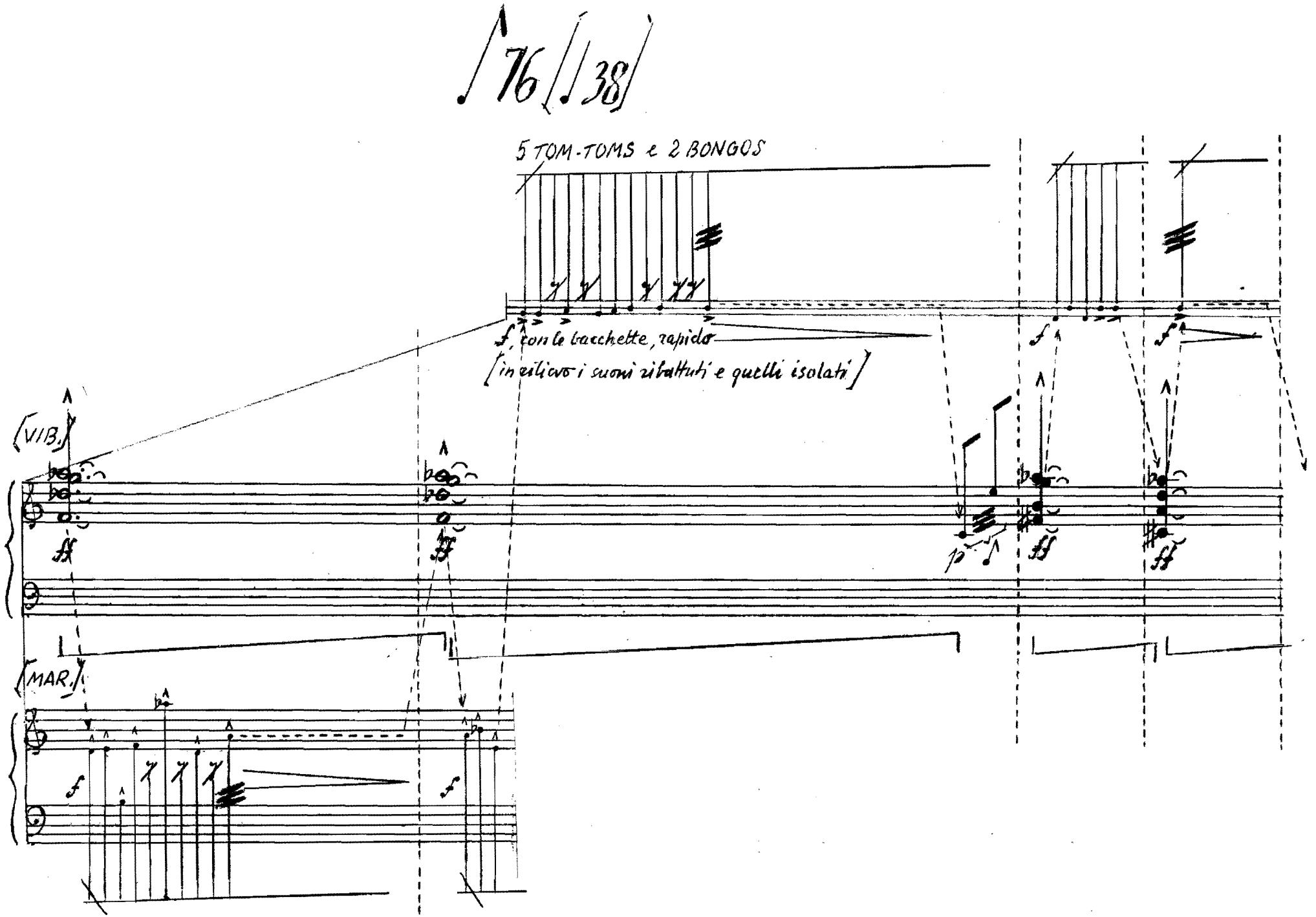
pp

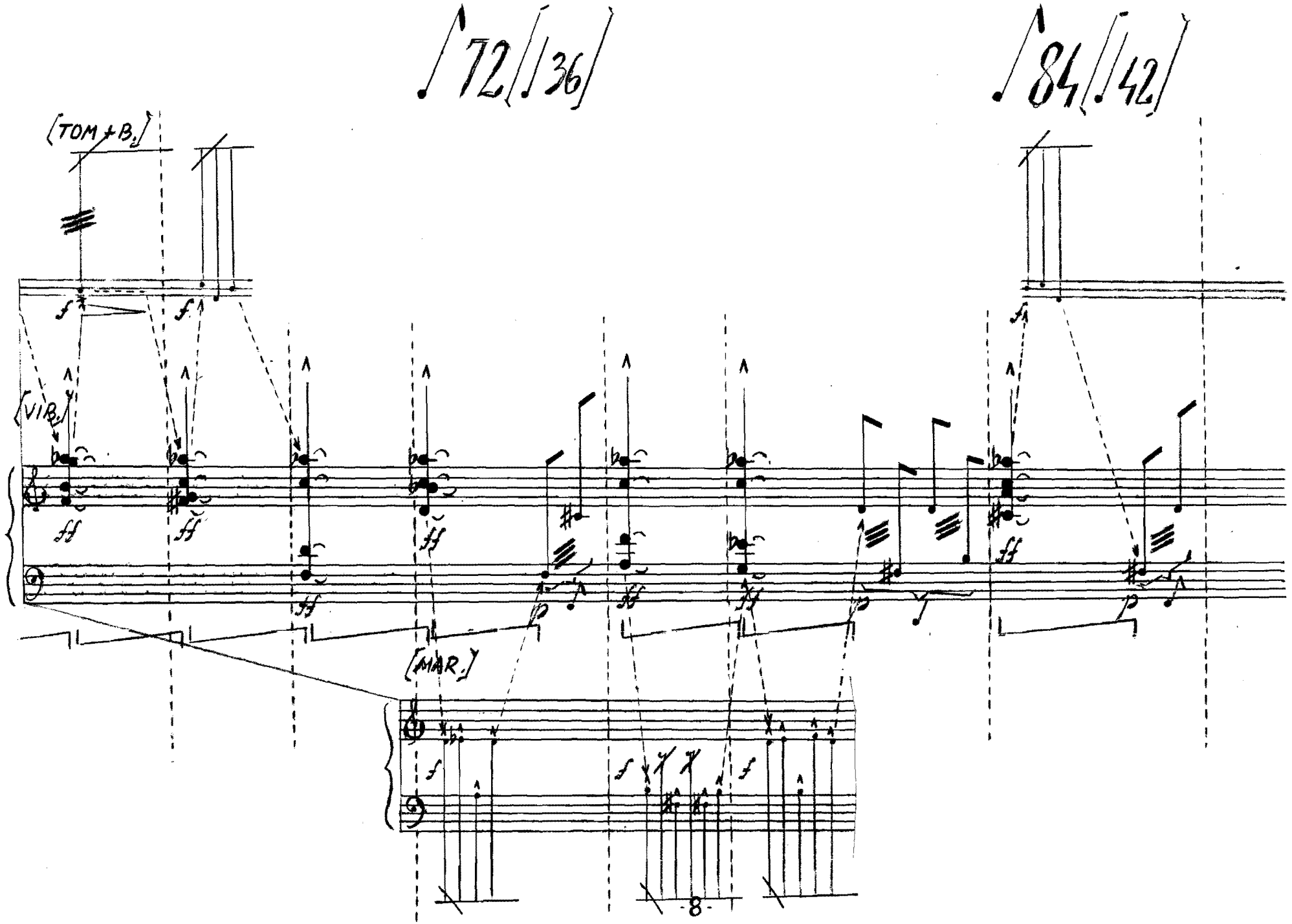
pp

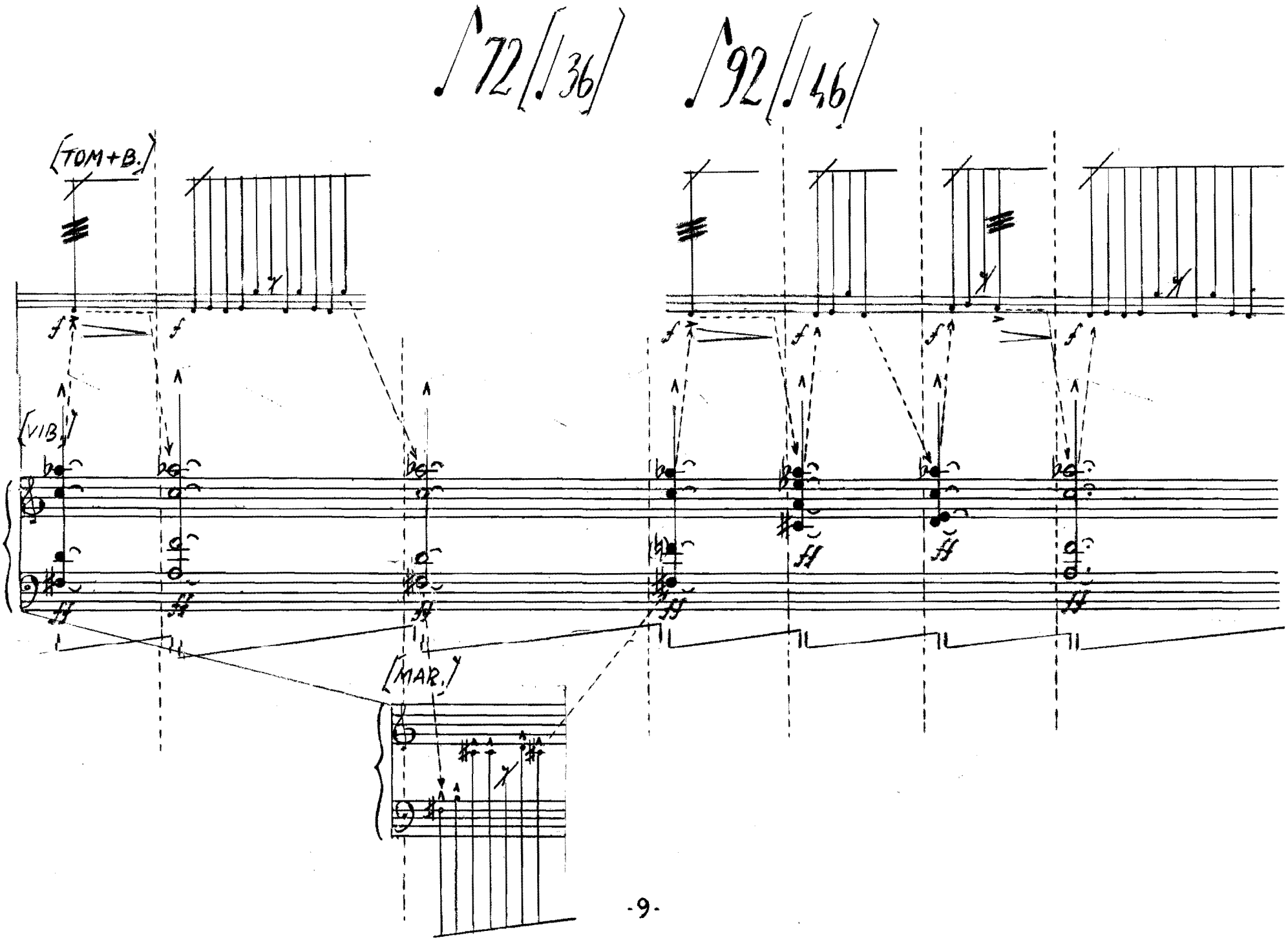

/96/
/188/
[MAR.]
[pp]
[T.T.M.]
[in evidenza gli interventi segnalati con frecce]
pp
ppp

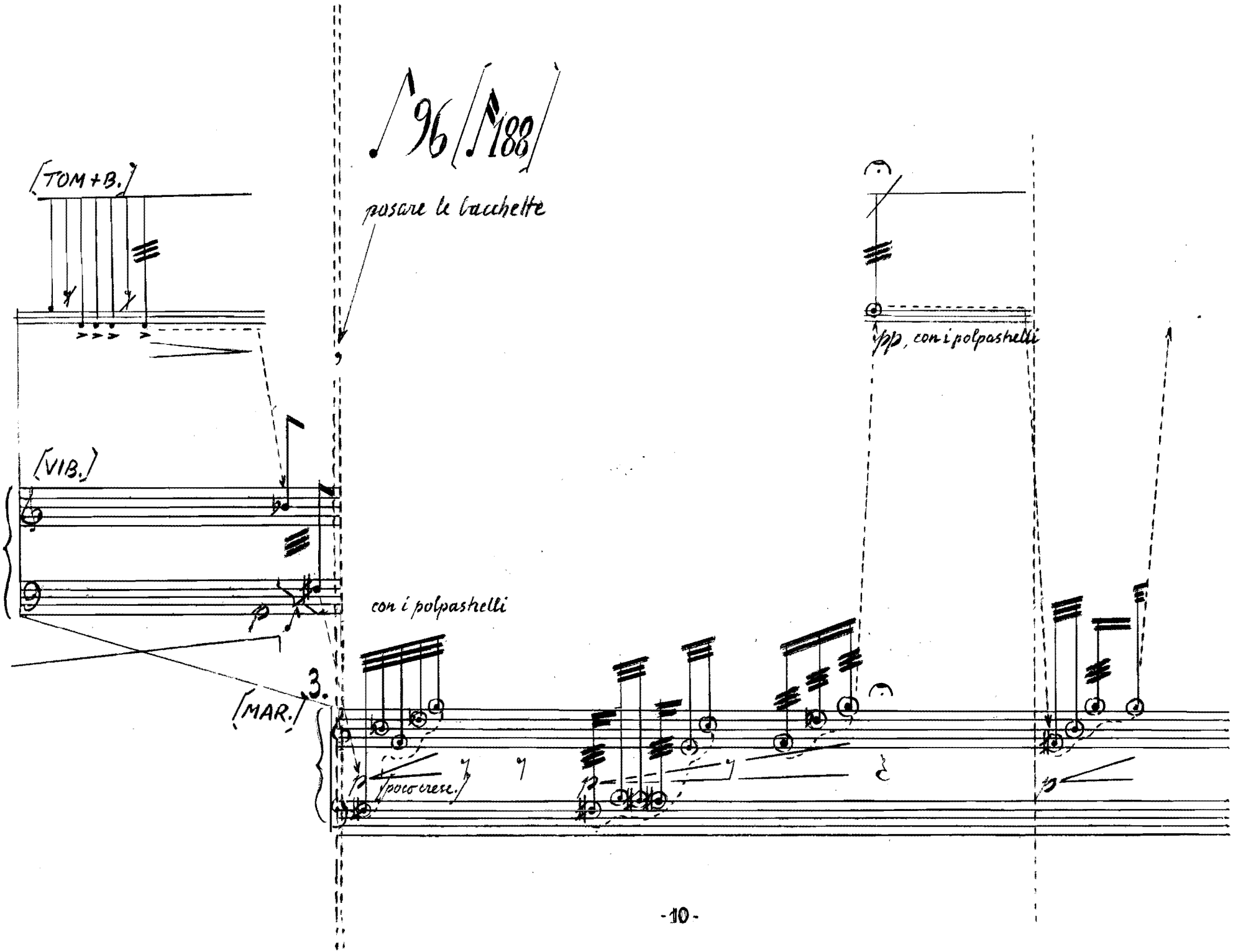

[T.T.M.]
[MAR.]
p
mp
mf
f
[breve]
poco smorz. tam-tam
p
mp
mf
f
poco smorz. tam-tam

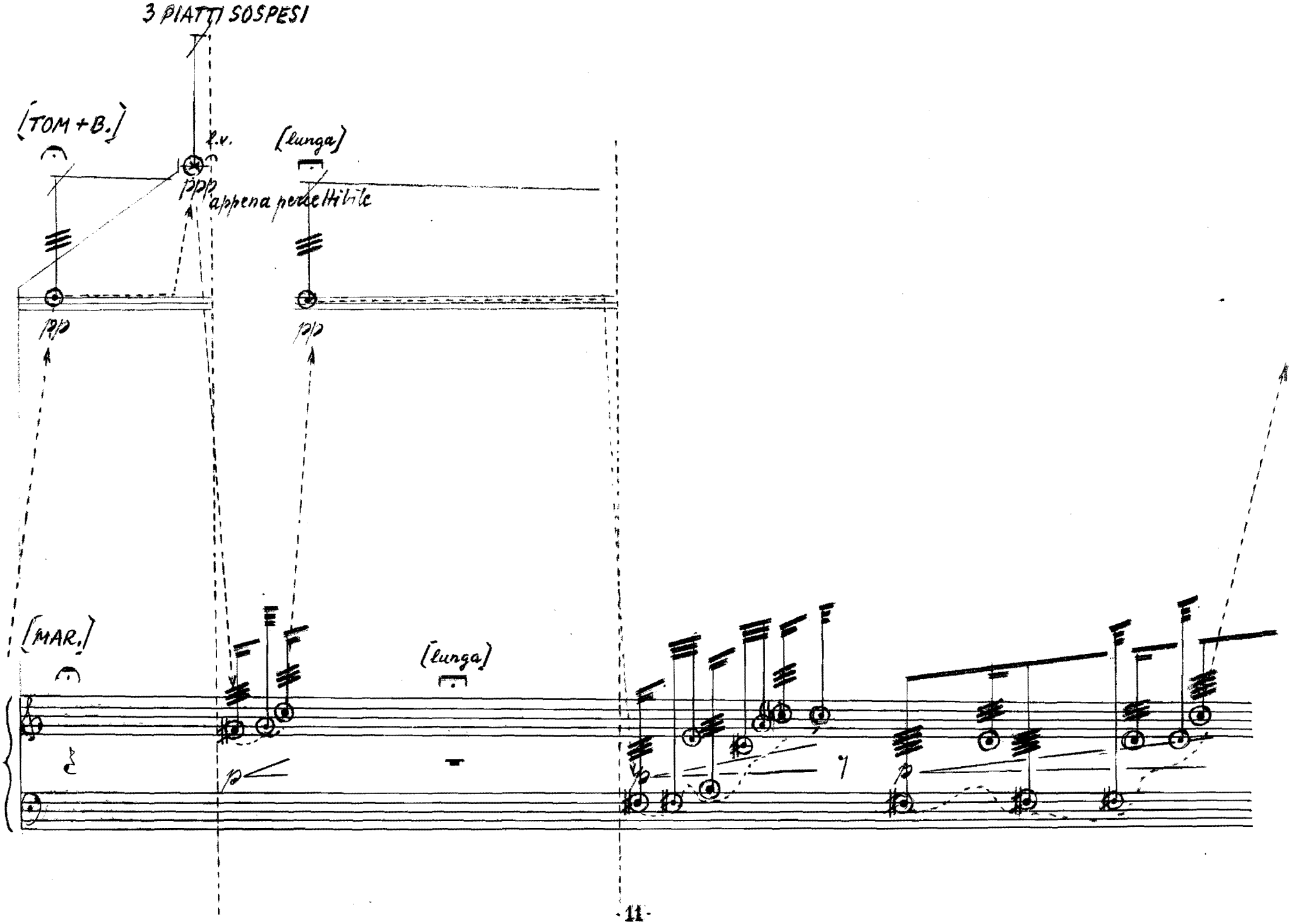

[MAR.]
12/16
2.
VIBRAFONO
motore acceso
l.v.
ff sonoro
ped.
[MAR.]
f secco e rapido

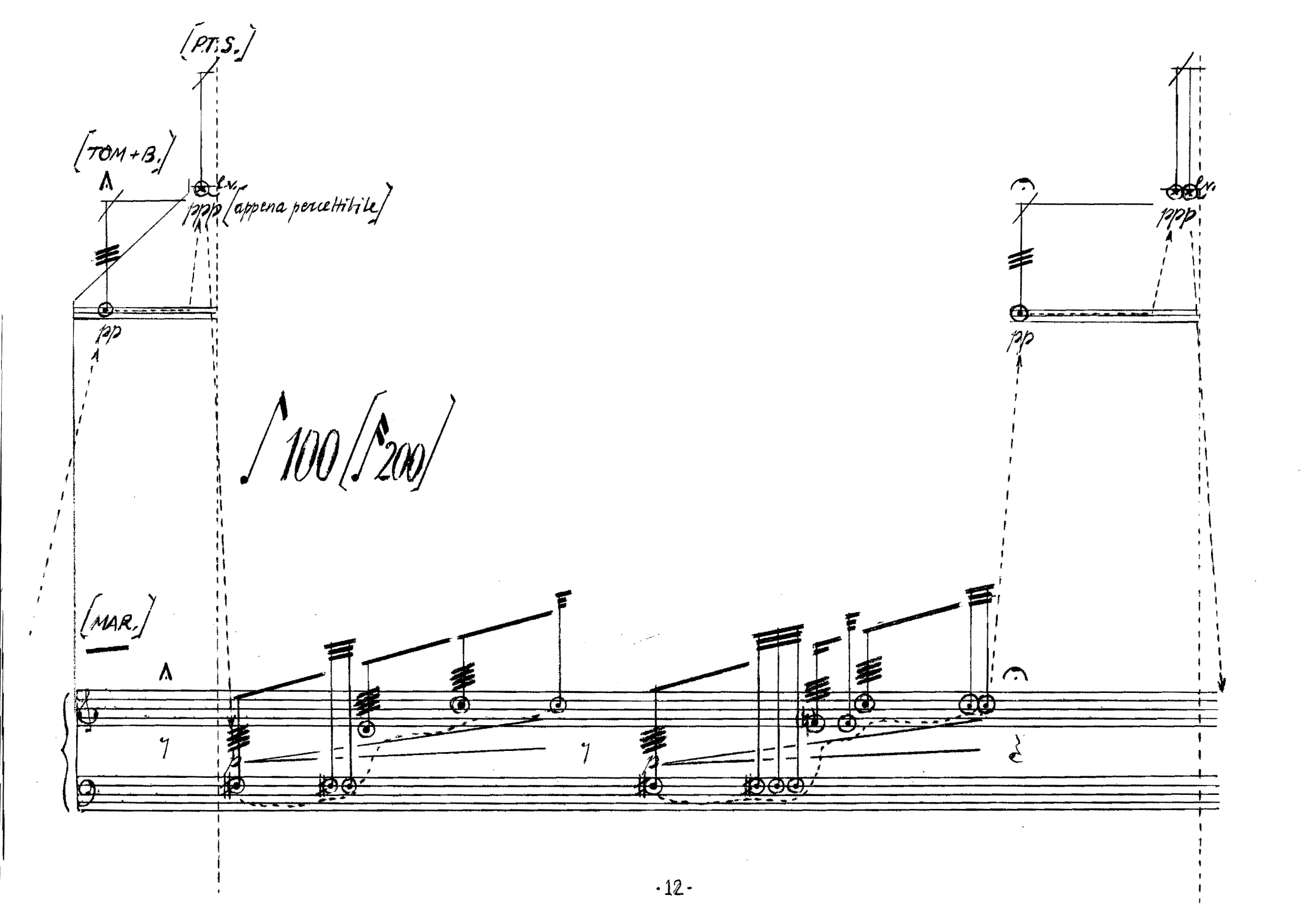

76 [38]
5 TOM-TOMS e 2 BONGOS
f, con le bacchette, rapido
[in rilievo i suoni ribattuti e quelli isolati]
[VIB.]
[MAR.]

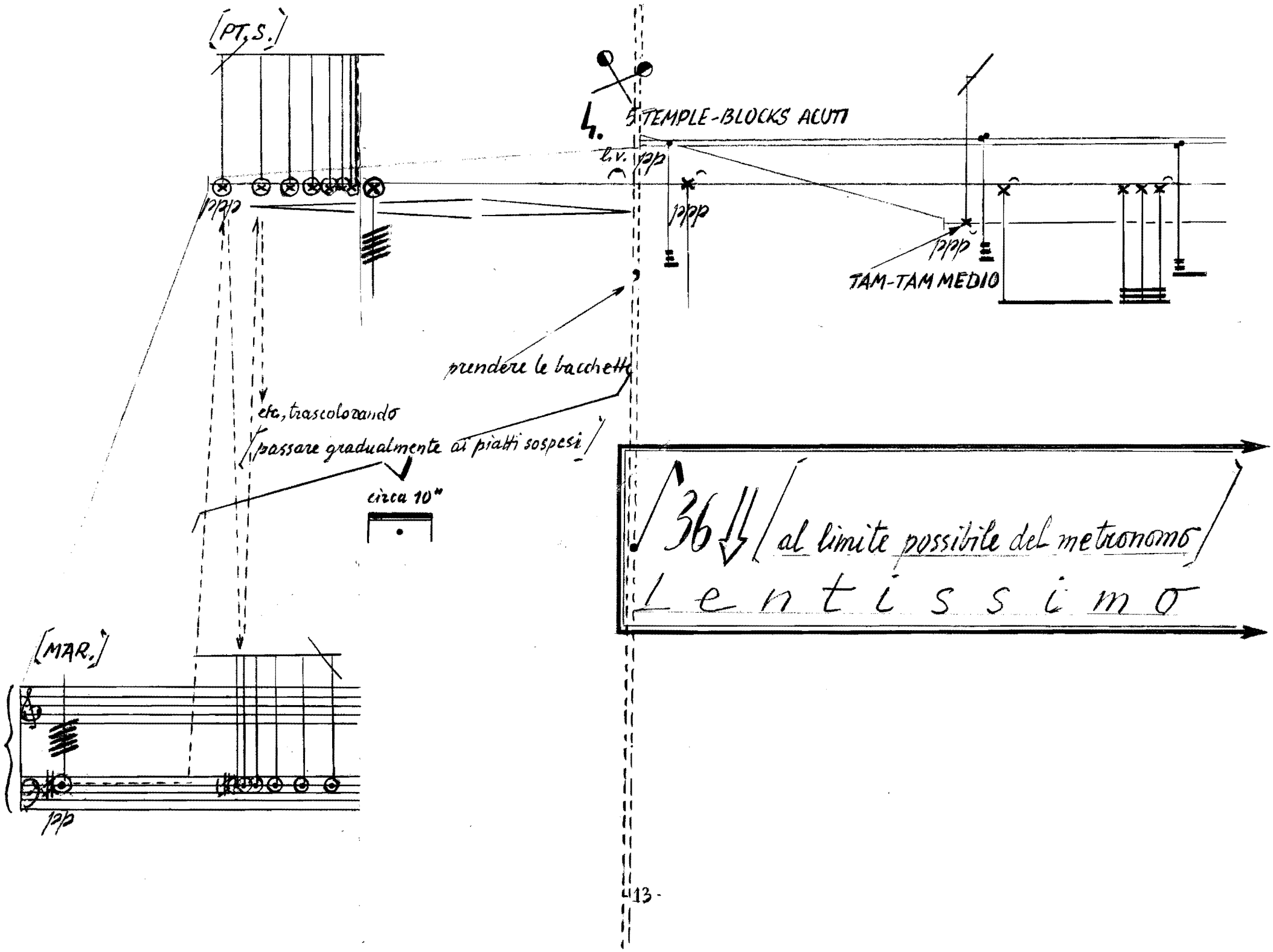

72 [36]
84 [42]
[TOM + B.]
[VIB.]
[MAR.]

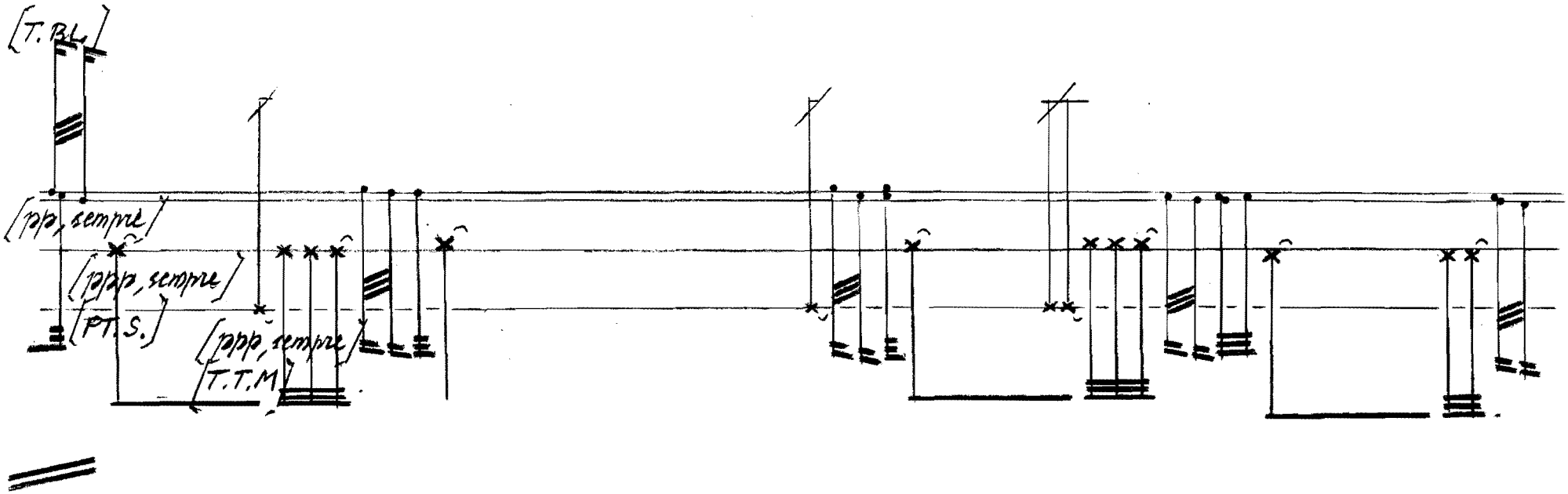

♩72 [♩36]
♩92 [♩46]
[TOM+B.]
[VIB.]
[MAR.]

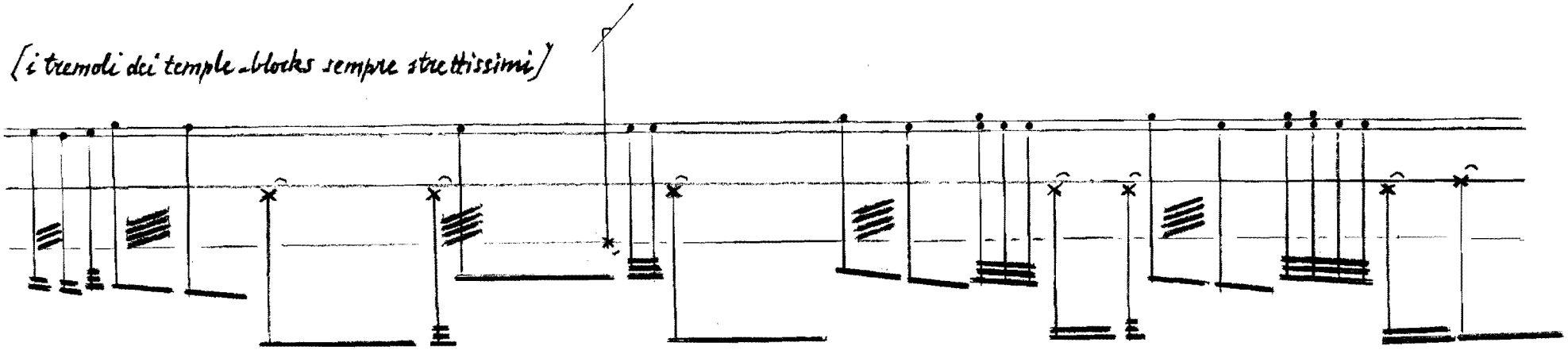

♩96 [♩188]
posare le bacchette
[TOM+B.]
[VIB.]
[MAR.]
3.
con i polpastrelli
poco cresc.
ppp, con i polpastrelli

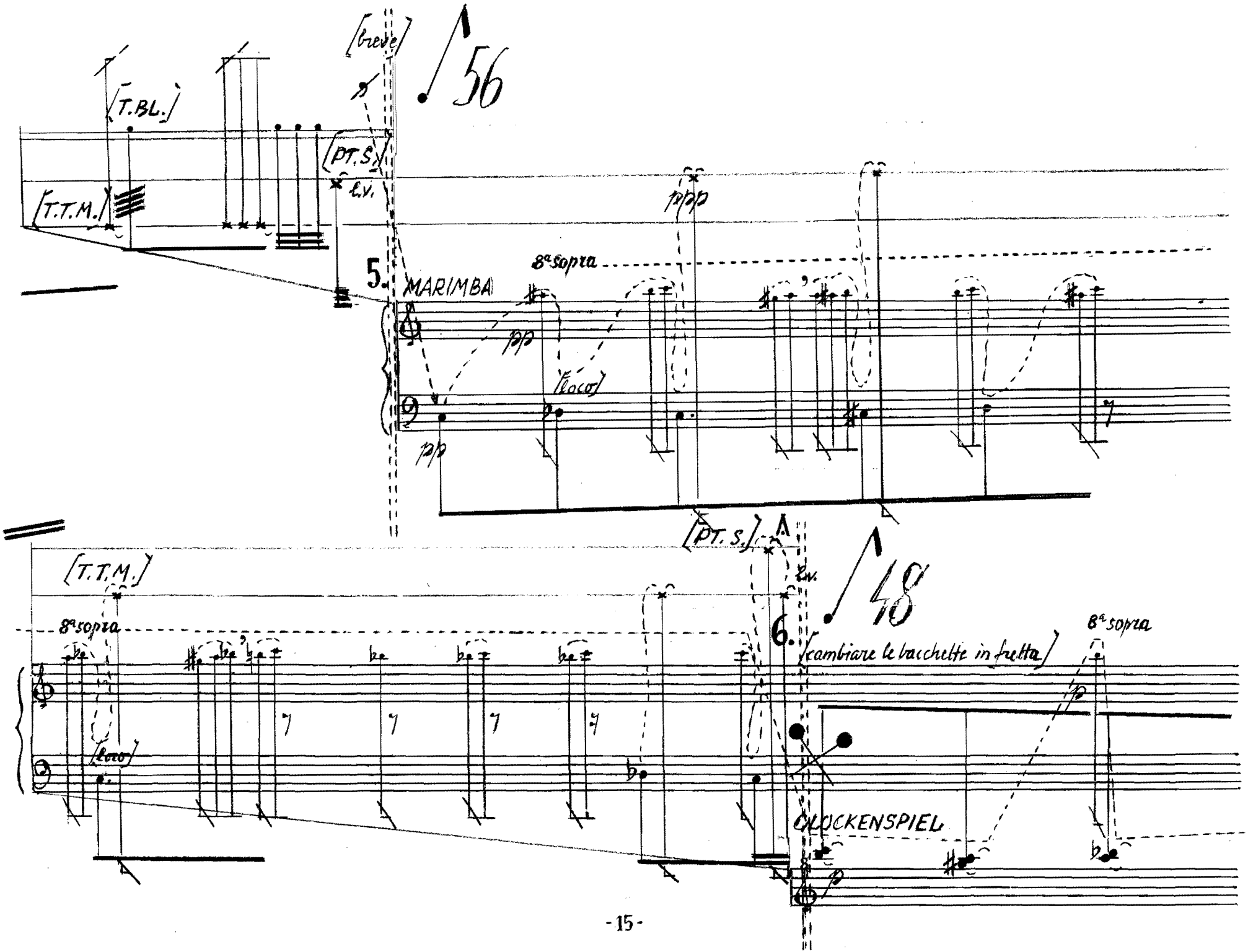

3 PIATTI SOSPESI
[TOM + B.]
l.v.
[lunga]
ppp
appena percettibile
pp
pp
[MAR.]
[lunga]

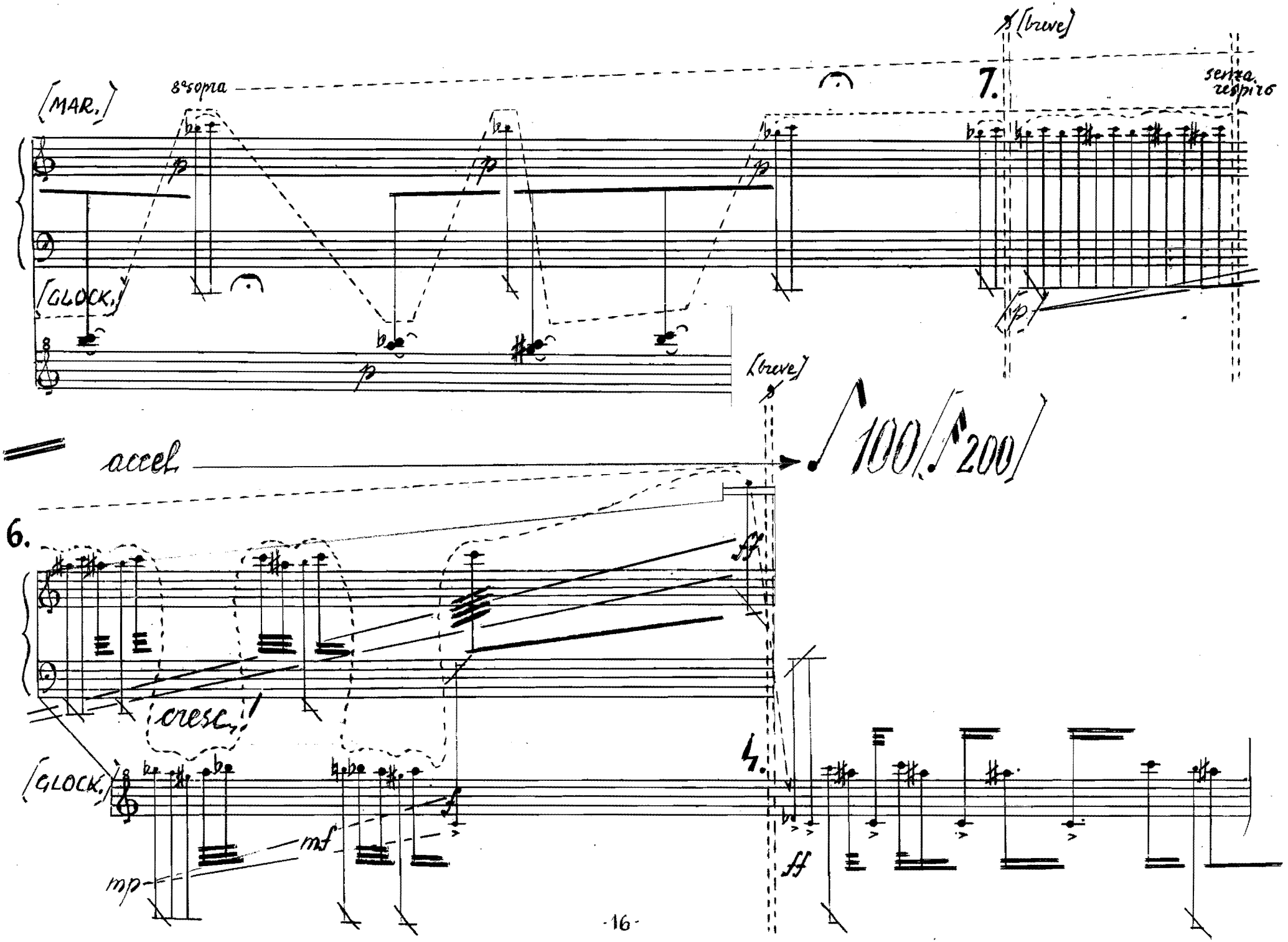

[PT.S.]
[TOM+B.]
l.v.
ppp [appena percettibile]
pp
♩100 [♩200]
[MAR.]
pp
l.v.
ppp

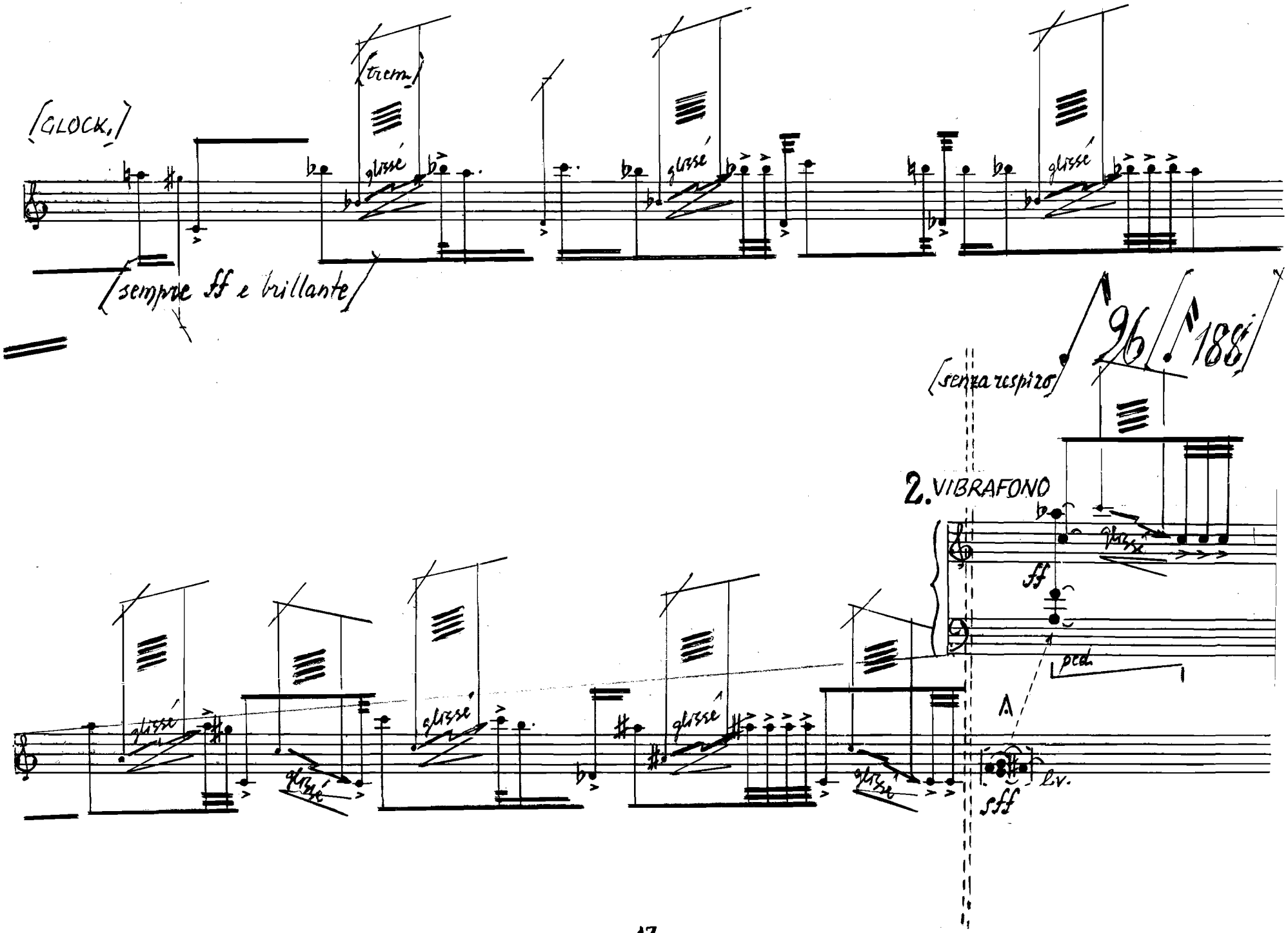

[PT, S.]
4.
5 TEMPLE-BLOCKS ACUTI
l.v.
ppp
ppp
ppp
ppp
TAM-TAM MEDIO
prendere le bacchette
etc., trascolorando
passare gradualmente ai piatti sospesi
circa 10"
36
al limite possibile del metronomo
L e n t i s s i m o
[MAR.]
ppp

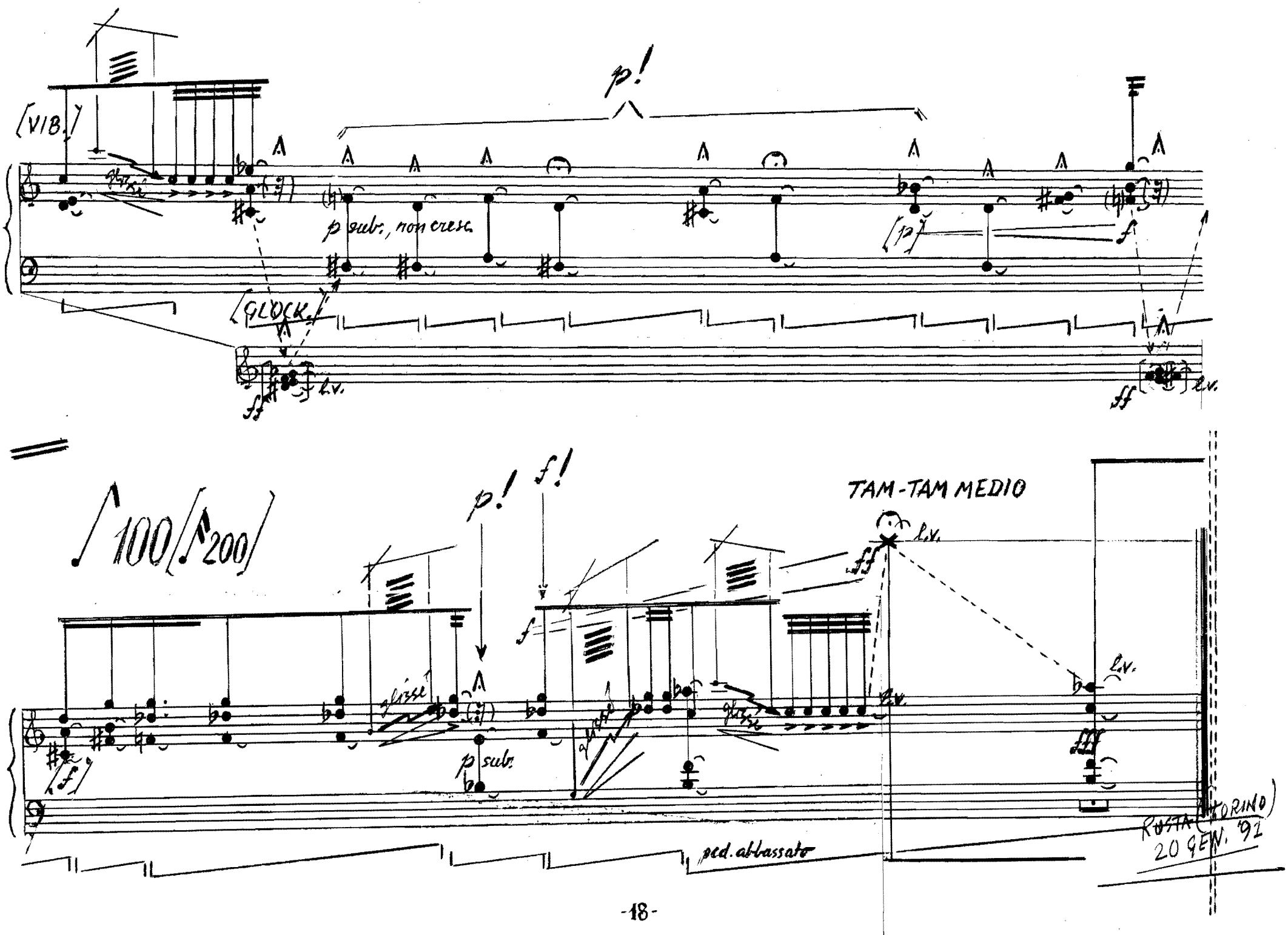

[T. BL.]
[pp, sempre]
[ppp, sempre]
[PT. S.]
[ppp, sempre]
[T.T.M.]


[i tremoli dei temple-blocks sempre strettissimi]


[breve]
56
[T.BL.]
[T.T.M.]
[PT.S.]
l.v.
ppp
8ª sopra
5.
MARIMBA
pp
loco
pp
[PT.S.]
l.v.
48
[T.T.M.]
8ª sopra
6.
(cambiare le bacchette in fretta)
8ª sopra
loco
GLOCKENSPIEL


[MAR.]
8va sopra
[GLOCK.]
[breve]
7.
senza respiro
[breve]
accel.
♩ 100 [♩ 200]
6.
cresc.
[GLOCK.]
mp
mf
4.
ff


[GLOCK.]
[trem.]
glissé
[sempre ff e brillante]
[senza respiro]
96
188
2. VIBRAFONO
ff
ped.
A
sff
l.v.


[VIB.]
p!
p sub., non cresc.
[p]
f
[GLOCK.]
ff
l.v.
100 [♪200]
p!
f!
TAM-TAM MEDIO
glissé
p sub.
ped. abbassato
RUSTA (TORINO)
20 GEN. '92