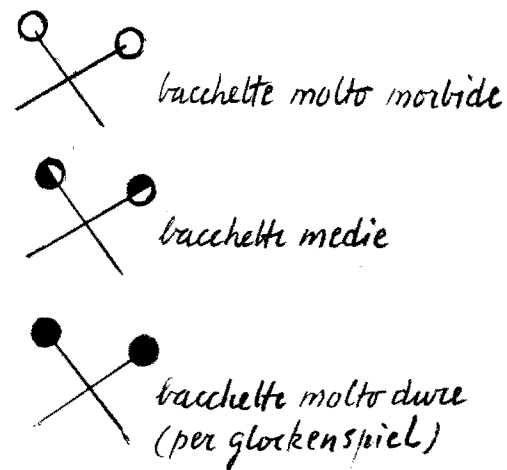
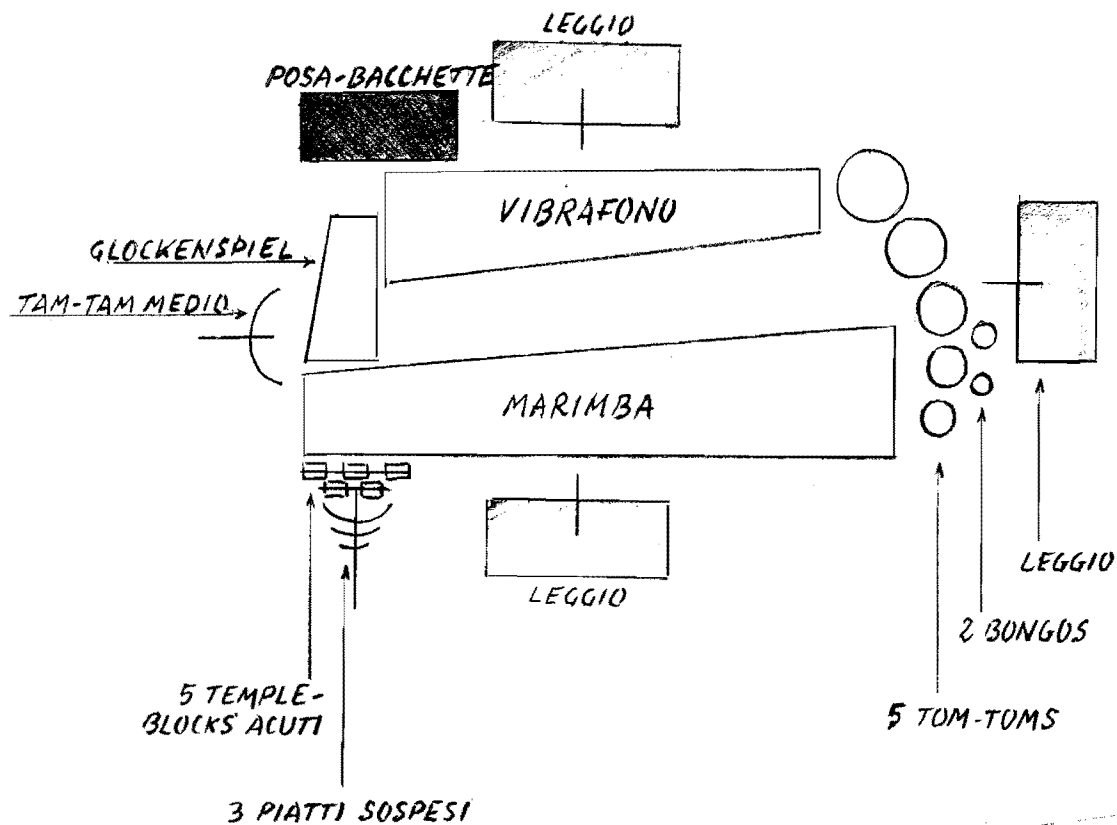


Riccardo Piacentini

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 (B) e oltre 6" per la corona lunga (C).

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.

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

1. MARIMBA

pp, appena percettibile

pppp, appena percettibile

ppp

$\frac{100}{}$ / $\frac{200}{}$

(media)

ppp

pp

ppp

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

[MAR.]

[T.T.M.]

[in evidenza gli interventi segnalati con frecce]

Handwritten musical score for the first system. The score is written on a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The melodic line includes various notes, rests, and dynamic markings such as *p*, *mp*, *mf*, and *f*. There are also performance instructions like *[MAR.]*, *[T.T.M.]*, and *[breve]*. The accompaniment consists of chords and rhythmic patterns, with some notes marked with '7' and 'b.'. Vertical arrows point from the dynamic markings to the corresponding notes in the score.

Handwritten musical score for the second system, continuing the piece. It follows the same notation style as the first system, with a grand staff and dynamic markings. The melodic line continues with similar note values and rests, while the accompaniment maintains its rhythmic structure. Performance instructions like *[breve]* and *poco smorz. tam-tam* are present. Vertical arrows indicate the placement of dynamic markings.

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*, *sf*, and *sfz*, 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 pointing to specific measures and dashed lines connecting notes between the two instruments. 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 score is divided into two systems. The first system features a Vibraphone part labeled [VIB.] and a Maracas part labeled [MAR.]. The Vibraphone part begins with a *ff* dynamic and includes a section with a tremolo effect. The Maracas part starts with a *f* dynamic and consists of a rhythmic pattern of vertical strokes. The second system is dominated by the percussion part, which is indicated by a large bracket from the first system. It shows a dense pattern of vertical lines representing the 5 TOM-TOMS and 2 BONGOS, with some notes marked with *ff*. Vertical dashed lines separate the two systems, and various musical notations like beams and slurs are used throughout.

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 includes a dynamic marking of *f*. The vibraphone part is written on a single staff with a treble clef and includes a dynamic marking of *f*. The maracas part is written on a single staff with a treble clef and includes a dynamic marking of *f*. The score is annotated with various performance instructions: **[TOM+B.]** for guitar, **[VIB.]** for vibraphone, and **[MAR.]** for maracas. The score is written in a style that suggests a rehearsal or working draft, with some corrections and annotations. The page number **-9-** is written at the bottom center.

[TOM+B.]

[VIB.]

The TOM+B. section shows a series of vertical lines with downward-pointing arrows, indicating a sequence of strikes. The VIB. section shows a musical staff with notes and rests, with a dashed line indicating a transition from the TOM+B. section.

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

posare le bacchette

pp, con i polpastelli

The notation shows a musical staff with notes and rests, with a dashed line indicating a transition from the VIB. section.

[MAR.] 3.

con i polpastelli

poco cresc.

The MAR. section shows a musical staff with notes and rests, with a dashed line indicating a transition from the VIB. section. The notation includes a triplet of notes and a dynamic marking of poco cresc.

3 PIATTI SOSPESI

[TOM + B.]

2.v.

[lunga]

ppp appena percettibile

pp

pp

[MAR.]

[lunga]

[PT.S.]

[TOM+B.]

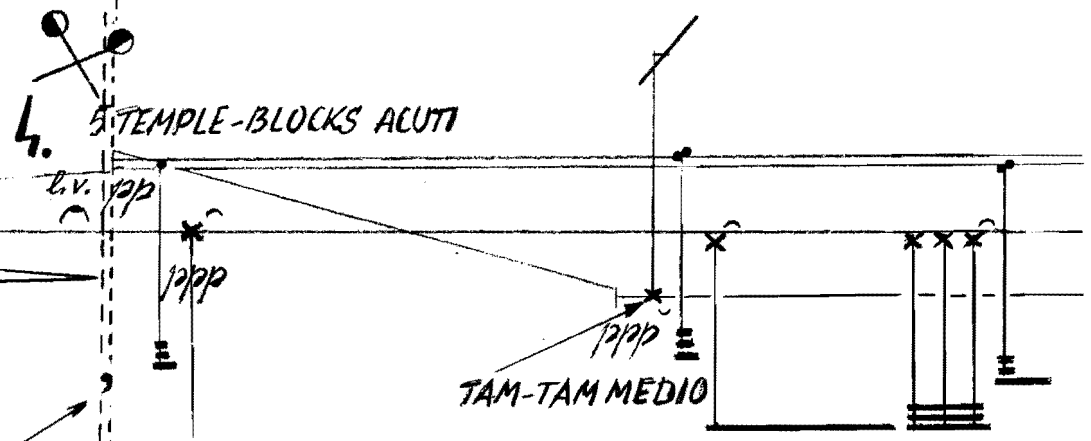
ppp [appena percettibile]

100 [200]

[MAR.]

The musical score consists of two main parts: a piano accompaniment and a maracas part. The piano part is written on a grand staff (treble and bass clefs). The maracas part is written on a single staff with a treble clef. The score includes dynamic markings such as *ppp* and accents. A large handwritten *100 [200]* is centered in the middle of the page. Vertical dashed lines connect the piano part to the diagrams above.

[PT, S.]



prendere le bacchette

etc, trascolorando

passare gradualmente ai piatti sospesi

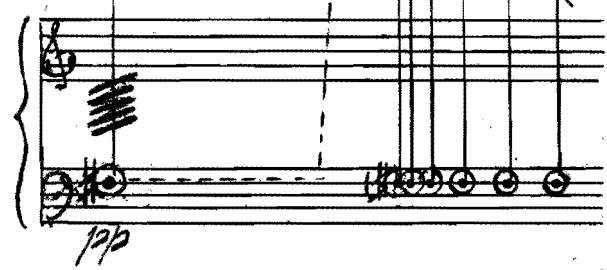
circa 10"



36 // al limite possibile del metronomo

Lentissimo

[MAR.]



[T. BL.]

[ppp, sempre]

[pppp, sempre]

[PT. S.]

[pppp, sempre]

[T.T.M.]



[i tremoli dei temple-blocks sempre strettissimi]

[T.B.L.]

[T.T.M.]

[breve]

56

[PT.S.]

5.

MARIMBA

8^a sopra

pp

[loco]

pp

pp

[T.T.M.]

8^a sopra

[loco]

[PT.S.]

6.

48

[cambiare le bacchette in fretta]

8^a sopra

GLUCKENSPIEL

Handwritten musical score for two staves. The upper staff is marked with **[MAR.]** and *8^{va} sopra*. The lower staff is marked with **[GLOCK.]**. The score includes dynamic markings *p* and *pp*, and a *trave* marking. A measure number **7.** is present. The piece concludes with the instruction *senza respiro*.

accel

100 / 200

Handwritten musical score for two staves. The upper staff is marked with **6.** and includes dynamic markings *mp*, *mf*, and *ff*. The lower staff is marked with **[GLOCK.]** and includes dynamic markings *mp* and *mf*. A *cresc.* marking is present in the upper staff. The score concludes with a *ff* marking.

[GLOCK.]

[trem.]

glisse

[sempre ff e brillante]

2. VIBRAFONO

[senza respiro]

96 188

glisse

ff

ped.

A

lv.

sff

[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