

Paola Livorsi

Napenda

per pianoforte e percussione

2005 - 2006



Music Finland

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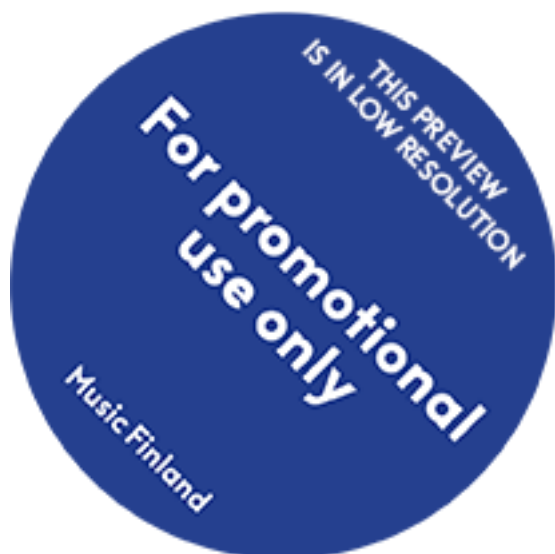
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Napenda

per pianoforte e percussione



Pianoforte

- étouffé  fermare la vibrazione della/e corda/e con la m.s., suonare sulla tastiera con la m.d.
- suoni armonici mettere la m.s. sul punto nodale della corda (risultante sul pentagramma superiore) suonare sulla tastiera con la m.d. (pentagramma inferiore)
- glissando di armonici glissare lentamente il dito sulla corda corrispondente, suonare sulla tastiera con la m.d.
- glissando con unghia glissando rapido dentro il pf (non suonare sulla tastiera)
- risonanze  abbassare i tasti corrispondenti senza produzione di suono, poi mettere il Ped. II
- accessori (parte II): 1 oggetto rettangolare in legno da porre sulle corde dal fa1 al la diesis 2, maracas, spazzole, 1 anello, 1 uncinetto

Percussione (1 esecutore)

- 2 tam-tam (medio, grande)
- 3 tom-tom (medio, grande)
- 2 bongos
- 1 daraboukka
- 1 piatto sospeso (grande)
- 6 temple-blocks
- 2 wood-blocks
- guiro
- maracas

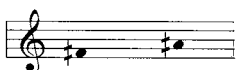
1 thai gong (in F)



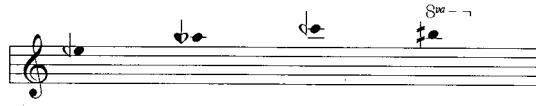
1 chinese gong (in C)



2 bur...



4 indian bells (in E, Ab, C e B)



vibrafono

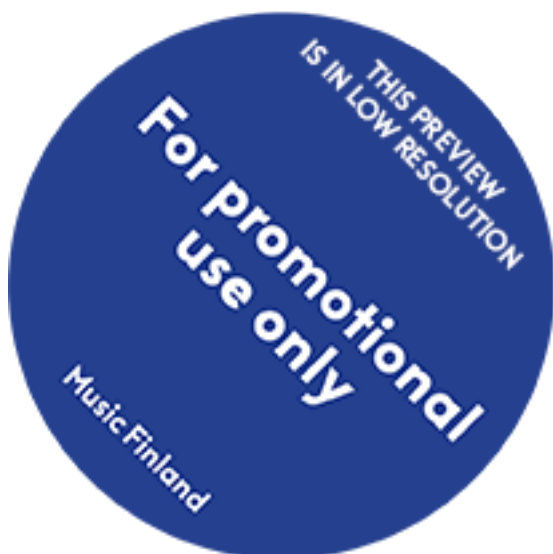
accessori: 1 uncinetto sottile, arco, spazzole, superball

press-roll far rimbalzare l'impugnatura della bacchetta (in plastica) sul bordo dello strumento (produce un glissando nel mf - f)

Le alterazioni valgono per la battuta intera. La notazione dei metalli etnici è approssimata al quarto di tono (mi ♭ uguale mi calante e così via)

Durata 20 min. ca.

Commissione di Silvia Belfiore per il festival "Omaggio a Niccolò Castiglioni", Acqui Terme 2006
Con il sostegno del Ministero della Cultura Finlandese



a Silvia e Maurizio

Napenda

$\bullet = 60$ *intenso*

I

"Et nous avons si peu de temps pour naître à cet instant!"
(S.-J. Perse)

1

Perc

Pf

*

ff

**
Red. I

4

TAM-TAM GRANDE

p

ff

ff

Red. I sempre ten.

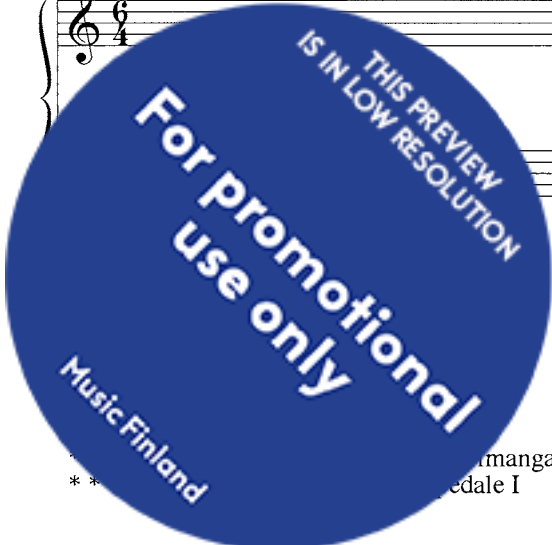
7

tamburellare con le dita
(TAM-TAM GR.)

p \leftarrow *mf*

f étouffé (con 2°-4° dito m.d. prima della barra)

* * * * *
manga in piedi per l'intera durata della parte I
pedale I



10 THAI GONG

mf < *f* *mf*

10 loco (ord.)

mf *f*

+ *Sub*-----1 *Sub*-----1

13 con uncinetto VIBR. (senza motore sempre)

mf > *p*

13 pizz. ord.

mp *f*

ff *Sub*-----1

16 poco muovendo VIBR. calmo

p < *mf*

16 poco muovendo calmo pizz. con l'unghia (oltre lo smorz.)

sulla corda corrispondente, allontanandosi dalla tastiera

p < *f* *mp*

* *Sub*-----1 *Sub*-----1



* = il g... pendente e viceversa: la notazione indica il gesto, non l'effetto sonoro

poco a poco *muovendo*

19 THAI GONG (con uncin.) *mf* VIBR. TAM-TAM GR. con uncin. *p cresc.*

ord. *mf* *poco a poco* *mf* *sfz*

22 TAM-TAM GR. *mf* tamb. con dita *p cresc.* VIBR. *mf* *p* THAI GONG con bacch. vibr. *pp*

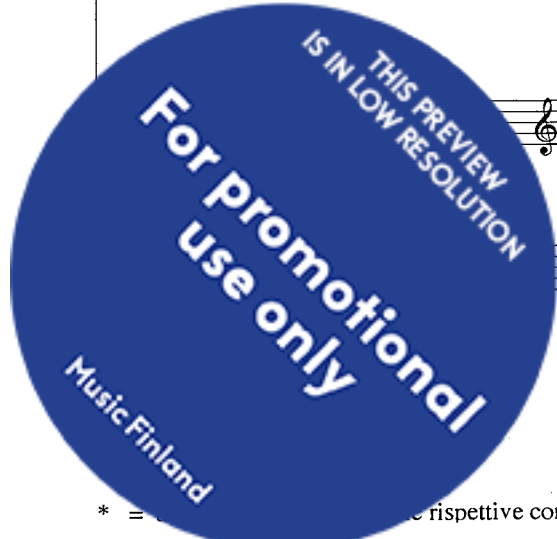
22 *muovendo* gliss. lungo la corda con l'unghia (rapido) *p* pizz. N

sfz

25 *calmando* VIBR. con arco *mp*

calmando (risultante) * *dentro il pf* *mf*

(*ced. I*)

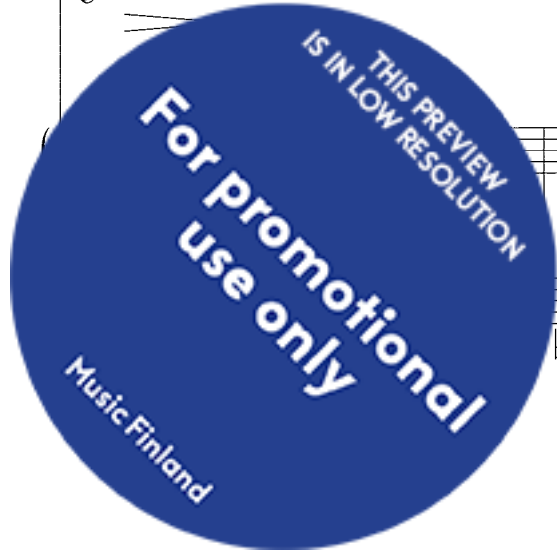


* = ... e rispettive corde (1. subito dopo lo smorzatore, 2. a metà circa prima dello smorzatore)

28 TAM-TAM GR. con uncin. *calmando*
 VIBR. *mf* *p*
6 *6*
 28 *mp* *étouffé col palmo della mano* *calmando* *sim.* *6:2*
mp *f* *mp*
 gliss. unghia *8^{vb}-*
6
8^{vb}- *sfz* *sempre*
 Red. I
 Red. II

30 *muovendo* *calmando* TAM-TAM GR. con dita *6*
 VIBR. *mf* *pp* *f*
 THAI GONG con uncin. *3* *6*
p *f*
 30 *(8^{vb})-*

32 *calmo* TAM-TAM GR. ord. *p*
6:2
mp
8^{vb}-



35

l.v. fino alla fine delle risonanze

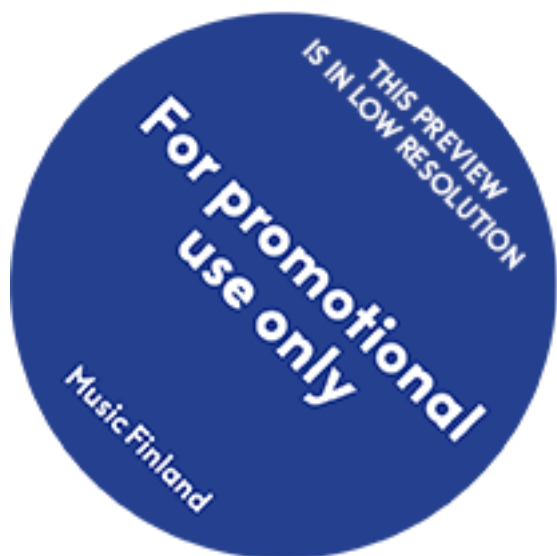
35

étouffé col palmo

mp

8vb - 1

l.v. fino alla fine delle risonanze



II

♩ = 72 *giocoso*

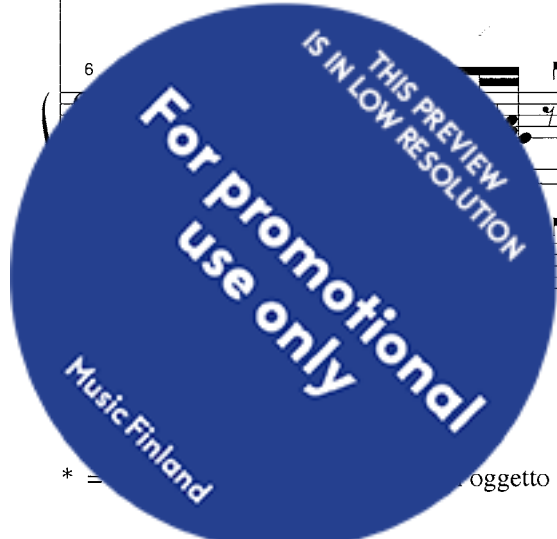
2 TOM-TOMS
soft mallets

erc

metti preparazione*

6 TEMPLE-BL 2 WOOD-BL TOM-TOMS

6 TEMPLE-BL 2 WOOD-BL



* = oggetto (possibilmente in legno) trasversalmente sulle corde dal fa1 alla diesis 2

9 TOM-TOMS sul cerchio

9 m.s.

11 TEMPLE-BL 3 WOOD-BL

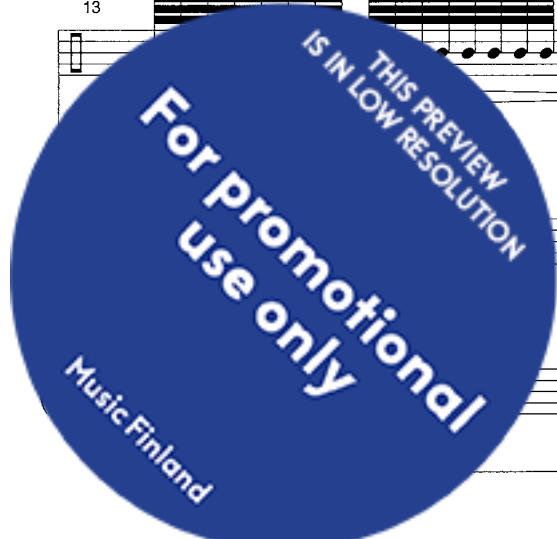
15^{ma} - , sempre

15^{ma} - , sempre

Red.

13 PIATTO GR. con spazz. TOM-TOM con spazz.

mp



3 TOM-TOMS
medium mallets

15

p

15

p

Detailed description: This system contains measures 15 and 16. The top staff is for three tom-toms, showing a rhythmic pattern of eighth notes with accents. The middle and bottom staves are for piano accompaniment, featuring chords and bass lines. The piano part starts with a dynamic marking of *p* (piano).

17

poco *a*

17

poco *a*

Detailed description: This system contains measures 17 and 18. The top staff continues the tom-tom pattern. The piano accompaniment includes a *poco* (poco) marking and a dynamic marking of *a* (forte) in the second measure. The piano part features a quintuplet of eighth notes in the second measure.

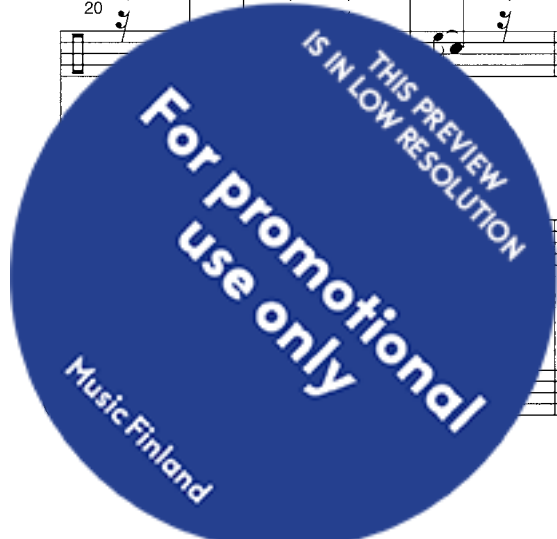
20

poco

20

poco

Detailed description: This system contains measures 20 and 21. The top staff continues the tom-tom pattern. The piano accompaniment includes a *poco* (poco) marking. The piano part features quintuplets of eighth notes in the second measure of both measures.



23

23

26

cre -

26

cre -

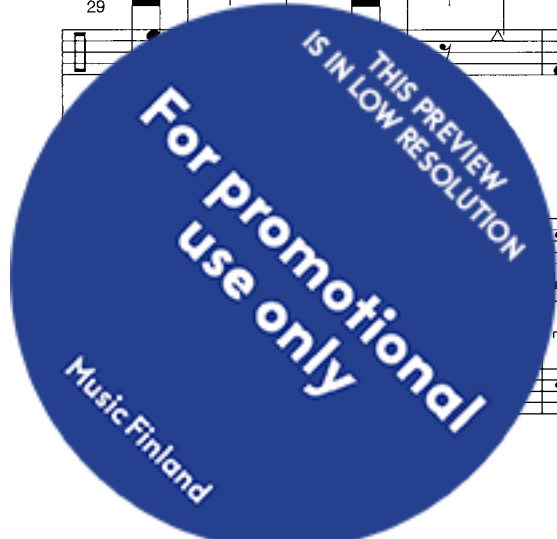
29

- scen -

- do

29

- do



WOOD-BL

32

ff

mf

f

TEMPLE-BL

6

6

5

5

15^{ma}-, sempre

15^{ma}-, sempre

33

sim.

sim.

5

6

5

5

6

5

6

5

5

6

34

5

5

6

6

6

6

6

6

6

7

7

7

7

7

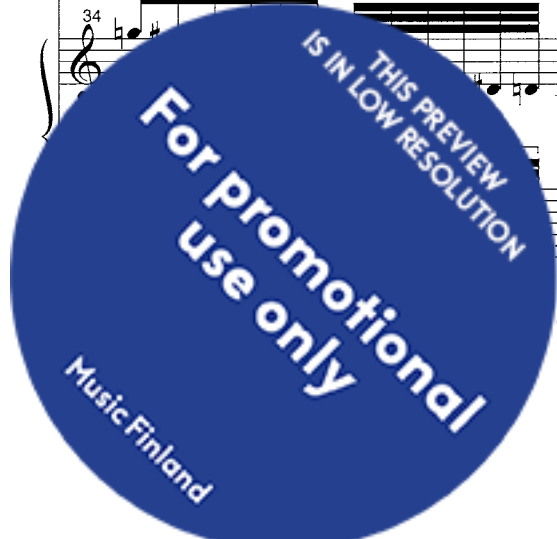
7

ripeti ad lib.

fff

colla parte

Red. I



GUIRO

35

mp sempre

35 sempre dentro il pf

mf gliss. unghia (prima della barra) *mf* sempre

Ped. I sempre

2 TOM-TOMS
soft mallets

38

p sempre

38

f col palmo *

41

p

MARACAS

41

mf (col palmo)



o deve essere inanellata (1 anello di qualunque metallo)
essere diverse, ad es. prima e dopo la barra di ghisa

TOM-TOM
con spazz.

45

mf *mp*

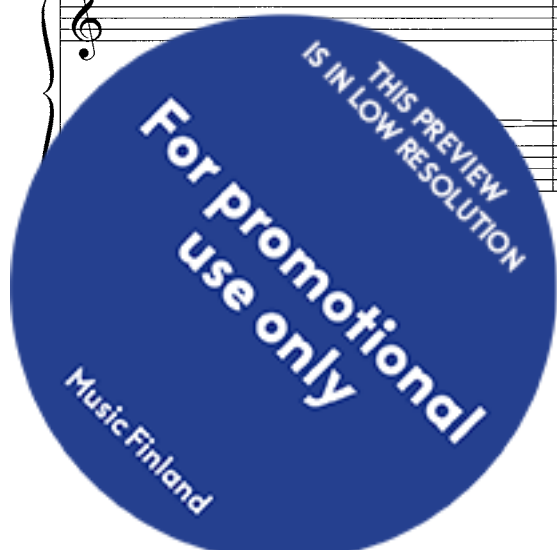
48

con spazz. 5 *mp*

51

morendo *morendo* l.v. fino alla fine delle risonanze

togli preparazione



III

♩ = 60 *intenso*

erc

BURMA BELL

mp *mf*

1

loco

mp

3

♩_{sub} ----- *red.* II sempre

INDIAN BELL

mf *f* *mf*

4

6

mf > *p* *mp* > *pp*

(risultante)

VIBR. *p* IND. B. BUR. B. *mf*

7

mf *mp*

7

p *f* > *p* *mp*

6

6

♩_{sub} ----- sempre

étouffé (prima dello smorz.)



10

T-TAM MEDIO con ucinetto

VIBR.

IND. B.

BUR. B.

T-TAM MEDIO ord.

poco a

f *mp* *p* *f* *mf* *p*

mf *p* *f* *mp*

Red. I sempre ten.

Sub

13

poco

gliss. con ucinetto

allargando

VIBR.

mf *mp* *mf* *mf*

f *p* *ff* *p*

f *mp* *mf* *ff* *p* *pp*

Sub

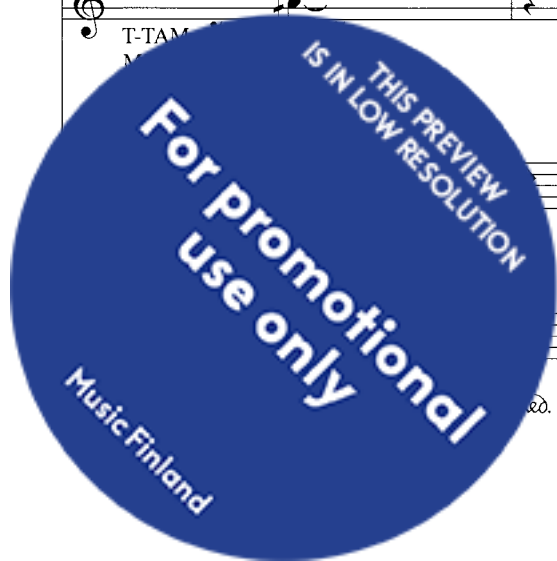
15

T-TAM MEDIO con ucinetto

stringendo

mp *f* *mp*

Red. II sempre



17

mp *mf* *f* *mf* *p* *mf* *f*

stringendo

VIBR. ord. IND. B. *p* *f*

poco stringendo

mp *p* *mf* *f*

Red. II → *Red. I*

19

p *f* *p* *mf* *pp* *f*

poco a poco *allargando*

ord. *3:2*

mf *p* *mp*

8vb - sempre *8vb - Red. II*

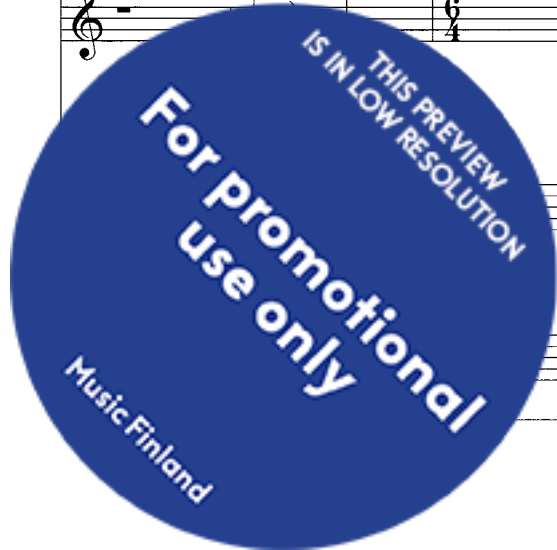
$\bullet = 48$ *largo*

21 BUR. B. T-TAM M. *mp* *pp*

3:2 *3:2* *3:2*

l.v. fino alla fine delle risonanze

l.v. fino alla fine della risonanza



$\text{♩} = 40$ ipnotico

IV

1 DARABOUKKA

Perc *pp* *poco* *a*

Pf

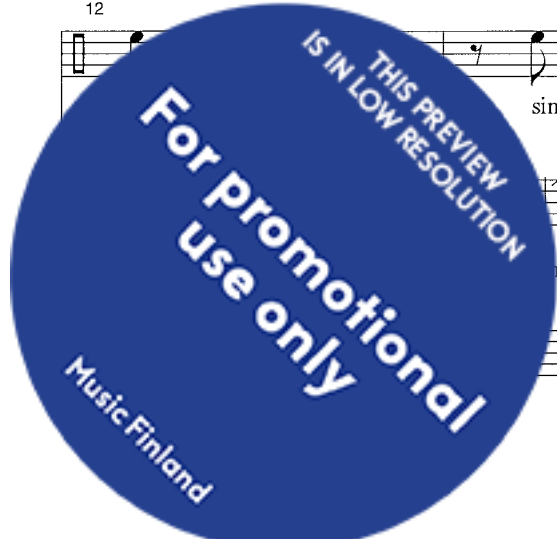
4 *poco* *crescendo* *mp* *p*

4 *p semplice* *sim.*

8 *poco* *crescendo*

8 *poco* *crescendo*

12 *sim.*

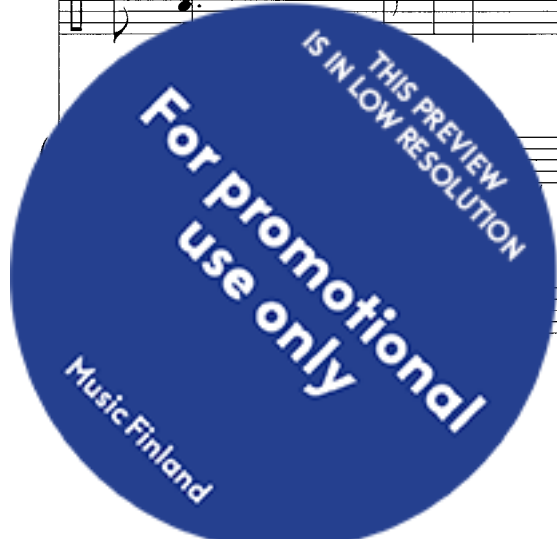


16 *p* *mf* *sim.*

20

24 *mf* *mp* *sim.* *poco* *cresc.*

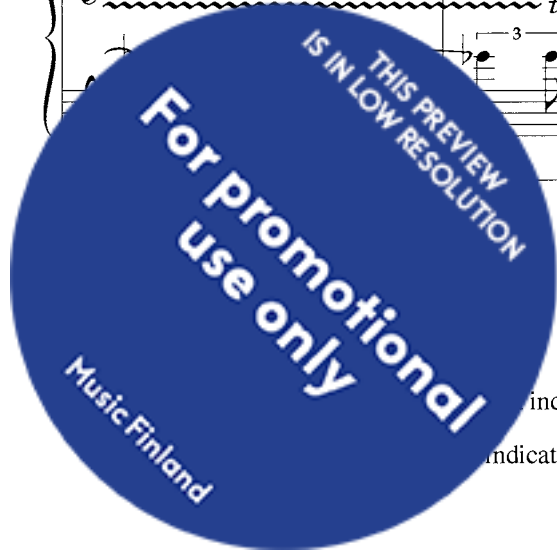
28 *poco*



32 *dim.* *senza mai rall.*

35 *senza tempo* *improvviso* CROT.TIBETANO

38 $\bullet = 60$



indicata e il semitono inferiore
 indicata e il semitono superiore

42 CROT.TIB. *mp*

42 IND. BELL *mf*

8^{va} 5

tr 8^{va} sempre

tr inf. bem

sim.

loco *p* 3

45

45

45

poco

m.s.

crescendo

48 CROT.TIB. *f* trem.irreg. *poco* *a* *poco*

48 IND. BELLS 8^{va} 3 sempre *mf*

l.v. *mf*



* = ... le due sonorità

51 *diminuendo* *mp*

51 *poco* *a* *poco*

54 *l.v.*

54 *l.v.*

54 *cresc.* *ff* *l.v.*

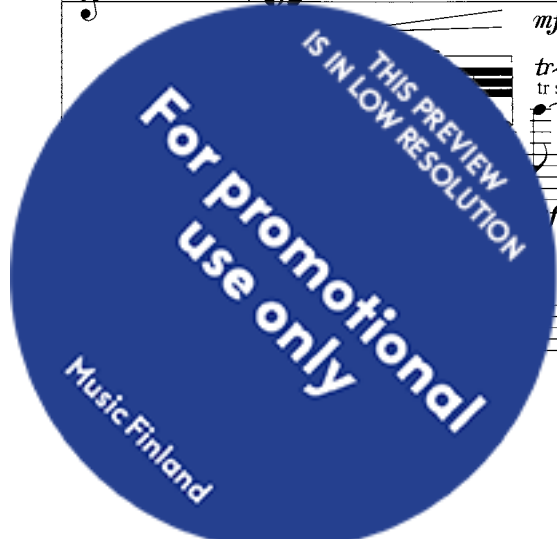
57

57 IND. BELLS

mf *f* *mf*

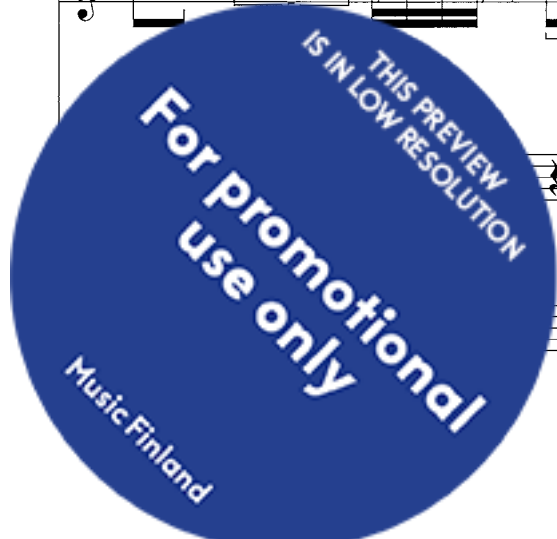
tr sup. *tr sup. bem*

f *poco* *diminuendo* *mp*



IND. BELL

The musical score is arranged in systems. The first system (measures 60-62) features a piano part with a wavy line and a violin part with triplets and quintuplets. Dynamics include *mf* and *poco*. The second system (measures 63-65) continues the piano part with chords and the violin part with triplets and quintuplets. Dynamics include *cresc.*, *ff*, and *p*. The third system (measures 66-68) features the piano part with chords and the violin part with triplets and quintuplets. Dynamics include *poco*, *cresc.*, and *fff*. The fourth system (measures 69-71) features the piano part with chords and the violin part with triplets and quintuplets. Dynamics include *sfz*. The fifth system (measures 72-74) features the piano part with chords and the violin part with triplets and quintuplets. Dynamics include *sfz*. The sixth system (measures 75-77) features the piano part with chords and the violin part with triplets and quintuplets. Dynamics include *sfz*. The seventh system (measures 78-80) features the piano part with chords and the violin part with triplets and quintuplets. Dynamics include *p*. The score includes various musical notations such as triplets, quintuplets, and dynamic markings.



69

CROT. TIB.

IND. BELL

loco

legato sempre

p

pp

mp

3

3:2

5

6

7

5

5

5

72

8^{va} 5:2

8^{va}

8^{va} sempre

poco a poco

crescendo

ff

5:2

5

5

tr

tr sup.

mf

poco a poco

crescendo

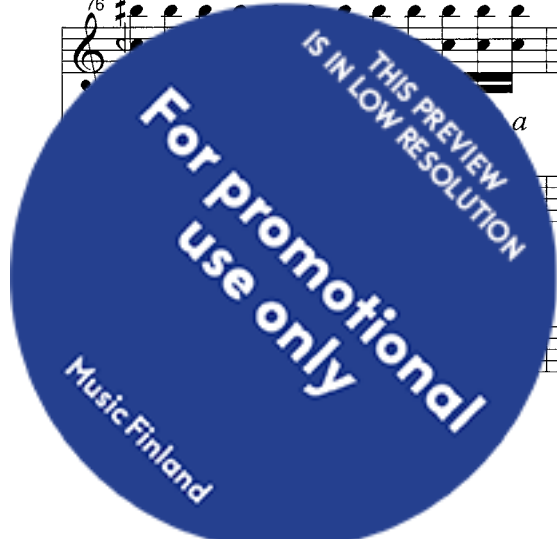
ff

tr

tr sup.

76

a poco rall. e dim.



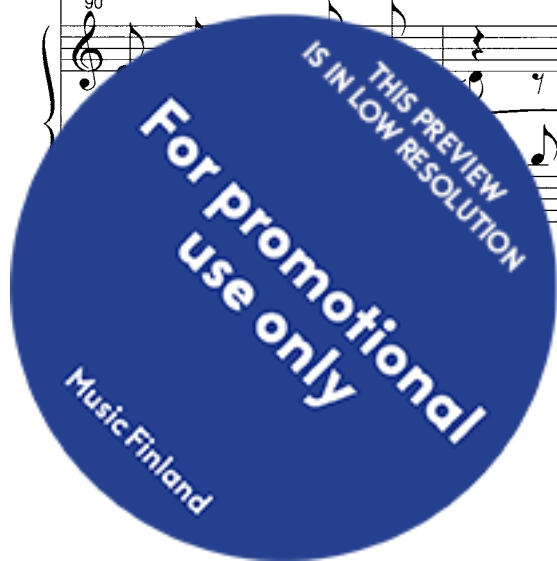
$\text{♩} = 40$

79 *poco a*
pp
p *sim.*

82 *poco* *meno* *mosso* $\text{♩} = 168$
DARABOUKKA
p

86 *poco* *cresc.*
poco *cresc.*

90 *mf*
sim.



94

mp *sim.*
mf espr.

98

sim.

102

mf > p *mp* *poco*
102 *poco* *a*
mf *p* *mp dolce* *mf*

106

a *poco* *dim.*
106 *poco* *diminuendo* *mp*



senza rall.

110

Musical score for measures 110-112. The score is written for a piano with a treble and bass clef. Measure 110 starts with a piano (*p*) dynamic. Measure 111 has a mezzo-piano (*mp*) dynamic. Measure 112 has a piano (*p*) dynamic. The piece concludes with a pianissimo (*pp*) dynamic. The tempo is marked "senza rall." (without slowing down).

113

Musical score for measures 113-115. Measure 113 begins with a pianissimo (*ppp*) dynamic. Measure 114 is marked "improvviso" and features a mezzo-forte (*mf*) dynamic. This measure contains a complex passage with a five-note chordal structure (marked "5") and a six-note chordal structure (marked "6"). Measure 115 includes the instruction "l.v. fino alla fine delle risonanze" (l.v. fino alla fine delle risonanze). The score concludes with a five-note chordal structure (marked "5").



V

intenso

♩ = 52

non accel.

♩ = 60

1 BURMA-BELL

DOBACHI

Perc

f *l.v. sempre* *mf* *sim.*

mf *l.v. sempre* *f* *sim.*

mf *l.v. sempre ten.* *f* *sim.*

8^{vb} 8^{vb} 8^{vb}

♩ = 66

4

mf

4

f

sim.

8^{vb} 8^{vb}

7

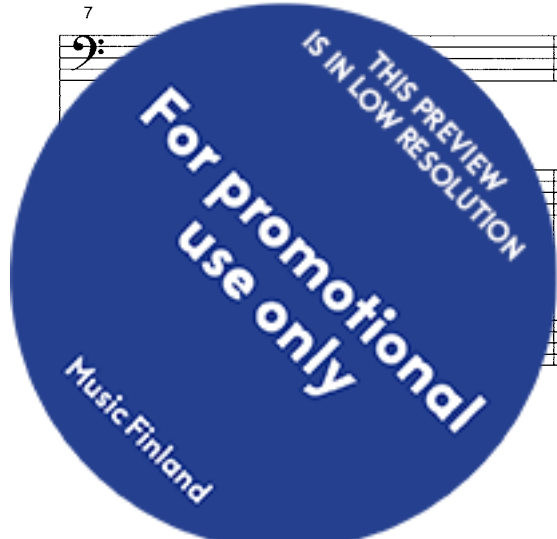
BURMA-BELL *f*

DOBACHI *f*

ff

sim.

8^{vb} 8^{vb}



10 CH-GONG

$\bullet = 60$

mf \triangleright *p*

6

8^{vb}

p \triangleleft *mf*

And.

14

$\bullet = 66$

6

mp \triangleleft *f*

6

8^{vb}

f \triangleright *mp*

7

17

$\bullet = 60$

BURMA-BELL

CH-GONG

p \triangleright *f*

VIBR. $\overline{\text{3}}$

CH-GONG con uncin.

6

mp *p*

3

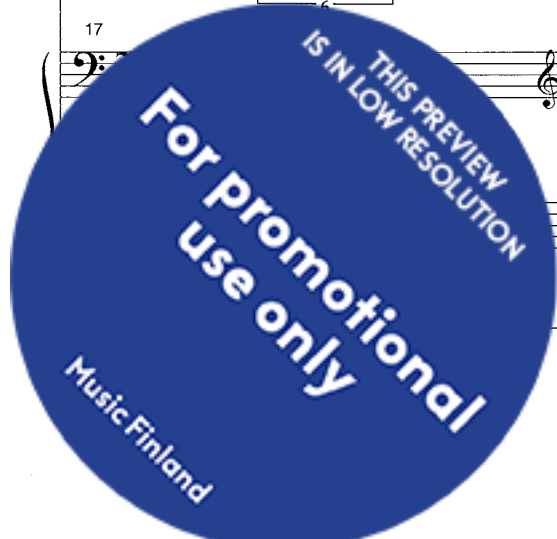
mf *mp*

3

8^{vb}

8^{vb}

And.



♩ = 52

con uncin. BUR.BELL VIBR. con dito VIBR. ord. *poco*

20 6:2 3 loco 3

pp *mf* *mf* *f possibile* *mp*

8_{vb} 6 6 6 3

8_{vb}

Red.

♩ = 60

muovendo press-roll accel. CH-GONG 3

23 6:2 6:2

mp *f* *p* *mf* *mf* *mp*

ord. 8_{vb} 6:2 6:2 8_{vb}

Red.

♩ = 52

VIBR. ord. con dito

26 26 3:2 3:2

mp *mf* *p* *mp* 8_{vb} 8_{vb}

8_{vb}



♩ = 56

poco allargando

poco

BUR. BELL

IND. BELL

Musical score for the first system, measures 28-32. It features two staves: a top staff with treble clef and a bottom staff with bass clef. The top staff contains melodic lines for 'BUR. BELL' and 'IND. BELL'. The bottom staff contains melodic lines for 'CH-GONG con uncin.' and 'tamb con dita'. Dynamics include *p*, *mf*, *f*, and *mf*. Performance markings include *poco allargando* and *poco*. Fingerings of 6 and 3 are indicated. A *gliss. con uncin.* marking is present in the bottom staff.

poco a poco stringendo

Musical score for the second system, measures 28-32. It features two staves: a top staff with treble clef and a bottom staff with bass clef. The top staff contains melodic lines with dynamics *f*, *p*, *mp*, and *f*. The bottom staff contains melodic lines with dynamics *mf*, *p*, and *sfz*. Performance markings include *poco a poco stringendo* and *gliss. unghia*. Fingerings of 3 and 6 are indicated. A *Sub.* marking is present in the bottom staff.

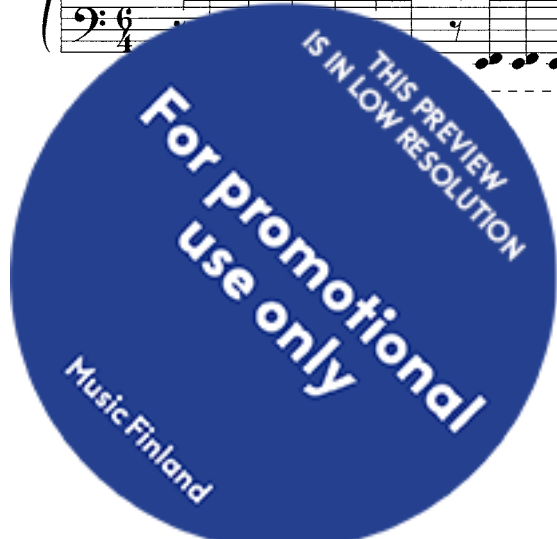
Red. I sempre ten.

a poco stringendo

♩ = 48 *calmo*

BUR. BELL

Musical score for the third system, measures 30-32. It features two staves: a top staff with treble clef and a bottom staff with bass clef. The top staff contains melodic lines for 'BUR. BELL' with dynamics *ff*, *p*, and *pp*. The bottom staff contains melodic lines with dynamics *mp* and *p*. Performance markings include *a poco stringendo*, *l.v.*, and *calmo*. Fingerings of 5, 6, and 7 are indicated. A *VIBR. con dito* marking is present in the bottom staff.



♩ = 56

BUR. BELL

DOBACHI *mp*

CH-GONG *mp* *ff*

press-roll
molto accel.

IND. BELL *mf* *p*

CH-GONG ord. *f*

gliss. superball

DOBACHI con uncin. *pp* *f*

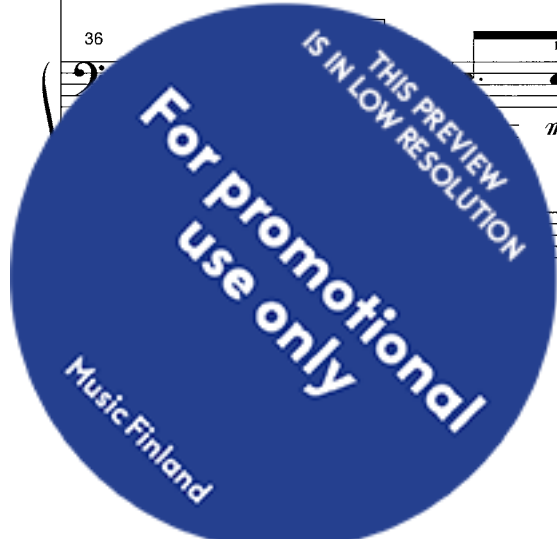
BUR. BELL *p* *f*

poco agitando

calmando

con uncin.

Sub. sfz



BUR.BELL

calmando

39

mp > pp

CH-GONG ord. *mp* *pp*

poco muovendo

39

mp *pp*

Sub. Red. II

loco
sim.

allargando

$\bullet = 52$ *calmo, largo*

con dita

pp *f*

calmando

41

pp *mp* *pp* *mf* *f*

l.v. sempre

Red. I
Red. II *sempre ten.*

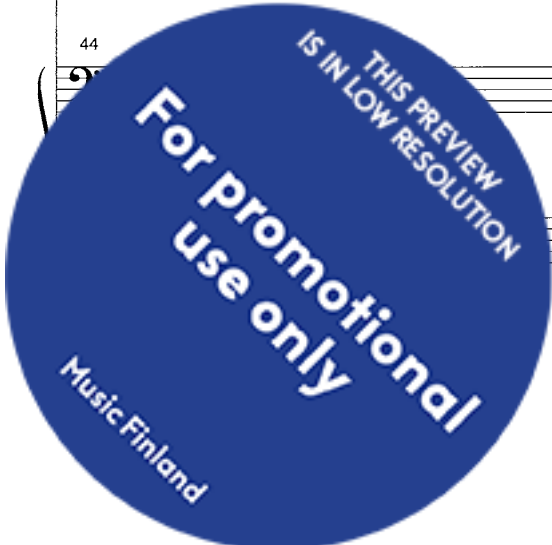
DOBACHI

$\bullet = 48$

mf

44

mf



47 BUR.BELL 3:2

pp

con uncin. 3:2

p

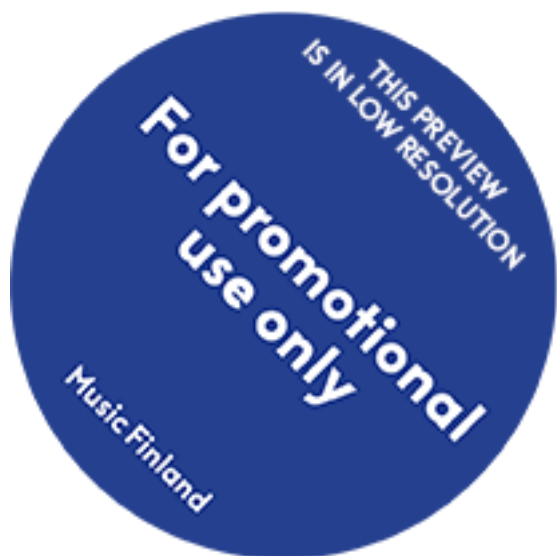
I.v. fino alla fine delle risonanze

47 3:4

p

I.v. fino alla fine delle risonanze

The image shows a musical score for a piece titled 'BUR.BELL'. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (bass and treble clefs) at the bottom. The score is divided into two systems. The first system starts at measure 47. The treble staff has a melodic line with a 3:2 ratio indicated above it, starting with a piano-piano (*pp*) dynamic. The bass staff has a line with a 3:2 ratio and 'con uncin.' (with a mordent) above it, starting with a piano (*p*) dynamic. The grand staff has a 3:4 ratio and a 'Sub' (sub-octave) marking. The second system also starts at measure 47. The grand staff has a 3:4 ratio and a 'Sub' marking. The dynamics are *pp* in the first system and *p* in the second. The instruction 'I.v. fino alla fine delle risonanze' (I.e. until the end of the resonances) is written in the right margin of both systems.



VI

♩ = 52 *libero* ♩ = 66

1 2 BONGOS *da lontano*

Perc *col palmo delle mani* *pp* *poco*

poco rubato, leggero

f *mp* *l.v.* *p dolce*

Red. I sempre ten.

♩ = 52 CROT. COREANO

3 *cresc.* *mf* *pp* *pp* *mp*

sim.

pp *mp*

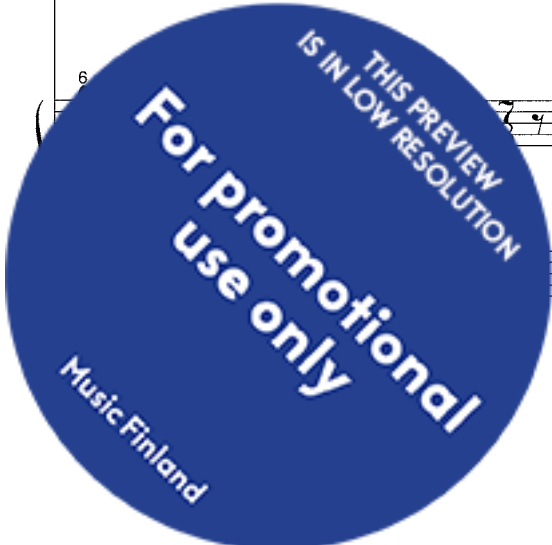
Red. sim.

♩ = 66

6 *l.v.* *con le dita*

p *mf*

p *mp* *pp*



9

● = 52

IND. BELLS

p *pp* *p* *mp*

8^{va} -1

9

12

● = 66

poco *muovendo*

p *mf* *pp*

8^{va} -1 sempre

8^{va} -1 sempre

12

15

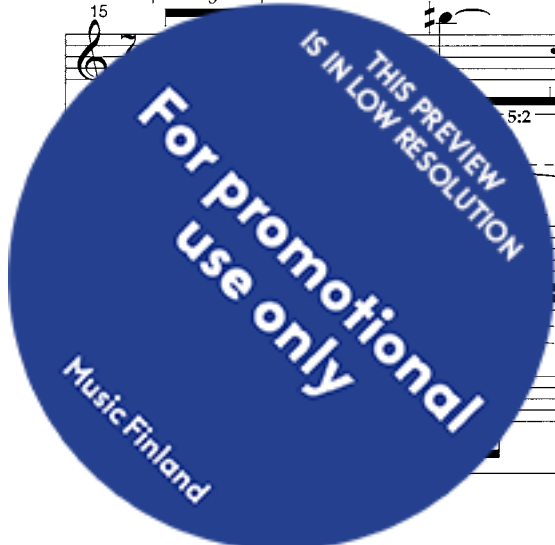
● = 52

BUR. B. IND. BELL CROT. TIB.

8^{va} -1

5:2 *mf* *mf*

15



♩ = 72 *agitato*

17

Musical score for measures 17-18. The top staff is a single melodic line with dynamic markings *mp*, *mf*, and *p*. The middle and bottom staves are a piano accompaniment with dynamic markings *p*, *mp*, *mf*, and *p*. The piano part includes triplets and a *Red.* (ritardando) marking. The tempo is *agitato* at 72 beats per minute.

calmando

♩ = 52

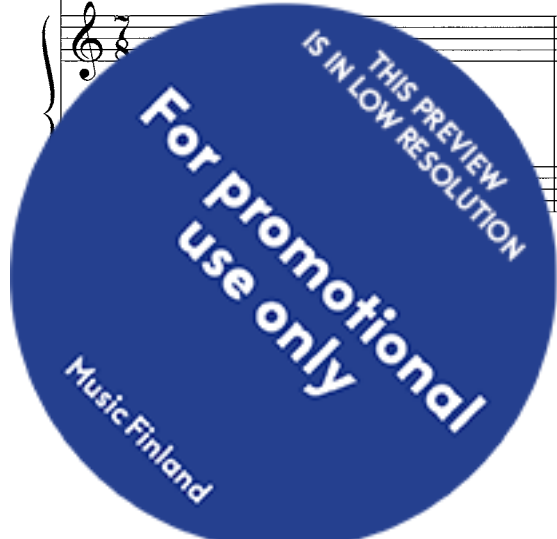
19

Musical score for measures 19-20. The tempo is *calmando* at 52 beats per minute. The top staff has a *Red.* marking and dynamic markings *pp* and *mp*. The middle and bottom staves have dynamic markings *mp*, *pp*, *pp*, and *mp*. The piano part includes triplets and a *Red. come sopra* marking.

♩ = 66

21

Musical score for measures 21-22. The tempo is 66 beats per minute. The top staff has dynamic markings *pp*, *sim.*, *mf*, and *pp*. The middle and bottom staves are mostly blank, with some notes in measure 21. The piano part includes a *Red.* marking.



♩ = 48

IND. BELL

5

IND. BELL

BUR. B.

8^{va} 7

CROT. COR.

p *mp* *mp* *mf*

mp

5:4

5

24

(loco)

6

6

5

p *poco f*

l.v.

5:2

5:2

26

5

p

5

morendo

l.v. fino alla fine delle risonanze

26

l.v. fino alla fine delle risonanze

Helsinki, 24.6.2006

