

1. PRIMO ARPEGGIO SU PEDALE

Venezia, 4 dicembre 2016

♩ = da 100 a 170

3

p *mf* *p*

5

f

9

f

13

p *mf* *p*

17

f *p*

21

f *p*

4. QUARTO ARPEGGIO SU PEDALE

Venezia, 10 dicembre 2016

♩ = 60

$\begin{matrix} a_1 & a_2 & f_1 & f_2 & h_1 & h_2 & i_1 & i_2 & h_3 \\ a & a & a & a & a & a & a & a & a & a & a & a \end{matrix}$

$\begin{matrix} \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% \end{matrix}$

p *f*

$\begin{matrix} h_4 & f_1 & f_4 & f_1 & g_4 & g_2 & a_4 & a & a & a & e_4 & a & a & a \\ a & a & a & a & a & a & a & a & a & a & a & a & a & a \end{matrix}$

$\begin{matrix} \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% \end{matrix}$

p *f*

Varianti per la cadenza

$\begin{matrix} a & a & a & a & a & a & a & a & a & a & a & a & a & a & a \end{matrix}$

$\begin{matrix} \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% \end{matrix}$

$\begin{matrix} a & a & a & a & a & a & a & a & a & a & a & a & a & a & a \end{matrix}$

$\begin{matrix} \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% \end{matrix}$

$\begin{matrix} h & h & i & i & h & h & i & i & h & h & i & i & h & h & i & i \end{matrix}$

$\begin{matrix} a & a & a & a & a & a & a & a & a & a & a & a & a & a & a \end{matrix}$

$\begin{matrix} \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% & \% \end{matrix}$

7. SCALE IN CAMPANELLE E SUONI LEGATI

♩ = da 100 a 140

p ————— *f* ————— *p* *p* ————— *f* —————

4

p *p* ————— *f* ————— *p* *p* ————— *f* —————

8

p *p* ————— *f* ————— *p* *p* ————— *f* —————

12

p *p* ————— *f* ————— *p* *p* ————— *f* —————

16

p *p* ————— *f* ————— *p* *p* ————— *f* —————

20

/// *a* ————— *f* ————— *a* /// *p*

7a. SCALE IN CAMPANELLE E SUONI LEGATI

♩ = da 100 a 140

First system of musical notation (measures 1-3). The piece is in bass clef with a common time signature (C). It features a scale in eighth notes with slurs and accents. The dynamics are marked *p* (piano) and *f* (forte) with hairpins indicating crescendos and decrescendos.

Second system of musical notation (measures 4-6). The piece continues with the scale in eighth notes. The dynamics are marked *p* and *f* with hairpins.

Third system of musical notation (measures 7-9). The piece continues with the scale in eighth notes. The dynamics are marked *p* and *f* with hairpins.

Fourth system of musical notation (measures 10-12). The piece continues with the scale in eighth notes. The dynamics are marked *p* and *f* with hairpins.

Fifth system of musical notation (measures 13-15). The piece continues with the scale in eighth notes. The dynamics are marked *p* and *f* with hairpins. Measure 15 ends with a double bar line and a key signature change to two sharps (F# and C#).

Sixth system of musical notation (measures 16-18). The piece continues with the scale in eighth notes. The dynamics are marked *f* and *p* with hairpins. Measure 18 ends with a double bar line.

10. CERCANDO UN SUONO

Ad Irlando
Venezia, 4 ottobre 2016

PRELUDIO I

$\text{♩} = 160$

mf

PRELUDIO II

f *p* *f*

mf *ff* *p*

pp *p*

26. PRELUDIO E PASSACAGLIA

28 settembre 2016

PRELUDIO

mp $\begin{matrix} \text{p} \\ \text{mf} \end{matrix}$

PASSACAGLIA

p mf

p mf

p mf

p mf

mf ff

29. SCHERZO

Venezia, 9 ottobre 2016

♩ = da 60 a 85



3/4

$\partial^2 r^1 \partial^2 a$ $\partial r \partial$ $a b^1 r^2 \partial^3 e^4$ $f^4 e^3 \partial^2 r^1$ $f e \partial r$ $f e \partial r$

$\partial^2 r^1 \partial^2 a$ $\partial r \partial$ $a b^1 r^2 \partial^3 e^4$ $f e \partial r$

p *sussurando* *mf* *f*



4

$b a b \partial b a$ $b^1 \partial^4 a$ a

$f^4 e^3 \partial^2 r^1$ $f e \partial r \partial^2 e^3 f^4 r^1$ $\partial^3 r^2 \partial^3 a$ $\partial^3 r^2$ $\partial^3 a r r$

p *f* *p* *ff* //a //a



7

$f^1 g^2 h^3 i^4$ $f g h i$ $f g h i$

$f^1 g^2 h^3 i^4$ $f^1 g^2 h^3 i^4$ $f^1 g^2 h^3 i^4$ k^4 i^3 h^{1-2} g^{1-2}

p *mf* *f* *p* *f* *w w*

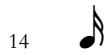


10

$g^4 f^3 e^2 f^4 e^3 \partial^1 e \partial r$ $\partial r b r^4 b^3 a b^2 a$ $r^2 \partial^2 e^4 a$ $b^1 r^2 \partial^2 e^3$ $\partial^1 e^2 f^3 a a a$

f^2 e^2 ∂ r b^2 a b^1 a $e^3 \partial^1 r^2$ $b^1 a$

p *f* *f* *a* //a //a



14

$a b^1 r^2 \partial^3 e^1 f^2 g^3 h^4 i^1 k^2 l^3 m^4$ h^1 i^2 k^3 l^4 h^1 i^2 k^3 l^4 h^1 i^2 k^3 l^4

h^1 i^2 k^3 l^4 h^1 i^2 k^3 l^4 h^1 i^2 k^3 l^4

pp *f* *p*



16

$l^4 a b^1 r^2 \partial^3 e^1 f^2 g^3 h^4$ $i^1 k^2 l^3 m^4 h^1$ i^2 k^3 l^4 h^1 i^2 k^3 l^4 $k^3 i^2 h^1$ a a a a

h^1 i^2 k^3 l^4 h^1 i^2 k^3 l^4 h^1 i^2 k^3 l^4

p *f* *p*

31. NOTTE DESERTA

A Laura
Venezia, 8 gennaio 2017

PRIMO FRAMMENTO

$\text{♩} = 100$

È spa - ri - ta la lu - na

SECONDO FRAMMENTO

Le ple - ia - di

TERZO FRAMMENTO

$\text{♩} = 120$

5

Not - te al - ta l'o - ra del tem - po var - ca

QUARTO FRAMMENTO

Io dor - mo so - la

Notte deserta
È sparita la luna
Le Pleiadi
Notte alta

L'ora del tempo varca
Io dormo sola

Saffo