



Ottavini Andrea Maria

Arranger, Composer, Director, Interpreter, Publisher, Teacher

Italia, Ascoli Piceno

About the artist

Andrea Maria Ottavini - 6 November 1990, Ascoli Piceno (Italy). He starts to study music(choral music in particular) in 1996 with Mario Giorgi. In 1997, he is part of the choir "Piccole Voci" of the Elementary School "Don Giussani" of Ascoli Piceno and starts to study piano with the same music teacher. In 1998, he leaves "Piccole voci" to be part of the choir "La Corolla" of Ascoli Piceno, directed by his own music teacher. In 2003, Andrea Maria starts his activity as Composer, first with music for Recorder groups, for Piano solo and, in 2005, for orchestra and other solo instruments. Always in 2005, he takes part to the piano competition "Piccole Mani" in Perugia and, two years later, to the "Giulio Rospigliosi" Piano competition in Lamporecchio where he gains the 3rd prize in the Category D. In Decembre 2007 he wins the 1st prize in the National competition "Natale" in Città di Tremestieri Etneo(CT) in the music composers category with his effort "Reverie". In December 2008 Andrea Maria releases internationally "Square" his debut album and, soon after, in April 2009 "A.L.G.O.R.I.T.H.M.", an album of algorithmic music. At the end of 2009, he leaves "La Corolla" t...
(more online)

About the piece

Title:	Pictures, volume I [25 Scholastic Pictures]
Composer:	Andrea Maria, Ottavini
Licence:	Copyright © Ottavini Andrea Maria
Instrumentation:	Piano solo
Style:	Romantic
Comment:	This is a piano collection of 25 pieces where every piece draws the figure of a real person known by the composer.

Ottavini Andrea Maria on [free-scores.com](#)

<http://www.free-scores.com/Download-PDF-Sheet-Music-ritrattista.htm>

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Ritratti

Composti da A.M.Ottavini

Prefazione e commento tecnico: A.M.Ottavini

PREFAZIONE

“Ritratti” è un’opera costituita da circa 60 pezzi, ancora in composizione, ciascuno che appunto “ritrae” una singola persona nel suo aspetto fisico e nel suo carattere. Molte volte, ritrae anche le sensazioni o i sentimenti che l’autore prova per la persona ritratta. Questa raccolta è suddivisa in 3 parti: la prima è quella dei Ritratti Scolastici (25 pezzi) dedicata ai compagni di scuola dell’autore, la seconda è quella dei Ritratti Corali (30 pezzi circa) dedicata al coro “La Corolla” e la terza è quella dei Ritratti Familiari (5 pezzi) dedicata alla famiglia dell’autore. Il presente volume contiene i Ritratti Scolastici, opera composta in poco più di un anno e appunto dedicata alla 3°F del liceo scientifico “A.Orsini” di Ascoli Piceno. Da sottolineare il fatto che non è una raccolta facile questa e, in alcuni pezzi in particolare, è necessario uno studio minuzioso di tecnica e interpretazione per ottenere i massimi risultati.

DESCRIZIONE DEI CONTENUTI

I Ritratti Scolastici, pur essendo la prima parte dell’opera completa, presenta già una discreta varietà di temi e di soggetti. Il primo pezzo è il pezzo che fa da preludio all’intera raccolta, dedicato all’autore stesso e, nonostante la sua brevità, è tecnicamente impegnativo. Per eseguire al meglio questo pezzo è necessaria una certa abilità nell’incrociare le mani ed è importante

rispettare minuziosamente legati e staccati per dare la giusta interpretazione al brano. Dal secondo pezzo in poi incomincia la vera e propria raccolta. Questo pezzo, dedicato a Gianluca Zunica, è una marcia in do minore, semplice ma che comunque deve essere eseguita con la giusta interpretazione. Il brano ritrae appunto Gianluca nel suo aspetto esteriore, alle volte un po' eccentrico. Il terzo è dedicato a Stefano Gabrielli, grande amico dell'autore, il quale viene rappresentato nelle sue piccole imperfezioni nel parlare (acciaccature), nella sua capacità di rimanere impassibile a ciò che capita (tonalità minore), ma anche nel suo umorismo, rappresentato dal tempo composto e dall'andamento del pezzo che quasi mai rallenta. Il quarto è il primo dei ritratti a superare i due minuti ed è dedicato a Martina Manes. Questo, anche se contrassegnato dal numero 4, è in realtà quello che ha dato l'avvio al progetto, la scintilla che ha permesso la creazione di questa raccolta, il primo ritratto composto dall'autore. Fin dall'inizio questo pezzo si presenta in maniera molto particolare: il tempo principale (3/4) è per così dire "camuffato" dal basso in un 2/4, e ciò, con l'aggiunta del fatto che la voce superiore tiene il tempo originario del brano, si va a creare un contrasto ritmico molto bello ma che può mettere in difficoltà anche quegli esecutori con una certa esperienza. Questo ritratto, ritrae la ragazza sì nel suo aspetto e nel suo carattere, ma mostra anche i sentimenti e le emozioni che l'autore prova nei confronti di questa persona. Ogni accordo, tranne che in rari casi, è puro, privo di dissonanze irrisolte, e rappresenta la perfezione di questa persona per l'autore, quasi a farla diventare un angelo, e il ritmo cantabile mostra il carattere mite della ragazza. Tuttavia è qui che, per la prima volta, troviamo l'autore timido (il pezzo deve essere eseguito per la maggior parte piano) perché innamorato.

Mirabile la conclusione con un trillo sul mi alto che esce quasi fuori dal coro dei suoni.

Di diverso stampo è il quinto pezzo, dedicato a Chiara Paoletti, in stile classico. Le terzine, a turno eseguite dalle due mani, scandiscono un mirabile presto agitato, che mostrano il carattere

sempre molto vivo della ragazza, accentuato anche dal fortissimo sempre frequente.

Come il quarto, anche il sesto è un pezzo di infinita dolcezza ed armonia, dedicato a Federica Antelli, anche se per molto tempo viene mantenuta una cupa tonalità di do diesis minore. Ma quando la tonalità sfocia nella sua relativa mi maggiore, il pezzo raggiunge il suo apice ed incomincia a spegnersi pian piano fino a chiudere sull'accordo principale della tonalità. Qui, la persona viene ritratta prendendo in esame la sua storia (i difficili anni passati e il felice presente), il suo aspetto e il suo carattere. Da notare che solo i Ritratti 4 e 6 si avvalgono della tonalità di Mi maggiore, a testimoniare il fatto che questa sia la tonalità più preziosa per l'autore. Da qui la raccolta inizia ad entrare nel vivo e il settimo ritratto ne è la testimonianza. Anche questo, come il primo, è molto breve, ma molto impegnativo tecnicamente.

Dedicato a Claudio Tarquini, questo pezzo mostra biscrome da eseguirsi ad una velocità abbastanza sostenuta, oltre ad alcuni passaggi di ottave che tuttavia rappresentano un problema secondario. Claudio viene ritratto nella sua capacità di far ridere e nella sua allegria.

L'ottavo ritratto, dedicato a Marco Valerio Mariani, è la prima delle marce trionfali che si trovano in questa raccolta. Qui il tema viene ripetuto più volte variato dalle varie mani. Dopo ogni esposizione ci sono delle note che fungono da frase risposta al tema, creando un esempio di eco musicale. In questo pezzo viene presa in esame l'amicizia fra l'autore e Marco, ed il carattere trionfale del pezzo lo dimostra.

Il nono, che si ricollega al decimo, è un intermezzo valzer dedicato a Federica Pascali, ritratta nei suoi tratti più visibili. Il valzer tiene sempre lo stesso tema, senza mai cambiare, ma un trillo di fa minore alla fine del pezzo, fa subito partire il decimo ritratto dedicato a Christian Costa. Il pezzo è caratterizzato da un ritmo irregolare e veloce che rappresenta il carattere a volte molto ardito del ragazzo. L'undicesimo pezzo è la seconda ed ultima marcia trionfale dedicata a Matteo Luzi. Anche qui il tema

principale è quello dell'amicizia con l'autore anche se stavolta è trasposta in musica tramite una tonalità di si bemolle maggiore, sempre presente per tutto il brano.

Il dodici è il primo ritratto ad essere stato creato comune a due persone; in questo caso dedicato a Emanuele Alesi e Marco Luzi, accomunati dal loro continuo bisticciare dei primi tempi di scuola. La chiusa in mi sospeso lancia il tredicesimo ritratto dedicato a Fabio Brandimarti, ritratto nella sua genialità come studente grazie alla rielaborazione di due temi di due grandi compositori: Czerny, padre dei metodi di studio moderni e Mozart, il genio, rispettivamente per rappresentare il carattere geniale e studioso di Fabio.

Il quattordici è un pezzo totalmente in contrattempo, dedicato a Mauro Scaringella, il quale aveva dato all'autore dei suggerimenti su come creare il suo ritratto. Andando avanti, si passa al numero 15, dedicato ad Angelo Vannicola, il più difficile di tutta la raccolta degli Scolastici. Qui la sola bravura non basta, ed uno studio accurato di ogni singola nota è d'obbligo per una DISCRETA riuscita del pezzo. Angelo viene rappresentato come un ragazzo spavaldo e un po' spiritoso che fa di tutto per mettersi in mostra. E a maggior ragione questo pezzo è e doveva essere già dall'inizio il pezzo più difficile. Altro pezzo in cui la sola bravura non basta è il 16 dedicato a Serena Citeroni. Questo ritratto si presenta come una fantasia-improvviso in do diesis minore, caratterizzata da continui passaggi delle mani e dall'indicazione di suonare sempre ad "una corda" oltre al fatto che si usi la chiave di violino sollevata di un'ottava appunto per rappresentare l'altezza di questa ragazza, altezza non solo fisica ma anche mentale. I numeri 17 e 18 sono i ritratti dei due Daniele della classe dell'autore, rispettivamente Daniele Marinucci e Daniele Bolla entrambi rappresentati con degli studi di tecnica pianistica da concerto: il primo in si maggiore necessario all'agilità delle dita e il secondo in do maggiore sulle ottave, caratterizzato da un grandioso finale. Il 19, chiamato anche "Chitarre Spagnole", è dedicato a Federo Testa, rappresentato per la sua passione per la

chitarra acustica. Del ventesimo ritratto, dedicato a Tiziano Bruni, non esiste partitura, poiché totalmente improvvisato dall'autore e quindi non scritto prima di eseguirlo. Il ventunesimo pezzo è invece una cadenza in do diesis maggiore dedicata a Roberta Martelli e Simona Angelini, legate da una profonda amicizia. Anche questo è un pezzo di grande difficoltà e anche qui è necessario uno studio accurato delle note per evitare errori di lettura. Dal 22 al 24 abbiamo l'intero finale della raccolta. I pezzi sono rispettivamente dedicati a Federico Seghi, Benedetta Galanti e Leonida Sestili, tutti basati su una rielaborazione del tema in re maggiore esposto dal 22. Infine l'ultimo pezzo, il 25, chiude questo primo volume con un omaggio a tutta la classe 3°F.

A.M.Ottavini

Ritratti

volume I: Ritratti Scolastici

I

A tempo di marcia $\text{♩} = 89$

Piano

ff

fff

Reo. *Reo. *

Reo. *Reo. *

Reo.

3

*

Reo. *Reo. * Reo.

subito *p*

*

Adagio

ssss

p

Reo.

p

Reo.

2
9

Con gaudio e brillanteza

10

accel.

ff

accel.

*

8va

12

fff

8vb

15

Precipitando e sempre minando

8vb

Reo.

*

8vb

dedicato a Gianluca Zunica

II

Moderato $\text{♩} = 80$

Piano

The musical score consists of three staves of piano music. The top staff is for the treble clef (G-clef) voice, the middle staff is for the bass clef (F-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The music is in common time (indicated by the number '2' above the clef). The tempo is 'Moderato' with a quarter note equivalent of 80. Measure 1 starts with a rest in the treble staff, followed by eighth-note pairs in the bass staff. Measures 2-3 show eighth-note pairs in both staves. Measure 4 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 5-6 show eighth-note pairs in both staves. Measure 7 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 8-9 show eighth-note pairs in both staves. Measure 10 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 11-12 show eighth-note pairs in both staves. Measure 13 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 14-15 show eighth-note pairs in both staves. Measure 16 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 17-18 show eighth-note pairs in both staves. Measure 19 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 20-21 show eighth-note pairs in both staves. Measure 22 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 23-24 show eighth-note pairs in both staves. Measure 25 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 26-27 show eighth-note pairs in both staves. Measure 28 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 29-30 show eighth-note pairs in both staves. Measure 31 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 32-33 show eighth-note pairs in both staves. Measure 34 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 35-36 show eighth-note pairs in both staves. Measure 37 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 38-39 show eighth-note pairs in both staves. Measure 40 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 41-42 show eighth-note pairs in both staves. Measure 43 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 44-45 show eighth-note pairs in both staves. Measure 46 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 47-48 show eighth-note pairs in both staves. Measure 49 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 50-51 show eighth-note pairs in both staves. Measure 52 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 53-54 show eighth-note pairs in both staves. Measure 55 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 56-57 show eighth-note pairs in both staves. Measure 58 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 59-60 show eighth-note pairs in both staves. Measure 61 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 62-63 show eighth-note pairs in both staves. Measure 64 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 65-66 show eighth-note pairs in both staves. Measure 67 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 68-69 show eighth-note pairs in both staves. Measure 70 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 71-72 show eighth-note pairs in both staves. Measure 73 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 74-75 show eighth-note pairs in both staves. Measure 76 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 77-78 show eighth-note pairs in both staves. Measure 79 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 80-81 show eighth-note pairs in both staves. Measure 82 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 83-84 show eighth-note pairs in both staves. Measure 85 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 86-87 show eighth-note pairs in both staves. Measure 88 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 89-90 show eighth-note pairs in both staves. Measure 91 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 92-93 show eighth-note pairs in both staves. Measure 94 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 95-96 show eighth-note pairs in both staves. Measure 97 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs. Measures 98-99 show eighth-note pairs in both staves. Measure 100 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs.

dedicato a Stefano Gabrielli

III(Sonata)

Allegretto giusto $\text{♩} = 65$

Piano

p

Rèd. *

5

Rèd. *

7

f

Rèd. *

10

largamente

2006

Rèd.

*

Allegretto giusto ♩ = 65 III(Sonata)

13

16

rit.

20

Meno mosso ma deciso
rit. *a tempo* *rit.* *a tempo* *accel.* *Rit.*

24

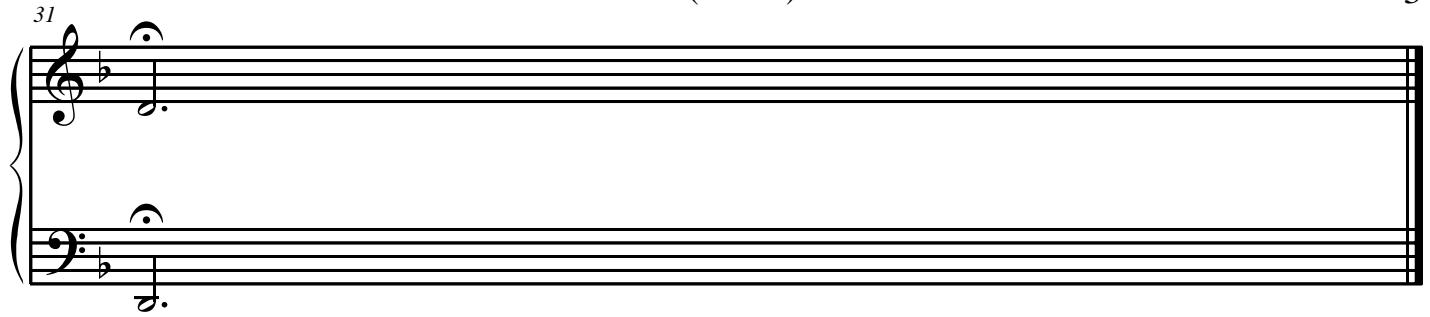
Rit. *Rit.* * *Rit.* * *Rit.* * *Rit.* * *p*

28

ff

III(Sonata)

3



IV.

Cantabile ♩ = 116

Piano

7

14

19

Reo. p.

* Reo.

Reo.

Reo.

Reo.

Reo.

Reo.

mf

*

Reo.

25

32

39

46

53

subito p
spegnendosi a poco a poco

Musical score for piano, page 3, measures 60-63. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 60 starts with a dynamic **p**. The melody consists of eighth-note groups of four, indicated by a bracket and the number "4". Measure 61 begins with a fermata over a note, followed by a dynamic **p**, and the instruction *perdendosi* with a "4" underneath, indicating a melodic line that ends with a fermata. Measure 62 starts with a dynamic **pp**. The melody continues with eighth-note groups of four, ending with a fermata. Measures 63 and 64 are marked with asterisks (*).

* : *Tremolo ad libitum*

V

Presto con decisione

Piano

f *ben arpeggiato*

6. 7. 8. 9. 10. 11. 12.

7.

* Leo. * Leo. * Leo. * Leo. * Leo. * Leo.

13.

*

rit. *a tempo*

esitando

* Leo. * Leo. * Leo. *

*: 1° terzina=m.s.
2° terzina=m.d.

19.

Leo. * Leo. * Leo. * Leo. * Leo. * Leo. * Leo.

2006

2. Presto con decisione

* Leo.

25

* Leo. * Leo. * Leo. * Leo. * Leo. *

31

Leo. * Leo. * Leo. * Leo. * Leo. *

Allegro rit.

37

Leo. * Leo. * Leo. * Leo. * Leo. * Leo. *

Poco meno del Tempo I

43

8vb - 8va -

47

8va -

Leo.

52

*

56

8vb - - - - -

61

R.ō.

Prestissimo

R.ō.

R.ō.

*

66

*

*

* R.ō.

*

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

Le. * Le.

* Le. * Le. * Le. * Le. *

Le. * Le. * Le. * Le. *

Le. * Le. *

V

94

* Leo. * Leo. * Leo. * Leo. *

100

Leo. * Leo. * Leo. * Leo. * Leo. *

105

Leo. * Leo. subito **p** * Leo. * Leo. * Leo. *

110

rit. Largamente Veloce e secco
fff 3 ff ff

Leo. * Leo. *

dedicato a Federica Antelli

VI.

Lentamente, molto triste $\text{♩} = 60$

Piano

12

18

2006

22

VI.

sforzando

Ped.

Ped.

Ped.

Ped.

Ped.

26

Ped.

Ped.

Ped.

Ped.

Ped.

30

Ped.

Ped.

Ped.

accel.

34

Ped.

Ped.

rit. *a tempo*

39

pianissimo

Ped.

Ped.

dedicato a Claudio Tarquini

VII

Vivace $\text{♩} = 80$

Piano

The musical score consists of four systems of piano music. System 1 (measures 1-4) starts with a forte dynamic (ff) in common time. The treble staff has eighth-note patterns, and the bass staff has sustained notes with vertical bar markings. System 2 (measures 5-8) continues with eighth-note patterns in common time. System 3 (measures 9-12) shows a transition to 3/4 time, with sixteenth-note patterns in the treble staff and eighth-note chords in the bass staff. System 4 (measures 13-16) returns to common time, with eighth-note patterns in both staves. Measure numbers 3 and 3 are marked below the bass staff in measures 9 and 13 respectively.

2

3

4

8^{va}

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

2006

2 5 (8^{va}) VII

3 3 3 3 3 3 3 3

7

9

VIII.

Alla Marcia $\text{♩} = 96$

Piano

il basso in rilievo

sffz subito p

5

*Ped. * Ped. * > Ped. * Ped. * Ped. **

8

come eco

pp

esitando un poco

subito p

ff

a tempo

10

*200**

Ped.

VIII.

2 12

14

16

18

20

12

14

16

18

20

21

VIII.

con forza

22

Rédo.

23

Rédo.

24

p

Rédo.

25

pp

rit.

Rédo.

3

IX.

Con gaudio $\text{♩} = 180$

Piano

8

16

23

2006 subito **p**

subito **p**

2
30

IX.

accel.

ff

Leo. * *Leo.* * *ff* *

36

3 volte poi segue Presto!!! rit.

Leo. * *Leo.* * *Leo.* * *Leo.* *

42

Con gaudio 8va 180, *accel.* 3 3 rit.

fff 8va -

45

Adagio *Poco più adagio, misterioso*

pp

pp

47

3 3 3 3 3 3

48

ff

attacca subito il seguente

X

Piano

Prestissimo $\text{♩} = 200$

fff

1

2

3

4

5

2006

2

6

This section consists of two staves. The top staff uses a treble clef and has a tempo marking of 6. The bottom staff uses a bass clef. Measures 2-5 feature eighth-note patterns with various slurs and grace notes. Measure 6 begins with a forte dynamic and contains eighth-note chords.

7

This section consists of two staves. The top staff uses a treble clef and has a tempo marking of 7. The bottom staff uses a bass clef. The music features sixteenth-note patterns with sixteenth-note triplets indicated by the number '3' below the notes.

8

This section consists of two staves. The top staff uses a treble clef and has a tempo marking of 8. The bottom staff uses a bass clef. The music features eighth-note chords in the treble clef staff and sixteenth-note patterns in the bass clef staff.

9

This section consists of two staves. The top staff uses a treble clef and has a tempo marking of 9. The bottom staff uses a bass clef. The music features eighth-note chords in both staves.

10

This section consists of two staves. The top staff uses a treble clef and has a tempo marking of 10. The bottom staff uses a bass clef. The music features eighth-note chords in both staves.

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in A-flat major (three flats) and common time. Measure 11 starts with a half note followed by a sixteenth-note pattern of eighth-note pairs. Measure 12 begins with a sixteenth-note pattern of eighth-note pairs, followed by a measure of eighth-note pairs, then a sixteenth-note pattern of eighth-note pairs, and ends with a sixteenth-note pattern of eighth-note pairs. The measure number '11' is at the top left, and the page number '3' is at the top right.

12

{

12

}

A musical score page featuring two staves. The top staff is a treble clef staff with a key signature of four flats. It contains a single melodic line consisting of eighth-note pairs and sixteenth-note pairs, with a dynamic marking of mf . The bottom staff is a bass clef staff with a key signature of one flat. It contains a harmonic bass line with eighth-note pairs and sixteenth-note pairs. The page number "13" is located in the upper left corner.

Musical score for piano, page 14, measures 1-2. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains a single measure with a quarter note followed by a rest. The bottom staff is in bass clef, B-flat key signature, and common time. It contains a single measure with a half note followed by a rest.

XI.

Allegro $\text{♩} = 96$

Piano

f *in rilievo la destra*

> *>*

> *>*

> *>*

7

Reo.

Reo.

9

Reo.

Reo.

11

subito p

Reo.

Reo.

13

Reo.

Reo.

15

f temma in rilievo

Lento.

17

Lento.

*

Lento.

*

19

Lento.

*

Lento.

*

21

Lento.

*

Lento.

*

23

This musical score page features two staves of bassoon music. The top staff consists of three measures, each starting with a note followed by a grace note. The bottom staff consists of four measures, each starting with a note followed by a grace note. Measure 2 of the bottom staff contains a double bar line with repeat dots above and below it. The bassoon part is labeled 'Bassoon' at the beginning of the first measure and 'Recd.' at the start of the second measure. Measures 3 and 4 of the bottom staff also begin with 'Recd.' and an asterisk (*) below the staff.

25

This musical score page features two staves of bassoon music. The top staff consists of three measures, each starting with a note followed by a grace note. The bottom staff consists of four measures, each starting with a note followed by a grace note. Measure 2 of the bottom staff contains a double bar line with repeat dots above and below it. The bassoon part is labeled 'Bassoon' at the beginning of the first measure and 'Recd.' at the start of the second measure. Measures 3 and 4 of the bottom staff also begin with 'Recd.' and an asterisk (*) below the staff.

27

This musical score page features two staves of bassoon music. The top staff consists of three measures, each starting with a note followed by a grace note. The bottom staff consists of four measures, each starting with a note followed by a grace note. Measure 2 of the bottom staff contains a double bar line with repeat dots above and below it. The bassoon part is labeled 'Bassoon' at the beginning of the first measure and 'Recd.' at the start of the second measure. Measures 3 and 4 of the bottom staff also begin with 'Recd.' and an asterisk (*) below the staff.

29

This musical score page features two staves of bassoon music. The top staff consists of three measures, each starting with a note followed by a grace note. The bottom staff consists of four measures, each starting with a note followed by a grace note. Measure 2 of the bottom staff contains a double bar line with repeat dots above and below it. The bassoon part is labeled 'Bassoon' at the beginning of the first measure and 'Recd.' at the start of the second measure. Measures 3 and 4 of the bottom staff also begin with 'Recd.' and an asterisk (*) below the staff.

31

32

33

34

35

36

37

39

Reo. * Reo. *

41

p
Reo. * Reo. *

43

Reo. * Reo. *

45

Reo. * Reo. *

XII

Allegro molto $\text{d} = 75$

Piano

The musical score consists of four staves of piano music. Staff 1 (top) shows a treble clef, common time, and a dynamic of ***ff***. Staff 2 (middle) shows a bass clef, common time. Staff 3 (bottom) shows a treble clef, common time. Staff 4 (bottom) shows a bass clef, common time. Measure 1 starts with eighth-note patterns in both hands. Measure 2 begins with sixteenth-note patterns. Measure 3 starts with eighth-note patterns. Measure 4 starts with sixteenth-note patterns. Measure 5 starts with eighth-note patterns. Measure 6 starts with sixteenth-note patterns. Measure 7 starts with eighth-note patterns. Measure 8 starts with sixteenth-note patterns.

XII

2
10

12

15

18

20

22

XII

Poco più largo

3

attacca subito il XIII

XIII.

Presto, da suonarsi con estrema uguaglianza

Piano

3

6

8

2007

XIII.

2 10 15^{ma} -

subito p

Rwd. *subito p*

Rwd.

Rwd.

*

ff

Rwd. *

Rwd. *

Rwd. *

*

ff

Rwd. *

Rwd. *

*

Vwd.

Vwd.

Vwd.

Musical score page XIII, measures 20-24. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 20 starts with a forte dynamic. Measure 21 continues the melodic line. Measure 22 shows a transition with sustained notes. Measure 23 begins with a forte dynamic. Measure 24 concludes with a forte dynamic and includes dynamic markings like *fed.*, *v.*, *vib.*, and ***.

XIV.

AllegriSSimo, sempre in contrattempo $\text{♩} = 180$

Piano

pp

3 3

Reo. *

pp

4

3 3

Reo. *

Reo.3 3 *

8

ff

3 3

VI VI

*** Reo. VI VI**

*** Reo. VI VI**

3 3

Reo.3 3 *

11

accel. (2a volta)

p

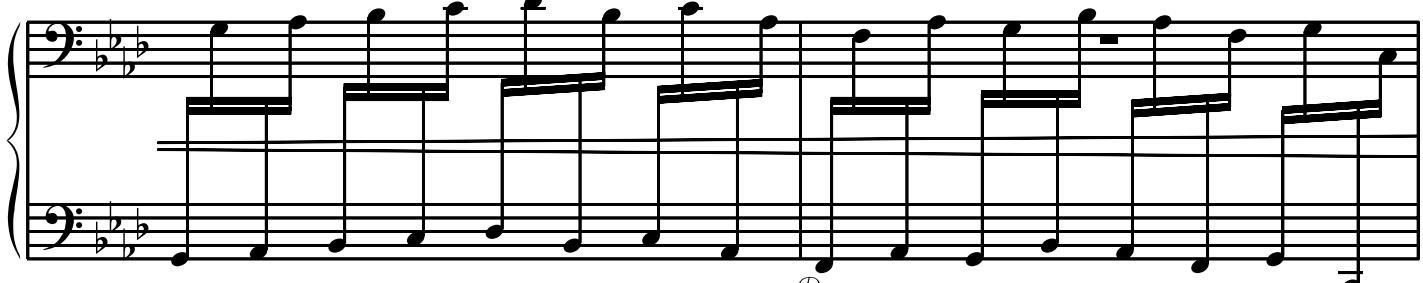
accel

Reo.

2007

***** **Reo.**

XIV.

2
14

* Leo.

Molto pesante, con forza

16

poco esitando

* Leo.

18

Rapidissimo

19

Leo.

*

(8^{va})

20 8

p

ff

23

V V V V > 3 > 3

* Leo. * Leo.

24

V V V V > 3 > 3 8^{vb} - 3 > 3 - 3 > 3 -

* Leo. * Leo. * Leo. * Leo. * Leo. * Leo. *

27

31

A musical score for two bass staves. The top staff has a bass clef, a key signature of three flats, and a common time signature. It features a dynamic marking of *pp*. The bottom staff also has a bass clef, a key signature of three flats, and a common time signature. It features a dynamic marking of *fff*. Both staves have vertical stems pointing downwards. The music consists of two measures separated by a vertical bar line. The first measure ends with a fermata over the second note. The second measure begins with a fermata over the first note.

33

A musical score for two bass staves. The top staff has a bass clef, a key signature of three flats, and a common time signature. It features a dynamic marking of *v.* The bottom staff also has a bass clef, a key signature of three flats, and a common time signature. It features a dynamic marking of *v.* Both staves have vertical stems pointing downwards. The music consists of two measures separated by a vertical bar line. The first measure ends with a fermata over the second note. The second measure begins with a fermata over the first note.

dedicato ad Angelo Vannicola

XV.

"Improvvisazione su 3 note"

Allegro assai $\text{♩} = 80$

Piano

The musical score consists of four systems of piano music. System 1 (measures 1-2) starts with a forte dynamic (ff) and a tempo of $\text{♩} = 80$. The instruction is to play "sempre martellato e fortissimo". The bass line features eighth-note patterns, while the treble line consists of sixteenth-note patterns. System 2 (measures 3-4) continues with the same dynamic and time signature, with the instruction "non legato, ben scandito e martellato". The bass line remains eighth notes, and the treble line changes to eighth-note patterns. Systems 3 and 4 follow the same pattern, maintaining the 7/8 time, forte dynamic, and specific playing instructions. The bass line is consistently eighth notes, and the treble line alternates between sixteenth-note and eighth-note patterns.

XV.

2

5

6

7

8

10

8va-----

9

10

8va-----

10

11 *senza ritornello 2a volta*

12 *infuocato, sempre animatissimo* 8vb - - -

13

14 8vb - - -

Musical score for piano, four staves, measures 15-18. The score consists of two systems of music. The first system (measures 15-16) starts with a treble clef, a bass clef, and a common time signature. The second system (measures 17-18) starts with a treble clef, a bass clef, and a common time signature. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18 includes dynamic markings: *8va-* above the staff, *8vb* below the staff, and the instruction *più forte possibile, sempre con fuoco!!!*

15

16

17

18

8va-

8vb

più forte possibile, sempre con fuoco!!!

Musical score for piano, three staves. Staff 1 (treble) has measure 19 (8va), measure 20 (8va), and measure 21 (8va). Staff 2 (bass) has measures 19, 20, and 21. Staff 3 (pedal) has measures 19, 20, and 21. Measure 21 includes dynamic markings "secco" and "8vb".

secco

Note di esecuzione: Essendo questo un pezzo molto ritmico e quasi privo di una vera e propria melodia, si deve mettere bene in risalto il ritmo del pezzo (7/8+4/8), marcando bene il do basso(*ad libitum* aggiungendo un do all'ottava bassa), che da lo slancio per le note successive. Per quanto riguarda la mano destra si consiglia di studiare molto lentamente il tema principale che si ripeterà poi in diverse forme. Dopo questo studio individuale delle due mani, studiare a mani unite molto lentamente, arrivando fino alla velocità desiderata. Questo pezzo può essere eseguito ad una qualsiasi velocità, inferiore o superiore a quella riportata. Il pedale deve sempre rimanere abbassato.

dedicato a Serena Citeroni

XVI.

"Fantasia in do diesis minore"

Veloce mente

Piano

2 8

p *mistico*

2e. semper una corda e legatissimo

**2e.* **2e.* *

3 8

2e.

The image displays four staves of musical notation, numbered 4 through 7 from top to bottom. Each staff is in 8/8 time and has a sharp key signature. The notation consists of two voices, each with a treble clef and a bass clef. The upper voice is primarily composed of eighth-note patterns, while the lower voice features sustained notes and eighth-note chords. Measure lines are present between the measures, and bar lines divide the measures into groups of two. The first staff begins with a measure of eighth notes followed by a measure of sustained notes and eighth-note chords. The second staff continues with eighth-note patterns and sustained notes. The third staff shows a transition with sustained notes and eighth-note chords. The fourth staff concludes with eighth-note patterns and sustained notes. Various performance markings are included: an asterisk (*) followed by 'Reo.' at the end of the first staff, another asterisk (*) followed by 'Reo.' at the end of the second staff, 'Reo.' at the beginning of the third staff, and an asterisk (*) at the end of the fourth staff.

2a volta Fin

8 8

10 8

11 8

12 8

Red.

Red.

Red.

*

*

*

13 8

This musical score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time (indicated by '8'). The music features eighth-note patterns with various slurs and grace notes. The first ending ends with a repeat sign followed by 'Reo.' The second ending begins with a repeat sign followed by an asterisk and 'Reo.'

14 8

This musical score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time (indicated by '8'). The music continues the eighth-note patterns from the previous measure. The first ending ends with a repeat sign followed by 'Reo.' The second ending begins with a repeat sign followed by an asterisk and 'Reo.'

16 8

This musical score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time (indicated by '8'). The music continues the eighth-note patterns. The first ending ends with a repeat sign followed by 'Reo.' The second ending begins with a repeat sign followed by an asterisk and 'Reo.'

Finale

17 8

This musical score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time (indicated by '8'). The music continues the eighth-note patterns. The first ending ends with a repeat sign followed by 'Reo.' The second ending begins with a repeat sign followed by an asterisk and 'Reo.'

18 8

Poco più animato

D.C. al Fine

Re. *

19 8

Poco più animato

Re. *

20 8

Poco più animato

21

rit. *Largamente*

*

Re.

*

XVII.

Piano

Allegro assai $\text{♩} = 150$

ff

3

Fine

6

The musical score consists of three staves of piano music. The top staff starts with a forte dynamic (ff) and a tempo of $\text{♩} = 150$. The middle staff begins at measure 3, indicated by a '3' above the staff, and ends with a 'Fine' at the end of the measure. The bottom staff begins at measure 6, indicated by a '6' above the staff. All staves are in common time (indicated by '4') and use a key signature of four sharps. The music features eighth-note patterns and includes various performance markings such as slurs, grace notes, and dynamic changes. Measures 1 and 2 of the first staff begin with a forte dynamic (ff). Measure 3 of the second staff begins with a forte dynamic (ff). Measures 4 and 5 of the third staff begin with a forte dynamic (ff).

8

9

10

11

12

13

14

tremolando

16

D.C. al Fine

*20.

* Reo.

*

XVIII

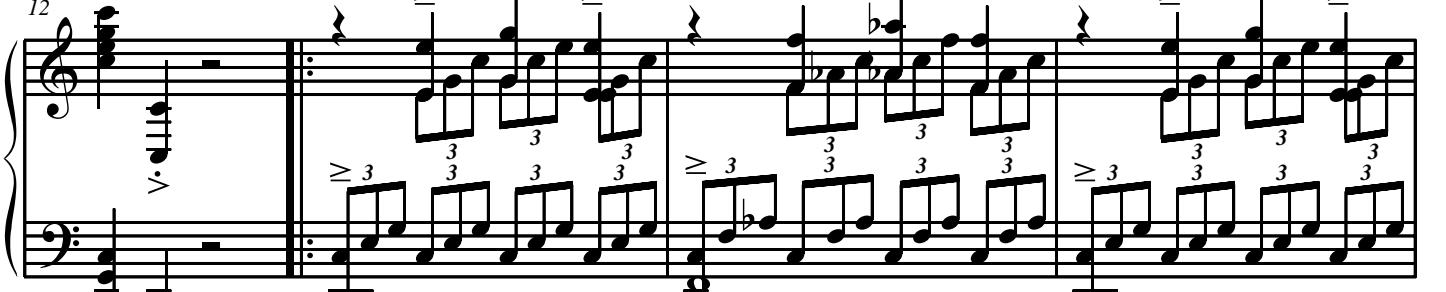
Piano

Agitato ♩ = 110

legatissimo

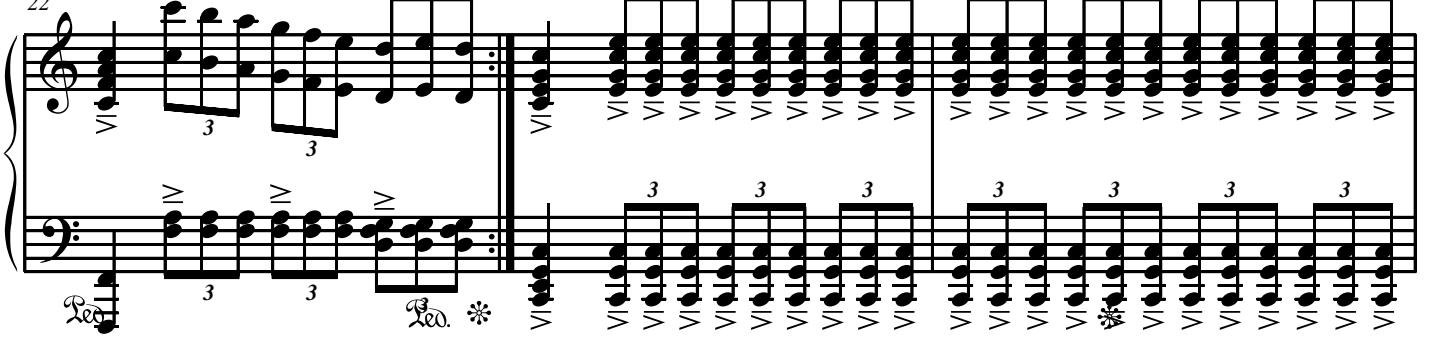
XVIII

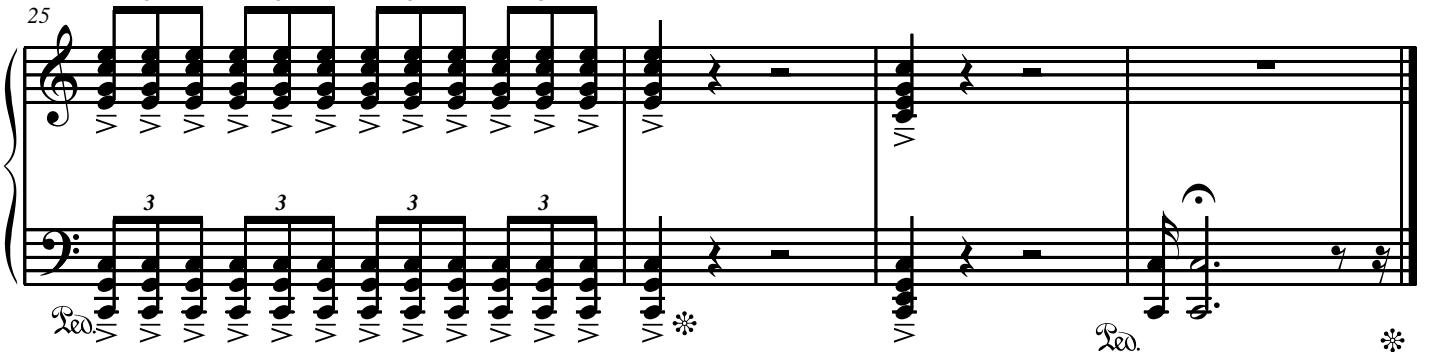
in rilievo la voce superiore

2 

16 

19 

22 

25 

XIX.

Veloce

Piano

This section starts with a treble clef and a bass clef, both in 8/8 time. The piano part consists of eighth-note chords in the treble clef, with dynamic markings of *fff*. The bass part has sustained notes and eighth-note chords. The tempo is marked *Veloce*. Measure 1 ends with a forte dynamic *fff* followed by a repeat sign. Measures 2-5 show a continuation of the eighth-note chords and sustained notes, with dynamic markings like *ff*, *ff*, *ff*, and *ff*.

This section continues with a treble clef and a bass clef, in 8/8 time. The piano part features eighth-note chords in the treble clef, with dynamic markings of *ff* and *ff*. The bass part has eighth-note chords. Measure 6 ends with a forte dynamic *ff* followed by a repeat sign. Measures 7-11 show a continuation of the eighth-note chords and sustained notes, with dynamic markings like *ff*, *ff*, *ff*, and *ff*. Measure 11 ends with a dynamic marking of *ff* followed by a repeat sign.

This section continues with a treble clef and a bass clef, in 8/8 time. The piano part features eighth-note chords in the treble clef, with dynamic markings of *ff* and *ff*. The bass part has eighth-note chords. Measure 12 ends with a forte dynamic *ff* followed by a repeat sign. Measures 13-16 show a continuation of the eighth-note chords and sustained notes, with dynamic markings like *ff*, *ff*, *ff*, and *ff*. Measure 16 ends with a dynamic marking of *ff* followed by a repeat sign.

This section continues with a treble clef and a bass clef, in 8/8 time. The piano part features eighth-note chords in the treble clef, with dynamic markings of *ff* and *ff*. The bass part has eighth-note chords. Measure 17 ends with a forte dynamic *ff* followed by a repeat sign. Measures 18-21 show a continuation of the eighth-note chords and sustained notes, with dynamic markings like *ff*, *ff*, *ff*, and *ff*. Measure 21 ends with a dynamic marking of *ff* followed by a repeat sign.

XXI.

CADENZA: Libero

Piano

dolente
p

non legato, sempre stringendo e cresc. a poco a poco

Rit.

ff

8va

**
Rit.
Rit.*

rit.

p

3

3 3 3

3 3 3 3

3 3 3 3

leggiero sempre, con brillantezza

3

3 3 3

3 3 3 3

3 3 3

8va

4

7

8

10

accel.

p

**Ped.*

pp (8^{vb})

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

molto stretto e legato, pesante

8^{va}-

8^{vb}-

Molto mosso, infuocato

ff

3 3 *tr.*

3 3 *tr.*

3 3 *tr.*

3 3

8^{vb}-

Ped.

V

*

15

accel. ≥ 3

ff

Leod. * *Leod.* * *Leod.* * *Leod.* * *Leod.* *

18

rit.

Conservando il ritmo ma meno mosso

sempre più cresc. ed appassionato

alleggerendosi e perdendosi poco a poco

m.s.

Leod. * *Leod.* * *Leod.* * *Leod.* * *Leod.*

21

ben arpeggiato

rinforzando molto e veloce

m.s.

con energia e precisione

ben vibrato e forte 8^{vb} - - -

8^{va}

& b

VI VI VII

4
24

XXI.

rit.

Tempo I°

libero e molto piano

sempre più piano, perdendosi a poco a poco...

Reo. ** Reo.*

8va *8vb*

27

pp

*

XXII

L. = 90

Piano

Musical score for Piano in 6/8 time, key signature of one sharp. The piano part consists of two staves: treble and bass. Measure 1: Treble staff is silent; Bass staff has eighth-note chords. Measure 2: Treble staff is silent; Bass staff has eighth-note chords. Measure 3: Treble staff is silent; Bass staff has eighth-note chords. Measure 4: Treble staff is silent; Bass staff has eighth-note chords. Measure 5: Treble staff is silent; Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

6

Musical score for Piano in 6/8 time, key signature of one sharp. The piano part consists of two staves: treble and bass. Measure 1: Treble staff is silent; Bass staff has eighth-note chords. Measure 2: Treble staff is silent; Bass staff has eighth-note chords. Measure 3: Treble staff is silent; Bass staff has eighth-note chords. Measure 4: Treble staff is silent; Bass staff has eighth-note chords. Measure 5: Treble staff is silent; Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

11

Musical score for Piano in 6/8 time, key signature of one sharp. The piano part consists of two staves: treble and bass. Measure 1: Treble staff has eighth-note chords (VI); Bass staff has eighth-note chords (VI). Measure 2: Treble staff has eighth-note chords (V); Bass staff has eighth-note chords (V). Measure 3: Treble staff has eighth-note chords (V); Bass staff has eighth-note chords (V). Measure 4: Treble staff has eighth-note chords (V); Bass staff has eighth-note chords (V). Measure 5: Treble staff has eighth-note chords (V); Bass staff has eighth-note chords (V). Measure 6: Treble staff has eighth-note chords (V); Bass staff has eighth-note chords (V).

subito **p**

fff

Da capo al segno poi Coda

15

Musical score for Piano in 6/8 time, key signature of one sharp. The piano part consists of two staves: treble and bass. Measure 1: Treble staff has eighth-note chords (subito **p**); Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords (**fff**); Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

XXII

20

rit.

CODA

attacca subito il XXIII

XXIII

Con sentimento, ma non lento

Piano

15

ff

3

5

7

fff

*** Leo.

*** Leo.

*** Leo.

*** Leo.

*** Leo.

XXIII

2

11

12

13

tremolando

rit.

attacca subito il XXIV

XXIV.

"Finale eroico in re maggiore"

Brillante!

Piano

6

sempre martellato!!!

ff TEMA

This section starts with a dynamic of ***ff*** and a tempo marking of **TEMPO**. The piano part consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The music is in 6/8 time. The right hand uses slurs and grace notes to create a rhythmic effect. The left hand provides harmonic support with sustained notes and sixteenth-note patterns.

6

This section continues in 6/8 time. The piano part features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The dynamics remain strong, with frequent use of eighth-note chords and sixteenth-note patterns. The left hand provides harmonic support with sustained notes and sixteenth-note patterns.

11

This section continues in 6/8 time. The piano part features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The dynamics remain strong, with frequent use of eighth-note chords and sixteenth-note patterns. The left hand provides harmonic support with sustained notes and sixteenth-note patterns.

15

Sviluppo I

leggermente più p ma ben forte

2007

This section begins with a dynamic of ***p*** (pianissimo) but becomes **ben forte** (moderately loud). The piano part consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The left hand provides harmonic support with sustained notes and sixteenth-note patterns. The right hand uses slurs and grace notes to create a rhythmic effect.

XXIV.

20 *sempre marcatissimo*

25 *con anima*

30 *marcato ma legato*

35

40

* * * * * Leo.

45

8vb

*R.

50

8vb

ff

6/8

*R.

55

8

ff

6/8

Da capo con ritornelli poi se

*V.

RIPRESA I

61

fff

brillante e martellando

crollando

INTERMEZZO

66

ben staccato

ff *con forza!!!*

subito p

Ped.

mp *con estrema espressione*

f

CADENZA

86 *Liberamente, molto espressivo*

89 *in libertà*
accel. *m.s.* *rit.*

90

91 *a tempo*
10 *accel.*

RIPRESA II

93 *tr.*
a tempo
rit.

18 *f*
meno mosso

10

18
f
meno mosso

10

Molto brillante!!!!

96 6 *p* *Rit.*

100 *ff* *esitando* *maestoso e martellato* *rit.* *Rit.*

104 *ffff* *Brillante!*

108 *8va* *8va* *a tempo* *8va* *rit.(2a volta)*

CODA

Musical score for piano, page 7, XXIV. CODA. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (two sharps). The tempo is marked 113. The dynamics include *rit.* (ritardando), *ffff* (fortissimo), and *Ped.* (pedal). The score concludes with a final dynamic of ***.

XXV.

Poco Adagio $\text{♩} = 45$

p

Piano

accel.

rit.

a tempo

poco esitando

Fine

Con moto

accel.

più f

rit.

Tempo I

Andantino

pp

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.*

13

15^{ma}

19

XXV.

24

il basso espressivo

* Ped. * Ped. * Ped. * Ped. *

rit. a tempo

29

* Ped. * Ped. * Ped. * Ped. 3*

34

Ped. 3 3 * Ped. 3 3 3 3 3 3 * Ped. 3 3 3 3 3 3 * Ped. 3 3 3 3 3 3 *

37

Ped. 3 3 * Ped. 3 3 3 3 3 3 * Ped. 3 3 3 3 3 3 *

39

D.C. al Fine

Ped. 3 3 3 3 * Ped. 3 3 3 3 * Ped. 3 3 3 3 *

Febbraio 2007