

Fulvio Caldini

FOUR SOUNDS op. 64

per quattro suoni di marimba

1997

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Four Sounds op. 64 (1997)
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Nota del compositore :

Questo pezzo nasce dall'idea di illustrare in musica il passaggio dal ritmo alla melodia e viceversa. A tal proposito può essere diviso sommariamente in tre parti.

La prima parte è compresa fra le battute 1 e 96. In questa sezione si assiste alla costruzione di un canone ritmico a quattro voci basato sul pattern d'inizio in cinque quarti. Da battuta 97 ha inizio la seconda parte che è nettamente più articolata. Il canone ritmico si disgrega fino ad assumere un contorno decisamente melodico da battuta 139 in poi. Questa melodia si complica sempre più fino a battuta 180. Da qui in poi la melodia si contrae in una sorta di danza circolare fino a ridursi, a battuta 247, ai minimi termini. Adesso inizia la terza parte del pezzo. In questa sezione si assiste ad un progressivo ricostruirsi di un pattern ritmico affine a quello iniziale, mentre la connotazione melodica a poco a poco si confonde.

Le quattro altezze fissate possono, a scelta, essere trasportate un'ottava sotto. In tal caso la trasposizione deve riguardare tutte le note e non solo una parte di esse.

Gli strumenti prescelti sono le marimbe. In tal senso si potrà optare fra questi tre tipi di strumentazione :

- 1 - Due marimbe con due esecutori (i quattro pentagrammi verranno divisi fra i due esecutori).
- 2 - Una marimba con due esecutori (idem).
- 3 - Quattro esecutori con quattro singoli tasti di marimba forniti delle loro cassette di risonanza in legno (strumenti affini a quelli usati nello strumentario Orff).

Il metronomo indica un "range" di velocità che deve essere scelta sulla base delle caratteristiche acustiche della sala in cui viene eseguito il pezzo. La precisione ritmica è di importanza decisiva per la riuscita di questa composizione. A tal fine si suggerisce l'utilizzazione, in sede di concerto, di un metronomo collegato via cavo con un auricolare per ogni esecutore. Le bacchette sono a scelta dell'esecutore tenendo presente che devono consentire, nella parte centrale del pezzo, l'emergere della melodia tratteggiata dai tre pentagrammi superiori.

Il segno [X 6] indica che la battuta o le battute poste fra le doppie stanghette devono essere eseguite sei volte in tutto.

Novembre 1997

Fulvio Caldini

200-210 = ♩ ca.

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5/4

mf

f

mf

f

dim.

mf

f

dim.

mf

dim.

Handwritten musical score for a four-part setting, featuring a complex melodic line in the top voice and rhythmic accompaniment in the other three parts. The score is divided into three systems, each with four staves. The key signature has four flats, and the time signature is 4/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. There are three "X3" markings in the second system, indicating repeated sections. The piece concludes with a double bar line and repeat slashes.

Handwritten musical score for a 3-part setting, featuring four systems of staves. Each system consists of four staves: a treble staff, a bass staff, and two inner staves (likely for voices or instruments). The key signature is one flat (B-flat). The score includes various musical notations, including notes, rests, and repeat signs. The first system is marked with a circled '3' in the top right corner. The second system has a double bar line and repeat signs. The third system has a double bar line and repeat signs. The fourth system has a double bar line and repeat signs. The notation is in a style typical of handwritten musical manuscripts.

System 1:

- Staff 1: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, 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C-292, Bb-293, A-293, G-293, F-293, E-293, D-293, C-293, Bb-294, A-294, G-294, F-294, E-294, D-294, C-294, Bb-295, A-295, G-295, F-295, E-295, D-295, C-295, Bb-296, A-296, G-296, F-296, E-296, D-296, C-296, Bb-297, A-297, G-297

Handwritten musical score for a multi-measure rest exercise, consisting of 12 systems of three staves each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with multi-measure rests indicated by boxed numbers (X1, X2, X3, X9, X12, X14, X18). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four systems by double bar lines. The first system includes a boxed '4' in the top right corner. The second system includes boxed 'X2' and 'X3' markings. The third system includes boxed 'X3' and 'X3' markings. The fourth system includes boxed 'X3' and 'X3' markings. The fifth system includes boxed 'X3' and 'X3' markings. The sixth system includes boxed 'X3' and 'X3' markings. The seventh system includes boxed 'X1', 'X9', 'X12', 'X14', 'X18', and 'X12' markings. The eighth system includes boxed 'X1', 'X9', 'X12', 'X14', 'X18', and 'X12' markings. The ninth system includes boxed 'X1', 'X9', 'X12', 'X14', 'X18', and 'X12' markings. The tenth system includes boxed 'X1', 'X9', 'X12', 'X14', 'X18', and 'X12' markings. The eleventh system includes boxed 'X1', 'X9', 'X12', 'X14', 'X18', and 'X12' markings. The twelfth system includes boxed 'X1', 'X9', 'X12', 'X14', 'X18', and 'X12' markings. The score concludes with the instruction 'dim. PP cresc.' (diminuendo, pianissimo, crescendo) written below the final staff.

dim. PP cresc.

dim. PP cresc.

dim. PP cresc.

The musical score consists of four systems, each with four staves. The notation is in a single melodic line across the staves. The first system begins with a *mf* dynamic marking. Rehearsal marks are placed at the beginning of the second, fourth, sixth, and eighth measures of the first system. The second system continues the piece, with rehearsal marks at the third, fifth, and seventh measures. The third system includes the instruction *cresc. al fine* and a *ff* dynamic marking. The fourth system also includes *cresc. al fine* and *ff* markings, and ends with a final measure marked *ff*.

NOTA: LA PRECISIONE RITMICA È DI IMPORTANZA DECISIVA PER LA RIUSCITA DEL PEZZO. A TAL FINE SI SUGGERISCE L'UTILIZZAZIONE, IN SEDE DI CONCERTO, DI UN METRONOMO COLLEGATO VIA CAVO CON UN AURICOLARE PER OGNI ESECUTORE.