

Andrea Sordano

Studio per tre fisarmoniche

ACCORDION WAVES suona italiano

Nuovo C.D.M.I. *prima* Collezione 2021

a cura di Patrizia Angeloni

Studio per 3 fisarmoniche

La fisarmonica è senz'altro uno degli strumenti più versatili nel panorama occidentale. Il compositore che si trova a scrivere per questo strumento, si trova davanti ad una tavolozza di molteplici colori. *Studio*, come suggerisce il titolo, è uno studio da concerto per 3 fisarmoniche dove ho voluto esplorare molteplici tecniche e sonorità. Aria del mantice, click dei registri, rasgueado e battuto sul mantice, rasgueado sulla tastiera, crescendo iperbolici, suoni dal niente, cluster dinamici: questa è solo parte dei suoni che ho utilizzato in questa partitura. I tre fisarmonicisti hanno uguale importanza: sia nelle parti in cui vi sono parti solistiche alternate, sia in quelle corali dove le tre fisarmoniche si uniscono virtualmente in unico grande strumento.

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Studio per 3 fisarmoniche

The accordion is undoubtedly one of the most versatile instruments on the western scene. The composer who is writing for this instrument finds himself in front of a palette of multiple colors. *Studio*, as the title suggests, is a concert study for 3 accordions where I wanted to explore multiple techniques and sounds. Air from the bellows, click of the register buttons, rasgueado and percussion on the bellows, rasgueado on the keyboard, hyperbolic crescendo, sounds from nothing, dynamic clusters: these are only part of the sounds I have used in this score. The three accordionists have equal importance: both in the parts where there are alternating solo parts, and in the choral ones where the three accordions virtually unite in one great instrument.

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<https://www.andreasordano.it>

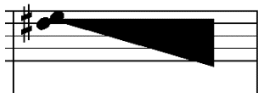
<https://www.arspoletium.com/artists/andrea-sordano/>

LEGENDA



Batt. 2 Fis. 3: Cluster con indicazione delle note estreme

Measure 2 Acc. 3: Cluster with indication of the extreme pitches



Batt. 8 Fis. 3 : Cluster costruito a partire dalle note scritte

Measure 8 Acc. 3: Cluster which develops starting from the written pitches

tasti, più veloce poss.



Batt. 15 Fis. 2 : Rumore di tasti, il più veloce possibile

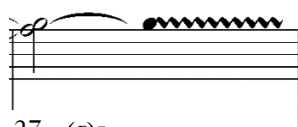
Measure 15 Acc. 2: Keys clatter, as fast as possible

CLUSTER MUTO



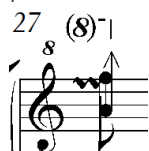
Batt. 21 Fis. 2 : Cluster di rumore di chiavi

Measure 21 Acc. 2: Keys noise cluster



Batt. 21 Fis.1 : Vibrando molto

Measure 21 Acc. 1: Molto vibrato



Batt. 27 Fis. 1 : Cluster al limite acuto del registro

Measure 27 Acc. 1: Cluster at the higher octave of the register



Batt. 27 Fis. 2 : Cluster al limite grave del registro

Measure 27 Acc. 2: Cluster at the lower octave of the register



Batt. 66 Fis. 3 : Chiusura del mantice con shake in due tempi

Measure 66 Acc. 3: A indicate the moment where the player has to open the bellows; C where it has to be closed. In this case, shake the bellows when closing.

INDICAZIONI INTERPRETATIVE

Il seguente studio si basa principalmente sui contrasti ritmici e dinamici. Gestii isterici lasciano spazio a linee melodiche distese e sinuose. Pertanto, come autore, raccomando agli esecutori di fare attenzione a ciascun cambio di dinamica, agli accenti e al tempo. I cambi di registro indicati (esclusivamente alla mano destra) sono puramente indicativi. Il brano è in actual pitch.

PERFORMANCE NOTES

This study is mainly based on rhythmic and dynamic contrasts. Hysterical gestures leave room for relaxed and sinuous melodic lines. Therefore, as an author, I recommend that performers pay attention to each change of dynamics, accents and tempo. The written register changes (only on the right hand) are purely indicative. The notation is written as actual pitch.

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Studio per tre fisarmoniche

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(2020)

♩ = 65

I *ff* *mp* *cresc.*

II *ff* *mp* *cresc.*

III *ff* *mf* *cresc.*

5 8

I *ff*

II *ff* *meno f*

III *ff*

9 8

I

II

III

ff *cresc.* *p*

rall. leggermente *mf recitato* *ff* *cresc.* *p*

ff *cresc.* *p*

13 8

I

II

III

ff *rumore registro sinistro* *rumore registro sinistro*

ff *batt. sul mantice aperto, davanti* *tasti, più veloce poss.* *batt. sul mantice aperto, davanti*

ff *grattato sul mantice* *tasti, più veloce poss.* *grattato*

8^{va} *8^{va}* *8^{va}*

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

4

(8)

17/8

I

fff

rumore registro sx

8^{va}

ppp

3 3 3

II

fff

tasti, più veloce poss.

pp

perc. davanti aperto

CLUSTER MUTO

3 3 3

(8)

III

fff

tasti, più veloce poss.

pp

grattato

CLUSTER MUTO

3 3 3

(8)

22

(8)

I

II

pp

8^{va}

III

5

pp

vibrato

27 (8)¹ $\text{♩} = 60$ $\text{♩} = 65$

I *ppp* < *p* *ff* *meno f*

II *mf* *ff* *meno f*

III $\text{♩} = 60$ $\text{♩} = 65$ *mf* < *p*

32³

I *mf* *f* *mf* *8va*

II *mf* *3* *tr* *8va*

III *f* *mf* *sempre mf* *8va*

6

$\frac{3}{8}$ ♩ = 60

I

(8)⁻¹

mp *ppp* *mp* *p* *mp*

3 3

8^{bb}

II

(tr)

(8)⁻¹

pp

A C

III

♩ = 60

mp

ppp *mp*

8^{bb}

I

mp *pp* *mp* *ppp*

cresc. molto

II

cresc. molto

3 3

III

cresc. molto

mp

8

(8)

I

II

III

ff

p

mf

ff

meno f

mf

ff

mf

49

I

II

III

p

mf

ff

pp subito

p

ff

pp subito

p

mf

ff

pp subito

54₈

Part I: Treble clef, dynamic markings *ppp* and *p*, triplets and quintuplets. Part II: Treble clef, dynamic markings *ppp* and *p*, triplets and quintuplets. Part III: Treble clef, dynamic marking *pp*, triplet.

Part I: Treble clef, dynamic markings *ppp* and *p*, triplets and quintuplets. Part II: Treble clef, dynamic markings *ppp* and *p*, triplets and quintuplets. Part III: Treble clef, dynamic marking *pp*, triplet.

58₈

Part I: Treble clef, measure 58 marked with a '6', dynamic marking *mp*, triplets and quintuplets. Part II: Treble clef, dynamic marking *mp*, triplets and quintuplets. Part III: Treble clef, quintuplet.

Part I: Treble clef, measure 58 marked with a '6', dynamic marking *mp*, triplets and quintuplets. Part II: Treble clef, dynamic marking *mp*, triplets and quintuplets. Part III: Treble clef, quintuplet.

61₈

61₈ Musical score for measures 61-63. The score is in 4/4 time and consists of three systems (I, II, III). System I (Violin I) has a treble clef and a *mf* dynamic. System II (Violin II) has a treble clef and dynamics *>ppp < p* and *mf*. System III (Violoncello) has a bass clef and a *mf* dynamic. A trill is marked in measure 62. A triplet of eighth notes is marked in measure 63. A circled trill symbol is present above measure 62.

64

64 Musical score for measures 64-68. The score is in 4/4 time and consists of three systems (I, II, III). System I (Violin I) has a treble clef and features triplets and an eighth-note figure. System II (Violin II) has a treble clef and includes the instruction "tasti, più veloce poss." and a *pp* dynamic. System III (Violoncello) has a bass clef and includes a circled trill symbol, a circled eighth-note figure, and a sequence of chords: C, A C, A C, A C, A C, A C. A circled trill symbol is present above measure 65.

10

Veloce (♩ = 65)

69₈

I

II

III

A C

Veloce (♩ = 65)

ff

ff

ff

74₈

I

II

III

batt. sul mantice aperto,
davanti

ff sempre

f

mp

batt. sul mantice aperto,
davanti

ff sempre

f

77₈

Measure 77: I (f), II (circled 8), III (f).
Measure 78: I (f), II (ff), III (f).
Measure 79: I (triplets), II (triplets), III (triplets).
Measure 80: I (triplets), II (triplets), III (triplets).

80₈

Measure 81: I (con espr., p), II (con espr., p), III (mf).
Measure 82: I (mf), II (mf), III (mf).
Measure 83: I (triplets, tr), II (triplets), III (triplets, tr).
Measure 84: I (tr), II (tr), III (tr).

84/8 (tr) *f* *mp* *f* *espressivo* *ff* *tasti, più veloce poss.* *batt. sul mantice aperto, davanti*

88/8 *mf* *mf* *dim.* *f* *tasti, più veloce poss.* *batt. sul mantice aperto, davanti*

The musical score consists of three systems, labeled I, II, and III. Each system contains a grand staff with a treble and bass clef.
 - **System I:** Starts at measure 92. The treble staff begins with a triplet of eighth notes, followed by a crescendo leading to a triplet of sixteenth notes. Dynamics are marked *p*, *mf*, and *ff*. The bass staff has a triplet of eighth notes. A 4-measure rest is indicated as "4 '' ca.". The system concludes with a triplet of eighth notes.
 - **System II:** Starts at measure 8. Similar to System I, it features a crescendo and dynamic markings *p*, *mf*, and *ff*. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. A 4-measure rest is indicated as "4 '' ca.". The system concludes with a triplet of eighth notes.
 - **System III:** Similar to the previous systems, it includes a crescendo, dynamic markings *p*, *mf*, and *ff*, and a 4-measure rest indicated as "4 '' ca.". The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. The system concludes with a triplet of eighth notes.
 - **Performance Instructions:** The phrase "con energia" is written above the treble staff of each system. The dynamic marking *fff* appears in the bass staff of each system.

Studio per tre fisarmoniche

I

$\text{♩} = 65$

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(2020)

8 ♩ ♯ ff mp *cresc.*

This system contains the first three measures of the piece. The right hand features a melodic line with triplet eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from fortissimo (ff) to mezzo-piano (mp), with a crescendo marking.

4 8 ff

This system contains measures 4 through 7. The right hand continues with triplet eighth notes, while the left hand features a more active accompaniment with chords and moving lines. The dynamic is marked fortissimo (ff).

8 ff p ff

This system contains measures 8 through 11. It includes a dynamic shift from fortissimo (ff) to piano (p) and back to fortissimo (ff). The right hand uses a mix of eighth and triplet eighth notes, while the left hand has a steady accompaniment.

14 8va ff MAX

rumore registro sinistro

This system contains measures 14 through 17. The right hand has a melodic line with a dynamic crescendo to fortissimo (ff) and a 'MAX' marking. The left hand features a rhythmic pattern of eighth notes marked 'rumore registro sinistro'.

19 8va ppp

rumore registro sx

This system contains measures 19 through 22. The right hand has a melodic line with a dynamic marking of pianissimo (ppp). The left hand continues with a rhythmic pattern marked 'rumore registro sx'.

V.S.

2 24

I

♩ = 60

8 (8)

ppp < p

30₈

♩ = 65

3

ff

meno f

3

mf

f

tr

35₈

♩ = 60

(tr)

mf

8^{va}

3

3

mp > ppp < mp > p < mp

8^{vb}

40₈

cresc. molto

mp > pp < mp > ppp

cresc. molto

♩ = 65

45₈

3

3

3

ff

p > mf > p

50₈ I ♩ = 60 3

mf *ff* *pp subito*

56₈

ppp *p*

60₈

mf

65

mf

72₈ Veloce (♩ = 65)

ff

75₈

f 3 3 3 *f*

79₈ *con espr.*

3 *p* *mf* *tr* *f* 8^{va}

85₈ 8^{va} *tasti, più veloce poss.*

f *mp* batt. sul mantice aperto, davanti

89₈ 8^{va} *mf*

3 3 3 *mf* 8^{va}

92₈ *cresc.* *con energia*

p *mf* *ff* 4'' ca. *fff* *con energia* 3 3 3

Studio per tre fisarmoniche

II

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(2020)

♩ = 65 ☺

ff *mp* *cresc.* 3 3

5

ff *meno f* ☹

9

mf recitato *rall. leggermente* ☺ *ff* *p* *cresc.* 3 3

13

ff batt. sul mantice aperto, davanti tasti, più veloce poss. batt. sul mantice aperto, davanti *fff*

3 8vb 3 8vb


18

tasti, più veloce poss. CLUSTER MUTO 2 2

pp MAX perc. davanti aperto 3 3 3

(8)

♩ = 60

24 

pp *mf*

8va

30 ♩ = 65

ff *meno f* *mf*

34 ♩ = 60

pp

8va


A C

42 ♩ = 65

ff

46 

meno f *mf* *p*

50 ♩ = 60 

ff *pp subito* *ppp* *p*

56

60

65

69

74 batt. sul mantice aperto,
davanti

Musical score for measures 74-81. The piece is in 3/8 time. Measure 74 starts with a treble clef and a key signature of one flat. The first measure contains three quarter notes with an 'x' above each, and the instruction *ff sempre*. From measure 75, the right hand plays a melodic line with slurs and accents, while the left hand provides a bass line. Dynamics include *f* and *mp*. A fermata is placed over the final note of measure 81.

Musical score for measures 78-81. Measure 78 begins with a treble clef and a key signature of one flat. It features triplet patterns in the right hand, marked with a '3' and the instruction *ff*. A fermata is placed over the final note of measure 81. The instruction *con espr.* appears above the staff.

Musical score for measures 82-85. Measure 82 starts with a treble clef and a key signature of one flat. The right hand plays a melodic line with slurs and accents, marked with *<mf*. The left hand has a long, sustained note. Measure 85 features a triplet in the right hand marked with *f* and a slur.

Musical score for measures 85-91. Measure 85 begins with a treble clef and a key signature of one flat. The right hand plays a melodic line with slurs and accents, marked with *f espressivo*. The left hand has a long, sustained note. Measure 91 features a triplet in the right hand marked with *mf* and the instruction *dim.*. A fermata is placed over the final note of measure 91.

Musical score for measures 92-95. Measure 92 starts with a treble clef and a key signature of one flat. It features triplet patterns in the right hand, marked with a '3' and the instruction *cresc.*. The dynamics range from *p* to *mf* to *ff*. The instruction *con energia* is written above the staff. Measure 94 has a fermata with the instruction *4 " ca.* below it. Measure 95 features a triplet in the right hand marked with a '3' and the instruction *fff*.

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(2020)

$\text{♩} = 65$ ☉ *cresc.* ☉

5 *ff* ☉ ☉

11 *ff* *cresc.* *p* *ff* *grattato sul mantice* ☉

15 *tasti, più veloce poss.* *grattato* *fff* *pp* *grattato* ☉

20 *CLUSTER MUTO* ☉

23 *pp* *vibrato* ☉

III

2

27 $\text{♩} = 60$ $\text{♩} = 65$

mf *p*

32₈ $\text{♩} = 60$

f *mf* *sempre mf* *mp*

8^{va}

38 $\text{♩} = 65$ *cresc. molto*

ppp *mp* *mp*

8^{va}

44₈ $\text{♩} = 65$

ff *mf*

48₈

p *mf* *ff* *pp subito*

53₈ $\text{♩} = 60$

pp

59

mf *sempre mf*

64

C A C A C A C A C A C

mf

70

Veloce (♩ = 65)

ff *ff sempre*

batt. sul mantice aperto, davanti

75

f *f*

80

mf *mf*

tr b

85

tasti, più veloce poss.

f *ff*

batt. sul mantice aperto, davanti

III

4
90

f

p *mf* *ff*

cresc.

3

3

4 " ca.

95

con energia

fff

3

3

ANDREA SORDANO
Sermoneta 14/01/2018