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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, crescendi 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.

Andrea Sordano

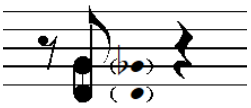
Studio per 3 fisarmoniche

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 crescendi, 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.

Andrea Sordano

Andrea Sordano
https://www.andreasordano.it
https://www.arspoletium.com/artists/andrea-sordano/

LEGENDA

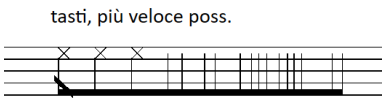


Batt. 2 Fis. 3: Cluster con indicazione delle note estreme

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

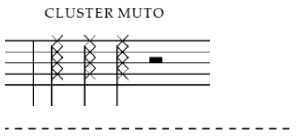
Batt. 8 Fis. 3 : Cluster costruito a partire dalle note scritte

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



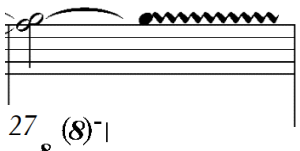
Batt. 15 Fis. 2 : Rumore di tasti, il più veloce possibile

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



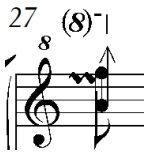
Batt. 21 Fis. 2 : Cluster di rumore di chiavi

Measure 21 Acc. 2: Keys noise cluster



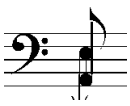
Batt. 21 Fis.1 : Vibrando molto

Measure 21 Acc. 1: Molto vibrato



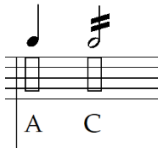
Batt. 27 Fis. 1 : Cluster al limite acuto del registro

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. Gesti 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.

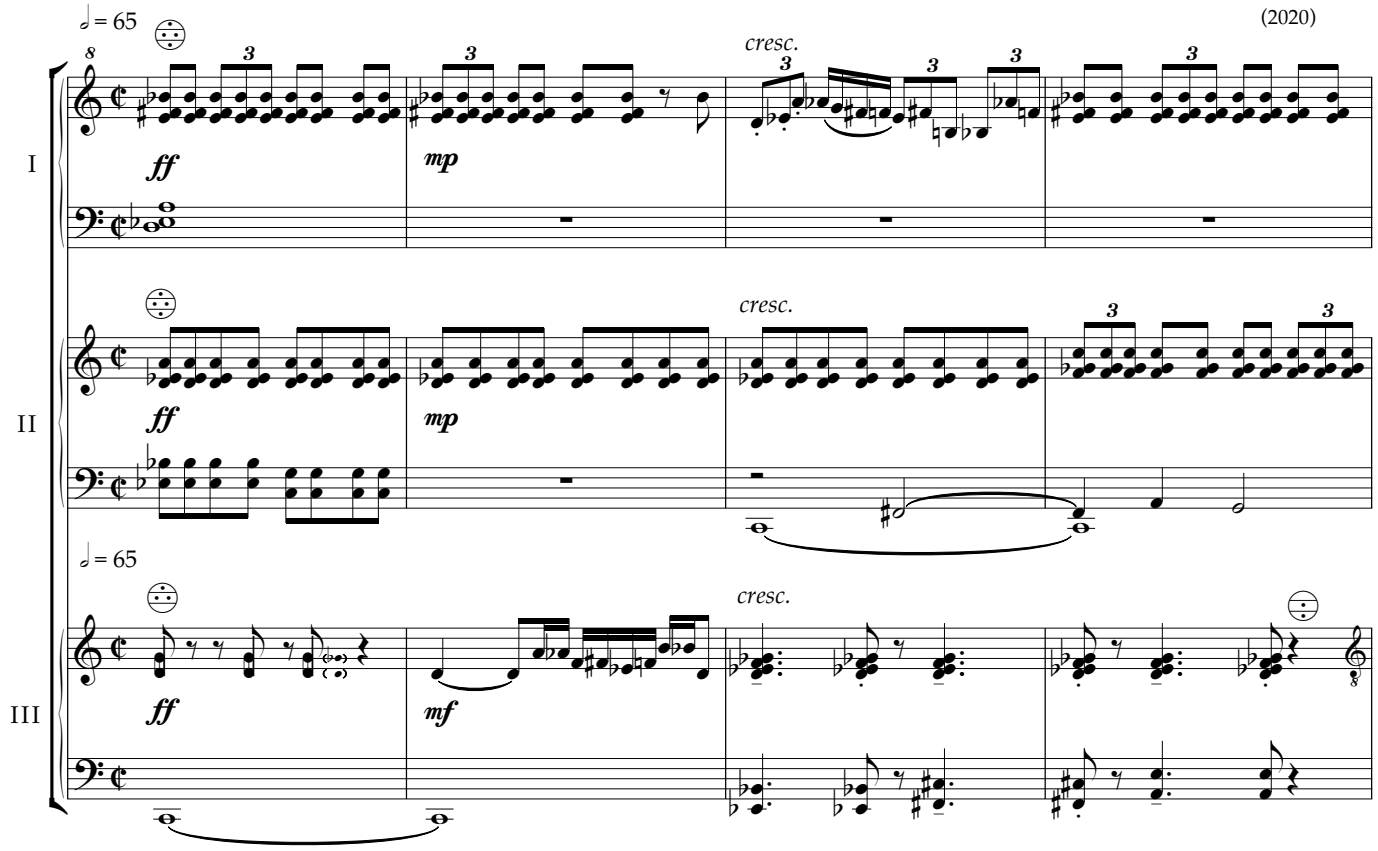
PERFORMANCE NOTES

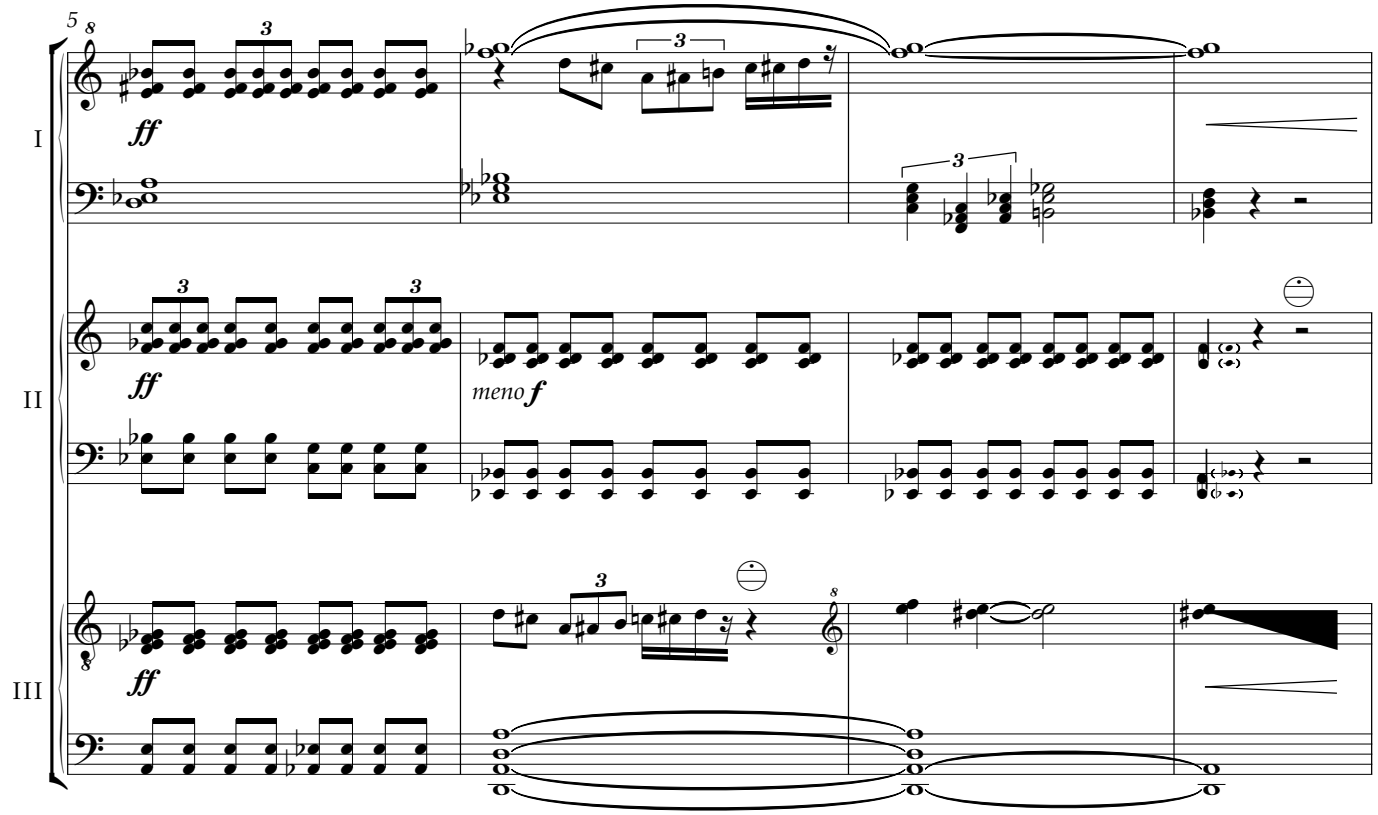
This study in mainly based on rhythmic and dynamic contrasts. Hysterical gestures leave room for relaxed and sinuous melodic lines. Therefore, as an author, I recommend that performers pay attention to each change of dynamics, accents and tempo. The written register changes (only on the right hand) are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

Andrea Sordano

Studio per tre fisarmoniche

Andrea Sordano
(2020)





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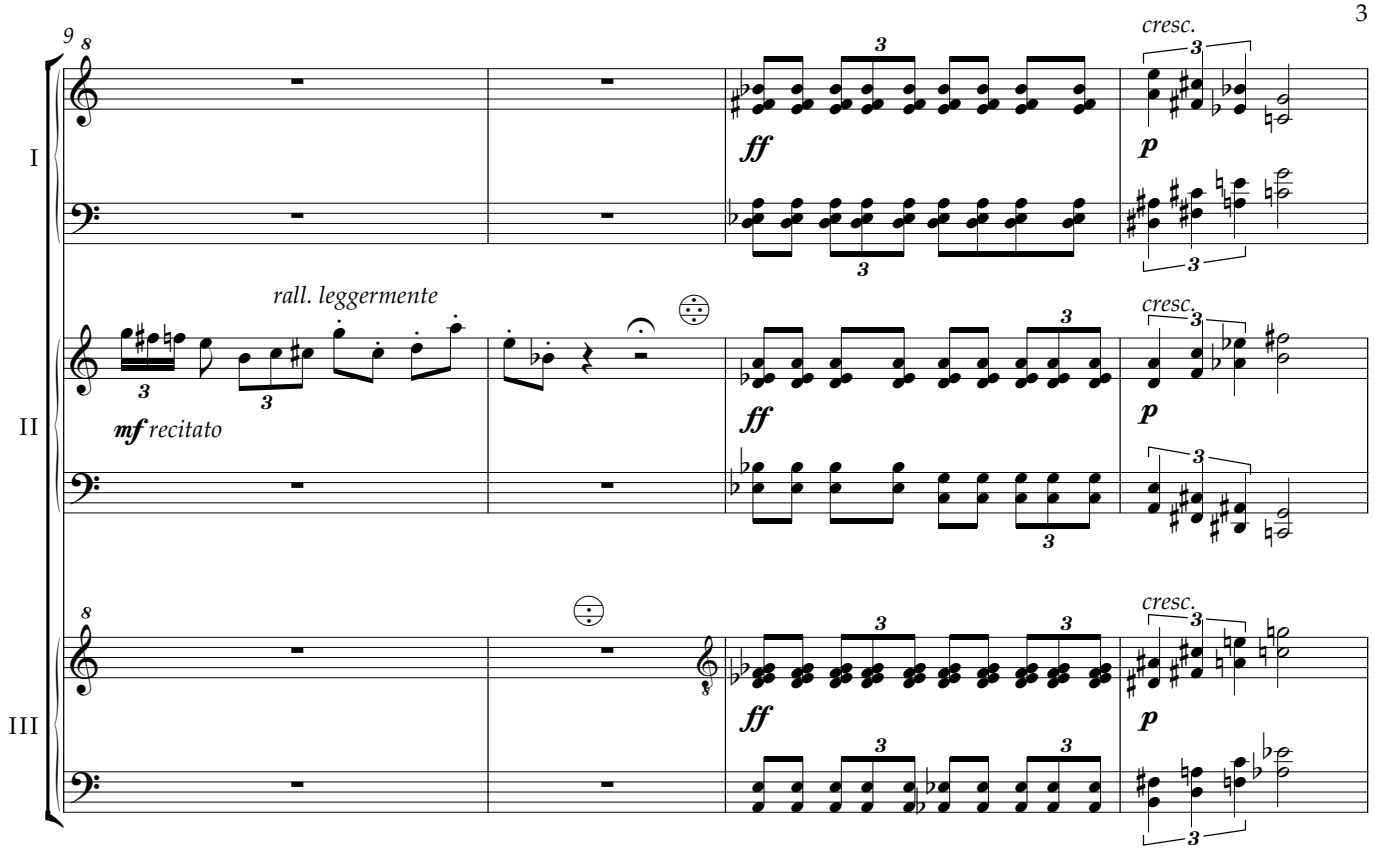
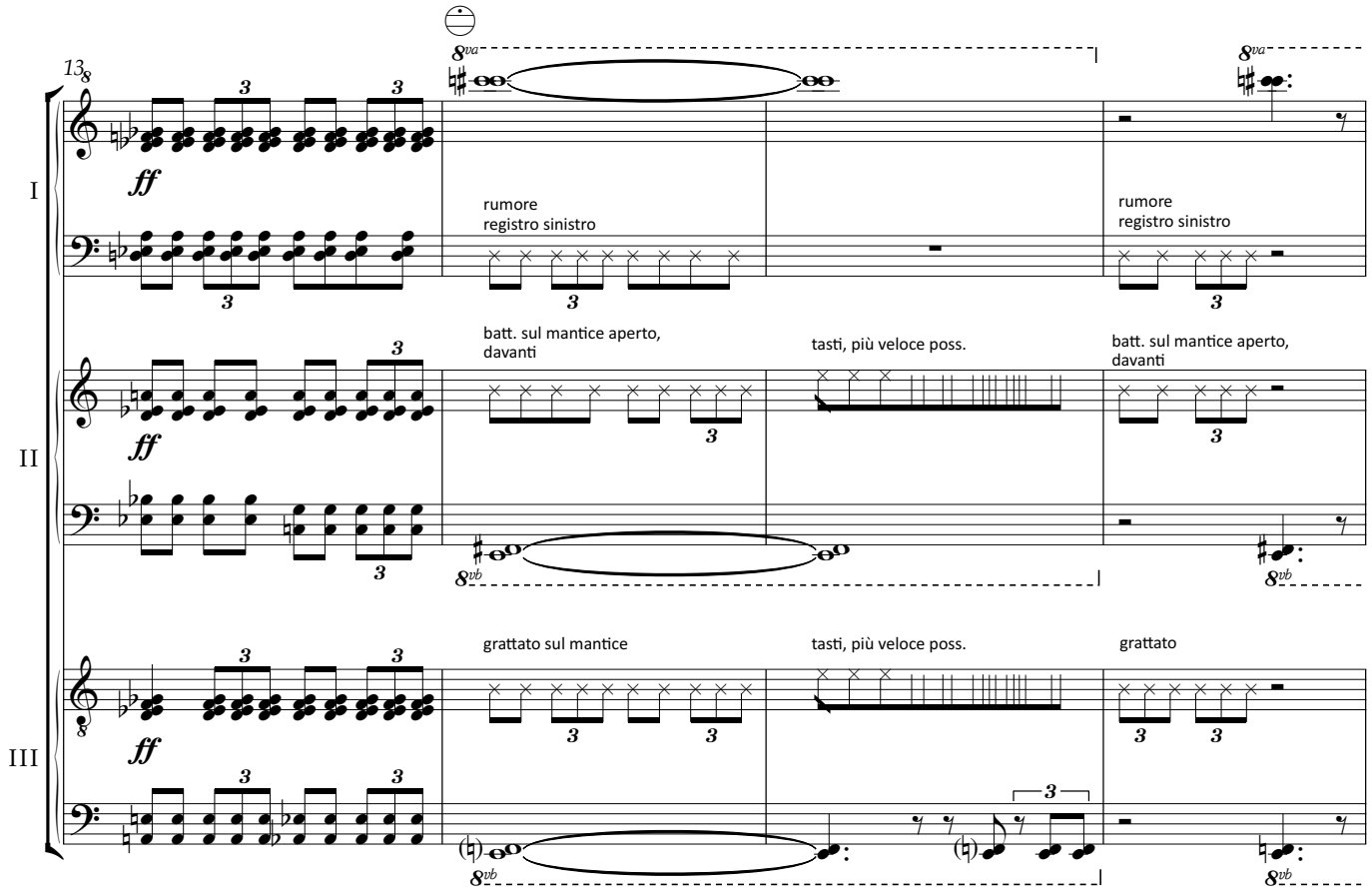
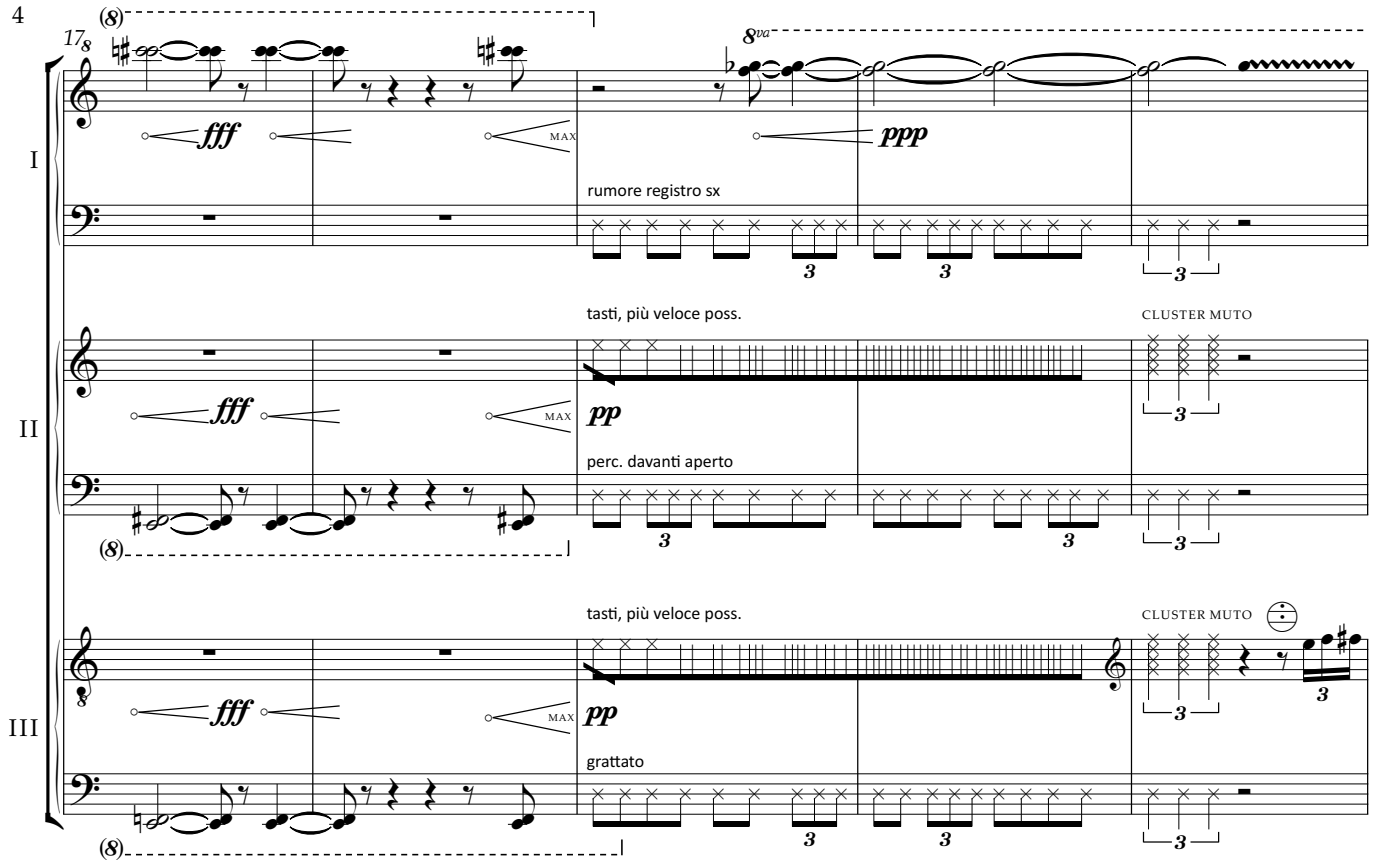
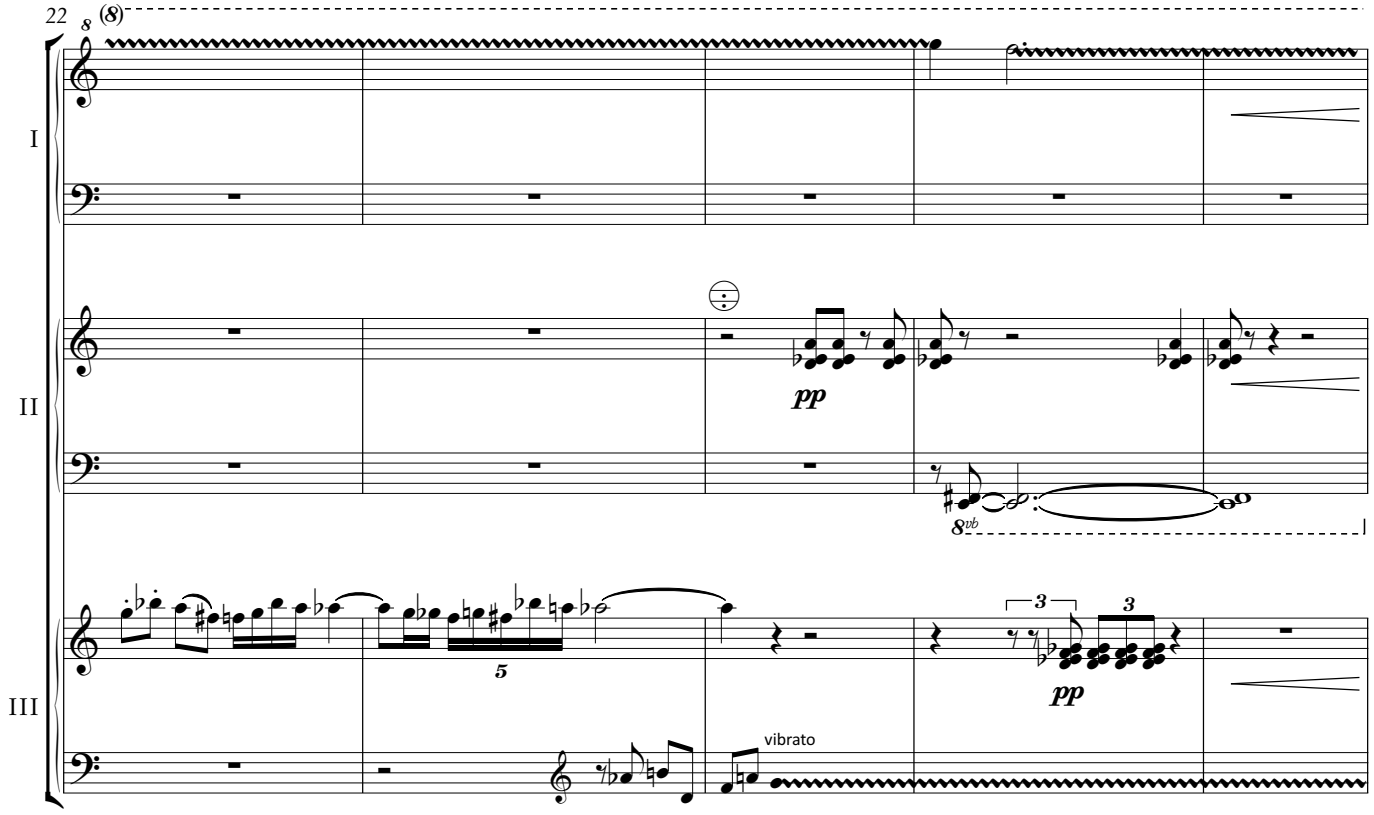
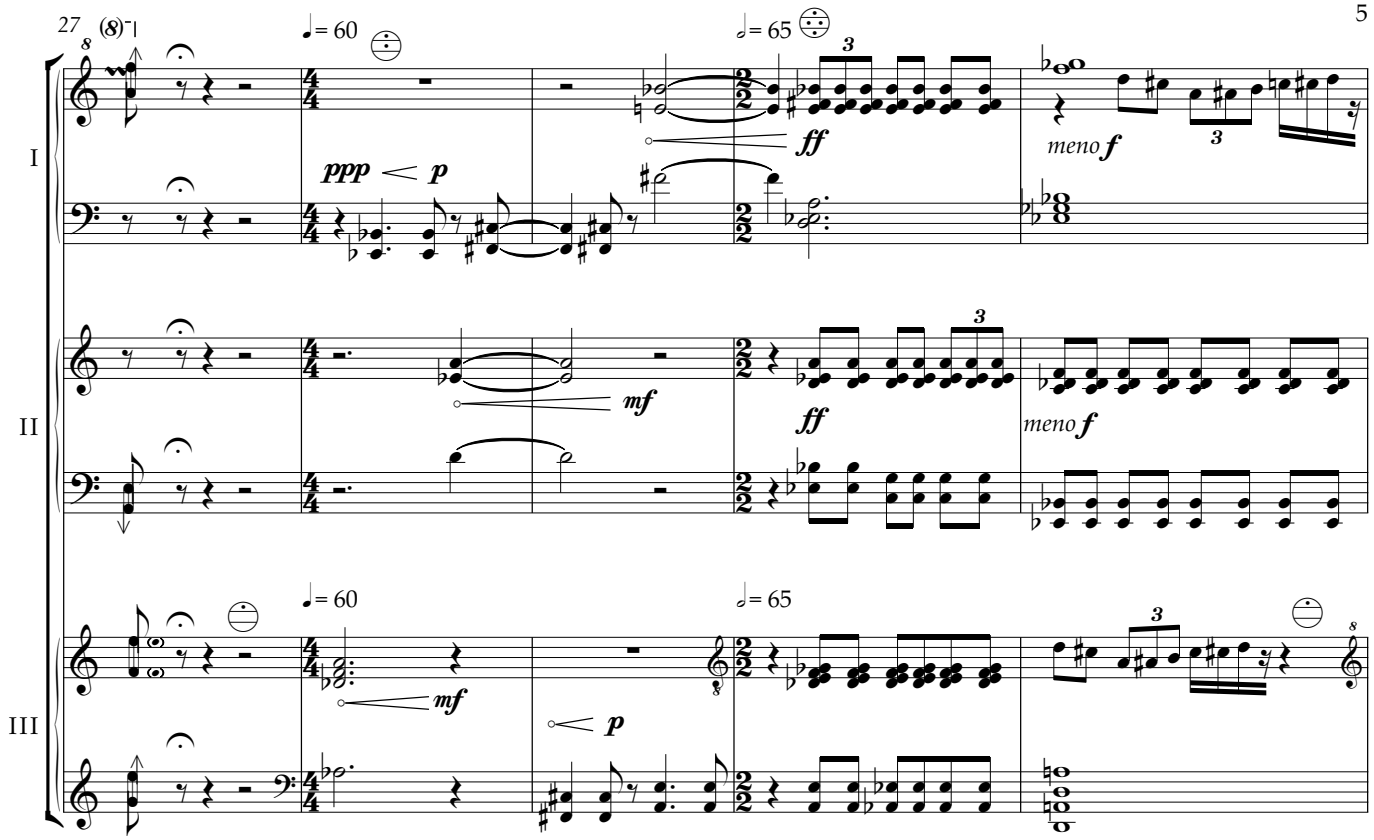
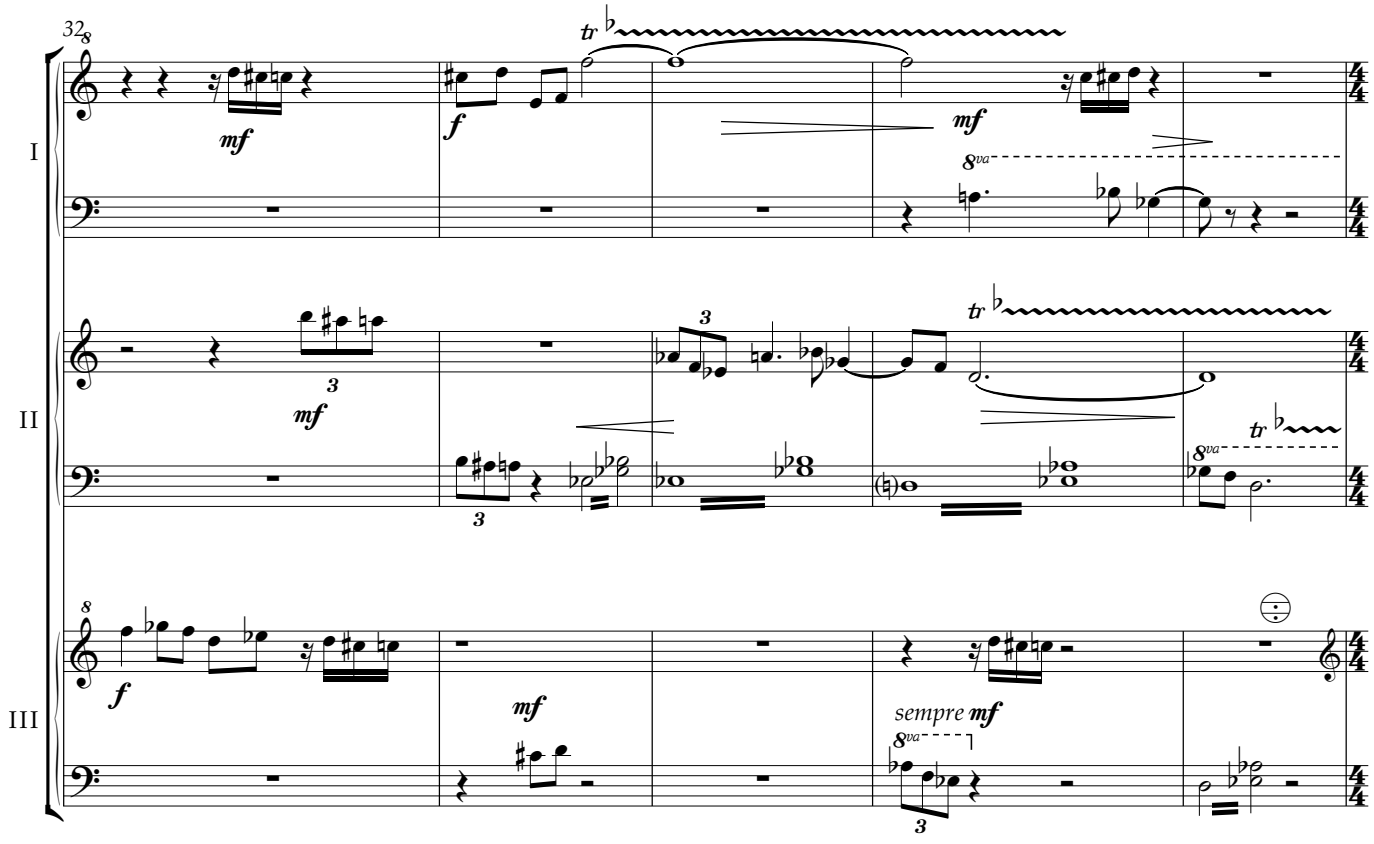

9
I
II
III
cresc.
ff
p
rall. leggermente
mf recitato

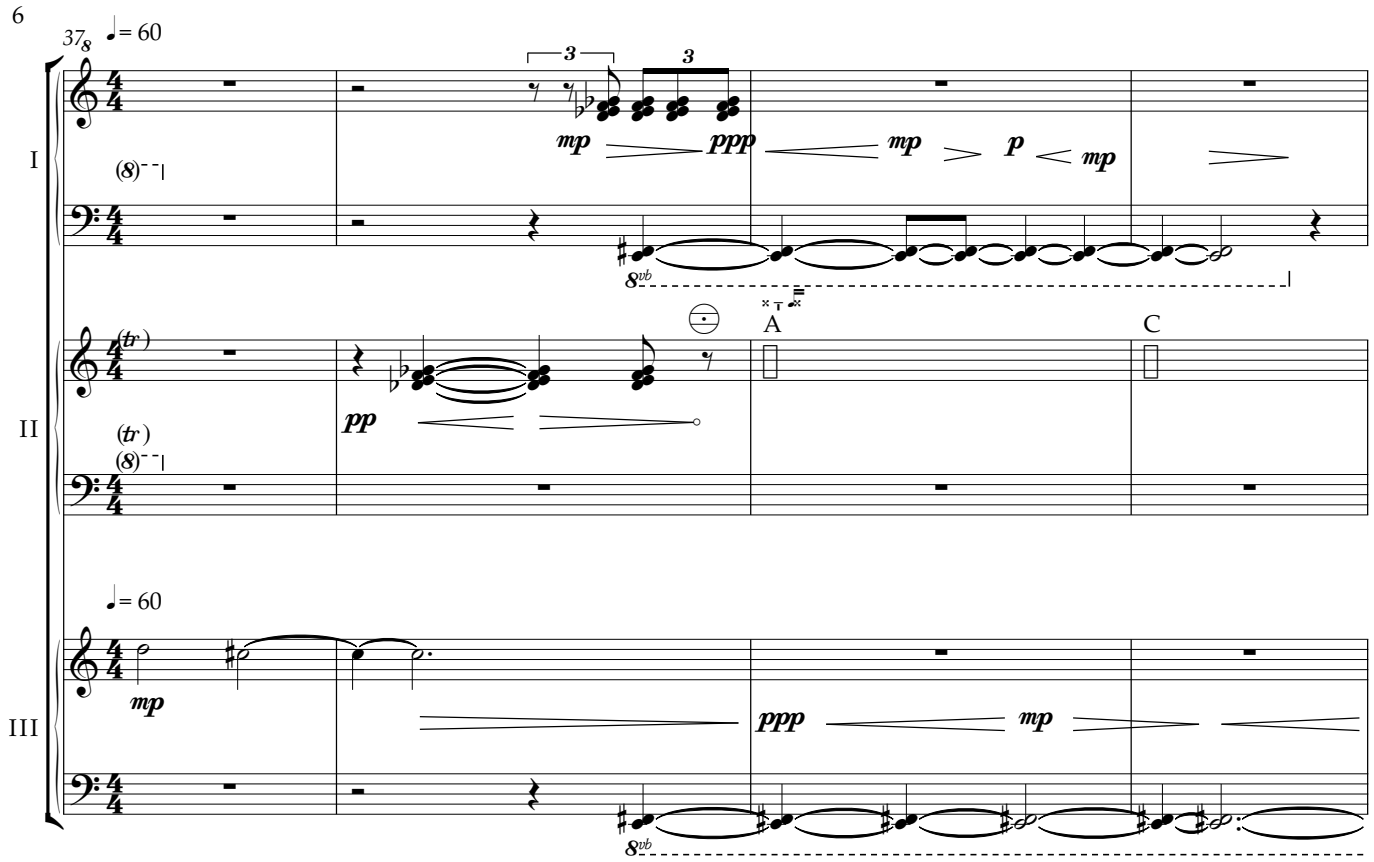

13
I
II
III
ff
rumore
registro sinistro
batt. sul mantice aperto,
davanti
tasti, più veloce poss.
grattato sul mantice
grattato

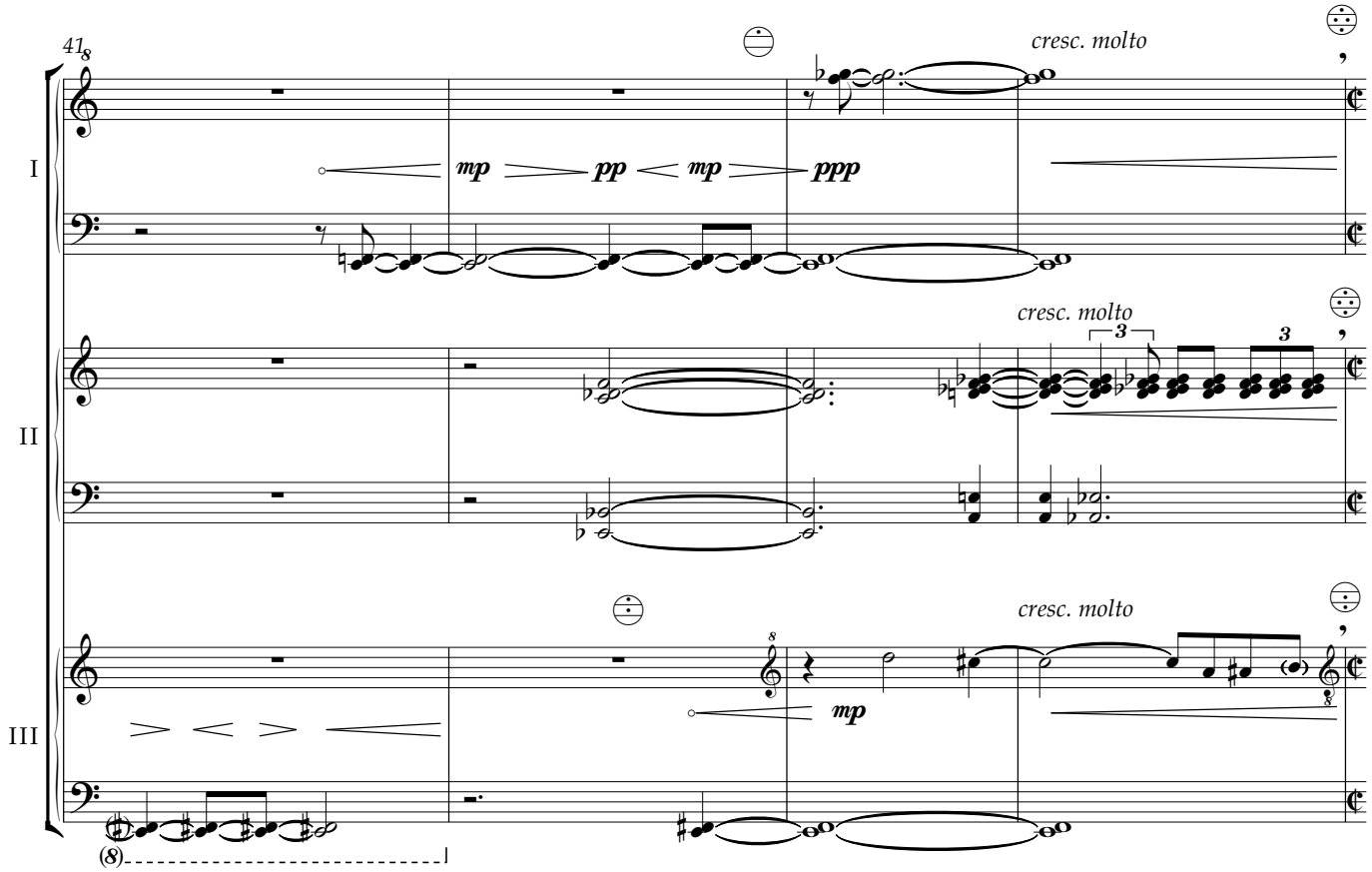

17
I
II
III
fff
MAX
ppp
pp
rumore registro sx
tasti, più veloce poss.
CLUSTER MUTO
perc. davanti aperto
grattato

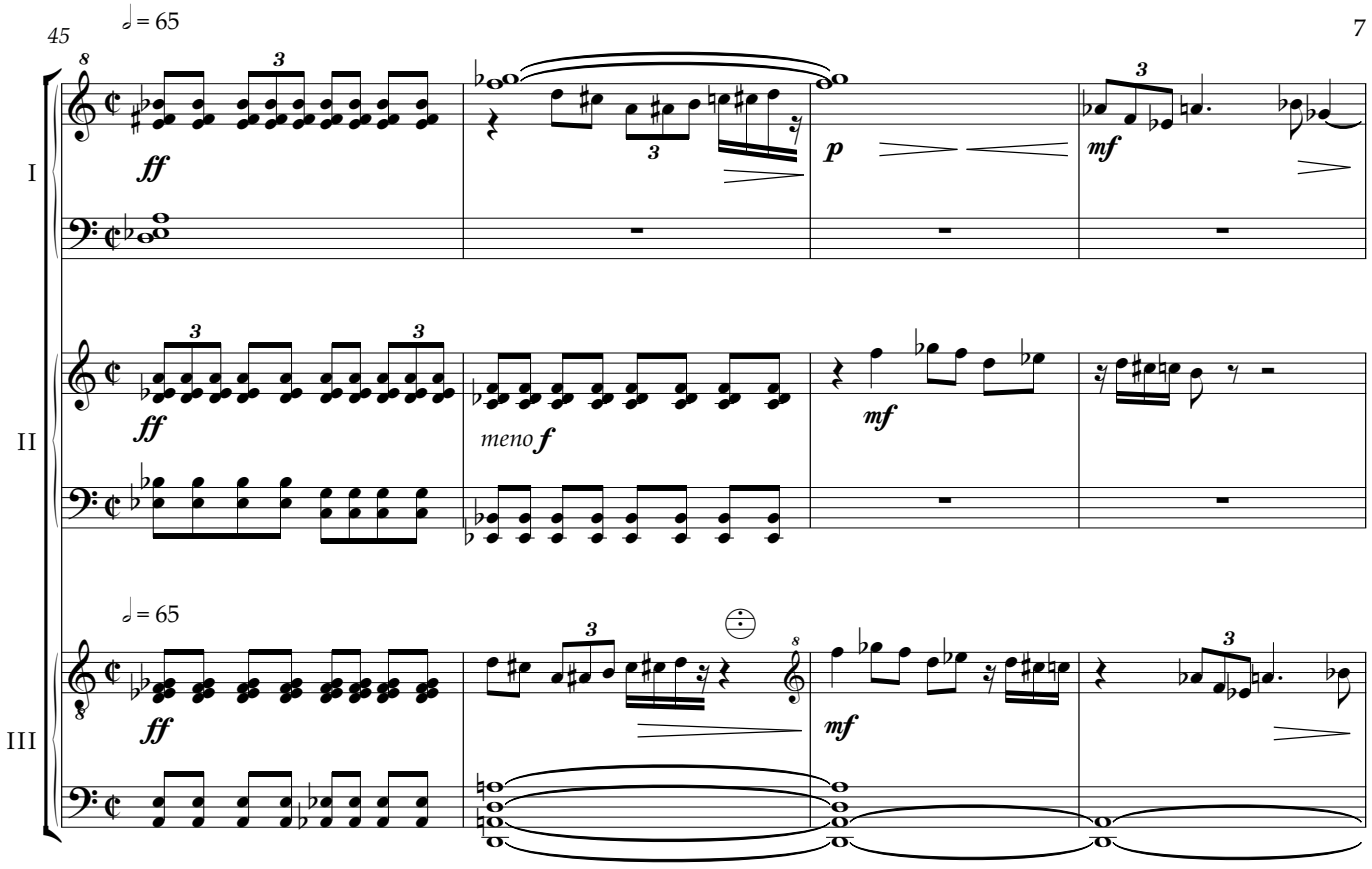

22
I
II
III
pp
vibrato

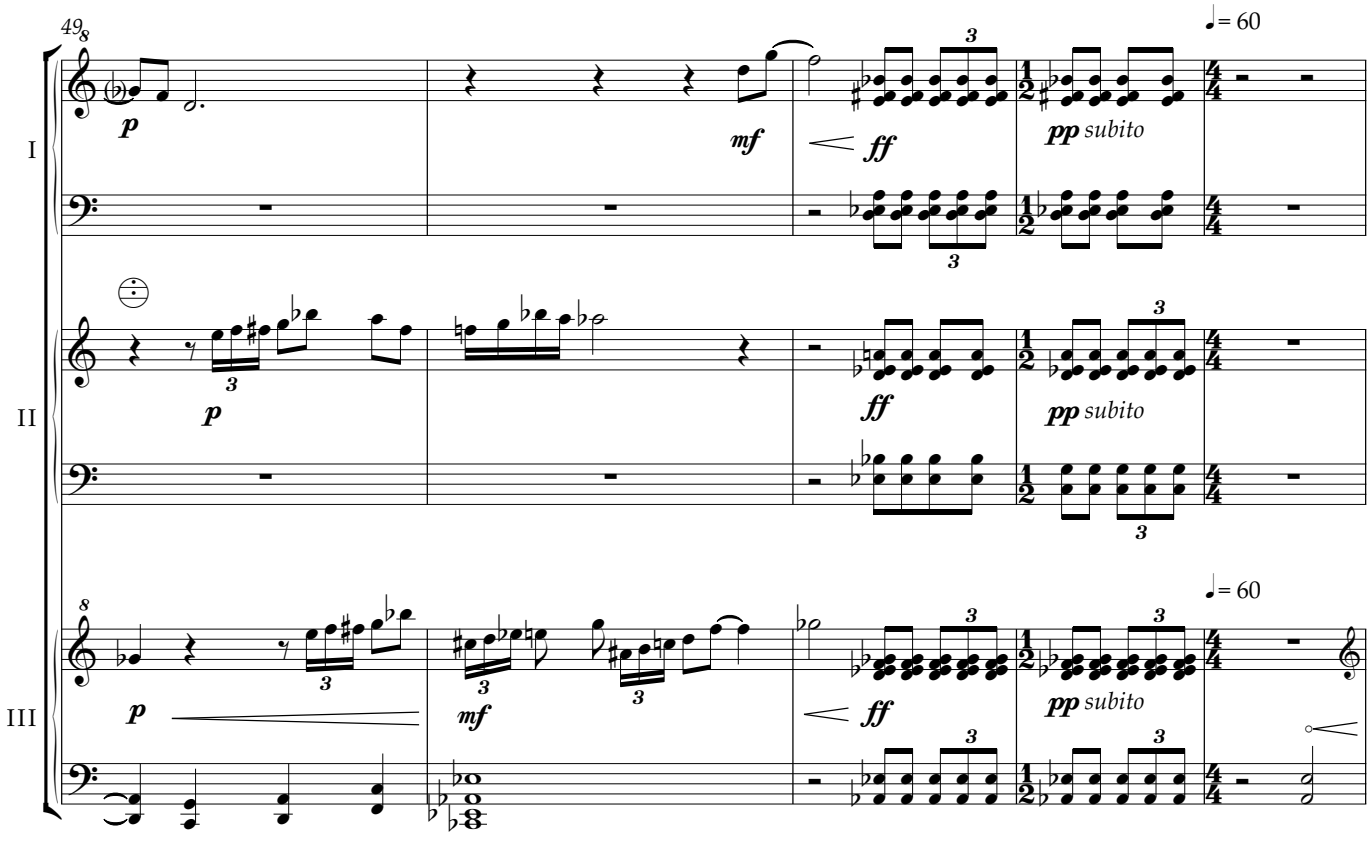

27
I
II
III
♩= 60
𝅗𝅥= 65
ppp
p
ff
meno f
mf
meno f
♩= 60
𝅗𝅥= 65
mf
p

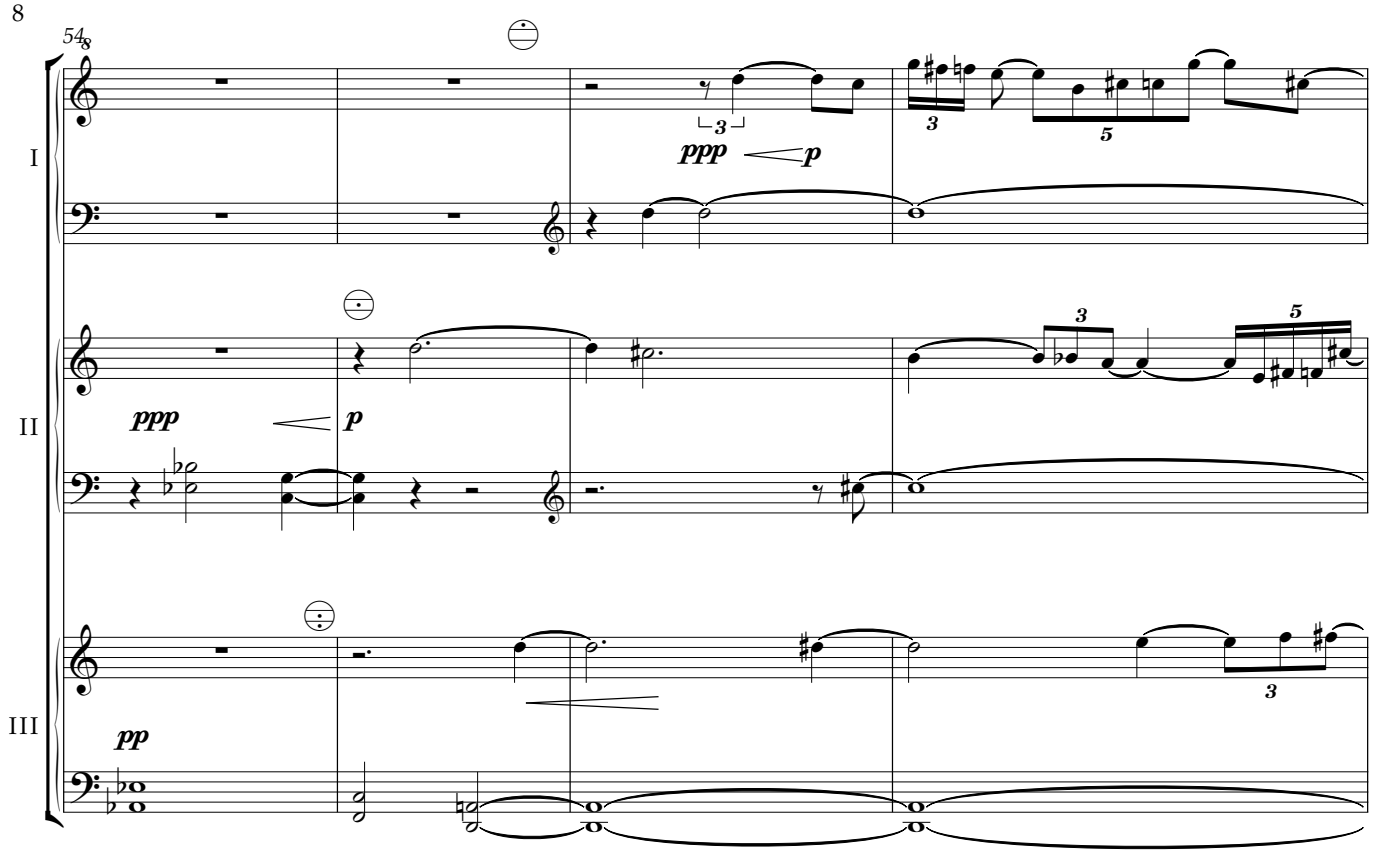

32
I
II
III
mf
f
tr
mf
8va
mf
tr
tr
8va
f
mf
sempre mf
8va

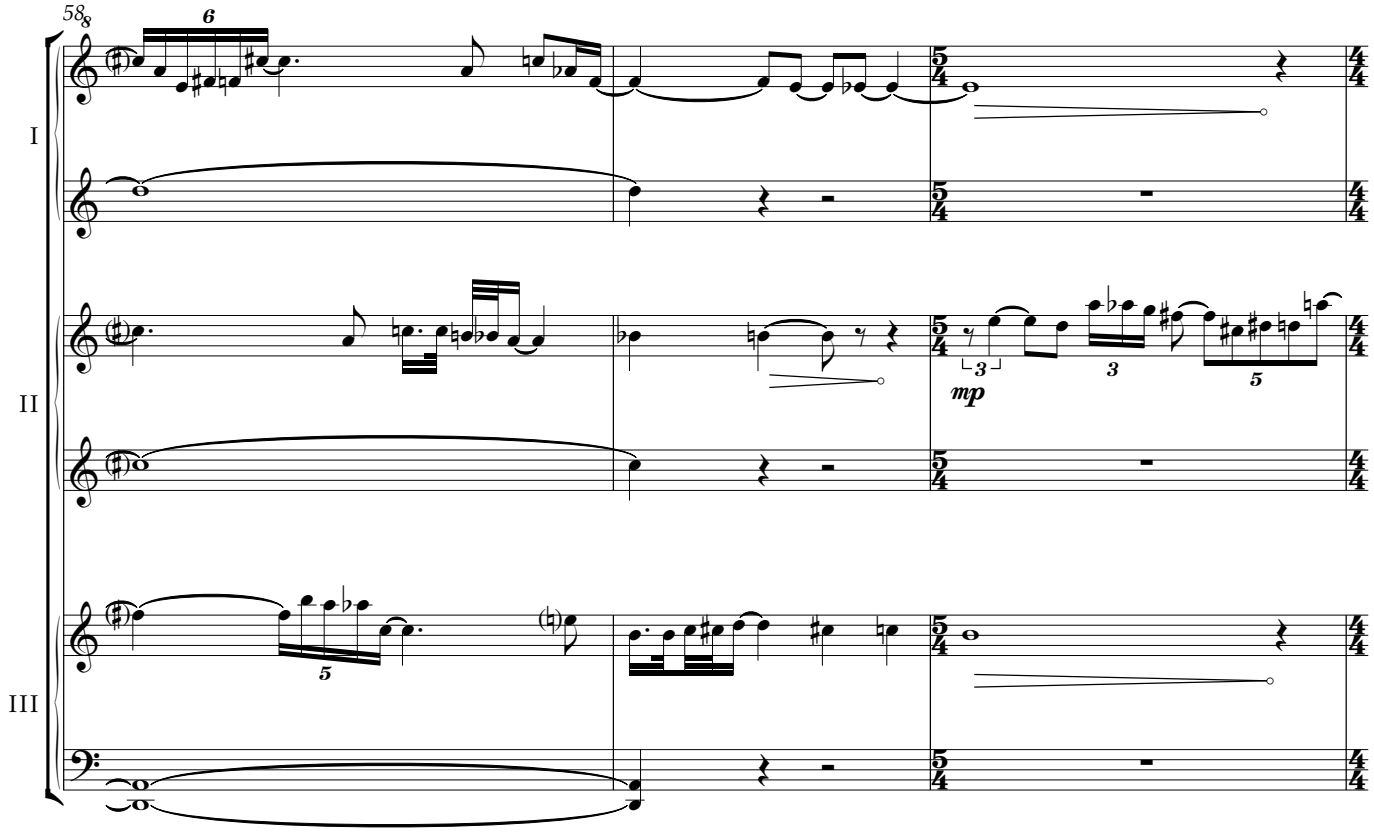

37
♩= 60
I
II
III
mp
ppp
p
pp
A
C
♩= 60
8vb

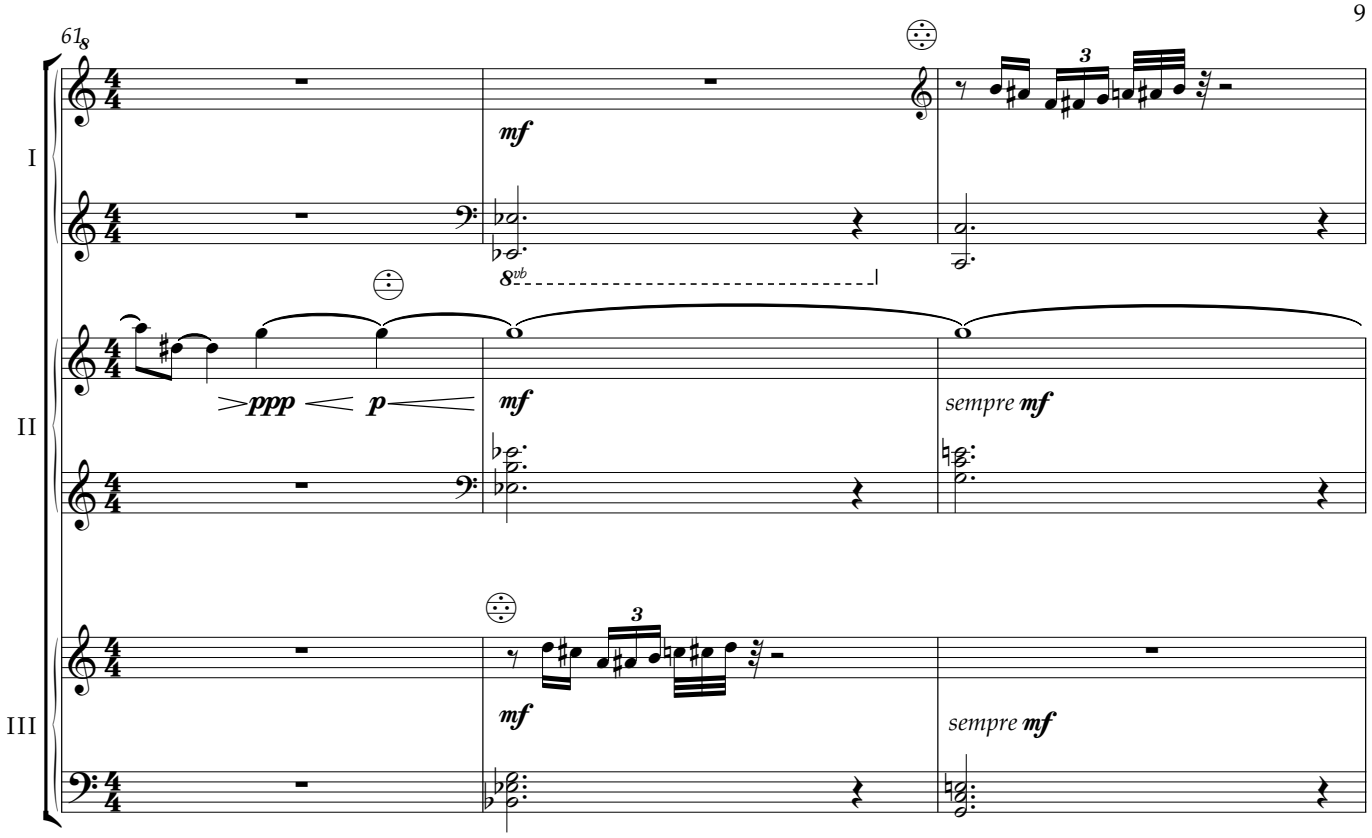

41
I
II
III
mp
pp
ppp
cresc. molto
8vb

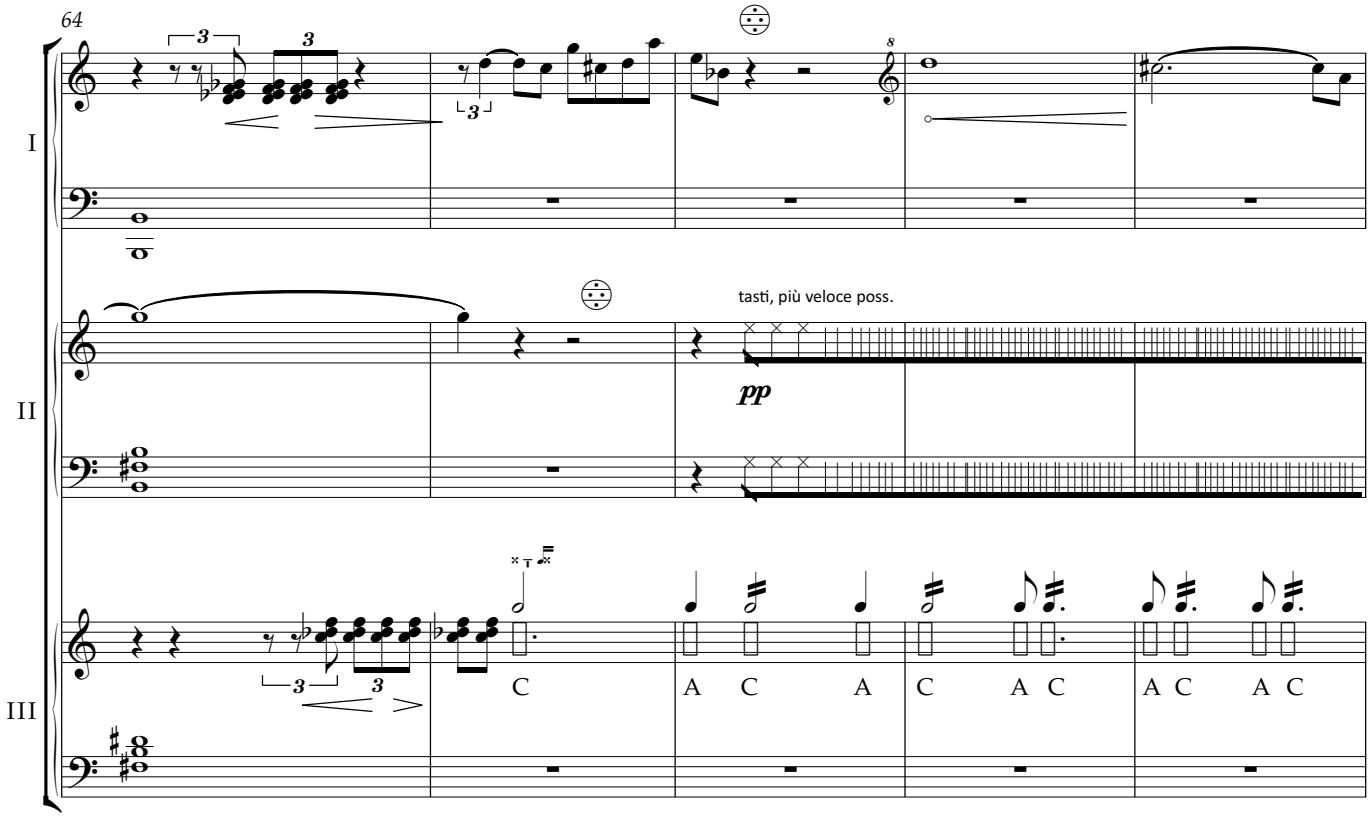

45
♩ = 65
I
II
III
ff
p
mf
meno f
♩ = 65

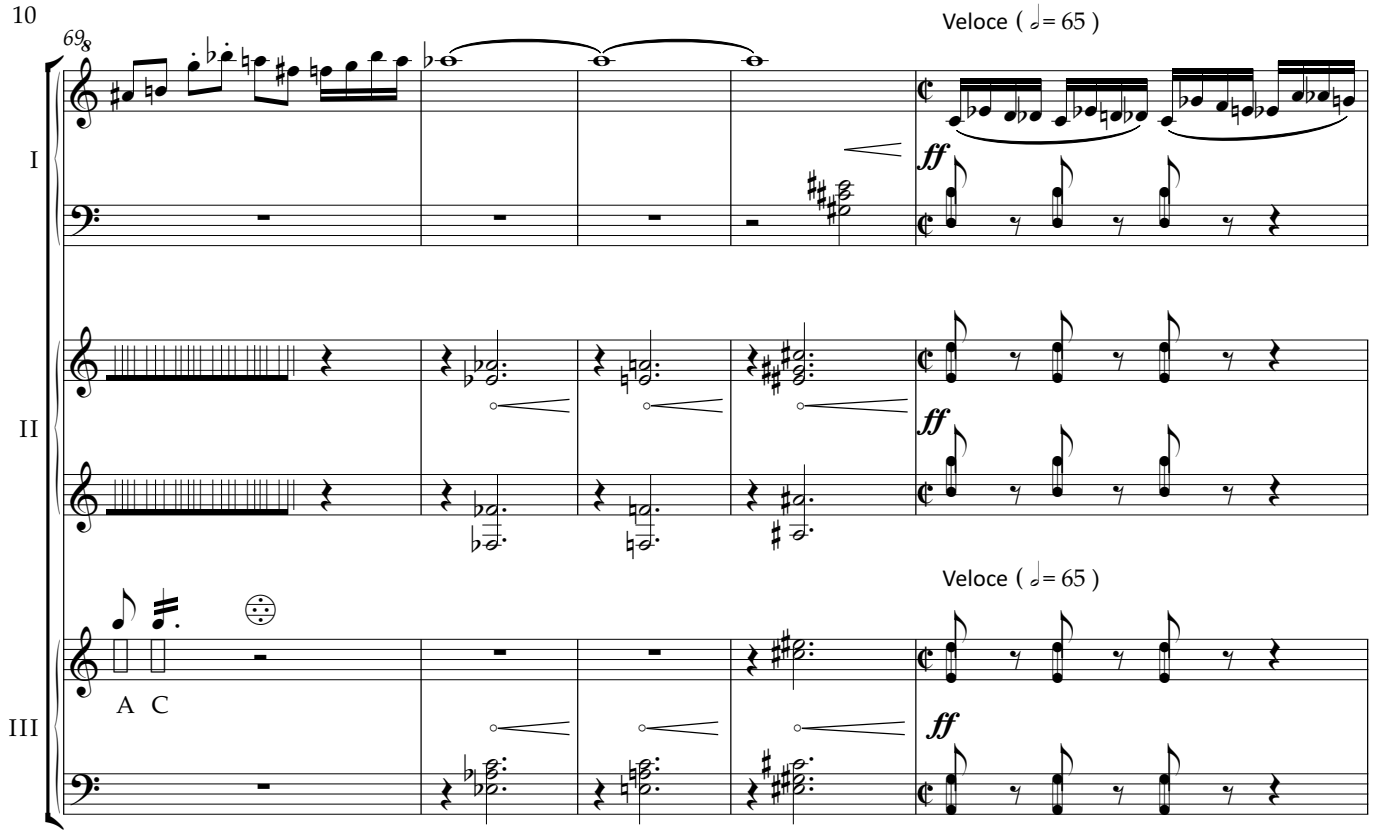

49
I
II
III
p
mf
ff
pp subito
♩ = 60

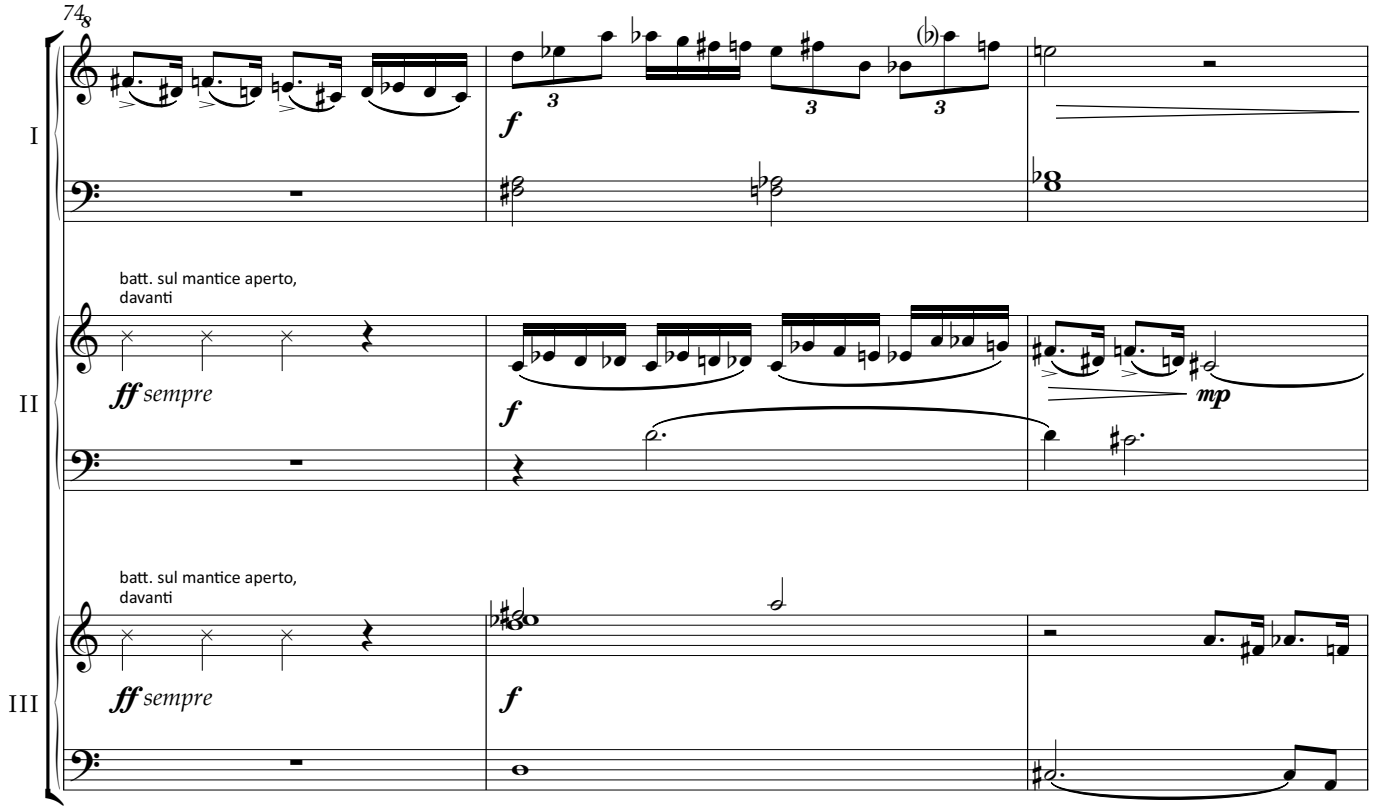

54
I
II
III
ppp
p
ppp
p
pp

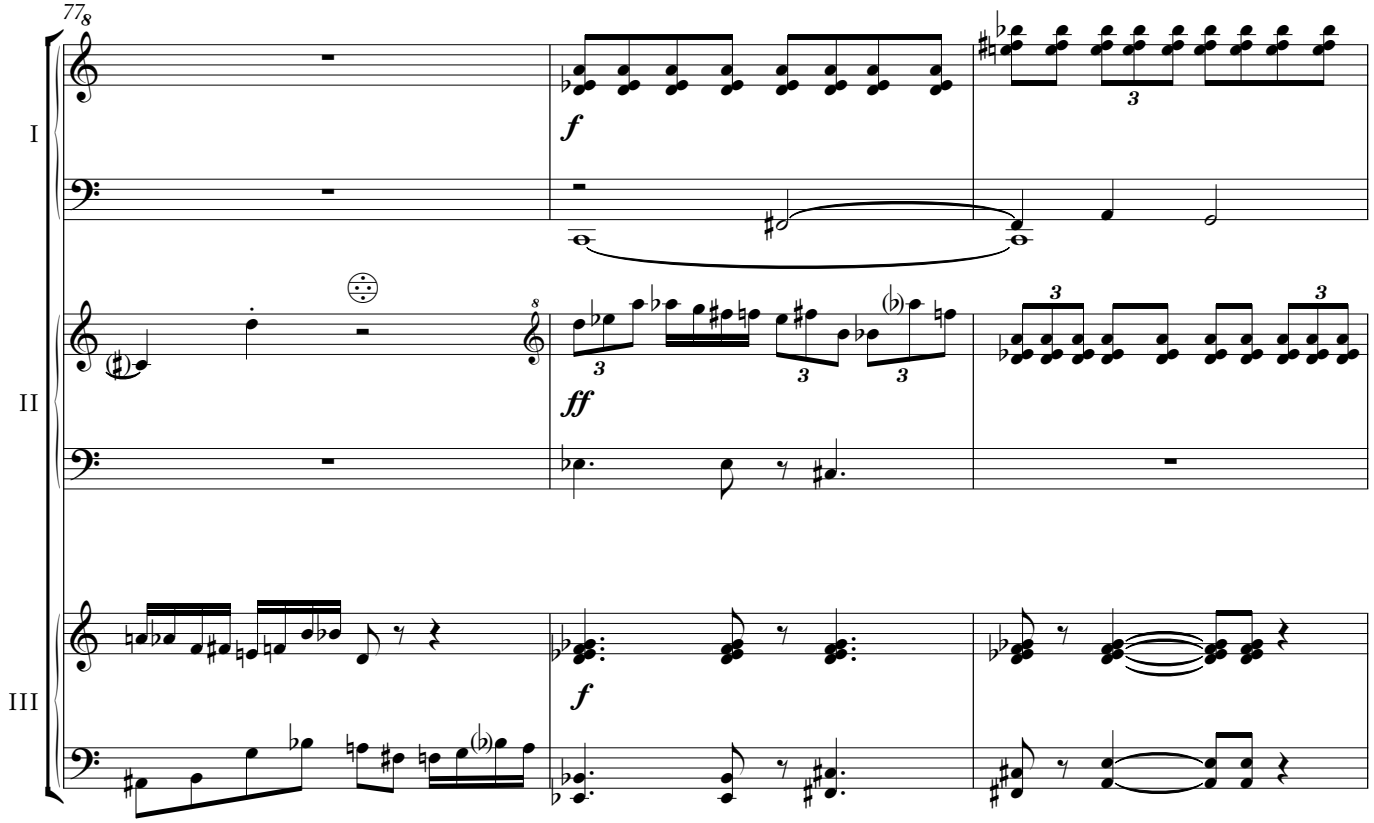

58
I
II
III
mp

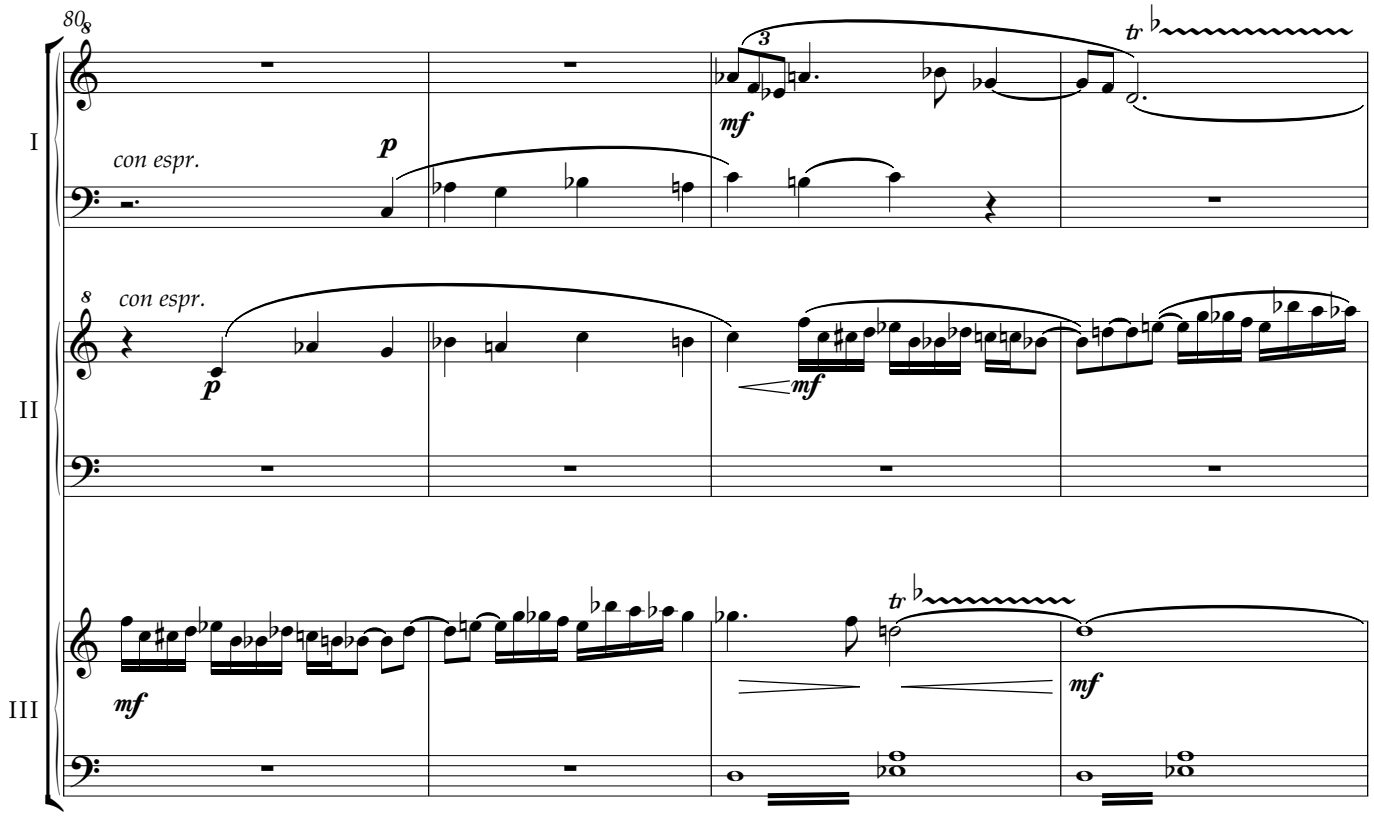

61
I
II
III
mf
8vb
ppp
p
mf
sempre mf
mf
sempre mf

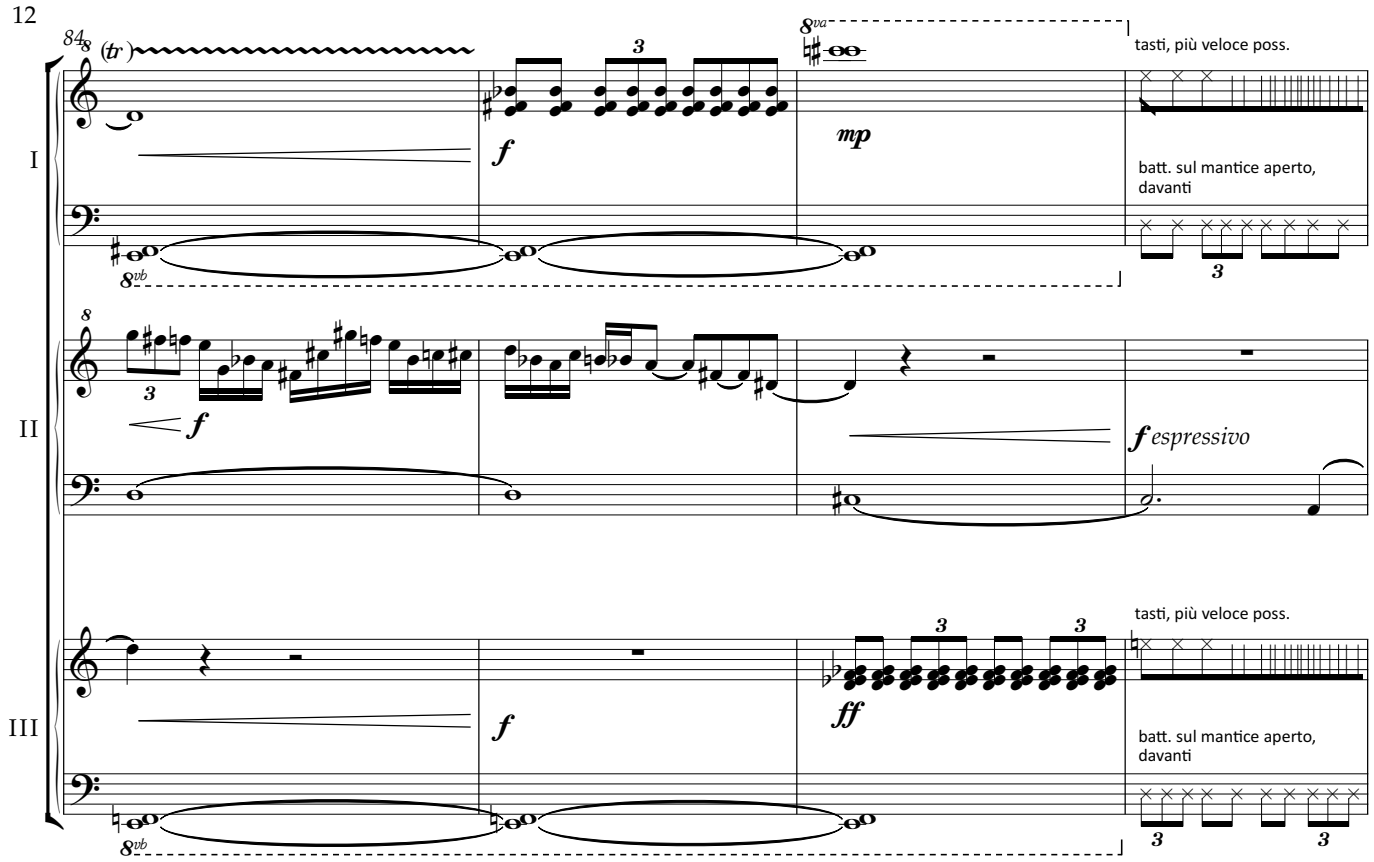

64
I
II
III
tasti, più veloce poss.
pp
C
A C A C A C A C A C

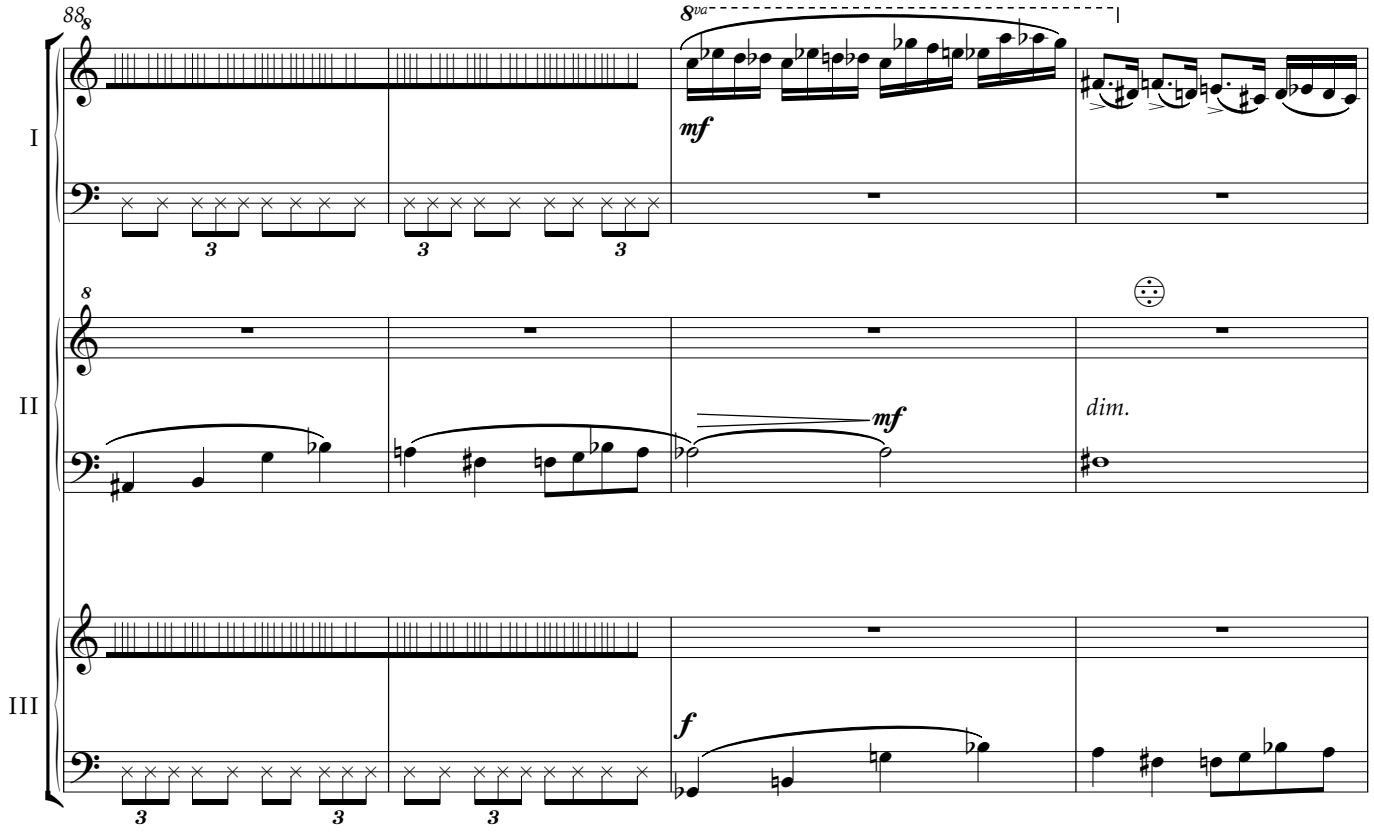

69
8
Veloce (𝅗𝅥 = 65)
I
ff
II
ff
Veloce (𝅗𝅥 = 65)
A C
III
ff

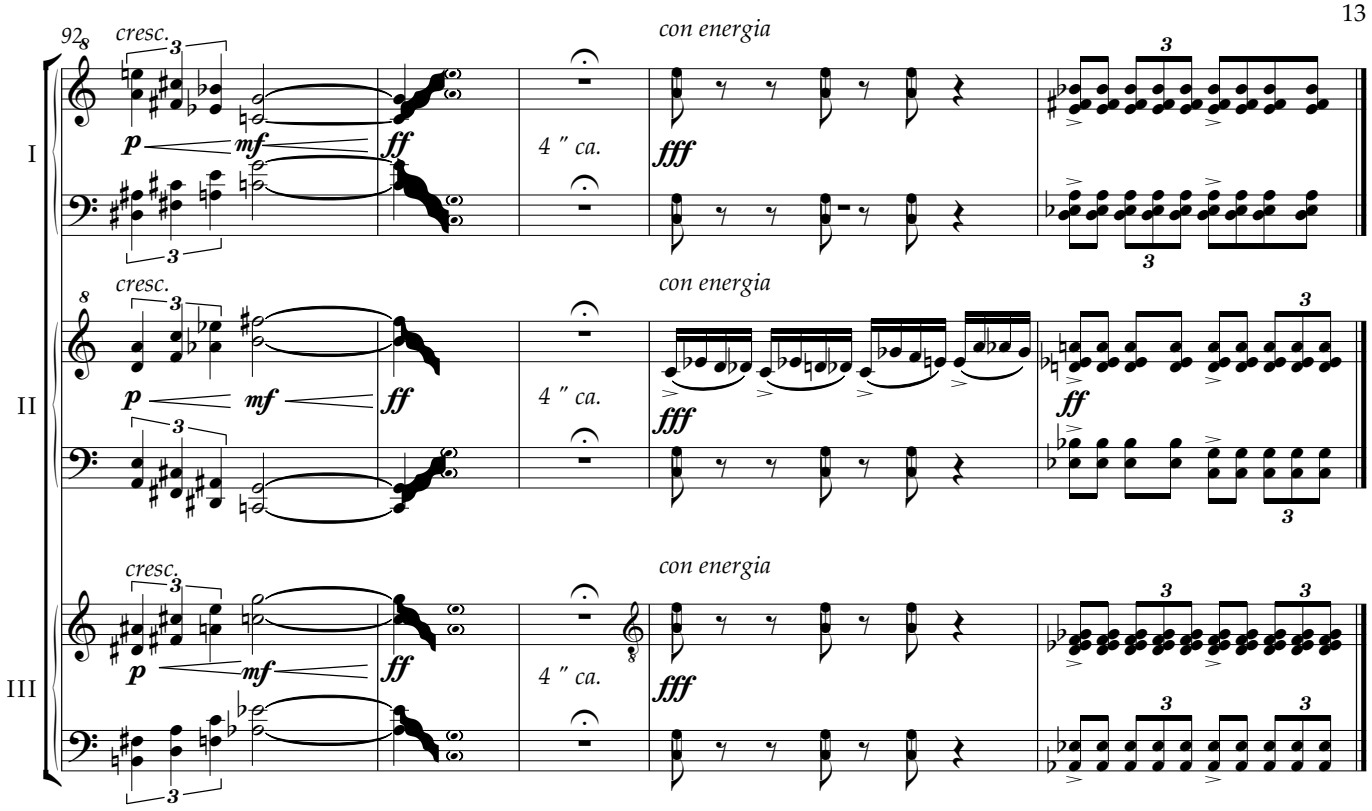

74
8
I
f
3
3
3
II
batt. sul mantice aperto,
davanti
ff sempre
f
mp
batt. sul mantice aperto,
davanti
III
ff sempre
f


77
I
II
III
f
ff
f


80
I
II
III
con espr.
p
mf
con espr.
p
mf
mf
mf


84
(tr)
8va
8vb
tasti, più veloce poss.
batt. sul mantice aperto, davanti
f espressivo
I
II
III

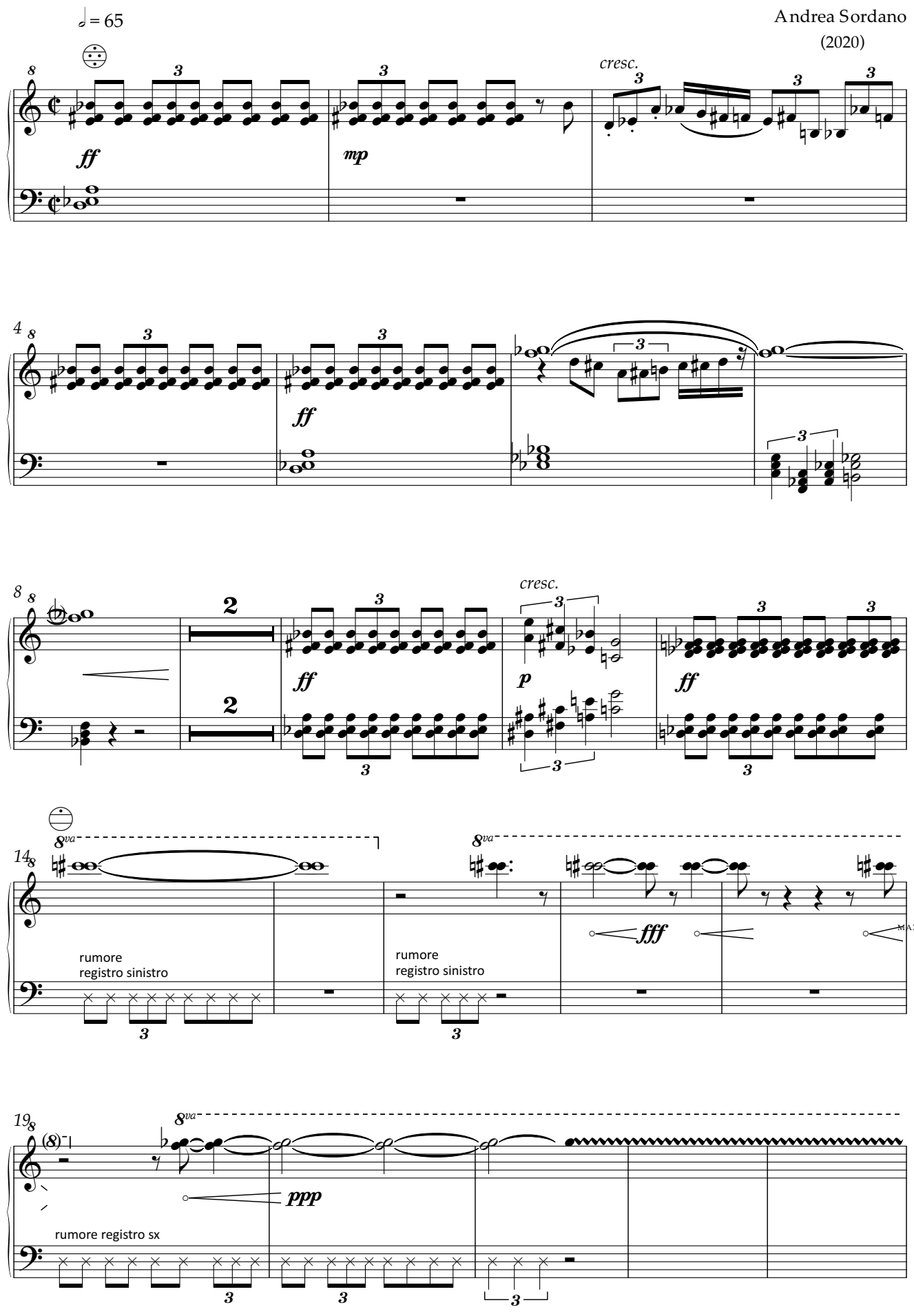

88
8va
8vb
mf
dim.
f
I
II
III



ANDREA SORDANO
Sermoneta 14/01/2018

Studio per tre fisarmoniche

I



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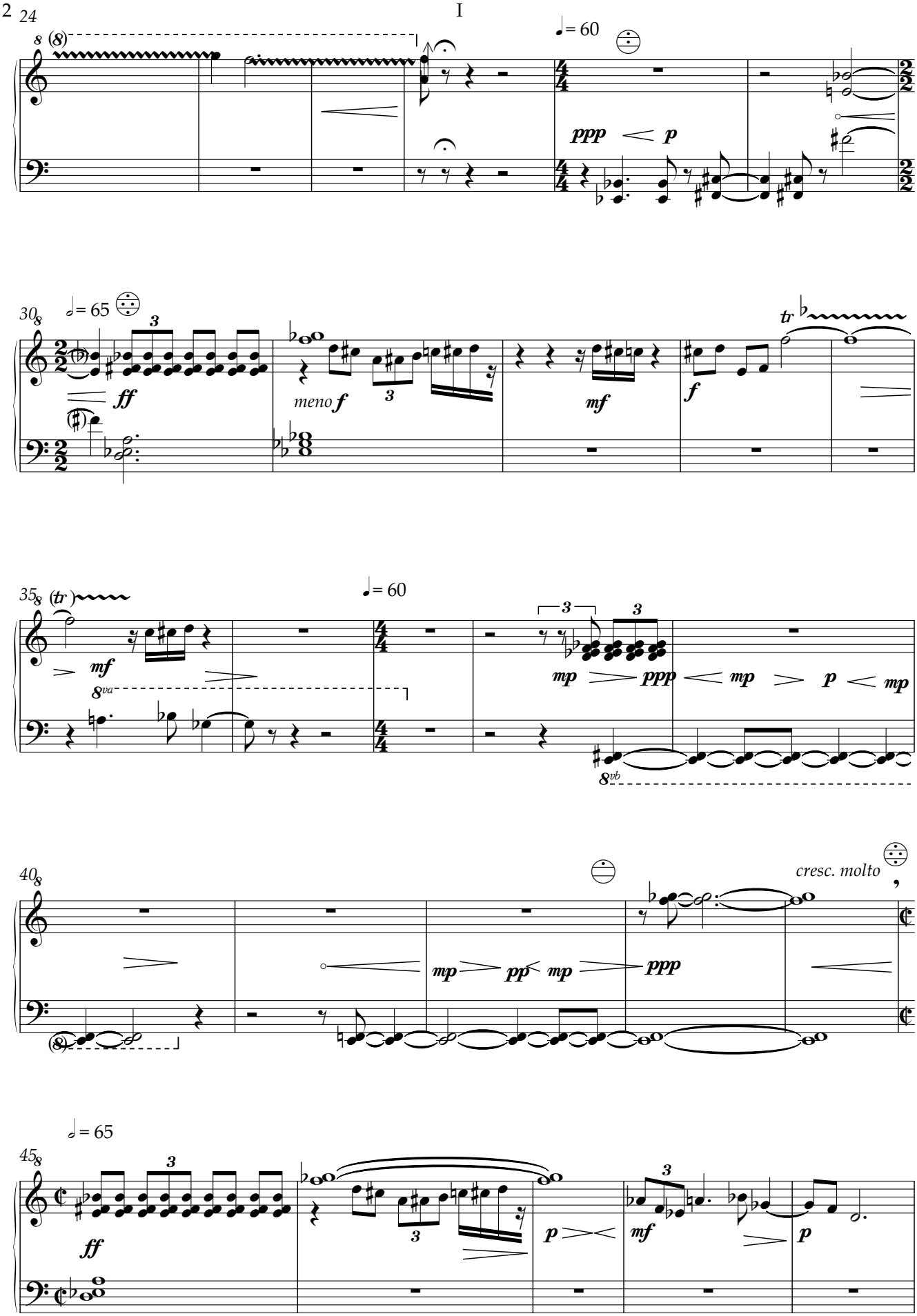
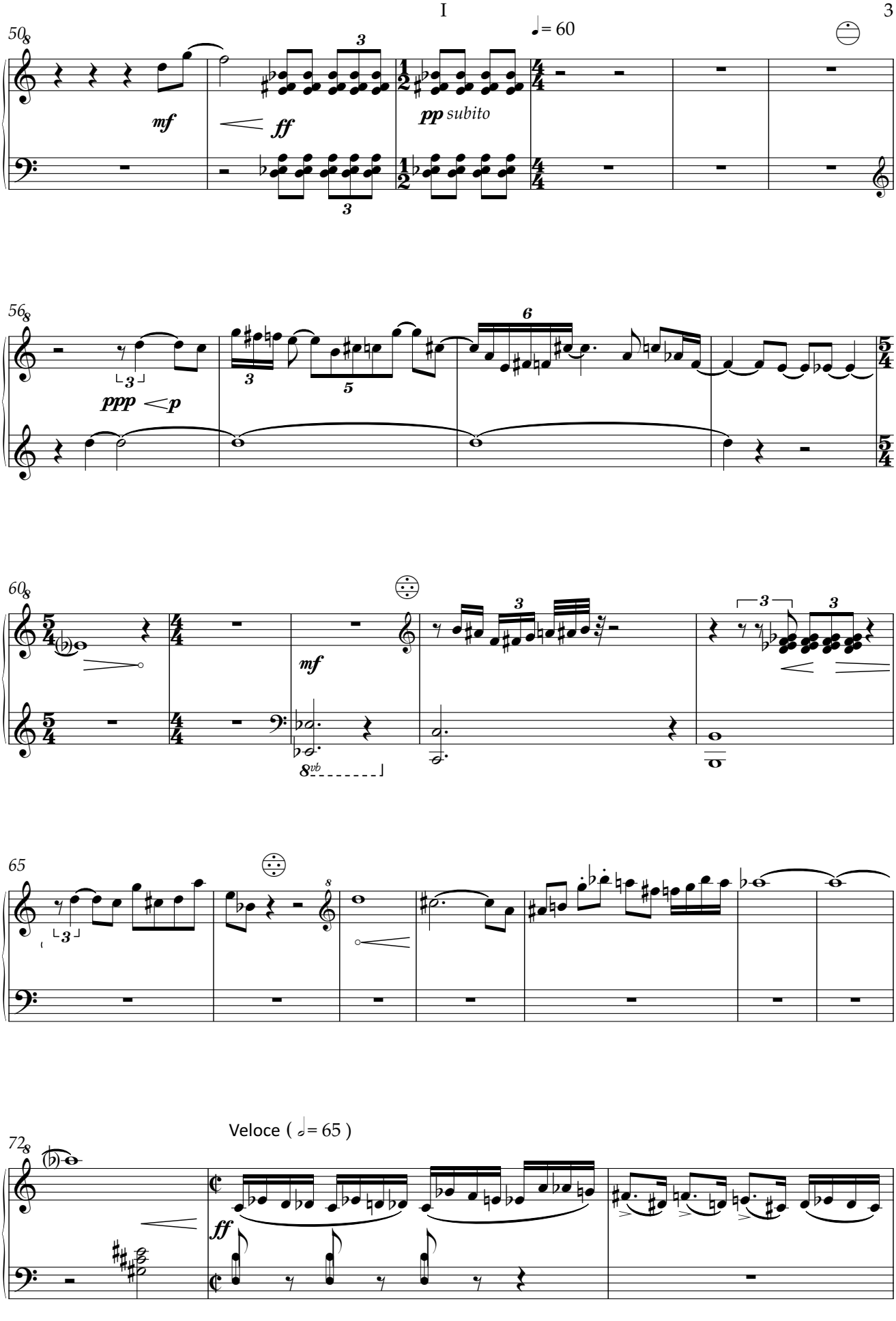
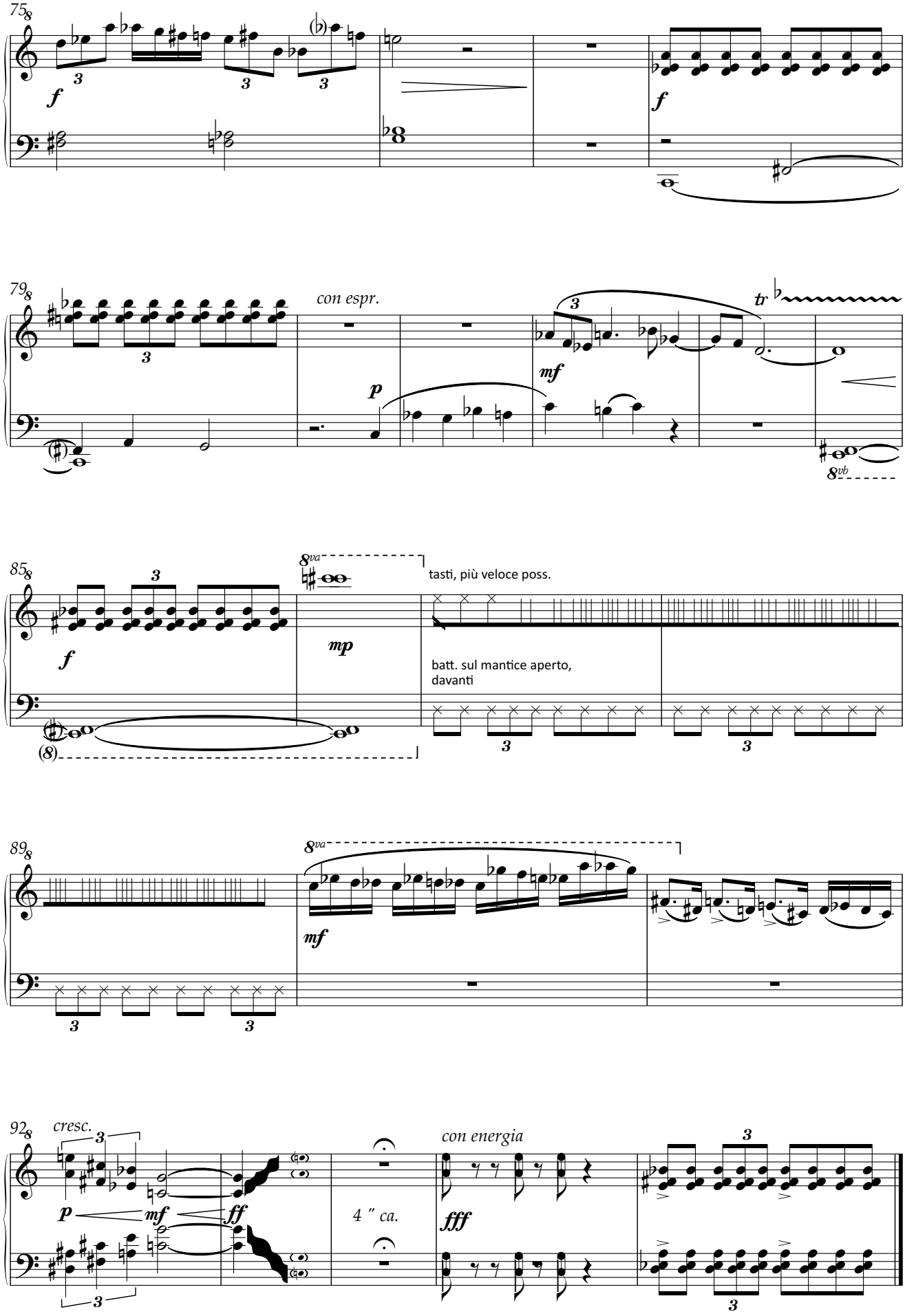
I

24


8 (8)
♩= 60
ppp
p
30
8
𝅗𝅥= 65
3
ff
meno f
3
mf
f
tr
35
8
(tr)
mf
8va
♩= 60
3
3
mp
ppp
mp
p
mp
8vb
40
8
cresc. molto
mp
pp
mp
ppp
(8)
45
8
𝅗𝅥= 65
3
ff
3
p
mf
3
p

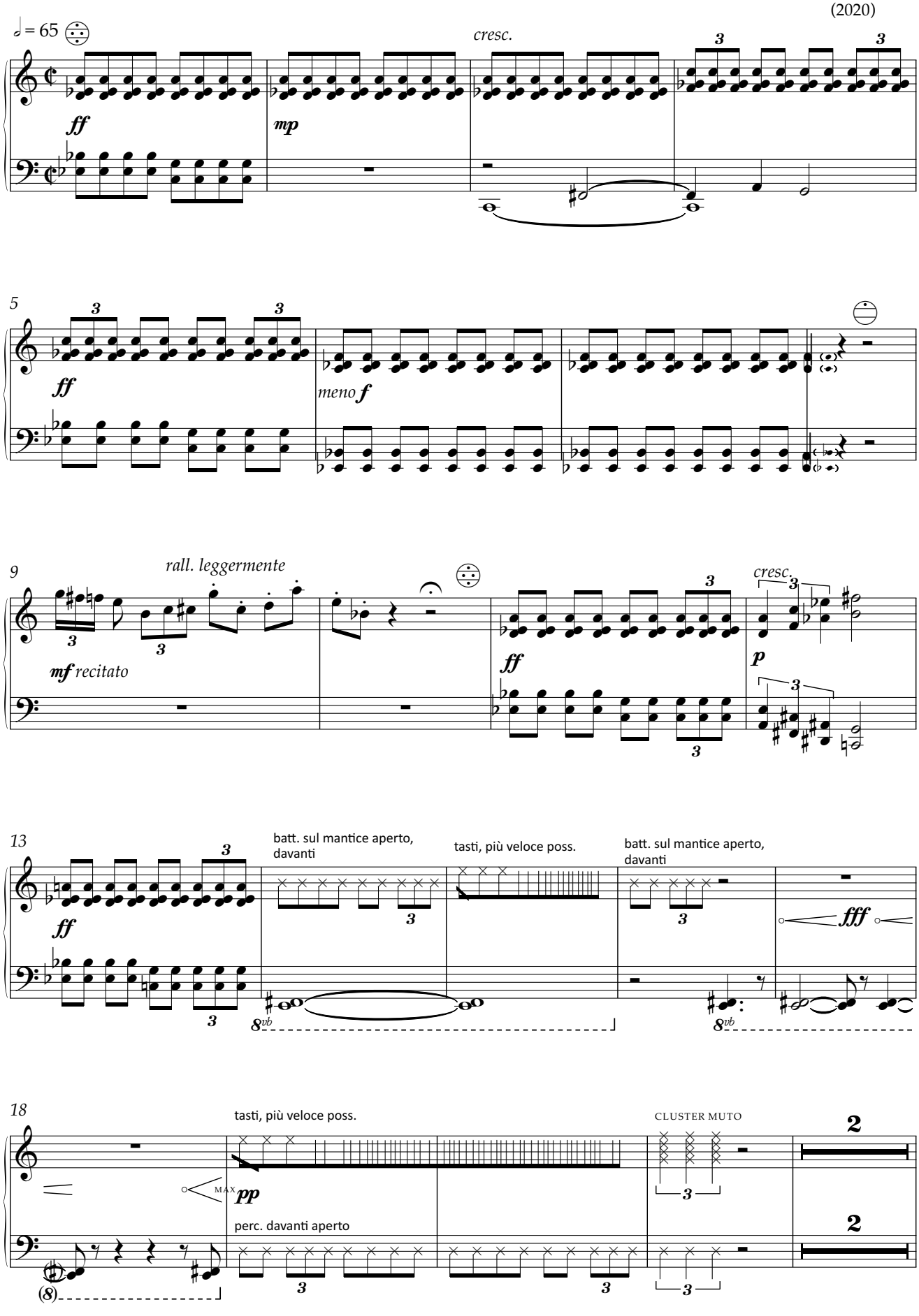

50
mf
ff
pp subito
♩= 60
56
ppp
p
60
mf
8vb
65
72
Veloce (𝅗𝅥= 65)
ff


75
f
f
79
con espr.
p
mf
tr
8vb
85
f
8va
mp
tasti, più veloce poss.
batt. sul mantice aperto,
davanti
(8)
89
8va
mf
92
cresc.
p
mf
ff
4 " ca.
con energia
fff

Studio per tre fisarmoniche

II

Andrea Sordano
(2020)



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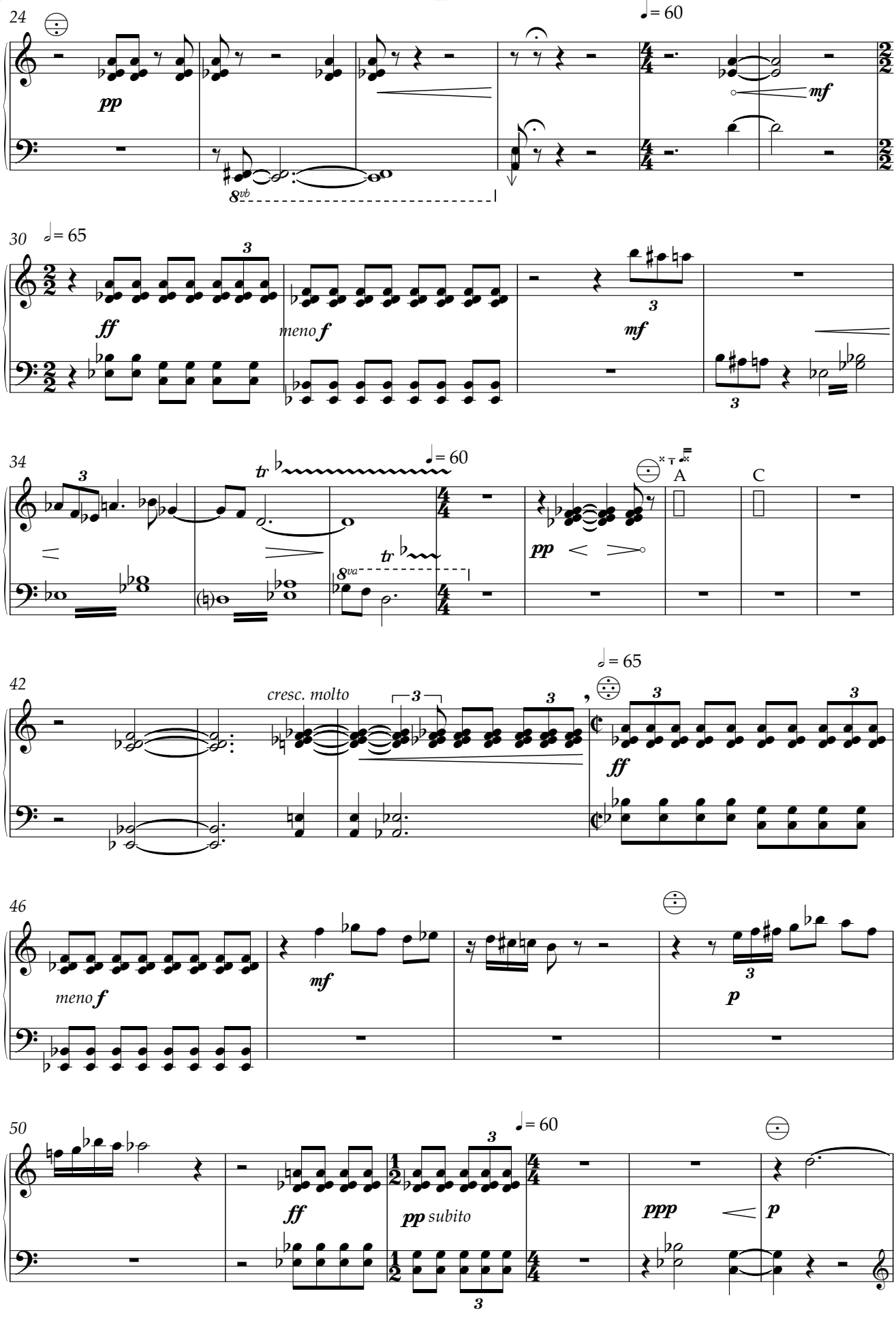
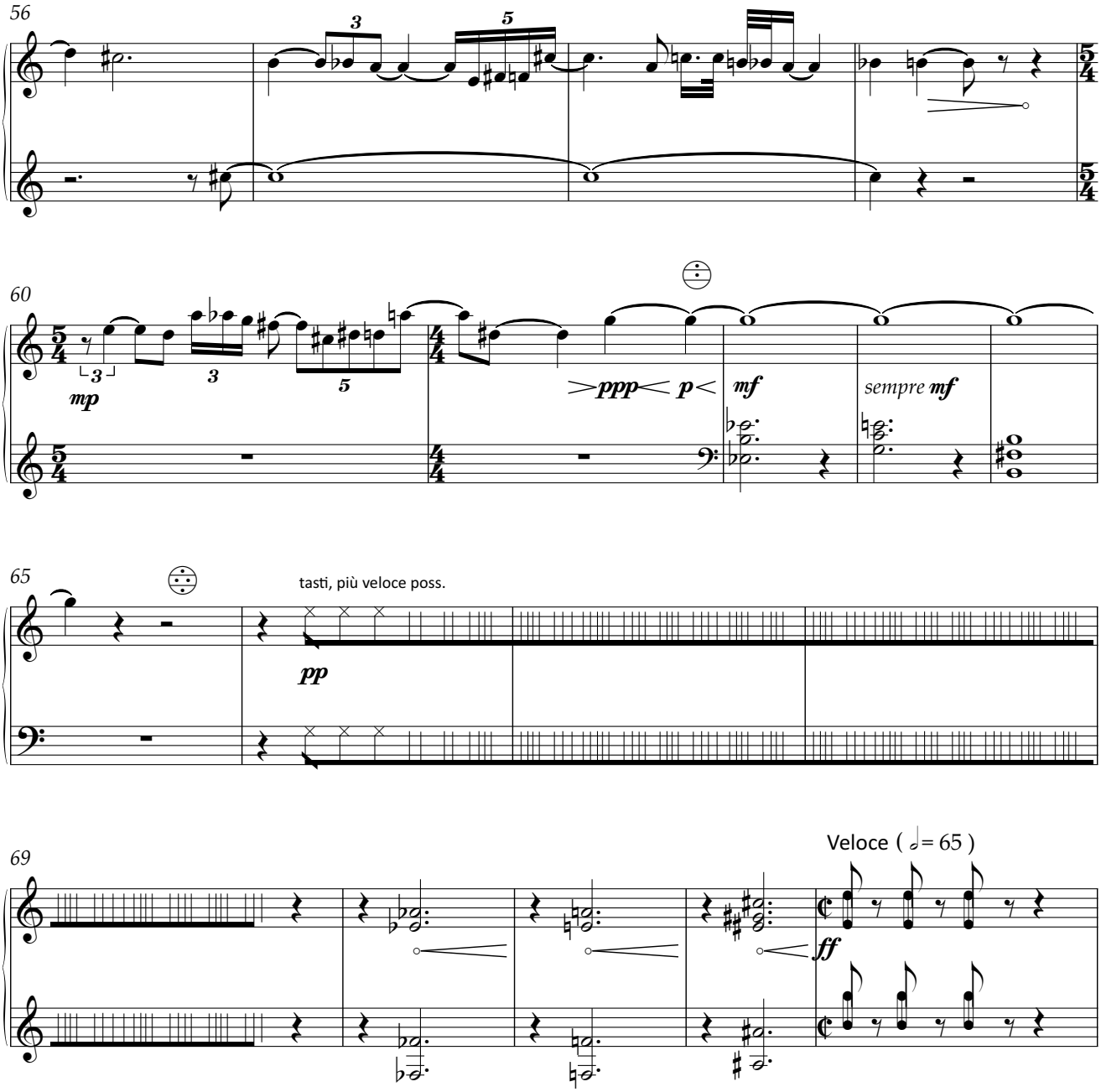
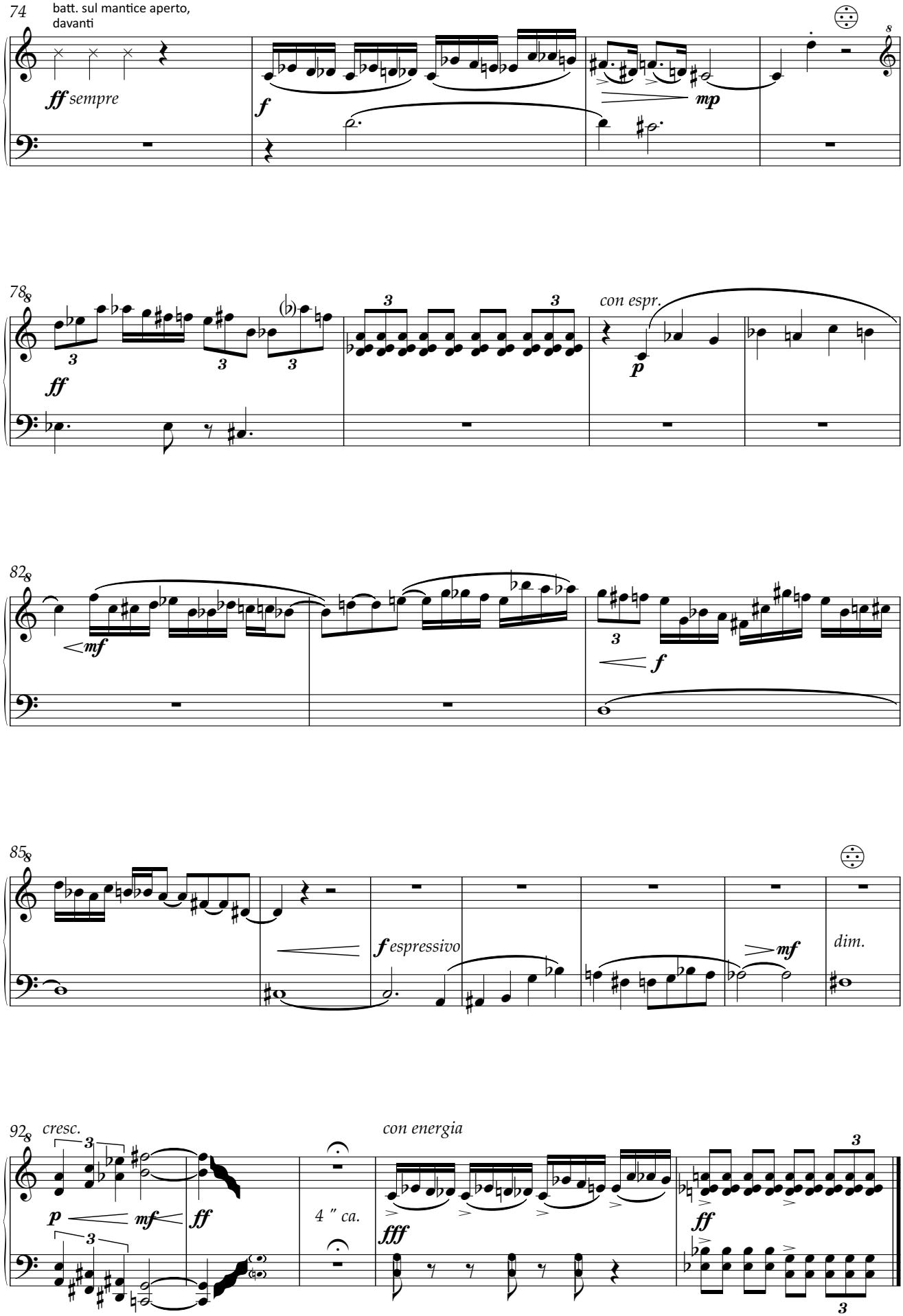

24
♩= 60
pp
mf
8vb
30
𝅗𝅥= 65
ff
meno f
mf
34
tr
♩= 60
tr
8va
pp
A
C
42
cresc. molto
𝅗𝅥= 65
ff
46
meno f
mf
p
50
ff
pp subito
♩= 60
ppp
p

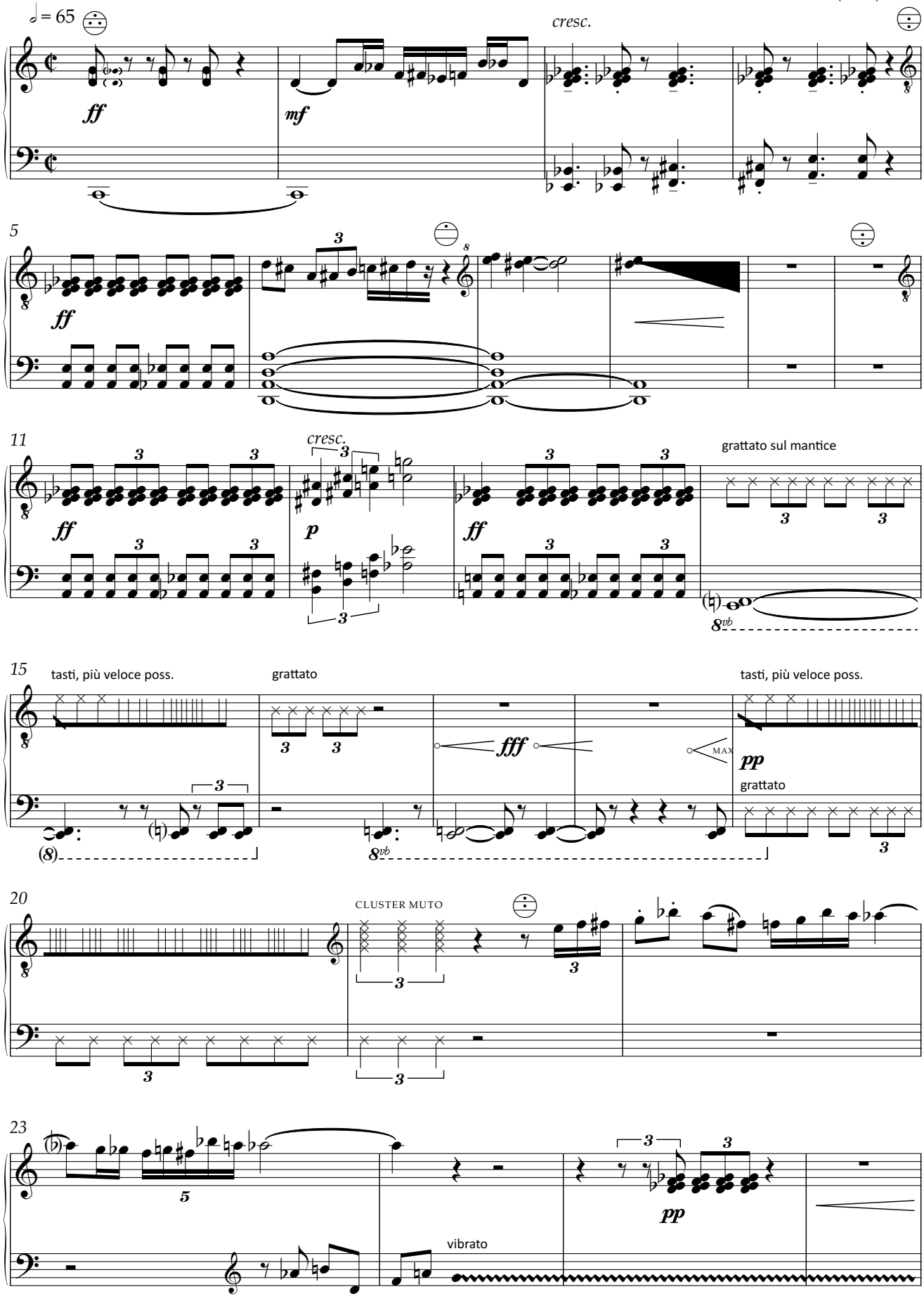

56
60
mp
ppp
p
mf
sempre mf
65
tasti, più veloce poss.
pp
69
Veloce (𝅗𝅥 = 65)
ff


74
batt. sul mantice aperto, davanti
ff sempre
f
mp
78
ff
con espr.
p
82
mf
f
85
f espressivo
mf
dim.
92
cresc.
p
mf
ff
4 " ca.
con energia
fff
ff

III

Studio per tre fisarmoniche

Andrea Sordano
(2020)



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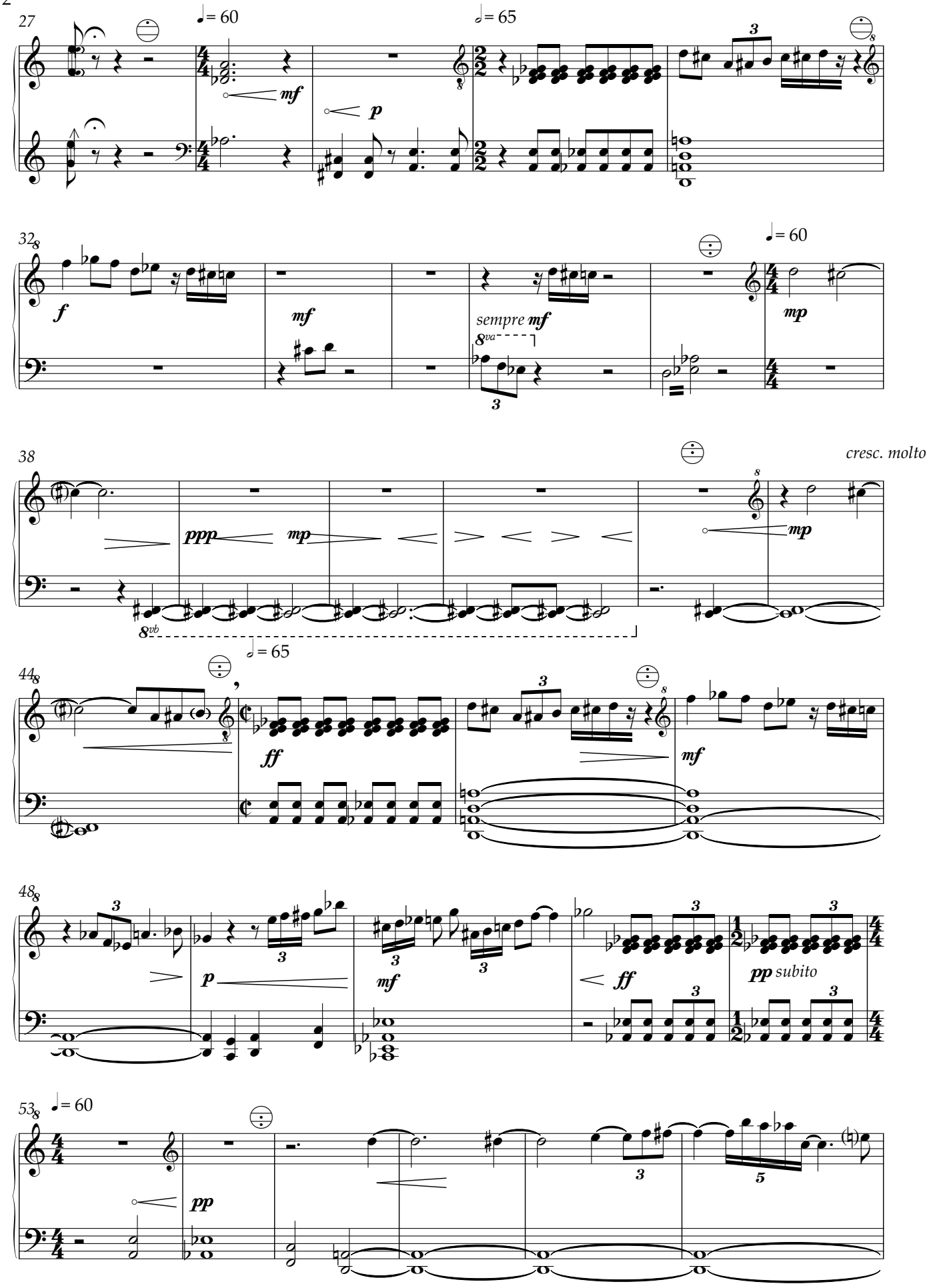
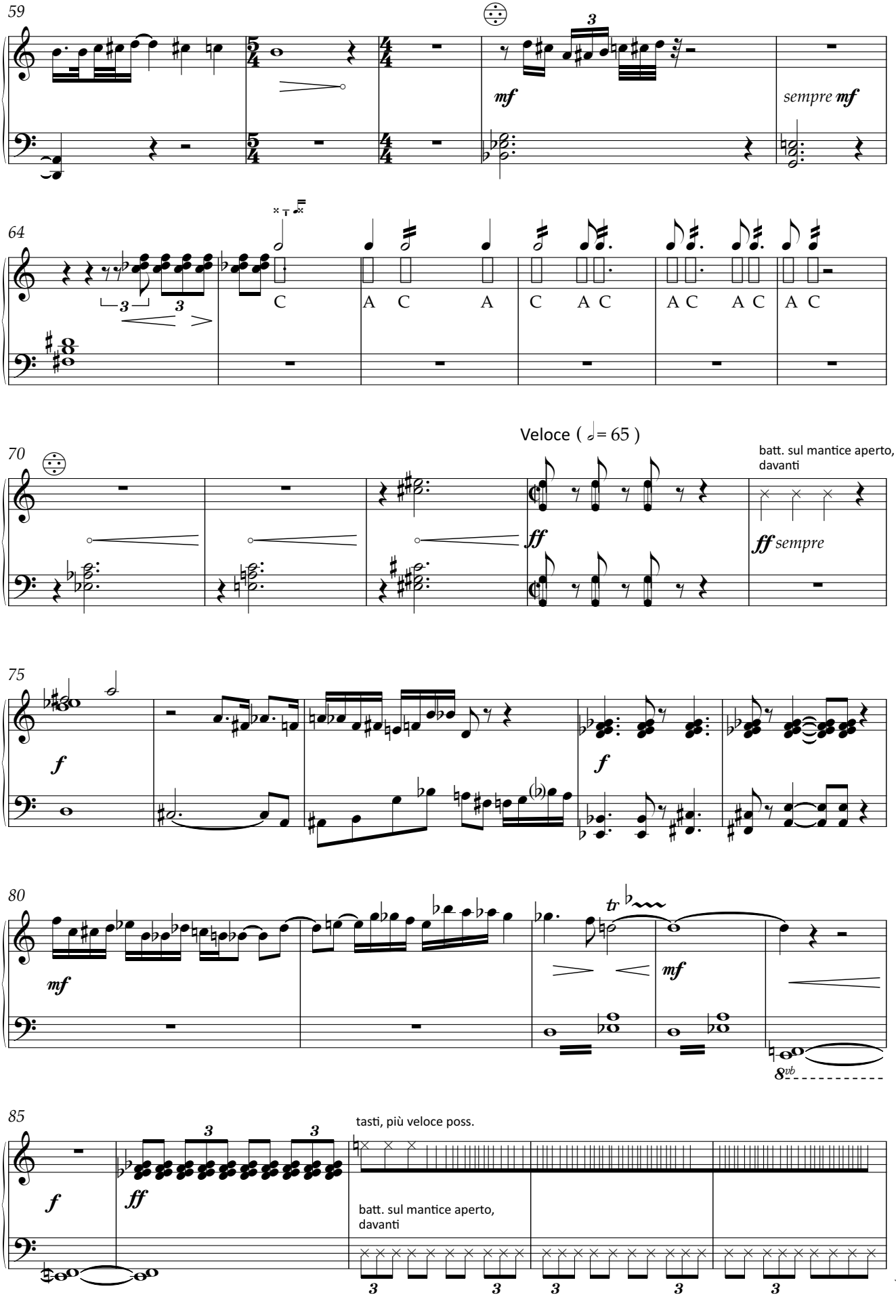
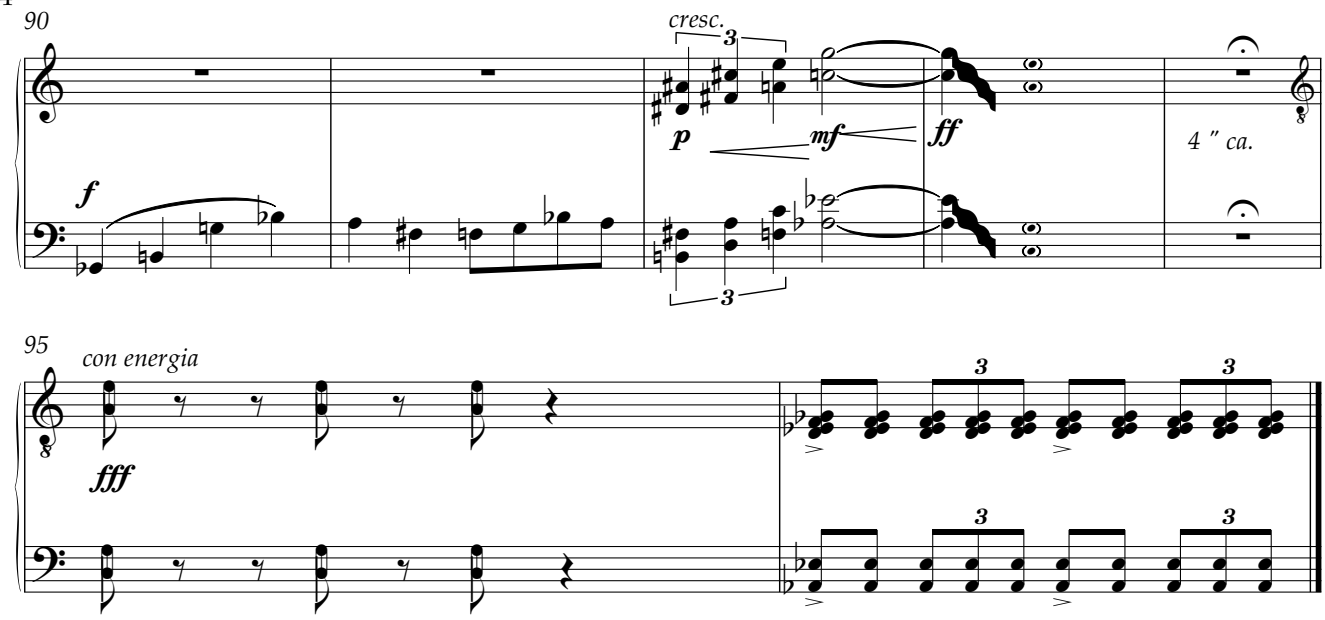

27
♩= 60
mf
p
♩= 65
32
f
mf
sempre mf
8va
♩= 60
mp
38
cresc. molto
ppp
mp
8vb
mp
44
♩= 65
ff
mf
48
p
mf
ff
pp subito
53
♩= 60
pp


59
mf
sempre mf
64
C
A C A C A C A C A C
70
Veloce (𝅗𝅥 = 65)
ff
batt. sul mantice aperto, davanti
ff sempre
75
f
f
80
mf
tr
mf
8vb
85
f
ff
tasti, più veloce poss.
batt. sul mantice aperto, davanti
(8)

V.S.

4



ANDREA SORDANO
Sermoneta 14/01/2018