

Simone Morgia

# Id, ego and superego

for Violin, Alto Sax and Accordion

Collezione ARTificio SONORO 2025 a cura di Patrizia Angeloni

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**Id, Ego and Superego**

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Premiere: Momir Novakovich, Mari Poll - Novakovich, Virgo Veldi, Tallinn

According to the psychoanalyst Sigmund Freud, each of us's psychic apparatus consists in three intrapsychic instances: Id, Ego and Superego.

Id is the most primitive and unconscious part of psyche; it represents all the instinctual impulses.

Ego develops from Id, but it roots in the outer reality. It follows the principle of reality: it mediates among the requests of Id, the restrictions of Superego and the conditions of the outside world. It is the "conscious" part which makes decisions. It also plans and controls the behaviour.

Superego is the moral and normative component of the psyche. It grows through the internalisation of social, cultural and familiar norms (parents, school, religion). It works like a sort of "inner court": it rewards actions aligned with inner values using feelings of pride, whilst it punishes actions that violate those values with feelings of guilty and shame.

My musical piece originates from these inspirations. It is a theme with three variations. The variations are intended as characters with different personalities and traits.

The music also aims to explore the various sound possibilities of this ensemble. The relationship among the instruments is varied too: sometimes they converse, other times they clash.

Secondo lo psicoanalista Sigmund Freud l'apparato psichico di ognuno di noi è composto da tre istanze intrapsichiche: Id, Ego e Superego (spesso tradotto in italiano con Es, Io e Superio).

Id è la parte più primitiva e inconscia della psiche; rappresenta tutti gli impulsi istintivi.

Ego si sviluppa a partire dall'Id, ma si radica nella realtà esterna. Opera secondo il principio di realtà: media tra le richieste dell'Id, le restrizioni del Superego e le condizioni del mondo esterno. È la parte "consapevole" che prende decisioni, pianifica e controlla il comportamento.

Superego è la componente morale e normativa della psiche. Si forma attraverso l'interiorizzazione delle norme sociali, culturali e familiari (genitori, scuola, religione). Funziona come una sorta di "corte interna": premia con sentimenti di orgoglio quando le azioni sono conformi ai valori interiorizzati e punisce con sensi di colpa o vergogna quando vengono violate.

Il mio pezzo nasce da questa ispirazione. Si tratta di un tema e tre variazioni in cui queste ultime sono intese come dei personaggi con caratteri e proprietà diverse.

La musica vuole anche essere un'esplorazione delle diverse sonorità possibili con questo organico.

Anche il rapporto tra i tre strumenti è vario: a volte dialogano, altre volte si contrastano.

English version:

Alterations are valid for the whole bar. However, in order to ease the execution, they are often repeated.

**Technical notes:**

*Alto Sax:*



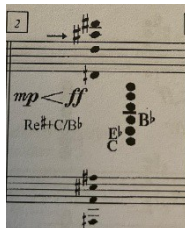
from breath tone to normal tone;



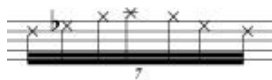
from normal note to quarter tone;



growl tone;



this is the only multiphonic required for the piece;



key clicks;



flattertongue;



all glissando must be intended as a portamento (or smear);



smear (short portamento at the end of the note);

bending down;

trill between normal note and multiphonic.

*Accordion:*

the score is in actual pitch, independently of the registers.

The registers' choice must be considered just as a suggestion. The final decision is up to the player who will find the best solution according to the score indications and the phonic balance with the other instruments.

bending down

freely bending down;

vibrato

vibrato;

103

bellow shake

bellows shake;

gliss.\*

right hand glissando (just the upper note).


Versione italiana:

Le alterazioni valgono per tutta la battuta. In ogni caso vengono spesso ripetute per facilitare l'esecuzione.


**Note tecniche:**

*Sassofono contralto:*


dal soffio al suono ordinario;



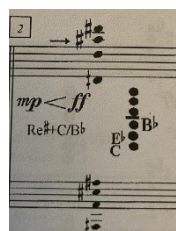
dal suono ordinario al quarto di tono;



suono "growl" (ringhio o ruggito);



questo è l'unico multifonico utilizzato nel pezzo;




colpi di chiave;




flattertongue o frullato;



tutti i glissandi sono da intendere come un portamento (o smear);



smear (breve portamento alla fine della nota);





“bending down”, ossia intonare la nota, calare e tornare all'intonazione corretta;



trillo tra nota ordinaria e multifonico.

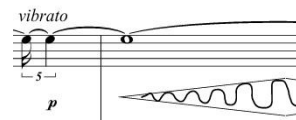
### Fisarmonica:

la partitura è in suoni reali, indipendentemente dal registro.

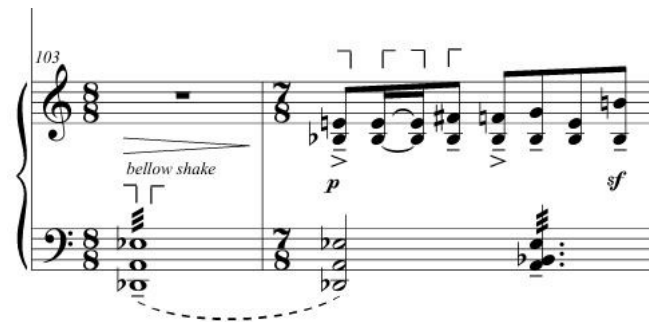
Le indicazioni sui registri sono da considerare come un suggerimento. La decisione definitiva spetta all'esecutore che troverà la soluzione migliore in accordo con le indicazioni scritte in partitura e con l'equilibrio sonoro degli altri strumenti.



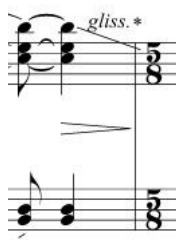
“bending down” libero (intonare la nota, calare e tornare all'intonazione corretta);



vibrato;



bellows shake;



glissando con la mano destra (solo la nota superiore).

# Id, Ego and Superego

for violin, alto sax and accordion

S. Morgia  
2024

Theme  
Nostalgic ♩=50

The score consists of three systems of music for Violin (Vln.), Alto Sax (A. Sx.), and Accordion (Acc.).

- System 1 (Measures 6-11):**
  - Vln.:** Rests in all measures.
  - A. Sx.:** Melodic line starting with a grace note and a slur. Includes a triplet of eighth notes. Dynamics range from *mf* to *pp*. Includes a *flatt.* marking.
  - Acc.:** Sustained chords in the left hand. Includes a *vibrato* marking and a *p* dynamic.
- System 2 (Measures 9-14):**
  - Vln.:** Rests in all measures.
  - A. Sx.:** Melodic line with a triplet of eighth notes and a *flatt.* marking. Dynamics range from *mf* to *pp*.
  - Acc.:** Sustained chords. Includes a *pp* dynamic.
- System 3 (Measures 9-14):**
  - Vln.:** Rests in all measures.
  - A. Sx.:** Melodic line with a triplet of eighth notes and a *flatt.* marking. Dynamics range from *mf* to *pp*.
  - Acc.:** Sustained chords. Includes a *pp* dynamic.

\* Left: 8' - right: 8' in cassotto/ 16' in cassotto  
Sax and accordion must share a similar sound.  
They are melted together.

13

Vln. *p* *mf* *cresc.* *7* *7* *7* *5*

A. Sx. *cresc.* *5* *7* *7* *7* *mf* *7* *7* *5* *growhl*

Acc. *vibrato* *p*

15

Vln. *f* *sul pont.* *ord.* *pizz.* *arco* *pizz.* *arco* *p* *5* *5* *5* *5*

A. Sx. *f* *7* *5*

Acc. *f* *5* *pp* *5* *5* *5* *pp* \*

19

Vln. *pizz.* *arco* *pizz.* *arco* *5* *5* *5* *5* *5* *5* *5* *sul pont.* *ord.* *5*

A. Sx. *subtone* *p* *5* *ordinario* *flatt.* *5*

Acc. *5* *5* *5*

\* Left: 8' + 4' - right: 8' + 8' / 8' + 4' / 16' + 8'

23

Vln.

A. Sx.

Acc.

1\*

*p*

**I Variation**  
**Aggressive, stesso tempo** (♩=50)

27

Vln.

A. Sx.

Acc.

*f*

*f*

*f*

*simile, sempre non legato*

2\*

28

Vln.

A. Sx.

Acc.

*f*

*without accent*

1\* Check the legend to see the multiphonic notation

2\* Deep and thick sound. Accordion represents the solid base of the variation.

Vln.   
A. Sx.   
Acc.

Violin staff (29-30): Treble clef, key signature of two flats. Measures 29-30 feature complex rhythmic patterns with slurs and fingering numbers (5, 7). Measure 30 includes a 7-measure rest.

Alto Saxophone staff (29-30): Treble clef, key signature of two flats. Measures 29-30 feature complex rhythmic patterns with slurs and fingering numbers (7). Measure 30 includes a 7-measure rest.

Piano accompaniment staff (29-30): Bass clef, key signature of two flats. Measures 29-30 feature complex rhythmic patterns with slurs and fingering numbers (7). Measure 30 includes a 7-measure rest.

Vln.   
A. Sx.   
Acc.

Violin staff (30-31): Treble clef, key signature of two flats. Measures 30-31 feature complex rhythmic patterns with slurs and fingering numbers (7, 5). Measure 31 includes a 7-measure rest.

Alto Saxophone staff (30-31): Treble clef, key signature of two flats. Measures 30-31 feature complex rhythmic patterns with slurs and fingering numbers (7). Measure 31 includes a 7-measure rest.

Piano accompaniment staff (30-31): Bass clef, key signature of two flats. Measures 30-31 feature complex rhythmic patterns with slurs and fingering numbers (7). Measure 31 includes a 7-measure rest.

Vln.   
A. Sx.   
Acc.

Violin staff (31-32): Treble clef, key signature of two flats. Measures 31-32 feature complex rhythmic patterns with slurs and fingering numbers (7, 5). Measure 32 includes a 7-measure rest.

Alto Saxophone staff (31-32): Treble clef, key signature of two flats. Measures 31-32 feature complex rhythmic patterns with slurs and fingering numbers (7). Measure 32 includes a 7-measure rest.

Piano accompaniment staff (31-32): Bass clef, key signature of two flats. Measures 31-32 feature complex rhythmic patterns with slurs and fingering numbers (7). Measure 32 includes a 7-measure rest.

32 *Dolce, stesso tempo*

Vln. *ff*

A. Sx. *ff*

Acc. *ff* *pp*

33

Vln.

A. Sx. *p*

Acc.

34

Vln.

A. Sx.

Acc.

\* Softer sound than before.  
Possibly quieter than sax and violin.

35

Vln.

A. Sx.

Acc.

36

Vln.

A. Sx.

Acc.

37

Vln.

A. Sx.

Acc.

Aggressive

*ff*

*ff*

vibr.

*ff* *mf*

\* Thick and deep like the beginning of the variation

38

Vln.

A. Sx.

Acc.

39

Vln.

A. Sx.

Acc.

40

Vln.

A. Sx.

Acc.

*ff* *mf* *cresc.*

41

Vln.

A. Sx.

Acc.

ff mf f

42

Vln.

A. Sx.

Acc.

ff mf

43

Vln.

A. Sx.

Acc.

ff flaut. ff

II Variation  
Daydreaming  $\text{♩} = 45$

45

Vln. *p*

A. Sx. *p* *growl* *gliss.*

Acc. *molto vibr.* *molto vibr.* *simile* *simile*

49

Vln. *pp* *mf*

A. Sx. *pp* *mf* *gliss.*

Acc. *mf*

53

Vln. *f* *mp* *ord.* *dim.*

A. Sx. *f* *mp* *portando as much as you can*

Acc. *mf* *mp* *pp* *p*

\* Left: 8' + 4' - right: 8' + 8' / 16' / 8'  
 Very delicate, like a distant dream.  
 Softer than sax and violin

56 → sul pont.

Vln. *ppp*

A. Sx. *s<sup>f</sup> pp* *mf* *pp* *s<sup>f</sup>* *mf* *p*

Acc.

60

Vln. *mf* *mf* *pp*

A. Sx. *f* *s<sup>f</sup>* *fp*

Acc.

64

Vln. *mf*

A. Sx. *s<sup>f</sup> f*

Acc.

Faster and playful ♩=60

67

Vln. *ord.* *p* *sf* *fp* *fp* *sf*

A. Sax. *vibr.* *gliss.* *sf* *fp* *sf* *fp*

Acc. *gliss.* *sf* *fp* *fp* *fp*

72

Vln. *fp* *sf* *sf* *fp* *fp*

A. Sax. *fp* *sf* *fp* *sf* *fp*

Acc. *sf* *fp* *fp* *sf* *fp*

76

Vln. *fp* *sf* *fp* *pp* *molto vibr.* *molto vibr.*

A. Sax. *fp* *fp* *fp* *fp* *pp* *mf* *vibr.* *bending* *slow vibr.*

Acc. *fp* *sf* *fp* *pp* *mf* *2\** *pp* *mf*

1\* Unexpectedly thick but also agile. Melted with sax.

2\* Delicate but a little bit more energetic than the beginning of the variation. Sax and accordion lead the main voices using different sounds and tones.

81 *simile sempre*  
Vln. *simile* *p* *mp* *mf*

81 *vibr.* *progressively faster trill*  
A. Sx. *pp* *sf* *mf* *pp* *f*

81 *(8va)*  
Acc. *pp* *mf* *pp* *f*

85  
Vln. *f* *f* *mf*

85  
A. Sx. *f* *mf*

85  
Acc. *f* *mf*

89  
Vln. *p* *ppp* *pp*

89  
A. Sx. *p* *pp*

89  
Acc. *p* *pp*

93 *sul pont.*

Vln. *ppp*

A. Sx.

Acc. *ppp*

*sf* *cresc. molto* *simili*

99

Vln.

A. Sx.

Acc. *cresc.*

*sf* *cresc. molto* *cresc.*

101 *ord.*

Vln. *f* *ff*

A. Sx. *f* *ff*

Acc. *f* *ff*

\* Very deep and powerful. Accordion becomes the main character.

III Variation  
Military  $\text{♩} = 210$

103

Vln.

A. Sx.

Acc.

107

Vln.

A. Sx.

Acc.

111

Vln.

A. Sx.

Acc.

The musical score is arranged in three systems, each with three staves: Violin (Vln.), Alto Saxophone (A. Sx.), and Accordion (Acc.). The first system starts at measure 103. The Violin and Alto Saxophone parts play a rhythmic pattern of eighth notes, with dynamics ranging from *sf* to *sf p*. The Accordion part features a complex rhythmic pattern with a 'bellow shake' effect, marked with *p*, *mf*, and *sf*. The second system starts at measure 107, continuing the rhythmic patterns with dynamics like *sf p* and *sf*. The third system starts at measure 111, with the Violin and Alto Saxophone parts playing a more melodic line with dynamics *sf p* and *sf*, while the Accordion part maintains a steady accompaniment with *sf* dynamics.

\* Left: 8' + 4' - right: 8' + 8' / 8' + 8' + 4' / 16' + 8' + 8'



127

Vln. *arco battuto*

A. Sx. *slap or fast staccatissimo*

Acc. *pp subito*

131

Vln.

A. Sx.

Acc.

135

Vln.

A. Sx.

Acc.

139

Vln. *mf* *f* 3 3 3

A. Sx. *mf* *f* *flutt. smear* *simile*

Acc. *f* *gliss.* *f* *simile*

143

Vln. 3 3 3

A. Sx. *gliss.*

Acc. *gliss.*

147

Vln. 3 3 3 3 3 *rall.*

A. Sx. *sf* 3 3

Acc. *Bellow shake*

Vigorous, stesso tempo (♩ = 105)

152

Vln. *ff* *sf*

A. Sx. *ff* *sf*

Acc. *ff* *sf*

153

Vln.

A. Sx.

Acc.

154

Vln. *sf*

A. Sx. *sf*

Acc. *sf*

155

Vln.

A. Sx.

Acc.

*simile*

156

Vln.

A. Sx.

Acc.

*sf*

*sf*

*simile*

157

Vln.

A. Sx.

Acc.

*ppp* *ff*

*ppp* *ff*

*ppp* *ff*

*ppp* *ff*

*growl*



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