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Quattro studi Omaggio a Berio

per fisarmonica sola

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a cura di Patrizia Angeloni



Quattro studi Omaggio a Berio

per fisarmonica sola

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Umberto Turchi*

Quattro Studi Omaggio a Luciano Berio – per fisarmonica sola

Questi studi nascono dalla mia passione per *Sequenza XIII (Chanson)* di Luciano Berio. Alcuni dei gesti tecnici presenti nel brano, che ho trovato interessanti, insoliti, o tecnicamente impegnativi, sono stati presi come materiale di partenza per la stesura dei quattro studi.

Il primo brano ricalca la scrittura polifonica che apre la *Sequenza* per fisarmonica; il secondo è una ricostruzione progressiva di un gesto tecnico molto peculiare basato sull'oscillazione del mantice; il terzo riprende un uso degli accordi precomposti piuttosto raro nella scrittura contemporanea per fisarmonica, mentre il quarto è una sorta di decostruzione onirica di un tema di Mahler, che Berio stesso aveva usato come filo conduttore del terzo movimento di *Sinfonia*.

Ciascun brano porta come titolo un verso della poesia “acrostichetto” che Edoardo Sanguineti dedicò a Luciano Berio in occasione del suo settantesimo compleanno. A mancare è l’ultimo verso, in cui il poeta prefigurava un ottantesimo anniversario, purtroppo mai arrivato.

Il brano è scritto in suoni reali (actual pitch), e dove non diversamente specificato l'esecutore può scegliere liberamente i registri da usare.

Quattro Studi Omaggio a Luciano Berio - for solo accordion

These etudes stem from my passion for Luciano Berio's *Sequenza XIII (Chanson)*. Some of the technical gestures in the piece, which I found interesting, unusual, or technically challenging, were taken as starting material for the writing of the four etudes.

The first piece retraces the polyphonic writing that opens the *Sequenza* for accordion; the second is a progressive rebuilding of a very peculiar technical gesture based on the bellows-shake; the third takes up a use of pre-composed chords that is rather rare in contemporary accordion writing, while the fourth is a sort of dreamy deconstruction of a theme by Mahler, which Berio himself had used as the leitmotif of the third movement of *Sinfonia*.

Each piece bears as its title a line from the poem 'acrostichetto' that Edoardo Sanguineti dedicated to Luciano Berio on the occasion of his 70th birthday. What is missing is the last verse, in which the poet prefigured an 80th anniversary, which sadly never came.

The song is written in real sounds (actual pitch), and unless otherwise specified the performer can freely choose the registers to be used.

1.

Brindo Blandi Bemolli di Baritoni

Accordion

3

Accord.

4

Accord.

6

Accord.

8

Accord.

2.

Elevo encomi all'estro elettrarmonico

Maniacale

mp

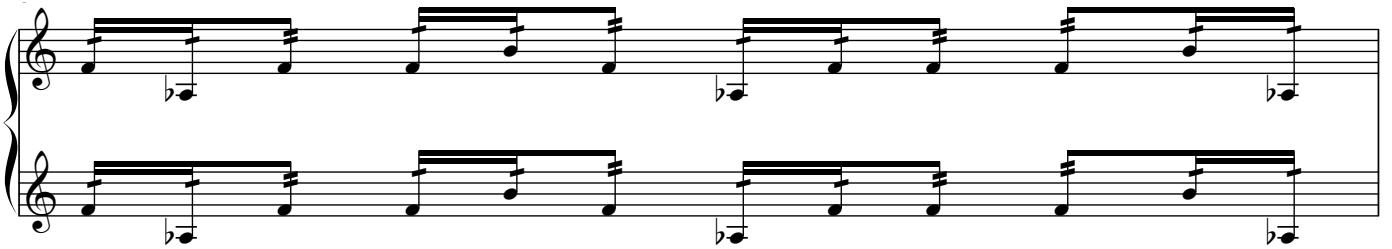
2

sempre crescendo fino alla fine

3

4

5



7

A continuation of the musical score. The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. The music consists of four measures of eighth-note patterns. The bass staff has a bass clef and a sharp sign. The treble staff has a treble clef and a sharp sign.

8

A continuation of the musical score. The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. The music consists of four measures of eighth-note patterns. The bass staff has a bass clef and a sharp sign. The treble staff has a treble clef and a sharp sign.

9

A continuation of the musical score. The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. The music consists of four measures of eighth-note patterns. The bass staff has a bass clef and a sharp sign. The treble staff has a treble clef and a sharp sign.

10

A continuation of the musical score. The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. The music consists of four measures of eighth-note patterns. The bass staff has a bass clef and a sharp sign. The treble staff has a treble clef and a sharp sign.

11

A continuation of the musical score. The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. The music consists of four measures of eighth-note patterns. The bass staff has a bass clef and a sharp sign. The treble staff has a treble clef and a sharp sign.

12

Musical score for page 12. The score consists of two staves, each with a treble clef and four lines. The music is in common time. The first staff has a bass clef at the beginning of the second measure. Measures 1 and 2 consist of eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note followed by eighth-note patterns.

13

Musical score for page 13. The score consists of two staves, each with a treble clef and four lines. Measures 1 and 2 begin with bass notes followed by eighth-note patterns. Measures 3 and 4 end with bass notes followed by eighth-note patterns.

14

Musical score for page 14. The score consists of two staves, each with a treble clef and four lines. Measures 1 and 2 begin with bass notes followed by eighth-note patterns. Measures 3 and 4 end with bass notes followed by eighth-note patterns.

15

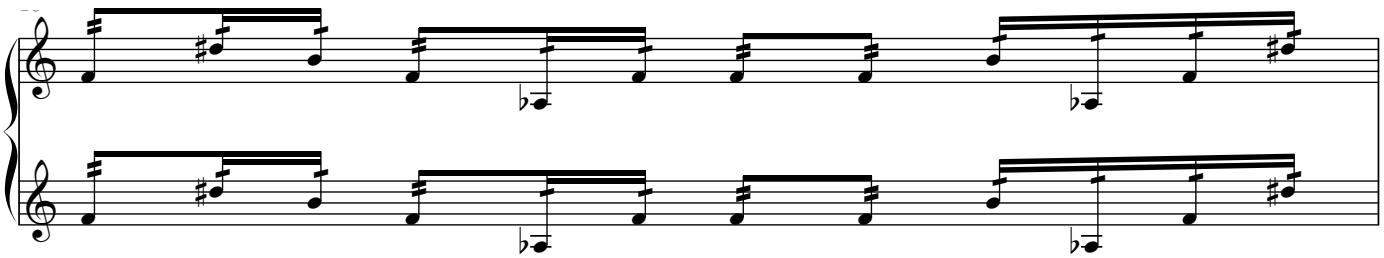
Musical score for page 15. The score consists of two staves, each with a treble clef and four lines. Measures 1 and 2 begin with bass notes followed by eighth-note patterns. Measures 3 and 4 end with bass notes followed by eighth-note patterns.

16

Musical score for page 16. The score consists of two staves, each with a treble clef and four lines. Measures 1 and 2 begin with bass notes followed by eighth-note patterns. Measures 3 and 4 end with bass notes followed by eighth-note patterns.

17

Musical score for page 17. The score consists of two staves, each with a treble clef and four lines. Measures 1 and 2 begin with bass notes followed by eighth-note patterns. Measures 3 and 4 end with bass notes followed by eighth-note patterns.



19

Two staves of musical notation. Both staves begin with a quarter note followed by an eighth-note triplet pattern. The right hand has a sustained eighth note at the end of each measure.

20

Two staves of musical notation. The left hand starts with a sustained eighth note. The right hand begins with an eighth-note triplet pattern.

21

Two staves of musical notation. The left hand starts with a sustained eighth note. The right hand begins with an eighth-note triplet pattern.

22

Two staves of musical notation. The left hand starts with a sustained eighth note. The right hand begins with an eighth-note triplet pattern.

23

Two staves of musical notation. The left hand starts with a sustained eighth note. The right hand begins with an eighth-note triplet pattern.

24

Musical score for page 24. The score consists of two staves, each with a treble clef and four lines. The music is in common time. The first staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns. The second staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns.

25

Musical score for page 25. The score consists of two staves, each with a treble clef and four lines. The music is in common time. The first staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns. The second staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns.

26

Musical score for page 26. The score consists of two staves, each with a treble clef and four lines. The music is in common time. The first staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns. The second staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns.

27

Musical score for page 27. The score consists of two staves, each with a treble clef and four lines. The music is in common time. The first staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns. The second staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns.

28

Musical score for page 28. The score consists of two staves, each with a treble clef and four lines. The music is in common time. The first staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns. The second staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns.

29

Musical score for page 29. The score consists of two staves, each with a treble clef and four lines. The music is in common time. The first staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns. The second staff has a basso continuo line with a sustained note and a bass line with eighth-note patterns. There is a dynamic marking *fff* above the second staff.

3.

Ricanto e ritornello i rombi e i ritmi

Implacabile

Accordion

4

Accord.

7

Accord.

9

Accord.

11

Accord.

13

Accord.

MII m d _____

m d _____

m d _____

m d _____

m _____

m _____

m _____

m _____

7 m _____

7 m _____

27

Accord.

m _____

m _____

29

Accord.

m _____

7 m _____

31

Accord.

7 m _____

m _____

33

Accord.

m _____

d m _____

35

Accord.

d m m m m _____

d m m m m _____

sempre dim...

37

Accord.

d m m m m _____

4.

Inni ti inneggio...

Cantando liberamente

Accordion

pp

d=50

mp

5 **Liberamente**

Accord.

p

9 *d=50*

Accord.

poco cresc...

mf

mp

Liberamente

15

Accord.

p *pp* *ppp*

mp

19 =50

Accord.

p cresc...

f

mp

mf

f

Liberamente

rapido!

25

Accord.

mp

f

p

Trasognato

30 15ma

Accord.

ppp

sempre ppp, un sussurro...

8vb

32

Morendo...

Accord.

p possibile

