Marta Gentilucci

Aus... *am Grat*

for Soprano, Tenor Saxophone, Guitar and Accordion

(2013)

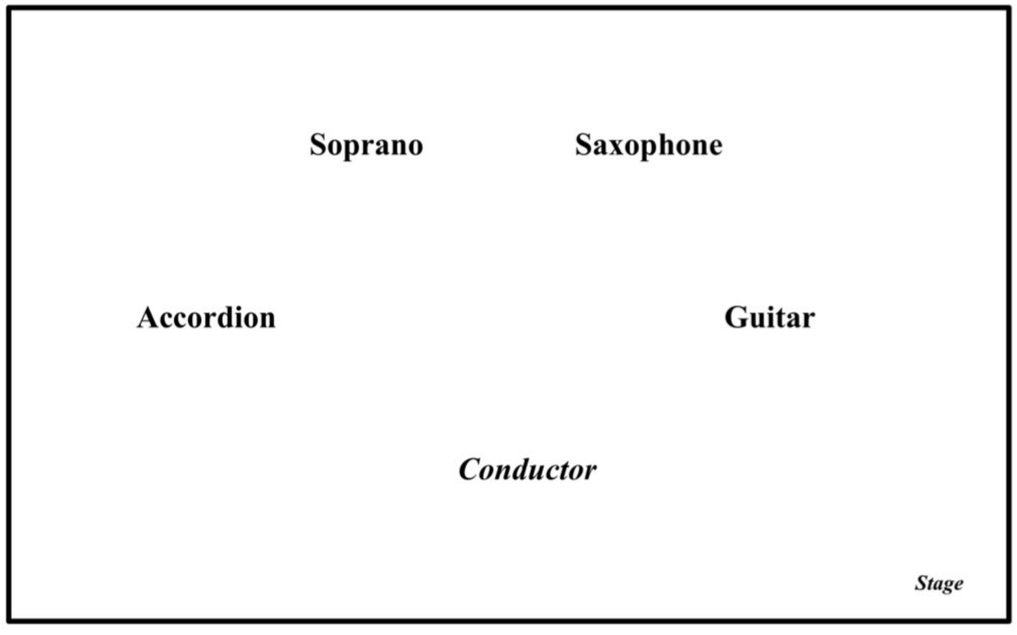
Scoring and Disposition

Soprano

Tenor Saxophone

Guitar

Accordion



*

ES IST ALLES ANDERS, ALS DU ES DIE DENKST, ALS ICH ES MIR DENKE,
eppure sotto la pelle c'è luce
intermittente, s'attiva alla
tua unghia-consonante, al dito
allungato della voce.

*

Piena è la borsa dell'occhio
di monete di tempo:
la tasca è così aperta
in queste ore che
sento il tintinnare.

*

AM ABSCHIEDS-
GRAT mi sbuccio
il respirare.
Il fiato
rammendato col
filo più scuro:
d'abbandono.

Da *"MANDELN ATMEN – Respiro di mandorla"* di E. Biagini

Voice

spoken

spoken with breathy sound

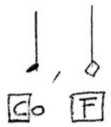
breathy sound, words are not much articulated

breathy sound , words distinctly articulated

as low as possible

spoken but on the written pitch , distinctly articulated

the written consonants are a little mutely articulated, but it sounds only the written vowel in quadrat



articulate the sound (or breathy sound) with the written consonant

same vowel of the previous syllable

vowel extension for different pitches

continuation of broken word

as an Echo

glottis' Staccato

tremolo of the vocal cords [Monteverdi Tremolo], but very fast, legatissimo and continuous

singing on the written pitch, with a finger on the side of the larynx: it produces a sort of smooth controlled fast vibrato. It's not a trill or a normal vibrato, but it is in between a repeating pitch and an amplitude modulation.

mouth-position: closed, almost closed, half open, a little closed, open

The mouth position signs appear above the soprano stave. They affect only the bars on which the are placed

1/8 tone higher/lower

1/4 tone higher/lower

the accidentals effect the pitches directly next to them and they do not stay throughout the measure

Saxophone

sound

breathy sound with definite pitch

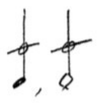
subtone: play *ppp* till *p* but with much pressure of the lips and as it were *fff*

flutter tongue

alternate the two different fingering

lip pizzicato, fingering but without any sound: it sounds just the tongue beat on the reed

sound with lip pizzicato attack



slap with sound or with breathy sound

or key half depressed: it's a rhythmical key-articulation

1/8 tone higher/lower

1/4 tone higher/lower

3/8 tone (i.e. 1/2 ± 1/8)

1/2 tone

5/8 tone (i.e. 1/2 ± 1/8)

the accidentals effect the pitches directly next to them and they do not stay throughout the measure

Guitar

①,②,③, ...	**String**
1, 2, 3, 4	**Finger left hand (index finger, middle finger, ring finger, little finger)**
p, i, m, a, c	**Finger right hand (thumb, index finger, middle finger, ring finger, little finger)**
R.H , L.H.	**right hand, left hand**

"breathy sound": L.H. or R.H. glisses on the string(s) without plucking. The breathy sound results from the movement of the fingers on the strings

repetition of the same note without any accent, as fast as possible and legato

Glissando without plucking a second time at the end

Bartòk pizzicato

let resonate

Position of the Right Hand:

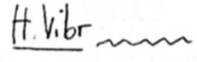
MT	much fingerboard (**M**olto **T**asto)
T/O	between tasto and ordinario (**T**asto/**O**rdinario)
O	ordinario (**O**ridinario)
O/P	between ordinario and bridge (**O**rdinario/**P**onticello)
P	bridge (Ponticello)
MP	much bridge (Molto Ponticello)

slur for the bowing direction change

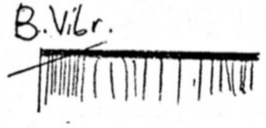
the accidentals effect the pitches directly next to them and they do not stay throughout the measure

Accordion

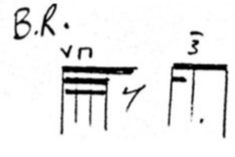
Different depress-degree of the
completely depressed - half depressed



Hand Vibrato with different speed if indicated



Bellows Vibrato with dynamic change of speed



Bellows **Rhythm** following the written rhythm

"down" bellows, outwards direction

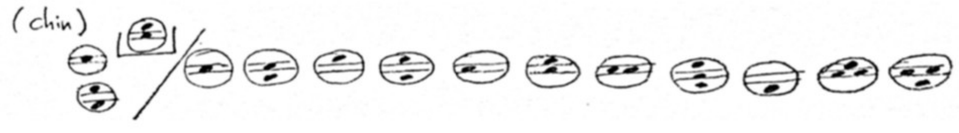
"up" bellows, inwards direction

Italian terms on the score

acc.	accelerando
rall.	rallentando
vel. or *veloce*	fast
molto vel. or *molto veloce*	very fast
teso	tense
tesissimo	very tense

Registers

Manual I



Manual II (Bass- and Third)

Manual II (Chords) and III Manual

Some remarks

- The piece is written for a keyboard accordion. The Left Hand has: Stradella Bass System and a free Bass system (i.e. without convertor)

- the dynamic is relative and depending on the pitch-register and on the manual-registers (or combinations of them)

- the score is written in *exact pitch notation*

the accidentals effect the pitches directly next to them and they do not stay throughout the measure

Soprano

Tenor Sax

Guitar

Accordion

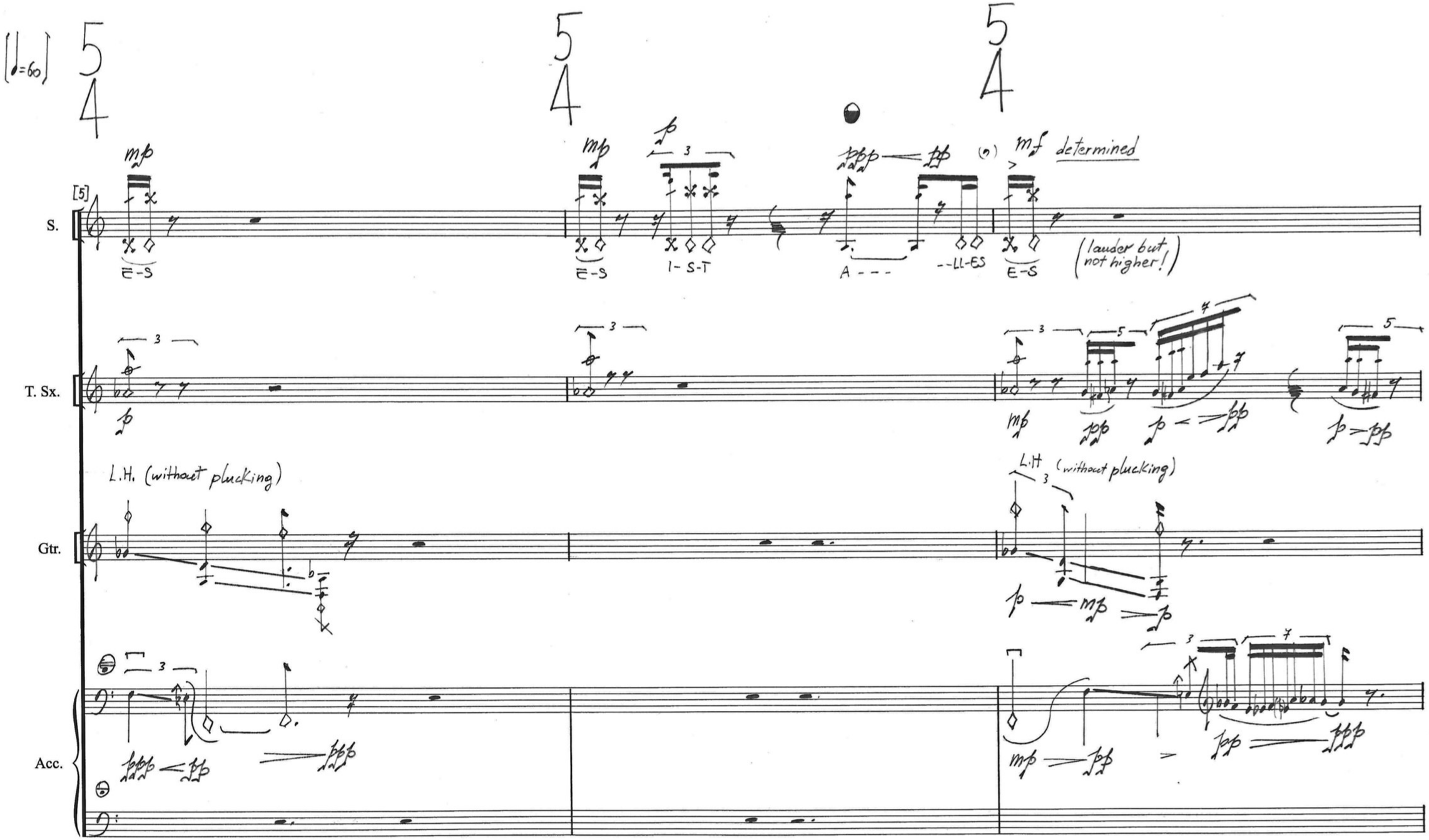
E-S

E-S

I-S-T

E-S

loose.
as much as possible
fused with the voice


[♩=60]
5
4
[5]
S.
T. Sx.
Gtr.
Acc.
mp
E-S
I-S-T
A---
--LL-ES
mf determined
(lauder but not higher!)
L.H. (without plucking)
L.H (without plucking)

♩=60

5/4 3/4 2/4. 3/4

[8]

S. E-S I-S-T AN-- --DERS E-S A---LS DU E-S DIR

T. Sx.

T/O

Gtr.

Acc.

[12]

S.

DENKT E-S I-S-T a--- --- Ps ich E-S mir den-- --kt

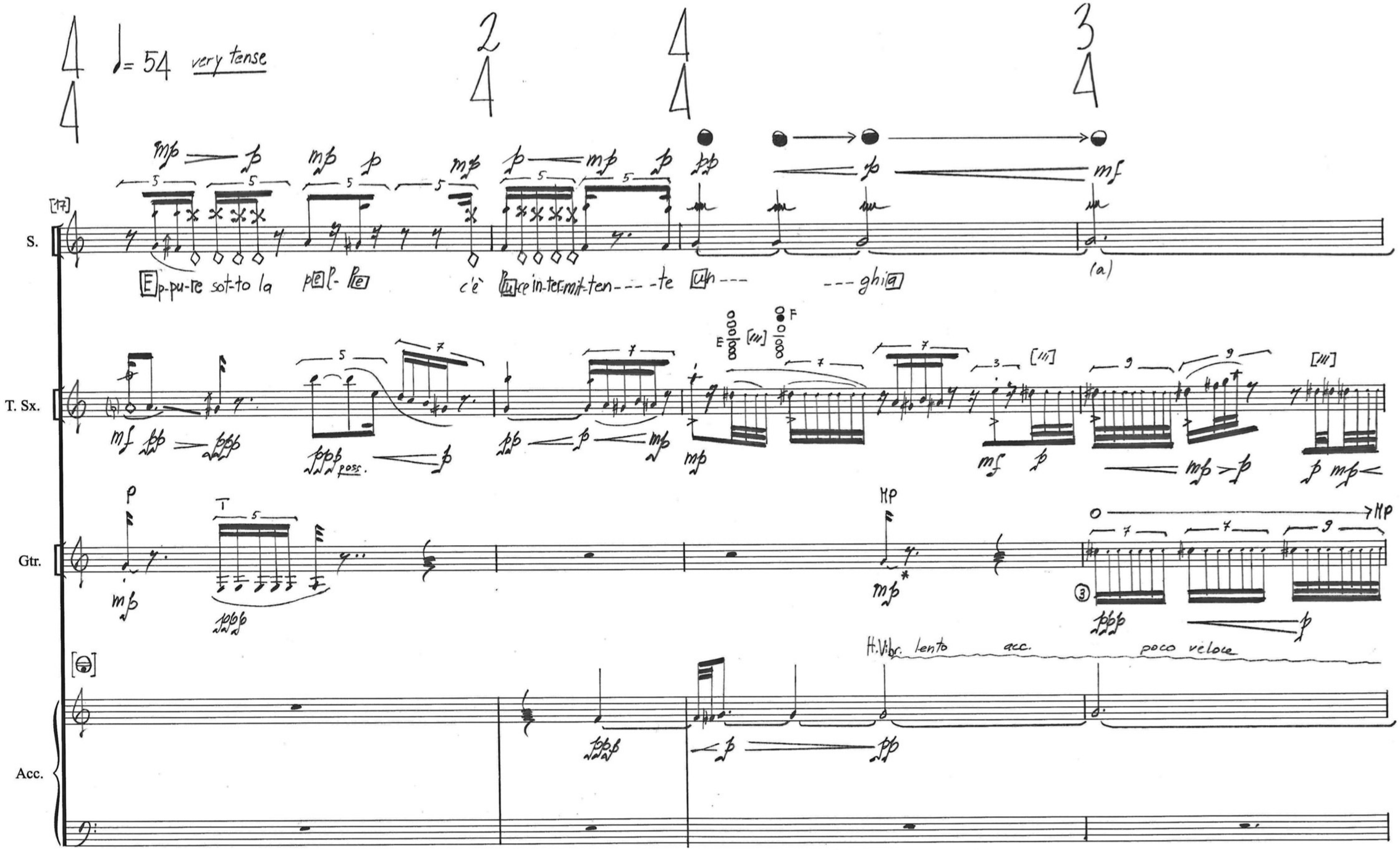
T. Sx.

poss.

Gtr.

P T/O

Acc.


♩= 54 very tense
S.
T. Sx.
Gtr.
Acc.
[17]
Ep-pu-re sot-to la pel-le c'è luce in-ter-mit-ten---te un--- ---ghia
(a)
poss.
H.Vibr. lento acc. poco veloce

♩=54

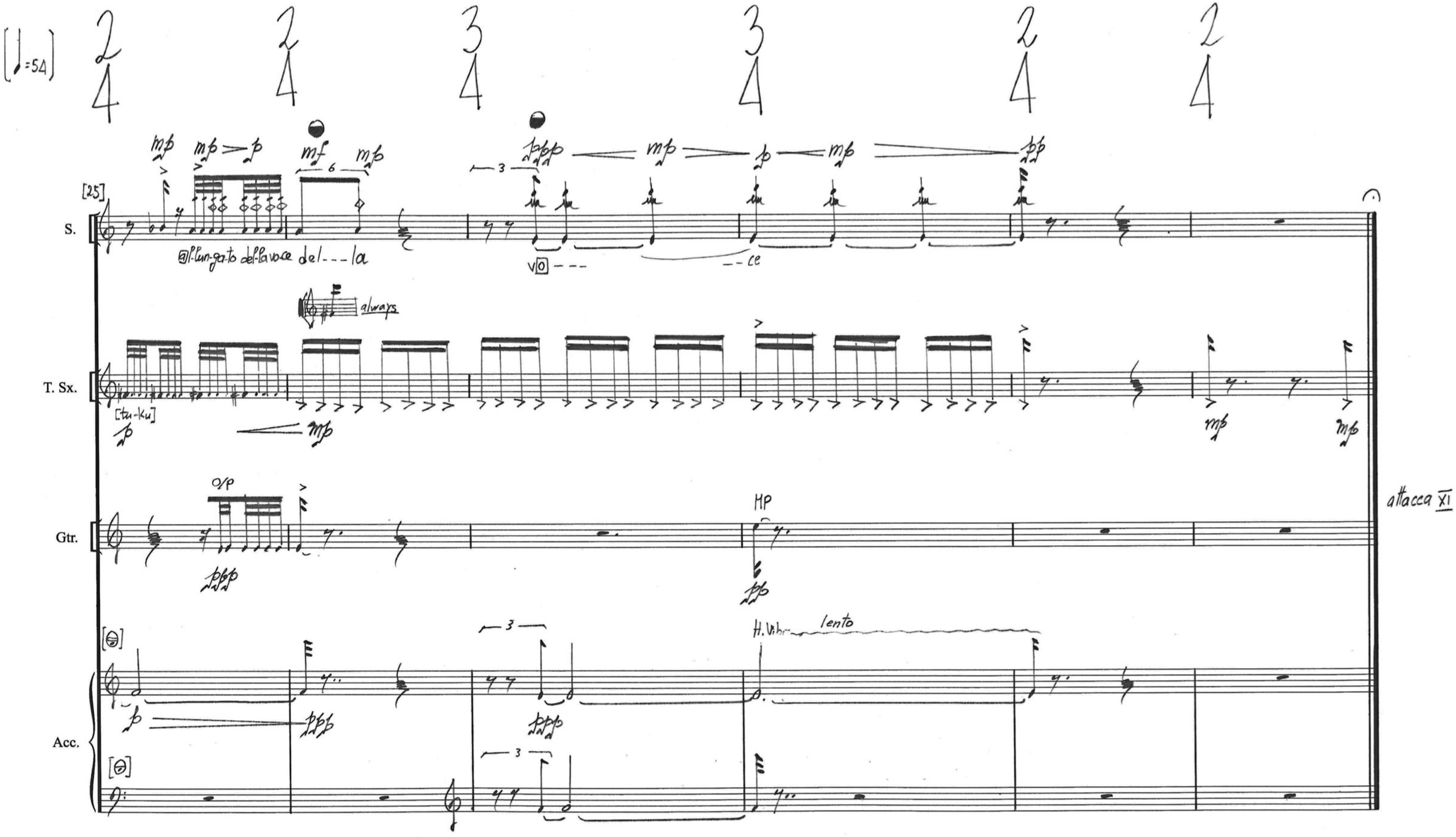
[21]

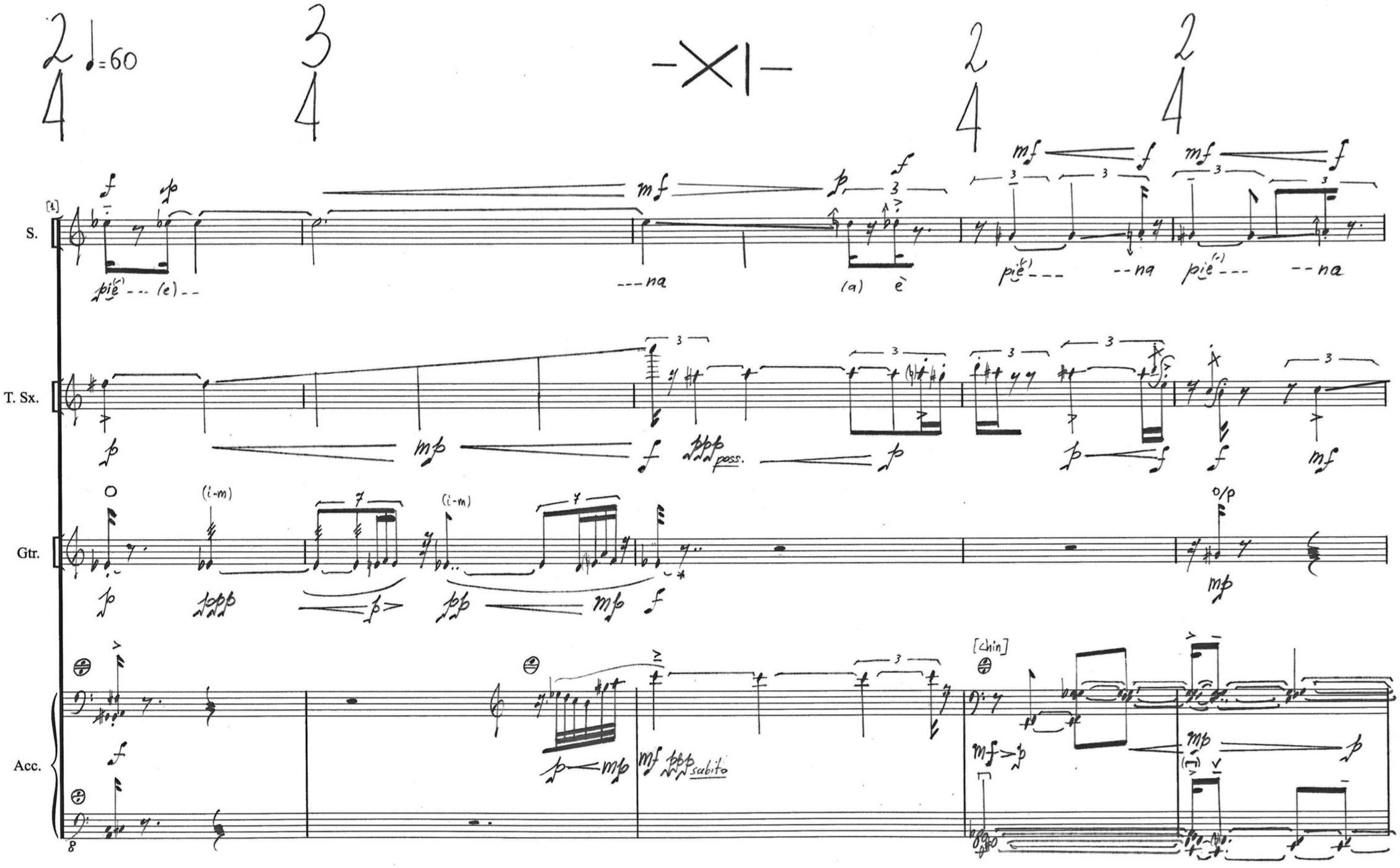
S. (a) con-so-nan--- --te al s'at-ti-va al-la tua un--ghia di-- di---

T. Sx. [tu-ku] [tu-ku]

Gtr.

Acc. H.Vibr lento poco veloce acc. veloce


[♩=54]
[25]
S.
T. Sx.
Gtr.
Acc.
[tu-ku]
always
O/P
HP
H. Vibr.
lento
attacca XI



♩=60
S.
T. Sx.
Gtr.
Acc.
pie(-) --- (e) --
--- na
(a) è
pie(-) --- -- na
pie(-) --- -- na
poss.
(i-m)
o/p
[chin]
subito

[♩=60]

[6]

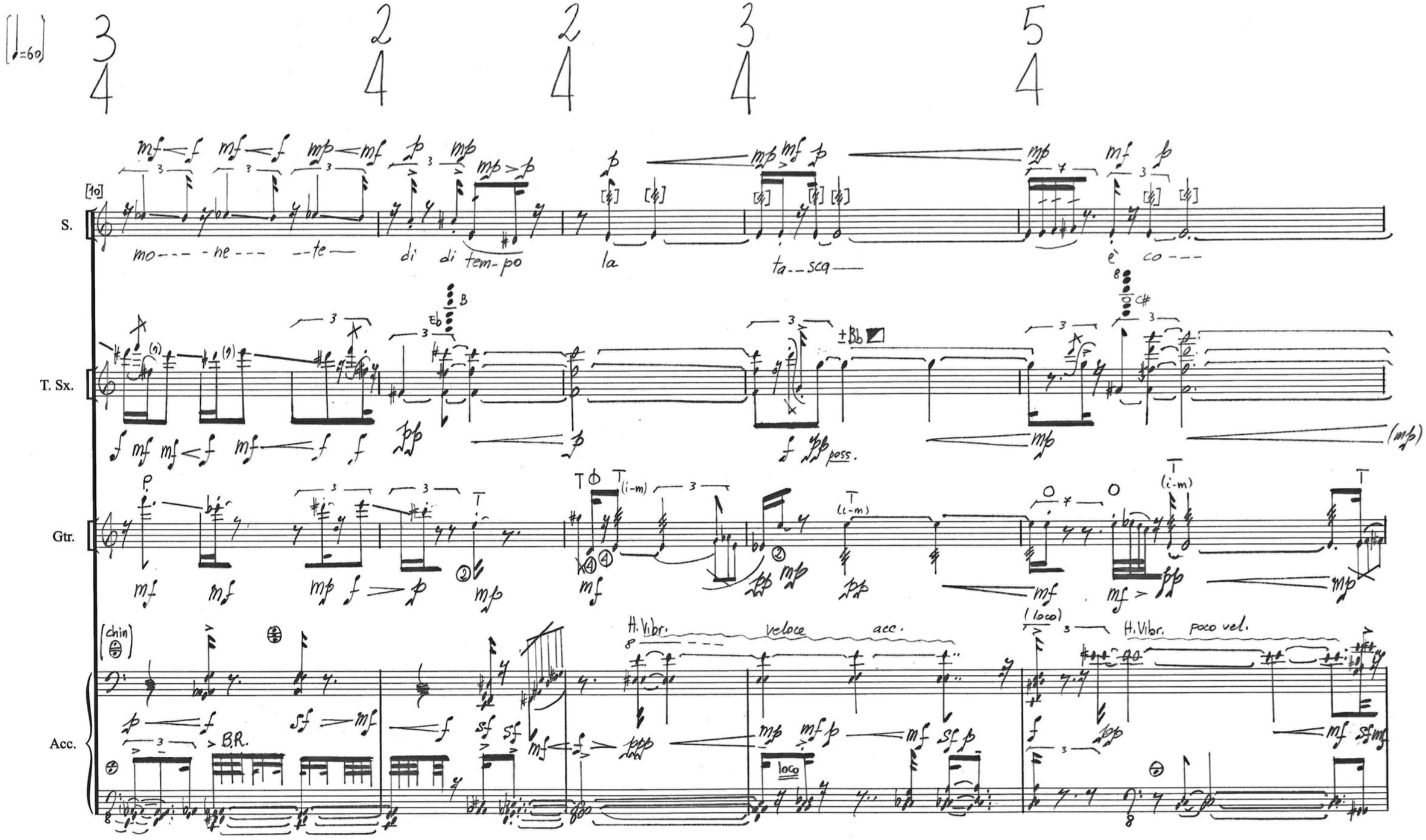
S. pié-- --na è la (a)-- bor-- --sa -- del--(e) l'oc--(o)--chió--(o) di

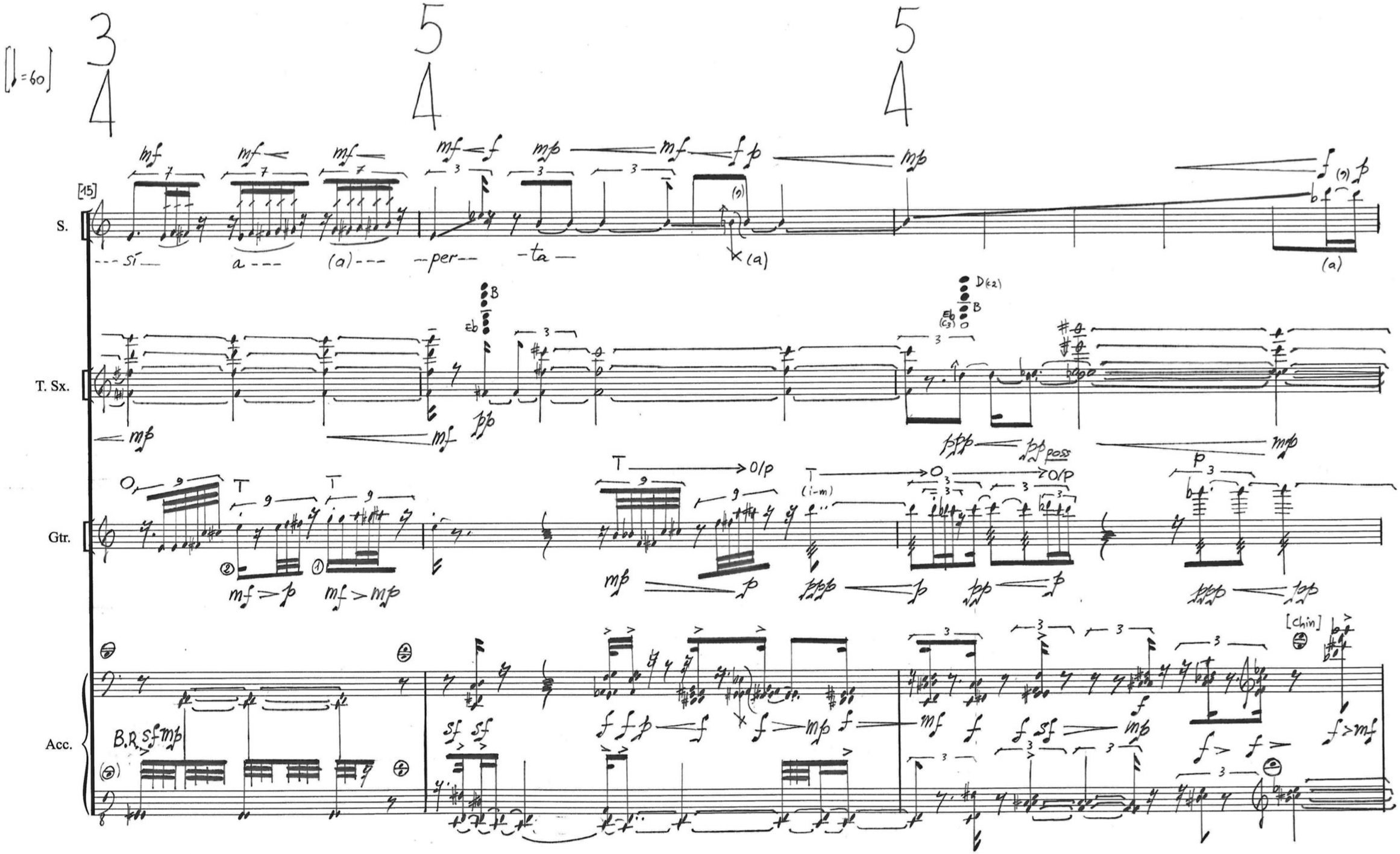
T. Sx.

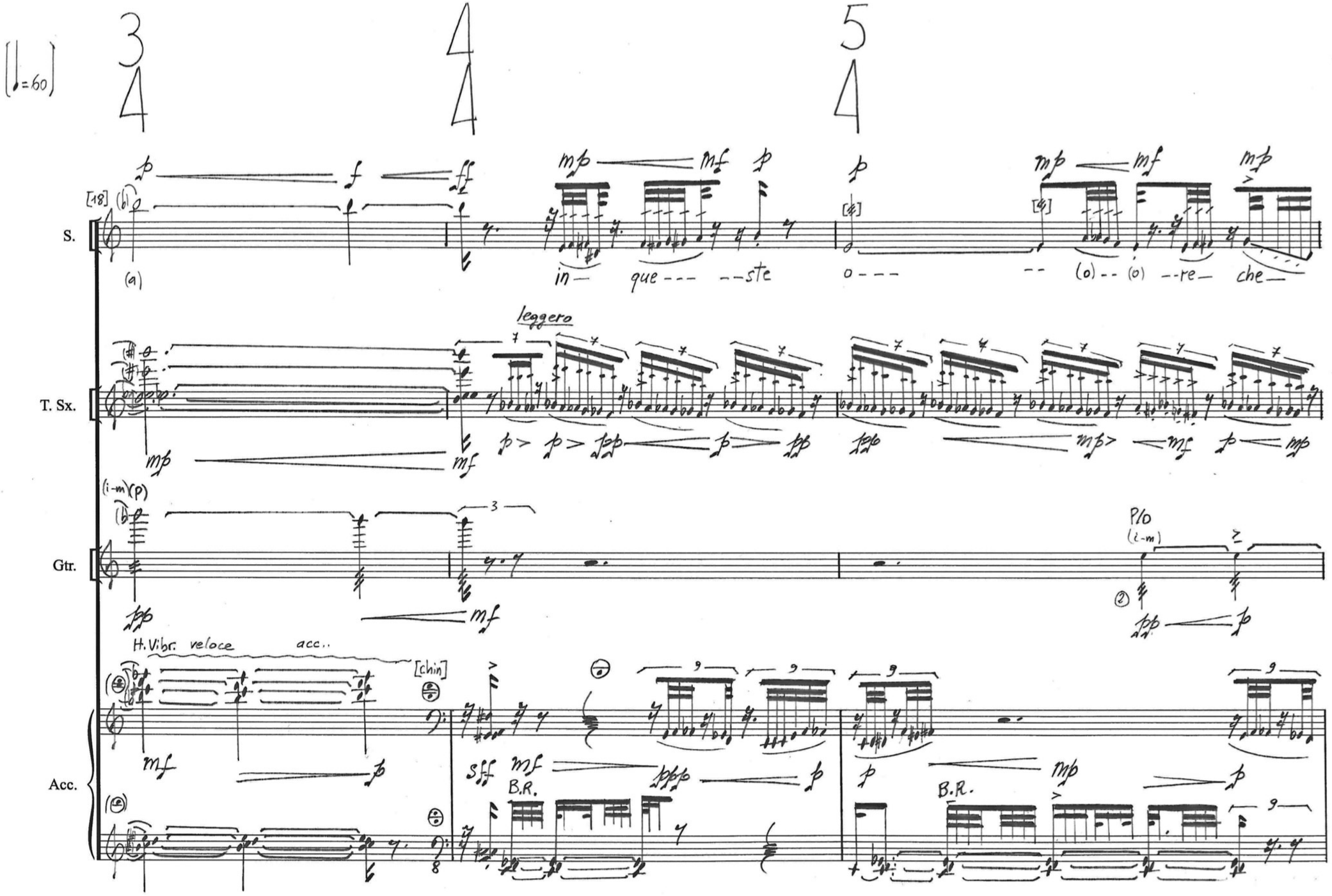
Gtr.

H. Vib. veloce

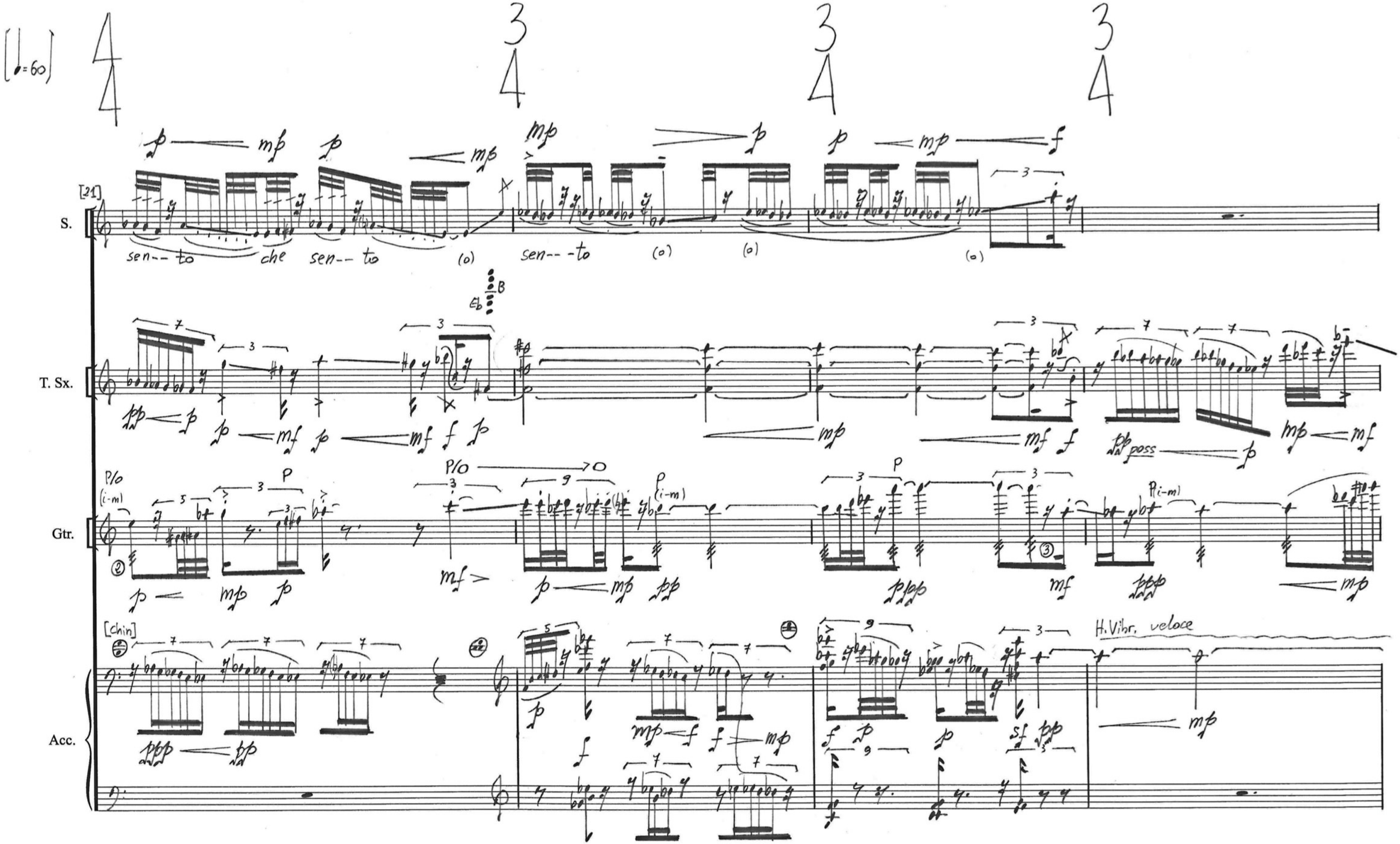
Acc. B.R. [chin]

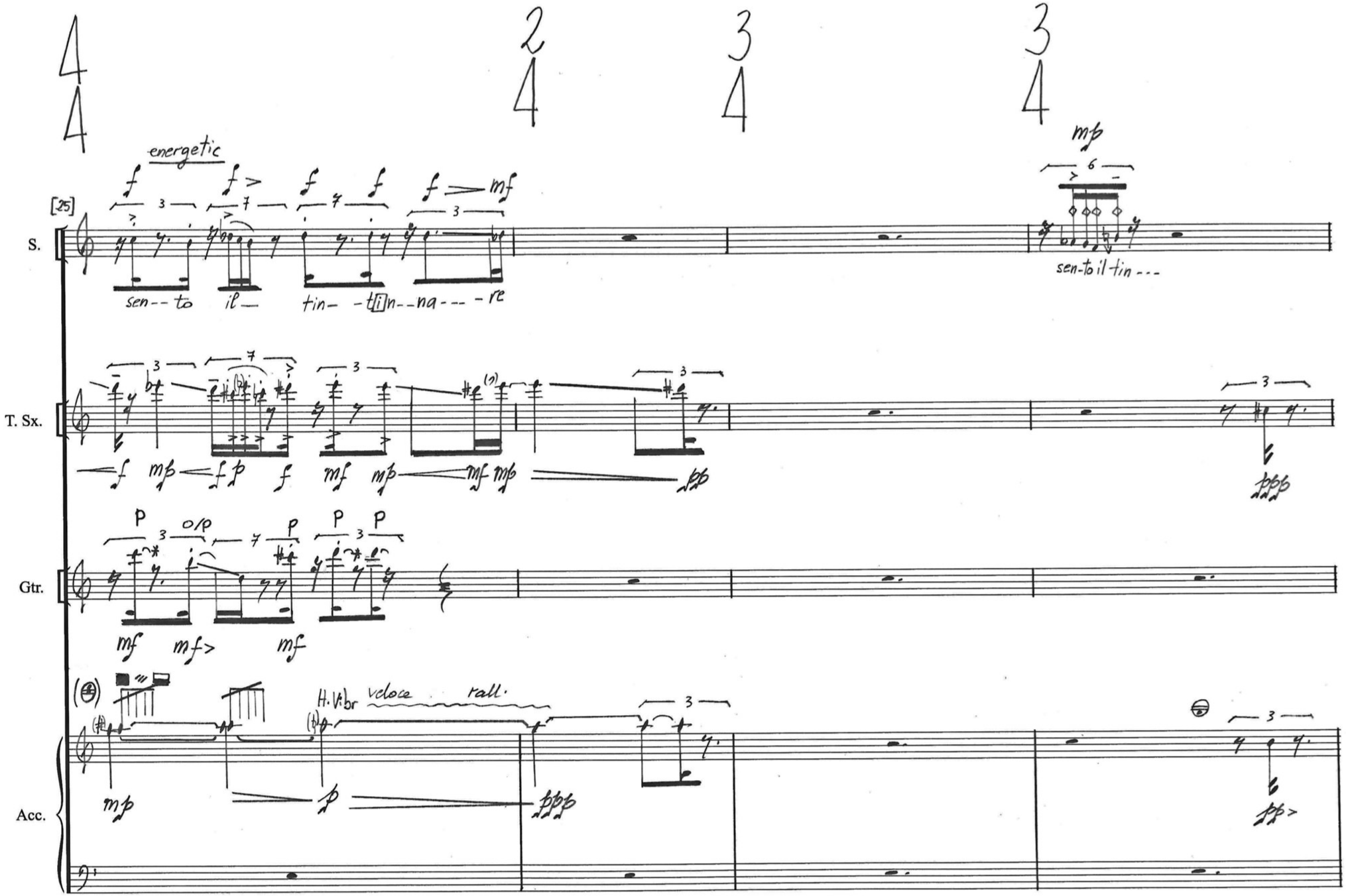

S.
T. Sx.
Gtr.
Acc.
mo - - - ne - - - - te - di di tem-po la ta - - sca - è co - - -
poss.
(chin)
B.R.
H. Vibr. veloce acc.
(loco)
H. Vibr. poco vel.
loco

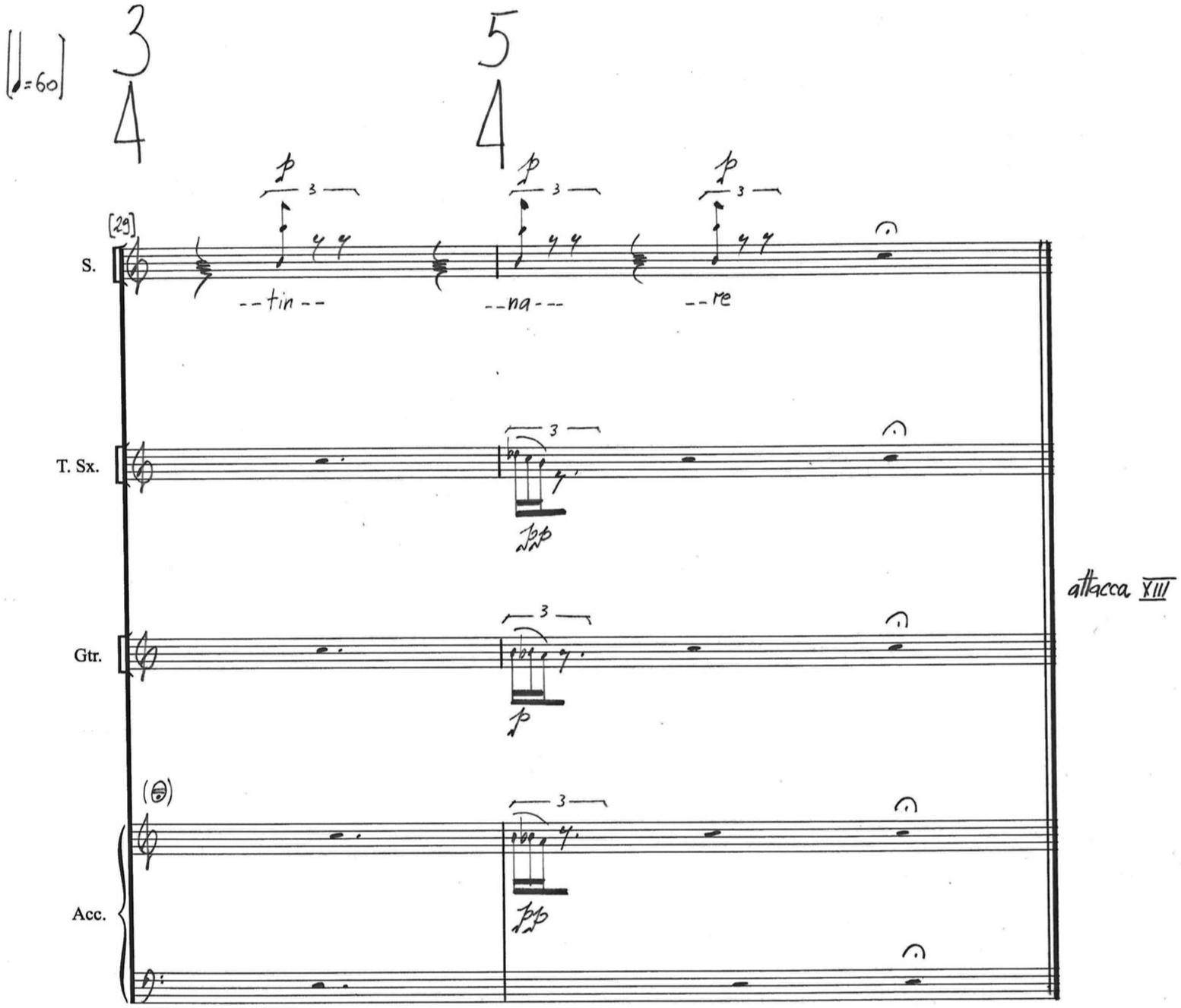

[♩=60]
[15]
S.
T. Sx.
Gtr.
Acc.
--- sí — a --- (a) --- -per-- -ta —
[chin]

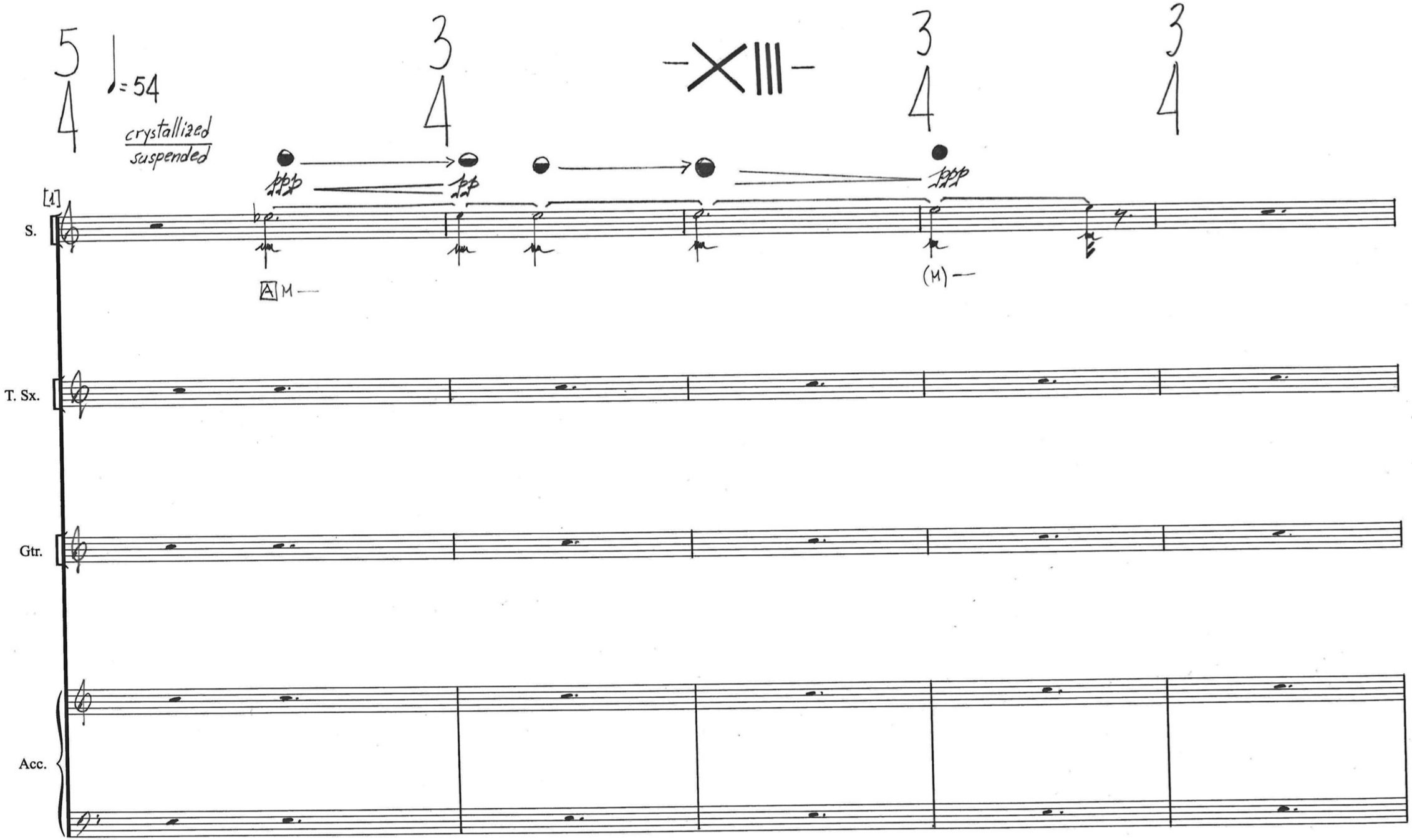


[♩=60]
S.
T. Sx.
Gtr.
Acc.
[18]
(a)
in— que--- --ste o--- -- (o)-- (o) --re— che—
leggero
(i-m)(p)
P/O
(i-m)
H.Vibr. veloce acc..
[chin]
B.R.
B.R.


[♩=60]
[21]
S.
sen-- to che sen-- to (o) sen--to (o) (o) (o)
T. Sx.
Gtr.
[chin]
Acc.
H. Vibr. veloce


energetic
[25]
S.
sen-- to il— tin- -t[i]n--na--- -re
sen-to il tin---
T. Sx.
Gtr.
Acc.
H.Vibr
veloce
rall.


[♩=60]
3
4
5
4
[29]
S.
--tin--
--na---
--re
T. Sx.
Gtr.
Acc.
attacca XIII


5
4
♩= 54
crystallized
suspended
3
4
XIII
3
4
3
4
ppp
pp
ppp
[1]
S.
A M
(M)
T. Sx.
Gtr.
Acc.

[♩=54]

3/4 3/4 3/4 3/4 2/4 3/4

[6]

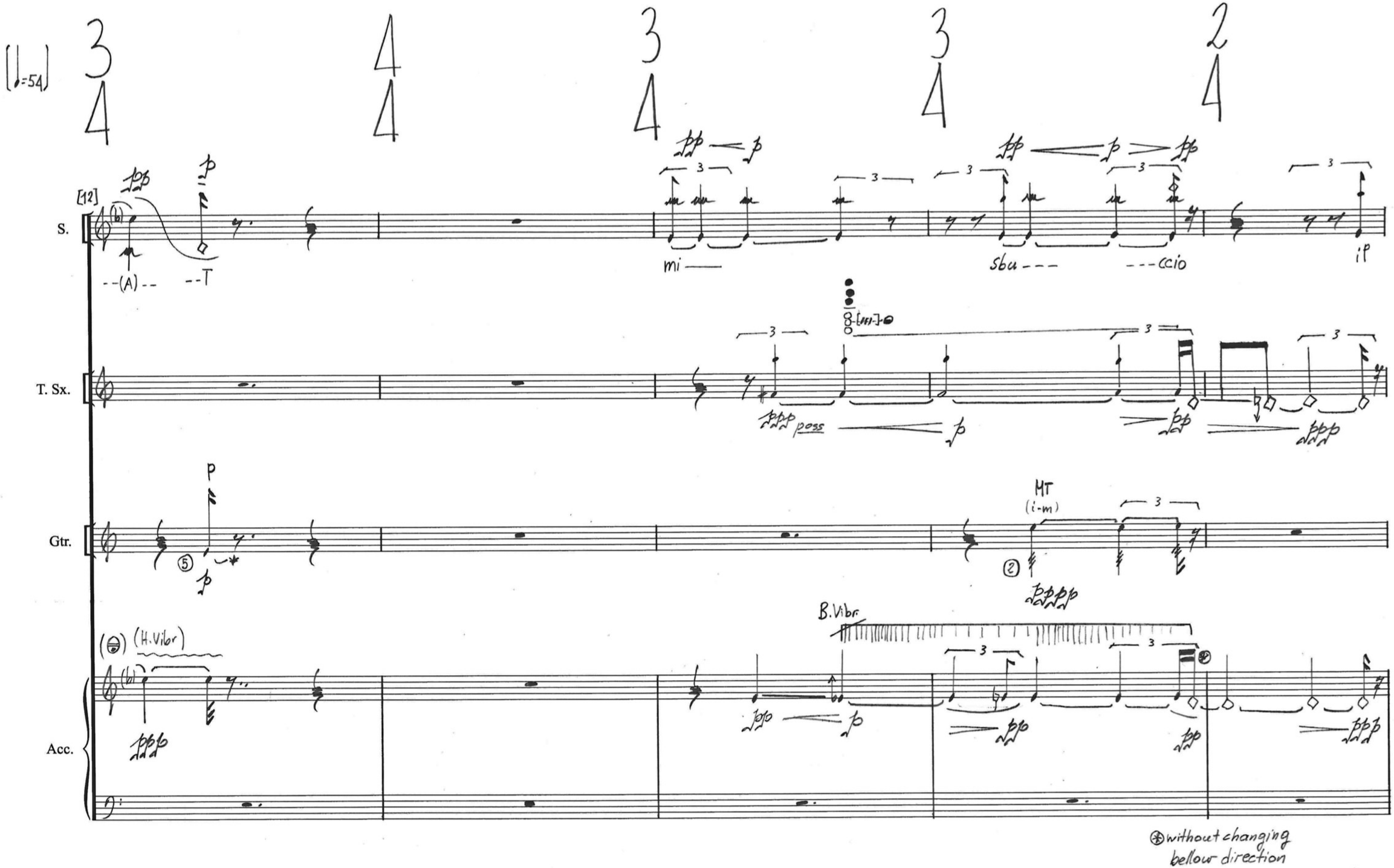
S. A --- --MA --- ---BSCHIE-DS GRA---

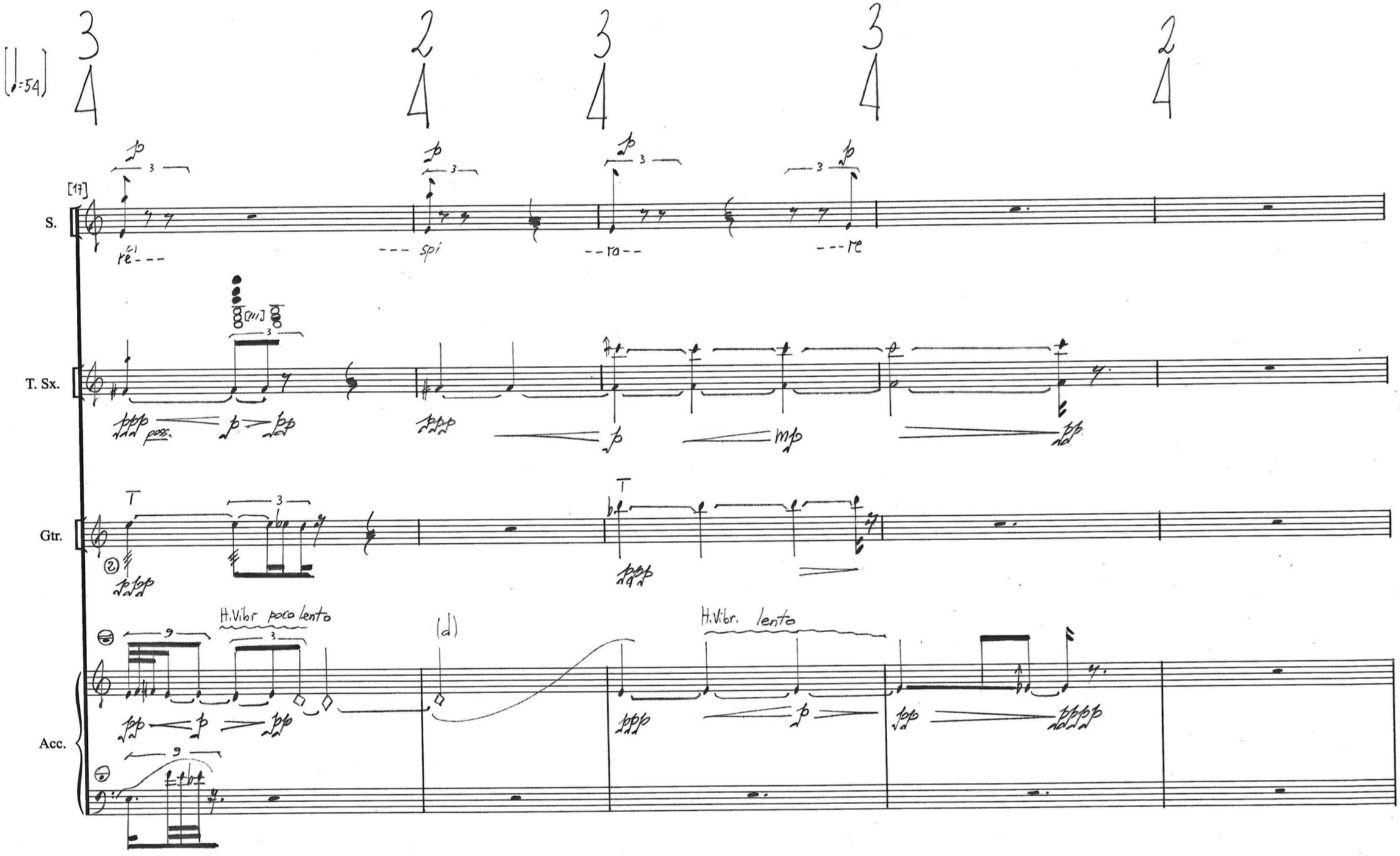
T. Sx. ±F# (#o)

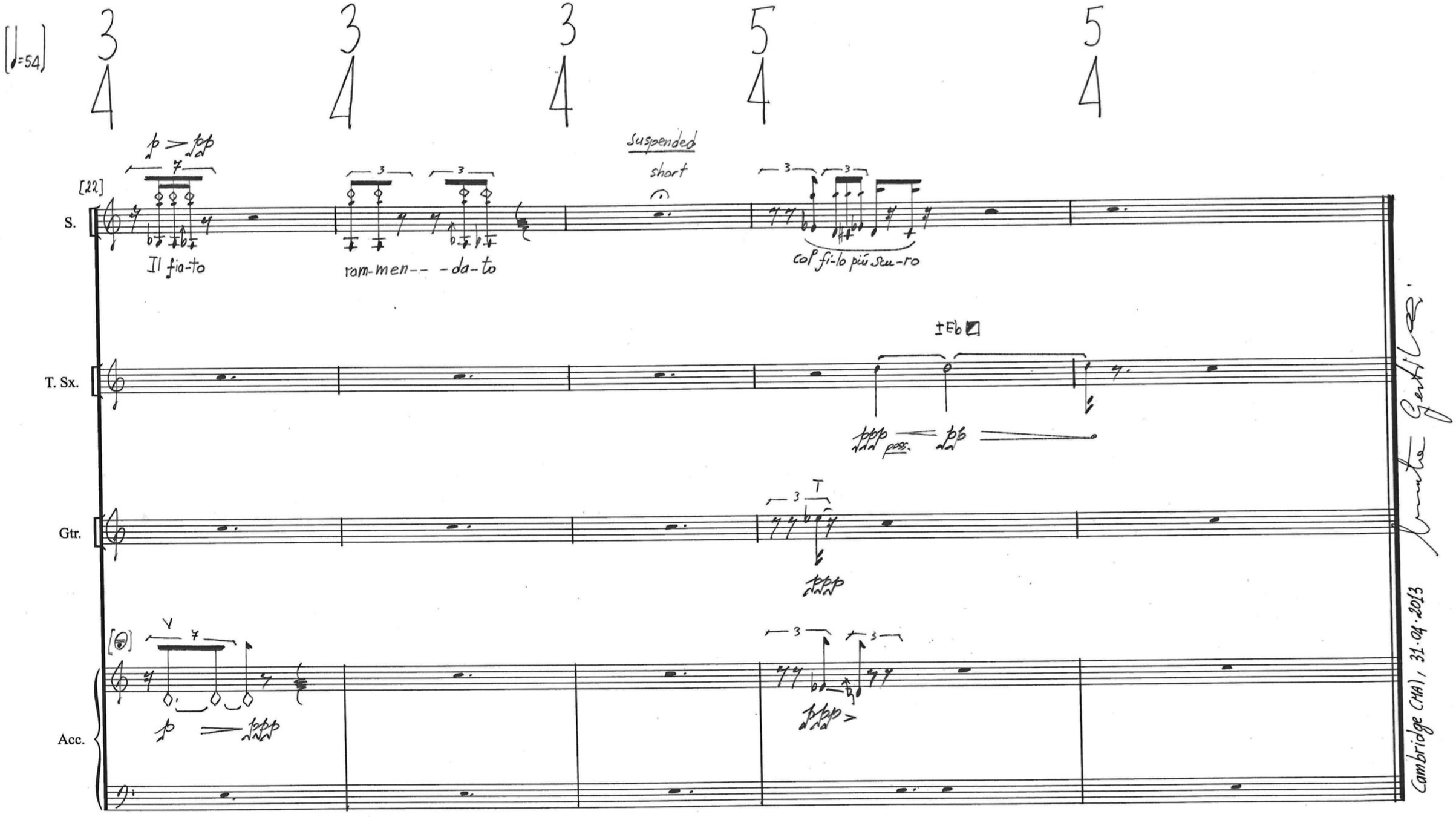
Gtr.

Acc. H.Vibr.⊛ rall. poco lento acc. poco vel.

⊛ as similar as possible to the voice's tremolo


[♩=54]
[12]
S.
T. Sx.
Gtr.
Acc.
--(A)--
--T
mi
sbu---
---ccio
ip
poss
MT
(i-m)
B.Vibr.
(H.Vibr)
⊛without changing bellow direction


[♩=54]
[17]
S.
T. Sx.
Gtr.
Acc.
ré - - -
- - - spi
- - ra - -
- - - re
poss.
H.Vibr poco lento
(d)
H.Vibr. lento


[♩=54]
[22]
S.
T. Sx.
Gtr.
Acc.
Il fia-to
ram-men-- -da-to
Suspended
short
col fi-lo più scu-ro
±Eb
poss.
Cambridge (MA), 31·04·2013