Marta Gentilucci

discordanza angolare

for Guitar and Accordion

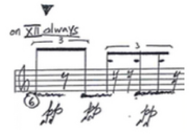
(2014)

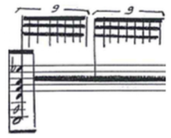
Commissioned by Promenade Sauvage

Dedicated to Maarten and Luca

Performance Notes

Guitar

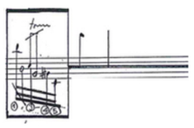
①,②,③, ...	strings
I, II, III, ...	fret
1, 2, 3, 4	finger left hand (index finger, middle finger, ring finger, little finger)
p, i, m, a, c	finger right hand (thumb, index finger, middle finger, ring finger, little finger)
	play simultaneously on the 3rd und 2nd strings
R.H, L.H.	right hand, left hand
	let resonate
	with nail
	with plectrum
	with bottleneck on the string(s) direction
	with fingertip(s)
	with fingernail(s)
	tapping
	pull-off
	pizzicato Left Hand
	Bartòk pizzicato
	glissando: pluck only one time and gliss till the the indicated pitch
	glissando without plucking (finger noise)
	bending down (it flats the note)
	bending in both directions
	within the indicated fret, scratch the string with the plectrum, always in the same direction. Don't change the direction also if there are multiple attacks and/or pauses



arpeggiato of the written chord: the R.H follows the indicated rhythm. The succession of the pitches can be chosen freely

arpeggiato of the written chord: the R.H plays irregularly continuously, repeat the arpeggiato for the duration of the continuous line. The succession of the pitches can be chosen freely

irregular arpeggiato combined with an irregular trill



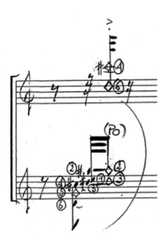
repeat the irregular arpeggiato/trill for the duration of the continuous line

rasgueado from the lowest to the highest string

rasgueado from the highest to the lowes string

continuous rasgueado: same chord and different directions

"harmonics pull-off" : after striking the chord, release lightly the Left Hand fingers' pressure on the written note(s)/string(s); use the same pressure as they were natural harmonics. This two-steps action (stroke+resonating harmonics) will increase the global resonance of the chord



R.H. harmonics : after striking the chord and without changing the position of the Left Hand fingering, apply a light pressure of the Right Hand's finger(s) on the written note(s). It will produce natural harmonics. The harmonic(s) in parenthesis may not resonate very much or not at all

position of the Right Hand (or Bottleneck)

R.H. position:

T	Tasto
T/O	Tasto/Ordinario
O	Ordinario
O/P	Ordinario/Pontice lo
P	Ponticello

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

ACCORDION

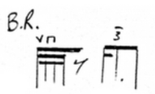
different degree of the depressed button(s):
completely depressed
3/4 depressed (almost completely)
1/2 depressed
1/4 depressed (a little)

transition from different degree of depressed button

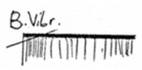
air button

downward (or upward) key-noise glissando with fingernail(s). The range is not specified: chose pitches accordingly with duration and volume

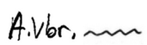
downward (or upward) rasgueado-like key-noise glissando with fingernail(s). The range is not specified: chose pitches accordingly with duration and volume



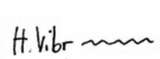
Bellow Rhythm



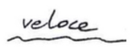
Bellows Vibrato with dynamic change of speed. Follow the density of the vertical lines: more dense is faster, less dense is slower



Arm-Vibrato: the bellow is almost steady. The Left Arm produces a vibrato on the entire body of the instrument, following the indicated speed. NOTE: to produce them the Bellow-Vibrato and the Arm Vibrato, there is no technical difference. The distinction is more in terms of gesture's quality and amplitude: for the Arm-Vibrato the movement in smaller and tense; for the Bellow-Vibrato the gesture is expanded



Hand-Vibrato: play the written pitch(es) and produce a vibrato by constantly moving the hand on the button(s). It effects the sound for the whole duration of the waived line



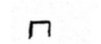
speed of the vibrato

Vibrato: if not otherwise indicated, the player can choose the more effective vibrato technique for the passage.

Not Vibrato

Cluster: play within the written range using the whole fingers. To increase density and sonority of the cluster, multiple buttons rows can be played simultaneously

repetition of the same chord (or pitch)



"down" bellows, outwards direction

"up" bellows, inwards direction

BB, SB — Bariton Basses, Stradella Basses

Italian terms on the score

vibr.	vibrato
poco vibr.	a little vibrato
acc.	accelerando
acc. molto	much accelerando
rall.	rallentando
rall. molto	much rallentando
vel. or *veloce*	fast
poco vel.	a little fast
molto vel. or *molto veloce*	very fast

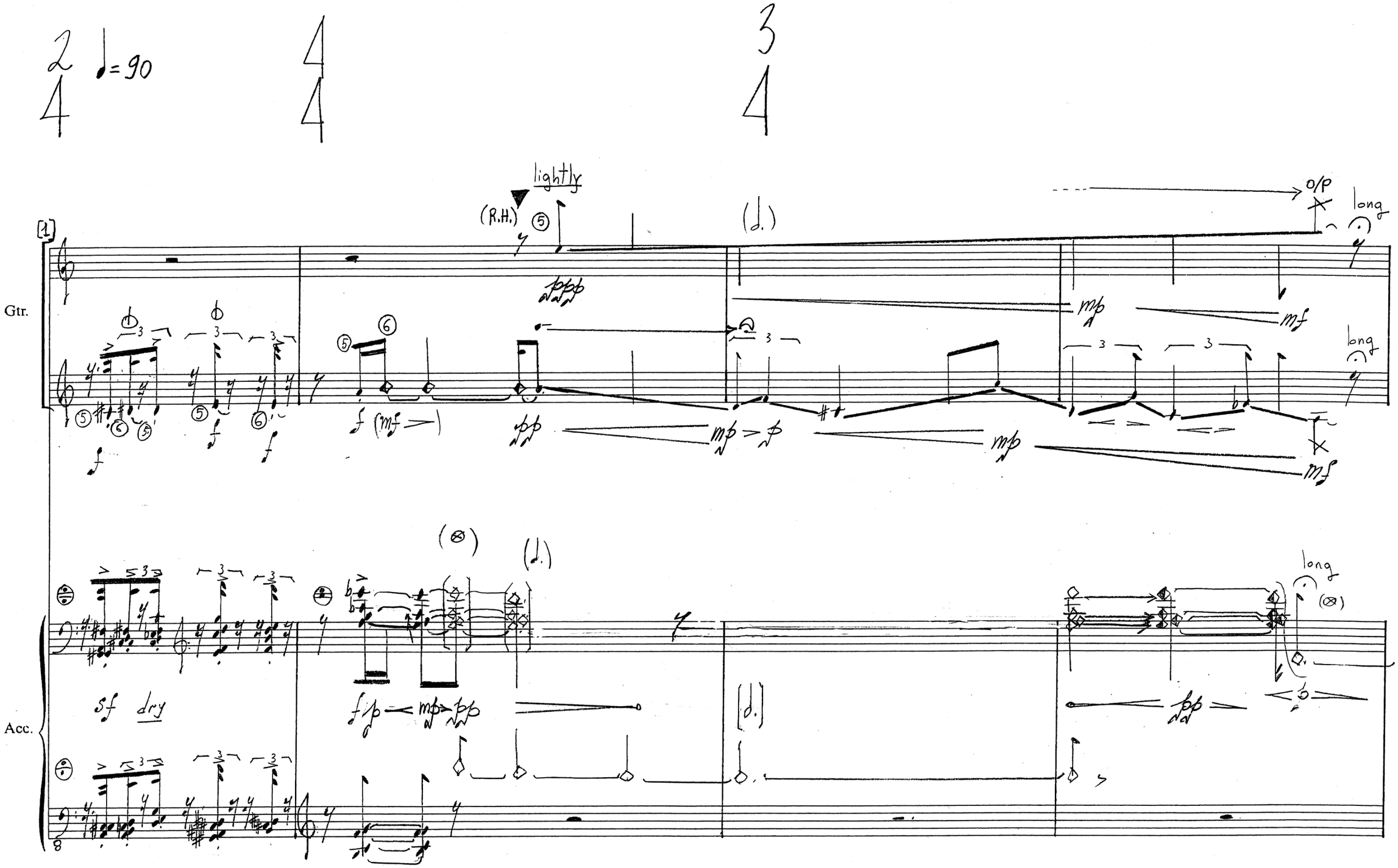
Some remarks

The piece is written for a buttons accordion

The score is written in *exact pitch notation*

Dynamics are relative and depending on the pitch-register and on the manual-registers (or the combinations of both)

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



2 ♩= 90
4
4
3
4
lightly
(R.H.)
(♩.)
o/p
long
Gtr.
Acc.
sf dry

2/4 ♩=60 3/4 2/4

on XII always

[5]

Gtr.

Long

Because of the instable quality of the sound, rhythms should not be performed strictly in tempo, they represent temporal on-set/attack indications. Follow them as much as possible without compromising the sound quality. NOTE: do not pull off the finger (L.H.) from the string during the pauses, when necessary, change direction (R.H.)

'dark'

Acc.

long

♩=60 2/4

3/4 ♩=90

(on XII, ▼)

[10]

Gtr.

with the Guitar

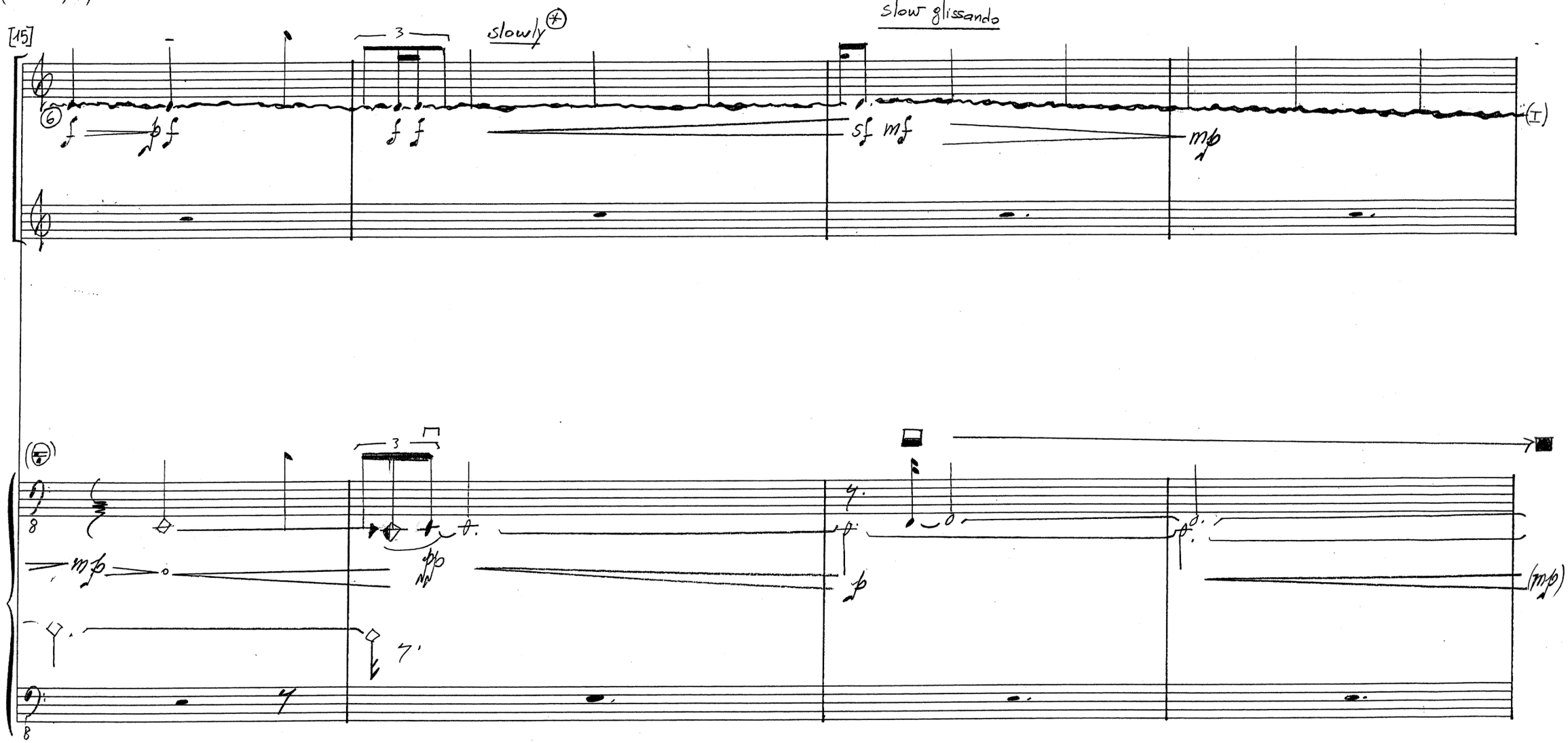
Acc.

[♩=90] 2/4 + 1/8 | 4/4 | 3/4

(on XII, ▼)

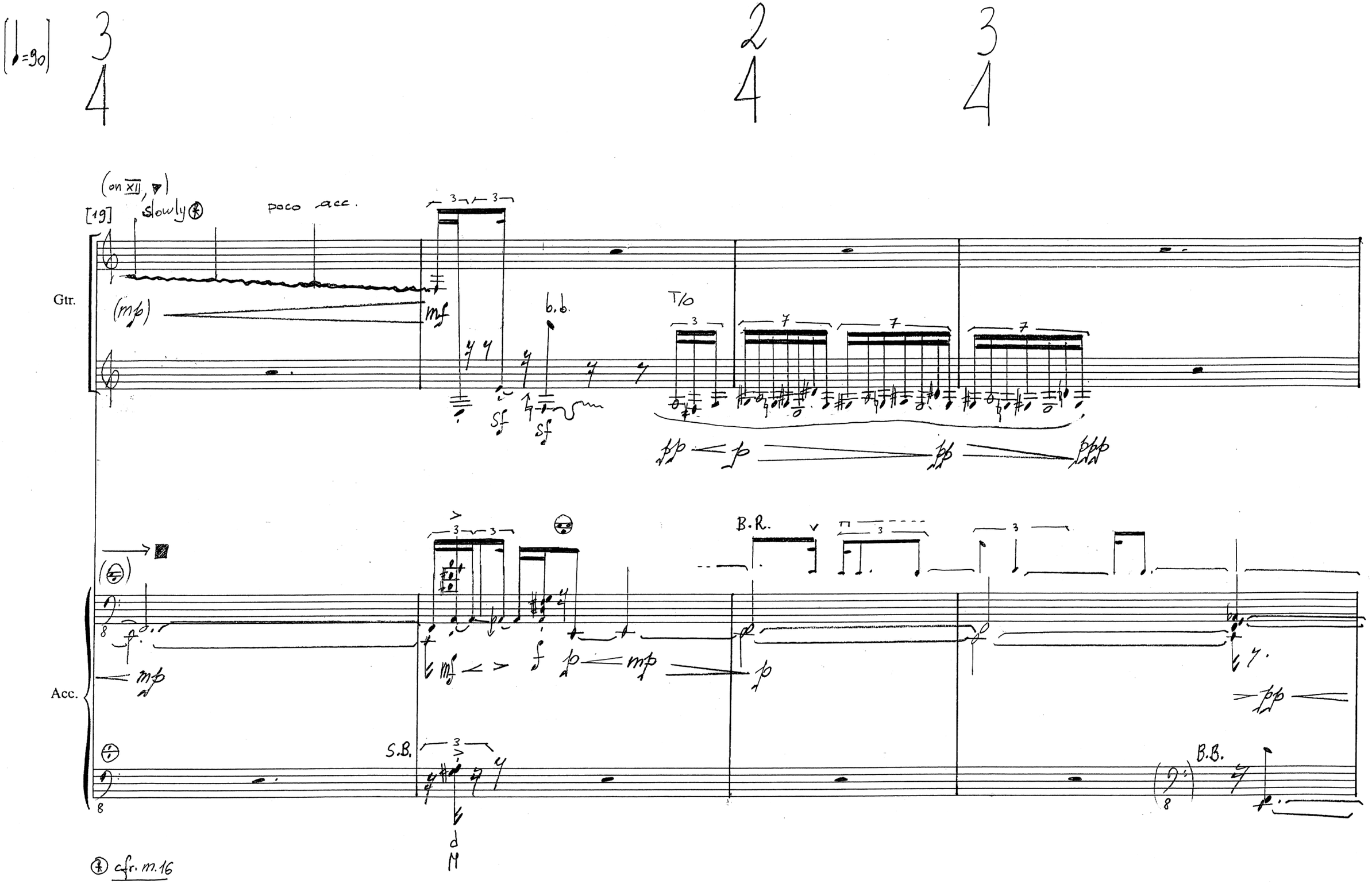
[15]

Gtr.

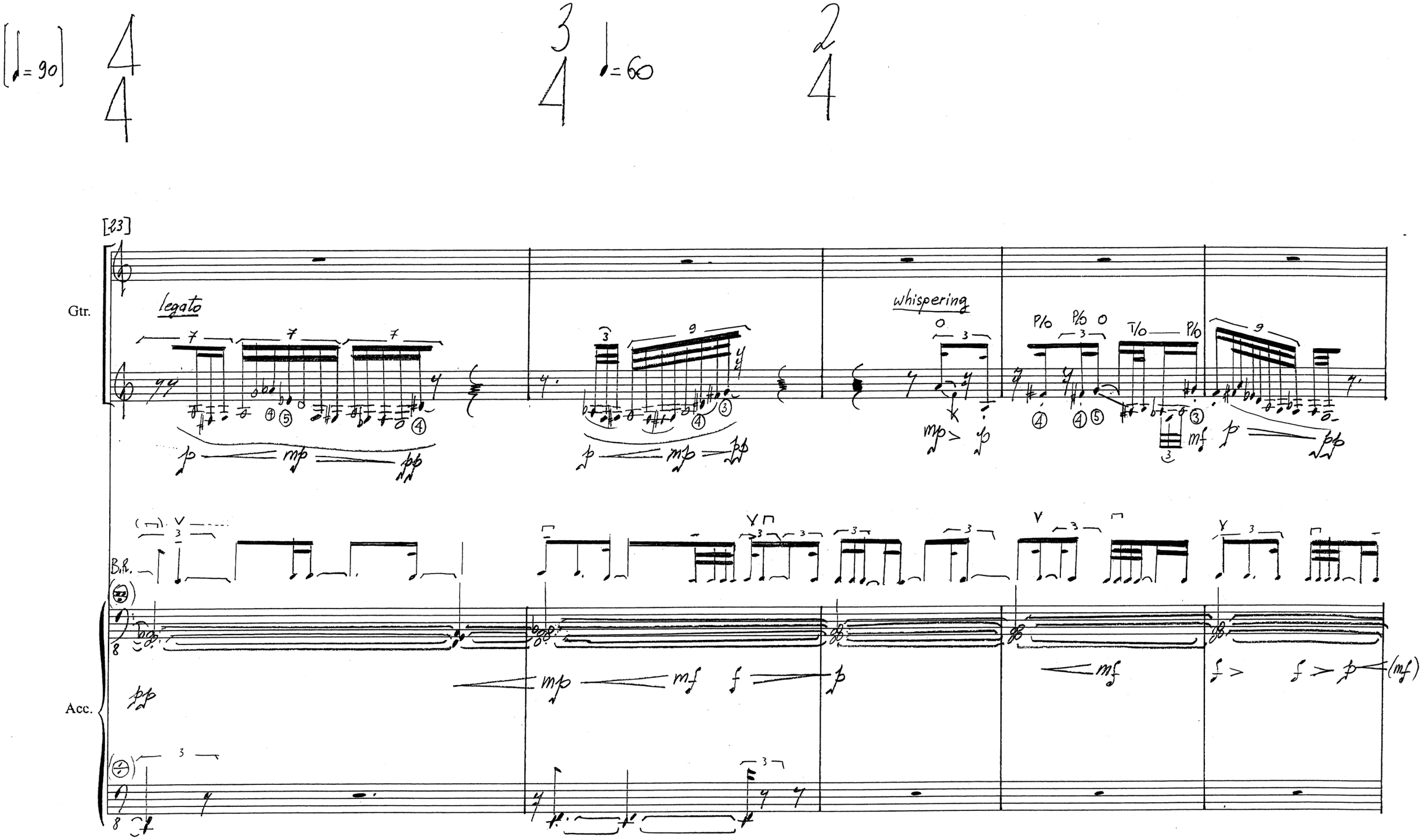


Acc.

⊛ Tempo indications refer to the granulation rate of the plectrum on the string



[♩=90]
3
4
2
4
3
4
(on XII, ▼)
[19]
slowly ⊛
poco acc.
Gtr.
(mp)
mf
b.b.
T/O
sf
sf
pp
p
pp
ppp
B.R.
Acc.
mp
mf
f
p
mp
p
pp
S.B.
B.B.
d
M
⊛ cfr. m.16


[♩= 90]
4
4
3
4
♩= 60
2
4
[23]
Gtr.
legato
whispering
B.R.
Acc.

♩=60

3/4

2/4

[28]

Gtr.

O/T → O

O/P O

O/T → O

O/T

smooth

Acc.

(mf)

♩=60

2/4

1/4 3/4

[34]

Gtr.

(O/T)

O/T

O/T → T

T → O

Acc.

♩=60

1/4 2/4 1/4 3/4 1/4 2/4

[41]

Gtr.

Acc.

♩=60

2/4 3/4 1/4 3/4

[48]

Gtr.

Acc.

loco

loco

♩ = 60

2/4 3/4 2/4

[53]

Gtr.

Acc.

♩=60

3/4 2/4 3/4

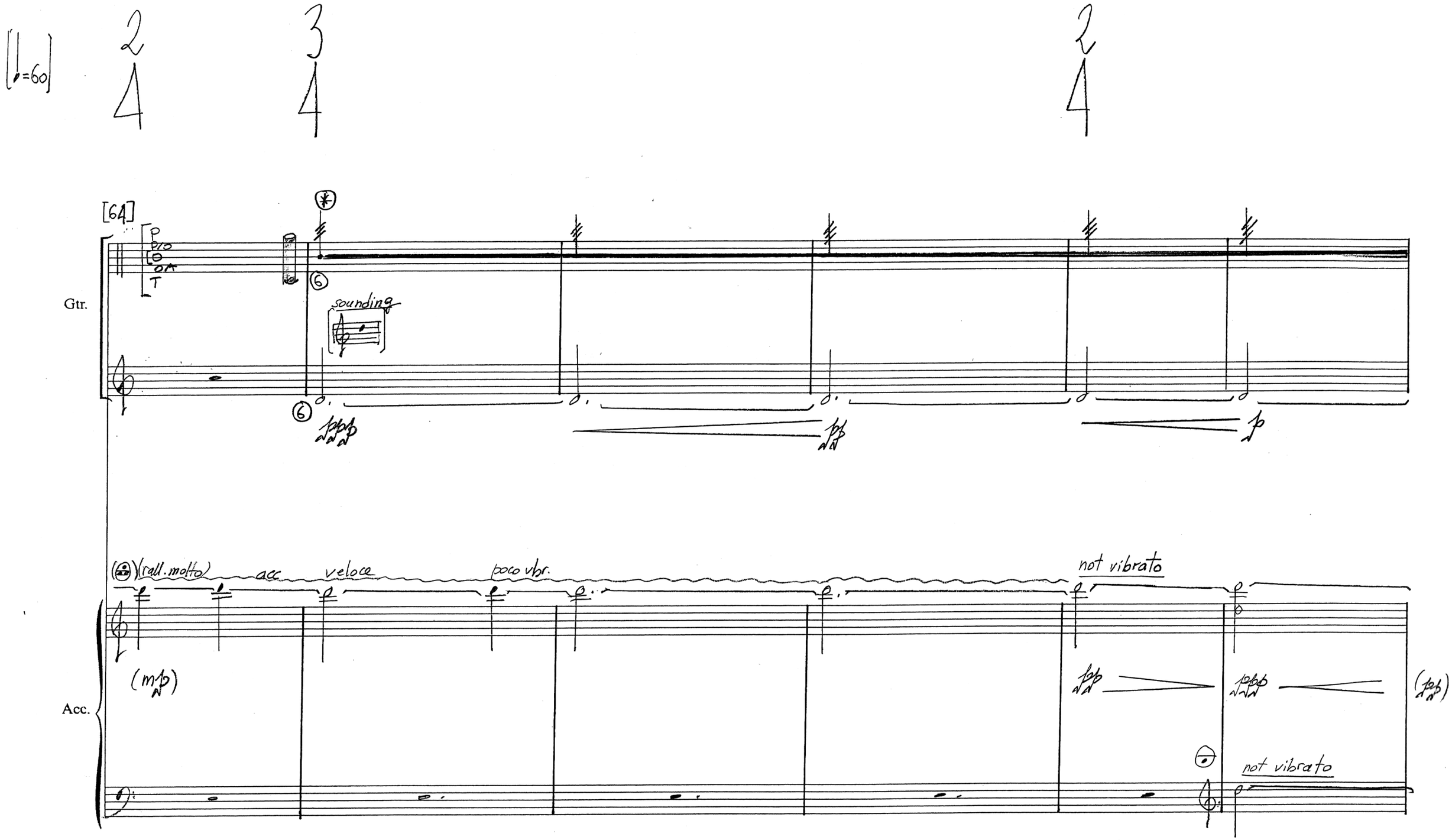
[58]

Gtr.

Acc.

B.Vbr H.Vbr veloce rall. acc. veloce rall. molto

mp



(*) Place the Bottleneck (R.H.) on Ordinario position, 6 string: find a node where the upper part of the string resonates as G (and not E), then play a regular light tremolo.
With the L.H. lightly mute the sting on the X position (D).

[♩=60]

3/4

[70]

Gtr.

Bottleneck moves slightly up or down: intonation changes.

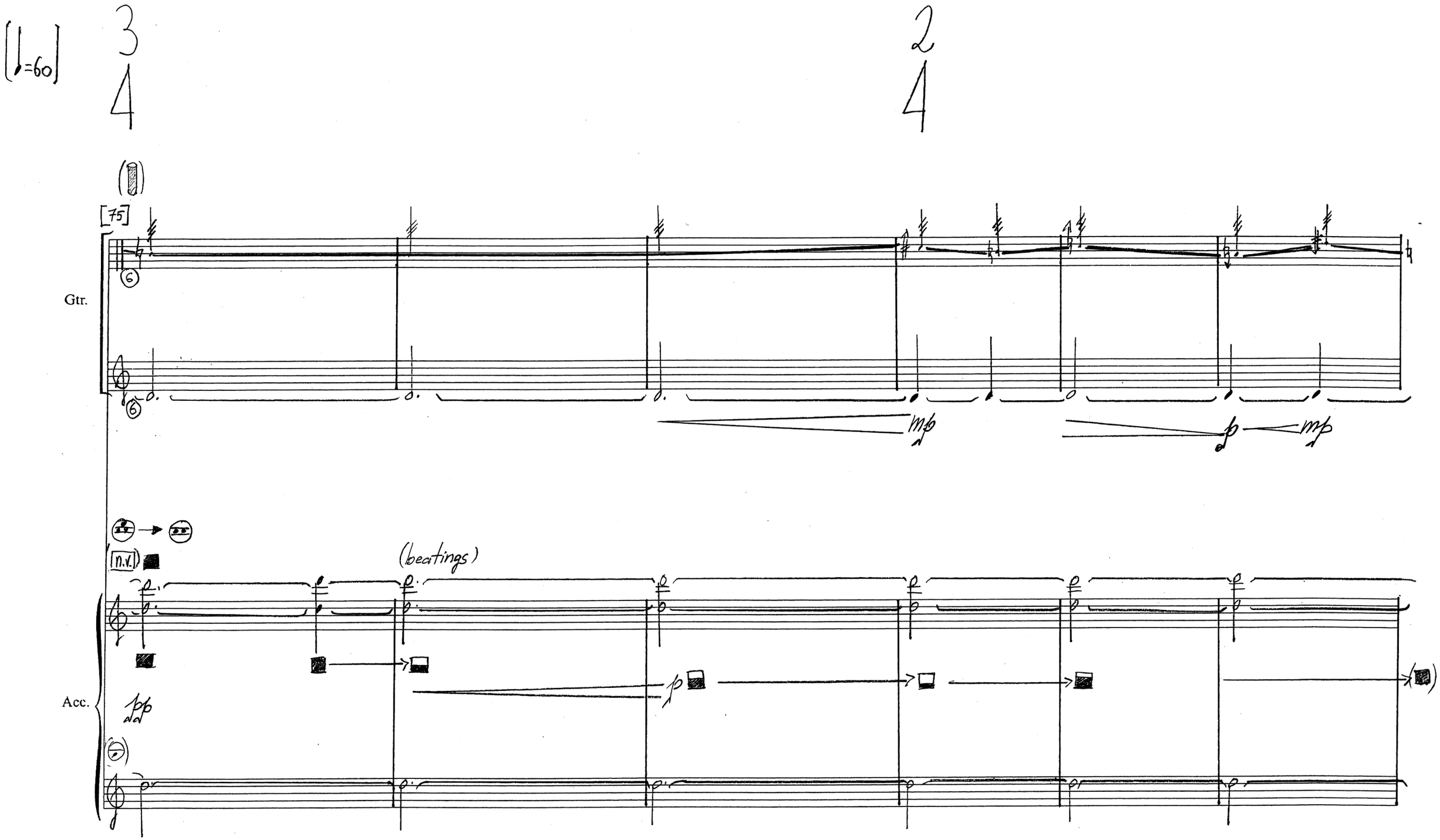
(p) mp p mp p

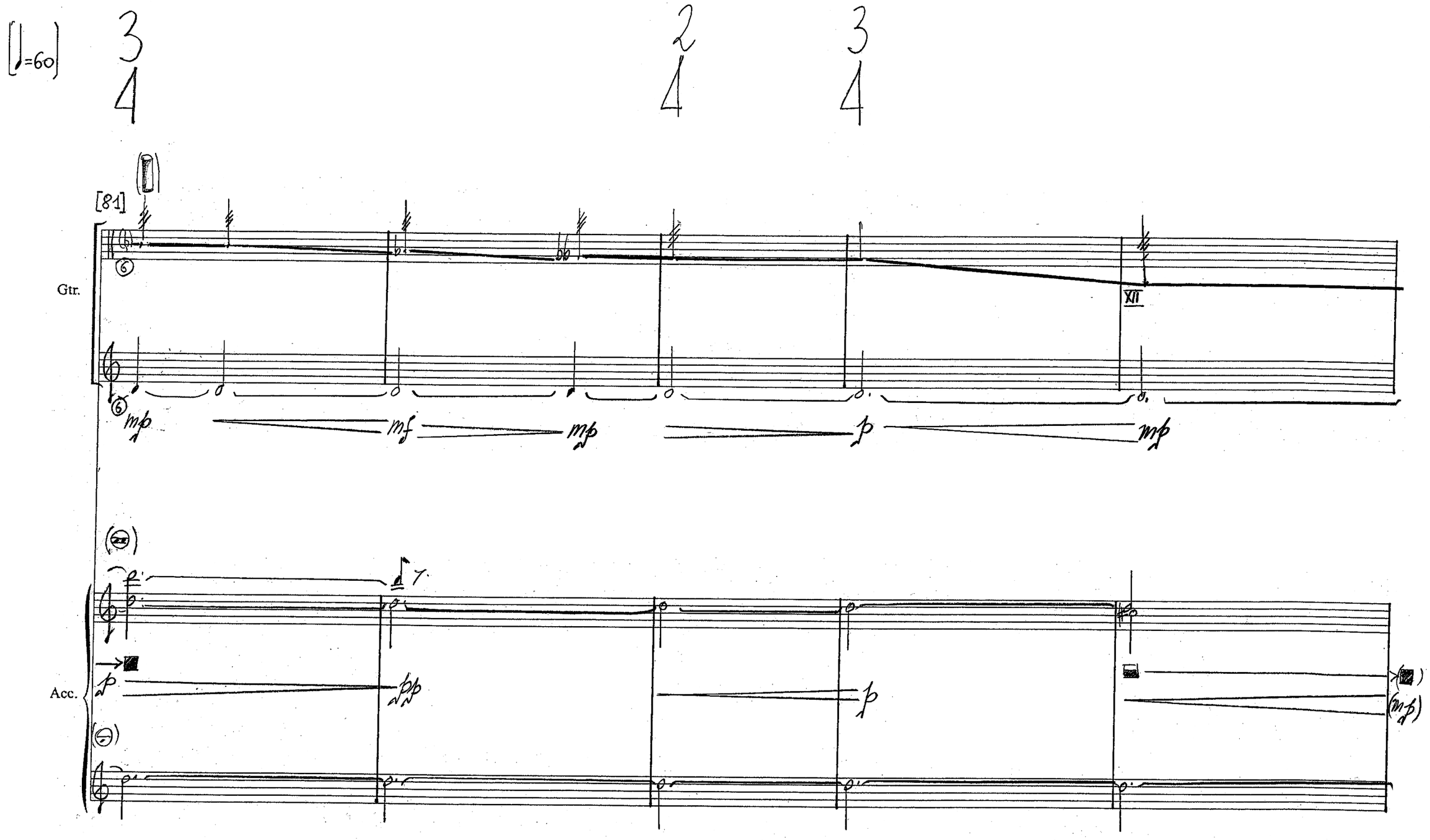
n.v. H.Vbr. poco veloce acc. veloce rall. n.v.

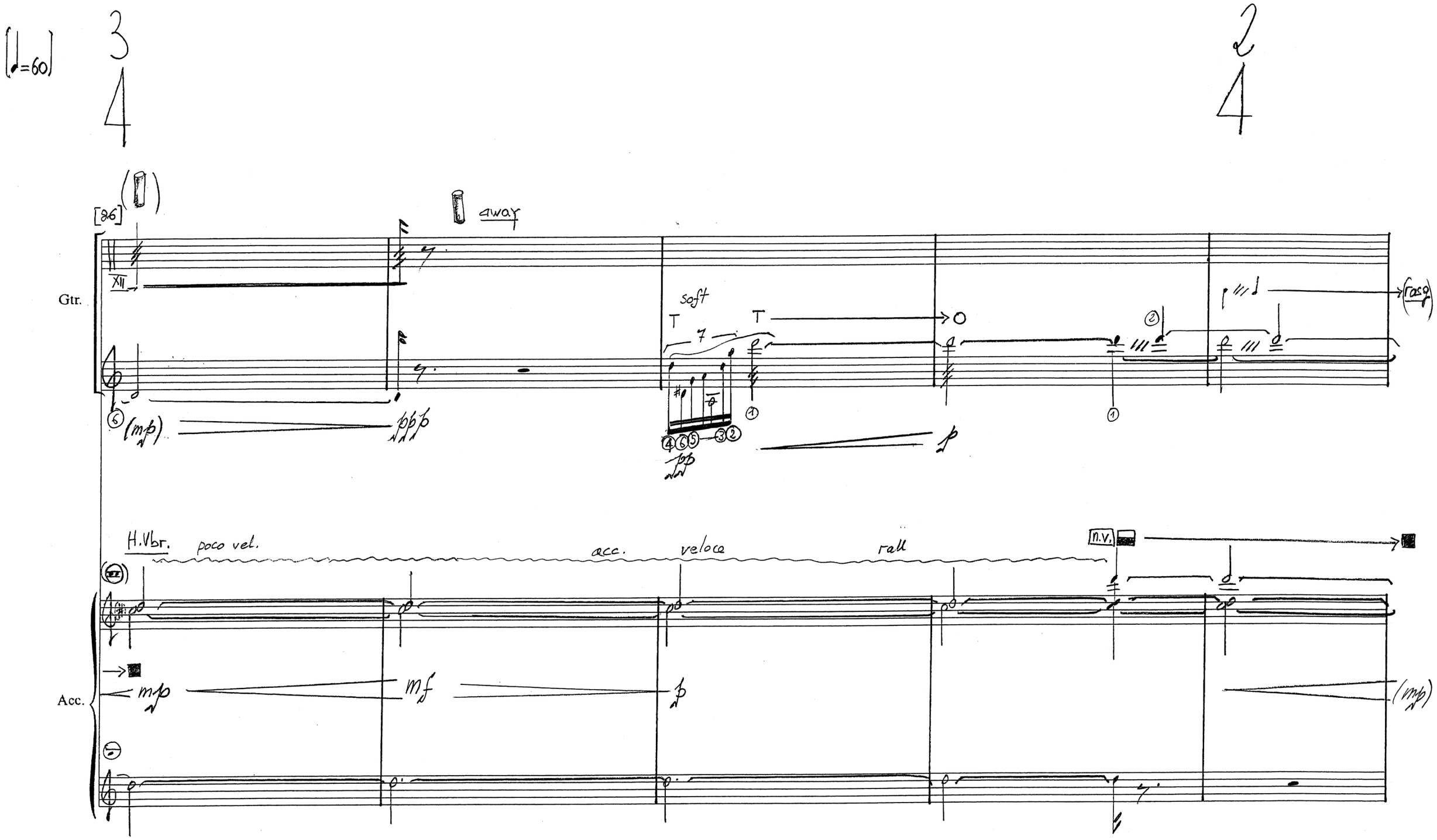
Acc.

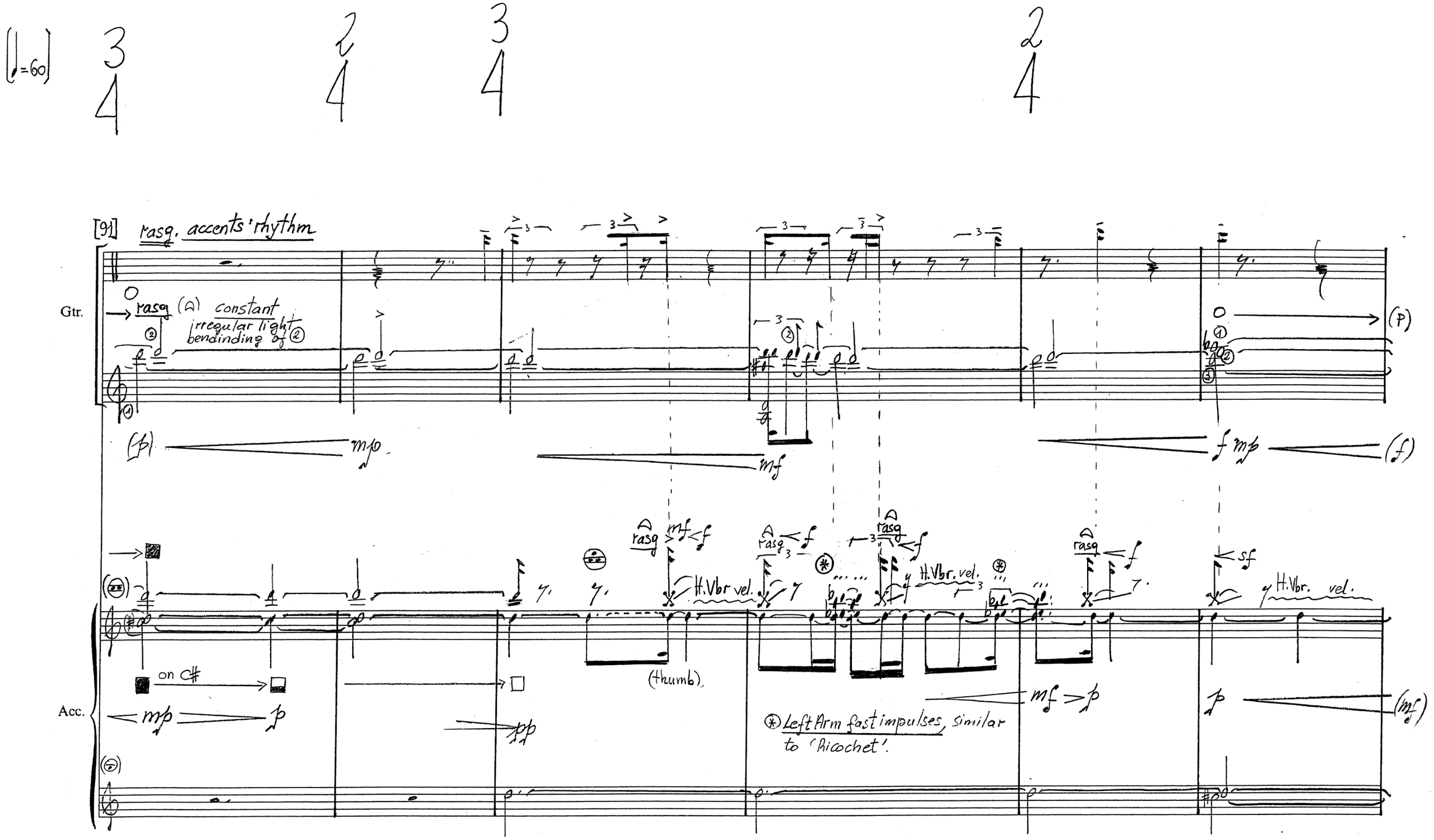
pp

(not vibrato)


[♩=60]
3
4
2
4
[75]
Gtr.
mp
p
mp
n.v.
(beatings)
Acc.
pp
p


[♩=60]
3
4
2
4
3
4
[81]
Gtr.
XII
mp
mf
mp
p
mp
Acc.
p
pp
p
(mp)


[♩=60]
3
4
2
4
[26]
away
Gtr.
XII
soft
T
T
7
(mp)
ppp
pp
p
(rasg)
H.Vbr.
poco vel.
acc.
veloce
rall
n.v.
Acc.
mp
mf
p
(mp)


[♩=60]
[91] rasg. accents' rhythm
Gtr.
rasg (A) constant
irregular light bendinding of ②
(p)
mp
mf
f mp
(f)
rasg
H.Vbr vel.
sf
on C#
(thumb)
Acc.
mp
p
pp
mf
p
(mf)
Left Arm fast impulses, similar to 'Ricochet'.

[♩=60]

3/4

2/4

[97]

(rasg. accents' rhythm)

Gtr.

Acc.

H.Vbr. veloce acc rall. acc. molto veloce

♩=60

2
4

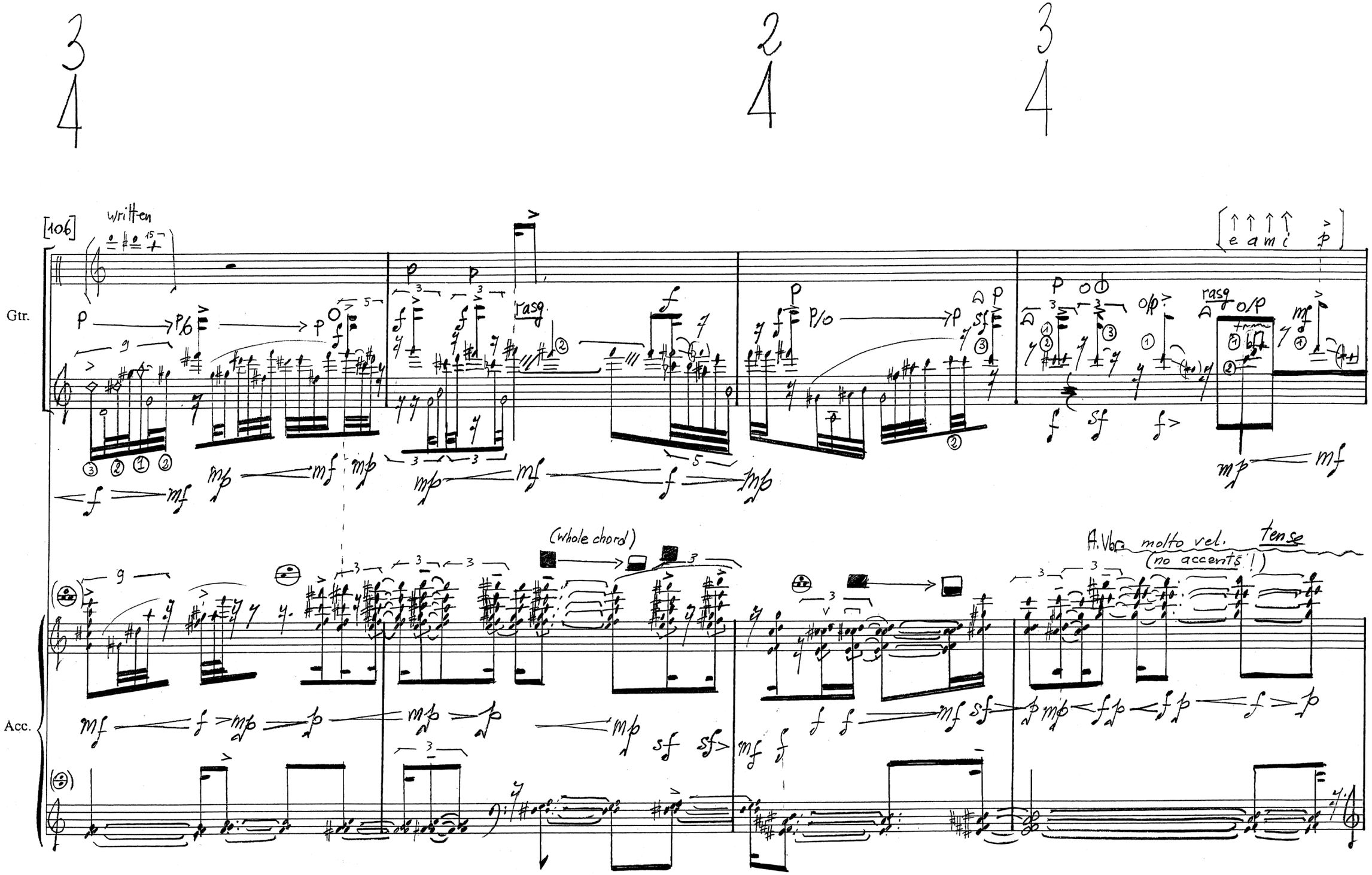
[102]

written

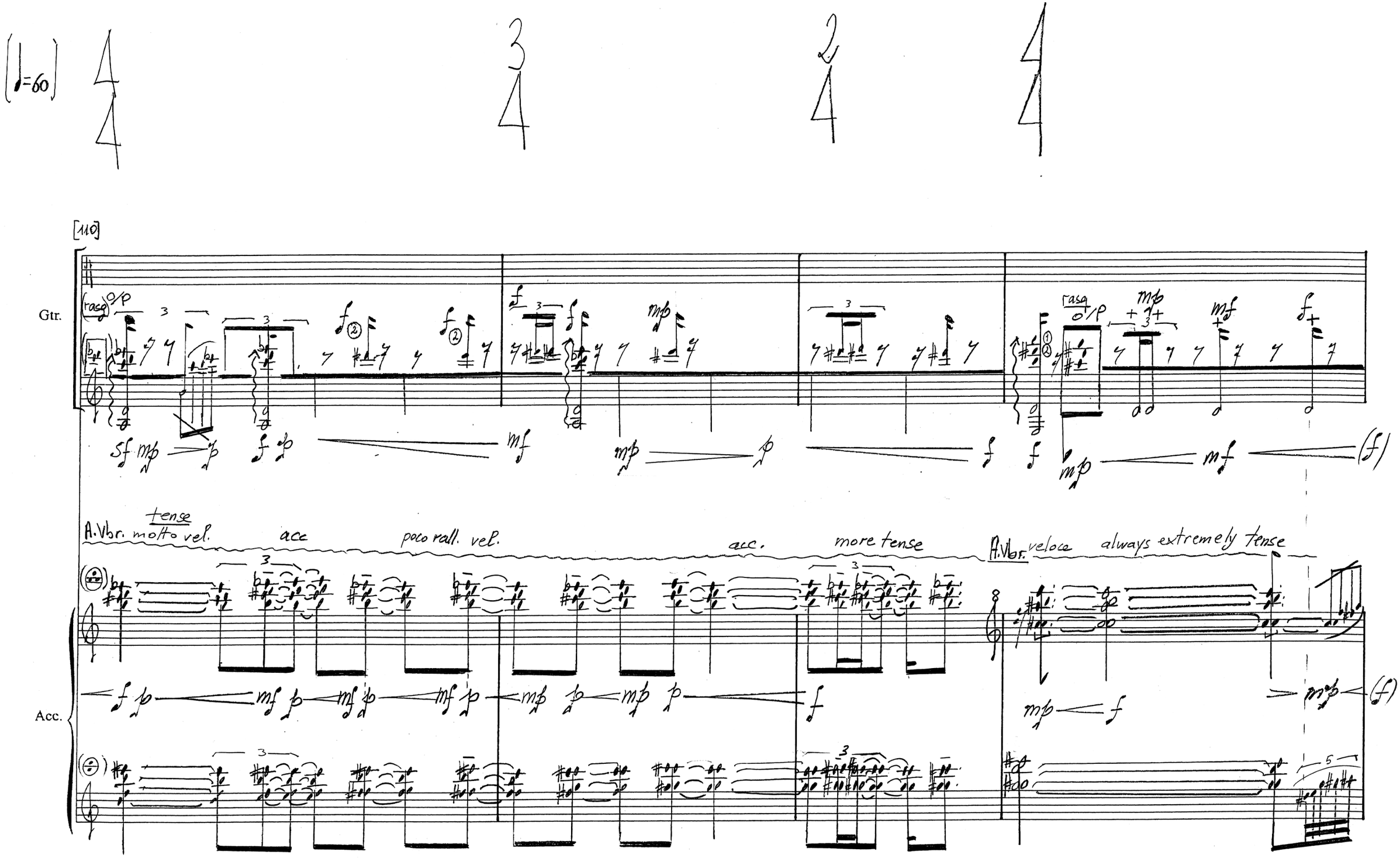
Gtr.

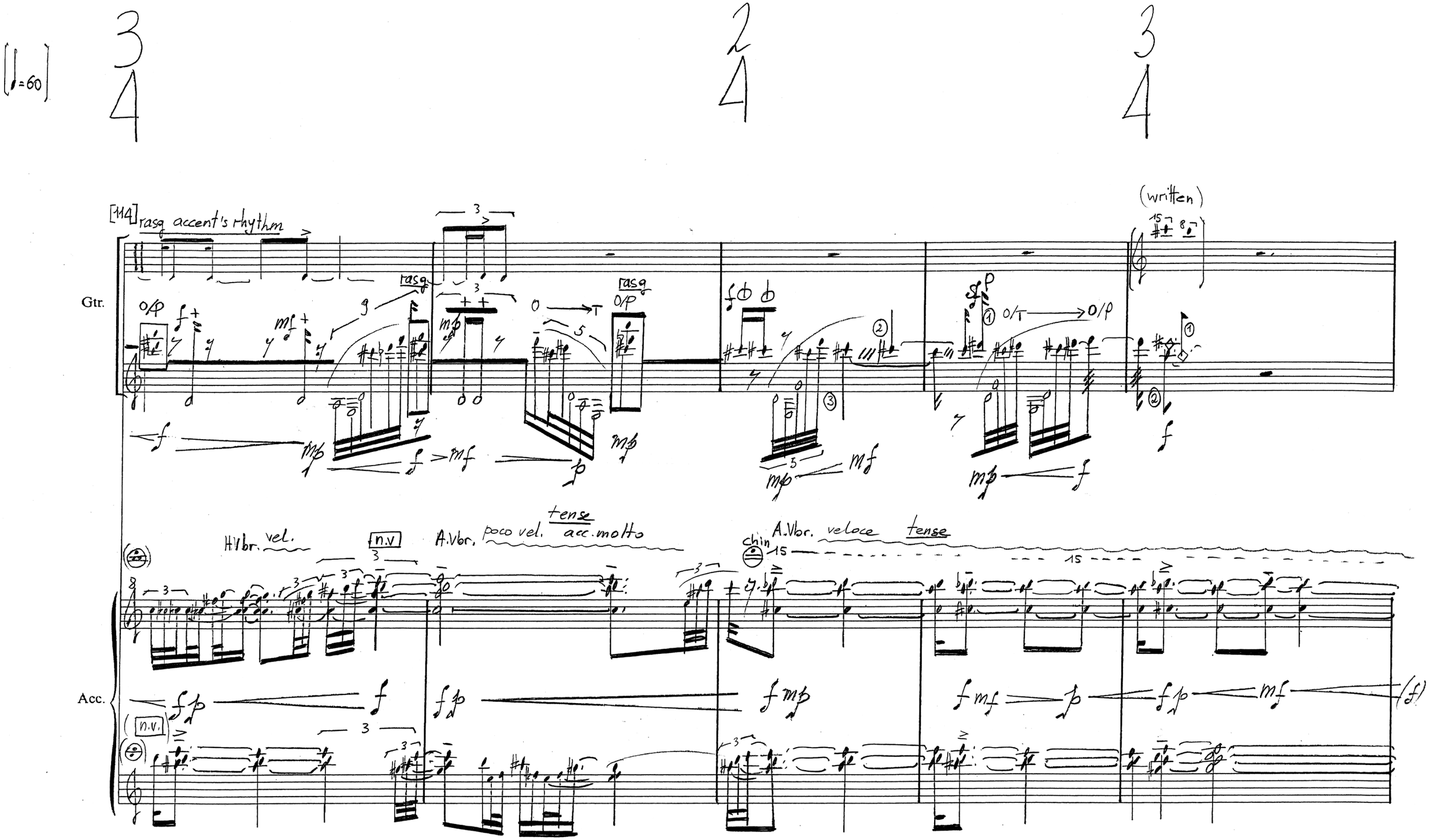
T/O

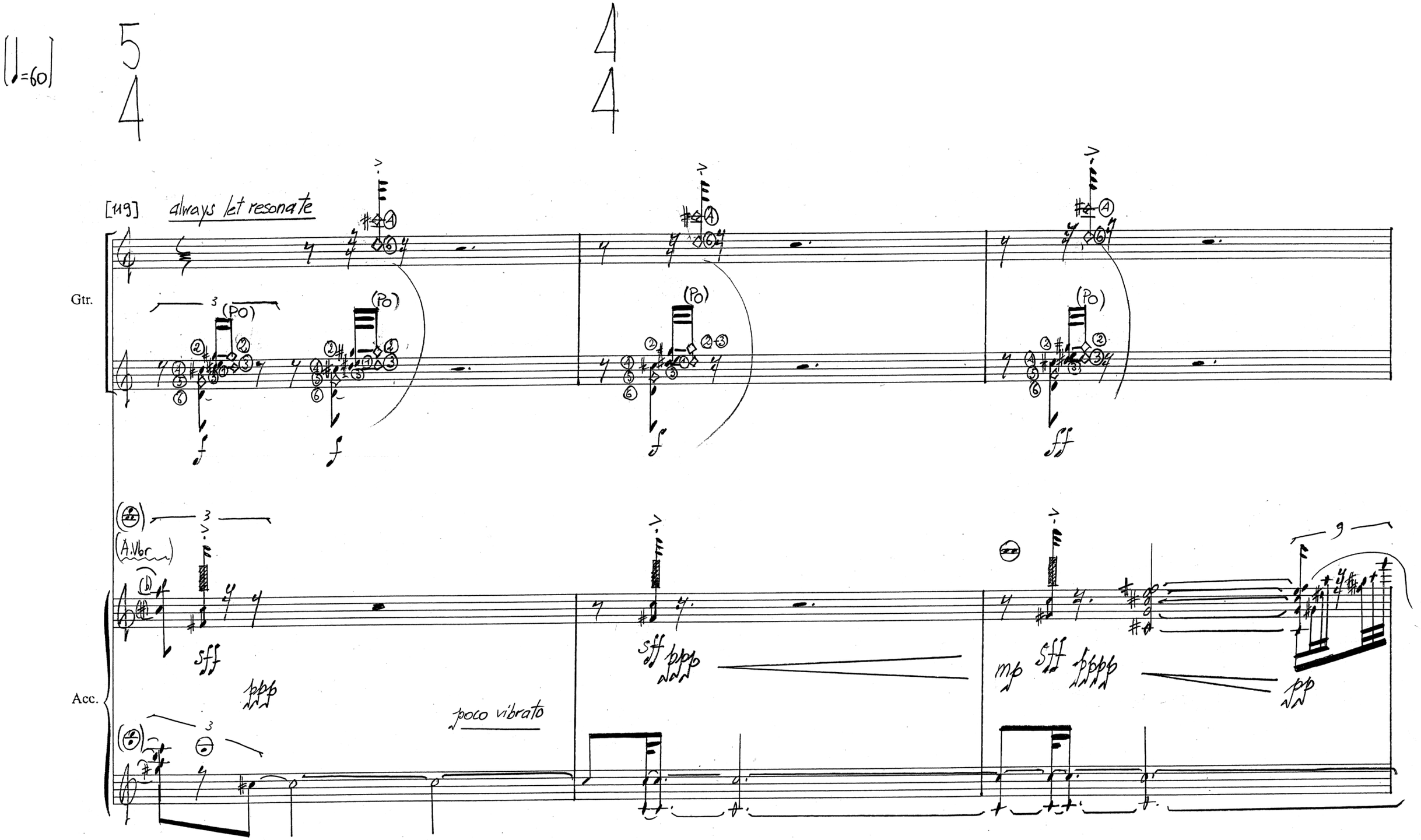
Acc.



[106]
written
Gtr.
Acc.
rasg.
(whole chord)
A.Vbr. molto vel.
tense
(no accents!)


[♩=60]
[110]
Gtr.
Acc.
(rasg) o/p
rasg o/p
A.Vbr. molto vel.
tense
acc
poco rall. vel.
acc.
more tense
A.Vbr. veloce
always extremely tense


[♩=60]
[114] rasg accent's rhythm
Gtr.
rasg
O/P
O/T
(written)
H.Vbr. vel.
n.v
A.Vbr. poco vel. tense acc. molto
chin
A.Vbr. veloce tense
Acc.
n.v.



[♩=60]
5
4
4
4
[119]
always let resonate
Gtr.
(PO)
f
ff
(A.Vbr)
sff
ppp
poco vibrato
mp
pp
Acc.

[♩=60]

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

[122]

Gtr.

(always let resonate)

(P.O.)

Acc.

(P)

[♩=60] 3/4 2/4

[126]

Gtr.

(Po) T/O (Po)

Acc.

H.Vbr not vbr poco vbr. acc rall poco vbr. not vbr.

mp p sff ppp sff ppp sff ppp f ppp

[♩=60] 2/4

[130]

Gtr.

(always let resonate)

Acc.

sharp

always

[♩=60]

2/4 4/4 3/4

[134]

Gtr.

Acc.

slow rasg

e-a-m-i

[♩=60] 3/4 2/4 3/4

[138]

Gtr.

slour rasg (A e-a-m-i)

with on XII

smooth dark sound, voiceless

Acc.

not vbr. → A. Vbr. poco vbr - acc. rall. poco vbr.

[♩=60] 3/4

rall. → ♩=45

[143]

Gtr.

(XII)

long

(D)

(B and C♯) calm long

short

hot Vbr.

Acc.

(A.Vbr)

mp p mp

ppp

Paris, 9.08.2014