

Marta Gentilucci

discordanza angolare

for Guitar and Accordion



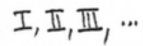

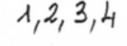

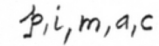



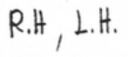










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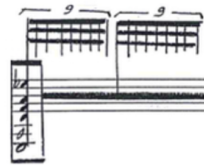
Commissioned by Promenade Sauvage

Dedicated to Maarten and Luca

Performance Notes

GUITAR

	strings		with fingertip(s)
	fret		with fingernail(s)
	finger left hand (index finger, middle finger, ring finger, little finger)		tapping
	finger right hand (thumb, index finger, middle finger, ring finger, little finger)		pull-off
	play simultaneously on the 3rd und 2nd strings		pizzicato Left Hand
	right hand, left hand		Bartók pizzicato
	let resonate		glissando: pluck only one time and gliss till the the indicated pitch
	with nail		glissando without plucking (finger noise)
	with plectrum		bending down (it flats the note)
	with bottleneck on the string(s) direction		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



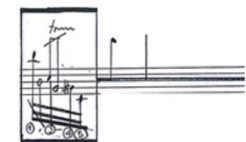
arpeggiato of the written chord: the R.H follows the indicated rhythm. The succession of the pitches can be chosen freely



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



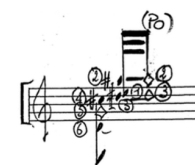
rasgueado from the lowest to the highest string



rasgueado from the highest to the lowest string



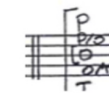
continuous rasgueado: same chord and different directions



"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/Ponticello
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



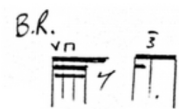
air button



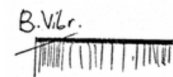
downward (or upward) key-noise glissando with fingernail(s). The range is not specified: chose pitches accordingly with duration and volume



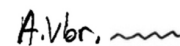
downward (or upward) rasgueado-like key-noise glissando with fingernail(s). The range is not specified: chose pitches accordingly with duration and volume



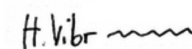
Bellow Rhythm



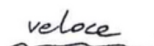
Bellows Vibrato with dynamic change of speed. Follow the density of the vertical lines: more dense is faster, less dense is slower



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 is 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 4 ♩ = 90

4 4

3 4

Handwritten musical score for Gtr. and Acc. (Acoustic Guitar).

Gtr. Part:

- Staff 1: Treble clef, 4/4 time. Includes triplets, dynamics (f, mf, mp, o/p), and articulation (lightly, long).
- Staff 2: Treble clef, 4/4 time. Includes triplets, dynamics (f, mf, mp, mf), and articulation (long).

Acc. Part:

- Staff 3: Bass clef, 4/4 time. Includes triplets, dynamics (sf, dry, fp, mp, pp), and articulation (long).
- Staff 4: Bass clef, 4/4 time. Includes triplets, dynamics (fp, mp, pp), and articulation (long).

Handwritten notes and markings include: (R.H.), (L.), (D.), (X), and various dynamic markings (f, mf, mp, o/p, sf, dry, fp, mp, pp).

2
4 = 60

3
4

2
4

on XII always

[5]

Gtr.

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.)

Acc.

(2)

'dark'

$$\begin{matrix} 3 \\ 4 \end{matrix} \quad \downarrow = 90$$

— 3 —

$$\begin{array}{r} 2 \\ 4 \end{array} + \begin{array}{r} 1 \\ 8 \end{array}$$

44

3
4

[illegible]

Handwritten musical score for 'Acc.' (Accompaniment) in 6/8 time. The score is written on three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'p'. There are also handwritten annotations like '8' and '3'.

⑦ Tempo indications refer to the granulation rate of the plectrum on the string

(♩=90)

3
4

2
4

3
4

(on XII, ♮) slowly ⊕

poco acc.

Gtr.

(mp)

mf

b.b.

T/10

3

7

7

7

pp

p

pp

ppp

Acc.

(⊕)

f.

mp

mf

f

p

mp

p

B.R.

3

3

3

3

S.B.

3

3

3

3

B.B.

8

8

⊕ cfr. m. 16

[♩ = 90] 4/4

3/4 ♩ = 60

2/4

[23]

Gtr. *legato* *whispering*

B.R.

Acc.

pp *mp* *mf* *f* *p* *mf* *f* *p* *(mf)*

$$\begin{pmatrix} 1 \\ 1=60 \end{pmatrix} \begin{matrix} 3 \\ 4 \end{matrix}$$

24

Handwritten musical score for guitar (Gtr.) and accordion (Acc.). The score is written on ten staves, with the guitar part on the top five staves and the accordion part on the bottom five staves. The guitar part features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p*, *mp*, *mf*, *f*, and *pp*. The accordion part consists of a single melodic line with dynamic markings including *mf*, *f*, *sf*, and *mp*. The score is marked with a rehearsal symbol [28] at the beginning. The guitar part includes a section labeled "smooth" with a 9-measure rest. The accordion part includes a section labeled "mf" with a 9-measure rest.

♩ = 60

2
4

3
4

1
4

3
4

[48]

Gtr.

Acc.

Handwritten musical score for guitar (Gtr.) and accordion (Acc.). The score is written on two staves, with the guitar staff on top and the accordion staff on the bottom. The music is in 4/4 time, as indicated by the tempo marking "♩ = 60" at the top left. The key signature is one sharp (F#). The score is marked with various dynamics (mp, mf, f, p, sf) and articulations (accents, slurs, trills). The guitar part features complex fingerings, including triplets and sixteenth-note runs. The accordion part includes a "loco" section and various chordal textures. The score is numbered [48] at the beginning of the guitar staff.

[1 = 60]

2
4

3
4

2
4

[53]

Gtr.

Acc.

Handwritten musical score for guitar (Gtr.) and accordion (Acc.). The score is marked with measure numbers 53 through 58. The guitar part (Gtr.) is on a single staff with a treble clef, featuring various chords, melodic lines, and dynamic markings like *p*, *mf*, and *p*. The accordion part (Acc.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff includes complex chords, triplets, and dynamic markings like *f*, *mf*, *sf*, *ff*, and *mp*. The left-hand staff features a rhythmic bass line with triplets and dynamic markings like *f* and *mf*. The score is marked with measure numbers 53 through 58. Handwritten notes and markings are present throughout, including "trm" for tremolo and various fingerings.

[♩=60]

3
4

2
4

3
4

[58]

Gtr.

A guitar staff consisting of two staves, each with a treble clef. The staff contains six measures, each with a whole rest.

B.Vbr

H.Vbr veloce

rall.

acc.

veloce

rall. molto

Acc.

A piano staff consisting of two staves, each with a treble clef. The staff contains six measures, each with a half note. Above the staff, there are performance markings: a bracketed section of the first two measures is marked "B.Vbr", followed by "H.Vbr veloce" for the next two measures, "rall." for the fifth measure, "acc. veloce" for the sixth measure, and "rall. molto" for the final measure. A dynamic marking "> mp" is placed below the first measure. The bottom staff of the piano part contains six measures of whole rests.

[1=60]

2
4

3
4

2
4

Gtr.

[64]

P
pro
T

sounding

6

ppp

pp

p

Acc.

(mp)

(rall. molto)

acc

veloce

poco vbr.

not vibrato

ppp

ppp

(ppp)

not vibrato

(*) 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 string on the 2 position (D).

[1 = 60]

3
4

Gtr.  [70] Bottleneck moves slightly up or down: intonation changes.

Acc.  [n.v.] H.Vbr. poco veloce acc. veloce rall. [n.v.]

pp ad (not vibrato)

mp p mp p

[♩=60]

3
4

2
4

3
4

Gtr.

[81]

XII

mp

mf

mp

p

mp

Acc.

p

pp

p

(mp)

(♩=60)

3
4

2
4

Gtr. [26] XII *away*

soft T 7 T → O

⑥ (mp) *ppp* ④ ③ ② ① *pp* ① ②

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

Acc. *mp* *mf* *p* (mp)

[1=60]

2
4

[102]

Gtr.

written

Acc.

34

—21—

(♩=60)



[110]

Handwritten musical score for guitar (Gtr.) and accordion (Acc.).

Gtr. Part:

- Staff 1: Treble clef, key of D major. Includes triplets, slurs, and dynamic markings: *sf*, *mp*, *p*, *mf*, *mp*, *p*, *f*, *mp*, *mf*, *f*.
- Staff 2: Bass clef, accompaniment for the guitar part.

Acc. Part:

- Staff 3: Treble clef, key of D major. Includes triplets, slurs, and dynamic markings: *f*, *mp*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *f*, *mp*, *f*, *mp*, *f*.
- Staff 4: Bass clef, accompaniment for the accordion part.

Performance Instructions:

- tense*
- A.Vbr. molto vel.*
- acc*
- poco rall. vel.*
- acc.*
- more tense*
- A.Vbr. veloce*
- always extremely tense*

54

44

-24-

44

24

44

34

—25—

[1=60] 2
4

[130]

Gtr. (always let resonate)

Acc.

sharp

always

ppp

[♩=60]

2
4

4
4

3
4

Gtr. [134]

Acc.

slow
rass

e-a-m-i

mp mf ff ppp (p)

(p)

(1=60)

3
4

2
4

3
4

[138]

Gtr.

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

with
on XII

smooth dark sound,
voiceless

ppp

(f)

Acc.

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

mp

