



Salvatore Sciarrino

# Dialoghi sull'ultima corda

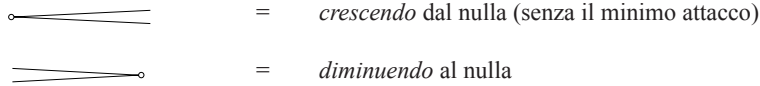
*per due violoncelli*

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## SEGNII E NOTE TECNICHE PER L'ESECUZIONE

Monodia: non gioco di note preesistenti ma intervalli progressivamente generati dal movimento di un suono, geometrie viventi, organismi. Intorno, ruotano immagini più eterogenee, un ambiente di impulsi cortissimi e vibrazioni sonore. Queste spesso oscillano tra soffio, suono, fruscio, quasi indipendentemente dalla famiglia di strumenti che li produce.



Non sono assolute le gradazioni dinamiche, ma relative a ciascun tipo specifico di emissione. In questa musica naturale la dinamica non è un'opzione secondaria, anzi ne costituisce il rilievo e la fascinazione spaziale.



A causa del fenomeno della disarmonicità gli armonici sovracuti richiedono un aumento di pressione della mano sinistra, proporzionale all'altezza richiesta. Quando si inizia a studiare, l'altezza si controlla soprattutto con l'orecchio, perché anche a lievissimi movimenti di rotazione del dito corrisponde una grande variazione in frequenza. Crine a contatto col ponticello, trovare la giusta pressione d'arco un po' flautando.



= glissando d'armonici naturali. Suoni metallici, arco sempre vicino al ponticello.

flaut. alto sul tasto

= sulla IV corda, tenendo l'arco in posizione diagonale assai vicino alla mano sinistra. Alterare la voce dello strumento, quello che altre volte ho chiamato "suono di vetro".



= soffio del crine (tremolando sul legno della cassa). Tale lieve fenomeno ha risonanze diverse a seconda dei punti di contatto fra arco e strumento. Il fruscio sovracuto che io chiedo si produce lungo il bordo superiore (esterno) del piano armonico.

pizz. al pont.



= rumore poco risonante e inarmonico, mix di diverse componenti sonore. Deve prevalere la componente data dalla posizione superiore, quella sfiorata.

multifonico



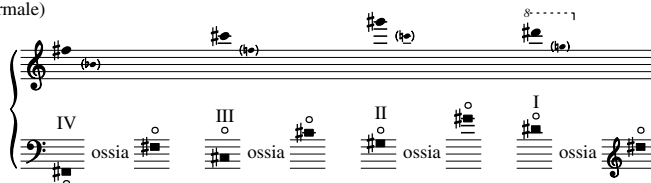
= data la posizione sfiorata della mano sinistra sulla corda indicata, bisogna trovare uno dei punti dove l'arco emetta più sonoramente il multifonico. Esercitare pressione e scorrimento: arco lento e aderente. Col mutare della dinamica il multifonico deve poter comparire gradualmente o lasciare un'ombra.

### PER LO STUDIO DEI MULTIFONICI

(accordatura normale)

posizione su cui  
scorre l'arco

posizione  
sfiorata



## per due violoncelli

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The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a piano solo. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef with a key signature of one flat (B-flat). The music is in 3/4 time. The first staff has a five-measure rest, indicated by a dashed line. The second staff contains the piano solo, starting with a forte (f) dynamic, followed by a series of dynamic markings: pp, p, pp, p, mp, p, mp, pp, and f. The piano solo is marked with a five-measure rest, indicated by a dashed line. The piano solo ends with a five-measure rest, indicated by a dashed line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The melody is written in a treble clef with a key signature of one flat (B-flat). The time signature is 4/4. The music features a variety of dynamic markings: *f* (forte), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a triplet of eighth notes. The score is divided into measures by vertical bar lines, and the final measure of each line is marked with a double bar line and a repeat sign.

Musical score for "L'Espresso" by Luciano Berio. The score is in 4/4 time and consists of two staves. The top staff features a melody with a fermata and a dynamic marking of *f*. The bottom staff features a complex rhythmic pattern with a fermata and a dynamic marking of *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

**15** (Più ampio)

15

*<f> più p poss.*

*pp*

*ppp* *pppp <f> più p poss.*

**(Concitato)**

(Concitato)

(IV)

*f* > *pp* > *mp* >

(IV)

*pp* > *p* > *mp* >

*p* > *mp* > *mf* > *p* > *pp* >

*f* > *mf* > *mp* > *p* > *pp* >

20

*f* > *pp* > *p* > *pp* > *p* > *mp* > *p* > *mp* > *pp* >

*mf* > *p* >

*mf* > *pp* > *p* > *pp* > *p* > *mp* > *mf* > *pp* >

(d)

*più p poss.*

*f* > *f* > *f* >

25

*f* >

*f* > *mf* > *f* > *pp* > *mf* > *mp* >

*pp* > *mf* > *f* > *mf* > *mp* > *p* >

*f* > *pp* > *mp* >

*f* > *pp* > *p* > *mp* > *mf* > *p* > *mp* >

*f* > *mf* > *mp* > *p* > *pp* > *p* > *mp* >

30

System 1, measures 30-31. The top staff features a complex melodic line with slurs and dynamic markings:  $f > pp > p > mp > mf$  and  $mp$ . The bottom staff has a bass line with a triplet of eighth notes and a slur, with dynamics  $f$  and  $pp$ .

System 2, measures 32-33. The top staff has a triplet of eighth notes with dynamics  $f > pp > p$ . The bottom staff continues the melodic line with dynamics  $f > pp > p > pp > f > pp > p > pp > p > mp$  and  $mf$ .

System 3, measures 34-35. The top staff has a triplet of eighth notes with dynamics  $f > pp > p$  and  $pp > p > mp$ . The bottom staff has a bass line with a slur and dynamics  $f$  and  $mp$ .

35

System 4, measures 36-37. The top staff has a slur and dynamics  $mf$  and  $mp$ . The bottom staff has a bass line with a slur and dynamics  $f > pp > p > pp > p > mp > mf > pp > mp$ .

System 5, measures 38-39. The top staff has a complex melodic line with slurs and dynamics:  $f > pp > p > mp > pp > mf > pp > f$  and  $p$ . The bottom staff has a bass line with a triplet of eighth notes and a slur, with dynamics  $f$  and  $mp$ .

40

*mp> mf> p> pp> f f pp mf>*

*f f pp mf>*

(IV)

*<pp> p> mp p> mp> mf> p> pp> f> mf> mp> p> pp>*

*f ppp f> pp> mp>*

(IV)

*mp> p>*

*f> pp> p> mp> pp> mp> pp> mf> pp> mp>*

(d)

45

*f> pp> p> mp> mf> mp> p> pp> mp>*

*f> pp> p> mp> mf> mp> p> pp>*

(d)

*f> pp> p> mp> pp> mp> pp> mf> pp> mp>*

*mp> pp> mf>*

(d)

II 8-----

50

(IV)  $mp$   $f > pp > mp > pp$

(8)  $pp$   $f$   $pp > p > mf > mp$

III (d) II

$p > mf > pp > mp$   $pp > mp$   $pp > mp$   $pp > mf > mp$   $mp$

I (d) III

$pp$

55

pizz. pont. arco 8.  $mf$   $mf$

II II

IV  $f$   $mf$   $pppp$

quasi senza suono (oltre 2')

(d)  $ppp$

$< f > (pppp -)$

(d)  $mf$   $pppp$   $< f > pppp -$

$< mp > < mf > < f > < ff >$   $pppp$   $p$

3



60

65

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Violoncello part (bottom staves):

- Measure 70:  $f$ ,  $mf$ ,  $mp$ ,  $p$ ,  $pp$ ,  $p$ ,  $mp$
- Measure 71:  $f$ ,  $pp$ ,  $p$ ,  $mp$ ,  $mf$ ,  $mp$
- Measure 72:  $f$ ,  $pp$ ,  $p$ ,  $pp$
- Measure 73:  $f$ ,  $pp$ ,  $p$
- Measure 74:  $f$ ,  $pp$ ,  $p$
- Measure 75:  $f$ ,  $pp$ ,  $p$

Violin part (top staves):

- Measure 70:  $f$ ,  $mf$ ,  $mp$ ,  $p$ ,  $pp$ ,  $p$ ,  $mp$
- Measure 71:  $f$ ,  $pp$ ,  $p$ ,  $mp$ ,  $mf$ ,  $mp$
- Measure 72:  $f$ ,  $pp$ ,  $p$ ,  $pp$
- Measure 73:  $f$ ,  $pp$ ,  $p$
- Measure 74:  $f$ ,  $pp$ ,  $p$
- Measure 75:  $f$ ,  $pp$ ,  $p$

75

Violoncello part (bottom staves):

- Measure 76:  $ppp$ ,  $f$
- Measure 77:  $mf$ ,  $f$ ,  $ff$
- Measure 78:  $mf$ ,  $f$ ,  $ff$
- Measure 79:  $f$
- Measure 80:  $f$
- Measure 81:  $f$
- Measure 82:  $f$
- Measure 83:  $f$
- Measure 84:  $f$
- Measure 85:  $f$
- Measure 86:  $f$
- Measure 87:  $f$
- Measure 88:  $f$
- Measure 89:  $f$
- Measure 90:  $f$
- Measure 91:  $f$
- Measure 92:  $f$
- Measure 93:  $f$
- Measure 94:  $f$
- Measure 95:  $f$
- Measure 96:  $f$
- Measure 97:  $f$
- Measure 98:  $f$
- Measure 99:  $f$
- Measure 100:  $f$

Violin part (top staves):

- Measure 76:  $ppp$ ,  $f$
- Measure 77:  $mf$ ,  $f$ ,  $ff$
- Measure 78:  $mf$ ,  $f$ ,  $ff$
- Measure 79:  $f$
- Measure 80:  $f$
- Measure 81:  $f$
- Measure 82:  $f$
- Measure 83:  $f$
- Measure 84:  $f$
- Measure 85:  $f$
- Measure 86:  $f$
- Measure 87:  $f$
- Measure 88:  $f$
- Measure 89:  $f$
- Measure 90:  $f$
- Measure 91:  $f$
- Measure 92:  $f$
- Measure 93:  $f$
- Measure 94:  $f$
- Measure 95:  $f$
- Measure 96:  $f$
- Measure 97:  $f$
- Measure 98:  $f$
- Measure 99:  $f$
- Measure 100:  $f$