



Paolo Cavallone

# Confini

*per pianoforte*

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# CONFINI

## for piano

The composition of my piano sonata “Confini” (Italian for boundaries) is a sort of attempt at re-reading the concept of the sonata, taking historical contingency (and the web that the Western society built all around the world during this century) into consideration. Actually, this piece represents what in today’s world I can feel as a metaphor of the classical piano sonata and consequently of the sonata form.

The sonata form reflected the necessity of composers such as Haydn, Mozart or Beethoven of creating three sections in a bi-thematic structure. It was the period of the architectural perfection of form and maybe the only period in which Western society achieved a balance between audience and composer... it was a period of objective ethical/aesthetic rules. From Beethoven through Liszt, this sense of balance is gradually lost and the cyclical form of the sonata is transposed through various directions of Western culture. It was later fragmented in many possible visions (through Ravel, Debussy, the Second Viennese school, Dallapiccola, Hindemith; and during the long decadence of the Romantic period – through musicians such as Boulez, Stockhausen, Nono, Ligeti, Donatoni, Berio among others). This multiplicity in today’s world, in a more and more complex environment, in a tired world built as a web all around us, becomes “little fragments,” a few notes that can assume different meaning in order to translate different perspectives. Only in this way, framing the material from the various angles, can we perforate the web that forbids us to get what is called the “poetic truth,” or better, “the borders,” the boundaries between dimensions. Therefore, this piece is a reconstruction of the historical meaning of the sonata as analogy, in a metaphysical sense. Metaphysical could be everything that we resolve in an abstract (and therefore superior) environment in comparison with actual reality. By such abstraction and repetition of the various configuration of the “becoming” material, the pureness of the music (since only the music has this power) perforates the web, the cyclical path of western society with its superstructures.

The piece is structured in three parts (actually, two parts with a Coda). The first and the last frame a central section which shows a metaphorical tango. The pianist, with his movements involving playing the piano, playing inside the piano, hitting his own body and stomping his feet, eventually standing up and sitting down again, shows a sort of a ghost/metaphor of a tango dancer. Moreover, this second section represents in itself two movements: the classical adagio, the essence of the typical slow movement in its meditative becoming, and the minuet/scherzo of the global sonata structure. While working on the Tango as a dance and as a piece of music other influences affected the work: similarities among Tango, some Scarlatti’s “Spanish music” and Flamenco, for example. Sometimes, only a breath, a rest can change the meaning and perspective to music; and this breath can be the result of a Century of evolutions. Therefore, the choice of the Tango is also intended as a symbol of a great tradition that includes not only popular and classic approaches but also cultures and dimensions that go far beyond every boundary.

Buffalo, NY      Febbraio 2006  
Paolo Cavallone

## LEGENDA-PERFORMING INDICATIONS

### **T**

Pedale tonale  
*Middle pedal*



Abbassare i tasti senza suonare  
*depress key no sound*



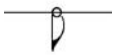
Mezza pressione  
*half pressure*



Battuto sulla cassa armonica con la mano  
*hit the wood with hand*



battuto sulla cassa armonica col dito  
*hit the wood with finger*



Battere il tacco (come un ballerino di flamenco)  
*Stomp the heel (as a flamenco dancer)*



Battuto con la mano sulla bocca aperta  
*Hit the opened mouth*



Battuto sul corpo  
*Hit the body*



Arpeggio in cordiera (dopo aver abbassato i tasti “muti”, glissare con le unghie in cordiera dalla nota piu acuto alla piu grave)

arpeggio inside the piano (after having depressed keys with no sound, glissando with nails inside the piano from the highest pitch indicated up to the lowest)



Stoppare la corda in cordiera con la mano destra e suonare con la mano sinistra l'altezza indicata  
 Play the key with the left hand while stopping the string inside the piano with the right hand



Battuto sulla corda in cordiera  
 Hit the string inside the piano

Page 34:

vedi legenda

Il passaggio nel blocco può essere eseguito:

- 1) come scritto;
- 2) con libera alternanza delle battute in una sorta di improvvisazione guidata (pause *ad libitum*);

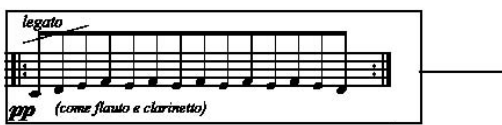
3) con libera alternanza delle battute improvvisando liberamente tenendo conto dello stile del pezzo

E' possibile puo eseguire il passaggio in piedi a mo' di flamenco e l'inserimento di una ballerina (o con un ballerino se il pianista e' donna) per una breve coreografia che duri il tempo dell'improvvisazione.

*The passage inside the block can be played:*

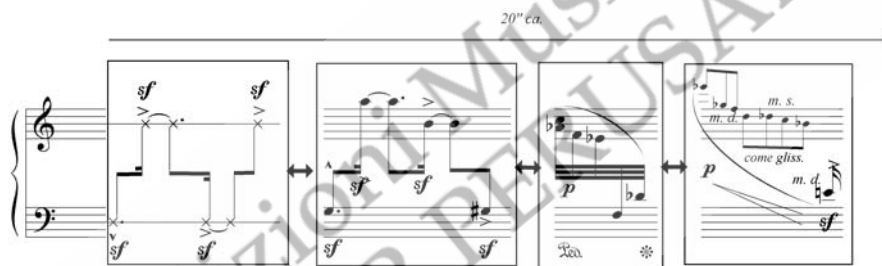
- 1) *as written;*
- 2) *with a free alternation of the bars in a sort of a guided improvisation (rests ad libitum);*
- 3) *with free alternation of the bars improvising freely taking into consideration the phrases of the piece.*

*It is possible to stand up while improvising (as a flamenco dancer) and study a choreography with a dancer (woman - or a man if the pianist is a woman) for the duration of the improvisation.*



Ripetere la figurazione nel blocco il piu' veloce possibile fino al punto indicato dalla freccia (vedi per esempio pag. 24)

*Repeat the pattern in a row (see for example page 24), as fast as you can, up to the point indicated by the arrow*



Libera alternanza dei blocchi (pause ad libitum) per il tempo indicato al di sopra della freccia (e' possibile ripetere ciascun blocco)

*free alternation of the blocks (rests ad libitum) for the time indicated over the arrow (it is possible to repeat the blocks)*

“Centauro

*sospeso  
fra le porte*

*il mio corpo  
aperto*

*del significante*

*la cosa”*

**Paolo Cavallone – Confini (2005)**



senza tempo

max 7"

arpeggiato in cordiera

Musical score for piano introduction. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (Bb and Eb). The music is marked *f* (forte). The upper staff features a series of arpeggiated chords, and the lower staff features a similar arpeggiated texture. A horizontal line with an arrow above it spans the width of the score, with the text "senza tempo" on the left and "max 7\"" on the right. Below this line, the text "arpeggiato in cordiera" is written with a downward-pointing arrow.

\*

(T segue)

Risoluto ♩ = 66-72

(♩ = sino alla fine)

Musical score for the first section. It features a vocal line in treble clef and a piano accompaniment in 3/4 time. The piano part has a treble and bass staff. The tempo is marked *p* (piano). The key signature has two flats. The music includes a sixteenth-note triplet in the piano part. A large watermark "Edizioni Musicali Rai.com FOR PERSAL ONLY" is overlaid on the score.

(come flauto e clarinetto)

Musical score for the second section. It features a vocal line in treble clef and a piano accompaniment in 3/4 time. The piano part has a treble and bass staff. The tempo is marked *f* (forte). The key signature has two flats. The music includes a sixteenth-note triplet in the piano part. A large watermark "Edizioni Musicali Rai.com FOR PERSAL ONLY" is overlaid on the score.

*Leg. (poco)*

\* *Leg. (1/2)*

\* *Leg. (1/2)*

\* *Leg. (molto)*

\*



3  
*f* *mf* *mp* *pp*  
3 3 6  
*p* 6

*f* *m. d.* *m. s.*  
(non ribattere la nota) *m. s.* 7 3  
*ped. (poco)* \* *ped. (poco)* \* *ped. (poco)* \* *ped. (poco)* \*

*f* *mf* 7 3  
*ped. (poco)* \* *ped. (poco)* \* *ped. (poco)* \*

Musical score for piano in 2/4 time. The score consists of two systems. The first system has a treble and bass clef. The treble clef part starts with a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *mf* with an accent. The bass clef part has a triplet of eighth notes marked *pp*. The second system continues with a treble clef part marked *pp* and a bass clef part marked *p*. Both systems feature slurs and articulation marks.

Musical score for piano in common time. The score consists of three staves. The top staff has a treble clef and dynamic markings *m. s.*, *mp*, and *m. d.*. The middle staff has a treble clef and dynamic markings *f* and *m. s.*. The bottom staff has a treble clef and dynamic marking *mf*. Performance instructions include *Ped. (molto)*, *\* Ped. (1/2)*, and *\* Ped. (poco)*.

Musical score for piano in 7/8 time. The score consists of two staves. The top staff has a treble clef and dynamic markings *p* and *pp*. The bottom staff has a bass clef and dynamic marking *pp*. The instruction *rilasciare gradualmente* is written at the end of the piece, followed by an asterisk.

*m. s.*

*m. d.*

*pp*

*ped. (poco)* \* *ped. (poco)*

*m. s.* *m. s.* *m. d.*

*pp*

*ped. (poco)* \* *ped. (poco)* *rilasciare gradualmente* \*

*ff* *ff*

*ped.* \*

*Leg. (poco)*

\*

*Leg. (poco)*

\*

*Leg. (poco)*

\*

*Leg. (poco)*

\*

*Leg. (poco)*

\*

*(non ribattere la nota)*

*Leg. (poco)*

\*

*l'uso del Pedale sia molto discreto*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 3/8. The top staff contains a melodic line with a triplet of eighth notes (G4, A4, Bb4) and a quarter note (C5), all under a slur. A dashed line connects this triplet to a similar triplet in the middle of the system. The grand staff contains a rhythmic accompaniment of eighth notes. A triplet of eighth notes (Bb3, C4, D4) is marked with a '3' in the bass staff. The system ends with a 3/4 time signature.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 3/4. The top staff contains a melodic line with a triplet of eighth notes (G4, A4, Bb4) and a quarter note (C5), all under a slur. A dashed line connects this triplet to a similar triplet in the middle of the system. The grand staff contains a rhythmic accompaniment of eighth notes. A triplet of eighth notes (Bb3, C4, D4) is marked with a '3' in the bass staff. The system ends with a 3/4 time signature.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 3/4. The top staff contains a melodic line with a triplet of eighth notes (G4, A4, Bb4) and a quarter note (C5), all under a slur. A dashed line connects this triplet to a similar triplet in the middle of the system. The grand staff contains a rhythmic accompaniment of eighth notes. A triplet of eighth notes (Bb3, C4, D4) is marked with a '3' in the bass staff. The system ends with a 3/4 time signature.

*ped. (poco)*

(1/2)

\*

*And. (molto)*

*l'uso del Pedale sia molto discreto*

(T segue)

The first system of the musical score consists of three staves. The top staff is a vocal line in 6/4 time, starting with a melodic phrase marked *m. s.* (mezza voce) and *mf* (mezzo-forte). The piano accompaniment is in 6/4 time, with the right hand playing a continuous eighth-note pattern and the left hand playing a bass line. The piano part is marked *fp* (fortissimo piano) and includes a triplet of eighth notes. The system concludes with a fermata over the final notes.

(T segue)

The second system of the musical score features piano accompaniment in 6/4 time. The right hand plays a melodic line with a series of slurs and accents, while the left hand provides a steady bass line. The system is marked *con molto Pedale* (with much pedal) and includes a series of fingerings (5) above the notes.

The third system of the musical score features piano accompaniment in 5/4 time. The right hand plays a melodic line with a series of slurs and accents, while the left hand provides a steady bass line. The system is marked *ff* (fortissimo) and includes a series of fingerings (5) above the notes.

The fourth system of the musical score features piano accompaniment in 5/4 time. The right hand plays a melodic line with a series of slurs and accents, while the left hand provides a steady bass line. The system is marked *pp* (pianissimo) and includes a series of fingerings (5) above the notes.

*ped.* *pp*