Marco Momi

TRE AFORISMI

for prepared piano and bass saxophone

Edizioni Sconfinarte

The "Three Aphorisms", for prepared piano and bass saxophone, were born from three aphorisms by Alda Merini and, with these dry and essential texts, they share the same poetic direction and a dialectic among the materials characterised by a general economy of strong gestural expressiveness. There is the attempt to find, in every aphorism, a time and a space where the word germinates, bursts or hides itself.

NOTE ON PERFORMANCE

The piano must be amplified trying to obtain an optimal balance between the starting action of the second aphorism (slide) and the action in the middle of the second aphorism (cluster).

Bass saxophone in B flat: sounds a major 2° lower than the written note.

Dormivo,
e sognavo
che non ero
al mondo.

I was sleeping,
and I was dreaming
I didn't
exist.

L'unica radice che ho mi fa male.

The only root I have is hurting me.

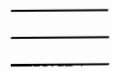
Non sempre
si riesce
ad essere
eterni.

We can't
always
be
eternal.

by Alda Merini

LEGEND

table of the breathes



Ist staff: high breath, corresponding phoneme = S (mouthpiece out of the mouth)
IInd staff: medium breath, corresponding phoneme = X (omit in glissando from Ist staff to IInd staff)
IIIrd staff: low breath, corresponding phoneme = ʃ

breath

expiration

inspiration

keys (effect) (position enclosed within brackets)

beat the key with closed pipe

sub-tone

slap (QS = nearly slap) (SP = pizzicato slap)

pluck on the tailpiece

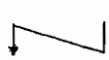
harmonic (effect)

hit, with the palm of the hand, the part of the indicated tailpiece

string of reference

scratch freely with the nail on the string

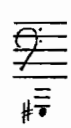
spoken inflexion (nearly murmuring) [do]-[i]-[v] and [s]-[o]-[a]



blow of resonance pedal – lift up slowly the resonance pedal

double staccato

PREPARATIONS

tonal pedal blocked on 

plug of rubber on

Ist APHORISM

1) l'effetto dei due armonici è esclusivamente percussivo, per le mani piccole cambiare a piacere il secondo armonico.

1) the effect of the two harmonic is only like a percussion, people with small hands have to change at will the second harmonic.

Page 2 -Ist system

colpire con il palmo della mano la parte di cordiera indicata.

hit, with the palm of the hand, the part of the indicated tailpiece.

IInd APHORISM

1) le zone tratteggiate indicano il tempo gestibile per l'attacco del suono, che coincide con l'inizio del crescendo.
2) sempre FFF le note accentate, suonare con le mani in tastiera.
3) simile al gesto pianistico iniziale con lo slide.

1) the dashed zones show the time that can be managed for the opening of the sound, that coincides with the beginning of the crescendo.
2) always FFF the stressed notes, play with the hands on the keyboard.
3) like the starting piano action with the slide.

Page 2 -Ist system

(Ped. sempre abbassato)

(Pedal always lowered)

Page 3 -IInd system

con plettro media durezza

with a plectrum of middle hardness

Page 5 -Ist system

Ped. sempre abbassato fino alla fine

Pedal always lowered untill the end

IIIrd APHORISM

1) realizzazione grafica suono instabile
2) le arcate scritte sono indicative e non escludono ulteriori cambi d'arco

1) graphic production unstable sound
2) the written bowings are indicative and don't exclude more changes of bow

Page 6 -Ist system

(opp. growle)

(or growle)

Page 7 -Ist system

pizzicare sempre con l'unghia la III corda

pluck always the IIIrd string with the nail

battere con le nocche della mano sinistra sul punto $\propto$ del telaio

hit with the knuckles of the left hand on the poit $\propto$ of the loom

pizzicare sempre con plettro media durezza la III corda

pluck always with a plectrum of middle hardness the IIIrd string

Page 9 -Ist system

mimare nelle sezioni a metronomo ♩=50 e nel finale gesti strumentali sulla cordiera, sempre più lentamente

mime, during the sections with metronome ♩=50 and during the finale, instrumental gesture on the tailpiece, slower and slower

Page 10 -IInd system

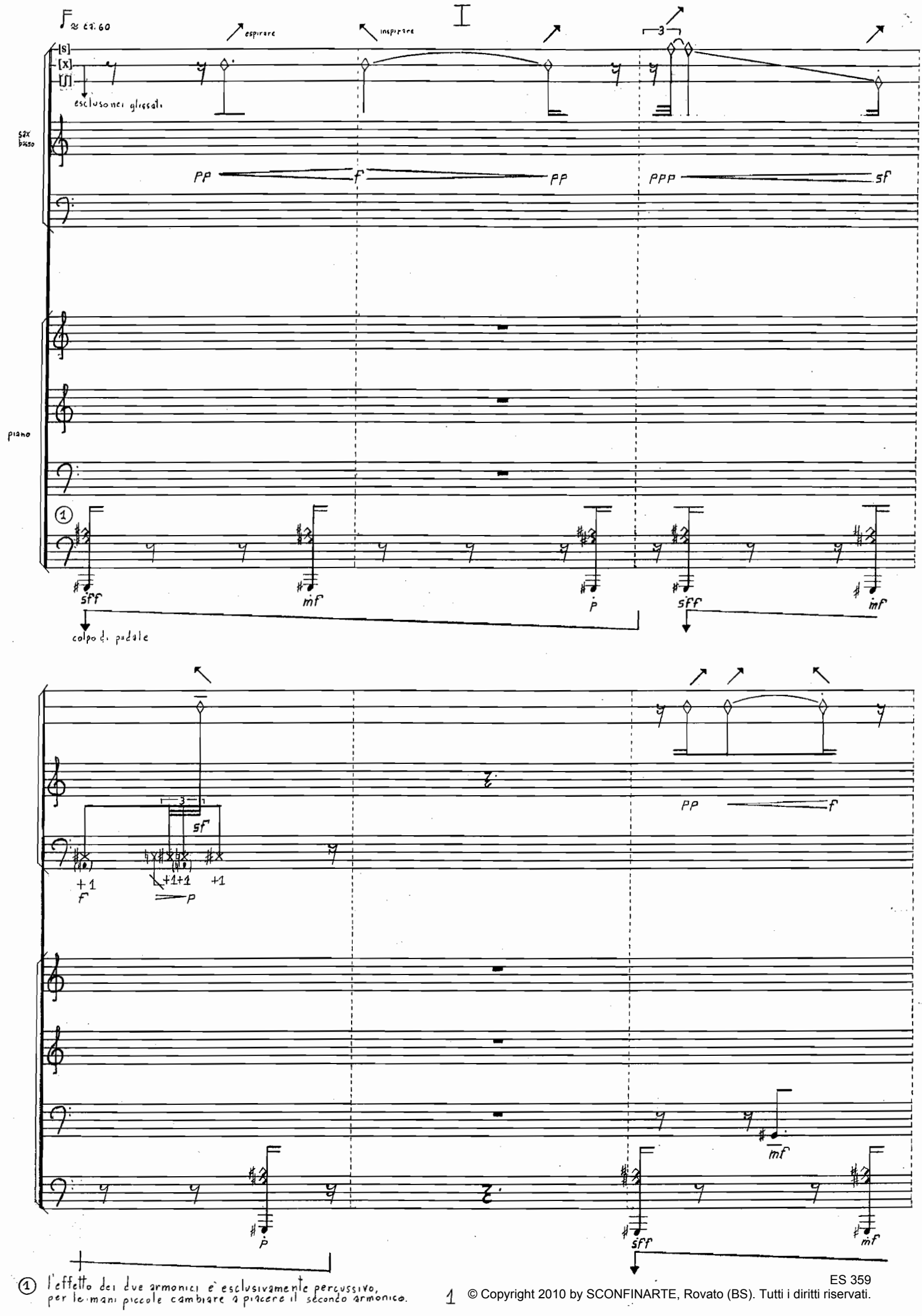
con archetto su campana, da suono instabile a suono stabile

with the bow on the bell, from a unstable sound to a stable sound

Page 11 -IInd system

intonare il suono dell'archetto sulla campana, oppure all'ottava

intone the pitch made by the bow on the bell or an octave lower



① l'effetto dei due armonici è esclusivamente percussivo, per le mani piccole cambiare a piacere il secondo armonico.

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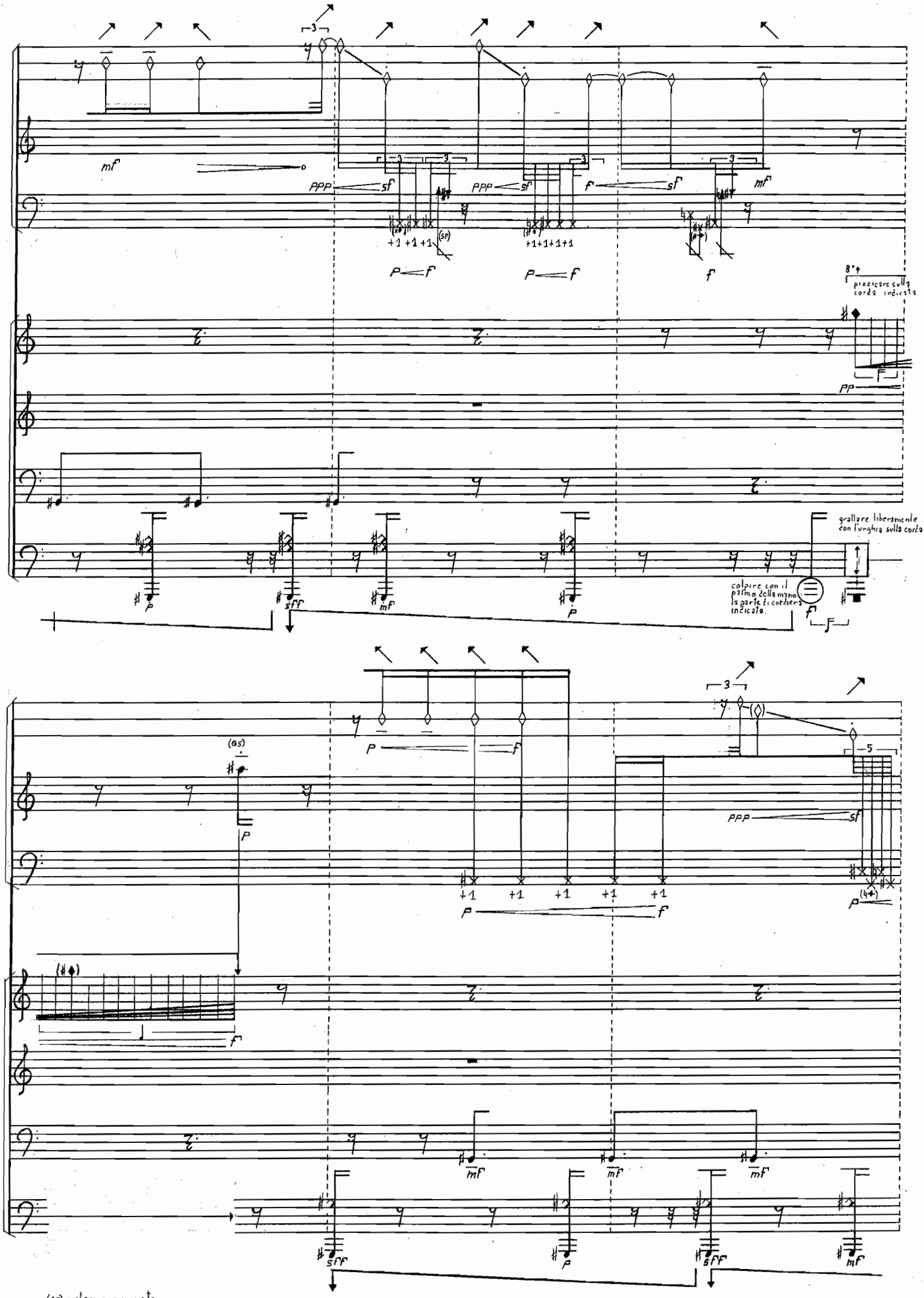
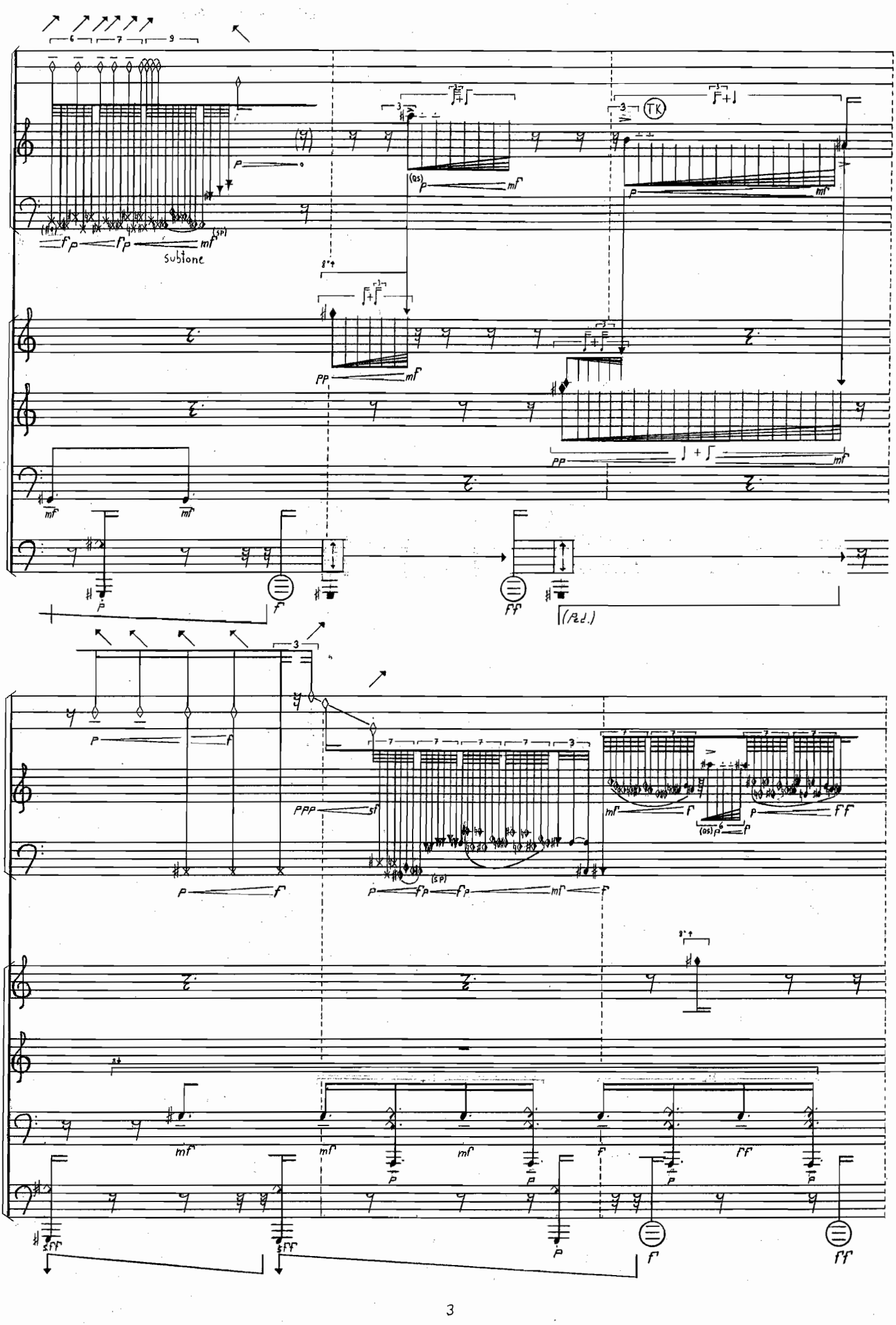
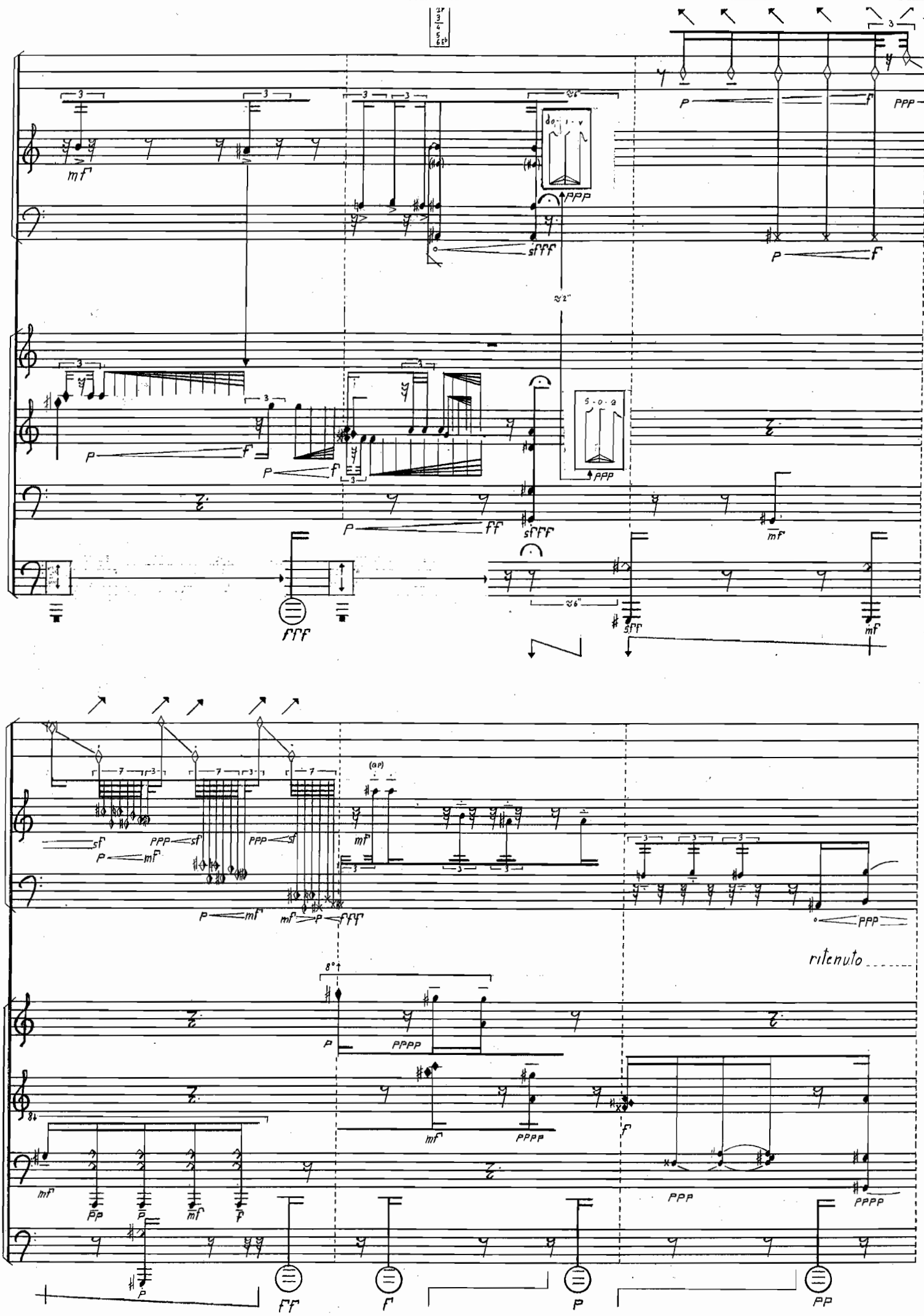
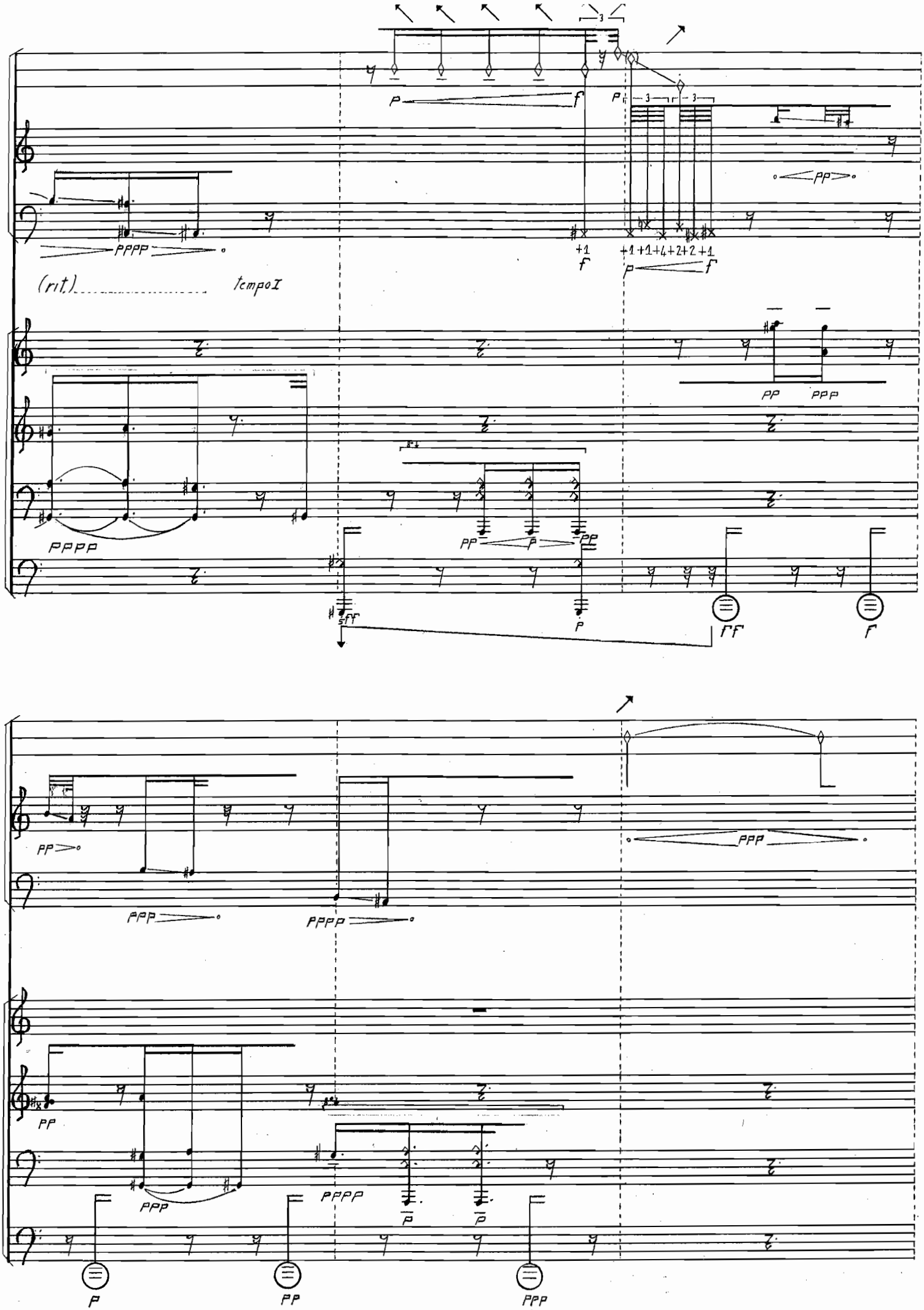
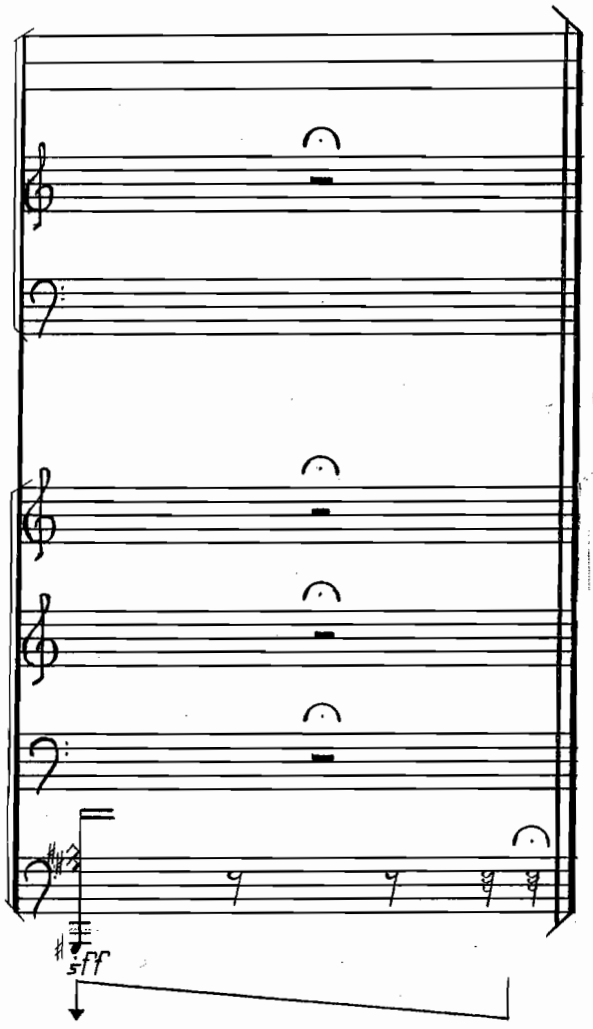


(SP) : slap pizzicato
(QS) : quasi slap


subtone
TK
(Ped.)


ritenuto


(rit.)
tempo I



Marco Lupori IX·2002

LEGEND

table of the slide, don't touch the other strings during the actions with the slide.

———— the position on the staff corresponds to the harmonic on the
sign on the string with a black felt pen the exact point

I corda move the slide on the left string keeping it with the right hand inclined at about 45°

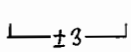
15 corde move the slide on the 15 strings that touches when it is standing
on the tailpiece. In the centre of the slide must always be the string of the

blow of slide on string

■ string of reference

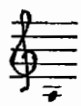
cluster in the lower range

harmonic (effect)

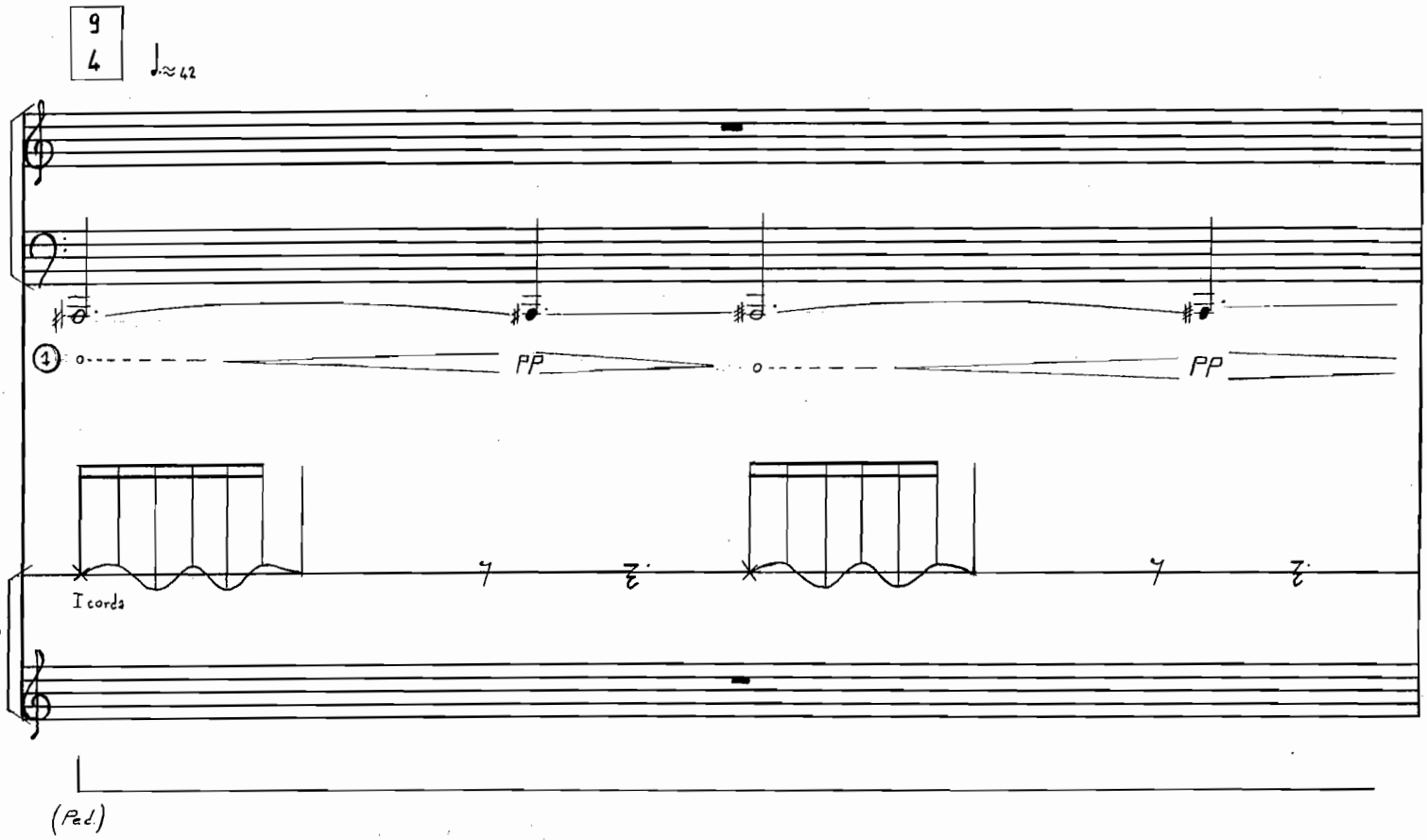
 key 3

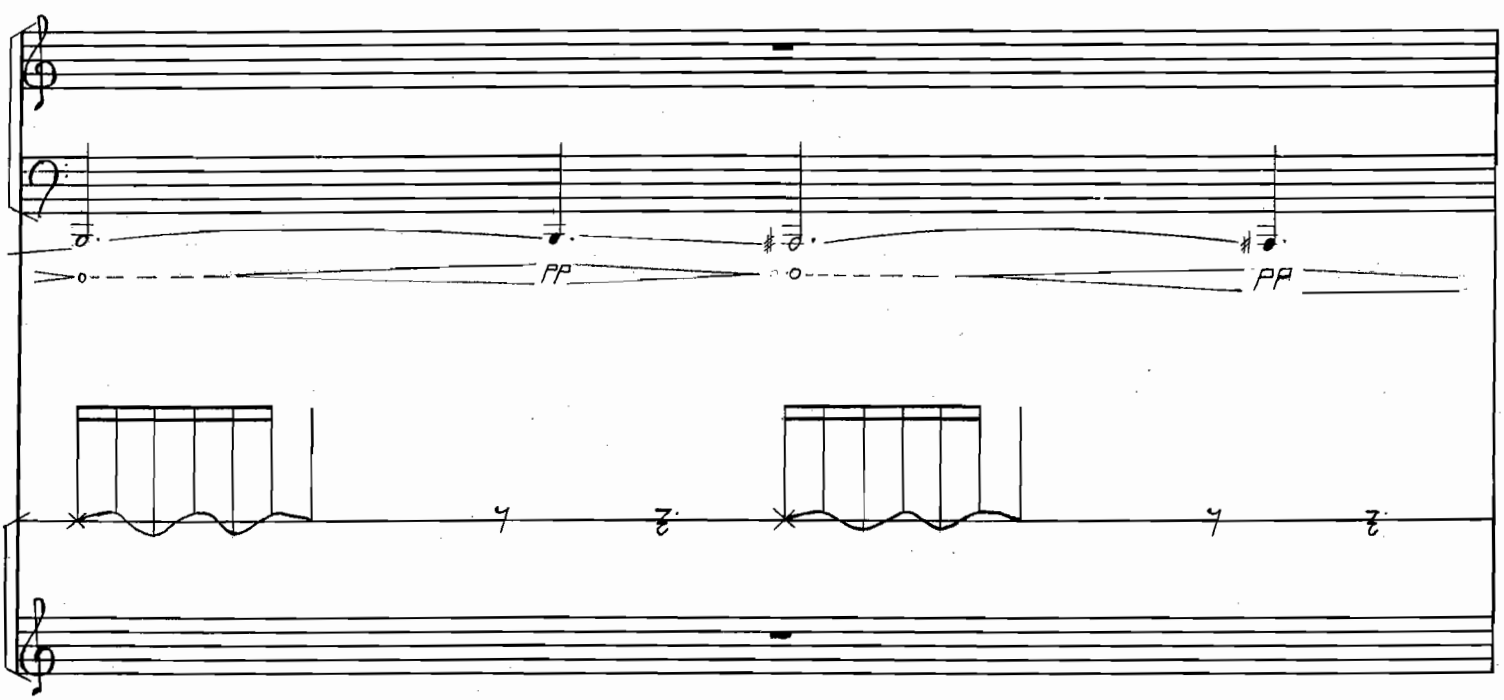
flatt.... flatterzunge

PREPARATIONS

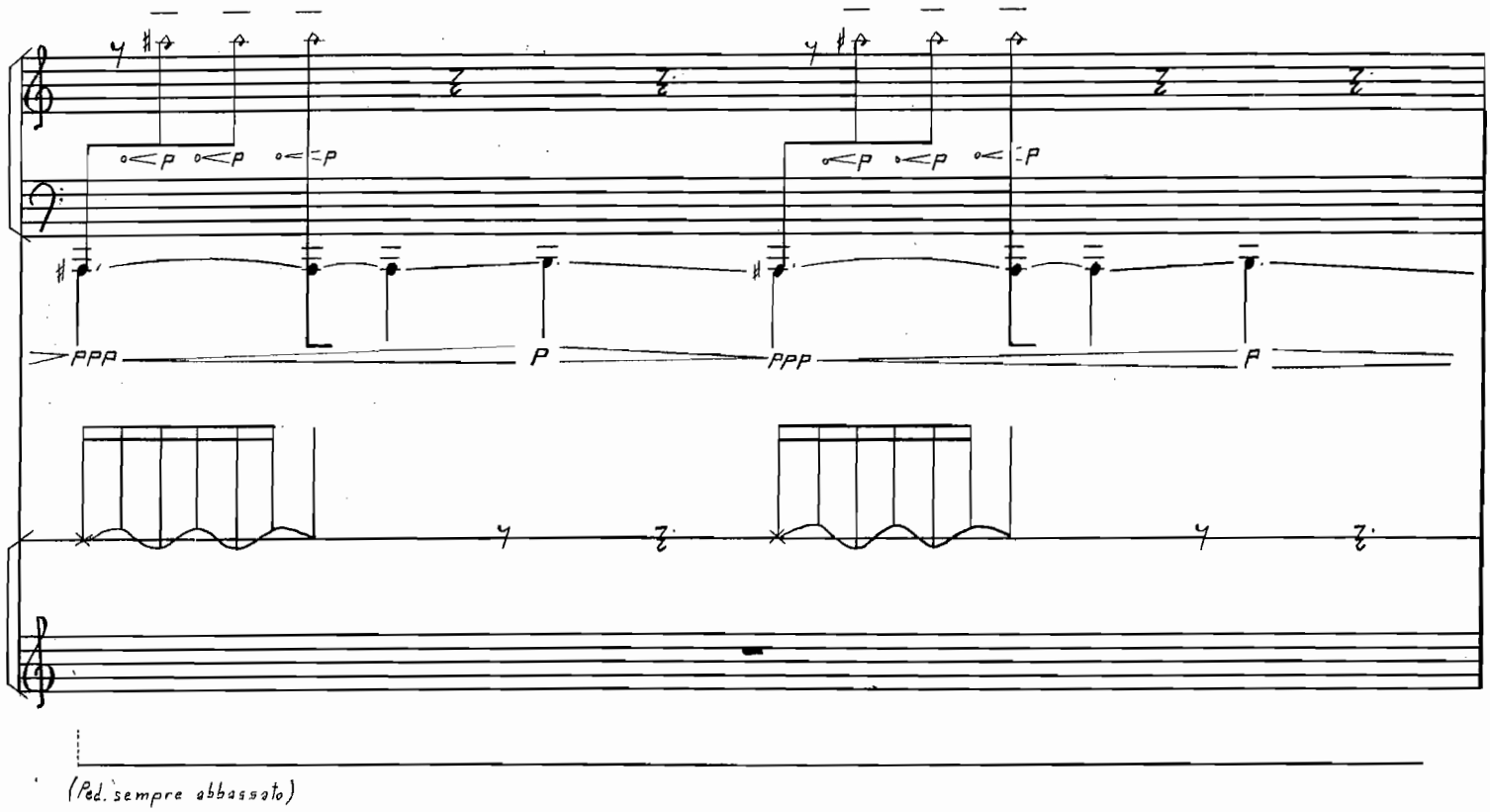
plug of rubber on 

II

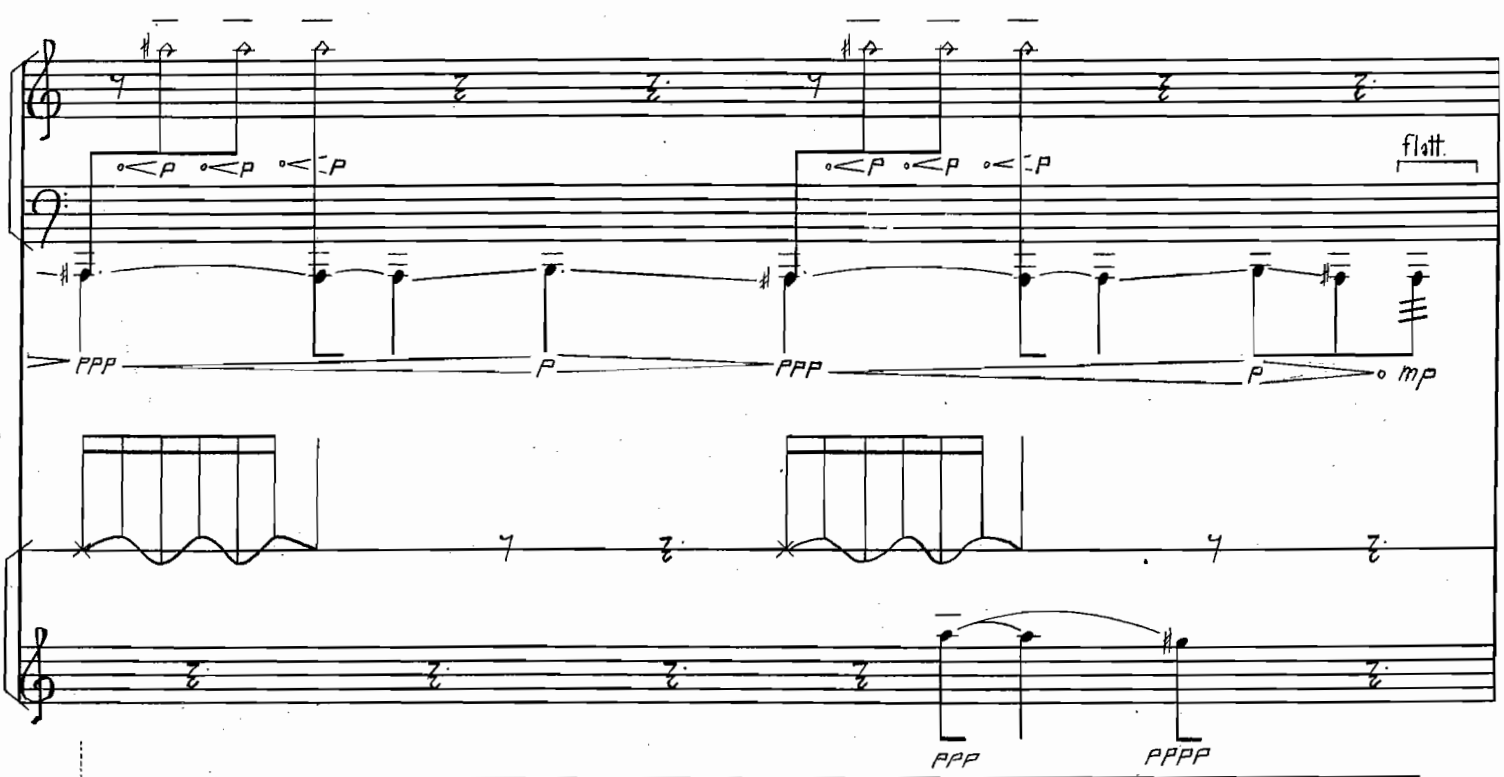


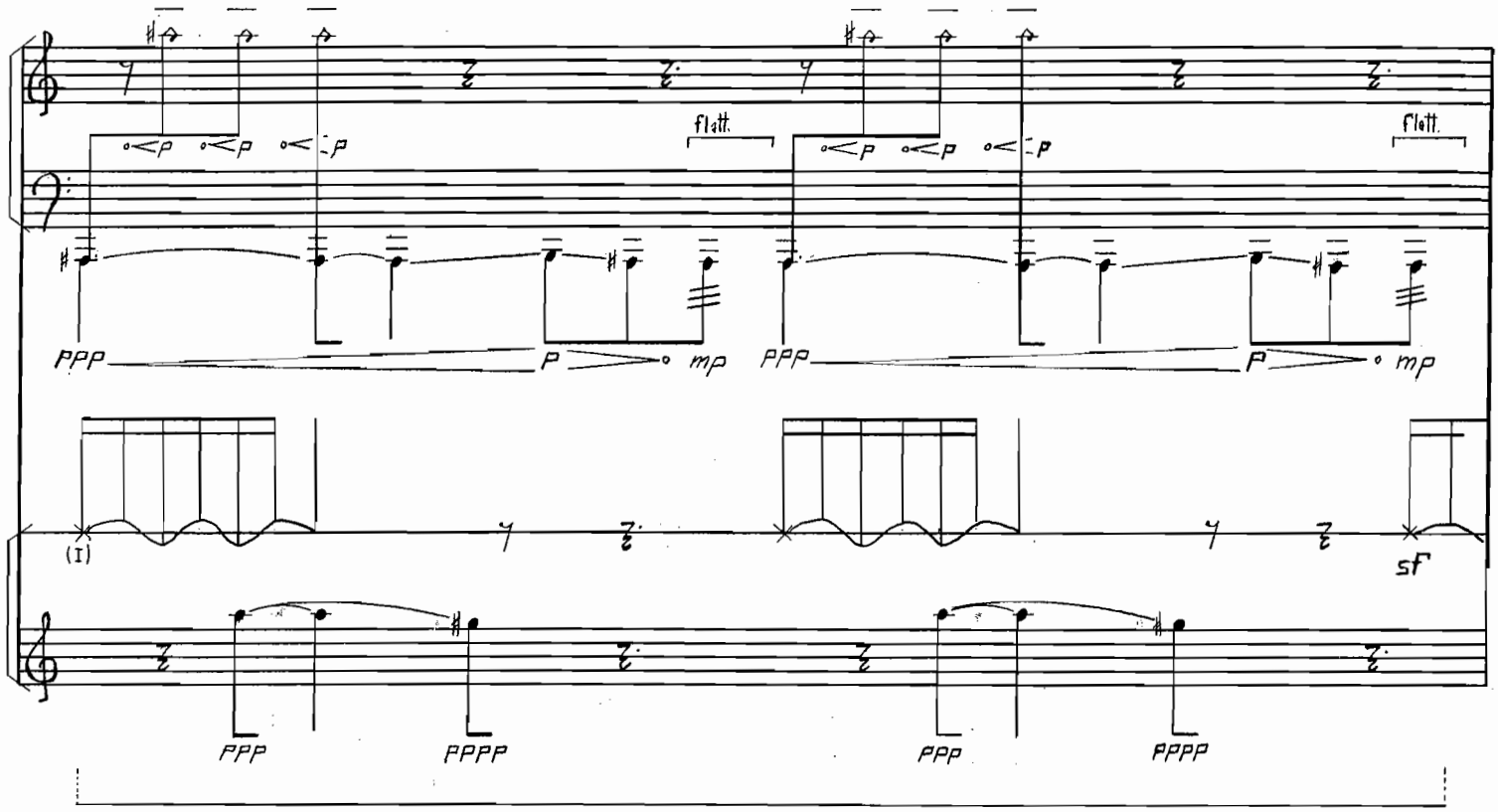


① Le zone tratteggiate indicano il tempo gestibile per l'attacco del suono, che coincide con l'inizio del crescendo



(Ped. sempre abbassato)

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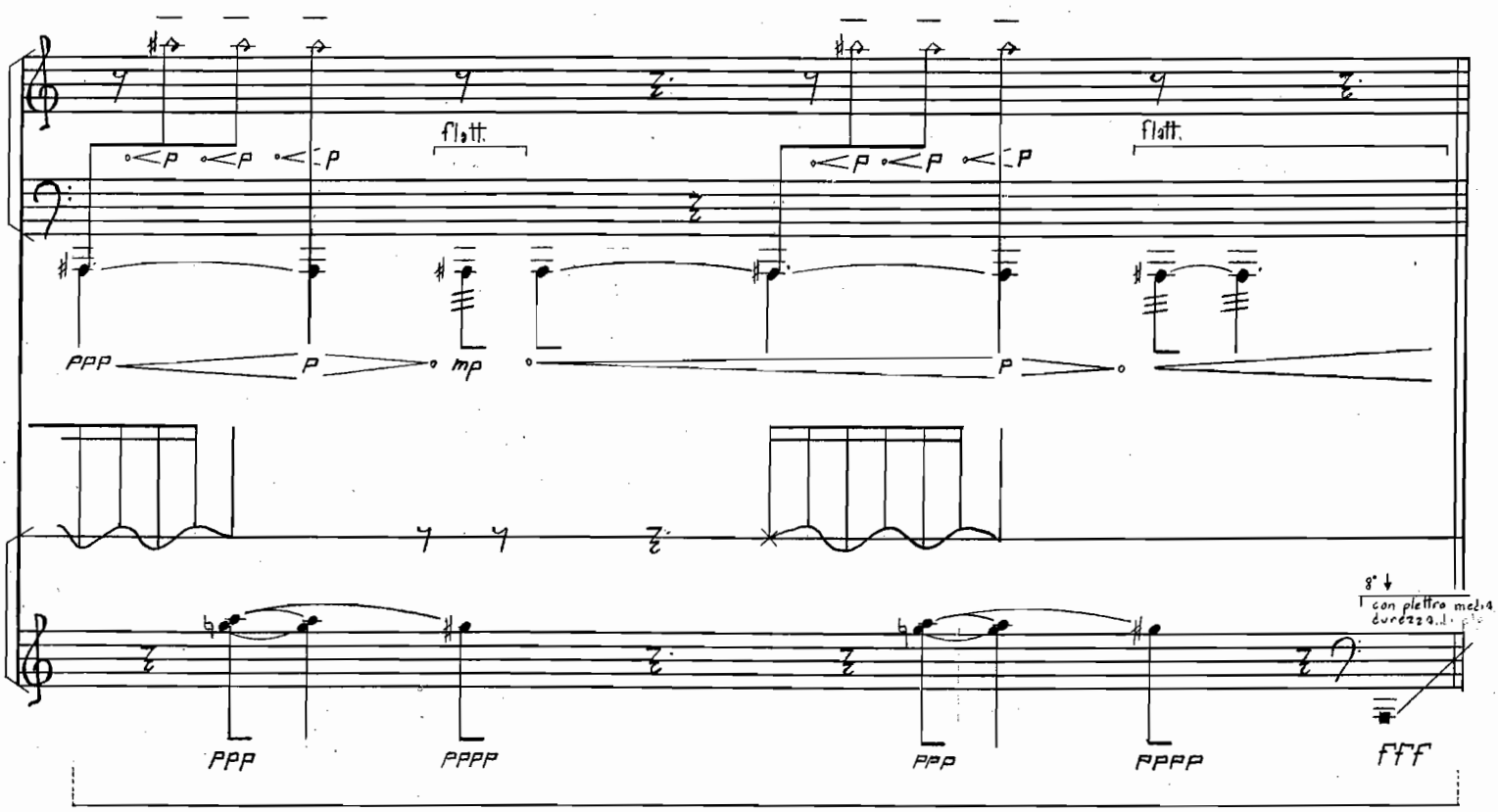
flatt.
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8°
con plettro media durezza
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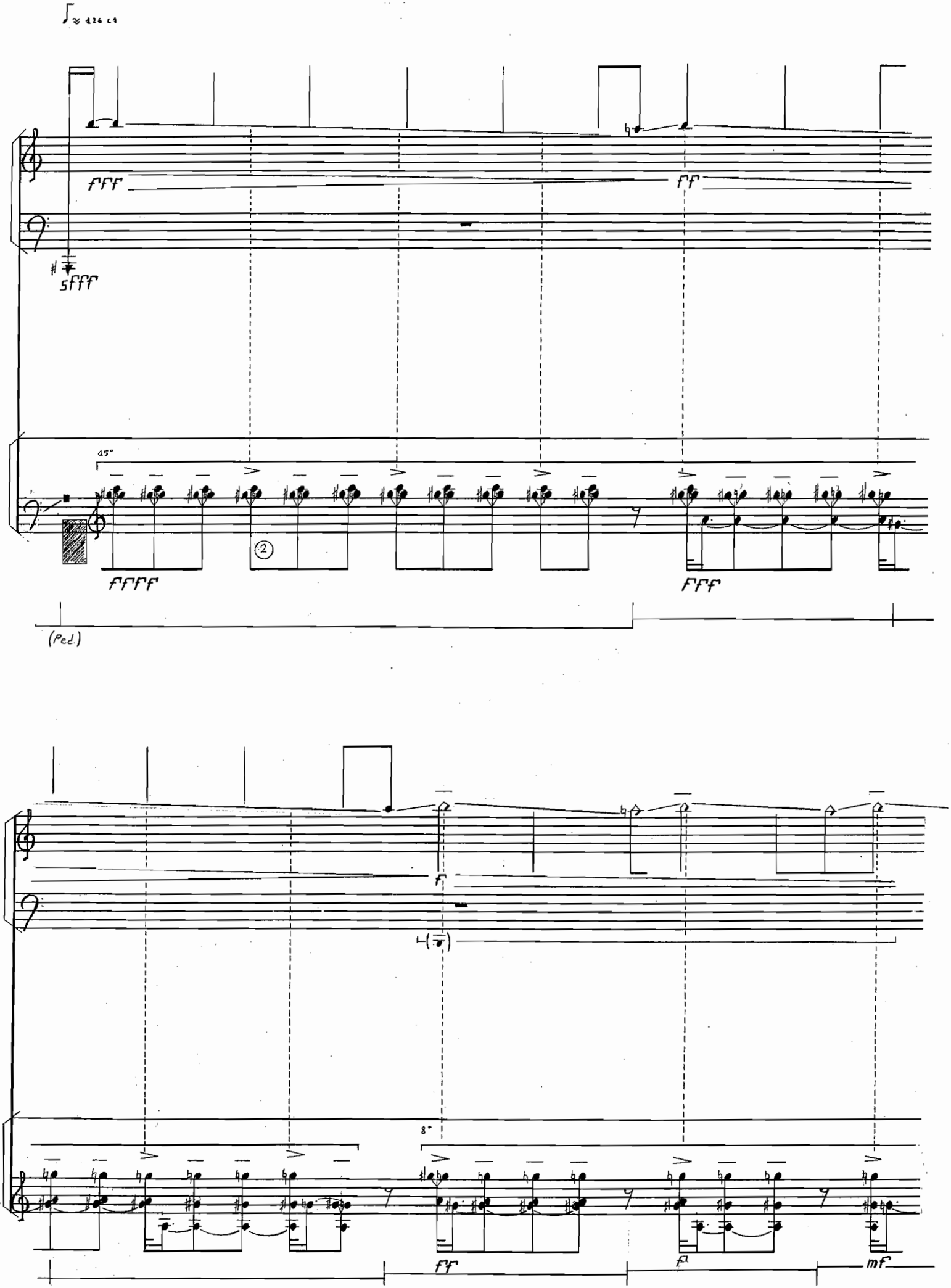
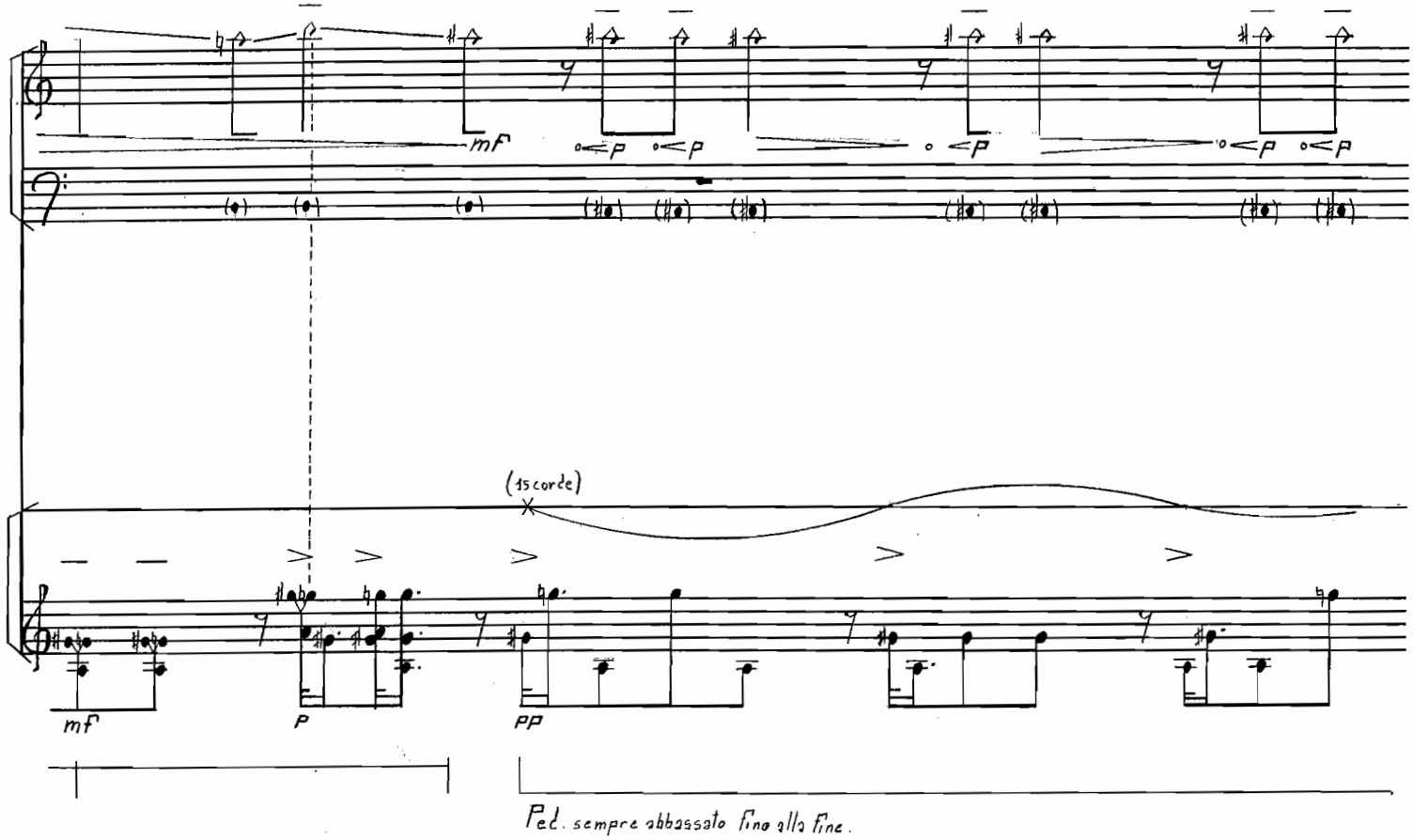
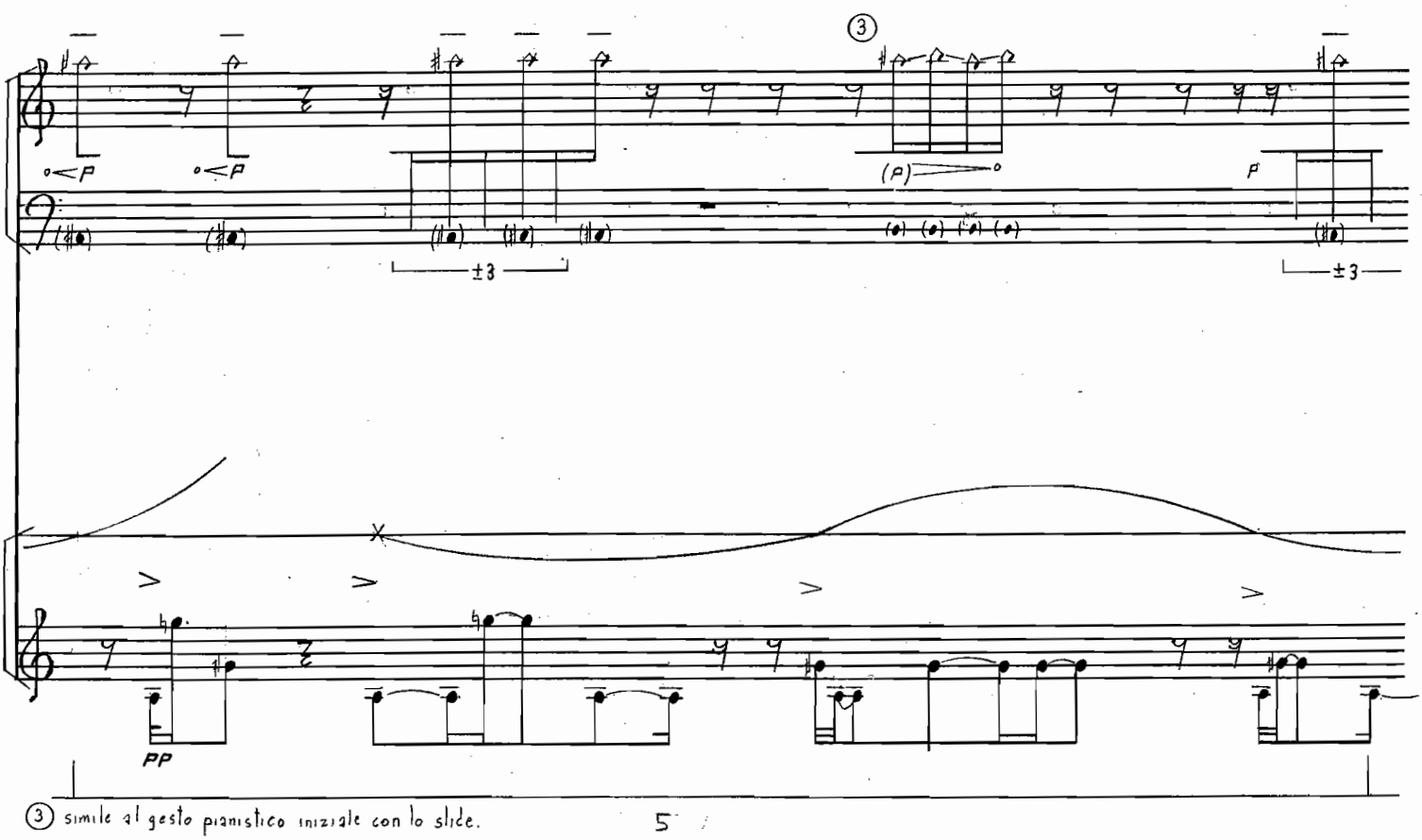
fff



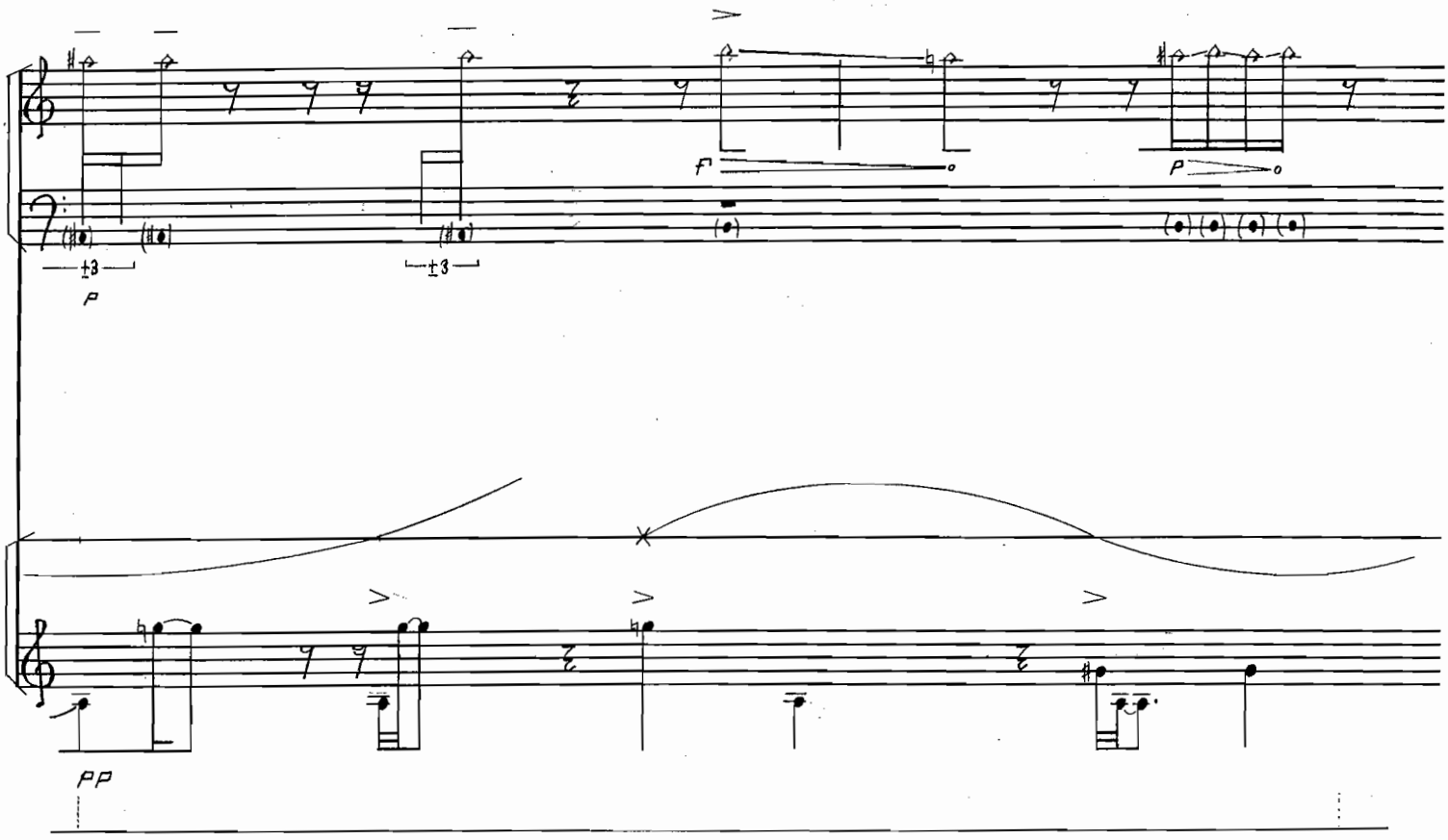
② sempre fff le note accentate, suonare in tastiera.



Ped. sempre abbassato fino alla fine.



③ simile al gesto pianistico iniziale con lo slide.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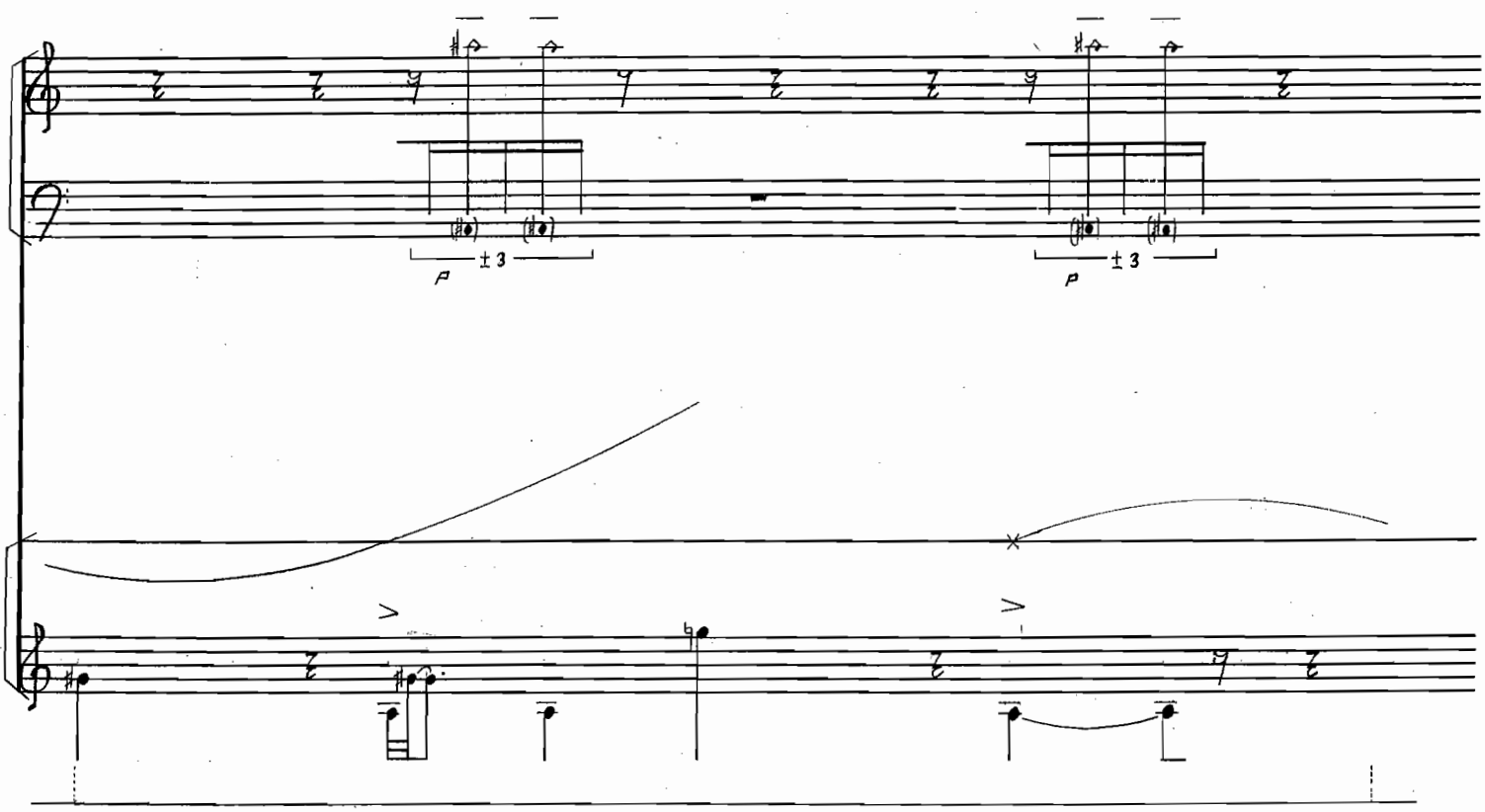
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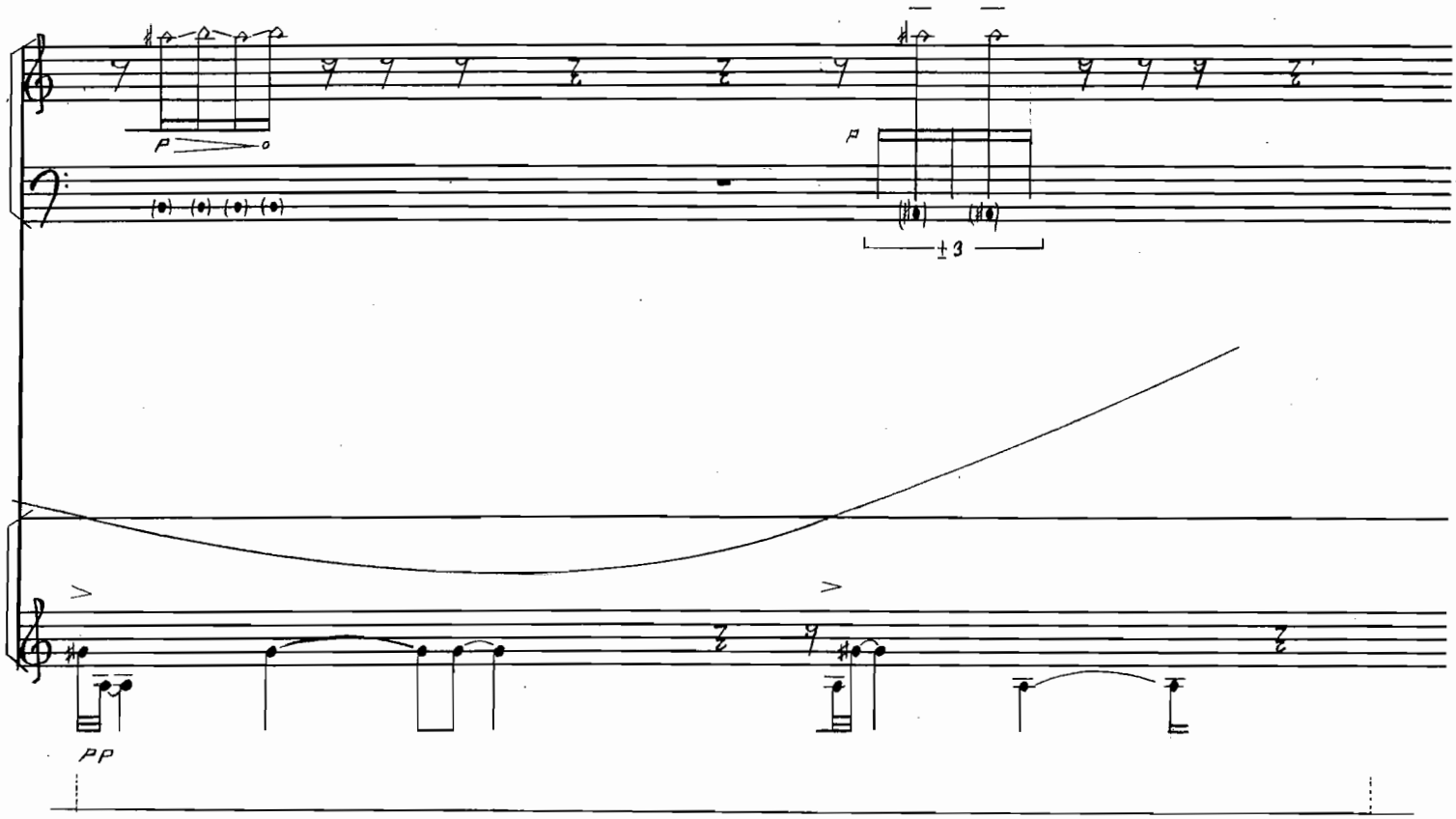
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±3
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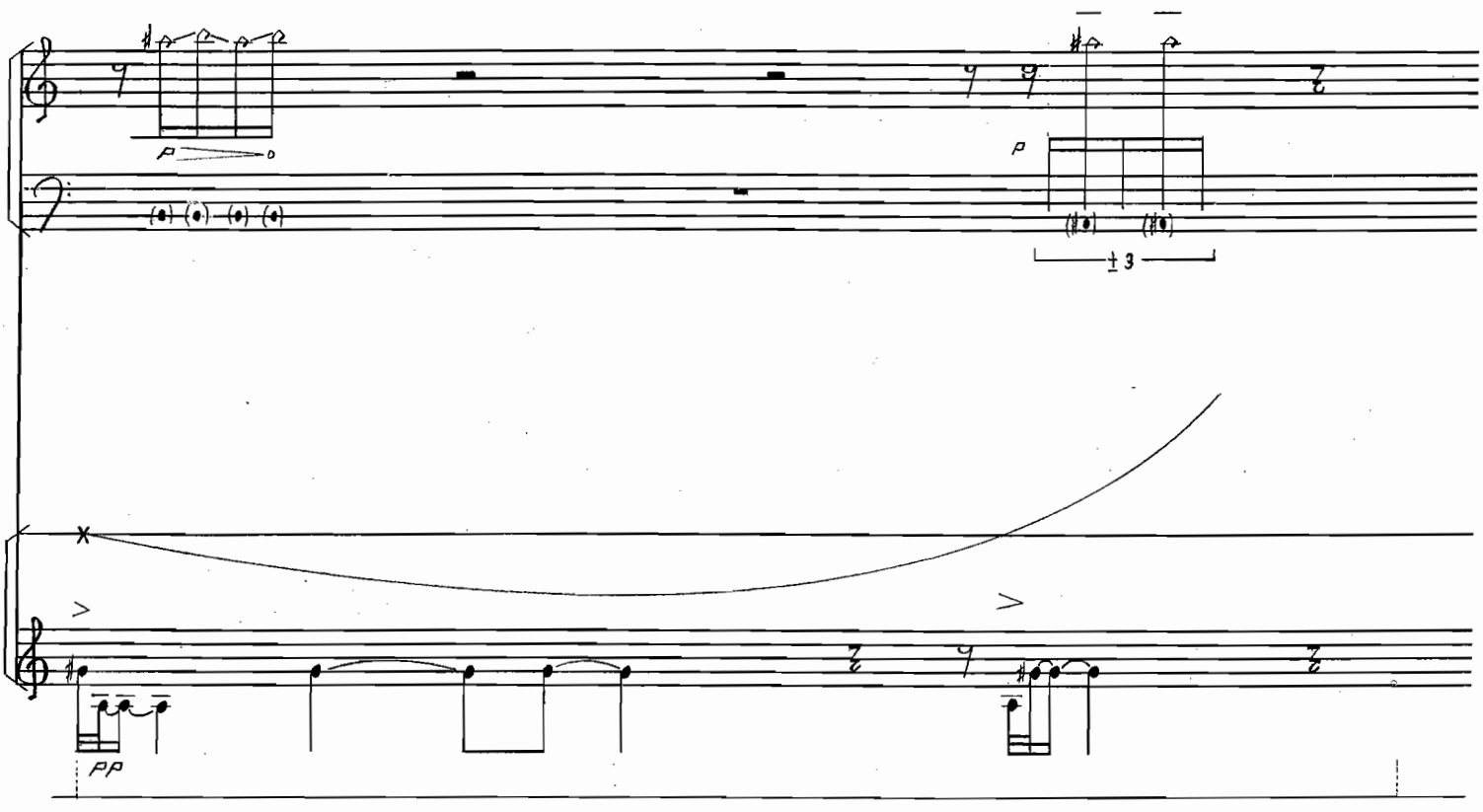
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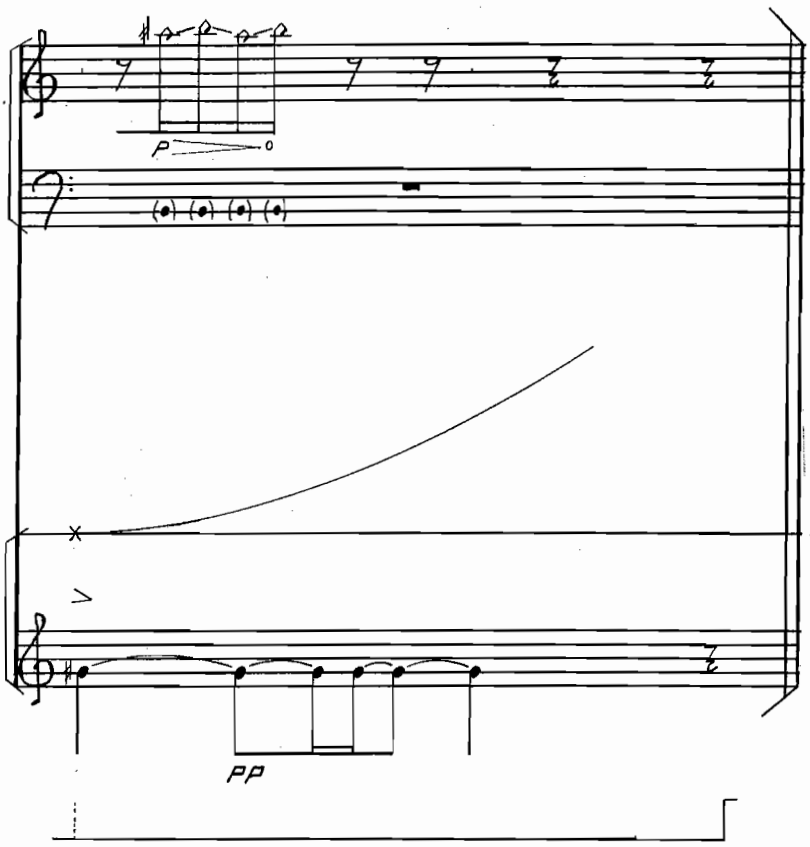


X · 2001

LEGEND

harmonic (effect) (lift the finger from the string as soon as pressed the key)

sound distortion

pluck on the tailpiece (with plectrum or nail)

slap

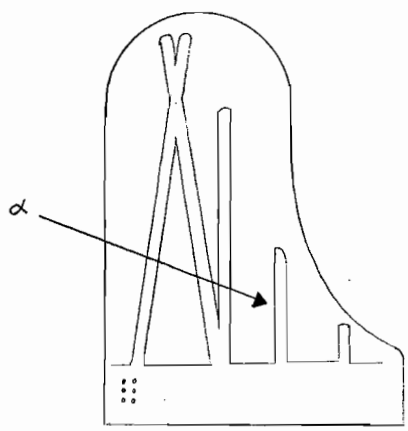
phoneme (just for the pianist)

[e] as in spade [n] as in no

[s] as in sue [ϵ] as in sled

bow on the bell
(pitch resultant , in the score, written in b flat.)

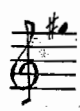
double staccato

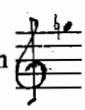
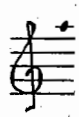


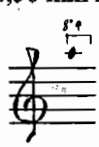
PREPARATIONS

put 3 reams (with 15 papers - size A4 -each ones) on the tailpiece, so as to cover

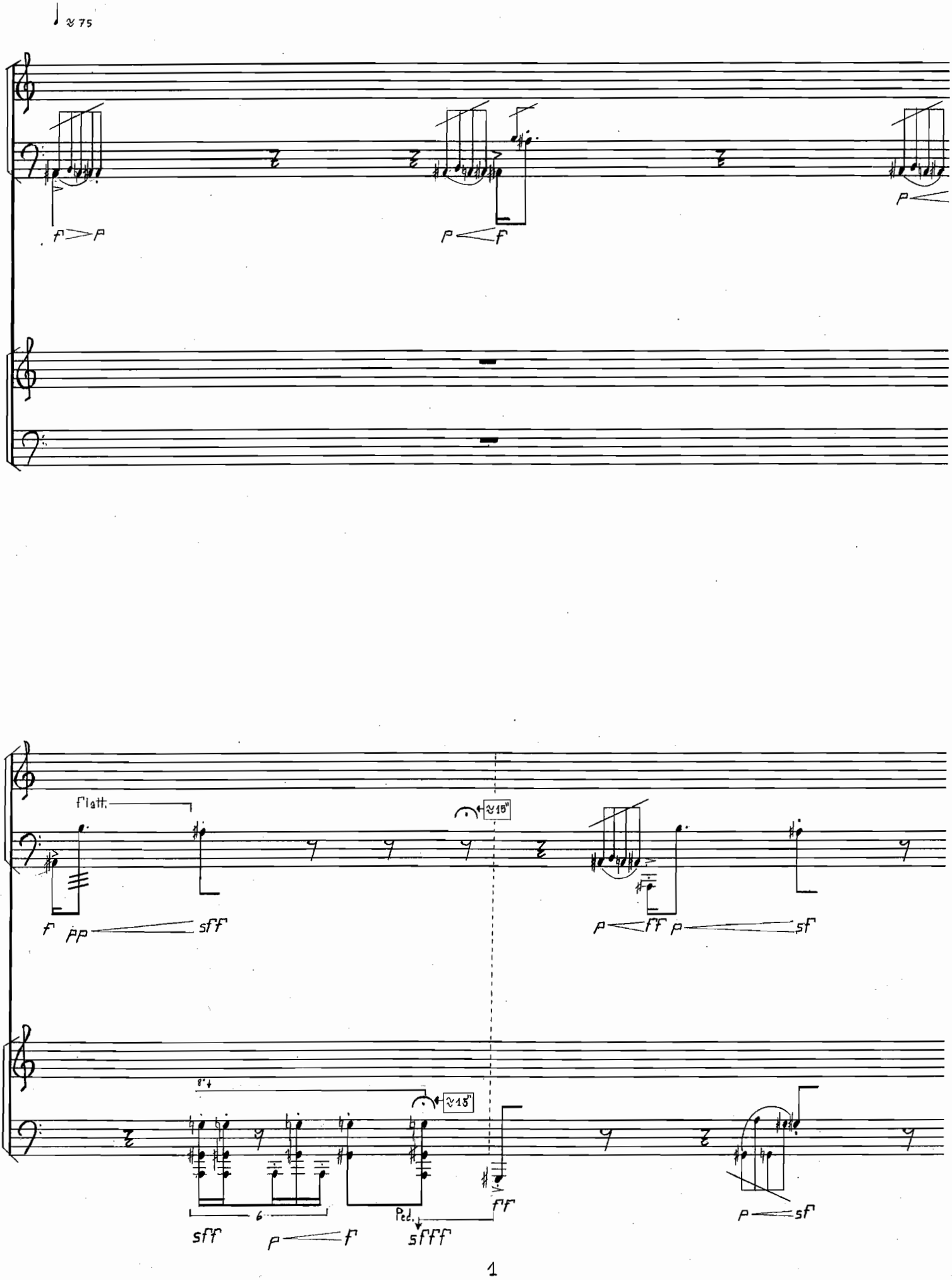
all the pitches until except

tonal pedal blocked on 

plug of rubber between Ist and IInd string and
screws (pan head 4,50 mm x 25 mm) between IInd and IIIrd sring on  and on 

plug of rubber on 

III


≈ 75
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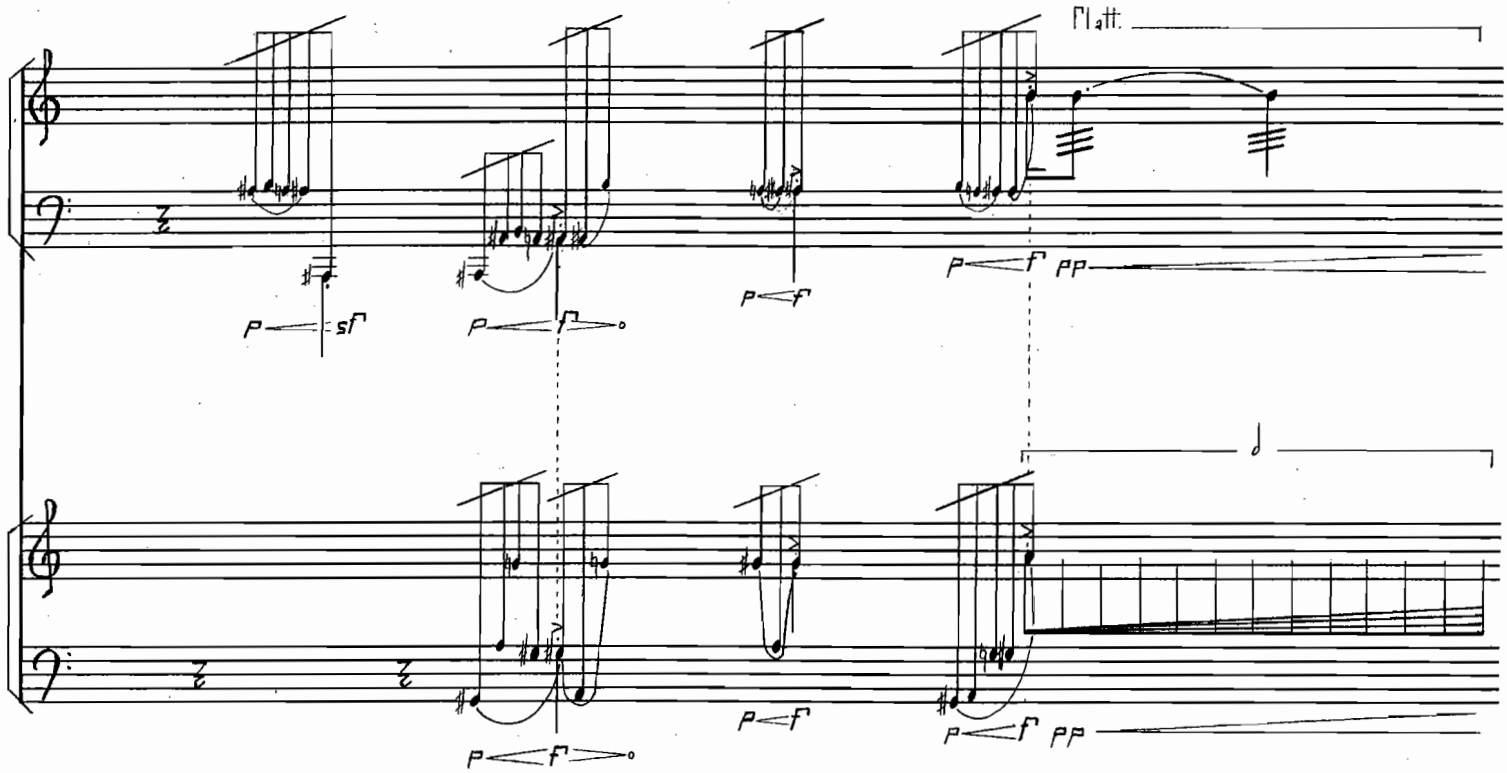
Platt.
p sf
p f
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p f
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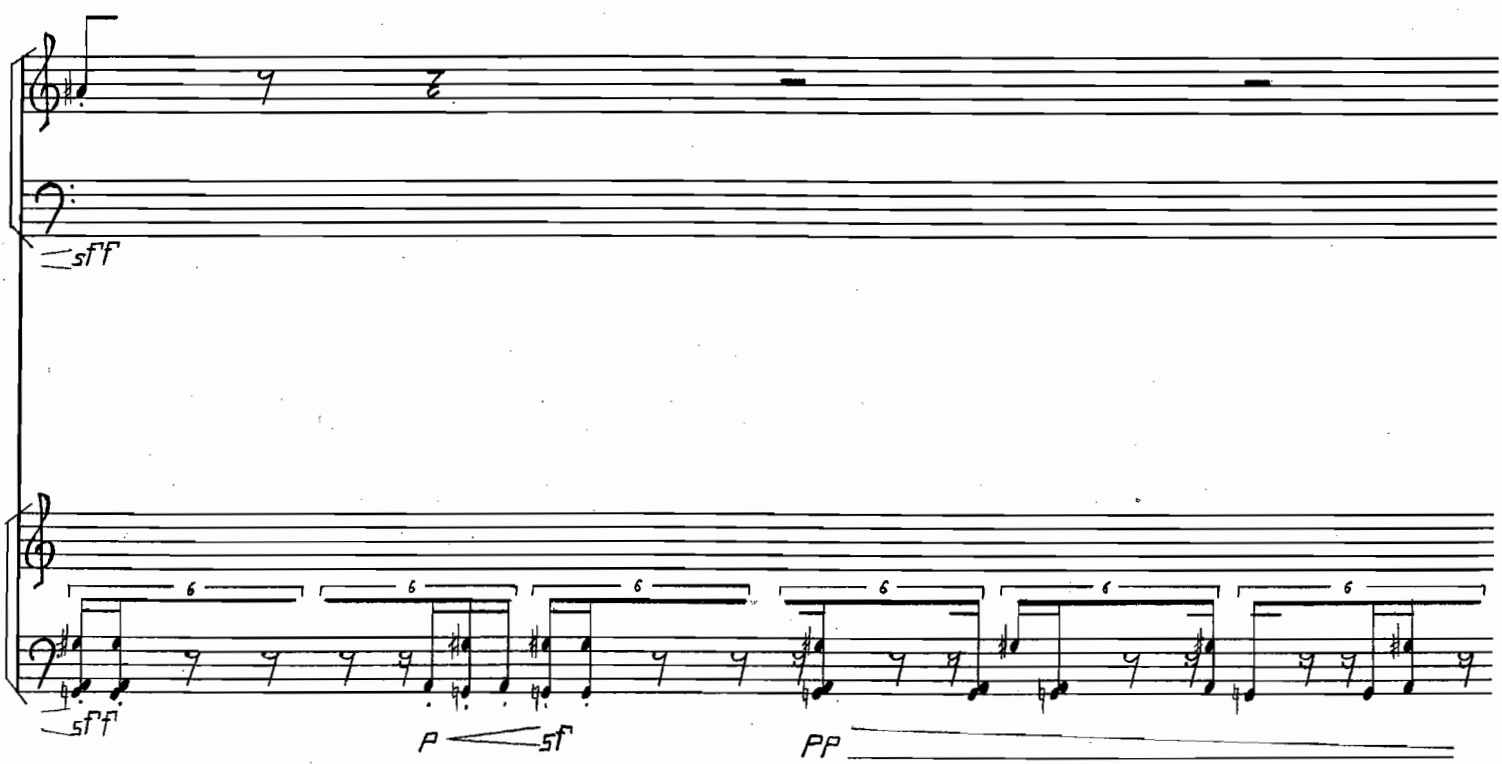
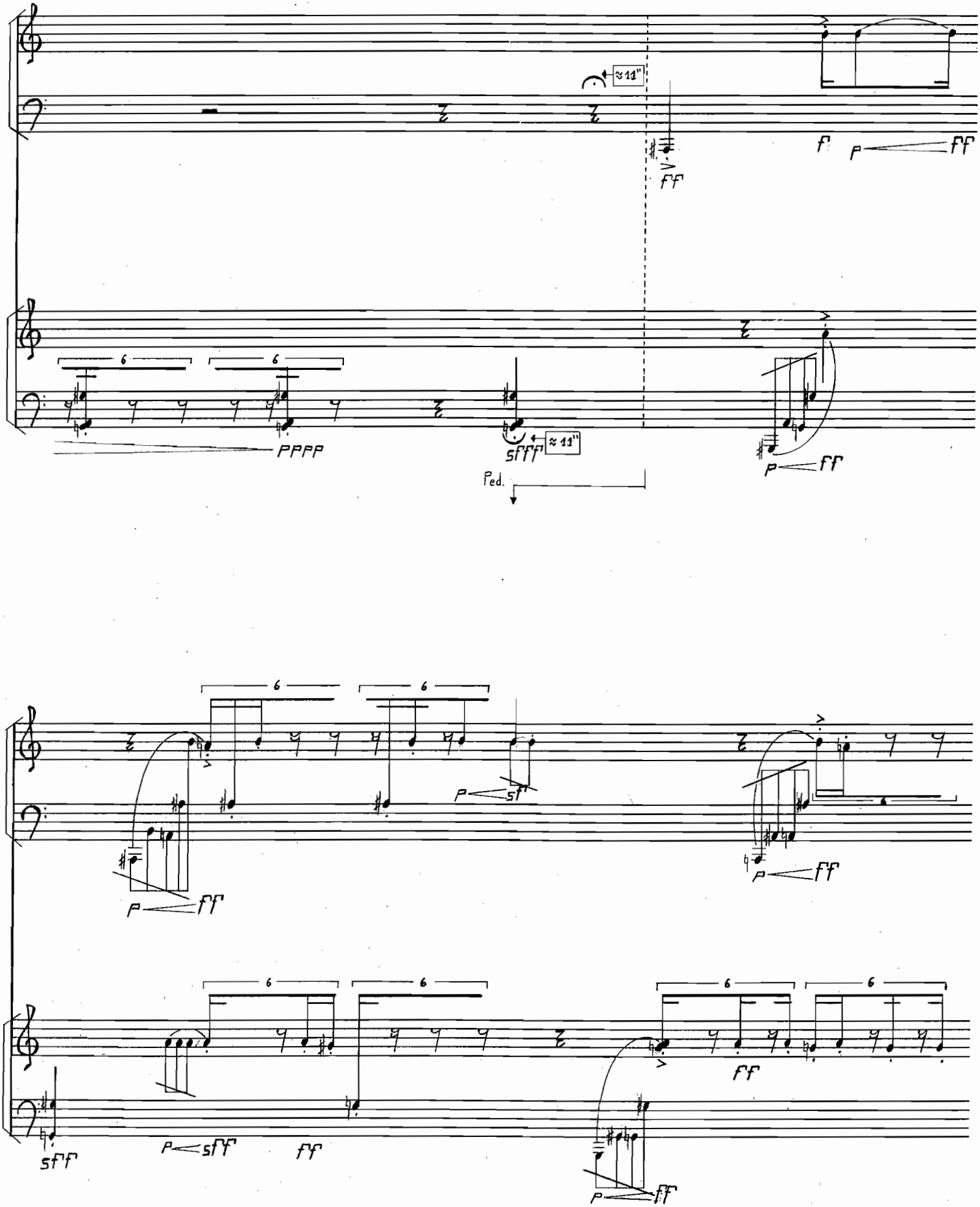

sfff
sfff
p sf
pp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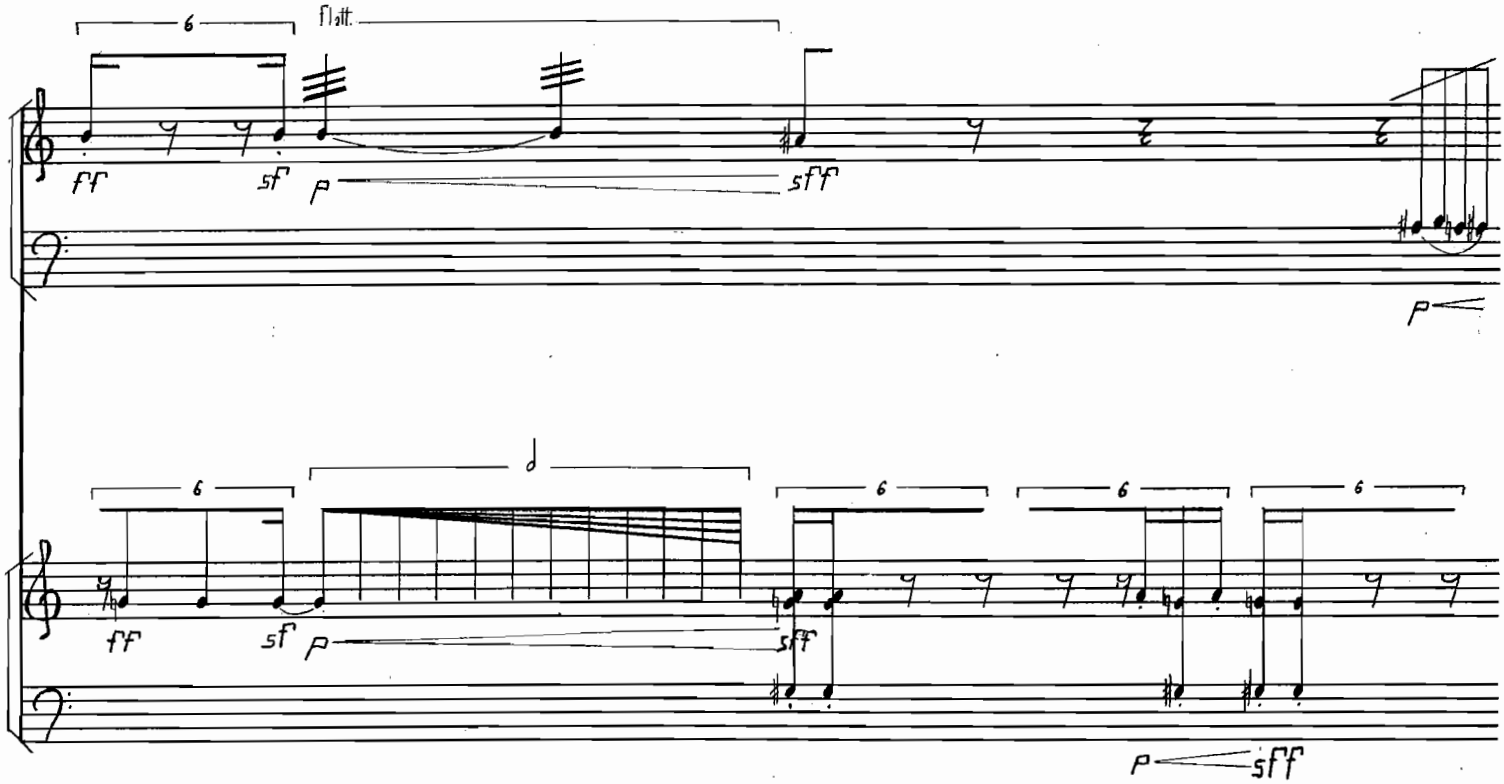
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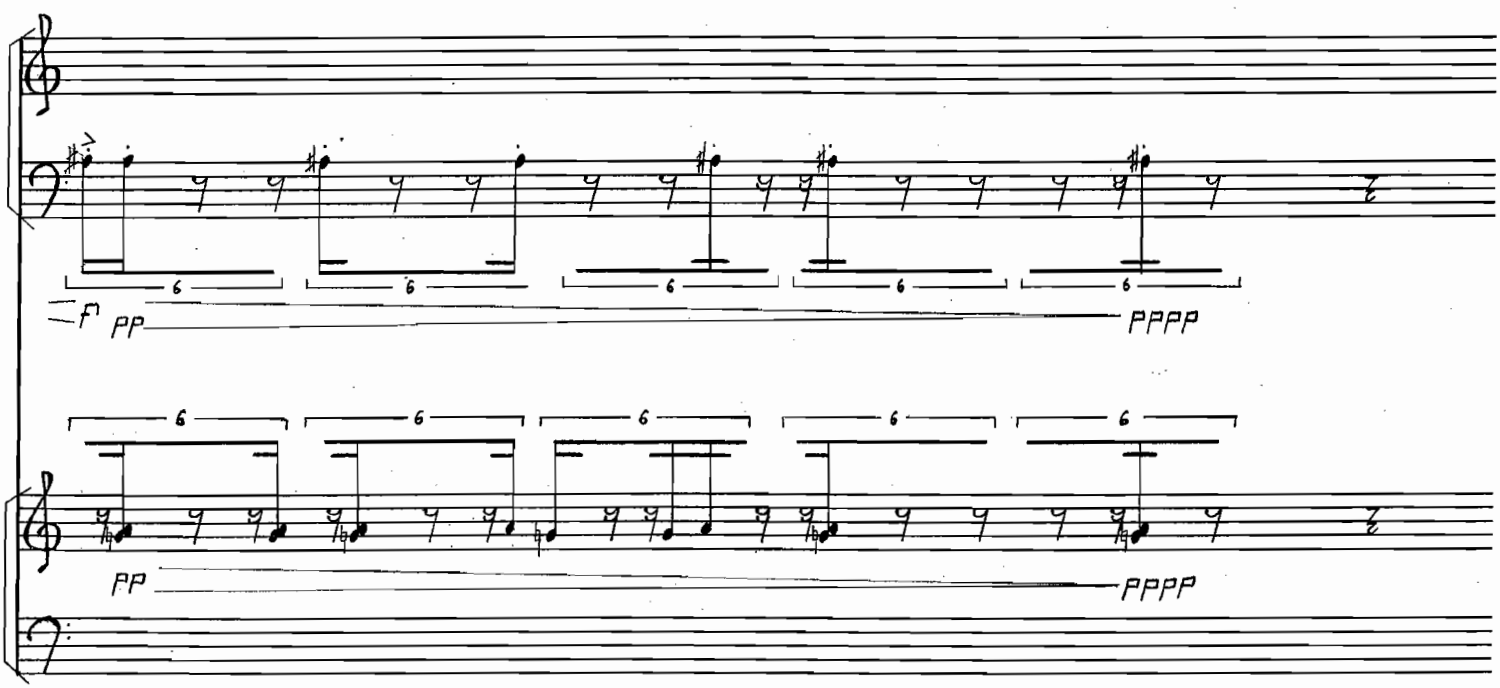
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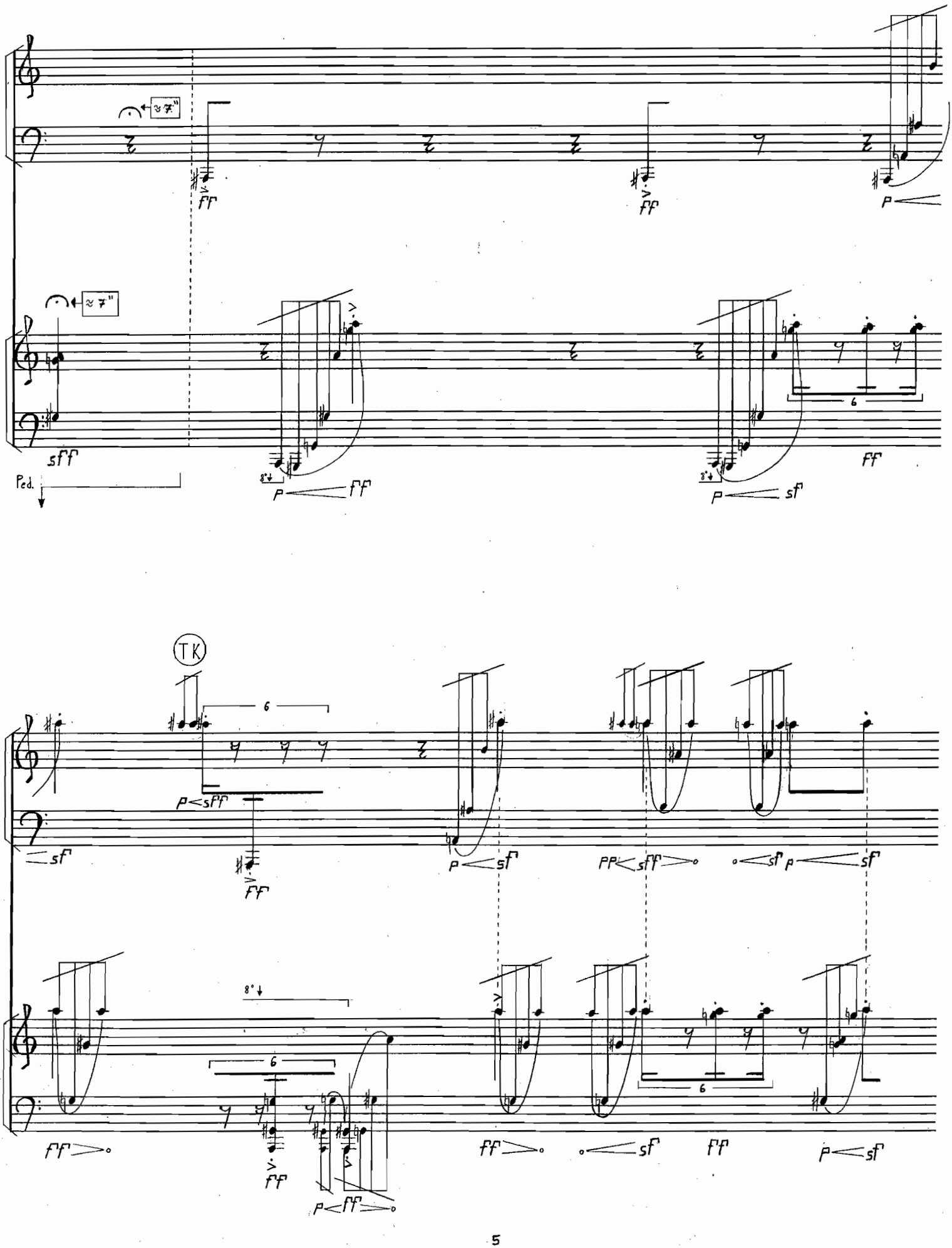
≈ 7"
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p ff
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6
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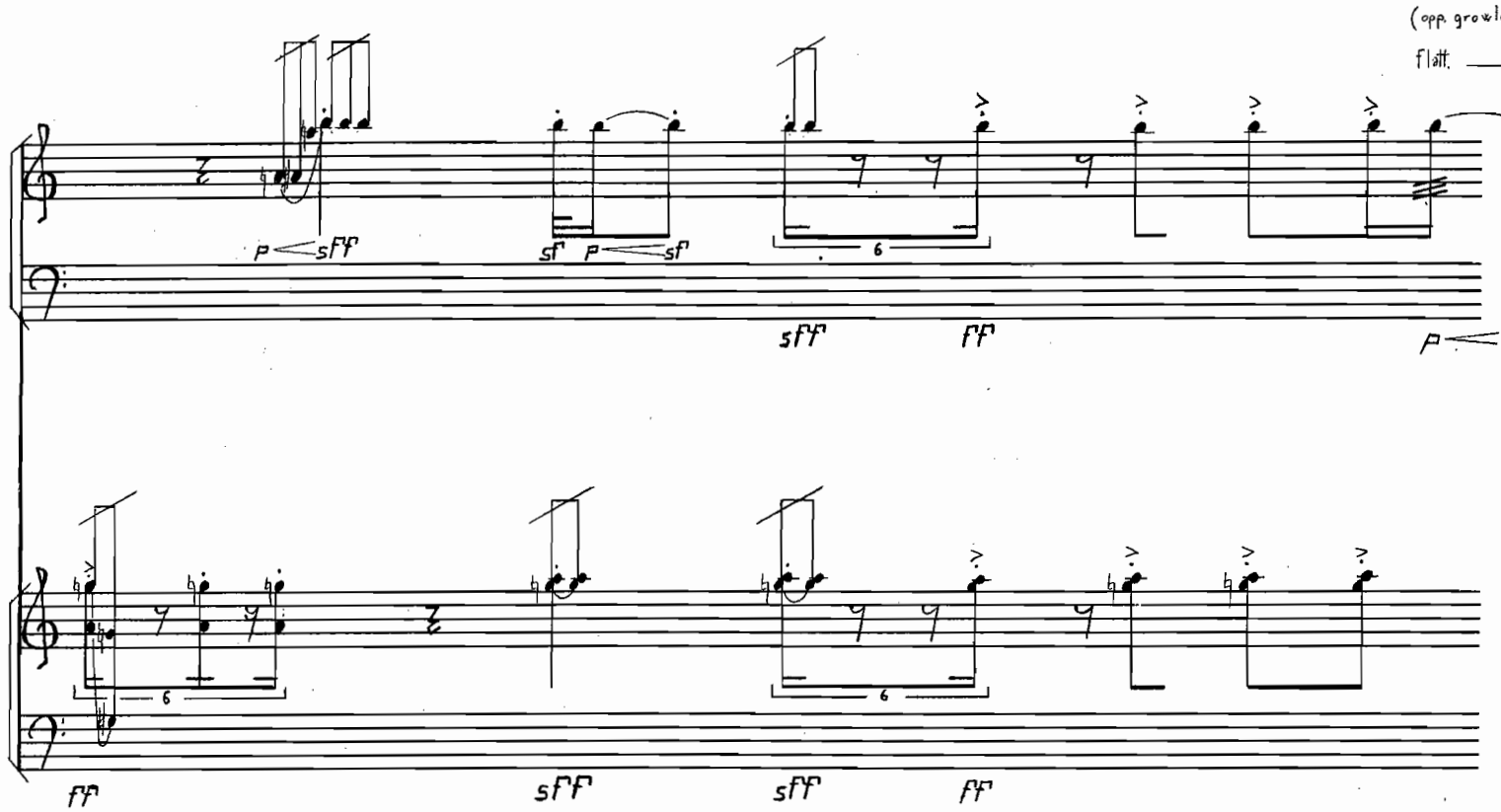
(opp. growle)
flatt.
p sfff
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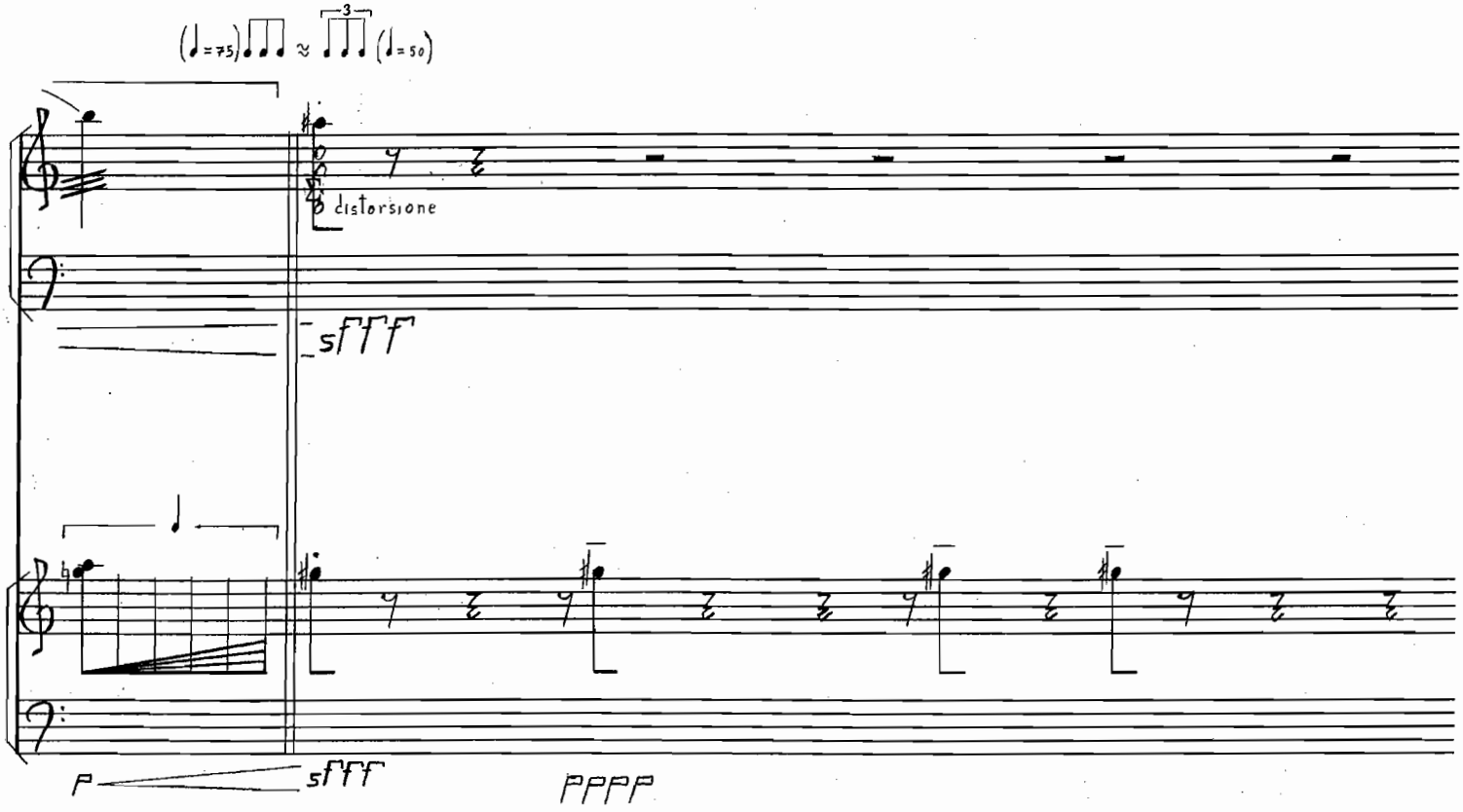
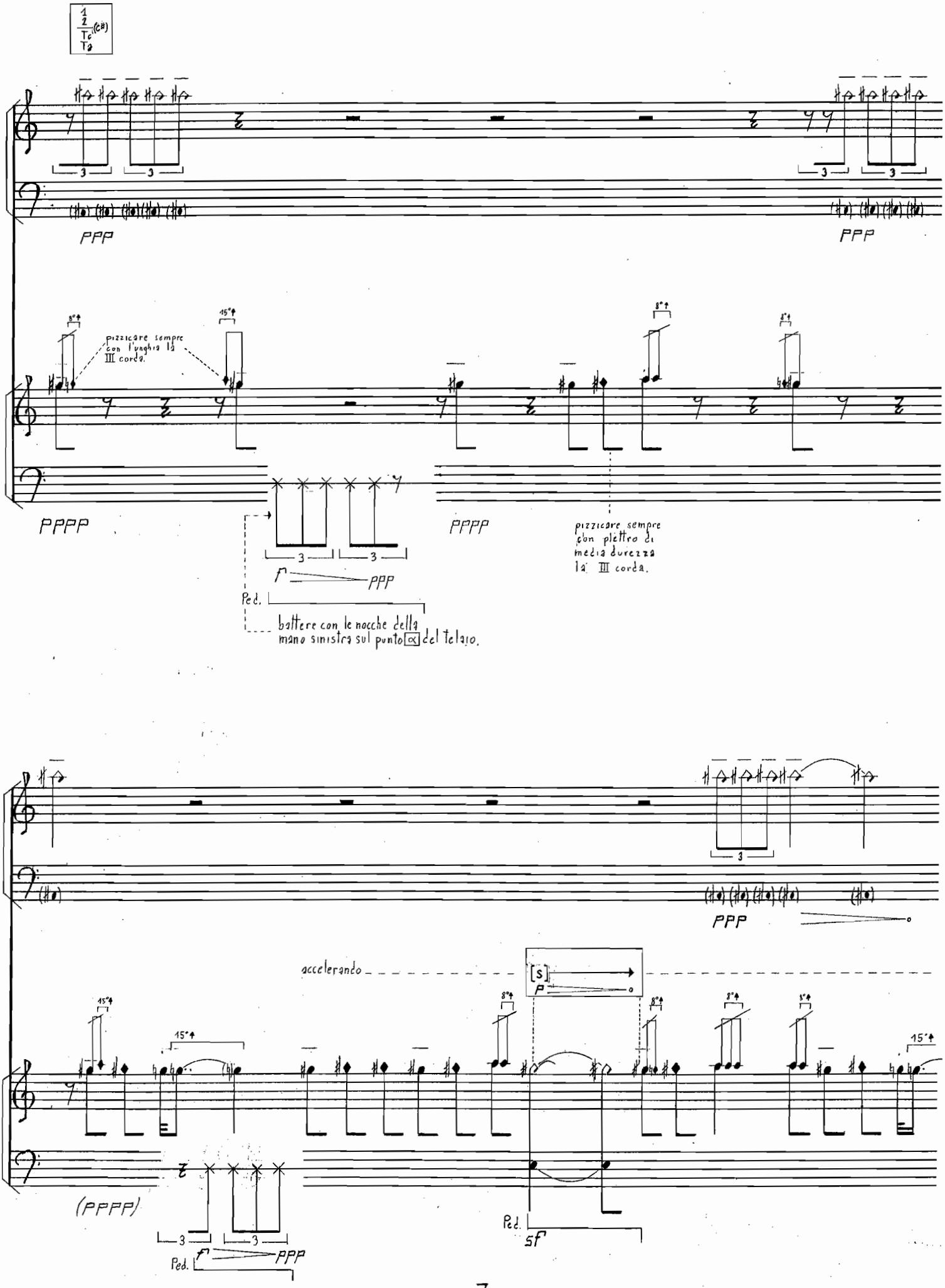
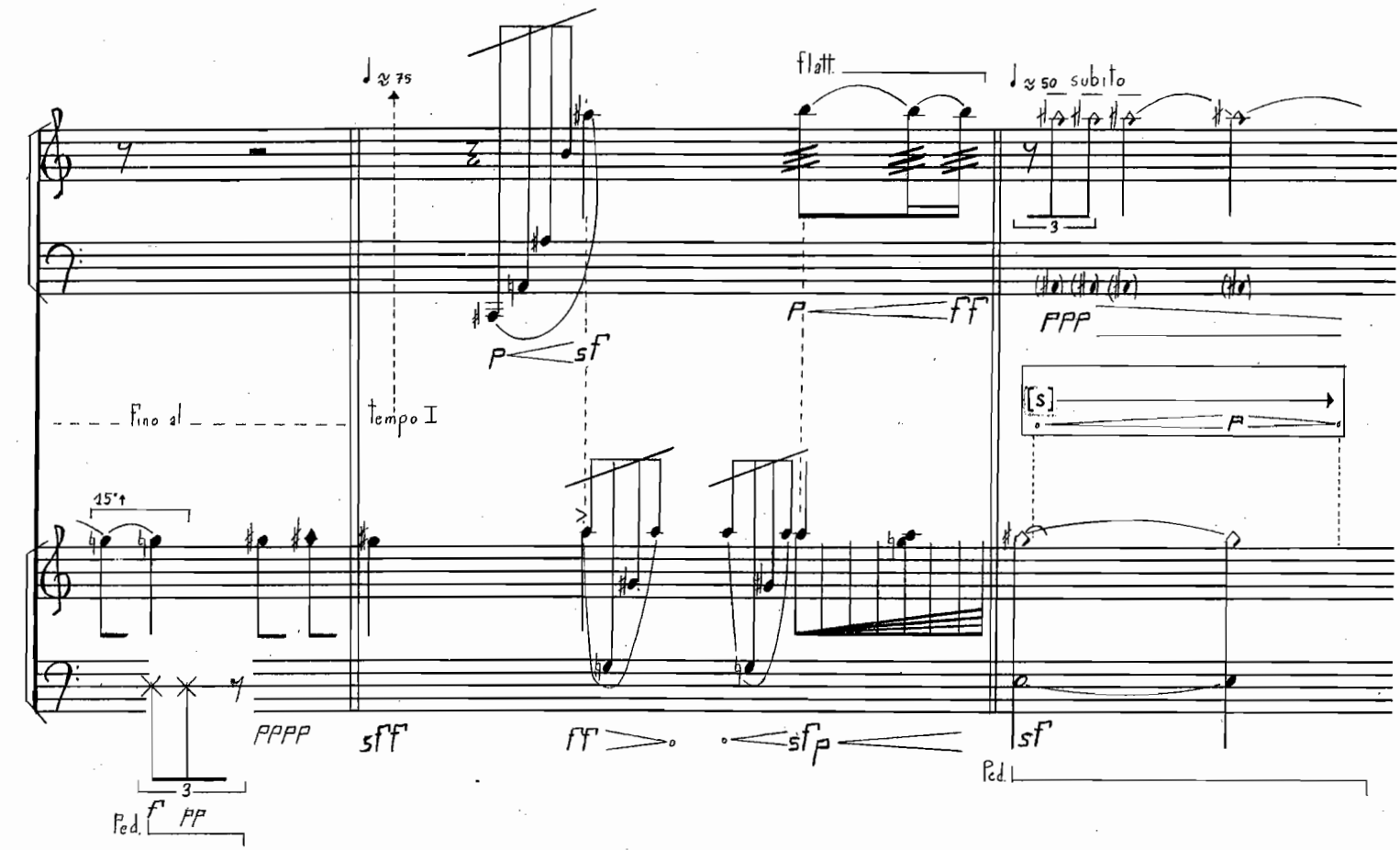
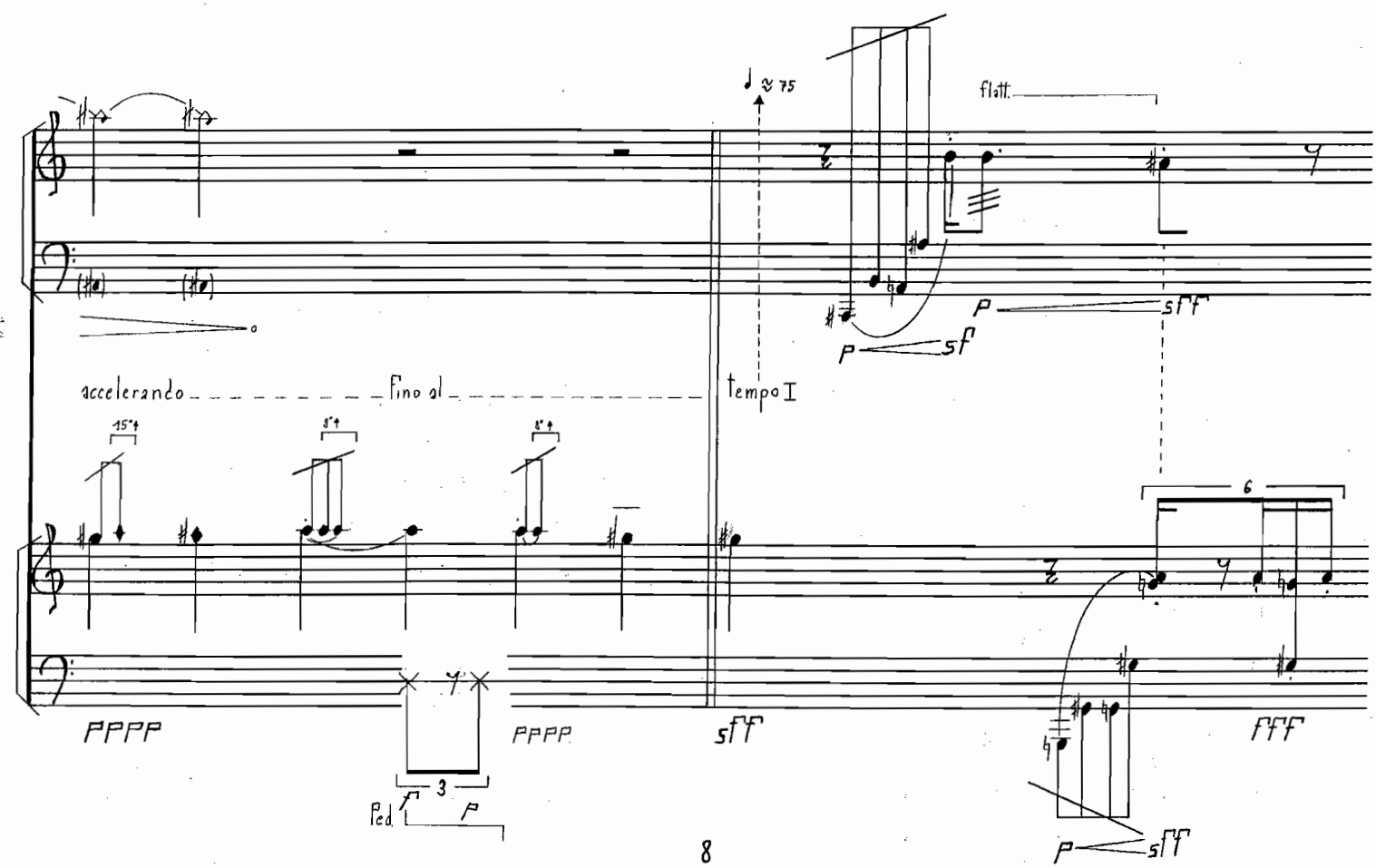
fff

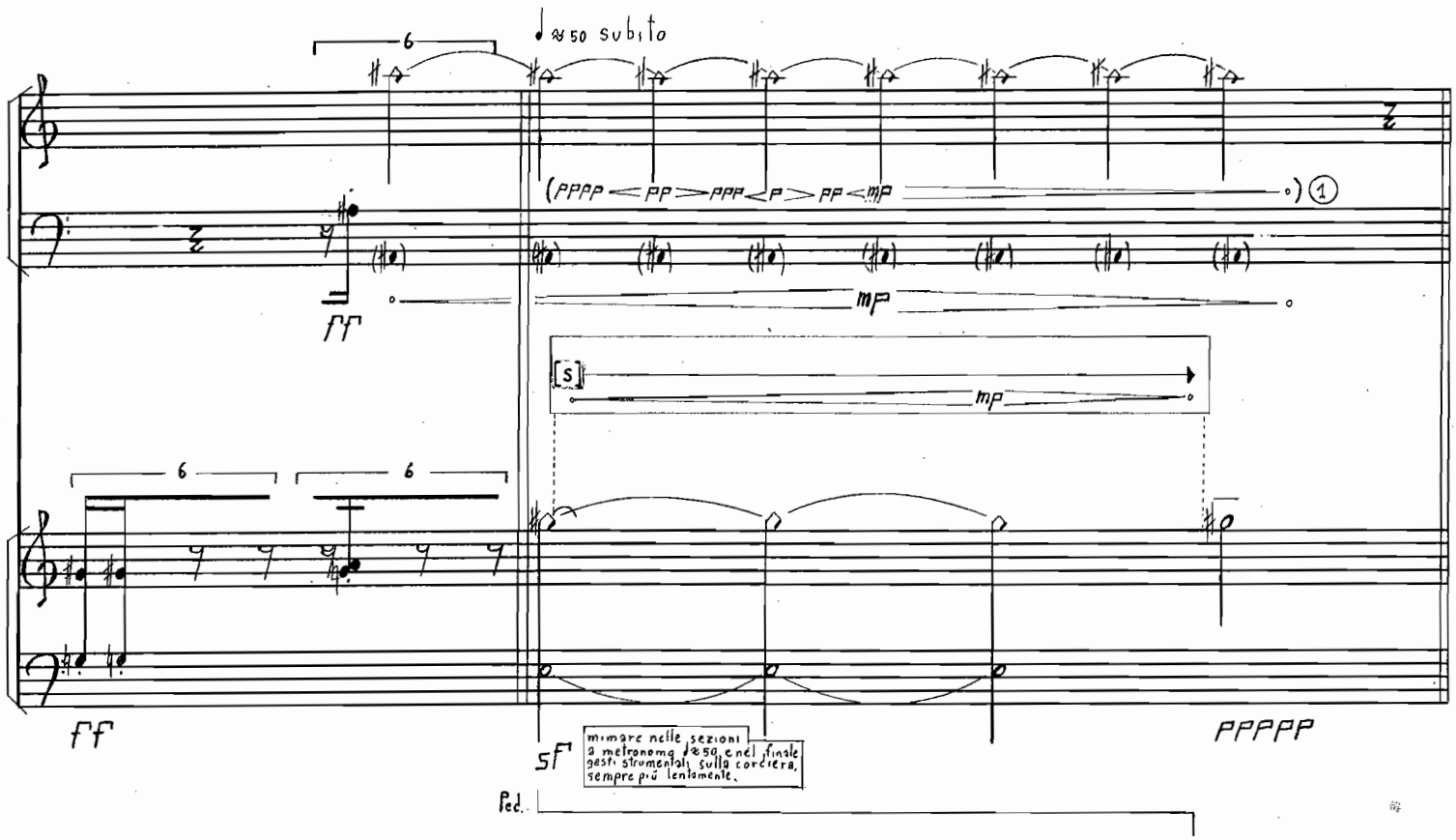

(♩=75) ≈ 3 (♩=50)
distorsione
sfff
p
sfff
pppp

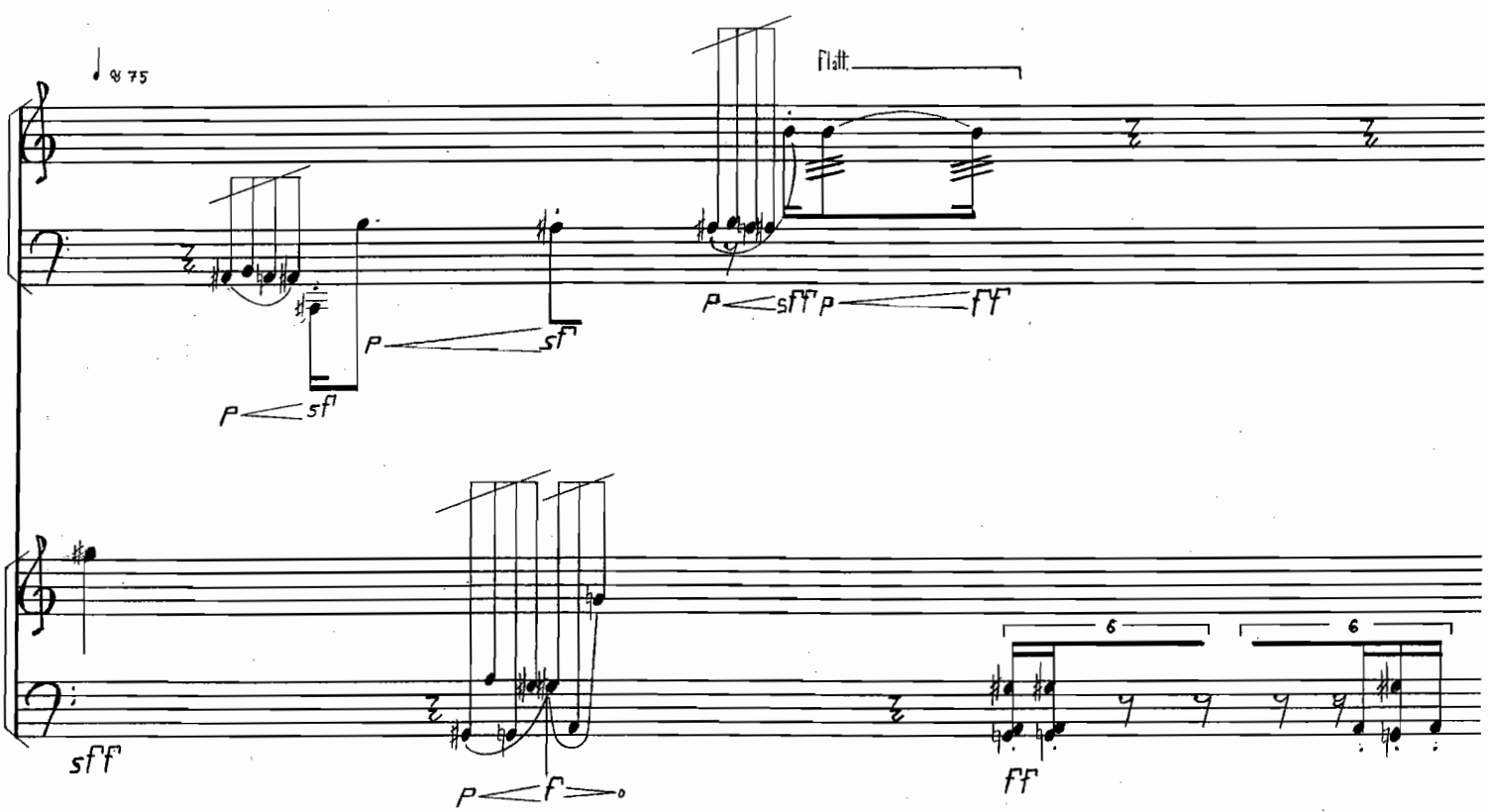


1
2
Tc (C#)
Ta
PPP
PPP
pizzicare sempre con l'unghia la III corda.
PPPP
PPPP
pizzicare sempre con plettro di media durezza la III corda.
Ped.
battere con le nocche della mano sinistra sul punto α del telaio.
PPP
accelerando
[S]
P
(PPPP)
Ped.
sf
Ped.
PPP

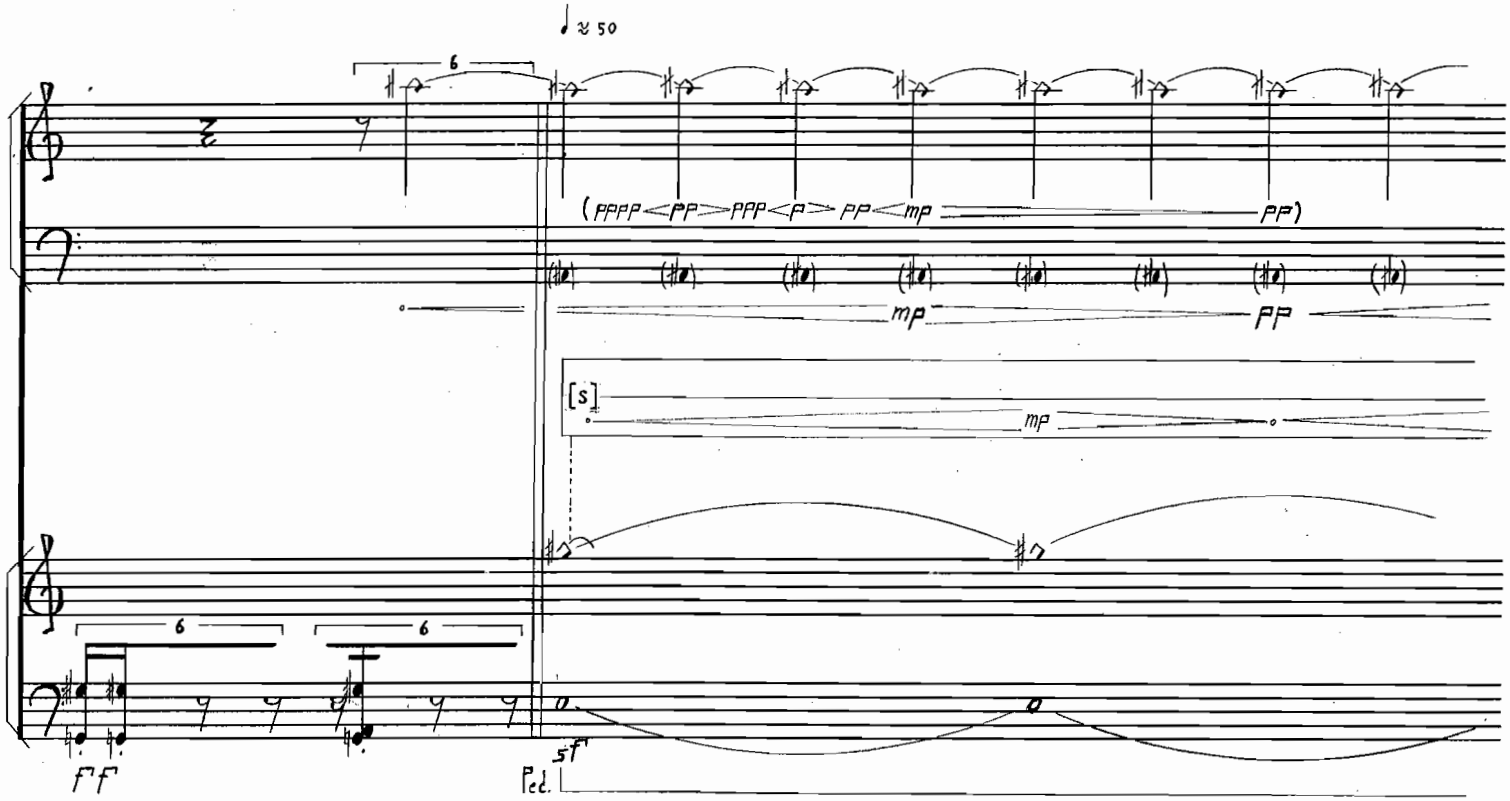

flatt.
subito
Fino al
tempo I
15"
3
Ped.

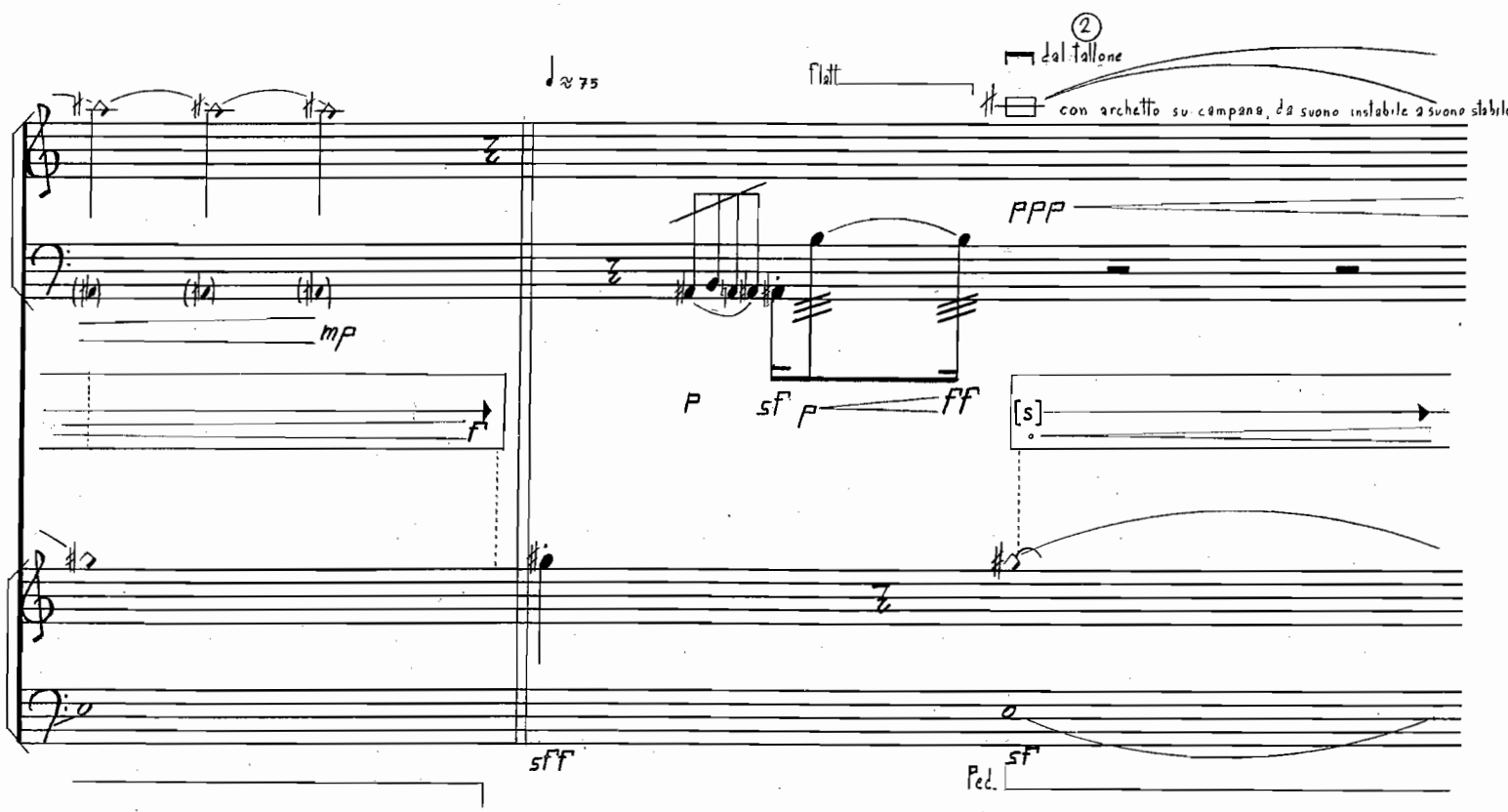

flatt.
accelerando
Fino al
tempo I
15"
8"
6
3
Ped.



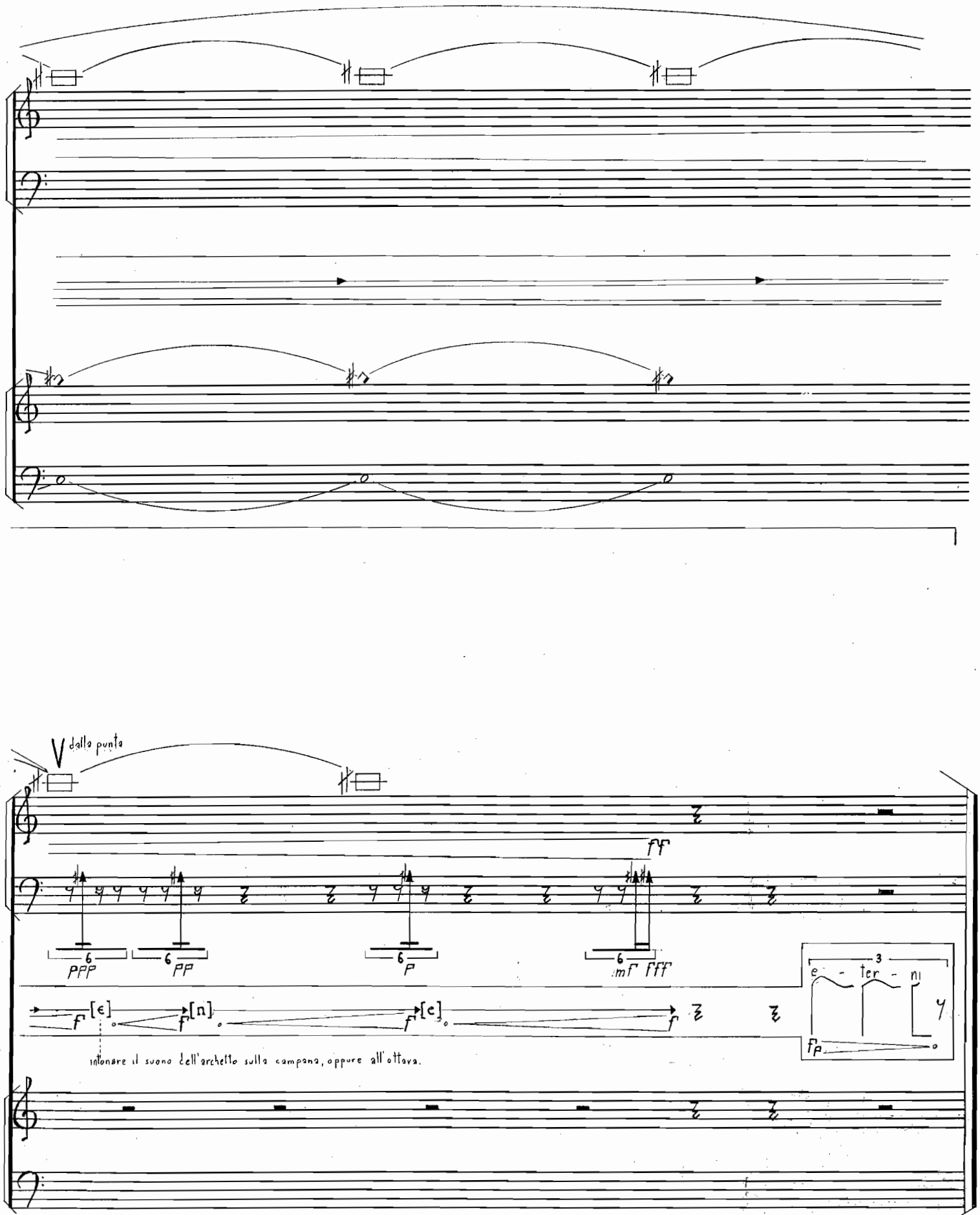


① realizzazione grafica suono instabile.

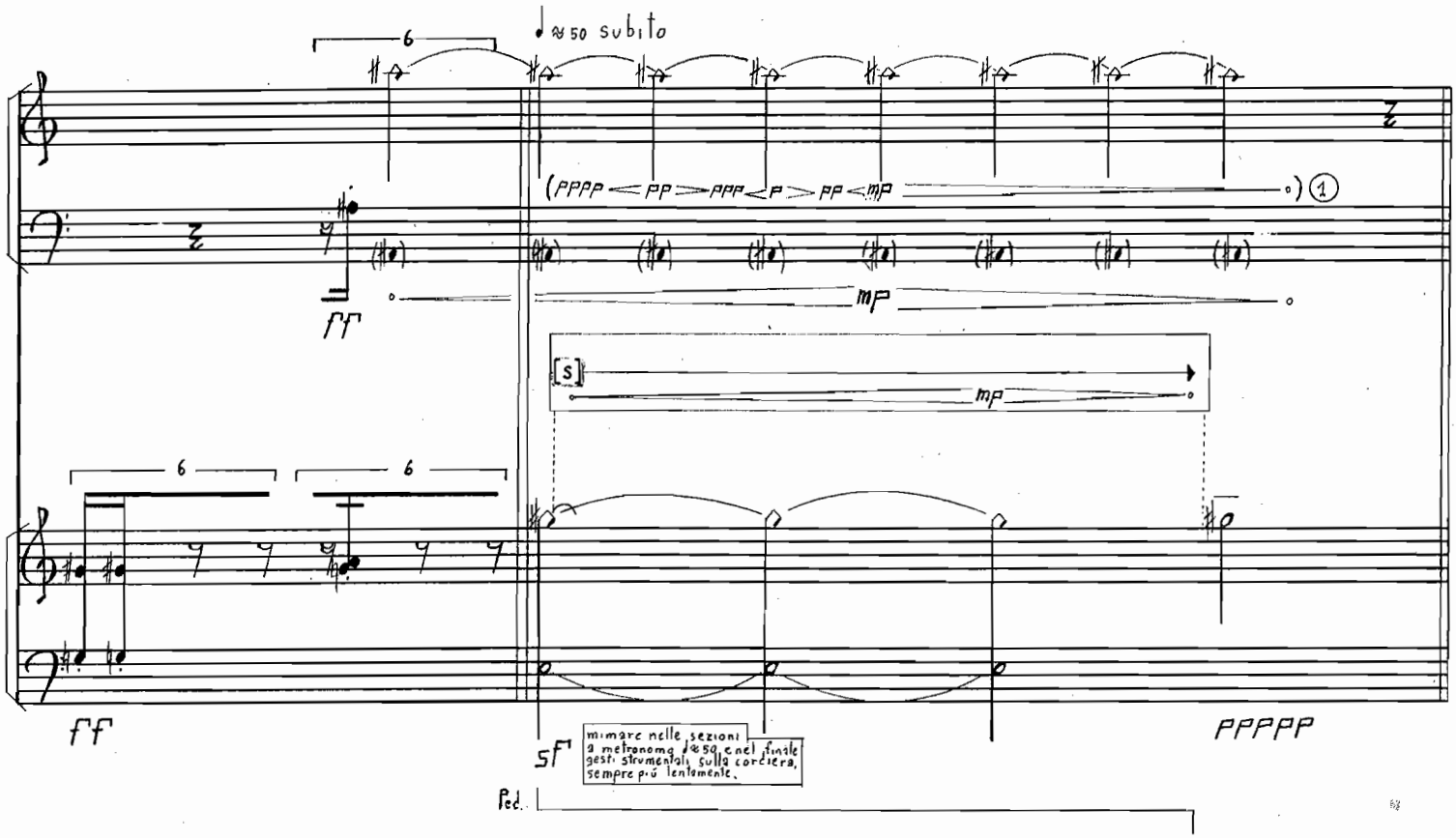


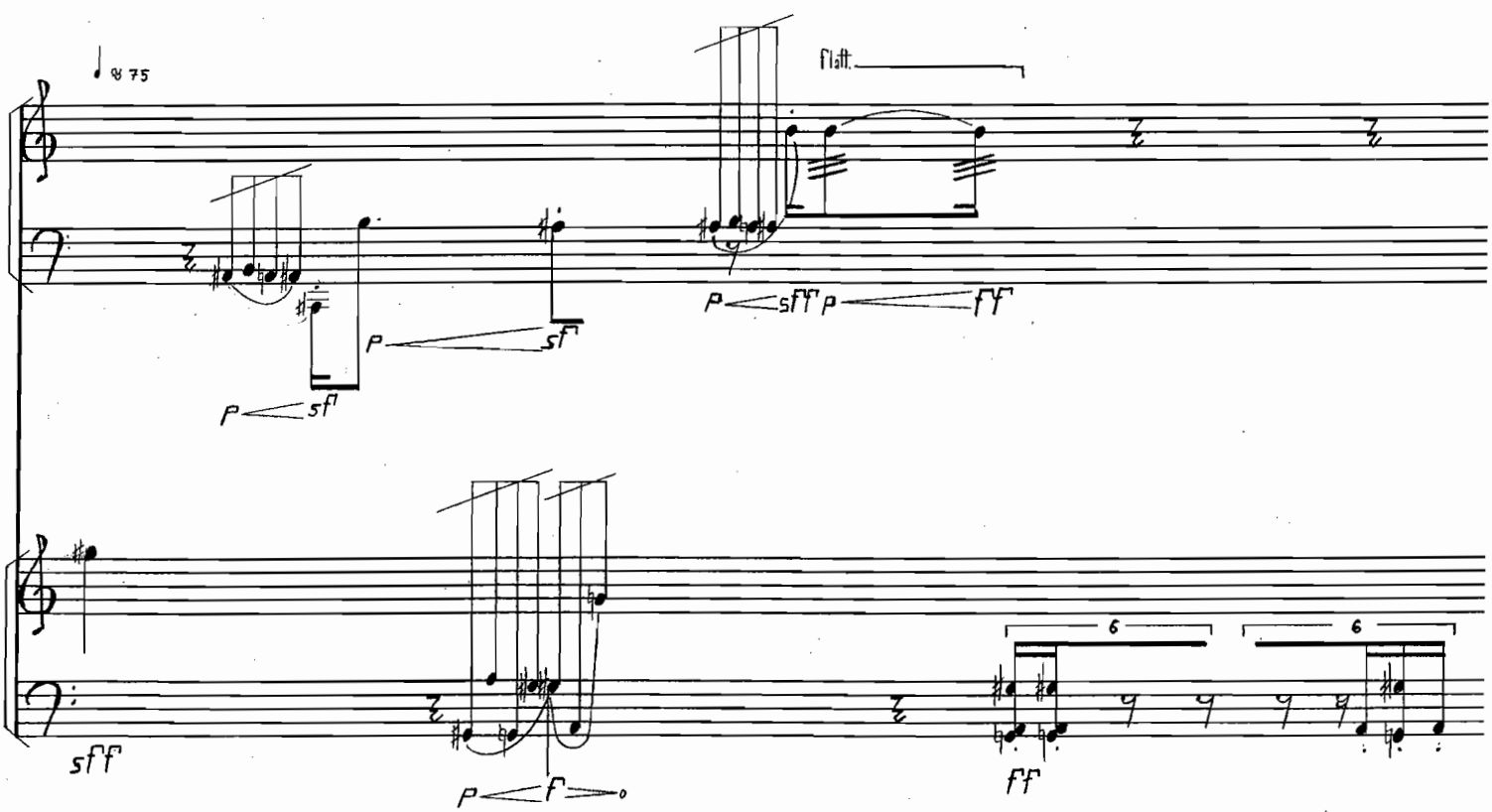


② le arcate scritte sono indicative e non escludono ulteriori cambi d'arco.


V dalla punta
ff
6 ppp
6 pp
6 p
6 mf fff
3 e - ter - ni
fp
[e] [n] [e]
intonare il suono dell'archetto sulla campana, oppure all'ottava.

XI · 2002





1 realizzazione grafica suono instabile.