III SONATA

Opera commissionata dal Festival delle Nazioni - Città di Castello, 1990

AVVERTENZE

Tutta la composizione è da eseguirsi il più veloce possibile, relativamente all'articolazione dei passi.

I gruppi di grandi salti

risulteranno più lenti che i gruppi di suoni congiunti, a una o due mani

Riducendosi i salti, bisogna aumentare in proporzione legato e fluidità di tocco. Così le configurazioni caotiche (A) vengono accelerate sino a fondersi in figure organiche, impercettibilmente ma con totale trasformazione di suono e stile (B - F).

Nelle successioni di grappoli a mani ravvicinate

è da sottintendere, tra un grappolo e l'altro, uno spazio intermolecolare necessario allo spostamento fisiologico delle mani e all'aggiustamento percettivo.
Tale spazio va pensato in levare e comprime verso il battere i suoni, rispetto alle durate segnate. Cfr. *Variazione su uno spazio ricurvo*, dove questo fattore è svolto in termini notazionali, per es.:

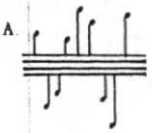
I cluster cromatici, mai percussivi bensì con durata e peso propri, anche se cortissimi: attacco e stacco netti.

Per i glissati forzare ulteriormente i limiti di velocità. Usare non un solo dito, ma il palmo a dita riunite. Gesto morbido, suono baluginante. Come senz'attacco, nessun appoggio sulla tastiera né partire da fermo.
Si sfiorino i tasti in movimenti di volo rotatorio.
Quando il glissato è indicato tra note alterate, interamente sui tasti neri.

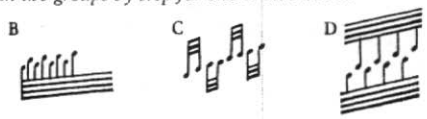
La pedalizzazione compare solo la prima volta, anziché ripetersi per gli stessi elementi.

PERFORMANCE NOTES

The whole composition is to be played as fast as possible, depending on the articulation of each passage.

The groups of big leaps 

will be slower than the groups by step for one or two hands



As the leaps are reduced, legato and fluidity of touch must be increased proportionately. In this way chaotic configurations (A) are speeded up to the point where they melt into organic figures, imperceptibly but with total transformation of sound and style (B - F).

In the sequences of bunches with hands close together

an intermolecular space is implied between one bunch and another, necessary for the physiological movement of the hands and for perceptual adjustment.
This space must be thought of on the upbeat, and compresses the sounds toward the downbeat relatively to the durations marked. Cf. Variazione su uno spazio ricurvo, *where this factor is dealt with in notational terms, for example:*

The chromatic clusters are never percussive but have their own duration and weight, even if very short: attack and come off cleanly.

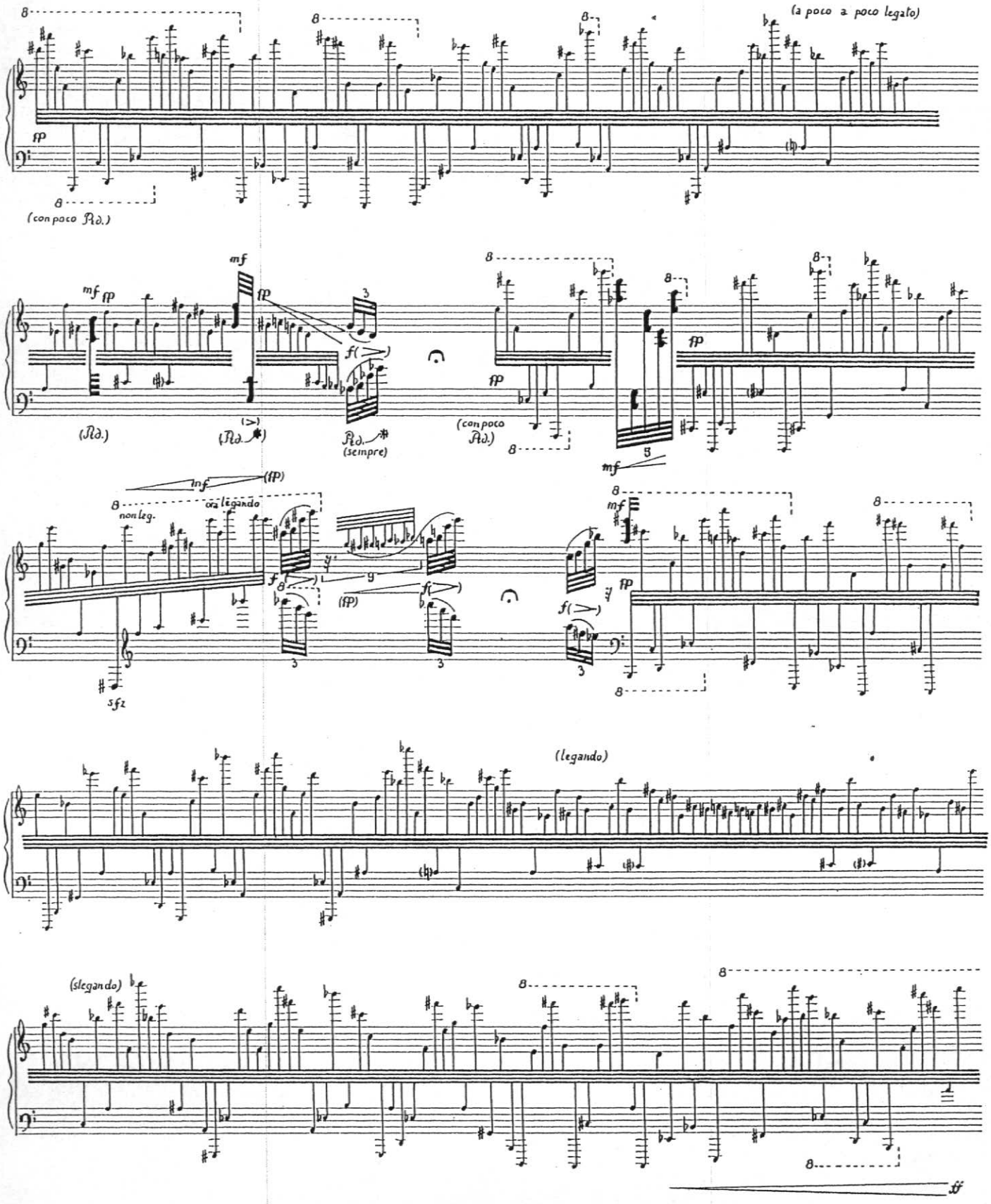
For the glissati force the pace still harder. Do not use a single finger, but the palm with joined fingers. A soft motion, a flickering sound. As if without attack, without leaning on the keyboard and without starting from rest.
Skim the keys with rotary flying movements.
When the glissato is indicated between altered notes, play entirely on the black keys.

The pedal markings appears only the first time, rather than being repeated for the same elements.

Salvatore Sciarrino

III SONATA (1987)

per pianoforte



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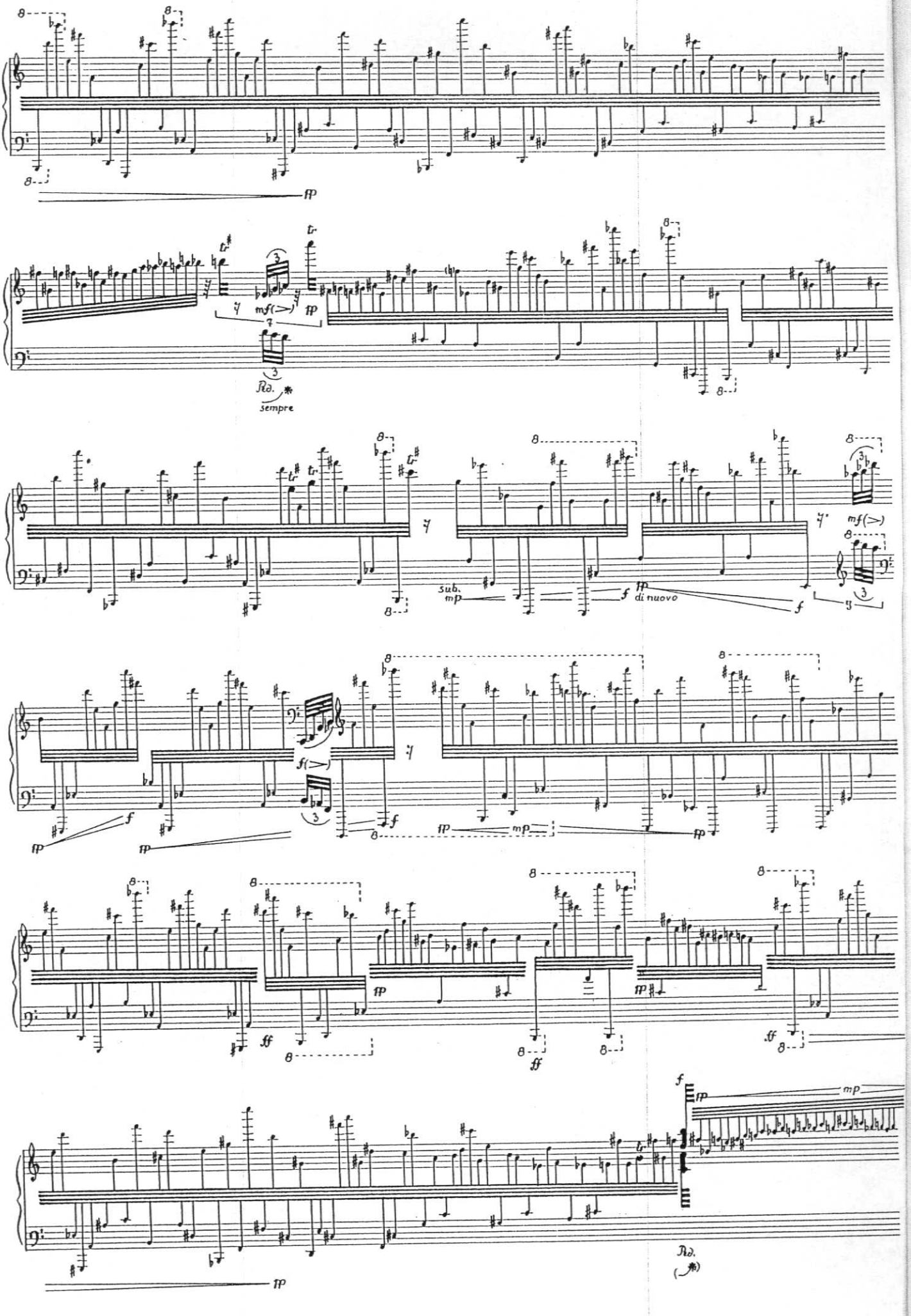
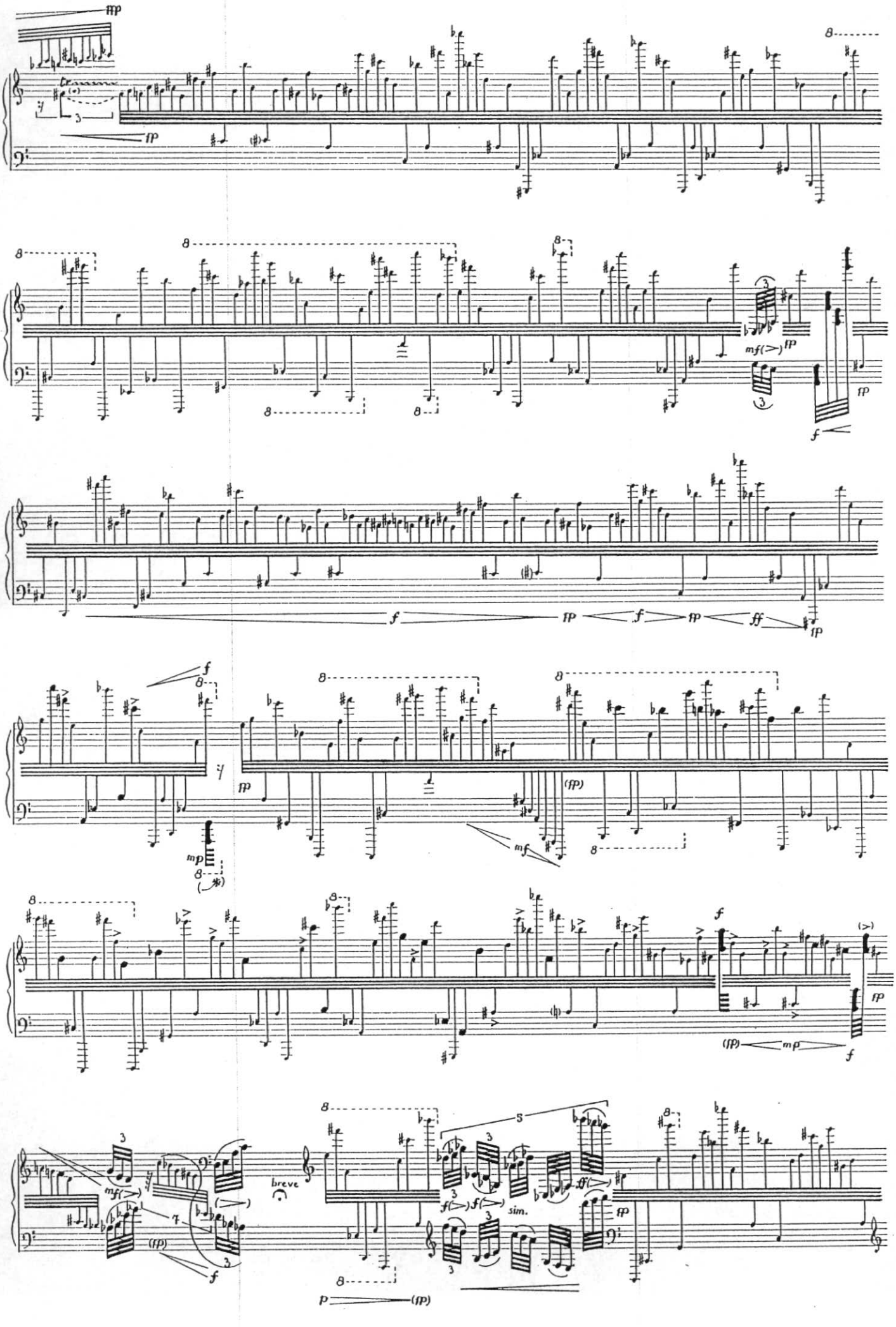
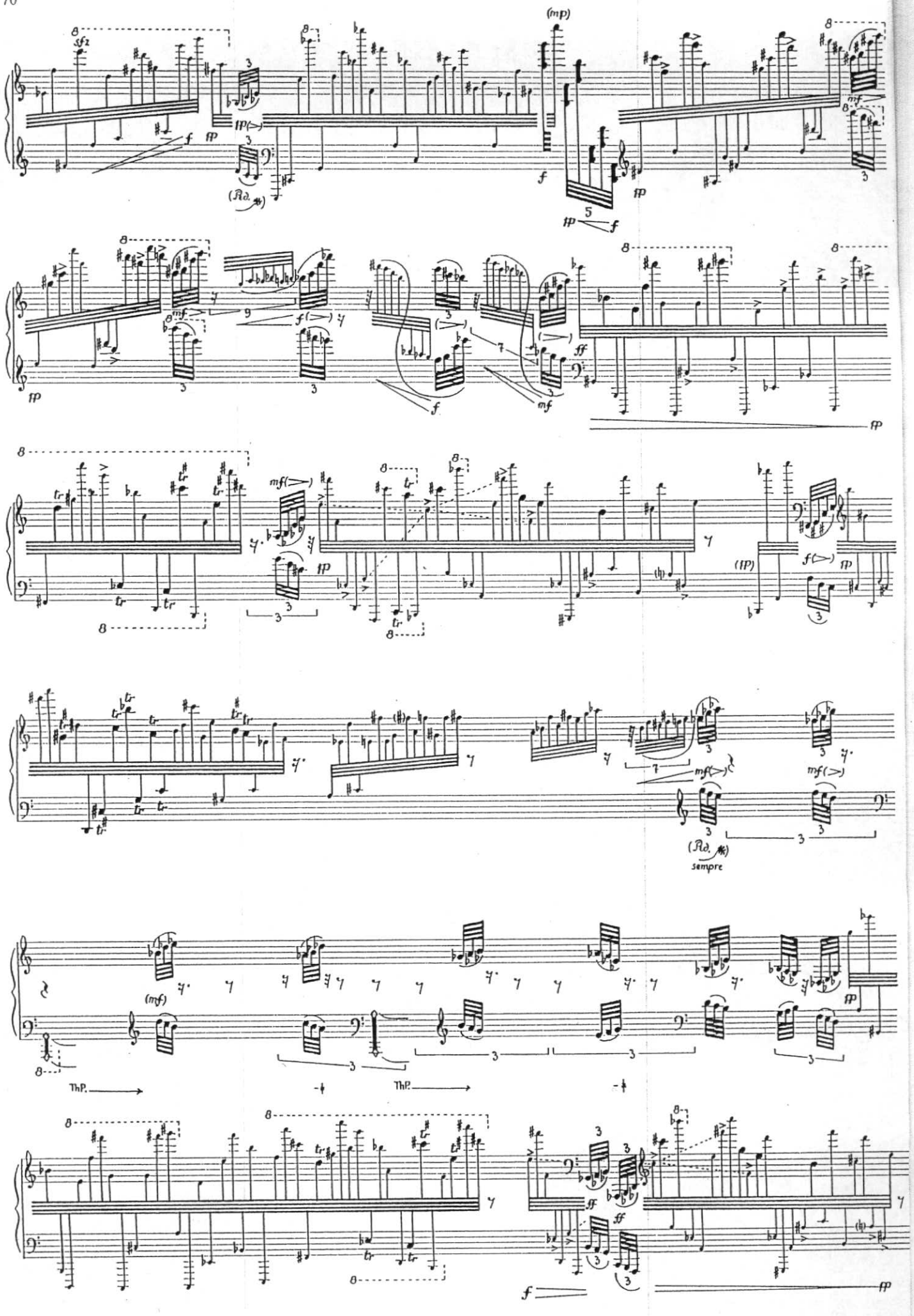
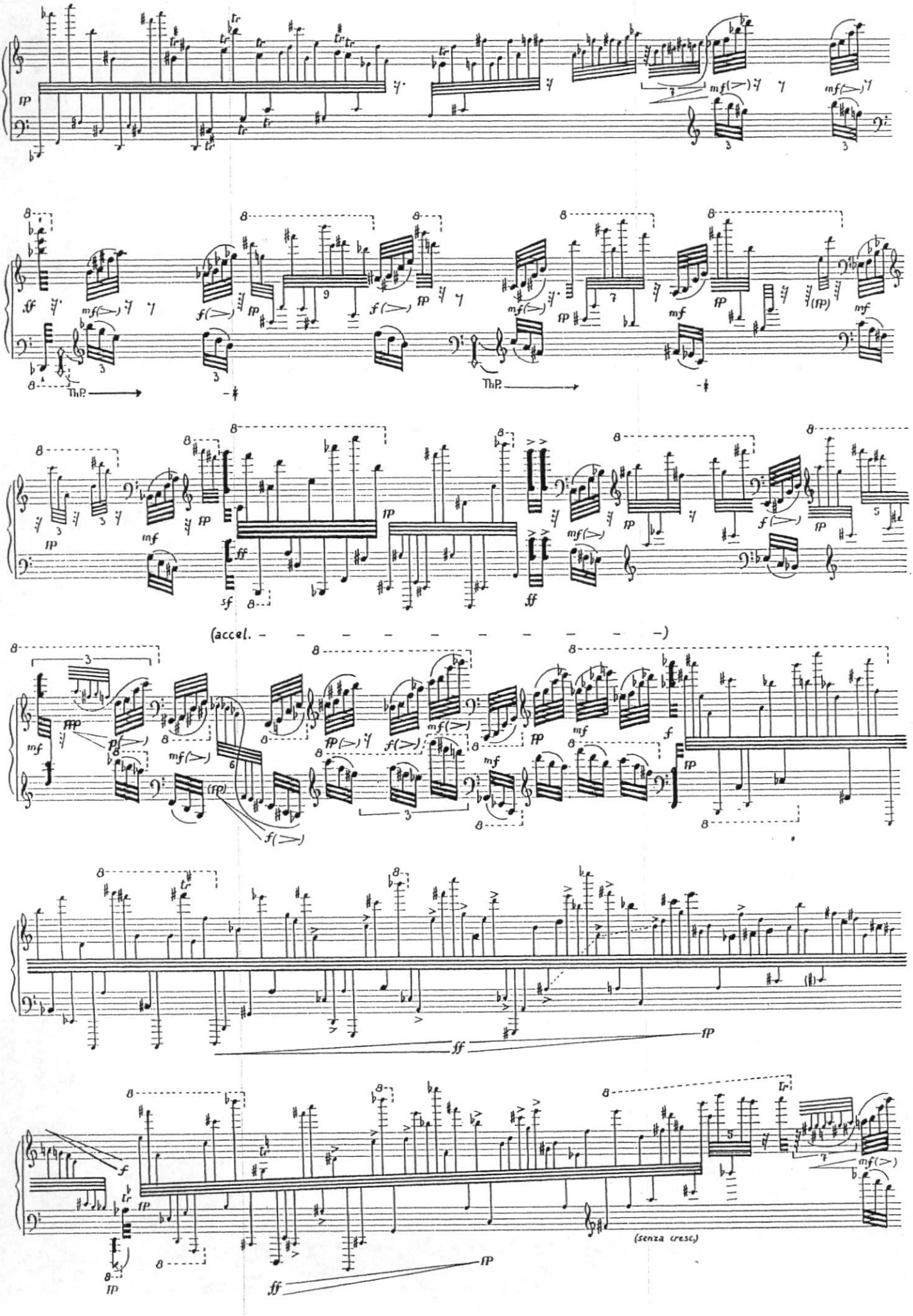
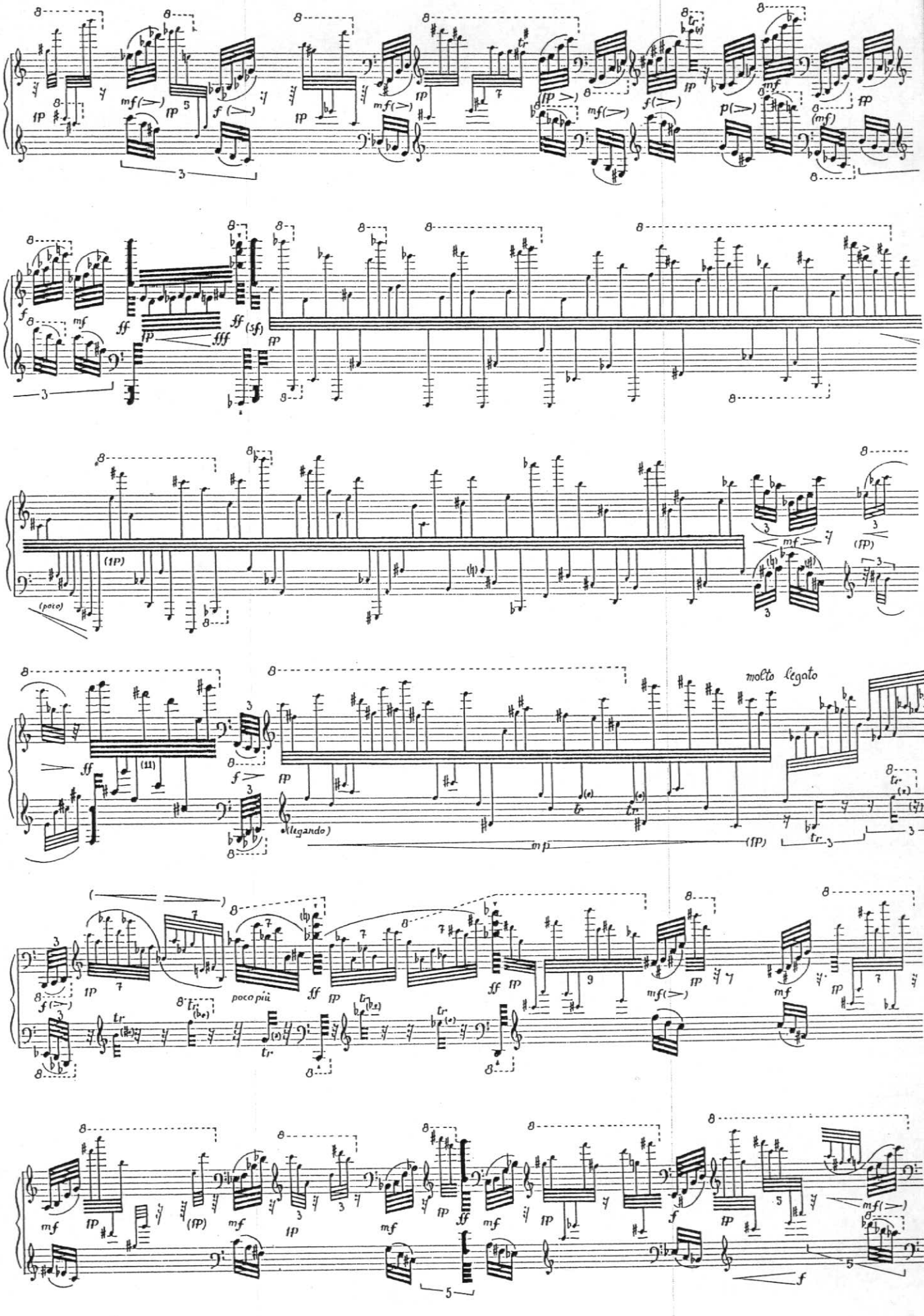
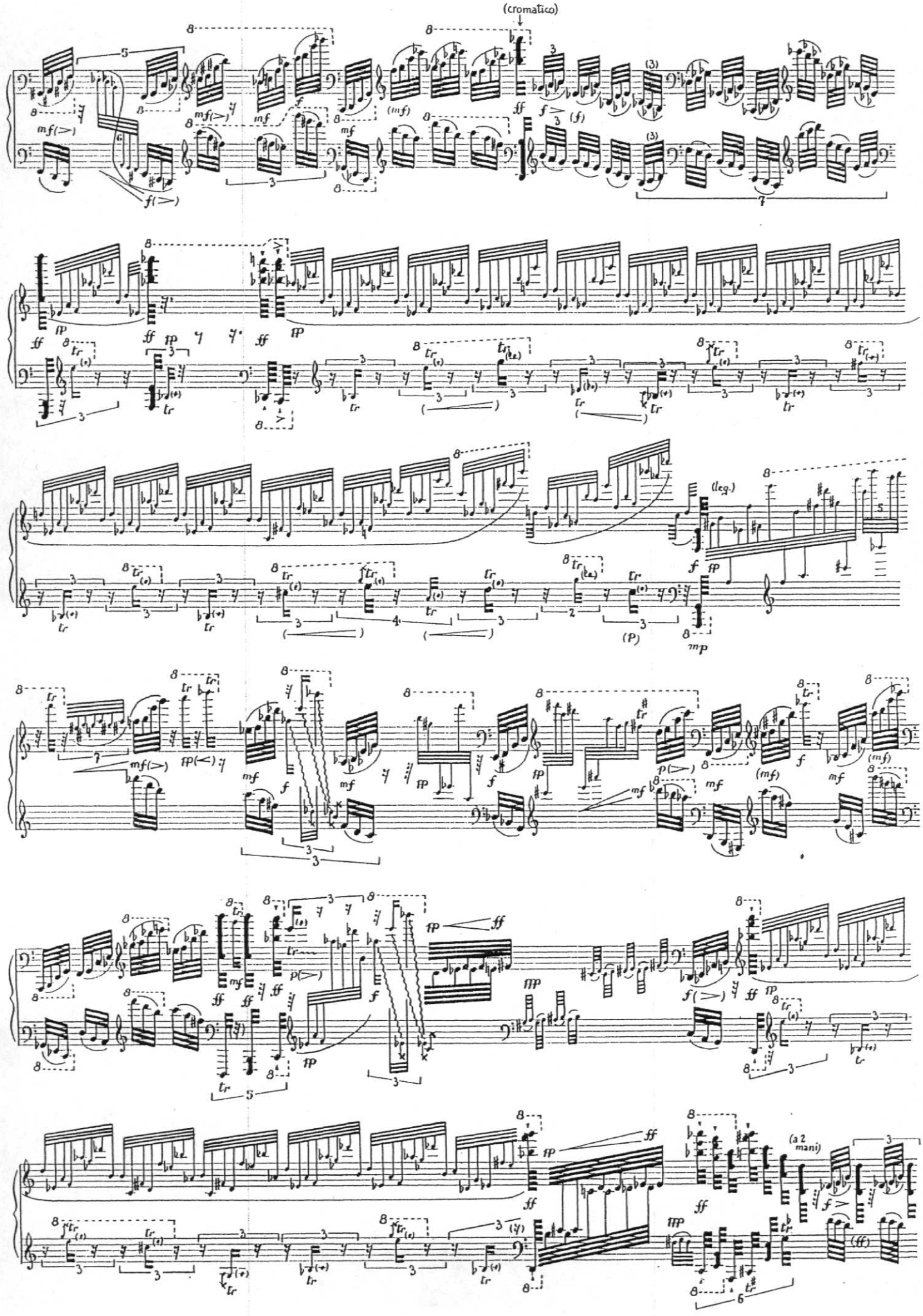

sempre
sub.
di nuovo

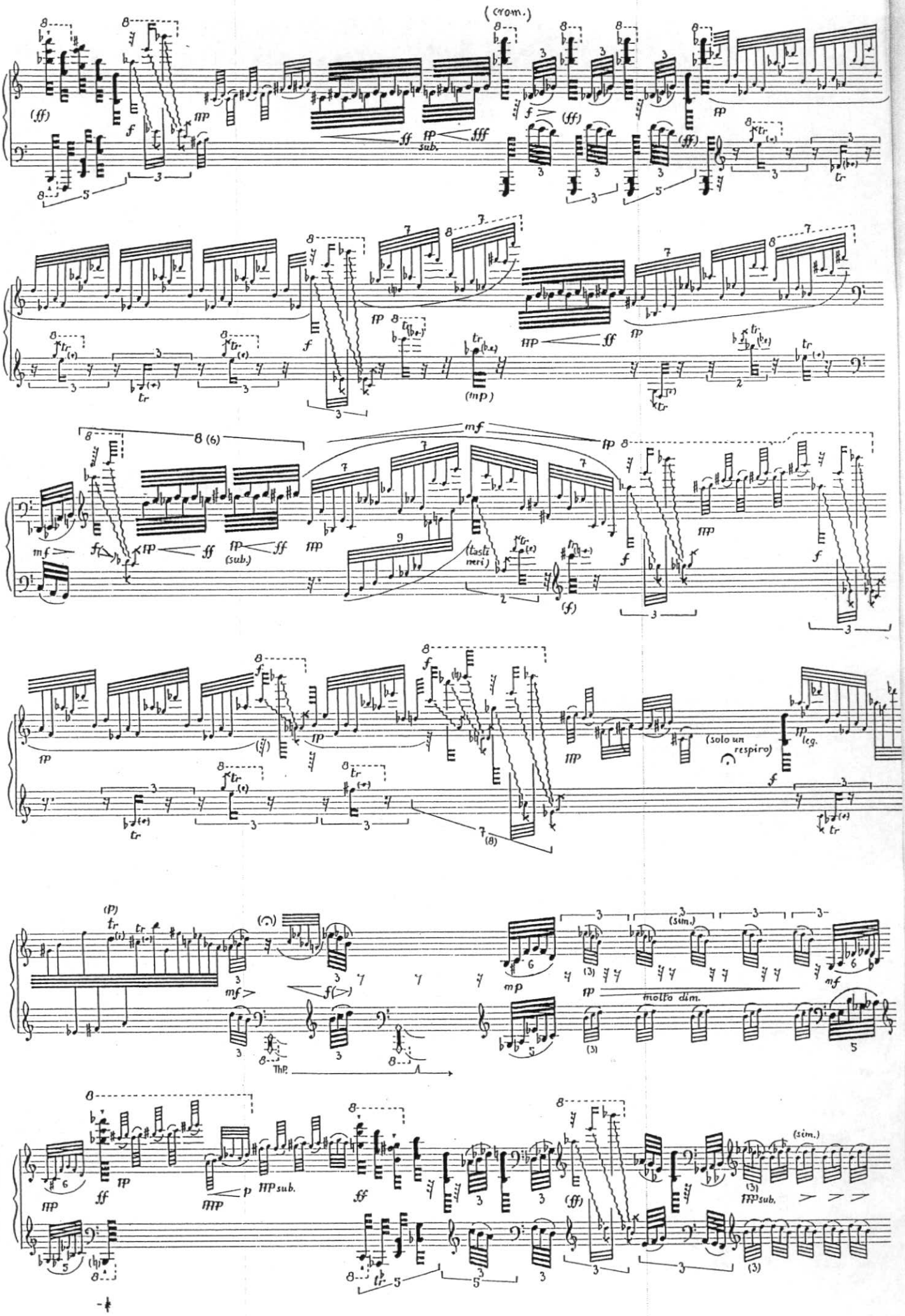

breve
sim.

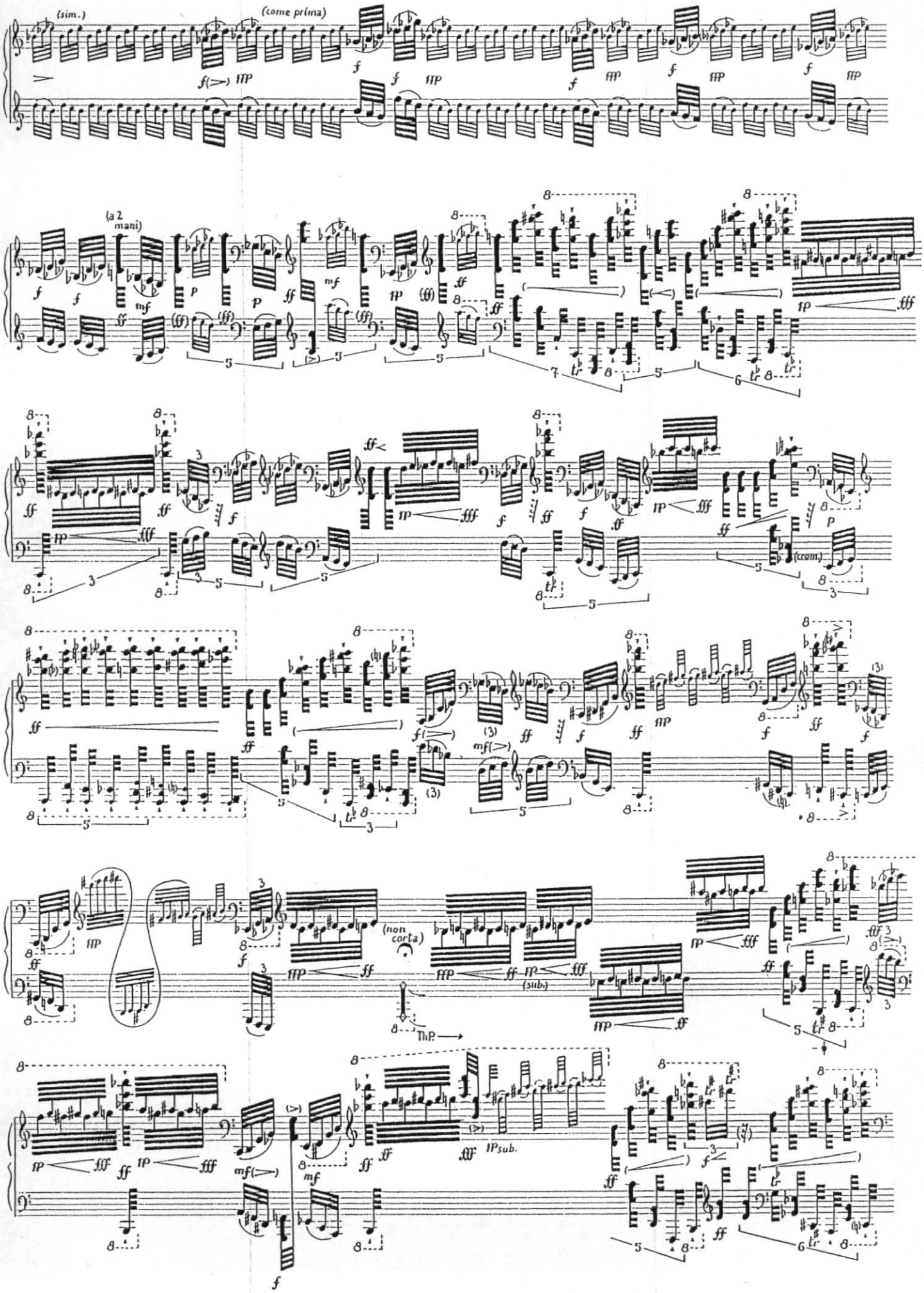

(mp)
sempre
ThP.
ThP.

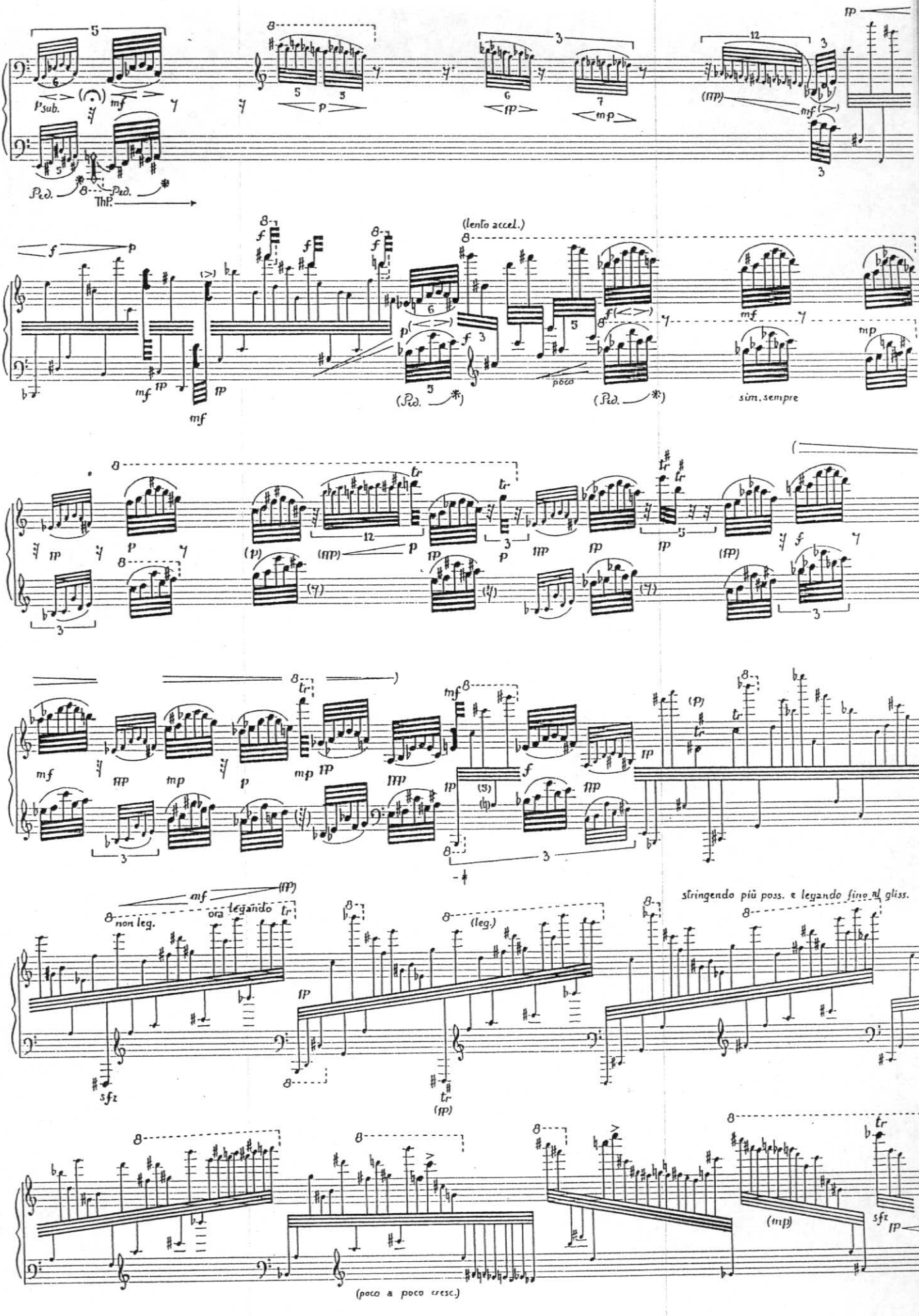

(accel. – – – – – – – – – – –)
(senza cresc.)

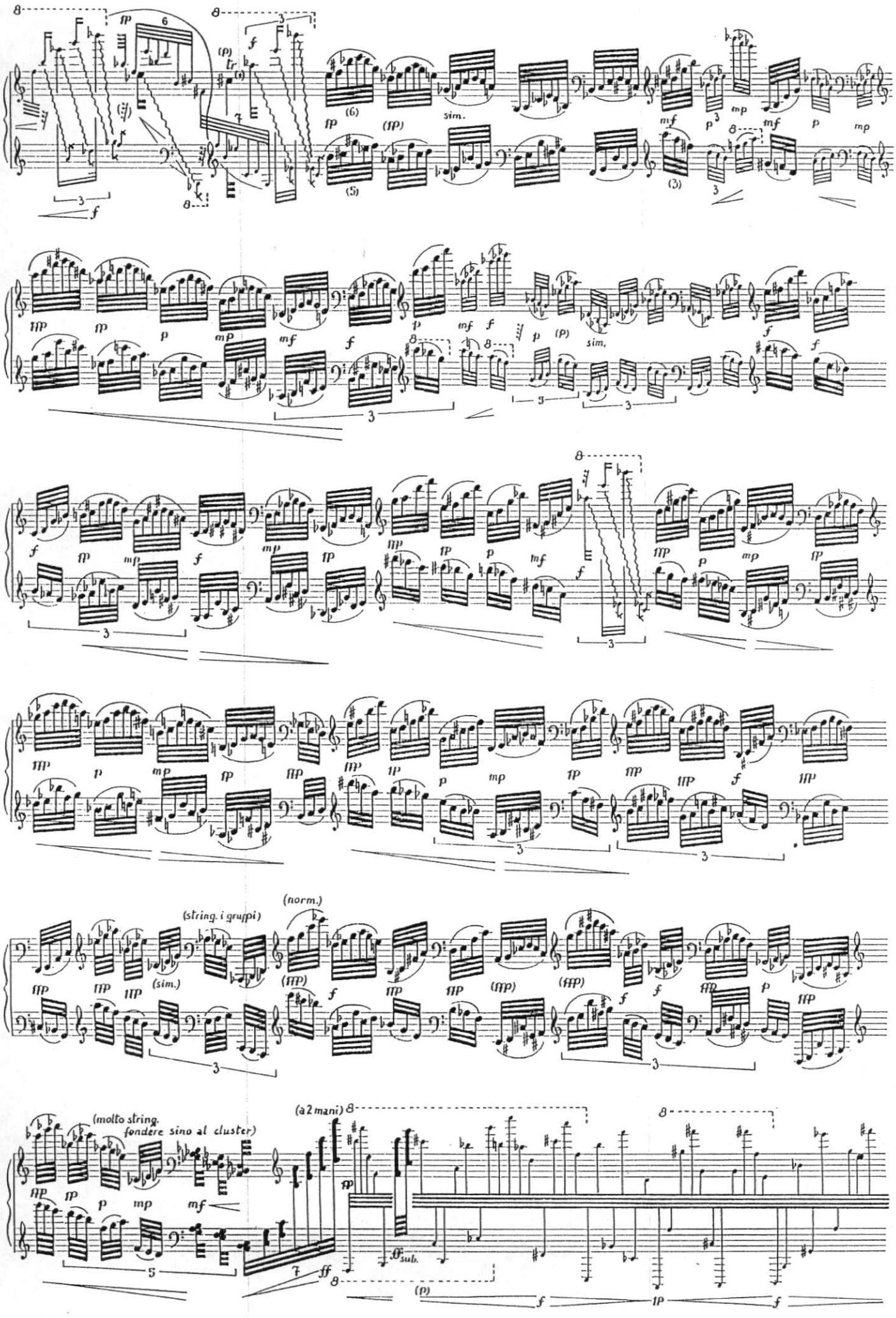

molto legato
poco più
(legando)
(poco)

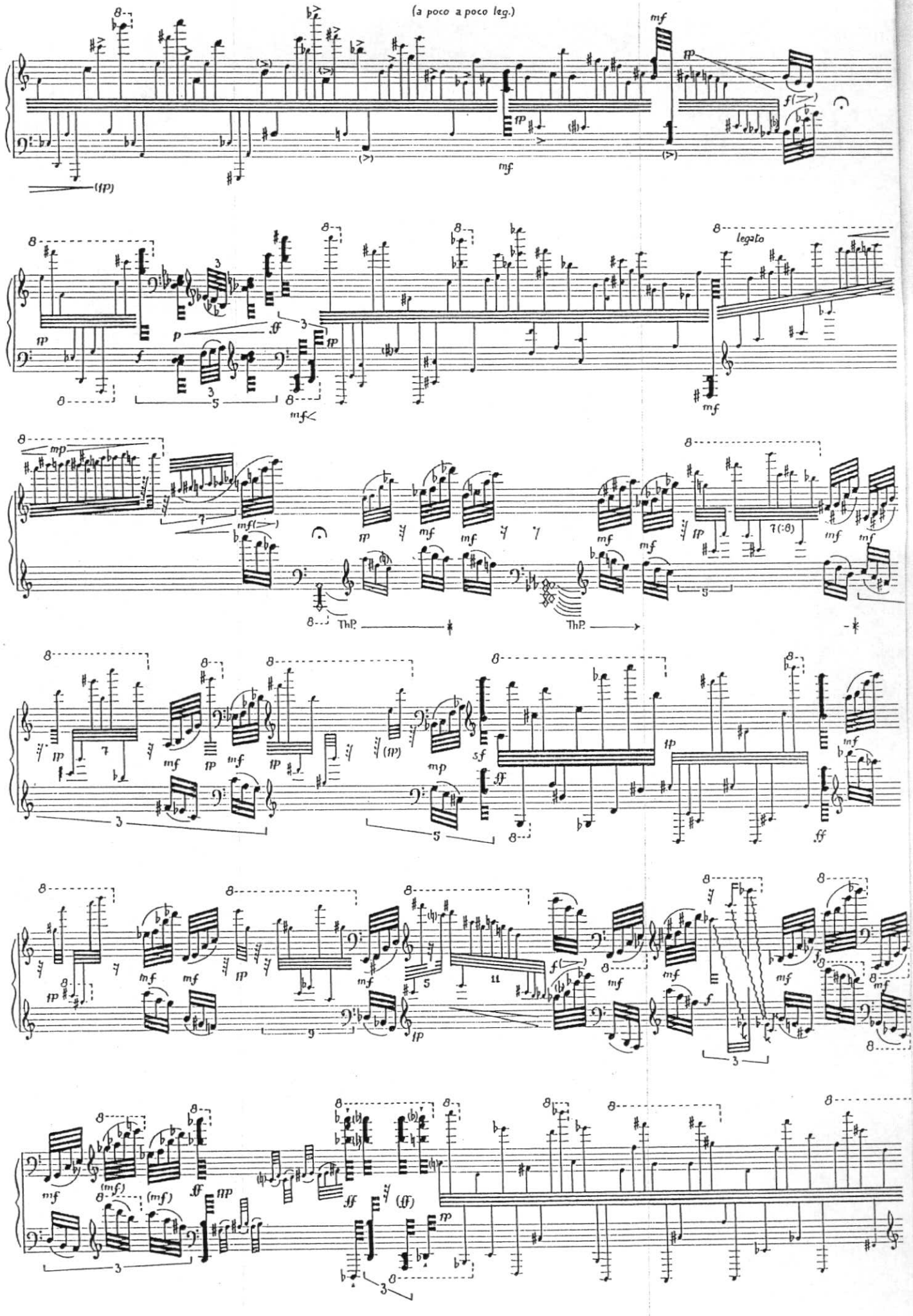

(cromatico)
(leg.)
(a 2 mani)

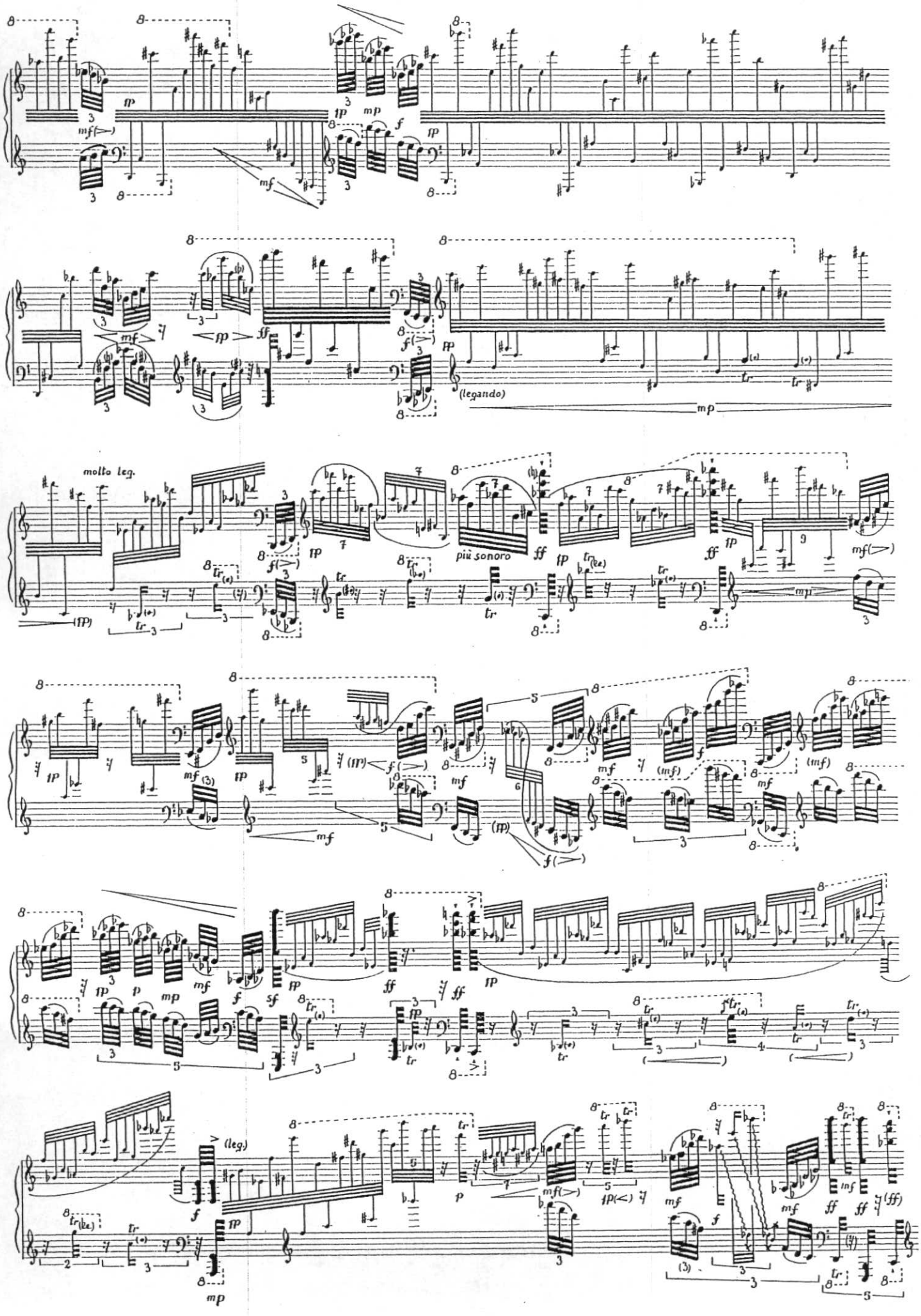

(crom.)
(sub.)
(tasti neri)
(solo un respiro)
leg.
(sim.)
molto dim.
ThP.
sub.

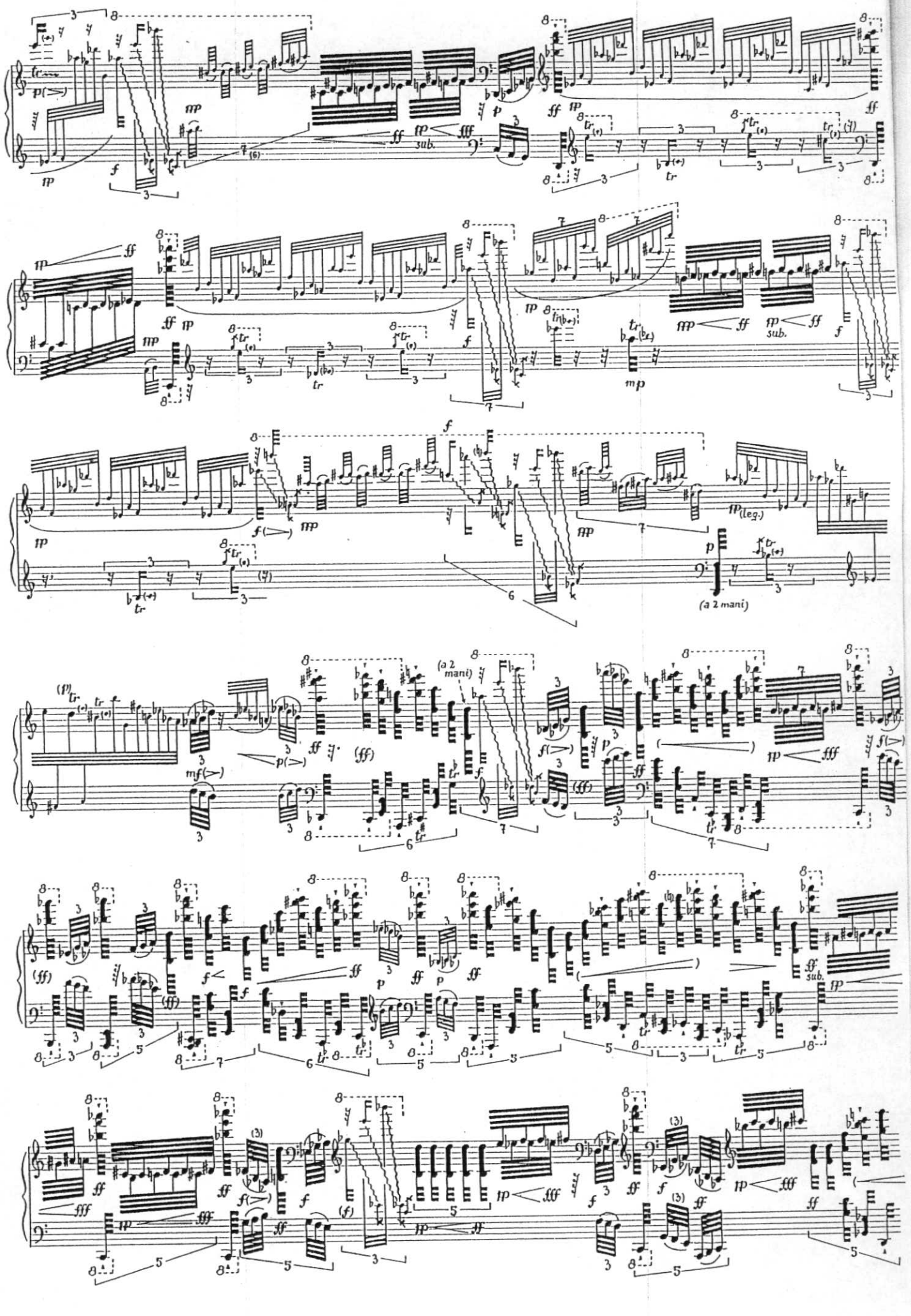

(sim.)
(come prima)
(a 2 mani)
(crom.)
(non corta)
(sub.)
Th.P.
IPsub.

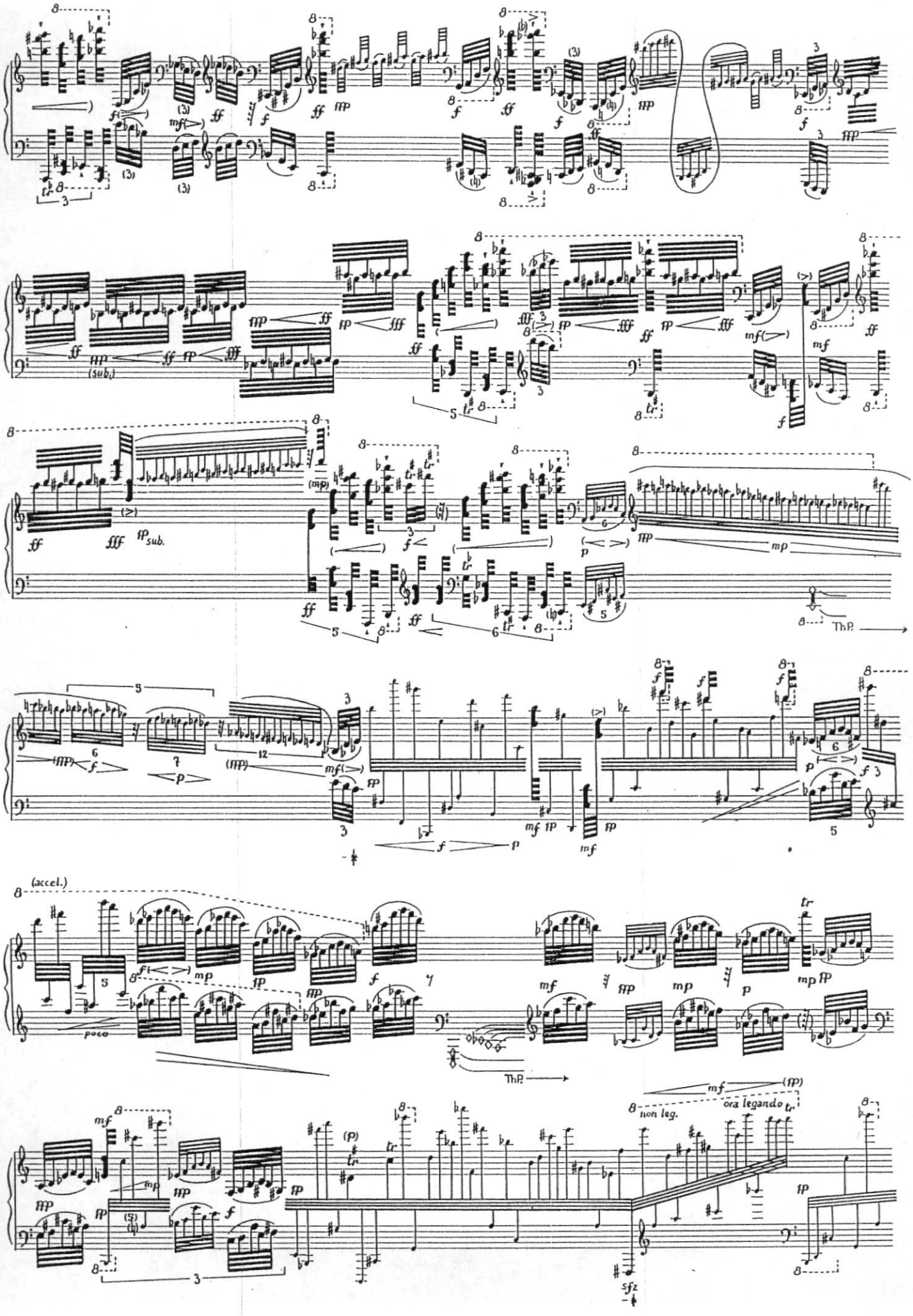

(lento accel.)
sim. sempre
stringendo più poss. e legando fino al gliss.
non leg.
ora legando
(leg.)
(poco a poco cresc.)

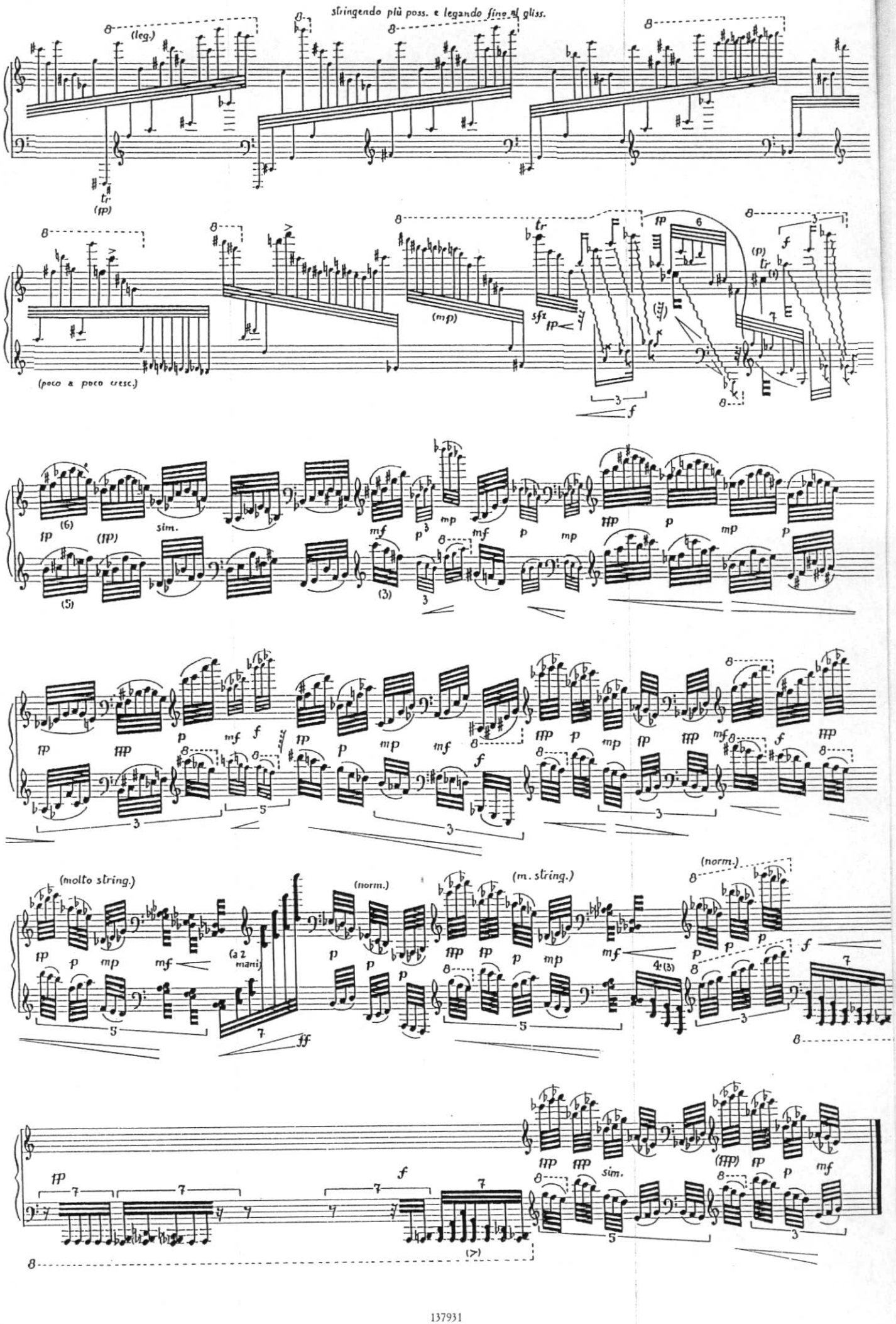

(string. i gruppi)
(norm.)
(sim.)
(molto string.
fondere sino al cluster)
(a 2 mani)


(a poco a poco leg.)
legato
ThP.
ThP.


molto leg.
più sonoro
(legando)
(leg.)


(a 2 mani)
(a 2 mani)


(sub.)
ff
fff
fp sub.
(mp)
mp
ThP.
(accel.)
poco
mf
ffp
mp
p
non leg.
ora legando
sfz


stringendo più poss. e legando fino al gliss.
(leg.)
tr
(fp)
(poco a poco cresc.)
(mp)
sfz
fp
(molto string.)
(a 2 mani)
(norm.)
(m. string.)
sim.