TIZIANO BEDETTI

STUDIES

For Piano

FIRST BOOK
(STUDIES 1 to 6)

(2004)

STUDIES

For Piano

❖❖❖

INDEX

_____ • _____

FIRST BOOK

I. - Arpeggios ..... page 1

II. - Thirds ..... - 7

III. - Legato ..... - 13

IV. - Fourths ..... - 19

V. - Scales ..... - 22

VI. - Chords ..... - 30

SECOND BOOK

VII. - Sixths ..... - 32

VIII. - Rythmic ..... - 36

IX. - Substitution of fingers ..... - 44

X. - Octaves ..... - 47

XI. - Changing fingers on the same key ..... - 52

XII. - Fugue ..... - 57

❖❖❖

ESQUISSES D'UN CHANSONNIER ITALIAN: I DODICI "STUDIES " FOR PIANO DI TIZIANO BEDETTI

Tornato sui suoi passi di virtuoso del pianoforte sull'onda di una collaborazione con Rai Trade che ne ha patrocinato la committenza, Tiziano Bedetti ci offre ancora una volta testimonianza di un pensiero musicale singolarmente ricco ed originale quanto estraneo alle poetiche dell'ora che corre. Convinto, come i grandi compositori dell'inizio del Novecento italiano, "in primis" Puccini, che il "melos" costituisca risorsa quintessenziale del nostro patrimonio musicale e figlio di una terra ferace melodrammaticamente, egli si è posto sulla via di uno "studium" che è innanzitutto, ricerca amorosa di uno stile limpido e fresco come zampilla purissimo dalla sua personalità pacata e riflessiva. Per questo il suo è un succedersi di variegate immagini del "coreutico" contemporaneo nel legame con un potenziale vocalismo di cui si sostanzia la vena poetica di questo diarismo. Fogli d'album che fanno dell'aereo e quasi dell'involontario la loro corona, sono il frutto rigenerante, larvatamente neo-debussiano, della misura stilistica più lontana dai miti razionalistici che l'avanguardia coltivò come intristiti fiori di serra o nature morte o pallide reviviscenze di pensieri che muoiono. Al contrario, il suo muovere intuitivo penetra in un vivente periodare accogliendo nella sua scrittura i palpiti di suggerimenti che gli vengono dalle più diverse fonti anche se soprattutto dallo studio fenomenologico del ritmo e dei ritmi di cui si connota il "popular " contemporaneo. Nulla, tuttavia, lo condiziona e non vi è alcuna adesione feticistica che lo possa far identificare con particolari zone di tendenza musicali o culturali "latu sensu". Ecco allora la sua "verve" giocosa a dominare, il grazioso itinerario di uno zingarismo che non ha nulla della "bohème" conosciuta o del migrare del giovanilismo odierno. Armato di un mestiere solidissimo, pianista tecnicamente inappuntabile, contrappuntista accorto e dalle soluzioni sempre nuove, costruisce qui un monumento all'arte della variazione come innesto di temi classici e di minore bellezza e grazia. Seguendo ancora una volta il "paulo maiora canamus" pascoliano, legandosi a bellissime soluzioni che rendono il suo canto più vasto e sfuggente ma teso verso orizzonti sconfinati quando la melodia e il pedale ritmico-armonico che vi è connesso vibrano all'unisono in singolari echi di molteplici affetti. Il suo segreto sta tutto nell'occultare le asperità e difficoltà della partitura come egli ha appreso dai grandi della storia compositiva europea: ecco allora apparire particolari linee di chiaroscuro, lunghe pedalizzazioni quasi senza soluzione di continuità fino a quella fuga su movimenti improvvisatorii cui mira consapevolmente tutta la sua nuova "scientia" armonica neotonale come un messaggio solitario e schubertianamente rivolto ad un neoliederismo "di strada" (se così lo potessimo definire non essendo riduttivi) nato dalle forze dell'antiretorica e della comunicazione cui la musica colta oggi agogna "gemitibus inenarrabilibus" dopo l'orgia esiziale dell'intellettualismo passato.

8 novembre 2004 - *Enzo Fantin*

ESQUISSES D'UN CHANSONNIER ITALIEN: THE TWELVE "STUDIES " FOR PIANO OF TIZIANO BEDETTI

Tiziano Bedetti, in conseguence of a collaboration with Rai Trade Edition that has favoured his engagement, has returned to his background as a piano virtuoso and once again offers us a rich and original musical work detached from mutable poetics of the present. Tiziano Bedetti, like Puccini and the other great composers of the beginning of the 20th century, believes in the "melos" as the source of our Italian and regional musical heritage and is in search of a fresh and limpid style, result of his quiet and thoughtful mind.

For this reason, the poetic inspiration of Tiziano Bedetti is characterized by dancing images and by a "cantabile" taste. Album leaves, a kind of diary, recall us the new impressionism post Debussy. Tiziano Bedetti's style is far from the rationalist myths cultivated by musical avant-garde movements, like still life and decaying thoughts. His musical intuitive approach contains various elements deriving from different sources, mainly from the study of the rythms of contemporary "popular".

Anyway, he is not conditioned by particular musical tendencies even if he is open to new musical tendencies. His style can be defined as "joyous" and "gipsy" far from extreme modern experiences. His musical production, result of an excellent background, is a monument to classical and neo-classical themes. In fact, Tiziano Bedetti is an excellent pianist and composer, rich of counterpoint and capable of fancy solutions. We are hit by his fugue on improvisation movements which lead him to a new tonal harmony science and to a schubertian "new street liederism".

The secret of his art lies in his capability of hiding the harshness and difficulty of a score as he has learned from the most famous European composers; Hence derives his linear and harmonious style far from the excesses of a past highbrow musical production.

8th November 2004 - *Enzo Fantin*
Translation: *Maria Grazia Maestri*

NOTE DELL'AUTORE

Gli *Studies For Piano* sono stati commissionati dalle Edizioni Musicali Rai Trade e composti nel 2004. Il lavoro è diviso in due volumi ed è possibile eseguire i brani separatamente anche in una selezione. I termini scritti tra parentesi sono relativi a scale o modi giapponesi, indiani ed arabi, p.es. (*bhairav*). La durata complessiva del lavoro è di 40 minuti c.a.

NOTE OF THE AUTHOR

The *Studies For Piano* was commissioned by Rai Trade Musical Edition and was written during 2004. The work is divided into two volumes and it is possible to execute the pieces also separately or in a selection. The words written in parentheses refer to Japanese, Indian and Arabic scales or modes, for example (*bhairav*). The totally duration of the work is 40 min. c.a.

BOOK I

STUDIES FOR PIANO

to Hélène Mercier Arnault

ARPEGGIOS

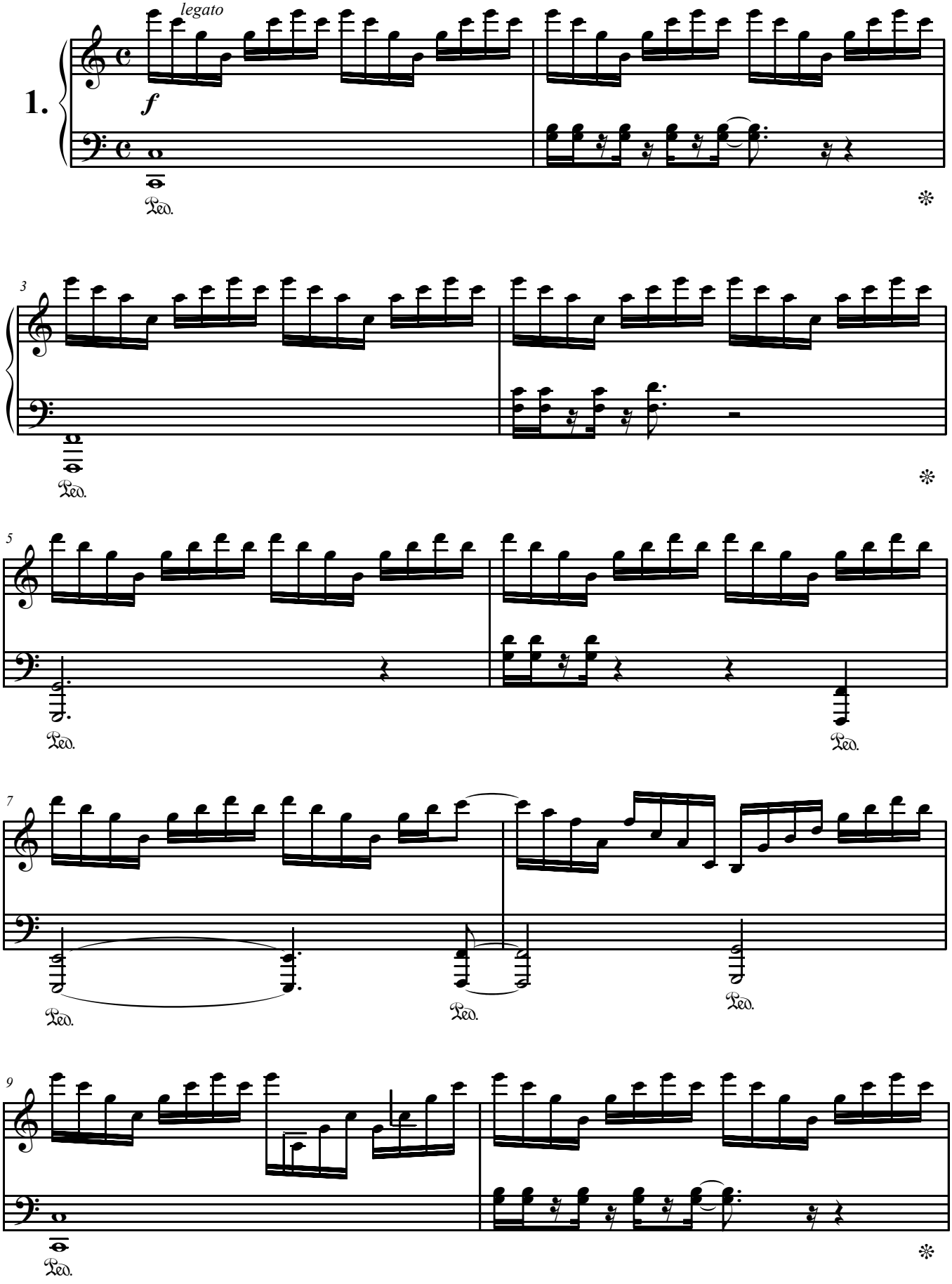
TIZIANO BEDETTI
(1976)

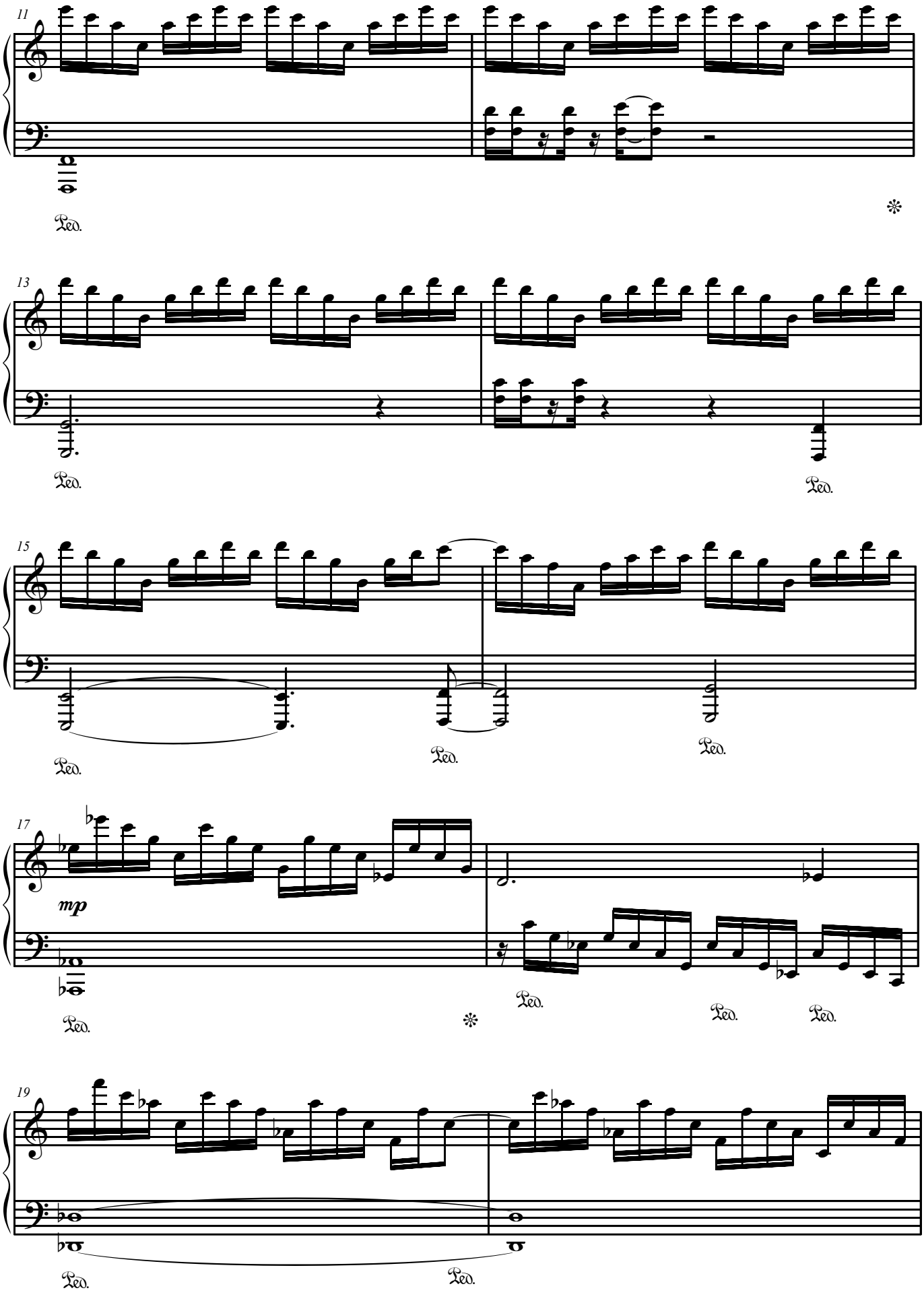
Allegro ♩ = 132

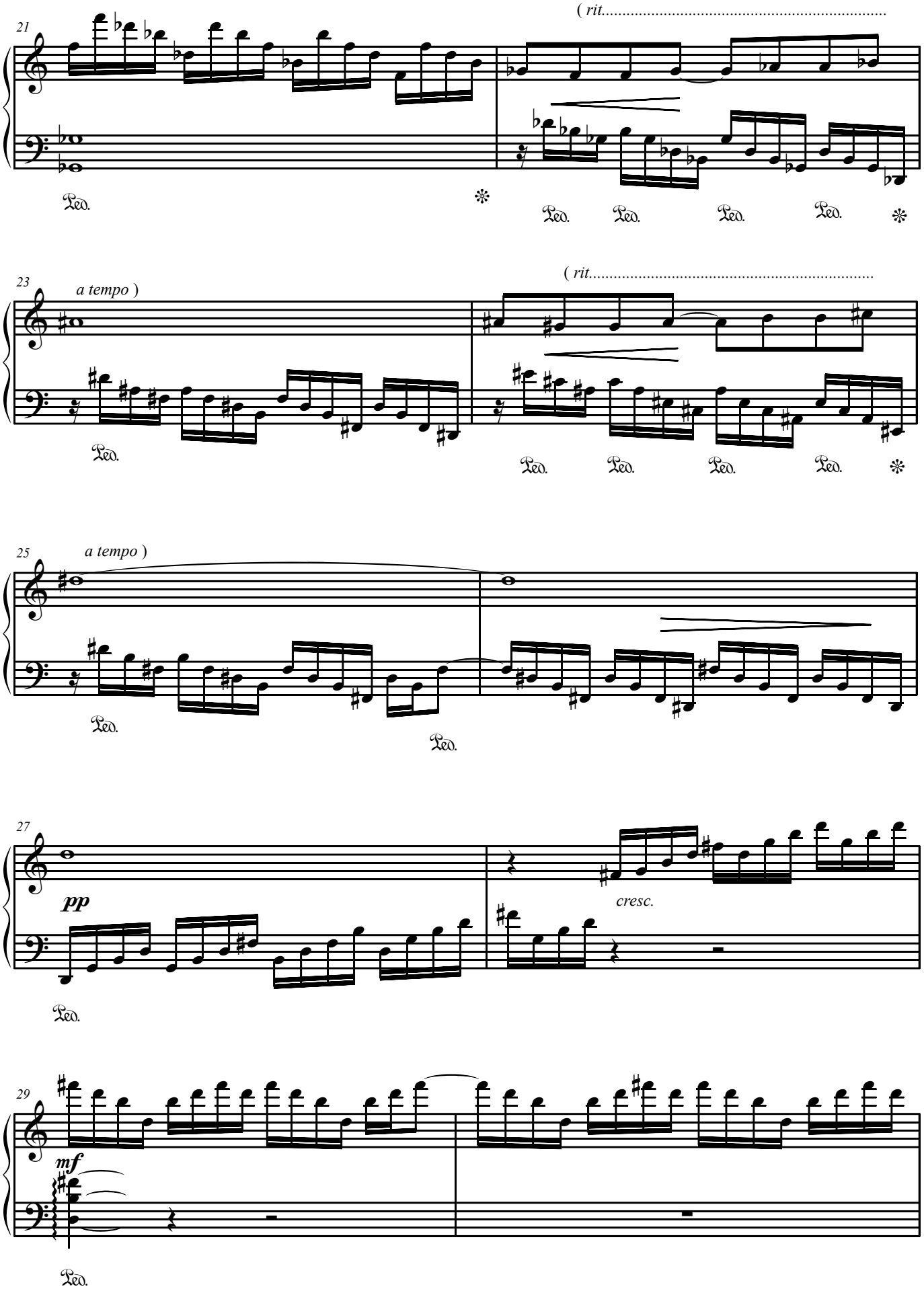
legato

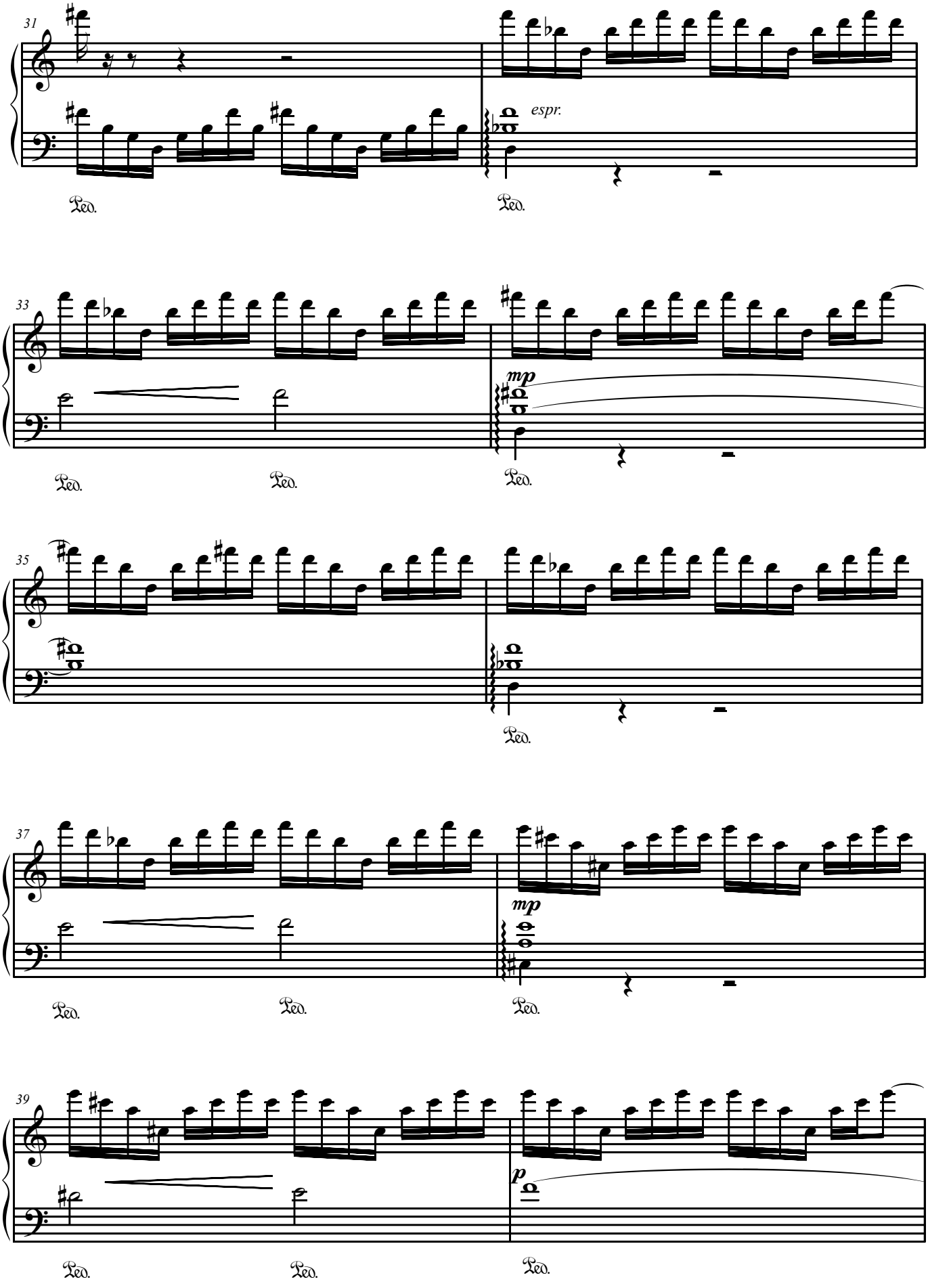
1.

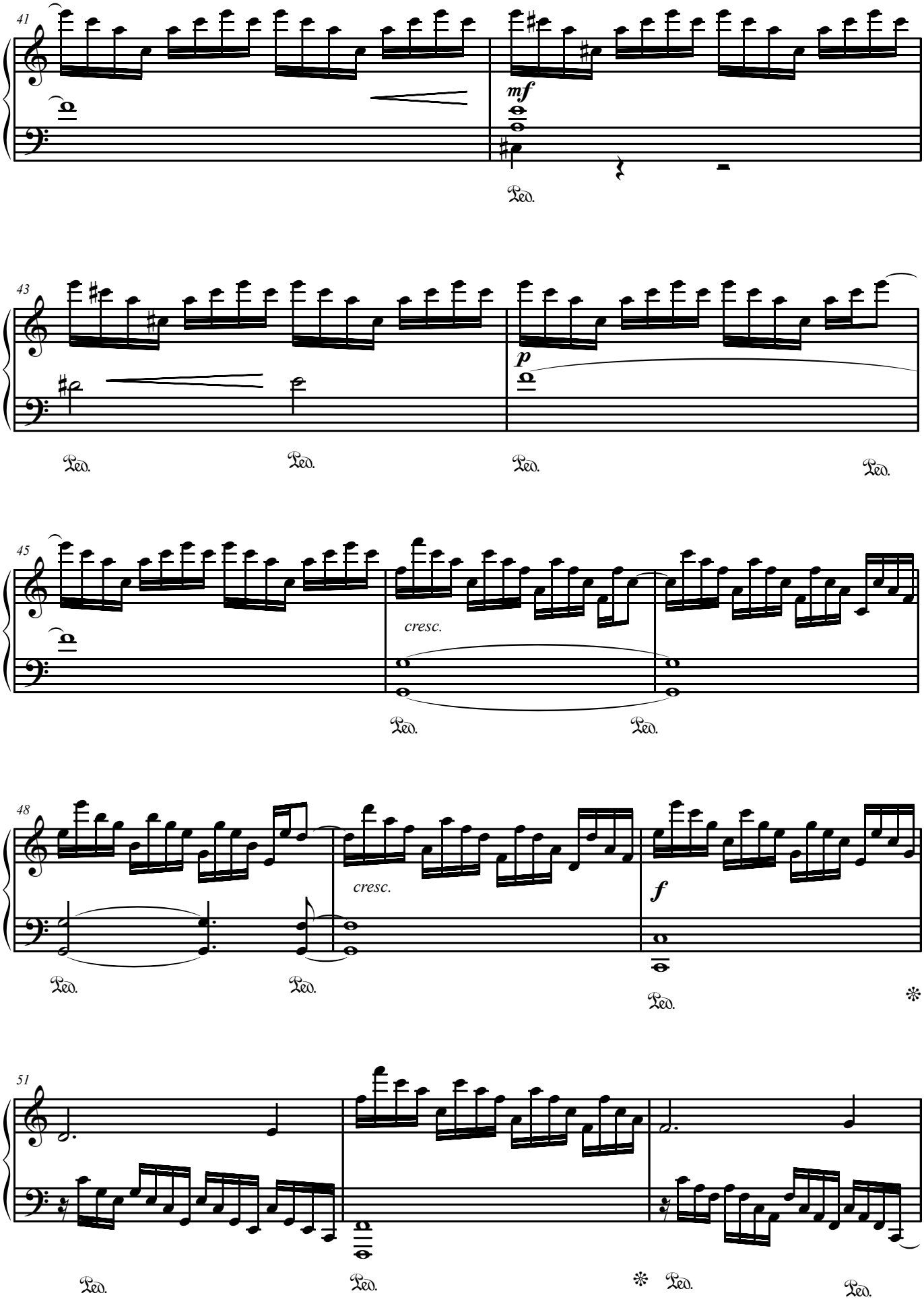
f

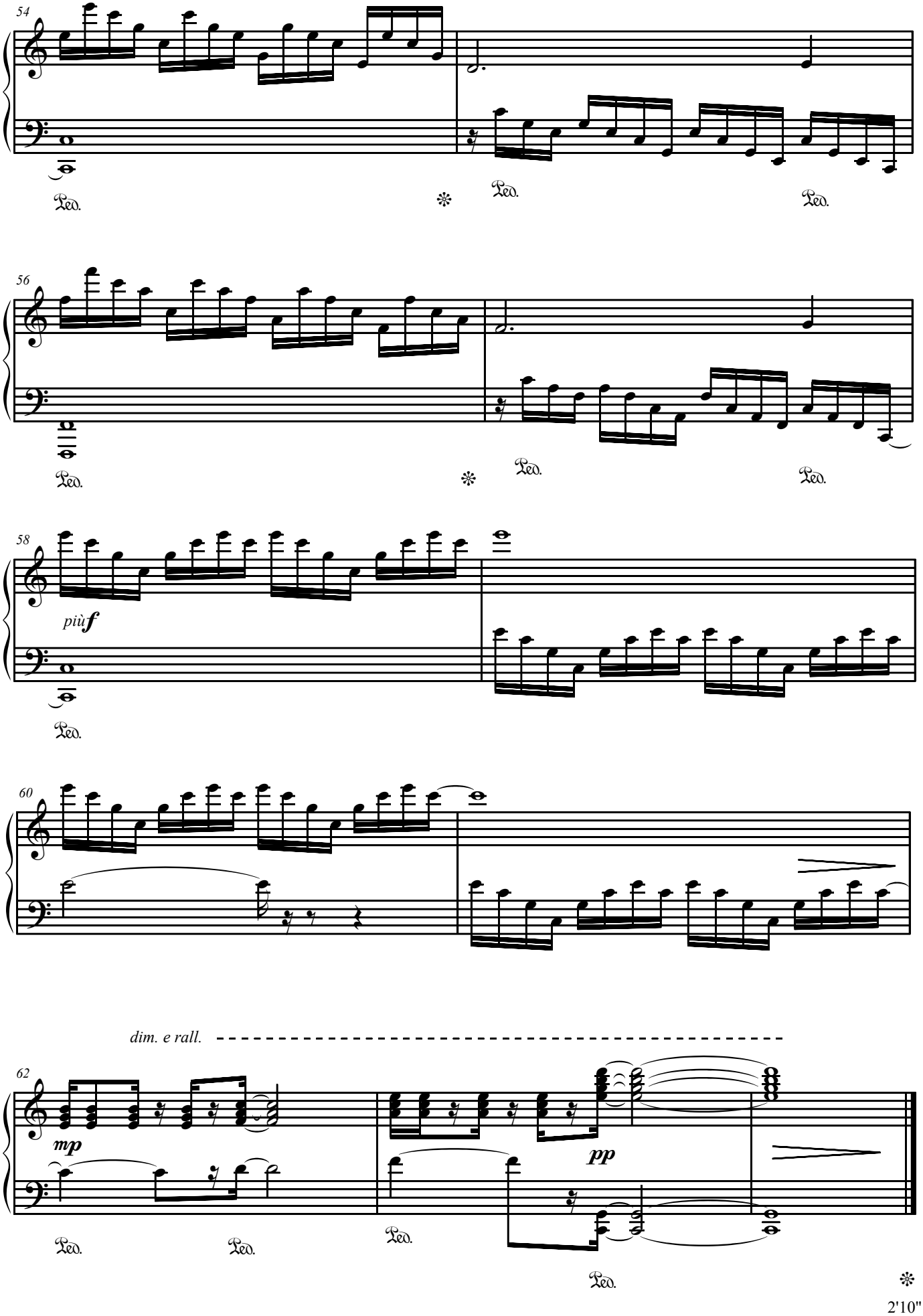



11
Ped.
13
Ped.
Ped.
15
Ped.
Ped.
Ped.
17
mp
Ped.
Ped.
Ped.
Ped.
19
Ped.
Ped.


21
(rit.....
Ped.
Ped.
Ped.
Ped.
Ped.
23
a tempo)
(rit.....
Ped.
Ped.
Ped.
Ped.
Ped.
25
a tempo)
Ped.
Ped.
27
pp
cresc.
Ped.
29
mf
Ped.

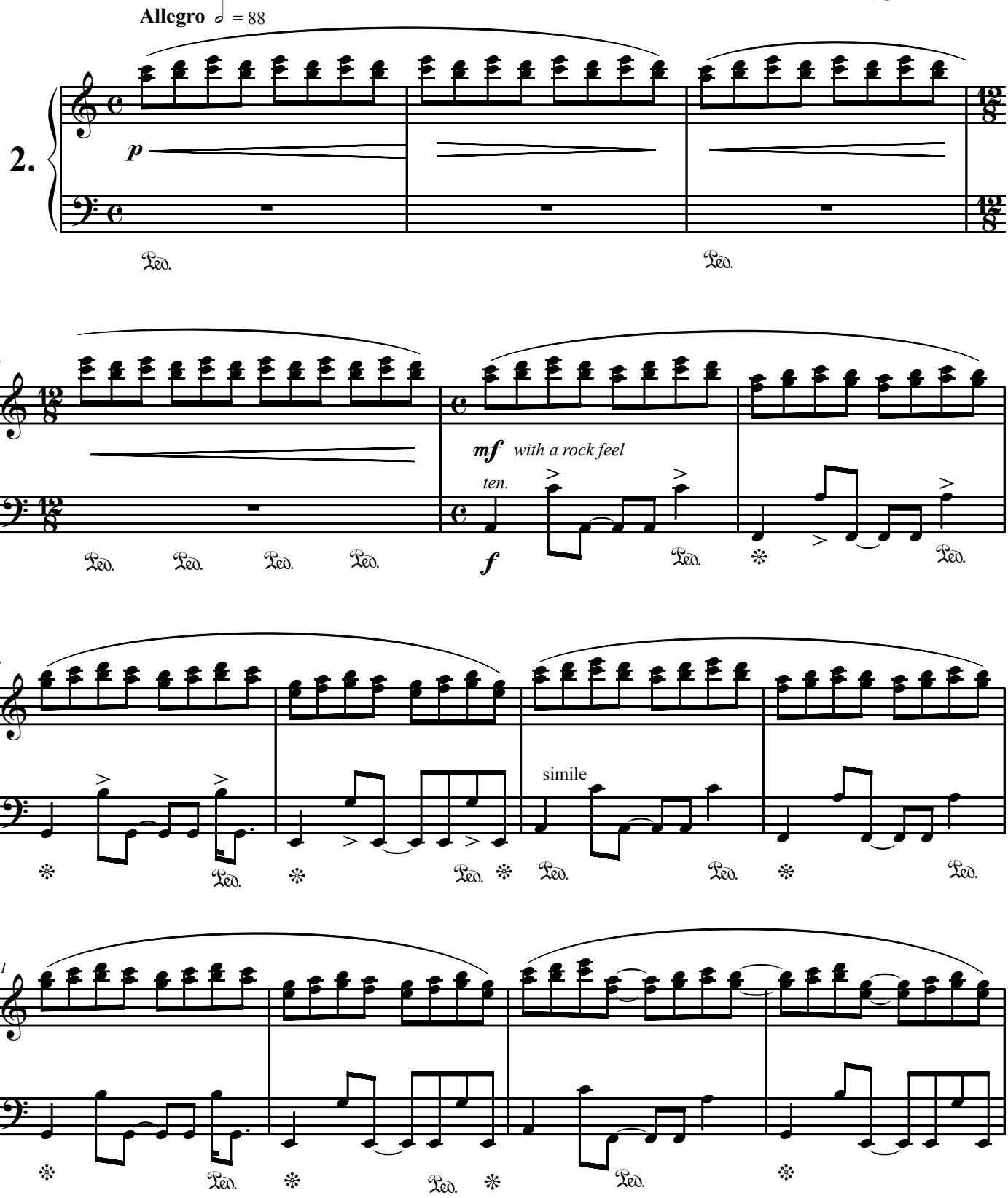

31
espr.
Ped.
Ped.
33
mp
Ped.
Ped.
Ped.
35
Ped.
37
mp
Ped.
Ped.
Ped.
39
p
Ped.
Ped.
Ped.

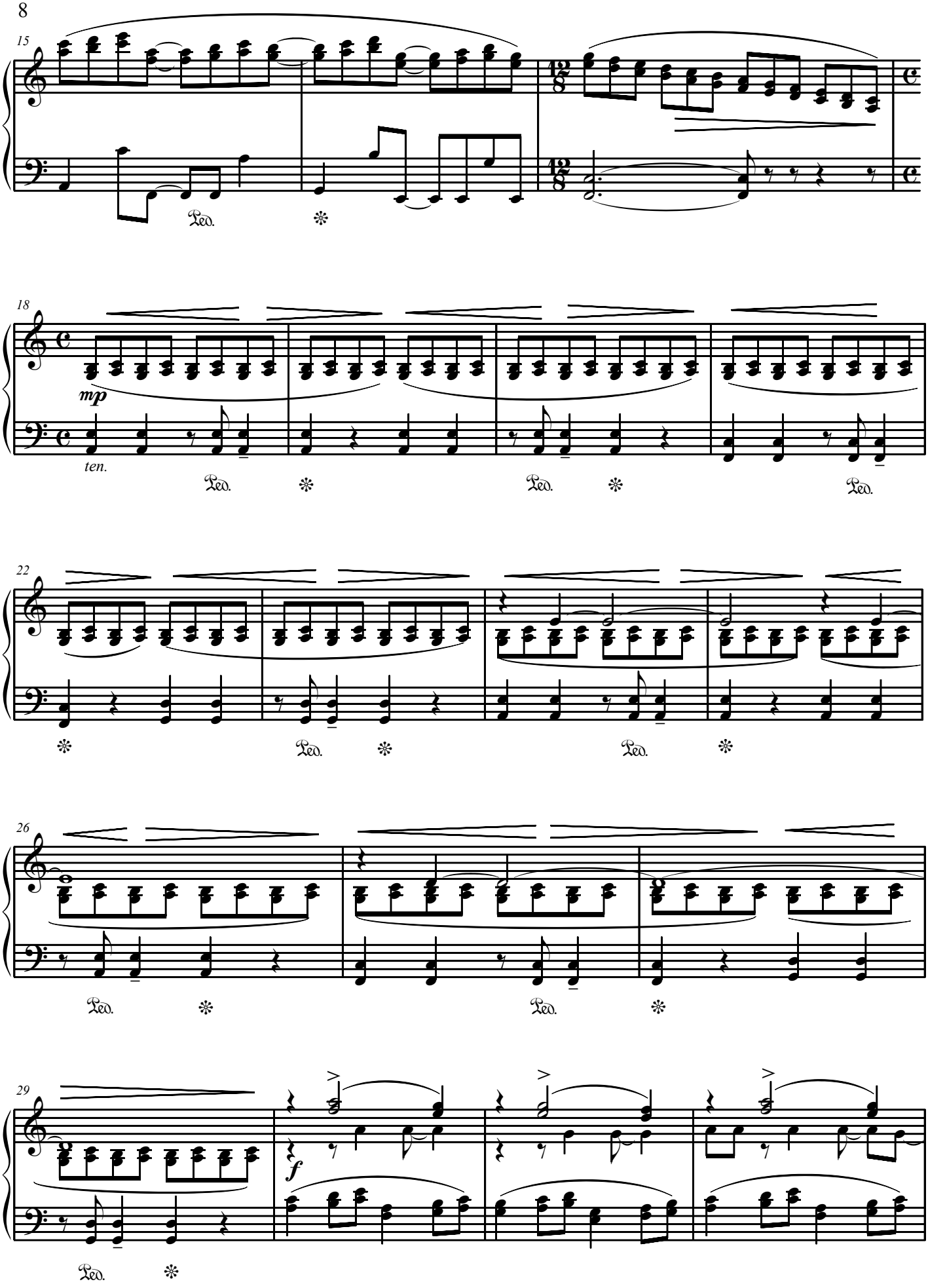

41
mf
Ped.
43
p
Ped.
Ped.
Ped.
Ped.
45
cresc.
Ped.
Ped.
48
cresc.
f
Ped.
Ped.
Ped.
51
Ped.
Ped.
Ped.
Ped.

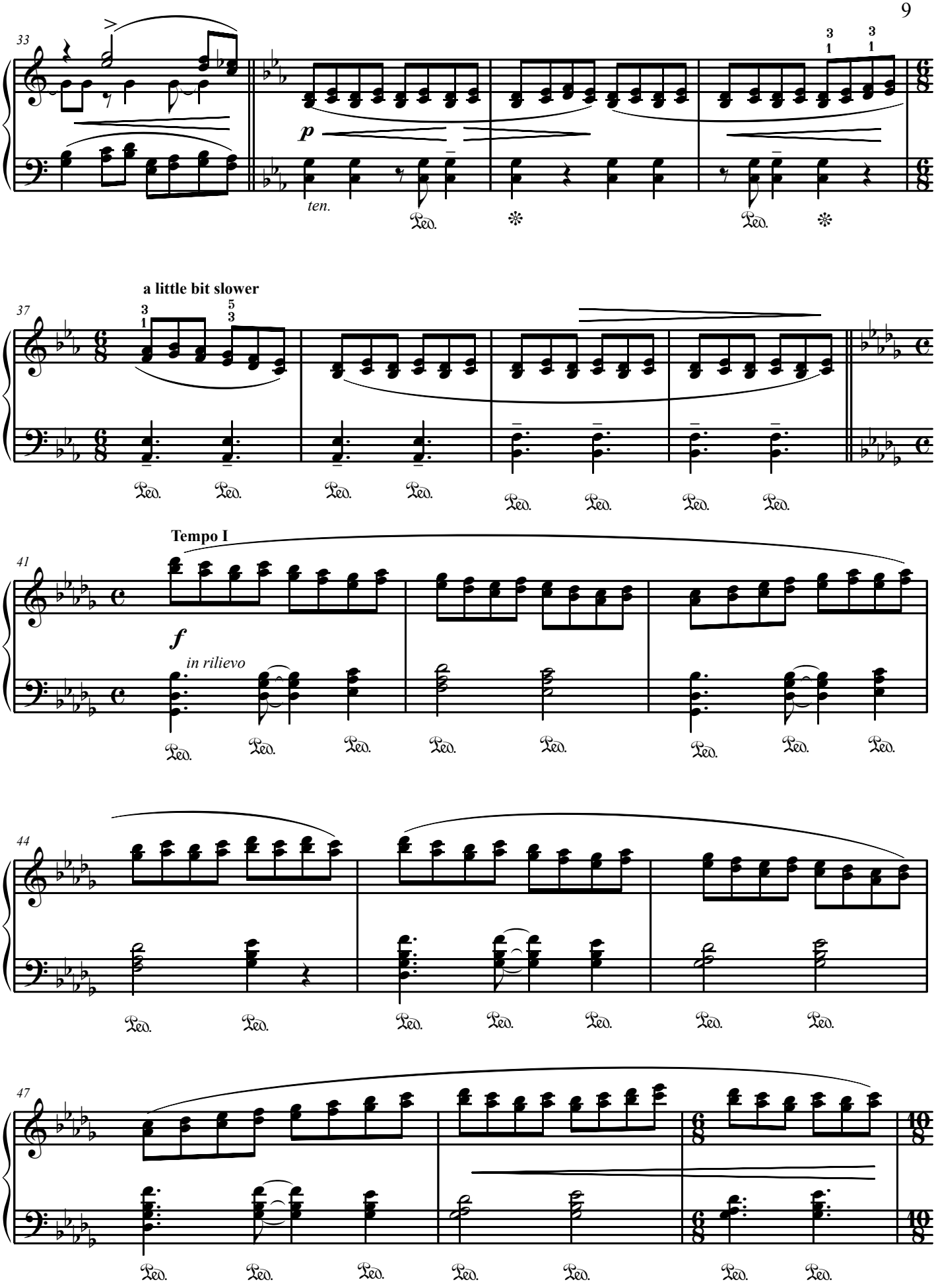

54
Ped.
Ped.
Ped.
56
Ped.
Ped.
Ped.
58
più f
Ped.
60
dim. e rall.
62
mp
pp
Ped.
Ped.
Ped.
Ped.
2'10"

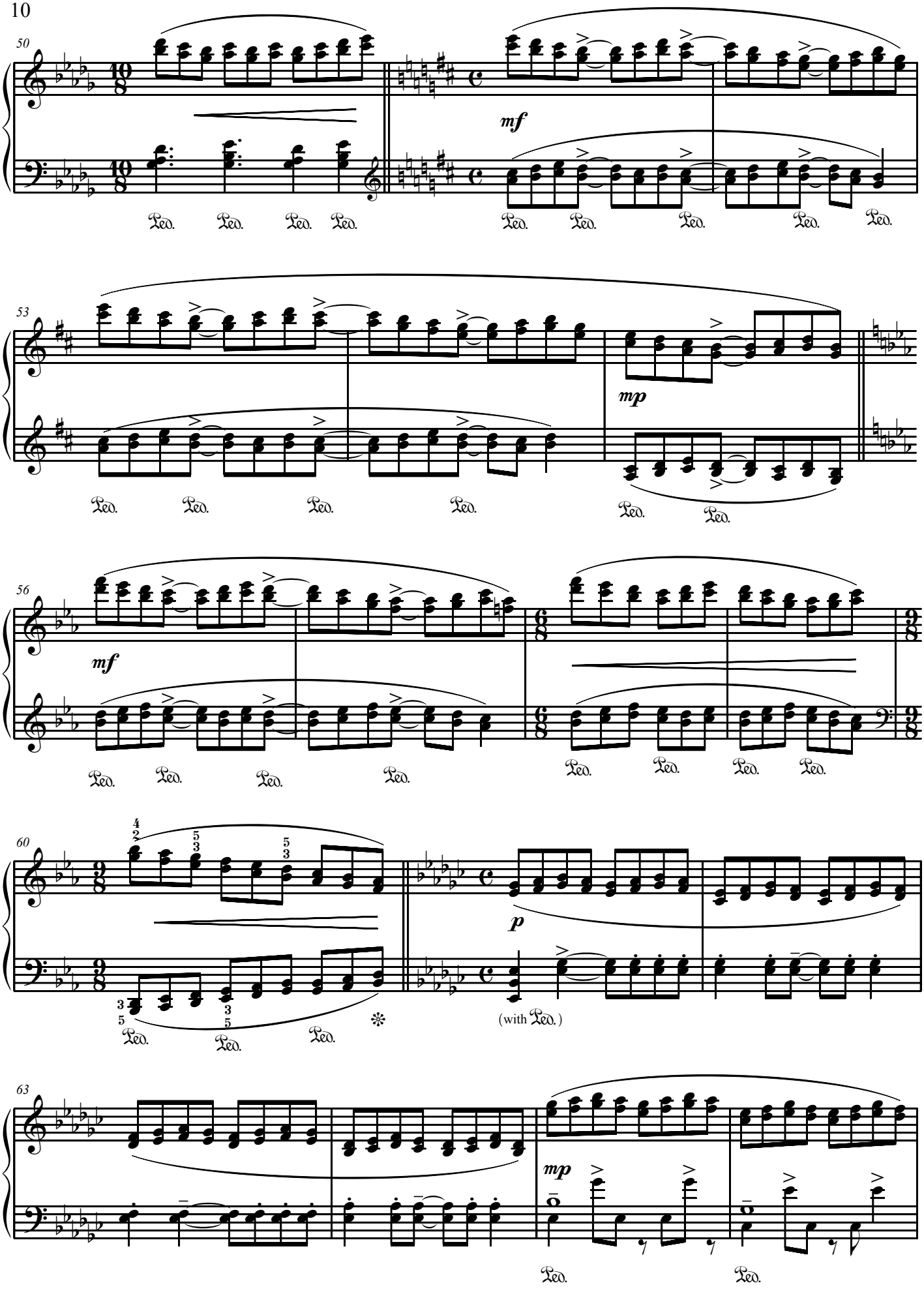
THIRDS

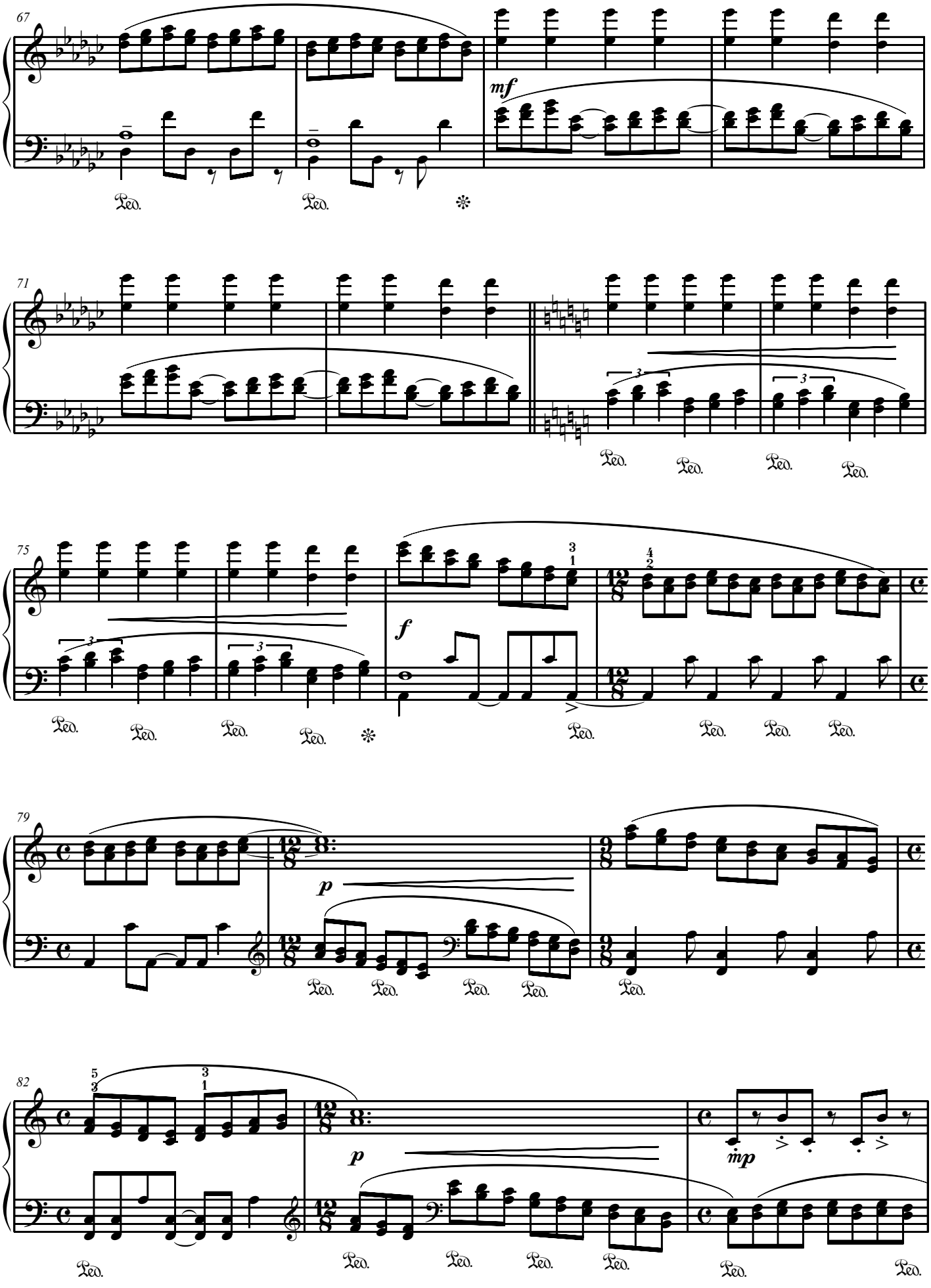
TIZIANO BEDETTI

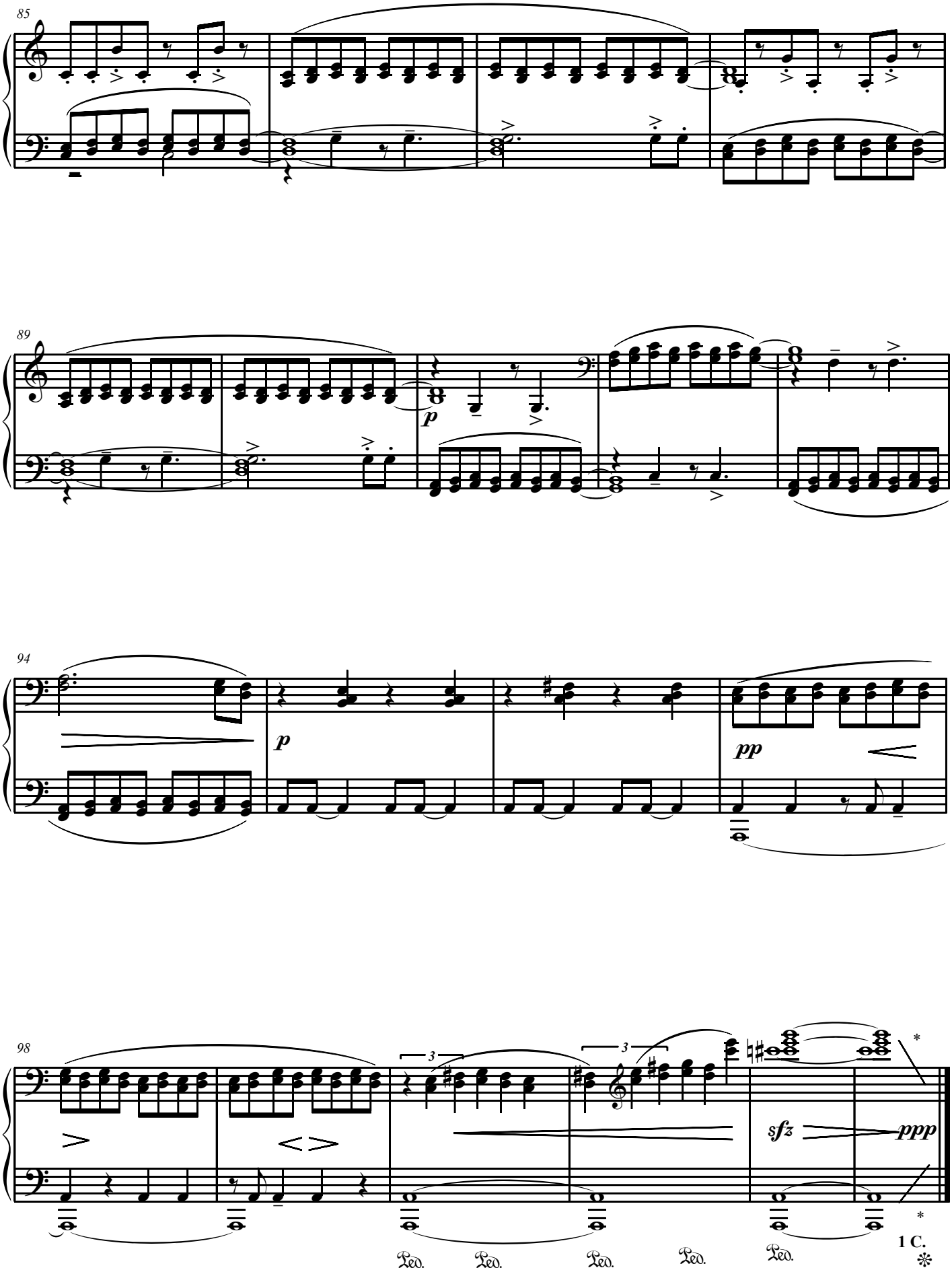



15
Ped.
18
mp
ten.
Ped.
Ped.
Ped.
22
Ped.
Ped.
26
Ped.
Ped.
29
f
Ped.


33
p
ten.
Ped.
37
a little bit slower
Ped.
41
Tempo I
f
in rilievo
Ped.
44
Ped.
47
Ped.


50
mf
Ped.
53
mp
56
mf
60
p
(with Ped.)
63
mp


67
mf
71
75
f
79
p
82
p
mp

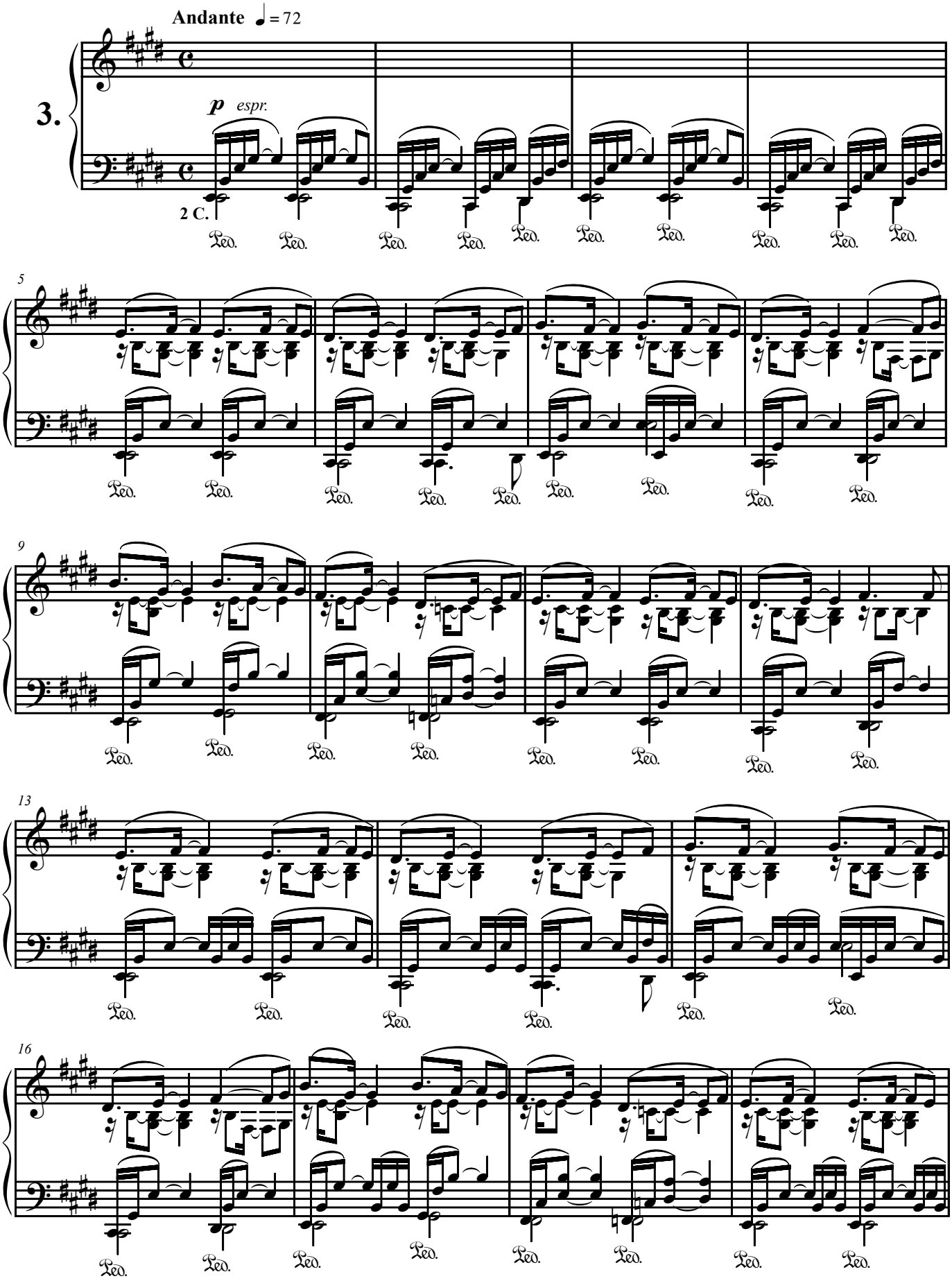


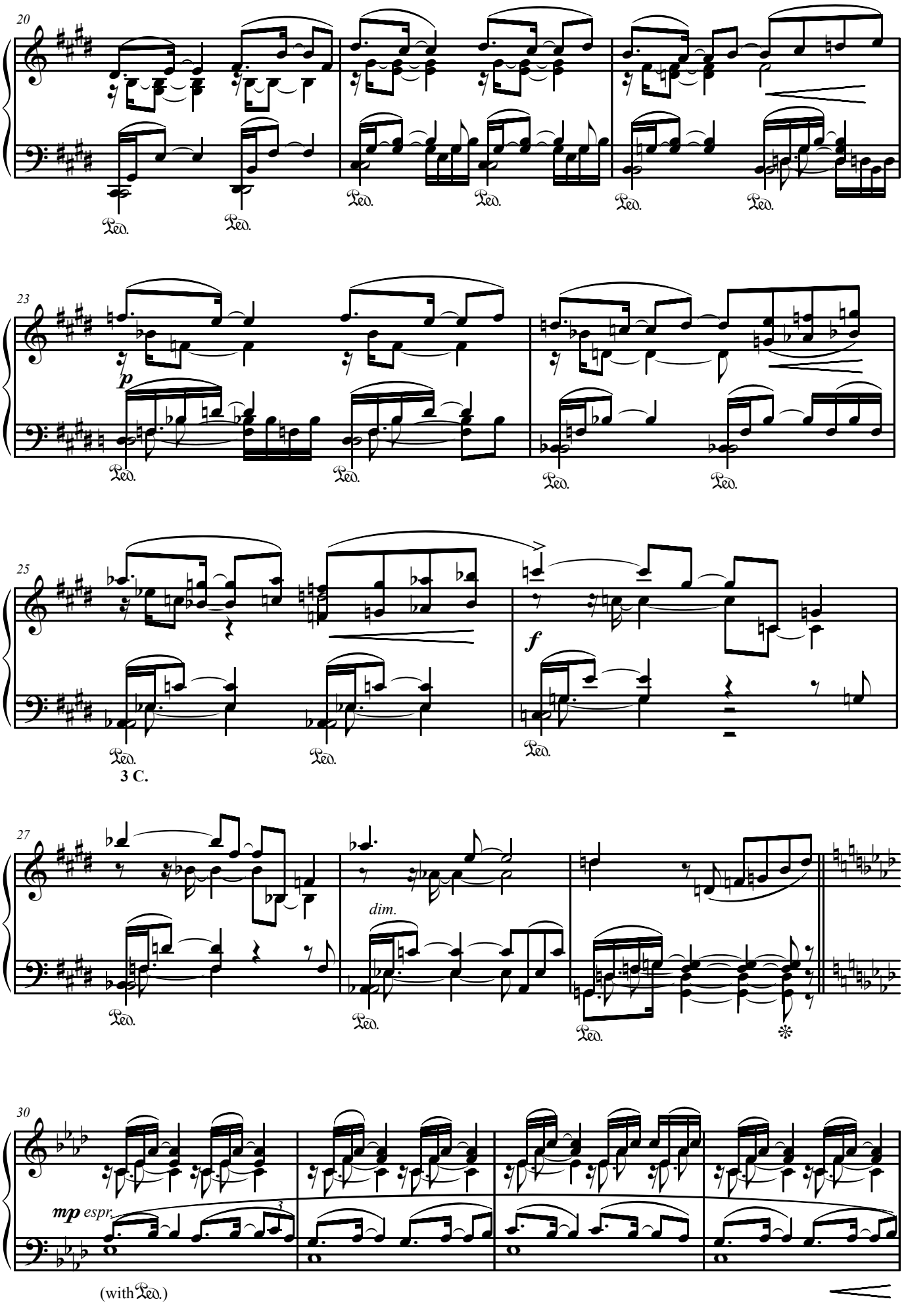
2'46"

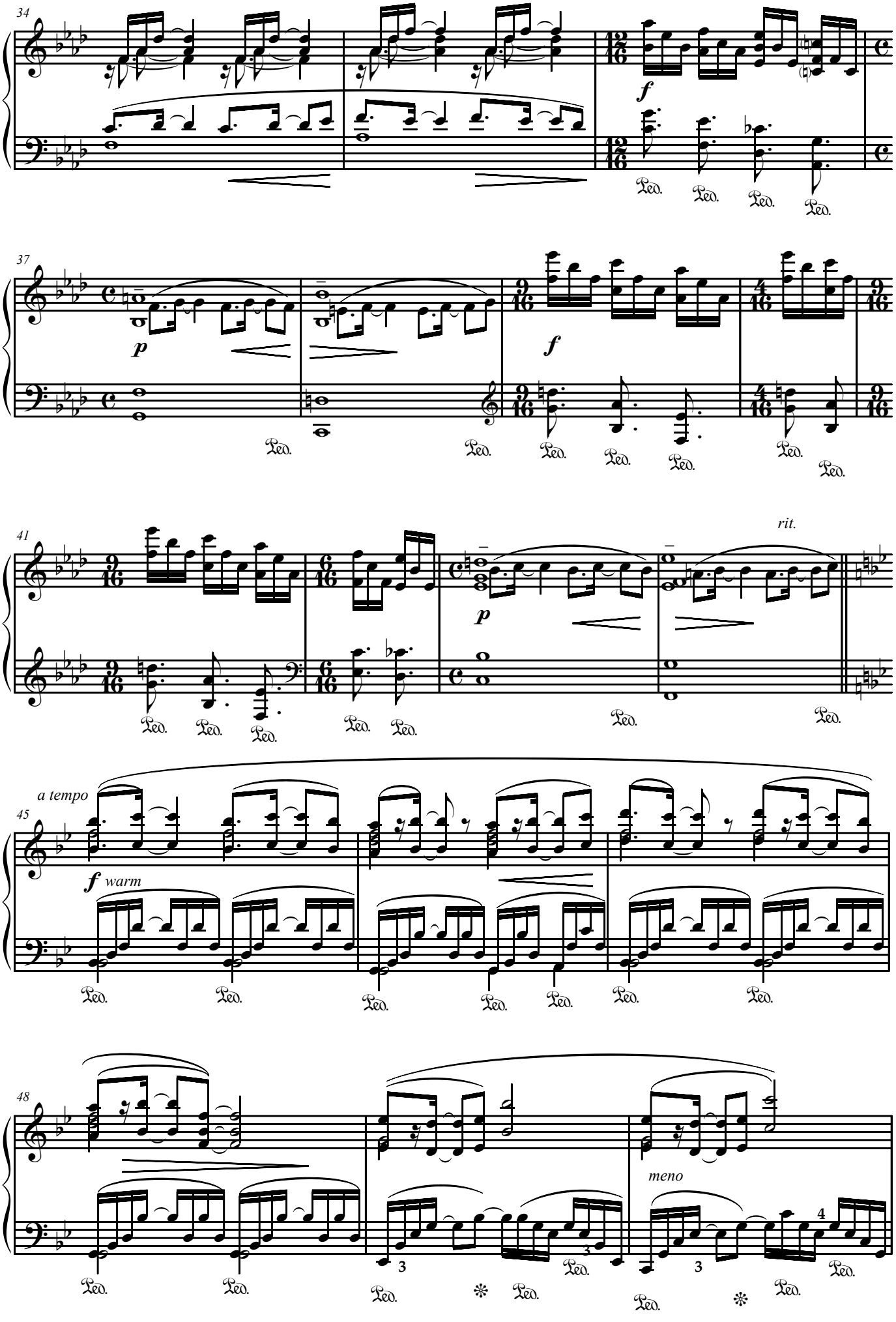
* glissando with palm

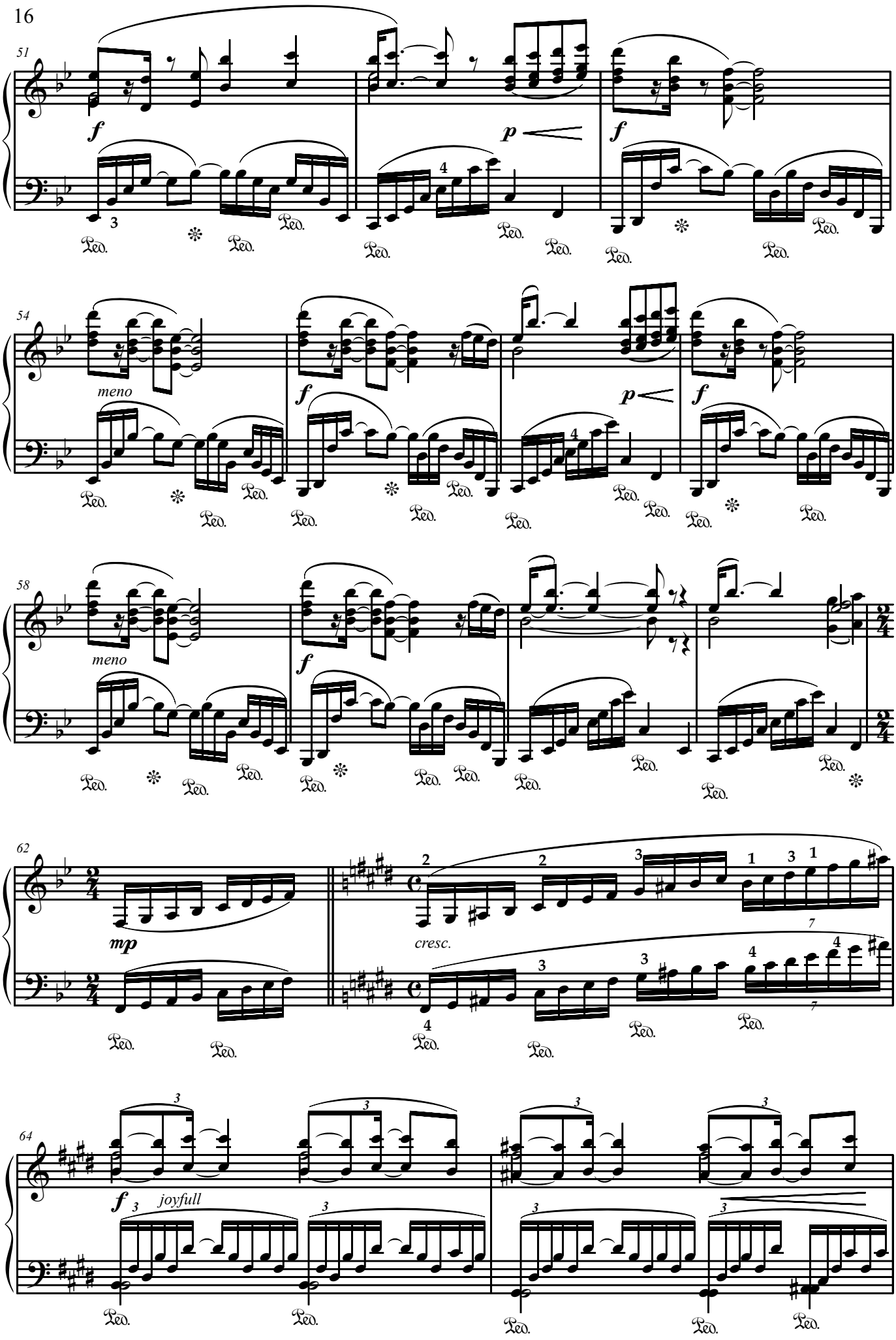
LEGATO

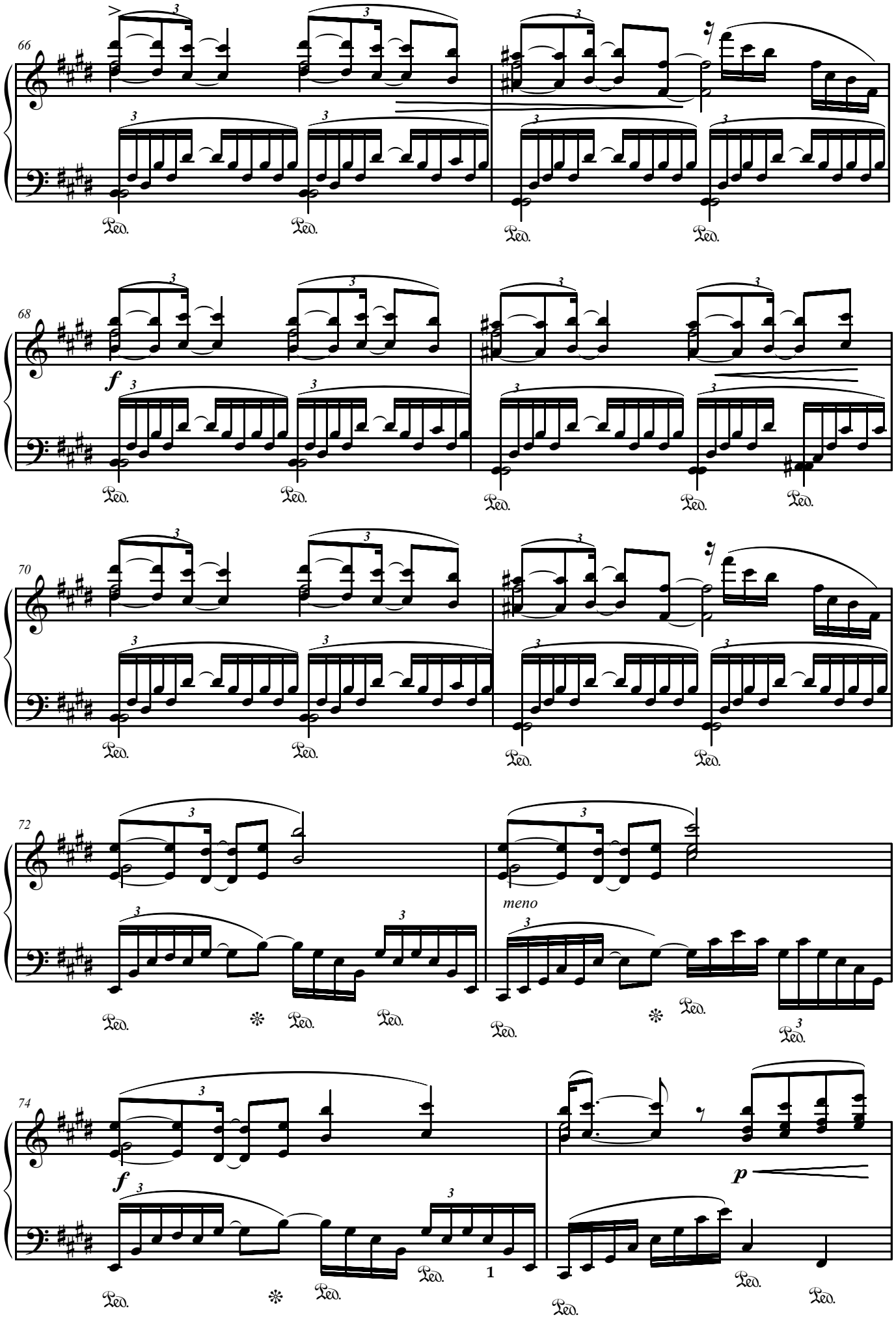
TIZIANO BEDETTI

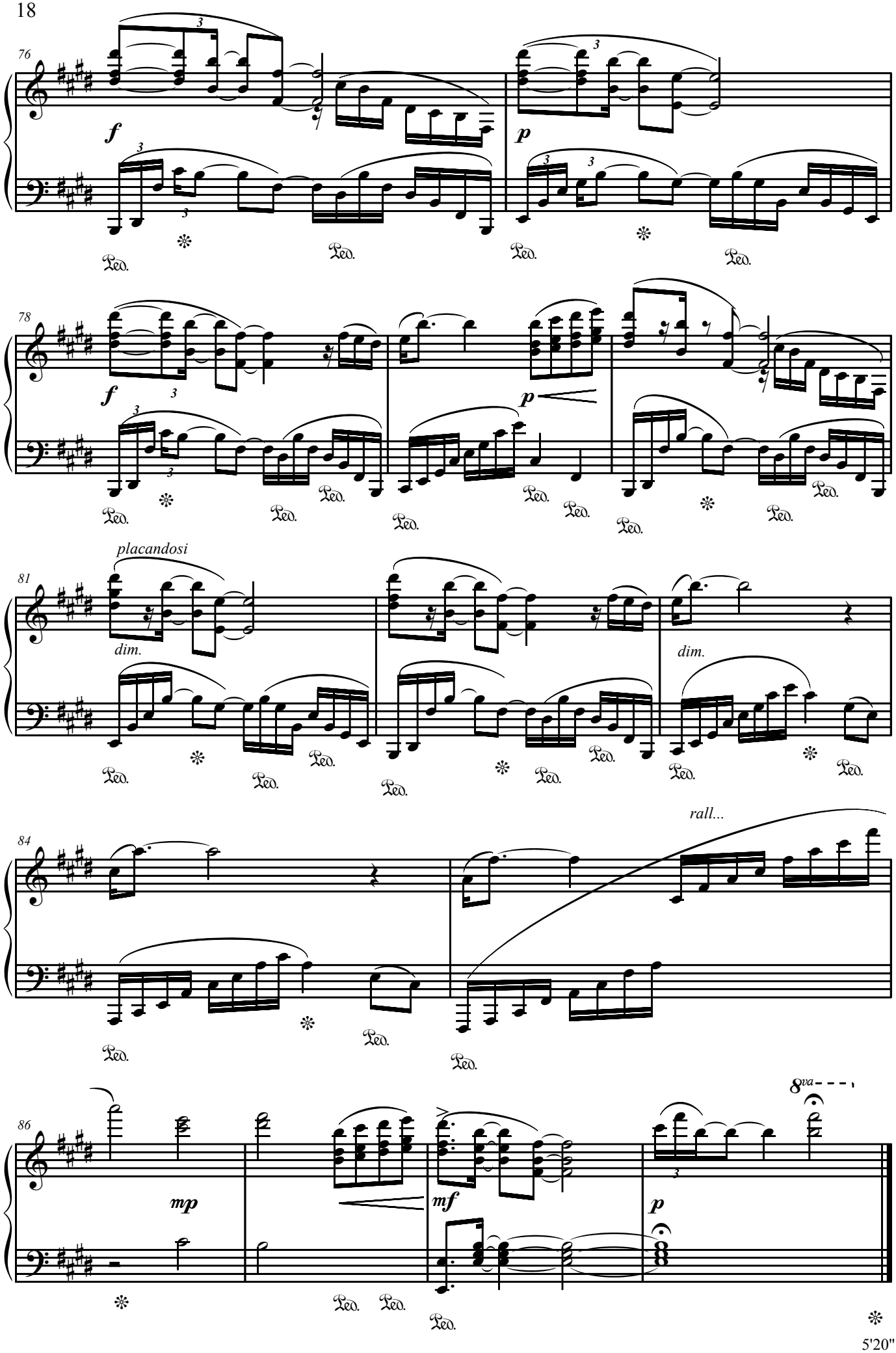



20
Ped.
23
p
25
f
3 C.
27
dim.
30
mp espr.
(with Ped.)


34
f
37
p
f
41
p
rit.
a tempo
45
f warm
48
meno


51
54
meno
58
meno
62
mp
cresc.
64
joyfull

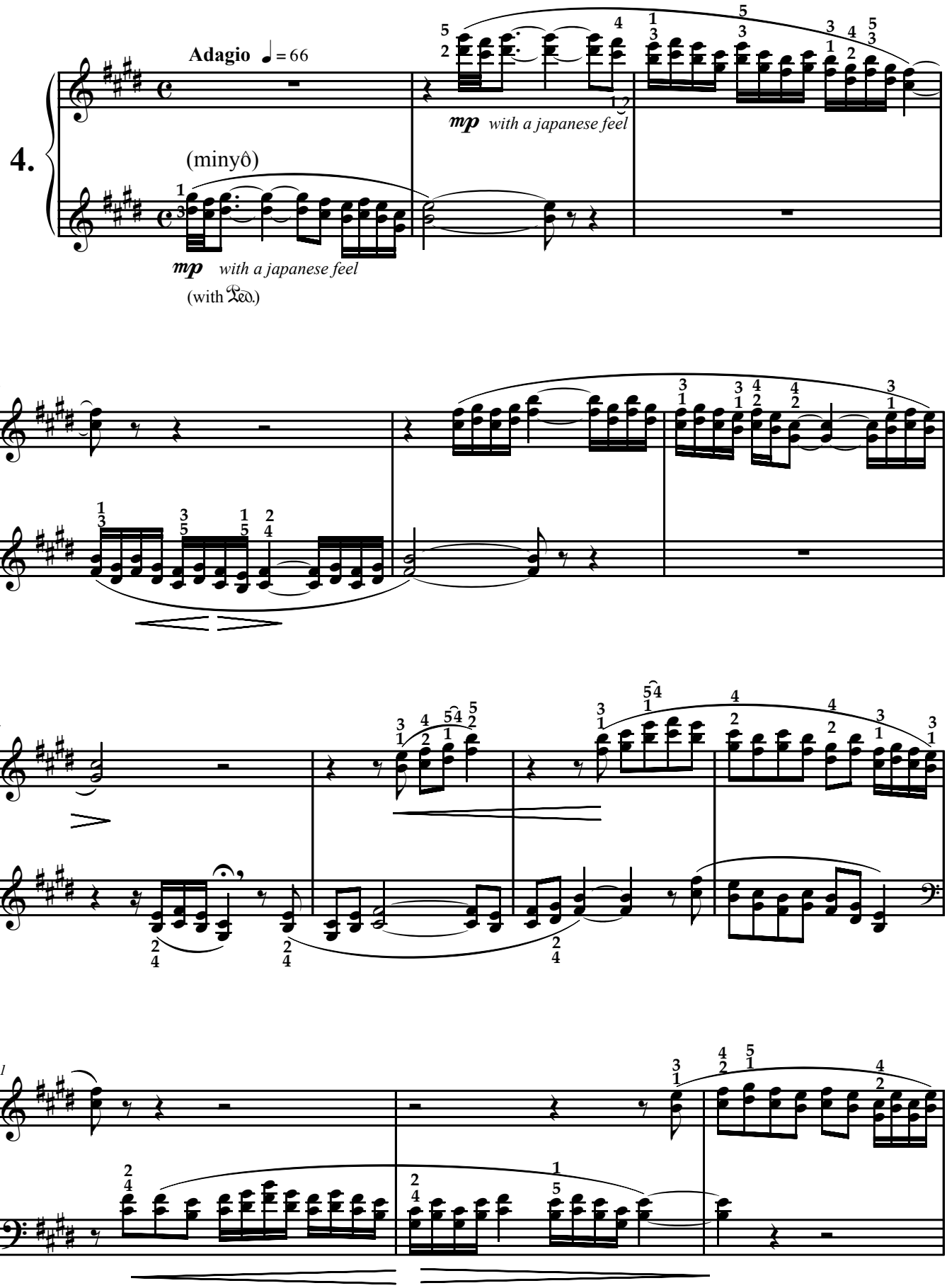

66
68
f
70
72
meno
74
f
p
1

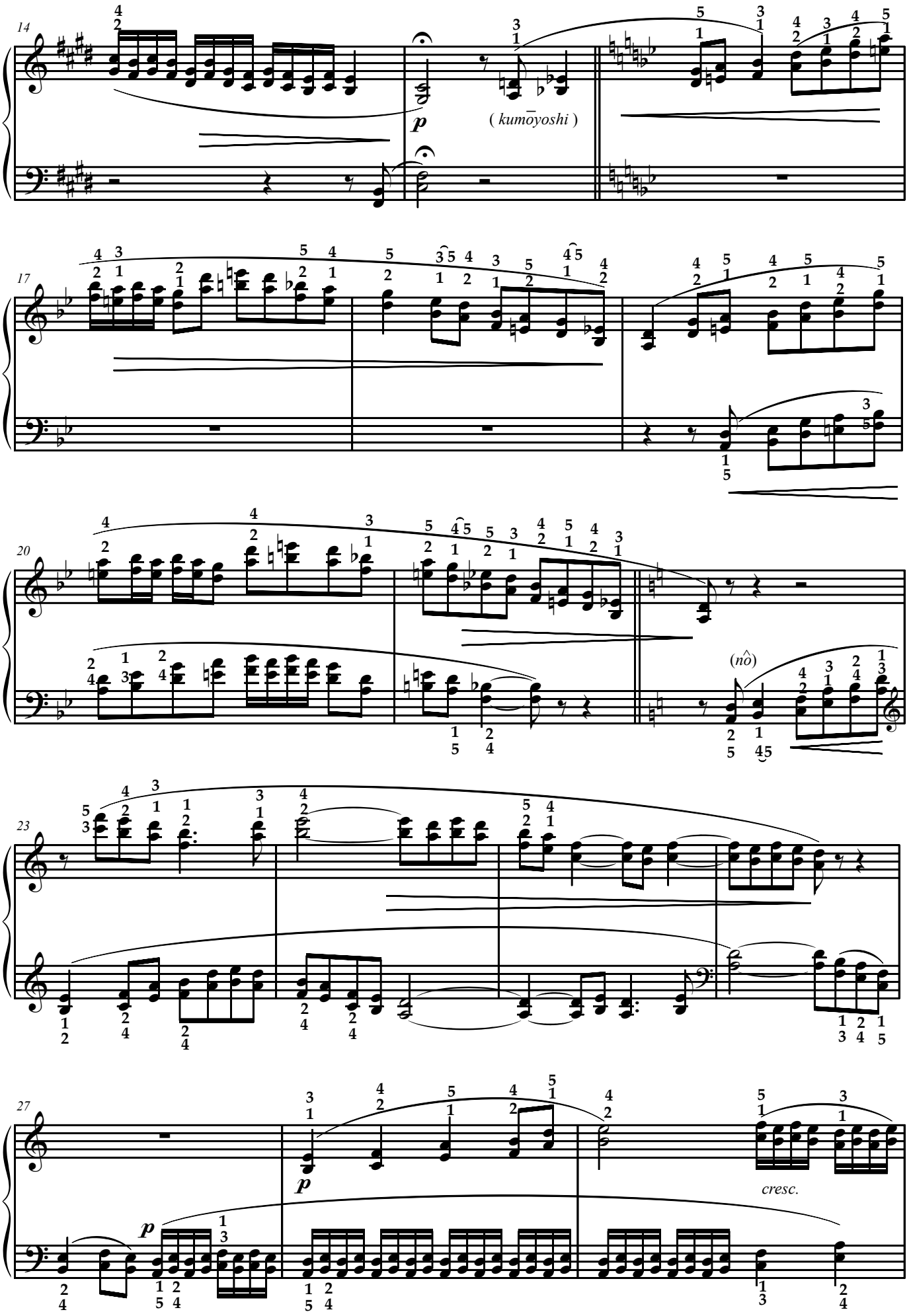


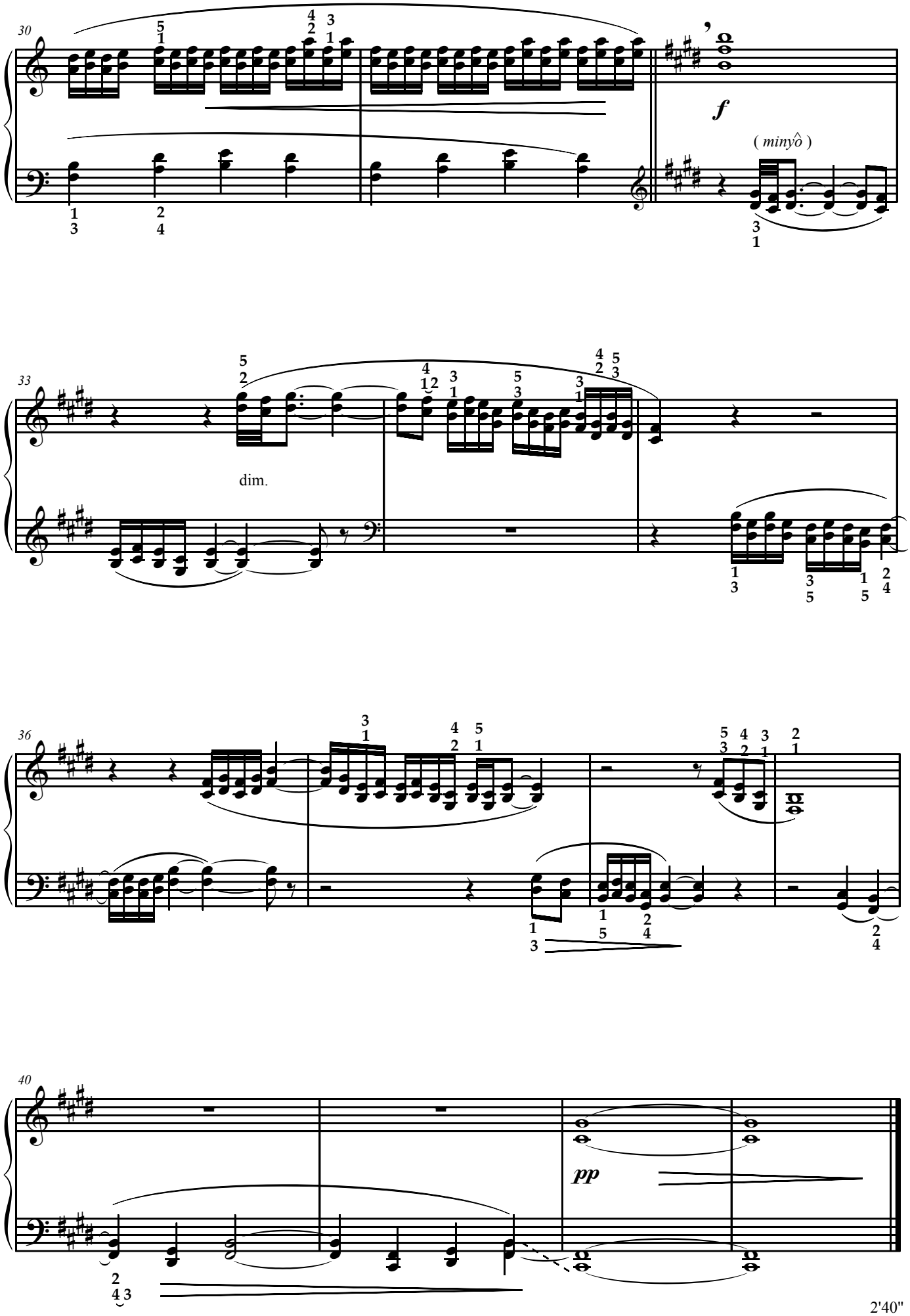
5'20"

FOURTHS

TIZIANO BEDETTI



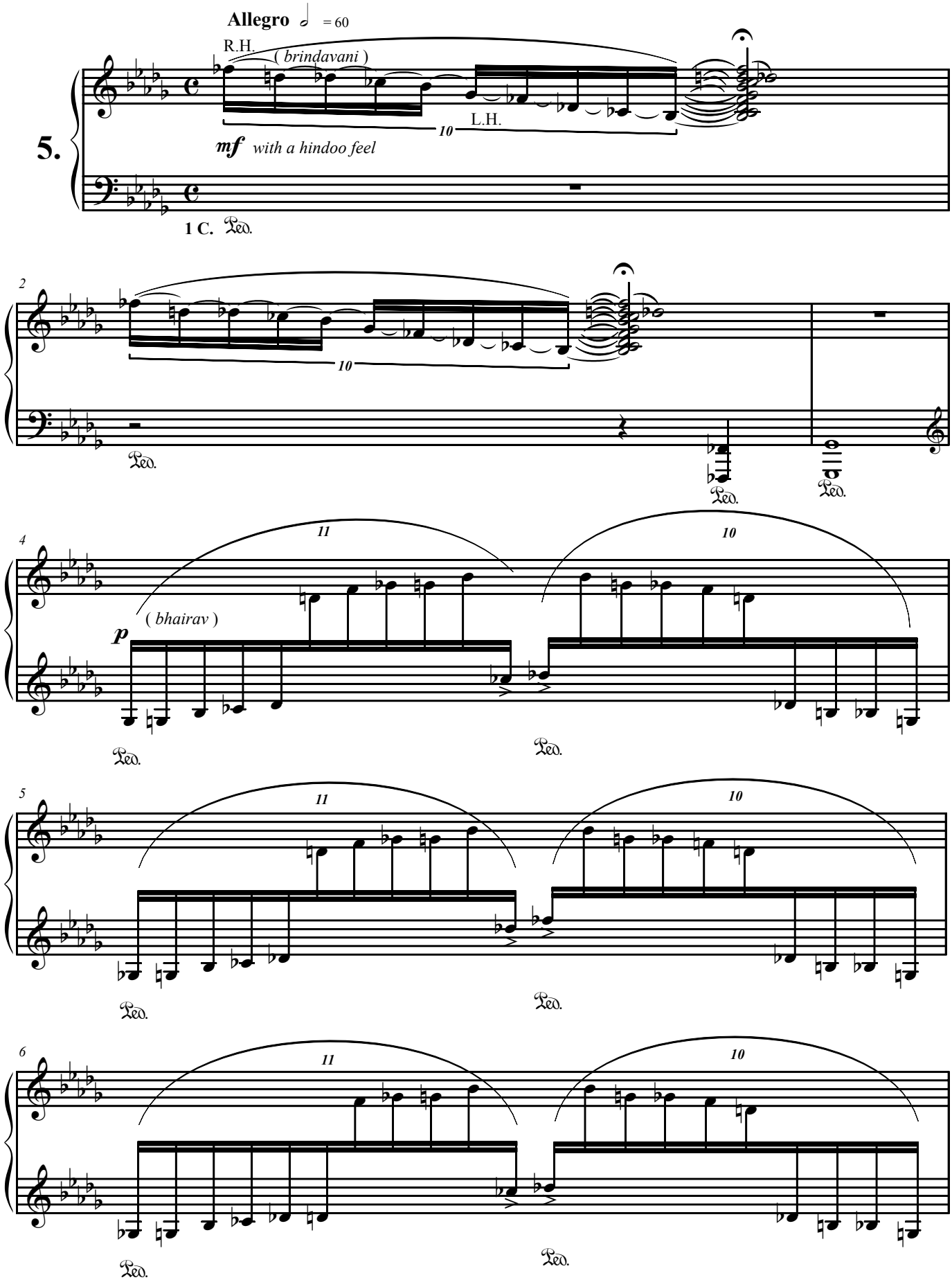

14
p
(kumōyoshi)
17
20
(nô)
23
27
p
p
cresc.

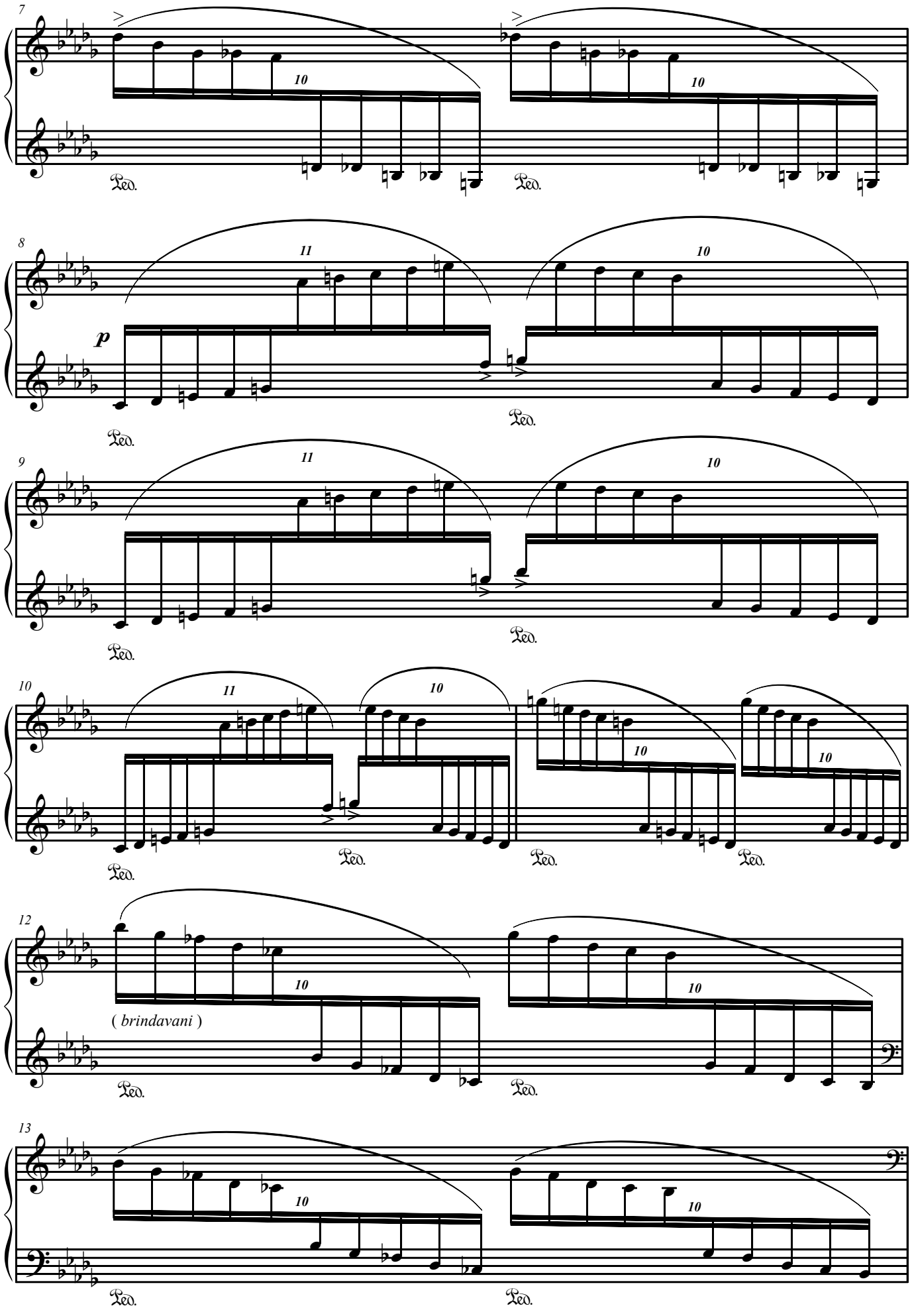


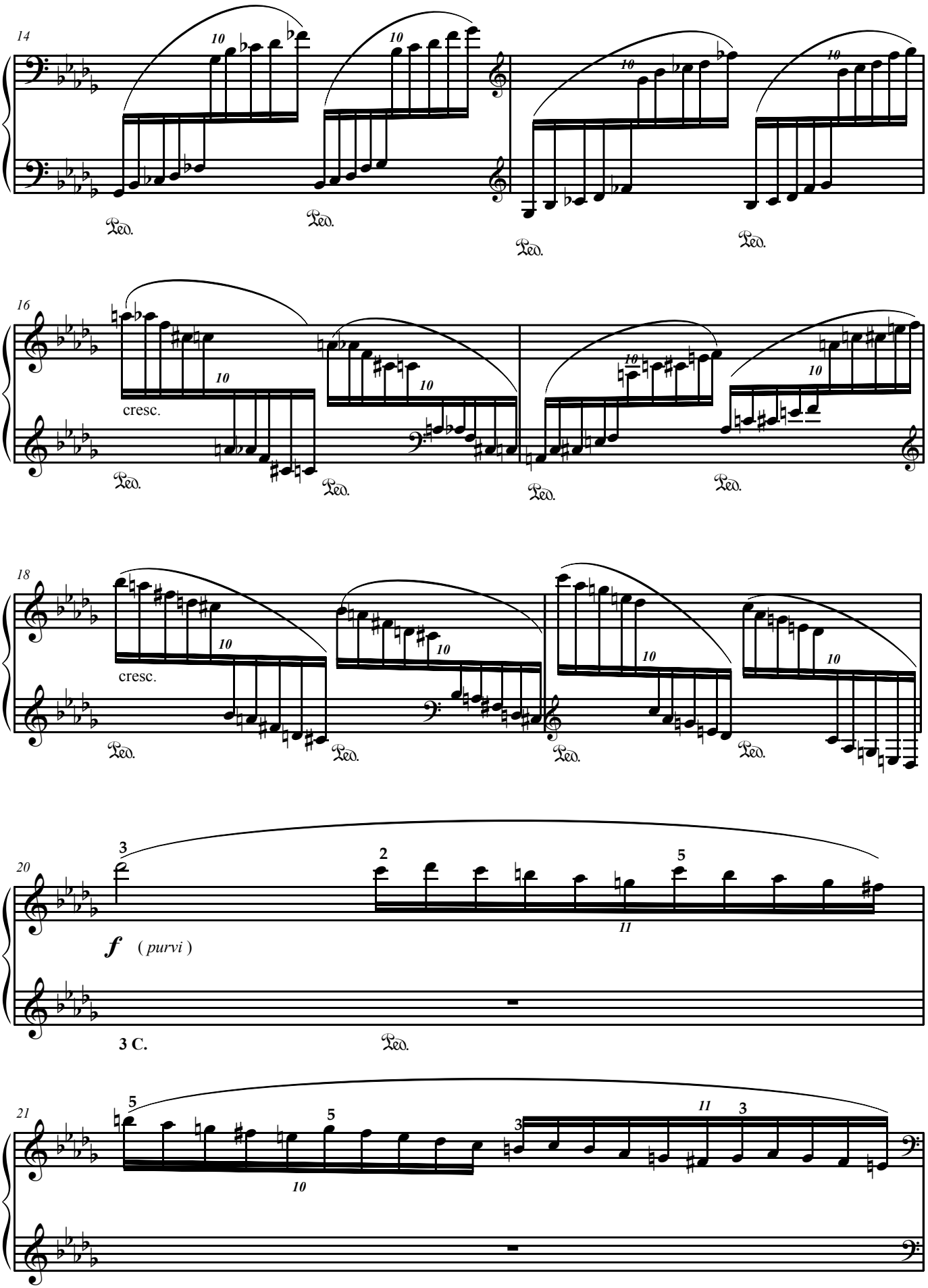
2'40"

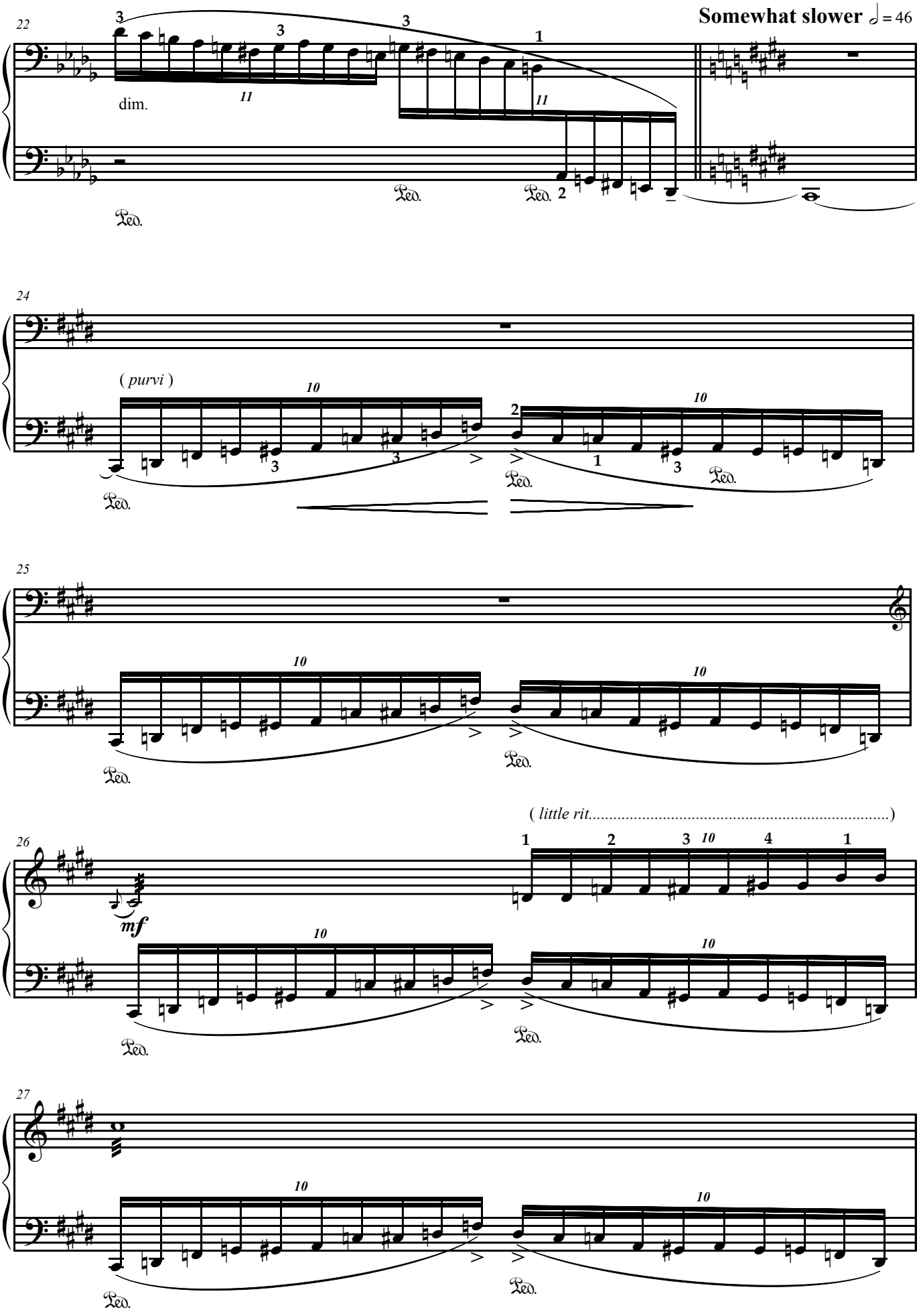
SCALES

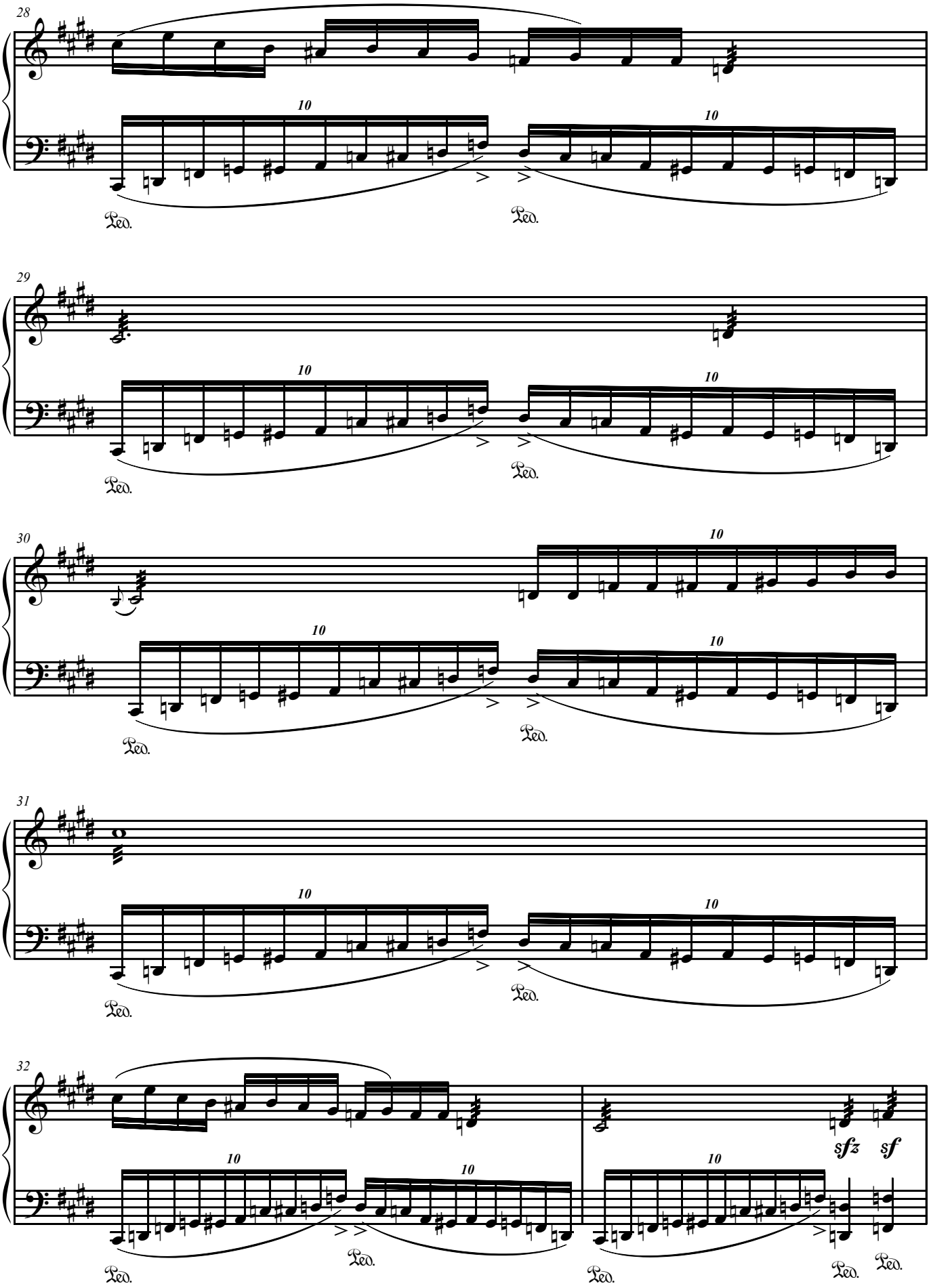
TIZIANO BEDETTI

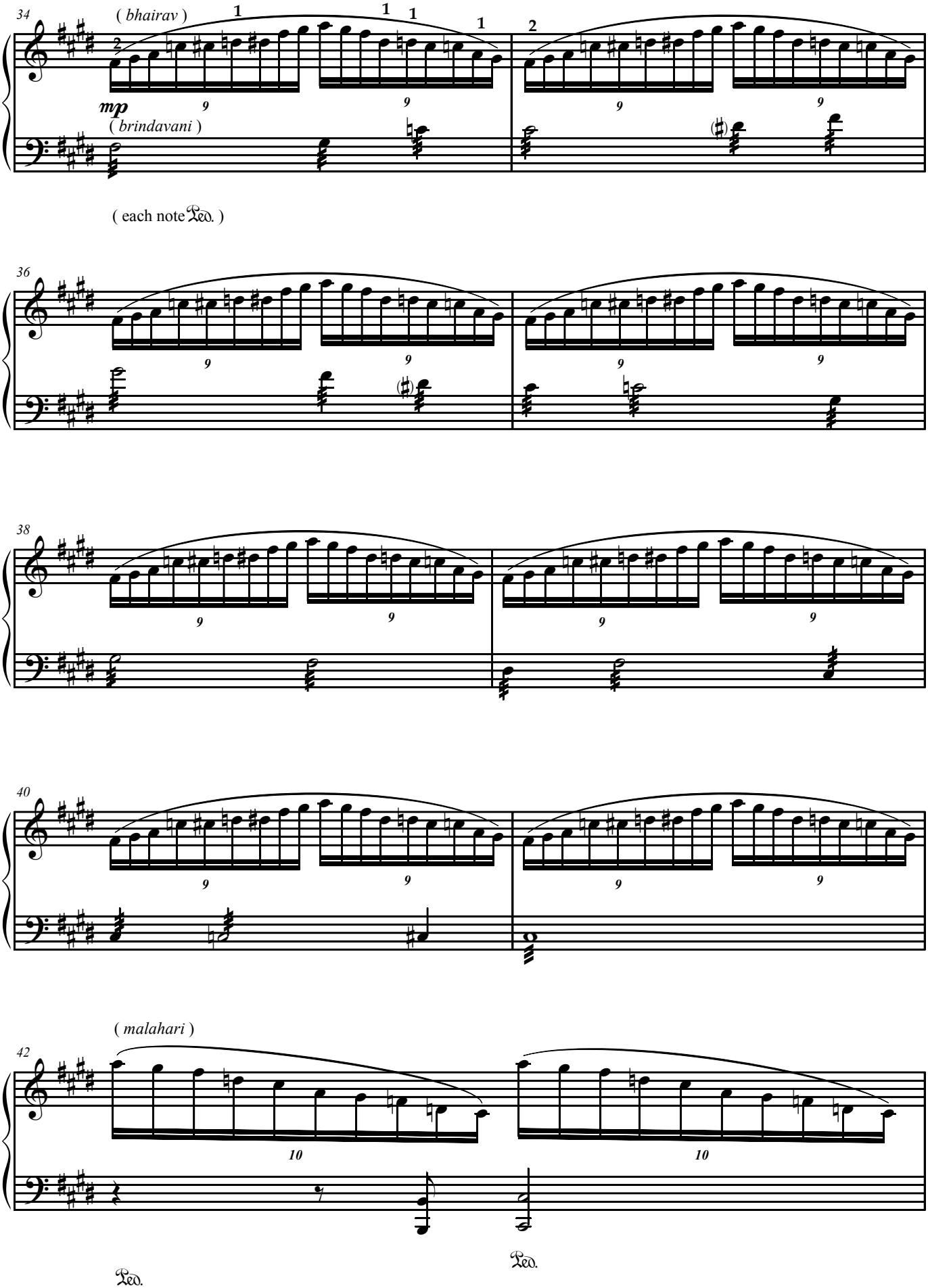


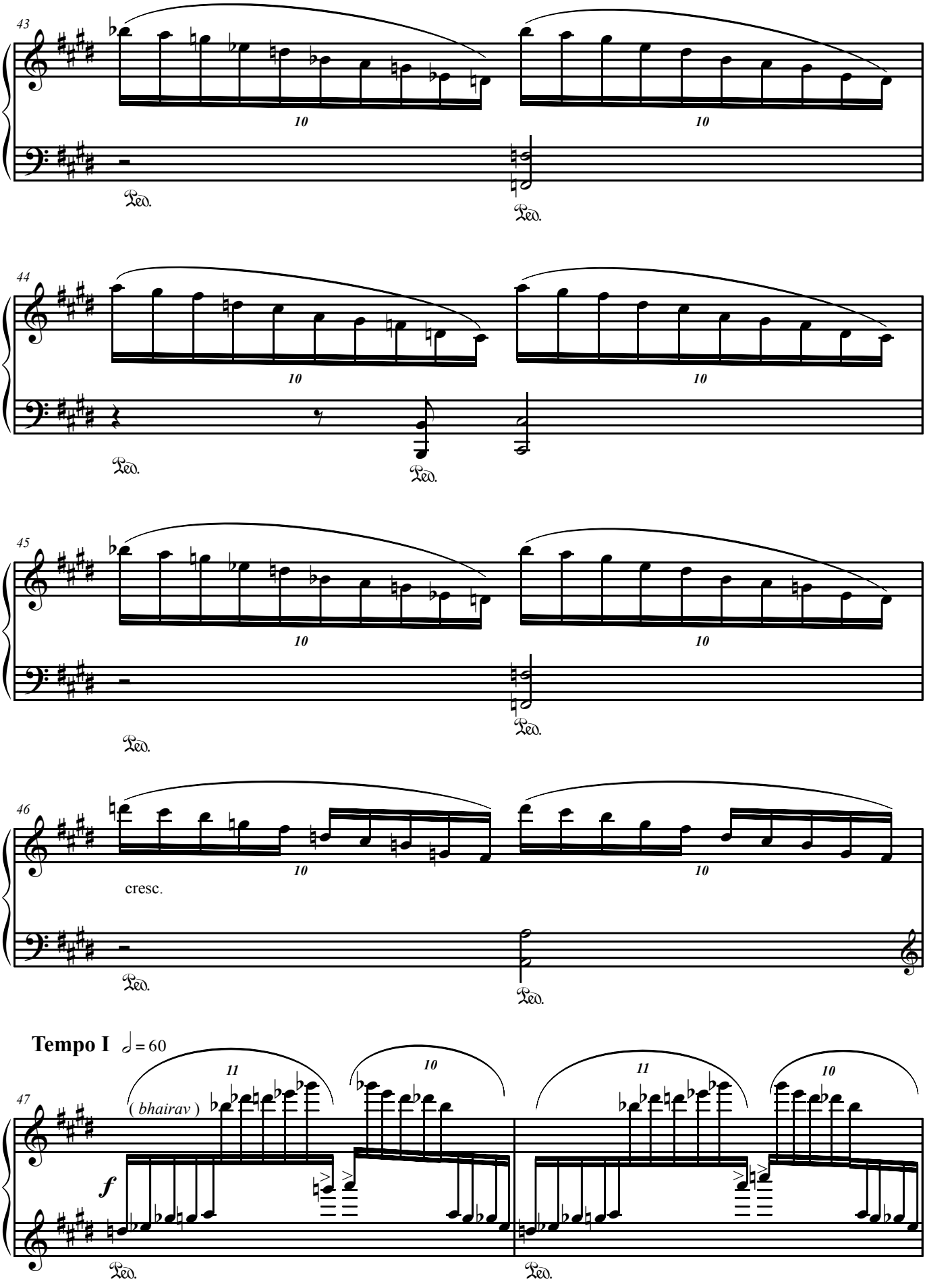

7
10
10
Ped.
Ped.
8
11
10
p
Ped.
Ped.
9
11
10
Ped.
Ped.
10
11
10
10
10
Ped.
Ped.
Ped.
Ped.
12
10
10
(brindavani)
Ped.
Ped.
13
10
10
Ped.
Ped.

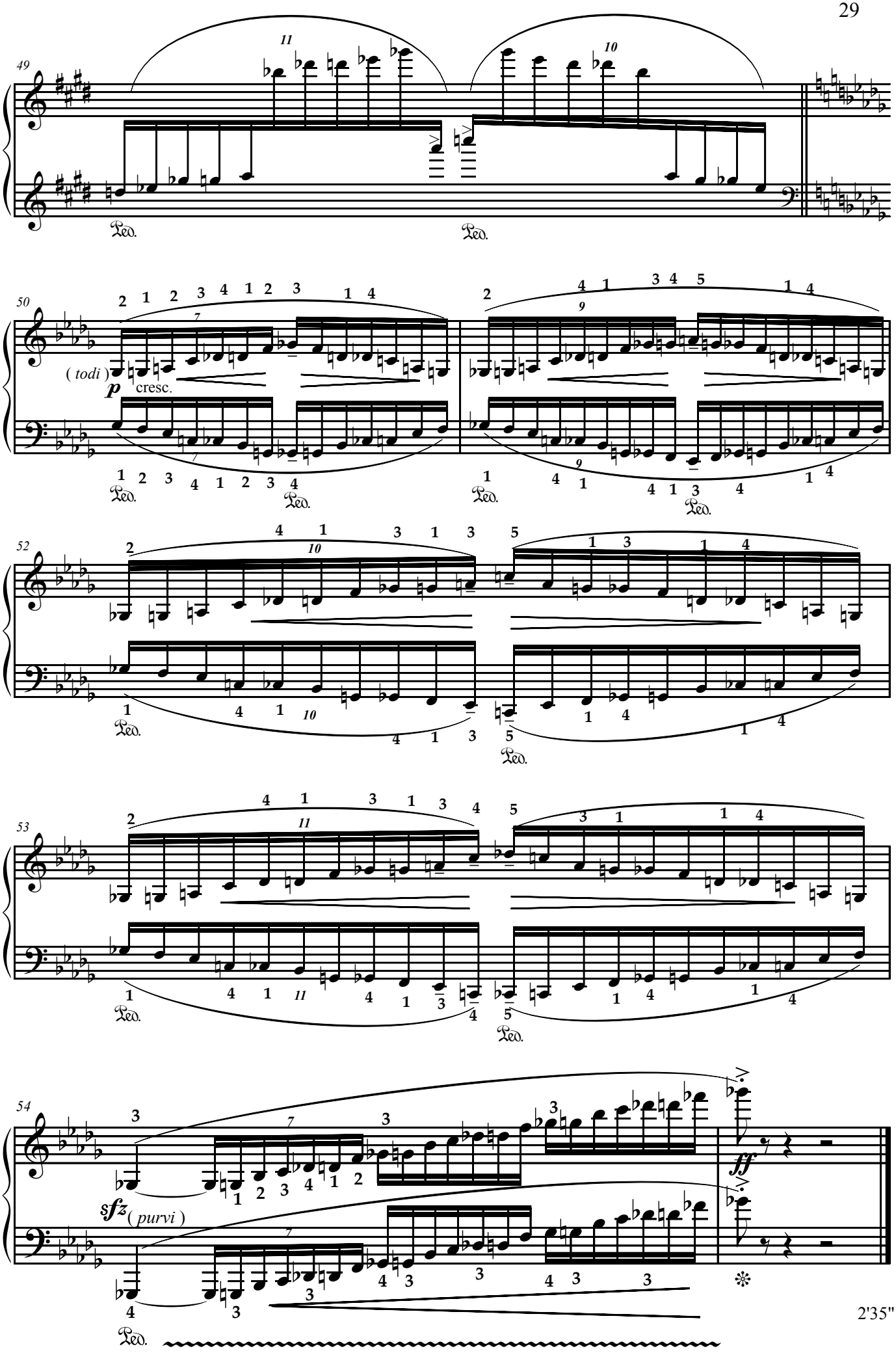

14
16
cresc.
18
cresc.
20
f (purvi)
3 C.
21


Somewhat slower ♩ = 46
22
dim.
24
(purvi)
25
(little rit.....)
26
mf
27


28
10
10
Ped.
Ped.
29
10
10
Ped.
Ped.
30
10
10
10
Ped.
Ped.
31
10
10
Ped.
Ped.
32
10
10
sfz
sf
10
Ped.
Ped.
Ped.
Ped.
Ped.


34
(bhairav)
mp
(brindavani)
(each note Ped.)
36
38
40
(malahari)
42
Ped.
Ped.


43
10
10
Ped.
Ped.
44
10
10
Ped.
Ped.
45
10
10
Ped.
Ped.
46
10
10
cresc.
Ped.
Ped.
Tempo I ♩ = 60
47
(bhairav)
11
10
11
10
f
Ped.
Ped.


49
50
(todi)
p
cresc.
52
53
54
sfz
(purvi)
ff
Ped.
2'35"

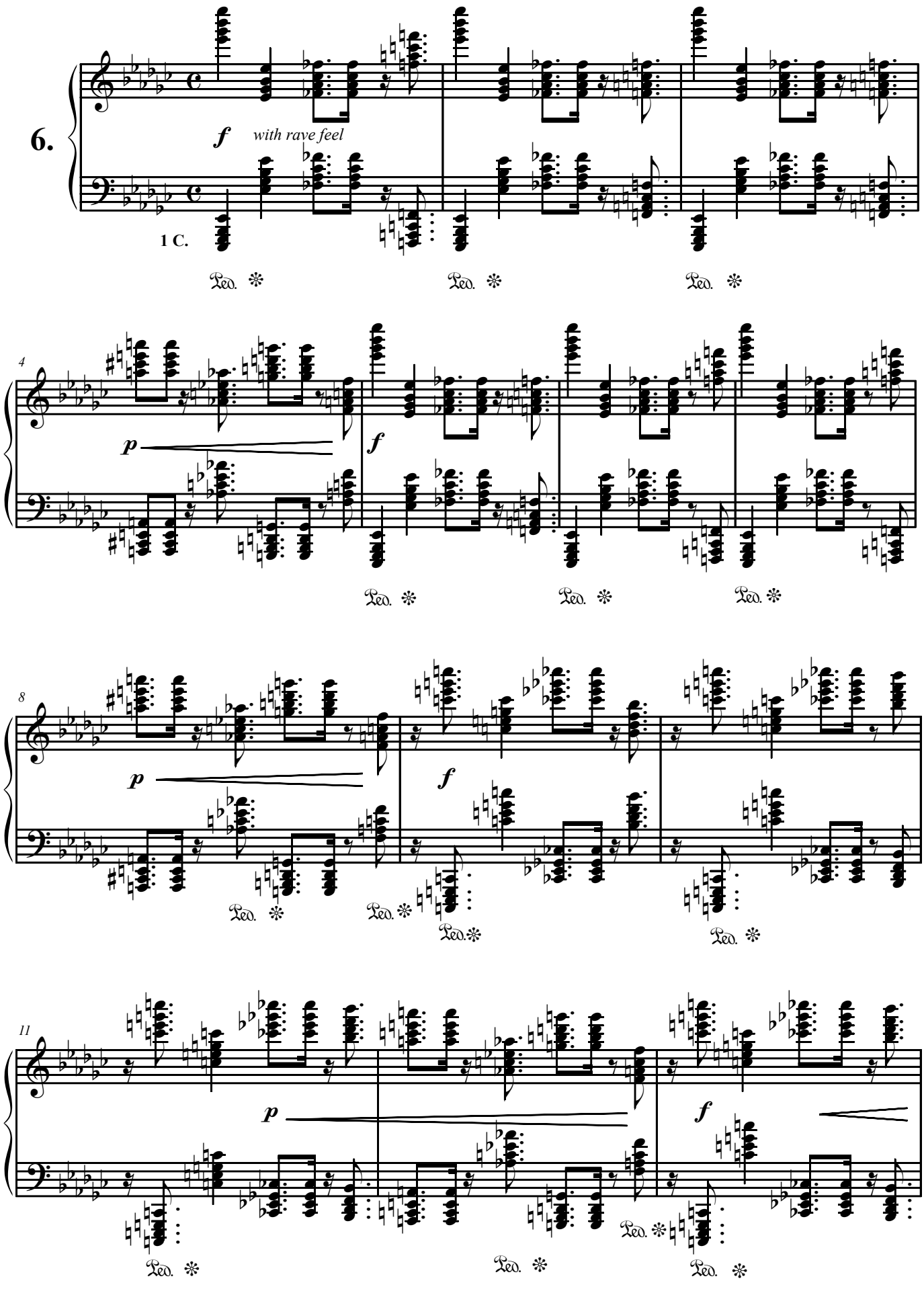
TIZIANO BEDETTI

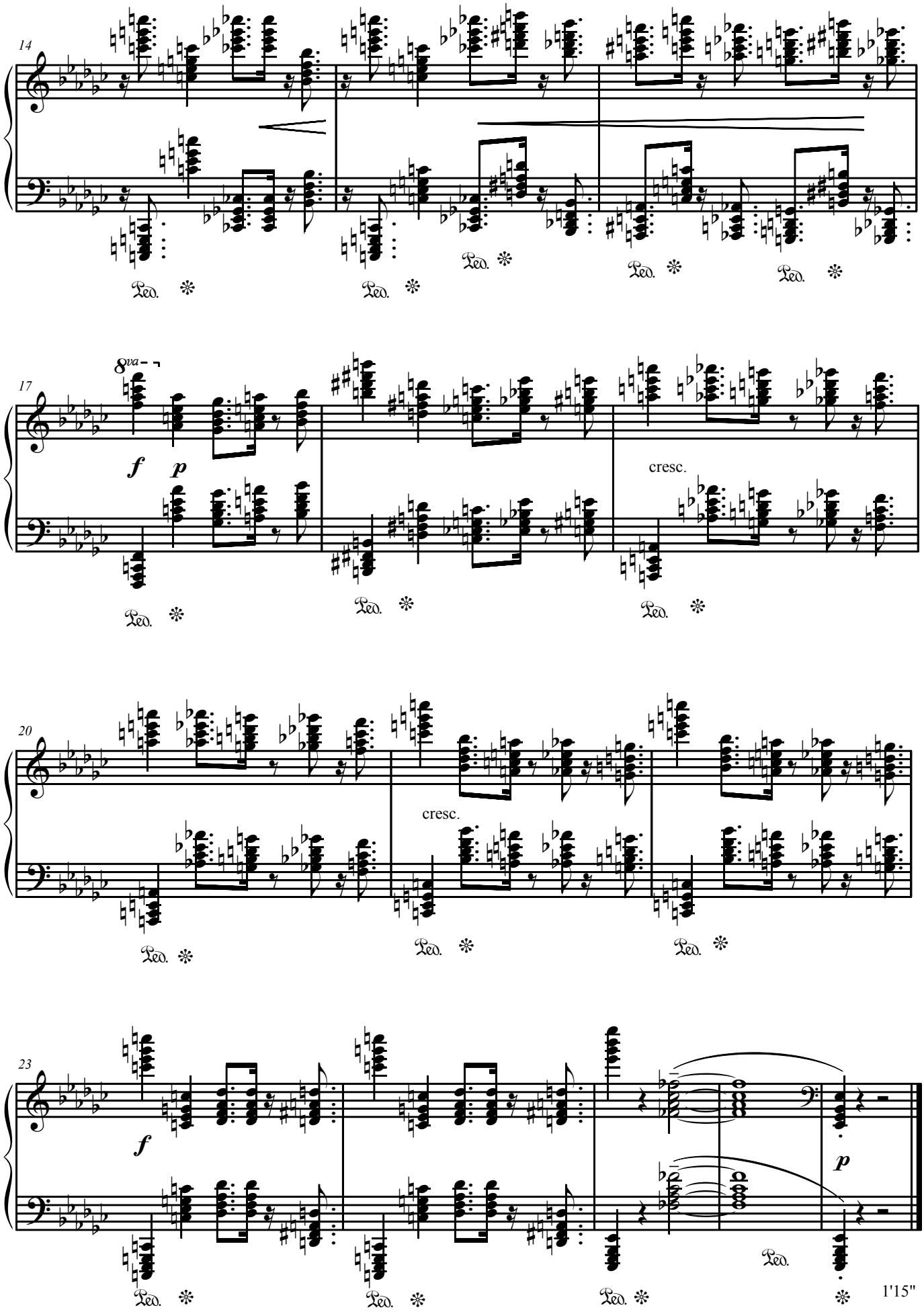
Allegro ♩= 120

6.

f *with rave feel*

1 C.





End of the First Book

TIZIANO BEDETTI

STUDIES

For Piano

SECOND BOOK
(STUDIES 7 to 12)

(2004)

STUDIES FOR PIANO

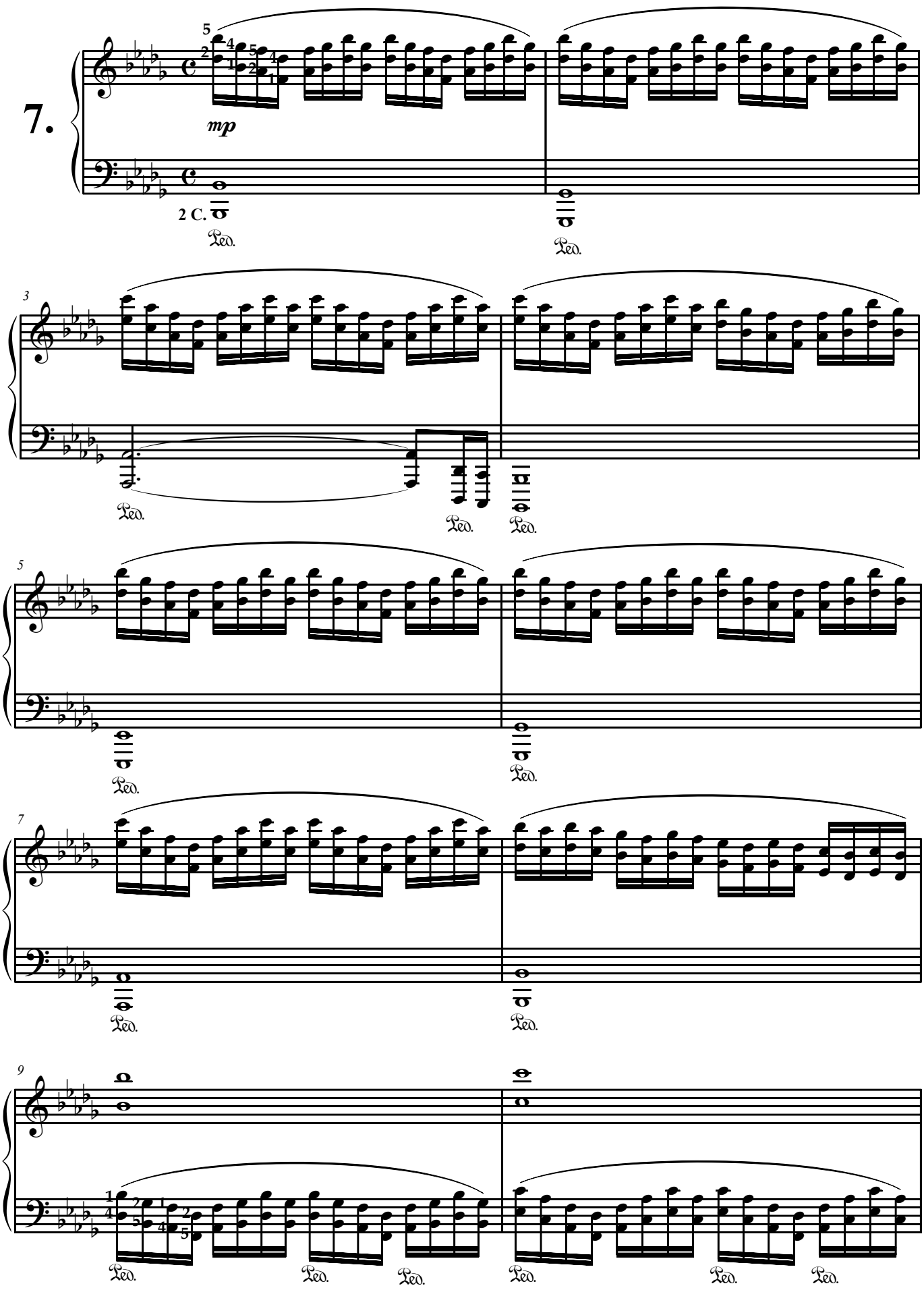
to Francesco Micheli

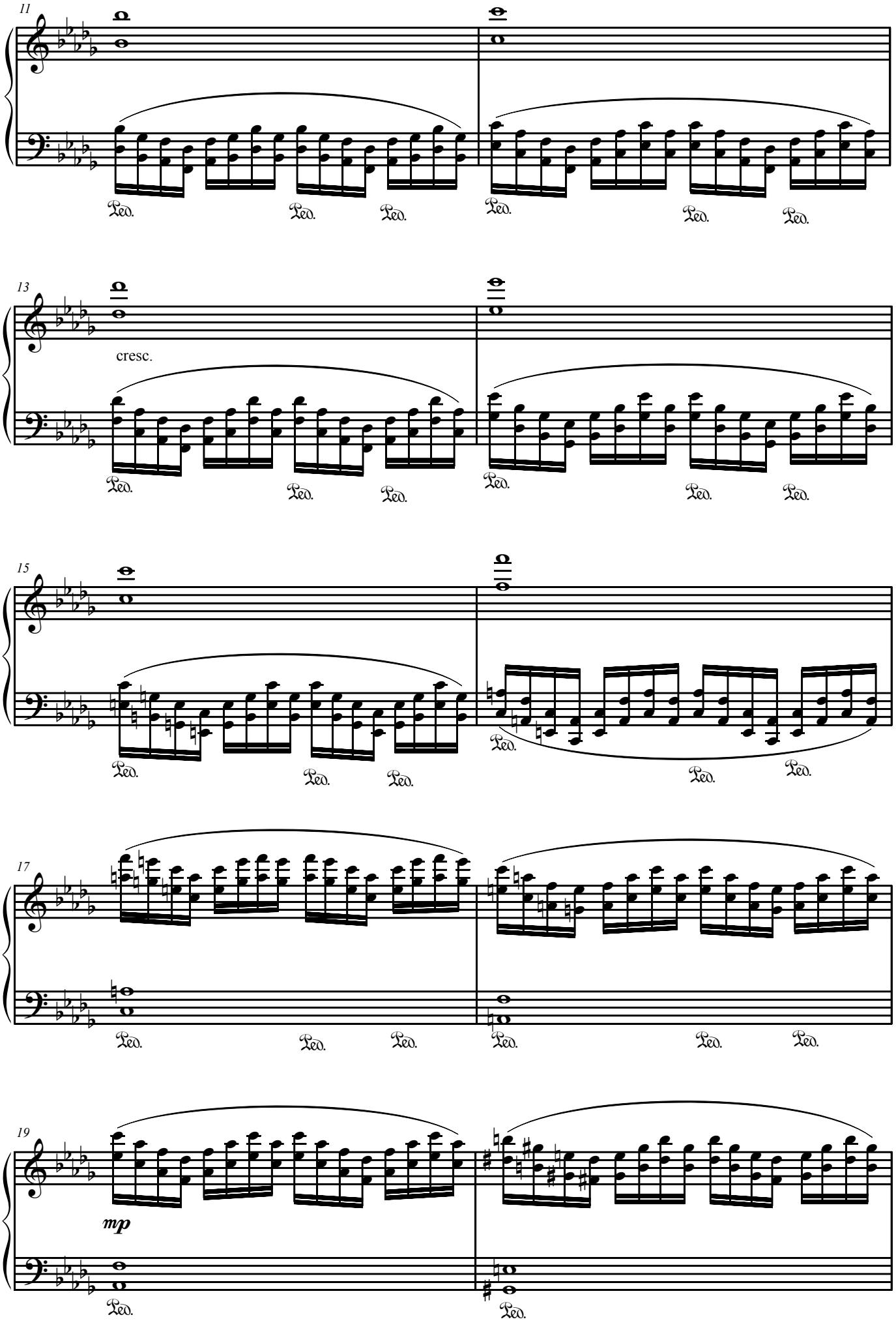
SIXTHS

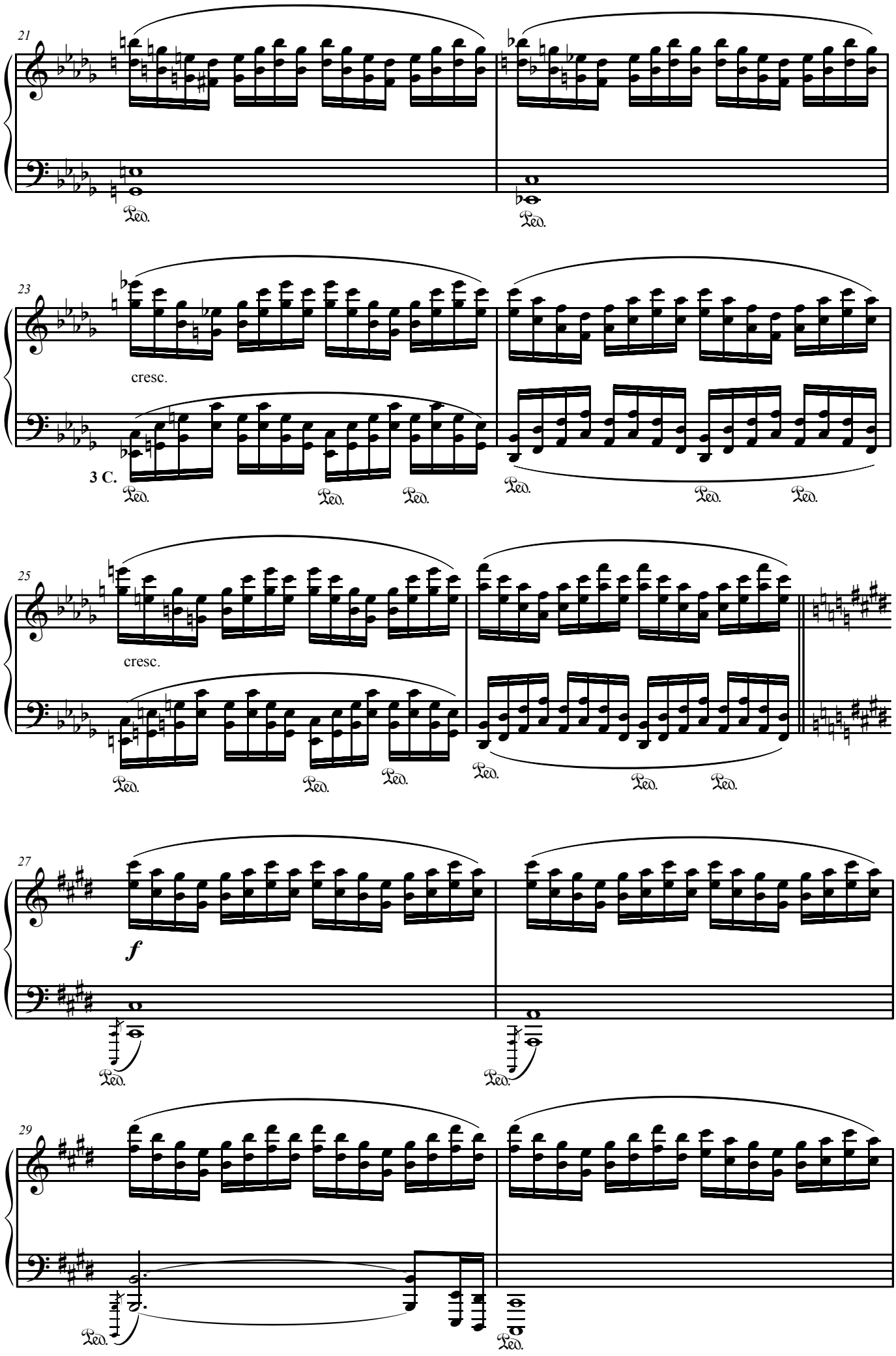
TIZIANO BEDETTI

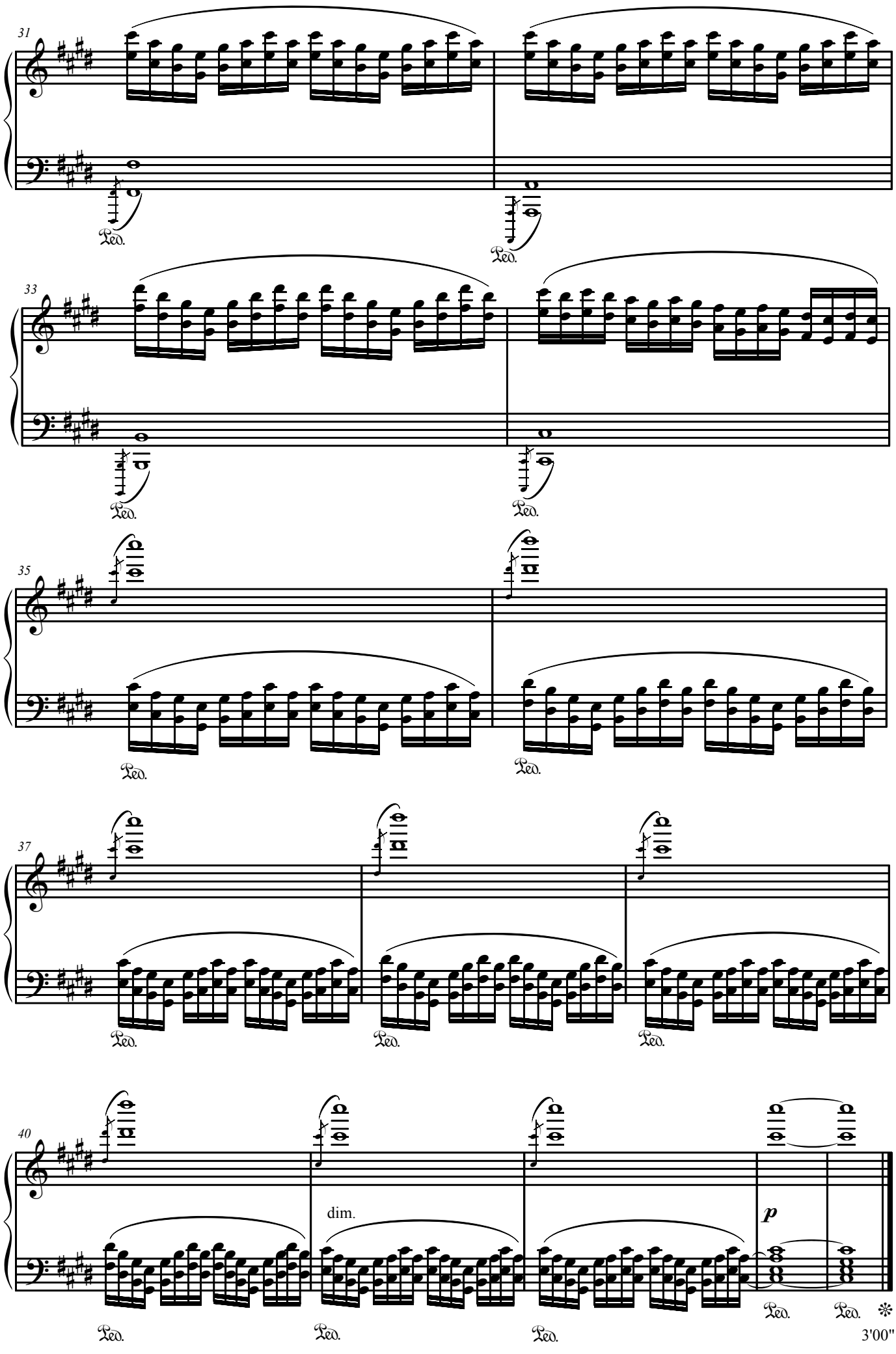
Ecstatic ♩ = 60

7.



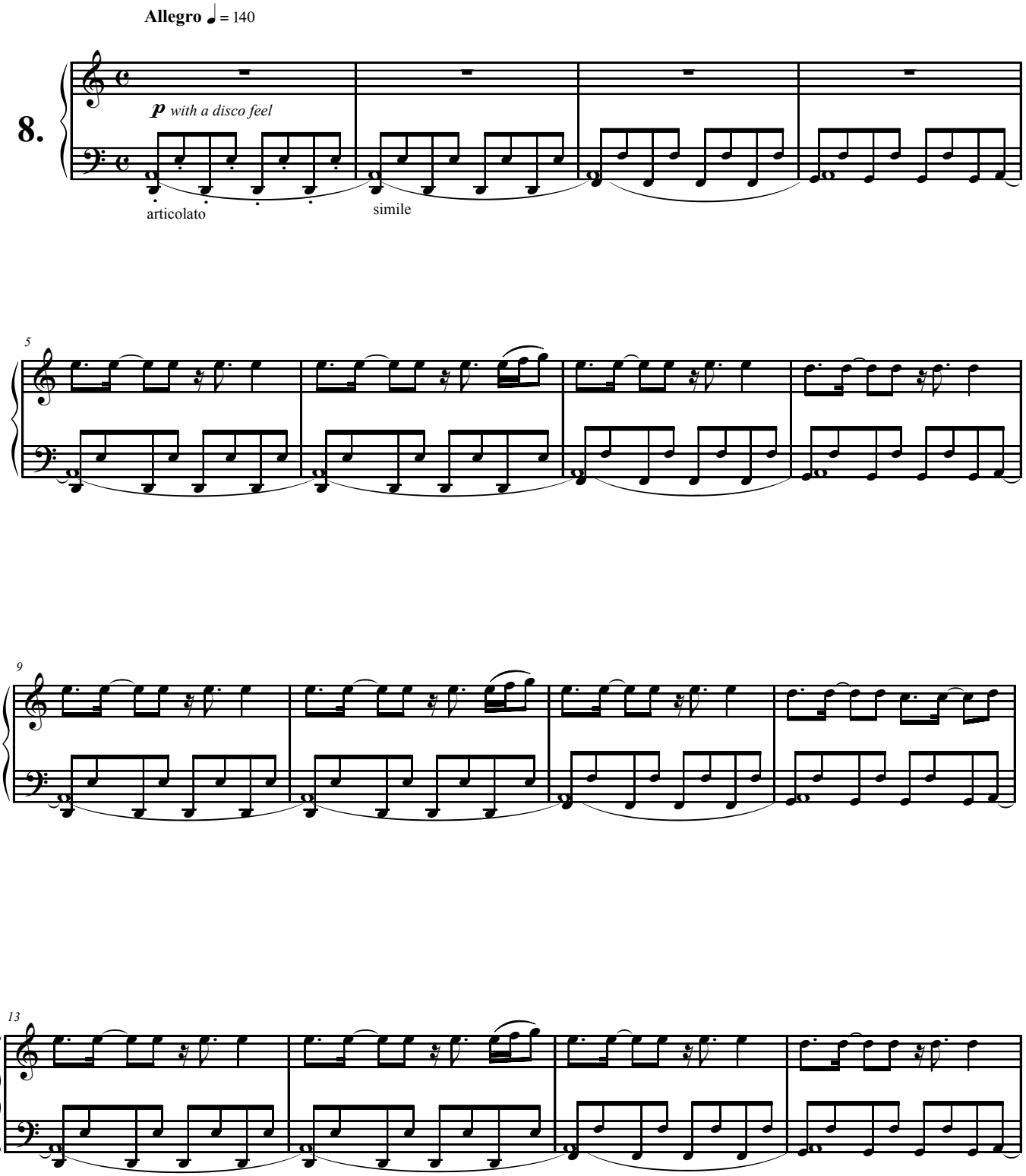

11
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
13
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
15
Ped.
Ped.
Ped.
Ped.
Ped.
17
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
19
mp
Ped.
Ped.

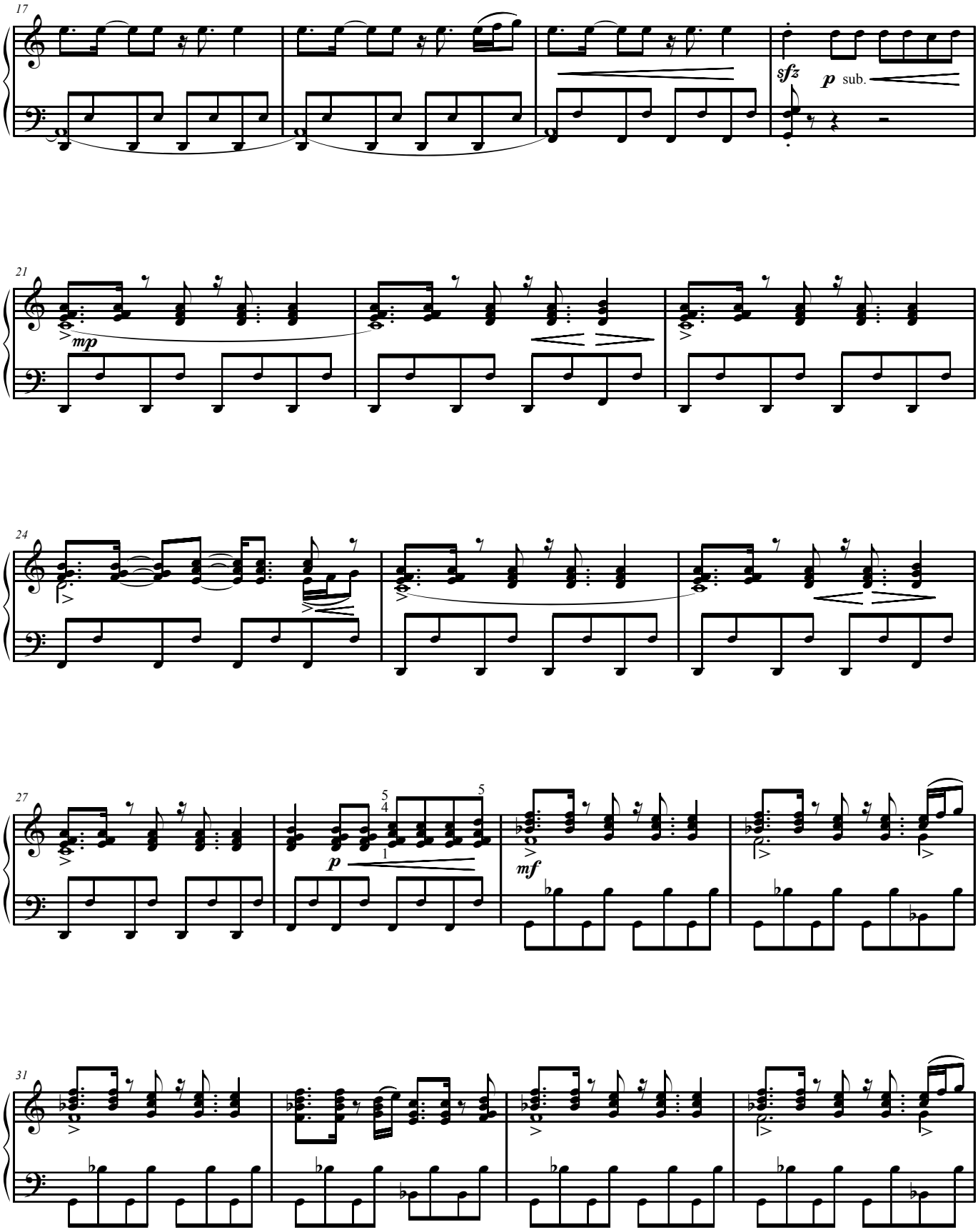

21
Ped.
Ped.
23
cresc.
3 C.
Ped.
Ped.
Ped.
Ped.
Ped.
25
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
27
f
Ped.
Ped.
29
Ped.
Ped.

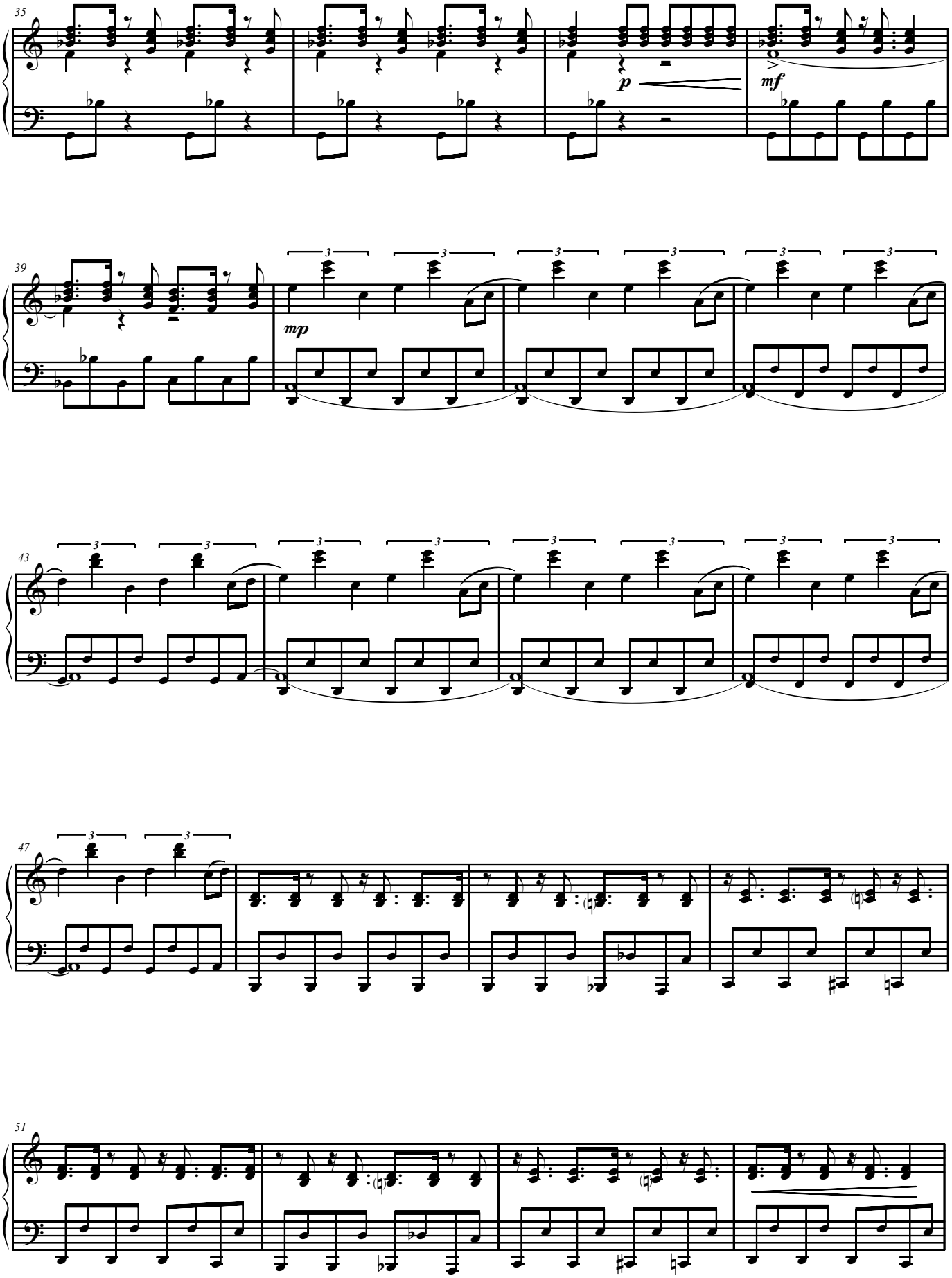

31
Ped.
Ped.
33
Ped.
Ped.
35
Ped.
Ped.
37
Ped.
Ped.
Ped.
40
dim.
p
Ped.
Ped.
Ped.
Ped.
Ped.
3'00"

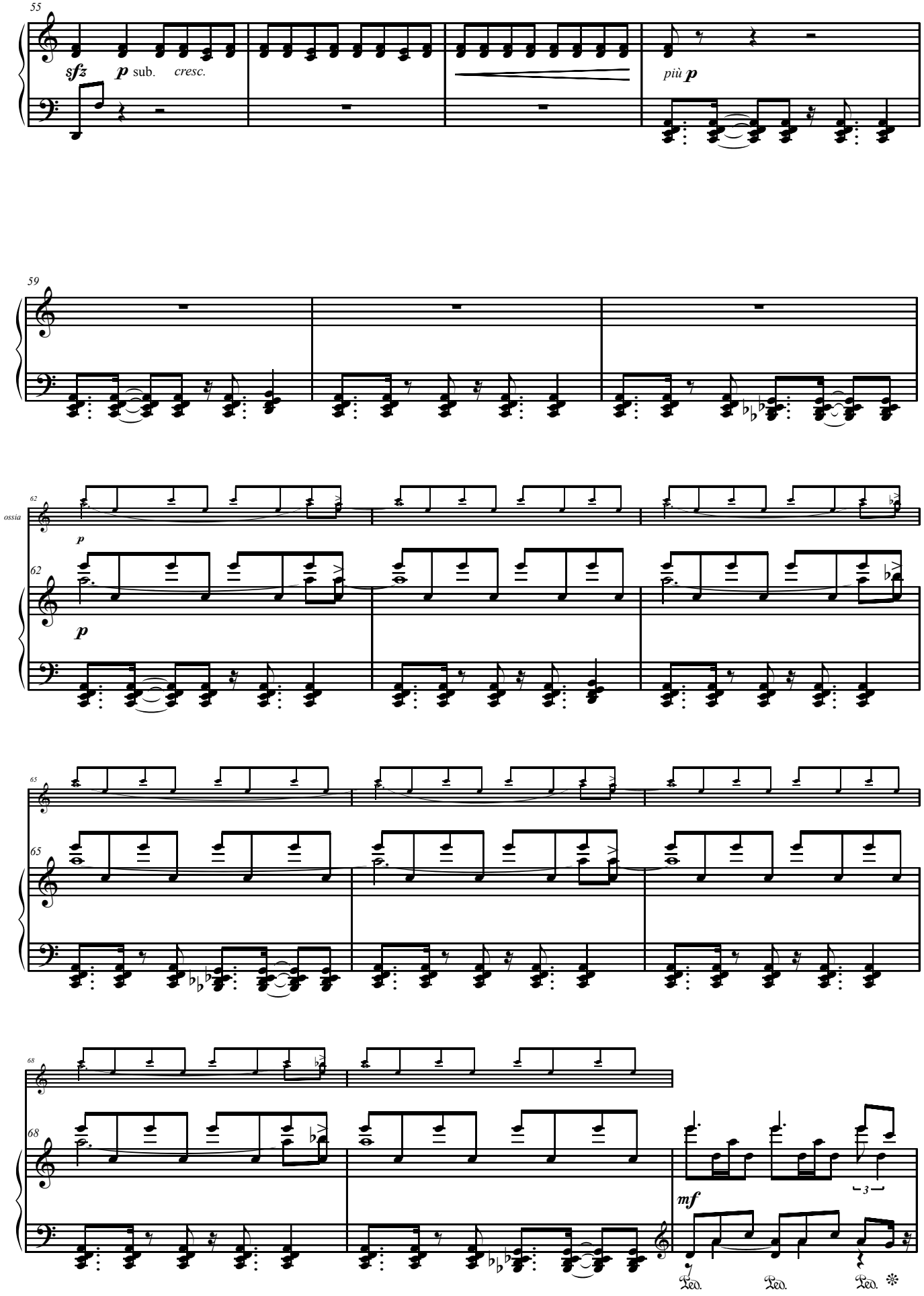
RYTHMIC

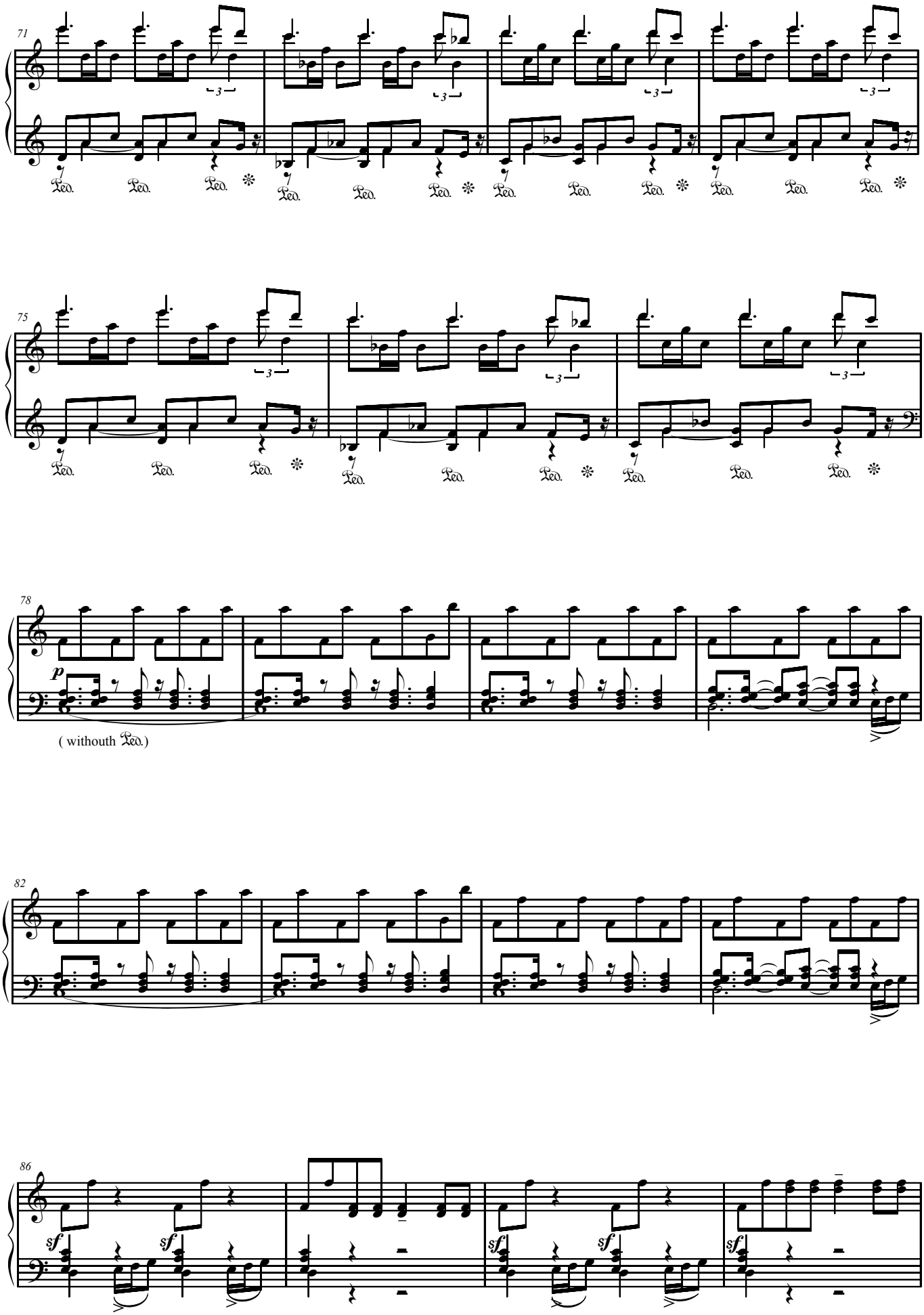
TIZIANO BEDETTI

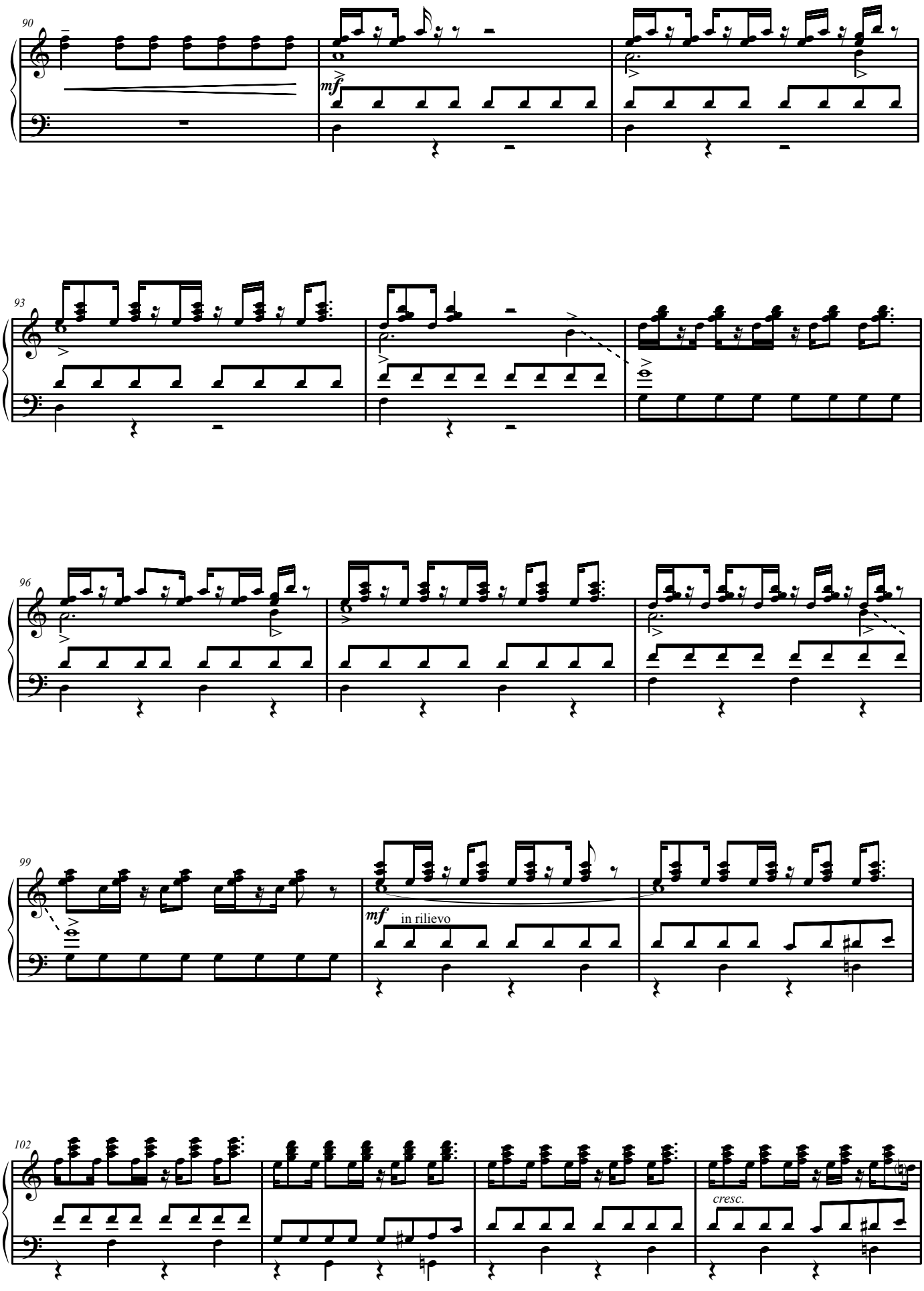


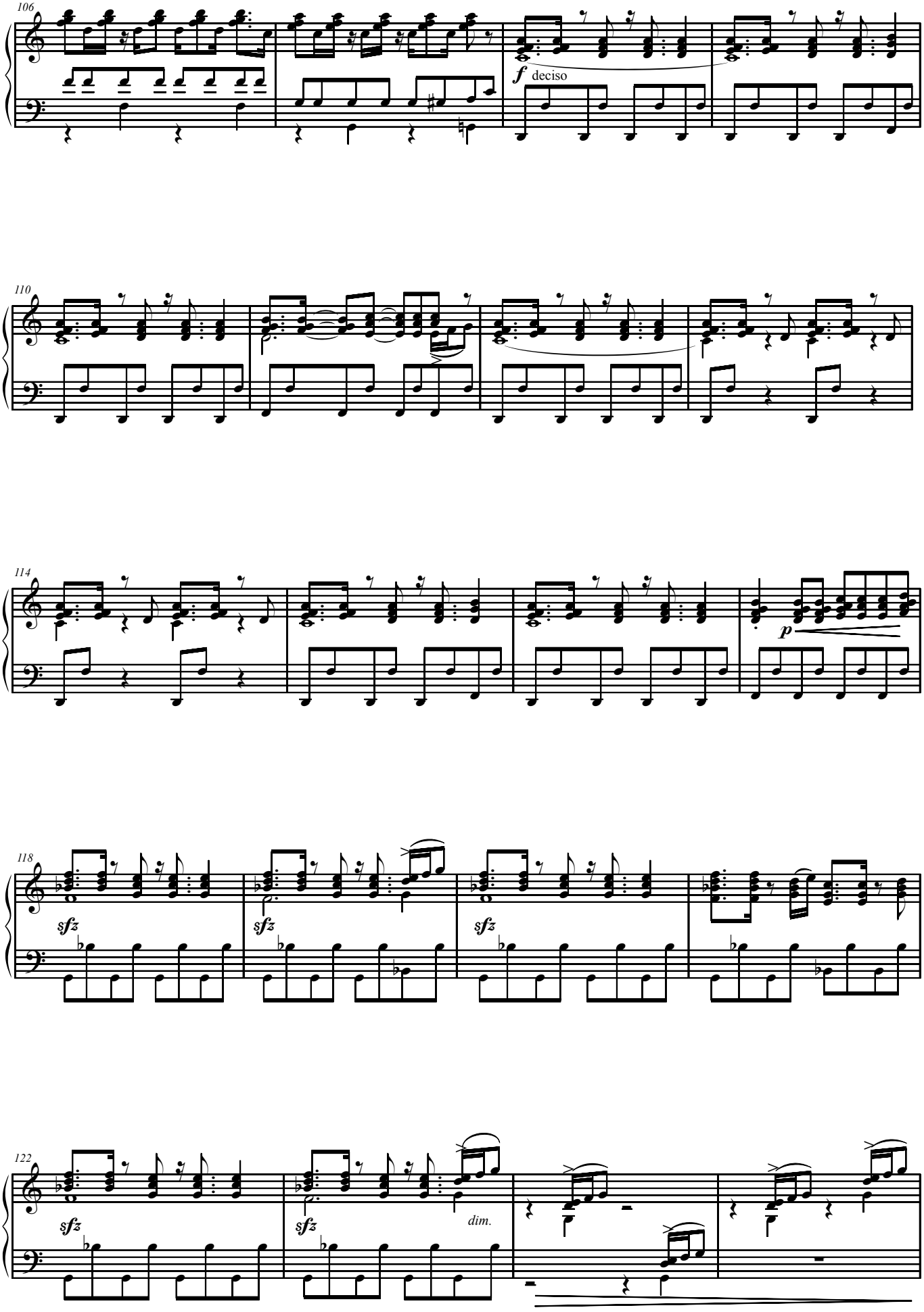

17
sfz
p sub.
21
mp
24
27
p
mf
31

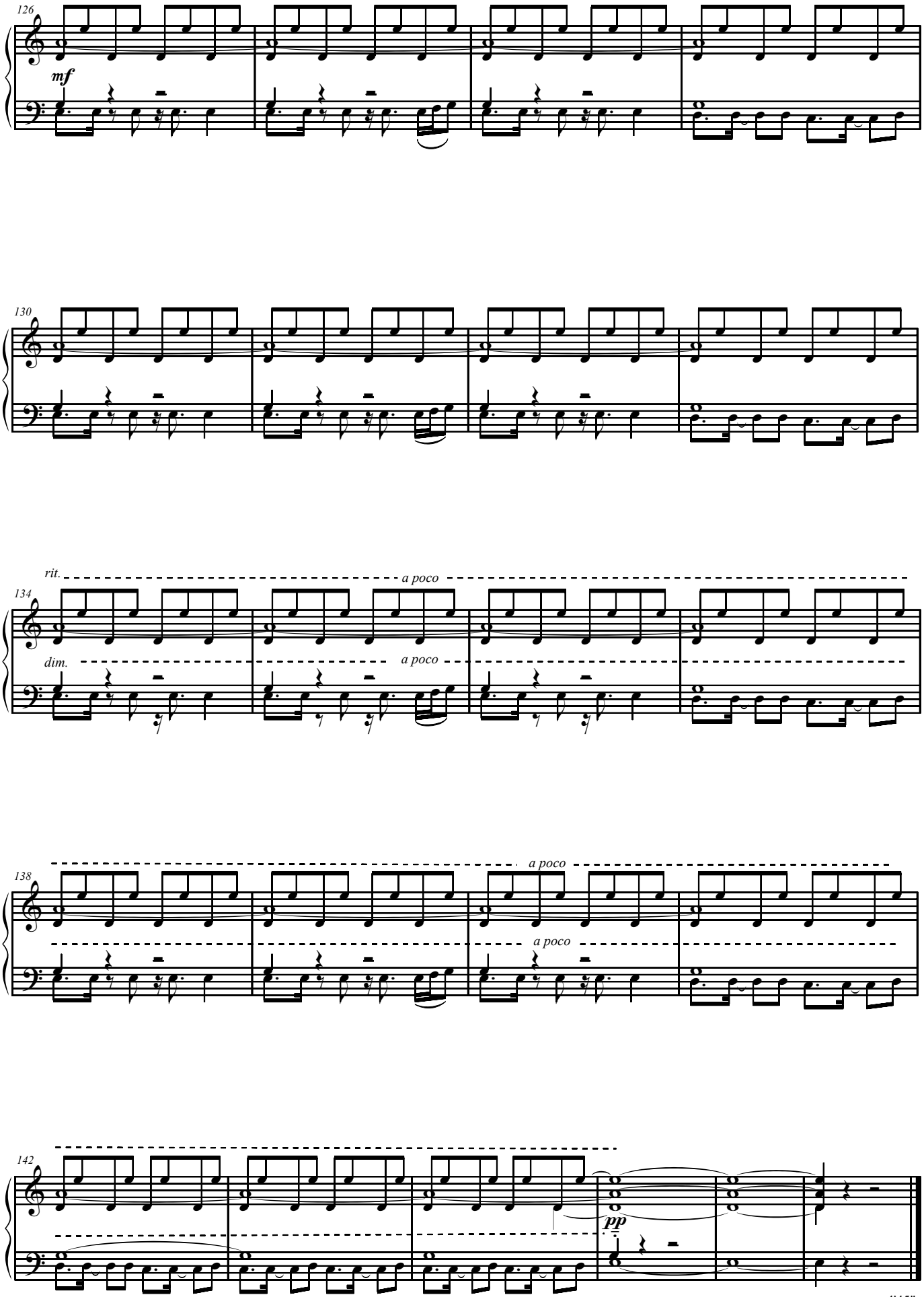

35
p
mf
39
mp
43
47
51


55
sfz
p sub.
cresc.
più p
59
ossia
62
p
65
68
mf
Ped.
Ped.
Ped.


71
Ped.
75
78
p
(withouth Ped.)
82
86
sf

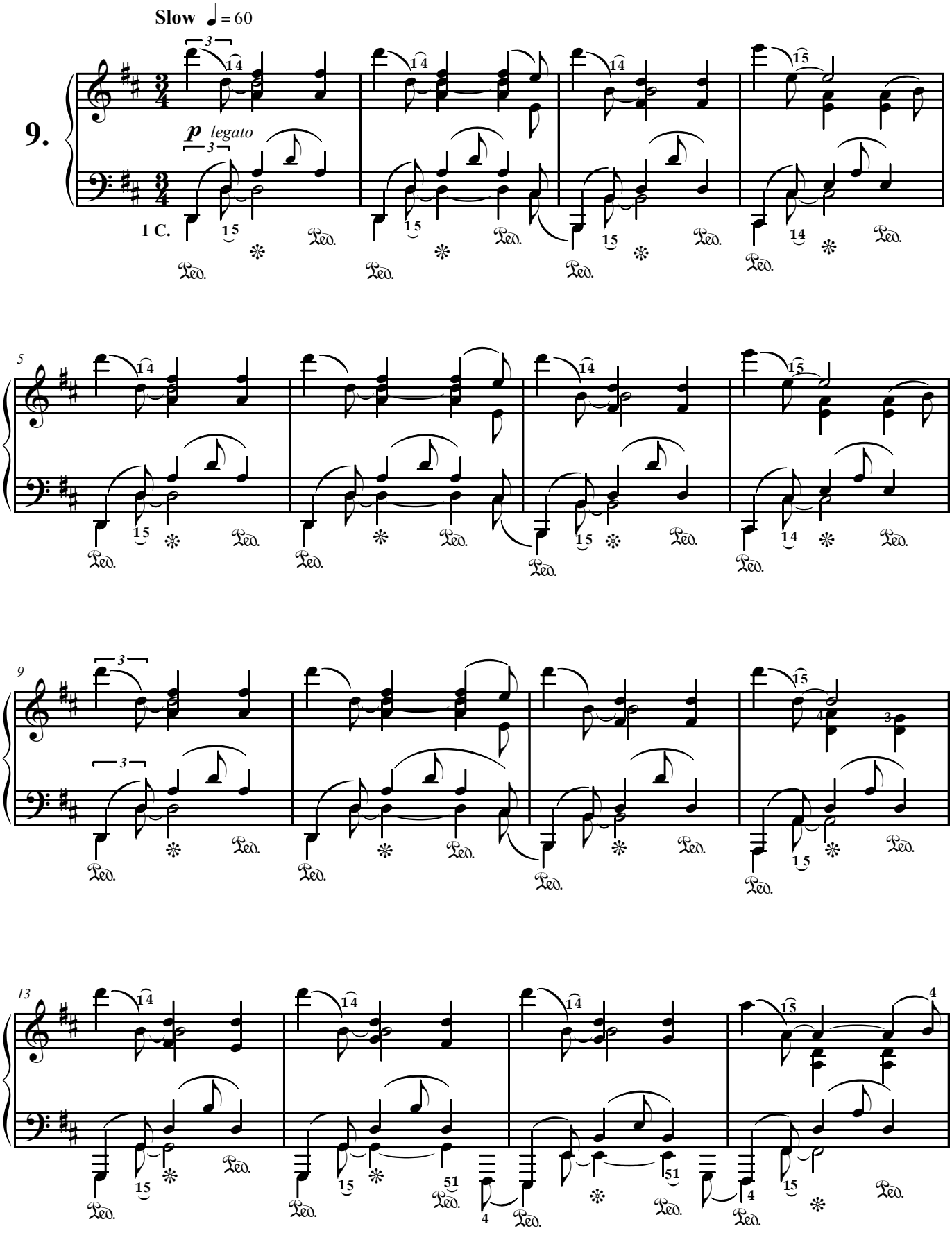

90
mf
93
96
99
mf
in rilievo
102
cresc.

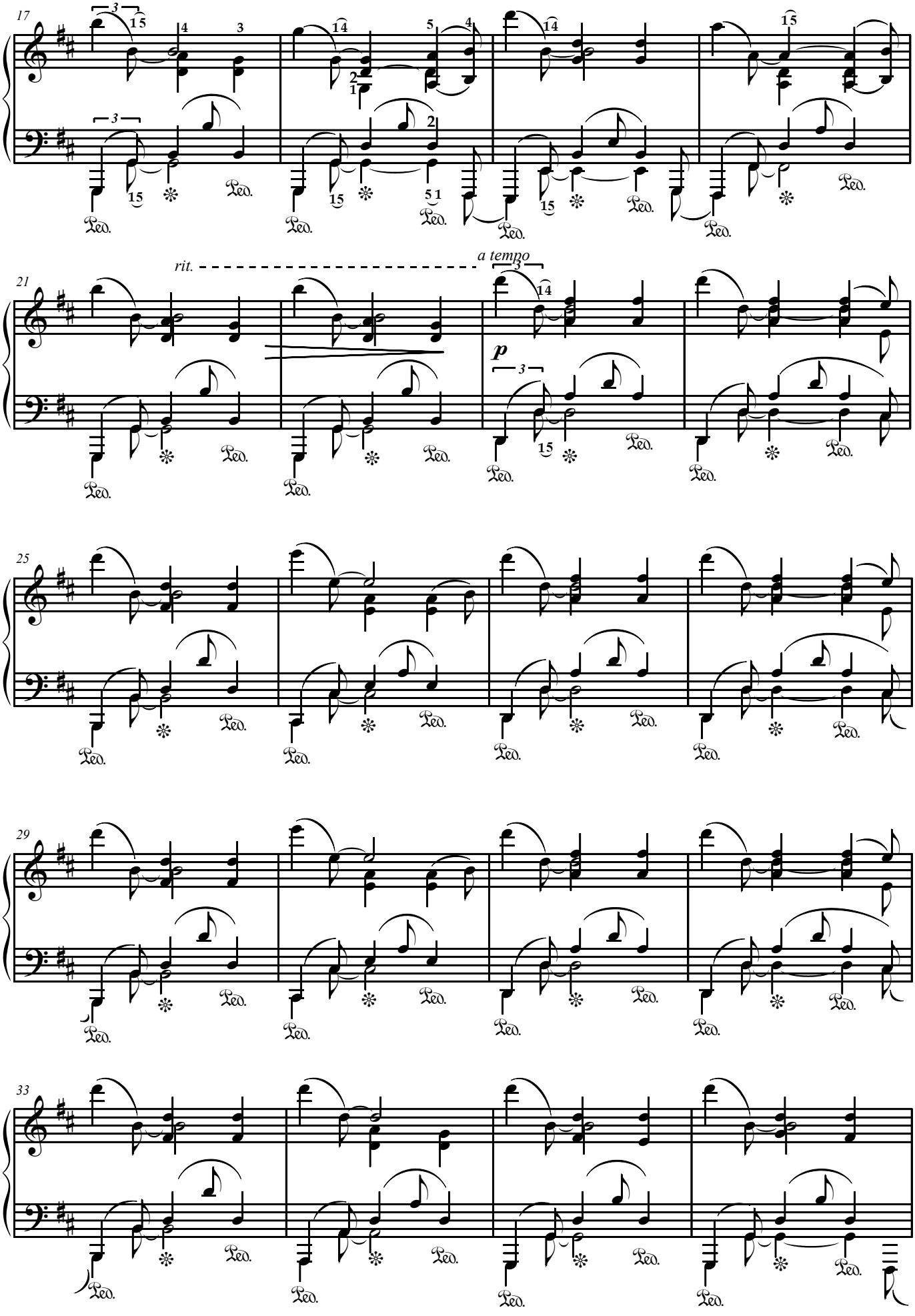

106
f deciso
110
114
p
118
sfz
sfz
sfz
122
sfz
sfz
dim.

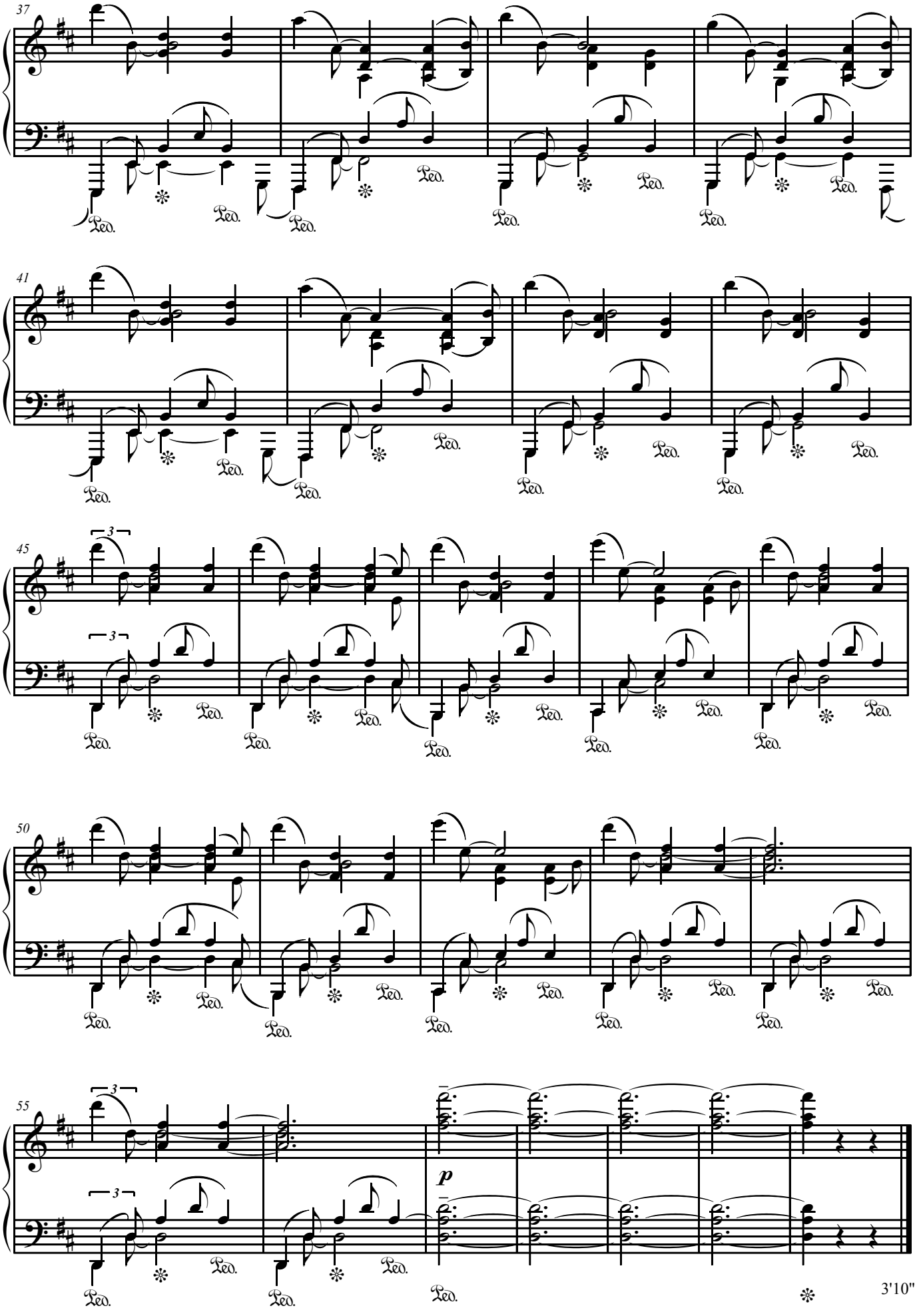

126
mf
130
rit.
a poco
134
dim.
a poco
138
a poco
a poco
142
pp
4'45"

SUBSTITUTION OF FINGERS

TIZIANO BEDETTI

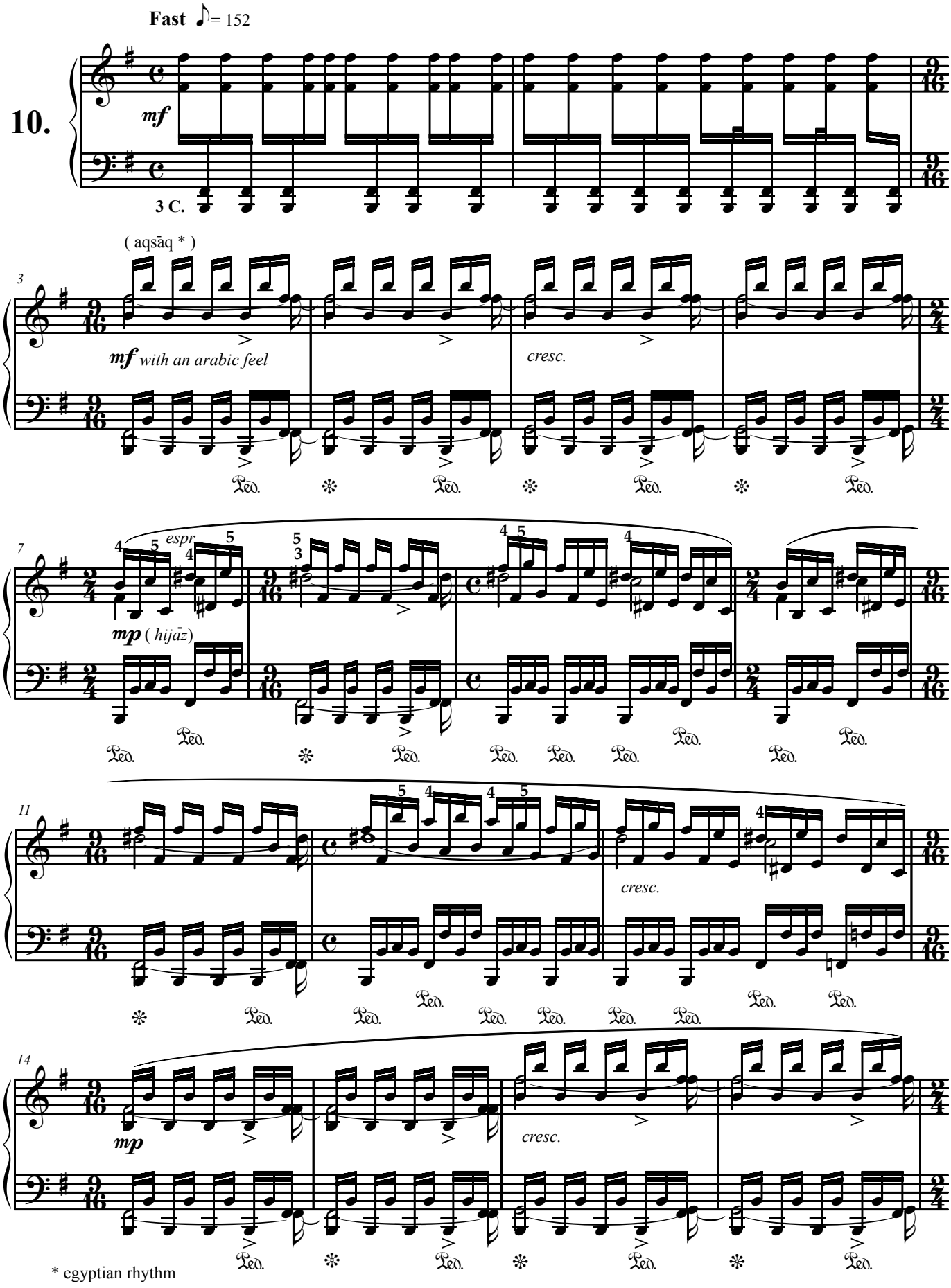


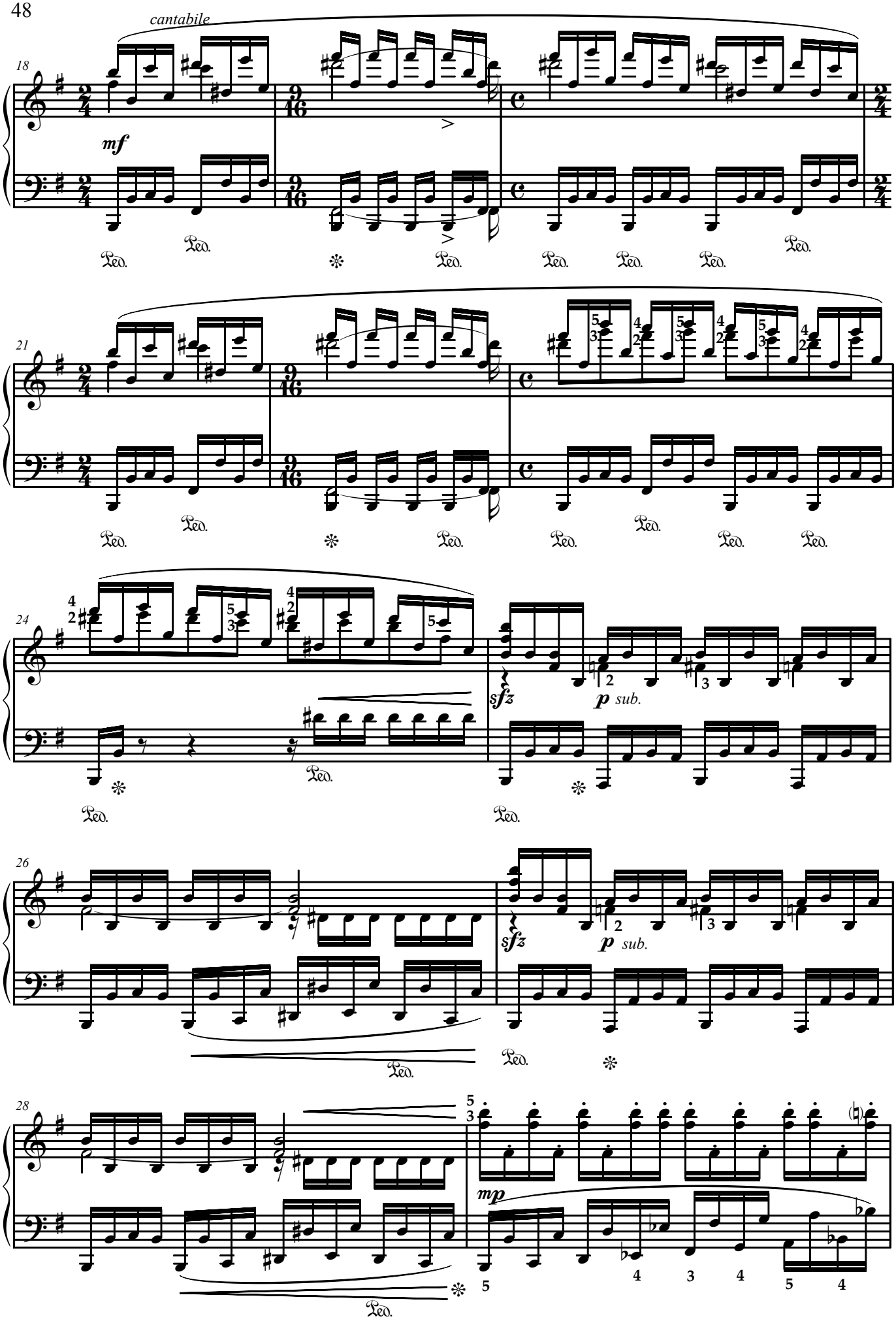

17
21
rit.
a tempo
p
25
29
33

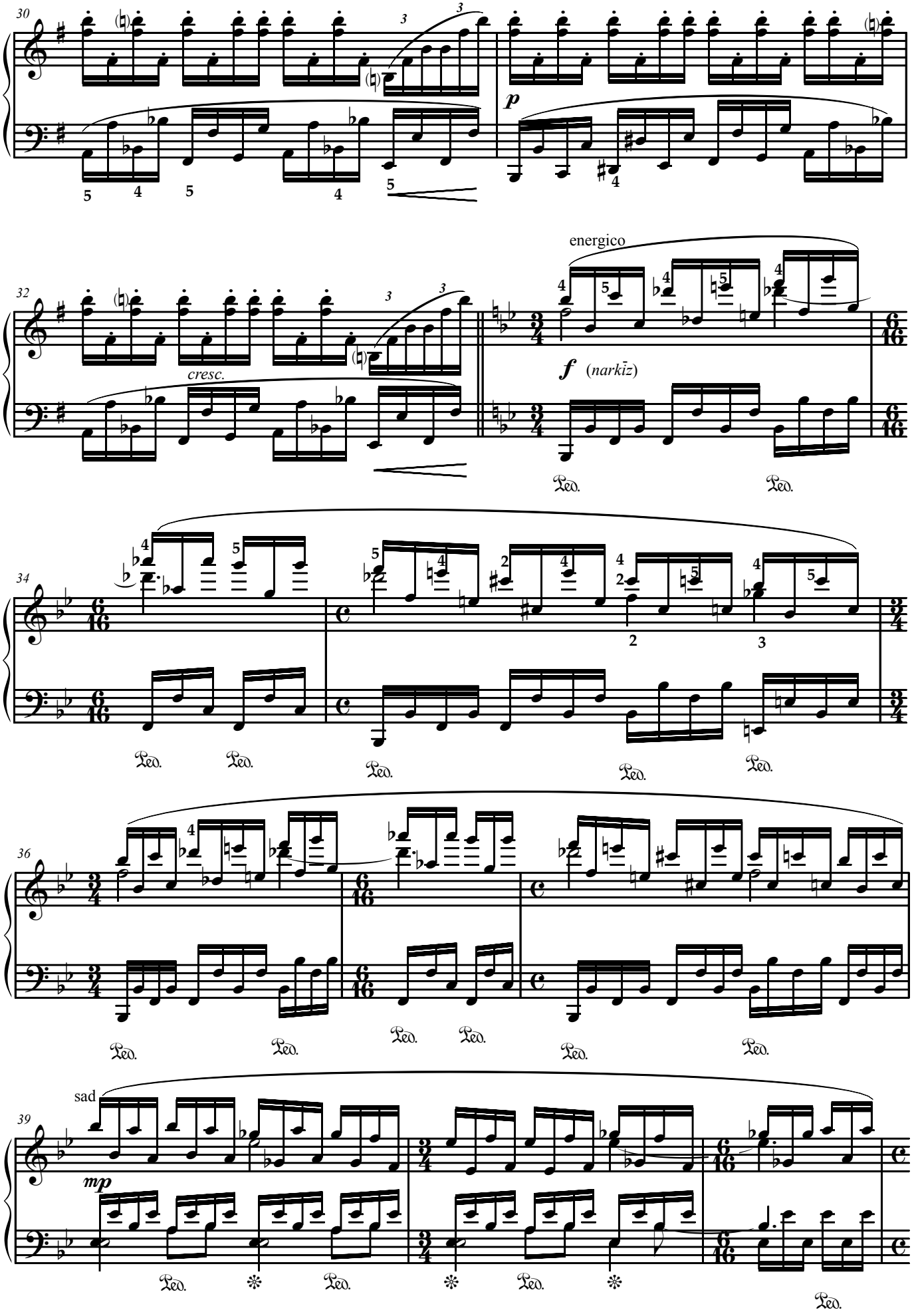

37
41
45
3
50
55
3
p
Ped.
3'10"

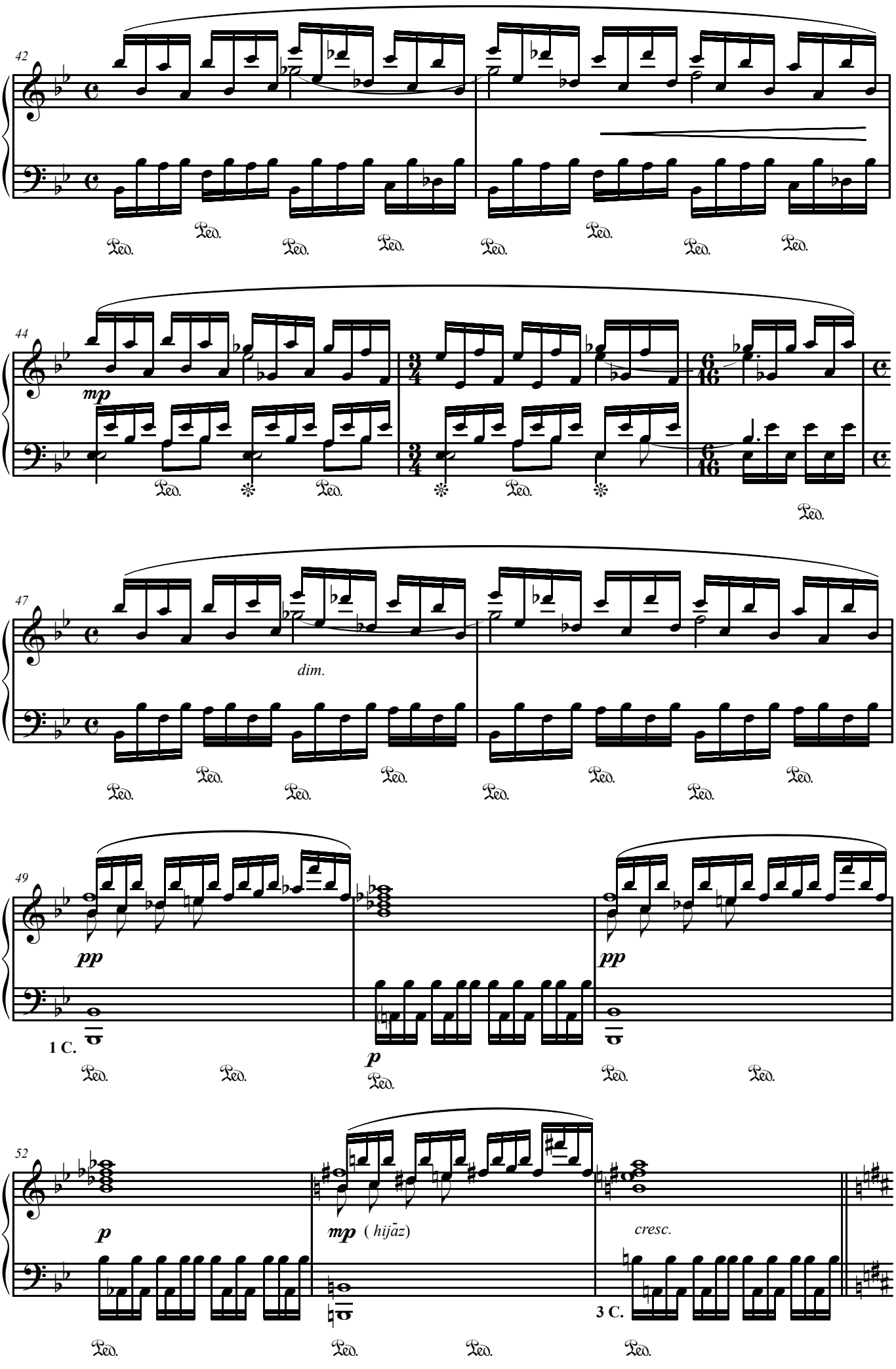
OCTAVES

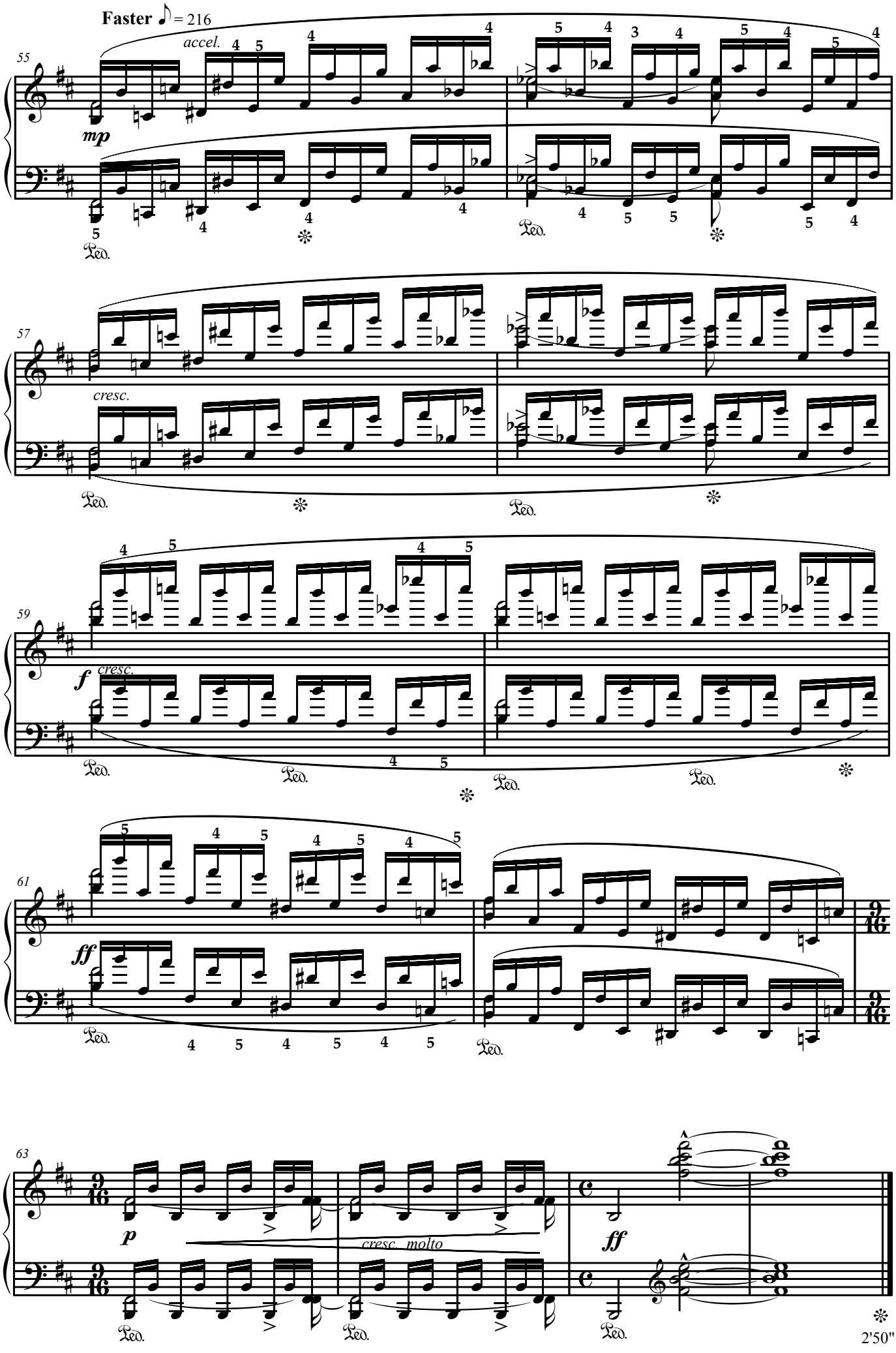
TIZIANO BEDETTI




cantabile
18
mf
21
24
sfz
p sub.
26
sfz
p sub.
28
mp

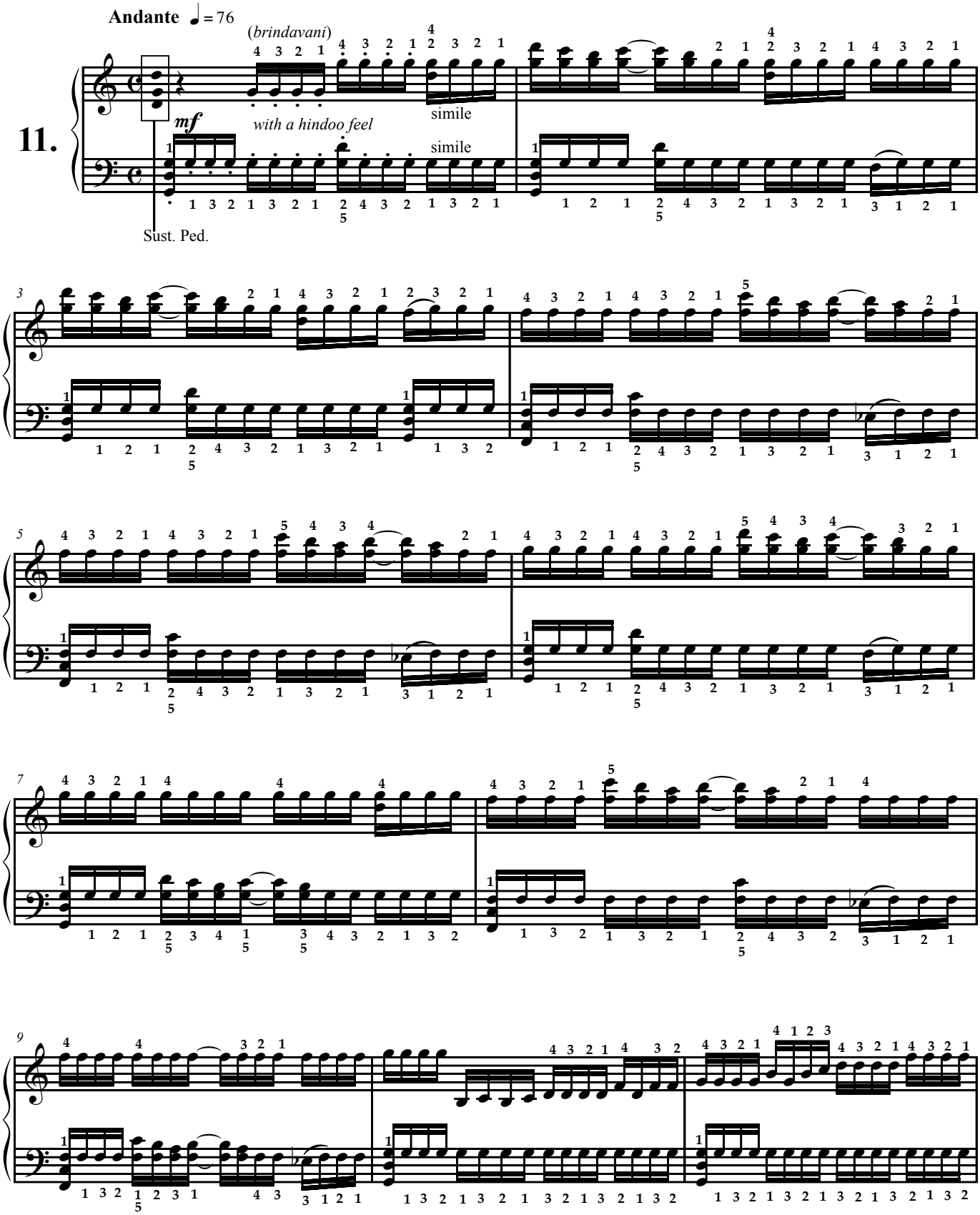

30
p
32
cresc.
energico
f (narkīz)
34
36
39
sad
mp
Ped.

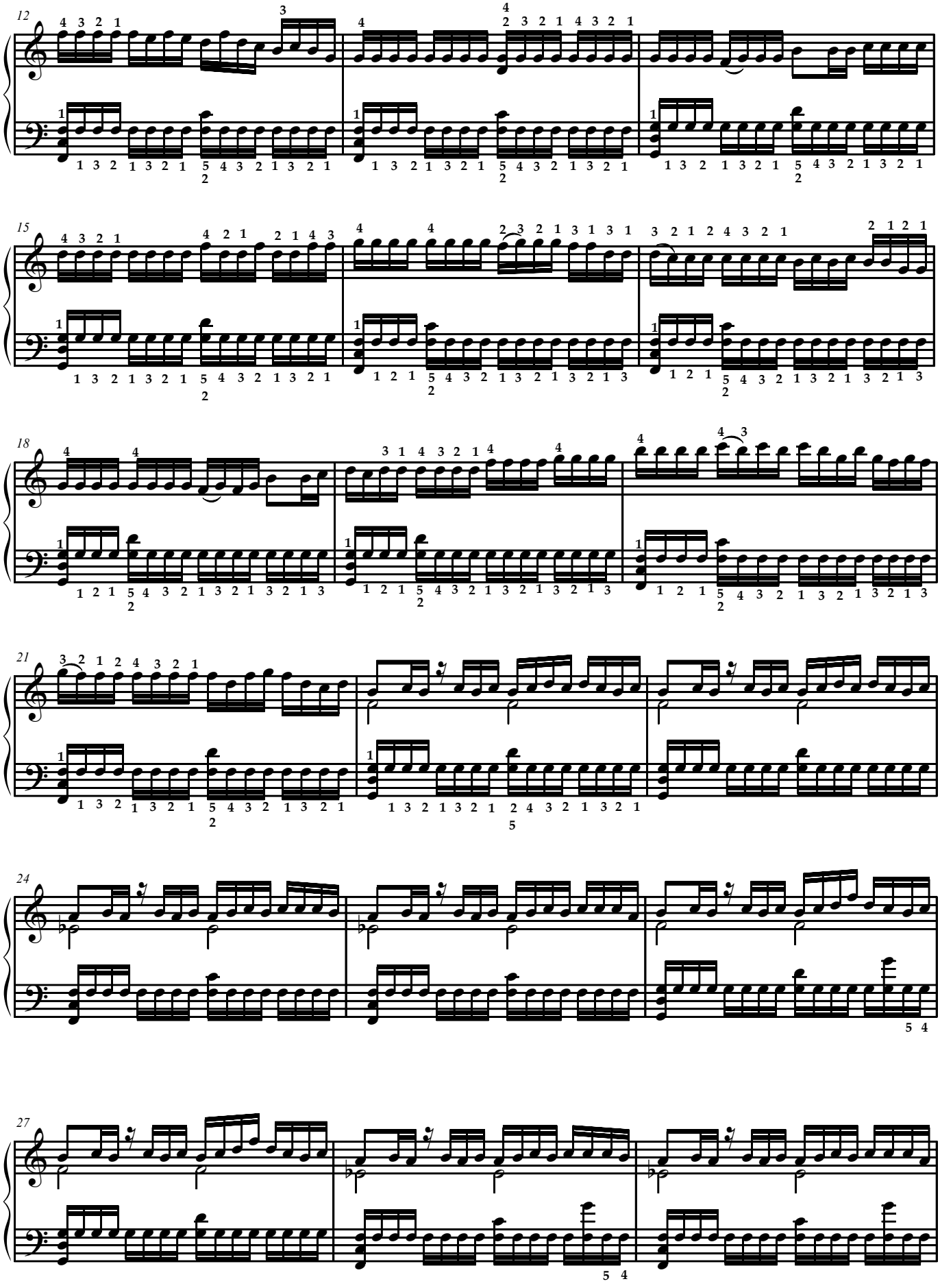

42
Ped.
44
mp
3/4
6/16
47
dim.
49
pp
1 C.
p
52
mp (hijāz)
cresc.
3 C.

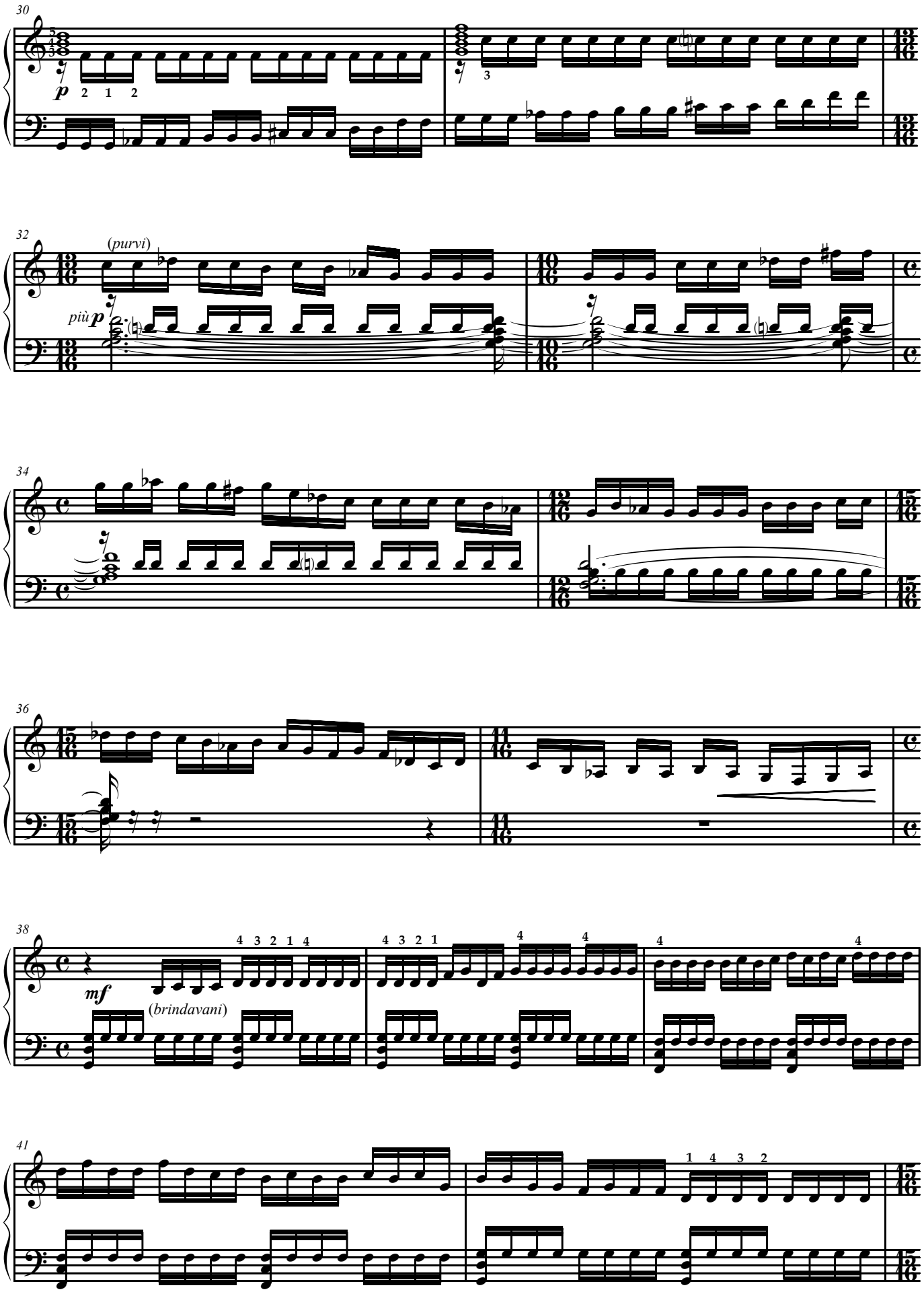

Faster ♪ = 216
55
accel.
mp
Ped.
57
cresc.
59
f
cresc.
61
ff
63
p
cresc. molto
ff
2'50"

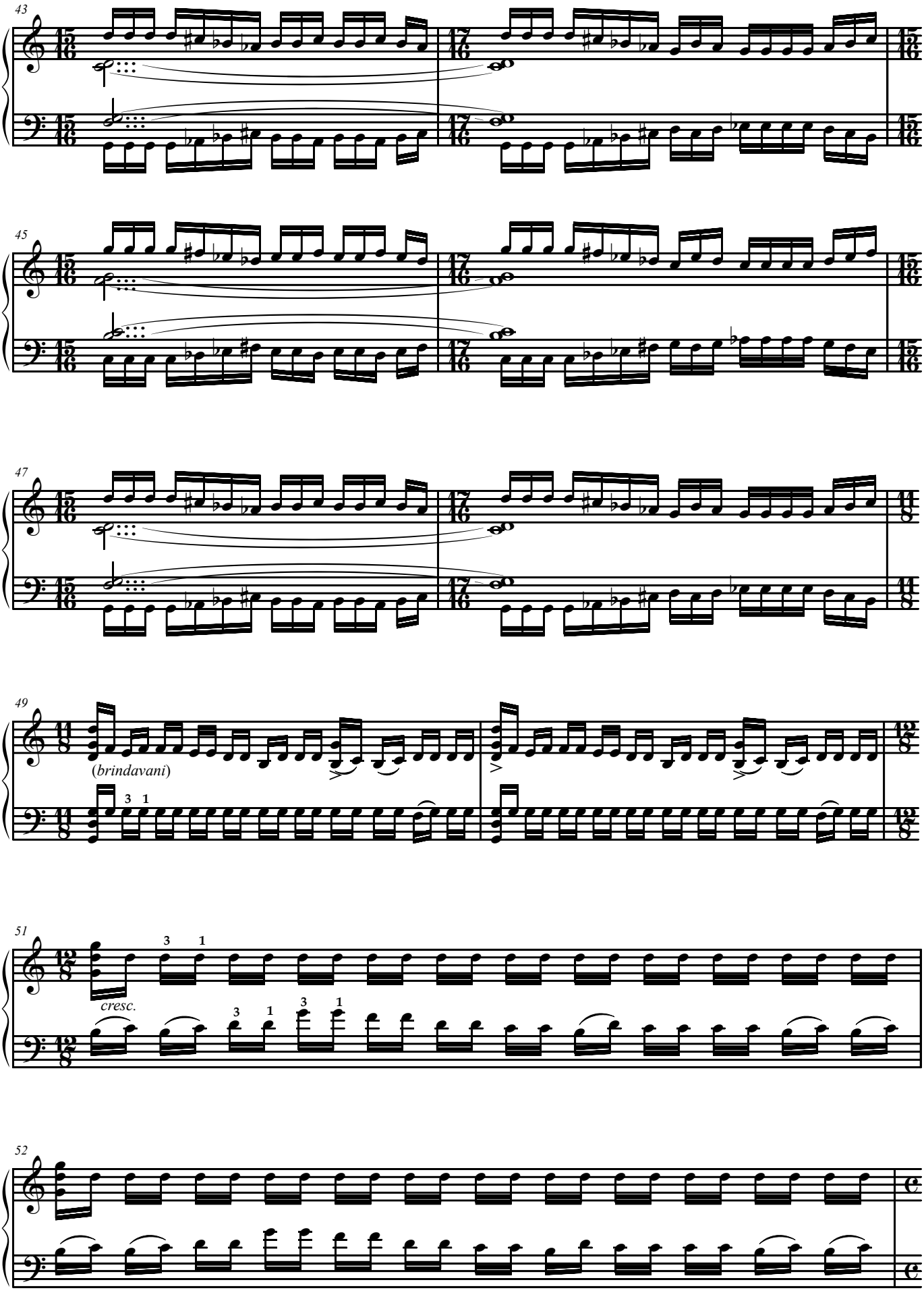
CHANGING FINGERS ON THE SAME KEY

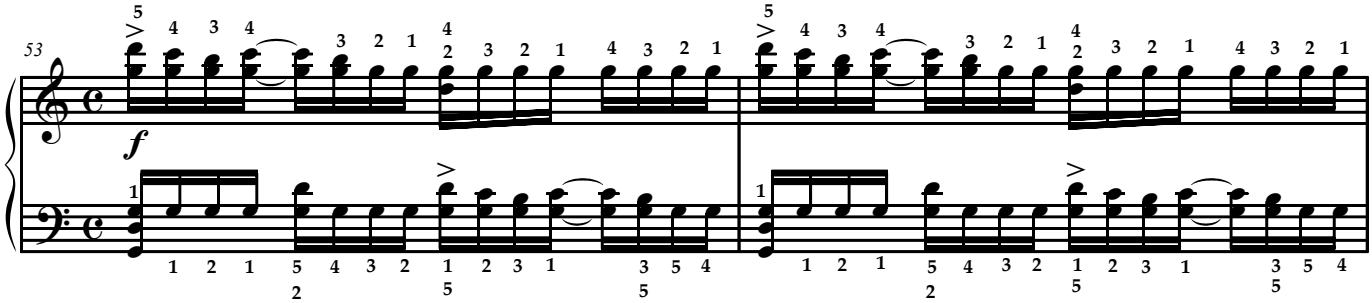
TIZIANO BEDETTI

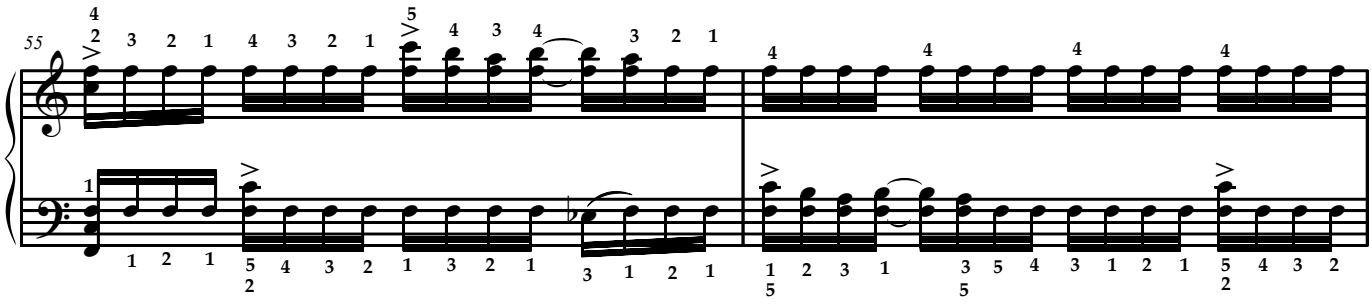


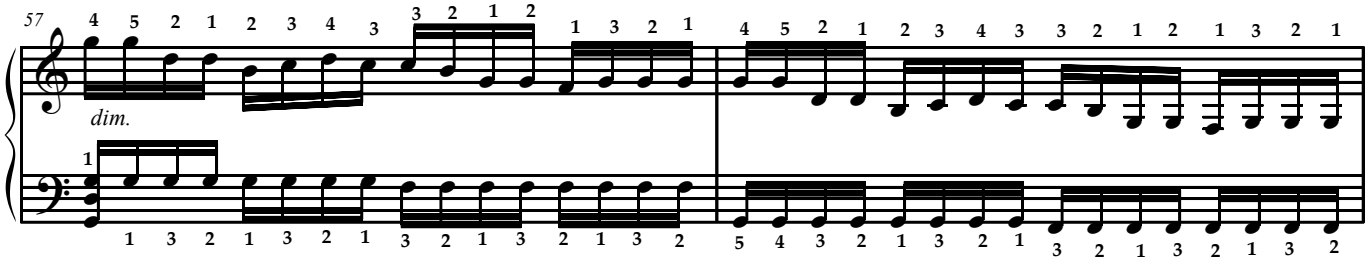

12
15
18
21
24
27

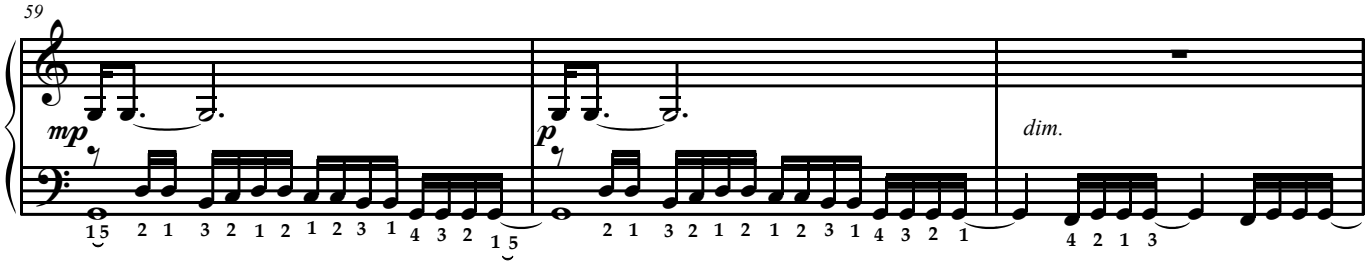

30
p
2 1 2
3
32
(purvi)
più p
34
36
38
mf
(brindavani)
4 3 2 1 4
4 3 2 1
41
1 4 3 2

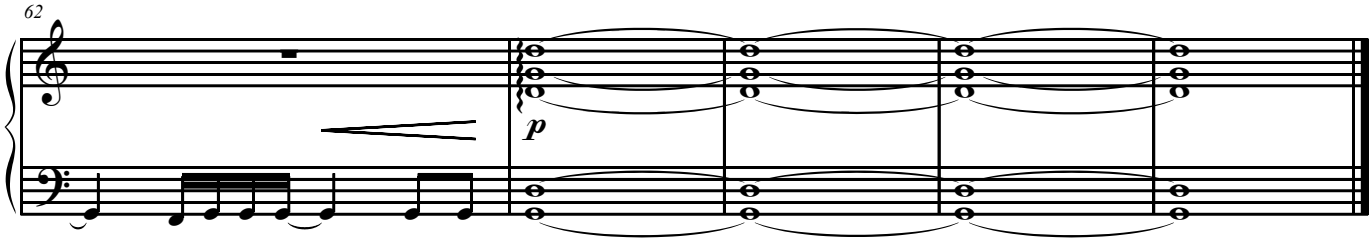

43
45
47
49
(brindavani)
51
cresc.
52











Sust. Ped. ✻

3'45"

FUGUE

TIZIANO BEDETTI

12.

Moderately, Fast ♩ = 72

S

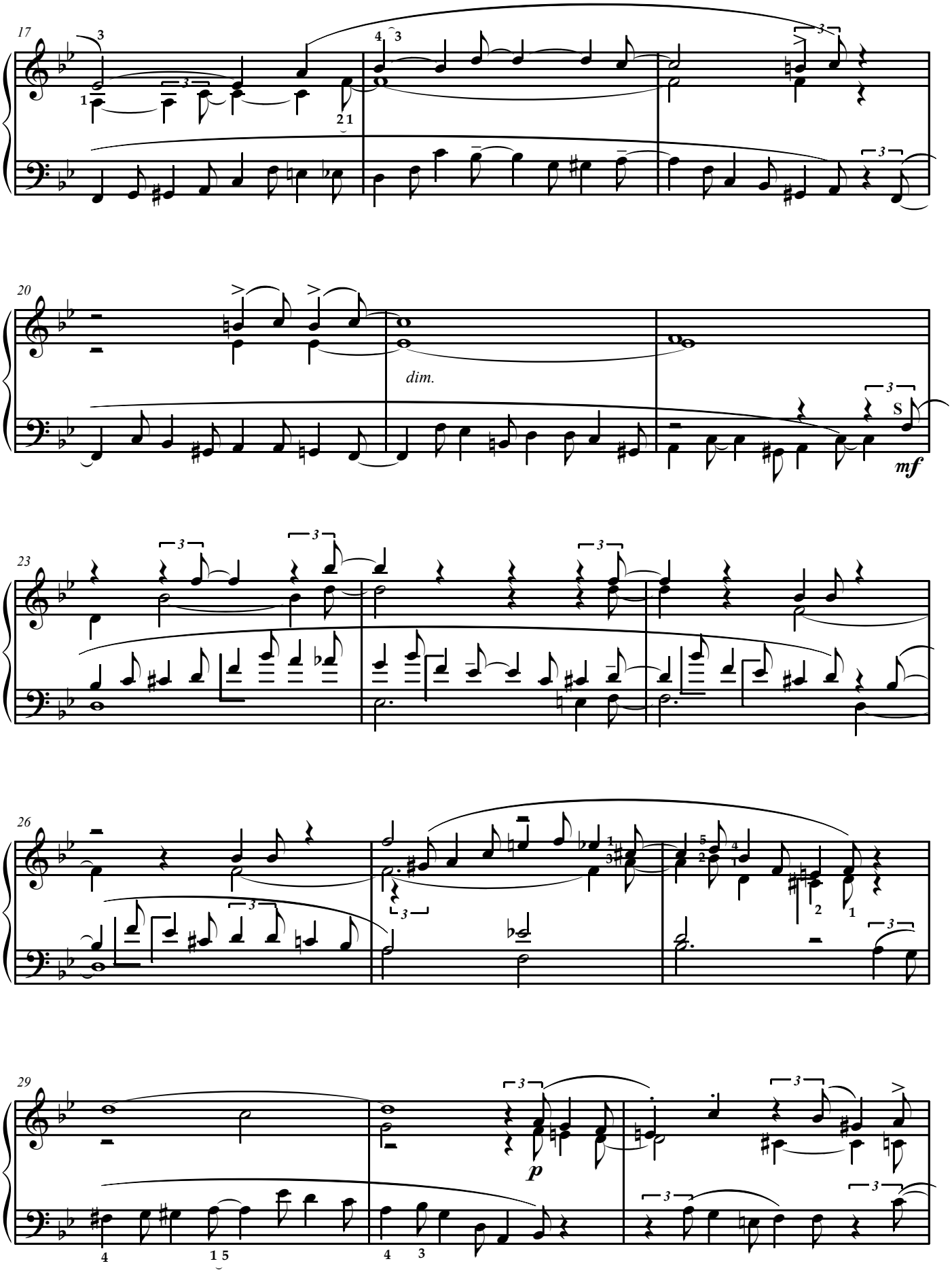
p *In a swinging style*

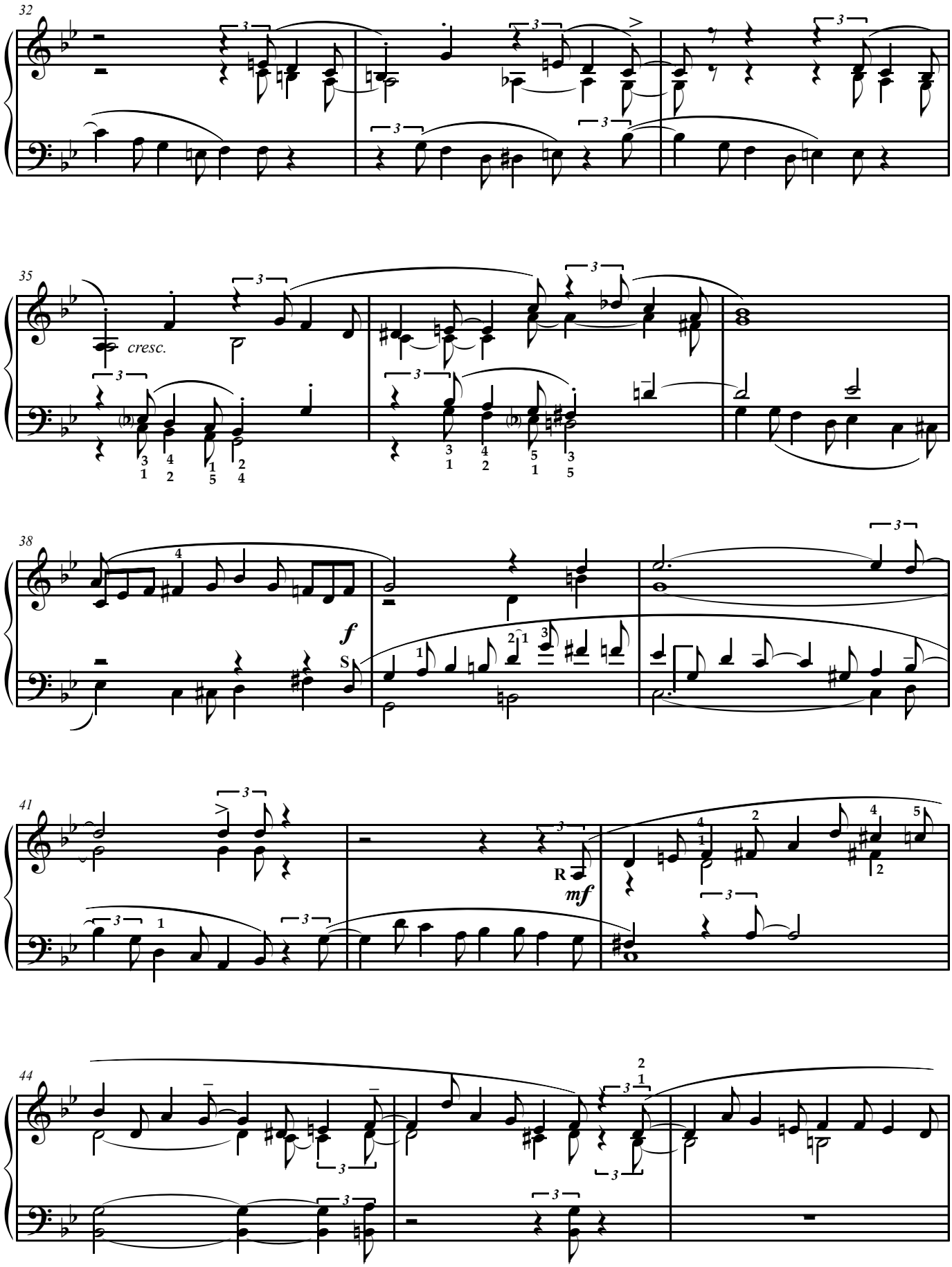
R

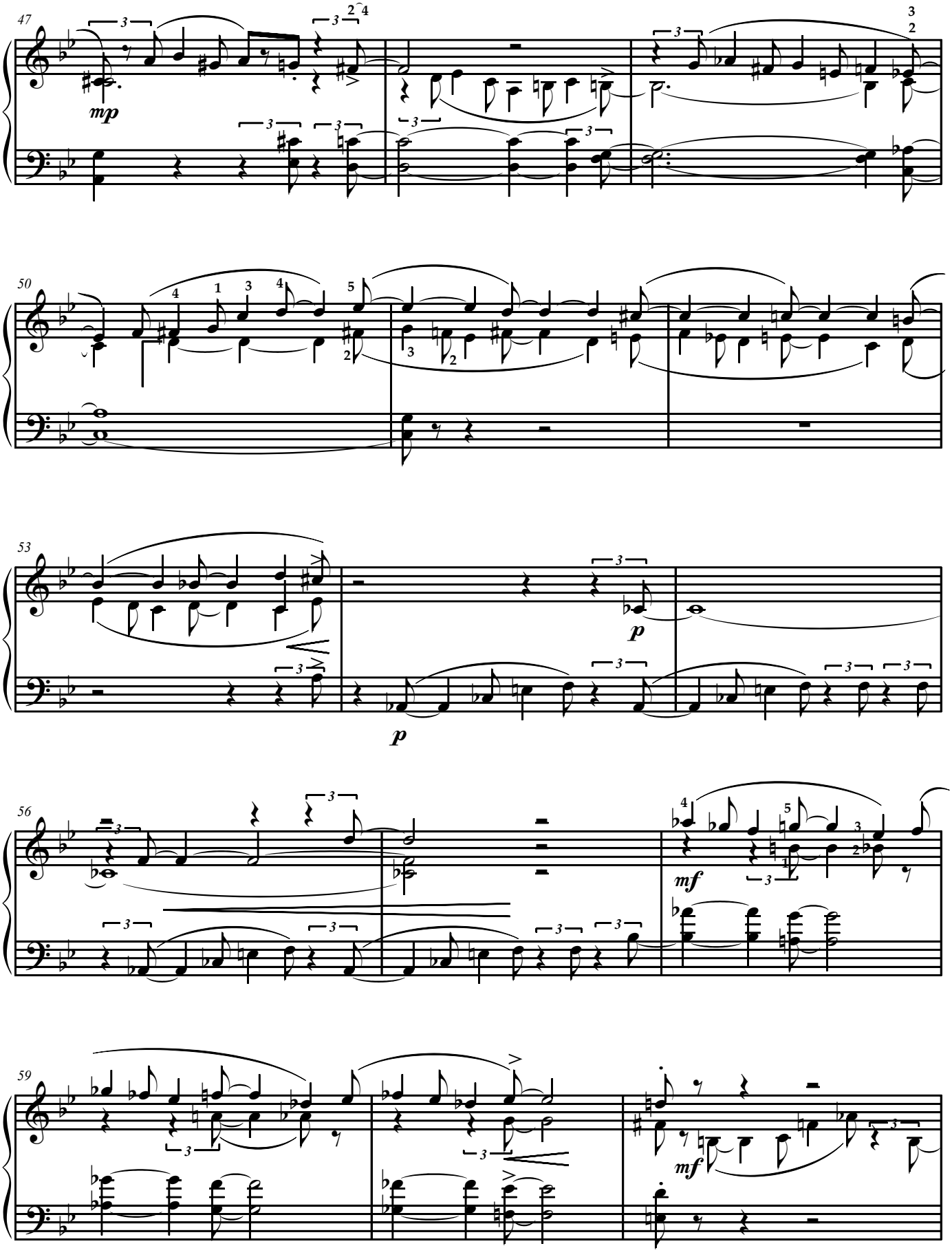
cresc.

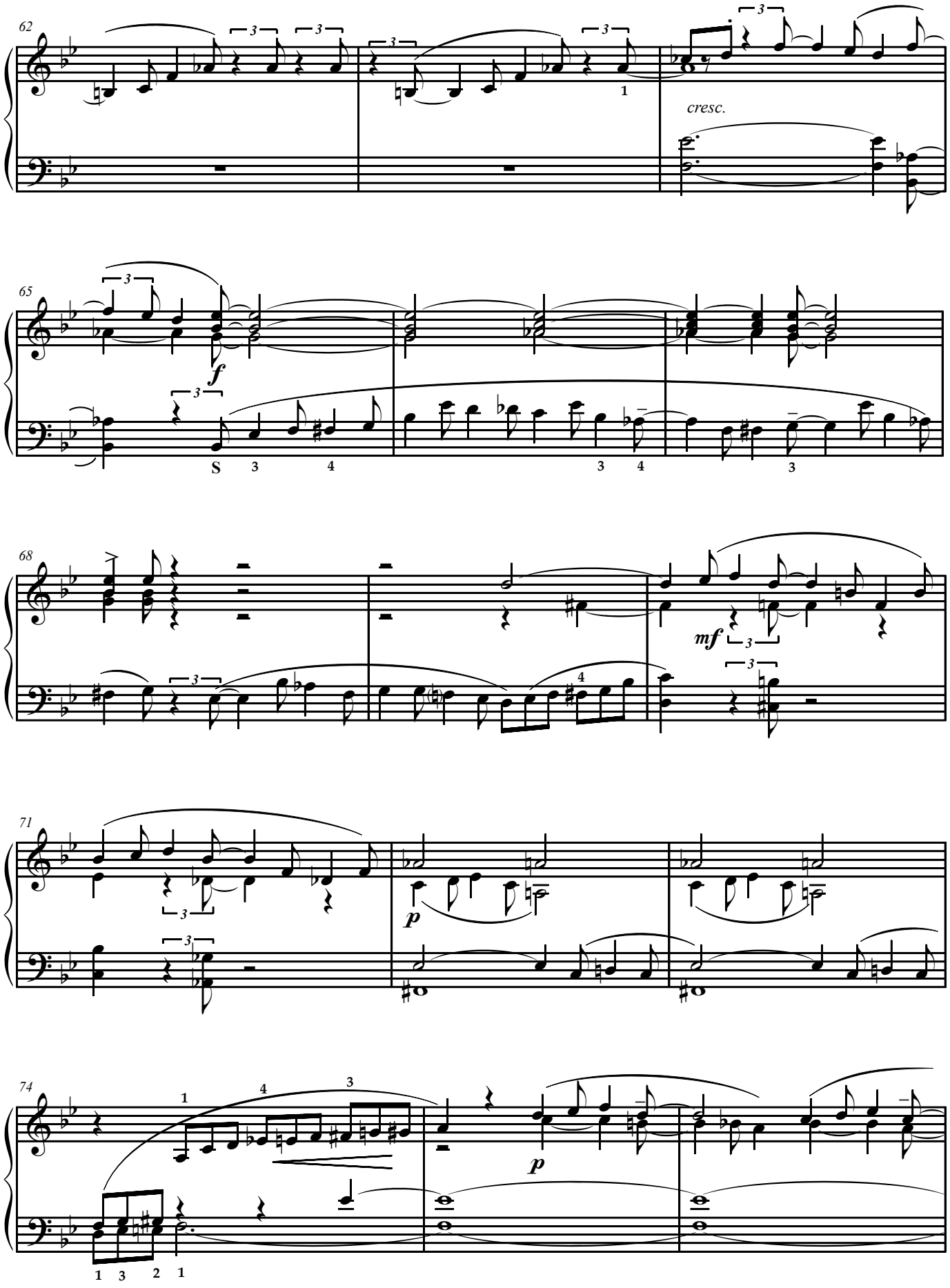
mf

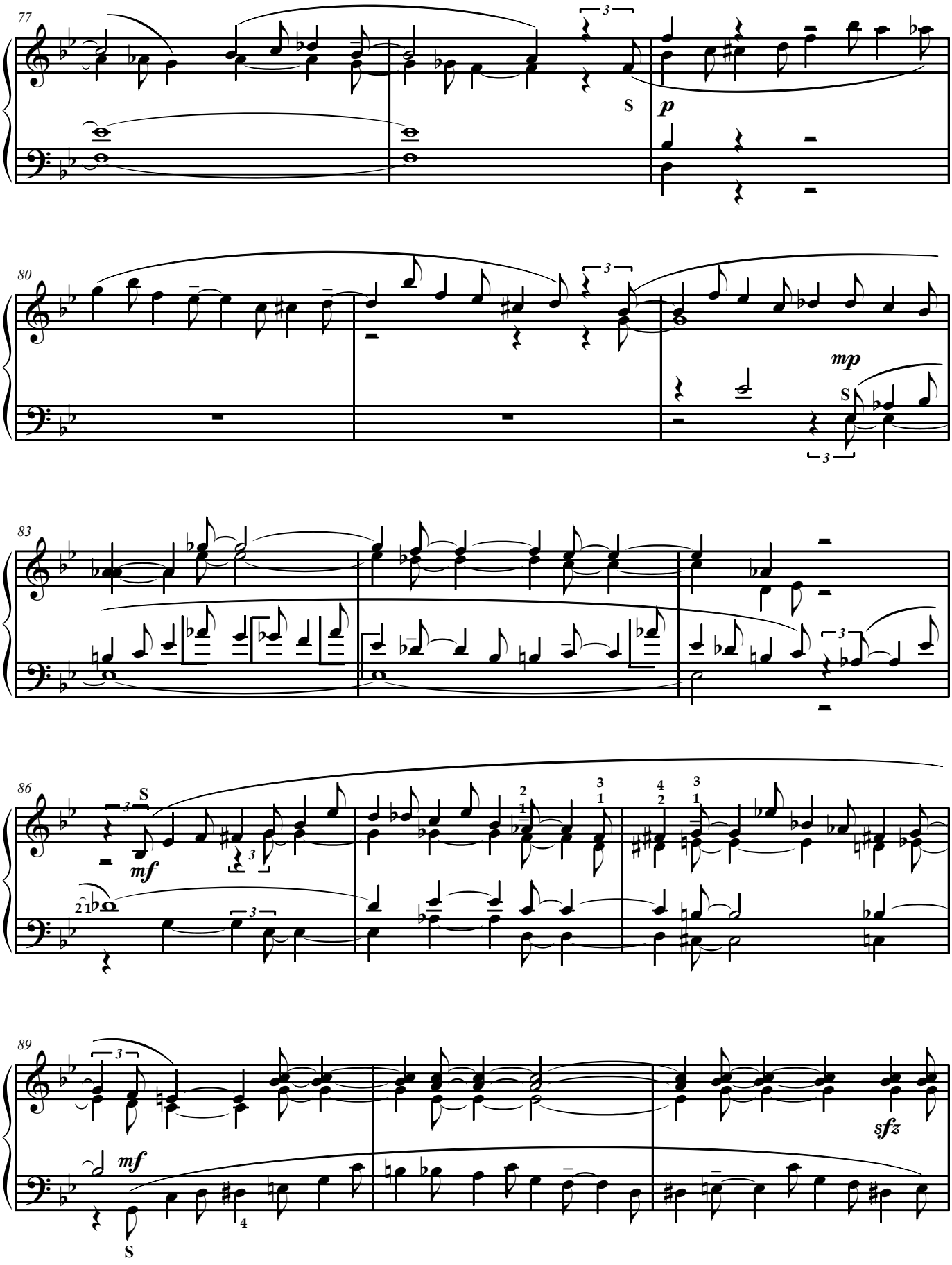
R

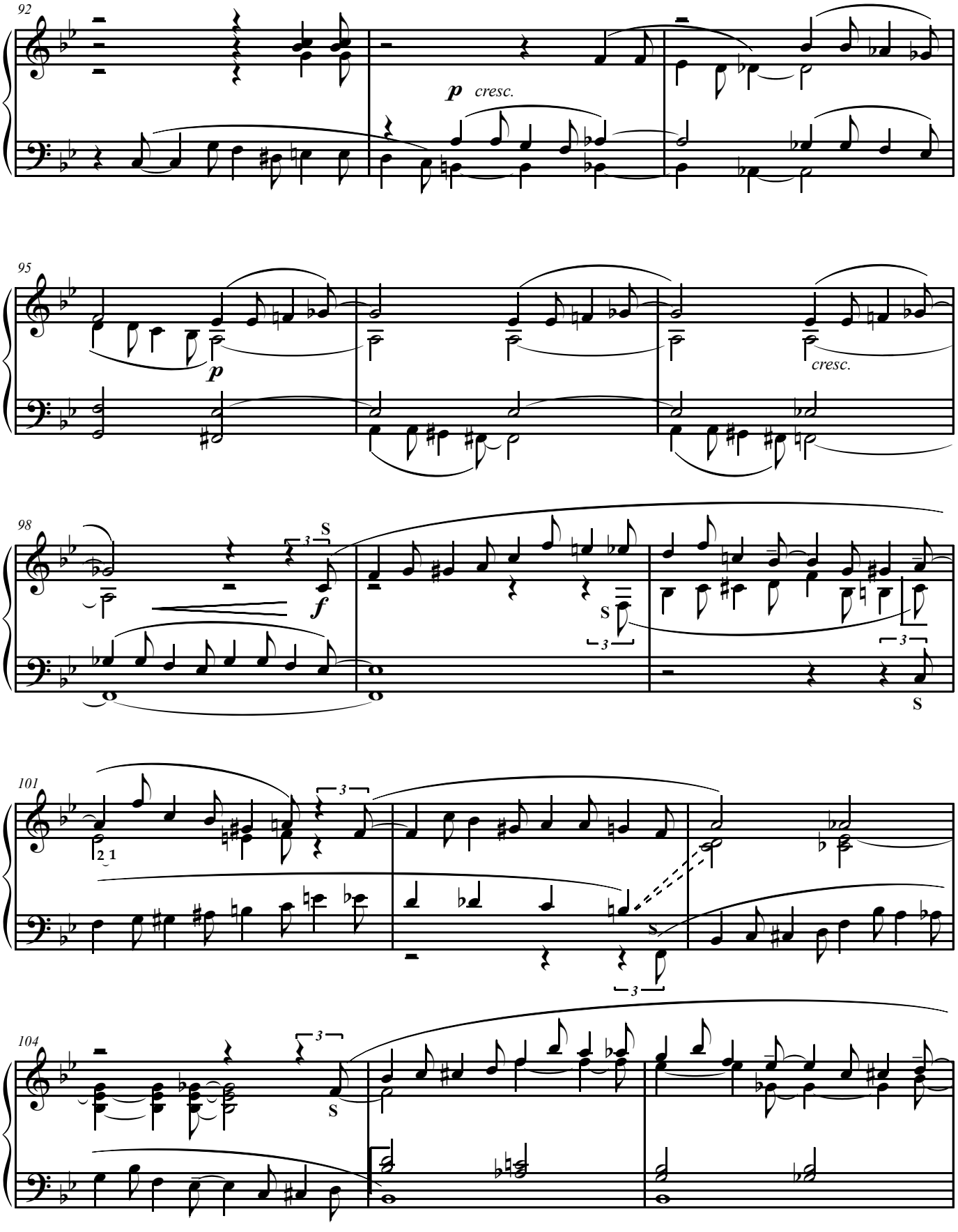

17
20
dim.
S
mf
23
26
29
p

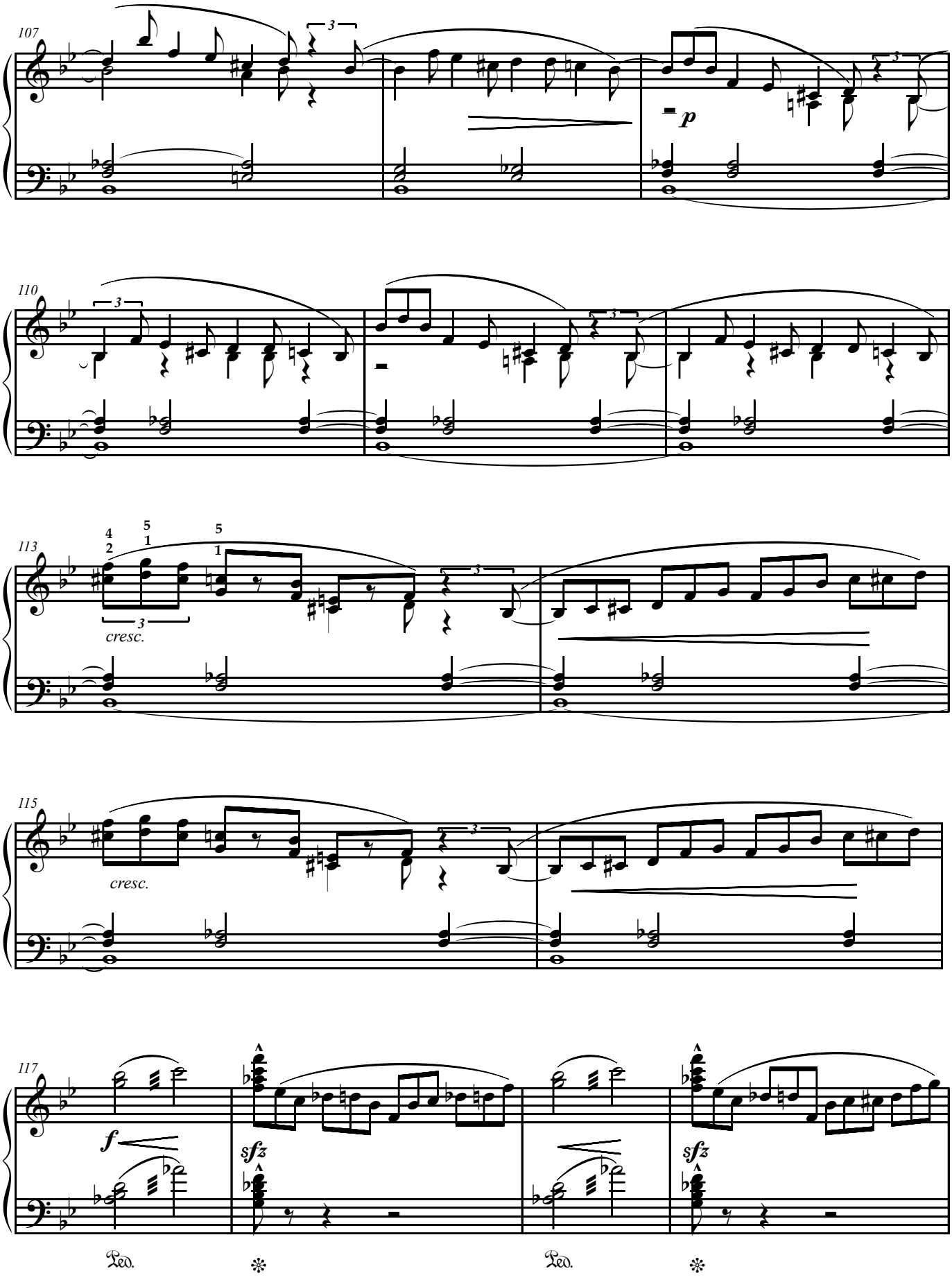

32
35
cresc.
38
f
S
41
R
mf
44

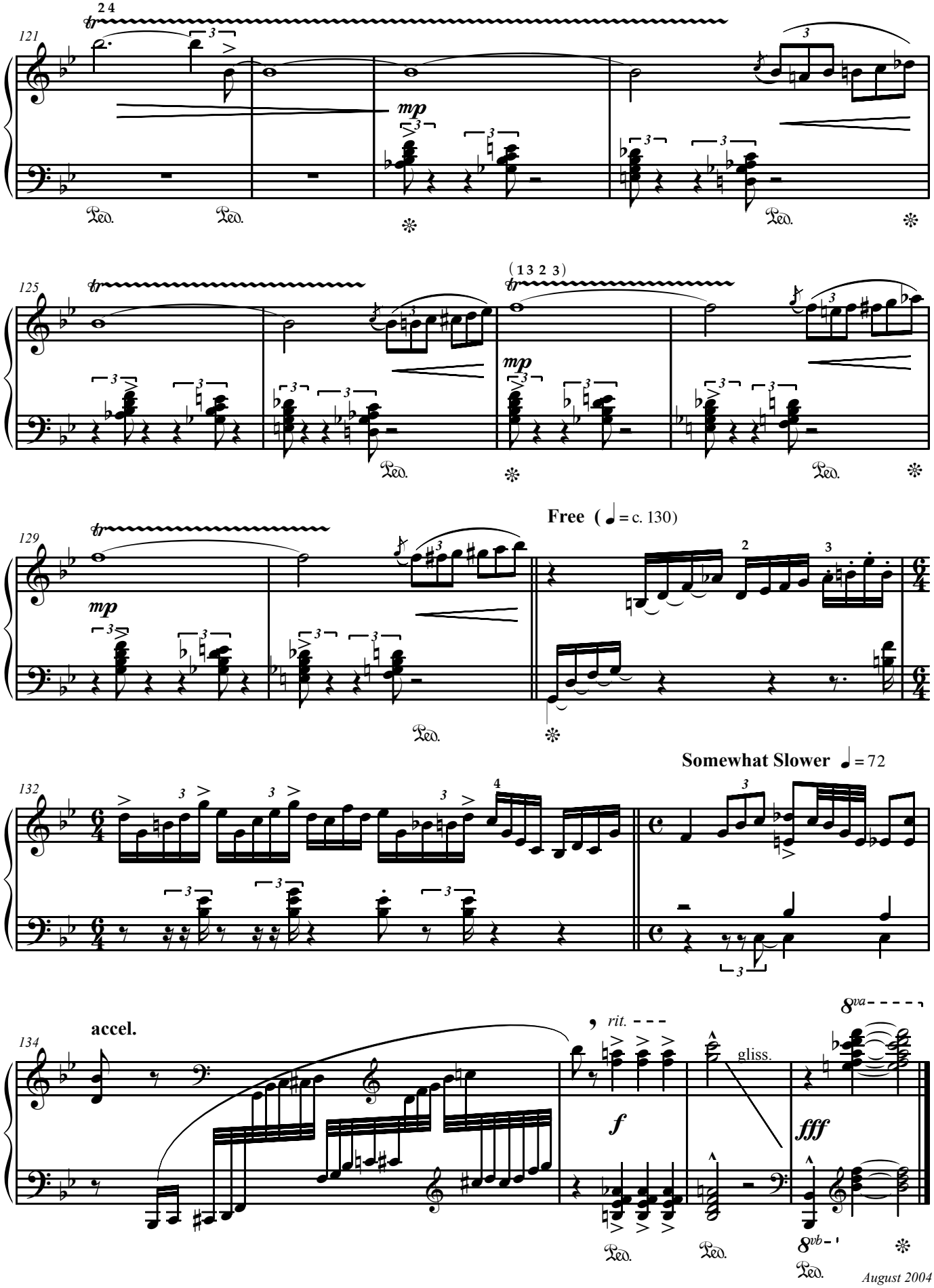

47
mp
50
53
p
p
56
mf
59
mf


62
cresc.
65
f
S
68
mf
71
p
74
p


77
S
p
80
mp
S
83
86
S
mf
89
mf
S
sfz


92
p cresc.
95
p
cresc.
98
S
f
S
S
101
2 1
3
104
S


107
p
110
113
4 2
5 1
5 1
cresc.
115
cresc.
117
f
sfz
sfz
Ped.
Ped.


121
mp
125
(1 3 2 3)
mp
129
mp
Free (= c. 130)
132
Somewhat Slower = 72
134
accel.
rit.
f
gliss.
fff
8va
8vb
Ped.
August 2004
4'10"