

TIZIANO BEDETTI

STUDIES

For Piano

FIRST BOOK
(STUDIES 1 to 6)

(2004)

STUDIES

For Piano



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FIRST BOOK

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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 improvvisatori 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 consequence 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 rhythms 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.

STUDIES FOR PIANO

to Hélène Mercier Arnault

ARPEGGIOS

TIZIANO BEDETTI (1976)

Allegro ♩ = 132

legato

1.

Musical score for piano, page 3, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic. Measures 2-10 show a repeating pattern of eighth-note chords. Measure 11 begins with a forte dynamic. Measure 12 ends with a fermata over the bass note.

Musical score for piano, page 5, measures 5-6. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 5 begins with a forte dynamic. Measure 6 starts with a half note rest followed by a forte dynamic.

१०

26

26

三

Musical score for piano, page 9, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a half note followed by a fermata. The page number '9' is at the top left, and 'Leo.' is at the bottom left.

18

11

Reo.

*

13

14

15

16

17

mp

18

19

Reo.

*

Reo.

Reo.

Reo.

Reo.

Reo.

21 (rit.)

Leo. * Leo. Leo. Leo. Leo. *

23 (rit.) *a tempo*)

Leo. Leo. Leo. Leo. *

25 *a tempo*)

Leo. Leo.

27 *pp*

cresc.

Leo.

29 *mf*

Leo.

Musical score for piano, page 12, measures 31-32. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). Measure 31 starts with a rest followed by a measure of rests. Measure 32 begins with a forte dynamic (indicated by a large 'f') and consists of eighth-note patterns. The bass staff has a melodic line with eighth-note patterns. Measure 32 ends with a fermata over the bass note. The key signature changes from one sharp to one flat (F# major to E major) at the beginning of measure 32.

Musical score for piano, page 10, measures 35-36. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains a series of eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It features sustained notes and rests. Measure 35 ends with a vertical bar line and a repeat sign. Measure 36 begins with a repeat sign and continues the harmonic pattern. The page number '10' is at the bottom right.

Musical score for piano, page 10, system 37. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature changes from one flat to one sharp. The dynamic marking *mp* is placed above the bass staff. The bass staff contains a sustained note with a wavy line and a fermata, followed by a rest.

10

39

41

mf

Leó.

43

p

Leó. Leó. Leó. Leó.

45

cresc.

Leó. Leó.

48

cresc.

f

Leó. Leó. Leó. *

51

ff

Leó. Leó. * Leó. Leó.

54

Rwd.

*

Rwd.

Rwd.

56

Rwd.

*

Rwd.

Rwd.

58

più f

Rwd.

*

Rwd.

60

dim. e rall. -----

62

mp

Rwd.

Rwd.

Rwd.

Rwd.

*

2'10"

THIRDS

TIZIANO BEDETTI

Allegro $\text{d} = 88$

2.

The music consists of four staves of piano notation. Staff 1 (treble clef) has a treble clef and a common time signature (C). Staff 2 (bass clef) has a bass clef and a common time signature (C). Staff 3 (treble clef) has a treble clef and a common time signature (C). Staff 4 (bass clef) has a bass clef and a common time signature (C). The music includes dynamic markings such as *p*, *mf*, *f*, and *ten.*. Articulation marks include *Led.* (Ligato), ***, and *>*. Time signature changes are indicated by $\frac{4}{4}$, $\frac{12}{8}$, and $\frac{12}{12}$. The piece is divided into measures by vertical bar lines.

2.

Led. *Led.*

4

mf *with a rock feel*
ten. *f*

Led. *Led.* *Led.* *Led.* *Led.* *** *Led.*

7

simile

*** *Led.* *** *Led.* *** *Led.* *** *Led.*

11

*** *Led.* *** *Led.* *** *Led.* ***

15

Reo. * Reo. * Reo.

mp

ten.

Reo. * Reo. * Reo.

*

Reo. * Reo. *

Reo. * Reo. *

f

Reo. * Reo. *

33

ten.

p

Leo.

*

Leo.

*

9

a little bit slower

37

a little bit slower

p

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Tempo I

41

f

in rilievo

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

44

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

47

10

8

10

8

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

10

50

Leó. Leó. Leó. Leó. Leó. Leó. Leó. Leó.

mf

53

Leó. Leó. Leó. Leó. Leó. Leó.

mp

56

Leó. Leó. Leó. Leó. Leó. Leó. Leó. Leó.

mf

60

Leó. Leó. Leó. * (with Leó.)

p

63

Leó. Leó.

mp

67

Leo. Leo. *

71

Leo. Leo. Leo. Leo.

75

Leo. Leo. Leo. Leo. * Leo. Leo. Leo. Leo.

79

p

Leo. Leo. Leo. Leo. Leo.

82

$\frac{5}{3}$ $\frac{3}{1}$

p

mp

Leo. Leo. Leo. Leo. Leo.

12

85

89

94

98

* glissando with palm

2'46"

LEGATO

TIZIANO BEDETTI

Andante ♩ = 72

Andante $\frac{7}{8}$

3.

p *espr.*

2 C.

5

9

13

16

14

20

Rêo. Rêo. Rêo. Rêo. Rêo.

23

23

p Rêo. Rêo. Rêo. Rêo.

25

25

Rêo. Rêo. Rêo.
3 C.

27

27

dim. Rêo. Rêo. Rêo. *

30

30

mp espr. (with Rêo.)

Musical score for piano, page 10, measures 34-35. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of three flats. It features eighth-note patterns with grace notes. The bottom staff is in common time (indicated by 'C') and has a key signature of one flat. It features eighth-note patterns with grace notes. Measure 34 ends with a repeat sign and a bass clef. Measure 35 begins with a bass clef and continues the rhythmic pattern. The dynamic 'f' (fortissimo) is indicated above the staff in measure 35.

A musical score for piano featuring two staves. The top staff uses a treble clef and has the instruction "a tempo" above it, with measure number 45 below the staff. The bottom staff uses a bass clef and has the instruction "f warm" above it. Both staves show a repeating pattern of six measures each, consisting of eighth-note chords and eighth-note patterns. A repeat sign is placed between the two sets of six measures. The word "Ped." is written under each of the twelve measures.

Musical score for piano, page 10, measures 48-51. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 48 starts with a forte dynamic. Measure 49 begins with a piano dynamic. Measure 50 starts with a forte dynamic. Measure 51 starts with a piano dynamic. The word "meno" is written above the bass staff in measure 51. The bass staff has several performance markings: "Leo." under the first three notes of each measure, a circled "3" under the third note of measure 50, an asterisk (*) under the first note of measure 51, and another circled "3" under the third note of measure 51.

16

51

f *p* *f*

Le. * Le. Le. Le. Le. Le. Le.

54

meno *f* *p* *f*

Le. * Le. Le. Le. Le. Le. Le. * Le.

58

meno *f*

Le. * Le. Le. * Le. Le. Le. Le. * Le.

62

mp *cresc.*

Le. Le. Le. Le. Le. Le. Le.

64

f *joyfull*

Le. Le. Le. Le. Le.

Sheet music for piano, page 17, featuring two staves (treble and bass) in G major (three sharps). The music consists of six measures per staff.

Measure 66: Treble staff: Three groups of three eighth-note chords, each with a grace note. Bass staff: Three groups of three eighth-note chords, each with a grace note. Pedal (Ped.) markings are placed under each group of three chords.

Measure 68: Treble staff: Three groups of three eighth-note chords, each with a grace note. Bass staff: Three groups of three eighth-note chords, each with a grace note. Dynamics: *f* (fortissimo) and *3* (triolet). Pedal (Ped.) markings are placed under each group of three chords.

Measure 70: Treble staff: Three groups of three eighth-note chords, each with a grace note. Bass staff: Three groups of three eighth-note chords, each with a grace note. Pedal (Ped.) markings are placed under each group of three chords.

Measure 72: Treble staff: Three groups of three eighth-note chords, each with a grace note. Bass staff: Three groups of three eighth-note chords, each with a grace note. Dynamics: *mono* (monophony) and *3* (triolet). Pedal (Ped.) markings are placed under each group of three chords.

Measure 74: Treble staff: Three groups of three eighth-note chords, each with a grace note. Bass staff: Three groups of three eighth-note chords, each with a grace note. Dynamics: *f* (fortissimo) and *3* (triolet). Pedal (Ped.) markings are placed under each group of three chords. Measure number 1 is indicated above the bass staff.

18

76

f

p

Leo. * *Leo.* *Leo.* * *Leo.*

78

f 3

p

Leo. * *Leo.* *Leo.* *Leo.* * *Leo.*

81

placandosi

dim.

dim.

Leo. * *Leo.* *Leo.* * *Leo.* *Leo.* * *Leo.*

84

rall...

Leo. * *Leo.* *Leo.*

86

mp

mf

p

8va ---

* *Leo.* *Leo.* *Leo.* *

FOURTHS

TIZIANO BEDETTI

Adagio $\text{♩} = 66$

4. (minyō)

mp with a Japanese feel
(with ♪)

This section of the score begins with a melodic line in the upper staff. The first measure shows a single note followed by a rest. The second measure consists of eighth-note chords. The third measure features a series of eighth-note chords with hand positions indicated above the notes: 2, 5, 2, 5, 1, 3, 4, 3, 5. The fourth measure contains a single note followed by a rest. The fifth measure shows eighth-note chords with hand positions: 4, 1, 3, 3, 3, 1, 2, 5. The sixth measure consists of eighth-note chords. The seventh measure shows a single note followed by a rest. The eighth measure consists of eighth-note chords with hand positions: 5, 3, 4, 3, 1, 2, 5. The ninth measure shows a single note followed by a rest. The tenth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5.

4

This section of the score begins with a melodic line in the upper staff. The first measure shows a single note followed by a rest. The second measure consists of eighth-note chords with hand positions: 3, 1, 3, 5, 1, 2. The third measure shows a single note followed by a rest. The fourth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1. The fifth measure shows a single note followed by a rest. The sixth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1. The seventh measure shows a single note followed by a rest. The eighth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1.

7

This section of the score begins with a melodic line in the upper staff. The first measure shows a single note followed by a rest. The second measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1. The third measure shows a single note followed by a rest. The fourth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1. The fifth measure shows a single note followed by a rest. The sixth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1. The seventh measure shows a single note followed by a rest. The eighth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1.

II

This section of the score begins with a melodic line in the upper staff. The first measure shows a single note followed by a rest. The second measure consists of eighth-note chords with hand positions: 2, 4, 2, 4, 2, 4, 2, 4. The third measure shows a single note followed by a rest. The fourth measure consists of eighth-note chords with hand positions: 2, 4, 2, 4, 2, 4, 2, 4. The fifth measure shows a single note followed by a rest. The sixth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1. The seventh measure shows a single note followed by a rest. The eighth measure consists of eighth-note chords with hand positions: 3, 1, 2, 5, 4, 3, 2, 1.

14 4

17 4 3 5 4 5 3 5 4 3 5 1 2 4 5 4
 2 1 2 1 2 1 1 2 1 2 1 2 1 2

20 4 2 4 3 5 4 5 5 3 4 2 1 2 1
 2 2 1 2 1 2 1 2 1

23 5 4 3 2 1 1 3 4 2 5 4 2 1 5 4 2 1
 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

27 3 1 4 2 5 1 4 2 5 1 3 1
 2 1 2 5 4 1 2 5 4 1 2 5 4 1 2 5 4 1 2 5 4

p

cres.

30

33

36

40

TIZIANO BEDETTI

Allegro $\text{d} = 60$

R.H. (brindavani)

5. L.H.

mf with a hindoo feel

1 C. Leo.

2

10

Leo.

10

4

p (bhairav)

II

10

Leo.

5

II

10

Leo.

6

II

10

Leo.

7

10 10

Rwd.

8

11 10

p Rwd.

9

11 10

Rwd.

10

11 10 10 10

Rwd. Rwd. Rwd. Rwd.

12

10

(brindavani)

Rwd.

13

10

Rwd.

14

Rwd. Rwd. Rwd. Rwd.

16

cresc.

Rwd. Rwd. Rwd. Rwd.

18

cresc.

Rwd. Rwd. Rwd. Rwd.

20

f (*purvi*)

3 C. Rwd.

21

10

5 3 11 3

Somewhat slower $\text{♩} = 46$

22

dim. II II

ff

Lied. Lied. 2 Lied.

Lied.

24

(purvi) 10 10

Lied. Lied. Lied.

Lied.

Lied.

(little rit.)

25

10 10

Lied.

Lied.

Lied.

26

Lied.

Lied.

A musical score for piano, featuring two staves (treble and bass) in common time with a key signature of four sharps. The music consists of five staves, numbered 28 through 32. Measures 28 and 29 begin with eighth-note chords in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 28 includes dynamic markings "10" above the bass line and "p" below the treble line. Measures 30 and 31 start with eighth-note chords in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 30 includes dynamic markings "10" above the bass line and "p" below the treble line. Measure 31 begins with a single eighth note in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 32 begins with eighth-note chords in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 32 includes dynamic markings "10" above the bass line, "sfz sf" above the treble line, and "p" below the treble line.

34 (*bhairav*) 1 1 1 2

mp (*brindavani*) 9 9 9 9

(each note $\text{R}\ddot{\text{o}}$.)

36

9 9 9 9

38

9 9 9 9

40

9 9 9 9

(*malahari*)

42

10 10

 $\text{R}\ddot{\text{o}}$. $\text{R}\ddot{\text{o}}$.

43

10
Rend.

10
Rend.

44

10
Rend.

10
Rend.

45

10
Rend.

10
Rend.

46

cresc.
10
Rend.

10
Rend.

Tempo I $\text{♩} = 60$

47

(bhairav)
II
10
f
Rend.

II
10
Rend.

49

50

(todi) **p** cresc.

52

53

sfz (purvi)

54

2'35"

CHORDS

Allegro ♩ = 120

TIZIANO BEDETTI

The musical score consists of four systems of piano music. System 6 starts with a forte dynamic (f) and a performance instruction "with rave feel". It features a bass clef, common time, and a key signature of five flats. Measure 1 C. contains a single note. The subsequent measures show complex chords with various note heads and stems. Measure 4 begins with a piano dynamic (p) and ends with a forte dynamic (f). Measures 8 and 11 also feature dynamics (p and f) and performance instructions (Leo. *). The score uses a standard musical notation system with staff lines, note heads, and rests.

14

Reo. *

Reo. *

Reo. *

Reo. *

17

8va-

f p

cresc.

Reo. *

Reo. *

Reo. *

20

cresc.

Reo. *

Reo. *

Reo. *

23

f

p

Reo. *

Reo. *

Reo. *

Reo. *

1'15"

TIZIANO BEDETTI

STUDIES

For Piano

SECOND BOOK
(STUDIES 7 to 12)

(2004)

STUDIES FOR PIANO

to Francesco Micheli

SIXTHS

TIZIANO BEDETTI

Ecstatic $\text{♩} = 60$

7.

5

mp

2 C. 8va

Lento.

3

Lento.

5

Lento.

7

Lento.

9

Lento.

Lento.

Lento.

Lento.

Lento.

A musical score for piano, featuring five staves of music. The score consists of two systems separated by a vertical bar line. Measures 11 through 15 are in the first system, and measures 16 through 19 are in the second. The music is in common time and uses a basso continuo style with bass and treble staves.

Measure 11: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note.

Measure 12: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note.

Measure 13: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note. The instruction "cresc." is written above the bass staff.

Measure 14: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note.

Measure 15: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note. The bass staff changes key signature to one sharp.

Measure 16: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note.

Measure 17: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note.

Measure 18: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note.

Measure 19: Treble staff has a single note. Bass staff has sixteenth-note chords. Pedal points are marked "Ped." under each bass note. The instruction "mp" is written below the bass staff.

21

23

cresc.

3 C.

25

cresc.

27

f

29

Le. (Leopold Stokowski)

31

Lento.

33

Lento.

35

Lento.

37

Lento.

40

dim.

p

3'00"

RYTHMIC

TIZIANO BEDETTI

Allegro ♩ = 140

8.

5

9

13

17

sfz *p sub.*

21

>*mp*

>*mf*

24

>

>

>*mf*

27

>

p

>*mf*

31

>

>

Musical score for piano, featuring two staves (treble and bass). The score consists of five systems of music, each containing four measures.

Measures 35-38: The treble staff features eighth-note chords. Measure 35 starts with a forte dynamic. Measures 36-37 show eighth-note chords with grace notes. Measure 38 begins with a piano dynamic (*p*) followed by a crescendo to *mf*. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

Measures 39-43: The treble staff consists of sixteenth-note patterns grouped in threes. Measure 39 starts with a *mp* dynamic. Measures 40-43 continue the sixteenth-note patterns. The bass staff provides harmonic support with eighth-note patterns.

Measures 47-51: The treble staff shows eighth-note chords with grace notes. Measures 47-50 feature a mix of eighth and sixteenth notes. Measure 51 concludes the piece with eighth-note chords.

55

sfz **p** sub. cresc.

più p

59

ossia

p

p

62

62

65

65

68

68

mf

Re. Re. Re. *

71

Le. Le. Le. * Le. Le. * Le. Le. * Le. Le. *

75

Le. Le. Le. * Le. Le. * Le. Le. *

78

(without Le.)

82

86

Musical score page 41, measures 90-92. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 90 starts with a rest followed by a series of eighth-note chords. Measure 91 begins with a dynamic *mf* and consists of eighth-note chords. Measure 92 continues with eighth-note chords.

Musical score page 41, measures 93-95. The top staff features eighth-note chords with grace notes. The bottom staff shows eighth-note chords. Measure 93 includes a dynamic *>*. Measures 94 and 95 also feature eighth-note chords with grace notes.

Musical score page 41, measures 96-98. The top staff contains eighth-note chords with grace notes. The bottom staff shows eighth-note chords. Measures 96 and 97 include dynamics *>*. Measure 98 includes a dynamic *>*.

Musical score page 41, measures 99-101. The top staff has eighth-note chords with grace notes. The bottom staff shows eighth-note chords. Measure 99 includes a dynamic *>*. Measure 100 features a dynamic *mf* and the instruction "in rilievo". Measure 101 includes a dynamic *>*.

Musical score page 41, measures 102-104. The top staff consists of eighth-note chords. The bottom staff shows eighth-note chords. Measure 102 includes a dynamic *cresc.* Measure 103 includes a dynamic *cresc.* Measure 104 includes a dynamic *cresc.*

106

f deciso

110

114

p

118

sfz

sfz

sfz

122

sfz

sfz

dim.

126

mf

130

rit.

134

dim.

a poco

138

a poco

142

pp

4'45"

SUBSTITUTION OF FINGERS

TIZIANO BEDETTI

Slow $\text{♩} = 60$

9.

p legato

1 C. 15 * Leo. 15 * Leo. 15 * Leo. 14 * Leo.

5 15 * Leo. * Leo. 15 * Leo. 14 * Leo.

9 * Leo. * Leo. * Leo. 15 * Leo.

13 15 * Leo. 15 * Leo. 51 4 Leo. 51 15 * Leo.

17

3
14
5
14
15

15 * Leo.
15 * Leo.
51
15 * Leo.
15 * Leo.
15 * Leo.

rit. - *a tempo*

21

p
3
14
15 * Leo.
15 * Leo.
15 * Leo.

25

15 * Leo.
15 * Leo.
15 * Leo.

29

15 * Leo.
15 * Leo.
15 * Leo.

33

15 * Leo.
15 * Leo.
15 * Leo.

37

41

45

50

55

3'10"

OCTAVES

TIZIANO BEDETTI

Fast $\text{♩} = 152$

10.

3 C.

(*aqṣāq* *)

mf with an arabic feel

cresc.

Leo. * *Leo.* * *Leo.* *

espī

mp (hijāz)

cresc.

Leo. * *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.*

cresc.

mp

cresc.

Leo. * *Leo.* * *Leo.* *

* egyptian rhythm

cantabile

18 *cantabile*

18 *mf*

19 >

20 *Reo.* *

21 *Reo.* *

22 *Reo.* *

23 *Reo.* *

24 *Reo.* *

25 *Reo.* *

26 *Reo.* *

27 *Reo.* *

28 *Reo.* *

30

30

f

p

31

32

cresc.

f (*narkiz*)

33

34

35

36

37

mp

38

39

sad

Leo. *

Leo. *

Leo. *

Leo. *

Leo.

energico

Leo. *Leo.*

42

Leo. Leo. Leo. Leo. Leo. Leo.

mp

Leo. * Leo. * Leo. *

dim.

p

1 C. *pp*

3 C. *p* *mp* (*hijaz*) *cresc.*

Leo. Leo. Leo. Leo.

Faster ♩ = 216

55 accel. 4 5 4 4 5 4 3 4 5 4 5

mp 5 4 * 4 4 5 5 5 * 5 4

57 4 5 4 5 4 5 4 5 4 5 4 5

cresc. 5 4 * 4 5 4 5 4 5 4 5

59 4 5 4 5 4 5 4 5 4 5 4 5

f cresc. 5 4 * 4 5 4 5 4 5 4 5

61 5 4 5 4 5 4 5 4 5 4 5 4 5

ff 4 5 4 5 4 5 4 5 4 5 4 5

63 16 p > > > > ff 16 16

cresc. molto 16 16 16 16 16 16 16

2'50"

CHANGING FINGERS ON THE SAME KEY

TIZIANO BEDETTI

Andante $\text{♩} = 76$

(*brindavani*)

11.

mf with a hindoo feel simile simile Sust. Ped.

3

5

7

9

12

15

18

21

24

27

5 4

30

p 2 1 2

32 (purvi)

più *p*

34

36

38

mf

(brindavani)

41

1 4 3 2

43

Treble staff: Measure 43 starts with a grace note followed by a sixteenth-note pattern. Measures 44-45 show a continuation of this pattern. Measure 46 begins with a sixteenth note. Measures 47-48 show a similar pattern.

Bass staff: Measure 43 starts with a sixteenth note. Measures 44-45 show a sixteenth-note pattern. Measures 46-48 show a sixteenth-note pattern.

45

Treble staff: Measure 45 starts with a grace note followed by a sixteenth-note pattern. Measures 46-47 show a continuation of this pattern. Measure 48 begins with a sixteenth note.

Bass staff: Measure 45 starts with a sixteenth note. Measures 46-47 show a sixteenth-note pattern. Measure 48 begins with a sixteenth note.

47

Treble staff: Measure 47 starts with a grace note followed by a sixteenth-note pattern. Measures 48-49 show a continuation of this pattern. Measure 50 begins with a sixteenth note.

Bass staff: Measure 47 starts with a sixteenth note. Measures 48-49 show a sixteenth-note pattern. Measure 50 begins with a sixteenth note.

49

Treble staff: Measure 49 starts with a sixteenth note followed by an eighth-note pattern labeled "(brindavani)". Measures 50-51 show a continuation of this pattern. Measure 52 begins with an eighth note.

Bass staff: Measure 49 starts with an eighth note. Measures 50-51 show an eighth-note pattern. Measure 52 begins with an eighth note.

51

Treble staff: Measure 51 starts with a sixteenth note followed by an eighth-note pattern. Measures 52-53 show a continuation of this pattern. Measure 54 begins with an eighth note.

Bass staff: Measure 51 starts with an eighth note. Measures 52-53 show an eighth-note pattern. Measure 54 begins with an eighth note.

52

Treble staff: Measure 52 starts with an eighth note. Measures 53-54 show an eighth-note pattern. Measure 55 begins with an eighth note.

Bass staff: Measure 52 starts with an eighth note. Measures 53-54 show an eighth-note pattern. Measure 55 begins with an eighth note.

53

55

57

dim.

59

mp

p

dim.

62

p

Sust. Ped. *

3'45"

FUGUE

TIZIANO BEDETTI

Moderately, Fast $\text{♩} = 72$

12.

17

20

23

26

29

32

35

38

41

44

47

50

53

56

59

62

cresc.

65

S 3 4 3 4 3

68

71

74

1 3 2 1

77

Treble staff: Measures 77-78. Bass staff: Measures 77-78.

80

Treble staff: Measures 80-81. Bass staff: Measures 80-81.

83

Treble staff: Measures 83-84. Bass staff: Measures 83-84.

86

Treble staff: Measures 86-87. Bass staff: Measures 86-87.

89

Treble staff: Measures 89-90. Bass staff: Measures 89-90.

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *cresc.*, *f*, *s*, and *21*. Measure numbers 92, 95, 98, 101, and 104 are indicated at the beginning of each staff. The music consists of two staves per page, with the left staff typically containing treble clef and the right staff bass clef. Measures 92-95 show a transition from piano to crescendo. Measures 98-101 show a dynamic shift from forte to soft. Measures 101-104 show a return to a more dynamic range.

107

110

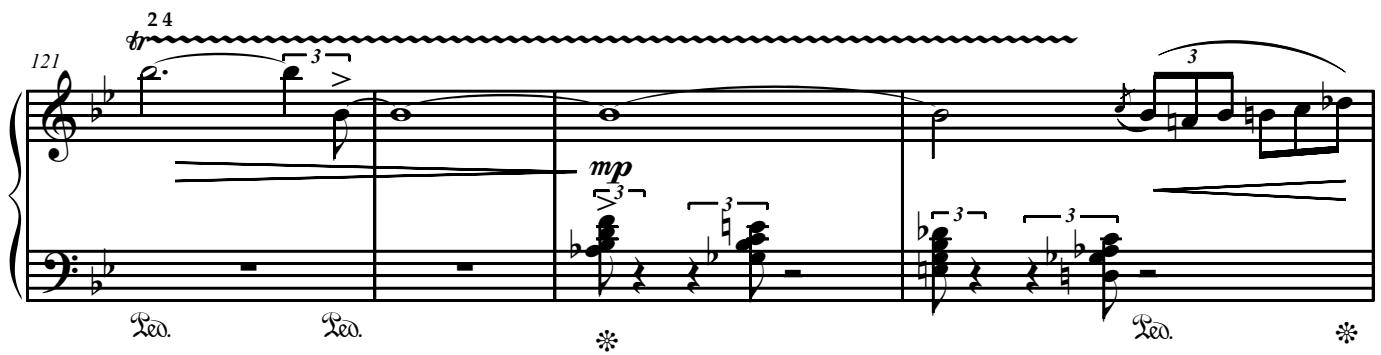
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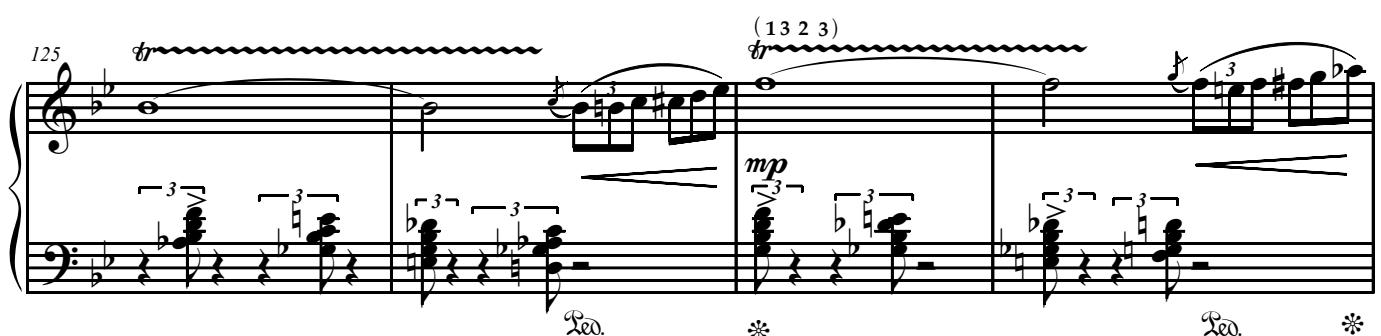
115

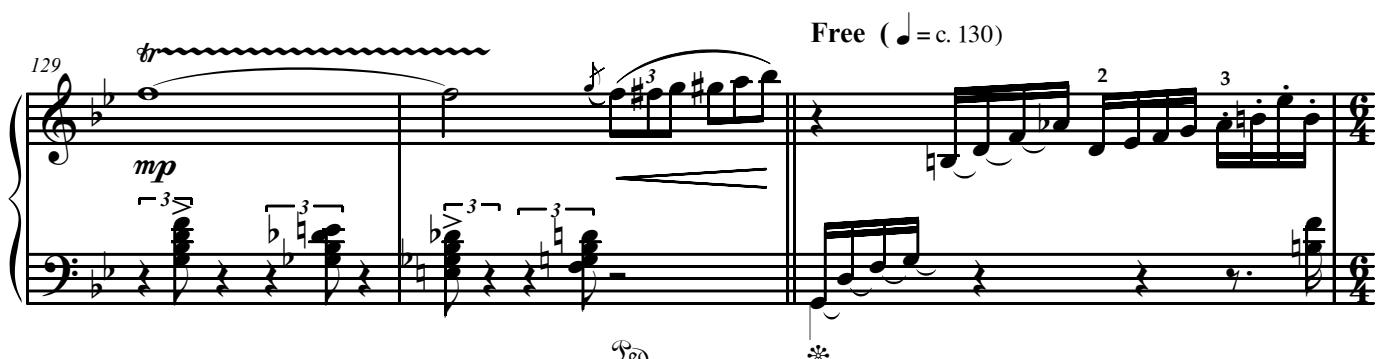
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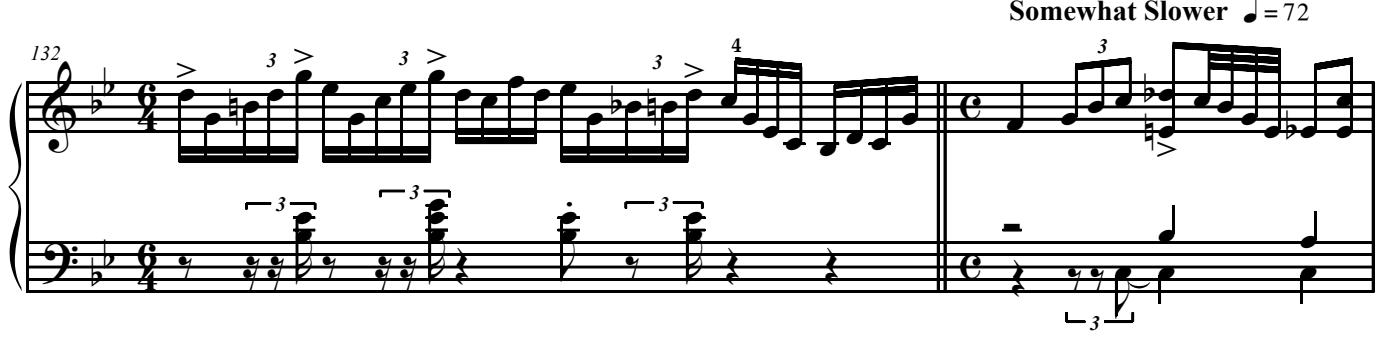
P.
*
P.
*

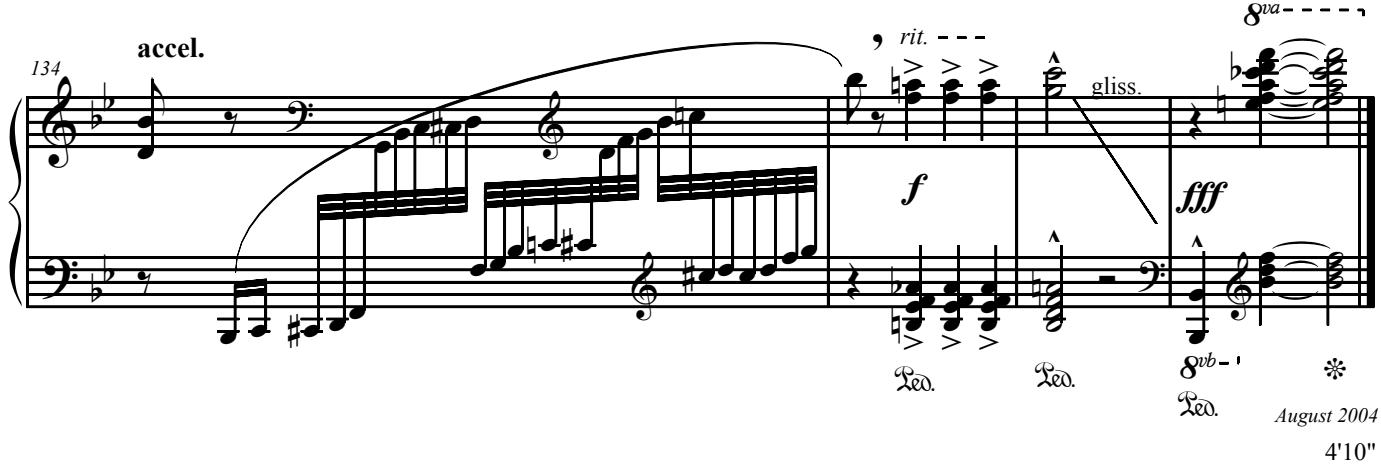
24

121 

125 

129 

132 

accel. 

August 2004
4'10"