

Raffaele Sargenti

# Little Beans

9 easy piano pieces  
(2021)





# Introduzione

## 1- **Hidden star** [0'45"]

Suoni luminosi in apertura lasciano affiorare flebili frammenti melodici in lontananza, grazie alle corde abbassate del pianoforte che risuonano per simpatia.

È solo un bagliore, per ora...

## 2- **Silent march** [1'00"]

Oggigiorno è frequente imbattersi in musiche che combinano forme e armonie del passato con suoni sperimentali e tecniche non convenzionali: in questo piccolo brano Robert Schumann e Francesco Filidei sembrano marciare a braccetto

## 3- **The hiccup melody** [2'00"]

Non tutto il male vien per nuocere: un colpo di singhiozzo o una gomma finita per sbaglio tra le corde a volte rendono la vita - e la melodia - più interessante

## 4- **First run** [0'45"]

Prima una gamb- (mano) e poi l'altra... poco a poco si diventa autonomi, anche se c'è sempre il rischio di scivolare tra un modo d'attacco e l'altro

## 5- **Different bells** [1'20"]

Nella vita bisogna ascoltare più campane, soprattutto se queste differiscono per registro e intensità... e poi dosare tutto col giusto pedale

## 6- **Tuning guitar** [1'20"]

Ogni tanto è necessario riaccordare le corde interiori per tornare in armonia col mondo...

## 7- **The olive oil song** [2'00"]

Le tradizioni sono importanti e questo brano celebra la fatica degli antichi lavori manuali: quanti *cluster* spremuti per ottenere un filo d'olio!

## 8- **Spaghetti canon** [1'30"]

A volte gli spaghetti si attorcigliano più di un contrappunto di Bach.

Tuttavia, se si raggiunge una certa manualità con la forchetta (e i tasti) la soddisfazione è assicurata

## 9- **Sea lullaby** [3'15"]

Finalmente, il meritato riposo per il giovane pianista.

Cullati dal mare di Debussy e Ravel nemmeno gli spettri (armonici) turberanno la nanna... si spera!

*questi brani sono stati composti durante l'attesa per la nascita di mio figlio,  
sono dedicati a lui e a tutti i "Little Beans" passati e futuri*

R. S.

# Note esecutive

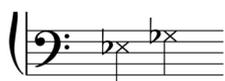
I brani possono essere suonati con pianoforte a coda o verticale, non è possibile eseguire i brani con tastiera o piano digitale

Le indicazioni metronomiche proposte valgono come indicazione di massima per una buona resa del brano da parte di un giovane esecutore; volendo possono essere variate

## PREPARAZIONE DEL PIANOFORTE

Il brano n. 3 - *The hiccup melody* prevede una preparazione del pianoforte secondo una delle seguenti modalità a scelta (è preferibile la prima):

1- applicare del patafix o pasta adesiva similare sulle corde corrispondenti alle seguenti note:



Poiché queste note non vengono suonate in nessuno degli altri brani della raccolta, la preparazione può essere applicata prima dell'inizio del n. 1 e lasciata fino al n. 9 compreso

2- incastrare dei pezzi di gomma da cancelleria tra le corde corrispondenti alle seguenti note:

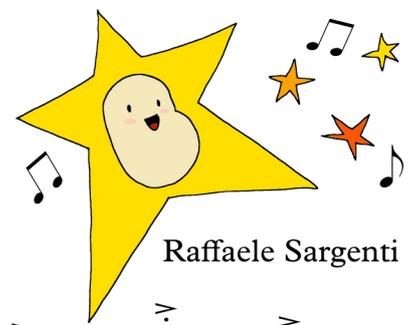


In questo caso la preparazione deve essere applicata appositamente prima dell'esecuzione del brano e rimossa subito dopo

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## 1 - Hidden star



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♩ = 90

Piano

*sf (f)*

risulta:

1\*

1\* abbassare i tasti silenziosamente

6

(ris.)

1\*

*pp* *sf (f)*

11

(ris.)

*pp* *sf (f)*

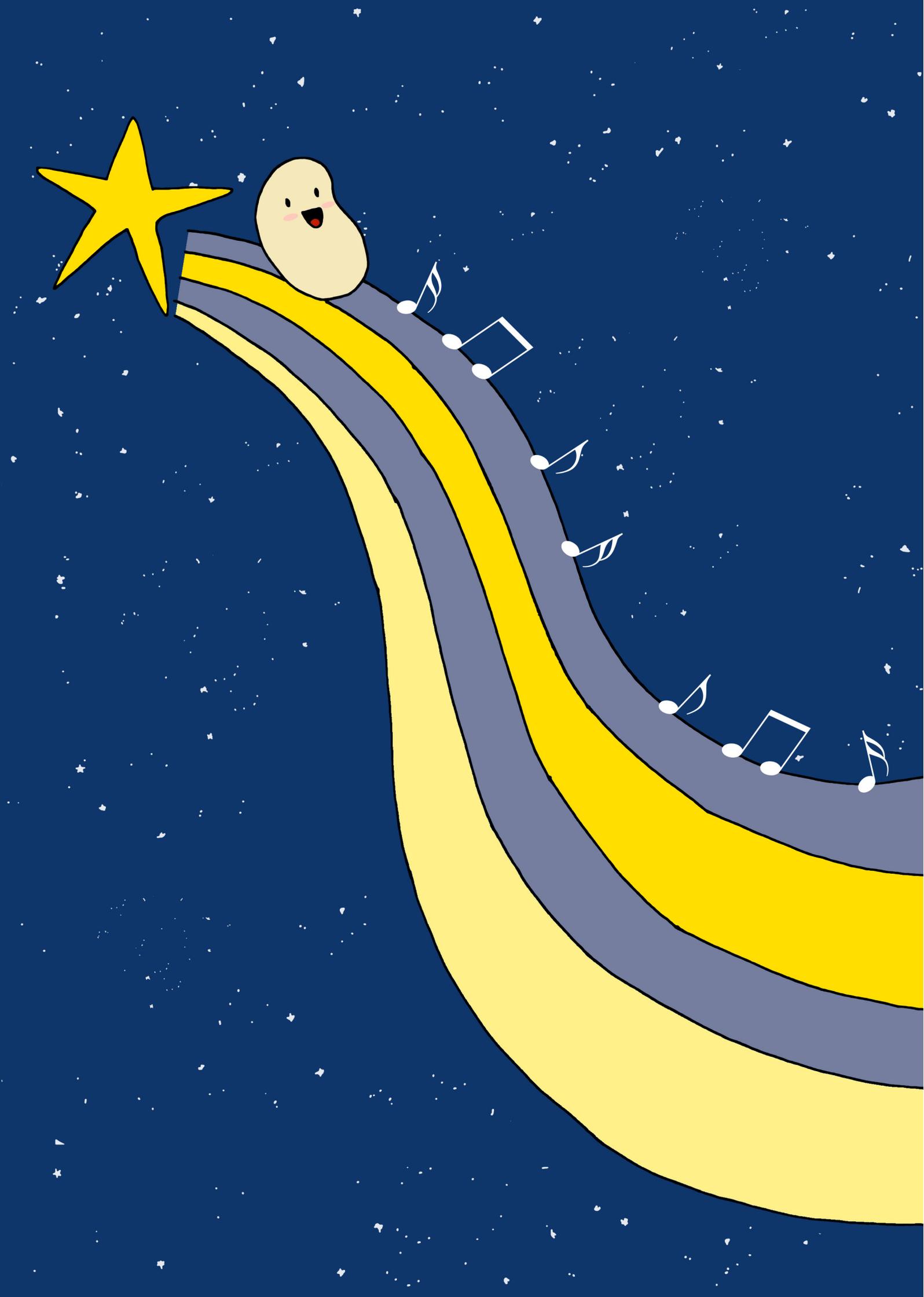
15

(ris.)

*f ten.*

*sf (f)*

[0'45"]







### 3 - The hiccup melody

♩ = 60

Piano

*p*

*sf (f)*

*sf (f)*

1\*

1\*

1\*

1\* corde stoppate (cfr. note esecutive)

8

*p*

*sf (f)*

*sf (f)*

1.

14

2.

*pp*

*sf (mp)*

*sf (mp)*

1/4

5/16

1/4

5/16

1/4

5/16

1/4

5/16

21

*f*

*sf (f)*

*sf (f)*

1\*

1\*

1\*

5/16

2/4

6/16

6/16

1/4

1/4

1/4

28

*p*

*sf (mp)*

*sf (mp)*

*sf (mp)*

1.

2/4

5/16

1/4

5/16

1/4

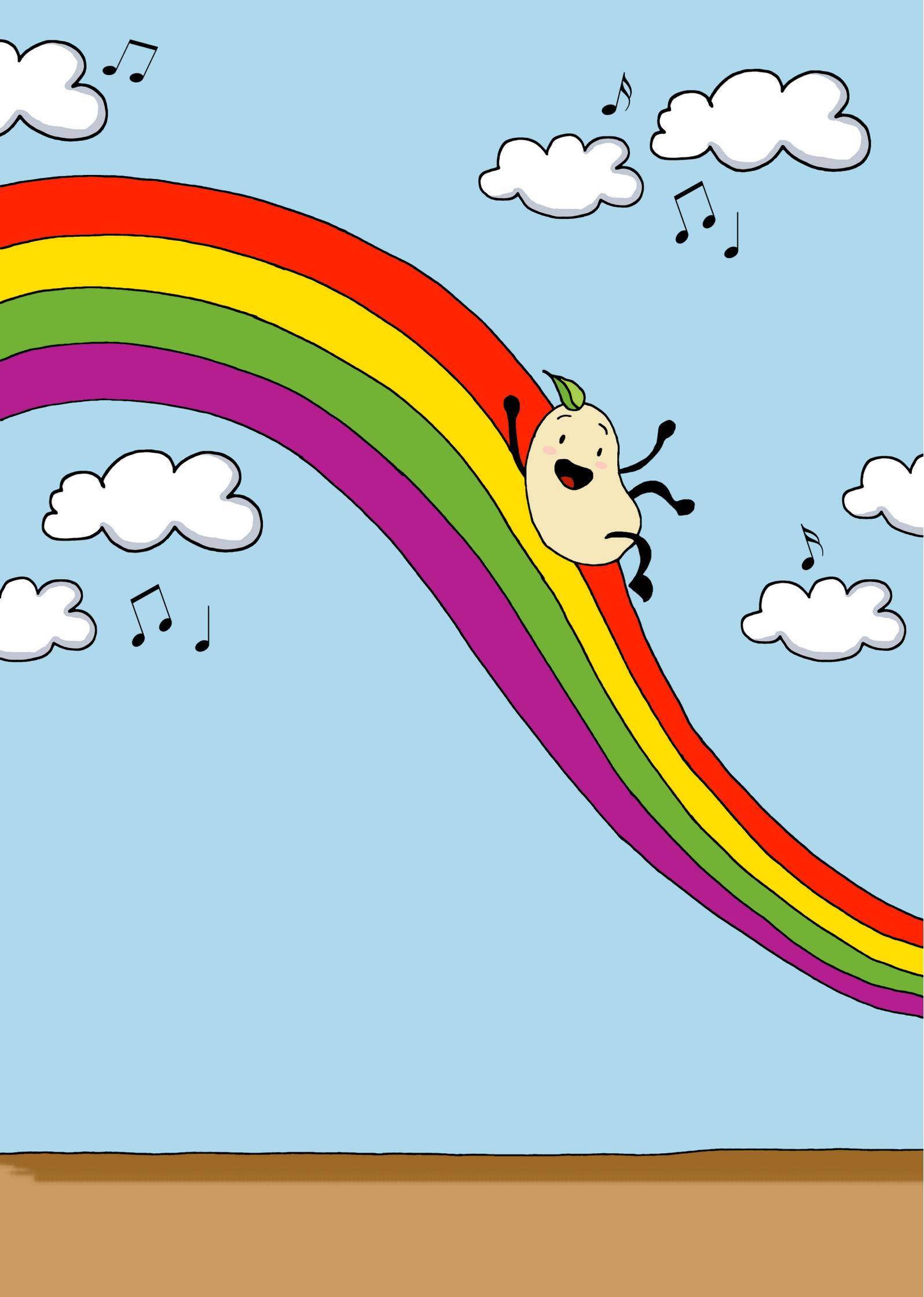
5/16

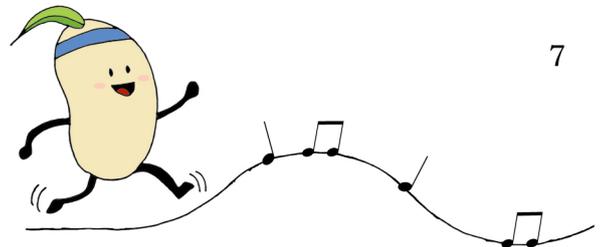
36 2.

(p) *sf (f) sub.* *f*

43

*p* *sf (f) sub.* *pp* [2'00"]



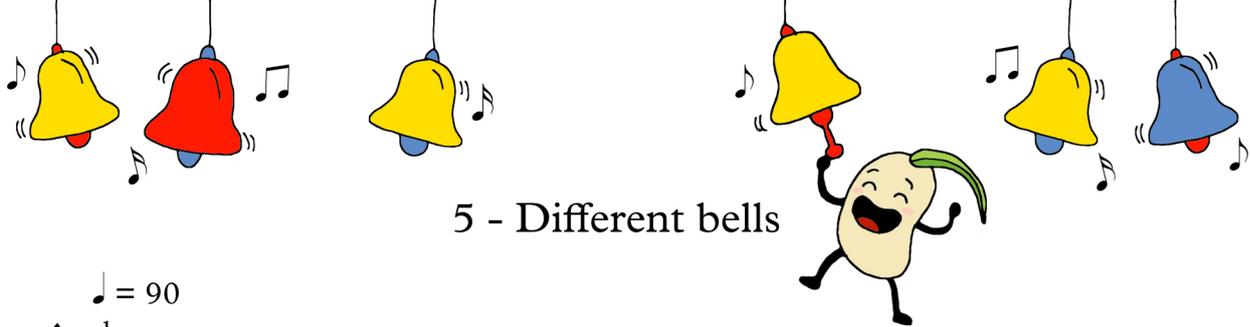


# 4 - First run

♩ = 110

Piano

8



### 5 - Different bells

$\text{♩} = 90$

1

Piano

*mf*

*sim.*

4

*mf*

*sim.*

Ped. sempre →

5

1.v.

9

8

2

*pp*

*sim.*

5

*pp*

*sim.*

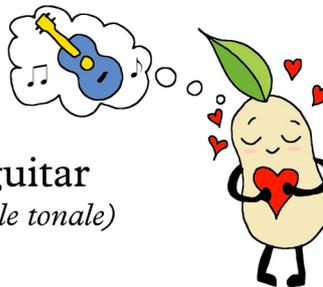
13

8

15

1.v.





# 6 - Tuning guitar

(versione con pedale tonale)

Piano

1\*  $\text{♩} = 52$

*p*

Ped. Tonale tenuto per tutto il brano →  
1\* abbassare i tasti silenziosamente

7

13

19

*mp*

24

*mf*

29

Musical score for measures 29-33. The piece is in 3/8 time. Measure 29 is a whole rest. Measure 30 has a treble clef and a bass clef. Measure 31 has a treble clef and a bass clef. Measure 32 has a treble clef and a bass clef. Measure 33 has a treble clef and a bass clef. The music features a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals.

34

Musical score for measures 34-38. The piece is in 3/8 time. Measure 34 has a treble clef and a bass clef. Measure 35 has a treble clef and a bass clef. Measure 36 has a treble clef and a bass clef. Measure 37 has a treble clef and a bass clef. Measure 38 has a treble clef and a bass clef. The music features a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals.

41

Musical score for measures 41-45. The piece is in 3/8 time. Measure 41 has a treble clef and a bass clef. Measure 42 has a treble clef and a bass clef. Measure 43 has a treble clef and a bass clef. Measure 44 has a treble clef and a bass clef. Measure 45 has a treble clef and a bass clef. The music features a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals.

*f*

48

Musical score for measures 48-54. The piece is in 3/8 time. Measure 48 has a treble clef and a bass clef. Measure 49 has a treble clef and a bass clef. Measure 50 has a treble clef and a bass clef. Measure 51 has a treble clef and a bass clef. Measure 52 has a treble clef and a bass clef. Measure 53 has a treble clef and a bass clef. Measure 54 has a treble clef and a bass clef. The music features a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals.

*mf*

55

Musical score for measures 55-59. The piece is in 4/8 time. Measure 55 has a treble clef and a bass clef. Measure 56 has a treble clef and a bass clef. Measure 57 has a treble clef and a bass clef. Measure 58 has a treble clef and a bass clef. Measure 59 has a treble clef and a bass clef. The music features a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals.

60

*rit.*

Musical score for measures 60-64. The piece is in 4/8 time. Measure 60 has a treble clef and a bass clef. Measure 61 has a treble clef and a bass clef. Measure 62 has a treble clef and a bass clef. Measure 63 has a treble clef and a bass clef. Measure 64 has a treble clef and a bass clef. The music features a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals. The piece ends with a double bar line.

*mp*

(l. v.)

*pp*

[1'20"]

# 6 bis - Tuning guitar

(versione senza pedale tonale)

♩. = 52

Piano



*p*

9



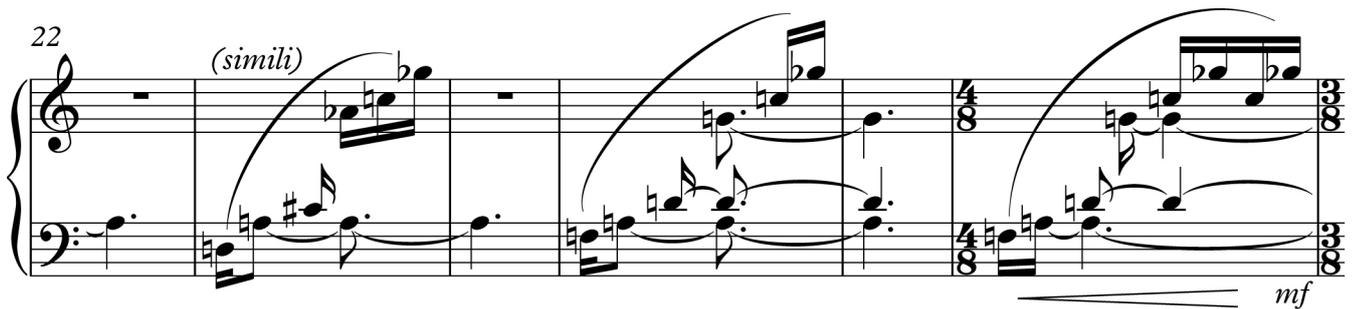
16



*mp*

22

(simili)



*mf*

28

Musical score for measures 28-32. The piece is in 3/4 time. The right hand features a melodic line with a long slur over measures 28-30, and a descending eighth-note pattern in measure 31. The left hand provides a harmonic accompaniment with chords and moving lines.

33

Musical score for measures 33-36. The right hand continues the melodic development with slurs and ties. The left hand maintains a steady accompaniment.

40

Musical score for measures 40-46. A dynamic marking of *f* (forte) is placed below the first measure of this system. The music continues with complex textures in both hands.

47

Musical score for measures 47-53. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure of this system. The piece shows signs of deceleration.

*mf*  
Ped.

54

Musical score for measures 54-58. The tempo is further reduced, and the texture becomes more sparse.

59

*rit.*

Musical score for measures 59-62. The piece concludes with a final chord. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of this system. The left hand has a final bass line with a *pp* (pianissimo) marking.

*pp*

alzare gradualmente Ped.

[1'20"]

## 7 - The olive oil song



♩. = 90

Piano

*f* *f* *f* *f*

*sim.*

\*1 \*2

Musical score for the first system, measures 1-8. The piano part features a 3/4 time signature and a forte (*f*) dynamic. The right hand plays a cluster of notes, with the first measure marked with \*1 and the second with \*2. The left hand plays a simple bass line. The word *sim.* (sostenuto) is written above the staff.

\*1 cluster da suonare col pugno sui tasti bianchi nella zona approssimativa indicata  
 \*2 rotolare il pugno sui tasti attraverso la rotazione dell'avambraccio, in modo da ottenere un glissato di cluster

10

*f* *f* *f* *f* *f*

*pp* *pp* *pp*

Musical score for the second system, measures 9-14. The piano part continues with a forte (*f*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand. The right hand plays a cluster of notes, and the left hand plays a simple bass line.

19

*f* *f* *pp*

*f*

Musical score for the third system, measures 15-28. The piano part continues with a forte (*f*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand. The right hand plays a cluster of notes, and the left hand plays a simple bass line. The word *f* is written below the staff in the final measure of this system.

29

*pp*

*f* *f* *f* *f*

Musical score for the fourth system, measures 29-34. The piano part continues with a pianissimo (*pp*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand plays a simple bass line, and the left hand plays a cluster of notes. The word *f* is written below the staff in the final measure of this system.

37

*f* > < *f* >      *p* < *f* > < *f*

*pp*      < *mp*      *pp*      *f*

46

*f*      *p*

*f*      *p*

\*3

\*3 rotolare come prima, finendo sui tasti neri

51

*p*      *mf*

*pp*      *mp*

"schiacciando" col pugno

56

*mf*      *p*      *p*

*mp*      *mf*      *f*

61

*pp*      *f*      *p subito*      *mf*

*ff*      *f*      *p subito*      *pp*

*p subito* < *mf*      *pp*

Ped. \_\_\_\_\_

*a tempo*      *ca. 10"*

[2'00"]

# 8 - Spaghetti canon



Piano

$\text{♩} = 72$

*p*

*p*

\*1

\*1

\*1 per comodità di lettura le alterazioni sono poste davanti a ogni nota, anche all'interno della stessa battuta

5

*mf*

*mf*

8

1.

*p*

*p*

11

2.

*p*

*p*

15

*mf*

*pp*

*mf*

*pp*

20

26

30

33

36

rit. . . . .

39

Ped. *pp* [1'30"]

# 9 - Sea lullaby



♩. = 46

*evidenziare le note accentate*

Piano

pp Ped. p pp p pp

Detailed description: This block contains the first four measures of the piano score. The left hand plays a steady accompaniment of eighth notes, while the right hand has rests for the first three measures and enters in the fourth measure with a few notes. Dynamics include *pp* and *p*. A pedal point is indicated at the beginning.

5

p pp p pp

Detailed description: This block contains measures 5 through 8. The right hand begins to play a melodic line with eighth notes, while the left hand continues its accompaniment. Dynamics range from *p* to *pp*.

9

p pp p pp

Detailed description: This block contains measures 9 through 12. The melodic line in the right hand continues, with some notes beamed together. Dynamics include *p* and *pp*.

13

p Ped. pp 1.

Detailed description: This block contains measures 13 through 16. The right hand features a melodic phrase that concludes with a repeat sign and a first ending bracket. Dynamics include *p* and *pp*. A pedal point is indicated at the start of this section.

17 2.

*pp* *p* *(p)* *8va* *mf* *(pp)* *p*

22

*mp* *p* *mf* *f* *mf* *p*

25

*pp* *pp* *f* *mf* *pp*

28 **rit. molto**

*mp* *mp* *p* *pp* *Ped.*

32 *a tempo*

Musical score for measures 32-35. The piece is in 9/8 time with a key signature of two sharps (F# and C#). The tempo is marked *a tempo*. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 32 features a piano (*p*) dynamic with a crescendo hairpin. Measure 33 has a piano (*p*) dynamic. Measure 34 has a piano-piano (*pp*) dynamic. Measure 35 has a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic starting in measure 33.

36

Musical score for measures 36-39. The piece is in 9/8 time with a key signature of two sharps (F# and C#). Measure 36 features a piano (*p*) dynamic with a crescendo hairpin. Measure 37 has a piano-piano (*pp*) dynamic. Measure 38 has a piano (*p*) dynamic with a crescendo hairpin. Measure 39 has a piano-piano (*pp*) dynamic.

40 **rit.**

*molto più lento*

♩ = 90

Musical score for measures 40-44. The tempo is marked *rit.* (ritardando) and *molto più lento* (much slower), with a tempo of 90 beats per minute. The score consists of two staves. Measure 40 has a piano (*p*) dynamic. Measure 41 has a piano-piano (*pp*) dynamic. Measure 42 has a piano-piano (*pp*) dynamic. Measure 43 has a piano-piano-piano (*ppp*) dynamic. Measure 44 has a piano-piano-piano (*ppp*) dynamic. The bass staff has a piano (*p*) dynamic in measure 40, piano-piano (*pp*) in measure 41, and piano-piano-piano (*ppp*) in measure 42.

45

**rit.**

Musical score for measures 45-48. The tempo is marked *rit.* (ritardando). The score consists of two staves. Measure 45 has a piano-piano-piano (*ppp*) dynamic. Measure 46 has a piano-piano (*pp*) dynamic with a crescendo hairpin. Measure 47 has a piano-piano-piano (*ppp*) dynamic. Measure 48 has a piano-piano-piano (*ppp*) dynamic. The bass staff has a piano-piano-piano (*ppp*) dynamic in measure 45 and a piano-piano-piano (*ppp*) dynamic in measure 48. An *8va* (octave) marking is present in measure 48.



Progetto grafico e infografie di Pia Marziano e Francesco Sargenti

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