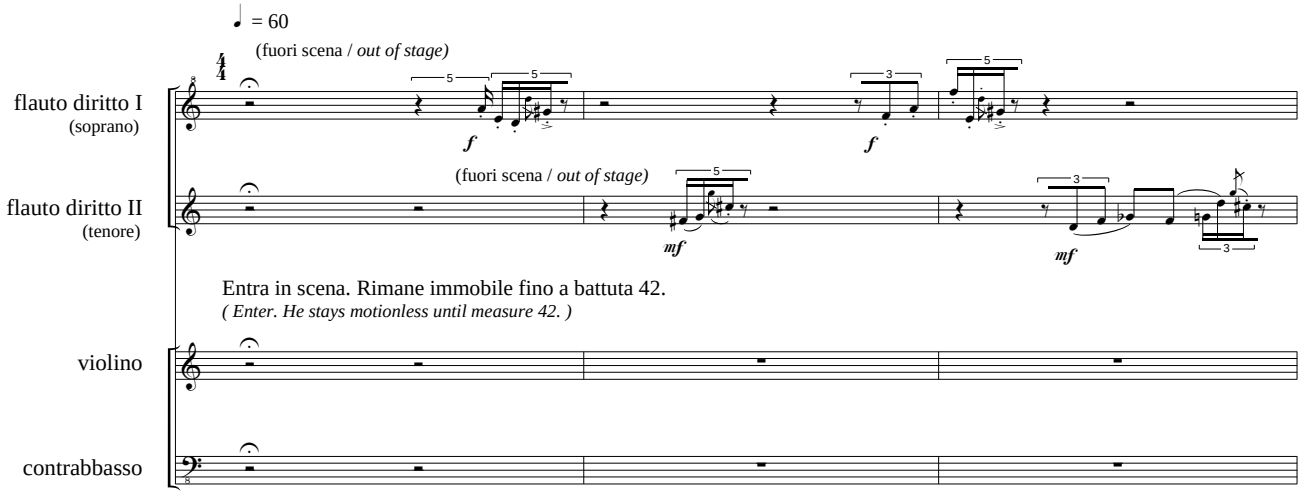
luca belcastro

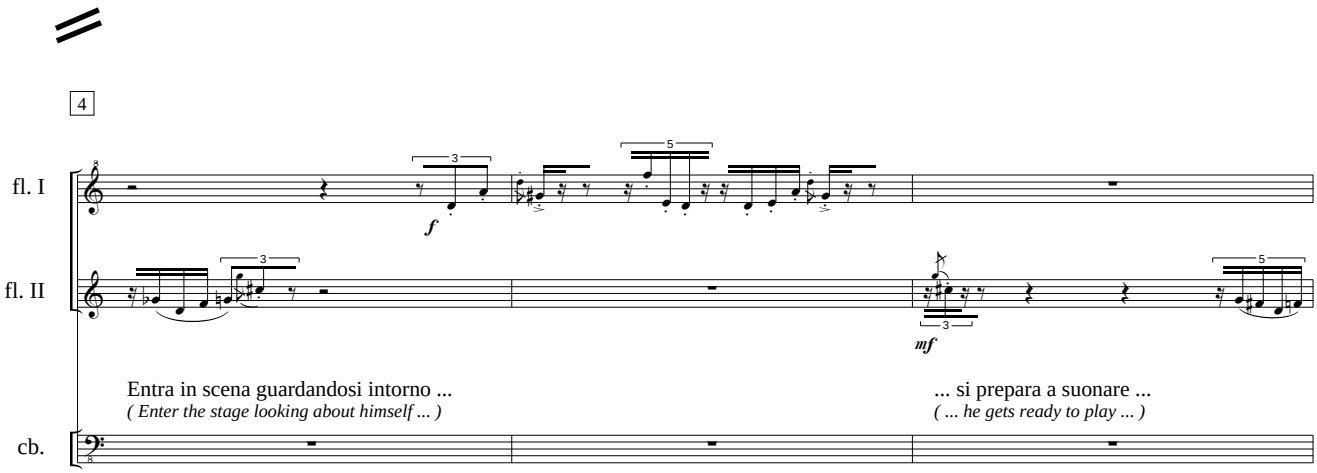
The unsatisfied double-bass (2002)

"psycho-drama" n. 2

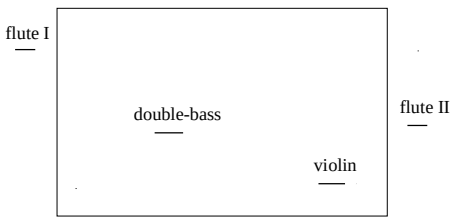
per 2 flauti diritti, violino e contrabbasso

I - imitations I



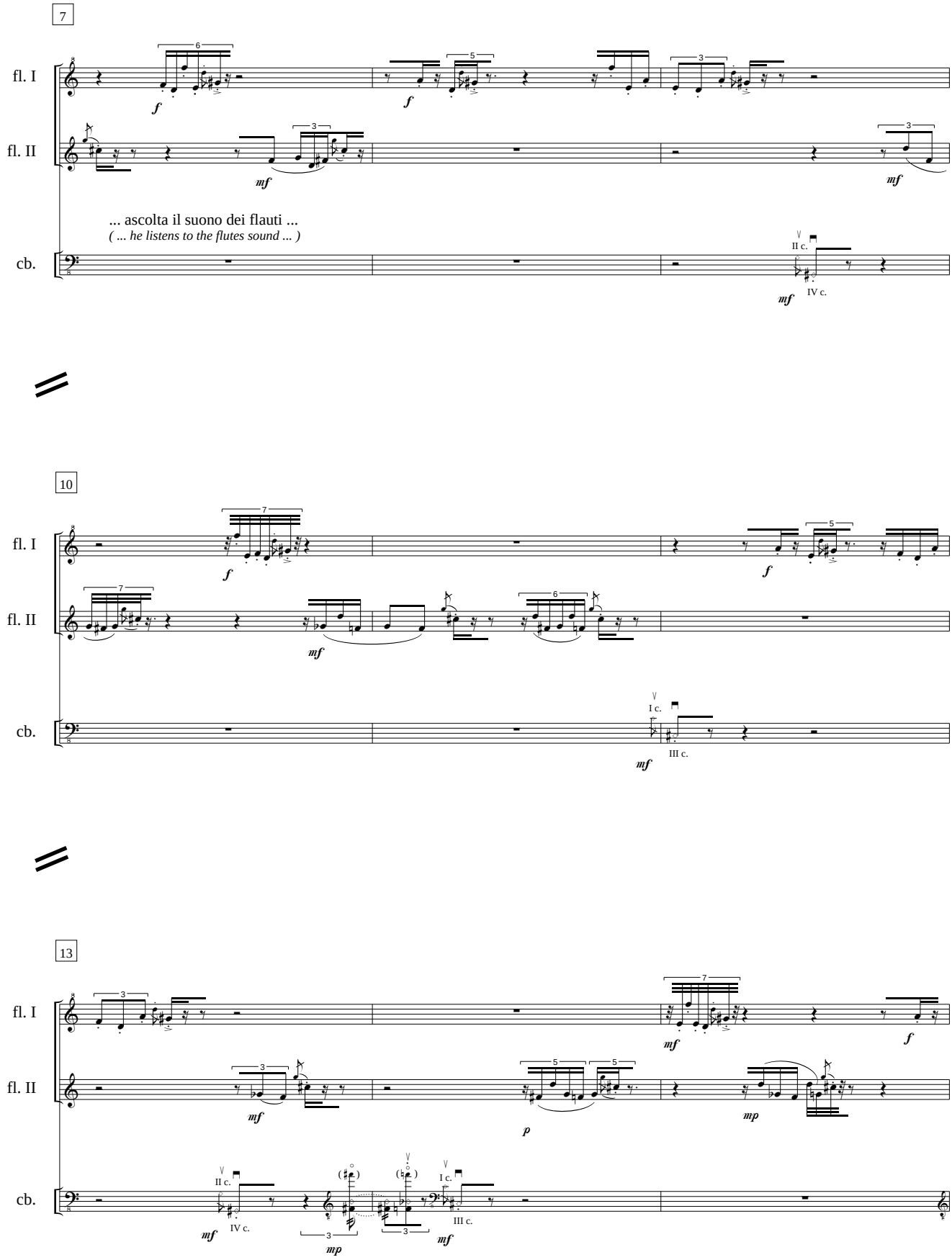


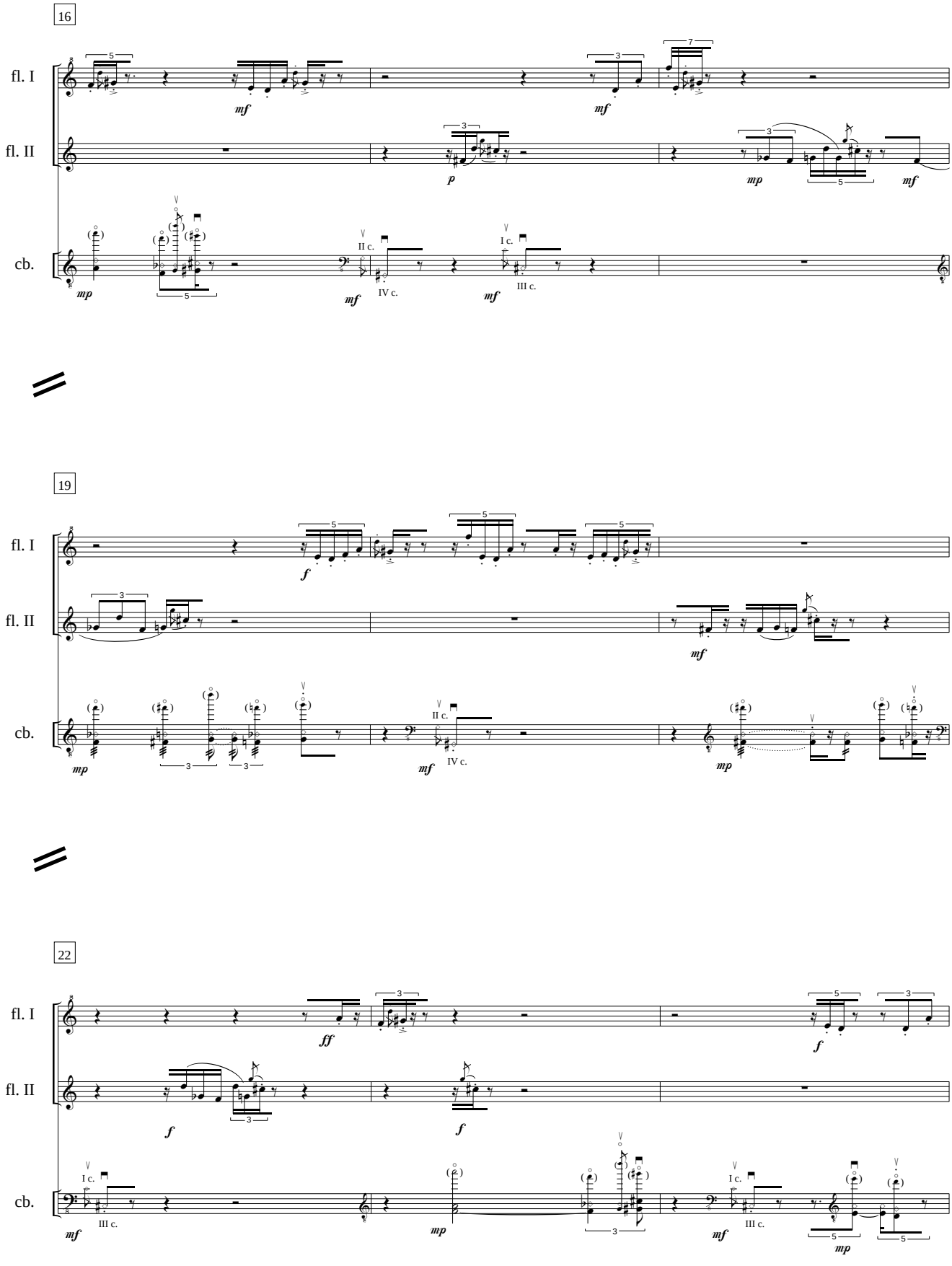
POSIZIONE DEGLI ESECUTORI / *PLAYERS' POSITION*

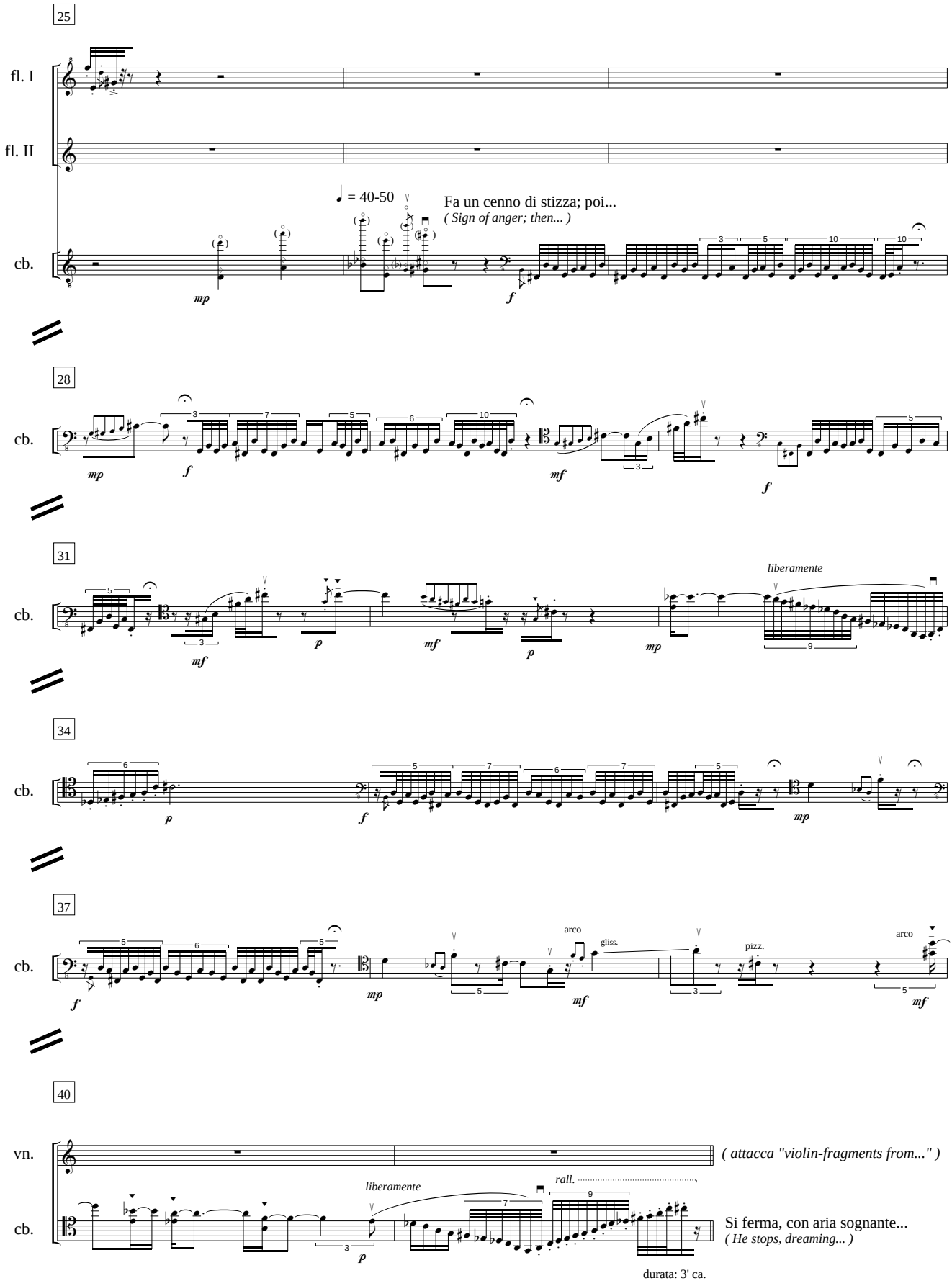


I due flauti sono fuori scena (o sul palco, ma nascosti e lontani dal pubblico)

The two flutes are out of the stage (or on the stage, but hidden and far from the audience)


7
fl. I
fl. II
cb.
... ascolta il suono dei flauti ...
(... he listens to the flutes sound ...)
II c.
IV c.
10
I c.
III c.
13


16
fl. I
fl. II
cb.
mf
mf
p
mp
mf
mp
II c.
IV c.
mf
I c.
III c.
mf
19
fl. I
fl. II
cb.
f
mf
mp
II c.
IV c.
mf
mp
22
fl. I
fl. II
cb.
ff
f
f
f
I c.
III c.
mf
mp
I c.
III c.
mf
mp

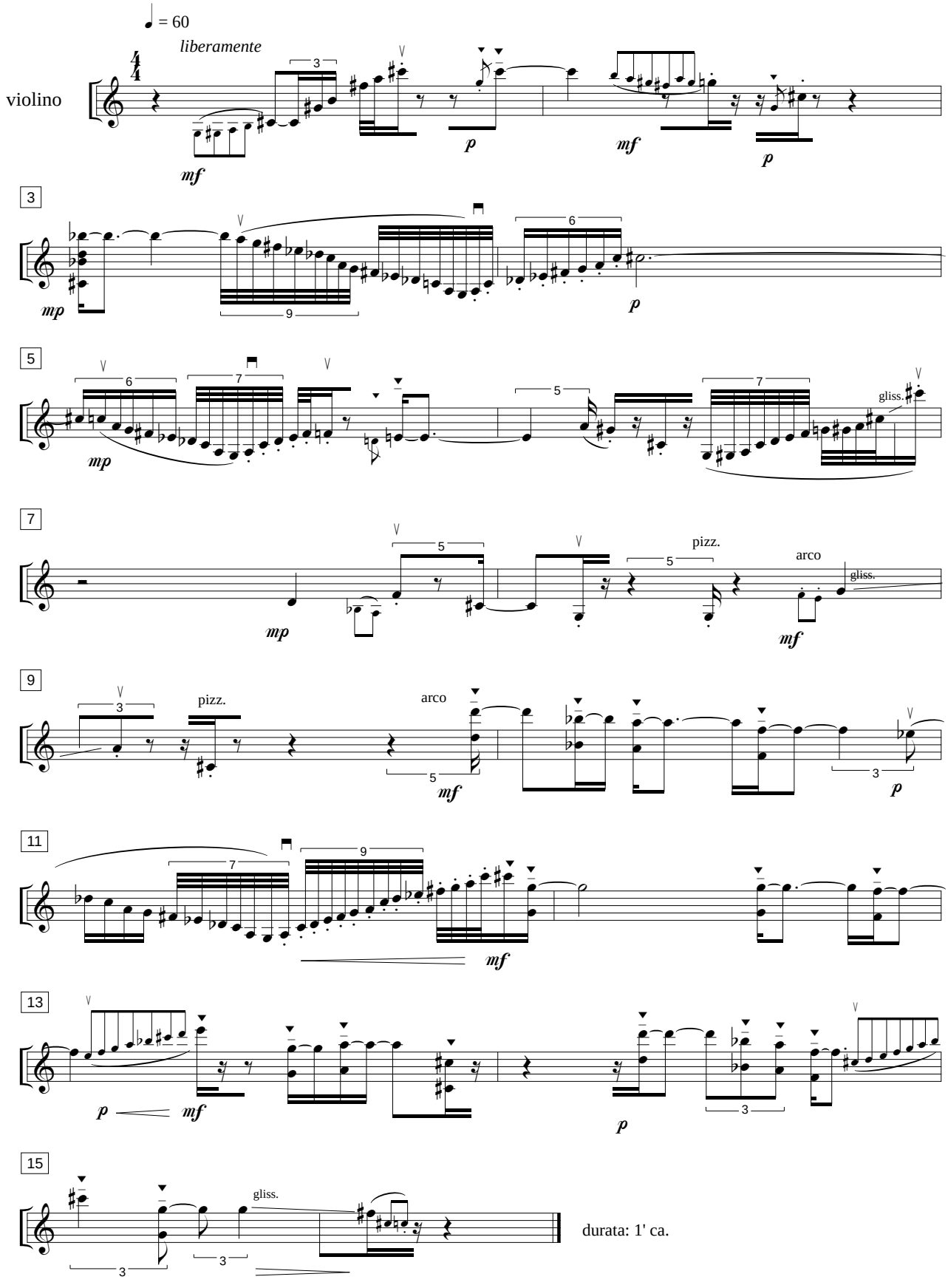


Durante l'esecuzione di "violin-fragments from..." il contrabbassista rimane immobile.
Puo cambiare posizione tra un frammento e l'altro.
(During the performance of "violin-fragments from..." the double-bass player stays motionless.
He can change position between the fragments.)

II - violin-fragments from...

una nube

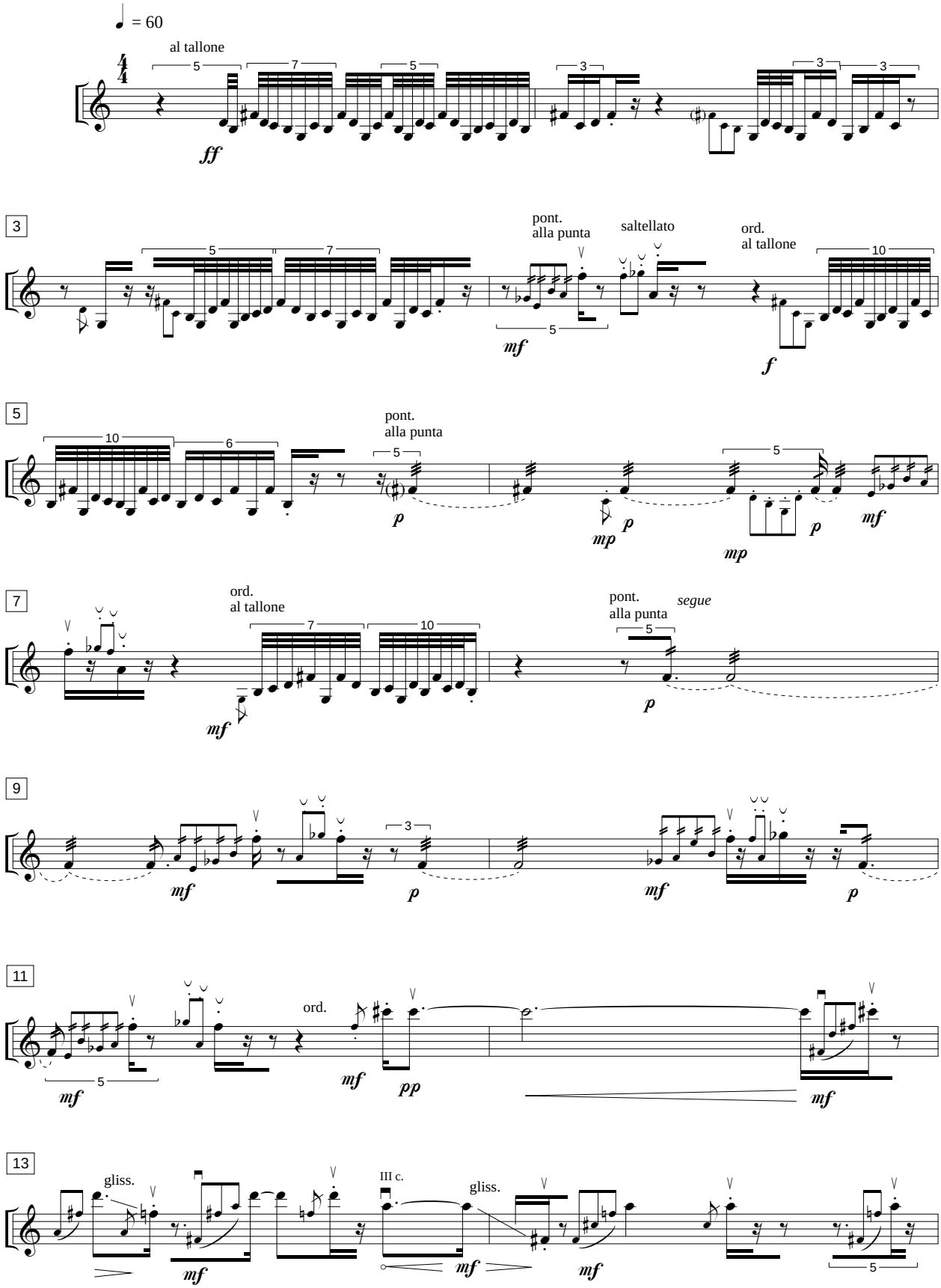
da "... come rondine o nube" (1997)

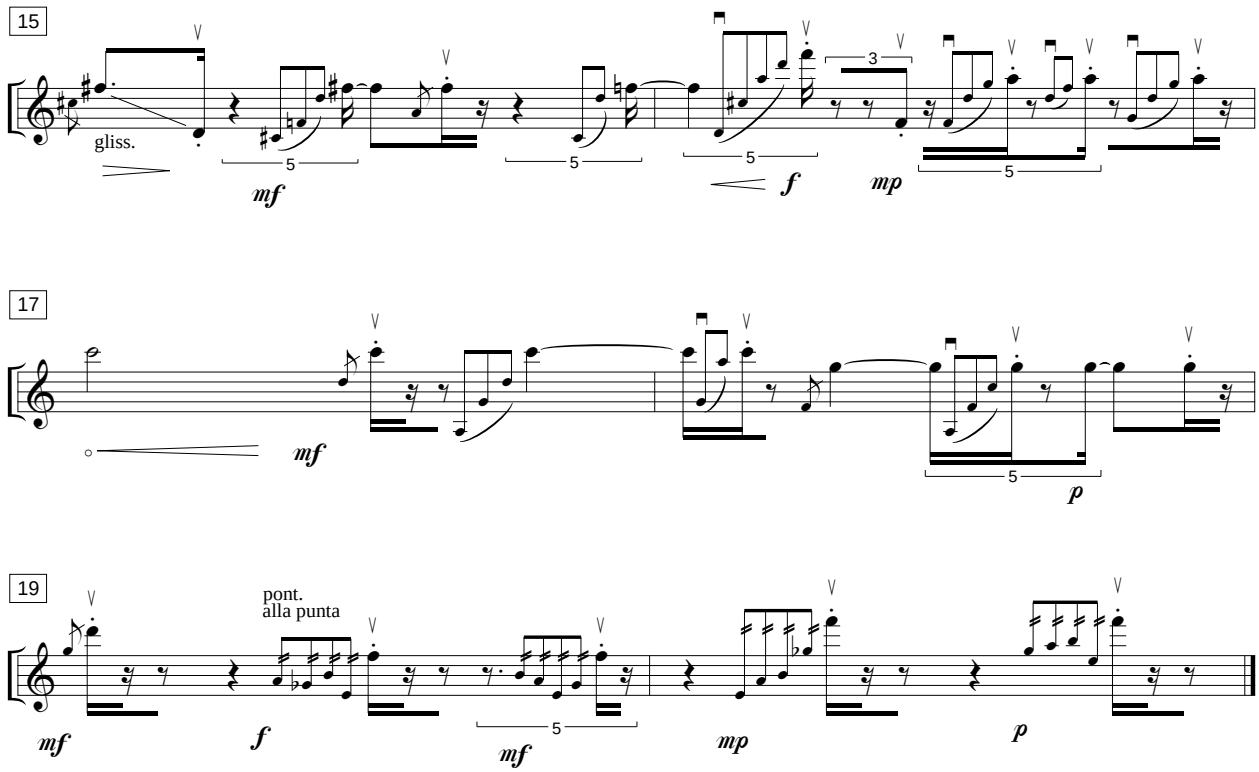


durata: 1' ca.

violin delirante

da "las mariposas bailan ... en la nada" (1997)

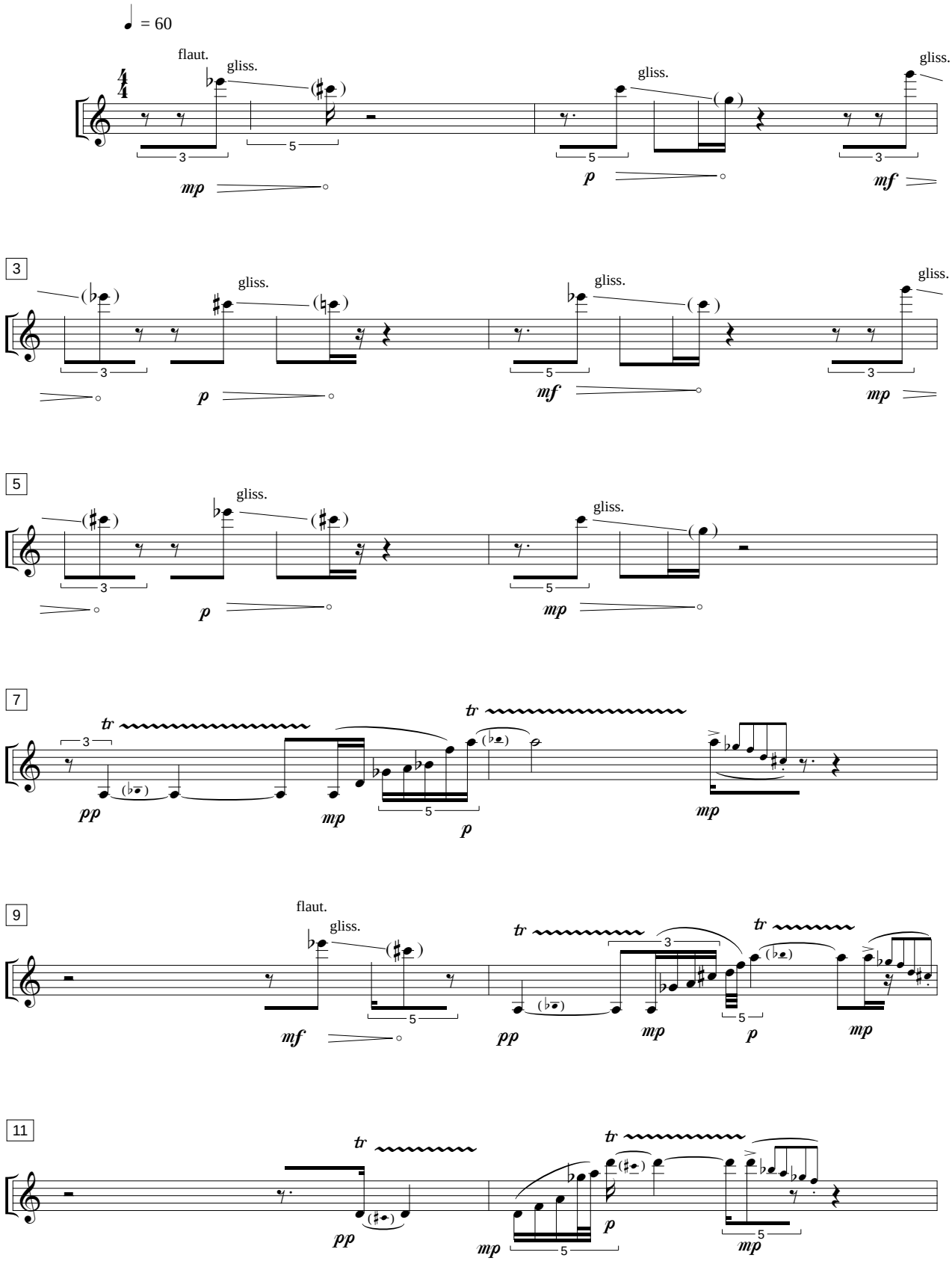


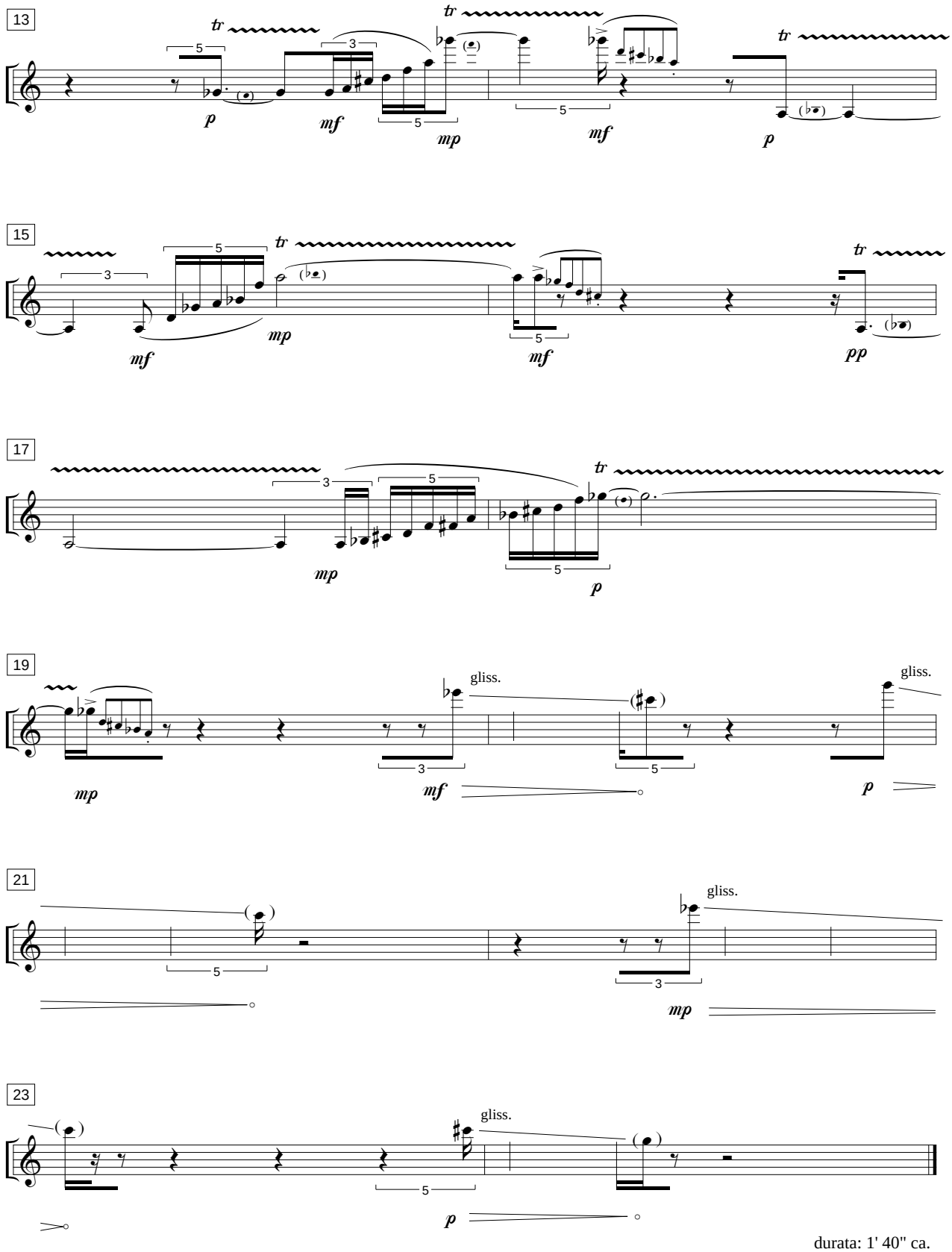


durata: 1' 20" ca.

aves

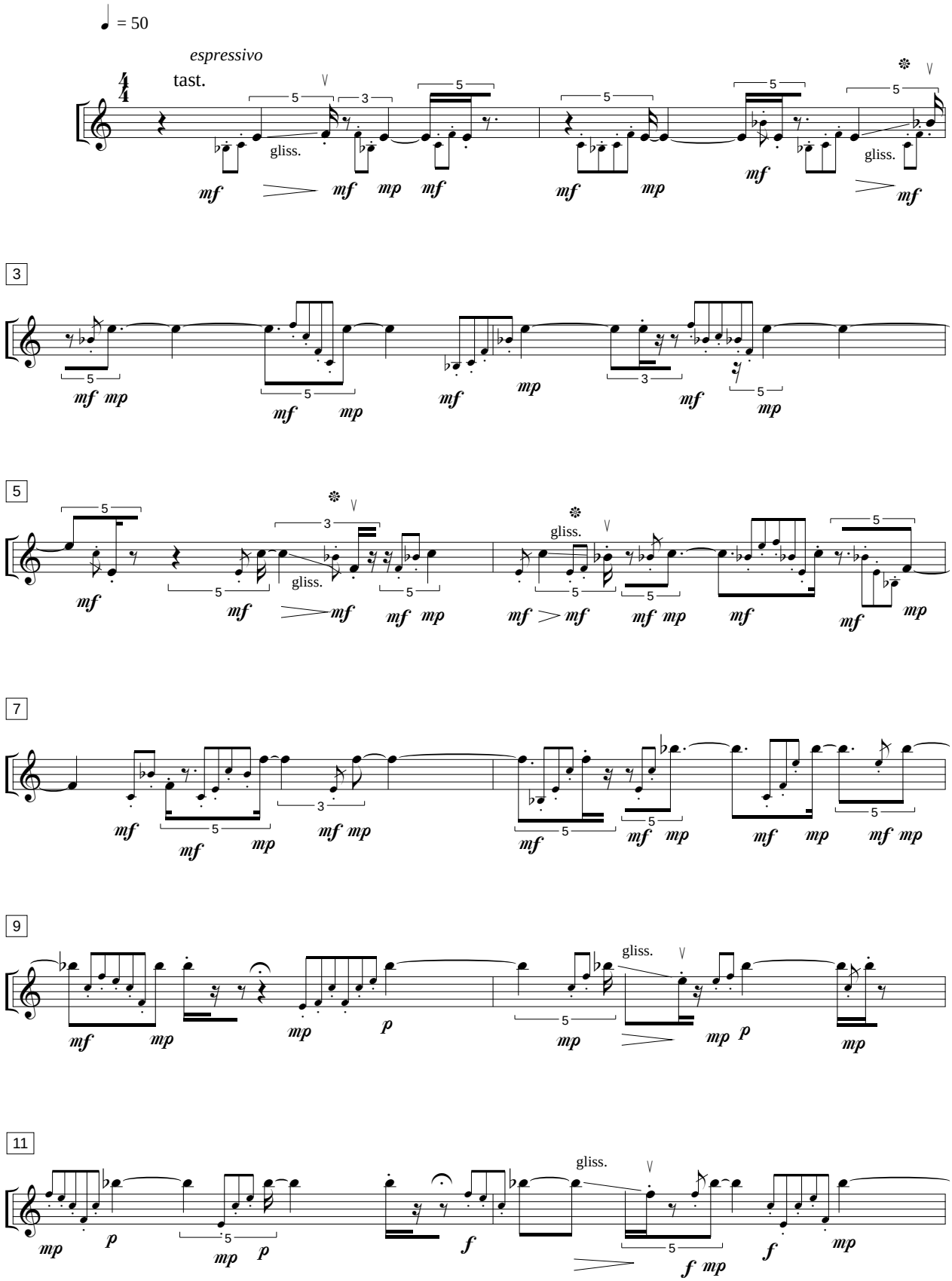
da "la primavera escondida" (1997/98)

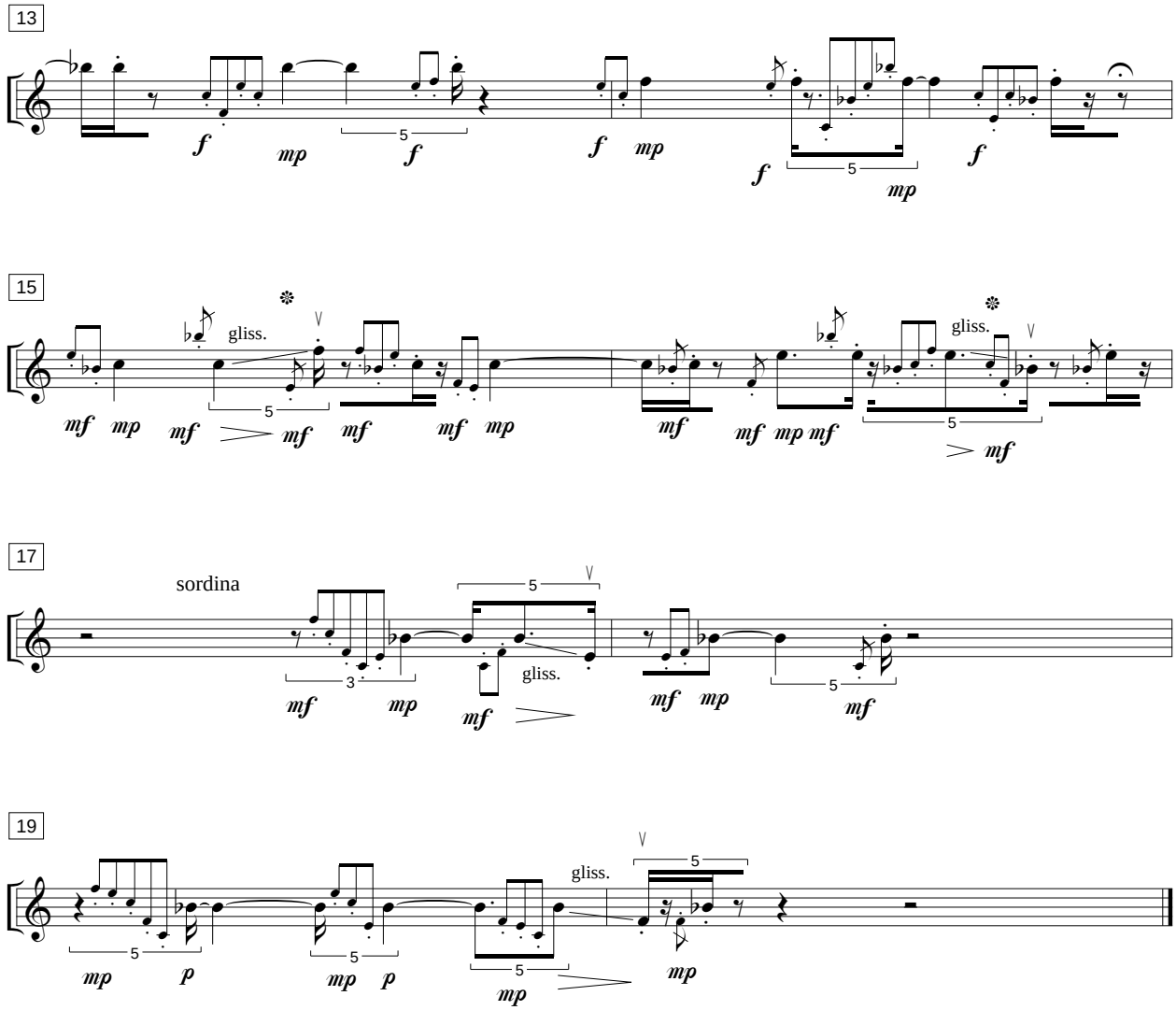



13
15
17
19
21
23
gliss.
durata: 1' 40'' ca.

una nave

da "como una nave del cielo, victoriosa" (1998)

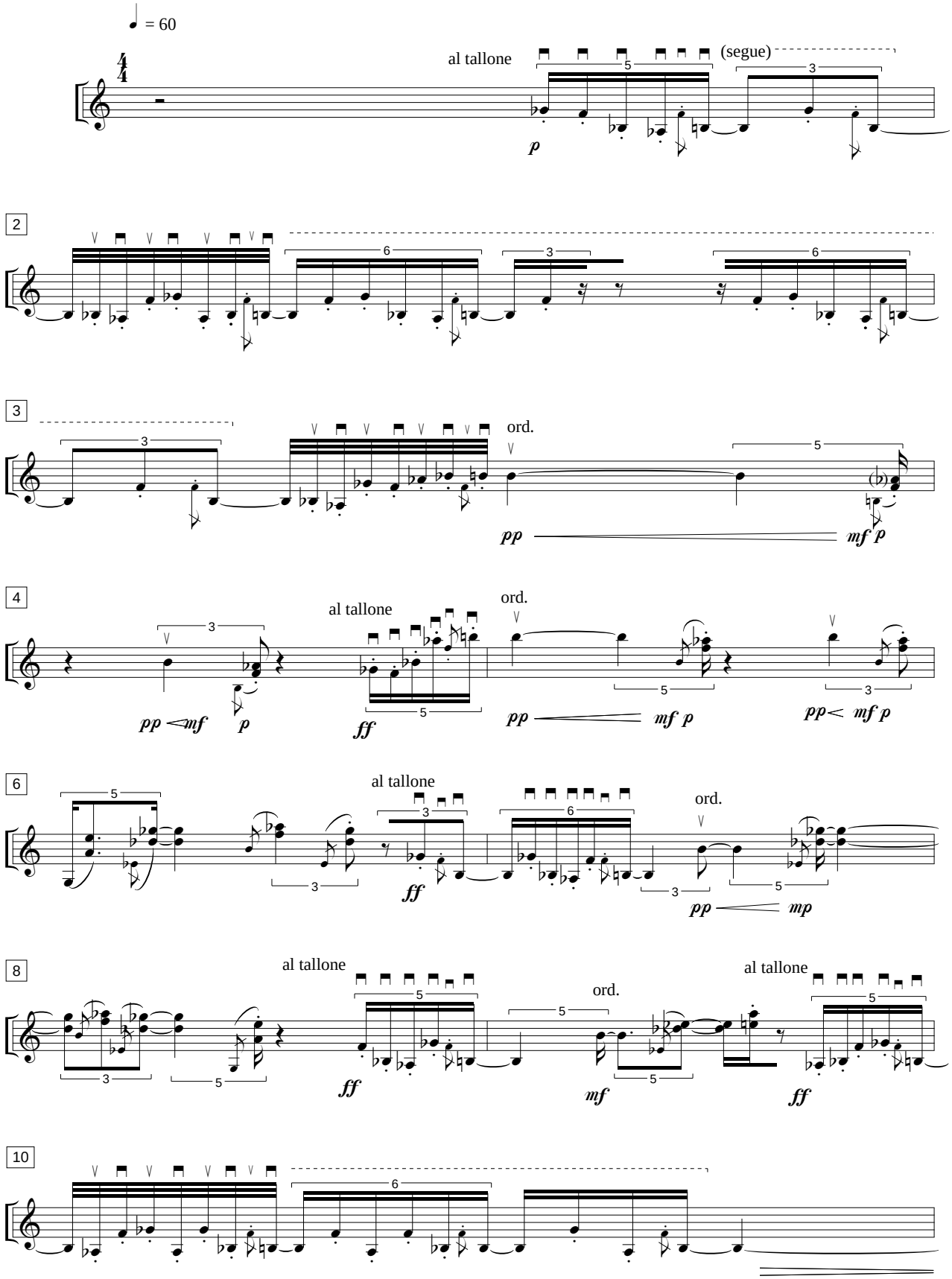


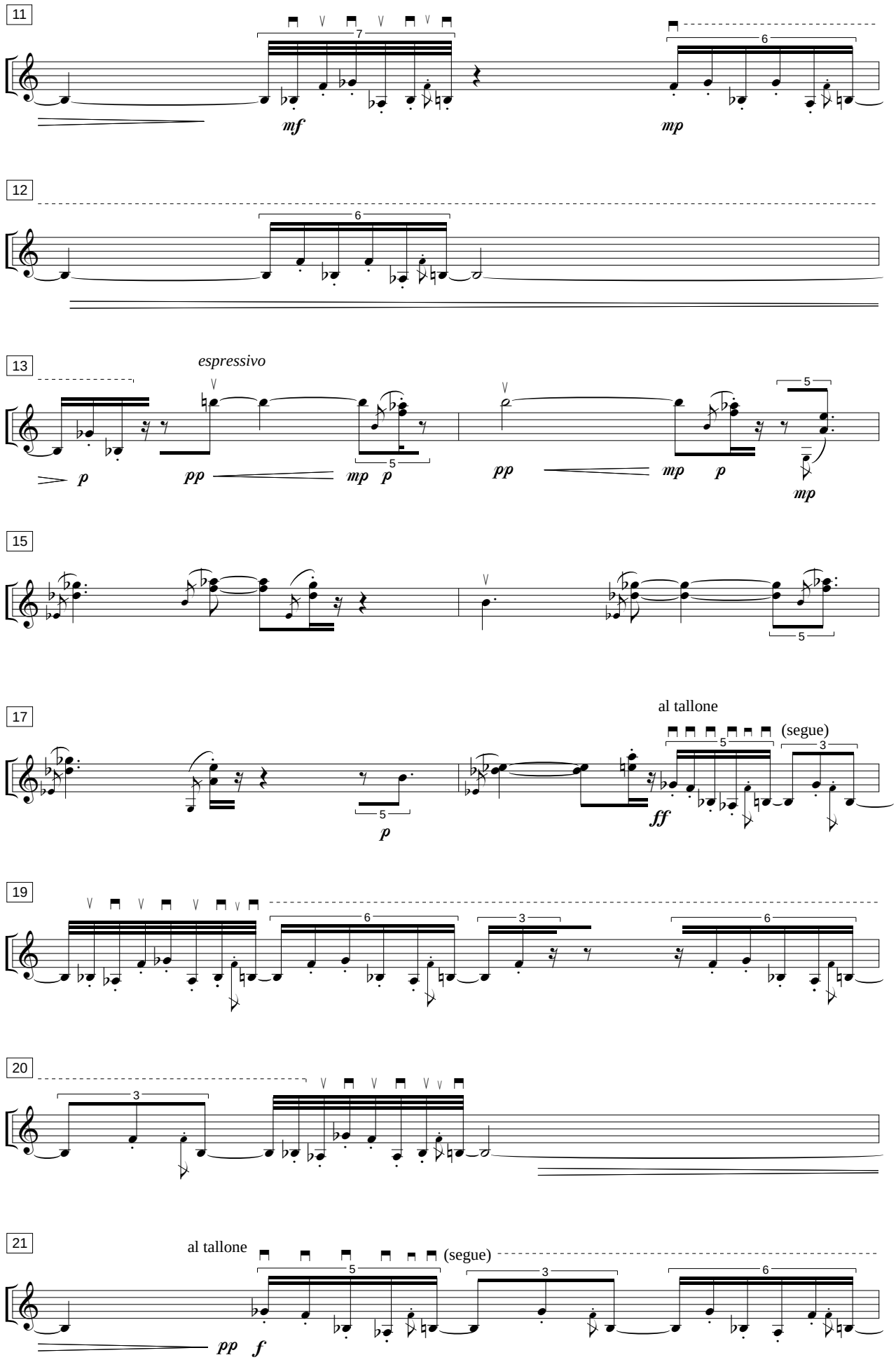


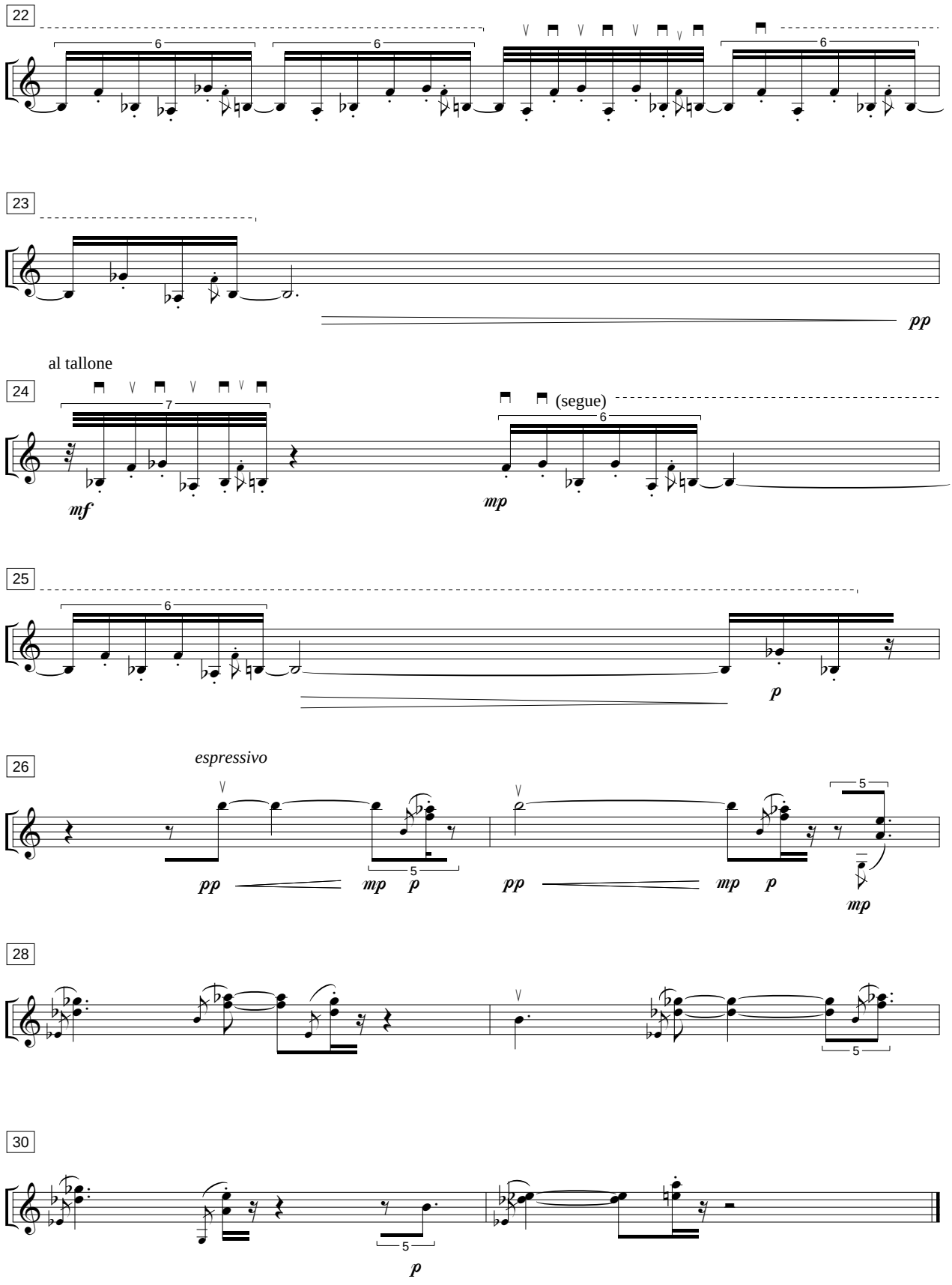
durata: 1' 40" ca.

❊ - inserire l'acciaccatura prima della conclusione del glissando
- *insert the acciaccatura before the end of the glissando*

duerme... da "silenziosa luna" (2001)

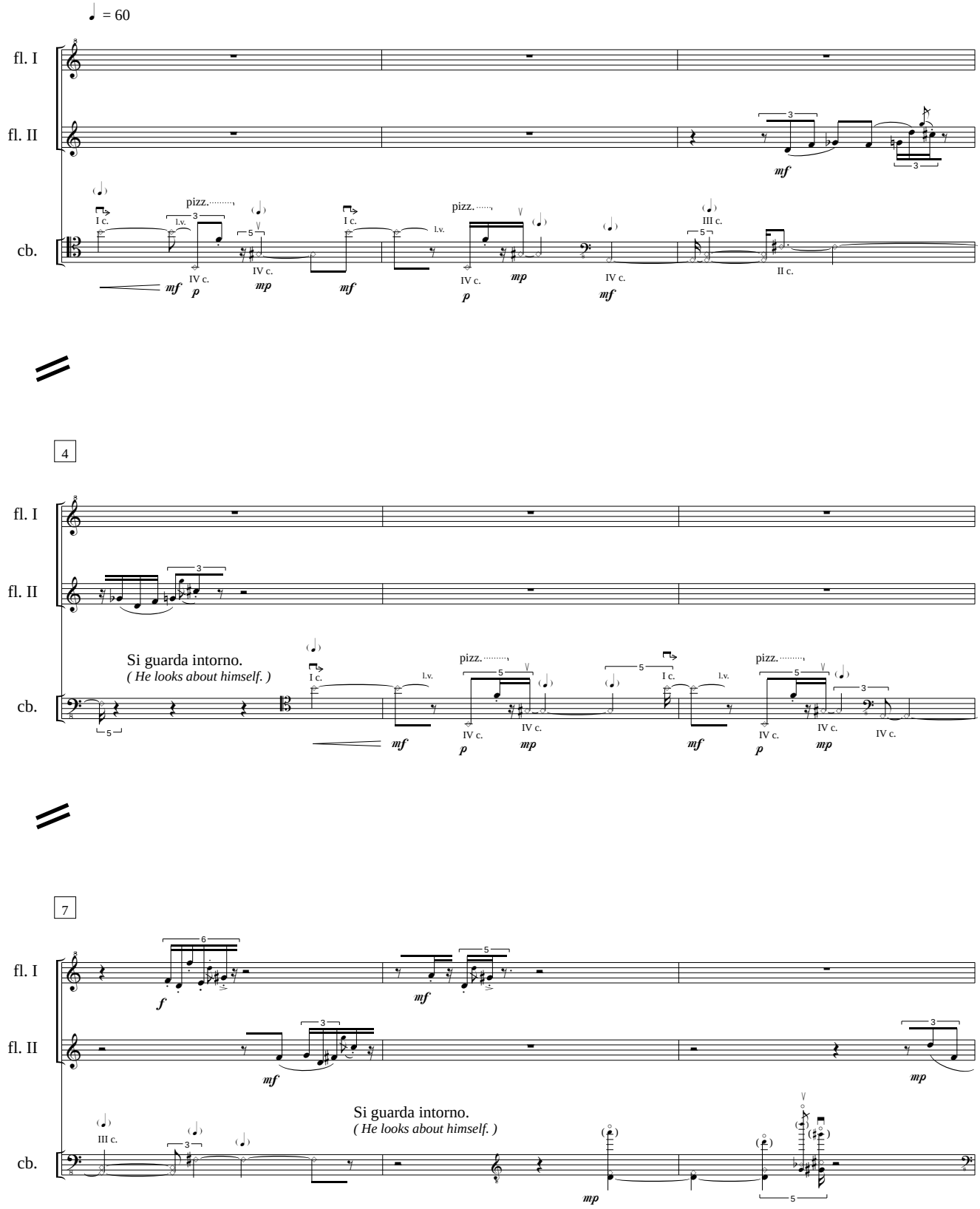


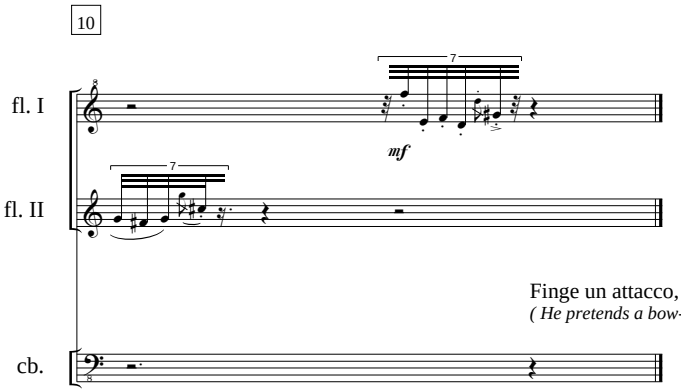

11
7
6
mf
mp
12
6
13
espressivo
5
p
pp
mp
p
pp
mp
p
5
mp
15
5
17
al tallone
(segue)
5
3
5
p
ff
19
6
3
6
20
3
21
al tallone
(segue)
5
3
6
pp
f


22
23
pp
al tallone
24
mf
(segue)
mp
25
p
26
espressivo
pp
mp
p
28
30

durata: 2' ca.

III - imitations II





Finge un attacco, poi fa un cenno di stizza ed esce di scena rapidamente...
(He pretends a bow-attack, then a sign of anger and he goes out of stage, rapidly ...)

durata: 40" ca.

durata totale: 11' 30" ca.

10 agosto 2002