

Raffaele De Giacometti

Saudade

for Piano

2014

Saudade

The composition of Saudade was inspired by the sentence “It is only with the heart that one can see rightly; what is essential is invisible to the eye” from *Le Petit Prince* by Antoine de Saint-Exupéry. Focusing on the concept of *Essence*, I found a way of combining lightness and spontaneity of musical gesture with both technical and structural complexities.

The form of the piece is entirely based on the principles of the Golden Ratio, while the ethereal timbre I wanted to get throughout - by always using the highest register of the piano - represents the nostalgia of the “missing essence”, or rather, the true essence! Indeed, the player must sit decentred on the right side of the piano, as if another “ghost pianist” was imaginarily there playing a likewise imaginary lower part.

While the left hand plays a simple ostinato, the right gives shape to melodic arabesques, which are just occasionally broken by aggressive gestures that mark the form of the piece. Live performance of Saudade requires an ambience with high reverberation in order to get the spectral sound desired. That can also be achieved electronically.

Saudade

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Lontano, nostalgico ♩ = 48 - 52

Piano

15

Left hand:
pp sempre, monotono

mf simile

p

6 poco 5 3

Sempre molto *And.*

7 15

(l.v. sempre)

ff

p

3 5 3

molto

12 15

pp

f **mf**

sfz

9

Saudade

Musical score for the piece "Saudade", measures 15 through 24. The score is written for piano and includes dynamic markings such as *f*, *p*, *pp*, *mf*, *mp*, *ppp*, and *poco sf*. It features complex rhythmic patterns, including triplets and a quintuplet, and uses various articulation marks like accents and slurs. The right-hand part (r.h.) is marked with an asterisk (*) in the final measure, indicating a specific performance instruction.

* Hit the strings (cluster) with the palm of the hand

Saudade

28 15
8
sfz p *ppp* *mp espr.*

This system contains measures 28 to 31. The right hand features a complex melodic line with triplets and slurs. The left hand provides a simple harmonic accompaniment with quarter notes and rests. Dynamics include *sfz p*, *ppp*, and *mp espr.*

32 15
8
poco rit. *dim.*

This system contains measures 32 to 35. The right hand has a dense, flowing sixteenth-note passage with slurs and fingerings (3, 5). The left hand continues with a steady accompaniment. Dynamics include *poco rit.* and *dim.*

35 15
8
a tempo *pp* *ff*

This system contains measures 35 to 38. The right hand features sixteenth-note runs with slurs and fingerings (5, 3, 6). The left hand has a simple accompaniment. Dynamics include *a tempo*, *pp*, and *ff*.