





Stefano Vivaldini

*10 Reflective Studies*

*for guitar*



il Salice

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To Eleonora Pasquali





# Study I

on Arpeggios

*Thinking about faraway worlds*

*“Sometimes, without even knowing it, we visit places as far as our mind can dream, and we blissfully lose ourselves in forests of words, mountains of memories, and infinite oceans of hopes...”*



# Study I

## *Thinking about faraway worlds*

Stefano Vivaldini

scorrevole ♩ = 78

*p m i p a p m i*

*p*

*lasciar vibrare*

*cantando*

*mf*

*p*

*f*

*p*

Study I

11  $\frac{1}{2}$ CV *rit. un poco*

13 CII *pp crescendo a poco a poco e agitando*

15 CII  $\frac{1}{2}$ CII

17 *rit.* ② *f*

19 *poco meno* ③ ② ④ XII  $\frac{1}{2}$ CVII XII  $\frac{1}{2}$ CV VII  $\frac{1}{2}$ CIII

21 *rubando* *pp*

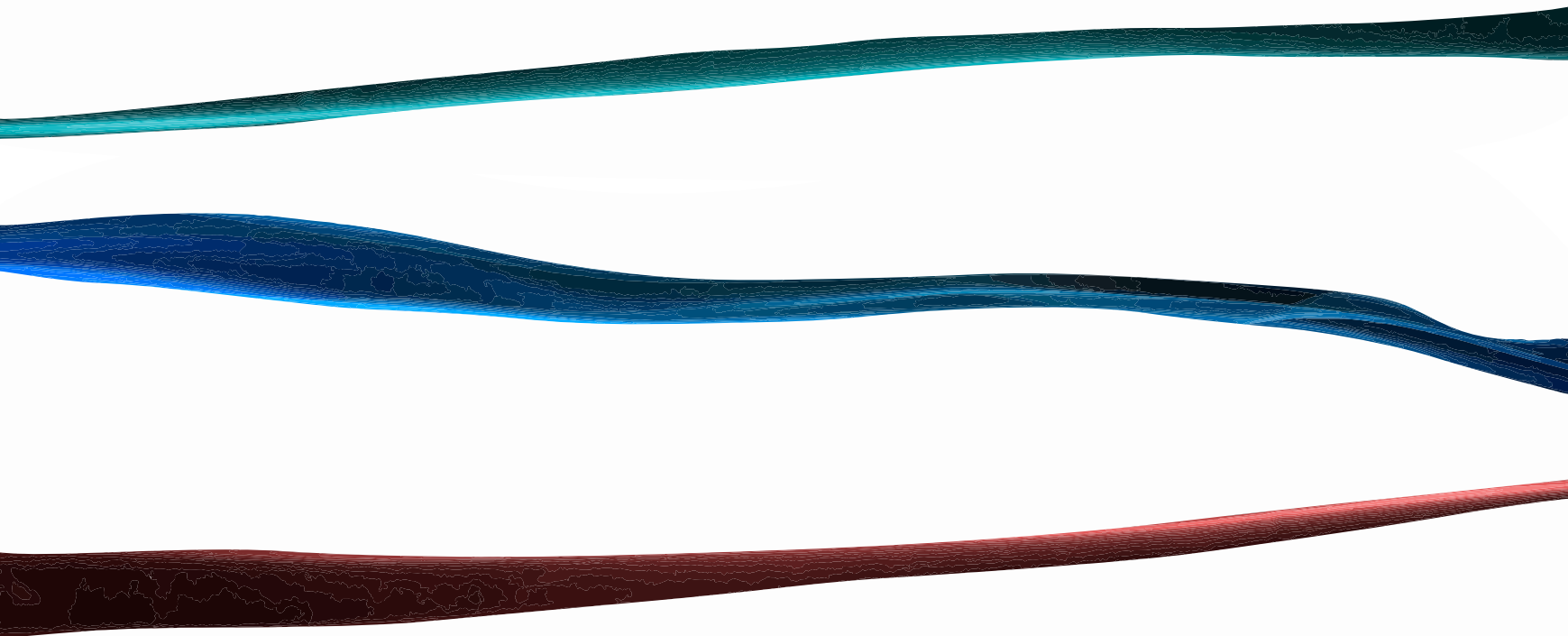


# Study II

on Scales

## *Prose*

**Prose:** *in latin, the female form of the adjective  
“prosus”: that goes straight*



# Study II

## *Prose*

Stefano Vivaldini

$\text{♩} = 95$

*f*

*mf*

*p cresc.*

*f*

*mf*

Study II

Musical notation for measures 11 and 12. The piece is in treble clef with a key signature of one flat. Measure 11 features a dynamic of *f* (forte) and a slur over the first half. Measure 12 features a dynamic of *p* (piano) and a slur over the second half. The notation includes various fingerings and a trill in measure 12.

Musical notation for measures 13 and 14. Measure 13 starts with a dynamic of *mf* (mezzo-forte) and the instruction *cantabile*. Measure 14 includes the instruction *poco meno* and a trill. A fermata is placed over the final note of measure 14.

Musical notation for measures 15 and 16. Measure 15 includes the instruction *rit. molto* (ritardando molto). The notation features complex rhythmic patterns and fingerings.

Musical notation for measures 17 and 18. Measure 17 starts with a dynamic of *dolce* (dolce). Measure 18 includes a trill and fingerings 2 and 3. A fermata is placed over the final note of measure 18.

Musical notation for measures 19 and 20. Measure 19 starts with a dynamic of *p* (piano). The notation includes various fingerings and a trill in measure 20.

Musical notation for measures 21 and 22. Measure 21 starts with a dynamic of *p* (piano). The notation includes various fingerings and a trill in measure 22.

Study II

24 *a tempo*

*f*

26

*p*

28

*p*

30

*ff*

32 *poco meno*

*mp cantabile*

III

*accel.*

*mp*

34

*p*

II 1

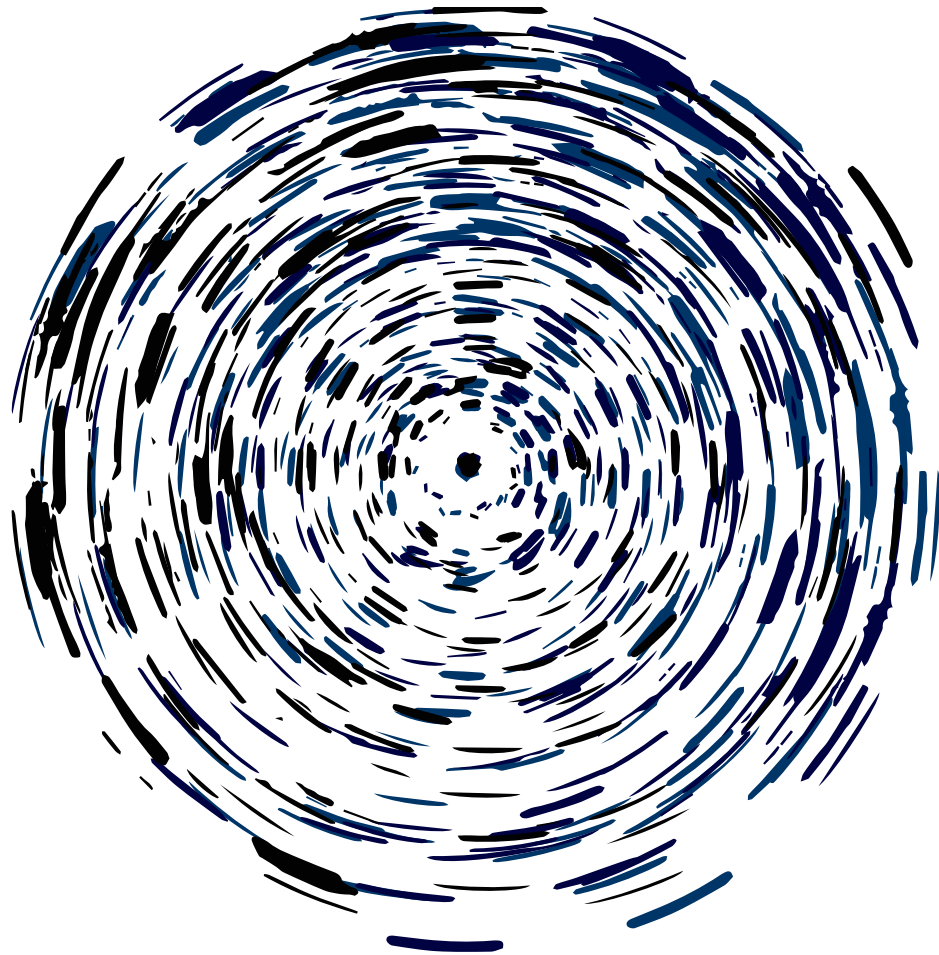
*f*



**Study III**  
gli accordi ribattuti

*Μετέωρος*

**Μετέωρος:** *up, in the air*



# Study III

## Μετέωρος

Stefano Vivaldini

Calmo ♩ = 56

Musical score for Study III, *Μετέωρος* by Stefano Vivaldini. The score is in 4/4 time and consists of six staves of music.

The first staff (measures 1-5) begins with a tempo marking of *Calmo* (♩ = 56) and a dynamic marking of *p*. It includes a circled 3 indicating a triplet and a *CII<sub>7</sub>* fingering.

The second staff (measures 6-11) starts with a *CII<sub>7</sub>* fingering and a dynamic marking of *mf*, followed by a *p* marking.

The third staff (measures 12-15) includes a  $\frac{1}{2}$ *CI* fingering, a *CI* fingering, and a *CII* fingering. The dynamic marking is *mf*.

The fourth staff (measures 16-17) is marked *più mosso ed agitato* and *pp*. It features a dense texture of chords.

The fifth staff (measures 18-19) includes a *CIII* fingering and a *CII* fingering.

The sixth staff (measures 20-23) begins with a dynamic marking of *ff*, followed by a *rit.* marking and a *mf* marking.

\* Lift the barre from the first string while continuing to hold the others

Study III

22 *tempo I*  
*p*

25  $\frac{1}{2}$ CI CI

28 CII

31 *dd*

36 CII<sub>1</sub> CII<sub>1</sub>



# Study IV

on Shifting

## *Birds*

*“Above the marble of the walled city, some birds flew, and in the evening, swooping down and going back in the whirlwind, they caressed the sky making it blush.”*



# Study IV

## Birds

Stefano Vivaldini

$\text{♩} = 54$

*mp sereno*

$\text{♩} = 98$

*cres.*

$\text{♩} = 54$   $\text{♩} = 98$

*f* *p*

$\text{♩} = 98$

*cres.*

*cres.*

Study IV

17 *f* *mp*

21

24 *p dolce*

♩ = 54

29 XIX\*

32 *espress.* *accel.*

35 *f* *deciso* *secco*

♩ = 98

\* with the right hand



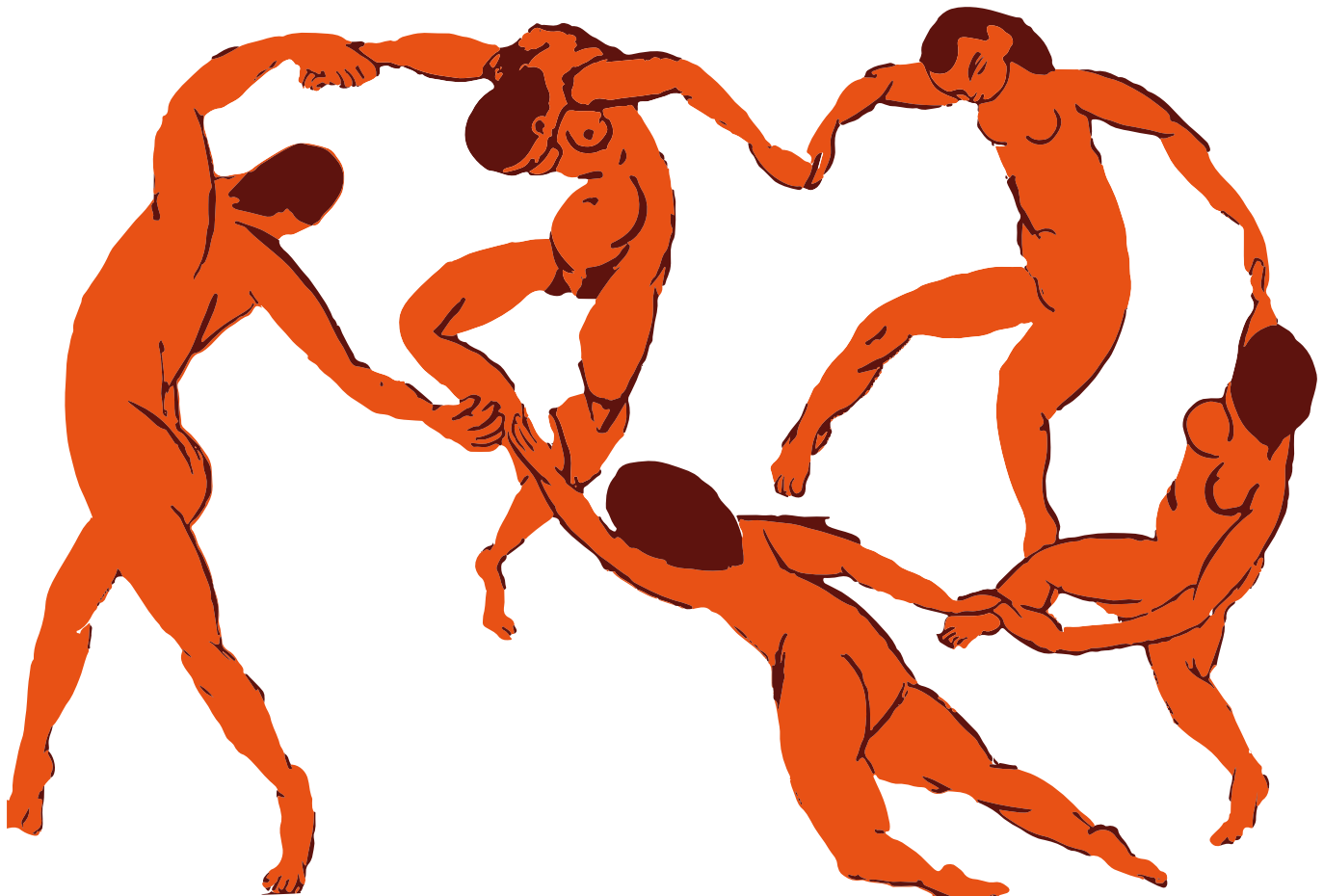


**Study V**  
on Accents

*Indefinite Dance*

*“The one who dances walks on water and into flames”*

(F. Garcia Lorca)



# Study V

## Indefinite Dance

Stefano Vivaldini

$\text{♩} = 115$   
*f*

4

7

*f*

10

*ff*

*p pizz.\**

13

\* only the lower voice





# Study VI

on Melody

## *Serenade of the Sea*

*“At sunset on Viareggio’s beach, they were silent with their eyes fixed on the horizon: both didn’t want to lose the moment in which the sun dives into the water and the last ray becomes green.”*



# Study VI

## Serenade of the Sea

Stefano Vivaldini

♩ = 98

⑥ = D

*cantabile*

6

½CVII

*mf*

9

½CII

CII

*p*

12

CV

*mf* *p*

15

½CIII

CIV

Study VI

18  $\text{♩} = 80$

*mf*

22

*p* *mf*

26

30

33

*rallentando* *tempo I*

$\frac{1}{2}$ CVII

*f*

Study VI

36

1/2 CII

38

CII CV

41

2 3

44

1/2 CII CII

*un poco libero*

48

1/2 CVII 1/2 CX

*pp*



# Study VII

on Harmonics

## *Contrasts*

*“Even the sun and the moon, eternal lords  
of opposite worlds, sometimes decide to  
live together in the same sky”*



# Study VII

## Contrasts

Stefano Vivaldini

$\text{♩} = 82$

*f*

5 *b<sup>4</sup>*

*accel.*

9 *g<sup>va</sup>*

VII VII VII XII

*p*

13 *g<sup>va</sup>*

VII VII XII

*f*

17 *g<sup>va</sup>*

XIX\* XIX\* XII\* XII\*

$\text{♩} = 82$

21 *p*

*mf*

\* with the right hand

Study VII

25  $\frac{1}{2}$ CIII

29

33  $\text{♩} = 82$   
*ff* *p* VII VII XII

36 *8va*

40 1. *8va* XIX\* 2.  $\text{♩} = 82$  *p* *f*

44  $\frac{1}{2}$ CVII



# Study VIII

on Polyphony

## *Echo*

*“The noisy Nymph, who has neither learned to hold her tongue after another speaks, nor to speak first herself, resounding Echo, espied him, as he was driving the timid stags into his nets. Echo was then a body, not a voice; and yet the babbler had no other use of her speech than she now has, to be able to repeat the last words out of many”*

(Ovid, *Metamorphoses*)



# Study VIII

## Echo

Stefano Vivaldini

♩ = 85

*mf*

$\frac{1}{2}$ CIII  $\frac{1}{2}$ CI

$\frac{1}{2}$ CIII  $\frac{1}{2}$ CI

*f*

CI

CII

Study VIII

20

*p*

24

---

28

---

32

---

35

---

XII

39

---





# Study IX

on Polyrhythm

## *Return to the river*

*“He had been up to the highest mountains and down to the sea, but when he came back to the river, his river, he heard the same sound as always, the same incessant mumble of laments that move sweet memories”*





Study IX

21

25

29

*mf* *mf* *pp*

33

*mf*

37

*p*

Study IX

41

6 6 6 6 6 6 6 6

45

6 6 6 6 6 6 6 6

49

*f* 6 6 6 6 6 6 6 6

53

*p* 6 6 6 6 6 6 6 6  
*esitando un poco*

56

6 6 6 6 6 6 6 6  
*libero*

# Study X

on Ornaments

## *Passacalle or the story of a traveller*

*“Passacalle: from pasar “to pass” and calle “street”*”



# Study X

## *Passacalle or the Story of a Traveller*

Stefano Vivaldini

♩ = 58

⑥ = Eb

*f*

5

*mp* *f*

9

*f*

12

*p*

16

*p*

Study X

19 *i m a m i p i a m p i*

*f*

22

25

28

31

Study X

34  $\frac{1}{2}$ CI *mf*

39  $\frac{1}{2}$ CIII *p*

43 *p dolce*

47

50 *f*

53 *rit.*



Study X

56 *a tempo*

61

66

70

74

78

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