

luca belcastro

**The unsatisfied double-bass** (2002)

"psycho-drama" n. 2

for piccolo (or soprano recorder), flute (or tenor recorder), violin and double-bass



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## I - imitations I

$\text{♩} = 60$

flute I (piccolo)  
(or soprano recorder)

flute II  
(or tenor recorder)

violin

double-bass

(fuori scena / out of stage)

*f*

*f*

(fuori scena / out of stage)

*mf*

*mf*

Entra in scena. Rimane immobile fino a battuta 42.  
(Enter. He stays motionless until measure 42.)



4

fl. I

fl. II

cb.

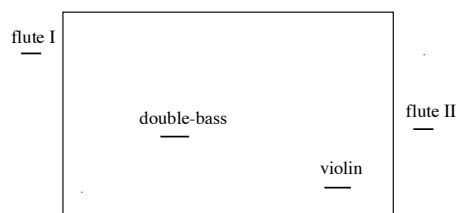
*f*

*mf*

Entra in scena guardandosi intorno ...  
(Enter the stage looking about himself...)

... si prepara a suonare ...  
(... he gets ready to play ...)

### 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 *f*

fl. II *mf*

cb. *mf* V II c. IV c.

... ascolta il suono dei flauti ...  
( ... he listens to the flutes sound ... )

10

fl. I *f*

fl. II *mf*

cb. *mf* V I c. III c.

13

fl. I *mf* *f*

fl. II *mf* *p* *mp*

cb. *mf* V II c. IV c. *mp* V I c. III c. *mf*

16

Musical score for measures 16-18. The score is for three parts: fl. I, fl. II, and cb. The key signature has one sharp (F#) and the time signature is 8/8. Flute I (fl. I) starts with a five-measure rest, then plays a melodic line with accents and dynamics of *mf*. Flute II (fl. II) has a three-measure rest, then plays a melodic line with accents and dynamics of *p*, *mp*, and *mf*. Contrabass (cb.) has a five-measure rest, then plays a bass line with accents and dynamics of *mp*, *mf*, and *mf*. The cb. part includes chordal figures labeled V I c., IV c., and III c.



19

Musical score for measures 19-21. The score is for three parts: fl. I, fl. II, and cb. The key signature has one sharp (F#) and the time signature is 8/8. Flute I (fl. I) starts with an eight-measure rest, then plays a melodic line with accents and dynamics of *f*. Flute II (fl. II) has a three-measure rest, then plays a melodic line with accents and dynamics of *mf*. Contrabass (cb.) has a three-measure rest, then plays a bass line with accents and dynamics of *mp*, *mf*, and *mp*. The cb. part includes chordal figures labeled V I c., IV c., and V I c.



22

Musical score for measures 22-24. The score is for three parts: fl. I, fl. II, and cb. The key signature has one sharp (F#) and the time signature is 8/8. Flute I (fl. I) starts with an eight-measure rest, then plays a melodic line with accents and dynamics of *ff* and *f*. Flute II (fl. II) has a three-measure rest, then plays a melodic line with accents and dynamics of *f*. Contrabass (cb.) has a three-measure rest, then plays a bass line with accents and dynamics of *mf*, *mp*, *mf*, and *mp*. The cb. part includes chordal figures labeled V I c., III c., V I c., and V I c.

25

fl. I

fl. II

cb.

$\text{♩} = 40-50$

Fa un cenno di stizza; poi...  
(Sign of anger; then...)

*mp* *f*

28

cb.

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

31

cb.

*mf* *p* *mf* *p* *mp* *liberamente*

34

cb.

*p* *f* *mp*

37

cb.

*f* *mp* *arco* *gliss.* *mf* *pizz.* *arco* *mf*

40

vn.

cb.

*p* *liberamente* *rall.*

(attaca "violin-fragments from...")

Si ferma, con aria sognante...  
(He stops, dreaming...)

duration: 3' ca.

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...

## I - una nube from "... come rondine o nube" (1997)

♩ = 60  
*liberamente*

violin

3

5

7

9

11

13

15

duration: 1' 00" ca.

# II - violin delirante from "las mariposas bailan ... en la nada" (1997)

$\text{♩} = 60$

al tallone

*ff*

3

pont. alla punta saltellato ord. al tallone

*mf* *f*

5

pont. alla punta

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

7

ord. al tallone pont. alla punta segue

*mf* *p*

9

*mf* *p* *mf* *p*

11

ord.

*mf* *pp* *mf*

13

gliss. III c. gliss.

*mf* *mf* *mf*



15

gliss.

*mf*

*f*

*mp*

17

*mf*

*p*

19

*mf*

*f*

*mf*

*mp*

*p*

pont.  
alla punta

duration: l' 20" ca.





IV - una nave from "como una nave del cielo, victoriosa" (1998)

♩ = 50

*espressivo*

4/4 *tast.*

3

5

7

9

11

13

Musical notation for exercise 13. The piece is in G minor (one flat). It consists of a single melodic line with dynamic markings *f*, *mp*, and *f*. There are two slurs, each containing a '5' to indicate a five-finger pattern. The first slur covers the first three notes, and the second slur covers the last three notes.

15

Musical notation for exercise 15. The piece is in G minor. It features dynamic markings *mf*, *mp*, and *mf*. There are two slurs, each containing a '5' for a five-finger pattern. The first slur is marked with *gliss.* and *V* (acciaccatura), and the second slur is also marked with *gliss.* and *V*. There are asterisks above the first and last notes of each slur.

17

Musical notation for exercise 17. The piece is in G minor. It starts with a *sordina* marking. The first slur contains a triplet of notes marked with '3' and '2'. The second slur contains a '5' for a five-finger pattern and is marked with *gliss.* and *V* (acciaccatura). There are dynamic markings *mf* and *mp*.

19

Musical notation for exercise 19. The piece is in G minor. It features dynamic markings *mp* and *p*. There are three slurs, each containing a '5' for a five-finger pattern. The first two slurs are marked with *mp* and *p*. The third slur is marked with *gliss.* and *V* (acciaccatura) and *mp*.

duration: 1' 40" ca.

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

V - duerme... from "silenziosa luna" (2001)

$\bullet = 60$

4/4

al tallone (segue)

*p*

2

3

ord.

*pp* *mf p*

4

al tallone ord.

*pp* *mf p* *pp* *mf p*

6

al tallone ord.

*ff* *pp* *mp*

8

al tallone ord. al tallone

*ff* *mf* *ff*

10

11

*mf* *mp*

12

13

*espressivo*

*p* *pp* *mp* *p* *pp* *mp* *p* *mp*

15

17

*al tallone*

*p* *ff*

(segue)

19

20

21

*al tallone*

*pp* *f*

(segue)

22

Musical notation for measure 22, featuring sixteenth-note runs with sixths and sixths with accents.

23

Musical notation for measure 23, ending with a piano piano (*pp*) dynamic marking.

24

al tallone

Musical notation for measure 24, including a "7" fingering and a "6" fingering with "(segue)".

25

Musical notation for measure 25, featuring a sixteenth-note run with a piano (*p*) dynamic marking.

26

espressivo

Musical notation for measure 26, featuring slurs and dynamic markings (*pp*, *mp*, *p*).

28

Musical notation for measure 28, featuring chords and a fifth fingering.

30

Musical notation for measure 30, featuring chords and a fifth fingering.

duration: 2' ca.



### III - imitations II

♩ = 60

fl. I

fl. II

cb.

*mf*

*pizz. . . . .*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

I c.

l.v.

3

5

3

3

III c.

IV c.

IV c.

IV c.

II c.



4

fl. I

fl. II

cb.

Si guarda intorno.  
(He looks about himself.)

*mf*

*pizz. . . . .*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*mp*

*mp*

I c.

l.v.

3

5

5

I c.

l.v.

3

3

IV c.

IV c.

IV c.

IV c.



7

fl. I

fl. II

cb.

Si guarda intorno.  
(He looks about himself.)

*f*

*mf*

*mf*

*mp*

*mp*

*mp*

III c.

3

6

5

3

3

V

5

5

10

fl. I

fl. II

cb.

*mf*

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 ...)

duration: 40" ca.

total duration: 11' 30" ca.

10 agosto 2002

## WORK LIST OF LUCA BELCASTRO

### ORCHESTRAL AND CHORAL COMPOSITIONS

with vocal or instrumental soloists too

03. **...ariconbà** - (1991) ... 10' 00" - string orchestra [ 10.4.3.2 ]  
( Rugginenti Editore - Milano - RE50759 )
05. **I gatti lo sapranno** - (1995) ... 12' 00" - soprano and orchestra  
[ 3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]  
*verses by Cesare Pavese*  
( Fondazione Valentino Bucchi - Roma - anno XVII n° 3 - marzo 1997 )
06. **Martha** - (1996) ... 17' 00" - solos, choir and orchestra  
[ soprano (Marta), tenor (Storico), baritone (Cristo), basso (Servo)  
3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]  
*from the Gospel of St. John*
07. **You, wind of March** - (1997) ... 16' 00" - soprano, baritone and orchestra  
[ 2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) Pf. / Strings ]  
*verses by Cesare Pavese*
09. **... la speranza si torce** - (1997) ... 16' 00" - violin, piano and orchestra  
[ 2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) / Strings ]
10. **... pioggia leggera** - (1997) ... 11' 00" - orchestra  
[ 3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]
17. **... cristal verde del mundo** - (1998) ... 6' 30" - clarinet, percussion and strings
18. **... el tiempo se detuvo** - (1998) ... 13' 00" - orchestra  
[ 2.2.2 (II Cl.b.), 2. / 2.-.-. / Tp. Perc. Cel. / Strings ]
27. **stormi** - (1999) ... 12' 00" - orchestra  
[ 2.2.2.2 (II Cfg.) / 4.3.2.1. / Tp. Perc. (3 esec.) / Strings ]
31. **o forse è il rumore?** - (2000) ... 10' 00" - basso (or baritone) and choir  
*text by Raffaello Baldini*  
  
*from "1896 - PHEIDIPPIDES... corri ancora!"*
34. **pheidippides** - (2001) ... 9' 00"  
soprano, baritone, choir, speaking voices and orchestra  
[ 2.1.2 (II Cl.b.), 2 (II Cfg.) / 3.-.-. / Tp. Perc. / Strings ]  
*text from Robert Browning and Greek and Latin classics*
- 34c **Dramatic Idyl** - (2001) ... 9' 00"  
vocal ensemble, percussions and piano  
[ 4 Sopranos, Countertenor (or Alto), 2 Tenors, Baritone, 3 Basses  
Percussions (3 pl. / Kettle drum, Bass drum, Marimba, Vibraphone) / Piano ]  
*text from Robert Browning and Greek and Latin classics*
- 43a **NYX - di mar ombre o d'azzurro** - (2002) ... 10' 00"  
piano and orchestra [ 2.2.2.2. / 2.1.1.-. / Tp. Perc. (2 esec.) / Strings ]
- 43b **NYX - ... di luna o luce ... nero** - (2003) ... 6' 15"  
piano and orchestra [ 2.1 (C.Ingl), 2 (II Cl.b.), 1. / 2.-.-. / Tp. Perc. (2 esec.) / Strings ]
- \*\*\*\*\*
26. **LA PRIMAVERA ESCONDIDA** ... 42' 00"  
speaking voice (ad libitum) and 7 players (in various combinations)  
*unites the nn. 11, 13, 25, 16, 20, 23 and poetries by Pablo Neruda*
45. **AM SÜDPOL, DENKT MAN, IST ES HEIB** ... 60' 00"  
**Antarktische Oper** - 9 voices and 18 players  
*libretto by Elke Heidenreich*

### VOCAL CHAMBER MUSIC

SOLO VOICE / VOICES

- 15.b **luce grigia i tuoi occhi** - (1997) ... 4' 00" - solo voice  
*verses by Cesare Pavese*  
( Rugginenti Editore - Milano - RE50759 )
24. **la flor azul** - (1998) ... 5' 00" - solo voice  
*verses by Pablo Neruda*
33. **la voce delle creature** - (2001) ... 10' 00" - vocal quartet  
*text from "The confessions" by Saint Augustine*
42. **spotlights on "The Tempest"** - (2002) ... 9' 15" - vocal quartet  
*text from "The Tempest" by William Shakespeare*

VOICE / VOICES and PIANO

01. **2 "liriche"** - (1989) ... 9' 00" - voice and piano  
I. Terra - II. Dalla rete dell'oro  
*verses by Salvatore Quasimodo*
- Orpheus** - *verses by Cesare Pavese*
- 05.b **I gatti lo sapranno** - (1994) ... 5' 00" - voice and piano
- 12.b **... vento di marzo** - (1997) ... 11' 00" - soprano, baritone and piano
15. **luce grigia i tuoi occhi** - (1997) ... 5' 30" - voice and piano
- ... to Athens** - monologues in 1896 and a hymn
- 34.a **Newspapers** - (2001) ... 7' 00" - voice and piano
- 34.b **Pheidippides** - (2001) ... 7' 00" - voice and piano  
*text from "Pheidippides" by Robert Browning*
35. **o muses de l'Hélicon...** - (2001) ... 3' 00" - voice and piano
40. **across the wide Atlantic** - (2002) ... 3' 40" - voice and piano

VOICE / VOICES and INSTRUMENTS

04. **The cats will know** - (1994) ... 11' 00" - voice and 11 players  
[ Fl., Ob., Cl., Fg., Cor., Perc. (1 esec.), 2 Vn., Vl., Vc., Cb. ]  
*verses by Cesare Pavese*
12. **... vento di marzo** - (1997) ... 16' 00" - soprano, baritone and 13 players  
[ Fl./Ott., Ob., Cl./Cl.picc., Fg., Cor., Tb. Perc. (1 esec.), Pf., 2 Vn., Vl., Vc., Cb. ]  
*verses by Cesare Pavese*  
  
*from "la primavera escondida"*
25. **caminando hacia el mar** - (1998) ... 10' 00"  
voice, flute, cello and piano  
*verses by Pablo Neruda*
36. **ibis** - (2001) ... 8' 00" - voice, flute, cello and piano
46. **... as in a dream** - (2005) ... 11' 00"  
voice, alto flute and 5 players (bass clarinet, violin, cello, percussion and piano)

## INSTRUMENTAL CHAMBER MUSIC

### SOLO PIECES

02. **THrowálua...TH** - (1991) ... 8' 30" - clarinet or bass clarinet

19. ... **passo leggero** - (1998) ... 5' 30" - piano  
(Bèrben - Ancona - E.B. 4295)

26b ... **y negro el mar** - (2004) ... 4' 00" - piano

29. **mari** - (1999) ... 7' 30" - viola or cello

39. **la pobre virgen blanca** - (2001) ... 3' 45" - oboe or sax

R1. **clarinet-fragments from...** ... 5' 20" - clarinet or bass clarinet

I. **TH**row - II. **luaTH** - III. **un vuelo** - IV. **el aristón** - V. **duerme...**

R2. **violin-fragments from...** ... 7' 40" - violin

I. **una nube** - II. **violin delirante** - III. **aves** - IV. **una nave** - V. **duerme...**

### DUOS and TRIOS

14. ... **come rondine o nube** - (1997) ... 11' 30" - cello or violin and piano

from "*la primavera escondida*"

20. **el Arco Iris** - (1998) ... 3' 30"  
flute, bass clarinet, cello (or oboe, bass cl., bassoon)

28. **ojos azules** - (1999) ... 7' 30" - flute/piccolo, clarinet/bass cl., piano

28b ... **a little "ojos azules"** - (1999) ... 3' 15"  
flute/piccolo (or oboe) and piano (or harp)

43c **di mar ombre o d'azzurro II** - (2002) ... 10' 00" - 2 pianos

### QUARTET - SEXTET

from "*la primavera escondida*"

11. **las mariposas bailan ... en la nada** - (1997) ... 6' 30"  
flute, clarinet, violin, cello and piano  
(TauKay Edizioni - Udine - 19-98) - CD TauKay 107 - Udine

13. **atravesan el aire aves abrasadoras** - (1997) ... 6' 30"  
bass clarinet, violin (or horn), percussion and cello

16. **la última o la primera golondrina** - (1998) ... 6' 00"  
flute, bass clarinet, violin, percussion and piano,

23. **el día tembló de lado a lado** - (1998) ... 6' 00"  
flute, clarinet/bass cl., violin, cello, percussion and piano

21. **como una nave del cielo, victoriosa** - (1998) ... 10' 00"  
string quartet or clarinet quartet

22. **un ancho río se despeña en plena soledad** - (1998) ... 10' 00"  
wind quintet

32. **mar ibis** - (2001) ... 10' 00"  
violin, viola, cello and piano

37. **silenziosa luna** - (2001) ... 10' 00"  
"psycho-drama" - flute/piccolo, clarinet, violin, cello, piano and conductor

38. **iter** - (2001) ... 10' 00"

"psycho-drama" - flute/piccolo, clarinet, viola, cello, piano and conductor

41. **the unsatisfied double-bass** - (2002) ... 11' 30"

"psycho-drama n. 2" - 2 flutes, violin and double-bass  
includes "*violin-fragments from...*"

44. **Nero... ma come del mar Oceano** - (2004) ... 8' 00"

violin and 4 players (flute, clarinet, cello and piano)

### SEPTET - ...

08. ... **l'alba color giacinto** - (1997) ... 10' 00" - 13 or 11 players

[ Fl., Ob., Cl., (Fg.), Cor., Perc. (2 o 1 esec.), A., Pf., Vn., Vl., Vc., Cb. ]

30. **LA HORA FRÍA** - (1999) ... 15' 00"

11 players and speaking voice ad libitum  
[ Fl., Ob., Cl., Fg., Cor., Perc., 2 Vn., Vl., Vc., Cb. ]

I. **mariposas pálidas** - II. **suspiros y miradas** - III. **lunas blancas**

poems by *Federico García Lorca*

## luca belcastro

v. Pangino, 35

I - 22010 Carate Urio (CO) - Italia

tel. \*\*39 / 031.401187 - 333.3027946

e-mail info@lucabelcastro.it

<http://www.lucabelcastro.it>

**Luca Belcastro** was born in Como - Italy (September 18th, 1964); he graduated in Classical guitar at the Conservatory of Music "G. Verdi" in Milano and in Composition, with the highest grade, at the Conservatory of Music "G. Nicolini" in Piacenza. He studied with Giuseppe Colardo, Sonia Bo and Azio Corghi, with whom he attended specialization courses at the *Accademia Goffredo Petrassi* in Parma and at the *Accademia di Santa Cecilia* in Roma, where he graduated with top marks and "Premio SIAE".

His orchestral works have been awarded in the International Competitions "*Ciutat de Tarragona*" (E) 2002 (I Prize), "*Valentino Bucchi*" - Roma 1996 (I Prize), "*2 Agosto*" - Bologna 1997 (II Prize), "*Concours Européen du Jeune Compositeur*" - Strasbourg (F) 1998 ("Troisième Grand Prix"), "*Concours de l'Orchestre des Jeunes de la Méditerranée*" - Marseille (F) 2000 (mention), "*Gino Contilli*" - Messina 1995 (mention) and performed by *Moscow Symphony Orchestra*, *Orquestra Simfònica de Barcelona i Nacional de Catalunya*, *Orchestra of Colours* - Athens, *OSER Toscanini* - Parma, *Orchestra Sinfonica Abruzzese*, *Milano-Classica*.

His Opera "*1896 - Pheidippides... corri ancora!*" has been awarded at the Competition "*Dimitris Mitropoulos - World Opera Project*" of Athens (GR) 2001.

His chamber music works won the First Prize at the International Competition "*Edvard Grieg*" - Oslo (N) 2002, "*Biennale Neue Musik*" - Hannover (D) 2001 (performed by The Hilliard Ensemble), "*ICOMS*" - Torino 1999 and 2001, "*Ciutat d'Alcoi*" (E) 1999, "*Sommerliche Musiktage Hitzacker*" Hitzacker (D) 1999 (Publikum Preis), "*New Music for Sligo*" - Sligo (IRL) 1998.

After International Composer Competitions, his scores have been selected for the festivals "*ISCM-World Music Days*" - Slovenia 2003, Hong Kong 2002 and Roumania 1999, "*International Youth Music Forum*" - Kiev (Ukraine) 2001, "*MusicaNova*" and "*ppLANISSIMO*" - Sofia (Bulgaria) 2000, "*Sinfonischer Sommer*" - Riedenburg (D) 2000, "*May in Miami*" (Florida International University) and "*June in Buffalo*" (State University of New York) - USA 1993 and performed in important centres (*Festival de Musiques Contemporaines* in the Auditori of Barcelona, *Festival de Alicante*, Royal Festival Hall in London, The Athens Concert Hall, *Konzerthaus Mozart-Saal in Wien*, etc.).

Some of his works have been praised in other international and national composition competitions in Italy ("*Poesie in Musica*" - Cesenatico, "*Città di Barletta*", "*Città di Udine*", "*Città di Pavia*", "*Lucus*" - Potenza, "*Settimane Incontri - Di Nuovo Musica*" - Reggio Emilia, "*Angelo-Comneno*" - Roma, "*E. Porrino*" - Cagliari, "*Franco Evangelisti*" - Roma) and abroad ("*L. Kubik*" - Florida, "*IBLA Grand Prize*" - New York, "*VII Biennale dei Giovani artisti dell'Europa mediterranea*" - Lisbona, "*Deuxième Journées de la Jeune Musique*" - Marseille).

His compositions have been performed in important festivals in Italy (*Settembre Musica* in Turin, *Milano Musica*, *Nuova Consonanza* in Rome, etc.) in Europe (Portugal, Spain, Ireland, England, Germany, Roumania, France, Bulgaria, Greece, Finland, Norway, Russia, Macedonia, Netherland, Slovenia, Switzerland, Austria) and in USA, China, Korea and Armenia. They have been recorded and broadcasted by radios and TV channels.