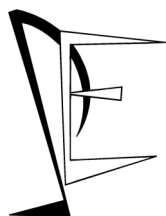


Gioachino Rossini
trasc. Michele Mangani

Sonata III

per due clarinetti Sib

a Sergio Bosi e Corrado Giuffredi



Sonata III

Spesso le composizioni di genere diverso da quello nel quale un musicista è divenuto celebre vengono trascurate, perché si pensa non aggiungano nulla alla grandezza della sua arte. In molti casi è così, ma c'è un autore per il quale questo non vale: Gioachino Rossini. Rossini, il cui nome è legato ai capolavori consegnati al teatro e che invece, sollevando poco a poco il velo che copre la vastissima produzione da camera, mostra lati inattesi e una cultura che va oltre il mondo dell'opera.

Bastano alcuni dati biografici a farci riflettere: il compositore pesarese ha vissuto settantasei anni, dal 1792 al 1868, ma si è dedicato al melodramma solo dal 1810 al 1829. Prima e dopo quella data Rossini ha composto soprattutto musica da camera vocale e strumentale, la cui conoscenza diventa importante anche per la comprensione dei suoi lavori più celebri.

A questo dato va aggiunto quello della precocità compositiva di Gioachino, che già a dieci anni, oltre a cantare sulle scene con voce di soprano a fianco della madre Anna Guidicini, era sottoposto ad un severo apprendistato compositivo tra Marche, Romagna e Bologna, del quale frutto musicale sono le prime composizioni di un certo spessore del suo catalogo, le sei Sonate a quattro, sul cui frontespizio si legge: "Opera di sei sonate - composta dal Sig.r Giovacchino Rossini in età di anni XII in Ravenna, l'anno 1804". Salta all'occhio già dal titolo la strumentazione: in un'epoca nella quale il quartetto d'archi -due violini, viola e violoncello- si era affermato in Europa come organico completo e perfetto, Rossini sostituisce la viola col contrabbasso.

La sostituzione ha più di un motivo: intanto, è un omaggio ad Agostino Triossi, ricco commerciante e contrabbassista dilettante che ospitava il ragazzo, il quale ne approfitta così per dare spazio ad uno strumento 'emergente' come solista e nella musica da camera, grazie anche a virtuosi quali Domenico Dragonetti, che lo stesso Rossini avrebbe conosciuto molti anni dopo. E poi è figlia anche di una precisa scelta estetica dell'autore, che lega qui insieme due tradizioni molto diverse e apparentemente inconciliabili. Da un lato egli utilizza un genere, come quello da camera per archi, che in Italia era stato abbandonato progressivamente a favore del melodramma, ma che godeva invece di grande prestigio sul continente grazie a quei classici viennesi per i quali (in particolare Mozart) Rossini avrà sempre grande ammirazione, al punto da essere soprannominato 'il tedesco'. Dall'altro però vuole recuperare l'antica e gloriosa tradizione dello stile cameristico settecentesco italiano nella denominazione ('sonate a quattro' e non quartetti), nell'organico, nel numero e nella struttura dei movimenti, dove alle complesse strutture 'viennesi' viene preferita la piacevolezza scorrevole degli antichi 'divertimenti' in tre tempi contrastanti per stile e carattere.

Queste Sonate furono pubblicate attorno al 1826 e poi a metà Ottocento, con questa nota scherzosa dello stesso Rossini, che ce ne narra col solito sarcasmo l'origine, la destinazione e la prima esecuzione. "Parti di violino primo, violino, secondo, violoncello e contrabbasso di Sei sonate ORRENDE [sic] da me composte alla villeggiatura presso Ravenna del mio amico mecenate Agostino Triossi all'età più infantile non avendo preso neppure una lezione di accompagnamento; composte e copiate in tre giorni ed eseguite cagnescamente dal Triossi contrabbasso, Morini (di lui Cugino) primo violino, il fratello di questo il violoncello ed il secondo violino da me stesso che ero, per dire il vero, il meno cane".

Questa intenzione 'familiare' spiega la trasposizione per due clarinetti, che mantiene fedelmente tutte le parti tematiche, mentre la parte dell'accompagnamento è spesso ricavata dall'unione di più parti o dalla creazione di linee ex novo sempre però desunte dalle preesistenti. Una trasposizione 'filologica' quanto un'edizione critica, perché ricostruisce ovviamente non la lettera, ma lo spirito originale e più autentico della musica da camera, nata senza intenti concertistici ma con il solo e unico scopo di suonare tra amici.

La Sonata n. 3 presenta tratti salienti di originalità: il primo movimento è caratterizzato da accenti energici e volitivi, mentre il secondo ha una curiosa struttura in tre sezioni e sembra una vera e propria aria d'opera, con tanto di introduzione. È invece il Finale, in forma di tema con variazioni, che da tradizione, mette in luce le possibilità virtuosistiche di ciascun esecutore.

Maria Chiara Mazzi

Sonata III

Often a composer's compositions that are different from the ones that made him or her famous are neglected because it is thought that they add nothing to the greatness of the composer's art. In many cases this is true, but we find an exception with Gioachino Rossini. Rossini, whose name is linked to his masterpieces of the theater, upon closer examination reveals a vast output of chamber music of many different facets, and a culture that goes beyond the world of opera.

We need only some biographical information to understand this. The composer from Pesaro, Italy lived seventy-six years from 1792 to 1868, but devoted himself to opera only from 1810 to 1829. Before and after this short period in Rossini's career, he composed mostly instrumental and vocal chamber music. Knowledge of this literature is essential to fully understand Rossini's most famous works.

To this should be added Rossini's early start in composition at the tender age of ten. In addition to singing on stage with his mother, Anna Guidicini, he was subjected to a rigorous apprenticeship in composition in Marche, Romagna and Bologna. This time of study produced the "first fruits" of what would prove to be a rather large catalog of chamber music, the six "Sonata a Quattro," the title page of which reads: "Work of six sonatas - composed by Mr. Gioachino Rossini at the age of twelve in Ravenna, the year 1804." The instrumentation immediately catches the eye, for in an era in which the string quartet (two violins, viola, and cello) was established in Europe as a complete and perfect group, Rossini replaces the viola with the double bass.

This substitution of the double bass for the viola was for several reasons. First, it was a tribute to Augustine Triossi, a wealthy merchant and amateur double bassist who provided the youth a place to live. It was also to showcase the double bass which was just starting to gain some popularity as a solo and chamber music instrument, thanks to virtuoso players such as Domenico Dragonetti, who Rossini would meet years later. And finally, it was a personal aesthetic choice of the young composer.

Rossini, on the one hand, used a genre - chamber music for strings - which in Italy had been gradually abandoned in favor of melodrama, but was enjoying great prestige on the continent thanks to such composers as Mozart, whom Rossini had great admiration for dubbing him "Il Tedeschino" (The little German). On the other hand, Rossini wanted to recover the ancient and glorious tradition of the 18th century Italian style chamber music genre 'Sonate aquattro' and not "quartets" where the ancient "Divertimente" made up of three contrasting movements was preferred to the complex Viennese structures.

These sonatas were first published around 1826 and then again in the mid-nineteenth century, with a humorous personal note from the composer: "Parts of the first violin, second violin, cello and double bass of Six HORRENDOUS sonatas, made by me on holiday in Ravenna for my friend Agostino Ravenna Triossi at a very young age, without any lessons in accompaniment, composed and copied in three days and performed "like dogs" by Triossi (bass), Morini (his cousin) first violin, his brother on cello, and myself on second violin, and I was to tell the truth, the least 'dog'."

The new and unique instrumentation explains the transposition for two clarinets, which adheres faithfully to all the thematic material, while the accompaniment is often formed by the union of several parts to form a new one, faithfully reflecting the original. A philological transposition, like a critical edition, reconstructs not the letter but the original spirit of the music which was not written with the concert stage in mind, but for the purpose of playing with friends.

The Sonata III presents the salient features of originality: the first movement is characterized by energetic and volitive accents, while the second has a curious structure in three sections and seems like a real operatic aria, including a proper introduction. The finale, in the form of a theme and variation, is the movement which traditionally highlights the virtuosic abilities of each player.

Maria Chiara Mazzi

Traslation by Michael A. Lomax

a Sergio Bosi e Corrado Giuffredi

Sonata III

per due clarinetti Sib

Gioachino Rossini
trasc. Michele Mangani

Allegro

Clarinetto 1.

Clarinetto 2.

f sf sf sf

4

p dolce

p

9

13

ff

ff

17

22 *p*

p

Detailed description: This system contains measures 22 to 26. The upper staff features a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The lower staff provides a rhythmic accompaniment of eighth notes, also marked *p*.

27

Detailed description: This system contains measures 27 to 29. The upper staff continues the melodic line with slurs. The lower staff continues the eighth-note accompaniment.

30 *f*

f

3 3 3 3

Detailed description: This system contains measures 30 to 32. The upper staff has a melodic line with slurs and accents, marked *f*. The lower staff features a triplet accompaniment of eighth notes, also marked *f*.

33

Detailed description: This system contains measures 33 to 35. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment with slurs.

36 *ff*

Detailed description: This system contains measures 36 to 38. The upper staff has a melodic line with slurs and accents, marked *ff*. The lower staff continues the accompaniment with slurs.

39 *p*

mf *grazioso*

Detailed description: This system contains measures 39 to 41. The upper staff has a melodic line with slurs and accents, marked *p*. The lower staff continues the accompaniment with slurs, marked *mf* *grazioso*.

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Sonata n.3

42 *p* grazioso

45

48 *p* *mf* grazioso *f*

52

55

58 *molto f* *molto f*

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62 *ff* *p espressivo* *tr*

67 *ff* *p* *tr* *p espressivo*

72 *f* *f*

76

80 *p* *pp* *f* *sf* *p* *pp* *f* *sf*

85 *sf* *sf*

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Sonata n.3

90

Measures 90-93 of the musical score. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

94

Measures 94-97. Measure 94 includes the instruction *p leggero*. Measures 95-97 feature triplets in the left hand. Measure 97 ends with a *p* dynamic marking.

98

Measures 98-100. Measure 98 includes the instruction *leggero*. The right hand has a rapid sixteenth-note passage, and the left hand has a similar passage.

101

Measures 101-103. Both hands feature rapid sixteenth-note passages with a *cresc.* (crescendo) marking.

104

Measures 104-107. Measures 104-105 feature a *f* (forte) dynamic. Measure 107 includes a trill in the right hand.

108

Measures 108-111. Measure 108 starts with *mp* in the right hand and *mf* in the left hand. The left hand has triplets. Measure 111 ends with a *p* dynamic marking.

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Musical score system 1 (measures 112-114). The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a rhythmic accompaniment of eighth notes.

Musical score system 2 (measures 115-118). The system consists of two staves. The upper staff has a melodic line with slurs and a *p* dynamic marking. The lower staff has a melodic line with slurs and a *mf* *grazioso* dynamic marking. A triplet of eighth notes is marked with a '3'.

Musical score system 3 (measures 119-121). The system consists of two staves. The upper staff has a melodic line with slurs and a *p* dynamic marking. The lower staff has a melodic line with slurs and a *p* dynamic marking. A *leggero* marking is present at the end of the system.

Musical score system 4 (measures 122-124). The system consists of two staves. The upper staff has a melodic line with slurs and a *cresc.* dynamic marking. The lower staff has a melodic line with slurs and a *cresc.* dynamic marking.

Musical score system 5 (measures 125-128). The system consists of two staves. The upper staff has a melodic line with slurs and a *f* dynamic marking. The lower staff has a melodic line with slurs and a *f* dynamic marking.

Musical score system 6 (measures 129-131). The system consists of two staves. The upper staff has a melodic line with slurs and a *brillante* dynamic marking. The lower staff has a melodic line with slurs and a *brillante* dynamic marking.

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Sonata n.3

Andante

The musical score is written for two staves in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score consists of six systems of music, each with two staves. The first system starts with a *ff* dynamic in both staves. The second system begins at measure 7 with a *f* dynamic. The third system starts at measure 10 with a *ff* dynamic. The fourth system begins at measure 13 with a *p* dynamic. The fifth system starts at measure 16 with a *p* dynamic. The sixth system begins at measure 19. Dynamics include *ff*, *f*, *mf*, *mf espressivo*, *sf*, and *p*. There are also accents and slurs throughout the piece.

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Sonata n.3

22

24

27

30

34

37

p

ff

sf

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Sonata n.3

42

ff *mf* *mf* *espressivo*

Musical score for measures 42-47. The top staff begins with a fortissimo (*ff*) dynamic. The bottom staff has a fortissimo (*ff*) dynamic. The piece concludes with a mezzo-forte (*mf*) dynamic and the instruction *espressivo*.

48

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

Musical score for measures 48-57. The dynamics alternate between mezzo-forte (*mf*) and piano (*p*) in a regular pattern across both staves.

Moderato

p *p*

Musical score for measures 58-67. The tempo is marked *Moderato*. The dynamics are piano (*p*) in both staves.

8

f *f*

Musical score for measures 68-77. The dynamics are fortissimo (*f*) in both staves.

13

p *p*

Musical score for measures 78-87. The dynamics are piano (*p*) in both staves.

19

mf *mf*

Musical score for measures 88-97. The dynamics are mezzo-forte (*mf*) in both staves.

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25 *f* *f*

29 *p* *p* *staccato*

33 *cresc.* *f*

37 *p* *p* *staccato*

41 *mf* *p* *mf*

47

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Sonata n.3

53

mf *espressivo*

p

Detailed description: This system contains measures 53 to 58. The upper staff features a melodic line with eighth and sixteenth notes, marked *mf* and *espressivo*. The lower staff provides a rhythmic accompaniment with sixteenth-note patterns, marked *p*.

59

p *mf* *p*

Detailed description: This system contains measures 59 to 65. The upper staff continues the melodic line with various dynamics including *p* and *mf*. The lower staff maintains the accompaniment with *mf* and *p* markings.

66

Detailed description: This system contains measures 66 to 72. The upper staff shows a melodic line with some rests, while the lower staff continues the accompaniment.

73

p *p*

Detailed description: This system contains measures 73 to 75. The upper staff features a dense, fast-moving melodic line marked *p*. The lower staff has a simpler accompaniment, also marked *p*.

76

Detailed description: This system contains measures 76 to 78. The upper staff continues the fast melodic line, and the lower staff provides accompaniment.

79

Detailed description: This system contains measures 79 to 81. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment.

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Musical notation for measures 82-84. The upper staff features a complex rhythmic pattern with sixteenth and thirty-second notes. The lower staff has a simple accompaniment with a few notes and a slur.

Musical notation for measures 85-87. The upper staff has a melodic line with eighth notes and rests. The lower staff continues the rhythmic accompaniment with sixteenth notes.

Musical notation for measures 88-92. The upper staff begins with a dynamic marking of *f*. The lower staff also has a dynamic marking of *f*. The notation includes various note values and rests.

Musical notation for measures 93-96. The upper staff starts with a dynamic marking of *mf*. The lower staff also has a dynamic marking of *mf*. The notation shows a mix of note values and rests.

Musical notation for measures 97-100. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment with sixteenth notes.

Musical notation for measures 101-104. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment with sixteenth notes.

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