

Gioachino Rossini

revisione Sergio Bosi

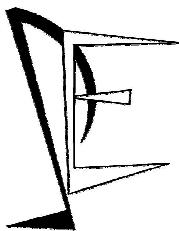
Michele Mangani

Variazioni in Do Magg.

"Variazioni a Clarinetto"

per clarinetto e orchestra

riduzione per Clarinetto e Pianoforte



Variazioni à Clarinetto

di Giacchino Repini.

A handwritten musical score for six instruments. The score consists of two systems of music, each with six staves. The instruments are labeled on the left side of each system:

- Violini
- Violen
- Klaro
- Clarinetto solo
- Clarinetto
Accompan.
- Corni
- Tromba

The music is written in common time. The first system begins with a forte dynamic (f) for the Clarinetto solo and the Clarinetto Accompaniment. The second system begins with a forte dynamic (f) for the Tromba. Various dynamics, including piano (p), forte (f), and sforzando (sf), are indicated throughout the score. The notation includes various note heads, stems, and bar lines, typical of handwritten musical notation.

Gioachino Rossini (1792-1868) riservò sempre una grande attenzione al clarinetto, non solo come compositore ma anche come consulente (ma direttore di fatto) del Liceo Musicale di Bologna. Nel 1841, infatti, inoltrò al cantante Domenico Donzelli (1791-1873) la richiesta di acquisto a Vienna di nuove musiche per gli alunni della classe di clarinetto del suo amico Domenico Liverani (1805-1877).

Al periodo dei suoi studi, risalgono le " Variazioni a più strumenti obbligati " per clarinetto, 2 violini, viola e violoncello concertanti e orchestra (1809) e le " Variazioni a Clarinetto o Oboè " con orchestra. Queste ultime, furono scritte intorno al 1810, probabilmente " come esperimento pubblico di contrappunto alla scuola del Mattei ".

Più o meno negli stessi anni, anche Saverio Mercadante (1795-1870), durante i suoi anni di studio, scrisse numerose e pregevoli composizioni per clarinetto, mentre Gaetano Donizetti (1797-1848) ne studiò l'utilizzo rielaborando nella sua " Piccola Composizione " (Concertino) per clarinetto e orchestra la polacca " Io non bado al volto al grado ", estratta dall'Opera " Griselda " (1798) di Ferdinando Paer (1771-1839).

Nonostante la presenza di numeriche per il continuo sulla partitura manoscritta (aggiunte da altra mano) e di alcune varianti e arpeggi aggiunti al clarinetto solista nella parte finale, completamente ignorate dalle edizioni moderne, provi con certezza l'uso in sede esecutiva di queste Variazioni, una sua destinazione originariamente scolastica risulta per vari motivi poco plausibile. La classe di clarinetto, affidata a Petronio Avoni (?-1839), fu infatti istituita al Liceo Musicale di Bologna solo a partire dall'anno scolastico 1811-12, cioè quando Rossini aveva già terminato gli studi (novembre 1810) e si era trasferito a Venezia. Inoltre, i programmi dei saggi scolastici del Liceo bolognese, anteriori e posteriori al 1810, " non tramandano alcuna composizione solistica opera d'allievi per questo o altro strumento non insegnato nella scuola; né era negli usi del Liceo affidare parti solistiche ai Filarmonici o strumentisti esterni ", come confermano tutti i programmi dei pubblici " esperimenti " pervenutici. Con tutta probabilità, pertanto, la prima esecuzione di questa composizione avvenne in uno dei numerosi " trattenimenti musicali " organizzati nella " Grand'Aula del Liceo Filarmonico " dall'Accademia dei Concordi, nei quali operarono costantemente come solisti ed orchestrali i clarinettisti Petronio Avoni e Giuseppe Magazzari. La dizione " Oboé " - presente sul frontespizio della partitura e posteriormente cancellata - ne attesta, infine, una probabile e successiva ripresa con questo strumento, al quale, per la tonalità e l'estensione della parte solistica, si adatta perfettamente.

Nella presente edizione, basata interamente sulla partitura manoscritta pervenutaci, sono riportati fedelmente il testo rossiniano e tutte le varianti e aggiunte appuntate in essa, restituendoci così nella sua interezza uno dei maggiori capolavori della letteratura clarinettistica italiana del primo Ottocento.

Adriano Amore

Gioachino Rossini (1792-1868) always showed great attention to the clarinet, not only as a composer but also as a consultant (but actually director) of the Liceo Musicale of Bologna. In 1841, in fact, he forwarded the request to the singer Domenico Donzelli (1791-1873) to purchase new music in Vienna for the pupils of his friend Domenico Liverani (1805-1877)'s clarinet class.

The "Variazioni a più strumenti obbligati" for concertante clarinet, 2 violins, viola and cello and orchestra (1809) and "Variazioni a Clarinetto o Oboé" with orchestra date from the period of his studies. These variations were written about 1810, probably "as a counterpoint to test the public school of Mattei".

More or less at the same time, even Saverio Mercadante (1795-1870), during his years of study, wrote numerous and valuable works for clarinet, and Gaetano Donizetti (1797-1848) studied its use reworking the Polish "Io non bado al volto al grado" extracted from "Griselda" (1798) by Ferdinando Paer (1771-1839) in his "Small Membership" (Concertino) for clarinet and orchestra.

Despite the presence of the "numeriche" for the continuous on the manuscript score (added by other hands) and of a few variations and arpeggios added to the clarinet solo in the final part, completely ignored by modern editions, prove certainly the use in execution of these Variations, its originally school destination is implausible for several reasons. The class of clarinet, headed by Petronius Avoni (? - 1839) was in fact established at the Liceo Musicale in Bologna only starting from the 1811-12 school year, that is, when Rossini had already completed his studies (November 1810) and moved to Venice. In addition, the programs of the high school essays in Bologna, before and after 1810, "didn't hand on any solo composition, the work of students, for this or other instrument not taught at school; nor was in high school used to entrust solo parts to Philharmonics or external musicians", as confirmed by all programs of the public 'experiments' that we know. Probably, therefore, the premiere of this composition was one of the many "musical entertainments" organized in the "Great Hall of the Liceo Filarmonico" by the Academy of Concordi, where the clarinetists Petronio Avon and Joseph Magazzari worked steadily as soloists and orchestra.

The word "Oboé" - on the cover page of the score and subsequently cleared - attests, finally, a probable and subsequent recovery with this instrument, which, for the tone and extent of the solo part, fits perfectly.

In this edition, based entirely on the surviving manuscript score, are reported faithfully the Rossinian text and all variations and additions noted on it, thus returning in its entirety one of the greatest masterpieces of the Italian clarinet literature of the early nineteenth century.

Adriano Amore

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Michele Mangani

Andante

Clarinetto in Do

Pianoforte

4

9

13 Solo dolce

pp p

The sheet music consists of four systems of musical notation for Clarinet in D Major. The first system starts at measure 18 and includes three staves: Treble, Bass, and Alto. The second system starts at measure 22 and continues with three staves. The third system starts at measure 26 and includes three staves. The fourth system starts at measure 30 and includes three staves. The music features various dynamics, including *mf* (mezzo-forte) and *p* (piano), and performance techniques like grace notes and slurs. Measures 18-21 show a rhythmic pattern of eighth and sixteenth notes. Measures 22-25 show a more complex harmonic progression with bassoon entries. Measures 26-29 show a continuation of the melodic line with dynamic changes. Measures 30-33 show a final section with sustained notes and rhythmic patterns.

The musical score consists of four staves of music for clarinet. Measure 33 starts with a treble clef, a key signature of one sharp, and a tempo of 33. Measures 37 and 42 begin with a treble clef and a key signature of one sharp, with a tempo of 'Moderato'. Measure 48 begins with a bass clef and a key signature of one sharp. The score includes various dynamics like forte, piano, and sforzando, and performance markings like slurs and grace notes.

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The sheet music consists of five staves of musical notation for a clarinet in D major. The first four staves begin at measure 54, with measure 59 starting on the fifth staff. Measure 63 begins on the first staff, followed by measure 67 on the second staff. Measure 2 begins on the third staff. The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines and others by horizontal beams. Measure 54 starts with a dynamic 'f' (fortissimo). Measures 59 and 63 feature sixteenth-note patterns. Measures 67 and 2 show eighth-note patterns. Measure 2 concludes with a repeat sign and a '2' above it, indicating a repeat of the section.

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Musical score for Clarinet in D Major, Variation 2, measures 71-75. The score consists of two staves: Clarinet (Treble Clef) and Piano (Bass Clef). Measure 71 starts with a clarinet eighth-note followed by sixteenth-note pairs. Measures 72-75 show a continuous pattern of eighth-note pairs in the clarinet part, with corresponding harmonic support from the piano.

Musical score for Clarinet in D Major, Variation 2, measures 75-79. The clarinet continues its eighth-note pair pattern. In measure 76, a dynamic marking 'sf' (sforzando) appears above the piano staff. Measures 77-79 show a continuation of the pattern, with the piano providing harmonic underpinning.

Musical score for Clarinet in D Major, Variation 2, measures 79-84. The clarinet maintains its eighth-note pair pattern. Measure 80 features a dynamic 'f' (fortissimo) in the piano. Measures 81-84 show the pattern concluding with a final harmonic flourish in the piano.

Musical score for Clarinet in D Major, Variation 2, measures 84-88. The clarinet concludes its eighth-note pair pattern. Measures 85-88 show the piano providing a final harmonic resolution.

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The sheet music consists of five staves of musical notation for Clarinet in D Major. The first staff begins at measure 89, showing a series of eighth-note patterns. The second staff begins at measure 93, featuring eighth-note chords. The third staff begins at measure 96, with two endings labeled 1. and 2., each consisting of a series of eighth-note chords. The fourth staff begins at measure 100, continuing the eighth-note chord patterns. The fifth staff continues from the fourth staff, maintaining the same pattern of eighth-note chords.

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