

E. R. 1818

PAISIELLO - BRUGNOLI

CONCERTO

PER PIANOFORTE ED ORCHESTRA

RIDUZIONE PER DUE PIANOFORTI

(BRUGNOLI)

EDIZIONE RICORDI

MILANO

E. R. 1818

PAISIELLO-BRUGNOLI

CONCERTO PER PIANOFORTE ED ORCHESTRA

RIDUZIONE PER DUE PIANOFORTI

TESTO ITALIANO
TEXTE FRANÇAIS

RIPRISTINO 1946

G. RICORDI & C.
MILANO

ROMA NAPOLI - PALERMO - LEIPZIG
PARIS: SOC. ANON. DES ÉDITIONS RICORDI
LONDON: G. RICORDI & Co., (LONDON) LTD.
NEW YORK: G. RICORDI & Co., INC.
BUENOS AIRES: RICORDI AMERICANA S. A.
S. PAULO: RICORDI AMERICANA S. A.

ANNO MCMXXXVII

(Copyright MCMXXXVII, by G. Ricordi & Co.)

PAISIELLO - BRUGNOLI

ad Anna Chieffo-Brugnoli (A.B.)

CONCERTO per Pianoforte ed Orchestra

Allegro



PIANOFORTE I.
(Solista)

Allegro
f e festoso



PIANOFORTE II.
(Orchestra)

NOTA - L'originale è quasi totalmente privo di segni dinamici. Quelli aggiunti da me non sono distinti da parentesi perchè dato il loro numero, il farlo si sarebbe risolto in un ingombro. I pochi segni originali sono normalmente indicati in margine.

Per la designazione del tempo, vedi la mia prefazione alle opere di Chopin.

- a) Nell'originale  con la notina poca chiara, che sembra Sol.
- b) Nell'originale . Qui non vi sono dubbi, però, circa la notina.

NOTA - Dans l'original les signes dynamiques sont presque entièrement défaut. Ceux ajoutés par moi ne sont pas mis entre parenthèses car étant donné leur nombre cela n'aurait produit qu'un encombrement. Les quelques signes originaux sont normalement indiqués en marge. Pour l'indication de la mesure, voir ma préface aux œuvres de Chopin.

- a) Dans l'original  avec la petite note peu claire, qui semble un Sol.
- b) Dans l'original . Ici, cependant, il n'y a aucun doute concernant la petite note.

1 C. *p* *a) p cresc.* *b)* 3 C.

f

3 *quasi f* *d)* *e)* *b)* *pp 1 C.* *legato* **3** *p*

a) Nell' originale *f*. Mi sembra assai opportuno, però, iniziare *p* e crescere poi.

b) Nell' originale: . Non essendo ammissibile una diversa versione in casi tanto affini, si deve ammettere che l'autore non desse soverchia importanza alla grafia.

c) L'autore usa qui e poi spesso, per la *m. s.*, la chiave di tenore.

d) Nell' autografo:

e) Originale: ecc. Data però la grafia non uniforme usata dallo stesso autore in questi dettagli, propongo di riservare la figurazione meno incisiva a subito dopo, nel piano.

a) *f* dans l'original. Il me semble toutefois plus approprié de commencer *p* et augmenter ensuite.

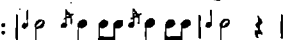
b) Dans l'original: . Attendu qu'une version différente est inadmissible dans des cas aussi analogues, on doit admettre que l'auteur ne donnait pas grande importance à la graphie.

c) L'auteur se sert ici et à plusieurs reprises de la clef de ténor pour la *m. g.*


d) Dans l'autographe:


e) Original: etc. Etant donnée la graphie non uniforme employée par l'auteur lui-même dans ces détails, je propose de réserver la figurazione moins énergique au piano, tout de suite après.


a) Nell'autografo la figurazione non è chiara; ma poichè lo è in C), inserisco senz'altro la versione a mio parere giusta.

b) Nell'autografo: 


c) Vedi nota a).

d) Nell'originale: 

e) Nell'originale:  ecc.

f) Nell'originale: 


a) Dans l'autographe la figurazione n'est pas claire; mais puisqu'elle l'est en C), j'insère sans autre la version qui est, à mon avis, juste.

b) Dans l'autographe: 

c) Voir note a).

d) Dans l'original: 

e) Dans l'original:  etc.

f) Dans l'original: 

p grazioso

più p
1 C.

pp

a) Vedi nota f) pag. 4.

b) Nell'originale:

c) Nell'originale: ecc. il che ci fa supporre che l'autore voglia il portamento spezzato. Alla mano sinistra,

l'originale reca:

d) Nell'autografo non si capisce se si tratta di \flat o di \sharp . Il \flat sarebbe però, a mio parere, specialmente la seconda volta, una superfluità grafica.

e) Nell'originale:

f) Il \sharp manca nell'autografo.

a) Voir note f), page 4.

b) Dans l'original:

c) Dans l'original: etc. ce qui nous fait penser que l'auteur veuille le portamento brisé. A la main gauche l'original porte:

d) Dans l'autographe on ne comprend pas bien s'il s'agit de \flat ou de \sharp . Le \flat serait cependant, à mon avis, surtout la seconde fois, une superfluité graphique.

e) Dans l'original:

f) Le \sharp manque dans l'autographe.

First system of musical notation, including treble and bass clefs, slurs, and dynamic markings such as "3 C." and "1 C.".

Second system of musical notation, including treble and bass clefs, slurs, and fingerings (1, 2, 3, 4).

Third system of musical notation, including treble and bass clefs, slurs, and dynamic markings like "p".



Fourth system of musical notation, including treble and bass clefs, slurs, a "dim." marking, and dynamic markings like "p".

Fifth system of musical notation, including treble and bass clefs, slurs, and dynamic markings like "p".

a) Nell'autografo una macchiolina impedisce d'identificare il segno, ma il diatonismo del disegno consiglia per il \sharp .

b) Nell'autografo sembra \flat , ma il disegno alla destra elimina il dubbio.

c) Nell'autografo mancano i \flat ai Mi.


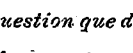
d) Nell'autografo il \flat sembra sia da attribuire al Fa, anche perché alla mano sinistra il disegno figura così: . Ma poiché alla sinistra non può trattarsi che di , tale \flat va attribuito senza dubbio al Re, per neutralizzare il \sharp precedente.

e) Nel manoscritto il segno sembra \flat .

a) Une petite tache dans l'autographe, empêche d'identifier le signe, mais le diatonisme du dessin conseille le \sharp .

b) Dans l'autographe on dirait \flat , mais le dessin, à la droite, ne laisse subsister aucun doute.

c) Les \flat manquent aux Mi dans l'autographe.

d) Dans l'autographe le \flat semble devoir être attribué au Fa aussi parce qu'à la main gauche le dessin est: . Mais puisqu'à la main gauche il ne peut être question que de , ce \flat doit sans aucun doute être attribué au Ré pour neutraliser le \sharp précédent.

e) Dans le manuscrit le signe semble \flat .

1 2 5 1 2 5 1 3 2 3

p

1 3 4

1 2 4 2 1 C. *pp*

1 2 3 4 3

6

a) 2/4

6 *pp*

4 3 3 2 3 3 4 3 3 *pp*

a) Nel manoscritto il segno sembra b.

a) Dans le manuscrit le signe semble b.

7

p 1 C.

p 3 C.

legato

p

b) 4 *c)* *d)* *d)* *e) 32* *13*

a) Qui, come quasi sempre, nel manoscritto i punti di valore sembrano accenti o punti di abbreviazione.

b) Grafia originale: ♪ ♪ ♪ ♪ ♪ ecc.

c) Il segno dell'autografo non è chiaro. Non mi sembra verosimile, però, una modulazione transitoria.

d) Nell'autografo: ♯ ♯ ♯ ♯

e) Nell'autografo: tr. tr.

a) Ici, comme presque toujours, dans le manuscrit les points de valeur semblent des accents ou des points d'abréviation.

b) Graphie originale: ♪ ♪ ♪ ♪ ♪ etc.

c) Le signe de l'autographe n'est pas clair. Une modulation transitoire me semble toutefois invraisemblable.

d) Dans l'autographe: ♯ ♯ ♯ ♯

e) Dans l'autographe: tr. tr.

8

quasi *f*
3 C.
a)

mf
3 C.
p

This system contains the first two systems of music. The top system is a grand staff with treble and bass clefs. The first measure is a whole rest. The second measure begins with a treble clef and contains a melodic line with a '5' above the first note and a '1' above the second. The bass line contains a similar melodic line. The second system continues the music with a treble clef and includes fingerings: 5, 3, 4, 1, 3, 2, 4, 1, 4, 2, 5, 1. The bass line has a '7' above the first measure. Dynamics include *quasi f*, *mf*, and *p*. The marking '3 C.' appears in both systems.

b) b) *tr* 32 13

p

This system contains the third and fourth systems of music. The top system features a treble clef with a melodic line that includes a trill marked 'tr' at measure 32. Fingerings are indicated throughout, including '1', '5', '3', '4', '2', '5', '2', '3', '2'. The bass line continues with a similar melodic line and fingerings '1', '1', '5', '3', '4', '2', '5', '2', '3', '2'. The second system continues the music with a treble clef and a dynamic marking of *p*.

mp

mf
p

This system contains the fifth and sixth systems of music. The top system begins with a treble clef and a dynamic marking of *mp*. The bass line has fingerings '2', '1', '3'. The second system continues with a treble clef and a dynamic marking of *mf*. The bass line has a '7' above the first measure. The system concludes with a dynamic marking of *p*.

a) Nell'originale:

This block shows a single line of musical notation in bass clef, representing the original version of the passage. It consists of a sequence of eighth notes with various accidentals.

a) Dans l'original:

b) Vedi nota d) pag. 8.

b) Voir note d) page 3.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains several measures of music with slurs and fingerings (5, 2, 2, a), 3, 5, 4, a). The middle staff is a grand staff (treble and bass clefs) with a 3/4 time signature, containing a continuous stream of eighth notes. The bottom staff is a bass clef with a 3/4 time signature, containing a few notes and rests. A dynamic marking 'p' is present in the bottom staff.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains several measures of music with slurs and fingerings (a), 32, 12, 4, 5, 1, 2, 4, 2, 1, 3, 2, 4. The middle staff is a grand staff (treble and bass clefs) with a 3/4 time signature, containing a continuous stream of eighth notes. The bottom staff is a bass clef with a 3/4 time signature, containing a few notes and rests. A dynamic marking 'p' is present in the middle staff.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains several measures of music with slurs and fingerings (4, 1, 2, 4, b), 5, 4. The middle staff is a grand staff (treble and bass clefs) with a 3/4 time signature, containing a continuous stream of eighth notes. The bottom staff is a bass clef with a 3/4 time signature, containing a few notes and rests. A dynamic marking 'pp' is present in the top staff, and 'più p' is present in the middle staff. A circled number '9' is in the top right corner. A circled number '9' is also present in the middle staff. A circled number '3 C.' is present in the bottom staff. A dynamic marking 'mp' is present in the bottom staff. The text 'dolce, sonoro' is written above the middle staff.

a) Nel manoscritto i segni di appoggiatura sono poco chiari.

b) Nell'autografo, al clavicembalo è assegnato il basso numerato, che qui riproduco in piccolo, ma che consiglio di non eseguire sia perchè nei *tutti* preferisco non si percepisca il timbro del pianoforte, sia perchè dove l'ho ritenuto necessario ho realizzato a mezzo dell'orchestra il basso numerato stesso.

a) Dans le manuscrit les signes d'appoggiature sont peu clairs.

b) Dans l'autographe, c'est au clavecin qu'est assignée la basse chiffrée, que je reproduis en petit, mais que je conseille de ne pas exécuter, soit parce que dans les *tutti* je préfère que l'on ne perçoive pas le timbre du piano, soit parce que, là où je l'ai jugé nécessaire, j'ai réalisé, au moyen de l'orchestre, la dite basse chiffrée.

The musical score is divided into four systems. The first system features a melisma with two variations, 'a)' and 'b)', marked 'quasi f' and 'p' respectively. The second system is marked '1C.' and 'p'. The third system is marked '1C.' and 'c)'. The fourth system is marked 'sempre pp'.

a) Nel manoscritto la figurazione del melisma sembra piuttosto ; ma preferisco trattarlo così quando ha carattere melodico come in a) pag. 4, a differenza di quando, come in questo caso ed all'inizio, esso ha carattere quasi di spinta.

b) Nel manoscritto:

c) Chi voglia supporre una trascuratezza nell'autografo, eseguisca quanto aggiungo in piccolo. Io però preferisco che la sinistra taccia. Quel silenzio determina un attimo di sospensione quanto mai caratteristico e significativo, sebbene transitorio.

a) Dans le manuscrit la figurazione du melisma semble plutôt ; mais je préfère le traiter ainsi quand il a un caractère mélodique comme à a), à la page 4, à la différence du moment où, comme dans ce cas et au commencement, il a presque un caractère d'essor.

b) Dans le manuscrit:

c) Qui voudrait supposer une négligence dans l'autographe, n'aura qu'à exécuter ce que j'ajoute en petit. Pour ma part je préfère que la gauche se taise. Ce silence détermine un instant de suspension fort caractéristique et significatif, quoique transitoire.

11

p espress.
3 C.

p espress.

a) Nel manoscritto non esiste il *La grave*: alla mano sinistra è assegnato senz'altro il *La* che qui assegno alla destra.

Alle crome corrispondono segni dall'aspetto di note scritte quasi per gioco distratto e che interpreto quali punti d'abbreviazione.

b) Nell'originale:

a) Dans le manuscrit le *La grave* n'existe pas; c'est à la main gauche qu'est confié le *La* que j'assigne ici à la main droite.

Aux croches correspondent des signes qui ont l'aspect de notes écrites comme par distraction et que j'interprète comme des points d'abréviation.

b) Dans l'original:

a) Nel manoscritto: ecc. con una legatura che potrebbe riferirsi così a queste due note, come alla seconda più la successiva. Senonchè, essendo nell'autografo la misura divisa a metà causa la fine della pagina, è più verosimile la prima supposizione, data la simetria col *Mi* di due misure dopo (violino), nei cui riguardi non vi è dubbio.

b) Nel manoscritto: *Re Re Re*, corretto poi in *Si Si Si*.

a) Dans le manuscrit: etc. avec une liaison qui pourrait se rapporter aussi bien à ces deux notes qu'à la seconde et la suivante. Cependant, comme dans l'autographe la mesure est partagée en deux à cause de la fin de la page, la première supposition est la plus vraisemblable étant donnée la symétrie avec le *Mi*, deux mesures plus loin (violin), à l'égard duquel il n'y a aucun doute.

b) Dans le manuscrit: *Ré Ré Ré*, corrigé ensuite en *Si Si Si*.

12

12

un poco sent.

meno

mf

3

5

5

dim.

p espress.

a) Nell'originale alla mano sinistra non v'è raddoppio.

b) Nell'originale la mano sinistra interviene soltanto nella misura successiva, dalla 2^a crocia ed all'8^a inferiore. Il brano viene ripetuto poi integralmente, senza modificazione alcuna.

c) Vedi nota b) a pag. 10.

a) Dans l'original, à la main gauche, il n'y a pas de redoublement.

b) Dans l'original la main gauche intervient seulement dans la mesure suivante, à la douzième croche et à l'8^oe inférieure. Le passage est répété ensuite intégralement, sans aucune modification.

c) Voir note b) page 10.

14

quasi f
3 C.
p1 C.


14

p
pp


d)
e)
f)
g)
3 C. *rinforz.* 1 C.


p

f)
e)
f)
3 C. 1 C. 3 C.


a) Qui, contrariamente all'inizio, il melisma si presenta nel manoscritto così: , ma valgono le considerazioni fatte prima.

b) Nel manoscritto: 

c) Nel manoscritto: 

d) Nel manoscritto: 

e) Vedi nota a) pag. 4.

f) Nel manoscritto: 

g) Originale assai poco chiaro. La forza del disegno, però s'impone.

a) Ici, contrairement au commencement, le melisma se présente dans le manuscrit ainsi: , mais les considérations faites conservent toute leur valeur.

b) Dans le manuscrit: 

c) Dans le manuscrit: 

d) Dans le manuscrit: 

e) Voir note a) page 4.

f) Dans le manuscrit: 

g) Original fort peu clair. La force du dessin s'impose néanmoins.

15

Two empty musical staves, one for the treble clef and one for the bass clef, with a brace on the left side.


Musical notation for the first system, measures 15-17. Measure 15 is marked with a box containing the number 15. The music features complex chords and arpeggios in both hands, with numerous fingering numbers (1-5) and dynamic markings. A piano (*p*) dynamic is indicated. Brackets are used to group notes in the bass line.

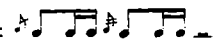
Musical notation for the second system, measures 18-20. The music continues with intricate patterns and arpeggios. A piano (*p*) dynamic is indicated. Brackets are used to group notes in the bass line.

Musical notation for the third system, measures 21-23. The music features sustained notes and arpeggios. Brackets are used to group notes in the bass line.


Musical notation for the fourth system, measures 24-26. The music features arpeggiated chords. The first measure is marked with a *cresc.* (crescendo) dynamic. The second measure is marked with *con ansia gioiosa* (with joyful anxiety). Brackets are used to group notes in the bass line.

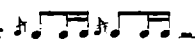
Musical notation for the fifth system, measures 27-29. The music features sustained notes and arpeggios. Brackets are used to group notes in the bass line.

a) Nel manoscritto: . Senonchè, la pausa, ripetuta per la seconda volta, dà al dettaglio un che di ansiosamente guio, tutt'altro che trascurabile.

b) Nel manoscritto: 

c) Nel manoscritto senza raddoppio al basso e, alla terza misura, Do come prima semicroma al posto del Mi.

a) Dans le manuscrit: . Cependant la pause, répétée pour la seconde fois, donne au détail quelque chose d'anxieusement guio, qui n'est nullement négligeable.

b) Dans le manuscrit: 

c) Dans le manuscrit: sans redoublement à la basse et, à la troisième mesure, Do comme première double croche à la place du Mi.

a) La prima nota può sembrare *Sol* nell'autografo che, peraltro, è, specialmente in questa misura, trascuratissimo.

b) Nell'autografo manca il melisma che però si deve ammettere allo stato intenzionale, esistendo in tutti i casi consimili:

a) La première note peut sembler *Sol* dans l'autographe ce qui, d'autre part, surtout dans cette mesure, n'a aucune importance.

b) Dans l'autographe il manque le melisma que l'on doit toutefois admettre à l'état d'intention puisqu'il existe dans tous les cas consimilaires.

32
tr
f dim. molto 1C.

pp
a)
cresc.
f

ff *allarg.*
c)

a) Vedi nota b) pag. 10.

b) Nell'originale sembra $\frac{6}{8}$ ma non è ammissibile, dato quanto è assegnato ai violini.

c) Sul 6 del basso numerato, c'è uno sgorbic che io interpreto #, malgrado che i secondi violini, ai quali avrebbe dovuto essere assegnato un $Re\sharp$, non rechino tracce di questo segno.

Tutto però autorizza a supporre una dimenticanza.

a) Voir note b) page 10.

b) Dans l'original on dirait $\frac{6}{8}$, ce qui est inadmissible étant donné ce qui est confié aux violons.

c) Sur le 6 de la basse chiffrée il y a un griffonnage que j'interprète comme un dièse quoique les seconds violons, qui auraient dû porter $Re\sharp$, n'aient aucune trace de cet accident.

Tout laisse cependant supposer un oubli.

CADENZA

poco tratt.

a) *f* *spigliato*

mf

f *più f* *ff*

a) Cadenza originale:

a) Cadence originale.

Largo

b) Nell'autografo, *Mi* al posto di questo *Do*.

b) Dans l'autographe, *Mi* à la place de ce *Do*.

System 1: Treble clef with a 4/2 time signature. The bass clef has a 2/2 time signature. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated with numbers 1-5.

System 2: Treble clef with a 4/2 time signature. The bass clef has a 2/2 time signature. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated with numbers 1-5. Dynamics include *dim.* and *mp*.

System 3: Treble clef with a 4/2 time signature. The bass clef has a 2/2 time signature. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated with numbers 1-5.

System 4: Treble clef with a 4/2 time signature. The bass clef has a 2/2 time signature. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated with numbers 1-5.

System 5: Treble clef with a 4/2 time signature. The bass clef has a 2/2 time signature. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated with numbers 1-5. Dynamics include *cresc.* and *f*.

System 6: Treble clef with a 4/2 time signature. The bass clef has a 2/2 time signature. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated with numbers 1-5. Dynamics include *mp* and *pp poco a poco cresc. e riprendendo l'andamento*.

1 C. 3

3 C.

Pe di nuovo, cresc.

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and fingerings (4, 3, 2, 1, 2, 1, 2). The lower staff provides a rhythmic accompaniment with triplets and sixteenth notes.

3 C.

This system continues the musical piece. The upper staff includes a trill (tr) and continues with melodic lines. The lower staff maintains the accompaniment with triplets.

18

213 *tr*

2813 *tr*

45 *tr*

35 *tr*

24

cresc. molto e allarg.

18

f

This system is more complex, featuring multiple trills and dynamic markings. The upper staff has a *cresc. molto e allarg.* marking. The lower staff begins with a forte (*f*) dynamic and includes a section marked with a circled '18'.

4 1 5

2 2 1

7

7

1 2 a) 1 3

1 2 a)

allarg.

This system concludes the piece with a *allarg.* (ritardando) marking. It features various fingerings and ornaments in both staves.

a) Nell'originale:

a) Dans l'original:

a) *Larghetto* ♩ = 90

b)

a) *Larghetto* ♩ = 90

1 C. *sottovoce*

19

b)

19

3 C. *f*

p

c) *dim.*
1 C.

a) Non sarà inutile rilevare le caratteristiche costruttive di questo *Larghetto*, in cui all'orchestra ed allo strumento solista sono affidati temi o disegni costantemente diversi. Il pianoforte viene così a dialogare costantemente con l'orchestra. Tale procedimento è stato usato più tardi da altri (compreso Schumann) ed è sembrato peculiare originalità. L'esumazione di questo Concerto permette di mettere le cose a posto a questo riguardo.

b) Vedi nota b) pag. 10

c) Nell'autografo:

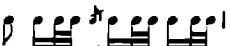
a) Il sera bon de relever les caractéristiques constructives de ce *Larghetto* où, à l'orchestre et à l'instrument soliste, sont confiés des thèmes ou des dessins constamment différents. Le piano soutient de la sorte un dialogue continu avec l'orchestre. Ce procédé a été employé plus tard par d'autres (Schumann compris) et a paru une originalité recherchée. L'exhumation de ce Concerto permet de remettre les choses au point à cet égard.

b) Voir note b) page 10.

c) Dans l'autographe:

The musical score is divided into three systems. The first system (measures 1-19) is in 4/4 time, marked *p* and *3 C. f*. The second system (measures 20-29) starts at measure 20, marked *p dolce*, and includes a section with a 4/4 time signature and a section with a 3/4 time signature. The third system (measures 30-39) continues with complex rhythmic patterns, including triplets and sixteenth notes, marked *c)*, *b)*, and *c)*.

a) Vedi nota c) pag. 27.

b) Nell'autografo: 

c) Malgrado il manoscritto rechi per la notina lo stesso segno usato nella misura precedente, ritengo essa debba intendersi qui come *appoggiatura breve*, dato che la melodia riprende, come all'inizio, dal *Do* in *battere* e non dal *Re*, come risulterebbe se questa si traducesse come *appoggiatura lunga*.

a) Voir note C) page 27.

b) Dans l'autographe: 

c) Bien que le manuscrit porte, pour la petite note, le même signe employé dans la mesure qui précède, je crois qu'il faille la considérer ici comme *appoggiature brève*, étant donné que la mélodie reprend, comme au début, au *Do* temps fort et non pas au *Re*, comme il résulterait si l'on traduisait la petite note en une *appoggiature longue*.

1 3 6 6

1 3

3 2 4 4 3 5 2 5

molto

1 C. pp

21

a)

4 2 7 5 3

dolce

p

21

1 6 6 6

3 C. mf

21

5 5 5 4 4 2 5 3 5 4 4 2 4 2 5 3 2 1 5 3

a) Vedi nota b) pag. 10.

b) Consiglio di non eseguire questo Do, che va considerato quale fine del dettaglio precedente, come apparisce più evidente a pag. 36 nota b).

a) Voir note b) page 10.

b) Je déconseille l'exécution de ce Do, qui doit être considéré comme la fin du détail qui précède, comme cela est plus évident à la page 36, note b).


22

22

a) Nell' originale si trovano soltanto i due disegni a biscome, senza i Do da me assegnati alla m. d.

b) Segno poco chiaro nell' originale: si tratta verosimilmente di un b al Si.


c) L' originale ripete senza alcuna variante il corrispondente brano precedente.

d) Nell' originale: 

a) Dans l'original on trouve seulement les deux dessins en triples croches, sans les Do que j'ai confiés à la m. d.

b) Signe peu clair dans l'original: il s'agit, vraisemblablement d'un b au Si.

c) L'original répète sans aucune variante le passage correspondant qui précède.

d) Dans l'original: 

First system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur over a sixteenth-note figure, marked *mp* and *6*. The lower staff has a bass clef and contains a bass line with a slur over a sixteenth-note figure, marked *f* and *p*. There are various fingering numbers (2, 4, 5, 6) and dynamic markings throughout the system.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur over a sixteenth-note figure, marked *f* and *p*. The lower staff has a bass clef and contains a bass line with a slur over a sixteenth-note figure, marked *f* and *p*. There are various fingering numbers (2, 4, 5, 6) and dynamic markings throughout the system.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur over a sixteenth-note figure, marked *f* and *p*. The lower staff has a bass clef and contains a bass line with a slur over a sixteenth-note figure, marked *f* and *p*. There are various fingering numbers (2, 4, 5, 6) and dynamic markings throughout the system.

a) Vedej nota d) pag. 31.

a) Voir note d) page 31.

4 2 5 1 4 2 4 2 5 1 4 2

poco cresc.

4 2 5 1 4 2 5 1 4 2 5 1

23

a)

23

dolce

espress.

6 4

rfs

a) Vedi nota b) pag. 10.


a) Voir nota b) page 10.


Musical score system 1, measures 1-8. The system consists of three staves. The top staff is a treble clef with a melodic line starting at measure 2, marked *mp*. The middle staff is a bass clef with a complex rhythmic accompaniment of sixteenth notes, marked with fingerings 1, 2, 1, 1, 4, 4, 4, 2. The bottom staff is a grand staff with a treble clef containing a chordal accompaniment and a bass clef with a simple bass line. Fingerings 5, 4, 3 are shown above the first measure of the bottom staff.

Musical score system 2, measures 9-16. The system consists of two staves. The top staff is a treble clef with a melodic line featuring sixteenth-note runs and slurs, marked with fingerings 1, 2, 1, 2, 5, 3, 3. The bottom staff is a bass clef with a bass line and a complex accompaniment of sixteenth notes, marked with fingerings 5, 2, 5, 5, 1.

Musical score system 3, measures 17-20. The system consists of two staves. The top staff is a treble clef with a melodic line and slurs, marked with a *p* dynamic. The bottom staff is a bass clef with a bass line and a complex accompaniment of sixteenth notes.

Musical score system 4, measures 21-28. The system consists of three staves. The top staff is a treble clef with a melodic line and slurs, marked with fingerings 1, 5, 3, 4, 3, 1, 4, 2. The middle staff is a bass clef with a complex rhythmic accompaniment of sixteenth notes, marked with fingerings 2, 5, 1, 5, 4, 4. The bottom staff is a grand staff with a treble clef containing a chordal accompaniment and a bass clef with a simple bass line.

a) Originale: 

a) Original: 

System 1: Treble and Bass staves. The treble staff contains a melodic line with slurs and ornaments. The bass staff contains a rhythmic accompaniment with slurs and ornaments. The system concludes with a complex passage in the treble staff featuring triplets and sixteenth-note runs, with fingerings 1 3, 2 4 4, and 3 indicated above the notes.

System 2: Treble and Bass staves. The treble staff continues with complex rhythmic patterns and slurs, with fingerings 1 3, 2 4 4, 3, 1 2 4, and 3 indicated. The bass staff provides a steady accompaniment. The system is marked *armonioso* and includes a sub-section labeled *a)*.

System 3: Treble and Bass staves. The treble staff has a melodic line with slurs. The bass staff has a simple accompaniment. The system is marked *pp* (pianissimo).

System 4: Treble and Bass staves. The treble staff features a complex rhythmic passage with slurs and ornaments, with fingerings 2 4, 1 2 5, 1 2 5, 3, 2 4 4, and 3 indicated. The bass staff has a steady accompaniment. The system is marked *un poco cresc.* (un poco crescendo).

System 5: Treble and Bass staves. The treble staff has a melodic line with slurs. The bass staff has a simple accompaniment.

a) Nell' originale non esiste raddoppio al grave.

a) Dans l'original il n'existe pas de redoublement au grave.

a) Vedi nota b) pag. 10.

b) Vedi nota b) pag. 30.


c) Nell' originale, soltanto i due disegni a biscome.

a) Voir note b) page 10.

b) Voir note b) page 30.


c) Dans l'original, seulement les deux dessins en triples croches.

a) Vedi nota b) pag. 10.

b) Nell' originale: 

c) Nell' originale e ripetuto esattamente il brano precedente (6 misure prima).

a) Voir nota b) page 10.

b) Dans l'original: 


c) Dans l'original le passage qui précède est exactement répété (6 mesures avant).

26


a)
 f
 p

pp

a Vedi nota b) pag. 10.

b Nell'originale: 

a) Voir note b) page 10.

b) Dans l'original: 

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains several measures of music with fingerings '5' and '3 1 2'. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature, featuring fingerings '1' and '3'. Below the staves are four bracketed groups of notes. The system concludes with a *pp* dynamic marking and a long, sustained melodic line.

The second system continues the musical piece. The upper staff has fingerings '3 1', '3 1 2', '1 3', '2 4 4', '1 3 4', and '1 2'. The lower staff has fingerings '2', '4', '1', and '4'. A *p* dynamic marking is present. Below the staves are two bracketed groups of notes. The system ends with a *pp* dynamic marking and a long, sustained melodic line.

The third system features more complex rhythmic patterns. The upper staff has fingerings '1', '2 3 2', '3 2', '1', '1', '1', and '5'. The lower staff has fingerings '3', '1', '6', and '5'. The system concludes with a long, sustained melodic line.

a) Nell'originale manca il b , ma si tratta di omissione, derivante dall'essere la nota cui esso si riferisce scritta nel pentagramma inferiore. La supposizione trova conferma 8 misure più avanti.

b) Nell'originale:  ecc. il che conforta ad interpretare quali *sestine* i gruppi di biscome.

a) Dans l'original il manque le b , mais c'est là une omission qui dérive du fait que la note auquel il se rapporte est écrite sur la portée inférieure. Cette supposition se trouve confirmée 8 mesures plus loin.

b) Dans l'original:  etc. ce qui pousse à interpréter comme *sextiolets* les groupes de triples croches.

2 1 5 1 2 1 5 1 2 1

quasi f raddolcendo p

28

1 C.

a)

mp mf p f p

b)

c)

p 1 C. pp

Segue Rondò d)

a) Vedi nota b) pag. 10.

b) Nell'originale al Fa segue un aggeggio che potrebbe sembrare un' appoggiatura: ma poichè essa segue la nota, non è da prendere in considerazione.

c) Nell'originale:

d) Così nell'originale.

a) Voir note b) page 10.

b) Dans l'original le Fa est suivi d'un dessin qui pourrait faire penser à une appoggiature: mais puisqu'il suit la note il ne faut pas lui donner d'importance.

c) Dans l'original:

d) Ainsi dans l'original.

RONDÒ

Allegro

1 C.
p non legato

Allegro

pp sottovoce assai
1 C.


meno p
3 C.

pp
1 C.

a) Nell'autografo sembra si tratti di Do sostituito dal Mi. Malgrado il Do non sia cancellato, è a mio parere sicura la sostituzione perchè in tutte le ripercussioni successive il tema si presenta sempre senza il Do.


a) Dans l'autographe il semble s'agir de Do remplacé par Mi. Quoique le Do ne soit pas biffé la substitution est à mon avis sûre parce que dans toutes les répercussions qui suivent, le thème est présenté toujours sans le Do.

a) Vedi nota b) pag. 10.

b) Originale: 

c) Nell'originale si ripete questo stesso accordo nelle misure successive.

a) Voir note b) page 10.

b) Original: 

c) Dans l'original ce même accord est répété dans les mesures suivantes.

a)

b)

c)

a) Originale: ecc. La destra tace.

b) Nell'originale si ripete questo stesso accordo nelle misure successive.

c) Analogo a nota a)

a) Original: etc. La droite se tait.

b) Dans l'original ce même accord est répété dans les mesures suivantes.

c) Analogue à la note a).

a) Analogo a nota b) pag. 44.

te le due riproduzioni agogiche seguenti.

a) Analogue à la note b) page 44.

ment les deux reproductions agogiques suivantes.

a) Nell'originale non si capisce se si tratti d'un segno di replica, d'una pausa o d'una nota. Ciascuna delle supposizioni può avere qualche fondamento: la simmetria del disegno, però, mi consiglia quanto propongo nel testo.

a) Dans l'original on ne comprend pas s'il s'agit d'un signe de reprise, d'un silence ou d'une note. Chacune de ces suppositions peut avoir un certain fondement: la symétrie du dessin, toutefois, conseille ce que je propose dans le texte.

32

32

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Both systems are marked with the number 32 in a box.

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

1 C.
p

a)

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The first system is marked with '1 C.' and 'p'.

a) Nel manoscritto esistono segni che, per ragioni di simmetria, interpreto quali repliche di questa misura che perciò trascrivo per esteso.

a) Dans le manuscrit se trouvent des signes que, pour des raisons de symétrie, j'interprète comme des répétitions de cette mesure. O'est pourquoi je la transcris en entier.

a) Nel manoscritto viene sempre ripetuto l'accordo precedente; alla 3^a misura non si vede il Re nell'accordo alla m.s. e non è chiaro quanto è attribuito alla destra nella 4^a misura.

a) Dans le manuscrit l'accord qui précède est toujours répété; à la 3^e mesure on ne voit pas le Ré dans l'accord à la m.g. et ce qui est attribué à la main droite dans la 4^e mesure n'est pas clair.

5 1 3 1

mp

2 4 2 4 2 4

This system contains three staves. The top staff has a melodic line with a slur over the first two measures and a fermata over the last two. The middle staff has a rhythmic accompaniment with a slur and a fermata. The bottom staff has a bass line with a slur and a fermata. Fingerings 5, 1, 3, 1 are indicated above the first two notes of the top staff. Dynamics include *mp*. Rhythmic markings 2 4, 2 4, 2 4 are present below the middle staff.

p

1 C.

1 2 3 4 5

This system contains three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a rhythmic accompaniment with a slur and a fermata. The bottom staff has a bass line with a slur and a fermata. Dynamics include *p*. A marking "1 C." is present in the middle staff. Fingerings 1, 2, 3, 4, 5 are indicated above the last five notes of the top staff.

a)

3 C.

tr

p

1 C.

espress.

This system contains three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a rhythmic accompaniment with a slur and a fermata. The bottom staff has a bass line with a slur and a fermata. Dynamics include *p*. A marking "3 C." is present in the middle staff. A marking "tr" is present above the middle staff. A marking "1 C." is present in the middle staff. A marking "espress." is present in the bottom staff. A marking "a)" is present at the beginning of the top staff.

a) Nell'originale: ♪♪♪♪♪

a) Dans l'original: ♪♪♪♪♪

Musical score system 1, measures 29-33. The system consists of two grand staves. The upper staff features a complex melodic line with many beamed eighth and sixteenth notes, including fingerings such as 2 4 5 8 5 and 4. The lower staff provides harmonic support with chords and some melodic fragments. A 'Cresc.' marking is present above the upper staff. A bracket labeled 'a)' spans measures 31 and 32. A '3C.' marking is above the lower staff in measure 31.

Musical score system 2, measures 34-37. The system consists of two grand staves. Measure 34 is marked with a boxed '34'. The upper staff has a melodic line with fingerings 3 1 2 and 3 2. The lower staff has a bass line with fingerings 1 and 5. A 'tr' marking is above the upper staff in measure 34. A 'f' dynamic marking is present in measure 35.

Musical score system 3, measures 38-42. The system consists of two grand staves. Measure 38 is marked with a boxed '34'. The upper staff has a melodic line with fingerings 5, 5, 4, and 1. The lower staff has a bass line with fingerings 2, 5, 1, 1, and 1. A 'cresc.' marking is present in measure 38. A 'f' dynamic marking is present in measure 40.

Musical score system 4, measures 43-46. The system consists of two grand staves. Both staves are mostly empty, with only a few notes in the final measure of the system.

Musical score system 5, measures 47-51. The system consists of two grand staves. The upper staff has a melodic line with fingerings 3 and 3. The lower staff has a bass line with notes marked with circled 'a)' in measures 48, 49, and 50.

a) Originale:

a) Original:

1C.
p non legato

pp sottovoce assai

1C.

3C.

pp

1C.

3C. *pp* 1C.

This system contains two staves. The upper staff features a complex melodic line with slurs and rests. The lower staff provides a rhythmic accompaniment with chords and single notes.

35

This system consists of two empty staves, likely representing a section of the score that is not present in this version or is a placeholder.

35 *f assai*

This system contains two staves. The upper staff has a melodic line with slurs and rests. The lower staff has a rhythmic accompaniment with chords and single notes.

p *non legato*

This system contains two staves. The upper staff has a melodic line with slurs and rests. The lower staff has a rhythmic accompaniment with chords and single notes.

This system contains two staves. The upper staff has a melodic line with slurs and rests. The lower staff has a rhythmic accompaniment with chords and single notes.

a)

p

*non legato
un poco meno p*

a)

p

mf

dim. molto ^{1C.}

36

pp

36

p

a) Nell'originale il dettaglio è affidato alla sola mano destra.

a) Dans l'original le détail est confié à la main droite seulement.

a) Il manoscritto segna la mano sinistra sempre nello stesso registro della misura precedente.

b) Nell'originale:

c) Nell'originale la mano sinistra non cambia registro.

a) Le manuscrit porte la main gauche toujours au même niveau que la mesure qui précède.

b) Dans l'original:

c) Dans l'original la main gauche reste au même niveau.

37

f *a)* *f* *p* *f* *p*

P molto espress.

p *espress.*

a) Vedi nota b) a pag.10.

a) Voir note b) à la page 10.

38



1 C. *p non legato*



38

p *calando* *sottovoce assai*

a)

3 C.

a) Qui, nell'autografo: . Senonché, nell'ultima ripercussione in *a)* a pag. 61, dove pure era stato scritto: , il Re fu subito, col dito, cancellato dall'autore e sostituito col Sol inferiore.

a) Dans l'autographe nous avons: . Toutefois, dans la dernière répercussion à *a)* page 61, où il était écrit: , le Ré fut immédiatement effacé avec le doigt par l'auteur lui-même et remplacé par le Sol inférieur.

1 C. 3 C.

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The first measure of the second system is marked '1 C.' and the third measure is marked '3 C.'

39 1 C. 39 *fassai*

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The first measure of the second system is marked '39' and the third measure is marked '1 C.'. The word '*fassai*' is written below the bass clef staff in the final measure.

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

Parmonioso

a)

p

40

b)

cresc.

40

a) Nell'originale:
 Dans l'original:

È interessante notare come anche questo dettaglio precorra i tempi. Questo Concerto fu scritto prima del 1780: le composizioni di Beethoven e dello stesso Mozart che lo richiamano alla memoria, sono di data assai posteriore.

Il est intéressant de noter comme ce détail aussi devanco les temps. Ce Concerto fut écrit avant 1780: les compositions de Beethoven et de Mozart lui-même qui le rappellent à la mémoire, sont d'une date bien postérieure.

b) L'originale riproduce integralmente le 4 misure precedenti.

b) L'original reproduit intégralement les 4 mesures qui précèdent.

First system of musical notation. The upper staff features a complex melodic line with many beamed sixteenth notes, marked with a dynamic of *quasi f* and a hairpin crescendo. The lower staff provides a harmonic accompaniment with chords and some melodic fragments.

Second system of musical notation. The upper staff continues the melodic line, marked with a dynamic of *cresc.* The lower staff continues the accompaniment.

Third system of musical notation. It begins with a measure marked with the number 41 in a box. The upper staff has a melodic line with a dynamic of *f*. The lower staff has a melodic line with a dynamic of *p* and a first ending bracket labeled "1 C. p".

Fourth system of musical notation. It begins with a measure marked with the number 41 in a box. The upper staff has a melodic line with a dynamic of *pp*. The lower staff has a melodic line with a dynamic of *pp* and includes fingerings (2, 3, 4, 2, 3) and a first ending bracket labeled "1 C. p".

a) Nell'originale, per tre volte così:

Small musical score showing the original notation for the first variation (a).

a) Dans l'original, trois fois de suite ainsi:

Small musical score showing the original notation for the first variation (a).

b) Nell'originale:
b) Dans l'original:

Small musical score showing the original notation for the second variation (b).

c) Vedi nota b) pag. 9.

c) Voir note b) page 9.

First system of musical notation. The upper staff contains chords with fingerings: 3 1, 5 5, 4 2, 3 1. The lower staff contains a melodic line with an annotation 'a.)' above it.

Second system of musical notation. The upper staff is mostly empty. The lower staff contains a melodic line starting with a dynamic marking 'pp'.

Third system of musical notation. The upper staff contains chords. The lower staff contains a melodic line with a dynamic marking 'quasi f' and a '3 C.' annotation below it.

Fourth system of musical notation. The upper staff is mostly empty. The lower staff contains a melodic line with a dynamic marking 'f'.

Fifth system of musical notation. The upper staff contains chords with fingerings: 2, 5, 4, 5, 5, 4, 2. The lower staff contains a melodic line with a dynamic marking 'p non legato' and a boxed measure number '42' above it.

Sixth system of musical notation. The upper staff contains chords with a 'rall:.....' annotation above it. The lower staff contains a melodic line with a dynamic marking 'pp sottovoce assai' and a boxed measure number '42' above it.

a) Vedi nota b) pag. 9.

a) Voir note b) page 9.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with fingerings 5, 4, 5, 4, 4, 2, 3, 1. A slur covers the last three notes, with a bracket underneath and the letter 'a)' below it. The lower staff has a bass clef and contains a bass line with chords and single notes.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and a fermata. The lower staff has a bass clef and contains a bass line with chords and single notes. A dynamic marking 'p' is present in the lower staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and fingerings 2, 1, 2. A slur covers the last two notes, with a bracket underneath and the letter '3 C.' below it. The lower staff has a bass clef and contains a bass line with chords and single notes.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs. The lower staff has a bass clef and contains a bass line with chords and single notes. A dynamic marking 'pp' is present in the lower staff.


Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur and a bracket underneath, with the letter '1 C.' below it. The lower staff has a bass clef and contains a bass line with chords and single notes.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and fingerings 4, 3, 5, 4, 3, 5, 4. A slur covers the last three notes, with a bracket underneath. The lower staff has a bass clef and contains a bass line with chords and single notes. A dynamic marking 'p' is present in the lower staff.

a) Vedi nota a) pag.56.


| a) Voir note a) page 56.

a) Il manoscritto riproduce integralmente il periodo precedente.

b) Nell'autografo, al clavicembalo sono assegnate tre misure di pausa. Dopo c'è il solo basso, così: 

Anche questa sbrigativa conclusione (che consiglio sia eseguita dal pianista insieme all'orchestra) ha qualche analogia con quella del concerto in *Re* min. di Mozart che è del 1785.

a) Le manuscrit reproduit intégralement la période précédente.

b) Dans l'autographe, trois mesures de silence sont attribuées au clavecin. Ensuite il y a la basse seulement, ainsi: 

Cette conclusion un peu hâtive (que je conseille au pianiste d'exécuter avec l'orchestre) a elle aussi quelqu, analogie avec celle du Concerto en *Re* min. de Mozart qui date de 1785.

Soc. per Az.
G. Ceccherini & C.
STABILIMENTO MUSICALE
FIRENZE - ROMA - PERUGIA

№ 36467

