A Sua Eccellenza, Il Signor Don Enrico Caetani, Duca de Sermonetta

Rossiniana 1

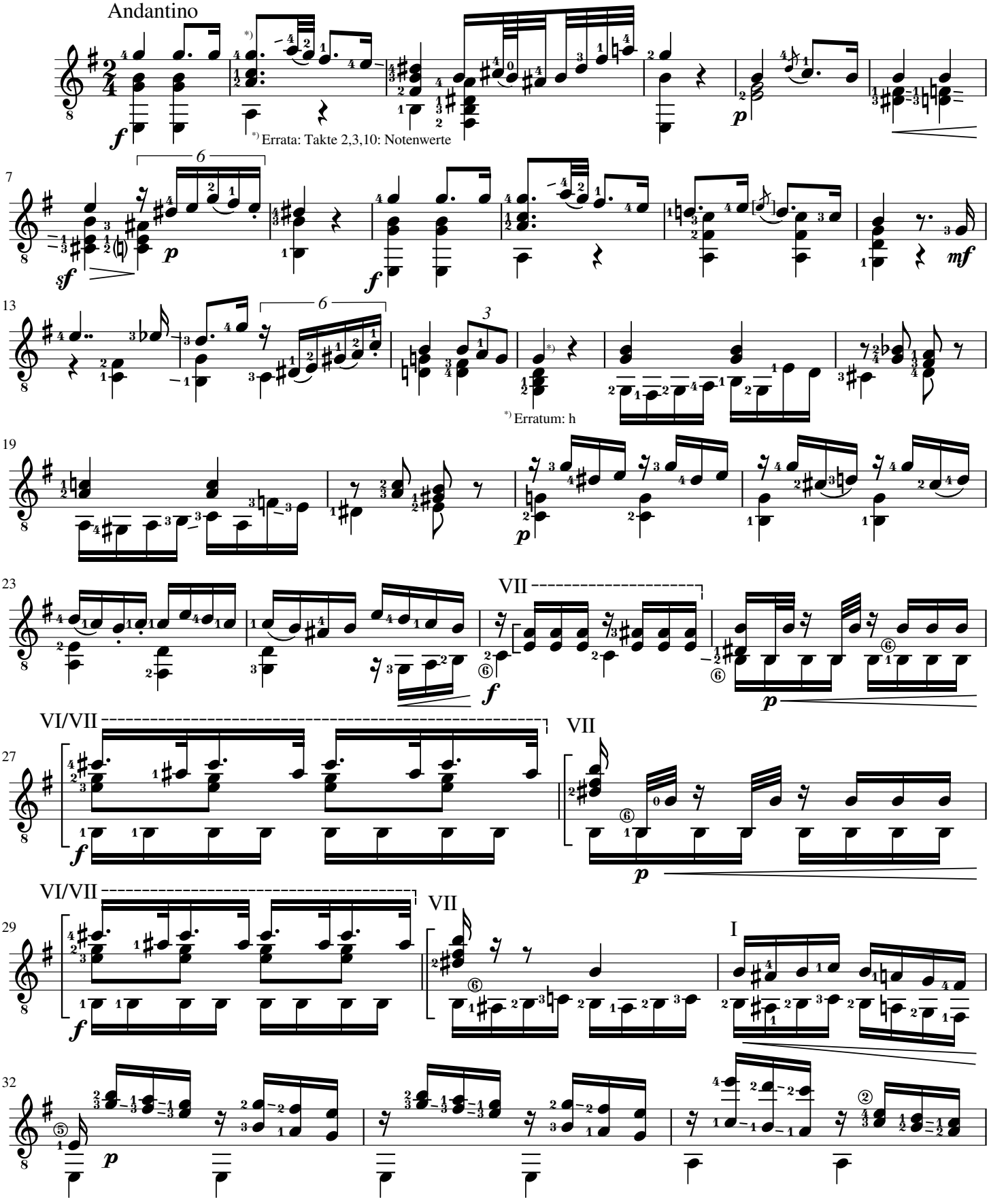
Op. 119

Eingerichtet von Stefan Apke

Mauro Giuliani (1781 – 1829)

Introduzione

Andantino



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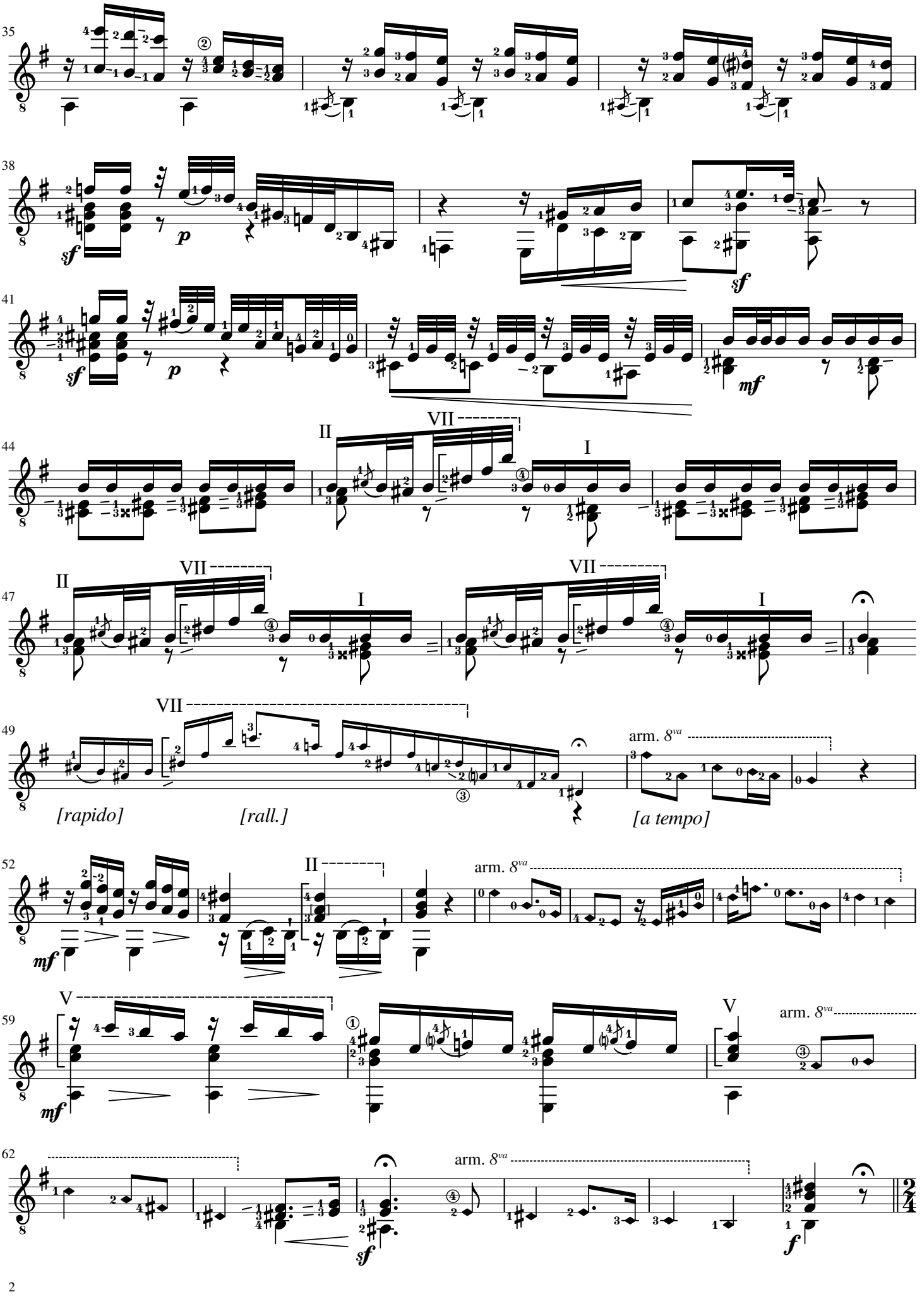
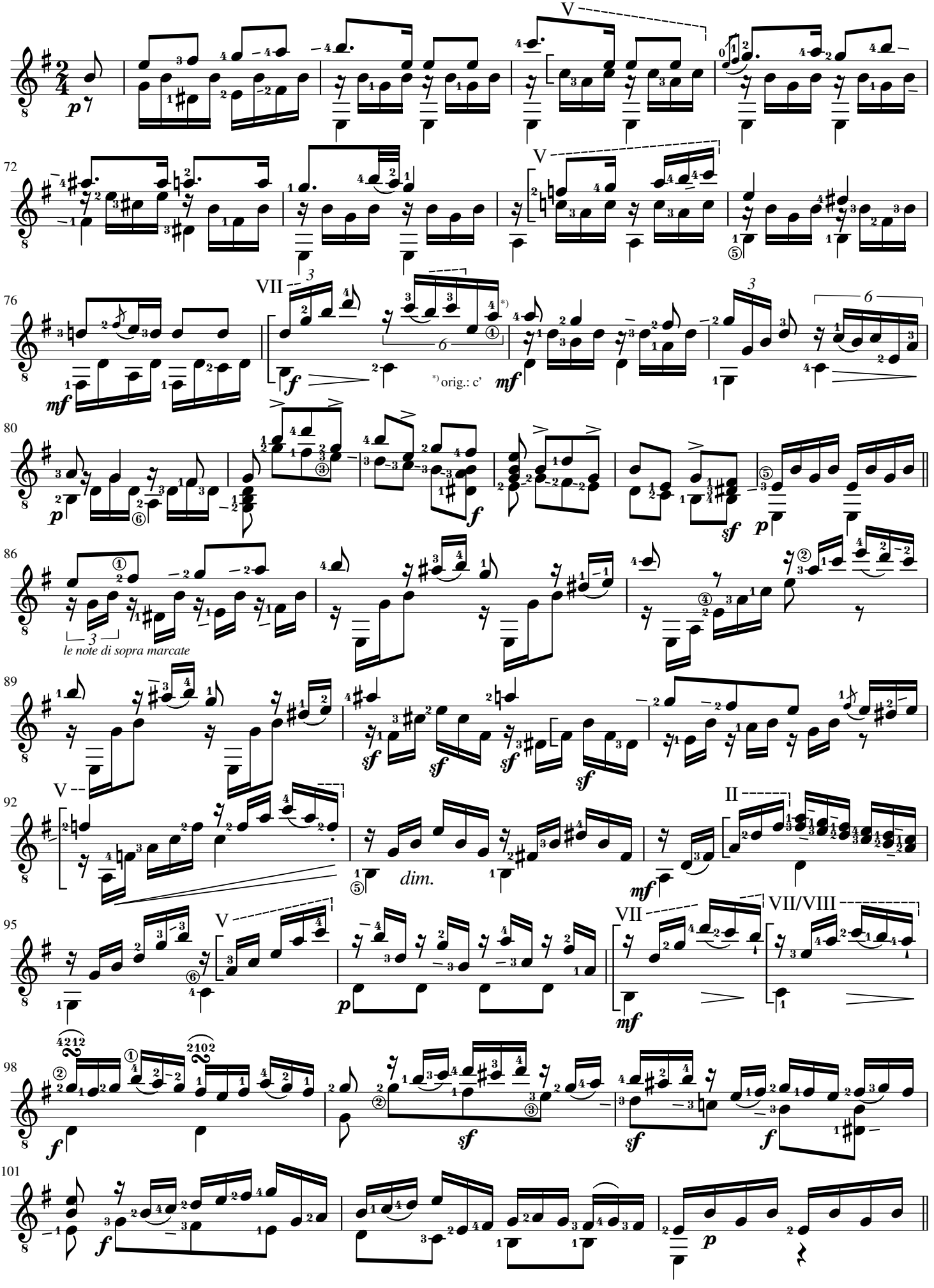
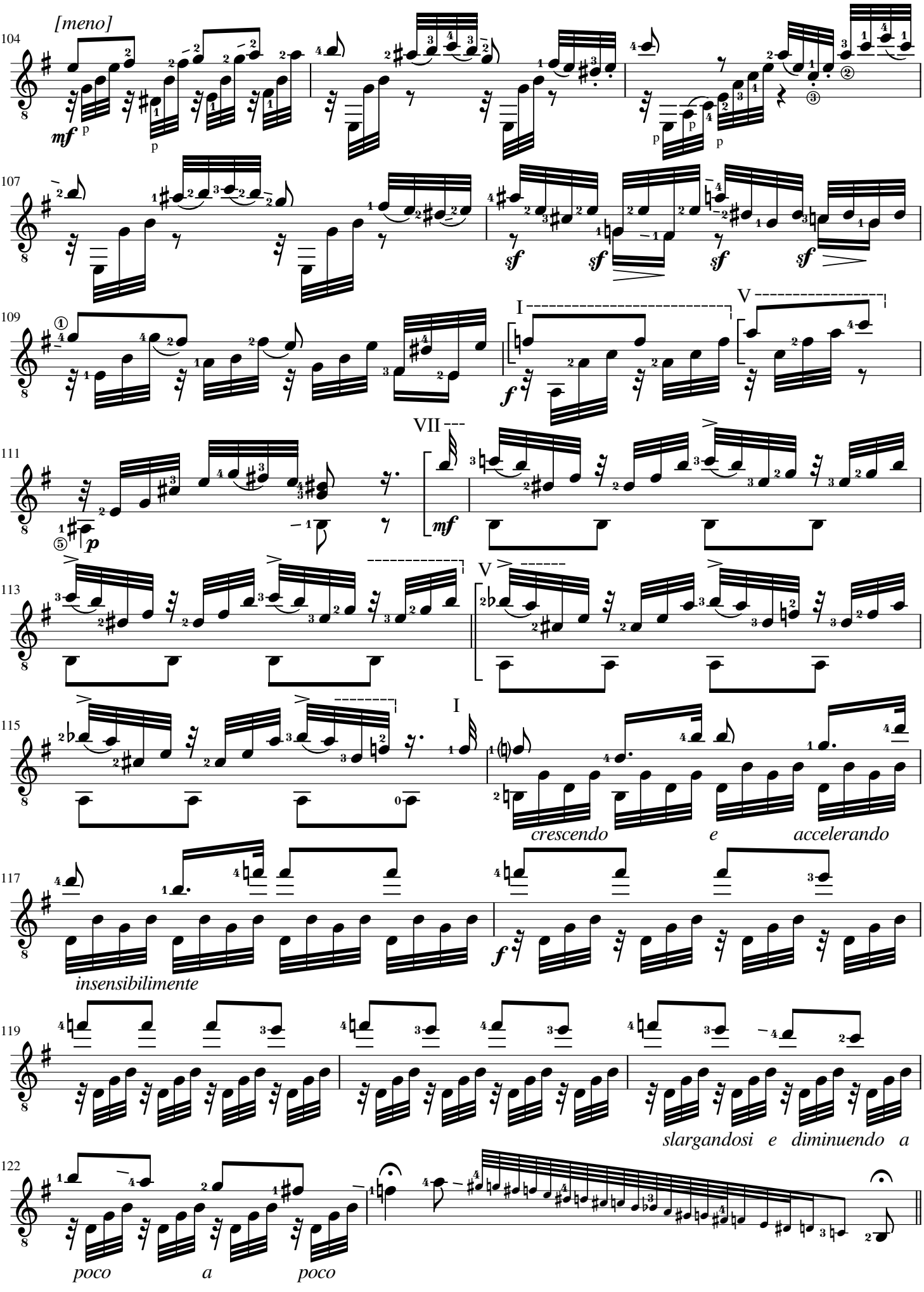
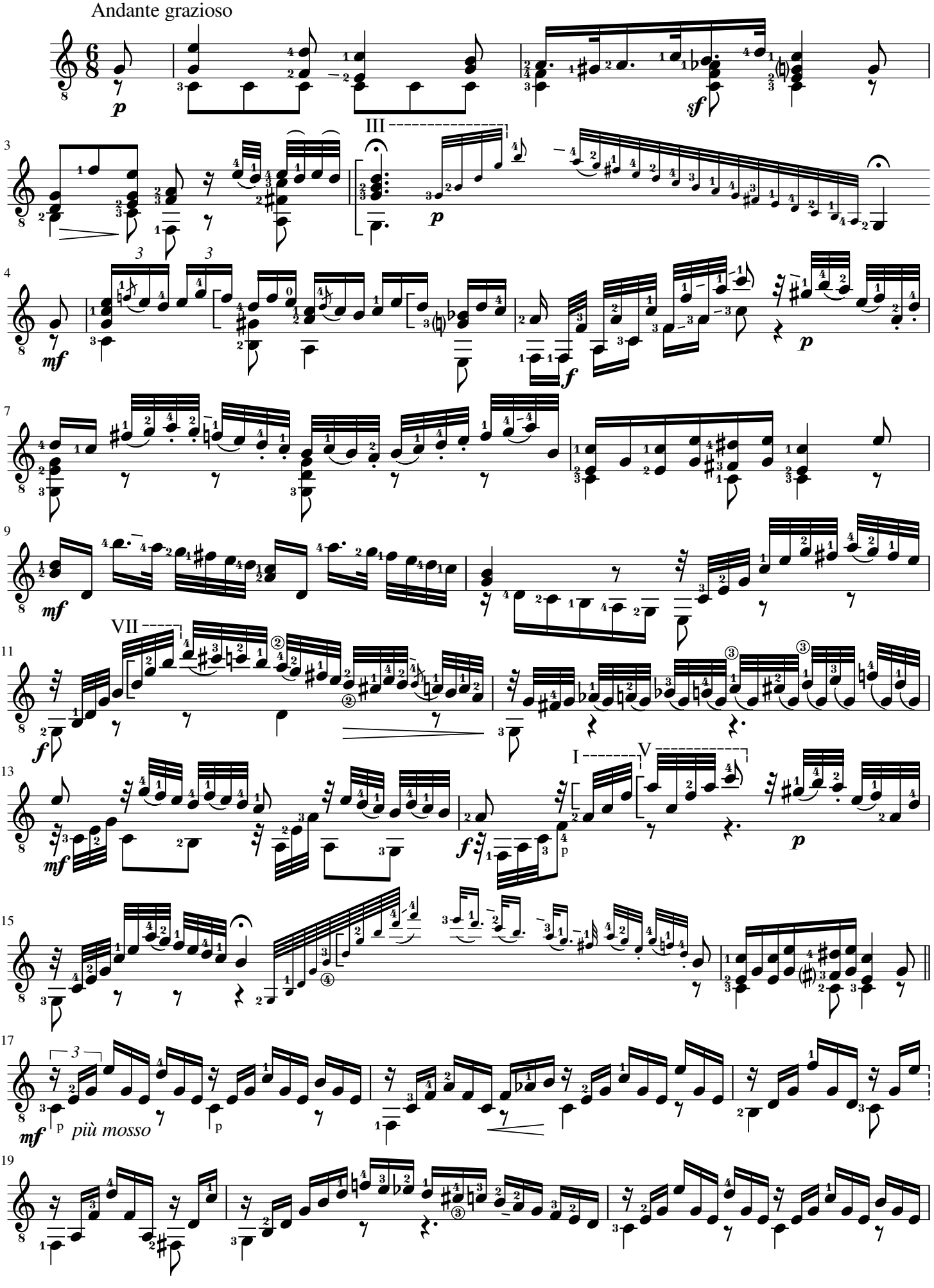
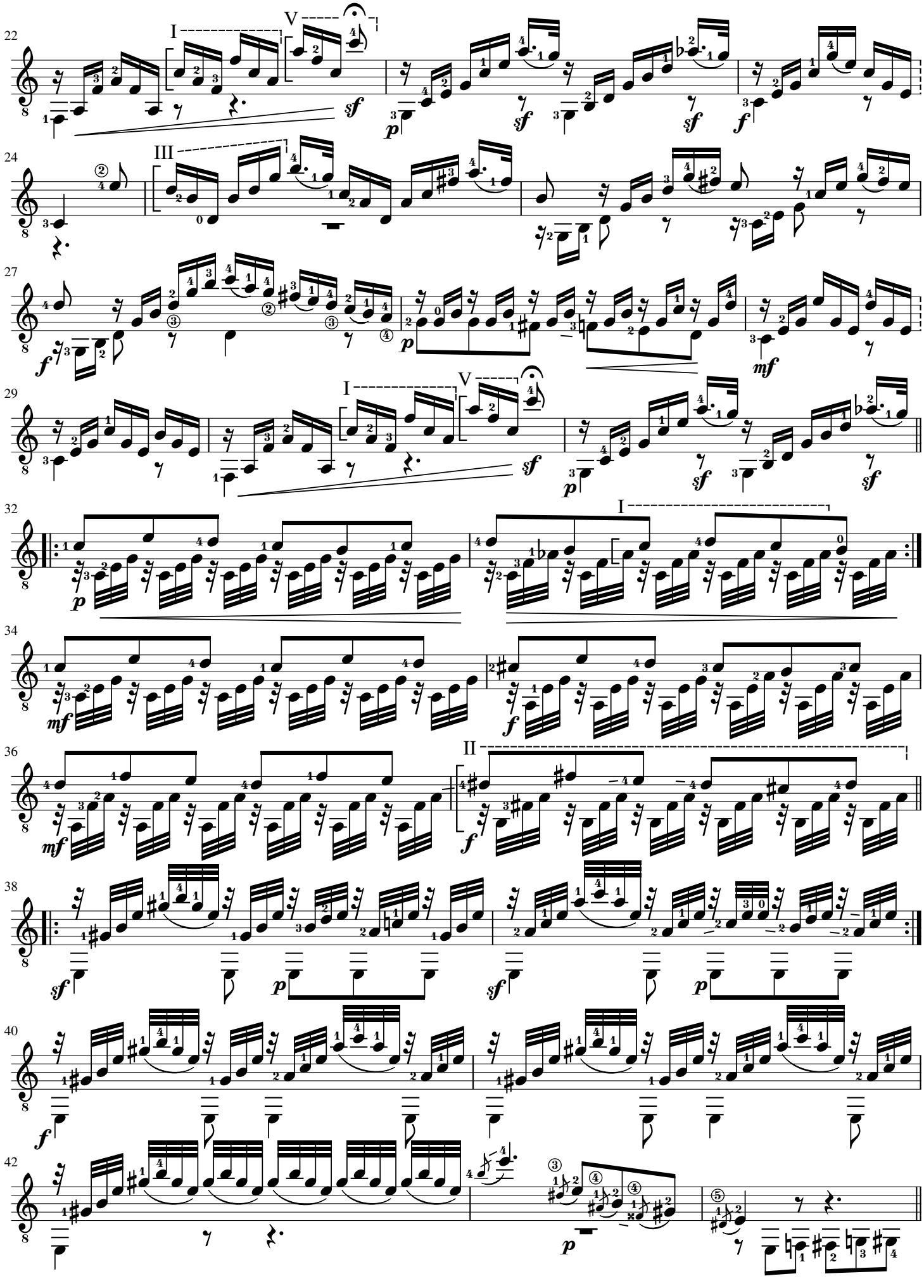
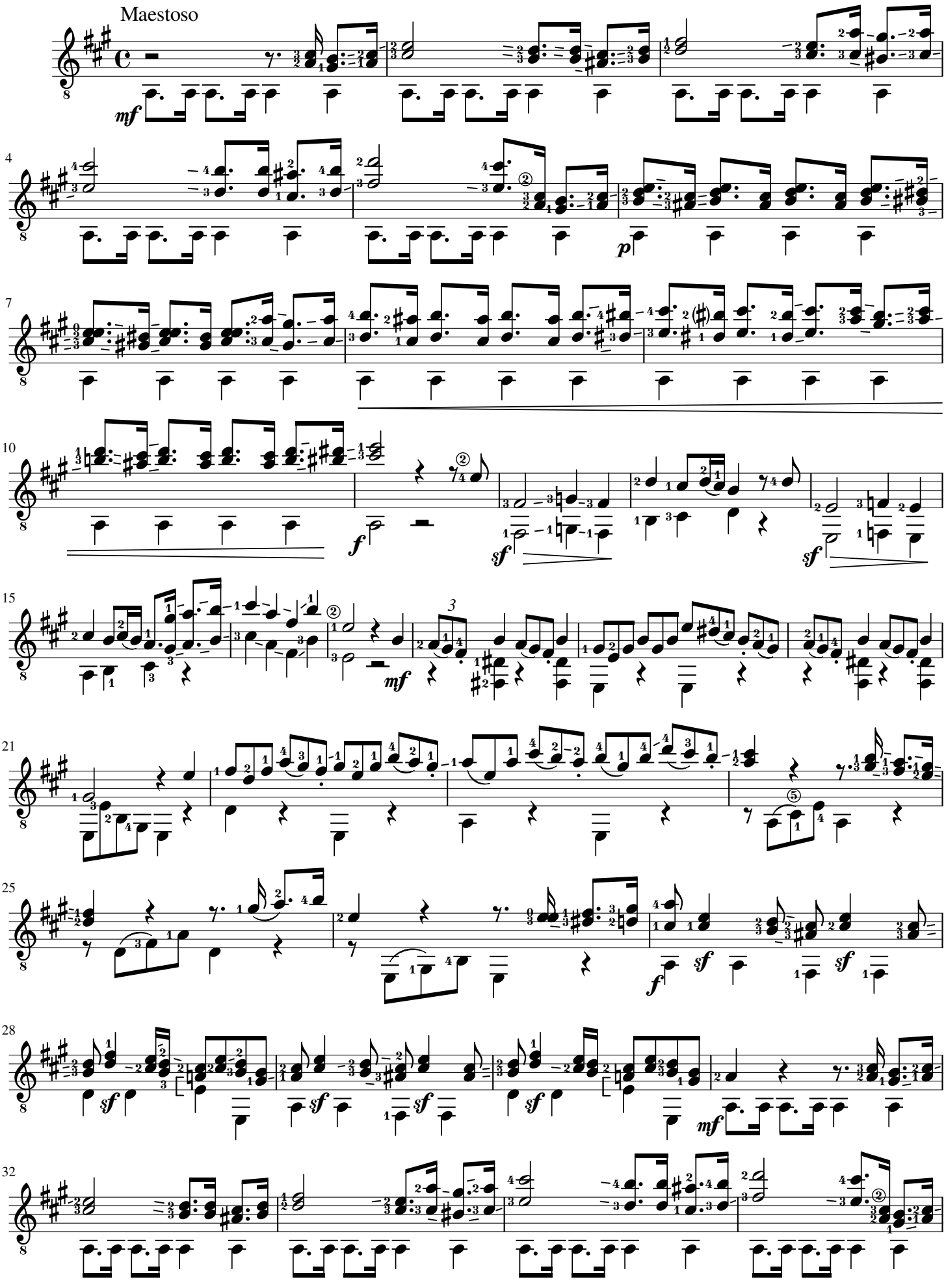

35
38
41
44
47
49
52
59
62
II
VII
I
V
arm. 8va
[rapido]
[rall.]
[a tempo]

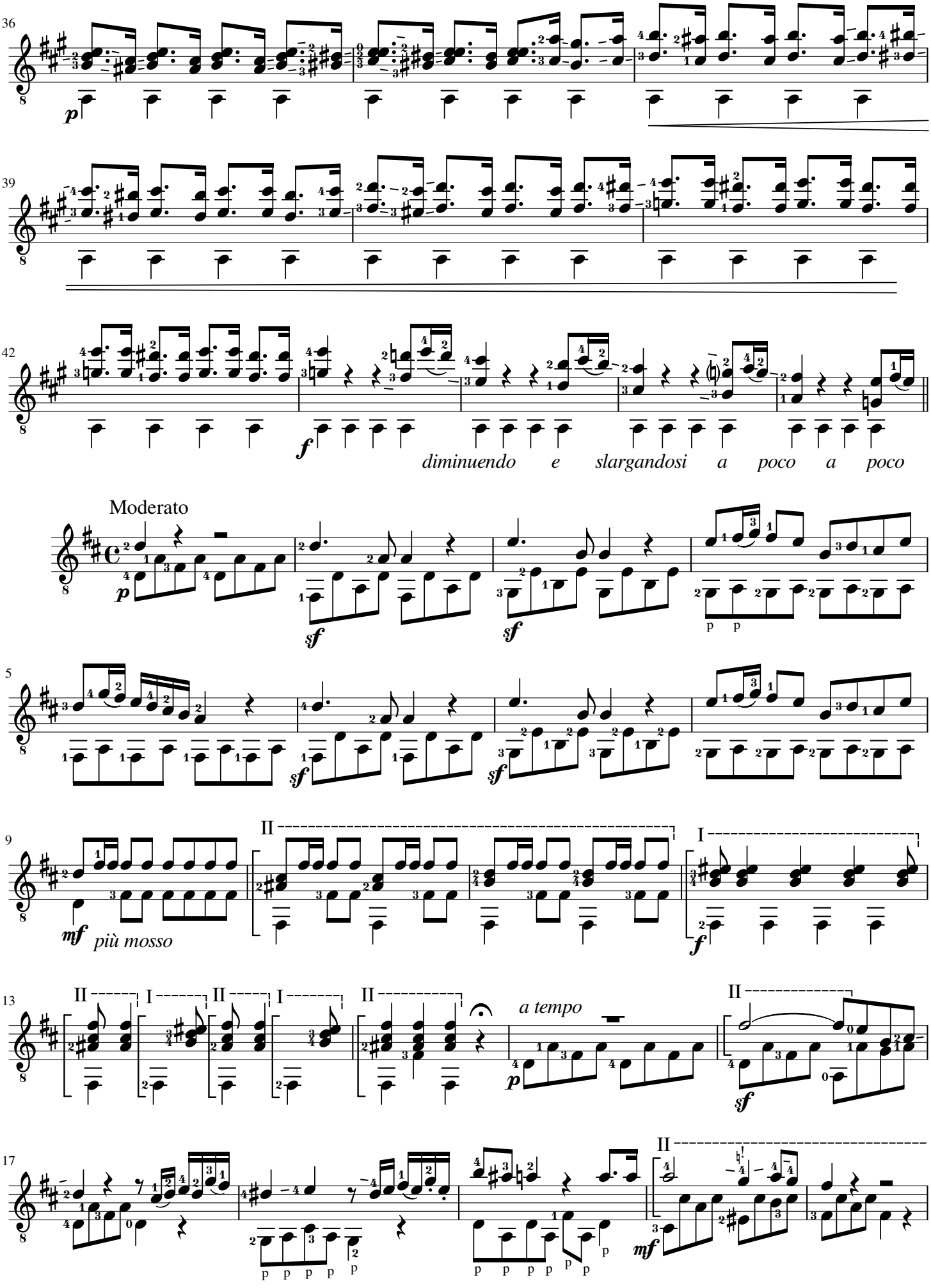

V
72
V
76
VII
*) orig.: c'
80
86
le note di sopra marcate
89
92
V
dim.
II
95
V
VII
VII/VIII
98
101

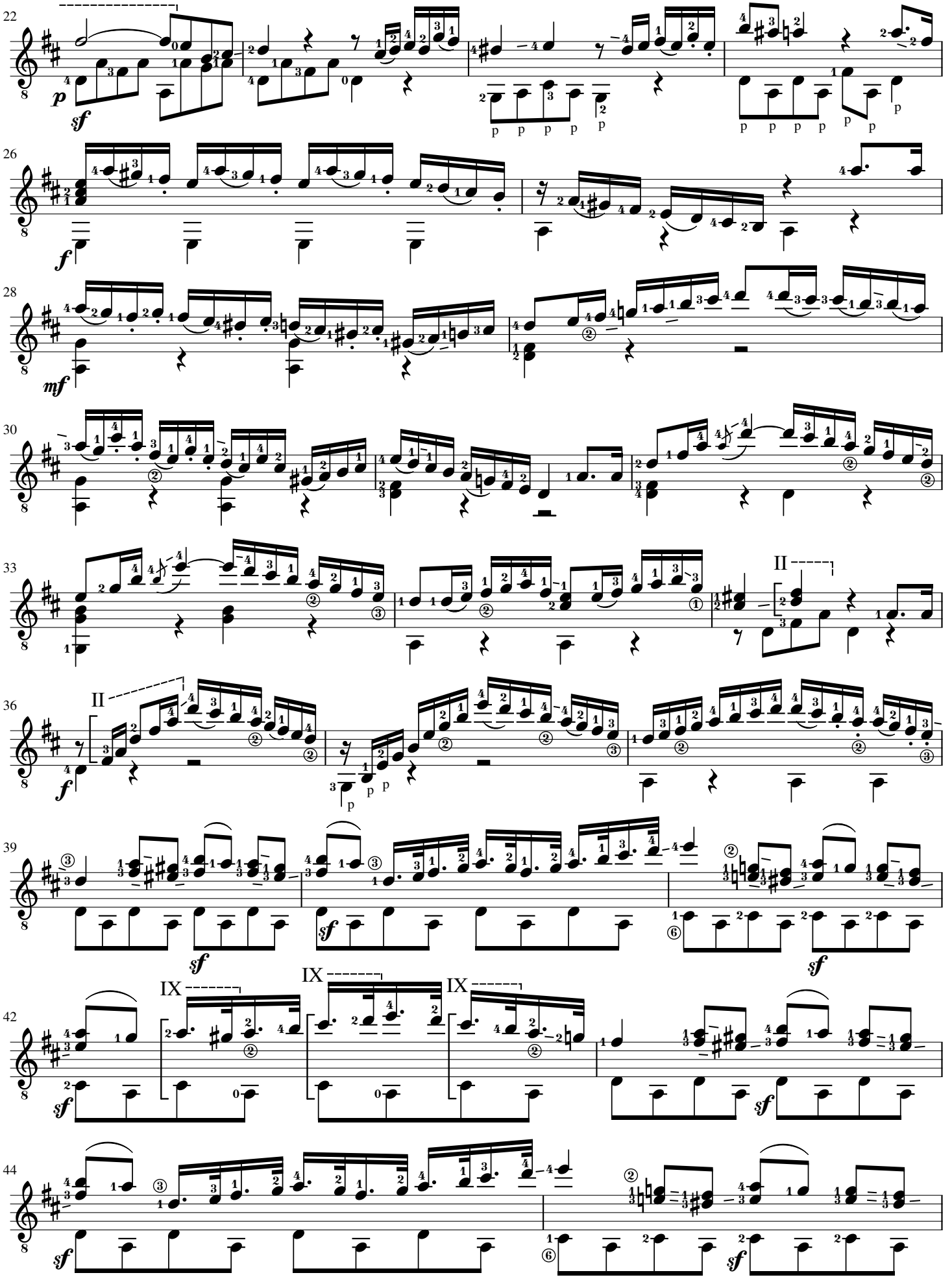

[meno]
104
mf
p
107
sf
109
I
V
f
111
VII
mf
113
V
115
I
crescendo
e
accelerando
117
f
insensibilimente
119
slargandosi e diminuendo a
122
poco
a
poco

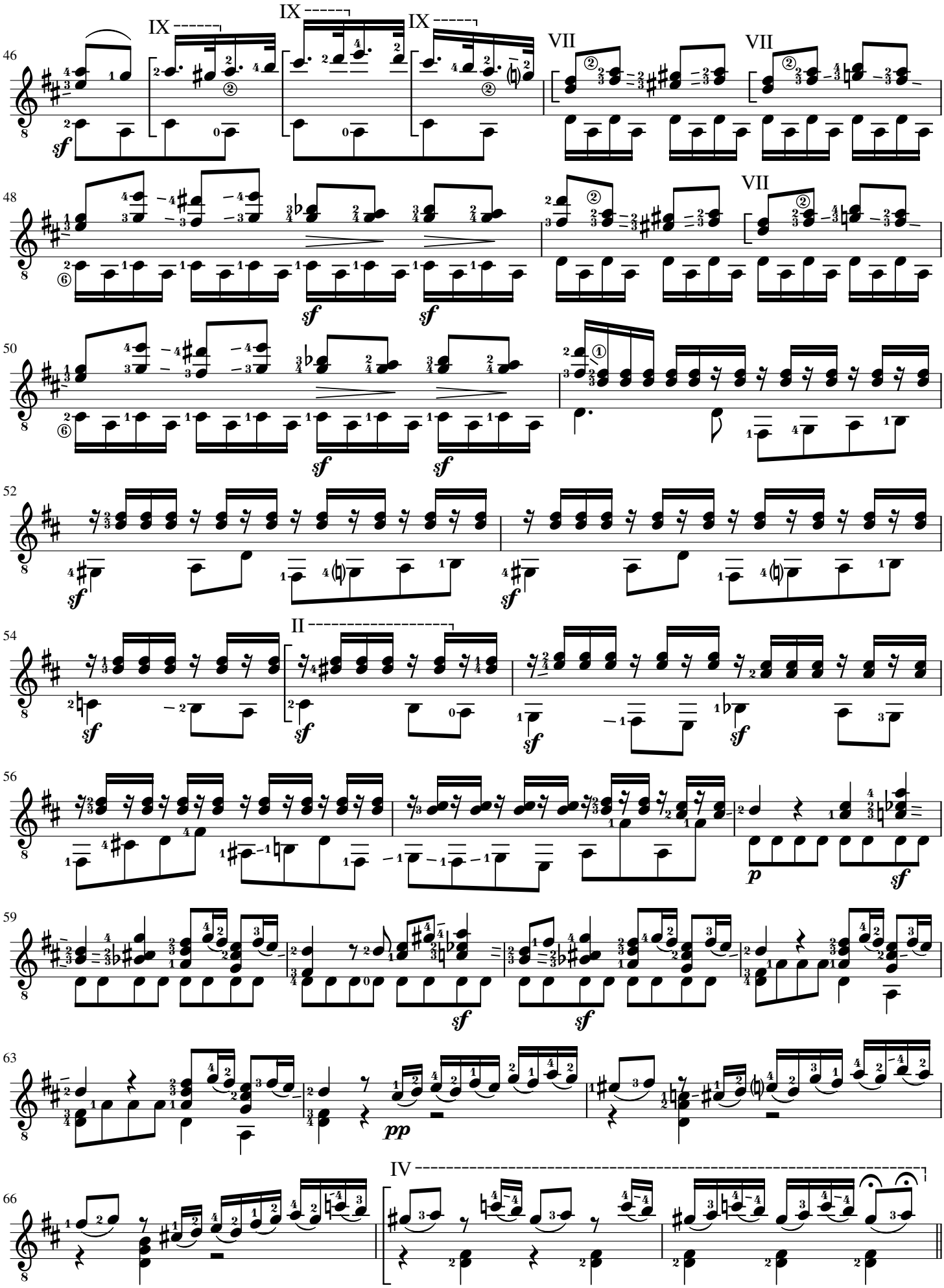

Andante grazioso
III
VII
I
V
più mosso

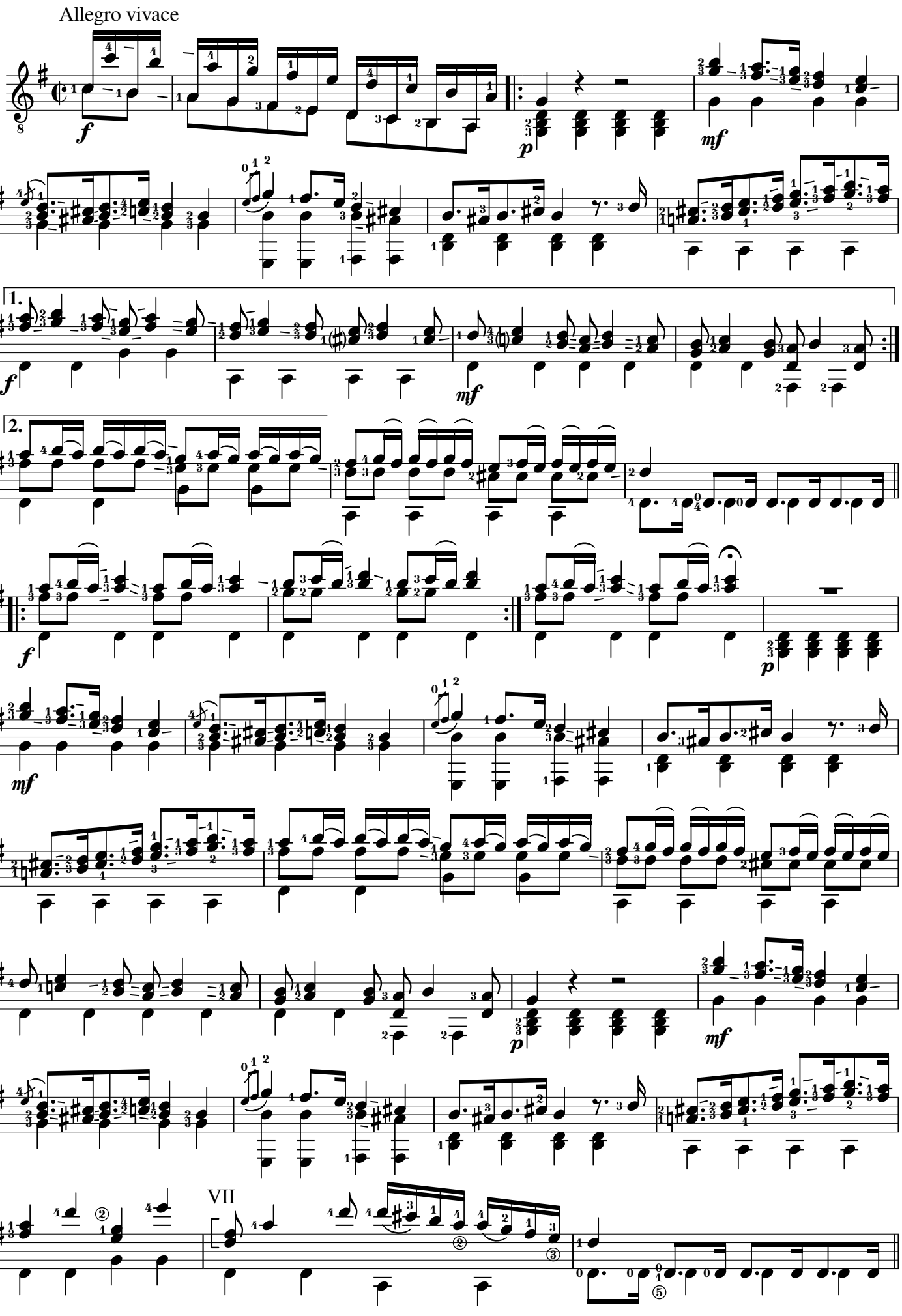


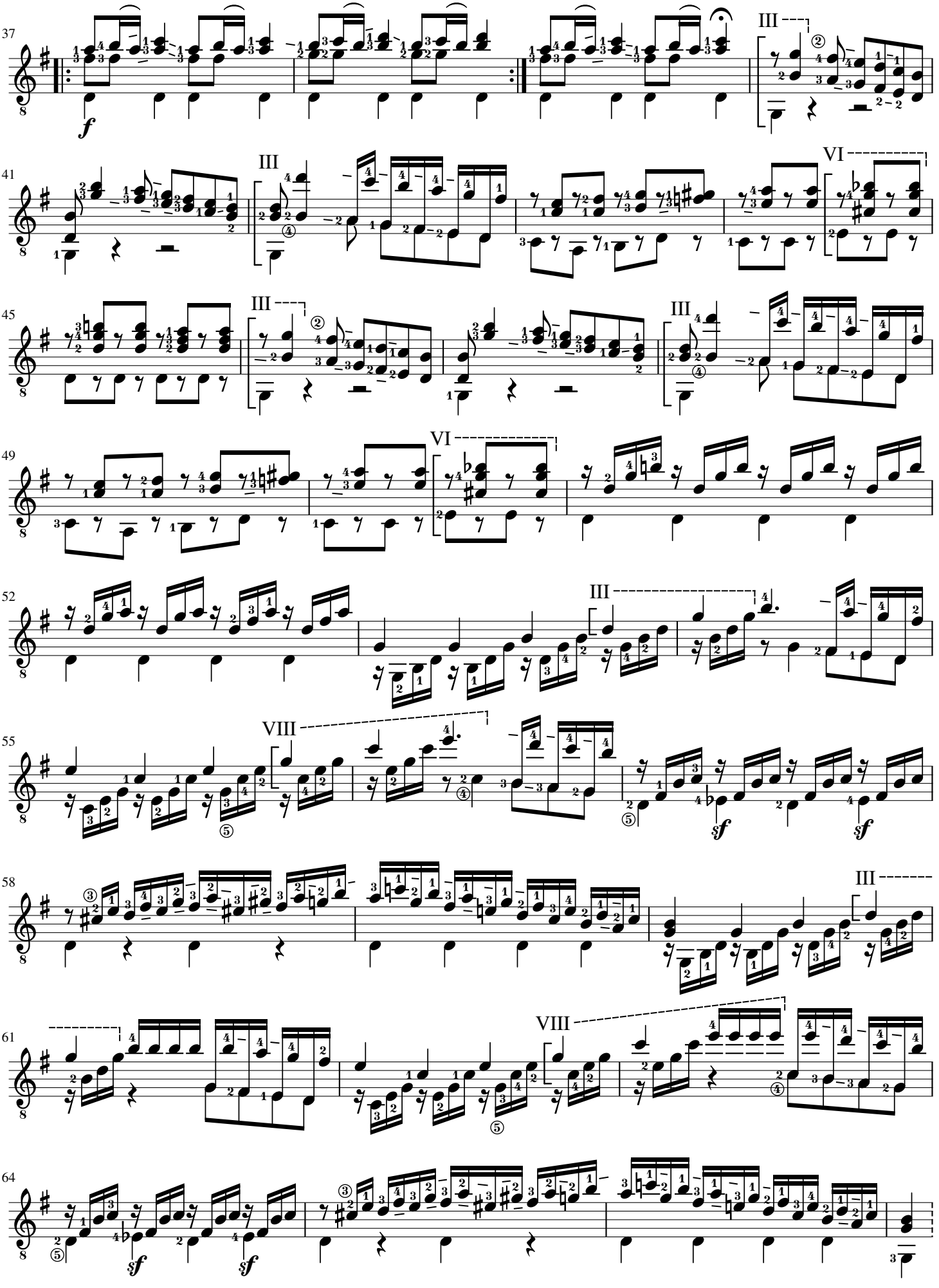

Maestoso

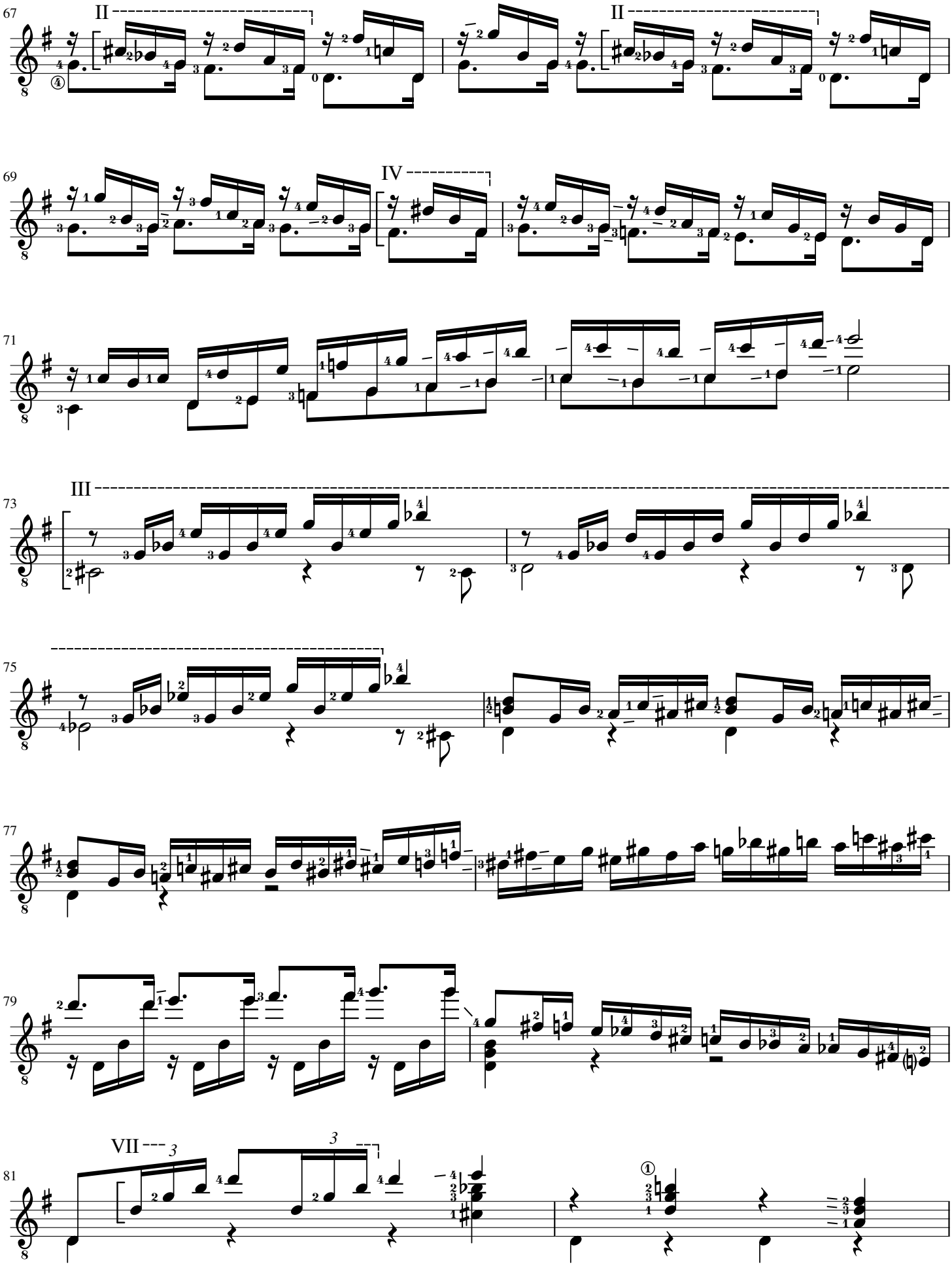

36
p
39
42
f
diminuendo e slargandosi a poco a poco
Moderato
p
sf
sf
p p
5
sf
sf
9
mf
più mosso
II
I
f
13
II
I
II
I
II
a tempo
p
II
sf
17
II
mf
p p p p p p
p p p p p p

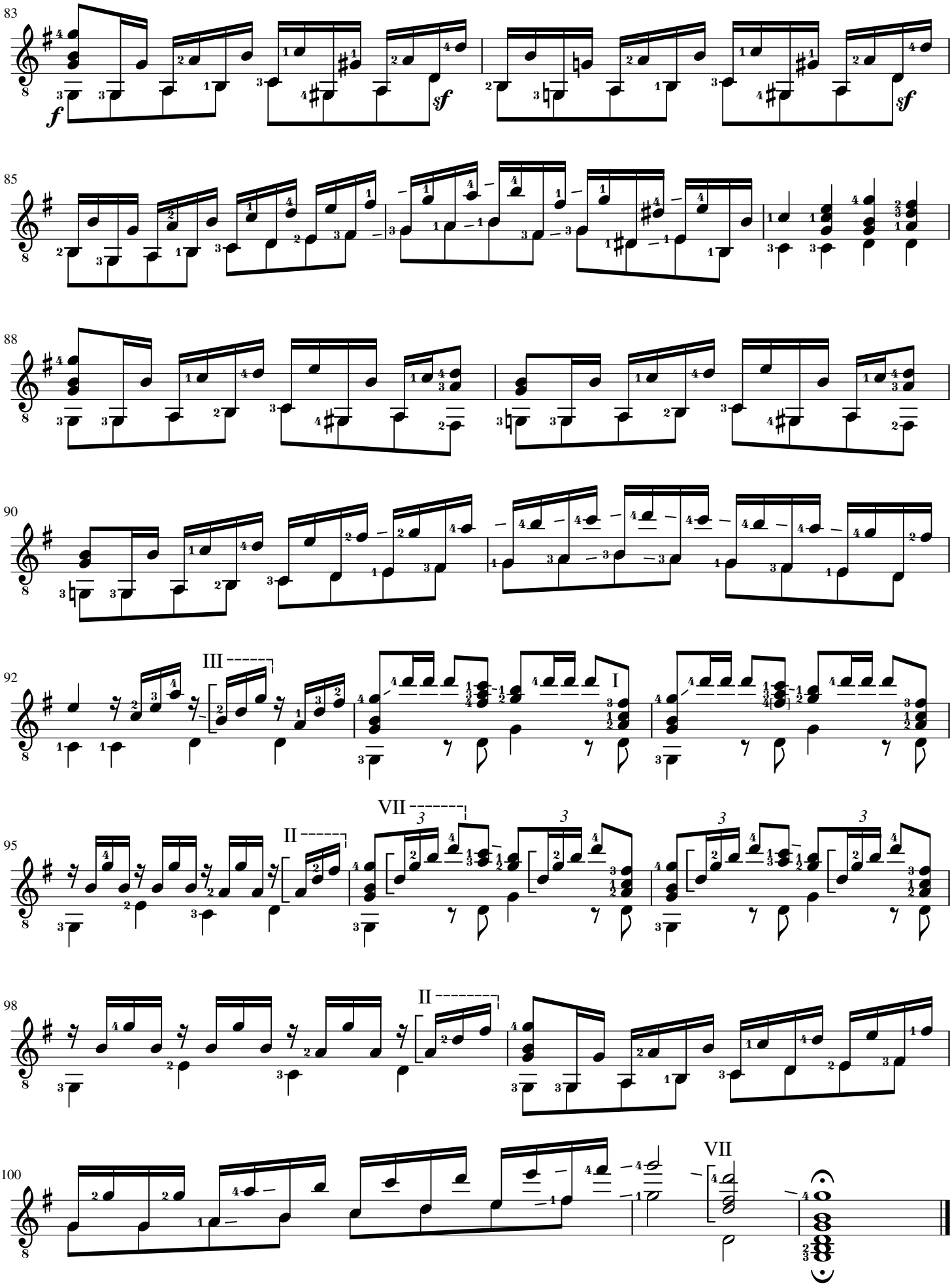

22
p
sf
26
f
28
mf
30
33
II
36
II
f
39
sf
42
IX
IX
IX
sf
44
sf


46
IX
IX
IX
VII
VII
48
VII
50
52
54
II
56
59
63
66
IV


Allegro vivace
1.
2.
VII


37
III
41
III
VI
45
III
III
49
VI
52
III
55
VIII
58
III
61
VIII
64

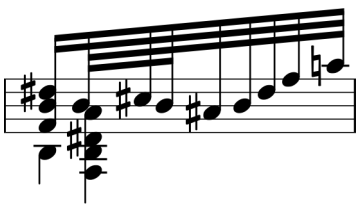

67
II
II
69
IV
71
73
III
75
77
79
81
VII
3
3

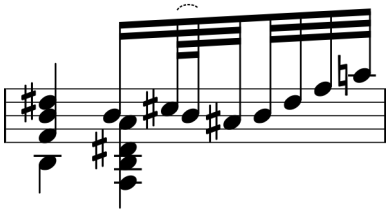

83
f
sf
sf
85
88
90
92
III
I
95
VII
II
98
II
100
VII

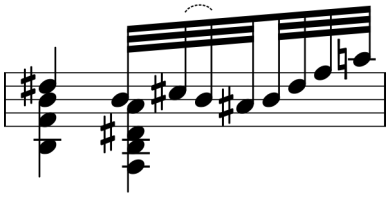
Anmerkungen / Remarks

In einer alten Partitur[1)] aber auch in einer später erschienenen Publikation[2)] sind einige oft vorkommende Errata (wie z.B.: Andante grazioso, Takt 16: Vorzeichen verrutscht). Gleich am Anfang der Introduzione, in Takt 3 gibt es allerdings aufgrund falscher Notenwerte (siehe 1) unterschiedliche Interpretationsmöglichkeiten. Eine ist die hier verwendete (siehe 2), eine weitere ist die von Julian Bream[3)] (siehe 3). Es sind weitere Varianten möglich.

In an old score[1)] and also in a later publication[2)] there are errata that can be seen very often (like the accidental in the Andante grazioso, measure 16, that got out of place). But just in the beginning of the Introduzione in measure 3 there are mistakes in the note values (see 1) that can be interpreted in different ways, like here (see 2) or as Julian Bream[3)] did it (see 3). Other possibilities are thinkable.

1 

2 

3 

Identifizierte Themen von / identified themes from Rossini:[4)]

S. 3, Takt 67: »Assisa a pic d'un salice«, Scena e Romanza, *Otello*, Akt III (Desdemona).
S. 5, Andante grazioso: »Languir per una bella«, Cavatina, *L'Italiana in Algeri*, Akt I (Lindoro).
S. 7, Maestoso: »Ai capricci della sorte«, Duetto, *L'Italiana in Algeri*, Akt I (Isabella / Taddeo).
S. 8, Moderato, Takt 2: »Caro, caro ti parlo in petto«, Rondo »Pensa alla patria« *L'Italiana* …, Akt II (Isabella).
S. 11, Takt 3: »Cara! per te quest'anima«, Duetto »Amor! possente nome«, *Armida*, Akt I (Armida / Rinaldo).

[1)] Mauro Giuliani: *Le Rossiniane 1, Op. 119*, Artaria, Vienna [1821]. http://opacplus.bsb-muenchen.de/title/BV039535307
[2)] Mauro Giuliani: *Le Rossiniane No. 1*, Josef Weinberger, Leipzig [1885]. https://digital-collections.csun.edu/digital/collection/IGRA-scores/id/6/rec/448
[3)] Julian Bream: Mauro Giuliani. *Rossiniana No. 1*, Faber Music LTD, London 1979. [A heavy arranged version.]
[4)] Vgl. z.B. Ruggero Chiesa: Mauro Giuliani. *Rossiniana N. 1 Op. 119*, Edizioni Suvini Zerboni, Milano 1976.