

FRANCESCO PIZZI

DIVERTIMENTO

Per quattro flauti

A cura del

QUARTETTO ITALIANO DI FLAUTI

“Les Flûtes Joyeuses”

L'AUTORE

Francesco Pizzi (1808 –1871), nato a Lomazzo (CO), insegnante al Conservatorio di Milano e Primo flauto del Teatro alla Scala. Collaborò con George Bayr alla definizione della metodologia ottocentesca per lo studio dei doppi suoni.

Il repertorio flautistico romantico in Europa è ispirato a criteri unitari. La sua produzione nella maggior parte è stata creata da virtuosi flautisti-compositori che hanno formato il cosiddetto “repertorio di bravura”, come le parafrasi d'opera o pot-pourri, souvenir, fantasia, capriccio, divertimento, trascrizione libera, melodie, variazioni, rimembranze, pensieri, melange, concerto. Tale repertorio è fortemente legato ai successi delle rappresentazioni teatrali e finirà per confluire in un nuovo filone editoriale, con pubblicazioni destinate sia a dilettanti che virtuosi e che rimarrà in voga fino ai primi anni del XX secolo.

FRANCESCO PIZZI

DIVERTIMENTO

For four flutes

Edited by

QUARTETTO ITALIANO DI FLAUTI

"Les Flûtes Joyeuses"

THE COMPOSER

Francesco Pizzi (1808–1871), born in Lomazzo (Como), teacher at the Milan Conservatoire and First Flute of the Teatro alla Scala. He collaborated with George Bayr on the design of the nineteenth-century methodology for the study of double sounds.

Unitary criteria inspire the romantic flute repertoire in Europe. Most of its output was created by virtuoso flautist-composers who formed the so-called "bravura repertoire", such as opera paraphrases or pot-pourri, souvenir, fantasia, capriccio, divertimento, free transcription, melodies, variations, remembrances, thoughts, melange, concerto. Such a repertoire is strongly linked to the success of theatrical performances and will eventually converge in a new editorial strand, with publications intended for amateurs and virtuosos alike which will remain in vogue until the early years of the twentieth century.

L'OPERA

Il *Divertimento per quattro flauti* venne dedicato al poeta e critico letterario Alexandre Gualdo Bolis; è un classico esempio di Tema con Variazioni, che lascia spazio al virtuosismo di tutti e quattro gli esecutori.

[COPIE PARTI A STAMPA]

Nel frontespizio "*Divertissement pour quatre Flûtes / composé e didié a Monsieur Alexandre Gualdo Bolis par Fr. Pizzi*". L'opera venne edita dall'editore Canti Giovanni & C. nel 1839 circa con numero di lastra 411.

CRITERI EDITORIALI

Interventi senza differenziazione tipografica nel testo, ma con descrizione nell'apparato critico: riguardano l'estensione dei segni dinamici e di articolazione tra parti simili o la ripetizione di passi simili, l'uniformazione di discrepanze tra figurazioni analoghe simultanee o successive, le correzioni di errori che ammettano un'unica soluzione e l'estensione di alterazioni mancanti in una parte ma presenti in un'altra.

Ricostruzione della partitura: la disposizione degli strumenti in partitura rispecchia la tradizionale disposizione degli strumenti in quartetto.

THE WORK

The *Divertimento for four flutes* was dedicated to the poet and literary critic Alexandre Gualdo Bolis. It is a classic example of Theme and Variations that leaves scope for the virtuosity of all four performers.

[COPIES OF THE PRINTED PARTS]

In the frontispiece "*Divertissement pour quatre Flûtes / composé e didié a Monsieur Alexandre Gualdo Bolis par Fr. Pizzi*". The work was published by the publisher Canti Giovanni & C. c.1839 with the plate number 411.

EDITORIAL CRITERIA

Amendments without typographical differentiation in the text, but with description in the critical apparatus: they concern the application of dynamic and articulation signs to similar parts or the repetition of similar passages, the standardisation of discrepancies between similar figurations, simultaneous or successive; corrections of errors that imply a single solution and the application of accidentals missing in one part but present in another one. Reconstruction of the score: the arrangement of the instruments in the score mirrors the traditional arrangement of the instruments in a quartet.

Divertimento

per quattro flauti

Edizione moderna e revisione a cura del
 QUARTETTO ITALIANO DI FLAUTI
 "Les Flûtes Joyeuses"

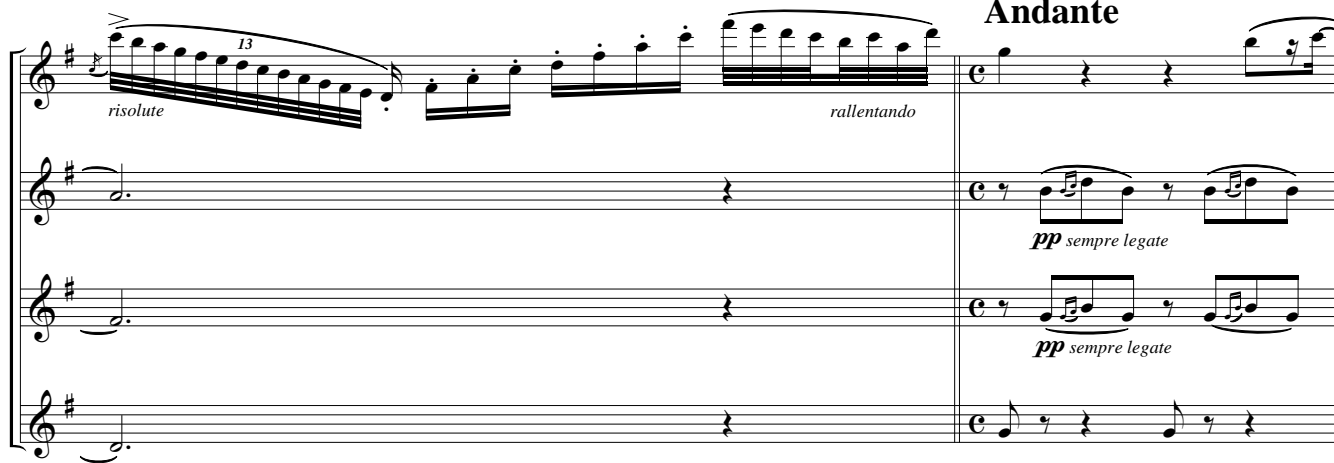
INTRODUZIONE

Allegro moderato

Francesco Pizzi
 (1808-1871)

The musical score is arranged for four flutes (Flauto 1, Flauto 2, Flauto 3, Flauto 4) in a grand staff format. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a dynamic marking of *ff* (fortissimo). The first system shows the initial melodic lines for each flute, with various articulations such as accents and trills. The second system continues the melodic development. The third system is marked *p poco meno* (piano poco meno), indicating a change in dynamics and tempo. The score concludes with a final cadence in the original version, marked *orig.*

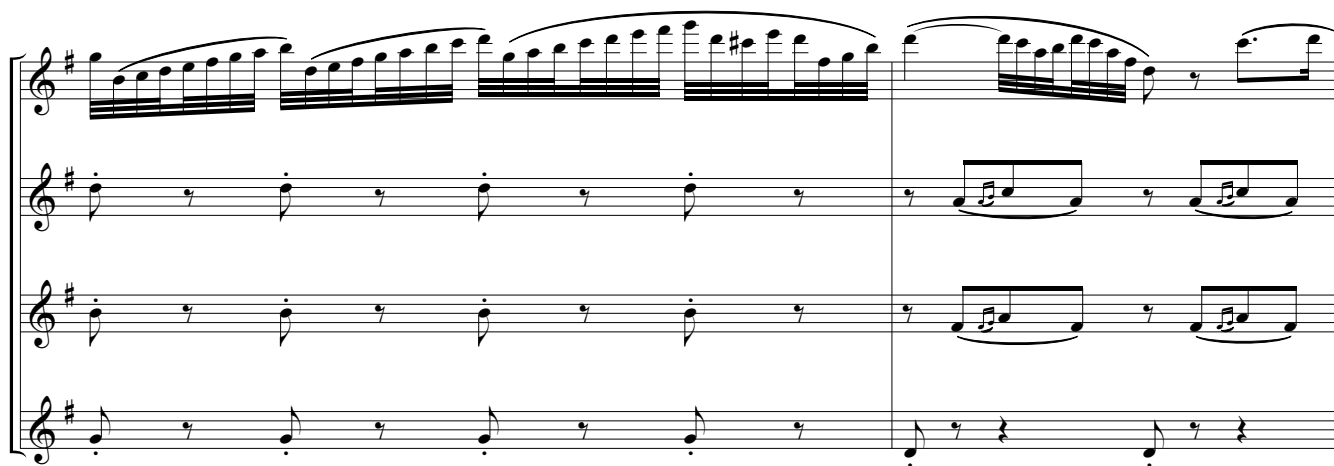
Andante



Musical score system 1, first system. It features four staves. The top staff has a melodic line starting with a trill marked '13' and the instruction 'risoluto', followed by a 'rallentando' section. The bottom three staves provide harmonic support. The right half of the system is marked 'pp sempre legate'.



Musical score system 2, second system. It continues the four-staff arrangement. The top staff has a melodic line with a fermata. The bottom three staves continue the harmonic accompaniment.



Musical score system 3, third system. It continues the four-staff arrangement. The top staff has a melodic line with a fermata. The bottom three staves continue the harmonic accompaniment.



Musical score system 4, fourth system. It continues the four-staff arrangement. The bottom staff has a circled note with the instruction '(orig.)' below it.

Allegretto

TEMA

Canzone Veneziana

The first system of the musical score consists of four staves. The top staff is the melody, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It begins with a repeat sign and a first ending bracket. The tempo is marked 'Allegretto' and the mood is 'dolce con grazia'. The first measure is marked *p* (piano), and the final measure is marked *sf* (sforzando). The second and third staves are accompaniment, both starting with a *p* dynamic. The bottom staff is a bass line, also starting with a *p* dynamic and ending with an *sf* dynamic. The key signature and time signature are consistent throughout the system.

The second system continues the musical score with four staves. It features a first ending bracket with two endings, labeled '1' and '2'. The dynamics remain consistent with the first system, with *p* for piano and *sf* for sforzando. The melody in the top staff continues with grace notes and slurs. The accompaniment staves provide harmonic support with chords and moving lines. The key signature and time signature are maintained.

The third system of the musical score consists of four staves. The melody in the top staff continues with grace notes and slurs. The dynamics are marked *p* and *sf*. The accompaniment staves continue with harmonic support. The key signature and time signature are consistent with the previous systems.

The fourth system of the musical score consists of four staves. The melody in the top staff continues with grace notes and slurs. The dynamics are marked *p* and *sf*. The accompaniment staves continue with harmonic support. The key signature and time signature are consistent with the previous systems.

rall.

Allegro brillante

Var. I

p

sempre staccato

p sempre staccato

sf