

TIZIANO BEDETTI

ALLEGORIA DELLA REGINA

PASSACAGLIA - CIACCONA

per pianoforte

(2022)

PREFACE

The title of the composition is inspired by an ancient clock called "*Allegory of the Queen*" which is located in my living room which with its shape, ticking and music box led me to imagine distant eras, estranging myself from today's reality.

I wondered what music a composer who lived in the times when this clock was built would write and what he could listen to or if he imagined the music of the future...

Clocks and mechanical instruments have often influenced composers from the past until today; moreover, the concept of time has always posed many questions about the meaning, the reality of things in relation to man and the memory of events. From a formal point of view, my piece develops in a series of variations that refer to the Baroque techniques adopted by composers in their passacaglie and ciaccone and, from the harmonic point of view, the matrix is deduced from Händel's *Passacaille* in G minor.

A flexible time, between ancient and current, it lived by amalgamating different times between the archetypes of the past, the rhythms and suggestions of our days.

The work consists of 24 variations. Variations n° 6, 9, 14 and 19 are quotations from Händel's "*The Windsor Castle Clay clock*" and, as in the form of a rondo, a sort of couplet alternates with the refrain which, in this case, is represented by the same variations; the penultimate, in fugato style, leads to a *Quod libet* where the theme of "*God save the Queen*" appears in the canon, together with suggestions of current industrial folklore. At the end, there is a quotation of the "*Time is supreme*" theme from the Oratorio "*The Triumph of the time and truth*" by Händel himself which leads to the conclusion of the piece; finally, in the last few bars, there is a hint of the famous *Big ben* ringtone, which can be heard on the clock in my dining room and which brings us back to everyday reality. The work was commissioned by the pianist Giovanni Battista Romano for the "*Händel in Italian Hands*" project.

T. B.

NOTE

Il titolo della composizione si ispira ad un antico orologio chiamato "*Allegoria della Regina*" che si trova nel mio salotto il quale con la sua forma, ticchettio e carillon mi ha portato ad immaginare epoche lontane, estraniandomi dalla realtà di oggi.

Mi interrogavo su quale musica avrebbe scritto un compositore vissuto ai tempi in cui è stato costruito questo orologio e che cosa avrebbe potuto ascoltare o se avesse immaginato la musica dell'avvenire...

Gli orologi e gli strumenti meccanici hanno spesso suggestionato i compositori dal passato fino ad oggi; inoltre, il concetto di tempo ha da sempre posto molti interrogativi sul significato, la realtà delle cose in relazione all'uomo e alla memoria degli eventi.

Dal punto di vista formale, il mio brano si sviluppa in una serie di variazioni che si rifanno alle tecniche del Barocco adottate dai compositori nelle loro passacaglie e ciaccone e, dal punto di vista armonico, la matrice è dedotta dalla *Passacaille* in sol minore di Händel.

Un tempo flessibile, tra antico e attuale, vive amalgamando tempi differenti fra gli archetipi del passato, i ritmi e suggestioni dei nostri giorni.

Il lavoro consta di 24 variazioni. Le variazioni n° 6, 9, 14 e 19 sono citazioni tratte da "*The Windsor Castle Clay clock*" di Händel e, come nella forma di un rondò, una sorta di couplet si alterna al refrain che, in questo caso, è rappresentato dalle stesse variazioni; la penultima, in stile fugato, porta ad un *Quod Libet* dove appare il tema di *God Save the Queen* in canone, unitamente a suggestioni dell'attuale folklore industriale.

Nel finale, vi è una citazione del tema *Time is supreme* dall'Oratorio "*The Triumph of the time and truth*" dello stesso Händel che porta alla conclusione del pezzo; è presente, infine, nelle ultime battute, un accenno alla suoneria del celebre *Big Ben*, che si può ascoltare nell'orologio della mia sala da pranzo e che ci riporta alla realtà quotidiana.

Il lavoro è stato commissionato dal pianista Giovanni Battista Romano per il progetto "*Händel in Italian Hands*".

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TEMA

Moderato ♩ = 108

Musical score for the main theme (TEMA) in 3/4 time, marked Moderato with a tempo of 108. The score is in B-flat major and features a piano (*p*) melody in the right hand and a mezzo-forte (*mf*) accompaniment in the left hand.

VAR. 1

Musical score for Variation 1 (VAR. 1) starting at measure 9. It features a mezzo-forte (*mf*) accompaniment in the left hand and a melody in the right hand.

Musical score for Variation 1 (VAR. 1) continuing from measure 13. It includes a sixteenth-note figure in the right hand and a six-measure phrase in the left hand.

VAR. 2

Musical score for Variation 2 (VAR. 2) starting at measure 17. It features a melody in the right hand and an accompaniment in the left hand, with dynamic markings (*p*) and (*f*) indicated.

Musical score for Variation 2 (VAR. 2) continuing from measure 22. It features a melody in the right hand and an accompaniment in the left hand, with dynamic markings (*sfz*) and a forte (*f*) section.

25 **VAR. 3** (♩ = ♪) (♩ = ♪)

f

29 (♩ = ♪) (♩ = ♪)

33 **VAR. 4**

36

39

VAR. 5

42 *mf*

45

48

VAR. 6

50 *mp*

56

61 *mf*

Musical score for measures 61-63. Treble clef, bass clef, 4/4 time signature. Features triplets and slurs. Dynamics include *mf*.

64

Musical score for measures 64-66. Treble clef, bass clef, 4/4 time signature. Features triplets and slurs.

67

Musical score for measures 67-68. Treble clef, bass clef, 4/4 time signature. Features triplets and slurs. Ends with a double bar line and a key signature change to 2/4.

69 *mp*

Musical score for measures 69-72. Treble clef, bass clef, 2/4 time signature. Dynamics include *mp*.

73

Musical score for measures 73-77. Treble clef, bass clef, 2/4 time signature. Features slurs and accents.

78 *cresc.*

Musical score for measures 78-81. Treble clef, bass clef, 2/4 time signature. Dynamics include *cresc.*

VAR. 7

82

1. *f*
2. *p*

sfz

84

sfz

86

sfz

88

4/4

VAR. 8

90

f

93

Musical score for measures 96-102. The score is in G major and 2/4 time. Measures 96-98 show a complex texture with sixteenth-note runs in the bass and chords in the treble. Measures 99-102 feature a more rhythmic pattern with sixteenth-note runs in the treble and a steady bass line. Dynamics include *mf* and *mp*.

VAR. 9 "Fifth Air"

Musical score for measures 103-106. The score is in G major and 2/4 time. Measures 103-106 feature a rhythmic pattern with sixteenth-note runs in the treble and a steady bass line. The dynamic is *mf*.

Musical score for measures 107-111. The score is in G major and 2/4 time. Measures 107-111 feature a rhythmic pattern with sixteenth-note runs in the treble and a steady bass line.

Musical score for measures 112-116. The score is in G major and 2/4 time. Measures 112-116 feature a rhythmic pattern with sixteenth-note runs in the treble and a steady bass line.

Musical score for measures 117-121. The score is in G major and 2/4 time. Measures 117-121 feature a rhythmic pattern with sixteenth-note runs in the treble and a steady bass line. Dynamics include *mp* and *cresc.*

123

VAR. 10

127

f

131

VAR. 11

135

mf

139

VAR. 12

143

mp

(m.s.)

(m.d.)

(m.s.)

(m.d.)

148

(m.s.) (m.s.)

(m.d.) (m.d.)

152

VAR. 13

quasi f

156

160

mf

164

VAR. 14 "Dell'onda i fieri moti"

mf

168

172

Musical score for measures 172-175. The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes.

176

Musical score for measures 176-179. The right hand has a more complex melodic line with sixteenth-note runs. The left hand continues with eighth-note accompaniment.

VAR. 15
180

mf

Musical score for Variation 15, measures 180-183. The right hand has a rhythmic eighth-note pattern. The left hand features a bass line with chords and eighth notes.

184

Musical score for measures 184-187. The right hand consists of block chords. The left hand has a rhythmic eighth-note pattern.

VAR. 16
188

1. *mf*
2. *p*

Musical score for Variation 16, measures 188-191. The right hand has a continuous eighth-note pattern. The left hand has a bass line with chords and eighth notes.

190

(♩ = ♪)

Musical score for measures 190-193. The right hand has a continuous eighth-note pattern. The left hand has a bass line with chords and eighth notes. The piece ends with a double bar line and repeat sign.

VAR. 17

192 *f espress.*

195

198 $(\text{♩} = \text{♩})$

VAR. 18

201 *mf*

204

207 $(\text{♩} = \text{♩.})$ *cresc.*

VAR. 19 "Gigue"

210

f *mf*

214

f

217

(♩ = ♪)

cresc.

Detailed description: This section of the score covers measures 210 to 217. It is written for piano in 4/4 time. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics range from forte (f) to mezzo-forte (mf). A crescendo is indicated in the final measures. A tempo change is marked with '(♩ = ♪)' and a 3/4 time signature.

VAR. 20 - Canone

221

fp *fp* *mf*

fp *fp* *mf*

225

f *p* *f* *p* *mf*

f *p* *f* *p* *mf*

229

(♩ = ♪)

mf *sfz*

(♩ = ♪)

Detailed description: This section of the score covers measures 221 to 229. It is written for piano in 4/4 time. The right hand plays a series of chords, often with a melodic line on top. The left hand plays a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include fortissimo piano (fp), mezzo-forte (mf), forte (f), and piano (p). A fortissimo sfz (sfz) is used in measure 229. A tempo change is marked with '(♩ = ♪)' and a 3/4 time signature.

VAR. 21

232

f

236

sfz

240

mf

243

mf

246

mf

248

cresc.

VAR. 22

250 *f*

255

260

VAR. 23 - Fugato

266 $\text{♩} = 60$
mf

270 *R* *S*

274

278 $(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$

283 $(\text{♩} = \text{♩})$

287 $(\text{♩} = \text{♩})$

291 $(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$

VAR. 24 - Quod libet
"God save the Queen"

294 $(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$

"Dell'onda i fieri moti"

298 $(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$

303 (R.) E. G (L.) (N.) A. *f*

307 *Quasi cadenza* (♩ = ♩)

311 (♩ = ♩) *rit.*

314 *a tempo* *sfz* *tr* *mf* *cresc.*

318 *Solenne* ♩ = 100 "Time is supreme" *ff* *f*

323

328

Musical score for measures 328-331. The piece is in G major (one sharp) and 4/4 time. Measure 328 features a dynamic marking of *fr* (forzando) over a chord. The right hand plays chords, while the left hand has a simple bass line.

332

Musical score for measures 332-335. The right hand continues with chords, and the left hand has a steady eighth-note bass line.

336

Tempo I ♩ = 108

mp

Musical score for measures 336-338. The tempo is marked **Tempo I** with a quarter note equal to 108. The dynamic is *mp* (mezzo-piano). The right hand has a melodic line with accents, and the left hand has a steady eighth-note bass line.

339

Musical score for measures 339-340. The right hand has a melodic line with accents, and the left hand has a steady eighth-note bass line.

341

più f

Musical score for measures 341-344. The dynamic is *più f* (più forte). The right hand has a melodic line with accents, and the left hand has a steady eighth-note bass line.

345

ff

sffz

Musical score for measures 345-348. The dynamic is *ff* (fortissimo). The right hand has a melodic line with accents, and the left hand has a steady eighth-note bass line. The piece ends with a *sffz* (sforzando) dynamic marking.