

TIZIANO BEDETTI

TRIO

for clarinets in B \flat

(2016)

NOTE

La composizione si articola in tre movimenti: Sonata, Canone, Fuga.

Il primo movimento si svolge secondo la forma di Sonata classica, con una esposizione, uno sviluppo ed una riesposizione.

Il tema principale rappresenta lo "spirito del classicismo" che, assumendo l'identità di un immaginario "viandante", inizia ad esplorare nuovi paesaggi sonori: alcuni elementi dal carattere popolare, ci introducono in un paese fantastico, dove si possono incontrare personaggi che conversano, gesticolano e danzano.

Sui *murales* variopinti, si può intravedere un ritratto di un eroe popolare che ci ricorda la retorica di un nostalgico passato mentre, talvolta, lungo le vie della città immaginaria, notiamo vagare uno "strambo individuo", stralunato ed irriverente.

Ad un certo momento, come un *carillon* che perde la sua carica, il discorso musicale si ferma: il tema iniziale appare al contrario e si interrompe più volte fino a riprendere il suo corso: nella coda conclusiva, sembrano apparire dei monelli che scherniscono una coppia dazante.

Il secondo movimento è un Canone dove si innesta il tema di una famosa ninna nanna sud-americana, "Señora Santana": si può pensare alla scena di una madre che culla il suo bimbo ma anche all'idea di fanciullo che inizia a muovere i suoi primi passi nella musica. L'ultimo movimento è una Doppia Fuga con due soggetti e due controsoggetti: ci appaiono, a questo punto, un sacerdote intento a recarsi in chiesa e un maestro di scuola con i suoi allievi. Nel corso del brano, si presenta la citazione di un tema popolare che fa rientrare la coppia danzante.

Nel finale, la forma classica viene inghiottita dallo scorrere del tempo e scompare come in una folata di vento: appaiono alcune citazioni più o meno evidenti: il ritmo del "destino che bussa alla porta" dalla *Quinta Sinfonia* di Beethoven, la *Musica Notturna* di Bartók e, in esse, si inserisce anche lo "strambo individuo" che si prende gioco di tutti: ormai, la giornata del "viandante" volge al termine!

NOTE

The composition consists of three movements: Sonata, Canon and Fugue.

The first movement takes place in accordance with the form of classic Sonata, with an exposition, a development and a recapitulation.

The main theme symbolizes the "spirit of classicism" that, assuming the identity of a fictitious "traveller", begin to explore new soundscapes: through a little imagination, some popular elements introduce us in a fantastic country where we can meet characters who talk, gesticulate and dance. On the varicoloured murals, we can glimpse a portrait of a folk hero, who reminds us the rhetoric of a nostalgic past, while, sometimes in the streets of the imaginary city, we see, wandering, a "weird person", bewildered and irreverent.

At one moment, as a *carrilon* that loses its charge, the musical speech broke off: the initial theme appears in retrograde form and it stops repeatedly until to resume its course: in the coda, some rascals appear mocking the dancing couple.

The second movement is a Canon where is quoted the theme of a famous South American lullaby, "Lady Saint Anne": we can think to the scene of another who cradle her child but also to the picture of a kid who begin to take his first steps in the music world.

The last movement is a Double Fugue with two subjects and two contro-subject: they appear now a priest intent to go to the church and a school teacher with his students; during the piece, there is a citation from a popular theme which prepare the return of the dancing couple.

In the end, the classic form is swallowed by the time flying and it disappears as in a gust of wind: some quotations appear more or less obvious: the rhythm of the "fate knocking on the door" from the *Fifth Symphony* of Beethoven, the *Night Music* of Bartók and in them, the "weird person" who come back making fun of all: now, the journey of the "traveller" is come to the end!

Commissioned by Dr. Julie DeRoche
and dedicated to the Chicago Clarinet Trio

TRIO

for clarinets in B \flat

SONATA

I.

TIZIANO BEDETTI

Allegro $\text{♩} = 120$

Clarinet in B \flat 1
mf

Clarinet in B \flat 2
mf

Clarinet in B \flat 3
mf

B \flat Cl. 1
mf espr.

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3
espr.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3
cresc.

17

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

dim.

dim.

dim.

20

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mf

mf

mf

mp

mp

25

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mp

30

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mf

mf

mf

mp

34 *mf*
espressivo

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3

38

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3

43 *mf*

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3

47

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3

50

B \flat Cl. 1 *cresc.* *dim.*

B \flat Cl. 2 *cresc.* *dim.* *sfz*

B \flat Cl. 3 *cresc.* *dim.*

54

B \flat Cl. 1 *p cresc.* *mf*

B \flat Cl. 2 *cresc.* *mf*

B \flat Cl. 3 *cresc.* *mf*

60

B \flat Cl. 1 *dim.*

B \flat Cl. 2 *dim.*

B \flat Cl. 3 *dim.*

65

B \flat Cl. 1 *mp*

B \flat Cl. 2 *p* *mp*

B \flat Cl. 3 *p*

69

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. 3

74

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B \flat Cl. 3 *mp*

78

B \flat Cl. 1 *cresc.* *mf*

B \flat Cl. 2 *cresc.* *f espr.*

B \flat Cl. 3 *cresc.* *cresc.* *mf*

80

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf* *f*

B \flat Cl. 3 *f espr.* *mf*

83

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

f

mf dim.

86

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

f

mp

mp

mp

90

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mf

rit.

94

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

a tempo

dim.

dim.

p

96

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. 3 *mf*

100

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B \flat Cl. 3

105

B \flat Cl. 1

B \flat Cl. 2 *mf*

B \flat Cl. 3 *mf*

109

B \flat Cl. 1 *mf espr.*

B \flat Cl. 2 *mf*

B \flat Cl. 3 *mp*

114

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

3 3 cresc.

3 cresc.

cresc.

Detailed description: This system contains measures 114 to 117. It features three staves for B-flat Clarinets 1, 2, and 3. The key signature is three sharps (F#, C#, G#). Measure 114 shows the first staff with a melodic line and the second and third staves with triplet accompaniment. Measures 115 and 116 continue the melodic and accompanimental patterns. Measure 117 features a crescendo and triplet accompaniment in all staves.

118

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

dim.

mf

sfz

dim.

mf espr.

dim.

Detailed description: This system contains measures 118 to 121. The first staff has a melodic line with dynamics *dim.*, *mf*, and *sfz*. The second staff has a melodic line with dynamics *dim.* and *mf espr.*, and includes triplet accompaniment. The third staff has a melodic line with dynamics *dim.* and includes triplet accompaniment. Measure 121 features a *sfz* dynamic and a wavy hairpin.

122

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

sfz

3 3

3

Detailed description: This system contains measures 122 to 125. The first staff has a melodic line with a *sfz* dynamic and triplet accompaniment. The second staff has a melodic line with triplet accompaniment. The third staff has a melodic line with triplet accompaniment. Measure 125 features a wavy hairpin.

126

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

cresc.

dim.

3 3

cresc.

dim.

cresc.

dim.

mf

Detailed description: This system contains measures 126 to 129. The first staff has a melodic line with dynamics *cresc.* and *dim.*. The second staff has a melodic line with dynamics *cresc.* and *dim.*, and includes triplet accompaniment. The third staff has a melodic line with dynamics *cresc.* and *mf*, and includes triplet accompaniment. Measure 129 features a melodic line with a wavy hairpin.

130

B \flat Cl. 1 *p cresc.*

B \flat Cl. 2 *cresc.* *mf*

B \flat Cl. 3 *cresc.* *mf*

135

TEMA AL RETROGRADO

B \flat Cl. 1 *sfz* *f espr.*

B \flat Cl. 2 *sfz* *mf*

B \flat Cl. 3 *mf*

140

TEMA ORIGINALE

B \flat Cl. 1 *mf* *mf espr.*

B \flat Cl. 2

B \flat Cl. 3

144

B \flat Cl. 1 *sfz*

B \flat Cl. 2

B \flat Cl. 3

148

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. 3 TEMA AL RETROGRADO *f*

153

B \flat Cl. 1 *rit.* *a tempo*

B \flat Cl. 2 *sfz* *f espr.*

B \flat Cl. 3 *mf*

157

B \flat Cl. 1 *mp cresc.*

B \flat Cl. 2 *sfz* *sfz* *p cresc.*

B \flat Cl. 3 *sfz* *sfz* *p cresc.*

161

B \flat Cl. 1 *f*

B \flat Cl. 2 *mf*

B \flat Cl. 3 *mf*

II.

CANONE

TIZIANO BEDETTI

Tranquillo $\text{♩} = 120$

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

SEÑORA SANTANA

mp

32 SEÑORA SANTANA

B \flat Cl. 1 *mp*

B \flat Cl. 2

B \flat Cl. 3 T INVERSIONE *p*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B \flat Cl. 3 T *p*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

56 T

B \flat Cl. 1 *p*

B \flat Cl. 2 T INVERSIONE *p*

B \flat Cl. 3 T RETROGRADO *p*

65 SEÑORA SANTANA

B \flat Cl. 1 *mf*

B \flat Cl. 2 SEÑORA SANTANA *mf*

B \flat Cl. 3 T *mp*

70

B \flat Cl. 1 *dim.* *p*

B \flat Cl. 2 *dim.*

B \flat Cl. 3 *dim.*

75

B \flat Cl. 1 *p* *pp*

B \flat Cl. 2 *p* *pp*

B \flat Cl. 3 *p*

III.

FUGA

TIZIANO BEDETTI

Allegro $\text{♩} = 120$

Clarinet in B \flat 1
mf S1

Clarinet in B \flat 2
mp

Clarinet in B \flat 3

B \flat Cl. 1

B \flat Cl. 2
mf R1

B \flat Cl. 3
mp

7 CS1

B \flat Cl. 1
mp

B \flat Cl. 2
mf CS1

B \flat Cl. 3
mf S1

13

B \flat Cl. 1
mf R1

B \flat Cl. 2
mp

B \flat Cl. 3
mf CS1

19

25

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

32

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

39

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

S1

CS1

f

mf

45

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

dim.

mp

S1

mf

CS1

mf

51

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

CS2

mp

S2

mp

58

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

R2 PER DIMINUZIONE

mp

(CS2 RETROGRADO)

66

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

S2

mf

CS2

mf

74

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

S1 INVERSO

f

S2

mf

R2

mf

81

B \flat Cl. 1 *f* S1

B \flat Cl. 2 *f* CS1

B \flat Cl. 3 *mf* S2 retrogrado

88

B \flat Cl. 1 *f*

B \flat Cl. 2 *dim.* *f*

B \flat Cl. 3 *dim.* *f*

95

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

100

B \flat Cl. 1

B \flat Cl. 2 *dim.*

B \flat Cl. 3 *mf*

106

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mf dim.

mf

dim.

mf dim.

113

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

f

dim.

mf

S1

R1

119

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

dim.

f

f

dim.

mf

CS1

R1

125

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

dim.

mf

mf

131

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

S2

mf

dim.

dim.

136

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mp

143

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mp

mp

150

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

S2

S1 INVERSO

mf

mf

mp cresc.

156 *accel.* *a tempo*

B \flat Cl. 1 *f* *dim.*

B \flat Cl. 2 *f*

B \flat Cl. 3

162 *mp*

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mf* *dim.* *mp*

B \flat Cl. 3 *mf dim.* *mp*

S2 retrogrado

168

B \flat Cl. 1 *p* *f*

B \flat Cl. 2 *p* *f*

B \flat Cl. 3 *p* *f*

174

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

180

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mf

184

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

dim.

188

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

mf dim.

dim.

192

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

p

f

R1

198

B \flat Cl. 1 *f* R1 *dim.*

B \flat Cl. 2 *dim.* R1 *f*

B \flat Cl. 3

203

B \flat Cl. 1

B \flat Cl. 2 *dim.* *mp* >

B \flat Cl. 3 *dim.*

207

B \flat Cl. 1 *p cresc.*

B \flat Cl. 2 *p cresc.* *f*

B \flat Cl. 3 *p cresc.* *f*

211

B \flat Cl. 1 *f* *mf cresc.* *mf cresc.*

B \flat Cl. 2 *mf cresc.*

B \flat Cl. 3 *mf cresc.*

mf cresc.

214

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

218

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

221

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

225

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3