

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 (♩ = 108). The piece is in B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (p) and mezzo-forte (mf).

VAR. 1

Musical score for Variation 1 (VAR. 1), starting at measure 9. It features a more active right hand with eighth and sixteenth notes, and a left hand with chords and single notes. The dynamic is mezzo-forte (mf).

Musical score for Variation 2 (VAR. 2), starting at measure 13. This section includes a sixteenth-note triplet in the right hand. The dynamic is mezzo-forte (mf).

VAR. 2

Musical score for Variation 2 (VAR. 2), starting at measure 17. This section includes a change in time signature to 3/4 and features dotted rhythms. The dynamic is mezzo-forte (mf).

Musical score for Variation 2 (VAR. 2), starting at measure 22. This section includes a change in time signature to 4/4 and features a forte (sfz) dynamic. It concludes with a sixteenth-note triplet in the right hand.

25 **VAR. 3** (♩ = ♪) (♩ = ♪)

f

29 (♩ = ♪) (♩ = ♪)

33 **VAR. 4**

36

39

VAR. 5

42 *mf*

45

48

VAR. 6

50 *mp*

56

Musical score for piano, measures 61-78. The score is written for two staves (treble and bass clef) and includes dynamic markings (*mf*, *mp*, *cresc.*) and articulation marks (accents).

Measures 61-66: *mf*. The piece is in 4/4 time. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets and chords. A key signature change to one flat (B-flat) occurs at measure 64.

Measures 67-68: The right hand continues with slurred melodic phrases. The left hand has triplets. The key signature changes to two flats (B-flat and E-flat) at the end of measure 68.

Measures 69-72: *mp*. The time signature changes to 2/4. The right hand plays a steady eighth-note melody. The left hand has a simple accompaniment of quarter notes.

Measures 73-77: The right hand features a more complex melodic line with slurs and accents. The left hand has a rhythmic accompaniment with eighth notes and rests.

Measures 78: *cresc.* The time signature changes to 3/4. The right hand continues with a melodic line. The left hand has a simple accompaniment. The piece concludes with a final chord in the right hand.

VAR. 7

82

1. *f*
2. *p*

sfz

84

sfz

86

sfz

88

sfz

VAR. 8

90

f

93

f

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 a triplet of eighth notes in measure 174. The left hand plays a steady eighth-note accompaniment.

176

Musical score for measures 176-179. The right hand has a more active melodic line with sixteenth notes. The left hand continues with eighth notes.

180 **VAR. 15**

mf

Musical score for measures 180-183, labeled VAR. 15. The right hand has a rhythmic pattern of eighth notes with slurs. The left hand has a bass line with chords and eighth notes.

184

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

188 **VAR. 16**

1. *mf*
2. *p*

Musical score for measures 188-191, labeled VAR. 16. 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* *f*

214 7

217 $(\text{♩} = \text{♪})$ *cresc.*

Musical score for Variation 19 'Gigue'. It consists of three systems of piano music. The first system (measures 210-213) features a treble clef with a melody starting on a half note G4, followed by eighth and sixteenth notes, and a bass clef with a rhythmic accompaniment of eighth notes. Dynamics include *f* and *mf*. The second system (measures 214-216) continues the melody and accompaniment, with a fermata over measure 215. The third system (measures 217-220) shows a change in meter to 6/8 and then 5/4, with a *cresc.* marking and a tempo change to $(\text{♩} = \text{♪})$. It includes triplet markings and a final measure in 4/4.

VAR. 20 - Canone

221 *fp* *fp* *mf*

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

229 $(\text{♩} = \text{♪})$ *mf* *sfz* $(\text{♩} = \text{♪})$

Musical score for Variation 20 'Canone'. It consists of three systems of piano music. The first system (measures 221-224) is in 4/4 time, featuring a treble clef with chords and a bass clef with a simple accompaniment. Dynamics include *fp* and *mf*. The second system (measures 225-228) features a treble clef with chords and a bass clef with a more complex accompaniment. Dynamics include *f*, *p*, and *mf*. The third system (measures 229-232) shows a change in meter to 3/8 and then 4/4, with a tempo change to $(\text{♩} = \text{♪})$. It includes a *sfz* marking and a final measure in 4/4.

VAR. 21

232

f

236

sfz *sfz*

240

mf

243

246

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

298 $(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$ **"Dell'onda i fieri moti"**

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

307 Quasi cadenza (♩ = ♩)

311 (♩ = ♩) rit.

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

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

323

328

332

336

Tempo I ♩ = 108

mp

339

341

più f

345

ff

sffz

sffz