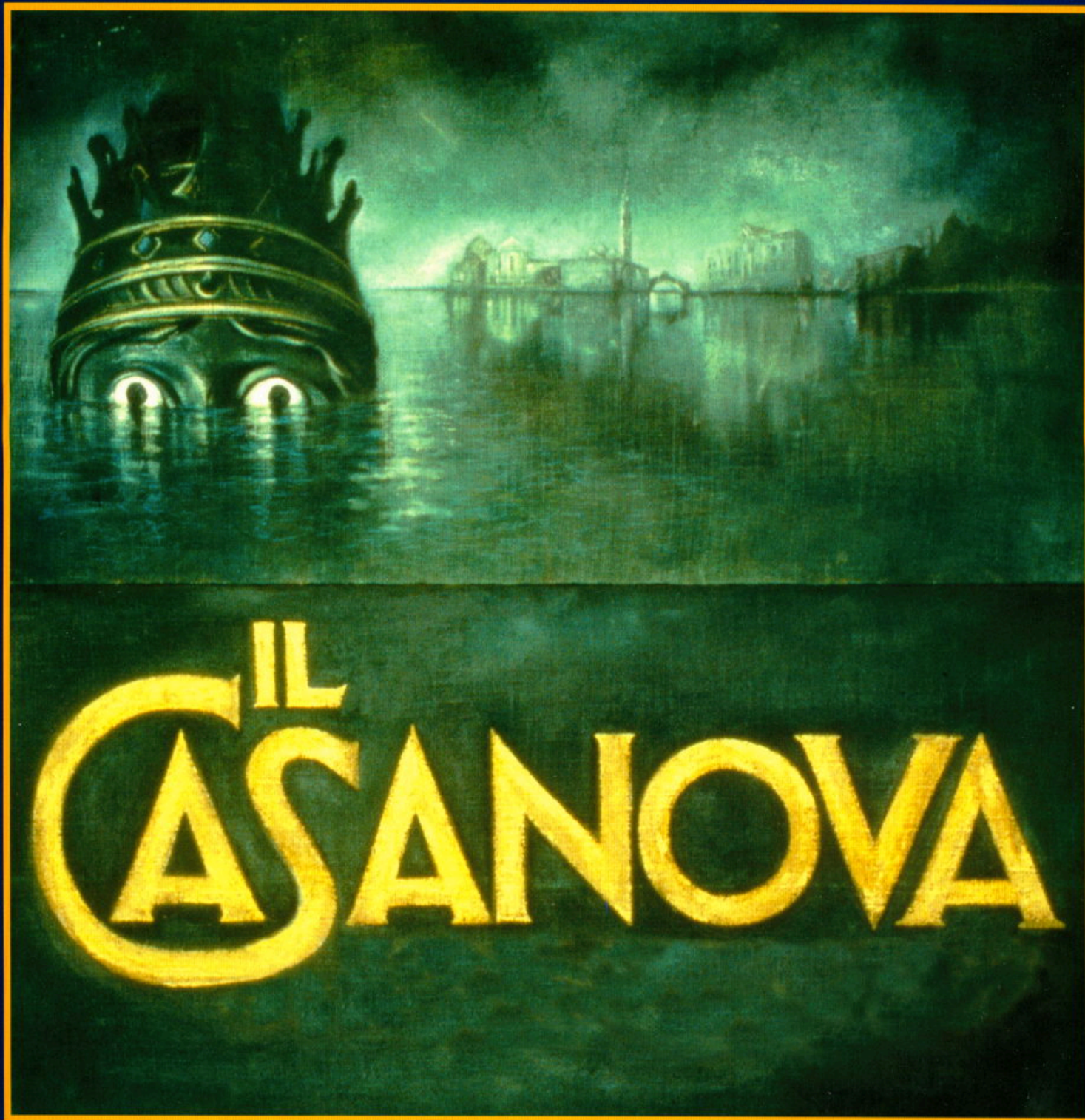


per pianoforte
for Piano
für Klavier

NINO ROTA

Suite del Casanova di Federico Fellini



Nino Rota

1911 – 1979

Suite del Casanova di Federico Fellini

per pianoforte
für Klavier
for Piano

ED 20181

ISMN M-001-14732-3

Nino Rota era un ottimo pianista e questa sua abilità lo aiutò molto nella pratica compositiva per il cinema. Tale era la sua naturalezza nell'improvvisare e variare sui temi approntati per le sedute di lavoro con i registi, che questi ultimi spesso credevano di essere loro stessi gli autori della musica che si andava definendo per il film. Purtroppo di queste sedute di composizione estemporanea non rimaneva mai traccia compiuta. Fa eccezione *Il Casanova di Federico Fellini*, per il quale il Maestro, sulla base degli abbozzi di lavorazione, scrisse una vera e propria suite pianistica. Nella colonna sonora originale del film furono utilizzate in modo massiccio, anche contemporaneamente, tastiere di ogni epoca: dal clavicembalo al piano elettrico, dall'organo a canne a quello elettronico. Questo fatto unito alla presenza di materiali relativi a due valzer per pianoforte sul nome BACH, composti dal Maestro qualche tempo prima, è stato certamente alla base dell'ispirazione di questa Suite che declina una grande varietà di sonorità pianistiche. Va infine sottolineato che, se pure per il tramite di uno spartito, il brano ci restituisce quell'aspetto della musicalità di Nino Rota che ha incantato alcuni dei più grandi registi cinematografici della seconda metà del Novecento.

Francesco Lombardi

Nino Rota war ein hervorragender Pianist, und diese Fähigkeit half ihm bei der kompositorischen Praxis für das Kino. Sein natürliches Talent für Improvisation oder Variation der Themen, die in den Sitzungen mit den Regisseuren aufgegriffen wurden, war so ausgeprägt, dass letztere oftmals glaubten, selbst die Autoren der Musik zu sein, die für den Film entwickelt wurde. Leider blieb von diesen Improvisationssitzungen niemals ein vollständiges Dokument erhalten. Eine Ausnahme bildet *Il Casanova di Federico Fellini*, für den Rota auf der Grundlage einiger Arbeitsskizzen eine eigene Klaviersuite schrieb. In der originalen Filmmusik kamen daher in massiver Weise oftmals auch gleichzeitig Tasteninstrumente aller Epochen zum Einsatz: vom Cembalo bis zum elektrischen Klavier, von der Pfeifenorgel bis zur elektronischen Orgel. Diese Tatsache, verbunden mit Materialien, die sich auf zwei Walzer für Klavier über den Namen BACH beziehen, welche Rota einige Zeit zuvor komponiert hatte, bildet sicherlich die Basis für die Inspiration zu dieser Suite, die eine große Vielfalt an pianistischen Klangfarben bietet. Betont sei, dass mittels einer Partitur uns das Stück jene Musikalität Nino Rotas vermittelt, die einige der größten Filmregisseure der zweiten Hälfte des Zwanzigsten Jahrhunderts verzaubert hat.

Francesco Lombardi

Übersetzung: Kerstin Marfordt

Nino Rota was an excellent pianist and it was this ability which aided him in his compositional work for films. His natural talent for improvisation or variation on themes which evolved during consultation sessions with film directors was so pronounced that these directors were frequently convinced that they themselves had been the authors of the film music which was subsequently developed. It is unfortunate that no complete records of any of the improvisation sessions have been preserved. An exception is *Il Casanova di Federico Fellini* for which Rota utilised several preliminary sketches as a basis for the composition of an independent suite for piano. In the original film music, keyboard instruments from various epochs were extensively utilised, often several simultaneously, ranging from the harpsichord to the electric piano and from the pipe organ to the electronic organ. Both this and the material based on two waltzes for piano on the name of BACH, composed by Rota some time previously, seem to have formed the basis of the inspiration for this suite which offers an extensive range of pianistic tonal colours. It must be emphasised that the piano score of this work conveys to us the particular musicality of Nino Rota which had enthralled a number of the great directors of the second half of the twentieth century.

Francesco Lombardi

Translation: Lindsay Chalmers-Gerbracht

Nino Rota était un pianiste remarquable, ce qui l'a beaucoup aidé à composer pour le cinéma. Son aptitude naturelle à improviser ou à écrire des variations sur les thèmes préparés pour les séances de travail avec les réalisateurs était telle que ces derniers croyaient souvent être eux-mêmes les auteurs de la musique au fur et à mesure que le film se faisait. Malheureusement, il n'a subsisté aucun document complet de ces séances d'improvisation. *Le Casanova de Federico Fellini* fait exception, ce film pour lequel Rota écrivit une véritable suite pour piano à partir de quelques esquisses de travail. Dans la bande originale du film, il est fait appel, souvent de façon simultanée, à un grand nombre d'instruments à clavier de toutes les époques, allant du clavecin au piano électrique et de l'orgue à tuyaux à l'orgue électronique. On peut rapprocher ces éléments du matériel des deux valses pour piano sur le nom de BACH que Rota avait composées quelque temps auparavant ; ce qui constitue certainement la source d'inspiration pour cette suite qui offre une grande variété de sonorités pianistiques. Il faut enfin souligner que, grâce à cette partition, ce morceau nous fait percevoir un aspect de la musicalité de Nino Rota qui a enchanté quelques-uns des plus grands cinéastes de la seconde moitié du vingtième siècle.

Francesco Lombardi

Traduction: Christopher Hyde

Suite del Casanova di Federico Fellini

Nino Rota
1911-1979

1. O Venezia, Venaga, Venusia

quasi armonici

legato e delicato

pppp

pp

mp (+ +)

(legato)

(corno, lontano)

mp

pp (eco)

(sopra) *(sotto)*

25

m. d.

poco cresc.

mf

m. s.

8. 2

29

8

m. d.

2

m. s. 1

3

1

2

5

Red.

32 (+ +)

m. d. 2 4

mf

sfz-p

sfz-p

And.

[illegible]

43

sopra

mp (*++*)

pp

(corno)

(eco) (*++*)

Red.

47

sotto

dentro

Red.

51

dim. sempre

ppp

rall.

Red.

2. L'uccello magico

Measures 1-6 of the piece. The music is in 3/4 time, key of B-flat major. The right hand features a melodic line with slurs and fingerings (5, 1, 4, 4, 3, 3). The left hand provides a harmonic accompaniment with fingerings (4, 1, 5, 5, 2, 4, 1, 5, 1, 1, 4, 1, 4). Dynamics include *p* (piano) and *m.d.* (mezzo-forte). A repeat sign is present at the end of measure 6.

Measures 7-11. Measure 7 begins with a new melodic phrase in the right hand. Measures 8-10 contain a triplet of eighth notes in the right hand. Measure 11 shows two first and second endings. The first ending leads back to measure 7, and the second ending leads to measure 12. Fingerings and dynamics are consistent with the previous section.

Measures 12-17. This section repeats the first six measures of the piece. The right hand has fingerings (5, 1, 4, 4, 3, 3) and the left hand has fingerings (4, 1, 5, 5, 2, 4, 1, 5, 1, 1, 4, 1, 4). Dynamics include *p* and *m.d.*. A repeat sign is at the end of measure 17.

Measures 18-23. Measure 18 features a glissando (gliss.) in the right hand. Measures 19-23 continue the melodic development with various fingerings (5, 4, 5, 4, 5, 1, 4, 5, 2, 5, 1, 4, 4). Dynamics include *p* and *m.d.*.

Measures 24-28. The final section of the piece. Measures 24-27 feature a descending melodic line in the right hand. Measure 28 ends with a decrescendo (*decresc.*). The left hand accompaniment continues throughout.

30

ff *m.f.*

4 1 5 5 2 4 1 5 1

36

1. 2.

4 3 4 3 4 3 4 3

40

p *m.f.* *gliss.*

4 1 4 5 2 4 1 1 5 1

46

8 8 8 8

2 4 4 4 4

1 4 5 2 5 1 4 2 5 5 1 4

51

8

4 5 4 5 4 5 4 5

1 2 5 1 4 5 1 2 5 1 2

[illegible]

61

3 3

m. d.

pp 3

5 1

5 1

5 8

attacca subito

73

3 2 1 5 3 2 1 3 2 1 4 3 2 1 5

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

79

8

3

3

3 2 1 4

3 5

85

3 2 1 4 1 4 2 3 2 1 4 2 4 1 3 2 1 2 1 2 4

cresc.

91

f 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

97

4 5 4 5 4 5 4 5 4 5 4 5 4 5

103

2 4 2 4 2 4 2 4 2 4 2 4 2 4

109

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

115 *poco cedendo*

3 2 3

f *pp*

120 *a tempo*

8

p stacc. *pp*

3 2 1 4

126 *poco cedendo* *lungo*

3 2 1 5

3 2 1 4

pp

3 2 1 5

2 5

2 5

2

3. Intermezzo della mantide religiosa

Andantino

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 2/4. The tempo is marked 'Andantino'. The first measure is marked 'mp'. The system contains four measures of music, with a slur over the first two and another slur over the last two. The bass line features a steady eighth-note accompaniment.

Second system of the musical score, starting at measure 4. It continues the grand staff notation. The tempo changes to 'poco cedendo' and then 'a tempo'. The first measure of the 'a tempo' section is marked 'p' (piano). The system includes dynamic markings 'dim.' and 'leggero ironico'. There are fingerings (1, 2, 1, 5) and a 'Red.' (Reduction) bracket under the bass line.

Third system of the musical score, starting at measure 8. It continues the grand staff notation. The system includes a 'Red.' (Reduction) bracket under the bass line. The music features a mix of eighth and sixteenth notes.

Fourth system of the musical score, starting at measure 12. It continues the grand staff notation. The system includes a 'Red.' (Reduction) bracket under the bass line. There are fingerings (5 4 2 1) and (5 2 3) indicated above the treble staff.

Fifth system of the musical score, starting at measure 16. It continues the grand staff notation. The system includes a 'Red.' (Reduction) bracket under the bass line. There are fingerings (5 4 2 1) and (5 2 3) indicated above the treble staff. The system concludes with a final measure marked with a '5 2 5' fingering.

(1.)

(20)

5 2 1 5 1 5 2 5

2. *rall.*

17

mp cantabile

20

24

28

31

sfz - p
m. d.

Red.

34 *p* *sfz* *sfz* *sfz* *sfz*

38 1 2 3 4

42 1. 2 3 4 5 4 3 2 1

44 2. 5 4 3 2 1 *rall.* 3 4 3 1 3 4 3 1

48 2 3 1 3 4 3 1 2 3 1 2 3 1 4 4 5 4 2 3 4 3 1

52 4 2 3 1 3 2 1 2 4 2 1 2 4 1 5 4 2 1 5 2 1 2 5 1 4 2 1 5 4 2 1

m. d. *mf*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

56

Red.

61

Allegro

p *sfz* *mp*

66

Red.

Vivo

71

75

poco rit.

Meno

79

mp *sempre dim.*

Red. 5 2 1 2

82

cedendo *rall.*

pp

Red. 5 1 2 4 5 1 1 5

85

a tempo *molto rall.*

p *leggero ironico* *molto dim.*

Red. 5 2 1 5 1 5 2 5

89

Red.

92

sempre più p *rall.*

Red.

4. The Great Mouna

Tranquillo

legato

Measures 1-6 of the piece. The music is in 3/4 time. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a half note and a quarter note. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The tempo is marked *Tranquillo* and the articulation is *legatissimo*.

Measures 7-13 of the piece. The right hand continues the melodic line with half notes and quarter notes. The left hand maintains the eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). The tempo is marked *Tranquillo* and the articulation is *legatissimo*.

Measures 14-19 of the piece. The right hand features a more active melodic line with eighth notes and sixteenth notes, including triplets. The left hand continues the eighth-note accompaniment. Dynamics include *poco cresc.* (poco crescendo). The tempo is marked *Tranquillo* and the articulation is *legatissimo*.

Measures 20-26 of the piece. The right hand features a melodic line with half notes and quarter notes, including a half note and a quarter note. The left hand continues the eighth-note accompaniment. Dynamics include *pp* (pianissimo). The tempo is marked *Tranquillo* and the articulation is *legatissimo*.

Measures 27-32 of the piece. The right hand features a melodic line with half notes and quarter notes, including a half note and a quarter note. The left hand continues the eighth-note accompaniment. Dynamics include *ff* (fortissimo). The tempo is marked *Tranquillo* and the articulation is *legatissimo*.

33 *legato*

p

pp *red.*

39

mp cantabile

46

4

52

13

58 *Più vivo*

ff

p sub.

red.

64

(*And.*)

70

cresc.

77

ff

p

And.

83

And.

88

And.

94 *(loco)*

Ped.

100

p

106

112

ff

repet.: decresc.

118

mp

ppp

poco rit.

5. Il duca di Württemberg - 1ª parte

Allegro giusto

First system of the musical score. The treble clef staff begins with a forte (*ff*) dynamic and a key signature of three sharps (F#, C#, G#). It features a series of chords with eighth-note patterns, marked with fingerings 8, 5, 4, and 1. The bass clef staff continues with a similar rhythmic pattern, including fingerings 5, 1, 2, and 3. The system concludes with a repeat sign.

Second system of the musical score. The bass clef staff starts with a forte (*ff*) dynamic and a key signature of two sharps (F#, C#). It contains eighth-note chords with fingerings 5, 4, 2, and 1. The treble clef staff continues with a similar pattern, marked with fingerings 8, 5, 4, and 1. The system ends with a repeat sign.

Third system of the musical score. The treble clef staff begins with a forte (*ff*) dynamic and a key signature of two sharps (F#, C#). It features eighth-note chords with fingerings 4, 5, 8, and 1. The bass clef staff continues with a similar pattern, marked with fingerings 1, 1, 8, and 1. The system concludes with a repeat sign.

Fourth system of the musical score. The treble clef staff starts with a forte (*ff*) dynamic and a key signature of two sharps (F#, C#). It contains eighth-note chords with fingerings 8, 5, 4, and 1. The bass clef staff continues with a similar pattern, marked with fingerings 8, 5, 4, and 1. The system ends with a repeat sign.

Fifth system of the musical score. The treble clef staff begins with a forte (*ff*) dynamic and a key signature of two sharps (F#, C#). It features eighth-note chords with fingerings 8, 5, 4, and 1. The bass clef staff continues with a similar pattern, marked with fingerings 8, 5, 4, and 1. The system concludes with a repeat sign.

16

8

$b\Delta$

8

19

Red.

22

fff

25

2 3 1 2 1 4 3

1 2 3 4 1 2 1 4

secco

28

fff

Red.

31

8

35

8

38

8

41

8

44

8

secco

47

8

fff

50

ff

53

ff

56

ff

attacca subito

6. Il duca di Württemberg - 2^a parte

Measures 1-4 of the piece. The music is in 2/4 time, key of D major. The right hand features a melody with accents and slurs, while the left hand provides a harmonic accompaniment. Fingerings are indicated above the notes. Dynamics include *f* and *sfz*.

Measures 5-8. The key signature changes to D minor (one flat). The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *mf* and *p sub.*.

Measures 9-12. The key signature changes to D major (no sharps or flats). The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *mf* and *p sub.*.

Measures 13-16. The key signature changes to D minor (one flat). The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *p*. The instruction *senza ped.* is present.

Measures 17-20. The key signature changes to D major (no sharps or flats). The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *mf*.

20

Measures 20-23 of a piano piece. The score is written for two staves. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 2/4. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *f* (forte) and *mp* (mezzo-piano).

24

Measures 24-27 of a piano piece. The score is written for two staves. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 2/4. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *f* (forte) and *p sub.* (piano subito).

28

Measures 28-31 of a piano piece. The score is written for two staves. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 2/4. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *mp* (mezzo-piano).

32

Measures 32-35 of a piano piece. The score is written for two staves. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 2/4. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

36

Measures 36-39 of a piano piece. The score is written for two staves. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 2/4. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

40

mf

mp

44

mf

48

poco più f

ff

52

ff

56

poco rit.

fff

l. v.

7. La Poupée automate

Andante

ppp *red.*

1 4 2 5

8

pp

3 5 2 4 1 (etc.)

4 8

3 3

1 2 3 2 1 3 3

1 2 3 2 1 3 5 4 1

8

3 3 3 3

5 4 5 4 5

4 5 4 5

8

5 5 4 5 1 5 3 5

11

8.

8

8

25

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