Ferdinando Gasparo TURRINI

1745 – 1829 (?)

Sei Sonate per cembalo

Six Sonates pour clavecin

Ferdinando Gasparro Turrini est un compositeur et organiste italien né à Salò en 1745 et mort à Brescia autour de 1820. Son oncle, Ferdinando Bertoni, Maître de chapelle à la Basilique Saint-Marc de Venise, se chargea de sa formation musicale. Doué d'une sensibilité musicale exceptionnelle, Turrini obtint rapidement un poste d'accompagnateur dans un des principaux théâtres, puis fut nommé organiste à la Basilique Sainte-Justine à Padoue en 1766. Il conserva ce poste jusqu'en 1797. Un accident le rend aveugle en 1773, et dès lors Turrini se consacre à l'enseignement et à la composition. Il laisse une trentaine de sonates et cinq concertos pour clavecin, des opéras, de la musique religieuse mais la plupart de ses œuvres ne nous est malheureusement pas parvenue. La date de sa mort à Brescia n'est pas connue avec certitude. Les musicologues hésitent entre 1812, 1819 et 1829.

La musique de Turrini présente un grand intérêt à plusieurs égards. Elle se situe dans une période de transition, la fin du baroque, et annonce le classicisme. Turrini vouait une grande admiration au compositeur romain Muzio Clementi, ainsi qu'à Josef Haydn. Son écriture pour clavier fournit un précieux exemple de l'apparition de la sonate en Italie et montre comment le développement du piano-forte influence la pensée des compositeurs de cette époque.

Les six sonates éditées ici proviennent d'une copie manuscrite *« per l'uso di Leopoldo Lunghi »* déposée à la Bibliothèque du monument national de Montecassino. Elles ne sont pas datées, mais on peut penser que leur composition se situe autour de 1780. Ces sonates sont expressément composées pour le clavecin et donc antérieures aux sonates que Turrini dédie à Clementi. La tessiture employée correspond à un instrument de taille modeste : la note la plus grave est le SOL0 et la plus aigue le MI5. Seule la 6^{e} sonate semble plus tardive : outre ses trois mouvements (et non deux), elle exploite une étendue supérieure (FA5 dans l'avant-dernière mesure). Ces sonates sont parfaitement adaptées aux instruments à un seul clavier, la partition ne présentant aucune indication de nuance. Si l'intention pédagogique qui a présidé à leur composition transparait dans la variété des traits de virtuosité, la musicalité et l'inventivité qu'elles recèlent en font des pièces de valeur représentatives de la littérature italienne pour le clavecin.

Cette édition est scrupuleusement conforme au manuscrit. Les erreurs ou omissions manifestes ont été rectifiées, les ajouts sont indiqués entre parenthèses.

Olivier Miquel

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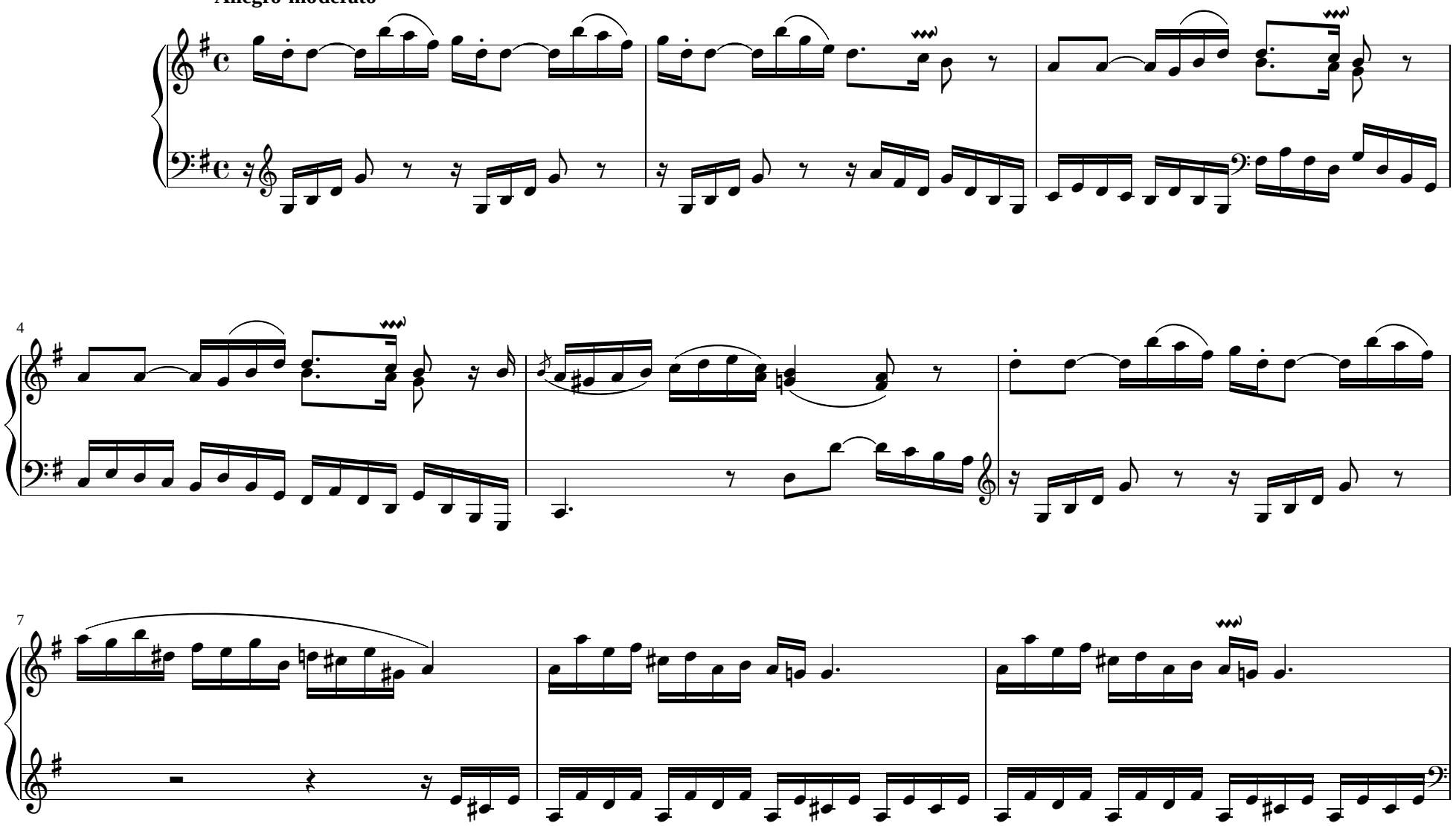
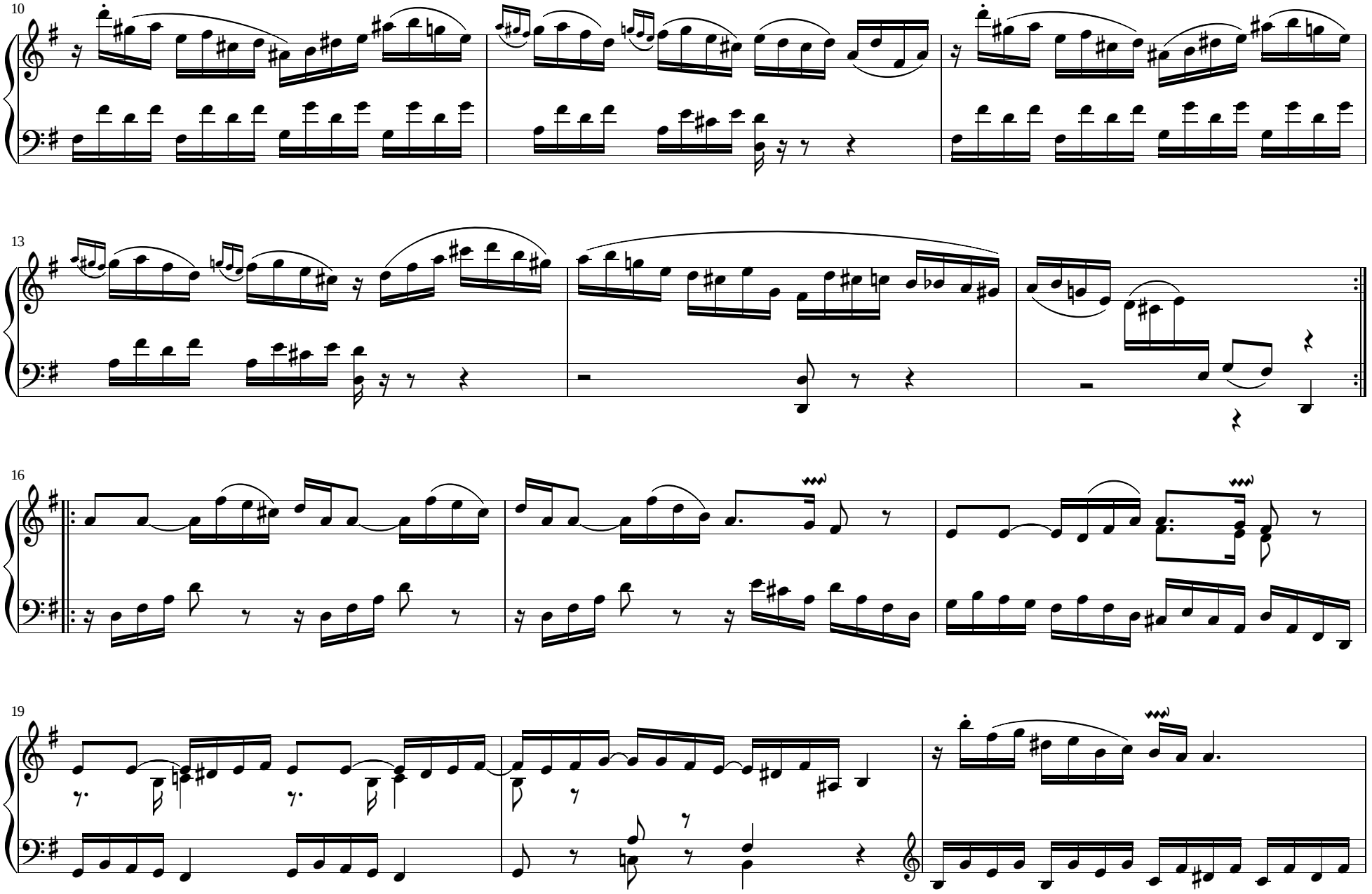
Sonata Prima

Edition : Olivier Miquel

Ferdinando Gasparo Turrini
1745 - 1829

Allegro moderato

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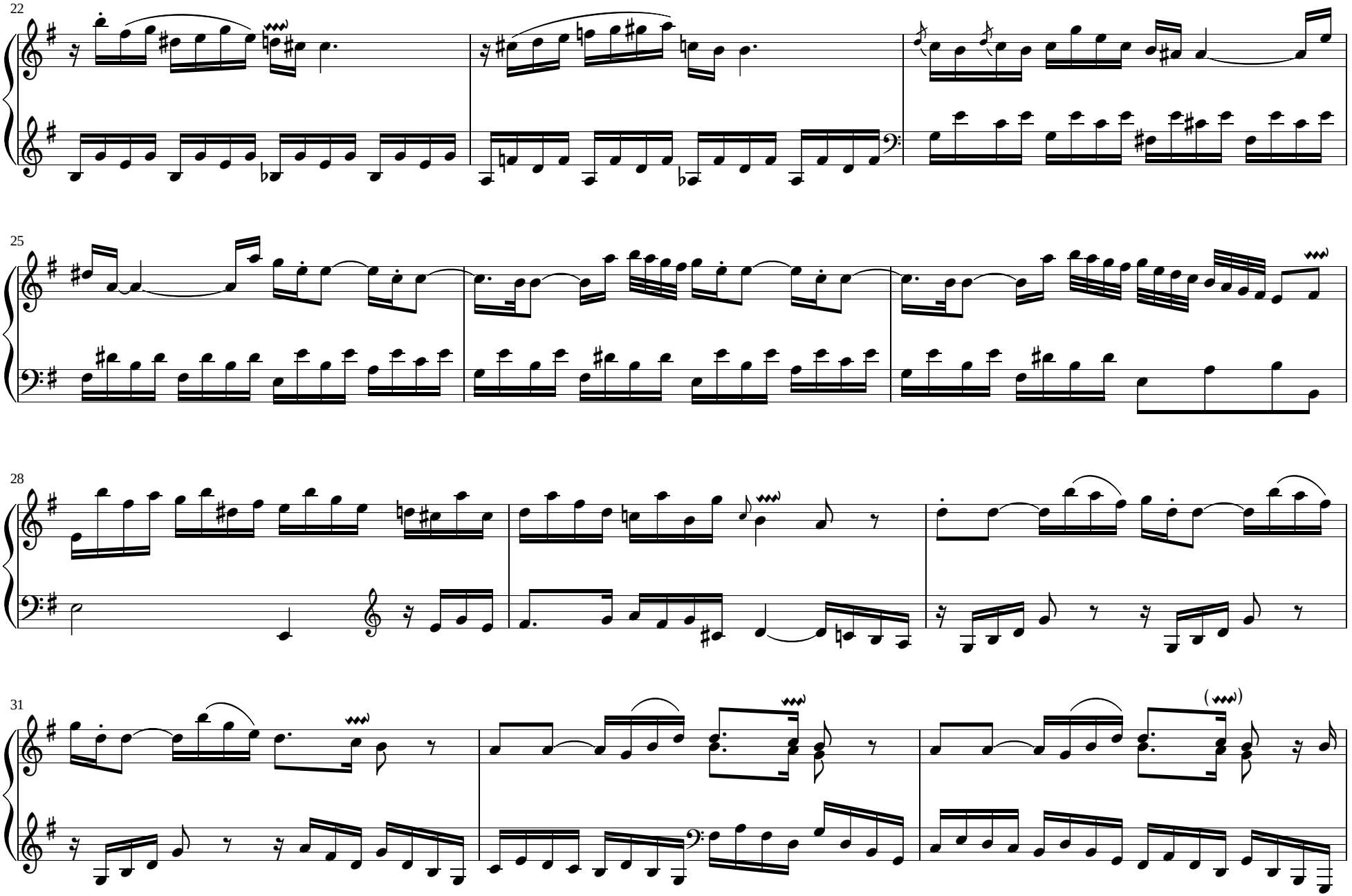
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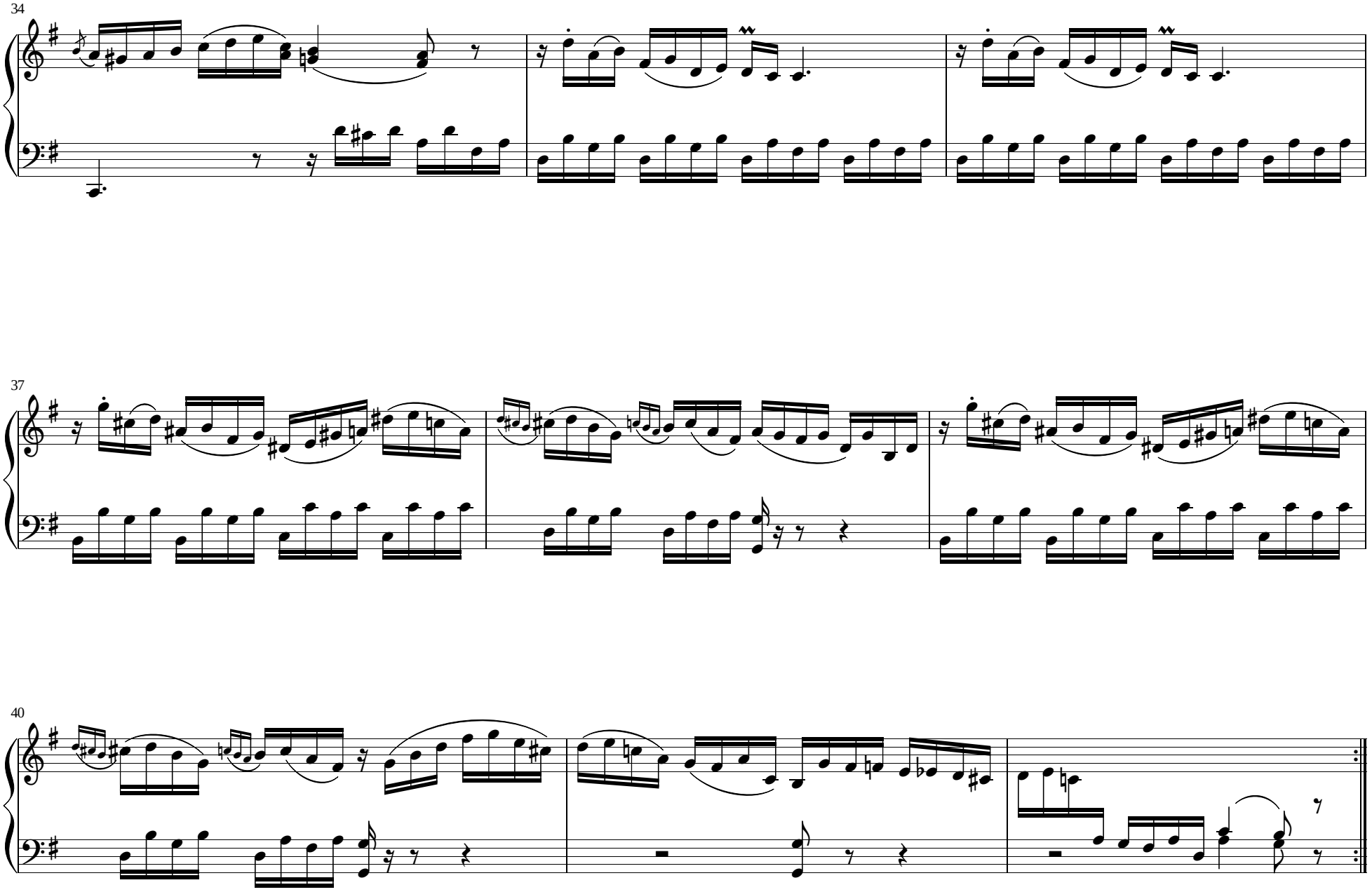
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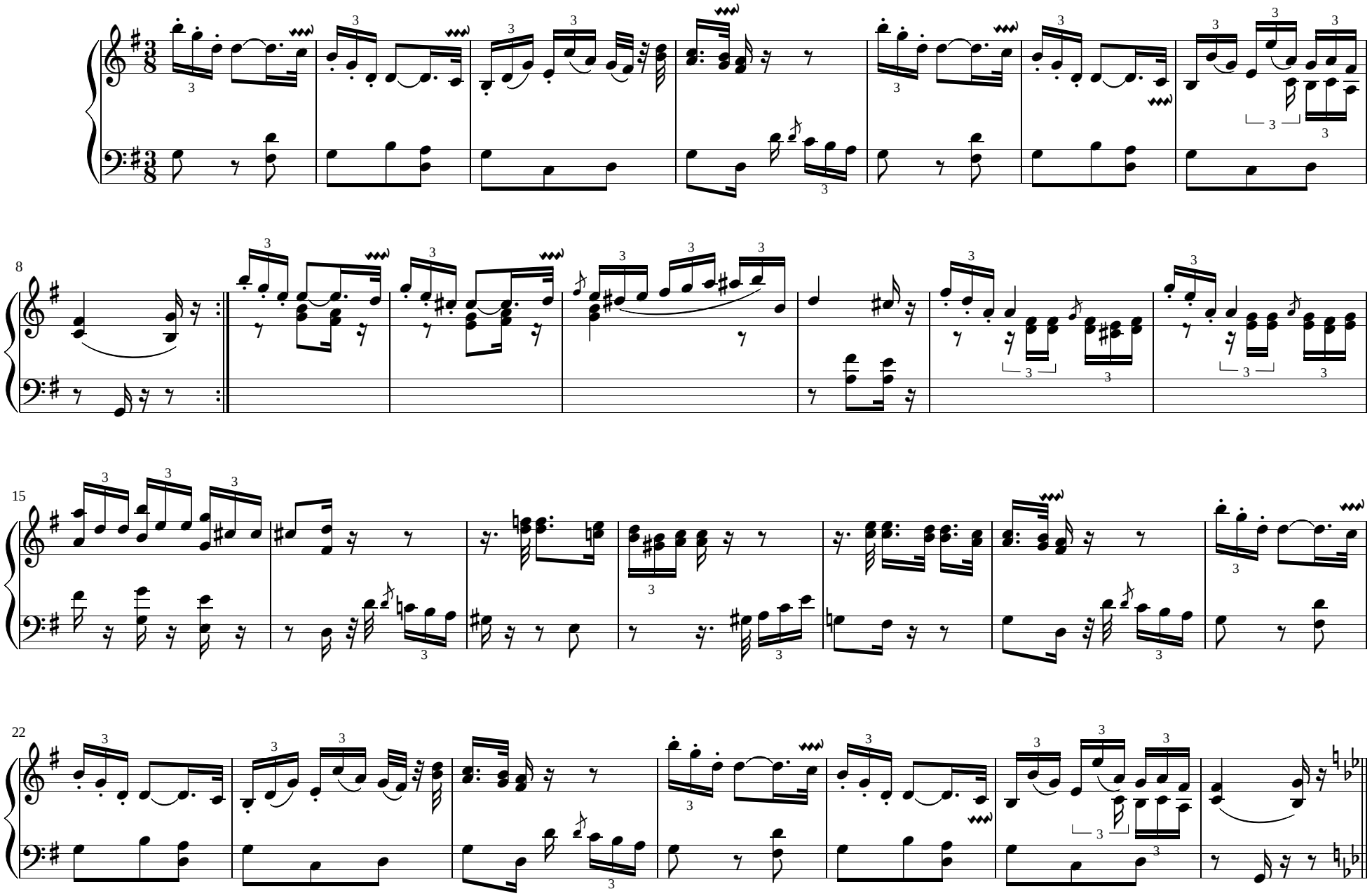
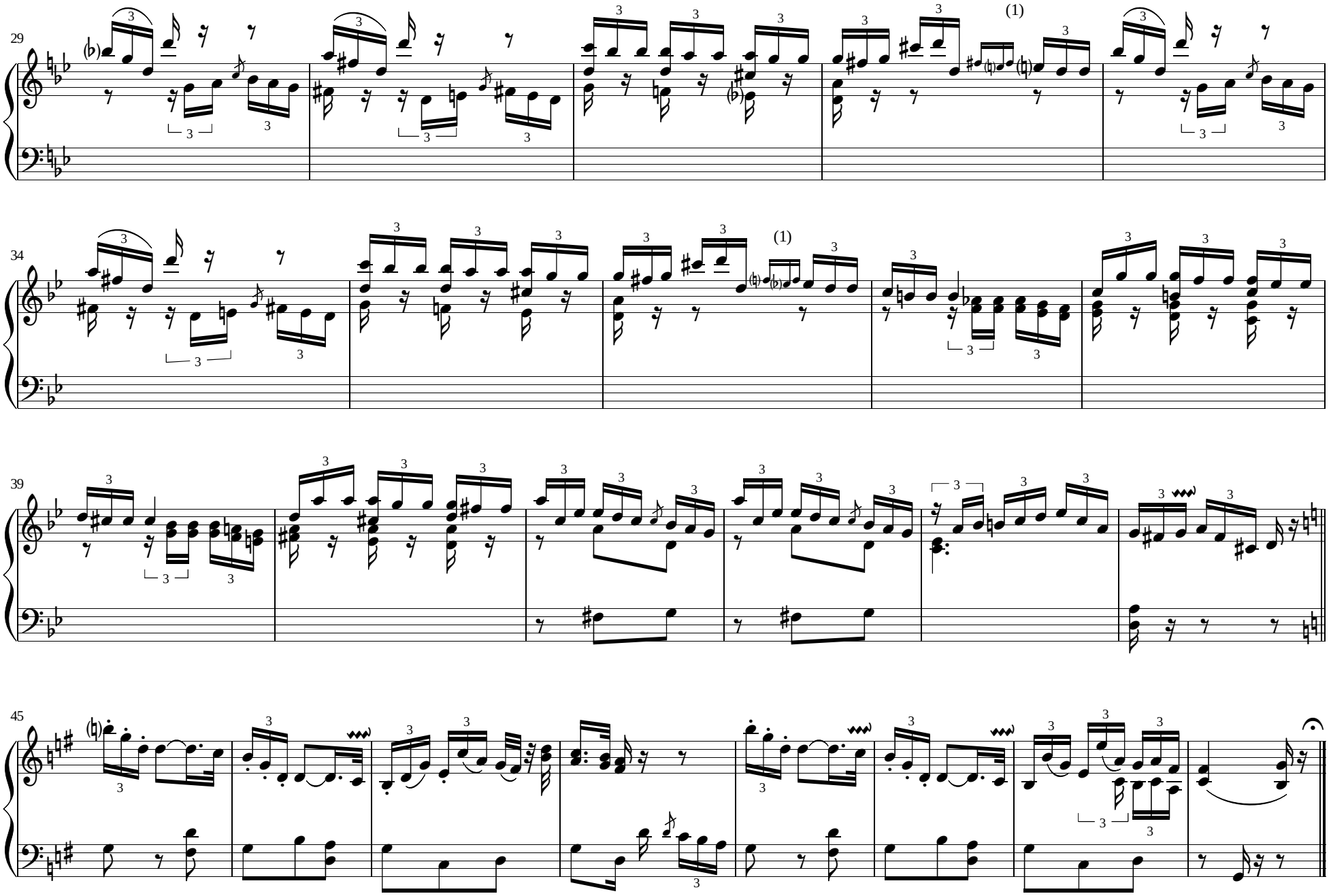
Andantino brillante

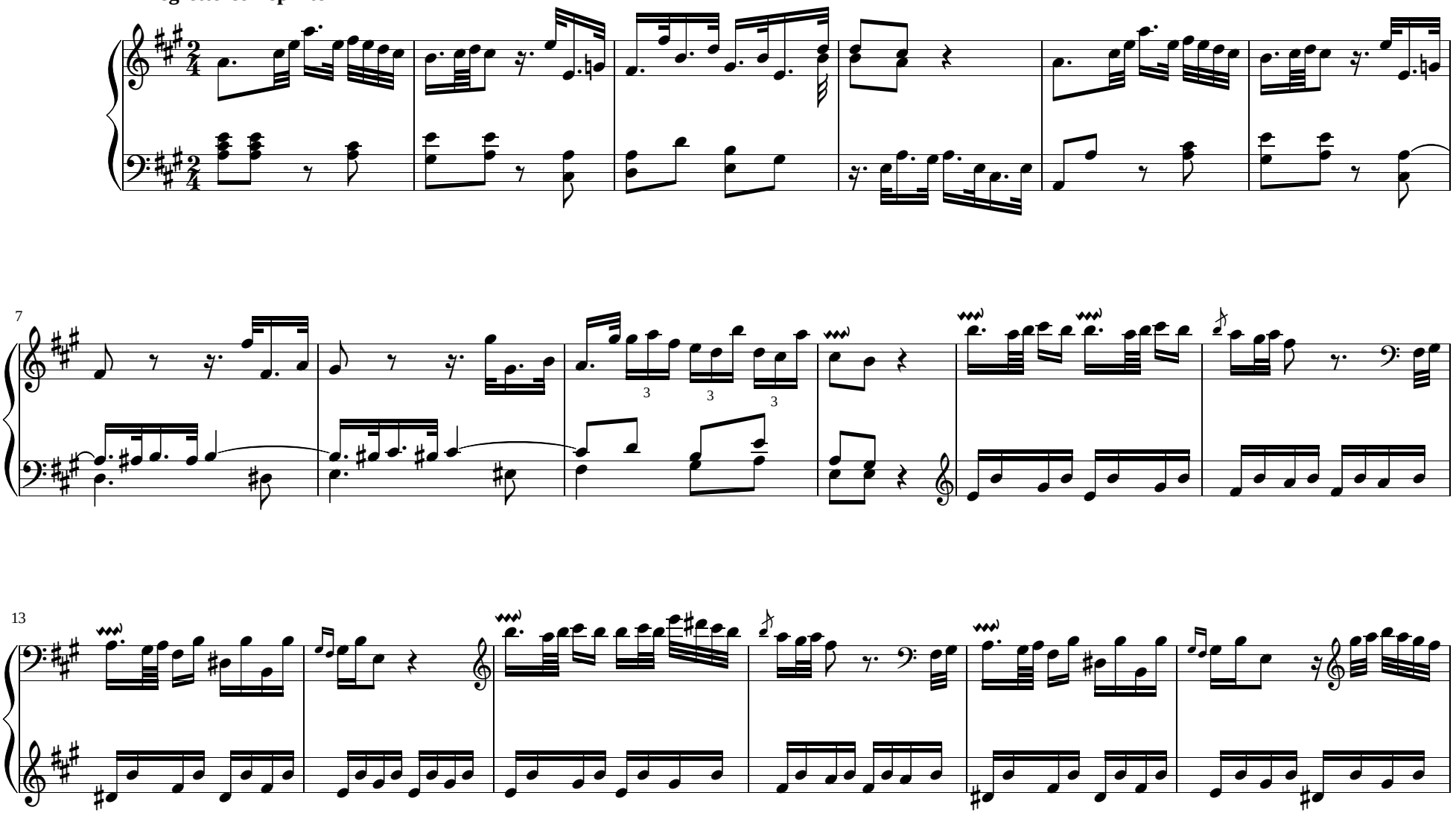


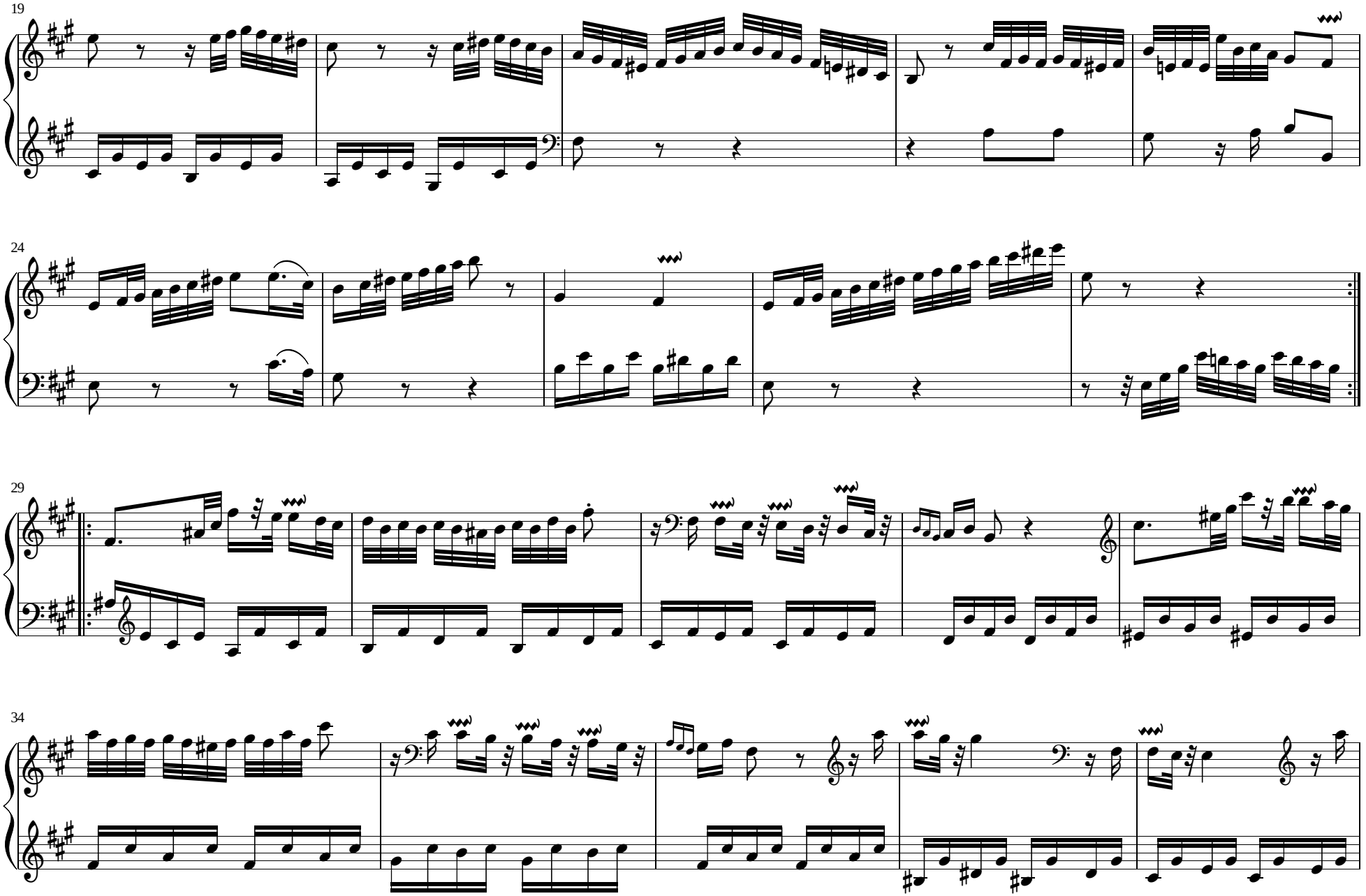


(1) ms32 & 36 : Fa #, ma no alterazione per il Mi - *Fa# et Mi sans altération* - F sharp without E natural

Sonata Seconda

Allegretto con spirito

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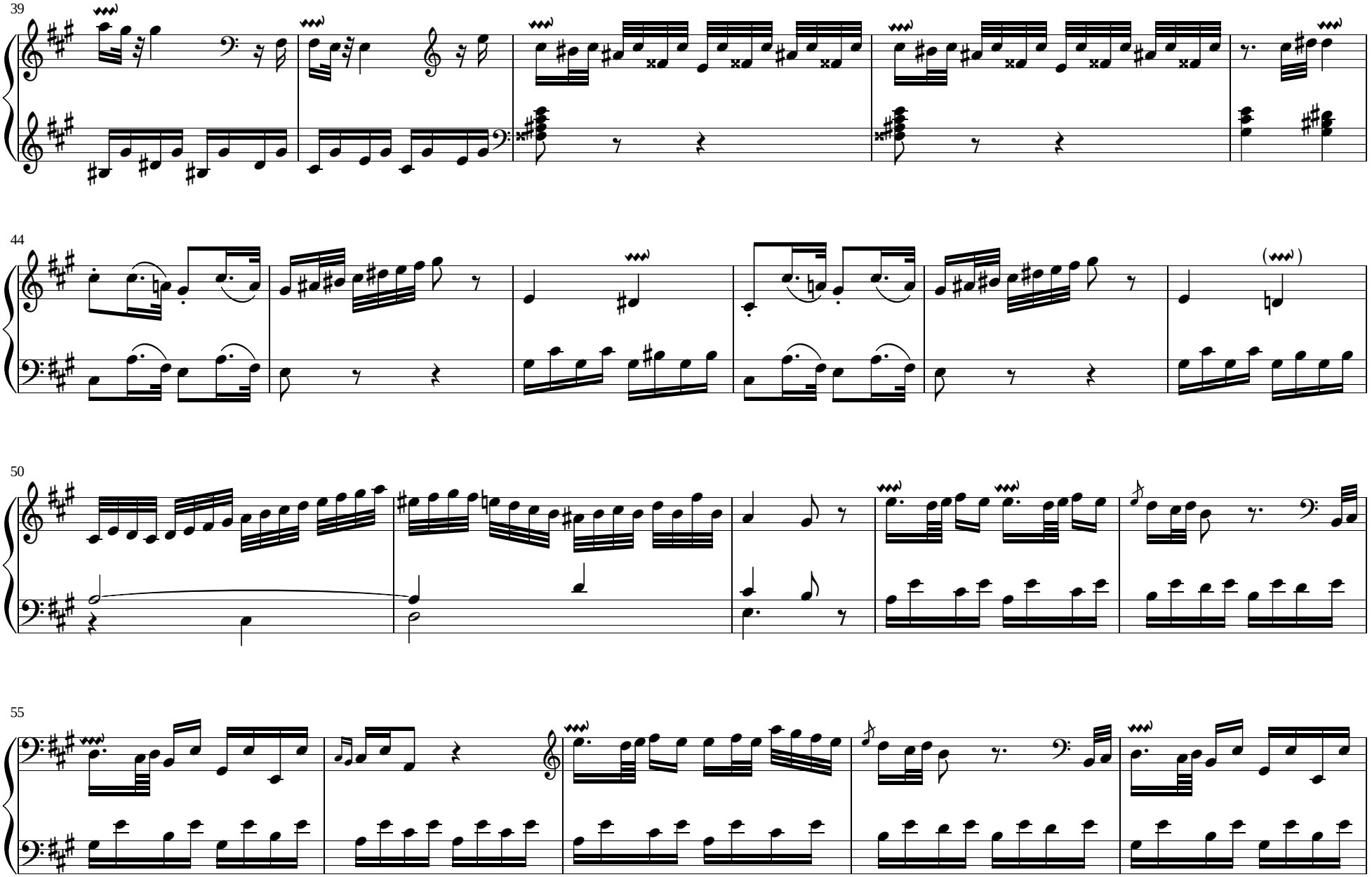
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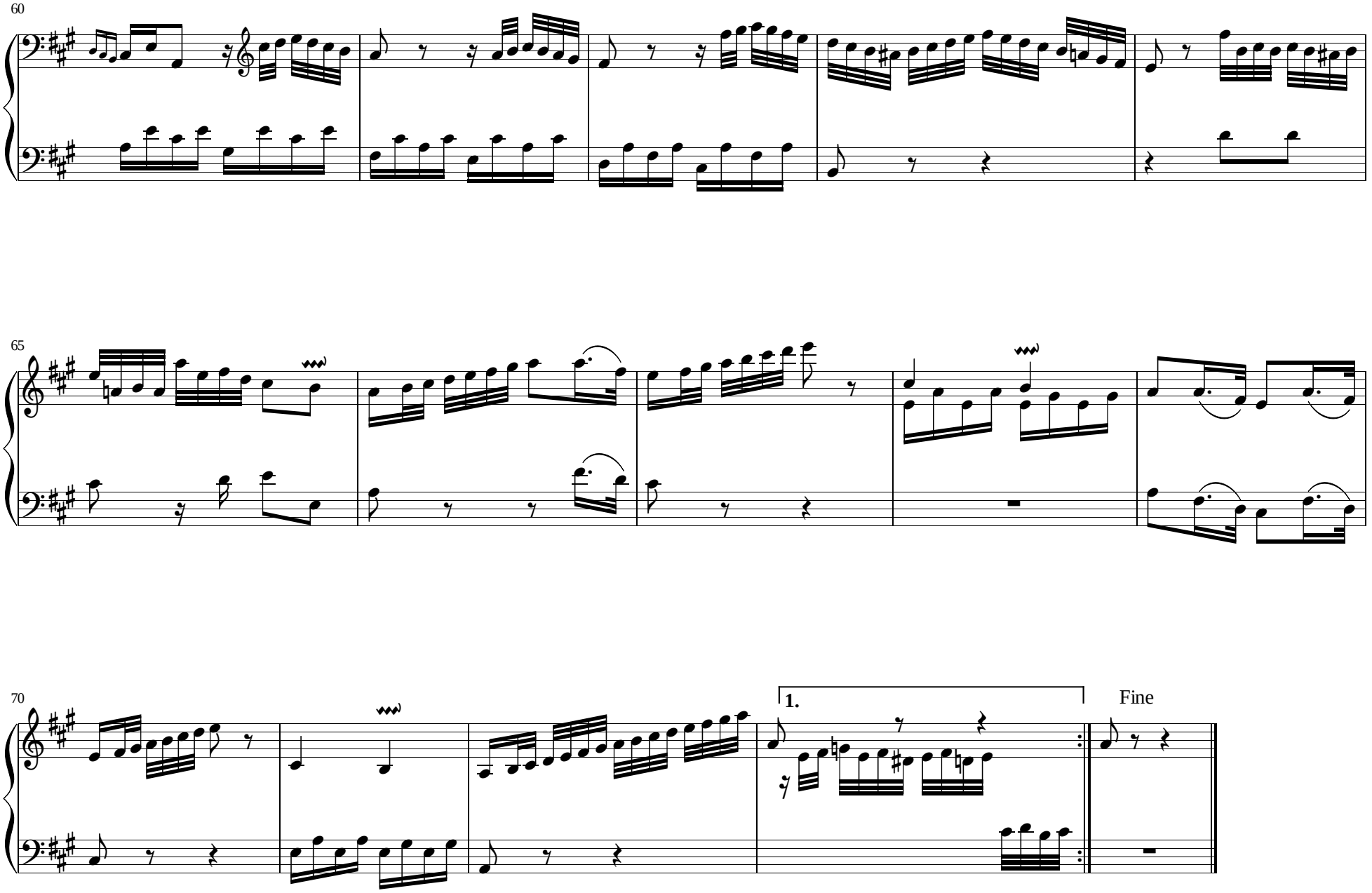
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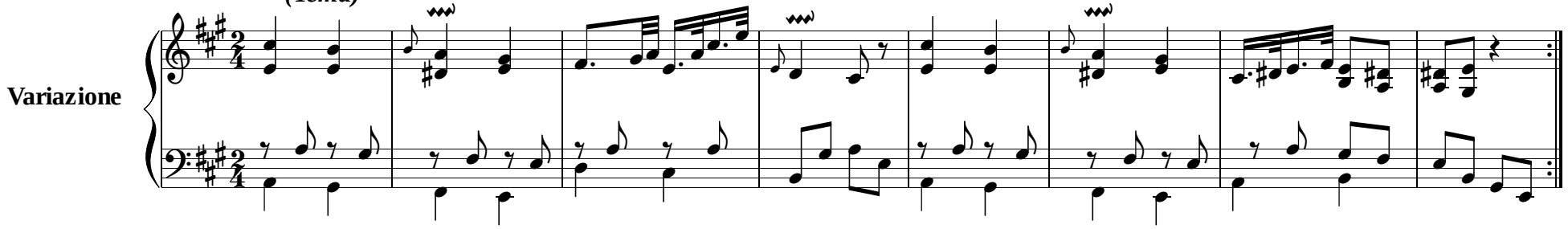
1.
Fine

Larghetto

(Tema)

Variazione



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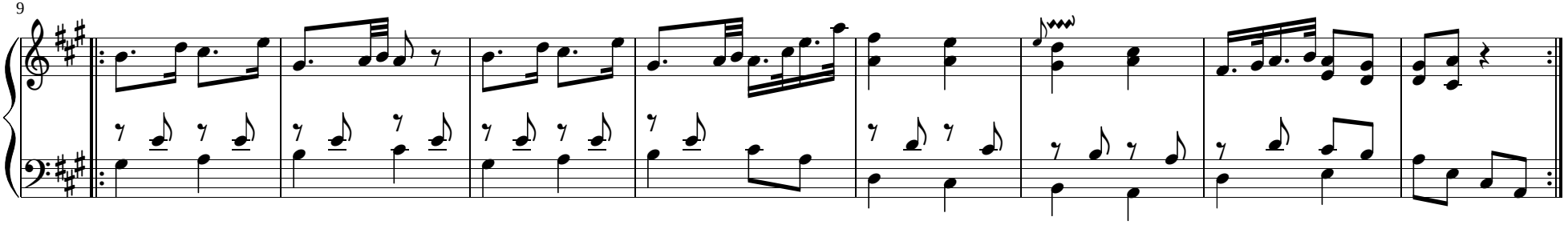

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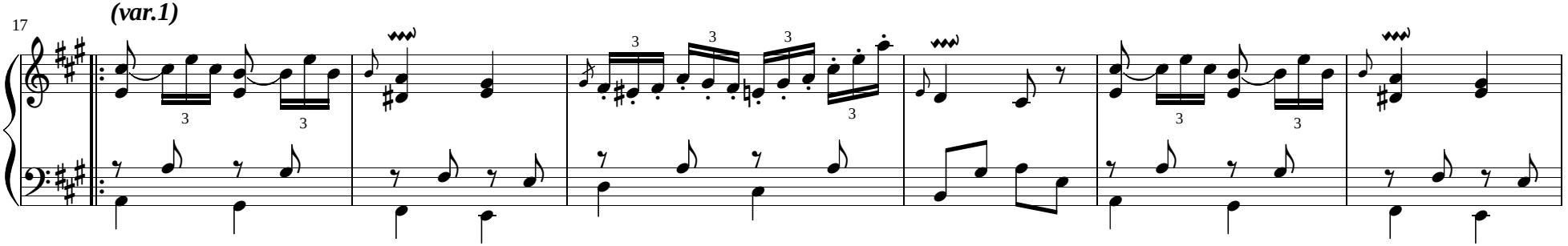
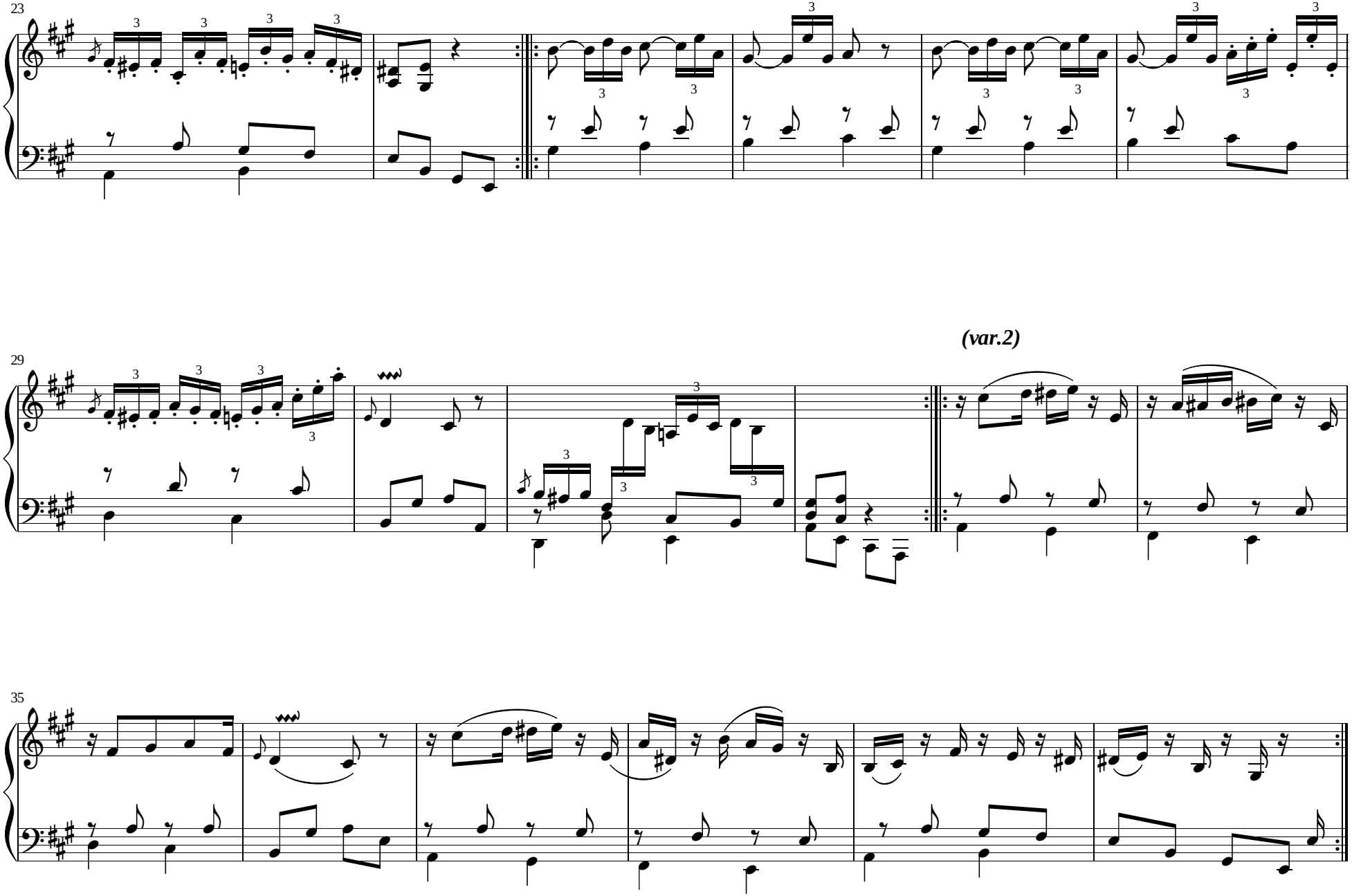
(var.1)

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(var.2)
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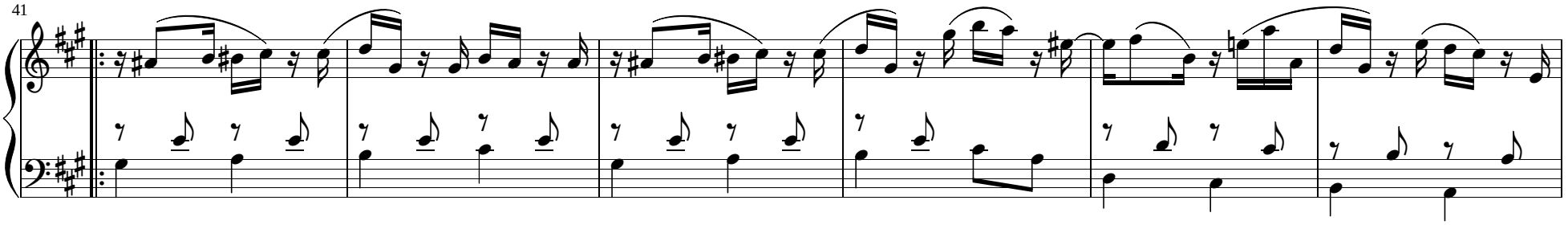

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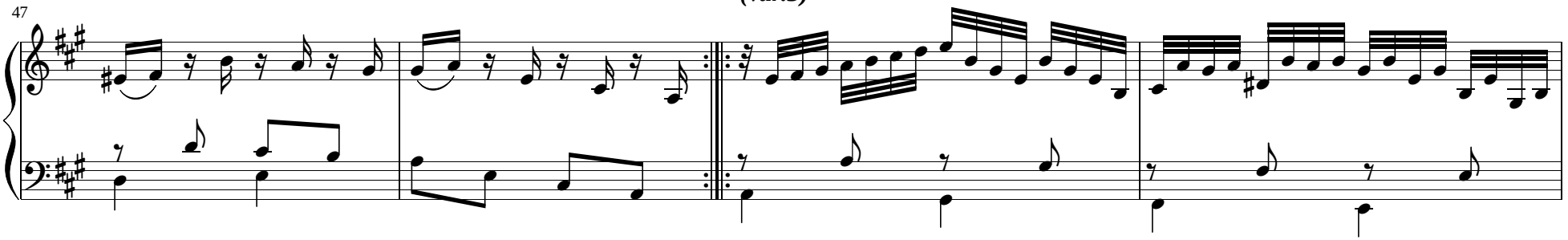

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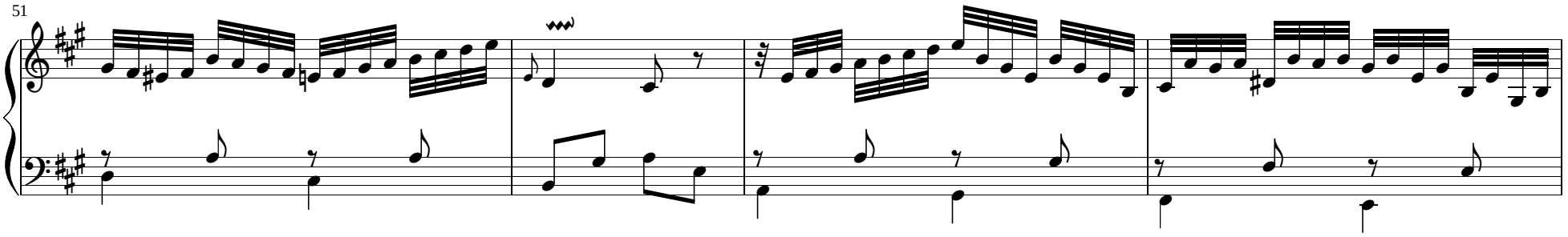

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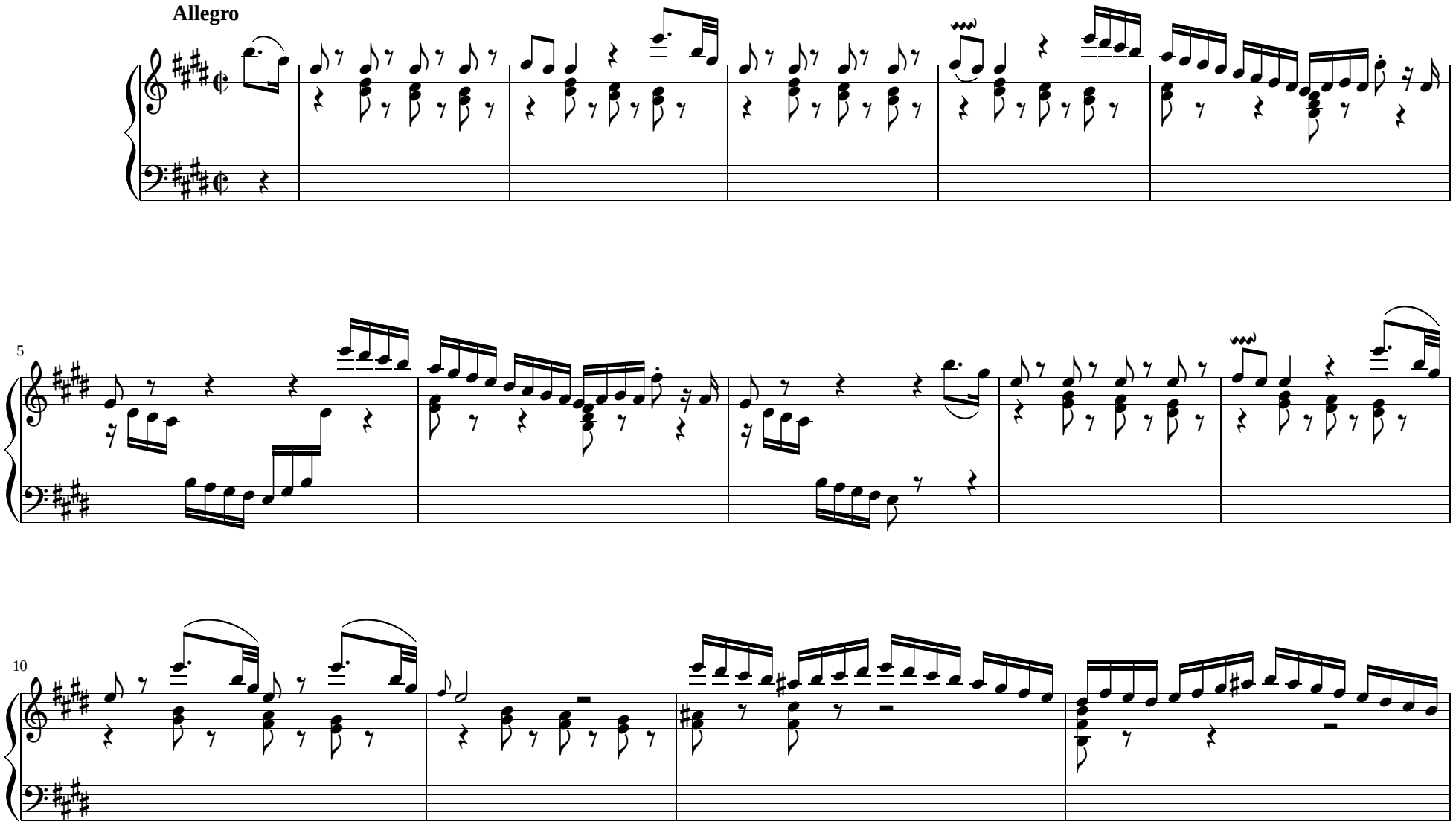
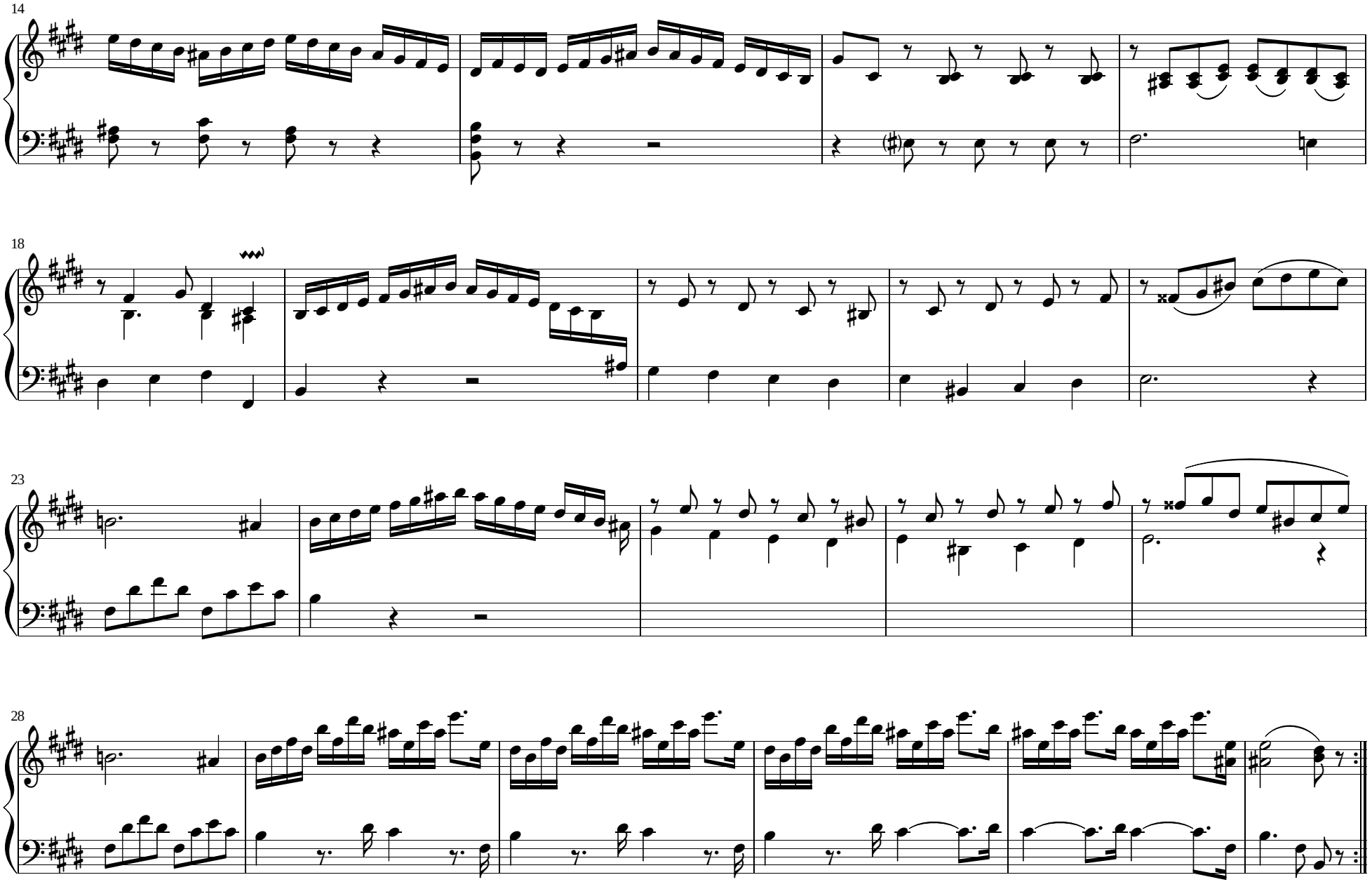
Sonata Terza

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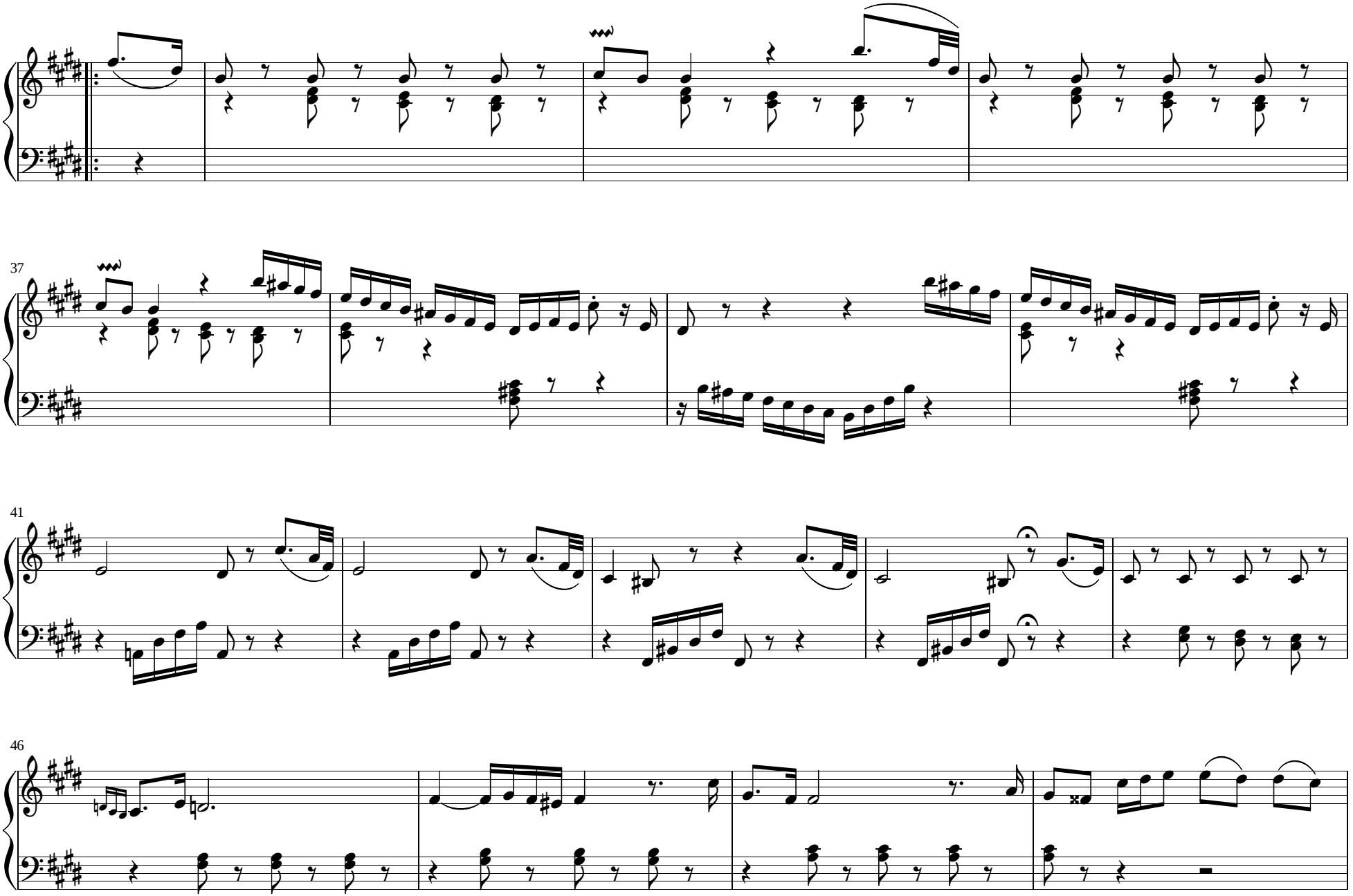
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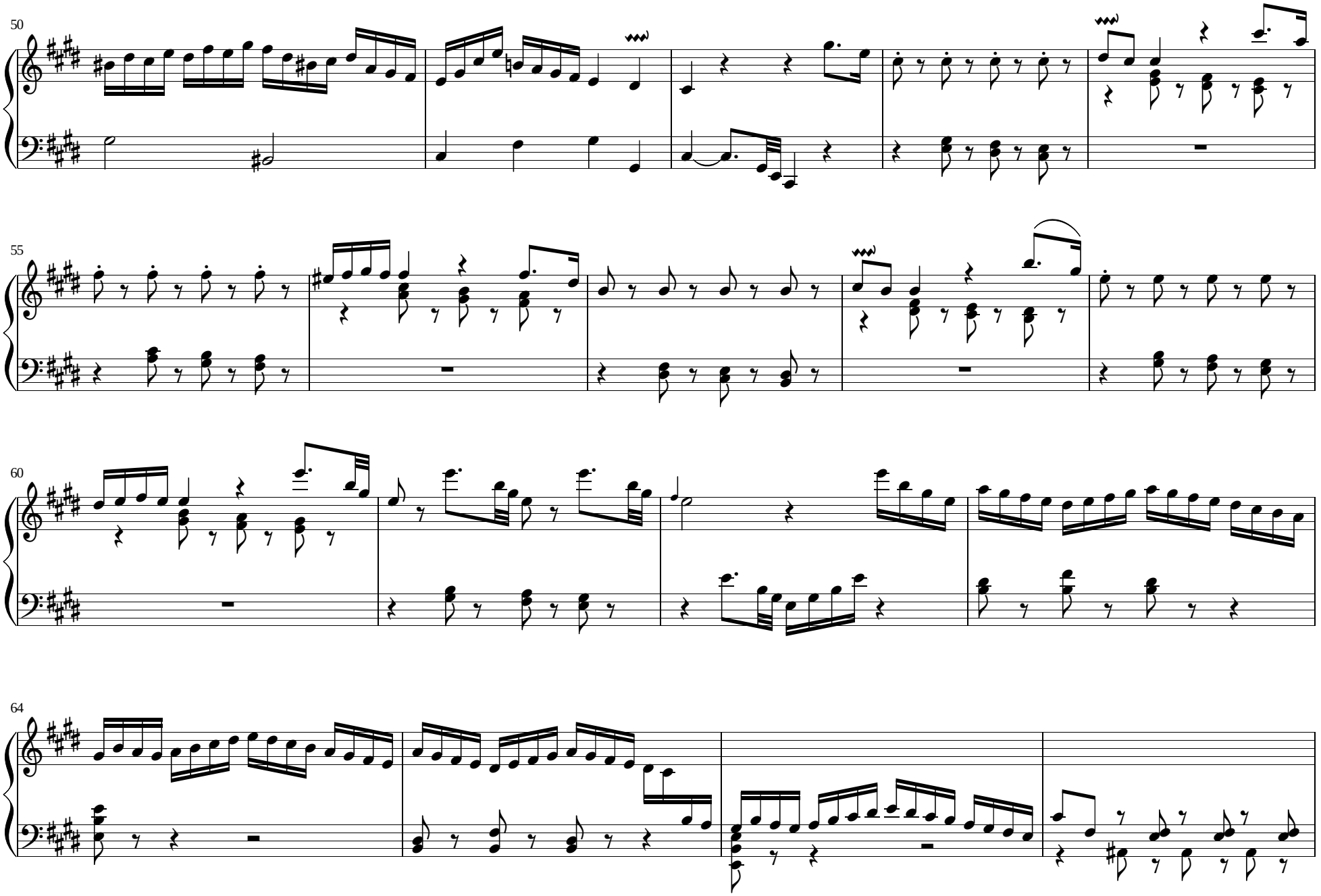
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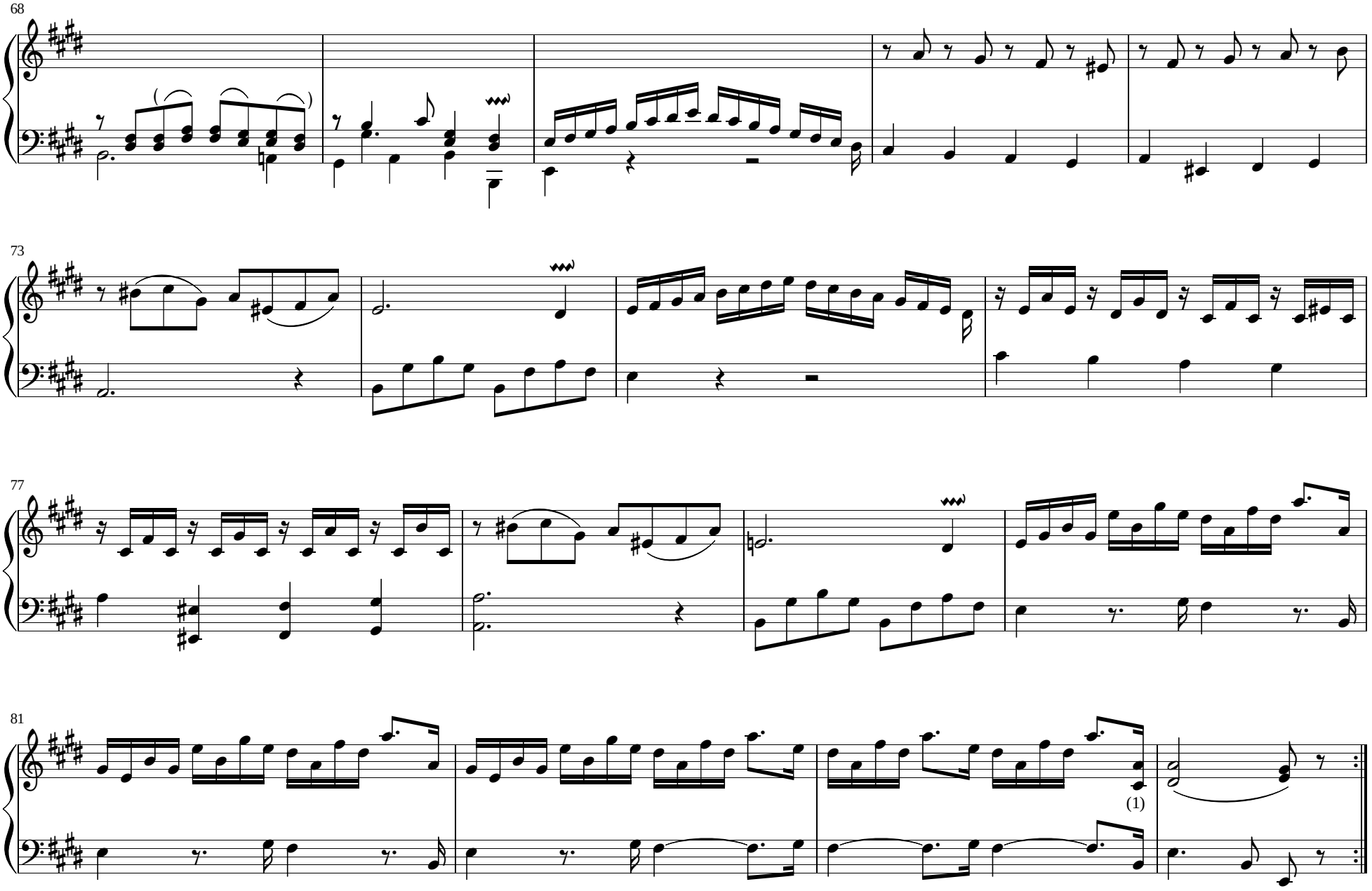
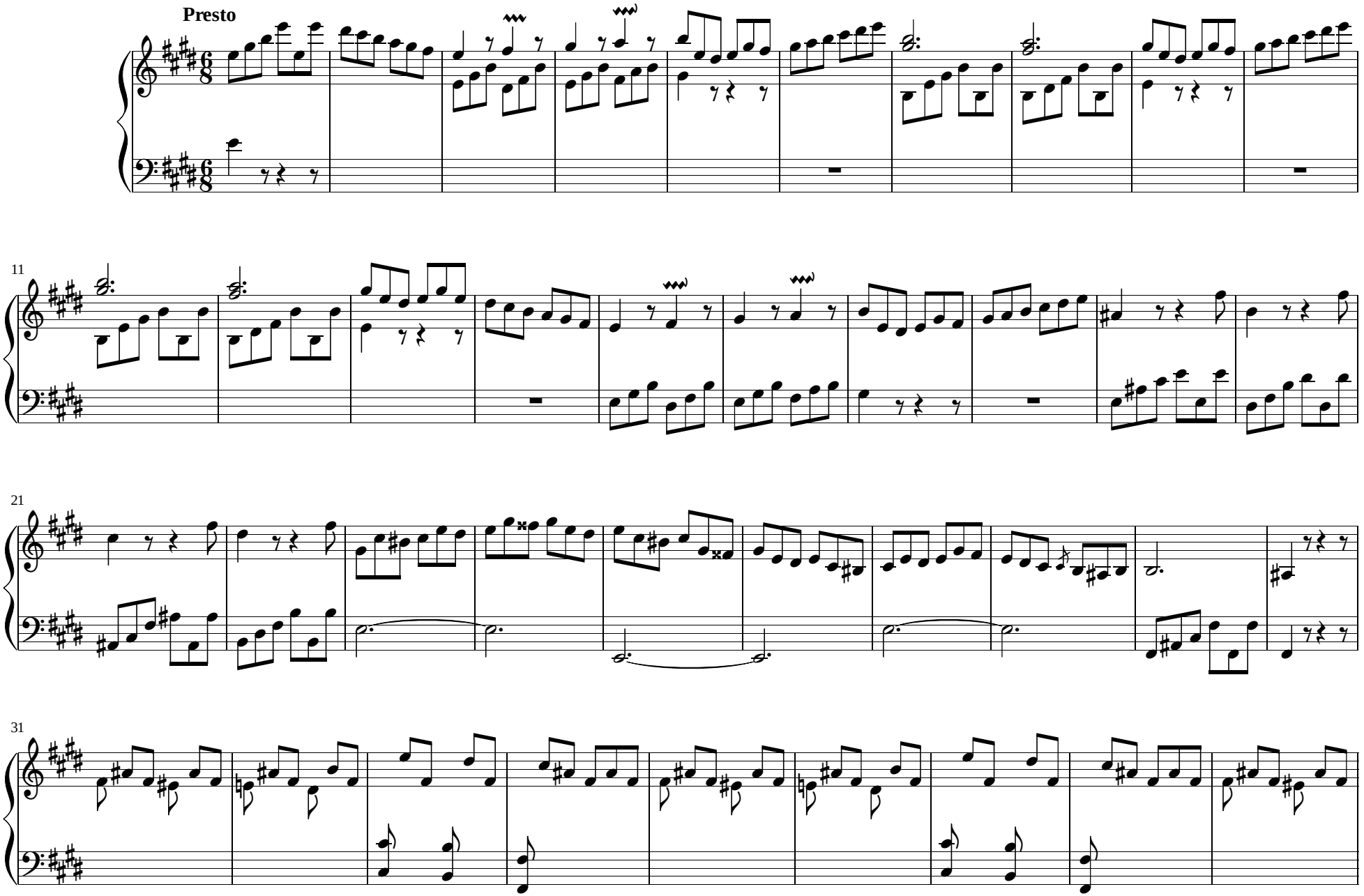


(1) ms 84 : Do senza equivoco, ma Re possibile in accordo colla mis. 33 - *Do non équivoque, Ré est toutefois possible selon la mes. 33* C without doubt, but D is possible according the bar 33


Presto
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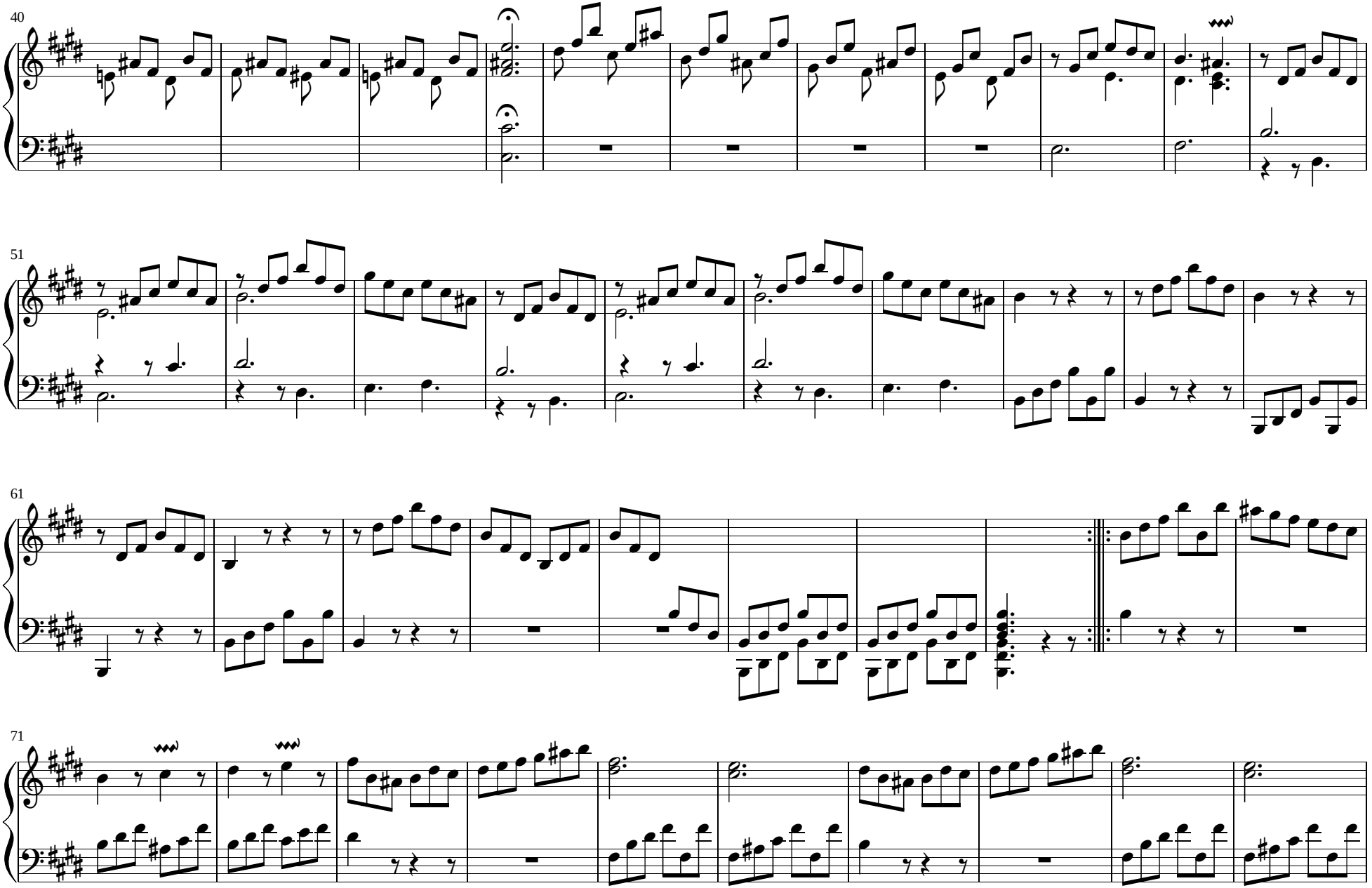
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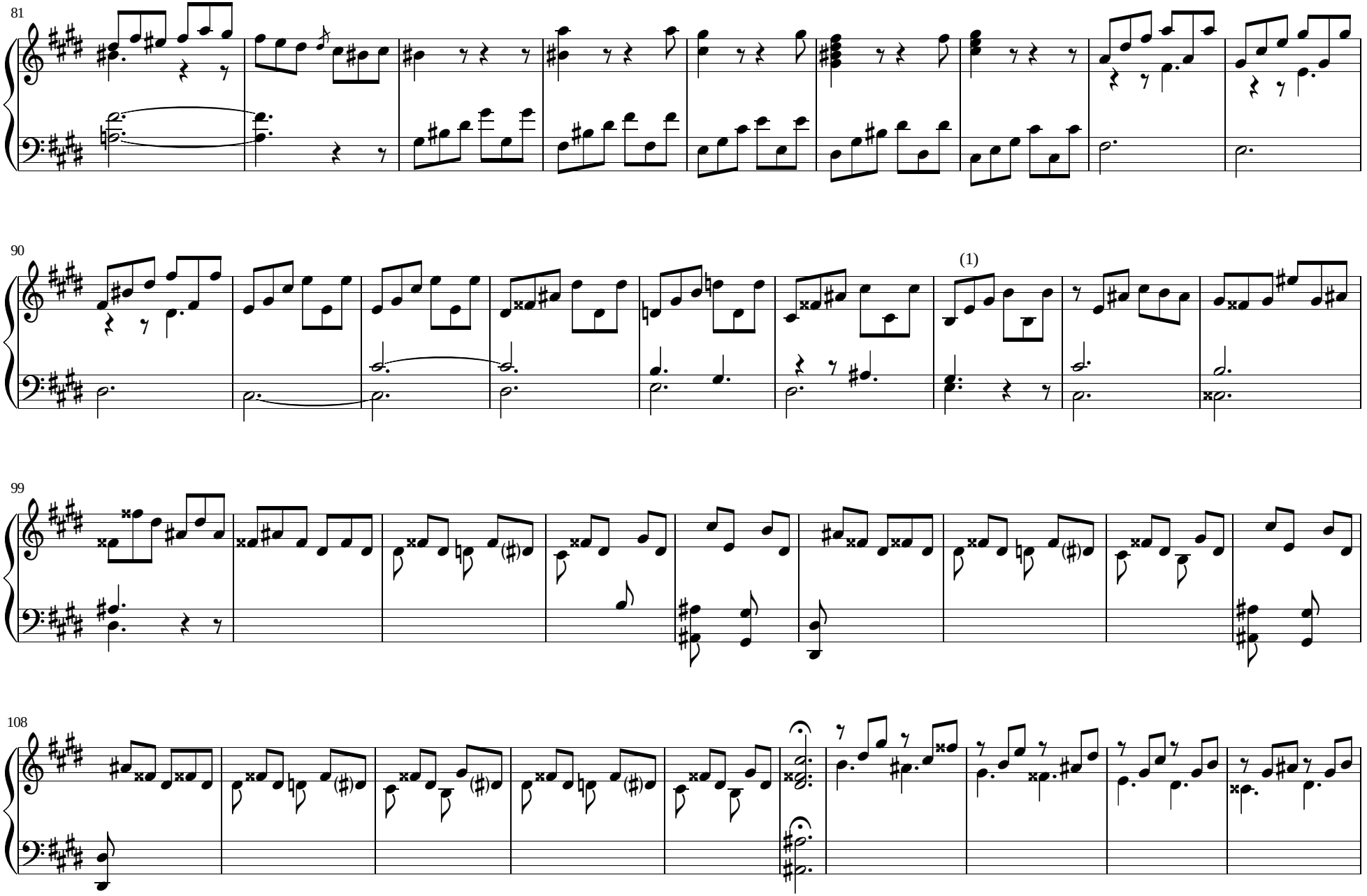
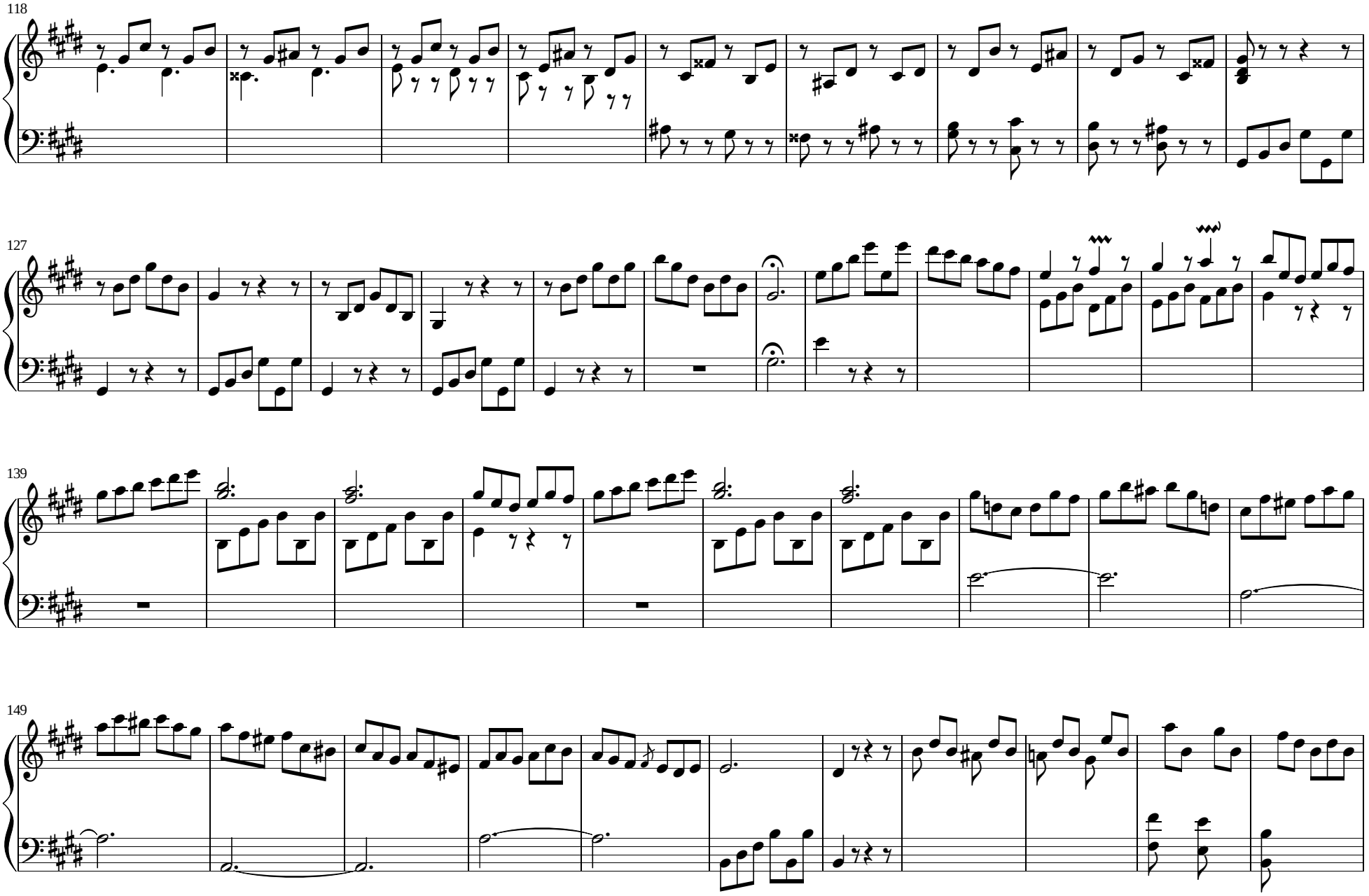


(1) manuscritto : Re, errore possibile - *le manuscrit indique un Ré, et non un Mi, probable erreur* - the manuscript gives a D not a E, may be a mistake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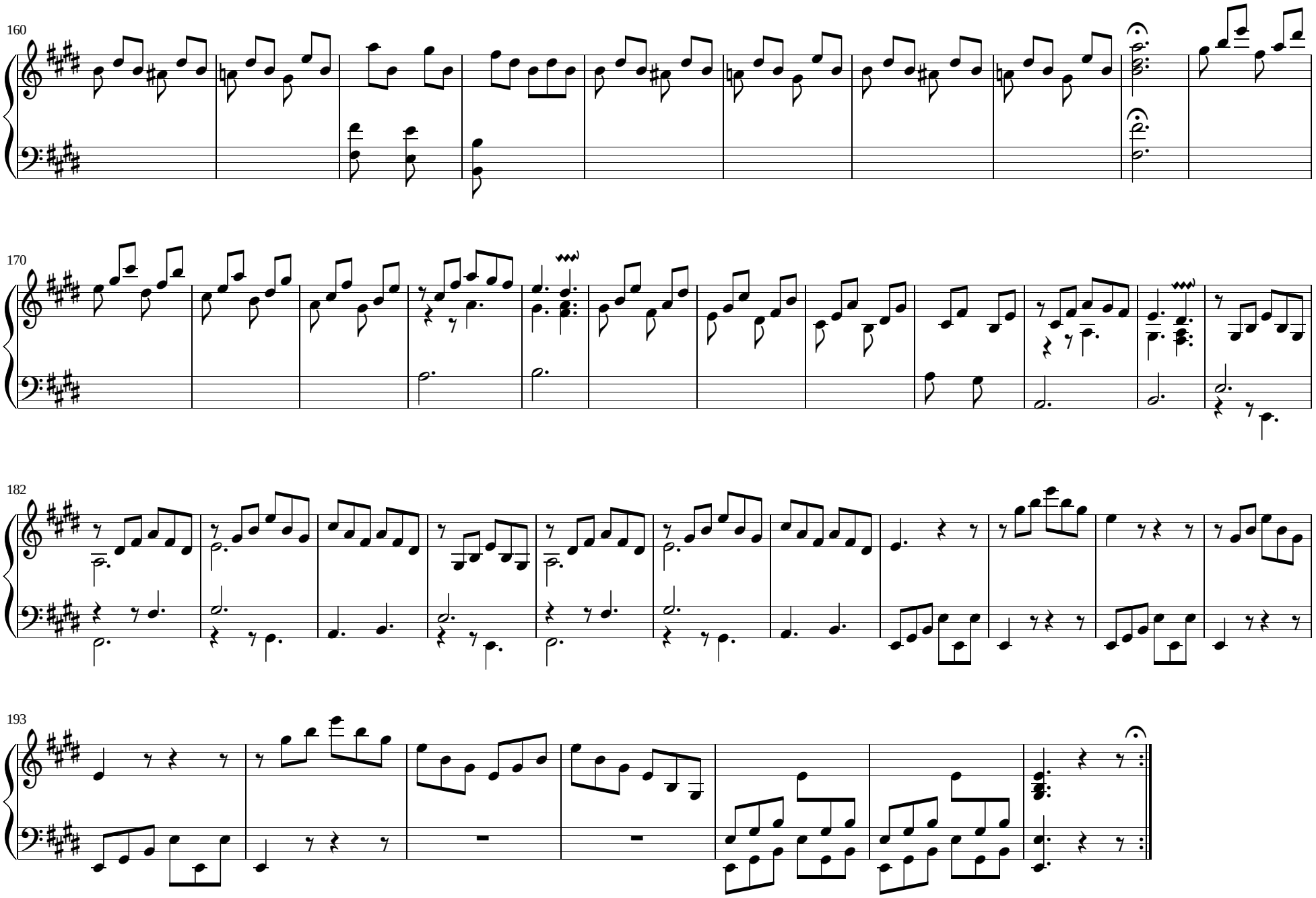
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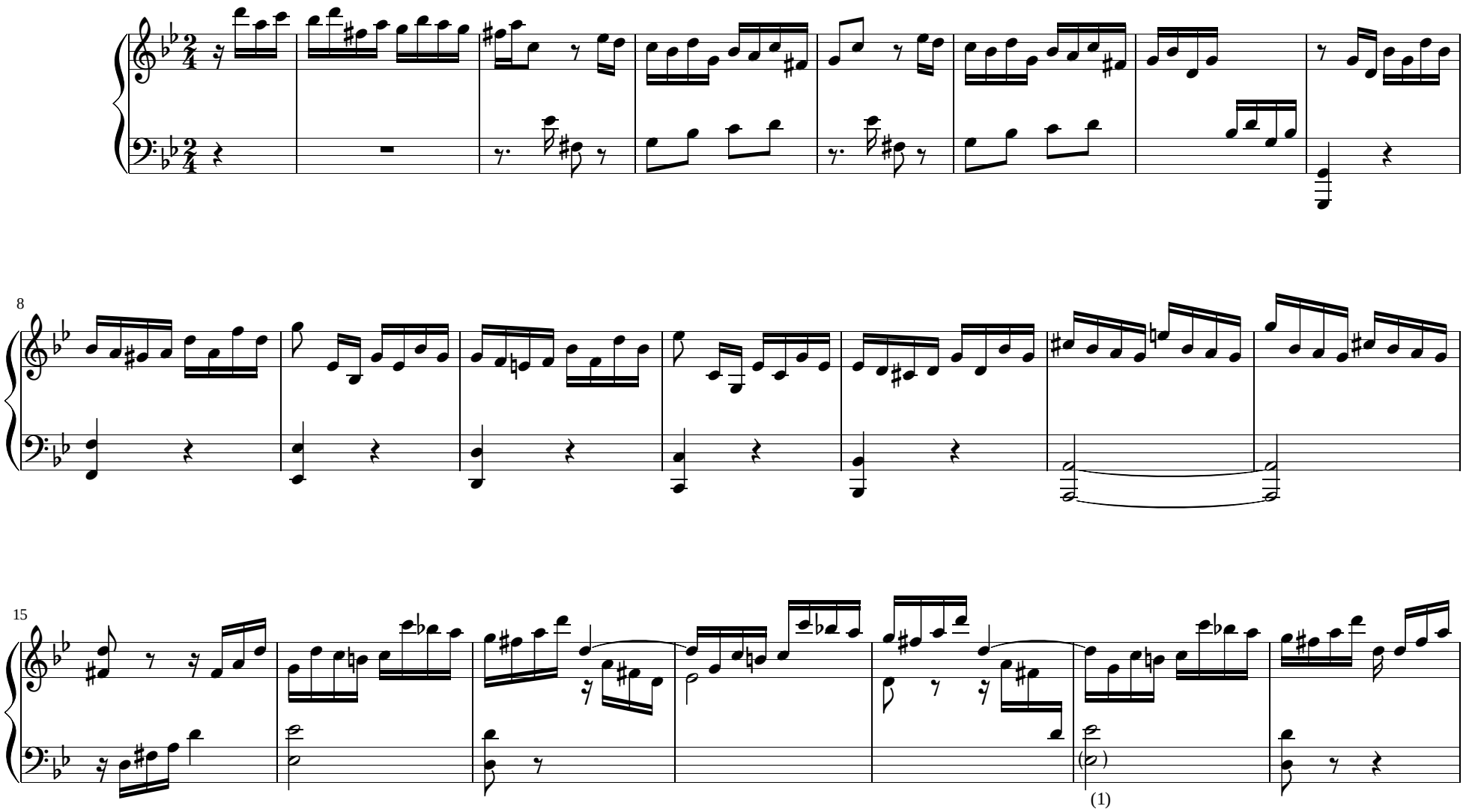
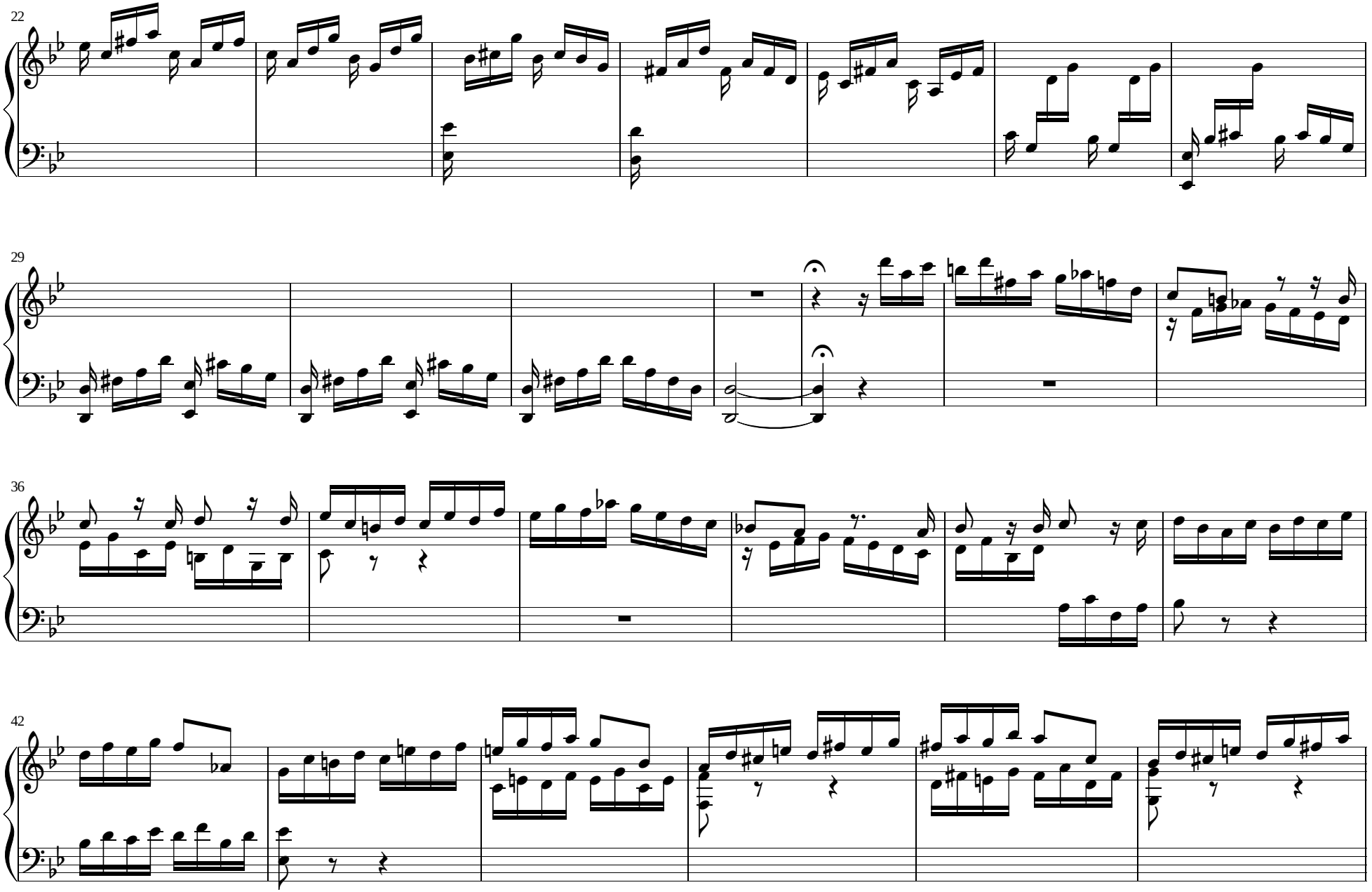
Sonata Quarta

Presto



(1) Mi basso manca - *Le Mi grave ne figure pas dans le manuscrit* -No low E in the manuscript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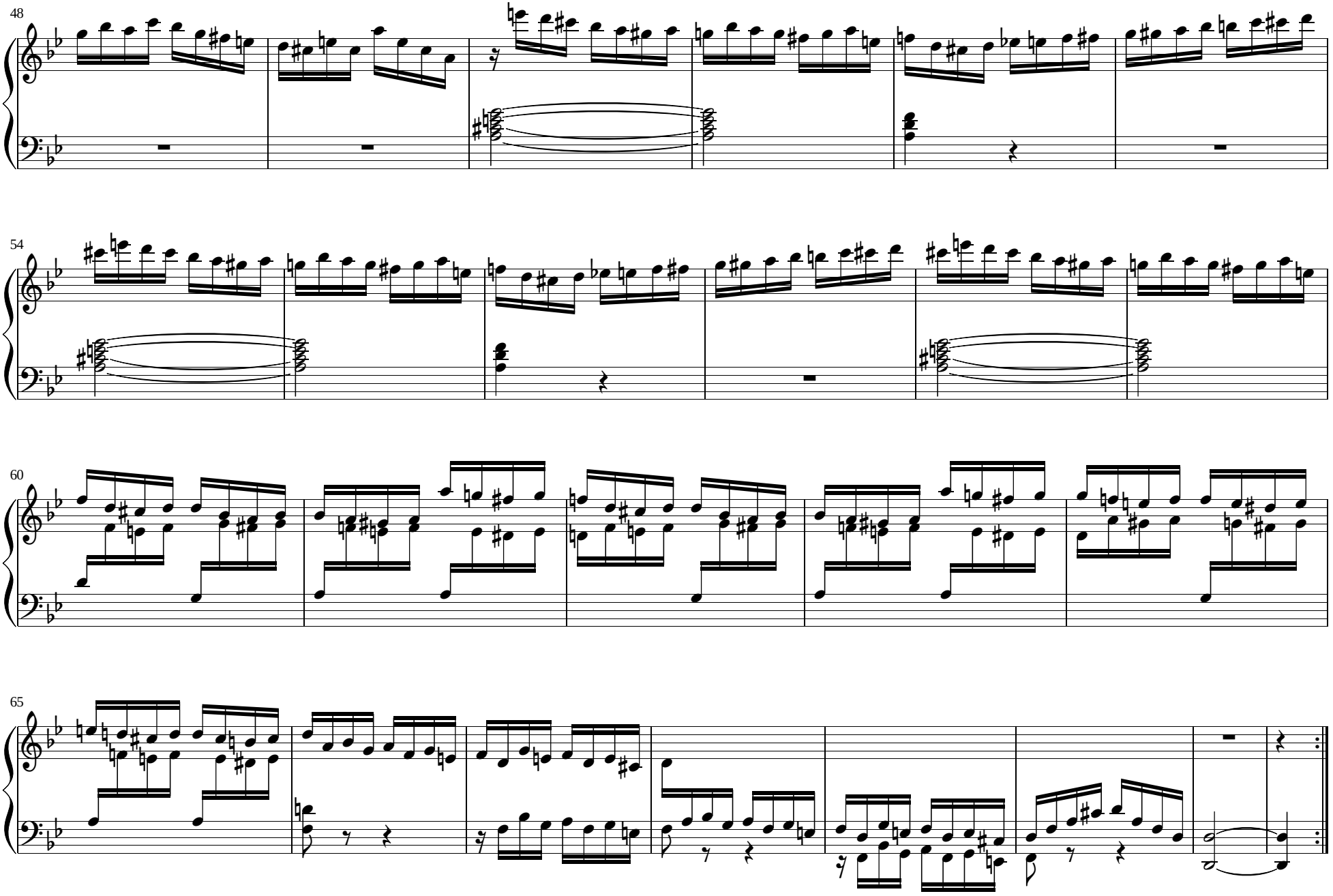
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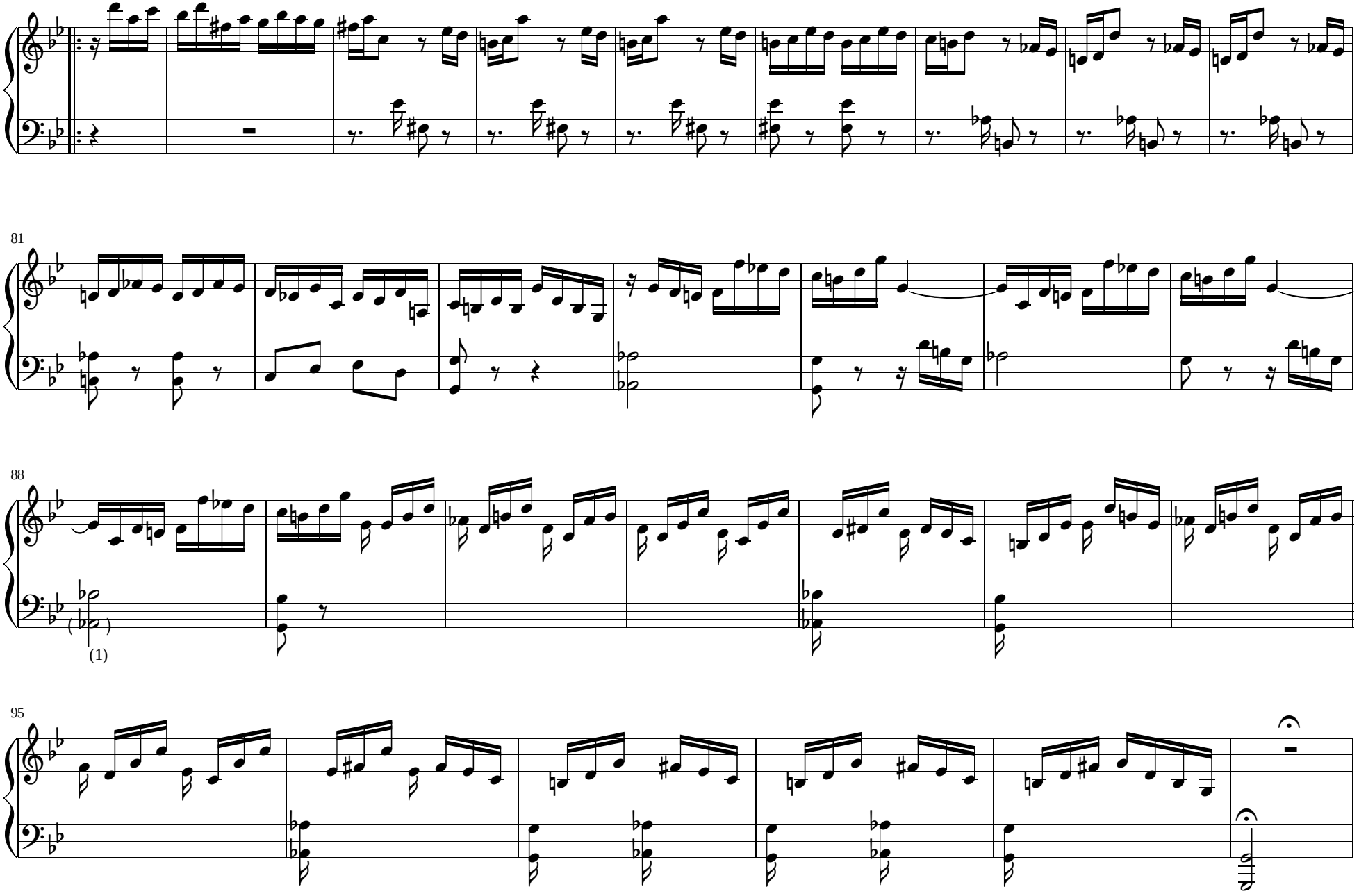
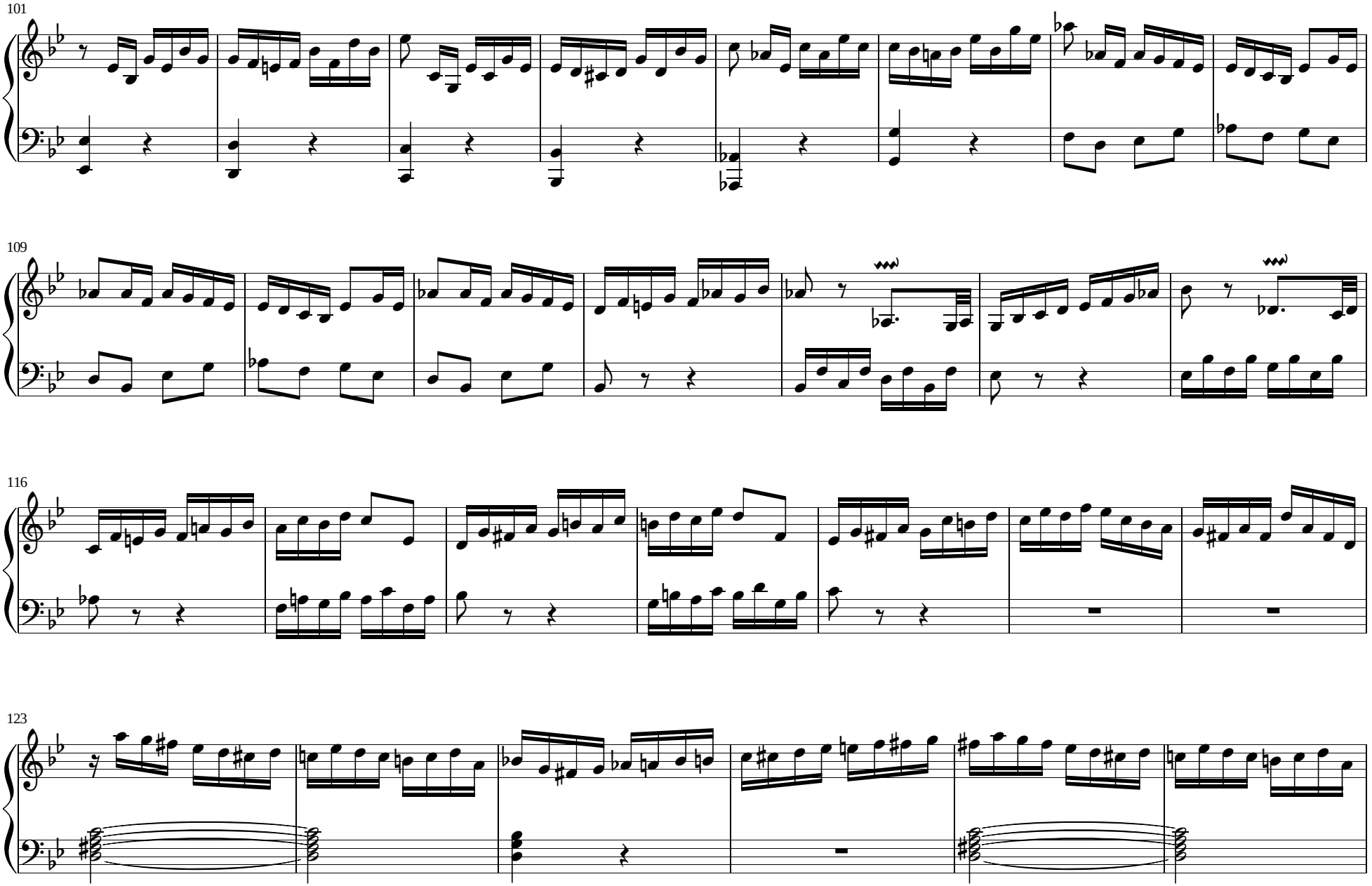


(1) La basso manca - *Le La grave manque dans le manuscrit* -No low A in the manuscript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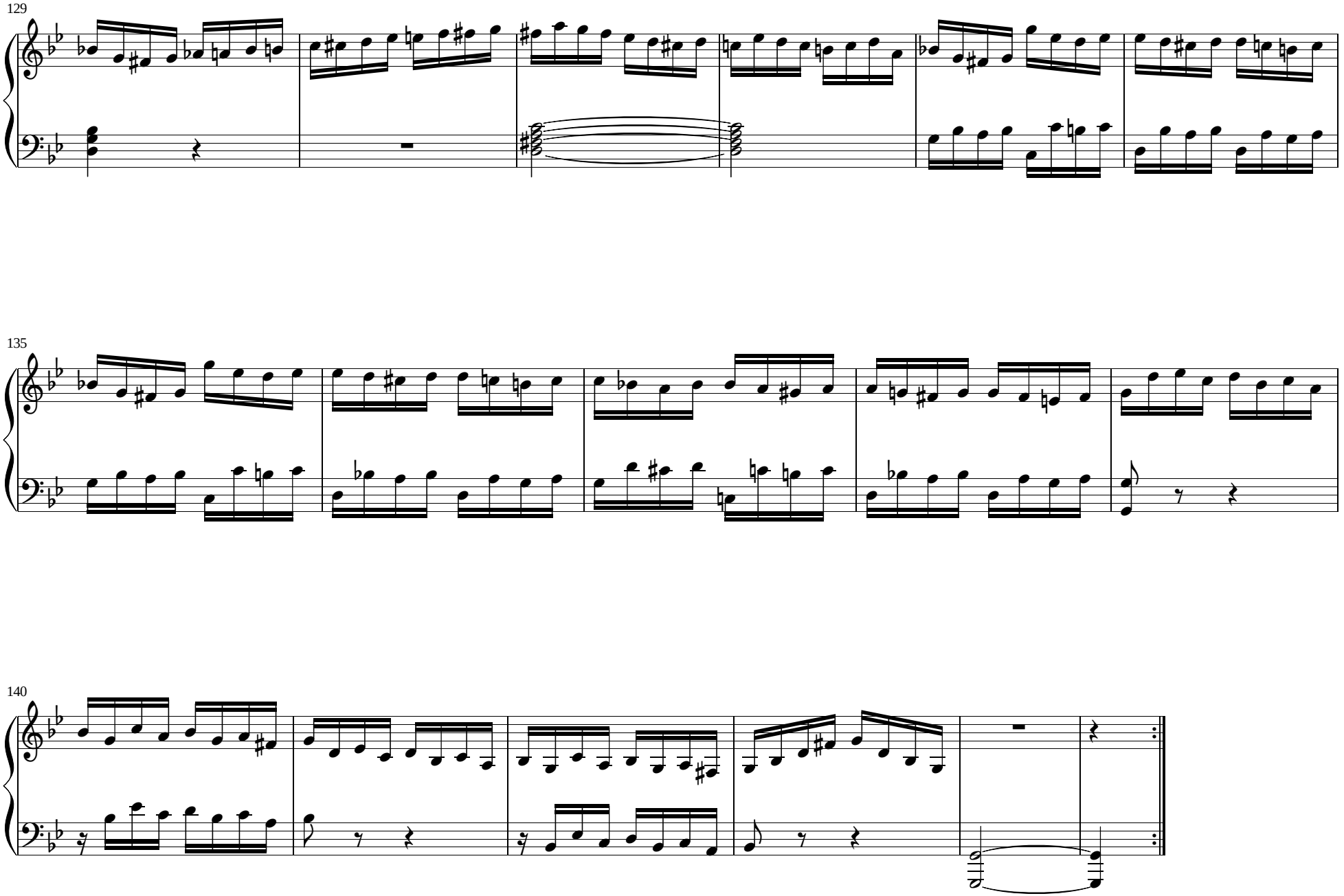
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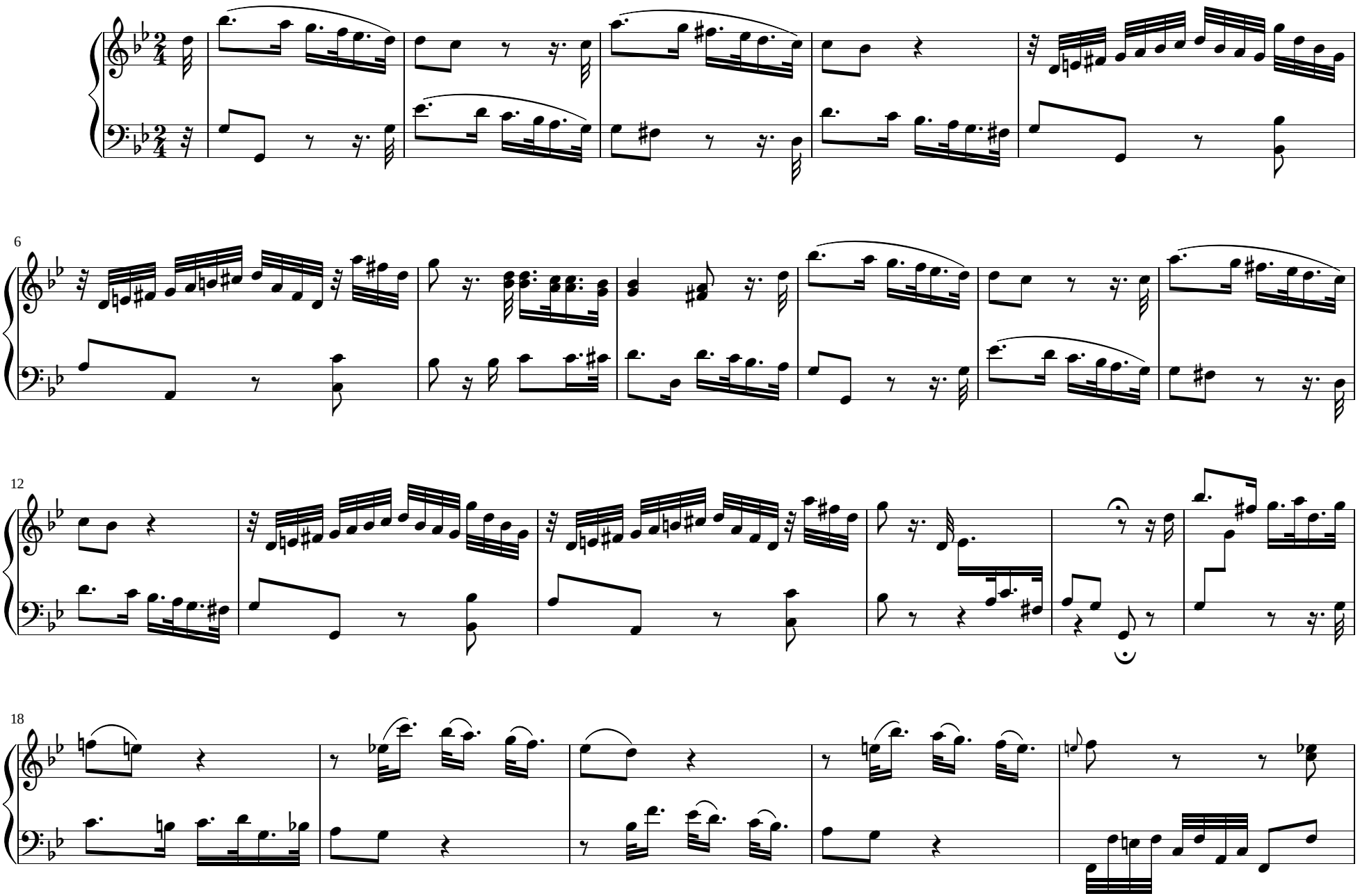
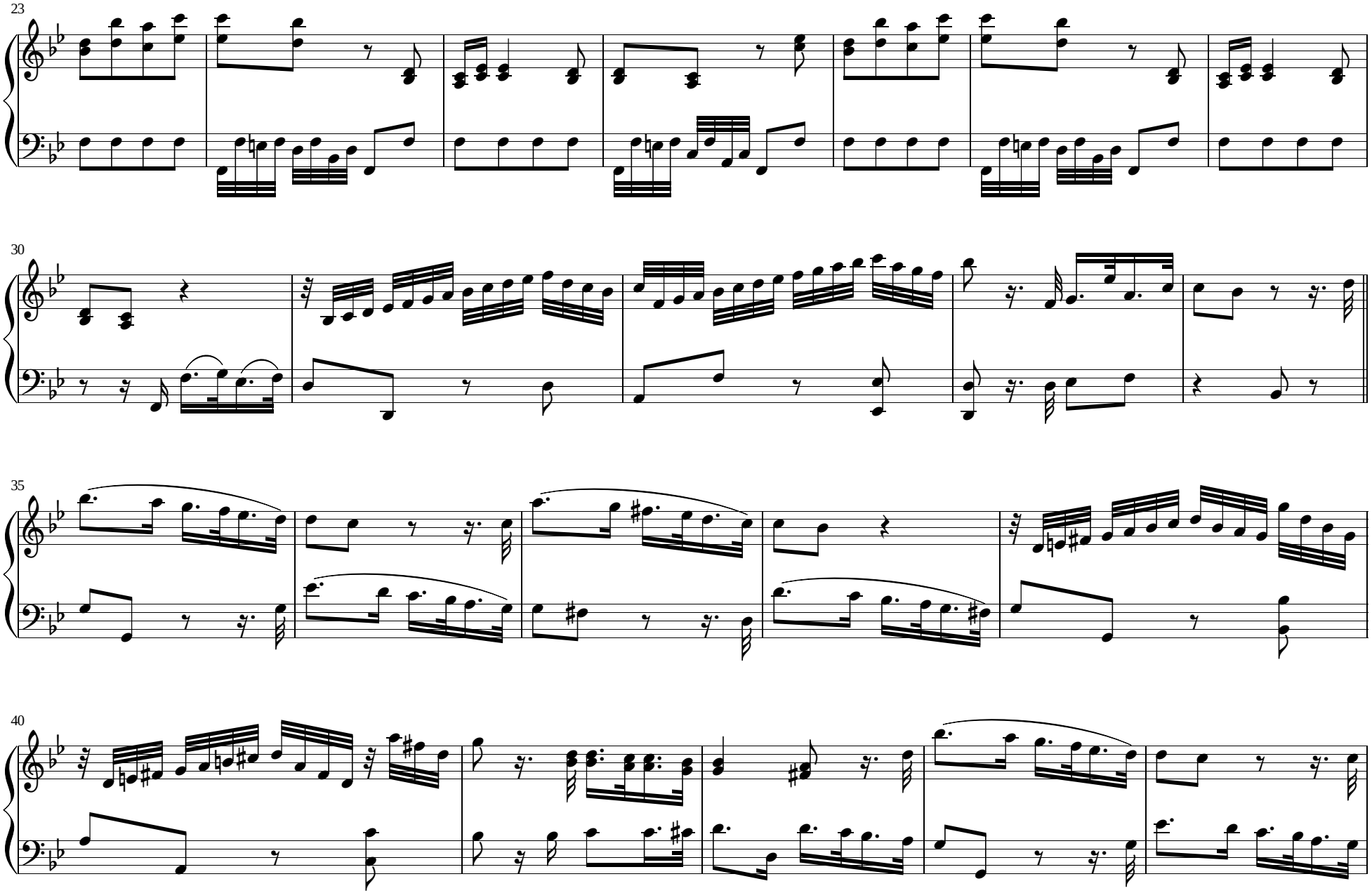
Allegretto affettuoso

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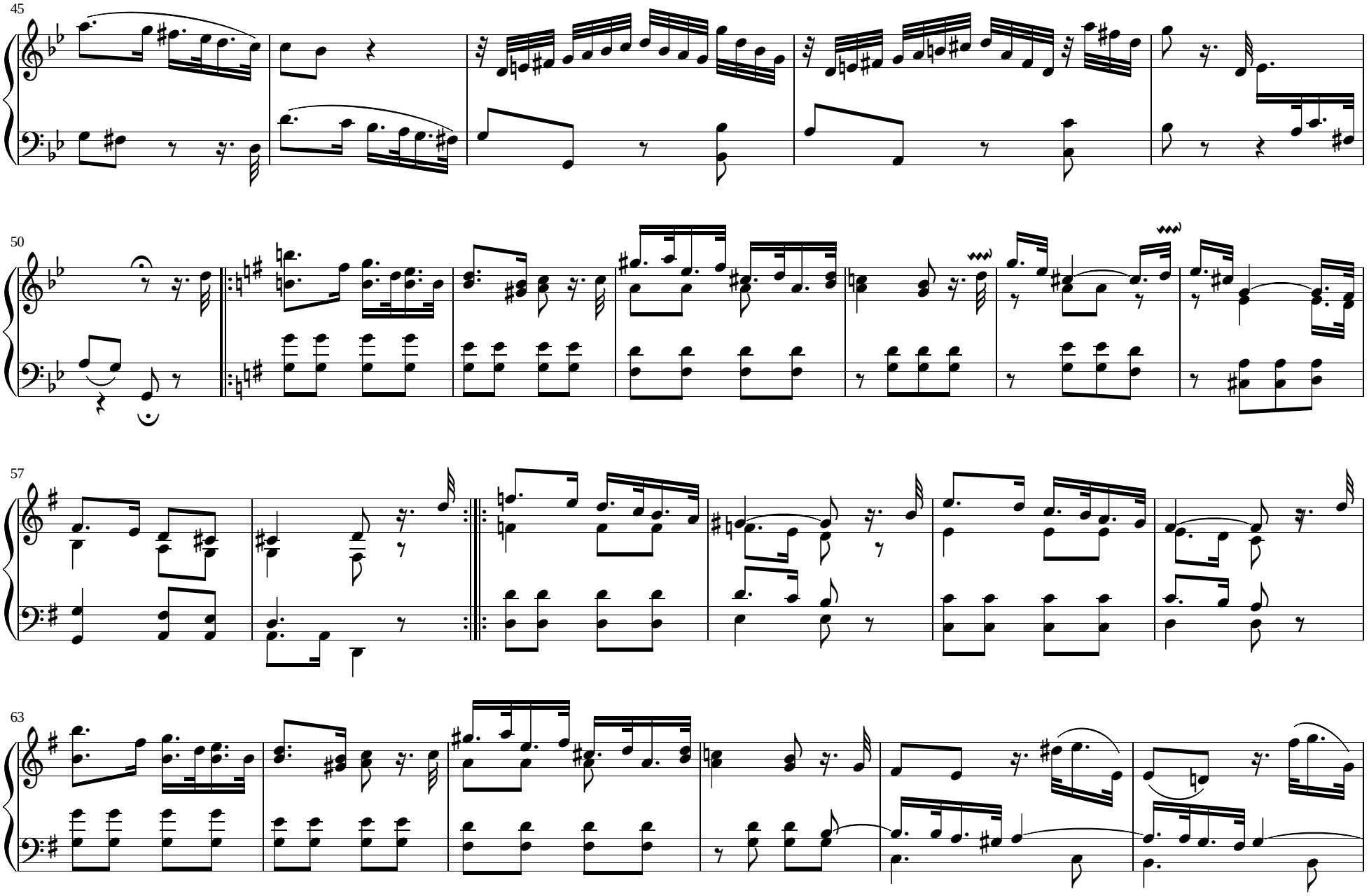
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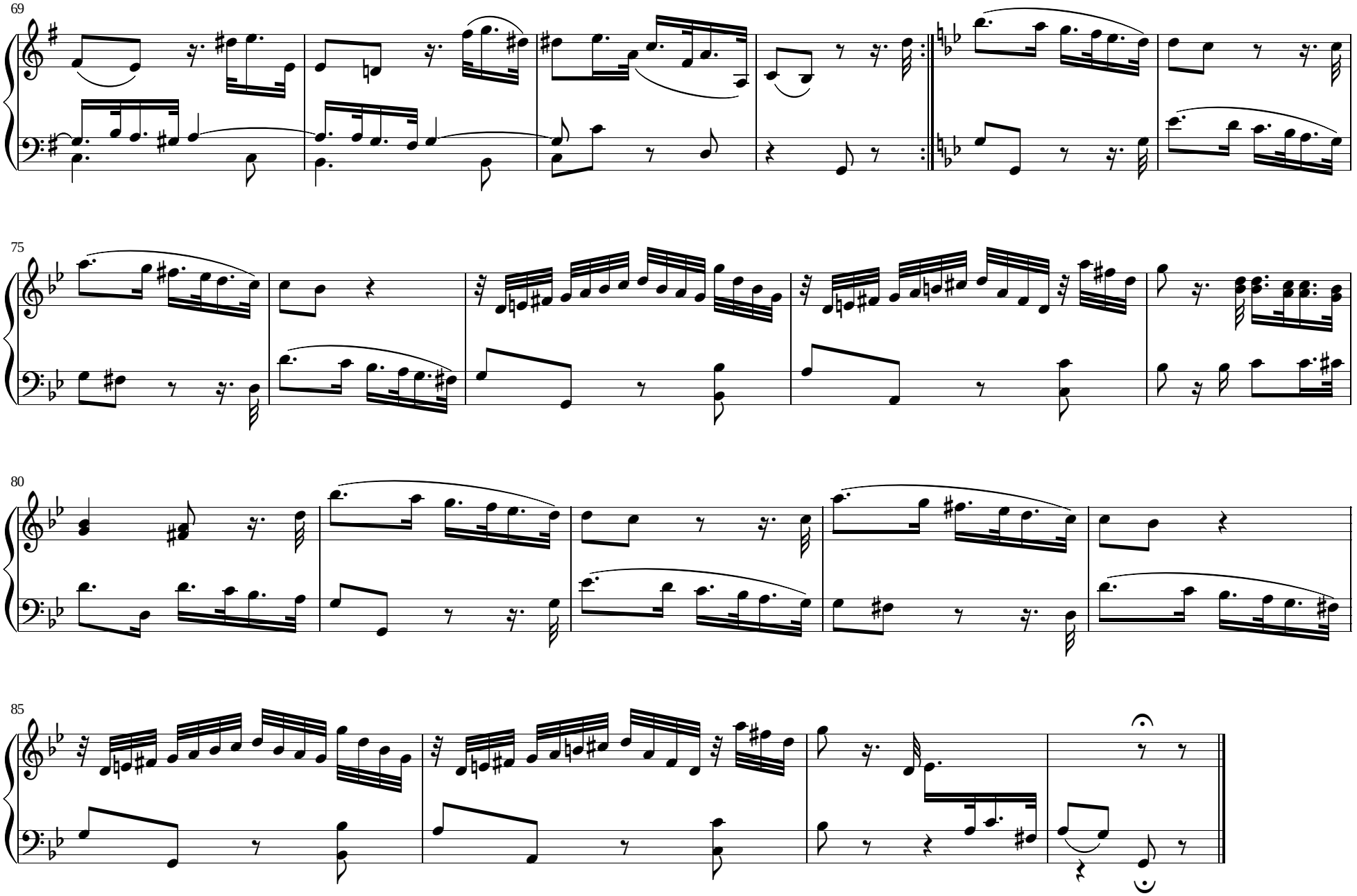
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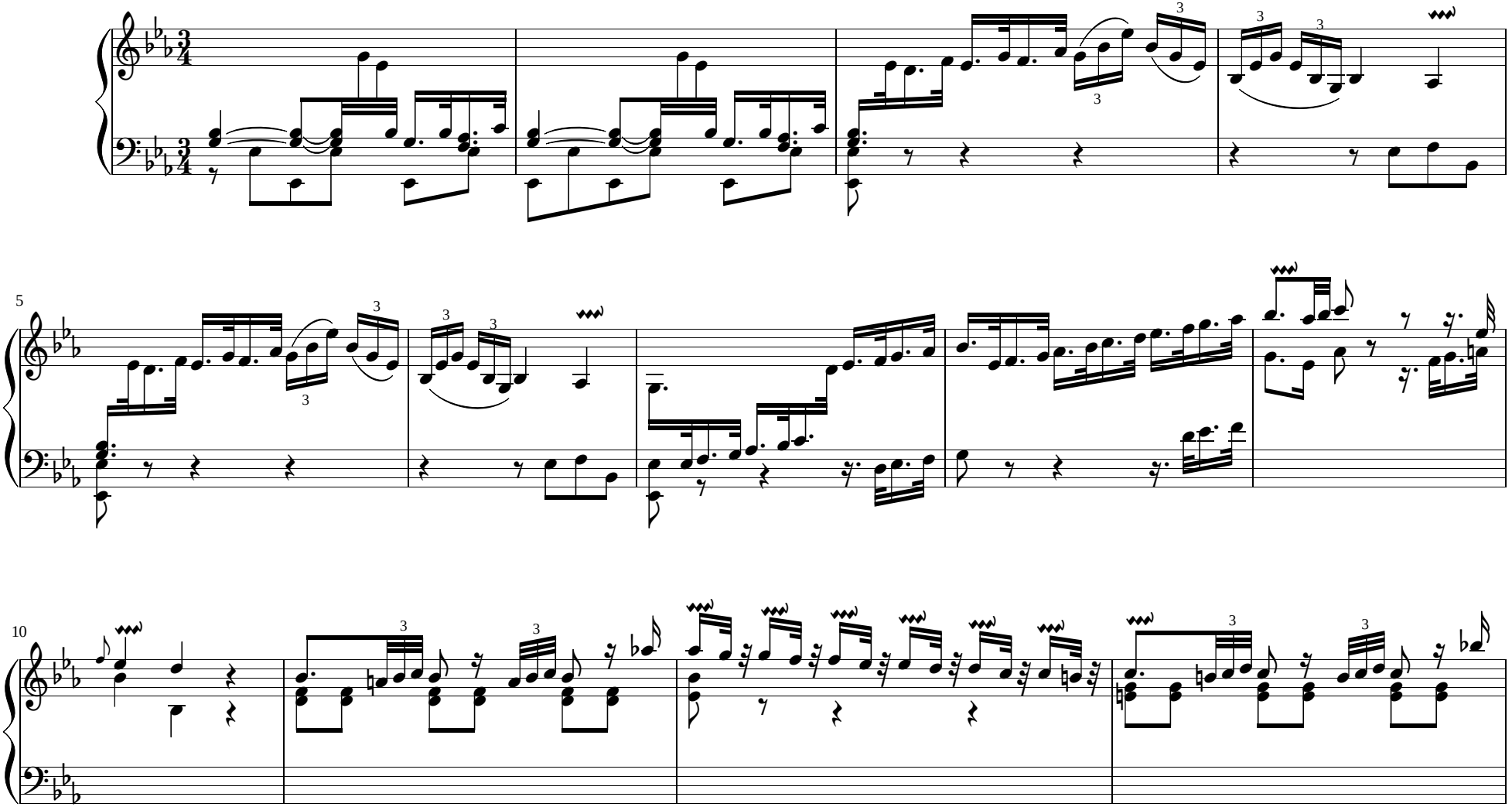
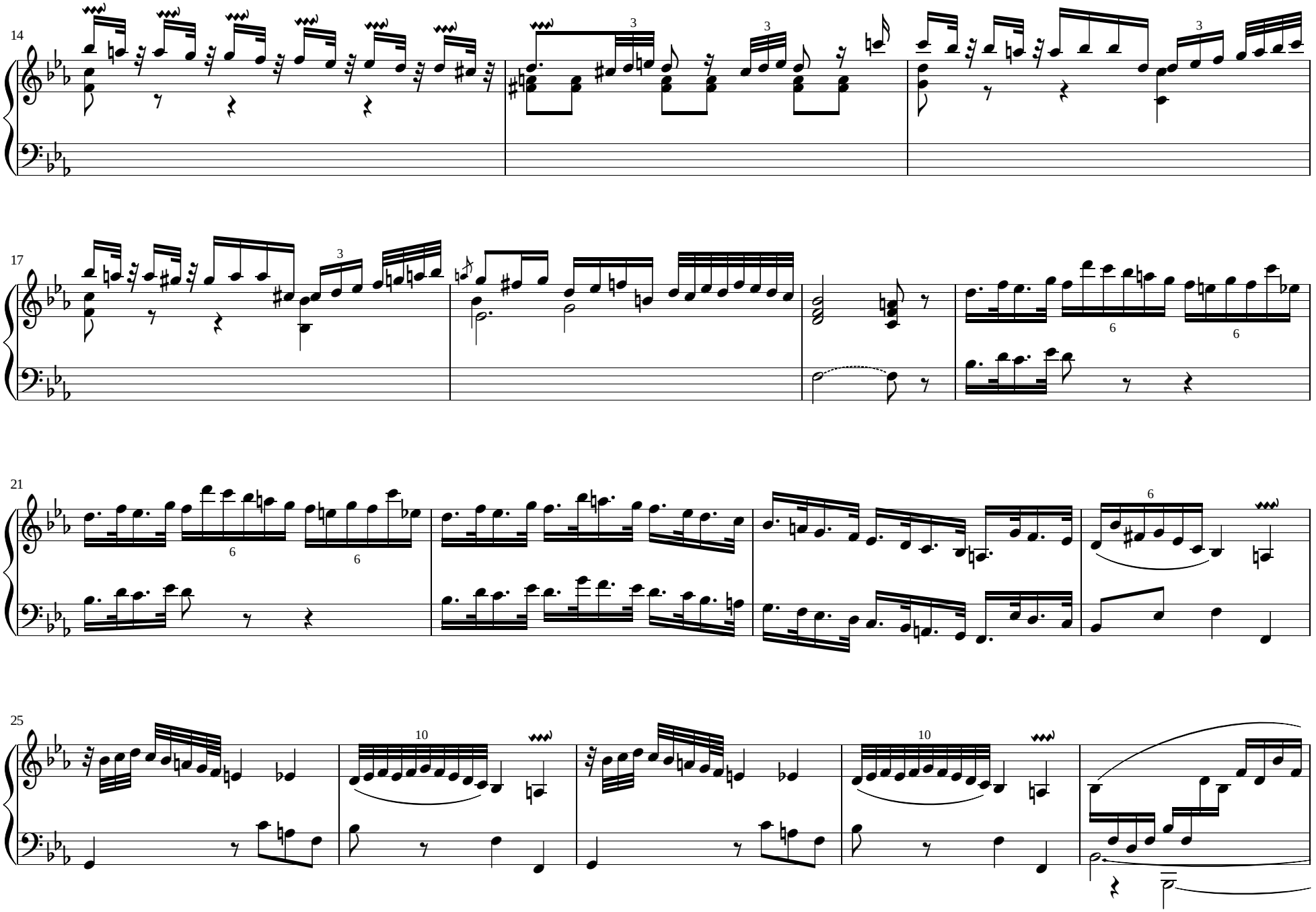
Sonata Quinta

Allegro ma non troppo

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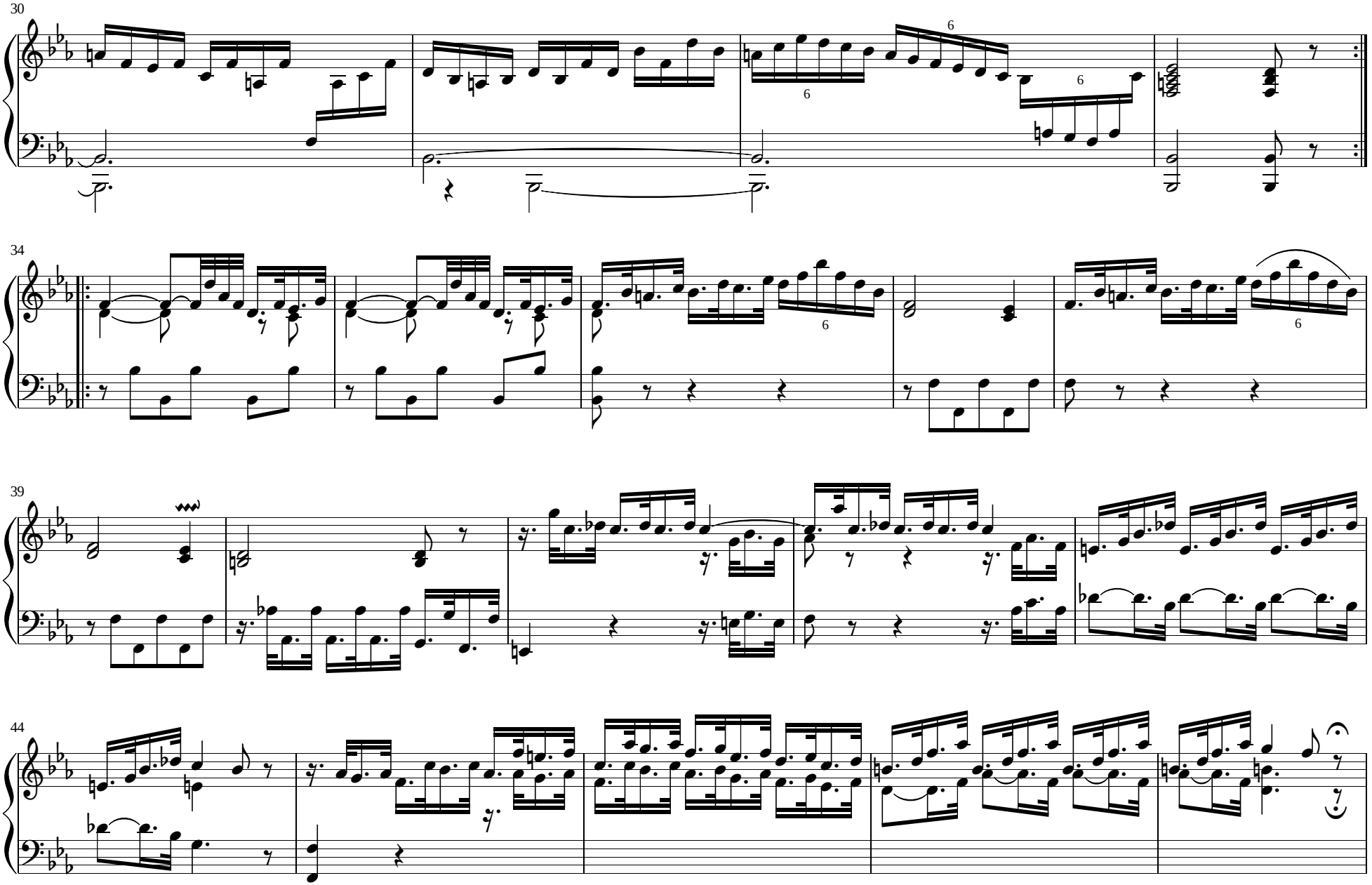
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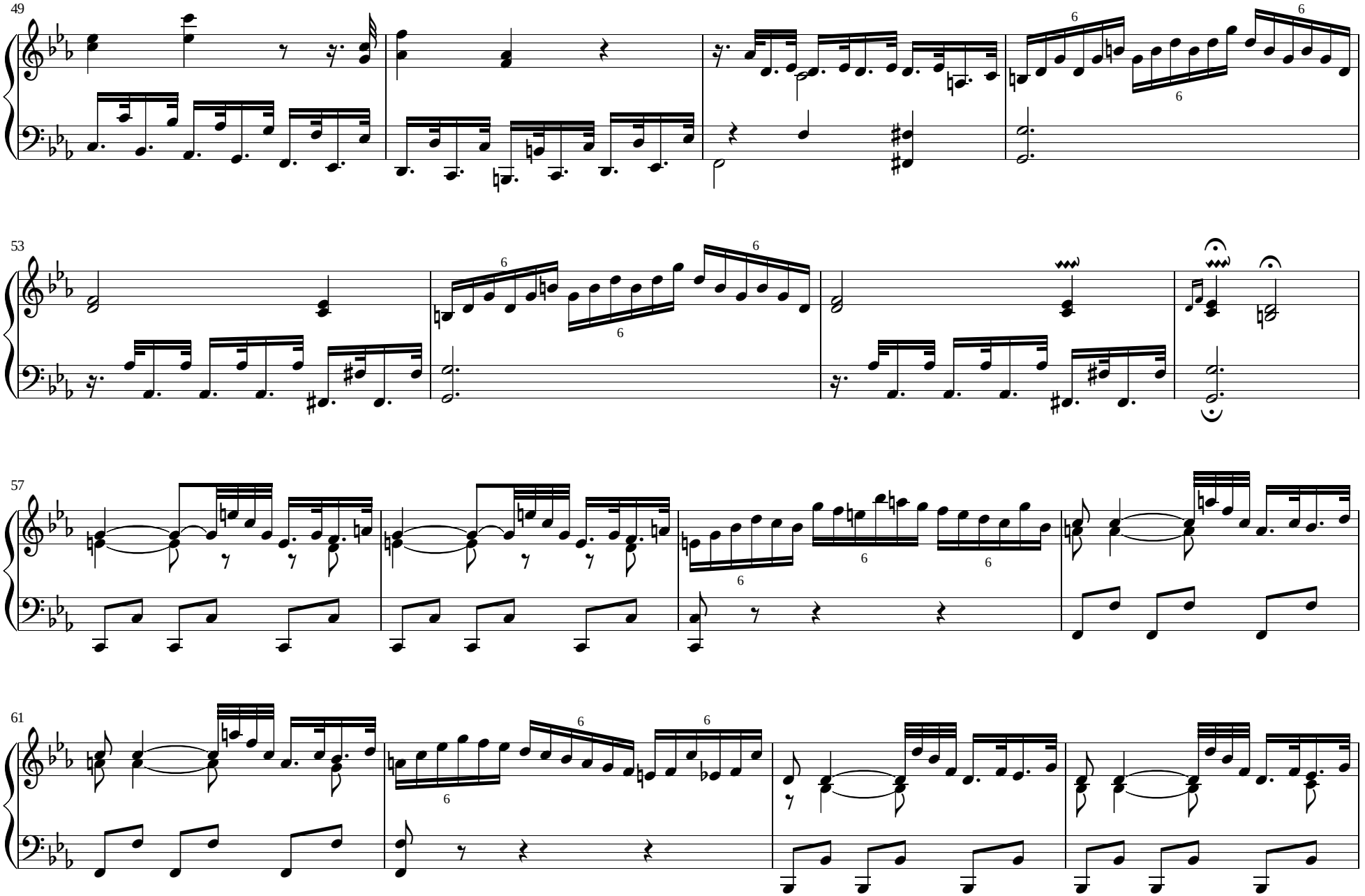
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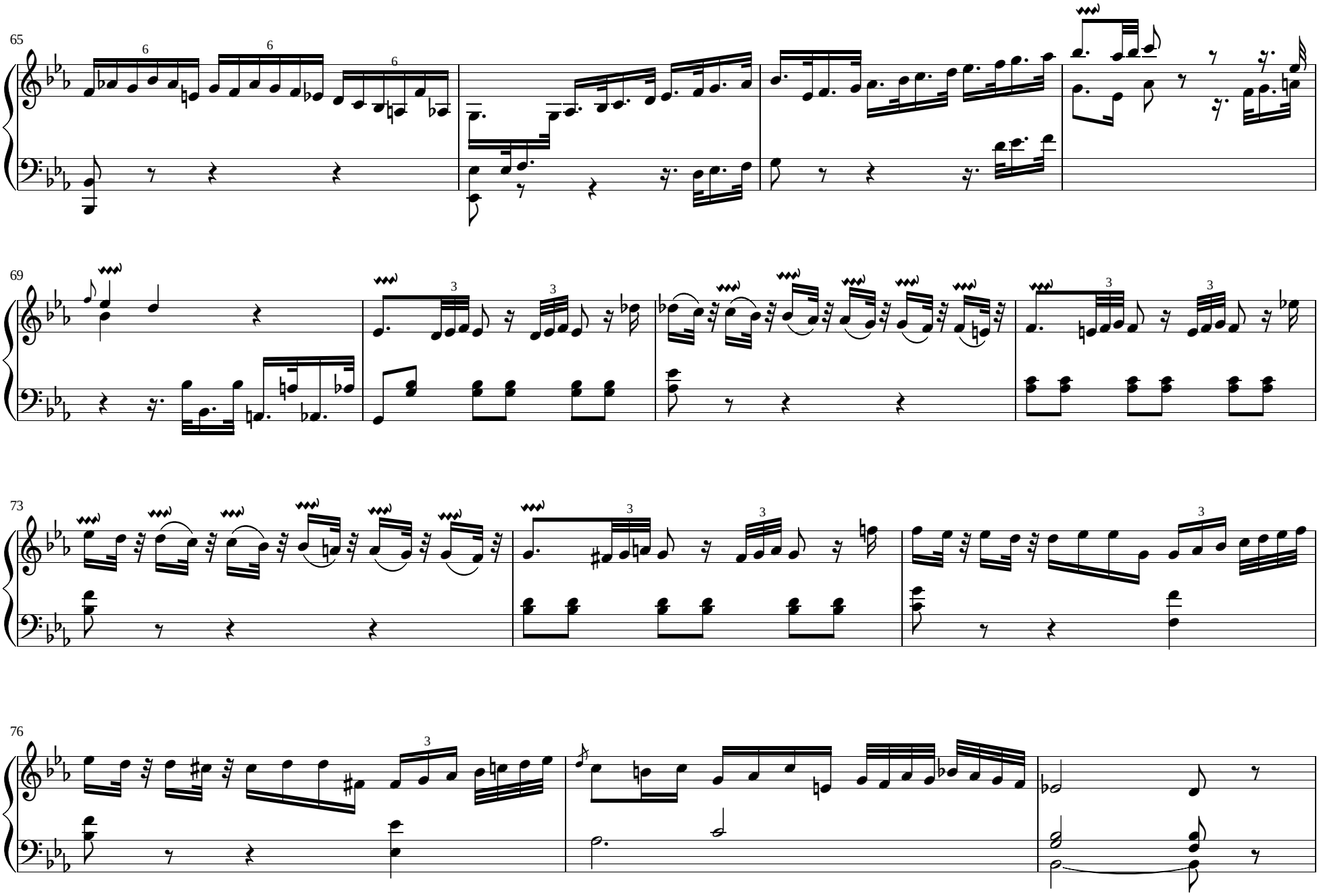
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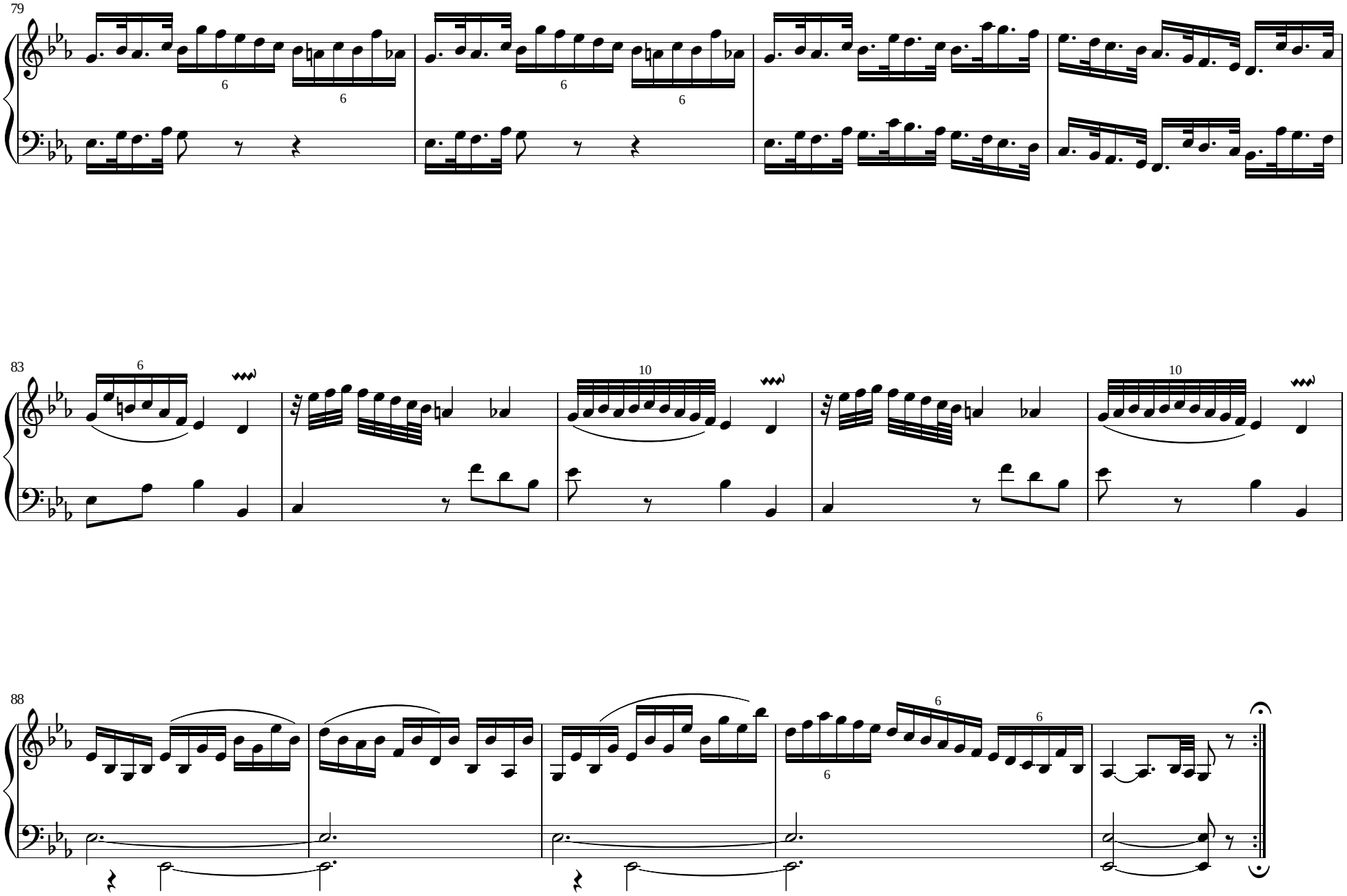
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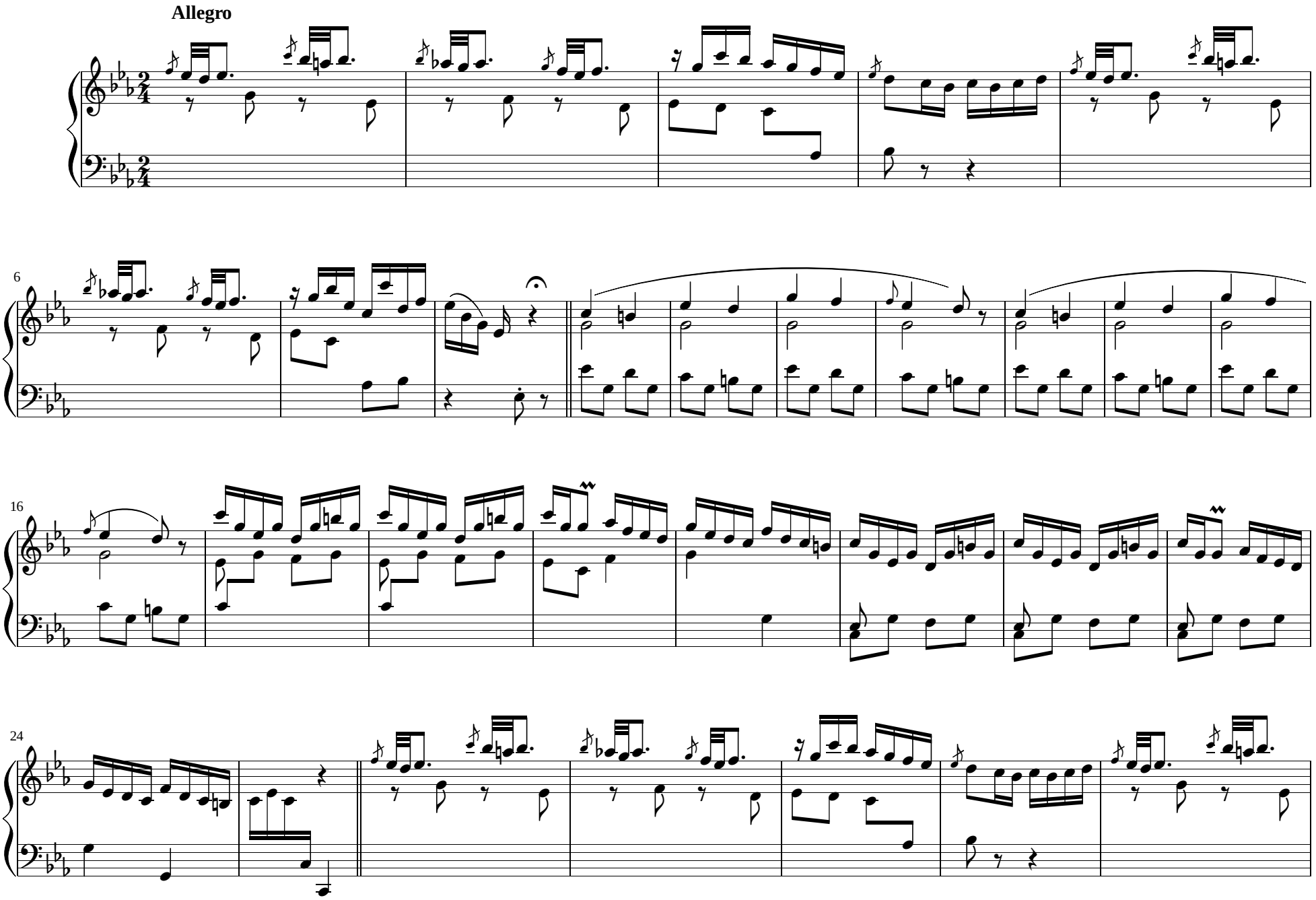
Allegro
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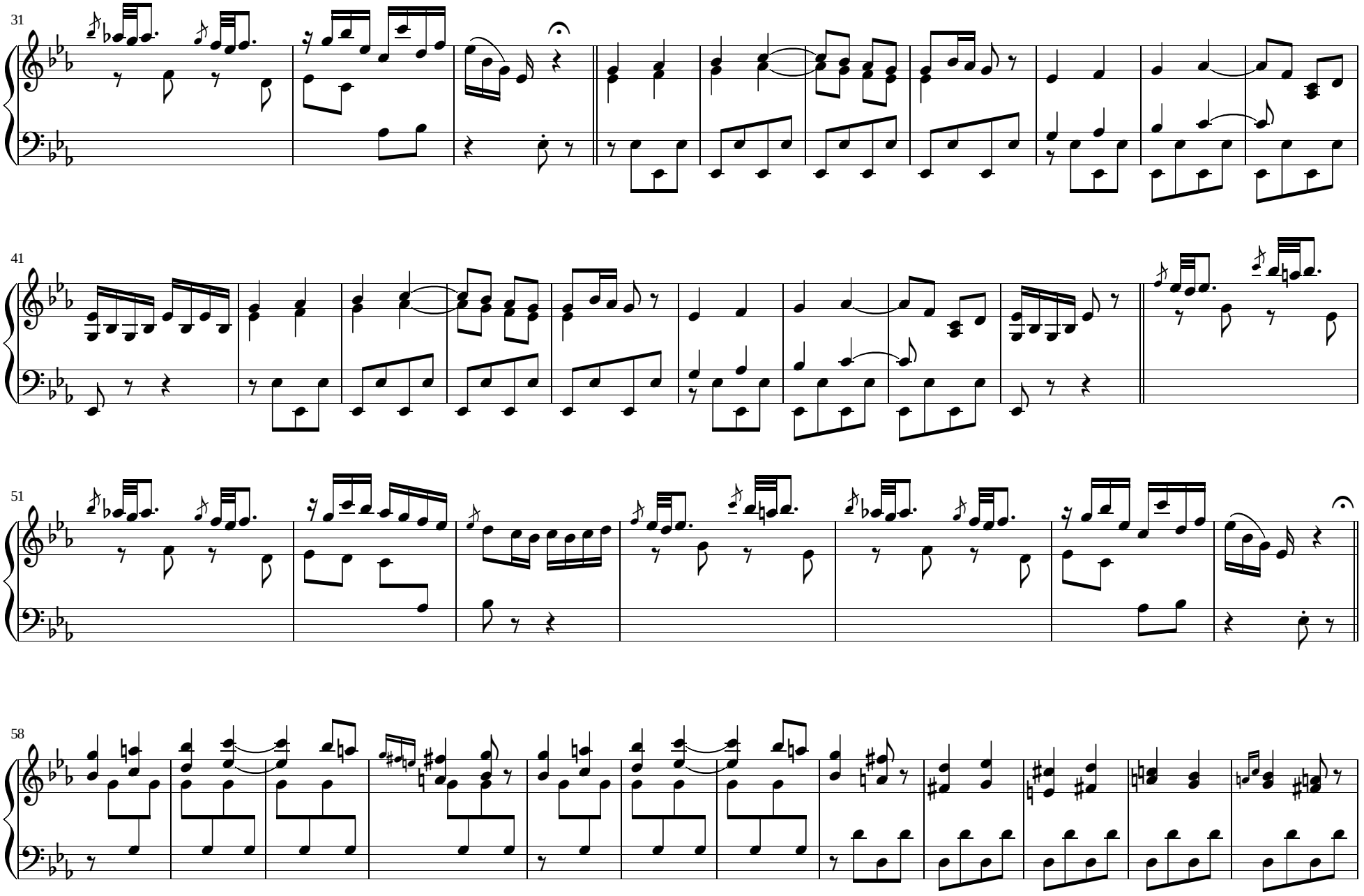
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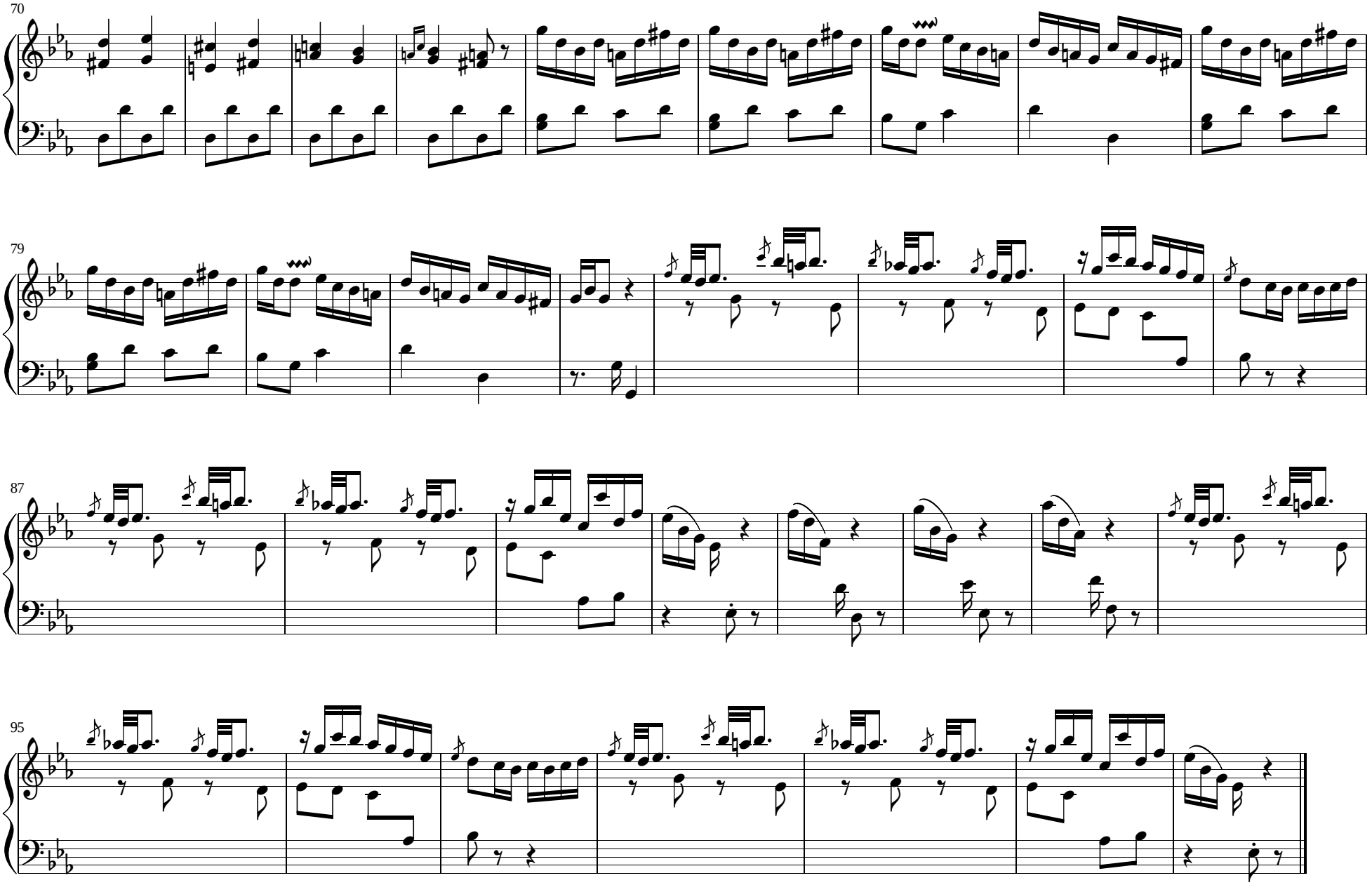
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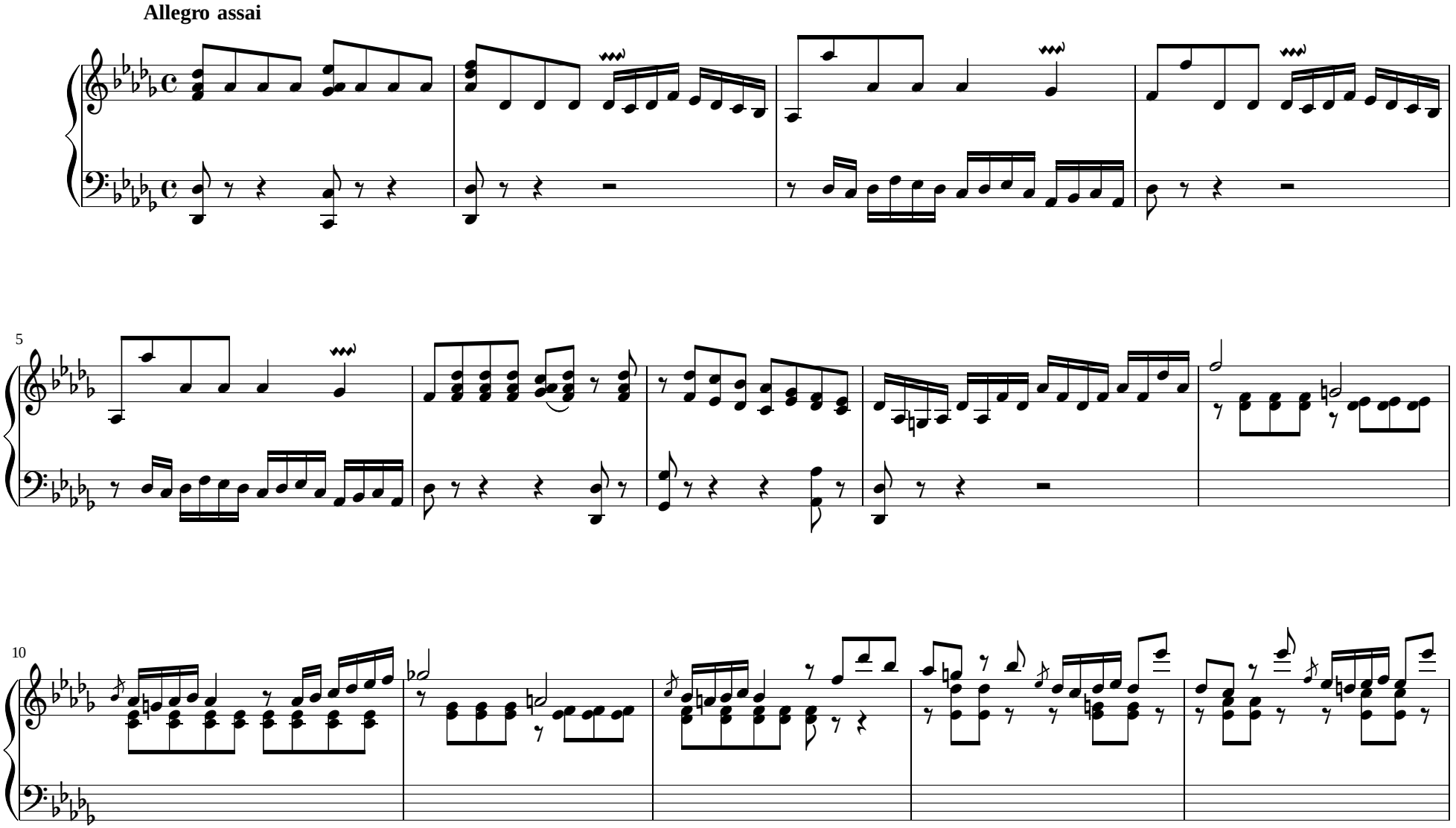
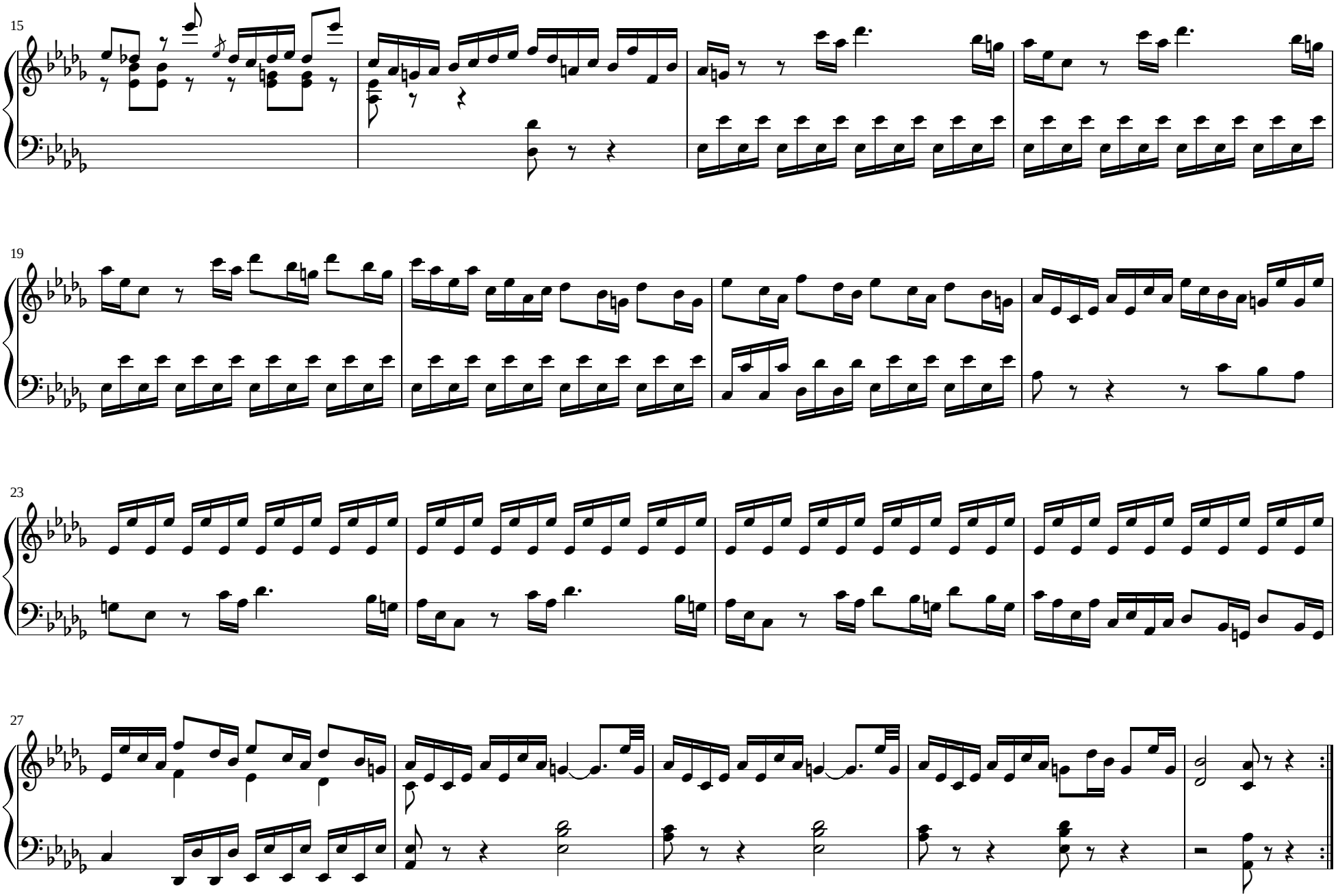
Sonata Sexta

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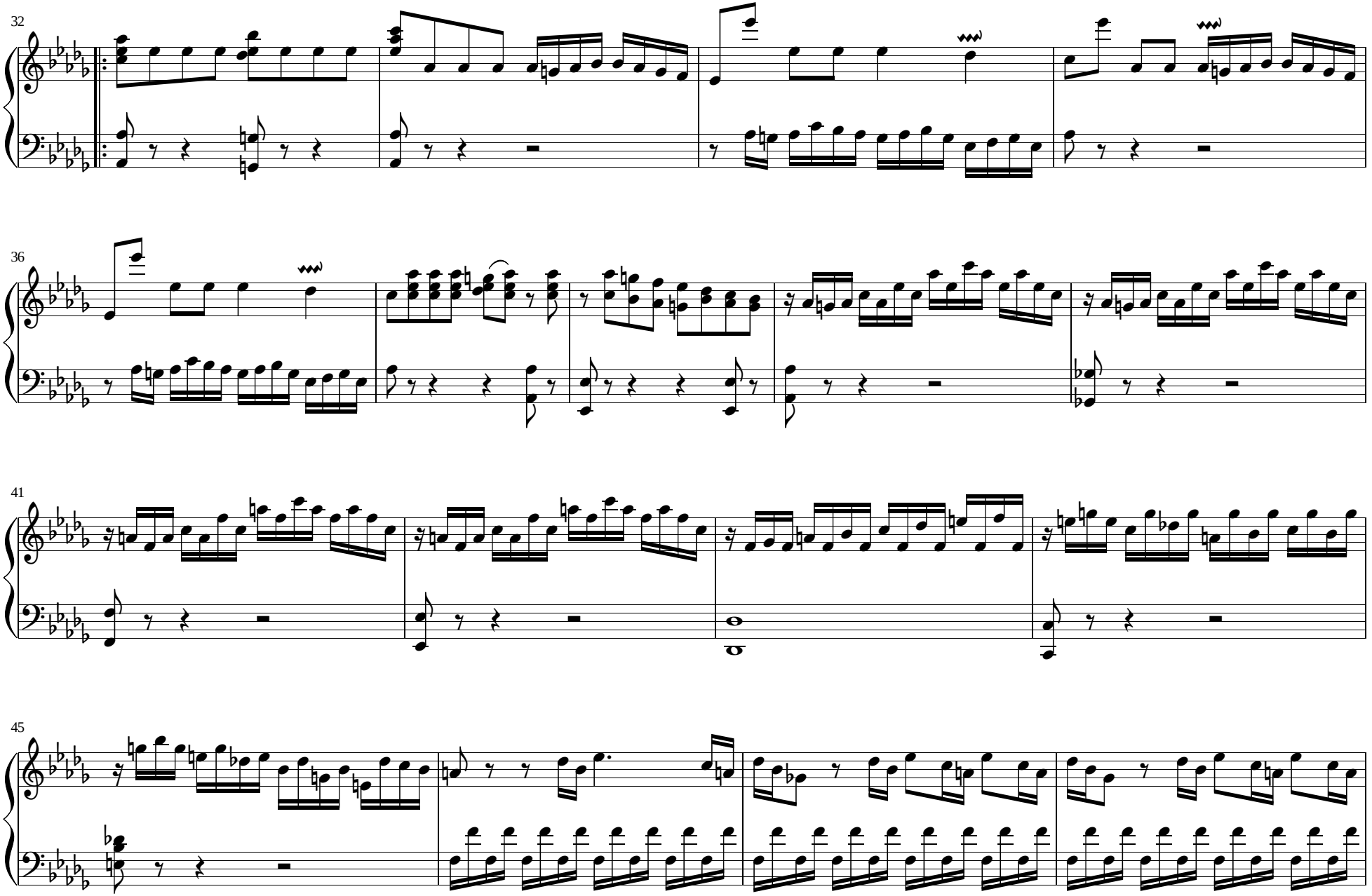
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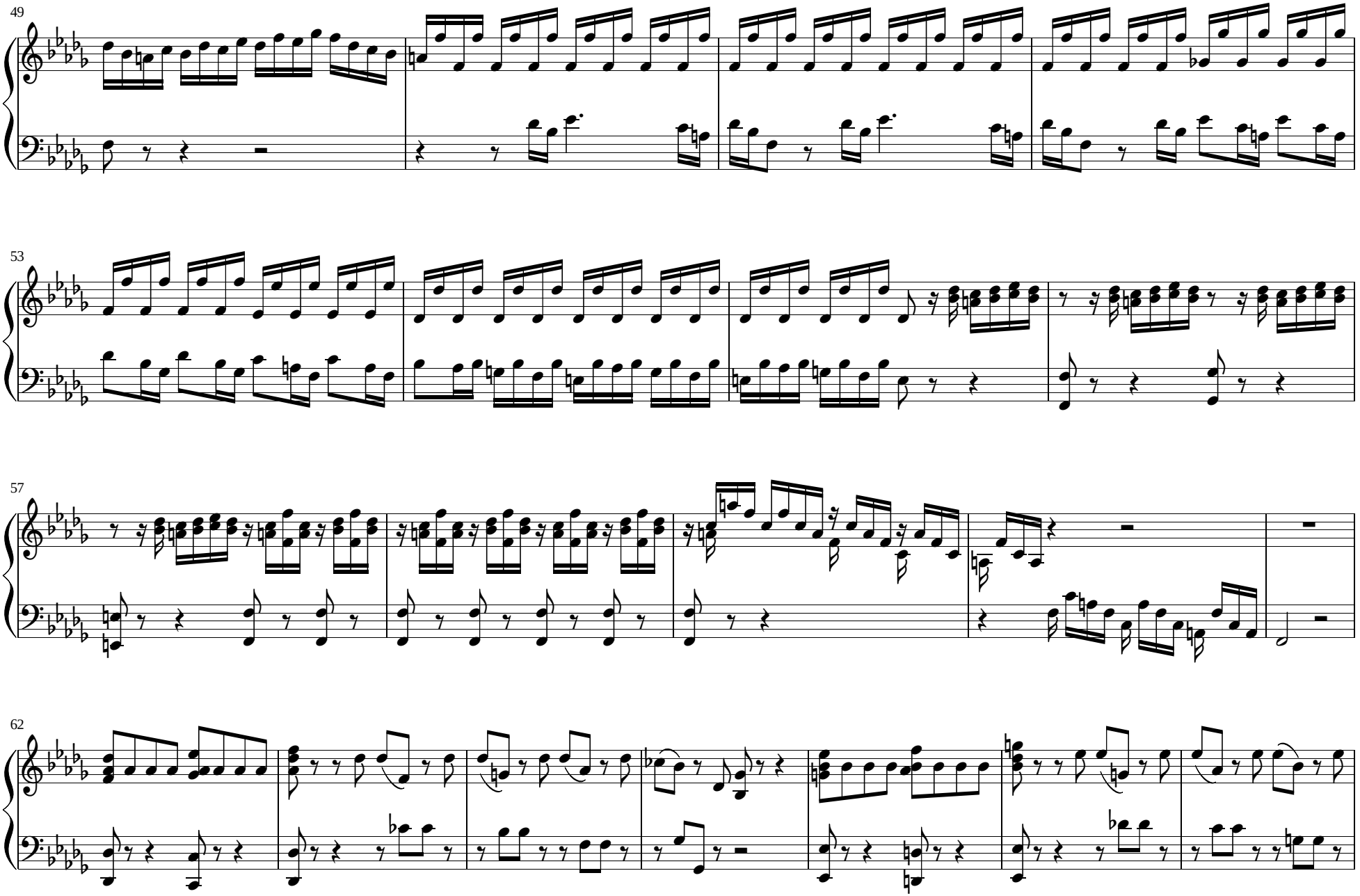
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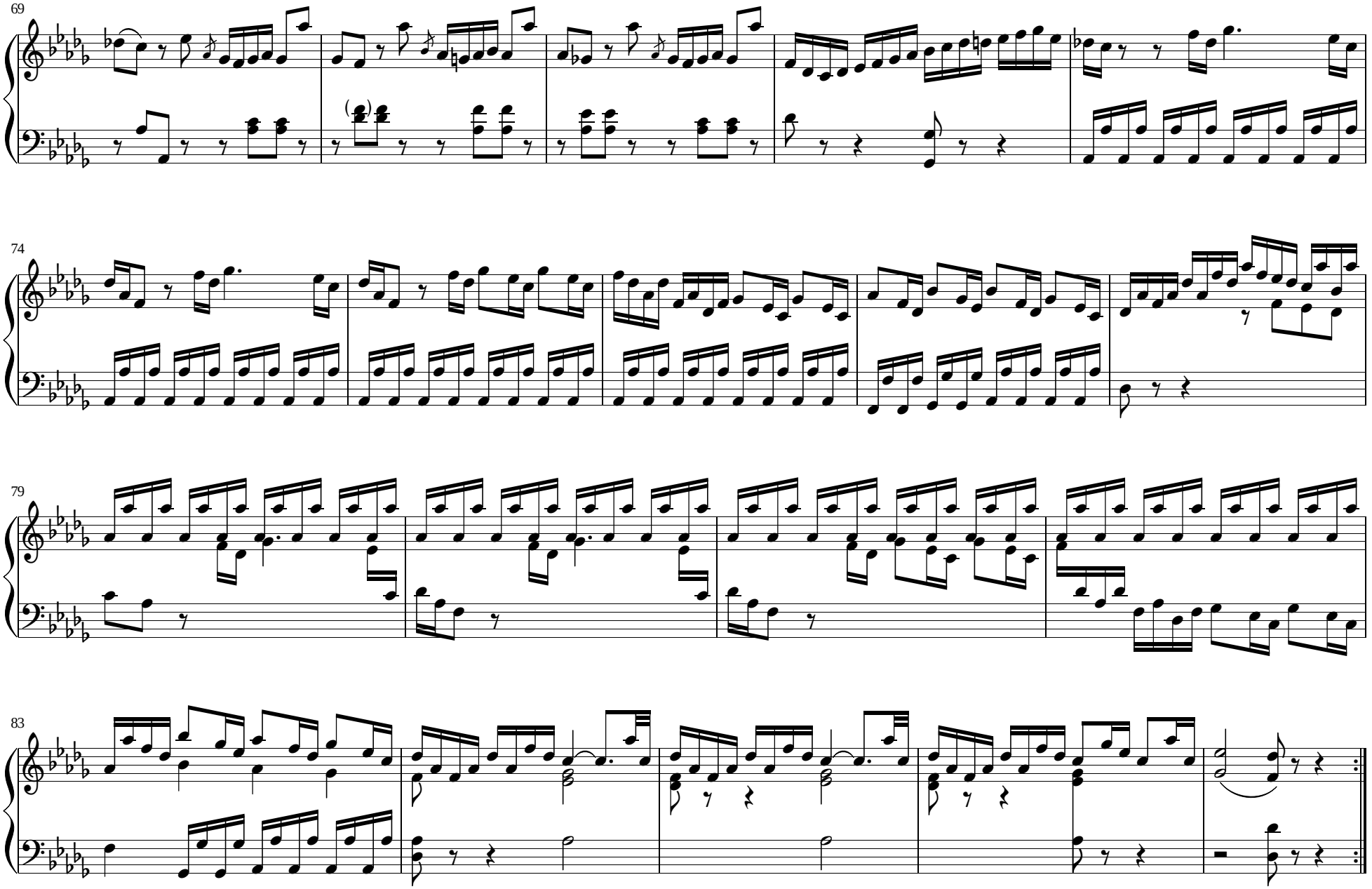
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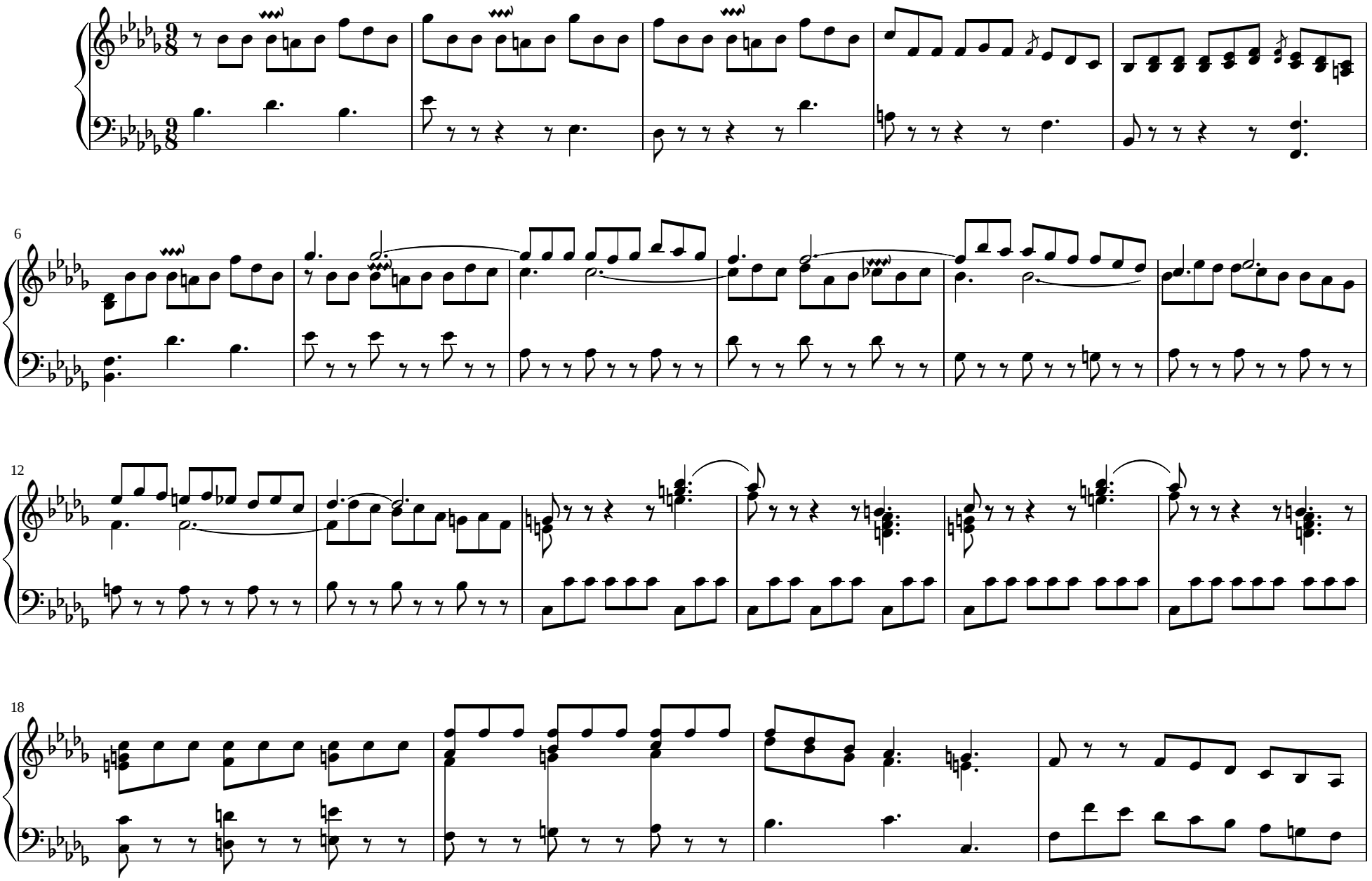
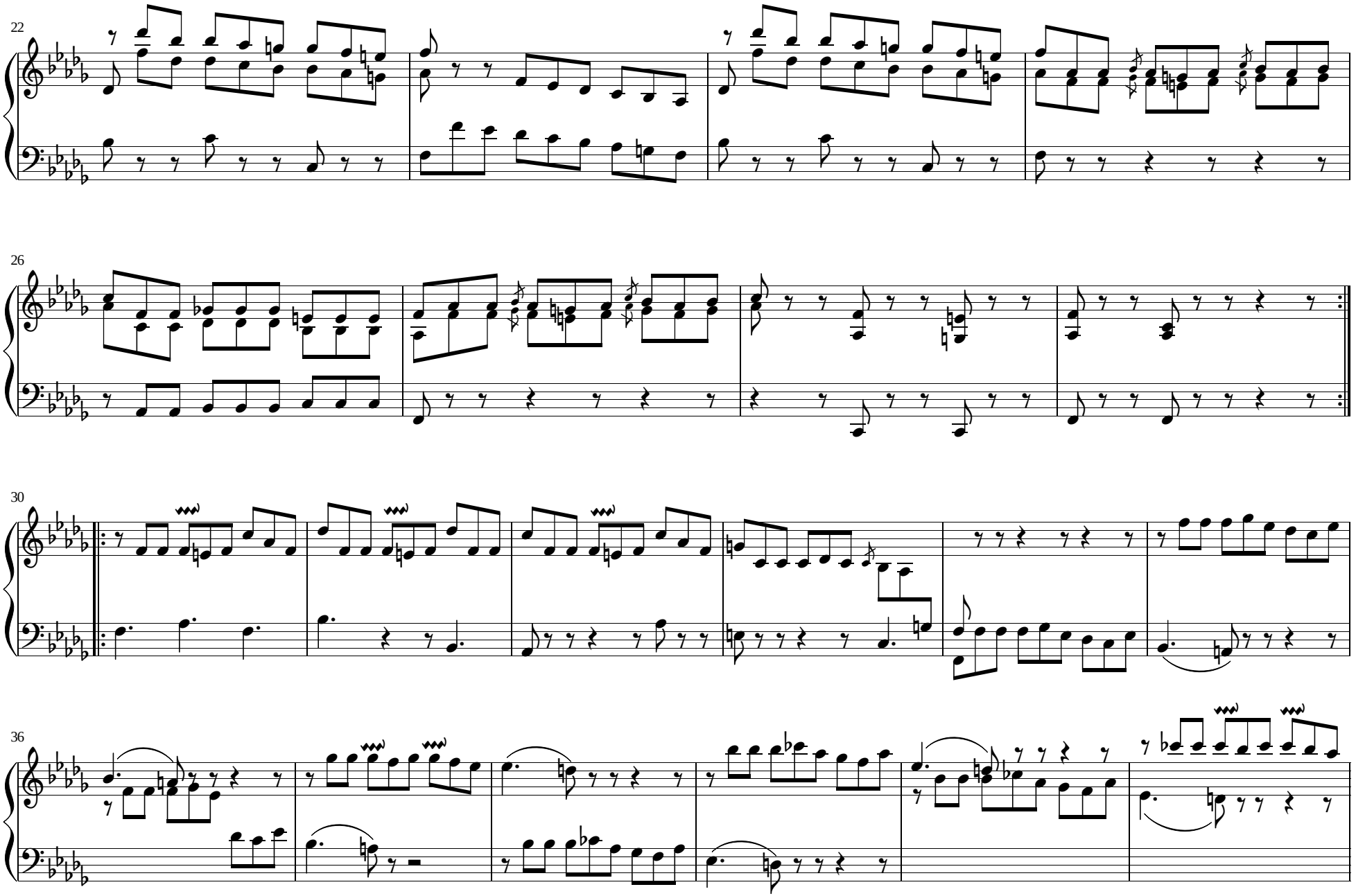
un poco Andante

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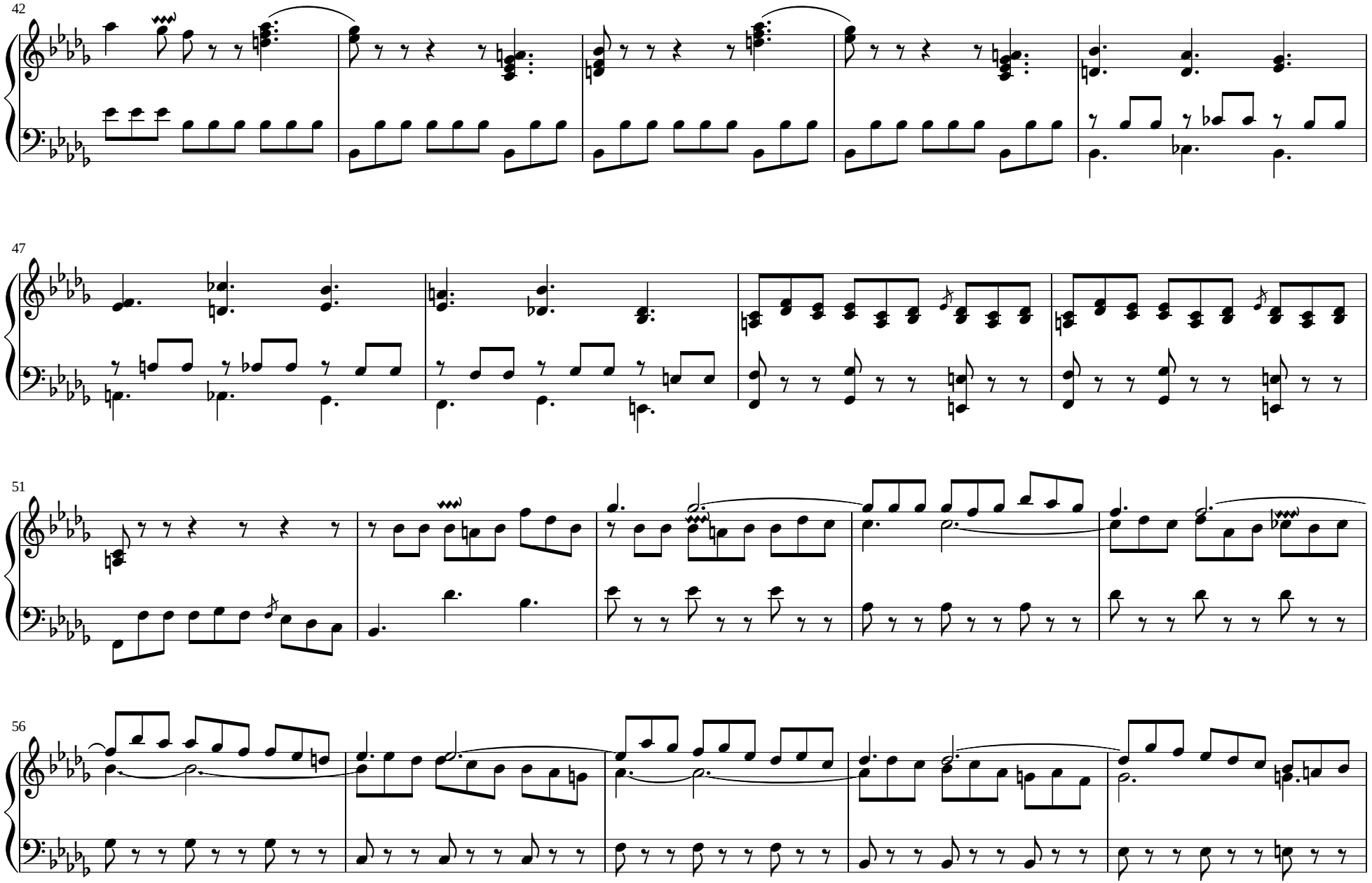
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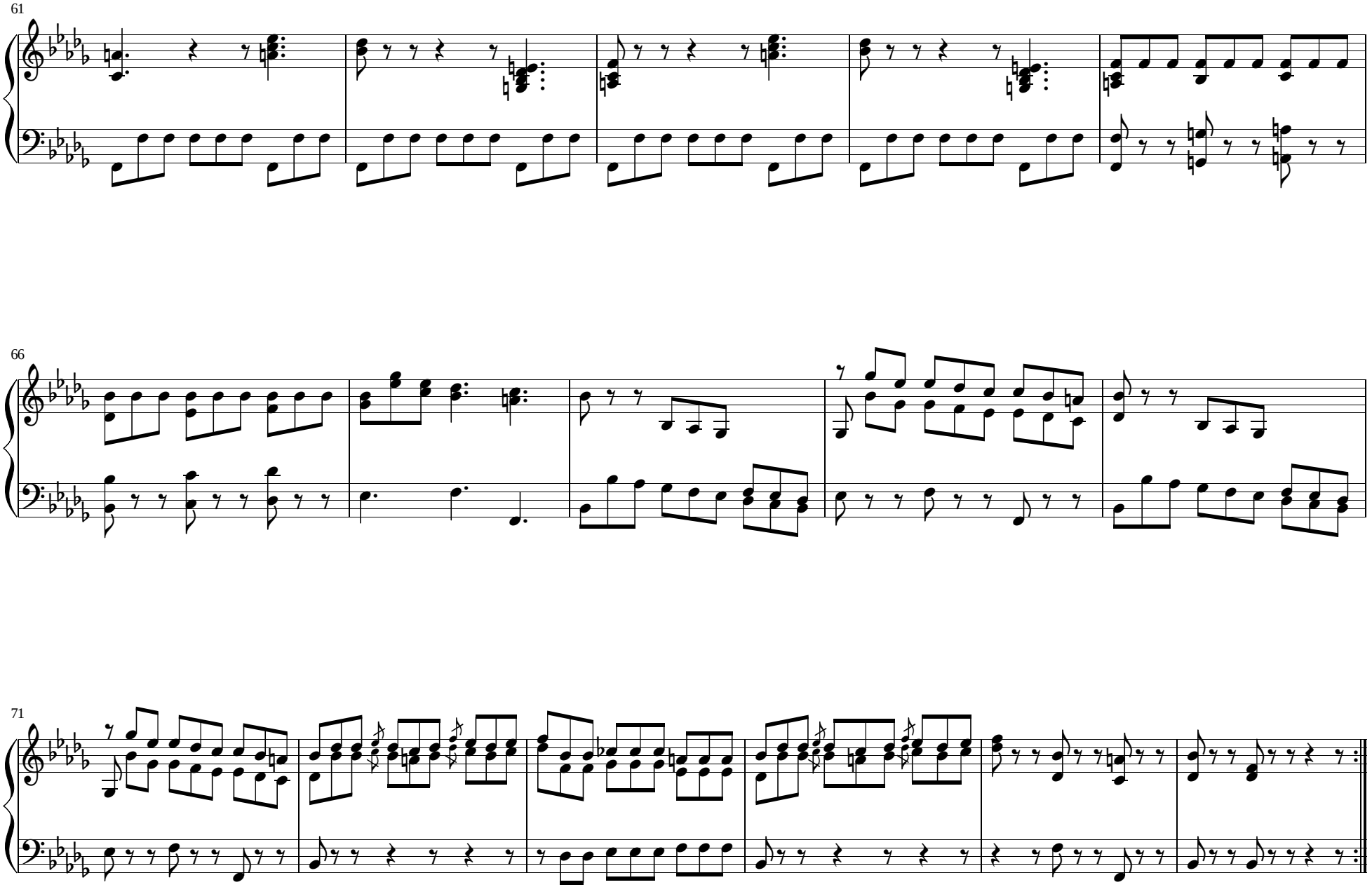
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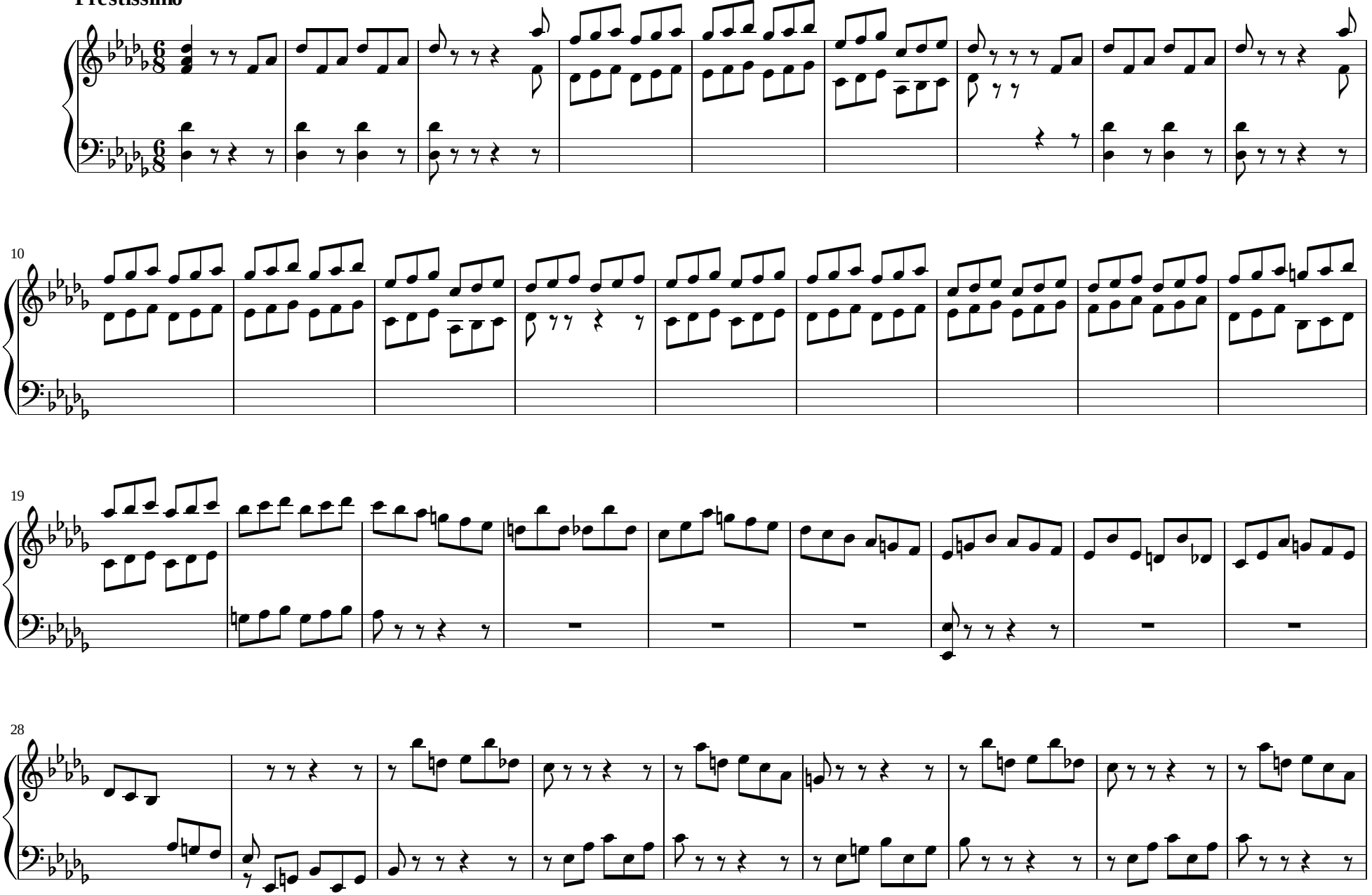
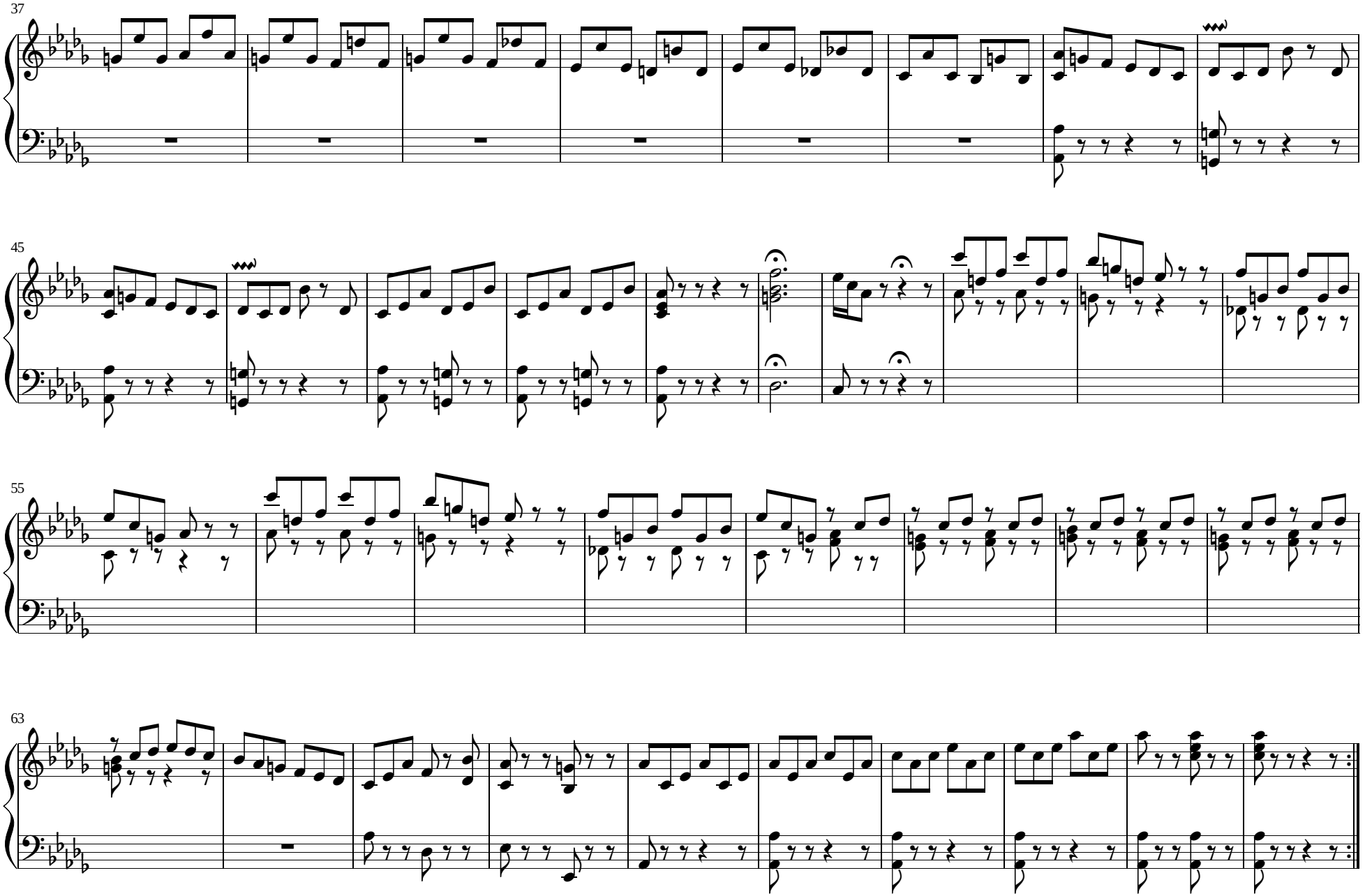
Prestissimo

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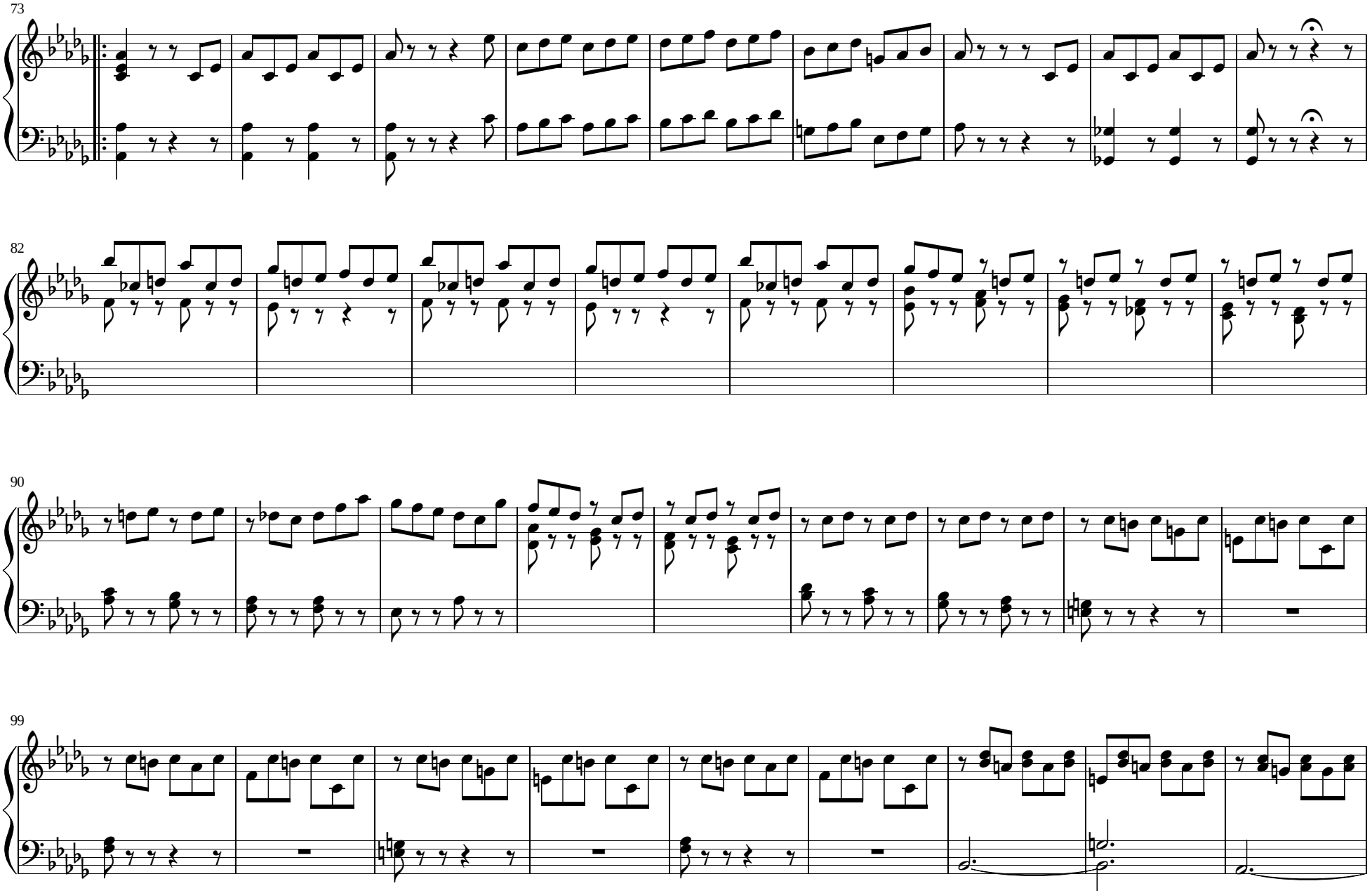
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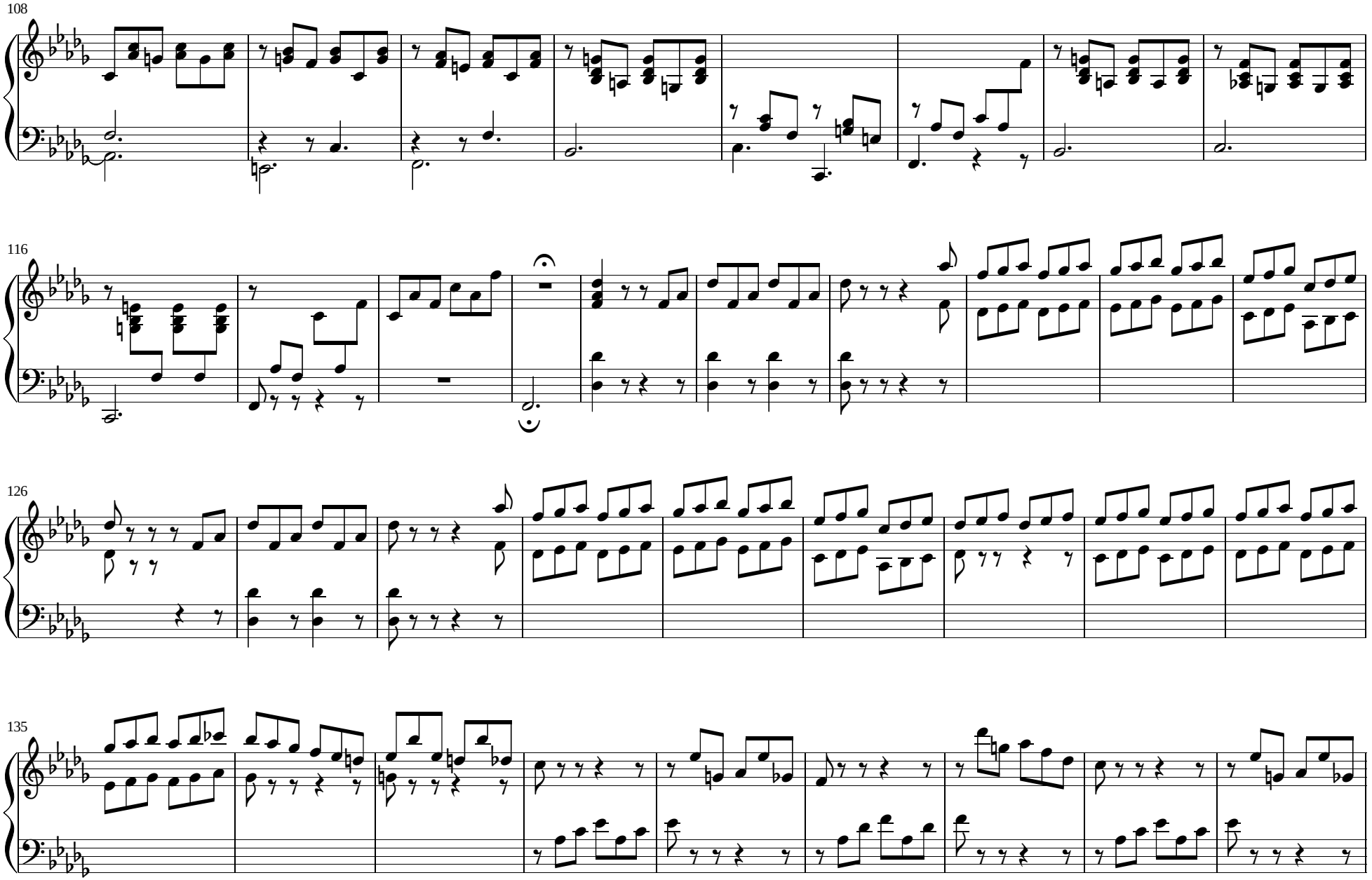
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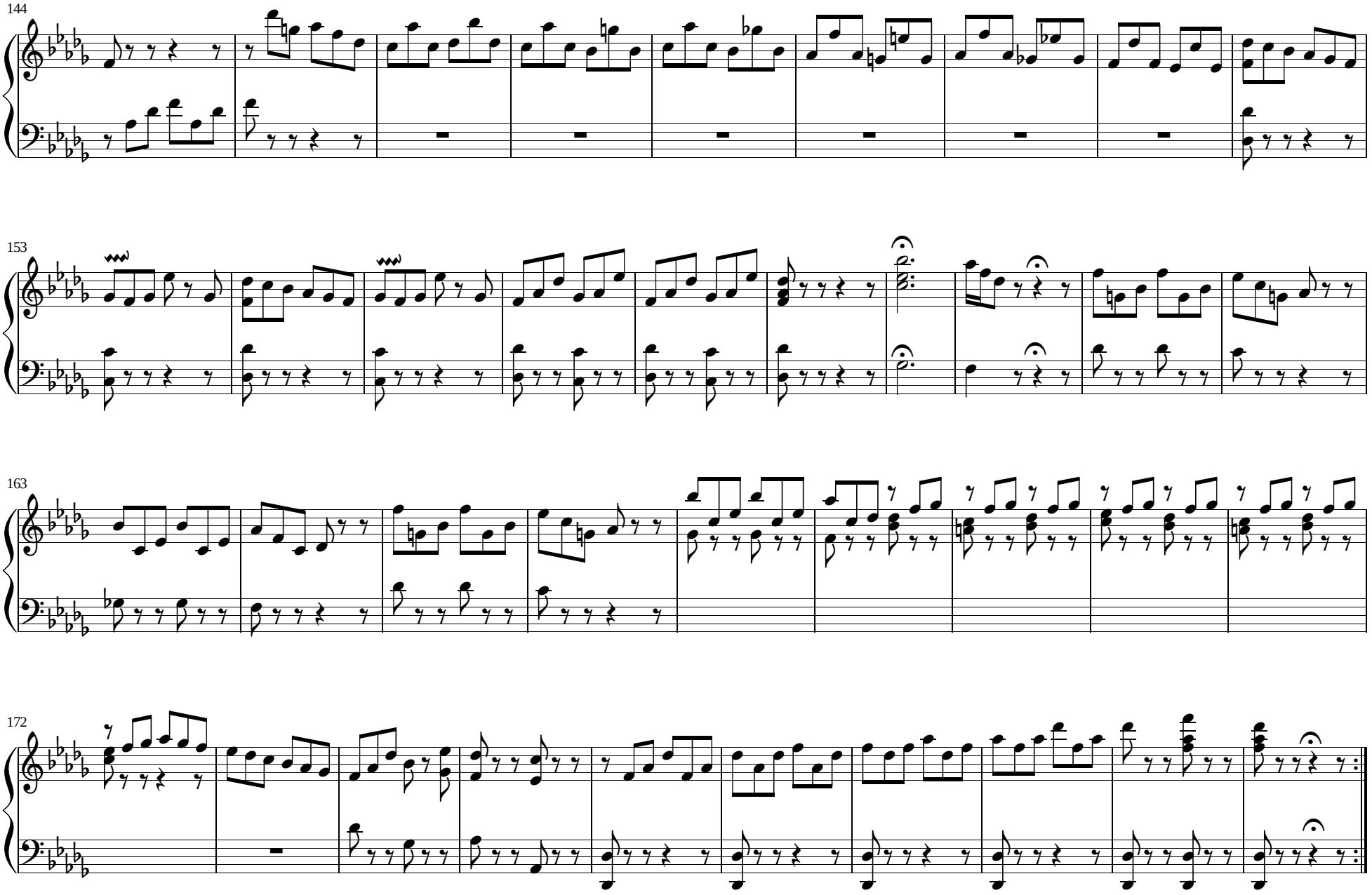

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