

DINU LIPATTI



AUBADE PENTRU FLAUT, OBOI, CLARINET ȘI FAGOT
AUBADE FOR FLUTE, OBOE, CLARINET AND BASSOON

B.44



MUSICA
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EDITION



Dirigiu Dipatti

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Prefață

Dinu Lipatti își exersează scriitura pentru instrumentele de suflat într-o serie de partituri, inegale ca dimensiuni și ca valoare, dar sugestive pentru stilistica imprimată de maeștrii cu care lucrase: Mihail Jora, respectiv Nadia Boulanger. Vorbim de o anume „atmosferă” sonoră la care Lipatti este sensibil și care i se transmite și prin intermediul unor colegi, deveniți prieteni, de la clasa maestrei sale: Igor Markevitch, autorul *Serenadei pentru vioară, clarinet și fagot* (1931) și, mai ales, Jean Françaix, extrem de receptiv la caracteristicile timbrale ale instrumentelor de suflat (*Cvartetul pentru flaut, oboi, clarinet și fagot*, 1933, *Septetul pentru flaut, oboi, fagot, două viori, violoncel și pian*, 1933, *Cvadruplul concert pentru flaut, oboi, clarinet, fagot și orchestră*, 1935). Atmosfera sonoră inspiratoare pentru Lipatti s-a rotunjit desigur și în prezența unor compoziții enesciene, pentru că o lucrare de complexitatea *Dixtuorului op.14* pentru instrumente de suflat scris în 1906 nu îi putea fi necunoscută lui Lipatti.

În contextul unei creații reduse numeric și a unui creator care era, înainte de orice, un pianist de geniu, cantitatea de partituri dedicate instrumentelor de suflat ne apare cât se poate de semnificativă. În perioada 1936-1949, Dinu Lipatti scrie *Allegro pentru clarinet și fagot* (1936), câteva pagini dintr-un *Cvintet pentru suflători* (1938), *Introducere și Allegro pentru flaut* (1939), *Aubade pentru flaut, oboi, clarinet și fagot* (1949), cărora li se adaugă aranjamente pentru trio (1943) și cvintet (1939) după *Sonatele K.173, K.515, K.427*, respectiv *K.450, K.247, K.515, K.538, K.377, K.427* de Domenico Scarlatti. Sunt lucrări cu elemente de originalitate, sinteze între modalitățile de valorificare a folclorului românesc pe care le învățase la „școala” lui Mihail Jora și, pe de altă parte, noile căi care i se deschid odată cu sincronizarea ideilor sale componistice cu cele ale marilor compozitori moderni, precum Béla Bartók sau Igor Stravinski.

***Aubade pentru flaut, oboi, clarinet și fagot* (Montana, 21 aprilie 1949) – B. 44**

Această ultimă lucrare finită a lui Lipatti are deja complexitatea unei maturități componistice și grija pentru detaliu pe care muzicianul, nevoit să-și anuleze activitatea pianistică din cauza agravării stării sale de sănătate, are acum timp să i-o acorde.

Elementele devenirii sale componistice sub influența școlii lui Mihail Jora sunt prezente și aici, sub forma unei sinteze superioare între direcția europeană (limbajul lui Bartók, Stravinski și o exacerbare a cromatismului, provenită din post-romantismul german) și cea românească (prin utilizarea anumitor elemente de folclor). Acest cvartet „ni se revelează poate ca lucrarea cea mai reprezentativă a lui Dinu Lipatti, primele două părți îndeosebi fiind o expresie evidentă a maturității artistului și a drumului ales, adânc ancorat în folclorul românesc.”, afirmă biograful lui Lipatti, Grigore Bărgăuanu, autorul unei analize detaliate a partiturii.

La Moubra, Montana, 27 aprilie 1949

„Mult iubite Paul, Te-ai născut cu două săptămâni prea devreme! Cel puțin așa mi-a zis azi-dimineață copistul acestei partituri (alias Bipatte [n.a. joc de cuvinte, pornind de la numele muzicianului, combinat cu bi-patte, două lăbuțe]), când, panicat la gândul că se apropie aniversarea dumitale, i-am cerut să livreze toată comanda. Cum copistul ăsta idiot nu este capabil să-și termine mângăliturile înainte de 15 mai, – și cum nu voiam pentru nimic în lume să ratez ziua dumitale de naștere – îmi permit să-ți trimit doar jumătate din această *Aubade*, rezervându-mi datoria de a-ți expedia ultimele două mișcări imediat ce copistul-țestoasă va fi terminat de înnegrit hârtia. Am compus pentru dumneata glumița asta în trei săptămâni și fără să mă fi atins de pian, pentru că cele patru mișcări au fost scrise stând în pat. Scopul acestei *Aubade* era să te trezească pe 28 aprilie dimineața, executată fiind sub ferestrele dumitale de patru «holzschwyzerli». Dar din moment ce soarta a hotărât altfel, poate că e mai bine așa, căci dacă «deșteptătorul» ăsta sui generis te-ar fi impresionat într-un mod dezagreabil, cei patru băieți «bläser» ar fi primit cu siguranță recompensa destinată compozitorului, adică: o găleată cu apă drept în cap! Și acum nu-mi rămâne decât să-ți transmit, din partea noastră, a amândurora, cele mai calde urări

de sănătate, fericire și prosperitate, precum și via noastră recunoștință și prietenia noastră statornică; iar pentru Maja gândurile noastre pline de afecțiune.
Al dumitale, Dinu”

(Scrisoare adresată lui Paul Sacher, din vol. II Scrisori, traducerea Ileana Țăroi, Editura Grafoart, 2017).

Dirijorul Paul Sacher, născut pe 28 aprilie 1906, prieten, colaborator și promotor al lui Dinu Lipatti, a fost adesea destinatarul unor scrisori din care transpare legendarul umor al pianistului-compozitor. Am reprodus integral epistola din care reiese motivul scrierii piesei *Aubade*.

Având perspectiva „scrisorii-muzicale” din 4 septembrie 1947, când Dinu Lipatti a tradus muzical cifrele numărului său de cont bancar, pe care Sacher i-l solicitase, pe parcursul unui lied scurt (vezi *Dinu Lipatti. Scrisori. Vol. II, Editura Grafoart, 2017, p.302-306*) și totodată binecunoscuta înclinație către glumă a compozitorului, este legitimă întrebarea asupra existenței unei „dedicații” inserate în textul muzical, prin interpretarea sonoră a literelor din numele dedicatarului care permit o asemenea „citire”: (S)A – la (*bemol*), C – do, H – si, E – mi. Într-adevăr, traseul parcurs de compozitor în prima parte, intitulată *Prélude*, pare a fi „jalonat” cu așezări pe aceste sunete (naturale sau alterate), într-o țesătură complexă și cromatizată, pendulând permanent între stări tensionate și luminozitatea pe care o dă simplitatea scriiturii, sentimentul echilibrului tonal și înclinația către diatonism.

Partea I, *Prélude (Lento)*, se deschide cu o melopee a flautului, expusă într-un stil rapsodic, într-o alternanță între tempo-ul *Lento* și *Vivo*, ce creează senzația unui tempo *rubato*. În desenul flautului nu este deloc dificil să descoperim fluierul străvechi cu ornamentația sa specifică. Ca într-un dans popular, instrumentele evoluează apoi preponderent în perechi (flaut-clarinet, oboi-fagot), iar revenirea temei inițiale, la fagot, pare a sugera timbrul buciului ce completează sunetul de fluier din debutul piesei.

Partea a II-a, *Danse (Allegretto grazioso)*, se derulează într-un ritm sincopat și rapid, cu un umor fin și proaspăt, autentic. Instrumentele continuă să evolueze în perechi, la fel ca și dansatorii din modelul ritmico-melodic pe care Lipatti îl adoptă aici: dansul popular *Breaza ca la Bran (3+3+2+2+2)*, cules de Ghizela Sulișteanu (*Muzica dansurilor populare din Muscel Argeș*) din comuna Bughea de Sus, Argeș.

Atmosfera se liniștește în partea a III-a, *Nocturne (Andante espressivo)*, în care un acompaniament monoritm, intonat de trei din cele patru instrumente, însoțește – în debutul secțiunii – melodia intonată de oboi. Vocile își schimbă rolurile, frânturi de melodii

completează temele, în cadrul unei scriituri aerate, limpezi, respectând proporțiile Secțiunii de aur (principiul structural conducător în lucrările lui Bartok, apreciate de Lipatti).

Soarele dimineții pare să își facă apariția odată cu ultima secțiune a acestei *Aubade, Scherzo*, ce debutează într-o desfășurare diatonică, al cărui desen melodic muzicologul Monika Jäger (cercetător a lui Dinu Lipatti) îl apropie de cel al piesei *Étincelles* (Scânteii), *Morceau caractéristique op. 36, Nr. 6* (1885) de Moritz Moszkowski (1854-1925), unul dintre bisurile preferate ale pianistului Vladimir Horowitz. Secțiunea mediană (*Un poco piu tranquillo*), cu o expresie de coral, aduce zorii, ca o încununare a întregii lucrări și un triumf al luminii. Îl regăsim pe acel Lipatti care, în ciuda problemelor grave de sănătate, continua să îi încurajeze pe cei din jur, îngrijorați, pe bună dreptate, de deteriorarea stării sale. Traducerea ideatică le va aparține, însă, interpreților muzicii sale. Piesa se încheie cu un acord de septimă mică, eliptic de cvintă, a cărui prezență la final poate fi interpretată ca o invitație la o rezolvare ulterioară, o întrebare care încă își mai caută un răspuns.

Prima audiție a acestui cvartet de suflători a avut loc pe 5 martie 1951, în Londra, la trei luni după moartea compozitorului. Interpreții ce au realizat prima audiție sunt: Gareth Morris - flaut, Sidney Sutcliffe - oboi, Frederick Thurston - clarinet și Cecil James - fagot.

Muzica sec. XX

Programul cu muzică de secol XX de luna trecută din cadrul stagiunii Mysore de la Kingsway Hall a cuprins prima audiție a unei Aubade pentru flaut, oboi, clarinet și fagot de Dinu Lipatti, pianistul român stins din viață anul trecut, în decembrie, la doar 33 de ani. Pe rând mușcatoare, plină de umor și elegantă, având parfumul muzicii lui Bartok, dovedește abilitatea compozitorului de a mânui timbrurile și de a evita, de cele mai multe ori, monotonia la care o astfel de combinație de instrumente poate da naștere. Gareth Morris, Sidney Sutcliffe, Frederick Thurston și Cecil James au navigat cu ușurință mările de complexitate cromatică și ritmică ale acestei piese (este vorba de un concert din seria organizată de Societatea Philharmonia la Kingsway din Londra, cunoscută drept „Concertele Mysore”, probabil după numele președintelui de atunci al societății, Maharajahul Regatului Mysore).

(fragment din cronică publicată în ziarul *The Times, London*, 8 martie 1951)

Preface

Dinu Lipatti practiced his wind writing in a series of scores which, while differing in importance and size, testify to a certain particular style. Imprinted by his master mentors Mihail Jora and Nadia Boulanger, it was also the result of intellectual meetings between Lipatti and some of his colleagues-turned-friends at the class of Nadia Boulanger: Igor Markevitch (composer of a *Serenade for Violin, Clarinet and Bassoon*, 1931) and especially Jean Françaix, an expert in exploring the timbral characteristics of wind instruments (*Quartet for Flute, Oboe, Clarinet and Bassoon*, 1933, *Septet for Flute, Oboe, Bassoon, 2 Violins, Cello and Piano*, 1933, as well as the *Quadruple Concerto for Flute, Oboe, Clarinet, Bassoon and Orchestra*, 1935, unique in the repertoire). Sources of inspiration were of course complemented by Enescu's compositions for winds, especially *Dixtuor op. 14* written in 1906, with which Lipatti was certainly familiar.

Given the small number of works he composed – his calling was that of a brilliant pianist— Lipatti's attention to wind instruments is more than significant. Between 1936 - 1949 he penned the *Allegro for Clarinet and Bassoon* (1936), a few pages from an unfinished *Wind Quintet* (1938), the *Introduction and Allegro for Flute Solo* (1939) and the *Aubade for Flute, Oboe, Clarinet and Bassoon* (1949), as well as some arrangements for trio (1943) and quintet (1939) of Domenico Scarlatti's *Sonatas K.173, K.515, K.427, K.450, K.247, K.538* and *K.377*.

Showing originality, they are a synthesis between the different ways of exploiting Romanian folklore (as taught by Mihail Jora) and the interest Lipatti took in 20th-century modern techniques (as in Béla Bartók and Igor Stravinsky).

Aubade for Flute, Oboe, Clarinet and Bassoon

(Montana, April 21, 1949) – B. 44

This last finished work enjoys both the complexity of a mature thinking and the attention to detail: having to cancel his concerts because of his deteriorating health, he had more time for writing.

Jora's teachings are manifest here too, again under the form of a synthesis between European influences (Bartók, Stravinsky, and an exacerbated chromaticism deriving from German Post-Romanticism) and Romanian traditions (the use of certain folk elements). This quartet "is perhaps Lipatti's most representative composition, as the first two movements in particular are an obvious expression of his ripeness and of his Romanian folk-rooted inspiration", says Grigore Bărgăuanu, Lipatti's biographer and author of a detailed analysis of the *Aubade*.

La Moubra, Montana, April 27, 1949

"Most beloved Paul, you were born two weeks too early! At least this is what the copyist of this score told me this morning (aka Bipatte [a play on words on the pianist's name combined with "bi" – bi-patte, two paws, author's note]) when, panicked at the thought of your upcoming anniversary, I asked him to deliver the full order. Since this idiot of a copyist is not capable of finishing his scribbles before May 15 – and since I wouldn't for the life of me miss your birthday – I took the liberty of sending you only half of this Aubade, promising to dispatch the last two movements as soon as this turtle-copyist will have covered the sheet of paper in ink. I wrote you this little joke in three weeks and without touching the piano, because the four movements were done lying in bed. The purpose of this Aubade was to wake you up on the morning of April 28, performed under your windows by four "holz-schwyzlerli" [wind players]. Since fate decided otherwise, maybe it's for the best, for had you not enjoyed this sui generis "wake-up call", the four "wind-boys" would for sure have received the reward meant for the composer, that is, a bucket full of water in the head! And now let me send you our warmest regards and gratitude, we wish you the best of health,

happiness, and prosperity; and for Maja, our affection – we remain ever your friends.”

This letter to Paul Sacher, quoted in full from *Dinu Lipatti. Letters*, vol. II, Romanian translation by Ileana Țăroi, Bucharest: Grafoart, 2017, is just an instance of the composer-pianist’s legendary humor, and Paul Sacher, conductor, friend and promotor, was often the recipient of such epistles.

Another example is the “musical letter” from September 4, 1947, when, asked by Sacher for his bank account number, Lipatti musically translated it into a short lied (see *Dinu Lipatti. Letters*, vol. II, pp. 302-306. Bucharest: Grafoart, 2017). It also brings up the legitimate question of a “dedication” hidden in the score, since the letters of Sacher’s name can also be read as music notes: (S)A – A^b, C, H – B[♯]. Indeed, the composer scatters the first movement, *Prélude*, with rest areas precisely on these sounds (natural or marked with accidentals) in a complex, chromatic aural fabric oscillating between tension and the brightness as given by the straightforward, tonally- and diatonically-inclined language.

The first movement *Prélude (Lento)* opens with a solo flute chant whose melody, in a rhapsodic *Vivo-Lento* alternation giving the feeling of a rubato, clearly sends to the ancient shepherd’s flute and its specific ornamentation. Like in a folk dance, instruments play mainly in pairs (flute-clarinet, oboe-bassoon), and the reprise of the initial theme, on the bassoon, seems to suggest the timbre of the traditional Romanian alphorn *bucium*, complementing the opening shepherd’s flute.

The second movement is a syncopated, fast-rhythm *Danse (Allegretto grazioso)* with a refined, fresh, and authentic humor. The instruments continue to play in pairs, just like the dancers of the original folk music which Lipatti adopted, *Breaza ca la Bran* (3+3+2+2+2), collected by Ghizela Sulițeanu (*Muzica dansurilor populare din Muscel Argeș [Muscel Argeș Folk Dance Music]*) in Bughea de Sus, Argeș county.

Things calm down in the third movement, *Nocturne (Andante espressivo)*, where the monorhythmic accompaniment played by three of the four instruments escorts, in the section’s opening, the oboe’s melody. The voices switch roles, melodic bits

and pieces complete themes in an aerated, limpid writing, respecting the golden ratio proportions (essential structural principle in the work of Bartók, which Lipatti admired).

Sun seems to rise in the last movement, *Scherzo*, which opens with a diatonic melody inspired, believes musicologist Monika Jäger (author of an important book about Dinu Lipatti’s compositions), by Moritz Moszkowski’s *Étincelles (Sparks), Morceau caractéristique op. 36, Nr. 6* (1885) by Moritz Moszkowski (1854-1925), one of Vladimir Horowitz’s favorite encores. Section B (*Un poco più tranquillo*), chorale-like, brings the dawn, a crowning of the entire work and the triumph of light. This is Lipatti continuing, despite his serious medical condition, to encourage those around him, worried, with good reason, about him (a musical conversion of the contents of ideas is left in the performers’ charge). The piece ends with a major minor seventh chord with omitted fifth, perhaps an invitation to an ulterior resolution, a question still looking for its answer.

The first performance of this quartet took place in London, on March 5, 1951, three months after the composer’s death, and was given by Gareth Morris - flute, Sidney Sutcliffe - oboe, Frederick Thurston - clarinet and Cecil James - bassoon.

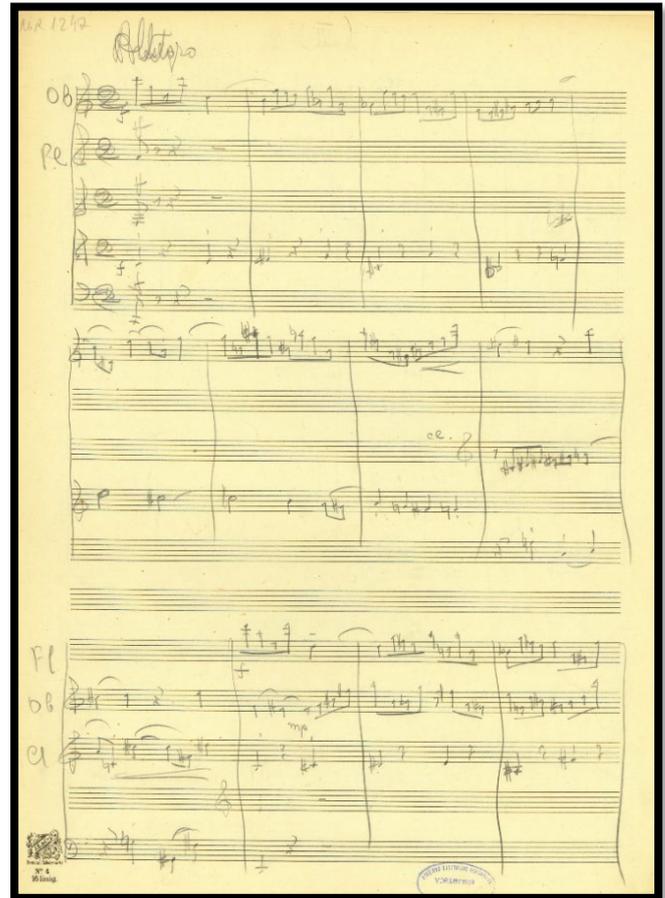
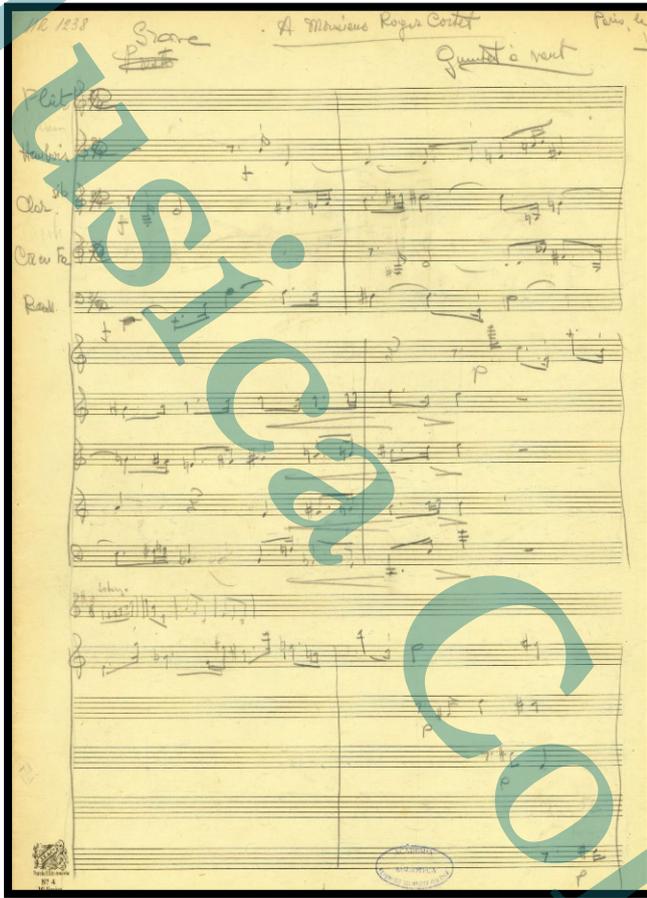
Twentieth-century Music

At the Mysore chamber concert of twentieth-century music at Kingsway Hall last Monday, the first performance was given of the Aubade for flute, oboe, clarinet and bassoon by Dinu Lipatti, the Rumanian pianist, who died last December at the early age of 33. It is alternately pungent, humorous and graceful music, often Bartók-like in flavour, showing a sensitiveness in handling the varied tone-colours, and, for the most part, ably steering clear of the thick monotony towards which such a combination tends. Gareth Morris, Sidney Sutcliffe, Frederick Thurston and Cecil James sailed easily over its chromatic and rhythmically complex seas. (it’s a concert from the series of concerts organized by Philharmonic Music Society at Kingsway from London, known as “Mysore Concerts”, probably after music society president, Maharajah of Mysore Kingdom)

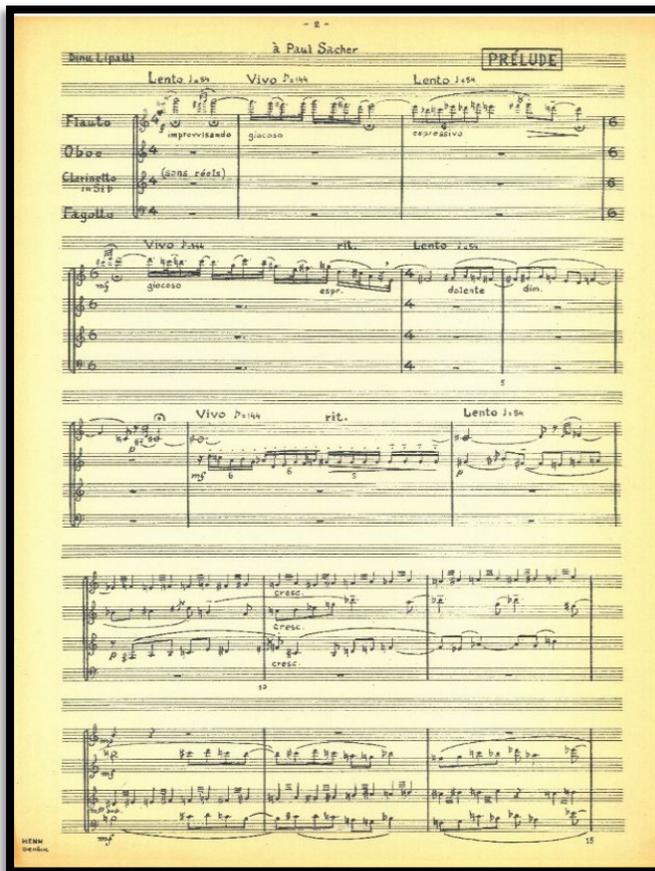
(fragment from the concert review published in *The Times, London, March 8, 1951*)

Monica Isăcescu, Bucharest, September 2020

Primele pagini din începuturile celor două părți ale *Cvintetului pentru suflători neterminat*
 First pages from the beginning of the two movements from *the unfinished Wind Quintet*

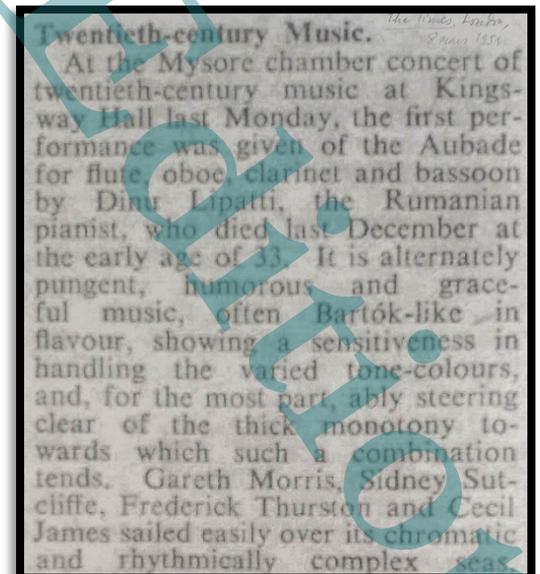


Prima pagină din *Aubade pentru Cvartet de suflători*
 First page from *Aubade for Wind Quartet*



Extras din cronică apărută în urma concertului în care a fost interpretată în premieră lucrarea *Aubade*.
The Times, London, 8 Martie 1951

Extract from the review of the concert which included first performance of *Aubade*.
The Times, London, March 8, 1951



Nota editorului

La titlul fiecărei lucrări a fost adăugat numărul de catalog în concordanță cu lista compozițiilor lui Dinu Lipatti realizată de Grigore Bărgăuanu și Dragoș Tănăsescu în cartea *Dinu Lipatti* (Editura Grafoart, București, 2017).

Această lucrare a fost publicată anterior de Editura *Rongwen Music* din SUA, în anul 1958 (RM 2034). În urma consultării cu atenție a manuscrisului original, au fost descoperite unele neconcordanțe între acesta și versiunea publicată de *Rongwen Music*, ele fiind corectate în ediția de față conform manuscrisului original. Paginația știmelor instrumentale a fost reconfigurată astfel încât să faciliteze întoarcerea paginilor, iar repere melodice au fost adăugate pentru confortul instrumentiștilor. De asemenea au fost adăugate repere sub formă de litere pentru a facilita studiul partiturii. Manuscrisul original scris de Lipatti notează clarinetul în notația reală (în *Do*), el fiind astfel transpus doar în știmă. A fost respectat acest lucru, mai ales datorită faptului că ușurează citirea partiturii generale care este intens cromatizată.

Modificări față de ediția anterioară

II. Danse

28,29 – *Ob.* : Manuscris *mi♯* față de editură unde este *mi♯*.

40 – *Fl.* : al doilea timp, penultima notă din măsură modificată în *si(b)* față de *la*. Are susținere analizând tema din debutul părții I, care este citată aici.

49 – *Cl.* : al doilea timp, a doua notă modificată în *fa♯* față de *fa♯*. Are susținere analizând relația melodică între clarinet și fagot pe parcursul întregului pasaj.

78 – *Cl.* : primul timp, a treia notă modificată în *do* față de *si♭*. Explicația muzicală rezultă din contextul celorlalte instrumente care au aceeași formulă melodică diminuată ritmic.

IV. Scherzo

59 – *Cl.* : primul timp, a doua notă modificată în *mi♯* față de *mi♭*. Are susținere luând în considerare formula melodică din următoarea măsură, precum și măsura 52.

205,206 – *Fl.* : modificat în *si♯* față de *si♯*. Are susținere în contextul în care tot pasajul folosește *si♯*.

335 – *Cl.* : apogiatura de pe primul timp modificată în *mi♭* față de *fa♭*. Are susținere în contextul în care toate apogiaturile din următoarele măsuri sunt la distanță de cvartă perfectă față de nota reală.

Editor's Note

Each work was numbered in conformity to the list of compositions compiled by Grigore Bărgăuanu and Dragoș Tănăsescu in their book *Dinu Lipatti* (Bucharest: Grafoart, 2017).

This work was published by *Rongwen Music USA* in 1958 (RM 2034). After careful reading of the original manuscript, there have been discovered a number of errors in the edition published by *Rongwen Music* which were corrected in this edition. For the parts, page numbering was reconfigured so that it would facilitate page turning and melodic cues were added for the musicians' comfort. Rehearsal letters were also placed to ease reading and to mark the essential changes. In the original manuscript the clarinet is written in C and transposed in *B♭* only in the part. The present edition respected the original, especially as it renders the reading of the full score, highly chromatic, easier.

Changes from the previous edition

II. Danse

28, 29 – *Ob.*: the manuscript notes *E♯* while the published version indicates *E♯*.

40 – *Fl.*: second beat, next-to-last note modified to *B* (*b*) compared to *A*. The change is musically valid in the light of the opening theme of the first movement, here quoted.

49 – *Cl.*: second beat, second note changed from *F♯* to *F♯*. The change is musically valid in the light of the melodic relation between clarinet and bassoon throughout the passage.

78 – *Cl.*: first beat, third note changed from *B♭* to *C*. The musical explanation resides in the context of the other instruments sharing the same melodic pattern, rhythmically diminished.

IV. Scherzo

59 – *Cl.*: first beat, second note changed from *E♭* to *E♯*. Consistent with the similar passage in the following bar as well as in m. 52.

205, 206 – *Fl.*: note changed from *B♭* to *B♯*. Consistent with the use of *B♯* throughout the passage.

335 – *Cl.*: grace note on the first beat changed from *F♭* to *E♭*. Consistent with grace notes in the following bars placed at a perfect fourth from the main note.

Editor: Ștefan Diaconu

October 2020, Copenhagen

(English translation: Maria Monica Bojin)

Mulțumiri

Pentru realizarea acestei ediții am avut parte de suportul unor persoane și instituții care au fost alături de acest demers. Le mulțumesc colegilor mei din *Cvintetul V Coloris*, împreună cu care am realizat prima înregistrare integrală a creației pentru suflători de Dinu Lipatti și care au folosit această ediție, sugerând unele îmbunătățiri editoriale pentru a realiza cea mai bună versiune: Felicia Gabriela Greciuc – oboi, Jonas Lyskjær Frølund – clarinet, Constantin Barcov – fagot.

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Music & Color's Edition

Score in C

à Paul Sacher

Aubade

for Flute, Oboe, Clarinet and Bassoon

Dinu Lipatti B. 44
edited by Ștefan Diaconu

I. PRÉLUDE

The musical score for "I. PRÉLUDE" is written for four woodwind instruments: Flute, Oboe, Clarinet in Bb, and Bassoon. The piece is in 4/4 time and consists of several measures with varying tempos and dynamics.

Flute Part:

- Measures 1-4: *Lento* (♩ = 54), *f improvvisando giocoso*.
- Measures 5-8: *Vivo* (♩ = 144), *espressivo*.
- Measures 9-12: *Lento* (♩ = 54), *mf giocoso*.
- Measures 13-16: *Vivo* (♩ = 144), *espress.*, *rit.*

Oboe, Clarinet in Bb, and Bassoon Parts:

- Measures 1-4: Rests.
- Measures 5-8: Rests.
- Measures 9-12: Rests.
- Measures 13-16: Rests.

Section A (Measures 17-20):

- Measures 17-18: *Lento* (♩ = 54), *dolente*, *dim.*
- Measures 19-20: *Vivo* (♩ = 144), *rit.*, *Lento* (♩ = 54), *p*.

Section B (Measures 21-24):

- Measures 21-22: *cresc.*
- Measures 23-24: *mp*, *mf*, *mp sub.*, *mf*.

14

Musical score for measures 14-18. It consists of three staves: Treble, Middle, and Bass. The music features a complex melodic line in the Treble staff with many accidentals and a steady eighth-note accompaniment in the Bass staff. The Middle staff provides harmonic support with chords and some melodic fragments.

C

19

Musical score for measures 19-21, marked with a 'C' in a box. The music is in 5/4 time and features a prominent melodic line in the Treble staff with a 'mp' (mezzo-piano) dynamic. The Bass staff has a steady eighth-note accompaniment. The Middle staff has a more active melodic line.

D

22

Musical score for measures 22-25, marked with a 'D' in a box. The music is in 4/4 time. It features a melodic line in the Treble staff with a 'poco cresc.' (poco crescendo) instruction and a 'mf' (mezzo-forte) dynamic. The Bass staff has a steady eighth-note accompaniment. The Middle staff has a more active melodic line.

26

Musical score for measures 26-29. It consists of three staves: Treble, Middle, and Bass. The music features a complex melodic line in the Treble staff with many accidentals and a steady eighth-note accompaniment in the Bass staff. The Middle staff provides harmonic support with chords and some melodic fragments.

Musical score for measures 30-32. The score is in 4/4 time and consists of four staves. Measure 30 starts with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and some measures contain rests. The bass line is primarily composed of eighth notes with rests.

E

33 *dim.* *p* *dim.* *dim.* *f* *improvvisando* *giocoso* *espressivo*

Vivo ♩ = 144 Lento ♩ = 54

Musical score for measures 33-38. The score is in 4/4 time and consists of four staves. Measure 33 starts with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and some measures contain rests. The bass line is primarily composed of eighth notes with rests. Dynamics include *dim.*, *p*, *f*, and *espressivo*. Performance instructions include *improvvisando* and *giocoso*. Tempo markings are *Vivo* (♩ = 144) and *Lento* (♩ = 54). A fermata is present over measure 38.

39 *mf* *giocoso* *espress.* *mf* *6* *6* *5*

Vivo ♩ = 144 rit. Lento ♩ = 54 Vivo ♩ = 144 rit.

Musical score for measures 39-41. The score is in 4/4 time and consists of four staves. Measure 39 starts with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and some measures contain rests. The bass line is primarily composed of eighth notes with rests. Dynamics include *mf* and *espress.*. Performance instructions include *giocoso*. Tempo markings are *Vivo* (♩ = 144) and *Lento* (♩ = 54). A fermata is present over measure 41. Fingerings 6, 6, and 5 are indicated for the right hand.

F

42 *mp* *p* *pp* *pp* *pp* *pp*

Lento ♩ = 54

Musical score for measures 42-45. The score is in 4/4 time and consists of four staves. Measure 42 starts with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and some measures contain rests. The bass line is primarily composed of eighth notes with rests. Dynamics include *mp*, *p*, and *pp*. Tempo marking is *Lento* (♩ = 54).

II. DANSE

Allegretto grazioso ♩ = 80

Musical score for measures 1-5. The score is in 3/4 time and consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are also treble clefs with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mp' (mezzo-piano) in the first three staves.

Musical score for measures 6-10. The score is in 3/4 time and consists of four staves. The first staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 80 beats per minute. The dynamics are marked 'p' (piano) in the second, third, and fourth staves. A section marker 'A' is present above the first staff at measure 6.

Musical score for measures 11-14. The score is in 3/4 time and consists of four staves. The first staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mp' (mezzo-piano) in the first, second, and third staves, and 'cresc.' (crescendo) in the fourth staff.

Musical score for measures 15-18. The score is in 3/4 time and consists of four staves. The first staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf' (mezzo-forte) in the first, second, and third staves, and 'cresc.' (crescendo) in the fourth staff.

B

19 *f sf sfz sfz sfz*

24 *cresc. ff ff ff ff*

C

30 *p mp*

39 *f f f f*

D

Musical score for system 1, measures 46-51. The system consists of four staves. The first staff (treble clef) has a melodic line with a dynamic marking of *p* at measure 49. The second staff (treble clef) has a melodic line with a dynamic marking of *mf* at measure 49. The third staff (treble clef) has a rhythmic accompaniment with a dynamic marking of *p* at measure 49. The fourth staff (bass clef) has a bass line with a dynamic marking of *p* at measure 49. A large blue watermark is visible across the page.

Musical score for system 2, measures 52-58. The system consists of four staves. The first staff (treble clef) has a melodic line with a dynamic marking of *mf* at measure 52 and *dim.* at measure 54. The second staff (treble clef) has a melodic line with a dynamic marking of *dim.* at measure 54. The third staff (treble clef) has a rhythmic accompaniment with a dynamic marking of *dim.* at measure 54. The fourth staff (bass clef) has a bass line with a dynamic marking of *dim.* at measure 54. A large blue watermark is visible across the page.

Musical score for system 3, measures 59-66. The system consists of four staves. The first staff (treble clef) has a melodic line with a dynamic marking of *p* at measure 59 and *cresc.* at measure 61. The second staff (treble clef) has a melodic line with a dynamic marking of *p* at measure 59 and *cresc.* at measure 61. The third staff (treble clef) has a rhythmic accompaniment with a dynamic marking of *pp* at measure 59 and *cresc.* at measure 61. The fourth staff (bass clef) has a bass line with a dynamic marking of *pp* at measure 59 and *cresc.* at measure 61. A large blue watermark is visible across the page.

E

Musical score for system 4, measures 67-72. The system consists of four staves. The first staff (treble clef) has a melodic line with a dynamic marking of *p* at measure 70. The second staff (treble clef) has a melodic line with a dynamic marking of *p* at measure 70. The third staff (treble clef) has a rhythmic accompaniment with a dynamic marking of *sfz* at measure 67 and *mp* at measure 70. The fourth staff (bass clef) has a bass line with a dynamic marking of *sfz* at measure 67 and *p* at measure 70. A large blue watermark is visible across the page.

73

espress. dim. cresc.

80

p mp mf

86

mp p f

92

ff sfz

Musical score for measures 97-101. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is characterized by rapid sixteenth-note passages and dynamic markings including *sfz* (sforzando) and accents (>).

Musical score for measures 102-105. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features dynamic markings such as *mf cresc.*, *ff*, and *pp*, along with trills (*tr*) and accents (>).

III. NOCTURNE

Andante espressivo $\text{♩} = 66$

Musical score for measures 1-9 of the Nocturne. The score is for a woodwind quartet: Flute, Oboe, Clarinet in Bb, and Bassoon. The tempo is *Andante espressivo* with a metronome marking of $\text{♩} = 66$. The music begins with a *p* (piano) dynamic. The Oboe part features a *mf espress.* (mezzo-forte, expressive) dynamic in the later measures.

Musical score for measures 10-19 of the Nocturne. The score consists of four staves. The music continues with various rhythmic patterns and dynamics, including *p* (piano) and *mf* (mezzo-forte) markings.

20

3

30

A

p

mfespress.

mfespress.

39

49

58

f sub.

f sub.

f sub.

f sub.

Musical score for measures 58-63. The score is in 4/4 time and consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamic marking *f sub.* is present in all four staves.

64

cresc.

cresc.

cresc.

cresc.

Musical score for measures 64-67. The score continues with four staves. The dynamic marking *cresc.* is present in all four staves, indicating a gradual increase in volume.

68

C

ff

ff

ff

ff

Musical score for measures 68-72. The score continues with four staves. A section marker 'C' is located above the first staff of this system. The dynamic marking *ff* (fortissimo) is present in all four staves, indicating a very loud volume.

73

dim.

dim.

dim.

dim.

Musical score for measures 73-76. The score continues with four staves. The dynamic marking *dim.* (diminuendo) is present in all four staves, indicating a gradual decrease in volume.

D

81

mp p mp p mp

This system contains measures 81 through 91. It features four staves: three treble clefs and one bass clef. The music is in a key with two flats and a 3/4 time signature. Dynamics include mezzo-piano (mp) and piano (p). The bass line has a prominent melodic line with a trill-like figure.

92

mf espress. p

This system contains measures 92 through 102. It features four staves. The first staff has a dynamic marking of mezzo-forte (mf) and the instruction 'espress.' (espressivo). The other staves have a dynamic marking of piano (p). The music continues with complex rhythmic patterns and melodic lines.

103

3

This system contains measures 103 through 112. It features four staves. A triplet of eighth notes is marked with a '3' above it. The music continues with intricate melodic and harmonic textures.

113

p pp pp pp

This system contains measures 113 through 122. It features four staves. Dynamics include piano (p) and pianissimo (pp). A triplet of eighth notes is marked with a '3' above it. The system concludes with a double bar line and fermatas on the final notes of the staves.

IV. SCHERZO

Presto vivace ♩ = 100

Flute

Oboe

Clarinet in Bb

Bassoon

ff *dim.* *p* *ff sub.* *dim.*

16

p *cresc.*

29

A

f *pp giocoso* *tr*

43

p *tr*

B

57

mp espress.
p

71

mf espress.
(mf)
(mf)

85

mf

C

97

pp
pp
pp
mp scherzando

110

Musical score for measures 110-119. The score is written for four staves: two treble clefs and two bass clefs. It features a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Dynamics include *f* and *p*. A large blue watermark is visible across the page.

120

Musical score for measures 120-128. The score continues with intricate melodic and harmonic textures. Dynamics include *p*. A large blue watermark is visible across the page.

129

Musical score for measures 129-137. The score features a prominent melodic line in the upper staves and a supporting bass line. Dynamics include *f* and *p*. A large blue watermark is visible across the page.

138

D

Musical score for measures 138-147. The score includes a key signature change to D major, indicated by a 'D' in a box. Dynamics include *f*, *p*, *pp*, *cresc.*, and *ppp*. A large blue watermark is visible across the page.

149

p *p* *p* *p*

mf *espress.*

This system contains measures 149 through 162. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is marked with a piano (*p*) dynamic throughout. The key signature has one sharp (F#). The tempo is marked *mf* *espress.* (moderato-forte, expressive). There are various articulations such as accents and slurs throughout the passage.

163

tr *tr* *tr* *tr*

p *mp* *cresc.* *cresc.* *cresc.* *cresc.*

This system contains measures 163 through 176. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is marked with a piano (*p*) dynamic, which changes to mezzo-piano (*mp*) in the third measure of the first staff. The dynamic then increases through a series of *cresc.* (crescendo) markings. Trills (*tr*) are indicated above several notes in the first three staves. The tempo is marked *cresc.* (crescendo).

E

177

f *f* *f* *f*

tr *tr* *tr* *tr*

This system contains measures 177 through 191. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is marked with a forte (*f*) dynamic throughout. Trills (*tr*) are indicated above several notes in the first three staves.

192

rit. *dim.* *dim.* *dim.* *dim.*

This system contains measures 192 through 205. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is marked with a *rit.* (ritardando) dynamic. The dynamic then decreases through a series of *dim.* (diminuendo) markings. The tempo is marked *rit.* (ritardando).

F Un poco più tranquillo ♩. = 88

208

p *mf* *pp legato e dolce* *mp*

This system contains measures 208 to 226. It features four staves: two treble clefs, one alto clef, and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'Un poco più tranquillo' with a quarter note equal to 88 beats per minute. Dynamics include piano (*p*), mezzo-forte (*mf*), pianissimo (*pp*), and mezzo-piano (*mp*). The instruction 'legato e dolce' is present. Trills are marked with a trill symbol and a wavy line.

227

mp

This system contains measures 227 to 244. It features four staves: two treble clefs, one alto clef, and one bass clef. The music continues in the same key and time signature. A mezzo-piano (*mp*) dynamic is indicated. The texture remains consistent with the previous system.

245

poco cresc. *mp* *poco cresc.* *poco cresc.*

This system contains measures 245 to 264. It features four staves: two treble clefs, one alto clef, and one bass clef. The music continues in the same key and time signature. The instruction 'poco cresc.' (poco crescendo) is used in three places. A mezzo-piano (*mp*) dynamic is indicated. Trills are marked with a trill symbol and a wavy line.

265

G *p*

This system contains measures 265 to 284. It features four staves: two treble clefs, one alto clef, and one bass clef. The music continues in the same key and time signature. A piano (*p*) dynamic is indicated. A section marker 'G' is present in a box. Trills are marked with a trill symbol and a wavy line.

accelerando . . . poco . . . al . . . poco . . . al . . . Tempo primo ♩ = 100

283

ff sub. dim. p

ff sub. dim. p

ff sub. dim. p

ff sub. dim. p

300

cresc.

cresc.

cresc.

cresc.

312

H

f

f

f

f

326

p

f

p

f

337

Musical score for measures 337-347. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *p* (piano). There are several slurs and accents throughout the passage.

348

I

Musical score for measures 348-361. This section is marked with a first ending bracket labeled 'I'. The music continues with intricate rhythmic patterns. Dynamics range from *f* to *p*. The texture is dense with many notes per measure.

362

Musical score for measures 362-376. This section features long, flowing melodic lines with slurs. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). The music concludes with a *cresc.* (crescendo) marking.

377

Musical score for measures 377-386. This section begins with a *mp* (mezzo-piano) dynamic and a *cresc.* marking. It features a series of ascending and descending melodic lines. Dynamics reach *f* (forte) and *ff* (fortissimo) towards the end of the section.