

Poema Sinfonico tratto da
"la bellezza rubata" di Laurie Lico Albanese

La Bellezza Rubata

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La bellezza rubata

Nella vibrante e affascinante Vienna dell'inizio del Novecento, Adele Bloch-Bauer, originaria di una famiglia ebrea benestante, si affaccia all' emergente élite sociale. Immersa nei balli frenetici e nelle animate discussioni sull'arte avanguardistica, la giovane si ritrova avvolta in un turbine di sensualità, che la conduce tra le braccia del pittore Gustav Klimt. Adele diventa la sua musa ispiratrice, posando per ritratti audaci e provocanti che sfidano le rigide norme di un'arte accademica sempre più in declino. Questi sono tempi di grande fervore, ma anche di crescente incertezza in Europa, in cui le prime ombre dell'antisemitismo cominciano a diffondersi, prelude a uno dei capitoli più bui della storia, che si realizzerà in meno di quarant'anni.

Maria, la nipote amata dell'indimenticata Adele, osserva impotente l'invasione nazista in Austria. Uno dopo l'altro, i membri della sua famiglia vengono arrestati o uccisi, mentre i pochi superstiti sono costretti a cercare rifugio all'estero. La vita costringe Maria a fronteggiare un dilemma difficile: abbandonare il passato e iniziare una nuova esistenza negli Stati Uniti, seppellendo il dolore dei ricordi, oppure confrontarsi con i fantasmi del suo passato, lottando affinché la memoria dei suoi cari non svanisca nel nulla?

Questa composizione trae spunto dall'omonimo romanzo di Laurie Lico Albanese, in questo viaggio di lettura e analisi dell'opera e trascrizione della stessa in forma musicale, non solo ho scoperto la potenza della musica come mezzo di comunicazione, ma anche la sua capacità di rendere universali le emozioni di una storia e far prendere vita al racconto attraverso le note e i suoni regalando momenti di intensa bellezza e unione emotiva a chiunque si avvicini ad essa.

Stolen beauty

In the vibrant and fascinating Vienna of the early twentieth century, Adele Bloch-Bauer, originally from a wealthy Jewish family, faces the emerging social elite. Immersed in frenetic dances and animated discussions on avant-garde art, the young woman finds herself enveloped in a whirlwind of sensuality, which leads her into the arms of the painter Gustav Klimt. Adele becomes his muse, posing for bold and provocative portraits that challenge the rigid norms of an increasingly declining academic art. These are times of great fervor, but also of growing uncertainty in Europe, in which the first shadows of anti-Semitism are beginning to spread, a prelude to one of the darkest chapters in history, which will take place in less than forty years.

Maria, the beloved niece of the unforgettable Adele, helplessly watches the Nazi invasion in Austria. One after another, members of his family are arrested or killed, while the few survivors are forced to seek refuge abroad. Life forces Maria to face a difficult dilemma: abandon the past and start a new existence in the United States, burying the pain of memories, or confront the ghosts of her past, fighting so that the memory of her loved ones does not fade into thin air?

This composition is inspired by the novel by Laurie Rico Albanese, *Stolen Beauty*. In this journey of reading the work and transcribing it into musical form, I not only discovered the power of music as a means of communication, but also its ability to make the emotions of a story universal and make the story come to life through notes and sounds, giving moments of intense beauty and emotional union to anyone who approaches it.

Traduzione a cura di Clelia Carmela Castorina

Belleza robada

En la vibrante y fascinante Viena de principios del siglo XX, Adele Bloch-Bauer, originaria de una rica familia judía, se enfrenta a la élite social emergente. Inmersa en bailes frenéticos y animadas discusiones sobre el arte de vanguardia, la joven se ve envuelta en un torbellino de sensualidad que la lleva a los brazos del pintor Gustav Klimt. Adele se convierte en su musa y posa para retratos atrevidos y provocativos que desafían las rígidas normas de un arte académico en cada vez más declive. Son tiempos de gran fervor, pero también de creciente incertidumbre en Europa, en la que comienzan a extenderse las primeras sombras del antisemitismo, preludio de uno de los capítulos más oscuros de la historia, que tendrá lugar en menos de cuarenta años.

María, la querida sobrina de la inolvidable Adele, observa impotente la invasión nazi en Austria. Uno tras otro, los miembros de su familia son arrestados o asesinados, mientras los pocos supervivientes se ven obligados a buscar refugio en el extranjero. La vida obliga a María a afrontar un difícil dilema: ¿abandonar el pasado y comenzar una nueva existencia en Estados Unidos, enterrando el dolor de los recuerdos, o enfrentarse a los fantasmas de su pasado, luchando para que el recuerdo de sus seres queridos no se desvanezca?

Esta composición está inspirada en la novela homónima de Laurie Rico Albanese. En este viaje de lectura, análisis de la obra y transcripción musical, no solo descubrí el poder de la música como medio de comunicación, sino también su capacidad. universalizar las emociones de una historia y hacer que la historia cobre vida a través de notas y sonidos, regalando momentos de intensa belleza y unión emocional a cualquiera que se acerque a ella.

Traducido por Clelia Carmela Castorina

La bellezza rubata

Organico

Ottavino

Flauto 1-2

Oboe 1-2

Fagotto

Controfagotto

Clarinetto 1

Clarinetto 2

Clarinetto 3

Clarinetto Basso

Sax Alto 1-2

Sax Tenore

Sax Baritono

Corno in fa 1

Corno in fa 2

Corno in fa 3

Corno in fa 4

Tromba 1

Tromba 2

Trombone 1

Trombone 2

Trombone Basso

Euphonium

Tuba

Violoncello

Contrabbasso

Timpani

Rullante

Percussioni 1

Percussioni 2

Glockenspiel

Vibrafono

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Salvatore Rajmondo

Sognante $\text{♩} = 60$

Ottavino

Flauto

Oboe

Corno Inglese

Fagotto

Controfagotto

Clarinetto in sib 1

Clarinetto in sib 2

Clarinetto in sib 3

Clarinetto Basso

Sassofono Contralto

Sassofono Tenore

Sassofono Baritono

Corno in Fa 1

Corno in Fa 2

Corno in Fa 3

Corno in Fa 4

Tromba in sib 1

Tromba in sib 2

Trombone

Trombone Basso

Eufonio

Tuba

Violoncello

Contrabbasso

Timpani

Rullante

Percussioni 1

Percussioni 2

Glockenspiel

Vibrafono

This page of a musical score, numbered 11, contains 28 staves for various instruments. The instruments listed on the left are: Oboe (Oboe), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. Ing.), Bassoon (Fg.), Clarinet in F (CFg.), Clarinet in Bb 1 (Cl. Sib 1), Clarinet in Bb 2 (Cl. Sib 2), Clarinet in Bb 3 (Cl. Sib 3), Clarinet in Bb (Cl. B.), Saxophone Alto (Sax. A.), Saxophone Tenor (Sax. T.), Saxophone Baritone (Sax. Bar.), Cor Anglais 1 (Cr. 1), Cor Anglais 2 (Cr. 2), Cor Anglais 3 (Cr. 3), Cor Anglais 4 (Cr. 4), Trumpet in Bb 1 (Trb. Sib 1), Trumpet in Bb 2 (Trb. Sib 2), Trombone (Tbn.), Trombone Bass (Tbn. B.), Euphonium (Euf.), Tuba, Violoncello (Vc.), Double Bass (D.B.), Timpani (Timp.), Snare Drum (Rull.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Glockenspiel (Glk.), and Vibraphone (Vib.).

The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a rehearsal mark '51' at the top left. The woodwind and string sections (Oboe, Flute, Bassoon, Clarinets, Saxophones, Cor Anglais, Trumpets, Trombones, Euphonium, Tuba, Violoncello, and Double Bass) are marked with a forte (*f*) dynamic. The Saxophone Alto and Tenor parts are marked with a mezzo-forte (*mf*) dynamic. The Snare Drum part is marked with a fortissimo (*ff*) dynamic. The Percussion 1 and 2 parts are also marked with a fortissimo (*ff*) dynamic. The Glockenspiel and Vibraphone parts are marked with a fortissimo (*ff*) dynamic. The score features a variety of musical notations, including slurs, ties, and dynamic markings.

This page of a musical score contains 30 staves, organized into three systems of ten staves each. The instruments are listed on the left side of each staff:

- System 1 (Woodwinds):** Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. Ing.), Bassoon (Fg.), Contrabassoon (CFg.), Clarinet in Bb 1 (Cl. Sib 1), Clarinet in Bb 2 (Cl. Sib 2), Clarinet in Bb 3 (Cl. Sib 3), Clarinet in Bb (Cl. B.), Saxophone Alto (Sax. A.), Saxophone Tenor (Sax. T.), Saxophone Baritone (Sax. Bar.).
- System 2 (Brass and Trumpets):** Trumpet 1 (Cr. 1), Trumpet 2 (Cr. 2), Trumpet 3 (Cr. 3), Trumpet 4 (Cr. 4), Trombone 1 (Trb. Sib 1), Trombone 2 (Trb. Sib 2), Trombone (Tbn.), Trombone Bass (Tbn. B.), Euphonium (Euf.), Tuba.
- System 3 (Strings and Percussion):** Violoncello (Vc.), Double Bass (D.B.), Timpani (Timp.), Snare Drum (Rull.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Glockenspiel (Glk.), Vibraphone (Vib.).

Key musical markings include:

- Rehearsal mark **89** at the beginning of the first staff.
- Dynamic markings: *pp* (pianissimo) in the Oboe, Clarinet in G, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Clarinet in Bb, and Saxophone Alto staves; *p* (piano) in the Flute and Trombone 1 staves; *ff* (fortissimo) in the Timpani staff; *f* (forte) in the Snare Drum staff.
- Articulation: A *pp* marking with a hairpin in the Clarinet in Bb 1 staff.
- Performance instructions: A *ff* marking with a hairpin in the Timpani staff, and a *f* marking with a hairpin and a triplet of eighth notes in the Snare Drum staff.

This page of a musical score, numbered 31, contains the following instruments and parts:

- Woodwinds:** Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. Ing.), Bassoon (Fg.), Clarinet in Bb 1 (Cl. Sib 1), Clarinet in Bb 2 (Cl. Sib 2), Clarinet in Bb 3 (Cl. Sib 3), Clarinet in Bb (Cl. B.), Saxophone Alto (Sax. A.), Saxophone Tenor (Sax. T.), Saxophone Baritone (Sax. Bar.).
- Brass:** Trumpet 1 (Cr. 1), Trumpet 2 (Cr. 2), Trumpet 3 (Cr. 3), Trumpet 4 (Cr. 4), Trombone 1 (Trb. Sib 1), Trombone 2 (Trb. Sib 2), Trombone (Tbn.), Trombone Bass (Tbn. B.), Euphonium (Euf.), Tuba.
- Strings:** Violin (Vc.), Double Bass (D.B.).
- Percussion:** Timpani (Timp.), Snare Drum (Rull.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Glockenspiel (Glk.), Vibraphone (Vib.).

Key musical markings include:

- Measure 134: *mp* (mezzo-piano) dynamic marking.
- Measure 135: *solo* and *p* (piano) dynamic markings.
- Measure 136: *mp* (mezzo-piano) dynamic marking.

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). It features various musical notations such as slurs, ties, and dynamic markings across the measures.

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