SIX SONATAS

for

HARPSICHORD

Opus Six [bis]

Giovanni Marco Rutini

SEI SONATE

per CIMBALO

dedicate al Nobile, ed Eccelso Signor

MARCHESE
FRANCESCO ALBERGATI CAPACELLI

Patrizio, e Senatore di Bologna

da GIO: MARCO RUTINI FIORENTINO
Accademico Filarmonico

OPERA SESTA *[bis]*

In Bologna per Lelio dalla Volpe com lie de Superiori [*ca.* 1762]

Edited by Stephen Henry

Published by Stephen Henry
in the United States of America
MMIX
under a Creative Commons Attribution 3.0 license

GUIDE TO THIS ELECTRONIC EDITION

Each movement may be auditioned by playing an embedded MIDI file.
Click on the first measure of any movement to start its MIDI file.

Cover design after Bruce Rogers

Table of Contents

Preface ..... *iii*

Sonata I
I. Con Spirito 1
II. Andante 4
III. Minuetto & Trio 6

Sonata II
I. Andante 8
II. Allegro Molto 10
III. Minuetto & Presto 12

Sonata III
I. Allegro 14
II. Comodo 18
III. Minuetto & Trio 20

Sonata IV
I. Maestoso 22
II. Allegro Assai 24
III. Minuetto & Trio 26

Sonata V
I. Allegro 28
II. Andante 32
III. Minuetto & Trio 34

Sonata VI
I. Allegro 36
II. Andante 40
III. Minuetto & Trio 42

Preface

Giovanni Marco Rutini (also Giovanni Maria or Giovanni Placido) was born in Florence on the 25th of April, 1723. He began his musical training in April of 1739 at the *Conservatorio della Pietà dei Turchini*, in Naples where he studied composition with Leonardo Leo, the harpsichord with F. N. Fago, and the violin with V. A. Pagliarulo. He completed his studies in 1744 and remained in Naples for a time as a *Maestrino* before returning to Florence.

He joined the opera company of G. B. Locatelli in 1748 and was with it in Prague where his first opera, *Alessandro nell'Indie* (1750) and his second opera, *Semiramide* (1752) debuted at the Nuovo Teatro. During his residence in Prague, he was under the patronage of the Electress of Saxony, Maria Antonia Walpurgis who provided the libretto to his cantata *Lavinia e Turno* (1756). Subsequently, the company was active in Dresden in 1754 and in Berlin in 1756 with the venture eventually failing in 1757.

While in Prague, Rutini wrote three collections of harpsichord sonatas, his *Sonate per Cembalo*, Opus 1 (Prague, 1748 with the dedication signed by Rutini on the 15th of July), six Sonatas, Opus 2 (published in Nuremberg, *ca.* 1754-57) and six Sonatas, Opus 3 (Nuremberg, *ca.* 1756-58), these last dedicated to his student the Countess of Nostitz & Rhyeneck.

Later in 1757, Locatelli was contracted to be the impresario to the Russian court theatre at St. Petersburg. Rutini moved there with the company producing *Il retiro deghli dei* (1757) and mounting his comic opera *Il negligente* in the spring of 1758. While in Russia, Rutini continued his production of harpsichord sonatas and saw to publication his six Sonatas, Opus 5 (Nuremberg, *ca.* 1758-5) and his six Sonatas, Opus 6 (Nuremberg, *ca.* 1759-60, rev. 2/1765).

Rutini moved among the highest circles of Russian society. He resided with Count Pyotr Borisovitch Sheremet'yev and acted as conductor of his private orchestra. He was appointed to teach the harpsichord to the Grand Duchess Fyodorovich, the future Empress Catherine II, the Great.

In February, 1761, Locatelli's second company failed and Rutini returned to Florence where he married on the 2nd of April of that year. Born of this union was a son, the future composer Ferdinando Rutini (1763-1827).

In January, 1762, *Il caffi di campagna* was performed in Bologna and, in March, Rutini was admitted to the *Accademia Filarmonica* there. During the next ten years, Rutini traveled throughout Italy to direct performances of his music while centering his activities and maintaining a residence at Florence. The success of his intermezzo *Le contese domestiche* in 1766 prompted the *Gazzetta toscana* to proclaim Rutini as Florence's most eminent composer.

He dedicated his six Sonatas, Opus 8 (published in Florence in 1774), to the Grand Duke Leopold, perhaps in an unsuccessful attempt to acquire the position of *Maestro di Cappella* at the Tuscan court. Rutini continued composing operas and keyboard sonatas and, from 1780, sacred music as well. He died in Florence on the 22nd of December, 1797.

Rutini was a prolific composer of keyboard sonatas, publishing fourteen collections for harpsichord or fortepiano in all (three later ones, Opp. 9, 11, and 13 include a part for violin). In addition, five separate sonatas were included in Haffner's series of Italian keyboard sonatas, *Raccolta musicale*. 12 *Divertimenti facile e brevi*, Opus 18 for four hands, were produced in Florence in 1793.

❦

This present edition is concerned with six sonatas published by Lelio dalla Volpe, Bologna, around the year 1762. In an *avviso*, the publisher draws a distinction between this set and the set previously published in Nuremberg as Rutini's Opus 6 in 1759 or 1760 (and revised in 1765). He states:

> *Nell' ultime due Opere dell' Autore stampate a Norimberga è corso sbaglio avendo posto Opera quinta a quella che è la quarta, e sesta a quella che è la quinta, essenao la presente la sesta.*
>
> The last two works of the author printed in Nuremberg were mistakenly ordered with the fifth Opus which should be the fourth, and sixth which should be the fifth, thus this is the sixth.

The work bears a dedication to the *Marchese* Francesco Albergati Capacelli (1728-1804), a Bolognese actor and playwright of some distinction. There is a list of sixty-nine subscribers, among which is *Sig. Cavaliere* Carlo Broschi, better known as the castrato Farinelli.

❦

Each sonata is comprised of three movements: a fast movement followed by a slow one (Sonatas II & IV reverses this order) ending with a minuet with a trio in the enharmonic minor key (Sonata II has a minuet & presto). Generally, the movements are in binary form. The texture rarely extends beyond two voices and often employs the right hand and the left hand in alternation. There is a progression in difficulty, with the first sonata being the easiest and the sixth the hardest to play but the technical difficulties are kept to a minimum to make the works more broadly accessible.

Acknowledgements

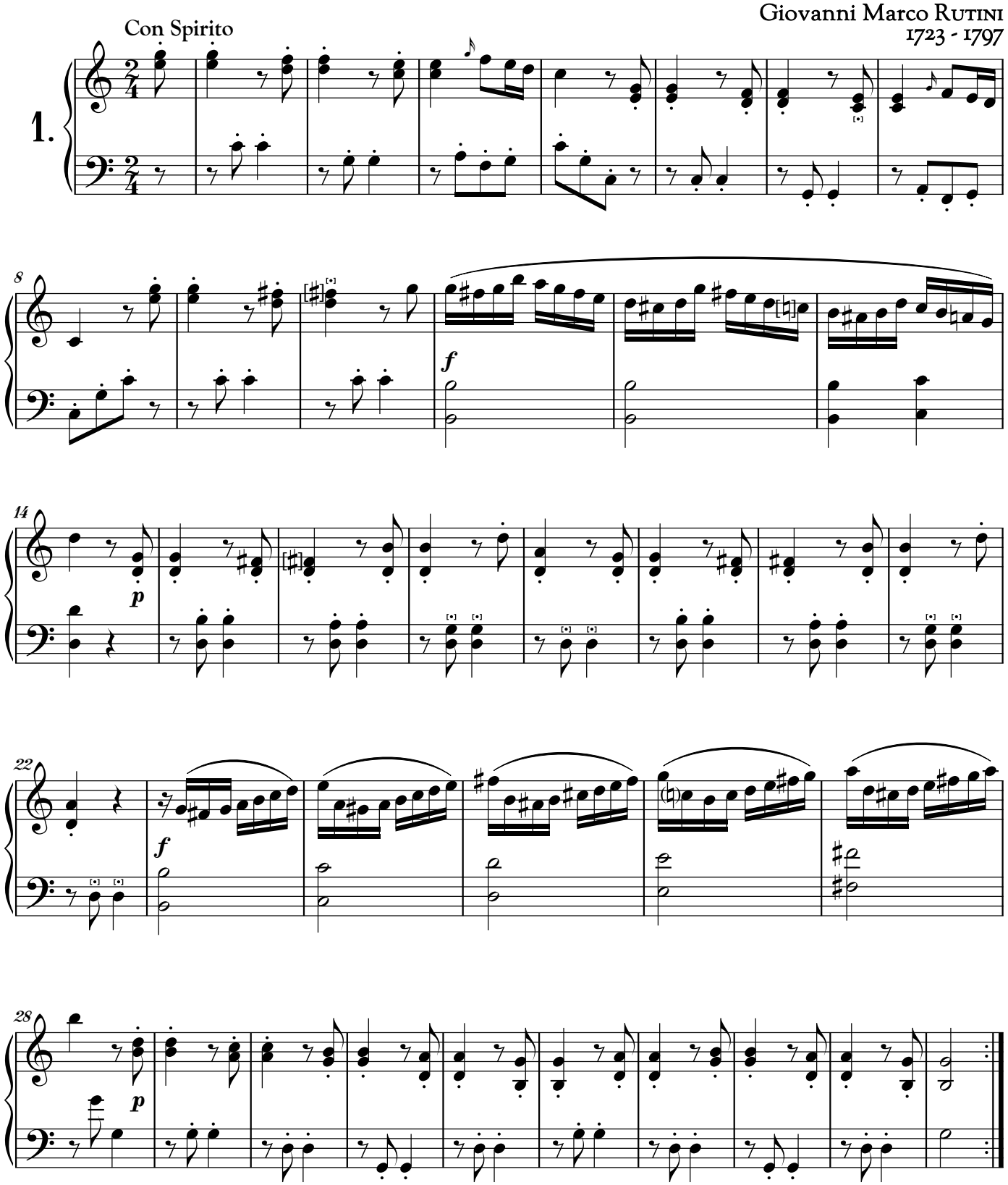
Sei Sonate per Cimbalo, Opera Sesta, da Gio: Marco Rutini
facsimile edition, Musica Repartita, Utrecht, 1992

Giovanni Rutini
Giorgio Pestelli & Robert Lamar Weaver in the
New Grove Dictionary of Music & Musicians, 2nd ed.
ed. by Stanley Sadie, Macmillan Publishers Ltd., 2001

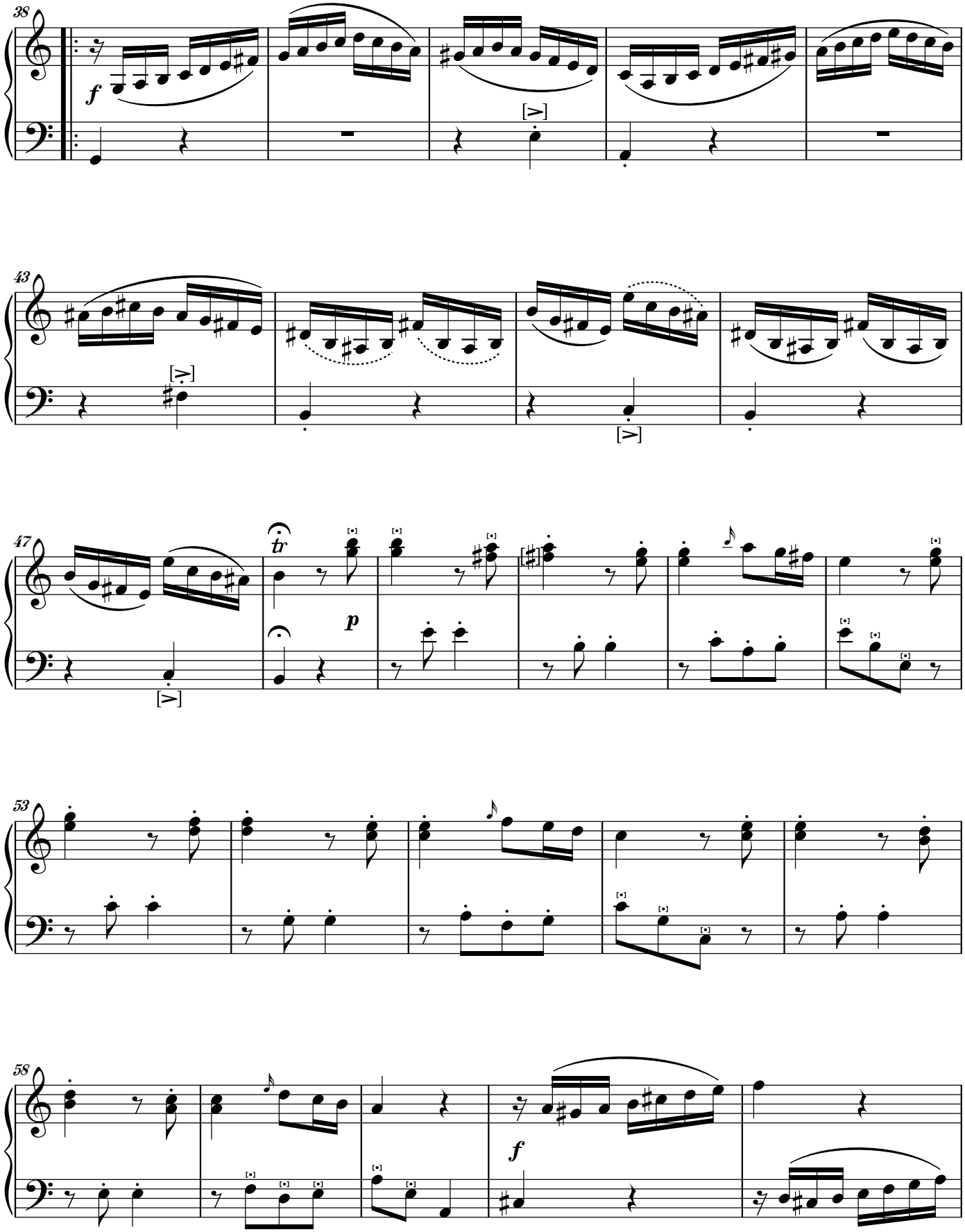
SEI SONATE per CIMBALO - op. 6 *[bis]*

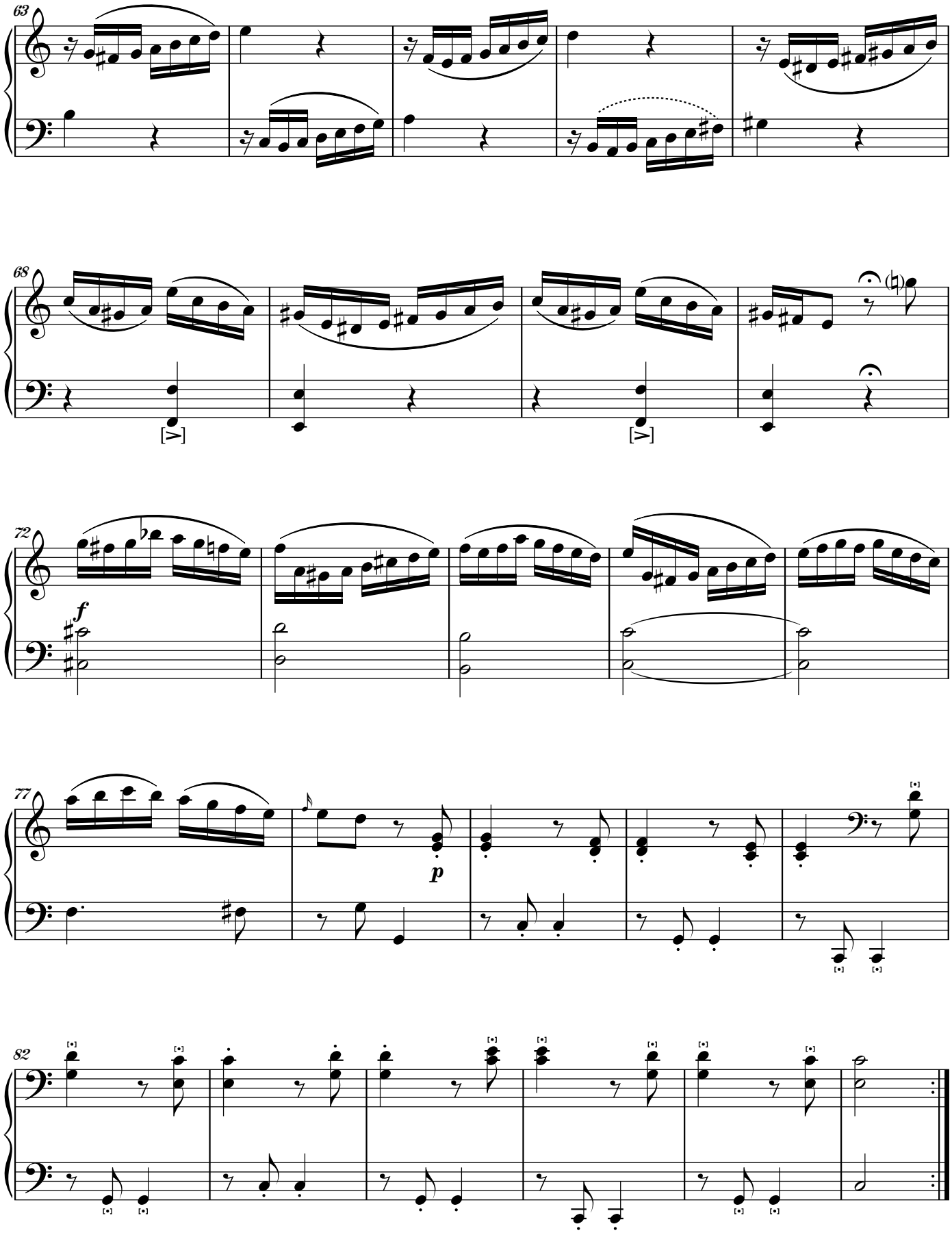
Sonata I

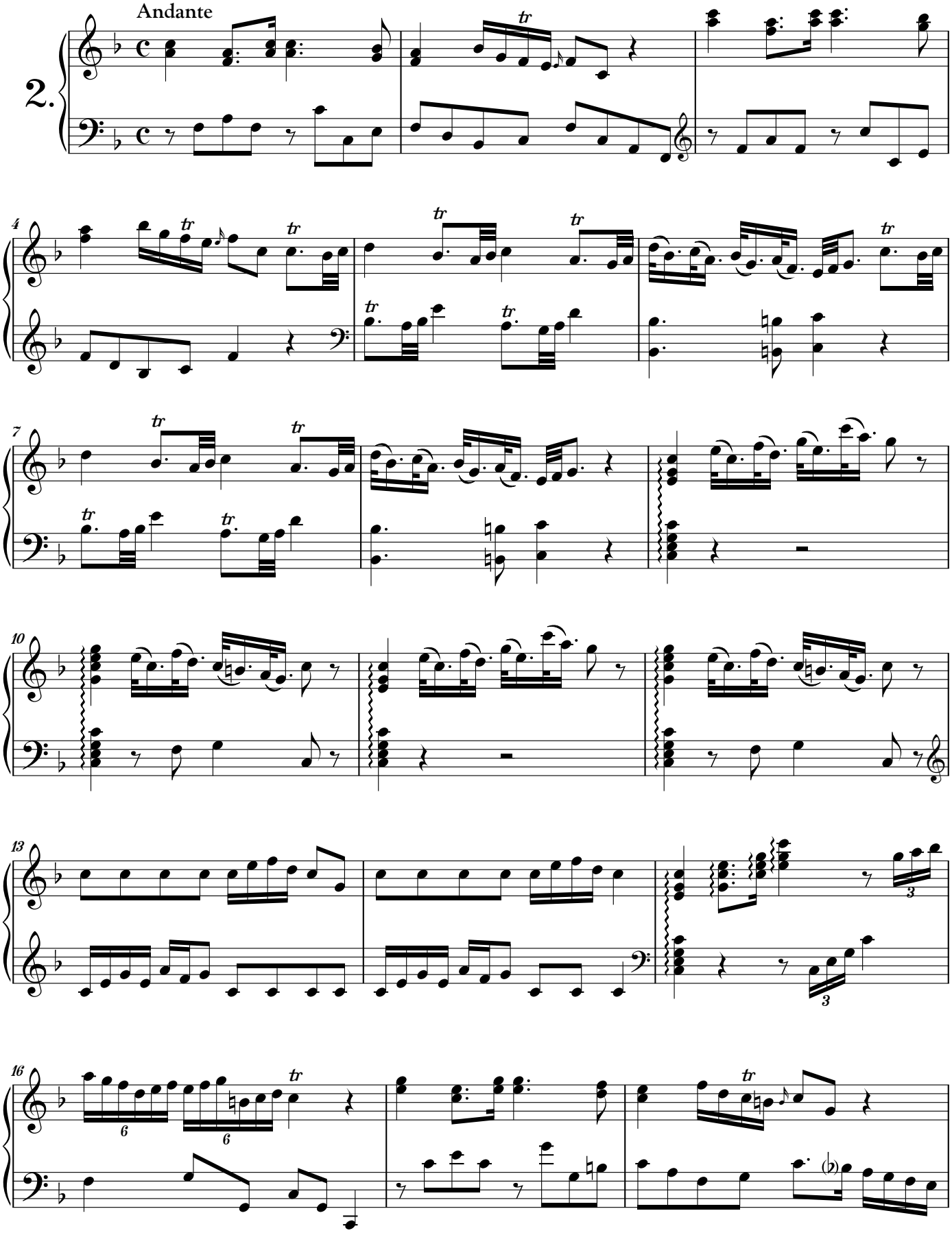
Giovanni Marco Rutini
1723 - 1797

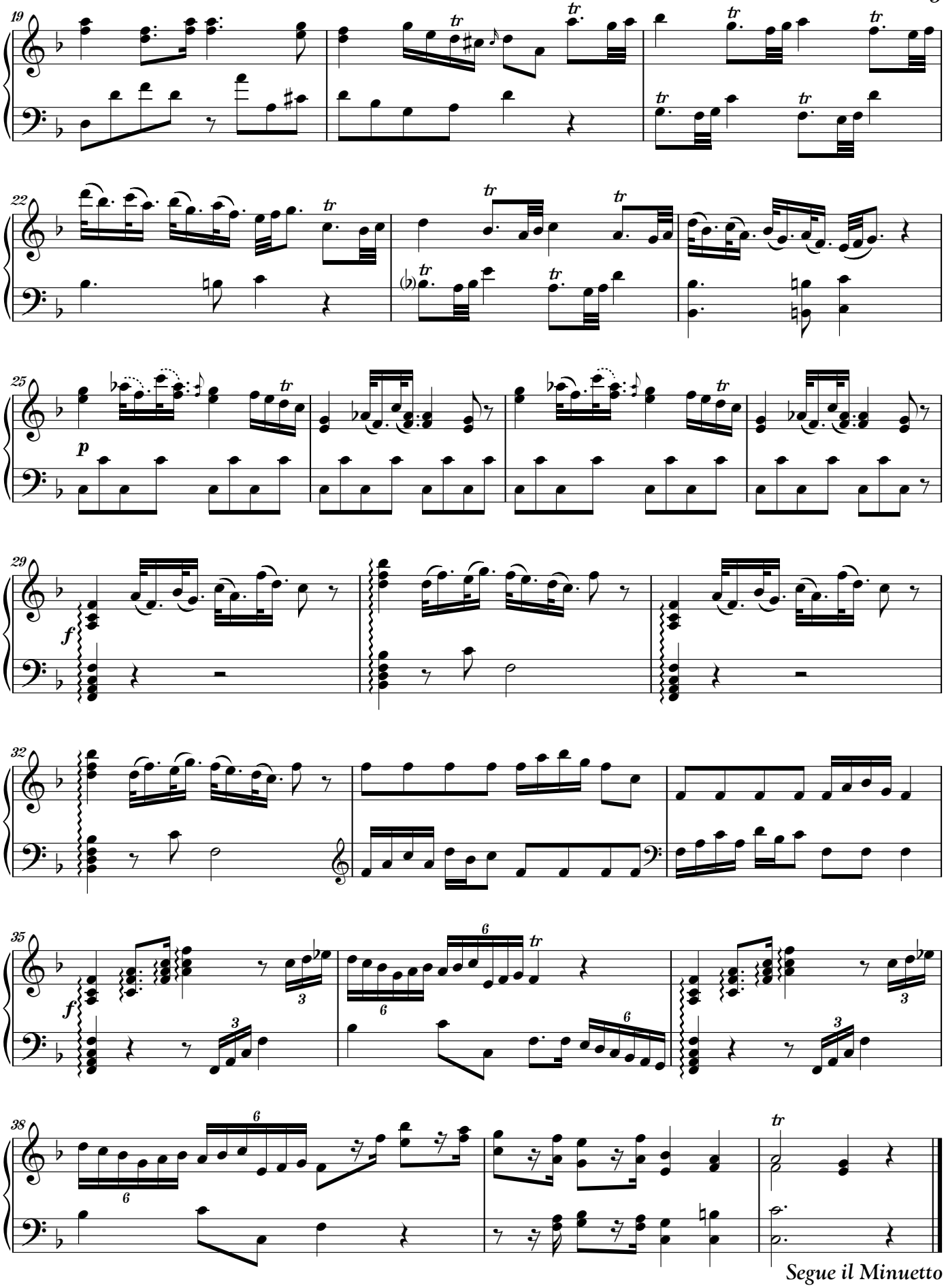


Creative Commons Attribution 3.0
MMIX


38
f
43
47
tr
p
53
58
f


63
68
72
f
77
p
82

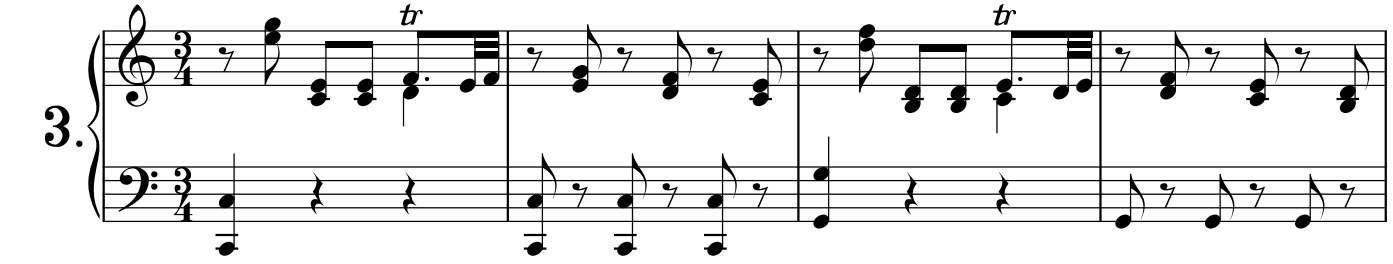

Andante
2.
4
7
10
13
16

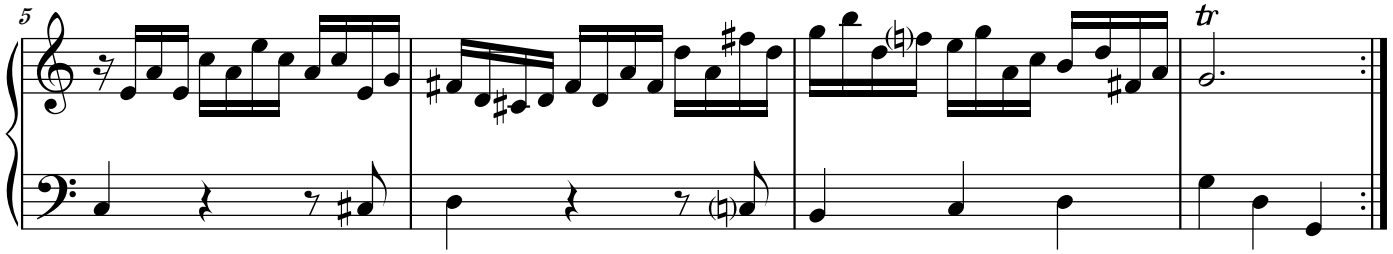


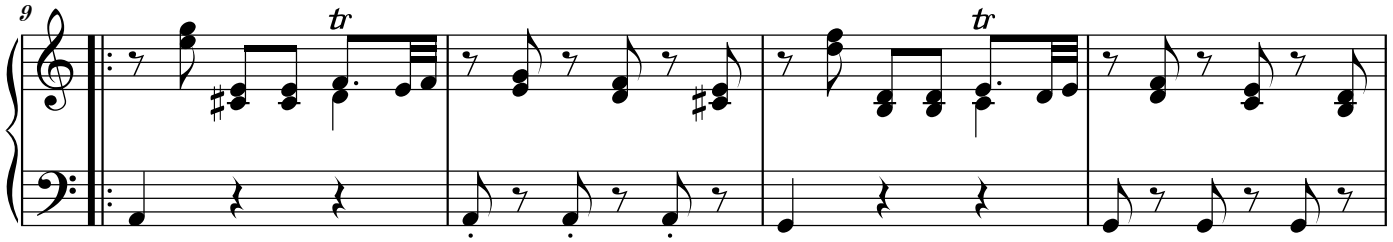
Segue il Minuetto

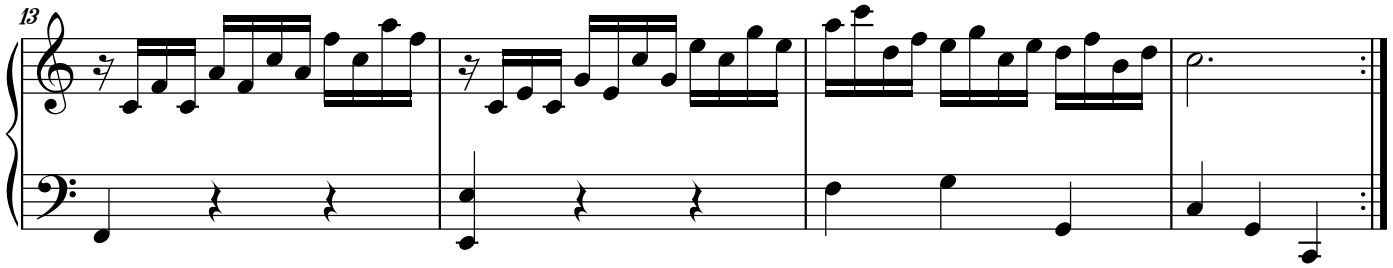
Minuetto

3.

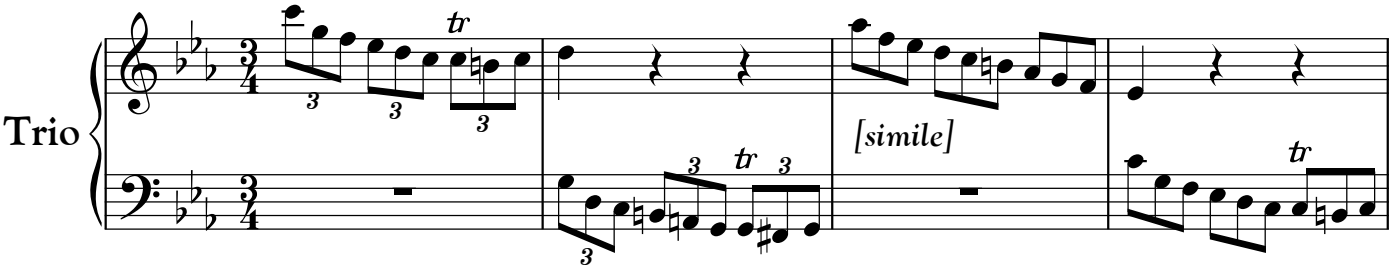


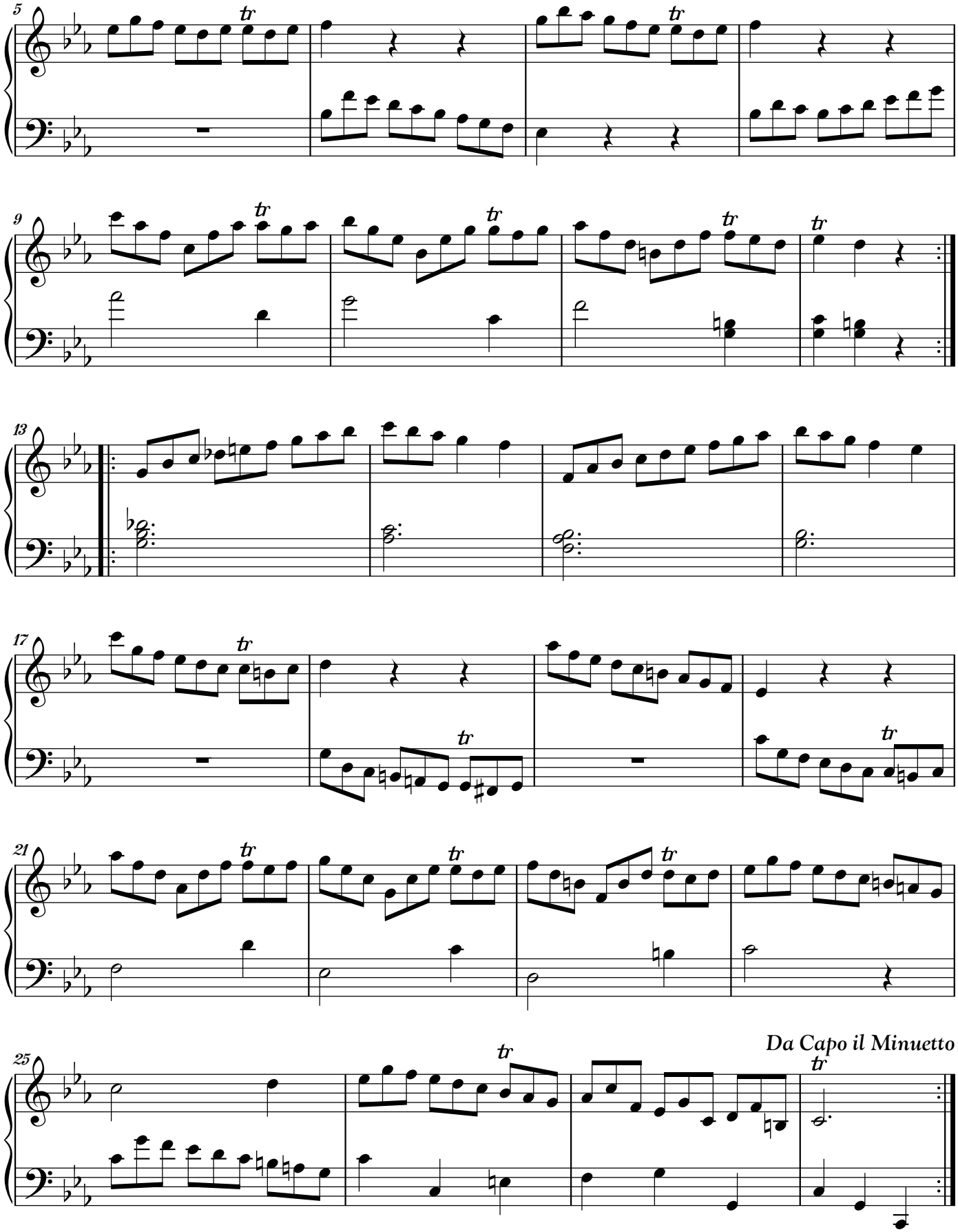




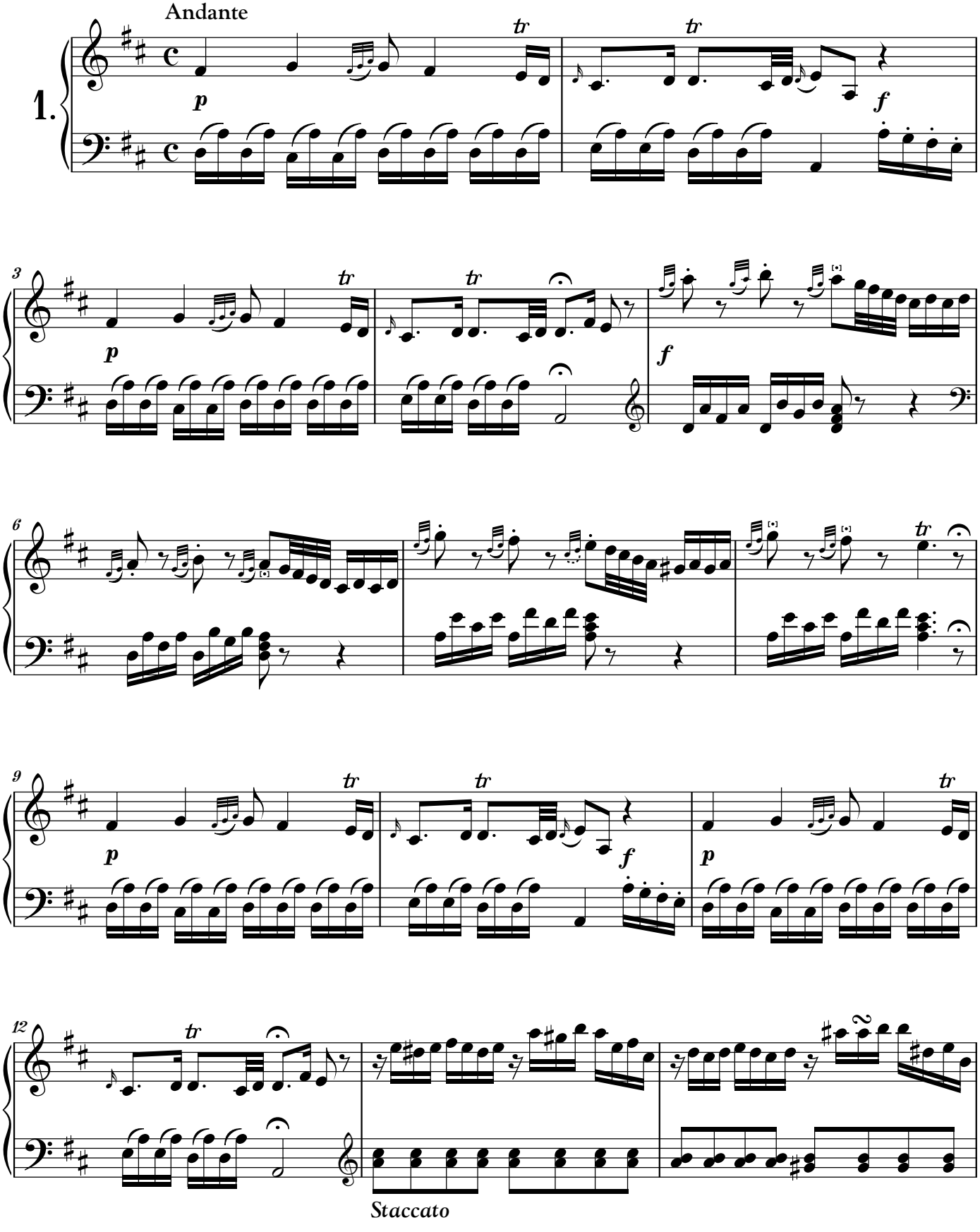


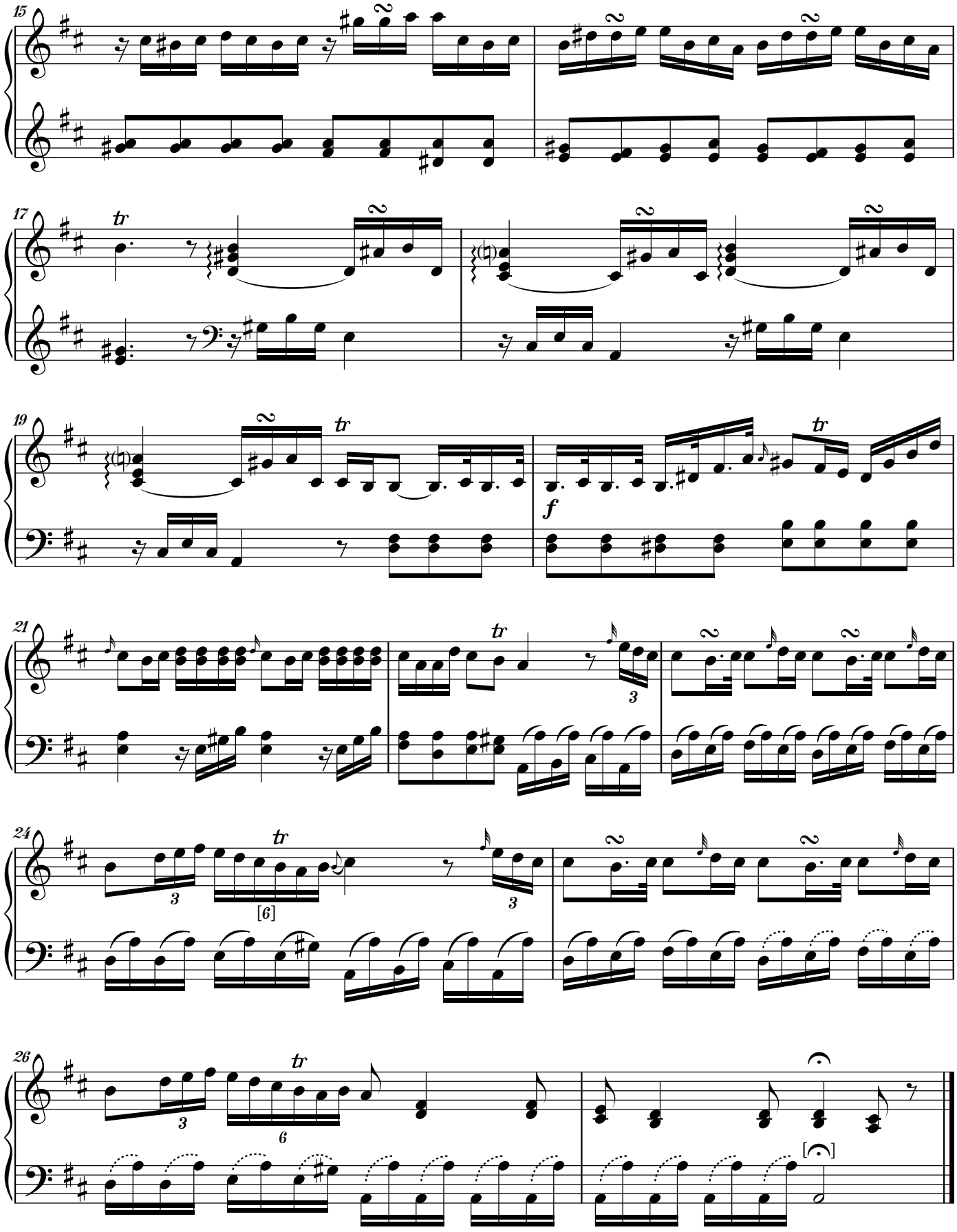
Trio

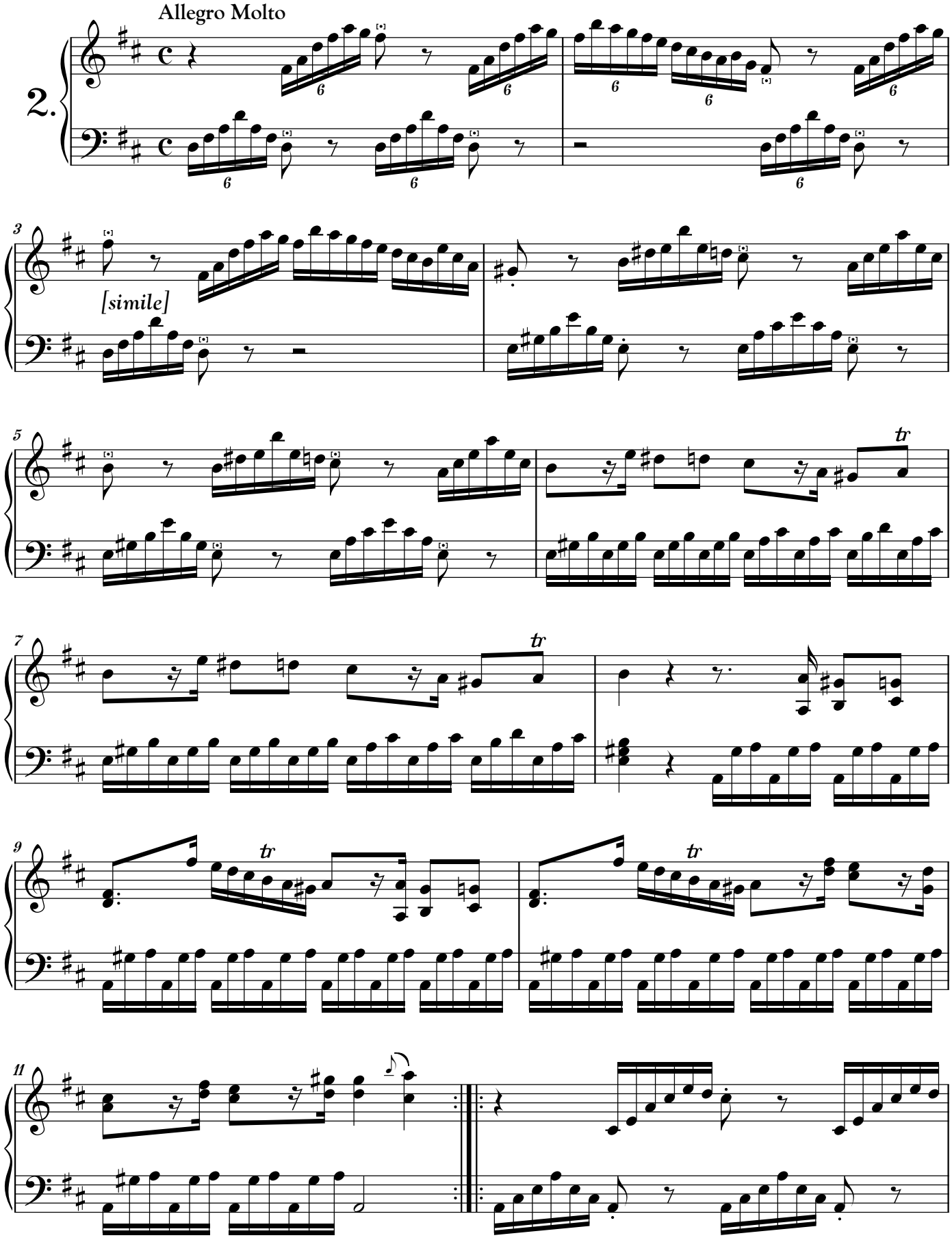


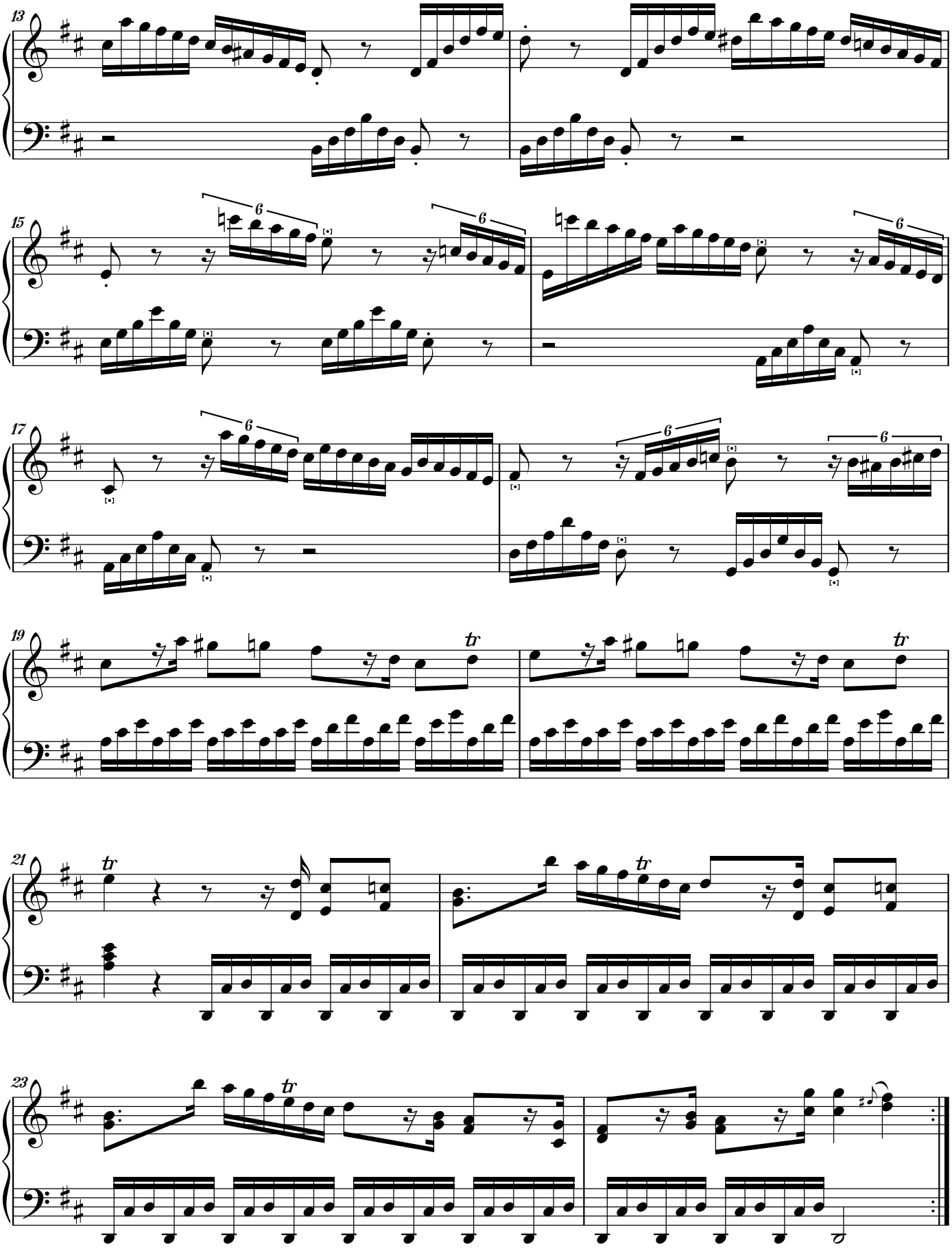

5
9
13
17
21
25
Da Capo il Minuetto

Sonata II



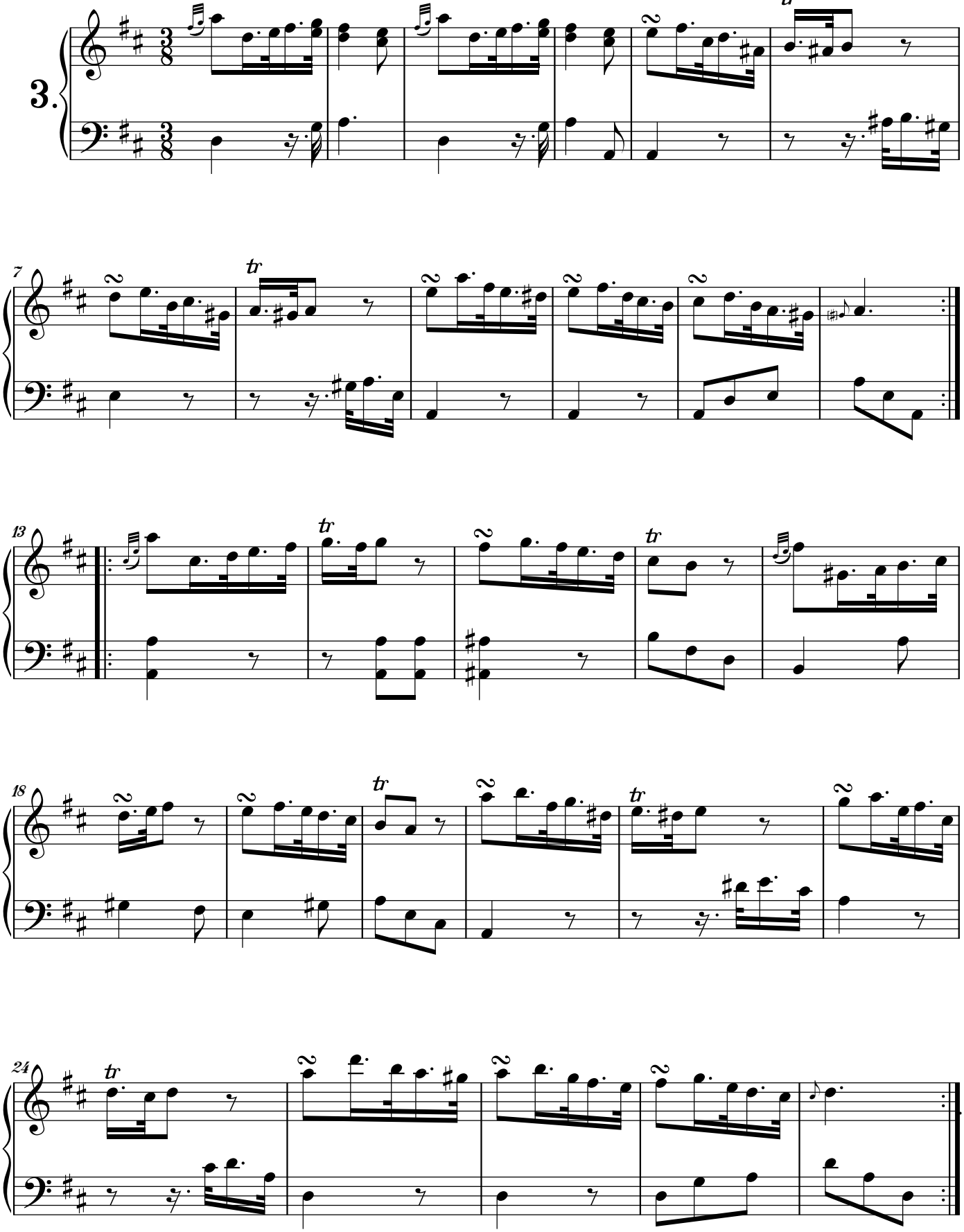

15
17
tr
19
tr
f
21
tr
3
24
tr
3
[6]
3
26
tr
3
6
[𝄐]

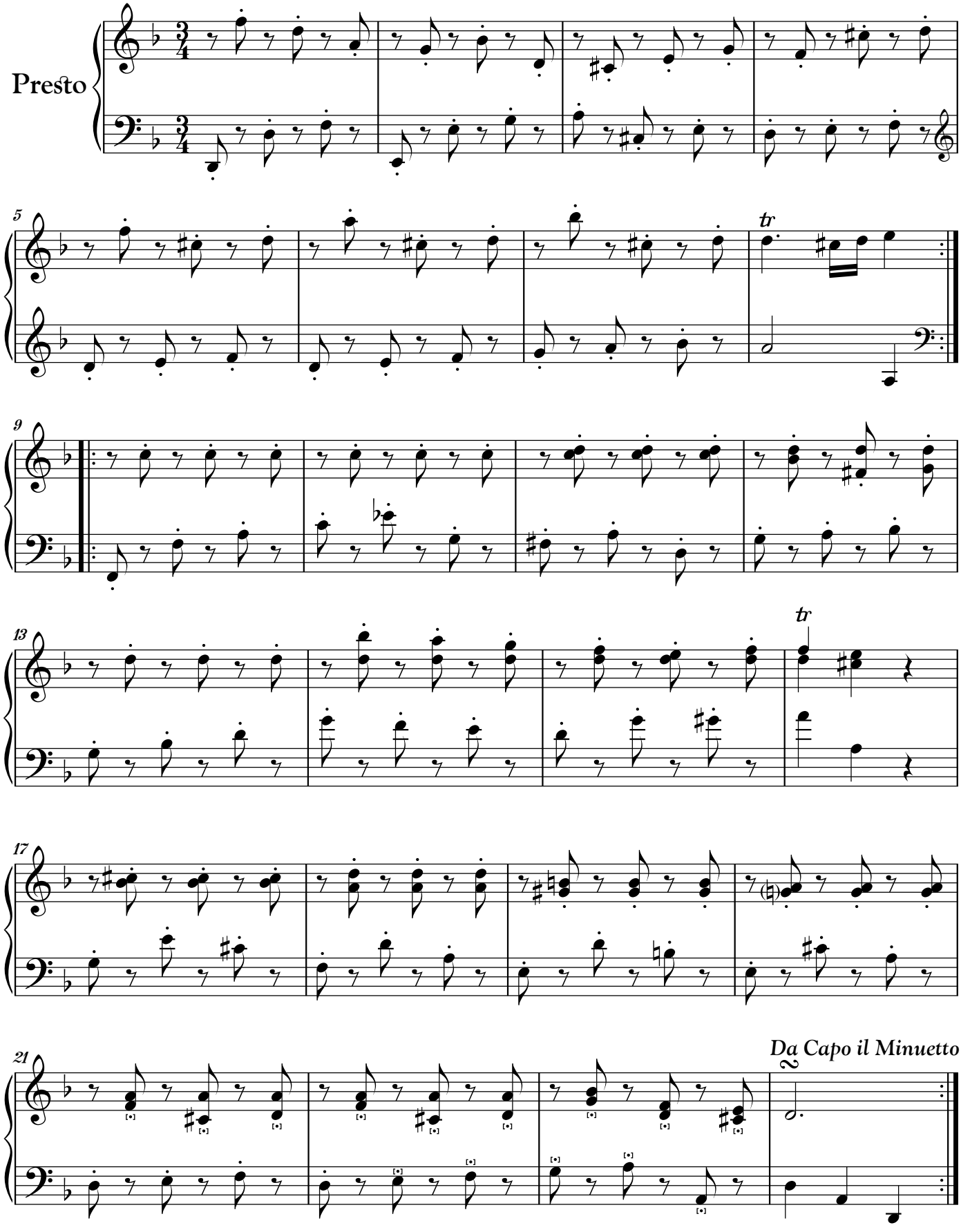

Allegro Molto
2.
[simile]
tr


13
15
17
19
21
23

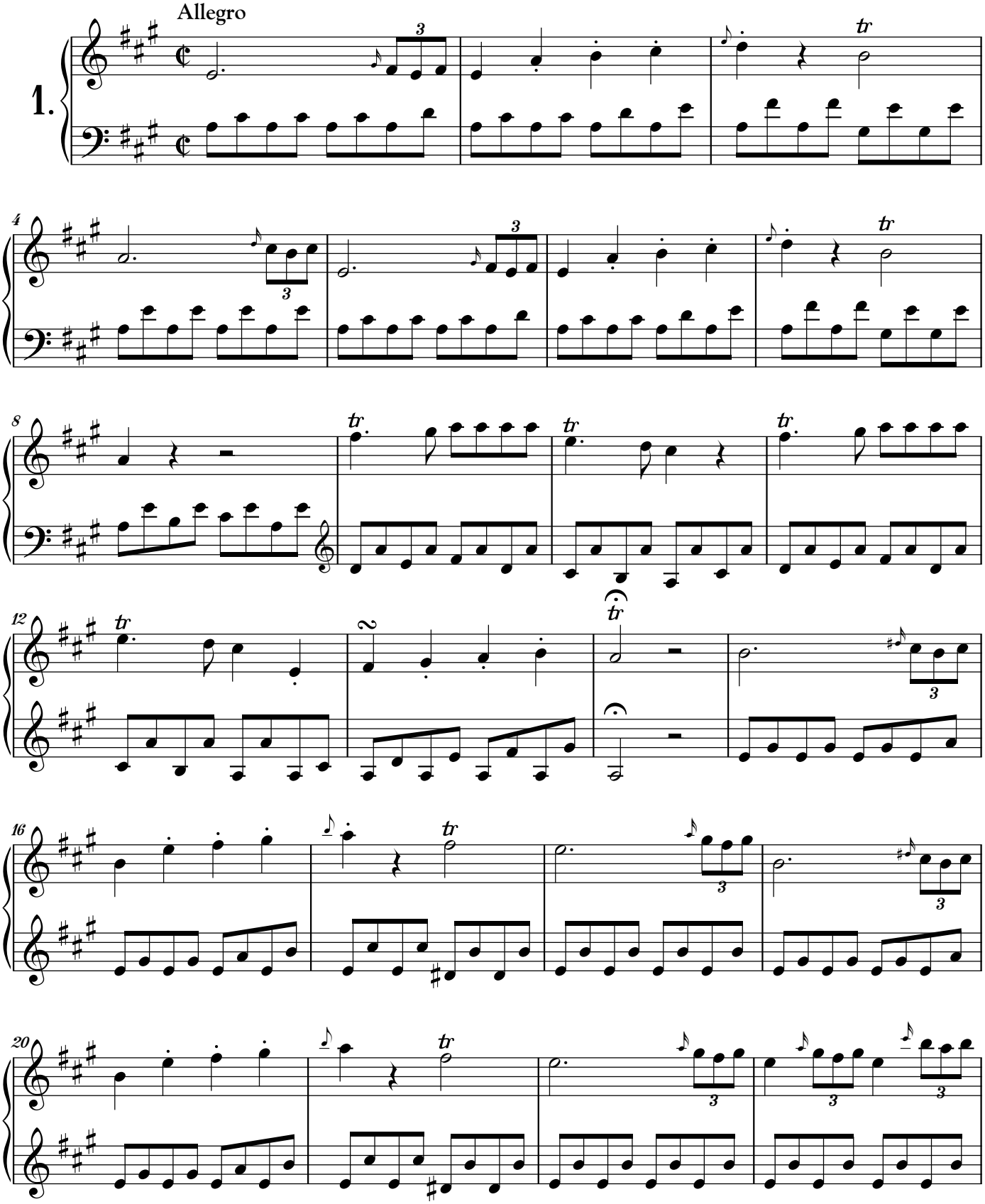
Minuetto

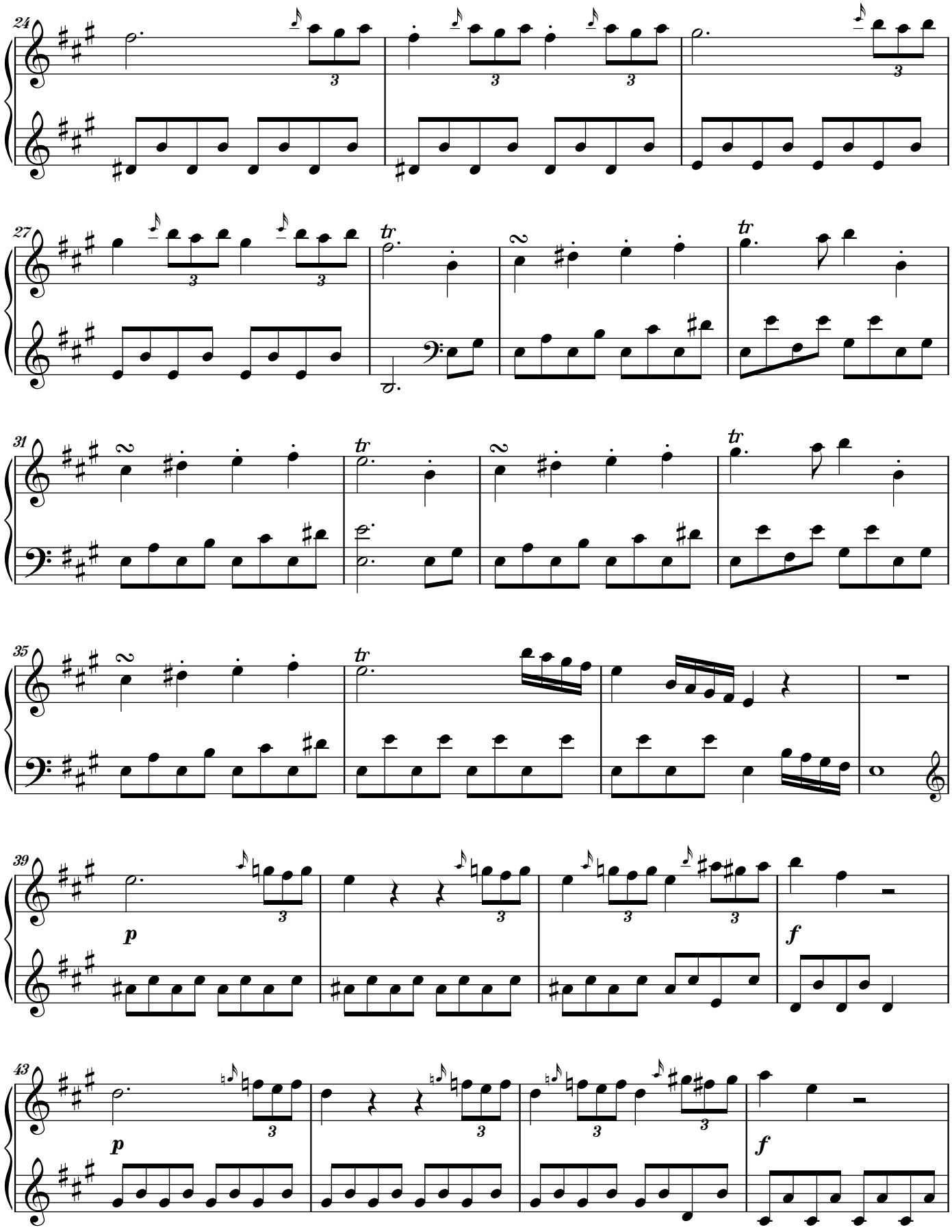
3.

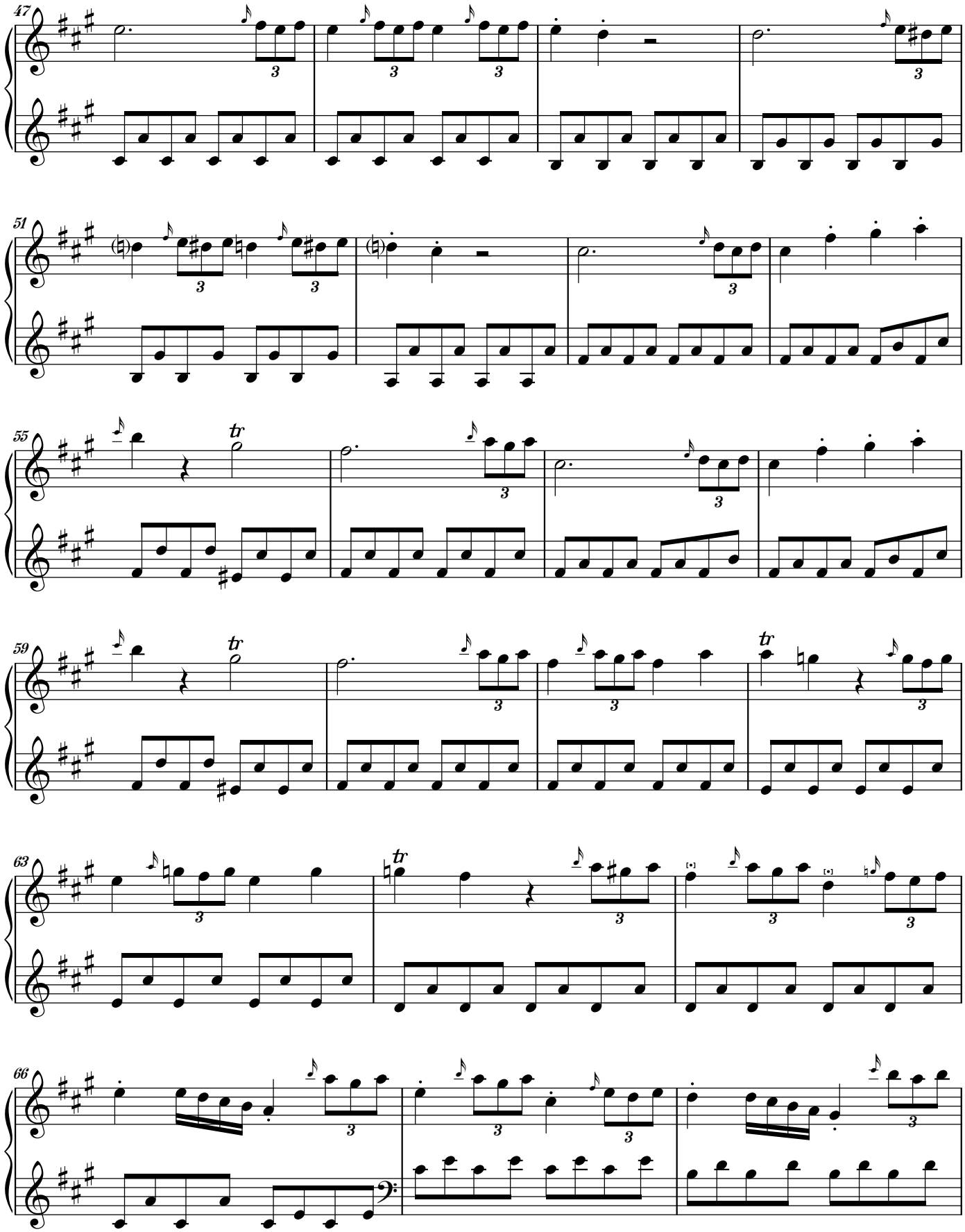


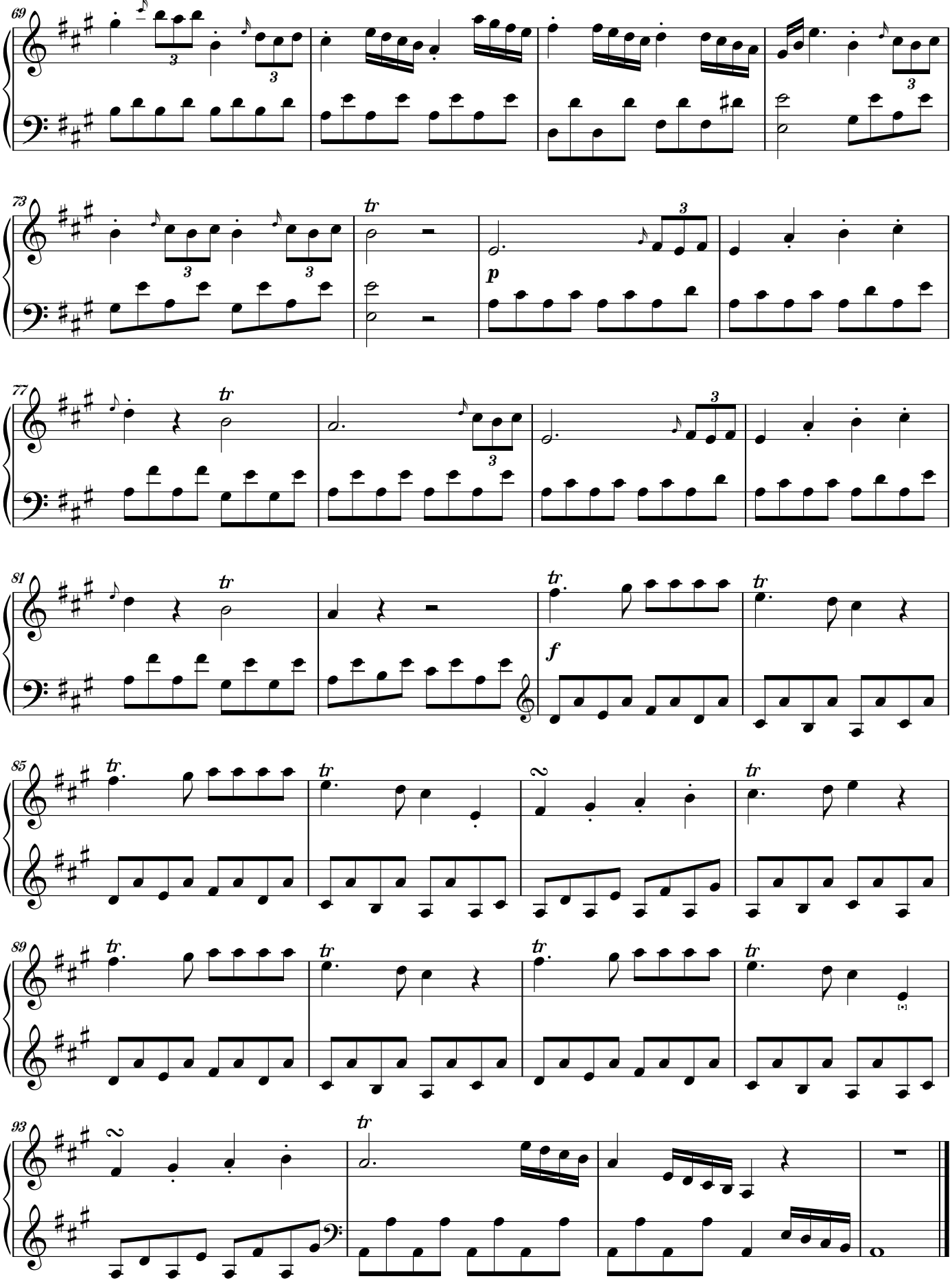

Presto
5
tr
9
13
tr
17
21
Da Capo il Minuetto

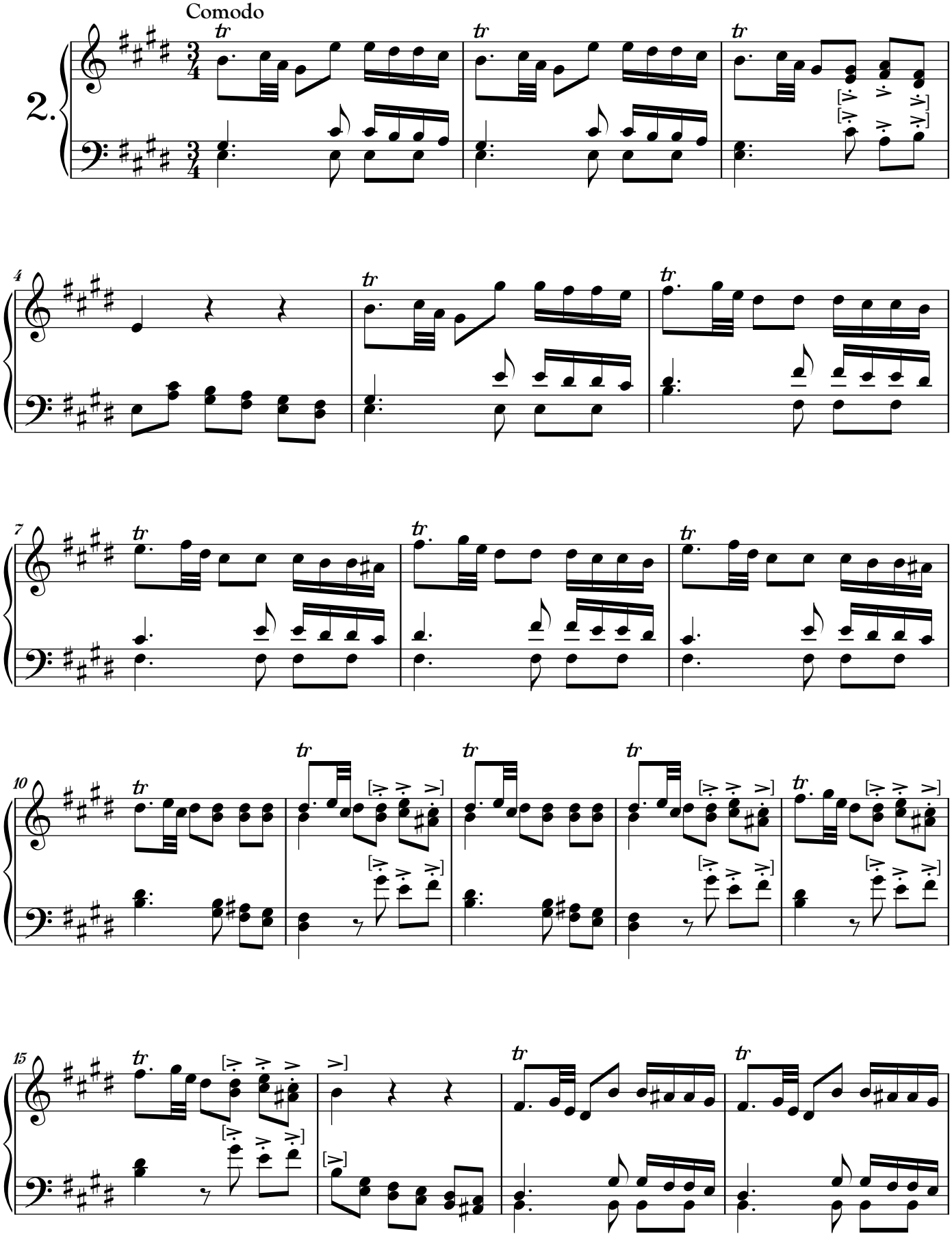
Sonata III

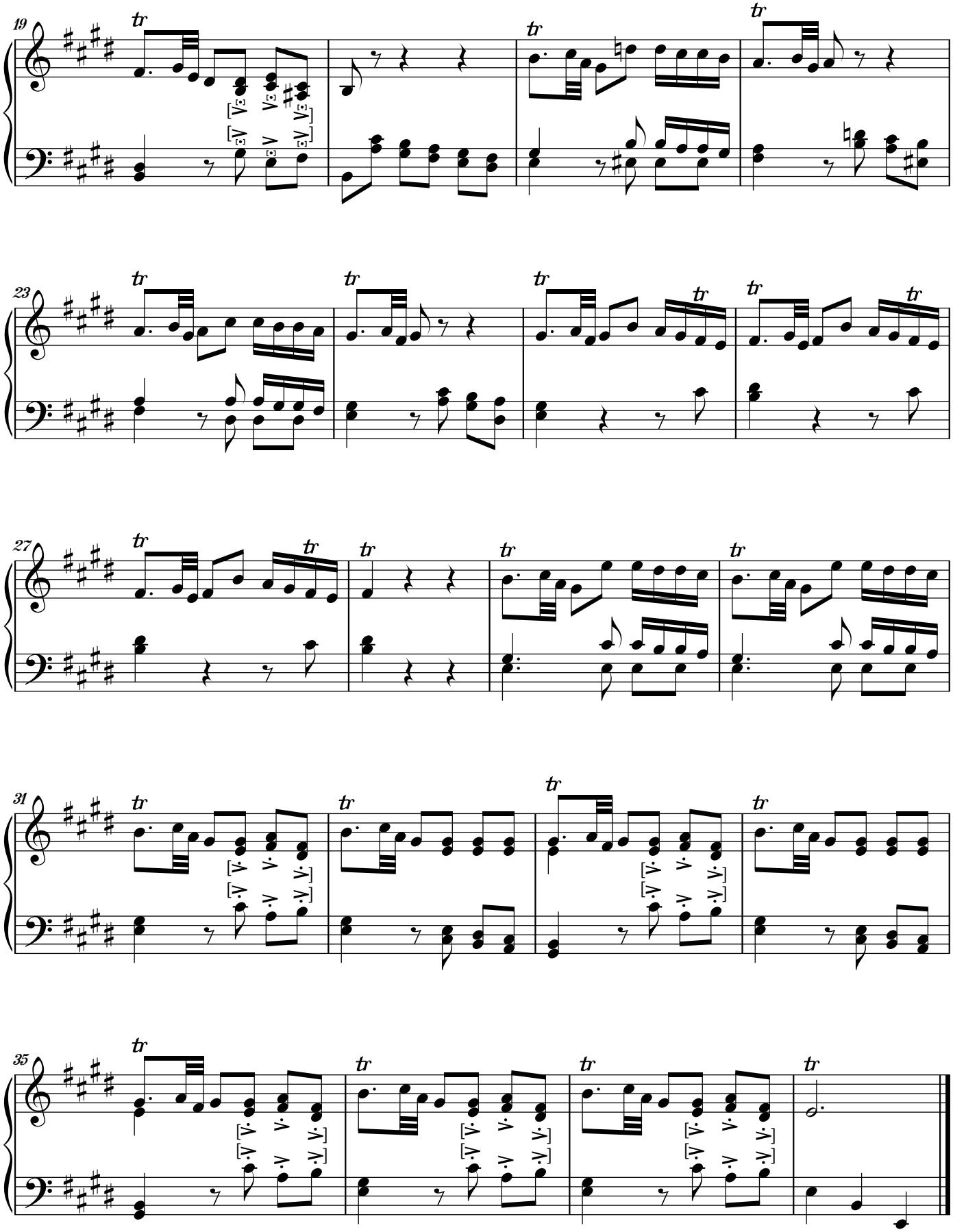



24
27
31
35
39
43
p
f
p
f


47
51
55
59
63
66


69
73
77
81
85
89
93
p
f
tr

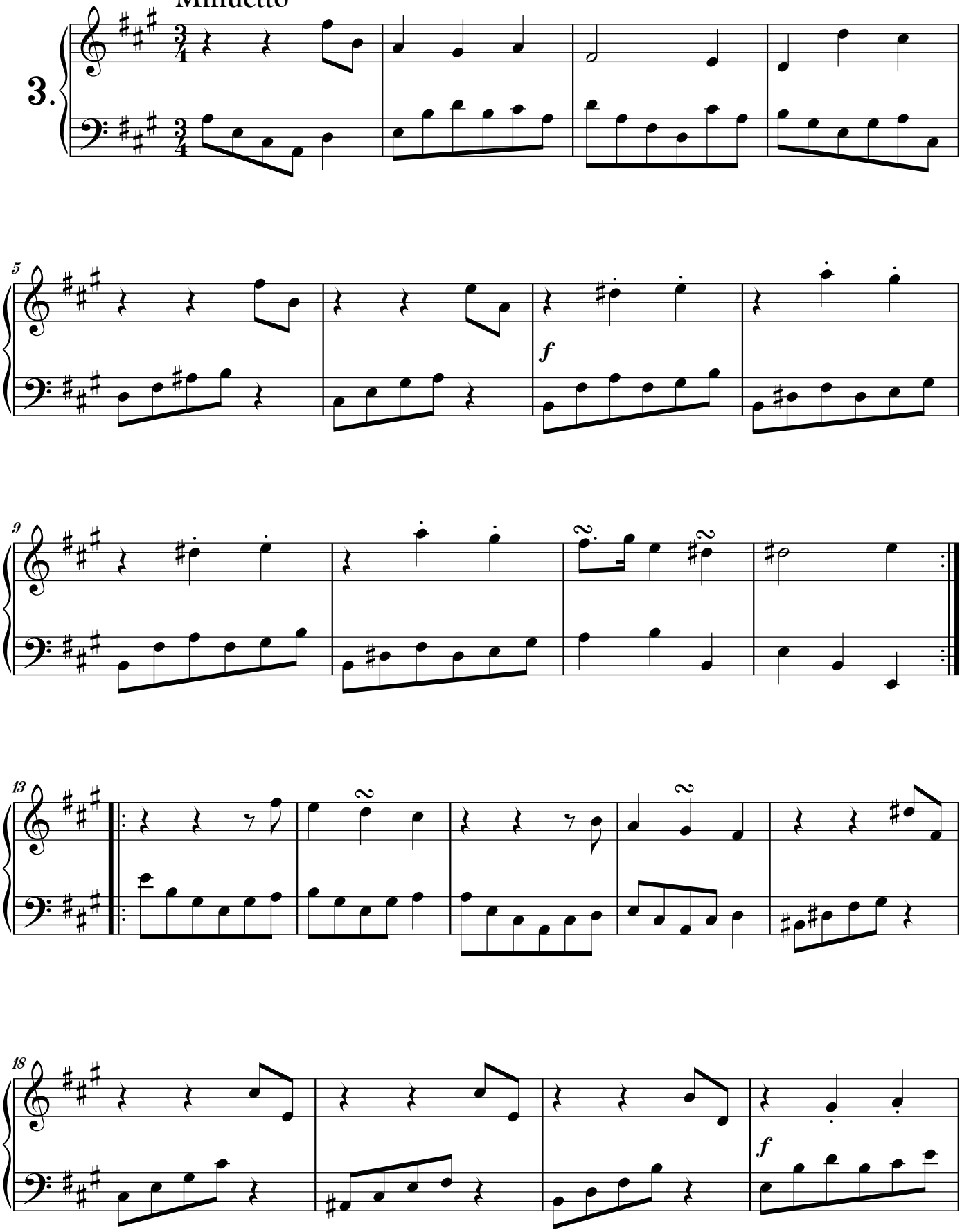

Comodo
2.
4
7
10
15

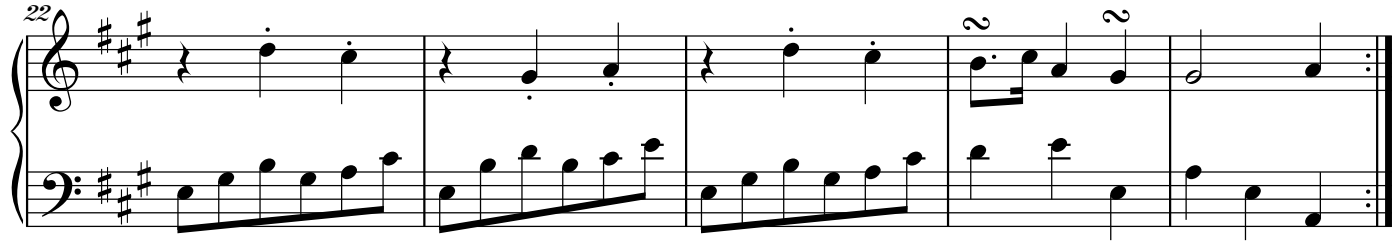


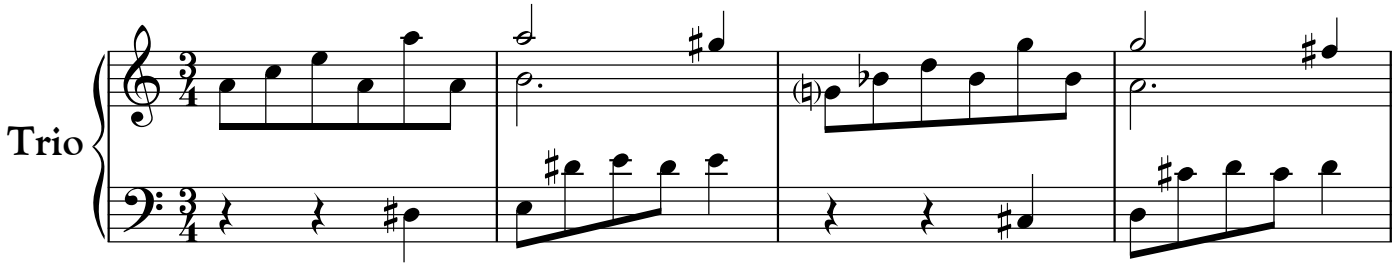
Segue il Minuetto

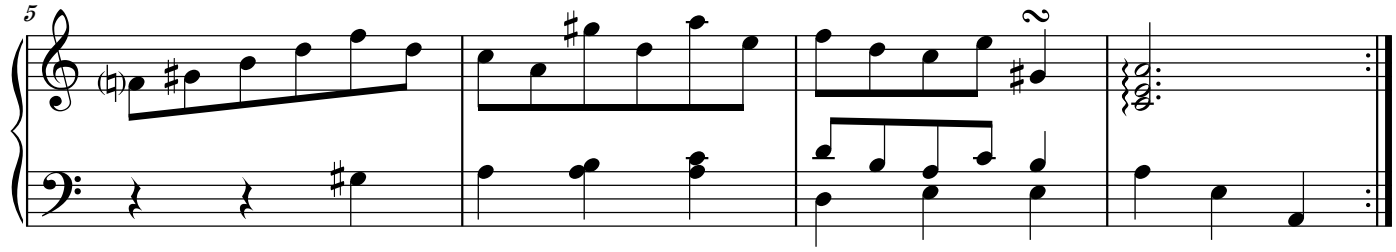
Minuetto

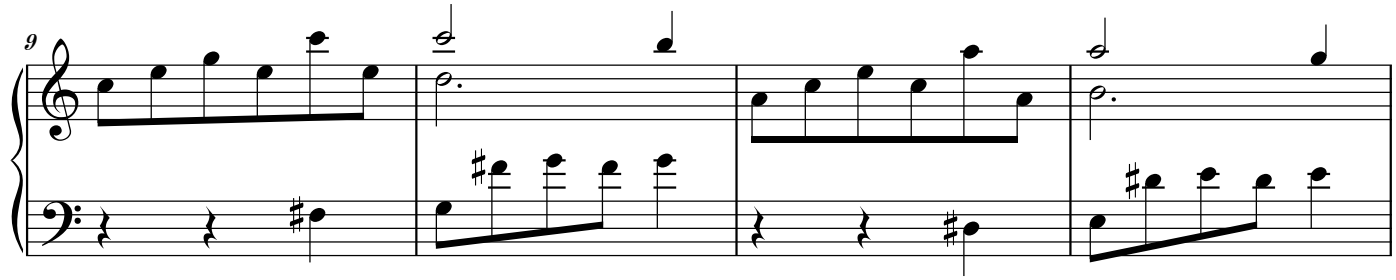
3.

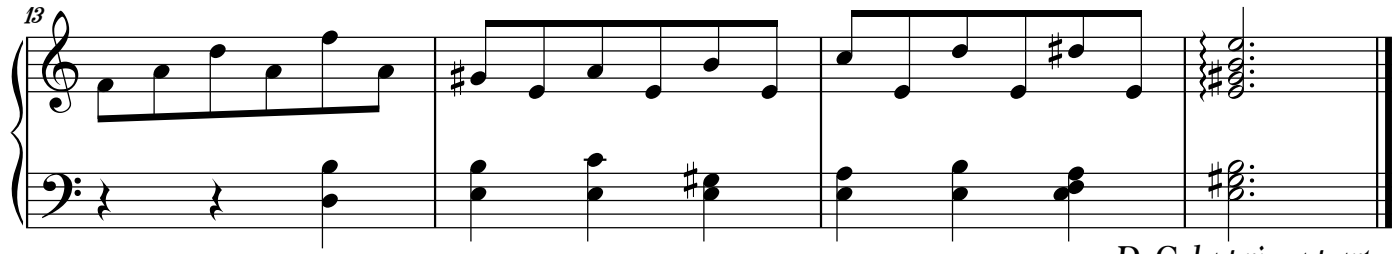






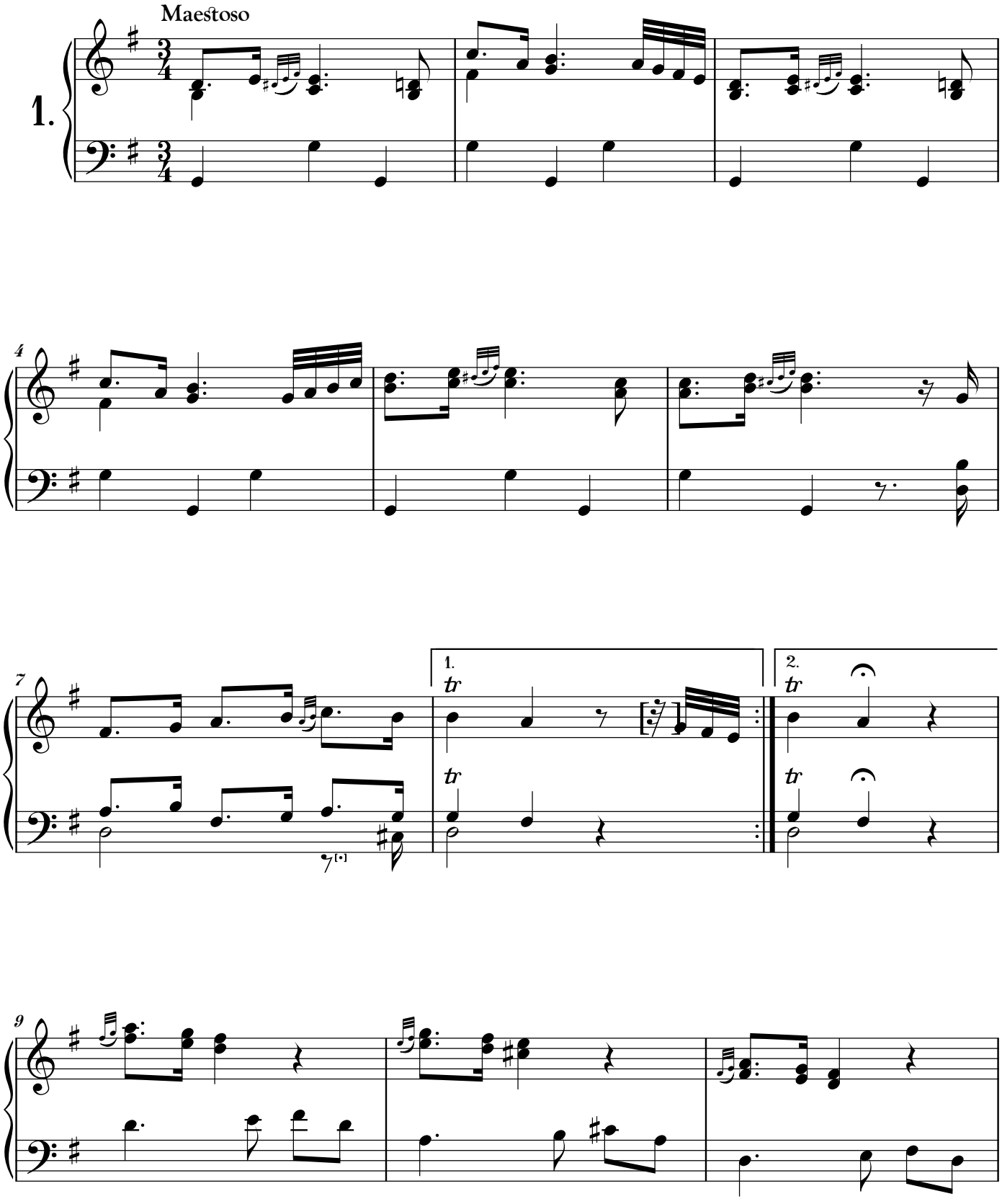


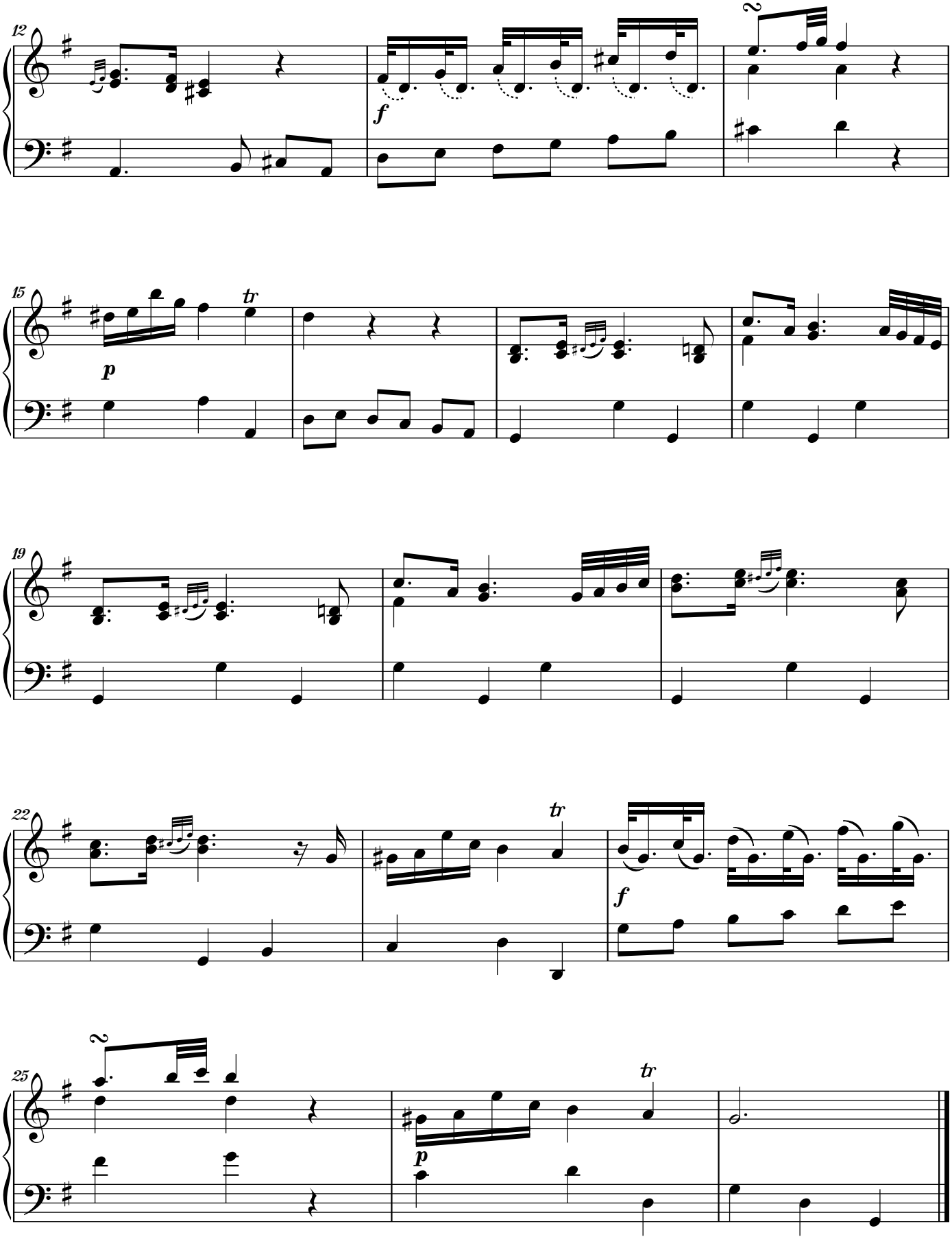


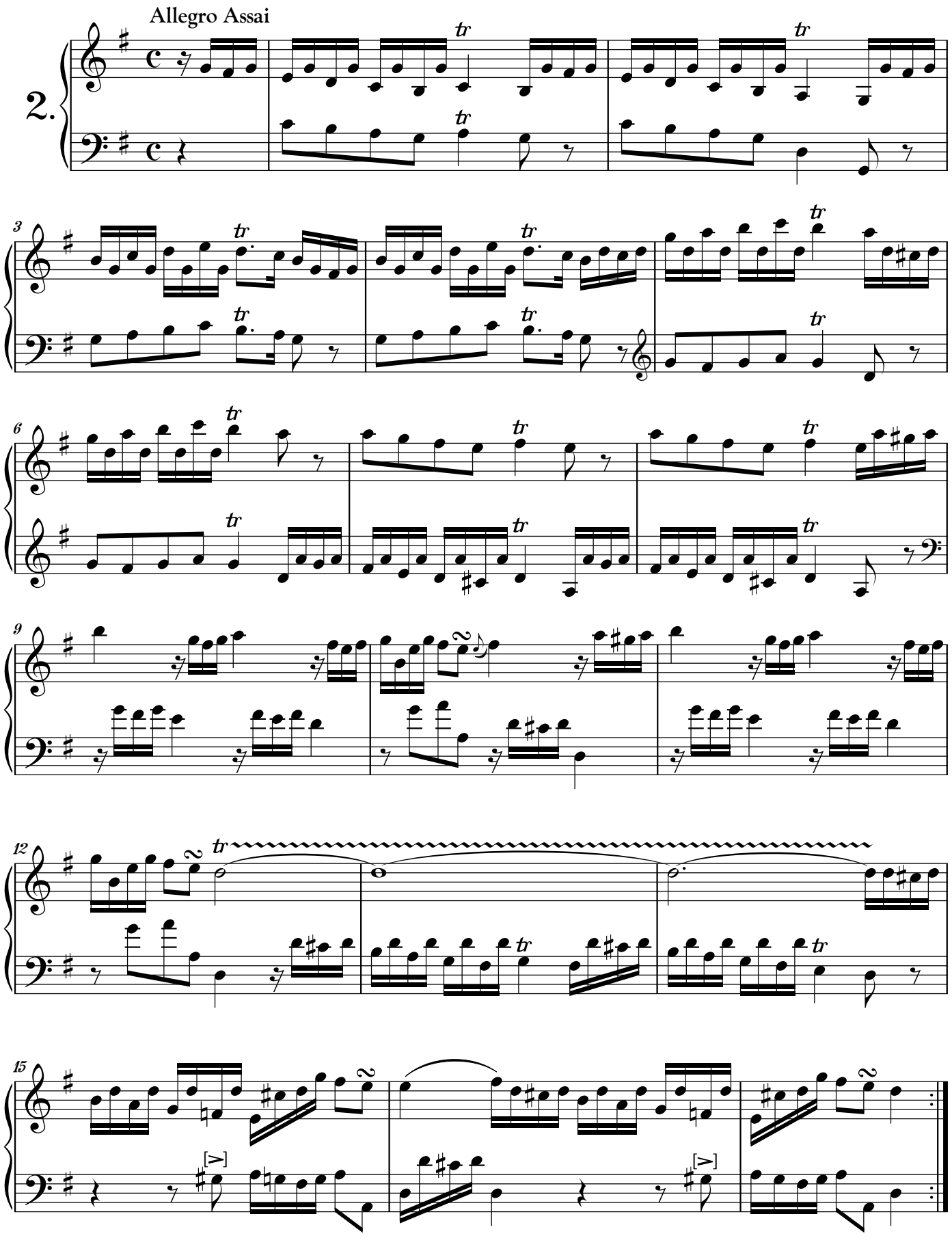


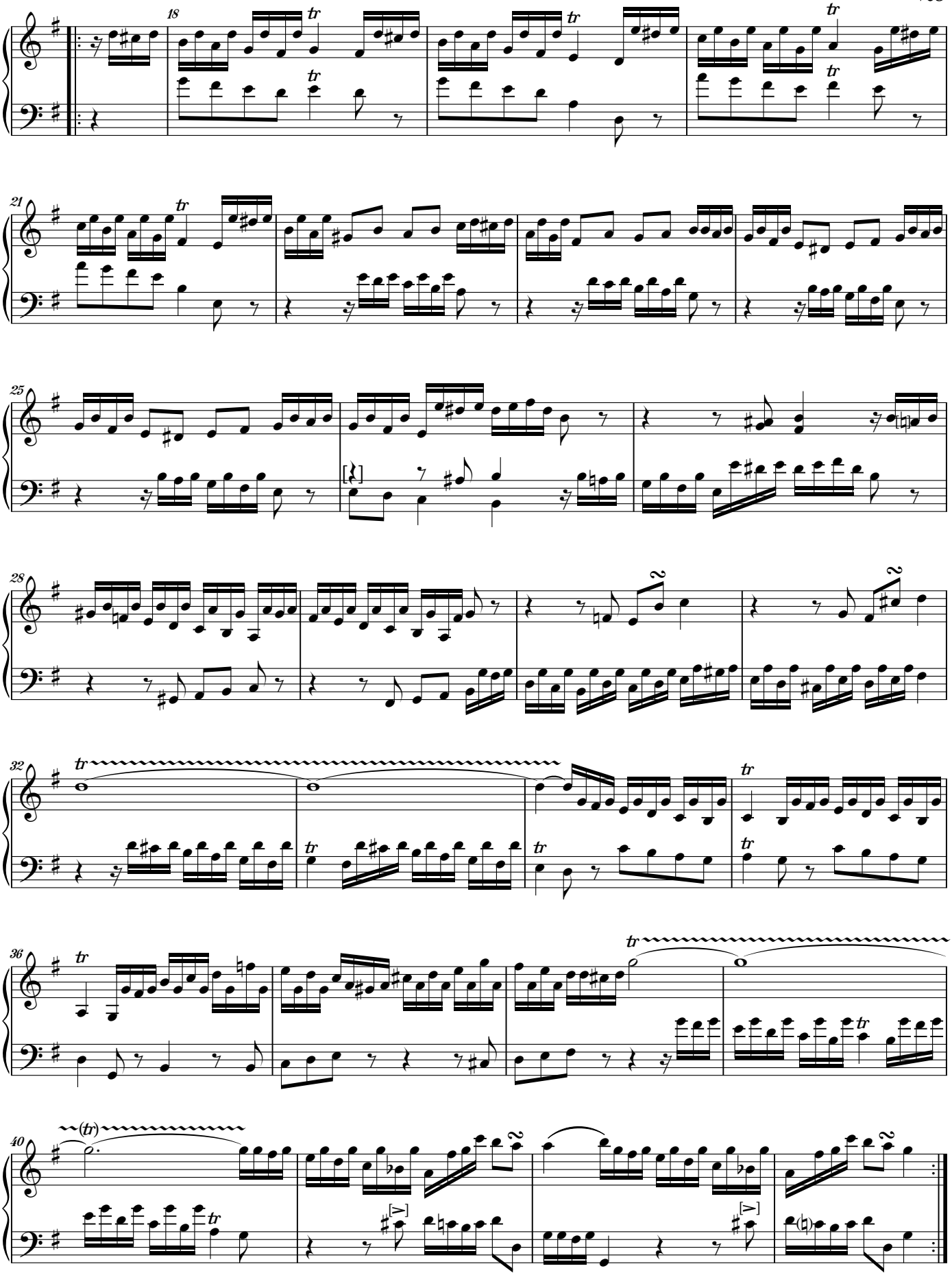
D. C. la prima parte,
poi si replica il Minuetto

Sonata IV

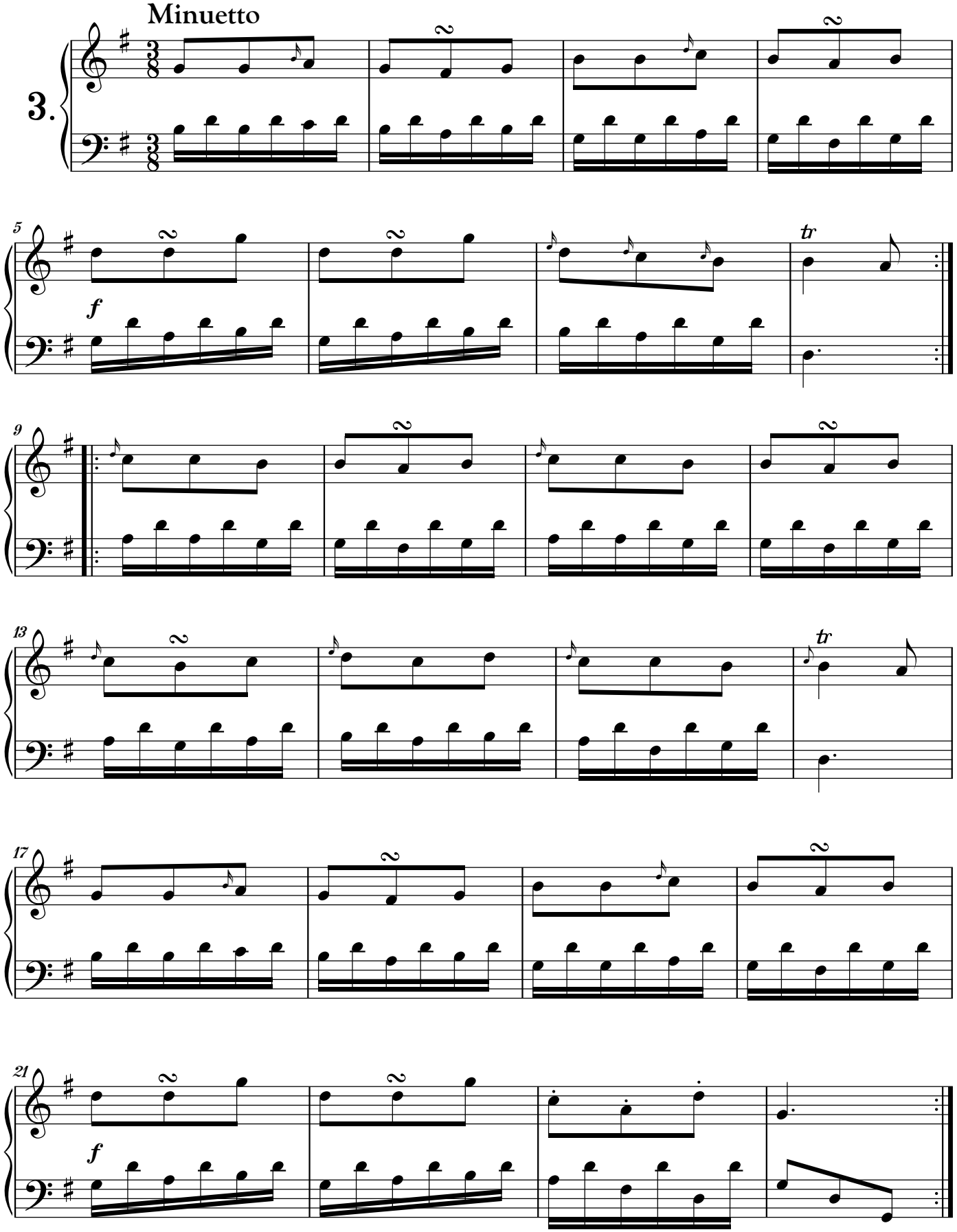


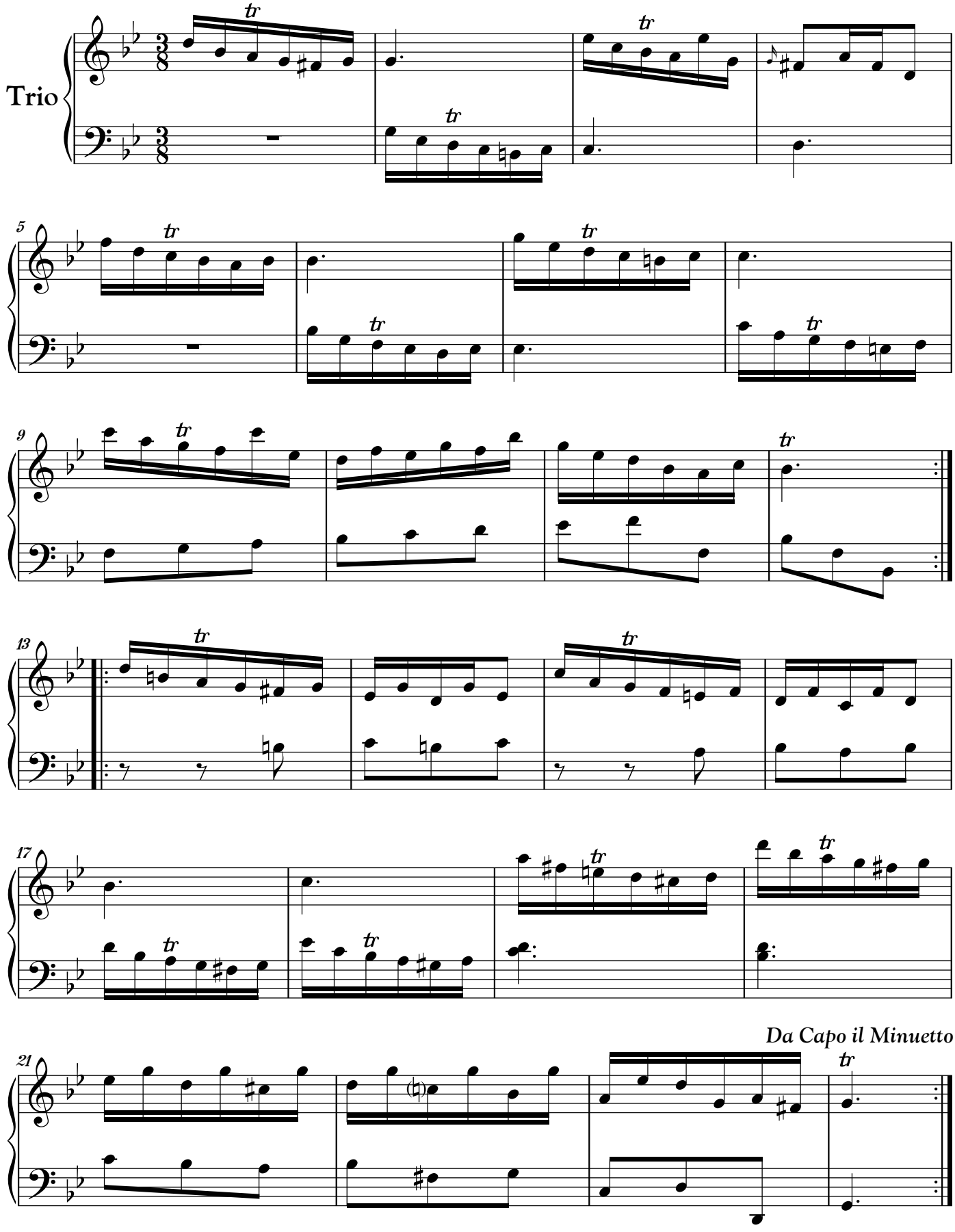

12
f
2
15
p
tr
19
22
tr
f
25
2
tr
p


Allegro Assai
2.
3
6
9
12
15

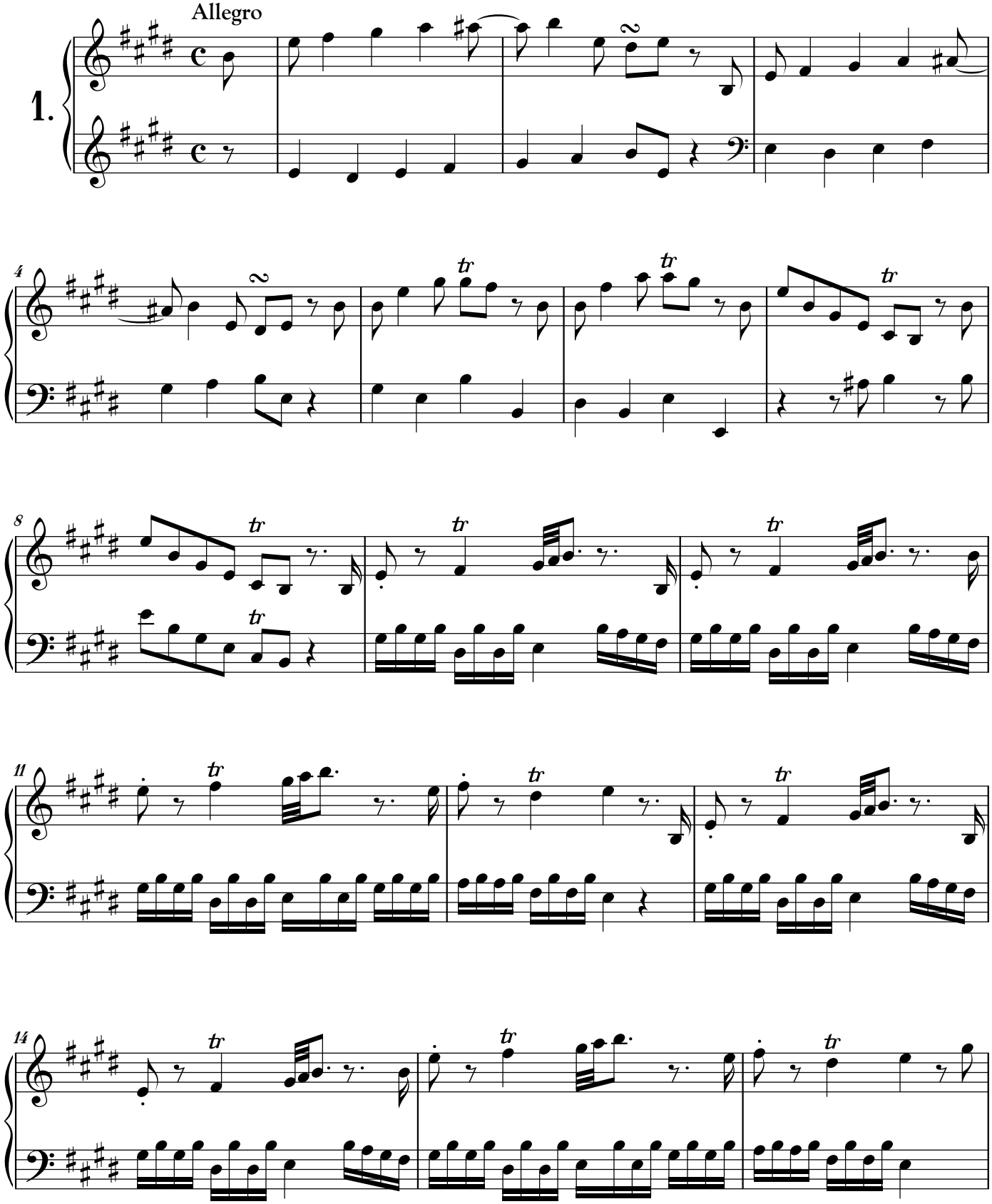

18
21
25
28
32
36
40

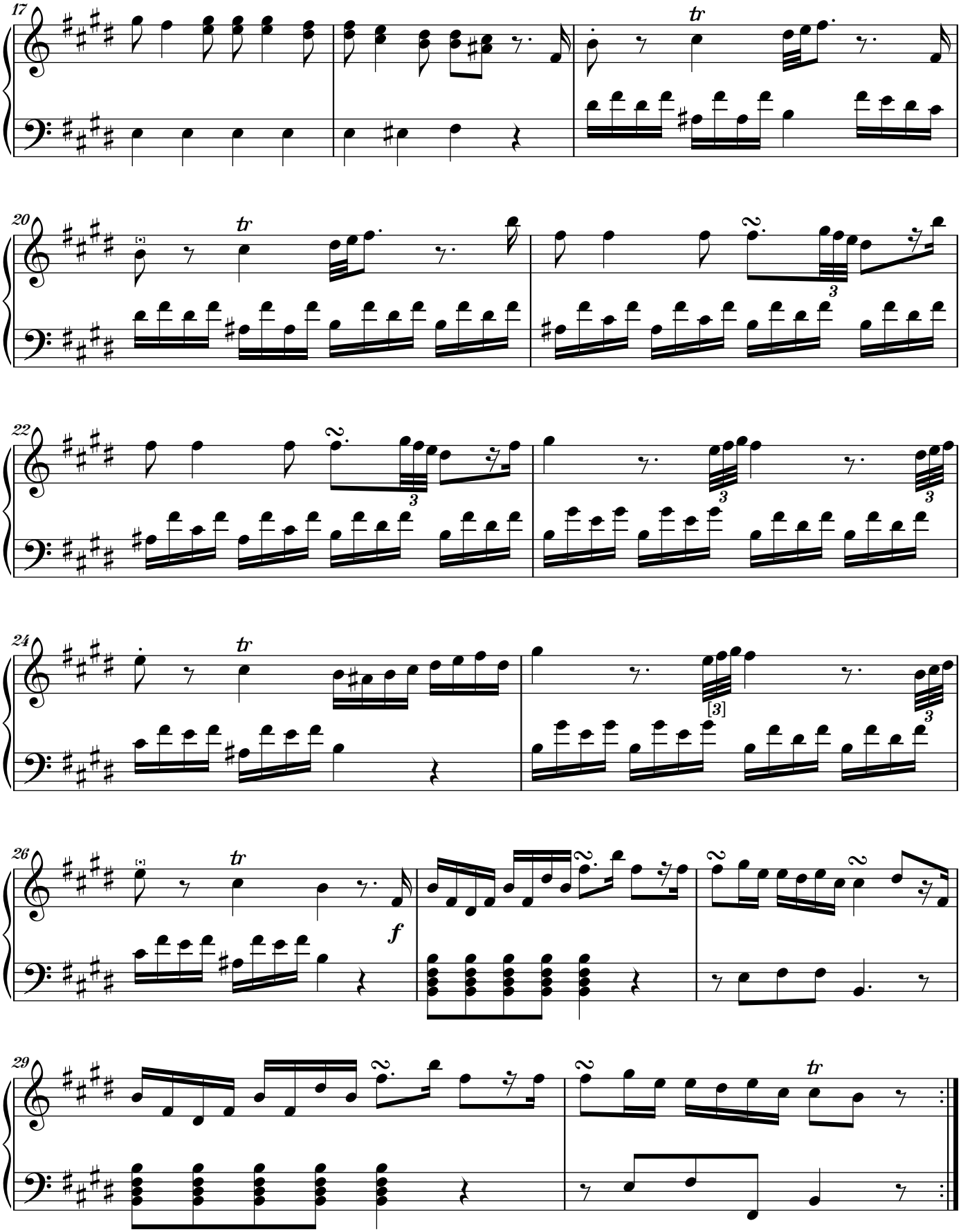
Minuetto

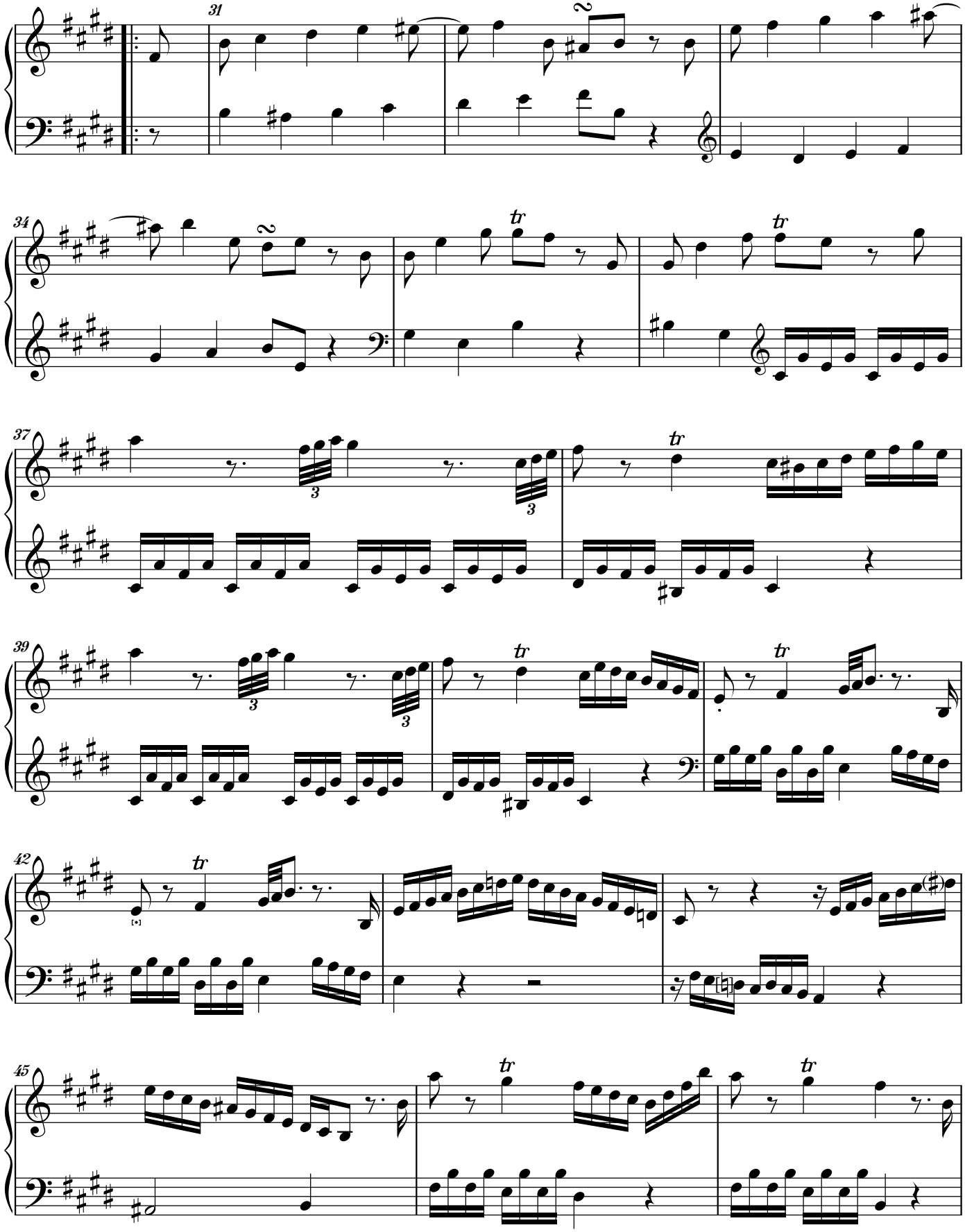


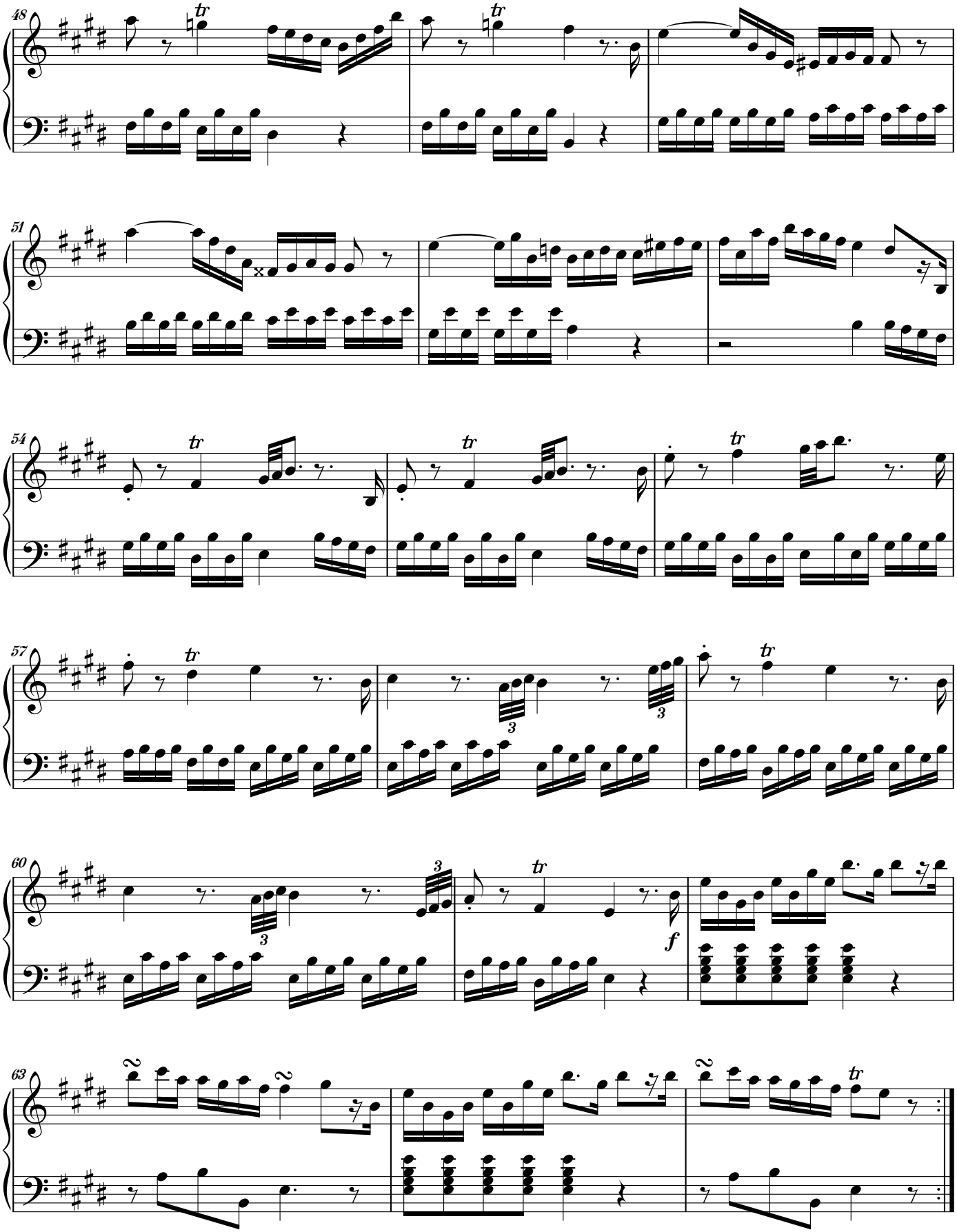

Trio
5
9
13
17
Da Capo il Minuetto
21

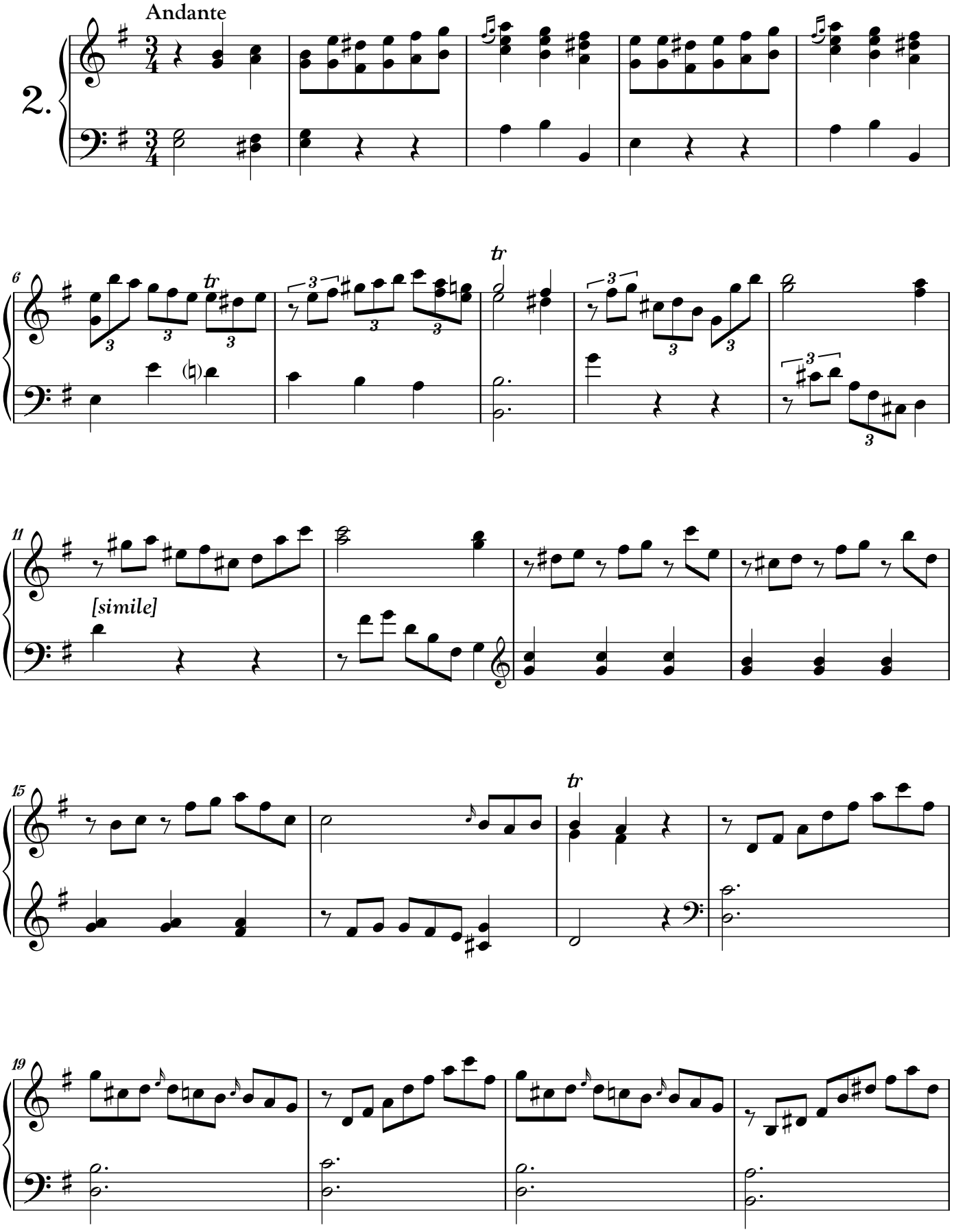
Sonata V

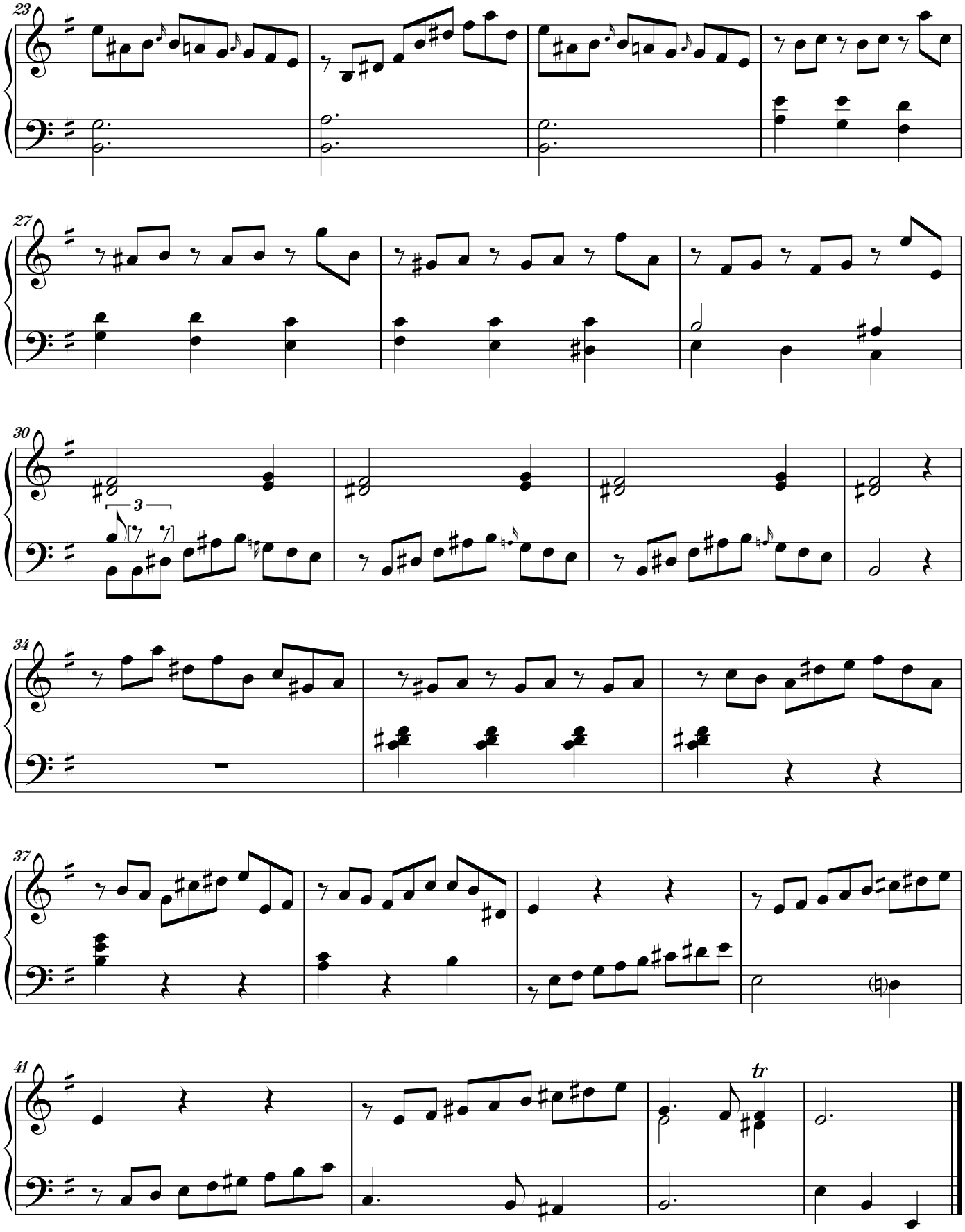



17
tr
20
tr
22
24
tr
26
tr
f
29
tr


31
34
tr
tr
37
3
3
tr
39
3
3
tr
tr
42
tr
45
tr
tr

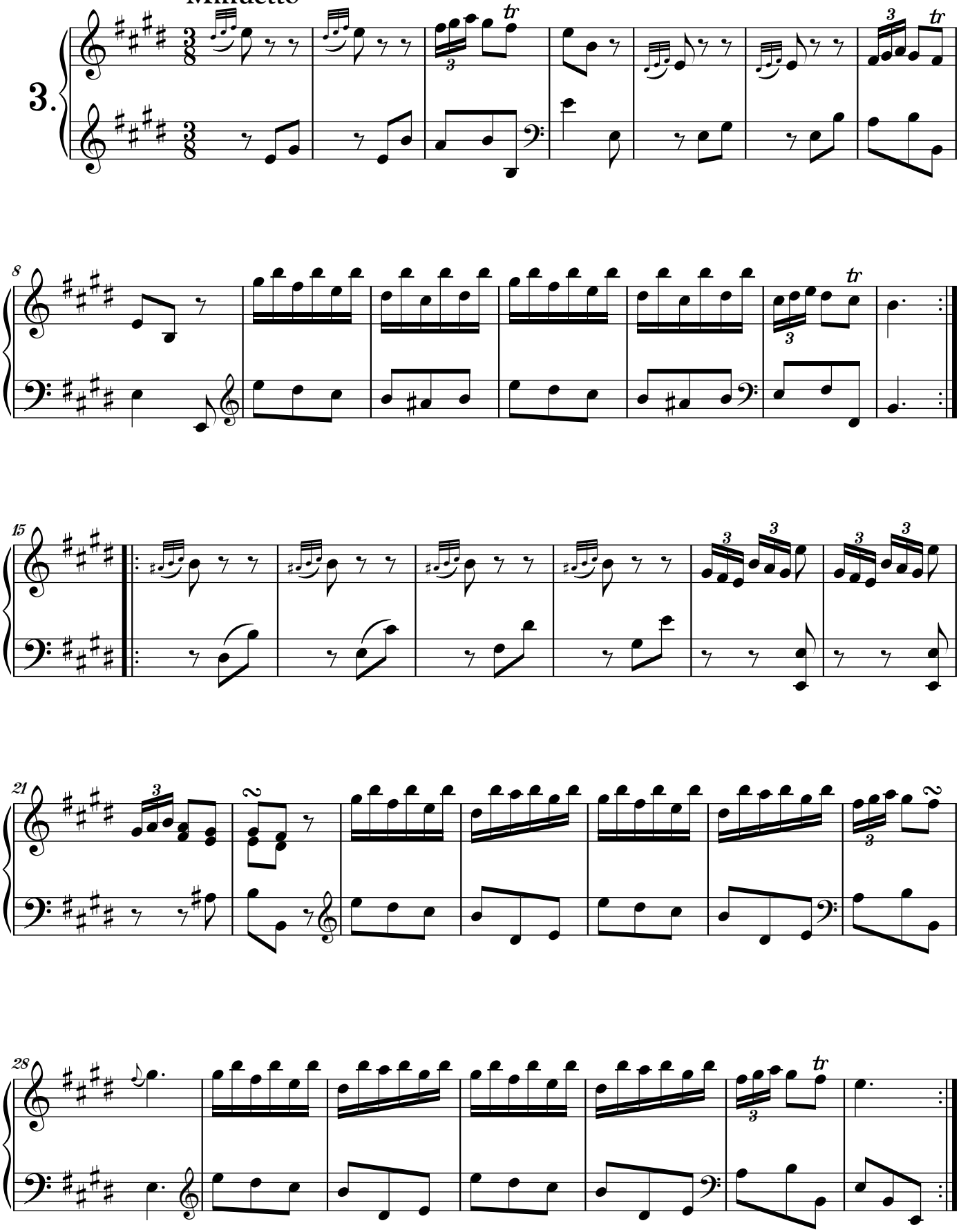

48
51
54
57
60
63
f

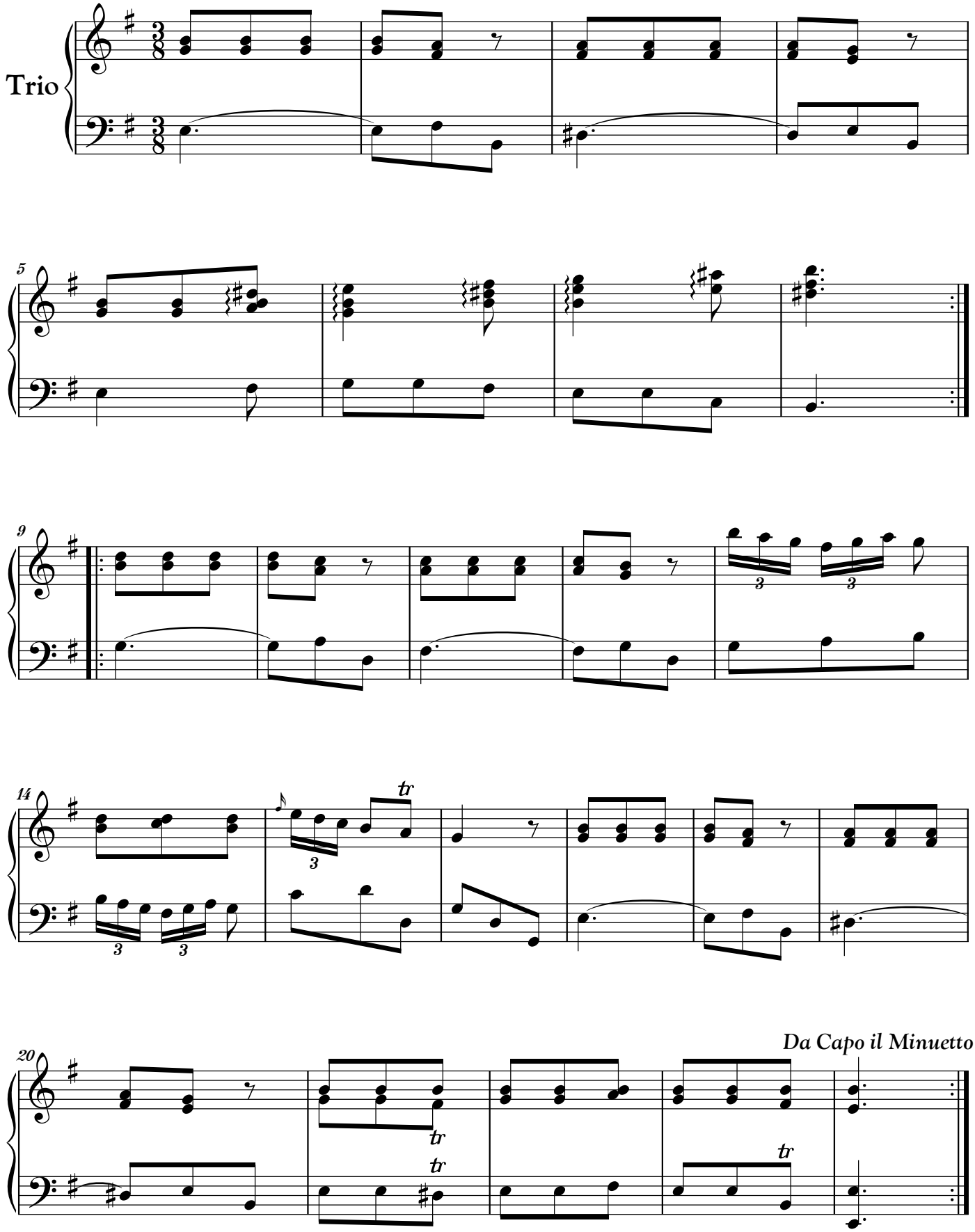

Andante
2.
6
tr
11
[simile]
15
tr
19


23
27
30
3
34
37
41
tr

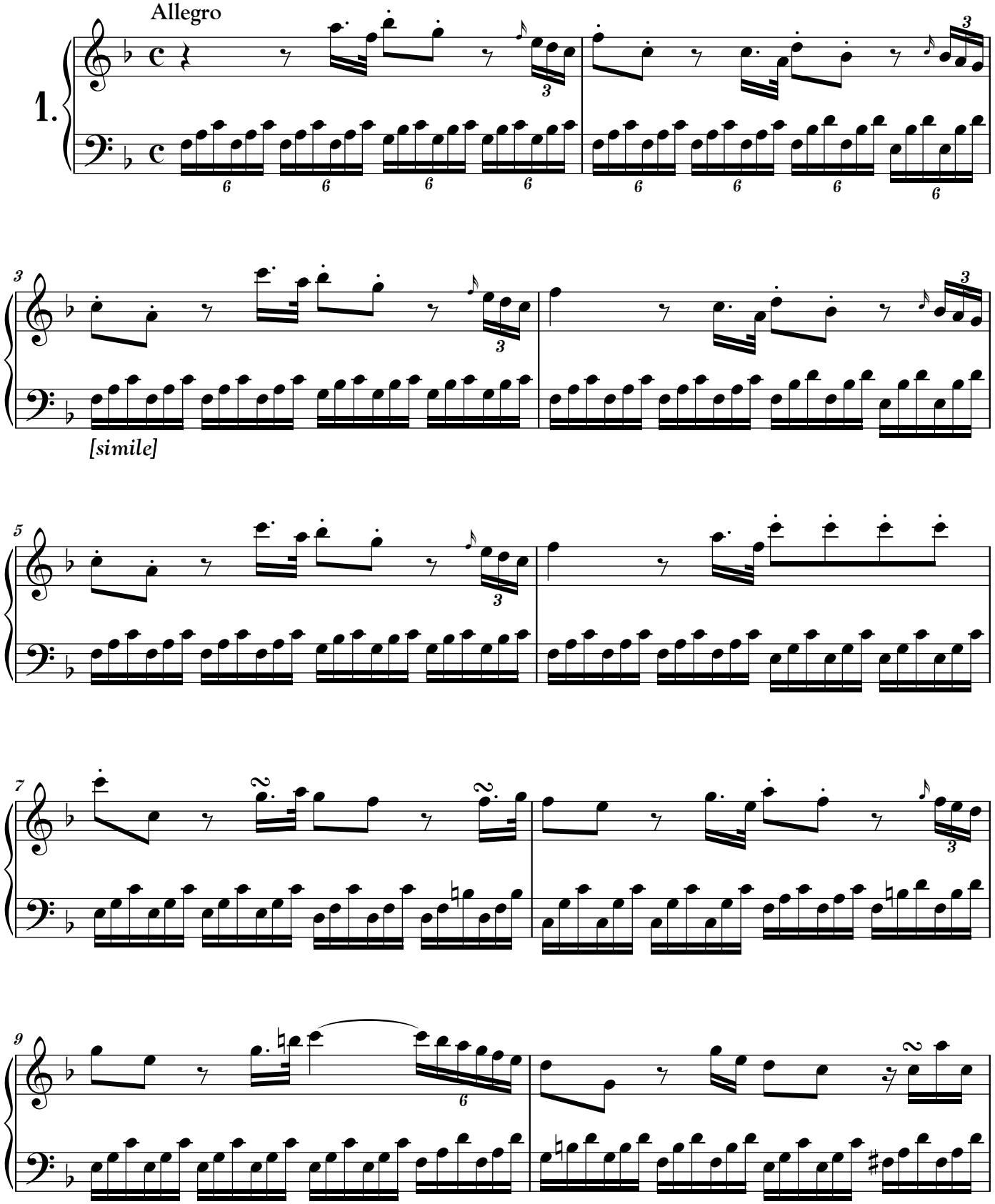
Minuetto

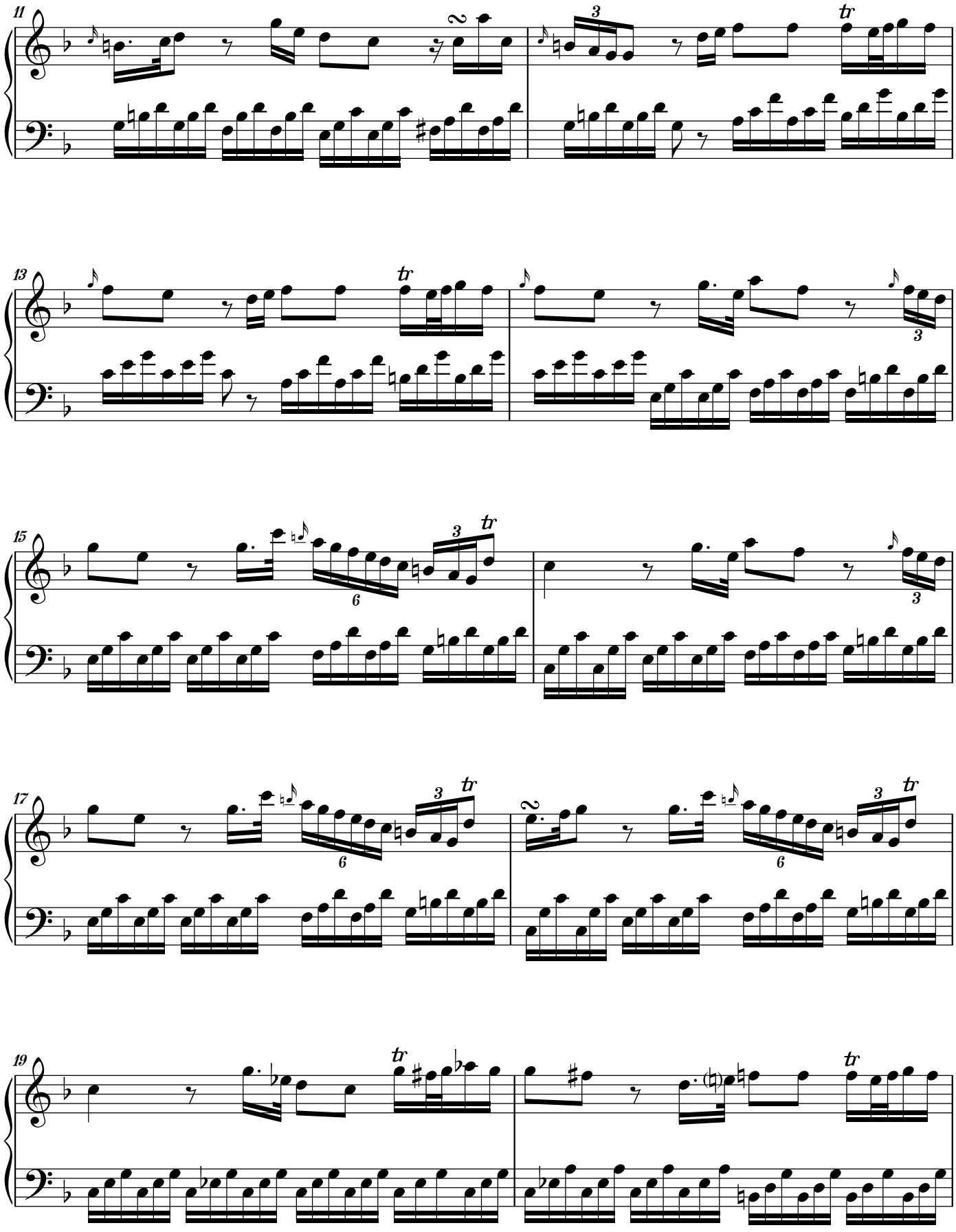
3.

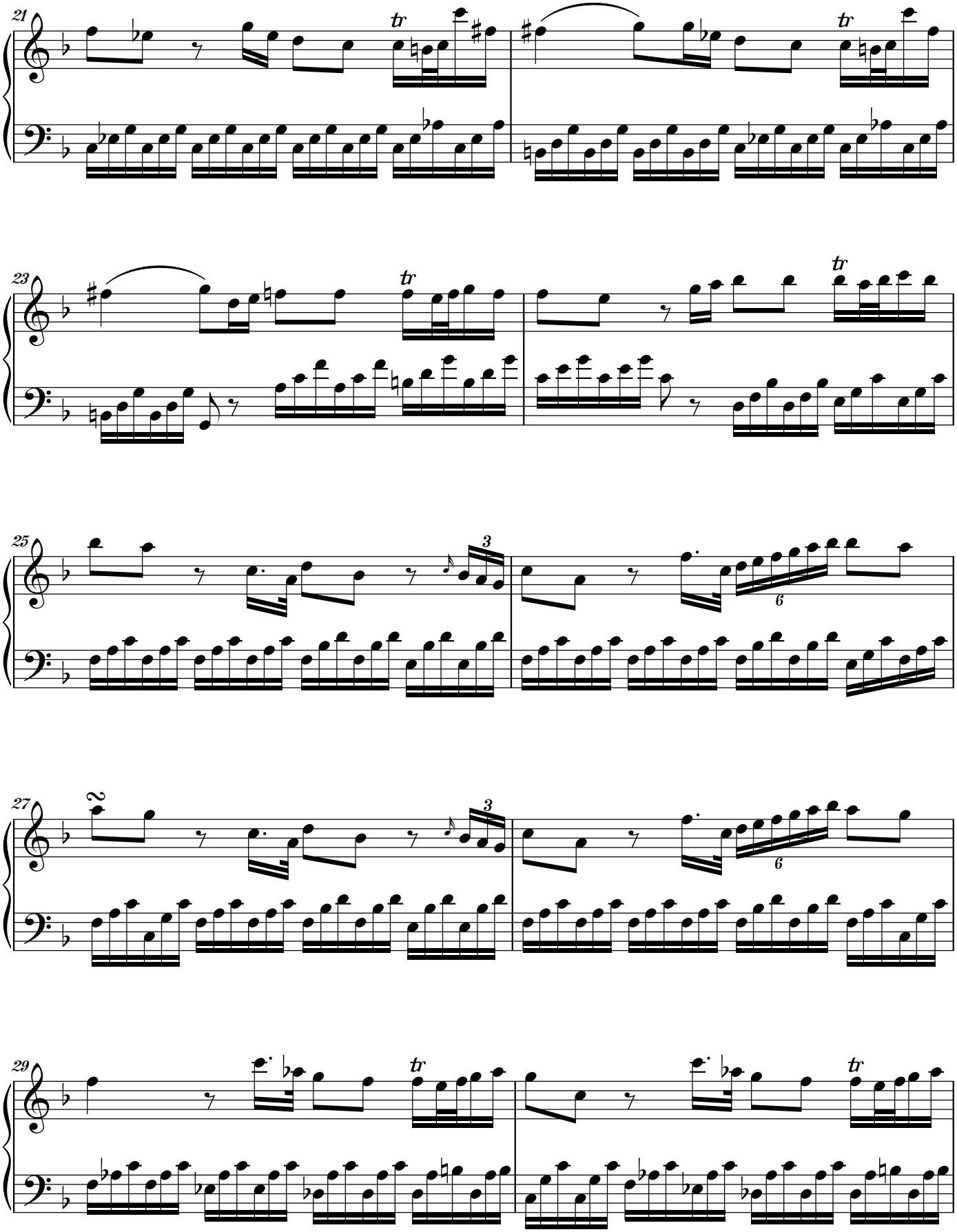


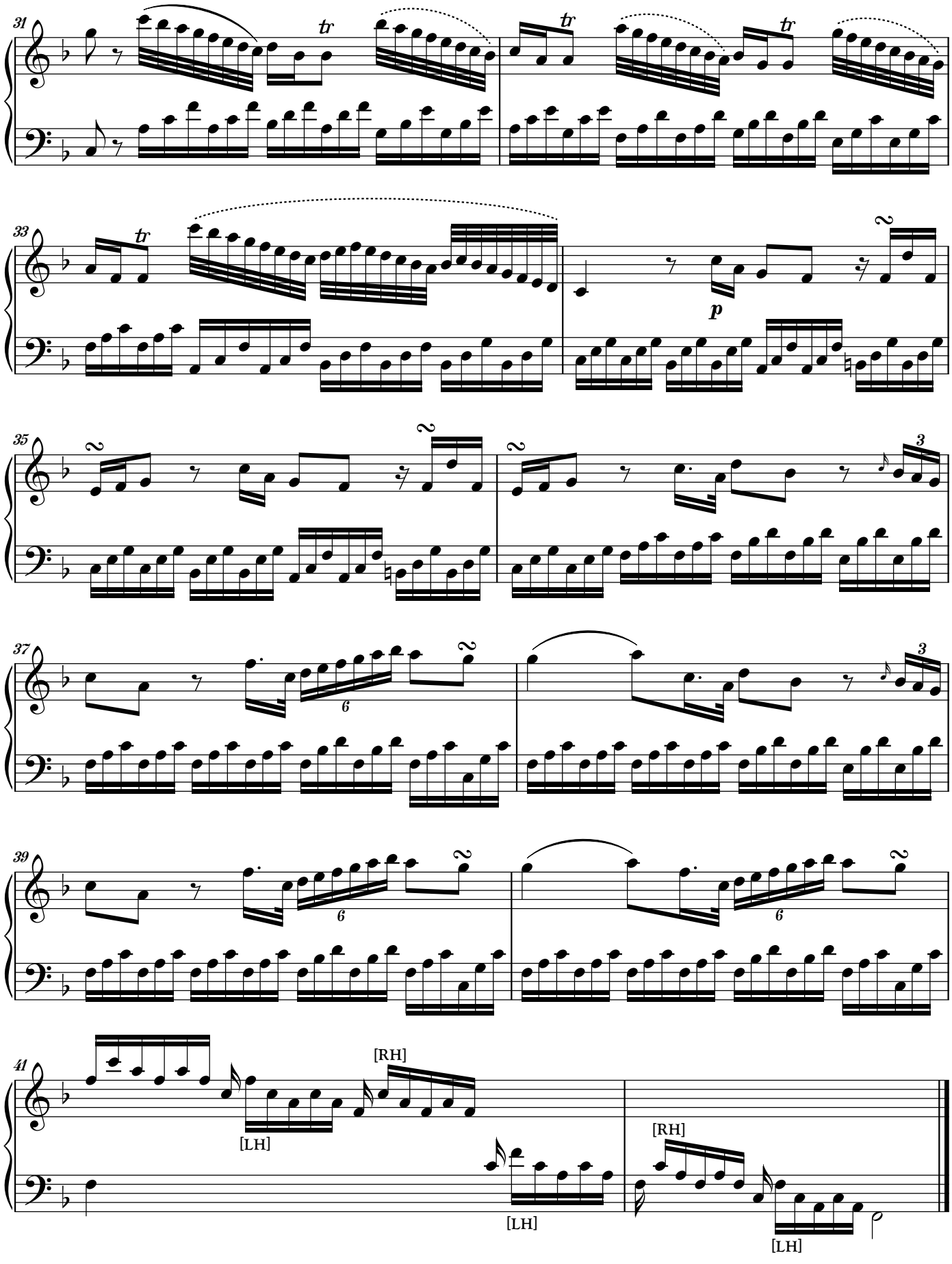

Trio
5
9
14
20
Da Capo il Minuetto

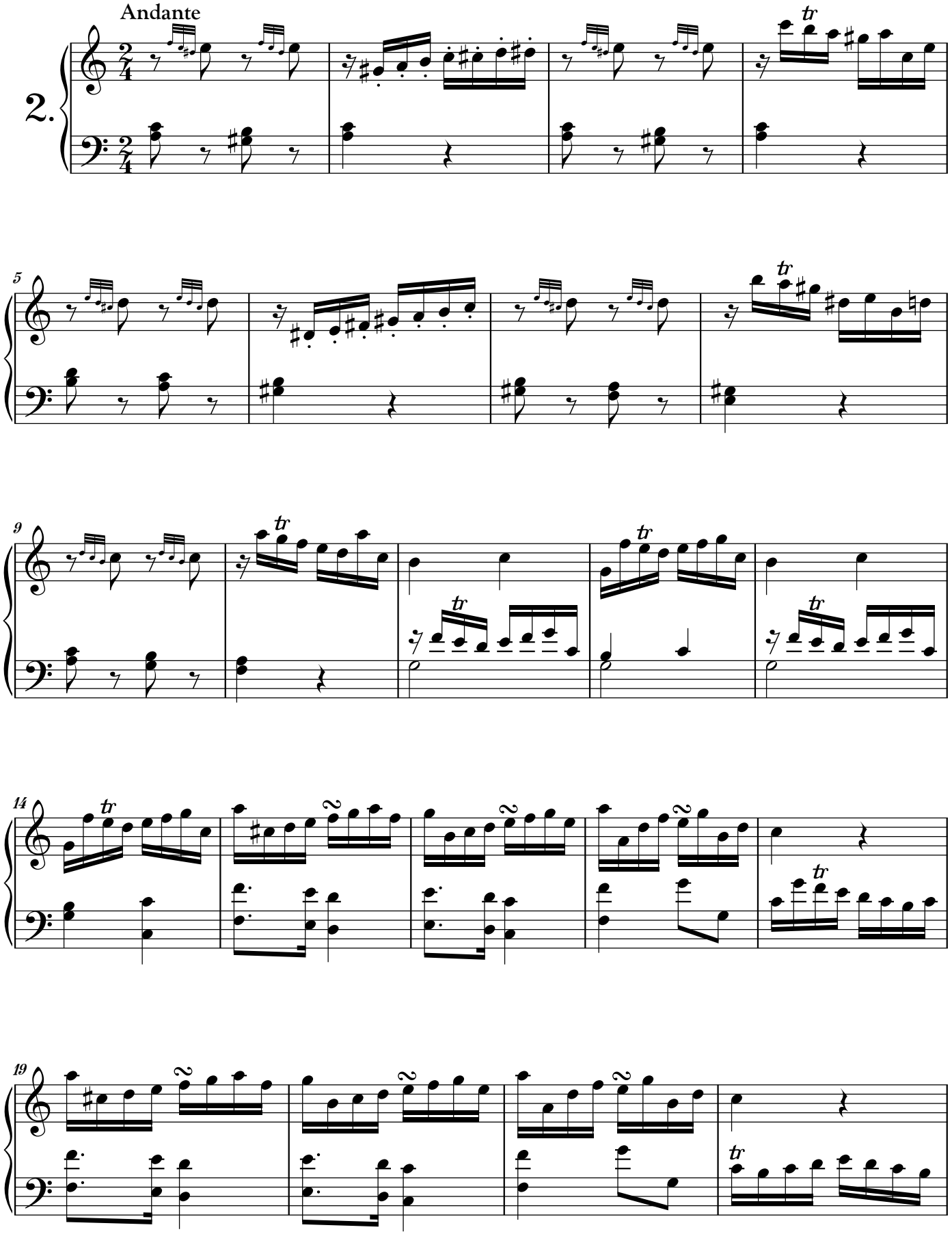
Sonata VI

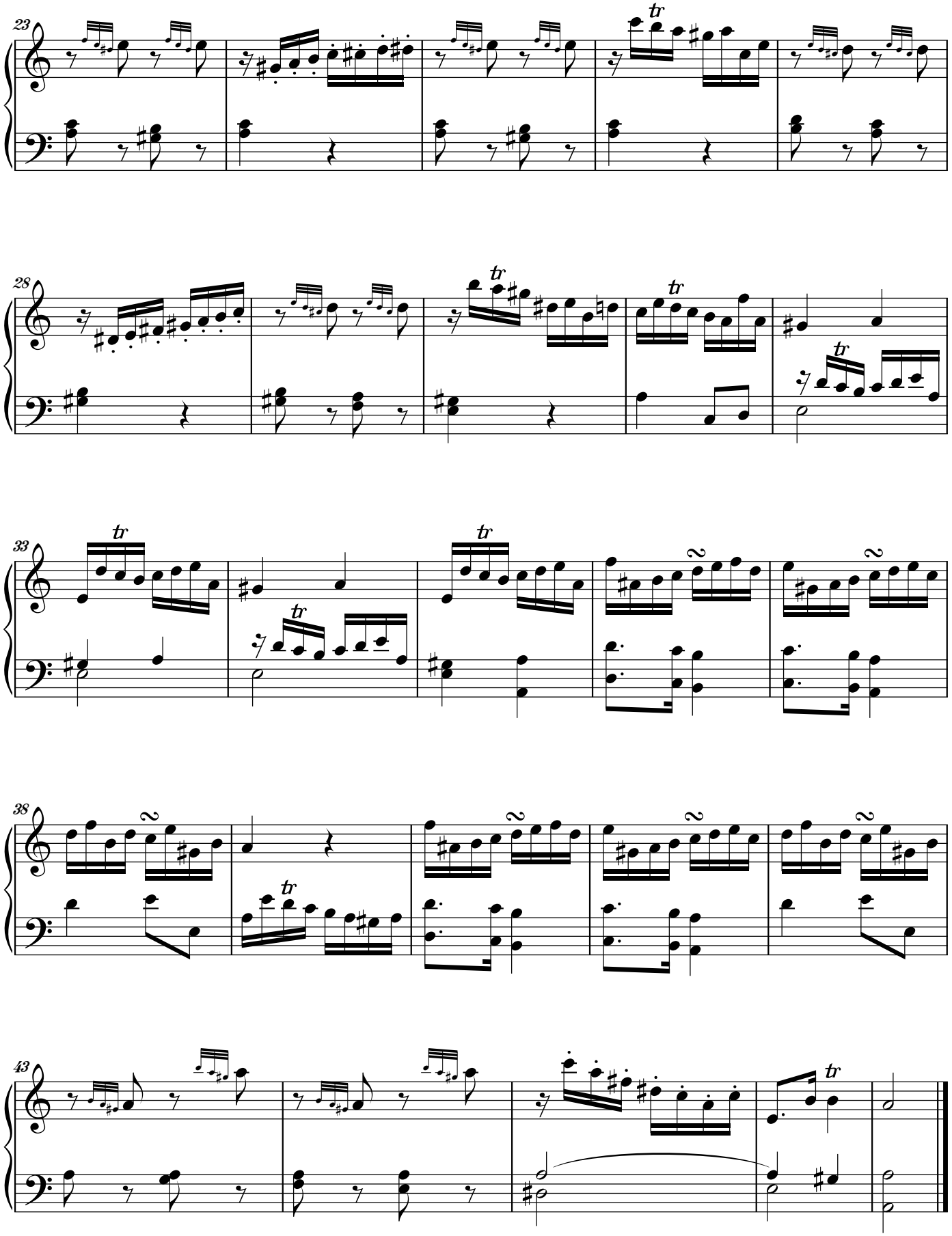



11
13
15
17
19


21
tr
tr
23
tr
tr
25
3
6
27
2
3
6
29
tr
tr

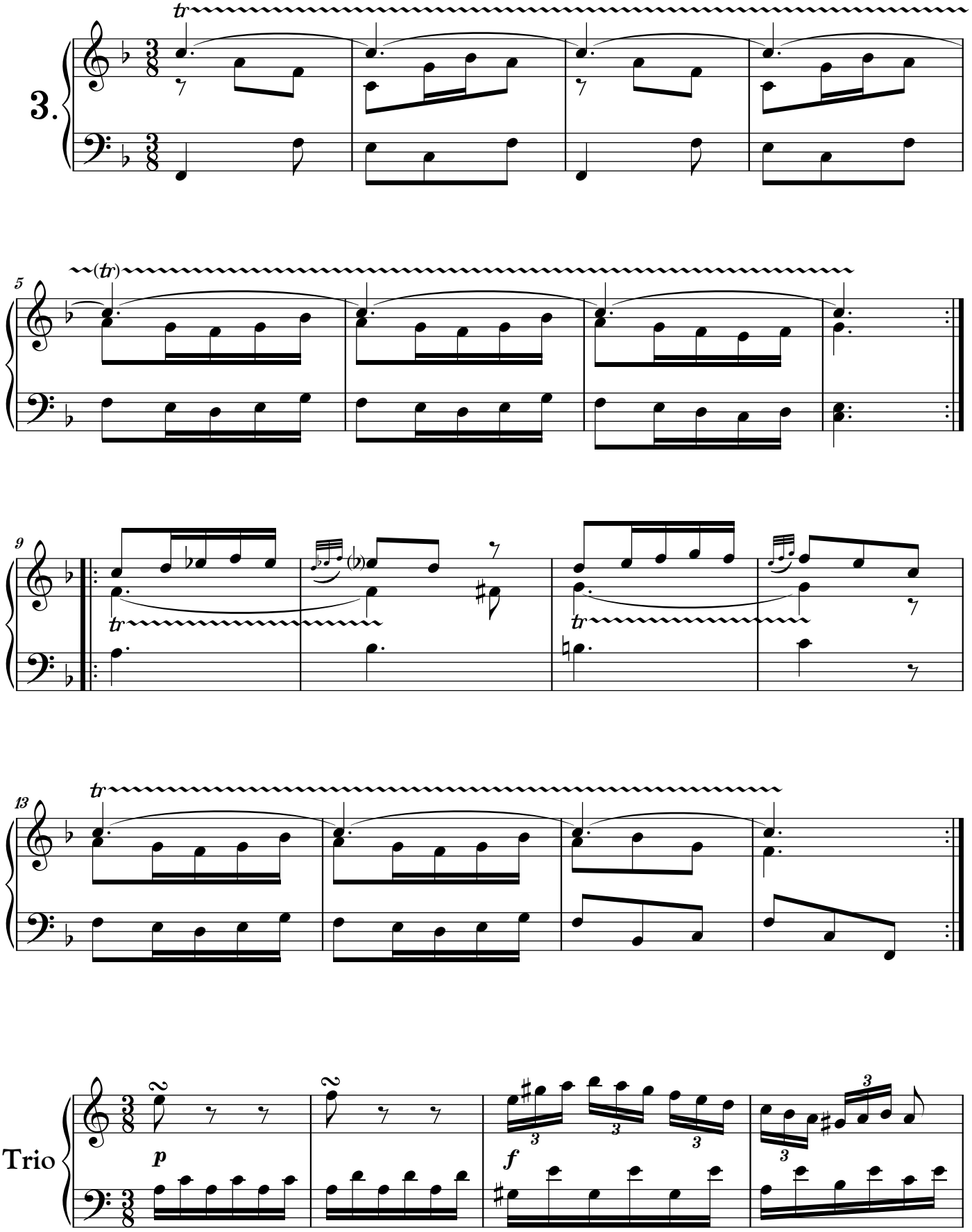

31
tr
tr
tr
33
tr
p
35
2
3
37
6
2
3
39
6
2
41
[RH]
[LH]
[LH]
[RH]
[LH]

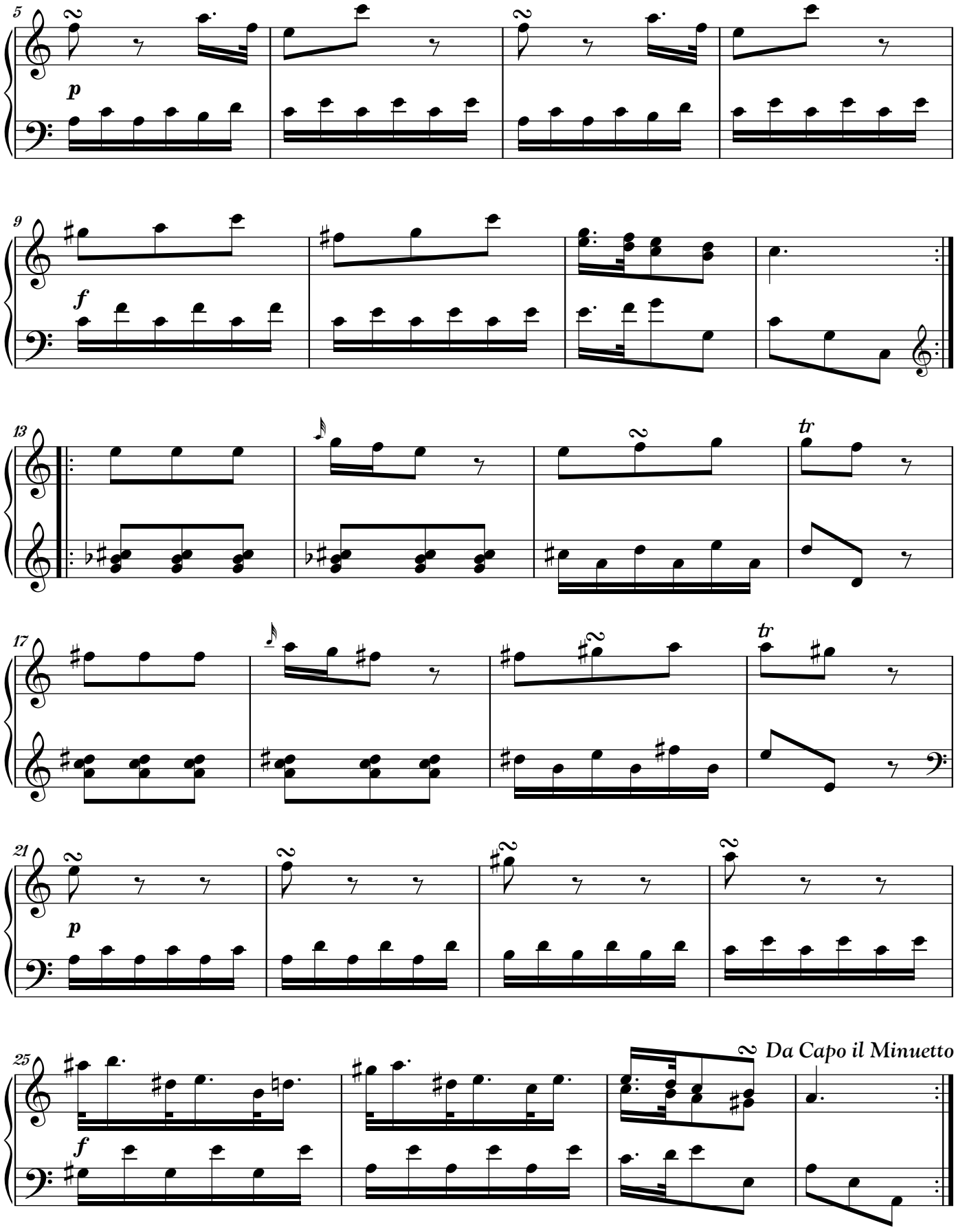

Andante
2.
5
9
14
19



Segue il Minuetto

Minuetto




5
p
9
f
13
tr
17
tr
21
p
25
f
Da Capo il Minuetto