ed il *Pirata* fu composto anche più tardi, cioè nel 1827 (la prima rappresentazione ebbe infatti luogo alla Scala di Milano la sera del 27 Ottobre 1827).

Tale precedenza spiega alcune particolarità che s'incontrano fra il manoscritto originale e le successive elaborazioni delle Sinfonie dell'*Adelson* e del *Pirata,* e può riuscire assai significativa per quel che riguarda lo stile del Bellini, allorchè, dalla scuola e da una musica di transizione, egli passa al teatro ed all'arte militante al cospetto di un grande pubblico.

Questa *Sinfonia in Mi ♭,* che incomincia con un *Larghetto maestoso* — formato di due temi, il secondo dei quali molto incisivo — ha in séguito un *Allegro moderato,* nel quale l'idea unica è ampiamente sviluppata e dà occasione all'autore di ricavare, all'85ª misura, l'abbozzo di una seconda idea.

Ora, mentre il Bellini conserva quasi integralmente nella Sinfonia dell'*Adelson e Salvini* il *Larghetto maestoso* (salvo il trasporto in Re magg. e poche varianti nella disposizione orchestrale), sacrifica invece del tutto il corpo principale, ossia l'*Allegro moderato,* sostituendolo con un *Allegro* dai motivi saltellanti di pretto stile rossiniano, cui segue una seconda idea arieggiante la consueta frase della maniera operistica ottocentesca.

Della suddetta Sinfonia in Mi ♭ magg., il Bellini trasferisce nel *Pirata* soltanto il secondo tema del *Larghetto maestoso* originario.

Tutto ciò può significare, con verosimiglianza, che il Bellini, alla scuola del Tritto e dello Zingarelli, aveva assimilato lo stile strumentale severo, di stampo sinfonico, ed in esso addestrata la sua mano e che, dedicatosi poi al Melodramma, egli non credette opportuno conservare e trasferire in questo le parti che più risentivano di quello stile.

FRANCESCO CILÈA

SINFONIA in DO minore

Durata:min.10

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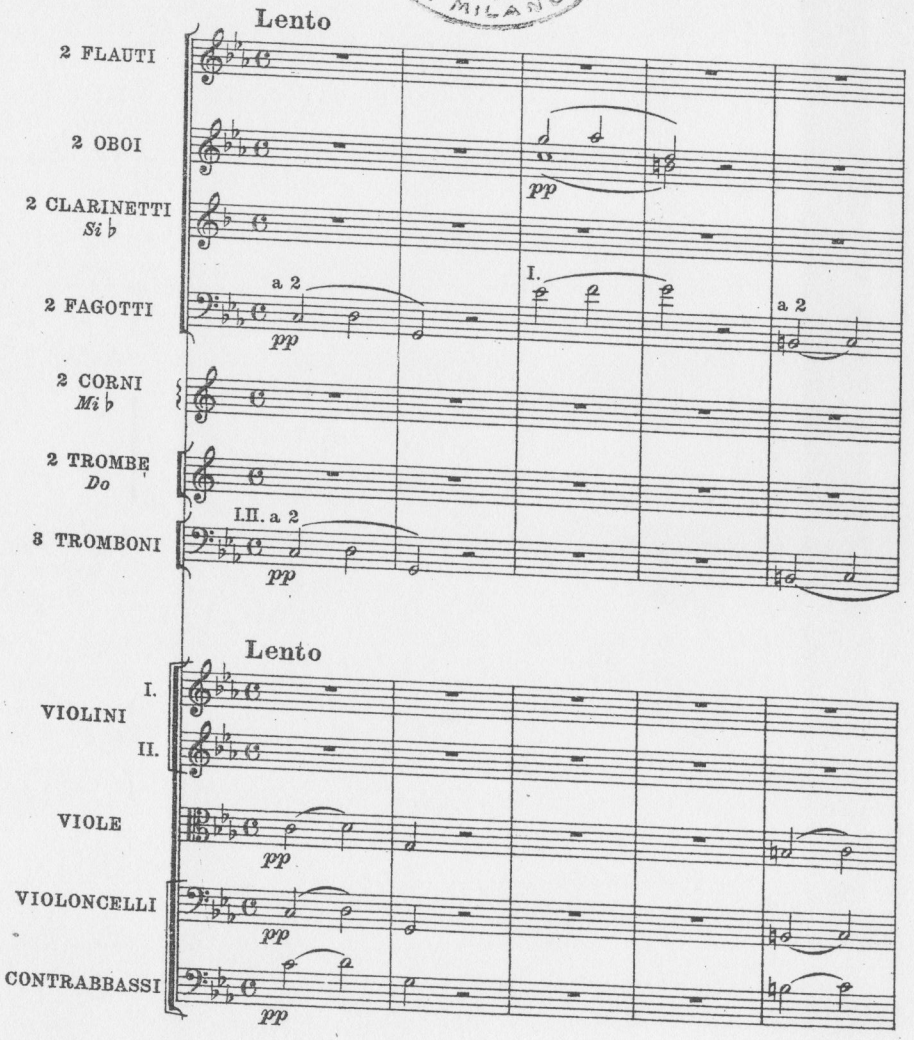
Revisione di
M. ZANON

Vincenzo Bellini



G. RICORDI & C. Editori - Stampatori, MILANO.
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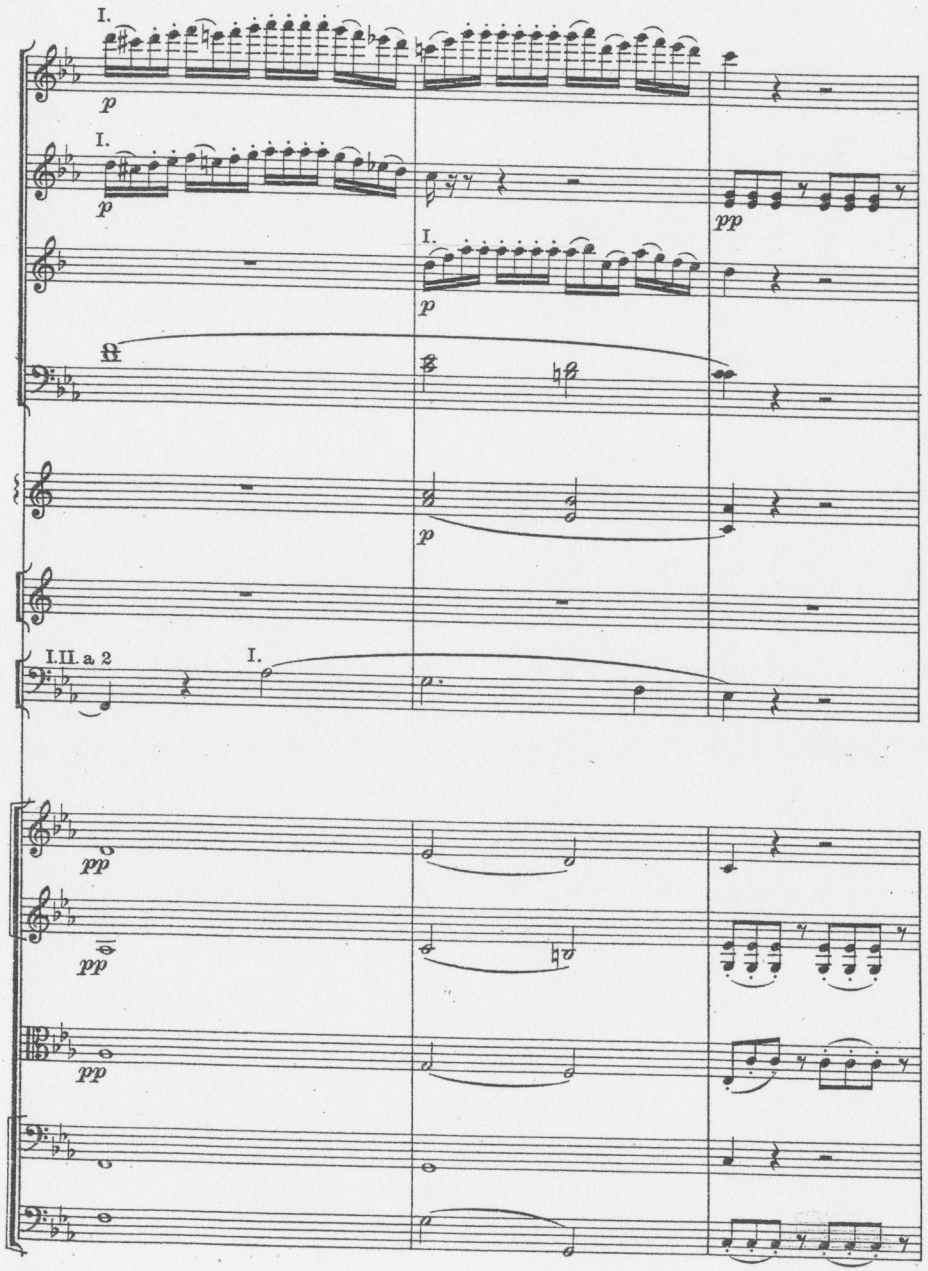
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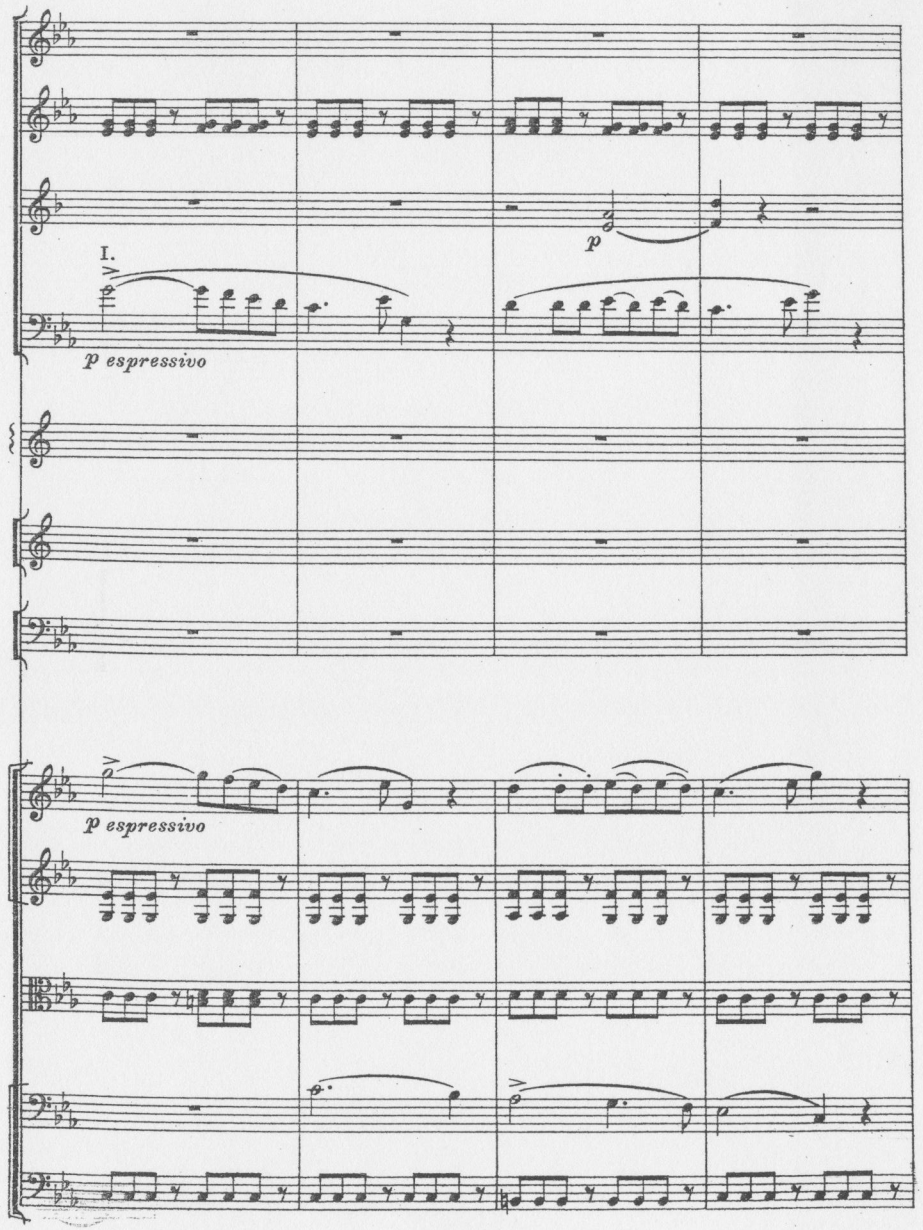
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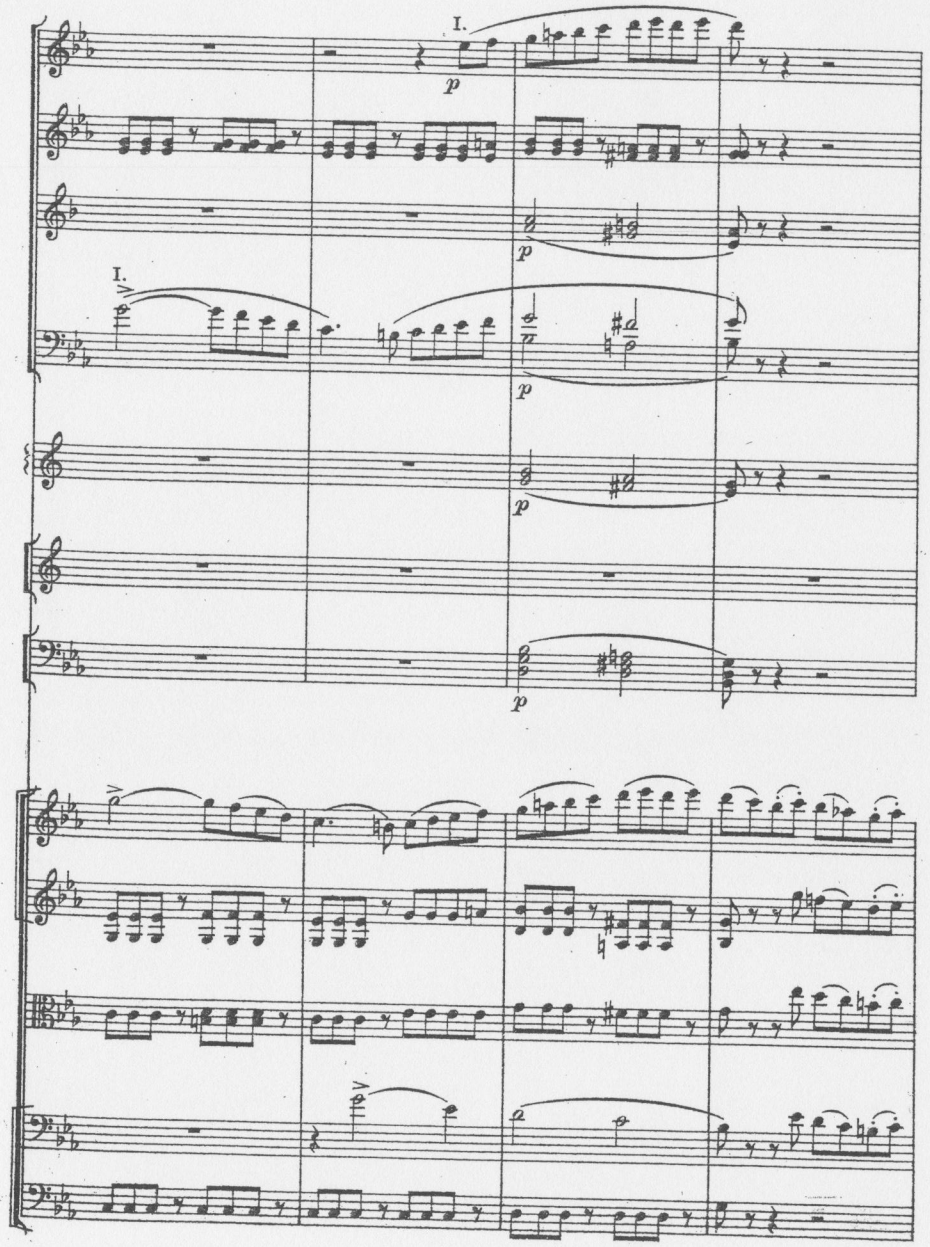
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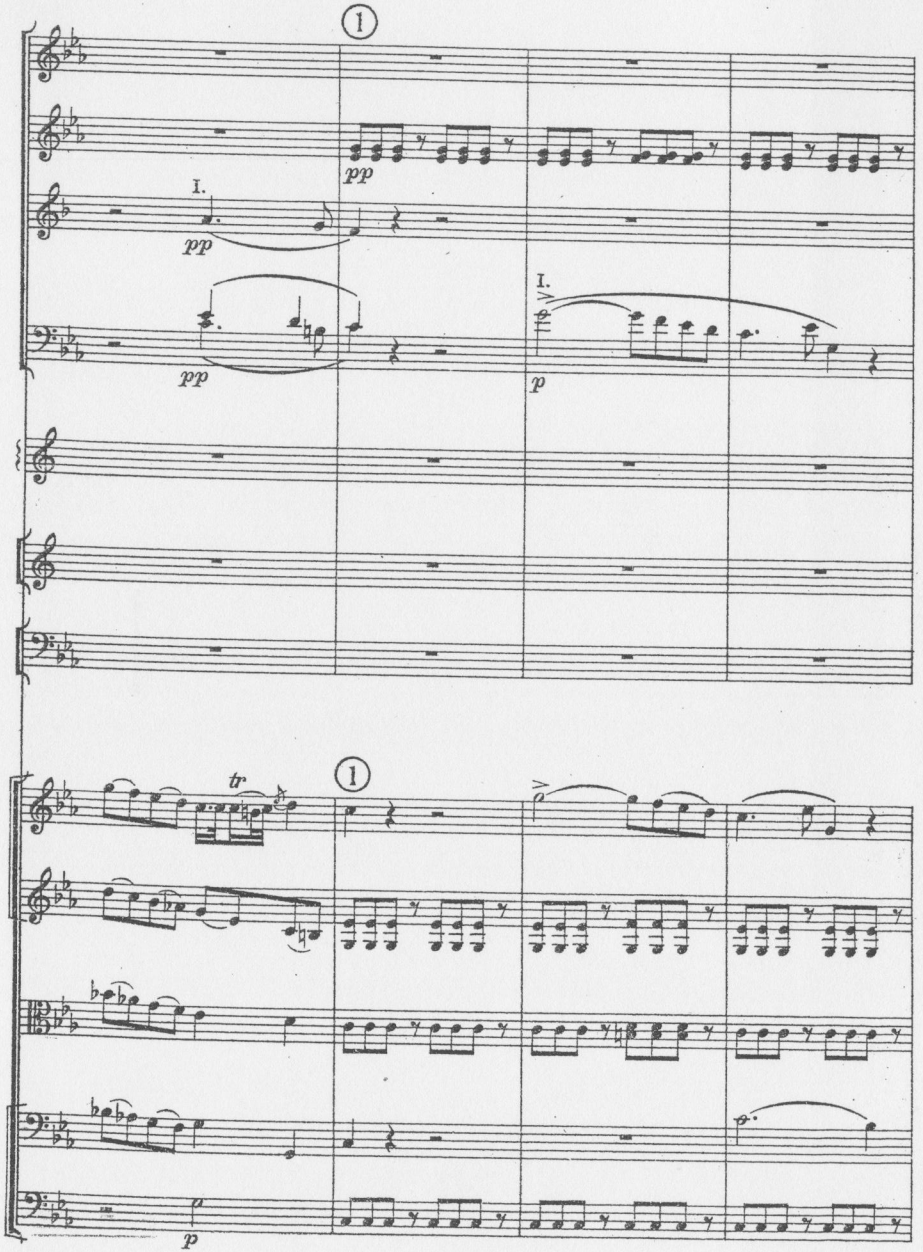
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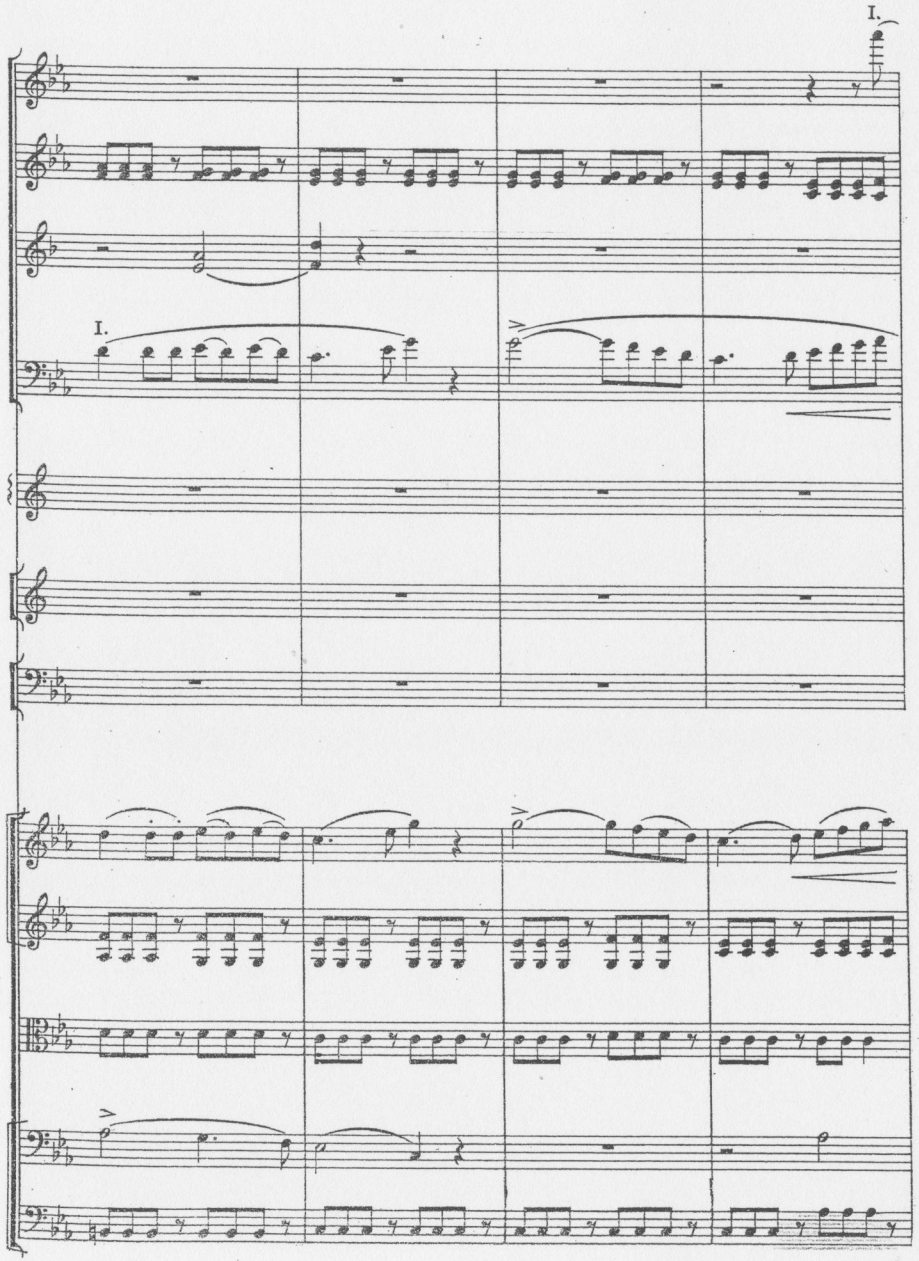
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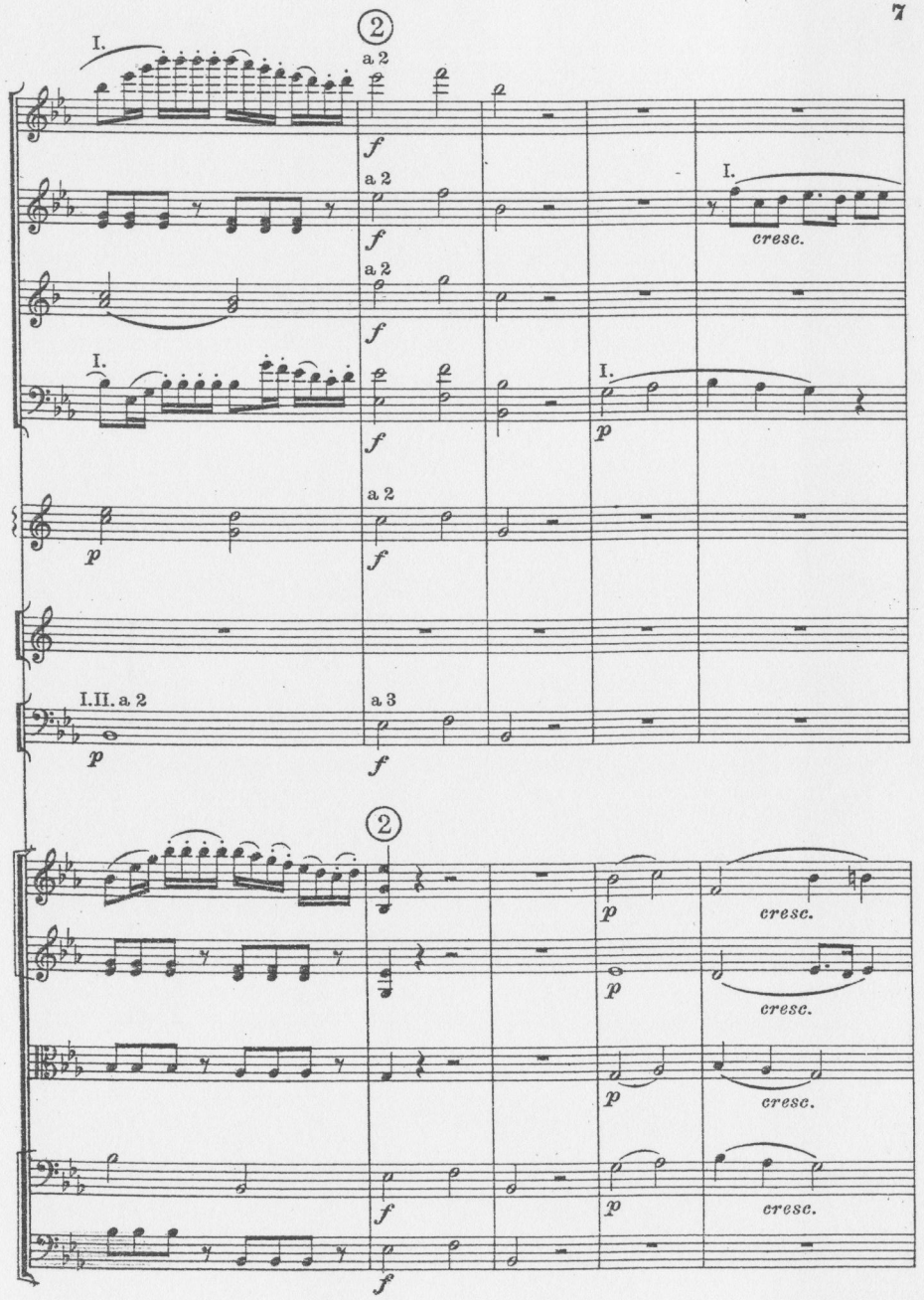
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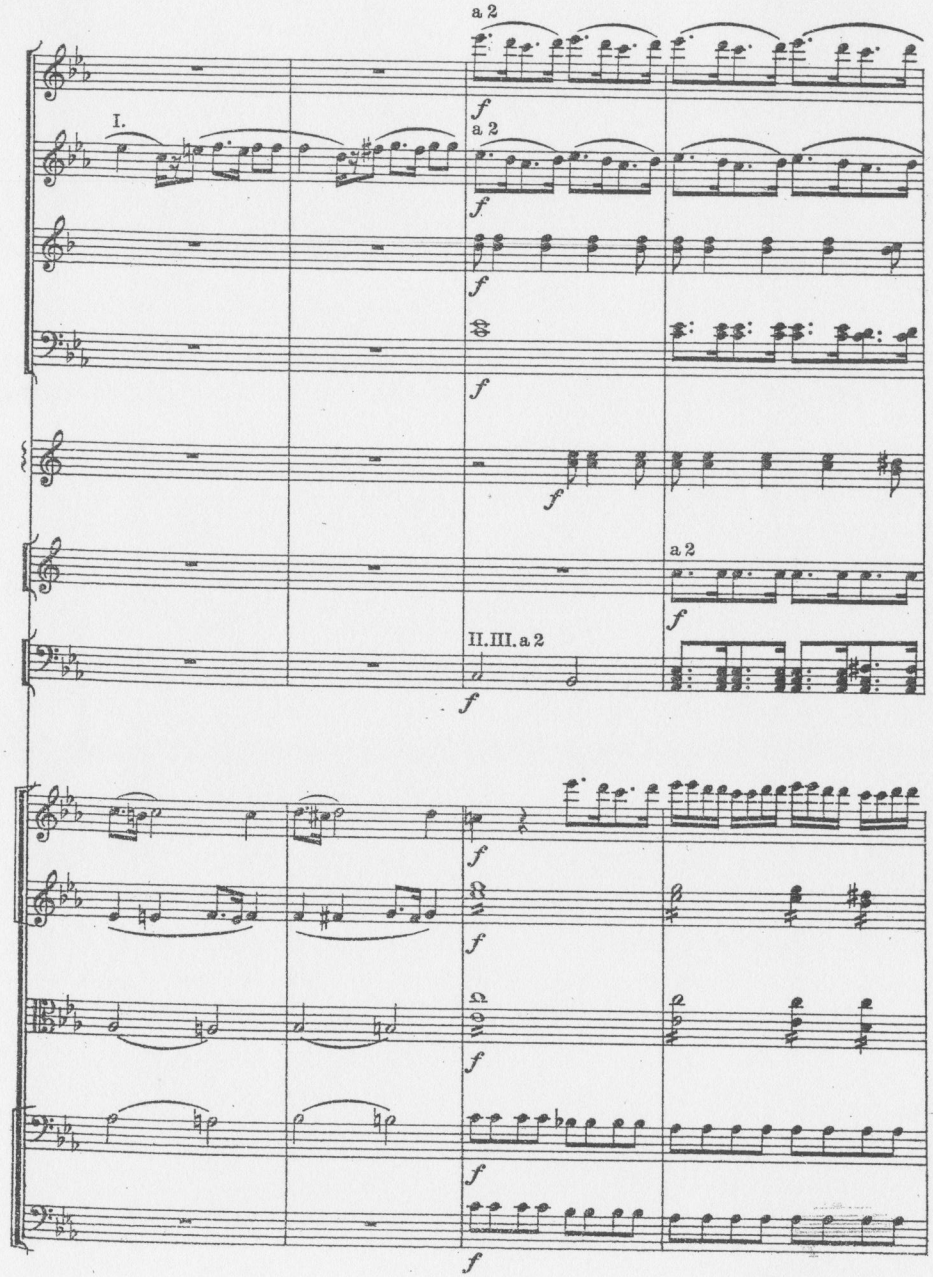
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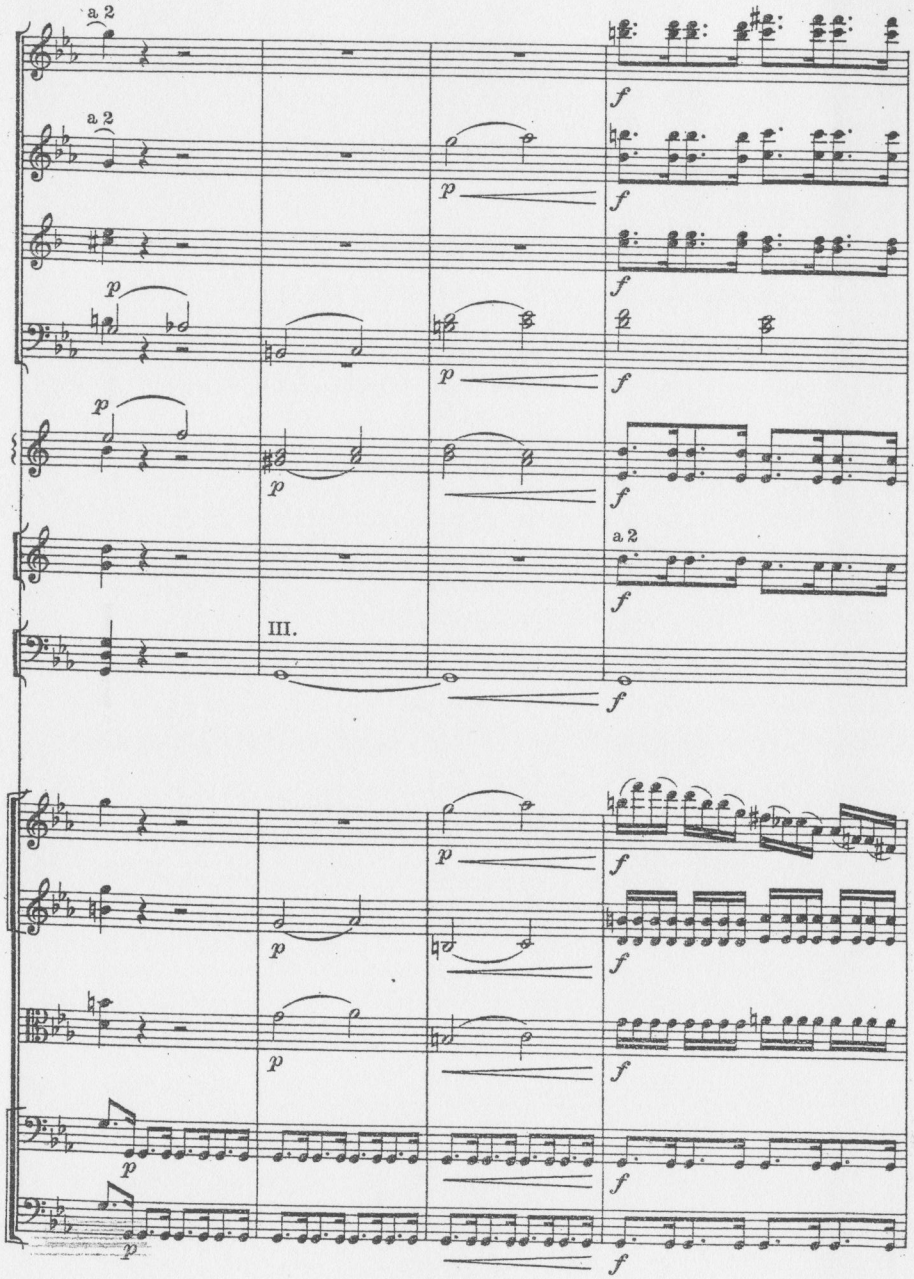
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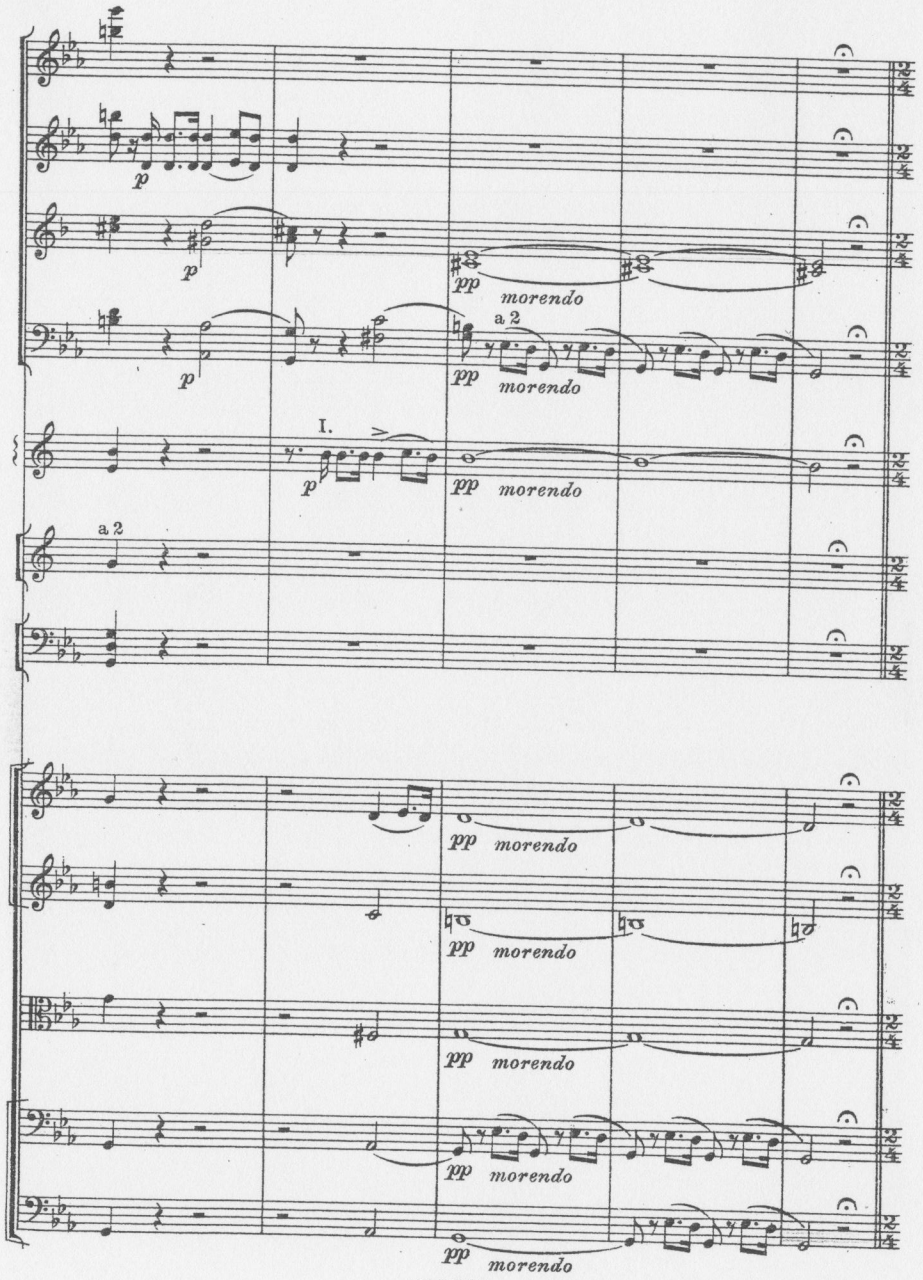

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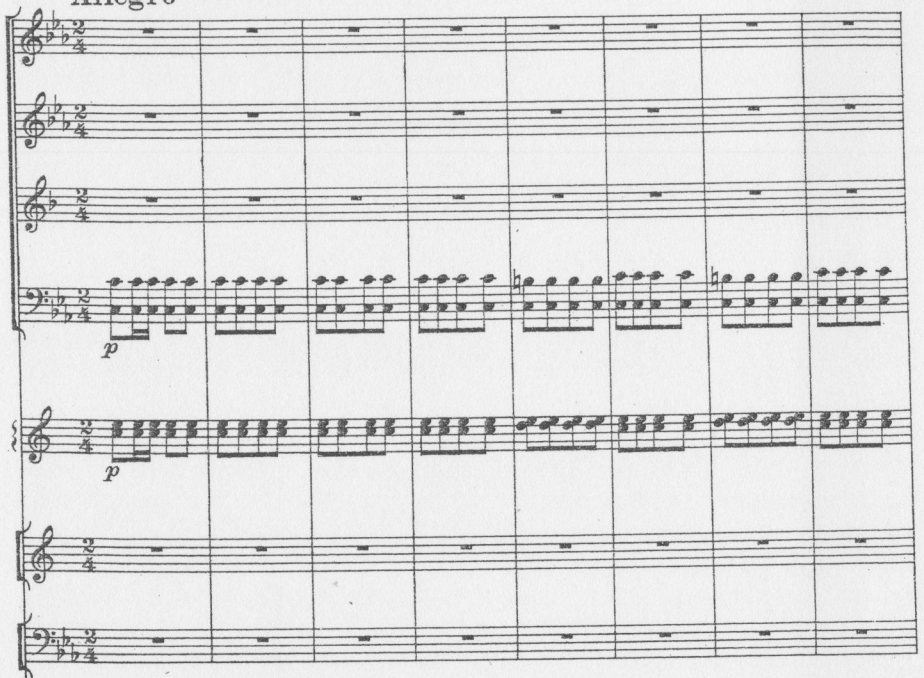

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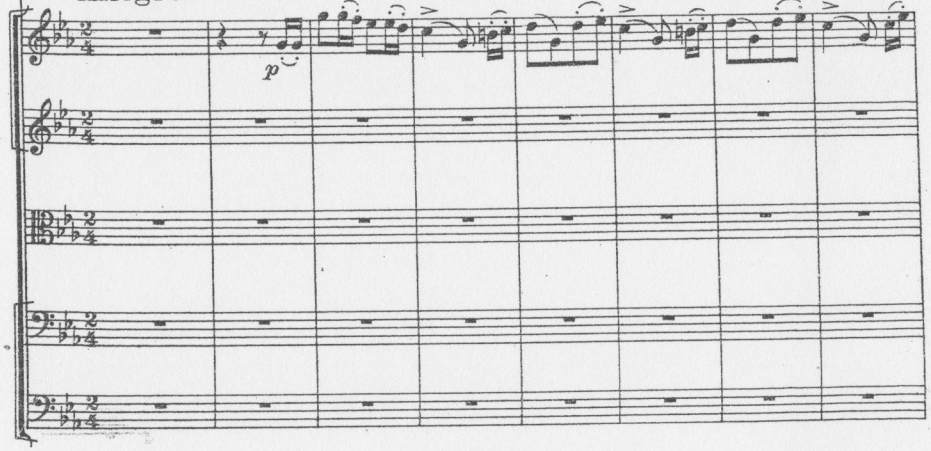

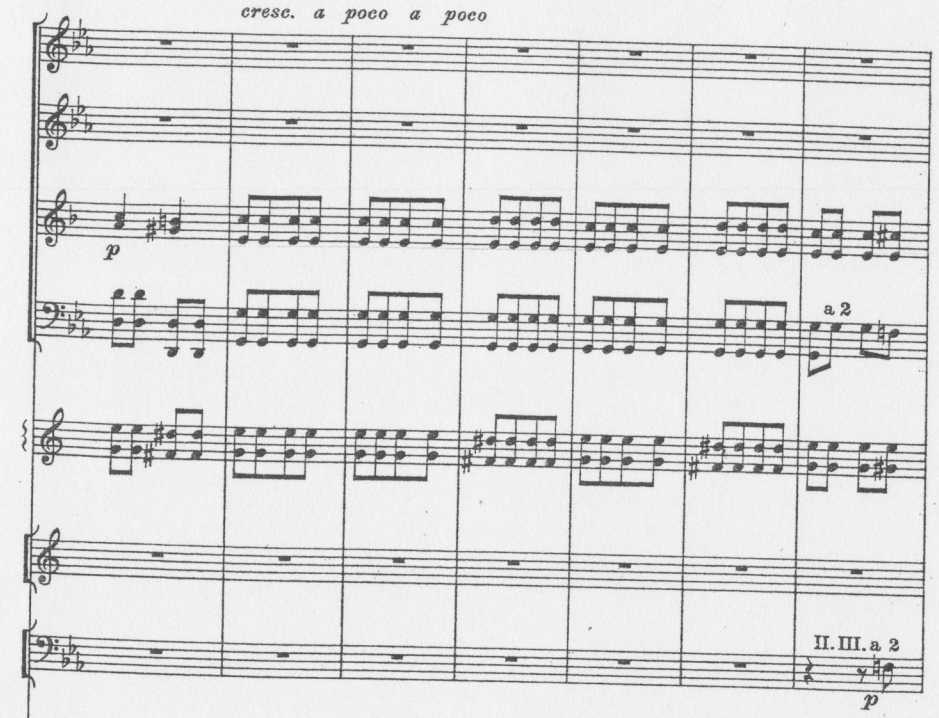
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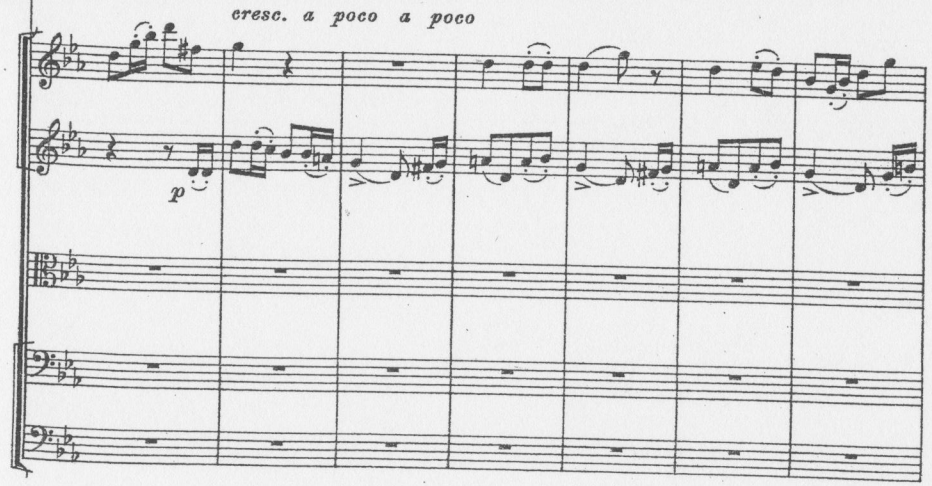
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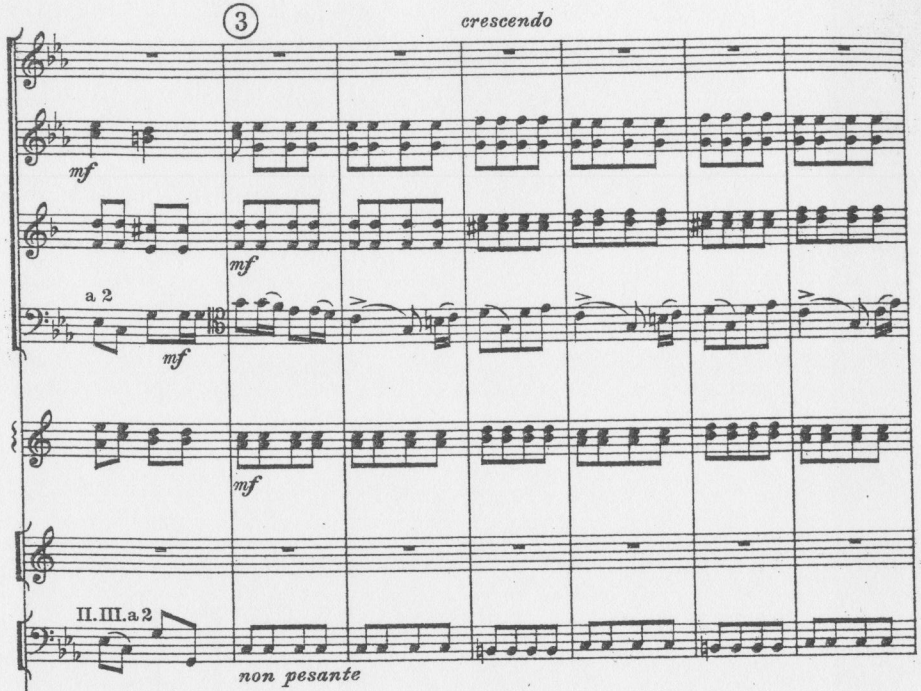
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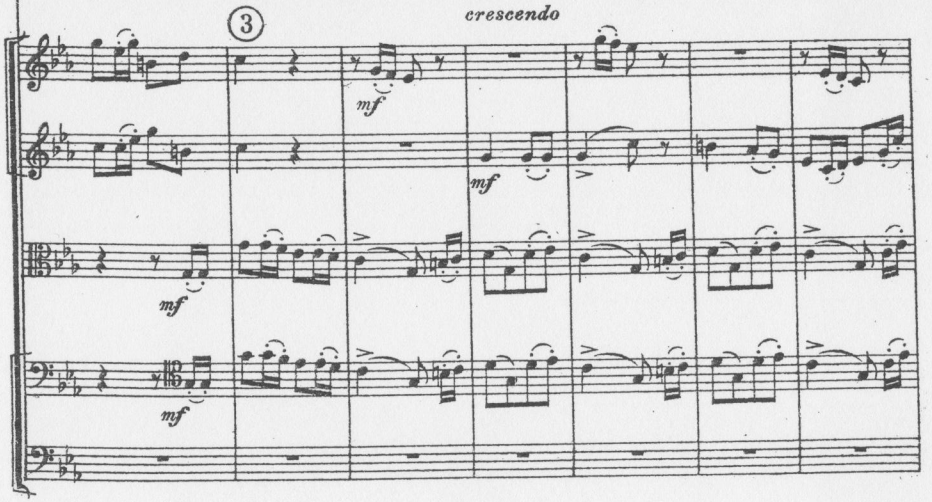
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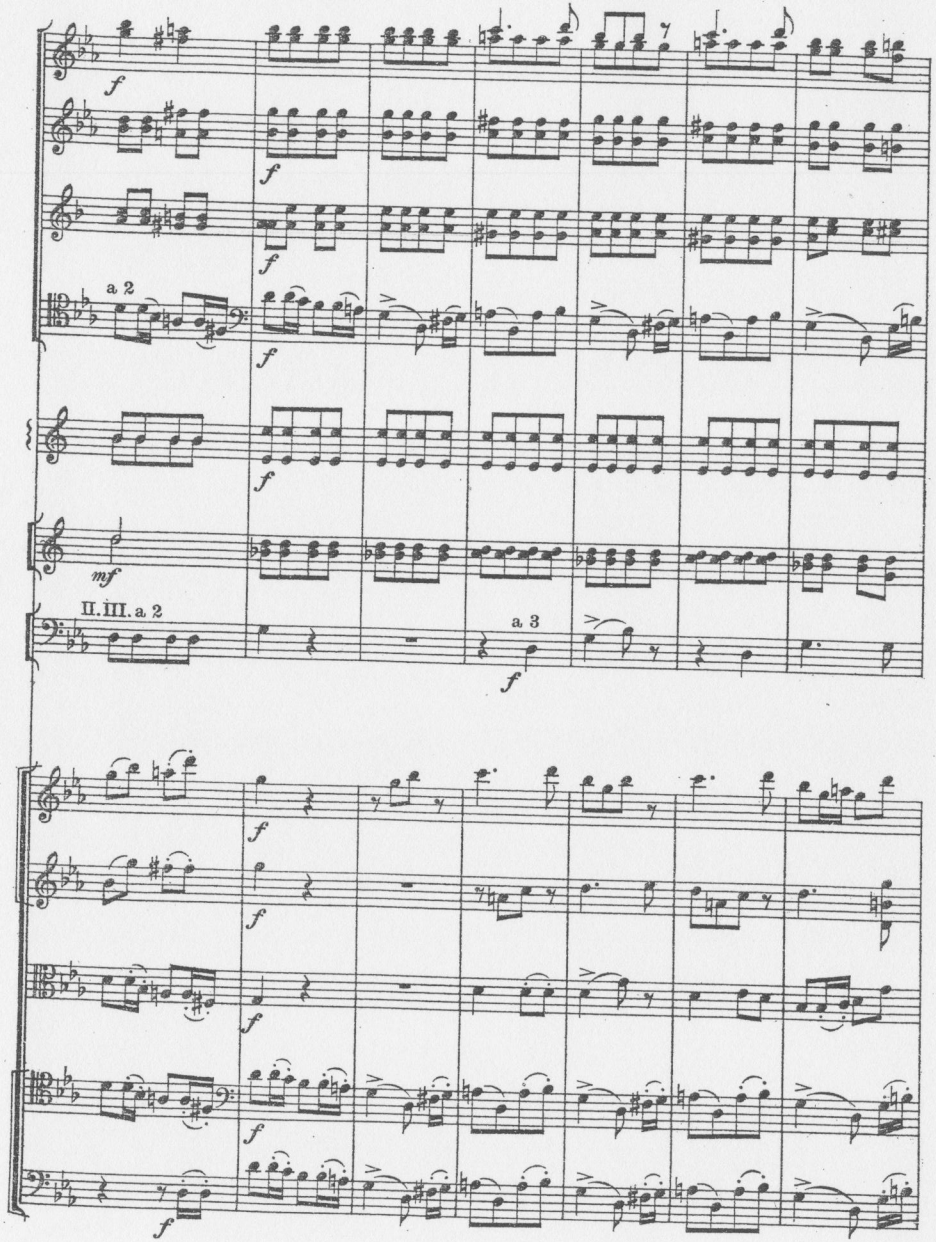
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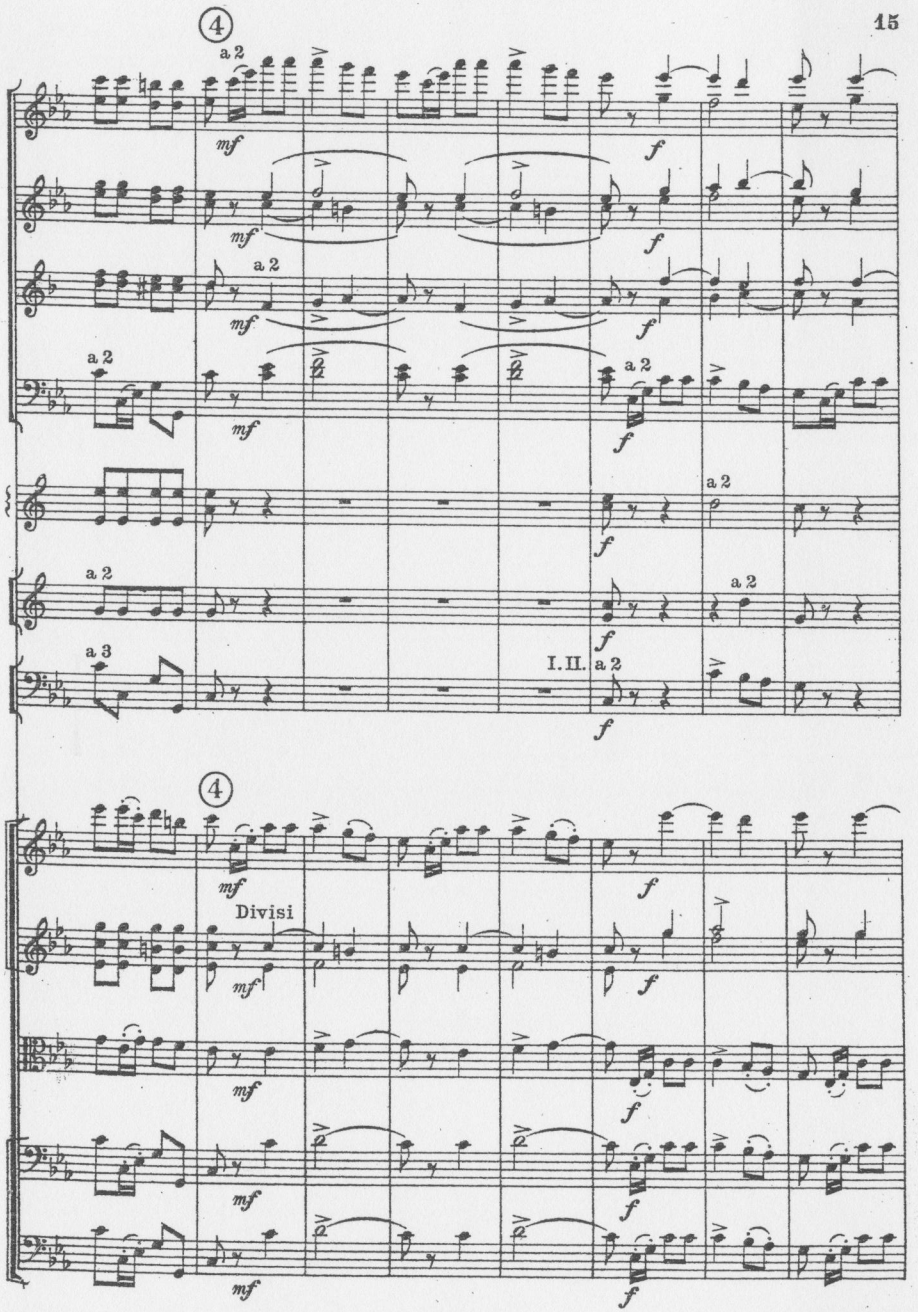
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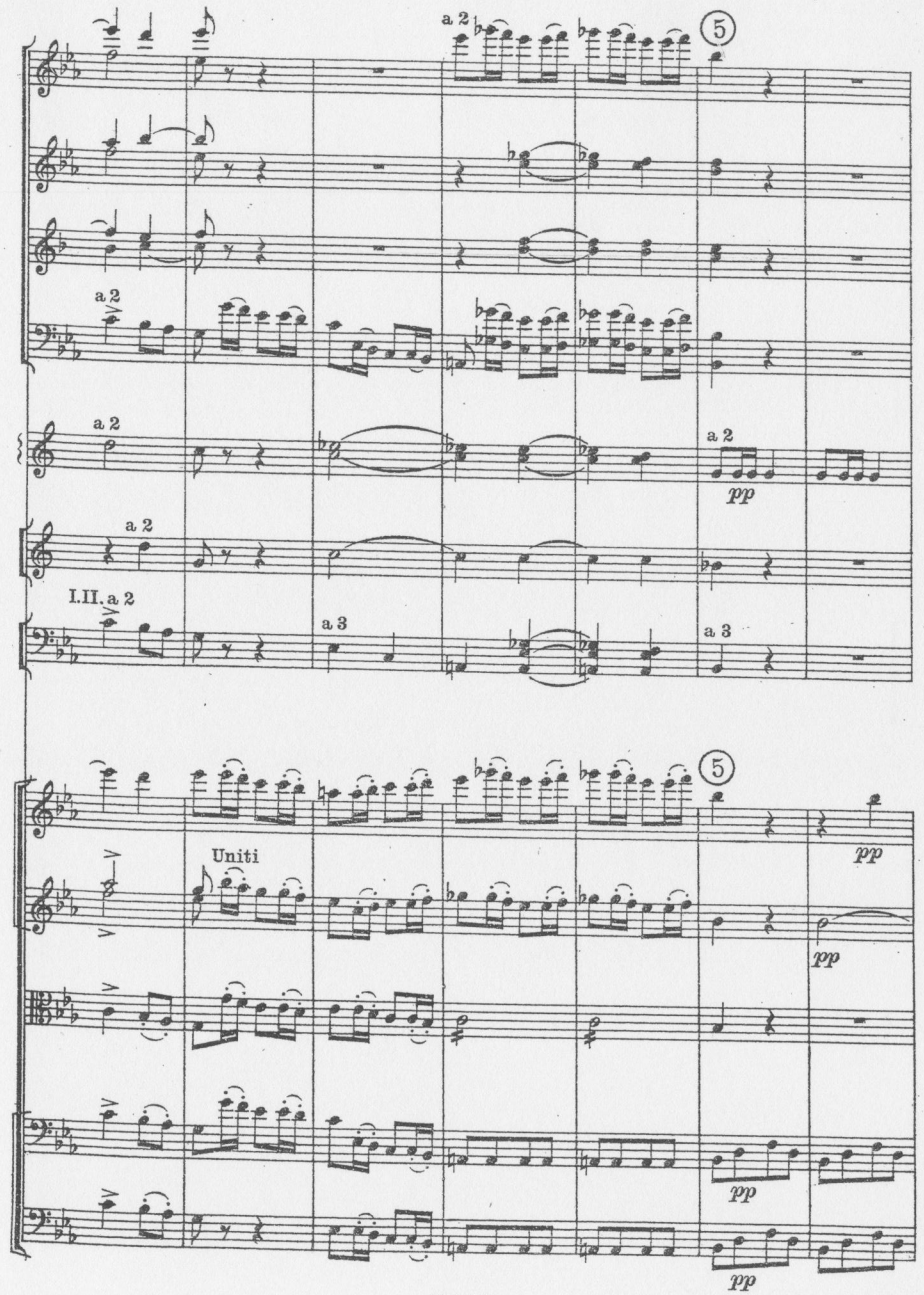
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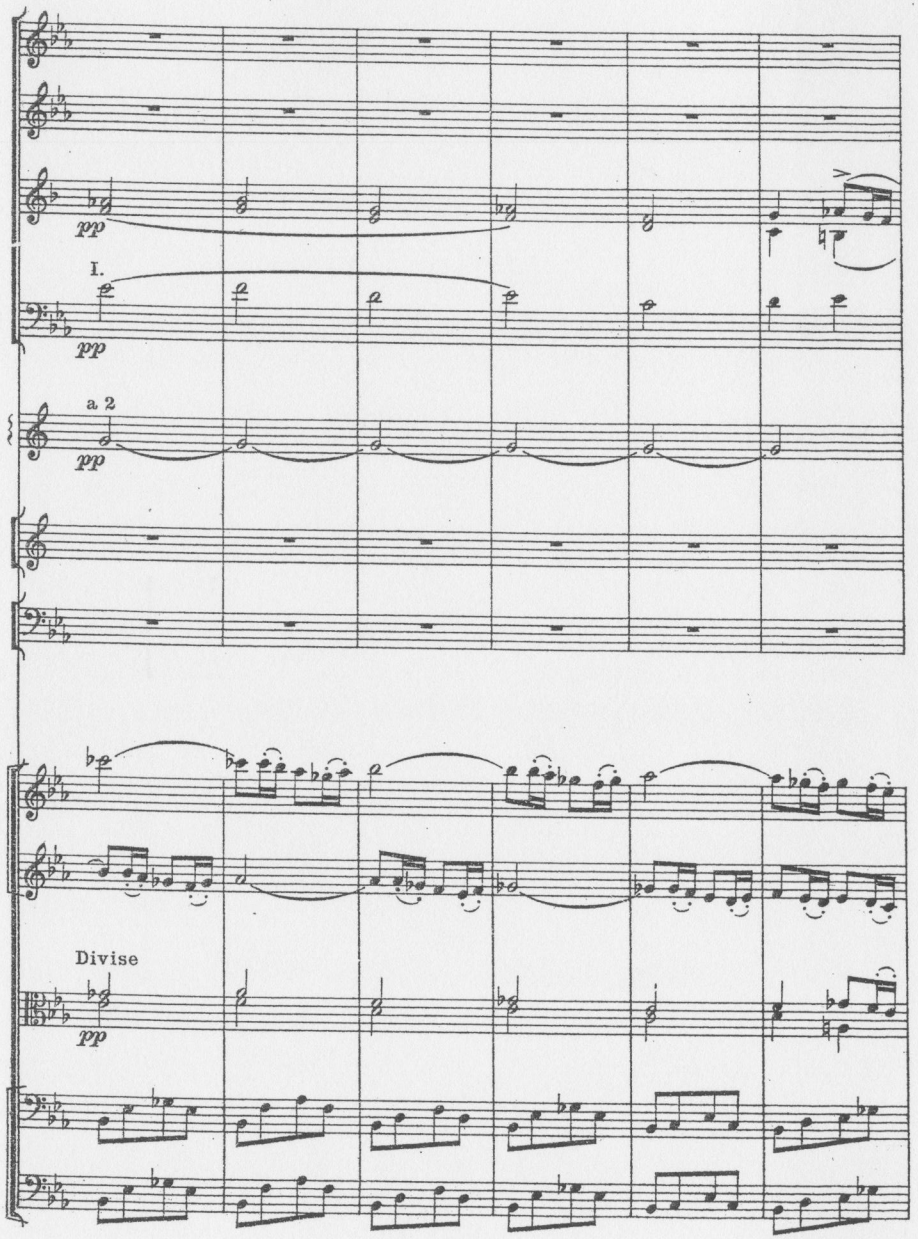
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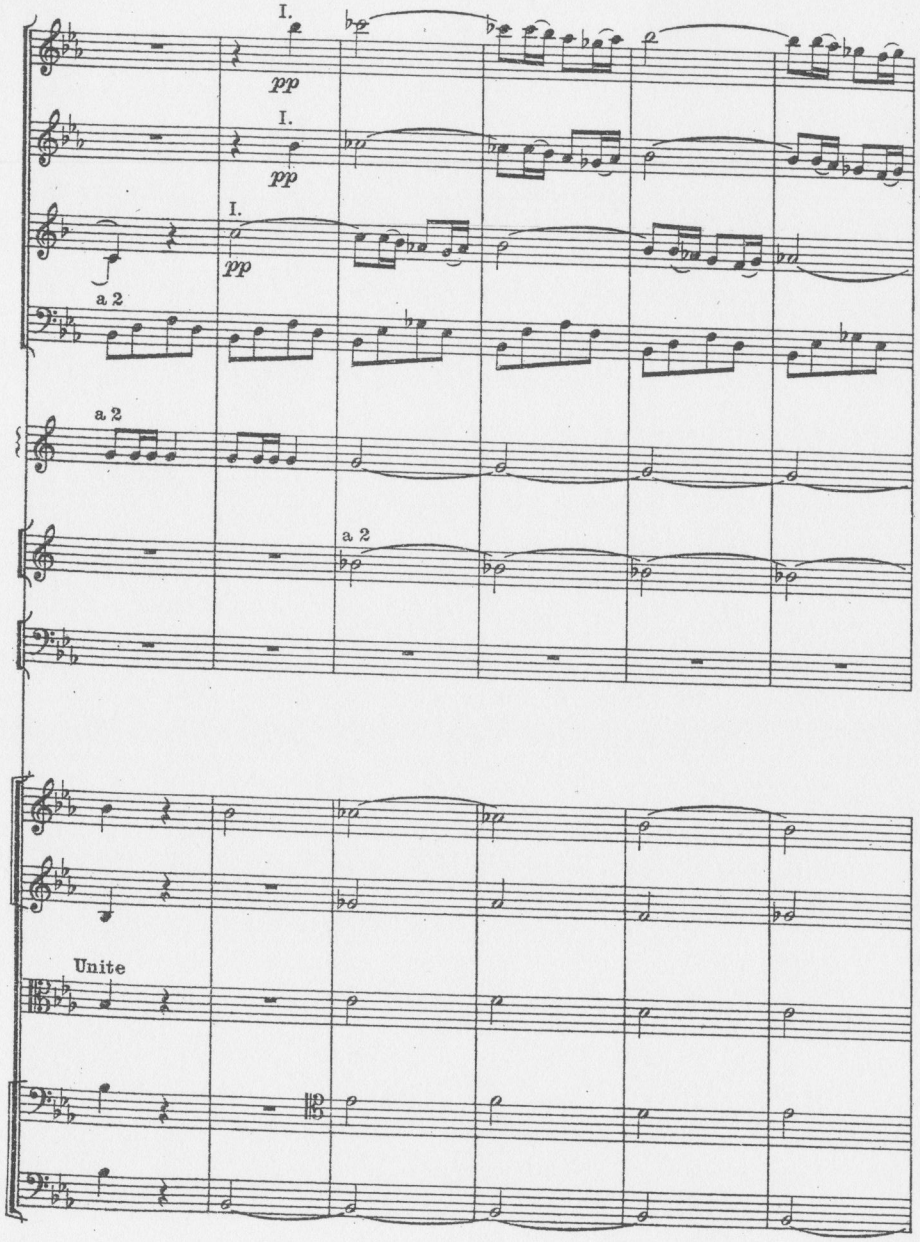
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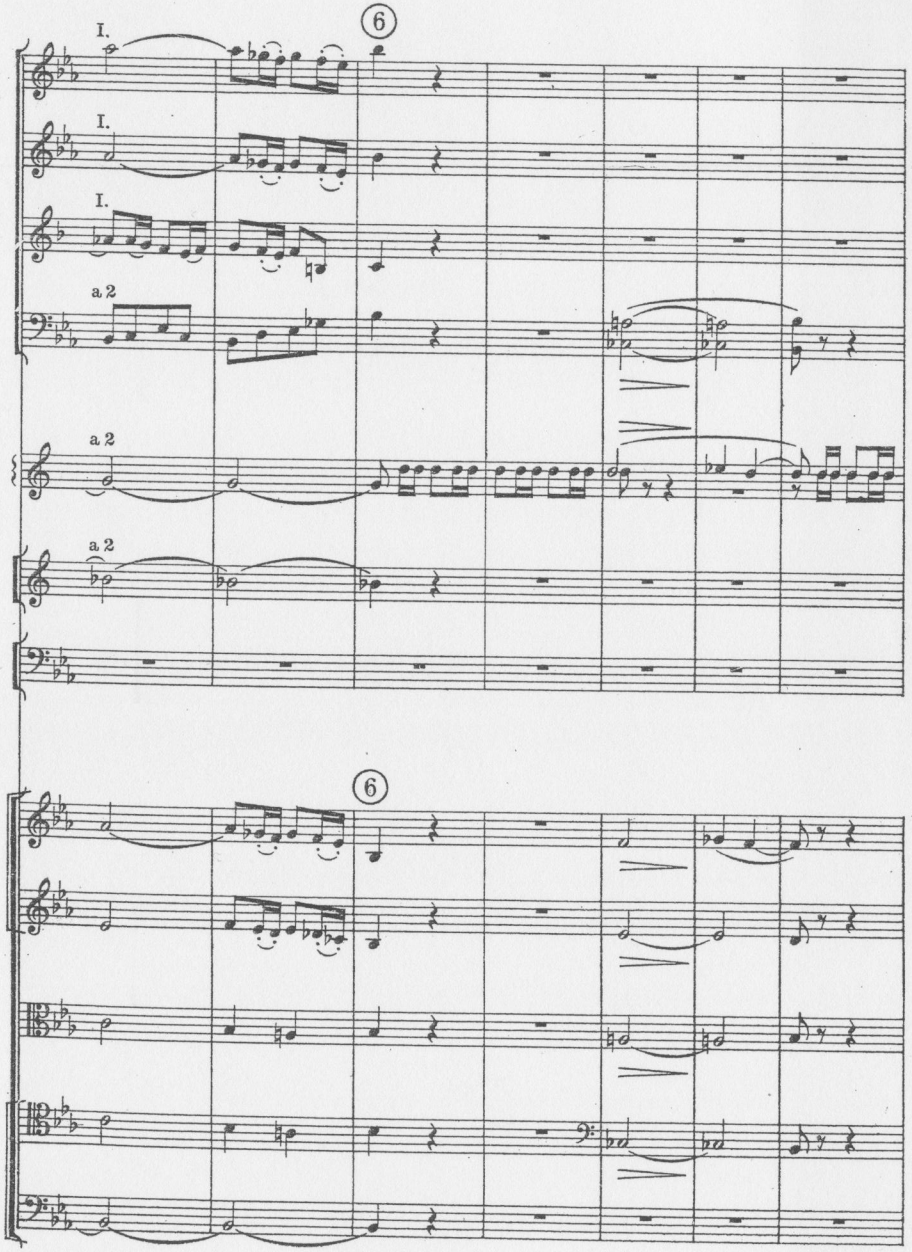
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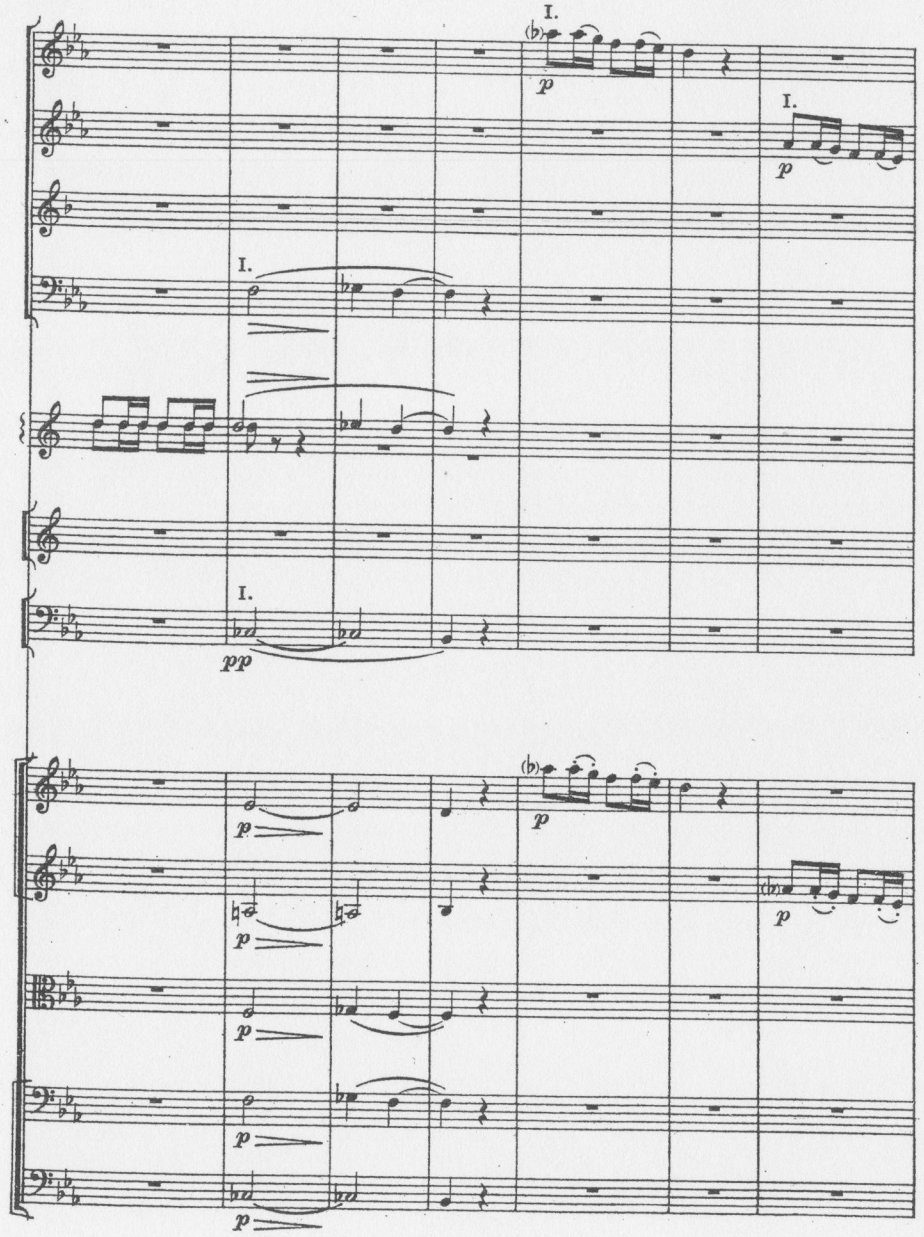
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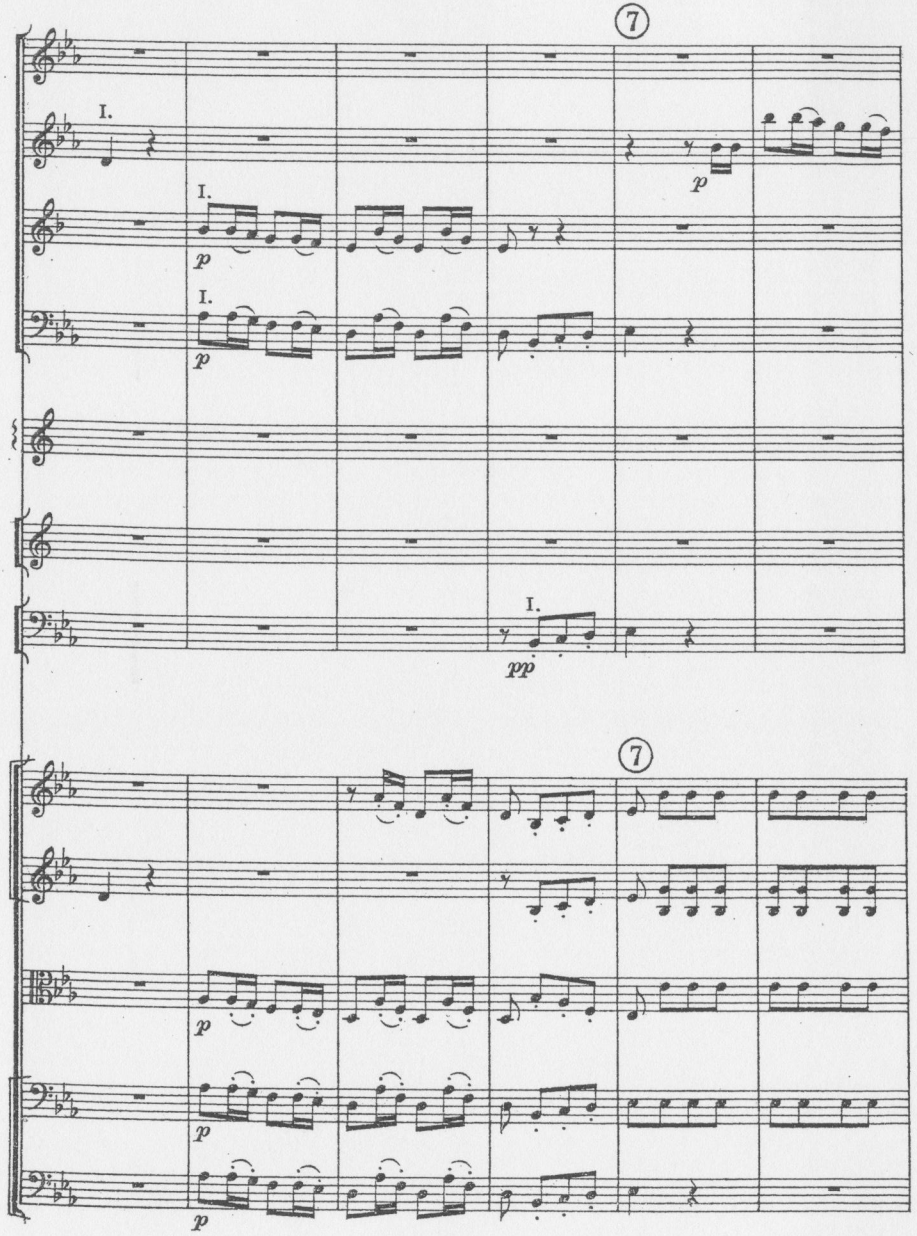
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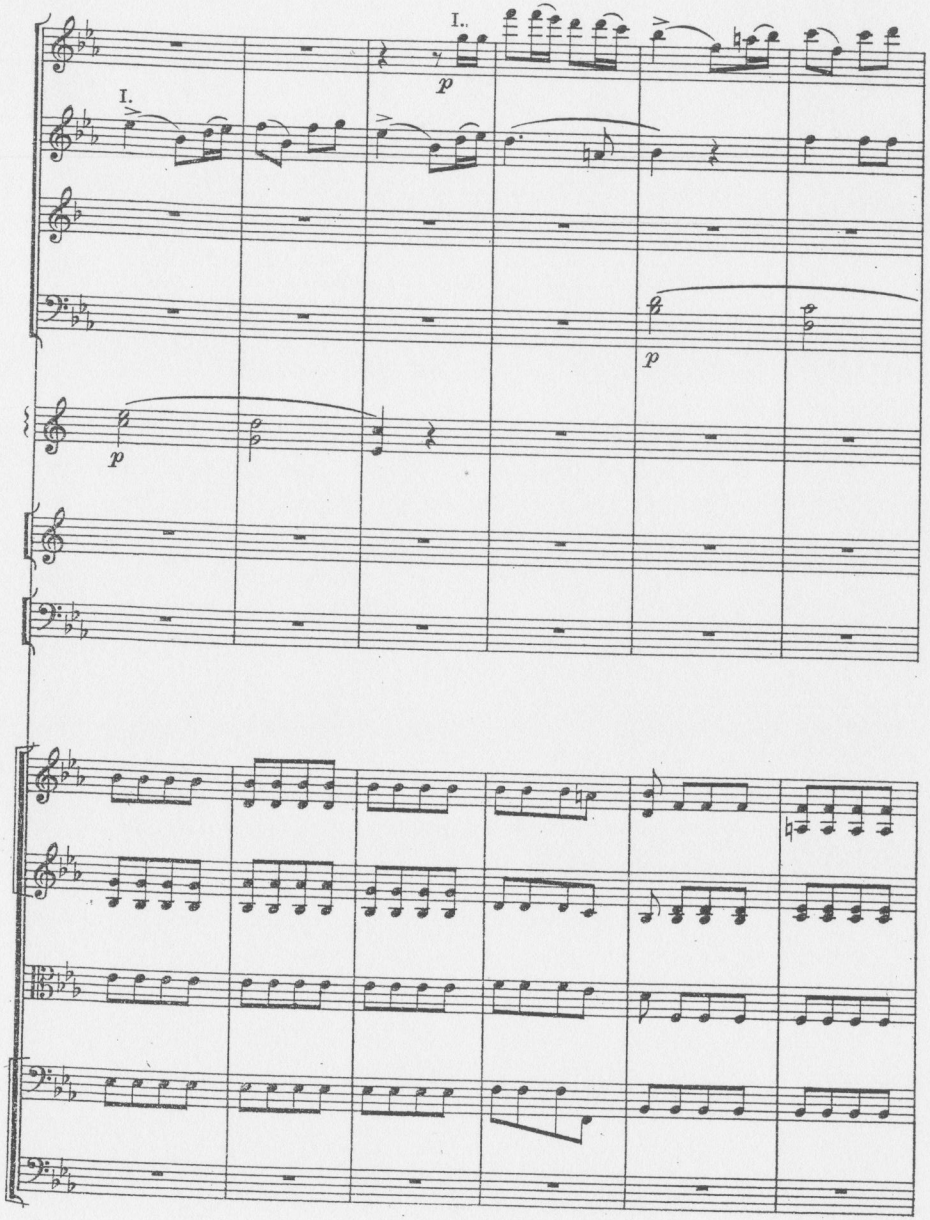
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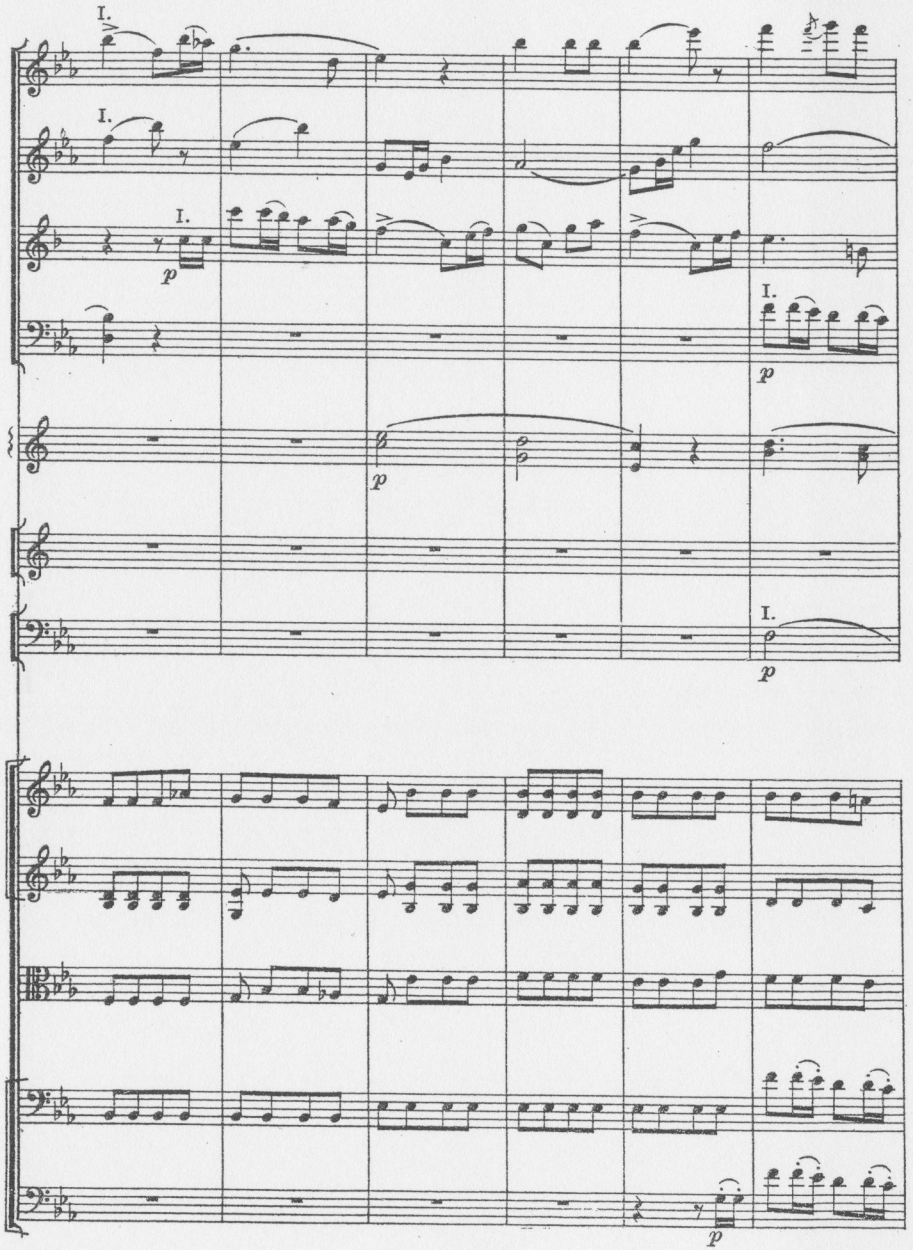
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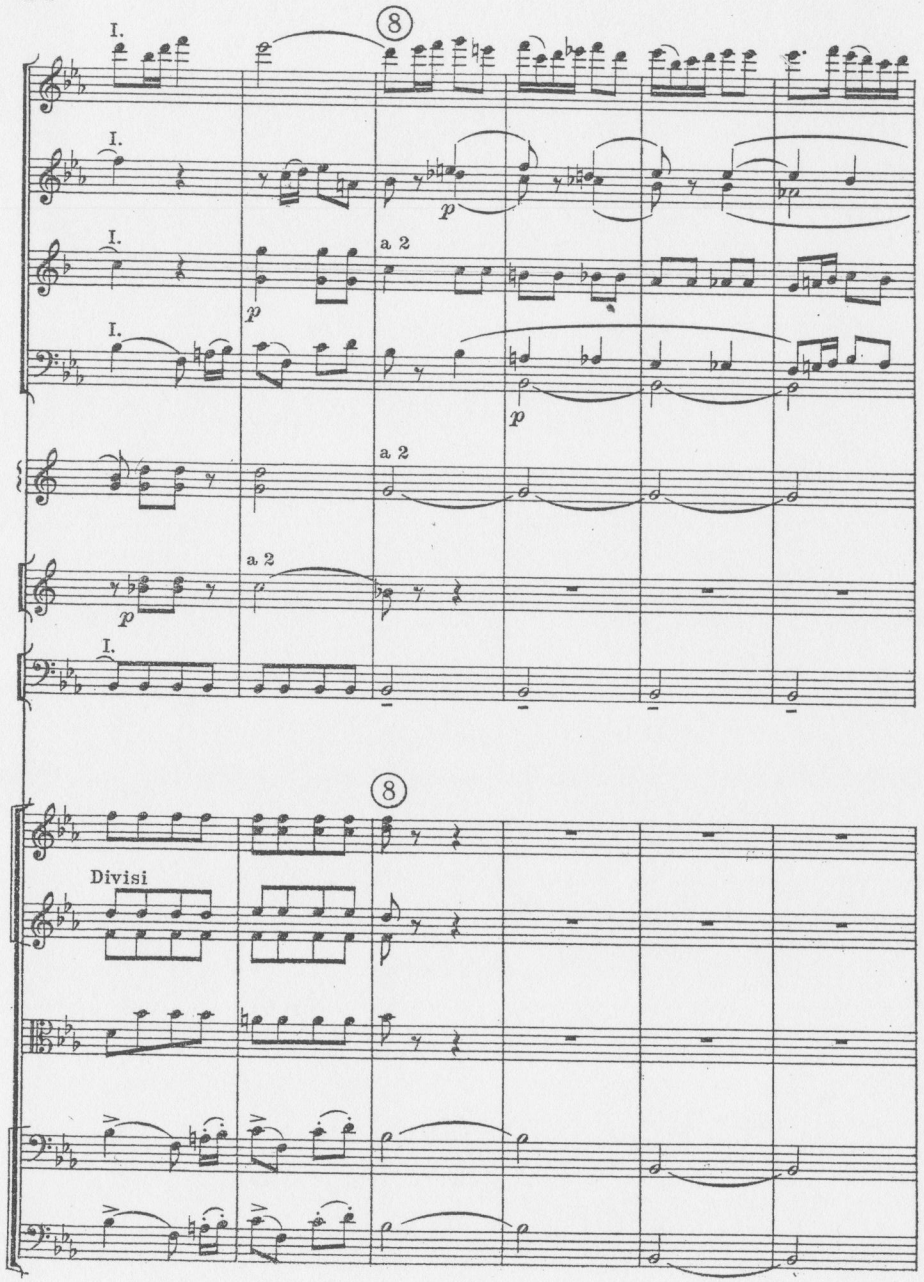

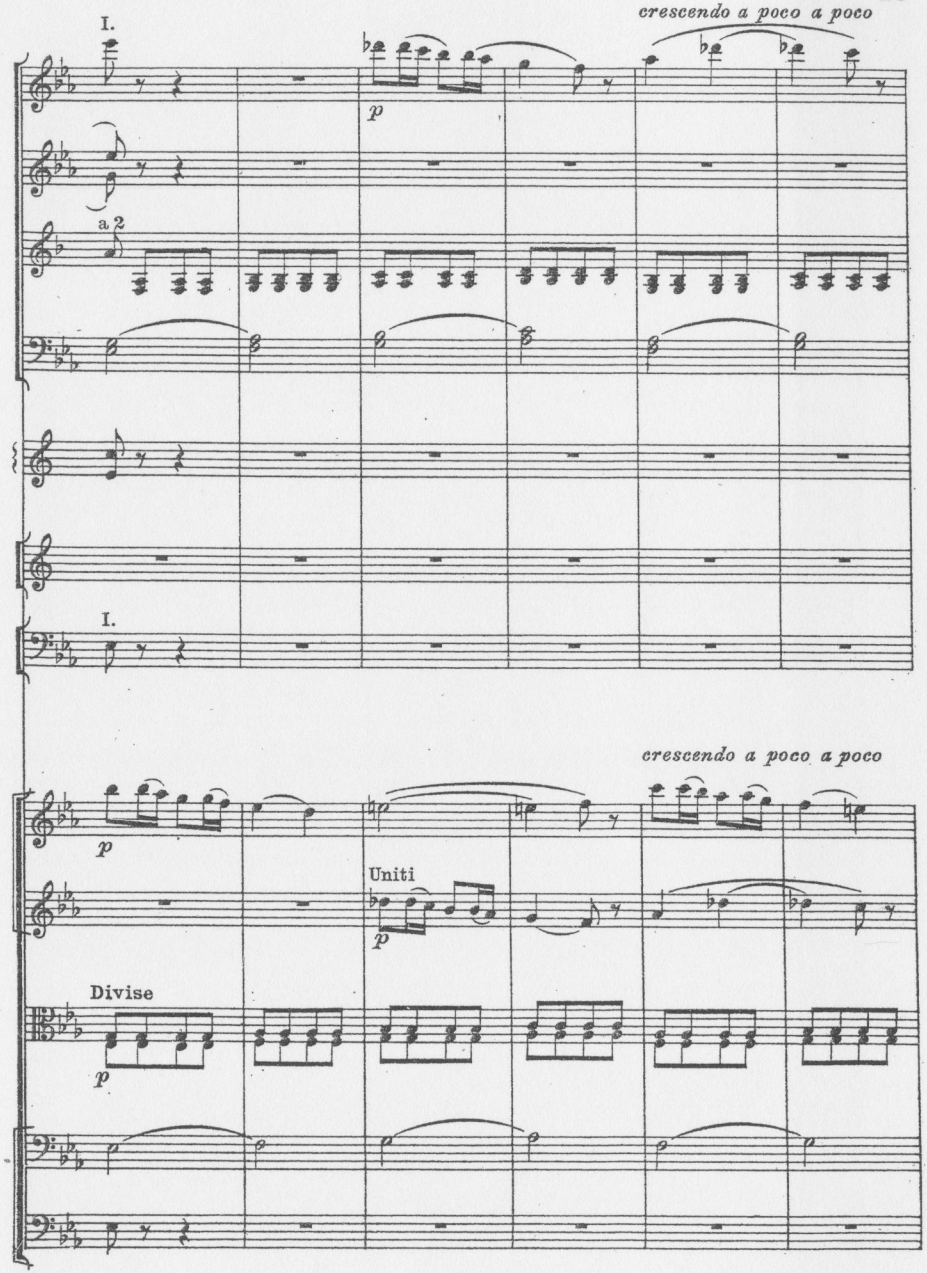

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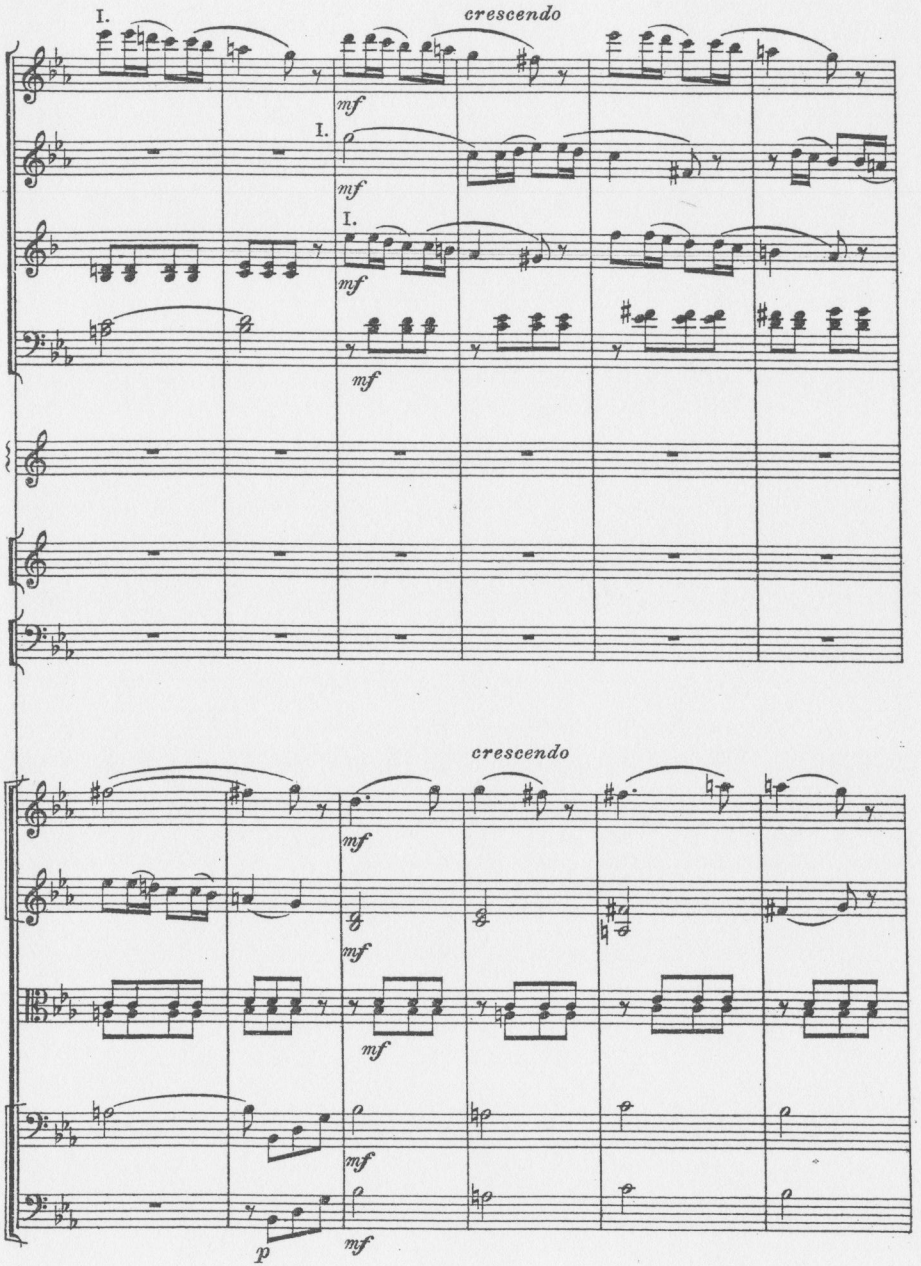
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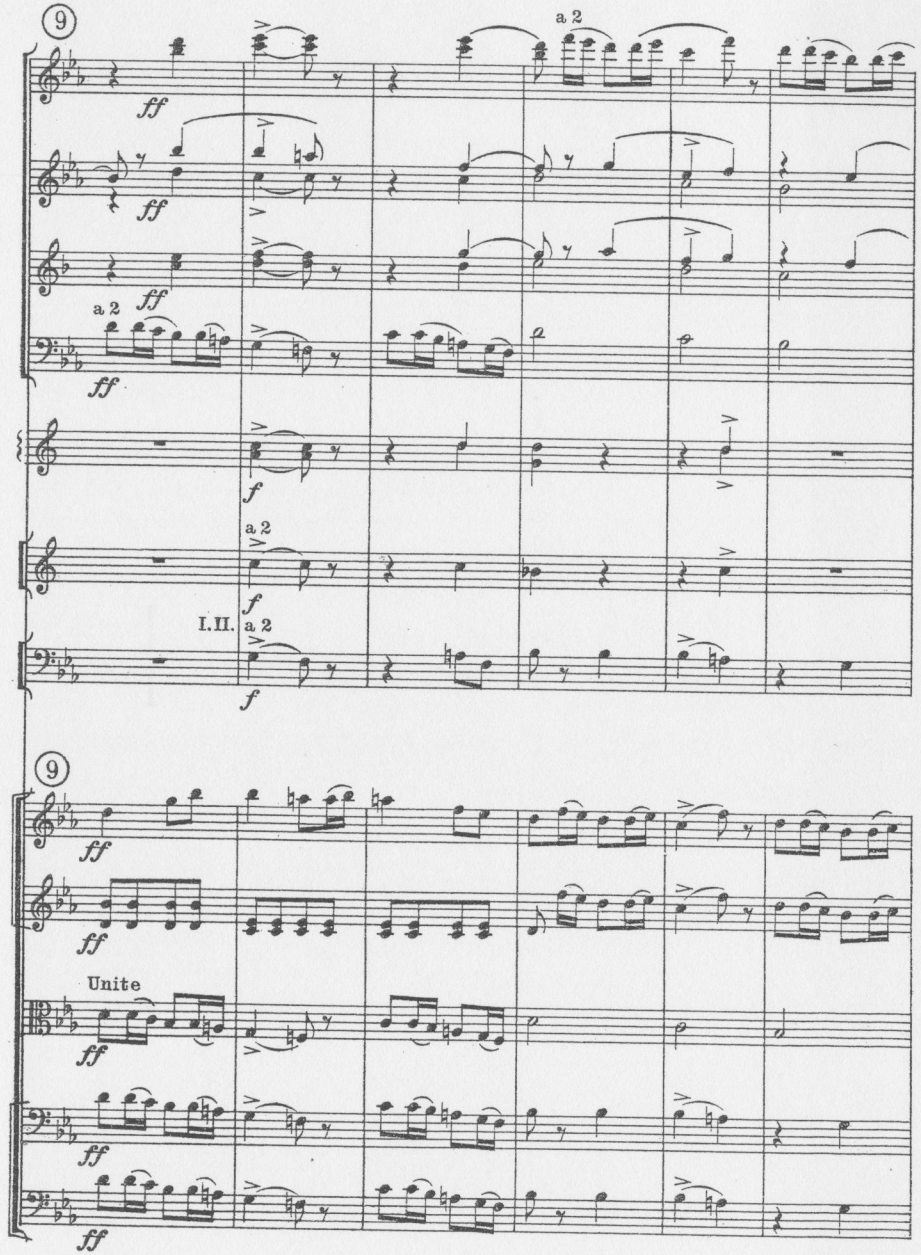
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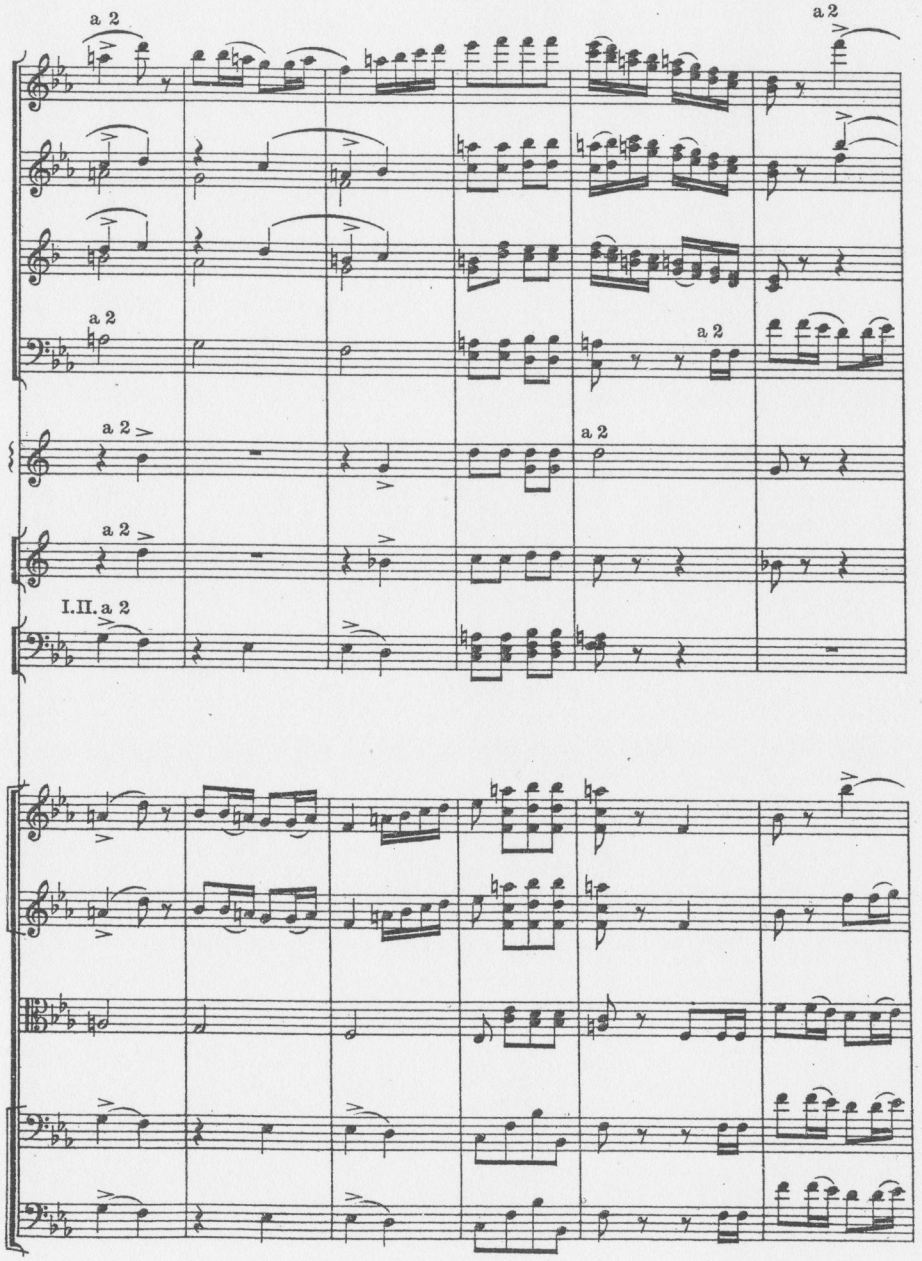
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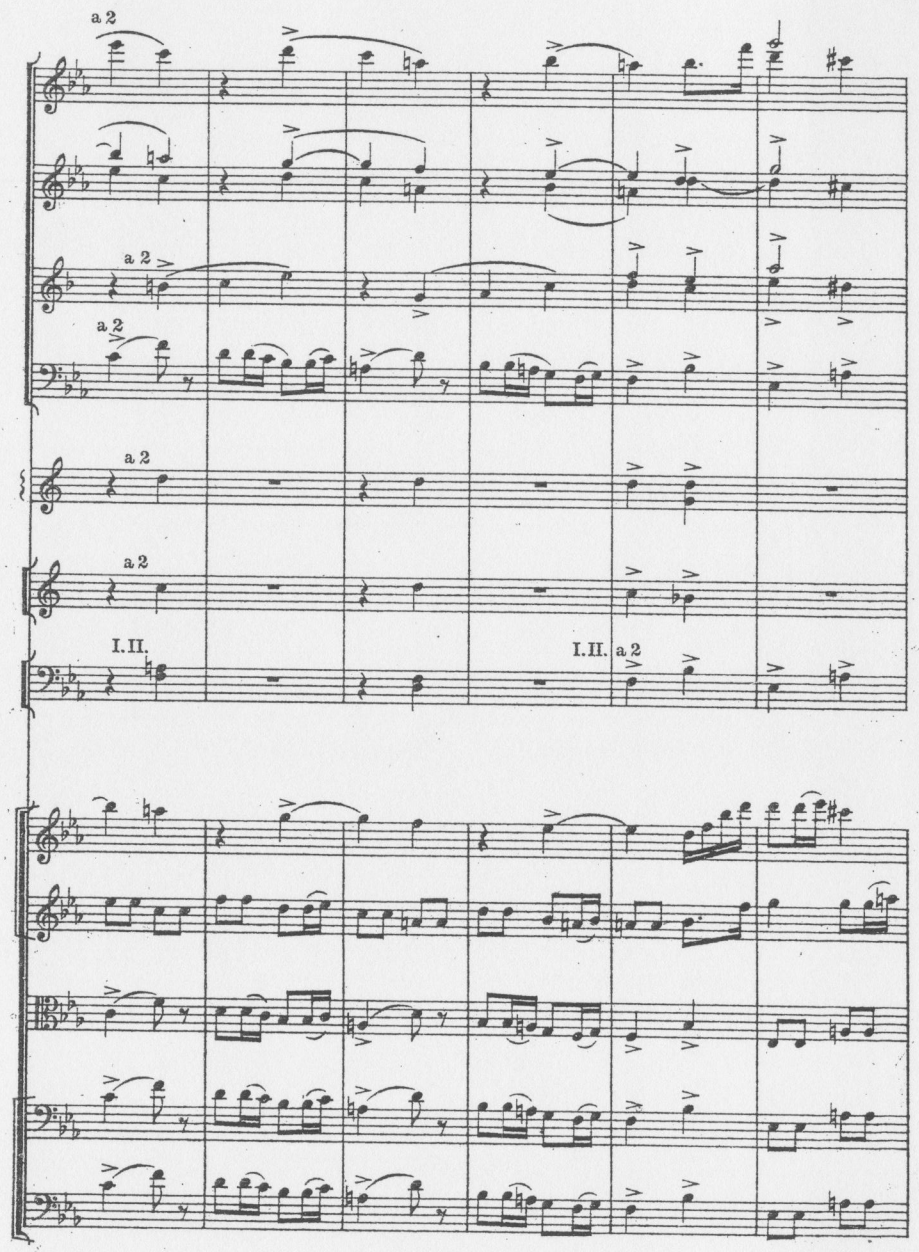
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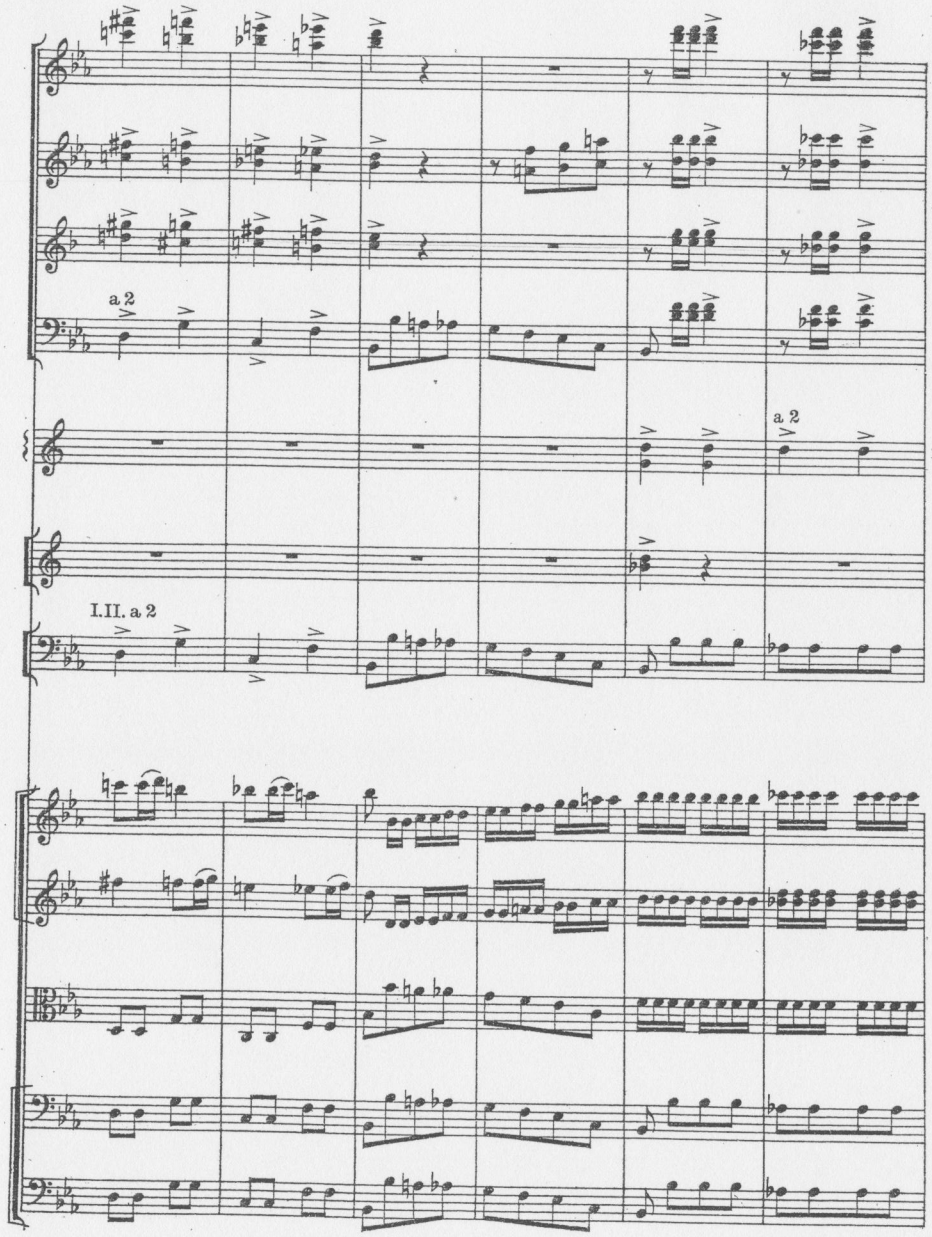
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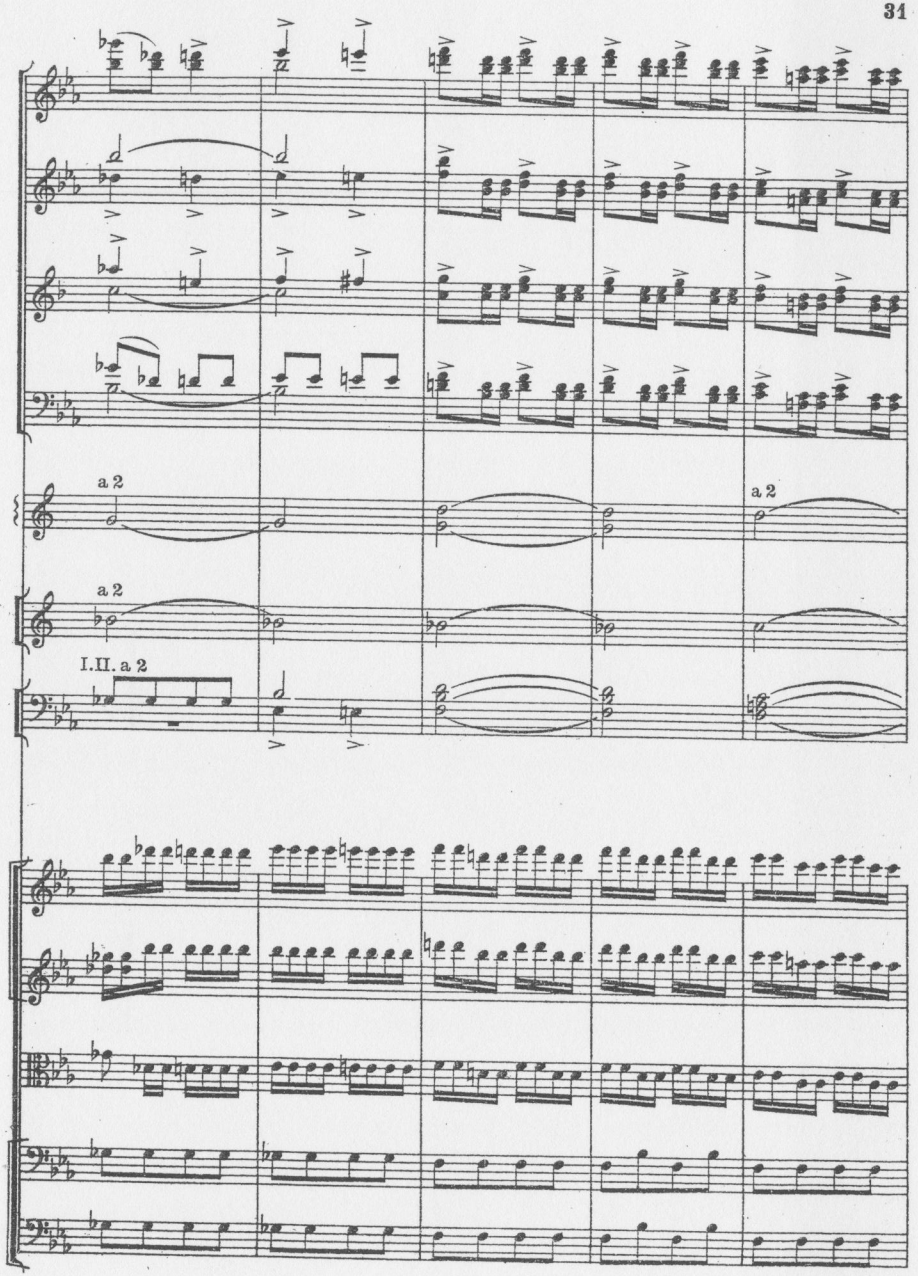
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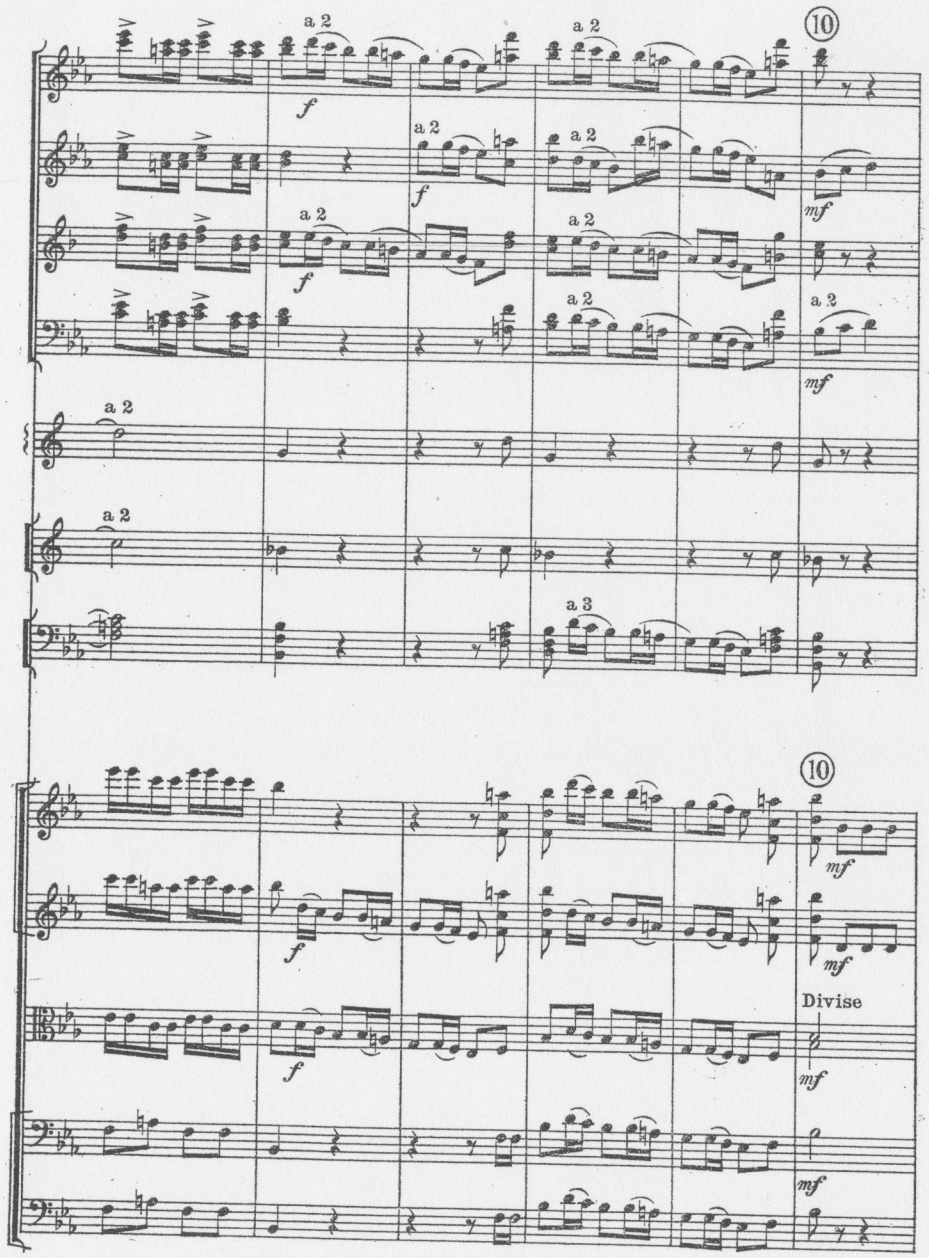
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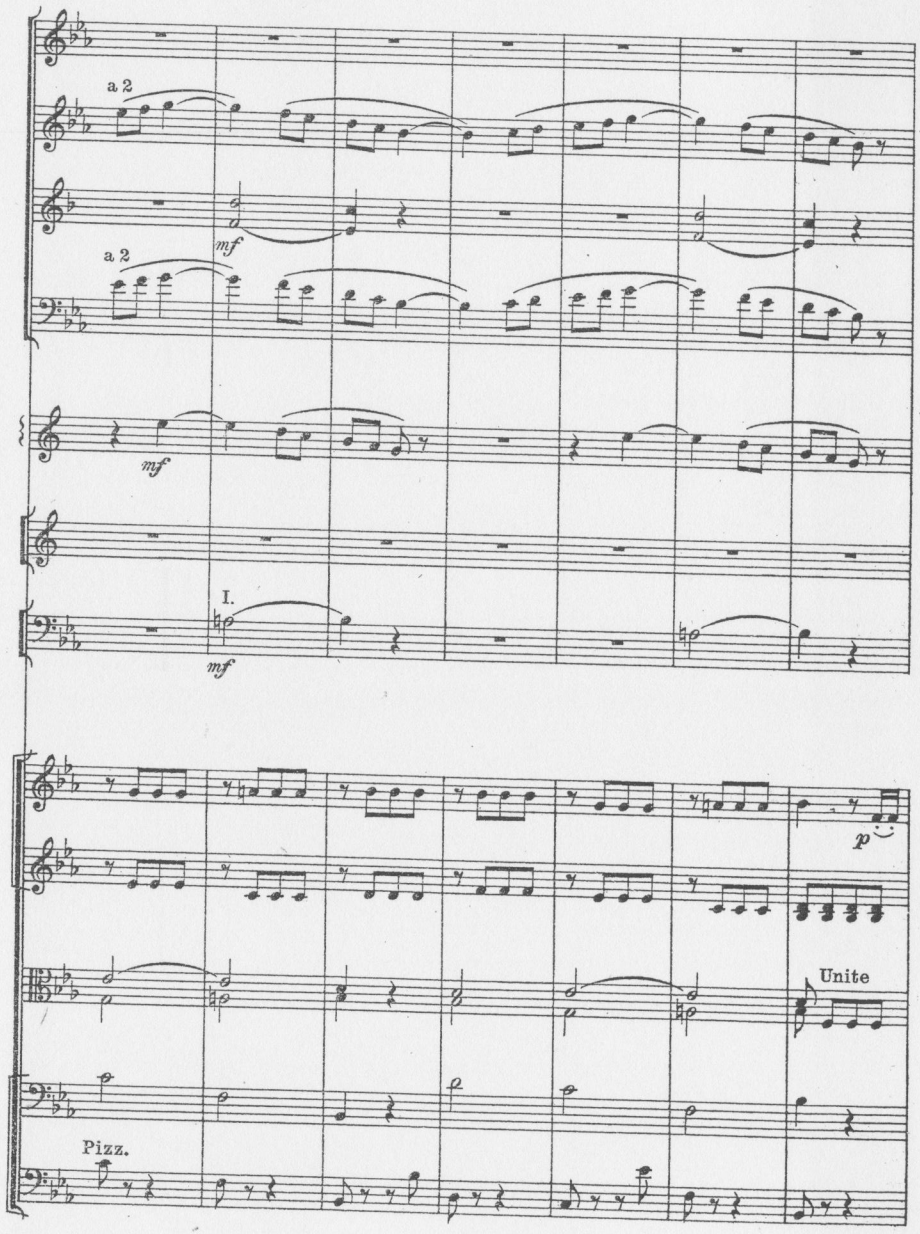
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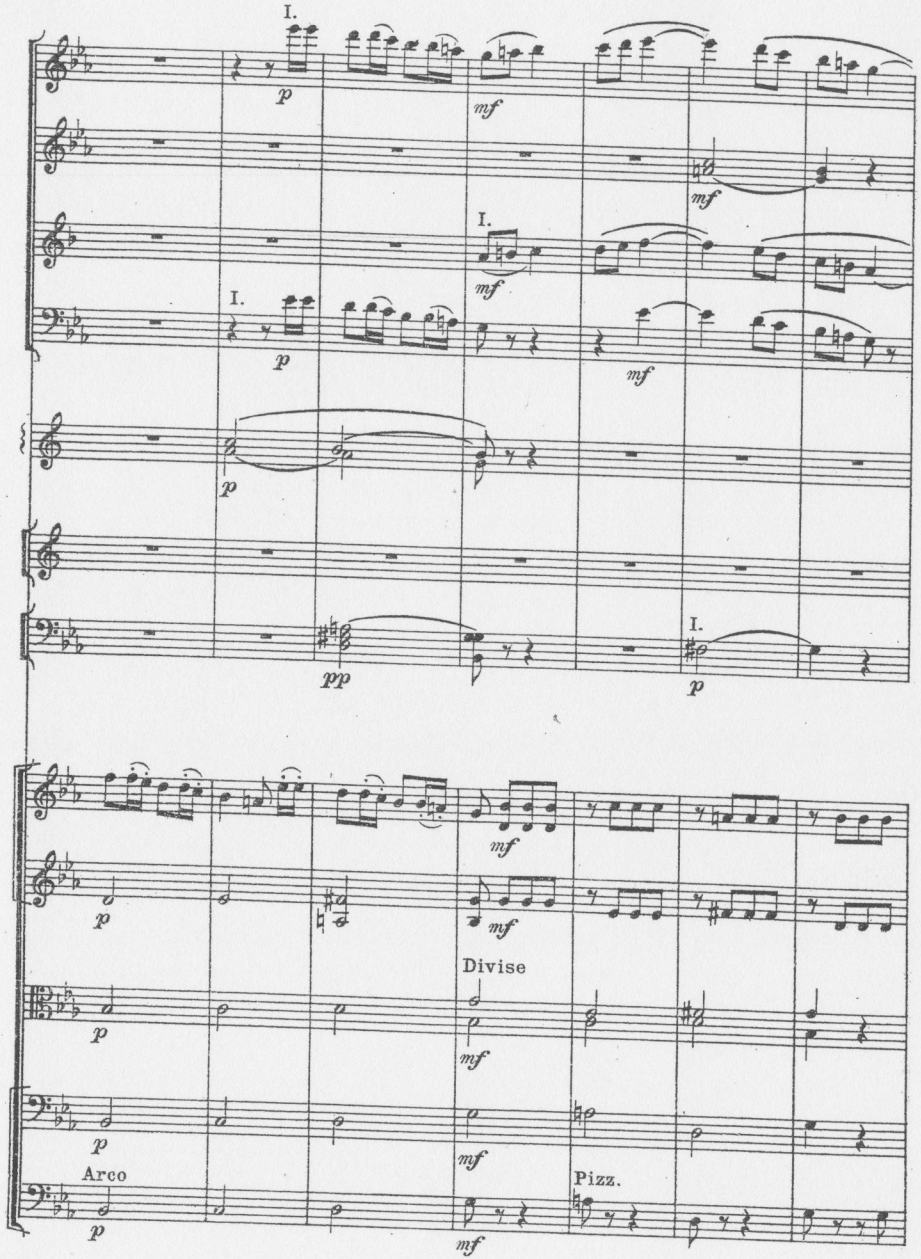
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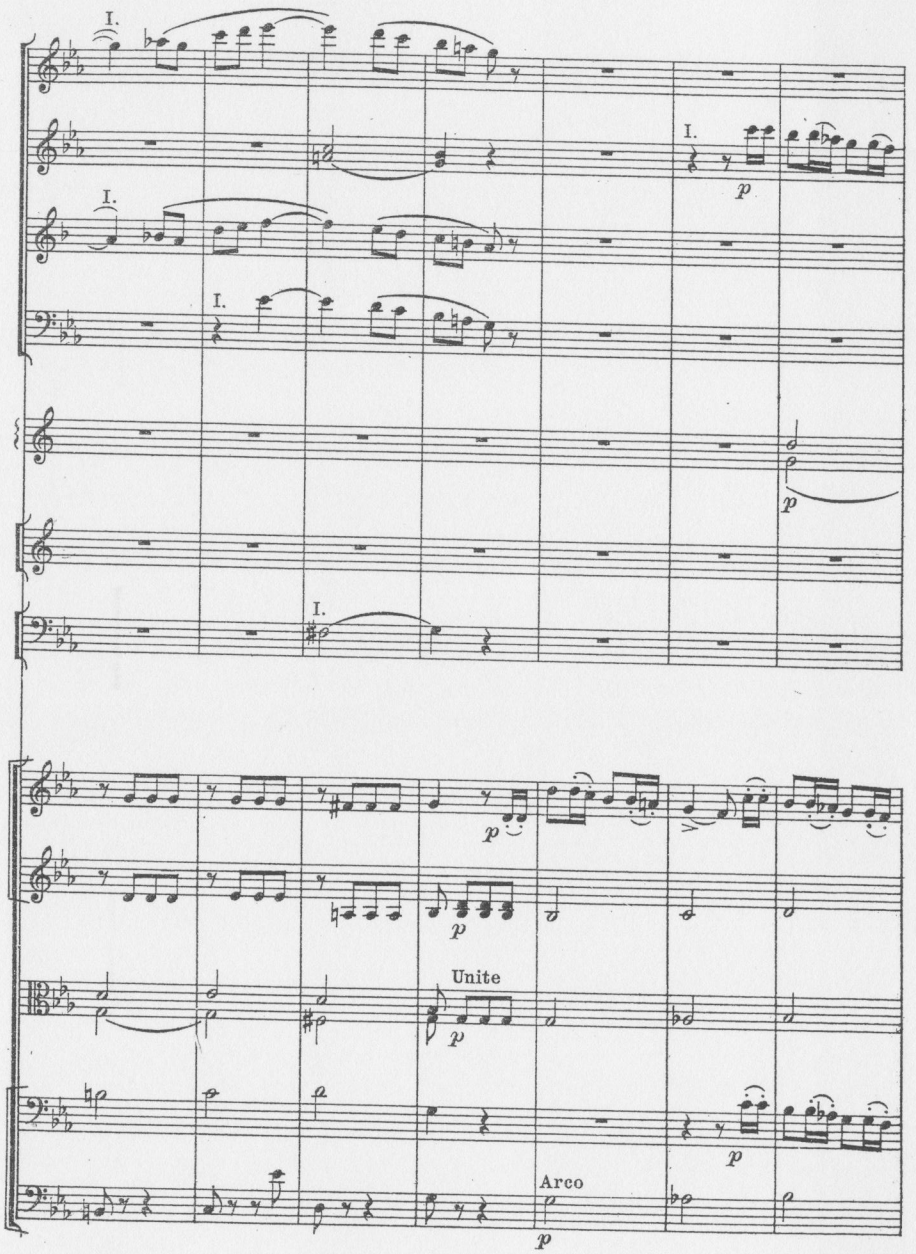
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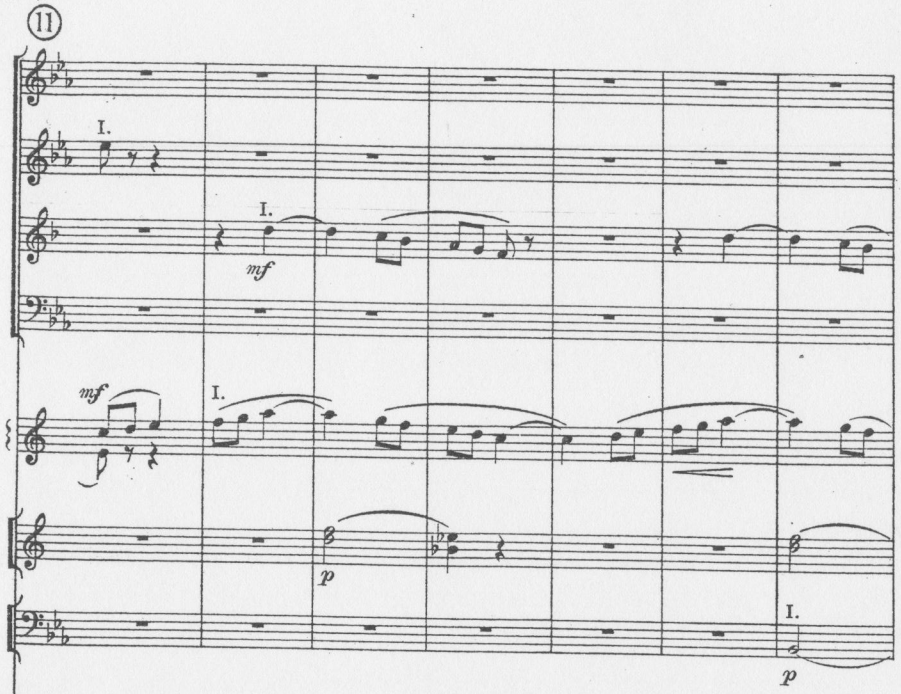
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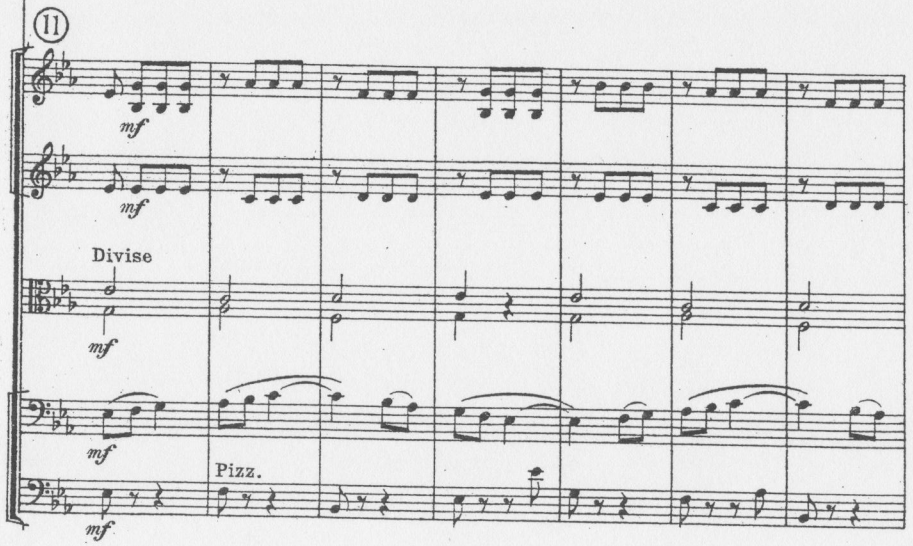
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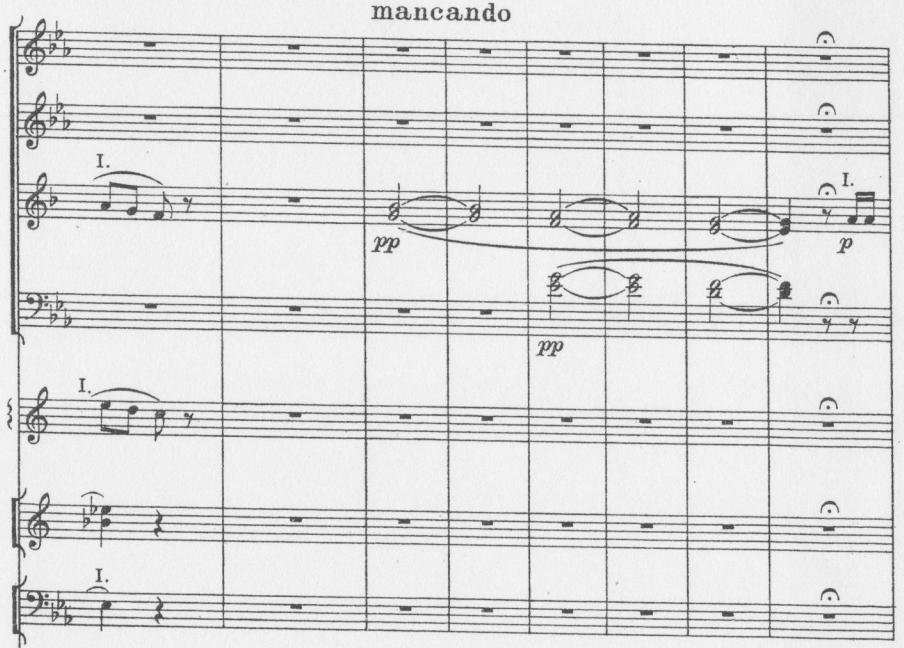
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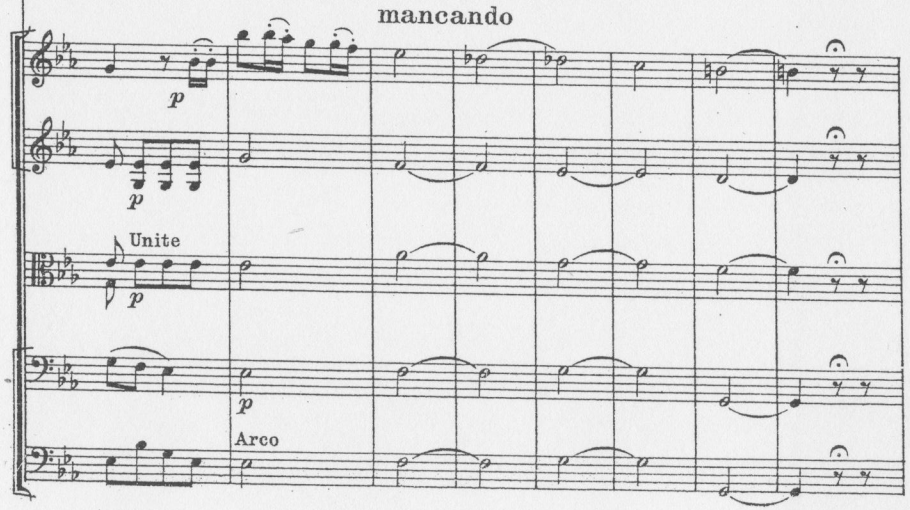
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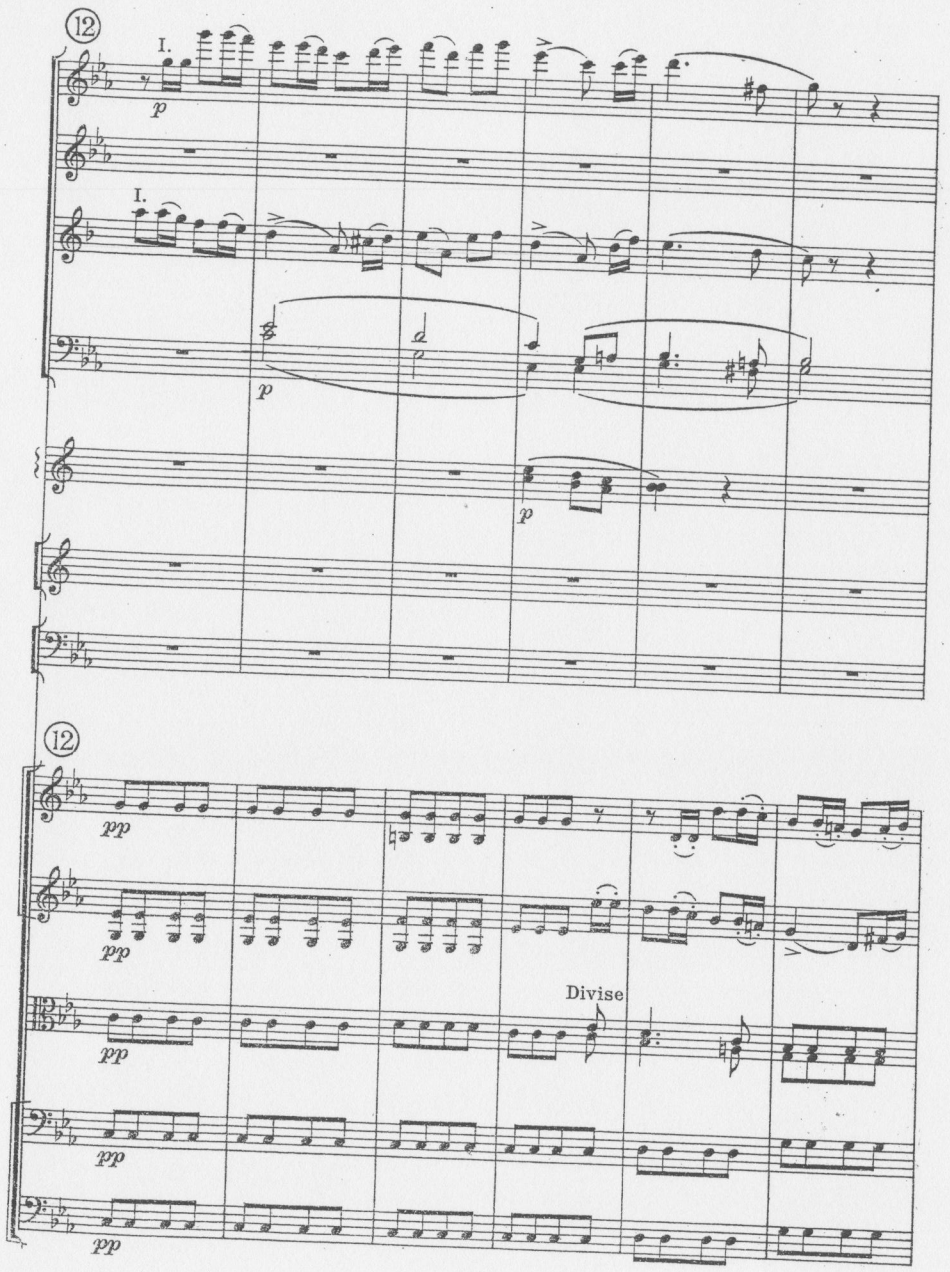
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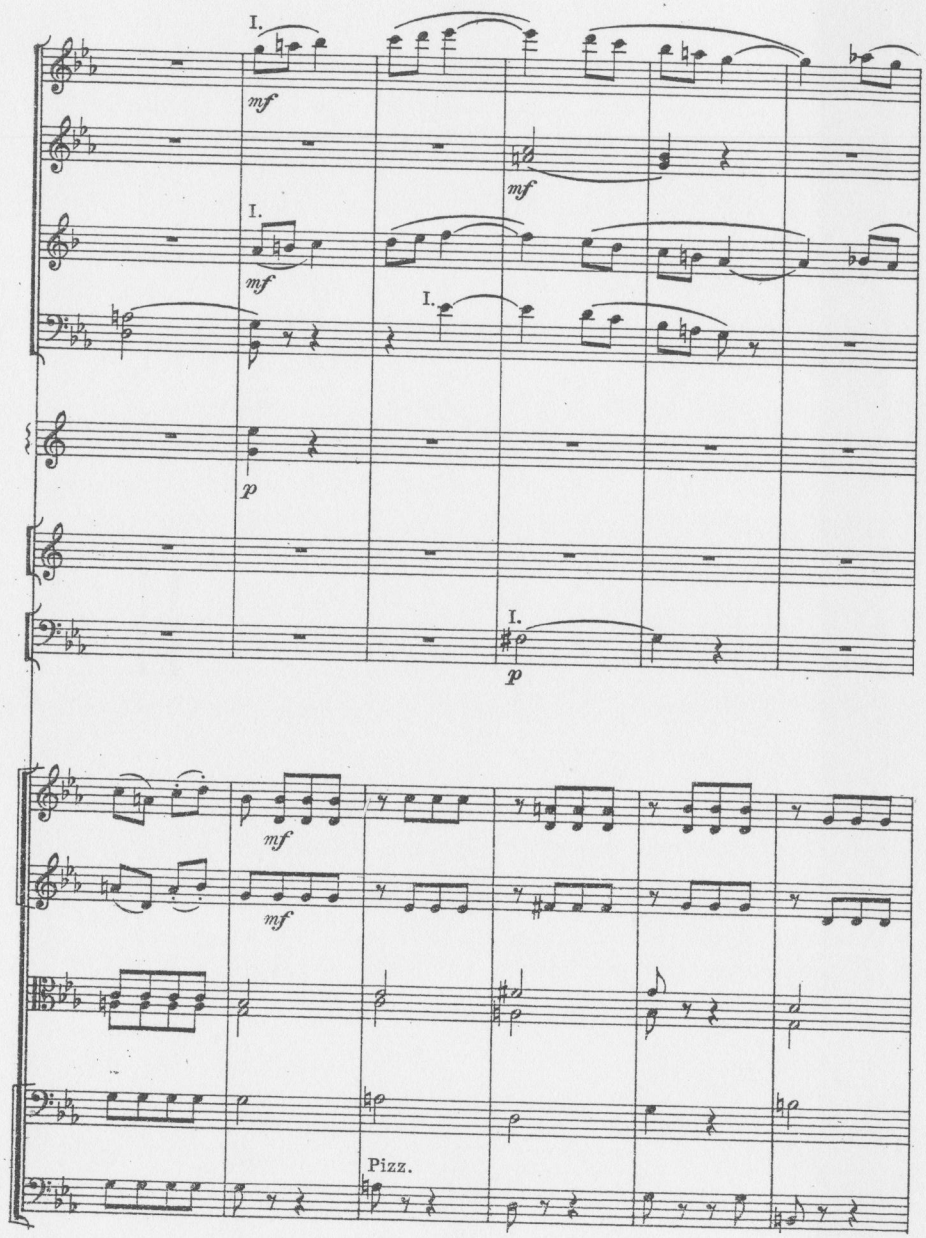
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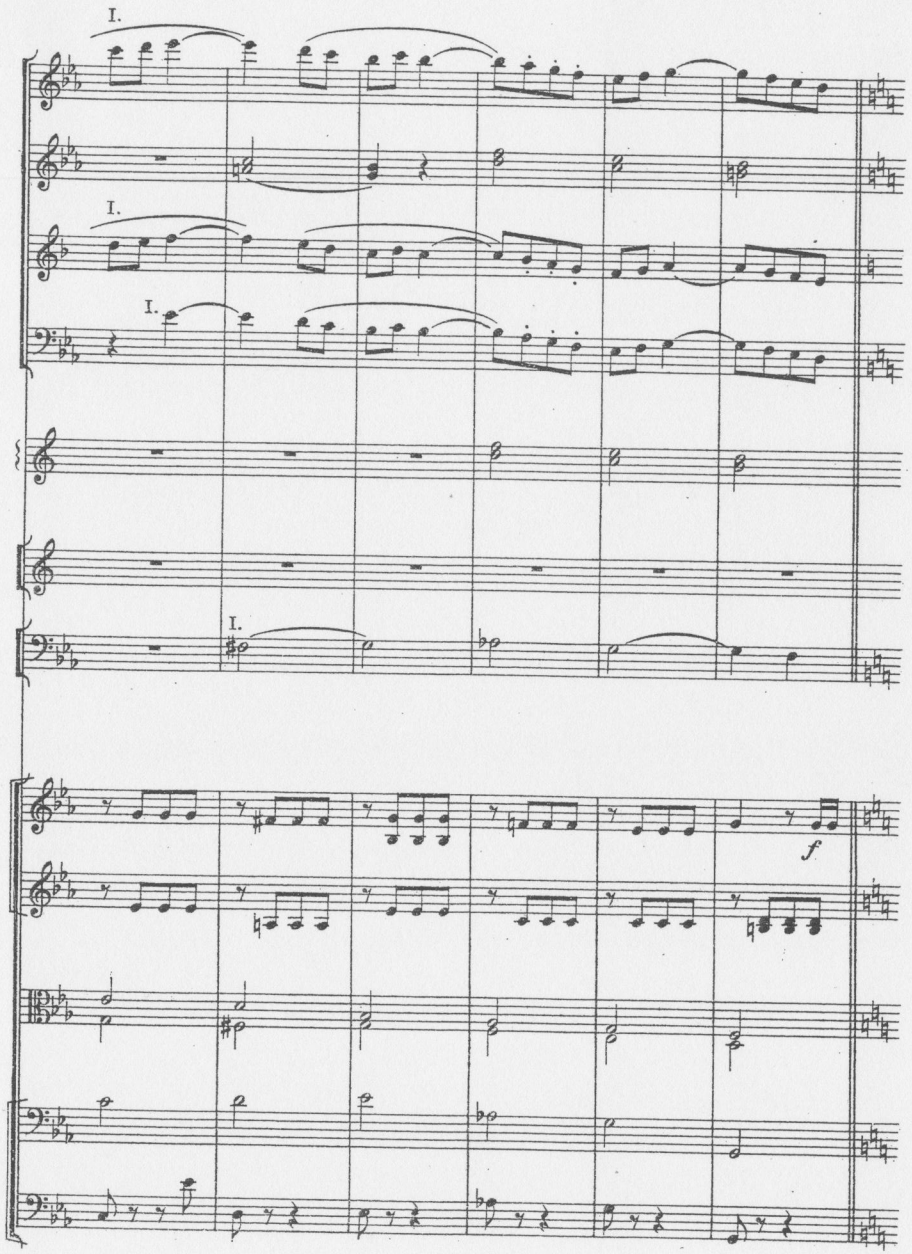
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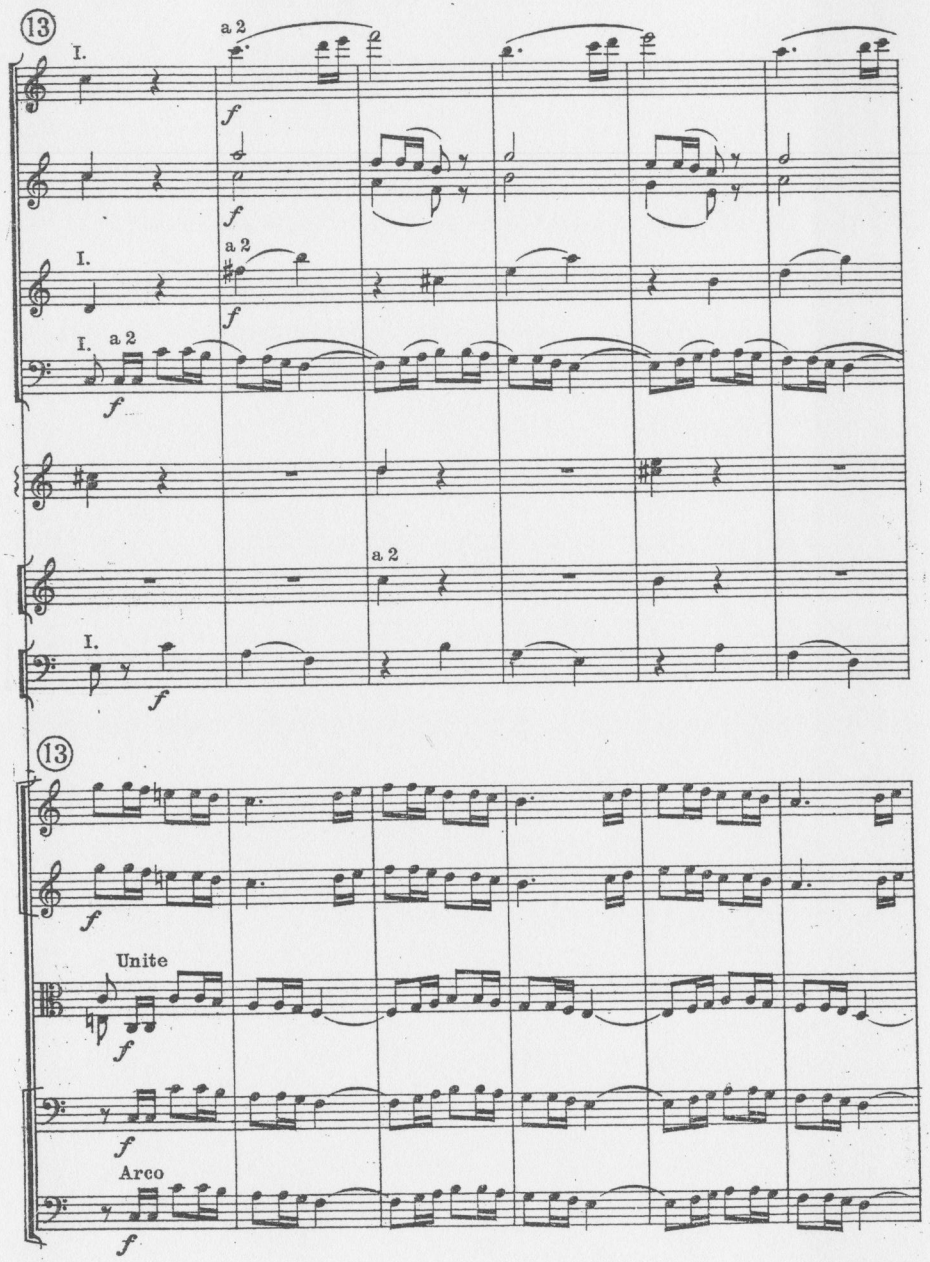
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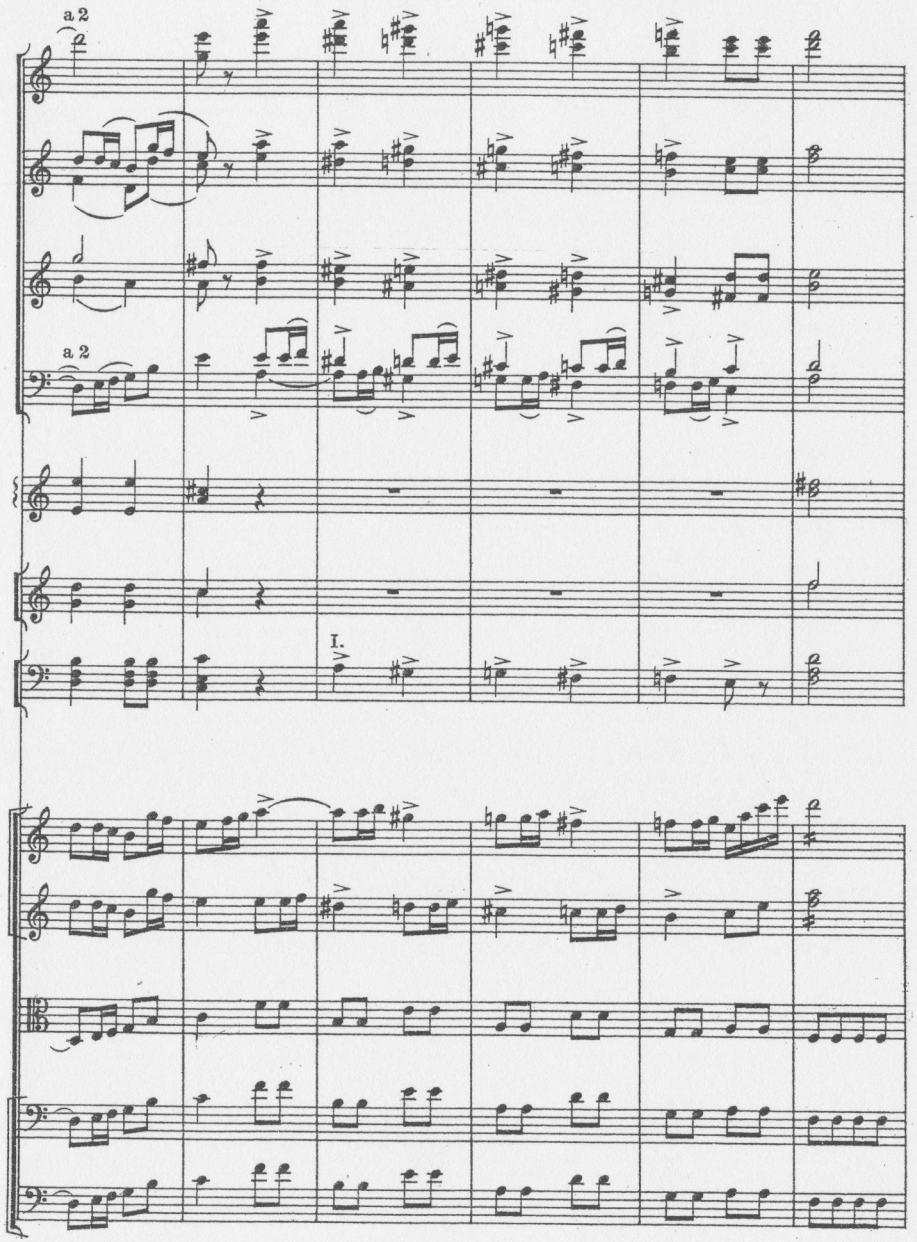
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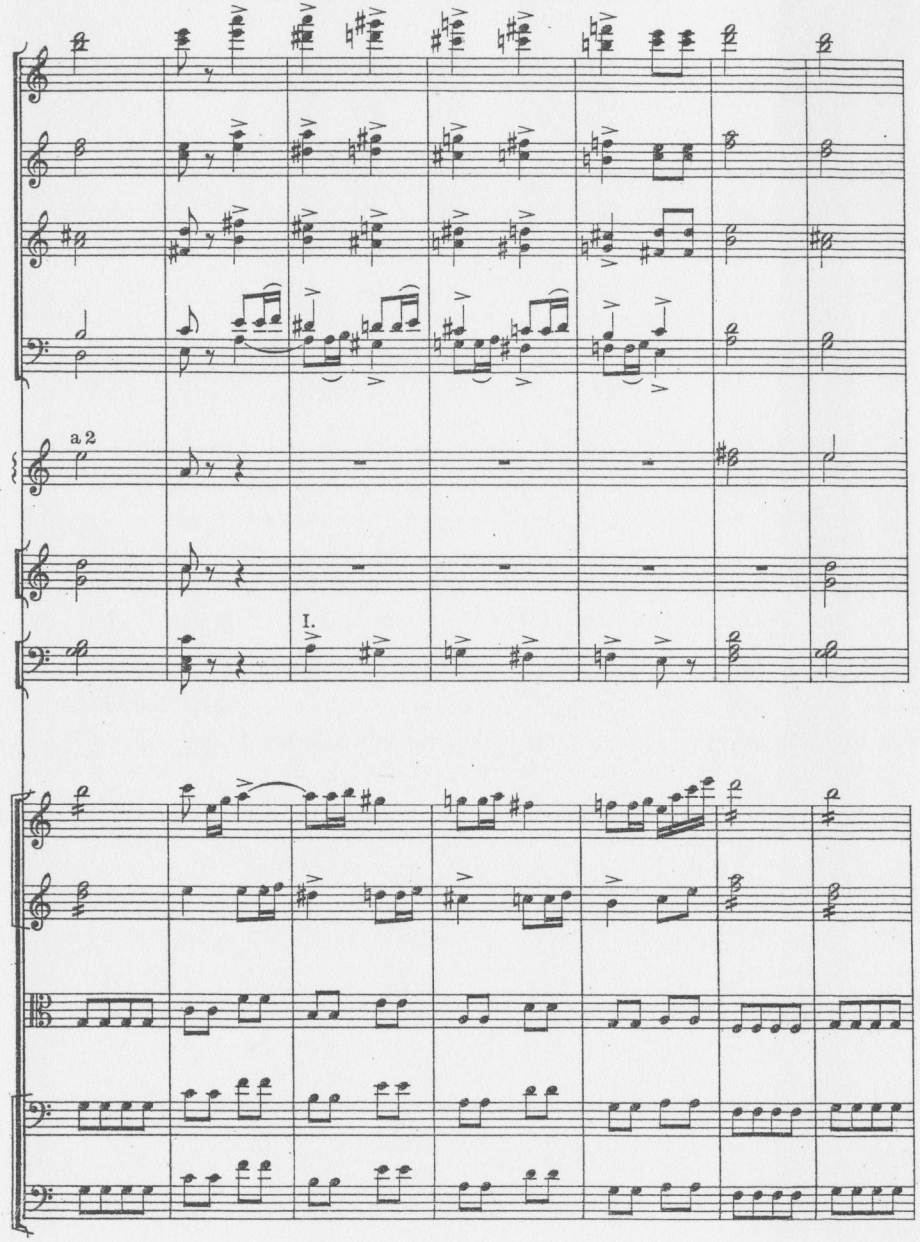
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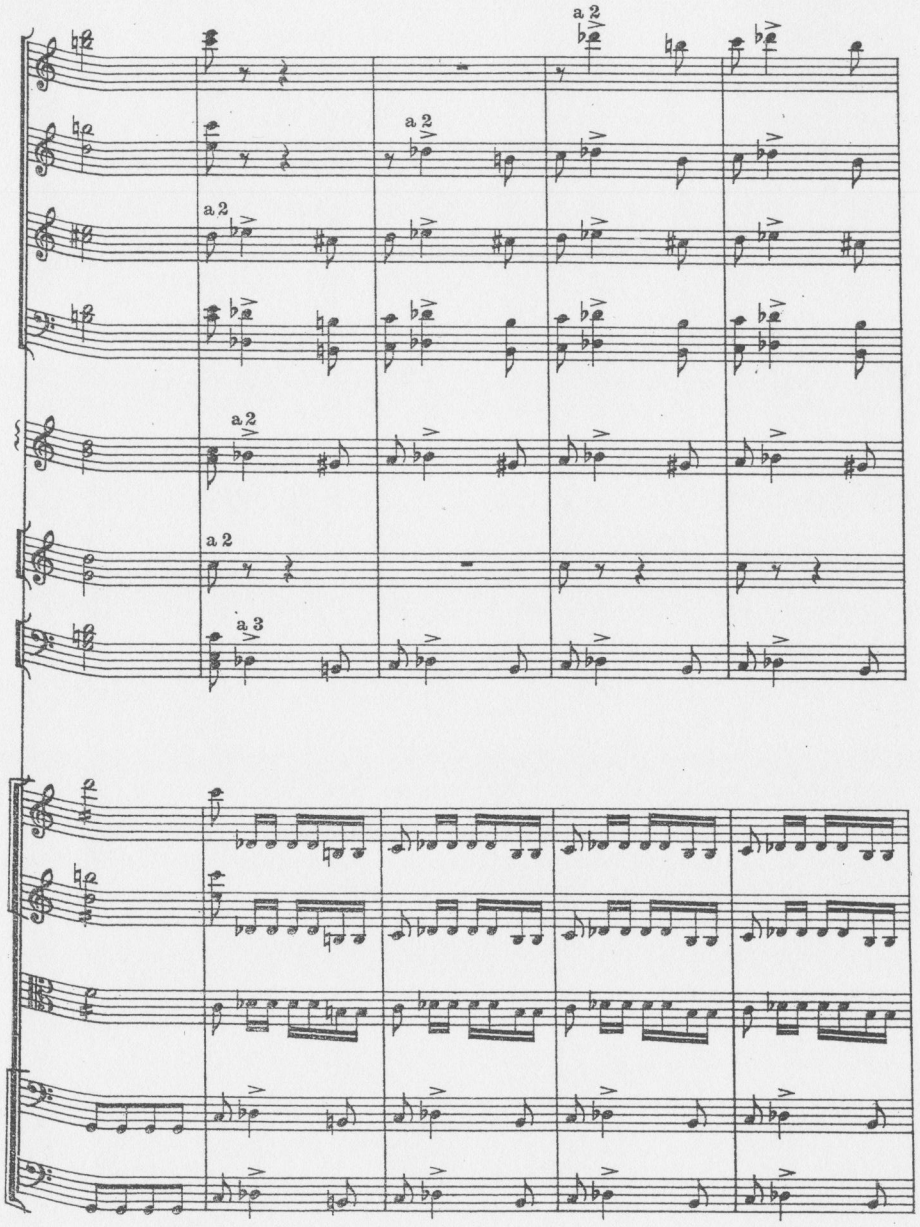
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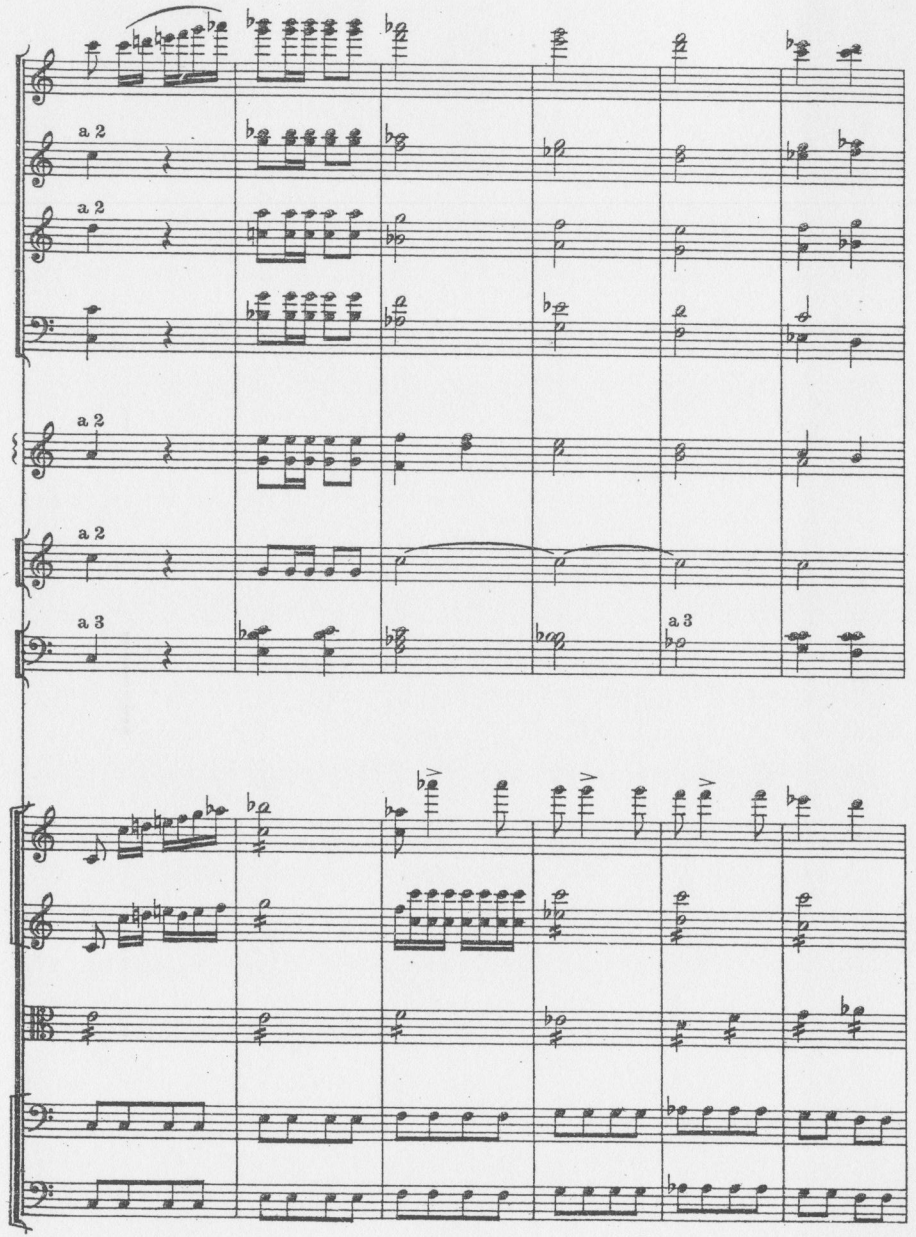
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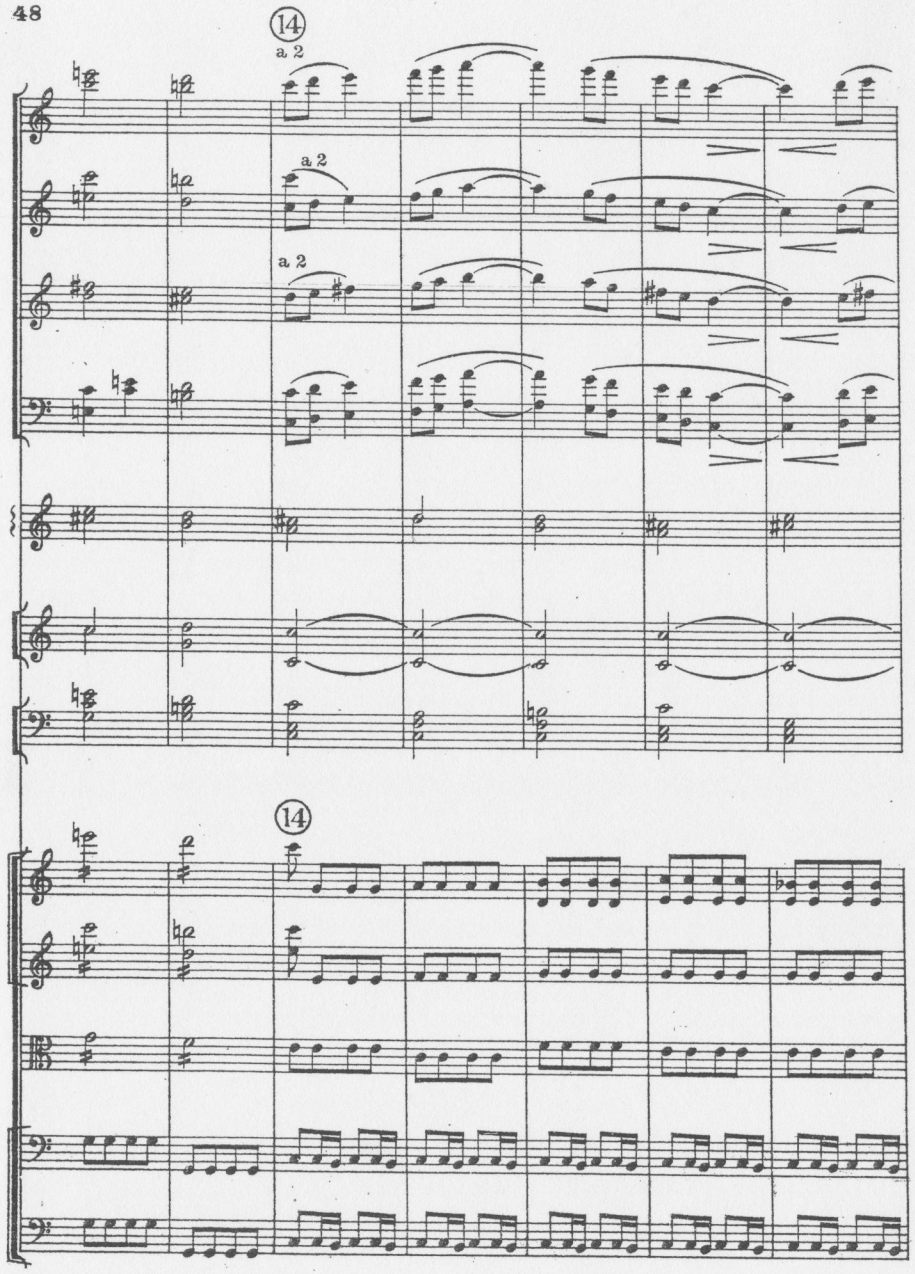
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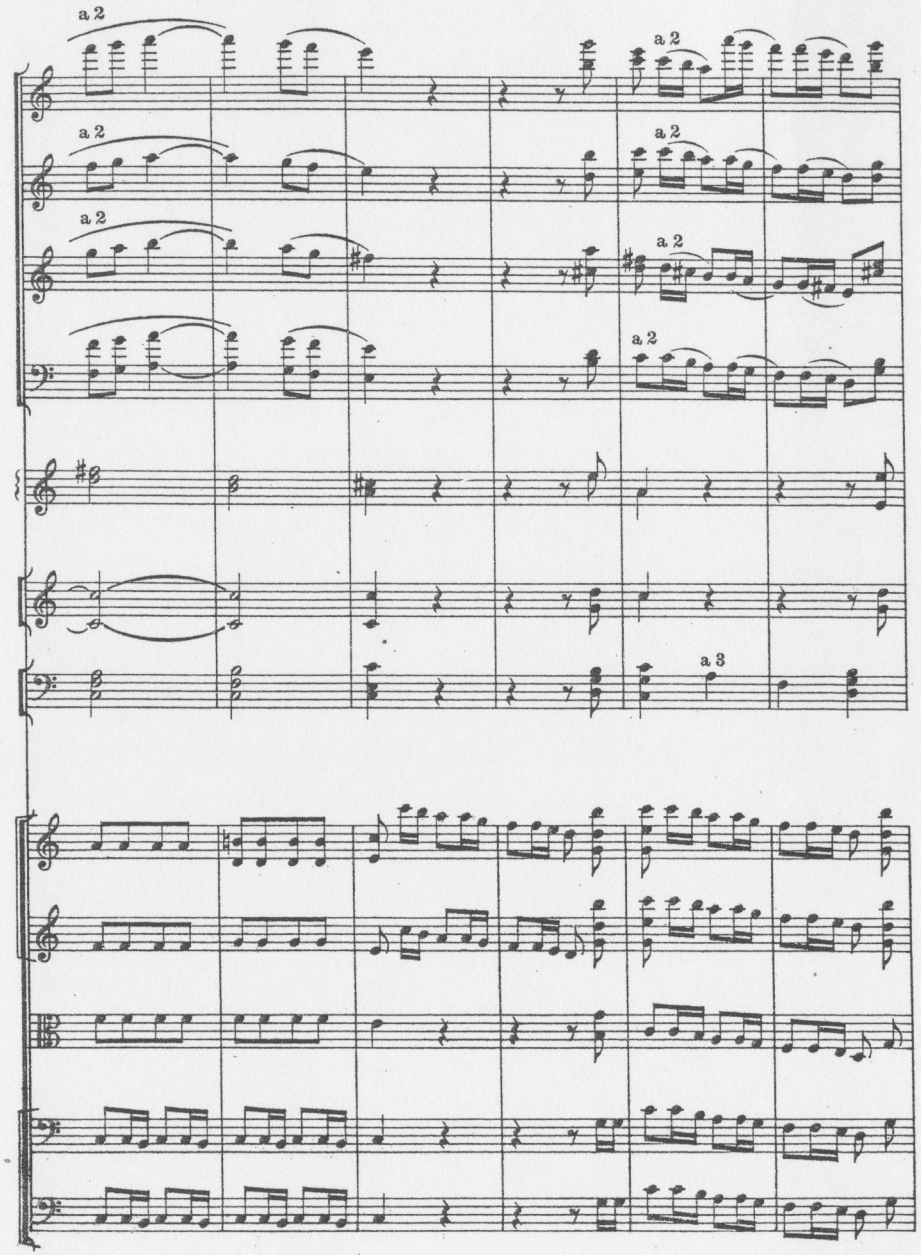
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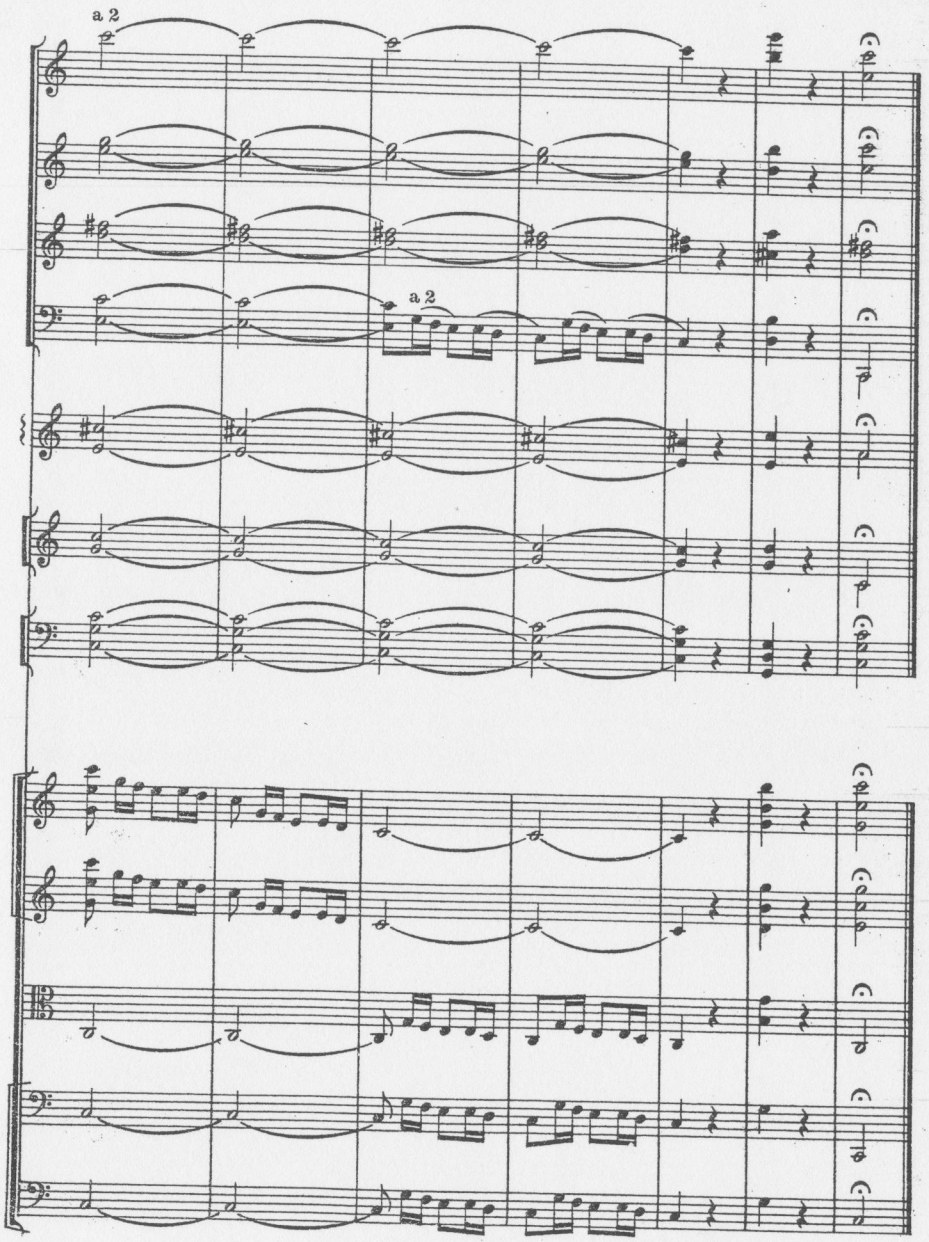

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GIUSEPPE VERDI
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