

Duetto Buffo de due Gatti

Comic Duet for Two Cats

Composed for 2 sopranos and piano by Gioachino Rossini (1792 - 1868)

Solo parts edited by Klaus Smedegaard Bjerre 2014 to be used with the original piano score *or* with the guitar accompaniment arranged by Klaus Smedegaard Bjerre 2014.

This duet, being by Rossini himself or not, is very funny when performed by skilled soprano singers. It may be approached as comedy, as a show-off by femmes fatales, or even as a mock requiem movement. The effects are very much related to the pronunciation of the text.

So why issue editions for instrumentalists? Because one of my own playing and teaching approaches is about avoiding elements of bad style and of bad technique by being able to do these elements at will. Thereby being able to deselect these un-desired elements. In general it is not funny hearing all notes starting with sloppy crescendos and/or with glissandi from fumbled and too flat attacks. If these 'features' are done with consciousness and with great technical control, they may be applied in this duet and then be omitted in most other classical music, whereas they may be useful parts of a vocabulary for a talking tuba or whatever other talking instrument as found in jazz and in world music.

This project does not provide the piano score, which may be found for free at IMSLP:

[http://imslp.org/wiki/Duetto_buffo_di_due_gatti_\(Rossini,_Gioacchino\)](http://imslp.org/wiki/Duetto_buffo_di_due_gatti_(Rossini,_Gioacchino))

I made an alternative guitar accompaniment, which is quite close to the original piano setting. As playability has been strived for the guitar voicing mostly keeps the chord inversions, but the top notes may differ from the piano voicing. I would have liked having an f⁷ as the top note in the second last chord, but an F chord on the 13th fret is not likely to sound very well in all practical situations, hence the compromise.

The guitar accompaniment comes in a version with plain music notation and in a version with tablature notation, both useable in performance situations, as they are kept within 3 pages. There is a third version with tablature as well as plain music notation. It takes up 5 pages, so it is mostly directed towards the initial studying of the part.

The solo voices come in duet scores in 5 different octaves (so far in 58 different constellations of paired instruments). Most instruments will find a version in a comfortable register. Some instruments just missing out on the lowest notes will have to work in their high register. The text has been kept with its original distribution of syllables as an inspiration for articulations. All versions within the same octave are immediately compatible, if good balance is observed. Combining soloists from different octaves may work, but combining a piccolo flute with a contrabassoon may be a bit of a stretch. If the lower octave instrument is the louder one, it may work letting it play the upper part.

The original octave has versions involving bass recorder, English horn, clarinets (Eb, Bb, basset horn, alto, bass), saxophones (soprano, alto, tenor), trumpets (C, Bb), Bb cornet, flugelhorn, horns (F, Eb), & Bb euphonium.

One octave up has versions involving alto recorder, flute, oboe, & clarinets (Eb & Bb).

Two octaves up there are versions involving sopranino recorders and piccolo flutes.

One octave down has versions involving low clarinets (basset horn, alto, bass, contralto, contrabass), bassoon, saxophones (tenor, baritone), ophicleide, F horn, euphonium (bass clef, Bb treble clef), tubas (bass clef, Eb & BBb treble clef), & celli.

Two octaves down there are versions involving low clarinets (contralto, contrabass), contrabassoon, tubas (bass clef, Eb & BBb treble clef), & double bass.

There are a couple of samples of mixed instrument pairs made for family duets that I am aware of. If wanted (and if possible) I will make specific versions for mixed pairs.

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