

References in *Potpourris*:  
'Artificial Fragments' and Paratexts in Mauro Giuliani's  
*Le Rossiniane* Opp. 119–123

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The early-nineteenth-century guitar virtuoso Mauro Giuliani (1781–1829) was a master of the *potpourri*, a genre of which the main characteristic is the featuring of famous opera themes in the form of *musical quotations*. Giuliani's *Le Rossiniane* comprises six such *potpourris* for guitar, composed at the time when Rossini was the most famous operatic composer in Europe; they are acknowledged as Giuliani's *chef-d'oeuvre* in this genre. Through an investigation of the original manuscripts of *Le Rossiniane* No. 3, Op. 121, and No. 5, Op. 123, I consider that Giuliani, apparently in order to be fully understood by both performers and audiences, wanted to overtly reference these musical quotations; and that he left various paratextual clues which in turn support the validity of my observations. Utilizing both music and literary theory my analysis investigates and categorizes three types of peritextual elements adopted by Giuliani in order to classify and reference the quoted musical themes in *Le Rossiniane* for both performers and the public: title, intertitle, and literal note. Further investigation of these works also leads to the hypothesis that each of Giuliani's musical quotations, called in this paper *artificial fragments*, can be considered as a further, and essential referential element within the works.

At the beginning of the nineteenth century the making of *potpourris* was the quickest way to compose 'new' and successful music. Carl Czerny (1791–1857) stated that the public of that time "experience[d] great delight on finding in a composition some pleasing melody [...] which it has previously heard at the Opera [...] [and] when [...] introduced in a spirited and brilliant manner [...] both the composer and the practiced player can ensure great success" (1848 online: 86). By transcribing such fragments extrapolated out of operas *artificially*, and by then quoting and connecting them together in a refined state, the *potpourri* genre eventually defined certain performers' popularity. This specific type of excerpt utilized in the creation of *potpourris* is defined here as an *artificial fragment*: a musical fragment coming from a certain composition which is made so (that is, fragmentary) through a process of artificial selection and extrapolation by the same or

another composer, in order to reutilize it within his/her own new composition.<sup>1</sup>

The guitarist Mauro Giuliani (1781–1829) was at the center of the exploitation of this musical practice. His acquaintance with Ignaz Moscheles (1794–1870) and Johann Nepomuk Hummel (1778–1837), themselves famous *potpourri* composers, may likely have been the reason why he was able to become such a master of it.<sup>2</sup> Giuliani's *Le Rossiniane* Opp. 119–124, a series of six *potpourris* for guitar written during his time in Rome and Naples between 1820 and 1829 (see Heck 2013 kindle: chap. 4) to both honor the music of Gioachino Rossini (1792–1868) and to take advantage of the composer's immense popularity in Europe at that time, are considered masterpieces of this genre. According to the guitar performer, teacher, and scholar Ruggero Chiesa (1933–1993), in *Le*

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<sup>1</sup> I arrived at the concept of *artificial fragment* after contemplating the meanings that the terms *quotation* and *fragment* assume when utilized within the field of musicology. The *Oxford English Dictionary Online* (from now on abbreviated as *OED*) defines a musical quotation as “[a] short musical passage [...] taken from one piece of music [...] and used in another” (OED 2018b online). According to the same source, the term *fragment* is used in music to refer to “[a]n extant portion of a [...] composition which as a whole is lost; also, a portion of a [composition] left uncompleted by its [composer]; hence, a part of any unfinished whole or uncompleted design” (OED 2018a online). As already explained through the quotation from Czerny's *School of Practical Composition*, when quoting musical themes for a *potpourri* a composer extracts multiple musical fragments from a complete (and usually well-known) piece of music. Therefore, the extraction of such fragments from complete works to be reutilized in a *potpourri* a) is a process corresponding to the one described by the *OED* for musical quotations, and b) makes the fragments ‘artificial’, due to the fact that they do not fit into the ‘natural’ common interpretation of *fragment* in musicology (as defined by the *OED*). With regard to the last point, it is also worth noting that the artificial fragments in *Le Rossiniane* may, to paraphrase the definition provided by the *OED*, be considered as portions of transcriptions of complete operas, left incomplete by their transcriber. This is especially likely, given that, as Marco Riboni states, many of the themes utilized to compose all of *Le Rossiniane* probably came from original manuscripts that Rossini is known to have given to Giuliani (cf. 2011: 437). The last reflection may be a further important point of view to consider when it comes to defining how many different types of musical fragments may be found in works of music.

<sup>2</sup> Although there are no accounts describing any direct influence of either Hummel and Moscheles on Giuliani's *potpourris*, there are reports of the many musical collaborations that Giuliani had with them, e.g. their glamorous 1815 *Dukaten Konzerte* performed together with cellist Joseph Merck (1795–1852) and violinist/composer Joseph Mayseder (1789–1863) at the botanical garden of Vienna's Schönbrunn Palace (cf. Heck 2013 kindle: chap. 3). It is fair to suppose that Giuliani had regular, and frequent exchanges of ideas about music with both Hummel and Moscheles, whose *potpourris* (as well as other species of *fantasia*) were deemed by Czerny to be models to be followed by students interested in writing in such a genre (cf. Czerny 1848 online: 89).

*Rossiniane* Giuliani “incorporated themes belonging to famous works by Rossini, followed by variations of his own composition, alternating with episodes that evoke the vocal and instrumental style of his celebrated compatriot. The result is a marvelous fresco of great immediacy and inventiveness, as well as a masterful display of guitar writing” (Giuliani 1976: “Preface”). Giuliani picked themes from 16 operas by Rossini (cf. Castelvechi 1986: 52–68), most of which “are the faithful mirror of the bright career of Rossini in Italy, [ranging] from the first important successes in Milan – [such as] *La Pietra del Paragone*, which was performed 53 times at the [Teatro alla] *Scala* in 1812 – until [Rossini’s] farewell to the Italian scenes in 1823 with the supreme formal perfection of *Semiramide*” (Riboni 2011: 436).<sup>3</sup> More importantly, “the choices [of Rossinian themes] made by Giuliani undoubtedly display the presence of all those operas that, due to both their immediate popularity and the influence they exerted on the operatic production of the nineteenth century, can be considered among Rossini’s most important ones” (ibid.: 436f.).<sup>4</sup>

My first purpose is to investigate how Giuliani conceived his own practice of *paratextuality* in *Le Rossiniane*. My examination will be done by following the postulates coming from the study *Paratexts: Thresholds of Interpretation* written by the French literary theorist Gérard Genette (1930–2018) – the inventor of both the term *paratextuality* and most of its concepts. Graham Allen summarizes the concept of *paratext* as follows:

The paratext, as Genette explains, marks those elements which lie in the threshold of the text and which help to direct and control the reception of a text by its readers. This threshold consists of a *peritext*, consisting of elements such as titles, chapter titles, prefaces and notes. It also includes an *epitext* consisting of elements – such as interviews, publicity announcements, reviews by and addressed to critics, private letters and other authorial and editorial discussions – ‘outside’ of

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<sup>3</sup> “*Le Rossiniane* [...] sono lo specchio fedele della luminosa carriera di Rossini in Italia, dai primi importanti successi milanesi – *La Pietra del Paragone*, che nel 1812 vide alla *Scala* ben cinquantatré repliche – fino al congedo dalle scene italiane nel 1823 con la suprema perfezione formale di *Semiramide*.” (All translations from English to Italian in this paper are my own.) For accuracy’s sake, it has to be pointed out that one of the themes quoted by Giuliani in *Le Rossiniane* belongs to *Le Siège de Corinthe* (1826), an opera written during Rossini’s residence in France during the mid-1820s; this opera became known in Italy as *L’Assedio di Corinto* (cf. Castelvechi 1986: 68, and Riboni 2011: 437).

<sup>4</sup> “[L]e scelte operate da Giuliani vedono senza alcun dubbio la presenza di tutte quelle opere che, sia per l’immediata popolarità sia per le influenze che esercitarono sulla produzione operistica dell’Ottocento, possono essere considerate fra le più importanti di Rossini.”

the text in question. The paratext is the sum of the peritext and the epitext. (2001: 103)

My hypothesis is that Giuliani uses three types of peritexts as standard elements referencing his artificial fragments extracted from Rossini's operas: *title* (i.e. *Le Rossiniane*), *intertitle* (in the form of a tempo marking), and *literal note* (in the form of a footnote). In order to explore Giuliani's original referential intentions for his Rossini-inspired *potpourris*, my examination of these elements focusses on the two sole manuscripts of *Le Rossiniane* available today – *Le Rossiniane* No. 3, Op. 121 (see Giuliani 1823 ca.), and No. 5, Op. 123 (see Giuliani 1823b). This choice has been made for three reasons:

- a) The first editions of *Le Rossiniane* Op. 119 (see Giuliani 1822a online) and Op. 120 (see Giuliani 1822b online) – published by Domenico Artaria – and of *Le Rossiniane* Op. 122 (see Giuliani 1824a online) and Op. 123 (see Giuliani 1824b online) – published by Anton Diabelli – only report the first two of the three referential elements written by Giuliani in his manuscripts. Moreover, Diabelli changed the original titles of Opp. 122 and 123 as *Première* and *Seconde Fantaisie pour la Guitare Seule sur Plusieurs Motifs de Rossini*.
- b) The first edition of *Le Rossiniane* Op. 121 (see Giuliani 1823a) – published by Domenico Artaria – contains all three peritextual elements utilized by Giuliani. However, the written notes are not featured as Giuliani intended: they look more like intertitles (in the form of chapters).
- c) The first edition of *Le Rossiniane* Op. 124 (see Giuliani 1828) – published by Giovanni Ricordi – features all three of Giuliani's peritextual elements as he intended. However, this edition is retitled *VI. Rossiniana per Chitarra*.<sup>5</sup>

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<sup>5</sup> My investigation of the original manuscripts of Opp. 121 and 123, as well as the first edition of Op. 124, leads me to conclude the following about Giuliani's *modus operandi* for his peritexts. The three peritextual elements analyzed here were generally utilized by Giuliani by featuring them sequentially for every artificial fragment (as described above). However, the originals of Opp. 121 and 123, and the first edition of Op. 124, reveal that there are a few cases where Giuliani juggles with tempo markings and literal notes by excluding either one and/or another from a few such artificial fragments of his choice. In my opinion this seems to happen whenever Giuliani wanted to leave some sort of subtle interpretive clues about the fragments involved for the benefit of any potential performer. However, the main focus of this paper is to describe the peritexts in *Le Rossiniane* Op. 121 and 123 in the way in which Giuliani standardized them. I plan to dedicate a future paper to describing Giuliani's exceptions, and their implied indications to performers for the interpretation of the artificial fragments involved.

The second purpose is to demonstrate that every artificial fragment present in the works in question is to be considered as an important adjunctive referential element, an element legitimizing the peritexts analyzed in this paper. This will be determined through the use of my reflections on the methodologies outlined in two recent works: “The Problem of Reference in Musical Quotation: A Phenomenological Approach” by Jeanette Bicknell (2001), and *Motives for Allusion* by Christopher Alan Reynolds (2003).

#### Title: *Le Rossiniane*

As Genette explained, quoting Leo H. Hoek, a title is a “set of linguistic signs [...] that may appear at the head of a text” (1997: 76). Genette used the title of Voltaire’s *Zadig ou La Destinée, Histoire Orientale* to define the three constituent elements of such “set of linguistic signs”: “title” (i.e. *Zadig*), “subtitle” (i.e. *ou La Destinée*) and “genre indication” (i.e. *Histoire Orientale*) (cf. *ibid.*: 55f.). He then specified that

[I]n our present culture, only the first element is obligatory. Today we more commonly encounter defective forms of the system, for example, title + subtitle (*Madame Bovary, Moeurs de [P]rovince*) or title + genre indication (*La Nausée, Roman* [Sartre’s *Nausea, A Novel*], not counting really simple titles, that is, those reduced to the single element “title”, without subtitle or genre indication, such as *Les Mots* [Sartre’s *The Words*] [...]. Defective or not, titles do not always separate out their elements in so a formal way. The third element, especially, is frequently incorporated into the second (*L’Education sentimentale, Histoire d’un jeune homme* [Flaubert’s *Sentimental Education: The Story of a Young Man*]) or into the first (*Le Roman de la rose; Life of Johnson; Essai sur les mœurs* [Voltaire]; and so forth) [...]. (*Ibid.*: 57)

Turning to the cover of the original manuscripts of Opp. 121 and 123, Giuliani apparently wanted his works to be named by using the “title” *Le Rossiniane per Chitarra* and excluded any subtitle and/or genre indications (see Figures 1 and 2).<sup>6</sup>

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<sup>6</sup> As is noticeable in Figure 2, Giuliani added *o Lira* (or Lyre) in the title of Op. 123, to indicate that this work was also playable on the Lyre-guitar. However, this specification will not be considered in this analysis due to the fact that the nineteenth-century Lyre-guitar was simply a six-string guitar featuring a Lyre-like body, and thus belonging to the guitar family. For more information about the history of the Lyre-guitar, see Ophee 1987: 235–244. Further, my analysis of the title is focused only on *Le Rossiniane*, thus excluding the locution *per Chitarra* due to its triviality: like many other musicians of his time, Giuliani included *per*

In particular, Giuliani's choice of using the third-person plural, *deonomastic*<sup>7</sup> expression, *Rossiniane*, for the title of the entire set of works suggests the following: that by fashioning this title through a conventional practice of his time, Giuliani's concern was to make sure that a wide section of the public could immediately comprehend the derivative nature of the musical material contained in them. In fact, "[w]hen ideas were borrowed without alteration, the debt was often acknowledged publicly by calling attention to the source by means of titles [...]" (Reynolds 2003: 104).



Figure 1: Title on the cover of Mauro Giuliani's original manuscript of *Le Rossiniane* No. 3, Op. 121 (1823 ca.: 1).

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*Chitarra* in the title only to provide information about the instrument for which he had composed the piece.

<sup>7</sup> I derive the word *deonomastic* from the Italian term *deonomastico*. According to Livio Gaeta, deonomastics are lexemes created from proper nouns, and they can be either 1) deanthroponymics (*deantroponomici*) if they are derived from a person's name (which is the case of Giuliani's *Rossiniane*, since this very deonomastic derives from the surname Rossini), and 2) ethnics (*etnici*) if they are derived from a toponym, i.e. the name of a geographical place (see Gaeta 2010 online.)



Figure 2: Title on the cover of Mauro Giuliani's original manuscript of *Le Rossiniane* No. 5, Op. 123 (1823b: 1).

Giuliani himself, in a letter sent to the publishing firm Artaria, dated 7 September 1822, confirms his reason for this choice. Attempting to validate his own opinion that his *Rossiniana* No. 2, Op. 120 was a proper composition and not just an ordinary *recueil* of Rossini's arias (and thus worth to be considered valuable as an original musical creation), he wrote:

Let it never be said that taking themes and writing variations on them in my manner is just transcription, or a mere collection of various tunes by Rossini. I call them *Rossiniane* [...], because I intend that the chosen themes be by Rossini. If the public wanted them to be by me – and I thank you for honoring me [by the suggestion], then I would be forced to call this work *Le Giulianate*. (Heck, Riboni, and Stevens 2012: 17)<sup>8</sup>

This concern about the lexical choice for the title might have derived from Giuliani's consideration that the public was the main addressee of the title of his works. The potential public or the title of a piece of music is, however, much wider than the public that either attends a concert and/or is able to read the musical text of the piece, and therefore interested in buying the score. In the case of Giuliani, this

<sup>8</sup> This letter is itself an epitext related to *Le Rossiniane*: specifically, a private letter clarifying the nature of Giuliani's chosen title for his Rossini-inspired *potpourris*. The translation of this letter from Italian to English was made by Anna and Thomas Heck, and their article also provides the transcript of the letter in its original language (pp. 24f.). It is also worth noting that Giuliani utilized the other third-person plural expression featured in this excerpt, i.e. *Le Giulianate*, as the title of his much later Op. 148, a set consisting of eight pieces published by Artaria in September 1828 (see p. 24 of the same article).

public would have been (or be) mostly any professional performer or guitar amateur who had (or has) the necessary instrumental skills and musical literacy that could/can allow them to read through his musical material. Genette might well have agreed since, as he stated,

the public is not the totality or the sum of readers. In the case of [...] a concert [...] the public (or, to be more precise, the audience) is indeed the sum of people present, and therefore, in theory, the sum of the viewers and/or listeners [...]. For a [musical text], however, it seems to me that the public is nominally an entity more far-flung than the sum of its readers because that entity includes, sometimes in a very active way, people who do not necessarily read the [text] (or at least not in its entirety) but who participate in its dissemination and therefore in its 'reception'. My list of such people [...] includes, for example, the publisher, the publisher's press attachés, the publisher's agents, booksellers, critics and gossip columnists, and even (and perhaps especially) the unpaid or unwitting peddlers of reputation that we all are at one time or another [...]. And the public for a [musical text] includes yet another sometimes very broad category: people who buy the [text] but do not read it (or at least not in its entirety).<sup>9</sup> The reader as conceived by the author [...] is, to the contrary, and constitutively by the deepest management of the text, a person who reads the [text] *in toto* [...]. The public as defined here, therefore, extends well and often actively beyond the sum total of readers. (1997: 74f.)<sup>10</sup>

Giuliani's very choice of the title *Le Rossiniane* endorses the idea that he was aware of all the above-mentioned kinds of public – and that his awareness was always intrinsically involved in the choice of a work's title, or at least, in the choice of a work's title made by an attentive author. And even if he might not have had the high degree of insight that somebody like Genette had on such issues, he certainly comprehended the following fact:

The title is directed at many more people than the text, people who by one route or another receive it and transmit it and thereby have a hand in circulating it. For if the text is an object to be read, the title (like, moreover, the name of the author) is an object to

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<sup>9</sup> In the case of Giuliani's *Rossiniane*, this category might be represented by those guitar students or amateurs who, for technical and/or emotional reasons, do not feel good enough to tackle his music, either partly or fully. This reflection can be also made about other instrumental music students or amateurs, ones who have any sort of hesitation towards a composition they deem to be too advanced for their musical understanding and/or technical skills.

<sup>10</sup> I adapted the original excerpt by substituting for the word *book* either the expression *musical text* or *text* within brackets.



be circulated – or, if you prefer, a subject of conversation. (Ibid.: 75)

I previously pointed out that the expression *Rossiniane* (isolated from its article, *Le*) is a deonomastic: more precisely, it is of the *deanthroponymic* type, since it derives from the surname Rossini. A deonomastic of this type follows a morphological process where the word *Rossini* is an eponymous anthroponym undergoing an affixation,<sup>11</sup> and in Italian such an affixation consists most of the time of either a prefixation or a suffixation. Maria Grossmann and Franz Reiner assert that “[o]verall, the Italian language uses more than a dozen suffixes in order to form deanthroponymic adjectives, but only four of them are highly productive: *-iano*, *-ano*, *-esco* and *-ista*[, with] *-iano* [being] nowadays the most utilized suffix to derive deanthroponymic adjectives” (2004: 411).<sup>12</sup> The frequently occurring suffix *-iano* is usually exploited to coin adjectives out of names, which designate origin or provenance (cf. Valico online). Such a suffix is used particularly with anthroponymic eponyms – such as *shakesperiano* (Shakesperian) and *marxiano* (Marxian) – as well as with ethnic eponyms – e.g. *bostoniano* (Bostonian) and *singaporiano* (Singaporean) (cf. Gaeta 2010 online). In addition, *-iano* is abundantly used as a suffix to be combined with the names of musicians and scientists (cf. Grossman and Reiner 2004: 411).

All of the above reveals something key to my discussion: since Giuliani wished to make the public aware that “[he] chose to call [his *potpourris*] *Rossiniane* because [he] intend[ed] that the chosen themes be by Rossini”, he selected the feminine plural version of *-iano*, i.e. the suffix *-iane*, as the one to be placed after Rossini’s name so to transform it into a suitable title for his collection.

#### Intertitle: Tempo Marking

Tempo markings are described as “[w]ords [...] in musical scores used to define the speed and specify the manner of performance” (Fallows 2001 online). Together with musical dynamics, and contrary to narrative pace in literature (defined and controlled through a large number of writing tools), they represent the sole pacing device available in music which “determines how quickly or how slowly the [composer] takes a reader [and/or an audience]

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<sup>11</sup> See Gaeta 2010 online.

<sup>12</sup> “In tutto, l’italiano utilizza più di una dozzina di suffissi per formare aggettivi deantroponomici, ma di questi solo quattro, *-iano*, *-ano*, *-esco* e *-ista*, sono altamente produttivi [, e di cui] *-iano* è oggi il suffisso più utilizzato per derivare aggettivi deantroponomici.”

through a [composition]” (Naillon 2019 online).<sup>13</sup> As observable in music scores of any genre and style, tempo markings are employed by composers in the form of intertitles, i.e. internal titles. Genette labeled as intertitle any “title given to a section of a book: in unitary texts, these sections may be parts, chapters, or paragraphs” (1997: 295). Genette then explains:

[I]n contrast to general titles, which are addressed to the public as a whole and may have currency well beyond the circle of readers, internal titles are accessible to hardly anyone except readers [...]; and a good many internal titles make sense only to an addressee who is already involved in reading the text, for these internal titles presume familiarity with everything that has preceded [it] [...]. [However], in contrast to the general title [...], intertitles are by no means absolutely required. Their potential presence extends from impossible to indispensable [...]. (Ibid.: 294)<sup>14</sup>

In the case of a unitary musical text like *Le Rossiniane*, a tempo marking is indeed indispensable (see Figures 3 and 4). In fact, such intertitles not only indicate the narrative pace of the music to a performer (or any reader of the text) so as to be able to deliver the mood of a section to listeners, but above all a method to signal that a) another artificial fragment taken from an outside source has been introduced into the piece, and that b) this fragment is utilized because of its pacing power, i.e. the composer uses the quotation in question because its unique character in the original source is supportive of the pacing of his/her music. Thus the intertitle functions as the main indicator of the quoted fragment’s archetypal mood.



<sup>13</sup> In order to adapt the definition of narrative pace to the main focus of this paper, I have substituted the words *writer* and *story* respectively with *composer* and *composition*.

<sup>14</sup> With regard to the last sentence, I would say that the potential presence of an intertitle such as tempo marking would extend from *minimal* to indispensable. In fact, a composer today would never give up the primary pacing tool available in music, unless compositional exigencies require it.

Figure 3: Tempo marking – highlighted within a black ellipse – placed upon the quoted fragment of Rossini’s “Introduzione, e Duetto della Donna del Lago” (see Figure 5). (Giuliani 1823 ca.: 3).



Figure 4: Tempo marking – highlighted within a black ellipse – placed upon the quoted fragment of Rossini’s “Sestetto nell’ Opera la Cenerentola” (see Figure 6). (Giuliani 1823b: 3’).

#### Literal Note: Footnote

A literal note is a paratextual element addressed to readers who might be particularly attracted to any additional thoughts or information about the text and, to follow Genette, classifiable as “a statement of variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment” (Genette 1997: 319). These notes may be located at any point throughout a text by placing numbers, letters, or symbols as ‘callouts’, and at the same time “pegging each note to the text by repeating the identifying marker or mentioning one of the text’s words or lines” (ibid.: 321f.).

As may be observed in Giuliani’s quotation of both the “Introduzione, e Duetto della *Donna del Lago*” in his *Rossiniana* No. 3 (see Figure 5) and the “Sestetto nell’ Opera *la Cenerentola*” in his *Rossiniana* No. 5 (see Figure 6), he first uses either a letter or a number in order to mark his musical quotations. He then reports this letter or number at the bottom of the page and adds a (foot)note close by in order to identify the provenance of the aria for the reader.



Figure 5: Example of literal notes in Giuliani's manuscript of Op. 121 (1823 ca.: 3). A 'callout' (letter) used near both a tempo marking and a footnote – here highlighted within a black circle – in the quoted fragment of Rossini's "Introduzione, e Duetto della Donna del Lago".



Figure 6: Example of literal notes in Giuliani's manuscript of Op. 123 (1823b: 3'). A 'callout' (number) is used near both a tempo marking and a footnote – here highlighted within a black circle – in the quoted fragment of Rossini's "Sestetto nell'Opera la Cenerentola".

This kind of written note, consistently used by Giuliani in his own original manuscripts<sup>15</sup> – and reported almost in the same manner by

<sup>15</sup> I briefly discuss this particular issue also in my article, "Investigating Nineteenth-Century Transcriptions through History of Opera and Music Publishing: Mauro Giuliani's Sources for Two Themes in *Le Rossiniane* No. 2, Op.

Ricordi in his first edition of Giuliani's Op. 124 (see Figure 7) – functions as a reference for his quotations. It serves to indicate the type of aria 'pictured' by the quotation, as well as the original source. References are categorized by Genette as a type of note belonging to a discursive text, and named *original assumptive authorial notes* (see 1997: 322–325), i.e. “the note[s] par excellence, the basic type[s], from which all the others derive to a greater or lesser degree; this is also the type with which we all are most familiar, as consumers or producers of notes [...]” (ibid.: 325). Notes of this kind were exploited by Giuliani so as not to renounce to “the possibility of a second level of discourse, one that sometimes contributes to textual depth” (ibid.: 328). More precisely, Giuliani used these referential notes as instruments by which information can be provided about the quotations to any reader of the scores who wishes to know about their provenance. At the same time, they do not disturb the reading flow of the actual musical text whenever the reader needs to focus exclusively on that text.

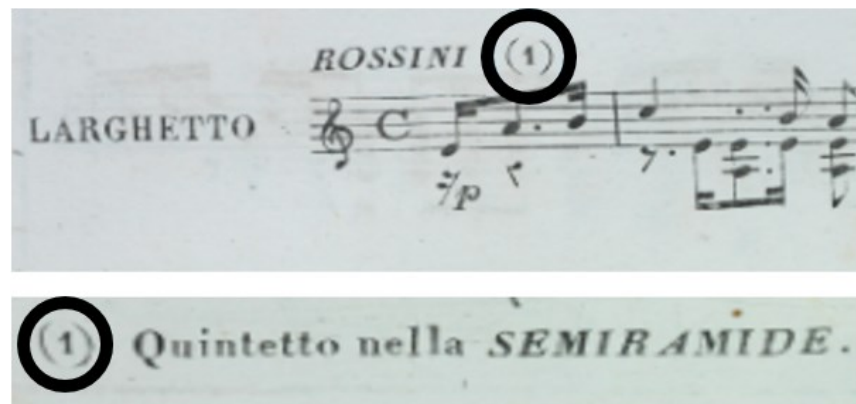


Figure 7: An example of literal notes in the Ricordi edition of Giuliani's Rossiniana No. 6, Op. 124 (1828: 4). A 'callout' (number) is used near both a tempo marking and a footnote – here highlighted within a black circle – referencing the quoted fragment of Rossini's "Quintetto nella Semiramide". As may be noticed, the appearance of these printed notes is almost identical to those in the manuscripts. The only difference is that the first callout is in close proximity to the intertitle Rossini placed upon the fragment, and used as a further indication that the theme is by Rossini. This latter indication takes the place usually reserved for tempo markings, which here is placed before the staff.

120, and No. 3, Op. 121" (cf. Teopini Terzetti Casagrande 2019 online: 46f., fn. 28).

### The *Artificial Fragment* as an Element of Referentiality

Identifying the peritexts shared among the artificial fragments present in Giuliani's *Le Rossiniane* as elements of referentiality has been the main focus of this paper. However, all the peritextual elements listed here would be meaningless if the actual artificial fragments to which they refer were not to be found within *Le Rossiniane*. This suggests in turn that there is a need to find a further element of referentiality, one which allows us to identify the fragments themselves as being authentic. Here is where Jeanette Bicknell's assertion that the very musical signs reporting outside excerpts on a score denote the manifestation of those excerpts (cf. 2001: 189) can provide a suggestion of what such an element of referentiality might actually be: the quotations of Rossini's music present in Giuliani's *Le Rossiniane*, i.e. Giuliani's artificial fragments themselves.

To explain why an artificial fragment in Giuliani's works can be considered as a further element of referentiality, an expansion of the quote (previously cited) by Reynolds about the acknowledgement of borrowed ideas by nineteenth-century musicians has to be made: "[w]hen ideas were borrowed without alteration, the debt was often acknowledged publicly by calling attention to the source by means of title [...], or by *blatant quotations of well-known chants, chorale melodies, or folksongs*" (2003: 104; emphasis added). In the case of Giuliani, the quotations present in *Le Rossiniane* are obviously by Rossini, being so blatant within the context of the pieces that the chances of being recognized by both readers of the scores and listeners are extremely high – or at least, were extremely high in Giuliani and Rossini's time. The two composers' close historical proximity also enhanced the chances of these quotations being readily recognized. This high degree of probability was maximized through Giuliani's ability to use a peritextual element, such as the title *Le Rossiniane*, which, to use a paraphrase, was (and is) able to activate "the listener's foreknowledge of the quoted source[s] [...] atmospherically allied with [the] composition [...]" (Keppler 1956: 473f.).

### Conclusion

This investigation leads to a few reflections about Giuliani's uses of types of peritexts in *Le Rossiniane* and their outcomes:



- a) Giuliani was able to present his musical quotations through a title that could allow all types of public interested in music to figure out the fact that
- fragments from outside sources were going to be featured consistently in his pieces through the use of a very successful genre;
  - these *artificially* extrapolated excerpts originally came from the works of a single music creator (Rossini), who at that time was enjoying unprecedented popularity in Europe as an opera composer.

In other words: the title *Le Rossiniane* was thought out by Giuliani in an attempt to appeal to a wide spectrum of emotions and tastes which were shared by most of the early-nineteenth-century music public. Therefore, his chosen title serves as the primary source of informational background about what I have denoted as his featured artificial fragments. This information, then, was what presumably awakened the attention of the musical public – a public that would learn of this either through attending his concerts, or by reading the title in a music magazine or on the cover of one of Giuliani's published scores; and that in both cases, might eventually buy these scores.

- b) A clarification that Genette makes about original notes to a discursive literal text is that they somehow belong to a text to a degree comparable to any text comprised within either parentheses or dashes (cf. 1997: 342). Hence, according to the French theorist, they not only dwell in a vague zone bordering text and paratext, but they actually belong more to the former, “which the note extends, ramifies, and modulates rather than comments on” (ibid.: 328). This type of reflection can also be made in the case of musical texts such as *Le Rossiniane*. Although at first glance the written referential notes left by Giuliani appear to belong more to the paratext rather than the text, due to the different type of writing involved (which is obviously different from musical notation), they ultimately extend the musical knowledge about the quotation (which ultimately modulates the performers' interpretation of the various musical ‘fragments’ by comparing them to the originals) rather than functioning as a mere reassurance to anybody buying the scores of *Le Rossiniane* that they would find certain specific (and favorite) arias within them.

- c) Tempo marking intertitles can also be explained by reporting and modifying part of the comments about Giuliani's literal notes. By commenting on the character of a section (and although written in the form of letters rather than musical notation), tempo markings extend the knowledge of, and indeed modulate that very section's interpretation, thus demonstrating that they belong more to the text than to the paratext. The fact that in Giuliani's musical text both intertitle and original notes do not actually belong as much to the paratextual level as to the text itself, is not at all contradictory; and this makes sense when understood through a consideration of Genette's general perspective on paratext:

[T]he paratext is an often indefinite fringe between text and off-text, [and] the note – which, depending on type, belongs to one or the other or lies between the two – perfectly illustrates this indefiniteness and this slipperiness. But above all, we must not forget that the very notion of paratext, like many other notions, has more to do with a decision about method than with a truly established fact. “The paratext”, properly speaking, does not *exist*; rather, one chooses to *account in these terms* for a certain number of practices or effects, for reasons of method and effectiveness or, if you will, of profitability. (Ibid.: 343)

A second (and final) reflection can be made about the consistency between the artificial fragments in *Le Rossiniane*, and the peritexts signaling them, as well as the relevance of my idea of the *artificial fragment* as a referential category within these works. An artificial fragment is an important element, one which can be distinguished from the rest of *Le Rossiniane* as a singular identifiable object by audiences during a concert, and by performers (or scholars) during the analysis of these and other works. What Giuliani made sure to do is to reify the presence of these artificial fragments from Rossini's operas by featuring and emphasizing the peritexts I have described in this paper. The peritexts left by Giuliani in his scores are thus validated at the very moment when their respective artificial fragments are accordingly identifiable. Because of this the referential element, *artificial fragment*, is the first in order of importance among all the elements of referentiality I have presented here: it allows for the most basic identification of the Rossinian themes retrievable in *Le Rossiniane*, and for revealing a deeper understanding of the complex web of referential processes that lie under the apparent informational simplicity of Giuliani's peritexts.



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