GREGORIO SCIROLI
SEI TRII a due flauti traversi e basso

A cura di Franco Vigorito

Gregorio Sciroli, anche **Schioli** o **Scivoli** o **Siroli** (Napoli, 5 ottobre 1722 – 1781) figlio di Salvatore Sciroli, un ripostiere al servizio del Duca di Caprigliano. Il duca fu padrino di Gregorio e sostenne il giovane compositore per gli studi che compì presso il Conservatorio della Pietà dei Turchini, nel quale fu ammesso il 1° ottobre 1732. Rimase presso questo istituto musicale per dieci anni studiando sotto la guida di Lorenzo Fago e Leonardo Leo. Terminati gli studi ebbe inizio la sua carriera operistica. Inizialmente si dedicò alla composizione di lavori comici, come intermezzi, farse e opere buffe, che rappresentò nei teatri minori di Napoli, Roma e Palermo, ma successivamente, acquisita una certa fama, fu attivo principalmente nelle città nell'Italia settentrionale, dove produsse per lo più opere serie per Pisa, Venezia, Milano e Bologna.

Nei primi anni della sua carriera musicale fu anche insegnante di canto; tra i suoi allievi il più celebre fu senz'altro il soprano castrato Giuseppe Aprile che fece il suo debutto napoletano al Teatro San Carlo nel dicembre del 1753 sotto il soprannome di *il Sciroolino*. Nel 1752 fu maestro di cappella al servizio del Principe di Bisignano e dal 1753 al 1757 direttore del Conservatorio di Palermo. Nel giugno del 1753 fu ingaggiato come secondo clavicembalista al San Carlo per la stagione 1753-4, anche se non poté assolvere pienamente a tali doveri in quanto era contemporaneamente impegnato a Palermo per la produzione dei propri lavori comici:

«non ostante il medesimo si ritrovasse nell'obbligo di andare per le operette buffe in Palermo».

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Gregorio Sciroli, also **Schioli** or **Scivoli** or **Siroli** (Naples, 5 October 1722 - 1781) son of Salvatore Sciroli, a restorer in the service of the Duke of Caprigliano. The duke was Gregory's godfather and supported the young composer for his studies at the Conservatory of the Pietà dei Turchini, in which he was admitted on 1 October 1732. He remained at this musical institute for ten years studying the guide by Lorenzo Fago and Leonardo Leo. After completing his studies, his opera career ended. Initially he devoted himself to the composition of comic works, such as interludes, farsettas and comic operas, which he performed in the minor theaters of Naples, Rome and Palermo, but later, having acquired a certain fame, he was mainly active in cities in northern Italy, where he produced for mostly serious works for Pisa, Venice, Milan and Bologna.

In the first years of his musical career he was also a singing teacher; among his pupils the most famous was undoubtedly the castrato soprano Giuseppe Aprile who made his Neapolitan debut at the Teatro San Carlo in December 1753 under the nickname of *il Sciroolino*. In 1752 he was choirmaster in the service of the Prince of Bisignano and from 1753 to 1757 director of the Palermo Conservatory. In June 1753 he was hired as second harpsichordist at the San Carlo for the 1753-4 season, although he could not fully discharge these duties as he was simultaneously engaged in Palermo for the production of his own comic works:

«In spite of the fact that he found himself obliged to go to Palermo for the comic operettas».

Sei Trii

a due flauti traversi e basso
(IV-V-VI)

Prima edizione assoluta e critica
a cura di
Franco Vigorito

IV

Gregorio Sciroli
(1722-1781)

Allegro

Flauto 1

Flauto 2

Basso

8

15

22

V

Allegro

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of two sharps (F# and C#). The music is written for piano in three staves: treble, middle, and bass. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment.

Musical notation for measures 6-12. The score continues in the same key and time signature. The treble staff has a more active melody with eighth notes, while the bass staff features a rhythmic pattern of eighth notes and rests.

Musical notation for measures 13-19. The score continues with the same key and time signature. The treble staff shows a melodic line with some grace notes, and the bass staff maintains a consistent eighth-note accompaniment.

Musical notation for measures 20-25. The score concludes in the same key and time signature. The treble staff features a melodic line with a fermata at the end, and the bass staff provides a final accompaniment.

VI

Spiritoso

Measures 1-5 of the piece. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment.

Measures 6-10. The music continues with the same rhythmic pattern. Measure 10 shows a key signature change to one sharp (F#) in the right hand.

Measures 11-15. The music continues with the same rhythmic pattern. Measure 11 shows a key signature change to two sharps (F# and C#) in the right hand.

Measures 16-20. The music continues with the same rhythmic pattern. Measure 16 shows a key signature change to three sharps (F#, C#, and G#) in the right hand.