

Gaetano AMADEO

(1824 - 1893)

QUATRE PIÈCES POUR ORGUE

Transcription et révision de Jean-Pierre Coulon

d'après les manuscrits autographes.

Notice de Michelle Bernard

<http://imslp.org>

Offertoire

Moderato

The musical score is written for piano and oboe. It begins with a piano introduction marked *f* (forte) in the left hand and *p* (piano) in the right hand. The tempo is *Moderato*. The key signature has one sharp (F#) and the time signature is common time (C). The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often with slurs and accents. The oboe part enters in the second measure with a melodic line marked *p* and *oboe [sic]*. The score is divided into systems, with measure numbers 5, 8, 13, 16, 20, and 23 indicated at the beginning of their respective systems. Dynamics such as *f* and *p* are used throughout to indicate volume changes. The piece concludes with a final chord in the piano part.

27

f *p* *Hautbois*

31

35

38

41

44

48

f *p*

53

p oboè

57

60

64

rall. *a tempo* oboè

68

72

f

76

f

Elévation

The musical score is written for piano and oboe. It begins with a piano (*p*) dynamic and includes a marking for the oboe (*oboè*). The score is divided into systems, with measure numbers 5, 9, 14, 18, 22, and 26 indicated at the start of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part provides harmonic support with chords and moving lines, while the oboe part has melodic passages. The score concludes with a double bar line and repeat dots.

Postcommunio [sic]

Allegretto non tanto

Measures 1-3 of the piece. The music is in C major, 3/4 time. The tempo is marked 'Allegretto non tanto'. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 4-6. The right hand continues its melodic development with some rests and ties. The left hand maintains a consistent eighth-note accompaniment.

Measures 7-10. The right hand introduces some chords and rests. The left hand continues with eighth-note accompaniment, including some rests.

Measures 11-14. The right hand features a series of chords and melodic fragments. The left hand continues with eighth-note accompaniment, including some rests.

Measures 15-17. The right hand includes a triplet of eighth notes in measure 15. The left hand continues with eighth-note accompaniment.

Measures 18-20. The right hand features a melodic line with eighth notes and some ties. The left hand continues with eighth-note accompaniment.

21

Musical score for measures 21-24. The piece is in G minor (one flat). The right hand features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the end of the system.

25

Musical score for measures 25-29. The right hand has a more rhythmic, chordal texture with some slurs. The left hand continues with a steady accompaniment. A dynamic marking of *p* (piano) is present in the middle of the system.

30

Musical score for measures 30-34. The right hand has a melodic line with some slurs and ties. The left hand has a steady accompaniment with some slurs. A dynamic marking of *p* (piano) is present in the middle of the system.

35

Musical score for measures 35-39. The right hand has a melodic line with some slurs and ties. The left hand has a steady accompaniment with some slurs. A dynamic marking of *p* (piano) is present in the middle of the system.

40

Musical score for measures 40-44. The right hand has a melodic line with some slurs and ties. The left hand has a steady accompaniment with some slurs. A dynamic marking of *p* (piano) is present in the middle of the system.

45

Musical score for measures 45-49. The right hand has a melodic line with some slurs and ties. The left hand has a steady accompaniment with some slurs. Dynamic markings of *dim.* (diminuendo) and *rit.* (ritardando) are present in the middle of the system.

51

1^o tempo oboè

54

57

61

65

69

Offertoire

Andante genre Pastorale

p Voix Humaine et flûte

Hautbois

ped.

6

Trompette

G.O.

12

p Gambe et Prestant

18

Hautbois

Flûte

23

G.O.

28

p

34

Hautbois

Flûte

Detailed description: This is a page of a musical score for 'Offertoire' by G. Amadeo. The piece is in 6/8 time and marked 'Andante genre Pastorale'. The score is written for piano and includes parts for various instruments. The piano part is in the left hand, with a right hand that often plays chords or simple melodic lines. The instrument parts are: Voix Humaine et flûte (measures 1-5), Hautbois (measures 1-5), Trompette (measures 6-11), G.O. (measures 6-11), Gambe et Prestant (measures 12-17), Hautbois (measures 18-22), Flûte (measures 18-22), G.O. (measures 23-27), and Hautbois (measures 34-38) and Flûte (measures 34-38). The score includes dynamic markings such as *p* (piano) and *ped.* (pedal). There are also performance instructions like 'Hautbois' and 'Flûte' placed above the respective staves. The page number '9' is at the bottom right.

39

Musical score for measures 39-42. The piece is in G minor (three flats) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

43

Musical score for measures 43-46. The right hand continues the melodic development with some rests, and the left hand maintains a steady accompaniment.

47

Musical score for measures 47-50. Measure 49 includes the instruction *G.O.* (Grand Octave) above the right hand. The right hand has a long note with a fermata, and the left hand continues its accompaniment.

51

Musical score for measures 51-55. Measure 52 includes the instruction *p* (piano). The right hand has a long note with a fermata, and the left hand continues its accompaniment.

56

Musical score for measures 56-61. Measure 57 includes the instruction *trompette* (trumpet) above the right hand. Measure 60 includes the instruction *Pos.* (Positivo). The right hand has a long note with a fermata, and the left hand continues its accompaniment.

62

Musical score for measures 62-66. The right hand has a long note with a fermata, and the left hand continues its accompaniment.

67

Musical score for measures 67-70. Measure 68 includes the instruction *G.O.* (Grand Octave) above the right hand. Measure 69 includes the instruction *p* (piano). Measure 70 includes the instruction *pp* (pianissimo) and *rall.* (rallentando). The right hand has a long note with a fermata, and the left hand continues its accompaniment.

72

ped.

This system contains measures 72 to 75. The right hand features a melodic line with eighth and sixteenth notes, including a sharp sign on the second measure. The left hand provides a harmonic accompaniment with chords and moving lines. A 'ped.' (pedal) marking is present at the beginning of the system, with a brace underneath the bass staff.

76

This system contains measures 76 to 79. The right hand continues the melodic development with slurs and ties. The left hand accompaniment remains consistent with the previous system.

80

80

G.O.

p

This system contains measures 80 to 83. The right hand has a more active melodic line with slurs. The left hand accompaniment includes a 'G.O.' (Grave) marking in the first measure and a 'p' (piano) dynamic marking in the second measure.

84

84

This system contains measures 84 to 87. The right hand features a long slur over the first two measures. The left hand accompaniment continues with chords and moving lines.

88

88

This system contains measures 88 to 91. The right hand has a long slur over the first two measures. The left hand accompaniment continues with chords and moving lines.

92

92

dim.

rall.

pp

This system contains measures 92 to 95. The right hand has a long slur over the first two measures. The left hand accompaniment includes a 'dim.' (diminuendo) marking in the second measure, a 'rall.' (rallentando) marking in the third measure, and a 'pp' (pianissimo) dynamic marking in the fourth measure. The system concludes with a double bar line and repeat signs.

Gaetano Amadeo est né en 1824 à Porto Maurizio, petite ville de la Riviera ligure. Il est mort à Nice le 8 avril 1893. Sa notoriété lui valut une rubrique dans les dictionnaires biographiques, tels Schmidl et Treccani en Italie, ainsi que des nécrologies élogieuses dans des journaux français, italiens et allemands. Mais il tomba dans l'oubli. La plus grande partie de sa carrière s'est faite à Marseille, où il vécut 27 ans et fonda une école de plain-chant, entreprise exceptionnelle à l'époque.

Il se forme d'abord à Lucca avec G. Pacini. A partir de 1841, il étudie à Bologne avec Rossini, qui l'apprécie beaucoup. Il est élu membre de la célèbre *Accademia filarmonica* de Bologne en 1843.

Pourvu d'une recommandation écrite de Rossini, il s'expatrie à Marseille où il est nommé organiste de l'église St. Joseph le 1^{er} juin 1848, juste après l'inauguration de l'orgue de Joseph Callinet. Il occupe cette charge jusqu'en juillet 1861 et ne connaîtra donc pas l'orgue de Cavaillé-Coll (1868). Il devient maître de chapelle de la cathédrale en 1852. Il fait connaître la facture française au facteur de Pavie L. Lingiard.

Vers 1875, il quitte Marseille pour une raison inconnue, peut-être sentimentale, pour s'installer à Cannes. Il retourne à Gênes et Porto Maurizio en 1883 et 1884, d'où il écrit au célèbre réformateur de la musique religieuse P. C. Remondini, dont il partage les idées.

A une date inconnue, il revient en France. On le retrouve à Cannes en 1887, à l'orgue d'une église de banlieue. C'est à Nice à partir de 1892 qu'il passe ses dernières années. Il n'avait pas de famille proche. Il lègue sa bibliothèque et ses partitions à une personne inconnue, qui les inventorie et essaie de les vendre. Une grande partie en a été déposée ultérieurement au Conservatoire de Nice.

Quatre pièces inédites.

L'Offertoire en *do*, l'Élévation et le Postcommunio sont des manuscrits extraits d'un dossier portant la suscription autographe : *Sonate per Organo / Composte dal M^o G. Amadeo*. Les deux titres en français ainsi qu'une indication « hautbois » laissent supposer qu'ils ont été composés en France. Mais les autres indications suivent la graphie italienne « oboè », souvenir de l'ancienne prononciation française. Le manuscrit porte de petites croix ✕ entre les portées signifiant sans doute un changement de clavier ou de registration mais ce n'est pas toujours cohérent.

Andante Genre Pastorale, tel est le titre d'un des deux offertoires manuscrits réunis dans un dossier portant la suscription : *Hommage à mon professeur G. Rossini / Deux offertoires / par le M^o G. Amadeo*. Tout en français. Les indications de registration indiquent que la pièce est destinée à un orgue français, ce qui n'exclut pas la possibilité de la jouer sur un orgue italien du XIX^e siècle.

N.B. Je remercie MM. J.-R. Cain, H. Pourteau et le Prof. M. Tarrini pour les renseignements qu'ils m'ont aimablement fournis.



Gaetano Amadeo was born 1824 at Porto Maurizio, a small town in Ligurian Riviera, Italy. He died in Nice, France April, 8th 1893. His reputation resulted into an entry in biographic dictionaries, such as Schmidl's and Treccani's in Italy and eulogistic obituaries in some French, Italian and German journals. But he became forgotten. Most of his career took place in Marseille, where he lived for 27 years and founded a school of plain-song, an exceptional undertaking in this time.

He first learns in Lucca with G. Pacini. After 1841 he studies in Bologna with Rossini, who esteems him highly. He is becomes voted into the famous *Accademia filarmonica* in Bologna in 1843.

Holding Rossini's written recommendation, he settles in Marseille where he becomes organist of the St. Joseph church on June, 1st 1848, right after the inauguration of Joseph Callinet's organ. He keeps this duty until July 1861. Accordingly he will not be acquainted with Cavaillé-Coll's organ (1868). He becomes choir master in the cathedral in 1852. He makes the Pavian organ builder L. Lingiard acquainted with French organ building.

Around 1875 he leaves Marseille for an unknown reason - perhaps sentimental - and settles in Cannes. He moves back to Genoa and Porto Maurizio in 1883 and 1884, from where he writes to P.C. Remondini, famous sacred-music reformist whose ideas he shared.

At an unknown date he moves back to France. He is found in Cannes in 1887 at the organ of a suburban church. He spends his last years in Nice. He had no close relatives. He bequeathes his library and score collection to an unknown person, who writes a catalog and tries to sell them. Most documents were donated to the Conservatoire of Nice.

Four unpublished pieces. The C-major offertory, Elevation and *Postcommunio* are manuscripts from a folder with this handwritten superscription: *Sonate per Organo / Composte dal M^o G. Amadeo*. Both French titles and a "Hautbois" indication are a hint that they were composed in France. But other indications abide the Italian spelling "oboè", remnant of the ancient French pronunciation. The manuscript bears small crosses ✕ between both staves, which probably means a keyboard or registration change, but this sometimes lacks coherence.

Andante Genre Pastorale, is the title of one out of two manuscripts in a folder bearing the French superscription: *Hommage à mon professeur G. Rossini / Deux offertoires / par le M^o G. Amadeo*. Registration indications prove that the piece is intended for a French organ, which does not precludes its playing with a 19C Italian organ.