

GIUSEPPE GARIBALDI

(1819 - 1908)

VERSETTI PER ORGANO

Transcription et révision de Jean-Pierre Coulon

d'après le manuscrit de la collection Michelle Bernard.

Notice de Michelle Bernard

<http://icking-music-archive.org>

NOTICE.

Non, le héros de la libération de l'Italie n'était pas organiste ! Mais notre compositeur était peut-être un lointain cousin, car à Cipressa, son village natal près de San Remo (Ligurie), près du tiers des familles se nommaient Garibaldi. Notre Giuseppe est né en 1819 (le registre contenant son acte de naissance a disparu) et mort à Cipressa le 25 mai 1908. Il menait une double vie : propriétaire agricole aisé et organiste-pianiste. Le dimanche matin, il jouait de l'orgue dans deux églises voisines et dirigeait quelques chanteurs. L'après-midi et le soir, il faisait danser les noces et les bals. Il ne devait pas trop abîmer ses mains en travaillant la terre. Il avait un fils, Giovanni Battista (1862-1938), qui lui succéda comme organiste de Cipressa.

J'ai eu la chance d'acheter sa bibliothèque musicale à son petit-fils Alfredo (1924-1988), qui n'était pas musicien. Ce fonds a fait l'objet d'un article (en français) : «Le répertoire d'un organiste de campagne» paru dans la revue «*Organi Liguri*» N°1, 2004, pp 107-122, (Agorà edizioni, Sarzana). Il comprend 234 fascicules imprimés et 22 fascicules manuscrits. La majorité des pièces pour orgue du XIXe italien transcrites et éditées par J.-P. Coulon sur le site <http://icking-music-archive.org> sont extraites de ce fonds. Il contient aussi beaucoup de pièces de variétés pour piano seul et piano et chant. Les manuscrits sont presque tous des copies de pièces d'auteurs indiqués et des transcriptions d'opéras. Un seul présente un caractère original et est signé «G.Gi», c'est celui que nous reproduisons ici. Son intérêt est plus documentaire que musical : c'est le reflet du goût de l'époque. Les mélodies sont gaies et entraînantes avec des réminiscences opéristiques, comme dans la pièce p.19.

Il s'agit de *Verseti* en ré majeur, faciles, longs de 20 à 30 mesures environ, sans indication de registration sauf deux exceptions. La graphie est aisée, soignée, sans ratures, on pourrait croire que c'est la copie d'un brouillon. Les nombreuses fautes d'harmonie et maladresses d'écriture n'en sont que plus évidentes. G. Garibaldi avait dû ressentir l'insuffisance de son instruction musicale, due à son père ou à un autre musicien, car on trouve dans son fonds cinq traités d'harmonie parus à Milan dans la première moitié du XIXe, dont le célèbre ouvrage de Reicha et la «*Grammatica ragionata della Musica*» de M. Balbi. Malheureusement, il n'en a pas tiré profit. Afin de conserver l'aspect de témoignage d'un niveau culturel, nous n'avons effectué aucune correction, laissant à l'exécutant le soin d'arranger ce qui heurte une oreille mieux éduquée que celle de notre campagnard.

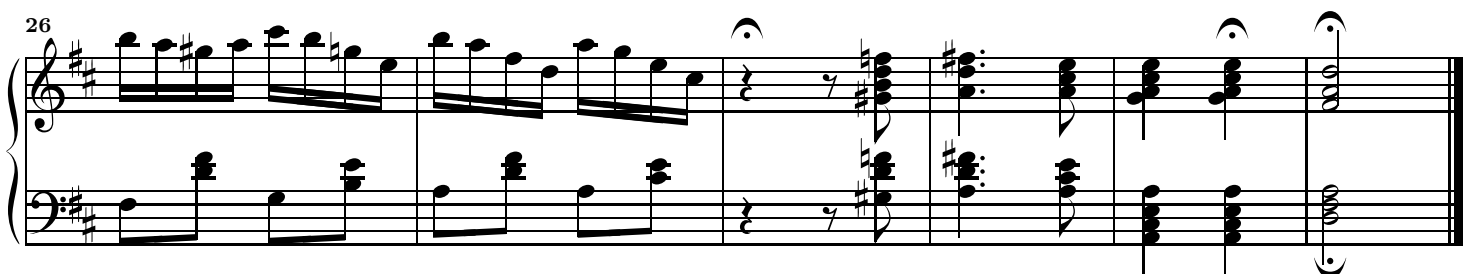
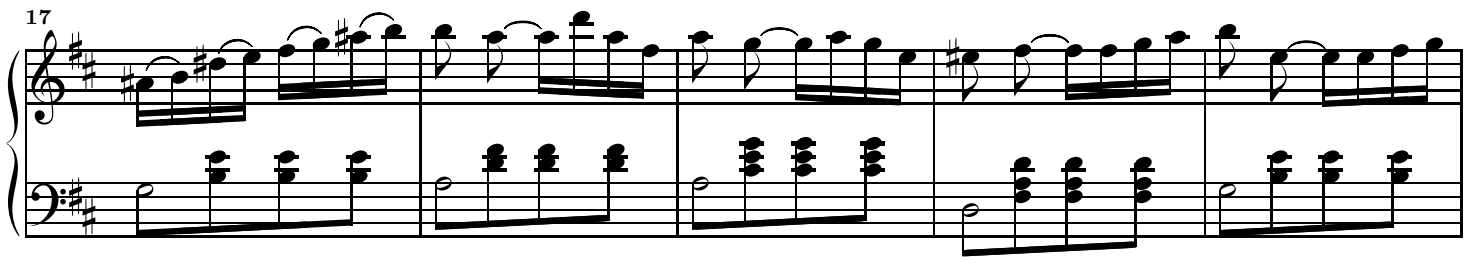
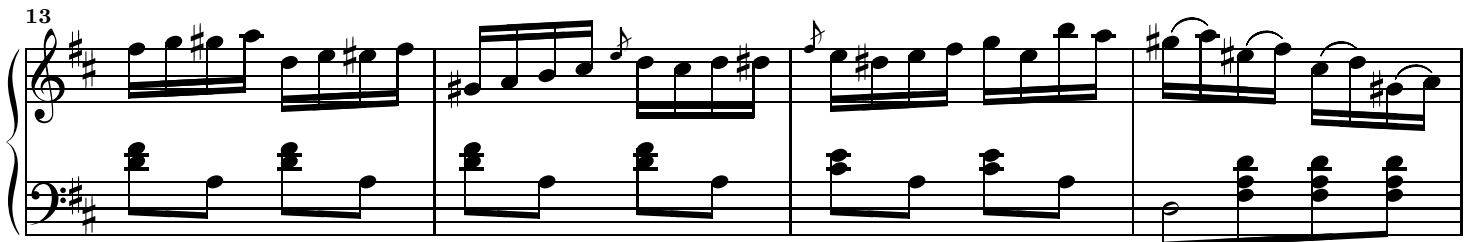
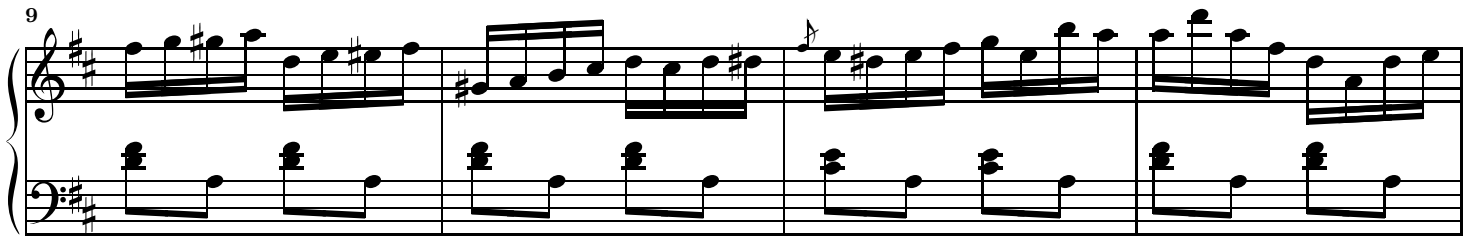
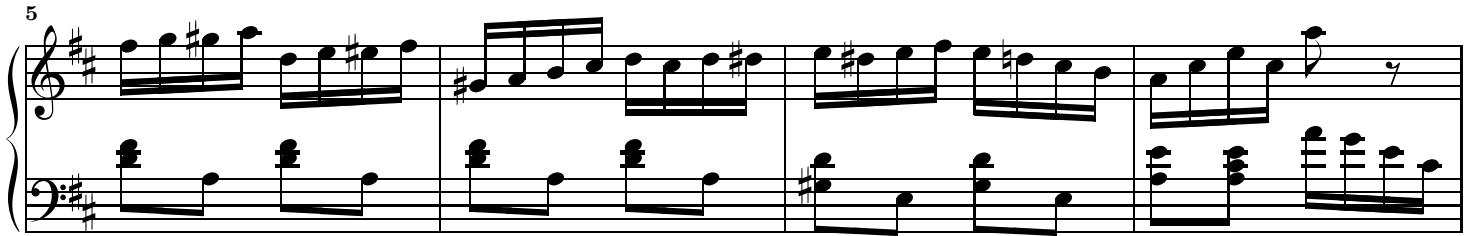
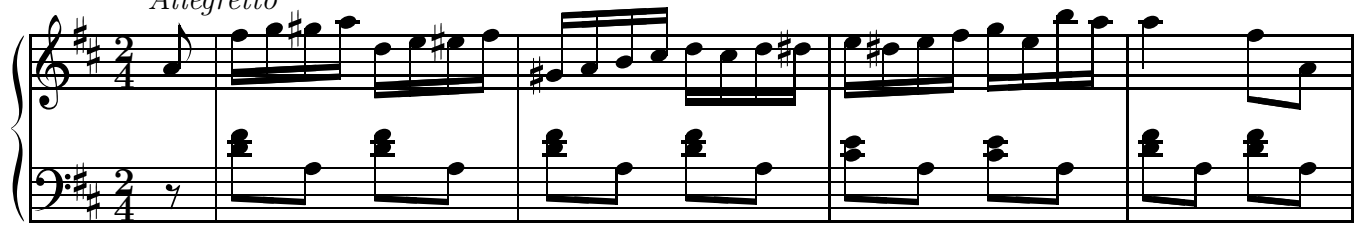
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Of course, the hero of Italian liberation was not an organist! But perhaps our composer was a far cousin because at Cipressa, his birth village near San Remo, Riviera, about a third of the families were named Garibaldi. Our Giuseppe was born 1819 (his birth certificate has disappeared) and died at Cipressa 25/05/1908. He ran a double life: well-off landowner and organist-pianist. On Sunday morning he used to play organ in two neighbouring churches and conducted a few singers. In the afternoon and evening he would play dance music in marriages and balls. It is unlikely that farm labour would hurt his hands. He had a son, Giovanni Battista (1862-1938), who succeeded him as organist at Cipressa.

I had the lucky opportunity to buy his music library from his grandson Alfredo (1924-1988) who was not a musician. This collection of scores was commented in a paper: "Le répertoire d'un organiste de campagne" published in the *Organi Liguri* review, N°1, 2004, pp 107-122, (Agorà edizioni, Sarzana). It consists of 234 printed scores and 22 manuscript scores. Most 19th-century Italian pieces retypeset by J.P.Coulon for <http://icking-music-archive.org> are part of this collection. It also includes many salon pieces for piano. Almost all manuscripts are copies of specified composers' pieces and opera transcriptions. Only one shows an original character and bears the **G.Gi** signature. We have retypeset this very one. Its interest is more documentary than musical: it reflects the taste of the time. The melodies are merry and stirring, and with some operatic remembrances as in piece p.19.

It consists of easy *Verseti* in D major, about 20-30-bar long, without any specified registration except two of them. The handwriting is neat and has no scratches. It seems copied from a draft. This makes harmony mistakes and musical clumsinesses more evident. G.Garibaldi must have suffered from the limits of the musical instruction he obtained from his father or another musician because his collection includes five harmony treatises published in Milan in the first half of 19th century, among which the famous Reicha's treatise and M.Balbi's *Grammatica ragionata della Musica*. Unfortunately he did not benefit from this. In order to preserve the testimony of a cultural level we made no correction, leaving the task of correcting what offends an ear better educated than our countryman's to the performer.

M. Bernard, Centre d'études Organistiques.

*Allegretto*



*Allegretto*

6

12

18

23

28

32

38

This musical score is for a piece titled "Versetti" by G. Garibaldi. It is written for piano in 2/4 time, with a key signature of one sharp (F#). The score is presented in a single system with seven systems of staves, each containing a treble and bass staff. The measures are numbered 1, 7, 13, 19, 26, 33, 40, and 47. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords and rests. The bass line is particularly active, often playing chords or moving lines. The piece concludes with a final chord in measure 47.

This musical score is for a piece titled "Versetti" by G. Garibaldi. It is written for piano in 2/4 time and the key of D major (indicated by two sharps). The score consists of 23 measures, organized into seven systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "7" (piano) and "3" (triplets). The piece concludes with a double bar line and repeat dots at the end of the final system.

*Allegro*

5

10

14

18

23

28

32

*Allegretto*  
*Flauto ed ottavo*

5

10

14

18

21

26



*Andante*

*Voce Umana*

4

3

7

*Fine*

10

13

16

*a piacere*

*D.C. fino al Fine  
e poi segue*

18

4

8

12

16

20

24

*Spiritoso scherzando*

4

13

20

First system of the musical score. The treble clef staff begins with a piano (*pp*) dynamic marking. The key signature is one sharp (F#) and the time signature is 2/4. The bass clef staff features a 7-measure rest in the first measure, followed by chords in the subsequent measures.

Second system of the musical score, starting at measure 4. The treble clef staff continues with a melodic line. The bass clef staff has a 7-measure rest in the first measure. The system concludes with the word *Fine* in the treble staff.

Third system of the musical score. The treble clef staff features a melodic line with accents and a slur. The bass clef staff contains chords and a 7-measure rest in the first measure.

Fourth system of the musical score, starting at measure 13. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords.

Fifth system of the musical score, starting at measure 17. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords.

Sixth system of the musical score, starting at measure 21. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords. The system concludes with the instruction *D.C. al Fine* in the treble staff.

First system of the musical score. The treble clef staff begins with a C4 quarter note, followed by a series of eighth and quarter notes. The bass clef staff starts with a whole rest, then plays a sequence of chords and eighth notes.

Second system of the musical score, starting at measure 4. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff provides harmonic support with chords and moving lines.

Third system of the musical score, starting at measure 9. The treble clef staff features a more active melodic line with many eighth notes. The bass clef staff continues with a steady accompaniment of chords.

Fourth system of the musical score, starting at measure 13. The treble clef staff shows a melodic phrase that concludes with a whole note chord. The bass clef staff ends with a whole rest.

Fifth system of the musical score. The time signature changes to 2/4. The word *Dolce* is written above the treble clef staff. The treble clef staff has a more rhythmic melody with eighth notes. The bass clef staff continues with a steady accompaniment.

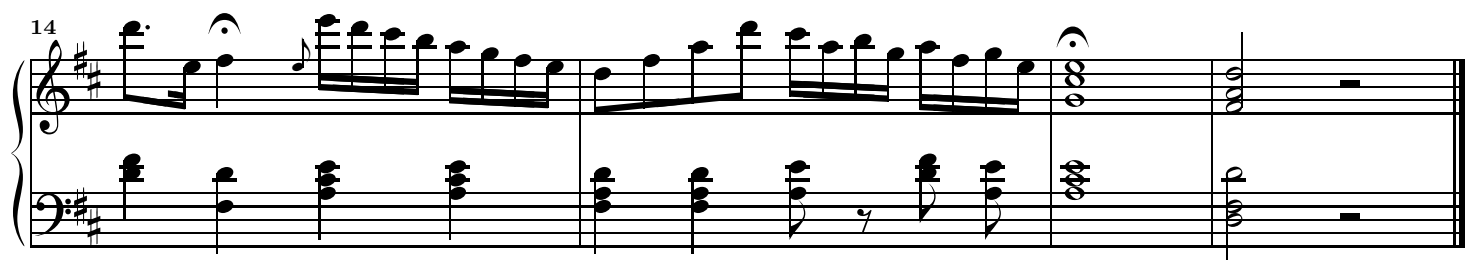
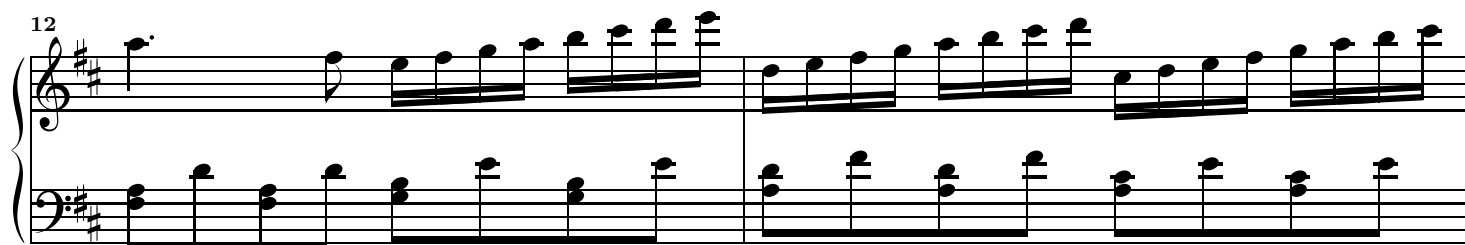
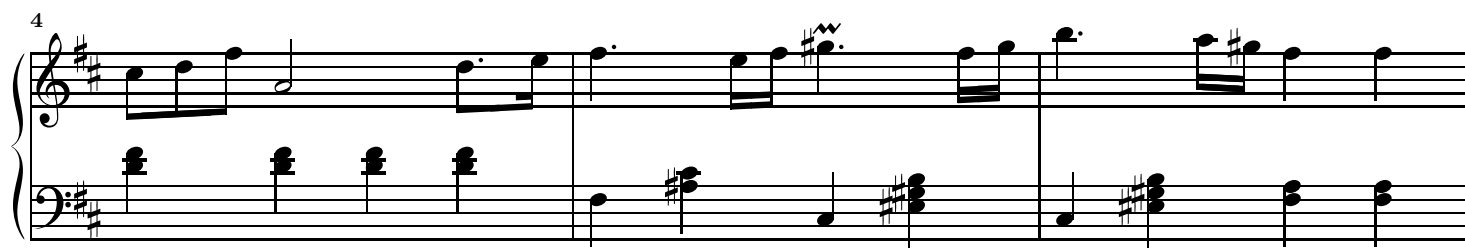
Sixth system of the musical score, starting at measure 6. The word *Fine* is written above the bass clef staff. The treble clef staff has a melodic line with some grace notes. The bass clef staff provides a steady accompaniment.

Seventh system of the musical score, starting at measure 12. The treble clef staff features a melodic line with various note values and rests. The bass clef staff continues with a steady accompaniment of chords.

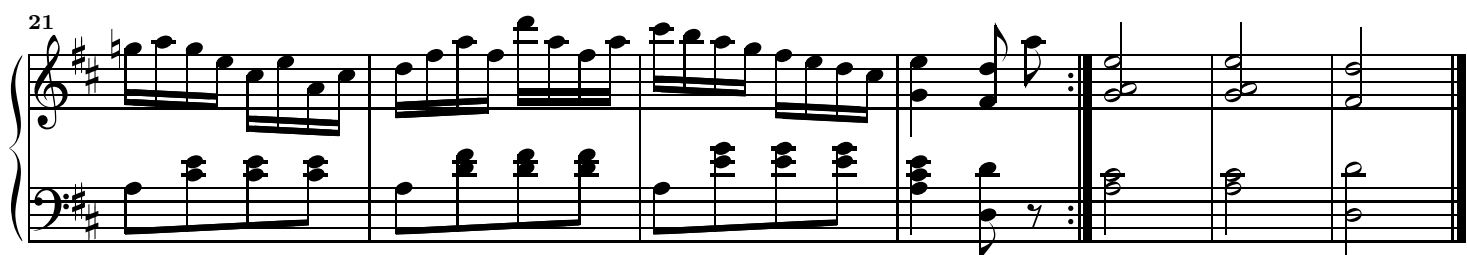
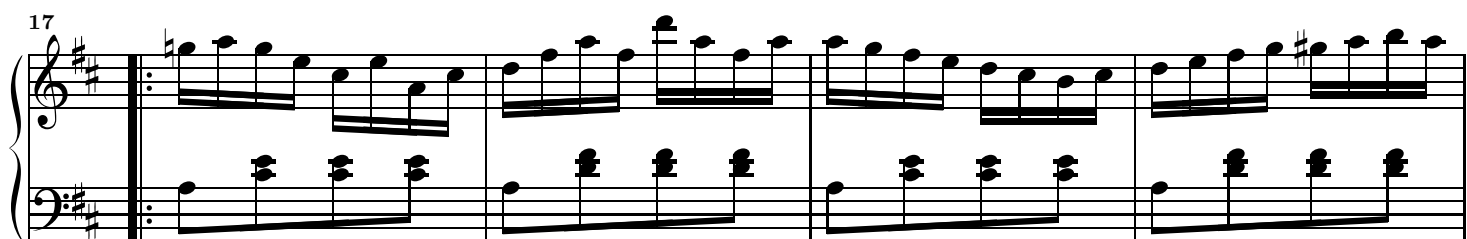
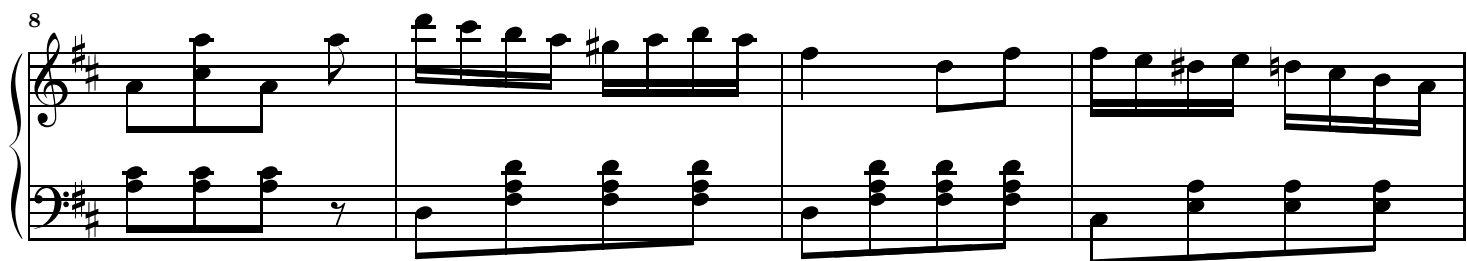
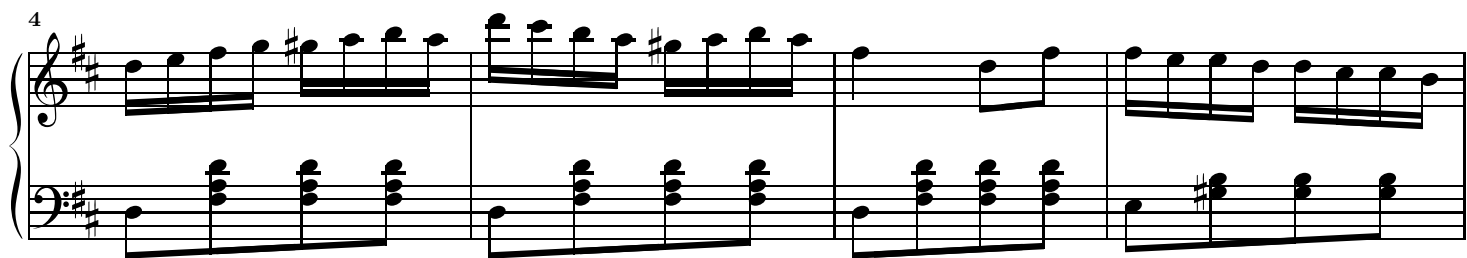
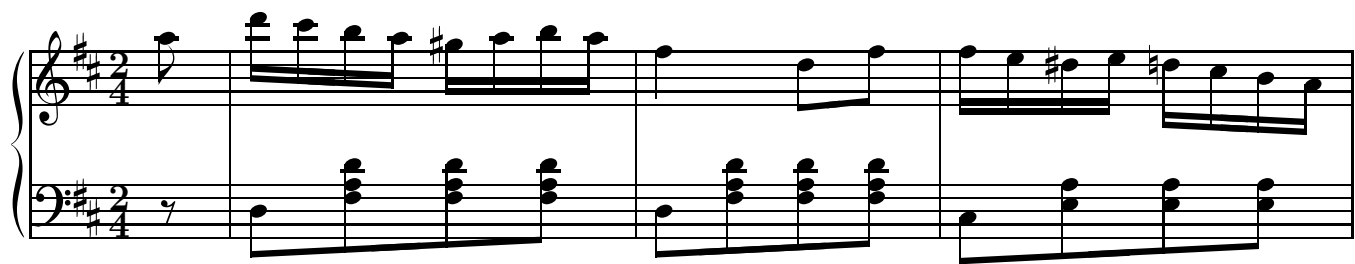
The musical score is written in G major (one sharp) and common time (C). It consists of 26 measures, divided into eight systems of two staves each (treble and bass). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat signs.

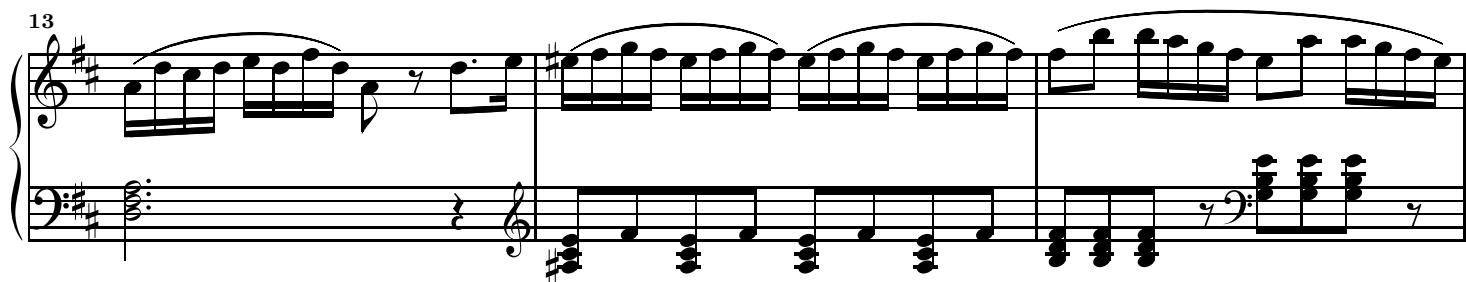
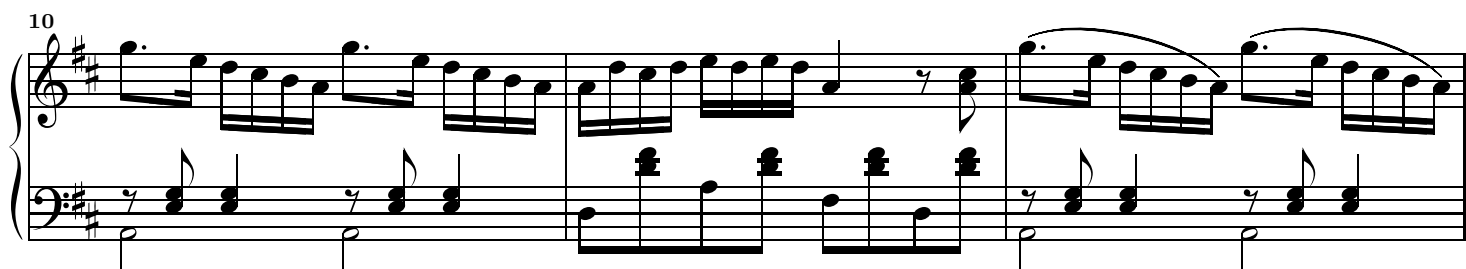
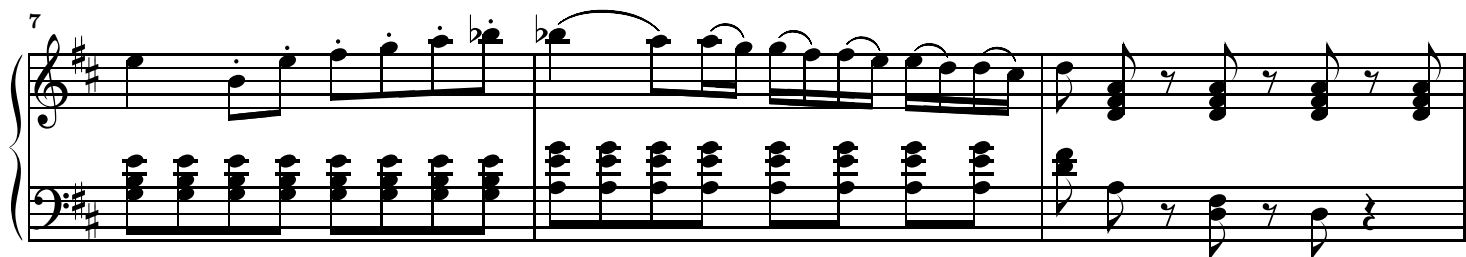
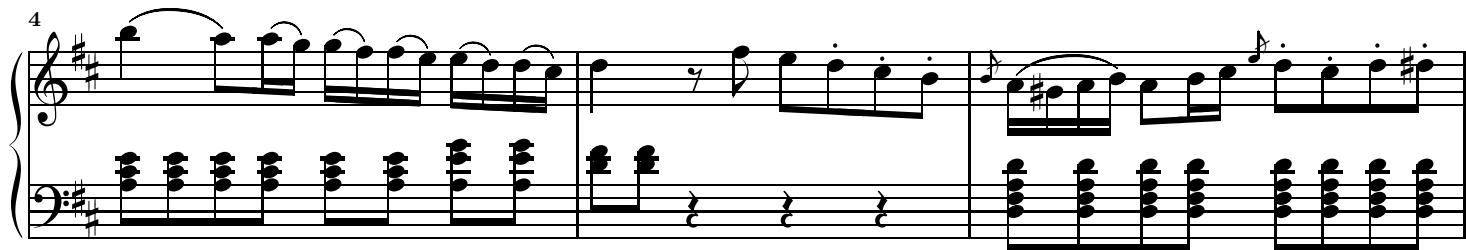
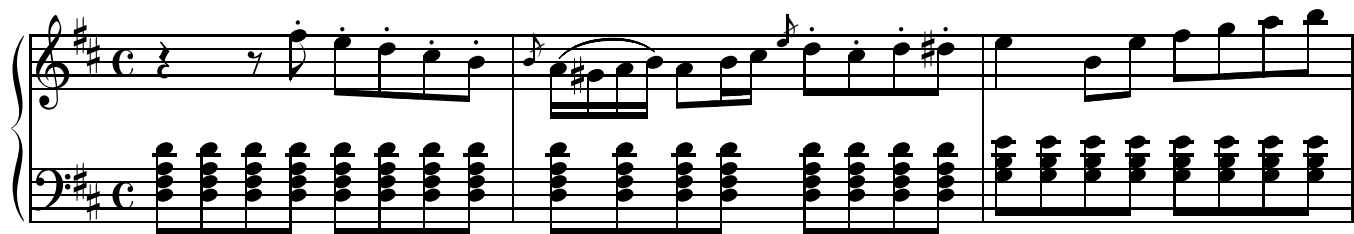
*Moderato*

The musical score is written for piano and consists of 26 measures. It is in G major (one sharp) and 2/4 time. The tempo is marked *Moderato*. The score is divided into systems of two staves each (treble and bass). The first system (measures 1-4) shows a steady bass line and a treble line with eighth and sixteenth notes. The second system (measures 5-8) continues the pattern with some melodic development in the treble. The third system (measures 9-12) introduces a more complex treble line with sixteenth-note runs. The fourth system (measures 13-16) features a treble line with a mix of eighth and sixteenth notes. The fifth system (measures 17-20) shows a treble line with a mix of eighth and sixteenth notes. The sixth system (measures 21-24) features a treble line with a mix of eighth and sixteenth notes. The seventh system (measures 25-26) concludes the piece with a final chord in the bass and a treble line with a mix of eighth and sixteenth notes.









Cette pièce n'est pas achevée, bien qu'il reste de la place sur la page.  
*This piece is unfinished, although there is some vacant space left on the page.*

*Moderato*

5

8

11

14

17

20

22