

# Giovanni CORINI

(1805 - 1865)

## *SONATA PER L'OFFERTORIO*

(éd. Racca N° 902, Turin)

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Notice de Michelle Bernard

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

All<sup>o</sup> non tanto

The first system of the musical score is written for piano in 2/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'All<sup>o</sup> non tanto' and the character is 'scherzando'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A 'Pedale' instruction is placed below the right hand, indicating a sustained pedal point.

The second system continues the musical piece. It features a continuation of the melodic and rhythmic patterns established in the first system, with the right hand playing a series of eighth notes and the left hand providing harmonic support.

The third system of the score shows the progression of the musical ideas. The right hand continues with its melodic line, and the left hand maintains its accompaniment, with some chords appearing in the right hand.

The fourth system of the score features a change in the right hand's melody, which now includes more complex rhythmic figures. The left hand continues with its accompaniment, and the system concludes with a whole note chord in the right hand.

The fifth and final system of the score on this page. It continues the musical development, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment. The system ends with a whole note chord in the right hand.

28

33

38

43

48

52

57

63

69

75

81

87

92

97

102

107

112

117

122

127

132

System 132: Treble clef has a whole rest followed by eighth-note patterns. Bass clef has a steady eighth-note accompaniment.

138

System 138: Treble clef features sixteenth-note runs and eighth-note patterns. Bass clef continues the eighth-note accompaniment with some rests.

145

System 145: Treble clef has eighth-note patterns with ties. Bass clef maintains the eighth-note accompaniment.

151

System 151: Treble clef shows sixteenth-note runs and eighth-note patterns. Bass clef has a steady eighth-note accompaniment.

157

System 157: Treble clef features sixteenth-note runs and eighth-note patterns. Bass clef has a steady eighth-note accompaniment.

163

System 163: Treble clef has sixteenth-note runs and eighth-note patterns. Bass clef continues the eighth-note accompaniment.

169

System 169: Treble clef features sixteenth-note runs and eighth-note patterns. Bass clef has a steady eighth-note accompaniment.

175

180

185

190

194

199

204

*p*

*tr* ~~~~~

*longa*

## NOTICE POUR SONATA PER L'OFFERTORIO, CORINI

La biographie de G. Corini n'apparaît dans aucun dictionnaire. Ce sont nos recherches personnelles qui en fournissent les premiers éléments. Il naquit à Bergame (Italie) en 1805 et mourut à Turin en 1865. Il fit ses études musicales de 1813 à 1824 à l'institut musical de Bergame fondé par le compositeur lyrique bavarois Simon Mayr. Cette école forma également Giuseppe et Gaetano Donizetti, ainsi que le Padre Davide da Bergamo, organiste célèbre en Italie.

Corini s'expatrie très jeune et s'installe à Turin, probablement avant 1830, comme concertiste, professeur de piano et compositeur. Pour un musicien peu intéressé par l'opéra, il n'y a guère d'avenir en Lombardie. En revanche, l'enseignement du piano est, à l'époque, peu développé à Turin. C'est le violon et la guitare qui sont le plus appréciés des Piémontais.

Les œuvres de Corini sont peu nombreuses et beaucoup ont disparu. Divers éditeurs piémontais et milanais ont publié surtout des pièces liturgiques pour orgue, quelques pièces instrumentales, vocales, religieuses et de salon ainsi qu'une méthode d'orgue, également introuvable.

La *Sonata* présentée ici se distingue par son caractère classique, fin XVIIIe, si on la compare aux offertoirs de son condisciple et aîné de 14 ans, le Padre Davide. Elle n'a rien à voir avec le modèle des ouvertures de Rossini suivi par presque tous les organistes italiens jusqu'aux années 1880. Edité par Racca à Turin, le fascicule figure déjà avec le même numéro de plaque, 902, que chez ses prédécesseurs, Racca et Balegno. Ces derniers commencent leur activité en janvier 1852 et la terminent en 1854 avec le numéro 3362\*. Cette sonate peut ainsi être datée de 1852. Elle est donc obsolète par rapport aux modernes épigones de Rossini. L'auteur ne donne pas d'indications de registrations, seulement la dynamique.



*Unknown from dictionaries, Giovanni Corini's biography came to light thanks to our research. He was born 1805 in Bergamo (northern Italy), and died 1865 in Torino. He studied music from 1813 to 1824 at the institute founded by the Bavarian lyric composer Simon Mayr. The most famous organist Padre Davide da Bergamo, along with the brothers Donizetti, studied in the same school.*

*Corini leaves his country very young, before 1830, and settles at Torino as performer, piano teacher and probably organist somewhere. At this time, piano teaching is still uncommon in Piemonte, which is rather fond of violin and guitar.*

*Corini's works are scarce. Some of them are accessible in Torinese public libraries. Various Piemontese and Milanese publishers have published some organ pieces, a few instrumental, vocal and salon pieces along with an organ method which has disappeared as well.*

*This Sonata per l'Offertorio has a classical character, seemingly end of 17th century. It has nothing in common with Padre Davide's offertories, his 14 years-elder fellow student. This piece has nothing to do with the Rossini's model of overture, copied by almost all the italian organists till about 1880. Published by Racca in Turin, the volume already bears the same plate number 902 under their predecessors, Racca et Balegno. These start their activity in January 1852 and cease it in 1854 with the plate number 3362\*. This Sonata can therefore be dated in 1852. Then the style of this sonata is clearly obsolete compared with Rossini's modern followers.*

*No indications about registration are given, only dynamic markings.*

\* cf. M. Dell'Ara, Editori di musica a Torino e in Piemonte, Istit. Beni musicale in Piemonte, Torino 1999.