

M^o GEROLAMO BARBIERI


SUONATA PER L'OFFERTORIO

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Notice

Girolamo (ou Gerolamo) Barbieri (Piacenza 1808 - Piacenza 1871) est l'un des plus féconds compositeurs italiens pour orgue du XIXe siècle. Orphelin de bonne heure, il ne put étudier, et apprit seul la théorie musicale. Après avoir été maître de chapelle à Caravaggio et à Crémone, il retourne à Piacenza où il est nommé maître de chapelle de la cathédrale. Il devient alors un disciple du célèbre Padre Davide, de 17 ans son aîné, mais sa renommée est bien moindre, malgré le nombre d'œuvres imprimées.


Les indications de registration qu'il a portées en tête de cette *suonata* s'appliquent généralement à l'orgue de la cathédrale de Piacenza. Il s'agissait d'un Serassi (1818) de 16' réels, clavier unique de 64 touches (*do*₋₁ au *sol*₅), coupé entre *si*₂ et *do*₃. Accessoires : une combinaison libre (lombarde), *Tiratutto* introduisant tous les registres du *Ripieno* (principaux), percussions : *banda turca*, clochettes, timbales (tuyaux désaccordés imitant un roulement, indiqués par )¹, ainsi que d'un accouplement d'octave dans les dessus (*terza mano*)¹.

Barbieri laisse à l'interprète le soin d'adapter la registration selon son bon goût et les possibilités de son instrument. Traduction adaptée à des claviers non coupés :

- 1) Principal 8', Trompette 8'.
 - 2) Cornet, Viole, Flûte 8', Clairon (doux), Hautbois 8'.
- Pédale : Contrebasse 16' et 8', Timbales.

Girolamo (or Gerolamo) Barbieri (Piacenza 1808 - Piacenza 1871) is one of the most prolific Italian composers for organ from 19th c. Orphan in his youth, he could not receive lessons, and learnt music theory alone. He was appointed during several years as choirmaster in Caravaggio and then in Cremona. Then he comes back to Piacenza where he is elected as choirmaster of the cathedral. He becomes a disciple of famous Padre Davide, 17 years older than him, but his reputation is much lesser despite the many printed works.

The registration he suggests at the headline of this suonata is generally relevant for the organ of the Piacenza cathedral. This instrument was a real 16' Serassi (1818) with single 64-key manual (C₁-G₆), divided between B₃ and C₄.

Accessories : a free (Lombard) combination, Tiratutto drawing all stops of the Ripieno (diapasons chorus), percussions : banda turca, carillon, kettledrum (mis-tuned pipes sounding as a roll, denoted by ), and an octave coupler in the treble (terza mano)¹.

As usual, Barbieri allows the performer to adapt the registration to his taste, and according to the instrument resources. Translation adapted to non-divided keyboards:

- 1) 8' Principal, 8' Trumpet.
 - 2) Cornet, Viola, 8' Flute, Clairon (soft), 8' oboe.
- Pedal : 16' and 8' Double bass , Kettledrums.*

¹CALVI G.P. *Istruzioni teorico-pratiche per l'organo*, Milan 1833, réimp. anastat. Forni, Bologna 1972.

M. Bernard, Centre d'études organistiques.

Allegretto.

Pedali.

Measures 1-4 of the musical score. The treble staff features a melody with chords, marked *f* (forte) in measure 1, *p* (piano) in measure 3, and *f* in measure 4. The bass staff provides harmonic support with chords and some eighth-note patterns. A separate line for the pedals is shown at the bottom, consisting of a simple eighth-note bass line.

Measures 5-8 of the musical score. The treble staff continues the melodic line with chords, marked *p* in measure 6, *f* in measure 7, and *p* in measure 8. The bass staff maintains the harmonic accompaniment. The pedal line continues with its eighth-note pattern.

Measures 9-12 of the musical score. The treble staff shows a more active melodic line with eighth-note runs, marked *3^a mano* (third hand) in measure 10. The bass staff provides harmonic support. The pedal line continues with its eighth-note pattern.

Measures 13-16 of the musical score. The treble staff features a melodic line with some rests, marked *p* (piano) in measure 14. The bass staff provides harmonic support. The pedal line continues with its eighth-note pattern.

Measures 17-20 of the musical score. The treble staff continues the melodic line with chords and eighth notes. The bass staff provides harmonic support. The pedal line continues with its eighth-note pattern.

21

25

29

33

37

41

45

49

52

56

61

System 61-63: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a steady accompaniment of eighth-note chords. A third staff at the bottom contains a single melodic line.

64

System 64-66: Treble clef continues the melodic line. Bass clef continues the eighth-note chord accompaniment. The third staff continues its single melodic line.

67

System 67-69: Treble clef has a melodic line. Bass clef has a steady accompaniment of eighth-note chords. A third staff at the bottom contains a single melodic line. A forte (*f*) dynamic marking appears in the third measure of the bass clef.

70

System 70-73: Treble clef has a melodic line. Bass clef has a steady accompaniment of eighth-note chords. A third staff at the bottom contains a single melodic line. A forte (*f*) dynamic marking appears in the first measure of the bass clef.

74

System 74-76: Treble clef has a melodic line. Bass clef has a steady accompaniment of eighth-note chords. A third staff at the bottom contains a single melodic line.

77

80

84

87

90

93

96

99

102

105

Measures 105-107 of a musical score. The music is in 3/4 time and features a complex texture with multiple staves. The upper staves contain rapid, flowing melodic lines, while the lower staves provide a steady accompaniment of chords and single notes.

108

Measures 108-110 of a musical score. The music continues with a similar texture, featuring rapid melodic lines in the upper staves and a steady accompaniment in the lower staves.

111

Measures 111-113 of a musical score. The music continues with a similar texture, featuring rapid melodic lines in the upper staves and a steady accompaniment in the lower staves.

114

Measures 114-116 of a musical score. The music continues with a similar texture, featuring rapid melodic lines in the upper staves and a steady accompaniment in the lower staves. The final measure (116) includes a double bar line and a key signature change to E-flat major.

117

f *p* *f*

122

p *f* *p* *f* *p*

127

f *p* *f* *p* *f*

132

p *f* *f* *f* *f*

137

f *f* *f* *f* *f*

142

147

152

158

163

* D in the original