

Giovanni D'ANDREA

Sinfonia in DO

PER

ORGANO o PIANOFORTE

edited by Jean-Pierre Coulon

Adagio

The musical score is written for piano in common time (C). It begins with a tempo marking of **Adagio**. The first system (measures 1-4) features a right-hand melody with triplets and a sixteenth-note run, and a left-hand accompaniment of chords. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system (measures 5-8) continues the accompaniment with a *mf* dynamic and a *dolce* (sweet) marking. The third system (measures 9-12) shows a more active right-hand melody with triplets. The fourth system (measures 13-16) continues this pattern. The fifth system (measures 17-20) introduces a *p* (piano) dynamic in the right hand. The sixth system (measures 21-24) features a more complex right-hand melody with triplets. The seventh system (measures 25-28) continues the piece with a *p* dynamic. The tempo marking **Allegro** appears at the end of the second system. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings.

28

ff

31

34

37

41

mf

45

p

49

52

55

58

61

64

67

70

cresc - - - *a* - - - *poco* - - - *a* - - - *poco* *f*

73

f

77

f

80

ff

83

86

90

94...

p

98

102

sf *p*

105

109

112

115

f

118

System 118-120: Treble and bass staves. Treble staff has dense chordal textures. Bass staff has a steady eighth-note accompaniment.

121

System 121-123: Treble staff has some rests and moving lines. Bass staff continues the eighth-note accompaniment.

124

System 124-127: Treble staff has more active melodic lines. Bass staff continues the eighth-note accompaniment.

128

System 128-131: Treble staff has moving lines. Bass staff continues the eighth-note accompaniment. Dynamic marking *mf* is present.

132

System 132-135: Treble staff has some rests and moving lines. Bass staff continues the eighth-note accompaniment. Dynamic marking *p* is present.

136

System 136-138: Treble staff has some rests and moving lines. Bass staff continues the eighth-note accompaniment.

139

System 139-141: Treble staff has some rests and moving lines. Bass staff continues the eighth-note accompaniment.

142

145

148

151

155

cresc - - - *a* - - - *poco* - - -

159

- - *a* - - - *poco* - - - *mf*

163

f

166

ff

169

172

175

179

184

189

Notice

Complètement inconnu, **Giovanni d'Andrea** est absent du répertoire Pazdirek, n'apparaît qu'une fois dans le catalogue de son éditeur Martinenghi (Milan), et ne figure pas chez d'autres éditeurs. Son activité se situe vraisemblablement au milieu du XIXe siècle et dans la région de Milan. L'édition de cette œuvre remonte aux premières années de l'activité de Martinenghi, c'est-à-dire à la fin des années 1850.

La *Sinfonia* pour orgue en un mouvement est un genre musical mis à la mode en Italie par le célèbre Padre Davide da Bergamo (1791 - 1863), grand admirateur de Rossini. Toutes les pièces de ce type se calquent sur le modèle de l'ouverture d'opéra, particulièrement bien illustrée par Rossini. Ici le schéma est simple : introduction, puis deux thèmes reliés par un développement et un pont sont exposés successivement. Suit un authentique *crescendo* de type rossinien : quatre phases de quatre mesures, puis entrée des anches graves sur huit mesures avec reprise. Les deux thèmes sont ensuite repris dans le ton principal, séparés par un bref épisode dans le relatif mineur, et leur succède le *crescendo* rossinien comme précédemment, mais dans le ton principal, et enfin une coda.

Le compositeur a sans nul doute réduit ses moyens d'expression, de même qu'il n'a pas donné d'indications de registration, afin de s'adapter à la collection de « moyenne difficulté » pour l'orgue, le piano et même l'harmonium de 4 octaves (Fa-fa), imposée par l'éditeur. L'exécutant moderne devra donc écouter attentivement l'ouverture de *La Gazza Ladra* (La Pie Voleuse) et celle du *Barbiere di Siviglia* afin de s'en inspirer. C'est particulièrement nécessaire pour exécuter correctement le fameux *crescendo* avec ses phases en carrures.

Giovanni d'Andrea, *totally unknown, absent from the Pazdirek's catalog, shows up only once in the catalog of his publisher Martinenghi (Milan), and is absent from other publishers. His activity probably takes place mid 19th C. around Milan. The edition of this piece goes back to the first years of Martinenghi's activity, i.e. in the late 1850's.*

The Sinfonia for organ, in one movement, is a musical genre made popular in Italy by famous Padre Davide da Bergamo (1791-1863), great admirer of Rossini. All pieces of this type reproduce the model of opera overture well illustrated by Rossini. Here, the scheme is simple: introduction, then two themes linked with a development and a bridge are successively shown. A Rossinian crescendo follows: 4 phases of 4 measures with a repeat sign, then entering of the bass reed stops. Both themes show up again in the relative minor key, followed by the rossinian crescendo again, but in the main key, and a coda.

The composer undoubtedly reduced his means of expression, same as he did not provide registrations, to conform to the collection of "intermediate level" for organ, piano, and even four-octave harmonium (F-F) required by the editor. The modern performer should then listen to the Gazza Ladra (the Thieving Magpie) overture, or the Barbiere di Siviglia overture to get inspiration thereof. This is especially necessary to correctly perform the famous crescendo with its phases of four measures.

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