

# **Gaetano AMADEO**

(1824 - 1893)

## **QUATRE PIÈCES POUR ORGUE**

**Transcription et révision de Jean-Pierre Coulon**

d'après les manuscrits autographes conservés à la

bibliothèque du conservatoire de Nice.

**Notice de Michelle Bernard**

# Offertoire

Moderato

Musical score for Offertoire, Moderato, featuring two staves (treble and bass). The score consists of eight systems of music, numbered 1 through 23.

**System 1:** Treble staff starts with a forte dynamic (f), followed by a measure of rests. Bass staff starts with a forte dynamic (f). Dynamic (p) and marking *oboe [sic]* are indicated. Measure 3 begins with a bass note. Measure 4 ends with a bass note. Measure 5 begins with a treble note.

**System 2:** Treble staff continues with eighth-note patterns. Bass staff starts with a bass note. Measure 6 ends with a bass note. Measure 7 begins with a treble note.

**System 3:** Treble staff starts with a bass note. Bass staff starts with a bass note. Measure 8 ends with a bass note. Measure 9 begins with a treble note.

**System 4:** Treble staff starts with a bass note. Bass staff starts with a bass note. Measure 10 ends with a bass note. Measure 11 begins with a treble note.

**System 5:** Treble staff starts with a bass note. Bass staff starts with a bass note. Measure 12 ends with a bass note. Measure 13 begins with a treble note.

**System 6:** Treble staff starts with a bass note. Bass staff starts with a bass note. Measure 14 ends with a bass note. Measure 15 begins with a treble note.

**System 7:** Treble staff starts with a bass note. Bass staff starts with a bass note. Measure 16 ends with a bass note. Measure 17 begins with a treble note.

**System 8:** Treble staff starts with a bass note. Bass staff starts with a bass note. Measure 18 ends with a bass note. Measure 19 begins with a treble note.

**System 9:** Treble staff starts with a bass note. Bass staff starts with a bass note. Measure 20 ends with a bass note. Measure 21 begins with a treble note.

**System 10:** Treble staff starts with a bass note. Bass staff starts with a bass note. Measure 22 ends with a bass note. Measure 23 begins with a treble note.

27

31

35

38

41

44

48

53

*p oboè*

57

60

64

*rall.*    *a tempo*    *oboe*

68

72

*f*

76

# Elévation

Musical score for 'Elévation' (Quatre pièces, Op. 11, No. 4) by G. Amadeo. The score consists of eight staves of music, each with a key signature of one sharp (F#). The time signature varies between common time (indicated by '8') and 6/8.

The score includes the following markings:

- Measure 1: Dynamics 'p' and 'oboè' (oboe).
- Measure 14: Measure number '14'.
- Measure 18: Measure number '18'.
- Measure 22: Measure number '22'.
- Measure 26: Measure number '26'.

The music features various instruments, including oboe, piano, and strings, with dynamic markings such as piano (p), forte (f), and sforzando (sf). The score concludes with a final measure ending on a sharp note.

# Postcommunio [sic]

Allegretto non tanto

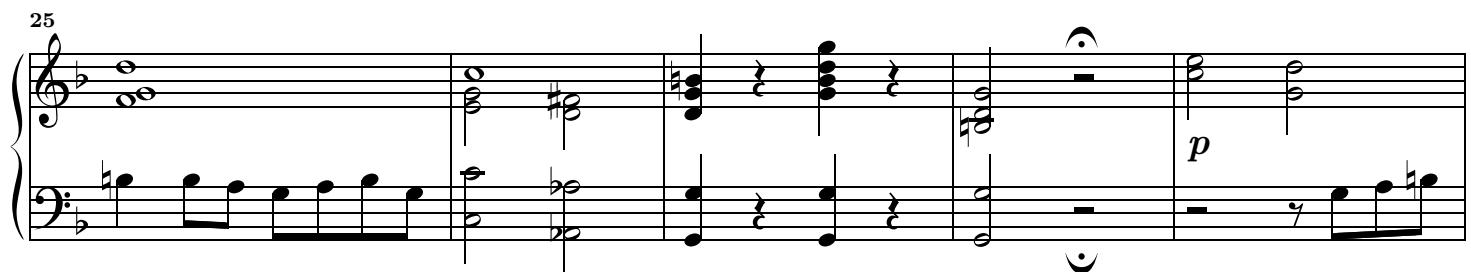
The musical score consists of five staves of music, each with a treble clef and a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers 1 through 18 are marked above the staves. The first staff begins with a dynamic 'p' (piano). The second staff starts with a bass note followed by eighth-note chords. The third staff features eighth-note patterns. The fourth staff includes a bass line with sustained notes. The fifth staff concludes the piece with a final cadence.

21



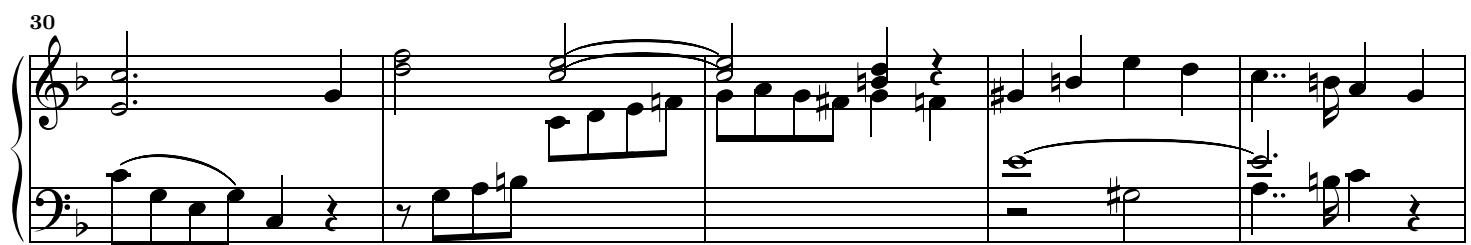
Musical score page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature changes from one sharp to two sharps. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them.

25



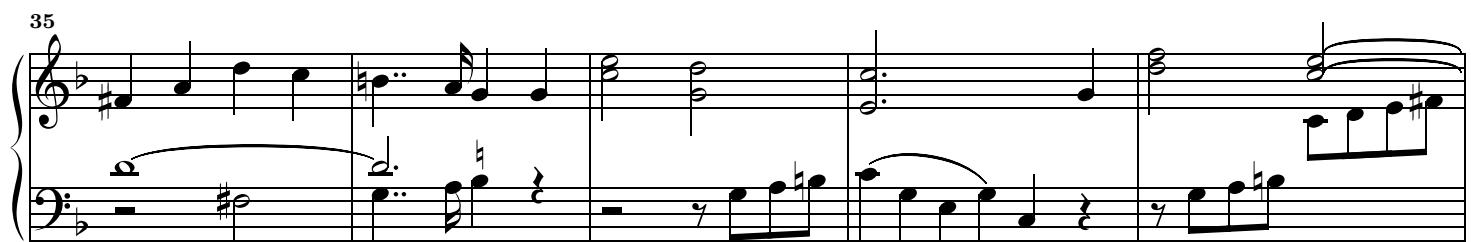
Musical score page 2. The top staff shows a series of eighth-note pairs followed by a measure of rests. The bottom staff shows eighth-note pairs. A dynamic marking "p" (piano) is placed above the bottom staff.

30



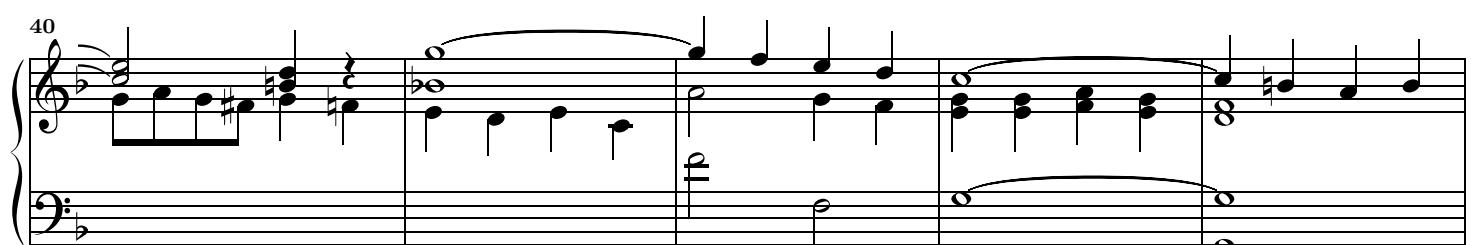
Musical score page 3. The top staff has a dotted half note followed by a measure of eighth-note pairs. The bottom staff has a measure of rests followed by eighth-note pairs.

35



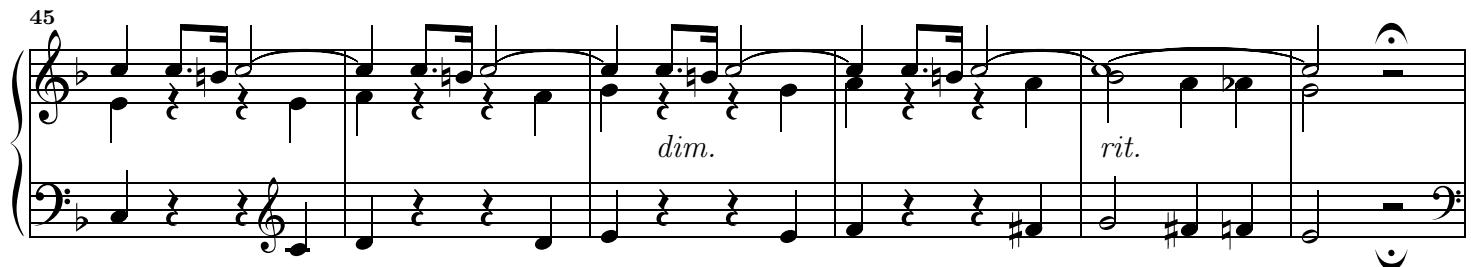
Musical score page 4. The top staff has a dotted half note followed by a measure of eighth-note pairs. The bottom staff has a measure of rests followed by eighth-note pairs.

40



Musical score page 5. The top staff has a dotted half note followed by a measure of eighth-note pairs. The bottom staff has a measure of rests followed by eighth-note pairs.

45



Musical score page 6. The top staff has a dotted half note followed by a measure of eighth-note pairs. The bottom staff has a measure of rests followed by eighth-note pairs. Dynamic markings "dim." and "rit." are placed below the staves.

51

*1° tempo*    *oboe*

54

57

61

65

69

# Offertoire

Andante genre Pastorale

The musical score consists of eight staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by the number 8). The score is divided into measures numbered 1 through 34.

- Measure 1:** The first staff features a melodic line for "Voix Humaine et flûte" (piano dynamic, marked "ped.") and a harmonic line for "Hautbois".
- Measure 6:** The second staff shows chords for "Trompette" and "G.O.". The third staff continues the harmonic line for "Hautbois".
- Measure 12:** The fourth staff shows chords for "Gambe et Prestant". The fifth staff continues the harmonic line for "Hautbois".
- Measure 18:** The sixth staff shows chords for "Hautbois" and "Flûte". The seventh staff continues the harmonic line for "Hautbois".
- Measure 23:** The eighth staff shows chords for "G.O.". The ninth staff continues the harmonic line for "Hautbois".
- Measure 28:** The tenth staff shows chords for "Hautbois" and "Flûte". The eleventh staff continues the harmonic line for "Hautbois".
- Measure 34:** The twelfth staff shows chords for "Hautbois" and "Flûte".

Dynamic markings include *p* (piano), *ped.* (pedal), and *G.O.* (Glockenspiel).

39

43

47

51

56

62

67

72

76

80

84

88

92

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<sup>er</sup> juin 1848, juste après l'inauguration de l'orgue de Joseph Callinet. Il occupe cette charge jusqu'en juillet 1861 et ne connaît 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. Lingiardi.

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'Elévation et le Postcommunio sont des manuscrits extraits d'un dossier portant la suscription autographe : *Sonate per Organo / Composte dal M° 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° 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<sup>e</sup> 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 Avril, 8th 1893. His reputation resulted into an entry in biographic dictionnaries, 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 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. Lingiardi 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° 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 “oboe”, 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° 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.