

G. P. GALLONI

TRE VERSETTI in MI MINORE

edited by Jean-Pierre Coulon

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Notice

Giuseppe Prospero GALLONI est né à Piacenza (près de Milan) en 1811 et y mourut en 1896. Il fut organiste de la cathédrale de cette ville et ami du célèbre organiste et compositeur Padre Davide da Bergamo, titulaire de l'orgue des Franciscains à Piacenza. C'est lui qui publia la première biographie de ce maître aussitôt après sa mort, en 1863.

Ajoutant les œuvres de G. Barbieri (1808-1871), organiste de St. Protaso et compositeur très fécond, on peut estimer que plus du tiers de la musique religieuse imprimée italienne des années 1830-1860 fut produite par ces trois organistes de Piacenza.

Galloni n'a rien laissé pour la scène lyrique. Il publia chez des éditeurs piémontais et milanais de nombreuses pièces de musique religieuse, des œuvres pour voix, pour piano, divers instruments, ainsi que de la musique de danse.

Ces trois versets, d'écriture pianistique mais qui sonnent bien sur l'orgue, ont été édités sous le n° 1284 par un éditeur assez peu productif, Luigi Bertuzzi. Ils peuvent être datés du début des années 1840.

Giuseppe Prospero GALLONI was born 1811 in Piacenza (near Milano) and died there 1896. He was organist of the cathedral of this city and friend of the famous organist et composer Padre Davide da Bergamo, titular of the Franciscans' organ at Piacenza. He published the first biography of this master right afted his death 1863.

By including the works of G. Barbieri (1808-1871), organist at St. Protaso and very productive composer, it can be estimated that more than a third of the printed Italian church music of years 1830-1860 issued from these three organists of Piacenza.

Galloni did not write for lyric scene. He brough out many pieces of church music, some works for voice, piano, various instruments and dance music edited by Piemontese and Minanese publishers.

These three verses seem somewhat pianistic, but sound well at organ, and were brought out under #1284 by a rather low productive publisher, Luigi Bertuzzi. They can be dated from the early 1840's.

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Moderato.

Nº1

p *staccato il basso*

5

1. 2.

sf *sf*

9

p

14

18

22

27

sf sf p ff

Allegretto

Nº2

mf

Musical notation for measures 1-4. The piece is in G major (one sharp) and common time (C). The tempo is marked 'Allegretto'. The dynamic is 'mf'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

5

dol.

Musical notation for measures 5-8. The right hand continues with a melodic line, and the left hand features a more active bass line. A 'dol.' (dolce) marking appears in measure 8, indicating a change in articulation.

9

Musical notation for measures 9-12. The right hand has a more intricate melodic pattern with slurs and accents. The left hand continues with a steady accompaniment.

13

Musical notation for measures 13-15. The right hand features a series of slurs and accents, creating a sense of forward motion. The left hand provides a consistent harmonic support.

16

Musical notation for measures 16-19. The right hand has a more rhythmic and melodic line with slurs. The left hand continues with a steady accompaniment.

20

f

Musical notation for measures 20-23. The right hand features a melodic line with slurs and accents. The left hand has a more active bass line with slurs and accents. A 'f' (forte) marking appears in measure 20, indicating a change in dynamics. Triplet markings (3) are present in measures 21 and 23.

23

dol.

This system contains measures 23 to 26. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. A *dol.* (dolce) marking is present in measure 24.

27

f

This system contains measures 27 to 30. The right hand continues the melodic line, and the left hand has a more active accompaniment. A forte (*f*) marking is present in measure 28.

Allegro comodo

Nº3

f *p*

This system contains measures 31 to 34. The tempo is marked *Allegro comodo*. The right hand has a melodic line, and the left hand features a steady accompaniment of chords. Dynamics *f* and *p* are indicated.

5

f *p* *dol.*

This system contains measures 35 to 38. The right hand has a melodic line, and the left hand has a steady accompaniment. Dynamics *f*, *p*, and *dol.* are indicated.

9

This system contains measures 39 to 42. The right hand has a melodic line, and the left hand has a steady accompaniment.

13

This system contains measures 43 to 46. The right hand has a melodic line, and the left hand has a steady accompaniment.

17

22

26

30

34

38