GIUSEPPE GARIBALDI

(1819 - 1908)

VERSETTI PER ORGANO

Transcription et révision de Jean-Pierre Coulon

d'après le manuscrit de la collection Michelle Bernard.

Notice de Michelle Bernard

http://imslp.org

NOTICE.

Non, le héros de la libération de l'Italie n'était pas organiste ! Mais notre compositeur était peut-être un lointain cousin, car à Cipressa, son village natal près de San Remo (Ligurie), près du tiers des familles se nommaient Garibaldi. Notre Giuseppe est né en 1819 (le registre contenant son acte de naissance a disparu) et mort à Cipressa le 25 mai 1908. Il menait une double vie : propriétaire agricole aisé et organiste-pianiste. Le dimanche matin, il jouait de l'orgue dans deux églises voisines et dirigeait quelques chanteurs. L'après-midi et le soir, il faisait danser les noces et les bals. Il ne devait pas trop abîmer ses mains en travaillant la terre. Il avait un fils, Giovanni Battista (1862-1938), qui lui succéda comme organiste de Cipressa.

J'ai eu la chance d'acheter sa bibliothèque musicale à son petit-fils Alfredo (1924-1988), qui n'était pas musicien. Ce fonds a fait l'objet d'un article (en français) : «Le répertoire d'un organiste de campagne» paru dans la revue «*Organi Liguri*» N°1, 2004, pp 107-122, (Agorà edizioni, Sarzana). Il comprend 234 fascicules imprimés et 22 fascicules manuscrits. La majorité des pièces pour orgue du XIXe italien transcrites et éditées par J.-P. Coulon sur le site `http://imslp.org` sont extraites de ce fonds. Il contient aussi beaucoup de pièces de variétés pour piano seul et piano et chant. Les manuscrits sont presque tous des copies de pièces d'auteurs indiqués et des transcriptions d'opéras. Un seul présente un caractère original et est signé «G.Gi», c'est celui que nous reproduisons ici. Son intérêt est plus documentaire que musical : c'est le reflet du goût de l'époque. Les mélodies sont gaies et entraînantes avec des réminiscences opéristiques, comme dans la pièce p.19.

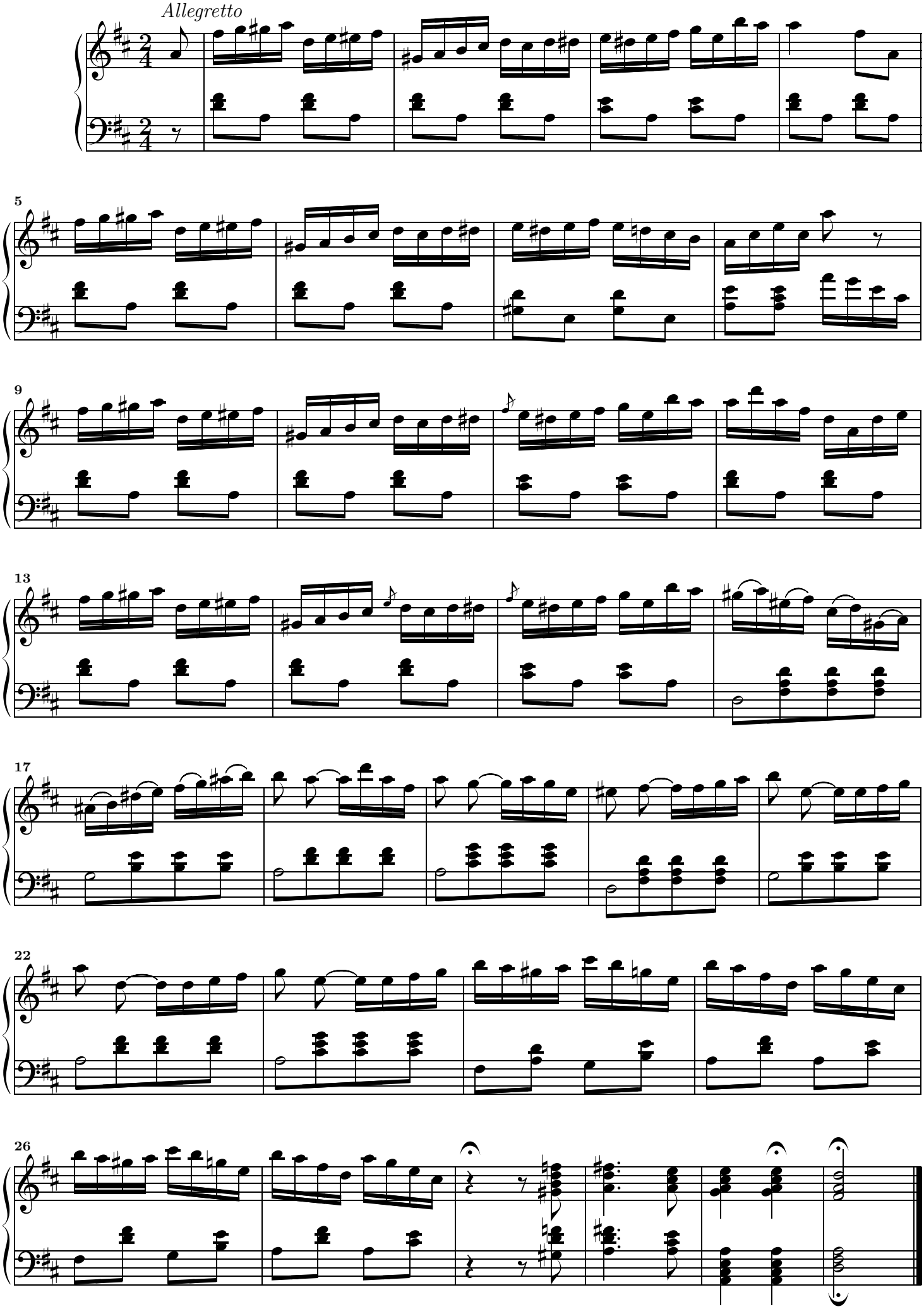
Il s'agit de *Versetti* en *ré* majeur, faciles, longs de 20 à 30 mesures environ, sans indication de registration sauf deux exceptions. La graphie est aisée, soignée, sans ratures, on pourrait croire que c'est la copie d'un brouillon. Les nombreuses fautes d'harmonie et maladresses d'écriture n'en sont que plus évidentes. G. Garibaldi avait dû ressentir l'insuffisance de son instruction musicale, due à son père ou à un autre musicien, car on trouve dans son fonds cinq traités d'harmonie parus à Milan dans la première moitié du XIXe, dont le célèbre ouvrage de Reicha et la «*Grammatica ragionata della Musica*» de M. Balbi. Malheureusement, il n'en a pas tiré profit. Afin de conserver l'aspect de témoignage d'un niveau culturel, nous n'avons effectué aucune correction, laissant à l'exécutant le soin d'arranger ce qui heurte une oreille mieux éduquée que celle de notre campagnard.

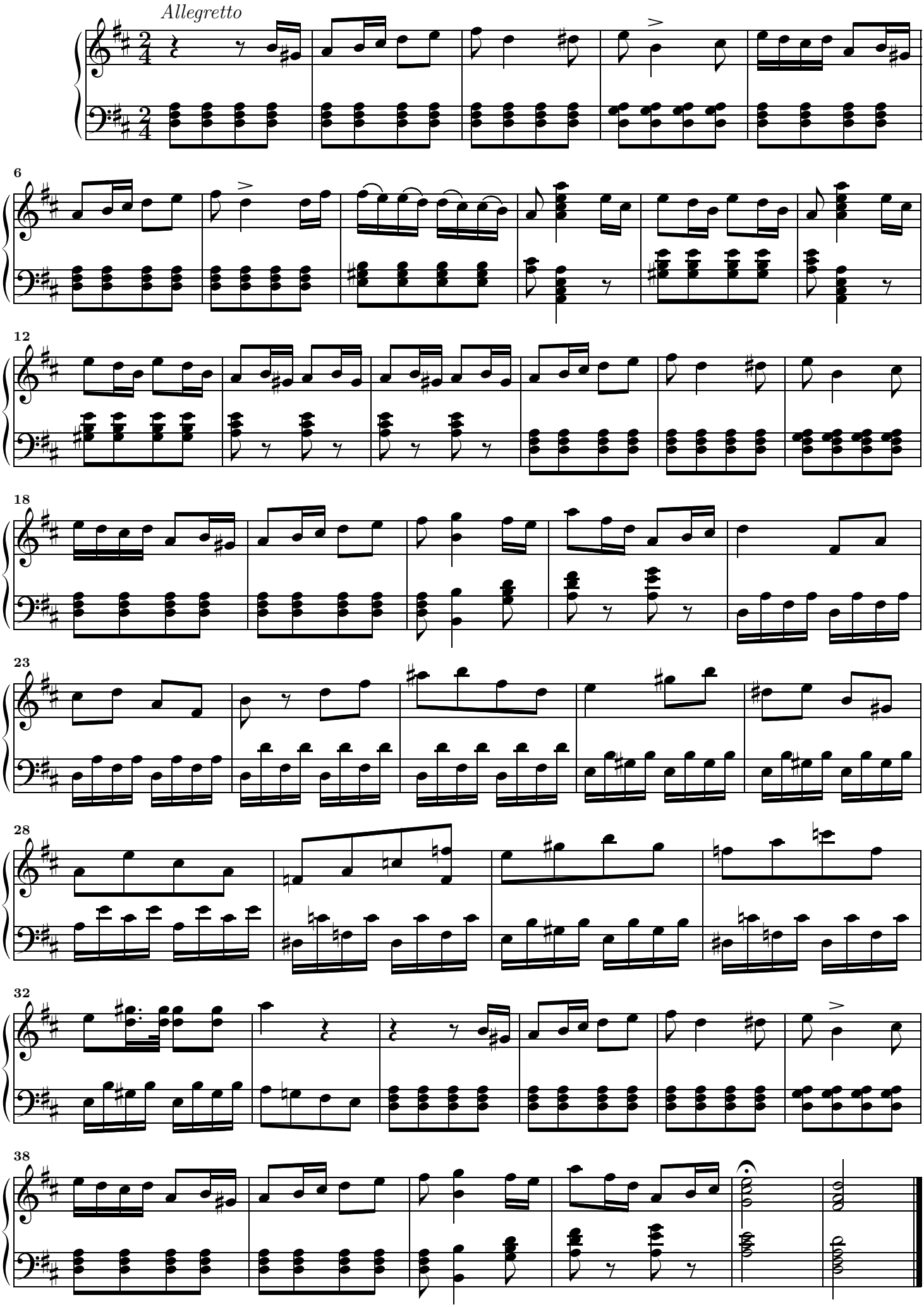
Of course, the hero of Italian liberation was not an organist! But perharps our composer was a far cousin because at Cipressa, his birth village near San Remo, Riviera, about a third of the families were named Garibaldi. Our Giuseppe was born 1819 (his birth certificate has disappeared) and died at Cipressa 25/05/1908. He ran a double life: well-off landowner and organist-pianist. On Sunday morning he used to play organ in two neighbouring churches and conducted a few singers. In the afternoon and evening he would play dance music in marriages and balls. It is unlikely that farm labour would hurt his hands. He had a son, Giovanni Battista (1862-1938), who succeeded him as organist at Cipressa.

I had the lucky opportunity to buy his music library from his grandson Alfredo (1924-1988) who was not a musician. This collection of scores was commented in a paper: "Le répertoire d'un organiste de campagne" published in the *Organi Liguri* review, N°1, 2004, pp 107-122, (Agorà edizioni, Sarzana). It consists of 234 printed scores and 22 manuscript scores. Most 19th-century Italian pieces retypeset by J.P.Coulon for `http://imslp` are part of this collection. It also includes many salon pieces for piano. Almost all manuscripts are copies of specified composers' pieces and opera transcriptions. Only one shows an original character and bears the ***G.Gi*** signature. We have retypeset this very one. Its interest is more documentary than musical: it reflects the taste of the time. The melodies are merry and stirring, and with some operatic remembrances as in piece p.19.

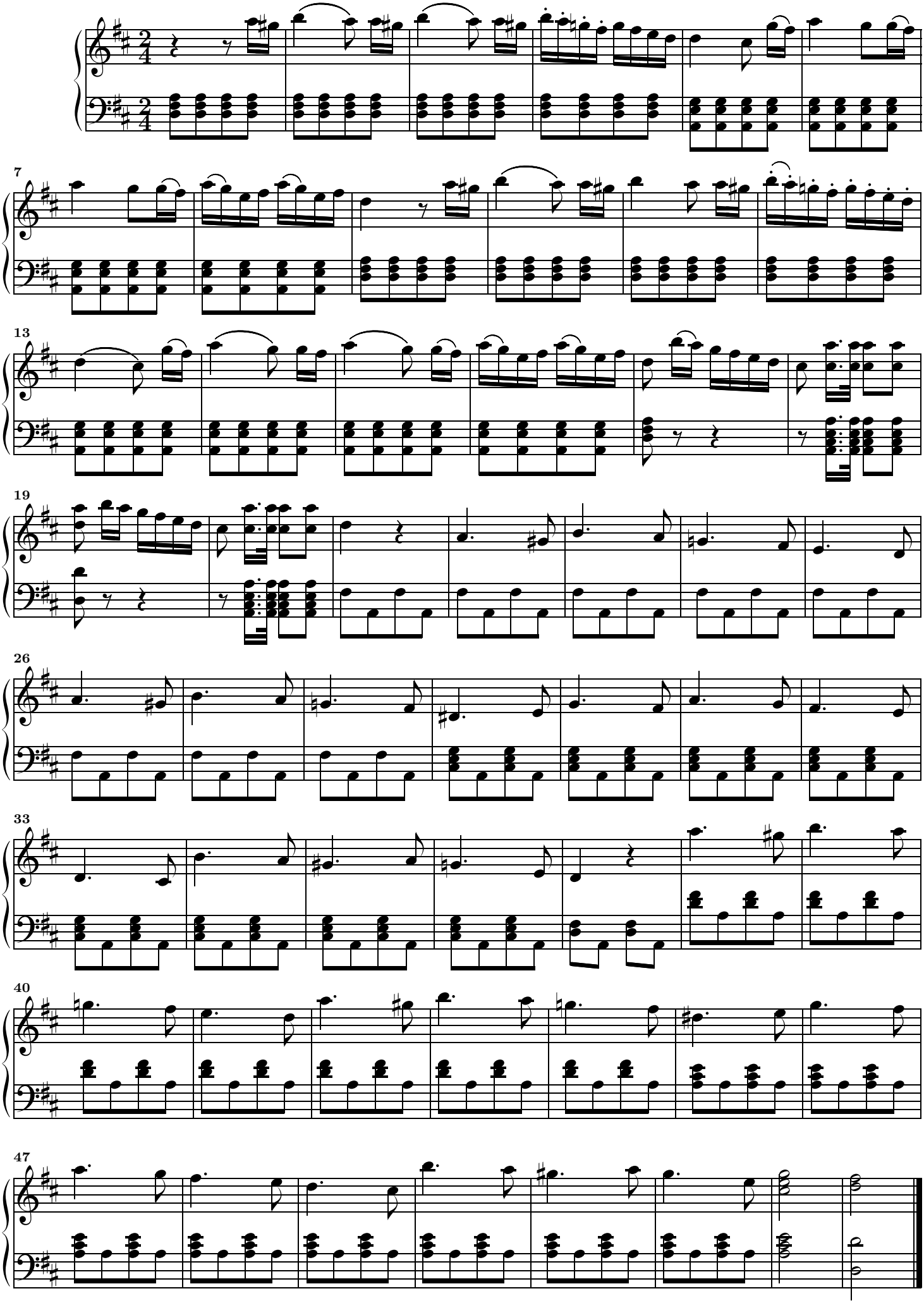
It consists of easy *Versetti* in D major, about 20-30-bar long, without any specified registration except two of them. The handwriting is neat and has no scratches. It seems copied from a draft. This makes harmony mistakes and musical clumsinesses more evident. G.Garibaldi must have suffered from the limits of the musical instruction he obtained from his father or another musician because his collection includes five harmony treatises published in Milan in the first half of 19th century, among which the famous Reicha's treatise and M.Balbi's *Grammatica ragionata della Musica*. Unfortunately he did not benefit from this. In order to preserve the testimony of a cultural level we made no correction, leaving the task of correcting what offends an ear better educated than our countryman's to the performer.

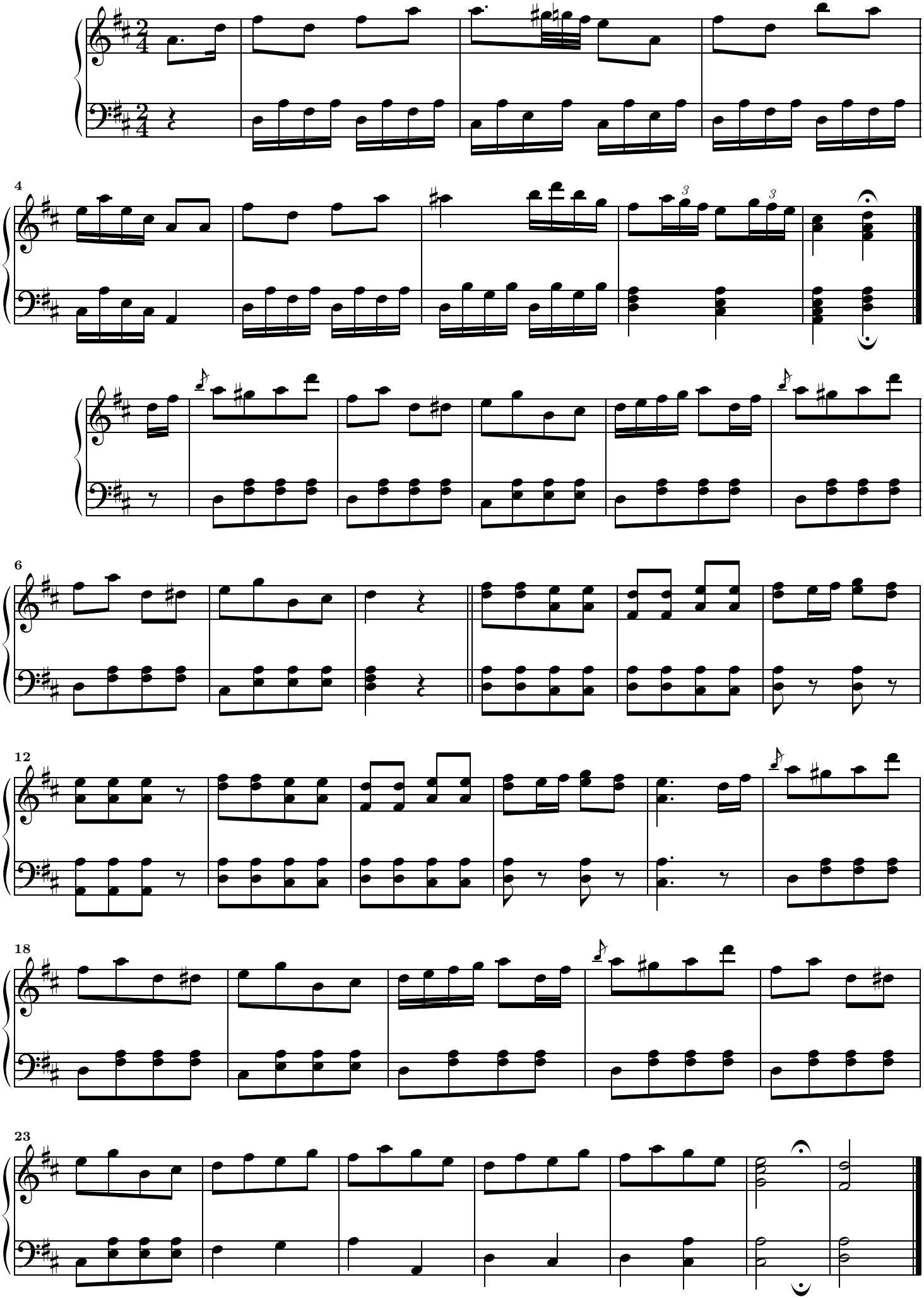
M. Bernard, Centre d'études Organistiques.


Allegretto
5
9
13
17
22
26



G.Garibaldi, *Versetti*, downloaded from http://imslp.org





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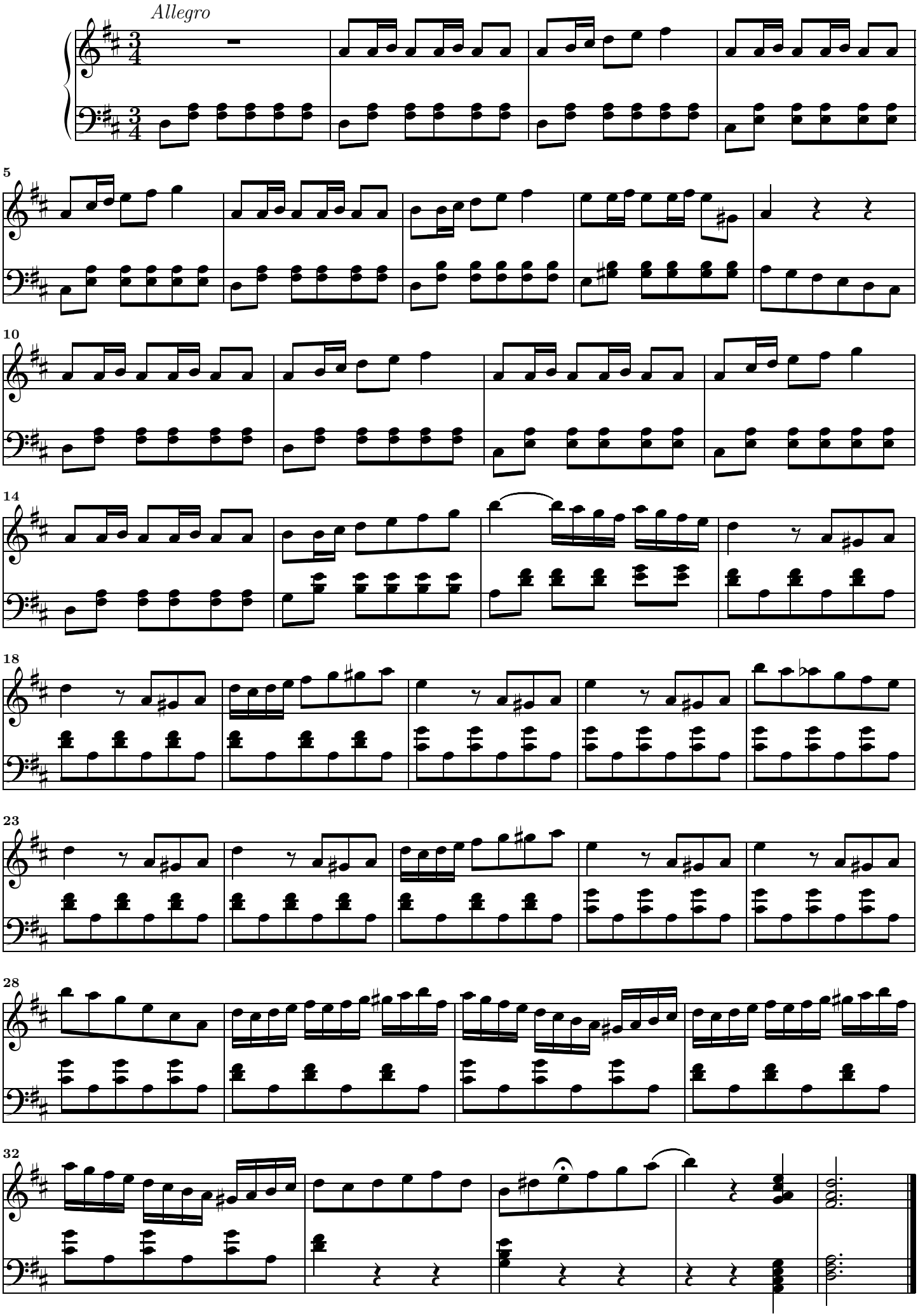
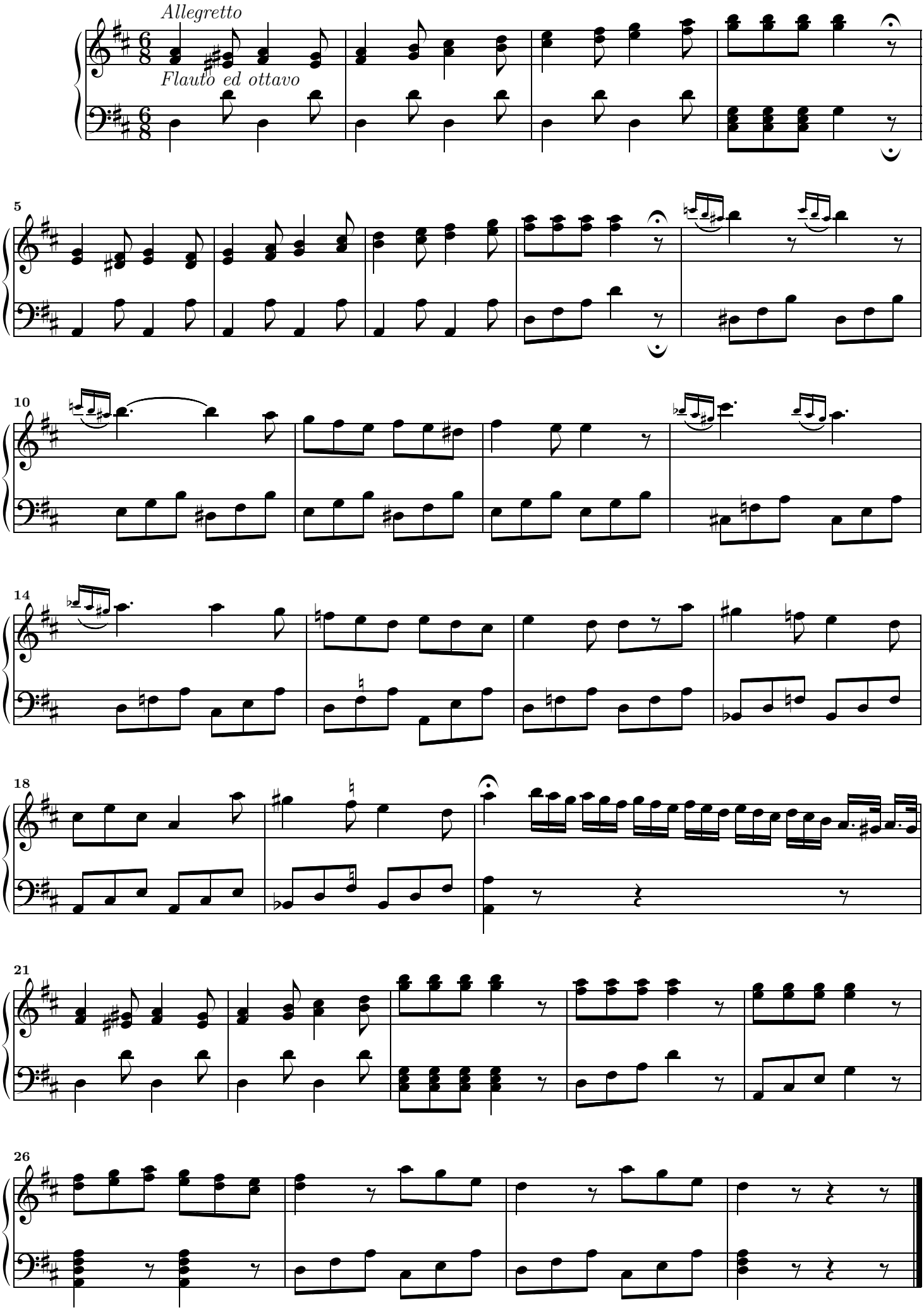
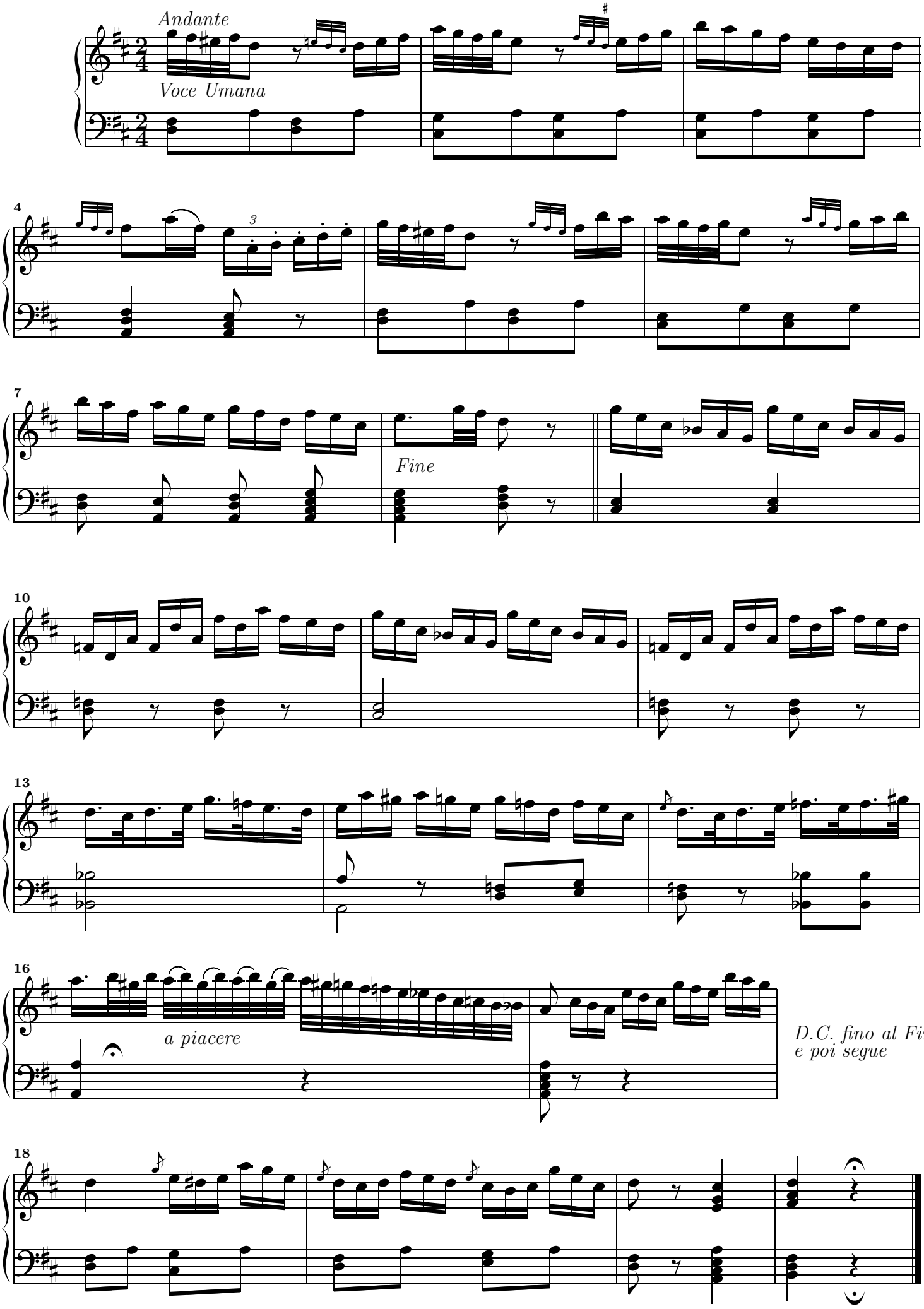
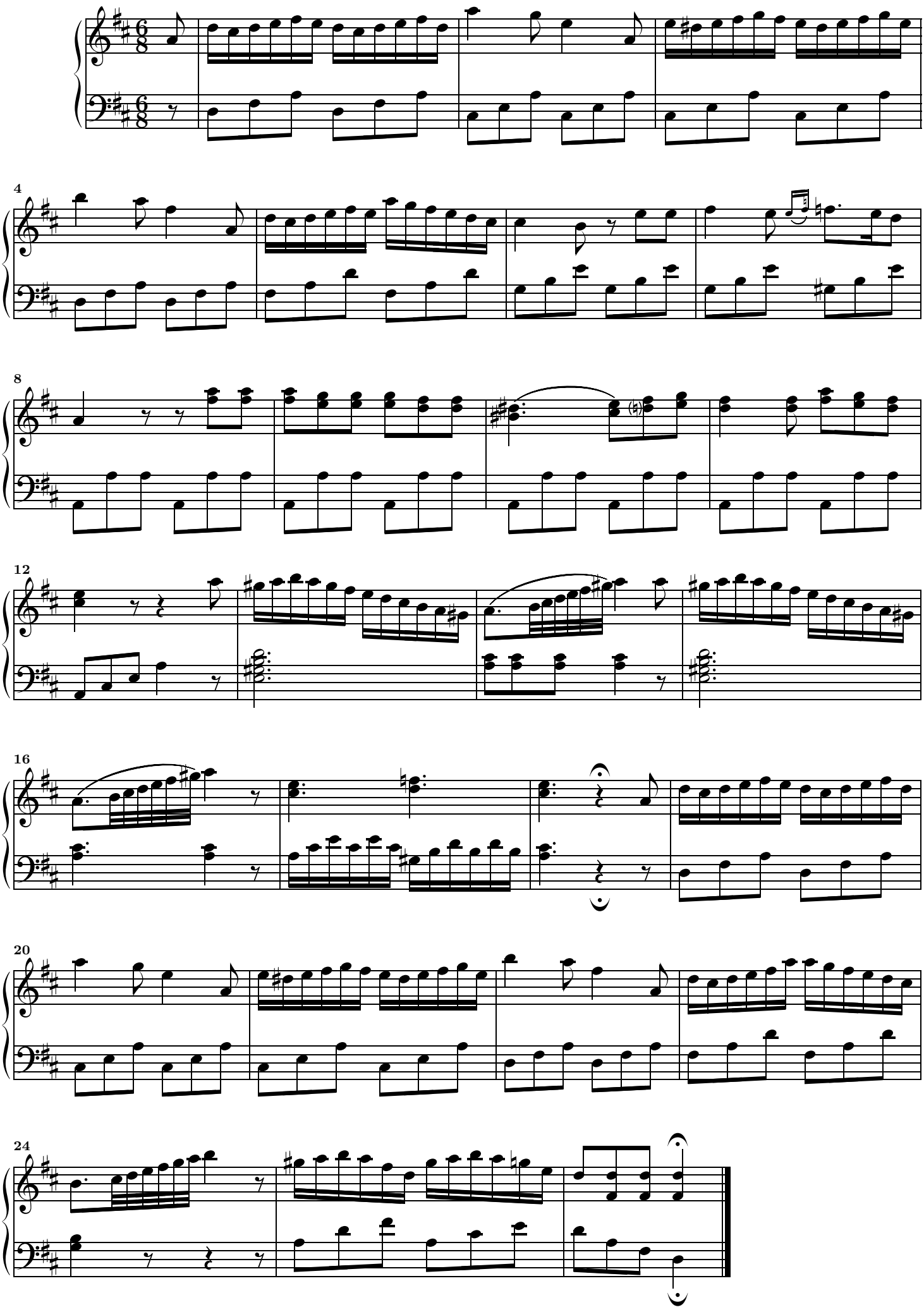

Allegro
5
10
14
18
23
28
32

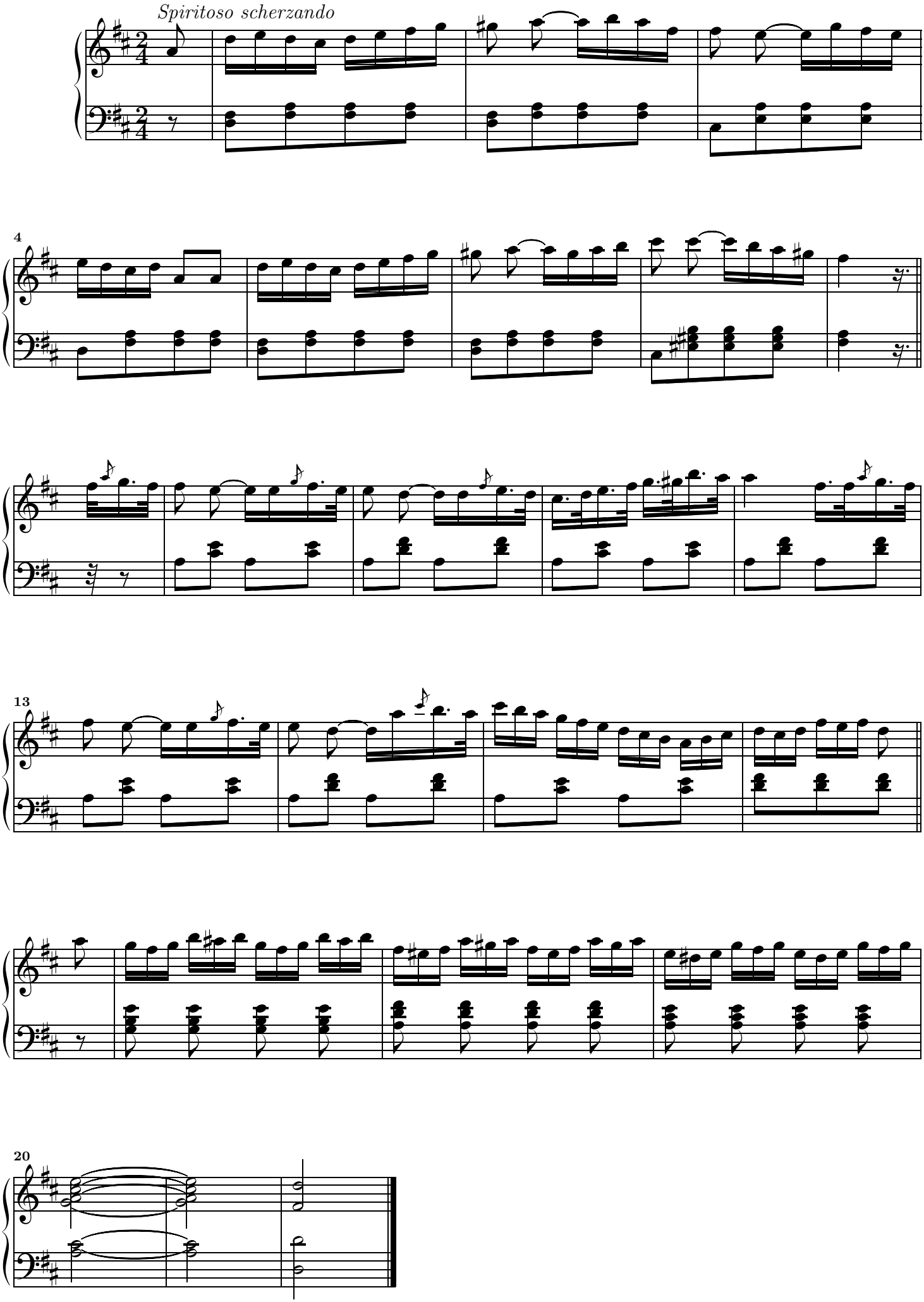


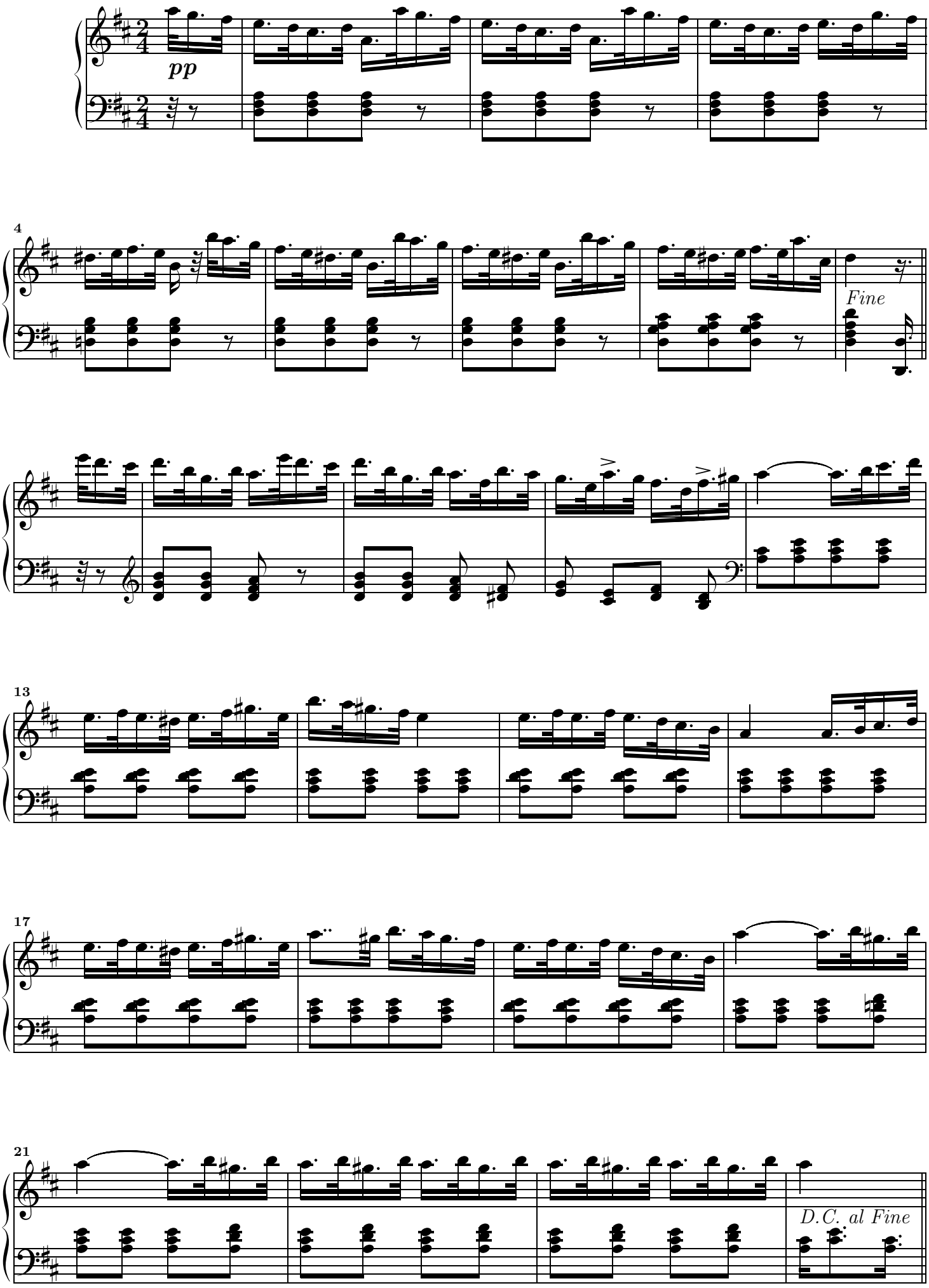
G.Garibaldi, *Versetti*, downloaded from `http://imslp.org`


Andante
Voce Umana
4
3
7
Fine
10
13
16
a piacere
D.C. fino al Fine
e poi segue
18

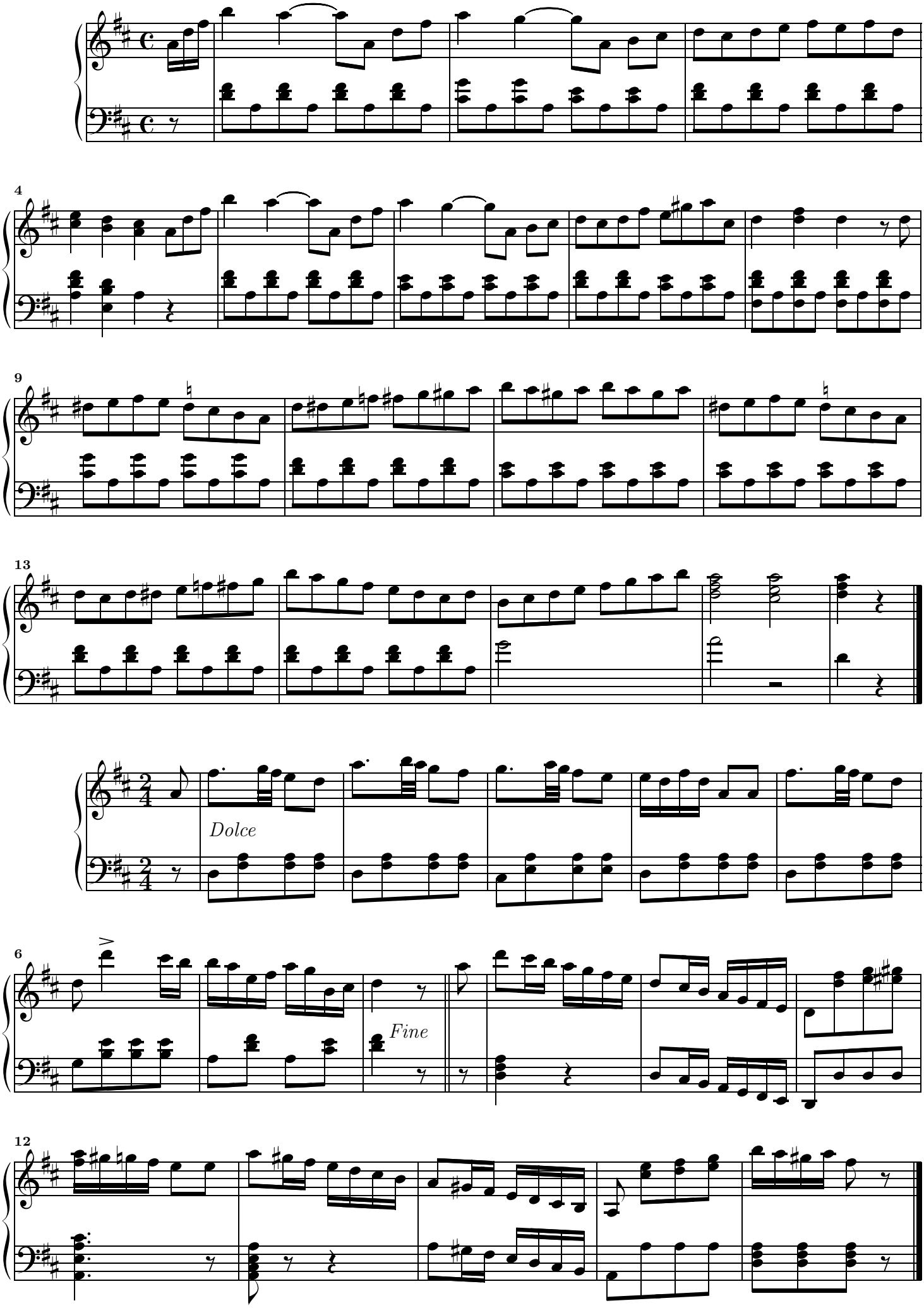


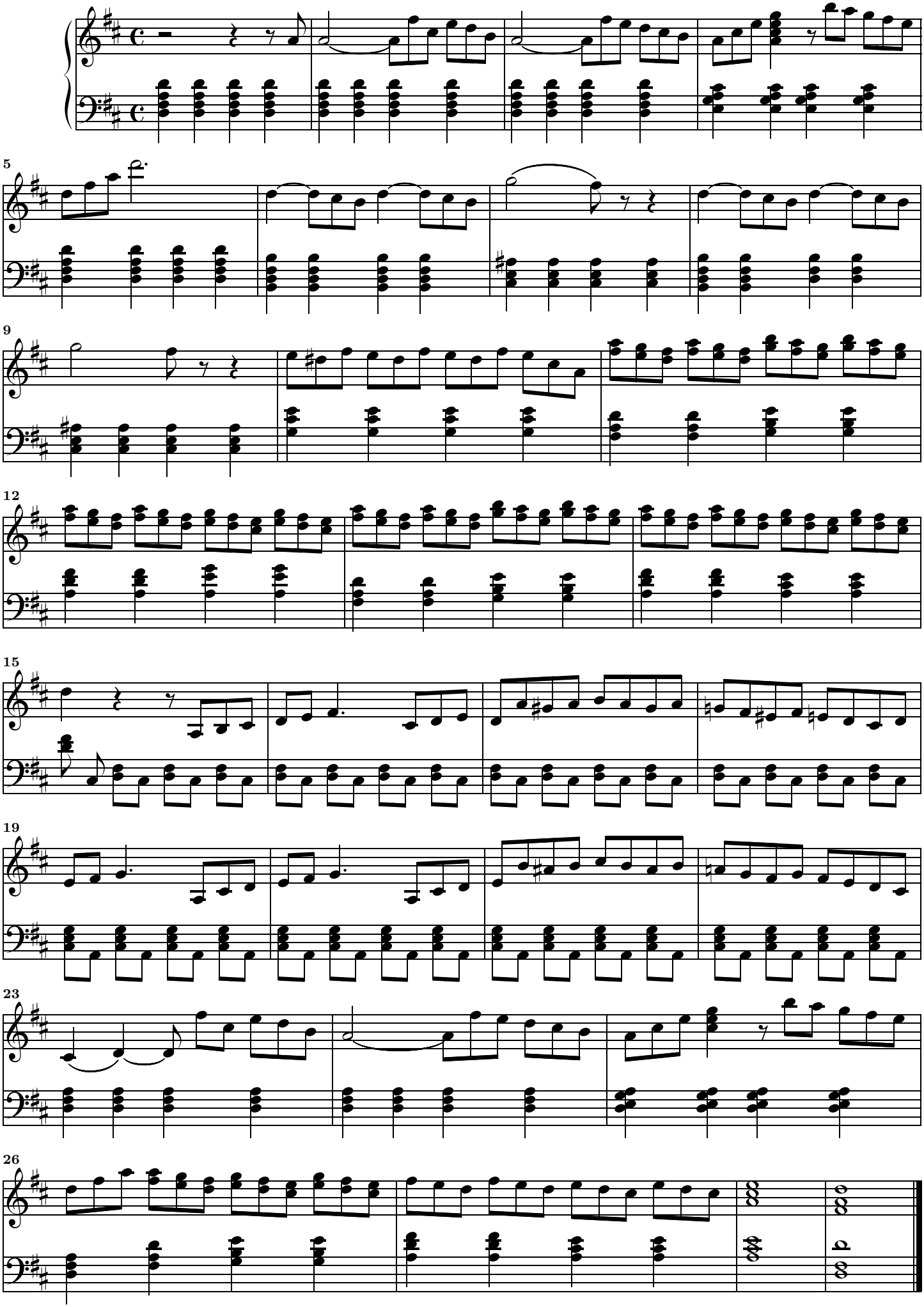
G.Garibaldi, *Versetti*, downloaded from http://imslp.org


Spiritoso scherzando
4
13
20

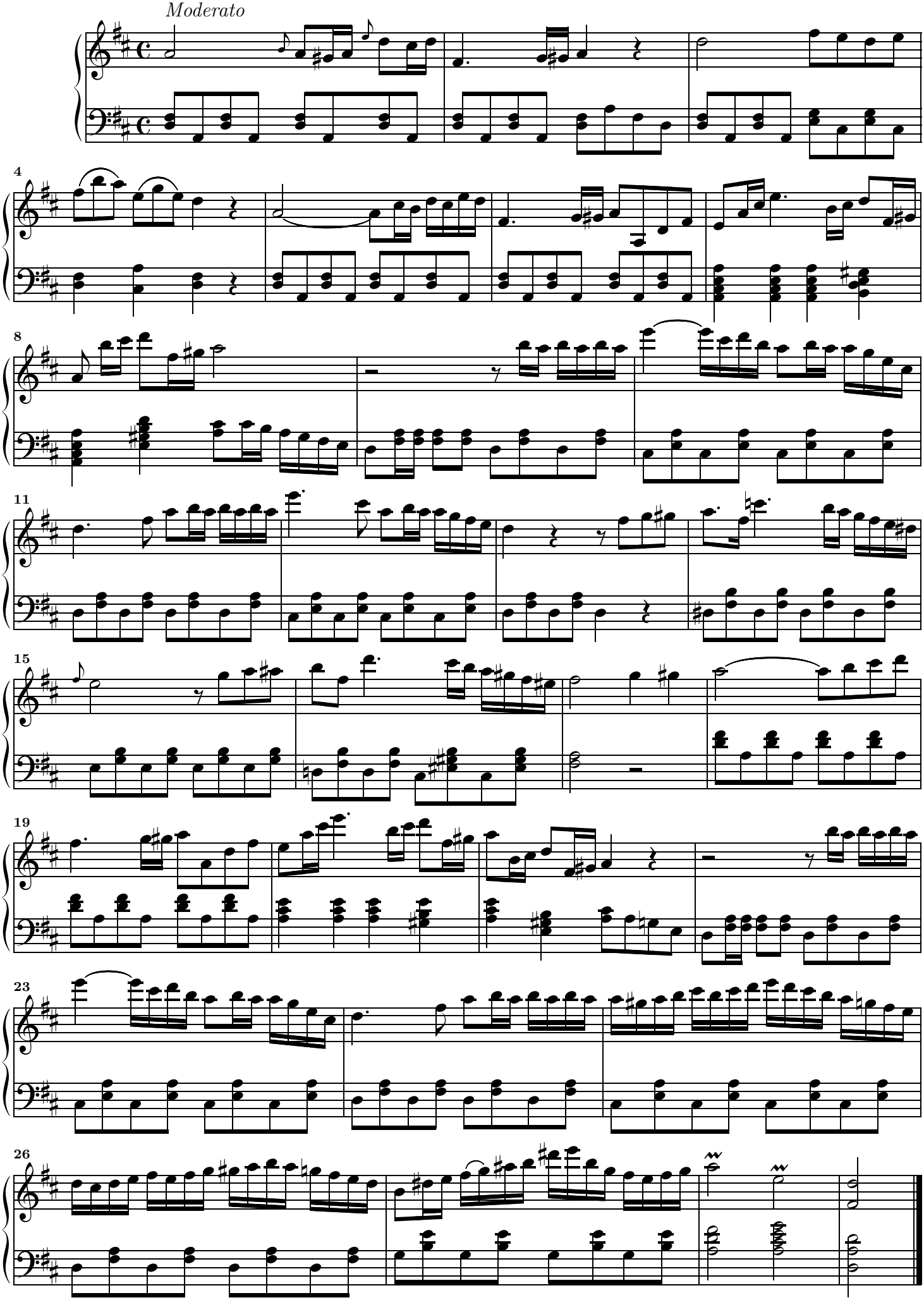


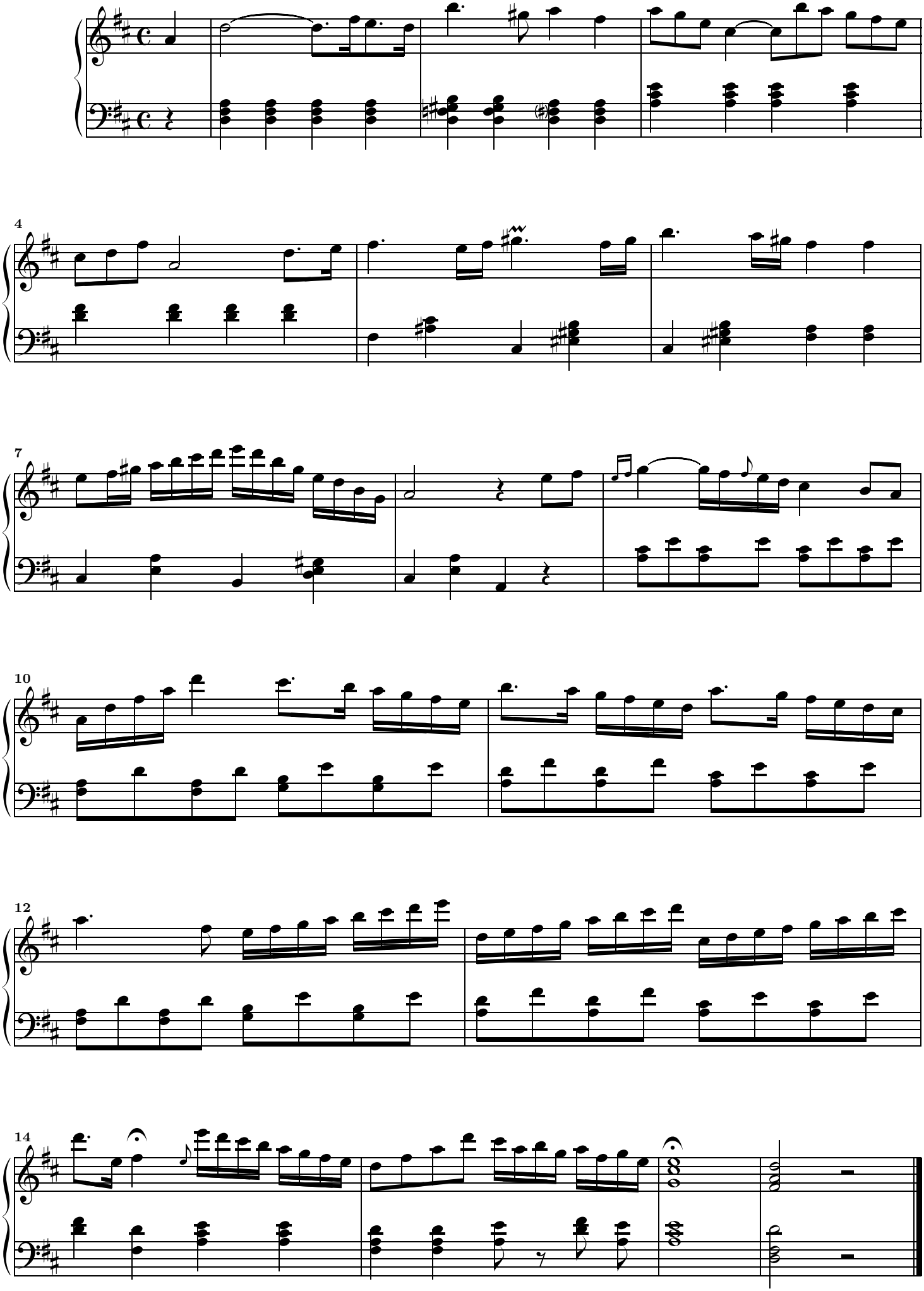
G.Garibaldi, *Versetti*, downloaded from `http://imslp.org`


4
9
13
Dolce
6
Fine
12



G.Garibaldi, *Versetti*, downloaded from http://imslp.org


Moderato
4
8
11
15
19
23
26



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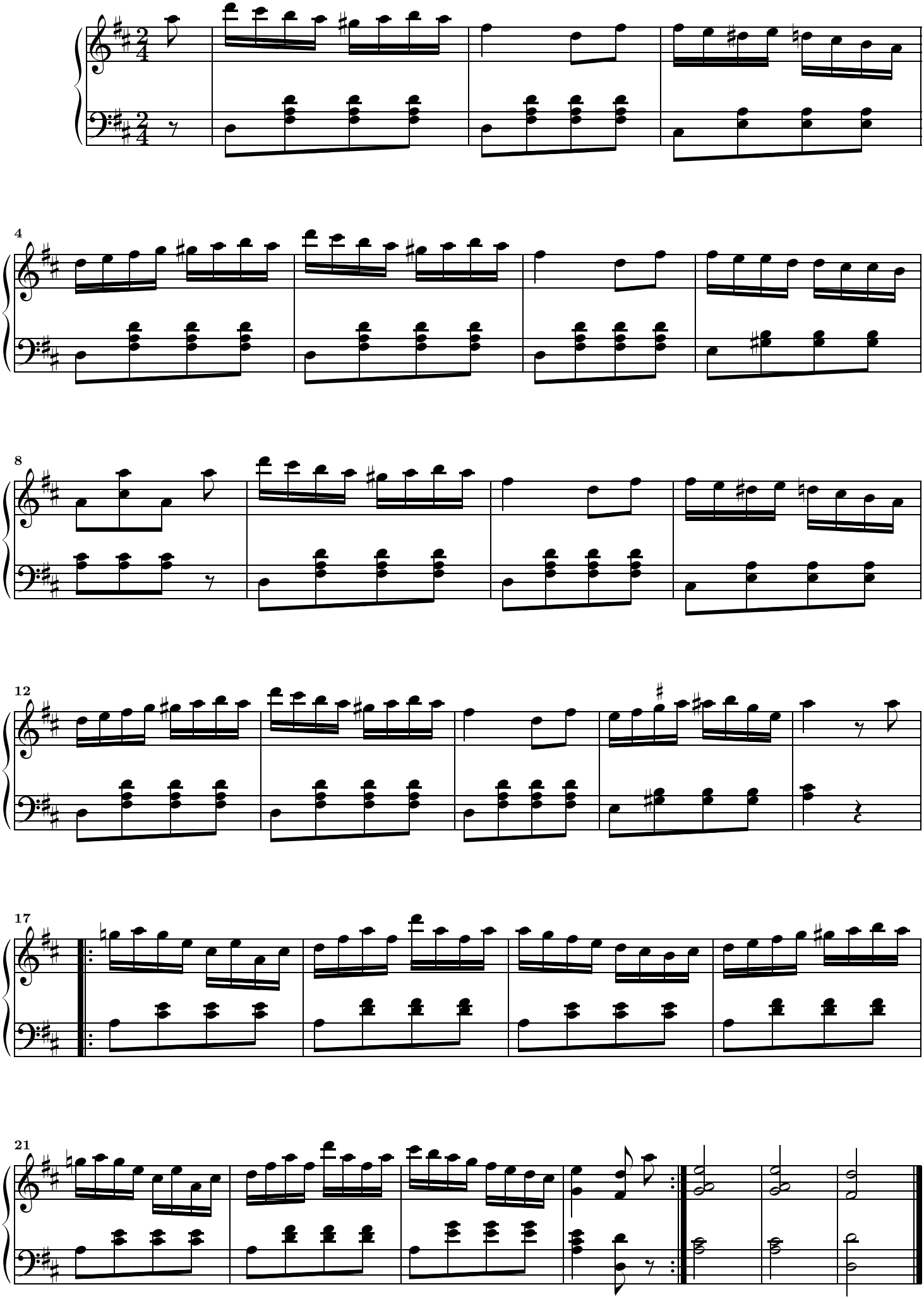
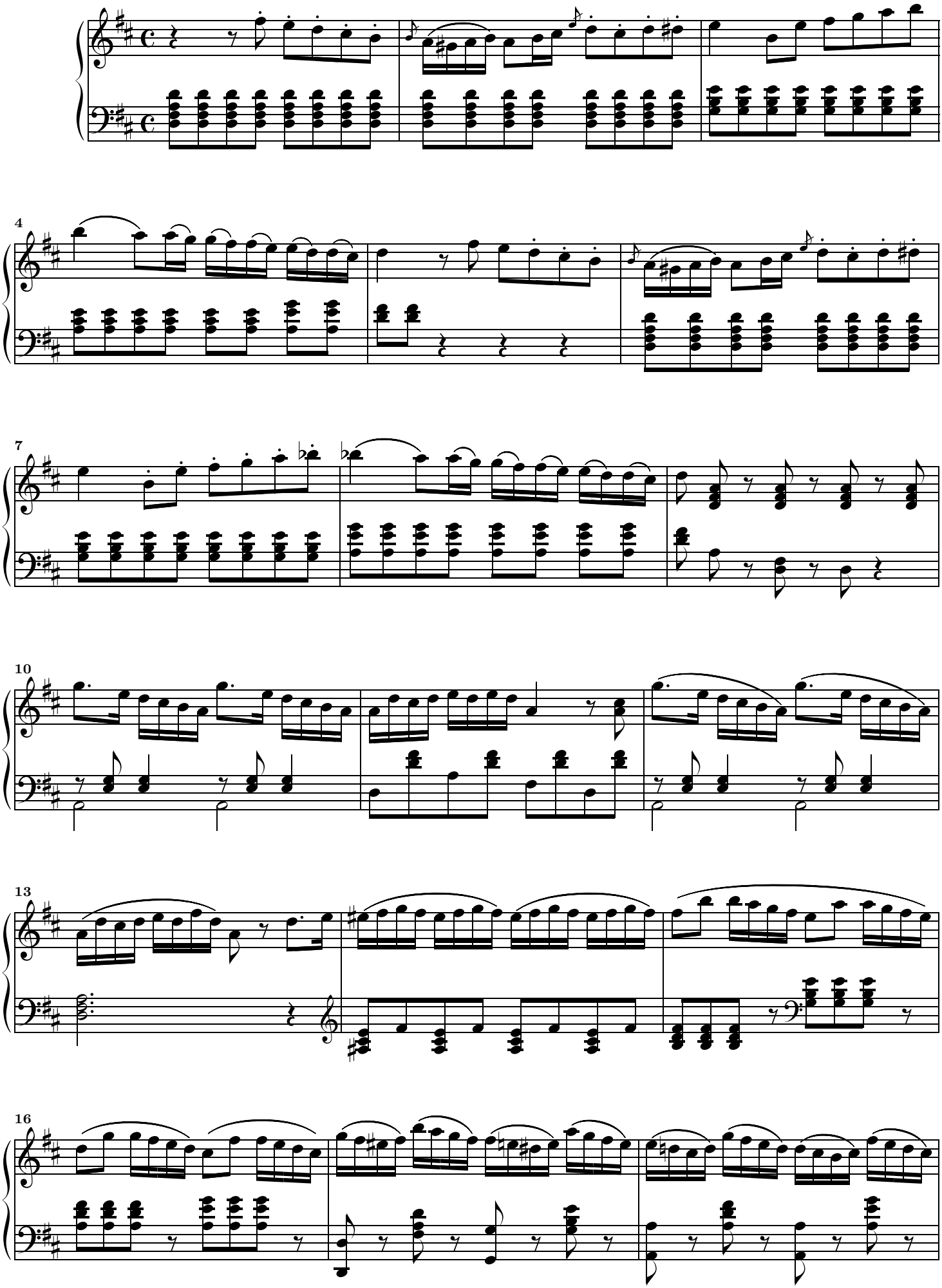
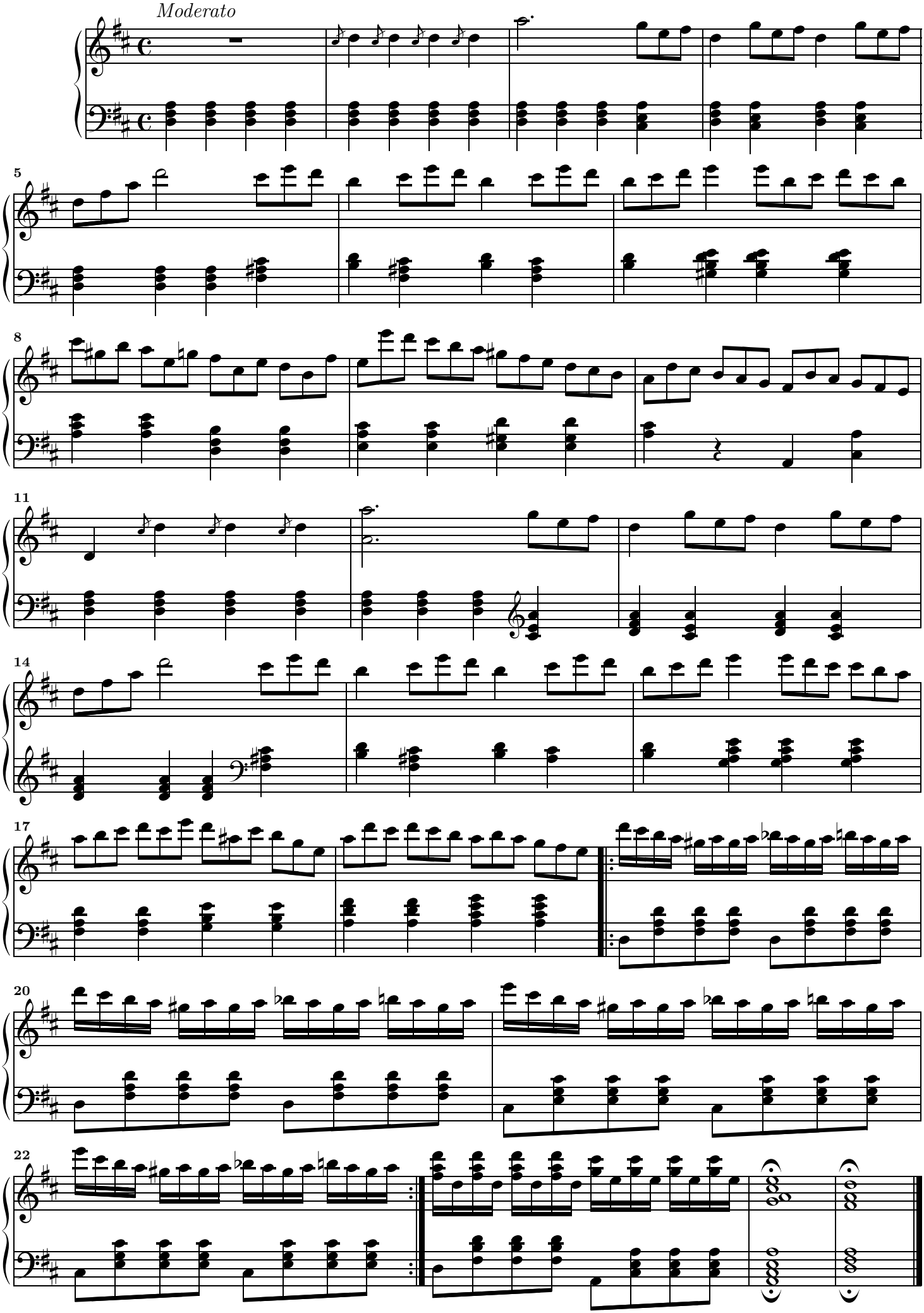




Cette pièce n'est pas achevée, bien qu'il reste de la place sur la page.

This piece is unfinished, although there is some vacant space left on the page.

G.Garibaldi, *Versetti*, downloaded from `http://imslp.org`


Moderato
5
8
11
14
17
20
22