

# Gaetano AMADEO

(1824 - 1893)

## *OFFERTOIRE*

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

d'après l'édition originale Veuve Canaux C.C.1364.

**Notice de Michelle Bernard**

<http://imslp.org>

# Offertoire

Adagio

Nº7

*pp positif*

Measures 1-6 of the musical score. The piece is in common time (C) and begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained notes and some movement in the lower register.

7

Measures 7-12. The melodic line continues with flowing eighth notes, and the left hand accompaniment becomes more active, featuring sixteenth-note patterns and sustained chords.

13

Measures 13-19. The dynamic shifts to *f* (forte). The right hand has a more rhythmic, eighth-note melody, and the left hand features a prominent sixteenth-note accompaniment. The text *Gr. Orgue* is written above the staff.

20

Measures 20-25. The right hand continues with a melodic line of eighth notes, and the left hand accompaniment remains active with sixteenth-note patterns.

26

Measures 26-32. The right hand features a melodic line with some sustained notes, and the left hand accompaniment continues with sixteenth-note patterns.

33

Measures 33-39. The right hand has a melodic line with sustained notes, and the left hand accompaniment continues with sixteenth-note patterns.

40

46

*p positif*

53

60

*ff Gr. Orgue*      *pp récit ou posit.*      *f*

67

74

Measures 74-79 of the musical score. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The grand staff contains a melody in the treble clef and a bass line in the bass clef. The separate bass staff contains a low bass line. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures.

80

Measures 80-85 of the musical score. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The grand staff contains a melody in the treble clef and a bass line in the bass clef. The separate bass staff contains a low bass line. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures.

86

Measures 86-92 of the musical score. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The grand staff contains a melody in the treble clef and a bass line in the bass clef. The separate bass staff contains a low bass line. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures.

93

Measures 93-98 of the musical score. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The grand staff contains a melody in the treble clef and a bass line in the bass clef. The separate bass staff contains a low bass line. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures.

## NOTICE.

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 connaîtra donc pas l'orgue de Cavaillé-Coll (1868). Il devient maître de chapelle de la cathédrale en 1852. Il fait connaître la facture française au célèbre 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.

### **Offertoire N°7 en do majeur**

Comme les deux offertoires N° 5 et N° 6, celui-ci est extrait du recueil incomplet et sans titre édité par Canaux à Paris entre 1848 et 1849. Un court prélude précède une fugue assez scolaire. Le sujet contient une broderie inférieure qui donne lieu à d'amusants effets d'écho dans les divertissements. Elle convient à un instrument à deux claviers.

N.B. Je remercie MM. J.-R. Cain, H. Pourteau et le Prof. M. Tarrini pour les renseignements qu'ils m'ont aimablement fournis.

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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 dictionaries, 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 is 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 French organ building acquainted to the famous Pavian organ bulder L. Lingiardi.

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 where donated to the Conservatoire of Nice.

### **Offertoire #7 in C major**

Just like Offertoires #5 and 6 this one comes from the incomplete volume without title published by Canaux in Paris between 1848 and 1849. A short prelude comes before a rather scholastic fugue. The theme contains a lower turn which gives opportunity to funny echo effects in the transitional episodes. A two-keyboard instrument is appropriate to play it.

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