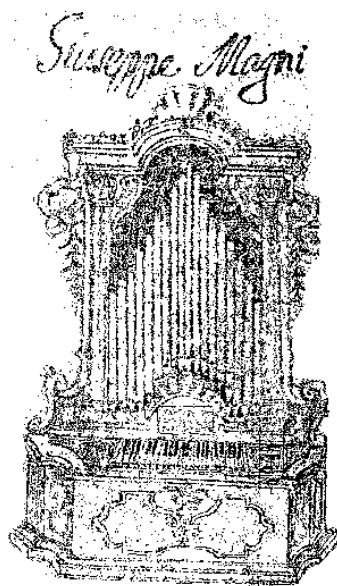


Musica del Padre

NARCISO da MILANO

1769

Per Organo



Transcription et révision de Jean-Pierre Coulon

Notice de Michelle Bernard

Sonata per l'Offertorio

1

6

10

14

18

22

27

Detailed description: This image shows the first page of a musical score for a piece titled 'Sonata per l'Offertorio'. The score is written for piano, with a grand staff consisting of a treble and a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 1, 6, 10, 14, 18, 22, and 27 indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and slurs. A fermata is present over a note in measure 4. The score ends with a double bar line at measure 27.

31

System 1 (Measures 31-34): Treble clef, key signature of one flat. Measures 31-34 show a melodic line in the treble with some chromaticism and a steady bass accompaniment.

35

System 2 (Measures 35-38): Continuation of the melodic and harmonic material from the previous system.

39

System 3 (Measures 39-42): Continuation of the melodic and harmonic material from the previous system.

43

System 4 (Measures 43-46): Continuation of the melodic and harmonic material from the previous system.

47

System 5 (Measures 47-50): Continuation of the melodic and harmonic material from the previous system.

51

System 6 (Measures 51-54): Continuation of the melodic and harmonic material from the previous system.

55

System 7 (Measures 55-58): Continuation of the melodic and harmonic material from the previous system, ending with a double bar line.

[Pastorale]

2

3rd

4

8

11

14

17

20

23

First system of the musical score, measures 26-29. The music is in G major (one sharp) and 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A repeat sign is present at the beginning of the system.

Second system of the musical score, measures 30-33. The right hand continues the melodic line, incorporating a trill in measure 32. The left hand maintains the eighth-note accompaniment.

Third system of the musical score, measures 34-37. The right hand features a trill in measure 34 and continues with eighth-note patterns. The left hand accompaniment remains consistent.

Fourth system of the musical score, measures 38-41. The right hand introduces sixteenth-note runs in measures 38 and 39. The left hand accompaniment continues with eighth notes.

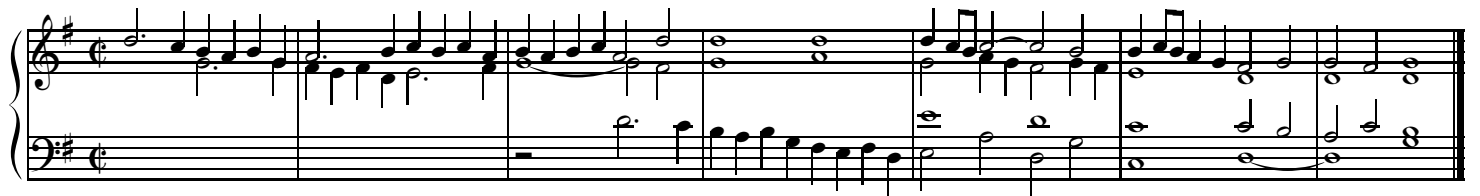
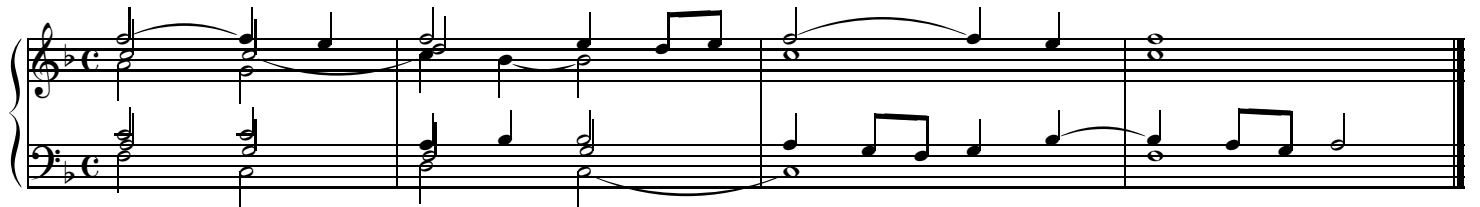
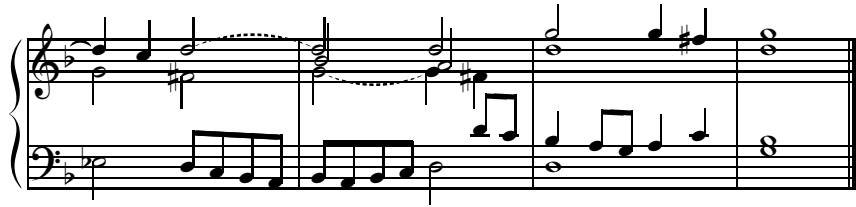
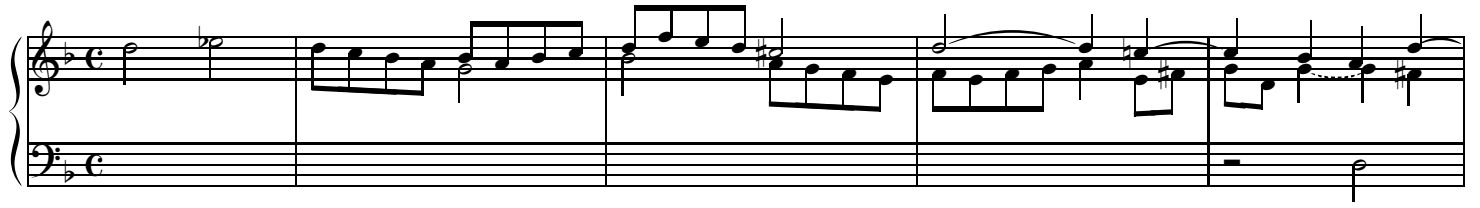
Fifth system of the musical score, measures 42-45. The right hand continues with sixteenth-note patterns. A key signature change to D major (two sharps) occurs at the start of measure 44, indicated by a double bar line and the new key signature.

Sixth system of the musical score, measures 46-49. The right hand continues the melodic line in D major. The left hand accompaniment remains steady.

Seventh system of the musical score, measures 50-53. The right hand features a more active melodic line with eighth and sixteenth notes. The left hand accompaniment continues with eighth notes.

Eighth system of the musical score, measures 54-57. The right hand continues with eighth-note patterns. The left hand accompaniment remains consistent. The system concludes with a double bar line and repeat dots.

Versetti



Elevazione

This musical score is for a piece titled "Elevazione". It is written for piano in G major (one sharp) and common time (C). The score is divided into six systems, each with a measure number at the beginning of the first staff: 3, 4, 7, 10, 13, and 17. The notation includes treble and bass staves with various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line at the end of the sixth system.

Allegro

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff starting with a quarter note G4, followed by a half note A4, and a quarter note B4. The bass staff has a quarter note G2, followed by a half note A2, and a quarter note B2. The second measure has a treble staff starting with a quarter note C5, followed by a half note D5, and a quarter note E5. The bass staff has a quarter note C3, followed by a half note D3, and a quarter note E3. The third measure has a treble staff starting with a quarter note F5, followed by a half note G5, and a quarter note A5. The bass staff has a quarter note F3, followed by a half note G3, and a quarter note A3. The fourth measure has a treble staff starting with a quarter note B5, followed by a half note C6, and a quarter note D6. The bass staff has a quarter note B3, followed by a half note C4, and a quarter note D4.

4

Musical score for 'The Rose Tree' in G major, 3/4 time. The score is written for piano (p) and consists of three measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody features a series of eighth and sixteenth notes, with a final measure containing a quarter rest and a quarter note. The bass line provides a simple accompaniment with eighth and sixteenth notes.

10

Example 10-10 (continued)

13

The musical score for measures 13-16 of 'The Swan' by Camille Saint-Saëns. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a repeat sign and a final cadence.

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign at the beginning and a double bar line at the end. The melody consists of a series of eighth and sixteenth notes, with a final cadence. The bass line provides a simple harmonic accompaniment with quarter and eighth notes.

19

22

25

28

31

34

5

9

16

24

31

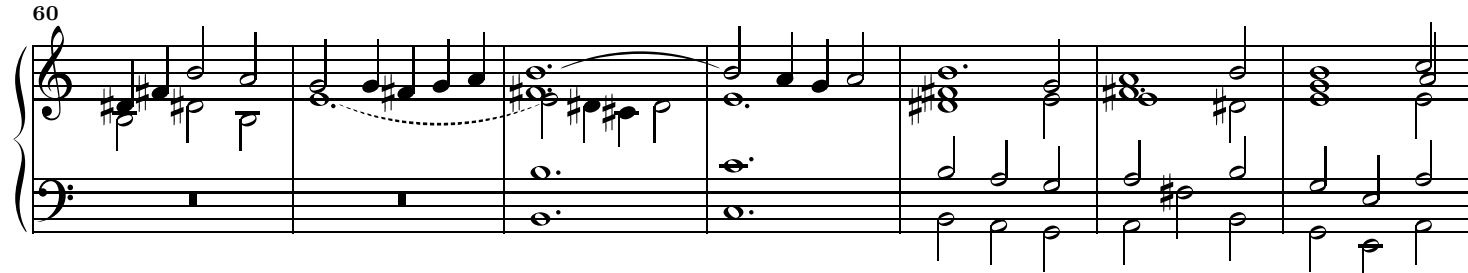
39

46

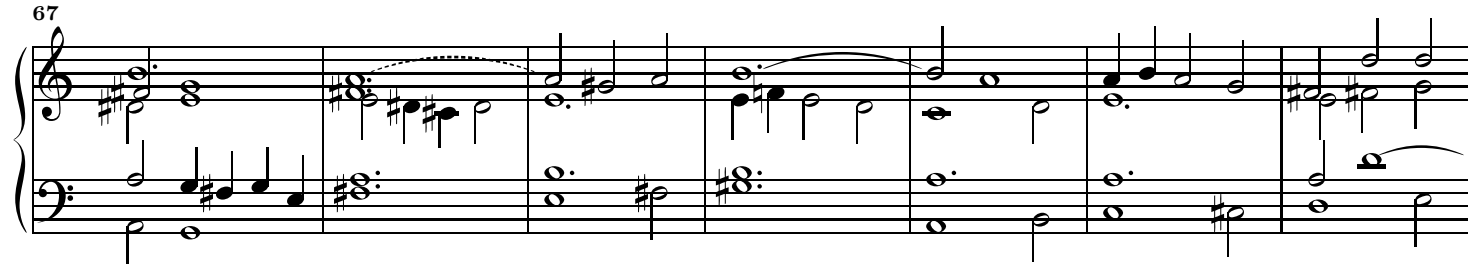
53



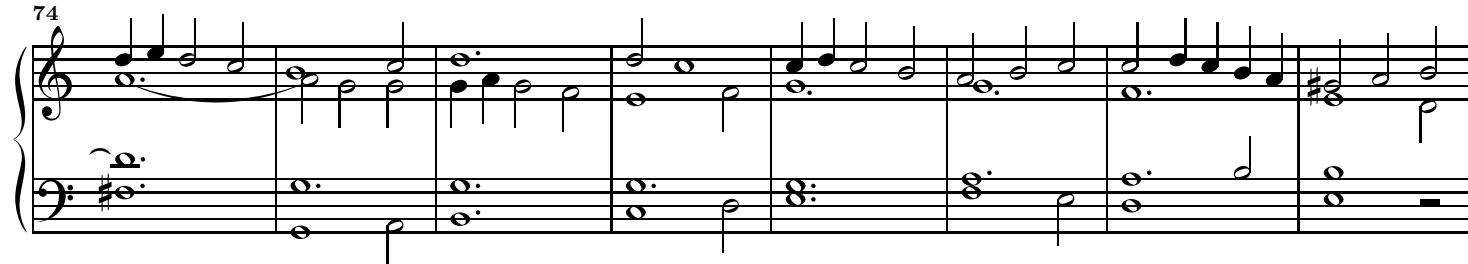
60



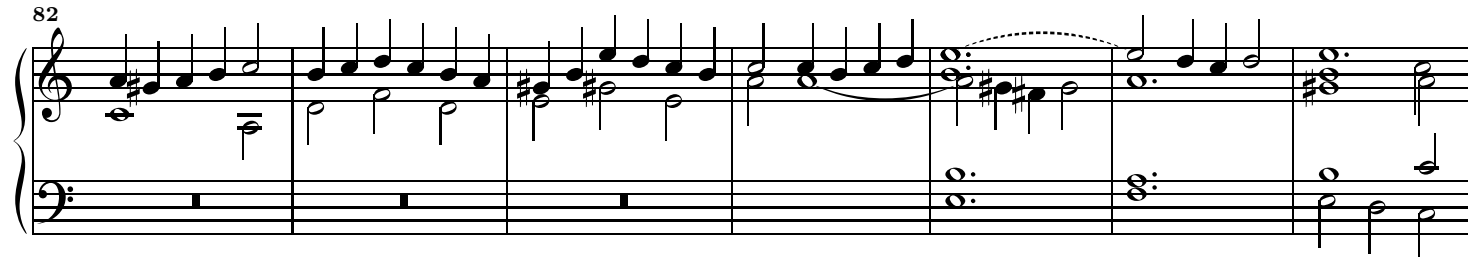
67



74



82



89



96



6

4

7

10

13

15

First system of a musical score in G major (one sharp). The treble clef staff begins with a repeat sign and contains a series of eighth and sixteenth notes, some beamed together. The bass clef staff starts with a whole rest, followed by a dotted half note, then a series of eighth notes, and ends with a half note. A slur covers the first two measures of the bass staff.

21

Second system of the musical score. The treble clef staff continues with eighth and sixteenth notes, including some beamed sixteenth notes. The bass clef staff features a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the first two measures of the bass staff.

24

Third system of the musical score. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff features a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the first two measures of the bass staff.

27

Fourth system of the musical score. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff features a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the first two measures of the bass staff.

30

Fifth system of the musical score. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff features a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the first two measures of the bass staff.

33

Sixth system of the musical score. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff features a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the first two measures of the bass staff.

36

Seventh system of the musical score. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff features a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the first two measures of the bass staff.

Ripieno

7

4

7

10

13

16

19

System 19: Treble and bass staves. Treble staff features eighth-note chords and single notes. Bass staff features chords and eighth-note patterns. Key signature has one sharp (F#).

24

System 24: Treble staff has a long melodic line with a slur. Bass staff has chords and single notes. Key signature has one sharp (F#).

30

System 30: Treble staff has a long melodic line with a slur. Bass staff has chords and single notes. Key signature has one sharp (F#).

36

System 36: Treble staff has a long melodic line with a slur. Bass staff has chords and single notes. Key signature has one sharp (F#).

39

System 39: Treble staff has a long melodic line with a slur. Bass staff has chords and single notes. Key signature has one sharp (F#).

42

System 42: Treble staff has a long melodic line with a slur. Bass staff has chords and single notes. Key signature has one sharp (F#).

45

System 45: Treble staff has a long melodic line with a slur. Bass staff has chords and single notes. Key signature has one sharp (F#).

Largo

8

System 1, measures 1-6. The music is in 2/4 time with a key signature of one flat. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

7

System 2, measures 7-13. The right hand continues the melodic development with more complex rhythmic patterns, including triplets. The left hand maintains a steady accompaniment.

14

System 3, measures 14-20. This system includes a measure rest in the right hand at measure 15. The melodic line resumes with a new phrase, and the left hand accompaniment shifts slightly.

21

System 4, measures 21-27. The right hand features a more active melodic line with frequent sixteenth notes. The left hand accompaniment consists of chords and moving lines.

28

System 5, measures 28-34. This system is characterized by long, flowing melodic lines in both hands, with some notes connected by slurs and ties, creating a sense of continuous movement.

35

System 6, measures 35-41. The right hand has a melodic line with a trill-like ornament in measure 39. The system concludes with a repeat sign in the right hand.

System 7, measures 42-48. This system begins with a repeat sign in the right hand. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand.

50

56

62

69

76

82

89

Padre Narciso da Milano, de son vrai nom Giuseppe Burocco, n'est sorti de l'oubli qu'en 1994. J'ai trouvé le manuscrit dont ces œuvres sont extraites dans le fonds Foà-Giordano conservé à la Biblioteca Nazionale de Turin. Il contient quelques pages de solfège élémentaire, de courts versets et 13 pièces plus significatives, dont huit sont présentées ici.

Ce n'est qu'une copie assez tardive (datée 1769) dont le scripteur, Giuseppe Magni, est resté inconnu malgré les recherches. En revanche, les archives des Frères Mineurs fournissent quelques détails sur notre compositeur. G. Burocco est né et baptisé le 29 janvier 1672 à Monza, près de Milan. Son oncle, le P. Giuseppe Bernardino Burocco, est un franciscain de l'ordre des Mineurs Observants, chroniqueur et homme de lettres. A son exemple, le jeune Giuseppe entre au couvent des Mineurs Observants de Sant'Angelo à Milan en 1689, il reçoit le nom de Frà Narciso et y fait sa profession solennelle le 25 mars 1691. Les très jeunes clercs ne sont pas rares à l'époque. Les archives du couvent ne le mentionnent plus qu'une fois, en 1727, mais elles furent en grande partie détruites lors de l'incendie provoqué par les troupes espagnoles en 1746, lors de leur retraite devant les Autrichiens qui reprenaient Milan. L'église fut épargnée mais la bibliothèque brûla complètement.

La date de sa mort est inconnue, ainsi que les circonstances de son instruction musicale. Les célèbres compositeurs de Milan : Cima, Turati, F. Porta, Grancini ont disparu avant 1670. On peut seulement supposer que Narciso connaissait un répertoire de style baroque, comme en témoigne la présence de deux fugues (ex. *Sonata per l'Offertorio*), de toccatas sur pédale (ex. *Ripieno*) dans son recueil, mais que l'écriture contrapuntique de ses prédécesseurs n'était pas son fort.

Il préfère manifestement un style moderne, mélodique, plus proche de celui des instruments à archet qu'à clavier. On peut l'expliquer par le rang inférieur dévolu à ces derniers. En Lombardie, à la fin du XVII^e et au début du XVIII^e, l'orgue comme le clavecin sert surtout d'accompagnement, contrairement à Rome, Florence ou Naples qui lui gardent un rôle de soliste. A Milan, l'instrument-roi est le violon, la lutherie régionale (Crémone) est proche de l'apogée. Les musiciens célèbres sont les virtuoses de l'archet, non ceux du clavier.

Maintes pièces du recueil semblent ainsi avoir été pensées pour un ou deux violons, peut-être une flûte, accompagnés par une basse qui pourrait être un violoncelle. C'est souvent une écriture en trio. Pas de chiffrage, pas de basses d'Alberti ni de batteries d'accords, si courantes dans les œuvres de la seconde moitié du XVIII^e.

Quand aux formes, certaines sont anciennes, d'autres, contemporaines. Narciso appelle « *sonata* » une sorte de fugue mais emploie souvent la sonate monothématique en un seul mouvement d'origine profane. C'est une de ses premières apparitions dans un recueil destiné à la liturgie. La pièce n°2 n'a pas de titre, mais c'est une pastorale typique, dont la forme italienne est déjà fixée au XVII^e. Le *Ripieno* (n°7), toccata sur pédale, présente une section intermédiaire en accords semblable à celles des pièces analogues d'Alessandro Scarlatti. Elle doit s'exécuter *arpeggiando* assez librement, comme un prélude non-mesuré. On peut s'inspirer du modèle donné dans les mesures 35-42, ou de la fugue en Ré mineur BWV 539 transcrite du violon par J. S. Bach.

Bien que la copie de G. Magni soit datée de 1769, l'œuvre est certainement beaucoup plus ancienne et ses caractéristiques autorisent à la situer dans les deux premières décennies du XVIII^e. P. Narciso appartient à la transition milanaise entre le style baroque tardif et le style classique ou galant.

L'ornementation n'est indiquée que par de rares tremblements. Même dans les pièces lentes comme les élévations, les appoggiatures écrites en petites notes sont absentes, contrairement aux œuvres publiées en 1791 et 1794 par Gian Domenico Cattenacci, franciscain vivant dans le même couvent, mais près d'un demi-siècle plus tard. Les agréments à ajouter sont donc laissés au « bon goût » de l'exécutant, sachant que les Italiens sont plus sobres que les Français dans leurs pièces pour clavier.

Comme la plupart de ses contemporains italiens, P. Narciso ne s'intéresse pas à la registration. La seule indication donnée est « *Ripieno* », mais elle concerne plutôt le caractère de pièce d'entrée de la liturgie (cf. les messes de Frescobaldi). P. Narciso écrit pour un orgue lombard de type 8', c'est-à-dire pourvu d'un pédalier à octave courte do_1-si_1 et d'un unique clavier de 45 notes do_1-do_5 avec octave courte. La coupure du clavier est entre si_2-do_3 .

Quant aux jeux, ils devaient être plus proches de ceux d'Antegnati ou de Brunelli que des nouveautés introduites par W. Hermans ou E. Caspar (Gasparini), qui ne se répandront vraiment que plus tard. Cette composition facilite la tâche des interprètes, qui n'ont pas besoin d'un orgue italien ancien pour faire revivre ces pièces sans anachronisme excessif.

En effet, il suffit d'employer les Principaux 8', 4', 2' et plus haut s'ils existent, mais sans les Fournitures, trop sombres. La Flûte de 8' est exceptionnelle à Milan au début du XVIII^e, qui connaît surtout les flûtes 4', 2' 2/3 et 2', mais elle ferait un bon effet dans la pièce n°4, par exemple. Pas de Viole ni de Gambe, adoptées plus tard. Pas de Bourdon, ni de Trompette, mais on peut, comme Gian Giacomo Antegnati, se permettre une Régale. Toujours présente en Lombardie, la *Voce umana* est un principal 8' accordé 1/6 de ton plus haut qu'un autre principal, ce qui donne un jeu ondulant.

Si l'exécutant n'est pas un puriste fanatique, il pourra jouer agréablement toutes ces pièces sur un petit orgue de quatre ou cinq jeux. Ceci explique en bonne partie leur succès auprès des organistes de paroisse.

Padre Narciso da Milano, whose real name was Giuseppe Burocco, was not uncovered until 1994. I found the manuscript that includes these pieces in the Foà-Giordano collection held by the *Biblioteca Nazionale* in Turin. It includes a few pages of basic music theory, short verses and 13 more significant pieces, 8 of which are presented here.

This manuscript is only a late copy (dated 1769) whose writer, Giuseppe Magni, remained unknown despite researches. But Friar Minors' archives yield some information about our composer. G. Burocco was born and baptized on 29th January 1672 in Monza, near Milan. His uncle, P. Giuseppe Bernardino Burocco, is a Friar Minor (Observant), chronicler and writer. Following his tracks, the young Giuseppe joins Sant'Angelo Franciscan Convent in Milan 1689, he is named Frà Narciso, and makes his profession of faith on 25th March 1691. Very young clerks are not uncommon in this time. The convent's archives quote him only once in 1727, but their major part was destroyed in the fire caused by Spanish troops in 1746, during their retreat forced by Austrians seizing back Milan. The church was spared but the library burnt down completely.

His death date is unknown, as are the conditions of his musical learning. Milan's famous composers: Cima, Turati, F. Porta, Grancini died before 1670. Presumably Narciso knew a baroque repertoire as testified by two fugues (e.g. *Sonata per l'Offertorio*), toccatas upon pedals (e.g. *Ripieno*) but he was not fond of his predecessors' contrapuntic writing.

He obviously prefers a modern, melodic style, closer to that of bowed-string instruments than keyboards. This can be explained by the lower rank attributed to these. In Lombardy, at the end of seventeenth and beginning of eighteenth century, the organ as well as the harpsichord serve mainly as accompaniment, as opposed to Rome, Florence and Naples who maintain them as soloists.

In Milan, the king-of-instruments is the violin, and the surrounding string instruments makers (ex. Cremona) are near climax. Famous virtuosos are those who play such instruments, not the keyboards performers.

Many pieces in the volume seem intended for one or two violins, maybe a flute, accompanied by a bass which could be a cello. It is often a trio writing. No figuring, Alberti basses, repeated chords as often found in pieces of second half of eighteenth century.

Some forms are ancient, other are contemporaneous. Narciso calls "*sonata*" a sort of fugue, but often uses the monothematic one-movement sonata of profane origin. This is one of the first times such a form shows up in a volume intended for liturgy. Piece #2 has no title, but it is a typical pastorale, whose Italian form is already fixed in seventeenth century. The *Ripieno* (#7), toccata upon pedal, features a central chord section similar to Alessandro Scarlatti's analog pieces. It must be played *arpeggiando*, rather freely, like a non-measured prelude. Inspiration could be taken from the model shown in bars 35 through 42, or from the D-minor Fugue (BWV 539) transcribed from the violin by J.S. Bach.

Although G. Magni's copy dates from 1769, the composition is certainly much older and its features allow to locate it between 1700 and 1720. P. Narciso belongs to the Milan transition between the late baroque style and the classical or gallant style.

The ornamentation is indicated only by scarce shakes. Even in slow pieces like the Elevations, there are no appoggiaturas written with small notes, contrarily to those found in pieces published between 1791 and 1794 by Gian Domenico Cattenacci, a Franciscan living in the same convent about half a century later. Additional ornaments are left to the performer's "good taste", noting that Italians are less prolific than Frenches in their keyboard pieces.

Like most of his Italian contemporaries, P. Narciso shows no interest for registration. The only indication is "*Ripieno*", but it denotes more the character of the initial piece of liturgy (cf Frescobaldi's masses). P. Narciso writes for a Lombardic 8'-organ, i.e. with a short (C_2 - B_2) pedalboard, and a single 45-note C_2 - C_6 keyboard with short octave. The keyboard is divided between B_3 and C_4 . The stops must have been closer to Antegnati's or Brunelli's, than to W. Hermann's and E. Caspar's (= Gasparini) innovations, which did not become common until later. This specification facilitates the performer's task, because he doesn't need a genuine Italian organ to revive these pieces without excessive anachronism.

It is indeed sufficient to use the 8', 4', 2' diapasons or principals, and the higher ones if present, but without the gloomy choruses. The 8' flute is exceptional in Milan in early 18th century, where 4', 2' 2/3 and 2' flutes are the most common, but it would provide a good effect in piece #4 for example. No viola or gamba, which would come later. Neither stopped pipes nor trumpet, but a regal as employed by Gian Giacomo Antegnati may be accepted. Always present in Lombardy, the *Voce umana* is an 8' principal tuned about a sixth tone higher than another, which provides an undulating stop.

If the performer is not a fanatic purist, he will be able to nicely play all these pieces on a 4 or 5-stops organ. This explains most of their success among parish organists.