

GIOVANNI QUIRICI

(1824 - 1896)

7 pièces choisies

pour orgue

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OFFERTORIO

Il Raccoglitore Musicale XXX 1888, Martinenghi N° 8559

senza rigor di tempo

Moderato sostenuto

senza ped.

5

pea

1

1

1

2

27

mf

31

Lo stesso tempo

p

36

40

cresc.

f

p

Dal \S
al \emptyset
poi segue

44

stesso tempo

mf

49

f

VERSETTO per il Gloria

Extrait d'une Messe en *do*, Martinenghi N° 5471

Moderato

dolce

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato' and the mood is 'dolce'. The score includes measures 4, 7, 10, and 13, with various musical notations such as notes, rests, and ornaments. The first system starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a half note G4 and a quarter note F#4. The bass staff contains a half note G3, a quarter note A3, and a half note B3, followed by a half note G3 and a quarter note F#3. The second system starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a half note G4 and a quarter note F#4. The bass staff contains a half note G3, a quarter note A3, and a half note B3, followed by a half note G3 and a quarter note F#3. The third system starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a half note G4 and a quarter note F#4. The bass staff contains a half note G3, a quarter note A3, and a half note B3, followed by a half note G3 and a quarter note F#3. The fourth system starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a half note G4 and a quarter note F#4. The bass staff contains a half note G3, a quarter note A3, and a half note B3, followed by a half note G3 and a quarter note F#3. The fifth system starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a half note G4 and a quarter note F#4. The bass staff contains a half note G3, a quarter note A3, and a half note B3, followed by a half note G3 and a quarter note F#3.

16

sf *sf*

19

sf *sf*

22

mf

25

f *mf* *f*

28

ALLEGRETTO

Extrait de *Sei Versetti instrumentati in re*, Martinenghi N° 5955

N.4.

f

senza ped..... ped

9

Trombe Flauto ed Ottavino

p staccato l'accompagnamento

15

21

27

33

38

43

48

53

57

ANDANTE

Extrait de *Versetti in re maggiore per funzioni solenni*, Martinenghi N° 5955

Ottava bassi con Viola bassi, Corno Inglese con Principale 16'. oppure con Corni dolci

Andante

dolce

3

5

7

9

11

13

15

17

19

21

24

calando...

MODERATO

Extrait de *Versetti per organo in do maggiore per funzioni solenni*, Martinenghi N° 5953

Registrazione: Trombe, Fagotti, Corno Inglese e Flauti e terza mano
Moderato

N.1.

mf
ped
f

6...

p

12

sf p Campanelli...

17

sf p Campanelli...

22

pp Campanelli...

27

Campanelli... mf f

32

mf

f

37...

f

42

sf *p*

46

Campanelli...

50

sf *p*

54

mf *f*

59

mf *f*

The musical score consists of seven systems of staves. Each system has a treble and bass clef. The key signature has one sharp (F#). The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings are placed above or below the notes. The piece ends with a double bar line and a final chord in the right hand.

POLKETTINA MARZIALE per DOPO LA MESSA

Extraite d'une Messe en do, Martinenghi N° 5475

The musical score is written for piano and bass. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The first system (measures 1-8) includes dynamics *mf*, *f*, and *mf*, with markings *senza ped.* and *ped*. A repeat sign is present at the end of the first system. The second system (measures 9-14) starts with a repeat sign and a *p* dynamic, followed by a *ped* marking. The third system (measures 15-19) begins with a repeat sign and a *mf* dynamic. The fourth system (measures 20-24) and the fifth system (measures 25-29) continue the piece with various melodic and harmonic developments, including accents and slurs.

30

sf *p*

36

Fine

41...

p e nell replica f

46

52

cresc. *mf*

Dal S sino al Fine.

SUONATA MARZIALE IN TEMPO DI MARCIA

Extraite d'une messe en sol, *Raccoglitori Musicale* XXIII, 1879, Martinenghi N° 7333

Principale Trombe Fagotti Corno Inglese: e Flauti

Tempo di Marcia

Tempo di Marcia

4

8

11

14

18

22

mf *p* *mf* *f* *p*

con ped. *senza ped.* *ped.* *senza ped.*

f *p* *mf* *f* *f* **FINE**

27

TRIO

p

30

pp

33

f *mf* *p* *mf* *f*

37

mf *p* *mf* *p*

41

f *p*

45

pp

48

f

D.C. alla Marcia

Giovanni Quirici est né en 1824 à Arena Po, bourgade entre Pavie et Piacenza. Il meurt à Turin en 1896. Inconnu des dictionnaires biographiques, on ne connaît certains détails de sa vie que par Prospero Succio, archiviste du fonds musical de la cathédrale de Turin, qui a probablement connu personnellement le compositeur. Succio écrit que les parents de G. Quirici voulaient en faire un notaire, mais qu'il choisit la musique à l'âge de quatorze ans. Il étudia la théorie à Milan avec Bonisanti, Manusardi et l'abbé Moro. Ce n'est que vers 1878 qu'il arrive à Turin, où il est professeur de composition, et probablement organiste, on ignore où.

Quirici a beaucoup produit : des pièces de variété, romances et danses pour piano, mais surtout beaucoup de musique religieuse vocale et pour orgue. Il publie chez Perosino, Borriero, Bianchi, Bibliografia Salesiana à Turin. A Milan, outre Ricordi, Mariani, Carisch, c'est principalement Martinenghi qui l'éditera. On trouve dans son catalogue pas moins de 15 messes pour orgue seul, sans compter les séries de Versets et les pièces vocales. Deux de ces messes, en *sol* et en *do*, ont été rééditées par les maisons Carrara et Armelin, et souvent exécutées et enregistrées.

Les pièces présentées ici sont transcrites de l'édition originale de Martinenghi. Les registrations, lorsque Quirici les demande, paraissent bizarres. Nous les traduisons pour un instrument moderne en tâchant de les respecter. Les notes de pédale inférieures au *do*1 indiquent l'emploi de jeux de 16', qui sont aussi utilisés quand ces notes ne figurent pas dans la partition. Il écrit pour un orgue de style lombard à un seul clavier.

P. Succio n'est pas indulgent avec Quirici. Il juge qu'il connaît le goût de l'époque (« *andazzo del tempo* »), qu'il sait en profiter et que c'est bon pour lui. Il est vrai que c'est une musique facile, sans recherche d'écriture et très proche du style de l'opéra et de la danse, comme la quasi-totalité de la musique d'orgue italienne contemporaine. Martinenghi l'abrita plus longtemps que les autres éditeurs, restant imperméable au mouvement cécilien de réforme de la musique religieuse et sûr de la popularité de ce genre de musique d'église.

Offertorio en Sol éd. Martinenghi N°8559. Extrait d'une messe en *sol* datée de 1888. Aucune registration prescrite. Jouée *allegretto*, cette pièce réserve une surprise à l'exécutant : elle se transforme en polka !

Verset pour le Gloria (N°2) éd. Martinenghi N°5471. Extrait d'une *Messa Solenne* en *do* majeur. Aucune registration prescrite, mais pour ce type d'écriture, l'usage sur les orgues italiens du XIXe est de tirer la Flûte 8' en dessus et d'accompagner avec la *Viola* 4' (gambe) + l'*Ottava* 4' (prestant 4') joués une octave plus bas.

Verset en ré maj. : Allegretto éd. Martinenghi N°5955. Extrait d'un fascicule de six versets. L'auteur demande une Trompette, une Flûte 8' et une brillante Flûte 2'.

Verset en ré maj. : Andante éd. Martinenghi N°5955. Extrait d'un fascicule de six versets. Le *Corno inglese* est une sorte de cromorne 16' cruchant peu. C'est un demi-jeu de dessus. On le tire avec *Corni dolci*, grosse flûte 16' en dessus ou un Principal 16' doux. Accompagnement : comme pour le Verset pour le Gloria (N°2).

Verset en do maj. : Moderato éd. Martinenghi N°5953. Extrait d'un fascicule de six versets avec registration, pour les offices solennels. L'auteur demande : Trompette 8' (*Fagotti* est le nom des basses de la trompette 8', qui est un jeu coupé), le *Corno inglese* (voir ci-dessus), une ou deux Flûtes (8' et 4', par exemple). La *terza mano* est une doublure à l'octave supérieure au moyen d'un petit abrégé spécifique. Son entrée/sortie n'est pas indiquée dans le texte. Elle pourrait intervenir en même temps que les *campanelli*, jeu de timbres en bronze accordé sur les dessus, imitant des clochettes.

Polkettina marziale per dopo la Messa éd. Martinenghi N°5475, extraite de la *Messa solenne* en *do* majeur (N°5470-5475).

Typique d'un usage condamné par la réforme cécilienne mais resté très populaire : sorties d'office en marches militaires ou polkas. Aucune registration indiquée, mais les anches seront d'un bon effet.

Suonata marziale in tempo di marcia éd. Martinenghi N°7333 extraite d'une messe en *sol* maj. (N°7318-7333) datée de 1879. Ce goût pour un style militaire doit être rapproché du fait qu'à cette époque, l'Italie sort à peine d'une longue guerre de libération du joug autrichien et d'une unification mouvementée.

L'auteur demande la Trompette 8' basses et dessus et le *Corno inglese* (voir *Moderato* ci-dessus) et des flûtes

Giovanni Quirici was born 1824 in Arena Po, small town between Pavia and Piacenza. He dies 1896 in Turin. Unknown in biographic dictionaries, only some of his life details are known through Prospero Succio, keeper of the musical archives of the cathedral of Turin, who probably knew the composer personally. Succio writes that G. Quirici's parents wanted him to become a notary public, but he elected to study music aged 14. He studied music theory in Milan with Bonisanti, Manusardi and Padre Moro. He arrives in Turin about 1878, where he is composition teacher and probably organist in an unknown place.

Quirici was prolific: not only light pieces, romances and dances for piano, but a big amount of vocal and organ religious music. He is published by Perosino, Borriero, Bianchi, Bibliografia Salesiana in Turin. In Milan, besides Ricordi, Mariani, Carisch, his main publisher is Martinenghi. His catalog contains no less than 15 Masses for organ solo, in addition to series of verses and vocal pieces. Two of these Masses, in G and in C have been reedited by Carrara and Armelin publishers, and are often performed and recorded. The pieces present here have been typeset from Martinenghi's original edition. He writes for a Lombardic style, single-keyboard organ.

Registrations, when asked by Quirici, seem strange. We translate them for a modern instrument trying to respect them. Pedal notes lower than C2 require using 16' stops, which are also employed when such notes are not written in the score.

P. Succio has no mercy with Quirici. He estimates he knows the taste of his time, ("andazzo del tempo"), he knows how to benefit from it and he thrives on it. This is indeed an easy music, without writing research and very close to opera and dance style, as most Italian organ music of this period. Martinenghi accommodated it later than other publishers, being reluctant to the trend of the Cecilian reform of church music and aware of this church-music style being popular.

Offertorio en Sol from a mass in G, Martinenghi#8559, dated from 1888. No registration specified. Played *allegretto*, this piece is a surprise to the performer: it becomes a polka!

Verse for the Gloria (#2), Martinenghi#5471. Excerpt from a *Messa Solenne* in C major. No registration specified, but for this type of writing, on Italian 19C organs, one usually draws the 8' Flute in treble, and the *Viola* 4' (gamba) + *Ottava* 4' (4' principal) played an octave lower.

Verse in D major: Allegretto, Martinenghi#5955. From a six-verse booklet. The composer requires a trumpet, an 8' Flute and a bright 2' Flute.

Verse in D major: Andante, Martinenghi#5955. From a six-verse booklet. The *Corno inglese* is sort of a 16' crumhorn without its French character. It is a treble stop. It must be associated with *Corni dolci*, a big 16' Flute in treble or a soft 16' Principal. Accompaniment: same as Verse for the Gloria (#2).

Verse in D major: Moderato, Martinenghi#5953. Comes from a six-verse booklet with registrations for solemn services. The composer requires: 8' Trumpet, (*Fagotti* denotes the bass section of the 8' trumpet, a divided stop), the *Corno inglese* (see above), one or two Flutes (e.g. 8' and 4'). The *terza mano* is an addition of the upper octave provided by a small specific rollerboard. Its inclusion or removal is not specified in the score. It could be synchronous with the *campanelli*, chime stop in the upper section imitating small bells.

Polkettina marziale per dopo la Messa, Martinenghi#5475, from the *Messa solenne* in C (#5470-5475). Typical of a usage condemned by the Cecilian reform, but still very popular: end of services in the military-march or polka style. No registration specified, but reeds will be of a good effect.

Suonata marziale in tempo di marcia, Martinenghi#7333 from a G-major Mass. (#7318-7333) dated 1879. This taste for a military style must be linked to Italy's recent ending a long war of freedom against Austrian domination and tumultuous unification. The composer requires the 8' Trumpet (bass and treble) and the *Corno inglese* (see *Moderato* above) and Flutes.