

Giovanni D'ANDREA

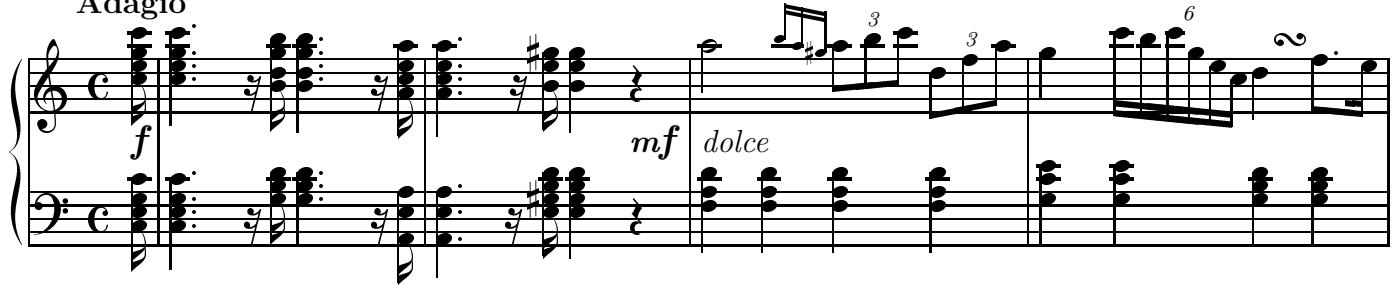
Sinfonia in DO

PER

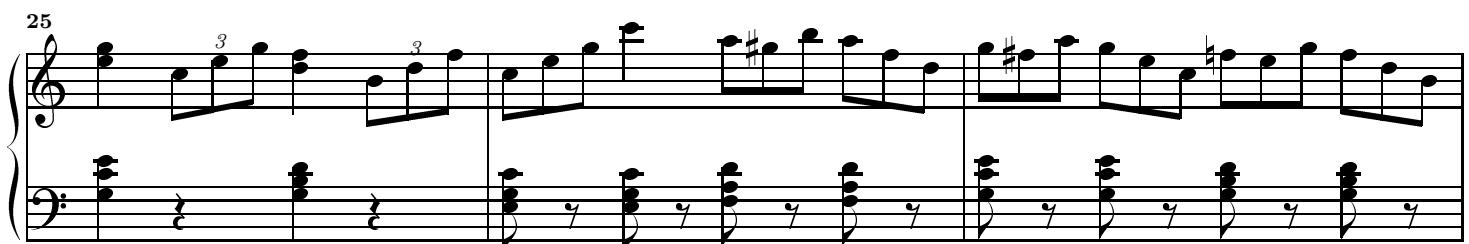
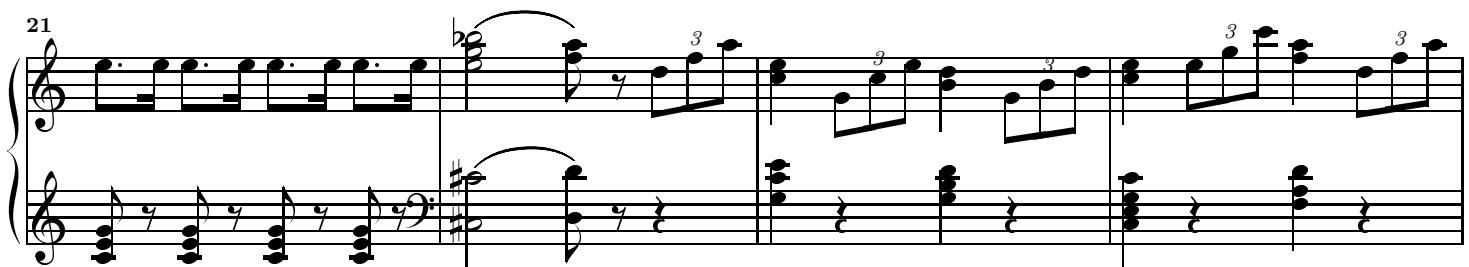
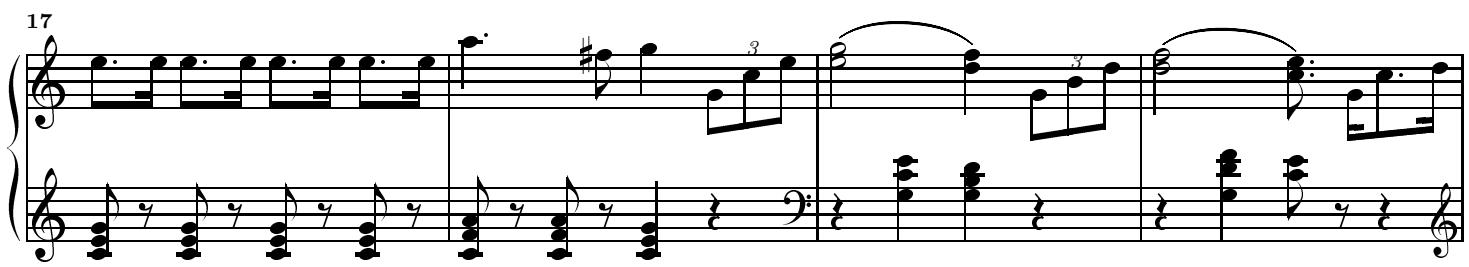
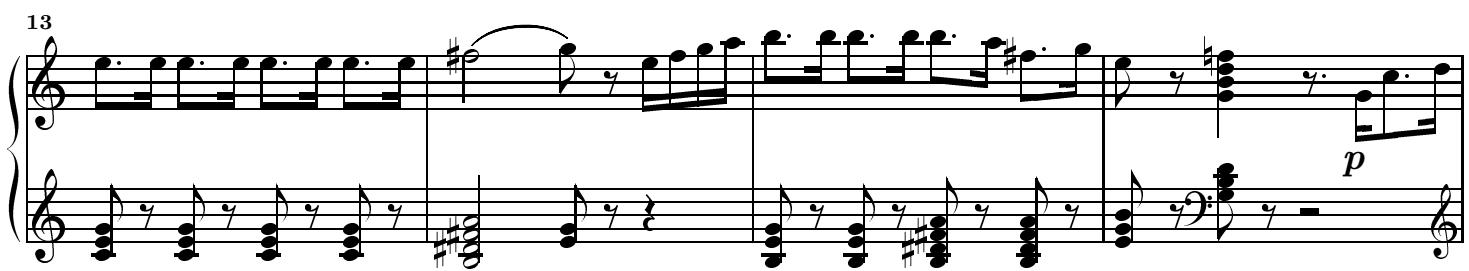
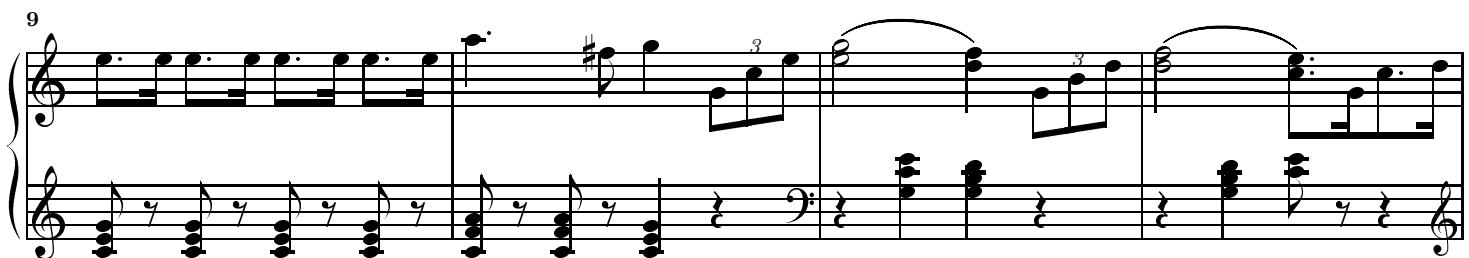
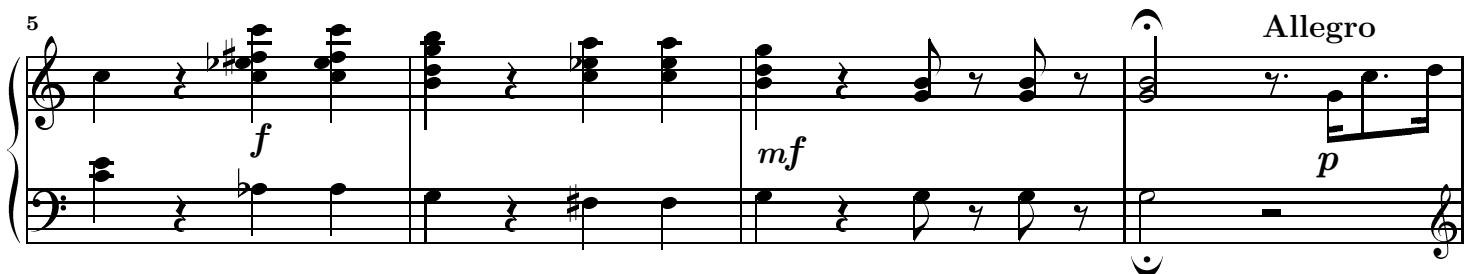
ORGANO o PIANOFORTE

edited by Jean-Pierre Coulon

Adagio



Allegro



28

ff

31

34

37

41

45

Musical score for D'Andrea Sinfonia, showing staves for treble and bass clef parts. The score consists of eight systems of music, numbered 49 through 67. The music includes various note heads, stems, and rests, with some notes grouped by vertical lines. Measures 49, 52, and 55 feature sixteenth-note patterns. Measures 58, 61, and 64 show eighth-note patterns. Measure 67 concludes with a series of eighth-note chords.

49

52

55

58

61

64

67

70

73
cresc - - a - - poco - - a - - poco f

77

80 ff

83

86

90

94...

p

98

102

sf

p

105

109

112

115

f

D'Andrea, *Sinfonia*, downloaded from <http://icking-music-archive.org>

118

121

124

128

132

136

139

D'Andrea, *Sinfonia*, downloaded from <http://icking-music-archive.org>

142

Musical score page 142. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of six measures of eighth-note chords.

145

Musical score page 145. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of three measures of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of three measures of eighth-note chords.

148

Musical score page 148. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of three measures of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of three measures of eighth-note chords.

151

Musical score page 151. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note chords.

155

Musical score page 155. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note chords. Measure 155 includes dynamic markings: > (upward arrow), cresc, a, and poco.

159

Musical score page 159. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of five measures of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of five measures of eighth-note chords. Measure 159 includes dynamic markings: a, poco, >, mf, and >.

163

Musical score page 163. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of five measures of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of five measures of eighth-note chords. Measure 163 includes dynamic markings: f and >.

166

169

172

175

179

184

189

Notice

Complètement inconnu, **Giovanni d'Andrea** est absent du répertoire Pazdirek, n'apparaît qu'une fois dans le catalogue de son éditeur Martinenghi (Milan), et ne figure pas chez d'autres éditeurs. Son activité se situe vraisemblablement au milieu du XIXe siècle et dans la région de Milan. L'édition de cette œuvre remonte aux premières années de l'activité de Martinenghi, c'est-à-dire à la fin des années 1850.

La *Sinfonia* pour orgue en un mouvement est un genre musical mis à la mode en Italie par le célèbre Padre Davide da Bergamo (1791 - 1863), grand admirateur de Rossini. Toutes les pièces de ce type se calquent sur le modèle de l'ouverture d'opéra, particulièrement bien illustrée par Rossini. Ici le schéma est simple : introduction, puis deux thèmes reliés par un développement et un pont sont exposés successivement. Suit un authentique *crescendo* de type rossinien : quatre phases de quatre mesures, puis entrée des anches graves sur huit mesures avec reprise. Les deux thèmes sont ensuite repris dans le ton principal, séparés par un bref épisode dans le relatif mineur, et leur succède le *crescendo* rossinien comme précédemment, mais dans le ton principal, et enfin une coda.

Le compositeur a sans nul doute réduit ses moyens d'expression, de même qu'il n'a pas donné d'indications de registration, afin de s'adapter à la collection de « moyenne difficulté » pour l'orgue, le piano et même l'harmonium de 4 octaves (Fa-fa), imposée par l'éditeur. L'exécutant moderne devra donc écouter attentivement l'ouverture de *La Gazza Ladra* (La Pie Voleuse) et celle du *Barbiere di Seviglia* afin de s'en inspirer. C'est particulièrement nécessaire pour exécuter correctement le fameux *crescendo* avec ses phases en carrees.

Giovanni d'Andrea, totally unknown, absent from the Pazdirek's catalog, shows up only once in the catalog of his publisher Martinenghi (Milan), and is absent from other publishers. His activity probably takes place mid 19th C. around Milan. The edition of this piece goes back to the first years of Martinenghi's activity, i.e. in the late 1850's.

The Sinfonia for organ, in one movement, is a musical genre made popular in Italy by famous Padre Davide da Bergamo (1791-1863), great admirer of Rossini. All pieces of this type reproduce the model of opera overture well illustrated by Rossini. Here, the scheme is simple: introduction, then two themes linked with a development and a bridge are successively shown. A Rossinian crescendo follows: 4 phases of 4 measures with a repeat sign, then entering of the bass reed stops. Both themes show up again in the relative minor key, followed by the rossinian crescendo again, but in the main key, and a coda.

The composer undoubtedly reduced his means of expression, same as he did not provide registrations, to conform to the collection of "intermediate level" for organ, piano, and even four-octave harmonium (F-F) required by the editor. The modern performer should then listen to the *Gazza Ladra* (the Thieving Magpie) overture, or the *Barbiere di Sevilla* overture to get inspiration thereof. This is especially necessary to correctly perform the famous crescendo with its phases of four measures.

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