

# Giovani Battista Polleri

1855-1923

*PRELUDIO*

Per Organo

typeset by Jean-Pierre Coulon

<http://imslp.org>

Larghetto. ( $\text{♩} = 66$ )

The musical score consists of six staves of music, each with a treble clef and a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time (indicated by '3') but includes measures in 2/4 and 4/4. Measure numbers 1 through 26 are visible on the left side of each staff. The first staff begins with a dynamic 'p' (piano). Measure 26 includes performance instructions: 'rall.' (rallentando), 'a tempo', and 'cresc.' (crescendo).

1

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3

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25

26

p

Rall.

a tempo

cresc.

Musical score for Polleri's Preludio, featuring six staves of music. The score includes dynamic markings such as *rall.*, *a tempo*, *p*, and *mf*. The music consists of six systems, each starting with a treble clef and a bass clef, and continuing with a bass clef. The key signature varies throughout the score, including B-flat major, A major, and G major.

31

*rall.*

*a tempo*

36

42

*p*

47

53

58

*mf*

The musical score consists of four staves of organ music. Staff 1 (top) starts at measure 62 with a treble clef, a key signature of one sharp, and a tempo marking of *sempre leg.*. Staff 2 (middle) starts at measure 65 with a bass clef and a key signature of one sharp. Staff 3 (bottom) starts at measure 68 with a bass clef and a key signature of one sharp. Staff 4 (bottom) starts at measure 71 with a bass clef and a key signature of one sharp. Various dynamics are indicated throughout, including *f*, *p*, *cresc.*, *rall molto*, *più lento*, and *ped.*

Giovanni Battista POLLERI (Gênes 1855 - Gênes 1923) étudia le violon, l'orgue, le piano et la composition avec son père Niccolo, violoniste apprécié. Il partit aux Etats-Unis en 1877. En 1889, il est organiste et maître de chapelle de la basilique de l'Immacolata à Gênes. Dès 1884, il partage les idées du célèbre réformateur gênois de la musique religieuse P.C. Remondini et refuse le style de la musique d'opéra, de danse ou de fanfare dans ses pièces d'orgue. Il est nommé directeur du Conservatoire de Gênes en 1898 et parvient, à force d'insistance, à faire ouvrir en 1904 une classe d'orgue pourvue d'un instrument moderne et animée par un organiste professionnel et non par un professeur de piano, comme c'était le cas jusqu'alors. Il a peu composé : deux messes, quelques pièces pour orgue et pour piano, des mélodies et des œuvres pour orchestre.

Giovanni Battista POLLERI (Genoa 1855 - Genoa 1923) studied violin, organ, piano and composition with his father Niccolo, an estimated violinist. He left for the United States in 1877. In 1889, he is organist and choir master of Immacolata basilica in Genoa. As soon as 1884, he shares the ideas of the famous reformer of religious music P.C. Remondini, and refuses the opera, dance or band music style in his organ works. He is appointed director of the Genoa conservatory in 1848, and succeeds after urging demand to open an organ class with a modern instrument, leaded by a professional organist instead of a piano teacher as was the rule hitherto. He composed little: two Masses, a few organ and piano pieces, melodies and orchestra works.

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