

Josep Gallés (1758-1836), Obra de 5º tono punto alto

En el 250 aniversario del nacimiento del autor parece muy oportuno presentar al público esta gran obra, que debe ser desconocida incluso a la mayoría de los estudiosos. En 1994 pedí al P. Daniel Codina, junto a obras de otros autores, microfilm de “todo lo que haya de Gallés” en el Archivo Histórico de la Escolanía de Montserrat. Esta obra se conserva allí en dos copias, siendo las únicas conocidas hasta hoy dia. Esto nos recuerda una vez más la singular importancia del fondo musical de Montserrat en lo que se refiere a tecla hispana.

Recordemos todo lo que se ha podido investigar sobre el autor⁽¹⁾:

Josep Gallés i Salabert nació el 20 de agosto de 1758 en Castellterçol (Vallès Oriental).

Residió en Barcelona de primeros de 1774 a últimos de 1777 para estudiar música con Ramon Sunyer (Maestro de capilla en la Basílica de Santa María del Pino), Joan Vila (organista de la misma) y Anton Mestres (organista del Palacio Real Menor). En estos años sirvió de organista en la basílica de la Mercè y en el convento de las Magdalenas. Seguidamente obtuvo el puesto de organista de la Catedral de Vic, que no dejó hasta su muerte en diciembre de 1836. Interinamente (1808-1818) ejerció en Vic también como maestro de capilla. En el “Calaix de Sastre” del Barón de Maldà, un dietario que recoge muchas vivencias coridianas, encontramos el detalle de que el 01.06.1809 el Barón se encontró a Josep Gallés en Berga tocando el órgano en la función del Corpus, habiendo huído ambos de la ocupación napoleónica. Gallés recibió las órdenes eclesiásticas sólo hasta el diaconato, tal y como consta en el encabezamiento de la fuga. Hasta hoy se conocen de él, a parte de la fuga presentada:

- 23 sonatas conservadas en la Biblioteca de Catalunya (E Bbc 388/1) y publicadas en 1995 por Bengt Johnsson en el Institut d' Estudis Catalans.
- Dos volúmenes de versos conservados en el archivo histórico parroquial de Sta. Maria del Pí (M 1524 “Psalmodia/ Estudiada en lo añ 1819 en Vich/ Basil”), y (M 1525 “Versos de diferentes tons estudiats en lo añ 1820/ Basil” –estilo más moderno). No tienen escrito que el autor sea Gallés, pero se supone que al menos Basil los estudió bajo su tutoría. Más detalles: https://ca.wikipedia.org/wiki/Josep_Gallés_i_Salabert

Transcripción y revisión:

Las fuentes empleadas son: E MO 1206 (pgs. 1- 12) i E MO 1207 (pgs. 3- 16)

Ambas encabezan la obra con las mismas palabras:

Obra del R^{do} Joseph Galles, Org^{ta} de la Iglesia Catedral de Vich, 5^{to} tono punto alto

La primera tiene menos faltas y es más completa de ligaduras que la segunda, pero la revisión ha sido efectuada comparando las dos. El carácter de la pieza es bien típico de la primera mitad del s. XIX, bastante moderno y sinfónico, no olvidando pero dejando atrás el estilo polifónico tradicional. A pesar de su longitud no se hace pesada, llevándonos su ligereza e imaginación el recuerdo de sus sonatas. Con ella tenemos una buena muestra de la capacidad organística del autor dentro del aspecto vivo y brillante.

Para transcribir los 690 compases de la obra he utilizado el programa de notación musical capella 2.2. Este no dispone de ligaduras discontinuas, las cuales he trazado a mano. Los sostenidos que me han parecido faltar, los he sobrepuesto a la nota correspondiente en tamaño reducido.

Han sido corevisores Daniel Laumans (Alemania) y John Collins (Inglaterra), quien reestrenó la fuga en su recital de órgano en Shoreham by sea (Inglaterra) el 19 de Agosto del 2008.

Lista de faltas comunes a los dos manuscritos, corregidas en la transcripción:

Compás 139: la última nota del bajo es *fa#*

296: *re* en el tiple

306: (error de transcripción en el pdf) la nota tapada en el tiple debe ser *mi* y no *re*

329: la nota más grave del acorde en la mano derecha es un *la*

538: falta el *sol* en el contralto

600: En el bajo falta el cambio a la clave de *fa*

Possible variante:

Compás 687: En el M 1207, la segunda blanca es: *fa#*, *la* en el tiple

Como falta más grave del M 1207 destaca la omisión del compás 547 en el bajo, en vez del cual repite el 549.

Duración aproximada: 12 minutos

Martin Voortman

Wiesbaden, Junio del 2008, actualizado en Noviembre de 2019

⁽¹⁾: Xavier Massagué en: Butlletí de la Societat Catalana de Musicología, nº 3 1995, pags. 95-96 <http://www.arxmusical-massague.cat/mostrar.php?id=2757>

Josep Gallés (1758-1836), Obra de 5º tono punto alto

In the 250th anniversary of the birth of the composer it seems most opportune to present to the public this great work which almost certainly remains unknown to the great majority of scholars. In 1994 I requested microfilms of “everything that there is” by Gallès in the archives of the Escolania of Montserrat, together with works of other composers. This work is preserved there in two copies, being the only ones known to this day. This reminds us once again of the singular importance of the music collection at Montserrat with reference to Spanish keyboard works.

Josep Gallés i Salabert was born on the 20th of August, 1758 in Castellterçol (Vallès Oriental).

He lived in Barcelona from the beginning of 1774 until the end of 1777 in order to study music with Ramon Sunyer (chapel master in the church Sta. Maria del Pino), Joan Vila (organist of the same church) and Anton Mestres (organist of the Palacio Real Menor). During these years he served as organist in the basilica de la Mercè and in the convent of the Magdalenas.

After this he obtained the post of organist of the cathedral of Vic which he did not leave until his death in December 1836. In the interim (1808-18) he also worked in Vic as chapel master. In 1809 he is reported to have fled to Berga from the Napoleonic troupe movement. He received holy orders up to the deaconate as is stated in the heading of the fugue. Up to now, in addition to the fugue presented here, we know the following works by him:

- 23 Sonatas preserved in the Biblioteca de Catalunya (E Bbc 388/1), published in 1995 by Bengt Johnsson in the series of the Institut d' Estudis Catalans.
- Two volumes of versos preserved in the archivo histórico parroquial de Sta. Maria del Pí: M 1524 “Psalmodia/ Estudiada en lo añ 1819 en Vich/ Basil”, and in a more modern style M 1525 “Versos de diferentes tons estudiats en lo añ 1820/ Basil”. Both lack the written name of Gallés, but we can suppose that the versets were studied under his mastering.

Transcription and revision

Sources consulted are: E MO 1206 (pgs. 1- 12) and E MO 1207 (pgs. 3- 16).

Both head the work with the same words:

Work of R^{do} Joseph Galles, Org^{ta} of the Iglesia Catedral of Vich, 5^{to} tono punto alto.

The first source has fewer errors and the ties are more complete than in the second but the revision has been made by comparing both sources. The character of the piece is quite typical of the first half of the 19th century, relatively modern and symphonic, not forgetting, but leaving behind the traditional polyphonic style. In spite of its length it does not become tedious, its lightness and imaginative quality reminding us of his sonatas. With it we have a fine example of the organic capacity of the composer within a lively and brilliant aspect.

To transcribe the 690 bars of the work I have used the music notation programme capella 2.2. This does not allow for ties that are not continuous, which I have supplied by hand. The sharps that appear to me to have been omitted have been added above the note in question in small type.

Daniel Laumans (Germany) and John Collins (England) have assisted with the revision, and John Collins has played the work in concert on August 19th 2008 at his organ recital in Shoreham by sea, England.

List of errors found in both manuscripts, corrected in the transcription:

Bar 139: Final note in bass is F#

296: D in the soprano

306: (transcription error in the pdf) the hidden note in the upper part has to be e and not d

329: The lowest note in the RH chord is an A

538: The G in the alto is missing

600: In the bass the change to an F clef is missing

Possible variant:

Bar 687: In M1207 the second minim is F#, A in the soprano

The most serious error in M1207 is the omission of the bass in bar 547, in place of which is repeated that of bar 549.

Approximate length: 12 minutes.

Martin Voortman, Wiesbaden June 2008, update November 2019

translation: John A. Collins

(1): Xavier Massagué in: Butlletí de la Societat Catalana de Musicologia, n° 3 1995, pages. 95-96

Obra de 5º tono punto alto

sources: E-MO 1206, p. 1-12
E-MO 1207, p. 3-16
M 12

Josep Gallès
(1758 - 1836)

The musical score consists of six staves of handwritten music for two voices. The top staff is in soprano C-clef and the bottom staff is in bass F-clef. The key signature is one sharp (G major). The time signature is 2/4. The music is divided into measures by vertical bar lines. Measure numbers are indicated above the staves: 1, 8, 15, 22, 28, and 34. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings. Measures 1-7 show a simple harmonic progression. Measures 8-14 feature eighth-note patterns. Measures 15-21 show more complex rhythmic patterns with sixteenth-note figures. Measures 22-28 continue the melodic line with eighth-note patterns. Measures 29-34 conclude the piece with a final melodic statement.

40

 45

 51

 58

 64

 70

 77

A handwritten musical score for two voices, likely for soprano and basso continuo. The music is in G major (indicated by a sharp symbol) and 2/4 time. The score consists of eight staves of music, numbered 84 through 121. The top two staves are for the soprano voice, and the bottom two staves are for the basso continuo. The basso continuo part includes basso and organ parts. The music features various note heads, stems, and bar lines, with some slurs and grace notes. The handwriting is clear and legible.

127

131

137

143

149

155

162

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168

 172

 179

 185

 191

 197

 203

Sheet music for piano, 8 staves, measures 210-239. The music is in common time, key signature of A major (three sharps). The piano part consists of two staves: treble clef (right hand) and bass clef (left hand).

Measure 210: Treble staff has a dotted half note followed by eighth-note pairs. Bass staff has eighth-note pairs.

Measure 216: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 221: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 228: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 229: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 234: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 239: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

244

 249

 254

 259

 264

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300

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311

317

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323

330

337

343

348

354

360

368

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns.

375

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features eighth and sixteenth note patterns with some rests.

381

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music includes eighth and sixteenth note patterns with various rests and dynamics.

388

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns with rests and a circled measure repeat sign.

395

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features eighth and sixteenth note patterns with rests and dynamic markings.

402

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music includes eighth and sixteenth note patterns with rests and dynamic markings.

409

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns with rests and dynamic markings.

A handwritten musical score consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and share the same key signature of three sharps. The score is divided into measures by vertical bar lines. Measure numbers are written above the staves: 417, 424, 431, 438, 446, 453, and 460. The music features various note values including eighth and sixteenth notes, and rests. There are several grace notes and slurs. The handwriting is clear, though some notes and rests are represented by small marks or dashes.

The image shows seven staves of musical notation for a string instrument, likely cello or bass. The music is in common time and consists of measures 467 through 511. The key signature changes from G major (two sharps) to F# major (one sharp) and back to G major. The notation includes various note heads (open circles, solid dots, etc.), stems, and beams. Measure 467 starts with an open circle on the G string. Measure 474 features a prominent eighth-note pattern. Measure 482 includes a grace note. Measure 489 has a sustained note. Measure 497 shows a melodic line with eighth-note pairs. Measure 504 includes a dynamic marking (f) and a grace note. Measure 511 concludes the page.

518

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

526

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music features eighth and sixteenth note patterns, with a dynamic change indicated by a 'p' (piano).

534

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music includes eighth and sixteenth note patterns, with a dynamic 'p' (piano) and a dynamic 'ff' (fortissimo) indicated in brackets.

540

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

547

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music features eighth and sixteenth note patterns.

553

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

559

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music features eighth and sixteenth note patterns, with a dynamic 'ff' (fortissimo) indicated.

564

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